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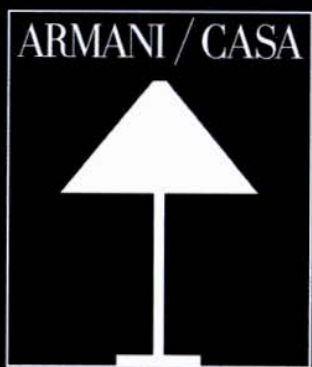
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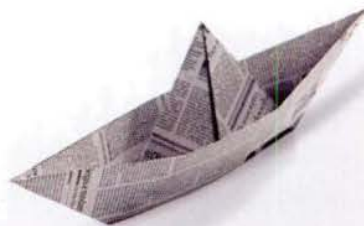
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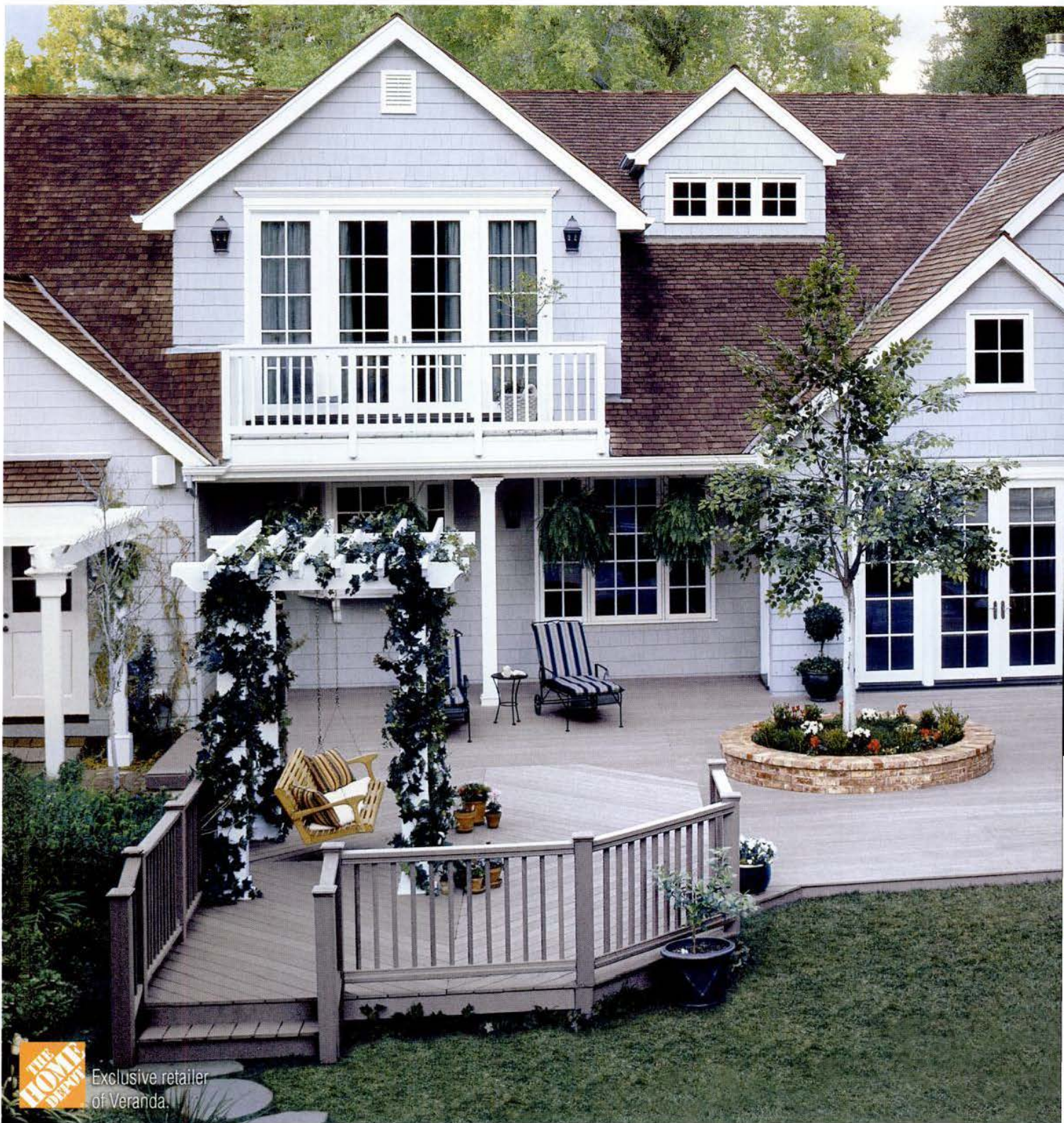
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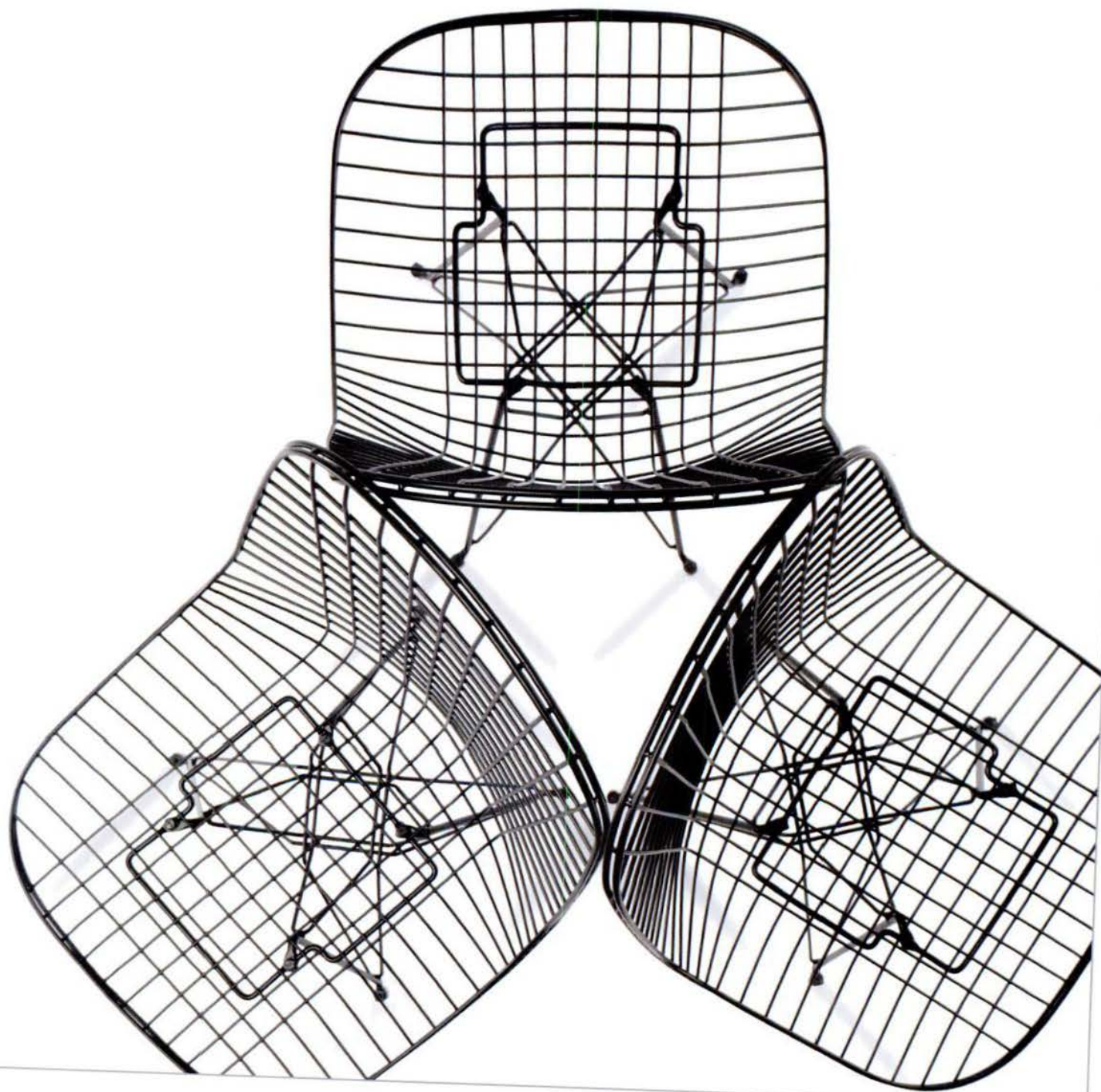


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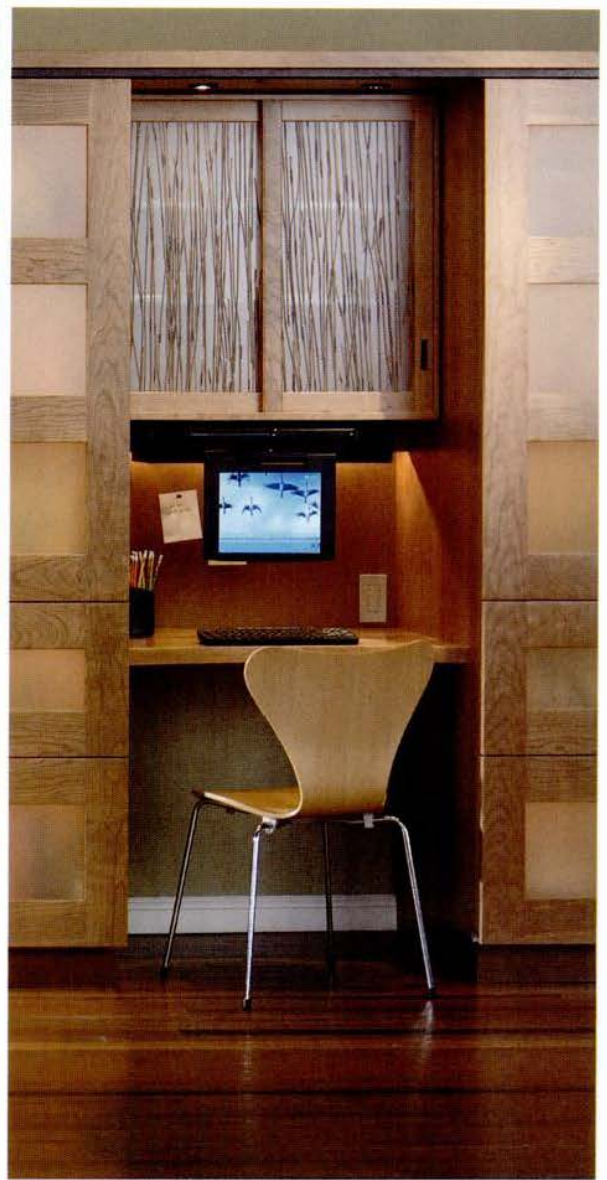
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Editor's Note

Dwell's founder, Lara Hedberg Deam, digs deep into the psychological ramifications of home renovations.

"We ended up leading really wild Jekyll-and-Hyde lives. Overseeing construction during precision-timed lunch breaks and the late evenings were harrowing on our bodies. Every weekend without fail we'd find ourselves taking naps inside our car in the Home Depot parking lot." —Chinmaya Misra

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Tall Tales

When it comes to home construction, everyone has a story to tell. Here are some of our readers' most amusing anecdotes.

Dwellings

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Straight and Narrow

In Singapore's Joo Chiat neighborhood, Yang Yeo's dramatically modern home lurks behind an 85-year-old shophouse façade. **Story by Daisann McLane / Photos by Richard Powers**

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Garage Brand

Product designers Kim Colin and Sam Hecht create ultrarefined objects for Muji. Could they do the same with an old mechanics' garage? **Story by Amelia Thorpe / Photos by Ben Anders**

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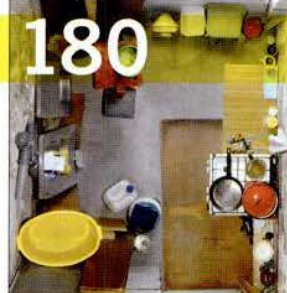


Cooler Ranch

In Portland, Oregon, architect Brian White transformed an ugly duckling into a house his family is proud to call home. **Story by Sam Grawe / Photos by John Clark**

Renovations June 2006

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A Parallax View

Polish photographers Aneta Grzeszykowska and Jan Smaga's aerial views of people's homes show that even the best-laid domestic plans have a way of going awry.

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The Bellwether of Belvedere

Sustainable consultant to the stars Jordan Harris convinces Hollywood starlets to go hybrid, but when it came to greening his own home, he enlisted outside help. **Story by Chloe Veltman / Photos by Todd Hido**

Cover: Ching lan / Yang Yeo Residence, page 154

Photo by Richard Powers



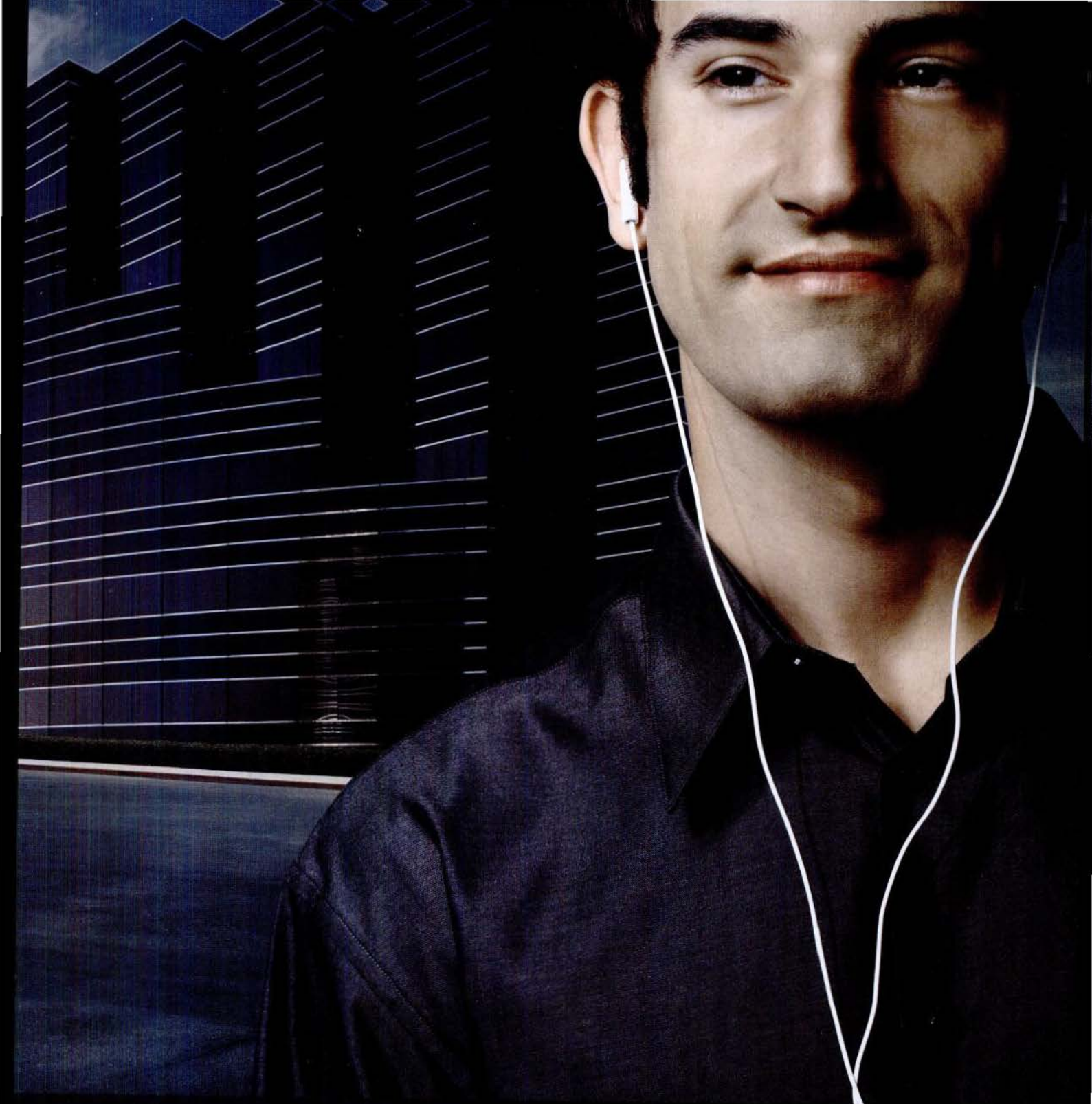
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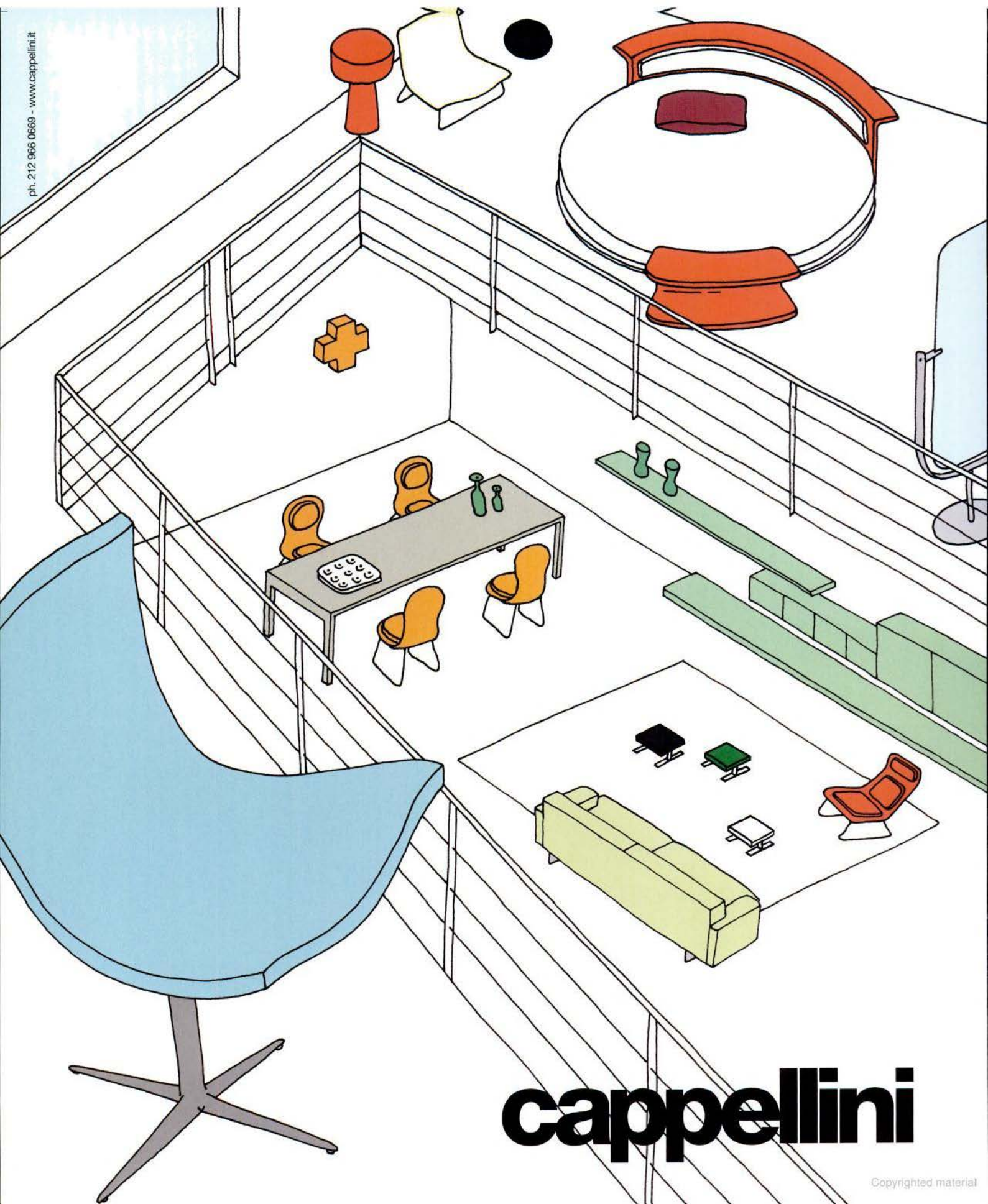
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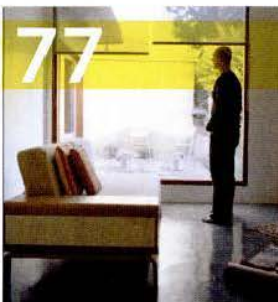
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In the Modern World

Plato discussed ideals in terms of chairs, so why can't we?



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My House

Apurva Pande and Chinmaya Misra's starter home is as indebted to their architectural background as it is to their creditors, but for fledgling professionals, this home is pretty sweet.

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Off the Grid

The next Olympic decathlon isn't until 2008, but last fall's Solar Decathlon put 18 university teams to the photovoltaic test.

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Dwell Reports

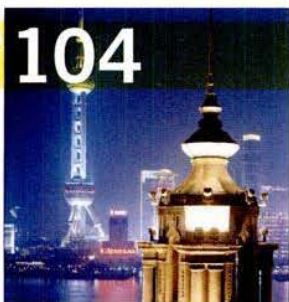
Author, designer, and bathing expert Leonard Koren wades through various water-bearing devices to find which showerhead reigns supreme.

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Nice Modernist

In New York City, being green is all in the family.

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Detour

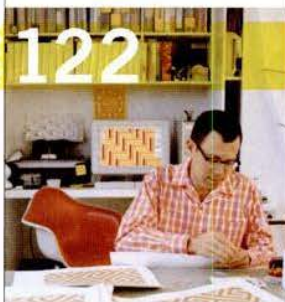
The developer of Three on the Bund gallery gives us a behind-the-scenes tour of the creative side of Shanghai.

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What We Saw

Dwell travels to the Stockholm Furniture Fair to see what's new in the world of design, from the people who seemingly defined it.

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Jim Isermann isn't afraid to bring a little color back to the world of modern design.

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Dwell takes a look back at the life of Edith Heath, paying homage to the creative vision behind Heath Ceramics.

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Are you ensnared in electrical cords and circuitry? Here are a few tips to making your wires a little more wieldy.

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Outside

Philadelphia-based architect Anthony Bracali hopes to bring skateboarders back into the social loop through integrated design.

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Being Green 101

Even for sustainability's greatest proponents, going green isn't necessarily a walk in the park. Dwell explores what it takes to be truly environmental.

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Sourcing

How to find all that you love in the pages of Dwell.

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Houses We Love

A little house in Carlisle, Massachusetts, eschews the colonial, the cape, and the saltbox to stand proud atop its modernist roots.



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Corbusier chrome table



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20th century lounge



Barrel chair



Le Corbusier chair with ottoman



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Mies chair



Le Corbusier pony skin lounge



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TIME



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In Dwell's design department, cover options for this issue are thoughtfully mulled over by Sampson the rooster. Inspired by the chicken in the Singapore feature, Sampson traveled from Berkeley, California, to join the art staff.

I read every issue cover to cover and have never found fault until now. "Beyond the Ficus" (April 2006) was not well thought out. The scale of the plants in the photos was misleading. Showing an oxalis with a maximum height of ten inches towering over the philodendron, which can grow to ten feet, doesn't give the reader a true perspective of the mature plants.

The common name for *Pachira aquatica* is water chestnut. It grows in swamps. The care instructions of "water regularly; do not overwater" will make for a very unhappy plant. Wouldn't a better choice with similar leaf shape and growth pattern have been a *Schefflera actinophylla* (umbrella tree)?

There are a number of other low-maintenance, beautifully architectural plants not mentioned, such as echeveria, which would be a better choice for many modern homes.

Liz De Roche
Mountain View, Hawaii

I am currently designing a modern house near Seattle. Thanks in part to you, the moldy shingled shack fetish is on the way out here, at least for a while. But I feel deeply compromised. Real modernism has apparently died with its idealists. It died at Mesa Verde. It dies every time a designer acquiesces to the broad reach of consumer culture, passing pastiche off as enlightened machines for living. Short-term costs, trends, and ironically the need to make a living drive the process. Dwell on that.

A less business-as-usual context in which to wage style wars would be in the Nevada desert. Envision a troop of leather queens with Bradbury & Bradbury wallpaper banners beating people with turtles and square glasses over the head with elaborate molding. "Oh my god! Dieter has been spindled!" Eventually, the *Black Rock Gazette* reports: "After one small skirmish and much heated blogging, both sides agree that the color black is still in." On that basis, they declare a truce. Those who didn't get lucky return to their respective presses. Richard Meier files a formal protest. Dave Chapelle cannot be reached for comment.

Christopher Bollweg
Vashon Island, Washington

A while back I asked if you good people at Dwell could suggest a website where I could download some great architectural images to brighten up my desktop. I was pleasantly surprised to find that Dwell's site (www.dwellmag.com) now features fantastic desktop downloads! Thanks for making my day.

Rudy Ariff
Kuala Lumpur, Malaysia ▶



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Letters

I was very interested to read "Aloft in the Forest" (April 2006). In particular, I was interested in the industrial rollers. I have looked at the McMaster-Carr site, but haven't been able to find the correct roller amongst the many that they sell. Is it possible to get some more specific information on the rollers, mounting hardware, and the track used? I really like this industrial solution to a residential door requirement.

Kieran Waugh
Los Angeles, California

The bedroom door of Stefan and Nicole Andren's house ("Aloft in the Forest," April 2006) is shown with door slider hardware from McMaster. I would like to do something similar in my house. I've scoured the McMaster website, but can't find the exact hardware shown in the photo. Can you help?

Erik J. Hoekstra
Burlington, Vermont

Homeowner Stefan Andren responds: Like so many other details in our home (Skybox), it's a custom solution that we came up with. The only part from McMaster is the ball bearing itself. The track is a standard steel profile that was drilled and bolted to the wall using washers and aluminum spacers. The brackets were made by a local metalsmith, who just welded together the vertical C channels.

I wish there was a simpler answer to this, but I can tell you that we are putting together a small package that explains how to do something similar. Please check out our website (www.krownlab.com) soon for more information.

In "Aloft in the Forest" (April 2006) there is no information about how much the final building cost. It says it came in under budget, but as a person looking to build a house, I would like to know what that budget was.

Kate Sugarman
Brooklyn, New York

I find I'm in agreement with Max Wilson's letter (April 2006). More information about actual costs incurred by projects featured would be helpful. It is the one aspect of your magazine I find disappointing. Many of your readers are young and have limited finances. Mr. Wilson may someday want to build his own house. His years of enjoying Dwell, as well as compiling ongoing economic input, could enable him to do so successfully.

Alice Neel Hagan
Durham, North Carolina

Editors' Note: We agree that publishing project budgets is helpful. However, many homeowners

request that we not disclose those budgets in print. We endeavor to report on actual costs whenever possible, and will continue to do so.

Readers of "Landscape Architecture 101" (April 2006) might also be interested in Elizabeth Kassler's *Modern Gardens and the Landscape* (Museum of Modern Art, 1964), one of the first (and only) surveys of modern landscape architecture. The subject was recently revisited by Peter Reed in *Groundswell: Constructing the Contemporary Landscape* (Museum of Modern Art, 2005).

Jenny Tobias
New York, New York

As a landscape architect, I really appreciate that Dwell ran "Landscape Architecture 101." But at the same time, I am also concerned about the correctness and depth of the content.

The history of the profession does begin with Olmsted's Central Park in New York City, but the World Trade Center Memorial is definitely not the first famous "landscape architecture type" memorial. The Vietnam Veterans Memorial in D.C. and the Oklahoma National Memorial already set precedents. Peter Walker has been practicing in this profession since 1957 and is one of the most respected masters. He is not just recognized because of the WTC project. I think most of the architects will be sad to see Gaudi's and Le Corbusier's works categorized as "landscape architecture." The illustrations are nice, but instead of showing portraits, why not show Zion's Paley Park or Noguchi's sculptures?

People need to understand the difference between landscape architecture and gardening, just like interior design and decorating. I have seen many of the latest and coolest pieces of architecture and modern furnishing in Dwell, and I'm hoping to see more focus on landscape architecture.

Younging Chang
San Diego, California

What a wonderful surprise to read "The Minimal Realism of Charles Harper" (April 2006). Starting in August 1975, my wife and I purchased 13 of Harper's excellent serigraphs. We loved his humor and unusual interpretation of nature's critters. Although time has passed and there's more money for 20th-century modern art in our home, we still proudly display his images and share his story with friends. You have made many people smile with fond memories of the time they first were introduced to a Harper.

Jerry E. Cozad
Groveland, California

My favorite design hero in my favorite magazine ("The Minimal Realism of Charles Harper")—my life is now complete! So glad to see that the rest of the modern world is getting a taste of what we in Cincinnati have known for years: When it comes to wildlife, nobody does it better than Charley Harper. An inscription he wrote in one of my books says it all: "Do something wild, but keep it simple." Doesn't that sum up modern design?

Susan Rissover
Cincinnati, Ohio

Editors' Note: Readers who enjoyed "The Minimal Realism of Charles Harper" should also check out www.dwellmag.com, where they can read more about senior editor Sam Grawe's visit to Harper's studio in our April newsletter. Don't miss the photos of his studio!

I feast upon the arrival of each month's Dwell as much as the next reader, but can't help noticing how much attention is paid to exteriors and the more "social" spaces in modern homes. I yearn for a nice fat spread on bedrooms and other more private spaces. Bringing modern design into the bedroom seems like a particular challenge, as all things crisp and sleek seem to get a bit ornery around all those pillows and richer bedroom textiles. Maybe men are prepared to accept their modern bedrooms decked with little but a platform bed and a Pollock print, but I can't help but crave something more soothing and intimate. Please educate me in the ways of reconciling modernity with comfort and personality in the bedroom.

Amanda Mackinnon
Denver, Colorado

Thank you for your article "Rethinking Senior Housing" (April 2006). A couple of years from now, I'll be 55 and living alone for the first time in 25 years. I dream of a low-maintenance, low-energy, cost-conscious, beautiful, airy, small space of my own. To manage all that and then limit my ability to live there independently for several decades would be a terrible waste. This senior-to-be would love both innovative design and universal accessibility.

Leslie Pollack Wenning
Bethany, Connecticut

The recent article on St. Louis architect Harris Armstrong ("The Spirit of St. Louis," April 2006) and one of his homes that was recently renovated was a pleasure. As a full-time renovator of 1950s slab ranches in St. Louis, I was excited to learn of another St. Louis architect you might be interested in, William Adair Bernoudy. As one of ►

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Letters

the 40 charter apprentices in Frank Lloyd Wright's Taliesin Fellowship and the designer of over 100 new structures, primarily residential, he has left a legacy here worth your review.

The University of Missouri published a wonderful book full of great photography and floor plans of his work (www.umsystem.edu/upress/fall1999/overby.htm). It includes a foreword by Gyo Obata of HOK, who is based in St. Louis as well. There are over a dozen homes of Bernoudy's within a few minutes of my 1950s ranch, and I plan to visit each and every one.

Thad Watts

St. Louis, Missouri

I'm glad to at last know the name of the architect

who designed Dr. Leo Shanley's building in Clayton, Missouri ("The Spirit of St. Louis"). I was Dr. Shanley's patient for three years. The first time I walked into his office building, my view of architecture was transformed. The white exterior, the rounded corners, the double-height waiting room, and especially the black-fixed restrooms were a revelation to my eight-year-old eyes. Black toilets? Black wash basins? I loved it all. We moved away, but a few years later I made a pilgrimage to the building, now abandoned. I assume it was later torn down. If so, what a waste. Harris Armstrong deserved better.

Ellen Thro

San Diego, California

I am a graphic designer living and working in

Charlotte, North Carolina. I own a 1,200-square-foot two-bedroom flat in a great, albeit traditional, residential building uptown. The modest residence is a mere ten years old, but for some time I've wanted to completely rework the space to suit my sensibilities.

While I love the work of the firms that grace your pages, I imagine that it simply wouldn't be a practical or affordable solution for me. I find myself in an all-too-familiar situation, but sitting on the other side of the table. So often a potential client will say to me, "I love your work and I want you to have fun with this. It could be a great portfolio piece, but the budget isn't what you might hope." My question is: How do I find an affordable but quality firm or architect willing and wanting to accept a humble but inspired project like mine—local or otherwise? Warm, modern, simple, and thoughtful design on a budget. Is this a pipe dream?

David Eller

Charlotte, North Carolina

Editors' Note: You may want to try posting a notice at your local AIA chapter or, as the *Nice Modernists* in this issue did (see page 100), ►

Contributors

Aaron Britt ("Let the Sunshine In," p. 87) is the researcher and reporter for the On Language column in the *New York Times Magazine*.

A Northern Californian currently living in Washington, D.C., he satisfied both his love of sunshine and his passion for the National Mall while writing this issue's story on the Solar Decathlon competition.

Anuj Desai ("All-Inclusive Architecture," p. 146)

is a writer living in Brooklyn, New York, who was previously the editor-in-chief of *Black Book* magazine. His work has appeared in *Bookforum*, *Elle*, *Newsweek International*, *Slate*, and *The Mojo Collection: The Ultimate Music Companion* (Canongate Books). While in Philadelphia to report on the Schuylkill River Skatepark, he took in several of the city's landmarks, but failed to make it to his favorite, the Mütter Museum at the College of Physicians of Philadelphia.

Hillary Geronemus ("Vital Signs," p. 240) was

entranced with the bucolic town of Carlisle, Massachusetts, where Barbara and David Boardman recently renovated their 1955 glass-and-steel stilted home. Yet it wasn't enough to make this city girl go country. She recently traded the crowded streets of New York for the slightly less crowded streets of Boston.

Ron Gluckman ("Suddenly Shanghai," p. 104)

hails from San Francisco, but has lived in and written about China for over a decade. He first visited in 1990 and has watched with wonder as Shanghai has bounded from Mao suits to megapolis in a few frantic, exhilarating years of unprecedented and electrifying evolution.

Todd Hido ("The Bellwether of Belvedere,"

p. 188) is a Bay Area-based photographer whose work has been featured in *Artforum*, the *New York Times Magazine*, *Doubletake*, *Metropolis*, the *Face*, *I-D*, and *Vanity Fair*. "I had certainly heard lots about 'sustainability,'" Hido says, "but spending a day around people who lived well but in such a thoughtful way had an impact on me. I now often talk of trees and how not to be wasteful when I make up stories for my three-year-old twins to ponder in their dreams."

Amos Klausner ("Breaking the Mold," p. 131) is the author of *Heath Ceramics: The Complexity of Simplicity*, to be released this fall by Chronicle Books. Researching the life of Edith Heath and learning about Heath Ceramics' hand-crafted production process was a revelation for Klausner,

connecting him to the roots of American modernism and to a community of thoughtful artisans.

William Lamb ("Dwell Labs," p. 138) is a staff writer at the *St. Louis Post-Dispatch*. Researching this issue's roundup of cable-management devices gave him an excuse to reacquire himself with the undercarriage of his cluttered workstation.

Daisann MacLaine ("Straight and Narrow," p. 154)

splits her time between Hong Kong and New York, writing about travel, food, design, culture, and all things Asian. She's the author of *Cheap Hotels* (Taschen) and a columnist for *National Geographic Traveler* magazine. While visiting Singapore, she was thrilled to discover that shophouse owner Yang Yao loves cheap Chinese street food as much as she does. Much of the interview was conducted at an outdoor joint over a plate of Hainan chicken rice.

James Nestor ("Greased Lightning," p. 214) is a

writer living in San Francisco. When not quaffing sporkfuls of delectable Indian food, he is trolling the back alleys of Indian restaurants, pilfering their waste vegetable oil, and using it to fuel his 1978 root beer-brown WVO-converted Mercedes.

Richard Powers ("Straight and Narrow," p. 154)

traveled to Singapore to shoot the incredible Chinese shophouse renovation in this issue. "This is the bravest renovation I have photographed," Powers says. "In a country renowned for its conservatism, it made the two-day shoot most enlightening."

Jennifer Roberts ("Being Green 101," p. 200)

is the author of *Good Green Kitchens*, *Redux*, and *Good Green Homes*. She recently abandoned her office and spends her days with her laptop in her newly remodeled kitchen, basking in the glow of the Kalwall skylight.

Chloe Veltman ("Architectural Adventure," p. 77,

and "The Bellwether of Belvedere," p. 188) is a British-born, San Francisco-based journalist. She learned two vital life lessons while researching and writing articles for this issue. Finding out how architects Chinmaya Misra and Apurva Pande nearly bankrupted themselves during the process of designing and building their house in Los Angeles has made her see the beauty in risk-taking, and her exploration of Jordan and Julie Harris's eco-friendly home in Northern California has influenced her choice of laundry detergent. ►

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Poliform

Letters

post an ad on www.craigslist.org. You just might find yourself pleasantly surprised. Keep us posted!

I am curious to know what format your photographers are shooting with: medium, large, and/or digital? I am still stuck in 35 mm but desire change because I want the option of printing big. I am also tired of the little annoyances associated with film, such as loading and unloading, having multiple bodies for multiple types of film, and explaining to customs agents why I have a large dark box in my suitcase that is impenetrable to their X-rays.

I considered medium format but the price is sky-high and my wife-to-be would be very upset if I spent tens of thousands on a camera that would be used recreationally; plus, I would still have to put up with the inconveniences of film. When I am home I shoot nature, and when I am abroad, architecture and landscapes. Any suggestions?

Paul DeVincentis
Colonia, New Jersey

Editors' Note: Many moons ago (January/February 2003) we did a Dwell Reports on cameras; you might want to order a back issue (877-939-3553). The photographers we work with shoot almost exclusively medium format with 120 mm and 4x5 film. These cameras can be pricey, but the quality and versatility make them well worth it. You should consider your style of shooting—whether you're a spontaneous documentary shooter or if you like to spend time composing a shot—and think about whether you might invest in a 35 mm digital SLR or a medium-format camera such as a Hasselblad or Mamiya. Your projects and intended use of the photographs will determine what kind of camera you want to invest in.

You don't need to spend tens of thousands of dollars in order to get great equipment. You can also look for used equipment on eBay or at a place like BandH or Samy's cameras. Good luck!

Where did you get that wonderful couch pictured in the February/March 2006 Editor's Note ("Living in the Present")? My wife and I are looking for something similar, and we're strug-

gling. If we knew the manufacturer or designer, at least we could type it into Google and see what we find.

Ryan Leslie
Austin, Texas

Editors' Note: The couch is currently without a provenance. Editor-in-chief Allison Arieff's husband found a pair of these Scandinavian modern, circa-1960s couches at a thrift store years ago. They were reupholstered in Maharam fabric last year. We're betting they are no longer in production, but searches in thrift stores or on eBay might turn up a reasonable substitute.

