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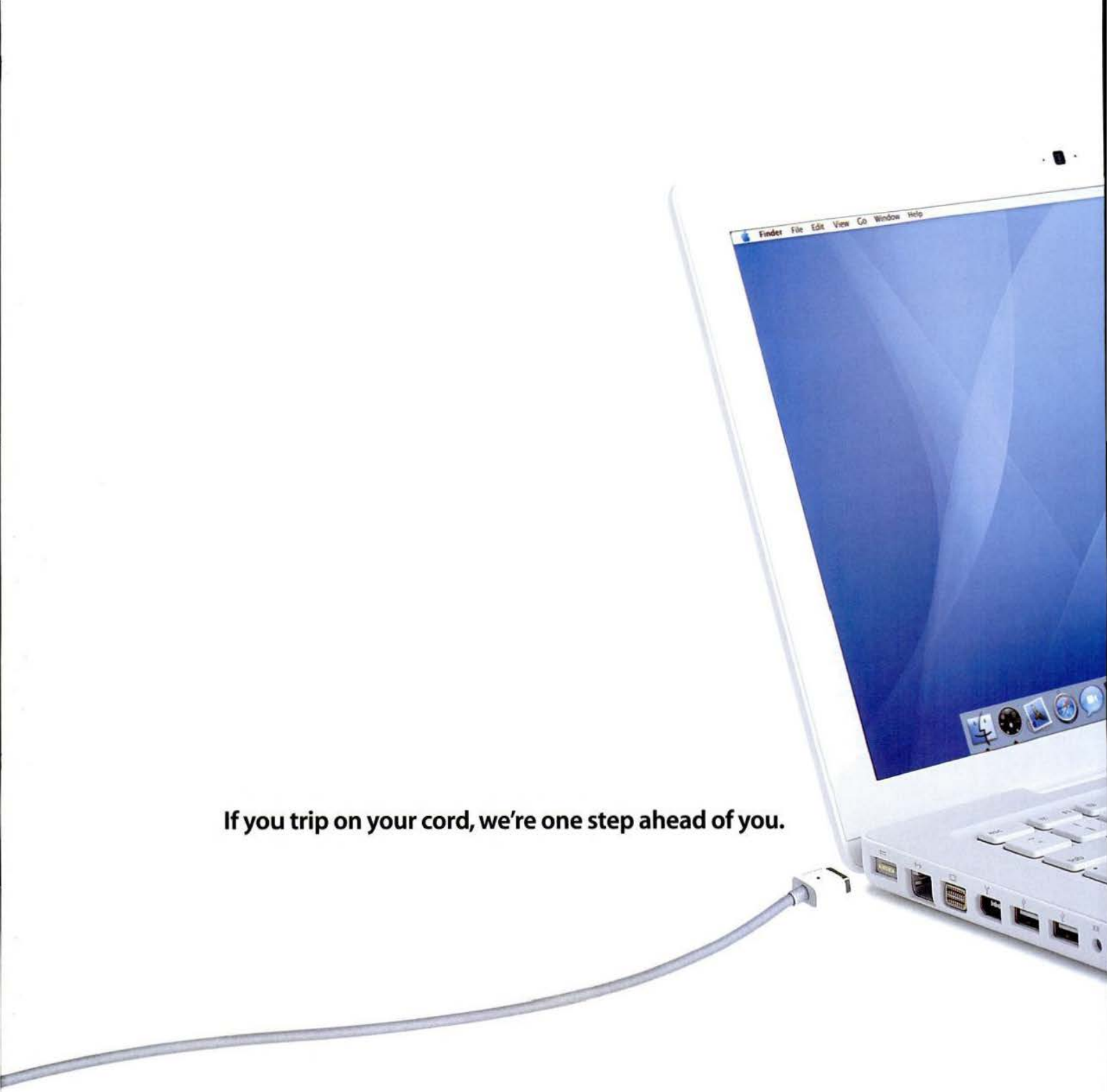

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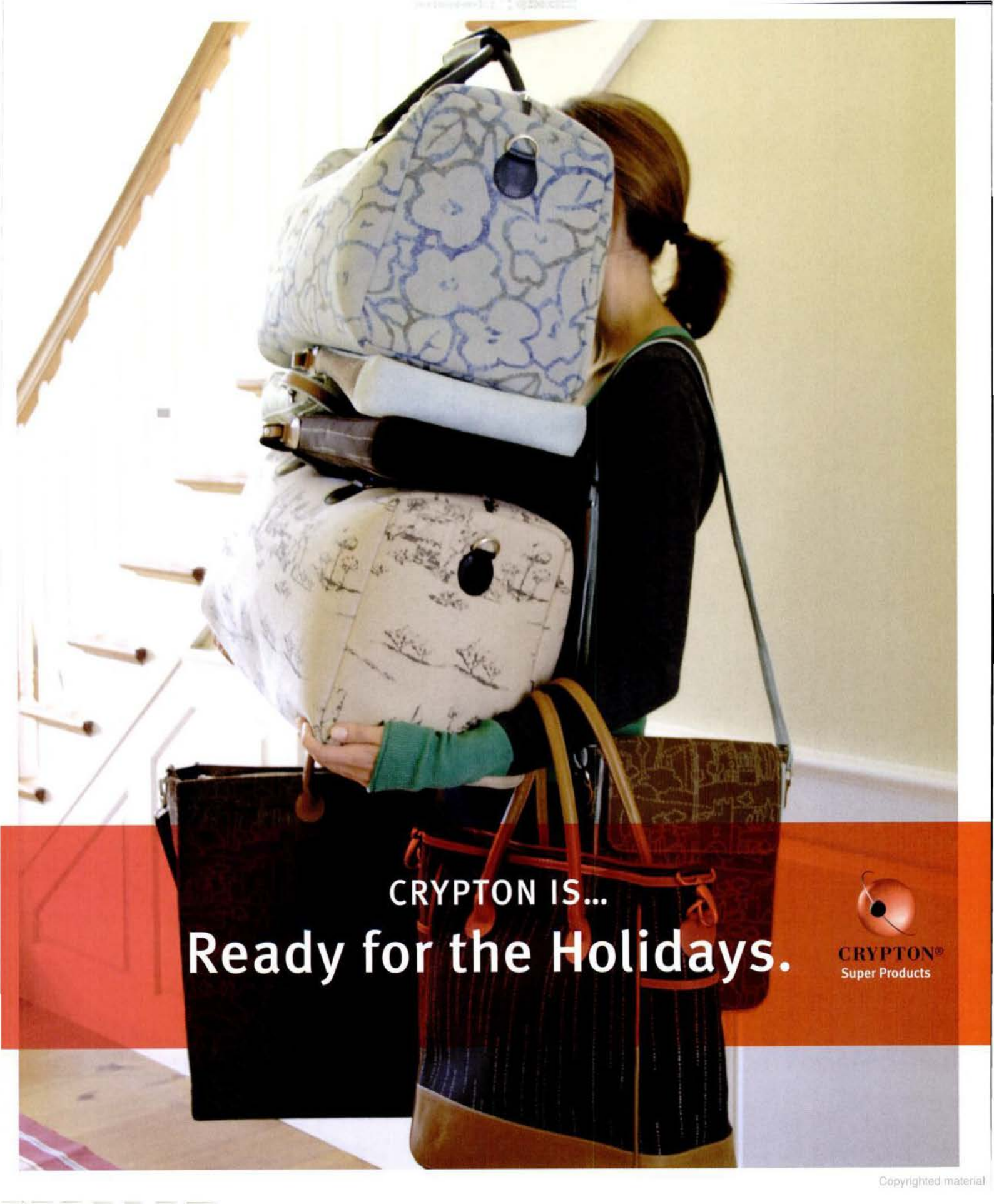

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Cover: Moriyama Residence, Tokyo, Japan, page 148
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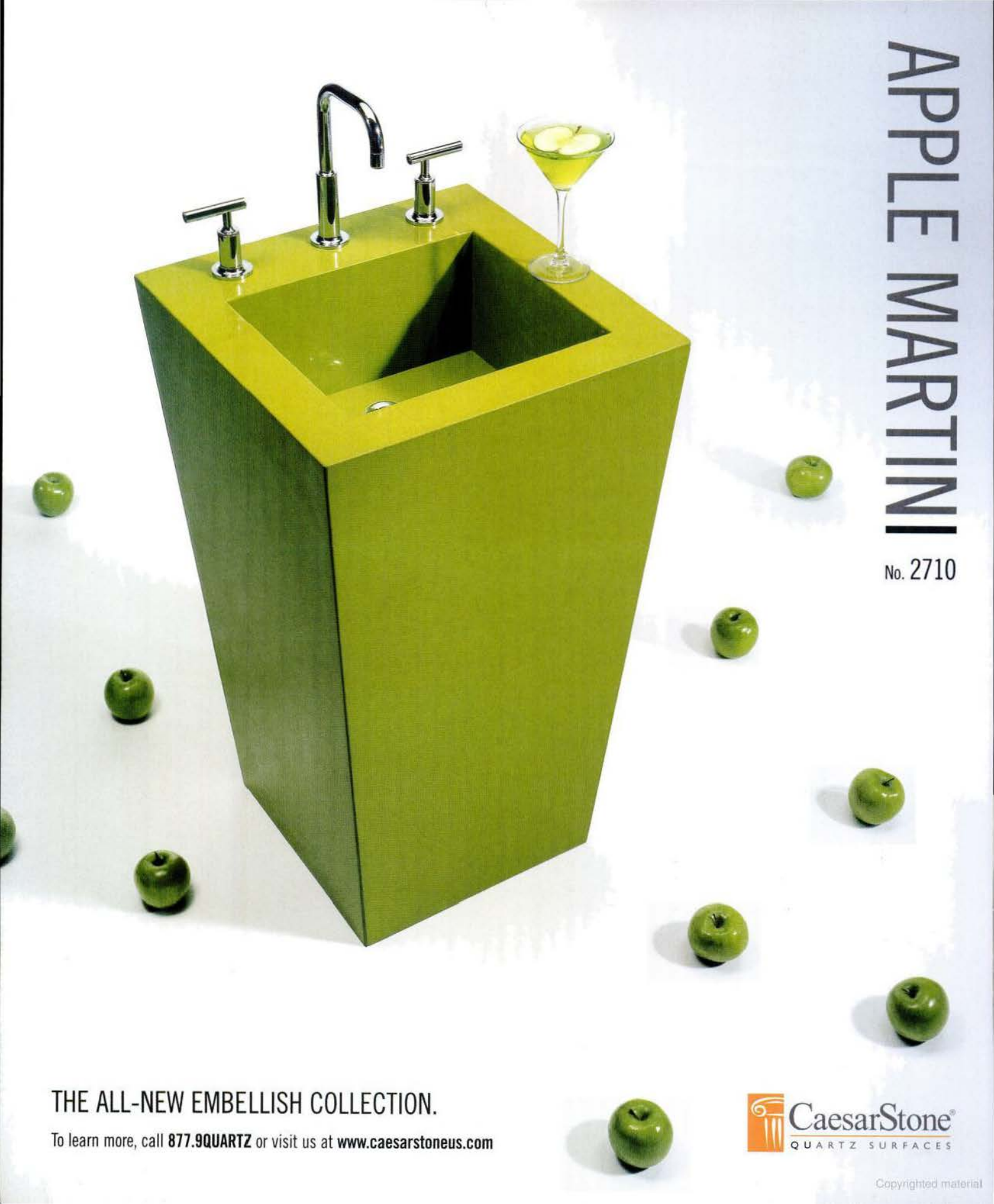

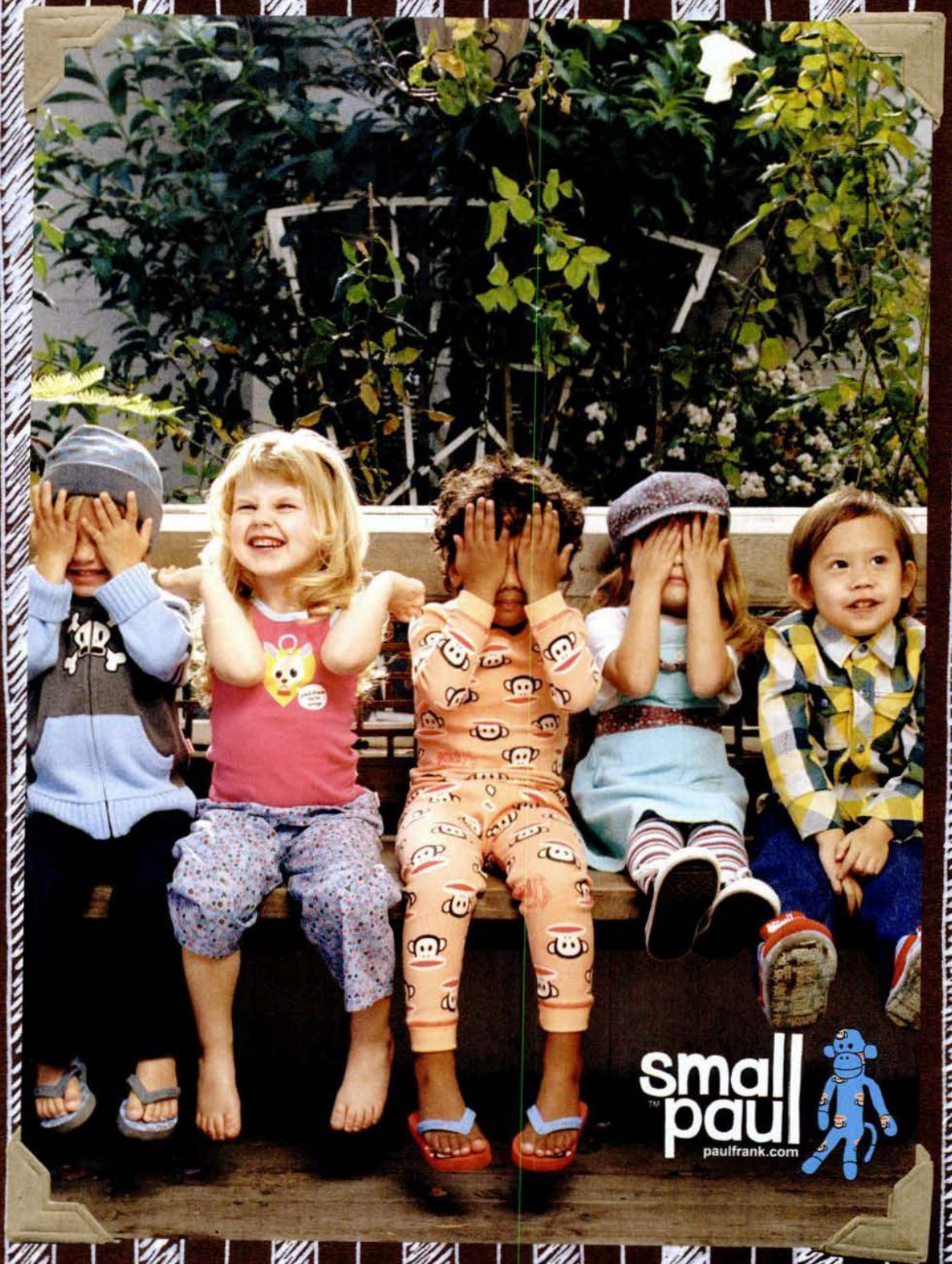
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Dwell on Design attendees begin to trickle in on the first morning of the conference. By the end of the weekend, the floors would be well trod by design enthusiasts from around the country.

PHOTO BY ANDREA LAWSON

As a lifelong resident of New Orleans and an alumnus of Tulane University School of Architecture, I enjoyed the article on the Lowerline House in the October 2006 issue ("New Orleans, Louisiana"). Though the house is standing on its own, surrounded by housing types that were there before it, the structure succeeds. As so often stated, Hurricane Katrina was a natural disaster of immense proportions that the city thankfully survived. The man-made disaster that followed was due to the neglect, incompetence, and negligence of the federal government and its servant, the Corps of Engineers. The result was the partial physical and cultural destruction of one of the world's most famous, beloved, and necessary cities.

Jeffrey H. Goldman
New Orleans, Louisiana

I am new to your magazine. I recently picked up the October 2006 issue and your piece on New Orleans caught my eye. I found it to be remarkable in its restraint. The political, social, and cultural ramifications of this disaster will echo for years. Your writer managed to convey this and tell a compelling narrative while avoiding histrionics, or trying to "feel the pain" of the citizenry...which is really the worst sort of condescension (Sean Penn ring a bell?).

I for one was pleased that you kept the focus on architecture and design, while showing the type of heart and gravitas needed to overcome such devastation. The country, and the residents of New Orleans, need exposure to projects like what Bild Design is doing. Real people with realistic expectations doing real work is the only way this city is going to get itself back on its feet. Now all they need is real money from the federal government. But that's another issue.

Charles Wales
St. Paul, Minnesota

In "The Garden State" (October 2006), your caption for the photo on page 152 states, "Rose conceived of the design for his house in 1943, when he was stationed in Okinawa." That is impossible, unless he was fighting for Japan at that time.

Throughout World War II, Okinawa was in Japanese hands (it still is to this day). The U.S. invaded Okinawa in 1945 during the last months of the war, suffering horrible casualties in the process. Rose may have taken part in that invasion, or he may have been stationed there after the war, but I feel sure he was not there in 1943. I tend to notice the little details that mean authors have done their homework and proofreaders/editors have done their best to make magazines or books the best they can be. ▸

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When I notice historical facts that are incorrect yet easily checked, I then start to wonder about the content of other aspects of the publication.

Don Hagedorn
Columbia, South Carolina

James Rose was not stationed on Okinawa in 1943. Okinawa was controlled by the Japanese until the summer of 1945, when it was taken by American forces in one of the most awful battles of that or any war.

Tom Tollefson
Billings, Montana

Editors' Note: *We pride ourselves on our fact-checking, so this bit of information perplexed us. We went to Dean Cardasis, director of the James Rose Center and professor of landscape architecture at the University of Massachusetts, Amherst, to help us get to the bottom of this. His response is below:*

"Your readers are correct in questioning the 1943 date of Rose's conception of his home in Okinawa. His Okinawa model was first referred to in 1946, not 1943, in an article published in American Home *magazine (vol. 36, pages 20–22). The 1943 date probably came from Rose's last book,* The Heavenly Environment *(1987), in which he reprinted the article, but mistakenly dated it as 1943."*

Dwell is fabulous. But please lose the prejudice. Your contents page in the October 2006 issue states, "James Rose created a magical home and garden in the most unlikely of places—New Jersey." Perhaps you should be more "At Home in the Modern World."

Jim Black
East Millstone, New Jersey

Growing up in Ridgewood, New Jersey, I used to walk past James Rose's house every day. It was so different from the other homes in the quaint Victorian town, I often stopped to gaze at it. I always wanted to knock on the door and find out more about the man who lived there but never did. So it was a great surprise to see the home I had wondered about all my life in your pages. Thanks for the great article and for the introspection on a life little known, even to the neighbors.

Sarah Hill
New York, New York

I am neither an architect nor a designer but that does not keep me from looking forward to each new issue of Dwell like it was Christmas. I enjoy going through the pages and seeing new ideas for housing and furniture. I especially like the way mail from readers is answered, as it has a rather "I'm talking directly to you" feel to it.

Ron Reich
Freehold, New Jersey

I was surprised that you finally featured Detroit in one of your articles ("Perpetual Motion: How Transportation Shapes America, vol. 2," October 2006). While I don't disagree with most of what was written, you certainly did not go out of your way to show the extensive development that is happening along the Woodward corridor, as you did for the Chicago article in the same issue.

The photography was especially lackluster. Featured were only six photos of Detroit in an article that was 13 pages in length. I'm still trying to figure out what Grand Rapids and Traverse City have to do with the article, if only to provide the author with a grand tour of our state. In contrast, you featured Chicago in two articles, the second being eight pages—all about Chicago—with nine photos. I realize [there are] vast differences between Detroit and Chicago, but it isn't very often that we are shown in magazines such as yours, whereas Chicago is frequently included.

Karen Breen-Bondie
Ferndale, Michigan

I want to thank you for reprinting the quote from Lewis Mumford in your recent article "Creating Context" (October 2006). I have reread this quote no fewer than ten times since receiving the magazine a week ago. It is a scathing and still relevant (perhaps now more than ever) comment which cuts to the heart of a common misconception that we can replicate the past in buildings we build today and, in doing so, we are achieving something worthwhile, or even paying homage to the past. While I agree there is a place for such homage, it is not in the vast construction fields of homes which seek to mimic the past in the cheapest way possible, out of the lack of some better design.

While I have fallen under the spell of trying to replicate "Craftsman" or "classic West Coast" architecture, I can see the irony in those attempts. By spending time, money, and other resources trying to replicate the past, we are not paying homage, but rather we are betraying the people who worked so hard in those times to provide us with architecture that spoke of those periods. These men and women, pioneers of their time, would look at us with dismay as we fail to reinvent, redesign, and create our architecture and housing forms based on today's environmental, social, and cultural needs.

Rocky Sethi
Vancouver, British Columbia

As an enthusiast of architecture (and possible future architect/designer), I have been disappointed with the state of mainstream residential architecture and residential design in America from the 1950s to the present day. It seems like most architects and developers forgot about good design principles and were out solely to make a buck, selling mediocrity en masse. This is especially true in the suburban neighborhoods across this country. Here in the Seattle area, the latest design trend in newly built homes is "retro" Craftsman-like, early 20th century, recalling a simpler, more innocent time. Although these homes are easier on the eye than the uninspired and bland, cookie-cutter suburban houses of the late 20th century, they lack a certain authenticity, unable to find a contemporary aesthetic that exudes the present.

It's inspiring to see the modernist-influenced homes featured in your publication. When I see the pictures of the homes in Dwell, a voice in my head says, "Yes, that's how it should be done. That is how homes today should look: modern, with a high level of design consciousness."

Vince Fesalbon
Seattle, Washington

I'm an apartment-living Dwell subscriber in Washington, DC. As a young professional, I read the pages and feel two emotions: inspiration, as in I need to work harder and smarter to achieve the things in the magazine, but at the same time I sometimes feel a sense of despair because I'm like, "Will I ever get to this level of success and achievement?"

With the current housing and real estate market in DC, owning a house won't be a reality for years; however, I will be able to live in some better apartments and condos if I manage my money correctly. What about a Dwell for apartment and condo owners who aspire for modern living, but don't have the means at this time? I understand [launching] a new publication is difficult, but what about dedicating a section each issue to people in my predicament?

Jerome Baker
Washington, DC

Editors' Note: *That's a great idea. We've been thinking about devoting a section to this very topic for a while and are finally getting the planning under way. Keep an eye out for it in the near future.*

It was thrilling to see a Kansas City, Missouri, building on the cover of Dwell ("Kansas City, Missouri," October 2006), and especially thrilling to see the 5 Delaware building by El Dorado Inc. I was excited to think that you would be ▸

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focusing on our city and on the revitalization of our downtown area. Kansas City is often overlooked and is thought of by many in the United States as a small farming and cow town stuck in the past. My wife and I let out a little cheer about how cool this all seemed.

I have to say, I was disappointed by a couple of things that I found as I began to read this issue. First is page 44. Where did you get the photos? I'm sorry, "Hillbilly Restaurant"? The one of the flamingos that looks as though it were shot on the set for the *Dukes of Hazzard*? Worse is the editorial associated with both images: "Kansas City, Missouri—home of good eats and healthy obsessions with flamingo ornaments." This unto itself helps to reinforce the view that our city is a backwater cultural wasteland inhabited by uneducated or uncultured hicks from the sticks.

While it is true Kansas Citians love to eat barbecue, it should also be noted that we have some of the finest and highest-rated restaurants in the nation. One of them, Blue Stem, is owned by Colby Garletts, who was ranked by *Bon Appetit* as one of the top five up-and-coming chefs in the United States in 2004. The same quality is true for Zin, The American, 1924 Main, 40 Sardines, Sienna Bistro, Peirponts, La Fou Frog, So Re Duex, just to name a few.

Second on my list is the article "A Common Connection." You were surprised to find copies of your magazine on the coffee tables of all the homes you took tours of? How many houses did you go into? My favorite line in the article is: "Having grown up in the Midwest, I know that most people there probably don't read Dwell, and many may not be that interested in design." Really? I work in an office where we subscribe not only to Dwell but *Houses*, *Domus*, *ID*, *Communication Arts*, *Graphis*, *Art USA*, *Art on Paper*, and many others.

Kansas City, Missouri, has for a long time been dismissed by people who live on both the East and West Coast as a small-time hick town that is past its prime. We are not, and my disappointment is the fact that as publishers of such a high-quality magazine, you chose to uphold these narrow-minded viewpoints rather than show our city for what it truly is: a cosmopolitan, educated, arts-centered, vibrant community that isn't obsessed with barbecue, pink flamingos, cows, or NASCAR, or any other stereotypical viewpoint that can be made about us, or the Midwest in general.

I challenge you to make another trip to Kansas City, Missouri, and spend some more time here. Put your predisposed ideas aside, and then go back and write an article that focuses on all the things you missed, and leave the Hillbilly Restaurant, pink flamingos, or a lack of Dwell readership out of it.

Wade Johnston
Kansas City, Missouri

Editors' Note: *The photo caption you reference was merely a lighthearted joke. I can assure you that we are indeed big fans of Kansas City. In no way did we mean to insult you or the city. In fact, we dedicated our cover to Kansas City because we've been so impressed with it, and we do hope that you (and other KC residents) will continue to keep us posted on everything going on there. We will definitely be back to take you up on your challenge.*

I'm a charter subscriber to Dwell and I still don't get it. How can every issue be so fresh?

Rick Hanger
Akron, Ohio

I haven't been in Venice, California, for several years but have always been intrigued by its spirit—its willingness to mix people and lifestyles as easily as architecture and to tolerate gawkers. What I didn't see was what dominated the narrative of "On the Waterfront" (September 2006): an unrelentingly negative scenario—"crack-dealing Crips," "filth," fetid waterways," "gunshots"—that has been improved by moving those elements out and bringing in those who can afford "Bentleys and hedge funds" and tear-downs at $1.5 million. Now it feels like "an upscale gated community."

The author compounds my discomfort by mentioning that most previous homeowners were African American, not too subtly linking their departure to the improvements. But it's okay: They benefited from the "irrefutable logic of cold, hard cash."

Yikes. Give me the old Venice, warts and all. The new one sounds like Disneyland, with lofts.

Mary Ann Fenderson
Boston, Massachusetts

Just bought my first [issue of] Dwell and was truly impressed. I am part commercial realtor, part architect, part developer, part lover of interesting design that gives a damn. I am currently brainstorming ideas for a recreational development subdivision where I am an owner and want to implement a new trend of thinking. I live in a province of 100,000 lakes where one in four people owns a recreational property. There is no other place like Manitoba, Canada, where the summers are hot but the winters are cool.

Just thought I'd let you know, from this one issue, my wife doesn't think your magazine reflects a reality for a northern climate. In her words, "It's easy to design for a warmer year-round climate, but how are some of these homes good on a clay soil base and cold weather for a few months?" Her suggestion was to have a few articles on the north of the 49.

Randy Koroscil
Winnipeg, Manitoba

Editors' Note: *We once dedicated a feature story to a road trip through Canada (September 2003) and most recently an "Off the Grid" in Manitoba (July/August 2006). Send us your ideas—we'd love to come back up your way.*

I love reading Dwell, but often the houses you feature seem unreal. Too slick, too stripped down, too sterile—can people with interesting lives really inhabit them? If so, where is their stuff? So getting a peek at Dominic Stevens and Mari-Aymone Djeribi's home was a treat ("Emerald in the Rough," September 2006). Inside and out, its imperfections are very endearing. Probably because it was created by a gourmet cook, the kitchen looks like a fun place where delicious food is served and a person could actually feel comfortable enough to hang out and enjoy it. Their DIY approach and focus on reuse was also very inspiring.

Kathleen Ave
Sacramento, California

Corrections:

In "Manufacturing 101" (September 2006), we stated that Emeco uses materials from the United States, Canada, Germany, China, and Austria in the manufacture of the Navy 1006 chair. Emeco actually only uses materials from the United States. In "Materials 101" (October 2006), the website listed for the Aguardian product should have been www.arc-com.com. In the October 2006 "In the Modern World," the rug pictured on the top right of page 84 was based on the art of Kathryn St. Clair. In the "My House" feature ("Part of the Plan," October 2006, p. 102), we implied that RAIS does not directly distribute their stoves in the U.S. In fact, RAIS has retailers in 26 states. For more information, visit www.rais.com. We regret the errors.

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Contributors

Peter Belanger ("Dwell Labs," p. 136, and "Beyond Terradome," p. 140) is a San Francisco–based product photographer. He shoots all kinds of objects from high-tech (air purifiers) to low-tech (terradomes). However, some of his most favorite things to photograph are doughnuts.

Peter Bennetts ("The Melbourne Supremacy," p. 208) photographed (and talked extensively about) what he likes in his home town of Melbourne, Australia, for this issue's "Detour." Bennetts's work also appears in *Conde Nast Traveler, Domus, Frame, Travel & Leisure, Time,* the *Guardian,* and *Wallpaper.*

Aaron Britt ("Capital Cleanup," p. 112) is a freelance writer who recently left his Washington, DC, digs for the foggier climes of San Francisco. In his story on the Anacostia Waterfront Initiative, he investigated the capital's massive, just-under-way environmental and urban-renewal plan. Nostalgia for the steamy mid-Atlantic city set in almost immediately.

Lenora Chu ("Ways and Means," p. 194) is a Los Angeles–based writer who found that a few of the affordable housing units she profiled are way nicer than any apartment she's inhabited—on either coast. Currently, she's trying to scheme her way into a Southern California home with a yard, and hopes to find a place at least a little larger than her childhood room in Houston, Texas.

Jaime Gross ("Rising Above It All," p. 156) lives in Berkeley, California, and writes about architecture, art, and travel for the *New York Times, Travel & Leisure,* and *Surface,* where she is a contributing editor. Spending time in the "glass box" apartments in Wellington, New Zealand, sparked a hankering to carve out huge windows in her own apartment, a former carriage house. "The sense of space and light in those rooftop apartments was amazing," she says. "They managed to make you feel safe and protected, despite being so exposed. It was like being in a huge nest high above the city."

Reyhan Harmanci ("A Green Approach," p. 95), a *San Francisco Chronicle* reporter, was embarassed that she couldn't define "sustainable" before she began writing this month's "Off the Grid." She still can't, really, but after digging deep (Google) within her journalistic network (Wikipedia), she finally can at least tell you that for the most part, radiant heating is good, big footprints are bad, and keeping the windows open increases circulation.

Brian Libby ("Community Building," p. 164) is a Portland-based writer and critic who has written for the *New York Times, Premiere,* and *Metropolitan Home.* Profiling developer Randy Rapaport and the Belmont Street Lofts in Portland was a case of writing about his own community: Libby lives a short bike ride away and has often run into Rapaport at the neighborhood's popular espresso bar, Stumptown.

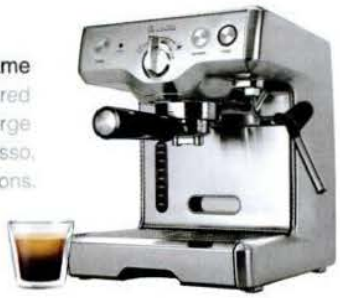
Michael Perry ("Dwell Labs," p. 136) is a designer and illustrator who should probably invest in one of the air filters features in this month's issue. Perry is currently working out of his office in Brooklyn, New York, on a variety of projects that range from finishing his first book for Princeton Architectural Press (due out in 2006), to the art direction of his first magazine, the *Crier,* which should be on newsstands right now. When he is not working, he enjoys taking long walks through Prospect Park.

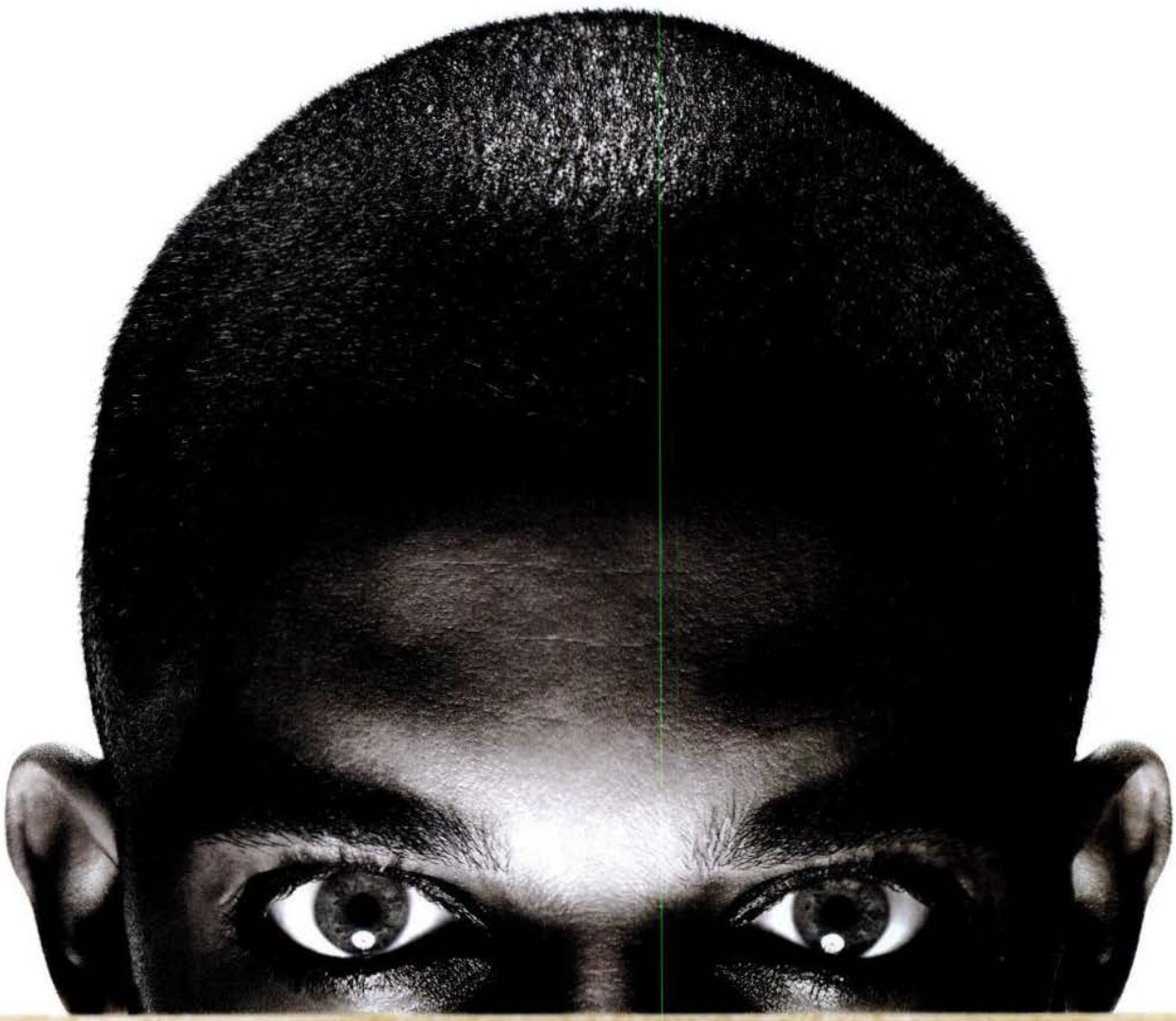
Heather Wagner ("Ski Lift," p. 83) is a San Francisco–based nightlife, travel, and design writer whose work has also appeared in *SOMA, Domino,* and *Travel & Leisure.* Covering the house in Winter Park, Colorado, this month was a thrill, as she fondly recalls Colorado skiing trips of her youth. Night skiing, in fact. In January. Thanks, Dad!

Alissa Walker ("Not Just Skating By," p. 108) is a design writer living in Hollywood, California, which is also the home of this month's Nice Modernist, professional skater and skate-plaza designer Rob Dyrdek. After interviewing Dyrdek, she began to look at their neighborhood very differently. "I started to read the urban landscape as skateable vs. nonskateable and I realized skaters have pretty good taste!" she says. "Now I see it as another form of architectural appreciation." ■

PHOTO BY MATTHEW MONTEITH

To make the perfect espresso you have to expand your mind further than it's ever been before. Same goes for the beans. Looking to extract more flavor from a coffee bean, the designers at Breville engineered a unique Triple-Prime™ pump. With three quick bursts of moisture just before extraction, the grounds enlarge to their maximum size, creating added pressure. The result? More golden, velvety crema on your espresso. Which means a richer, smoother flavor in every single cup. Coffee beans, it's time to broaden your horizons.





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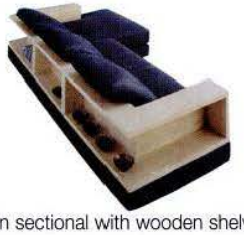


Zen sectional with wooden shelves

Platform bed in wenge with moveable leather cushions

Monday expandable glass table

Le Corbusier sofa

Le Corbusier chair & ottomon

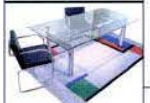
Milan leather chairs

Gyro sofa bed with 2 swiveling chairs that can transform into 2 chaises, 2 individual beds or 1 king bed

Loft sectional

Le Corbusier ponyskin lounge

Philipe Starck chair



Le Corbusier chrome table

Mies Van Der Rohe day bed

Saarinen table & chairs

Rendezvous sectional

Thai bed with electronically controlled headboard storage panels, cantilevered nightstands and built-in light

Palisander lounge

Baba

Rondo sofa bed with moveable backs and arms transforms into 2 chaises or a sofabed

Freedom bed with movable leather backs and tables

Mies chair

Up & down

Red Venetian chandelier

Bertoia stool

Modern classic bed

Velocity sofa

Revolving round bed with remote control movement

Zen coffee table

Venetian chandelier

Swiveling sofa chair

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Swiveling chaise

Corbu wool rug

In the Tokyo house Ryue Nishizawa designed for Yasuyo Moriyama, young tenants (a few of whom work in Nishizawa's office) find community in a shared meal.

Group Dynamics

Whenever it's revealed that Robert Altman's *McCabe and Mrs. Miller* is one of my favorite films, it usually requires explanation. Although Warren Beatty and Julie Christie prove highly capable in the leading roles, Altman directs in his impeccable fly-on-the-wall style, and Leonard Cohen furnishes the score, for me the picture's real draw is the town of Presbyterian Church.

Watching the film while putting together this issue of Dwell forced me to contemplate what exactly constitutes community today. In *McCabe and Mrs. Miller,* the Northwestern frontier town—a self-contained community in the traditional sense—grows from a few rumble-tumble sheds into a burgeoning timber-trimmed municipality. Altman chose to film the screenplay chronologically, which enabled the set's carpenters—dressed in costume and using building tools of the period—to provide a backdrop of legitimate construction while the plot progresses around them. But how exactly do you build a community now?

The evolution of technology—from the telegram to the online telephone—and the vastness of the megalopolis renders this *mise-en-scène* window into the past all the more charming. Today I am connected to people on the Internet whom I have never met face to face. I have no idea who raised the chickens whose eggs I eat. The origin of my grocery store–bought produce is equally mysterious. Where is the cobbler to fix my shoes?

As cheesy as it sounds, there is a global community now. The connections may not always be obvious, but a sense that the fates of individuals, neighborhoods, towns, cities, and nations are increasingly linked prevails. Human nature, however, leads us to crave the intimate interpersonal connections that a town like Presbyterian Church could provide.

The projects we chose to feature in this issue—from Ryue Nishizawa's Moriyama House in Tokyo (itself a microneighborhood by virtue of each room in the house being a separate building) to Jan and Luit Bieringa's Wellington, New Zealand, rooftop complex (an eclectic and vibrant mix of shared and private spaces) to Randy Rapaport's forward-thinking condominiums in an already dynamic Portland, Oregon, neighborhood—demonstrate how adjusting architectural convention enables the identity, kinship, and affinity that reengage a personal sense of community. ■

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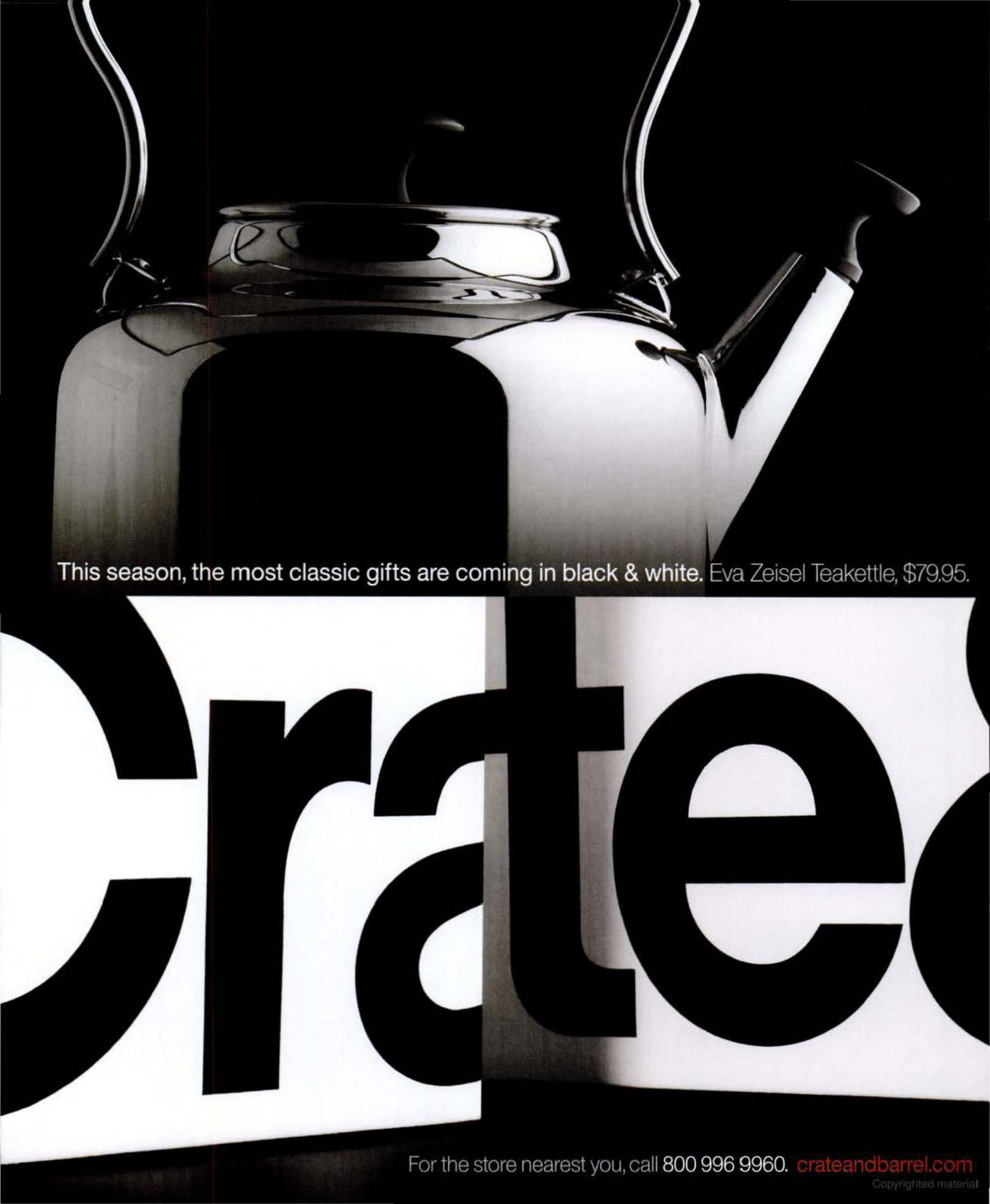
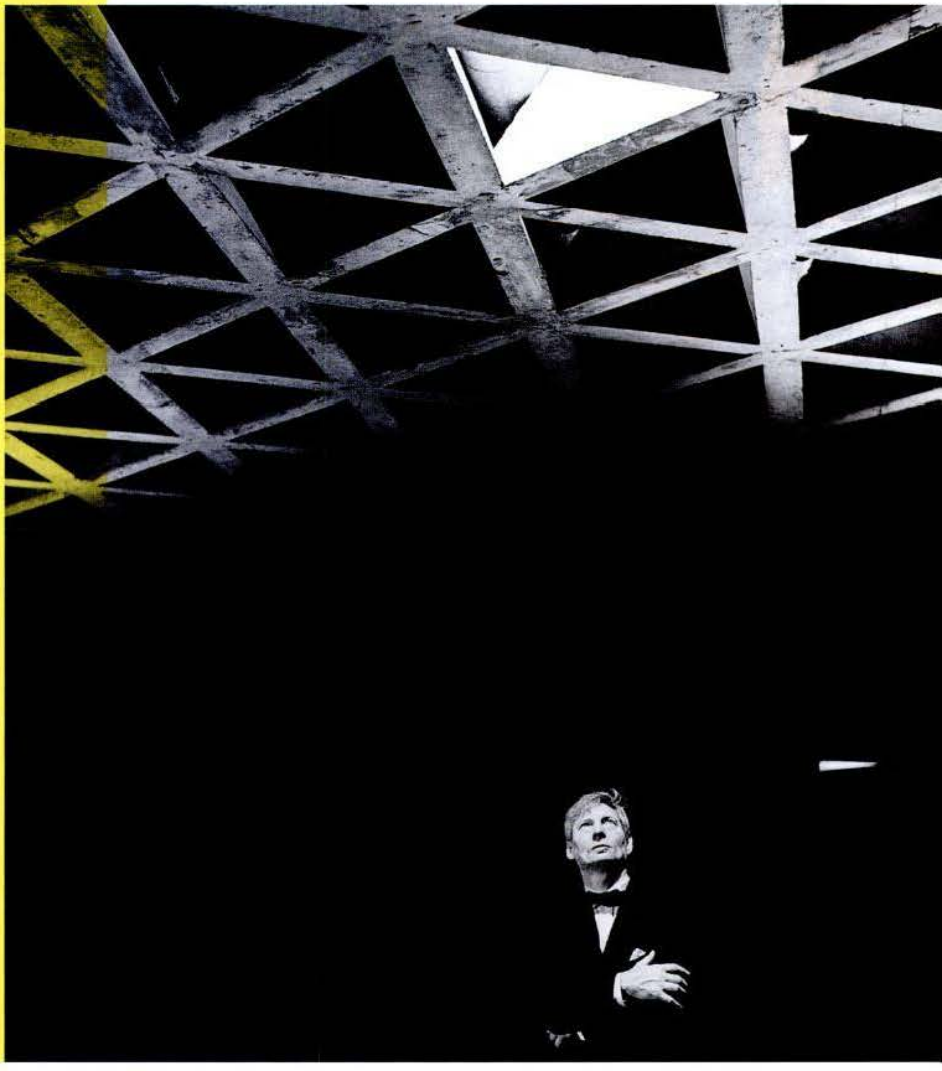


Photograph by Lionel Freedman of Louis Kahn and the tetrahedral ceiling, 1953 (right).

