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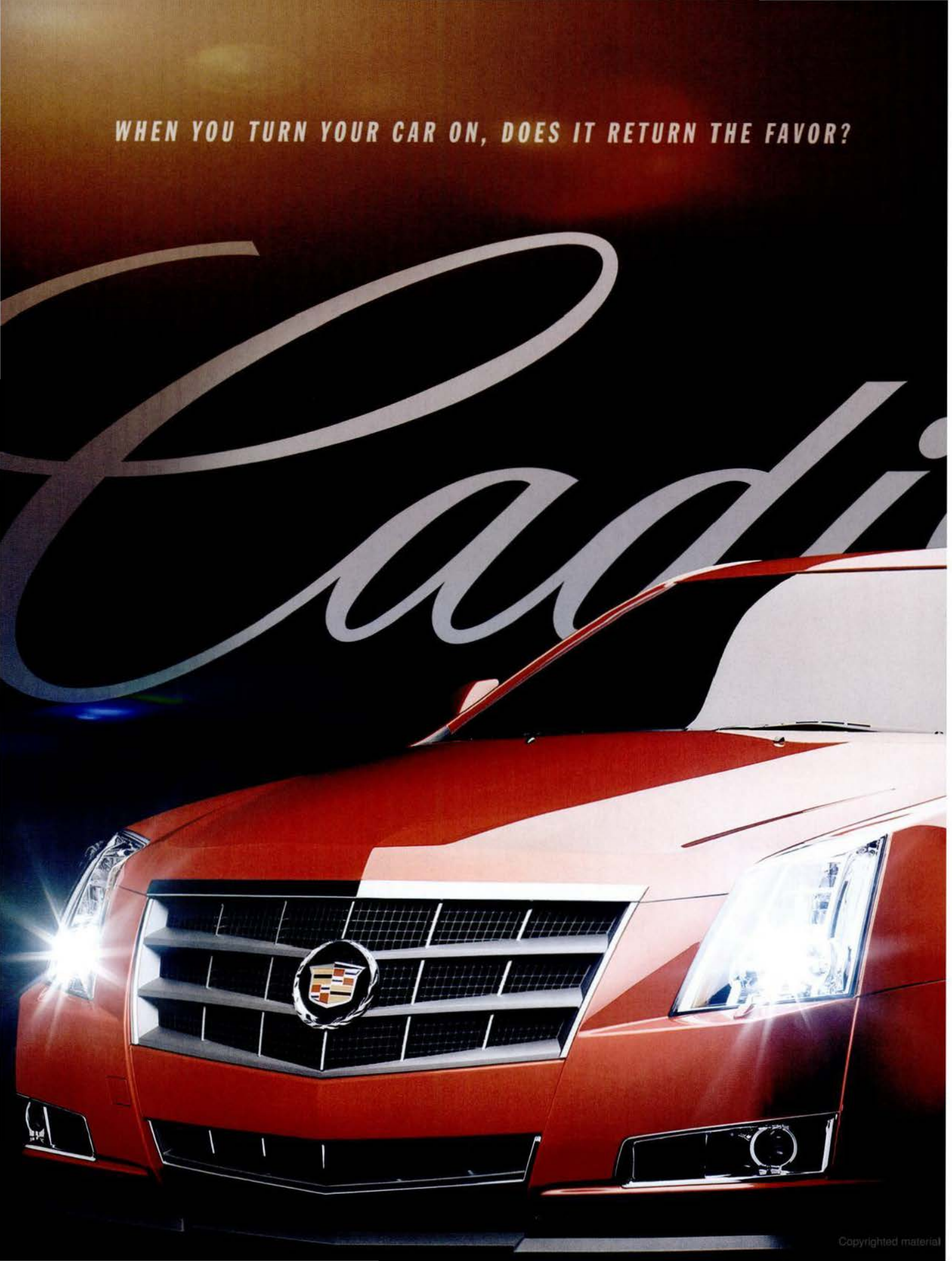

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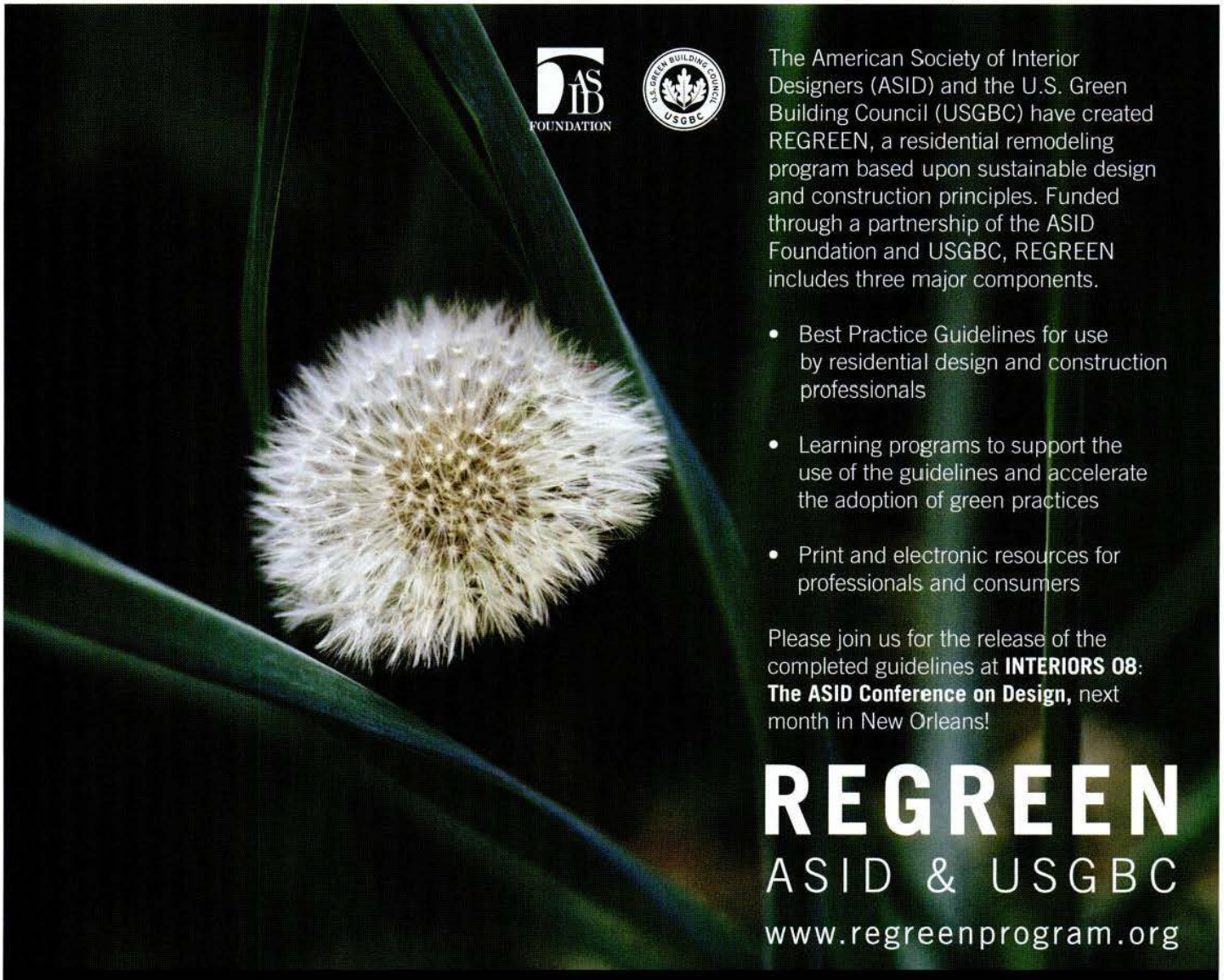

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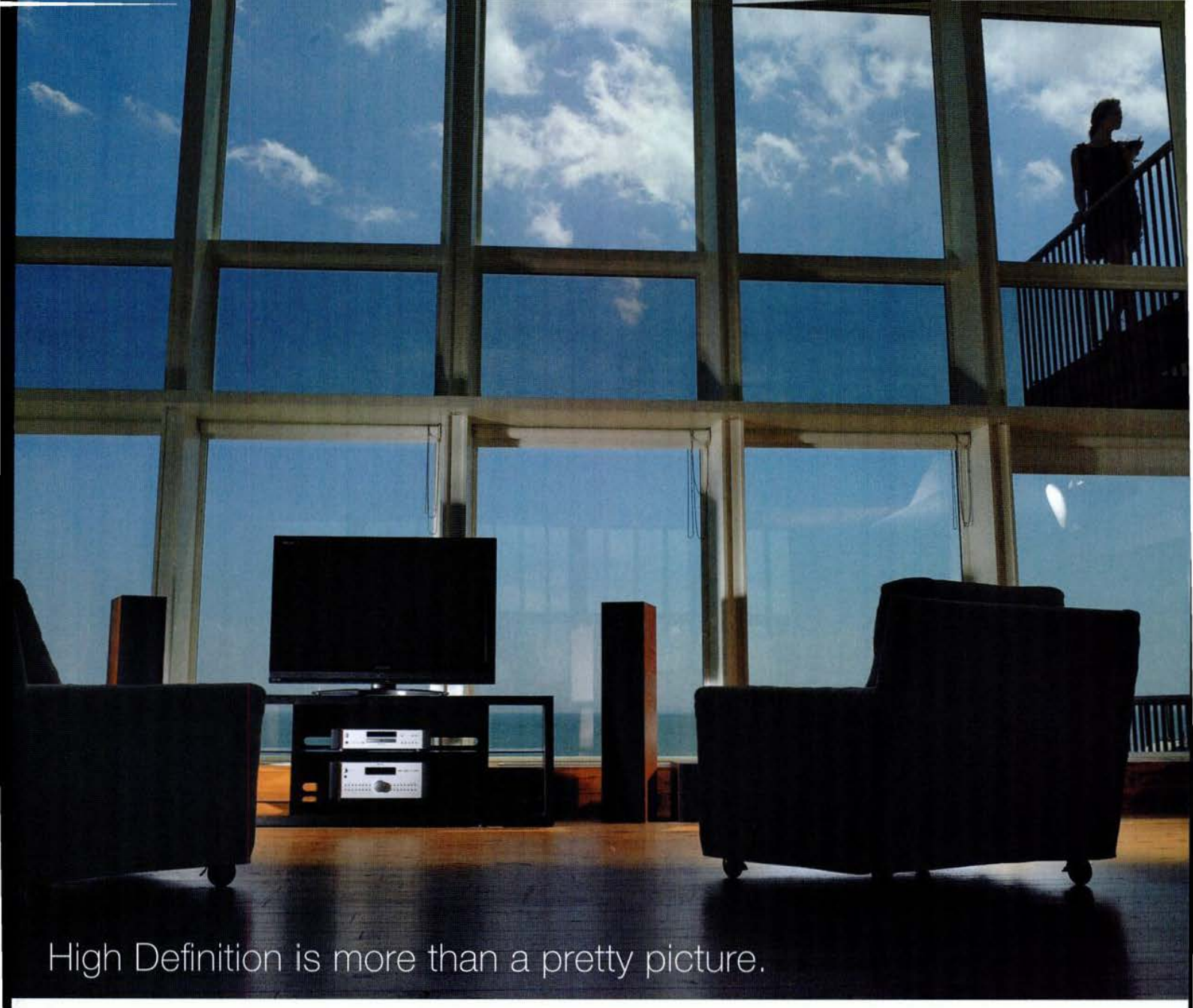

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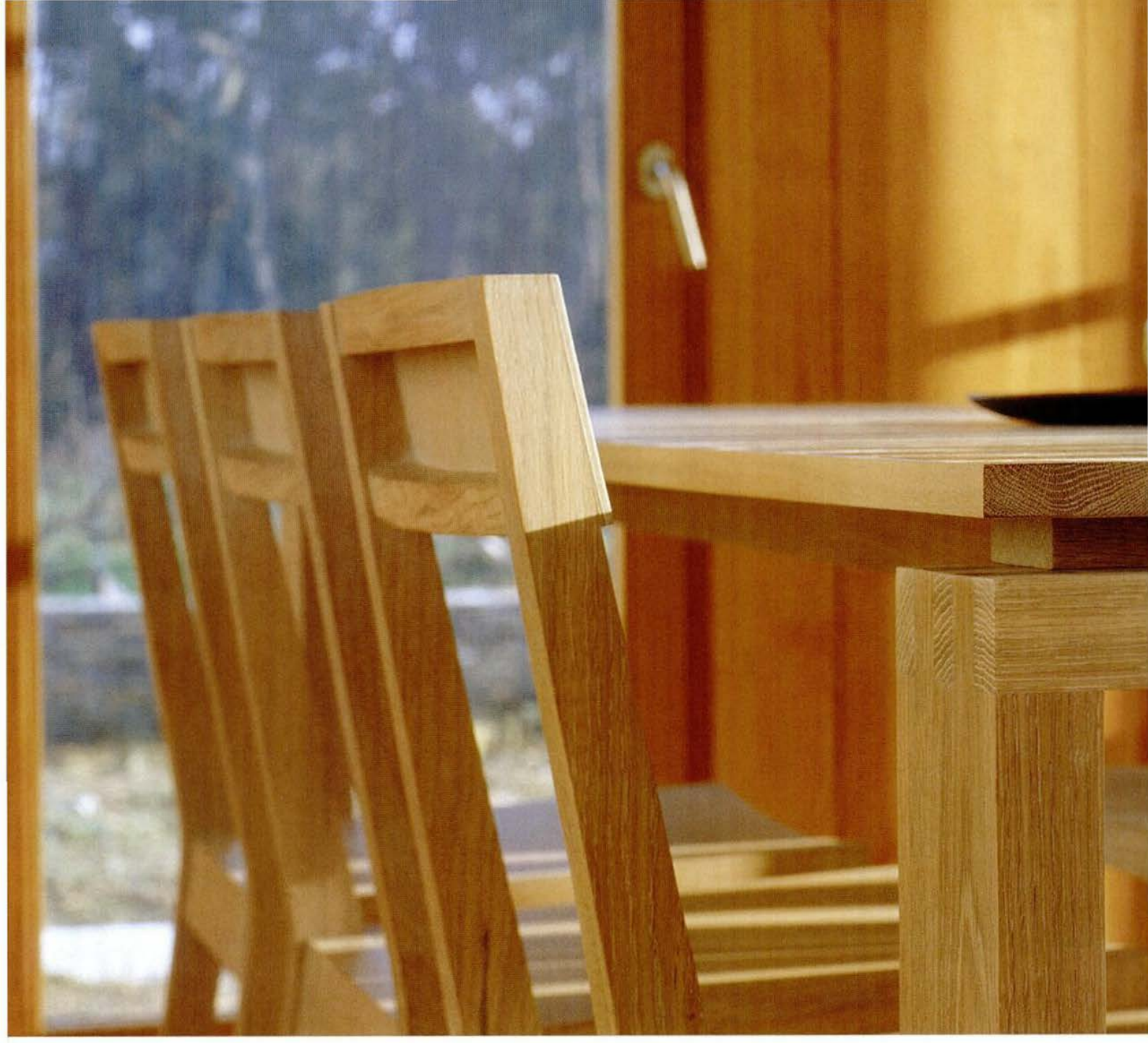

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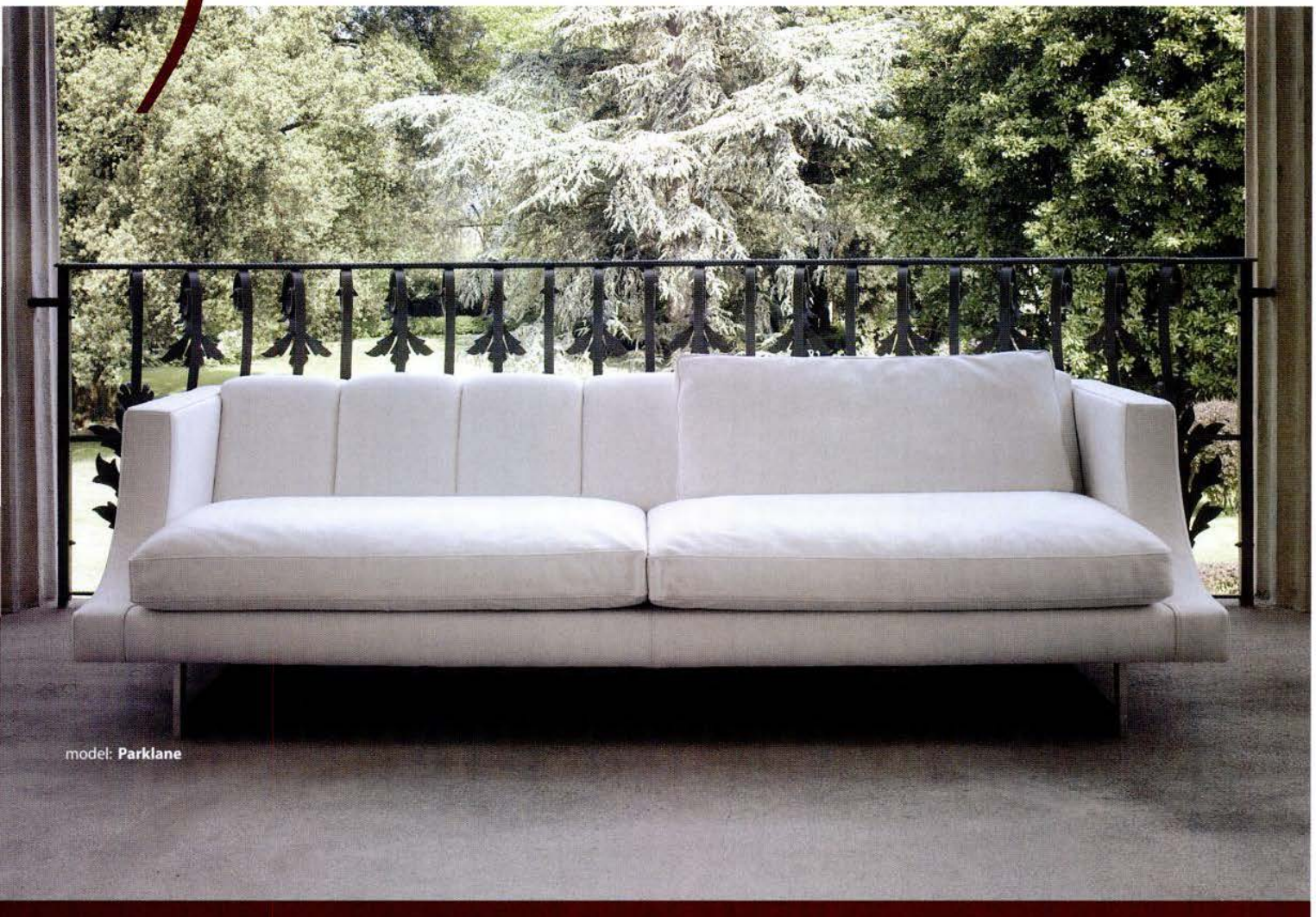

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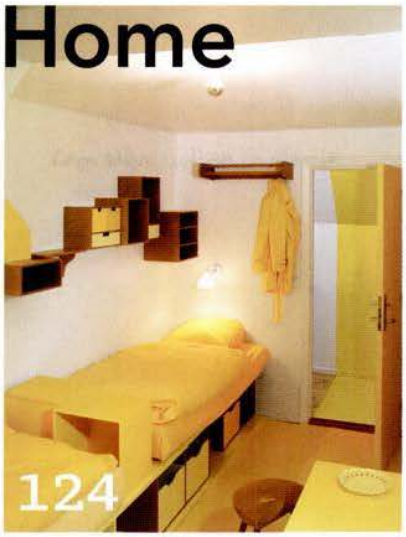






**Cover:** Van Everbroeck Residence, Ghent, Belgium, page 108
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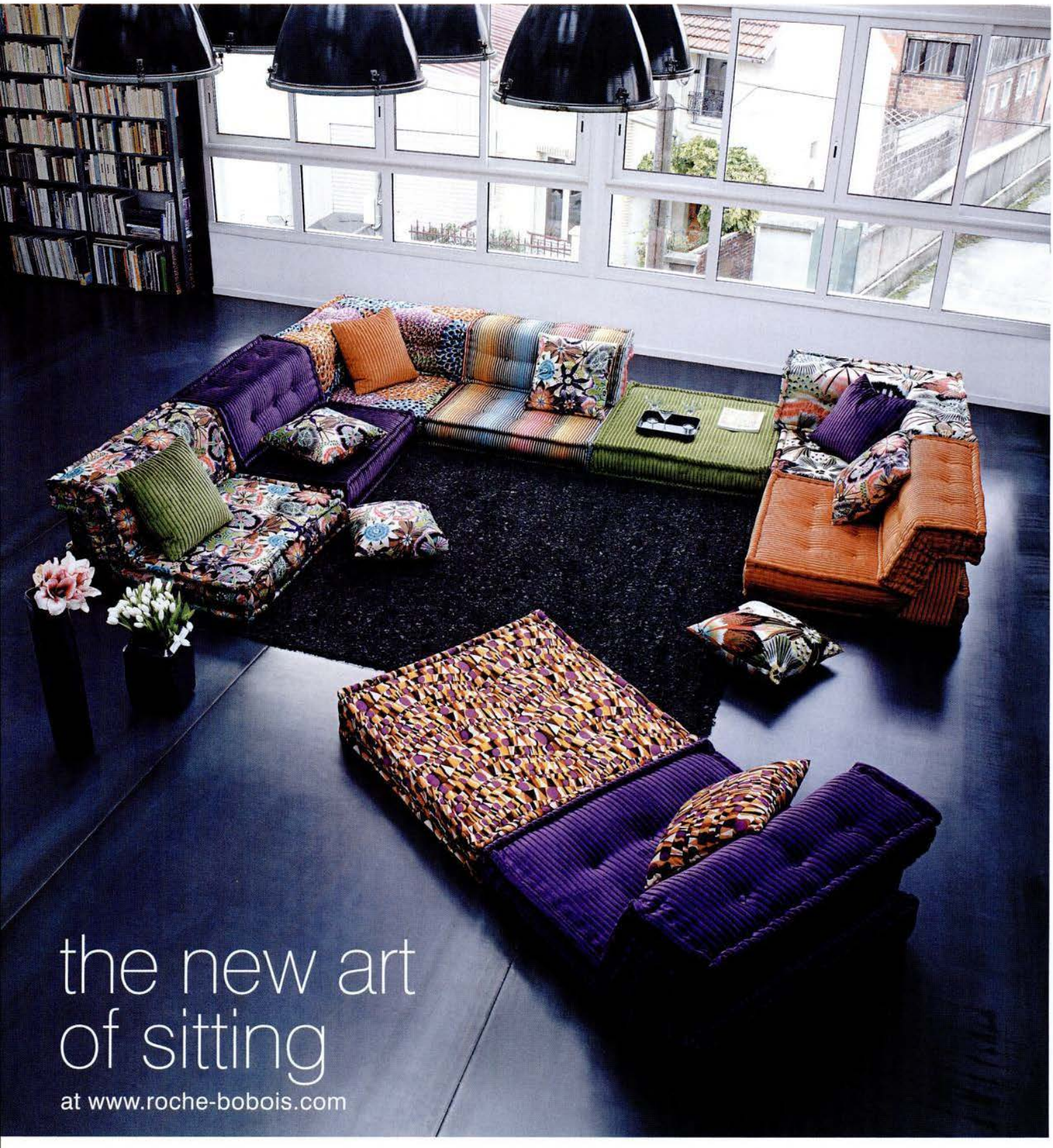


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# Same Great Taste

Seven and a half years ago, Karrie Jacobs, Dwell's founding editor, opened our first issue with "The Fruitbowl Manifesto," an essay asserting the principles that would set Dwell apart from the other "magazines concerned with the design of homes." By showing how people actually interact with architecture and that modern design is eminently livable, Dwell challenged the formula of so-called shelter magazines, and our growth attests that our "minor revolution" has taken root. But revolutions—even minor ones—have a tendency to mellow. Magazines have the benefit of constant reevaluation and evolution—as soon as one issue is off to the printer, another is on the horizon. But what this cycle doesn't always allow for is a panoramic view, an opportunity to reassess and reinvent on a grander scale.

The world we send our little magazine into has changed since 2000. Design and architecture have never captured the public eye as much as they do now, but they also run the risk of being exploited solely as a marketing tool (witness the spate of overpriced starchitect condos in New York City, or the co-opting of Arne Jacobsen chairs by McDonalds). Global warming has gone from being an esoteric concern to a very real phenomenon. War and shifting economies have, in the words of Thomas Friedman, "flattened" our world. Maybe we're just growing up, but in many ways the world is a tougher, scarier place.

But it's also an exciting place, and we still think the best way forward is through good design. Designers see the world as a series of problems that need resolutions—whether it's putting a roof over someone's head or making a safe place to put a hot cup of coffee in the car—and we like that about them. We hope that design's heightened profile can help bring that way of thinking to the parts of the world that need it most, like boardrooms and ice caps.

With all of this in mind, we've been looking at where Dwell fits into the big picture. When our owner and our president/publisher came to me with the option of moving to recycled paper and a new trim size (our changes save 935 trees per issue), it was just the catalyst we needed to go back to the drawing board and reimagine the magazine from cover to cover.

With this issue, we sought to better organize and define the magazine's contents, with the goal of making information more accessible to the reader. Like a skilled butcher, we trimmed away the fat and gristle, leaving just the choice cuts. Unlike a butcher, but a little like a baker, we had the advantage of being able to invent things from scratch. One of these new sections, Process (p.100), explores how objects are made. And Theme Attic (say it fast) revives the patronage system by asking artists, designers, and architects to interpret our issue's theme, using the magazine page as their blank canvas (see p.176).

Even In the Modern World (p.39), which has seen many changes over the years, receives what is perhaps its most radical update. A newspaper within the magazine, this section now serves as a resource for all things current. The products, furniture, exhibitions, and books are still there, but they've been joined by a host of other timely features.

Graphically, the magazine has been redesigned to the core. Design director Kyle Blue and his team put in countless hours exploring how best to evolve the look and feel of Dwell. The hours spent sketching, aligning, kerning, and eating Tomasso's pizza have resulted in a magazine that distills the best of our past, while looking the future squarely in the eye.

We didn't set out to create February's issue and call it a day. Whether discussing an article, a font selection, a layout, or how best to photograph a home, we are cognizant of the fact that the magazine is in a constant cycle of renewal, and the primary objective of our redesign is to create an elegant framework that will enable that evolution to continue.

**Sam Grawe, Editor-in-Chief**
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# Thanks to our 2007 Dwell on Design San Francisco Sponsors!

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By all measures the 2007 Dwell on Design San Francisco Conference + Exhibition was a resounding success.

The Conference featured presentations by community advocates and design visionaries including Michelle Kaufman, Michael McDonough, Carl Pope, Alice Waters and many others in conversations moderated by veteran journalist and award-winning author John Hockenberry.

The Exhibition showcased the modern design product and services of over 125 exhibitors in an engaging, hands-on marketplace.

And Dwell readers came out in force, thanks to your support Dwell on Design San Francisco exceeded our attendance projections.

**For more information about our next show—2008 Dwell on Design Los Angeles—visit dwellondesign.com.**

"Dwell on Design San Francisco was a great show and the perfect platform for launching our new pieceHomes. We are extremely pleased with the response we got and it was a great pleasure for us to be involved in such an impressive event—we are looking forward to Dwell on Design Los Angeles!"

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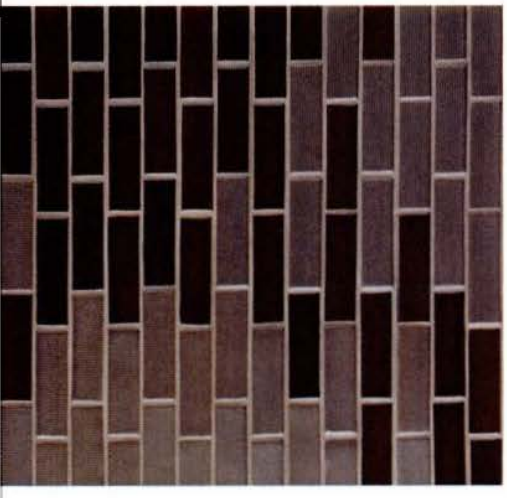



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**When editor-in-chief Sam Grawe says** he is getting tired of sustainability ("Sustainability 24/7," November 2007), it reveals the myopic view of someone who is in the world but not of it. Here in Kansas City, the heartland of the country, there are plenty of companies and people who do not "get it." They have no awareness that their choices contribute to global warming, or if they do, they are counting on us—those of us who care—to come up with new inventions and innovations to save them from themselves.

I plead with you, Dwell, to realize just how very much we need your leadership, your vision, and your stalwartness to keep us going. Many people are just beginning to wake up. Please continue to show us the way. Don't grow weary on us now. We need green's "ascent to fad-dom" to arouse the masses, to help them see this is not just "something on the edge that does not apply to them." It will indeed become blasé for those of us in the industry, but we need to be there and lead the way. Dig in, the journey is really just beginning.

**Laura Klover**
**Lenexa, Kansas**

---

Your magazine does an excellent job making contemporary architecture and design accessible to those who are interested in the area but who lack formal architecture or design training. Your editorial staff shows good taste in almost all things, so I am often disappointed when I encounter the word "McMansion" used with regularity in your pages. The word is banal, overused, utterly devoid of meaning, and evidences a certain editorial laziness—and snobbery—that I don't expect from your magazine.

It is difficult enough to engage readers in a serious discussion of contemporary design without using elitist neologisms. Unfortunately, these so-called McMansions seem to have become the successors to the homes envisioned by the mid-century modernists. These inefficient—in terms of both their large size and energy use—and cheaply built tract homes are most often starter homes for young couples with children. These are the same couples whose needs were supposed to have been met by the well-designed but affordable homes of the mid-century modernists. Rather than dismiss this trend with a cheap jab, I'd like to see Dwell undertake a more serious look at the matter. When was the goal of providing the middle class with well-designed and affordable housing overtaken by the goal of providing housing as cheaply as possible, with no regard for good design? When did 3,000-plus square feet for a family of four become the norm? Who are the parties responsible, and to what degree is the American home-buying public complicit in this proliferation of lousy design? Is there anything to be done? Is there a better way to describe these homes than as "McMansions"?

I don't know the answer to the first four questions, but as to the last, I'd answer with a resounding "Yes!"

**Mac McNally**
**Lake of the Ozarks, Missouri**


---

I love your magazine. I go through page by page, absorbing all the details I can. This painting (above) is representative of so many things I love, including your magazine. As I began to paint I grabbed a copy of Dwell and began flipping through the pages for inspiration. This painting reflects modern and historic architecture, color, balance, and urban life. It is my personal favorite and most popular painting to date. I call it *Dwell* not only because of the personal meaning it holds for me—the dream of having a modern home to dwell in—but also for the magazine I love!

**Amani Hanson**
**via email**

---

I was delighted to see your feature, "Inside Istanbul" (November 2007). However, I was disappointed to see significant errors in a magazine I have come to trust for accuracy and careful attention to facts. You attribute both the Ortakoy Mosque and the

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Sultanahmet ("Blue") Mosque to the Mimar Sinan (1489–1588), the Ottoman Empire's greatest architect. In fact, Ortakoy was built in 1854 and designed by Nikogos Balyan, the architect who also designed the Dolmabace Palace, and the Blue Mosque was designed by Mehmet Aga and built from 1606 to 1616, though it was certainly inspired by the works of Sinan.

If your readers want to see the real works of Sinan in Istanbul, they should check out the imposing and austere Suleimaniye Mosque (1550–1557), which is a much cleaner design than the Blue Mosque which emulates it, and two small gems, Sokollu Mehmet Pasa Mosque in Sultanahmet and Rustem Pasa Mosque not far from the Spice Bazaar, both of which are unqualified masterpieces of design and creative response to siting. In addition, both of these smaller mosques display some of the finest Iznik tiles in Turkey, Rustem Pasa, in particular, being literally lined with them.

**David Evans**
**Oklahoma City, Oklahoma**

---

I am happy to note that you are starting to think about recycled paper. I have hesitated to buy any previous issues despite my interest in sustainable building (the only kind!) and hope that in the future, you are able to move to 100% post-consumer recycled paper. I know other publications are using it without compromising quality.

I am hesitating buying a subscription until your magazine has a higher recycled content...and I look forward to that day!

**Christine Parton**
**Sunshine Coast, British Columbia**

---

I love your magazine: It's slick, style-savvy, and decently written—imagine my joy when I saw the word "solipsism" in your recent coverage of "The New American Home" (October 2007).

But imagine my constant disappointment when your magazine only covers American content (national solipsism anyone?). How about a little Canadian Content (CanCon) every year or so, say? Every adjudicating body from the *Economist* to the United Nations ranks Canadian cities as the best (Vancouver) to some of the best (Toronto) to dwell in.

Well, at least do a profile of our igloos and two-sled garages, will you?

**Tim Jacobs**
**Kelowna, British Columbia**

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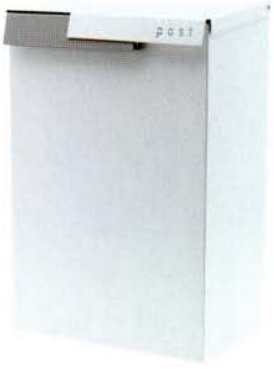


I wanted to pass along some information about a very cool modern mailbox. It is sold by Pur Norsk (purnorsk.no). The mailbox, by Frost Product, is sturdy, quite large, and easy to mount. I recommend it very highly. The salespeople in Norway are also very friendly and helpful.

**Daniel Nels Berkland**
**Arlington, Virginia**

---

Thank you very much for the excellent article covering Julius Shulman's career ("True Hollywood Story," October 2007). It's great to see the creator of so many iconic photographs still active as he nears his own century mark. Are you aware of any place where the general public can buy his prints? I have had no luck finding one. My last hope is to rip the October issue to shreds and hang the pages with his photos of the Neutra and Koenig houses on my living-room wall.

**Erik Rosenow**
**Albuquerque, New Mexico**

Editors' Note: Julius Shulman is represented by Craig Krull Gallery, Bergamot Station, in Santa Monica, California; their phone number is (310) 828-6410.

---

This month, when your magazine arrived, I emailed my friend [artist] Beth Tom, who was interested to hear my response to her stepped-up ad presence in October's issue. My comment was "Dwell has gone *Vogue* on us." Not entirely, because rich content still prevails, but it does seem to be moving in that direction. I had to flip through 11 pages of glossy, big-name brands before finally reaching the Table of Contents.

Of course, it is great—inevitable, even—that big money is clamoring for attention in your fabulous pages. Of course, it is important for Dwell to bring in advertising to support growing efforts to spread the message of modern design. However, please consider whether there may be an alternative to shoving such high-end companies upon us before we even have a chance to see what delights await us in the latest issue.

**Wendes Jones**
**Baltimore, Maryland**

---

Correction: We attributed the redwood root on page 34 of the November 2007 issue as being sculpted by Isamu Noguchi. This is incorrect. As Sim Van der Ryn explains: "The root was owned by my neighbor and friend, the well-known wood sculptor JB Blunk, who passed away in 2002. The Blunk family generously gave it to us as a wedding present when fashion designer Gale Parker and I exchanged vows under it last year. Gale and I are grateful for this special gift, which we see and appreciate every day."

We regret the error.

---

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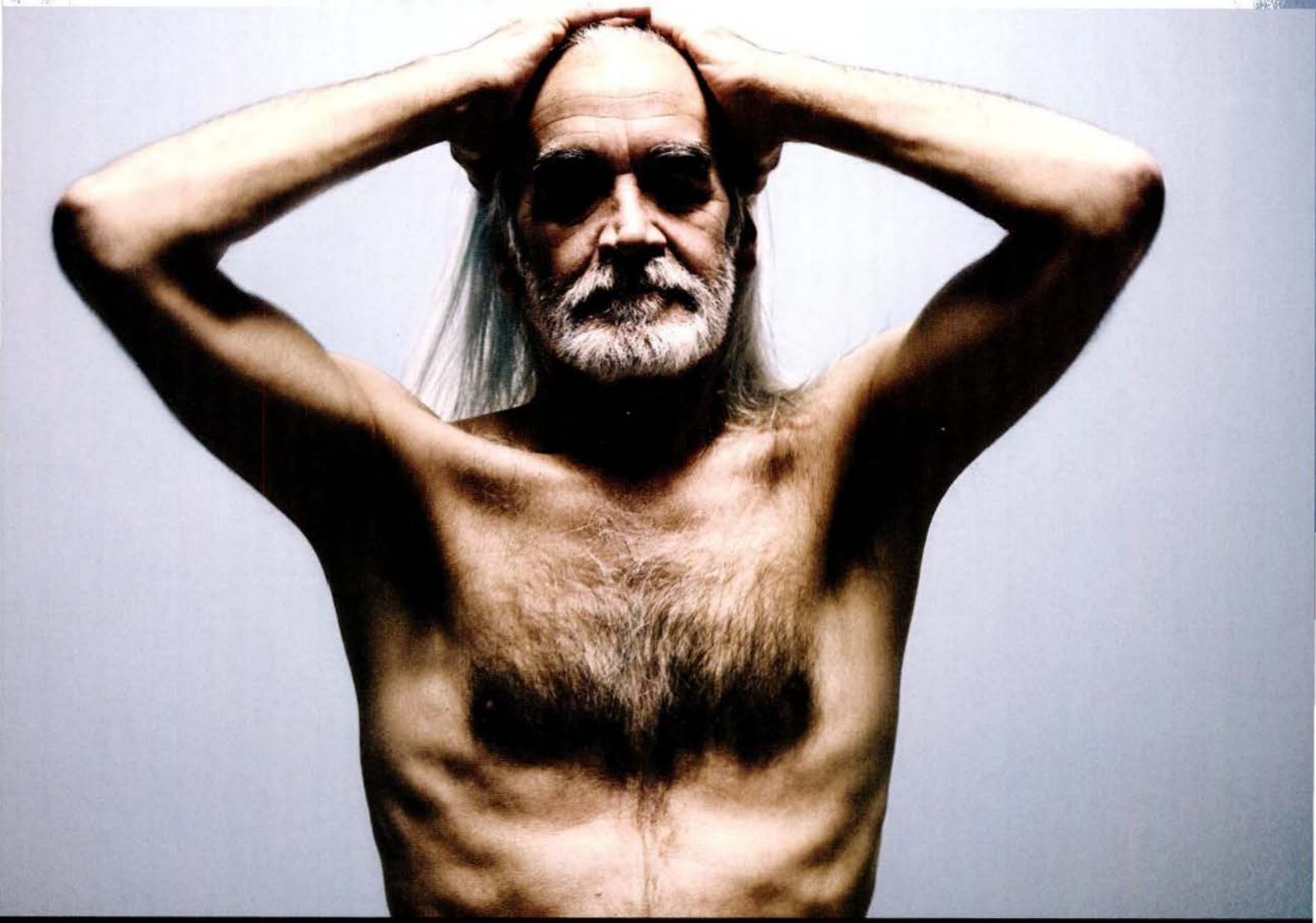
# SAMUEL HEATH

## for a life less ordinary



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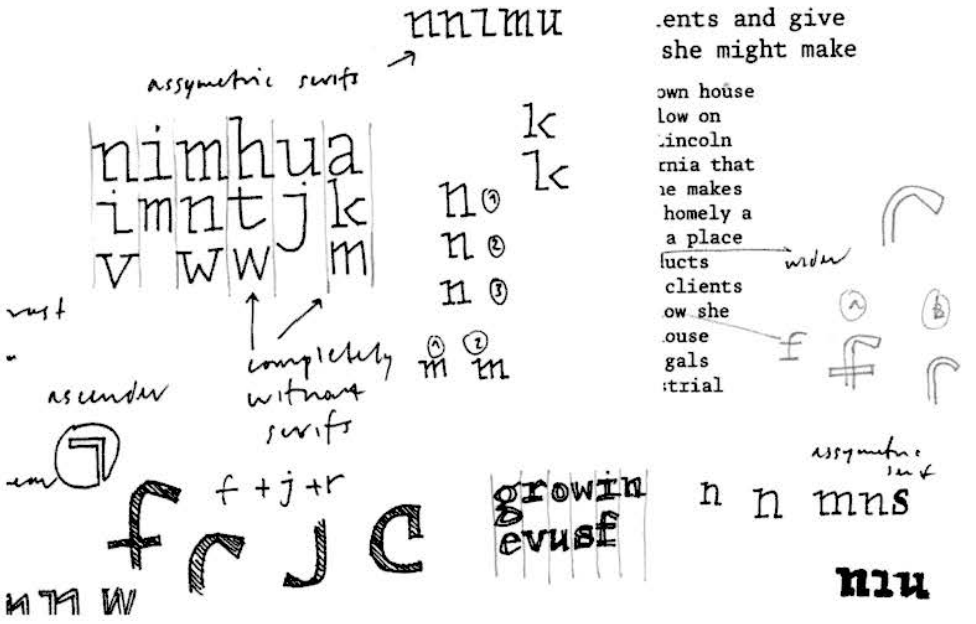



**Iain Aitch**
Our London editor wrote about the EcoHat for this issue ("Green Beret," p. 72), though his headwear of choice is a wooly hat that keeps him warm when watching soccer on those foggy London nights. His second book, *Turned Out Nice Again*, a lexicon that unravels the British psyche, will be published in the UK in May. It includes an entry on bowler hats.

**Peter Bil'ak**
Born in the former Czechoslovakia, Peter Bil'ak studied graphic design and typography in the United States and Europe, and worked at Studio Dumbar before starting a design studio in The Hague. The founder of art and design journal *DOT DOT DOT*, he now runs type foundry Typotheque. "I was excited when Dwell was the first magazine to adopt the Greta typeface in the U.S.," says Bil'ak. "Dwell's senior designer, Geoff Halber, had an unusual request: convert a serif font into a monospaced version. With Nikola Djurek (my assistant and freelance collaborator) we developed it into a fully fledged typeface in two to three weeks."

**Deborah Bishop**
Dwell contributing editor Deborah Bishop reports that her conversation with Eric Miller ("A Room with a Hue," p. 136), who is colorblind, helped illuminate the subjective way that colors are perceived. "On the rare occasions when my husband and I run out of things to argue about, we turn to the wall—the Venetian plastered fireplace surround in our bedroom that I know to be blue, and he stubbornly insists is green. It has provided hours of Talmudiclike dissection."

**Aya Brackett**
San Francisco-based photographer Aya Brackett ventured just a little south to shoot Eric Miller at his home in Los Gatos, California ("A Room with a Hue," p. 136). Color has always been the inspiration for her photographs, and this story appealed to her sensitivities—particularly the abstract painting and slightly varied blue walls. She has also shot for *Travel & Leisure*, the *Sunday Telegraph*, and *Martha Stewart Living*.