I think your magazine fills a long overdue market niche: contemporary, think-outside-the-box home design. It's nice to see a regular magazine dedicated to the trend, and I think your layouts are superb.

I have one gentle piece of criticism, however: more photos and more diagrams would certainly appeal to my sensibilities. That could also include close-ups of some of the details, such as faucets, sinks, fireplaces. Like a good

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slide show, it's interesting to see distant shots, medium shots, and close-ups (and all points in between). Surely the addition of a page or two per home would not be prohibitive.

Jim Peters
Winnipeg, Ontario

In regards to Mr. Chris Gambardella's statement ("Letters," February/March 2006) "the door gate doesn't do such a great job of concealing the SUV in the driveway. A gas-guzzler like that certainly discredits the green stance of the homeowners."

As an interior designer and builder, who takes sustainable living and building quite seriously, I find the comment inappropriate. I own a truck and my wife owns a car with all-wheel drive. We live in Vermont, and the weather for six months of the year warrants us owning these vehicles—not to mention the fact that I don't believe I could fit a 12-inch mitre-box saw in the back of a Honda Insight, tow a 12-foot trailer loaded with lumber behind a Toyota Echo, or get to and from some of the job sites in a Smart Car. To say that hybrid SUVs or biodiesel trucks are the answer would be incorrect as well for various reasons.

The fact of the matter is, everyone should be looking into sustainable living. If someone uses biodegradable toilet paper when camping or buys a Smart Car because they think it's helping the environment, and makes them feel better, they should be applauded, not discredited. It's frustrating to hear someone say that because I own a gas-guzzler, my green stance is just a front. I'm sure that Mr. Gambardella has aspects of his life that aren't completely sustainable, and I'm sure that he can justify them, just as I have.

Dustin E. DuPrat
St. Albans, Vermont

In reference to Marwan Al-Sayed's letter in your February/March 2006 issue: "When we quarrel, how we wish we had been blameless" (Ralph Waldo Emerson).

Michael Jason
Scottsdale, Arizona

I picked up the February/March 2006 issue a couple of weeks ago, and pored over it as I usually do. I came away from it aggravated and annoyed. As a fan of Dwell for a couple of years now, I was disappointed with the "Modern on the

Inside" issue. I recently bought an older house and have been challenged to make the inside feel modern—so I hoped I'd find some ideas here. No such luck. The main stories curiously elaborated on the history of the homes but did not really illuminate the process of transformation. Large portraits of children and precious detail photos, while attractive, seemed to be more about lifestyle and attitude and less about inspiring and informing the reader with depictions of interesting design innovations. What has happened to the content? More than once I wondered, did some pages fall out? Am I missing something here?

Robin Read
Athens, New York

Vancouver has successfully built new, vibrant downtown neighborhoods from areas that were used for heavy industry—Yaletown, on the north side of False Creek (an inlet), and False Creek South, on the south side of the inlet. In creating these two neighborhoods, the city required that the neighborhoods had a mix of income, park space based on the population density, schools close by, and commercial space incorporated ▶

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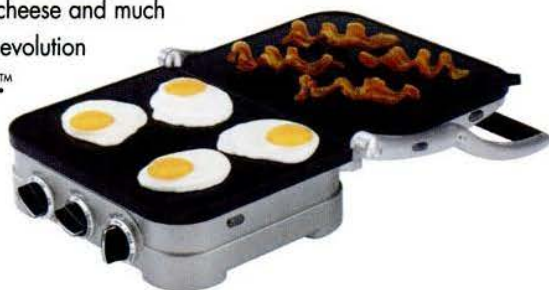
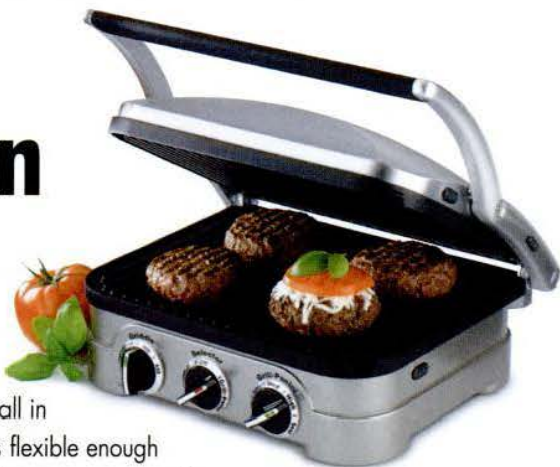


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Letters

into the neighborhood. One secret is that the residents in these new neighborhoods are content with smaller living spaces, as they would be in Asia or Europe. The residents are content because the neighborhoods have so much to offer: eat brunch on a street-side patio, roller-blade along the sea wall, play with your dog in the off-leash park, or just veg out in the sun looking at the creek.

Marjorie Stevens
Vancouver, British Columbia

I'm in the process of buying my first home. While I am thrilled with the house, the landscaping needs a lot of help. There are many beautiful plants and trees; however, there doesn't appear to have been any design in mind when they were planted. My fear is that if I hire a landscape architect, they will destroy many of the plants. What I am looking for is someone who will preserve as many of the original plants as possible but use and regroup them in the updated landscaping. Is there any place I can look for such a landscape architect?

Deborah Nucatola
Sherman Oaks, California

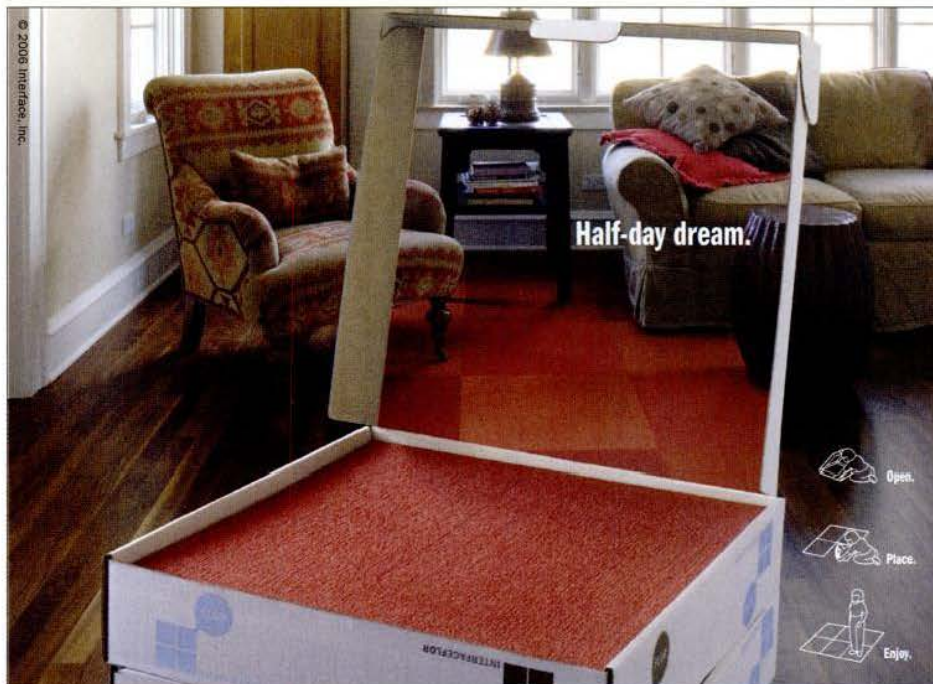
Editors' Note: You may be surprised to learn that many (if not all) landscape architects will feel exactly the way you do about your project. A good place to start trying to find the perfect match for your undertaking would be the American Society of Landscape Architects (www.asla.org). Good luck!

I love many of the products you advertise and write about, but sometimes it's difficult to locate where to buy them, especially when they are foreign. For instance, I loved the vinyl wallpaper in your April issue (located under "hot products" on your website) by Genevieve Gauckler. I went on the website, but it seems that one can only get it in France. Is there any other way to get this particular product?

Jessica Katz
Encino, California

Editors' Note: Unfortunately, we don't have any other information on Gauckler's vinyl wallpaper. Your best bet is always to just drop the manufacturer a line (info@domestic.fr). More often than not, they will point you in the right direction. Good luck!

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Fjord design Patricia Urquiola. Photography inside the Nordic Countries Pavillon at Giardini of La Biennale di Venezia.

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Building Relationships

Renovating your home can be the best therapy for repairing fractured relationships. Projects in London (left), Northern California (middle), and Singapore (right) all provide insight into the psychological underpinnings of home construction.

Many of us have played the role of therapist during a friend's trying home remodel. Listening patiently, we nod knowingly during tearful stories of renovation jobs gone awry: the missed budget, missed deadlines, missing contractor, and miscommunications that can keep even the most reasoned of us in a state of suspended construction purgatory. But we seldom hear about the more interesting philosophical musings, the unearthed truths about oneself and one's relationships that can arise during the design and building process. How our homes influence us psychologically is beginning to garner more attention. Rightfully so, because whether you are remodeling or redecorating, the decisions you make, and the way you make decisions, define your life in ways you might never expect. As Mitchell Wolfson Jr. famously wrote, "What man makes, makes man."

So how do we ensure that our ideas and identity will be manifested in our homes?

To start, ask the obvious: How do you want to live? How much openness or privacy do you want? How much connectedness or independence do you need? Do you want to surround yourself with objects or surround yourself with space? How different, or similar, do you want your home to be from the one in which you grew up? What are your partner's answers to these questions, and

how might you reconcile the potential differences? And most important, what feels authentic to you?

In this issue, we take a look at three projects from disparate parts of the world that each have their own answers to these often-perplexing questions. In Singapore, we find that a sleek design can hide behind a centuries-old façade, allowing the homeowners to successfully blend their modern lives with their respect for the past. In London, a young family grapples with how to make their shoe-box-shaped (and sized) house fit their contemporary lifestyle—finding that its previous existence as a mechanics' garage actually helps. And in Portland, Oregon, an architect blows the roof off his family's suburban split-level and molds it into a masterpiece of familial bliss—residential architecture at its finest.

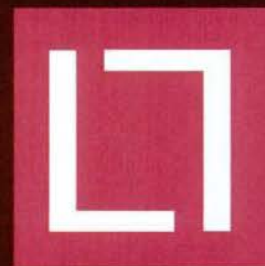
With thoughtful design—and a lot of love—we can make homes that move us to reconnect with ourselves, our families, and our communities. I truly believe thoughtful design can do this, sometimes even better than a good therapist. ■

LARA HEDBERG DEAM, OWNER & FOUNDER
lara@dwelldmag.com

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



Color should be explored **one pixelated hue at a time.** bruce mau



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Phaidon Design Classics / By Editors of Phaidon Press / Phaidon / \$175 / The tireless folks at Phaidon have created a staggeringly comprehensive index of groundbreaking design, packaged in what could be mistaken as an infamous design object itself.



Beginning with a pair of Chinese bonsai scissors from the 1600s and concluding with Barber Osgerby's Lunar bath accessories, this three-volume set spans the globe to deliver the most influential industrially manufactured objects in history. From the familiar (the friendly, functional Toledo chair) to the obscure (Marco Ferreri's Ellice photo-cut steel bookmark) to the fast and furious (Ducati Monster M900), design neophytes and connoisseurs alike will no doubt consider this collection of design classics a classic in its own right. www.phaidon.com

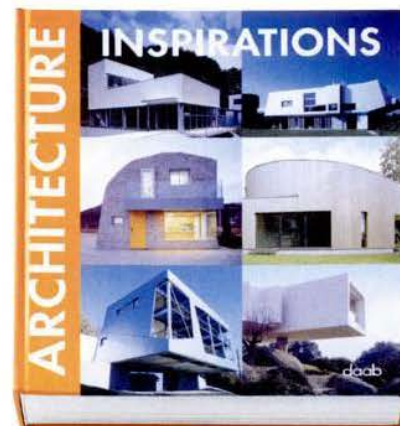


Lorna Simpson / 16 Apr–10 July / The Museum of Contemporary Art / Los Angeles, CA / In this 20-year survey of the works of artist Lorna Simpson, her early black-and-white photographs are supplemented by her later exploration of the medium—including large-scale serigraphs printed on felt, film and video installations, and large-format chromogenic color prints from her *Corridors* (above). www.moca.org

Ninfea Floorsitting / By Gam Plus Fratesi

Much like trivets for your posterior, these floor seats hark back to the days of free love and flower power, but look a lot sleeker than a beanbag or big pillow. It's kind of like bodhisattva meets Boffi.

www.gamplusfratesi.com



Architecture Inspirations / Edited by Cristina Paredes Benitez / Daab / \$99.95

With over 700 full-page photos of homes covering six categories (city, mountain, small town, country, suburban, waterfront), this book is a shelter addict's dream come true. Featuring some of residential architecture's brightest stars, these photos definitely support the last sentence of one of the few paragraphs in the book: "In today's home, anything is possible." www.daab-online.de

PHOTO BY PETER BELANGER (BOOK), COURTESY ARTIST AND SEAN KELLY GALLERY (LORNA SIMPSON)



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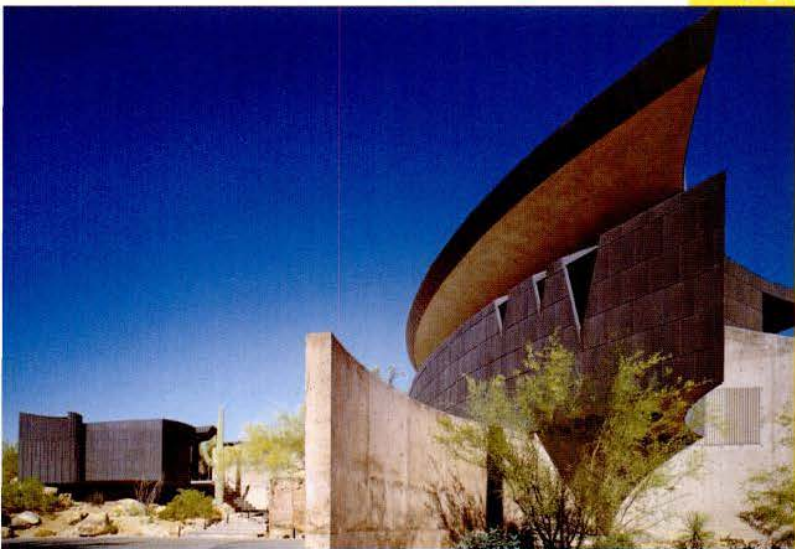
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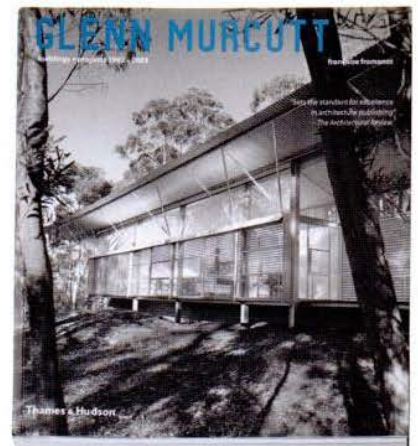
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southwestNET: Jones Studio, Inc. / 27 May–24 Sept / Scottsdale Museum of Contemporary Art / Scottsdale, AZ
This exhibition gives museumgoers a glimpse into the process of brothers Edward and Neal, who together form the Jones Studio in Phoenix. Their progressive use of resourceful materials like rammed earth and crushed glass has helped create a burgeoning style deemed the Arizona School. Known for eliciting the Zen-like spirit of the Sonoran desert and deftly weaving it into the central themes of modernism, Jones Studio's structures utilize rusted steel, concrete, and titanium to highlight juxtapositions of scale and mass. By obscuring the boundaries between interiors and the minimalist terrain they occupy, their buildings achieve a harmony that "engages the imagination as well as the senses." www.smoca.org

Glenn Murcutt: Buildings + Projects 1962–2003 / By Françoise Fromont / Thames and Hudson / \$49.95

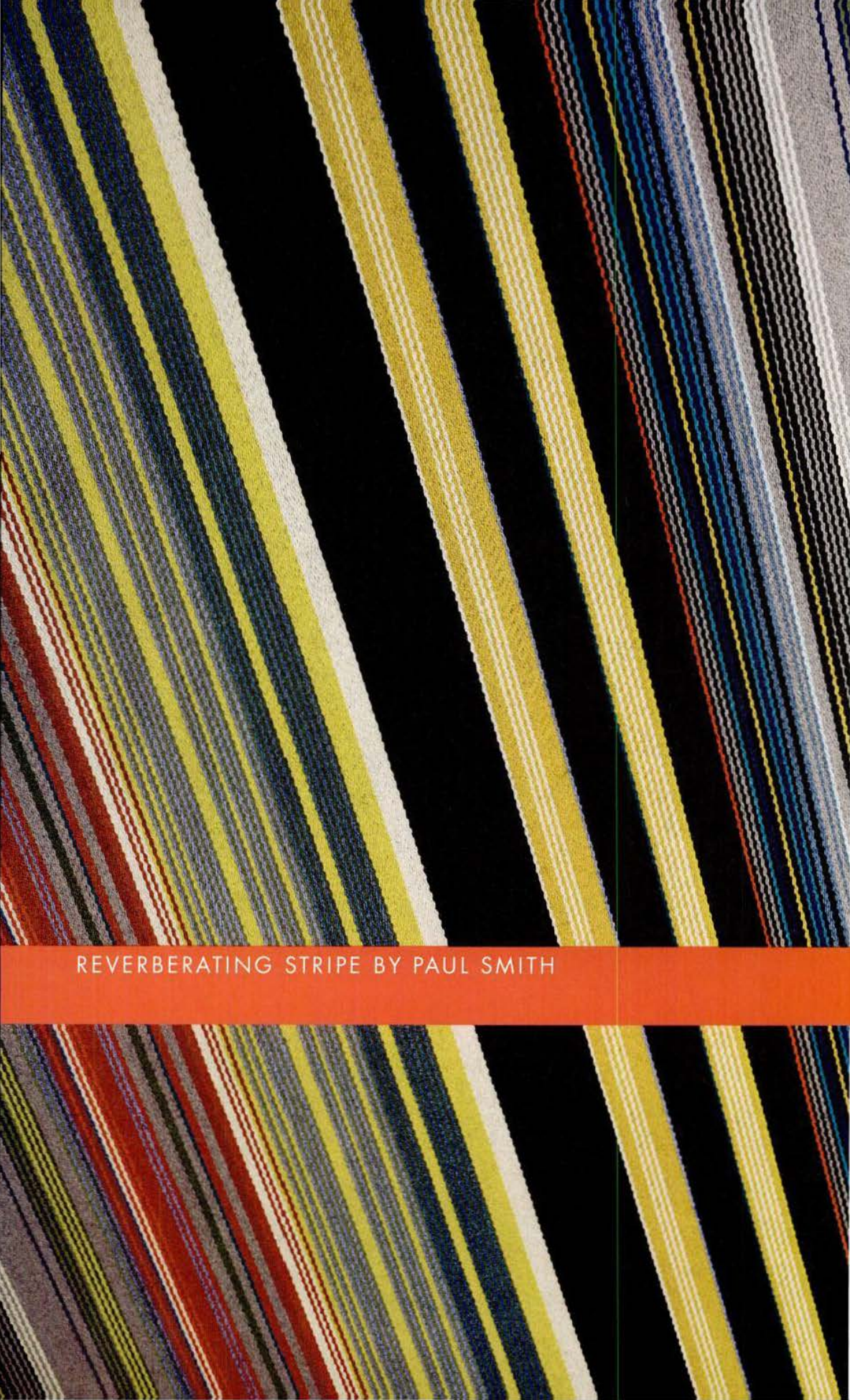
While modernist icon Le Corbusier made machines for living, Australian architect Glenn Murcutt has sought to make "machines for inhabiting the landscape." This edifying monograph examines the Pritzker Prize winner's quest to assimilate his designs with their local ecology, and includes insightful tidbits like photography from his private collection as well as working drawings and layout plans. www.thameshudson.co.uk



Nouvelle Vague / By Christophe Pillet for Porro / At the rate he's churning out sleek and clever designs, like this lacquered lounge and footrest, the relatively unknown Christophe Pillet may soon have a name to rival his former boss, Philippe Starck. www.porro.com



PHOTO BY PETER BELANGER (BOOK)



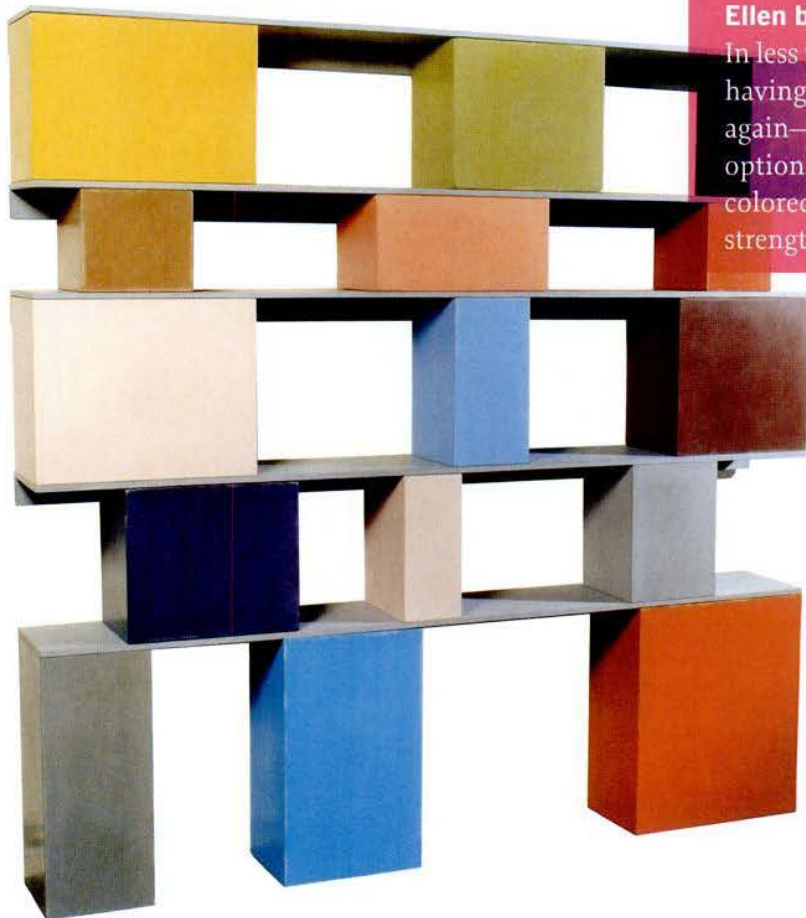
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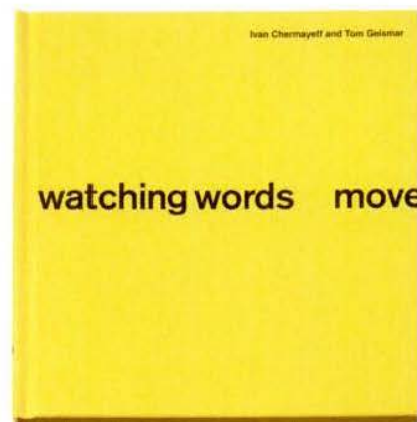
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Ellen bookshelf / By Francesco Passaniti

In less than a decade, concrete furniture has gone from having to be poured on the spot—and never moved again—to being a lightweight, versatile, and powerful option. Francesco Passaniti's Ellen bookshelf sets colored blocks between thin shelves made of ultra-strength Ductal concrete. www.compactconcrete.com



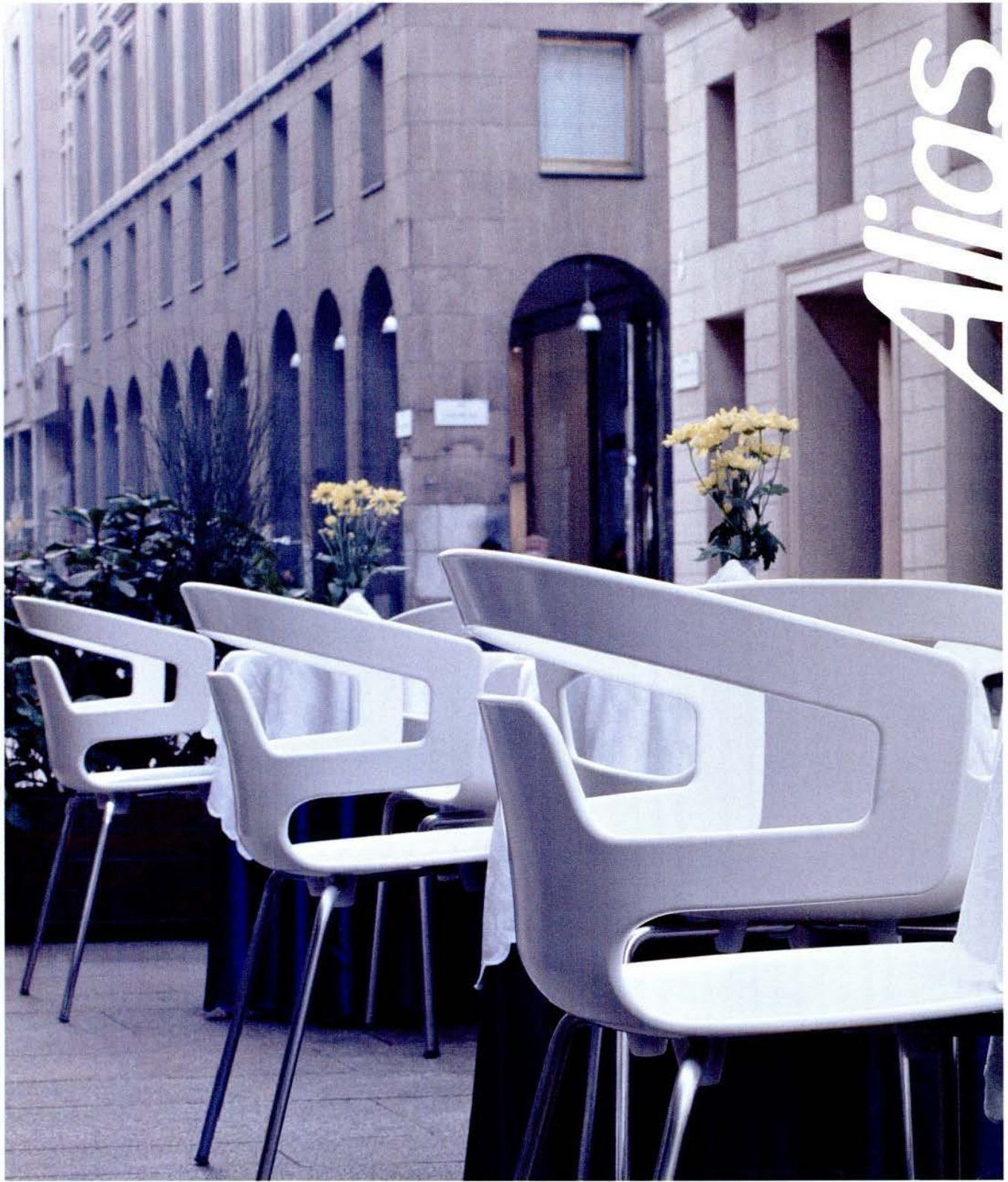
Watching Words Move / By Ivan Chermayeff and Thomas H. Geismar / Chronicle Books / \$10

For anyone who's ever gotten a thrill from typing the word "Vega\$" (and really, haven't we all?), this compact book is a small typographic revelation that breaks down the barriers between the verbal and the visual, exposing the vibrant subtexts of language. By using subtle shifts in spacing and symbol substitution, basic words and numbers are given motion, feeling, and innuendo. And it's all mercifully free of emoticons. www.chroniclebooks.com

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If you felt a certain sort of glee watching Bob Ross paint happy little forest scenes, then these sylvan seats might appeal to your sensibilities. We can't guarantee that you won't get a raised eyebrow, or maybe even a snicker here and there. But then again, not everyone is strong enough to admit they still cry at *Bambi*. www.conran.com





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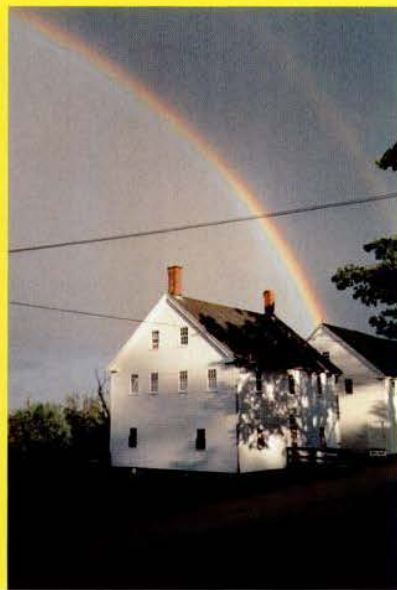
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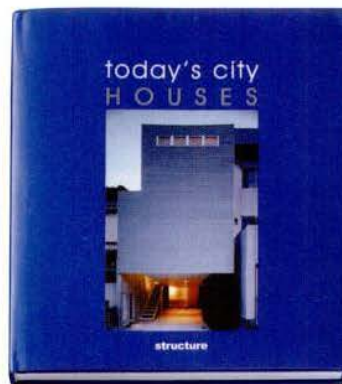
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www.brindisiamo.com



Wolfgang Tillmans / 20 May–13 Aug / Museum of Contemporary Art / Chicago, IL
Wolfgang Tillmans's first U.S. retrospective features nearly 300 photographs, for which the artist is best known, alongside video and installation works. Emerging as one of the preeminent photographers of his generation, Tillmans creates work that's both edgy and classic: Compelling subjects are presented with an eye for formal composition. "I'm trying to go against the thinking that photos can only be accessed via their subject matter," Tillmans has said. "I think about the same questions that a painter would."
www.mcachicago.org



Today's City Houses / By Pilar Chueca / Structure / \$40

This densely illustrated book focuses on the difficult task of integrating residential designs into the existing patchwork of urban landscapes. Featured projects run the gamut of architectural conundrums, each requiring a unique and innovative solution. The text can be a bit didactic, but Chueca successfully communicates the subtle nuance of each endeavor—helped along by vivid diagrams, detailed floor plans, and artful photography.
www.linksbooks.net

Polder sofa / By Hella Jongerius for Vitra / The "polder model" is a Dutch political phenomenon that arose from the people's uncanny ability to reach agreement and overcome differences for a common good. Perhaps that explains Hella Jongerius's exceptional knack for making things that most everyone can agree are exquisite. www.vitra.com



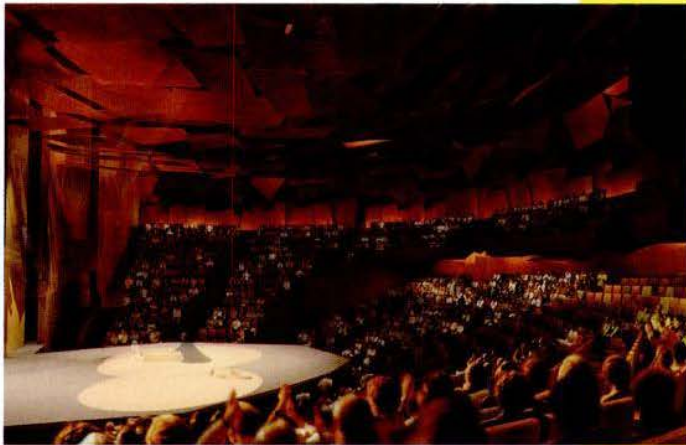
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BEAUTY.

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Guthrie Theater / By Jean Nouvel /
Opens 25 June / It's always nice to hear of a theater opening that doesn't involve the word "IMAX." The new Guthrie in downtown Minneapolis is architect Jean Nouvel's modern interpretation of the historic theater, founded in 1963.

In his first North American project, Jean Nouvel seamlessly links industrial elements to the intriguing, mystical nature of the theatrical arts. The structure conceals its secrets behind a broad, metal-and-glass façade while provoking attention with a neon marquee at the front entrance. The circular lines of the structure evoke the solemn beauty of grain silos, a nod to Minnesota's agrarian past, while a cantilevered bridge offers views of the adjacent river valley. Inside, a 1,100 seat-stage provides seating on three sides, where audiences can enjoy a range of performances, from Euripides and O'Neill to the next generation of contemporary playwrights. The Guthrie has maintained a proud tradition of eschewing the more commercial motivations of Broadway, so those hoping to catch the latest vampire musical may have to wait for the movie version. www.guthrietheater.org

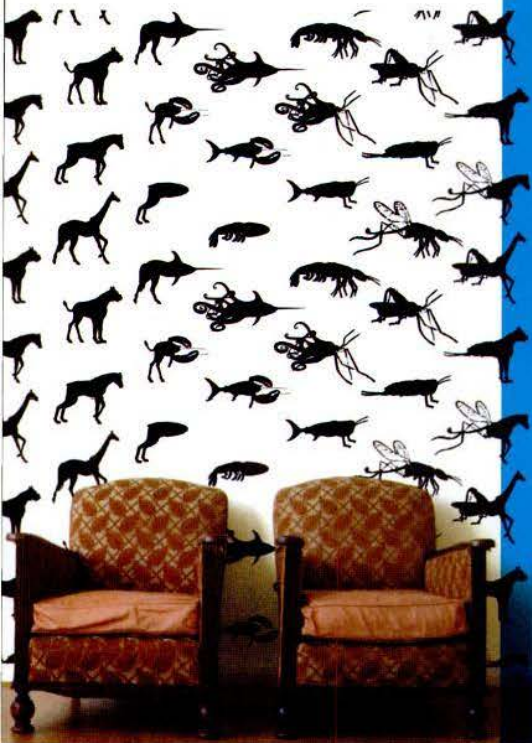
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AGILITY.

