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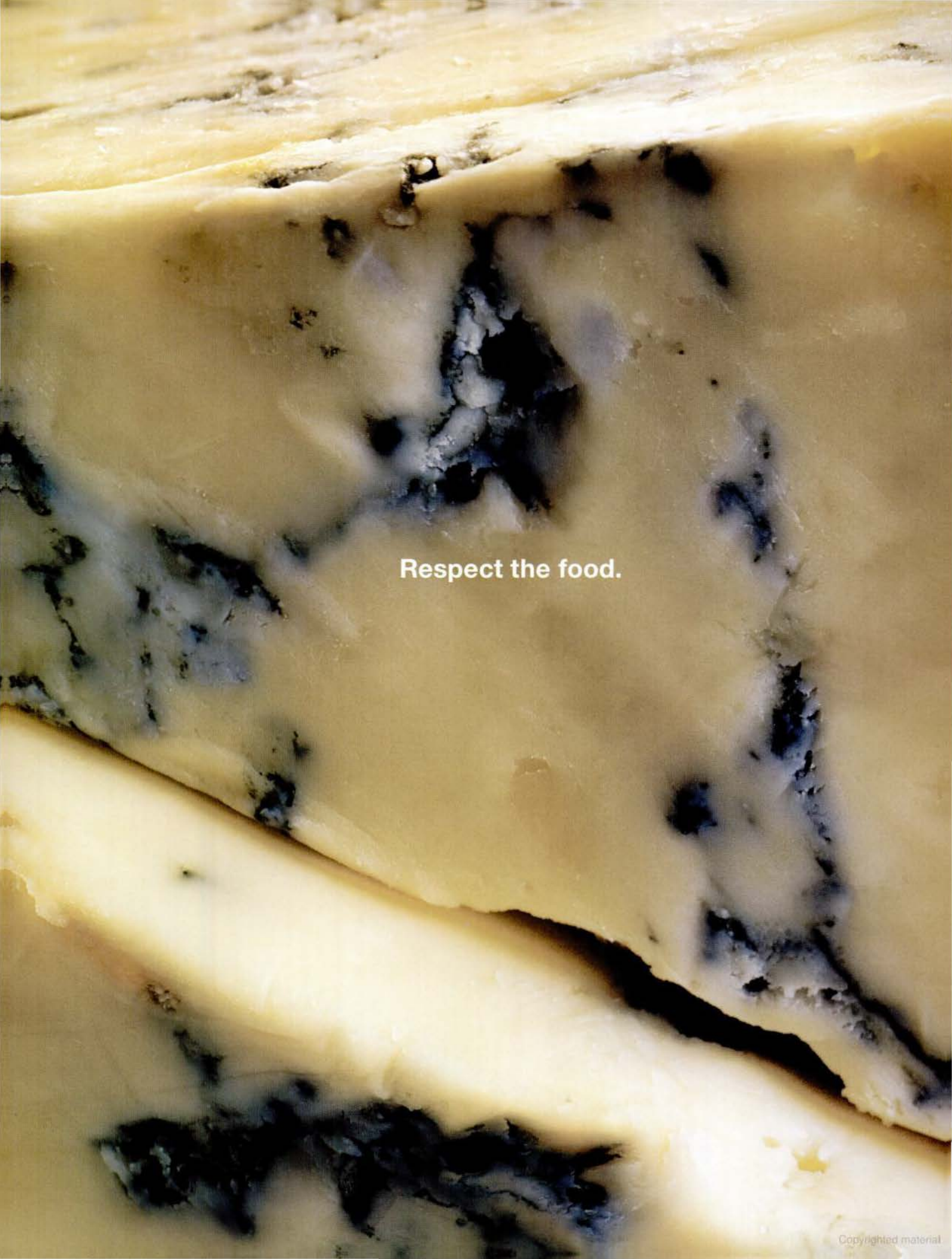

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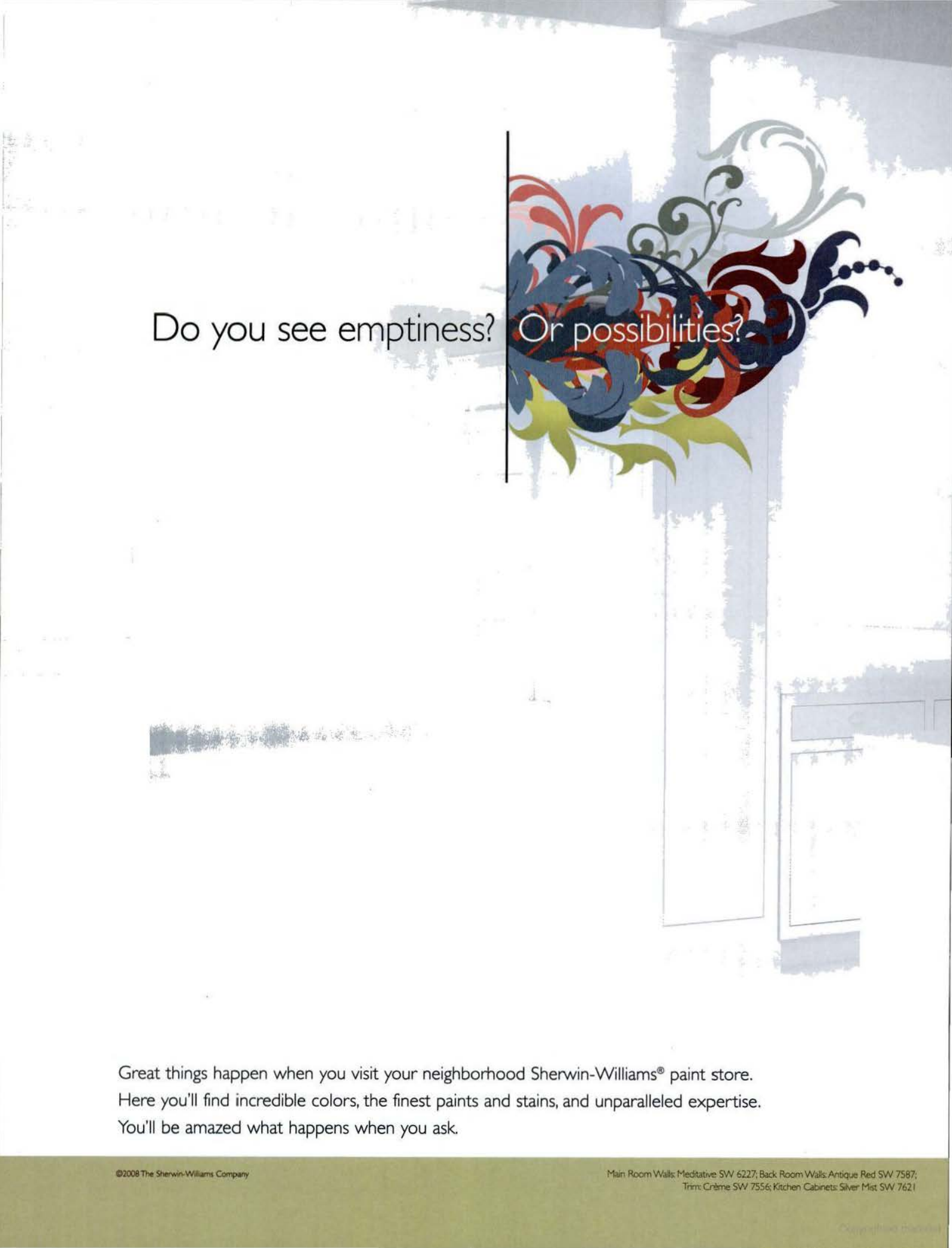

