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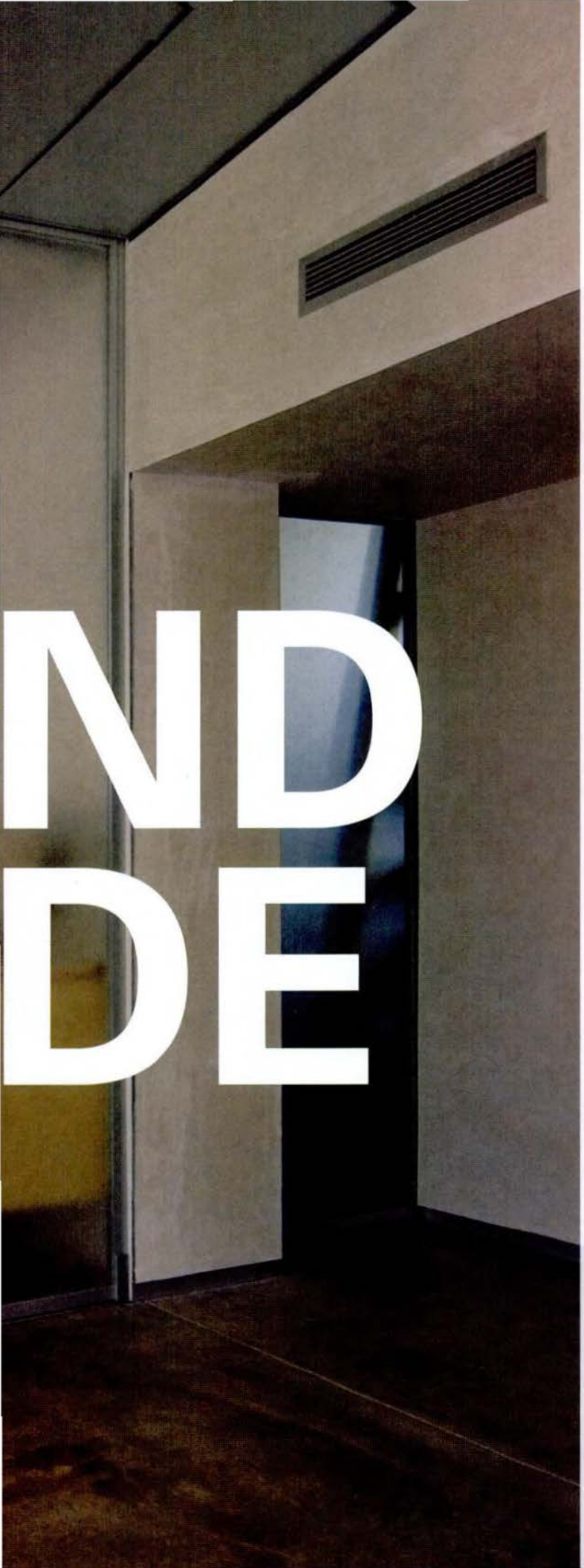

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James Newton Howard, *Film Composer and Fellow of the Society of Sound*

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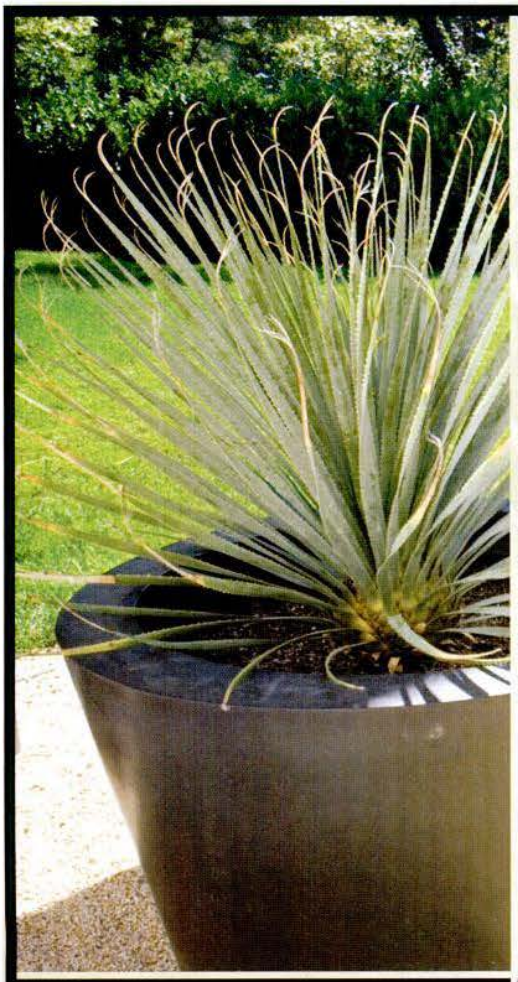

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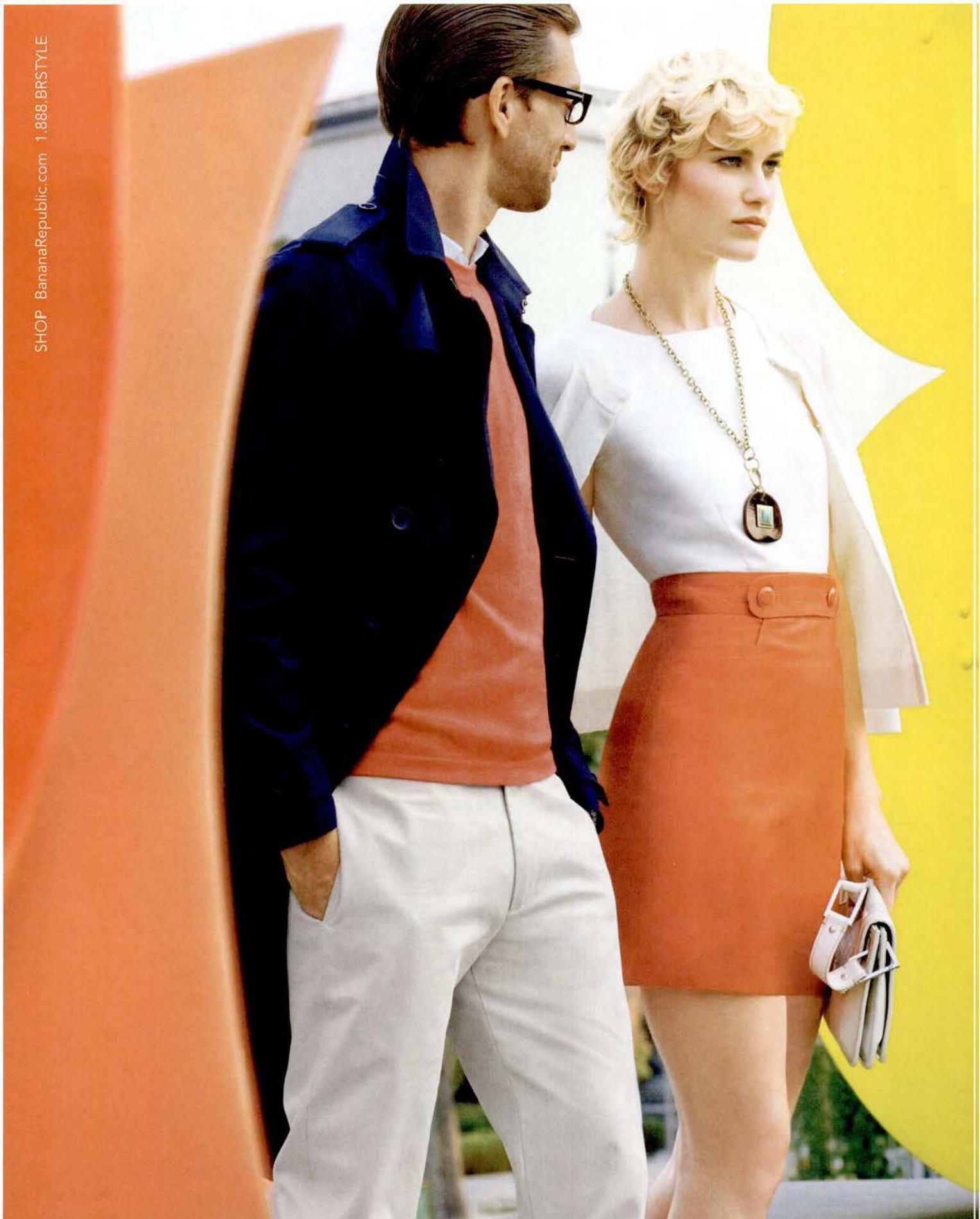

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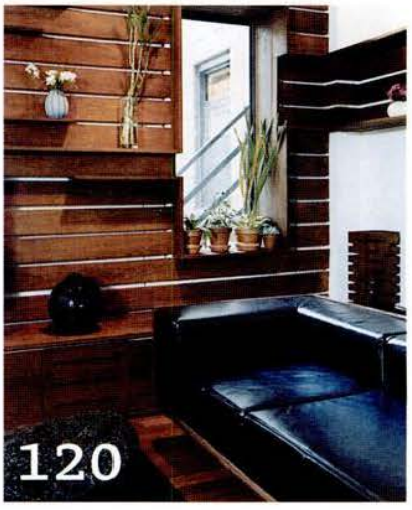
Small Spaces
March 2008



Cover: Boxhome, Oslo, Norway, page 114
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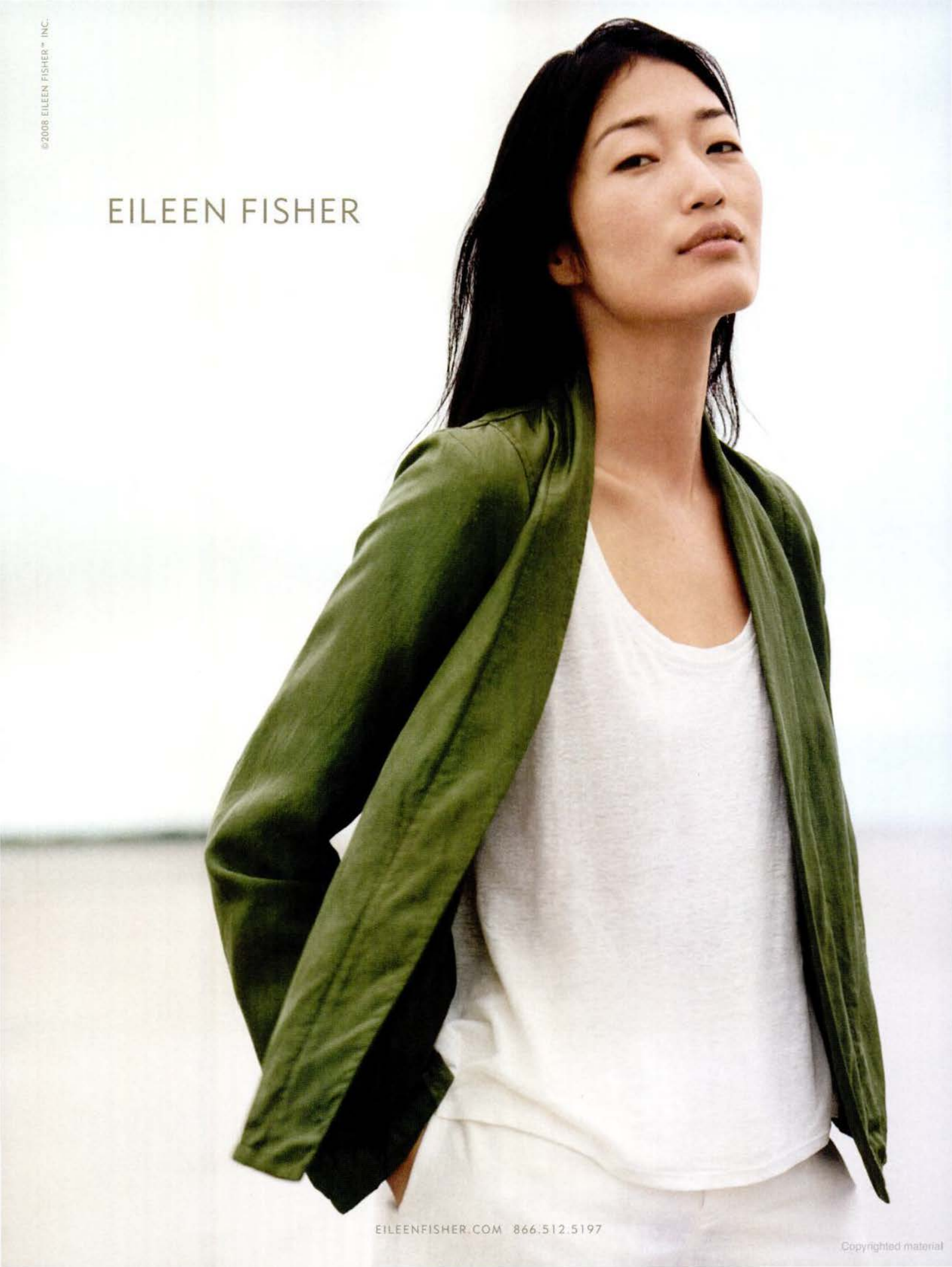
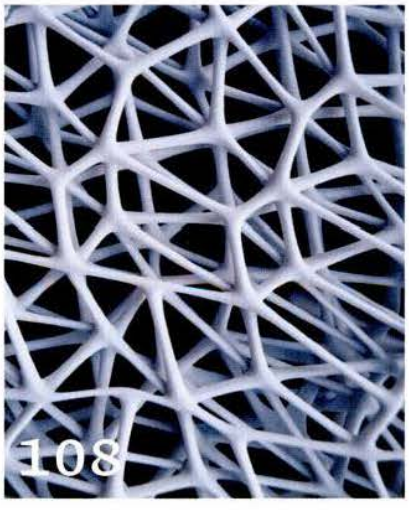


"Maybe this is how we are meant to be, with few possessions and a small space around us."

Sami Rintala



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Homebland Security

I. Rain is pouring down in sheets on the windows of Sioux Falls's Joe Foss Field Airport. As a 15-minute loop of CNN blares from overhead, I notice that this is one of the beigest places I have ever been—beige-flecked walls, beige carpet, beige ceiling tiles, beige vinyl seating with beige end tables, and nonthreatening beige artwork. The only splash of color comes from a blazing-orange banner hung haphazardly: "Welcome Hunters!" It's unimagineable that this place once existed as blueprints, plans, and watercolor renderings, or that people debated and labored over its nondetails. An imaginary book title comes to mind, *Undesigned America*.

II. The landscape is harsh and flat, condensed under the weight of a matte-white sky. Unfamiliar trees dot the horizon, exotic species culled from Dr. Seuss illustrations. I am in Florida for the American Magazine Conference at the Boca Raton Resort and Club, a sprawling pink Spanish-pastiche fantasy with tight, musty corridors and vast, ill-carpeted banquet halls. The air is warm and salty, but I have never been so cold in my life—it is freezing inside. Somewhere, millions of Freon-spewing air conditioners are humming at full speed to simulate arctic conditions.

III. The airplane banks to the left and begins its descent. From my window seat, the Potomac River, glassy and wide, mimics the autumn foliage on its banks. I am having a short-lived moment with nature. Dulles Airport, once a lonely sentinel—an elegant concrete hammock hovering over virgin Virginia farmland—is now engulfed by new construction. The countless buildings appear low and wide, like rectangular blocks littering a toddler's floor. Other shapes emerge. Bulky gables of colonial chateaux rise from clear-cut hilltops as odd conglomerations of monopoly properties. So much roofed emptiness.

Undesign, as I will call it, is a national virus. I am not talking about a dearth of starchitect structures and Eames chairs or a simple lack of style. I am talking about a vital carelessness, both programmatic and aesthetic. I am talking about a passive willingness to allow poor decisions to invade and govern our environment at every turn. Undesign is fed by America's all-you-can-eat-for-less mentality—another trip to the buffet even though we are stuffed—and too few question it, because why turn down another plate of popcorn shrimp when there is so much?

This issue of Dwell is about small spaces—imaginative and ingenious homes where the designers and residents manage to load their contents for vibrant living into sleek, tidy vessels. Sadly, in my travels in the U.S., I am rarely confronted with the kind of innovation you will find in our features this month.

When we planned this issue, we hoped to find a newly built detached permanent residence under 1,000 square feet on American soil. We searched high and low, and we ended up locating what is arguably the most beautiful 205-square-foot home you will ever encounter. However, there are two caveats: It's in Oslo, and it's only a prototype ("Nice Box," p. 114).* The other homes we feature are a 912-square-foot former superintendent's apartment in New York City ("Pretty Super," p. 120) and a 648-square-foot London row house ("Good Mews," p. 128).

I know what you are thinking—"Small spaces in London and New York? *Quelle surprise*!"—and you have a point. While it might be commonplace to find homes of this scale in these cities, we thought that their inventive spirit warranted our attention (not to mention we also have a soft spot for dachshund ramps).

Untended, undesign will be our undoing. Though he might call it by a different name, Sami Rintala, the Finnish architect behind the 205-square-foot Box Home, echoes the sentiment: "We are enjoying the highest standard of living ever known to human kind," he writes. "At the same time we are fully informed of the results of our culture of consumerism. Therein lays the greatest paradox: We are forced to actively forget the real reality to be able to enjoy the facade of excess we have created around us."

It's not too late to right the ship, and the homes in this issue give me hope that undesign can be overcome. They show that our basic needs can be met in basic ways, and that innovation and pragmatism are not mutually exclusive. Scaling back is just the beginning.

Sam Grawe, Editor-in-Chief
sam@dwell.com

*I am putting out the call to you, our trusty readers, to email me other examples of innovative small homes across America. The tinier the better! I will put them on our website. Or if you're the glass-half-empty sort, send a picture of your favorite undesign.

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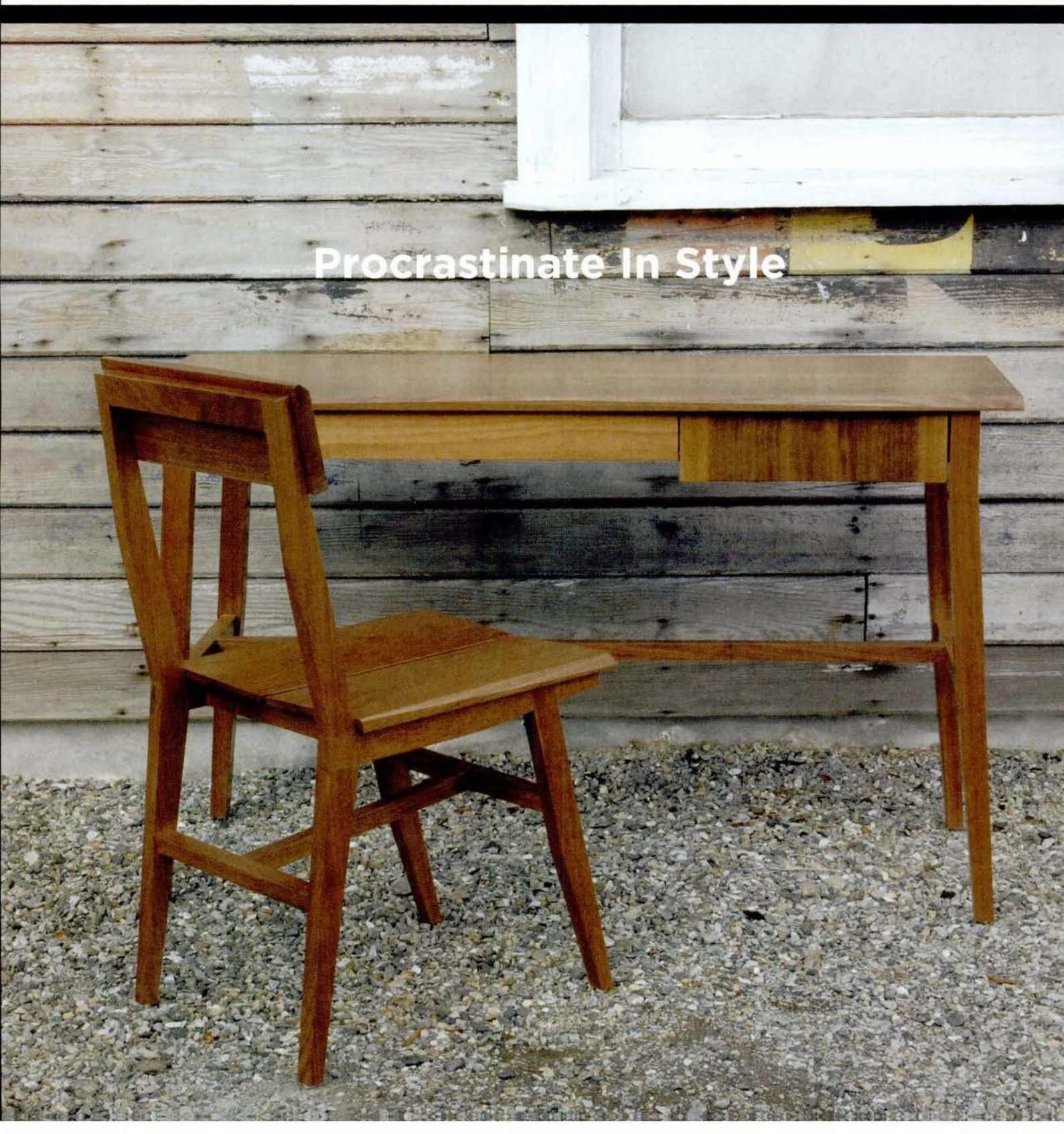

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My first order of business is to inform you that I unfortunately must change the address on my subscription due to the loss of our house in the recent fire disaster in San Diego County. With much help from the products and information in your magazine, along with lots of our own sweat and blood, two years ago we finished a complete remodel of a poorly built, 1972 Mediterranean-style house (so typical for Southern California) into what we felt was a wonderful modern/contemporary dwelling. So now we are back to square one.

I would greatly appreciate it if you could recommend any architects in our area. Or, if you or someone else is interested in a site for a future Dwell house, we are very open-minded when it comes to design.

Allen Seligson
San Diego, California

Editors' Note: Our thoughts are with you, and all the families affected by the recent fires. In regards to San Diego-area architects, Sebastian Mariscal immediately comes to mind: His downtown home was featured in our March 2004 issue ("Making Sense of the City"), accompanied by photos made hazy by the lingering smoke from that season's fires.

I too am over the sustainability bandwagon and the moral high ground of such "learned climate experts" as Kiefer Sutherland whom you mention in your Editor's Note ("Sustainability *24/7*," November 2007). I'll not place my perfectly good automobiles and appliances in landfills to hastily race out to buy all-new green machines.

I have a graduate degree in environmental science and have studied this issue for years. We are still learning new things every day about climate change, its causes, and its possible effects. Even if mankind's industrial activity were the sole cause of climate change, you can't change nature overnight by purchasing a hybrid or all-new appliances (I know, blasphemy!). We often forget about the resources used in refining and production and disposal of those items. Even recycling carries a huge cost of man-hours and fuel for transport that can make the benefit to the planet small, other than keeping things out of a landfill.

To determine if a practice is truly beneficial it must be studied from alpha to omega. Conserve first, then make wise purchases in the future because they make sense, not to prove you're superior.

Scott R. Williams
Johnson City, Tennessee

People, we have to calm down! Issue after issue readers write in and say where Dwell went wrong, how offensive an article was, how they left out important details, and how they are missing the mark on modern design. Blah, blah, blah. For Pete's sake folks, it's a magazine! It is meant to be there for your enjoyment and to possibly provoke thought and perspective. I have no knowledge of who the Dwell staff is, but I am certain they don't begin each day developing new ways to piss you off.

If I read one more letter about someone being offended because Dwell published an SUV ad, I will scream! We would still have problems in our world if everyone who drove an SUV suddenly drove a hybrid. Intolerance and prejudice do more harm in our world than any one car can. Some people leave their lights on when they are not in the room. Others water their lawn too much. And others don't recycle. Some of you will shriek loudly at this, but some people actually still eat MEAT!

I have read articles that lambaste the magazine because they are based in San Francisco, wrote an article on square footage, showed an ad for one thing or another, or showed a picture of meat, trees, or buildings with concrete floors. We all need to realize that life happens outside of our perspective at times. And that doesn't make it wrong. If you choose to not eat meat, good for you—if your neighbor likes meat, good for him or her. If you like pictures of trees and you think they are art, good for you—if you don't, then don't put them in your house. If you can afford a $60,000 bed and want one, then enjoy sleeping on it. If you don't want one or can't afford one, then enjoy your night in your own way. You get the idea.

I promise you, we cannot change the world. What we can change is ourselves. We can be smarter about the way we live and the things we do and the conversations we have. We can learn and grow and become better people. It is up to all of us as individuals to make change in *our* lives and *our* world. Change is an individual process. It happens from within. We can encourage, support, and set good examples,

Photo by Randi Berez

The Mariscal residence in downtown San Diego–designed by architect Sebastian Mariscal for his family, and featured in our March 2004 issue–stands out against a sky still gray and hazy from wildfires that hit Southern California in late 2003. The region was devastated once again in late 2007.

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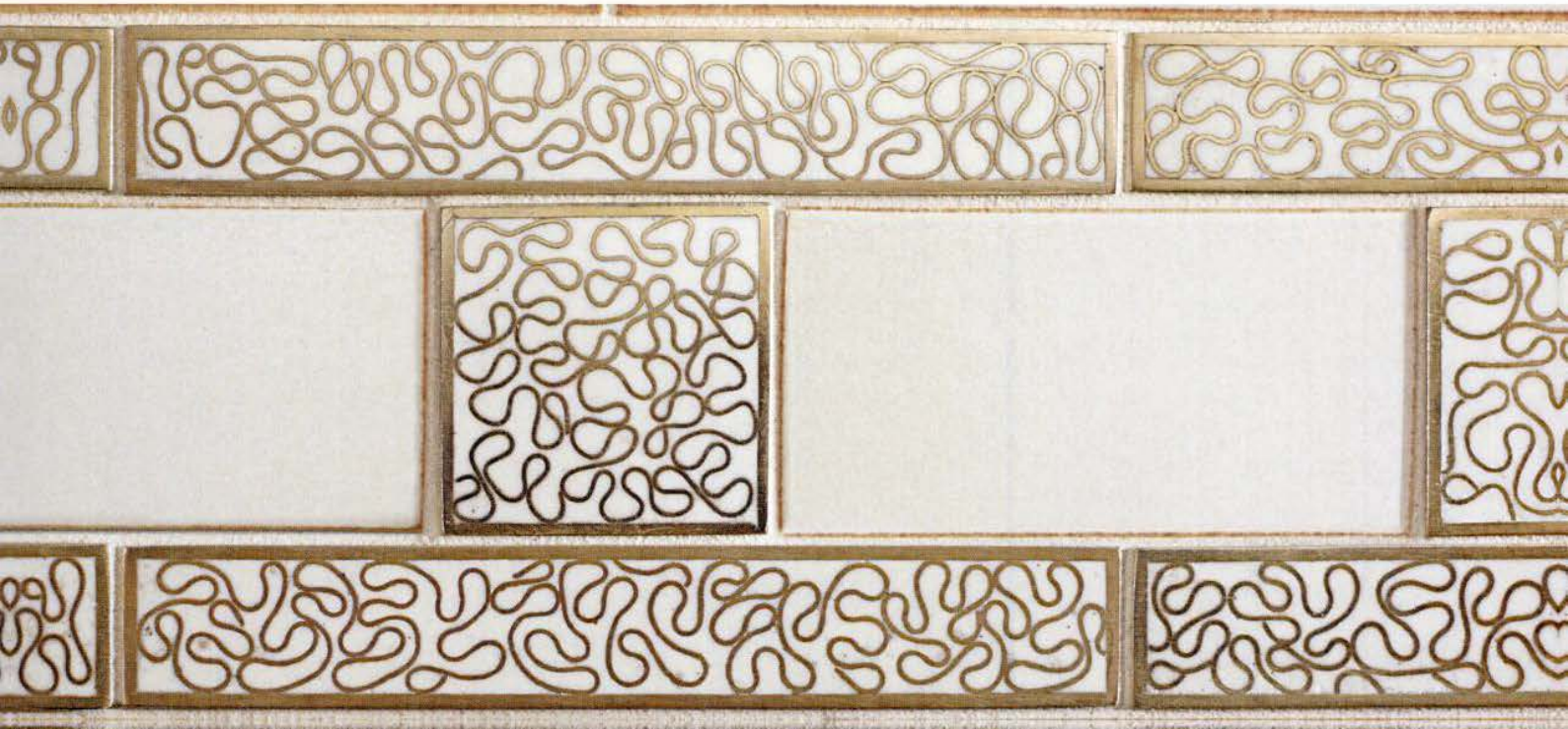


but change happens one person at a time. The worst part of it is, no one can change someone else. Just ask any therapist. The world can be a better place—I believe that. But it takes each of us making a decision to make personal change that is meaningful to us. It does not work if we bleed our ideas or beliefs onto others.

I love Dwell. It has taught me more about design than I ever could have learned on my own. I appreciate the variety, perspective, and freshness that go into each issue. If an advertiser wants to be in your magazine, I say let 'em! Every one of us has bills to pay too, right? If it weren't for advertisers, Dwell would not exist. As I finish reading Sam Grawe's November 2007 Editor's Note ("Sustainability *24/7*"), I say, "Rock on, Sam, rock on."

As for my fellow readers, realize that Dwell is a magazine, not your conscience. You can, will, and should still live the way you want to live, irrespective of what Dwell prints.

Brad Hess
Logan, Utah

With reference to your Perspective feature entitled "Pole Position" (November 2007, photos by Frank Breuer), I feel vindicated in my decision to photograph an electricity pole (supplying just three houses) while on vacation in Mykonos, Greece. On such a scenically beautiful island, my companions thought I was crazy to be photographing such a strange subject! Beauty is in the eye of the beholder.

As a graphic designer, I have admired the fact that the core values and style of Dwell have not radically changed since its inception; yes, there is more commercial padding, but that only underscores your success in affecting a wider audience.

Diana St. Clair
Orlando, Florida

I share the editor's feelings of sustainability fatigue. I turned the page to see that the owner and founder, Lara Hedberg Deam, used a variation on the current buzzword six or seven times in seven paragraphs ("Taking Stock"). I thought about going through the issue and counting the number of times the words "sustainable" or "sustainability" are used, but I gave up after a few pages.

I recently attended a retreat for lawyers in which one session was devoted to discussing how to have a "sustainable law practice." I expressed some skepticism about the use of the term, and it was as if I had just announced that there was a box of plutonium 250 under someone's chair.

Notwithstanding my curmudgeonly attitude about the overuse of the word "sustainability," I will continue to be a subscriber because I enjoy the magazine (although it's increasingly hard to find the substance between the ad pages). My wife and I are trying to be good citizens by downsizing whenever possible. However, our sustainability concerns have more to do with health and happiness as we head into our later years.

Tim Hartzer
Albuquerque, New Mexico

Dwell has been my favorite magazine since my first issue in March of 2003, but for some time I no longer eagerly awaited each issue, and I recently let my longstanding subscription lapse. Here's why: Dwell used to be full of beautiful modernist homes, furniture, and stories on great designers. I feel a lot like your editor-in-chief Sam Grawe, I'm also getting tired of sustainability ("Sustainability 24/7," November 2007). Every square inch of Dwell is now dedicated to being green, alternative energy, sustainability, and recycled toilet paper. These subjects are great maybe 5 percent of the time, but I am no longer interested in wikiups in the Arizona desert that are insulated with straw and mud. I was drawn to your magazine for the modern design and not the liberal environmentalist high horse that I now get in every issue. (Good job on the 10 percent post-consumer recycled fiber!) I would love to see Dwell get back on the grid with its original content, and I might subscribe again.

Ryan Wolthuis
South Ogden, Utah

Because of my attempt to live "greener" I am enjoying the November 2007 issue immensely. I have one question about a product that I would like to investigate: Please tell me what brand of handbag is hanging on the Ghost Tree coat tree pictured on page 130 ("Dwell Labs"). I have attempted to use a magnifier to see the red tag on the bag, but have not been successful.

Deborah Ashley
Normal, Alabama

Editors' Note: The bag in question is by Robert le Héros (robertleheros.com).

I just finished reading November's Dwell Reports ("Ride On!"), usually one of my favorite parts of the magazine. I was so excited when I saw the cover—"Pedaling Big Ideas: 6 Great New Bicycles"—but ultimately disappointed after reading the story, because all of the featured bikes are designed for guys, with the exception of the Biomega. How could you have left out the Electra Amsterdam? I ride it everywhere: It's very hip-looking, incredibly comfy, has a basket rack, and I can ride it in a dress.

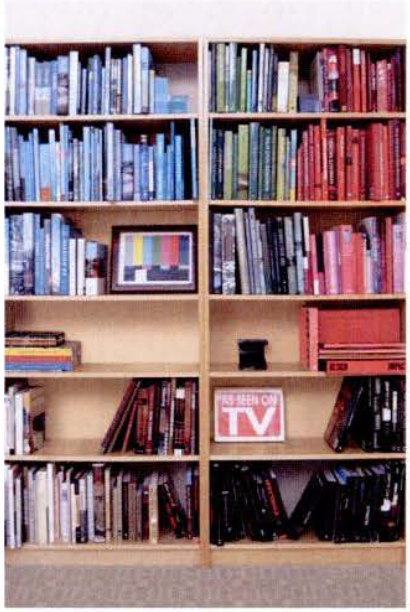
Christine Condren
Ventura, California

I am interested in repurposing an existing structure for a home (like the warehouse in "Light Box," November 2007), but would like to know more

about the process of obtaining permits, variances, and the like. Has Dwell ever published such an article, or is it something you might be interested in doing in a future issue?

Chris Roy
Los Angeles, California

Editors' Note: Please check out "Renovation 101" in our December/January 2006 issue for some great ideas on how to get started.



Just had to chuckle over your color-schemed classification system for the Dwell library ("Letters," December/January 2008). While several library users have their own suggestions as to how to organize a book collection, John Dewey's is not one. Melvil Dewey, the said "father of librarianship," is the namesake of the classification system often used by librarians.

Johanna Kasubowski
Cambridge, Massachusetts

Correction: The scholarly legacies of both Mr. Dewey's—John is known as the father of functional psychology—deserved greater accuracy. We regret the error.

Please write to us:
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40 Gold Street
San Francisco, CA 94133
letters@dwell.com

Photo by Andrea Lawson

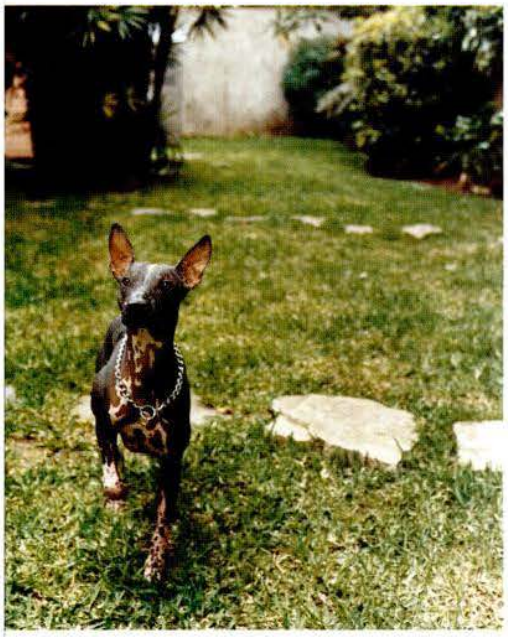

Photo by João Canziani

Iain Aitch
Dwell's London editor was happy to hop on his favorite bus (route number 19) for the short ride from his home to the front door of the diminutive Front to Back House ("Good Mews," p. 128). Besides its convenience, he enjoyed alighting to the upper level of the double-decker to practice the fine art of people watching. He has just completed his second book on Britain—aptly titled *Turned Out Nice Again*—which will be published by Collins in the UK in May.

Clare Dudman
Clare Dudman is an award-winning British writer. In her earlier life she was a postdoctoral research scientist, a teacher, and a university lecturer. She now spends her time writing novels (*One Day the Ice Will Reveal All Its Dead* and *98 Reasons for Being*, published by Viking), short stories, poetry, and articles. Dudman is also a reluctantly compulsive blogger who determines her travel itinerary by setting her stories in bleak, inaccessible locales. In this regard, Oslo in October ("Nice Box," p. 114) was quite satisfactory, although the arctic wind coming off the fjord proved not quite bitter enough for her tastes.