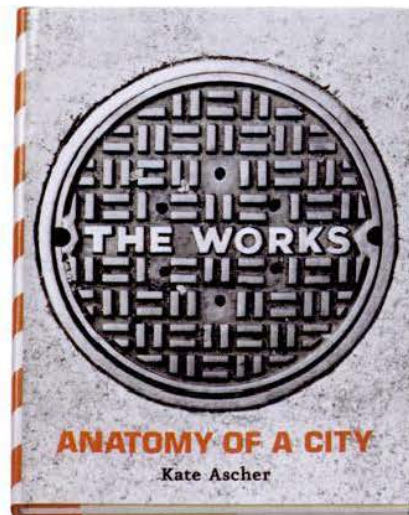
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The Hybrid wallpaper / By Sofie Eliasson and Matt Duckett

In the spirit of the jackalope, the imaginary hybrid of the pygmy deer and a species of killer rabbit that can imitate a human voice and can only be caught with a flask of whiskey, Sofie Eliasson and Matt Duckett created a wallpaper system that allows for other fantastical pairings—giving an entirely new meaning to the horseshoe crab, say, or the horsefly. www.niceness.co.uk



The Works: Anatomy of a City / By Kate Ascher / The Penguin Press / \$35

New York City official Kate Ascher is the perfect person to tell you where to find hidden subway stations like the old City Hall stop on the 6 train, or how far bridges will sag during those sweltering summers. *The Works* uses infographics and straightforward text to unveil the complex systems and services urbanites depend on but are rarely aware of, and to elucidate the 100-year-old framework that still supports the city that never sleeps. us.penguingroup.com



Table Basse Trio Virgule / By Christian Poux

This table, composed of three movable comma-shaped pieces, will punctuate even the most awkward of spaces with its modular capabilities and bright colors, and, furthermore, the more Table Basse Trio Virgules you buy, the longer and more involved your table can be, allowing it to run on and on and on... www.quietness.fr



Tufty-Time / By Patricia Urquiola for B&B Italia

While Hollywood's been busy remaking every movie ever (can you really improve upon 1972's *The Poseidon Adventure* with *Poseidon?*), designer Patricia Urquiola manages to quell our nostalgic urges while gently directing us to the future. "I wanted to review the capitonné and Chesterfield typologies," she says, "paying special attention to the reinterpretation of the '60s and '70s, which I admire." www.bebitalia.it

PHOTO BY PETER BELANGER (BOOK)

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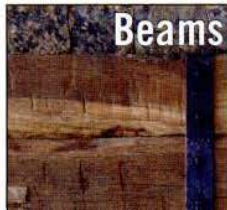
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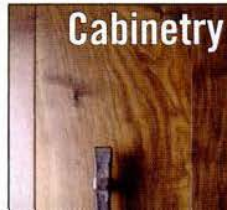
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In the Modern World



Sharon Lockhart: Pine Flat / 20 May–June / Gladstone Gallery / New York, NY

Photographer and avant-garde filmmaker Sharon Lockhart explores the lives of children growing up in the Sierra Nevada foothills through 12 uncut ten-minute takes, shot over the course of three years. Fans of Lockhart's photography will be thrilled, while those seeking a literal narrative arc might fare better at the cineplex. The film will be shown alongside a photographic series of the same title. www.gladstonegallery.com



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JOHN THACKARA

New Design Cities / By Marie-Josée Lacroix / Infopresse / \$35

This bilingual book—the product of a 2004 symposium in Montreal—investigates how seven major cities have successfully fostered design. Case studies are coupled with essays by prominent theorists like John Thackara to serve as inspiration and methodology for urban planning and economic development. It's heartening to see how city governments, urban dwellers, and tourists alike are realizing that good design augments quality of life. Don't be surprised if *Fodor's* starts giving stars for creative potential. www.infopresse.com



G Box / By Giuliano Giaroli for Schiffini
 Italians aren't slouches in the kitchen or the design arena, so when the two converge, step back. Giuliano Giaroli's breakthrough G Box design for modular-kitchen kingpins Schiffini Cucine conveys both sleekness and sustainability, and is composed of 100-percent recyclable material. The vast counter provides ample gnocchi-rolling space; dual shallow-recessed sinks and a mobile steel island create a restrained elegance that's at once practical and, dare we say, delicious. www.schiffini.it

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In the Modern World



Eero / By Filippo Dell'Orto for spHaus

Eeros were responsible for some of the most iconic seating of the 20th century—Saarinen's 1948 Womb chair inspires prenatal relaxation, and Aarnio's 1963 Ball chair helped define the decade—which means this Eero, a polyurethane-coated rocker, has big shoes to fill. www.sphaus.it



The High Style of Dorothy Draper / 2 May–27 Aug / Museum of the City of New York / New York, NY

If Dorothy Draper had her way, flying would be a much more humane and—as her Mondrian-inspired decorative paneling suggests—cultured experience. Unfortunately, this is just an example of Draper's idealistic approach to interior decorating, and not the current conditions we fly in today. One of the first to surpass the notion of interior design as mere cosmetics, Draper conceived her designs from the architecture of the space down to the matchbook on the side table.

www.mcny.org

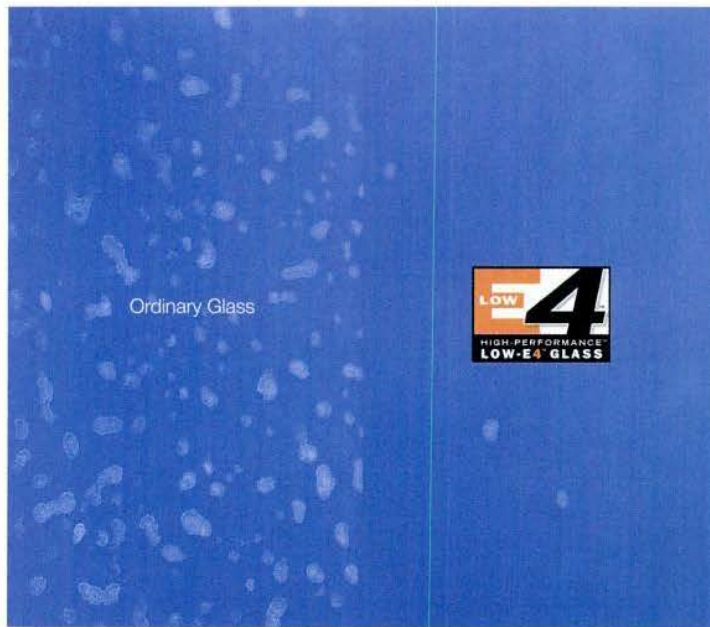
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Snap Judgments: New Positions in Contemporary African Photography / 10 Mar–28 May / International Center of Photography / New York, NY
Spanning the continent, with over 200 works by 40 artists, this exhibition—curated by noted art historian Okwui Enwezor—aims to define and expose the vibrancy and relevance of African photography against a backdrop of cultural tumult. Focusing on landscapes, urban forms, the body, and identity, as well as history and representation, the images and stories they reflect are equal parts haunting and hopeful. www.icp.org

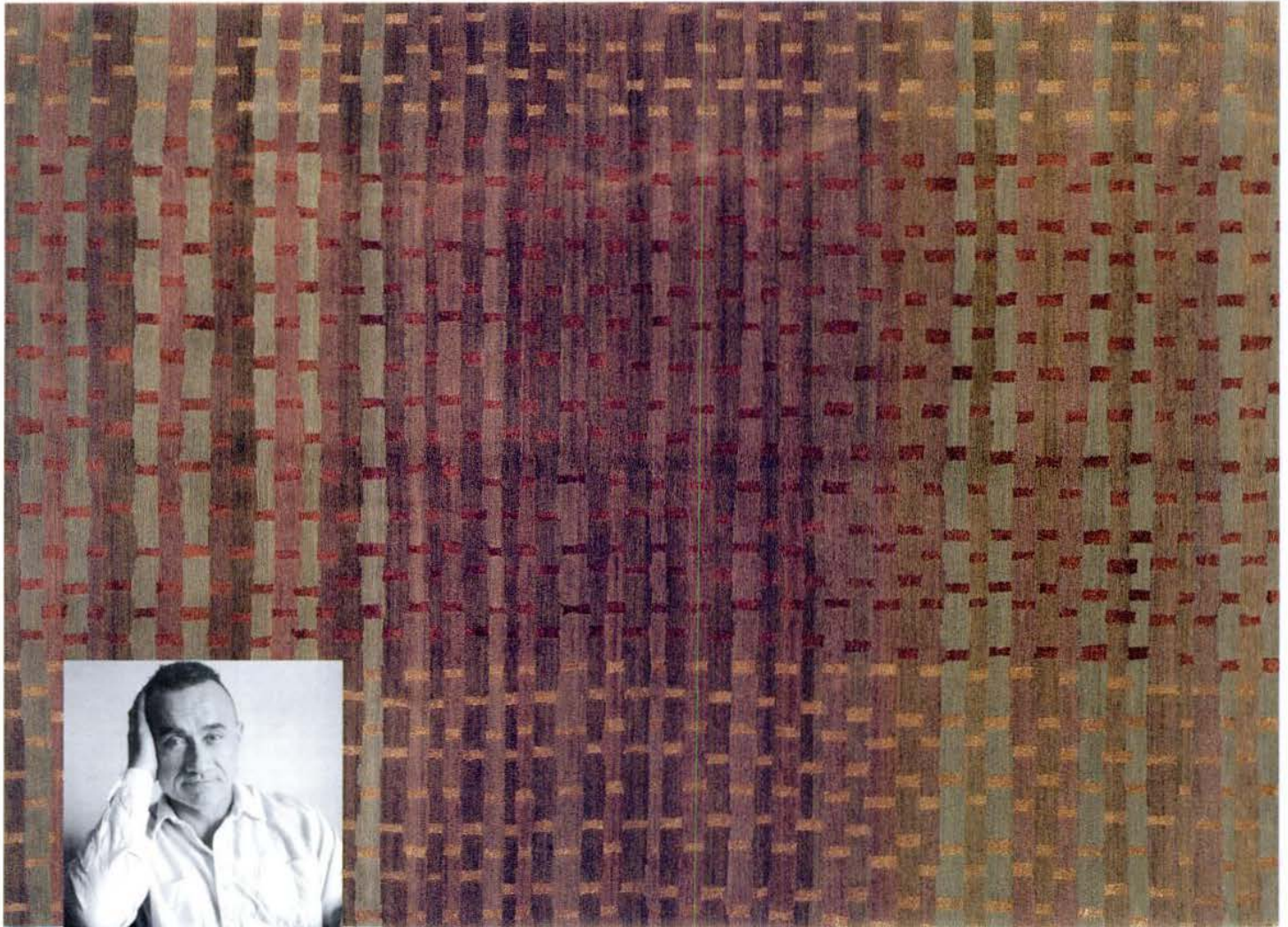


Five Centuries of Swedish Silver / Feb–July / San Francisco International Airport / San Francisco, CA
Prior to 9/11, one could make quite a jolly outing by heading to the airport to take in some stellar exhibits, grab a drink at the bar, and try to figure out where all the people were either coming from or going to. Of course, things have changed drastically, and the airport is not nearly as much fun as it once was. Even so, when the new international terminal at SFO was constructed, ample room was given to display cases and food courts readily accessible prior to going through security. Thankfully, the exhibits have remained as compelling as ever. Borrowing over a hundred objects from the Röhsska Museum in Gothenburg, Sweden, SFO's display cases are now elegantly packed with everything from candlesticks to cocktail shakers spanning some two centuries. The best part of all? This museum never closes! www.sfoarts.org



Ciottolo / By Sieger Design for Duravit
If your bathroom draws more inspiration from a 24-hour service station than a fresh mountain stream, we suggest Duravit's new Ciottolo line. The delicate curves of the oval and circular ceramic basins suggest the recorded movement of water captured in eroded river rocks—decidedly not Shell. www.duravit.com





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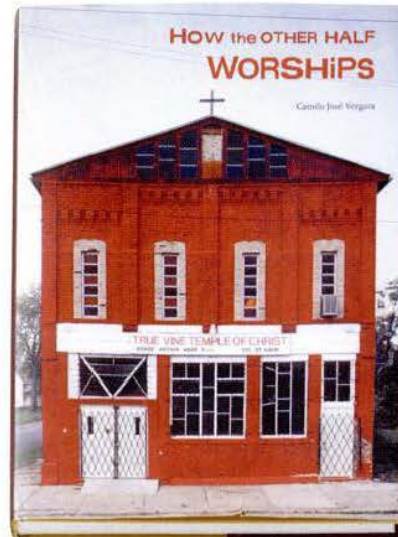
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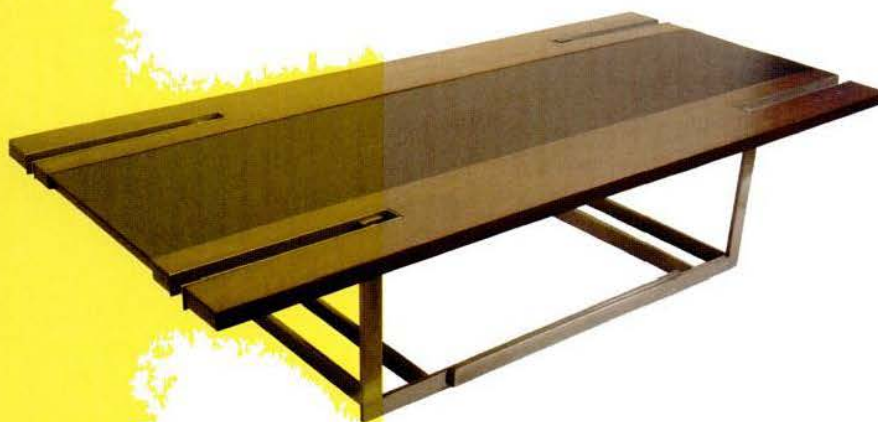
Outdoor wallpaper / By Susan Bradley

Have you ever wished your jasmine vine could see just how pretty it is? Perhaps your wisteria tree is wistful at not being able to view its own dazzling violet blooms. Whatever your creeping flora might be, or whether you have creeping flora at all, Susan Bradley's steel floral motif will climb up any façade to reflect on the natural world around it, be it indoors or out. www.susanbradley.co.uk



How the Other Half Worships / By Camilo José Vergara / Rutgers University Press / \$49.95

Since the late '70s, writer, photographer, and sociologist Camilo José Vergara has been exploring neglected neighborhoods throughout the country. In his latest book, Vergara focuses on churches that dot the debased streetscapes. His vivid images and insightful text reveal that while the architectural makeup of these neighborhoods may change at astonishing rates, places of worship are quite adept at adapting, popping up in storefronts, old car dealerships, and houses, breathing life into often lifeless urban environments. rutgerspress.rutgers.edu



Stoddard table / By Avroko

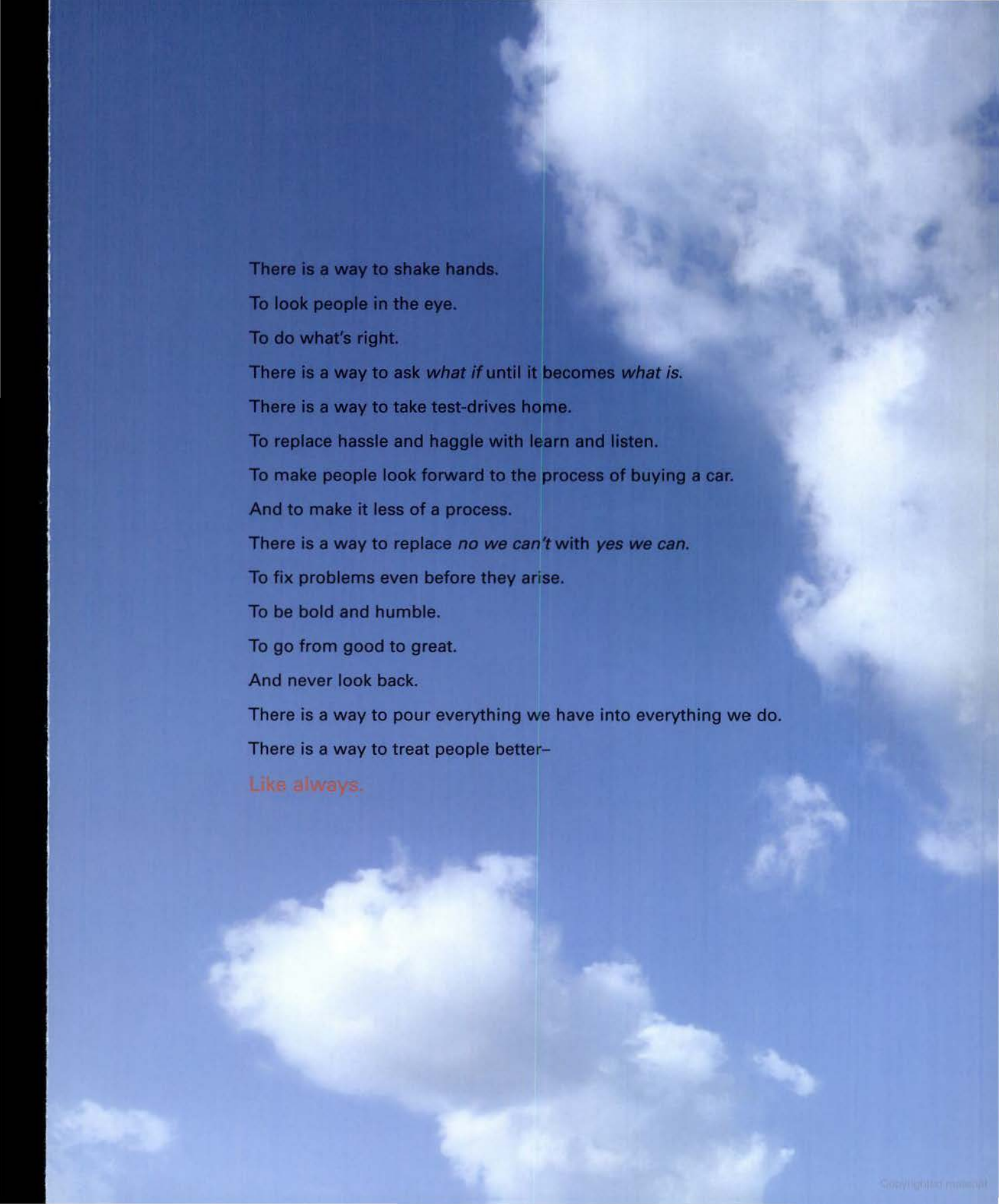
Miss those afternoons playing with Transformers on the living-room floor? The Stoddard table from Avroko's Transport series will help fill the void. Inspired by cars and motorcycles of the early 20th century, these tables sport a mechanical aesthetic that's not just pretty but functional as well. Avroko's multifaceted nature manifests itself in this design, which converts from coffee table to dining console in an instant. www.avroko.com

A photograph of a bright blue sky with scattered white clouds. The clouds are more prominent in the upper left and lower right corners, while the rest of the sky is a clear, deep blue. The text "THERE IS A WAY." is centered in the middle of the image.

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And to make it less of a process.
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To be bold and humble.
To go from good to great.
And never look back.
There is a way to pour everything we have into everything we do.
There is a way to treat people better—
Like always.



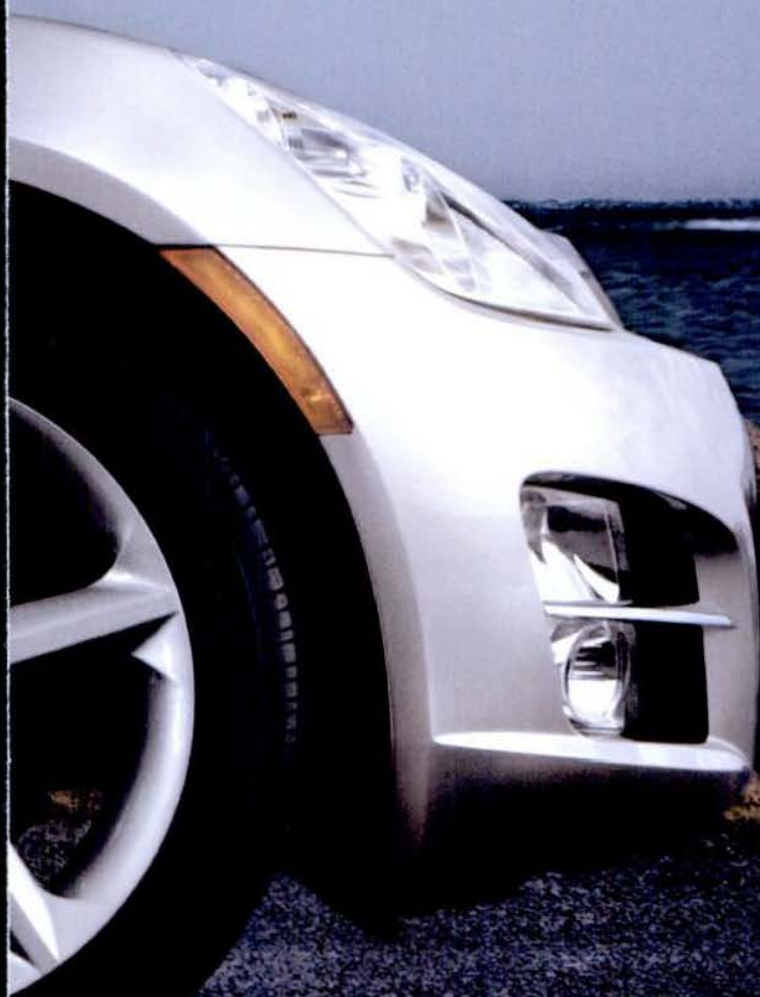


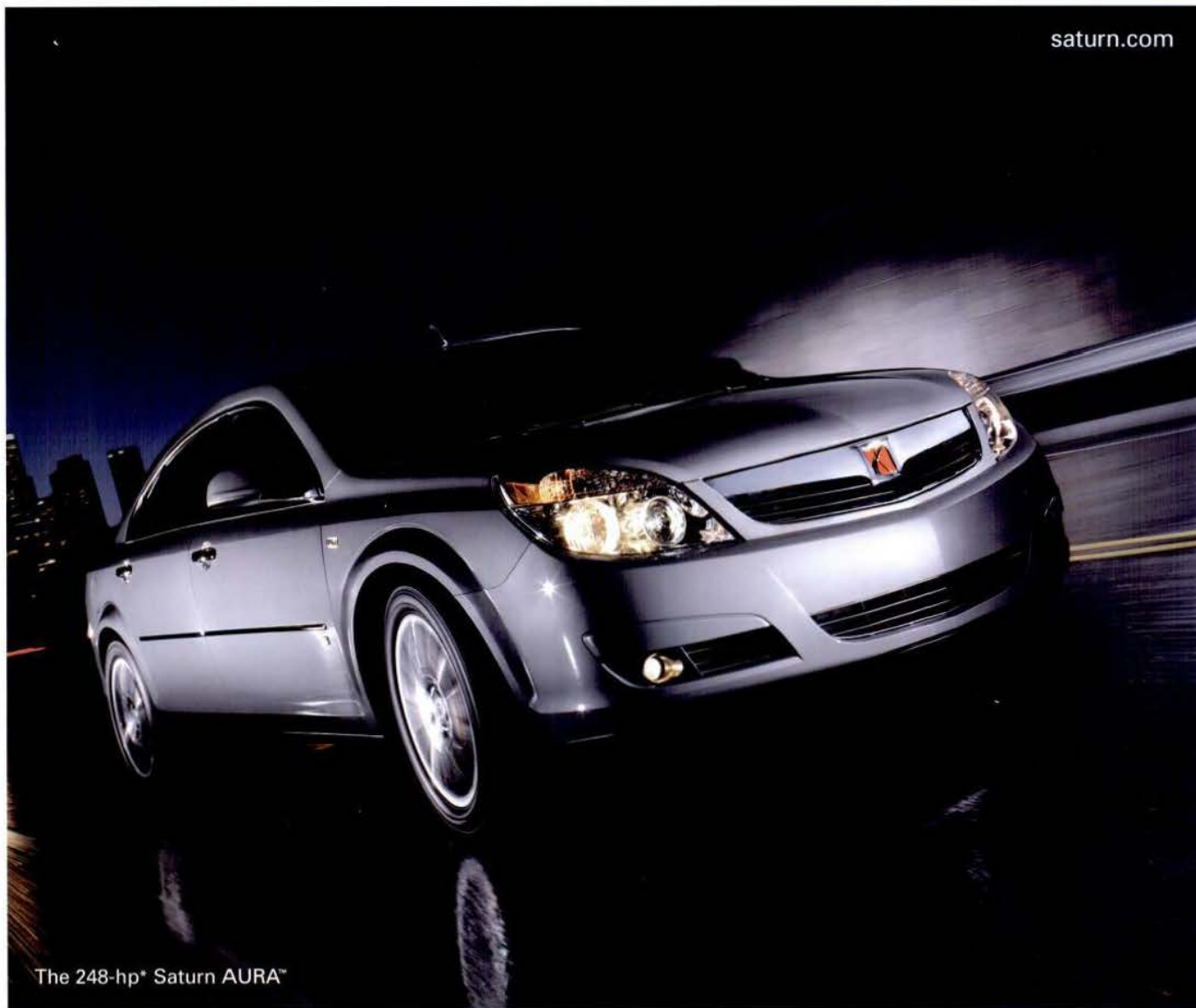
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A way to kick compromise to the curb.
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There is a way to make cars—
Like never before.

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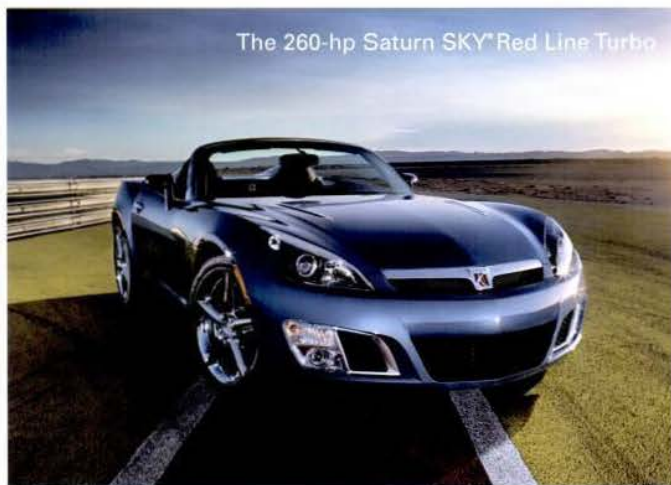
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Road Trip: New York



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B LEISURAMA HOMES
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Photo by Jake Gorst

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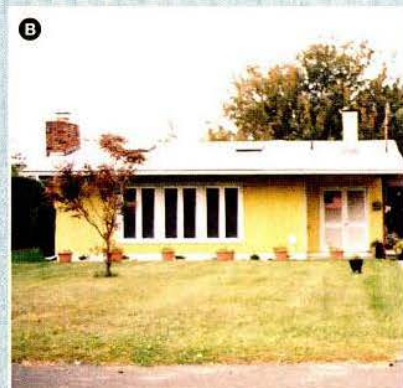
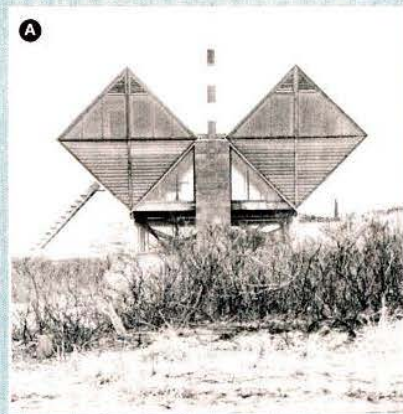
D SATURN SKY ROADSTER
www.saturn.com/sky

Weekend Trip

Jump in the Saturn SKY roadster, put the top down, and drive along Long Island's south shore to explore houses that have earned the area its reputation as a center of modern architecture. About a hundred miles east of New York City, new modern construction is all around, but look closely and you'll find mid-century works such as "The Kite," or Pearlroth House (1959), by post-modernist Andrew Geller. A conservation effort is under way to save it from destruction and move it from Westhampton Beach to Triton Beach five miles east. See it while you can, and there's no better way than behind the wheel of the new SKY, with its modern European-inspired exterior, and a heart full of superior performance features.

Prefab fans should drive by the Leisurama community in Montauk. A collection of 200 prefab summer houses built in the early 1960s and sold at Macy's, Leisurama homes were designed by Raymond Loewy-William Snaith, Inc. Loewy partnered with project manager Andrew Geller on the final home designs, available in three versions and equipped with everything—including toothbrushes.

If just one day of epic views and intense roadster performance leaves you wanting more, why not keep going and make a weekend of it? The SKY's responsive handling and sleek interior take touring to the next level. When you eventually build up the mettle to actually take the keys out of the ignition (or feel those eye lids getting heavy), why not do so at the Sunset Beach hotel on Shelter Island. Andre Balazs' boutique hotel is traditional on the outside, but boasts a thoroughly modern interior, and is the perfect place to relax.



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E MANITOGA/THE RUSSEL WRIGHT DESIGN CENTER584 Route 9D, Garrison, NY
www.russelwrightcenter.org

Photo by Mary Lally

Russel Wright's recently restored studio, circa 1962

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H QUEENS MUSEUM OF ART

Flushing Meadows Corona Park, Queens

www.queensmuseum.org

Photo courtesy of the Queens

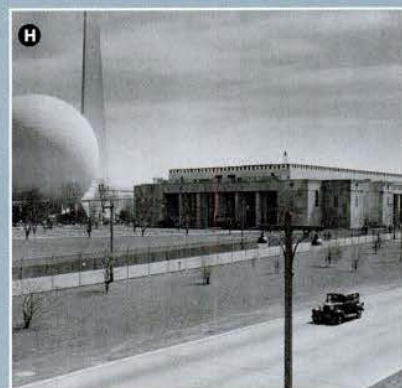
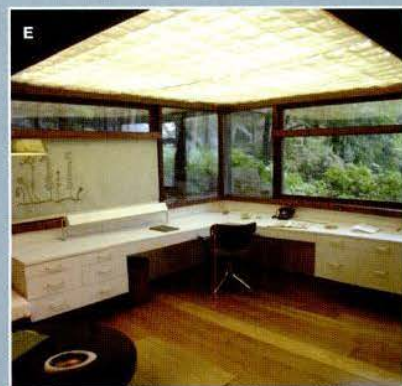
Museum of Art

New York City Building

1939 World's Fair, north facade

I SATURN SKY ROADSTER

www.saturn.com/sky



Day Trip

For a day trip out of Manhattan, grab a friend and head north of New York City to visit Russel Wright's former home at Manitoga/The Russel Wright Design Center. Take the trip out of the commonplace by enjoying the 50-mile drive to Garrison in the SKY, Saturn's sporty convertible roadster that reflects your appreciation for design.

Russel Wright, a successful mid-century industrial designer and craftsman, is famous for creating modern design dinnerware, furniture, and appliances, produced on a mass-market scale. Wright's clean lines, use of new materials and the latest technologies stood out at the time. The economics and manufacturing of his pieces made modern design attainable for many—much like the 2007 SKY roadster, which has a stylish, modern flair and an emphasis on under-the-hood performance, all with an accessible sticker price beginning at under \$24,000*. No lasting sticker shock here.

Don't miss the guided tour of Wright's home, Dragon Rock, one of the few 20th Century Modern homesites in New York that is open to the public. A stunning modern construction, Wright designed it to be completely at one with the land around it. After a house tour, plan to explore the expansive woodland gardens that surround the house, including four miles of paths (linking up to the Appalachian Trail) on 75 secluded acres. Bring a picnic lunch and soak in the luscious natural surroundings.

If an art-focused adventure is more your speed, head to the Neuberger Museum of Art in Westchester County, 35 miles south of Garrison (and about 45 minutes from Manhattan). Situated on the State University of New York campus at Purchase, the permanent collection boasts work from artists including Milton Avery, Willem de Kooning, Edward Hopper, and Jackson Pollock. You'll appreciate not having to fight the New York City-sized crowds to get up close and personal to important and beautiful works of art.

Speaking of contemporary art, the SKY roadster itself will draw appreciative looks from passersby who can spot good design and an artful form. The SKY is a vehicle that represents an artistic redesign of sorts for Saturn, and its look is pegged to influence Saturn's entire future lineup. But don't be seduced by looks alone—inside you'll find it's designed with the driver in mind, with fully integrated controls and displays, and hydraulically assisted rack-and-pinion power steering for maximum control.

After whiling away some time in Purchase, hop back in and consider cruising into Queens on your way back into the city. Several contemporary art and design hotspots are nestled in this borough, including the Noguchi Museum and the Queens Museum of Art. You'll find that the areas around Manhattan have a lot to offer—and you'll enjoy exploring in the comfort and style of the new Saturn SKY roadster. Best done with the top down, of course.



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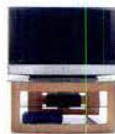
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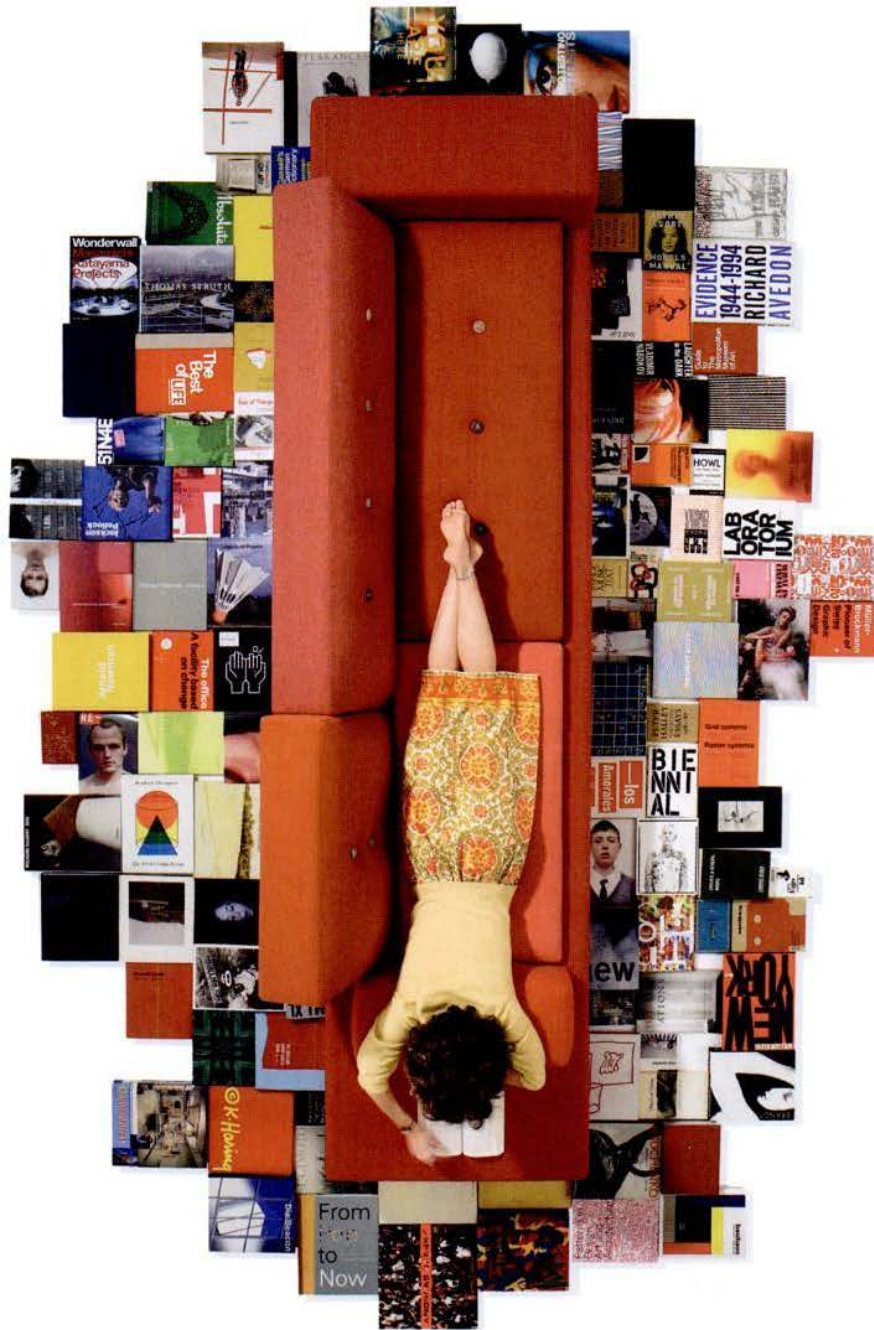


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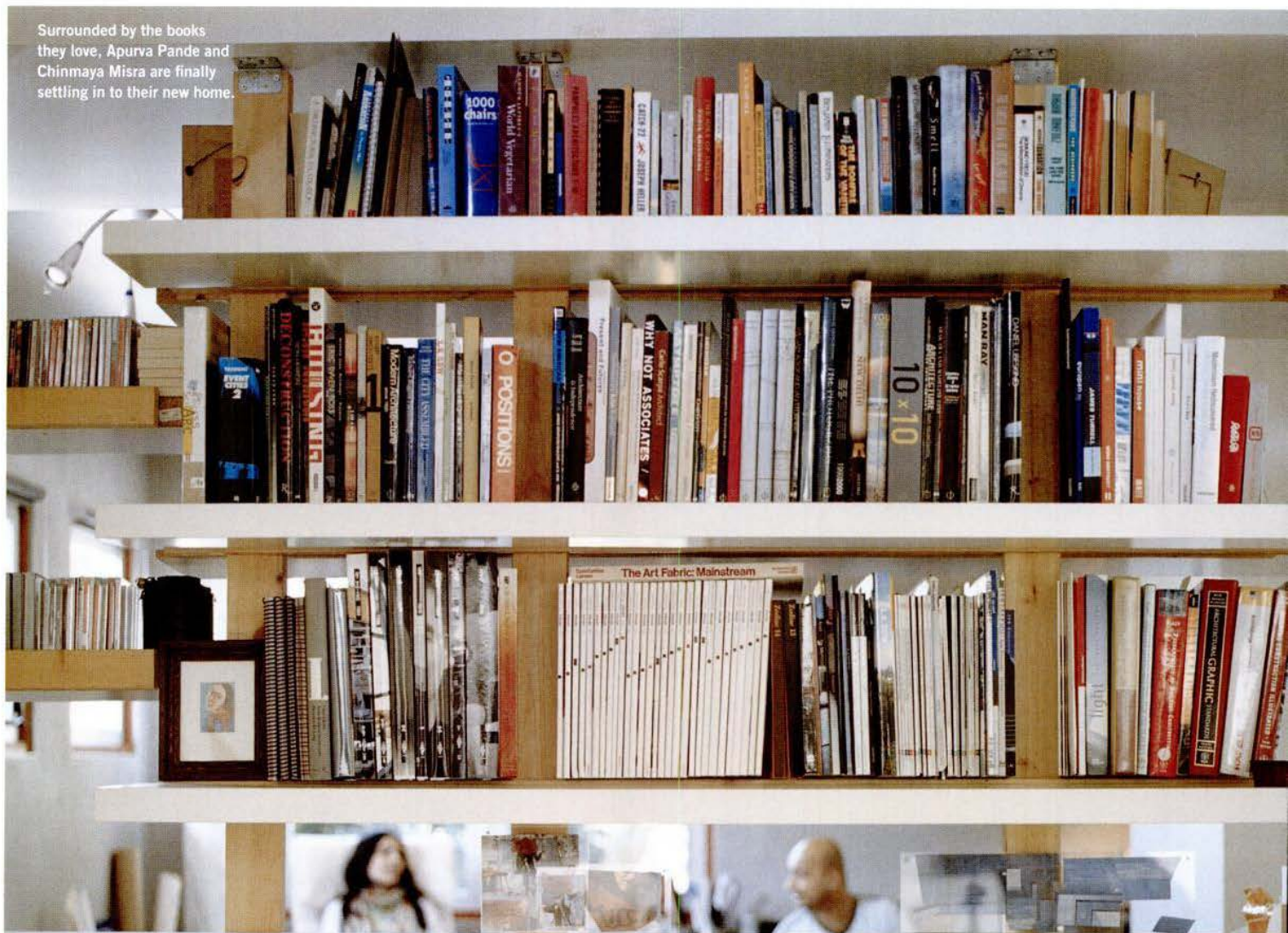


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Surrounded by the books they love, Apurva Pande and Chinmaya Misra are finally settling in to their new home.



Architectural Adventure



When people ask architects Apurva Pande and Chinmaya Misra where they live, they never get a straightforward answer. The couple's home lies at the end of a cul-de-sac somewhere between Culver City and West Adams—an amorphous zone west of downtown Los Angeles where angular streets rudely interrupt the city's regular grid. The neighborhood council is still trying to come up with a name for the area. "We live in an in-between of in-betweens," says Pande. "Given our penchant for complexity, this neighborhood really suits us perfectly."

Most recent architecture-school graduates content themselves with renting apartments for years until they generate enough money and professional kudos to buy or design their dream home. But Delhi, India, natives Pande and Misra decided, in spite of limited financial resources and full-time jobs, not to wait. "We were keen to break the stereotypical architectural career path, ▶



Seated in the light-soaked dining room (above), Pande enjoys the comforts of home. The Series 7 chairs are by Fritz Hansen and designed by Arne Jacobsen. The angular wood-clad addition (left) offers a sharp contrast to the concrete masonry exterior of the rest of the house. **E** p. 238

which renders inconceivable the possibility of architects fresh from school using their design education and training to build for themselves,” says Pande, who used to work for Frank Gehry and is now striking out with Misra on their own. “We were inspired by the ideals of the ’60s modernists who attempted to make modern design a way of life rather than an aspiration for the wealthy.”

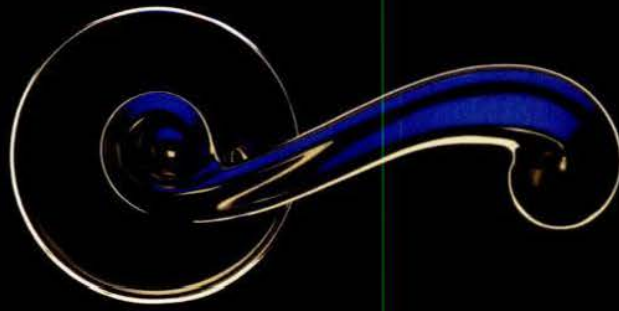
So the couple, who were then in their late 20s, scoured the escalating Los Angeles housing market for a suitable fixer-upper for under \$400,000. “We were really down-and-out financially, with little cash and large student loans,” says Misra, who was then working for the Jerde Partnership on large-scale retail and mixed-use projects. In the fall of 2003, after more than six months of searching, Pande and Misra spent just over \$380,000 on a property so dilapidated that no one else bid on it. Then they set about making it their own.