Exterior perspective of garden façade and court of Yale University Art Gallery addition (view from north) by Louis Kahn, 1951 (below).



Yale Art Gallery reopening / 10 Dec / New Haven, CT / www.artgallery.yale.edu / Largely regarded as Louis Kahn's first masterpiece, this great modernist work reopens December 10 after a three-year renovation of the main building by Polshek Partnership Architects.

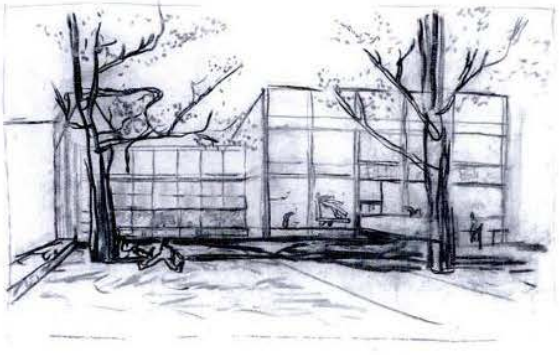
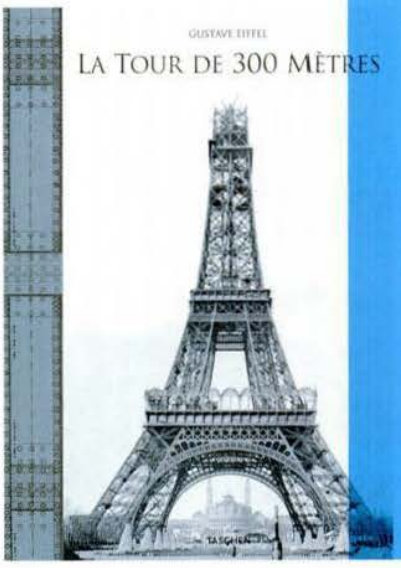


PHOTO COURTESY YALE UNIVERSITY ART GALLERY ARCHIVES

Originally opened in 1953, the Yale Art Gallery is one of only a handful of completed projects by the revered designer and operatic personality. The benchmark building was a radical departure from the neo-Gothic character of Yale's campus, weaving the beauty of geometry together with Kahn's deft manipulation of light. The now-traditional modernist materials of masonry, concrete, glass, and steel were used to create the gallery space, capped by the famous tetrahedral ceiling. The renovations center on the window-wall system, where there is no difference in the new appearance, though structural and thermal problems have been addressed.



Tour Eiffel / By Bertrand Lemoine / Taschen / $125 / www.taschen.com / Gustave Eiffel designed bridges before creating the iconic, eponymous Parisian structure. The transition was one of the first times the industrial aesthetic of exposed trusses and steel latticework was applied to a building. Since then the landmark has become the perfect locale for a romantic rendezvous, breathtaking views of the seminal city, and cheesy fodder for implausible movie scenes. This extra-large-format book is a reprint of a limited-edition folio the architect released himself in 1900, three years after the tower's construction began, documenting the intriguing process of its creation.

Vicoduo / By Giulio Ridolfo for Fritz Hansen / www.fritzhansen.com / While Fritz Hansen insists that they've expanded the seat of Giulio Ridolfo's classic chair for comfort's sake only, we can't help but wonder if it's been adjusted to accommodate the population's ever-growing posteriors. Whatever spurred the change, the line's fresh color palette will surely give reason to dawdle over dessert.

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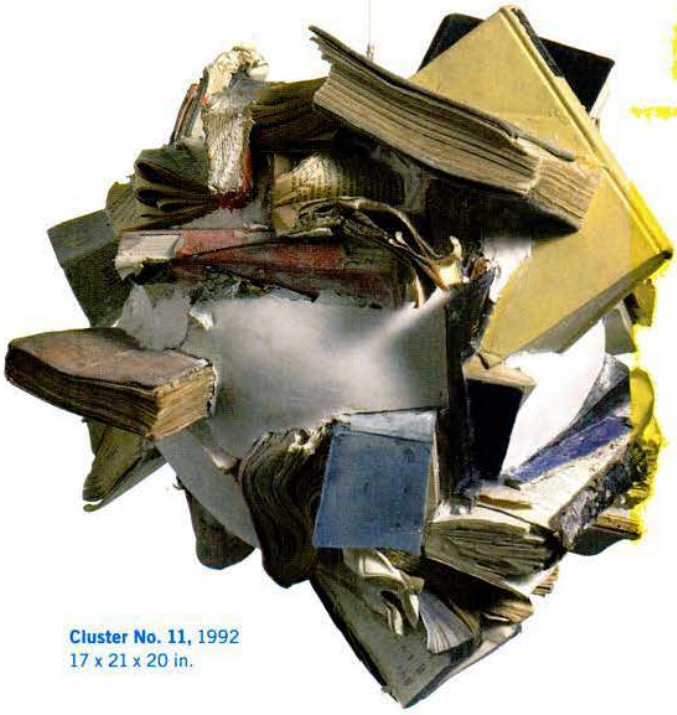
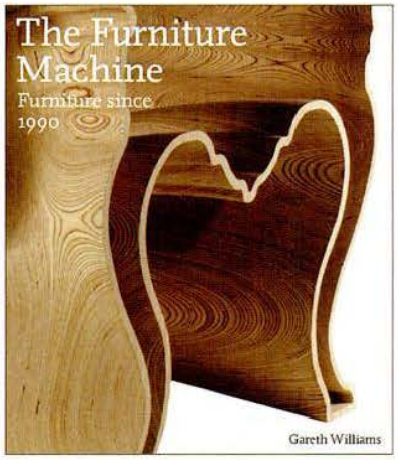


Cluster No. 11, 1992
17 x 21 x 20 in.

John Latham: Time Base and the Universe / 29 Oct–8 Jan / P.S.1 / Long Island City, NY / www.ps1.org / Shortly before his death this year, John Latham conceived this retrospective of his creative work on complex cosmological ideas (like challenging particle theory's explanation of reality). Approximately 35 hallmarks will be on display from his five-decade career, from films to Beuys-esque sculptures, including his famous pseudo-clock, *Time Base Roller.*



The Furniture Machine: Furniture Since 1990 / By Gareth Williams / Abrams Books / $60 / www.hnabooks.com / If you're a furniture fetishist or a design student, you'll find this tome to be a fascinating showcase of the '90s' greatest hits in supermodel photo spreads ("That settee was totally airbrushed!"). The designer profiles read like tantalizing articles from your favorite glossy magazine, and trends such as "Neo-Pop" get their place in the spotlight too.

Ecopod / By BMW Designworks / www.ecopod.org / There's nothing more infuriating—or unattractive—than trying to stuff a day's worth of recycling into your recycling bins, only to realize that there's no room left inside. Most of us try to be green, but let's face it, if doing so involves trudging out to the curb every evening, some recyclables might surreptitiously make their way into the trash. Enter the ecopod, a slick receptacle with a compactor that can handily crunch any plastic or metal containers you toss within. There's space for 50 or so crushed products inside, which should serve even the most avid Diet Coke fan.

PHOTO COURTESY JOHN LATHAM ESTATE AND LISSON GALLERY, LONDON (SCULPTURE)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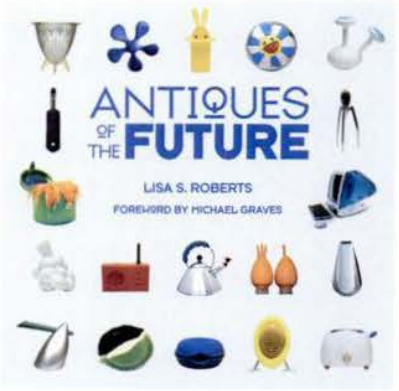
Swirls / By Aleksandra Stasic for Graham & Brown / www.grahambrown.com / Established U.K. wall coverers Graham & Brown reach out to a younger clientele with a new line of wallpaper. A group of burgeoning British talent has taken its hand at devising designs that are anything but staid, from a series of pin-up line drawings by Lorna Burt to psychedelic swirls by Aleksandra Stasic (left).



Antiques of the Future / By Lisa Roberts / Stewart, Tabori & Chang / $29.95 / www.antiquesofthefuture.com / If watching *Antiques Roadshow* makes you wonder what objects from today will be collectible tomorrow, this book is for you. In *Antiques of the Future*, Lisa Roberts presents highlights from her collection of over 300 contemporary items that represent "the best of design in their time." From Rubber X-Bands to OXO kitchen products, we're reminded that you don't have to be rich to have a museum-worthy collection.

Storm flowerpot / By Julie Storm for Normann Copenhagen / www.normann-copenhagen.com / Some people forget to water their plants, killing them by dehydration. Others prefer to drown their foliage, with the excess water dripping down the sides of the pots. We can't help with the former misdemeanor, but for the latter, this pot is one solution. Storm's rotund form neatly wraps plants inside, while its curved surfaces catch errant drips from watering cans, storing water safely away from the roots.

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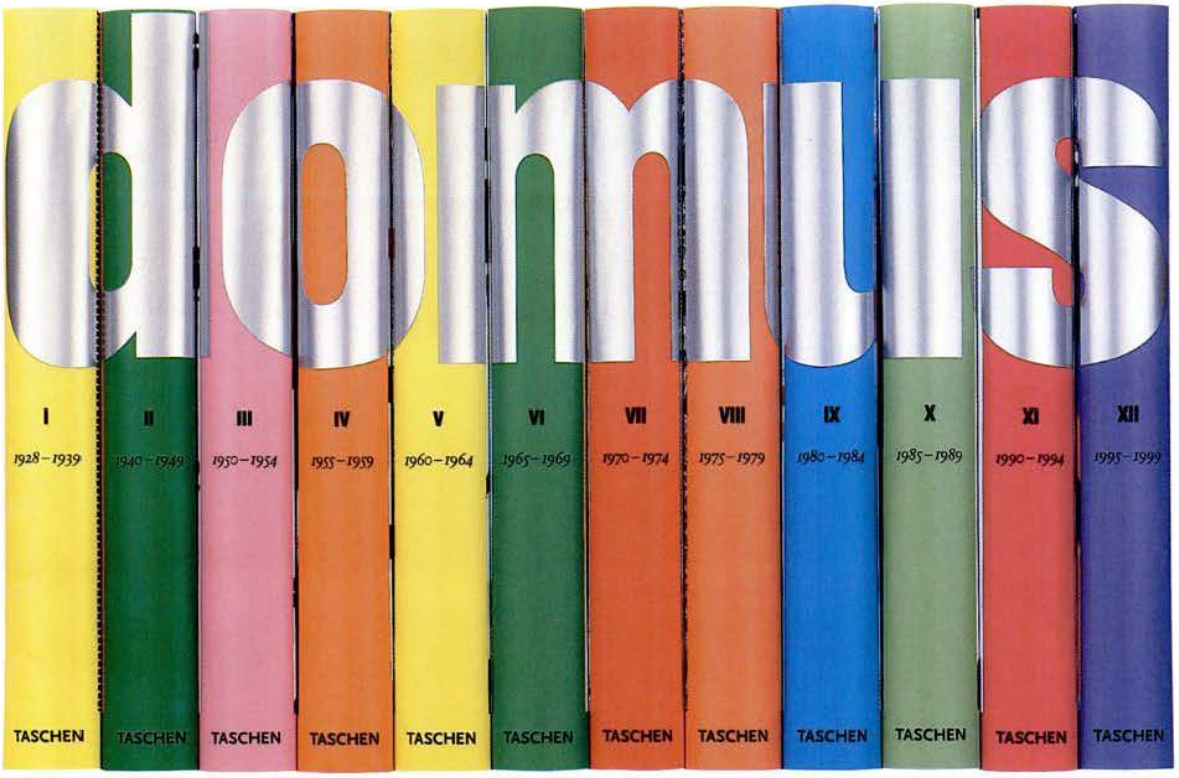

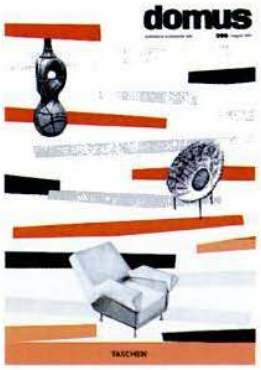

Domus 1928–1999, Vol. 1–12 / Edited by Charlotte & Peter Fiell / Taschen / $600 / www.taschen.com / It was bound to happen: The 20th century's most compelling design and architecture magazine is now compiled in a condensed edition.

Since its founding in 1928 by Gio Ponti, Milan's godfather of modern, the monthly magazine *Domus* has documented the leading edge of design—from Art Deco to post-postmodernism. Taschen's 12-volume reprint of selected highlights reproduces the original pages of the magazine (some translated into English for the first time), presenting the content with the insight and interest that made it especially relevant. Interspersed throughout are introductory essays by former editors (such as Lisa Licitra Ponti, Mario Bellini, and Alessandro Mendini) to serve as a guide through the collection's vast 6,960 pages.

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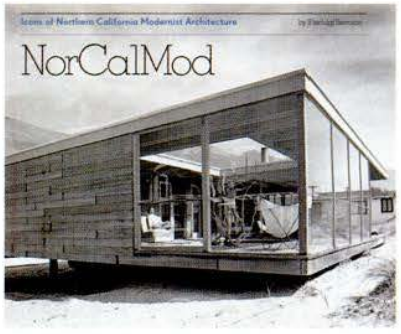
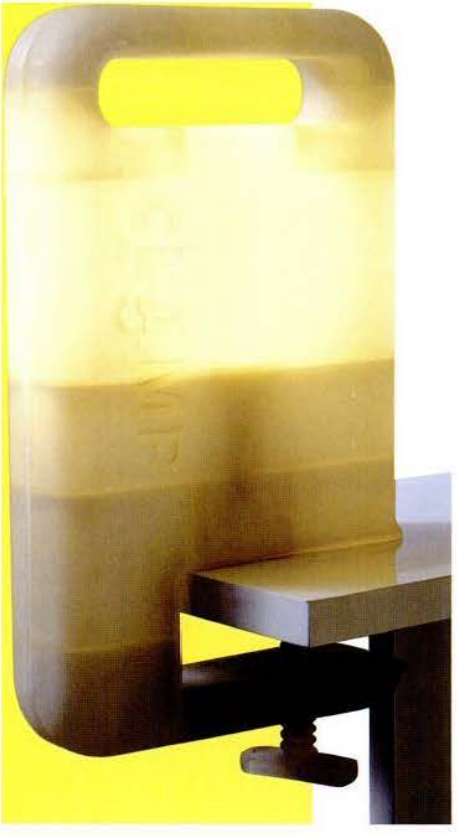


NorCal Mod / By Pierluigi Serraino / Chronicle Books / $35 / www.chronicle books.com / When recalling the works of architectural photographer Julius Shulman, one usually imagines a Pierre Koenig Case Study House set in the arid hills of Southern California. Many people don't know Shulman and his contemporaries had just as many important modernist examples in Northern California to chronicle in the 1940s, '50s, and '60s. Pierluigi Serraino investigates the overlooked region, and in addition to collecting a dense archive of images and information about the influential people and projects involved, discusses why the L.A. area garnered more attention.

Clamp light / By Eujin Pei / eujin.global@gmail.com / Contrary to its appearance, this clamp isn't for holding two-by-fours together. It's for whatever you want it to be. Need bedside light for those late-night reads? Looking for just the right amount of ambient light while at your desk? Maybe you can never find your keys amid the jumble of breath mints and sunglasses in your bag.... Okay, it might not help with that last one, but you get the point; the Clamp light is quite handy. It attaches to almost anything, has a handle for easy carrying, is made of tough ABS plastic, and uses a compact energy-efficient fluorescent bulb to produce an inviting glow.



Flytip rug / By Committee for the Rug Company / www.therug company.info / Aside from being attractive hodgepodges of every-day imagery, these colorful and eclectic rugs will make your living room look more orderly than it really is—discarded clothes and errant soda cans will blend right in with the design. Committee founders Clare Page and Harry Richardson have a style as varied as their body of work, having designed furniture, lighting, textiles, wallpaper, and interiors.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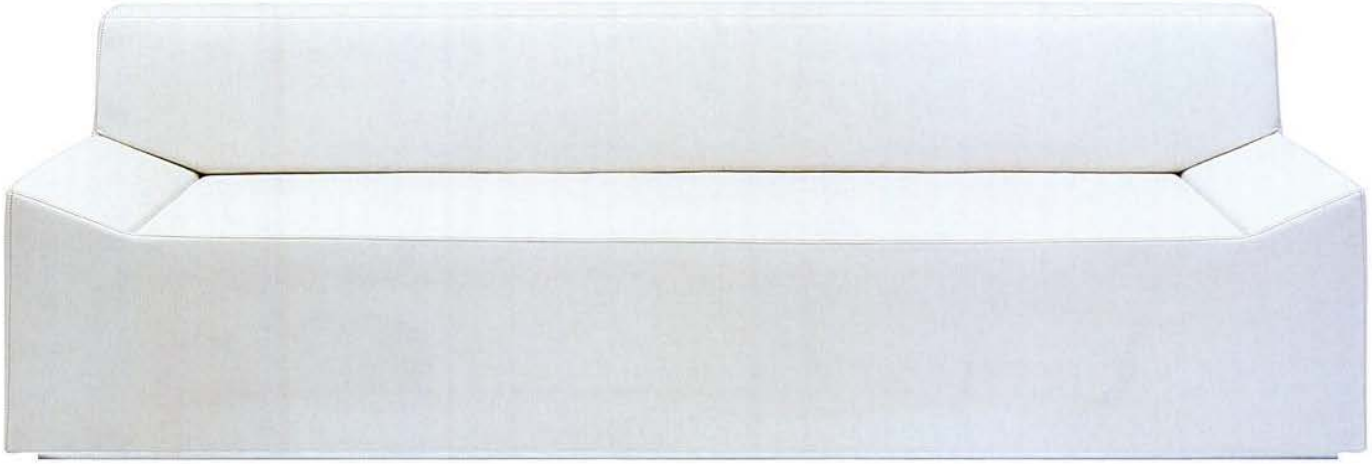
IVY hook system / By Michael Meredith for CrowleyJones / www.cooperhewittshop.org / Take a nondescript college campus composed of basic brick buildings, slap some ivy on its structures, and suddenly the place achieves a well-bred, distinguished look, perfectly poised for students to stroll through its resplendently green-clad buildings. Michael Meredith's carefully considered wall hooks mirror ivy's best properties—its ability to branch and connect in complex geometric patterns—without need for watering or pruning. Users can put together the hooks in myriad ways, from a small wall hanging for one or two coats to a vast landscape on which to drape hats, scarves, and clothes. Colleges would be wise to trade in their green frippery for this far more useful type of foliage.

Couchoid Studio sofa / By BluDot / www.bludot.com / To use the parlance of TV's Emeril Lagasse before heading to a commercial break, BluDot's new 35-piece collection—including its first foray into upholstered seating, the Couchoid—kicks it up another notch!

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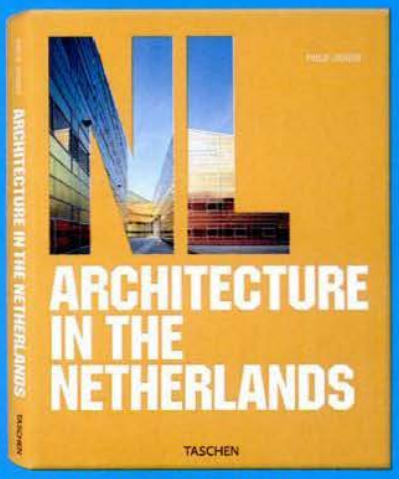
One Shot stool / By Patrick Jouin for Materialise.MGX / www.materialise-mgx.com / Unveiled at this year's Milan Furniture Fair to much oohing and ahing, Jouin's One Shot stool is the first piece of furniture created with Materialise.MGX's selective laser sintering technique (where a laser "prints out" the stool—axles, screws, springs, hinges, and all—layer by layer from a tank full of polyamide powder).



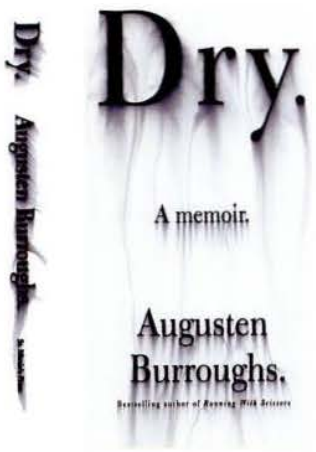
Architecture in the Netherlands / By Philip Jodidio / Taschen / $24.99 / www.taschen.com / This edition of Taschen's Architecture by Country series delivers a macro montage of contemporary architecture in the Netherlands. This onslaught of large-format, big building photos, renderings, and short bios celebrates the techno-glamour of Dutch design beyond Rem's OMA outfit. You'll be checking KLM airfares in less than its 192 pages.

Cycloc / By Andrew Lang / www.charlesandmarie.com / According to Greek myth, the Cyclops were a breed of giant blacksmiths who adeptly forged weapons and tools for the gods. Though we wouldn't go so far as to deify Cycloc, the simple plastic hanger, which mounts on the wall using just three nails, is indeed deceptively clever and can easily hold most bikes. Unlike its namesake, however, this product is both real and compactly sized.

He was her humble assistant. Never in the way. Always one step ahead. Divining her every motion. Commands unspoken. Reflex immediate. Almost omniscient. He would never step in the spotlight, it was hers to be had. She had now all but forgotten his presence. So easy when nothing falters and the river's flow is smooth. But this was his job. To be there when she needed. He was her humble assistant.

brizo.com

National Design Triennial / 8 Dec–29 July / Cooper-Hewitt / New York, NY / www.cooperhewitt.org / Every three years this Smithsonian institution showcases the best in design innovation in a variety of disciplines. Established names and new faces from architecture to medicine will be on display.



Dear Ingo chandelier by Ron Gilad for Mooi (top)

Skate park in San Juan, Puerto Rico, by Acconci Studio (above left)

Dry book cover by Chip Kidd (above right)

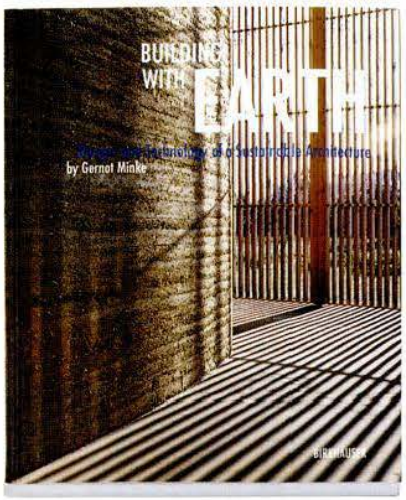
Emeco chair by Frank Gehry (below left)

Eighty-seven designers and firms were chosen by a curatorial team and nominated for the first time through a website. This year, several overarching themes serve as both selection criteria and common ground for the presentation: designs that emulate life, illustrate a sense of community, represent an appreciation for craft and personalization, and employ a keen sense of material use. It's not difficult to connect the dots; design is making a transition from studios and classrooms into the minds and living rooms of the previously unanointed.

PHOTOS BY MAARTEN VAN ROOIJEN (CHANDELIER), GEOFF SPEAR (BOOK), MIKIO SEKITA (CHAIR), RENDERING COURTESY ACCONCI STUDIO (SKATE PARK)

Rockin' Oval

OurNewOval.com



Building with Earth / By Gernot Minke / Birkhaüser / $59.95 / www.papress.com / More than just a redux of '70s DIY diagram books, this work harks back to the rich history of earth building, with updates on modern design and techniques. The author's 30 years of sustainable building experience help get down to the concrete: from the difference between grain size distribution in foamed loam versus cork loam to built examples of contemporary homes.

Hess Surfboards / www.hesssurfboards.com / Daniel Hess is literally surfing toward sustainability. Hess Surfboards, a small company in Northern California, has developed handcrafted surfboards using sustainable materials like cork and EPS foam while still creating modern shapes. These sleek wooden boards have the performance and look to get attention whether hung in your living room or taken as a companion on your next surf trip.

Nest chair / By Tord Boontje for Moroso / www.moroso.it / The name synonymous with bringing the outdoors in (and, in turn, spawning flora fever throughout the design world) is now braving the elements. Boontje's new outdoor chair for Moroso is meant to look like a flowering plant. Fashioned from molded polyurethane in nine hues, this outdoor roost will give your patio garden some healthy competition.

PHOTO BY ERIN KUNKEL (SURFBOARD)

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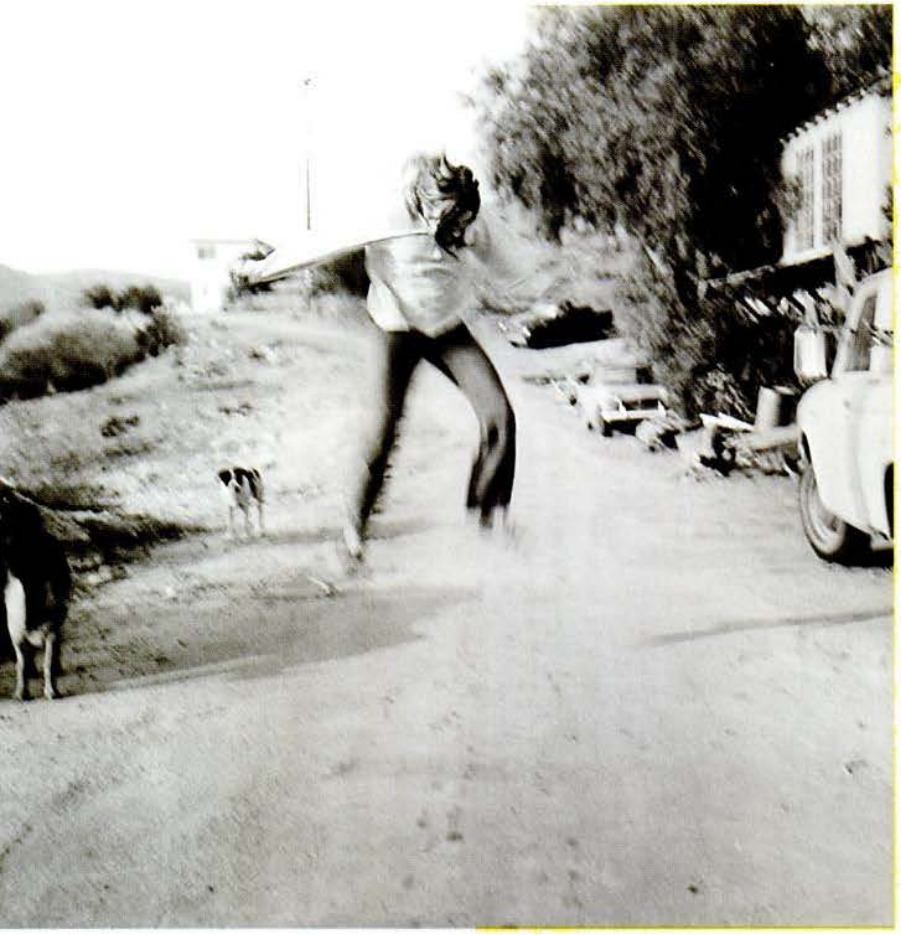
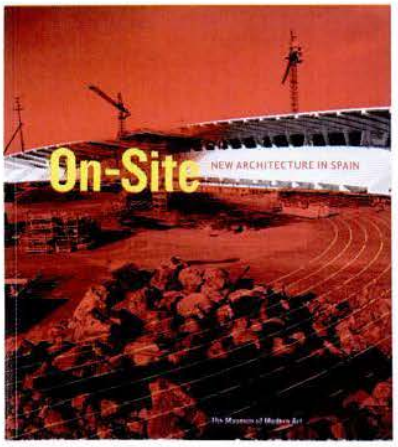
Self-Portrait by Wallace Berman, 1974
16 x 20 in.





On-Site: New Architecture in Spain / By Terence Riley / www.momastore.org / The Museum of Modern Art / $45 / Modern architecture was banned in Spain for 20 years, and the country has been making up for it for half a century, especially this past year. (All 53 of the projects highlighted in the MoMA exhibition that spawned this catalog were under construction in some part of 2006.) The book covers a broad reach of scale, from an athletics stadium in Tenerife to escalators in Toledo. At 280 enlightening pages, this is hardly just an exhibition catalog, but an illustration of Spain's new architectural armada.

Semina Culture: Wallace Berman & His Circle / 18 Oct–10 Dec / Berkeley Art Museum & Pacific Film Archive / Berkeley, CA / www.bampfa.berkeley.edu / Focusing on the hand-pressed, unbound magazine *Semina* and its creator Wallace Berman, this exhibition narrows the lens on traditional NorCal Beat hero worship. Wallace delivered nine editions of his periodical through the mail, spurring an underground craze and culling contributors like Charles Bukowski, William Burroughs, and Jean Cocteau, among others. The show will travel to NYU's Grey Art Gallery in January.

Ontime watch / By Jorge Pensi for Alessi / www.alessi.com / Pensi is the latest in a long line of notable designers, such as Achille Castiglioni and Aldo Rossi, to design a watch for Italian design powerhouse Alessi. The square and rectangular dials—a playful twist on the traditional circular form—come in four versions: gray, brown, green, and white. Seize the moment and go get one of these timeless accessories.

PHOTO COURTESY WALLACE BERMAN ESTATE (SELF-PORTRAIT)

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The Art of Richard Tuttle / 11 Nov–4 Feb / Museum of Contemporary Art Chicago / Chicago, IL / www.mcachicago.org / Tuttle's exhibition (organized by the SFMOMA) explores the American artist's work from the 1960s to the present. Tuttle's work was slow to find fame in the U.S., and it was also met with much resistance: A 1975 survey at the Whitney cost its curator her job—a sad irony, given that several Tuttle pieces now reside in the museum's permanent collection.

PHOTO BY BEN BLACKWELL / TEN, A (2000) BY RICHARD TUTTLE / COURTESY OF SFMOMA

Industrial Design Techniques and Materials / By Raymond Guidot / Flammarion / $39.95 / www.rizzoliusa.com / Frank Gehry would be a different architect altogether if it weren't for metal, and Kartell wouldn't exist if not for plastic. Over the years, industrial design and material advancement have been inextricably intertwined, with designers consistently pushing the invention envelope further using various materials as tools. From sinuous steel toasters in the Industrial Revolution to the revolution of polyethylene as Tupperware in the '40s to electronic-ink books today, this book discusses the history, meaning, and usage of materials. Worth reading for "The Styrene Song" alone, a plaintive ode to plastic by poet Raymond Queneau.

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La Murrina at Murano Designer Lighting - 8925 Beverly Blvd
Lema at Bontempi – 8919 Beverly Blvd
Matteograssi at Jules Seltzer Associates - 8833 Beverly Blvd
Minotti Los Angeles - 8936 Beverly Blvd
Molteni&C., Dada at IN-EX - 8800 Wilshire Blvd
Poliform, Tre-P&Tre-Più, Varenna at Poliform Los Angeles - 8818 Beverly Blvd
Scavolini at CHR Designs - 8700 Santa Monica Blvd
Verardo at Cantoni - 420 N La Brea Ave

Among the participants in **Miami**:

Astra at ME Corporation - Expo Kitchens - 1949 Tigertail Blvd, Dania Beach
FEG, Salvarani at Compagnia del Mobile USA - 4100 NE 2nd Ave - suite 109
Lualdi Doors at Lualdi Doors Miami - 209 Altara Ave, Coral Gables
Matteograssi at Anima Domus - 480 Biltmore Way, Coral Gables
Poliform, Tre-P&Tre-Più, Varenna at Poliform Miami - 3930 NE 2nd Ave
Scavolini at Mia Cucina - 105/107 Miracle Mile, Coral Gables
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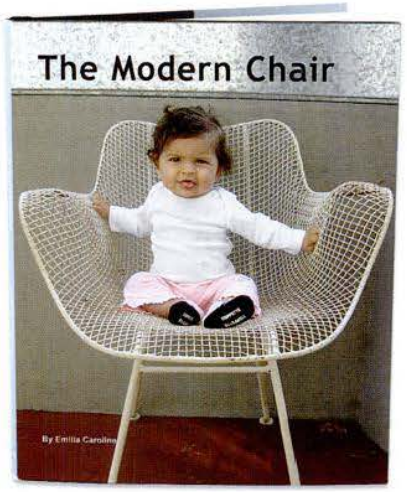

Blurb Books / www.blurb.com / Designed and built a sleek modern spec house and need an elegant way to market it to potential buyers? Had a baby recently? Or discovered a spaghetti sauce–splattered file box of Grandma's recipes? Any of these scenarios would be perfect fodder for a book—but how to make one? Hope arrives in the form of Blurb, a free, downloadable software program with predesigned page templates that allow you to transform all those images crowding your hard drive into an art book–quality hardcover. No trip to Kinko's or negotiations with Random House required.

Kitchen Tape timer / By Jozeph Forakis / www.momastore.org / Admit it, shopping in the MoMA store is half the fun of going to the museum. You can always count on finding objects that make an ordinary task seem extraordinary, like the Kitchen Tape timer. With so much of the magic of cooking being about the right timing, this pesky task just got a lot easier. Pull the ring up to the time needed to perfectly roast that chicken and let it tick away until you hear the ring.

Messenger bag / By Hlaska / www.hlaska.com / Let's face it: There are many messenger bags out there—nice ones, even. But if you're looking for something understated and under the radar, let us introduce Hlaska's slick, simple bags that are sans hype (and unnecessary type). While you're at it, pick up one of their wallets.

For more about Herman Miller's design legacy, please go to HermanMiller.com/discoveringdesign. For the Herman Miller retailer nearest you, call 1 800 646 4400, or go to HermanMiller.com/hmhome.

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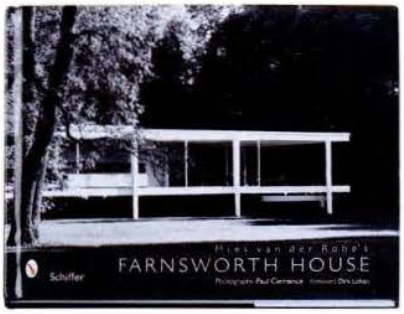


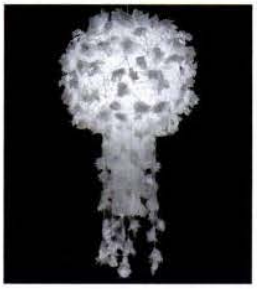
Farnsworth House / By Paul Clemence / Schiffer Books / $34.95 / www.schifferbooks.com / If you thought you'd seen Mies's magnum opus, this book guarantees that you had previously missed much of its detail. Photographs of the house in both color and black-and-white, at different times of day and different seasons, showcase the many moods of the house that's been called a poem. Few buildings deserve an entire book, and even fewer deserve an artistic look at their doorjambs or the play of light off their front steps, but that's precisely why the photographer was compelled to wax poetic in his own medium.

Birdhouse / By Damien O'Sullivan for Invotis Orange / www.invotis.com / Whether you call it a birdhouse or a nest box, there's no mistaking what this little domicile is designed for. Most of all, we'd like to thank Mr. O'Sullivan for pioneering a trend that moves away from the scaled-down faux-Tudor styles that have long outgrown their novelty.







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Michael Johnson's answer to having little buildable land to work with in his design of Ruth Hiller's Winter Park, Colorado, house was to elevate and cantilever the kitchen, living, and dining space over the carport, nearly doubling the home's living area.

Ski Lift

Many of us have waxed poetic about climbing out of our cubicles and eschewing the soul-crushing density of urban centers to live the freewheeling life of a ski bum, but few of us actually do it. Then again, recovering New Yorker Ruth Hiller isn't exactly like most people: After visiting Winter Park, Colorado, for weekend ski jaunts, the 44-year-old artist and corrective-exercise specialist fell in love with the small mountain town—and decided to move there.

"I was living in New York, working as a graphic designer, and one day I just decided that I wanted to ski," Hiller says, casually.

While lacking the celebrity cachet of nearby Vail or Aspen, Winter Park has proximity to Denver, a higher volume of snowfall, and a small-town sense of community that Hiller cherishes. "I like the local feel. It's not overdeveloped," she explains.

Once she decided to relocate permanently, Hiller needed a mountain home to match her predilection for all things modern. "I found this 1,200-square-foot ranch house, built in 1962. It was," she pauses to ponder her word choice, "dumpy. But I thought, Oh, I can just remodel the inside. Then I found an architect I liked and thought, Why not just redo the whole thing?"

To start over, she sought out Arizona-based designer Michael P. Johnson. "I knew I wanted glass and steel with wraparound windows," she says. "He came out, saw the property, and did a sketch. We decided on the design in five minutes."

On Hiller's lot, Johnson had only a 20 percent footprint to work with. A steep, 30 percent slope added to the problem, rendering half the property a no-build zone. Johnson proposed using the existing footprint as a base for the first-level basement and car park. He then ▸

Hiller Residence Floor Plans

A Cantilevered Balcony
B Living Area
C Dining Area
D Kitchen
E Powder Room
F Bedroom
G Bathroom and Closet
H Sitting Room
I Foyer
J Bedroom
K Bathroom and Closet
L Art Studio
M Laundry
N Guest Bath
O Guest Bedroom

Hiller likes to mix and match high and low in her furniture collection as well as in her home. The chair above is from Target's sale bin and cost a mere $9.

designed the living, dining, and kitchen space to be suspended and cantilevered over the backyard ravine, essentially building over the no-build zone and offering views of a winding mountain creek.

Johnson recounts, "It was Mies van der Rohe who said, 'Architects have been fighting weight all their lives.' So we just wanted to suspend everything."

The new 1,948-square-foot house is top-heavy, with the elevated main living areas almost doubling the square footage while embracing the natural beauty outside. Of the heavy reliance on glass, Johnson explains, "I like to build glass buildings. It works from an environmental standpoint. Quite simply, the glass heats the house." With the inclusion of aluminum storefront windows and sliders with Pittcon baseboards, the space gets excellent solar gain and, not coincidentally, quite a number of houseguests.

"The second floor feels like you're in a tree house, which is very cool, especially when it's snowing," Hiller says. The house has received an overwhelmingly positive reaction from her ski pals. "It's funny, I have a lot of friends who don't like modernist architecture, and they end up loving my house. They say, 'We didn't know it could be so inviting and warm.'"

And they mean it literally. Beyond the solar gain through the many windows, the entire house has radiant tile floor, creating a let's-sit-on-the-floor-and-play-Boggle vibe. When she's not entertaining, the house is also a retreat and a place of solace for Hiller, who devotes her nonskiing time to painting.

Johnson describes the inspiration behind the bright, airy first level, where slanted light wells pour sunlight into a bedroom and studio. "I grew up in Wisconsin, and basements were horrible spots. We had the existing ▸

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To avoid a space-hogging fireplace, Johnson recommended a Bathyscafocus by Focus Creations. Hiller took the suggestion and now enjoys the warmth of a fireplace and the full square footage of her living room. p. 254

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Fully enclosed by glass, Hiller's kitchen and living room (above) give the feeling of being in a tree house. Johnson carved out a painting studio (top right) and guest bedroom (above right) from the preexisting basement. By including slanted light wells, Johnson was able to shed plenty of sunlight on the new rooms.

basement, and I knew Ruth was a painter and needed a studio, so I just borrowed light by pushing the lower floor plate in four feet, which allowed the light wells to light up a guest bedroom and her studio. It's a logical solution for making a wasteful space worthwhile."

Before receiving zoning approval on the project, Hiller and Johnson had to approach Winter Park's architectural review board.

"What they wanted me to do was put some 'log accents' on the house," Johnson says with a laugh. "I suggested to the chairman of the committee that that would be like your wife going to a formal event with a dress designed by Ungaro...wearing ski boots." Johnson waits a beat. "Then he asked me who Ungaro was."

Missed haute couture references aside, Johnson and Hiller were able to circumvent the system. "One way that I've succeeded with these committees is by selling them the idea of individuality," Johnson expl
we an America of rugged individualists who
have a personal identity or are we sheep that
If you get one or two people on board who su
opportunity to be creative, you can get what y

An architectural veteran of 50 years, Johns
clear passion for the modern aesthetic. "We
contemporary society. And to build architec
have to be within the modern world. Otherwi
architecture. It's just some sort of imitation."

Happily, over time the community has eml
home. "They're all interested, and they seem
like it," Hiller says. "People drive up just to che

Perhaps Hiller's house will start a moveme
Winter Park. Johnson hopes so, and his passi
bringing modern architecture to the masses is
"You can't have everything be beige," he says.