Dwight Eschliman
San Francisco-based photographer Dwight Eschliman loved the relatively relaxed vibe of the Backyards 101 ("Set Up for Summer," p. 150) photo shoot. "Having two days to get one shot was great. Being able to think about a shot overnight and make tweaks in the morning is an unusual luxury." After his recent sodium-rich assignment shooting salt-and-pepper shakers for our December/January 2008 Dwell Labs feature, he found the assembled tools of backyard relaxation inspiring. "It made me want to put a nice outdoor chair in the sun and read a book."

Laurie Frankel
Laurie Frankel began her career as a professional photographer in San Francisco after a storied run as a creative director in New York. When faced with a sedate assignment—they can't all involve wild animals or ersatz trapeze acts—her husband and two sons can be counted on to get her creative juices flowing. She was pleasantly surprised to discover that the location chosen for our Dwell Reports photo shoot ("What's Up, Dock?," p. 86)—design director Kyle Blue's warm and welcoming abode—provided her with plenty of rockin' inspiration.

Virginia Gardiner
One of the founding members of the Dwell editorial staff, Virginia Gardiner has also served as our New York editor and an editor-at-large. She has written for publications including *Metropolis*, *Blueprint*, and the *New York Times*, and is currently pursuing a master's in industrial design at the Royal College of Art in London. Taking a great interest in how things are made, she especially enjoyed seeing how Freedom of Creation's manufacturing process ("Process," p. 107) takes things from laser to product. She thinks it's crucial for design publications to encourage everyone to fully understand the provenance of objects around them, and can often be found looking under the proverbial hood.

Peter Marlow
Photographer Peter Marlow calls London home, but his work allows him to continue the globetrotting traits he developed early in his career as an international photojournalist. He has a gifted eye for the incidental, and was impressed to find the Front to Back House ("Good Mews," p. 128) as tidy as it was tiny. "I asked Brad and Brian to do something domestic. Brad went away and came back with the latest state-of-the-art matte-black Dyson machine that looked like something out of the space shuttle!"

Jens Passoth
For our story on rapid-prototype pioneers Freedom of Creation ("Process," p. 108), Berlin-based photographer Jens Passoth headed south to an unspectacular commercial area near Munich to document a futuristic process that designer Janne Kyttänen likened to an archeological dig. Having previously returned from a photo shoot for German magazine *Die Zeit* in Togo, Africa, his more recent travels afforded him the welcome opportunity to once again indulge in some good old Bavarian roast pork.

Keith Shore
Between applying beards and body hair to bald, shirtless men, designing decks for Listen! Skateboards, and providing the art behind the artists on MTV.com's homepage, Trenton, New Jersey, illustrator Keith Shore added his unmistakable hand-drawn aesthetic to the "Make It Yours" section of My House ("Double Time," p. 71). Look for his illustrations in each issue.

Autumn de Wilde
Autumn de Wilde ("What's Up, Dock?," p. 86) is a Los Angeles-based photographer and director. Her first book, *Elliott Smith* (Chronicle Books), released in November 2007, is a collection of her photographs of Smith and stories recollected by friends and musicians. Her work has been featured in the pages of *Vanity Fair*, *Spin*, *Elle*, and *Nylon*—to name but a few—and on the covers of albums for artists from Beck to the White Stripes. She's shot our expert Mike Andrews before, but this was the first time at his new pad—a shared overindulgence in coffee and LPs made her feel right at home.

While on assignment in Lima, Peru ("Detour," p. 136), intrepid Los Angeles-based photographer João Canziani took time to snap a few glamour shots of this stylish Peruvian hairless "guard" dog belonging to Miraflores resident Wilhelm Monge. Peruvian dogs say, "*¡Guau! ¡Guau!*"

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Kitchen Blog

No kitchen is an island. In fact, because the kitchen is so central to our lives, we felt it was high time to devote a whole blog to the belly of the home. Whether you're after new gadgets or unlocking the mystery of the "work triangle," look to our kitchen mavens to stir things up.
dwell.com/kitchen

Video Visits

Who doesn't love an open house? With our video visits, you can peek into other people's homes across the country without buying carbon credits to get there. Take a room-to-room tour with the homeowner as your host, and post any questions you may have about furnishings and finishes.
dwell.com/video

Connect the Dots

Are you the lone modernist in McCall, Idaho? Then look to Dwell Connect for the like-minded. Whether you want to find glass doors, glass houses, or—like one member—solicit advice on how to turn a 400-square-foot apartment into an Airstream, this is the place to find those who know, and care, about modern design.
dwell.com/dwellconnect

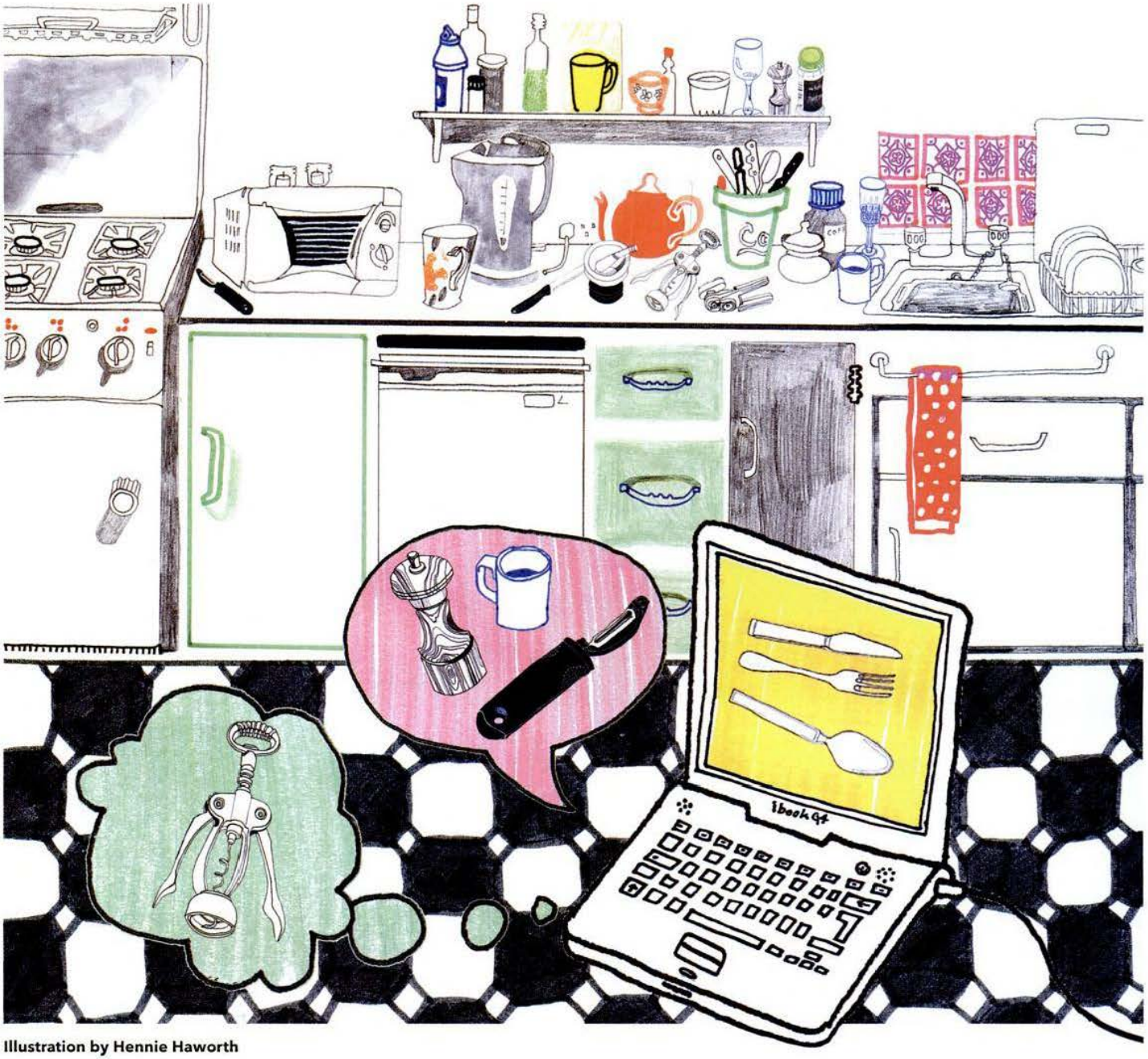

Illustration by Hennie Haworth

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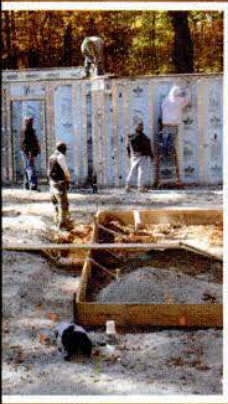


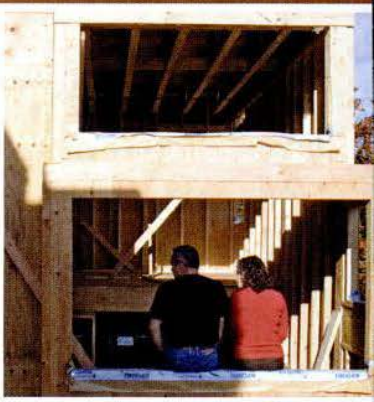



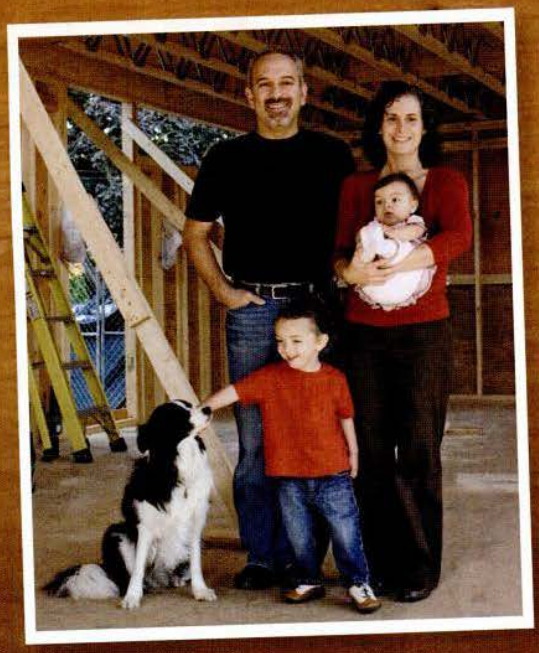

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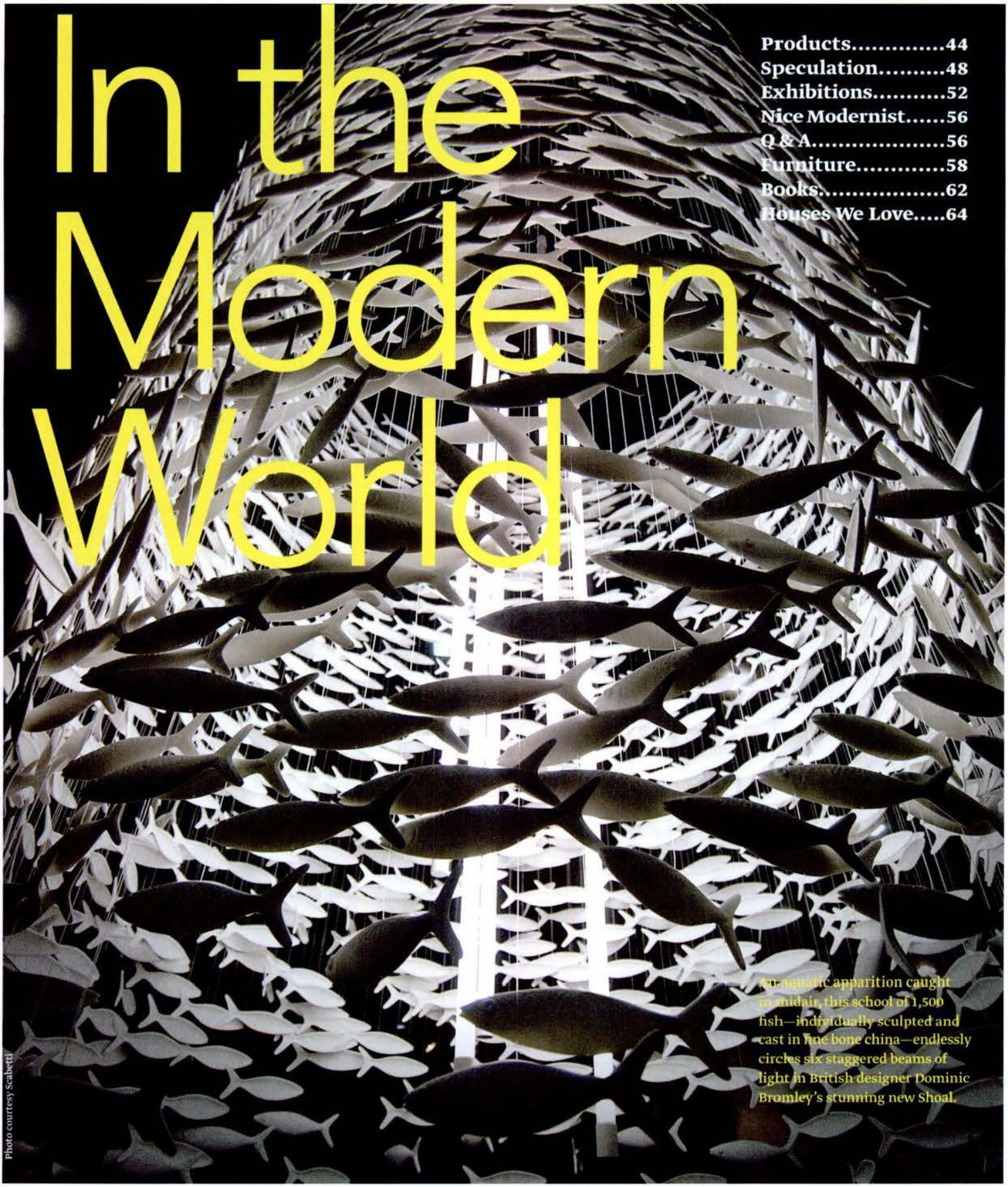
In the Modern World



An aquatic apparition caught in midair, this school of 1,500 fish—individually sculpted and cast in fine bone china—endlessly circles six staggered beams of light in British designer Dominic Bromley's stunning new Shoal.

Photo courtesy Scabetti

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

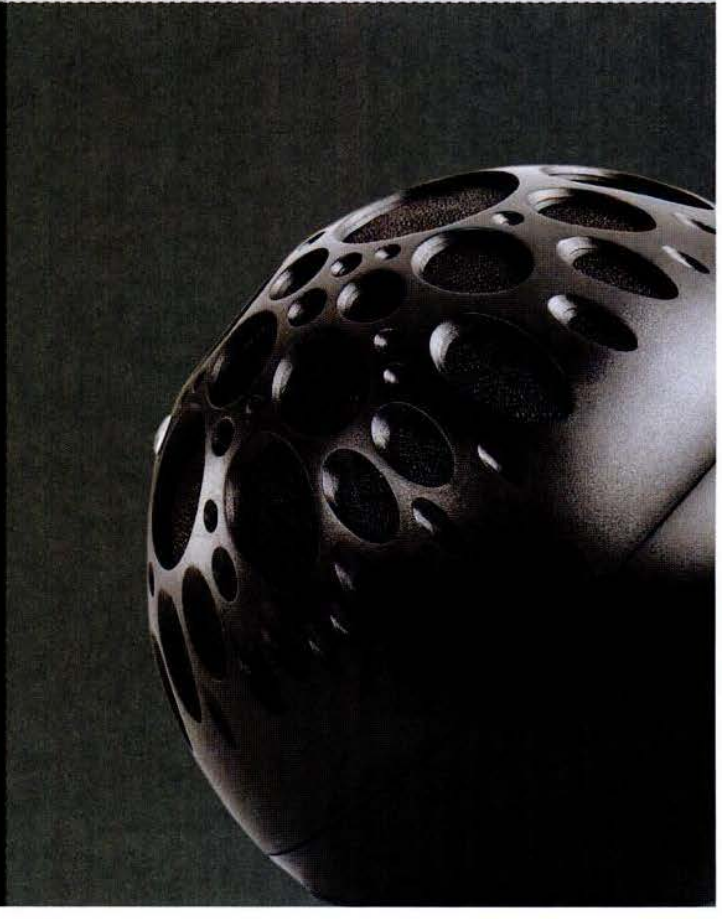
March 2 (2008)
Wild Choir: Cinematic Portraits by Jeremy Blake closes at the Corcoran Museum of Art, Washington, DC.

Flutto dish
By Cinzia Ruggeri for NITO
rapsel.it
Part of NITO's fluid new Flutto line of bathroom accessories for Italian company Rapsel, this wavy-lipped ceramic dish manages to emulate oil mid-splash without looking crude. *(above)*

Silence rug
By Permafrost designstudio
permafrost.no
Winter wonderlands might be a fast-fading memory, but Norwegian design studio Permafrost lives up to its name with this winsome wool rug bearing the unmelting tracks of a snow-bounding Thumper. *(right)*

A Light's Drawing tableware and linens
By Sandra Bautista
sandrabautista.com
With her black-and-white rendition of a lunch in the sun, designer Sandra Bautista proves, beyond a shadow of a doubt, that less can still be more. *(above)*

Portable Bluetooth speaker MBS-100
By Sony Ericsson
sonyericsson.com
Take a trip to the dark side of the moon with these recently launched wireless speakers from Sony Ericsson, designed with music-laden mobile phones in mind. *(right)*



March 5 (2008)
Ed Rossbach Fiber Art from the Daphne Farago Collection closes at the Museum of Fine Arts, Boston.

Diana+ camera
By Lomographic Society International
lomography.com/diana
With iPhoto fixes and Adobe apps offering digital absolution for our megapixel sins, it's heartening to know that the Lomographic Society International continues to fulfill the needs of the world's Luddite shutterbugs. Having already established a cult following with multilens cameras such as the SuperSampler and Action-Sampler, Lomo has resurrected the legendarily lo-fi Diana, with all of its endearing idiosyncrasies still intact. Half-sister to the equally adored Holga, Diana+ is a fantastic plastic point-and-shoot that's more than the sum of its imperfect, light-leaking parts.

Fiducia vases and candlesticks
By Louise Campbell for Kähler
kaehlerkeramik.com
Like preschoolers holding hands to cross the street, this delightfully diverse collection of magnetically attached ceramic vases and candlesticks is the tabletop definition of adorable. *(below)*

Tiles wallpaper
By Hanna Werning
byhanna.com
Swedish designer Hanna Werning's new wallpaper was inspired by Italian tiles, and it patterns perfectly to transform any room into a paradise under the Tuscan sun. Available by the sheet, it can also be hung as a poster. *(right)*

March 7 (1931)
Dutch painter Theo van Doesburg, founder of the De Stijl movement, dies.

March 13 (1781)
German neoclassical architect Karl Friedrich Schinkel is born.

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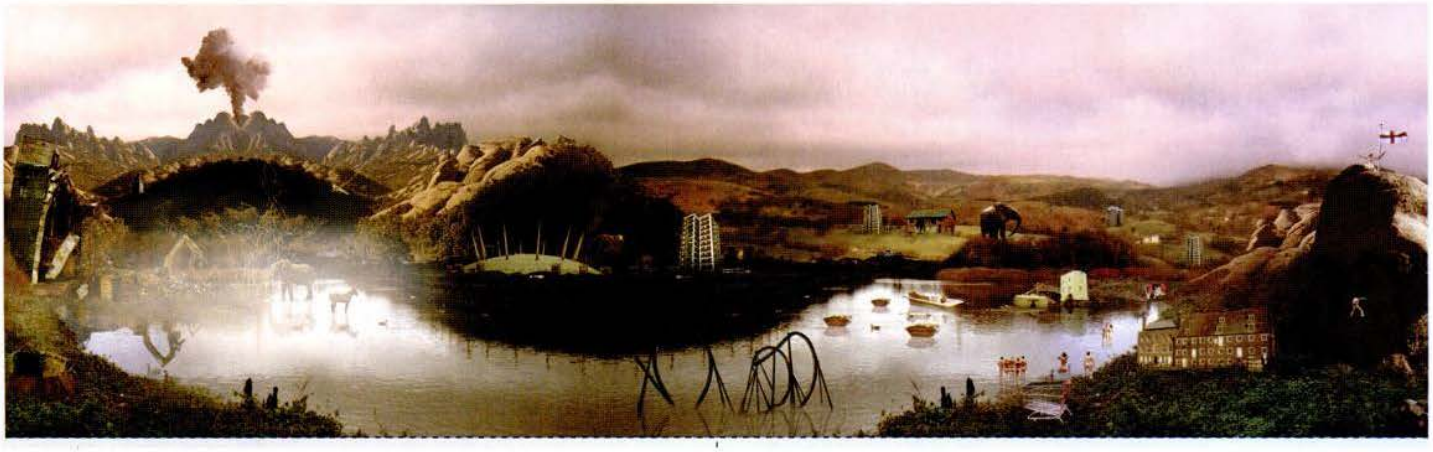

Clear Futurist

London's Bartlett School of Architecture proves itself once again to be one of the most interesting design schools in the world today—and professor Nic Clear is perhaps its most imaginative representative.

For the past decade, students enrolled in Clear's Unit 15 have used the tools of cinema and film production to turn out short classics of architectural science fiction. Employing narrative, animation, real-time actors, and Hollywood-quality special effects, often all at the same time, Clear's studios are one part Archigram, one part Steven Spielberg—with a dash of Fritz Lang's *Metropolis* thrown in for good measure. But it's not a film studio, Clear is quick to point out: "We are an architecture unit that uses film."

One of Clear's former students, Peter Kidger, produced a short film called *The Berlin Infection* in which we see the building stock of London becoming literally infected with the city of Berlin. We watch the entire skyline transform, sprouting TV towers as airborne clouds of architecture form flocks in the sky, gradually reassembling into buildings. Then there is *After the Rain* by Ben Olszyna-Marzys, set in a London both Edenic and postapocalyptic: This is London, full of rock arches and jungle canopies, consumed with heavy vegetation and drowning in lagoons of industrial waste. The Millennium Dome and Tower Bridge compete with herds of giraffes and elephants for the viewer's enthralled attention. Other works present us with machines, robots, and the animated mathematics of Baroque statuary.

With the help of a teaching assistant, Simon Kennedy, Professor Clear instructs his students in Studio Max and Maya, among other software packages. "Post-production software, like After Effects and Shake, has become hugely important," Clear explains. And though "the key is to develop the right tools for the right project," he adds, "the students' films should be idea-led," not mere demonstrations of style or digital technique.

They're not just eye candy, either. Each film functions as an architectural proposal—or as an avant-garde form of urban analysis, albeit of a decidedly futuristic kind. This suits Clear just fine. "Film can be a much more appropriate way of training architects than the traditional reliance on orthographic representation," says Clear, who also once studied philosophy, "and the skills learned in film production are great for transferring to conventional architecture. Even at the most basic organizational level, film is all about the flow of information. A decision you make now can have enormous consequences later."

Clear, a trained architect himself, has even bigger plans, curating a film festival for London's Barbican Arts Centre in the fall of 2008, and editing a publication about film, British novelist J. G. Ballard, and architectural design.

"This type of work opens up a whole new series of possibilities about what architecture is," Clear explains. "The availability of film tools fulfills a deep-seated need in architecture to communicate beyond an architectural audience. But for all my polemic about the spatial, immersive, experiential, and narrative qualities of film, the main reason I teach this way is because it is so much fun."

Two scenes from After the Rain by Ben Olszyna-Marzys: London is recast as a postindustrial Eden, both polluted and utopian.
bartlett.ucl.ac.uk

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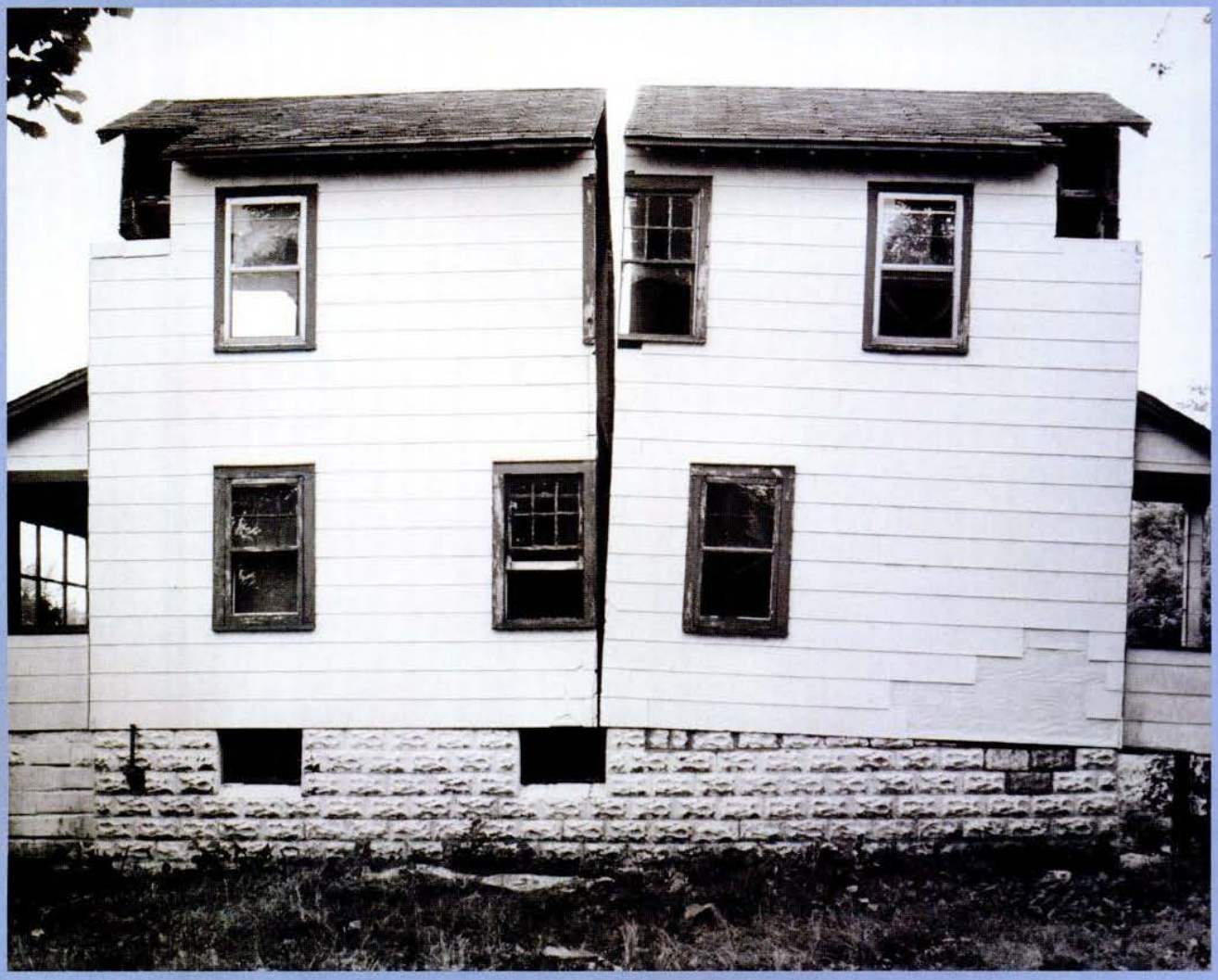

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Gordon Matta-Clark, *Splitting* (still), 1974; Collection SFMOMA; gift of the Estate of Gordon Matta-Clark; © 2008 Estate of Gordon Matta-Clark/Artists Rights Society (ARS), New York

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China Design Now
The Victoria & Albert Museum
March 15–July 13, 2008
vam.ac.uk

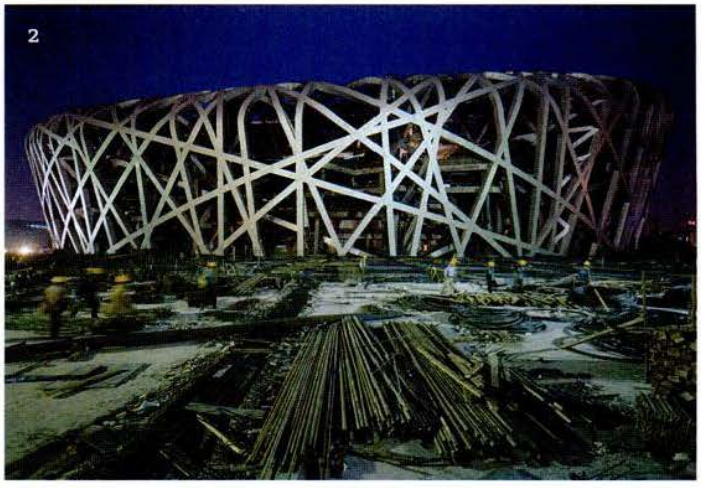
China comes to London this summer as the V&A opens its galleries to a nation that has, in turn, opened itself to the world.

With China transforming itself into an Olympic venue, a military and economic powerhouse, and an aggressive new center for science and research—not to mention the world's largest industrial polluter—it's also become an exhilarating, if unexpected, home for contemporary art and design. Politics, pollution, population, and breakneck market growth overlap to inspire one of the world's most dynamic art scenes, as whole cities take shape in the blink of an eye.

As comprehensive as it is energetic, China Design Now distills a whole country's worth of art and design into a well-focused look at work from boomtowns Beijing, Shenzhen, and Shanghai. Not limited to the odd chair or poster, this show touches on "architecture, fashion, youth culture and graphics as well as film, photography, product and furniture design, and digital media."

Just in time to start 2008 Olympics fever, China Design Now gives Londoners a prescient glimpse of what's taking shape over the design horizon.


1


2


3

1. A twisted poster by Chen Shaohua for an exhibition on graphic design in China, 1992.
2. Beijing's main stadium for the 2008 Summer Olympics, designed by Herzog & de Meuron. Known as the Bird's Nest, the stadium is wrapped in a structural cobweb of intricately fit steel beams.
3. Image for a magazine cover by Chen Man, 2004.
4. The Soft Touch, Pearls of the Orient, by Wing Shya-La-La-Production, 1995.
5. Hi Panda by Ji Ji, 2006.


4


5

March 13 (2008)
Alison Watt: Phantom opens at the National Gallery, London.

Designer: Design First Interiors, Ottawa

ARIZONA

Phoenix, The Construction Zone	602.230.0383
Tucson, Homeworks Cabinetry	520.296.4440

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Costa Mesa, Studio Pacifica	714.241.0111
Laguna Beach, Euro Kitchen and Bath Corp.	949.494.3341
San Diego, EKD Group	858-755-4755
San Francisco, Korts and Knight	415.558.8811
West Hollywood, Cooper Design Group	310.659.8222

DELAWARE

Wilmington, Giorgi Kitchens Inc	302.762.1121

FLORIDA

Hobe Sound, The Kitchen Strand	772-546-1306
Sarasota, Eurotech Cabinetry Inc	941.351.6557
West Palm Beach, Rynone Kitchen and Bath Center	561.845.7337

GEORGIA

Roswell, Schuon Kitchens Inc	770.643.9000

HAWAII

Honolulu, Lifestyle Kitchens	808.523.9688

ILLINOIS

Chicago, de Giulio kitchen design	847.256.8833
Wilmette, de Giulio kitchen design	847.256.8833

MAINE

Portland, New World Kitchens	207-761-4561

MARYLAND

Chevy Chase, Tunis Kitchen and Bath	301.652.5513

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North Adams, Benchmark Kitchens	413.664.6078
Wellesley Hills, Architectural Kitchens Inc	781.239.9750

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Birmingham, Caden Design Group	248.203.6006

NEVADA

Las Vegas, Brooks and Fairchild	702.456.9033

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Manalapan, Cabitron Kitchen and Bath	732.536.1111
Moorestown, Cornerstone USA	856.234.0066
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Mount Kisco, Bilotta Kitchens of Mount Kisco	914.242.1022
New York, Bilotta Kitchens of New York	212.486.6338

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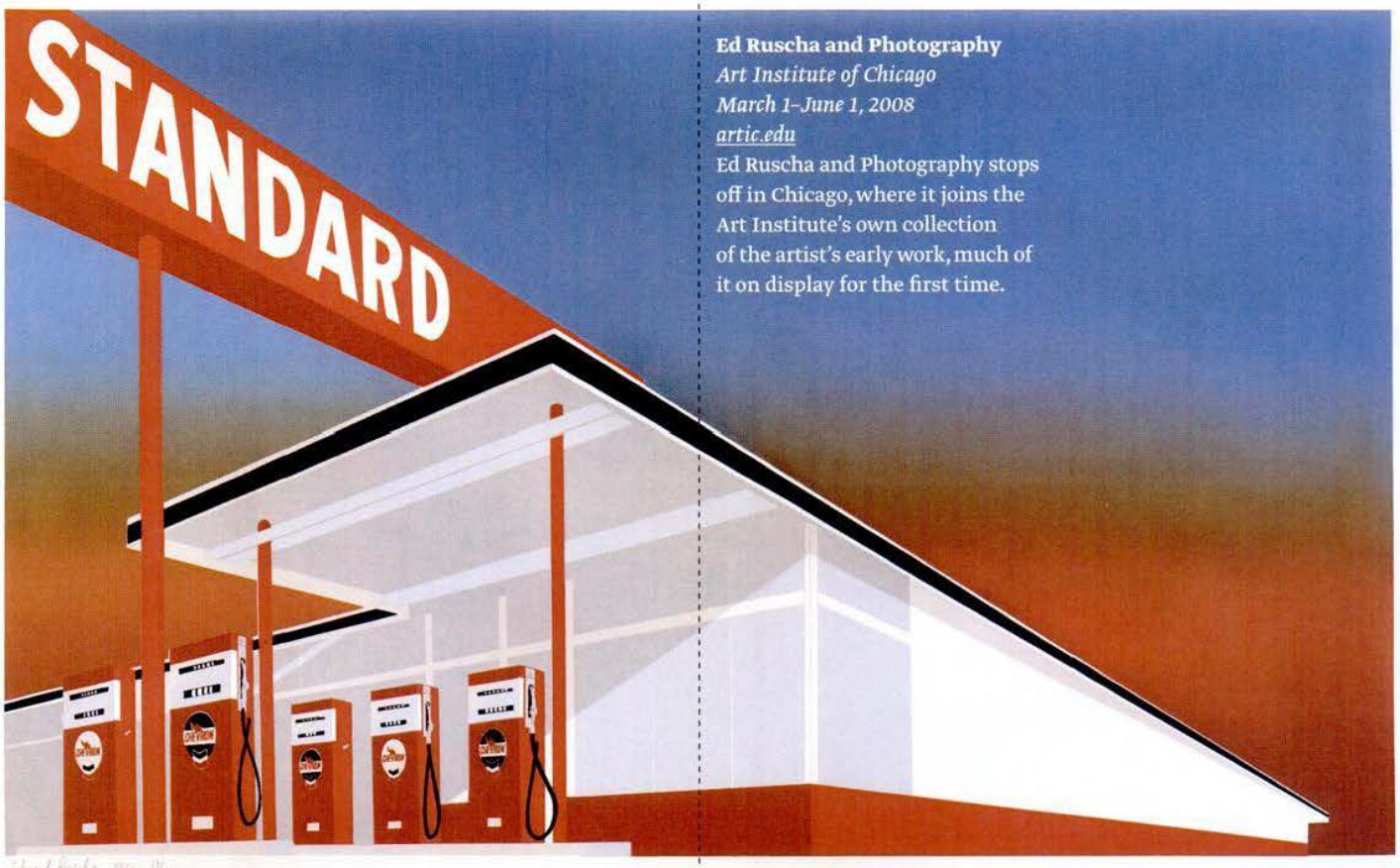
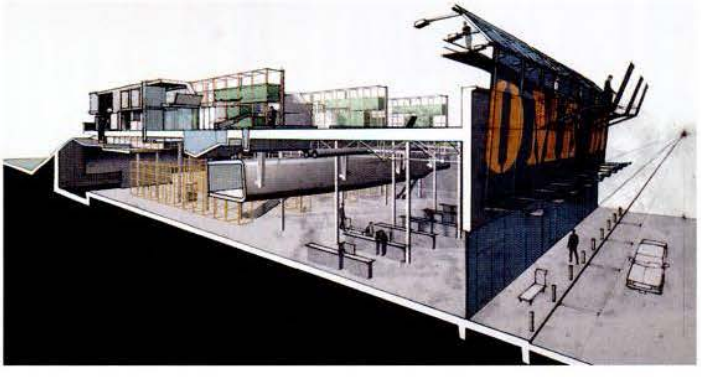
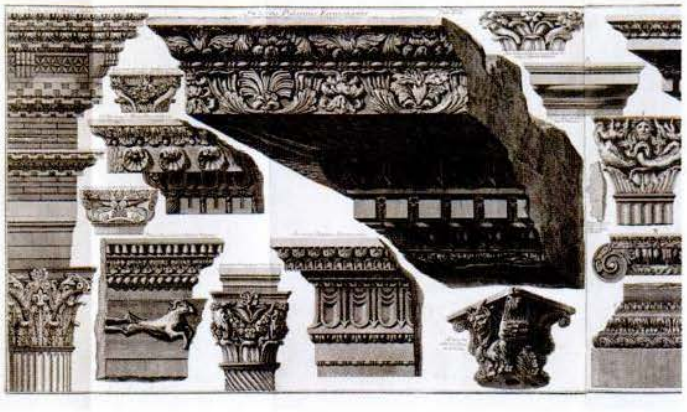


Ed Ruscha and Photography
Art Institute of Chicago
March 1–June 1, 2008
artic.edu
Ed Ruscha and Photography stops off in Chicago, where it joins the Art Institute's own collection of the artist's early work, much of it on display for the first time.