**João Canziani**
Photographer João Canziani currently lives in Los Angeles. While he was shooting the Diaz house ("Lucky's Break," p. 65), the couple shared stories of what they went through. Looking at the place now, it's hard to imagine it was once a dump. Canziani was really struck by the couple's drive not only to own a home in the very expensive Los Angeles market, but also to make it beautiful and livable on their own terms.

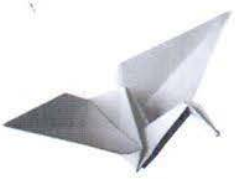
**Marc Kristal**
Though the porn shops have largely disappeared from Westerbro and the aroma of hash no longer hangs as heavily over Christiania, New York, contributing editor Marc Kristal ("Detour," p. 142) has to admit that, with his reckless youth long past, the handsome architecture, surprisingly appealing cuisine, good shopping, and pleasurable walks that characterize contemporary Copenhagen are more his speed. The town isn't tamed entirely, but as Kristal discovered, Copenhagen may well be a perfect template for a livable, family-friendly, midsize city.

**Elisabeth Moch**
Making her Dwell debut, Stockholm-based illustrator Elisabeth Moch puts a fresh human face on the new In the Modern World section (p. 50). Moch's personality-rich work will be a monthly contribution. When not serving as editor and illustrator for *Neue Probleme* magazine, she joins us in maintaining a healthy interest in animals, flowers, and Kirsten Dunst.

**Jeremy Murch**
For this issue, Jeremy Murch, who lives in Bristol, England, with his wife Jane and two children, went to the factory of Established & Sons in South London ("Wrong Woods," p. 100) to capture the production of their Wrong Woods collection. "I wanted to get the shot of the guy in the spray room applying the lacquer," says Murch. "To achieve this I had to hold my breath, open the door, and get the picture very quickly!"

**Jane Szita**
Amsterdam-based contributing editor Jane Szita ("The Tree of Ghent," p. 108) took the train to Ghent—three hours away, but a very different Franco-Flemish culture. While touring Dieter Van Everbroeck's house, she took time to revisit Jan van Eyck's 15th-century painted church altarpiece. "Flemish painters' works have a depth of color artists had never achieved before," says Szita. "Ghent was the perfect place for an assignment for this issue; one could argue that the city was the birthplace of the modern color palette."

This early sketch (above) illustrates Peter Bil'ak's vision for translating Dwell's new serif typeface, Greta, into a monospaced version (a font whose characters are of equal width). Dwell commissioned the font specifically for captions (see p. 109), to work both distinctively and harmoniously alongside the main text.



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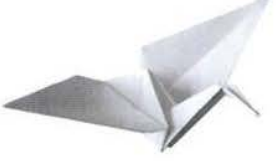

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# Now online...

### See More
Every time a new issue drops, there's more to see online. This month brings a full color spectrum of the apartments, homes, and retreat on pages 124 to 135, with extra interior and exterior photos of the projects. From Milan to Tokyo, chromatic architecture looks like a bright new wave.
dwell.com

### Storage Solutions
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Design walks hand in hand with art on the beaches of Miami. Whether you want to hear about the latest upstart to rock Miami's boat, debate the fine line between art and design, or just see what people are wearing, check out dwell.com's blog, podcast, and slideshow coverage of the international fairs Art Basel Miami and Design Miami.
dwell.com/blog

Photo by Thomas Gregoric (exterior), courtesy MCH Swiss Exhibition (Basel/Zurich) AG

Clockwise from upper left: Offis Arhitekti derived their crazy-quilt color scheme for the facade of Government-subsidized housing in Izola, Slovenia, from a study of hanging laundry; Art Basel Miami 2006 featured *Untitled* by Ann Veronica Janssens; the Romance 04 solo storage table by Contraforma reigns in errant magazines.

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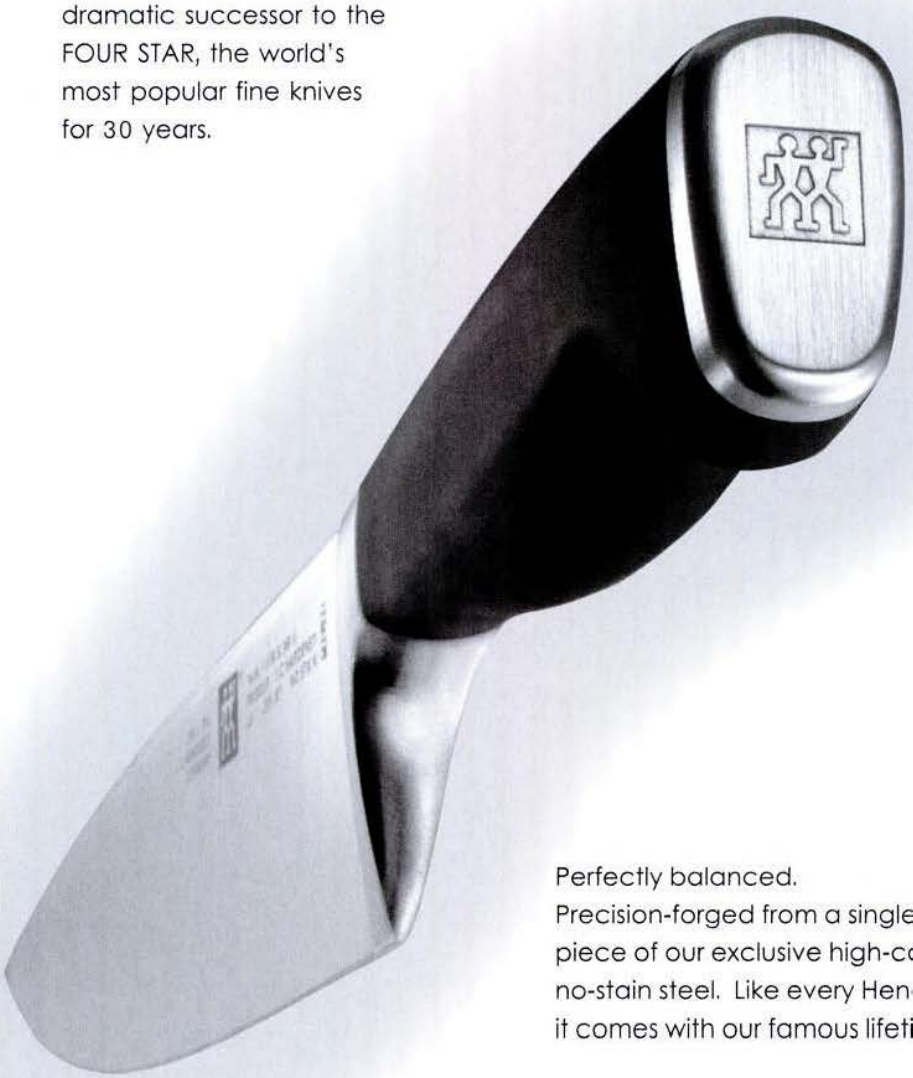

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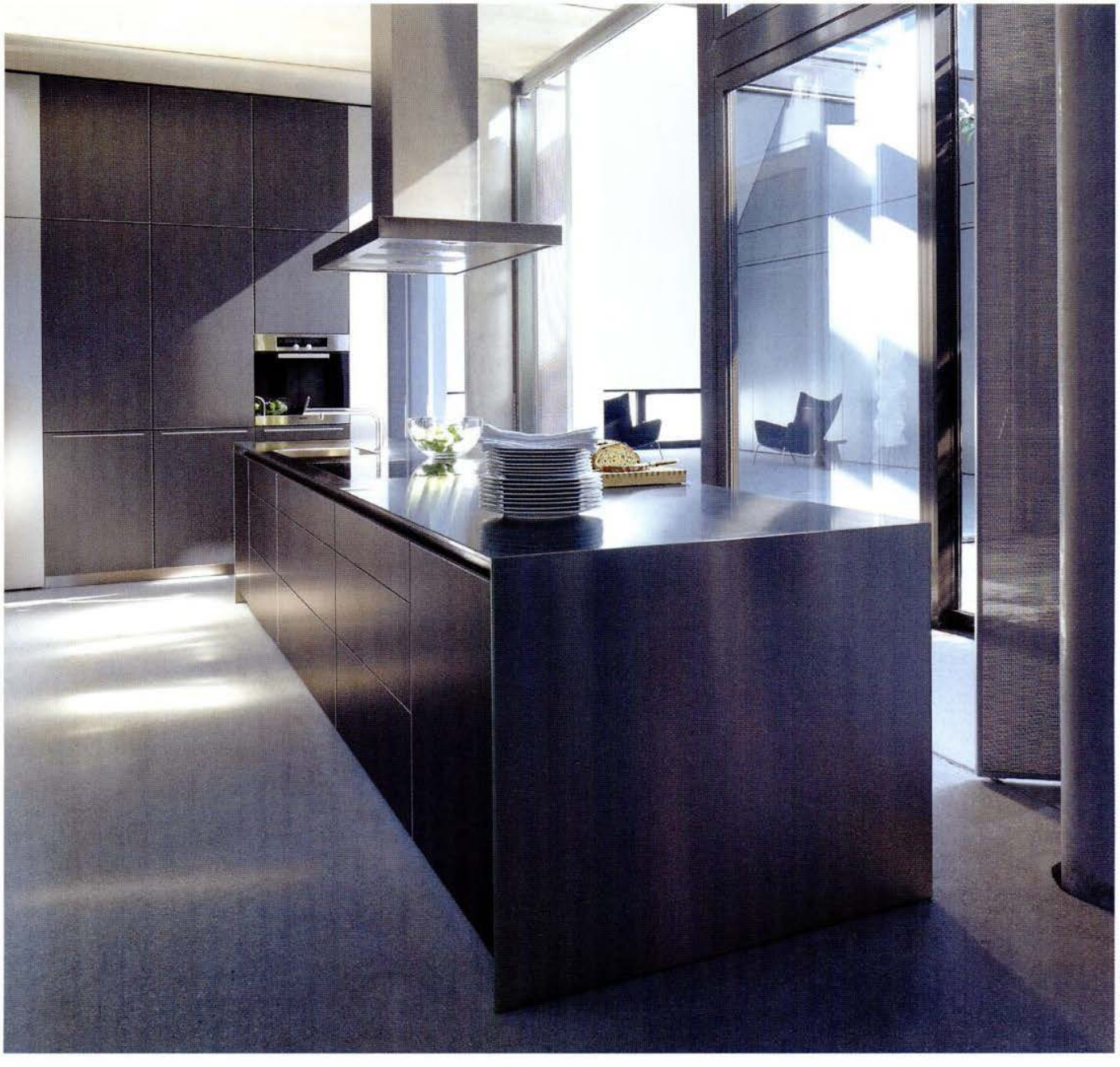

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# In the Modern World



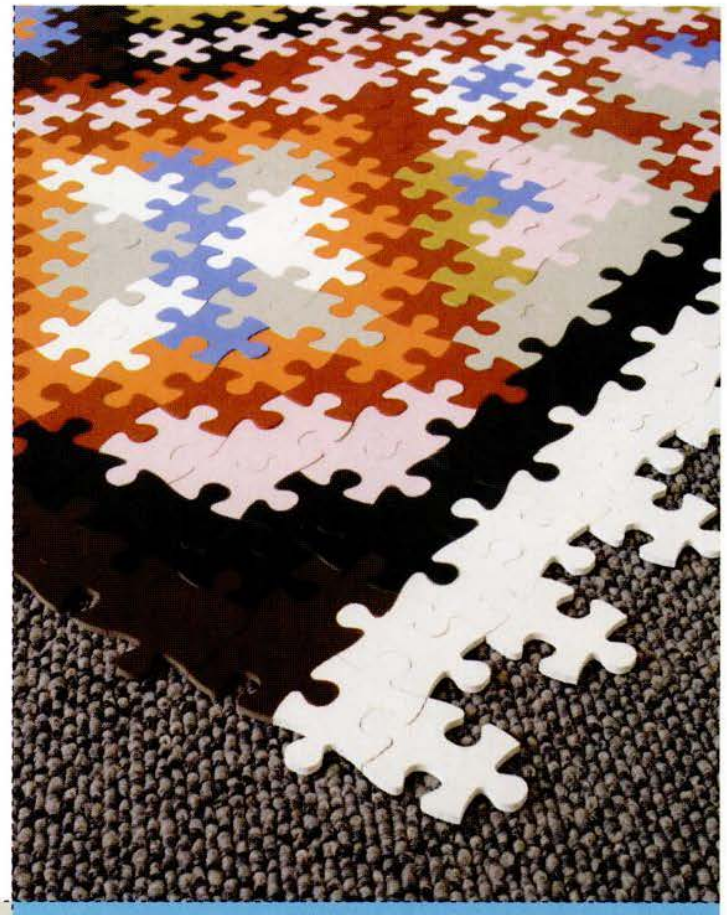
Spaceport America will be the world's first private spaceport and the global HQ for Virgin Galactic. Designed by Foster + Partners for a site in the New Mexico desert, the complex is expected to receive LEED Platinum certification. Construction begins in 2008.

Rendering courtesy Foster + Partners

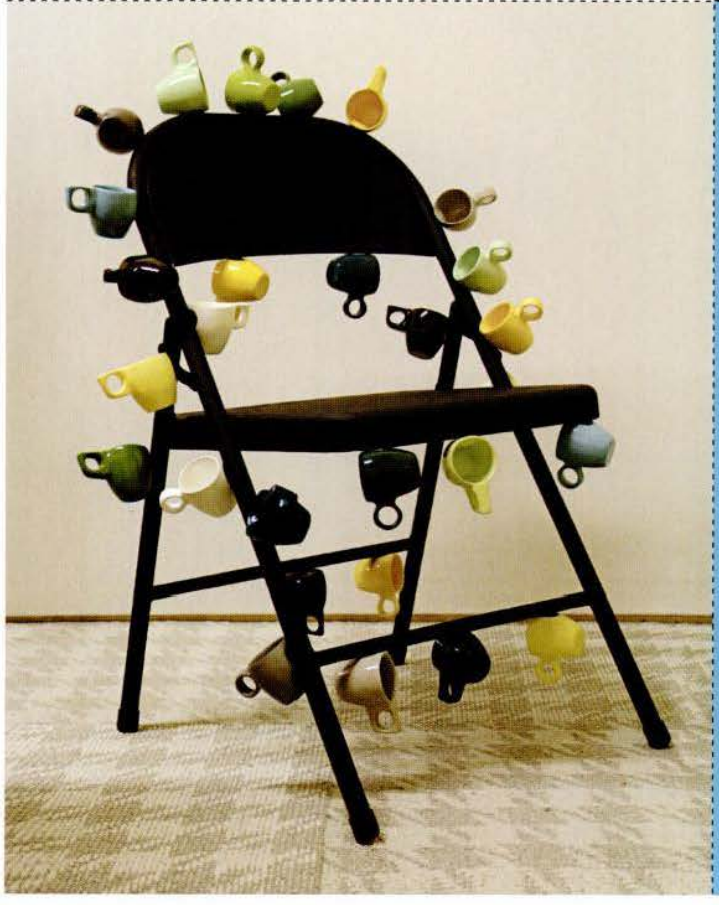
**February Calendar**
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

**February (1887)**
Los Angeles property owner H. H. Wilcox subdivides 100+ acres of unused land, forming a development we now call Hollywood.

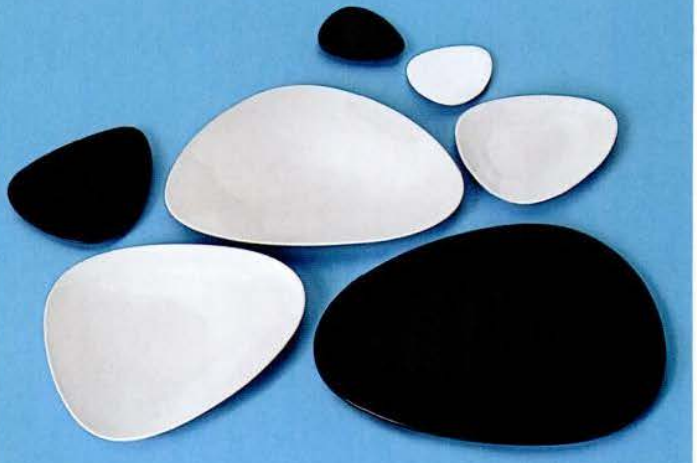
**Ecotots Art Time easel**
*By Inmodern*
*inmodern.net*
A pint-size prop for your mini Matisse or Picasso, this environmentally friendly easel is made of FSC-certified SmartWood, has a 100-percent nontoxic finish, and ships (and stores) flat. *(above)*



**PuzzlePerser flooring**
*By Katrin Sonnleitner*
*katrin-sonnleitner.com*
With its interchangeable pieces made of recycled rubber—in an array of eye-popping colors—this is the perfect Persian rug for puzzle-lovers and accident-prone klutzes alike. *(right)*



**Magnetic cup**
*By Angela Schwab for INV/ALT design*
*invaltdesign.com*
For those already attached to Angela Schwab's Snap line of modular ceramic sippers, the pull of her new Magnetic cups should come as no surprise. *(left)*



**Colombina Collection plates**
*alessi.com*
These new plates from Alessi come in a variety of shiny, skipping-stone-shaped sizes, and would undoubtedly make a splash at any dinner party (no matter the size of your social pool). *(above)*

**February 1 (1944)**
Dutch De Stijl painter Piet Mondrian dies.

**February 1 (1977)**
The Centre Pompidou, designed by Renzo Piano and Richard Rogers, opens in Paris.
centrepompidou.fr

WIRELESS AWARENESS

# IF AN AGENT FINISHES SETTING UP YOUR WIRELESS NETWORK AND ALL YOU CAN DO IS SURF THE WEB FROM ANYWHERE IN THE HOUSE, THEY'VE FAILED.


Agent Scott G. explains just how sweet it is to print wirelessly.

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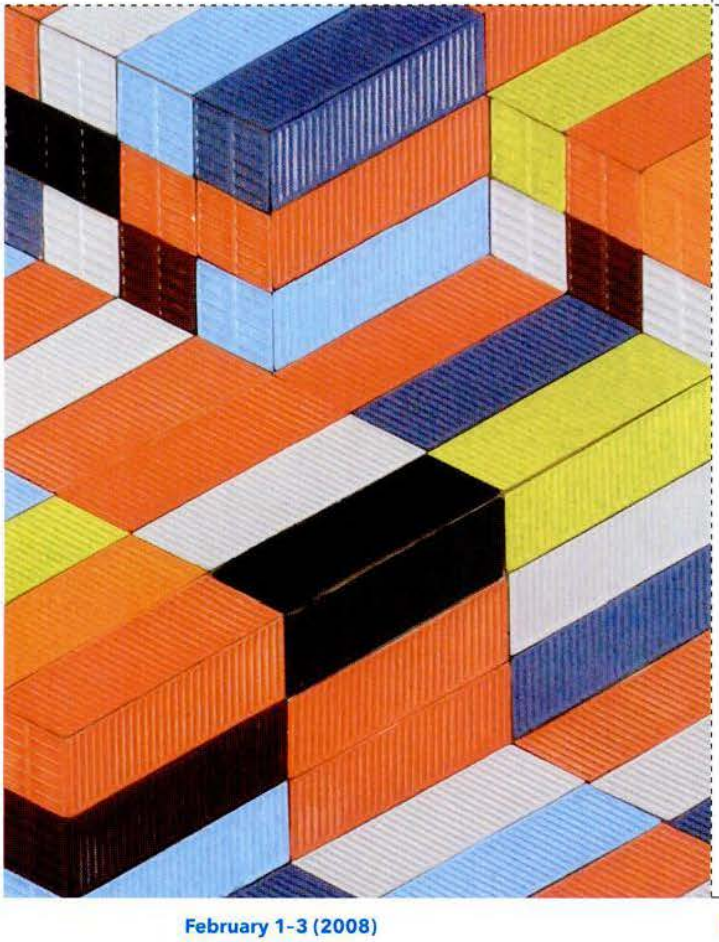
**Quasi Universal Intergalactic Denomination (QUID)**
*By Travelex*
travelex.com
With tongue planted firmly in cheek, Travelex, the world's largest exchange company, announces its own currency: the QUID, space money for star-trekking shoppers of the future. *(above)*

**Nabaztag/tag**
*By Olivier Mèvel and Rafi Haladjian for Violet*
nabaztag.com
Be vewwwy, vewwwy quiet—we're hunting wi-fi wabbits. Nabaztag/tag reads email, streams stocks, and wiggles its ears in response to whatever cyber stimuli you feed it. *(right)*



**Shipping Container Tiles**
*By Jason Miller Studio*
millerstudio.us
NYC-based designer Jason Miller's colorful new Shipping Container wall tiles draw inspiration from the boxy dockside eyesore and reveal an aesthetic upside to the down-and-dirty world of international transport. *(left)*

**Ibsen tray**
*By Ann-Kathrin Samuelsen*
ann-kats@online.no
Dour dramatist Henrik Ibsen takes an optimistic leap off the printed page, landing on this series of printed textiles where his face has been laminated onto birch-veneer trays. *(above)*

**February 1–3 (2008)**
Miami Modernism
Decorative & fine arts on show and on sale
miamimodernism.net

**February 3 (1898)**
Architect Alvar Aalto, winner of an AIA Gold Medal, is born in Kuortane, Finland.
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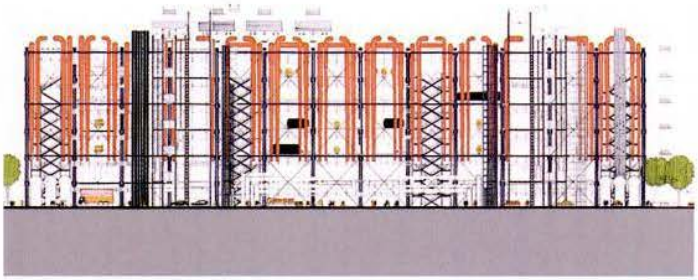
# Centre Pompidou

**It is impossible to miss against the rain-soaked slates and grays of central Paris. Surrounded on all four sides by a grid of mechanical scaffolding, the Centre Pompidou is a child's encyclopedia in architectural form: a color-coded diagram of itself, clearly marked and easily read. But is there any real purpose behind the nice design?**

The building gives itself away through color: Yellow ducts carry electrical wires. Green pipes mean plumbing. Blue refers to climate control. Red leads you to both escalators and fire safety.

Collaboratively designed by architects Renzo Piano and Richard Rogers—both of whom went on to win a Pritzker Prize—the Centre Pompidou opened to the public in February 1977.

But it has never been unanimously praised. In fact, it's often greeted with equal parts horror and befuddlement.



Nonetheless, its appearance in the very heart of old Paris delivered a much-needed shot in the arm to architectural history—and its popularity continues to grow: Visited by an estimated six million people a year, the Centre Pompidou has become one of Europe's most colorful and well-known tourist attractions.

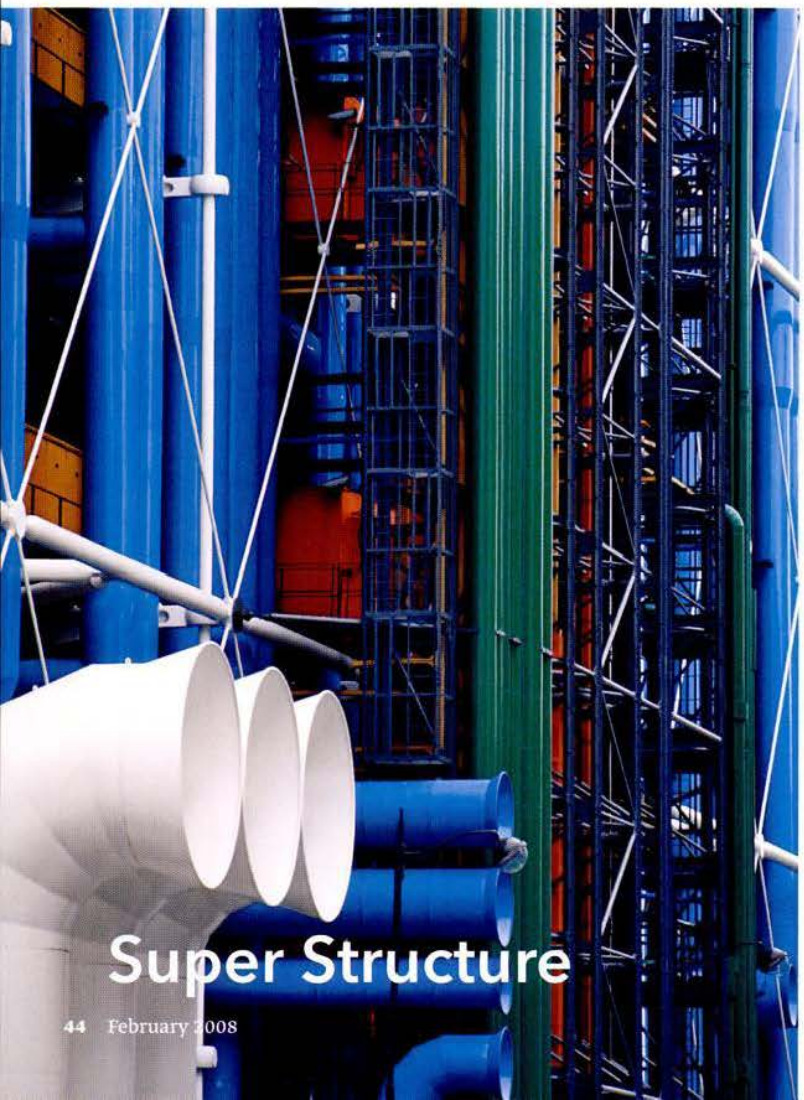
With it, the architects accomplished a double coup. First, they put the structure's insides outside, pushing space-clogging machinery and equipment to the very perimeter of the building—for instance, hanging the escalators on the outside walls. This opened up more room for exhibitions within. Second, the architects treated the Centre's mechanical infrastructure as a kind of self-explanatory text, something that could be read fast and clearly by both visitors and future maintenance crews. They achieved this legibility through color. This was a new kind of technological expressionism that gave top billing to the behind-the-scenes machines that keep our buildings working.

But what exactly is the Centre Pompidou? It's really two buildings in one.

A three-story unit holds the Centre's services in check, while an adjacent seven-floor complex frames more than 325,000 square feet of space open to the general public. There you'll find one of the world's best and most extensive modern art museums—full of Picassos, Braques, Mirós, and even a few drawings by Archigram—alongside a cinema, library, music research center, and cafe.

The real action remains outside, however, where the building's colorful pipes, grids, and tubes pull curious tourists in toward this vortex of exposed machinery, like some gigantic children's toy let loose at the core of the city.

centrepompidou.fr



## Super Structure

Photos by Wolfgang Hoeschler/Corbis (detail), Katsuhisa Kida (exterior). Drawing by Richard Rogers

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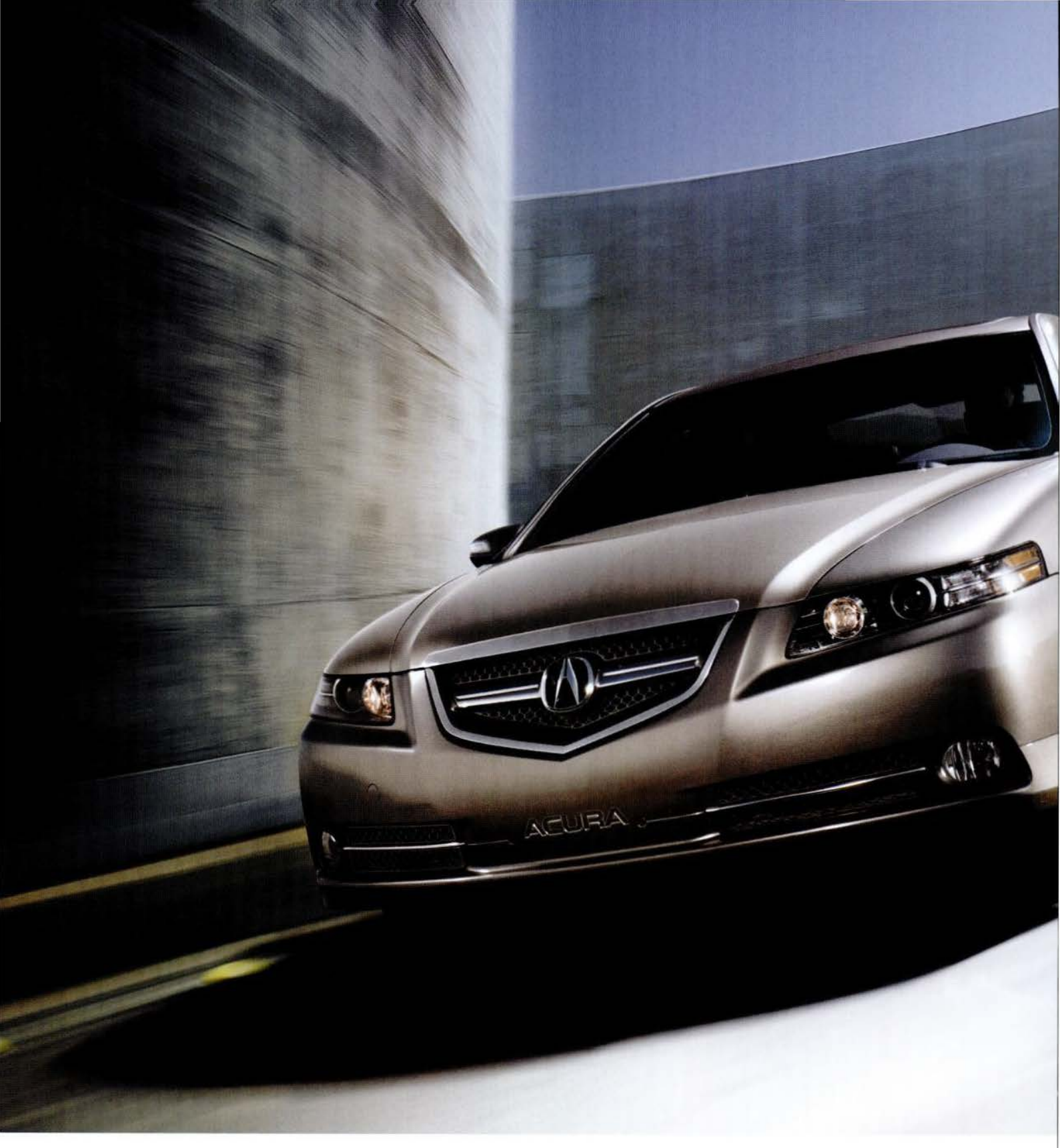


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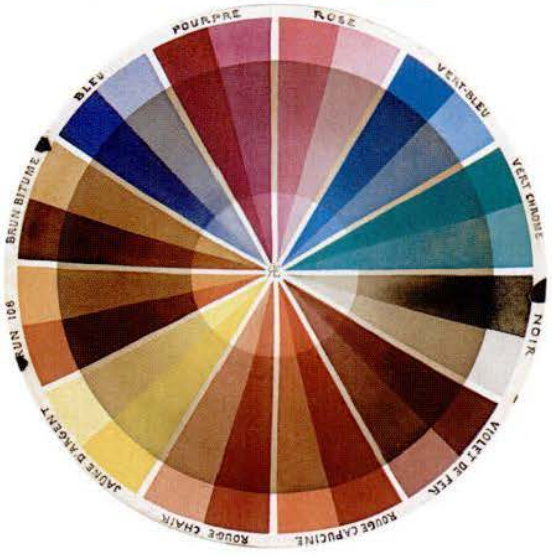



**Multiple Choice: From Sample to Product**
*Cooper-Hewitt, National Design Museum*
*Closes April 6, 2008*
*cooperhewitt.org*
Long before email and FTP, designers communicated through sample books: bound collections of artifacts, from color wheels and fabric swatches to strips of ribbon, lace, and wallpaper, that could be used for visual reference. The Cooper-Hewitt dusts off dozens of these extraordinary books for us to flip through once again.

A sample plate from Chantilly, France, ca. 1920s. The plate demonstrates its range of colors.

**Fashioning the Modern French Interior: Pochoir Portfolios in the 1920s**
*The Wolfsonian–FIU*
*Closes May 11, 2008*
*wolfsonian.org*
A slice of early French modernity comes to Miami's South Beach. These vibrant designer portfolios from the 1920s hooked a whole generation on modern home style. With their colors applied directly by hand—a technique known as *pochoir*—each portfolio is a stunning and quite literal work of art.

Bureau I by Étienne Kohlmann, co-director, with Maurice Matet, of the Studium Louvre.


**Robert Irwin: Primaries and Secondaries**
*MCA, San Diego*
*Closes February 23, 2008*
*mcasd.org*
A MacArthur Prize–winning artist whose work focuses as much on *how* we see as on *what* we see, Robert Irwin is no stranger to controversy. Famously at odds with architect Richard Meier over Irwin's provocative design for a garden at Meier's Getty Center in Los Angeles, Irwin nonetheless stuck his ground—producing one of the most satisfying and original museum gardens in the country. Irwin's multimedia work now gets its largest show in 15 years when five new large-scale installations come together with his Abstract Expressionist paintings from the last five decades for an exhibition at the Museum of Contemporary Art, San Diego. Playful and exquisite.

**February 3 (2008)**
Naoya Hatakeyama: Scales closes at the Canadian Centre for Architecture, Montreal
cca.qc.ca

**February 8 (1819)**
British art and architecture critic John Ruskin is born.

# Brian Phillips

**Counting Founding Fathers among its earliest residents, Philadelphia, Pennsylvania, has endured more than its fair share of urban aches and pains. Recent civic initiatives have addressed more public ailments, and now—thanks to the pro bono work of Interface Studio Architects (ISA) and the efforts of a trio of community development groups—a North Philadelphia neighborhood is finally feeling some brotherly love of its own.**

Led by founder and principal architect Brian Phillips, ISA is focused on developing innovative, accessible, and environmentally sustainable projects. The Sheridan Street Housing project—their response to an urban-infill design challenge organized by the AIA Philadelphia Community Design Collaborative and the Philadelphia Neighborhood Development Collaborative—is scheduled to break ground this summer in a predominantly Latino enclave near Temple University.

Working with low-income housing nonprofit Asociacion de Puertorriquenos en Marcha, ISA designed 13 sleek, interlocking L-shaped units that have already secured a LEED Gold rating as well as the AIA Silver Medal 2006. "One of the most interesting questions that Sheridan Street raised was the appropriateness of the clean, modern aesthetic for affordable housing," says Phillips. "Low-income housing became synonymous with stripped-down, austere modernism—we have always pushed the idea that all income levels should have more of a choice."

He also adds that the advantages of building green should be available to more than just those who have green: The Sheridan Street housing will have construction costs comparable to less eco-friendly alternatives, and will result in lower utility bills for the families soon to call it home.

By arranging L-shaped units in pairs, ISA made the most of a narrow lot while negating the need for unwelcoming garage walls.
is-architects.com

# Daniel Eatock

**When asked what he might work on next, designer Daniel Eatock once quipped that he would eat garlic, blow up some balloons, then burst them one by one at a children's party.**

**Often hilarious, but always thought-provoking, Eatock shot to design-world fame when his East London–based firm designed a logo for reality-TV super-show *Big Brother* (UK): a now-iconic all-seeing eye that seems to throb and spin with juxtaposed patterns and colors. For *Big Brother* season 7, Eatock straight-facedly explained to a London newspaper that anyone who stared at the logo long enough, while turning it in circles, could then look at a blank piece of paper and find a secret message. The amount of office time wasted as a result of this joke remains impossible to calculate.**

**What's your ideal workspace?**
A combined home and studio—living and working in the same environment is important.

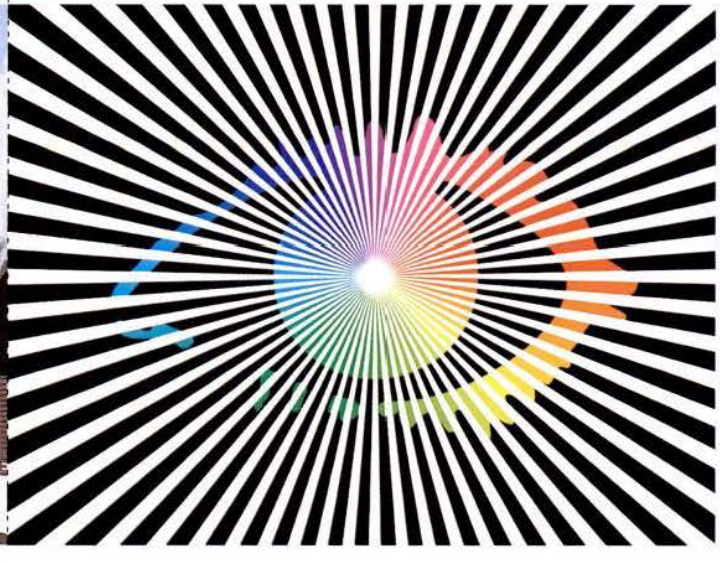
**Is there someone outside your field who inspires you?**
Lewis Hamilton, Formula 1 driver.

**What novels, music, or films keep you inspired?**
Paul Auster novels; Jamie T; Werner Herzog films.

**What do you hope to design someday—and what do you wish that you'd designed?**
I hope to discover/invent/design an archetype. Something so great that it becomes almost invisible, something people use all over the world, take for granted, available for everybody. A practical, humble thing that becomes absorbed into culture and that people use freely. Like a Band-Aid, paper clip, penknife, zipper, Scotch tape, etc. I wish I had designed the wheel.

**Is there a specific object that changed how you think about design?**
The Post-it Note.

eatock.com



Rendering courtesy Interface Studio Architects (exterior). Illustrations by Elisabeth Moch (portraits).

# Nice Modernist Q & A

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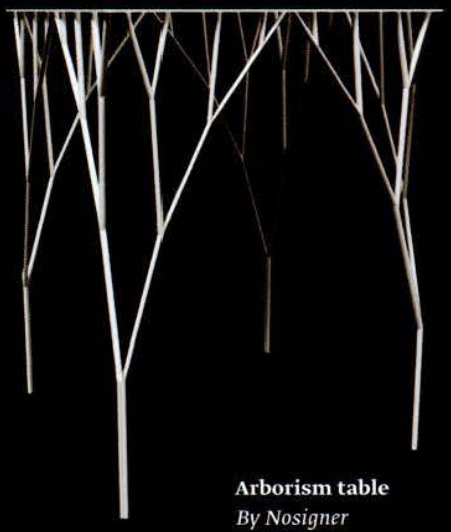
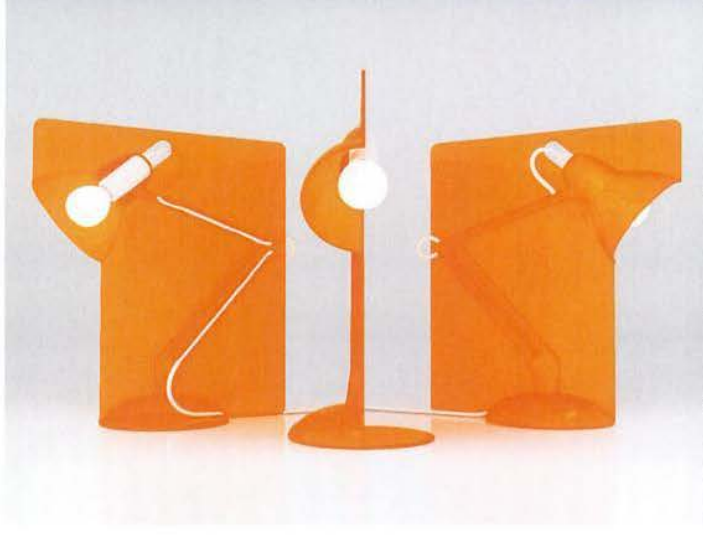


**Arborism table**
*By Nosigner*
*nosigner.com*
The delicate legs (or are they limbs?) of this trestlelike table by Nosigner grew out of a fractal algorithm called Tree Curve that used the free-form geometry of tree branches to determine their design.

**PXL pendant light**
*By Fredrik Mattson for Zero*
*fredrikmattson.se*
We're not sure which the PXL reminds us of more: Panton and Pantone, or clowns and carnivals. The fact that its lacquered aluminum bands are upbeat and eye-catching, however, is without a doubt.



**Anglepoise Fifty lamp**
*By Anthony Dickens for Anglepoise*
*anthonydickens.com*
The Anglepoise—an icon of illumination design—goes under the knife of designer Anthony Dickens and gets a playful, plastic makeover for the launch of a new line of lamps. *(above)*

**Glove chair**
*By BarberOsgerby for Swedese*
*barberosgerby.com*
Selected by jury as the best interior product at 100% Design London last fall, this chair has a no-frills felt exterior and comfy wool lining. If the Glove fits, you must sit! *(right)*

**February 10 (1989)**
The 100th episode of *Miami Vice* is broadcast on NBC.

**February 12 (1963)**
Architect Eero Saarinen's St. Louis Arch begins construction.
gatewayarch.com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**Box sofa**
*By Autoban Built by De La Espada*
*autoban-delaespada.com*
With a design that's right on the button, this wood-sided sofa references Mies van der Rohe—with straighter lines, spindle legs, and understated stuffing.

**Fantasia stool**
*By Elizabeth Garouste for Galerie Kreo*
*galeriekreo.com*
This trippy little toadstool—a limited-edition design by Elizabeth Garouste—would provide a perfect perch for a sorcerer's apprentice tired of chasing brooms.

**Insert Coin shelving**
*By Neuland Industriedesign for Nils Holger Moormann*
*moormann.de*
The modern marketplace has offered a surfeit of shelving and storage solutions of late, but few provide as much control over their final design as the Insert Coin system from Nils Holger Moormann. Its modular shelves are as varied in size as the change in your sofa, and the process of adding to—or removing from—an ever-changing collection of bric-a-brac and books becomes much more interesting than the more commonly employed "stack, slide, and squeeze" technique. If only dusting them were as easy...

**February 15-24 (2008)**
Palm Springs Modernism Week
Modern living in the desert of California
modernismweek.com

**February 16 (2008)**
Edward Hopper opens at the Art Institute of Chicago.
artic.edu

Balance by Jordi Vilardell for Vibia. Oversized lamp available in two widths with choice of shades. Unique counterbalance system to adjust shade height. Starting at $2884

# Material Cultures

**Some people predict the future by studying tea leaves or chicken bones, but Blaine Brownell uses nutshells and solar panels.**

Brownell possesses an encyclopedic knowledge of new and innovative materials that may yet pave the way toward global sustainability, and he's put it all in print, twice, in his book *Transmaterial* and its forthcoming sequel, *Transmaterial 2*.

For this issue of Dwell, the material maven serves up a colorful sampler from his archive.