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How to Make My House Your House

A Sliding Closet Doors

To maximize storage options and avoid expensive construction costs to create walk-in closets, Hiller chose affordable, unassumingly stylish sliding doors by those clever folks at IKEA (Pax freestanding wardrobe with sliding glass and aluminum doors) for both the upstairs and downstairs bedrooms. www.ikea.com

B Bathtub

Made of a composite material with a rich, natural translucence, Hiller's extra-long, extra-wide bathtub can easily accommodate a modern mountain man. The tub can adapt to various installation needs (it can be configured to adjoin to one, two, or even three walls). It also features a movable wenge-colored bathtub caddy for convenient access to your bath products, candles, or rubber ducky of choice. www.wetstyle.ca

C Aluminum-Framed Windows

Give your home a touch of industrial chic without contrivance. Hiller and Johnson chose Kawneer for the front door and Fleetwood for the sliders, both typically commercial construction manufacturers. The sturdy aluminum window frames nicely obscure unsightly baseboards, while the windows themselves are double-paned to conserve heat. www.kawneer.com / www.luxurywindows.com / www.fleetwoodusa.com

Recessed Track Lighting

To illuminate her home with warmth and subtlety, Hiller chose a recessed track system (page 86) that allows the light fixtures to remain prominent, evoking tiny minimalist chandeliers. Each lighting panel runs through a central dimmer, so romance is just a twist away. www.ruudlighting.com

Radiant Floors

To achieve optimal warmth in the often chilly mountain climate, Hiller chose Italian porcelain ceramic radiant tile by Refin Ceramiche for various rooms, including bedrooms (page 84) and bathrooms. An excellent source of heat conservation (you can use less energy by setting the thermostat to a lower temperature), radiant tile can be an attractive, and very addictive, flooring option. www.stonesource.com

Twin Sofas

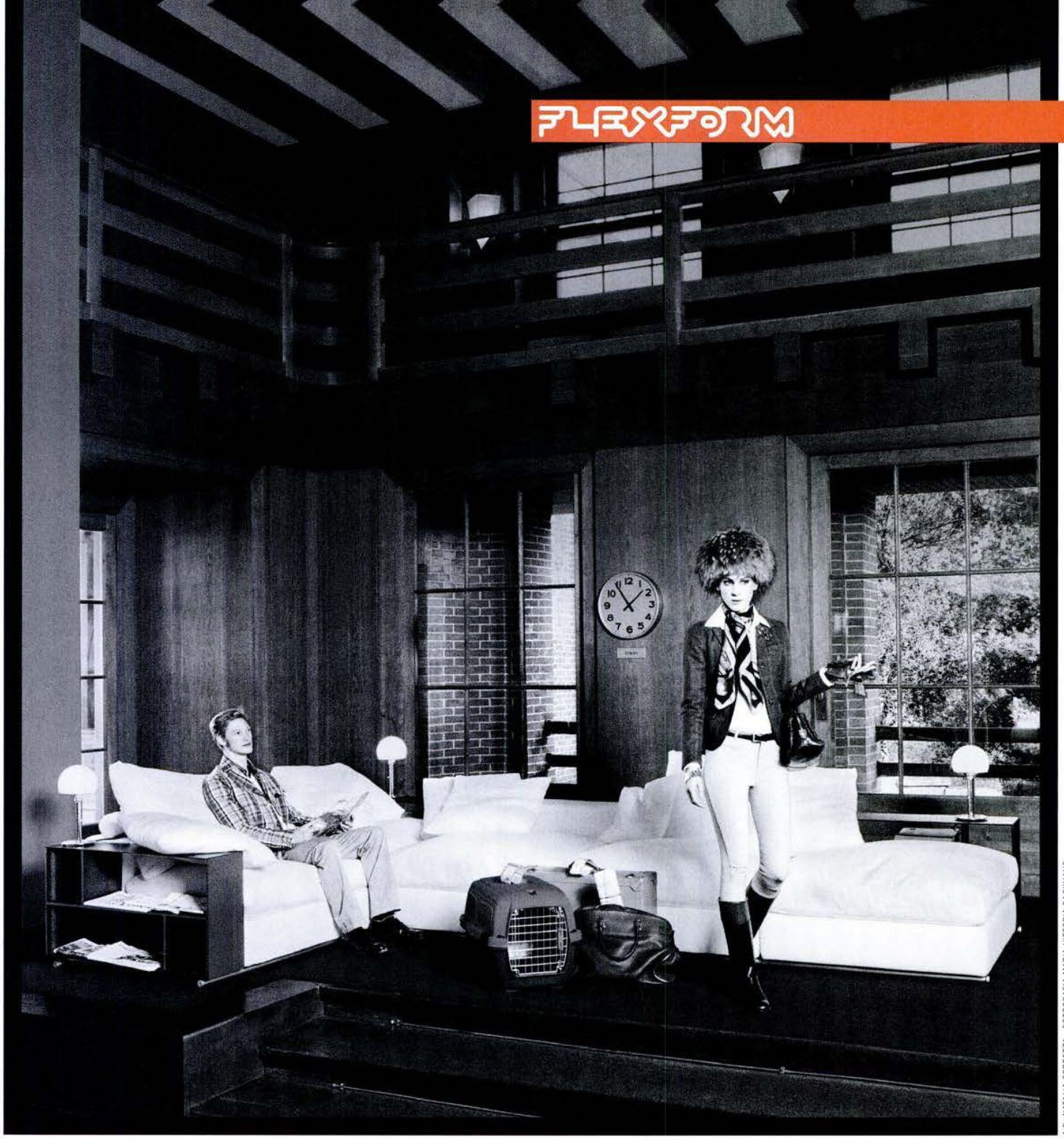
Why have just one coveted, extremely comfortable sofa when you can have two? Hiller found that her guests enjoyed lounging so much that she doubled up on the same pea green B&B Italia George sofa (page 86), creating an elegant symmetry without all of the matchy-ness of a typical sofa/love seat combination. www.bebitalia.it

Guest Chairs

For roughly the cost of a movie ticket ($9 on sale), these versatile chairs (page 84) add a splash of color to Hiller's monochromatic palette. Their seamless mid-century lines will fool even the most terminal chair snobs, while rugged upholstery means no crying over spilled cabernet. www.target.com

Suspended Fireplace

Hiller's architect solved the quandary of installing a fireplace in her glass-walled living room by suggesting a ceiling-suspended model (page 86). The Bathyscafocus by Focus is easy to maintain and swivels 360 degrees for a virtual surround sound of coziness. www.focus-creation.com ■



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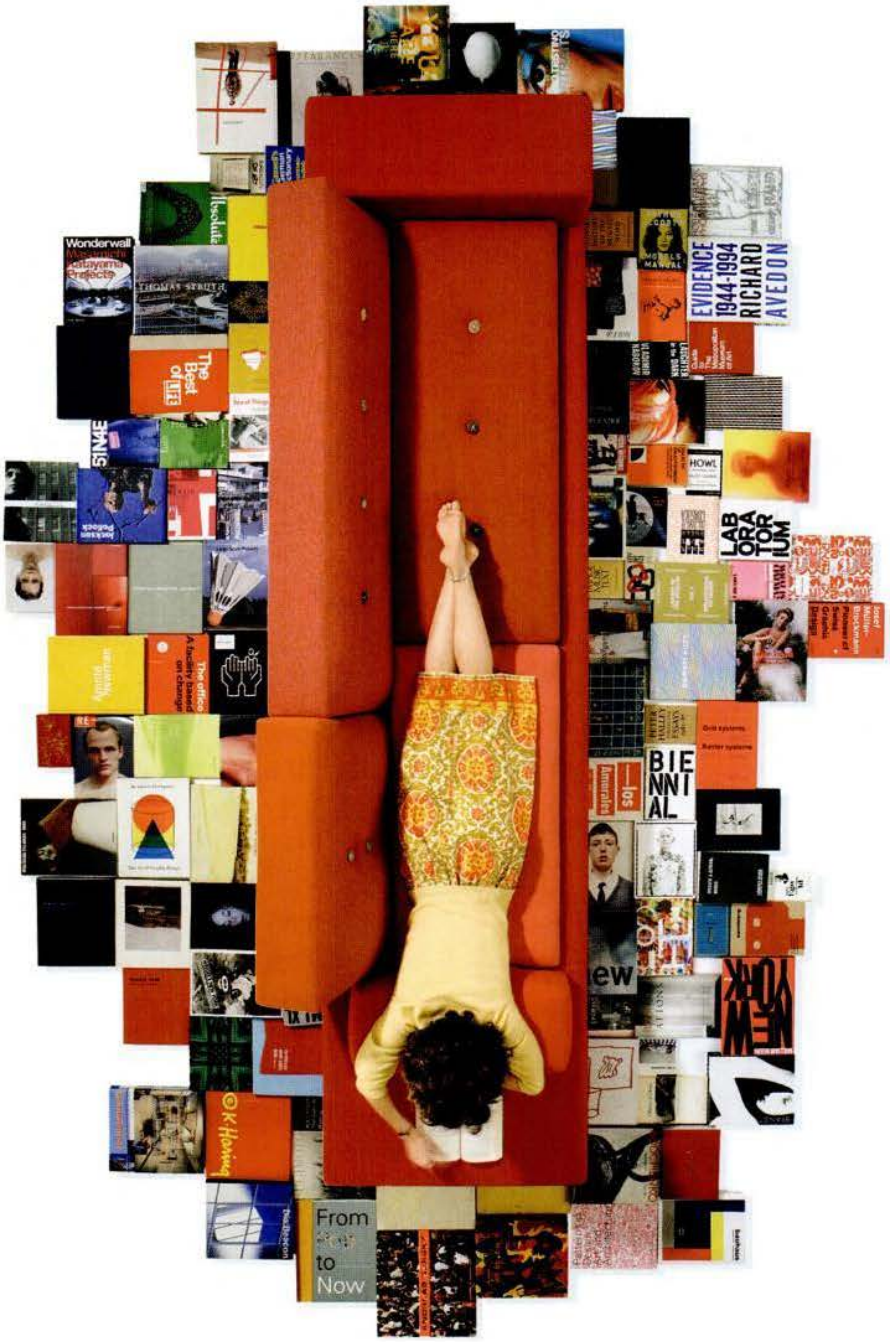

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A Green Approach

Architect Robert Swatt, designer of the GreenCity Lofts condo complex on the border of Oakland and Emeryville, California, makes no claim to longstanding environmental expertise. Standing in front of a model in his East Bay office, he says, "We're not one of those firms who make green building the hallmark of our work. There are firms out there like that, but we're not one of them. For us, design will always be the driver."

When Swatt began GreenCity Lofts, he had little idea what it meant to be green. In fact, his firm, Swatt Architects, had never done an eco-friendly project of this magnitude—a 62-unit complex split into five separate buildings. "The green aspect was completely educational for us," says Swatt, who credits an "enlightened" developer with the concept. "At first, it was like a seminar, where you learn about products and practices."

In some ways, though, Swatt's inexperience with sustainable building techniques made him the ideal ▸

The GreenCity Lofts, located on the border of Oakland and Emeryville, California, was designed by Swatt Architects. It was the firm's first major foray into the world of sustainable design.

The interiors fit in with Swatt's interest in simplicity. "We don't punch holes in walls to create little windows," he explains. "In most cases, we'll take as much of a wall as possible and make it glass."

architect to build the units. A multifamily condominium dwelling poses different design challenges than an eco-friendly single-unit house: It has to make money for the developer at the start, rather than pass on savings to the residents in the long term.

GreenCity Lofts didn't begin as a green project; it just started off as tall. The location the developer, Martin Samuels, chose fell squarely between the city lines of Emeryville and Oakland. To build something on the scale he desired (75 feet high), Samuels and the architects at Swatt had to go before both city zoning boards to get an exception on the 30-foot height limit in Emeryville and the 65-foot limit in Oakland. In 1998, Oakland's then mayoral candidate, Jerry Brown, told them that to get a permit to build, they would need something "compelling." Samuels credits Brown for the idea of making sustainable condominiums, which in 1998 wasn't exactly on the tip of everyone's tongue.

Swatt brought in environmental and marketing consultants to develop a plan; business concerns frequently competed with environmental features. "We went down the LEED matrix [the voluntary guidelines used nationwide for green building] item by item with the developer to figure out what we could and couldn't afford." And although the architects planned for the lofts to meet LEED's platinum level, the hefty cost of attaining LEED's stamp of approval proved prohibitive. For instance, photovoltaic panels to provide solar energy for residents would have been a "no-brainer" if Swatt were designing for an individual home, but the developer had no incentive to invest in it. "We had to make green a good business decision," Swatt says. "The developer is not totally altruistic."

Swatt has no firm numbers on how much green features might have added to the building cost—he has heard between 2 and 12 percent—but many of the environmentally sound features were both practical and inexpensive due to the increased market for such wares. Items like low-VOC paints, used in the project, and recycled-content carpeting are becoming standard.

It's a testament to how mainstream green living has become that GreenCity doesn't "wear its green on its sleeve," says Swatt. "You won't find any straw bale here. It's not really obvious."

Indeed, the complex gives no visual cues to its sustainable underbelly. In the five structures, there are ▸

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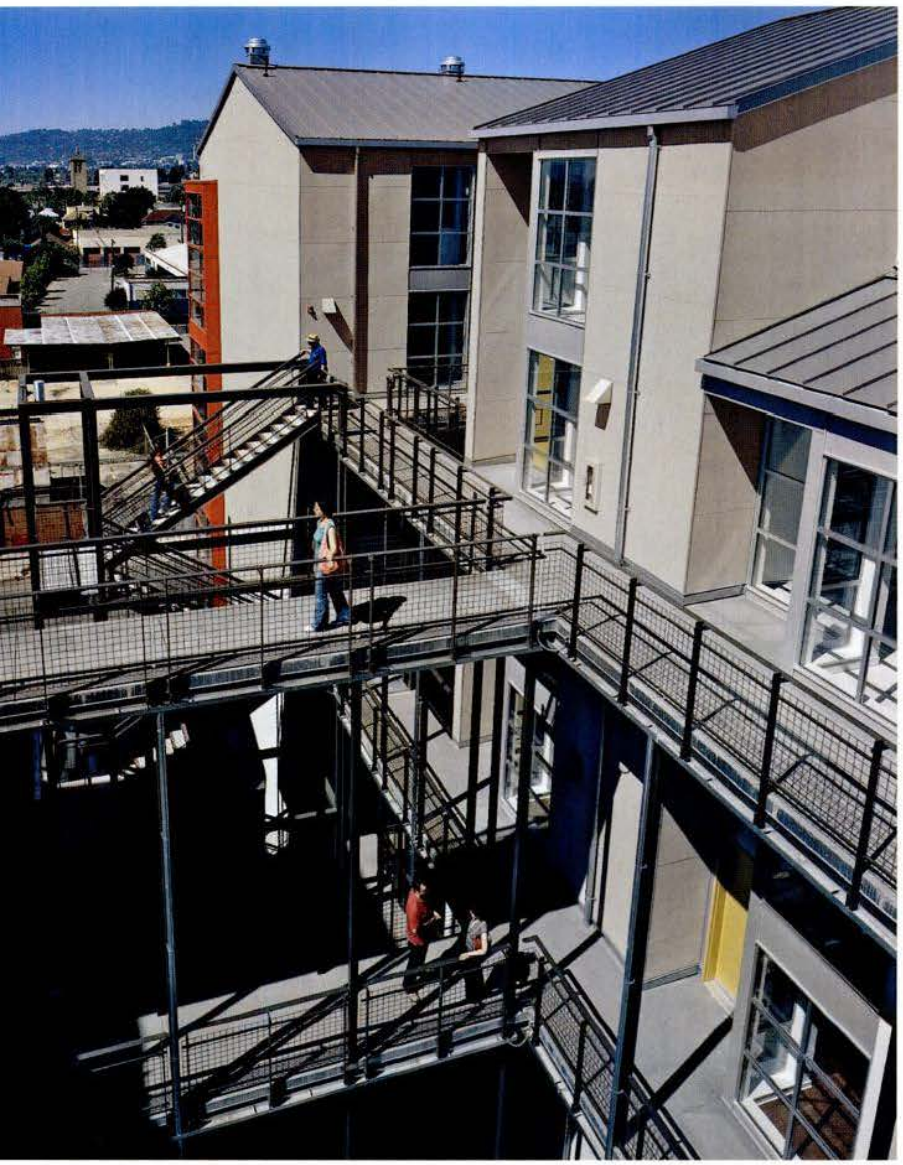


Swatt's decision to create five separate buildings with open-air corridors incorporates a concern for cooling through cross-ventilation.

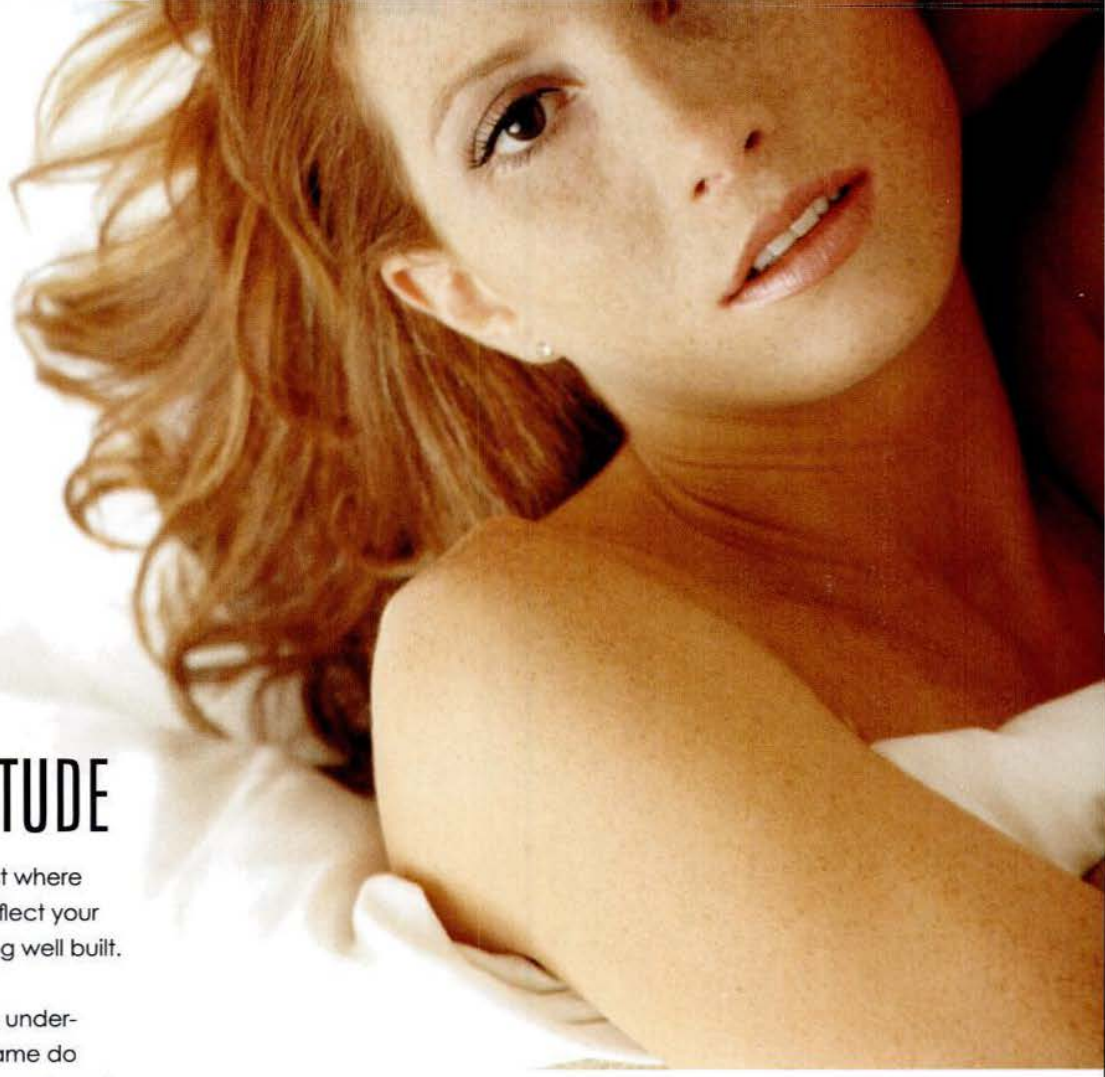
three scales of units for sale: studios, townhouses, and lofts, which run from about 500 to 2,000 square feet. Standing in a courtyard of GreenCity, one is struck by the rigid angularity of the buildings, which stand out among their surroundings. Lined with steel staircases and girded by cement walls, the units have an unquestionably industrial feel. However, colorful touches like the mustard-yellow doors and lantern-red bay windows balance the Gotham metal with California whimsy.

As for the sustainable specs, GreenCity is impressive. It exceeds California Title 24 energy requirements by 15 percent. The building process was vetted for its sustainability—95 percent of the demolition waste from construction was recycled, surpassing Oakland's legal requirements of 50 percent. The steel superstructure and interior framing contain as much as 90 percent post-consumer recycled content. The cement pours contain at least 25 percent fly ash, and the roof was painted gray, not black, for its cooling benefits.

For Swatt, designing such a large structure was a professional trade-off. On one hand, he didn't get the same freedom to take the kind of artistic license with details that he does when working on a single-family home. On the other hand, GreenCity Lofts allowed his firm to master sustainable building techniques, which both he and his partner Steven Stept agree are the future of home design. Swatt says his firm has already received offers to build more green apartment complexes, in the Central Valley of California, which they are weighing. "It's a chance to make a difference in a community, make a public impact. It's an aspect that I find to be..." He pauses for a second, looking at the skyline, before settling on a word. "I find it to be good." ■

Stoops to Conquer

Green design isn't just about meeting quantifiable energy conservation standards or using the right kind of paint—it's about placing a building in its environment appropriately. GreenCity Lofts is located in a neighborhood that Swatt delicately phrases as "transitioning"; it's not exactly the kind of place you want to roam around alone late at night. But Swatt successfully campaigned for features that would balance the industrial design of the lofts with the residential nature of the structure; hence the stoops. "It was really brave of the developer," Swatt says, "to have the building meet the ground like that. There are security concerns, of course." Balconies and porches add to the connection between the structure and the outside world, as do the open-air corridors that allow for more contact between residents. Creating courtyards within the structure that weren't overwhelmed by the edgy surroundings was also a design coup for Swatt. "I wanted it to be a little tough, but friendly," he explains. "I wanted it to have an industrial, tech-y feel, but not have it be an ice cube." —R.H.



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Rest Easy

As the ill effects of many a mattress become crystal-clear, never before has the saying "You snooze, you lose" held more weight. Thankfully, there are some great options out there that will keep you healthy, perhaps a little less wealthy, but extremely well rested.

Hästens Excelsior / www.hastens.com
Core / Horsehair, flax, wool soaked in fire-retarding sea salt, cotton. Covering / Cotton. Foundation / Unfertilized, Swedish slow-growing pine; individually wrapped coils. Handmade. Price / Queen: $9,775, 25-year warranty.

Expert Opinion: Lying in this bed feels like getting a big hug. An impressive and stately bed that performs incredibly: Layers of horsehair work with layers of springs to absorb your body's weight without feeling even a tad mushy. It doesn't heat up, it's rock solid—it feels like the Bentley of beds. If you can afford to buy one, do it.

What We Think: You can feel why it takes craftsmen two weeks to make this heavy but delicious hunk of furniture. (Ignore the unfortunate lumberjack blue pattern; it's also available in silver, gray, natural, yellow, green, lime, red, wine red, heather, chocolate, and black.) Super-breathable, anti-mite, anti-moisture, low-temp materials mean this bed will survive a New York summer better than we ever will. ▶

Never did I anticipate that my job would require me to jump into bed (well, several beds) with a total stranger. But that's what I did today. Now that I'm at home alone, typing away atop my cheap, chemically sealed 1-800-MATTRESS (why not work on it when it feels so much like a desktop?), it occurs to me that we spend more time in our beds than on any other piece of furniture, and I am wondering how I'm going to fall asleep on this particular mattress tonight...and tomorrow night...and every other night after that.

People have been sleeping on mattresses for 10,000 years or so. Five thousand years ago, Egyptians slept on heaped palm fronds. Romans stuffed mattresses with reeds, hay, wool, or feathers. Renaissance men sheathed pea shucks, straw, or feathers in velvet, brocades, and silk. During the 16th and 17th centuries, mattresses were suspended over ropes that needed regular tightening; coiled springs for mattresses weren't patented until 1865.

Which all goes to show that throughout history, until very recently, "organic" has been a quality native to mattresses. So why not go back to organic? Organic or eco-friendly and people-friendly materials—rubber fresh from the tree, untreated wools, silk, pesticide-free flax and cotton, water-based latex—wick away moisture, guard against bedbugs, maintain an even temperature, contain no chemicals to breathe in night after night, and last noticeably longer. They are also exceedingly comfortable. Which means many more nights of healthy, resource-preserving, world-saving sleep.

Last year, *Consumer Reports* determined that no single bed type or brand is superior, that firmer is not necessarily better (a mattress that's too hard may put your shoulders and hips to sleep before you), and that mattress selection is entirely subjective. Which means that we won't presume to tell you which mattress is "best" for you, but we can offer guidance on the best options you have for getting a green night's sleep.

A Note on Our Expert: Arshad Chowdhury is the cofounder of MetroNaps, the first company to provide midday napping facilities in the form of handsome fiberglass pods (shown opposite). Like many of his Wall Street–based clients today, Chowdhury's first degree was in economics. During stints at Deutsche Bank and Smith Barney, Chowdhury witnessed many a desktop snooze, but it wasn't until earning his MBA at Carnegie Mellon that he conceived of the distinctive MetroNaps pod, a result of extensive (and exhaustive) research conducted on fellow students to suss out the optimal napping environment.

Royal Latex Organic Quilt-Top Mattress / www.royal-pedic.com
Core / Petrochemical-free latex perforated for seven zones of firmness, lamb's wool, cotton; conventional core and coverings of any model are customizable to be organic. Foundation / Box spring system. Price / Queen: $3,745, not including box spring; $4,797, with box spring.

Expert Opinion: I prefer a firm mattress so I'm partial to this one. Maybe it goes overboard (it feels like it's actually lifting you into the air), but it doesn't have any offensive chemical odors, and has the look and feel of a traditional hefty American bed.

What We Think: This bed looks supersized, and it feels like we're on it, not in it, like a person who keeps you at arm's distance instead of hugging you. Your chiropractor will love it; we love that it's chemical-free in any model.

Magniflex Duoform / www.magniflex.com
Core / Water-based polyurethane foam and visco-elastic "memory" foam. Coverings / Natural fibers from aloe, green tea, merino wool, corn, silk, cashmere, and bamboo. Foundation / Platform (optional and sold separately). Vacuum-packed for shipment at one-tenth of full size. Price / Comes in three styles (all queen): 8" Duoform Classic 2" Memoform $1,599; 10" Duoform Deluxe 3" Memoform $1,999; and 10" Duoform Supreme 4" Memoform $2,499.

Expert Opinion: Though the foam is water-based, Magniflex retains all the qualities of conventional memory-foam mattresses. I can lie undisturbed on one side of the bed while my compatriot bounces on the other. Impressive, particularly given that we are testing a twin-sized mattress. The mattress itself is wrapped in an environmentally friendly corn-based fabric. I expected a coarse texture but it's velvety. It provides ample support but is really quite soft.

What We Think: Bouncing beside our expert on the twin Magniflex, we could almost hear founder Marco Magni declaring, "There will be no more divorce in the bedroom." But if there is a divorce, your Magniflex, at least, will still embrace you.

GreenSleep / www.greensleep.com
Core / Chemical-free sap of the rubber tree. Coverings / Handpicked cotton, organic silk, wool with lanolin that is a natural repellent to dust mites. Foundation / Wood frame with proprietary, easily reconfigurable dowel system to control firmness. Handmade. Price / Queen: $3,500.

Expert Opinion: I love this bed. At first it feels like you're sleeping on a giant gumdrop; once you settle in, it is as solid as any other bed. I would get the optional wool top mattress to prevent the bed from heating up, but it doesn't require hefty layers of mattresses and box springs, so your cool, retro-future apartment can stay that way.

What We Think: A little warmer than other materials, the rubber both conforms to and supports the body in an almost muscular way. This mattress was molded on a Malaysian rubber plantation within five hours of tapping the sap (before the rubber could oxidize or harden). Dowels underneath can be configured to various levels of firmness, and the whole thing has a slender European profile that we find preferable to the bulk of conventional American beds. ■

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The Elrod House by John Lautner

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2nd Session / Visions of Utopia
The architects who helped create Palm Springs as the modern mecca that it is. **Speakers include: Donald Wexler William Krisel**

3rd Session / The Future of Desert Architecture
Includes current projects in Palm Springs by working mid-century architects, as well as innovative architects working on projects ranging from prefab to sustainable architecture. **Speakers include: Jennifer Siegal / Leo Marmol TK Architects / Johanna Grawunder**

DECEMBER 3
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Sunday's Home Tours include an overview of spectacular homes, neighborhoods, and sites that make up the extensive and innovative designs from the era that defined desert modernism.

The tour will include a visit to Modern Living Spaces, which develops mid-century modern homes starting at $400,000—offering value, attainability, and integrity based on mid-century modern principles. The event will spotlight The Gibson house which embodies mid-century modernism and today's sustainable technologies.

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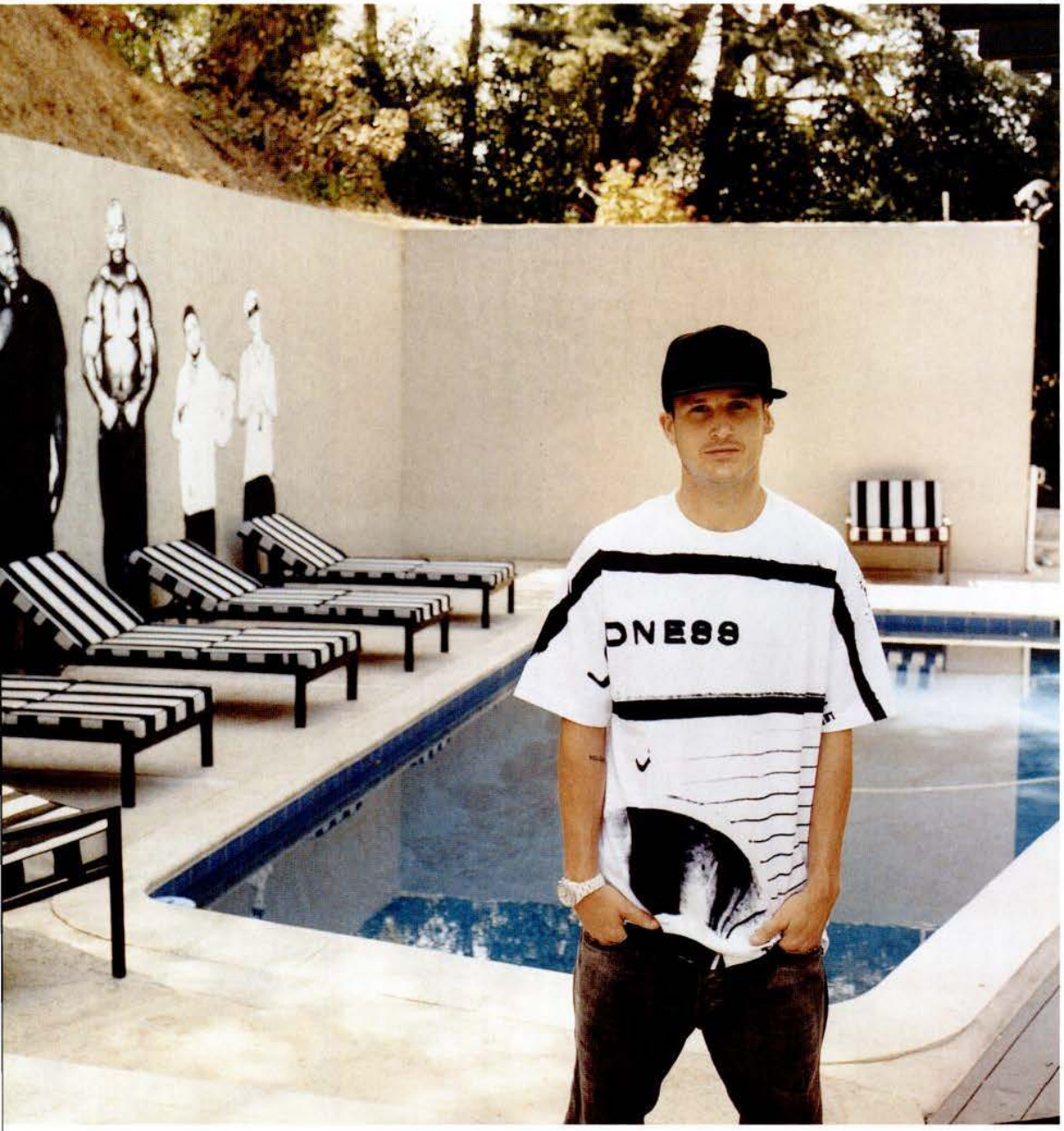
Story by Alissa Walker

Portrait by Amanda Marsalis



Tired of parks that are second-rate places to practice his sport, pro skateboarder Rob Dyrdek is helping to create urban areas that meet the recreational needs of both skaters and the general public.

Not Just Skating By

Pro skateboarder Rob Dyrdek has spent most of his life at war with city architects. They'd design public parks perfect for skating; he'd get arrested for skating there. They'd install steel knobs to keep skaters away; he'd show up in the middle of the night with a generator and cut the knobs off with a grinder. "It's the most misunderstood sport there is," says Dyrdek. "People can't fathom that skate parks don't do the sport justice. Instead it's handrails and urban architecture that make the perfect skate spots."

For years, Dyrdek has ranted about wanting to build a skate plaza: a skate park integrated into the urban environment as a landscaped, multiuse public space. When he got word in 2002 that his hometown of Kettering, Ohio, was planning a skate park, he saw his chance.

Dyrdek approached Site Design Group, the Tempe, Arizona, firm that had been awarded the project contract, with his concept for the world's first official skate plaza. They suggested Dyrdek learn how to draft it himself. "He was very particular about what he wanted to implement into the design," says Brad Siedlecki, designer and project manager at Site. "We worked with Rob to make sure his ideas could be translated into the construction documents." Dyrdek photographed ▸

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"It's used 100 percent of the time, by the entire city," Dyrdek says of the Kettering Skate Plaza. "It's not even as exclusive as a tennis court."

and measured some of the world's most famous skate obstacles, put his 27,000-square-foot dream on paper, and began selling his idea to city planners.

The Kettering Skate Plaza opened in June of 2005 to rave reviews. But designing the ideal skate spot was only part of the plan: Dyrdek and filmmaker Kirk Dianda released *Groundbreaking*, a film that documents the entire process, giving young skaters the tools to become skate plaza advocates in their own communities. Dyrdek also founded the Rob Dyrdek/DC Shoes Skate Plaza Foundation, which assists communities that want to bring skate plazas to their cities. Plazas are already under way in cities throughout the United States and Australia.

Dyrdek has not only made his truce with city architects—he recently worked with one on a Shreveport, Louisiana, plaza, the first time a city architect has collaborated with a pro skater—but he's given them a new type of space to design. "My plan was to create a model where city planners and city architects could take on the concept of an urban plaza, since it's already what they do," says Dyrdek. "The way I envision it, in the future there's beautiful sculpture and architecture that happens to be skateable." ■

PHOTO BY MICHAEL BLABAC

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Story by Aaron Britt

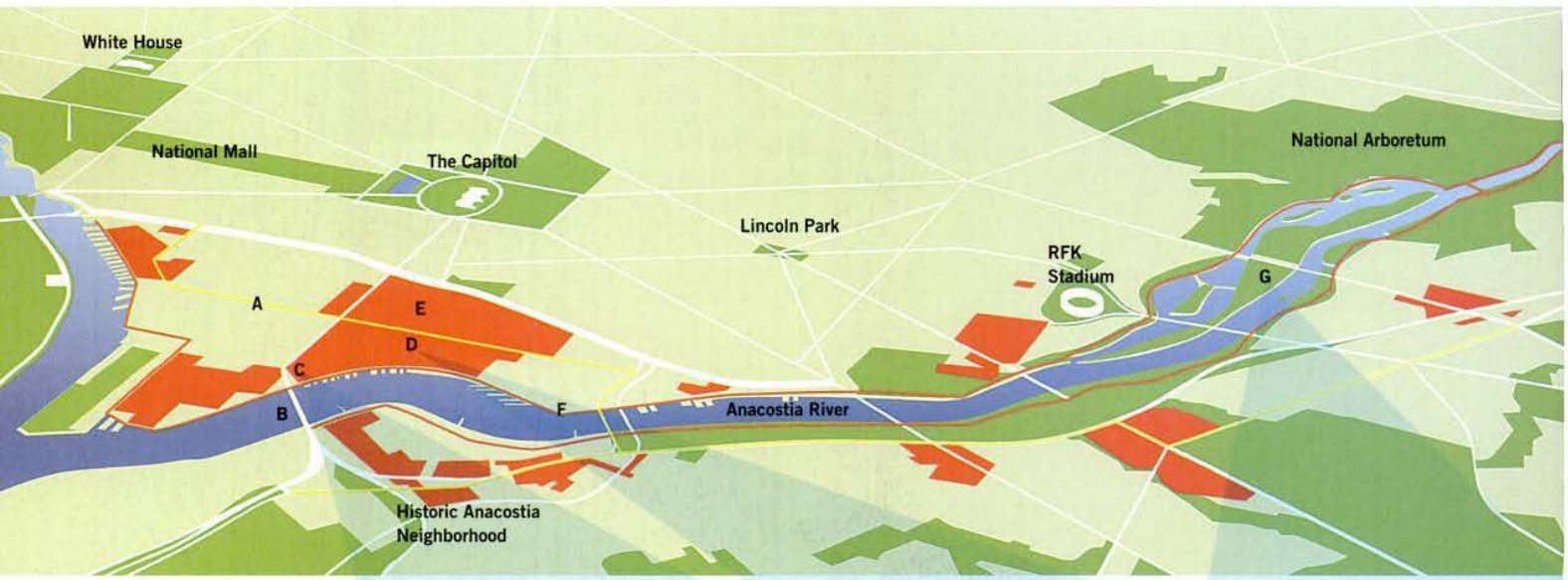
Illustrations by Arthur Mount

Capital Cleanup

Long considered Washington, DC's second river, the polluted and inaccessible Anacostia is poised to upstage its bourgeois brother, the Potomac. The District of Columbia government has unabashedly ambitious plans for the Anacostia, looking to transform it into one of the world's premier urban waterfronts.

The District of Columbia sits at the confluence of two rivers: The Potomac flows in from the northwest and creates the city's western border, and the Anacostia snakes its way down from the northeast, bisecting Washington's Southeast quadrant before joining the Potomac. But more than simply acting as borders, DC's two rivers are critical to the city's social geography.

Day-tripping kayakers and collegiate scullers dot the Potomac as it meanders between moneyed Georgetown and the well-heeled inner ring of Virginia's suburbs, providing dramatic vistas of our nation's marble monuments. The Anacostia, largely unreachable and wholly unswimmable, serves as both a real and an imagined barrier between DC's city center and the largely poor, largely black, and largely ignored far Southeast. Instead of posh restaurants and classy condos, the Anacostia is, more often than not, bordered by abandoned fields, unused parks, train tracks, swaths of freeway, and miles of fences. ▸



Few tourists ever make it off the Mall-monument-zoo circuit to explore the rest of DC. But with such serious financial investment, and a desire to equal the world-class waterfronts of London and San Francisco, District officials are angling for the rejuvenated Anacostia to come into its own as a hot spot for residents and sightseers alike.

The Anacostia Waterfront Initiative

A Light Rail Line (yellow line)
B South Capital St. Bridge
C New Baseball Stadium
D Department of Transportation Headquarters
E Canal Park
F Riverwalk (orange line)
G Kingman Island Nature Center

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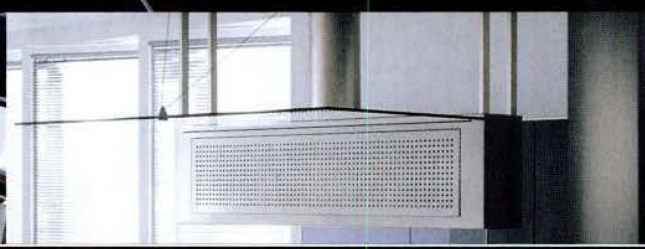
Studios Architecture's design for a new Environmental Education Center on Kingman Island (below) will include a greenhouse, classrooms, environmental lab, and nursery, and will run exclusively on solar power.

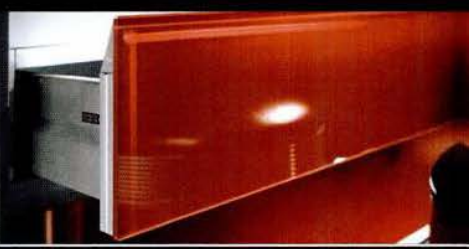
and Planning at the Anacostia Waterfront Corporation (AWC), which was created to oversee the AWI, explains, "DC is a very conservation-minded city, one where laws dictate that each new addition and building must always bear in mind the L'Enfant design. But I see the vision of the L'Enfant Plan being carried out by the Anacostia project. We think we're only taking the next step in realizing his plan. We're not interested in abandoning Washington's design principles; we're interested in sustainable city-making."

One of the most pressing problems facing the Anacostia is pollution. Washington currently has a sewer system from the 1880s that simply cannot accommodate both the sewage and the storm water. Brandes says that roughly 70 times a year the system overflows, spewing raw sewage into the Anacostia. The city plans to spend about $2 billion overhauling the system, but a number of buildings that are part of the AWI, including a progressive new park located just yards from the AWC headquarters, are slated to do some serious environmental heavy-lifting.

Washington Canal Park, by landscape architect Gustafson Guthrie Nichol of Seattle, is designed to retain and decontaminate the storm water that hits the park and surrounding streets. A meeting place for residents and workers, and a pedestrian link between Capitol Hill and the Anacostia waterfront, this industrious green space will collect excess rainwater, purify it, and then either use it to irrigate itself or let it evaporate. "This is a great example of low-impact development," says Brandes. By reducing the burden on an already beleaguered sewer system, this park's central cistern will outclass even the most hard-working duck ponds.

Not to be outdone by the new park sitting just across M Street SE, Michael Graves's proposed headquarters for the Department of Transportation, the first Cabinet-level building to be erected in DC since the 1960s, will be home to the biggest green roof in the mid-Atlantic. ▸





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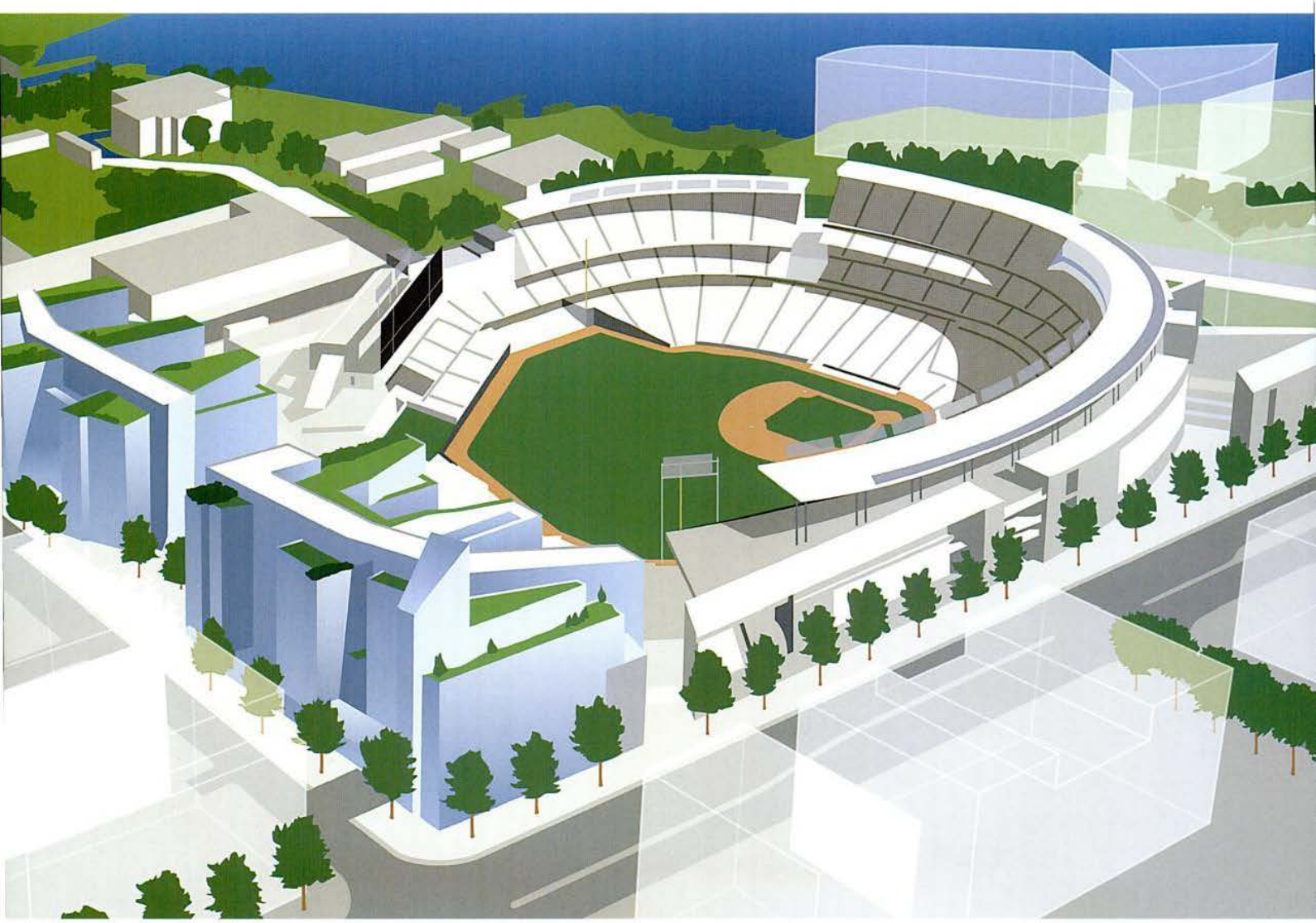
Unlike RFK Stadium, adrift in a concrete sea of parking, the Nationals' new home aims to fully integrate into the surrounding city. Taking its cue from the urban ensconcement of classics like Fenway Park in Boston, the new stadium is set in a part of town that will only grow denser, and more desirable, with thousands of square feet of new retail and commercial space.

With the roof, which will cover nearly four acres over two buildings, the DoT is racing to the forefront of eco-friendly government buildings.

In concert with the 1,200 acres of parkland to be affected by the AWI, a new Environmental Education Center has been planned to join the forests and wetlands of Kingman Island. Boasting a sleek design by Studios Architecture, the two-story glass box juts out into the water on stiltlike supports, evoking the herons that populate the native swamps. Wooden louvers will help shade the building, and its solar skin will provide power to its greenhouse, classrooms, environmental lab, and nursery. But perhaps most thrilling of all is the planned platinum status on the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) scale (it will be the only one in Washington). It's fitting that the capital's new Environmental Education Center should be the greenest building in the city.

Innovative design aside, the Anacostia Waterfront Initiative is mammoth in scope. As Herculean a task as cleaning the river and reconnecting it to the city is, perhaps equal to it is coordinating the process. The Anacostia Waterfront Corporation has the responsibility of handling just this logistical headache.

Because of Washington's national capital status, the AWC must liaise between not only city agencies, but a number of federal agencies as well. The space to be touched by the AWI is owned by dozens of entities, including the federal government, the navy, the National Park Service, the DC government, and private landholders like Major League Baseball. Instead of spearheading the operation from a preexisting city agency, the AWC was formed to execute the operation. "The Anacostia Waterfront Corporation isn't going to build it all," Brandes says, "but we're the ones who have to push the ball forward. We're the taskmasters." A worthier task is difficult to imagine. ■



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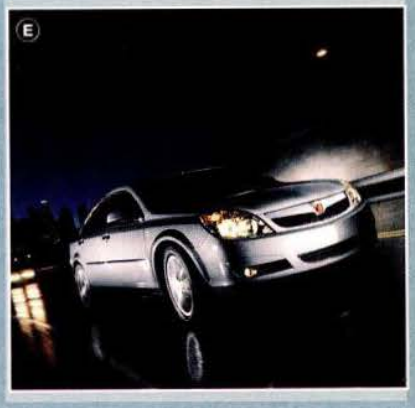
A day trip to Palm Springs provides a terrific blast of modern and is an easier than ever drive when you're in a Saturn AURA. Head out early to be in the desert by mid-morning, a great time to take advantage of an organized home tour of mid-century gems in an area made famous by architects like Donald Wexler and Richard Neutra. If you're a more individualist sort, be your own tour guide and set a time to visit the Elvis Honeymoon Hideaway built by Robert Alexander. Beyond kitsch value alone, it is a classically beautiful modern home, designed in four perfect circles on three levels with an emphasis on indoor-outdoor living.

After cruising through the desert, consider grabbing a lunch at Tyler's Burgers, a veritable institution with what many call the best burger in Southern California. Make it quick, because you'll want to get back into the driver's seat for the trip back because the interior is so comfortable and welcoming. Well over a dozen driver adjustments from seat to pedal to steering column mean the car will fit you like a glove.

The ride in the AURA is truly exhilarating thanks to a technology advanced 3.6 liter VVT V-6 engine, a 6-speed automatic transmission with racecar inspired paddle shifters and a McPherson front strut suspension. So, instead of heading straight home, keep the momentum going into the evening by visiting the East Village Arts District in Long Beach. It's an area swelled with artists and a diverse community of people from all over. Be sure to check out the Museum of Latin American Art before the 7pm closing time. Their permanent collection of contemporary art features Adolfo Miguel Maslach, a Uruguayan artist whose work brings constructivism, urbanism and architecture into focus. After that, enjoy the sights, sounds, shops and restaurants of the East Village community. (Think about visiting during the annual Soundwalk—an arts festival with multiple sound installations like you've heard before.)