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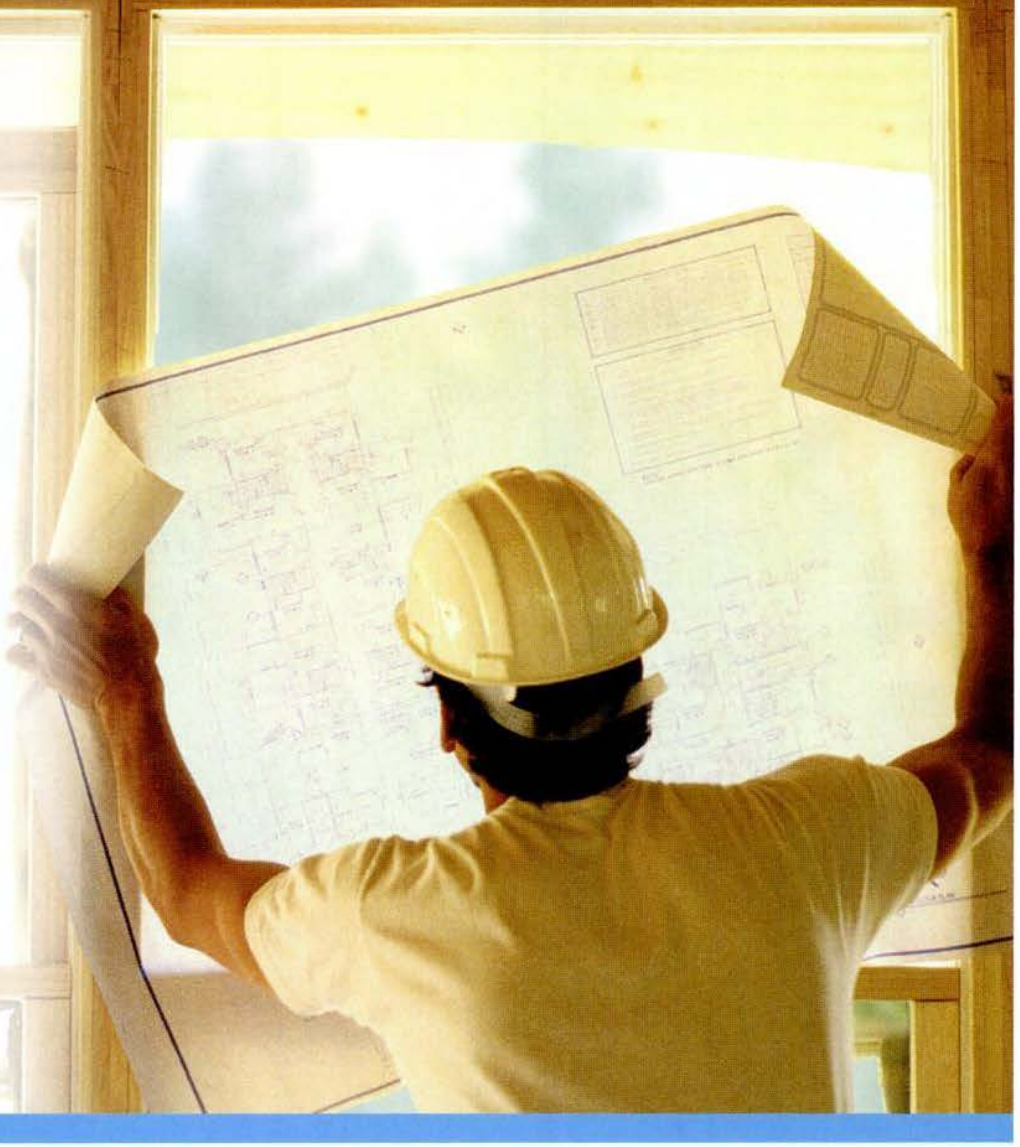

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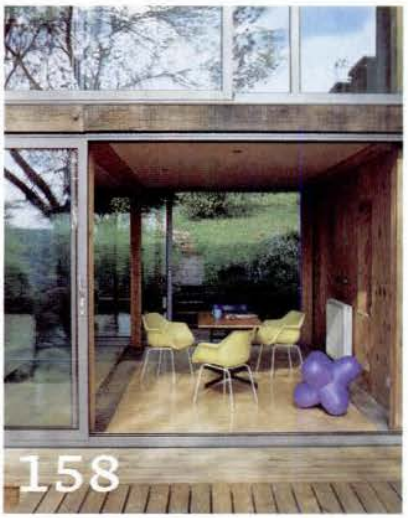

Cover: Baker Residence, San Francisco, California, page 174
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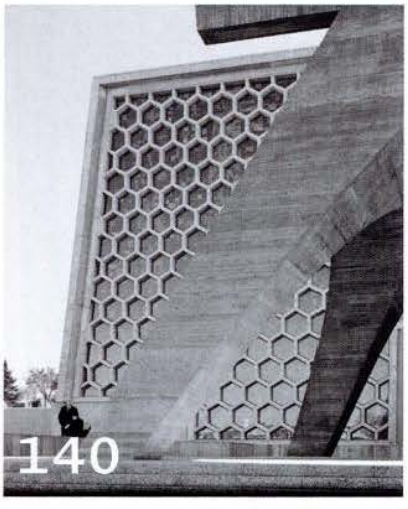

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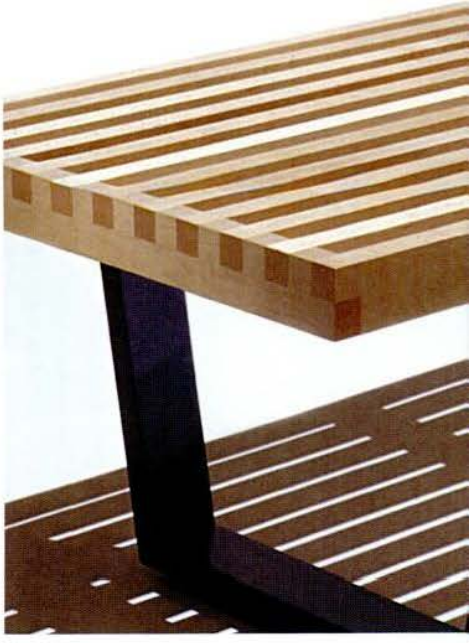

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Journey Through The Past

When a building makes the leap from concept to the real world—from the cerebral embrace of the architectural community to the public at large—no amount of theoretical mumbo jumbo or manifesto wagging can protect it from the whimsical forces of fashion. Marcel Breuer may have claimed "modernism is not a style, it is an attitude," but clearly it wasn't an attitude shared by many.

Taken as its component parts—a Bubble lamp here, an Eames chair there—modernism is no more authentic a style than shabby chic or Hollywood regency. As Breuer's belief implies, the enduring appeal of modernism lies in its tenets and ideas, not its by-products. Sadly, in the cacophony of pastiches that have followed in the movement's wake—just enter any average hotel lobby to observe—modernism has become the latest victim.

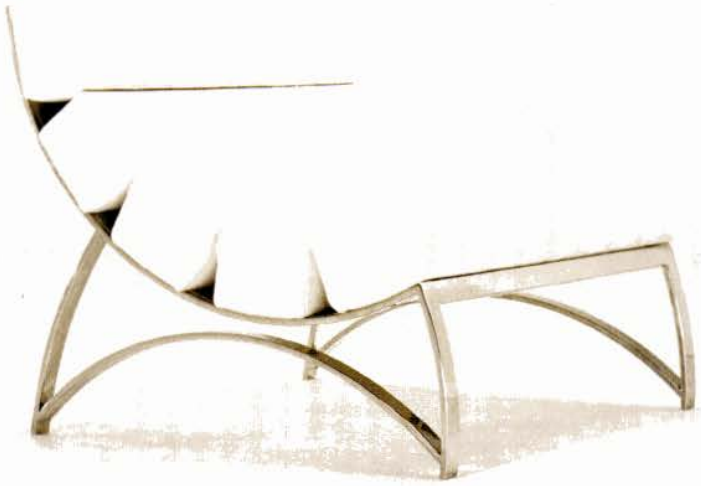
The reality of any age is that we do not simply start with the slate wiped clean. In fact, given the seamlessness with which we jump from listening to 1968 psychedelia to watching a 1929 constructivist silent film to downloading a video podcast of last night's spoof news, the slate has never been dirtier. We have become time travelers (or something like post-postmodernists).

This issue of Dwell honors this concept and the messy nature of our modern world. The three homes we feature have, at their heart, a foundation in history, but also feel vital today. We selected them for the authenticity with which they synthesize past and present—engaging in conversation rather than proselytization.

Near Bath, England, architect Piers Taylor added on to a 1780s gameskeeper's cottage ("Taylor Made," p. 158). At first glance, the raw materials of the new wing offer a jarring contrast to the centuries-old structure, but upon further inspection they provide the perfect counterpoint, proving that meeting castellation with castellation would have been folly. In Amsterdam, we meet Hunter Hindman and Shelby Carr, an American couple who updated the interior of a 17th-century warehouse by reducing it to its core elements ("Vertical Challenge," p. 166). Although the bones may be old, the values of the renovation are thoroughly modern. In San Francisco, architect David Baker's turn-of-the-last-century Victorian complex, which once housed a grocery and stable, operates as a workshop for his divergent talents and interests ("Mission Statement," p. 174). In its present incarnation the building's past is honored, but there is little sentimentality in its modernization. In most cases—as with our featured homes—the best case for preservation is viability.

It is an interesting coincidence that the U.S. National Trust for Historic Preservation was launched in 1949, at the peak of modernism. At a time when so many eyes were cast forward, there must also have been a sense that there was much to value and gain from the past, that certain places should be protected from the caprices of fashion. As we settle into this century, the fashions may change, but the push and pull of history will not.

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



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Stacey Jones (Los Angeles)
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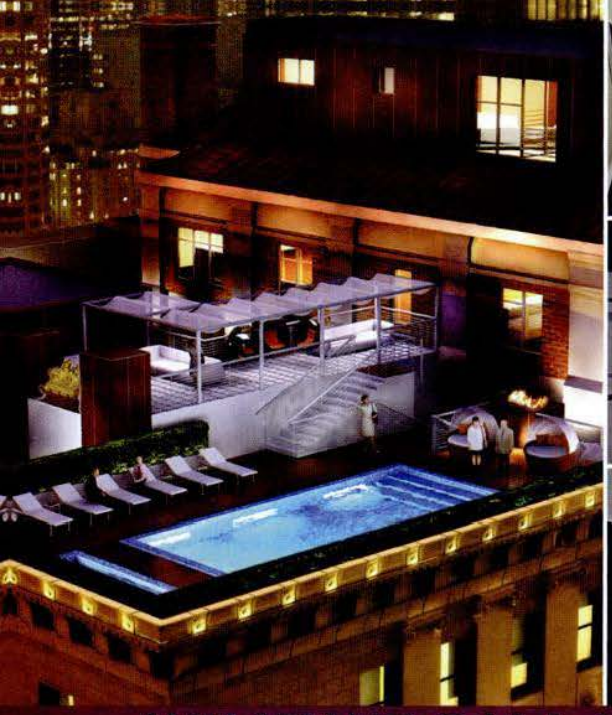

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As a National Park Service employee who works in the facility management/construction side of things, I thought the layout of your April 2008 "Dwellings" was sublimely clever. The intro spread ("Wood Gone Wild") would make an excellent park brochure. It's nice to see our design aesthetics get a nod beyond *Mission '66*.