The journey from concept to completion was far from easy. The couple worked on the project for a full year without taking a single day off. “We ended up leading really wild Jekyll-and-Hyde lives. Overseeing construction during precision-timed lunch breaks and late evenings was harrowing on our bodies,” says Misra. “Every weekend without fail we’d find ourselves taking naps inside our car in the Home Depot parking lot.” The process also involved refinancing their home several times and maxing out ten credit cards. With the house barely a third of the way through completion, Pande and Misra’s

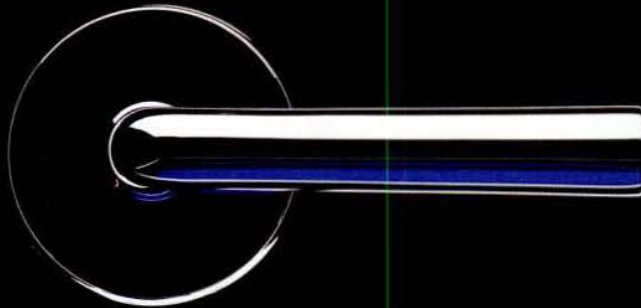
contractor called and threatened a lien on the property if he didn’t see a payment within ten days. The next day the couple’s lender backed out from a planned remodel loan, because the property looked “unoccupied” to the appraiser. So the next night, Pande and Misra fashioned impromptu curtains out of bedsheets and hung ceiling lamps to make the house look like it was lived in. The plan didn’t work. “We finally had to rely on our credit cards to carry us through,” says Pande. “We dubbed the project ‘The House of Cards.’ Our credit rating hit rock bottom. It was very scary.”

Pande and Misra’s new home is as multifaceted as their experience of constructing it. Built in 1950 on a 6,700-square-foot lot as a blue-collar variant of the then-popular desert modern style, the 1,600-square-foot three-bedroom, two-bathroom house is atypical of Los Angeles residential properties in that it is mostly concrete. The angular, wood-accented white box stands out against the trees, nearby Ballona Creek (which the property abuts), and the neatly contoured lawn. From the concrete floors of the kitchen to the bed of gray pebbles in the living-room fireplace, a hip, urban aesthetic prevails here—influenced by the gallery scene of nearby Culver City. Indeed, the house itself is full of artwork, including Misra’s own photographs and handmade paper.

Pande and Misra began the renovation process by building a series of physical architectural models—a technique Pande had used while working for Gehry. ▶



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Thanks to IKEA, Pande and Misra were able to furnish their new home after construction took most of their funds. The light and airy bedroom (above) and living room (left), however, would make great spaces regardless of furnishings.

Not only did the models help the couple plan the design, but they also helped the contractor measure and cut all the complex timber members, studs, and joists. The shared vision was to “peel away the layers” of the house to create more light, ventilation, and space, using minimal walls and doors. Having sandblasted away the layer of yellow paint that covered the concrete masonry, Pande and Misra, with the help of their contractor, began replacing the original crumbling extension at the rear of the building with an airy new addition. This annex bridged the two disconnected wings of the house, creating a single uninterrupted space.

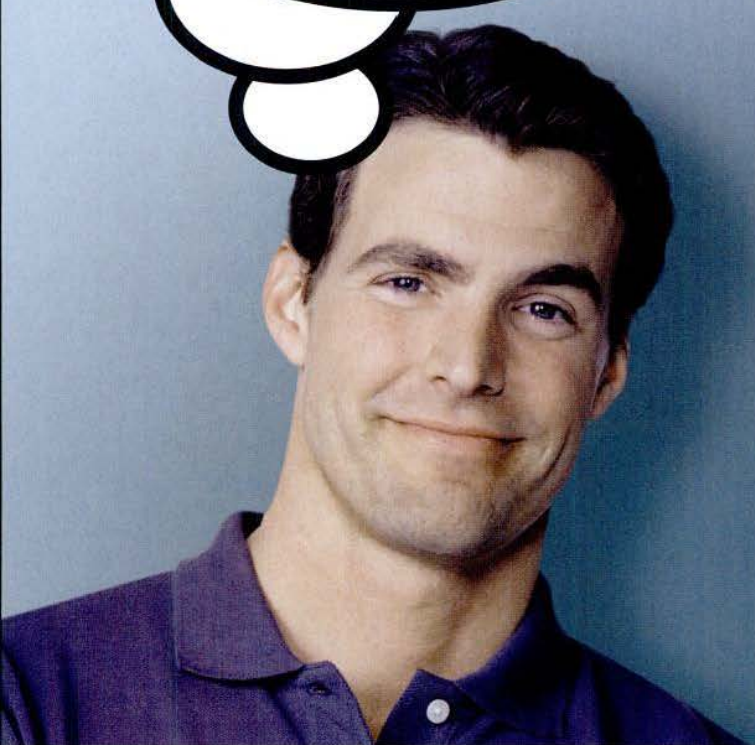
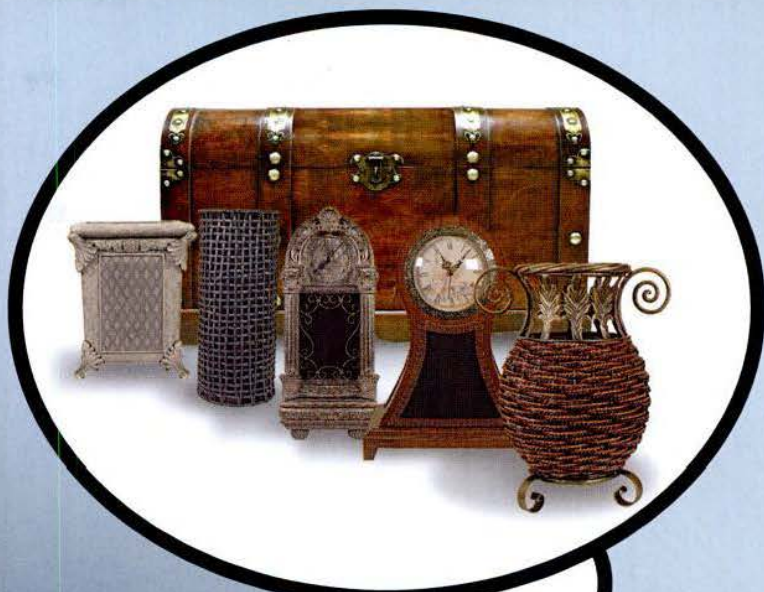
Though the external concrete armature of the building was strong, the interior walls were in poor condition. So the couple had their contractor gut the inside completely to leave an open shell. Pande and Misra removed walls separating the old kitchen, pantry, and dining room, accenting the main living space with intersecting geometrical shapes. A cubist cluster of irregular triangular wedges leading up to a deep-set skylight now defines the space above the kitchen entrance.

Other parts of the house were similarly designed to maximize natural light and space. Pande and Misra created a porous partition between the living room and the study with a system of floating bookshelves built into an enclave that allow access to books from either room as well as a view from one space into the other. The living room’s partially exposed wooden joists and rafters create

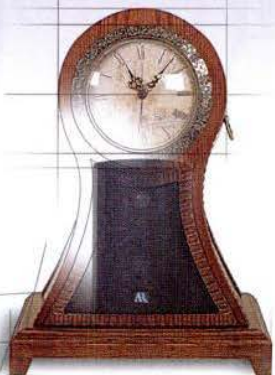
a feeling of additional height while warming the white walls. A huge storefront-style window in the living room frames the view of the trees outside.

Pande and Misra reflect back on their year of construction with a combination of relief and pride. Despite their financial woes, the flexibility and liquidity of the local housing market, coupled with the distance from what they describe as the “overinvolved cultural domain” of life in India, gave Pande and Misra the opportunity to realize their ambition more readily in Los Angeles than might have been possible back home. “Both of us have very educated, liberal, and opinionated families. Our freewheeling approach to getting into the property market was easier [when we were] unencumbered by family ties,” says Pande. “And the financial gambles we took were best kept between the two of us.”

The renovation ended up costing \$100,000 (\$30,000 more than anticipated), so by the time it came to furnishing the home, IKEA was about the only viable furniture option. Not that Pande and Misra minded. “I’m a maniac about cleaning, and furniture just means more dust,” says Misra. There’s a beige couch with a couple of bright throw pillows, some light-colored wooden stools, a glass-topped rectangular dining table with four simple wooden chairs, Persian-style rugs scattered here and there, a low-slung bed, and that’s about it. “We wanted the place to feel like a yard,” says Misra. “The sort of space you can skateboard around.” ▶



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How to Make My House Your House

Low-Slung Kitchen

IKEA kitchen cabinets were installed at ground level rather than overhead to create a simple, uncluttered space in which to cook. A Kenmore cooking range and exhaust hood, and a stainless steel backsplash from Infinity Iron Works, a local, family-run business, were mounted above the stone counter. www.ikea.com / www.kenmore.com / Infinity Iron Works: (310) 418-5234

Open Shelving

Pande and Misra created a system of open shelves and ledges on which to place artwork and trinkets without banging nails into walls. The ledges and shelves were fashioned from drywall sheathing over wood stud framing.

Double-Action Slider

A sliding door made out of a four-by-eight-foot stained plywood sheet from Home Depot, suspended from a custom-designed rail from McMaster-Carr, helps maximize space in the guest bedroom. When the bathroom is not in use, the slider acts as a closet door. www.homedepot.com / www.mcmaster.com


A Bathroom with a View

When constructing a completely transparent shower wall became unfeasible for safety reasons, Pande and Misra decided to install a large garden-framing window. Wood boards from Home Depot were cut to size, primed, and stained. The aluminum window was custom-ordered from WindowMaster. www.windowmaster.com ■





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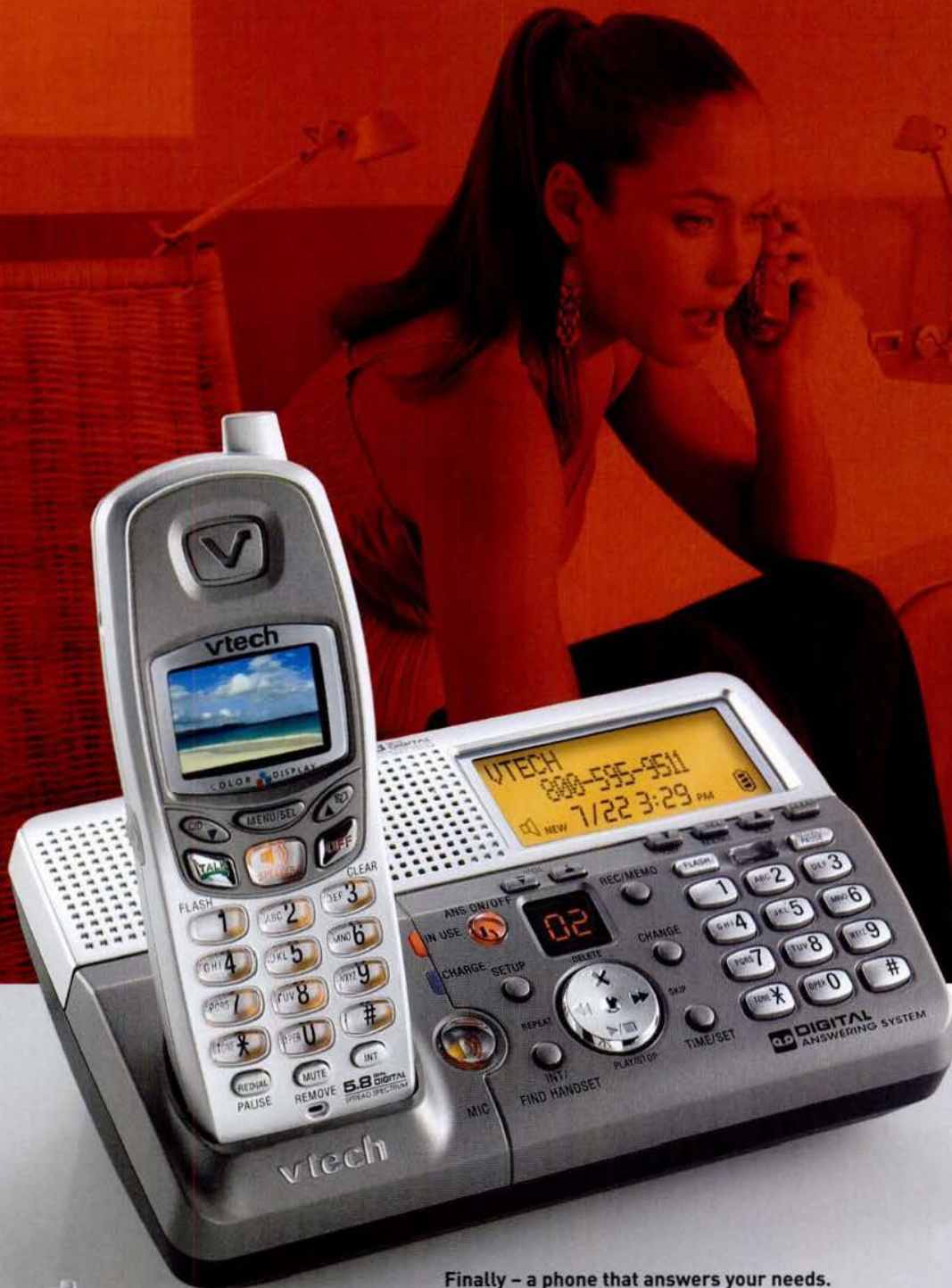
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Let the Sun Shine In

On September 29, 2005, 18 teams of graduate and undergraduate students from around the world began setting up their solar-powered homes on the National Mall for the Department of Energy-sponsored Solar Decathlon, which ran from October 7 to 16, 2005, and attracted over 100,000 visitors.

Although the University of Colorado Buffaloes football team fell short during bowl season, another dynasty is afoot at the idyllic Boulder campus. In October 2005, the University of Colorado team defended its championship at the Solar Decathlon, a nine-day-long competition hosted by the U.S. Department of Energy in Washington, D.C. After taking the crown at the inaugural decathlon in 2002 and again this past autumn, University of Colorado faculty advisor and professor Julee Herdt is starting to look like the Joe Paterno of collegiate architecture.

Teams from the United States, Puerto Rico, Canada, and Spain made the trek to D.C. to erect their small, solar-powered houses, transforming the soggy fields on the National Mall between Smithsonian museums into a high-tech village. The 18 teams competed in ten categories to build the most attractive, effective, and energy-efficient solar houses. Each house—a modest two-person dwelling replete with home office and the latest in energy-efficient appliances—was designed to

absorb sunlight, which was converted into electricity and stored in batteries.

More than just an architecture competition, the Solar Decathlon is an open-to-the-public trade show boasting the latest in solar and energy-saving technologies (some pioneered by the contestants themselves) that you can actually imagine using in your own home. In sponsoring the event, the Department of Energy wants to spread the gospel of solar power—a message we hope was heard a few blocks east at the Capitol.

With teams already lining up for the 2007 and 2009 competitions, we wondered what happened to the 2005 houses that impressed us with their ingenuity, style, and eco-savvy construction. Are these solar-powered gems finding homes of their own?

Virginia Tech's translucent home took first place in both the Dwelling and Architecture categories, netting a perfect score in the latter. The concave swoosh of a roof suggested the sun-drenched drive-throughs of mid-20th-



Virginia Tech's VT Solar scored the highest in both the Architecture and Dwelling categories. The south, east, and west walls are constructed of two panels of thin translucent polycarbonate, which was filled

with aerogel insulation. LEDs, which can display a range of millions of colors, light the panels from within. Like all Solar Decathlon entries, the VT Solar is powered by an extensive battery array.

century California, but the translucent walls, which became glowingly opaque by night, were the real stars.

Professor Bob Schubert, one of the team's advisors, tells us that the house is due to hit the road after a lengthy stay on the Virginia Tech campus. "It's a highly mobile house and our goal is to move it around the state, to take it on tour." This dreamy little domicile will make stops at the Science Museum of Virginia in Richmond, the Belmont Bay Science Center in Woodbridge, and the National Building Museum in D.C.

"We want to study the long-term performance of the house," says Schubert. "What we did on the Mall was great, but we really want to see how this house will do down the road."

California Polytechnic State University had the longest overland journey for their entry, hence their emphasis on portability and the so-called "one-truck solution." Their highly mobile modular home captured third place and, perhaps more importantly, found an application that is as humanitarian as it is utilitarian. Professor Rob Peña says of his students' design, "We've been in conversation with a Pakistani developer in the U.K. to do earthquake-relief housing in Pakistan. They want the team involved with the solar electric part of their project." ►

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The University of Colorado's BioS(h)IP is named for the team's invention, a recycled wastepaper-and-soy insulation system called Bio-SIPs. After nine days of competition, it won first place.

He continues, "They're thinking of a pared-down version of what we presented at the Solar Decathlon. They imagine that most of the heating will be done by wood-burning stoves, and the solar panels would be used for refrigeration, lighting, and appliances." The relief houses wouldn't feature all the amenities found in the Solar Decathlon design, but by virtue of being portable and independent of local infrastructure, they could be a perfect fit for those in need of immediate shelter.

And what have the reigning sun kings of the University of Colorado done with their house since the competition?

Herdt says that the nautically christened BioS(h)IP was sold before the competition even got under way on the Mall. "The house was pre-sold to Prospect New Town, a New Urbanist development in Longmont, Colorado." But the Boulder builders are hardly resting on their laurels: "We want to keep making homes that inspire us, keep us protected, and pay the bills."

With Colorado and other contenders already signed up for the 2007 competition, the forecast is decidedly sunny. ■



Sunlight Express

Americans expend as much energy on transportation as they do on powering their homes. Unfortunately, solar cars are still in the experimental phase, just ahead of rocket packs and a Stargate in the futuristic-transportation queue. So the honchos at the Solar Decathlon decided to use electric cars instead, and—you guessed it—the houses had to provide all the juice.

One of the ten judging categories was Getting Around, in which the solar houses had to convert enough sunlight into energy to run the houses and drive their cars around town. The greater the number of miles logged each day, the more points the teams stood to earn.

The winner of this category was again the University of Colorado, who set a Solar Decathlon record, traveling a total of 318.8 miles. The decathlon organizers provided a GEM e4 electric car to each team, and from there it was off to the races. A team member notes: "Our house could actually be made for tens of thousands of dollars less, but the collection system was oversized to get more energy to run the car." —A.B.

PHOTOS BY STEFANO PALTERA / SOLAR DECATHLON

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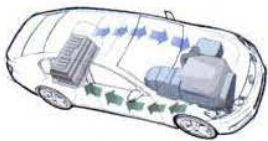
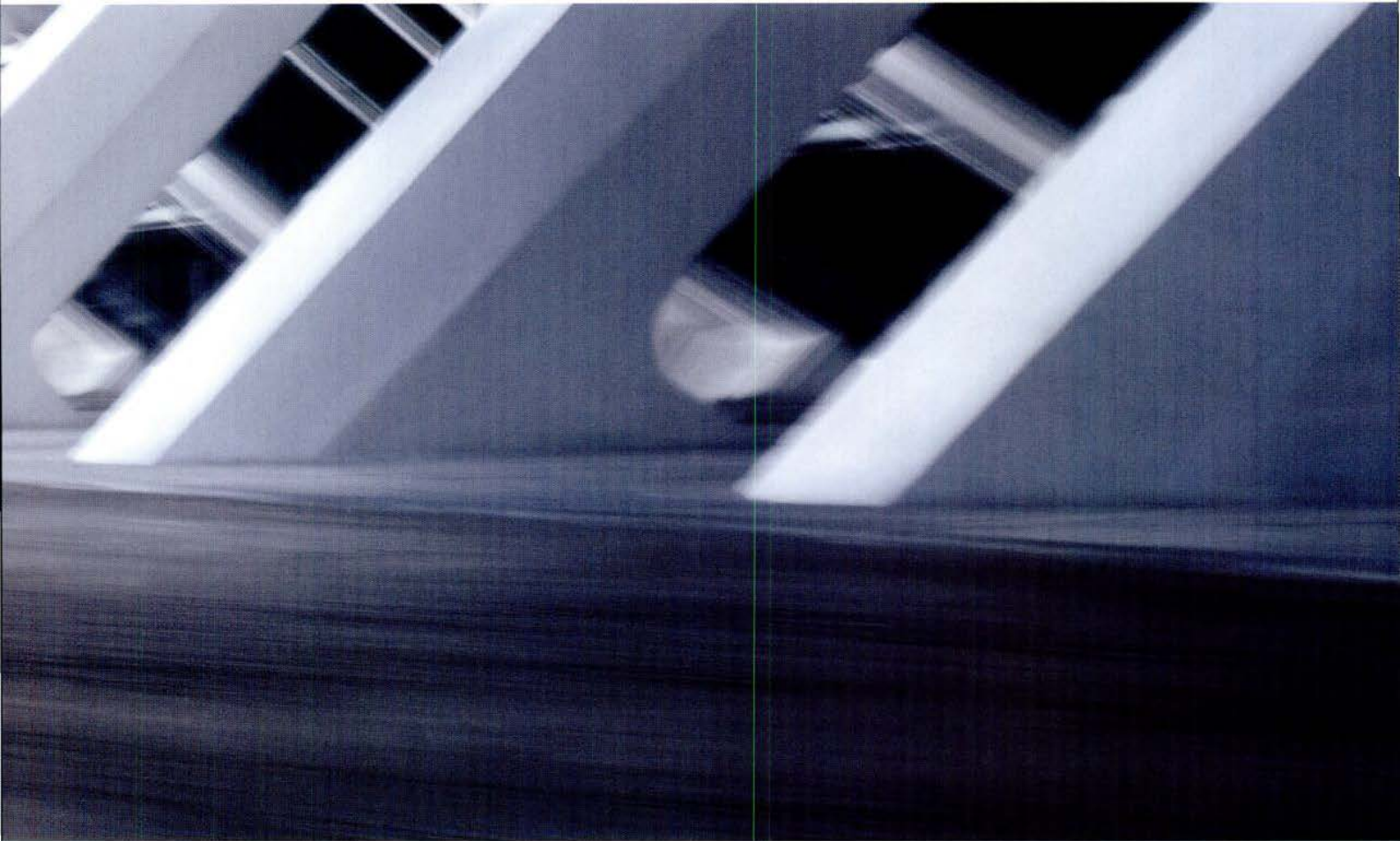
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A Note on Our Expert: Leonard Koren has led an enviably desultory life, first dropping out of college to paint murals with a group called the Los Angeles Fine Arts Squad and then eventually “begging”—and convincing—the UCLA Graduate School of Architecture and Urban Planning to admit him despite his lack of an undergraduate education in architecture. “It was a chaotic moment in the history of the school,” explains Koren, “and the murals I’d painted were on an architectural scale and were interesting and conceptually innovative.” Upon finishing architecture school and realizing that he had neither the will nor the temperament to become an architect, Koren started making “bath art.”

which grew out of an interest in unconventional bathing habits and spaces developed in college. This led him to found *Wet: The Magazine of Gourmet Bathing* in 1976, which he produced for nearly six years. After tiring of the magazine, Koren was “sort of burnt out on everything,” and spent a good amount of time traveling through Japan. In 1984, he wrote and designed a book about Japanese fashion, *New Fashion Japan*, and enjoyed it so much that he continued to write books. Some of his most recent publications include *Arranging Things: A Rhetoric of Object Placement*, *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, and *The Flower Shop: Charm, Grace, Beauty, and Tenderness in a Commercial Context*.

Showers Likely

Whether you want to replace your drizzly dud or indulge in a decadent deluge, these showerheads will wash your ills away.

While apartment hunting earlier this year, I developed a concise system for evaluating potential units. Any apartment I moved into needed only to possess the following attributes: hardwood floors, a natural light source, and a bathtub. The first was merely an aesthetic preference, but the latter were essential to the life of my plants and myself. This may be why, when the broker first showed me what would become my new home, I didn't notice that the showerhead was placed, rather awkwardly, beneath a window or that it fell slightly below eye level when I was standing in the tub. This meant that anyone exceeding the height of five feet four inches (which is perfectly average, I might add) would have to engage in some serious contortionism to rinse and repeat. But I ended up living with this weak-willed, temperamental Halfling of a shower, because for me, a dedicated soaker, a shower is not the sine qua non of everyday hygiene, but rather a stopgap measure.

For most people, however, the daily drench is what gets them out of bed and off to work in a timely manner. And while many are willing to tolerate quirky plumbing and flaccid streams in order to get clean, it is undeniable that a good showerhead can be life-altering—what was once conceived as a utilitarian, more efficient alternative to the hedonistic bath has now become a luxury item in its own right, embellished by modern manufacturers with assorted permutations on the massage, the down-pour, and the pulse. All these bells and whistles can be confusing, so Dwell asked Leonard Koren, “anti-hard-ware” author of *Undesigning the Bath* and founder of *Wet: The Magazine of Gourmet Bathing*, to help us get back to the basics of getting well and truly soaked: “I might not know that much about towel racks,” says Koren, “but I’ve actually taken many showers in my life. When it comes to showerheads, I’m somewhat of an authority—as are millions of other people, I suppose.” ▶



A Dornbracht MEM (28 568 780)

\$446–\$968 / www.dornbracht.com

8-inch diameter; 1/2-inch valve requirement

Expert Opinion: Despite its being mounted at an angle, this delivered the most vigorous and satisfying stream of water. I'd say it maximized the water pressure. In terms of being an object, it's okay. It's not too pretentious. This one seems to be the best engineered.

B Jade Wynd 816/082/150

\$114–\$234 / www.jadousa.com

3-inch diameter; 1/2-inch valve requirement;

2.2 gpm at 80 psi

Expert Opinion: This one is okay. It has three modes: one that's basically the water coming down full force with very little alteration in the stream, the fine stream, and then the massage stream. It's your basic—if slightly fancy—showerhead. It's not so attractive to me, but that's a personal

C Hansgrohe Downpour Air Royale

\$637–\$980 / www.hansgrohe-usa.com

14-inch diameter; 3/4-inch valve requirement;

2.5 gpm at 80 psi

Expert Opinion: This feels nice because it builds up pressure from being squished into a small cavity. When I was doing a book about Japanese fashion, I was talking to Issey Miyake and he made a very good point: "Price is part of the design." Meaning that

D Barber Wilsons & Co. Ltd. PS 45

\$238–\$555 / www.barwil.co.uk

10-inch diameter; 3/4-inch valve requirement

Expert Opinion: This is appealing aesthetically and philosophically because it's really just a glorified bucket with holes in it. At first glance, it looks like a very high-end, fancy thing, but it's so low-tech that it's appealing, especially if it's mounted from the ceiling. There's something that is attuned with natu-

E Grohe 28 373

\$350–\$460 / www.grohecatalog.com

8-inch diameter; 1/2-inch valve requirement;

2.5 gpm at 80 psi

Expert Opinion: This has a very satisfying, gently rounded stream of water. Because it's on this 45-degree angle [instead of mounted on the ceiling], some of the water tends to bead up and fall off the edge. But it's very well engineered, and I really like the thin-

What We Think: Dornbracht sets the industry standard for attractive, functional hardware. A ceiling mount is not an option for everyone, and this showerhead, despite being designed to be ceiling mounted, works well in the more common 45-degree configuration. Its utilization of standard water flow makes it a clean, sophisticated addition to any bathroom.

matter. It's very bulbous. For people who are totally unadventurous, it comes with these pictograms that demonstrate the kinds of streams you're going to get, which seems pretty redundant.

What We Think: We can't help but feel the various modes are a little gimmicky, and we'd rather leave the massaging to real hands. The design leaves a bit to be desired—or, rather, we desire that it be a little less present in our shower.

if it does a superior job, but costs 80 times as much, then it might still fail as a design.

What We Think: Hansgrohe makes beautiful products. The way that this is engineered, with the air pushed into each water droplet, the stream does feel especially pleasant coming down. The size of this product suggests indulgence, and they're asking a lot of a 2.5-gallon-per-minute flow rate with so much surface area to cover.

ral principles; it's not a technological marvel.

What We Think: We agree: There's something sort of transcendental about this showerhead. The stream feels very natural, like being caught in a pleasant rainstorm. Because it's an empty chamber that fills with water and trickles down, pressure doesn't affect its force. That said, since the water pressure is a constant, the stream is perhaps a little too gentle.

ness—it's kind of nice that it's so skinny. If one chooses to mount it on the ceiling, it would be perfect.

What We Think: Though the logo disrupts the clean look of this showerhead, it remains an undeniably sleek design. Operating on a half-inch valve, this showerhead maximizes water flow—one doesn't feel the need to remove flow restrictors, which is good for the user and even better for the environment. ■



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Teach Your Parents Well

Thanks to the urging of their kids, Ronen and Binah, Susan Bodnar and David Schatsky are now looking forward to a happier, healthier, and more environmentally friendly home.

Imagine this: You're a professional couple who, having just bought a condo in Manhattan, wonder whether to flip it or renovate it. You're finally thawing from winter and your son, fresh from a school lesson about global warming, suggests you not use air-conditioning this summer. You try it; it's not so bad. So you decide, with a limited budget and an architect found on craigslist.org, to renovate in an environmentally friendly way in the middle of New York City.

Sounds unlikely, but it's a true story. In May 2005, Susan Bodnar and David Schatsky asked architects Normal Projects to green their prewar apartment and their contemporary lives. Encouraged by the enthusiasm of eight-year-old Ronen, whom Schatsky calls "a militant environmentalist," and six-year-old Binah, they did the research that enabled them to go green without going into the red.

Architects Kari Anderson and Michael Chen began by looking for ways to minimize demolition and avoid

waste, replacing damaged wood in the parquet floor, for instance, instead of scrapping the whole thing. By creating a corridor running the length of the apartment and a series of sliding doors that divides the space for privacy or opens it to the circulation of air and people, they amplified existing light and eliminated the need for air-conditioning. Potential finishes include carbonized bamboo and reclaimed hardwoods, recycled plastics (3form ecoresin), recycled paper (Richlite, paperboard, and wheatboard), and ceramic tile made by local, small-scale producers. Other products are being selected to foster a clean environment inside the apartment without hurting the one outside: Gaggenau's ventless kitchen hood will filter cooking fumes, and a ductless condenser dryer by Miele will use minimal energy.

"There is going to come a time," Bodnar says, "when a lot of people will have to make little decisions like this."

Little decisions made by a lot of people can change the world. ■



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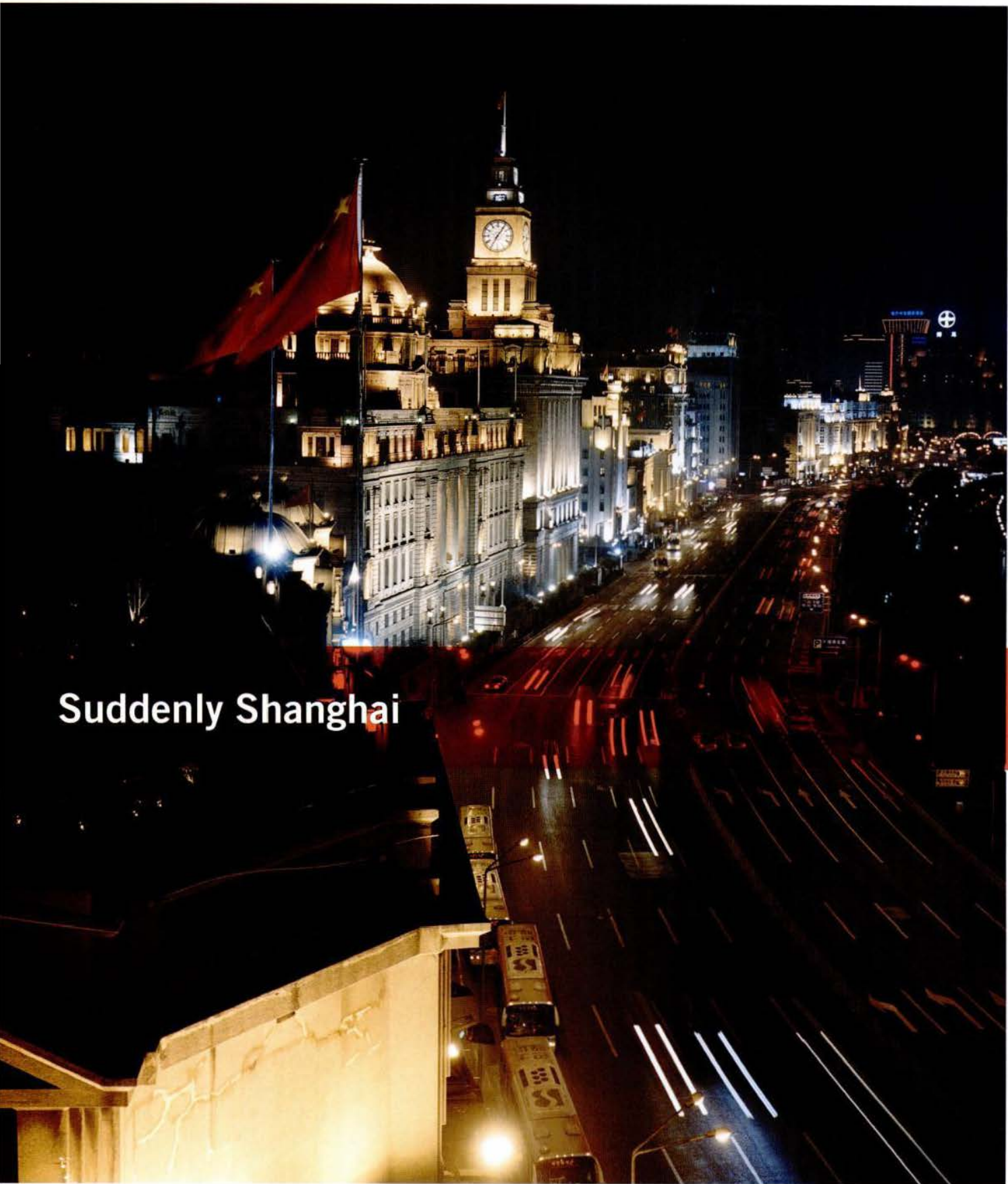
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Suddenly Shanghai

Shanghai's bright lights provide a stellar view of the Bund (opposite), looking north up the boulevard of fabulous, century-old brownstones and colonial edifices that once marked the wealthiest district in Asia. In the Taikang Lu district (below left), there are some great furniture and art finds to be had. People's Park (below right) is located in what was once the British Jockey Club.

Pearl of the Orient, Paris of the East. For a frantic, freewheeling century and a half, Shanghai was the wildest, wealthiest, flashiest city in Asia—the rival of any world capital. Shanghai's bustling port shipped Chinese silk and porcelain from workshops along the Yangtze River to every corner of the globe. Western visitors were captivated by the crowded, chaotic, yet thoroughly cosmopolitan city. Foreign powers carved out concession zones featuring their own cafés, clubs, police forces, and legions of prostitutes. You can still stroll the charming tree-lined quarters with distinctive French, British, even American estates.

From the early 1800s through the mid-1900s, Shanghai may not have been quite as flamboyant as films like *Indiana Jones and the Temple of Doom* suggest, but, lacking entry regulations and with few restrictions, this was a wide-open city unlike any in the world. Pioneers from around the globe poured in, creating a uniquely international place, with newspapers and performances in spectacular art deco theaters in a dozen languages. Splendid colonial architecture rose along a riverfront promenade called the Bund that contrasted delightfully with traditional tile-roofed Chinese dwellings, creating a unique fusion of East and West. Food, fashion, and music blended in a similar spirit.

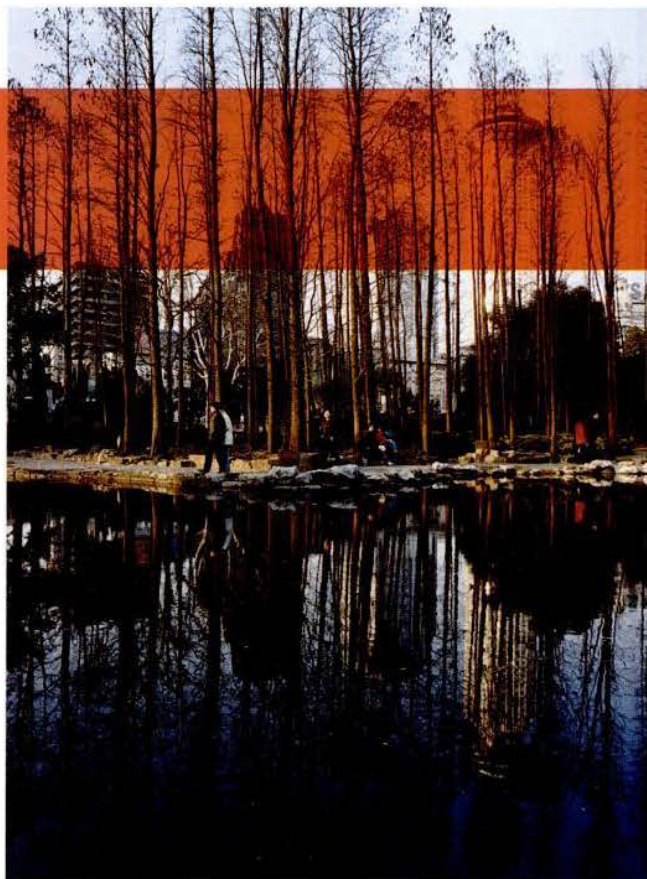
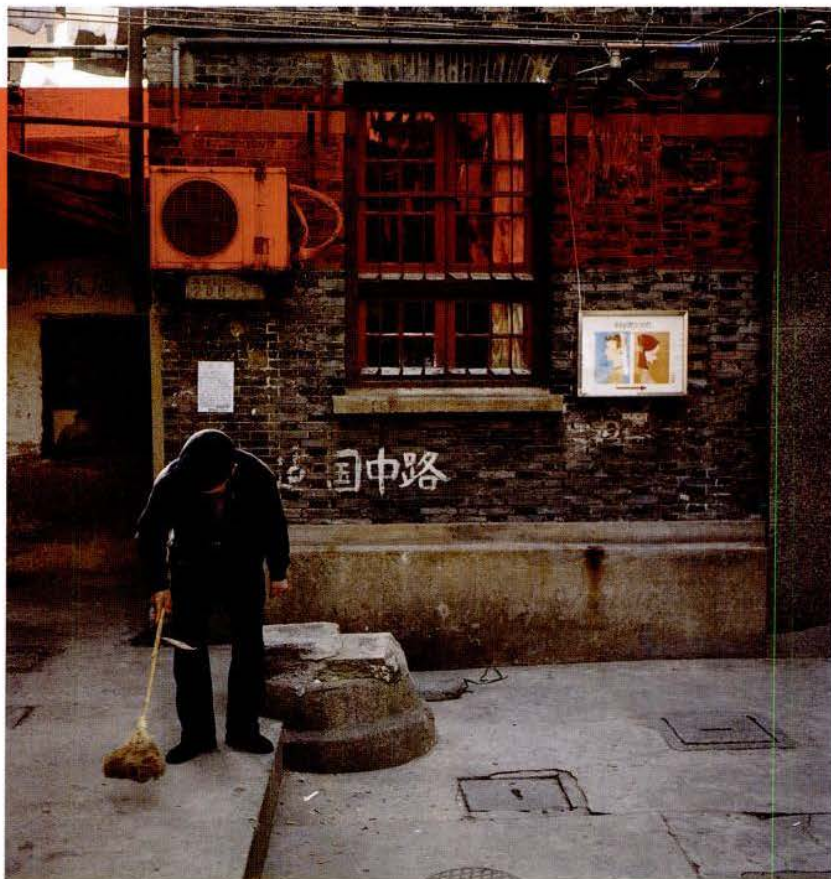
World War II brought an abrupt end to the glory era, and the Communist Party takeover in 1949 introduced decades of austerity. Nowadays, Shanghai is again a

world center, with a hyperkinetic skyline of gleaming high-rises, and a buzz factor that cannot be beat. This is all a far cry from the city that greeted 44-year-old lawyer, developer, and avid art collector Handel Lee in 1981.