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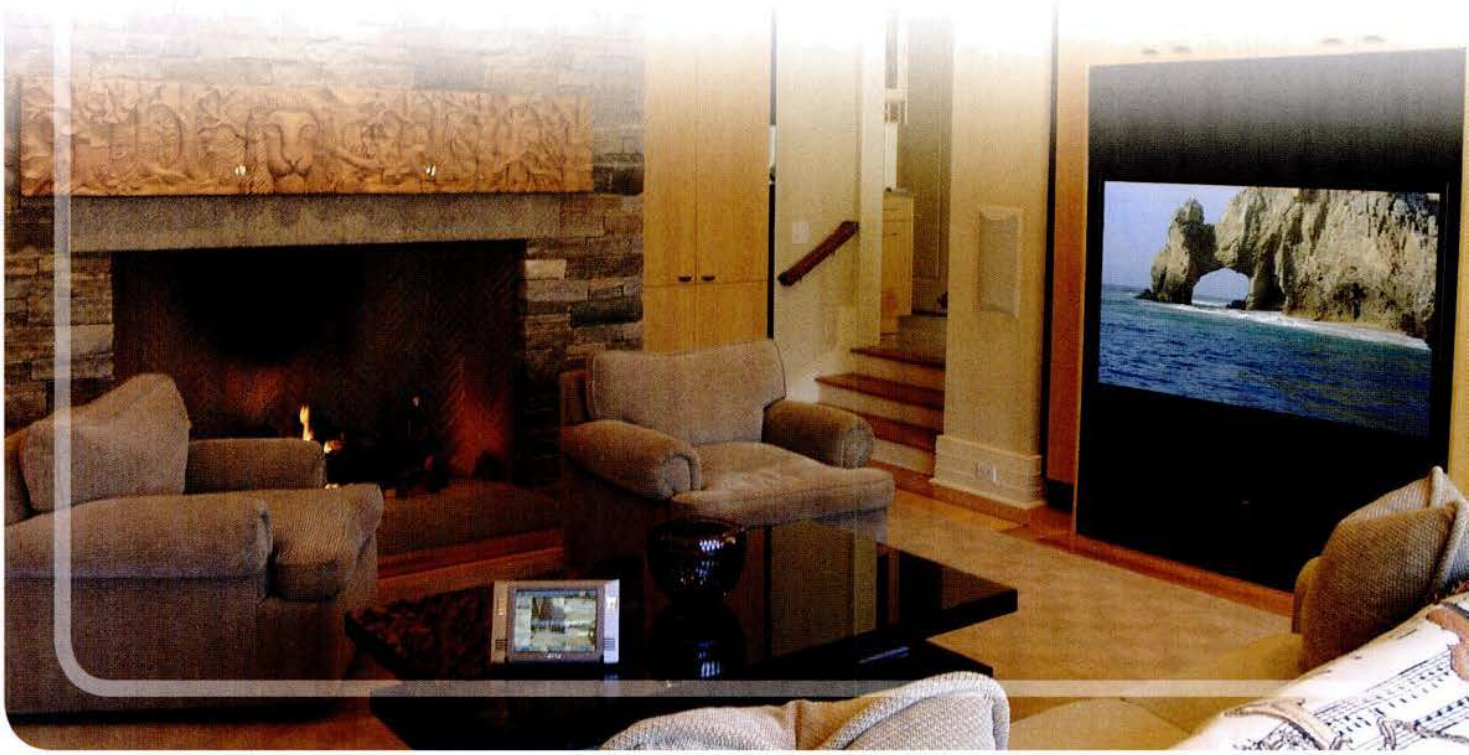

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Story by Shonquis Moreno

Portrait by Takashi Shinjo

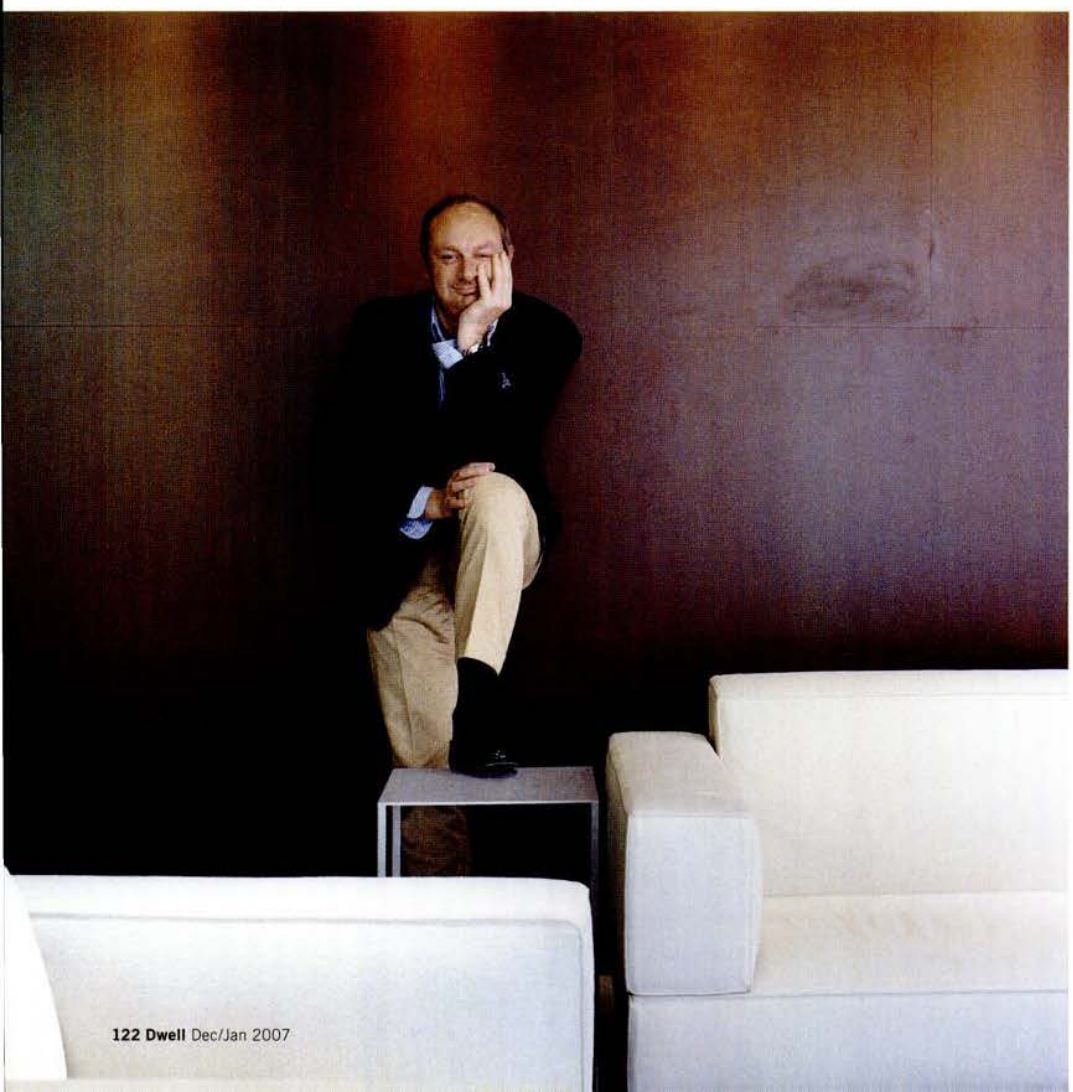
Lissoni Style

"I design for myself, honestly, because I am the first client," wryly states designer Piero Lissoni (below), surrounded by a chair and sofa from his Reef collection for Cassina.

You can't see it, but you can divine it in his work. Every piece of furniture, every interior or house, every page of graphics designed by Piero Lissoni is in opposition: industrially spare and sensuous, understated but luxurious. The 50-year-old Milanese designer is himself full of contradictions: idealism and pragmatism, mischievousness paired with conviction. He says it's impossible to isolate the several disciplines in which he works but considers himself an architect first. Though he doesn't believe that design can change the world, he is an old-world humanist who responds innately to the human applications of his work.

Lissoni earned his architecture degree at Milan Polytechnic but also studied in Barcelona, Hamburg, New York City, Amsterdam, and San Francisco. He established Lissoni Associati in 1986, a year after he became the art director at Boffi, a position he still holds today.

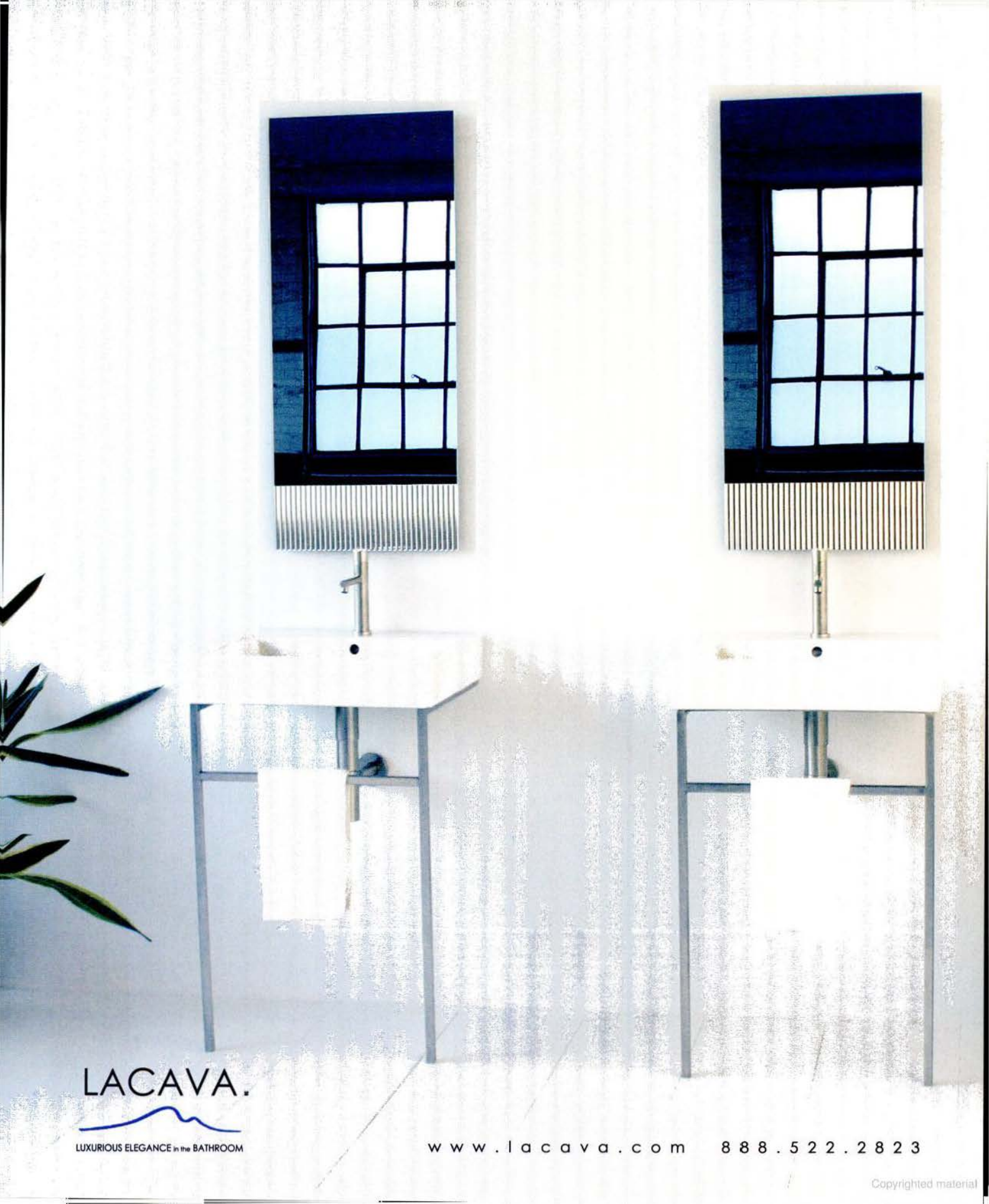
On a visit to New York to promote the launch of new products for Boffi, Fritz Hansen, Kartell, Living Divani, Porro, and Cassina, Lissoni is seated on one of his own Mex sofas in the Cassina showroom, screwing up his face after a sip of Manhattan-made espresso ("This is a strange creation. It is Frankenstein coffee"). If he is exhausted by meetings, it is impossible to know. He thinks before he speaks and has a sonorous way with English that combines short and long sentences in a constant present tense that is both bare and poetic.

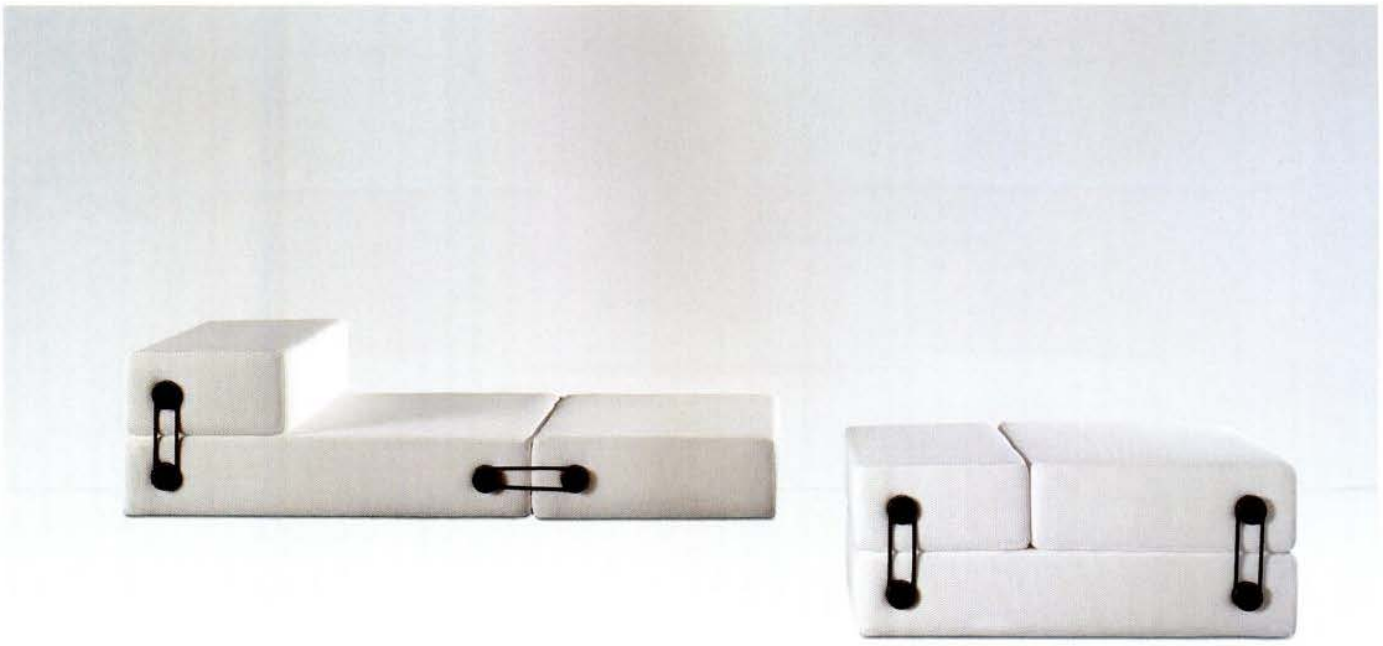


What is it like to work for so many manufacturers?
I use my spirit, my behaviors, and my special language, but I modify that language each time for the different factory, attitude, and human measurements. In the romantic point of view, the designer becomes one with the idea, but for me it's not true. It's a day-by-day discussion [with the client], and without this discussion, a strong collaboration, it's quite impossible to make something.

You've said you like to design pieces that are uncomfortable. Can you elaborate on that?
First, it's a joke. But, second, I don't lie about the story of uncomfortable ideas. We sometimes choose an uncomfortable solution or uncomfortable people, you know?

And what is the benefit of that?
I don't divide aesthetics and functionality; but, honestly, if I have to choose between them, surely I choose the first. I never choose only the functionality. You have some incredibly ugly chairs in the office and your back position is perfect, but you watch the pieces and you think, My god, what is that? It's a torture machine. I prefer to sit on an uncomfortable, beautifully designed aluminum chair designed by Eames, why not? From time to time, I like to design something uncomfortable. And everybody uses my pieces, and they talk every day with me. ▶





Lissoni's recent designs are evidence of his signature style: clean lines with rounded corners, marked by deftly placed finishes, like the clever tie rods on the Trix sofa for Kartell (top), which let users transform the piece from bed to chaise longue to chair. The Satellite tables for Fritz Hansen (above) show similar regard for careful design combined with an appreciation for languorous curves. p. 254

And what do they say?
"Bastard, why are you destroying my life?" In any case, it's good for them. We're married to the idea of everything needing to be comfortable, but can you imagine what kind of boring life that would be? Everything comfortable is not possible.

You work on many different scales. Do you compartmentalize each discipline or do they tend to overlap?
I prefer to connect these different worlds inside the same universe. This idea is quite Milanese. Because our tradition, it is like in the Renaissance time. We learn that we are not only designers. A Renaissance man, he was a poet, a doctor, a painter, an engineer, a man on the street. Now the behavior is quite Anglo-Saxon, everyone specializes. I think this is a mistake. Now you must stay inside the limits. You are to transform yourself into a special genius—but the genius is inside of a cell, and you are to open your cell, and you are to talk with another genius in the cell nearby you, and the other genius, they are to open the door and talk with a genius in another cell nearby them, and it continues. It's not enough only to talk about the engineering and design and style and language, and so on; you have to connect everything. I prefer my Renaissance. It's a schizophrenic idea; but at the same time, it's for me a super-modern point of view.

Do you think that teaching young designers to specialize is a problem today?
Yes, it's a terrible problem. It's a terrible problem because now everybody uses this idiot computer, and they design some unbelievable shapes sometimes totally without reasons. They modify the shapes and some technologies, but we lose our tradition and we lose our future. You don't have any idea how many people show me unbelievable drawings designed by the best electronic system but totally without sense. It's only to make you say wow.

Is it the technology that is forcing us to specialize?
Listen, we will never stop using technology. When we were in the Stone Age, we were using technology. We used the correct technology for the time. Nobody jumps from the past into the future in one day. The evolution is a day-by-day evolution.

Now I ask, "Why do we have to produce this piece in carbon fiber, why?" And they say, "Because it is modern," and I say, "But what is modern?"

Do you think our definition of modernity is too narrow today?
It's very narrow. Some designers make some amazingly bad work and they say, "I am modern." I think, If you are the future, well, I prefer to stay in the past. But the ▸

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The Reef collection of seating for Cassina (top) is a minimalist couch with tongue-in-cheek cushions that tilt; it pairs well with the ultimate low platform tables from Lissoni's Note collection for Cassina. The PL200 lounge chair by Lissoni for Fritz Hansen (above) is a compelling study in seating just this side of austere.

new generation of people, for example, they do electronics very well, but they don't do it very well mentally. You have to use your brain. You have to use your special sensibility. It is in your eyes and your hands and your brain.

It seems as if there's a lot of styling because technology allows designers to decorate surfaces very easily.
Before, it was not possible to make a simulation. Now everybody designs with a computer, and it makes possible incredible movement and shapes and you think, What is that? Who lives in this house?

Sometimes I ask, Please, silence! Can you imagine a world full of Frank Gehrys, it's genius, but can you imagine 100 copies of Frank Gehry, 1,000 copies of Rem Koolhaas, or 10,000 copies of Zaha Hadid? Of course, the original is very good, but it's a nightmare. You switch on a computer, and then you build some incredibly sophisticated, good-looking images that are totally without reason.

What do you feel are the strengths of your design process?
My best issue is that I have a good cutter. I cut with my scissors in my mind. When I start to design, I use my mental scissors and they cut and cut and cut because I like to see the skeleton of the project.

Do you think your work is getting better and better?
Yes, because I am super optimistic.

Can you talk a little bit about your process? Do you design on a computer?
Not me. I'm European and I'm a bit stiff, a bit aristocratic for that reason. I like to draw by myself with my papers. Every kind of paper is good. Napkin or good paper, it's good for me. I like to make a lot of sketches.

Aside from the client, whom are you designing for?
I design for myself, honestly, because I am the first client. It's not an arrogant point of view; it's actually a normal point of view. I'm never thinking that a good design changes life for people. If you like, you buy; if you don't like, you don't buy. I think to myself, Would you buy this one? If the answer is no, we stop immediately.

If you could do any project right now, what would it be?
Probably, I would design a daughter.

Are you and your wife working on that?
We are open to discussion about that. This is a good project. A son is okay, too. I think the real quality of a project is its human dimension. To design children is a project with a fantastic and strongly human scale. ■

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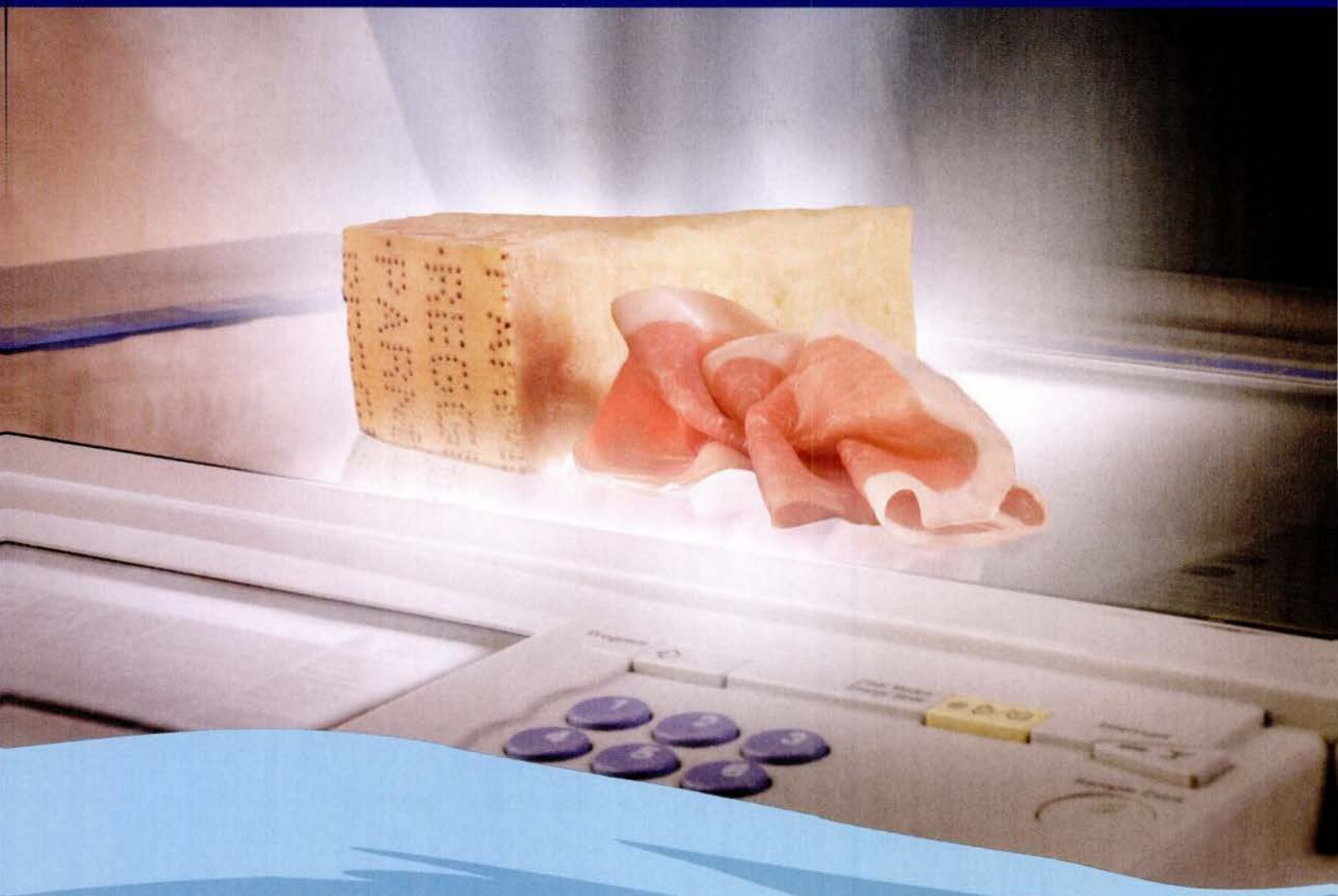

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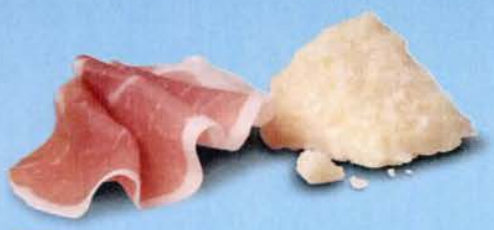

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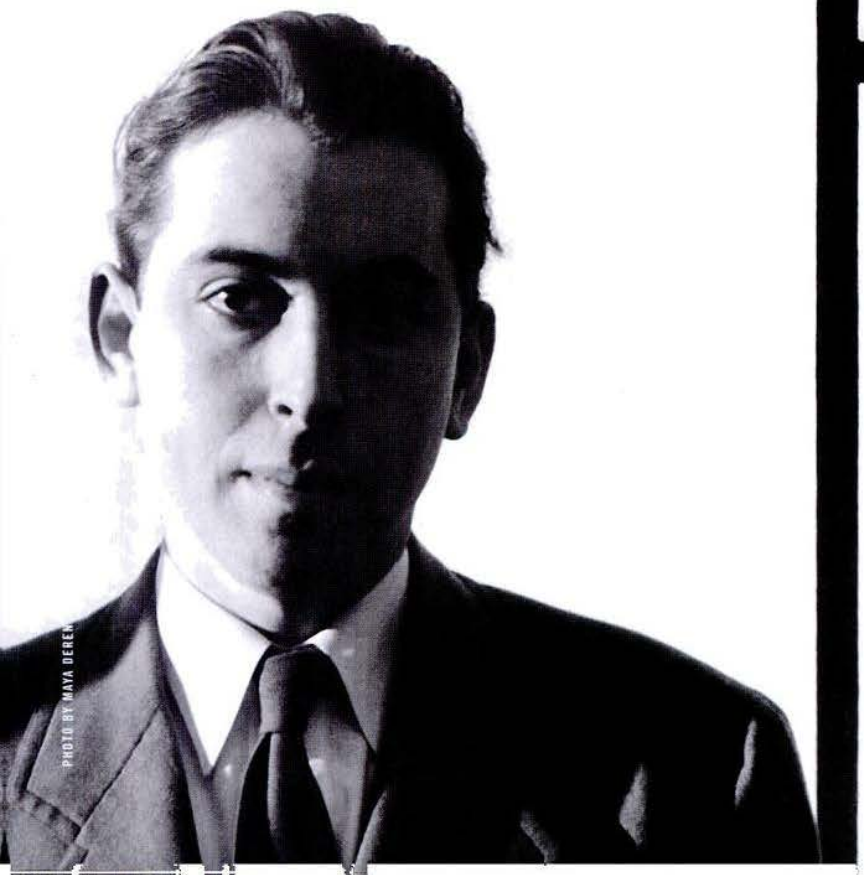
A Lustig for Life

Alvin Lustig summed up the central theme of his short, prolific career when he wrote in 1946, "The words graphic designer, architect or industrial designer stick in my throat, giving me a sense of limitation, of specialization within the specialty, or a relationship to society and form itself that is unsatisfactory and incomplete. This inadequate set of terms to describe an active life reveals only partially the still undefined nature of a designer."

He was, as he put it, "a designer with a capital D," one who didn't see an inequity between painting and designing business cards, and, in fact, found the distinctions between fine and applied arts superfluous. It's precisely this democratic approach that made his work so effective.

Lustig set up his own Los Angeles print shop in 1937 despite having had only a few design courses and three months at Taliesin East under his belt. He cut his teeth with flyers, pamphlets, and the like, and by the late 1930s he found a form to which his talents were especially well suited: book jackets. He began creating jackets for New Directions press in 1941, boldly experimenting with rigid geometric forms for Henry Miller's ▸



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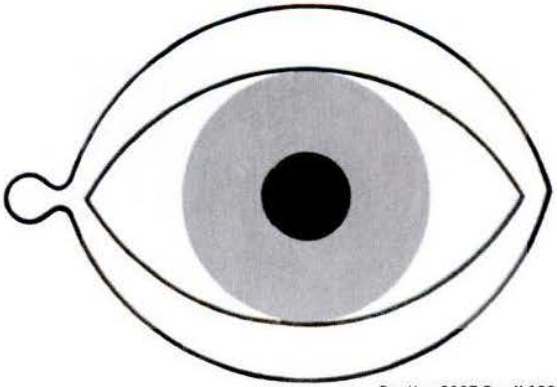

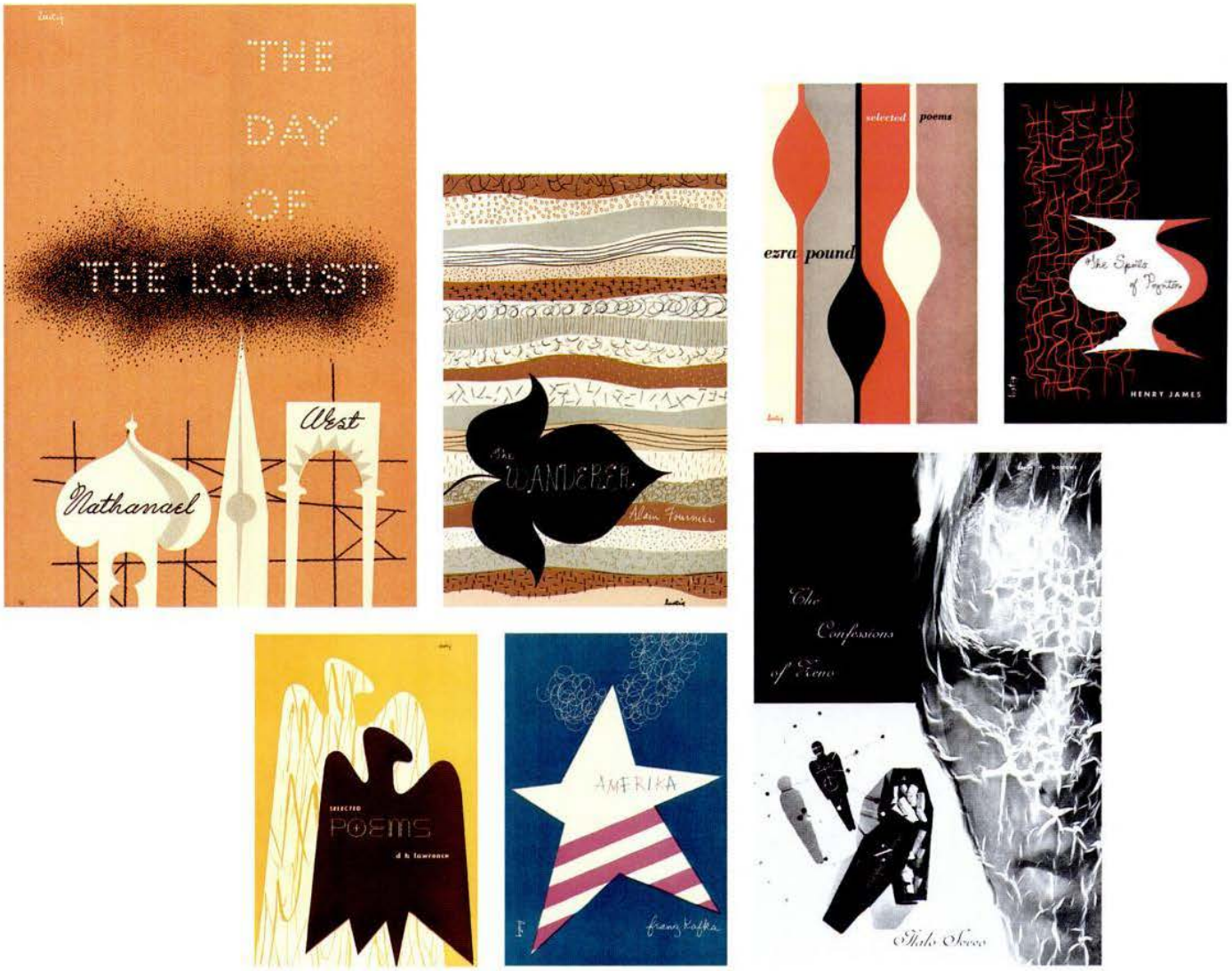

From 1944 to 1946, Lustig acted as visual research director for *Look* magazine, where this photograph (page 129) was taken by Maya Deren.

In a departure from the New Classics series, Lustig began using photographs for his Modern Reader jackets, such as the one for *Confessions of Zeno* (above right).

The Wisdom of the Heart. But his truly classic jackets came in New Directions' New Classics series, a quirky batch of reissues of literary fiction, poetry, and drama that constituted a remarkably serviceable primer of modernist lit.

The New Classics designs eschewed both the hard geometry of his early work and the well-trod paths of Deco calligraphy and overwrought representation popular at the time in favor of a style more akin to Joan Miró and Paul Klee. In many ways, the series acted as a canny conduit of modernist ideas and forms, bringing them down from the rarefied gallery and into the small-town bookstore. But perhaps even more rewarding was the way in which the series illustrated Lustig's deep empathy for the plays, novels, and poems he designed jackets for. New Directions founder and publisher James Laughlin put it this way: "His method was to read a text and get the feel for the author's creative drive, then to restate it in his own graphic terms."

Lustig's cover for D. H. Lawrence's *Selected Poems*, a pair of abstract phoenixes, evokes that animal, elemental lifting of the spirit—"blood knowledge" as Lawrence would come to call it—which animates so much of the author's work. The sun-bleached Hollywood grotesqueries of Nathanael West's *The Day of the Locust* get expert treatment, too: Exotic movie sets rest on bare scaffolding and a swarm of black specks surround bullet-hole type, illustrative of West's indictment of the artificiality of showbiz and the novella's violent climax. Lustig's New Directions jackets are graphic essays whose beauty and formal innovation are clear at first blush, but whose grace, wit, and interpretive powers aren't fully appreciable until one reads the book.

Even more impressive than the individual jackets is the stylistic unity of the series. Chip Kidd, book jacket design maven of the moment, says, "A testament to his talent is that New Directions asked him to do so many jackets. There must be 40 of them. His work has aged ►

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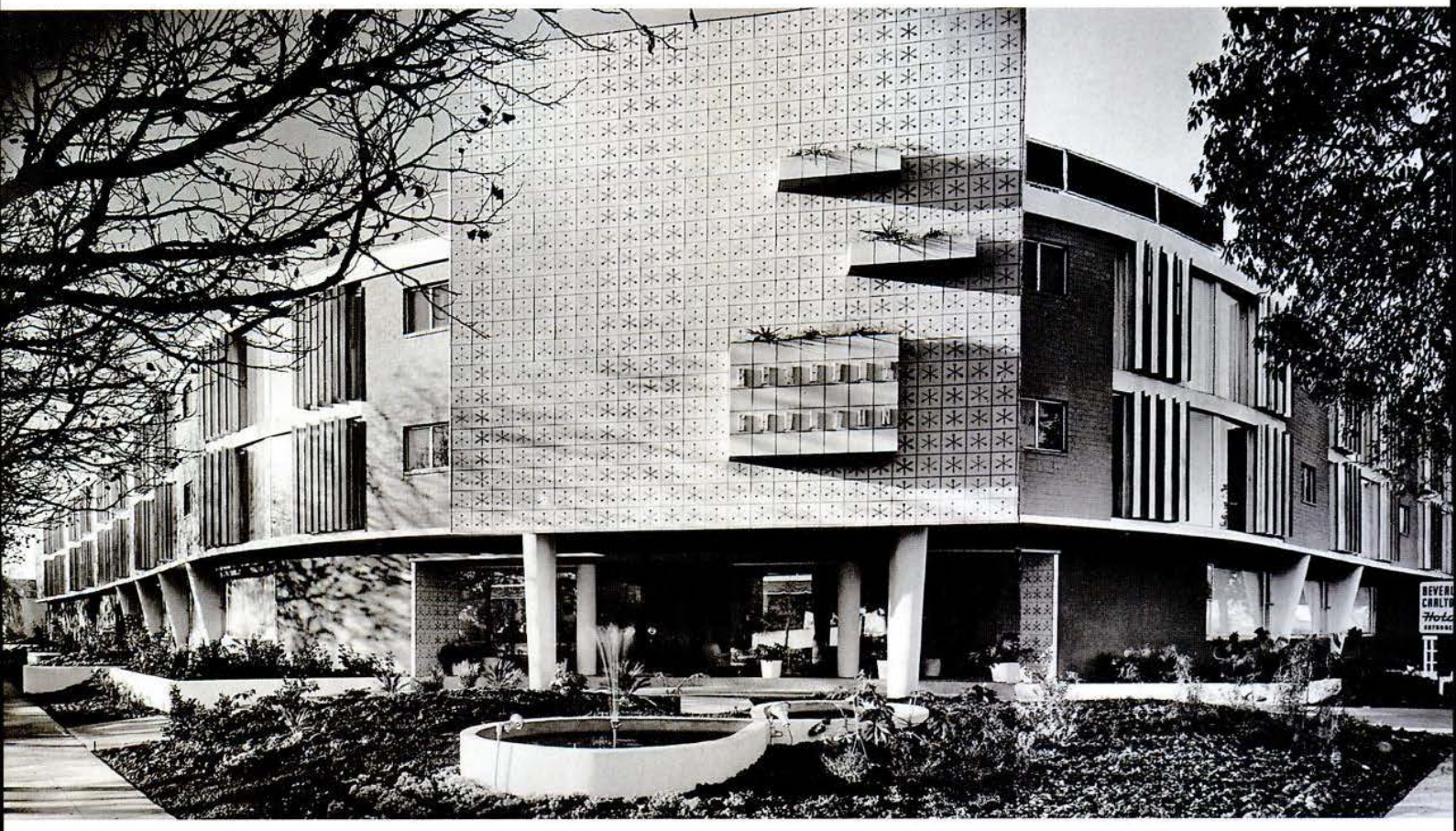

One can easily see Lustig's influence on the design of the Beverly Carlton Apartment Hotel (1947–1948), a collaborative effort between Lustig and architect Sam Reisbord.

so well. Fifty-some years on it still looks fresh." There were 36 in the New Classics series, but some would call the photographic collages adorning the covers of New Directions' Modern Reader series his best work.

"To be frank, the most important jackets are the photographic ones," Elaine Lustig Cohen, Lustig's widow and colleague, opines. "No one was doing that when he was, no one was putting it together that way. They have a rhythm, even when they're geometric, and all of them were very evocative of the text." The Modern Reader jackets marry Dada-inspired collage, clean composition, typography, and Lustig's own brand of artful abstraction seen with the New Classics. Especially chilling is his nightmarish collage for Italo Svevo's *The Confessions of Zeno*, whose design cuts straight to the essence of the compulsive and dissipated title character.

While the book jackets were assuredly his greatest artistic success, Lustig's career was a flurry of interiors and fabrics, signage and record albums, pamphlets, architecture, magazines, and even a helicopter in his late-'40s and early-'50s heyday. He continued making book jackets, but moved on to more academic texts, for which he fashioned spare covers dominated by blocks of color and by turns imposing and playful typography.

The mid-1950s saw his health failing, however. He had developed diabetes in his adolescence, and as one of the first to receive insulin to treat the disease, he also fell prey to its side effects. At 38 his vision began failing and by 39 Lustig was blind. A year later, in 1955, he died of diabetes-related complications.

The man who claimed to have been "born modern" lived a short life, and died leaving a great mark on modernist design. Lustig Cohen claims that at the core of his work there existed a deep commitment to modernism and an unshakable optimism: "All the visionaries like Mondrian and those at the Bauhaus believed that design would change the world, that it had a quality that would make your life better. Alvin believed that too." ►

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Clockwise from top left: Lustig's helicopter design for Roteron Company and William H. Thomas (1944); design for *Staff*, in-house publication for *Look* magazine (1944–1945); *Look* offices in New York (1944); Lustig in his Beverly Hills office (1945).

Ten Things You Should Know About Alvin Lustig

1 / Lustig's first effots at design came from a teenage fascination with magic. He began performing as a magician, even gaining admittance to the International Brotherhood of Magicians, and needed to make posters for his act.

2 / From 1944 to 1946, Lustig took over as the visual research director at *Look* magazine, redesigning the house publications and even the design department itself in a modernist style.

3 / Lustig designed a helicopter—which was surely the Mini Cooper of choppers—for the aerospace company Roteron. The tiny, single-person craft boasted two counter-rotating coaxial rotors with the motor mounted between.

4 / In a pioneering collaboration between architect and graphic designer, Lustig designed the signage for Victor Gruen's Northland Shopping Center near Detroit, one of America's first malls.

5 / The New Directions New Classics were an unqualified success. Publisher James Laughlin muses: "Our New Classics series's sales tripled after Lustig jackets were adopted. It is perhaps not a very good thing that people should buy books by eye." But then he quickly adds, "His beautiful designs are helping to make a mass audience aware of high-quality reading."

6 / Lustig was passionate about teaching design and designing curriculums at North Carolina's Black Mountain College, the University of Georgia, and Yale University.

7 / While he had no formal training as an architect, friendships with modern icons Richard Neutra and Philip Johnson spurred Lustig to design buildings. In the late 1940s, he worked on the Beverly-Landau Apartments and Beverly Carlton Apartment Hotel in Los Angeles.

8 / Never one for the high/low art distinction, Lustig designed the opening sequence for the now-classic *Mr. Magoo* cartoon show. Sadly, he would lose his sight a few years later.

9 / Even after losing his sight, Lustig continued to design with his wife and assistants executing the physical drawing. To get shapes and colors right he would make references to objects and colors they all knew.

10 / Not long out of art school when she married Lustig, and rather young at the time of his death, Elaine Lustig Cohen has been working for the past 50 years as an acclaimed graphic designer and painter. ■

PHOTO BY JULIUS SHULMAN (PORTRAIT), MAYA DEREN (INTERIOR)

Winix PlasmaWave 9000 / $549 / Range: 284 sq. ft. / www.winixinc.com
This top-of-the-line model combines solid design with cutting-edge technology. The five-step purification process will rid any room of viruses, bacteria, and your uncle's cigar smoke tout de suite. The 9000 has every bell and whistle imaginable save a cup holder: remote control, ultra-quiet operation, dust and odor sensors, to name a few.

Hoover SilentAir 2000 / $129 / Range: 250 sq. ft. / www.silentair.com
This purifier is so popular in Japan that it's been incorporated into bullet trains. The fanless setup, which relies solely on ionization, produces a low buzz rather than the quiet hum of the fan-based models. The SilentAir is also compact, energy-efficient (costing about $4 per year to operate), and has no moving parts to wear out. ▶

Dear Dwell,
I've been hearing a lot about air purifiers lately. Are they really helpful, and are there any that won't stick out like a sore thumb in my living room?

—**Dee Koufax,** Minnetonka, Minnesota

Purifiers aren't just for allergy sufferers or hypochondriacs. The EPA lists indoor air pollution as one of the top five environmental risks to public health, which is no small matter considering most people spend up to 90 percent of their time indoors. We've rounded up five models you won't be ashamed to display.


Vibia Jazz Floor Lamp design by Diego Fortunato: $1,316
The very finest in modern lighting and fans from renowned brands such as Vibia, Foscarini and Artemide.
Best of all – free shipping, no-hassle returns, and in-stock fixtures ready to ship.
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Blueair 201 / $299 / Range: 200 sq. ft. / www.astorecalledspring.com
The Blueair's multidirectional airflow circulates more volume than most, ensuring that untreated particles are cleansed. Its galvanized-steel construction will outlive plastic cases, even if it does look like an old PC server. More than durable, the ionic chamber and three-stage HEPA filter of this Energy Star model will cleanse toxins without breaking the bank.

Winix PlasmaWave 5000B / $229 / Range: 270 sq. ft. / www.winixinc.com
The 5000B uses a three-step filtering process, has filter alert and odor-sensing features, and doesn't use ozone to neutralize chemical vapors and allergens. The all-black exterior shell, complete with blinking lights and LEDs, reminds us of the WOPR from *WarGames*; just don't challenge it to a tic-tac-toe match.

Filter Features

When it comes to purifiers, all technologies are not created equal. Many inferior products rely upon ozone, which can be harmful to the lungs. Hybrid systems that utilize more than one process are the best way to rid your home of those terrible toxins. Circulation is another key factor; after all, you need to circulate the air to clean it.