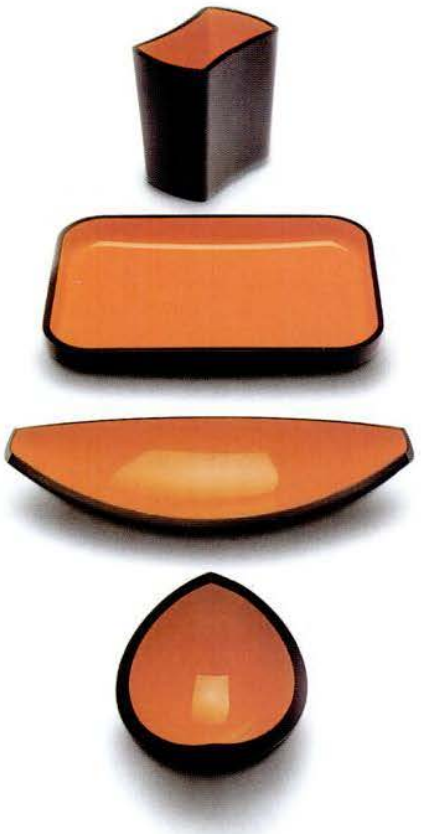
**1** Though macadamia nuts conjure thoughts of Hawaiian vacations, they actually originated Down Under, where they're the top indigenous commercial food crop. Their shells were valueless until Aussie designer Marc Harrison applied good taste to nutshell waste, reprocessing them for the material world. Like an organic sister of the synthetic Bakelite, Husque makes lightweight, brightly colored home decor and tableware.

**2** Power Plastic entered the solar market as a green energy superhero. The organic photovoltaic film is thin, flexible, and responsive to indoor and artificial lighting—so it generates power even without the sun. Even better, Power Plastic can be produced at low cost on an inkjet printer and applied to everything from walls to textiles.

**3** The creators of Eterno Terrazzo describe their flooring as "hidden safety." What you see is an ordinary color-flecked floor—but when the lights go off, photoluminescent aggregates turn on, guiding you to safety. Of the two versions, Eterno Luminoso is more reserved, with no daytime illumination; but Eterno Lumineo even has an afterglow.

transstudio.com

1



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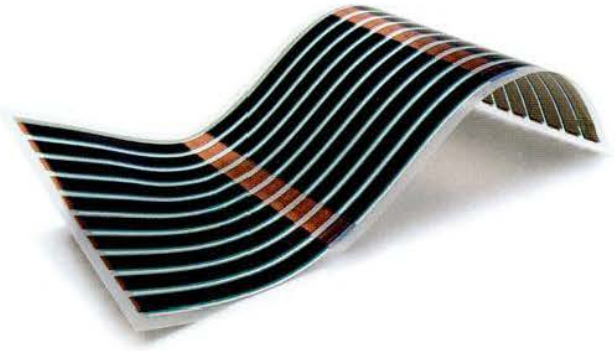

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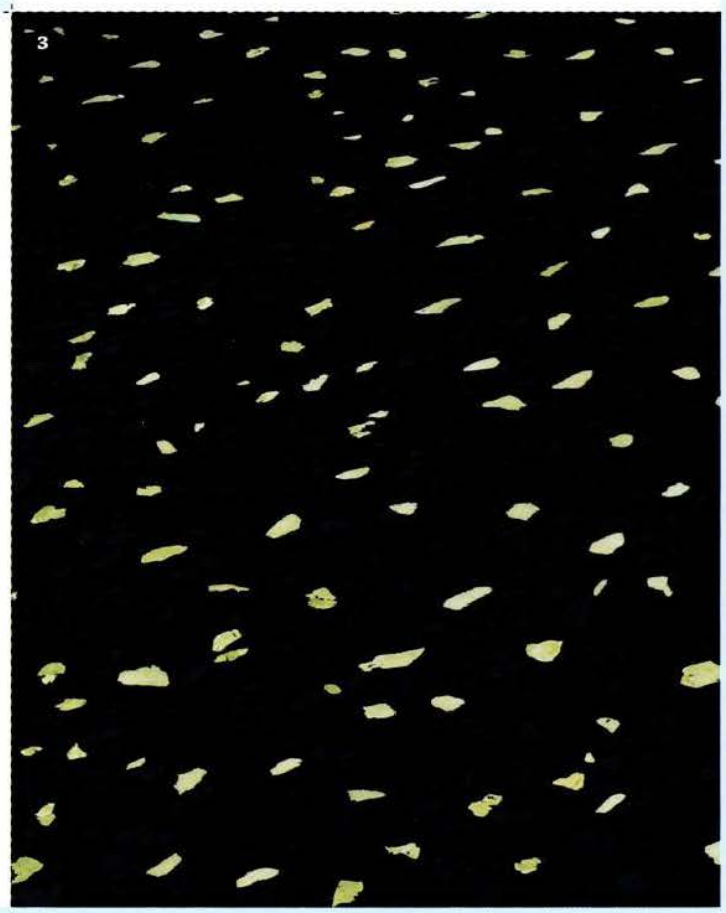

Photo by Harrie Lovenstein (floor detail)

# Speculation

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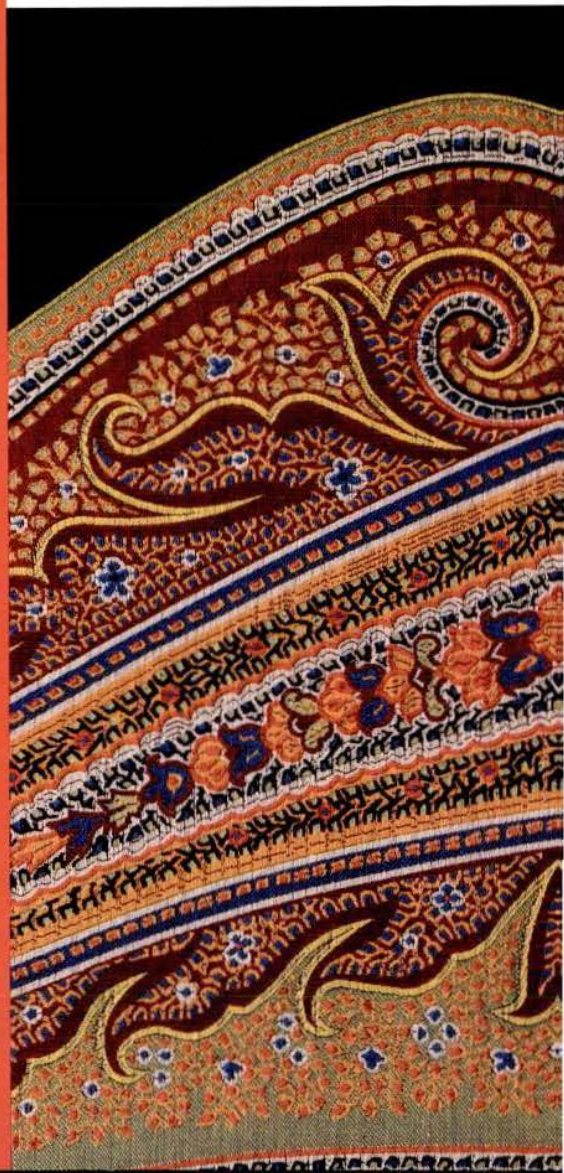

***Fashion Unfolding***
*Edited by viction:ary*
*viction:ary, $40*
From the inimitable alligator of Izod to the riotous patterns of Pucci, graphics give voice to apparel. *Fashion Unfolding* assembles a chorus of digital and hand-drawn illustrations to narrate the who, what, when, and wear of graphic design—from the classic successes of fashion superstars to the audacious tactics of emerging names.

***Richard Misrach: On the Beach***
*Richard Misrach*
*Aperture, $85*
Sunburned flocks of barely clothed strangers stand on hot summer sand, scanning the horizon; fat men float belly up in sky-blue water; lone swimmers are engulfed by endless waves: These are the super-scaled yet uncannily intimate beach photographs of Richard Misrach, offered here in a lush and strangely haunting new book.

***Building a New Europe: Portraits of Modern Architects, Essays by George Nelson, 1935–1936***
*George Nelson*
*Yale University Press, $45*
Written while Nelson was still in his 20s, *Building a New Europe* is an informed and curious look at a time when impending war and forced migration were as much an influence on architectural design as were abstract theories of form following function. With profiles of Mies, Le Corbusier, and Walter Gropius, among others, each of Nelson's essays is a charmer.

***When Space Meets Art / When Art Meets Space***
*Edited by viction:ary*
*viction:ary, $39.95*
Bound back-to-back between shimmering covers, these two books in one are more art object than scholarly tome. At the outer limits of international event design, for clients ranging from Camper and Toyota to Massive Change, we find the colorful art of exhibitions and show rooms, a no-styles-barred world of material creativity.


Photo by Peter Belanger

**February 21 (2008)**
Duchamp, Man Ray, Picabia opens at the Tate Modern, London.
tate.org.uk/modern

**February 26 (1919)**
The Grand Canyon National Monument becomes the Grand Canyon National Park.


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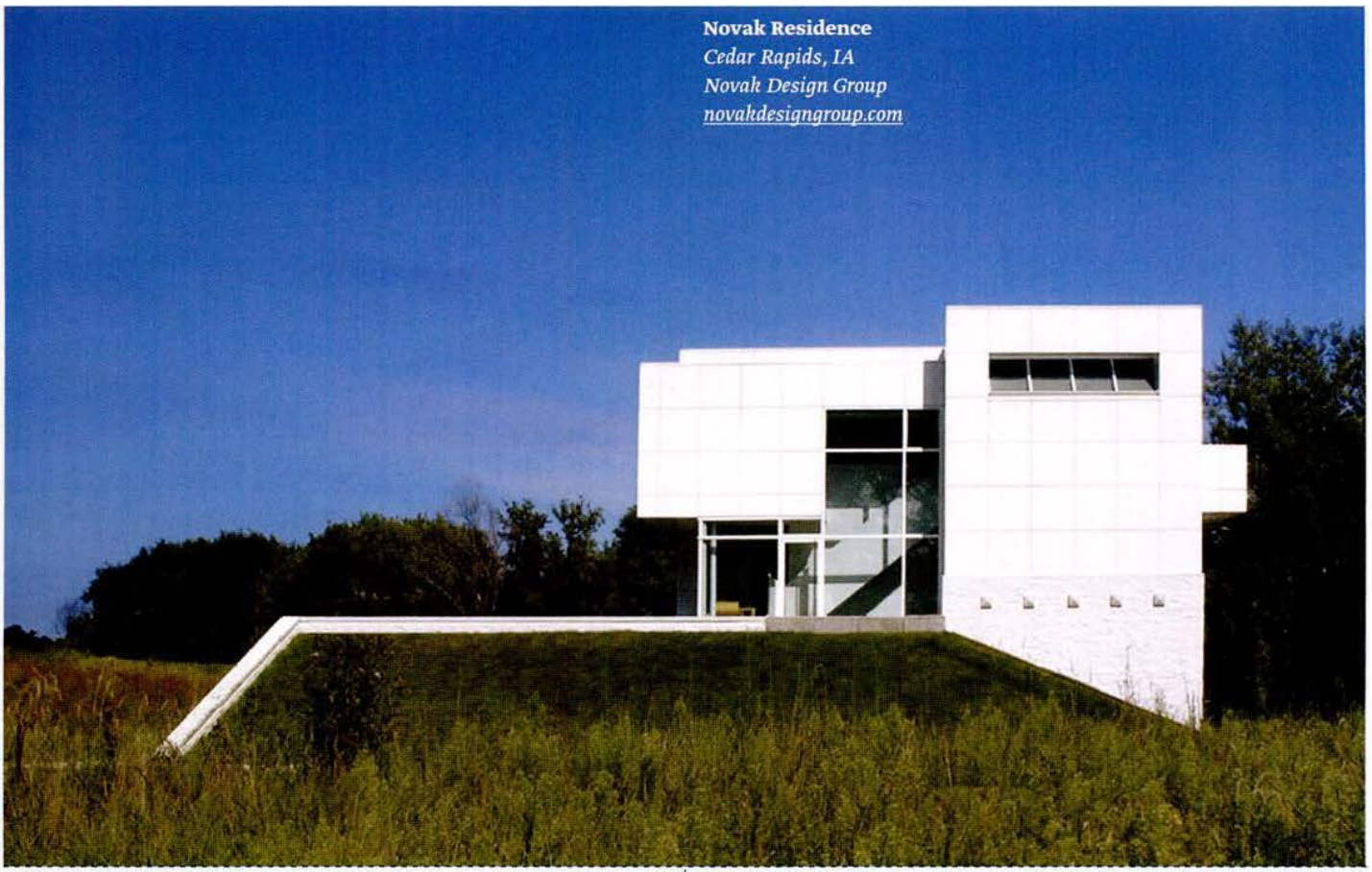
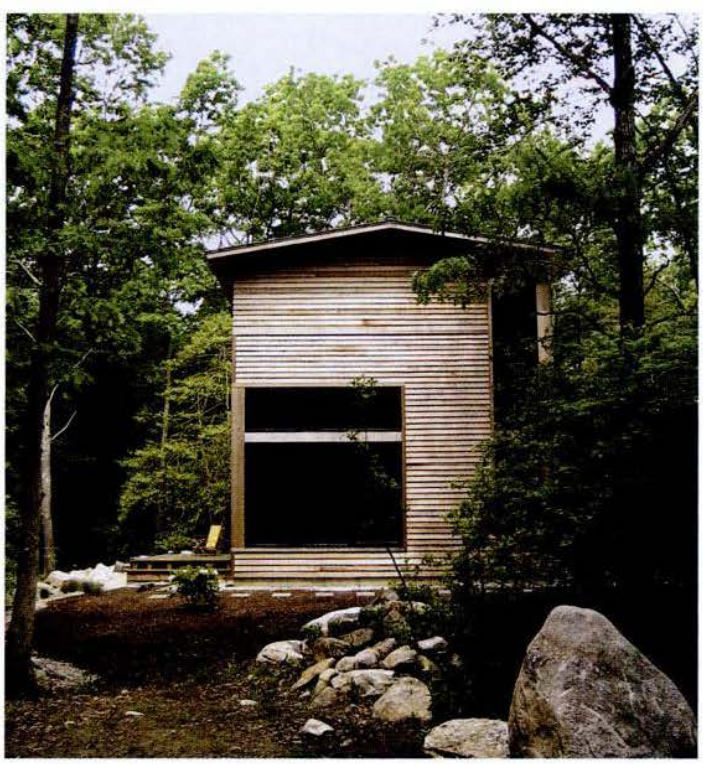
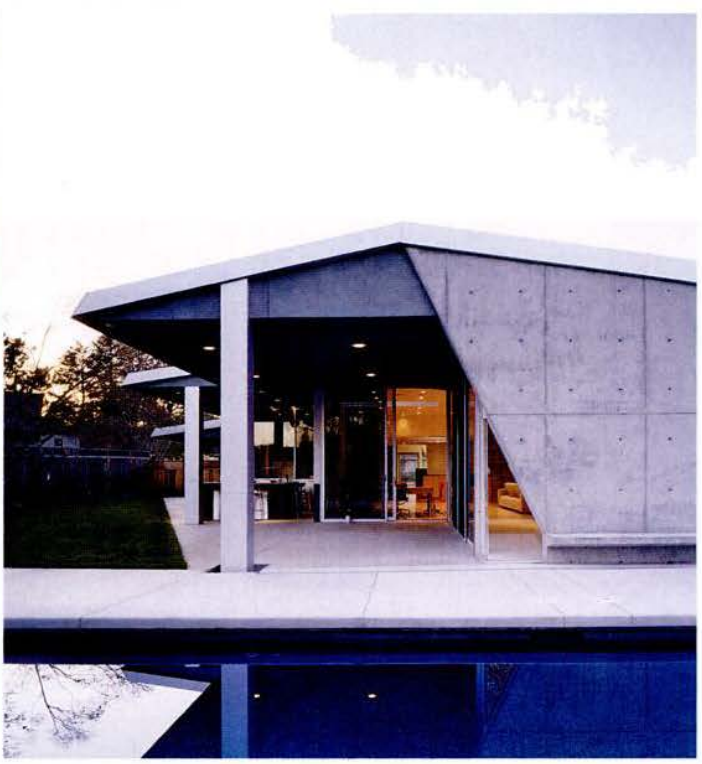


**Novak Residence**
*Cedar Rapids, IA*
*Novak Design Group*
*novakdesigngroup.com*

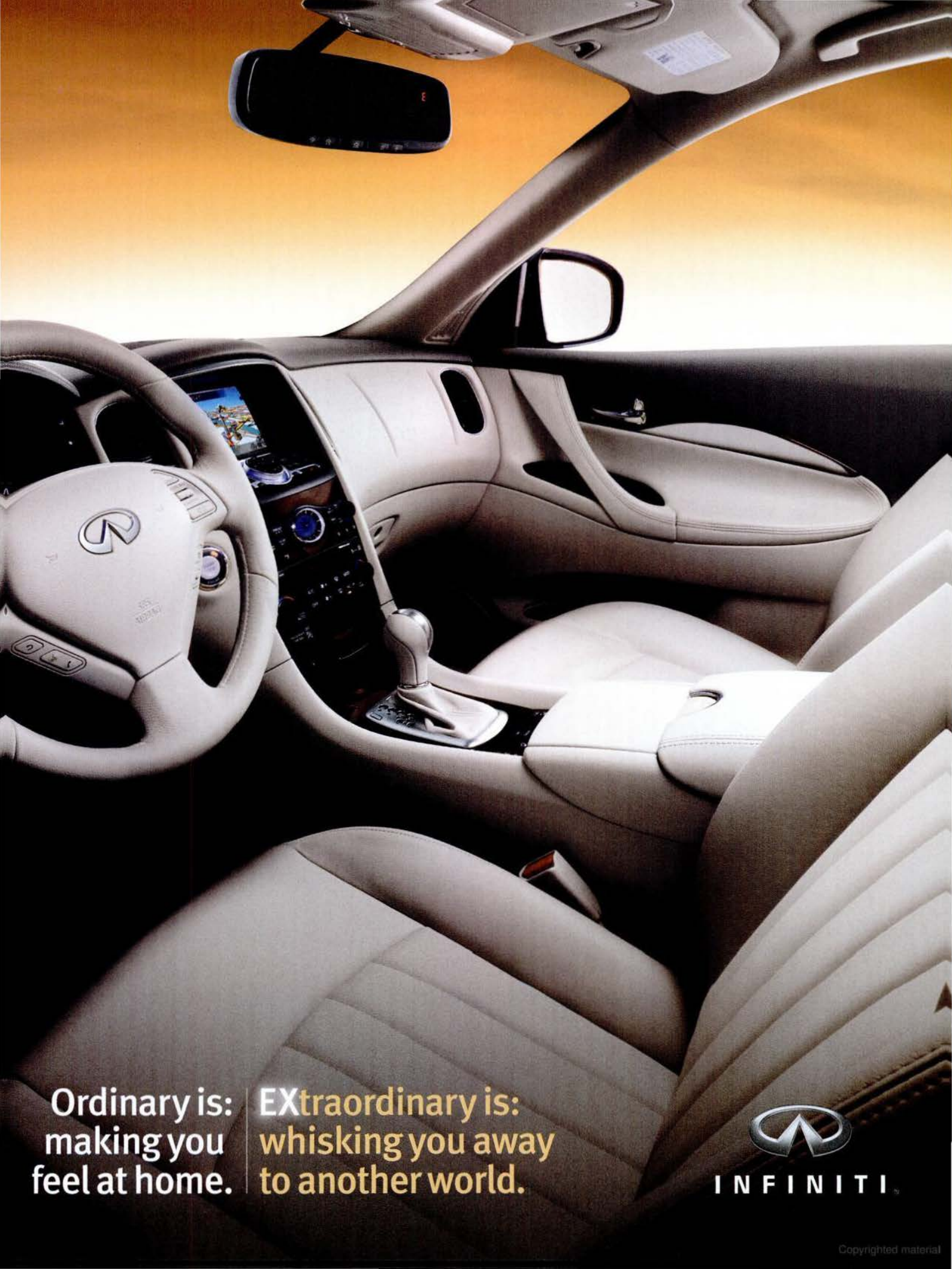
**Little Compton House**
*Little Compton, RI*
*Caleb Messier*
*calebstar8@hotmail.com*



**Jay Street House**
*Los Altos, CA*
*Field Architecture*
*fieldarchitecture.com*



# Houses We Love



**Torque House**
*Gyeonggi-do, Korea*
*Mass Studies*
*massstudies.com*

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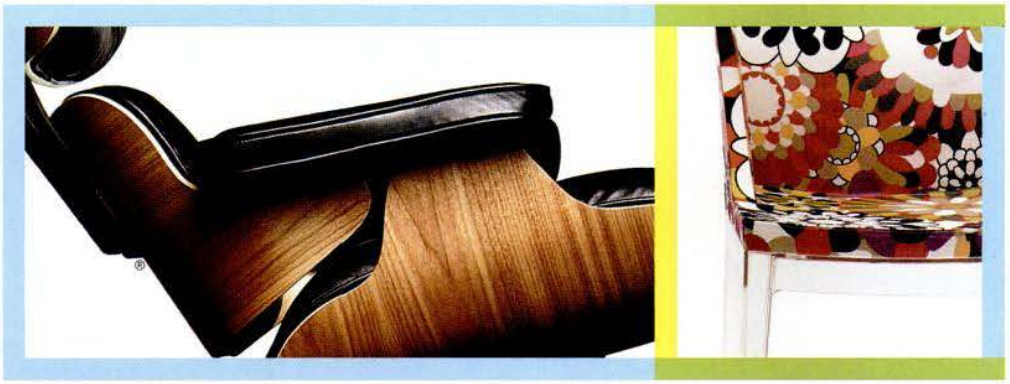

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# Lucky's Break

**With a very limited budget and no construction experience, Lucky and Kim Diaz overhauled a wreck of a house into a sweet, 1,100-square-foot Los Angeles home with just $55,000 and a whole lot of stubborn determination. Here is their story, as told by Lucky.**

**I was bound and determined to find** a home for us. We considered prefab; we explored foreclosures. Becoming desperate, we even looked at places obviously wrong for us. We went to see a house where two guys were shooting at each other from their cars, and another one that had a cockfighting shed in the back, with feathers in the air and a lightbulb swinging.

After searching for three years, I came across this sad-looking pink house online. The bones were good, it was in a great neighborhood, and it was cheap. It was in probate—the owner had died and the woman selling just wanted it off her hands.

The house had a creepy vibe. It had belonged to a woman who smoked and was an alcoholic; she drank herself to death. Apparently, a biohazard

Lucky Diaz spent three and a half months on this project, working all hours to get it done. "It was worth it," he says. "To have Ella grow up in an original space is a gift that is beyond measure."

**As told to Amara Holstein**
**Photos by João Canziani**
**Illustrations by Keith Shore**

team had been called in to clean out the place, but this all happened before it went on the market, so to us it looked like a cosmetic fixer.

In reality there were a lot of hidden problems. For example, we found a tree growing through the walls and rafters. And the house wasn't grounded, which caused an electrical fire on demolition day.

We kept the frame of the house and laid a metal roof over the existing one. Some of the walls we resurfaced; others we had to tear down and re-Sheetrock. The rest is all new—the electrical, the plumbing, all of the windows and doors, and the stucco. I hired subcontractors for the stucco, concrete, kitchen countertops, and tile work. To cut costs, I did the prep work. Everything else, I did myself—electrical, water, everything.

My dad was a contractor, and growing up I worked summers for him, but I had never done anything by myself. Not a thing. I've learned everything from watching other people or by reading my collection of old Time-Life books. Friends and family also helped. A case of beer went a long way.

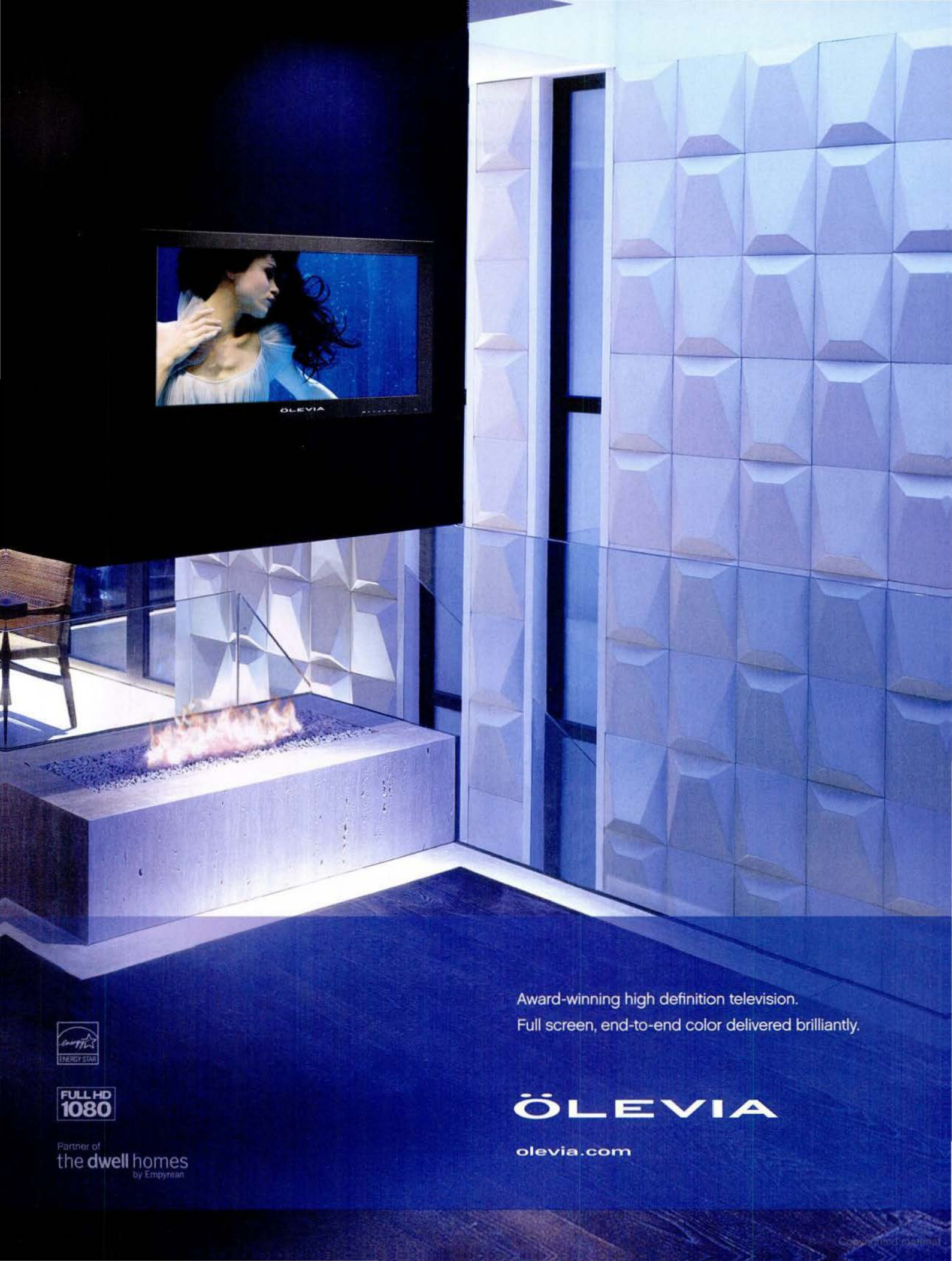
Overall, the limitations of our budget forced us to be creative. We spent $55,000 on the renovation. That's taking everything into account, including the cabinets, all the appliances, fixtures, material, and labor.

We decided to spend more on the things we'll use the most. We like to cook and having a Viking range was essential. Our range was used at a cooking demo show, so I got it online for half-price. The recessed lighting was a splurge. Each light cost about $40, and we got 27 of them instead of putting one light in the middle of the ceiling. We skimped on the flooring, which is bamboo laminate, and on cabinetry, which is from Ikea.

The house is extremely efficient. We use less energy than most homes on the street. We didn't have the budget to go completely green, but we tried to wherever we could. The roof is recycled metal and we used scrap wood or compressed board when we could.

There are things we'd do differently if we did it again. We would have explored cork flooring. Also, it takes an insane amount of skill to do drywall properly, so I ended up doing this funky texture. I would have been more liberal with knocking things down, but I was too scared. But again, our budget was limited, as was my skill and our time. I think it turned out pretty nice considering the money we spent.

Light spills in from the double doors (above left) Lucky installed, which lead to the front yard and recall the Southern Californian tradition of indoor/outdoor living. "To us, our furniture is the art inside the house," says Lucky. "The Vespa, for example, is a piece of artwork; the design is classic."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In my delusional mind, this project was only supposed to take 30 days. I started work the week escrow closed. I'd leave our place at 5 a.m. to work on the house, then go to my full-time job at 9 a.m., get out at 5 p.m., grab fast food, and come here and work until midnight. It took three and a half months, and I only took two days off.

The house is very economical in space and keeps us honest. Like in the kitchen, most people have a couple cans of something, hearts of palm or whatever, that don't get used and just sit there. We don't have that luxury. There isn't room for anything frivolous. The entire house is used all of the time.

I would love for someone to read this story and think, If these people could do it, I can do it. It seems so clichéd, like some weight-loss commercial, but it's true: It's doable, if you have the desire.

Due to the tight budget, the fixtures and furnishings had to be a mix of high and low. Instead of a Saarinen Tulip table for the dining room, they found a similar style with matching chairs from Ikea, then hung a George Nelson lamp overhead. The Viking range and Bosch refrigerator in the kitchen are paired with Ikea lights and cabinets.

Even in Ella's room, Ikea chairs and bed mingle with a restored Bertoia child's chair.

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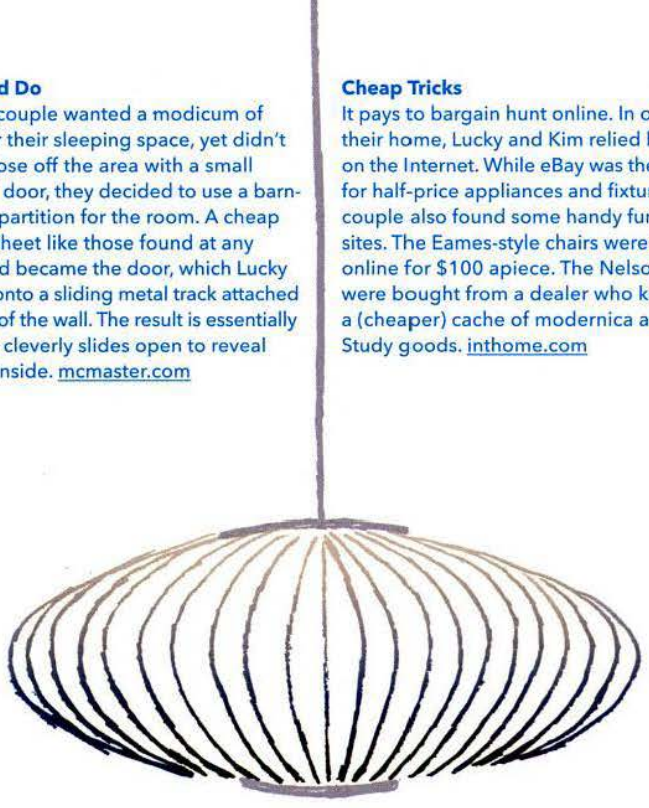
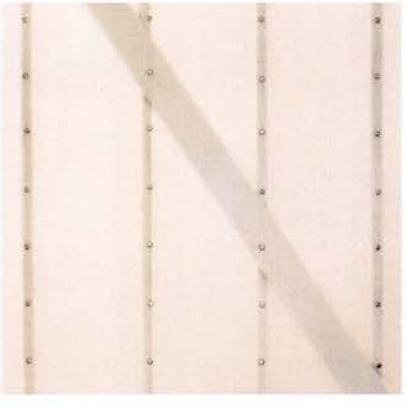
**Mount and Do**
Since the couple wanted a modicum of privacy for their sleeping space, yet didn't want to close off the area with a small traditional door, they decided to use a barnyard type partition for the room. A cheap plywood sheet like those found at any lumberyard became the door, which Lucky mounted onto a sliding metal track attached to the top of the wall. The result is essentially a wall that cleverly slides open to reveal the room inside. mcmaster.com

**Cheap Tricks**
It pays to bargain hunt online. In outfitting their home, Lucky and Kim relied heavily on the Internet. While eBay was their source for half-price appliances and fixtures, the couple also found some handy furniture sites. The Eames-style chairs were bought online for $100 apiece. The Nelson lamps were bought from a dealer who keeps a (cheaper) cache of modernica and Case Study goods. inthome.com




**Kind of Blue**
Kim had always admired the deep hues of an architecture studio that she regularly drove by, and she became obsessed with replicating the color for their home's exterior. After sorting through dozens of paint chips at Home Depot, she finally found an exact match: Sled, by Behr Paint. "The color lends itself to our sensibilities, but our neighbors constantly call our house black. We're like, 'It's blue! Look at it!'" Lucky says indignantly. behr.com



**Private Screening**
Lucky and Kim wanted an open living space, but they couldn't afford to knock down the load-bearing wall between the living room and the kitchen. "A compromise was to put in a wall you could see through," says Lucky. They used Solexx, an inexpensive material made of polyethylene. It was delivered in four-by-eight-foot panels, which Lucky cut to size, screwed directly onto both sides of the wall frames, and finished with a quick coat of paint. The total cost? Less than $300. farmwholesale.com

**Rock, Paper, Counter**
Smooth and slick-looking, the kitchen surfaces are also sustainable: They're a material called Richlite, which is made of layers of compressed paper bound by resins with a thin sheet of plywood underneath. Heat-resistant and difficult to stain, it's easily mopped up with any basic cleaning solution. And it's a far sight cheaper than concrete or stone. It was, however, one of the few things that Lucky needed professional help to install. richlite.com

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# Green Beret

**Were "EcoHat" to come up in passing,** you would most likely think of something chunky, organic, and woolen—perhaps a beanie with earflaps to keep you toasty while chained to a logger's truck. But in fact, the EcoHat is an innovative environmental housing feature created by British architects Rogers Stirk Harbour & Partners (the new name for Richard Rogers Partnership) for the wonderfully un-British Oxley Woods development. The colorful set of detached homes is situated on the edge of the much-maligned planned community of Milton Keynes, about 50 miles northwest of London.

Designed in response to a government competition to create a £60,000 ($121,000) eco-friendly home, the panelized Oxley Woods houses are manufactured off-site, transported, filled with recycled-paper insulation, and erected in about seven days. To minimize costs, service areas such as kitchens, bathrooms, and heat controls are standard on all homes, though the buildings vary in size from 700 to 1,615 square feet.

Another standardized feature is the EcoHat. Perched atop the roofs of each of the 145 houses, this is a powerhouse of energy efficiency in a small aluminum box, delivering a neatly packaged system that combines solar power with a home's circulatory system. Within the EcoHat, solar power heats air as it enters through the roof. This warm air then passes through filters into the living space, or can be used to heat water by means of a heat-transfer coil.

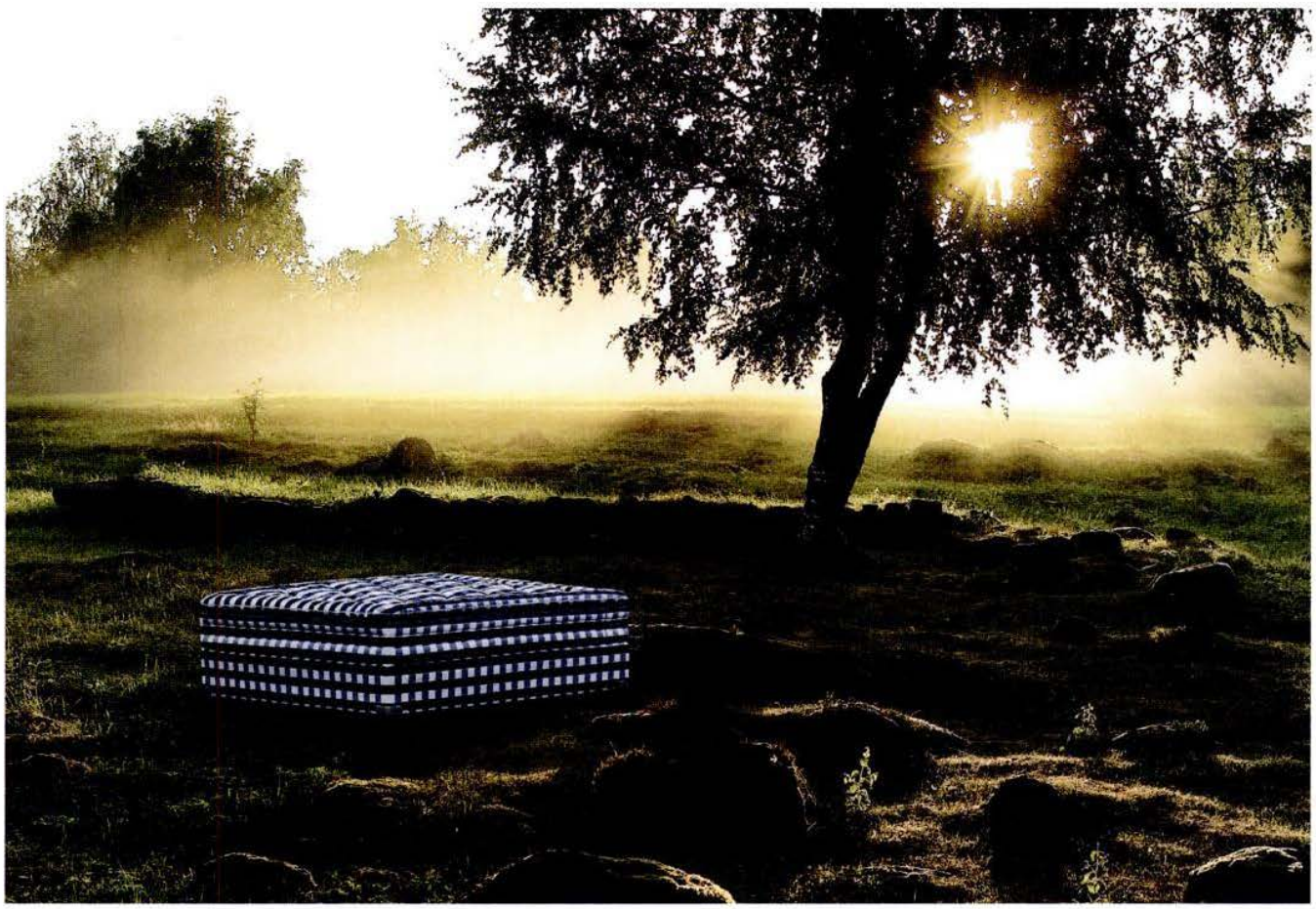
"Inside the EcoHat is a tried-and-tested system called Sunwarm," explains Andrew Partridge, an associate at Rogers Stirk Harbour & Partners. "What we did was manufacture housing that allows us to fit the Sunwarm to all of the properties. In it is a dry solar panel collector, which air is passed over."

Photos by Richard Bryant/Arcaid

**Story by Iain Aitch**

Rogers Stirk Harbour & Partners have made a feature of the roof-mounted EcoHat, which both hides unsightly solar panels and gives a unique look to the properties. With sharp geometry and bold color contrasts, the Oxley Woods homes wear their EcoHats smartly, bringing fresh design style to energy-efficient technology.

# Fulfill Your Dreams



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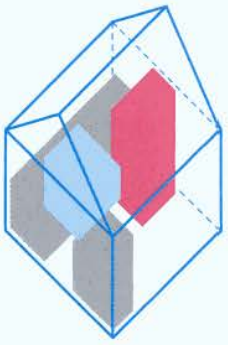

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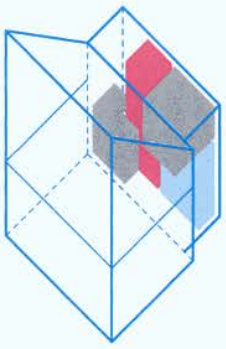


2

In the traditional house layout [1], essential service items such as stairs and bathrooms are spread out. The design used at Oxley Woods houses all of these services in a single zone, arranged vertically on the backside of the building [2].

With space freed up by the consolidation of service needs, there are many more options for dividing up rooms. In an Oxley Woods house, no space goes to waste—the rooms extend all the way into the apex. With these improvements in layout, the EcoHat can work to the best of its ability.

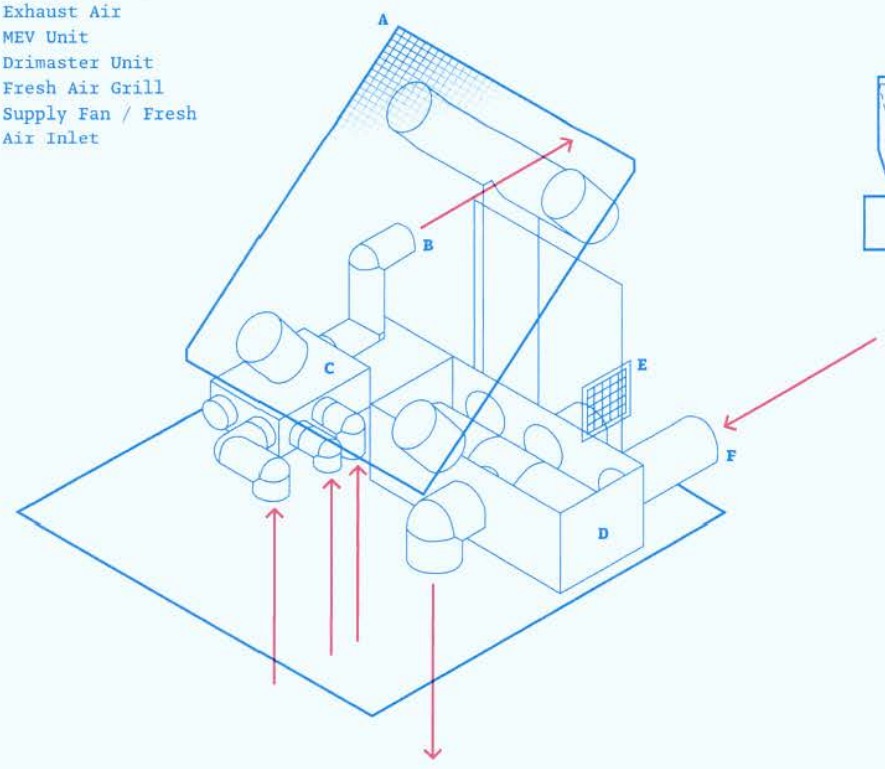
The EcoHat is as typical of the Oxley Woods design as an old-fashioned chimney. The unit is easily accessible from inside the home, allowing for repairs and updates to technology without the need for a cherry picker.

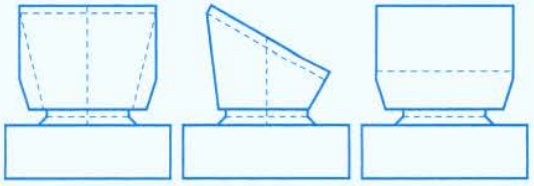
The EcoHat's casing conceals its unsightly gadgetry, while still allowing the solar panels to be angled for maximum efficiency. "Sometimes in environmental housing you have to orientate the houses quite vigorously," says Partridge. "This allows for the house to be orientated in any direction, while the EcoHat always points in the appropriate direction for solar efficiency." To that end, the architects claim that the Ecohat-wearing home can offer up to 50 percent reduction in carbon dioxide emissions.