"Everything seemed so different," says Lee, who was then a student traveling with his mother, who was from Beijing, and his father, who was raised in Shanghai. "It was my first time in China and I remember how crowded it was, and so hot. There were lots of people everywhere, sleeping on the streets. Apartments were so small and basic. Everything was so dark, so dank."

Lee returned to his home near Washington, D.C., and completed his law degree, but frequently visited China. Finally, in 1991, he moved to Beijing to help launch the mainland operation of Skadden, Arps, Slate, Meagher & Flom, one of the first big international law firms to open up in China. He's been practicing law in China ever since and is now on the management committee of King & Wood. Yet his key impact in China has been outside the courtroom.

Lee is one of the top patrons of art, music, food, and fashion in China, but his first foray into the complicated world of Shanghai architecture came in 2000. Working with architect Michael Graves, Lee was the driving force behind the redevelopment of Three on the Bund—a seven-story showroom housing Shanghai's top art galleries and restaurants—helping kick off a building spree that has no end in sight. ▶





How did Three on the Bund come to be?

It really came together by coincidence. The building belonged to some overseas Chinese friends in Indonesia. They had had the building for three years. Originally, they were going to use it for offices. In 1999, I called to wish them a Merry Christmas. When I told them I was looking to open my next art gallery in Shanghai, they told me to have a look [at their building].

I walked in and thought, Wow! Remember, this was the 1990s. Nothing had changed on the Bund since 1949. All the buildings survived, but they were shoe stores, offices, or shuttered. I called them back and said I would love to do something, but I thought we should do it as a complete project, for the whole building, with restaurants, art galleries, and shops dedicated to art and the new standard for what China could be. ▶

The decade-old YY Club (left) is still one of the best places in the city to hear underground music and have a drink. The roof of New Heights restaurant in the Three on the Bund complex (below) offers a stellar view across the Huangpu River of Pudong, the futuristic district of Shanghai—including the Oriental Pearl Tower at left.



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How do you feel now?

Well, we were the first to do a project on the Bund. Now you look up and down the Bund, and there is so much under way, but when we arrived, we were real pioneers. The real thrill is the impact. With the Bund, we were like the spark that ignited everything.

But I feel we were lucky. As overseas Chinese, we had grown up in places where we had the freedom to experience the best of what the world had to offer. All of us grew up with these stories of the rich history of China, of what it had achieved over thousands of years of unbroken civilization. Now, we had a chance to come back and bring the best to China again. All along, what I wanted to do was bring up the standard in Shanghai, and China. I wanted to move people, not only with the art and architecture, but also the food, fashion, and everything else they had been missing out on in recent years.

What other structures on the Bund do you like?

There are a lot of projects, but nothing I've seen knocks me out. There is great old ▶

A skyscraper in the Puxi district towers over typical stone houses, or *shikumen*, found only in Shanghai.

Shanghai, China

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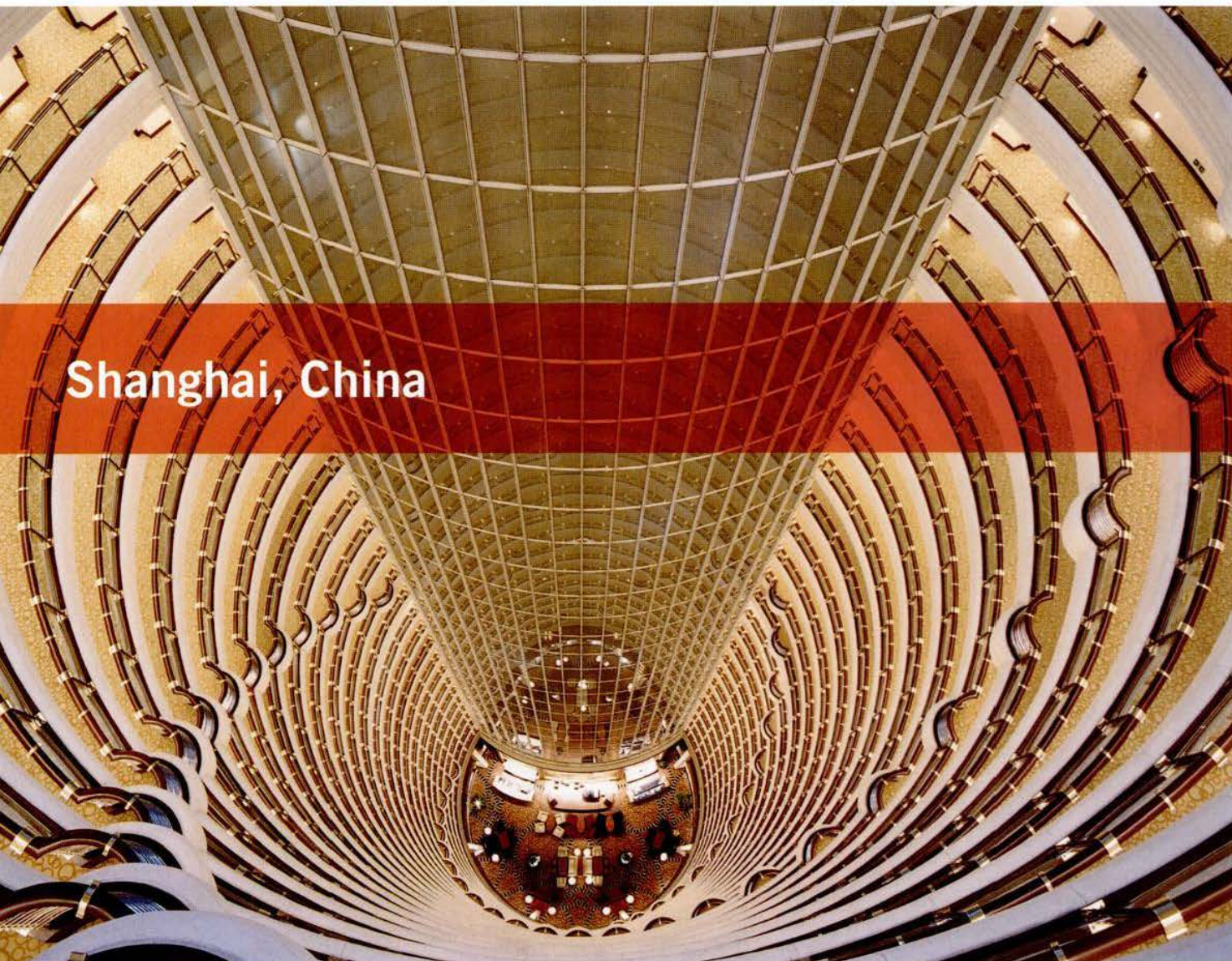


architecture everywhere you look, but we'll have to wait on the new developments, like the big Peninsula hotel project (a refurbishment of the old British consulate, planned to open in 2009), which are coming to the Bund. All of the activity is exciting but we'll have to see what they do.

What about other architecture around Shanghai—what stands out?

The Jin Mao Tower by SOM. I really like that building. It's the tallest building in Shanghai (and all of China), but it's special in its design. It's so elegant. I love the skin, the exterior, the way it moves and kind of undulates. It's beautiful. You put that next to Taipei 101 [the recently completed tallest building in the world; Jin Mao is fourth], and you see what is elegant and what is garish. ▶

The main gallery at the Shanghai Art Museum (left) offers ample opportunity to gauge the modern art scene in China today. Below, looking down through the 30-story atrium at the Grand Hyatt Hotel Shanghai. The hotel is perched in the uppermost floors of the exquisite Jin Mao Tower, designed by Adrian Smith of SOM. At 1,378 feet, it is the tallest building in China.



Shanghai, China



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Shanghai, China

I like looking at it across the river in Pudong, the way it stands above everything else. Inside, it's pretty cool, too. There's that enormous atrium in the center, going all the way to the top. That's unbelievable.

I also like the Shanghai Art Museum, which has this fantastic setting along the old racing track, the former British Jockey Club. Now it's People's Park, but you can see the race track. It has an international feel, a mix of Western and Chinese influences. And the setting is great, with all these historic and new buildings, and all the open space.

Speaking of art, you're a celebrated collector of everything from modern to traditional Chinese art to Tibetan art and furniture.

Where do you shop?

There's a lot of great places to buy things on Taikang Lu. That became a very cool art district for a while, but there are also a lot of great designer boutiques, pottery shops, and other creative shops. I like to browse there and have had furniture made there.

Where do you go to hang out?

YY. It's got a great vibe and great music. Ten years ago, Shanghai was a completely different place; none of what you see now existed. ▶

The 88-story Jin Mao Tower as seen from a still-under-construction building in Pudong's Lujiazui district. To the left of the tower you can see the early stages of the Shanghai World Financial Center's construction.



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YY used to be the only spark of creativity, with a basement that had the only alternative art and music in the city. The place has changed, but I still like to go to YY, especially late at night.

You've brought Shanghai some of its finest restaurants. Do you ever slum it and eat street food?

I love the dim sum in Yanqing Lu. I love the *sheng jianbao*, incredibly delicious soup dumplings, but made from a dry dough. And the *fan tuanzi* is fantastic. That's glutinous rice that has been flattened and stuffed with dried meat and fried, then rolled into a ball.

What about your favorite drink?

Green tea. In China, green tea is the way to go—and a lot of wine. ■

Dim sum in Lee's old neighborhood of Yanqing Lu (left). From the rooftops is the best way to take in a view of the People's Park (below). Shanghai's enormous international community gathered there for some of the biggest races in the world. The concave roof structure is the Shanghai Grand Theater.



Shanghai, China



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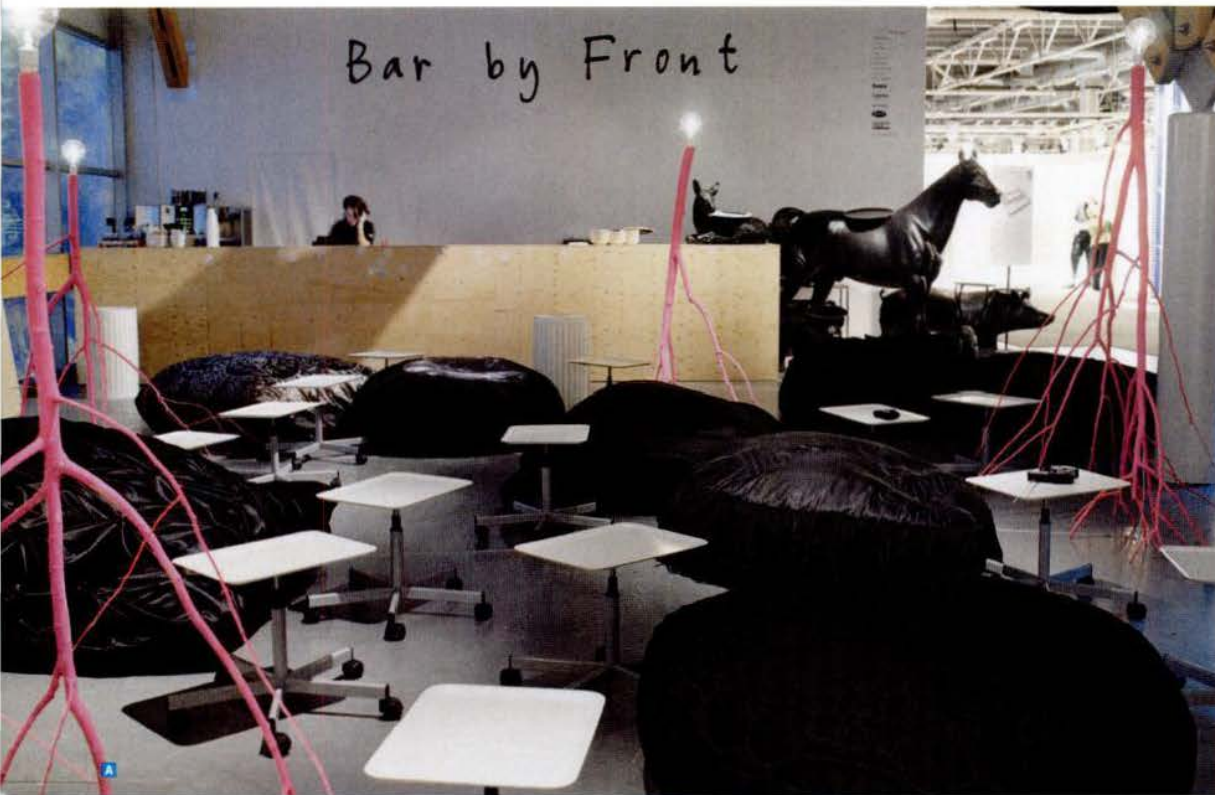


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A Furniture Fair Bar
by Front Design

If you've ever been to a trade show, you know that at the end of the day (or beginning or middle), you could certainly use a drink. In Stockholm, visitors in search of adult beverages were able to lounge around on enormous soft, black cushions surrounded by trees, pigs, and horses. www.frontdesign.se

B Rocking Chair 2
by Moa Jantze

Designed by Moa Jantze, with embroidery by her mother, Ann, this funky, nostalgic chair combines 19th-century patterns with a simple production technique in an intergenerational joint venture. www.mojantze.com

C Ava Table by Marta Friman
for Materia

Architect and furniture designer Marta Friman is known for taking anonymous pieces of furniture and giving them leading roles in her design of spaces. With Ava, she combines a simple table and naked lightbulb. The soft lines and hard plastic, together with the bright yellow surface, provide a unique tension between the ordinary and the out of place. A hole in one, both literally and figuratively. www.materia.se

D Glamorous by Night
by Ida Wanler

This slick little table lamp hides a chandelier in a body of plastic, creating a dynamic contrast between strict functionality and the ornamental form. www.idawanler.com

STOCKHOLM

The Stockholm Furniture Fair has cemented itself as a must-see stop on the map of contemporary design. Companies, designers, students, and regular old design fans from across the globe visit these Nordic latitudes each February to see and show the latest in contemporary wares. This year, intimacy, recycling, redesign, and retro stylings were the themes du jour. Full of optimism, a belief in the future, and a strong emphasis on diversity, the Swedes once again proved that it's worth donning that heavy coat and wool gloves and making a trip north for a fresh perspective on the world.



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F Forest by Katrin Greiling for Offecct

Established Swedish furniture and design company Offecct introduced their partnership with rising design star Katrin Greiling by launching Forest. A sort of room-forming-and-dividing device made of aluminum arches, Forest takes its inspiration from the Swedish woodlands. Greiling also designed the lush brown felt carpet and colorful mobile floor lamps around which Forest was set. www.offecct.se

G Snow White and the Seven Small Sumo Wrestlers by Anna-Karin Garhamn

The fair provided great insight into Sweden's cultural preoccupations. Young designer Ann-Karin Garhamn laid out this installation consisting of seven cushions with sumo prints and a wall installation featuring a slumbering Snow White being watched over by her manga-inspired guardians. garhamn80@hotmail.com

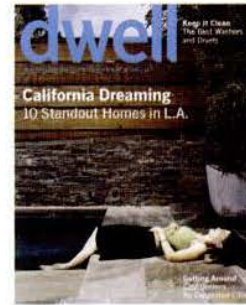
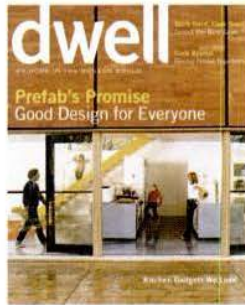
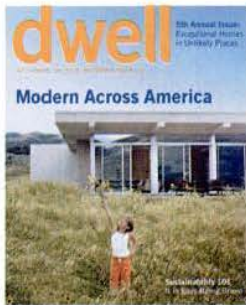
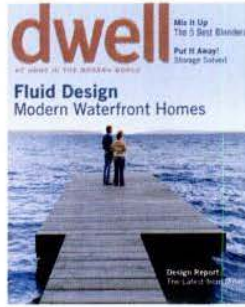
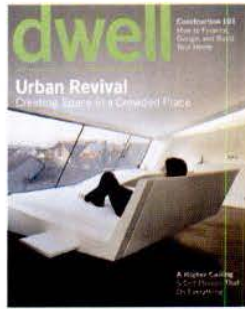
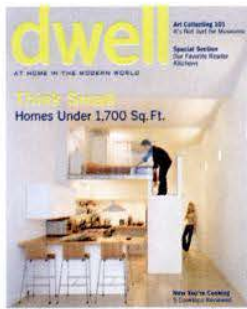
H Yellow Brent Chair by Björn Dahlström for David Design

Dahlström's little masterpiece won Best in Show. The proportional yet unorthodox design is a perfect example of what has come to be called "stealth aesthetics." In an homage to Verner Panton, Dahlström has gone beyond the ordinary with this long seat designed for more flexible, relaxed sitting. www.daviddesign.se

I Don't Feed the Swedes Table by Andreas Aaltonen and Gustaf Kjiellin

Made from recycled, glued-together ping-pong balls, this coffee table is a not-so-subtle swipe at Sweden's obsession with table tennis. Though this would add a touch of class (and humor) to any living room, it's doubtful that it can help bring a gold medal in the next summer Olympics. www.dontfeedtheswedes.com





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Patterned Perfection

At home in Palm Springs, artist Jim Isermann is hard at work on one of his recent installations: a construction fence made of chain-link panels and 40,000 plastic Put-In-Cups, created for UCLA's Hammer Museum.

Many contemporary visual artists are mining the reservoirs of design history in their art practice. Museum exhibitions on the conflation of “art” and “design” abound, generating new discourses and practices that blur critical distinctions between the two realms. One of the artists who has been at the vanguard of these concerns is Palm Springs, California–based Jim Isermann.

Over the last 25 years, Isermann has combined the functional and the aesthetic in complex but surprisingly undidactic work that has consistently provoked questions about the status of art and design. Focusing on the fertile exchange of visual information between high art and postwar industrial design, Isermann has created

(among other work) wall hangings, handmade woven rugs and tiles, and vacuum-molded wall modules that seem to celebrate—in the boldest sense—idealized and unmediated visual pleasure.

Today, Isermann divides his work between large-scale commissions like a 9,000-pound chandelier for Genentech Hall, in University of California, San Francisco's Mission Bay Campus; gallery shows; and new projects, which include the most recent iT House decals and a graphic pattern for fashion designer Trina Turk's spring line. On the occasion of his recent Deitch Projects show in New York, we thought it was the perfect time to check in with Isermann. ►

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An artist who designs for utility as well as for aesthetics, Isermann designed these ceramic tiles, which were manufactured by Heath Ceramics and installed at this apartment complex in North Hollywood.



Unlike the artists in last year's Cooper-Hewitt exhibition "Design ≠ Art," which featured functional designs by visual artists like Donald Judd, Dan Flavin, and Rachel Whiteread, your work engages with design on another level. I see your Corvi-Mora modular wall, for example, as a portal to understanding your work. It looks commercially fabricated, but is in fact handmade.

Fabrication of work for gallery shows creates a conundrum for me because it raises all those old questions for viewers as to whether the work is "art" or "design." I work with commercial manufacturers and art fabricators, and I make work by hand, depending on the project. Many artists work with fabricators, but they don't make art that exists in this no-man's land between art and design. Yes, at first glance the Corvi-Mora wall looks like it is commercially fabricated, but in fact I spent six months making the 112 modules myself. They are hand-painted and there is a degree of imperfection and difference between them. Like a lot of my practice, the work is not exactly what you initially think it is.

Your work has a very strong effect on its audience. I see it more in the tradition of installation and site-specific art than design, which further complicates what you do.

It's true that what I do is very open-ended. I design, or I propose, or I make something that functions in a space and has a dual or multiple purpose because it functions as art but does not knock you over the head as being art—or as having an impenetrable concept. It is about a particular quality of experience.

I approach art making, and especially the commissioned work, from a pragmatic point of view. I want to do the best within the given limitations and give something that has a slow, long-term enjoyment that resonates with its site. When you live with something day in and day out, you become attached to it in another way.

Where do you situate yourself on the modernist map?

"Modern" is a word that has many different meanings and is often misused. I used to really be fascinated by work like Verner Panton's that existed between modern and postmodern. He made the leap, left behind the sterile materials that all the architects were using, and took on new synthetic materials that were all about colors and shapes. It was no longer about ergonomics and organic materials. Instead, he invented a supersaturated color theory and was famous for saying, "One sits more comfortably on a color one likes." I love that stuff. It exists for reasons other than the modern rules. It doesn't do that postmodern thing, looking backwards—it is very optimistic and forward-looking. ▶

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Isermann's diverse oeuvre ranges from a gallery installation of polystyrene pieces (top) to well-trod vinyl entry mats for an art museum (above).

You mentioned that you visited artist Donald Judd's home and that, in your view, he really was an interior decorator. He made furniture and was obsessive about placement. Do you identify with the term "interior decorator"?

I cavalierly use the word "decorator": I am old enough to have grown up without openly gay role models. Homosexuals were accepted as florists, hairdressers, and, yes, interior decorators. I am not very militantly gay, but when I identify myself as a decorator it is as close as I get to being so. I do think my work has a gay melancholy or sensibility that is very difficult to talk about, and is not available to all.

The art critic Dave Hickey has referred to your work as having a "utopian optimism" that is "essentially domestic" and of the moment. Can you address the idea of utopia?

I guess I do aim for the perfect ideal. The early work was about the failure of modernism's utopia to solve all the problems with good design for all. So there is a built-in melancholy of that not being achieved. With some of my newer work, there is the physical reality of human imperfection in hand-fabricating modules. Ultimately, I still believe in the pragmatic populist ideal that nothing is beneath being improved by being well designed. And I continue to remake the world piece by piece, object by object. ■



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Even after switching to more industrial production processes, Edith Heath (left) never shied away from using a pottery wheel in her endless search for new forms.

These hand-thrown pieces (above), finished with a manganese engobe that gives the work its dark luster, were exhibited at the Oakland Museum of California back in 1950.

Breaking the Mold

Edith Heath helped put California ceramics on the map—imbuing pottery with the mellow tones of mid-century modernism so prevalent at the time. Despite her death in December of 2005, her legacy is firmly intact and her influence on the worlds of architecture and design is as evident today as it was in the '60s.

When Edith Heath died this past December, at the age of 94, she left behind a treasured legacy as a dedicated studio potter, a gifted industrial designer, and the owner of one of the few remaining American potteries, Heath Ceramics. Step inside the energetic little factory in Sausalito, California, just over the Golden Gate Bridge from San Francisco, and you can see, through a slight haze of clay dust, Heath's influence up and down the production floor. From the 90 different dinnerware shapes she designed—most of which are still in production—to the lively and organic tile experiments that hang from every wall, Heath's presence and persistence is a dense tapestry of clay and color.

Growing up in rural Iowa during the Depression, Heath didn't fully develop her artistic skills until she landed in Chicago, where she studied with Bauhaus master László Moholy-Nagy at the School of Design. Teaching classes for the Federal Art Project helped pay the bills during the lean years but paid bigger dividends when she met (and ▶



A hallmark of Heath's work was her ability to create and control speck development through a fusing of clay and glaze that she called "melting through."

soon married) one of her coworkers, Brian Heath. In 1941 the newlyweds moved to San Francisco, where Edith added to what little ceramics education she had by auditing classes at the California School of Fine Arts (now the San Francisco Art Institute). Mesmerized by the material's malleability and substance, Heath convinced the University of California at Berkeley to host a yearlong intensive course on the complicated science of ceramic chemistry, attacking the subject matter with a scientific zeal rarely seen outside the lab.

Knowing that clay formulas had a big impact on the aesthetic qualities of pottery, Heath turned her back on premixed commercial clays, which she called "gutless," and cast a wider net for more distinctive ingredients. Motoring from clay pit to brickyard to sewer-pipe factory, Heath collected samples, brought them back to her small studio, and tested each for porosity, shrinkage, and strength. Recalling the search she explained, "I was looking for a clay that nobody knew anything about, that had

unique properties that I could utilize and develop, that would be expressive of the region. So I began working with California clays that would turn out looking like something that nobody else had ever made."

Her distinctive stoneware clay body was characterized by its low firing temperature and heavy percentages of manganese, which, when matched with her elegant, understated glazes, gave her work a rare speckled pattern. Jermayne MacAgy, the acting director of the California Palace of the Legion of Honor museum, took one look at Heath's hand-thrown dinnerware and immediately offered her an exhibition. The show opened in September of 1944, and within a few months Heath was selling her work at exclusive outlets like Gump's, Bullock's, Marshall Field's, and Neiman Marcus. A year later, with a national distribution agreement in hand, Edith officially established Heath Ceramics, with Brian as business manager, accountant, and shipping clerk.

The Heaths quickly expanded their production ▶

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The Heaths established their busy little factory on the top floor of an old warehouse in the heart of scenic Sausalito.

facilities and capabilities, moving their start-up to the bohemian enclave of Sausalito, where they began to integrate light-industrial applications like jiggering and slip casting to meet ever-growing demand. Reacting to criticism often heard from other studio potters who said she was selling out, Heath replied, "Good design doesn't depend upon whether something is made by hand. In fact, there are some very junky things that can be made by hand. The idea of making things on a potter's wheel in an industrial society really is an anachronism as far as I am concerned."

Always aiming to bring her work to a wider audience, Heath worked hard to retain her wares' durability and affordability while always demanding a level of quality and appearance that would be accepted as a family's Sunday best. The Heath aesthetic became synonymous with easy-going, colorful California style and wildly popular mid-century modernism. With the addition of tile production in the 1960s, architects including William

Pereira, Eero Saarinen, and Alexander Girard incorporated the quality and flexibility of Heath products far beyond the dinner table.

As a bridge between the singular hand of the crafts-person and the commercial world of industrial manufacturing, Heath Ceramics occupies a special niche in American design history. Today, Heath's new owners, Robin Petravic and Catherine Bailey, continue to enthusiastically practice the company's core values, which Edith set in stone (or clay, as it were) over 60 years ago: Form is paramount, production is on a human scale, and the hand of the artist is evident in every piece. "As a model," Bailey explains, "we hope to continue to inspire designers and industrialists alike to consider American manufacturers and think creatively about their business models: less emphasis on volumes, profit margins, and design for the masses; more focus on passion for excellence in design and craftsmanship." Thankfully, though Heath has passed, it seems her legacy will live on. ▶



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In just a few years, Heath progressed from making hand-built pieces (above) in her basement studio to running one of America's leading potteries (left).



The Heath showroom today (above middle). Even though they're no longer manufactured, Heath ashtrays (above) are still popular, and easy finds in secondhand stores around the Pacific Northwest.

Ten Things You Should Know About Edith Heath

1 / When Edith needed her first pottery wheel, it was Brian who made one for her. He ingeniously converted a treadle-powered sewing machine into a well-balanced wheel.

2 / To get ready for her first exhibition, Heath had to make 200 pieces of tableware in less than three months. She focused on sets to make the monumental task easier.

3 / For a few years Heath taught ceramics at the popular California Labor School, a program run by the Communist Party of the United States. Heath wasn't a communist but she did care about worker rights.

4 / Starting in 1951, the Heaths became regulars at the Aspen Design Conference. They logged almost 40 years of participation and attendance, helping direct programming and encouraging other designers to participate.

5 / The Heaths helped give Sausalito houseboat living a boost when they designed and built a modernist version on an old potato barge called the *Dorothea*. Eventually they floated it across the bay and beached it in the town of Tiburon, where it remained their home for several decades.

6 / Heath ceramics were included in many mid-century design exhibitions, including the Good Design shows held at the Chicago Merchandise Mart and New York's MoMA.

7 / In the 1950s, Seattle's fire marshal specified Heath's "safety ashtrays" for the city's public buildings. News spread and it gave ashtray sales a huge boost. At one time, ashtrays represented 25 percent of the company's sales.

8 / Heath helped design the company's current factory with architecture firm Marquis and Stoller. Completed in 1960, it featured Trofdek, a Swiss-patented wood "folded plate" prefab roofing system, and prefab exterior wall panels that sandwiched rigid insulation between sheets of portland cement.

9 / Heath's dinnerware lines include Rim, popular with restaurants because of a wide rim that makes stacking easy, and Plaza, notable for its contemporary square plates.

10 / The Heaths typified California living, especially when they installed a full-size bar on the top floor of their factory to entertain friends and clients, who no doubt appreciated the panoramic views of Sausalito and the bay. ■



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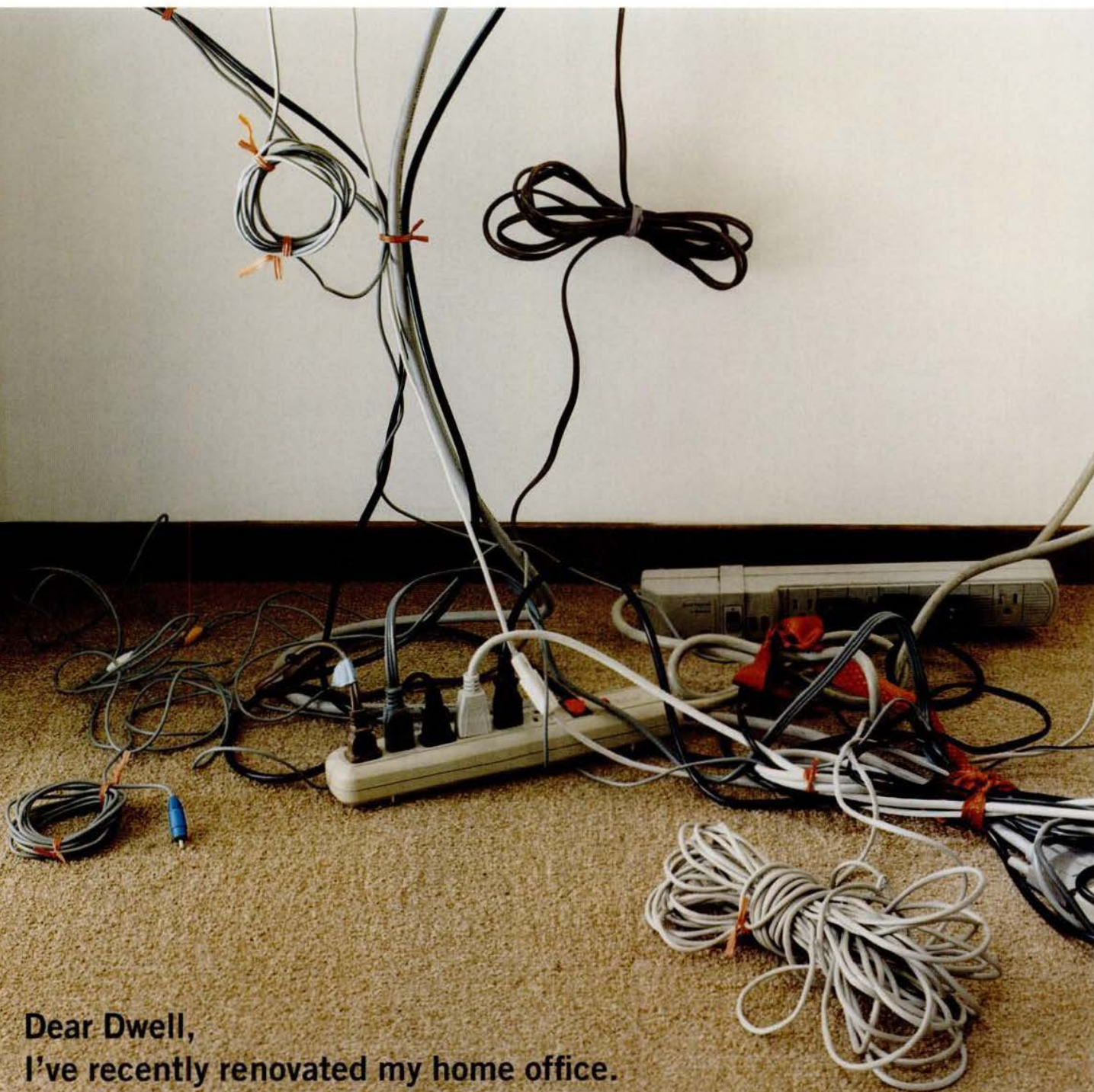
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I've recently renovated my home office. While I could not be happier with the results, I cannot find an elegant solution for organizing the mess of cords behind my desk. Do you have any suggestions?

—Clifford Britt, Duluth, Minnesota

With the profusion of new electronic doohickeys—cell phones, MP3 players, desktop speakers, and the like—has come an explosion of wires, cords, and cables. With all those cables sprouting like weeds, it's no surprise that the resulting jumble is spilling onto our desktops and creeping out from behind our entertainment centers.

One problem, of course, is that so-called wireless gadgets really aren't wireless at all—most come with bulky chargers that cover up outlets they aren't even using. Fortunately, several design-conscious inventors have come up with creative ways to tame the tangle and turn it into something worth showing off.



Cable Turtle / By Flex/The Innovation Lab / \$6.99

If you have a six-foot cable where a one-foot length of cord will do, the Cable Turtle may be the answer. Designed by the Dutch company Flex/The Innovation Lab, the Cable Turtle winds up like a yo-yo, gobbling up excess cable around a central coil and concealing it beneath a donut-shaped lid. The Turtle's marriage of form and function earned it a coveted spot in the Museum of Modern Art's design collection. (Available in black, gray, orange, red, blue, and yellow.) www.flex.nl ▶



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PowerSquid surge protector / By Flexity / \$49.95–\$79.95

Designed by 31-year-old inventor Chris Hawker, the PowerSquid takes a familiar concept—the power strip—and turns it inside out. The PowerSquid looks like, well, a squid, complete with a pair of cartoonish googly eyes and six “tentacles,” each with an outlet at its end, allowing the PowerSquid to accommodate AC adapters without wasting outlets. Four models will be available in late spring, including the Calamari 3000, which features two glow-in-the-dark outlets. www.powersquid.net

Cableyoyo / By Bluelounge Design / \$4.95

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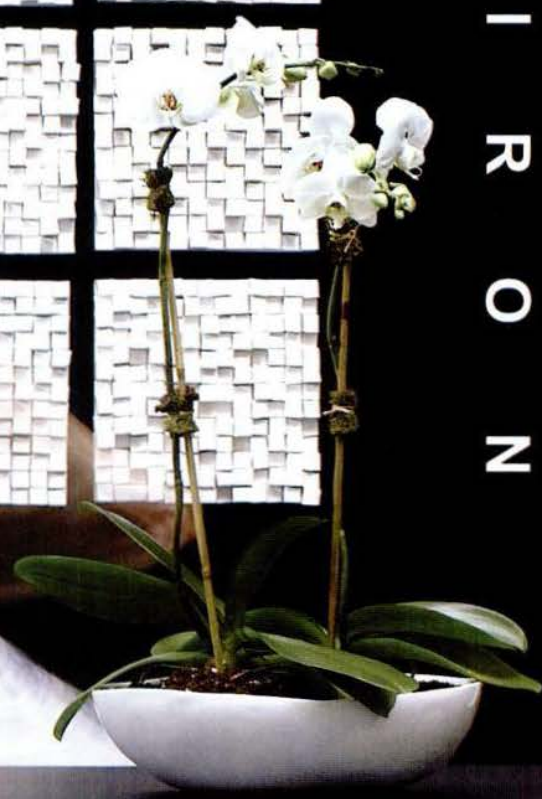
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Evriholder's Cable Zipper is a more involved—and more complicated—system for bundling cords. Each Zipper, available in white or black, includes eight feet of plastic zipper cable and a device that resembles a hair clip. Gather the wires you want to bundle and slip them into the hollow section of the clip, then slide the zipper cable over the top. Use a pair of scissors to cut away any excess zipper cable. Each kit includes two adhesive pads and a dozen sets of labels to help you keep track of which wire goes with which device. www.evriholder.com ■

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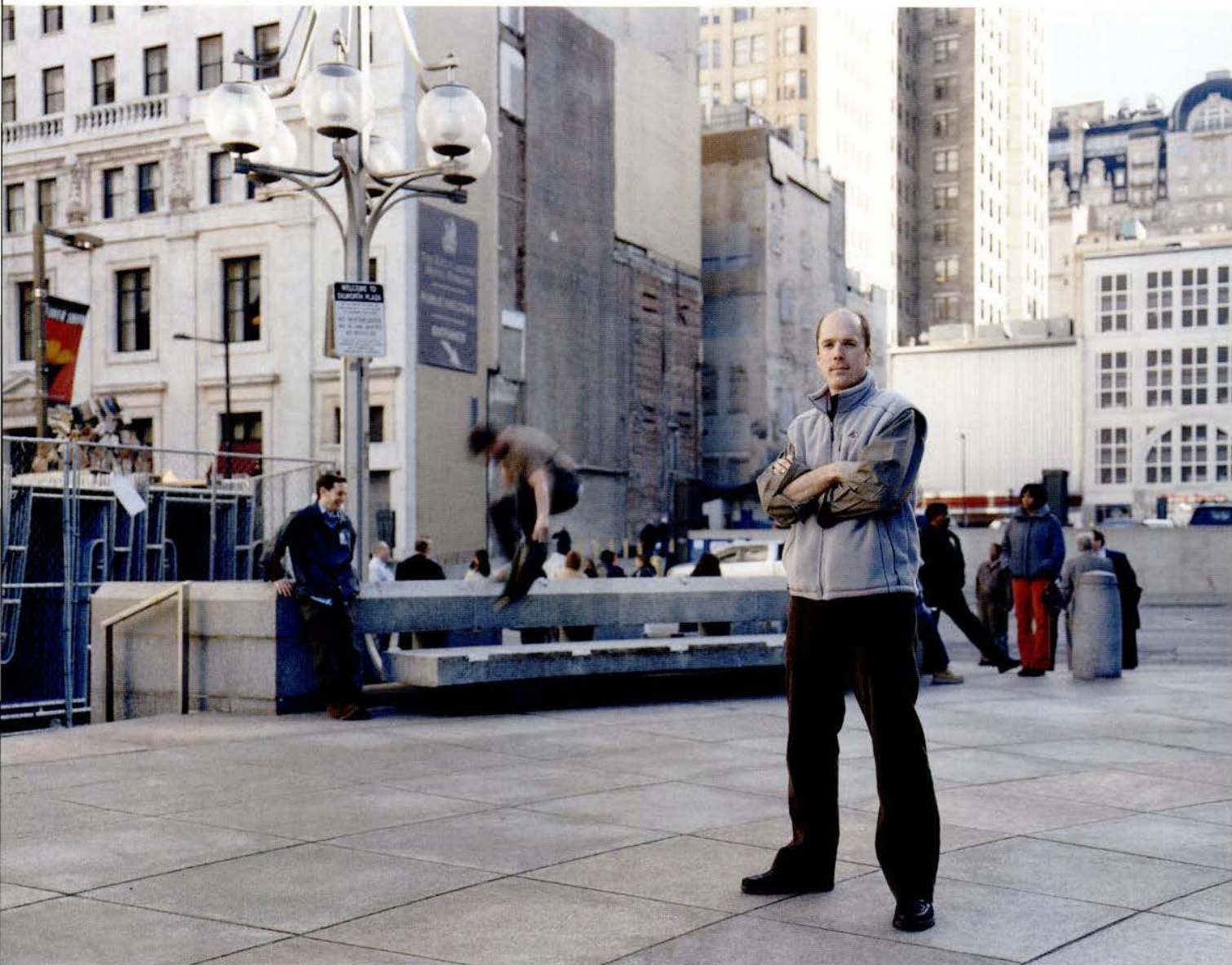
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All-Inclusive Architecture

Architect Anthony Bracali stands in the middle of Love Park—a favorite spot for skateboarders, even though they're no longer welcome here. Love Park served as Bracali's muse for the yet-to-be-built Schuylkill River Skatepark, which he hopes will help bring skateboarding into the social fold of the city.