Cut: Revealing the Section
San Francisco Museum of Modern Art
February 8–June 8, 2008
sfmoma.org
The architectural section—an imaginary slice taken through a building—goes behind the facade to give us a Tetris-like look at how the spaces of a building stack up. This inspired new show at SFMOMA brings the section out front to celebrate its special view.



The Magnificent Piranesi
The Getty Villa
December 6, 2007–March 10, 2008
getty.edu
Famed 18th-century engraver Giovanni Battista Piranesi wields a vast conceptual influence over even today's most avant-garde architecture. His name has even entered the field's vocabulary: A space is "Piranesian" if its sheer detail and complexity, wed with grand spaces and long halls, make it sublime to perceive. The technically brilliant and prolific artist was also a lover of ruins; he traveled widely, documenting nearly everything he saw—from cisterns and forts to cornices and columns—and he was a trained architect to boot.

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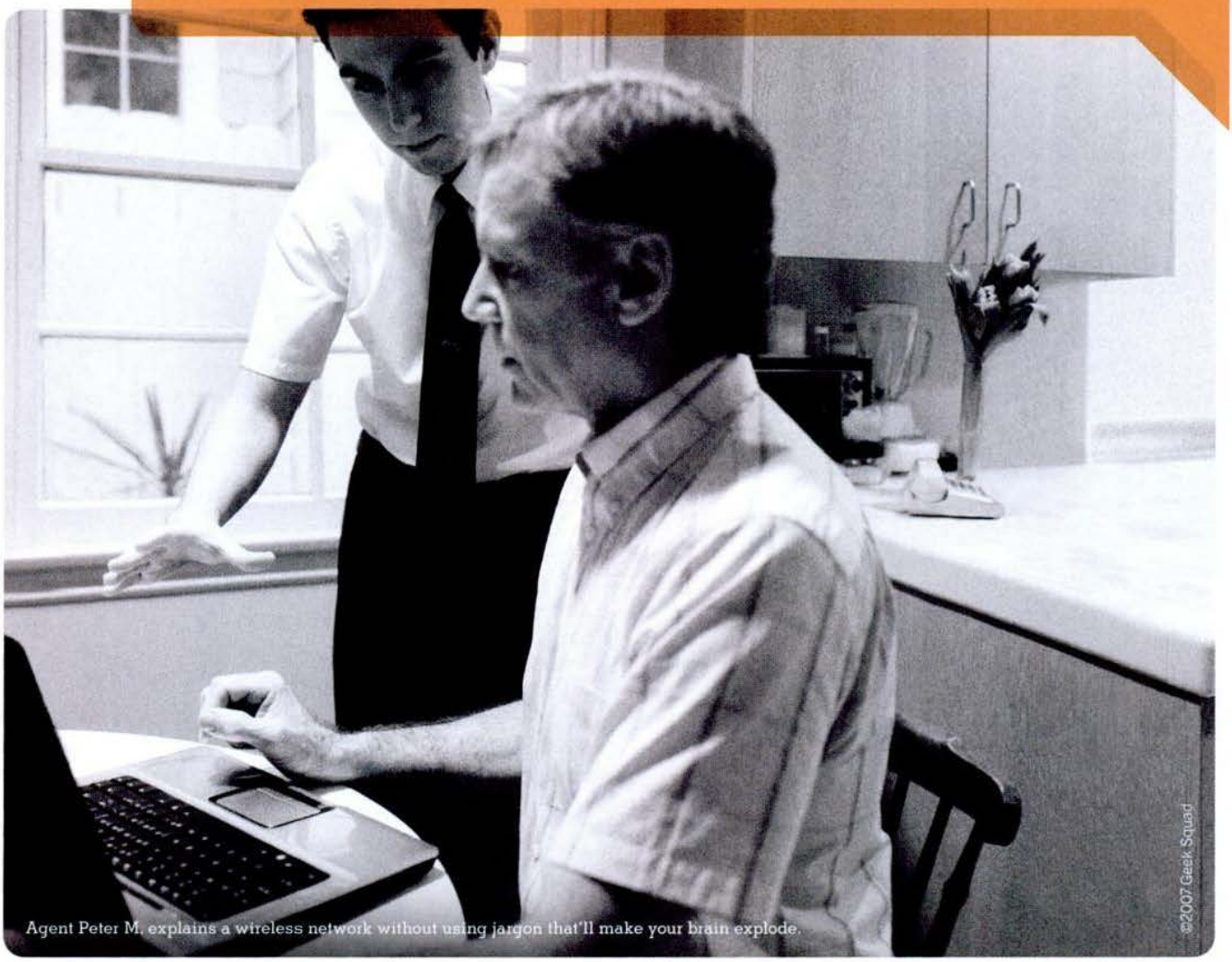

Agent Peter M. explains a wireless network without using jargon that'll make your brain explode.

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Urban Studio

Lillie and James Marshall—the heart and soul of Greensboro, North Carolina's, working-class neighborhood of Glenwood—were in a pickle. Their home of 40 years was a century old, condemned, and destined for demolition: Indoor water flowed via an outdoor hose, leaks outnumbered outlets, and when it rained, a river literally ran through it. But help was about to come knocking from an unlikely source.

Assistant professor of interior architecture Robert Michel Charest—an architect originally from Montreal, Quebec—is the director of an innovative design/build studio course at the University of North Carolina–Greensboro. Charest rallied businesses (Lowe's), bureaucrats (a simpatico Dan Curry at the Department of Housing and Community Development), and benefactors; in the process, he taught 20 tireless students—most of them with no previous construction experience—the lesson of a lifetime.

Those accepted to Urban Studio 01 (number two is already under way) had a daunting assignment: to design and build a new home for the Marshalls in under four months, for less than $50,000. For Charest, the biggest initial challenges were ancillary: "I tried very hard to involve everyone in the process, from the administration to civil servants to building inspectors. Once you break through the red tape, everything goes much more smoothly."

Reclaimed and sustainable materials were used whenever possible: floors from a Jim Beam distillery, baseboards milled from the house's wood concrete footing forms, and Trex fascia boards, a rot-proof composite decking product made of recycled plastic and wood. They were even able to salvage the Marshalls' old mantel, a perfect place upon which to display cherished mementos.

Charest and his students' efforts were inspired by the indomitable Lillie and James Marshall. iarcurbanstudio.blogspot.com

Scott Amron

The Kill Your Television campaign may be tired, but the Kill Your Power Outlets crusade has just begun, with Scott Amron at the forefront. Amron has come up with a design solution to kill off the "vampire power" that seeps into the plugged-in power cords of idle electronics, wasting both energy and money. It's called Die Electric, after the technical term dielectric, which describes nonconductive materials. The Die Electric product line consists of nonelectrical accessories such as toothbrush holders, hooks, and even tiny flowerpots that plug in, turning power outlets into hassle-free wall-mounting devices. In protest against wasted energy, Amron's products form a steadfast collection of passive resisters, as potent a barrier to vampire power as garlic is to Dracula.

What's your ideal working environment?

A place where engineers are permitted the same self-indulgent creative freedom as artists; a Tudor near the beach in the woods with a FedEx, a Dunkin' Donuts, and a Pathmark close by.

What novels, music, or films keep you inspired?

I'm more affected by textbooks than by novels—*Physics* by Hecht. The music of Jack White, Mars Volta, and Sarah Vaughan. The film *Ed Wood*.

What's your dream commission—and what do you wish you'd designed?

I'd love to design an electric car, pickup truck, or motorcycle for Ford, or anything for Prada. I wish I'd thought of YouTube or MySpace. I wish I'd written the song "Plateau" by the Meat Puppets or "Death to Birth" by Michael Pitt. I wish I'd come up with *Being John Malkovich* or directed *Buffalo 66* or *The Libertine*.

Is there a specific object that changed how you think about design?

Maarten Baas's Smoke piano and his entire Smoke collection of burnt furniture, for its beauty in asymmetrical ruin, restoration, and acceptance.

What three buzzwords do you never want to hear applied to your own work?

"Blobject" creeps me out. "Wasteful" and "pointless" are to be avoided.

A cut and coiled power cord makes a handy over-sink holder for a toothbrush or a tiny water cup. dieelectric.org

Photos by Robert Michel Charest (exterior home), Kelly Lowry (homeowners/worksite), Illustrations by Elisabeth Moch

Nice Modernist Q & A

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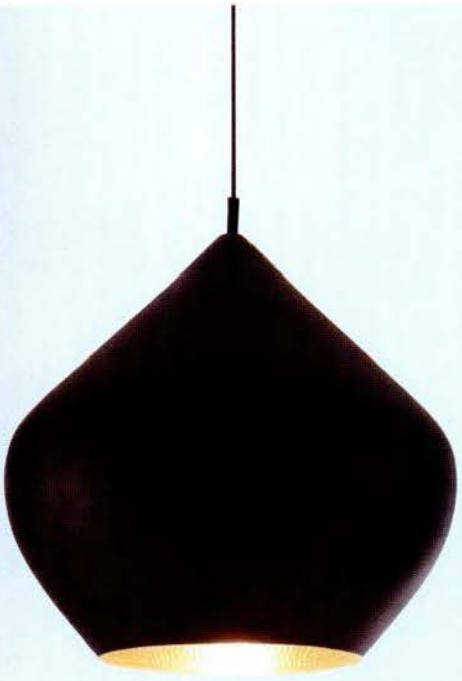
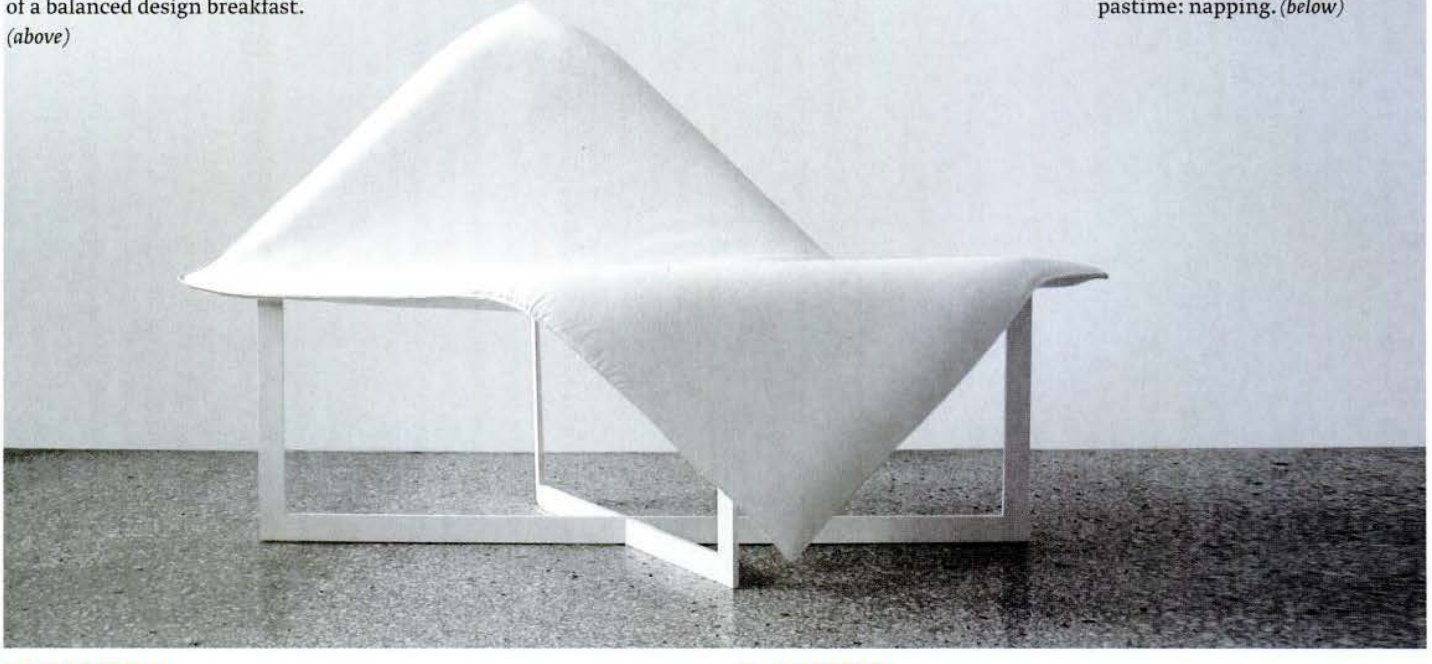
Sausage chair
By Nanna & Jørgen Ditzel
artek.fi
The Sausage chair (originally called the Ring chair) has been reissued, and with the hanging wicker Egg chair—also by the Ditzels—it's an important part of a balanced design breakfast. *(above)*



Stout light
By Tom Dixon
tomdixon.net
Dixon's 20-inch-diameter hand-beaten brass pendant may wear black on the outside, but it's a golden boy at heart. *(above)*

Pillow chair
By Anna Thomas for Loyal Loot Collective
loyalloot.com
With tailoring inspired by the fashion and textile industry, this leather-topped lounger is a Dalíesque ode to our favorite pastime: napping. *(below)*



March 16 (1972)
The Pruitt-Igoe public housing complex is demolished in St. Louis; Charles Jencks calls this "the day Modern Architecture died."

March 16 (2008)
Dirty Work: Landscape in the Non-Formal City in the Americas closes at the Harvard Graduate School Design, Cambridge, MA.

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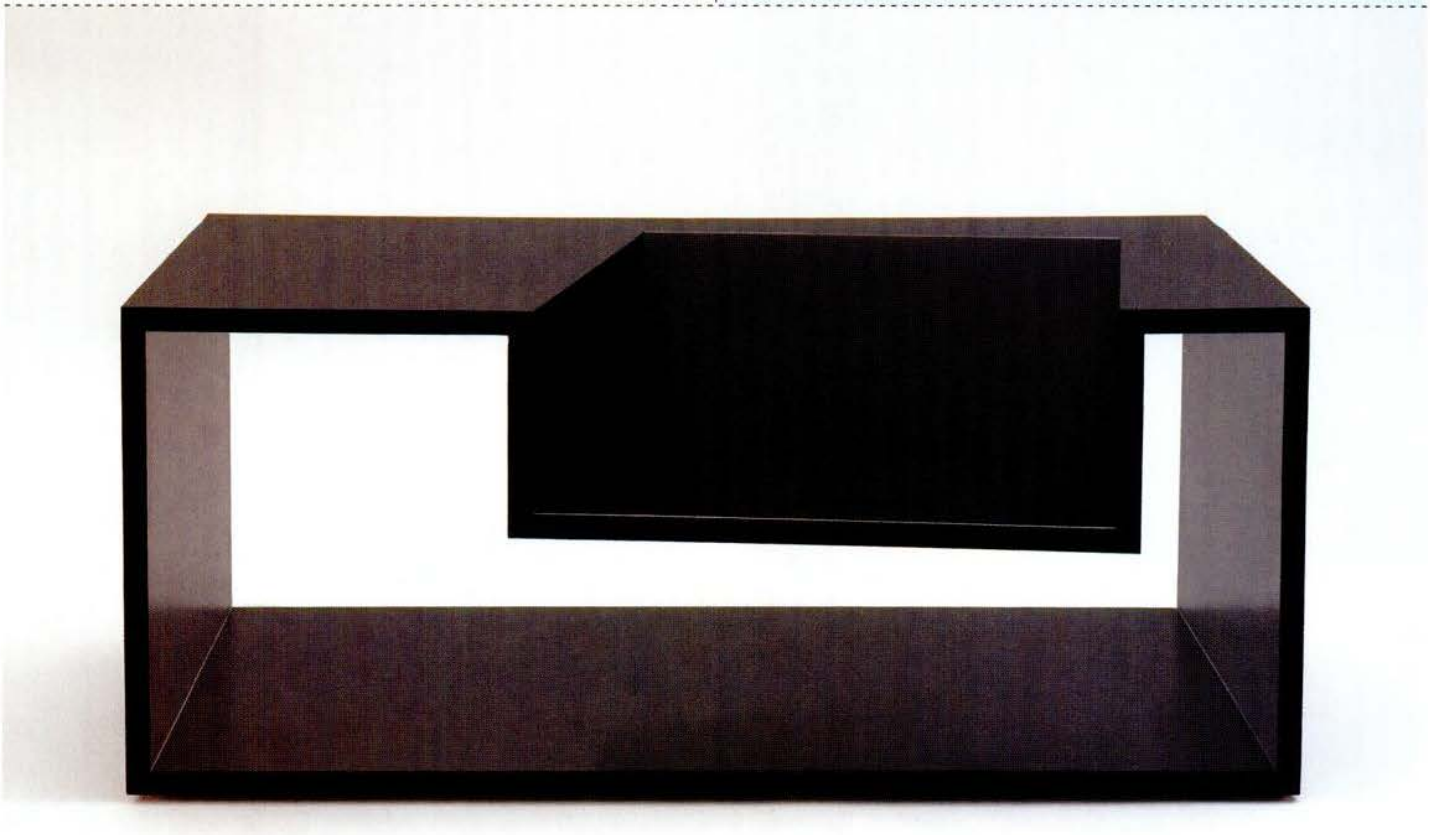
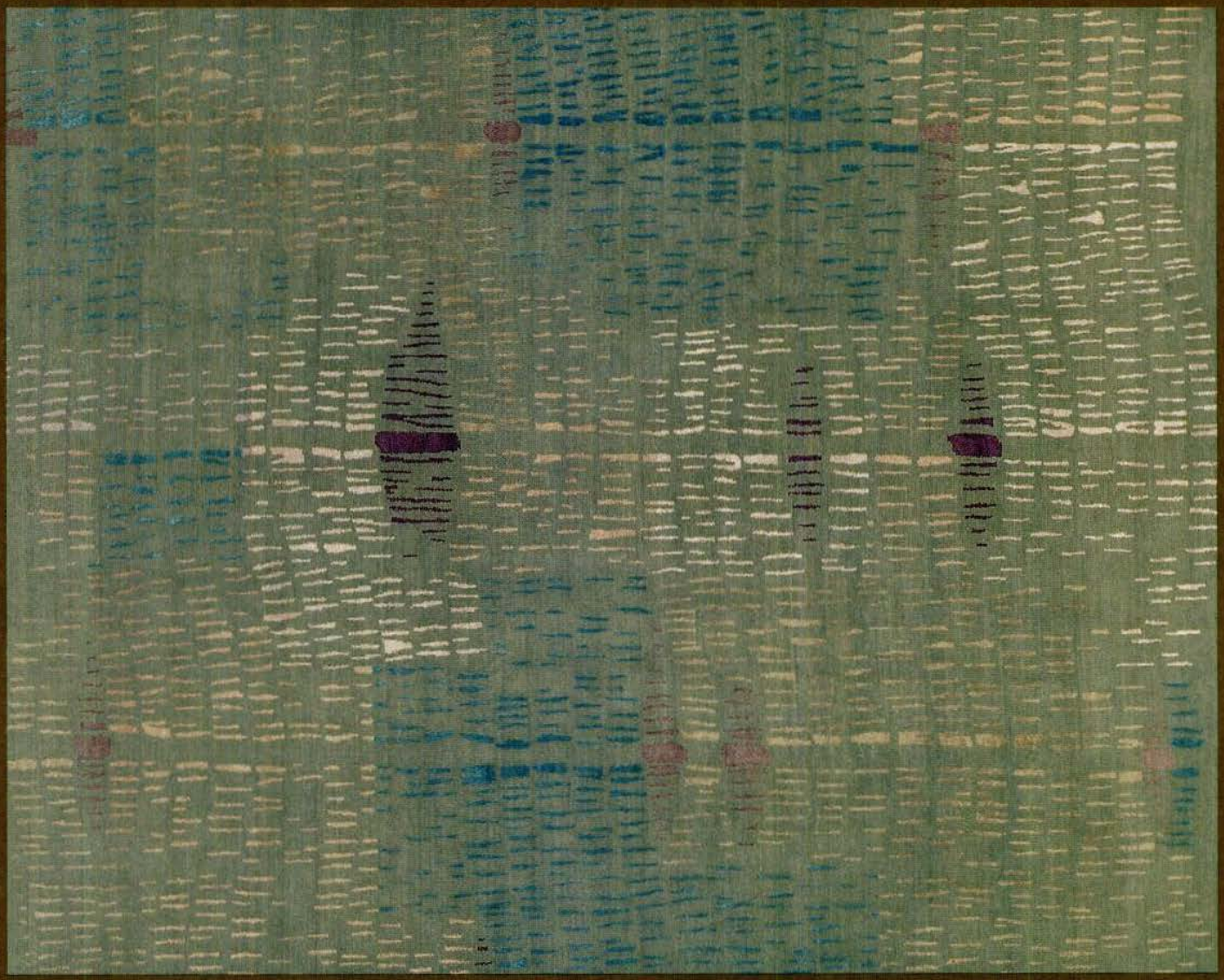
L10 washbasin
By Norbert Wangen for Boffi
boffi.com
Made of a solid block of white Carrara marble, this minimalist cabinet or wall-mounted washbasin is one of the sleekest (and shallowest) sinks we've ever seen. *(above)*

Side Chair One
By Alexander Kneller
alexanderkneller.com
With its angles, planes, and intimidating presence, the Side Chair One is table, chair, and geometry lesson rolled up in one. *(below)*

LinkLight task lamp
By Peter Stathis for Pablo
pablodesigns.com
Its design is almost retro—articulated tension-controlled arm, UFO-like LED light source, and sturdy, wide stance—but the LinkLight signals the return of desktop lighting that knows how to get the job done.



March 21 (1887)
Expressionist architect Erich Mendelsohn, who designed the Einstein Tower in Potsdam (1920-21), is born.



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Micro: Very Small Buildings
Ruth Slavid
Laurence King Publishing, $29.95
From coastal retreats and cargo containers to inhabitable wooden spheres built in forest treetops, Ruth Slavid's new book offers no shortage of big ideas for the small-architecture purist. If it's lightweight, transportable, or even just tiny, it's here.

Unmonumental: The Object in the 21st Century
Laura Hoptman, et al.
Phaidon, $69.95
Less about objects than the way that artists use them, *Unmonumental* displays the greatest hits from 30 of today's most aesthetically subtle sculptors. Each of the book's featured pieces has been "assembled from bits of the world at large," showing us the art that hides inside everyday things.

Learning to Love You More
Harrell Fletcher & Miranda July
Prestel, $19.95
In 2002, artists Harrell Fletcher and Miranda July created a website inviting visitors to submit photos, video, text, and more in response to specific assignments that ranged from humorous to haunting to Herculean: make an encouraging banner, take a picture of strangers holding hands, write your life story in less than a day. Five thousand eclectic entries later, the best have been compiled, and now we have an assignment for you: Read this book.

Hyperborder: The Contemporary U.S.–Mexico Border and Its Future
Fernando Romero/LAR
Princeton Architectural Press, $35
Required reading even before its ink had dried, *Hyperborder* is Fernando Romero's long-anticipated, perfectly timed look at the culture, space, and economic future of the U.S.–Mexico border.

Photo by Peter Belanger

March 31 (1889)
The Eiffel Tower is inaugurated in Paris.

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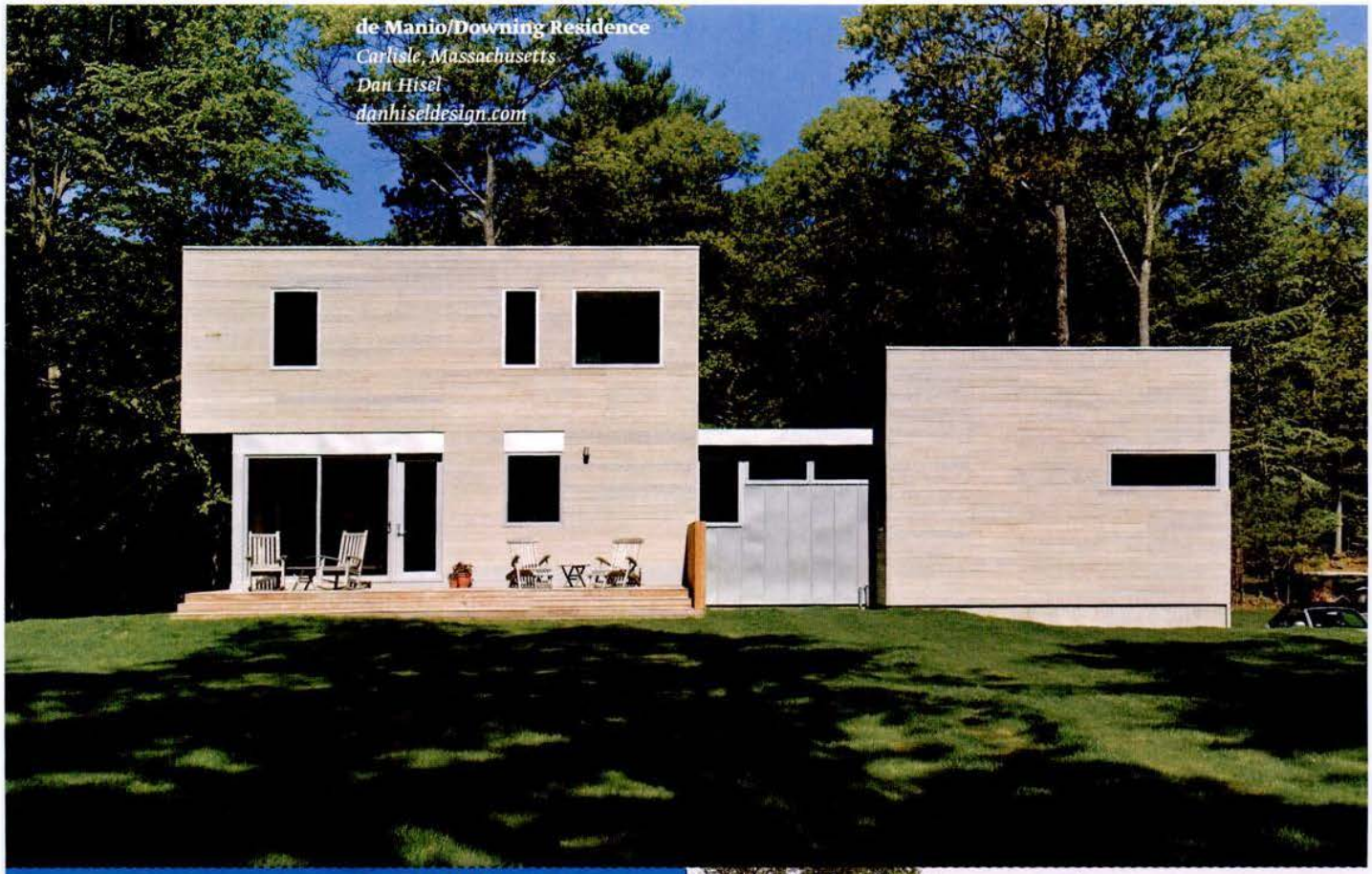
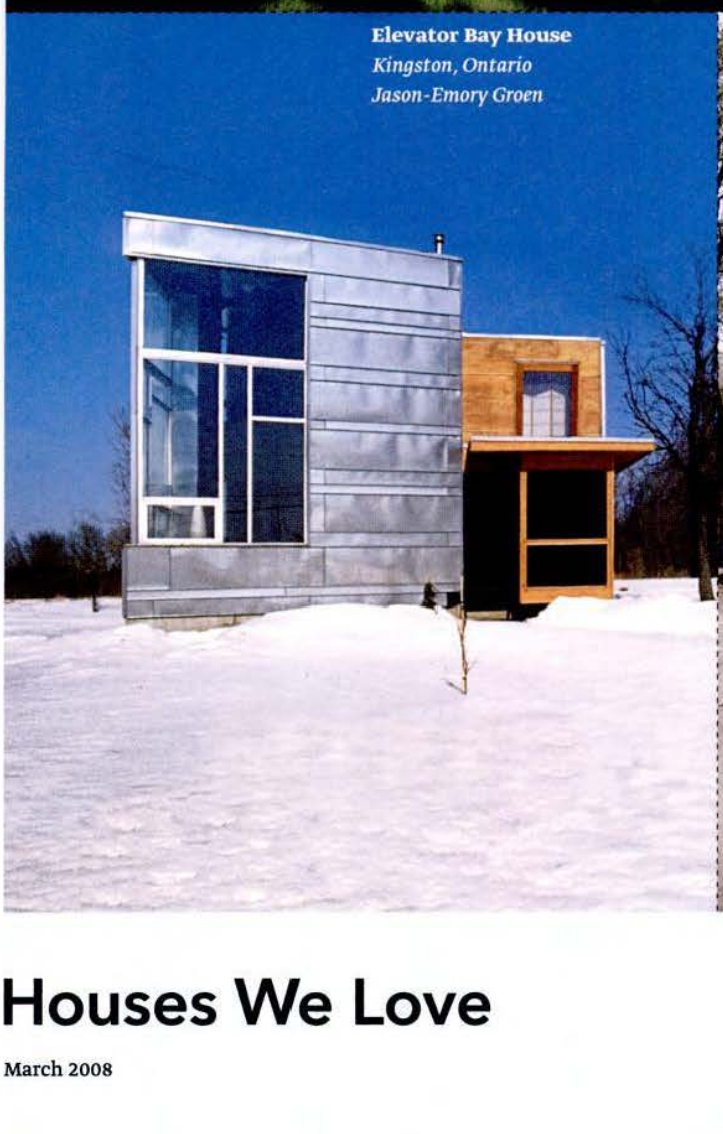


de Mario/Downing Residence
Carlisle, Massachusetts
Dan Hisel
danhiseldesign.com



Elevator Bay House
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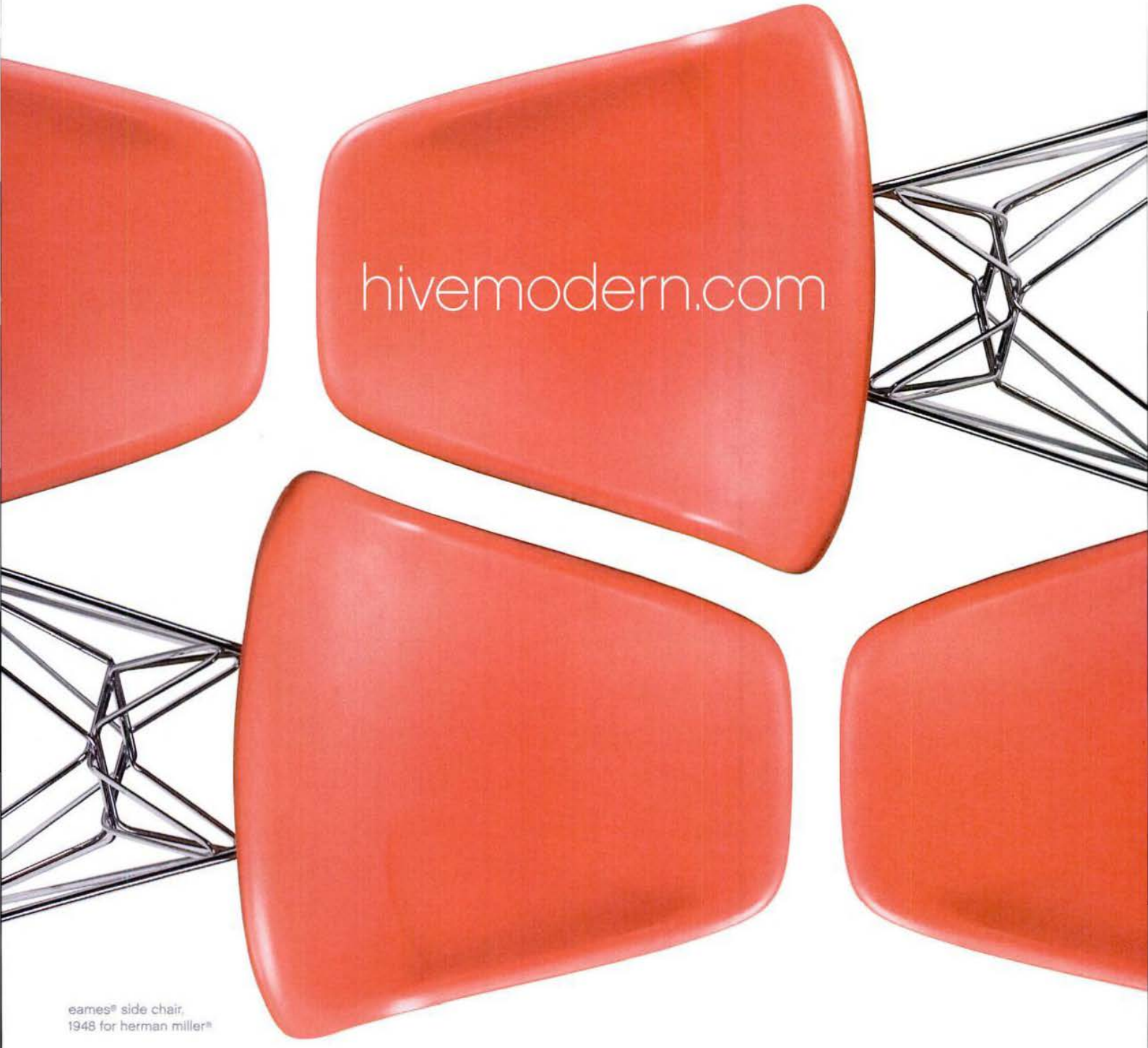

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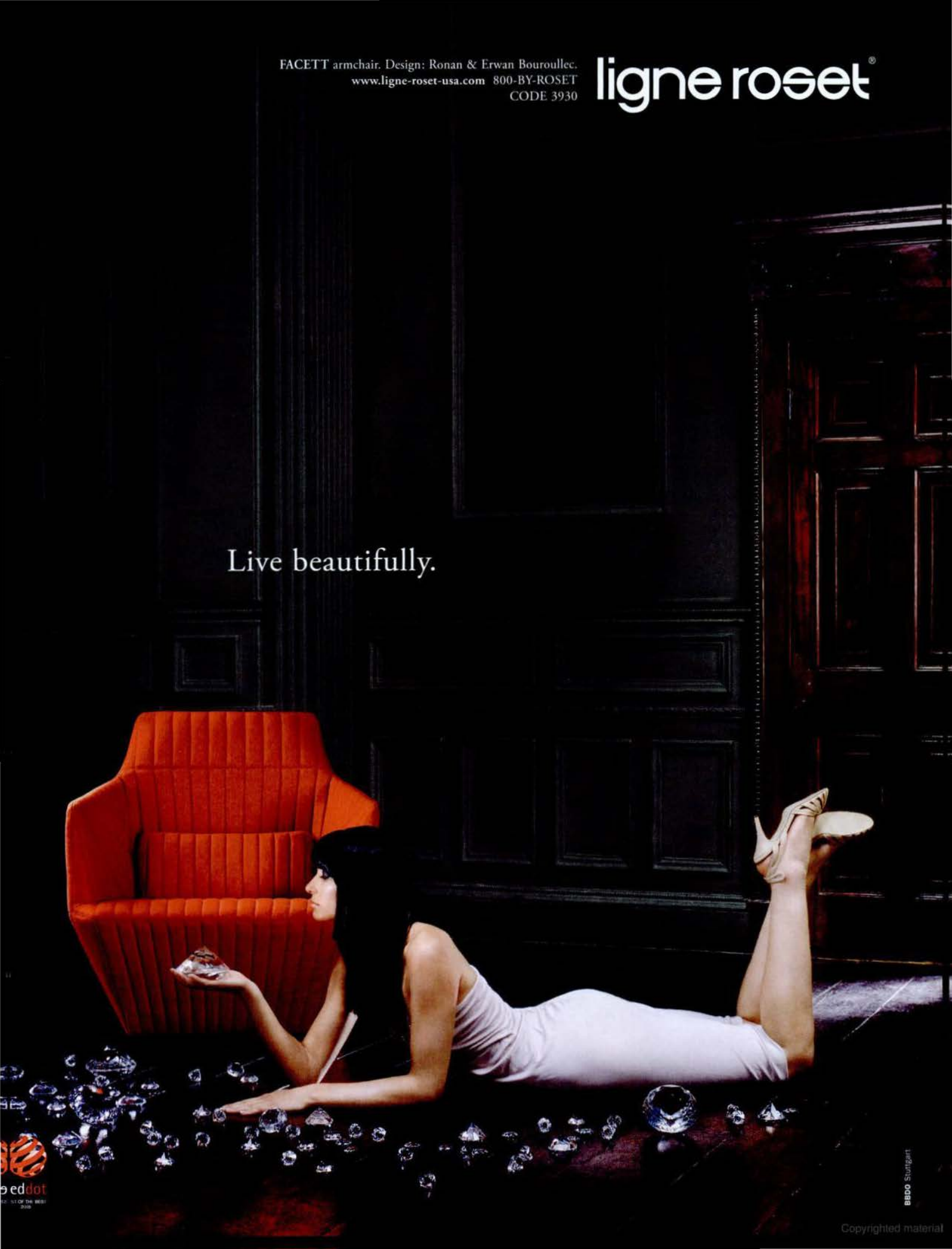

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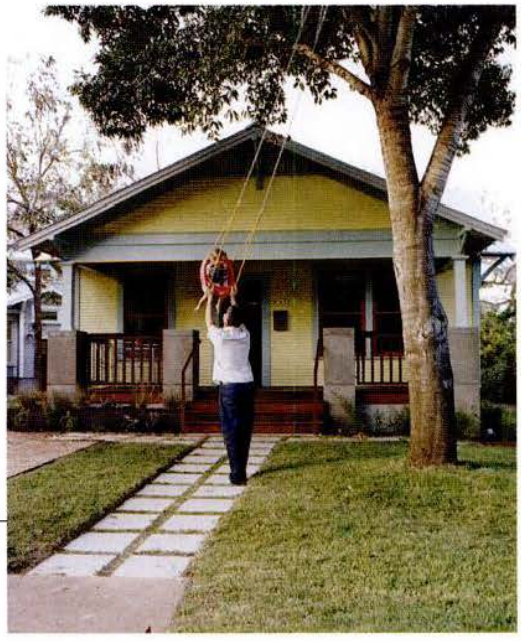
Double Time

The last time Blake Trabulsi and Allison Orr had a party at their house in Austin, Texas, it lasted until 5 a.m. Observes Trabulsi: "People are so comfortable here, they never want to leave." That could have something to do with the gentle mien and modest scale of the couple's ten rooms—half in a 1930s bungalow and half in a new addition by Rick Black Architect (the Austin partnership of husband-and-wife architects Rick and Cindy Black). As Trabulsi, a graphic designer, and Orr, a choreographer, explain it, they aimed to expand without making the original obsolete. Here's their story.