	HEPA Filter / The Department of Energy standard. Captures more than 99 percent of particles.	**Ionization /** Positively and negatively charged ions that neutralize airborne impurities.
Winix PlasmaWave 9000	★	★
Hoover SilentAir 2000	★★	★★
Blueair 201		★
Winix PlasmaWave 5000B	★★	★★
IQAir HealthPro Compact	★	

IQAir HealthPro Compact / $649 / Range: 900 sq. ft. / www.astorecalledspring.com
The IQ's aesthetic is more institutional than the others, which makes sense since it's the top choice of hospitals worldwide. Quality is key here. The IQ doesn't do anything differently, it just does it better. The modular filter design saves money by replacing individual components rather than buying expensive and unnecessary parts. Now if somebody would just design a cover for it. ■

	Vapor Filter / Collects chemical vapors and odors such as VOCs and smoke.	**Prefilter /** Antibacterial filter traps airborne particles like pollen and dust.	**Silver /** A mesh of nano-silver particles that target bacteria.
	★	★	★
	★		
		★	

Story by Chelsea Holden Baker

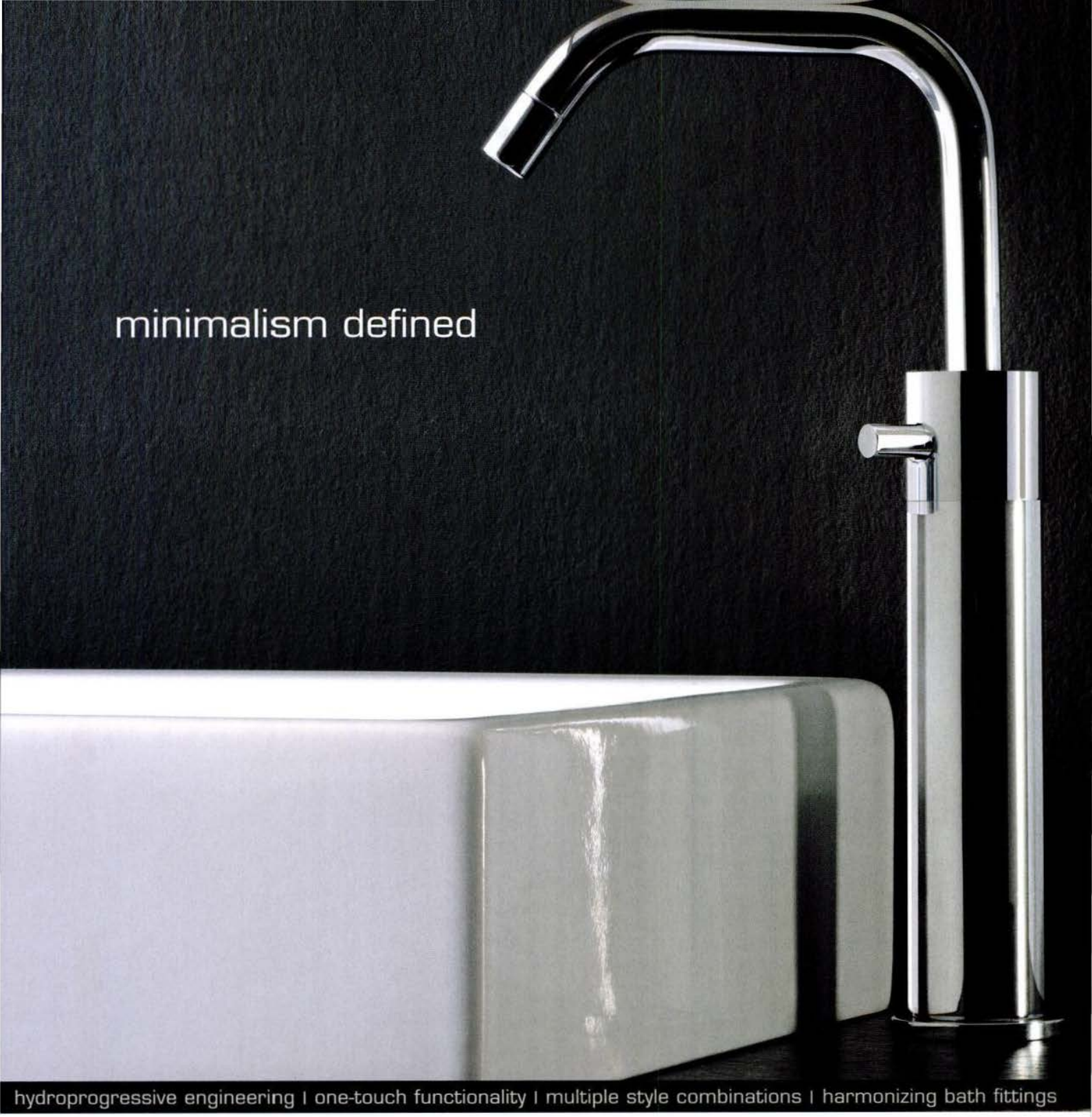
Photos by Peter Belanger

Beyond Terradome

Terradomes range in size from one and a half feet to five feet in diameter. The one shown here stars López's favorite plants: Tillandsia, or Air plants, which don't need soil. Edible herbs or orchids are other options.

Influenced by city dwellers whose windows open to concrete vistas or brick walls, San Francisco native Ric López decided to shift the view inward and back to nature. The charismatic kingpin of San Francisco's Glen Park neighborhood and owner of the gallery Modernpast, López lifts terrariums out from under the bell jar of their Victorian design with his "terradomes." The terrariums, which are acrylic and blown in Canada and Taiwan, call to mind a 1960s sci-fi aesthetic—from Eero Aarnio's Bubble chair (essentially a terradome hung on its side) to Antti Lovag's Bubble Palace or the capsule windows of the early Batmobile.

Although gardeners have grown plants under glass since 500 BC, it was the polluted air of industrial London that precipitated the terrarium. In 1829, Dr. Nathaniel Ward, whose herbarium had 25,000 specimens (many of them stunted and wilting), accidentally germinated ferns in a jar. The jar ferns were robust and healthy, inspiring Ward to create miniature greenhouses to keep indoors. An overnight sensation, "Wardian cases" had horticulturists scrambling to bring home tropical plants previously too delicate to survive a long sea voyage, helped cultivate tea and rubber trees in the British colonies, and became the must-have item for every Victorian parlor—the plasma screen of their day. Despite a fad of kitschy terrariums in the early '70s (kids eating Alpha-Bits even found toy models in their cereal boxes), the design of most still show their Victorian ▸



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At Modernpast, terradomes mounted on Eero Saarinen tables, like this five-footer (below left), steal the show, even amid vintage Eames chairs and Calder prints.

roots and look more like filigreed bird cages or replica Crystal Palaces, which detracts from the plants.

López's terradomes aim to be the opposite. The at-home ecosystems are engrossing—an entirely different genre than potted plants. López says kids are especially transfixed, despite the fact that no frogs, snakes, or snails live inside. From the other side of the looking glass, adults walking past his store peer at the terradomes through the window. Befuddled, they check the sign: Modernpast: Home Facts for the Eclectic Eccentric, which doesn't help. So they step back and read it aloud, turning the phrase into a tongue twister—exactly what López wants. It is concentration, interest, a pause: a moment of what he calls "mindfulness"—being present with a purpose.

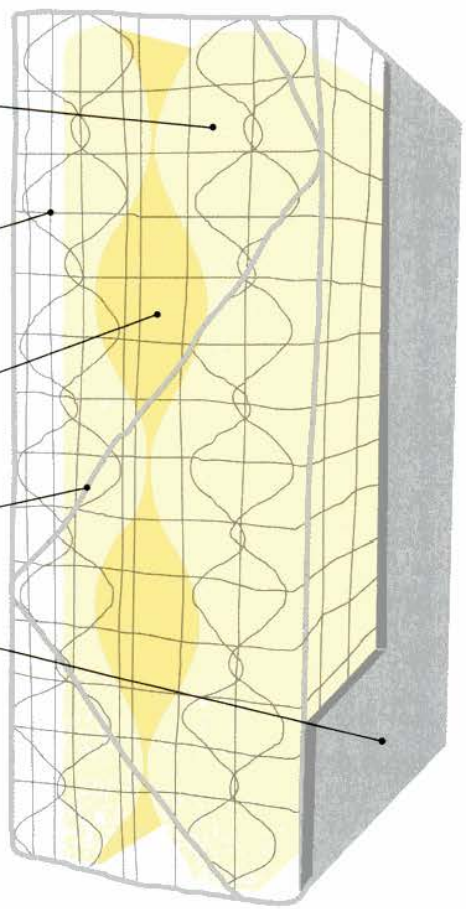
But what do terradomes have to do with mindfulness? According to López, terradomes are a living moment captured, allowing you to appreciate that moment, walk around it, and thus be present in it while looking at it—a moment that contains both life and death. The terradome is a living Möbius strip. The plants give off moisture that condenses on the dome and rains back down. An aperture in the top allows airflow and regulates temperature. Once planted, a terradome is self-sustaining—the best way to care for it is to leave it alone, even as plants die.

Although the talk of the terradomes' relationship to humanity may call to mind *Silent Running* (the 1972 film in which a fleet of Bucky-domed terrarium spaceships haul the Earth's only remaining flora and fauna after a nuclear war), López is not a kook. His most passionate idea is grounded: constructing a public plaza in San Francisco where "people are there to actually be with other people, to take the time to be present." López sees the vital connection between nature—a sustainable urban canopy—and human community. His terrarium design is both a metaphor for our planet and the self-imposed bubble people so often inhabit. But until his public plaza is created, he can have his miniature parks, populated by the people outside, looking in. ■

Within These Walls

Every building needs structure—and thanks to Green Sandwich Technologies, the Dwell Home II will be outfitted with some of the best, most environmentally friendly structures the building industry can provide.

Green Sandwich Structural Panel Cutaway



In late 2004 we convened in Los Angeles to announce the winners of the Dwell Home II Design Invitational, which aimed to establish a model for sustainable home building in the 21st century. Long-time Los Angeles residents Glen Martin and Claudia Plasencia offered up their plot of land in Topanga Canyon as the testing ground. Escher GuneWardena Architecture's unique design was selected as the winning entry, and they quickly got to work on plans for the 2,000-square-foot home located about two miles from the Pacific Ocean.

As with all architectural undertakings, there have been many hurdles to clear, and a project we looked forward to celebrating in its completed form within two years has stretched longer than anticipated. But along the way we have learned a lot and discovered many options for green construction.

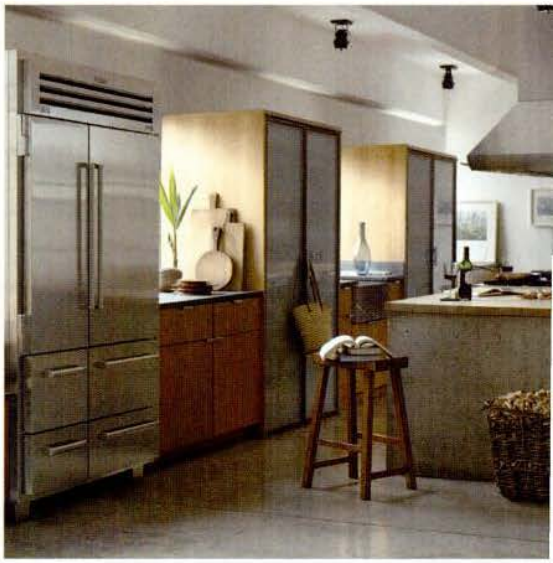
Most recently, we have been pleased to have the opportunity to work with North Hollywood–based Green Sandwich Technologies. Green Sandwich manufactures what they describe as "completely engineered structural concrete insulating panels (SCIPs)." The company goes on to state that their "Green Sandwich Building System is the 'greenest' structural building product available in the United States," with every aspect of the system, from panel manufacturing to panel erection, engineered so the products generate the least amount of waste, fuel consumption, and environmental disruption.

All of these factors convinced the architects and homeowners that Green Sandwich would be the best way to go. Additionally, the fact that the company is based in such close proximity to the building site made using Green Sandwich extremely attractive. Working with the new structural engineers on the project, Arka Engineering, Escher GuneWardena is now prepared to submit the basic design of the structural system and the construction documents to the building department. Project architect Bojana Banyasz breathes a sigh of relief at this thought, merely declaring, "All of this means we are moving forward with Green Sandwich, and, permit pending, the Dwell Home II will be made of Green Sandwich." ■

Architects & Designers Building





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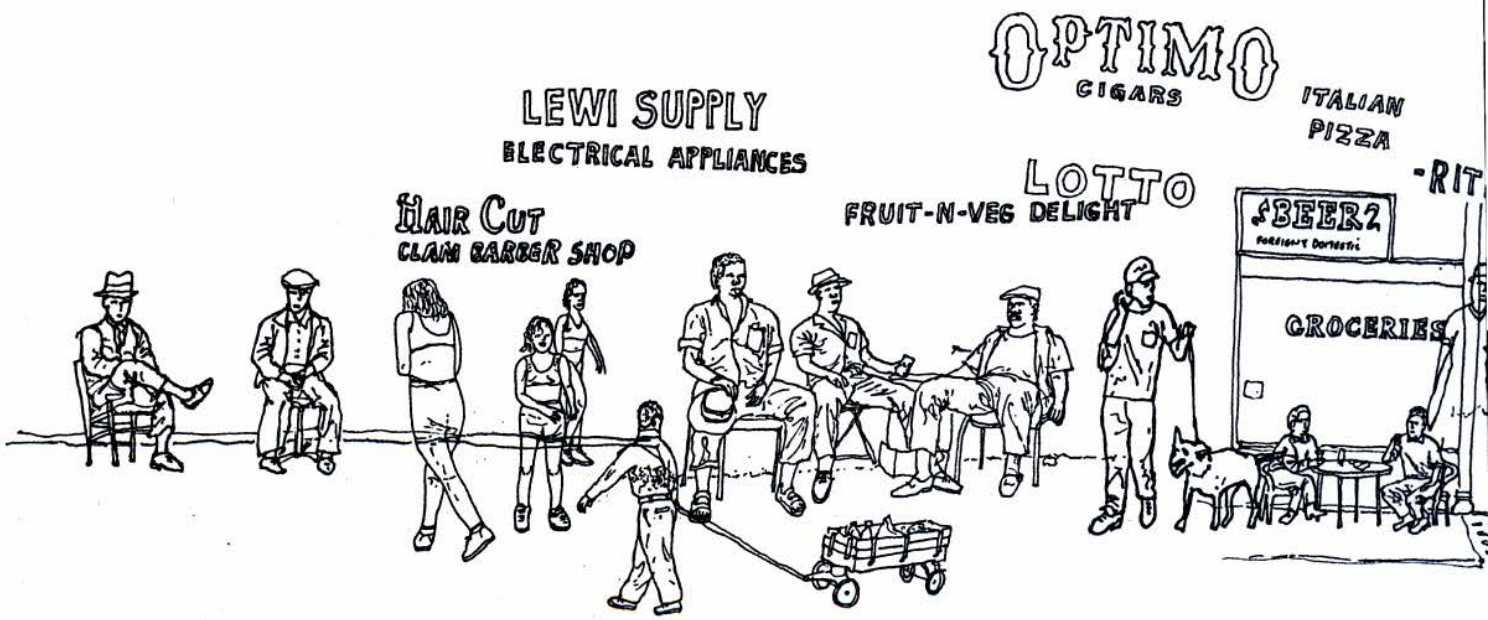
Story by Chelsea Holden Baker

Oh, Won't You Be My Neighbor?

Whether you're a single city-dweller or a family with kids on a cul-de-sac, community is about who you know—or, at the least, who you're willing to talk to.



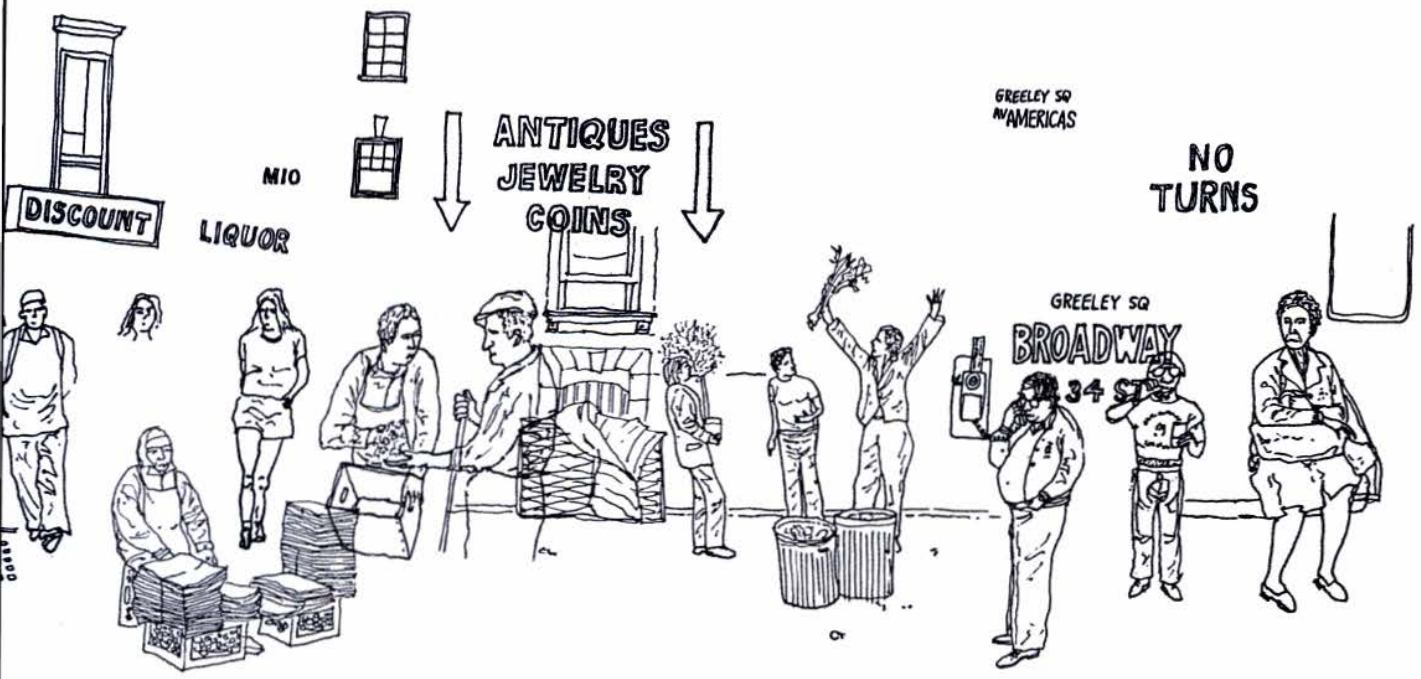
When Reverend Frederick McFeely Rogers passed away in February of 2003, it was the end of an era. The death of Mr. Rogers—best known not as a minister but as the archetypal neighbor—made it seem like we were, in fact, bowling alone, and that maybe the litany of modern media's evils did mean our social capital was dropping dangerously low. That maybe, despite our virtual communities and numerous online friends, if we're baking a birthday cake, we're getting in a car for that cup of sugar instead of knocking on a neighbor's door.

We talked about this at Dwell—community, buildings, neighbors, and anomie, how our closest friends and family are not physically close and how drug addicts and the homeless we pass on the way to work seem to have tighter communities than we do. For most of us, the closest space we have to that magic and essential "third place" sociologists refer to as a gathering point, outside of work or home, is the local bar.

So to gauge the public perception of that elusive quality—community—we came up with a survey that asked questions like: Do you know your neighbors? Do you grocery shop in your neighborhood? Do you belong to any local organizations? For answers, I went to San Francisco's Embarcadero, the waterfront promenade based around the famed Ferry Building. Walking through the farmer's market on a sunny Tuesday afternoon, I tested out different opening lines and shook off discouragement as strangers rebuffed me again and again. One pair even pretended they couldn't speak English (although I had just heard one say, "What do you wanna do now?"). People seemed programmed to resist engagement.

It's possible I was the problem, although I'm the kind of open person who usually gets talked to. I checked my teeth for remains of lunch, sniffed under my arms, and kept smiling. I didn't interrupt conversations or meals. I bought a bag of peaches to hide my pad of paper (writing disrupts the flow of conversation) and my tape

Illustration by Roderick Mills



recorder (which works better than Mace to chase away people). I explained that I didn't need money or personal information, that they knew the answer to every question; I flashed the Dwell logo—no dice.

The common thread between my four conversations was that we had a reason for contact, for example, the woman working for Goodwill Industries who struck an "I'll talk, if you listen" deal, or the new girl in town who ordered the same coffee as I did, thus creating common ground. In the end, what *didn't* happen that day was more interesting than any words exchanged. This was the Embarcadero, the city's revered public promenade, the reclaimed site that the community rallied to take back after the 1989 earthquake collapsed the double-decker highway that had blocked public access and bay views. This was meant to be a different kind of epicenter—a gathering point for the people of the Bay Area. This is where you watch New Year's fireworks, where road races end, where postcards are made.

Ironically, I felt better about my failed mission when I got back to the computer. It turns out San Francisco ranked a measly 21 out of America's 35 largest cities on the last national Sense of Community Index, which measures the experience of community rather than its structure or setting. The Embarcadero gives the illusion of community, but the connection between people is not there. Tolerance, reciprocity, and trust: Alexis de Tocqueville's "habits of the heart" are lacking. I began to think about virtual San Francisco, home of the dot-com boom (and bust), birthplace of Craigslist and Yelp, national websites known for germinating virtual communities that also sprout in the real world. If I had set a table with laptops, would people have communicated with me? Are computers more comfortable than a smiling young woman asking for your opinion?

At my apartment building that night I didn't borrow a cup of sugar, but I did take heart in helping my neighbor look for his lost cat. ■

None of the ten units is purely communal, but detached Unit C, Yasuo Moriyama's "living room," functions the most publicly. It houses a DVD player, a plasma screen TV, and little else, but it has a tea-room ambience. Moriyama says, "This space gives you the freedom to do anything you like, and it makes you want to." Here, Moriyama and his pomeranian Shinnosuke visit with Ippei Takahashi, project manager and fellow resident.

Building Blocks

On a double suburban lot in Tokyo, the Office of Ryue Nishizawa built a neighborhood-scaled, flexible-format minimalist steel prefab compound for Yasuo Moriyama—a very private individual with a powerful social bent—and six rental tenants. Every room is its own building—even Moriyama's bath is a freestanding box. Here, tradition and innovation interweave to create a new kind of community.

Project: Moriyama House
Architect: Office of Ryue Nishizawa
Location: Tokyo, Japan

Each unit has its own outdoor space, but none are physically bounded, facilitating spontaneous interaction. Taeko Nakatsubo (left), an architect with the Office of Ryue Nishizawa, enjoys a quiet moment outside.

Friends from Tokyo are touring the house. Their miscellaneous footwear (far left) litters the entranceway of three-story Unit F.

A stream of curious visitors necessitates plenty of takeout. The 2946-23 chair by Kazuyo Sejima and Ryue Nishizawa for NextMaruni (near left) waits patiently near a fresh delivery of soba noodles and curry.
p. 254

All but one of the residents work in the design field, giving the place the air of a college campus. Moriyama calls all the residents "family."

Visiting architect Junko Ishii and occupant Yuko Onari (Units G, H) enjoy a cup of tea together in a kitchen featuring an Eames shell chair. Formerly with Nishizawa, Onari recently started her own practice, and is the only resident who works from home.

Mitsue Nakamura (above) is the editor of the contemporary architecture magazine *Shinkenchiku-sha*.

In Unit J's kitchen (near right), the Bouroullec brothers' Algue for Vitra echoes the greenery outside. p. 254

Nakamura (far right), Masako Nishizaki (the only resident not involved in design), and Ippei Takahashi enjoy a sushi lunch.

The stereo in Unit A's third-floor bedroom/study box (right) is just a tease compared to the windowless basement "audio room," where Moriyama spends private time in the company of 2,000 vinyl albums, mostly jazz. Here, a few albums are accompanied by Noguchi's Akari Lamp 1N.

The site plan represents first-floor plans for the 10 separate structures in Yasuo Moriyama's compound. Units A, E, F, and I feature multiple floors not depicted here, whose use is indicated in the key below.

Unit A
B: Audio Room
1F: Living Room/Bathroom
2F: Storage
3F: Master Bedroom

Unit B
1F: Dining Room/Bathroom

Unit C
1F: Annex

Unit D
1F: Master Bathroom

Unit E
B: Bathroom
1F: Dining Room/Kitchen
2F: Bedroom

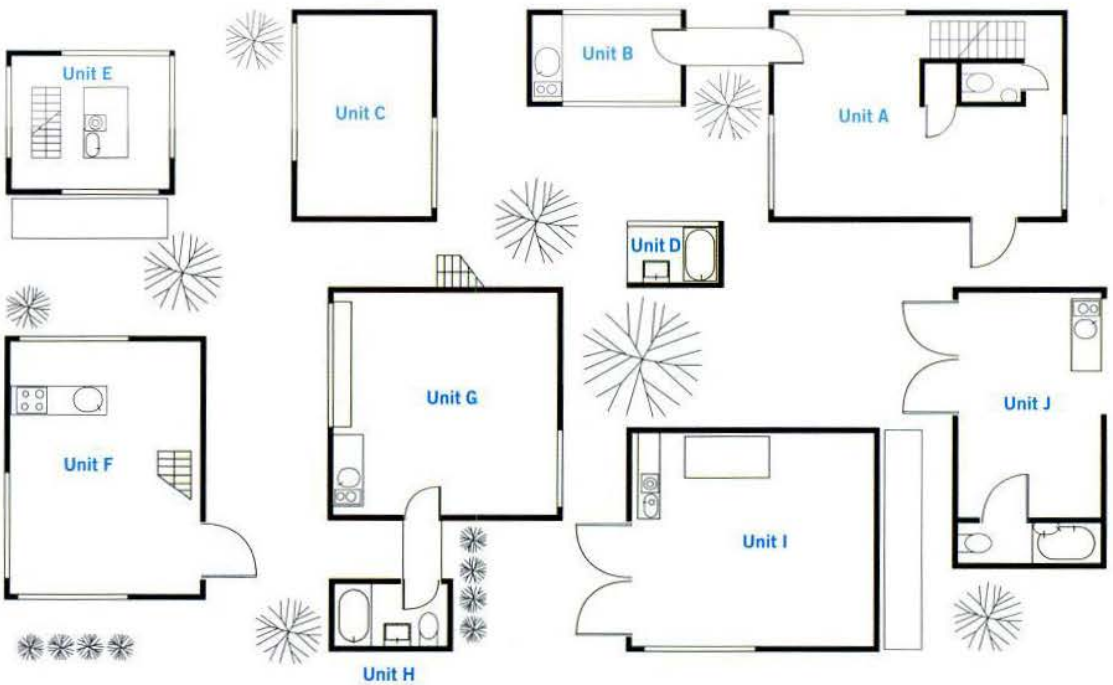
Unit F
1F: Living Room
2F: Sunroom
3F: Bedroom

Unit G
1F: Multipurpose Living Room

Unit H
1F: Bathroom

Unit I
B: Bathroom
1F: Multipurpose Living Room

Unit J
1F: Multipurpose Living Room/ Bathroom



Johanna Meyer-Grohbruegge (left), the newest resident and one of the rotating international architects in Ryue Nishizawa's office, works in the sanctuary of her room (Unit I).

The evening bath is a ritual in Japan, and public baths are still around, but this is a new twist. Moriyama curtains the bath (far left) during use, but won't cover any other windows, "because it feels good to couple the inner space with the outside world." Dusk settles on the little village (near left and opposite).

As visiting architect Junko Ishii puts it, "Outside the compound, our awareness is different. Within, we can concentrate on our own realm. This is a pure white space."

Rising Above It All

Set atop a 1908 warehouse in the Courtenay Precinct of Wellington, New Zealand, the three apartments by Architecture Workshop glow like lanterns at dusk, signaling a new day for this once-seedy neighborhood.

Project: 282 Wakefield Street
Architect: Architecture Workshop
Location: Wellington, New Zealand

A densely packed built-in unit divides the kitchen area from the living room, and provides streamlined storage for appliances and kitchenware. The Bieringas are avid collectors of New Zealand art; the painting to the left is by Peter Robinson, and the many photographs peppering the apartment are by important Kiwi artists Luit has championed over the years.

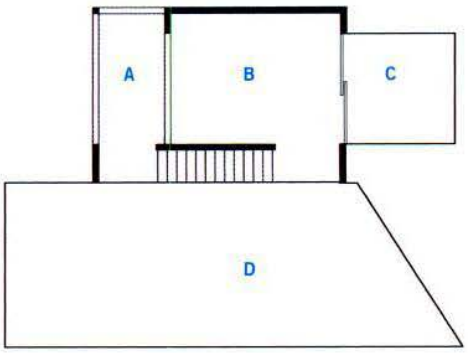
Approaching downtown Wellington, New Zealand, from the airport, you curve around the city's glittering bay and land in Courtenay Precinct, a stylish neighborhood chockablock with boutiques, bars, and sidewalk cafés. It's hard to believe that just a decade ago this was one of the city's least appealing areas, its prime landmarks a sketchy bus depot, a belching incinerator where the city burned its trash, and a commercial port where cargo ships docked to unload their wares. Warehouse-lined streets erupted at daybreak as produce markets took over the neighborhood, leaving squashed tomatoes and cabbage leaves in their wake. "It was really quite scungy," reflects Jan Bieringa, who with her husband, Luit, bought one of the area's rundown mercantile buildings in 1996. The Edwardian warehouse on the corner of Blair and Wakefield streets is a few blocks from the water. "At the time, this was a very neglected part of Wellington. Not many people were moving into the inner city. But we thought it was fantastic."

Dedicating themselves to their new neighborhood and determined to take an active role in its transformation, Jan and Luit sold their suburban house and took over the building's raw, 3,000-square-foot third-floor space ("Hard to heat, but great for playing soccer with the dog," Luit says). They lived and worked in this open-plan space for four years as they gradually strengthened and renovated the building, renting out the other floors to creative, like-minded professionals and shop owners. (Luit is a freelance curator and the former director of the National Art Gallery of New Zealand; Jan works in film and new media.) "The idea was to develop a creative community within the building, and to avoid transient tenants like nightclub or restaurant owners," explains Luit. "We wanted to get people on the streets during the day, to help make it a vibrant neighborhood."

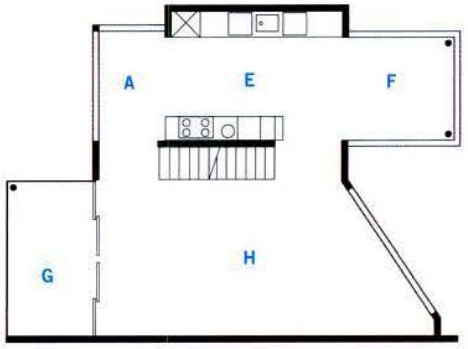
After four years, Luit began itching for a new project, not to mention a more permanent-feeling residence. He hired his architect friend James Fenton, director of the local firm Architecture Workshop, to design a rooftop home. It took just a glance around the neighborhood, where neighbors had begun expanding their own buildings skyward, for the pair to come up with some definite conclusions about what they didn't want. "People around us were generally just extruding what was below, creating a fourth floor by repeating the base," says Fenton. "But that destroys a building's proportions, turning it into something stretched out and unfortunate-looking." The better approach, Fenton believed, was to juxtapose what was already there with something entirely new, yet respectful of the original structure. So after a few napkin-sketch starts, the pair came up with a design that contrasts the muscular bulk of the existing building while at the same time echoing its structural lines: a trio of glass-walled, three-story apartments. As Fenton explains, "We decided to play with mass—to crown the heavyweight base with ▸

A floating steel staircase (above) ties the living area and loft together. Variegated steel tubes provide graphic punch while maintaining the apartment's airy and open feeling. Over the Bieringas' kitchen sink (far left), a sliver of a window provides a peek at the newly created Waitangi Park on the revitalized Wellington Harbor. A table in the corner of the kitchen (near left), scattered with a collection of shells, chopsticks, and vintage ceramic photo-developing tanks, seems to jut out over the bustling street.

Jan Bieringa (seated, left) hangs out with her son, Kris Bieringa (standing), Tony Hiles, Judith Fyfe, and Fyfe's granddaughter, Phoebe Pottinger. Surrounded on three sides by glass walls, the dining room is the perfect spot to soak up the stunning views of Wellington Harbor and the hilly eastern suburbs.



Level 5



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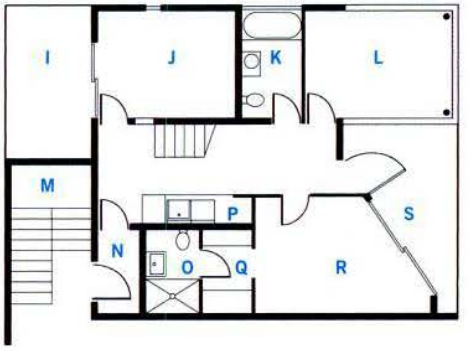

Level 3

Wakefield Street Residence Floor Plans

A Winter Garden
B Studio
C East Deck
D Roof Pond
E Kitchen
F Dining Area
G Deck
H Living Area
I West Deck
J Bedroom
K Bathroom
L Bedroom
M Stairwell
N Entry
O Bathroom
P Laundry
Q Dressing Area
R Bedroom
S East Deck

a lightweight top. The building was a strong frame with unusually large windows. So we took the size of the windows to an extreme, and made the apartments almost all glass." Taking a minimalist approach suited Luit just fine: "Jan and I are dreadful gatherers of art and books—the last thing we needed was a space cluttered with details and materials."

In order to secure a construction loan from their bank, the Bieringas had to pre-sell one of the apartments off the plans. They approached their longtime friends Tony Hiles and Judith Fyfe and found willing and eager partners—on the condition of a few design tweaks: namely, the nixing of a Jean Nouvel–inspired barrel vault that was to arch over the three units ("It would have blocked the view," Hiles explains. "I live visually—I didn't want a wooden hairnet in my way") and the ability to design their own kitchen. Both parties anticipated the risk inherent in working so closely with good friends. Hiles confesses: "Right away, our concern was: We love them now, but how will we feel about them every bloody day—how will that work?" But to their delight, they've found themselves very compatible neighbors. It helps that they're all self-employed and independent people, Hiles explains. "We respect each others' need for time and space. We get together for dinner once a week, but we don't live in each others' pockets. I thoroughly enjoy living next to someone I can bump into, and then the very next minute we're having tea."

The design of the apartments inherently promotes ▸

A view of the building's third-floor offices (far left), formerly the Bieringas' loft. The floors date from the building's days as a clothing factory. "When we first moved in, I spent hours on my hands and knees pulling out carpet nails and sewing needles from the wooden floorboards," Luit says. Now the space houses the Bieringas' offices, plus those of other creative industries.

All three apartments, as well as Hiles and Fyfe's deck, open onto this open-air corridor (near left), allowing for casual interactions between the residents. A side view of the Bieringas' apartment (opposite) reveals its jigsaw puzzle–like composition, and its contrast with its historic base.

this sense of community (ditto the fact that both the Bieringas work one flight down, in open-plan offices carved out of their former loft apartment and shared, as envisioned, with other creative industries). The three apartments' sunflower-yellow front doors open onto an outdoor corridor that parallels the sidewalk 40 feet below, encouraging casual encounters between the residents (the third apartment was purchased, postconstruction, by Catherine and Murray Heyrick). One of Hiles and Fyfe's three decks hangs over this entranceway, allowing them to pop their heads over the railing to say hello if they're feeling social, or to duck away if they're seeking solitude.

Inside the individual apartments, this public-private interface continues, with privacy decreasing up a vertical gradient. The top floors are the most transparent, reading as a series of intercutting glass boxes that overlay and lock into each other, offering eye-popping views of the surrounding hills and cityscape as well as unexpected glimpses back into the apartments. Tying it all together is an open central stair, which allows sounds and light to travel throughout the three floors.

Yet even the most compatible partners and neighbors need some alone time—a challenge in a space with so few walls and so many windows. "Glass is a material you have to be careful using," Fenton says, acknowledging that a sense of comfort is just as important as architectural gestures when it comes to designing people's houses. "You can't mess with people's comfort zones too much when you're dealing with the place where they spend all their time, because the last thing you want them to feel is on edge. You have to stimulate without wearing them out." To that end, he devoted the more cellular lower level to the three small bedrooms, tucking them behind the original building's parapets to give the residents a feeling of security. On the top floor of each apartment is a lofted, nestlike room that Hiles calls the "blob-out room," which he says his grandkids love for the same reasons adults do: "You can hide out up there, but you're not totally separate from what's going on in the rest of the apartment."

Still, there's not much hiding to be done in an apartment their neighbors refer to as "the fishbowl." When they're asked the inevitable question—how do they feel about being on display to whoever passes on the street below—all six residents declare themselves unfazed. "All they get if they look up—and they rarely ever think to—is one goldfish, maybe two," says Luit. "But when we look down, we see hundreds—the whole of humanity in all its grotesqueness and delightfulness."

In fact, these days when they look down, there's a lot more to see than passersby. The burgeoning neighborhood is rife with new investment and promise. Teenagers swarm a skateboard park on the revitalized waterfront, and cranes hover over a luxury high-rise under construction on an adjacent lot. Locals stroll down a harborfront boardwalk, past a grassy lawn speckled with picnickers. It's a thrilling bird's-eye view—and even more so for those tenacious residents who have witnessed its evolution. ■


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Community Building

Completed in 2004, the Belmont Street Lofts—with their crisscrossing pattern of wood, metal, and glass—have settled neatly into their neighborhood, offering a contemporary complement to the architectural elder statesmen of the block.

Project: Belmont Street Lofts
Architect: Holst Architecture
Location: Portland, Oregon

If in 1996 you'd told Randy Rapaport, then a child psychologist for the Portland, Oregon, school system, that he'd become a successful real estate developer, he would have said you were, well, crazy. But that is just what happened when he got to talking with architect Jeff Stuhr at a local greasy spoon. Before long the two were drawing on napkins and scheming up ways to add flavor to the city's built environment.

Rapaport had dabbled in real estate investing but had never built anything bigger than a birdhouse. Holst Architecture, the firm whose principal he'd met over bacon and eggs, had never designed a condo before. "It was a case of don't ask, don't tell," Rapaport says with a laugh. "But it was easy for me to jump in with Holst—I could see they had talent. It was synchronicity."

The result of that serendipitous meeting is the Belmont Street Lofts in southeast Portland. Completed in 2004, the 27-unit project is credited with ushering in a new wave of boutique multifamily housing projects nestled into Portland's historic neighborhoods. At four stories, it's slightly taller than most of the adjacent commercial buildings. On this stretch of Belmont Street, the structure joins a burgeoning array of eclectic shops, eateries, and cultural offerings, like the old firehouse museum, displaying an 1879 Amoskeag steam pump, and the neon-ensconced Avalon Theatre arcade, where video games and Skee-Ball cost a nickel. A few doors down one can visit Stumptown Coffee for cappuccino, the Blue Monk for live jazz, Theater Theater for local stage productions, or Zupan's market for groceries inside a renovated old dairy.

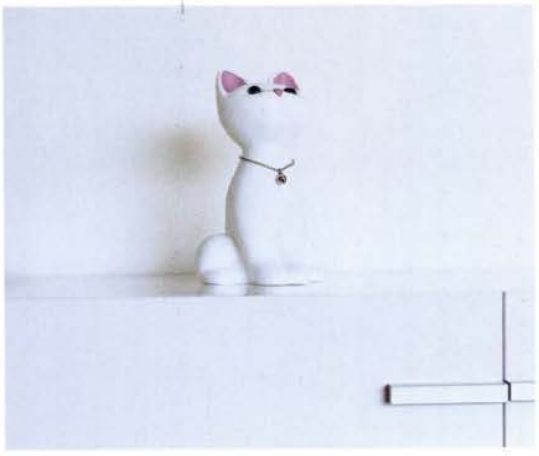
In the Belmont District—which spans 50 to 75 square blocks—60 percent of residents are renters, paying from $800 a month for a studio to $4,000 for a two-bedroom stand-alone house with a backyard. Despite the youthful overtones and the muffled cries of gentrification that can plague any city, the neighborhood vibe is a seamless blend of blue collar, hippy, and Parent Teachers Association, many of whom prefer to walk or bike rather than drive their car through their daily routines.

The contemporary, clean-lined rectangular exterior of the Belmont Street Lofts might at first seem to be at odds with its context, but the façade, an interwoven matrix of permeable wire-mesh balconies, wood cladding, and floor-to-ceiling windows, gives the building the warmth and texture of an established Northwest landmark, blending with existing Craftsman bungalows while recalling the designs of local midcentury architects like Pietro Belluschi.

Architect John Holmes, of Holst Architecture, chose Brazilian ipe for the exterior, despite the Northwest's unwritten rule that a wood façade will quickly succumb to the rainy climate. "Everyone kind of looked around the room and said, 'No one's done that. There must be some reason.' But little by little we just eliminated the questions. Now you're seeing it all over town." The resulting pattern of clustered beams suggests de Stijl executed in wood. ▸

Wire-mesh balconies (far left) provide a perfect perch to enjoy the mornings, afternoons, and evenings while floor-to-ceiling glass helps fill all the units at the Belmont with plenty of natural light.

Randy Rapaport (near left) can't get enough of his favorite band, the Flaming Lips, and happily whiles away the hours spinning their records in his 1,000-square-foot loft. On the wall is a painting by Timothy Scott Dalbow that Rapaport picked up from the nearby New American Art Union Gallery.



Rapaport is a confirmed Ligne Roset fanatic—his living room (above) may as well be a showroom for the French manufacturer. The centerpiece is a classic Togo sofa designed by Michel Ducaroy; the wall system was designed by Pagnon and Pelhaitre. p. 254

The bright, open showroom feel is balanced with personal mementos (far left). A detail of the building's exterior (near left) reveals the texture of the wood cladding.

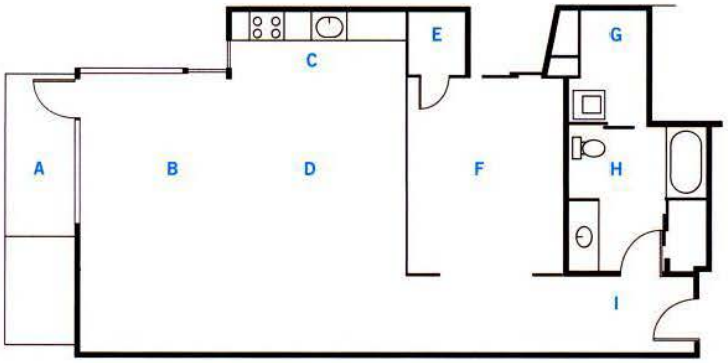
Rapaport hung on to one of the top-floor units and now occupies the building's southwest corner. Because the building looks out onto a school athletic field, there's an unobstructed view of the sunset, which the open plan and large windows take full advantage of. Rapaport's loft isn't large—just under 1,000 square feet with one bedroom—but 12-foot ceilings, clad in a light auburn-hued fir, create the illusion of spaciousness.

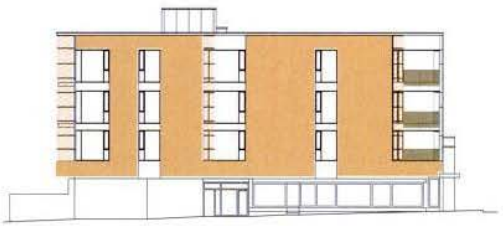
When it comes to decorating, Rapaport's influences are clear. He's unwaveringly devoted to the Flaming Lips, the indie-rock band from Oklahoma City. In the hallway, a promotional poster for *At War With the Mystics*, the band's latest album, immediately grabs a visitor's attention. Mounted on the kitchen wall is a poster commemorating the Lips' recent show in Bend, Oregon, which Rapaport co-produced. On it is a laser-etched cutout of these lyrics: "Who knows, maybe there isn't a vein of stars calling out my name."

Rapaport has seen the Flaming Lips perform countless times and the band's lead singer, Wayne Coyne, has become a friend. "I've told Wayne that the spirit of the Flaming Lips is in this building," Rapaport says. The loft also reflects Rapaport's budding interest in art collecting; he's particularly focused on the wave of young creative talents who have been moving to Portland in droves over the last few years. Thanks to a friendship with Ruth Ann Brown, owner and curator of the nearby New American Art Union gallery, he has adorned his ▸

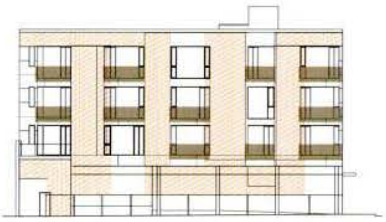
Belmont Street Lofts
Floor Plans

A Balcony
B Living Area
C Kitchen
D Dining Area
E Closet
F Bedroom
G Closet
H Bathroom
I Entry Hall





East Elevation



South Elevation

The simple, spare bedroom (opposite) is brought to life by Rapaport's toy Bugs Bunny and a pair of egg-shaped Dolmen table lamps designed by Philippe Daney for Ligne Roset. The Lumeo bed is also by Ligne Roset and was designed by Peter Maly.

Although the loft is relatively small, high ceilings and an open floor plan give it room to spare (near right). A view across the kitchen counter to the living room (far right) reveals different shades of changing light.

loft with vibrant oil paintings from represented artists there, like Timothy Scott Dalbow and Rose McCormick. Two photos by Jim Lommasson, chronicling the interior of a hurricane-ravaged New Orleans church, hang in the master bedroom. "I'm really interested in the spiritual resonance of objects," explains Rapaport.

Aside from the Flaming Lips, art collecting, and architecture, the youthful 46-year-old developer simply loves to talk, with conversation buzzing from philosophy to restaurants and back again to music and architecture. "They're all connected," he says. Some of the first people to sign on as Belmont Lofts tenants were Rapaport's friends—those people who are only too happy to banter late into the evening—giving the building a slightly fraternal feel.

For Brooks Jordan, one such resident and friend, their initial encounter wasn't so loquacious. The two met at a Buddhist silent meditation retreat outside San Francisco several years ago. When Jordan decided to relocate his tech company to Portland and was looking for a home, he and Rapaport were more than ready to break their shared silence.

"We have the most incredible people here," says Jordan, who lives in a two-bedroom unit with his wife and two young children. "Sometimes my wife feels drawn to having the house and backyard experience, but with the quality of this building and the people living here, it'd be hard to leave."

Another tenant, attorney Sanjiv Kripalani, treats his move to the Belmont as a renewal, discarding his old furniture to stock his new loft from scratch. "I was going for a cross between *2001: A Space Odyssey* and *A Clockwork Orange*," Kripalani explains. Hence the futuristic Ball chair by Eero Aarnio and mid-century-modern Mies daybed.

Kripalani is also president of the Belmont Street Lofts homeowners' association, and he proudly opens a kitchen drawer to reveal a family-size pack of 9-volt batteries he keeps just in case someone's smoke alarm loses power and starts beeping. The sense of community at the Belmont Lofts, he says, reminds him of Bombay where he grew up. "Randy actually cared about who moved in here."