Jeff Jewhurst
San Francisco, CA

I was dismayed to read that Jordi Puig, an architect in a region of significant seismic hazard, has so little respect for the advice of his structural engineers ("Detour," March 2008). The ability of a populace to weather a strong earthquake depends both on education (e.g., how to prepare, what to do) and on building practices.

For example: On December 22, 2003, a magnitude 6.6 earthquake hit San Simeon, California, killing three people. Four days later, an earthquake of the same magnitude hit Bam, Iran; of the city's population of roughly 90,000, an estimated 43,000 were killed, 20,000 injured, and 35,000 left homeless, with a substantial loss of infrastructure. Poor building practices were almost entirely to blame for the difference in suffering between these earthquakes. Although this is partly influenced by construction finances, there are numerous inexpensive techniques to enhance a building's seismic resistance. When one considers the lives those buildings hold, the cost is truly negligible.

I encourage Mr. Puig and his fellow architects to review some of the excellent websites dedicated to seismic-resistant practices, in terms of both design and retrofitting. Several such sites are operated by the Geological Surveys of Canada and the United States, and their affiliates.

I would also like to take this opportunity to encourage Dwell to dedicate an article, or issue, to implementation of seismic-resistant elements in contemporary architecture. I am certainly not alone in my passionate interest in both topics.

Alison Bird
Sidney, British Columbia

Editors' Note: To learn more about the U.S. Geological Survey and its wealth of free online resources, please visit education.usgs.gov. Canada's Geological Survey can be found at gsc.nrcan.gc.ca/index_e.php.

Why glorify the small home (March 2008)? A small home might serve its purpose for a progressive couple, but anyone with kids or a family will soon realize that 1,000 square feet is never going to be enough. Living small seems responsible at first, but living that small will never catch on. Living modest might: Modest homes of 2,500 square feet, and creative ways to fit and furnish them, are a burgeoning trend, and I'd like to see this aspect of responsible living explored more.

John DePietro
Staten Island, New York

I really love your magazine, and I've faithfully purchased every issue from the newsstand since I discovered it a few years ago. However, while I for the most part enjoy the recent redesign, I did not enjoy the use of the purple-to-yellow gradient for the March 2008 cover. I'm a designer with a strong aversion to the fussiness of gradients—I've always celebrated Dwell's clean and simple design. I dislike gradients so much that I would consider not purchasing your magazine again because of such a poor design choice. I'm likely lying—I love Dwell too much—but I do hate gradients.

Gradients. I hate them.

Brock Hart
Sent via email

I am writing to express my disappointment with Dwell's graphic design changes. While I agree with the decisions to move toward recycled paper, change the trim size, and update the content, I feel that the layout redesign lacks in comparison. It does not accomplish the goal of making the design motivational; at times, I felt that it competed with the readability of the content. And the use of three different typefaces on a page, as well as the use of a gradient color treatment on the cover, create visual overload and go beyond the simple and clean aesthetic of modernism.

I no longer go through Dwell page by page, absorbing the details. Sadly, I am now considering canceling my recently renewed subscription.

Anna Glenn
Sent via email

Thank goodness for Dwell! In an era of gross overconsumption, you concentrate on the small, the beautiful, and

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the re-locatable. I absolutely love your featured mini-houses (March 2008)—they are gems of architectural elegance and simplicity, and remind me of that old mathematical phrase, "an elegant solution."

I'd also like to comment on a few of my other favorite sections, including the back page feature ("Theme Attic"), which I turn to first. I think that the advertising you attract is often very informative, and the products in the "Modern Market" section regularly leave me thinking: Now, why didn't I create that for an online business?

Your magazine truly fills a publishing niche that was begging to be occupied. I was fortunate enough to have been given a gift subscription, and will certainly say "Yes" when asked whether I want it to continue.

Jan Anderson
Melbourne, Australia

Editors' Note: Modern Market can also be found online at dwell.com/products/modernmarket.

I'd love to know what triggered the comment on page 38 of your March issue—"Are you the lone modernist in McCall, Idaho?"—because, in fact, I am (along with my boyfriend and our architect). We're in the process of designing an approximately 1,000-square-foot home utilizing both solar and wind power with a concrete and steel exterior. It will be an entirely new approach in this Tyrolean-resort area, and we are having a wonderful time with it.

Thea Belecz
McCall, Idaho

I saw the Silence rug by Permafrost that was featured in your March 2008 issue ("In the Modern World"), and checked out the website listed, but was unable to find a list of U.S. retailers or links for forwarding purchase inquires. Can you help me out?

Eric Davis
Sent via email

Editors' Note: Non-Swedish-speakers interested in purchasing information are encouraged to visit a-carpet.se/retailer.

I enjoy your magazine, but the profile of designer Scott Amron's Die Electric product line caught my attention ("In the Modern World," March 2008). I am a sculptor and designer myself, and though I applaud the clever reuse Amron developed for wall sockets, my fatherly instincts are screaming that electrical systems should stay dedicated and sacrosanct for electrical appliances and lighting. My grandchildren do not need an example that seems to suggest "sticking stuff in wall sockets is fun." The potential for tragedy is just too great.

Dempsy R. Calhoun
Mocksville, North Carolina

I was surprised to read a fellow citizen's letter in the February 2008 issue ("Letters," p. 32) about the dearth of Canadian content in Dwell. As a recent subscriber, and as a self-proclaimed neophyte in the world of modern design and architecture, I have been quite impressed by the regular inclusion of Canadian buildings and projects. I'll continue to visit the various sites in cities such as Montreal, Toronto, and Vancouver that I learn about in the magazine. It was especially rewarding to see a photo of a house in the March 2008 issue ("In the Modern World," p. 64) that I've noticed for many years in my second hometown of Kingston, Ontario.

Rather than bemoan the lack of "local" features, I am very much drawn to the international articles that have given me a new lens through which to view buildings and public spaces when I travel abroad. For example, I attended a meeting recently in Santiago, Chile, and was impressed by the range of creative building designs there—I actually filled my camera's memory with snapshots of the meeting site at Adolfo Ibáñez University. Continue bringing the world (and our own backyards) to us all!

Ian Joiner
Gatineau, Quebec

I love Dwell's "In the Modern World" section. However, it would be helpful if you could provide information regarding the dimensions of the products you showcase in the form of a key, or incorporated into their descriptions. Thank you for your very good work.

Jaime Freidrichs
Columbia, Missouri

Thank you for remembering Alexander Girard and his significant contributions to design enrichment ("Archive," February 2008).

As vice president of design at Herman Miller (1964–1979), I worked with Sandro on many projects that are mentioned, including the John Deere History Wall, Braniff Airlines, L'Etoile Restaurant, Herman Miller showrooms and textile designs, and finally, the Environmental Enrichment Panels for Action Office.

Sandro brought a special love and joy to everything he touched. He was very demanding in his quest for quality, and while not the easiest person to work with, it was always well worth the effort. He instilled in me a lifelong interest and love of folk art, and as I live with it daily I always think of Sandro. My wife and I also consider a visit to the Girard Folk Art Museum in Santa Fe a must, and strongly recommend that your readers put it on their list.

Dr. Robert Blaich, FIDSA
Aspen, Colorado

I've always been afraid of color: I have beige walls, beige furniture, beige *everything*. However, I found the colorful rooms in Eric Miller's house ("Room with a Hue," February 2008) really inspiring, and they gave me the courage to finally try something new. You'll be happy to hear that I just repainted my bedroom…chocolate brown.

Everybody has to start somewhere, don't they?

Aida Boucher
Wichita, Kansas

Illustrations courtesy Maximó

Designer: Redl Kitchen Studio, Vancouver

ARIZONA

Phoenix, The Construction Zone	602.230.0383
Tucson, Homeworks Cabinetry	520.296.4440

CALIFORNIA

Costa Mesa, Studio Pacifica	714.241.0111
Laguna Beach, Euro Kitchen and Bath Corp.	949.494.3341
Long Beach, Kitchen Studio Naples	562.433.6393
Redondo Beach, Kitchen Studio South Bay	310.379.9800
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	561.845.7337

GEORGIA

Roswell, Schuon Kitchens Inc	770.643.9000

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

MASSACHUSETTS

Boston, Fittings Inc	617.350.0001
North Adams, Benchmark Kitchens	413.664.6078
Wellesley Hills, Architectural Kitchens Inc	781.239.9750

MICHIGAN

Birmingham, Caden Design Group	248.203.6006

NEW JERSEY

Moorestown, Cornerstone USA	856.234.0066
Ridgewood, The Hammer and Nail	201.444.1650

NEW YORK

Briarcliff Manor, Bilotta Kitchens of Briarcliff	914.762.3432
Mamaroneck, Bilotta Kitchens	914.381.7734
Mount Kisco, Bilotta Kitchens of Mount Kisco	914.242.1022
New York, Bilotta Kitchens of New York	212.486.6338

UTAH

Salt Lake City, Kitchen Studio	800.594.8090

ALBERTA

Edmonton, Heart Kitchen and Bath	780.433.7801

BRITISH COLUMBIA

Vancouver, Redl Kitchen Studio Inc	604.681.4457

ONTARIO

Niagara Falls, Artcraft Kitchens	905.354.5657
Oakville, Oakville Kitchen Centre	905.827.4611
Ottawa, Design First Interiors	613.562.2655
Pickering, Binns Kitchen and Bath Design	905.509.5555
Toronto, Dunbar and Ross Ltd	416.486.9615
Toronto, Binns Kitchen and Bath Design	416.286.2222

QUEBEC

Mount Royal, Studio Zaro	514.340.7733

1.800.387.5712

www.artcraftkitchens.com

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Surely you know that each time you run an ad promoting fake Eames plastic chairs, you erode your own credibility. Those knockoffs have nothing to do with the Eames Office, run by the Eames family and which, at Charles and Ray's request, ensures that Eames designs are made the way they should be. The only original equipment which *might* matter is the molds, which Modernica does not have (despite their implications).