Trabulsi: We'd been living here since 1999, and when our rent went up, we asked our landlord if we could buy it. It's in one of the oldest neighborhoods in Austin—just five minutes from downtown, on a quiet residential street with a variety of architectural styles.

Orr: We thought about moving. But we love our neighbors; we just couldn't leave them. And the house had a sense of history to it, which is important to us. But we needed a bigger kitchen—the old one was tiny—and the master bathroom was pretty gross. And because I work at home I needed to be able to commute to a room where

As told to Fred A. Bernstein
Photos by Jack Thompson
Illustrations by Keith Shore



Allison Orr (above) stands in the kitchen; the new half of the house is behind her. Blake Trabulsi (right) dressed up the front yard by adding bright colors to the 1930s facade.

I could close the door behind me. The idea was to create a separation between home and office.

Trabulsi: We talked about a two-story addition. But it would have been way out of our budget, and it would have overwhelmed the existing house. We figured out early on that we didn't want to build something so large that the old spaces wouldn't be used.

Orr: Even though we ended up doubling the size of the house, it still has a "regular" scale.

Trabulsi: There's no wasted space. We give credit to Rick and Cindy for that. Their own house—which they designed—is only 980 square feet.

Orr: They're good role models for us.

Trabulsi: And it helps that we spent a year in the design phase, all of us thinking about the house and refining it.

Orr: It feels open when you walk in; you can see all the way through to the backyard. Yet as you proceed further, the volume changes and things reveal themselves. There are a lot of little spaces where you can have conversations. The house really encourages—and I know this may sound cheesy—connections between people.

Trabulsi: The living room was relatively narrow, and when we set up the space, I knew that everyone would be facing the wall with the TV and audio equipment. One of my clients has a home design shop, where I noticed the tree wallpaper. I thought it would be a perfect graphic element for that wall—the tree design would add depth to the space. And it would continue the forest theme, picking up on the woodwork that we used in the addition.

Orr: The new rooms are modern—the bathroom is practically a spa—but they never feel stark or impersonal.

Trabulsi: One interesting thing is that you walk through the shower to get to the bathtub. It was something Rick

The living room (above) isn't large, but its high ceiling makes it feel airy, and furniture on slender legs allows light and air to circulate through the space. The kitchen (right) links the new and old parts of the house; fittingly, its style is somewhere between traditional and modern. A kitchen wall makes room for a fridge and roll-out shelving.

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and Cindy proposed as a way of dealing with the fact that we wanted a shower and a tub, but we didn't have a lot of space to play with. We resisted—we thought it wouldn't be convenient—but in fact it worked out perfectly: We have one contained wet area.

Orr: We weren't trying to do an authentic restoration. It was more about respecting the house's basic elements.

Trabulsi: The kitchen countertop is Fireslate. I like its color [black] and texture [matte]. I like that it's durable and not too precious. We chose white appliances, instead of stainless steel, which we felt worked better with the bright, open feeling that we were going for. But even with all the openness, there's also quiet.

Before we built the addition, I kept my drums in an enclosed back porch, which didn't even have a door on it. When I played, you heard it everywhere. So in the renovation, we made sure the back room where I play has soundproofing in the walls.

Orr: I wake up and lie in bed and look at the woodwork around the doors and windows, and how light bounces off things, and I think about how beautiful it is. I never did that in the old house.

A back patio (left), designed by Allison's sister, Jennifer Orr, a landscape architect, opens to the living room and to the office (above). The office also contains a platform, where Blake practices drums (or naps with daughter Genevieve); it adjoins a light-filled guest bathroom (bottom right). The trio also nap in the master bedroom (top right).

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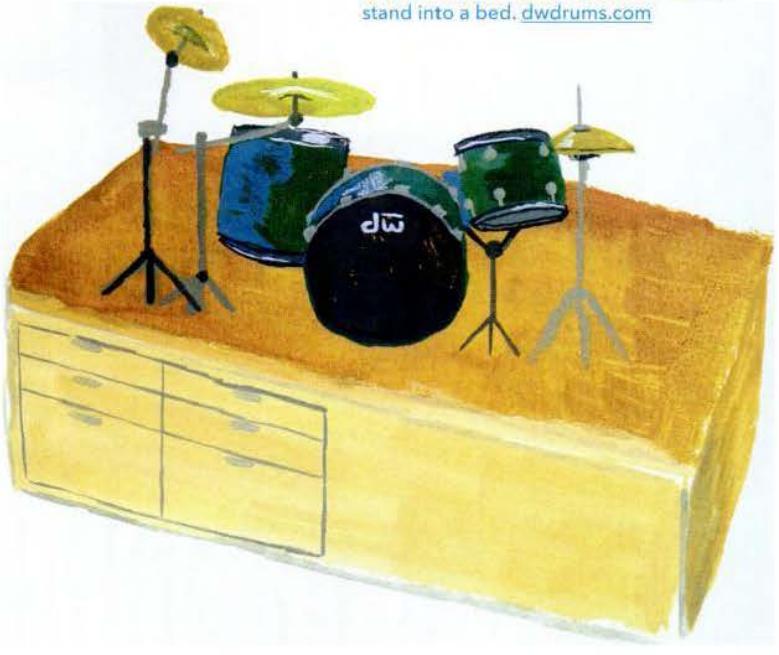
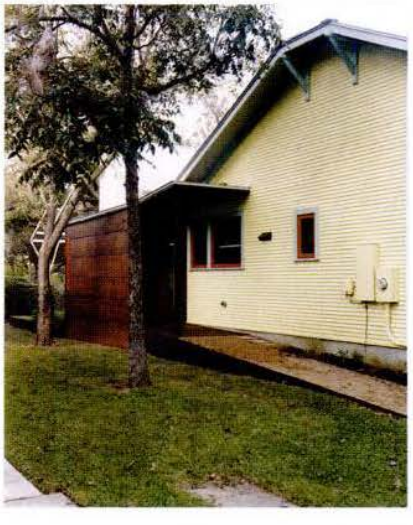
Seeing the Forest for the A/V
The couple was determined to make the most of a fairly narrow living room. Because the sofa would be facing the wall with the TV and stereo, Trabulsi covered that surface in wallpaper, choosing a forest pattern that would create an illusion of depth. The wallpaper (the Woods pattern by Cole & Son) also referred back to the tongue-and-groove oak boards that form a canopy over the room's "media wall." cole-and-son.com

Beat Box
Trabulsi needed a place to play his drums at night. But drums waste a lot of floor space when they aren't being used. So in the large room in the back of the house, the architects created a platform for him to play on. When there are overnight guests, he simply stores his DW drum set inside the platform, and, with the addition of an inflatable mattress, turns the bandstand into a bed. dwdrums.com



iPaint
The couple wanted to retain the bungalow's humble 1930s facade, but couldn't resist adding some color. Cutting down on the guess (and grunt) work, they lit upon the yellow-and-sage green motif using Benjamin Moore's Personal Color Viewer software (available for $10), which lets you "paint" digital photos of your house on your computer. benjaminmoore.com

Ramped Up
After 70 years, the cedar posts holding up the house had begun to rot. Saving the literally sinking house required replacing the posts with concrete piers and raising it so the exterior woodwork would no longer touch the ground. But the couple, who have several friends in wheelchairs, kept it accessible and added a little architectural drama by creating a ramp that leads to the new side entrance.



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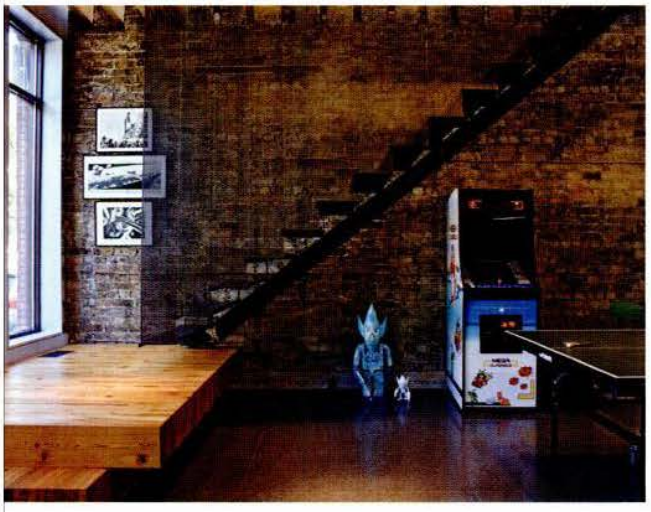

When it comes to material originality, this former tavern in Chicago's trendy Bucktown neighborhood pulls out all the stops. Case in point? Colorful pieces of broken LPs are visible in the glass aggregate flooring of the upstairs master bathroom—which the architects made from the pulverized remains of old vinyl records.

Gut-renovated by local firm Wilkinson Blender Architecture, the house is also comprehensively green. Its noteworthy design features include the use of reclaimed timber salvaged from the original roof structure; a roof garden, complete with wind turbines and easily maintained solar arrays; and 15 geothermal wells drilled into the ground beneath the basement. A quiet bank of electrical converters now blinks in a cellar control room, tracking each one of these renewable inputs.

What's more, the architects used a South Chicago bulk recycling firm, Recycling Services Incorporated, to process as much as 80 percent of construction waste generated during renovation. All of these steps have made this the first LEED for Homes Gold-certified house in Illinois, and only the eighth such residence in the United States.

The spacious home, complete with guest bedroom on the ground floor, is owned by husband-and-wife record producers Frank and Lisa Mauceri. The house also doubles as their office.

Entering, you step into what first appears to be an arcade or public fun room, complete with a videogame console, robotic toys, and a regulation Ping-Pong table—but this is where the Mauceris go to work. A paperless work surface off to one side rests in indirect light beneath a canopy of artfully misused sound-dampening textiles. Found throughout the house are framed, original hand-drawn

Story by Geoff Manaugh
Photos by Doug Fogelson/DRFP

Chicago's former Wis Tavern Building stands radiant in the summer sunshine (top) as wind turbines spin smoothly in the breeze; games and toys await in the entryway (left).

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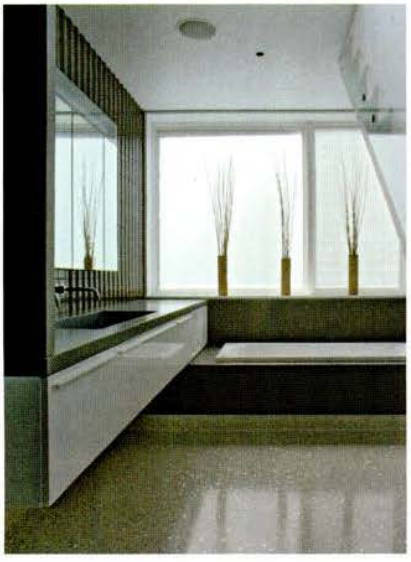

illustrations that first appeared in 1950s science-fiction magazines, as well as autographed posters from the giants of American skateboarding.

It's once you get up onto the roof, however, that the excitement begins. Walking past the upstairs kitchen, with its lavender cabinetry offset by fiery orange Panelite doors, you take one final flight of stairs—and discover that the roof all but hums with green building technology.

Overlooking an open fire pit, two recliners, and a patch of wildflowers is the building's most visually distinct feature: a pair of wind turbines, turning smoothly inside their bright orange steel frames. Built by Bil Becker of Aerotecture International from his own proprietary design, the machines are more like "spinning, sculptural artworks," Lisa says. Each one is "like a DNA helix constructed out of plastic," Frank adds. "On a Friday night, the waiters at the restaurant across the street spend as much time answering questions about what's happening on our roof as they do talking about the restaurant's menu."

The Mauceris' turbines literally set a legal precedent for the city of Chicago. Before this renovation, the Windy City's building code allowed no variances for turbines in its residential height restrictions. But an official (and permanent) update has been added to the books.

The turbines were also designed to be visible to birds, preventing the winged creatures from flying into their spinning surfaces. After all, the last thing the homeowners need is to find themselves harming local wildlife in the name of being green.

If making their house as sustainable as possible was the Mauceris' way of greening their record company—ironically named Smog Veil Records—then the results so far spell success.

The house is ablaze with juxtaposed colors and materials: Reclaimed timber stairs climb past unfinished brick while a Ligne Roset chair rests on the terrazzo floor. p.174

The galley kitchen (top right) lets natural light pass throughout the house; the floor of the master bathroom (top left) sparkles with the remains of pulverized LPs.

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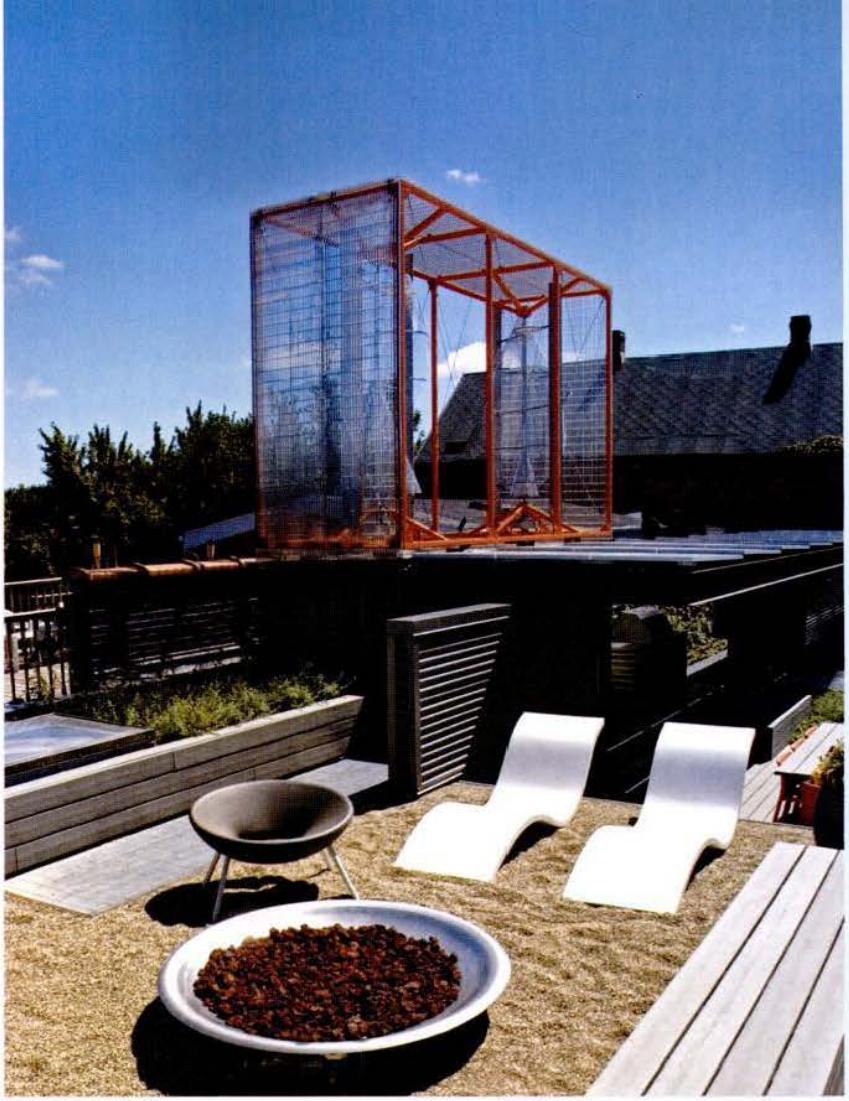


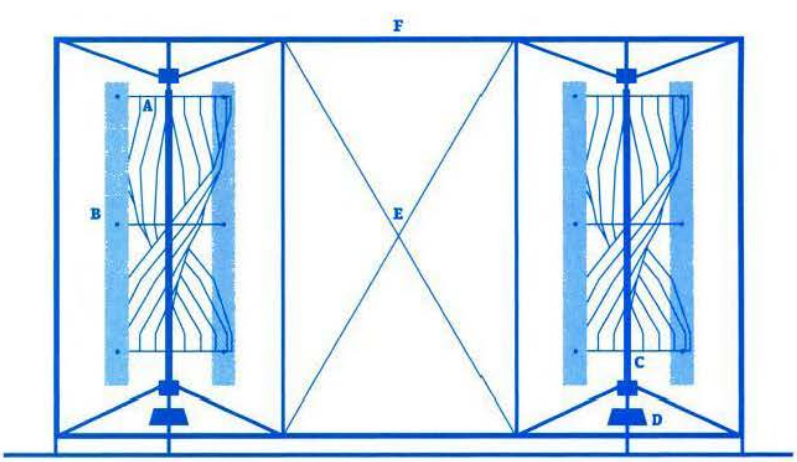
A Vertical airfoils
B Edge of plastic helix
C Center shaft
D 2,000-watt permanent magnet alternator
E Steel crossing cables
F Tubular steel welded cage bolted to roof

Going With the Wind

The house's twin-rotor, vertical-axis wind turbines are quite a sight to see. Stylistically unique yet perfectly functional, the units were custom built to a proprietary design by Bil Becker of Aerotecture International, a Chicago-based firm.

In 32-mph winds, each turbine generates up to 1,000 watts of "battery-free" electricity, which is "conditioned" by inverters in the basement. The whole system is extremely easy to maintain, requiring an inspection only once a year, and the units come with a phenomenal 30-year life expectancy.

The turbines' translucent helical shells are also gently rounded and highly visible—and thus safe to birds.



The roof is decked out with 30 solar panels and a rain catching roof garden (above), so the residents and their photovoltaic arrays can soak up the sun together.

Click here:
More about the building and its rooftop turbines can be found at aerotecture.com and wbarch.com.

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Listening to your favorite music—from that "Blame It on the Rain" cassingle to an 8-track of *Tusk*—used to be a pretty straightforward task. Portable devices like the Walkman, Discman, and Fisher Price record player accommodated your musical medium of choice and filled your travels with sound, while their bulkier brethren, hi-fi components, diligently did the heavy lifting at home. With the introduction of the iPod, which effectively replaced both the player and the medium, things got a little more complicated. After all, those 40,000 songs in your pocket sound just as good at home as they do on the bus, but nobody wants to wear ear buds while doing dishes.

This is just one of a host of never-before-imagined dilemmas the iPod has introduced—our list also includes trying to find the "dad rock" playlist while driving, figuring out how to turn down the volume when "Heat of the Moment" erupts without interrupting our game of Solitaire, and dealing with nascent disc jockeys who skip to a new artist every 30 seconds. While the iPod's most esoteric questions might never be answered, the good news is that solutions to amplifying your iPod at home are relatively simple. For those of you who already have stereos, simply buy a stereo ⅛-inch to RCA cable and you're "Reelin' in the Years." Those of you without stereos, read on.

Granting that the iPod is the digital music device of choice (sorry, Zune), we rounded up a selection of docks—desktop or shelf-sized systems specially designed as an all-in-one solution for playing your favorite playlist. Helping us settle the score is Mike Andrews, who recently finished producing all the music to *Walk Hard: The Dewey Cox Story*.

George
By Chestnut Hill Sound / $499 / Wood panels: cherry or natural walnut; grills: jet black, pure red, royal blue / 14.25" x 5" x 8.6" / chillsound.com

Expert Opinion: You should be able to set the thing up, plug it in, and go—and not have to read the manual until later on, when you want to dig in and find out more. But that wasn't the case with this; I needed some time to learn. In the end I give it a thumbs-up for having a ton of features (like an AM/FM radio and alarm clock) and a remote control that mimics the visual navigation of the iPod.

What We Think: If you spend a lot of time at home listening to your iPod while wandering around from room to room taking calls with a Bluetooth headset, the George, with its ultra-functional remote, is the best call. Although it's bulkier than the iPod itself, the George's remote frees us from ever having to get up to flip the record over.

What's Up, Dock?

Story by Sam Grawe
Photos by Laurie Frankel
Portrait by Autumn de Wilde

A Note on Our Expert

Mike Andrews is not only a multi-instrumentalist, producer, composer, and avid iPod user, but also a fan of California modernism—he lives in and works from a 1969 Daniel Carmichael-designed home in Glendale, California. The lead guitarist for the Greyboy Allstars, Andrews got his start in Hollywood with the band's soundtrack for 1998's *Zero Effect*. He went on to score the TV series *Freaks and Geeks* and the films *Donnie Darko* and *Me, You, and Everyone We Know*. His most recent solo album, *Hand on String*, has been in constant rotation at Dwell since its 2006 release. He notes that his current dock is the one (no longer) made by Apple and that it resides in a casual eating area near the kitchen.

2X
By Vers Audio / $179.99 / Cherry wood veneer with black speakers / 11.5" x 5.6" x 5.6" / versaudio.com

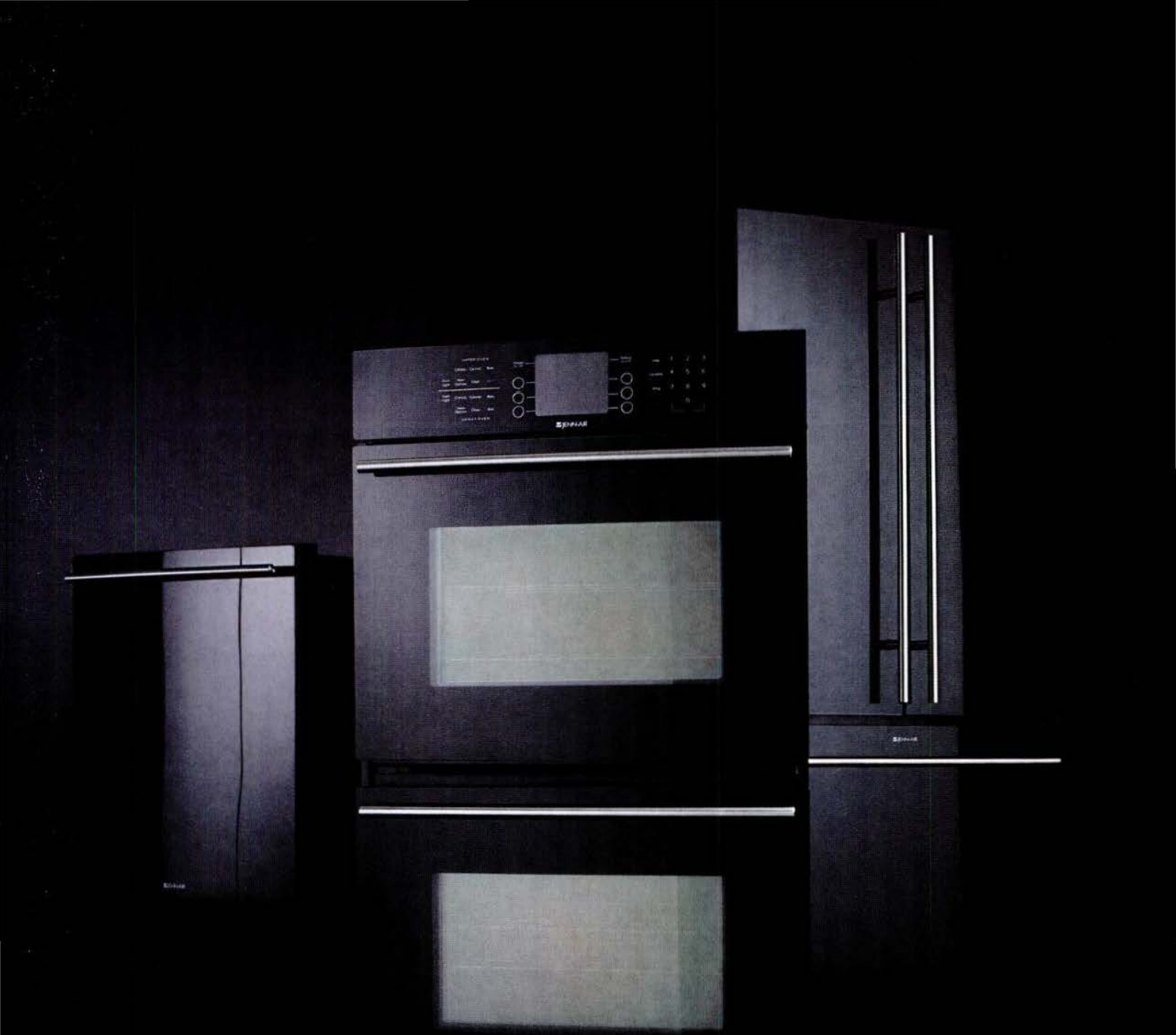
Expert Opinion: I like this one the best because it's wood—although it's probably just wood veneer—and it doesn't pop out in my environment like "Hey! There's my iPod player." It seems like they really thought about the features, or lack of features, of some of the other players and made those fixes on this. The sound on this isn't as strong as some of the others, but it isn't as hyped (with a lot of high and low end) either. It's a great unit for a bedroom or office—because it has a mute button for when your boss calls.

What We Think: While most iPod accessories play catch-up with Apple, in this case we eagerly anticipate our matching cherry-wood-veneered iPod. The Vers takes that overused modernist credo "Less is more" and once again proves it right. With curves that would do Naoto Fukasawa proud, the Vers is our natural pick.

SoundDock
By Bose / $399 / Black or white / 6.75" x 12.06" x 6.06" / bose.com

Expert Opinion: The Bose sounds exactly like Bose, which is pretty dependable. It's like they set the bar for what these things are supposed to sound like, and their sound is consistent. Their dock is extremely simple, and the remote has limited functionality, but overall I think they did a pretty good job.

What We Think: Chances are, when you think iPod dock you think Bose (as confirmed by its starring role in Wes Anderson's short film *Hotel Chevalier*). As with the Wave radio before it, Bose does an astounding job of creating a full range of sound from a machine with a relatively tiny footprint. If you need to rock a late-night hotel party (or woo back an old flame, as in the aforementioned short), the Bose steps up to the plate.



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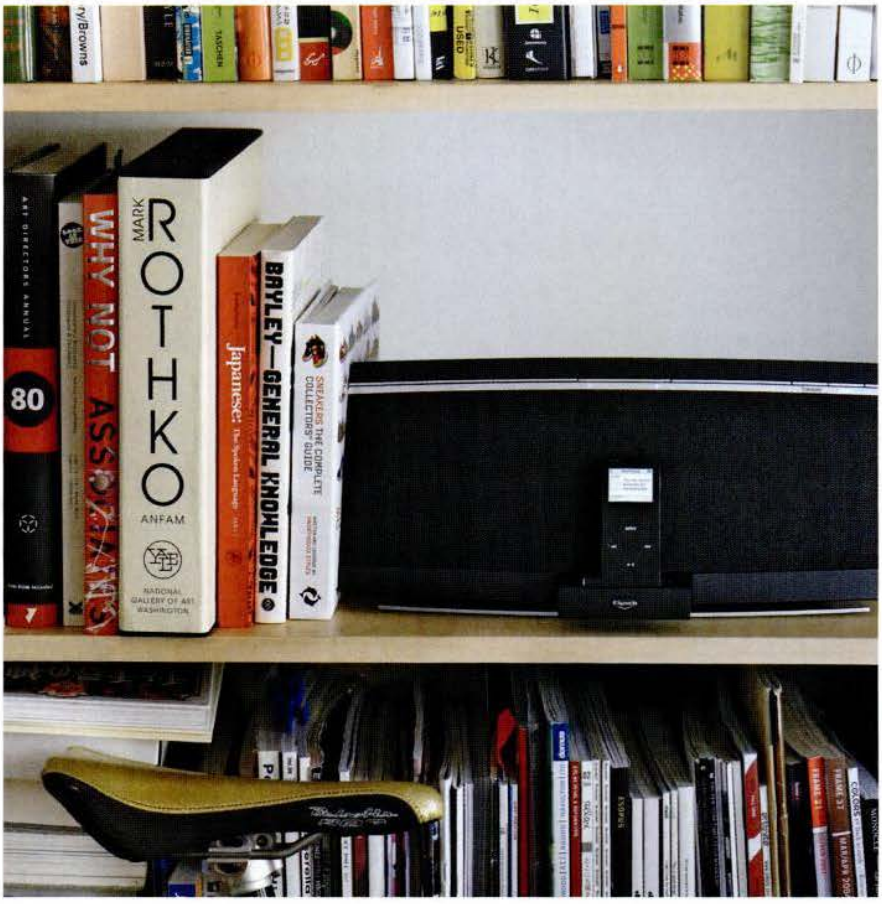
RoomGroove
By Klipsch / $299 / Black / 7" x 15.75" x 4.5" / klipsch.com

Expert Opinion: I respect the classic speakers Klipsch has made over the decades, but it seems a little like they took their integrity and slapped it on some bogus gear. Their fine history has been denied—it's sort of like an A student who got caught cheating on the SAT. This system has a lot of high and low end, and none of the mid-range you hear on vinyl.

What We Think: We had some trouble getting the docking tray on the RoomGroove to open, which got our review off to a rough start. Once we had our iPod in place, though, we ran through a few playlists and found the sound quality crisp and clear, although lacking that subtle midrange. It might never live up to vinyl, but we think the Klipsch is a pretty great deal.



Model L
By Geneva Lab / $699 / White, red, or black / 17.6" x 11.5" x 14.2" / genevalab.com

Expert Opinion: The one thing that this one does that the others don't is it plays CDs. It has great fidelity, and you can adjust the bass and treble from the remote, which is nice. My issue here is that it feels like it wants some satellite speakers—it's just too loud and big for a single thing. Plus, because it loads from the top, you can't really put it on a shelf, so it just kind of sits there like a microwave. That said, it might look great in an all white, ultra-1980s house with white leather furniture and Nagel prints.

What We Think: In many ways the Geneva blew away the competition, but it's a little like comparing a Hummer to a Tercel. This large system looks good and the sound is top-notch, but we agree with Andrews on the functionality issues. Bonus points for the old-school LED readout.

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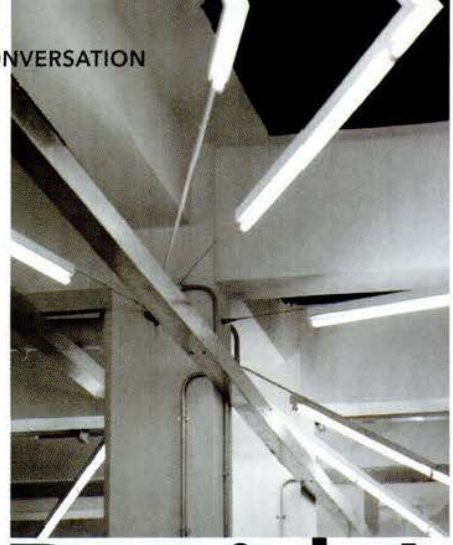
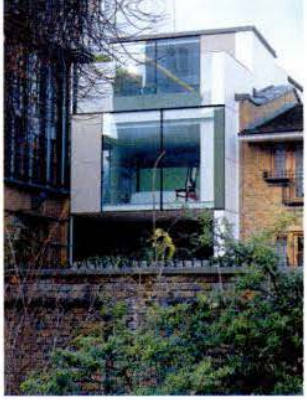
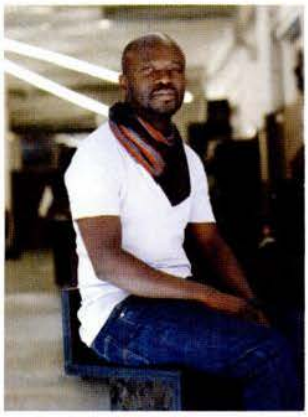




David Adjaye



"As cities grow, and as the experience of urbanism becomes overwhelming or intoxicating, I think the notion of the domestic retreat becomes more and more important."

Story by Geoff Manaugh

Starlike light fixtures in East London's Rough Trade record shop—which opened last summer—shine down on their designer, architect David Adjaye. Adjaye's Museum of Contemporary Art in Denver (right) awaits its first visitors, shortly after completion in October 2007. The Fog House, in London (top right).