Despite reports of America's condo boom subsiding, Rapaport and Holst Architecture have a handful of other projects in the works. "Derivative architecture doesn't hold its spirit very well, but I think true quality and design stand out in the market," Rapaport says. "It can be scary to take on risks as a developer, but the way to get great architecture is to support creativity."

Rapaport sometimes gets exhausted by the countless meetings, hearings, and phone calls that come with being a developer, and threatens to drop everything and follow the Flaming Lips' next tour. But then he comes home. With the afternoon sunshine pouring into his living room, it all seems worthwhile again. Unsurprisingly, Rapaport quotes the Lips to best describe his enthusiasm: "I stood up, and I said yeah." ■

Resident Brooks Jordan and his son Leif (opposite) take some time out to play outside the Belmont, where a steady stream of pedestrians and diners lend the building an inviting feel.

Attorney by day, DJ by night, Sanjiv Kripalani's (left) design inspiration for his Belmont loft was the futuristic vision of director Stanley Kubrick. The Ball chair by Eero Aarnio is manufactured by Adelta.
p. 254

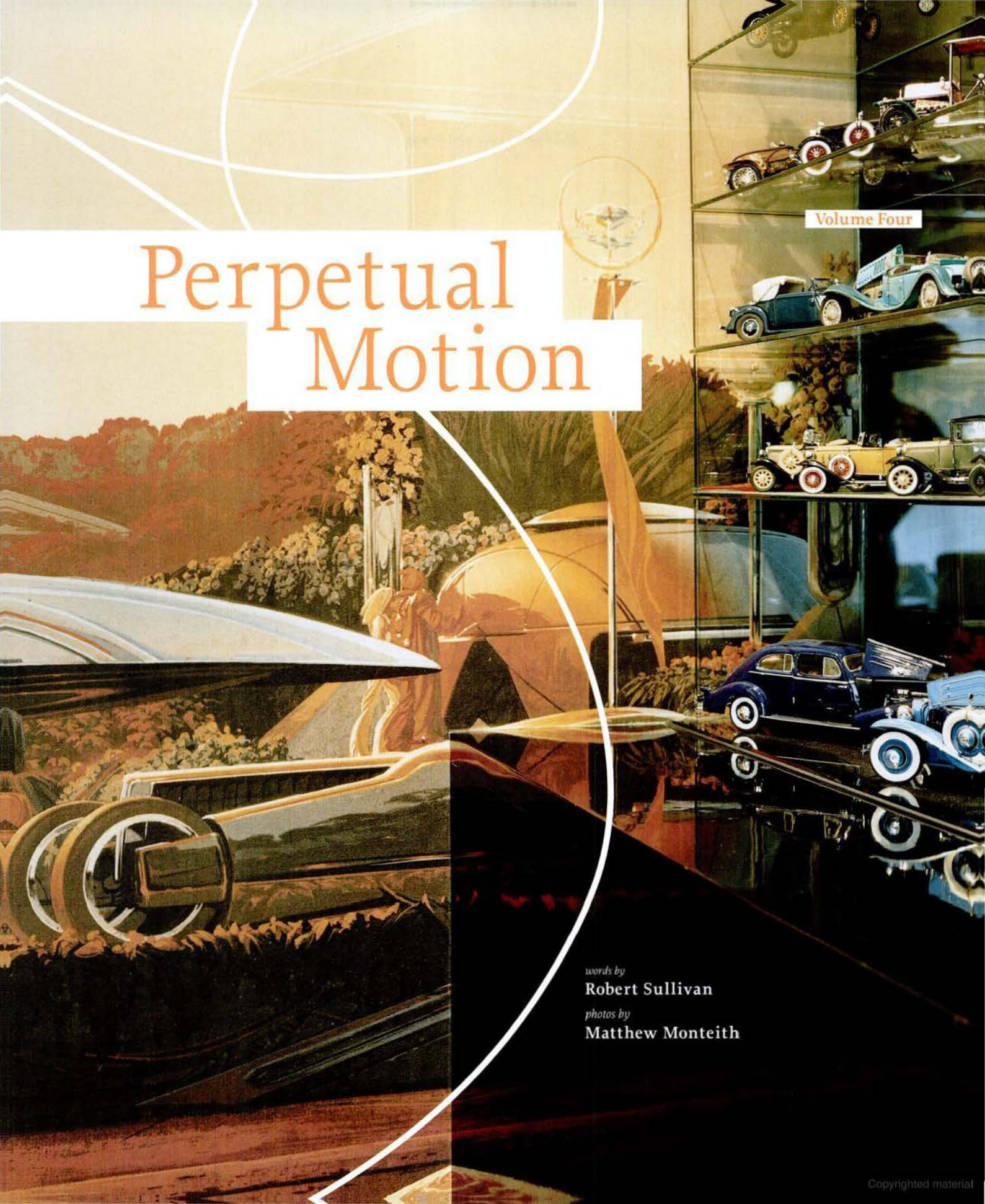
This final installment of Robert Sullivan's journey focuses on design and the community. It's fitting then to examine how Saturn has developed such a strong relationship with its customers and the world beyond. General Manager Jill Lajdziak fills us in.

"It all starts with a great product, but the magic happens when there is something more, and in our case it's how we treat people. It's not a set program, it's our culture—you've got to think about the owner, their experience, and cherish that owner. We treat our customers with honesty and integrity, and that extends out into the community within which we do business.

"Giving back to the community has been a part of Saturn's brand culture since day one. One way we've done that is by supporting National Donor Day for almost 10 years, now the nation's largest one-day blood, marrow, and organ donor drive, held on Valentine's Day each year. Saturn will continue to seek ways to give back, leveraging the innovative core of the brand and building a more optimistic tomorrow. Watch for details to come around the next curve."

Visit dwell.com/saturn for more information.

~Jill Lajdziak, General Manager, Saturn



Volume Four

Perpetual Motion

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Robert Sullivan

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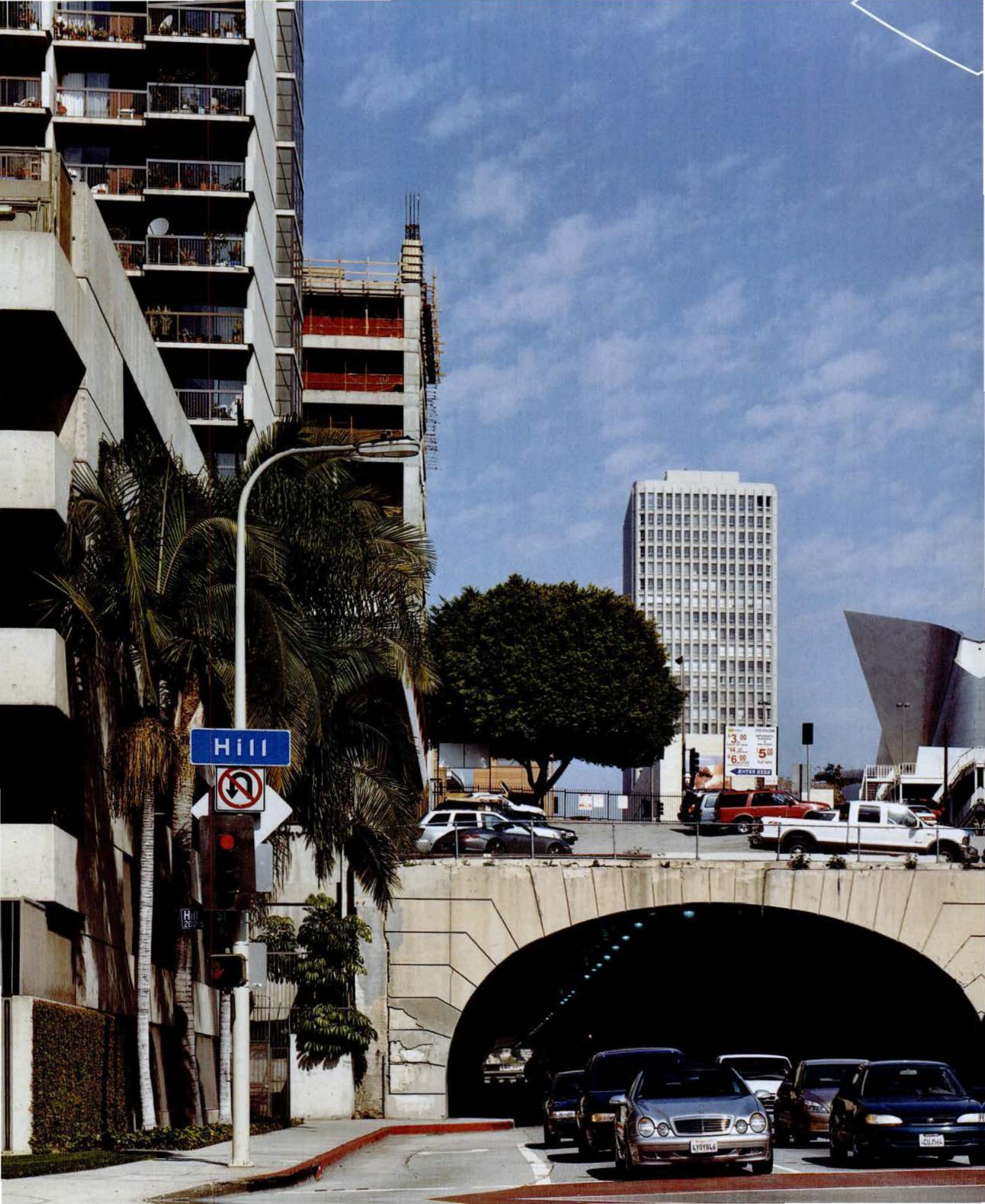
Matthew Monteith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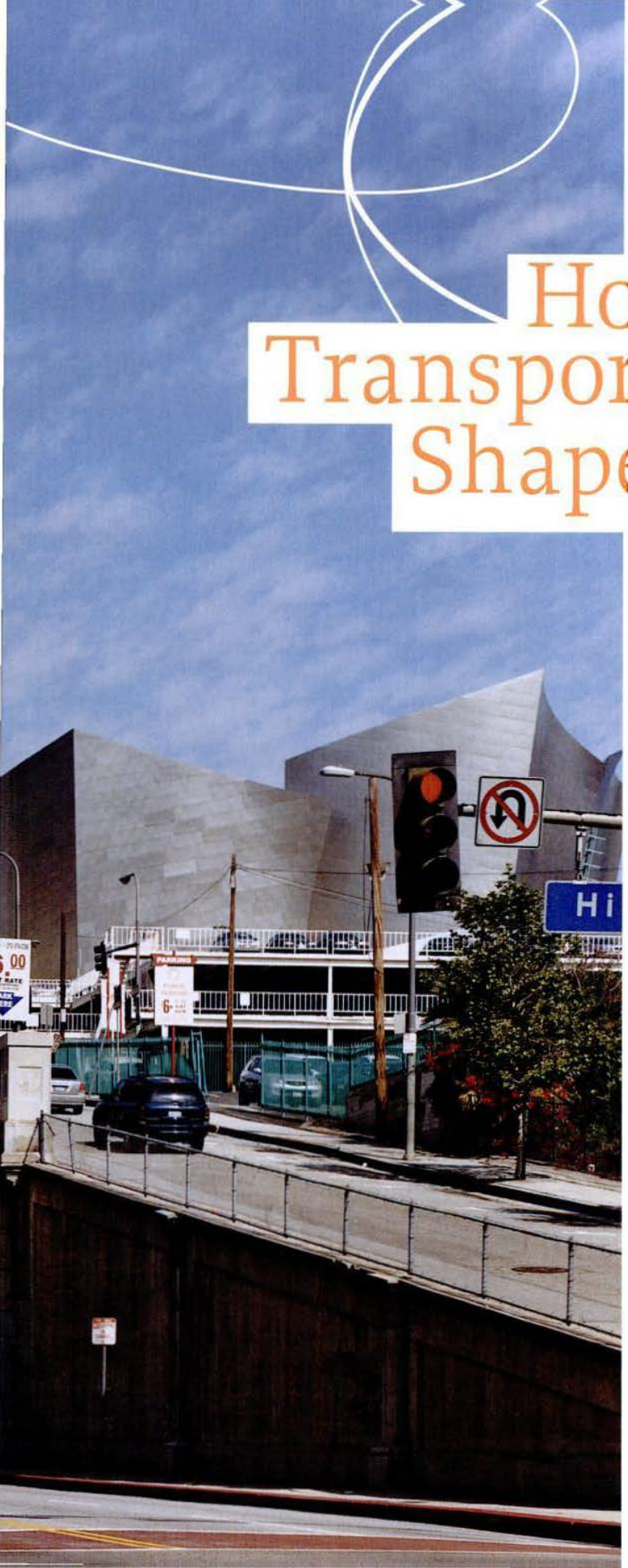


Hill Street, Los Angeles, California

How Transportation Shapes America

California is the West, and on the metaphorical road to America, the West is the future: The West is the place that the United States has always been heading for. That's why after spending a few months traveling around America looking at transportation and at how it has affected and is affecting the way we live, I head at last to California and the West Coast to think a little about transportation's future.

I first travel to Los Angeles to explore the future of the car with a Californian who loves his cars—Syd Mead, the eminent industrial designer and futurist, who after working in Detroit for Ford, designed vehicles for the films *Blade Runner*, *Aliens*, and *Tron*. To say that Mead cherishes cars is an understatement. For instance, he has recently reacquired (thanks to a fan) the 1972 Chrysler Imperial LeBaron four-door hardtop that he first drove from Detroit to California. "This is style," he says, referring to the LeBaron. "Of course, gas was then about 35 cents a gallon, people didn't drive such long distances to work, and the whole economy was actually logical."

As a guy who loves his car, Mead is in the right country. In the U.S. the number of cars now exceeds the number of humans in a household. Even if you don't own one, cars matter, given that our country is at war in the middle of the oil-producing portion of the world, and that cars severely pollute as well as drain limited and politically costly resources. So it's baffling that, in terms of gas consumption, cars have barely changed in almost a century. (The Natural Resources Defense Council notes that the Model T got about 25 miles to the gallon when it started out; in 2002, the fleet of American-made cars averaged 24.6 miles to the gallon.) Which is why the state of California has partnered with fuel and car-manufacturing companies in the California Fuel Cell Partnership, or CaFCP, an organization of the Big Three car manufacturers, government agencies, and energy ▸

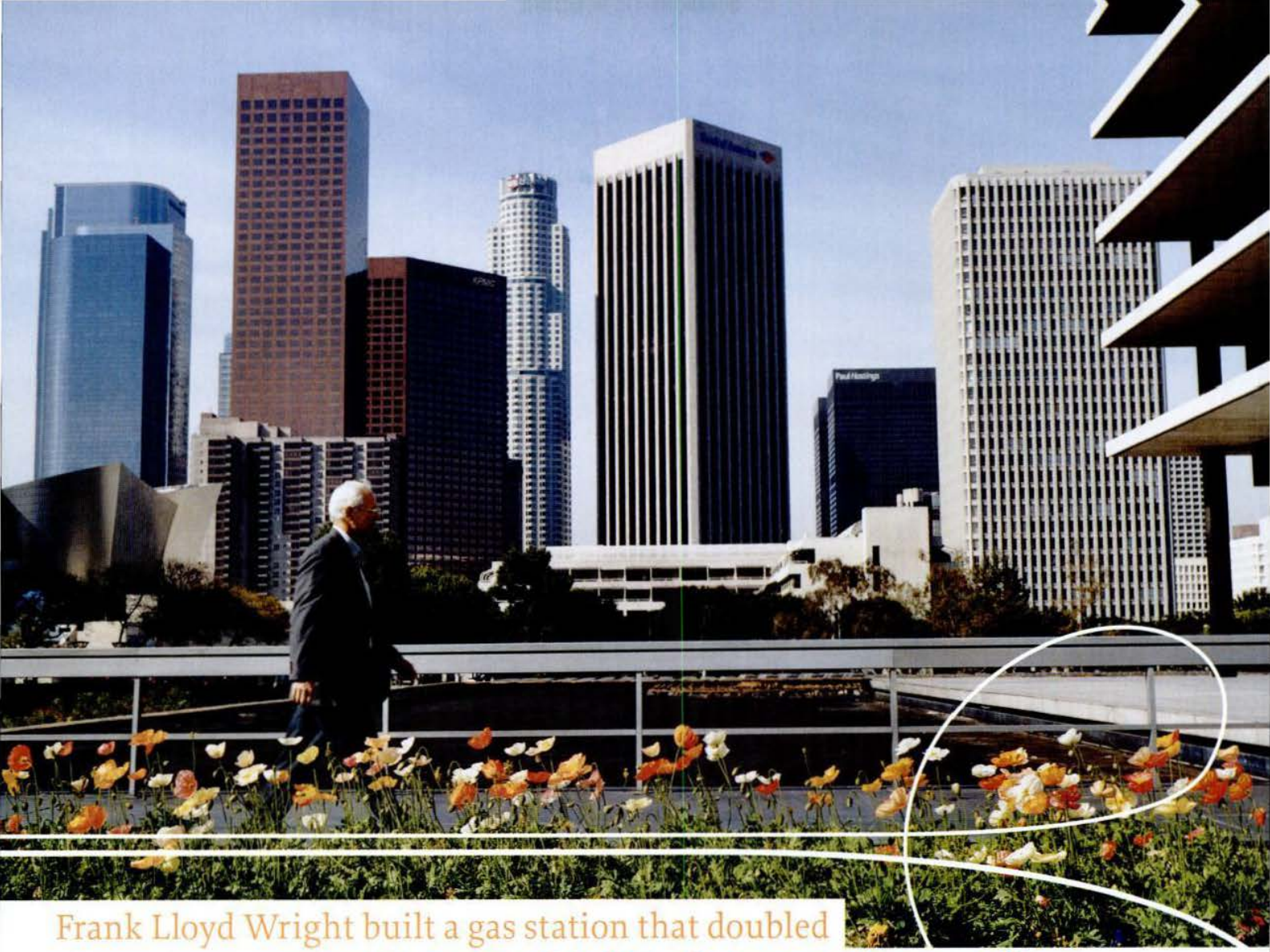
Freeway interchanges, Los Angeles, California

and fuel-cell technology companies working together to bring cars powered by hydrogen fuel cells to the market.

"All cars had style," Mead goes on to say, as we drive away from his home in the Pasadena hills. "A Pontiac never looked like a Buick. Cars today are commodities." We are in his 2005 Cadillac, a car he considers technically advanced and "a joy to drive." "The 'styling' insults the term," he continues. "It is an absolutely bland, commodified approach to enclosing up-to-date technology in an obscure, arbitrary shell." We're driving to the Long Beach Convention Center for a hydrogen convention—hydrogen being an element that the car industry (as well as the Bush administration) is betting will be an antidote to the world's impending oil shortage. At the Hydrogen Expo, we will be test driving tomorrow's hydrogen car.

On the floor of the expo, Mead and I first see a hydrogen-powered Honda, which looks a lot like a regular Honda, except that when you open the cover of the gas tank, you see a connection that looks like something on the back of your computer: an electric nipple. In electrolysis, electricity is used to split water molecules into hydrogen and oxygen; in hydrogen fuel-cell vehicles, electricity is produced during an electrochemical reaction between hydrogen from a tank and oxygen from the air, water vapor being the only by-product released by the exhaust pipe. "Nothing's free," a hydrogen-fuel-pump salesman explains. "You put energy in and you get another form of energy out."

It sounds clean, and it is clean. The problem is isolating the hydrogen, an element found everywhere but,



Frank Lloyd Wright built a gas station that doubled as a civic center, thinking that gas stations would be community hubs in the 21st century.

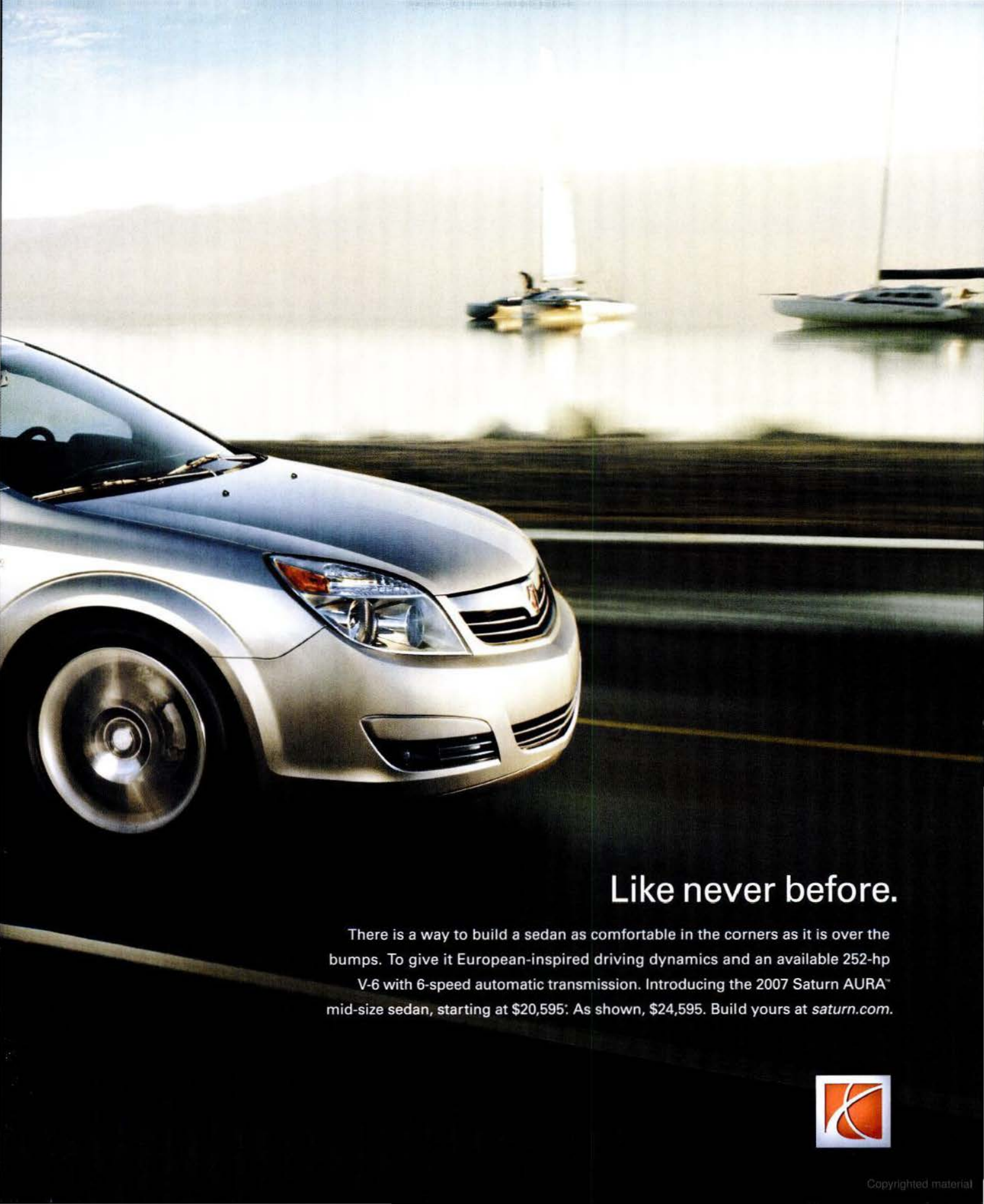
Downtown, Los Angeles, California

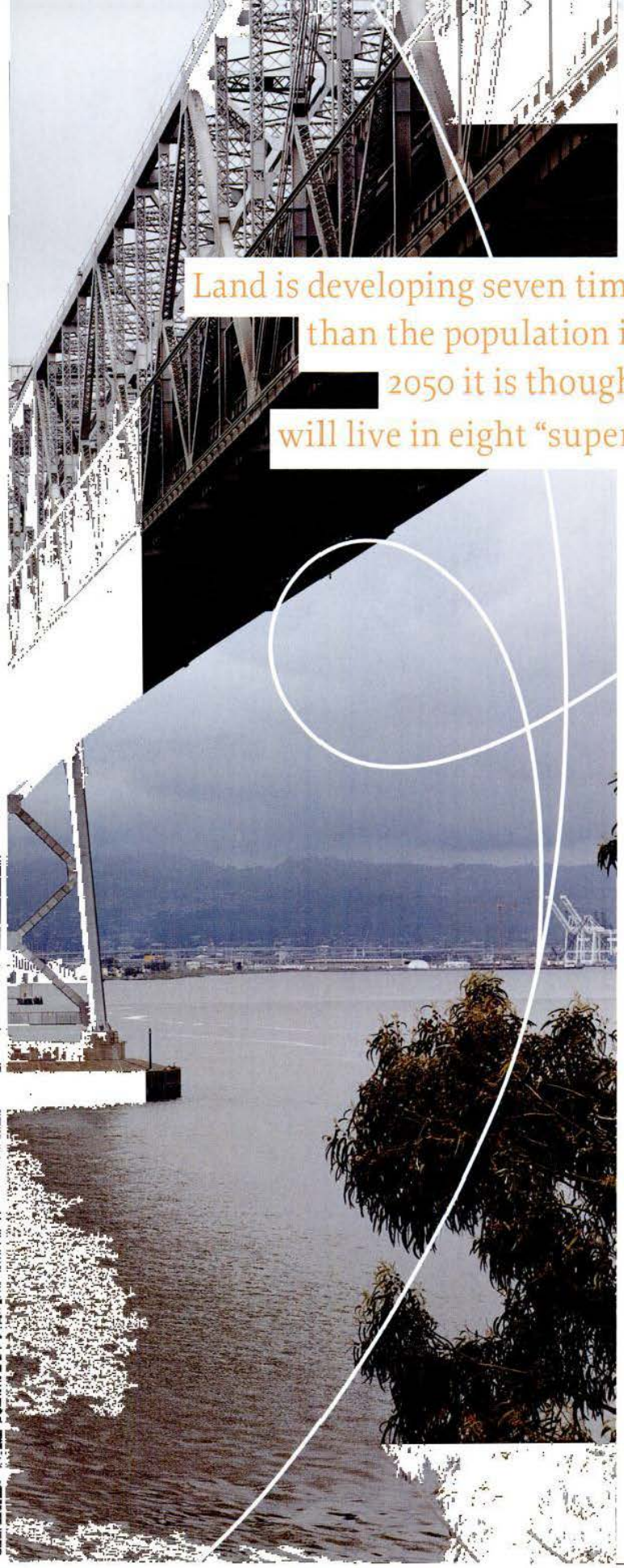
problematically, always attached to something else. Thus, hydrogen fuel is either made by electrolysis with water (a lot of water, though not as much as the petroleum industry uses to produce gasoline, pro-hydrogenists argue), or by running super-heated steam through natural gas or methane gas, which breaks the molecular bonds and allows the hydrogen to be released and stored. The result is hydrogen as a compressed gas that you'd keep in a canister in the back of your car. This is the reason that all the gas and chemical companies are at the Hydrogen Expo, as well as the reason that Mead and I spend a lot of time talking to the guy selling the new kind of hydrogen pump.

A hydrogen car is not difficult to imagine: just an H_2 tank under the backseat. Hydrogen pumps, however, are more complicated, and here in Long Beach there are conflicting visions. In 1956, in Cloquet, Minnesota, Frank Lloyd Wright built a gas station that doubled as a civic center, thinking that gas stations would be community hubs in the 21st century and not seeing that, with only speed in mind, we would want only coffee and pastries. With hydrogen, the fueling station might become a solar-powered electrolysis operation sitting in the middle of a cul-de-sac, fueling an entire neighborhood.

"I can see a condominium complex having one of your units for all the members," says Mead.

"Yes, yes!" says the hydrogen-fueling-station salesman. Stations that run on natural gas are being used experimentally in New York state to fuel cars. "People were not satisfied with electric cars," a Honda hydrogen-car ▸





Bay Bridge from Yerba Buena Island, San Francisco, California

Land is developing seven times faster than the population is increasing, and by 2050 it is thought that 307 million Americans will live in eight "super cities."

salesman tells us. "On the flip side, they loved filling up at home. They liked doing it while they slept."

Out in the lot, Mead is generally unimpressed with the hydrogen cars, which look like gas-fueled cars. "Technology has to go into it in a value-added way," he says. "The style here is besides the point." We drive a Nissan SUV, which looks like a regular Nissan SUV. It is smooth and quiet, like an electric car but more powerful. We drive the Audi, which feels great, fantastic really. "This is the fastest one out there," says an Audi employee.

"Well, the torque curve is very good," says Mead, which impresses me because I don't know much about torque.

"I like the Mercedes," Mead says. It's my favorite too, as we zip around downtown Long Beach a few more times then head back out in Mead's Cadillac, to wait longer still for the car of the future. On my way to the airport, in a tinny rental car, I stop at one of those gas stations that makes me feel like I am holding it up: The modern L.A. gas station is all about speed and security. Topping off the tank, I feel hopeful for the future, even if it's not a hydrogen future. I feel good about the possibility of communal fuel supply, of a shared hydrogen fuel pump in the neighborhood, powered perhaps by a solar panel, the residual power used by the community for heating or hot water. We can't reverse the environmental damage caused by cars, but maybe we can reverse the community-destroying aspect. Maybe we'll all be sharing fuel and vehicles one day, which brings me to the future of the giant city and transportation therein.

When hydrogen cars have at last arrived, or electric cars have taken over, the city—or the idea of it at least—will expand. Currently, land is developing seven times faster than the population is increasing, and by 2050 it is thought that 307 million Americans will live in eight "super cities." And whether people want it or not, whether we have clean cars or dirty ones, this ▸

Deakin calls the bus "the real workhorse and backbone of any transit system."

BART tracks, Oakland, California

unbridled urban sprawl will require more mass transit, like BART, the Bay Area Rapid Transit system.

I enter the BART station on Powell Street in San Francisco and head to Berkeley. The ride is nothing like that of the elevated trains in Chicago; the spacious, carpeted interior seems luxurious to a New Yorker, though it is loud to the uninitiated, along the lines of a small jet. On my right, a guy in black pants and a white dress shirt reviews papers. To my left two teenagers are talking and laughing—about the ride!

We arrive at the Downtown Berkeley station and I exit to the street. I've come to Berkeley to meet with Elizabeth Deakin, the co-director of the Center for Global Metropolitan Studies and the director of the University of California Transportation Center, and she knows enough about land use and transportation that it really means something when she praises BART's essential fabric-of-life success. Part of its success, Deakin explains, is the acceptance of the idea of dense and diverse populations in the Bay Area—in a country where density is often disparaged. "You have to think about cities as big, vital places and places you want to have," she says.

Development is happening in cities all around the country. Condos are going up everywhere, but most are expensive to the average income earner. "We've got to make it possible for people to live with us and not just slink off somewhere after work," Deakin says. And it's not just BART that makes the system. Buses connect neighborhoods, linking employees and employers and intertwining income levels. Deakin calls the bus "the

Bancroft Street, Berkeley, California

real workhorse and backbone of any transit system." She asks: "How do you make transit work for everyone?"

As BART extends into the Northern California countryside, planners are attempting to encourage transit-oriented development, but it doesn't always work. Deakin sends me off to see where it has—first northeast, to Walnut Creek, then southeast to Oakland's Fruitvale stop. On my way, I keep thinking of Deakin's parting words, spoken along the stream that runs through the small woods in Berkeley's campus: "More and more, to have an urban policy you have to have a rural policy."

At the Rockridge station, I hop on a northbound train, which races along the middle of the highway, bypassing heavy afternoon traffic, and cuts through the Berkeley hills. As I leave the urban-seeming stations of Oakland, I begin to pass stations set up in what not too long ago was farmland—the BART stops at Orinda and Lafayette seem to be nothing more than giant parking lots. The BART system began in 1964 and has now become a tool for coordinating the megacity, to make way for more Chicago-like neighborhoods throughout Northern California, rather than cover it all with cul-de-sacs, or strip malls and parking lots, as has been done in so many places between San Jose and San Francisco.

When I first get to Walnut Creek, I think that I am in for another park-and-ride experience, but the little town, a BART-accessible village in a pretty, still-green valley, shows the surest sign of people rushing and communing: a hot dog stand. Crossing a Walnut Creek street is not like crossing the street in downtown Berkeley, which ▸

Walnut Creek, California

is pedestrian friendly, but it's doable, if a little lonely. As I stand at a traffic light alongside a gas station whose shrubs are in the shape of the letters "USA," I am joined by two men in work boots, speaking Spanish. When the light changes we only have a few seconds. "*Loco*," one of the guys says, as we jog to beat the lanes of anxious cars. The semi-modern transit-oriented downtown is a little desolate at times, but for the most part feels alive: Cars park at an angle, traffic moves slowly, side-street restaurants thrive, pedestrians wander, posters at the Arts Center advertise the weekend's events.

South on the train to Fruitvale, which was once a blown-out section of Oakland but now—as evinced by a soccer game and its many spectators—is happening. At the station, people are everywhere, and there's a brand-new commercial development, linking a plaza and the adjacent business districts, via Avenida de la Fuente. It's a Hispanic neighborhood: Around me, everyone is speaking Spanish. "Curandera y consejera" says the psychic's sign. Old bars and pawn shops stand warily alongside new development; across the street are a busy dental clinic, a nonchain pharmacy, and a luggage store. The station is full of people, so that it's sad to leave. If a stranger feels camaraderie in a place he's never been, imagine how the place might feel for a local! And it's amazing how different my perception of this BART stop is, given that it is all just a different configuration of concrete and roadway, of wallboard and windows. The BART train nourishes the human activity, the pedestrian drama, which in turn inspires more of the drama, mak-

San Francisco Airport BART station, San Francisco, California

ing me feel as though good places can be made, making me want to stay for the farmer's market.

But I have to catch a plane north, to Oregon. BART takes me right to the San Francisco airport, hills populated by houses that, despite what the old song says, don't seem so ticky-tacky.

For the last leg of the transportation road, I grab the light rail from the Portland International Airport into the city's downtown, a place that has been revised over the past few decades with transportation in mind. Portland's light rail works great, though never has a transportation system done so much to the scorn of so many. The light rail in Portland is a beacon of hope for cities and their planners. Yet anti–public transit experts continue to argue that Portland's light rail does not work, that it is riderless and ineffective, and that its development is irrelevant. These people have obviously never lived in Portland. This evening, the MAX train, as it is locally known, is pleasantly (if you ask me) crowded as we pass through fields and an undeveloped station toward the highway, where we'll ride alongside the interstate into downtown. In the morning, I catch a bus near Pioneer Courthouse Square, the 17.

You can put your bike on the front of a bus in Portland, which is a good way to get to a farm, which is where I'm headed, Elizabeth Deakin's words still ringing in my head: "More and more, to have an urban policy you have to have a rural policy." The bus traverses through Northwest Portland, an area made famous by Gus Van Sant's film *Drugstore Cowboy*. The industrial district ▸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eliminating racism
empowering women
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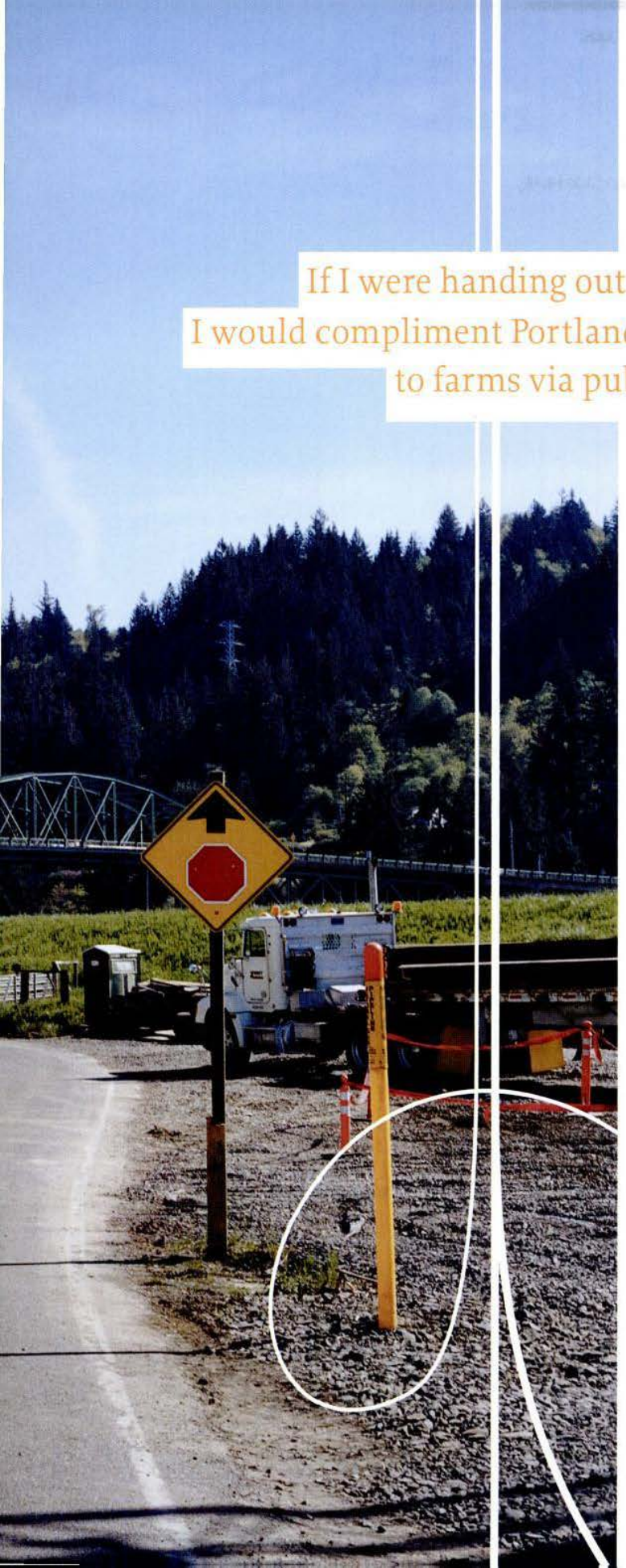


If I were handing out awards, I would compliment Portland on its accessibility to farms via public transit.

Sauvie Island Bridge, Multnomah County, Oregon

remains such, and out beyond more factories, the bus picks up St. Helens Road, named for Portland's still-active volcano. To my right is the Willamette River and to my left, Forest Park, a vast inner-city park that connects the downtown woods to the mountains and serves as a corridor of water and unpaved life, a highway for things nonhuman. There's a gas station and a feed store, and farms are now visible to the right, still only ten minutes from hyperdesigned urban espresso shops and grocery stores. The bus drops a biker off at the bridge to Sauvie Island, a big island in the confluence of the Willamette and Columbia rivers, and it's just a few country miles past farms of all kind to Ford Farms. Here, if you are lucky, Kristin Ford, who sells beef to Portland restaurants and cider around the country, arrives in either her Ford truck or her farm-dirty Mercedes, fresh from a delivery—at which point she walks you out into a field to meet the cows, which are grazing a little less than 15 miles from downtown.

There is no statistic that celebrates this farm-to-city proximity, no number that points to farm-to-city-center convenience in an area that, according to the U.S. Census, grew by a modest 4 percent between 2000 and 2004, though there are lots of other accolades. Portland has been showered with superlatives of all kind: *Bicycling* magazine named it the best biking city. *AmericanStyle* called it the tenth-best arts city in the country. *Forbes* called it the 20th-best place to do business in the U.S. It's the best city in America to have a baby according to FitPregnancy.com (even if the school system was nearly defunded in the '90s). It's the best walking city in America, as per *Prevention* magazine, and a group studying sustainability called it one of the best cities equipped to handle an energy crisis. But if I were handing out awards, I would compliment Portland on its accessibility to farms via public transit. ▸

MAX train, downtown Portland, Oregon

The city and the country are linked—this is what I see again, here at the end of the road—the mutual relationship. At the moment, 18 percent of all farmland in the U.S. is located within metropolitan areas. Urban threatens rural, even though rural keeps urban alive. Portland has worked to control growth, the reason, in part, for a whole new small city in the Pearl District: The city's Urban Growth Boundary, as the regional government calls it, has come under fire by building interests, who want it moved out, who say the influx of population needs more, who argue that planners just like the look of farms, that it's an elitist choice. But after you tour the country for a year or more, you see that a healthy connection between the city and farms is not just for the aesthetic benefit of the city dweller who wants to take a long bike ride past a country farm, or the rural cider maker who wants to go to a play or have a drink. The city's survival depends on the survival of its greenways and watersheds, for its food supply, for life.

"I hope it's always like this here," Ford says. But of course, there is a good chance that it won't be. Farmland in the U.S. is disappearing at a rate of two acres per minute, by one estimate. And why? For roads. And homes near new roads. And roads that will spawn new road-needing homes. And yet, the last time someone worked out the math, the average item on the average American dinner table travels 1,300 miles from farm to plate. According to the GrassRoots Action Center for the Environment, 17 percent of all fossil fuel used in the U.S. is consumed by the food-production system. Then there

Ford Farms, Multnomah County, Oregon

are the pollution issues associated with the increase in amount of packaging to send food traveling, not to mention that farmers generally make less selling hundreds of miles away than they do locally. With all our connections, with all our highways, we remain disconnected.

In the past ten years, Portland has expanded, engorged, put all its goodness at risk. Traffic's bad—no question—and congestion has increased. But for all that you can still drive (or bike) out of town on the weekends and get to the mountains, which are not completely condominiumed, thanks to regional planning, thanks to governors who cared. It seems absolutely clear to me that the place would be a mess had there been no public transit in place. Portland is like everywhere in the U.S. where there is uncontrolled growth and more affordable houses that come at a cost not listed in the closing papers—in commuting hours and gas prices, in watershed destruction, in the loss of local farms, the ultimate price of which is health and sustenance.

In the end, the way you get around, the way you get your food, the way you commute has everything to do with the place you live. For a lot of years, we have been so preoccupied with getting there, with building an interstate system and then building our local roads to look like I-80, that we forgot about what we were leaving behind. Our jobs, our safety, the physical happiness involved in going for a walk around the block have in many places just disappeared. Fortunately, it's not all gone, and we're starting to realize that we can't get there faster or even at all if there's no place left to go. ■

The end.

After traversing the country via trains, planes, automobiles, and even bikes—not to mention his own two feet—Robert Sullivan is left with the indelible feeling that the more our mode of transit changes the more the physical landscape and our lives change right along with it. For more on Sullivan's travels, check out his book *Cross Country: Fifteen Years and 90,000 Miles on the Roads and Interstates of America With Lewis and Clark, a Lot of Bad Motels, a Moving Van, Emily Post, Jack Kerouac, My Wife, My Mother-in-Law, Two Kids, and Enough Coffee to Kill an Elephant.*

Story by Lenora Chu

Ways and Means

Los Angeles may be home to *Million Dollar Listing*, but it's also home to one of the country's largest homeless populations. A new generation of affordable housing is making a difference.

On an average day at the corner of Hollywood and Western, you might see an actor day-jobbing as Superman, a Midwestern tourist, and a local panhandler saunter across the street to the subway station. Meanwhile, car horns blare at the intersection while a sweaty police officer directs traffic amidst a swirling mist of exhaust fumes.

So when architect Stephen H. Kanner was brought in to evaluate affordable housing options for one of Hollywood's liveliest corners, he found that the developer's plans for a Bavarian-style apartment complex didn't exactly fit with the area's streetwise character. "It wouldn't be appropriate to build a sort of Hansel and Gretel thing with gabled roofs and clapboard siding," says Kanner, whose Santa Monica–based firm is known for its modern designs. "This is a major urban corner of L.A. with a subway station."

Kanner saw an opportunity, and in no time he'd proposed a boxy, modern complex covered in red, blue, yellow, and orange plaster panels to mirror the checkerboard décor of the subway below. To his surprise, the affordable housing powers that be approved, and Metro Hollywood Transit Village was born.

Welcome to the next generation of affordable housing: smart and efficient designs that encourage healthy communities. Metro Hollywood's roof can accommodate solar photovoltaic panels and each unit has an open floor plan conducive to natural light. A common courtyard is shared with an older affordable housing building behind it, bringing together toddlers and grandpas; jewelry-store clerks and social workers; and Russian, Armenian, and English speakers in one vibrant community. On the retail level, a bank, clothing store, and soon-to-come child-care center and bicycle shop will bring in the outside world. "It's big, but it's visually broken down in a way that's respectful to the street," Kanner says.

Generally speaking, housing that's considered "affordable" will have rental or mortgage costs of no more than 30 percent of the resident's income. Most affordable housing in Los Angeles County is aimed at households making less than $33,000 a year—or roughly 60 percent of the area's median family income—and is subsidized by a variety of public and private sources.