At the symbolic heart of Philadelphia lies John F. Kennedy (JFK) Plaza, more commonly called Love Park after a Robert Indiana sculpture that is the soul of the site. Just beyond this modest one square block, the Benjamin Franklin Parkway diagonally bifurcates the city's grid, connecting Philadelphia's major cultural institution, the Philadelphia Museum of Art, with its municipal center, City Hall. It's in the middle of this grand, European-style boulevard that famed city planner Edmund Bacon placed this now-famous plaza in 1965, unwittingly sparking a public dialogue about the integration of skateboarding and countercultural lifestyles into institutionalized 21st-century urban planning.

"Love Park by all accounts was a failed urban space," says local architect Anthony Bracali, "and skateboarding

thrust it back into prominence." Thirty-year-old Bracali is the principal of Anthony Bracali Architecture, the small firm designing the \$5 million Schuylkill River Skatepark, a city-sanctioned site that will serve as a replacement park for the skaters who previously gathered at JFK.

After an initial period of vibrancy, by the 1980s JFK Plaza had become host to the homeless, mentally ill, and drug abusers. It was a Reagan-era eyesore easily viewed from the windows of City Hall. But a funny thing happened to Love Park in the late 1980s—skateboarders attracted to its open plan, low handrails, and modernist benches and planters started congregating at the site, bringing a sense of activity and life back to the park.

As skateboarding exploded into a \$1.5 billion industry by 2000, Love Park became an iconic location. Amateurs ▶

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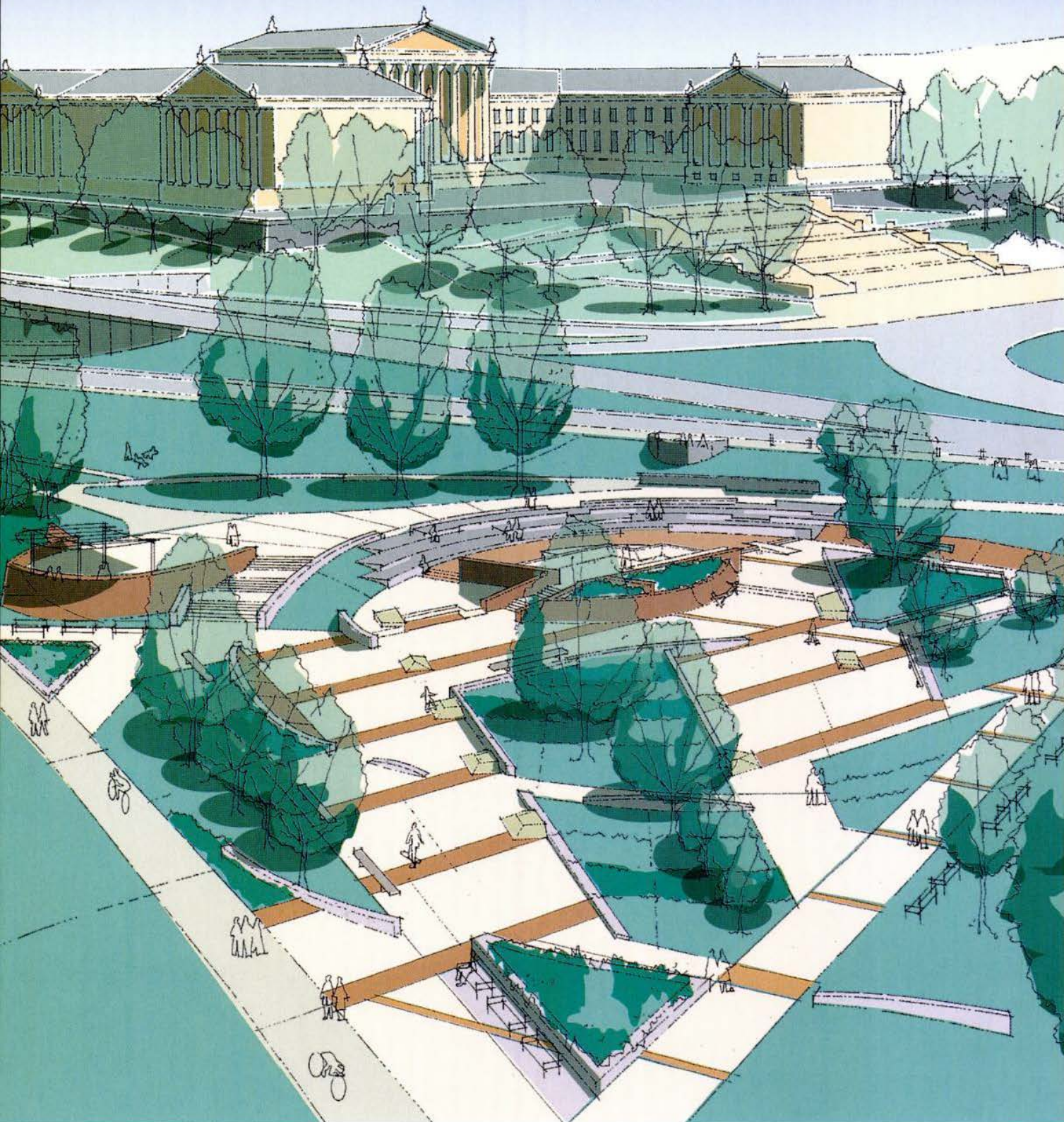
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Bracali's design plants the new skatepark firmly in the middle of the city and incorporates elements that will be welcoming to both skaters and nonskaters.





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The prime real estate allocated for the Schuylkill River Skatepark is a testament to the city's willingness to embrace a neglected segment of the population.

and pros from across the globe traveled to the site; advertisements and magazine stories were frequently shot at the park; and a video game featuring world-famous skateboarder Tony Hawk used a replica of the venue. Thanks in large part to Love Park, Philadelphia had become arguably one of the most famous skating cities in the world.

Despite Philadelphia's newfound fame, city officials enforced a strict ban on skating in 2002. Shortly thereafter, the city fenced off Love Park and embarked on a renovation effort that made it less skater-friendly. The redesign of the park (and the loss of income associated with it) earned the mayor's office a barrage of bad press, criticism from the business community, the disapproval of 11 out of 17 city council members, and even a calculated act of civil disobedience by the then-92-year-old Bacon, who took an assisted skate of Love Park in October 2002. The city's eventual concession, in August 2003, was to secure a prime stretch of land along the Schuylkill River for a designated skatepark. If all goes well, street skating will get its showcase venue in 2007.

A surprising level of cooperation informed a process that involved the skateboarding community, city officials, parks commissions, neighborhood associations, museum directors, a traditional skatepark designer, and a landscape architect secured by Bracali. Maxine Griffith, formerly of the Philadelphia City Planning Commission, along with project manager David Schaaf in the Urban Design division (whose son is a skater), supported a multifunction urban park design. Bracali and Joshua Nims of Franklin's Paine Skatepark Fund, in particular, proved willing to spearhead an unprecedented effort to design a park aimed at integrating skaters into the city's social fabric of pedestrians, bikers, and museumgoers.

Nims, a 31-year-old lawyer and skateboarding advocate turned budding urban planner, likens the Schuylkill River Skatepark to a "huge exercise in proving a certain coexistence between two things that municipalities have sworn couldn't coexist. Skateboarders and baby carriages don't mix. Well, yeah, you're probably right, but can they exist in a good plan? And is it worth a try?"

Bracali held 13 public workshops in four different neighborhoods throughout the design process. Nims and other skateboarders were regularly consulted about the skating elements in the park. Nims prefers to call the final plan a "landscape for skateboarding" instead of a skatepark. These skatescapes, he hopes, will be more "public space" than isolated skatepark. "Typically, in the design of skateparks, there is no discussion of context, no discussion of urban relationships," he says.

Bracali's design is based on a grid created by aligning the park so that it shares axial relationships with surrounding landmarks—the Benjamin Franklin Parkway, the Philadelphia Museum of Art, and surrounding elements of the skyline are within view. Ramps, steps, and even Love Park's old granite-slab benches (removed in 2002) are part of the plan. Unlike most skateparks, the design features multiple entrances in and out of the area that connect surrounding trails and establish zones for socializing between skaters and nonskaters.

As a subculture full of opinionated individuals continues to shed its fringe status, its participants might have once again found their voice in Philadelphia. Even more surprisingly, they have also left their mark on a part of the city from which they are still excluded—that park at the center of the City of Brotherly Love is finally full of the life originally intended. Today, Love Park is bustling. ■

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The one thing clients and contractors can always agree on is that renovating is hard work. We asked our readers to share their most memorable experiences:

The renovation of my home was very detailed because I use a wheelchair—specifics were often triple measured. In the final month, **the contractor stopped showing up.** A week later he called asking for a ride, cash; his nose had been broken—all from a drug binge. The company was solid and I had checked several references before hiring them. Now my entire home is six inches higher off the ground and sub trades are impossible to get back to fix deficiencies! / The plumber scratched the floor installing the refrigerator. The electrician unhooked the power to the refrigerator, causing the ice to melt, causing **two-thirds of the floor to swell.** We had to wait 90 days for the wood to go back to its natural moisture state before we put on the final finish coat. In that time, the maid swept the floor with Endust. Unaware of the maid's actions, we put on the final coat and it immediately separated. / Seeing how well my painter did some creative custom work in my living and dining-room area, I told her to do something "similar" with my downstairs bath. **I have amoebas on my walls,** which look as if she tried to do circles first but then screwed up. When you look at yourself in the mirror, it looks as if you have a halo. It even goes up onto the ceiling. / His client fired the contractor, and he wanted to know if I could do the clean up. When I walked onto the job to meet the client, **a jar of mayonnaise went flying past my head.** The youngest daughter had reached the end of sharing the basement with her brother and sister. After two years not a room was finished. / We moved into our condo in a modernist building at the end of May 2002. Since then we have renovated the den, the bathroom, and the kitchen in three phases. After each renovation **our contractor announced that he is taking his wife to Las Vegas to stay at the Bellagio.** / I started work remodeling a house for a family. I rarely take lunch, but the owner would always insist I eat one of her sandwiches. I would refuse, and she'd say, "But I already made it—here, I'm just going to give it to you." After working on the job for three months, over the course of which the clients asked for a lot of extra shelving and trim work, it came time to settle the bill. Of course I charged for the additional work I did, and when the owner saw the bill she balked: "But what about all the sandwiches I made you!" **Those sandwiches ended up costing me \$500.**

Yang Yeo and his girlfriend Ching Ian relax on the back stoop of their renovated and radically updated Singapore shophouse—an archetypal building type in this busy port city. “Shophouses brought back memories of our childhood,” says Yeo. The street-facing façade (opposite) gives away little of the changes within.

Straight and Narrow

Behind an unassuming 19th-century façade in Singapore's Joo Chiat neighborhood, Ching Ian and Yang Yeo's renovation of a typical shophouse venerates tradition while looking squarely to the future.

Project: Ching Ian/Yang Yeo Residence

Architect: Chang Architects

Location: Singapore, Republic of Singapore





Ian and Yeo's house was uninhabitable when they purchased it in 2002. Three months later, the roof caved in. The translation of the sign above the door of the couple's renovated house (right) is "peace." Once inside, visitors are greeted by three ten-foot-tall hand-carved antique panel doors.



The first thing you notice as you approach Yang Yeo's newly renovated 85-year-old shophouse in Singapore is the large wooden plaque adorned with two gold-painted Chinese characters affixed above his doorframe. Hanging a door plaque is an old Chinese custom, a ritual blessing to ensure that only good things come in. The characters above Yeo's door mean "peace."

Entering Yeo's house is a ritual itself. From the busy street in Singapore's Joo Chiat neighborhood, you pass over a threshold that seems to lead into another century, into a narrow vestibule dominated by a screen made of three ten-foot-tall hand-carved antique panel doors (discovered by Yeo on an antiquing expedition in Beijing). Two smooth wooden benches are tucked nearby, to make shoe removal easy. Barefoot, with the nubby texture of a pebbled concrete floor to soothe your soles, you follow your host around to the other side of the screens, anticipating some Oriental palace beyond. But behind the ceremonial entryway, there's a big surprise. The interior of Yeo's house is a thoroughly minimal space of concrete floors, mirrored cabinets, low-slung furniture, dramatic glass-railed balconies, and a roof that opens to the stars.

Shophouses like Yeo's are a staple of Southeast Asian urban architecture, but they're especially linked with Singapore, which got its start as a trading port in the early 1800s. By the middle of the 19th century, Singapore was booming and Chinese merchants crowded into the tiny city (the island is only 266 square miles in its entirety). The shophouse was a "modern" solution to the problem of how to both live and do business in a place where space was at a premium: a narrow, long, multistory building in which the ground floor was the

public business premises and the one or two floors above were private dwelling spaces.

Yeo's house, like many in Singapore, had fallen into disrepair and was no longer being used for any business. Three months after he purchased it, in 2002, the roof caved in. This didn't bother Yeo, since he was planning to replace it anyway. Besides, he and his longtime girlfriend, Ching Ian, were too besotted with the idea of shophouse living to let a collapsed roof deter them. "When you buy a shophouse in Singapore, you really have to be in love with the idea of this style of living," says Yeo.

He explains why: Singapore is one of the most intensively planned cities in the world, and over 85 percent of Singaporeans live in public housing, which is priced at all levels, mostly new, and of high quality. (In fact, Yeo's Harvard-trained architectural consultant, Teng Wui, lives in a public housing flat.) The public housing schemes offer hefty financial incentives for couples to buy in, and Yeo and Ian "were very, very close" to purchasing a newly built condo, Yeo remembers. "But we snapped out of it when we saw this place."

Yeo, 38, an executive creative director for an advertising agency, and Ian, 33, a media buyer, both grew up in Singapore, but had lived abroad in London for a few years. Choosing an old Chinese-style shophouse for their first real home (they'd moved around like nomads—six places in nine years) wasn't just an aesthetic decision for them, it was a sentimental one. "Shophouses brought back memories of our childhoods, of open back doors and neighbors and relatives wandering in and out of the kitchen and cooking and eating and coming and going whether you liked it or not," Yeo says, with a laugh. ▶

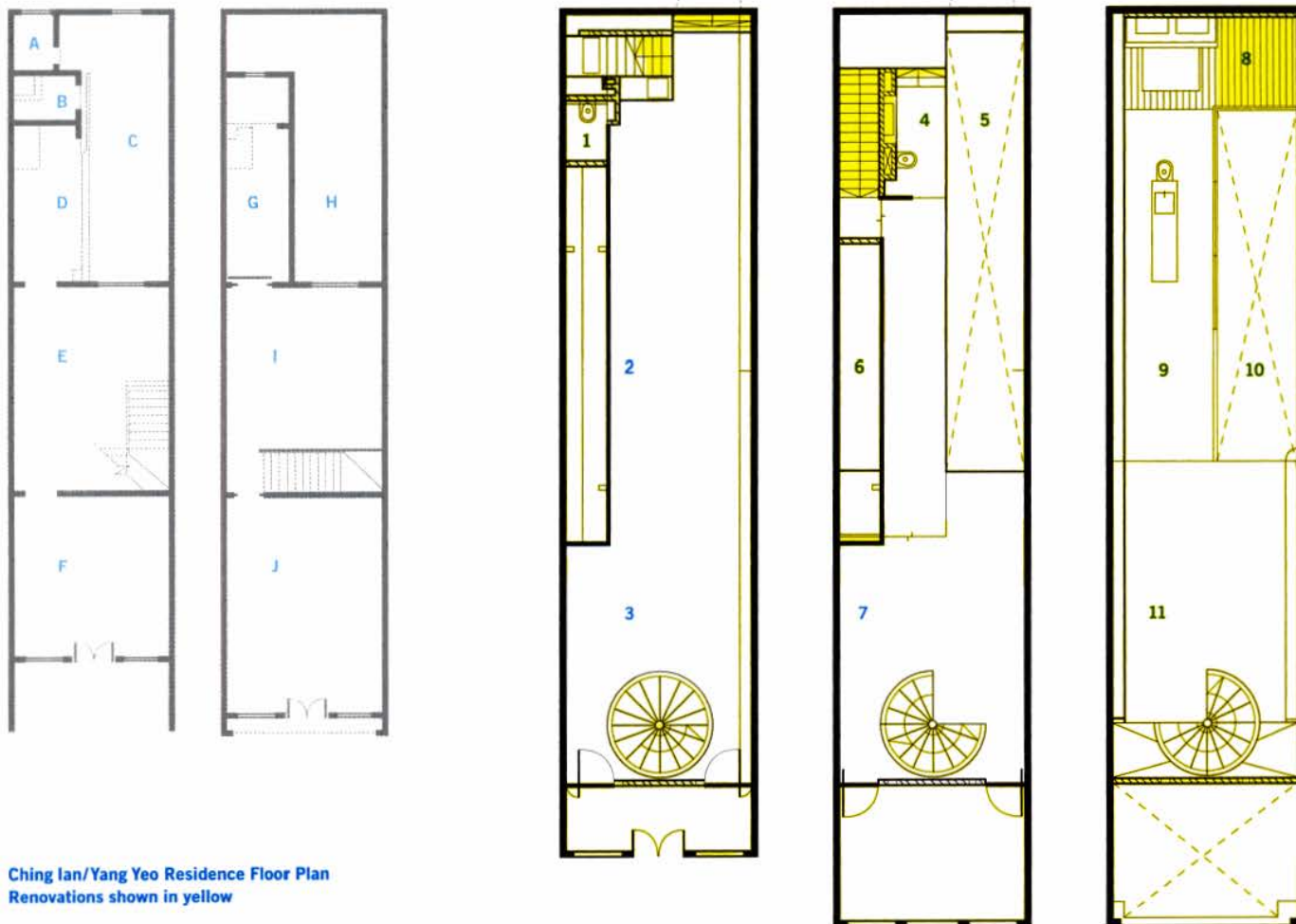


Because the house is narrow and long (16 by 68 feet), the design team decided to create a huge open-air space to light the interior naturally. Two retractable motor-driven canvas canopies (opposite) shelter the space during Singapore's frequent rains. The dining table is a little over 13 feet long and was custom made for the space. It can seat up to 24.



“Shophouses brought back memories of our childhoods, of open back doors and neighbors and relatives wandering in and out of the kitchen and cooking and eating and coming and going whether you liked it or not.”—Yang Yeó





Ching lan/Yang Yeo Residence Floor Plan
Renovations shown in yellow

Before

First-Floor Plan

- A Store Room
- B Half Bathroom
- C Courtyard
- D Kitchen
- E Dining Room
- F Living Room

Second-Floor Plan

- G Bathroom
- H Courtyard
- I Bedroom
- J Bedroom

After

First-Floor Plan

- 1 Half Bathroom
- 2 Kitchen
- 3 Social Space

Second-Floor Plan

- 4 Bathroom
- 5 Courtyard
- 6 Wardrobe
- 7 Lounge

Mezzanine

- 8 Deck with Hot Tub
- 9 Roof Garden / Toilet
- 10 Courtyard
- 11 Bedroom

They wanted to bring back their childhood, but they didn't want to do a restoration that was about nostalgia. They wanted a home that reflected their very contemporary modern taste. (Yeo is a fan and avid collector of Japanese pop culture and design.) And so, together with their team—architect Yong Ter, architectural consultants Teng Wui and Andrew Lee, and project manager Edwin Foo—they spent nearly two years discussing and hammering out their vision of how to reinvent a shophouse for two very contemporary Singaporeans.

Some of the choices for their renovation were not theirs to make. The government of Singapore is unique in Asia for its aggressive policy of conserving traditional architecture and preserving neighborhood character. Most renovations of older houses must be reviewed and passed by the Urban Redevelopment Authority, Singapore's master-planning board. In the Joo Chiat neighborhood, where Yeo's house is located, traditional shophouses may be renovated on the inside, but must

keep all the street-facing details intact. And so the chipped pink-and-green ceramic roses that adorn the white façade of Yeo's old house had to be restored and repainted to match old photographs of the house.

But the interior offered limitless possibilities. The old shophouses, architect Wui explains, present formal and structural challenges. They are quite narrow and very deep—Yeo's house is about 16 by 68 feet. The original houses usually were a progression of small, often dark rooms, designed so that light comes in through the front and back windows, and through a narrow airshaft located about three-quarters of the way back. In order to break that pattern, and to create a more open living space, the team decided on a radical move: to leave the roof completely open from the beginning of the original airshaft to the back of the house.

"We love to eat and to entertain, and what that did was make the kitchen/dining area into an open-air space, completely open to the natural environment," enthuses ▶

Yeo descends the spiral staircase while Ian relaxes on a pair of Cappellini Superlight 750 sofas designed by Barber Osgerby. The Gwapa lounge chair and ottoman in the corner were designed by Marcel Wanders. **€ p. 138**







The kitchen (opposite and above) was custom made by a local carpenter due to its unconventional scale. The appliances consist of a De Dietrich oven, Amana refrigerator, and Imperial microwave.

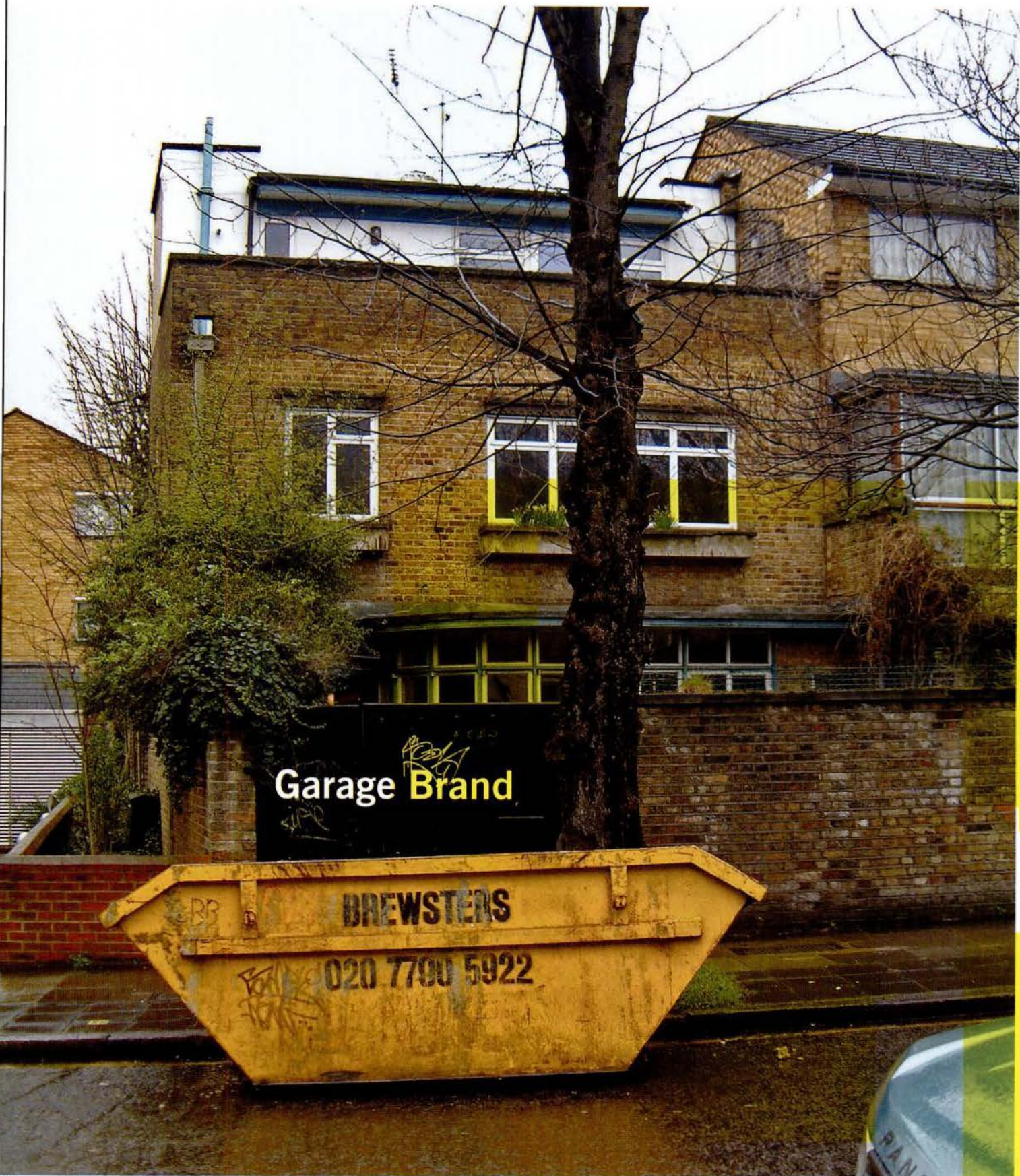
➊ p. 238

Yeo. (Well, not completely open—since Singapore has frequent tropical rains, the house’s “sky window” can be easily and quickly sheltered by two retractable motor-driven beige canvas canopies that open high above.) That cooking/dining space is the heart of the house, dominated by a dramatic, 13-foot-long table from Indonesia made from a single piece of teak. Here, relatives gather to chat and hand-roll noodles at Chinese New Year, and Yeo and Ian’s two cats, Nunu and Rascal, loll and wait to be scratched.

When guests drop by—just like in Yeo’s childhood home—they wander in through the open back door, which is 25 feet high and more like a wall. “It represents a transformation of scale,” says Wui, contrasting it to the smallish rooms of the original house. “You have a giant table, a giant door—and Yeo’s giant personality.” The openness of the vast, long space is the way that Yang and his team reinterpret and pay homage to the commercial function of the traditional shophouse’s ground floor.

A steel spiral staircase just inside the vestibule leads upstairs into the private spaces. On the second floor is Yeo’s study and a hangout room for media; the third floor is devoted to the bedroom and to the house’s most decadent gesture—an outdoor bathroom that’s like a large patio, built on a wooden deck, complete with open-air toilet and a whirlpool bathtub. It’s a luxurious take on the traditional tropical Singapore outhouse. On both floors, balconies offer vertigo-inducing views down into the grand ground-floor space, and upwards to the open sky.

Yeo and Ian have lived in their shophouse for a year, enough time to decide it is perfect—for now. (For later—when they have a family—they’ve purchased another shophouse, which they intend to renovate in a more child friendly way). “Through working with the team on this house renovation, Ching and I found out more about ourselves as well,” Yeo reflects. And, in the process, they created a house that tells the story of not only who they are now, but where they have come from. ■



Garage Brand

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Before its recent renovation and restoration, Kim Colin and Sam Hecht's home in London's Primrose Hill neighborhood (opposite) served time as a mechanic's garage. The couple, who are creative advisors for

Muji in Europe and run the product-design firm Industrial Facility, decided to expand the third floor into a clean-lined white box (right), which serves as a bedroom for their sons, Josh and Noah.



Project: Colin/Hecht Residence
Design-Build: Turner Castle Associates
Location: London, England

With no space to waste, London-based designers Kim Colin and Sam Hecht turned a 1924 garage into the perfect home product.

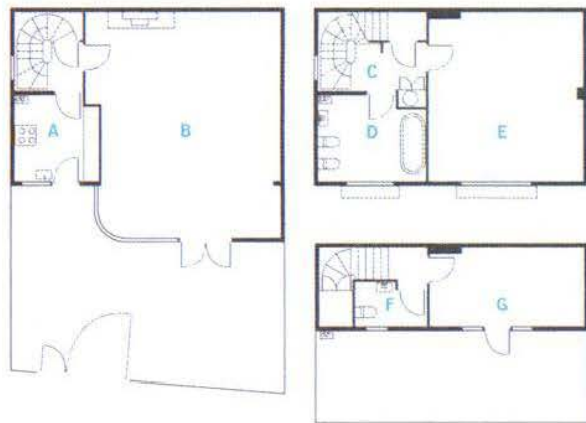
“The one thing we agree on is to question everything,” says Kim Colin of her work with husband Sam Hecht. The duo are known for their rational approach and radical imagination in designing products for clients from Epson to Panasonic, as well as for the Japanese retailer Muji, for whom they are creative advisors for Europe. There **is nothing** flashy or superfluous in Colin and Hecht's work—and it's no surprise that their compact home **shares the same** low-key beauty.

An **architecture-trained** academic, Colin moved to the U.K. **from Los Angeles** in 1999 to commission architecture and **design books** for Phaidon Press. She met Hecht, a **Londoner who had** studied industrial design at the Royal **College of Art**, and they quickly discovered that their **mutual interests** made for a successful commercial **as well as personal** partnership. They went on to found a **design business**, Industrial Facility, in 2002—the same year they **stumbled** upon a derelict and crumbling 1924 **mechanic's garage** and decided to make it their home.

Situated on a desirable lot of London's Primrose Hill, a stone's throw from Regent's Park, the building sat unnoticed behind an old brick wall. Tempted by its prime location and undisturbed state, the couple began by working with design-build team Turner Castle Associates to transform the three-story property into a habitable form. This involved repairing a major water leak, renovating the original guts of the building, and adding central heating.

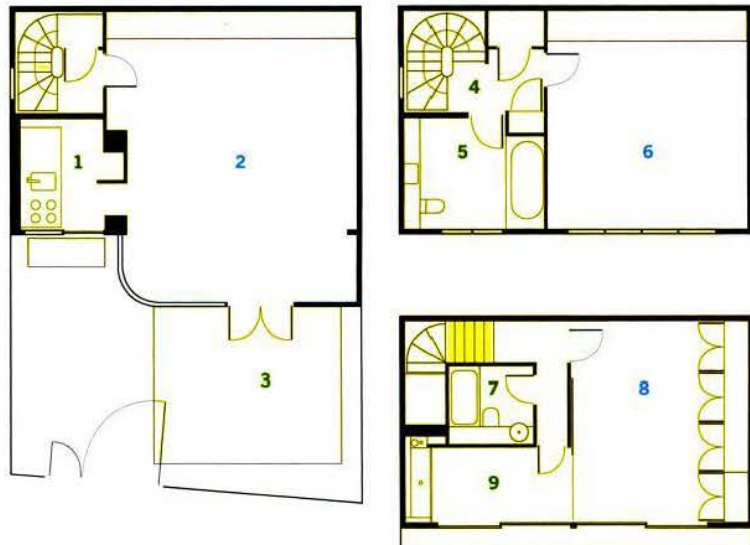
The small size of the house (around 1,000 square feet) was a challenge that Colin and Hecht relished with the same precision they apply to their product design. “Spatial and material constraints mean that we have to think differently,” says Colin. This means there isn't an entrance hall or space wasted on corridors. “Every inch is designed as a room, apart from the small staircase,” Colin adds. The front door leads directly into the sparsely furnished kitchen and living area—the sum total of the ground floor.

Upon entering, it's impossible not to notice how spare ▶



Colin/Hecht Residence Floor Plan
Renovations shown in yellow

- | | | |
|-------------------|------------------|-------------------|
| Before | | |
| Ground-Floor Plan | First-Floor Plan | Second-Floor Plan |
| A Kitchen | C Hallway | F Bathroom |
| B Reception | D Bathroom | G Study |
| | E Bedroom | |



- | | | |
|-------------------|------------------|-------------------|
| After | | |
| Ground-Floor Plan | First-Floor Plan | Second-Floor Plan |
| 1 Kitchen | 4 Hallway | 7 Bathroom |
| 2 Living Room | 5 Bathroom | 8 Bedroom |
| 3 Patio | 6 Bedroom | 9 Bedroom |



"You can stand in one space and reach everything," explains Colin of the precise kitchen layout with its custom-made stainless steel countertop, cantilevered cupboards, and integrated cooktop and oven. The cupboards' shallow shelves were specially made to take up minimal space and to fit Muji storage jars. The kitchen spills out into the living room, where the focus is on a Saarinen Tulip table, Eames fiberglass shell chairs, and lamps by Achille Castiglioni. [p. 238](#)

"Arriving in Britain, I was shocked by the negative attitudes to modernist buildings, such as hospitals and colleges, because they were regarded as signs of a failing social structure. Nobody seemed interested in modern buildings, which is probably why we were able to find one in a derelict state so easily." —Kim Colin



Colin and Hecht run Industrial Facility from a small studio on London's Old Street. There, projects in development are laid out with surgical precision (opposite). The loft extension (this page) provides accommodation for Josh and Noah. The child-size Bertoia chair (just barely in the foreground) came from Colin's childhood home in Los Angeles.







Original elements such as the curved glass windows (opposite), added in the 1930s, remain, as does the original parquet floor. Taking care to design a flexible space, Colin and Hecht (pictured above with son Josh) added a wall of floor-to-ceiling white-spray-painted cupboards that conceal a computer desk, shelves piled high with neatly stacked books and magazines, a music system, and tubs of children's toys.

the space looks for a pair of product designers. "Stuff can take over," says Hecht. "I like the idea that less is better." He continues, "I grew up in the 'have everything' Thatcher era, which left me feeling disappointed with grab-it-all, short-term thinking when we left college and nobody could get a job. Now I see people thinking harder about what they are going to have around them."

Stage two of the renovation involved acquiring planning permits, ripping the roof off, and creating a top floor for the children's bedroom and bathroom. A wall of windows maximizes the light, while the L-shaped layout creates separate areas for both Josh (four) and Noah (two). Colin and Hecht's characteristic attention to detail is evident throughout the room: An overhead light pipe provides natural light to the internal bathroom, the light switches and door handles are fixed at child height, and there's even a brick-sized window by Josh's bed to allow him to peep into the gardens behind the house.

Colin's preoccupation with light ensures that there are

no heavy drapes at the windows ("In contrast to so much of Britain," she says, "which is still closed off behind lace curtains"). This contributes to a strong relationship between the indoor and outdoor spaces—and reflects the California modernist ideals with which Colin grew up. Open doors from the living area ensure that the family makes full use of the small courtyard garden, which serves as another room, complete with a decked area for outdoor meals and space for the children to play.

In a home that's predominantly white, it's tempting to think that the couple lives in a monochromatic world, although Hecht claims to love color. "It has to be integral to the object," he explains, describing a digital projector they designed for Epson and deliberately colored gray, so that it would fade into the background. "It's the screen, not the projector, that should catch your eye." For Hecht, it's the essential characteristic of their pared-down, peaceful home, where, he says, "people themselves provide the color." ■



When Brian White first saw the “little loser of a house” in its original condition (left), he wasn’t impressed. But after running out of other options, he decided to try for a complete transformation.

The home’s entry as it is today (opposite) is a planar collage of right angles and various materials. White reused as much of the original home as possible, such as the siding seen here, and added a second story.

After searching in vain for an empty lot to build on, architect Brian White settled for a nondescript 1960s ranch that nobody else wanted—and proved that building from the ground up doesn’t always start on the ground.

Project: B House

Architect: Architecture W

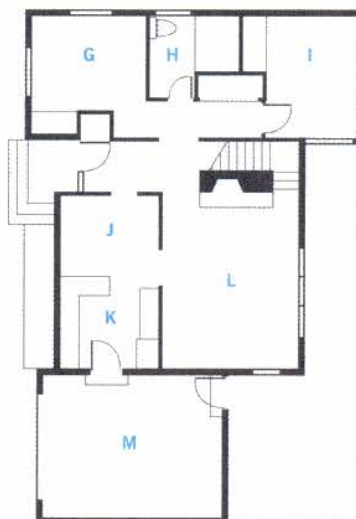
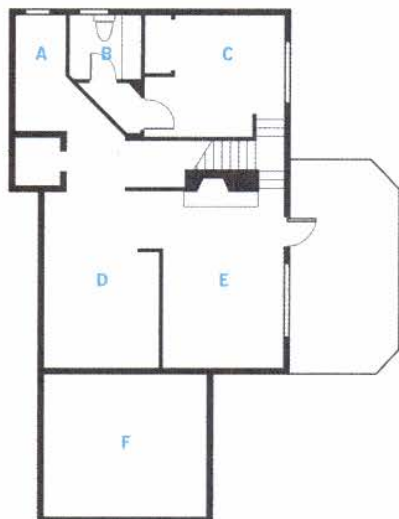
Location: Portland, Oregon

Usually when a house stays on the market for over a year, it has problems. Maybe it’s slinking its way down a hillside, in need of a new foundation. It might already be occupied by termites, or perhaps it’s downwind from a rendering plant or under a major airport’s flight path. There are a plethora of pitfalls that can stymie the residential real estate market, but in the case of the house architect Brian White and his wife, Deborah, bought in Portland, Oregon, it was much simpler: “It was just a little loser of a house,” claims Brian.