Photos by Tim Pike / View (portrait/lights), Lyndon Douglas (Fog House), Ed Reeve (museum)

Suddenly, David Adjaye is everywhere. For someone whose career follows a rather straightforward trajectory—from designing private homes to building public institutions—Adjaye has had no trouble at all finding new clients. Even more, this young, London-based architect has already cracked North America: Adjaye wasn't even 40 years old before Stateside commissions began to appear—including one for a brand-new Museum of Contemporary Art in Denver, Colorado. On a recent trip through the U.S., David Adjaye sat down with us to talk about architecture, public space, LEED certification, and the future of the African city.

You've said that houses should be "emotional environments for us to retreat to" or "landscapes for our senses." What do you mean?

When I say the house is an "emotional landscape," I mean in relation to how the client wants to live their life. As cities grow, and as the experience of urbanism becomes overwhelming or intoxicating, I think the notion of the domestic retreat becomes more and more important. It's the respite, the refuge, the regenerator.

I also think that the idea of the modern house has been completely done; it's just a matter of the market taking it up and delivering it. The idea of excellent plumbing, or excellent services, is not really as interesting for me, as an architect, as the pursuit of the domestic realm. I want to explore what else that realm can be.

Yet you've moved away from private houses toward the design of public institutions. What has this transition taught you?

I find there are two types of content to deal with, always. There's one type of content where the architecture needs to sit back so that the content can play its role more effectively. Then there's an architecture where the content needs the architecture to animate it.

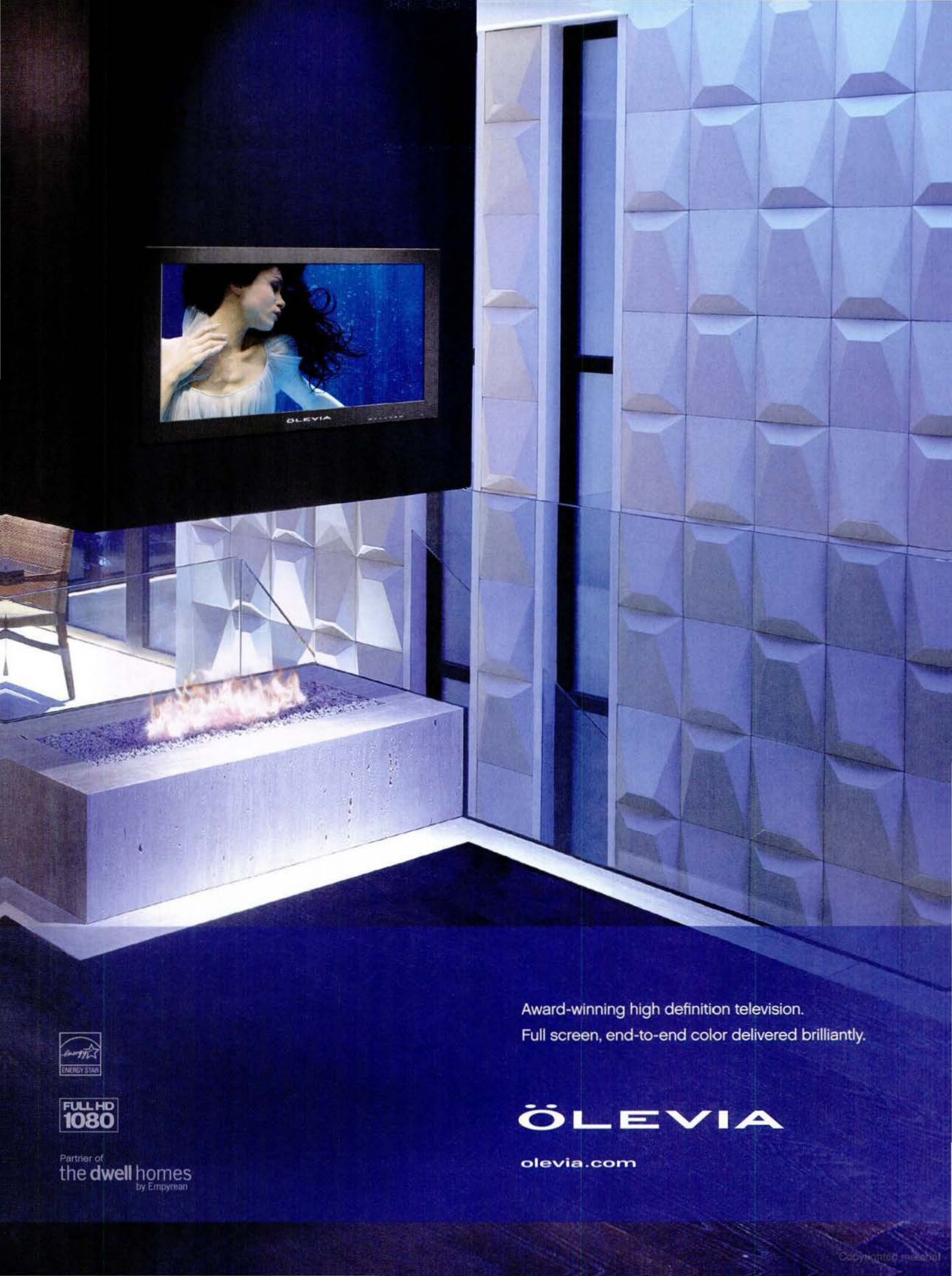
With the Museum of Contemporary Art in Denver, the building is really about setting up a new kind of monumentality—not just to be impressive, but to play a very powerful and inclusive role within the community, to define publicness when there might not be any. If one is making buildings in the public realm, then one has to be in discourse with the end user, to inform the public so that they understand what buildings do and what they don't do, what the process is, and how the public can become involved. That's half the battle—having that conversation with your public.

Did designing for LEED certification affect your creative process?

LEED certification is a lower standard than what I would want to do in a building, to be honest. It is the way a building should already be. We're on track now to get a Gold certification—which is the first one for a contemporary art museum in this country. I find that hilarious, considering the amount of museums being built here!

Photos by Lyndon Douglas (Fog House / Dirty House), Cameraphoto (pavilion)

For Fog House (above left), Adjaye installed a new steel-and-glass envelope inside the brick shell of an older structure. Dirty House (right) was a project for two artists; the outer walls are coated with black anti-vandal paint, while the roof seems to hover above a void of colored light. Adjaye's temporary pavilion (center) catches the sun in Venice.



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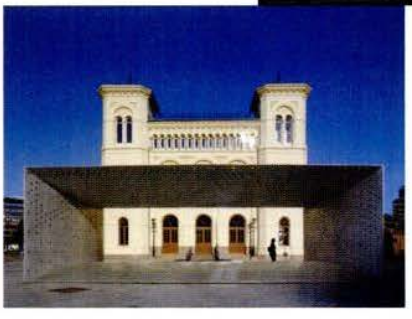

"If one is making buildings in the public realm, then one has to be in discourse with the end user... That's half the battle—having that conversation with your public."

But I hope this little pebble of a project helps start that conversation.

At least some of that comes from the U.S. construction industry, which is increasingly outdated—not to mention unfamiliar with new green-building technologies.

The problem is that there is no body or guild which seems to be educating the industry. It's a cost-driven, lowest-common-denominator culture—which gives you efficiency in terms of capitalism, but it doesn't give you evolution. And we have to evolve the notion of construction. Really, builders should be bringing these things to architects. That would be the ideal, within five years—not the way it is now, where I'm going, "Can you please use this groundwater heater?" And they're going, "Oh my God, I've never used that thing before! I don't know how to do it."

You've been compiling a book of photographs from African capital cities. What inspired that project, and what is its ultimate goal?

It was really just an archive that I started. I was extremely interested in a sort of anthropological survey of the continent in the 21st century, when its image is still predominantly that of poverty. If there is an image of an African city, rarely do you see a skyline; you see a shantytown or a village or a mud hut.

I've found that even architectural students have no idea about the urban quality of African cities! We know South American cities; we know Asian cities like the backs of our hands; we know European cities because they've been done to death; we don't know the last continent.

It's not a book about architectural style; it's about the way in which these buildings are used and the way in which the urbanism of the city works.

The African continent has a very particular quality—and I fear that this quality is being lost by leaders who are trying to replicate places like Los Angeles or Chicago. But from my point of view, Chicago is a 19th-century city; it's really not the way to plan a city now—with this massive infrastructure that gets decrepit and falls apart and is impossible to update because it's too expensive. There's got to be a better way to think about the city.

Photos by Ed Reeve (Rivington Place), Tim Soar (Idea Store/Nobel Peace Center)

When it debuted in October 2007, David Adjaye's Rivington Place (above left) became the first newly built public gallery in England since the Hayward Gallery opened in 1968. Adjaye's Idea Store—or library (right)—in Whitechapel is already a landmark. His "canopy" (center) for the Nobel Peace Center in Oslo transformed City Hall Square.

bludot.com

Is sloth a deadly sin, or a goal?

The Goldberg Variations

Photo courtesy Hedrich-Blessing, Chicago

Story by Aaron Britt

Architect Bertrand Goldberg's magnum opus was Chicago's Marina City complex on the banks of the Chicago River. Completed in 1967, it included two cylindrical towers, office space, a TV studio, a bowling alley, and a marina. Financed by three unions, the office space was planned to be the headquarters for the Chicago Janitor's Union.

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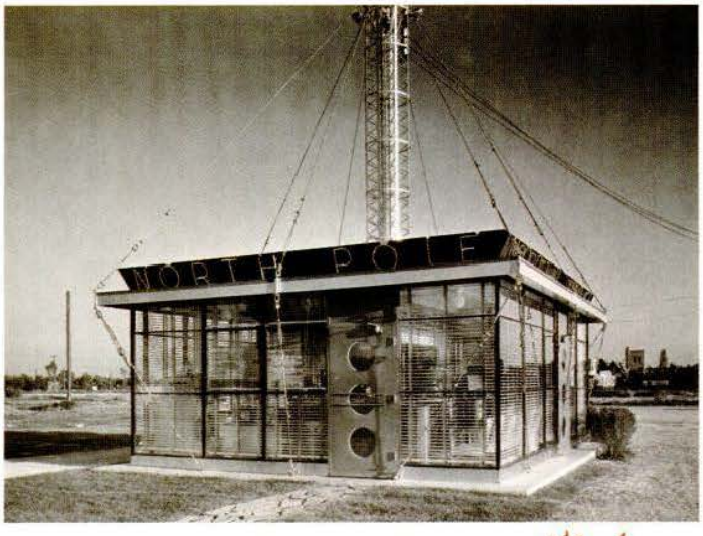

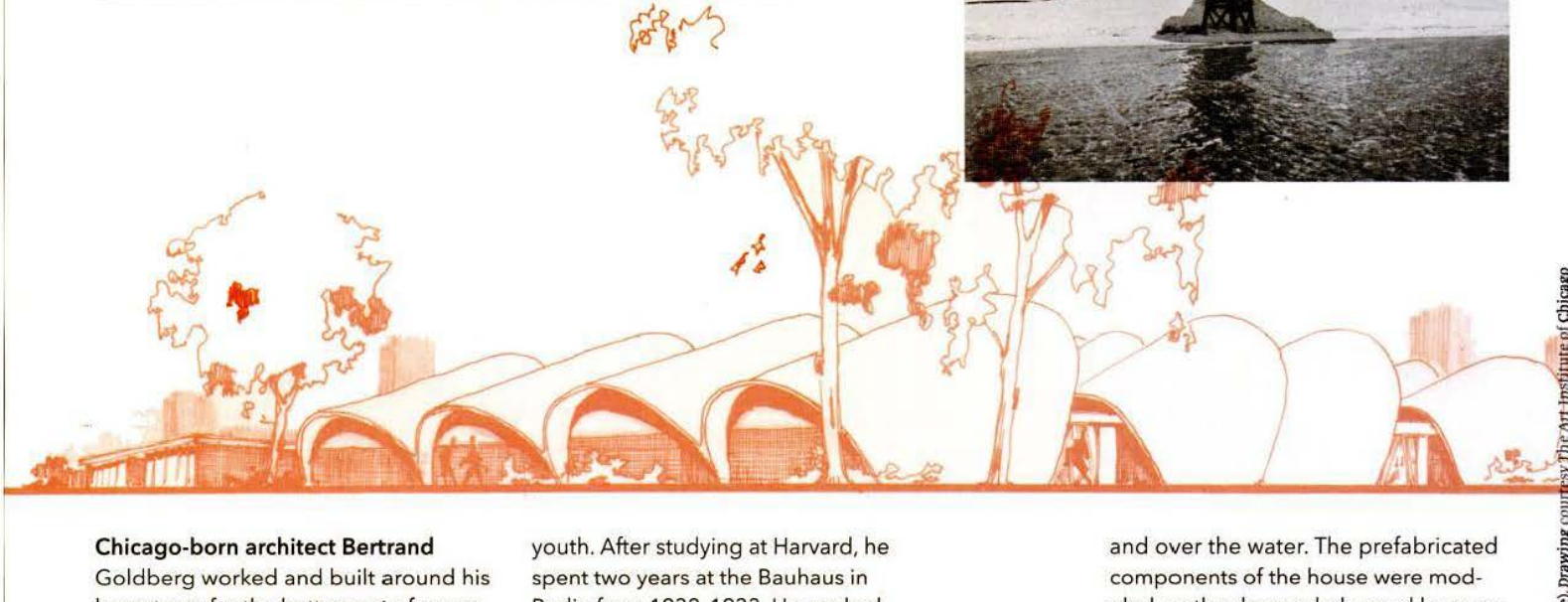

Chicago-born architect Bertrand Goldberg worked and built around his hometown for the better part of seven decades, a regional pioneer in a brand of architecture that, in hindsight, was surprisingly prescient. A proponent of prefabrication amidst the giddy building boom of the late 1940s; of dense, teeming urban cores while many Americans sought the perceived refuge of the suburbs in the 1950s; of desirable, ennobling public housing in the face of the crippling projects of the 1960s; and of energy efficiency despite the exuberance of the postwar boom, Goldberg couched his design ethos not in aesthetics but in philosophy: He cast himself as a humanist, closer perhaps to Erasmus than Eames, Petrarch than Pelli.

Like a number of mid-century modernists, Goldberg rubbed elbows with the European architectural elite in his youth. After studying at Harvard, he spent two years at the Bauhaus in Berlin from 1932–1933. He worked briefly as an apprentice in the office of Mies van der Rohe in Germany, and later returned home to begin what would become a 60-plus-year career in Chicago by opening his own practice, Bertrand Goldberg Associates, in 1937.

From there Goldberg undertook a welter of projects: several residences built in the Bauhaus style, a portable ice-cream parlor fashioned in part out of the chassis of the truck that carried it, various stabs at furniture design. His Standard Houses, developments of prefabricated wartime housing, went up in the early '40s, but the apex of his single-family-home design came in 1952, with the Snyder House. Built on Shelter Island, New York, the long, sleek residence juts across the beach and over the water. The prefabricated components of the house were modeled on the doomed plywood boxcars Goldberg built for homeowner John Snyder's Pressed Steel Car Company.

"My favorite era of his work," says Geoffrey Goldberg, Bertrand's son and fellow architect, "was the '50s. Before that he was a very bright creative mind who couldn't find a home. But with his big break with Marina City, the seven stars aligned and he found this whole new scale to work in." In Marina City the seemingly disparate threads of the charismatic Goldberg's career coalesced into what would become not only his most successful building, but his most lasting architectural statement. "He was no longer just the individual architect, a notion that he was suspicious about all his career. He began working as a city planner, an investor, and an intellectual."

The North Pole, a mobile ice-cream station completed in 1938 (top left), was a tensile structure mounted on a truck—one that "was meant to wander around," according to Goldberg. The Snyder House (top right) is as futuristic as anything he built, though the Tatooine-esque Clarendon Avenue School (sketch above) isn't far off.

Photos by Alex Langley (Snyder House), courtesy Bertrand Goldberg Archive (The North Pole); Drawing courtesy The Art Institute of Chicago


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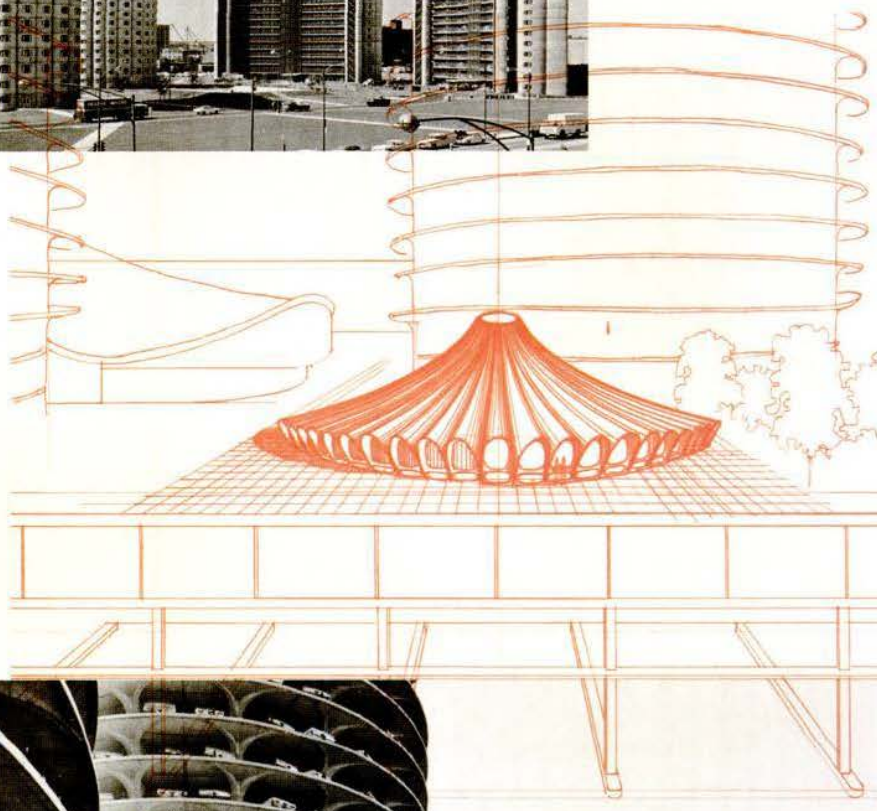

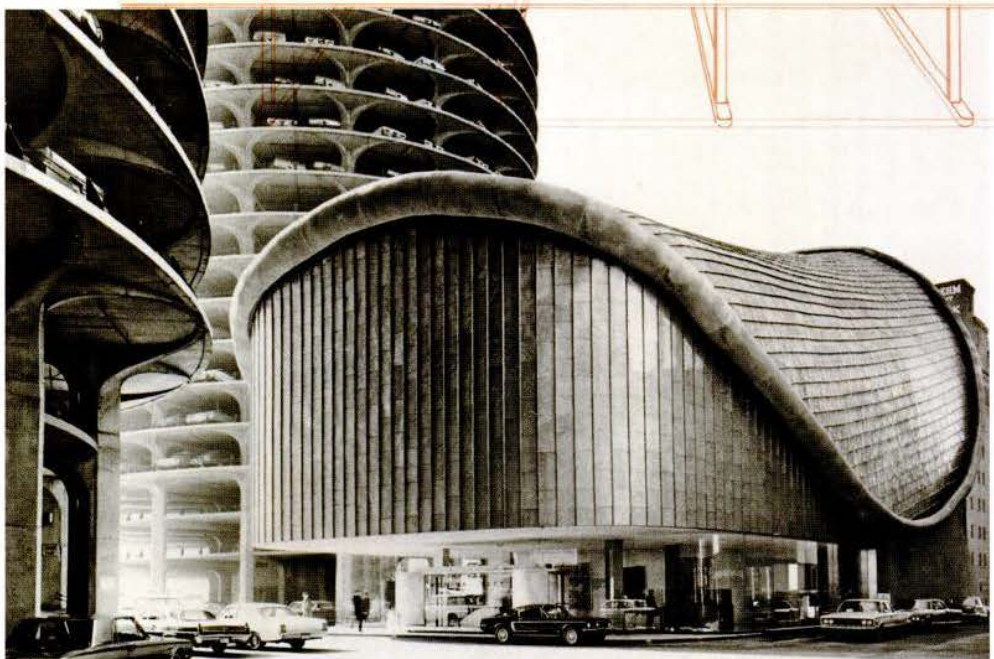

Completed in 1967, Marina City is a housing complex consisting of two 60-story residential towers, an office building, a marina on the Chicago River, a theater and television studio, and recreational space including a skating rink and bowling alley. Goldberg, who believed in vibrant, dense urban spaces, boasted that Marina City, which housed 635 people per square acre, was the densest development in the city.

Formally the building broke with the boxy skyscrapers that dominated Chicago's skyline. Goldberg eschewed the post-and-beam constructions of his peers, creating two corncob-style towers whose structural support came from a reinforced-concrete shell. The small apartments radiated out like petals of a flower from the building's core toward the expansive views of the city.

Marina City marked a shift away from self-contained projects toward considering the greater urban context—what's good for a downtown and what's good for the residents. Marina City was energy-efficient, promoted common spaces, and encouraged people to work near where they live and to engage with the center of Chicago. "That's what my dad meant when he talked about humanism," says Geoffrey. "He wasn't designing for the building industry or for one client. He was able to work on a philosophical level. He wasn't interested in architecture in the narrow sense. He was trying to understand the whole person and the whole social condition."

After Marina City came the Raymond Hillard Homes in 1966—two round towers to house elderly residents and two more curvilinear slabs for low-income families. Hospitals and a university followed, each imbued with the same humanism that pervaded his work. Goldberg designed hospitals around the nurse-patient relationship (which he felt was what really drives a hospital), privileging the sightlines between patients' beds and nurses' stations.

Goldberg worked until his death in 1997, each project asking, and usually answering, the question so central to his work: Where are the people and what are we doing for them?

Photos courtesy Hedrich-Blessing Chicago, Drawing courtesy The Art Institute of Chicago

The Raymond Hillard Homes (top) featured two towers with a similar design to Marina City's and a pair of thick, concrete arcs. The drawing (middle) is a sketch for Marina City's saddle-shaped theater and television studio (bottom), which was clad in sound-deadening lead sheathing, a break with the adjacent glass-and-concrete structures.

door

window

cabinet

grips

sinks

faucets

towel bars

hooks

hinges

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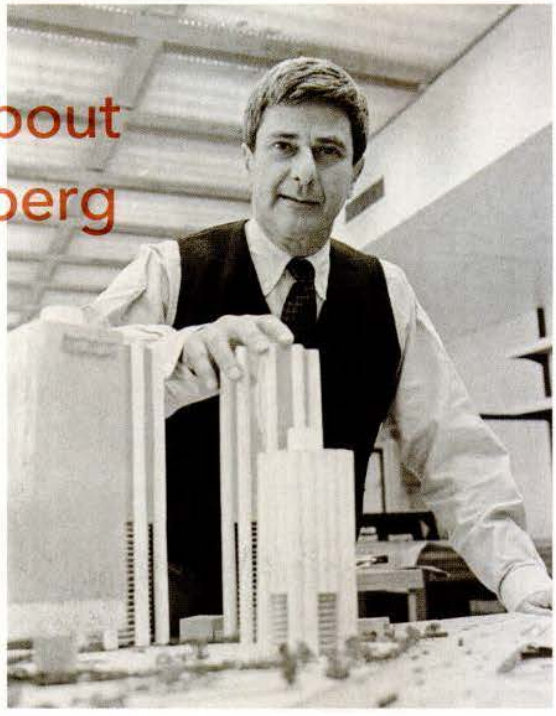
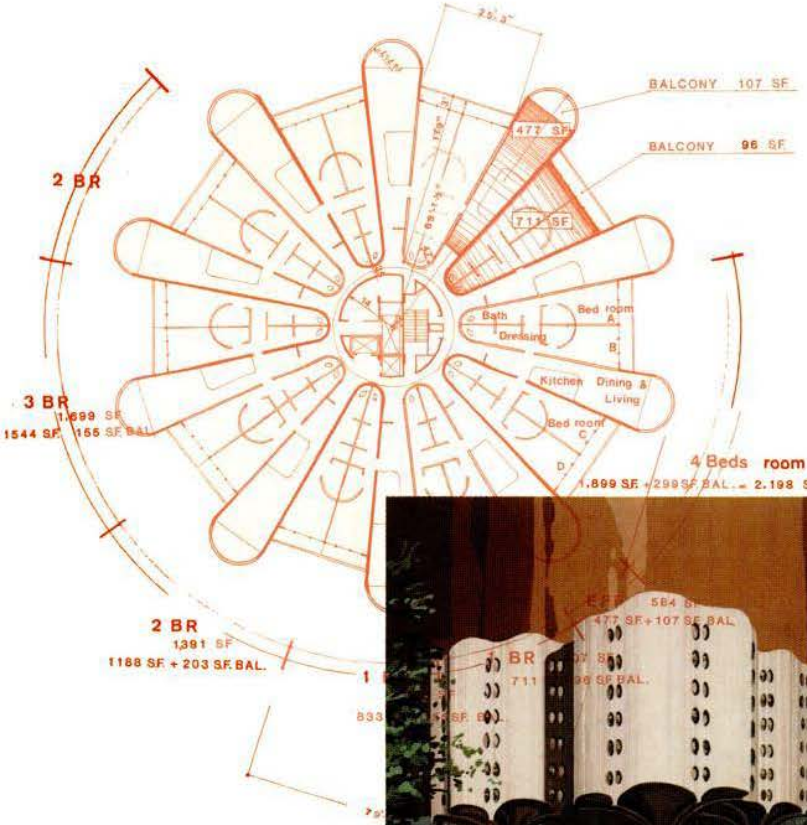
10 things you should know about Bertrand Goldberg





1. Bertrand Goldberg, who was Jewish, fled Germany and the Bauhaus in the middle of the night in 1932 when his landlady tipped him off that the police were after him.

2. Upon Mies van der Rohe's first visit to the U.S., Goldberg served as translator when Mies met Frank Lloyd Wright.

3. Goldberg developed a series of prefabricated, though not particularly lucrative, products for living, including the Unicel freight car, the Unishelter home, and the standardized bathroom that he cheekily dubbed the Unican.

4. He designed the Mobile Delousing Unit for use in North Africa during World War II. It was never realized because the chemical DDT was better at killing the typhus-bearing insects.

5. Because of the post-World War II steel shortage, Goldberg designed the Unicel Prefab Freight Car out of plywood panels for the Pressed Steel Car Company. Under pressure from the steel industry, the American Railroad Association rescinded its offer to purchase 500 cars.

6. A student of Josef Albers, Goldberg was asked to teach at Black Mountain College. He couldn't do it and suggested R. Buckminster Fuller instead.

7. In 1963 Goldberg's wife, Nancy, opened the only franchise of the haute cuisine Parisian restaurant Maxim's de Paris in Chicago.

8. The 1980 Steve McQueen movie *The Hunter* featured a car driving off one of the Marina City Towers to fall tens of stories into the Chicago River.

9. Redubbed "the Wilco towers" by hip Chicagoans, the Marina City Towers were featured prominently on the cover art for the alt-country band's 2002 album *Yankee Hotel Foxtrot*.

10. The Art Institute of Chicago is planning a Bertrand Goldberg retrospective in the fall of 2010 in its new Renzo Piano-designed wing.

Photo and drawings courtesy The Art Institute of Chicago, album cover courtesy Nonesuch Records

Chicago indie rockers Wilco used the Marina City towers for the cover of their album *Yankee Hotel Foxtrot* (top left); we think Goldberg (top right) would be pleased.

A sketch (middle) for the unrealized River City complex shows a cylindrical tower that was never to be. The Prentice Women's Hospital (bottom) was completed in 1974.

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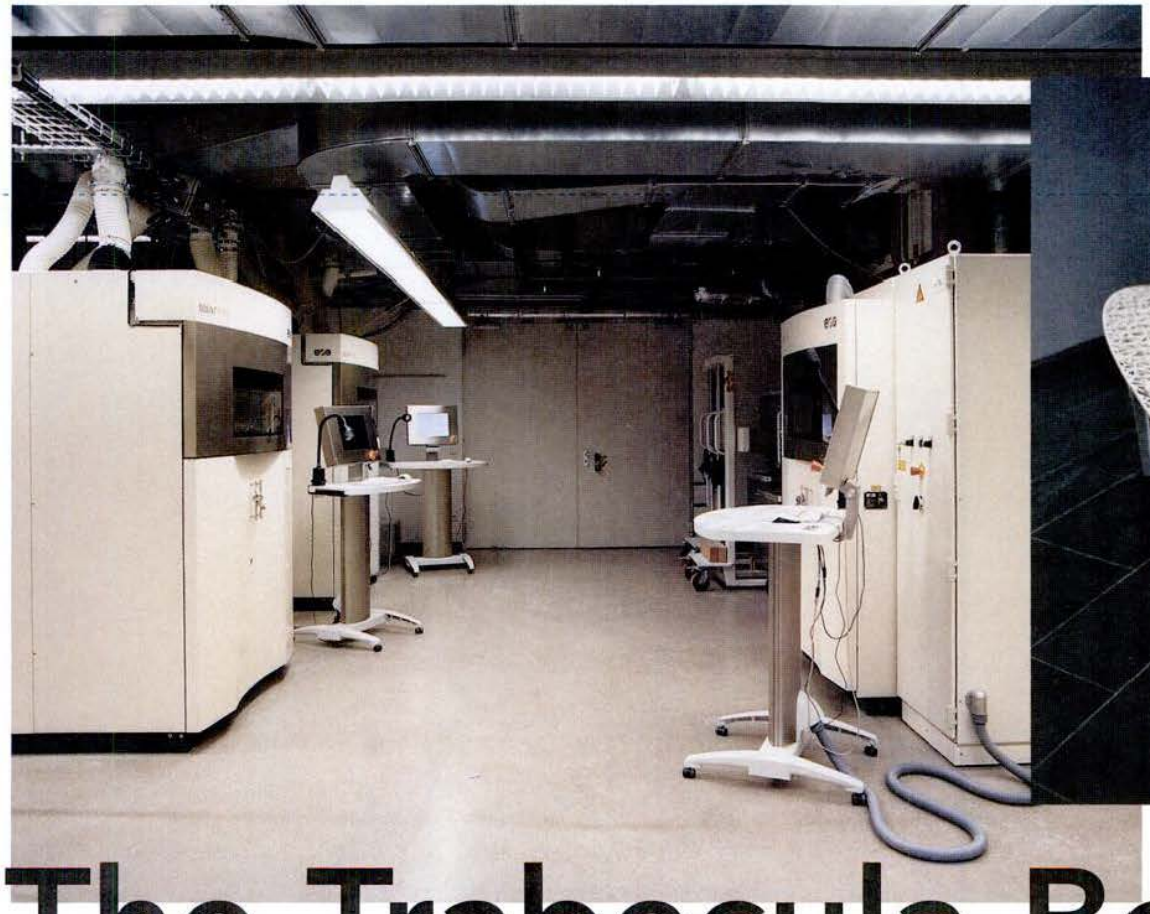
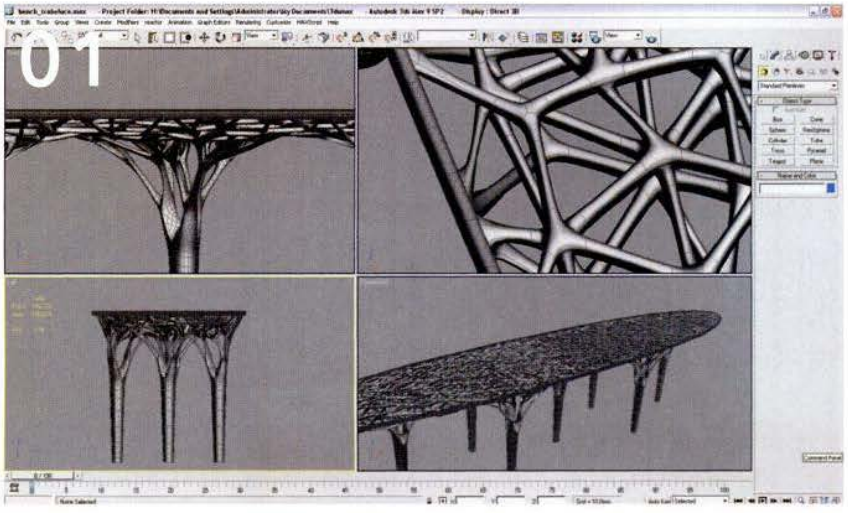
***Freedom of Creation*—In recent decades, computer-aided design (CAD) has transcended the screen, thanks to the advent of automatic fabrication, a process wherein three-dimensional objects take shape by rapidly building up thin layers of material based on a digital model. It sounds like science fiction, but the technologies are simple; soon you'll even be able to make a 3-D printer at home for about $600 (reprap.org). While most designers avail themselves of rapid prototyping, few have begun using the machines for rapid manufacturing. Freedom of Creation (FOC) leads the way with their Trabecula bench, one of the largest rapid-manufactured furniture pieces at six feet long, two feet high, and just 14 pounds. Dwell talked fabbing with Janne Kyttänen, a designer at Amsterdam-based FOC, and paid a visit to their manufacturing facility in Munich.**

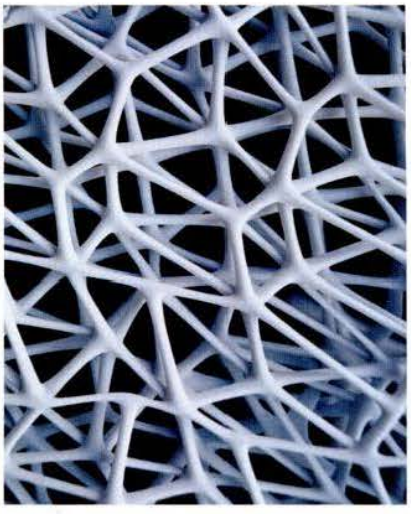


The Trabecula Bench

Story by Virginia Gardiner
Photos by Jens Passoth

FOC production facility (left). The Trabecula bench harvests great strength from a light form, taking biomimetic cues from the structure of bird bones (right).





Drawing
Kyttänen's designs travel straight from his imagination to the computer. "Hardly anything happens on paper anymore," he says, "because most of the files are so complex that it's practically impossible to sketch them." He uses a range of CAD software, from the user-friendly SolidWorks to the spline-savvy Rhino, but mostly 3D Studio Max.

The computer is his workshop. "I can't imagine any other tool at the moment," he says. Though it may seem more complex than the old pencil-and-paper method, CAD is actually quite intuitive, and the interfaces continue to improve.

Kyttänen prefers desktops to laptops—a big screen and an ergonomic mouse are crucial—but he also designs on the go. "I can be anywhere," he says. "In principle, you can even operate these machines from another location. I can build my future around this [unrestricted] way of life—buy a house at the beach, do my stuff from there, no problem." With rapid manufacturing, the process is hands-off and divorced from location. It's worthy of a new name: remote design.

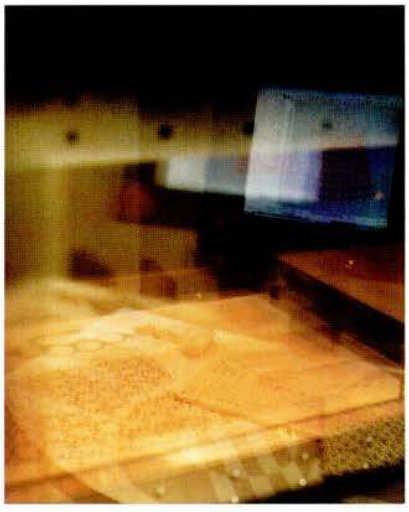
Slicing
The design files are sent to EOS GmbH, a Munich-based factory with six different types of laser-sintering machines. Before they begin, a slicing software divides the Trabecula into some 6,000 cross sections that are about 1/12-mm thick, which, according to Kyttänen, is "crude by today's standards." (Direct metal-sintering machines, which layer and fuse material with electron beams, can work in layers as this as 20 microns.)

The bench is much larger than the sintering "build envelope" in which it's made—a rectangular space that's 15 by 27 by 23 inches, where the laser will move in x-y-z axes. This means that before slicing, Kyttänen has divided the drawing into three parts, and arranged them to fit in the bucket. "It's like playing 3-D Tetris all the time."