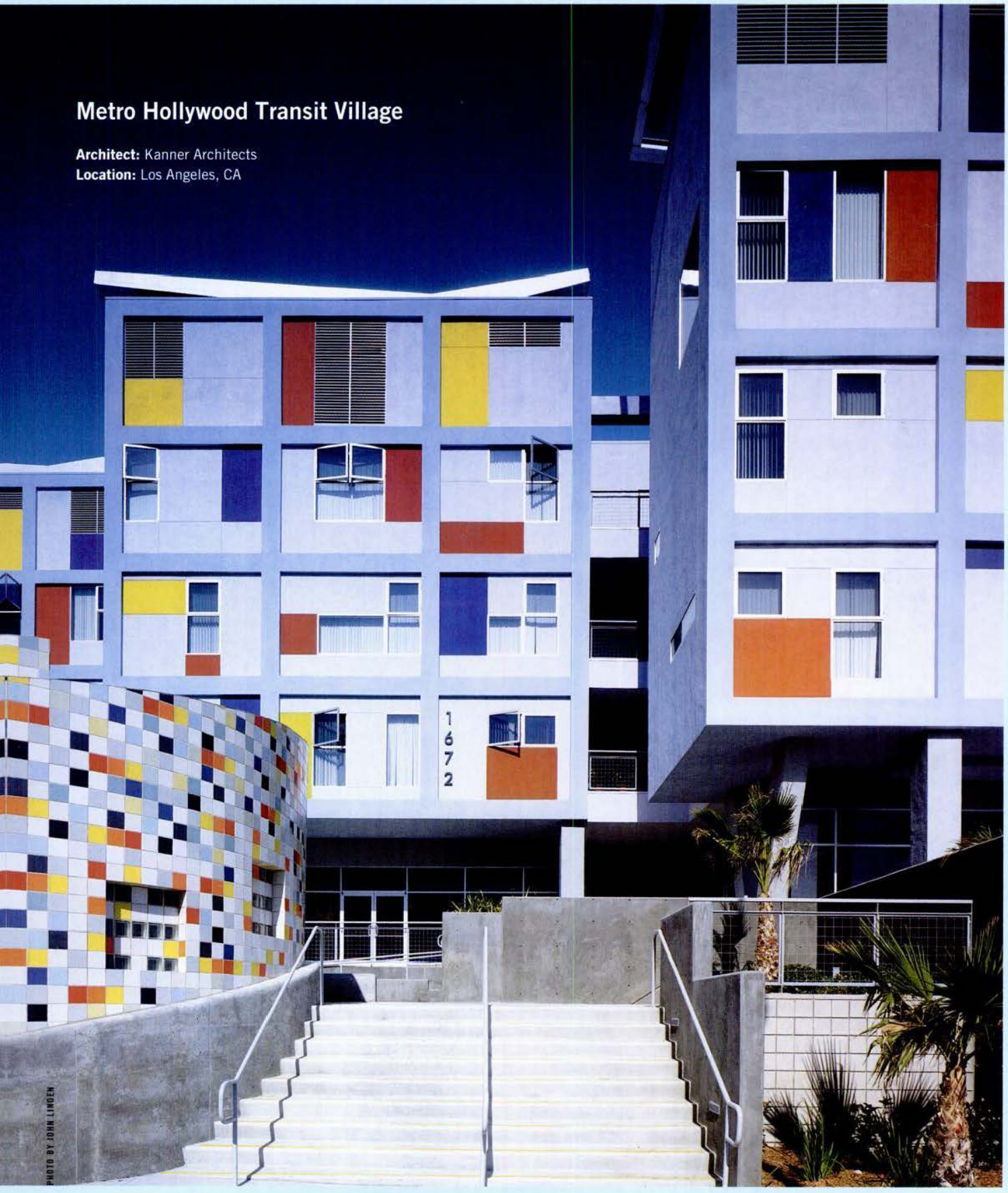
As median home prices in many markets stay stuck in the stratosphere, affordable housing advocates realize two things: Their time is now, and they must avoid the fate of the crumbling, spiritless housing projects of decades past. Critical to that goal is creating a living space people are proud to call home, rather than one they simply tolerate for its cheap rent. Hanging overhead is the specter of projects such as Chicago's infamous Cabrini-Green, an ultra-high-density public housing complex that was eventually partially razed. Cabrini-Green was doomed by bad management and "modern design applied in a nonhumanistic way," says Ali Barar, architectural director of Los Angeles Community Design Center, a nonprofit that deals with all stages of affordable housing development.

Today's affordable housing designs are still fairly dense, but successful developments encourage residents to interact without making it appear forced. "You have to allow life to happen, and you can still do this at 50 units per acre if you pay attention to how you plan it," Barar says. Open stairways, well-placed community areas, and sustainable energy elements that foster communities are common building blocks. Offering a set of social values that inhabitants can invest in—along with equally vigorous private spaces—encourages success.

"Affordable housing has to be excellent housing," Barar says. What's more, he continues, "it has to be an asset to the outside community; otherwise NIMBY-ism can become a big obstacle."

Forward-thinkers are also realizing that modern design can equal cost savings if done right. "As an architect I push modern design because you can do it less expensively," Barar says. "You can do nice things with stucco and studs and corrugated steel. Simple forms done in a subtractive, deductive way instead of, say, adding porches and trellises."

Nowhere is the concept of smart affordable housing more critical than Los Angeles, which boasts the dual distinction of having some of the highest median home prices as well as more homeless and low-income people than any other county in the country. Here, a handful of modern architects use Los Angeles as a laboratory to show how they cultivate community pride while pounding out affordability in tight spaces. ▸



Metro Hollywood Transit Village

Architect: Kanner Architects
Location: Los Angeles, CA

PHOTO BY JOHN LINDEN

"Fung + Blatt's entry of six housing units on three lots combines elegant density and affordability in one innovative design," said Los Angeles mayor Antonio Villaraigosa in honoring the winners of the Small Lots, Smart Design competition.

CityHoodHome

Architect: Fung + Blatt Architects
Location: Los Angeles, CA

"How dense can we make it and still have it be wonderful?" asks Alice Fung, with a soft voice that masks the intensity of her mission. "We're interested in pushing the limits."

That was the modus operandi as this Los Angeles architect set out to pack as many affordable homes as she could muster onto a single 6,298-square-foot city lot—while still creating living spaces that don't feel "compartmentalized."

The end result? Three duplexes designed to open out to a larger community at every possible turn. Each structure—intended for ownership—consists of a two-bedroom home plus an appendage studio apartment that can be rented out or dedicated to the teenager or granny in the family. This "flexibility" creates an instant social network, says Fung, one-half of the husband-and-wife architectural team Fung + Blatt. "It takes you out of your cocoon, that 'I don't care about anything else around me' kind of thing," she explains.

Garden spaces on the parking level are designed to be a three-household effort. Large second-floor roof decks open out to the neighborhood and the larger city. Building façades can be individualized with mosaics or murals to mirror the neighborhood's context, and all units are oriented at a seven-degree angle to maximize southern exposure and avoid a parallel-box feeling.

"Home is your center, but life needs to expand outside the four walls of the unit," says Fung, who named the project CityHoodHome after the three scales of experience that inspired the design. ►

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All 22 of the Havenhurst Apartments' affordable units are set aside for people with HIV/AIDS, people with disabilities, and seniors.

Havenhurst Apartments

Architect: Killefer Flammang Architects
Location: West Hollywood, CA

Wade Killefer, of Killefer Flammang Architects, loved the idea of designing affordable housing for a lot adjacent to the Andalusia, a well-known Spanish courtyard home in West Hollywood considered one of the best in its vernacular style.

Why? It meant Killefer could run in the opposite direction. "The last thing the developer wanted to do was build a watered-down knockoff of a Spanish style," Killefer says with a hint of glee. "We wanted to hit a totally different note, so were able to push early modernism. I really love that type of design."

"What resulted was a multifamily structure with layer after horizontal layer of tan-and-brown elements that step across the façade—from balcony to trellis to staircase landing," says Killefer. "Large picture windows are arranged in strips à la Corbusier."

Community areas are designed to accommodate what for Havenhurst's senior and special needs population is the major event of the day: the arrival of the mail. "People come down early to wait for it," Killefer explains. "So we have generously sized mailrooms and the lobby looks out onto the street." Elevators open directly into the light-filled lobby and all hallways are extra wide to allow for handicap accessibility and a little extra socializing.

"We force residents to confront each other so that they all come up to a central space," Killefer says. ▶

PHOTO BY JIM SIMMONS

image
not
available

Colorado Court

Architect: Pugh + Scarpa Architects
Location: Santa Monica, CA

Jake Medrano hasn't paid a cent for electricity or heat over the past four years, and he thinks that's "all right." Medrano is one of 44 residents of Colorado Court, an affordable housing tower designed to function as a mini–power plant. "People say, 'Oh, you live in the building with all the mirrors in front,'" he says.

Those "mirrors" are actually 196 cobalt blue solar photovoltaic panels arranged along the roof as well as the building's western face, offering a beautiful—and useful—façade treatment. A natural-gas microturbine produces power during peak hours, and the waste heat provides hot water and heat for the building. The building generates about 92 percent of its own power.

At Colorado Court, energy sustainability has unwittingly created a common ground for socializing. Peggy McIntyre says that she's "always joking with neighbors about the lack of air-conditioning"—the building doesn't need any. On a 90-degree day, air that feels humid and heavy out on the street is cool and breezy on the building's mezzanine level. "Its open spaces face prevailing breezes and the building's planar lines act like a giant wind scoop," architect Lawrence Scarpa says.

With community in mind, Scarpa also placed corridors and stairways on the exterior of the building to encourage interaction. McIntyre can testify that the design works: A fifth-floor corridor was the setting for a blossoming friendship with another resident. "Sometimes we stand out on the breezeway and watch the ocean or the mountains," McIntyre notes. ▸

"These are folks of limited means, so to the extent we can design a building so they save on utility costs, we're doing a better job," says architect Lawrence Scarpa, of Pugh + Scarpa Architects.

PHOTOS BY MARVIN RAND

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Santa Monica–based Koning Eizenberg Architecture's design for Los Angeles Abbey Apartments will provide housing for 115 formerly homeless individuals in downtown Los Angeles.

Abbey Apartments

Architect: Koning Eizenberg Architecture
Location: Los Angeles, CA

For the Abbey Apartments, creating a strong community is challenging considering the residents: the homeless of Los Angeles's notorious Skid Row.

"If we don't reach a certain level of design and inspire care, what we're going to end up with in ten years is housing that looks like it was thrown up at the last minute to meet an extreme need—just to get up a bunch of rooms and beds," says Brian Lane, a principal with Koning Eizenberg Architecture, designers of the downtown Los Angeles Abbey Apartments.

"Forging a community among 115 formerly homeless individuals starts with interfacing with neighbors," Lane says. At the heart of the single-room occupancy hotel is a single, open-air staircase that unfolds from each level onto a central courtyard. "Descending the grand stair is designed to be more appealing than the code-required, enclosed exit staircases in the building's corners," Lane explains. Hallways are open and single loaded. "So you're looking at other people, instead of walking around in enclosed corridors with interior circulation and cameras [trained] on you," he adds.

The lobby is also a great place to meet and greet, and a community center will house staff for social services and provide meeting space for groups like Alcoholics Anonymous. All communal spaces including laundry rooms and a kitchen are located off the airy courtyard.

"We have staff here at Koning Eizenberg that say the Abbey is nicer than what they have in Venice," Lane says. "We don't really say, 'Just because it's a homeless population, they deserve anything less.'" ■

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READ ANY GOOD DESIGN CRITICISM LATELY? THERE'S MORE WRITING IN PRINT TODAY THAN EVER BEFORE. BUT IS IT ACTUALLY SAYING ANYTHING?

A CRITICAL ISSUE

Back in May 2006, the *International Herald Tribune* proudly announced the launch of its new weekly feature, called "Design," to be written primarily by its "first design critic" Alice Rawsthorn—the impeccably credentialed former director of the Design Museum in London. Michael Oreskes, executive editor of the *IHT*, explained in a press announcement that "design has become an intrinsic part of our daily lives"—he did not, of course, need to add that it has already become an intrinsic part of countless other newspapers and mainstream publications like *Newsweek* and *Time*. In keeping up with these other outlets, the *IHT* is putting design on the agenda—but the question is, what agenda? A quick survey of newspapers and magazines reveals that, by and large, the mainstream media presents design either as a consumer commodity, often as a glossy shopping list of hot new products, or as a competitive edge in business and commerce, part of the much-hyped "innovation factor." The *IHT*'s new section is perhaps too fresh to be able to say whether it will buck this trend. But its placement of the design section in the style pages (with fashion), rather than in the culture pages (with art), is already telling.

"There's no shortage of design journalism," says Rick Poynor, the former *Eye* editor and founder and *Design Observer* website cofounder and writer, whose new book, *Designing Pornotopia: Travels in Visual Culture*, covers suggestive (and critically neglected) swaths of design territory from tattoos to pornography. "However, design criticism is much harder to find," he adds. He recounts how a story he wrote on design authorship made the British newspaper publishing it extremely nervous—a typical occurrence as this writer can vouch, having recently been required to rewrite a design travel feature because it was deemed "too designy," but a mystifying one for a publication that happily prints complex stories devoted to photography or music. "Possibly there's a prejudice against design," says Poynor. "There's a feeling in the mainstream media that design writing has to be dumbed down, and that no design knowledge can be taken for granted in the reader. Design has not been accepted as part of the cultural menu in the way that film, photography, and architecture have." In many publications, design remains commodity, not culture; it has difficulty escaping from the product showcase. Then frequently, the architecture critic is also given the job of covering design—only to neglect the subject to write about buildings every week. In this sense, design remains architecture's poor relation.

Architecture as a critical field is undeniably more developed, its 50-year modern history in mainstream publishing underpinned by centuries of investigation and comment. Yet Marcus Fairs, editor of *Icon* magazine, argues, "Current architecture criticism is stale and narrow-minded, and therefore I don't really make a distinction between it and design criticism." He continues: "The main problem with design writing per se is that it's just too supportive and too concerned with simply reporting—it's actually rather mindless." Fairs agrees that good design criticism is in short supply—design criticism here meaning not lengthy form-and-function critiques of objects (although that would also be quite welcome) but big-picture analyses of the social and cultural context, or what we might call the meaning, of design. "There's a lack of people thinking about critical methodology, and that's disappointing in the extreme—especially since Western governments are now touting design as the savior of economies," he says. Design is in the paradoxical position of being center stage in the media, in terms of supposed economic importance and consumer desirability, yet being seriously underinvestigated and underanalyzed.

The current all-important economic position of design was enshrined in Virginia Postrel's influential 2003 book, *The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, Culture, and Consciousness*—a study that accurately documented how the "new age of aesthetics" means that everyday life is increasingly designed, while bashing critics from Walter Benjamin to Theodor Adorno for their creation of "a rhetorical club to enforce the critic's taste." As Postrel said in one interview: "Gatekeeping tells you what you should find aesthetically pleasing. It's the gatekeepers who are upset—people who want to dictate the one true style, whether they're arbiters of fashions in clothing or in architecture." Taste, she inevitably concludes, is better left to the market.

But critics, of course, are not simply killjoy taste tyrants, and their true work lies not in telling us what to like, as Postrel suggests, but in engaging in a search for meaning that the market may find extremely inconvenient. As Mark Greif, editor of the journal *n+1*, wrote of *The Substance of Style:* "When Postrel ditches 3,000 years of aesthetic reflection for a shallow and ideological ▸

"DESIGN DOES NOT JUST BELONG TO DESIGNERS, IT BELONGS TO EVERYONE WHO IS AFFECTED BY DESIGN—AND THAT MEANS ALL OF US. BUT THIS AWARENESS IS COMPLETELY MISSING IN THE MAINSTREAM MEDIA."

celebration of commercial fashion, she misses out on the deeper feelings and complexities of aesthetic experience. Especially in a society so involved with display, entertainment, and spectacle as ours, we need a stronger basis for aesthetic judgment than the idols of the marketplace."

The emphasis on design's alluring appearance and its function in the marketplace clouds the big issues of design's role in society. In his recent book *In the Bubble: Designing in a Complex World*, John Thackara takes the industry to task for its pursuit of innovation as an end in itself—what he calls "the schlock of the new." For Thackara, "design is never neutral—no matter how much we wish it could be. Every design act has consequences. One person's innovation is another person's reality being changed—often in an undesirable way." Accordingly, he sees the role of design criticism as consisting of posing awkward questions, and connecting the world of design to other disciplines. "Design does not just belong to designers," he says. "It belongs to everyone who is affected by design—and that means all of us. But this awareness is completely missing in the mainstream media." In the color-supplement world at least, design is presented as a neutral commodity to be consumed—a matter of style, not substance.

While Thackara's multidisciplinary approach reaches a broad cross section of readers, he readily admits that "perhaps only 20 percent" of designers are in accordance with his critical position—raising the question of how much the design world is currently engaged in self-reflection. We are perhaps a long way from 1971, when industrial designer Victor Papanek wrote the hard-hitting *Design for the Real World: Human Ecology and Social Change*, prefacing his book with the sentence: "There are professions more harmful than industrial design, but only a very few of them." Papanek was aghast at the failure of his profession to confront the issues of human-centered design and sustainability. While these remain problematic, designers seem little inclined to be hard on themselves these days, and according to Poynor, "the profession as a whole can't take criticism." He tells of the experience of alienating a design clique thanks to an honest critique—"not a hatchet job either"—of a certain prominent practitioner. Since design writers often move in design circles, it's not surprising if they avoid the discomfort of stating unwelcome views.

"Ideally, design criticism should come out of the actual practice of design," says Vicky Richardson, editor of *Blueprint*. "It is an extension of practical design, a reflection of that process. My frustration is that I see a lack of historical perspective today. There are lots of interesting discussions, like What is a designer? But I'm just not sure any of it constitutes criticism." Not everyone agrees, however, that the design practice itself should generate the ideas; there seems to be a growing tendency to discount designers as theorists or thinkers in any form, instead casting them in the role of personalities in their own right and honest, unpretentious makers of things. "Why should designers be these great intellectuals?" asks Marcus Fairs. "The idea that they should all be theorists goes back to the early days of modernism, but I think design criticism is actually the responsibility of others, not designers." Design, in other words, is too important to be left to the designers.

It used to be said that a critic can only be as good as the period she writes in—so what was happening in the 1980s to produce that flowering of architecture and design criticism? "Those good writers emerged then for a good reason," says Richardson. "There was a very polarized debate between modernists and postmodernists, which forced some very sharp writing." In design terms, there was the Memphis group in Milan, the DIY aesthetic exemplified by Jasper Morrison and Tom Dixon, the visual punning of Philippe Starck—and not much else. Whereas today, says critic and founding editor-in-chief of Dwell Karrie Jacobs, "there's such a multitude of stuff that it's hard to just focus on one thing and obsess." She predicts, however, that the revival of large-scale urban-renewal projects will force an intense debate.

Nevertheless, in today's varied global design landscape, it seems increasingly difficult for writers to take a position; merely recording the endless profusion already seems hard enough. The Internet reflects this most unmercifully, in the vast numbers of blogs reporting every detail of the design scene (or more likely, simply showing products and offering a "That's a cool candlestick!"), and with often-irrelevant reader comments overwhelming every article that appears on a site like *Design Observer*, as a disillusioned Poynor complains. Quantity of comment does not begin to compensate for critical quality, however. "We need criticism in design as in every other creative field," says Poynor. "Where would literature be without literary criticism?" ■

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Story by Helen Kaiser

Photos by Peter Bennetts

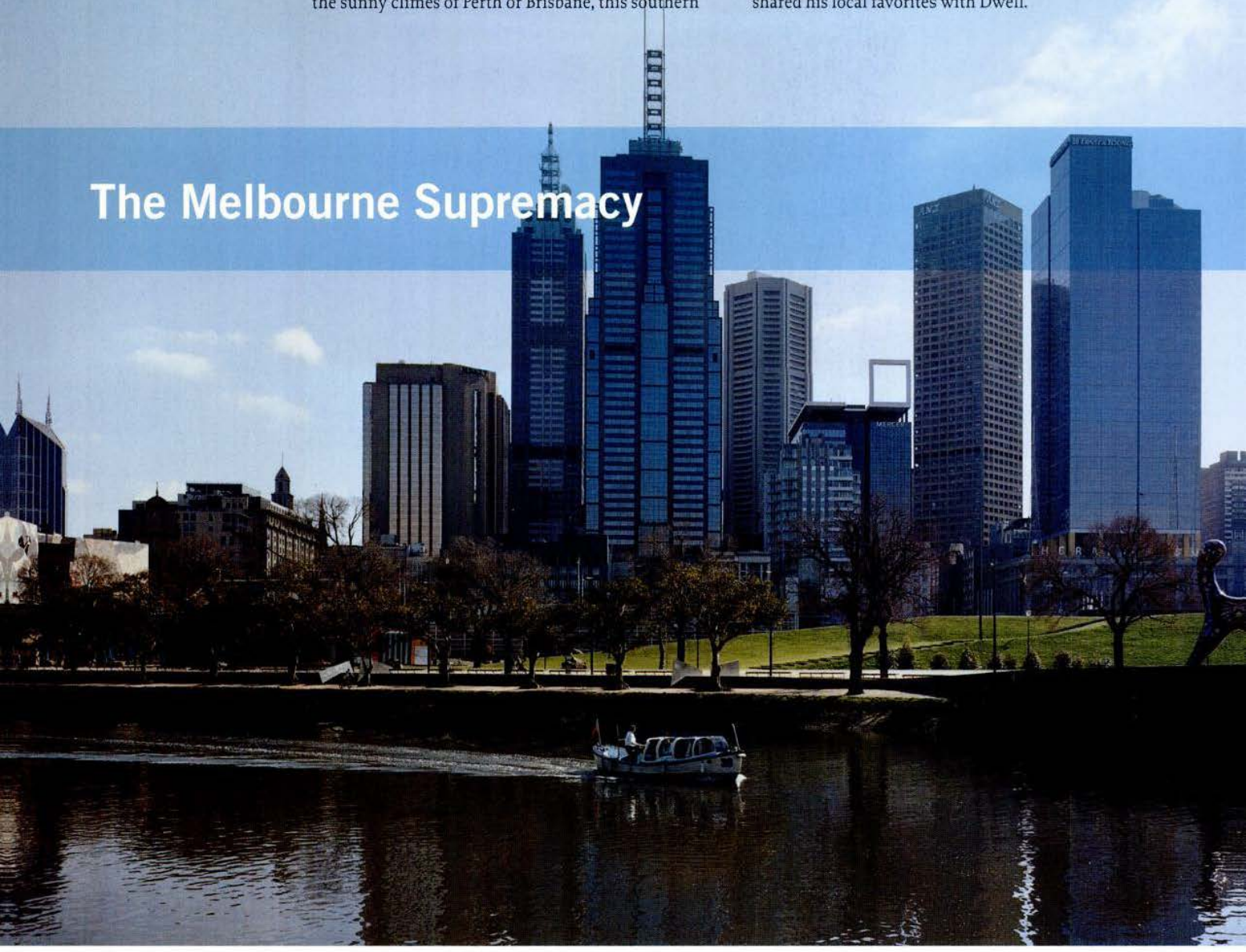
The Melbourne Supremacy

Melbourne is a city of layers, with the best-kept secrets veiled beneath ever-changing skies and polite façades. International events like the F1 Grand Prix and the Australian Open tennis tournament greet visitors with exuberance, but the real Melbourne, like its inhabitants, is less overt and reveals itself reluctantly.

From its founding around 1835, Melbourne's past can be traced in a fraying tapestry of historic buildings, from the Victorian boom time of the mid- to late 19th century, through the Federation era, during which the first unique Australian style was established, to the prosperous domestic idyll of the 1950s. Fragments of that modernist ideal can still be found, mostly in the sprawling suburbs, which have now joined former satellite towns to form one vast, flat mass of housing surrounding Port Phillip Bay.

Without the spectacular topography of Sydney or the sunny climes of Perth or Brisbane, this southern city has had to create its own character and, in doing so, has developed a healthy self-confidence. In the last decade, Melbourne has thrived, fostering a burgeoning creative force, which has radically changed the urban and cultural landscape. Architectural patrons, both civil and civic, have become increasingly adventurous, propelling the surge in cutting-edge buildings. The contemporary art scene is dynamic and innumerable festivals fill the calendar. In every alley, basement, and attic, enterprising spirits are creating hole-in-the-wall bars, multimedia galleries, collaborative design studios, and experimental dining experiences. They are neither obvious nor attention-seeking, but they bubble away beneath the surface of a prospering culture.

Capturing all of this manic energy on film gives photographer Peter Bennetts a virtual all-access pass to the city. The widely published, quietly spoken Bennetts shared his local favorites with Dwell.

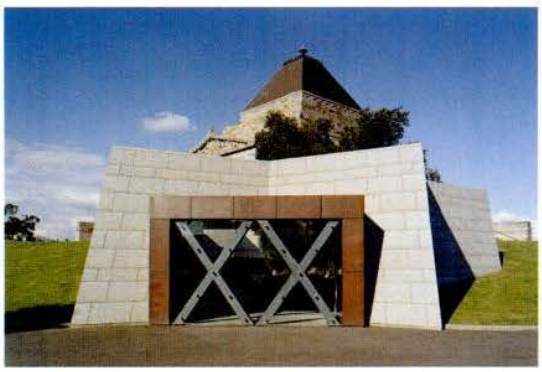


There doesn't seem to be the conformity in Melbourne that is apparent in other Australian cities. Do you think the city is enjoying an increased confidence in its architectural expression?
Absolutely. And we are relatively affluent. Opportunities abound. So you would expect creativity to flourish under such luxurious circumstances. We've got great design schools and, really, everything we have is as good as anywhere in the world. We all live on the coast looking out to the horizon and we know what's behind us. From that position comes confident expression.

The other thing about Australian creativity and architectural culture is that we're well traveled. And yet we choose to come back. I'm a bit like Dorothy—I click my heels and say, "There's no place like home."

Melbourne's not as geographically impressive as Sydney, but are there still vistas that stop you in your tracks?
Flat Melbourne's certainly not our flashy northern sister, but Sydney's one shot. You'd photograph for a lifetime to get the essence of Melbourne. The Yarra River is really Melbourne's chief geographical feature, but the city is more famous (rightly so) for its parks and gardens. The Carlton Gardens are home to the World Heritage–listed Royal Exhibition Building, and behind it is the Melbourne Museum, which symbolizes for me the resurgent confidence of the late 1990s. It is at once gray and colorful, low and soaring. ►

Across the Yarra River, Melbourne's skyline (opposite) has grown dramatically since the 1980s, while older buildings like Manchester Unity sit comfortably beside the contemporary in the city center (left). The Royal Exhibition Building (above), completed in 1880 for the International Exhibition, is the first World Heritage–listed building in Australia.



On the south side of the Yarra is the Tan track, a 2.3-mile running track that circumnavigates the Royal Botanic Gardens. Here you can be passed, quickly, by the likes of Olympian Cathy Freeman while you see some great buildings, like architect Robin Boyd's Royal Domain, a fine 1950s apartment tower, and the Shrine of Remembrance, perhaps Melbourne's most recognizable building—certainly its most symbolic. I love that if all its vertical lines were projected, they would meet at a point 1.4 miles above the building. Why? I don't know! From there you view the inner city down St. Kilda Road, Melbourne's great boulevard. It's here, more than anywhere else, where I feel the city's continuously shifting light, weather, and seasons. And it's from here, before the Princes Bridge, flanked by the King's Domain and the National Gallery of Victoria, that I would choose to view this city.

As a photographer, what do you think makes Melbourne unique?

The ever-changing light. Here we famously get four seasons in one day, which can be a bit miserable in winter. Apart from being cold, it often rains, and the light is diffuse—the clouds are low and it's not really an eerie fog that we get so much as just flat light. Whereas in summer the light here is what you would expect anywhere in Australia: It's harsh and direct, provides great contrast, and is the ultimate revealer of form, like probing an object with a laser. ▶

Melbourne, Australia

The St. Kilda Road art precinct (right) is dominated by the brutalist National Gallery of Victoria and the landmark spire of the Arts Centre. A monument to fallen soldiers, the Shrine of Remembrance (above) is a symbolic memorial.

"For me, Storey Hall was the start of a new Melbourne," says Bennetts of the building on the RMIT campus by architects Ashton Raggatt McDougall. "It broke ground [in the mid-'90s], and confident, rigorous expression has flourished ever since."

Melbourne, Australia

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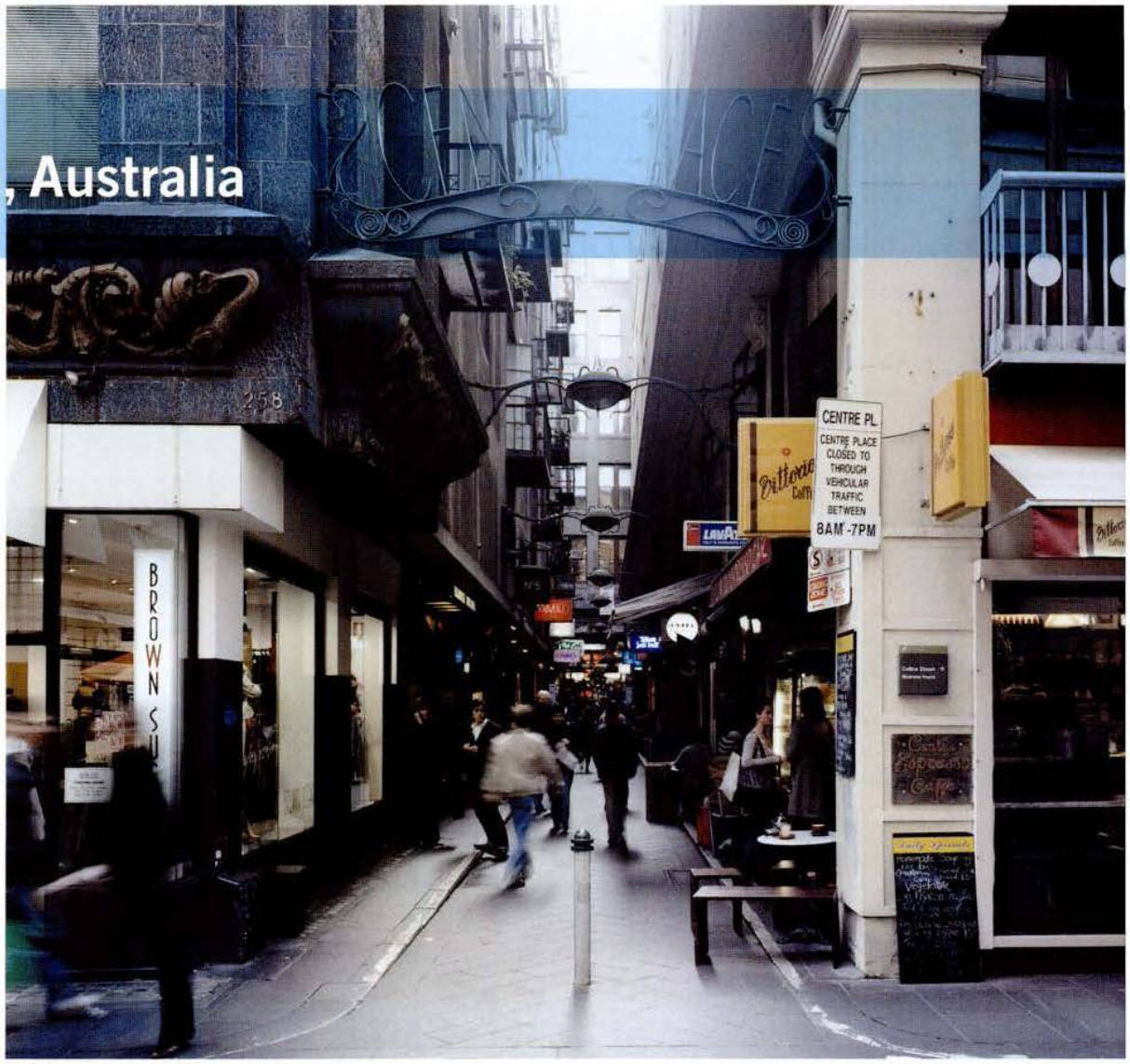
If you were to guide a visitor through the inner-city grid, where would you take them?
You have to walk to really see Melbourne; that way, you'll get glimpses of notable architecture from the Victorian era through late postmodernism. Coasting down Flinders Lane you'll catch framed views of Federation Square set against cobblestones—a public space that's been widely embraced by Melburnians—and some Gothic revival and urban art projects. You'll continue past Anna Schwartz's serious contemporary art gallery, see the view south to Flinders Street Station and north to the neo-Gothic beauty Manchester Unity Building, and pull up at cafés, bars, and restaurants in Centre and Degraves lanes. It's cool-hunter central!

Which of the city's highlights have enduring appeal for you?
We talk a lot about Melbourne's laneways. While there's not any one you'd name over another, they're an enduring legacy of our city's founding fathers.

Also, there are some of the best examples of Victorian building in the world here, like South Melbourne Town Hall and Melbourne Trades Hall. These public buildings are on the tops of hills and you get glimpses of them as you drive or [ride the] tram or walk around Melbourne.

And you can't forget Melbourne Gateway. You really know you've arrived when you drive down the Tullamarine Freeway, past "the cheese stick," through the speed ▶

Melbourne, Australia



Centre Place (right), one of the many labyrinthine laneways that criss-cross the inner city, is well-traversed by pedestrians. Another place for locals to go is Federation Square (above), a public gathering place.

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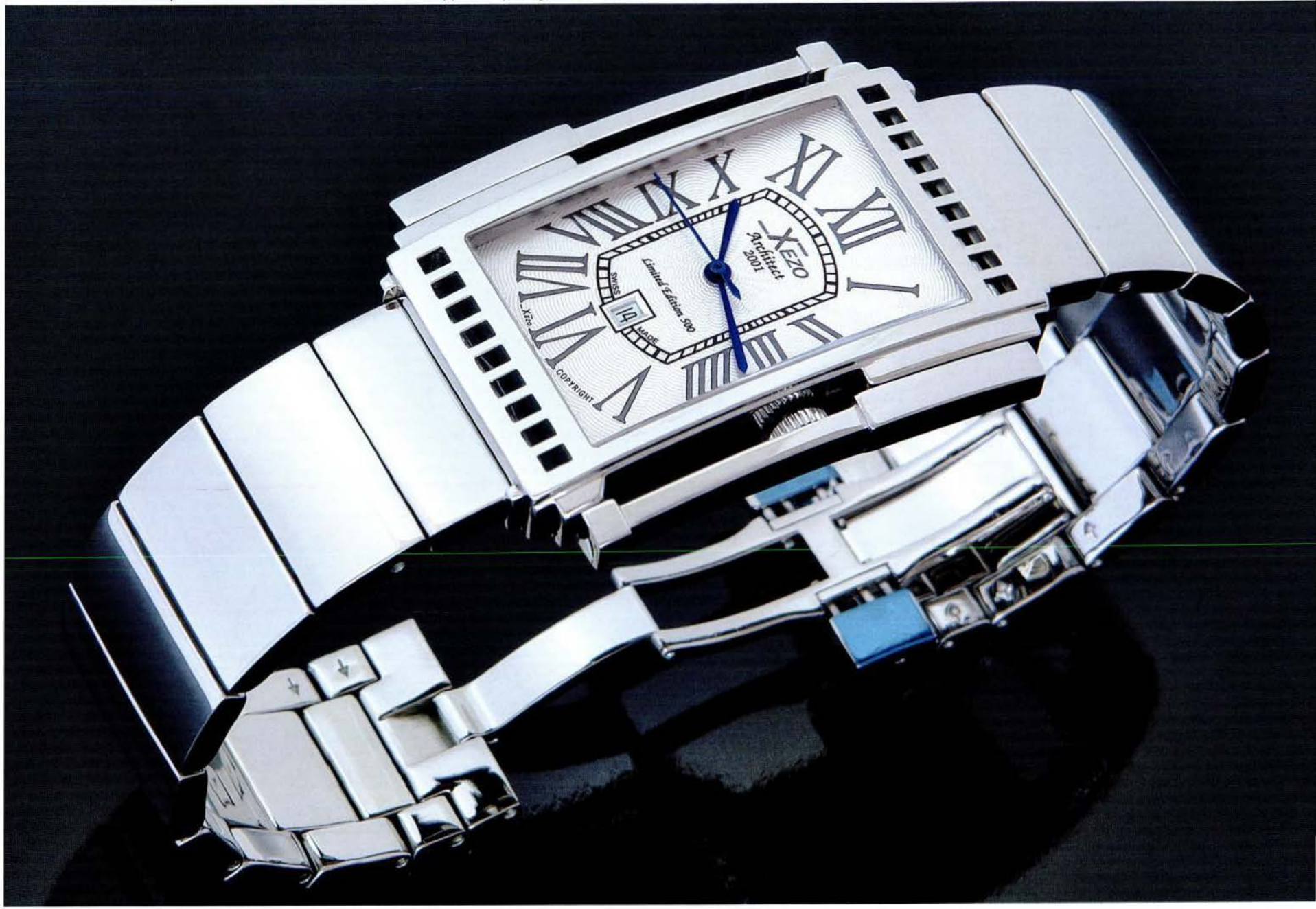

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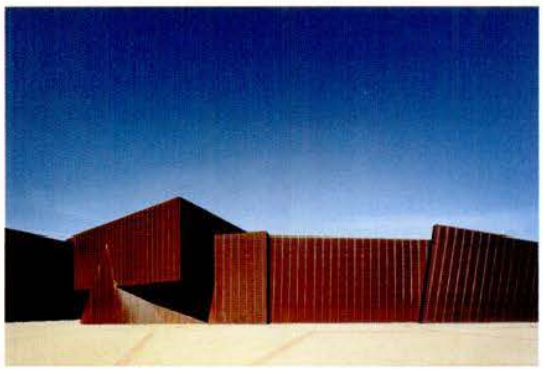


tube. Visitors should get their digital camera ready for the drive into the city. It really sets you up for all that Melbourne can be.

Any great new public works?
Melbourne Museum, Federation Square, Southern Cross Station, and the Australian Centre for Contemporary Art by Wood Marsh are the best examples. I like to think that each is diametrically opposed to the others, and geographically they almost take up opposing sides of the city. It's as if they're better for the presence of the others; the total is more than the sum of the parts.

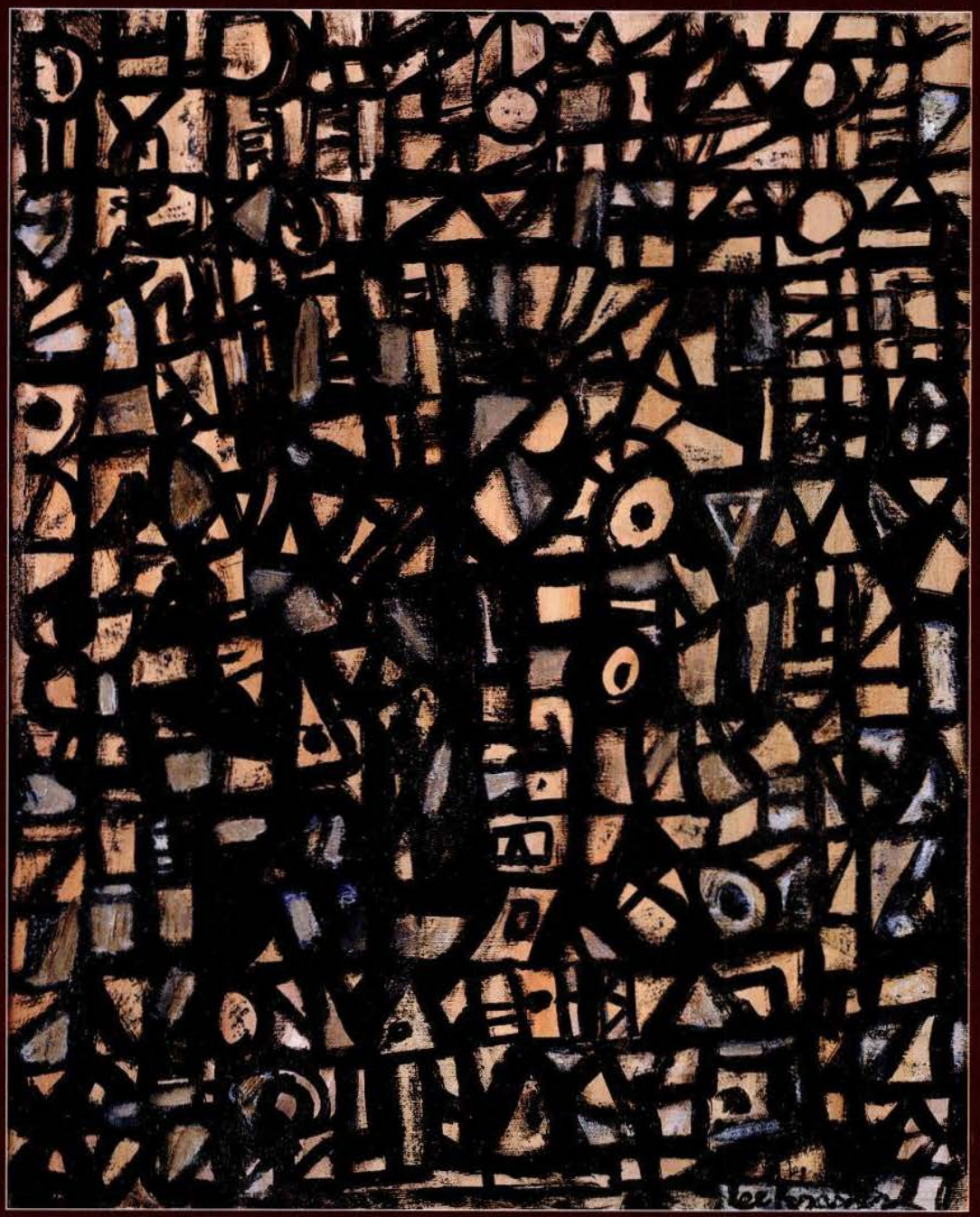
Where would you take a visitor?
Restaurants like il Solito Posto, which has Cose Ipanema (retail fashion) upstairs.

For shopping streets, or suburbs, I'll upset a few here by saying there's really only Brunswick Street in Fitzroy and Fitzroy Street in St. Kilda. Brunswick Street has Melbourne's best bookstore and eating institutions like Mario's. Fitzroy Street is a must, with Albert Park Lake and the city skyline in the distance.

Any visitor should go out to Healesville Sanctuary to see some Australian wildlife (wonderfully penned for your enjoyment!) and great contemporary architecture by people like Cassandra Fahey (Platypusary) and Minifie Nixon (Australian Wildlife Health Centre). I don't think there's anywhere else in the world where you can see injured wildlife being operated on and nursed back to health. ■

Melbourne, Australia

"The Australian Centre for Contemporary Art [above] has particular significance for my wife and me because we got married there," says Bennetts. Another contemporary structure, the Melbourne Museum (right), is visible from the opposite side of the city.



Lee Krasner (1908–1984), *Untitled*, 1949, oil on canvas, 20 x 16 inches, signed

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There's No Place Like Home

Telecommuting may let you answer email in your underwear, but is the home office all it's cracked up to be?

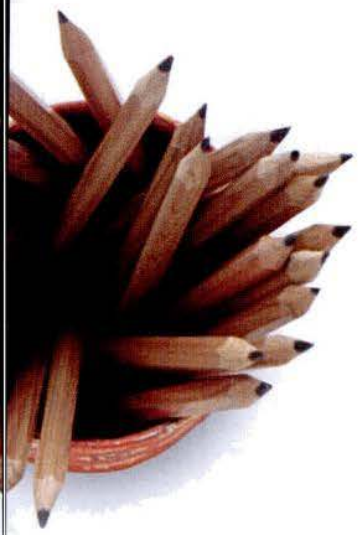
"Honey, I'm home!"

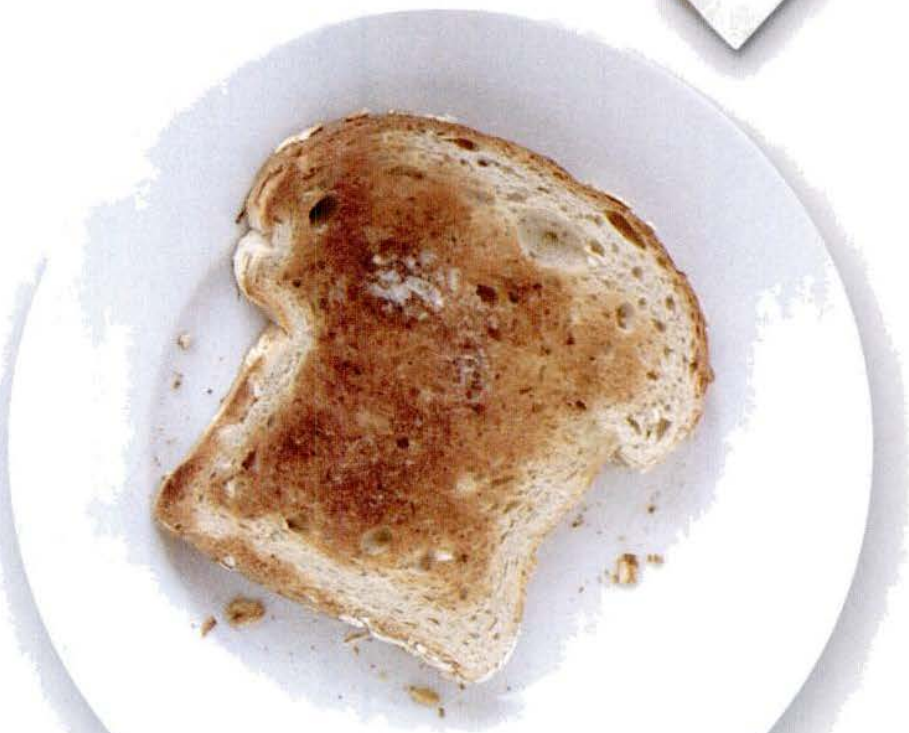
Somehow, that cheery salutation of the '60s sitcom—which often signaled that the fun was about to begin (and the martini shakers about to rhumba)—doesn't have the same ring when the worker hasn't left the premises all day, and may still, in fact, be clad in that morning's dishabille.

My home-office stint began about a dozen years ago, when telecommuting was still a bit of a novelty. Two days a week I was permitted to bring home stacks of editing and writing, along with optimistic intentions of hunkering down in a room that contained a desk, a Mac, my entire wardrobe, and a Pilates machine. It seemed logical that this semiweekly reprieve from an annoying commute—and the design department's musical tastes—should inspire me to even greater heights of productivity, if not artistry.

I'd love to say that I was a model employee, that I rarely abused my freedom by indulging in grappa tastings on the nights before my home days, doing Pilates when I should have been pawing through spreadsheets, or perusing magazines instead of some tract about soil amendments or Sissinghurst. The (then state-of-the-art) dial-up modem meant the phone might ring busy for ages and that emails could sit unread for a spell without my seeming like a total slacker. I also mastered the art of sounding perky before I'd had a sip of coffee or slipped a foot out of bed, which might involve extricating myself from another warm body. Like many who toil at home, I tended to have extremely clean dishes and laundry—which have traditionally provided a viable alternative to work that still, somehow, feels like work.