Time will tell whether the EcoHat will be the feature that marks a new generation of British homes, but if it becomes half as ubiquitous as the top hat or the bowler once was, then this piece of rooftop millinery will undoubtedly be declared a resounding success.

The diagram below illustrates the placement and function of the various components contained within the EcoHat. Air is heated as it passes through the solar panel and into the air collectors, and can be used to preheat water [C] or circulate filtered warm air into the house [D].

A Air Collectors
B Exhaust Air
C MEV Unit
D Drimaster Unit
E Fresh Air Grill
F Supply Fan / Fresh Air Inlet



**EcoHat Views**
The EcoHat design (pictured above) has an asymmetrical silhouette. The flat face of the angled wedge maximizes southern exposure,and the addition of a rectangular shape presents an optimal position for Sunwarm solar collectors. The other goal of the redesign was to examine cost and make the new model affordable.

**Click here:**
More about Oxley Woods and the EcoHat at rsh-p.com and sunwarm.com.

# Nice-Looking Glass

**Reflections have captivated us (literally!) for as long as we've had intellect enough for self-awareness. Here are six mirrors that will reflect well on any room.**

**Mirrors have captured the aesthetically** inclined, navel-gazing set since Narcissus first glimpsed himself in the pool. Whether expressed as objects or as symbols in art, literature, or music, they are the preferred surface for self-speculation. One need only study Velázquez's *Las Meninas*, Manet's *Bar at the Folies-Bergères*, or perhaps the lyrics to a certain Michael Jackson tune to understand the impact of an artfully placed mirror.

But a mirror does more than simply reflect your face; its form and scale can convey a lot about your personal aesthetic. Contrary to what Ovid might say, that which a mirror beholds is more than a shadow of a reflected form; it has a substance of its own that can, at the very least, metamorphose a room. What's more, there's a host of quirky interpretations of the traditional wall mirror that will capture your personality in addition to capturing you.

To make sense of these unusual wall hangings, we asked interior designer Sally Kuchar, whose energy and wit are reflected in each of her designs (and whose yen for aesthetic transformation would make the King of Pop proud) to help us decipher which of these six mirrors is the fairest of them all.

**A Note on Our Expert**

Sally Kuchar's interest in design was piqued at age seven, sitting in her father's Wassily chair. After graduating from the Fashion Institute of Design and Merchandising in San Francisco, Kuchar cut her teeth working at vintage and contemporary showrooms, including Limn. She is a regular contributor to MoCo Loco, which spawned sallyTV, a video blog of all things Sally and her world of design. She has been on the board of directors for ASID for several years, and operates a San Francisco-based design practice, which focuses on sustainability. ▶

**Story by Amber Bravo**
**Photos by Peter Belanger**

Sally Kuchar reflects on these specular surfaces (opposite), which are set against Cole & Sons wallpaper (shown in Malabar stone/gold, p. 76; Malabar mauve/gray, p. 77; Rajapur pink/red, p. 78; Alpana gold/aqua, p. 80), sold exclusively through Lee Jofa, Inc. ⓘ p. 174

Grooming by Melissa Elliot / Koko Represents
Grooming by Monica Elliot / Koko Represents

**Mirror 1**
By Maggie Birmingham for Lab 31 / Maple (with red, blue, orange, lime, or no inlay), white oak (with red, orange, magenta, white, or no inlay) or walnut (with magenta white, blue, yellow, or no inlay) / 24" x 18" x 5" / $380 (white oak or maple), $395 (walnut) / lab31.com

**Expert Opinion:** I like furniture with more than one function—you don't just look at yourself in this mirror, you also place your keys on it. This could work well in a bathroom, but if I had a bunch of bottles on the shelf [shelf and detail are visible on p. 77], I'd think it was a waste—it obscures the detail. If they'd put the detail on the side of the mirror, then you could use the shelf without obscuring the design.

**What We Think:** This mirror is requesting contradictory uses: The shelf screams, Use me! But the precious detailing suggests that anything we might bring to the table (or…er, shelf) would detract from the design. Despite that, this is a very sturdy, useful, and well-proportioned mirror.

**Captain's Mirror**
By Tyler Hays and Joshua Vogel of BDDW / Distressed leather frame lined with wood, cast bronze hanging pull / 20¾" diameter (37½" overall length) or 28¾" diameter (41" overall length) / $1,300, $1,500 / bddw.com

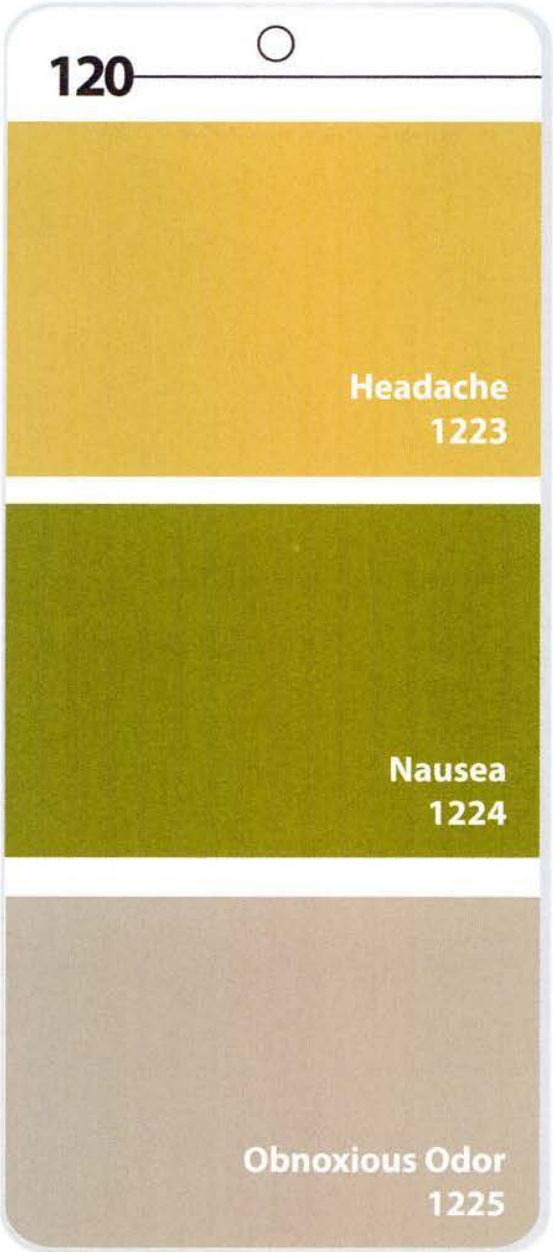
**Expert Opinion:** When I look at the other mirrors, I can put them in a genre, but this one doesn't fit into a certain category. It can be applied to a variety of interiors and still manage to look very good; I could see it at the St. Regis or in my grandmother's house—I like the versatility of it. It's not overscaled, and you're not having to match it with four corners. I think it'd be nice to have as a bathroom mirror.

**What We Think:** These mirrors really work well in a pair, a sort of graphic coupling on a bare wall. The stark simplicity of the form and the simple use of material make it very versatile and easy to look at and in.

**Decorative Mirror**
By J. Ruiter / Powder-coated steel and glass, available in matte black and high-gloss white / 34" x 56" x 4" / $1,400 / jruiter.com

**Expert Opinion:** This would only look good in a large space that had a lot of ornamentation, [like] above the mantel in a Victorian house. I think it's too much of a focal point to be in a small space. It would be nice to frame this mirror out with, say, a much larger hot-pink frame to add a splash of color. It's a good use of technology, but everything that's laser-cut [looks similar to this]. It's been done so many times. In two years this mirror is going to look [dated].

**What We Think:** It's as difficult to top Tord Boontje in whimsical, laser-cut patterning as it is to pronounce his name. We agree that while this mirror is both grand and *au courant*, it will not likely age well. ▸

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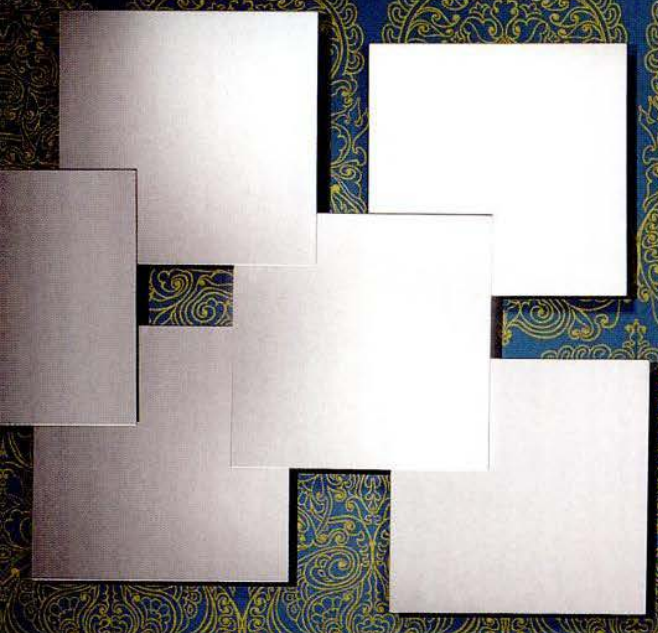
**Mingle Mirror**
By Anna Buechin for Umbra / Polished-edged glass mounted on MDF / eight 10" x 10" mirrors / $126 / umbra.com

**Expert Opinion:** This mirror pays homage to vintage form and reminds me a bit of mid-century Curtis Jere. I think that it would be nice hung at a 45-degree angle, or kitty-cornered next to a window, if you have a good view of trees and not just the side of your neighbor's building. That way you could expand and give the illusion of having more windows. The depth [of the composition] is nice.

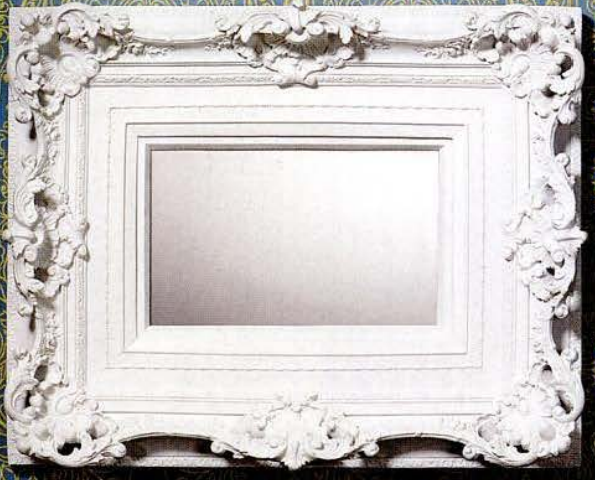
**What We Think:** The fragmentation of the mirror creates the desirable effect of both reflecting an image and refracting light. Instead of delivering a slavish copy of what's before it, the Mingle Mirror parses the space, creating a unique reflection that is, when approached closely, still utilitarian.



**My Brother's Mirror**
By Harry Allen / Plastic resin available in red, white, black, and chrome / 23" x 18½" x 4" / $199, $499 (chrome) / gnr8.biz

**Expert Opinion:** This is a nice way to make a classical shape contemporary. I really like the depth even though it's chunky. It's small enough to go in a kitchen but [maybe] a little too fancy. And it's too small to be in a bathroom. I wonder where you'd put it? I'm also tiring of baroque and rococo things.

**What We Think:** We can't help but wonder if we would've liked Harry's brother's mirror more. Though the chrome version comes the closest to traditional gilding, we prefer the latter. That said, this mirror will likely be a good conversation piece—particularly the red version.



**Mirrored Op Wall Art**
By Kenneth Wingard / Mirror and wire / 52" x 30" (large, shown above), 49" x 27" (small, shown on p. 77) / $279, $179 / kennethwingard.com

**Expert Opinion:** I love this mirror. It would be cool if you hung it above a fireplace and kind of tilted it a bit, especially if there were a lot of color in the space. I think this would look good placed either vertically or horizontally.

**What We Think:** For those who are pining for a circular, tortured metal Curtis Jere sculpture but can't swallow the $3,000-plus price tag, this mirror isn't a bad concession. While it lacks the tonal depth of Jere, the fragmented, light-catching circular mirrors cast a magical glow on any interior—and seem like the ideal prop for a Krzysztof Kieslowski movie.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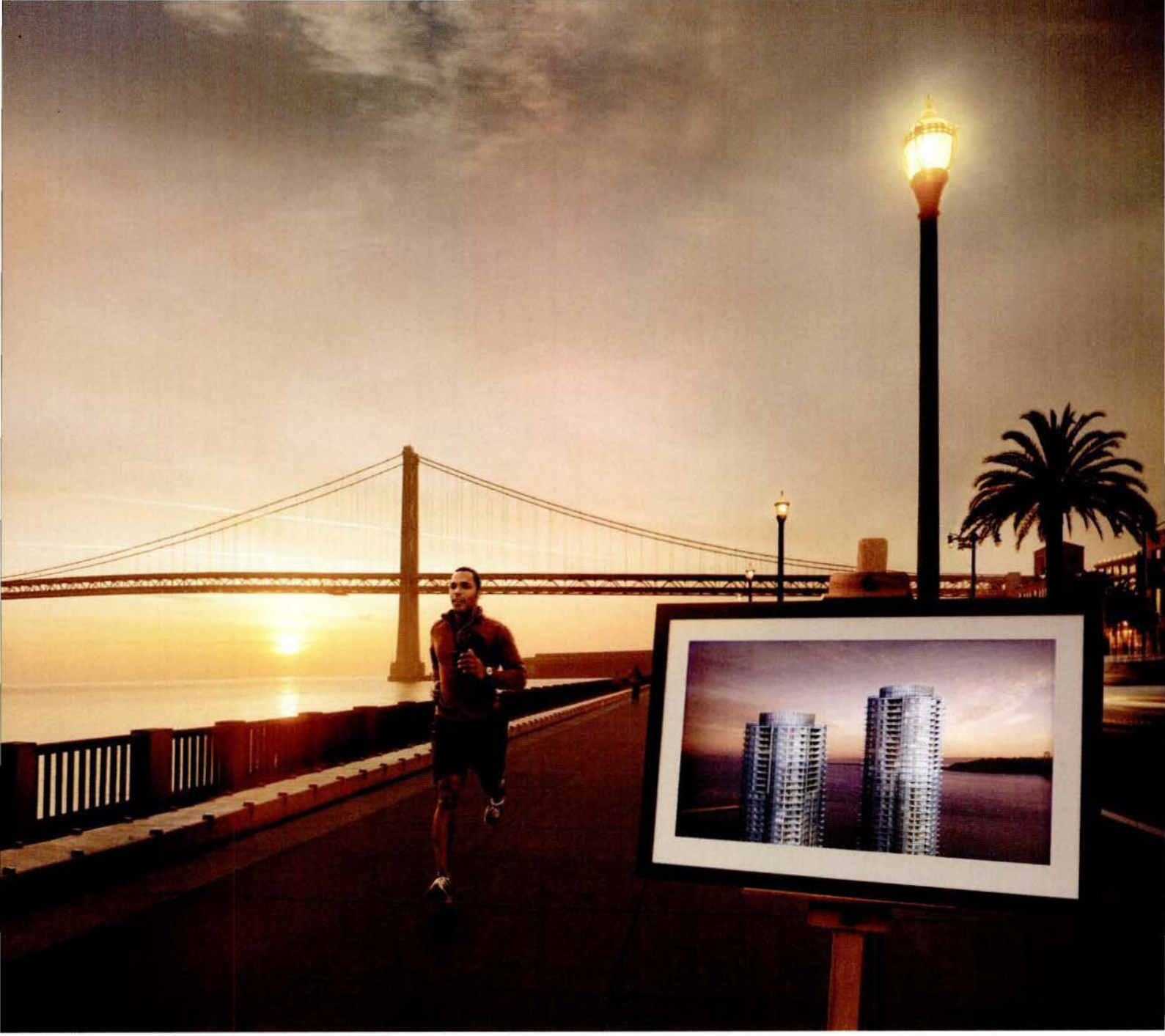

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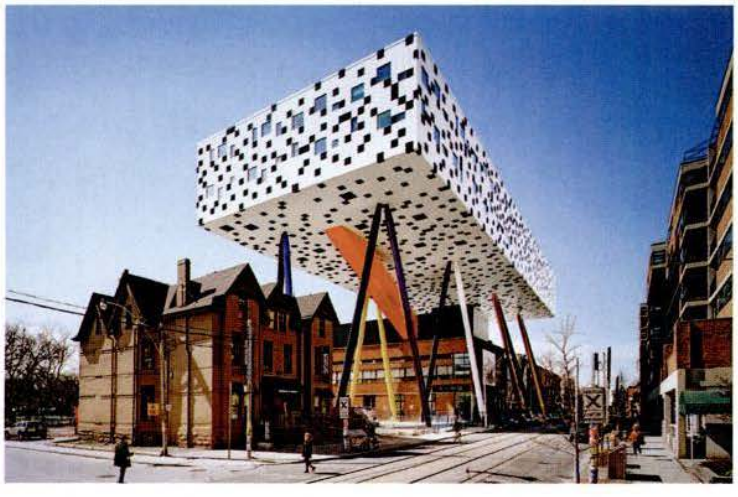
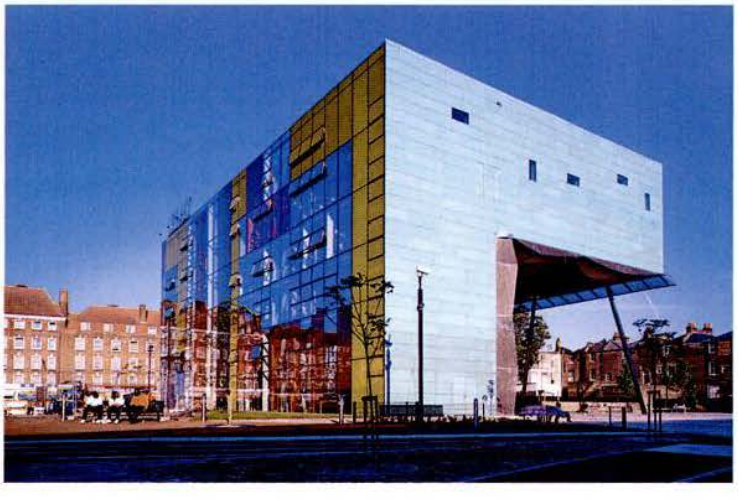


# Will Alsop



**Story by Aaron Britt**

Will Alsop's (bottom left) Sharp Centre for Design (top left) at the Ontario College of Art and Design takes its cues from postmodernism and the Trapper Keeper. His colorful Fawood Children's Centre (top right) is open to all of London's moppets. The turquoise Peckham Library in London (bottom right) won the Stirling Prize in 2000.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**Though early modernists did plenty to shape the way we make our buildings, the stripped-down, just-the-materials-ma'am approach they pioneered could be downright hostile to ornamentation of any kind—including, at times, a simple coat of paint (what color to paint a glass house anyway?). The postmodernists brought color back to center stage, occasionally to garish effect, and an increasing palette of materials makes it far easier for contemporary architects to incorporate color into their work—if they dare to break with Meier white and Miesian black, that is.**

**British architect Will Alsop, of SMC Alsop, is one who dares. Noted as often for his projects that don't get built—architecture tourists the world over mourned the loss of the now-moribund Fourth Grace he planned for Liverpool—as those that do, adventurous Mr. Alsop is no stranger to purple stilts, or vibrant daubs of pink at the windows like some gaudy eyeshadow, or, in the case of his Stirling Prize-winning Peckham Library in London, a rather fey shade of turquoise. We spoke not long after the unveiling of Alsop's first American project—an apartment complex in swirling pastels in Yonkers, New York—about his painterly use of color, his peers' lack thereof, and the Stateside reception of this former enfant terrible from across the pond.**

**When many architects seem so enamored with unfinished concrete and galvanized steel, what draws you to such a multihued palette?**

If I walk through an English meadow in spring, I see vibrant yellows and poppies of the most amazing gold. In the natural environment there are so many colors. I have never understood why, from let's say the 1930s onward, the use of color in modern architecture has been frowned upon. Here in London, on a gray day like this one, why would I want to look at a gray building?

If you go back to more historical periods, buildings were very brightly colored. For example, Tudor buildings were quite colorful, particularly on the inside. Pre-revolutionary Moscow had lots of color. Today there is a vast array of materials that embody all different colors. In the past you may have had to rely on paint, but today that just isn't so. So to me designing without color is rather like boxing with one arm behind your back.

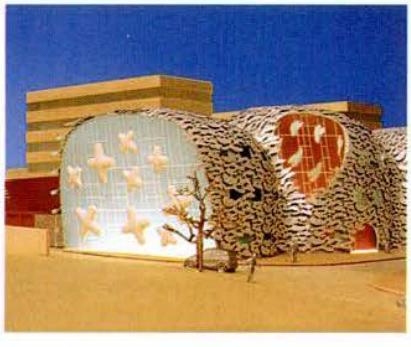
**Who is responsible, then, for this outpouring of monochromatic modernism?**

You can lay some of this aversion at the feet of the modernist movement, whatever that means, but city planners and developers are guilty too. There's this assumption that people don't like color, and it's simply not true. With my buildings it's not some sort of willful use of color—it becomes a bit of a habit, really.

They say that modernists rediscovered white, and that's true. But now the absence of color has become a kind of style, and I'm very nervous about the word "style." I don't want to have one. I find that having a style can box you in, and I want to be free to explore and move about.

**Green is a trendy color these days. How does it figure into your work?**

I've never marketed myself as a green architect. Generally speaking, any self-respecting architect should be doing their bit with regards to the environment. It's really a contract you've got with the environment. You go as green as you can, and the truth is we could be better than we have [been]. But now I'm seriously considering hiring a couple of really good young engineers, because they're the ones that can make green happen—often better than architects can.



Two of Alsop's incomplete or never-will-be projects: An unbuilt community and health center commissioned by the Stonebridge Housing Action Trust (left) looks more at home under the sea than in northwest London. The Fourth Grace (right) was to grace Liverpool's riverfront, but has now been scrapped altogether.

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**"Buildings should express a sense of wonder and joy. There's a reason I'm not an accountant or a lawyer who deals in doom and gloom. Architects should deal in joy and delight."**

**In the spring you unveiled plans for your first American project: a renovation of the defunct riverside Glenwood Power Plant in Yonkers, New York, into a pastel apartment complex and art museum. What were you after, and how has the response been?**

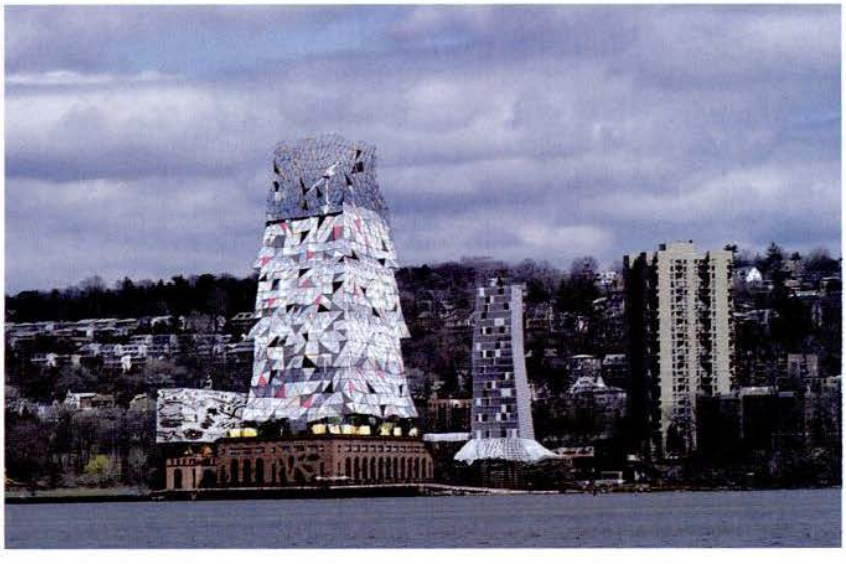
I want to retain as much of the original building as possible, but one of the problems is that a third of the thing is sitting in the Hudson. And though I love the old chimneys, their structure is just rotted out. We want the two towers to be more than just blocks of apartments. There will be a gym, and a marketplace. But mostly we want for the people of Yonkers to have access to the Hudson River, something that they haven't got now. Another element I like, which really has had nothing to do with me, is that there's a rail station just behind the apartments that takes you straight into downtown Manhattan.

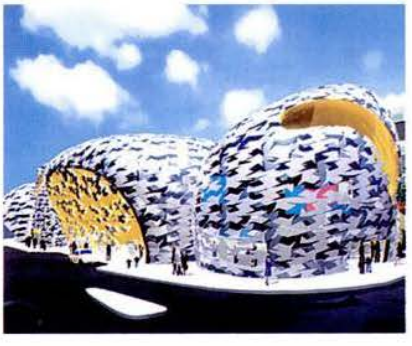
As for the response, we unveiled the plans at the Hudson River Museum, and those who hated it were kind enough to keep quiet. I had a minister come up to me and say that it was the best thing that's happened to Yonkers and that he's praying it all goes through. I've found that people either really love or really hate my buildings. And that's fine with me. The last thing we want is to create an air of indifference, because then you've succeeded in making just another gray building, which the world just doesn't need.

**I suppose that's why your buildings are far more playful than the average black steel-and-glass beast.**

I like that word "playful." If you'd said it to me 35 years ago, I'd have likely taken it as a big insult and hit you. The biggest threat to Western European and North American life is a bit of risk. And we want that. The rest is boredom. Buildings should express a sense of wonder and joy. There's a reason I'm not an accountant or a lawyer who deals in doom and gloom. Architects should deal in joy and delight.

I think it's also because I have an openness to different materials and colors. If I had a really strict view of what architecture should be, which I used to, then it wouldn't be nearly as creative or fun. You just have to broaden the debate. And I do that by talking with people and finding out what they want. A pair of good ears is a great tool—one that a lot of architects don't use.





Alsop's first project in the U.S. is in the works in Yonkers, New York. A reimagining of a defunct power station on the Hudson River, his plan (left) involves mixed-use residential and commercial towers. Yonkerites have long been cut off from their waterfront, and he hopes this project will remedy that. Another rendering of the Stonebridge project (right).

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# Alexander the Great

**Imported from Europe in the black-**and-white pages of design journals, modernism was often criticized as soulless and monochromatic—two charges that could never be leveled against Alexander Girard. The multitalented architect and designer succinctly defined his colorful, cluttered, and bold approach as "aesthetic functionalism," with the belief that delighting the senses was just as important a function of design as any other more practical concern. There is perhaps no greater evidence of this than in Girard's love of "unrefined and unsophisticated" crafts, which he spent a lifetime accumulating from diverse corners of the globe. These crafts informed Girard's sensual mutation of the International Style, culminating in an output that is wholly unique and instantly recognizable.

Girard's appointment as the head of Herman Miller's burgeoning textile division in 1951 initiated one of the most exuberant periods in modern design's history. At Herman Miller, Girard joined design director George Nelson and designer Charles Eames to form an unrivaled triumvirate of creative power. Under founder D.J. De Pree, the company allowed the trio free rein, and in turn, the Big Three created designs imbued with such richness that their resonance is as powerful today as ever. However, while Nelson and Eames never left the public eye, Girard's contributions—more decorative, more ephemeral, and less well documented—had until recently largely faded into obscurity.

"He was a designer who didn't fit in any particular category," notes Matthew Rembe, who directs the Girard estate for máXimo. The genre-defying scope and gargantuan mass of Girard's output is indeed impossible to pigeonhole, ranging from homes to restaurants, furniture to branding, textiles to wallpaper, exhibitions to handicrafts. All the more impressive is the attention to minutiae and exacting precision Girard brought to each project. While the variety is astounding, the more time one spends examining his output, the less disparate it becomes, and the Girard-specific language that unites an interior design to a Mexican doll to a corporate installation grows clear.

Girard's most commonly acknowledged contribution to the canon of modernism, and a thread that binds everything he produced, was his fearless approach to color and pattern. ▶

Photo ▶: Charles Eames/Herman Miller Inc. Graphics ▶: Alexander Girard/The Revocable Trust of Marshall and

Story by Sam Grawe

Alexander Girard at work in his Santa Fe, New Mexico, studio in the early 1970s. One of his last projects for Herman Miller was to spruce up the Action Office with a series of Environment Enrichment Panels (seen here under development at 1:1 scale).

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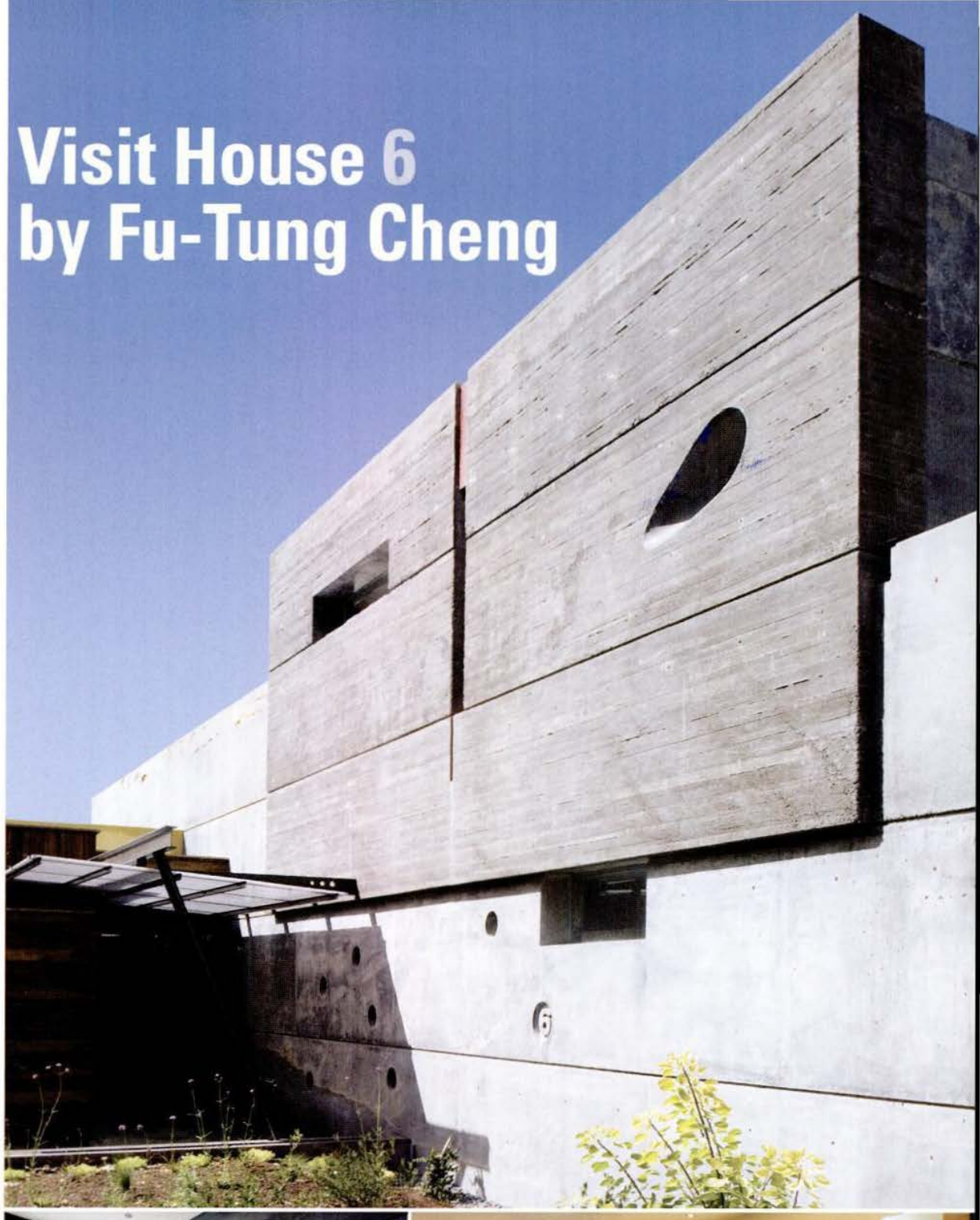

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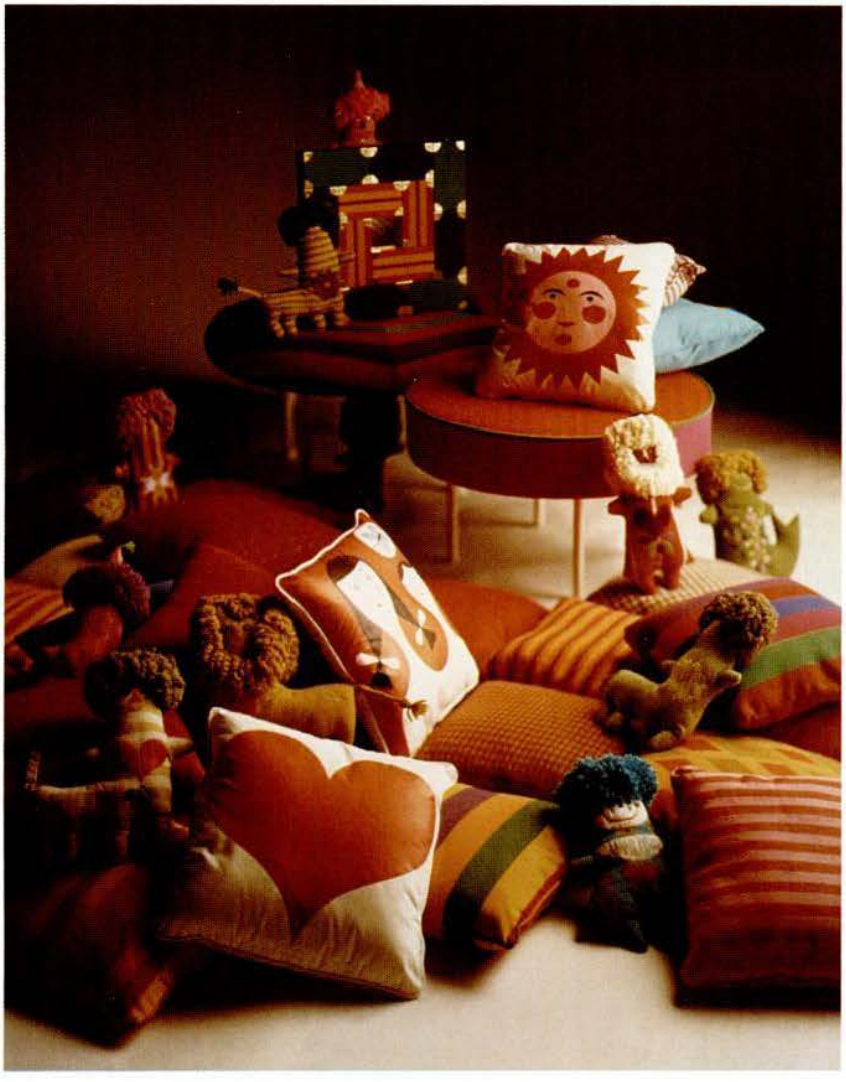

From the inception of the textile and wallpaper program for Herman Miller, colors hitherto considered gauche—magenta, yellow, emerald green, crimson, orange—became a part of the company's formal vocabulary and, in time, the world's. As Girard recounted to fellow textile designer Jack Lenor Larsen in 1975, "The simple geometric patterns and brilliant primary color ranges came to be because of my own urgent need for them on current projects. As you will remember, primary colors were frowned upon in those days; so were geometric patterns. I had the notion then, and still do, that any form of representational pattern, when used on folded or draped fabric, became disturbingly distorted, and that, therefore, a geometric pattern was more appropriate for draped fabric. Also, I was against the concept that certain fabrics were 'suited' to certain specific uses—like pink for girls or blue for boys." To Girard, everything was fair game for interpretation and combination.

Over the course of his 22-year tenure with Herman Miller, Girard created hundreds of textiles, both solid and patterned, in a multitude of colorways and breadth of material. While his initial years with the company could largely be defined in a supporting role (his textiles created the backdrop and covering for Eames's and Nelson's furniture), by the late 1950s Girard's talents were in full swing.

The 1958 design for Herman Miller's Barbary Coast San Francisco showroom showcased Girard's opulent tastes, and provided a clue as to the splendors that would unfold over the following decade. On a scouting trip to San Francisco, Girard, Eames, and Herman Miller's Hugh De Pree (D.J.'s son) chanced upon a boarded-up building while searching for somewhere to have lunch. Taking a hammer and crowbar to the layers of plywood, they began to uncover what had once been a music hall of considerable ill repute, rife with life-size nude satyrs, nymphs, and all manner of marvelous ornamentation. At Girard's behest Herman Miller secured the property, and he set about creating a thoroughly modern interior design that would complement the ▶

Photos by Charles Eames/Herman Miller Inc.

A publicity photo for the 1961 Textiles & Objects shop (top) shows off Girard's hand-picked selections, including custom pillows and Marilyn Neuhart's one-of-a-kind dolls.

In 1958 Girard transformed a Barbary Coast-era restaurant called The Hippodrome into Herman Miller's San Francisco showroom (bottom).


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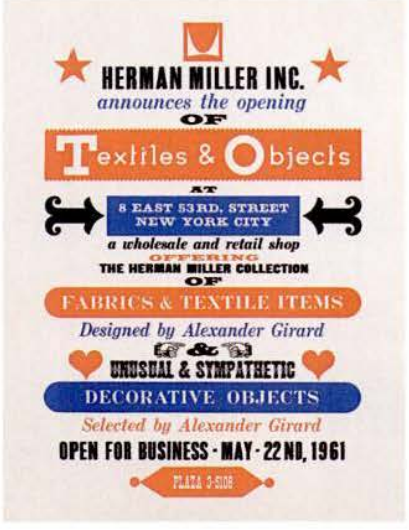
**"He was Puck, a bright boy with many toys and games to share, magician and fairy godfather."**

Jack Lenor Larsen

**"A creator of fashions, he is himself fashionless."**

J. Irwin Miller




location. As *Interiors* noted at the time, "[Girard] has out-Victorianed his uninhibited predecessors with an application of gold leaf and blue, crimson, and violet paint that would make them swoon with envy." As Hugh De Pree would later attest, "Girard's rare gift for excitement, detail, and color made the San Francisco showroom a brilliant polychromatic landmark."

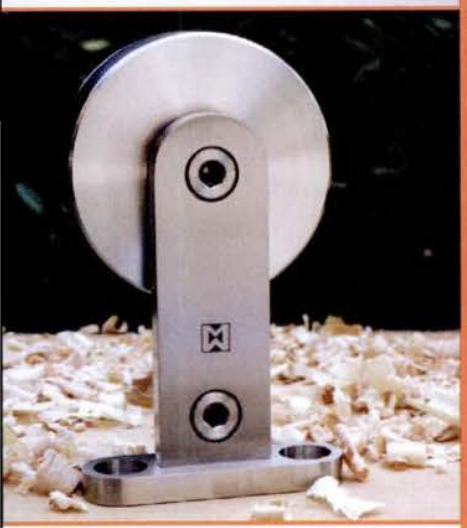
Across the country, in New York City, Girard was working on a concurrent project that would focus all of his talents, and prove to be one of his most celebrated accomplishments. La Fonda Del Sol, a restaurant housed on the ground floor of the Time & Life Building, opened its doors in October 1960, inviting diners to be completely seduced by Girard's abstracted vision of a Latin American–themed cantina. Girard designed everything from the space itself down to the matchbooks, and collaborated with Eames on a new seating design—a variation of the fiberglass shell chair with a lower back that wouldn't obscure the place settings—which was upholstered in dozens of colors. The primary motif of the restaurant was the sun, drawn handsomely by Girard in a sequence of iterations that appeared on everything from the menus to the server carts to the washroom faucets (and most recently a 2004 line of Kate Spade handbags). One Eames Office employee remarked that the restaurant was so exciting to be in, she couldn't eat. Sadly, it closed in 1974.

The short-lived Textiles and Objects (T&O) shop on Manhattan's East 53rd Street, the culmination of a decade's work with Herman Miller, was another of Girard's great achievements. Like La Fonda Del Sol, T&O was conceived as a total environment, where the public could buy yardage of Girard's fabric in addition to a hand-picked selection of folk crafts from around the world. Girard worked with Herman Miller to design the entire store, including all of the storage and display units. The store was an anomaly at the time, and didn't attract the clientele Girard had hoped for. By 1963 it was closed. Marilyn Neuhart, who worked for both Charles and Ray Eames and Girard, and whose hand-sewn dolls were sold in the shop, described it as his baby, and in a 2003 interview commented, "After that, I don't think he felt the same about Herman Miller."

However, Girard's relationship with the company would continue for ▶

Photos courtesy Maximo. Poster courtesy Vitra Design Museum

Located off the lobby of New York City's Time & Life Building, La Fonda Del Sol (above left) featured a total design program—from the decor to the dishware—which fused Girard's love of folk art with a modernist sensibility. A poster (above right) announces the T&O shop with carnival-like flair.



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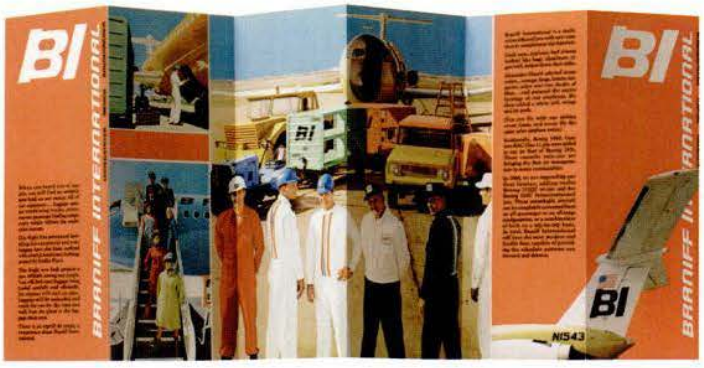


**"He's part magpie...and a Florentine one at that."**

Charles Eames

another decade, and in 1967 they introduced the Girard Group, a collection of some 25 chairs, sofas, ottomans, and coffee, end, and dining tables, originating from Girard's total design for Braniff International Airways. While the designs have their merit, they almost seem like an excuse for extravagant uses of upholstery in customizable combinations. As Girard himself noted in the brochure, "The outer shell may be upholstered or painted and the welt selected in one of three coordinating colors. The inner shell and cushion may be upholstered in a variety of fabrics. The permutations are infinite." The life span of the collection, however, was not: It was canceled the following year. "I think it was a little ahead of its time," says Marilyn Neuhart. "You could mix and match [so many things] and I don't think most people were equipped to make those kinds of judgments It was just expensive to make and expensive to market, so Herman Miller was not terribly patient with it." Today existing examples are rare and highly sought after.