But most important is something many of your readers may not know: By the end of her life, Ray Eames was convinced of the environmental damage caused by fiberglass in landfills. It was this factor that led us (and Herman Miller and Vitra, who make our authentic Eames chairs) to stop using fiberglass and use the recyclable plastic we use today.

It is not surprising, given their philosophy and films like *Powers of Ten*, that Charles and Ray were ahead of the game on environmental issues. It is surprising that in the midst of a green initiative, Dwell doesn't care about Ray Eames's vision of sustainability.

Your readers deserve better.

Eames Demetrios
Director, Eames Office

I just wanted to give Dwell its proper kudos. When I discovered your magazine, I was looking for information on greener housing; I realized that Dwell was an architecture/design magazine, but I saw a reference to an article about the Dwell Homes and decided to try it out. I must say that I am pleasantly surprised to find articles featuring sustainable living on a regular basis. I've read the complaints, but change is always hard, and I salute those who approach change with a positive attitude and a creative mind.

Becky Hedgecoke
Fort Worth, Texas

I appreciated reading the February 2008 "Editor's Note" about Dwell's efforts to save some trees by using recycled paper and a smaller format. However, I have a much bolder proposal that would distinguish your magazine, and place it at the cutting edge of sustainability: Replace your wood paper products with those made of hemp, a truly sustainable, renewable resource that requires no pesticides to cultivate, and grows to maturity in one short season.

There is a valiant movement being led right now by farmers in North Dakota (and a Congressman) to allow hemp farming in the state. They are fighting in federal courts to overcome the misinformation that has demonized hemp as being the same as marijuana (which it's not).

I suggest that your magazine place an order with the North Dakota farmers in support of their efforts, and to shine a light on an issue that is quite crucial to changing the world for the better. Dwell belongs on the front lines—if you were to act, maybe other publications would follow your lead. I hope you will take this idea and run with it. Good luck—this is your chance to really make a difference.

Brenda Balanda
Pleasanton, California

My wife and I have been readers for three years now, and have enjoyed your articles on smaller homes, and on budget-oriented projects that utilize unlikely materials. We've especially enjoyed the Dwell Home competitions and projects, and have our sights set on enlisting Resolution: 4 Architecture to design our dream home. We try to visit as many of Dwell's feature design sites, like the Atomium in Belgium, as we can. We even design and build our own furniture, which has helped save us thousands of dollars in furnishing our home.

As you can see, your magazine has had quite an impact on our lives. The thing that we find most impressive about Dwell is that it showcases great and practical design ideas, be they expensive or low in cost. This aspect of the magazine has introduced us—and quite a few of our friends—to the attainable world of design. Innovative design is not only for the individual who makes six figures or more a year, and this principle seems to be an important one. Most of the people who see our interior decorating think that we have millions in savings to spend on cool and practical stuff. They have it stuck in their heads that good design and practical usage comes with a price tag. They're wrong.

From what I've learned, most cutting-edge, minimalist furniture and housing designed in the early 1940s to late 1950s arose as an inexpensive alternative to its more traditional, "non-design" counterparts. That seems to be the opposite of today's dynamic, as I've seen in the Dwell Home projects. It was my understanding that the winning project should represent the most cost-effective, innovative, and user-friendly approach. However, I have only found two prefab companies—ZenKaya in South Africa and Rocio Romero in the United States—featured in your magazine who truly use minimalist design to offer inexpensive alternatives. Can you showcase more designers who aren't seemingly taking good ideas out of their original arena of affordability? Can we see more articles on truly inexpensive approaches to design?

When we started reading Dwell, my wife and I enjoyed reading about a great idea, and then flipping to the back and getting the contact information and buying that idea. That ▶

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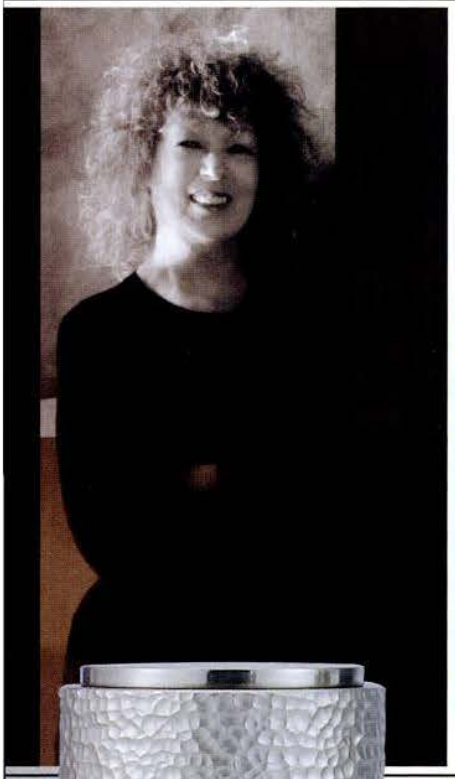

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Ferguson Bath & Kitchen Gallery. Denver, CO
303-739-8000

The Plumbing Place. Sarasota, FL
941-378-5678

Ferguson Bath & Kitchen Gallery. Miami, FL
305-944-2474

K&B Galleries. Chicago, IL
847- 509-1519

The Brass Handle. Minneapolis, MN
952-927-7777

Davis & Warshow. New York, NY
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214-368-2851

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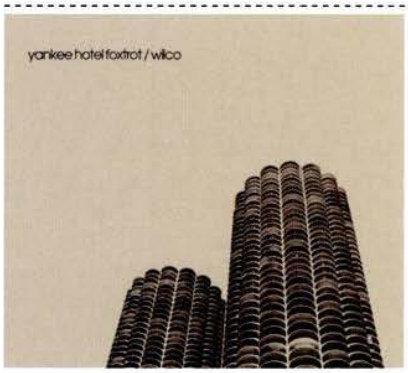
type of idealistic flow is what will keep innovative design in a progressive state. That will ensure that the average Joes will have a few Neutra books on their shelf, or a Cherner chair in the foyer, or an Ellwood-inspired first home. Now is the time for these solutions, especially seeing as our economy is returning to the state that spawned the very movement your magazine is based on. Thank you so much for your time, and for creating a wonderful magazine that has inspired me in more ways than one.

The Zacharys
Spangdahlem, Germany



As the graphic designer and art director who worked with Wilco on creating the artwork for their album *Yankee Hotel Foxtrot*, I was happy to see the cover live on in the Bertrand Goldberg article ("Archive," December/January 2008). The writer, Aaron Britt, muses that Goldberg would be pleased with the use of the Marina City towers on the album cover. Well, while I was working with the band on the packaging for their 2007 album *Sky Blue Sky*, frontman Jeff Tweedy shared that Goldberg's children did in fact approach him after a Wilco concert. They confirmed that their father would have been quite pleased with the use of the building on the cover, and mentioned how happy they were that it was introduced to so many in a new context.

Lawrence Azerrad
Los Angeles, California

As a young New York architect who moved to Chicago in 1963, the Marina City complex designed by Bertrand Goldberg always fascinated me. It quickly became Chicago's landmark icon in the midst of all of the Miesian and SOM steel-and-glass boxes referred to as the Chicago School of architecture. Here we are 45 years later, and after reading your profile on Goldberg, I am just getting my latest dose of architectural history. Many thanks for the continuing coverage of all of the visionaries who have influenced so many of us.

Burt Richmond
Chicago, Illinois

The National Park Service shares Dwell's keen interest in sustainable and practical design, especially in light of climate change. Over our 100 years of history, we have created everything from rustic visitor, landscape grand, to LEED and off-the-grid design. We believe our challenge in the 21st-century is to make the parks laboratories for scientific study, educate visitors to the cause and effect of systems and history, and to walk the talk on sustainability.

To that end, you will understand we disagree with architect Sim Van Der Ryn, who, in your November 2007 interview ("Conversation") discusses our wetlands restoration at Point Reyes National Seashore. This particular project, based on strong scientific study, was enthusiastically endorsed through a public review process. The project will restore another section of the historic coastline and wetlands, improving the salmon runs and public recreation.

We look at it as a win-win situation: The science is stellar; the public clearly enjoys the benefits; the park is walking the talk on sustainability; and, to Mr. Van Der Ryn's point, the side benefit, the marsh restoration, improves a habitat for many species we use as food.