The couple had been looking for a plot on which to build from the ground up, but a friend recommended they check out a house just south of downtown in the leafy enclave of West Hills. They did, and weren’t impressed. “It wasn’t a very appealing house,” says Brian. “It was dark and cramped.” A few months passed without much progress, but Brian couldn’t get the “ugly duckling” of a home out of his head. “I started thinking that this was an incredible neighborhood—it’s only ▶



Cooler Ranch

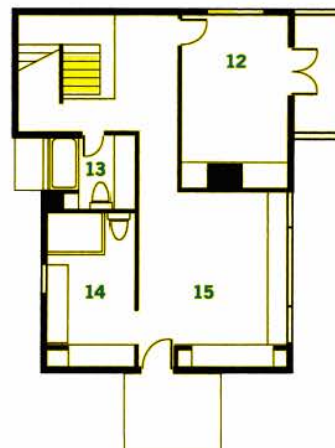
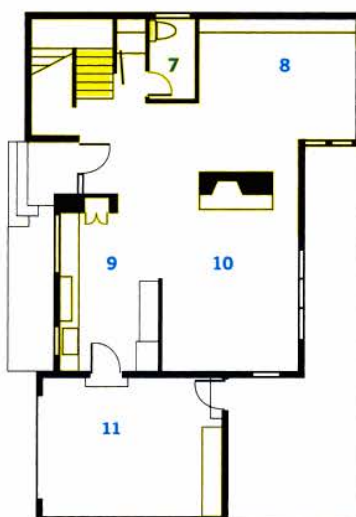
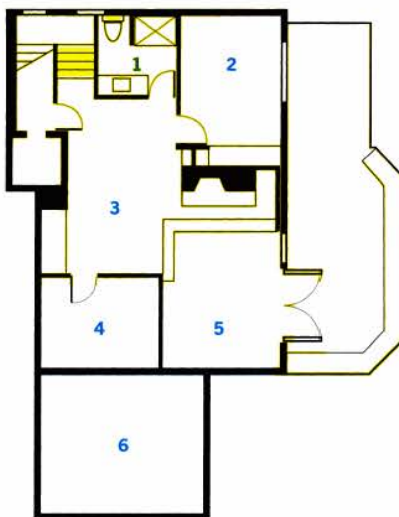


White Residence Floor Plan
Renovations shown in yellow

Before	After
Ground Floor	Ground Floor
A Workroom	1 Bathroom
B Bathroom	2 Bedroom
C Bedroom	3 Music Room
D Mechanical	4 Mechanical
E Den	5 Play Room
F [unoccupied]	6 [unoccupied]

First Floor	First Floor
G Bedroom	7 Powder Room
H Bathroom	8 Dining Room
I Bedroom	9 Kitchen
J Dining Room	10 Living Room
K Kitchen	11 Garage
L Living Room	
M Garage	

Second Floor
12 Bedroom
13 Bathroom
14 Master Bathroom
15 Master Bedroom



ten minutes from my office and the backyard is next to a nature preserve. So I started sketching.”

During a slow period 15 years ago, Brian, who with partner Michel Weenick runs the firm Architecture W, took up painting. He later developed an unusual working process that begins with brushstrokes. “I usually do about 10 to 20 paintings for each project,” he explains. “They go from being complex to being simpler and simpler reductions until all the scratches and brushstrokes are just pure composition. With painting you look at things in a different way than you would a rendering or on a computer. It gets me away from thinking too architecturally.”

Although in its present state the home couldn’t accommodate the couple’s spatial needs, Brian’s sketches and paintings for the 1,700-square-foot house led him to conceive of setting a modern box atop the typical suburban ranch, expanding it to 2,600 square feet. With a plan to renovate and expand in place, the couple bought

the house in May 2003, sold their other house, and were moved in by October.

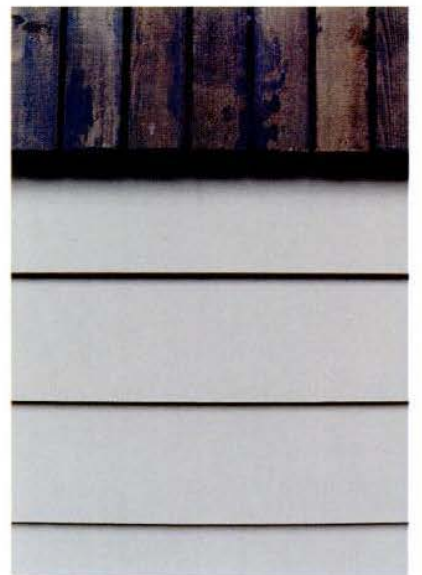
Due to Portland’s soggy climate, which averages 151 days of precipitation per year, the renovation work had to wait until spring 2004. In the interim, Brian was able to exchange ideas with Weenick, who lives and works in Nagoya, Japan, and is the lead partner at Architecture W’s office there. Thanks to the wonders of modern technology, the two collaborate on projects on both sides of the Pacific. “Architects get so wrapped up in their own work that it becomes like a dog chasing its tail,” Brian comments. “We bounce ideas off each other, and, although we joke about not being computer-savvy, are able to exchange drawings and details fairly easily.”

Brian, along with Urban Design Build Company, came up with a two-phase construction schedule. In part, this was predicated on the fact that Deborah was now pregnant with their second child. Brian reminisces, “I would not recommend that the two coincide. However, I did ▶



Along one wall of the master bedroom (above) White used Columbia Forest Product's EcoColors panels (an FSC-certified particleboard) to create sliding closet doors. The architect refers to the huge window opposite the bed (left) as their "flat-screen television."

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“When the roof was off, the house was covered in a blue tarp every night. This created the most remarkable quality of light. It put a bug in me as to how to capture the effect architecturally, but it was a weird place to live when the wind blew.” – Brian White

White clad the new story with a black-stained cedar rain screen (opposite). Although his designer friends give him a hard time about it, he decided to keep the original home's stained glass by the entry. The large opaque window lights the stairwell and second floor.

White was charmed by the original fireplace (above) with built-in planter—so much so that the new open floor plan is centered around it.

find that that is the best motivation to get a project completed on time—it is hard explaining the reasons a project won't be finished on time to a pregnant woman.” Urban Design Build Company, whose sole experience up to this point had been building kitchens, did the construction work. “There was a learning curve for them, but they did an incredible job,” Brian adds. With the couple and their young daughter, Grace, living in a sea of boxes—only a trail between kitchen, bathroom, and bedroom remained—work began in earnest in February.

The first order of business was to dig out the six-foot-eight-inch-high basement to a more manageable eight feet. With the house set into a steep hillside, the extra dirt was used to level out the sloping backyard—one of Deborah's original stipulations was that the kids should have a yard to play in. Working with a limited budget, Brian's plan was to recycle as much as possible of the original house in creative ways, including the dirt.

During this phase Brian also gutted the ground floor—

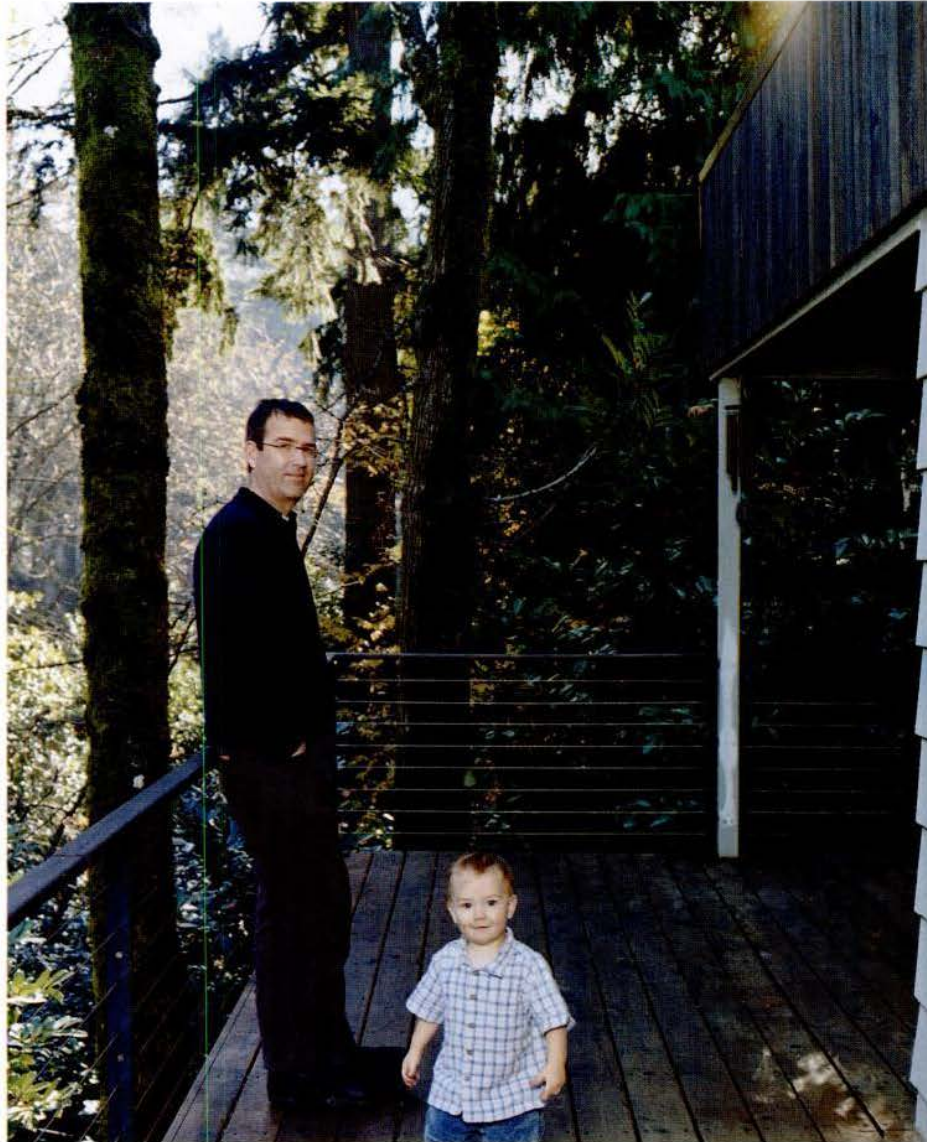
opening up what had been a warren of cramped rooms into a light-filled, livable space. “It was fun,” he recalls, “but I would never want to do it again.” He also relocated the stairs, which originally wrapped around the centrally located fireplace, to the northwest corner of the house. “I kept thinking that if you build another floor, you're going to be looking at the underside of the stair. It took me a couple of weeks to figure it out, but once I did everything else seemed to make much more sense.”

The next major step came in June, when Portland's spring rains traditionally give way to a dry summer. Brian and his crew tore the roof off the house and covered it with a blue tarp. “It was a weird place to live when the wind started blowing,” Brian recalls, but he was also taken with the blue lighting effect. “It created the most remarkable quality of light in the opened framed house.” It only rained once, and soon the second floor started coming together.

“It looked really bad,” says Weenick, recalling a visit ▶



The White family enjoys views of pristine nature from the back decks of their home in the woods. Brian and Markus are pictured here on the ground-floor deck. New stairs lead down to the basement level and garden.



to the house under construction, “like a trailer on top of a regular house.” With its irregular window openings, the second floor, constructed of exterior-grade T&T plywood, didn’t exactly charm the neighbors in its unfinished state. “One woman told us we were ruining the neighborhood,” says Brian with a wry smile.

Although the neighbors would have to wait and see, the architect had some tricks up his sleeve for the second story’s exterior. The plywood box was subsequently covered with a black-stained cedar rain screen that sits a few inches off the exterior walls. “It not only adds variation and character, but takes the heat in the summer and deflects cold in the winter,” Brian explains. Constructed in four-foot segments and exactingly screwed in place, the screen can easily be repaired and replaced.

Since he’s an experienced painter, it’s no surprise that Brian is taken with different qualities of light, which are expressed architecturally through the range of fenestration on the second floor. A large opaque louvered

window dominates the stairwell and fills the hallway with light (often a fuzzy yellow reflected from the house across the street). In the guest bathroom, slits were cut in the exterior cedar screen for a unique variation. In the master bathroom, a skewed steel frame (which the contractors referred to as “the dog collar”) surrounds a square window and throws a shadow on the otherwise flat elevation.

As summer came to a close, the team met their construction deadline of August 24, Deborah’s due date, which turned out to be exactly the same date the couple had their baby, Markus. “A tight budget forces you to look at things you normally wouldn’t, and use your money in more creative ways,” Brian muses. “We bought the smallest, cheapest house in a nice neighborhood and turned it into this funky-up modernist thing by creating a workable composition while keeping as much of the original as possible. We couldn’t have gotten the total package we ended up with otherwise.” ■

Nadkole Słoneczna, 2003



PHOTOS COURTESY ROBERT MANN GALLERY

Plac Inwalidow 20/6, 2003



A Parallax View

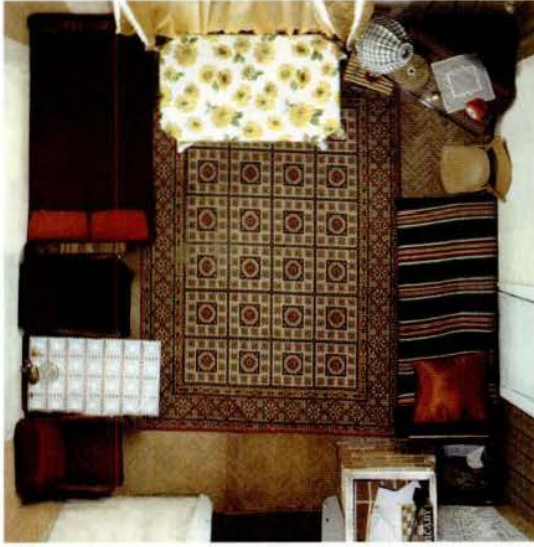
Polish photographers Aneta Grzeszykowska and Jan Smaga's bird's-eye portraits of Warsaw apartments leave viewers with an odd sensation. With inhabitants' privacy so exposed, one can't help but feel like an intruder of sorts, creeping through an unsuspecting homeowner's abode. But it is this unflinching look at personal space that keeps us coming back for more. The meticulously crafted photographs featured in their Plan series are actually many fragmented images taken from above and carefully pieced back together to form the whole—or, to be precise, not quite the whole. Viewers must fend for themselves in regards to the context of the apartments. What part of town might they be in? Is the building housing the apartments a brute or a gent? How are the rooms connected—through doors or other egresses? With context almost totally stripped away, the viewer is left with only the overwhelming personality of well-lived homes and a slightly uncomfortable feeling that makes one question one's own place in the world.

Wolska 115a/32, 2003





Dziecioly 3, 2003





Bonifraterska 15/61, 2003

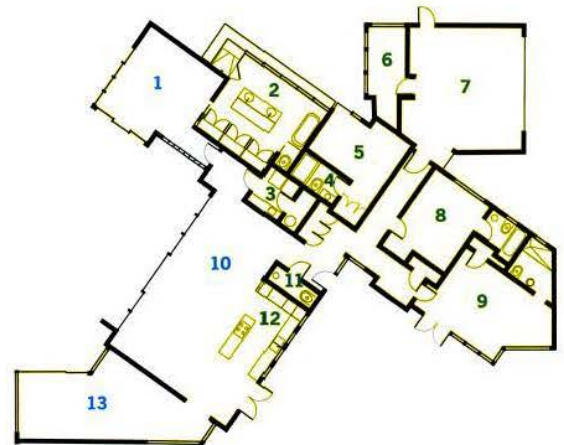
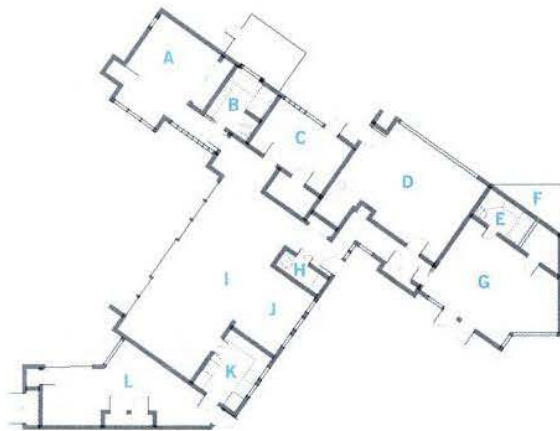
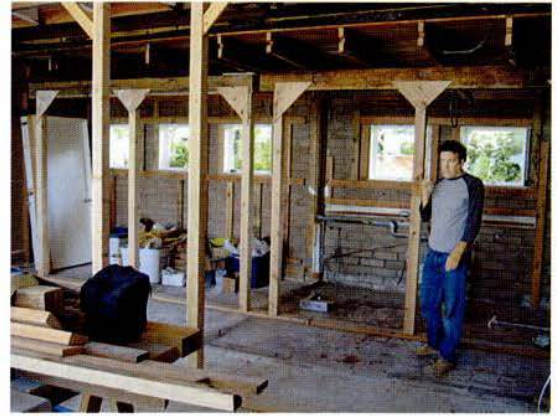






The Harris family rests easy on their new back patio abutting the Belvedere lagoon. The first order of business for this green remodel was to reconnect the house with its surroundings.

After purchasing the house (opposite) from an elderly neighbor, the Harrises hired architect Christopher C. Deam to help bring their sustainable visions to life. The house was practically gutted.



Harris Residence Floor Plan
Renovations shown in yellow

Before

- A Master Bedroom
- B Master Bathroom
- C Office
- D Garage
- E Bathroom
- F Garden
- G Bedroom
- H Powder Room
- I Living Room
- J Dining Room
- K Kitchen
- L Studio / Laundry

After

- 1 Master Bedroom
- 2 Master Bathroom
- 3 Laundry
- 4 Children's Bathroom
- 5 Bedroom
- 6 Studio
- 7 Garage
- 8 Bedroom
- 9 Play Room
- 10 Living / Dining Room
- 11 Powder Room
- 12 Kitchen
- 13 Den / Office

The Bellwether of Belvedere

Jordan and Julie Harris's home in Belvedere, just north of San Francisco, doesn't look like most of the other houses in the area. What sets this low-slung study in clean lines and uncluttered light apart from the rest of the buildings bordering Belvedere Lagoon isn't the understated modernist aesthetic. It's something subtler: the building's orientation. While the neighboring properties all back squarely onto the lagoon, with views of gardens and docks on the opposite shore, the Harris residence is rotated 30 degrees, drawing the eye down the body of water toward the hazy, 2,571-foot peak of Mount Tamalpais beyond.

Yet for all the beauty of the house and its setting, the feature of which the owners are most proud is—improbably—the electric meter. "It's running backwards," says Jordan, revealing the ordinary-looking meter from behind a panel in the wooden fence that encircles the house. "Since last year, we've put hundreds of kilowatts of power back into the grid." ▶



When the Harrises bought their house in 2003, it was strangely sealed off from its stunning setting. Christopher Deam opened the house up to the lagoon and nearby Mount Tamalpais in the distance (above). The large expanse of windows that now surround the house feature remote-operated awning and roll shades by Mechoshade and Eastern Awning. **E** p. 238

The Harrises had one goal in mind when they purchased the building from an elderly neighbor in June 2003: to make their home reflect their values. As a cofounder of OZOcar, a New York-based luxury car service featuring low-emissions hybrid vehicles, and a longtime environmental and political activist, Jordan wanted the house to exemplify his passion for sustainability. Meanwhile, Julie, who comes from a fashion-industry background, was keen to create an indoor space as light-filled and open as the outdoors. “We renovated the house with a view to proving that style and sustainability are compatible,” says Jordan.

Bringing to mind hemp-floored mud huts and grass-roofed yurts, the green-building movement hasn't previously had much truck with the architectural haute couture. Aimed at reducing the impact on the earth inherent in standard construction, occupancy, and demolition practices, the steadily growing environmental building crusade has generally focused more on making

a hearty ecological statement than on making an arresting aesthetic one.

“Jordan and Julie felt that there was an image crisis with green design,” says Christopher C. Deam, whose San Francisco-based architecture firm CCD collaborated with Jonathan Cunha of Fusion Building Company, a local contractor specializing in environmentally friendly construction methods, on remodeling the Harrises' property. “Most green architecture is associated with a completely different aesthetic,” says Cunha. “It's unusual for a project to be both green and modern.”

That the Harrises' home, in the words of CCD project architect Steven Huegli, “doesn't obviously announce itself as a green house” is testimony to the designers' enviable skill in seamlessly integrating sustainable building technology into an elegant architectural language. Aside from the solar panels installed on the roof, there is little about the house that visually hints at its tree-hugging soul. ▶

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"It's unusual for a project to be both green and modern."



In the master bathroom, all boundaries between inside and outside and public and private are virtually eliminated. The dark tiles are by Ann Sacks.



Hans J. Wegner

Wishbone Chair



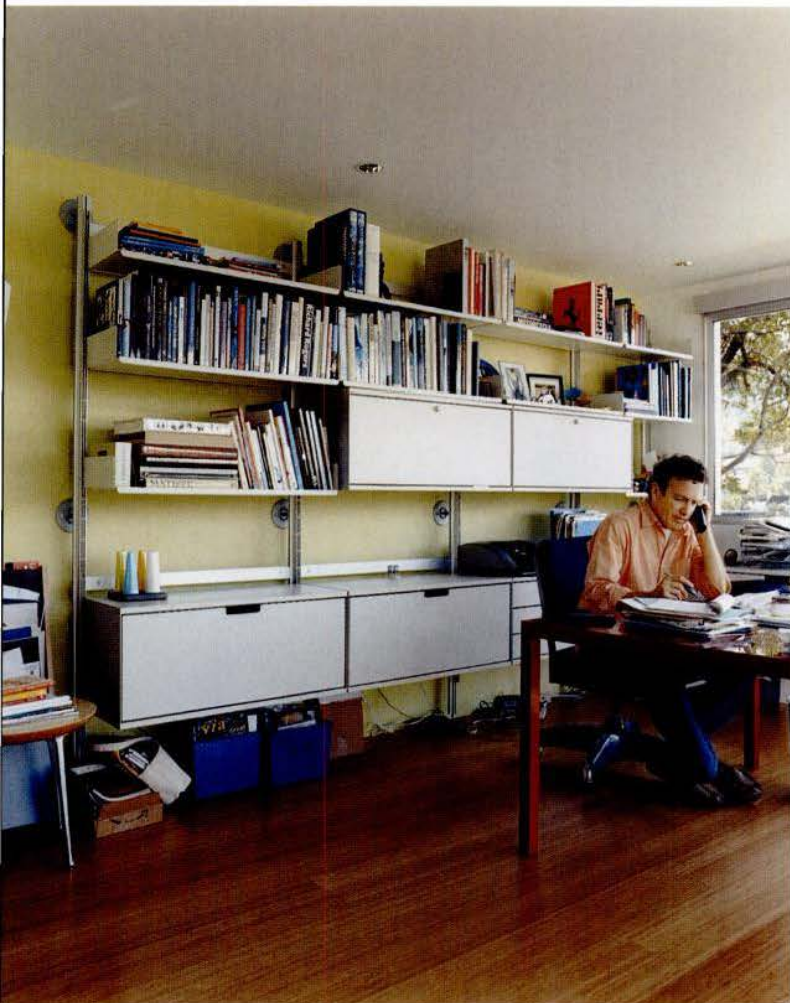
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What was once a boat room now serves as a home office (above). The engineered bamboo floors are from Eco Timber. The modular shelving and storage systems are by Vitsoe. In the foyer, Deam left one surprise: The neon-pink guest bathroom is hidden behind heavy, dark-gray walls (above right). **E** p. 238

The house is, first and foremost, a thing of beauty. The experience of wandering through the transparent, glass-walled rooms and out onto the central courtyard or waterfront garden is a bit like stepping into a clear pool. The open vistas between living areas create a sensation of continuous space between the outdoors and indoors. Carefully chosen furniture pieces, such as the expansive Moroso Lowland couch and custom dining table, fashioned by Deam from a wind-fallen elm, seem to float above the pale wood floor like the kayaks bobbing about on the water outside.

"It's all about bringing the outdoors in; every room has a relationship to the garden," says Julie, as she supervises her sons Emerson, six, and Lucca, three, as they play. "I love watching the fog rolling over the hills, and the way that the lagoon transforms itself into one big kids' party in the summer."

Less obvious to the naked eye, however, are the green principles upon which the home's renovation has been

based. Even though the house was extensively remodeled, original elements such as plumbing fixtures, timber, and cabinetry were—wherever possible—recycled. Old doors and windows were donated to Building REsources, a San Francisco-based reusable construction nonprofit. The old foundation and formwork were repurposed in other building projects. Even the carpet in what was once a boathouse and now serves as a combination office and den, found a second life: It was used to line Bedouin-style tents at the 2004 Burning Man festival in Nevada's Black Rock Desert.

Ninety-five percent of the timber (including ipe, redwood, Douglas fir, and eucalyptus) for the framework and external and internal finishes was either salvaged or sustainably harvested. Low-VOC paint was applied to many of the vertical surfaces, including a lovely exposed brick wall that was formerly hidden behind Sheetrock. One large wall in the main living area was coated with a silvery aluminum laminate applied to a recycled ▶



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Julie enjoys her new kitchen with son Emerson (above). She wanted to conceal as many appliances as possible, so Deam disguised the Sub-Zero refrigerator and Miele dishwasher with panels from Downsview Kitchens that match the cabinets, giving the kitchen a clean, uncluttered appearance. Deam built the dining table (above right) out of a fallen elm tree.

substrate that captures the light. Most of the floors were made with sustainably harvested bamboo. Meanwhile, the garage floor, as well as the underlay for the paving stones outside, was built from 30 percent fly-ash concrete. "Concrete use and manufacturing is responsible for 8 percent of the world's [human-generated] carbon dioxide emissions," says Jordan. "Fly-ash concrete mixes waste from coal-burning plants with regular concrete to make a stronger, less ecologically damaging material."

The house is also extremely energy-efficient. In addition to the photovoltaic cells, the property boasts a high-efficiency boiler, a super-insulated roof structure, a radiant floor-heating system, insulated glazing and low-e coatings on the windows and doors, adjustable solar shades to reduce direct solar gain as needed, high-efficiency household appliances, and no-PVC blinds. Cunha even went so far as to clad the walls with a material known to building professionals as UltraTouch cotton insulation, and to the rest of us as mulched denim.

"When the insulation was added, the house looked like an enormous blue jean," says Huegeli.

Jordan dubs the marriage between style and sustainability "eco-chic." As influenced by the design practices of architect William McDonough as he is by the power of celebrity and fashion to influence popular tastes, Jordan sees his home as part of a broader vision to use high style as a vehicle for increasing environmental awareness. As a board member of the environmental group Global Green USA, Jordan conceived of the annual Green Car to the Red Carpet campaign. The effort, now in its fourth year, has focused on persuading A-list actors like Gwyneth Paltrow, Natalie Portman, and Robin Williams to arrive at the Academy Awards in hybrid cars, with a view to raising awareness about low-emissions vehicles. "The house, the OZOcar, and the Oscar campaign are all part of the same drive," says Jordan. "They're focused upon finding ways to educate people so that they can make smarter, more responsible choices and live well." ■

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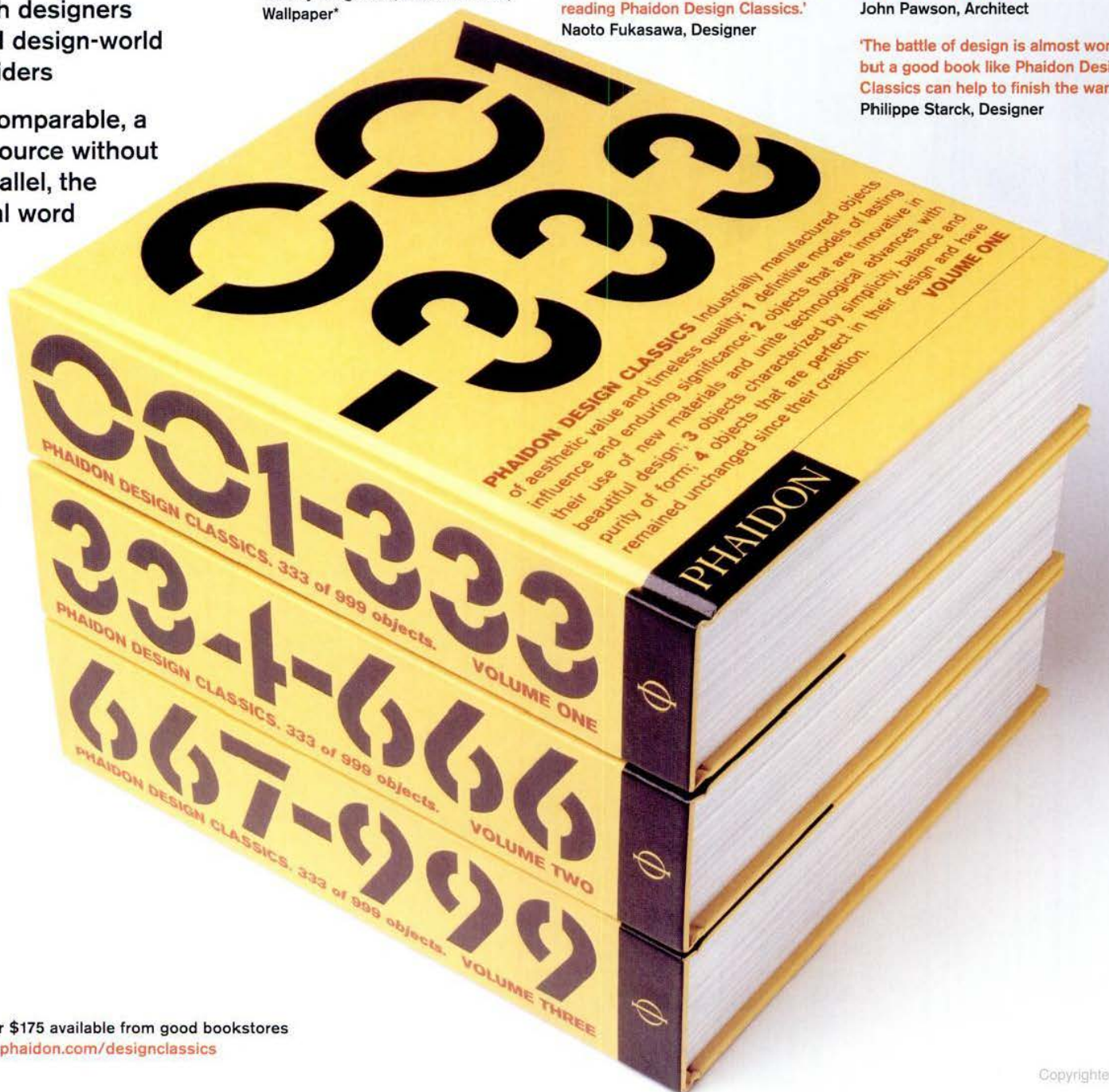
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A New Standard of Living

Sustainability may be the buzzword du jour, but how can you tell if a product is as green as it's cracked up to be? Take bamboo flooring: Long the darling of eco fashionistas, thanks to its rapid renewability and good looks, bamboo has recently crossed over from the green ghetto to mainstream home design.

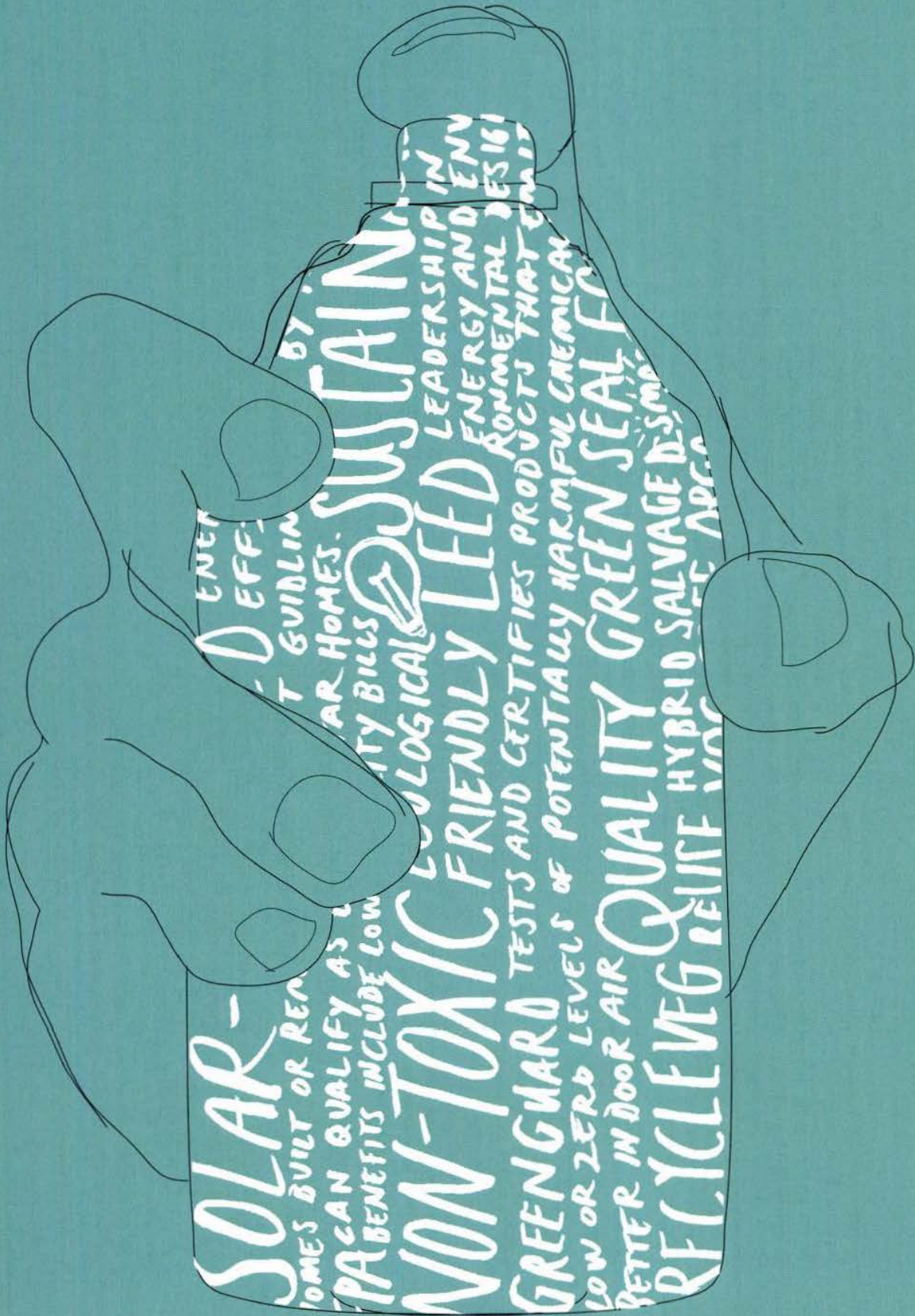
But is it really any eco-friendlier than garden-variety floors like oak or maple? After all, many bamboo floors contain glues that off-gas formaldehyde for years. And getting bamboo to U.S. markets involves transporting it halfway around the world, since most bamboo used for flooring is harvested and processed by low-wage workers in China—a country that Amnesty International denounces for its “serious and widespread human rights violations.” On the other hand, bamboo can be harvested and replenished in five years or less.

Making environmentally responsible choices has always involved uneasy tradeoffs, and it grows more bedeviling each year as companies amp up the green hype in pursuit of our greenbacks. A good way to start a sustainable search is by looking through green-building product directories, such as *GreenSpec*, from the publisher of *Environmental Building News*.

When evaluating a product ask these questions:

1. Is it an environmentally preferable material? Think salvaged, recycled, renewable, or agricultural waste.
2. Does it reduce risks to human health or the environment compared to conventional products? Hardwood flooring that's prefinished under factory-controlled conditions keeps floor-finishing fumes out of your home.
3. Does it reduce fossil-fuel or water consumption compared to alternative products? Laptop computers use 90 percent less electricity than desktop models.
4. When you're done with it, can it be reused, recycled, or composted rather than landfilled or incinerated? Buying a bookshelf needn't involve a lifetime commitment, but choosing a well-designed, high-quality product makes it more likely that you'll hand it down rather than consign it to the garbage truck's maw.

In the future, perhaps products will bear a universal eco label—a standardized tag that serves as a yardstick for comparing a product's impact on human health, social equity, and a host of environmental concerns, from global warming to deforestation. But for now, consumers must make do with the handful of programs that attempt to identify certain products with a green edge. ▶



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cost and compares its energy use with similar models. www.ftc.gov

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NFRC label

The National Fenestration Rating Council administers a testing and labeling program for windows, glass doors, and skylights. www.nfrc.org

GOOD WOOD

Forest Stewardship Council

FSC's certification program sets voluntary international standards for responsible forest management. Look for the FSC logo stamped on lumber and printed on the packaging of wood and paper products. www.fsc.org

Rediscovered Wood

Administered by Rainforest Alliance's SmartWood program, the Rediscovered Wood certification is awarded to forest-products operations that use reclaimed, recycled, or salvaged wood. www.rainforest-alliance.com

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verified to meet California's Collaborative for High Performance Schools' stringent criteria for low-emitting products. www.carpet-rug.org

Green Seal

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Manufacturers seeking to gain consumers' confidence pay SCS to certify their claims for recycled or recovered content, biodegradability, and more. Look for the SCS "green cross" logo on cleaning products, paint, carpet, particleboard, and flooring. www.scscertified.com

Cradle to Cradle Certification

The consulting firm MBDC has a rating program based on the principles in William McDonough and Michael Braungart's book, *Cradle to Cradle*. Unlike programs that address a single environmental attribute, Cradle to Cradle assesses a product's impacts throughout its life cycle. www.c2ccertified.com

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LEED for Homes

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successful Green Building Rating System for commercial buildings. Look for new homes with the LEED rating beginning in 2007. www.usgbc.org

Local green-home rating programs

A number of municipal agencies and regional homebuilders' associations have established programs to certify eco-friendly home remodeling and construction. The LEED for Homes page at www.usgbc.org lists many of these programs. ▶

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The Thin Green Line

For years, as the author of books on eco-home design and a founder of two environmental general stores, I've been advocating sustainable design to others. Yet year after year I managed to turn a blind eye to my San Francisco home's leaky windows, spotty insulation, and crumbling brick foundation. After more than a decade of putting up with my diminutive Victorian's deteriorating charms, I finally embarked on a green rehab of my own.

When my partner Erik Kolderup and I bought the house in the early 1990s, it was pushing 100 years old. For the most part, the 1,300-square-foot house was in fine shape, with rooms that were small and a bit dark but amiably quirky—11-foot ceilings with ornate molding, offbeat plaster castings of rams' and women's heads mounted on fluted columns in the front hall, and floor tiles made of sapele, a West African hardwood that's now on Rainforest Action Network's "do not buy" list.

The kitchen was another story. A space-wasting hall cut it off from the rest of the house. The 8-by-12-foot room's dropped ceiling and wall-to-wall cabinetry pushed my claustrophobia buttons. The windows afforded views of a blank wall and the underside of the neighbor's deck. Worst of all, there was no room for a table, let alone a chair. So we took the plunge, gutting the original kitchen and hallway, bumping one wall out into an unused side yard to expand the room by a modest 78 square feet, and adding a deck.