After a last hurrah designing so-called "Environment Enrichment Panels" for Herman Miller's Action Office cubicles in the early 1970s, Girard retired to his home in Santa Fe, where he had lived with his wife Susan and their children Marshall and Sansi since the late 1950s. His beloved collection of over 100,000 pieces of folk art—or, as he liked to call them, "toys"—was thoroughly cataloged by the Girard Foundation and donated to the Museum of International Folk Art in Santa Fe in 1978. The museum opened a Girard Wing in 1982 with a Girard-designed display of some 10,000 objects, a riot of color and seeming disorder underlined by an unseen precision. To this day it serves as an amazing, all-encompassing celebration of his life's passion. Girard died in 1993, at age 86.

A 1963 memo entitled "Some Notes on the Folk Art in the Herman Miller Collection," which is attributed to Girard, contains a statement that, although referring to the subject at hand, serves as a poetic disclaimer for his own work as well: "The objects were not designed for deep contemplation but rather as simple expressions of delight, amusement or reverence. They were created by the spirit of the craftsman. Invented and fashioned by an individual for the enjoyment of others."

Photos courtesy Vitra Design Museum (brochure), Maximo (store), by Kelly-Mooney/Corbis (exhibit)

Girard designed over 17,000 items—from the logo to brochures—for Braniff International (top). The T&O shop (above left) featured an unusual Victorian settee reupholstered in Herman Miller fabrics. Girard's love for "toys" culminated in the 1982 opening of the Girard Wing at the International Museum of Folk Art in Santa Fe (above right).


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1. Alexander Girard and his brother, Tunsi, communicated in a language of their own invention. In letters they outlined the details of fictional worlds and created maps featuring geographic features, countries, and cities.

2. Uncomfortable with public events, at dinners Girard would take pieces of bread and under the table form perfect cubes, which he would drop in his coat pockets. At home he kept them in a bowl and would later construct objects and little worlds from them.

3. Girard and Charles Eames remained lifelong friends after meeting in Michigan in the 1940s, when both men were designing radio cabinets for Detrola and bent-plywood furniture.

4. In 1949 Girard designed and directed the For Modern Living exhibition at the Detroit Institute of Art, which included over 3,200 objects from around the world. The main criterion for selecting the objects was that they demonstrated "new values rather than depending only on the thought and effort of the past."

5. In the mid-1950s Girard created a line of neckties for Herman Miller. By Girard's standards the thin stripes and dot patterns are quite conservative.

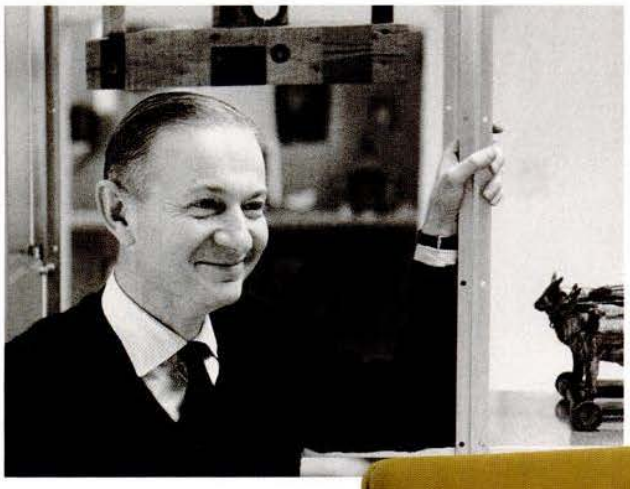
6. Girard can lay claim to inventing the conversation pit—as evidenced by his 1955 interior design for J. Irwin Miller's Columbus, Indiana, home designed by Eero Saarinen.

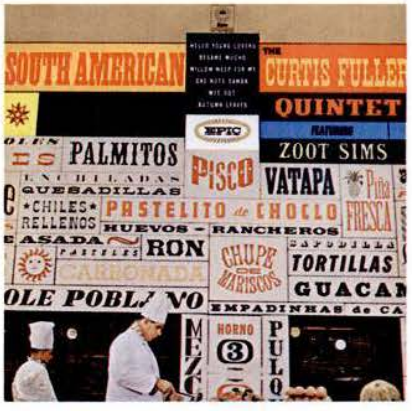
7. Girard teamed with Saarinen on the winning competition entry for the Gateway Arch in St. Louis, but by the time the project moved into development he had already turned his attention elsewhere.

8. Girard created a nearly 180-foot-long sculptural mural for the Saarinen-designed administration building of the John Deere company in Moline, Illinois. He described it as a painting, "where the real things substitute the paint." The 2,000 "real things" included buggy wheels, plows, a beehive, an apple peeler, and a cherry pitter.

9. Girard created 17,543 design changes for Braniff International—from the logo to waiting lounge furniture to swizzle sticks and sugar packets.

10. La Fonda Del Sol was featured on three album sleeves: Curtis Fuller's *South American Cookin'*, Bob Brookmeyer's *Trombone Jazz Samba*, and Gary McFarland's *Soft Samba*.






# 10 things you should know about Alexander Girard

Clockwise from top left: Girard flashes a smile for Charles Eames; the Girards' Santa Fe home; Curtis Fuller's 1961 LP *South American Cookin'* featured La Fonda Del Sol's typographic kitchen wall; the 25-piece Girard Group, developed for Braniff's first-class lounges, was produced by Herman Miller for only one year.

Photo by Charles Eames/Herman Miller Inc. (portrait), courtesy Vitra Design Museum (interior), by Brian Franczyk/Wright (chair).

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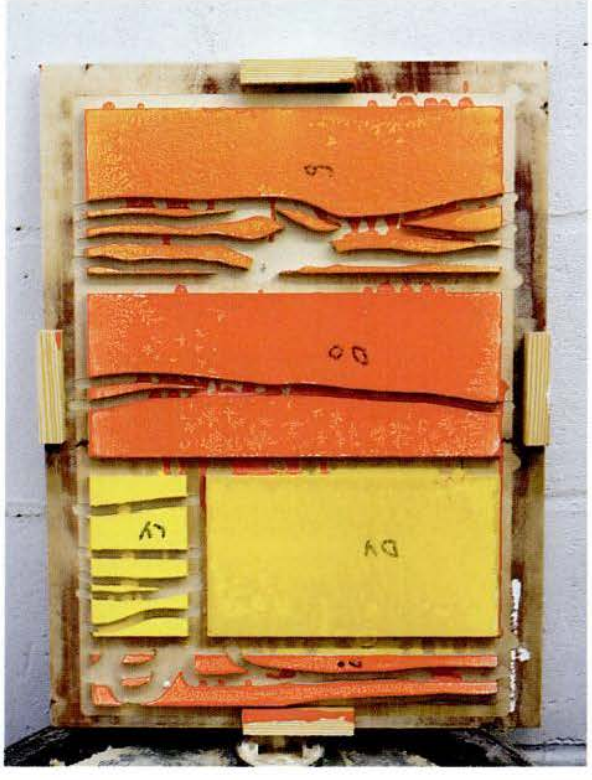
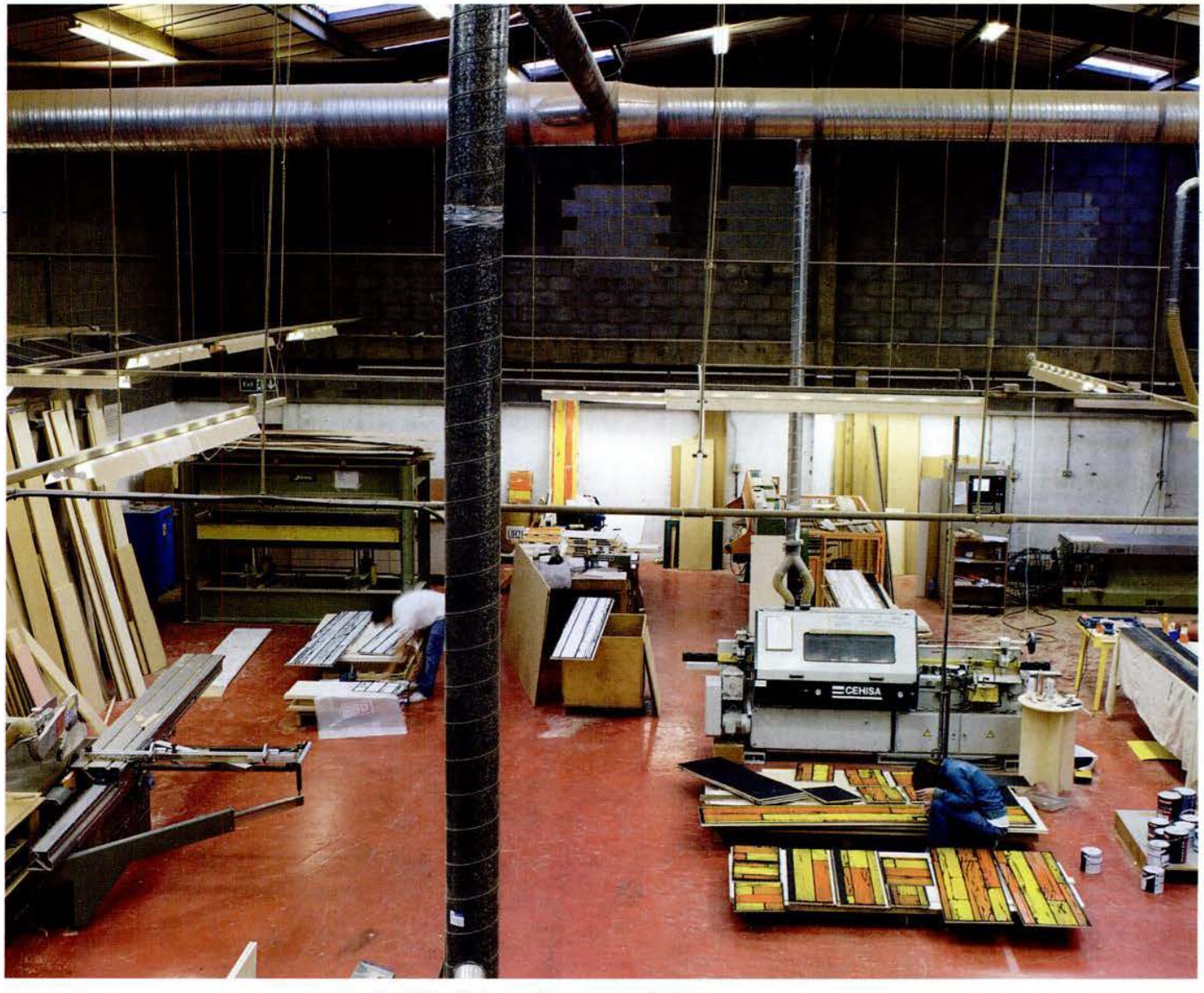
# Wrong Woods



**Story by Virginia Gardiner**
**Photos by Jeremy Murch**

Clockwise from top right: The chest of drawers is a simple form, made unique by its woodblock surfaces; Livia Lauber, from the production team, touches up critical areas of the print; the woodblock post-printing, its labels visible (DO for Dark Orange, etc.); Matt Marsh of Studio Caparo applies lacquer to the printed panels.

***Established & Sons*—The Wrong Woods furniture series is a collaboration between designer Sebastian Wrong and artist Richard Woods for Established & Sons. Wrong creates the object, designing furniture pieces with unadorned surfaces. He sends them into production where Woods applies his signature prints of simplified wood grain in Technicolor. Livia Lauber, a young designer on the Established & Sons team, helps to streamline the production process. The plywood line, now composed of a night table, chest of drawers, bookcase, and storage unit, met the public at the 2007 Milan Furniture Fair, and again at Moss last fall in New York. On the eve of the line's mass production, Dwell visited the factory, which is on the southern outskirts of London, England.**




Established & Sons makes many products at London's Studio Caparo. This is a normal day at the factory: highly skilled people taking their time to do the job right.

**01 Woodblocks**
Woods's prints begin as marker drawings on acetate. "We have a set of patterns that have been reduced from wood grain," he says, "and we use them as a library, and change them around. So it really doesn't take very long." He sources the prints from his library and sizes them to register precisely on each panel of the furniture.

Then comes what Wrong calls "productionization of an artisanal process." While Woods would photocopy his drawings onto 1:1 sheets, glue them to the woodblocks, and cut the grooves with a handheld router, Wrong and Lauber turned them into digital files, which the computer numerically controlled (CNC) machine can rout without hands. Lauber simulated the irregularity of a vibrating handheld machine by drawing meticulously wobbly lines. While this step is computerized, the printing step—when the MDF woodblocks are applied to the furniture pieces—uses basic machinery. Woods used to press the blocks with a cast-iron garden roller, but it's a difficult way to apply even pressure, so the team decided to use a hydraulic press.

**02 Plywood**
Wrong based his designs on DIY plywood-furniture patterns from postwar Britain. "It's a very simple message of construction using plywood and turned timber legs," he explains." They're like patterns people used to get from the library, bring home, and make. I remember my dad making them."

The plywood pieces are CNC-cut into shape, and CNC-routed with stepped miter joints that eliminate the need for pins, biscuits, or any fixings other than PVA glue. "They're not highly engineered," Wrong says of the runner systems for the cabinet doors and dresser drawers. "We're using hardware that's quality, but basic. That's in tune with our idea of the piece."

Though Woods's prints sell in galleries of editioned works of art, in this context they are furniture, which is usually more affordable. "This is production work, not edition work," says Wrong. "We decided not to make editions, because it was important to produce a product that is not too expensive."

Clockwise from top right: The CNC router passes over the woodblock, completing the pattern that was painstakingly converted from a sketch to an STL (stereolithography) file; paint and rollers, which are used to apply the paint to the woodblocks; Rupert Wilson-Copp of Studio Caparo applies touch-ups; spray booth still life.

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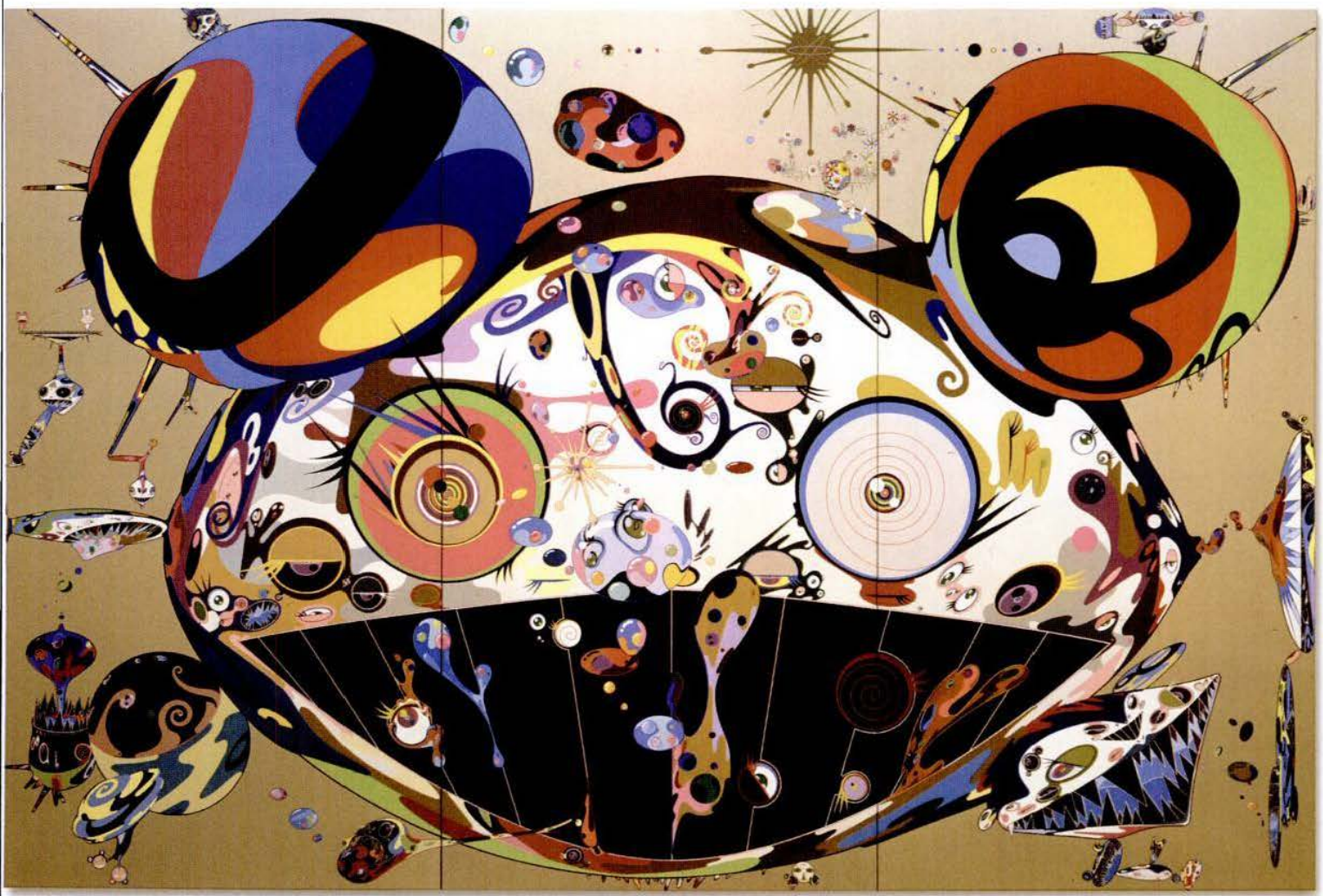

*Tan Tan Bo*, 2001, acrylic on canvas mounted on board, 141 ¾ x 212 ⅝ x 2 ⅛ in., collection of John A. Smith and Victoria Hughes, courtesy Tomio Koyama Gallery, Tokyo, ©2001 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved

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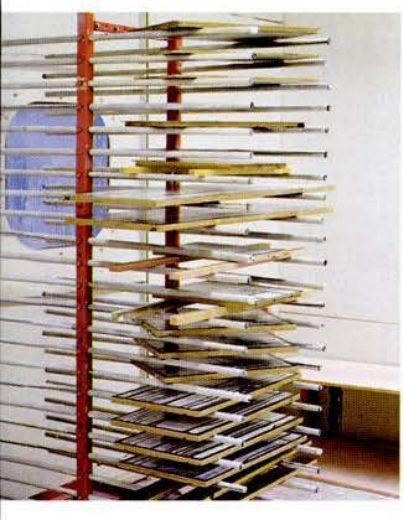
**03 Prints**

Before the furniture is assembled, each piece is painted jet-black and printed with the CNC-cut MDF woodblocks, which Wrong calls "crude but very effective." Enamel paint in various shades is rolled onto the blocks, which are then affixed to the plywood surfaces with a hydraulic press. "We have refined the process in order to achieve constant pressure on the printing block," Wrong explains. When the blocks are removed, the remaining prints are bold, but scrappy, because the paint adheres irregularly.

The woodblocks can be used heavily. Just one block can print 200 pieces a day, and cleaning them is easy, since enamel paint coagulates as it dries. "You can just wipe it off," Woods explains, "and print another 200 the next day.

Each piece is laser-engraved with the logo and title of the work, rather than an edition number, as a traditional print would be. "We're playing with the boundaries of printmaking," says Woods. "It's mass-produced and also handmade. To me it's more interesting than selling prints in a gallery."



**04 Groove**

Once the pieces are assembled, their stepped miter joints are glued together and clamped to dry. Wrong routs a three-millimeter perpendicular groove along every 90-degree corner of each piece. The groove exposes some real plywood, along with a hint of the structure—offset baldly by the black paint surrounding it, and by Woods's colorful prints. Asked what the highlight of manufacturing is, Wrong laughs wearily, and cites the moment of watching a mechanized router blade cut away and reveal raw plywood. "This element shows you the real material, while the faces are printed with an artistic version of it," he says. "It's an aesthetically pleasing meeting of materials. The devil is in the detail."

Clockwise from top right: The furniture panels after printing; the night table in white; drying the panels on a rack; rolling the colored paint onto the woodblocks.

# THE SINGLE MOST BEAUTIFUL THING ABOUT AN IMPORTED RUG.

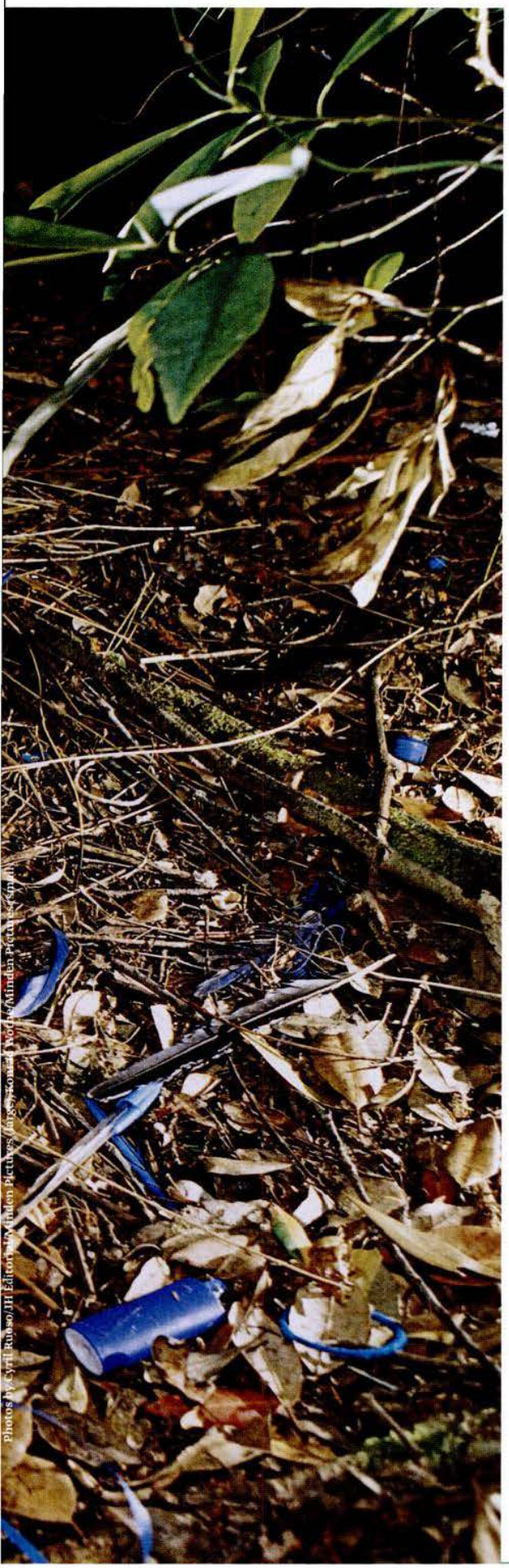

Nearly 300,000 children are exploited as child labor in the carpet industry. This has to end, and it will. RugMark is the international organization devoted to building the schools, programs and opportunities that give children back their childhood. It's working, from Pakistan to India to Nepal, and you can help. Look for the certified and numbered RugMark label on the back of an imported rug. It's your best assurance that no children were exploited in the manufacture of the carpet you're buying. Because an imported rug that was made using child labor is ugly no matter what it looks like.

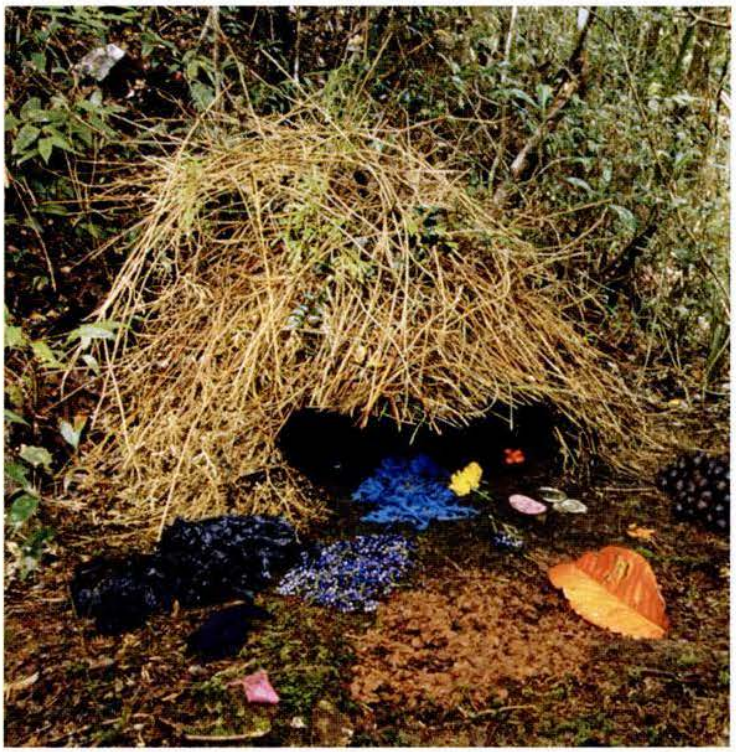
To learn more, visit www.RugMark.org

# Bower Play

**Step into the color-coordinated world of the South Pacific bowerbird, where a complex architecture of found objects takes shape in the tropical forest.**

Story by Geoff Manaugh





Colorfully structured from objects found throughout the forest habitat, each bird's bower is an elaborate addition to the local landscape. But this architecture has one specific goal: It's a cool new way to pick up girls.

**Maybe you've always thought that bachelor pads** were for the birds—if so, you'd be right.

The bowerbird has literally made a name for itself constructing colorful tropical homesteads. Using flowers, feathers, fruit pulp, seeds, moss, snail shells, and just about anything else it can get its beak on, the male bowerbird displays an architect's sense for assembling social space.

University of Maryland biologist Gerald Borgia explains that some bowerbirds are even known to paint the inside walls of their ornamentally complex towers, roofed bridges, and display courts, using "a stain made from chewed plants, charcoal, and saliva." Indeed, Borgia adds, "Males with high-quality bowers...and many decorations on their courts mate most often." Good design, in other words, gets the chicks.

And some birds need the extra help.

There is a demonstrated correlation between lackluster plumage and the construction of more colorful bowers—what Borgia calls "flashier nests"—within which a romantically unattached male can indulge his inner Liberace. Singing songs of attraction and realigning his Technicolor spread to shine more brightly in the afternoon sun, the bowerbird eagerly awaits his next visitor.

Using color to define or individualize space is clearly a strategy that crosses species lines, but exactly how color is used, and what specific colors might mean to those who use them, remains an open subject. Whether to attract, intimidate, soothe, or confuse, color is key to the decoration of space.

Photos by Cyril Ruoso/JH Editorial/Minden Pictures (large); Tom and Pat Leeson/Ardea (small)

# The Tree of Ghent

**Just as the famed Treaty of 1814 called for peace between the United Kingdom and the United States, the large beech tree on Dieter Van Everbroeck's Ghent property harmonizes the relationship between site and structure.**

Story by Jane Szita
Photos by Hertha Hurnaus

"Good architecture is always about the site, never about style," says Dieter Van Everbroeck (below), who used the 300-year-old beech tree (left) as a starting point for his design. Van Everbroeck sits on a block of insulation foam that serves as a multifunctional piece of furniture. It was chosen for its "glorious" color.

**When Belgian architect Dieter Van Everbroeck** and his girlfriend, chemist Bep De Reu, set out to find a home, "a banal bungalow from the 1960s," as Van Everbroeck describes it, was not on their wish list. In fact the couple fell for a spectacular 300-year-old beech tree in a former deer park of a chateau on the outskirts of the historic Flemish city of Ghent. It just happened to come with a bungalow.

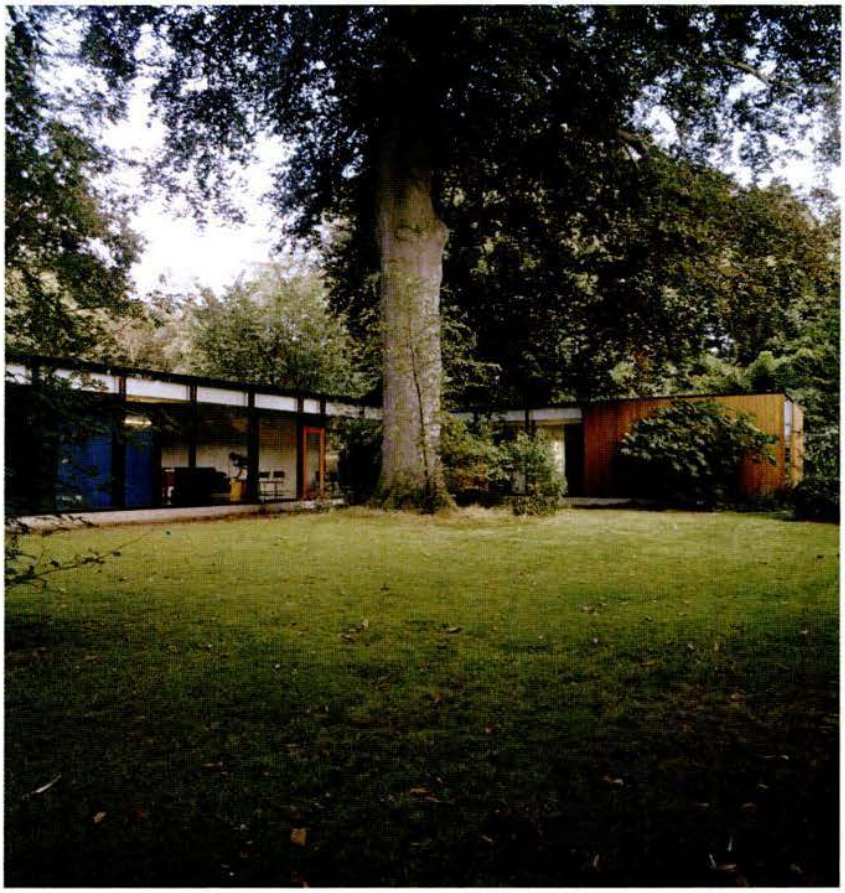
The beech, with its huge circumference of sleek bark and shimmering leaves, supplies shade, movement, sound, and color to the site, and provides a towering natural counterpoint to the renovated home's long, low expanses of glass. The dynamic relationship that Van Everbroeck created between the house and the beech tree is impressive—especially when you consider that the remnants of the original boxy bungalow with a pitched roof are still somewhere underneath.

In the interest of sustainability and economy the couple opted against wholesale demolition, and were keen to salvage what they could from the old house. "We wanted to minimize the ecological footprint of our new house," explains Van Everbroeck. "That meant we preserved the original building as much as possible. But we didn't just want to restyle the bungalow, to make it look more hip—we hate that kind of approach." Instead, they decided to incorporate it into a new design that creates a more dynamic relationship with the site.

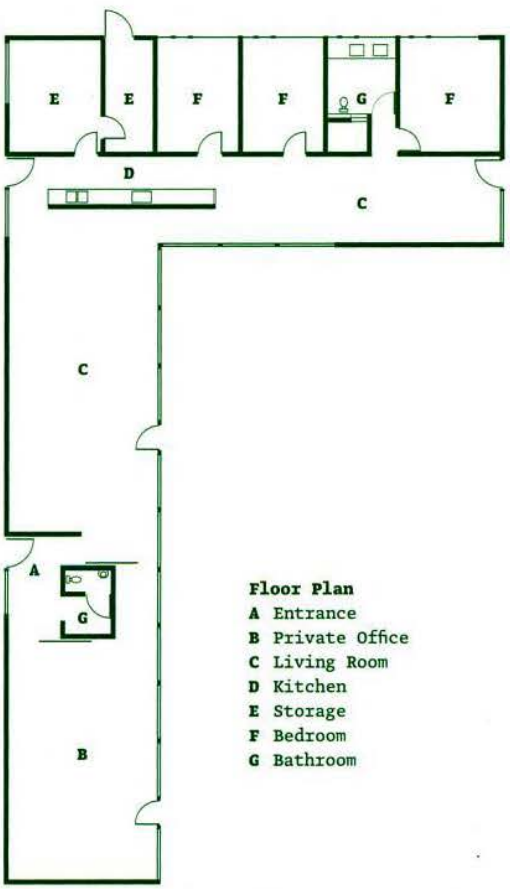
Project: Van Everbroeck Residence
Architect: Dieter Van Everbroeck
Location: Ghent, Belgium

Van Everbroeck extended the wing that sits at 90 degrees to the rest of the bungalow, resulting in a stretched-out L with glass facades surrounding the tree. The pitched roof was removed, and the front of the bungalow replaced with glass. The back of the old house was left intact, providing a ready-made room division for the bedrooms and bathroom in the only closed part of the structure. Cladding the home in rich, golden louro gamela wood unified the two disparate parts and hid the brickwork of the original.

The expansive new wings maximize the home's proximity to the beech tree, allowing the couple and their three-year-old daughter Zoe to move all around it even while indoors. "We had a problem, and this was the solution we found," says Van Everbroeck. "Since good architecture is always about the site, never about style, it was our beech tree that held the key. As the tree is so tall, it made sense to stretch the house horizontally, to create an interplay between vertical and horizontal elements." The horizontal is emphasized indoors by the decision to keep spaces as open as possible, resulting in an almost industrial-feeling, light-filled interior where expanses of glass dissolve the boundary between the house and its site. As Van Everbroeck explains, "The tree becomes part of the interior this way. And in fact the tree makes this solution possible, because it provides the shade that stops the house from overheating in summer."



Two glass facades in the living space (opposite) allow for an unencumbered view of the beech tree (seen above from the garden). Only the rear of the house (left) suggests the building's earlier incarnation as a 1960s bungalow, and even here the original brickwork is obscured by wood cladding.




**Floor Plan**
**A** Entrance
**B** Private Office
**C** Living Room
**D** Kitchen
**E** Storage
**F** Bedroom
**G** Bathroom

Color is important in Van Everbroeck's work, and he was eager to apply his color theories, derived from modern artists like Yves Klein and that most color-oriented of modern architects, Le Corbusier, to his own home. "I always suggest using bold colors to clients," he says. "It gives more clarity, it means you can focus on certain parts of a building, and it gives more insight into the layout. In the case of this house, color is used only on freestanding elements, to emphasize the fact that they are freestanding. That's a design principle, and there's nothing ad hoc about it."

Accordingly, the supporting aluminum posts that dot the glass walls have been painted matte black, "in order to give a more graphic effect," says Van Everbroeck, and the doors are all a matte dark brown. The cloakroom/bathroom block at the main entrance has been painted in blue and green on alternate walls (according to Le Corbusier, blue and green negate and dissolve space), while the opposite wall dividing the kitchen from the main space is orange—selected to magnify the glowing effect of the setting sun (as well as being the shade that Corbu claims to affirm and assert space). "A site has its qualities and color can emphasize these," says Van Everbroeck.

The kitchen is a vibrant deep blue. "It's the same color Le Corbusier used in the corridor of his Villa Savoye in Poissy," Van Everbroeck reports. "We saw it there, and loved it. The colors we've used are all shades derived [from] him. Of course, he championed the use of color in architecture and developed two color collections for the Swiss wallpaper company Salubra, which are collected in the source book *Polychromie Architecturale*."

Inside the home (opposite) green and blue are used for the bathroom block, dark brown for the sliding door, and orange for the wall dividing the living room from the kitchen. The floor is dark gray industrial poured concrete (below right). Simple wall-mounted strip lighting, seen here in the cloakroom (below left), is used throughout the house. "The beauty is the light, not the fitting," explains Van Everbroeck.

All other walls and ceilings are white. "We chose the brilliant white shade RAL 9010," Van Everbroeck says. "That's because it's the standard—the one they use in traffic signs—and it's the most pure white there is. Color is nothing more than breaking light, and on pure white you see the most beautiful variations. But I would never paint everything white," he continues. "When you do, you lose the character of different elements. With white walls, floor, and ceiling, everything becomes one blurred space. It can be very beautiful, for example, to have a white epoxy floor, but that would give a *Space Odyssey* effect. White makes everything abstract—which is why museums are usually all white."

The beech also provides its own visual effects, including a carpet of red-gold leaves in the fall. "I try to let the leaves stay on the ground as long as possible," says Van Everbroeck. "I don't sweep them up, as the color is so remarkable." The copper and bronze shades of the autumn leaves echo the warm tones of the wood used on the house. Van Everbroeck is keen to point out that only FSC-labeled wood was used, on account of its environmental credentials.

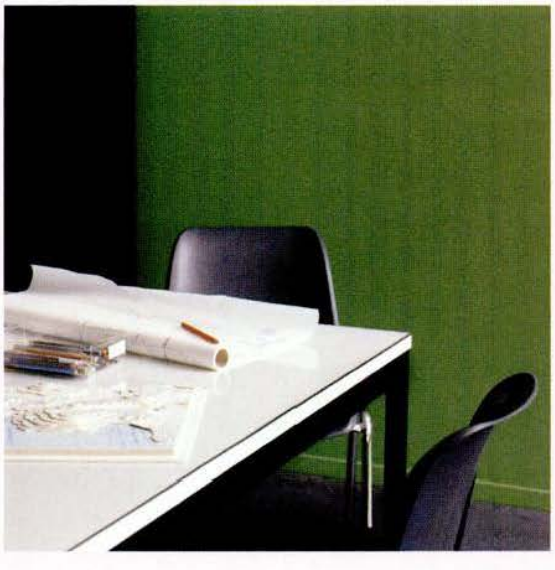
These splashes of color haven't prevented Van Everbroeck and De Reu's home from occasionally being used as an exhibition space. It has also hosted dinners for 80, and receptions for 200. "We wanted a multifunctional space, because that generates a kind of freedom," says Van Everbroeck. "Our goal was to create a house with no representative functions, purely for living."

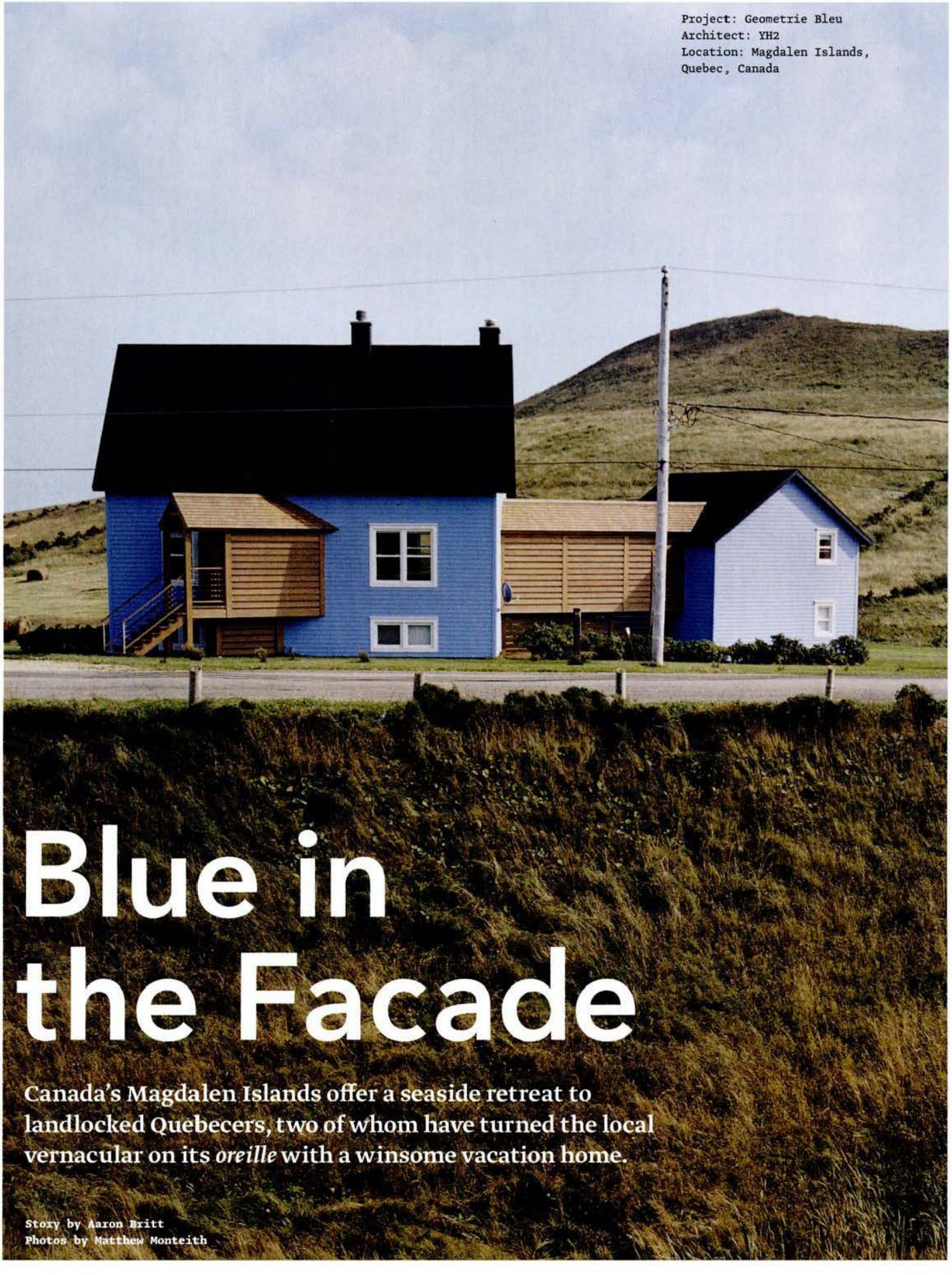
They selected light fixtures such as industrial outdoor spots (more commonly seen in parking lots) and plain fluorescent strips, while relying on dimmers to soften the effect. "We wanted lighting where the beauty is the light, not the fitting," the architect explains. The floor is dark gray polished concrete; the furniture ranges from standard office tables and chairs to vintage seating from the 1970s, and even blocks of insulation foam, chosen for their "glorious" color. "The beauty isn't in the things themselves," he says. "It's in the composition."

It's an approach that typifies his work for private clients, but also his collaborations on larger public projects with fellow architects Lies Van der Straeten and Wim Van Zele, who together with Van Everbroeck run the office B5. "Being your own client is the hardest job of all," Van Everbroeck says with a knowing smile. "You have to persuade yourself that it's just another assignment. You have to abstract yourself from the fact that you're actually going to live in it."

The bathroom (right) mirrors the same materials, colors, and design principles as the rest of the building. Van Everbroeck's home office (below) occupies the end of one arm of the building. An industrial outdoor light fixture is mounted on a black-painted steel post (below right). The orange of the back wall was chosen to work with the glowing rays of the sunset and the silhouetted, dancing shadows of leaves. The exterior (opposite) is clad in louro gamela, a tropical hardwood.