As technology has become more sophisticated, so has the employer's ability to keep telecommuters on a





longer, but more restraining, leash. The United States Chamber of Commerce estimates that nearly one in six U.S. workers—roughly 20 million people—now works from home at least one day a week, and that the self-employed segment has grown from 6.4 percent to 7.4 percent of the American workforce in the past five years. However, some companies are getting cold feet, despite the vastly reduced overhead and boost to the bottom line such arrangements provide.

Hewlett-Packard, the folks who pioneered the flexible work arrangement some 40 years ago, recently canceled telecommuting for a majority of its IT employees, predicting that bringing them together in the office will make them swifter and smarter. I'm not surprised. There's something about the group dynamic and camaraderie of the workplace that can't be replicated from the walk-in closet cum office. And it's hard to mentor someone by remote control. However, when it comes to wasting time, it may be a draw. My friends who work in traditional offices seem to send out plenty of snarky snippets from Gawker, video clips from YouTube, and lovingly crafted deconstructions of the previous night's *Project Runway*. And we all know that solo lunches don't tend to drag on nearly as long as collegial gossipfests.

These days, writing and editing at home as a freelancer rather than an employee, in a house that contains a dedicated office, I have a built-in incentive to labor if not more smartly, at least more swiftly. Where the workday used to kind of fizzle out, be it at five in the afternoon or ten at night, now it ends more with a bang than a whimper. There's something about two four-year-olds shrieking, "Mommy, we're home!" that tends to curtail many endeavors, although not, perhaps, the frenzied shaking of martinis. ▸

The Unfolding Office

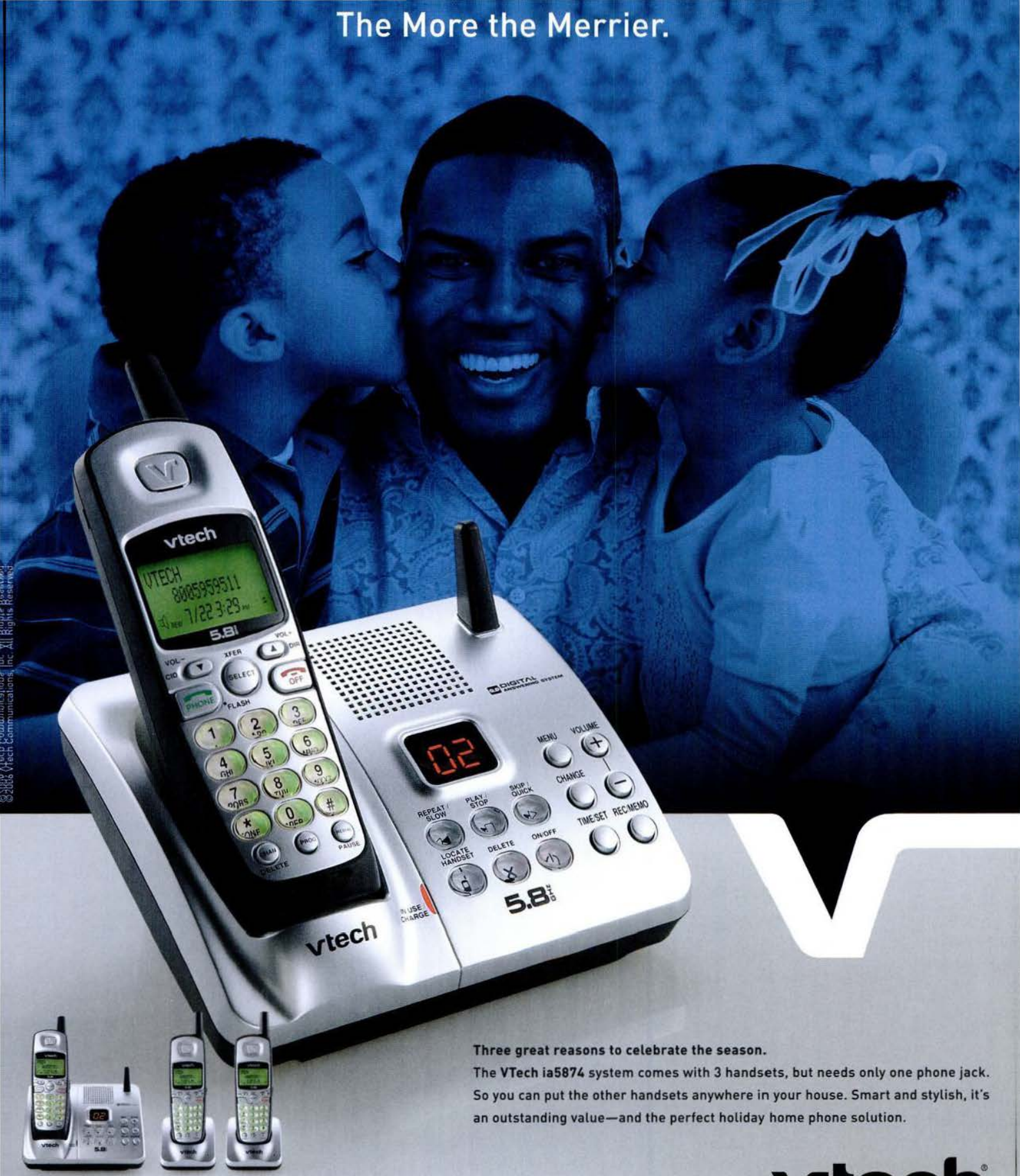
"A strategy of extreme density was required," says Michael Chen of Normal Projects, who along with partner Kari Anderson handled the renovation of this Upper West Side apartment. Teacher and resident Eric Schneider's 450-square-foot space needed to be able to accommodate individual areas for cooking, storage, sleeping, entertaining, and, of course, working—without filling the diminutive abode with furniture, or eliciting claustrophobia by chopping it into tiny spaces.

The simple and elegant solution was to knock down most of the apartment's walls, and concentrate all of the living space's functionality—kitchen storage, closet, bar, bed, lighting, and office—into a single transformer-like cabinetry unit. The result is a livable and open space that functions like a much larger apartment and workspace. ►

Eric Schneider and Michael Chen (below) take in the space-efficient renovation—the blue-lacquered all-in-one cabinet in the fully closed position (right). The linear pattern in the face of the cabinet, which was generated by a digital algorithm, helps to break up the mass of the piece. All the lighting for the apartment is integrated into the top of the unit to reduce the clutter of individual fixtures.

PHOTOS BY RAIMUND KOCH (SCHNEIDER OFFICE)

The More the Merrier.



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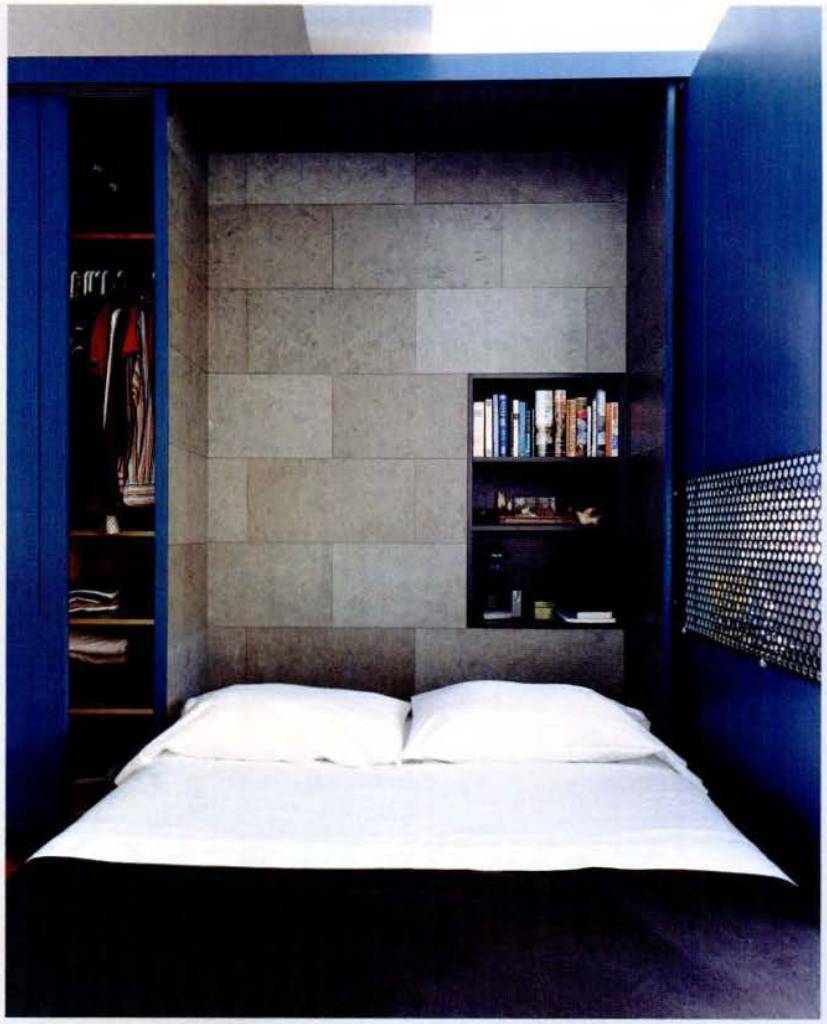
The origami-like desktop (left) unfolds to reveal a perforated-steel divider that allows the passage of computer cables hidden inside the office compartment. The cabinet houses most of Schneider's books as well as all of his office needs. The interior of the Murphy bed compartment (below) is lined with a stained cork panel and contains a smaller shelving unit for bedside reading, alarm clock, and reading lamp.



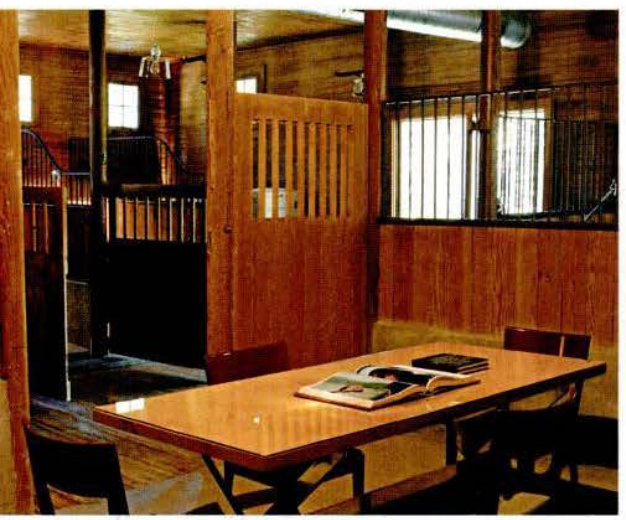
PHOTOS BY RAIMUND KOCH (SCHNEIDER OFFICE)

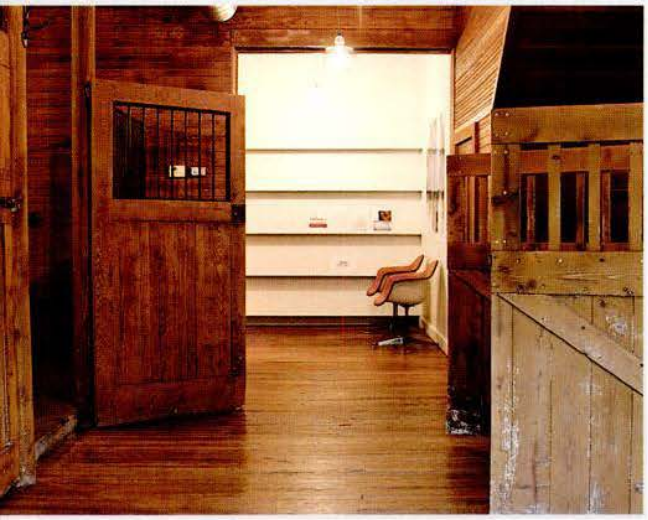
A Stable Office Environment

Giorgio Baravalle originally had a true home office—a space inside his house in Millbrook, New York, that was meant to be a private place to work, but instead served as a traffic circle in the midst of family life. Taking a break one day, he walked up to the carriage house on his four-acre property—an essential element of any estate built in 1890. Although the former horse stalls were so packed with rotten storm windows, doors, and random detritus they couldn't open, Baravalle realized he had the perfect office (and a lot of work) right in his backyard.

After four years of tireless salvaging efforts, hiring a contractor, and sandblasting off the grit and grime of horses and time, the former carriage house has been reborn as home to the offices of de.MO (design.Method of Operation), Baravalle's award-winning multidisciplinary design and publishing firm. The carriage house is now a beautiful and serene environment that contrasts nicely with the glow of sleek, white Macs and Artemide lamps. ►

The stalls (right) provide the same demarcated, cozy space for concentration as a cubicle, but the effect is warm and rich rather than garish and chintzy. The largest stall (below), formerly used for washing thousand-pound animals, was the perfect size for a meeting room. The '60s table, unearthed in an antiques store on the Hudson, and four red Jean Prouvé chairs, purchased in Milan, complete the transformation.





The only white walls in this office (left) belong to the former carriage garage turned critique room. During the review process, Eames fiberglass-shell chairs provide comfort. The long library wall (below) once housed cases of prized dog trophies. Now the stainless steel De Padova shelves hold CDs, books, and objects of inspiration: from a photo of a King Kong topiary in Central Park to a gazelle horn.

A Tale of Two Houses

When Ulrich Fleischmann approached architect Maki Kuwayama, of Unit A Architecture in Stuttgart, Germany, to design a home and office space, he was looking for a deal. Fleischmann wanted two houses for the price of one. His needs as half of the advertising agency Fleischmann & Kirsch meant much of his time was spent in front of a computer and could be done from a home office. Ever the demanding client, Fleischmann and company needed a solution that was both flexible and open for the working and private areas, but could also serve as a forum for entertaining clients and casual meetings.

Kuwayama, with fellow architect Joachim Käppeler, decided the best approach was to create an adaptable design that could be divided into two separate "houses" (as they became known). The office house can be shuttered from the living/private portion by closing a movable wall system, with an upstairs bedroom and bathroom where clients can stay overnight. ▸

The office area (below right), complete with Eames aluminum management chairs and desks from Atelier Alinea, can be completely sealed off from the rest of the house. A movable folding wall system slides on top-guided channels (below left) and, when open, bridges the space between the two "houses." A view toward the garden from the living room (right) gives perspective to the double-height space.

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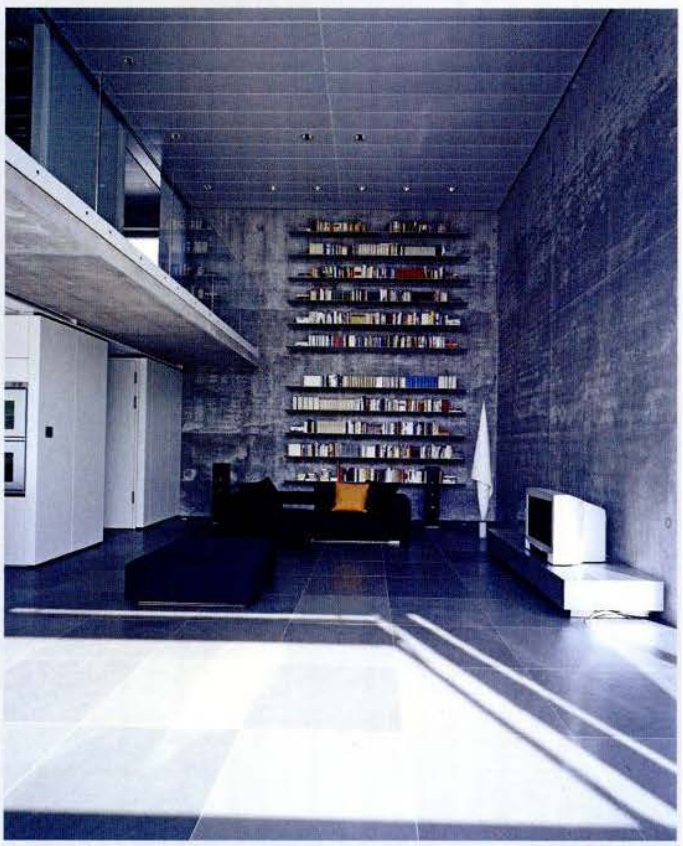

An electronically controlled louver shading system protects the glass façade of the kitchen, office, and upstairs open-plan bedroom (left) from the sun. The movable glass partitions in the second floor of the office space (below left) provide privacy and translucent natural light (the space also serves as a guest room). The cavernous living room (below right) takes advantage of its height with floor-to-ceiling bookshelves.

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Our latest design—a deep seating club chair from our Etra Collection is featured here. Our pieces are engineered for use in all manner of public spaces, yet beautifully designed to create wondrous spaces for residential settings.

Tel. (818) 785-0171
Fax (818) 785-0168
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Shelving System? Furniture System.

The elegant solution for your home or office. Solid hardwood, dovetail joinery, cold-rolled steel bar. Endlessly versatile, superbly crafted, readily customized.

Call or visit online to find out what the as4 Modular Furniture System can do for you.

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www.atlaseast.com

Passionate Metal Soul

Authentic Works

Fire, metal, pressure, sweat, and love—see other wall pieces and more online, or at many fine craft shows across the nation.

Shown: 14" wall piece, pewter, copper, brass

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www.jonmichaelroute.com

www.100percentblast.org

Norman Cherner

Classic designs reissued by The Cherner Chair Company

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High-Tech Beanbags for Modern Lifestyles

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Gregory La Vardera Architect
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www.lamidesign.com/plans
plans@lamidesign.com

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www.seascapelamps.com

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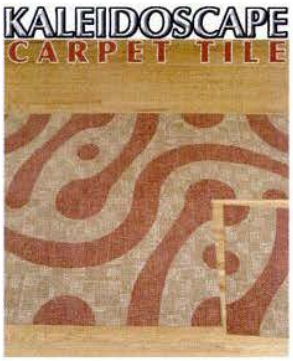
www.unisonhome.com



Modular Area Rug: Cocoon

Create a size and design-flexible contemporary floor cover. These yard-square carpet tiles are oozing with creativity. The high-friction padding prevents them from sliding, no ahesives or tape required. Rotate the tiles to change the design.

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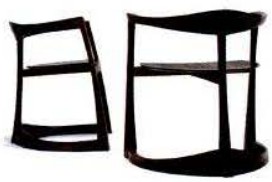
skram



skram

Austere, approachable modern design meets unparalleled workmanship—introducing skram furniture. Designed by Jacob Marks, skram's made-to-order collections are customizable in material, scale, and configuration. Reasonable prices, short lead times.

Shown: Lineground collection armchair

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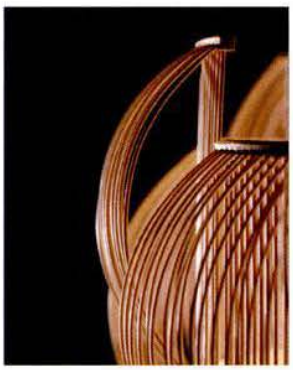
www.skramfurniture.com



Kozai

Modern Organic Furniture and Lighting from Japan

Warm ambient lights in contemporary designs hand-crafted from natural materials.

Shown: Sen table light, in Japanese bamboo by Toshiyuki Tani, ETL listed (UL/CSA)

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www.kozaidesigns.com

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Modular Tealights

Purity of design, uncompromised quality... FLUX, from designer Michael Galinac, is a fusion of luxurious finishes and interlocking organic forms created from the finest grade aluminum, machined with exacting precision, and hand polished...all domestically. Create your own designs from five unique tealight holders. Now available online.

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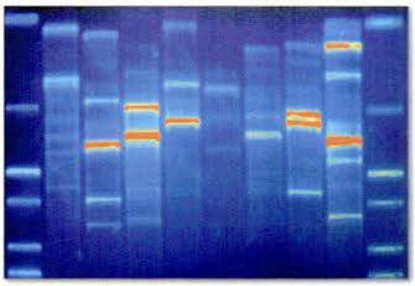
www.michaelgalinac.com



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Finger Print Portraits

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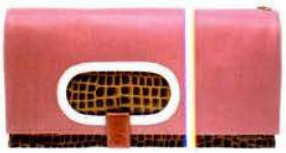

Blibetroy

Inventive Bags for Imaginative People

Where the simple, direct approach is taken with the everyday accessory, the bag.

Shown: Klash. Our oversized, reversible, uber-glamorous clutch. This beauty can multitask as a day purse, an evening bag, and a portfolio case (it's large enough to hold your look book).

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www.crave77.com

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Shown: Kate bracelet: colored concrete, sterling silver, pearls

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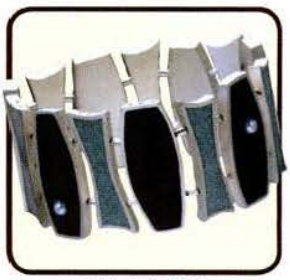

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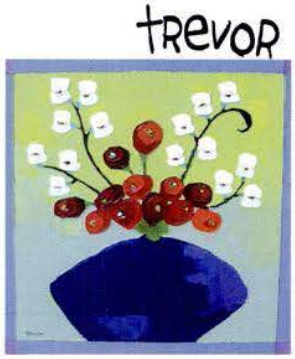

Trevor

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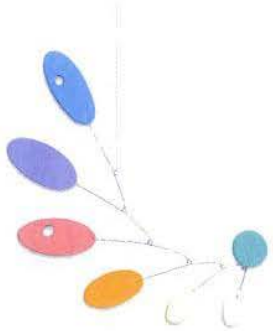

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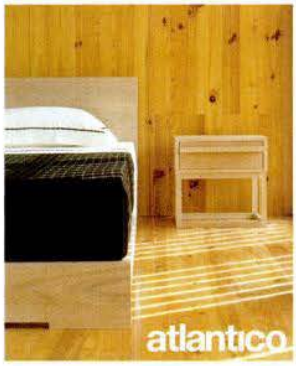

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A fresh look at solid wood furniture from the people behind De La Espada. Beautiful hardwood, elegant joinery, and natural finishes. 18 points of sale throughout the United States and Canada. Visit our website to find your nearest dealer.

Shown: 011 king size bed $1495 and 012 side table $495

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Shown: Small Tote business brief

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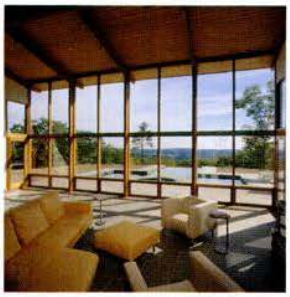

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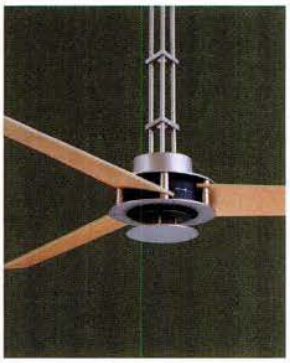

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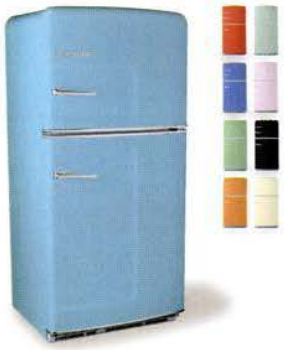

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The Modern Minimalist

Two new designs have now been added to the TMM gallery.

TMM seeks purity in expressions of aesthetics and functionality in design through the concept of simplicity. This approach reduces design to the essential components of space, light, mass, volume, and form.

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www.themodernminimalist.com

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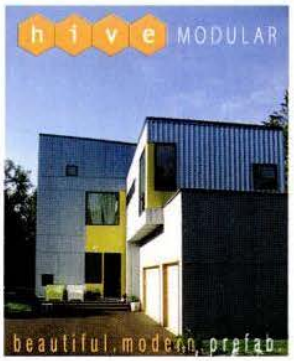

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Genius Jones

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Shown: Mini Drawer Doodle Desk ($149), Woody Chalkboard Table ($249), and Rockabye Storage Rocker ($99)

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Critically acclaimed original artwork from California-based artist James Verbicky. Providing Hollywood's elite with unique works of art. Verbicky's work has recently been seen gracing the walls of Frank Sinatra's estate, and shown on the *Martha Stewart Show*.

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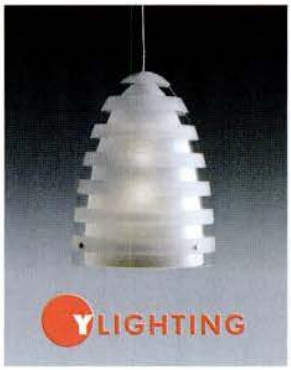
sales@jamesverbicky.com



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Shown: "Don't Fall Down" dresser (Red)

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Shown: Metamorphosis, 48" x 60", original unframed acrylic on canvas

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Our brand-new modern furniture showroom in Santa Monica showcases the lines of Baleri, Driade, Interlübke, Ligne Roset, and MDF Italia.

Shown: Random bookcase and Sliding sofa, both by MDF Italia

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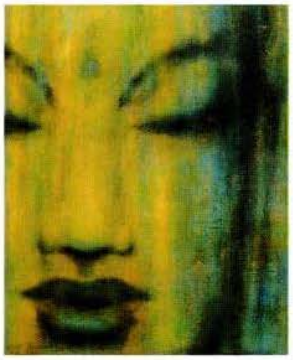

Rico Espinet for Robert Abbey

Lighting rooted in a generous vocabulary of perspicuous form and function.

Shown: Copa18 Chandelier, silver, crystal, and opaline glass. Available in black nickel and 12 light.

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Palette Contemporary Art & Craft

Amy's colorful kiln-cast glass artwork measures 8½" H x 26" W x 12" D and consists of 16 tactile glass blocks that were composed with varying degrees of translucence.

Shown: Amy Schleif-Mohr's Reminiscing No. 3

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Bryan Kerrigan

Architectural Tile

Innovative high-relief ceramic forms, interior and exterior application. High-fire stoneware clay. Custom-developed glazes—matte or high gloss surface. Large color palette.

Shown: "Large Weave Form," green and white high-gloss surface
15.25" W x 8" H x 1.875" D
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Tel. (312) 671-7770
www.kerriganart.com

Woodbrook Furniture in Mocha

From Sanus Systems

Our popular Woodbrook line is now available in a rich mocha finish for your modern home. There are many styles to choose from, including this single wide, five-shelf unit and triple wide, six-shelf unit with flexible door placement.

Designed with extra-large shelves and wire channels, Sanus Systems furniture can handle the most demanding A/V gear.

Best of all, the custom-engineered construction, using a heart of medium-density material, virtually eliminates resonance while providing incredible strength. So you'll enjoy its beauty and functionality for years to come.

Toll-free (800) 359-5520
www.sanus.com

Schoolhouse Electric Co.

Manufacturer of residential and commercial period lighting fixtures and handblown glass shades that do not hint at style—they are classic originals that have been out of production and unavailable for over 50 years. Retail showrooms in New York City and Portland, Oregon. Free catalog.

Toll-free (800) 630-7113
www.schoolhouseelectric.com

Bubble Chair

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www.plushpod.com

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Shown: SIU404 Island Hood

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www.siriushoods.com
info@siriushoods.com

Liza Phillips Design

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Transform your wall space with a custom-designed wall unit or shelving system. ISS Designs combines a clean modern look with strength and ease of installation. Wall-mounted and pole-mounted options. Anodized aluminum hardware with custom shelves and cabinets for design-oriented clients.

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www.issdesigns.com
info@issdesigns.com

Norwell

Lighting and Accessories

Norwell Lighting and Accessories is proud to introduce design-and-finish-matched solid brass lighting and accessories from traditional to modern.

The Elizabeth is available as a single, double, or triple sconce in polished nickel, brushed nickel, or oil-rubbed bronze. Seven matching bath accessories complete the suite.

82 Stevens Street
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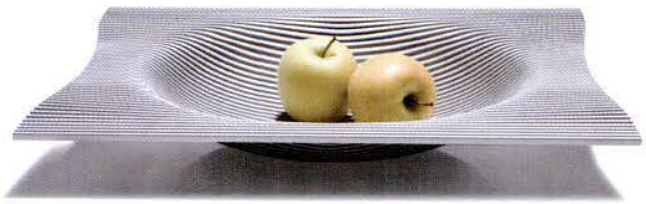
Toll-free (800) 822-2831
www.norwellinc.com



MoMA Design Store

The MoMA Design Store has well-designed and thoughtful gifts for everyone on your holiday list. Christoph Boninger's Pleated Bowl creates a striking centerpiece by transforming a solid sheet of aluminum into a material reminiscent of corrugated cardboard. The surprisingly lightweight aluminum bowl is hardened to resist flexing and has a matte finish.

18¾" L x 16" W x 3" H.

Visit MoMAstore.org to order online, request a catalog, or for store locations.

Toll-free (800) 447-6662
www.momastore.org

Piccolo™ by Remcraft

Rounding out the season this year are several new additions to our Piccolo line of smaller-scale make-up and shaving mirrors. Piccolo mirrors include 3x and plain (0x) glass, and come in six different styles—wall-mounted, countertop vanity, and a purse-sized compact with tortoiseshell inlay. Available in gold or chrome, they are the perfect holiday gift.

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www.remcraft.com/dwell

www.palazzetti.com

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Recipient of the Red Dot design award, the 6900 collection by Rolf Benz allows you to combine different covers and colors to create your own unique design.

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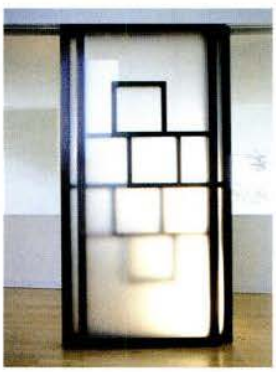

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Shown: Evolution, 24" W x 60" H by Clifton Albergotti

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When Objects Work

Domestic objects that are both useful and beautiful by John Pawson, Vincent Van Duysen, Bataille + iBens, and others.

Shown: Candle Holder by John Pawson

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Beverly Hills, CA 90212
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www.matin-gallery.com
info@matin-gallery.com

Modern Living Spaces

In the mood for a "Cosmopolitan"? Well, then come to Palm Springs, where the Cosmopolitan has great appeal as one of developer Modern Living Spaces' five new models of modern homes. Modern Living Spaces' name says it all: mid-century-inspired architecture designed for the new millennium. Located northeast of Palm Springs on the historic B-Bar-H Ranch Estates, Modern Living Spaces' new development showcases affordability combined with great style and aesthetics, openness to the outdoors (utilizing raw materials such as wood, concrete, and glass), and comfort.

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Tel. (760) 799-7676
www.modernlivingspaces.com

Fusion Furniture LLC

Reborn: RE series by Tim George. Carts originally manufactured in the 1950s for the medical profession but never used until their recent modification and transition into the B52. Free shipping to most locations in the USA. Limited-edition offer.

Shown: B52 Stainless Steel Bar, ca. 1952

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Shown: Thomas Paul pillows and plates

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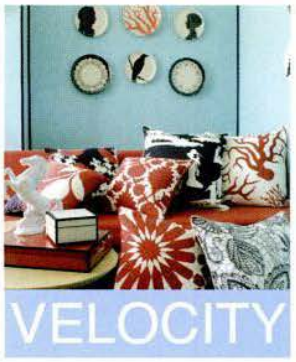

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Photo caption: Clive Bridgwater, Architect

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Pamela Hill Quilts

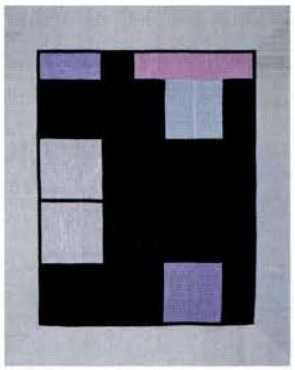
High Design + High Hand

Precision pieced with intricate freehand quilting. Designed and constructed for function as a bed covering yet frequently used as art for the wall.

Shown: Silk quilt with pure wool batting, 106" L x 90" W

www.PamelaHillQuilts.com

www.100PercentBlast.org



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www.johnreedfox.com

www.100percentblast.org

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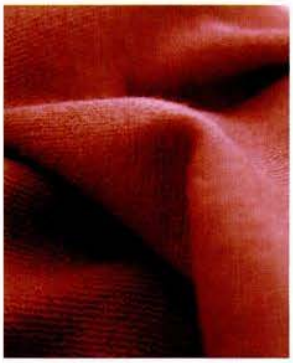

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Shown: Organic cotton crib bedding

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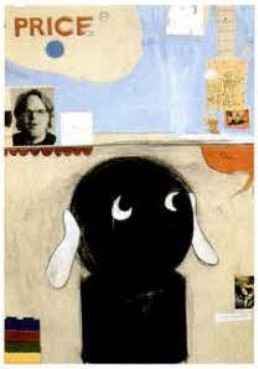

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Shown: Tati Convertible Crib

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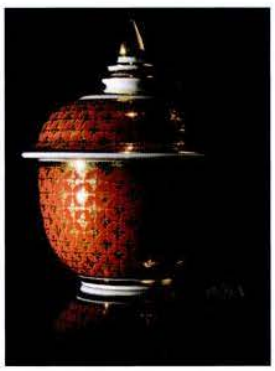

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Shown: Park Rug Normand

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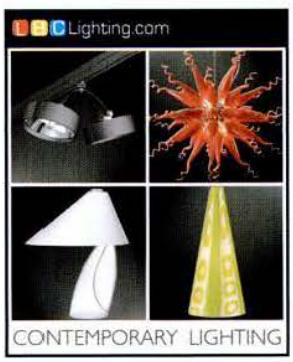

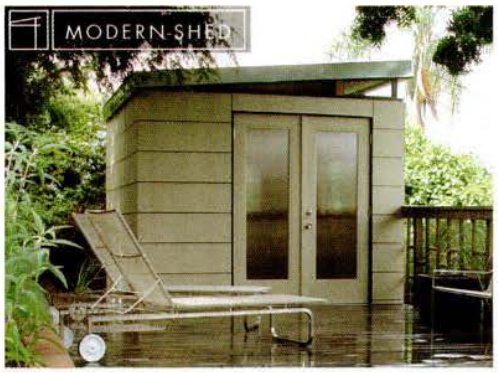

Small Prefab Structures

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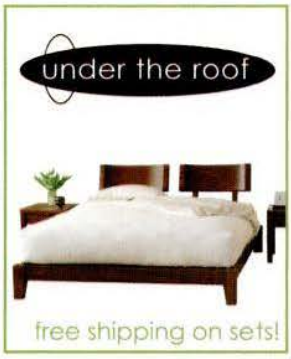

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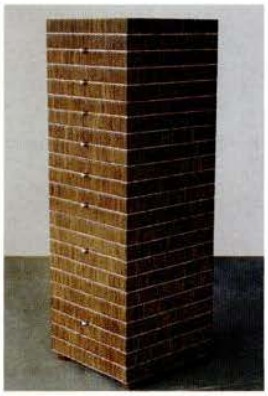

Nusa Furniture

Nusa specializes in the use of natural materials such as sea shells, coconut shells, and volcanic terrazzo. Through intricate mosaic inlays, Nusa creates one-of-a-kind pieces rich in texture and warmth while retaining a modern feel. This combination of design and green materials makes each Nusa creation as unique as a work of art.

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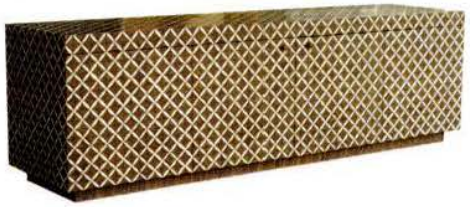

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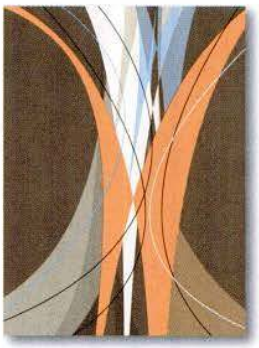

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Shown: You Are Here pattern detail

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Expo Design Center
www.expo.com

Fish Eye Wines
www.fisheyewines.com

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www.golden-kaan.com

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www.hermanmiller.com

Highbrow Furniture
www.highbrowfurniture.com

Hitachi Home Electronics
www.hitachi.us/tv

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Maharam
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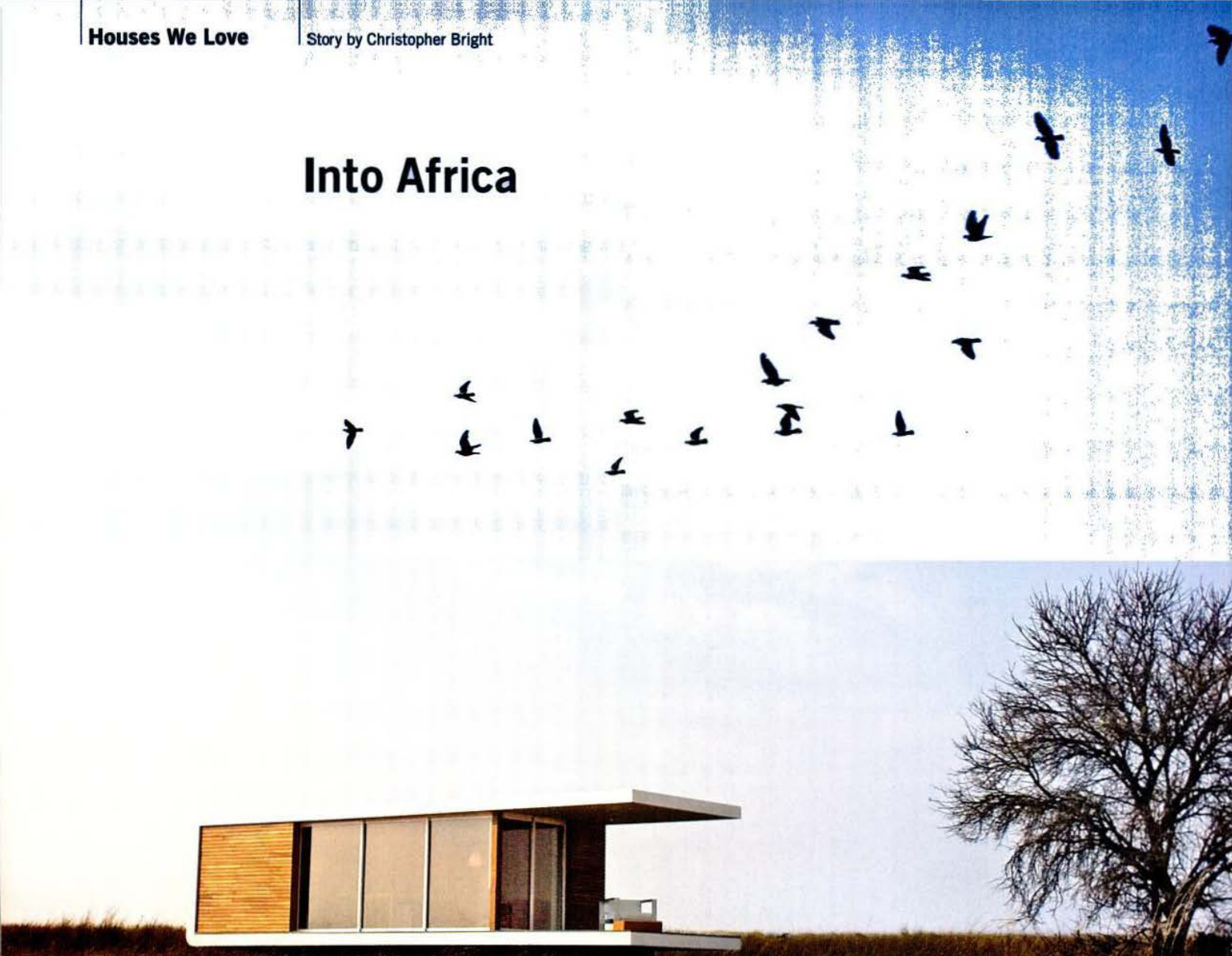

It took 11 years of traversing through three different countries for Eric Bigot to develop his Zenkaya prefab housing concept. Designed to bring peace of mind to impoverished South Africans, the ready-made structures will provide affordable housing and stimulate the economy by creating construction jobs, something the French-born architect has ample experience doing.

At age 24 Bigot began volunteer work for the French Foreign Affairs service, where he was assigned to work with the Ministry of Housing in Zambia. The stint was supposed to last 16 months, but Bigot stayed for five years, spearheading the design and construction of a community center where orphaned and disabled children could congregate and learn. Bigot says of his involvement in the project, "To date it's been the most rewarding, deep down, having helped children to survive and get basic education."

Bigot's next stop was New York City, where the seeds for his prefab venture were planted. The projects he worked on in the metropolis were a shock to the system after having been in the trenches in Zambia. "The idea of selecting carpet colors was quite meaningless," says Bigot. Needing more purpose, he made a personal commitment to create a compact prefab design that would effect real change.

Work for the United Nations brought Bigot and his family to South Africa, where Zenkaya came to fruition. "One of the goals of Zenkaya was to create employment in a country crippled by [an unemployment rate of over 25 percent]," explains the 36-year-old architect, who likes to call himself a social entrepreneur. With the prototype unit now complete, and production plans in development, Bigot is betting prefab will create opportunity, shelter, and change once again. ■

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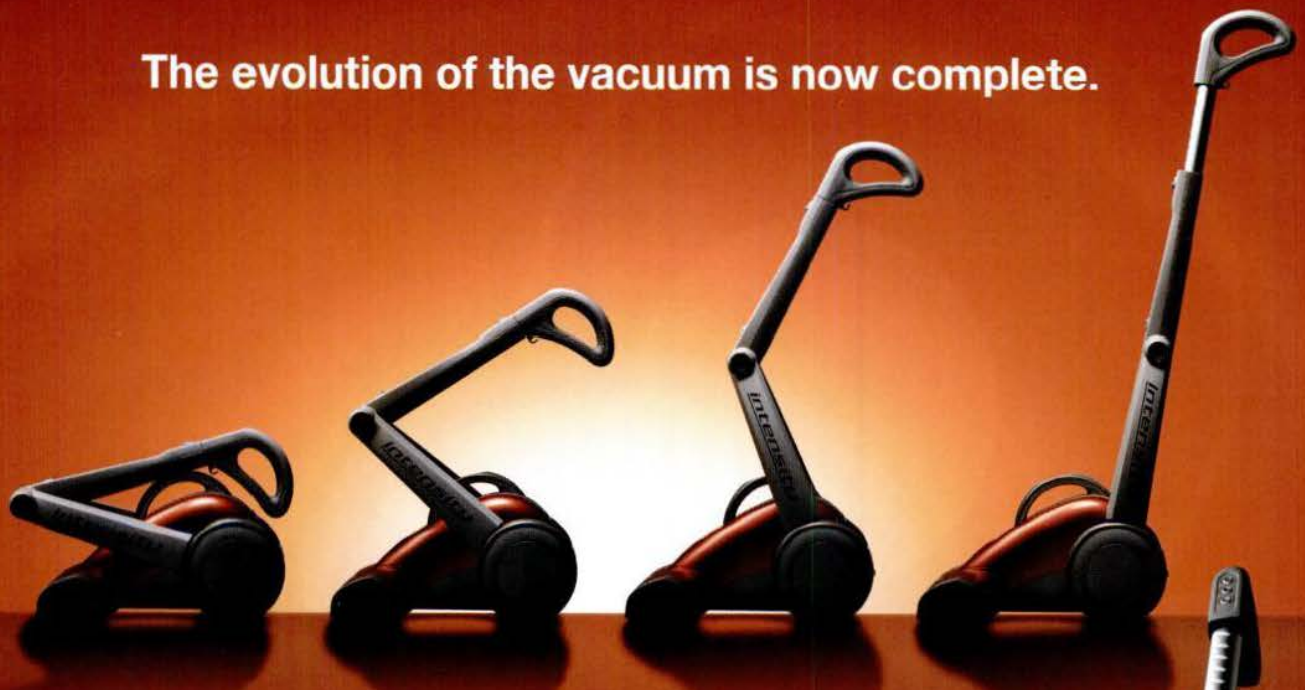

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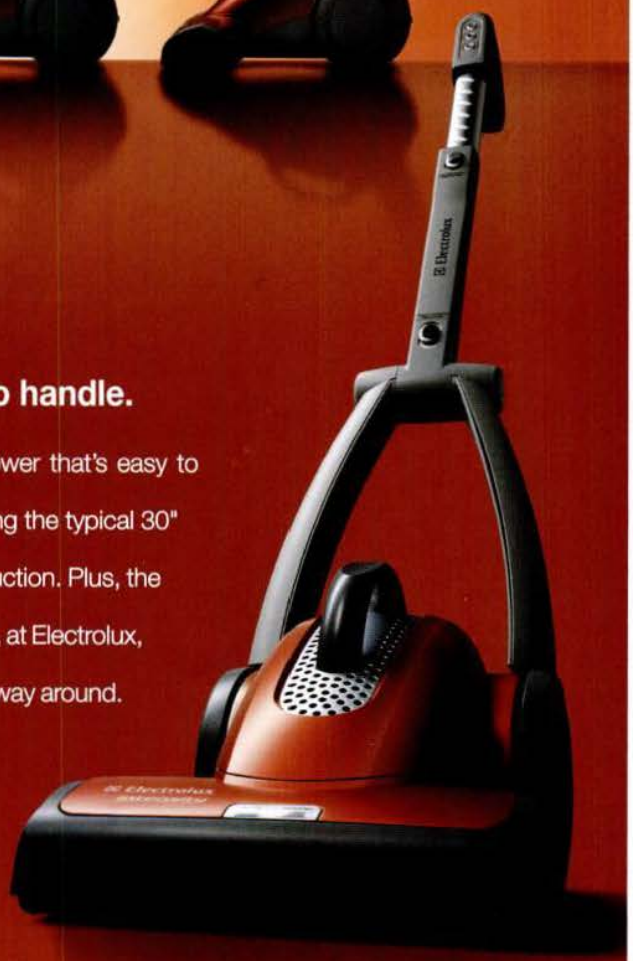

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