Jonathan B. Jarvis
Regional Director, Pacific West Region
National Park Service
Oakland, California

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Album cover courtesy Nonesuch Records

Andrew Barsch
Having recently relocated to San Francisco after more than a decade living *la vida escrito* in Madrid, writer Andrew Barsch enjoyed a brief siesta from his long-overdue novel to embark upon a tour of the scenic Spanish city he once called home ("Detour," p. 210). Architect and interior designer Andrés Jaque lead the way, and, according to Barsch, reacclimation was a breeze: "Going to Madrid always brings it all back to me. There's this level of cosmopolitan energy that rejuvenates the mind from the moment you step out into the street."

Jim Bastardo
New York City–based photographer Jim Bastardo considers himself a storyteller, so he was the perfect choice to visually depict the epic conflict waged daily between bread and toaster ("Your Toast!," p. 110). When not documenting the crumb-strewn counters of breakfast battlegrounds, Bastardo trains his lens on gentler fare in support of magazines like *Martha Stewart*, *Domino*, and *Kiplingers*, as well as for clients such as Design Within Reach, Crate & Barrel, and The Getty.

Deborah Bishop
Her six-year-old twins know her only as "Supermom," but it was Deborah Bishop's wry-mannered, contributing-editor alter ego whom we called upon to deliver a dynamic duo of stories for this issue. One features an era-bridging Edwardian update by Bay Area architect David Baker ("Mission Statement," p. 174) and the other, a singular San Franciscan do-over that netted a two-kid-garage-cum-getaway ("Outside," p. 134). Bishop found Baker's home to possess a warm, beautifully crafted quality, with soup bowls thrown by his father and a rug woven by his mother adding a lyrical link to his lineage: "One imagines the original occupant would have been most comfortable, although the dedicated graffiti wall may have given them pause." The backyard mini-modernist hideout revealed in her second story inspired chronic bouts of playroom envy: "Really, if you're a kid, it's ideal. Privacy, independence, but food and hugs are only a shout away."

Dominic Bradbury
Whilst traipsing through the woods in search of Piers Taylor's 18th-century gamekeeper's cottage, writer and frequent Dwell contributor Dominic Bradbury found himself wishing that he'd packed breadcrumbs in addition to the de rigueur tools of reportage ("Taylor Made," p. 158). "I remember being very struck by the journey, and wondering whether I was taking the right path. It's all rather Hansel and Gretel, but suddenly, through the trees, you're rewarded with this rather brave, new, and contemporary house."

Gunnar Knechtel
Though German-born, photographer Gunnar Knechtel has for the last decade split his time between London and Madrid; when tasked with documenting this month's "Detour" (p. 210), he found himself on familiar ground. In addition to gracing our September 2006 cover ("Villa Bio"), Knechtel's work has appeared in a worldwide array of publications (*El Pais Semanal*, *Stern*, the *Guardian*, *Colors*), exhibitions, and personally initiated photography projects.

Alexis Madrigal
We hitched a ride into the future with on-the-go neo-hobo Alexis Madrigal ("Size Motors," p. 189). Born in Mexico City, educated at Harvard, equally as enamored with Montpelier's countryside as San Francisco's Mission District, he's a writer most often found with his head in the clouds. On what propels him: "When I look out at the hills in the morning, which look like islands in the fog, I end up wondering if technology has changed our brains—which neurons connect where—as much as it's changed our environments. We might all live in houses, but people still appreciate watching the fog roll in, and all the other beautiful things we have to train ourselves to stop appreciating."

Karen Pakula
"When I was a kid," recalls Sydney-based writer Karen Pakula, "Harry Seidler's Australia Square was the tallest, grooviest tower in the city—so groovy, it was round and had a revolving restaurant on the top floor. Later, the full body of his work became a lesson in uncompromising design." A staff writer at the *Sydney Morning Herald*, regular Dwell contributor Pakula sat down with Seidler's wife, Penelope, to discuss the occasionally contentious trail blazed by Australia's pioneering modernist architect ("Archive," p. 118).

Anne Trubek
Though the absurdly academic title of Associate Professor of Rhetoric & Composition might suggest otherwise, Oberlin College–educated—and educator—Anne Trubek's reminiscence of her family's iconic Nantucket summer home is disarmingly evocative ("Essay," p. 197). Sharing this cherished emblem of postmodern vernacular architecture is an act with which she is quite familiar: "Architecture students, Venturi buffs from Japan, and dissertation writers came by to see it. I would be doing the dishes, and someone would yell, 'There are architects in the bushes again!' We would go out and greet the often poison ivy– and pricker-covered young tourists, and offer them a tour." Her book, tellingly entitled *The Sweet Sadness of Writers' Houses*, is soon to be published by University of Pennsylvania Press.

Photo by Ben Anders

Little Lily Taylor—caught mid-bounce by photographer Ben Anders—has an acrobatic way of reaching the first floor of the house her daddy Piers built near Bath, England.

Sustainable design is an environmentally responsible way to help lower the carbon footprint of homes in the environment and the community. With increasing concerns regarding climate change, energy usage, indoor air quality, and emissions, engaging an AIA Architect is critical.

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dwell.com/podcasts

Emerging Designer Series: Louise Campbell

This month's installment focuses on Louise Campbell, a Danish-born industrial designer whose novel designs elicit new perspectives on manufacturing processes and material uses. Gain insight into her previous work, her current projects, and what the future holds with the latest video from the Emerging Designer series.
dwell.com/videos

Photo by Brahl Fotografi (sofa), courtesy Studio/Louise Campbell (portrait, candelabra)

Campbell's modular candelabra, The More, the Merrier (top right), invites creative assembly, while her Folda sofa (bottom) enables users to configure cushions in multiple ways.

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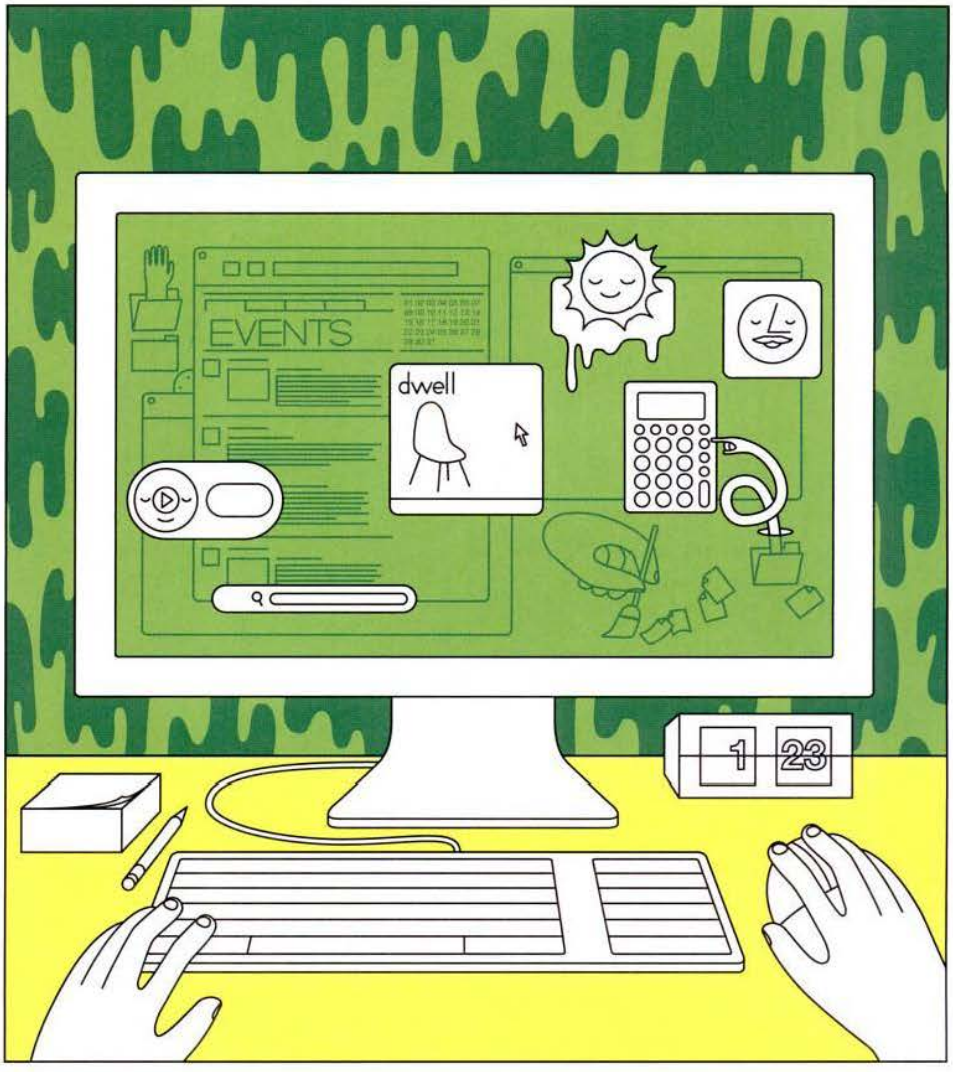
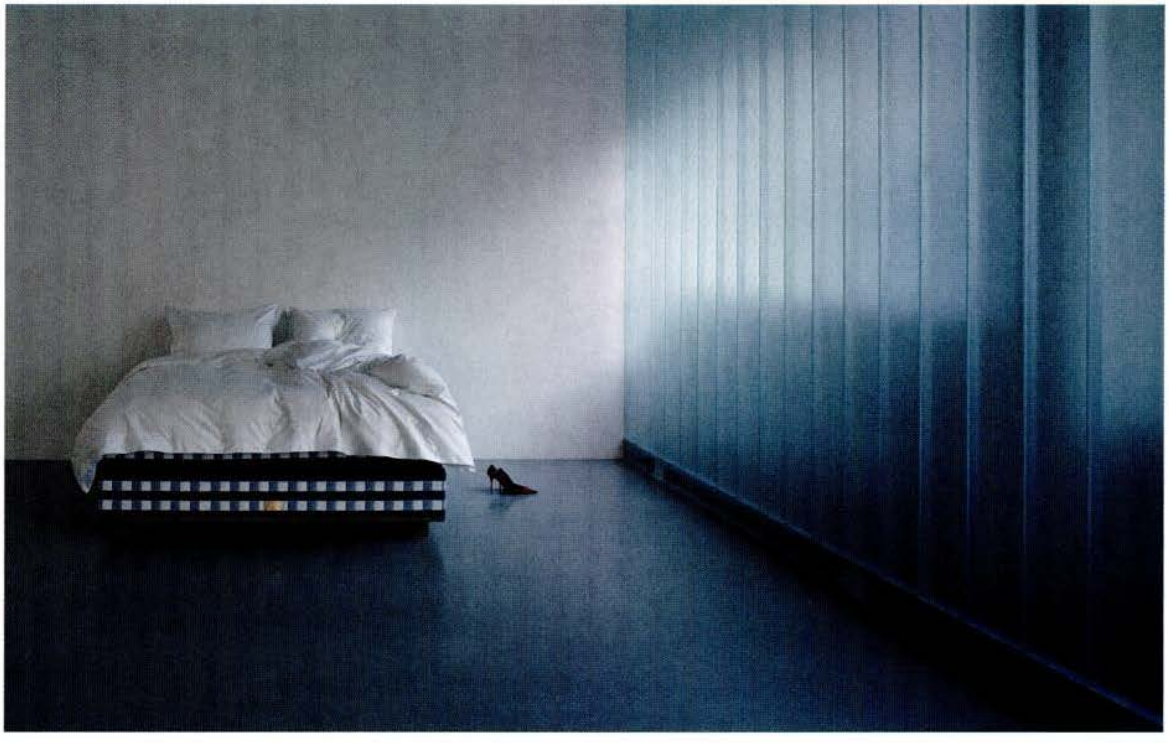