**"I always suggest using bold colors to clients. It gives more clarity, it means you can focus on certain parts of a building, and it gives more insight into the layout."**





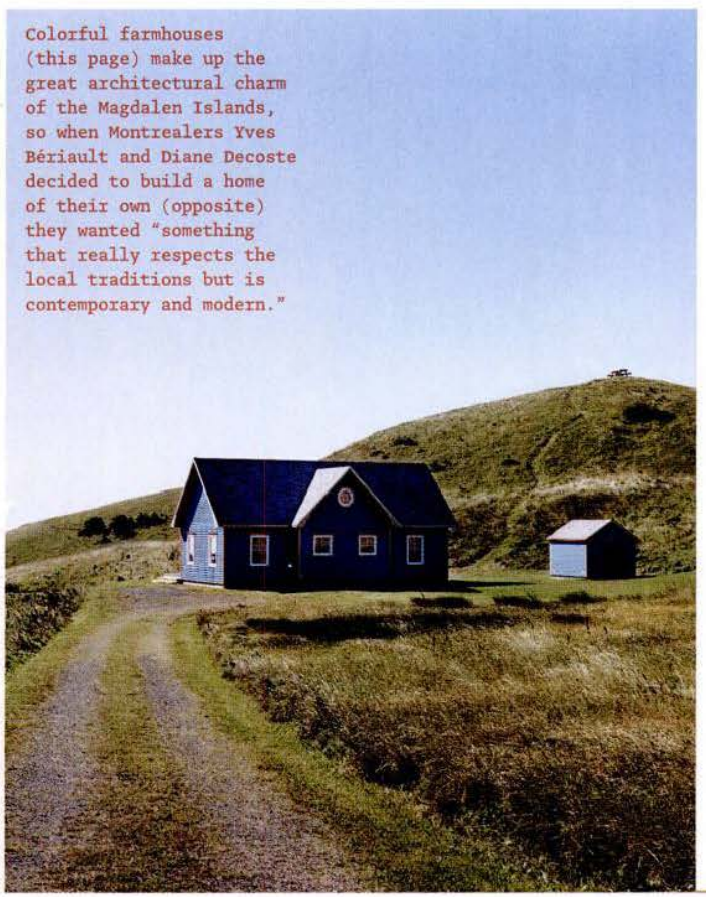
Project: Geometrie Bleu
Architect: YH2
Location: Magdalen Islands, Quebec, Canada

# Blue in the Facade

**Canada's Magdalen Islands offer a seaside retreat to landlocked Quebecers, two of whom have turned the local vernacular on its *oreille* with a winsome vacation home.**

Story by Aaron Britt
Photos by Matthew Monteith

Colorful farmhouses (this page) make up the great architectural charm of the Magdalen Islands, so when Montrealers Yves Bériault and Diane Decoste decided to build a home of their own (opposite) they wanted "something that really respects the local traditions but is contemporary and modern."



**After a bumpy ride out of Montreal on Air Canada Jazz—a fleet of tiny planes with a service schedule as capricious and unpredictable as a Coltrane solo—we touch down on the windswept and largely treeless Havre-Aux-Maisons, one of Canada's six interconnected Magdalen Islands. This little archipelago of red crags and endless dunes in the Gulf of St. Lawrence has a small year-round community, but has become quite the summer destination for Quebecers, like a rugged, Francophone Cape Cod but with fewer miniature-golf courses. Dirt (and often sand) roads are common, a local delicacy is harp seal (a fatty, fishy red meat that's better than you might expect), fences only serve to pen in the few tranquil cattle, and the rolling green hills and lush meadows are sparsely dotted with humble farmhouses.**

**Unassuming and architecturally uniform though they may be, the magenta, canary yellow and even black houses provide the Magdalen Islands' residential character. Local lore suggests that the sometimes outlandishly colored houses were born of maritime necessity. Fishermen painted them the same colors as their boats, and used their homes as reference points when sailing. Though navigation techniques are markedly more sophisticated today, the lively paint jobs have hardly run aground.**

**The eye-catching blue of the modest 1,690-square-foot vacation home owned by Montrealers Yves**

Bériault and Diane Decoste (a native Magdalen Islander) is very much of a piece with the rest of Havre-Aux-Maisons' vibrant residences. "We wanted something lively for the house, something spectacular but not vulgar, so we looked at yellows and reds," says Bériault. "I was a bit more conservative color-wise, but Diane and Marie-Claude took over, and I know now that they were right." Decoste and architect Marie-Claude Hamelin, of Montreal firm YH2, settled on a cerulean blue inspired by the sea, the sky, and, as Hamelin puts it, "a child's chalk. The architecture on the islands is rather naive, so we wanted to evoke that childlike quality in the color."

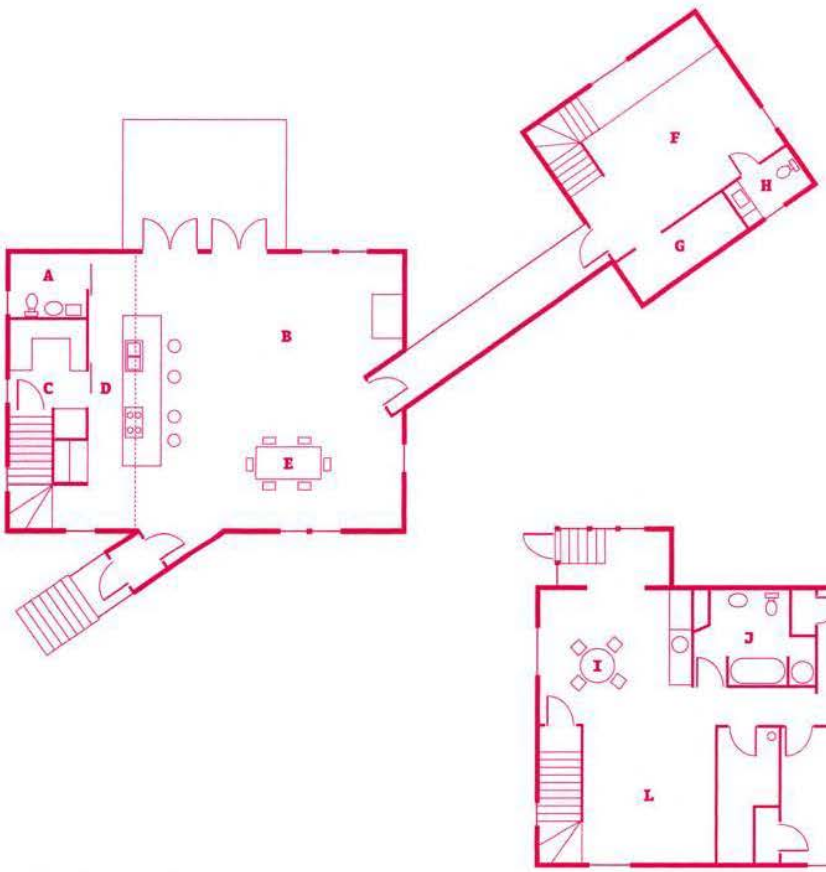
When the house was first built in 1915, it was put to use as a one-room schoolhouse. But by the time Bériault and Decoste bought it from a friend and neighbor it was yellow, metal-clad, and hardly representative of the local architecture. "We didn't know how nice the original structure was until we started to renovate," says Hamelin. Tearing out what proved to be a false ceiling revealed a high, arched open space that the architects were desperate to keep. The bones of the building required little work—the architects even managed to keep the pine interior, whitewashing it to better set off the residents' art collection—and by 2003 Bériault and Decoste had a wonderfully open living room and kitchen space with a small suspended office and a vaulted ceiling soaring some 35 feet above.

Bériault and Decoste (right) make a meal of local treats. The office space above the kitchen (above) looks out onto the great room (opposite). The high, pitched roof and neutral walls give the space an open, tranquil feel, making it a desirable spot for the couple to pursue two of their passions: classical music and literature.

The view from the master bedroom down the long cedar corridor into the living room is one of the home's real pleasures. Glimpsed from outside (opposite) it becomes clear how the corridor flows through both structures at its uncommon angle.

Restoring the house to its original form was something of a coup, but it's what YH2 did behind the house that's so impressive. Houses on the Magdalen Islands are often square affairs, with smaller outbuildings situated just behind. "In the old houses you'd have the main house and then about 20 feet away a small duplicate," says Bériault. "It was used as a storehouse to dry fish or keep cranberries." These tiny replicas still abound, though now they more likely house lawn mowers or tandem kayaks.

Hamelin and YH2 partner Loukas Yiacouvakis reimagined the traditional storehouse as a cozy domestic space rather than the destination of freezing, midwinter dashes for more salted cod. As they built the storehouse-inspired structure they increased the usual size to accommodate a master bedroom with a bathroom below. The spacious bathroom with a roomy tub opens onto a sitting area littered with books and magazines, a literary antechamber to a nice long soak. The view from the sliding glass door, a private entrance to the second house, looks out onto green pastures, a verdant hillock, and a small canal through which boats pass as they head out to sea. This intimate space is linked to the main house by a richly hued, almost orange, cedar corridor that looks like an errant boxcar that has come to rest at an oblique angle between the two structures. Doors at either end of the corridor offer privacy to each end of the house. "We wanted to do two

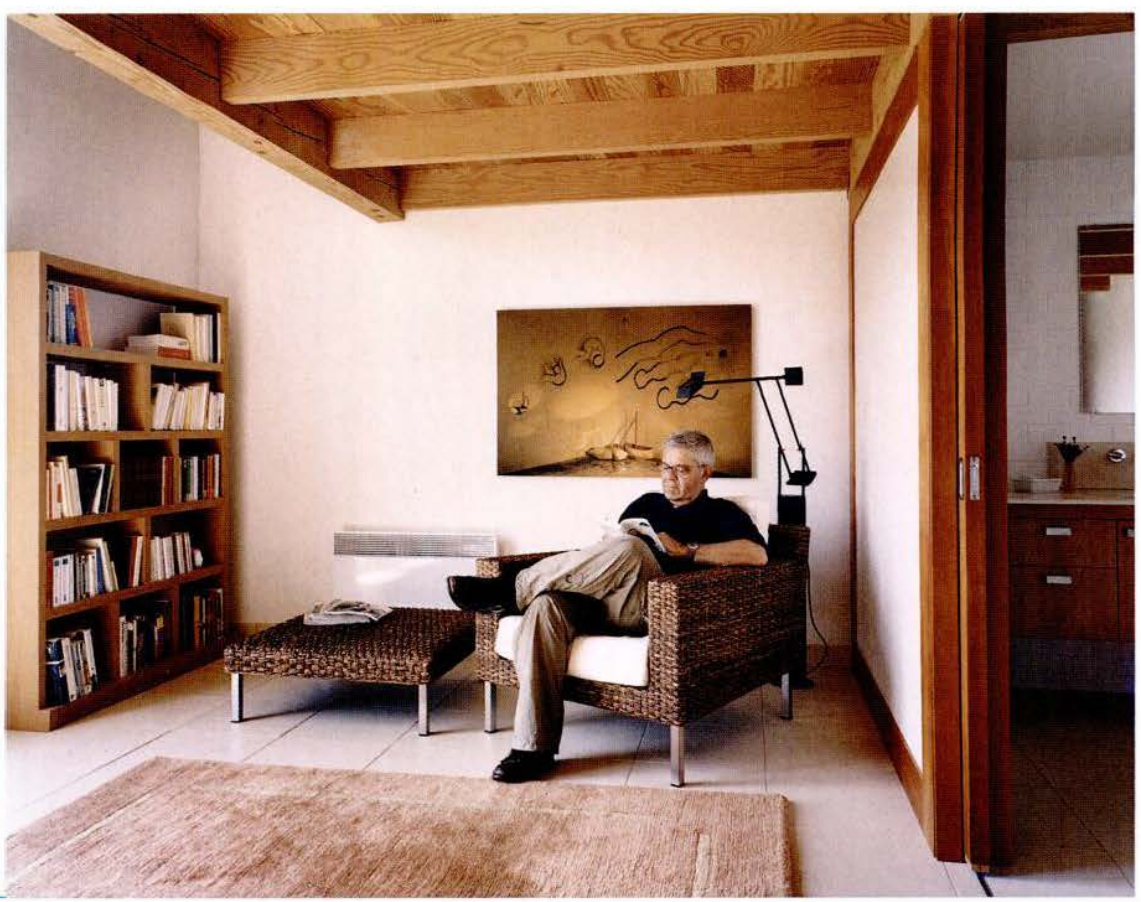



**Main Floor Plan**
A Bathroom
B Living Area
C Pantry
D Kitchen
E Dining Area
F Master Bedroom
G Walk-in Closet
H Master Bathroom

**Lower Level Floor Plan**
I Guest Kitchen & Dining Area
J Guest Bathroom
K Guest Bedroom
L Guest Living Area
M Master Living Room
N Master Bathroom

houses like you see all over the Magdalen Islands," Hamelin says. "Instead of the storehouse idea, we took our inspiration for the second house from those small beach cabanas used for changing. We want Yves and Diane to feel as though they've just come from the beach to this small, intimate space." Cedar was a clear choice, not only for its contrast to the blue of the exterior, but because Hamelin and Yiacouvakis wanted to work with a natural material that would lend itself to the island's aesthetic. "I wanted to walk into the house and actually smell the architecture."

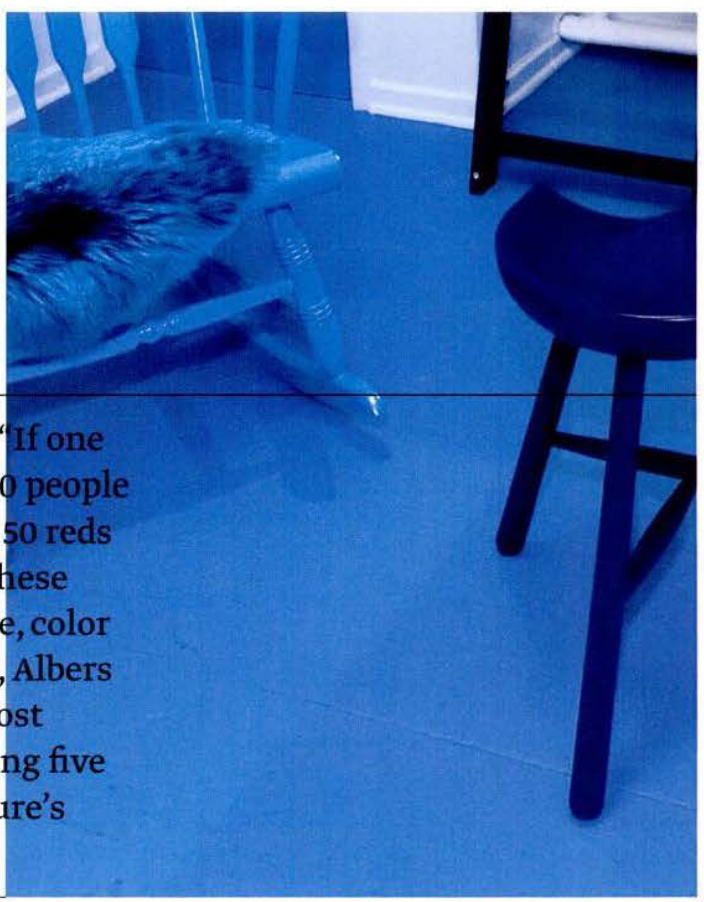
The second house and cedar corridor dealt deftly with the main house's small footprint, but the biggest puzzler was the basement beneath—a shabby space half sunk below ground level that Bériault and Decoste transformed into a guest apartment with two small bedrooms, an undersized common room, and a petite kitchen. "It's just a little something for guests with pretty, simple Ikea decor," says Bériault, but he proudly points out the living room's massive chalkboard, a nod to the building's original function. "Once you understand these islands," says Bériault of the couple's admiration for the local vernacular, "you realize that you can't just pick up an architecture magazine and find some crazy thing you like and say, 'I want that.' There's a certain naiveté, almost a childlike quality, about the architecture here, which we love, and we have to respect that."



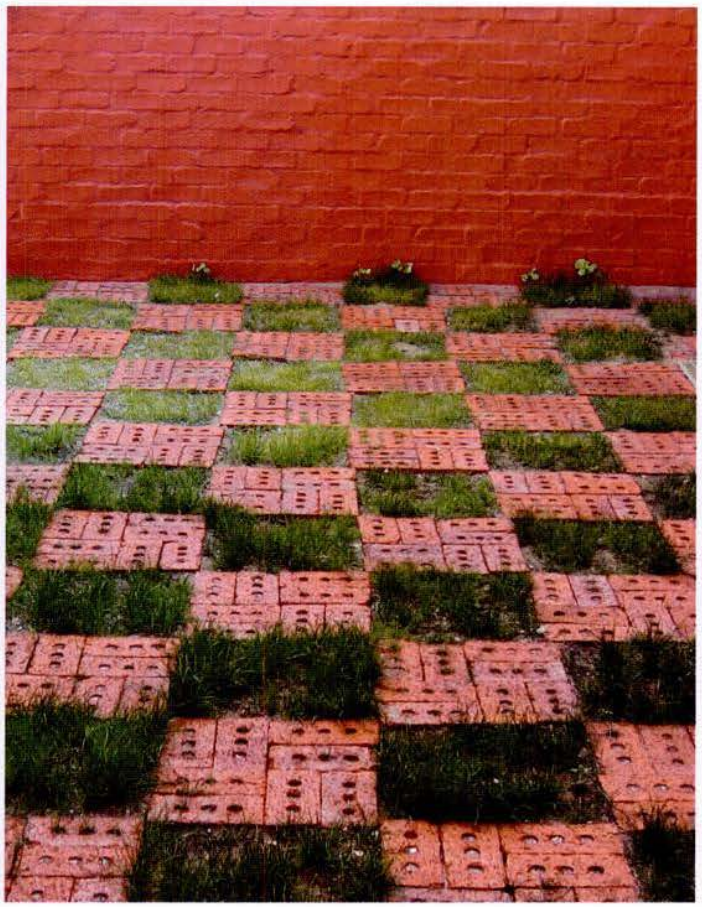
Bériault enjoys some leisure time in the lounge beneath the master bedroom (right). The porthole window in the master bedroom (above) not only evokes the sea, it looks out onto it. A small deck off the back of the main house (opposite) is protected from the wind and supported by a small grassy mound.

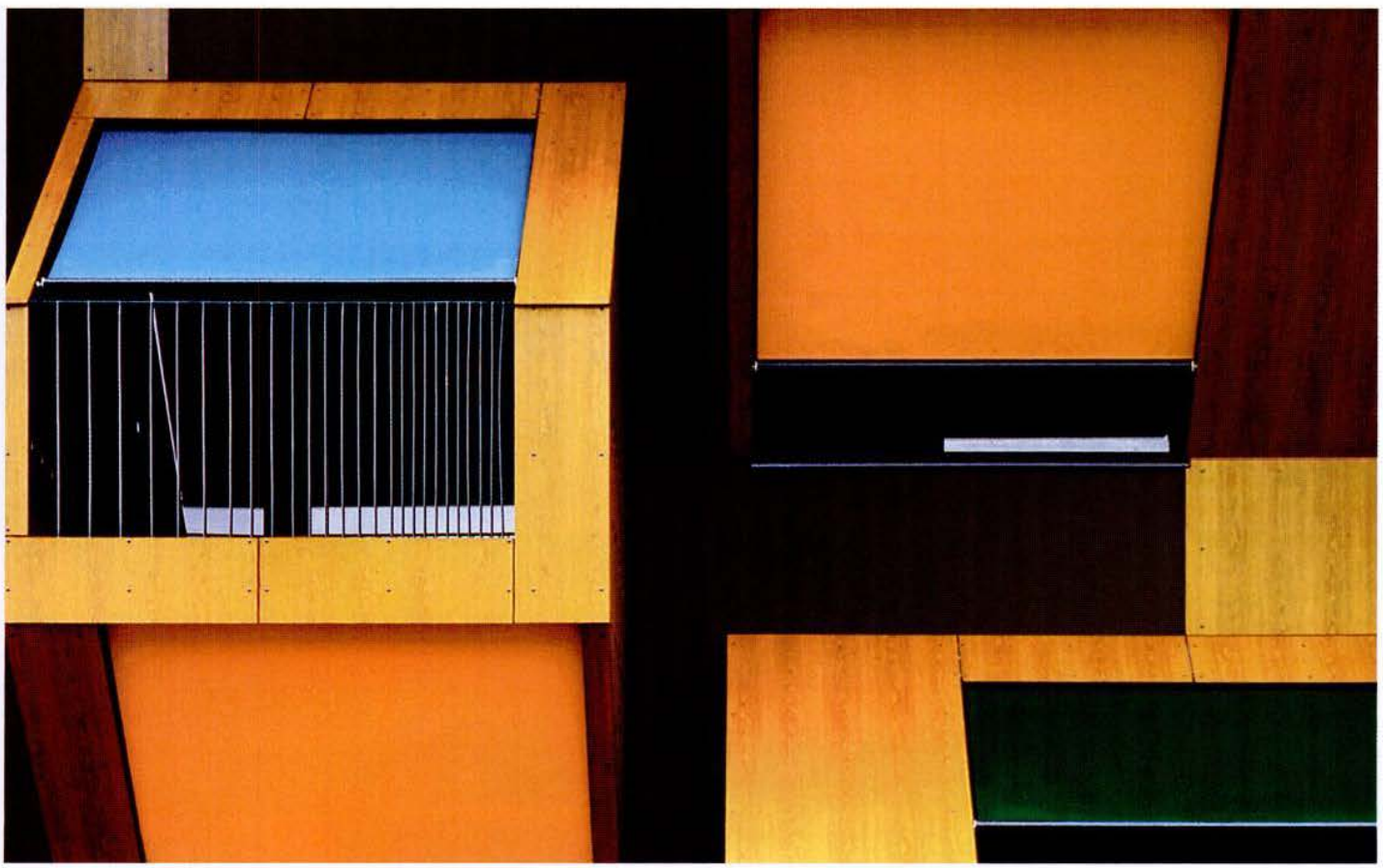
# Rainbow Collection

## Apartments on the Coast
## One Megabyte House
## Tokyo House
## Krabbesholm College
## Beach House in Milan



In *Interaction of Color*, Josef Albers asserts that "If one says 'red' (the name of a color) and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And one can be sure that all these reds will be very different." Though subjective, color can define how we experience a space. Indeed, Albers would be the first to attest: It is one of the most expressive visual tools we possess. The following five projects show how color can soften architecture's formal rigidity and engage the individual.





Displaying colors akin to a box of crayons, the balconies (left) of this low-cost apartment block in Slovenia have perforated side panels to provide privacy, cross ventilation, and a discreet box to hide air-conditioning units. Semitransparent shades (right) allow residents to enjoy the view even when they're pulled down, creating colorful indoor atmospheres that change with the light.

# Apartments on the Coast

Architect: Ofis Arhitekti
Location: Izola, Slovenia

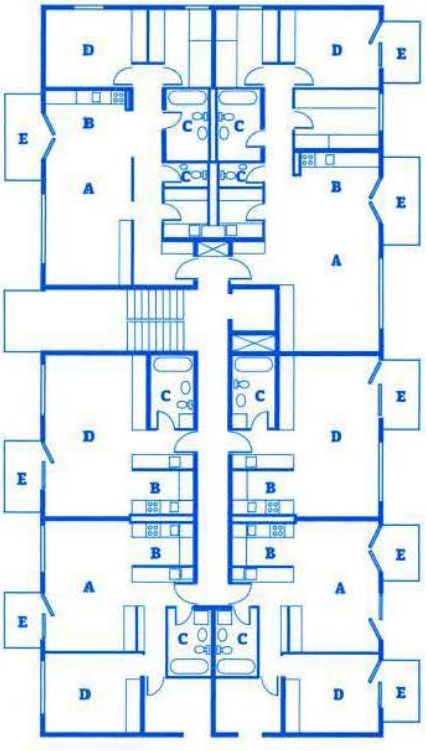
**In many urban housing blocks, the** laundry that hangs from windows, fire escapes, and balconies provides one of the few visual bright spots on an otherwise drab facade. It's a practice born out of necessity, and one seldom seen after the redevelopment winds start a-blowin'. For the Slovenian architectural firm Ofis Arhitekti, however, this crazy-quilt aesthetic served as inspiration for their award-nominated government-subsidized housing project in the southwestern coastal city of Izola.

Ofis approached the challenge as much from a sociological perspective as from an architectural one. Through interviews and close observation, the eight members of the firm, founded by Rok Oman and Spela Videcnik, gained insight into how residents use their indoor and outdoor spaces, information which they then used to help guide their design strategy.

For instance, the team was taken by the patchwork of sheets and blankets residents would hang in front of the balconies for shade and privacy. Ofis reinterpreted this visual language—albeit in a more aesthetically unified way—to maintain the local color. Location also played a part in the bright design: "Izola is in the Mediterranean, and has a warm, sunny climate," explains Videcnik. "These colors are also warm, happy, optimistic—the semitransparent shades allow this feeling to flood each apartment."

While few projects in the area have yet to jump on the Pantone wagon—responses during construction were either "It's great!" or "It's terrible!"—Videcnik sagely notes, "Everything new provides opportunity for discourse." And with that in mind, people will be talking about Izola for a long time to come.

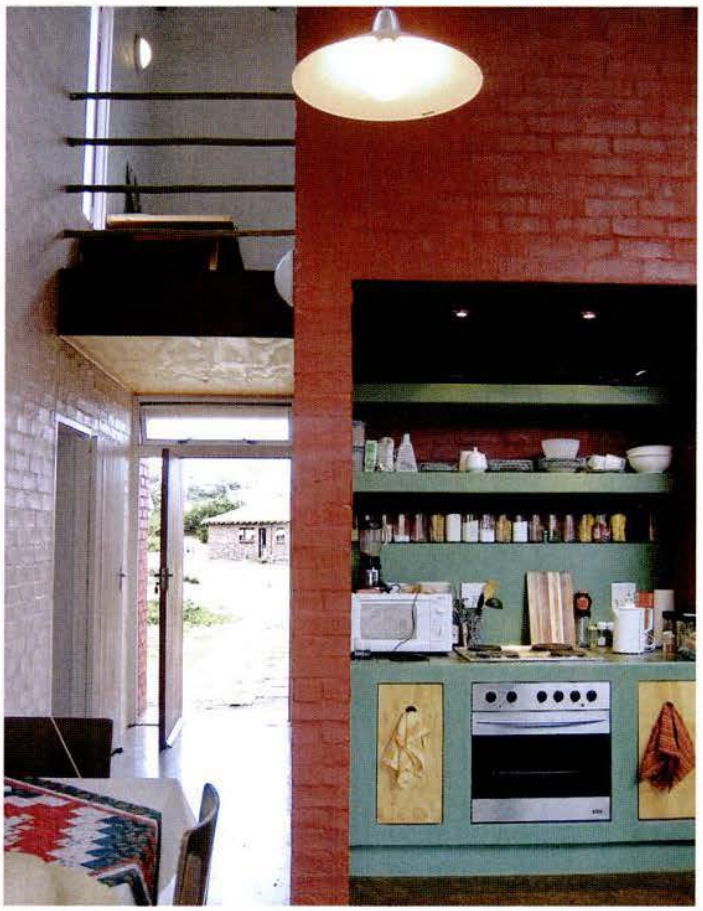
Story by Michael Grozik




**Floor Plan**
A Living Room
B Kitchen
C Bathroom
D Bedroom
E Balcony

Unafraid to suggest Christmas all year long (Douglas firs are a rarity in South Africa, after all), architect Alexander Opper paired the One Megabyte House's bright red with the green of the local flora. He continued the motif in the courtyard (opposite left) and kitchen (opposite right).

Photos courtesy Alexander Opper



# One Megabyte House

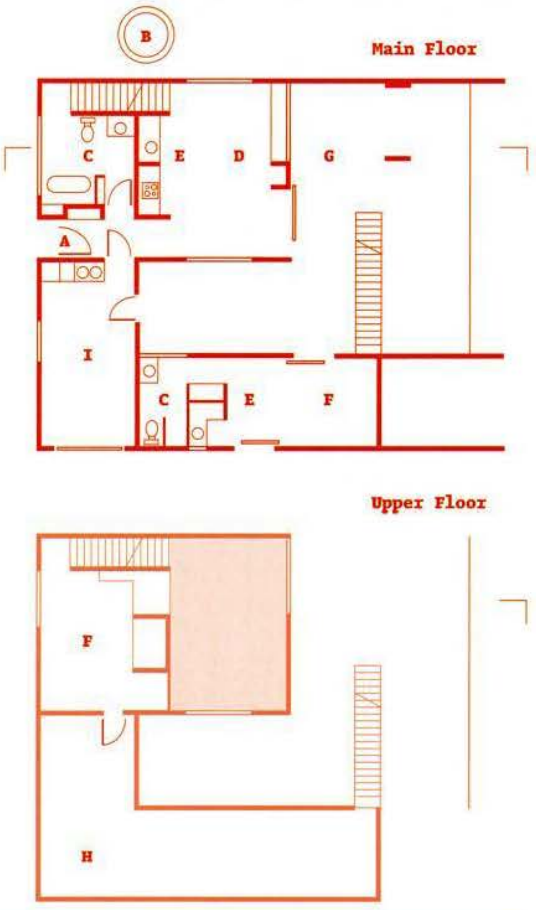
Architect: Alexander Opper
Location: Cape St. Francis, South Africa

**Rika Opper's boxy red house in Cape** St. Francis, South Africa—a tiny town on the Indian Ocean—emerges from the surrounding foliage in a striking statement of color, not unlike the endless sea just yards to the south and the verdant foliage spreading all around. "The reddish-orange rocks and boulders nestled in the thick green blanket along the immediate coastline formed a strong image in my mind as a natural precedent for the manmade monolith I was placing on the site," says Alexander Opper, Rika's son and the architect of her new abode.

After ten years in Berlin, Alexander returned to his native South Africa to establish his own practice. A longtime lover of Cape St. Francis—his grandparents owned one of the first houses in the area—he was thrilled to build there, and notes that the reddish boulders that dot the landscape and inspired the design are a result of oxidation between the salty sea and the iron-rich rocks.

The color of the 1,200-square-foot One Megabyte House—so named for the diminutive size of its digital incarnation—stems from a far more pedestrian source: painted bricks. Fittingly, the bold shade of red the pair agreed upon, made by local firm Plascon, is called "Warhol."

Story by Aaron Britt




**Floor Plan**
**A** Entrance Hall
**B** Water Tank
**C** Bathroom
**D** Living & Dining
**E** Kitchen
**F** Bedroom
**G** Courtyard
**H** Deck
**I** Garage & Laundry

# Tokyo House

Architect: Makoto Sei Watanabe
Location: Tokyo, Japan

**When an elderly client approached** Tokyo-based architect Makoto Sei Watanabe hoping to build herself a well-designed "place to die," she specified that it must nonetheless be a functioning house.

It was an unusual commission.

The resulting project, Tokyo House, is a study in divisibility. Sliced through by sliding doors called *fusuma*, the open-plan interior breaks down into several smaller rooms. This "smooth continuity," as Watanabe describes it, makes the house feel as if it has more than one plan—and that's both clever and convenient: The client also requested that the house could later be cut in half so that her two sons could inherit the building equally.

Far from being a place of darkness and morbidity, the house is enlivened by unexpected lines of sight and the architect's use of well-placed color. Eye-popping transparent washbasins on the second floor send aquamarine light throughout the lower story and allow residents to look down through the water. Outside, six colorfully painted wavelike patterns wrap the building, blurring structure into sky, and heavily textured granite walls the color of amber enclose a private garden. In winter, sunlight reflects off slight imperfections in the walls, making even the snow glow gold.

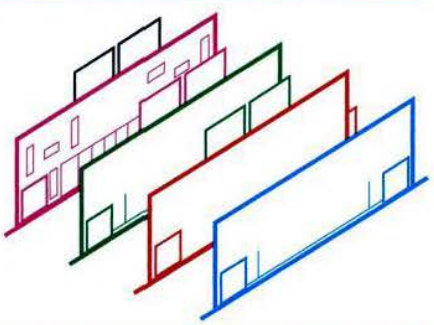
Watanabe's Tokyo House puts color to brilliant use, setting off a complex system of optical effects. The result is a vibrantly toned and dynamic space in which to spend one's final days—a site of inspired flexibility and reflection.

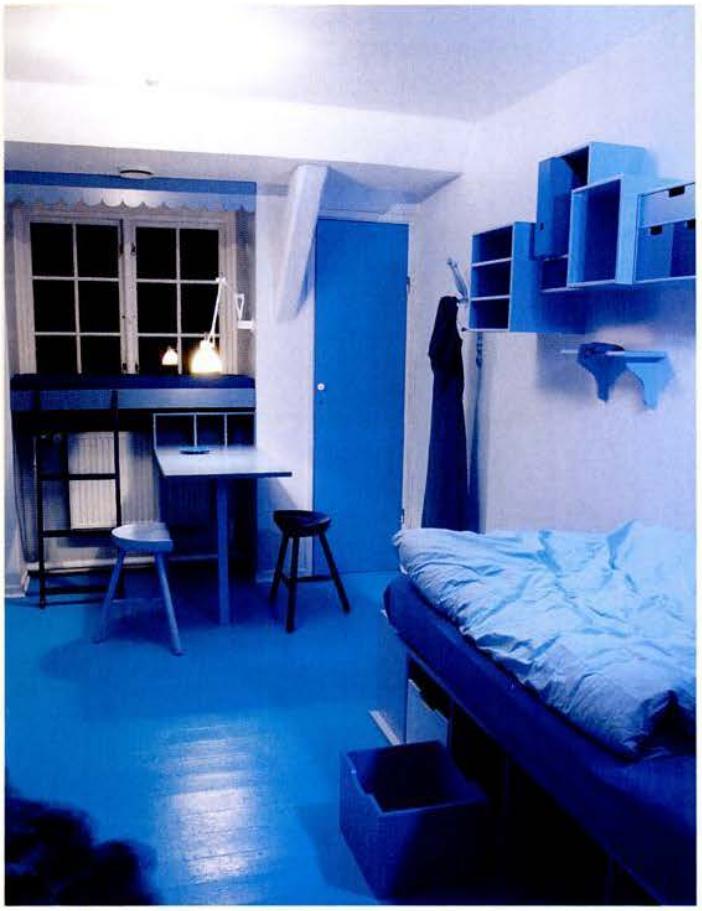
Story by Geoff Manaugh

Photo courtesy Makoto Sei W

Makoto Sei Watanabe describes the exterior of the Tokyo House in terms of ripples, waves, and textured vibrations. Using uneven strips of colored paint that wrap around the building, along with semitransparent glass, the house interacts dynamically with its surroundings.

The Tokyo House is divided into five horizontal "layers" (section to right). Each layer interacts with the others through the use of glass screens and sliding doors, forming spatial "sequences" depending on which doors and screens are open at any given time. These moving partitions help transform the house into a maneuverable domestic environment. The architect humorously refers to this as a "five-layer sandwich" that generates "as many plans as there are combinations" of rooms.





Photos courtesy Museum in the Service

# Krabbesholm College

Architect: Nervous in the Service
Location: Skive, Denmark

**Judging from their work, the Danish** collective Nervous in the Service is anything but: The cross-disciplinary collective (formerly known as Femmes Regionales), comprising four women from architecture, textile, fashion, and lighting design backgrounds, approach their work with equal parts skill and mirth. Indeed, "confident," "straightforward," and "exuberant" are more apt descriptors. Their design concept for six dorm rooms at Krabbesholm College, for example, is an ebullient interpretation of the seemingly staid tenets of color and functionality.

"We decided to work with shades of color in order to investigate what happens to a room when you work within the range of only one color; the result is a multifaceted monochromy—the otherwise similar rooms have gained their own identity," explains architect Rikke Larsen, adding that "the students have little private space, so we wanted to make the rooms as functional as possible."

Each room was completed for a cost of around $7,500 (not including labor). And how lucky for the students to not have to characterize personal aesthetic through myriad rock posters and beer bottle collections. "Each student tends to think that his/her room is the nicest and has the most beautiful colors," says Larsen. "They love it!"

What's more, the students at Krabbesholm never inhabit their dorm rooms long enough to tire of the dogmatically hued digs; in collegiate terms, the rainbow's gravity is almost unbearably light.

Story by Amber Bravo

The concept for "Home Sweet Color" for Krabbesholm College was to create rooms decorated in varying intensities and hues of only one color (opposite). Members of Nervous in the Service (above left) pose in the red room at Krabbesholm College (from left to right: architect Rikke K. Larsen; fashion designer Mie Nielsen; textile designer Stine Osther; fashion designer Caroline Hansen). The various color schemes are identifiable from the hallway thanks to the color swatches that punctuate the exterior doors (above right).

# Beach House in Milan

Architect: Johanna Grawunder
Location: Milan, Italy

**Milan, Italy, is renowned for its** fashion and design houses, but what of its beach houses? Almost 100 miles from the coast, a loft renovation on Milan's industrial outskirts suggests that one's location is as much a matter of perception as it is of geography.

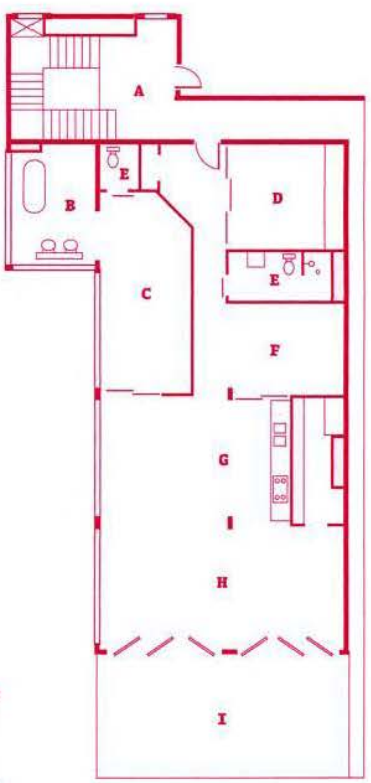
For architect and designer Johanna Grawunder—who grew up among the mid-century-modern aesthetic and laid-back lifestyle of Southern California—the quirkily named Beach House project was a trip down memory lane. And after a 16-year stint with Memphis Group godfather Ettore Sottsass (11 of which were as a partner at his firm), her multidisciplinary design work continues to exhibit a very strategic use of color and form.

The Beach House's columns and joists are painted black to delineate space without physically dividing it. "The walls are painted in soothing shades of gray-green. We used blue for the ceilings to give a cool hue to the room...almost like a pergola construction under the open sky," she explains. A lipstick-red light fixture provides a visual jolt to the subdued dining area.

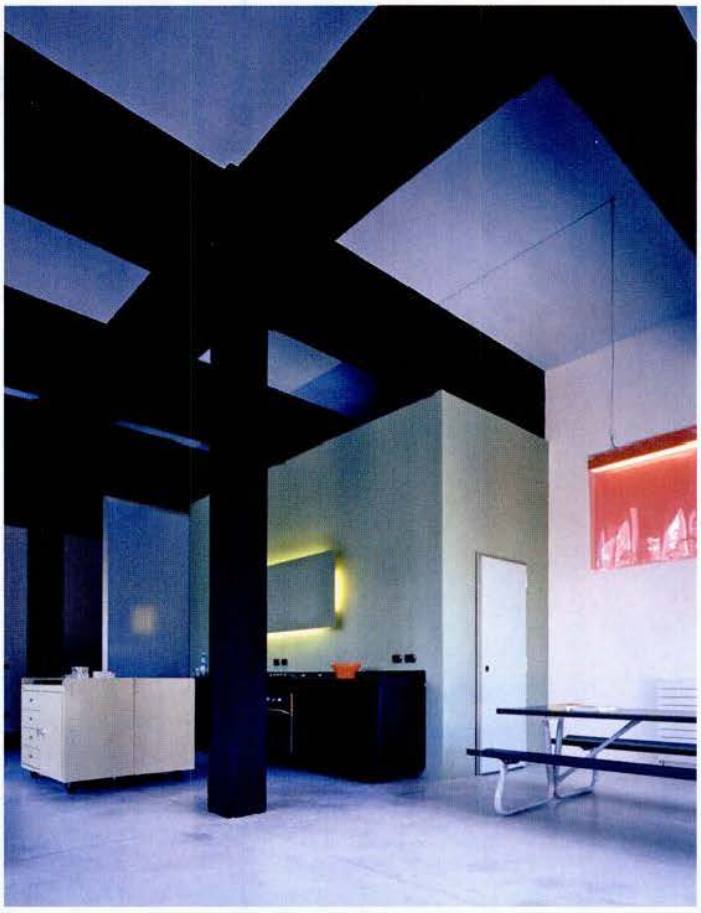
Grawunder insists that such chromatically bold touches are in keeping with modernist decree: "People tend to think that Le Corbusier was all about white, when in actuality his interiors and exteriors had huge, very strong swaths of color. Mies van der Rohe used a wild and flamboyant natural onyx all over the German Pavilion [at the 1929 International Exhibition in Barcelona], so I don't think he was afraid of color, either!"

While visitors may witness more crashed parties than crashing waves, the house succeeds in channeling a beach-culture vibe. All it took, she says, "was a can of paint and some courage. Courage is the hard part."

Story by Michael Grozik




**Floor Plan**
A Stairwell
B Master Bathroom
C Master Bedroom
D Guest Room
E Bathroom
F Library & Study
G Kitchen
H Living & Dining Area
I Terrace



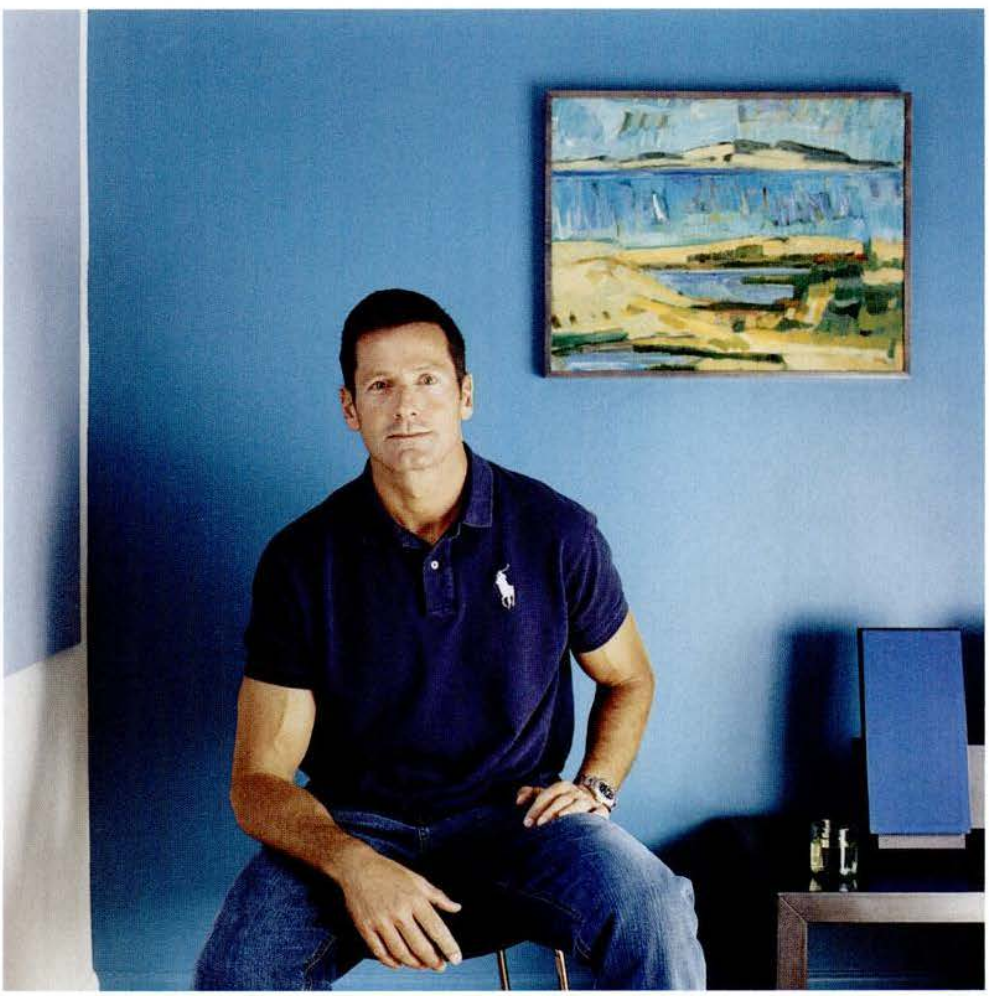
Ready-made items like pedestal sinks in the bathroom (top left) allowed architect Johanna Grawunder to focus on custom work like the Corian tub enclosure and bold light fixtures (top right). Wall-to-wall windows (below) face a bed made of two hollow-core doors and a trompe l'oeil headboard painted directly onto the wall.