Built into the sliced parts are interlocking pin joints—something along the lines of dowel joints in carpentry, though Kyttänen prefers the image of pins that join broken bones, since the Trabecula was inspired by the light-but-strong structure of bird bones.

Above: CAD software usually offers four views of the object—three orthographic angles and an isometric view (left). A detailed rendering of the Trabecula bench (right).

Below: At the production facility, Kyttännen's drawing goes into a new computer, which slices it into thousands of cross sections for the laser to sinter.

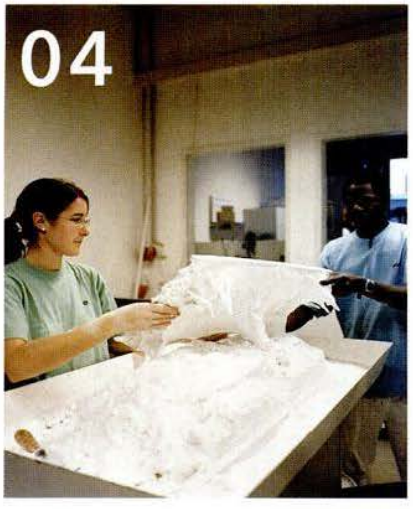


Sintering

"Sintering" is not an everyday word for most people—it means using laser energy to melt and fuse particles. It's traditionally applied to metal, but nowadays it works very well on certain varieties of plastic such as polyamide.

The Selective Laser Sintering (SLS) machine first sets down very thin layers of powdered polyamide with a spreader; they form what Kyttänen calls "a building platform." A laser beam then passes over from the top, melting the layer locally, thus solidifying the powder and creating the product "according to the 3-D file that the slicing program has created." Those two steps alternate, layer by layer, until the entire form is sintered. It takes about a day and a half to bond the Trabecula bench, and another 12 to 15 hours for the material to cool. The machine works 24 hours a day—no cigarette breaks.

"Eventually," says Kytännen, "what you have is this big bucket full of powder, and you break it open and take out the parts. Then you can reuse the powder that comes off."



Unpacking

When the bucket has cooled, it's time to assemble the pieces. Ahmadou Kaloga, an EOS applications support technician, usually does the unpacking. "It's like an archeological dig," says Kyttänen. "A dinosaur in a pile of sand."

After carefully removing the pieces and brushing off excess dust, Kaloga gives them a light sandblasting with glass beads. Florian Pfefferkorn, a polymer-sintering product manager at EOS who helps Kyttänen develop rapid-manufacturing objects, explains that this is necessary "to get rid of the loose powder that sticks to their surfaces." The pieces are then assembled, their interlocking joints reinforced with cyanacrolate, a.k.a. Super Glue.

A pneumatic spray gun coats the Trabecula in paint that Kyttänen insists, withholding specifics, is just for looks. "It's nothing special, but I can't tell you what it is." Secrecy aside, he rejoices that rapid manufacturing is growing more popular as its efficiency, aesthetics, and cost savings become clear. "We want people to understand what we're doing," he says. "At this stage, the more competition, the better."

Above: The sintering machine is set to go, first layering the fine powder, then passing over it with a laser beam. Below: After the bench's components are extracted from the bucket, the unsintered powder is dusted off for later use, and the bench parts are sandblasted and glued together.

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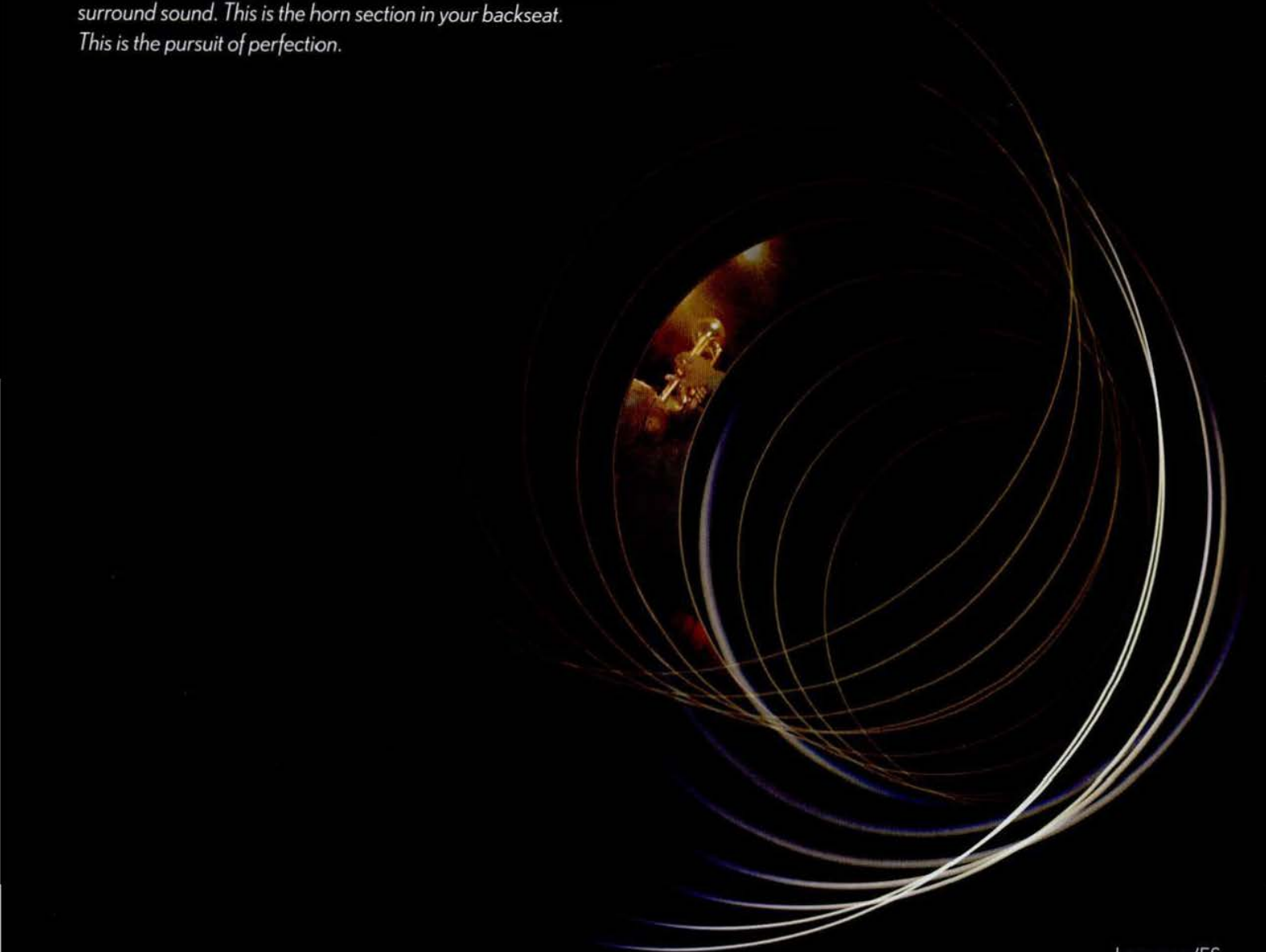

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Though the precise numbers vary according to whom you ask, the average American home has doubled in size over the last half century, now hovering near 2,500 square feet. That's almost twice the size of homes in Europe and Japan—and a whopping 26 times larger than the average residence in Africa.

The average house constructed in California by housing giant KB Home, for instance, comes in at 2,492 square feet. It boasts a two-car garage and as many as five bedrooms, including a 266-square-foot master bedroom.

But 2,500 square feet is just the beginning. The midrange California house built by Toll Brothers—a model called the "Palos Verdes"—is more than 4,700 square feet. And when you compare that to the following small spaces featured here, the results are astonishing.

SMALL

Average American home (2007)
2,500 square feet

Average American home (1957)
1,250 square feet

Zizmor Residence
912 square feet

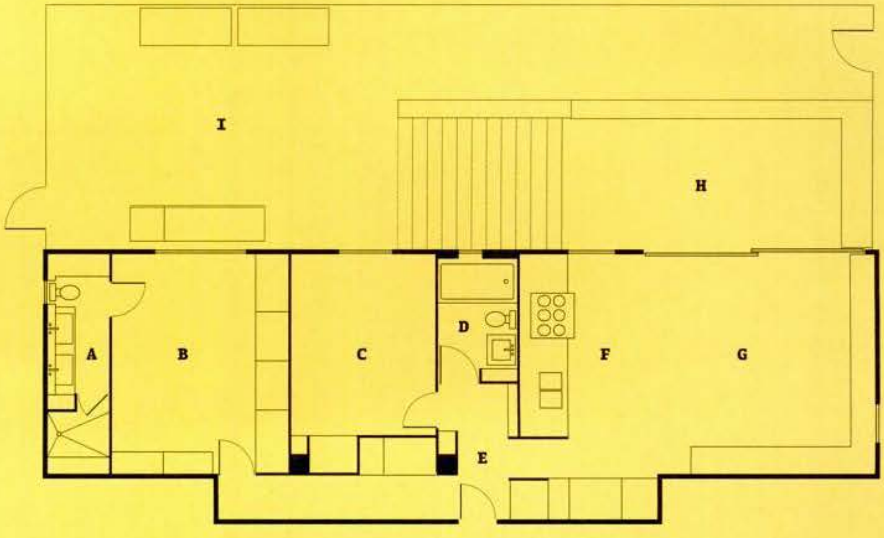
Front to Back House
648 square feet

Boxhome
205 square feet

912 sq ft

Project: Zizmor Residence
Architect: A+I Design Corp.
Location: New York, New York

Master bedroom:
167 square feet
Kitchen/living/dining area:
366 square feet



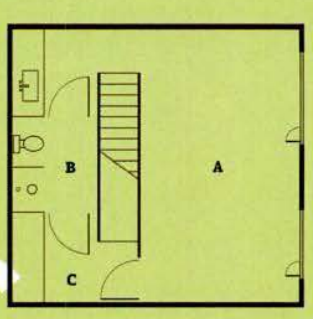
Floor Plan

A Master Bathroom
B Master Bedroom
C Bedroom
D Bathroom
E Entry
F Kitchen/Dining Area
G Living Room Area
H Upper Deck
I Lower Garden

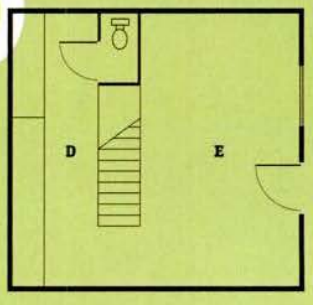
648 sq ft SPACES

Project: Front to Back House
Architect: Scape Architects
Location: London, England

Master bedroom:
188 square feet
Kitchen:
102 square feet
Living room:
199 square feet



First Floor



Ground Floor

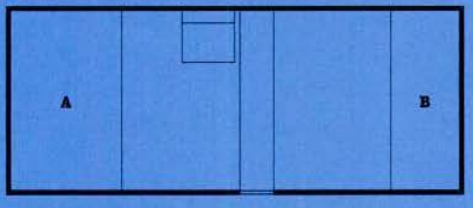
Floor Plan

A Bedroom
B Bathroom
C Dressing Room
D Kitchen
E Living/Dining Area

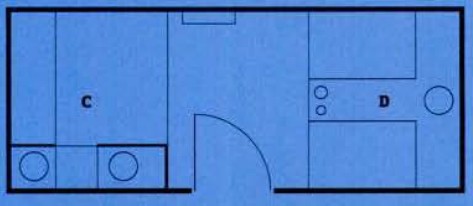
205 sq ft

Project: Boxhome
Architect: Sami Rintala
Location: Oslo, Norway

Master bedroom:
50 square feet
Kitchen:
52 square feet
Living room:
61 square feet



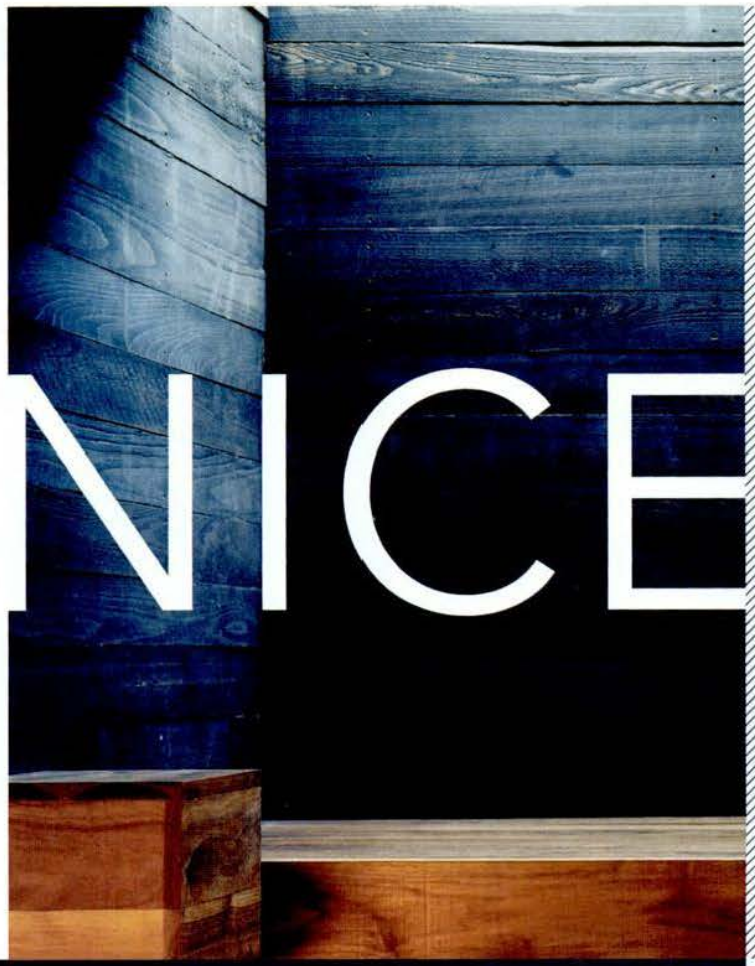
First Floor



Ground Floor

Floor Plan

A Living Room
B Bedroom
C Bathroom
D Kitchen/Dining Area



NICE

Inside the Boxhome, colors are muted, light remains local, and the dark-stained woods stand out against lighter grains. When residents and guests gather, the Boxhome's kitchen takes on a new role, bringing everyone to the table to talk. The project's lead architect, Sami Rintala (opposite), says the Boxhome reflects how we're supposed to live: "with few possessions and a small space around us."

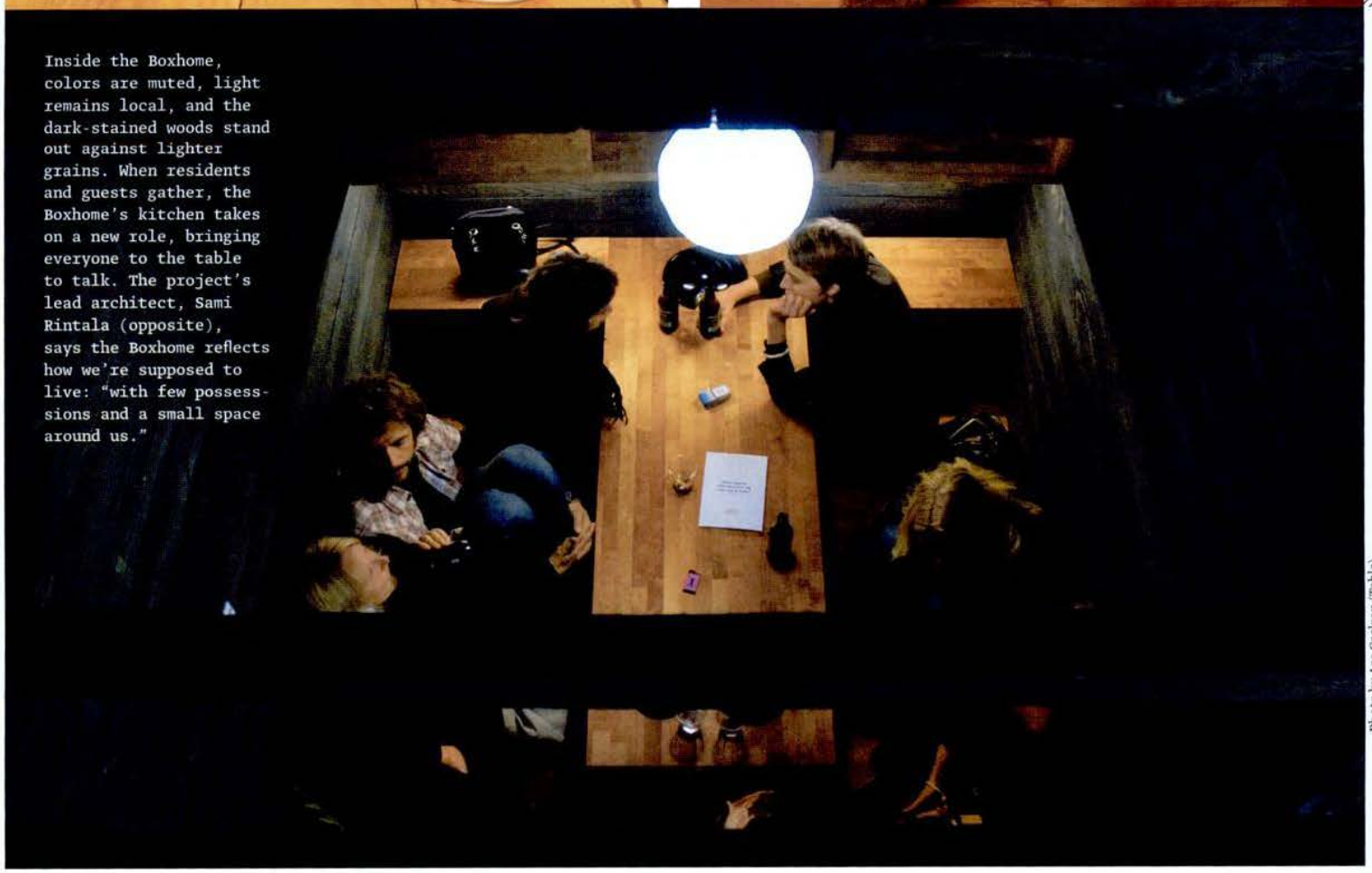
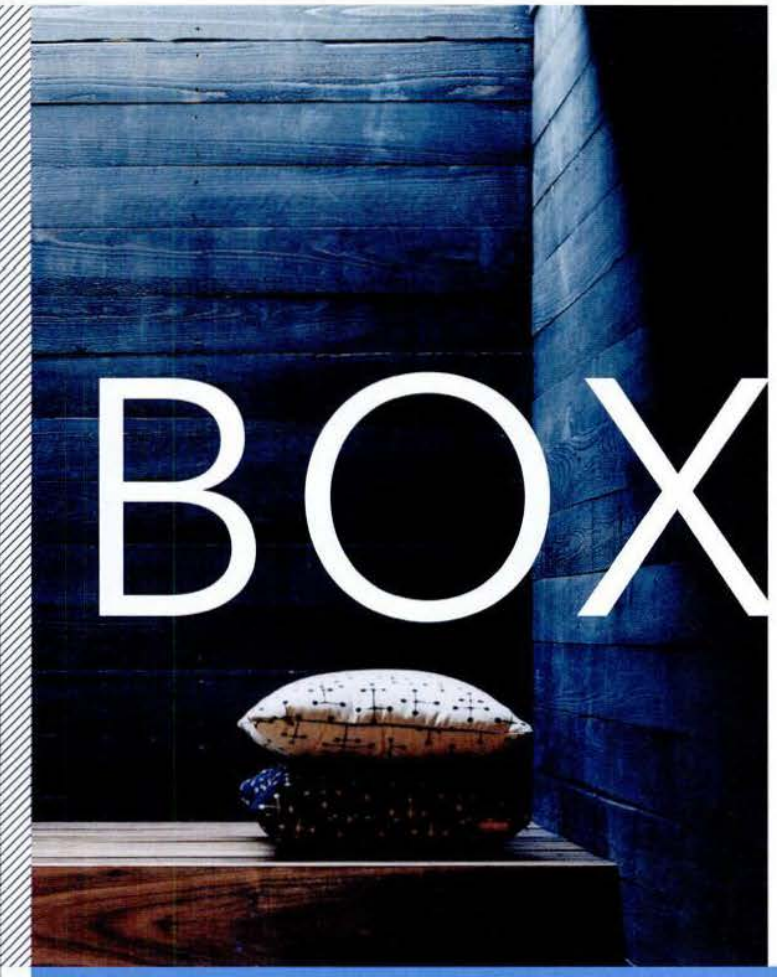


Photo by Are Carlsen (Table)



BOX

205 sq ft

In October, the light in Norway is cold and diffused by rain. It's "our worst month," says John Roger Holte, a Norwegian artist and builder. The weather may be dismal here, but the Boxhome, which Holte helped build, gleams with optimism and modernity.

Story by Clare Dudman
Photos by Pia Ulin

At first glance the Boxhome does indeed look like a small box, its walls a shiny gray metal crisscrossed with insulating glass. Scarcely wider than the length of a person, it is striking and oddly beautiful.

It is practical, too. The walls are many-layered: A timber frame houses glass wool insulation clad with particleboard; then there is a special weather-coat layer, an insulating space allowing air to circulate in two directions; and, finally, metal cladding. The Boxhome's interior is lined with a cheap, darkly stained cypress wood of a kind more often used to make crates and pallets. The marks of the plane are clearly visible, an effect that gives the impression of discrete bricks as the light from the window picks out each individual plank. The wood is rough and warm to the touch, its living origins obvious, but its black stain causes the wood to retreat from view. This makes the small space seem "less defined," says lead architect Sami Rintala. The light color and fine finish of the birch, aspen, red oak, and other woods used for the built-in furniture stand out in contrast. The darkness of these boundaries, together with the skillful arrangement of floors at different levels, allows long views to various windows and gives an unexpected sense of space.

"We had 20 people in here during our opening party," says Dagur Eggertsson, who worked with Rintala on the project, "and it didn't feel crowded."

"It's a bit like a TARDIS," I say—but none of them have heard of *Dr. Who*. I explain the TARDIS is a ▶

tiny telephone box that opens into a series of rooms, and they nod happily. "Yes, that's good," Rintala agrees, and we look around the Boxhome's spaces. Everywhere you sit you're aware of space elsewhere. "You can see the stars from your bed," Rintala adds.

Behind the Boxhome there is an anti-consumerist philosophy. Like a nun or a hermit, the Boxhome resident would not be able to accumulate many possessions. Although the designers have planned for some storage space in the finished house, that space, as in the prototype, would be limited.

Boxhome residents must also be active: In order to relax in the sitting room, a resident would have to climb a ladder and then, to reach the bedroom, step across a gap between floors. This would improve not only physical fitness but mental fitness; according to Rintala, it has been shown that an improvement in motor skills brings with it an increase in creativity. Building your own house keeps you fit, he points out. Altogether, it took three men about four weeks to build the house, and they estimate it would take a single person the length of a summer to assemble a Boxhome of their own. Rintala says that he's more fit now than he has been for years, and there was no need for a treadmill or for weights—building a house, he says, is an all-body workout.

When I suggest that they produce an Ikea-like kit, Holte nods in agreement—but Eggertsson gently reprimands him for undervaluing his own craftsmanship: Holte did most of the construction work.

Just a generation ago, Nordic men were all expected to build their own house, and Rintala wants to return to that practice. Recently, however, especially in his native Finland, there has been an exodus from the countryside, with people moving to poorly built urban constructions, and the tradition has largely been lost.

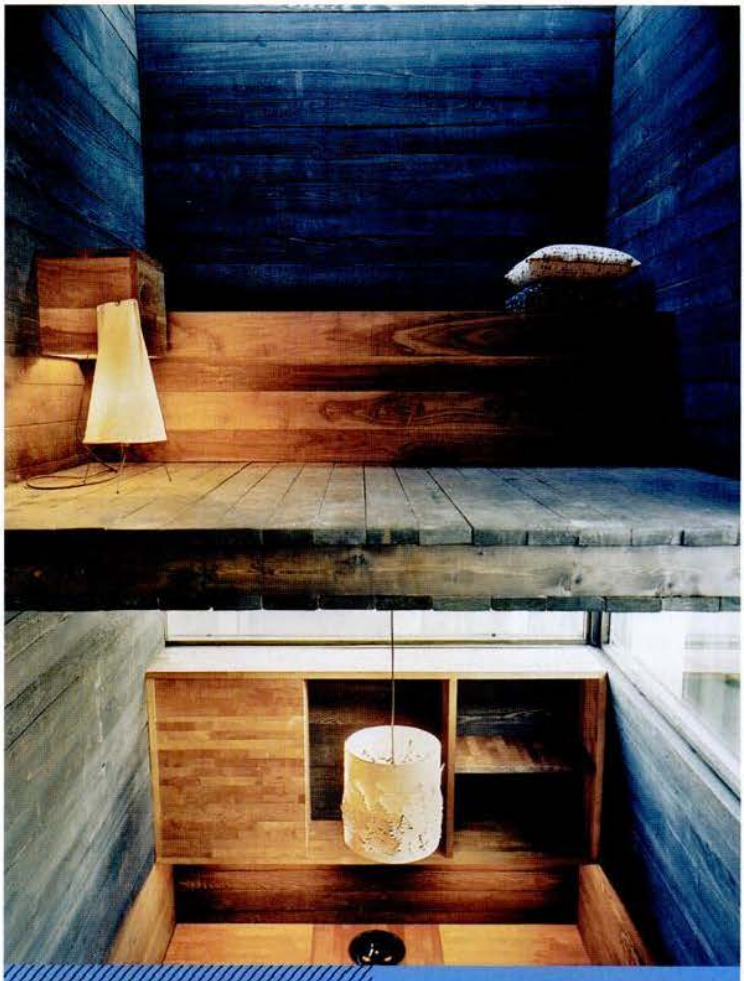
Rintala is interested in incorporating traditions from other cultures, too. The galley of the Boxhome is a fully integrated kitchen and dining room, and the resident would eat and entertain in the Japanese style on a platform at a low table; the two hot plates and sink in the surface of the table are nods to the Korean way of eating. (Guests are given the raw materials which they cook themselves.) It is sociable and guarantees that the food is hot and prepared exactly to each person's requirements.

Although the Boxhome was designed for single occupancy, it can easily accommodate guests. The platform in the seating area becomes a twin bed, and the bathroom can be made more private by strategically hanging curtains from the central beams. As the four of us sit in the living quarters, it feels curiously tranquil and comforting, the darkness of the roughly hewn wood walls taking on the characteristics of a cave. Windows and lamps illuminate the irregularities, and the perfume of the wood—the resinous smell of pine forests—permeates every corner of the space. Perhaps because smells are so evocative, it all feels part of the natural world.

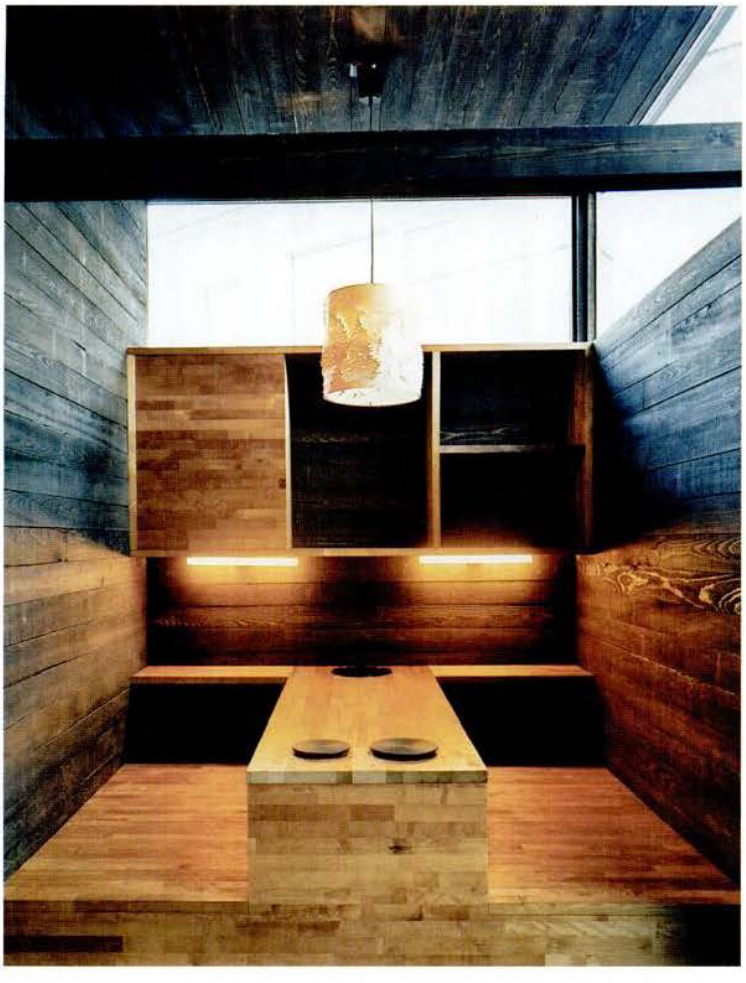
Narrow, compact, and vertical, the Boxhome's footprint is negligible. Both reflective of its surroundings and standing uniquely apart, the structure easily catches our attention.

"Maybe this is how we are meant to be," Rintala says, when I tell him how I feel, "with few possessions and a small space around us." The idea of different rooms for different aspects of our lives is, after all, a recent one. In Rintala's view it comes from trying to emulate the lord of the manor, and it is unnecessary—and bad for the environment as well. A smaller home can be built and maintained with fewer resources. Indeed, Eggertsson adds, if the Boxhome is oriented so that its main window faces south, then the structure can absorb and retain enough heat so as not to need any other form of winter climate control. Alternatively, installing a stove with an iron chimney between the bathroom and the kitchen would heat the whole structure.

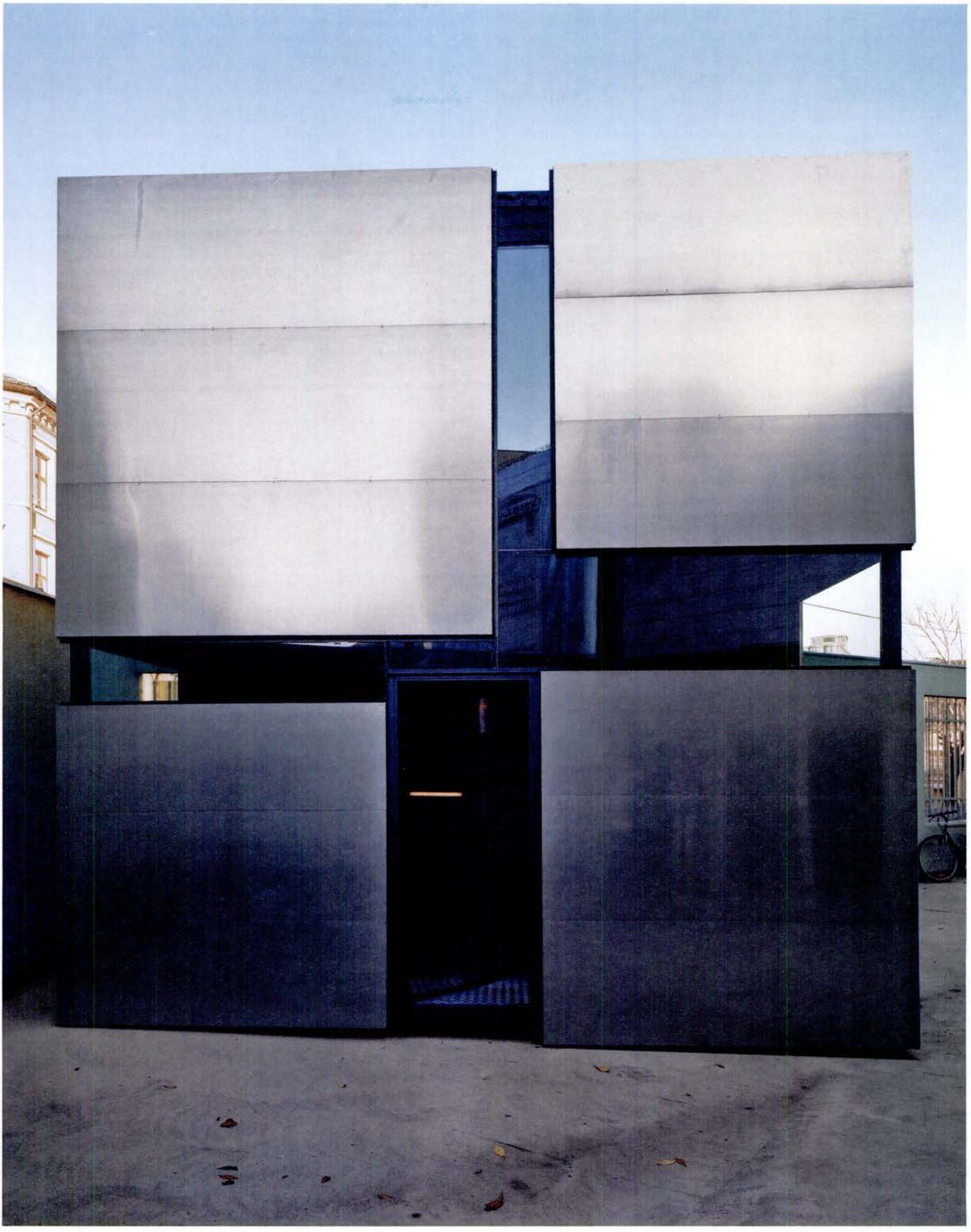
At the moment, though, the Boxhome is just a prototype. It is without heating, plumbing, or electricity. Even so, the builders are in negotiations to sell it, deliberately without profit, for around $65,000 to an artist in Sweden. In the meantime, it has been on display in the yard of the Galleri ROM in central Oslo, where there is all the usual noise and bustle of a capital city—but, once the door of the Boxhome is closed, this is muffled to a murmur. High windows ensure that no one can see in, and the world outside retreats. Rintala says there has been interest in the Boxhome from all over the world and that its appeal seems to be universal. Maybe we all need something like a Boxhome from time to time—a quiet sanctuary, a small space for our minds to fill.