While kitchen remodeling is never a breeze, I can truthfully report back that incorporating eco-friendly products and practices can be relatively painless. We had the good fortune to hire pros for whom green building is standard practice, which is always the best way to insure adherence to green-building guidelines if you can do it,

and we managed to include virtually every eco-friendly strategy we deemed appropriate, from a new foundation with 50 percent recycled fly-ash content to a 5-by-12-foot Kalwall skylight filled with a superinsulating translucent material called aerogel.

Leger Wanaselja Architecture helped us design a kitchen that would work well today while being flexible enough to adapt to future changes. Bucking the popularity of built-ins, we went for an unfitted kitchen with modular components that could be dismantled someday with minimal disruption to structure. Most of the storage is provided not by cabinets but by an adjustable system of open shelves made of recycled and recyclable aluminum. The freestanding stainless steel restaurant sink can also be readily reused or recycled, should future owners prefer a more traditional look.

Our contractor, Fusion Building Company, did a commendable job of procuring wood from sustainable sources. Roughly 90 percent of the framing lumber, sheathing, siding, and decking is reused from the original structure, salvaged from other sources, or certified by the Forest Stewardship Council to have been sustainably harvested. Inside, the kitchen floor, butcher-block counters, and trim are salvaged wood finished with plant-based oils.

In contrast to the rest of the house, the new kitchen is snug and energy-efficient, with double-pane windows, walls properly sealed against rain and air infiltration, and insulation made from recycled denim. The lights all have energy-saving fluorescent bulbs; we sourced the fixtures from commercial lighting manufacturers after finding residential products to be uninspired and inefficient. Though I did learn a few lessons along the way, I'm now keener than ever on the benefits of green building. ▶

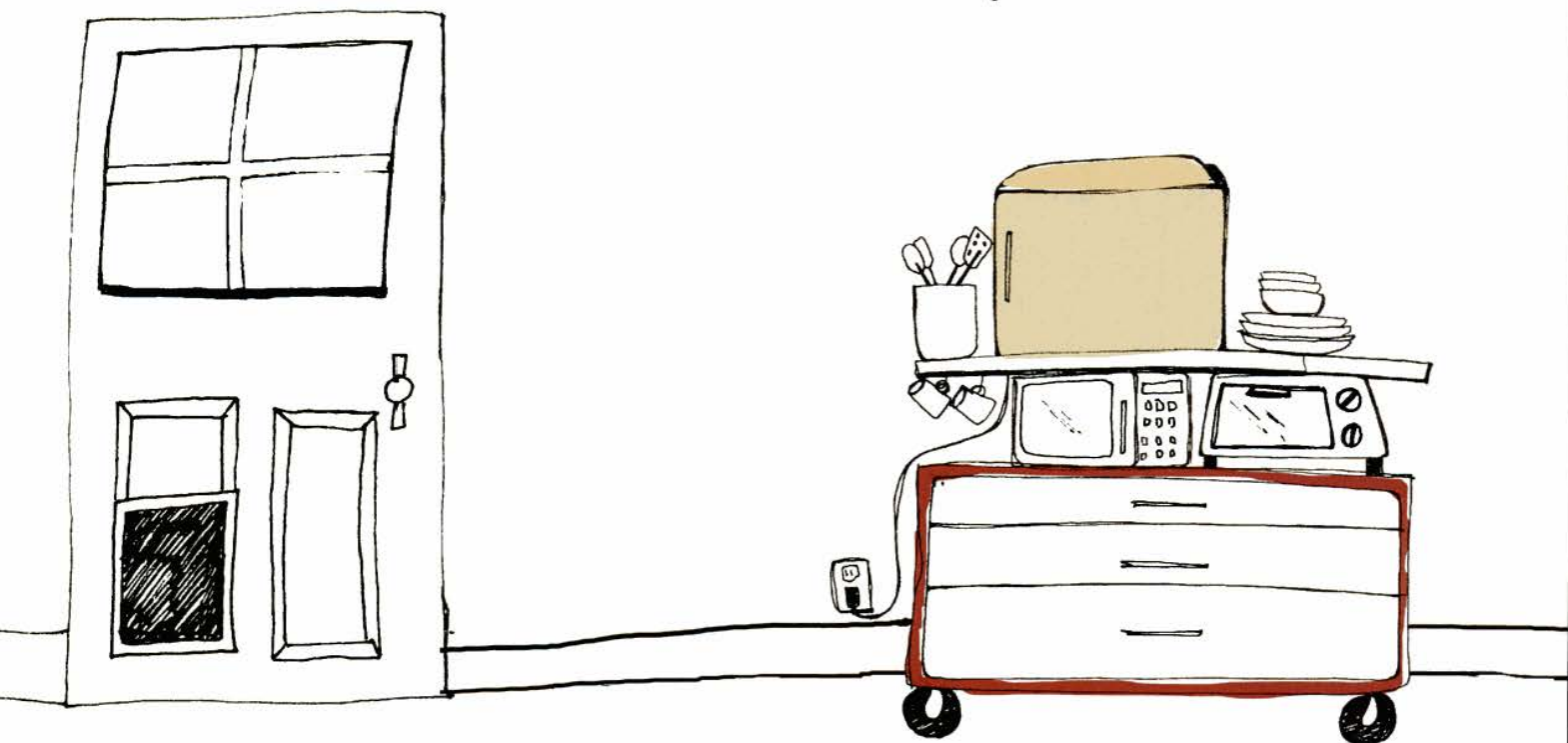


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Here are four areas in which my green ideals clashed with the realities of home remodeling, and how we resolved the conflicts.

My ideal: Use integrated design to capitalize on green-building opportunities.

The conventional design and construction process is linear, with the building plans passing sequentially from the architect to engineers and other consultants and eventually to the general contractor. If the design is finalized before key players have a chance to weigh in, opportunities for energy efficiency and greener materials can be missed. With integrated design, the design and construction team collaborates on the design from the outset, increasing the likelihood of more sustainable results.

What we did: We followed a traditional process, finalizing the design with our architect and then hiring the general contractor. Integrated design makes sense for major projects, but for small-scale renovations, it's tricky. Before signing a contract with a builder, homeowners want accurate construction cost estimates. To come up with those numbers, builders need construction documents from the architect—hence the linear, nonintegrated process.

What I would do differently: Even though our project was small, it used, in my view, an excessive amount of construction material, especially lumber, plywood, and concrete. If we had brought together the architect, builder, and structural engineer early on, I suspect that they could have come up with creative ways to reduce resource use.

My ideal: Size matters.

Smaller homes are gentler on the environment: They require fewer resources to build, furnish, and maintain, they eat up less land, and they consume less energy.

What we did: At the outset, architect Cate Leger presented us with six preliminary concepts, including one that reconfigured the existing space but didn't expand the building's footprint. That's the one I rejected out of hand. I needed a bigger kitchen, or so I thought.

Many months later, on the day that deconstruction began, I found myself standing in the middle of our dining room, looking around the temporary kitchen we'd set up. We had a table, refrigerator, toaster oven, microwave. A single-burner hot plate sat on top of a Sears Craftsman tool cart that held our dishes and cutlery. Remodeler's remorse struck in force. "What have I done?" I moaned. ▶



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I'd pulled the plug on our savings account, only to be hit with the epiphany that maybe we don't even really need a kitchen.

What I would do differently: Yes, our kitchen redo could have been smaller, and yes, we can survive with a hot plate and toaster oven, if we have to. Thank goodness we don't have to. Small may be beautiful, but just a little bit bigger can be divine.

My ideal: Choose low-e windows.

Low-emissivity, or low-e, windows have a transparent coating that reflects internal heat back into the room. This keeps the room warmer when it's cold outside and reduces heating energy use.

What we did: For major construction projects, window manufacturers offer a variety of low-e coatings, allowing building designers to fine-tune the U-factor and SHGC for the climate and the window's location. U-factor indicates the window's insulating value; the lower the U-factor, the more heat is retained inside. SHGC indicates how much of the sun's heat passes through a window from outside. But for small-scale projects, coating choices are limited; ultimately, we couldn't find low-e windows

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that met our specific needs, so we skipped the low-e coating. The windows we ended up choosing are double-pane and airtight, a vast improvement over the windows in the rest of the house.

What I would do differently: From now on I'll add a caveat to my advice: In most cases, choose low-e windows. In the long run, reducing energy use helps the environment more than virtually any other green building strategy. Energy-efficiency improvements may be a hassle, but they're more easily accomplished if you already have remodeling work under way.

My ideal: When remodeling one area, look for ways to boost the energy efficiency of the whole home.

What we did: Early on we flirted with whole-house upgrades like replacing the aging water heater with a tankless model and blowing recycled cellulose insulation into all the attic and perimeter wall cavities. But after the estimates came in for the kitchen work, those efficiency "extras" went out the window.

What I would do differently: Nothing. We're enjoying our energy-efficient, weathertight kitchen. Someday, we'll get around to the rest of the house. ▶



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BioBag dog waste bags

BioBag's biodegradable poop picker-upper bags are made from cornstarch and vegetable oil, not petroleum. Even better—the bags are pigmented black, so Duke's droppings aren't on view when you stroll through the neighborhood. www.biogroupusa.com

Carbon monoxide alarm

Malfunctioning or improperly ventilated fuel-burning appliances—gas ranges, fireplaces, water heaters, furnaces, and the like—can give off carbon monoxide. In high concentrations, this odorless, invisible gas is deadly. Play it safe and install UL-listed carbon-monoxide alarms near bedrooms and fuel-burning appliances.

Carpet sweeper

Quick, quiet, and human-powered, an old-fashioned carpet sweeper picks up dirt, crumbs, and pet hair from carpets and hard-surface floors without using a watt or incurring the wrath of the downstairs neighbors. www.realgoods.com

Cast-iron cookware

With concern growing about the safety

of the perfluorochemicals used to make Teflon and other nonstick surfaces, Grandma's old cast-iron pan never looked so good. Lodge has been manufacturing cast-iron skillets, Dutch ovens, and griddles in Tennessee for more than 100 years. www.lodgemfg.com

Ceiling fan

A ceiling fan doesn't change the air temperature, but the airflow it creates makes you feel cooler, letting you get away with less air-conditioning. Energy Star-qualified fans have more efficient motors and blade designs. www.modernfan.com

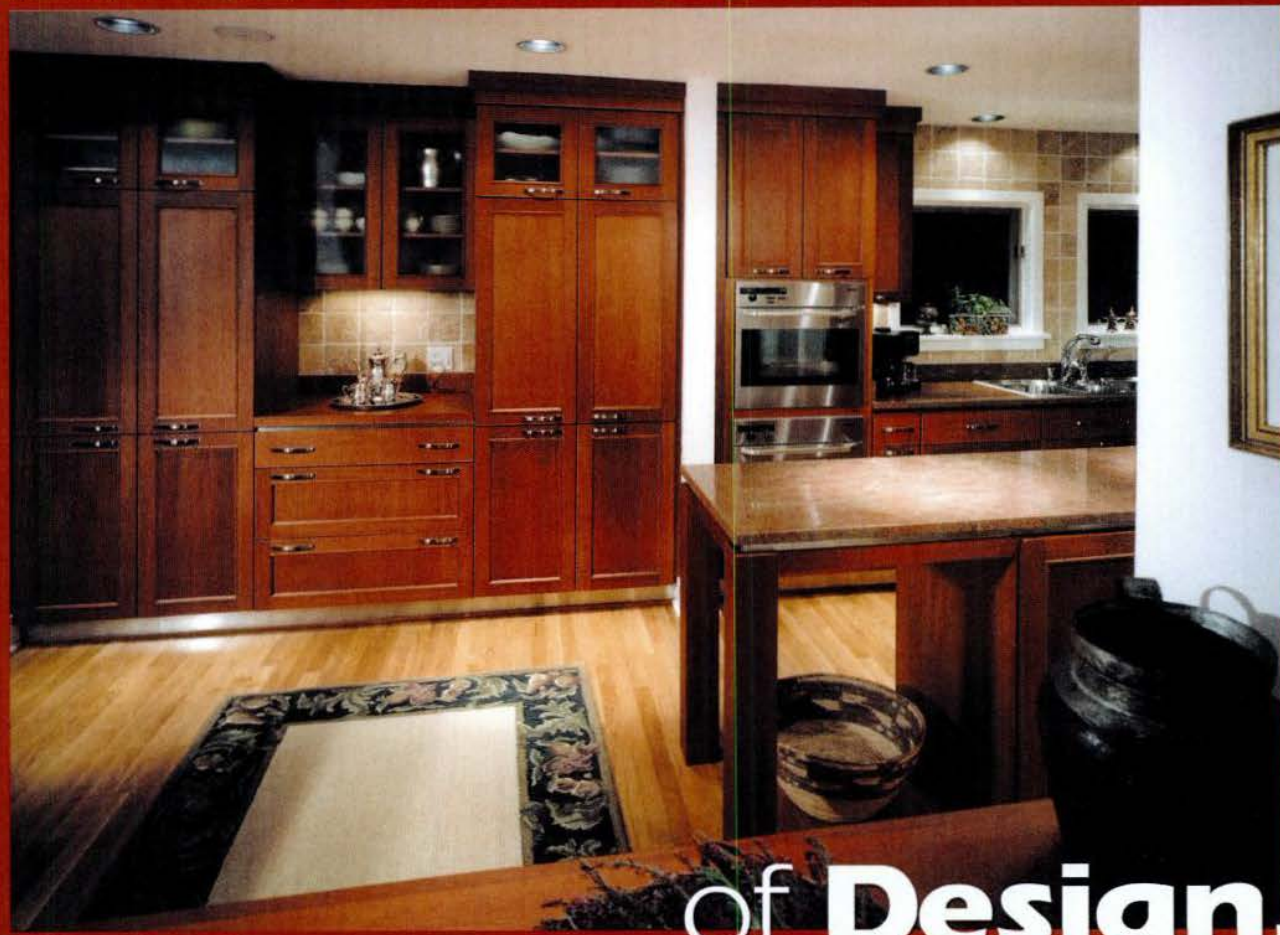
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Reel mower

This summer, trade in your gym membership for a push reel mower. It creates no noise or air pollution, and may motivate you to scale back the size of your lawn. lawn-and-garden.hardwarestore.com

American Clay Earth Plasters

American Clay Earth Plasters are powdered blends of clays, aggregates such as marble dust, mineral pigments, and mold-inhibiting borax. Mix with water and trowel onto interior walls for a healthy alternative to synthetic paints. www.americanclay.com

Be permeable

Roofs, sidewalks, driveways, and other impervious surfaces interfere with natural drainage, channeling polluted stormwater runoff into waterways and overburdening municipal sewer systems. Reduce runoff with permeable patio and driveway pavers, porous concrete, and green roofs.

Dematerialize

A brimming recycling bin won't get you the gold star anymore, but an empty one will: Forgo the newspaper subscription and read your daily news online. Save gas by downloading movies instead of driving to the video store.

Eat polenta, not pork

Raising animals for food production requires staggering amounts of water, energy, land, and grain. Eating less meat gives the environment a big break.

Educate yourself

There are a multitude of well-written books that illuminate ways to build and live green. A couple of the best new books include *Off the Grid* by Lori Ryker (Gibbs Smith) and *Building Green: A Complete How-To Guide to Alternative Building Methods* by Clarke Snell and Tim Callahan (Lark Books).

Calculate your ecological footprint

Take Redefining Progress's five-minute Ecological Footprint Quiz and find out the number of acres of productive land needed to support your lifestyle. If the results shock you, check out the website's What You Can Do section for ideas on living more sustainably. www.myfootprint.org ▶



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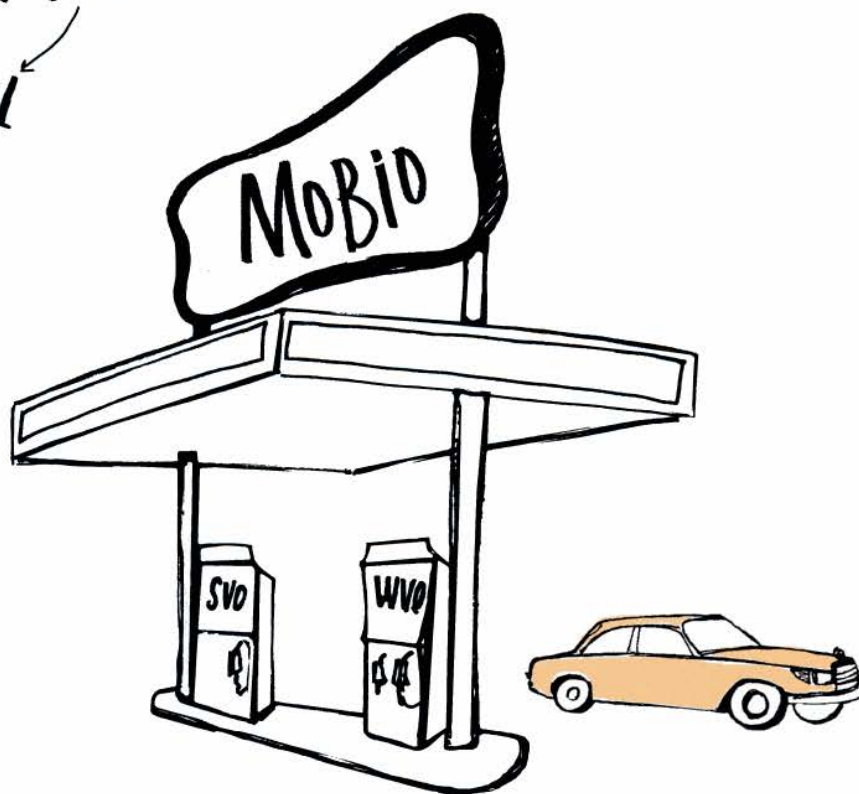
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Thirty years from now, there will be no more oil. But that's, like, *30 years from now*, and by then we'll all be driving hydrogen cars, teleporting to space hotels, and eating blue foods while wearing white unitards, right? The world will be clean, peaceful, and filled with grass and flowers, right? Right?

Totally. I too share the utopian dream. I really do. The problem I'm having is how we're going to live for the next 30 years, how we're going to survive in a world of quickly diminishing resources, raging pollution, and terminal global instability. And for those of us who own cars, how it will be knowing every time we drive we'll be exacerbating this whole mess.

But enough of the PBS buzz kill. The question that we who drive should be asking is, What can we do about it? Buy a hybrid? Sure, they're cleaner, but they also use the same unctuous black stuff that got us into trouble in the first place. Go hydrogen? Current hydrogen production is more pollutive than direct consumption of oil, and those cars aren't expected to be commercially available for 10 or 20 years. So, *now* what to do?

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have turned to using vegetable oil. Mixed with a few chemicals to create biodiesel, vegetable oil can be used in any diesel engine without any conversions. Not only is it domestically made—for us and by us, the FUBU of alternative fuels—but biodiesel emits up to 78 percent fewer carbon-dioxide emissions when compared to conventional petroleum diesel. It can also be easily produced with anything from animal waste (like skulls and spines) to soybean oil to algae. In fact, every single vehicle in the United States could be fueled by algae-oil biodiesel—140.8 billion gallons of it in a year—grown in a 15,000-square-mile piece of currently unused desert. A dot on the map.

Already, biodiesel production has tripled in the U.S., up to an estimated 75 million gallons in 2005. Though currently used primarily for commercial trucking fleets, biodiesel is available to the public at more than 650 stations nationwide (www.biodiesel.org), a number expected to rise significantly as the price of biodiesel drops (which is currently anywhere from \$1.75 to \$3.75 per gallon depending on where you live) and petrol diesel skyrockets. ▶

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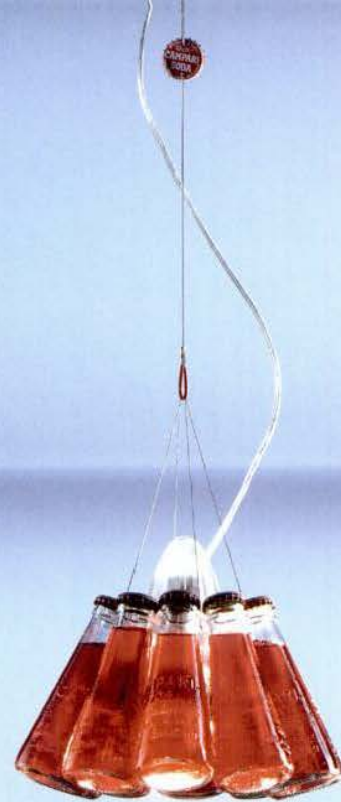
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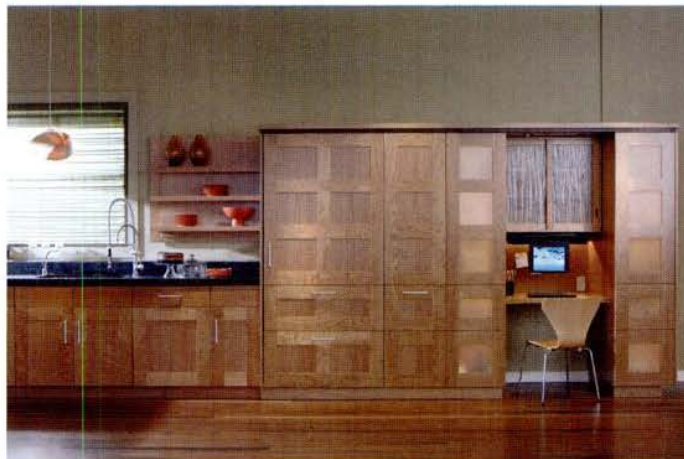


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"If you are using scarce resources, there's a responsibility that goes along with that," says founding craftsman and Berkeley Mills CEO Gene Agress. "Our goal is to make furniture and cabinetry that will last at least as long as it took the tree to grow".



The Madera kitchen by Berkeley Mills

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Another option is to use straight vegetable oil (SVO) or waste vegetable oil (WVO) as fuel, which gets you retro-cool points considering the first diesel engines popularized in 1900 were intended to run on peanut oil. And recent technology has made running modern cars on straight vegetable oil accessible not just to the eccentric, mechanically inclined hippy but to anyone willing to get a little greasy.

“What first attracted me is that it was free,” explains Denise Lindsay, a 45-year-old San Francisco architectural designer and mother of two who has been driving her 1984 Mercedes diesel wagon for just under a year on the waste vegetable oil she gets gratis at a local Thai restaurant. “But then you find that it’s better for the environment and a renewable resource—those things committed me to staying on veg.”

Same with Colin McCulloch, a 30-year-old piano tuner from Sutton, Massachusetts, who recently converted his 2000 VW TDI Beetle to run on WVO. “I drive a lot for my job and got tired of paying so much, polluting so much.” McCulloch, who gets his oil from a Middle Eastern restaurant, has already put 4,000 miles running grease in his car.

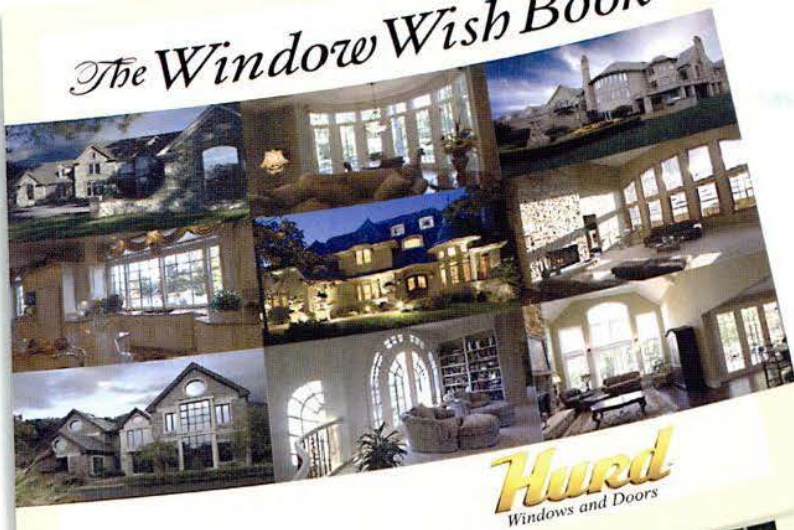
“I’m not a hugely mechanical person. This was easy—and so far it’s been just wonderful.”

Lindsay and McCulloch’s conversions enable them to use diesel, biodiesel, or WVO in any combination and, when they’re in a pinch, even jugs of Wesson. “It’s still experimental,” says Lindsay. “You need to know how to tinker or have a good mechanic who understands the process—but I find those are small prices to pay.” Purchased online for around \$700, Lindsay’s conversion was installed by her husband, Jeff Stump, a 35-year-old land conservationist who also drives a “Biobenz.” Though early-’80s Mercedeses have become the car of choice for many vegetable-oil users (due to their legendary engines and irresistibly modish styling), any diesel car can be converted with an assortment of kits ranging from \$300 to \$2,000—an amount WVOers argue they will recoup within a year or so of “free” driving.

“In my job, I spend all my time showing people how to redesign their homes to be smarter, modern, and green,” Lindsay says. “Am I then supposed to drive off in a polluting, gas-guzzling car? No!”

“It’s time for all us to start practicing what we preach.” ■

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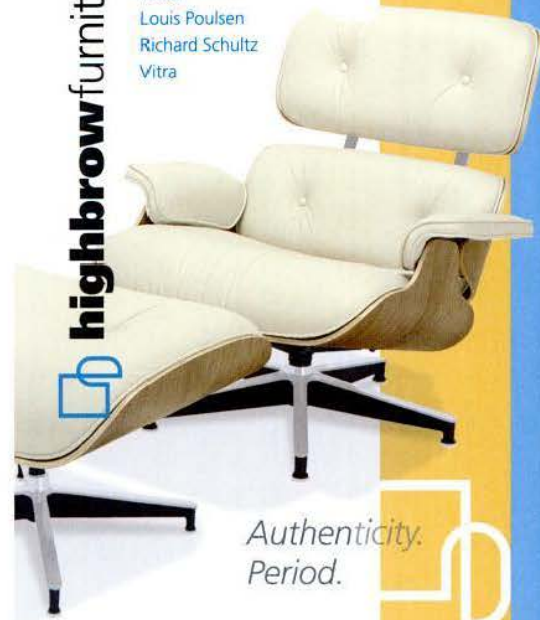
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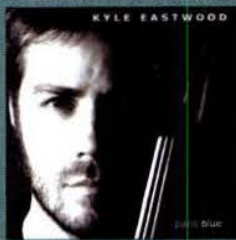
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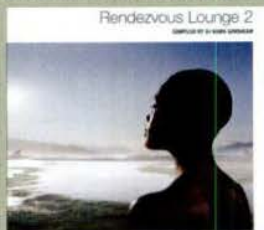
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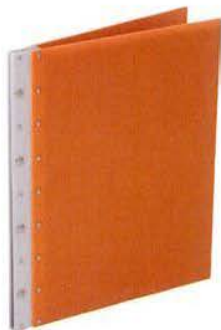
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Shown: "Jazz Bass III" 39" x 31"
unframed original

Michael Mongue
www.mmongue.com



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sales@FelipeEchevarria.com



Shown: "Tote," 52" x 48" acrylic on acrylic panel

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Shown: *Small Tote business brief*

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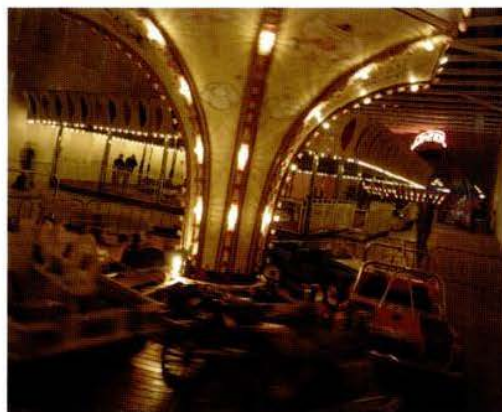
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www.seascope lamps.com



MASS MoCA.

What's next.

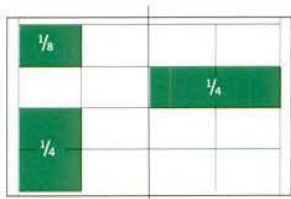
Housed on a sprawling campus of restored 19th-century factory buildings in North Adams, Massachusetts, MASS MoCA is the country's largest center for contemporary visual and performing arts in the country. With installations by Carsten Höller, Huang Yong Ping, Eve Sussman, Yinka Shonibare, Jeremy Deller, Kamrooz Aram, and more, MASS MoCA is a theme park

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Photo: Kevin Kennefick

Tel. (413) MOCA111
www.massmoca.org

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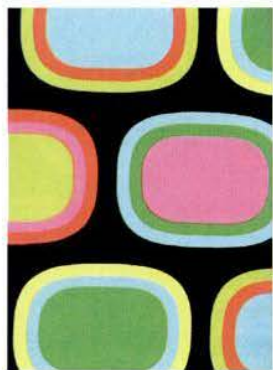
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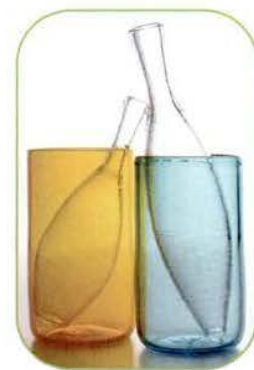
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Shown: Michael Ru Glassware, UK

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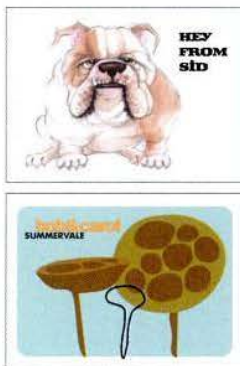


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Shown: Super Zebra Lilac

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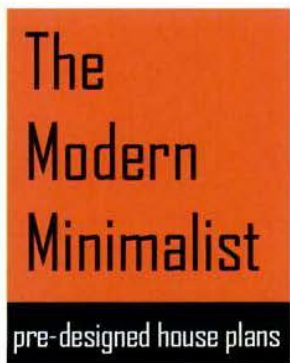


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Shown: Puzzle

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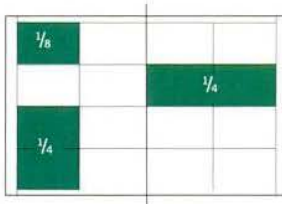
Fabulux

The Tavalux has a machined aluminum base with four rubber feet and a perforated aluminum shade backed by white opal acrylic. The slim shaft and finial are silver powder coat. The lamp has a full-range dimmer on its cord. 150 watts max.

Tel. (718) 625-7661
Fax (718) 624-2006
www.fabuluxinc.com



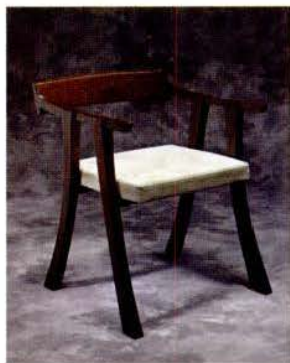
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Enzo Bellini

Design Studio

Fine modern furniture designed and handcrafted by Enzo Bellini in solid woods. Online portfolio available at enzobellini.com. Commissions accepted.

Shown: Mango Chair, solid African wenge, suede.

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The Wave

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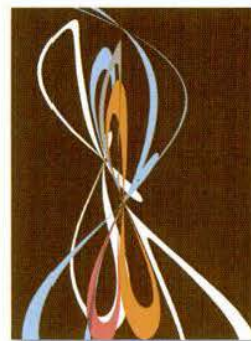
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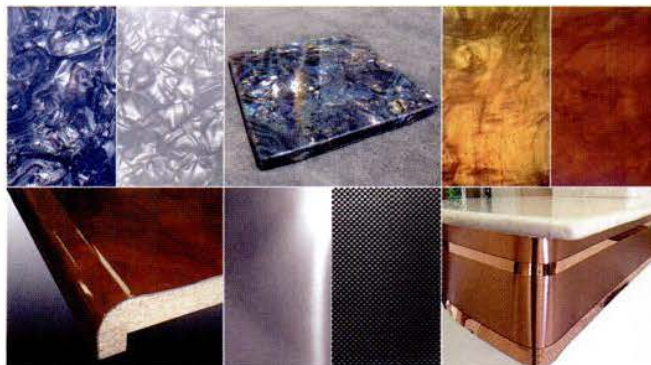
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www.retroathome.com

Goshopmall.com

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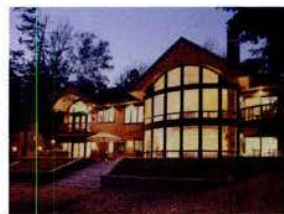
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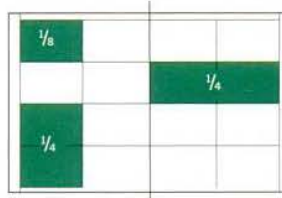
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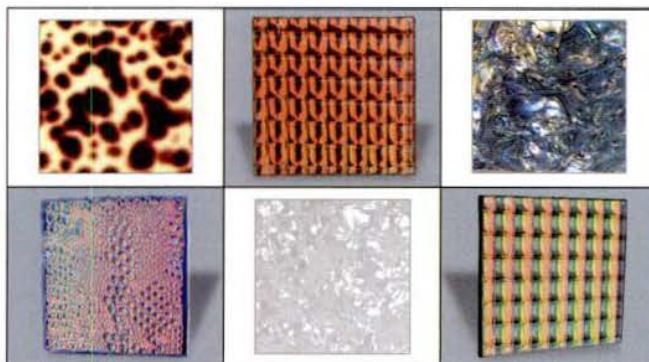
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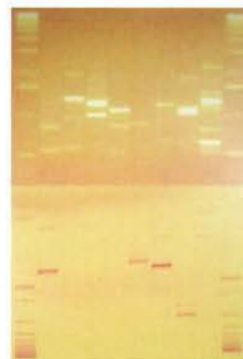
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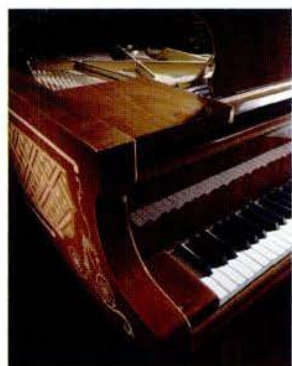


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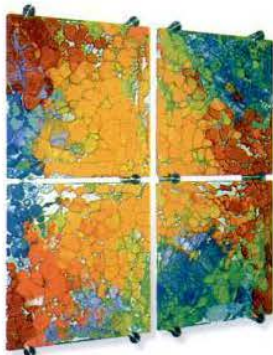
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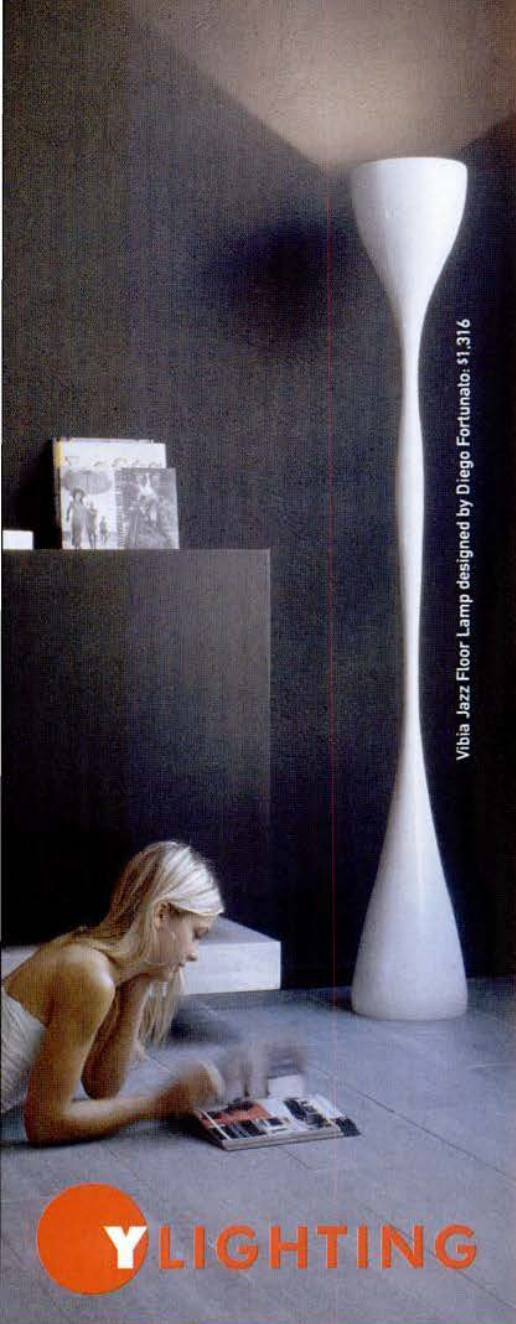
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Vital Signs

The Boardmans' house in Carlisle, Massachusetts, may have begun its life as an out-cast but has since taken kindly to its wooded surroundings.

To say that the Boardmans' house is like a fish out of water is putting it mildly. Colonials, McMansions, and converted barns surround this 1957 steel-and-glass modular box on stilts. The five-bedroom home, with its single-pane industrial windows and prefab Acorn partitions, would fit in more with Southern California's Case Study Houses than this bucolic corner of Carlisle, Massachusetts. But that's part of its charm.

Originally commissioned by the Megowens, a young couple with a penchant for modernist design, the house was constructed by local architect John Nickols. Working off a plan published in F.R.S. Yorke's 1937 classic *The Modern House in England*, the 24-foot-wide-by-108-foot-long house was built with steel support beams placed every 12 feet, acting as natural room dividers, and floor-

to-ceiling windows looking out at nothing but nature.

Barbara and David Boardman bought the house in 1987, and lived here with their two sons for 18 years before finally deciding it was time to renovate. It wasn't an easy task. The house was built with an unforgiving system of plumbing and electricity, meaning that Barbara, acting as the general contractor, had to collaborate extensively with her architect (and sister), Abby Suckle, to devise innovative solutions for updating the 50-year-old design. One year and \$200,000 later, the unconventional house that "raised a good deal of wry Yankee comment," as the *Boston Globe* wrote in 1964, has proven to be a good—if at times troublesome—home and a pleasant reminder of New England's often overlooked modern architectural history. ■


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A woman with blonde curly hair, wearing a floral patterned dress and yellow rubber gloves, is washing a dachshund in a kitchen sink. She has a surprised expression on her face. The sink is a Kohler Smart Divide model with a low 4-inch divider. The kitchen background is filled with numerous trophies and awards, and several other dachshunds are visible around the sink area.

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