# Room with a Hue

**Color is a slippery business, as anyone** knows who has ever flipped through dozens of cerulean swatches or poured over so many Pantone whites she goes snow-blind. Depending on lighting and context, even design professionals can lose their ability to discern gray from blue, orange from red, ivory from gardenia.

Imagine, then, the tantalizing challenge of making color a central decorating element if your client—like roughly 8 percent of the male population of European origin—has some form of inherited color blindness. Eric Miller, a medical-device executive who loves to surf, has deuteranopia (also known as Daltonism), which means he lacks the green retinal photoreceptors that allow most of us to quickly discern a Red Delicious from a Granny Smith. To someone with Daltonism, orange, red, and green typically appear gold, and colors like violet, lavender, purple, and blue are virtually indistinguishable.

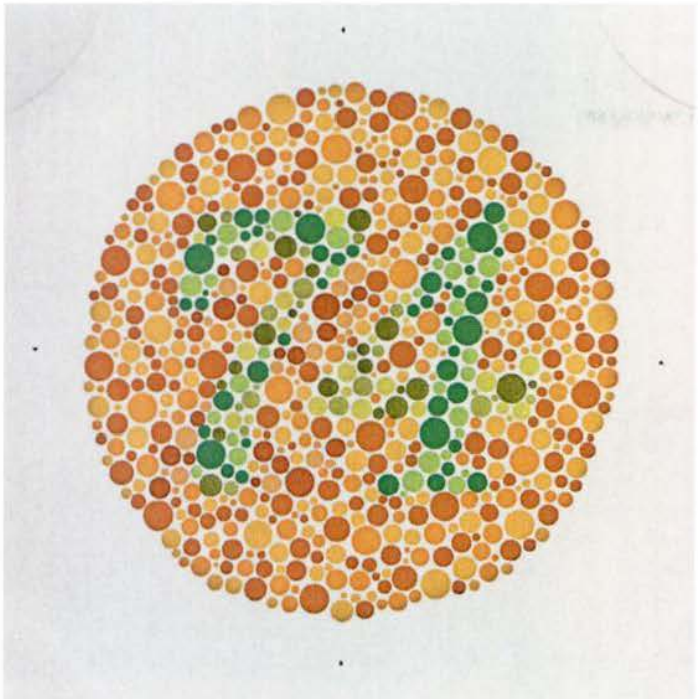
When Miller purchased a new, compact three-bedroom town house in the Northern Californian community of Los Gatos, friends advised him to paint the whole thing a safe, neutral shade—"quirky" and "resale value" being mutually exclusive. His interior designer, San Francisco-based Suzette Sherman, thought otherwise. "Eric is very visual. Partly it's his Danish/Dutch ancestry, and having grown up with great Scandinavian design," she explains. "He wanted to inject interest and personality into what is a fairly generic house," and create a warm and inviting place for his son, Connor, and daughter, Madison, who live with him part-time. Sherman proposed painting a vivid wall of color in each room, "in part because it's a very economical

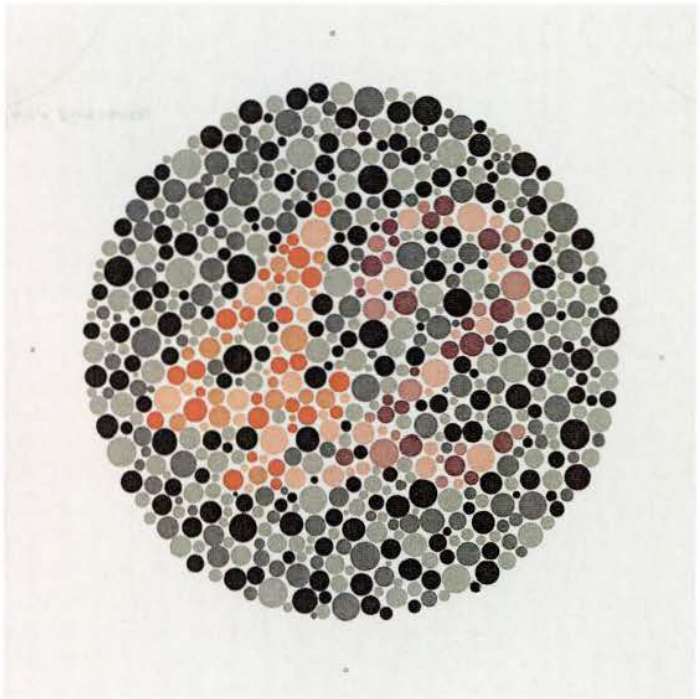


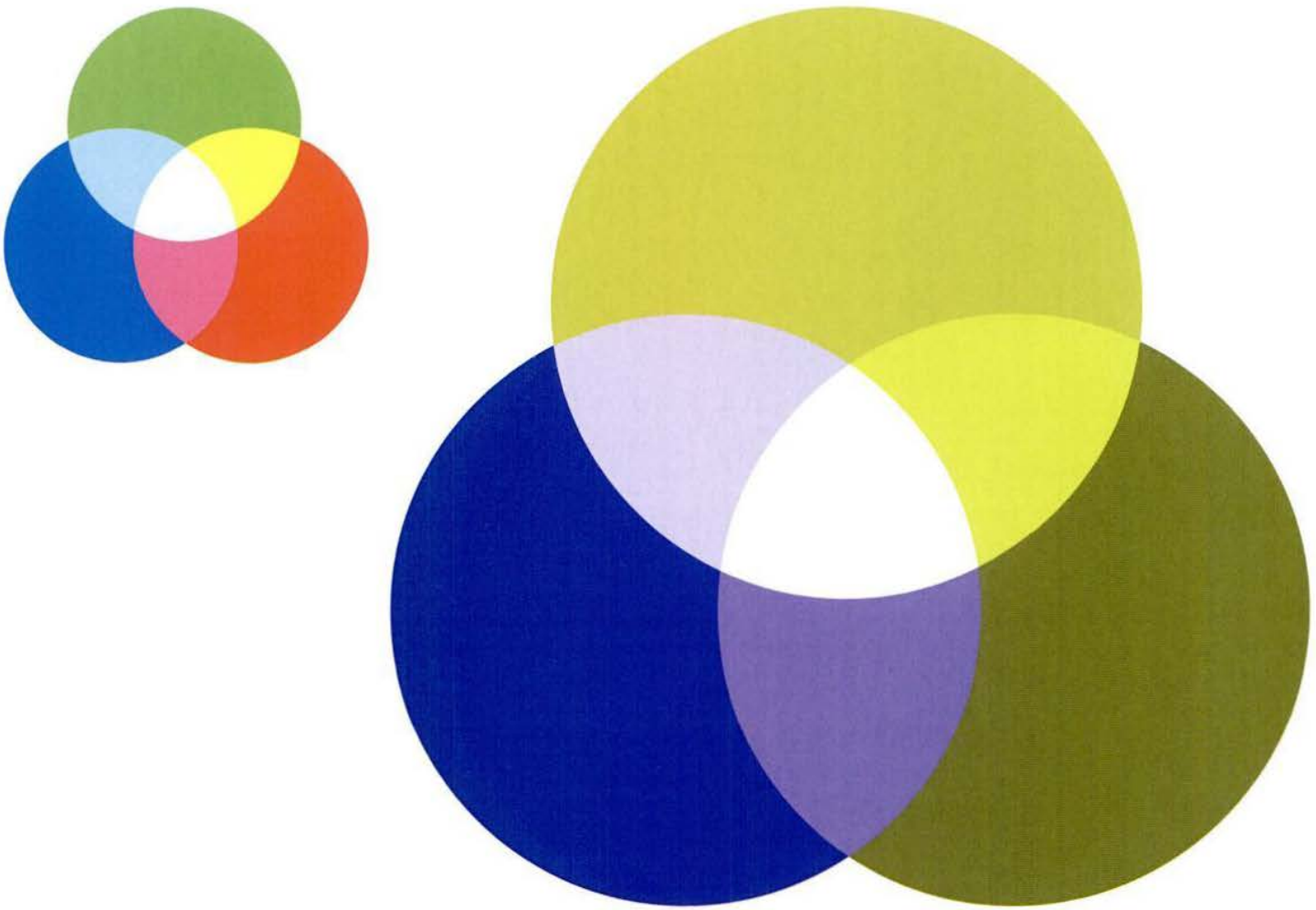
**"My kids love to play this game when we're driving, asking, 'Quick: What color is that car? No, Dad, it's not orange; it's green!'"**

**Story by Deborah Bishop**
**Portrait by Aya Brackett**

Eric Miller sits in his son's room, whose turquoise walls (Benjamin Moore Brazilian Blue) appear to him as more of a true blue, without the green pigment that gives the color its lagoonlike hue. Beside him is the cool cobalt-blue speaker of a vintage Bang & Olufsen CD player.







What color is your Venn diagram? For those with the form of color blindness known as Daltonism, it will appear much closer to the larger image on the lower right.

Up top are two examples of the 38 colored plates used in the Ishihara test to discern color-vision deficiencies. When color vision is compromised, the numbers embedded in the tests morph—the 74 (top left), for example, will read as 21 to those with red-green color-vision deficiencies.

way to make the home feel unique. And it gave the children an opportunity to customize their bedrooms.

For his first meeting with Sherman, Miller came armed with a folder stuffed with tear sheets. "At the time I had no clue that Eric saw color any differently than you or I," the designer recalls. "The first page depicted a woman in this Zen green room. I thought he was responding to the shade of green, which we ended up applying to the kitchen, but it was more about the aura of peace and calm. The color appears to him more of what we call gold."

Once the swatches hit the walls, it became clear that Miller perceives colors differently. "Although Eric has taught himself how to recognize certain colors using other cues, it suddenly hit me that we weren't seeing the same thing," Sherman says. "I didn't understand the extent until I checked out some of the standardized tests for color blindness, and then I realized, Oh, some of these bright shades actually appear pretty conservative."

Miller is quick to explain that he can indeed discern one color from another, even if he might not see them the same way. After a circular discussion about the difficulty of defining something one has never seen—What is green? What is red?—the color names end up sliding around like peas on a plate, unwilling to be impaled. Miller says, "My kids love to play this game when we're driving, asking, 'What color is that car? No, Dad, it's not orange; it's green!'"

Miller sees colors most clearly when they're contrasted. "On their own, many colors kind of bland out," he says. "It's one of the reasons Suzette designed a lot of contrast into the ▶

Photos by Aya Brackett (blue detail), Massimiliano Bolzonella (kitchen)

The dining niche (painted with Dunn-Edwards Shaded Glen) and backsplash tiles from Heath Ceramics (Olive Gloss) appear golden to someone with Daltonism.

The painting by Miller's cousin Mette Moller Bovin (top) contains the contrasting blues and yellows that he sees clearly. It hangs above *Plunge*, a photo of the Pacific Ocean.


*Take your time: Olafur Eliasson* is organized by the San Francisco Museum of Modern Art. Lead support is provided by Helen and Charles Schwab and the Mimi and Peter Haas Fund. Generous support is provided by the Bernard Osher Foundation, the Barbro Osher Pro Suecia Foundation, and Collectors Forum. Additional support is provided by Patricia and William Wilson III, the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, and the American-Scandinavian Foundation. Support for education programs has been provided by Helen Hilton Raiser in honor of Madeleine Grynsztejn. Media support is provided by *Dwell* magazine.

Olafur Eliasson, *One-way colour tunnel* (installation view), 2007; Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerreimschneider, Berlin; © 2007 Olafur Eliasson

house—not just the paint, but things like the cherry floor, the bright cushions. I really like contrast. Without it, the color looks completely different."

The two hues Miller sees best are blue and yellow. These appear bright and true, although without the nuances that allow for the proliferation of shades in a Benjamin Moore color wheel. The periwinkle in his bedroom, which contains red pigment, appears the same to him as the sea-blue of his bathroom and the turquoise of his son's room. His daughter's electric tangerine wall is more of a brownish gold. And the red downstairs bathroom tends toward brown.

Interestingly, color blindness may impart a heightened ability to discern certain shapes. One of Miller's favorite paintings, which has a lot of contrasting blue and yellow, was done by his cousin, Mette Moller Bovin. "It's of an island off the coast of Denmark. A lot of people assume it's completely abstract, but I can see the subject really clearly," Miller says. Indeed, research shows that some color-blind people may spot camouflaged objects that elude those with normal color vision.

"The cool thing is, he's color-blind and he's a man," Sherman says. "In my experience, men are often afraid of bright color, and to most clients this would have been a hard sell. I wonder, if Eric could magically see it as we do, would he freak? But he went for it, knowing intellectually that these are not safe, subdued shades."

On the kitchen sink stand two sculptural bottles of jewel-green Method soap. Did Sherman select them to play off the tiles? "Oh, no, I picked those out myself," Miller says quickly. "I really like the shapes of the bottles—they're very appealing."


Photos by Massimiliano Bolzonella

Based on the name of the paint used for Madison's room (Benjamin Moore Sharp Cheddar), Miller feared the room might look too much like the namesake cheese, although it—and the Fat Boy chair—actually appear to him as more of a brownish yellow and to his daughter as a citrusy tangerine.

Four-inch-square glass tiles (Light Sky from Artistic Stone Gallery) in the master bath (top) are the pure color Miller sees best. Even the grout is dark blue.


# SHADES OF GREEN

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# Copenhagen, De

Story by Marc Kristal
Photos by Thomas Ibsen

# nmark

It's no wonder the Little Mermaid wanted legs: Who wouldn't want to walk around one of Europe's most inviting, pedestrian-friendly metropolises?

Martin Nyrop's Italianate 1905 City Hall, with its 344-foot-high clock tower (left), stands tall beside Tivoli, the 164-year-old amusement park that inspired Disneyland.

I am standing in the Absolut Icebar Copenhagen, wearing a hooded parka that management assures me is dry-cleaned thrice weekly, contemplating the walls, bar, and furnishings, all of which are made from ice mined in Lapland. My confreres and I—we resemble the cast of *Nanook of the North*—are sipping guess what from oversize hollow ice cubes and questioning the bartender about whether or not his eight-hour shifts give him colds. ("Not so much anymore," he replies grimly.) Peeling my lips from my glass, I wonder: Could this be Copenhagen?

*Nej!* In reality, the 800-year-old port is one of the world's least pretentious, least trendy capitals. And thanks to its manageable size and pedestrian- and bicycle-friendliness, it's among the easiest to explore. Most of Copenhagen's medieval structures were lost to fires in the 18th century, but its historic center, which until the 1850s was segregated from its surroundings by ramparts, remains an exceptionally rich mix of architectural epochs. These include the Dutch Renaissance style promoted by the city's great builder, Christian IV, which produced the remarkable "dragon tail" spire atop the Børsen; Frederik V's rococo legacy, personified by Amalienborg Palace; and the classicism that arose following the English Navy's 1807 bombardment, displayed notably in C. F. Hansen's courthouse—all unified by Strøget, the pedestrian street that runs from Radhuspladsen at the quarter's western edge to Kongens Nytorv in the east.

There are also abundant touristic pleasures: important museums (though the region's finest, the Louisiana Museum of Modern Art, is up the coast in Humlebæk); a new opera house, designed by old master Henning Larsen, to be joined shortly by a new Royal Theater, from the leading-edge firm Lundgaard & Tranberg; gastronomic delights ranging from the ubiquitous *smorrebrod* sandwich to ten Michelin-starred restaurants; and, as befits a nation that produced Arne Jacobsen, Hans Wegner, and Poul Kjærholm, a great design center but a stone's throw from Tivoli, the 164-year-old inspiration for Walt Disney's Stateside theme park.

Yet Copenhagen's character is intimate rather than monumental, and what ultimately impresses most are the vernacular buildings that give the multiple quarters variety and distinction: Christianshavn's Dutch-inspired canal houses, the working-class apartment blocks of Vesterbro, and Holmen's former naval structures.

Thus it's no surprise that the architecture leading the capital's postmillennial transformation is more about city-building than Bilbao-ization. And Copenhagen really is transforming. Consider Vesterbro: Fifteen years

Once a red-light district and popular brawling spot for drunken sailors, today Nyhavn is packed with restaurants and cafes, and is a starting point for canal boat tours.

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ago, Istedgade, one of the quarter's major thoroughfares, was awash in prostitutes and drugs. Now the tiny student apartments have been combined into co-ops, *latterias* and boutiques have supplanted the sex shops, and street life is unmistakably boho-chic. (Let history, rather than your correspondent, judge this outcome.)

To find out more, I visit the Danish Architecture Center at its harborside headquarters in Christianshavn. The center's mission, explains DAC project manager Solveig Nielsen, "is to show architecture as a way of developing cities and society." She walks me through Copenhagen Changing, an exhibition chronicling major development in six different districts—a midpoint snapshot of Copenhagen curated by Copenhagen X, the DAC's ten-year project that surveys and communicates the roughly 80 new projects influencing the city now.


The 2005 VM apartment complex in the Ørestad district, designed by PLOT, takes its name from the shapes of the two plans: While the M balconies are flush with the building's facades, those covering the V structure (above) jut ominously like shark's teeth. Above: Hot seats in the oh-so-cool Absolut Icebar Copenhagen.

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**Copenhagen has never experienced such rapid change as it is now; from the 1970s through the early '90s, there wasn't a lot of development. Why?**

One reason is that a lot of elderly people and students lived in Copenhagen—not people who paid a lot of taxes. Another reason was, the municipality was not conscious about how development should take place. To raise money, the city had to sell some of the good land along the harborside, and they were not in a position to demand quality architecture.

**When did things start to change?**

In the 1990s. The Metro was planned—it has connected the different parts of the city, and this has helped increase development, especially in outer districts like Ørestad. And Denmark and Sweden decided to build the Oresund bridge between Copenhagen and Malmö. Before, Denmark had been in the corner of Europe, and Sweden was not physically connected at all. When the bridge made the connection between [mainland] Europe and Sweden in 2000, it put Copenhagen in the middle of things. And it made Ørestad, which is near to where the bridge meets the city, a very attractive place for development, whereas before, it was a nature preserve and an area for military exercises.

**Did the city also take steps to bring back taxpayers?**

We needed housing for families in Copenhagen. That's why we set out to make the northern and southern parts of the harbor places where it would be attractive to invest in family housing. In 2002, the municipality invited two Dutch architecture firms, West 8 and Sjoerd Soeters, who had experience in Amsterdam developing new waterside areas, to come to Copenhagen, and they helped to develop new family living areas. In Sluseholmen, for example, every apartment has contact with the water and the green inner courtyard. That's attractive to people.

**Is Copenhagen responding to the global trend toward urbanization?**

Yes. But what makes the difference is the good living city, where you have easy access to work and can send your children to play in the garden. Not a lot of cities have that quality, and that's why a lot of families want to live in Copenhagen.

**What other qualities make Copenhagen a "good living city?"**

A good city takes more than good architecture. It needs a policy for city life. So the new urban areas are being developed in dialogue with those who will use them, and people other than architects and planners. Almost every competition about Copenhagen now has a panel including anthropologists, sociologists, communication and cultural people—that's very typical. We have a quite new policy—Copenhagen Urban Space Action Plan—inspired by one they have in Lyon, France, to make it easier to use all the existing city spaces for the city life, and also to develop the possibilities in the small leftover spaces that every city has. And we encourage bicycling—Copenhagen is the most bicycling [friendly] city in the world.

**Why has Copenhagen so willingly embraced contemporary architecture? In many other cities, new architecture is essentially a pastiche of local historical styles.**

In Scandinavia we've never had a tradition for building new buildings that look like old ones. The functionalist tradition of Scandinavian modern architecture is to read the place, read the function, and to use or be inspired by local materials. This has rescued us from a lot of copying. At the same time, because so many new buildings are being built, when the developers want quality, they hire good architects. There is an increasing awareness of the fact that architectural quality is important. It gives a lot of space for ▸

The city makes getting around easy for tourists and residents alike, by providing roughly 2,000 free bicycles (top), available at stands throughout Copenhagen.

"Copenhagen is the most bicycling [friendly] city in the world," says Solveig Nielsen (above), project manager at the Danish Architecture Center.


"The functionalist tradition of Scandinavian modern architecture is to read the place, read the function, and to use or be inspired by local materials."

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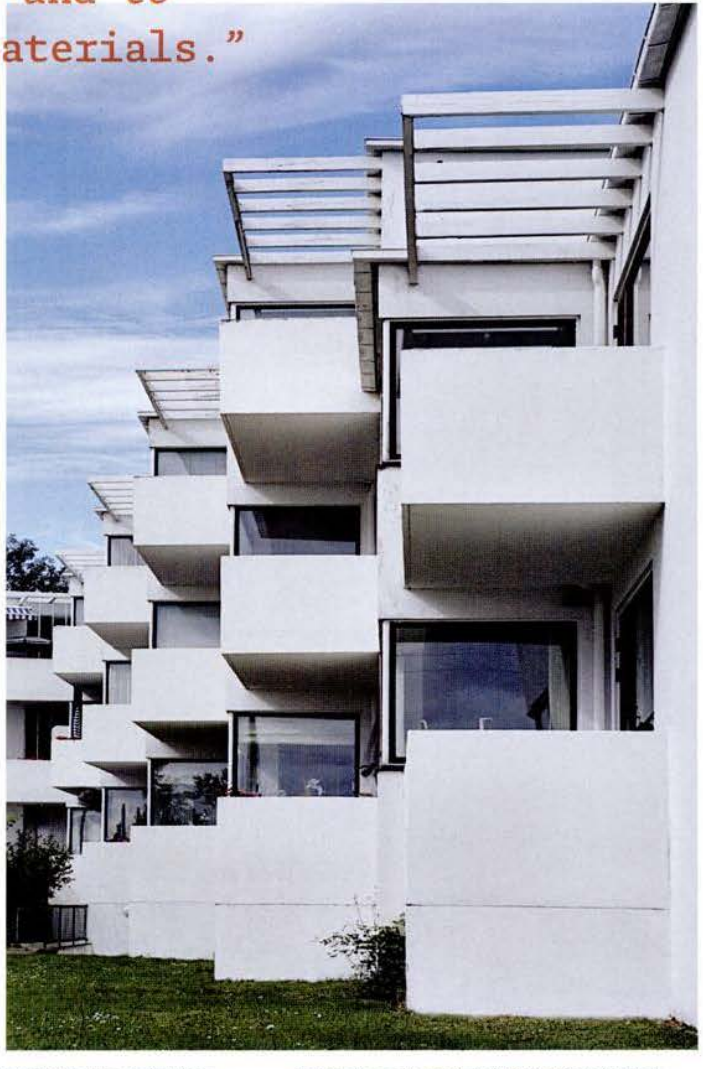

Clockwise from top left: The Dutch firm MVRDV converted a pair of seed silos into the aptly named Gemini residence; Noma, one of Copenhagen's ten Michelin-starred restaurants; Bellavista, Arne Jacoben's 1931-34 functionalist housing complex at the beachside suburb of Klampenborg; Room 606, the only suite in Jacobsen's modernist SAS Royal Hotel that remains precisely as the architect had intended it to look.

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playing with forms and materials that we haven't seen for a long time, but [are] still in the Scandinavian tradition.

**Is there a great new building that expresses that tradition?**

The Tietgenkollegiet, the dormitory by Lundgaard & Tranberg, in Ørestad. It's a very fine example of three things: building in the human scale—each student has his or her room, but you can also really socialize. The use of copper refers to the material you see in all our spires. And the third is reading the place (the context)—this round building connects the square buildings around it in a special way and creates a dynamic space.

**What are some other not-to-be-missed new or recent projects by local architects?**

The VM Houses, by PLOT, in Ørestad. They expose a new way of living: "My house is my brand." In Holmbladsgade, the neighborhood center, by Dorte Mandrup, who is one of the more interesting young Danish architects. I would say also Amager Strandpark, an artificial island which has renewed the whole coastline—it has created a beach park two minutes away from the city center. Not to mention the new playhouse by Lundgaard & Tranberg, or the new bicycling bridge across the harbor, which has meant a whole new way of getting around in the harbor—and therefore opened new areas for the people living there in the former industrial quarter named Islands Brygge.

**There are interesting projects by international architects as well.**

Quite a few. For example, the old seed silos in Havnestad that MVRDV converted into apartments—that's a very expressive building. We have Norman Foster, who is making a new elephant house in the zoo in Frederiksberg. And a new DR concert hall, by Jean Nouvel, is under construction.

**Actually, the old Danish Royal concert hall, by Wilhelm Lauritzen, is a wonderful example of "classic" modernism, isn't it?**

Of course. Also the SAS Royal Hotel by Arne Jacobsen, and the Bellavista, a living area north of Copenhagen, also by Jacobsen. It's a bit older than the hotel, from the 1930s. There is a restaurant there, called Jacobsen. With a Jacobsen interior. You get a lot of Jacobsen there.

**I'll bet. Given what a great walking city Copenhagen is, can you suggest a good route?**

You would start at the city hall [a historic building by Martin Nyrop], which is a mixture of several different styles. Then you will follow Strøget past the squares Nytorv, where you see the old courthouse, and Gammeltorv. And then you will walk down to Gammel Strand, where there are several art galleries along the canal, and cross over to see Christiansborg Palace and the Børsen.

Then if you continue up to Kongens Nytorv, a circular city space in front of the Royal Theater, you end up at Nyhavn, the old port, where everyone goes to drink a beer. And then you go to Amalienborg, the queen's residence, where at noon you see the changing of the guard, and from there to Amaliehaven, where you have a view across the harbor to the opera house. From there, if you have more energy, you walk up past Kastellet, which is a former defensive place, to Langelinie in the north part of the harbor, where you see the Little Mermaid. And then you have an ice cream.

Of course, you should also see Tivoli, and take a canal boat tour.

**Any recommendations for Danish cuisine?**

Noma, in Christianshavn. They call themselves a Scandinavian kitchen, with inspiration from all over—they have interesting things from Iceland and special birds from Norway and dried fish from parts of Denmark that even Danes haven't heard of. It's great.

**Copenhagen, though it's certainly cosmopolitan, has a villagelike quality. Do you think the city can be favorably compared to major European capitals like London, Paris, or Berlin?**

I think so. Because we aim to be a metropolis, but another kind of metropolis. Copenhagen is probably not a place where you find the most interesting theater, compared [with] London. If you're an artist, maybe Berlin is a more interesting place to operate. But I think the reason to go to Copenhagen, as I said before, is that it's a good living city. Like Amsterdam, it's very cozy and relaxed to be in. That's one of our best qualities, and something London, Berlin, or Paris don't have in the same way.

Restaurant Jacobsen is one of the architect's many projects at Klampenborg, which include lifeguard towers, a theater, and a gas station.

## WHAT'S A NICE MODERNIST?

Nice Modernist: an individual profiled in Dwell magazine—nominated by our readers and editors—whose creative endeavors best embody Dwell's ideals.

In February, Dwell will honor these community contributors at the Nice Modernists Celebration in San Francisco. We will recognize their curiosity and honesty about methods and materials as well as their optimism not just about the future, but also about the present.

In 2007, the Nice Modernists included:

- Della Valle Bernheimer, a Brooklyn design firm that's helping to beautify low-income housing.
- The Neptune Foundation, a nonprofit organization that brings floating pools to recreationally underserved neighborhoods.
- George Sample, an icon for modernist design with a heart.
- Rebuilding Together, a five-person nonprofit organization that provides free home repair and renovation programs for low-income, elderly, and disabled people.

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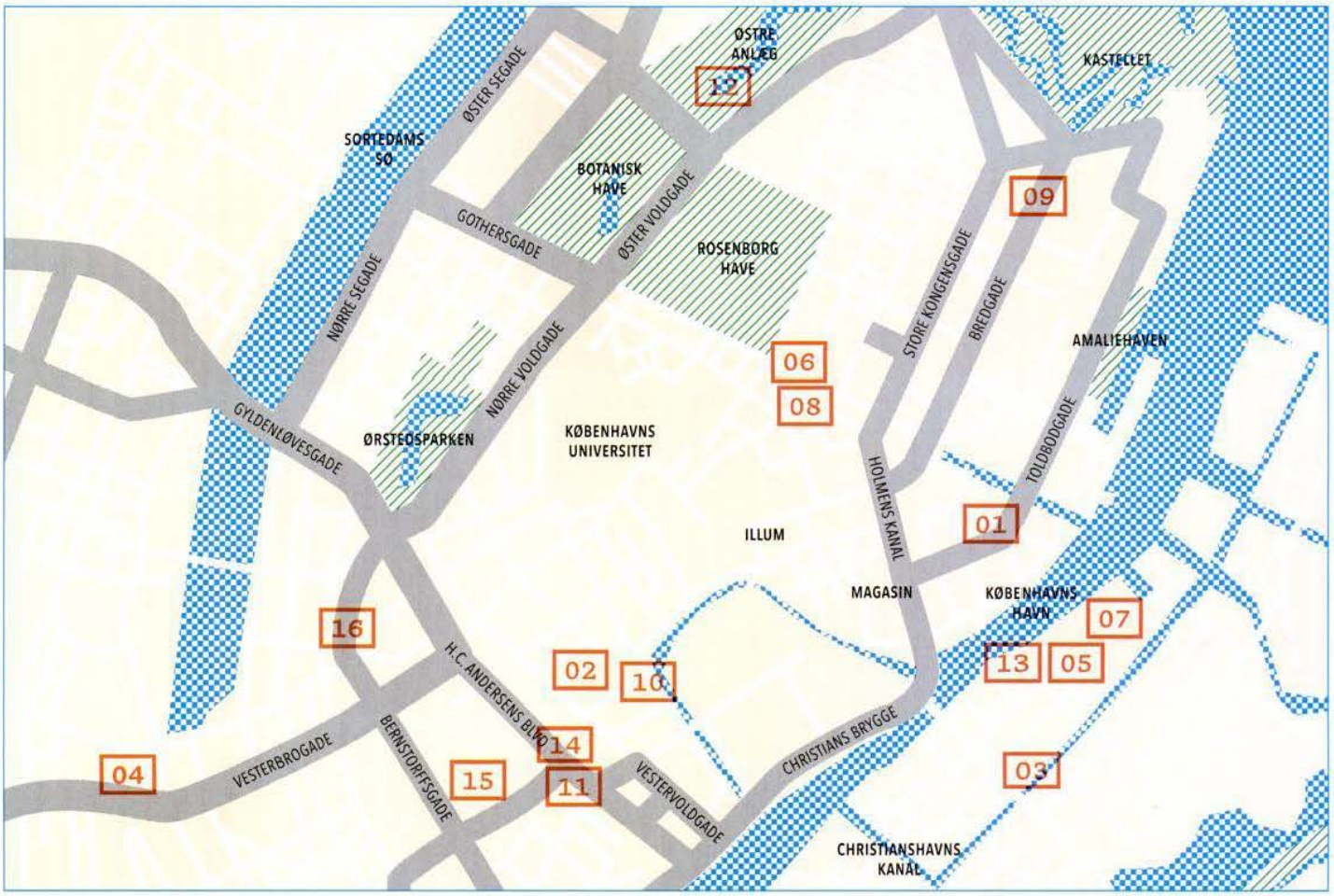


## Restaurants

**1.th** [01]
1th.dk
Herluf Trolles Gade 9
33-93-57-70

**Absolut Ice Bar** [02]
hotel27.dk
Hotel Twentyseven
Løngangstræde 27 (4/D4)
1468 København K
45-7027-5627

**Era Ora** [03]
era-ora.dk
Overgaden Neden
Vandet 33B
32-54-06-93

**Formel B** [04]
formel-b.dk
Vesterbrogade 182
33-25-10-66

**Noma** [05]
noma.dk
Strandgade 93
32-96-32-97

**Restaurant Godt** [06]
restaurant-godt.dk
Gothersgade 38
33-15-21-22

**Restaurant Kanalen** [07]
restaurant-kanalen.dk
Wilders Plads 2
32-95-13-30

**Restaurant l'Alsace** [08]
alsace.dk
Ny Østergade 9
33-14-57-43

## Museums

**Danish Museum of Art and Design** [09]
kunstindustrimuseet.dk
Bredgade 68
33-18-56-56

**National Museum** [10]
natmus.dk
Fredericksholms Kanal
33-13-44-11

**NY Carlsberg Glyptotek** [11]
glyptoteket.dk
Dantes Plads 7
33-41-81-41

**Statens Museum for Kunst** [12]
smk.dk
Sølvgade 48-50
33-74-84-94

## Places of Interest

**Bellavista**
Strandvejen 419-43
2930 Klampenborg

**Danish Architecture Center** [13]
dac.dk
Strandgade 27B
32-57-19-30

**Danish Design Centre** [14]
ddc.dk
HC Andersens Blvd. 27
33-69-33-69

**DR Concert Hall (Radiohuset)** [15]
dr.dk
Rosenørns Allé 22

**Neighborhood Center**
kvarterhuset.dk
Jemtelandsgade 3
82-32-55-32

**Radisson SAS Royal Hotel** [16]
radissonsas.com
Hammerichsgade 1
33-42-60-00

**Seed Silo/Gemini Residence**
Islands Brygge 32

**Tietgenkollegiet**
tietgenkollegiet.dk
Rued Langgaards Vej 10-18

**VM Houses**
vmhusene.dk
Ørestads Blvd. 57-59

**Money:** Danish kroner (Coins are actually worth something here.)

**Taxi fare from Kastrup Airport to city center:** about 24 kroner

**Tips:** Restaurants and taxis include service charges, though you may tip 10% if service is good.

**Shopping hours:** Typically 9:30 AM–7 PM; some ATMs shut down from 1 AM–6 AM

**Gadget adaptability:** European plug: ☺

**Most alienating cultural request:** *"Der hvor er den kun lidt mermaid?"*

# Copenhagen, Denmark


CHANGE THE BAD SERIES : NO 1, BY WK12

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Siemens ultraSense™ laundry system. German-engineered, the ultraSense™ washer and dryer feature the most advanced technology on the market, allowing you to wash more clothes than ever before at home, including cashmere, silk, and active wear. **siemens-home.com.**

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HOME FURNISHINGS

Excellent design is timeless, not driven by trends. Our home furnishings are inspired by great movements in furniture design and created for modern lifestyles. We combine classic, simple design, fine craftsmanship, natural materials, and affordable prices to offer outstanding value. **roomandboard.com.**

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The world looks to Sika Sarnafil for green roof waterproofing solutions. Sika Sarnafil draws upon its 40 years of green roof experience in Europe and North America to provide you with a membrane system solution engineered to keep your structure watertight under the most demanding conditions. Sika Sarnafil is your source for roofing and waterproofing peace of mind. **sarnafilus.com.**

THE BOLD LOOK OF **KOHLER.**

Since 1873, Kohler Co. has been a global leader in providing products of high design for the kitchen and bath. Never a follower of existing trends and styles, Kohler continuously strives to lead the way and set new standards for gracious living by creating products that will deliver years of performance and add beauty and value to people's homes. **kohler.com.**

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Introducing the new Ford Escape Hybrid, earth's first full hybrid SUV. For more information call (800) 301-7430 or visit **fordvehicles.com/escapehybrid.**

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Neoporte Modern Door manufactures and designs contemporary stainless steel entry door systems using the finest quality materials, ensuring every Neoporte door will last a lifetime. **neoporte.com.**

**NORITZ**
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Noritz is the #1 manufacturer in the world for tankless technology. Our tankless gas water heaters provide endless hot water while saving money and space. **noritzamerica.com.**

**HermanMiller for the Home**

Herman Miller for the Home offers modern classics as well as home office seating through our nationwide network of consumer and online stores. Visit **hermanmiller.com/hmhome.**

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HOME COMFORT SYSTEMS
*Innovation never felt so good.™*

When it comes to energy-efficient heating and cooling, the Dwell Home II has what it takes. The home will feature an innovative Lennox Customized Comfort System that delivers superior performance in the areas important to today's homeowners–comfort, efficiency, quiet operation, reliability, and cleaner air. For more information, visit **lennox.com.**

**CHENG design™**

Cheng Design is the award-winning design firm led by Fu-Tung Cheng. In addition to commissioned luxury home design and remodels, Cheng Design works with commercial architects, interior designers, contractors, and homeowners to fabricate their own concrete-based countertops, kitchen islands, hearths, and water features. Cheng Design also sells signature kitchen hoods that reflect Cheng's uncompromising craftsmanship and sculptural style. Cheng Design products can be shipped anywhere nationwide. **chengdesign.com.**

## Dwell Community
Events & Promotions

The Modern Fan Company stands alone in bringing original design and innovation to the ceiling fan industry. The designs celebrate the modern idiom through mechanical simplification, geometric forms, and contemporary finishes. The Modern Fan Company is the only source for 21st-century ceiling fans. **modernfan.com.**

At Boltz, we design and manufacture extraordinary furniture. Our unique modern designs and over-engineered construction form the foundation of our success, further supported by an extraordinary customer service staff. To see our complete line of lifestyle and A/V furniture, visit us at **boltz.com.**

JENN-AIR.

Jenn-Air® offers a full line of built-in appliances designed for the passionate home gourmet. For more information, visit **jennair.com** or call (800) JENN-AIR.

caesarstone
Quartz Surfaces

Developed in partnership with Mother Nature, Caesarstone quartz surfaces take concept to reality by creating the perfect blend of form and function. Visit **caesarstoneus.com** or call (877) 978-2789.

## cappellini

Founded in 1946, Cappellini is a launch pad for great international designers. It offers a wide range of products in four collections. Collezione and Sistemi focus on the production of custom-made furniture; Progetto Oggetto features home furnishing accessories; Mondo is a series of pieces which reinterpret the handmade style with a cosmopolitan approach. Some Cappellini products are exhibited in the world's premiere museums. In 2004, Cappellini became part of Poltrona Frau, piloting the project for a "new quality centre" backed by the private investment company Charme. **cappellini.it.**

## emma gardner design

emma gardner design, LLC is a boutique design and development company that produces fine contemporary interior products for use in residential, office, and hospitality spaces. Chief designer Emma C. Gardner was the winner of a 2006 Best of Year award from *Interior Design* for her Joy rug. Based in Litchfield, Connecticut, the company offers its products through select showrooms and is a proud member of the RUGMARK Foundation, a global non-profit organization working to end child labor. For more information please visit **emmagardner-design.com.**

## CurvTec

*The Architectural Ceiling Enhancement…*

The ceiling, reinvented. CurvTec is your answer to empty, texture-less expanses of drywall ceiling in your contemporary home or commercial space. Our innovative ceiling enhancement provides focus and gentle lighting to your well-planned, modern interiors. You will be pleasantly surprised at the ease of installation of our CurvTec products.

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**Tel. (505) 345-4545**
**curvtec.com**

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**Toll-free (800) 826-6006**
**rakks.com**

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Patented system eliminates metal bars associated with an uncomfortable sofa or poor night's sleep. Sleepers are 80" long and available in king, queen, full, twin, and cot sizes.

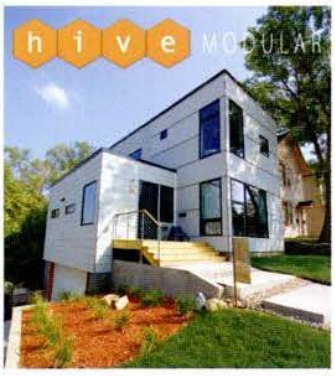
Unlike the competition, your feet won't hang off the end of our beds.

**aufurniture.com**

## New Rotator Pattern by William Wegman for Crypton Super Fabrics

This fetching, functional Weekender Duffle and its matching tote are made with Crypton's water, stain, bacteria, and odor-resistant fabric to keep your items safe and clean. Available in Hot Chocolate, Midnight Black, and Pomelo. 22" W x 9" H x 10" D. Call or visit us online.

**Toll-free (800) CRYPTON**
**cryptonfabric.com**

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**inhabitliving.com**

# Modern Market

## Genius Jones

Celebrating our five-year anniversary! We offer exceptional customer service and the best collection of smart design for kids and parents. Online gift registry is available.

*Shown: Peace Stroller Tote in silver. Changing pad included. $100*

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**Toll-free (866) 436-4875**
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## ArtByLT.COM

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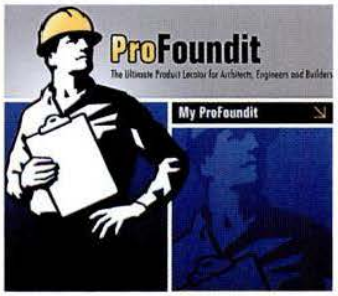


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Fast and simple product locator for architects, engineers, and builders.

7,000 manufacturers and growing.

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**fastexercise.com**

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**Toll-free (866) 243-7637**
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*Fine Gardens Designed and Built*

Bertotti Landscaping, Inc. provides innovative design and construction services and specializes in complex residential gardens. Official contractor for Dwell Outdoor 2007, Bertotti Landscaping provides professional design/build contracting and project management.

With over 30 years of business serving the North Bay Area, including Napa, Sonoma, and Marin counties, Bertotti Landscaping, Inc. blends the energy of nature and the splendor of your home to create your vision of the perfect garden.

Please visit our website for more information.

**2425 Adobe Road**
**Petaluma, CA 94954**
**Tel. (707) 559-7077**
**bertotti.com**

## Big Chill

Get out of the box, and into a Big Chill refrigerator. This may look like your mother's icebox, but the Big Chill includes all of today's functionality, efficiency, and dependability. The only thing we left off was the chisel; no defrosting required!

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**bigchillfridge.com**
**info@bigchillfridge.com**

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**kithaus.com**
**info@kithaus.com**

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The new "Bruck Green" pendants offer energy-efficient LED lighting without compromising beauty. Lumens is your source for modern lighting, fans, and home accessories and now offers an extensive selection of energy-efficient lighting. Find the best-known brands like Artemide, Bruck, Flos, Foscarini, LBL, Tech, and Modern Fan, as well as the latest design-studio inspirations.