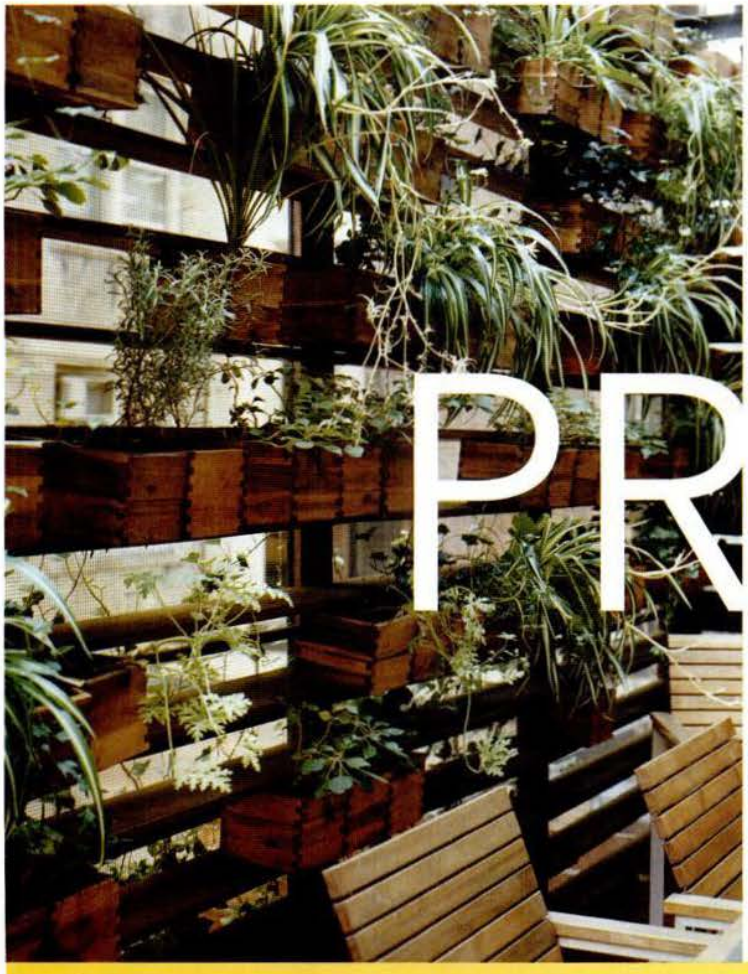


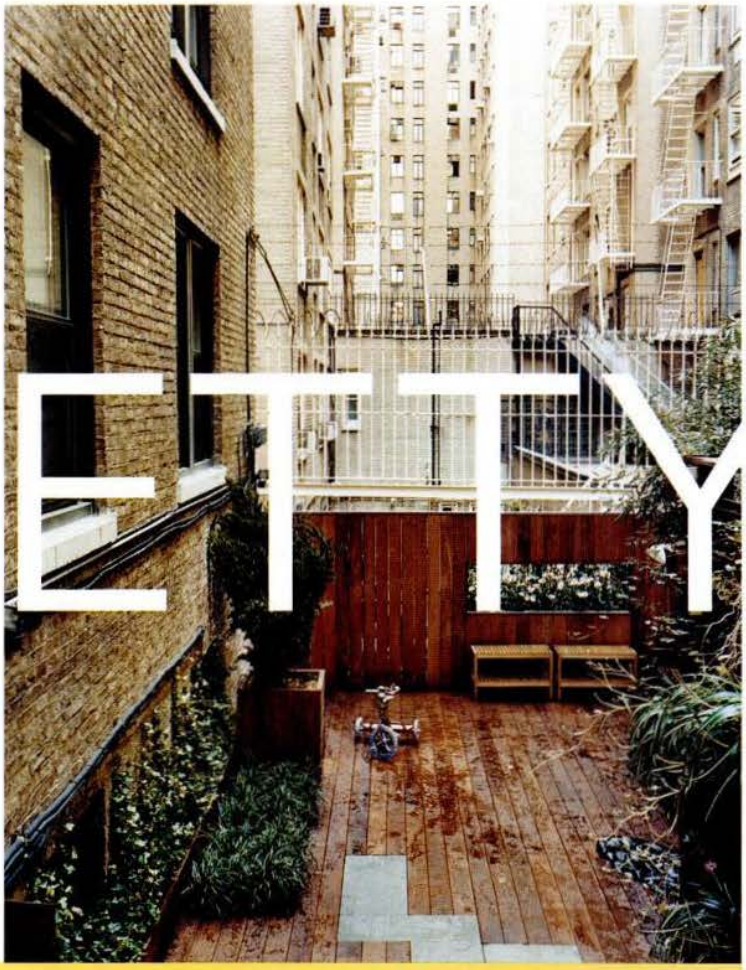
The kitchen table, built into the structure of the house, includes two hot plates. Rintala says these were inspired by the Korean way of cooking: Residents and guests will cook their own food at the table. The metallic geometry of the Boxhome's exterior (opposite), meanwhile, shines in confident contrast to the dark woods used indoors.



Inside, the Boxhome's spaces are all visually connected—the intimacy of the house thrives on these adjacencies. From the sitting room you can see into the bedroom (top right), with its strip of window in the ceiling. From the kitchen table you have a view of the bathroom and the lofted living space above. "You can see the stars from your bed," Rintala says.







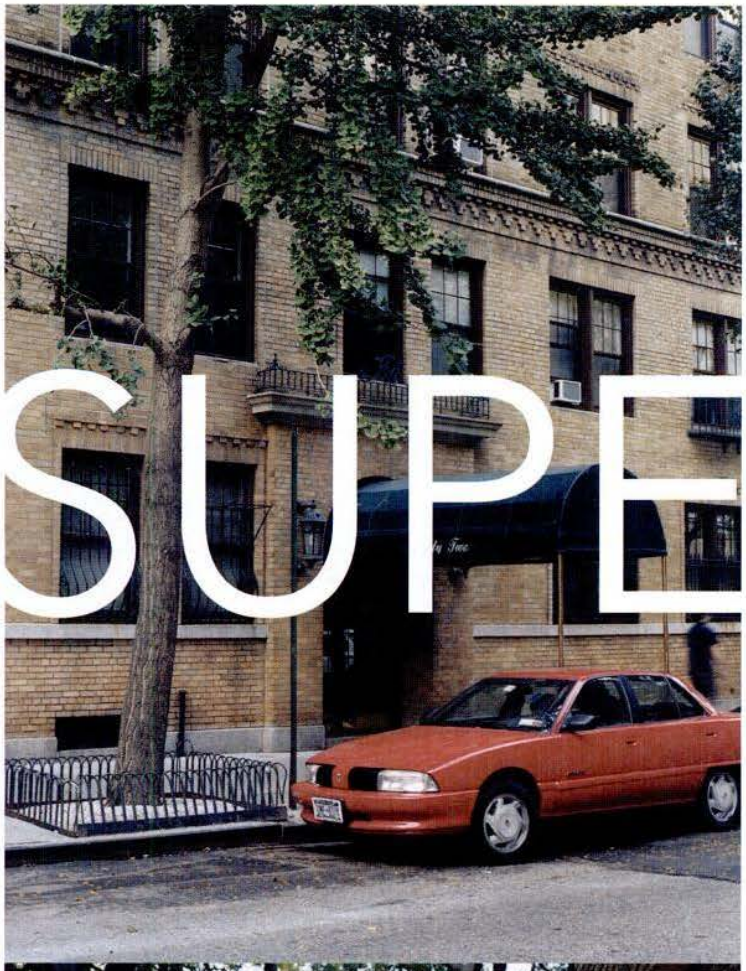
PRETTY 812 sq ft

The super's unit was anything but in this Upper West Side co-op, however architect Brad Zizmor saw potential in the apartment nobody could love. A reimagined interior and gracious new outdoor space transformed this architectural blunder to boon.

Brad and Susan Zizmor bought the former superintendent's apartment off the lobby of a co-op building on West 83rd Street in Manhattan. The cramped alley in the shadow of neighboring apartment towers put off most prospective buyers. Undaunted, the Zizmors turned it into an unexpected gathering spot for family and friends with boxes of herbs and spider plants (above left) and a 16-foot-wide deck (above right) for playing and grilling with Hollywood juniper, hostas, and bamboo. An outdoor dining area (opposite) is screened for privacy. The kitchen (opposite, top right) has a dining table of black American walnut designed by Brad. The pendant lights are by Ingo Maurer. p.174

Story by Michael Cannell
Photos by Roland Bello

SUPER



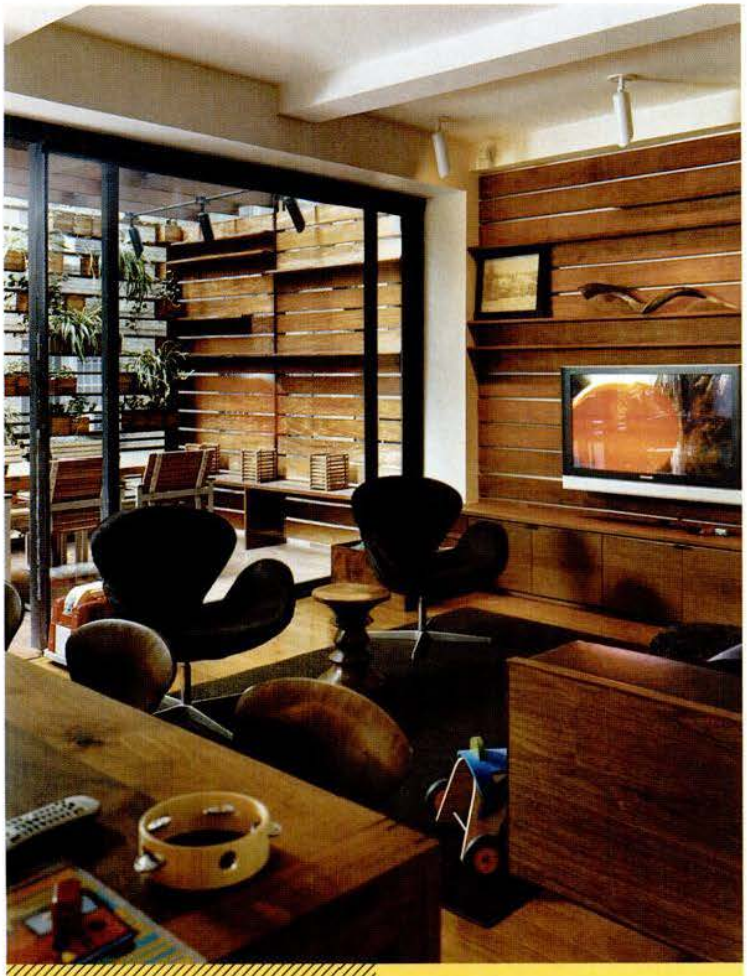
Two years ago, Brad Zizmor showed his parents the apartment that he and his wife, Susan, were buying a half block from Central Park on the Upper West Side of Manhattan. Despite the plum address, the purchase went over poorly with mom and dad. The two-bedroom is only 912 square feet. Worse, it is situated off the lobby on the first floor—an ugly duckling previously occupied by the building superintendent.

"It was dark. It was small. It was completely cramped," notes Dag Folger, Brad's partner in the architecture firm A+I Design Corp. who came along for support. "The outside space was dismal."

Like any architect, Brad saw possibilities, but his parents saw only small, dark rooms looking onto a grim alley.

"I was managing the shock and horror of Brad's mom," Folger adds. "She said, 'You paid how much for that apartment?' I can only imagine the conversation on the way home."

Today, after a yearlong renovation, light streams through an expansive glass wall as Brad and Susan come and go between a new living room and a deck lined with ipe wood capped by a wall of English ivy. In the evenings they eat beneath the limestone spires of Central Park West while their son, Ezra, rides his tricycle among hostas, Hollywood juniper, and bamboo in the landscaped alley below. "It's like Central Park is our front lawn," Susan says, "and this is our backyard."



The Zizmors extended their living room by installing an 8-by-15-foot sliding glass door (above), which leads onto an outdoor dining area built six feet above the alley. To make the outdoors feel like it's part of the living room, and not a separate patio, they ran the same horizontal pattern of ipe wood slats from the indoors out.

Ingenuity can compensate for a modest budget. The Zizmors removed the base from a midpriced leather couch from West Elm and inserted it in a custom armature made with walnut veneer. The Brazilian walnut flooring (opposite) was bought at a discount from a contractor who was unable to use it elsewhere.

Even Brad's mother has to acknowledge that ingenuity unexpectedly transformed the diminutive underdog of a property. "At first I said, 'Oh my God it's like a jail cell,'" she recounts. "Now they've opened it up entirely. It's like they're living in the suburbs."

What could be more New York than a story about real estate redeemed? The upstairs neighbors, with their gaudy square footage and Central Park views, are more likely to land in the pages of shelter magazines, but apartment #1C, off a dark corner of the lobby, is the place to find the creativity that divides gloominess from greatness.

No strangers to limited square footage, for eight years Brad and Susan lived contentedly in a 500-square-foot one-bedroom at the busy intersection of Broadway and 77th Street. But with a family on the way, they began the inevitable search for more room. Increasingly, young couples like the Zizmors want the best urbanity has to offer tempered with the most attractive aspects of suburbia. "Unlike most people, we like spending our summers here," notes Brad. "We felt that if we had just a little outdoor space we could stay in the city."

But if there's one thing that is hard to come by in Manhattan, it's open space. "Our broker said, 'Forget it,'" Brad recalls. "If we made outdoor space a criteria, he told us we'd never find a place."

What the couple desired most was a penthouse that would allow for seamless integration of indoors and out on one level. But in the course of inspecting more than 100 apartments—a marathon of open houses that lasted two years—they gave up on penthouses as too pricey; plus, the prospect of outdoor living ten or so stories above the street was understandably unnerving to first-time parents. The bottom two floors of a townhouse were an option, but a long, narrow backyard accessed through a bedroom would never holistically integrate the outdoors as the couple imagined.

Undeterred, Brad kept looking until he found a forsaken super's apartment listed by a co-op on West 83rd Street. The co-op—trying to raise money for building improvements by selling the diminutive apartment—had been unable to find a buyer, largely because the space looked onto an alley sunk six feet below the first floor.

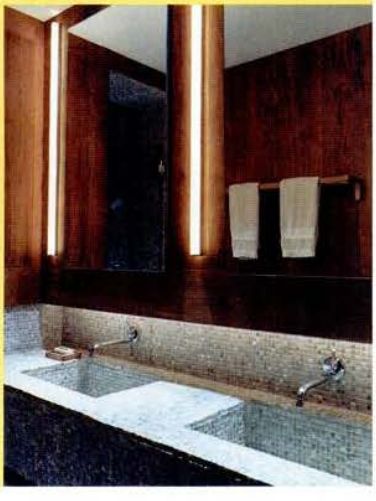
"This is a case where being an architect helped," says Brad. "I understood that legally you could build an extension out back. Of course most buyers don't know that city code allows this."

With the necessary approvals in hand, the Zizmors bought the apartment and added a terrace that extends eight feet off the living room. Indoors and out are synthesized by an 8-by-15-foot glass door—the largest expanse that could pass through the alleyway—and ipe wood slats that run from indoors to out.

"We've lifted the outdoor space up so it becomes part of our living experience," Brad says. "The outdoors isn't a destination, it's part of the house. Every night when we come home we can see all of our plantings as easily as we can see our sofa."

The Zizmors didn't want to use curtains to screen their wide-open home from noisy neighbors. Instead, Kari Elwell Katzander of Mingo Design, an urban landscaper, created a living wall (opposite) of wooden planters and English ivy that provides privacy without blocking light.

Their son's bedroom (above) features skillful use of ordinary birch-finished shelves from Ikea. The 1950s fiberglass shell chair is from Modernica. Their own bedroom (opposite) has a custom ramp for the dachshund at the foot of the bed and an oversize birch-veneer pendant lamp. The bedside tables are actually CD cases affixed to the wall.



Humble materials are used to good effect throughout the apartment. The bathroom contains ordinary rope lights concealed above the sinks. The tumbled slate mosaic tiles are by Artistic Tile. All the wooden bathroom accessories were purchased from Ikea.

The backyard of any Manhattan apartment brings to mind Alfred Hitchcock's *Rear Window*, with its chorus of nosy neighbors. For privacy, instead of a barrier of curtains, the Zizmors created a living wall at the far end of their outdoor room. Working with Kari Elwell Katzander of Mingo Design, a landscaper specializing in pocket-sized city gardens, the Zizmors built a perforated green wall with English ivy that climbs wire mesh and hanging boxes sprouting with herbs and spider plants.

To encourage family and guests to linger under the ailanthus tree, Brad designed steps based on the inviting long and low proportions of those outside Low Library at Columbia University. Alongside it he fashioned a ramp for their dachshund, Roxy, who is impaired by a spinal injury.

The result is an unexpectedly welcoming outdoor annex, and a gathering place for friends. After school, parents sit around the outdoor dining table while the kids play below. "It's become a mini-playground," Folger says. "I have a hundred photos of my daughter using the ramp as a slide."

Adjoining the outdoors may have been the bravura gesture, but the renovation's unsung feat lies in conquering the struggle for storage. "A first-time parent tends to underestimate the growing volume of stuff that comes with kids," says Folger, who collaborated with Brad on the design with input from designer Victoria Partridge. "You're only successful to the degree that you can create storage solutions."

In such a small home, every storage decision is also, by necessity, an aesthetic decision. Brad found solutions with the added virtue of sculptural presence, and material programming to distinguish the rooms. For example, a gallery of shelves in the front hallway stands behind a handsome wall of walnut veneer (which was purchased in sequence off the lumberyard palette, so that the grains match up as they would with high-end millwork in an office lobby). Much of the plywood cabinetry throughout the apartment is edged in hardwood to give it a sense of solidity. The master bedroom is dominated by two wall-sized sliding maple doors that conceal his-and-hers wardrobes.

"The key is doing something that doesn't look like storage," adds Folger. "It's a bit of a magic trick: storage in the guise of architecture."

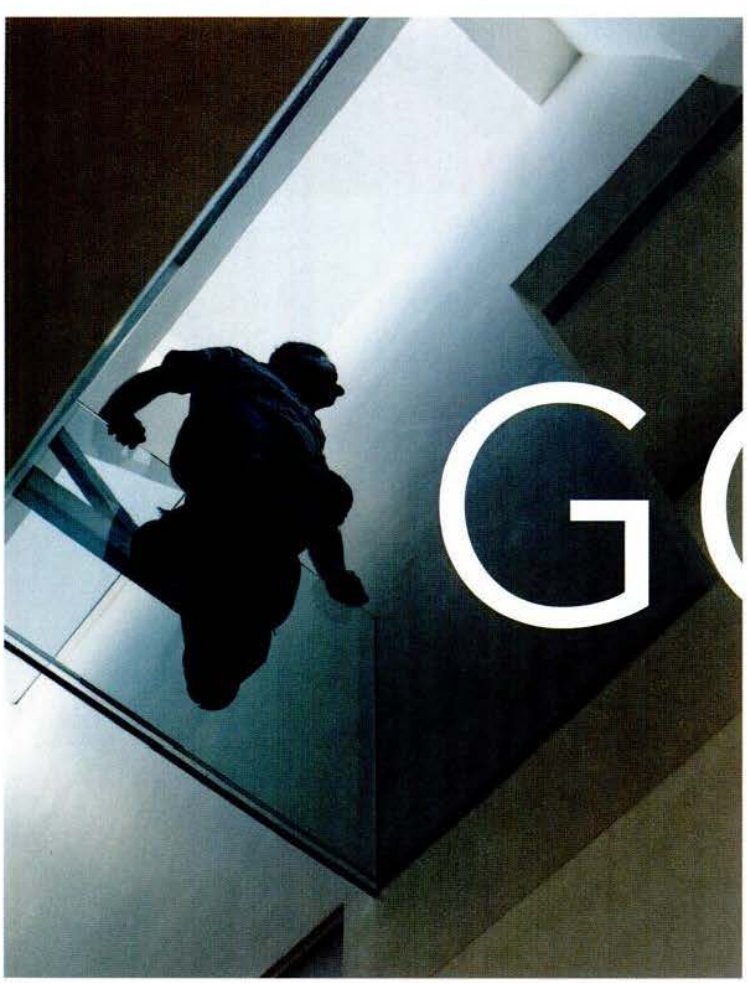
Given Brad's wizardry in mastering the miniature, it's no surprise that the apartment is a showcase of other unlikely innovations, like the light tube that illuminates the bathroom backsplash and the doorknobs made from toilet-paper holders. Off-the-shelf fixtures are employed in unexpected ways, like seven Ikea cabinets meant to hang above refrigerators doing time as bench-height storage around the living room, and the two maple CD holders screwed to the bedroom wall to act as floating bedside tables.

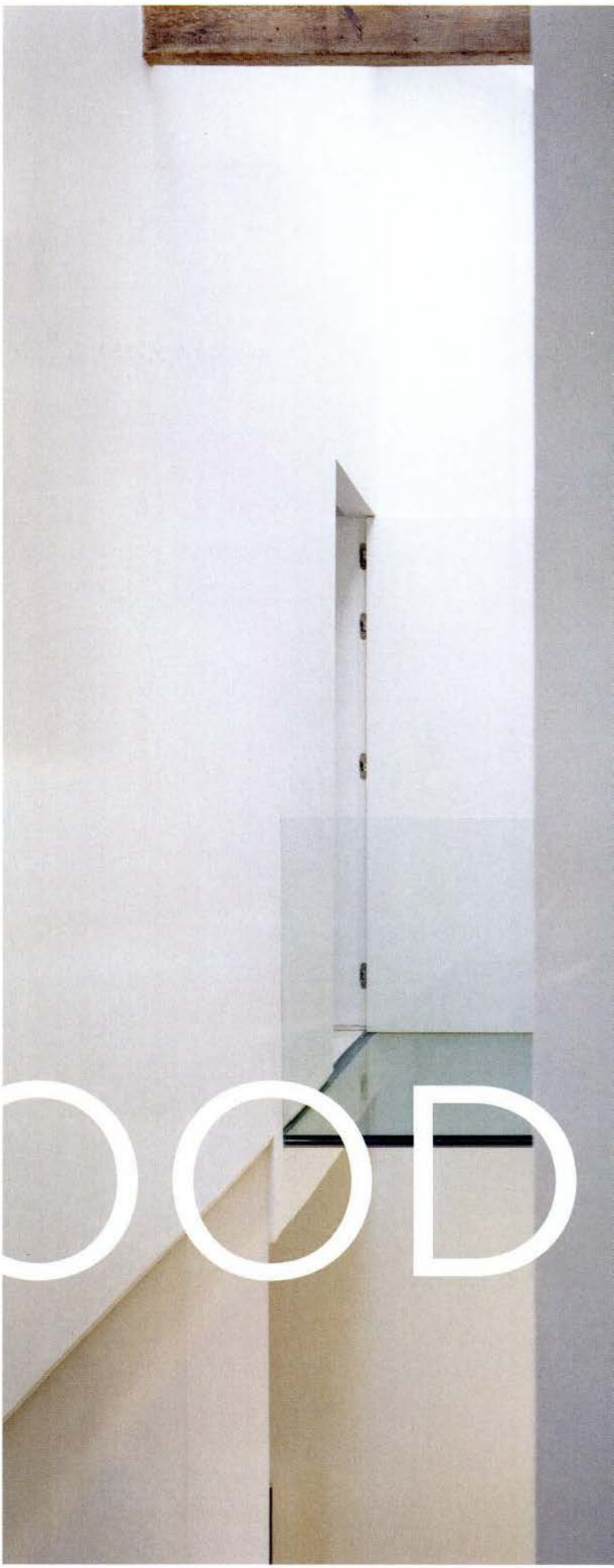
The renovated apartment could translate on paper as an elaborate treatise proving more space isn't better space, but Brad has a different take: "This may not be a Supersized meal, but it's a Happy Meal."

With most architect-designed homes, the program originates from the kitchen and main living area, but for Londoners Brad Smith and Brian Brennan it was very much what was not to be on show—specifically, their Brompton brand fold-up bicycles—that dictated the renovation of their 648-square-foot former coach house. The couple, who both work on the tech side of finance, bike to work each day, and they didn't want to suffer the cycle-cluttering-the-hallway scenario that many city dwellers endure. Nor did they want to chance leaving the bikes outdoors; no matter how hefty the lock, a bike left on the London streets overnight will not likely be there in the morning.

Smith bought the property, which is tucked away in a mews just a minute's walk from the busy main streets of London's Islington neighborhood, five years ago, when he was single. He had never expected that the tiny space would ever be large enough for he and Brennan to cohabitate. "We looked at moving," says Smith. "But we couldn't find the right combination of things for us, and we didn't want to sacrifice location, so we came back to the idea of redeveloping this place. Brian was born just down the road and we have lots of friends in this area and wanted to stay here."

The home would have to be completely overhauled to facilitate their moving in together. Essentially an 18-foot cube (if you ignore the vaulted roof space), the living area was carved from what is thought ⋙





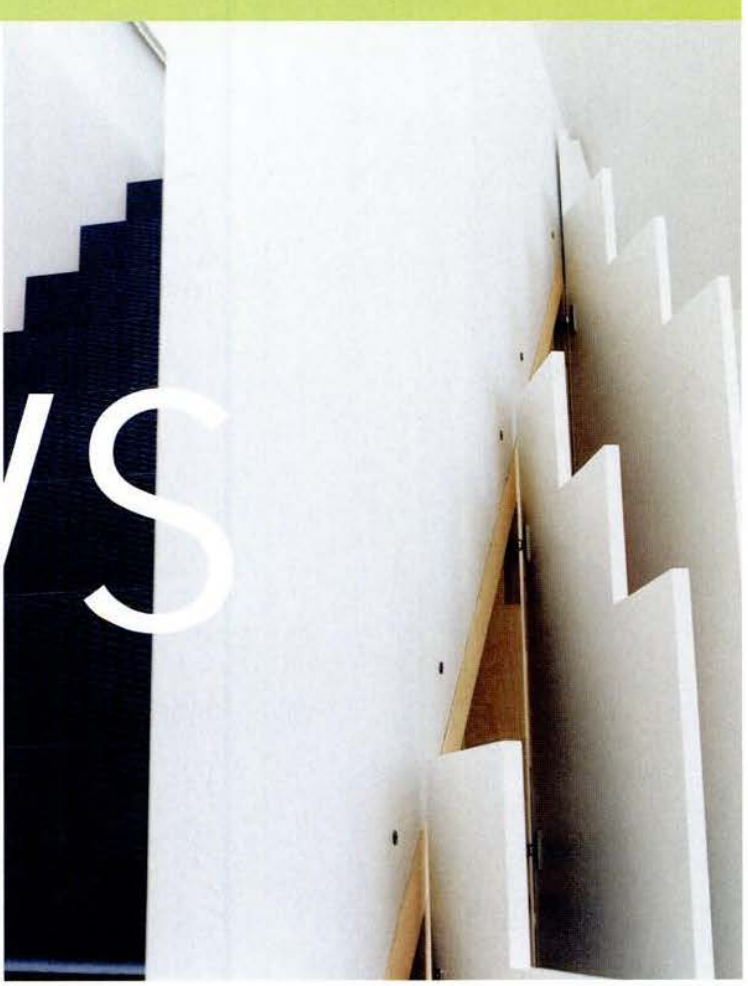
GOOD

648 sq ft MEWS

Brad Smith's compact former coach house, tucked away in one of London's many hidden cobbled mews, was in need of a radical overhaul when his partner Brian Brennan moved in. Scape Architects remodeled inside and out to maximize both space and light, redesigning the property around the pair's possessions and utilizing every available void for storage.

Brad Smith and Brian Brennan's renovation punches way above its weight, with efficiency of space making up for what it lacks in square footage. Concealed cabinetry beneath the stairwell (below right) offers plenty of storage space, while transparent dividers in the bathroom (below left) make for a more expansive-feeling master bedroom and bath.

Story by Iain Aitch
Photos by Peter Marlow



to have been a 19th-century coach house that would have served a nearby timber yard. A previous conversion left the space cramped and upside down, with a dark bedroom at ground level and a living room on the second floor. Sketching floor plans on napkins with friends was all very well and good, but it soon became clear that the couple was going to need some professional help to reorganize their space. A friend recommended they check out Scape Architects. "We saw their website, and it was a marriage of their concept and style that we saw working here," says Smith. "They just think in a different way. Apart from knowing the style of the architect from their previous work, we didn't have too much preconception of what this was going to look like."

Once Scape took a look at the property, it was clear that it was not just the bicycle storage that was an issue. Brennan's moving in meant twice as many possessions in a space barely large enough for a single person. Fortunately, the firm had plenty of experience working with limitations. "Our first major project was for a couple who had been living in Japan for 13 years," explains Chris Godfrey, principal architect at Scape. "They moved to London to retire and we got their inventory from the storage company, which listed everything that they owned. We looked at the space they had bought and used the list as a brief. That has been the way we have worked ever since, to display or hide as needed."

"We try carefully to make creative spaces, with things like personalized storage," continues Godfrey. "Brad and Brian were doubling the occupancy and hence the number of objects, but obviously without any increase in space. We responded to how they lived previously and what needed to be done to make it a two-person home. We had to create more space and effectively house more stuff."

The need to hide possessions drove the design, with coats, audio-visual gear, and kitchen equipment all neatly concealed in the central staircase. The original conversion placed the stairs up one wall, but bringing them to the center of the house provided a hub for storage as well as for lighting, cables, and networking equipment. Scape dubbed the project the Front to Back House because it divides the house into long, narrow strips, creating a feeling of spaciousness that would not exist in a more traditional layout. Starting at the front, you enter into a lounge/dining area, which is separated from a galley-style kitchen by the distinct black dividing line of the stairs. The stairs are covered in a heavy-duty rubber, the same material used to make tires for semis. The kitchen wall storage forms a final back layer to the property, with the white and burnt-oak cupboards softening the starker design elements.

This model is mirrored upstairs, where a large bedroom is joined to the functional space containing wardrobes, wet room, and vanity unit. These are accessed from either end of the bedroom via the landing at the top of the stairs and a glass bridge, which allows light into the downstairs space.

The exterior facelift suggests a modern renovation within but blends seamlessly into its context (opposite). The couple (below) both cycle to work, thus avoiding the crush of London's public transport. The Brompton fold-up is not only a design classic but one of the most popular cycles in London—though it is also a favorite of bicycle thieves.

The storage of the bicycles and cycling gear (above) was a major factor in the design of the cupboard space. The floor is plain and simple to clean, which is essential for those wet winter days when they return home from work with muddy wheels and dripping clothing.

In keeping with the maxim "a place for everything and everything in its place," any A/V equipment that does not need to be on show is hidden away in these neat push-to-open cupboards beneath the stairs. This means that you'd never spy an unsightly trailing power cable cluttering up the compact space.

The couple still prefers CDs to the more space-efficient MP3s, though a retro Plexiglas carousel nicely complements their Bang and Olufsen multiple CD player, showing off their favorite selections. Floor-to-ceiling windows in the upstairs bedroom bring a vast amount of light in, making the bedroom seem far more spacious than it actually is.

Sacrificing a second bedroom for a walk-in wardrobe may not add value to the property, but it certainly adds to the quality of calm in the bedroom. Clutter is kept to a minimum by this large clothes storage space (below), which is located across a glass walkway on the way to the shower.

The limited space means that every purchase has to be a rational one. So each sock, shirt, and shoe has to have a place, otherwise something else has to make way for it. Not ideal for those who enjoy Sunday-morning flea markets, but it certainly enforces a high degree of tidiness.

Additional light enters through huge windows cut out of the front of the building and a skylight running the length of the roof—though guests may be somewhat perturbed by the lavatory being part of the open-plan wet room.

"As we can both be working different hours, we need the ability to be separate," says Smith. "The bedroom can be separated from the rest of the house so you are not disturbed." Bathroom aside, there is also a good degree of privacy, with Scape having shunned the more obvious galleried open-plan design, which is popular in many small spaces of this kind. As a concession, "there is a guest toilet hidden beneath the stairs," Smith reveals.

Indeed, it is amazing what Scape has packed into this stairwell. The main lights are concealed behind the acrylic balustrade, which acts as a diffuser. This creates a warm glow at the center of the house at night. The cupboard doors all open with a gentle push, negating the need for handles. Similarly, the oven and fridge are hidden behind cleverly designed doors, which swing out and then stow away.

The odd newspaper and coffee cup aside, this camouflaging gives the house a showroomlike fast-idiousness, which means the couple resists buying unnecessary things. Their minimalist method of living was honed sharing Brennan's tiny one-bedroom apartment during the yearlong build. They are settled enough now to not panic over every mislaid object, and they do admit to being spoiled by their home's neat functionality. "When we go away to a hotel now, which may be really plush, we still think it is not as good as home," says Brennan.

At about $400,000, the remodeling project was not cheap, running about the price of a small apartment in the outer reaches of London. But it is the clever design rooted in the neighborhood they love that matters to the couple, not what value the work adds to the nearly $600,000 Smith originally paid for the property.

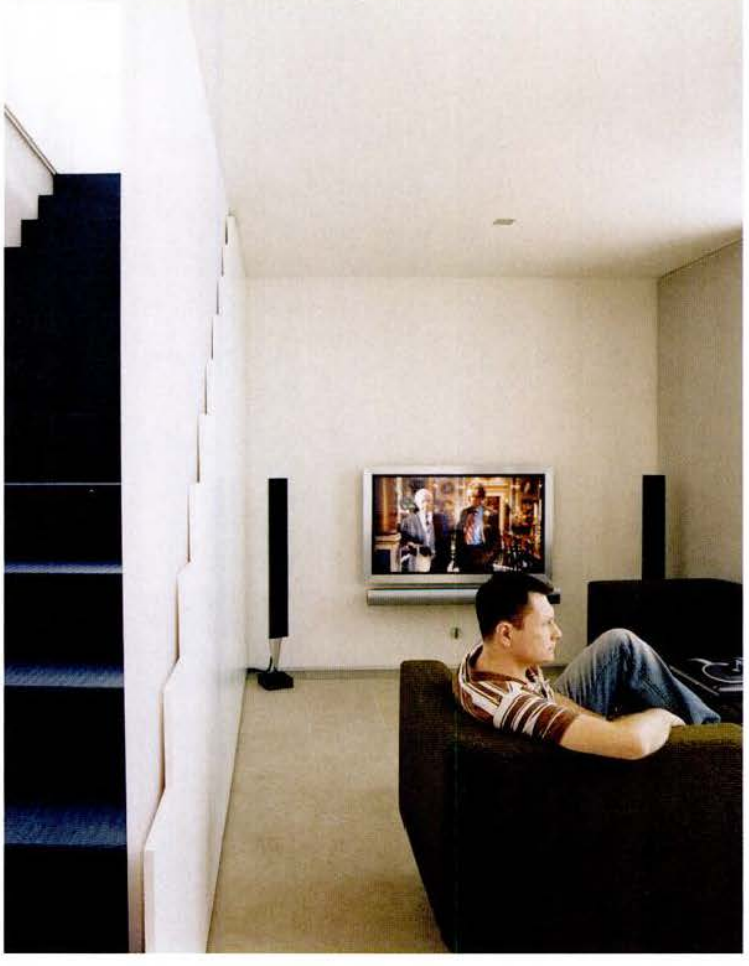
"If we were doing it up for the money, we would have made two bedrooms," says Brennan. "But it would have been very small up there. We did it for us, for the long term." The use of light and the judicious division of space makes this 648-square-foot home seem larger than an apartment of similar proportions, and despite its efficient and tidy appearance, it really does feel like a home.

"The thought of living anywhere else now would be strange, a real letdown," says Smith. "I am so glad we did this with an architect. They just think in a different way."

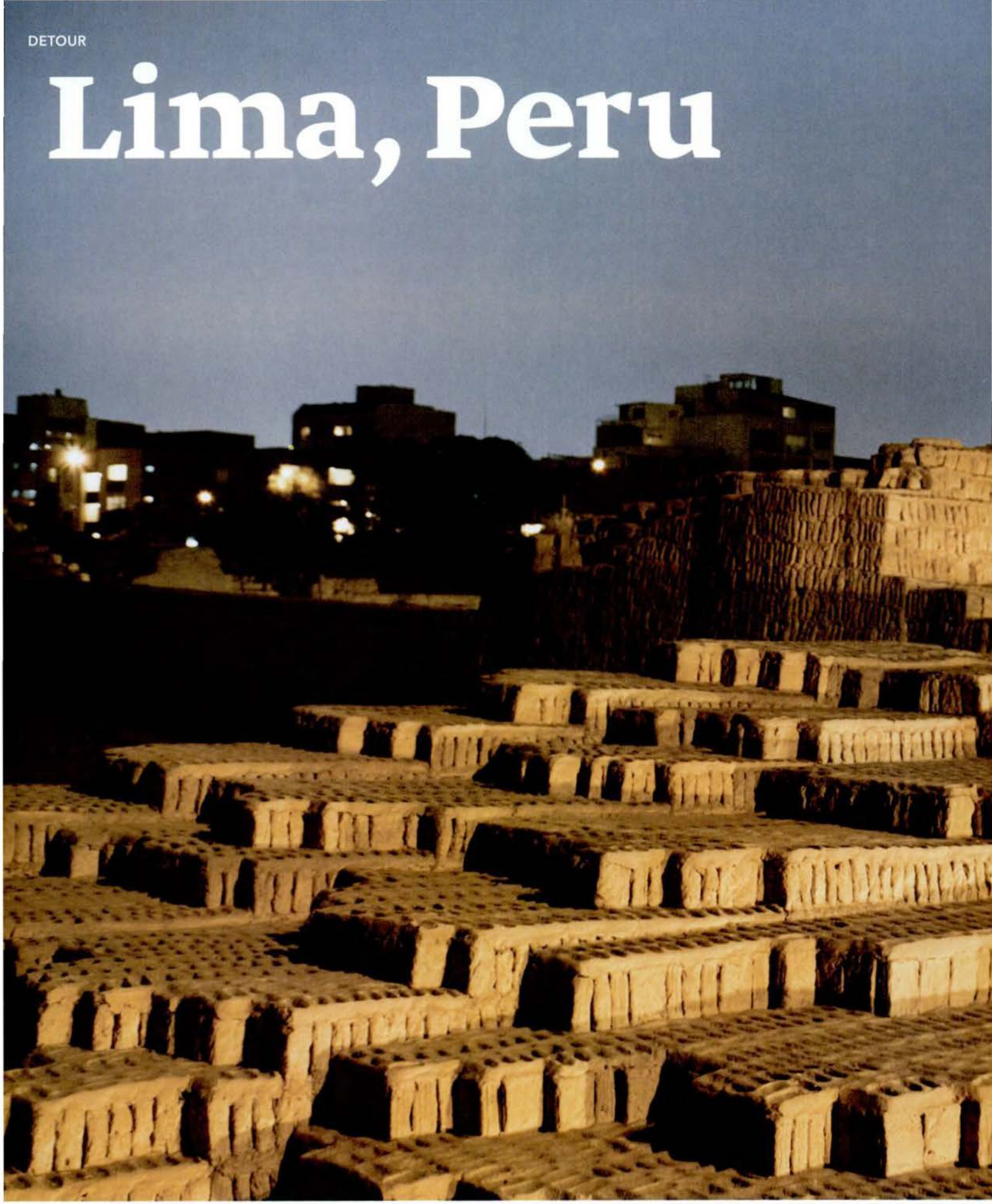
It is easy to see how Smith would come to such a conclusion about this super-functional house. Scape considered every detail, giving this tiny space a homey glow while keeping it free of the congesting clutter that so many of us accumulate. Pack rats should consider giving them a call. After all, there's little to lose except maybe a *Happy Days* lunch box and some mismatched cutlery.