Illustration by Mark Giglio

Who would pay $64 950 for a bed?



Most people would not or could not. A select few could and would, if they knew what they paid for.

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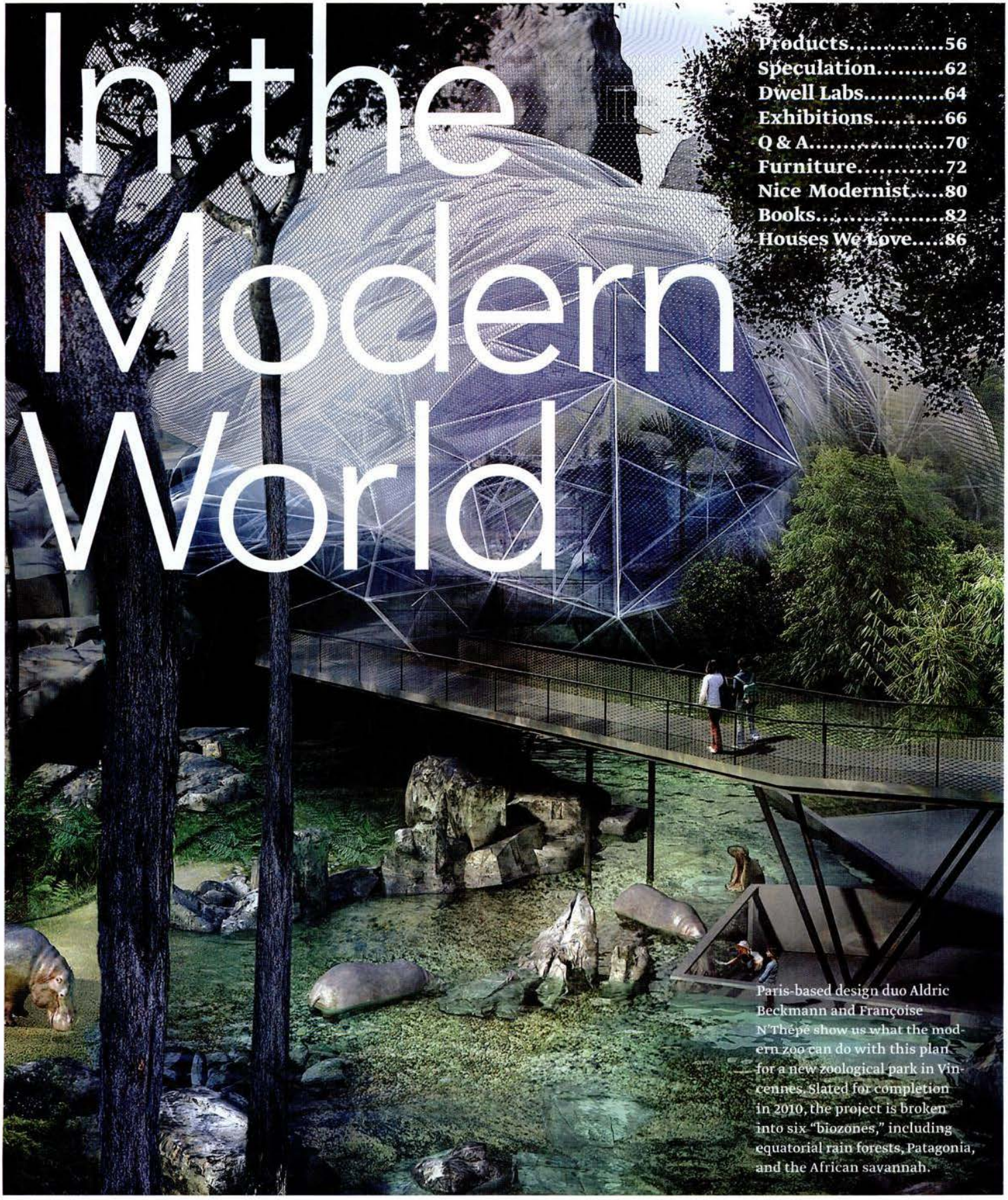
In the Modern World



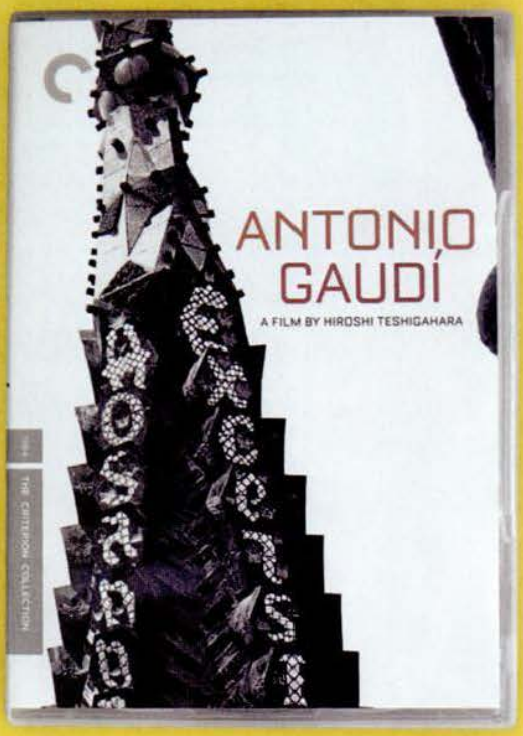
Paris-based design duo Aldric Beckmann and Françoise N'Thépé show us what the modern zoo can do with this plan for a new zoological park in Vincennes. Slated for completion in 2010, the project is broken into six "biozones," including equatorial rain forests, Patagonia, and the African savannah.

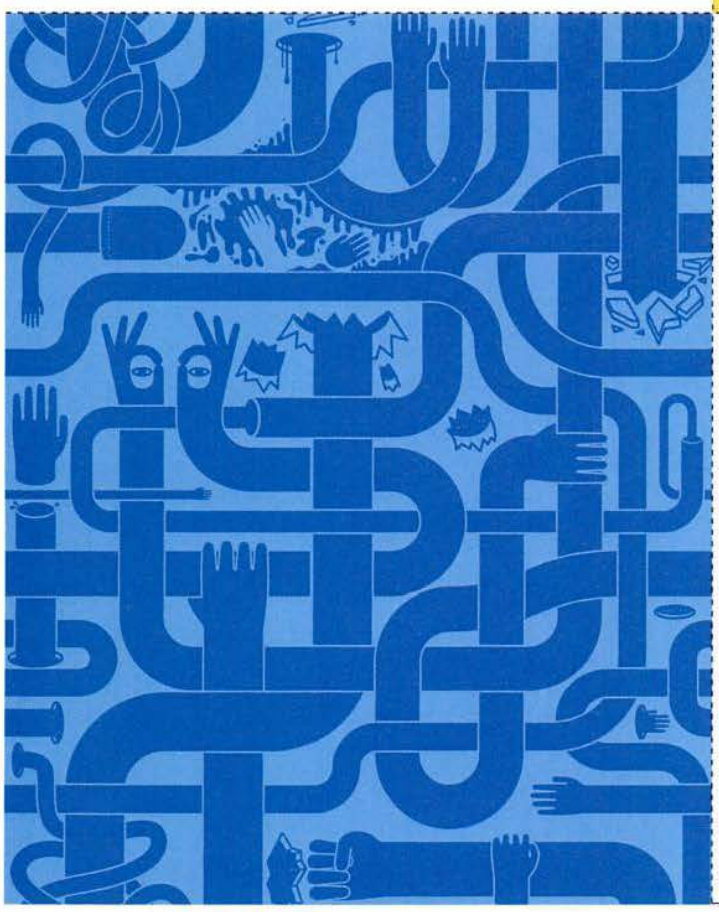
June Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

June 1 (1935)
England's most famous global starchitect, Lord Norman Foster, is born.