Great accessories and furniture from Alessi, Angela Adams, Blomus, Blu Dot, Kartell, Salviati, and more. Friendly, expert service. Low price guarantee. Free shipping. Easy returns.

*Shown: Jas and Zara LED Pendants by Bruck Lighting Systems*

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**lumens.com**

## Bauhaus-Style Dog Sofa

Dogs love this gorgeous sofa that pays tribute to classic Le Corbusier seating. Choose vinyl, leather, or pony-style fabrics that are waterproof, washable, and removable. Quality steel frames. Four sizes. From $210. Made in Italy and available exclusively at dogbar.com.

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**dogbar.com**

## Modern Outdoor

Brand new to our Luma line—a comfort series featuring a club chair, a sofa, ottomans, lounges, and coffee tables. With frames made out of anodized aluminum these pieces are perfect for coastal applications and are environmentally conscious.

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**Fax (818) 785-0168**

# Modern Market

## modwalls

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Modern wall and floor coverings including glass, porcelain, cork, river rocks, and recycled glass pebble tile. Order online. Free shipping in the Continental U.S. on orders over $200. Discounted shipping to other areas. Trade pricing available.

*Shown: modwalls Brio blend "Emma"*

**modwalls.com**


## Botanist

The environmentally green design of Botanist combines iconic forms with engineered veneers, durable powder coatings, and innovative water-jet graphics to create a system so versatile it can be used indoors and out. Custom colors and graphics available.

*Shown: Cocktail, end table, and bench*

**Orange22**
**Los Angeles, CA 90013**
**Tel. (213) 972-9922**
**orange22modern.com**

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**Atlas Industries**
**Tel. (718) 596-5045**
**atlaseast.com**

1% FOR THE PLANET | MEMBER

## G Squared Art

Enjoy art…the Cirque ceiling fan, a high-performance dynamic sculpture, Good Design Award winner. View mahogany and multicolored blade versions on our website. Includes 50W light and touch control system, remote control available. Lifetime warranty. Buy great fan and lighting designs on our website or call Monday through Friday from 7 a.m. to 5 p.m. PST.

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## ISS Designs Shelving

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**Infinite Storage Solutions, Inc.**
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**issdesigns.com**
**info@issdesigns.com**

## Claudia Mills Studio

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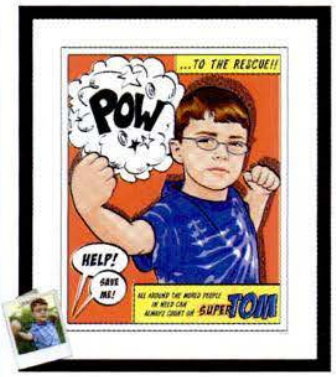
Beehive Co-op is reinventing retail and redefining craft. Our mission is to nurture the creativity and entrepreneurial spirit of emerging designers and in the process invigorate local communities with lovingly crafted, locally made products from the most talented professional designers in the region. Beehive Co-op is understated exuberance, a dynamically evolving mix of designers and products not found at the local mall. Whether you are seeking a shop to call your own, a place to market and grow your business, or handmade products to covet, Beehive is inspired retail.

Franchise opportunities available.

**Tel. (678) 429-1418**
**beehiveco-op.com**

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**Toll-free (866) 435-6287**
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Sumo Lounge high-tech beanbag furniture offers the stylish, versatile solution for modern lifestyles. Made from durable, space-age nylon filled with top-quality foam beads. Lightweight, stain-resistant, and easy to clean.

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Find the modern design resources you need at moderndwelling.com. Real estate, designers, and retailers organized by city to make finding local products and services easy.

We're adding new resources daily. Visit us online today!

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*Modern Carrying Accessories*

Designed by modern master craftsman Hideo Wakamatsu to delight you with their harmonious balance of style and function.

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**San Francisco, CA 94110**
**Tel. (415) 255-3029**
**hideostore.com**

# Modern Market

## Jaxx Sphere for '60s Purists

Popular as mod furniture during the 1960s, Jaxx Sphere is capturing a piece of nostalgia with the comfort of a premium memory foam mix. Comes with a free matching ottoman! ($70 Value)

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Demo units available...save thousands! MetroCabin from MetroShed—a substantial livable wood and steel structure. A huge space—home office, art studio, weekend getaway. Easily add electric/plumbing or change window placement. Available immediately. For more information call or visit us online.

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**leogullick.com**

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**pacificgreeninternational.com**
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**pacificgreeninternational.com**

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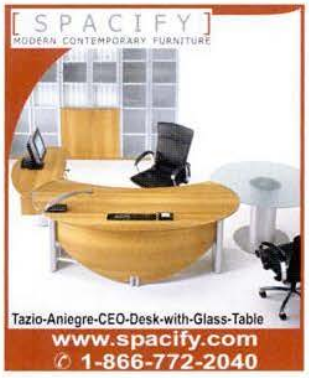


## Spacify

The shapely CEO desk consists of a smart desk, a right-hand extension computer table and a round crystal top conference table. All handles and supports are made of metal to ensure sturdiness and the aluminum legs cinch a smooth glassy finish.

*Shown: Tazio Aniegre CEO Desk with Glass Table.*

**Toll-free (866) 772-2040**
**spacify.com**

## 2Modern.com

*Unique. Conscious. Functional. Beautiful.*

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Special promotion code for Dwell subscribers: Dwell

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## Wallter

After seven years as Fold Bedding we decided to officially change our name to Wallter. We have expanded beyond bedding and now carry mobiles, wall decor, as well as textiles all under one name. Also, in an effort to be more eco-friendly all of our products are now made locally in the USA.

**Tel. (510) 232-5018**
**wallter.com**


## Dwell's Modern Market

Formatted ⅛ or ¼ page four-color ads are available. For more information please contact a Modern Market Representative according to region.

**Angela Ames**
**Modern Market Managing Director**
**Tel. (415) 898-5329**
**angela@dwell.com**

**Diane Barrett**
**California**
**Tel. (415) 389-1879**
**diane@dwell.com**

**Joanne Lazar**
**Southwest & Southeast Regions**
**Tel. (631) 320-3185**
**jlazar@dwell.com**

**Diane Maclean**
**Northwest & Midwest Regions**
**Tel. (248) 858-9094**
**dmaclean@dwell.com**

**Lauren Dismuke-Zivyak**
**Eastern Region**
**Tel. (917) 941-1148**
**lauren@dwell.com**


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**Toll-free (866) 938-3846**
**sparkfires.com**

## Ricki Mountain Studios

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Ricki Mountain has an eclectic style, and has gained a reputation as a prolific creative resource for designers and retailers worldwide. She is pleased to now offer her artwork direct.

**Tel. (925) 286-8798**
**RickiMountain.com**
**rickimountainstudios@gmail.com**


## showlifestyle.com

Show, a modern lifestyle store located in Los Angeles, features a stylish array of international design.

You will find an ever-changing collection of furniture, housewares, accessories, wallpaper, jewelry, and books.

**showlifestyle.com**

## Step Into the Future

Europa Stairways: a new generation of stairs and railing systems of custom-made glass, stainless steel, wood, powder-coated steel, cables railings, acrylic, LED light systems in glass treads, and more! For commercial and residential use. Model 73 MF starting from $8,000. Visit our homepage. We design and build your dream stairs.

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**europastairways.com**

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*a mod livin' exclusive*

Now through April 2008, Mod Livin' with some noteworthy partners (including Adelta, Alessi, Blu Dot, Kartell, Modernica and more) will donate a portion of our proceeds benefiting organizations battling against AIDS, Tuberculosis, and Malaria in third world countries.

**Toll-free (888) 833-2884**
**modlivin.com**

## Acme Made

*Modern Things for a Modern Lifestyle*

Acme Made designs a complete line of stylish, yet protective, bags, cases, and accessories for the creative professional. Available online and through select retailers worldwide.

*Shown: The Metro Tote with removable laptop sleeve in rubberized canvas.*

**Acme Made**
**Toll-free (888) 486-3191**
**acmemade.com**
**info@acmemade.com**

## Unique Collection of Wood Flooring by Model

The Unique Collection by Model emerged as a result of repeated demands by designers and architects for exclusive products to offer their clientele of specialized boutiques, hotels and luxury homes mirroring modern, refined trends.

10-year warranty for commercial use.

**pgmodel.com**

## Peter Fetterman Gallery

For one of the largest inventories of classic fine art photography in a unique salon setting.

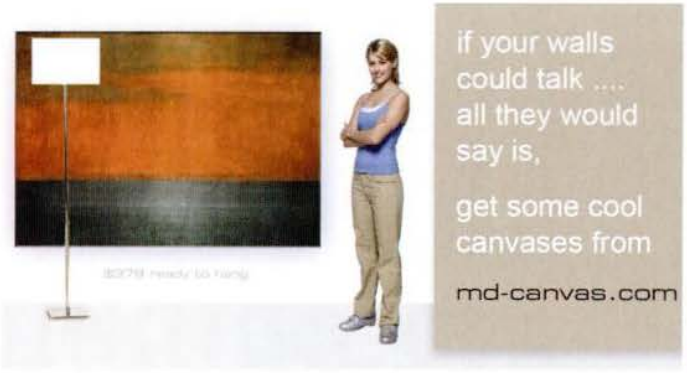
*Shown: George Tice: Petit's Mobil Station, Cherry Hill, New Jersey, 1974, Silver Gelatin Print*

**Bergamot Station**
**2525 Michigan Avenue**
**Santa Monica, CA 90404**
**Tel. (310) 453-6463**
**Fax (310) 453-6959**
**peterfetterman.com**
**info@peterfetterman.com**

## Modern Cabana

Modern and green designer accessory structures. Whether it's 100 or 1,000+ square feet, the cabana's prefabricated design leaves room for imagination and budget to accessorize your unit to fit the way you live.

**moderncabana.com**




## md-canvas.com

A "modern digital canvas" is the strong, stylish, and affordable art solution for any interior. Our cool, original modern images are printed on cotton canvas. They arrive fully stretched and ready to hang. Sized three to five feet and priced $199 to $379 (free shipping)! Complete your space with an innovative M-DC.

**Toll-free (888) 345-0870**
**md-canvas.com**

## Seascape Lighting

With in-house custom printing capabilities, Seascape can take your designs or ideas and bring them to light on pendants, wall sconces, table and floor lamps. We have a vast array of materials in which to choose from. Call or email us for a catalog or quote.

**Toll-free (800) 444-0233**
**Fax (831) 728-0658**
**seascapelamps.com**

HYDROswing
Hydraulic Doors & Walls

## HydroSwing Walls and Doors

Add innovation and modernization to any home design with a HydroSwing wall or door. In one clean, strong movement an entire wall can rais—opening up design options never seen before. Be the first to impress with a hydraulic HydroSwing wall or door.

**Toll-free (866) 60-HYDRO**
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## The Monarch Condominiums

Living transformed. Be the first to experience condominium living at The Monarch. Located at West 5th Street and West Avenue in downtown Austin. Steps from Lady Bird Lake and the vibrant West 6th Street entertainment district.

**Toll-free (866) 347-4083**
**MonarchCondominiums.com**

## RAYDOOR®

*Sliding Walls and Doors*

Divide the space—keep your light! We specialize in creating beautiful space-dividing systems designed to create private environments without sacrificing natural light. System choices include: sliding, bypassing, pocket, folding, pivot, and fixed. A variety of frames and translucent layers to choose from. Visit our website for more details.

**Tel. (212) 421-0641**
**raydoor.com**

## Shades of Green Landscape Architecture

*Sustainable by Design, Innovative by Nature*

Shades of Green is a full-service landscape architecture firm offering original design solutions tailored to the client's needs. Designing residential and commercial projects in California and beyond.

*Photo: Ethan Rohloff Photography*

**Sausalito, CA**
**Tel. (415) 332-1485**
**shadesofgreenla.com**

loll DESIGNS

## Loll Designs

*Outdoor Furniture for the Modern Lollygagger*

100% recycled HDPE
Maintenance free
Relax

go club chair
go series now available

**lolldesigns.com**

## Unicahome.com

*Style. Selection. Service*

Provence stemware by Ichendorf. Creative and stylish, the diagonal cut facilitates tasting. The design is harmonious in form and function. Perfect for the discriminating wine collector or design lover.

**Toll-free (888) 898-6422**
**www.unicahome.com**

# Modern Market

## Grandfather Clocks

*Handcrafted, Dated, Numbered, and Signed by the Artist*

Unique contemporary grandfather clocks with reflective optical illusions that create a dramatic focal point in any room. These extraordinary modern clocks will mesmerize friends and family. Heirlooms for timeless conversations now and for future generations.

**Douglas Durkee**
**Tel. (513) 259-3171**
**infinityartfurnishings.com**

## insectframes.com

For centuries, decorators and collectors alike have been utilizing framed insects to add touches of color and nature to their decor. Never before have they encountered such a modernist, affordable approach. Our specimens have been purchased from self-sustaining insect farms throughout the developing world.

**insectframes.com**

## House of European Design

Experience the ultimate in Modern Luxury. Our seating collections offer custom solutions to the discriminating client. Choose from hundreds of fabrics and leathers, and many possible arrangements.

*Shown: Iris Sofa*

**431 Jackson Street**
**San Francisco, CA**
**Tel. (415) 391-7998**
**design-eu.com**


## Fabulous Stationery

Exclusively for you: Fresh, contemporary personalized note cards from FabulousStationery.com–now with even more color options! Create invitations, personal notes, thank you's, greeting cards and more. Over 300 designs to choose from. Signature return address option at no extra charge. Calling cards too! Type DWELL in the coupon code to save $5.

**FabulousStationery.com**

## Soapstone Stoves

*Warm and Beautiful*

Wood and gas stoves that combine fine furniture design with whole-house heating performance. No electrical power required. Call for a free catalog or visit our website.

**Woodstock Soapstone Company**
**66 Airpark Road, Dept. 3108**
**West Lebanon, NH 03784**
**Toll-free (888) 664-8188**
**woodstove.com**


## charlesprogers.com/ bedsdirect

NY's secret source for handcrafted beds and daybeds for over 150 years. Select hardwoods, leather, iron, brass and steel. Free catalog. Factory showroom open to public. Web/phone orders welcome. We ship anywhere.

**55 West 17th Street**
**New York, NY 10011**
**Toll-free (866) 818-6702**
**charlesprogers.com**

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Make a statement with sliding doors. Wide selection of styles, sizes, and finishes. Enhance offices, lofts, homes, and more with hardware that can transform any room. For fast, friendly, old-fashioned service give us a call! Mention this ad for a dealer discount.

Guaranteed Lowest Price.

**Specialty Doors**
**Toll-free (866) 815-8151**
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## Grandma's Pizza Ovens

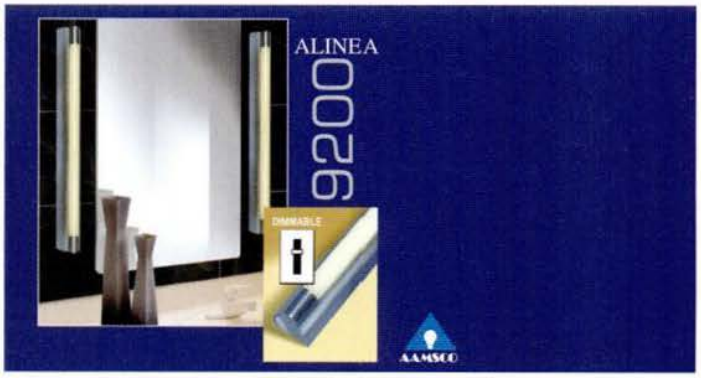
*Brick, Wood-Fire Cooking*

Wood-burning ovens for a culinary pleasure. Tasty pizzas, oven-hot bread, or slow-simmered meats, these ovens bring together tradition and innovation. Our brick ovens can be added to an existing kitchen or incorporated into new construction. Indoors or out, these brick ovens will complete your dream kitchen.

**grandmaspizzaovens.com**
**info@grandmaspizzaovens.com**

PALAZZETTI Group Ltd.

## www.palazzetti.com




## Introducing ALINEA 9200

ALINEA 9200 is the latest addition to AAMSCO Lighting's collection of energy saving bath and vanity luminaries. Achieve total control and versatility with ALINEA 9200's electronic dimming feature. Choose from our selection of high color rendering lamps to reach a perfect color balance for your individual needs. The ALINEA 9200 is available in two lengths and a variety of finishes.

Call for a free color brochure.

**AAMSCO Lighting, Inc.**
**Toll-free (800) 221-9092**
**Fax (843) 278-0001**
**aamsco.com**


## Custom Modern Portraits

*Art from your DNA, Fingerprints, or Lips*

The world's most personalized art. Great gift idea. Printed on high-quality canvas. We send you an easy to use kit and instructions. Process is simple and painless. Each piece is as unique as you.

DNA Portraits: choose from 25 colors and several size options. Combine multiple people's DNA on a single canvas. Swab-based collection method. $390+

Fingerprint Portraits: Thousands of color options. Collection kit includes ink strips and collection card. $190+

KISS Portraits: Turn lips into art. Includes M.A.C lipstick in collection kit. $290+

**Toll free (866) 619-9574**
**www.dna11.com**

## Recycled Aluminum Tile

Mix modern metal mosaics with character and texture. Explore our galleries of bamboo, cork, stone, linoleum, and recycled glass tiles and order samples online. Shipping nationwide.

*Shown: 2" x 2" mixed finishes, $35/sf*

**Eco-Friendly Flooring**
**Madison, WI**
**Toll-free (866) 250-3273**
**www.ecofriendlyflooring.com**

the dwell homes
by Empyrean
*Modern Lifestyle Designs*

## Dwell Homes

Modernist, streamlined, sleek, bold, functional, and inspiring, the Dwell home is a thoughtful approach to simplified living spaces.

The modern, all-new NextHouse was designed by Joel Turkel from Empyrean International. Please check our website for homes under construction or call to speak with a Client Service Director.

**Toll-free (800) 727-3325**
**thedwellhomes.com**

# Modern Market

## RAIS Gabo Gas II

The Gabo Gas II has been designed according to the best of the Rais traditions where design, quality, functionality, and safety are the four cornerstones of all our production.

**rais.com**

## The Furniture Collection

ModernFurnitureClassics.com
GardensAndGazebos.com
CoolKidsFurniture.com
ChicModern.eu
BarBazar.com

**Toll-free (888) 7-GET-TFC**
**Toll-free (888) 743-8832**
**TheFurnitureCollection.com**
**info@TheFurnitureCollection.com**

**photowow.com**

## Your Fav Photos into Fab Art!

Join the many celebrities who have chosen one of the 40 fun and unique designs photowow creates from your favorite photos. Easily place your order online, choose a design, and receive a print on canvas from 12" x 12" to 42" x 42" one week after approving your proof. Priced from $139 to $589. Easily order online at photowow.com.

**Toll-free (800) 453-9333**
**photowow.com**

## Fiber Art for the Wall

*Studio Textiles*

Silk + Texture + Color

Saturated color
Vibrant color
Iridescent color
Lustrous color
Nuanced color

**Tel. (651) 351-0383**
**timharding.com**

**100percentblast.org**

## 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**
**schoolhouseelectric.com**

## Discover the Comfort of Warmth

An elegant combination of sleek, Eurostyle design and energy-efficient heating technology, Villeroy & Boch by Zehnder towel radiators provide year-round comfort in a range of sizes and output.

Included remote thermostat allows for 7-day programming to warm the bathroom and towels before you wake up, or whenever warmth is desired.

These new Zehnder towel radiators are offered in two series, the Cinus and Ovida. Available in standard, metallic and six special colors to match the Villeroy & Boch porcelain. Custom color match finishes available.

**Zehnder America**
**Toll-free (888) 778-6701**
**zehnderamerica.com**

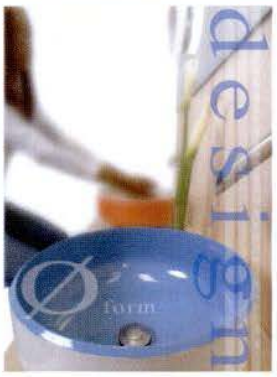

## Norwell

*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.

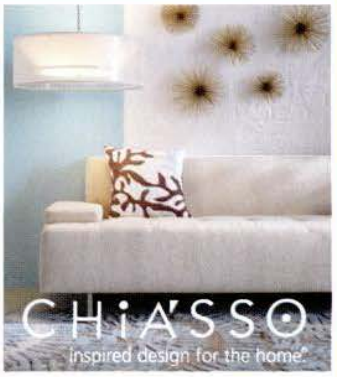
**82 Stevens Street**
**East Taunton, MA 02718**
**Toll-free (800) 822-2831**
**www.norwellinc.com**




## Ø form

Ø form was created from a concept of harmonious space. One company designs, builds, and integrates elements in a unified environment. Each piece is one of a kind because you help design it. No other company offers as many choices to meet your particular design wishes and needs.

**oformdesign.com**



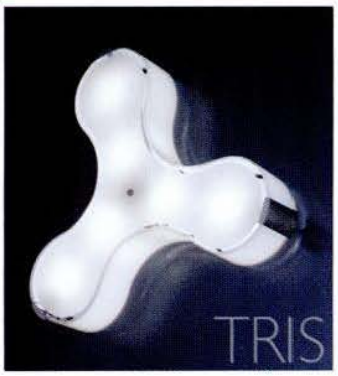

## Chiasso

*Inspired Design for the Home*

For the modern dweller. Shop our innovative collection of furniture and home accessories. Dwell readers receive a 10 percent discount through February 29, 2008. Please use offer code dwell08.

Order your free catalog today.

**Toll-free (877) CHIASSO**
**chiasso.com**




## LBCLighting.com

*Think Contemporary*

Wall-mounted luminaire
Chrome frame
Milk-white diffuser

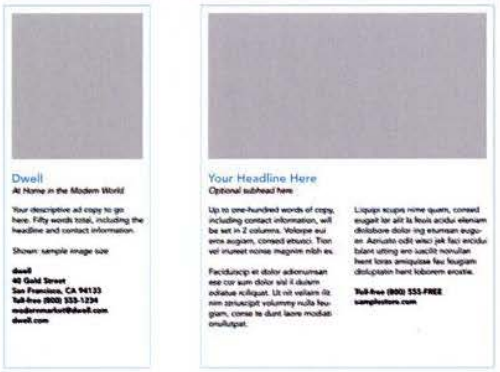
*Shown: Tris wall light*

**LBCLighting.com**
**10920 East Thienes Avenue**
**South El Monte, CA 91733**
**Toll-free (800) 522-0407**
**lbclighting.com**
**sales@lbclighting.com**

## Kinder Coat Hook

The common coat hook gets a makeover with functional enhancements. An elegant curved shape supports any garment avoiding the annoying "bubble bulge" caused by most hooks. A seamless loop of brushed stainless steel with customizable faceplate gives the finishing touch to any interior.

**Tel. (508) 698-0606**
**theartofstorage.com**




## Dwell's Modern Market

Formatted ⅛ or ¼ page four-color ads are available. For more information please contact a Modern Market Representative according to region.

**Angela Ames**
**Modern Market Managing Director**
**Tel. (415) 898-5329**
**angela@dwell.com**

**Diane Barrett**
**California**
**Tel. (415) 389-1879**
**diane@dwell.com**

**Joanne Lazar**
**Southwest & Southeast Regions**
**Tel. (631) 320-3185**
**jlazar@dwell.com**

**Diane Maclean**
**Northwest & Midwest Regions**
**Tel. (248) 858-9094**
**dmaclean@dwell.com**

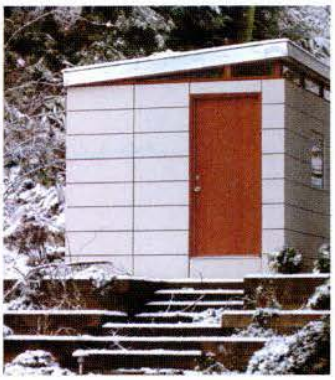
**Lauren Dismuke-Zivyak**
**Eastern Region**
**Tel. (917) 941-1148**
**lauren@dwell.com**

# Modern Market


## Splashy Events

Pfeifer Price LLC
Official Dwell Event Producer

**Tel. (415) 561-0109**
**pfeiferprice.com**



## Modern-Shed

*Small Prefab Structures*

A compact backyard addition that can be added to almost any house. Envisioned to fit a contemporary lifestyle and increase the usable space of your home. Prebuilt, panelized structures that come in a variety of options and sizes. Use it for an art studio, work space, storage, or just for fun.

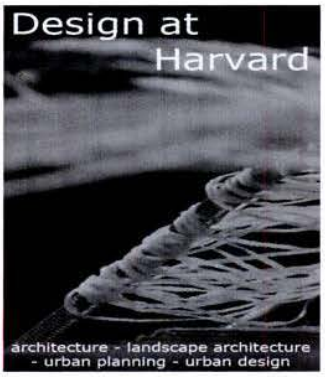
**Tel. (206) 524-1188**
**modern-shed.com**
**info@modern-shed.com**

## Art Museum Street Banners

Exhibition banners that once hung on city streetpoles are now available for your home. Own one of these dramatic artworks from MoMA, LACMA, SFMOMA, Art Institute of Chicago, and others.

New arrivals every month—subscribe to our free newsletter at betterwall.com.

**Tel. (303) 756-6615**
**betterwall.com**

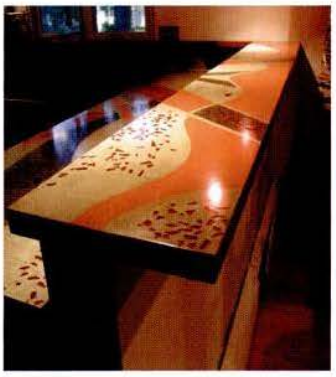



## Career Discovery Program

*June 16–July 25, 2008*

For people considering career changes or choices.

**Harvard University**
**Graduate School of Design**
**48 Quincy Street**
**Cambridge, MA 02138**
**Tel. (617) 495-5453**
**www.gsd.harvard.edu/cardisc/d.html**
**discovery@gsd.harvard.edu**



## Concrete Countertops

Discover the beauty, durability, and versatility of concrete countertops. Get information and design ideas from an extensive photo gallery, free design catalogs, and comprehensive articles. Also find a local contractor in your area.

**fabconcretecountertops.com**


## Hook and Go

*The Smart Cart*

"It is the most functional cart available for anyone that regularly shops at farmers' markets. Simple, easy to assemble and store, ideal for shoppers on the go," says Dexter Carmichael of the Ferry Plaza Farmers' Market. Transport up to 70 pounds, up to eight shopping bags, with ease and convenience. Folds compactly, minimal assembly, just 6½ pounds.

"My customers love how easy the Hook and Go's can be set up, broken down, and they take up little space in their cars."—Greta Dunlap, Farmers' Market Manager, Beverley Hills Recreation and Parks

Photo: Dennis Anderson

**Bay Crossings**
**Ferry Building, #22**
**San Francisco, CA 94111**
**Tel. (415) 362-0717**
**hookandgo.com**


Acura
(800) TO-ACURA
acura.com

Bartels USA
bartelsusa.com

Benjamin Moore
(800) 672-4686
benjaminmoore.com

Blu Dot
(612) 782-1844
bludot.com

Bulthaup
(800) 808-2923
bulthaup.com

Cadillac
(800) 333-4CAD
cadillac.com

Crypton Super Fabrics
(800) CRYPTON
cryptonfabric.com

Culina Blu Ltd
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culinablu.com

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(808) 836-9037
italydesign.com

Design Within Reach
(800) 944-2233
dwr.com

Ernesto Meda
(312) 329-0229
ernestomedausa.com

Geek Squad 24 Hour Computer Support Task Force
(800) GEEKSQUAD
geeksquad.com

Hastens
(866) 50-HASTENS
hastens.com

Heath Ceramics
(415) 332-3732
heathceramics.com

Heritage Custom Cabinetry
(717) 351-1700
heritagecabinetry.biz

Hive Modern
(866) MOD-HIVE
hivemodern.com

Infiniti
infiniti.com

Italiana Salotti
info@italianasalotti.com
italianasalotti.com

JELD-WEN Windows & Doors
jeld-wen.com

Lacava
(888) 522-2823
lacavadesign.com

Lexus
(800) USA-LEXUS
lexus.com

Maharam
(800) 645-3943
maharam.com

MasterCard
mastercard.com

Modernica
modernica.net

Mythic Paint
(888) 714-9422
mythicpaint.com

Olevia
olevia.com

Rockport
rockport.com

Room & Board
(800) 486-6554
roomandboard.com

Samuel Heath
(212) 599-0575
samuel-heath.com

Sliding Door
(888) 433-1333
slidingdoorco.com

Sub-Zero
(800) 332-1405
subzero.com

The Infinity
(415) 512-7700
the-infinity.com

Tufenkian
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tufenkian.com

YLighting
(888) 888-4449
ylighting.com

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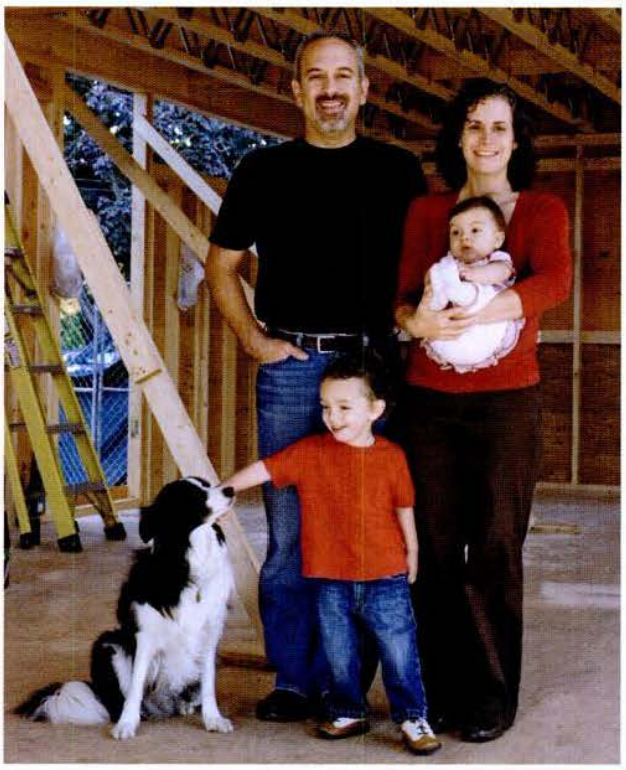
The Dwell Homes™

# NextHouse Blog on Dwell.com

**Meet Mark & Ellen.**
Mark, Ellen and their children Zach and Sophia live an active modern lifestyle. They are building a residence in Mountain View, California that appeals to their modern design sensibilities and at the same time, provides a warm, friendly, durable environment for their infant and toddler.



Mark, a Senior Mechanical Engineer for the design and innovation firm IDEO, and Ellen, who runs her own interaction design firm, Sliced Bread Design, love to entertain and have a reputation for opening their doors to neighbors in their family-friendly community.

Working with award-winning designer Joel Turkel, the couple has designed imaginative, kid-friendly spaces into the flexible Dwell NextHouse by Empyrean floor plan. Through this home, the family is intent on demonstrating that modern finishes and fixtures can be both esthetically and functionally enduring. They would like to show their neighbors that great modern design is at home in an active family environment.

Join Dwell® as we follow their journey from their first meeting with Empyrean, through construction and finally, move-in day. Visit dwell.com/nexthouse to read their blog, see photos of the home, shop for products found in the home, watch videos, and more.

At dwell.com/nexthouse, you'll also find more information about visiting the completed home in 2008.

Welcome home, Mark and Ellen.

"We love the house, we love the design."
–Mark and Ellen, Mountain View, CA

the dwell homes by Empyrean
Modern Lifestyle Designs

Rebuilding. Now and for the future. Now offering NextHouse, a stunning new modern design concept by Empyrean International. Call Empyrean (800) 727-3325 or visit our website www.thedwellhomes.com

# Sourcing

### 36 Dwell.com

**Storage Solutions**
dwell.com/slideshows
**Art Basel Miami and Design Miami Coverage**
dwell.com/blog

### 65 My House

**Stove by Viking Range**
vikingrange.com
**Countertop by Richlite**
richlite.com
**Solexx polyethylene wall**
farmwholesale.com
**Dishwasher by Bosch**
boschappliances.com
**Sled Blue paint by Behr**
behr.com
**Case Study Rocker**
modernica.net
**Eames-style chairs**
americanmodernfurniture.com
**Ella's bed and desk**
modmomfurniture.com
**Ella's oven**
potterybarnkids.com
**House numbers**
housenumbers.com
**Bedroom linens and rug**
westelm.com
**White duvet**
target.com
**Case Study bed**
dwr.com
**Noguchi lamp**
ocmodern.net
**Philippe Starck toilet**
duravit.com
**Bathroom floor tiles**
mosaictilemarket.com
**Dining room clock (bottom)**
homegoods.com
**Dining room clock (top)**
vitra.com

### 72 Off the Grid

**Rogers Stirk Harbour + Partners**
rsh-p.com
**Oxley Woods**
oxleywoods.com
**Milton Keynes**
mkweb.co.uk
**Sunwarm**
sunwarm.com

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**Sally Kuchar**
sallytv.blogspot.com
**Mingle Mirror**
mxyplyzyk.com
**Mirror by J. Ruiter**
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**My Brother's Mirror by Harry Allen**
gnr8.biz
**Captain's Mirror**
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Alpana, Malabar, and Rajapur
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leejofa.com

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**Will Alsop**
smcalsop.com
**Liverpool, England**
liverpool.gov.uk
**RIBA Stirling Prize**
architecture.com/Awards/RIBAStirlingPrize
**Glenwood Power Plant**
Yonkers, NY
hudsonvalleyruins.org/yasinsac/glenwood/glenwood.html

### 90 Archive

**Máximo Design**
maximodesign.com
**Herman Miller**
hermanmiller.com
**George Nelson**
georgenelson.org
**Charles Eames**
eamesoffice.com
**La Fonda Del Sol**
lafondadelsol.net
**Braniff Airlines**
braniffinternational.org
**Action Office System by Herman Miller**
hermanmiller.com/actionoffice
**Museum of International Folk Art**
Santa Fe, NM
internationalfolkart.org/about/girard-bio.html
**Jack Lenor Larsen**
longhouse.org

### 100 Process

**Sebastian Wrong**
Established & Sons
establishedandsons.com
**Richard Woods**
richardwoodsstudio.com
**Livia Lauber**
livialauber.com
**Moss**
mossonline.com

### 106 Bower Play

**Gerald Borgia**
University of Maryland
umd.edu

### 108 The Tree of Ghent

**B5 Architects**
B5architecten.be
***Le Corbusier: Polychromie Architecturale*** by Arthur Rüegg (Birkhäuser Basel, revised edition 2006)

### 116 Blue in the Facade

**YH2 Studios**
Montreal, QC
Tel: (514) 272-7592
yh2architecture.com
**Air Canada Jazz**
flyjazz.ca
**Magdalen Islands**
tourismeilesdelamadeleine.com

### 124 Rainbow Collection

**Ofis Arhitekti**
Tel: (011) 386 1 4260085
ofis-a.si
**Izola, Slovenia**
slovenia.info
**Alexander Opper**
alexanderopper@gmx.net
**Cape St. Francis, South Africa**
infostfrancisbay.com
**Exterior paint**
Warhol Red by Plascon
plascon.co.za
**Makoto Architects**
makoto-architect.com
**Tokyo, Japan**
japan-guide.com
**Rikke K. Larsen**
nervousintheservice.dk
**Copenhagen, Denmark**
visitcopenhagen.com
**Johanna Grawunder and assistant architect Federica Sala**
grawunder.com
**Kitchen table and steel carts by C&H Business Feature Essentials**
bfeonline.com
**Sottsass Associati**
sottsass.it

### 136 Room with a Hue

**Colorblindness**
toledo-bend.com/colorblind/aboutCB.html
**Suzette Sherman**
suzetteshermandesign.com
**Eric Miller**
baxano.com
**Method soap**
methodhome.com
**Stone countertops and island by ASN Natural Stone, Inc.**
Himalayan ABS Black Honed
asnstone.com
**Red bowl by Cocoon**
holmegaard.com
**Heath Ceramics**
heathceramics.com
**Bloom fruit bowl by Helle Damkjaar**
georgjensen.com
**Portica dining table**
roomandboard.com
**Wishbone dining chairs by Hans Wegner**
arksf.com
**Pendant lighting fixture by Louis Poulsen**
arksf.com
**Clock by Henning Koppel**
georgjensen.com
**Transglass bottles by Emma Wolffenden and Tord Boontje**
artecnica.com
**Coffee table vases and platter by Alvar Aalto**
aalto.com
**Ant chair by Arne Jacobsen**
arksf.com
**Platform bed**
roomandboard.com
**Moda bedside table**
roomandboard.com
**Big Pool bedding**
roomandboard.com
**Orange bean bag by Fatboy**
fatboyusa.com
**Green paint in dining niche by Dunn Edwards**
Shaded Glen #DE5503
dunnedwards.com
**Paint throughout house by Benjamin Moore**
Abingdon Putty #HC-99
benjaminmoore.com
**Blue paint in bedroom**
Brazilian Blue #817
benjaminmoore.com
**Orange paint in bedroom**
Sharp Cheddar #2017-20
benjaminmoore.com
**Red paint in guest bath**
Deep Rose #2004-10
benjaminmoore.com
**Green paint in kids' bathroom**
Pear Green #2028-40
benjaminmoore.com

### 142 Detour

**Solveig Nielsen**
Danish Architecture Center
Tel: (011) 45 32 57 19 30
dac.dk
**Copenhagen, Denmark**
copenhagen.com
**Amalienborg Palace**
kongehuset.dk
**Louisiana Museum of Modern Art**
louisiana.dk
**Henning Larsen Architects**
hlt.dk
**Lundgaard & Tranberg**
lundbergtranberg.com
**Arne Jacobsen**
arne-jacobsen.com
**Poul Kjærholm**
fritzhansen.com
**Hans Wegner**
scandinaviandesign.com/hans_wegner
**Tivoli**
tivoli.dk
**Oresund Bridge**
osb.oeresundsbron.dk
**West 8 Architects**
west8.nl
**Sjoerd Soeters Architects**
soetersvaneldonk.nl
**Tietgenkollegiet dormitory by Lundegaard & Tranberg**
tietgenkollegiet.dk
**VM Houses by PLOT**
vmhusene.dk
**Radisson SAS Royal Hotel**
radissonsas.com
**Noma Restaurant**
noma.dk
**Erotic Museum**
museumerotica.dk

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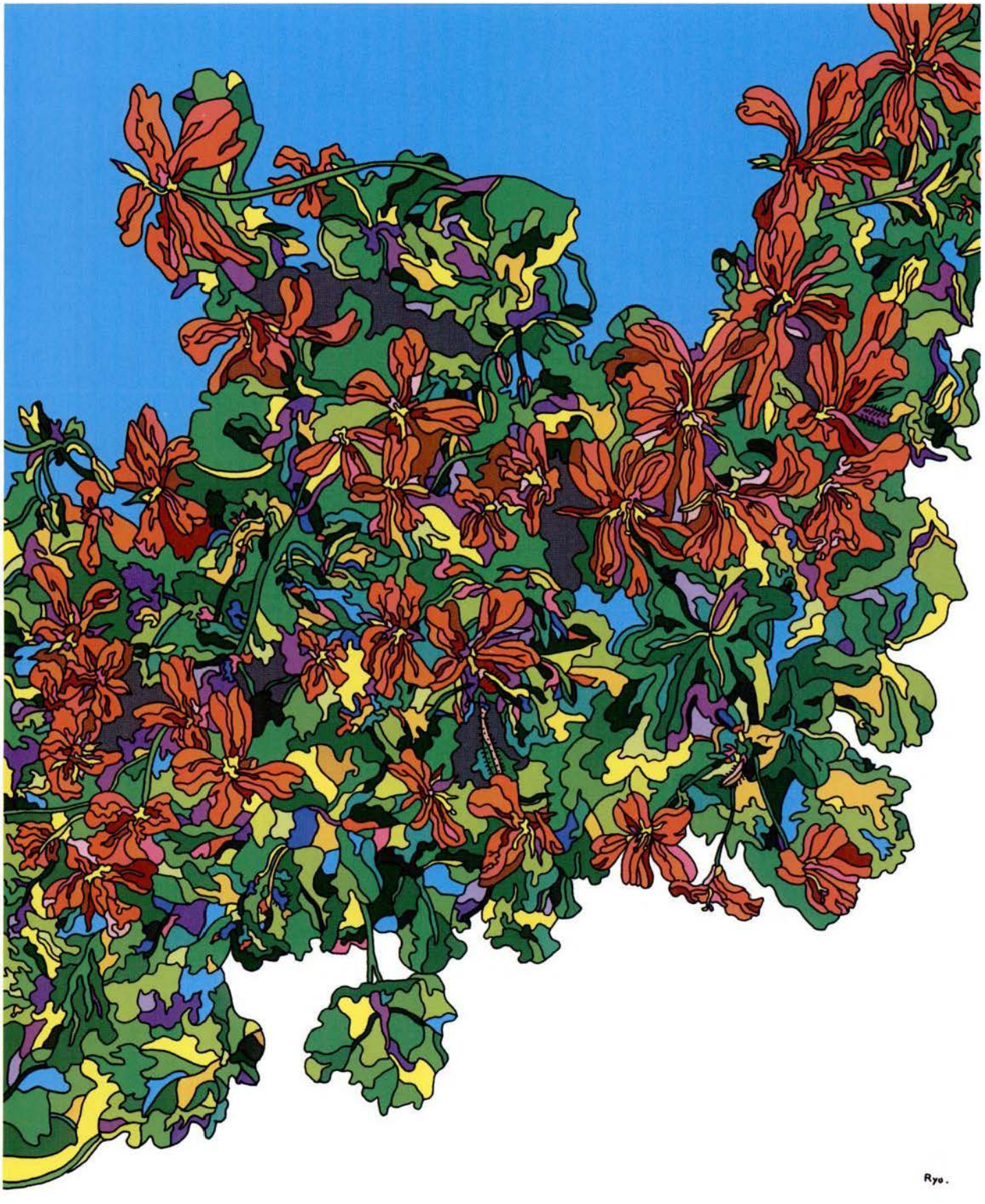
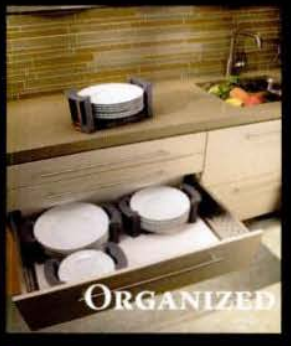



We asked Japanese artist Ryu Itadani to interpret our issue's theme. "I'm interested in nature at the moment, so I decided to make this image," he tells us. "I like the colors in nature, and how its character changes bit by bit. I choose the colors quite randomly, not really thinking much about which color to use. It's just the way I feel about the image."

It's...

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