The staircase acts as both room divider and main storage. The stair "carpet" is made from the same tough rubber that is used to make tires for semis. The outline of the stair shape gives the design a playful quality and breaks up the outer face of the stairs to provide cupboard doors.

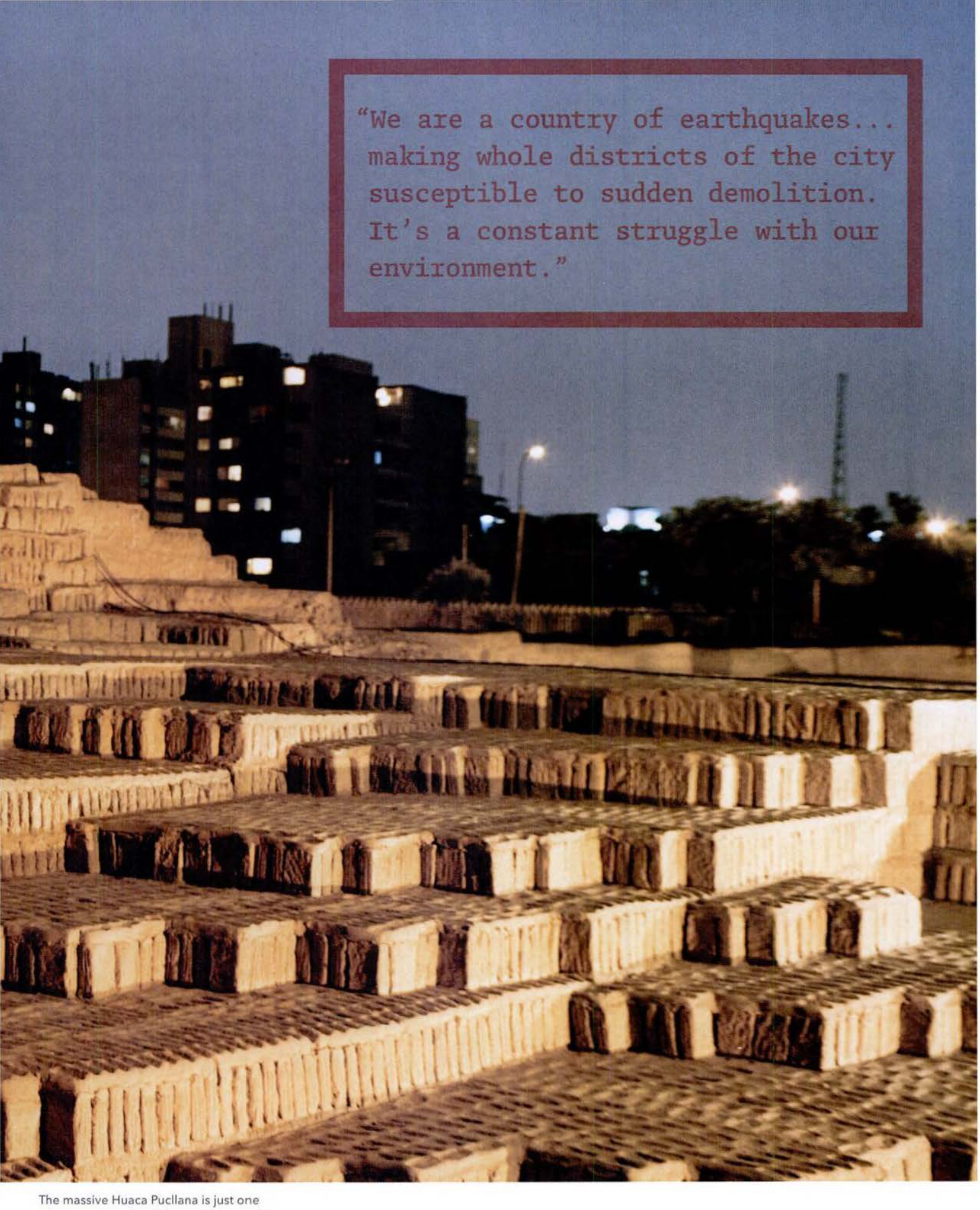
The stairwell also provides the main lighting for the house, emitting a warm glow in the evening. Skylights above it ensure that the sunlight floods in during the day too. The stairs also hide a guest bathroom (above) for those who feel exposed by the open-plan bathroom on the upper level.



Lima, Peru



Story by Cristyane Marusiak
Photos by João Canziani



The massive Huaca Pucllana is just one of many examples of the pre-Incan architecture that dots Lima. This complex burial structure was built some 1,500 years ago.

Though often shrouded in fog, Lima is one of the world's driest cities, and in the face of chronic drought, people have been building huge structures here for thousands of years. Pre-Incan ruins abound, and 16th-century Spanish colonial architecture mingles with everything built before or since. Today the architecture and design scenes are especially vibrant. Thanks to rich veins of minerals in the Andes, Peru's economy has been booming for the past six years on exports of copper, zinc, and gold to Asia and North America. Politics have calmed since a leftist insurgency group that torched power lines and bombed the city was defeated a decade ago. A new wealth and stability have combined to give a generation of young Peruvians a chance to focus on building—be it on the edges of the city's cliffs or the rocky desert beaches of the Pacific.

We get a guided tour of this city marked as much by its arid climate as its seismic volatility from Jordi Puig, an architect from a Catalan family who grew up in Lima. Puig has designed several prize-winning projects across the city, including a number of restaurants. He also co-hosts a TV show that keeps its eye on Peru's design scene by interviewing architects in their homes.

An unidentified artist (top) works on a painting of the crucifixion at the colonial Museo de Arte de Lima. Jordi Puig (left) poses in his studio, from which he keeps tabs on the city's architecture scene. He has designed, among other things, Restaurante Cala (right), which looks out onto the sea.

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Earthquakes have repeatedly caused severe damage to Lima. A powerful 8.0-magnitude temblor hit in August 2007, shaking up the populace but sparing them from the heaviest destruction, as it struck hardest south of the city. How do you build knowing that it could all so easily be destroyed?

I'm Peruvian, so I grew up with earthquakes. At the time I didn't know how powerful this last one was because the epicenter was south of here, where hundreds of people in towns along the coast died. Whenever I feel any slight movements, I always find myself remembering quakes or thinking about new ones.

I often find myself arguing with structural engineers who want to change my designs or put big columns in the middle of my buildings for safety reasons. But even though we are a country of earthquakes, people in poor areas don't have the resources to build in responsible ways, making whole districts of the city susceptible to sudden demolition. It's a constant struggle with our environment.

You grew up a few blocks from Huaca Pucllana, a sprawling urban complex that was one of dozens built around 500 A.D. by pre-Incan groups. How does having so many archaeological ruins in Lima itself shape the city?

The huacas [ceremonial structures of brick often built on hills] were normally where the dead were buried. Say, one or two centuries ago, the Spanish built houses on top of the huacas, so in a way the newcomers chose to live on top of cemeteries. I think Peru is a place where people live between the past and the present. This ideology of being in the past and in the present affects the city by making it a very eclectic mélange of times.

Nowadays people might be afraid to live next to a cemetery but not next to huacas because they are seen as archaeology, even though obviously there are dead bodies in them. The ruins have taken on an artistic quality, more as objects instead of just being cemeteries.

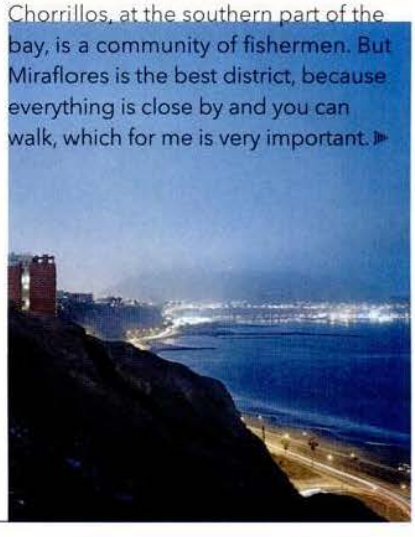
I grew up very aware of the presence of ancient indigenous cultures in my daily life, and aesthetically those cultures were incredibly sophisticated. Sadly, a lot of that was lost because of the Spanish conquest, but jewelry, ceramics, and textiles survived. What distinguishes Peru today is still, I think, the quality of the handicraft skills.

In this mix of indigenous and colonial, thousand-year-old burial complexes, and Spanish plazas and government buildings, where do you find your Lima?

Lima for me has never been downtown, where the Spanish put their first plaza, built their first churches, and ran their empire in the Americas. Lima for me has always been Miraflores and San Isidro. They are both to the south of downtown, near the ocean, and are filled with parks. Parque Redondo is a hidden jewel in San Isidro, an area with a lot of early examples of modern architecture, but which tends to have a bit more of a neocolonial feel to it because one aristocratic family owned the whole area.

Miraflores has always been more relaxed and less stuffy, because it started out as a beach resort. So the modern architecture is more vibrant. Further is Barranco, which is bohemian. Chorrillos, at the southern part of the bay, is a community of fishermen. But Miraflores is the best district, because everything is close by and you can walk, which for me is very important.

02



The narrow streets of downtown Lima (top right) show the modern alongside the colonial. Public squares and parks loom large in the lives of Peruvians, and the heavily mosaiced Parque del Amor (left) in the Miraflores neighborhood is no exception. The lovely view of the sea from the cliffs of Avenida Saenz Peña (right).

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Here are details from the colorful, elaborate mosaics at Parque del Amor (far left and bottom right). Another of the city's many parks, Parque Union Europea (left) makes use of a number of levels. From outdoors to in, Restaurante La Mar specializes in seafood, particularly the Peruvian classic, ceviche.


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Could you point to an aesthetic that is distinctive to Lima that makes building and living here so unique?

There certainly is a Lima aesthetic, and it all responds to the incredible dryness. Because it's so dry here, the houses necessarily respond to the environment; next to totally bald hills in the desert, architects have to figure out how to build a contemporary house that still blends into the site. Because it's so dry and [doesn't] have much vegetation, you're drawing on a blank canvas.

More broadly, along Peru's coast and across Lima, you can't escape the massive pre-Incan structures. In terms of how they used spaces and their materials, the pre-Incans were definitely minimalists. They too built in a desert landscape, so that is clearly a reference, using the soil for adobe bricks. It's amazing how dry it is, and yet if you irrigate, the brown turns to green.

What's driving the design world in Lima right now?

Many designers of my generation fled Peru during the political chaos of the 1980s, and, since coming home, they have developed a greater appreciation for their own culture. So they are increasingly trying to address the indigenous past by mixing traditional materials with contemporary designs. People are becoming increasingly proud of what's theirs; everybody is into Peruvian cuisine.

In a city that seems to be so inextricably linked to its colonial, Incan, and pre-Incan past, what's the future of architecture in Lima?

Although pre-Incan or Incan buildings could be used as references, Peru has still not managed to create a national architecture, like in Mexico, where the indigenous past was reinterpreted by a school of architects led by the likes of Luis Barragán.

There's a small group of architects who are very sophisticated with very contemporary, linear concepts, but in terms of a mass architecture or one that's accessible for everybody, we still have a ways to go. There are exceptions, of course. In Lima, Emilio Soyer does contemporary architecture based on pre-Incan adobe. It's fantastic. Overall, things are changing for the better in Lima, because we are on the path to do what Mexico has done and embrace our past.

The prodigious cultural production of Peru includes a sofa by Eva Pest (top left), a Huari head (top right), ceviche (middle), and the Plaza San Martin (bottom).

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Designers and architects currently enjoy a heretofore-unseen prosperity in Peru. Fashion designer Sumy Kujon (left) makes her clothes from alpaca wool, incorporating traditional craftsmanship into contemporary fashion. Architect and industrial designer Sebastián Bravo designed the Hans Stoll Residence (right).

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Money: Peruvian nuevo sol (known as PEN). U.S. dollars are also commonly accepted.

Taxi fare from Jorge Chávez International Airport to destinations in Lima: about 20 to 30 soles

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

Shopping hours: Typically 9 AM to 6 PM; some ATMs shut down from 1 AM to 6 AM

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Story by Sarah Rich
Photo by Dwight Eschliman
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For details, see p. 152

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architecturalpottery.com

8. Cross doormat
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10. Acrylic dishware
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11. Petal table
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12–13. Watering cans
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by Zack / $110
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stelton.com
zackusa.com

14. Hollow ottoman
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15. Chair One
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magisdesign.com

16–17. Birdfeeders
by Perch / $80
by Arcamita / $85
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18. Kartio carafe
by Kaj Franck for Zinc Details / $70
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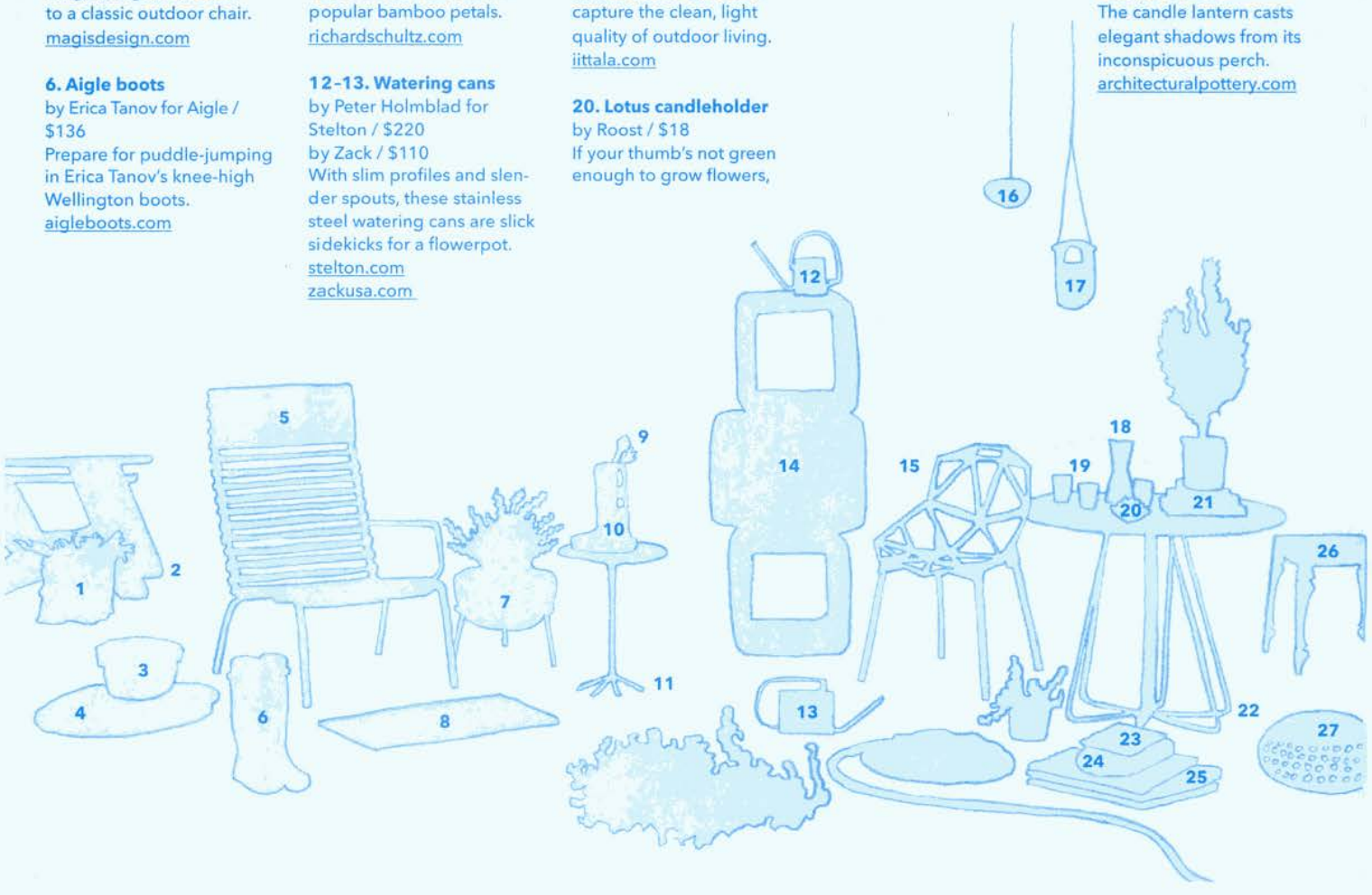

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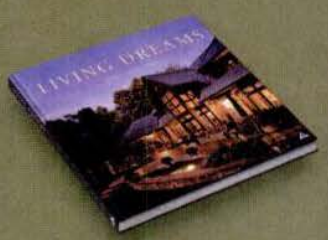

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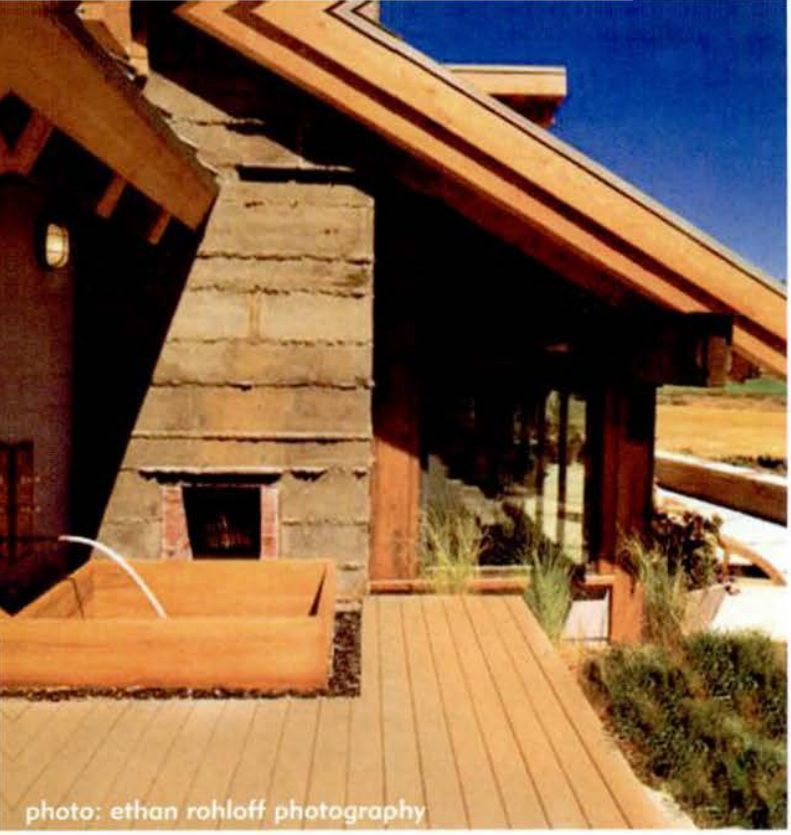

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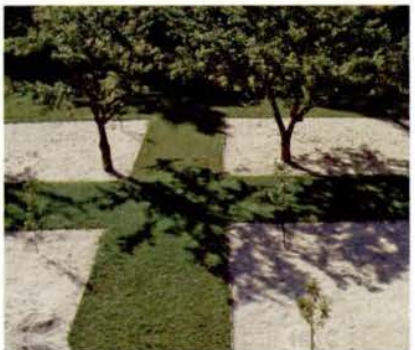

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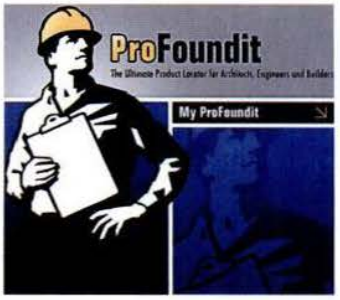

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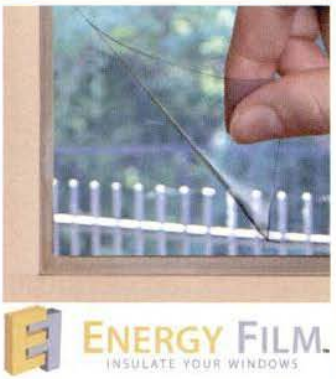

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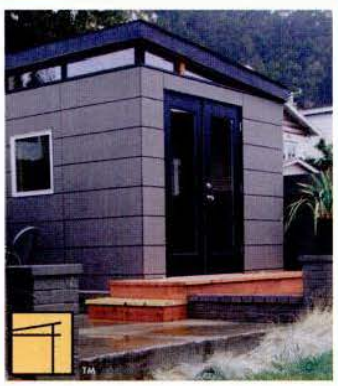

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Conde House

Top is made out of white oak or walnut planks with visible ebony swallowtail wood joints. Smooth and distressed surfaces are available. Stainless steel legs.

Shown: Tosai Round Table by Peter Maly

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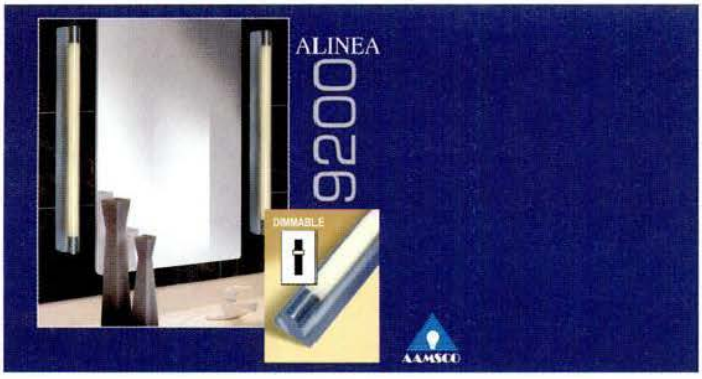

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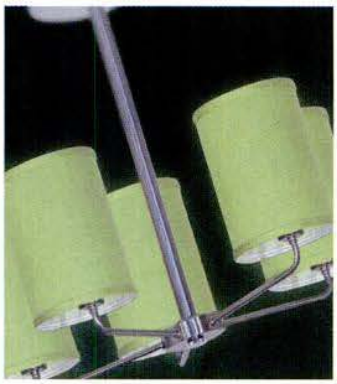

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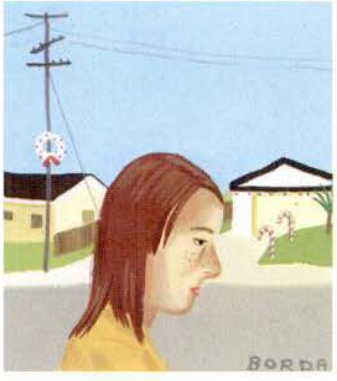

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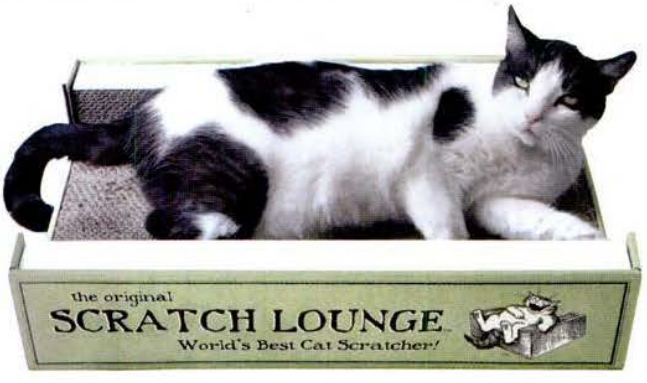

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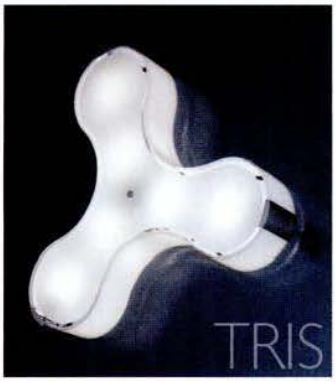

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Shown: Tris wall light

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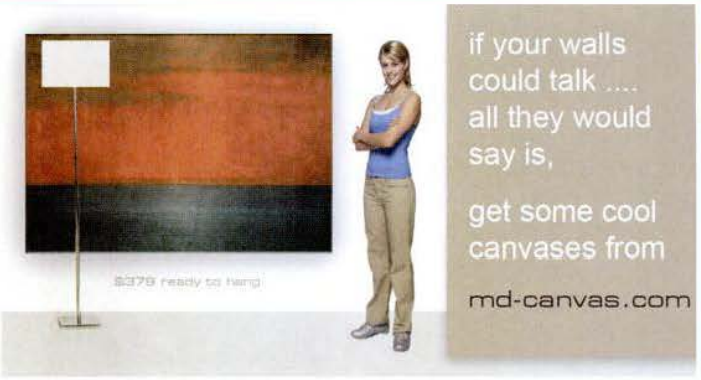

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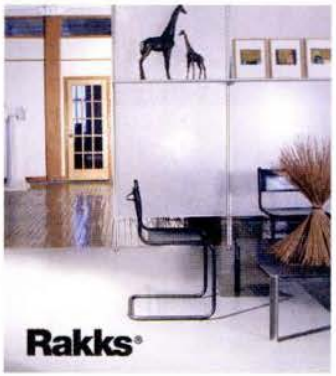

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Shown: Wire Bowl, Ufficio Tecnico Alessi, 1966

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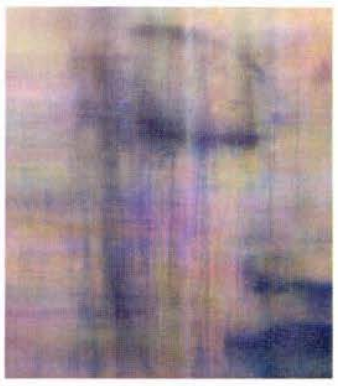

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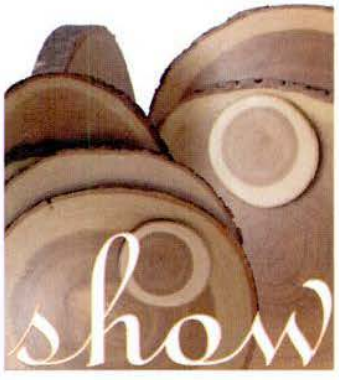

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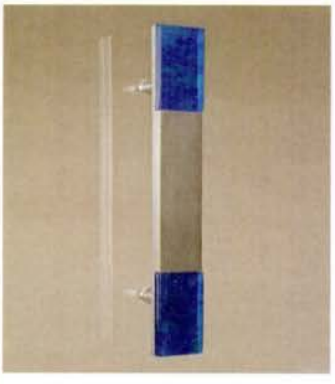

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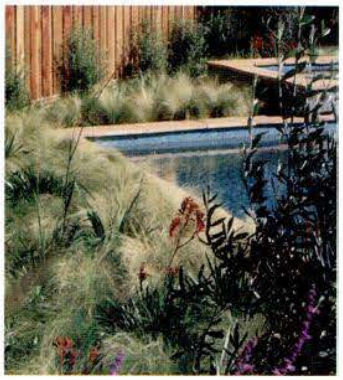

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Shown: LB3

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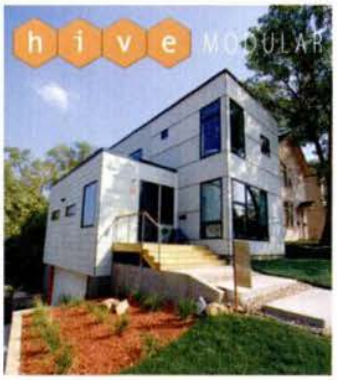

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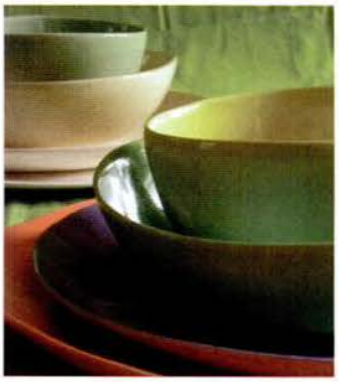

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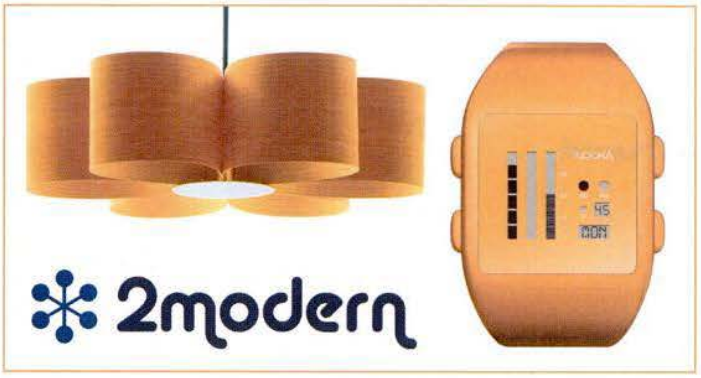

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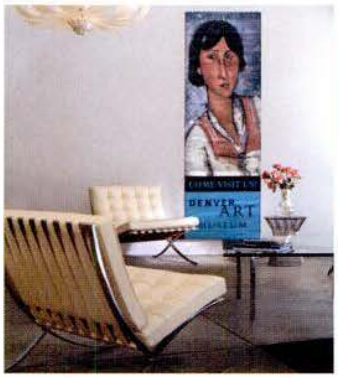

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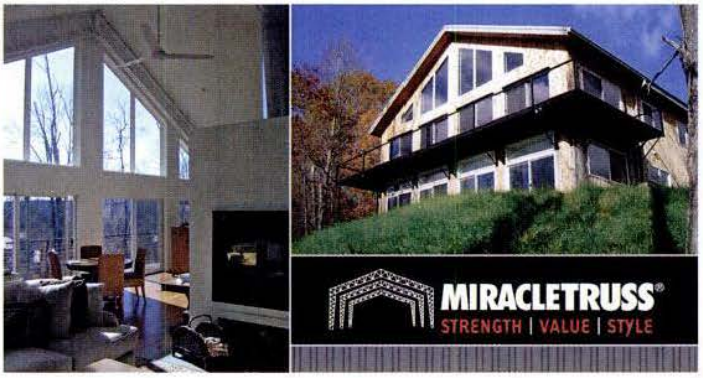

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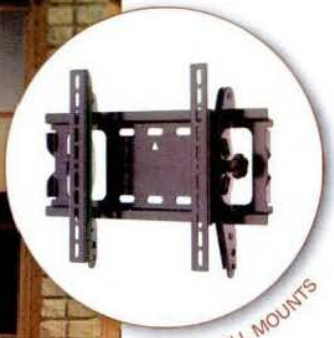

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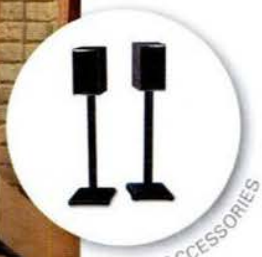

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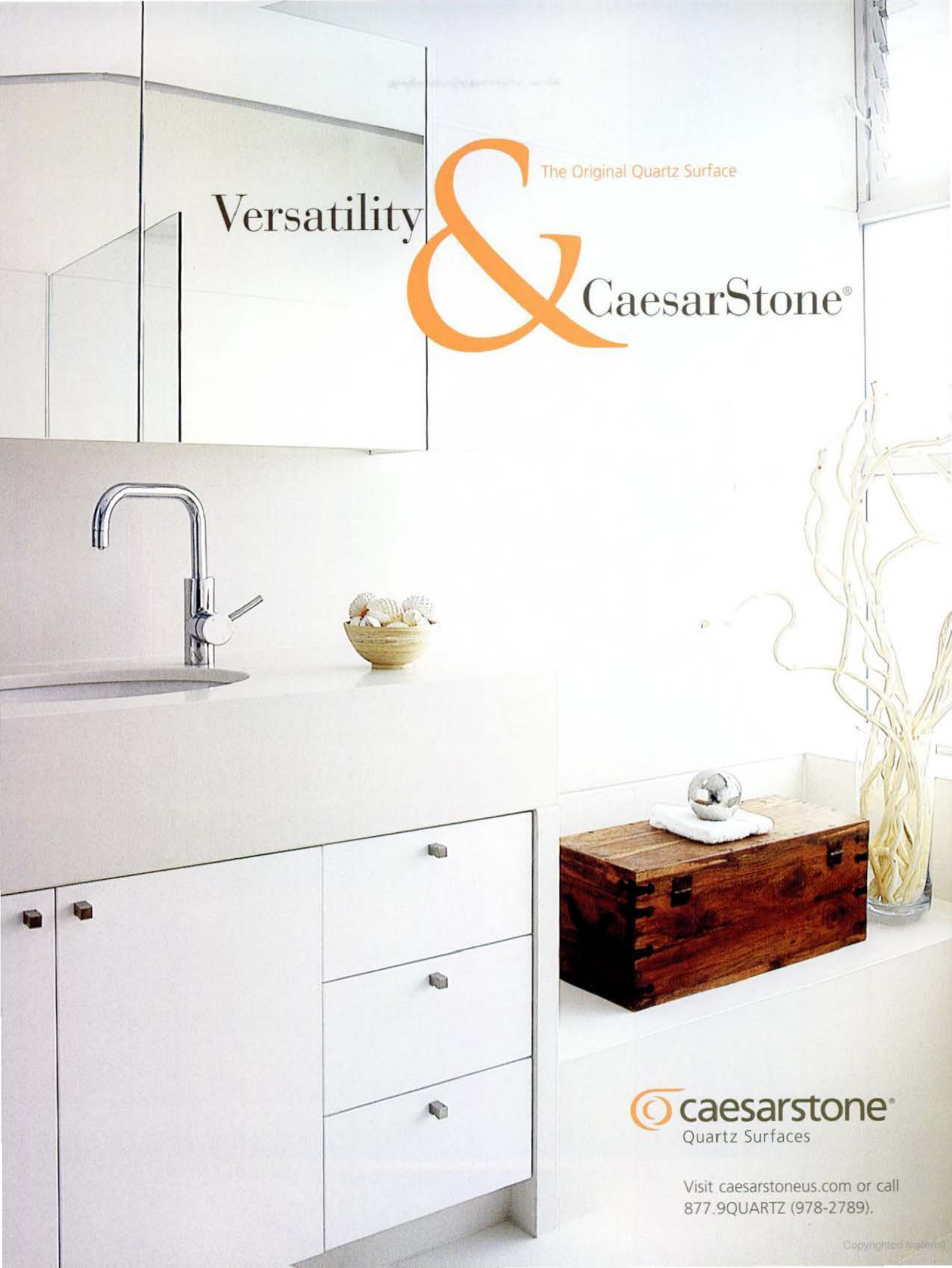
Using model train figurines and miniature props, Slinkachu, an anonymous street artist, reappropriates banal elements of London's streetscape to create humorous installations with biting social critique. For this issue of Dwell, a cavernous drainpipe becomes a grand piece of real estate in escrow—we can only wonder how much it sold for.



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