Playhouse play set
by Anders Breitholtz for Offecct
offecct.se
Blessed with a budding baby urbanist? Terrorized by a toddler-age Trump? Playhouse's six-foot-diameter road map mat and oversized Monopoly-like foam buildings should help developing imaginations break new ground.

Antonio Gaudí
by The Criterion Collection
criterion.com
This special-edition DVD features a remastered transfer of Hiroshi Teshigahara's 1984 documentary about the iconoclastic Catalan architect Antonio Gaudí. Gaudí's dizzying work transcends the latter-day implication of his name. *(right)*





Handprint wallpaper
by Mark Giglio
penpencilstencil.com
Raise your hand if you dig designer Mark Giglio's new line of eco-friendly wallpaper as much as we do. It's printed with water- or soy-based inks on recyclable paper, and available in three off-the-wall colorways. *(left)*

Line vases and objects
by Elisa Ossino for Porro
www.porro.com
Comprised of 29 hand-carved wood members lacquered white, gray, or black, the Line collection from Porro offers one's home the opportunity to host a large and diverse gathering of understated interior elements.

June 2 (1902)
Finland's rosy-cheeked father of design, Tapio Wirkkala, is born.

June 3-5 (2008)
Design Miami takes over Basel, Switzerland.
designmiami.com

EVEN LEATHER chair - PARENTESI table - SEATTLE buffet

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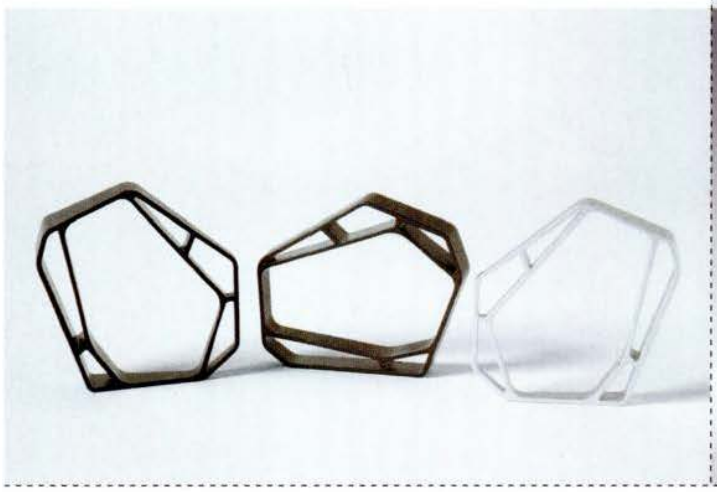
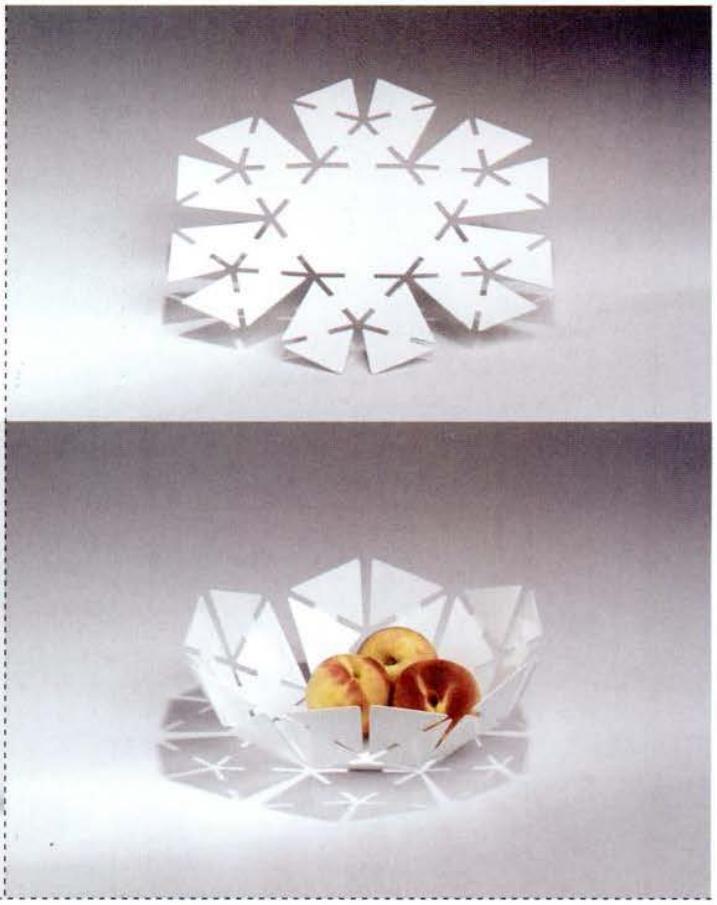
Tobias sectional, Studimo wall unit, Baccarat chandelier, Coffee Cube table, Mistral rug

Eve bracelet
by Claesson Koivisto Rune for Collection Pascale
gallerypascale.com
By adding a twist to a manufacturing process more often seen churning out clunky window frames, architecture and design firm CKR offers up slices of extruded-aluminum arm candy.



Cut'n Go Bucky bowl
by Peter Hils for Pulpo
pulpo.biz
Named in homage to Mr. Fuller, the Bucky bowl is nothing more than a powder-coated-steel snowflake until it bends to the will of its owner. *(right)*



STRiDA 5.0 bicycle
by STRiDA for Areaware
areaware.com
The innovative STRiDA 5.0 is designed for those whose commute involves mass transit as well as pedal power. Its lightweight aluminum frame folds from rideable to wheelable in five seconds flat, and a Kevlar belt replaces a chain, ensuring both a silent ride and a grease-free pant cuff.

Photo by Jørgen Reimer (bracelets)

June 4 (2008)
The Architects Who Made London closes at the Royal Academy of Arts.
royalacademy.org.uk

June 5–8 (2008)
Dwell On Design brings your favorite design magazine and its staff to Los Angeles.
dwellondesign.com

Audio Architecture

When was the last time a skyscraper was sold to the public not by using glossy images and high-tech renderings but with a recording of what the building might sound like? The visual appearance of a building can make or break its popular appeal, but how it *sounds* is almost always overlooked. Neill Woodger, a globe-trotting acoustic engineer with Arup, would like to change all that.

In 2004, Arup, one of the world's most widely known and respected engineering firms, premiered a new service called the SoundLab. Run by Woodger, with locations in New York, London, and Melbourne, the SoundLab falls somewhere between a soundproof recording studio and a high-end home-entertainment complex. Inside the SoundLab, Arup's clients and consulting engineers can listen to the sounds of simulated buildings. This gives them the ability to hear the difference between a single-glazed facade, for instance, and one with triple-glazing. "The thing that surprises most people when they come into the SoundLab," Woodger says, "is that it's very easy to hear the differences. But millions of years of evolution have gone into developing our ears as a primary safety device, so we can locate sound very effectively in three dimensions!"

Tuning a building has only gotten easier. "Getting the sound right in every building is becoming increasingly important," Woodger continues, "because today people are more tuned into what the acoustics tell you about the quality of the space. The last ten years of architecture have been driven so much by visual designs. Architects would come up with a fantastic visualization and we'd try to build something to match that—but those images never told you anything about what the building would sound like. It's a little bit like the sound your car makes when you close the door: You could sell cars on the quality of that clunk."

The SoundLab can even reproduce the acoustics of buildings that no longer exist. Take detailed plans of, say, a church destroyed by war and enter those parameters into the SoundLab's computer. Next thing you know, you're hearing Mozart's *Requiem* as it would have sounded in that space 200 years ago.

But the effects aren't limited to buildings. Woodger points out that some of Arup's largest projects involve sound-designing entire new cities, like Dongtan, China. Dongtan's automobile fleet will be electrically powered, which is certainly good news for air pollution—but this has an unexpected acoustic side effect. If there are no internal-combustion engines coughing their way down city streets, then today's drowned-out background sounds—from birdsong to distant voices—will become audible once again. "These cities are an opportunity to think about a new urban sound experience," he says, "including the ability to bring sounds back into cities. People haven't really known that they can change the sounds of a city—they can change the road surface, for example, and that has a huge effect. Whether your town has cobbled streets, concrete surfaces, or porous macadam—these are design decisions that you can make. And now we can actually listen to and study the comparative environments between different cities and different locations in the same city."

Think of it as soundtracks for architecture: fine-tuning space until it's much more than meets than the eye.

arup.com/acoustics

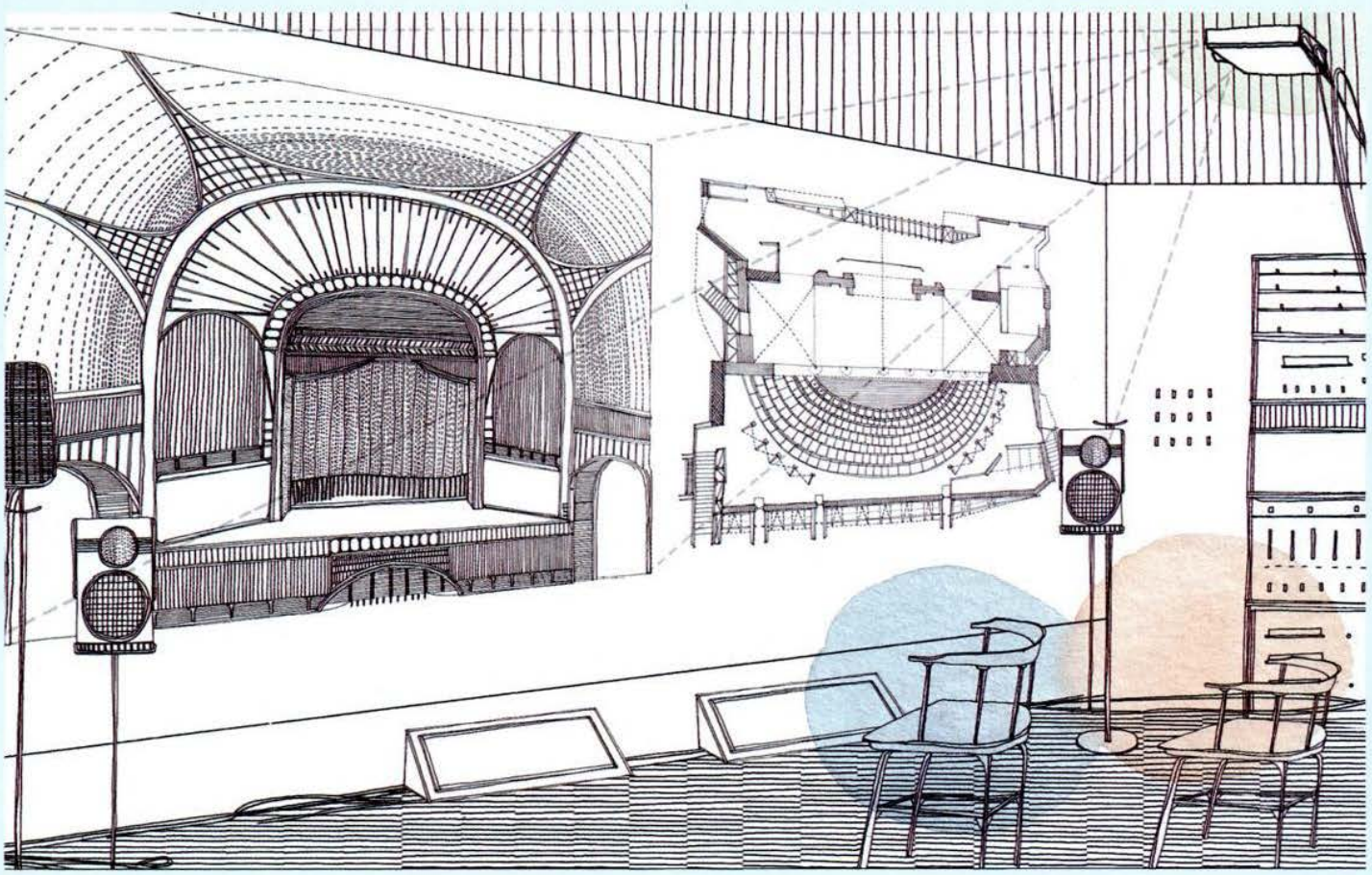


Illustration by Nigel Peake

Speculation

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Dear Dwell: I'm moving into a new apartment, and it needs some fixing up. I've never watched *This Old House*—what tools do you recommend for my first day on the job?
Bob Bouwer
Washington, DC

A rarely used toolbox can turn into a fixer-upper in its own right. However, a trip to the hardware store is often just what the contractor ordered to feel handy around the house once more. No matter how odd the job, chances are a cool tool exists with which to do it.

1. 14-piece Quad saw/driver set, $23.50
by General Tools & Instruments
generaltools.com

2. Strike Force 24 oz. dead blow hammer, $21.99
by Nupla
nuplacorp.com

3. ViperGrip 2-in-1 auto-locking pliers, $19.99
by IDL Tools
viper-grip.com

4. FatMax Functional Utility Bar, $29.99
by Stanley
stanleytools.com

5. 30' Power-Return magnetic tip rule, $21.67
by Klein Tools
kleintools.com

6. Rapid Pull 4-piece saw set, $39.99
by Tajima
tajimatool.com

7. Autowrench 8" auto-adjustable wrench, $29.99
by Black & Decker
blackanddecker.com

8. Super Wonder Bar 15" prybar, $16.99
by Stanley
stanleytools.com

9. S2 18 oz. split-head hammer, $44.99
by ATOMdesign for Vaughan & Bushnell
hammernet.com/vaughan

Photo by Peter Belanger. Special thanks to Discount Builders Supply (415-285-2800).

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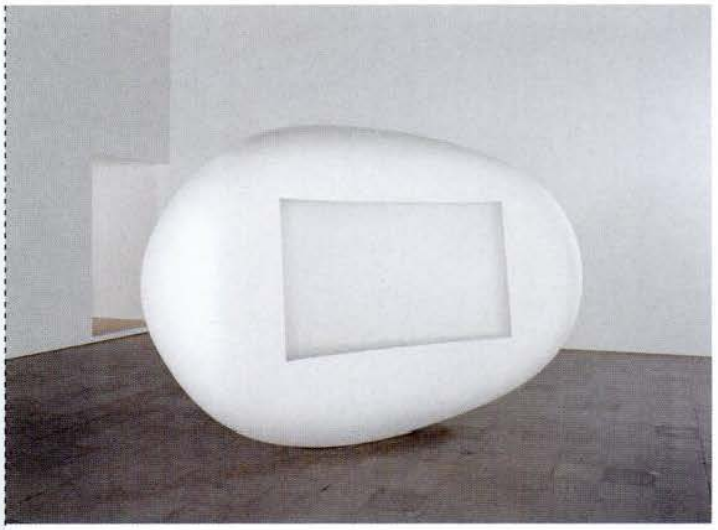
YOUNGEST FLEET BASED ON MAJOR NORTH AMERICAN CRUISE LINES. ©2008 NCL CORPORATION LTD. SHIPS' REGISTRY: BAHAMAS.



Street & Studio
Tate Modern
May 22–August 31, 2008
tate.org.uk
Is photography practiced differently on the streets than in the studio? One is a space of focus and control, the other a realm of fleeting encounters and unexpected views. Malick Sidibé's stylish work is shown here. *(left)*

Anish Kapoor
Institute of Contemporary Art
May 30–September 7, 2008
icaboston.org
With this major new show, sculptor Anish Kapoor, well known in England for his pigment powder sculptures, his Turner Prize, and his installation at the Tate Modern, should have no trouble finding converts on these shores.

Life on Mars: 55th Carnegie International
Carnegie Museum of Art
May 3, 2008–January 11, 2009
cmoa.org
A tradition since its inauguration by Andrew Carnegie in 1896, the Carnegie International has hit its 55th iteration. This year, curator Douglas Fogle poses a strange set of questions: "Are we alone in the universe? Do aliens exist? Or are we, ourselves, the strangers in our own worlds?" The show takes as its conceptual premise the idea that everyday life is changing so quickly that it's become almost alien. The exhibition is "a metaphorical quest to explore what it means to be human in this radically unmoored world." Bravely stepping up to the plate are 40 featured artists, including Barry McGee—whose work appears here—Cao Fei, Sharon Lockhart, Wolfgang Tillmans, and Rosemarie Trockel.

June 8 (1867)
Frank Lloyd Wright is born in the small town of Richland Center, Wisconsin.

June 9–11 (2008)
NeoCon brings interior design to the Merchandise Mart in Chicago.
merchandisemart.com/neocon

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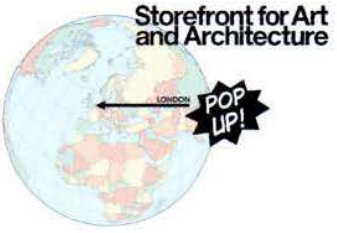
London Festival of Architecture
June 20–July 20, 2008
lfa2008.org
London has weathered a blizzard of recent architectural festivals, none of which have managed to last from one year to the next. All strove to show off the city's considerable wealth of built space, from pedestrian bridges and medieval cathedrals to 21st-century bank towers gleaming alongside the Thames. But what makes this year's festival different from the rest?

If the problem of running a successful biennial is one of sheer scope, then learning how to curate a city—how to transform streets into galleries and buildings into displays—is the first and most daunting step. The London Festival of Architecture may have at least a tentative solution to this dilemma. Dividing London up into five major zones, or Hubs, with each individually curated, the Festival takes a distributed approach to event planning. London, simply too large and historically rich to encompass all at once, will instead be treated like a kit of parts, its boroughs and districts shown in new contexts, ready for reassembly. In Southwark, for instance, Elias Redstone and The Architecture Foundation have organized a battery of tours, debates, shows, and "Big Breakfasts" at the Design Museum, Royal Festival Hall, and other venues; the city's affluent west side will see its own "Weekend Hub Event"—including something called Snow City, "looking at one unlikely scenario of climate change."

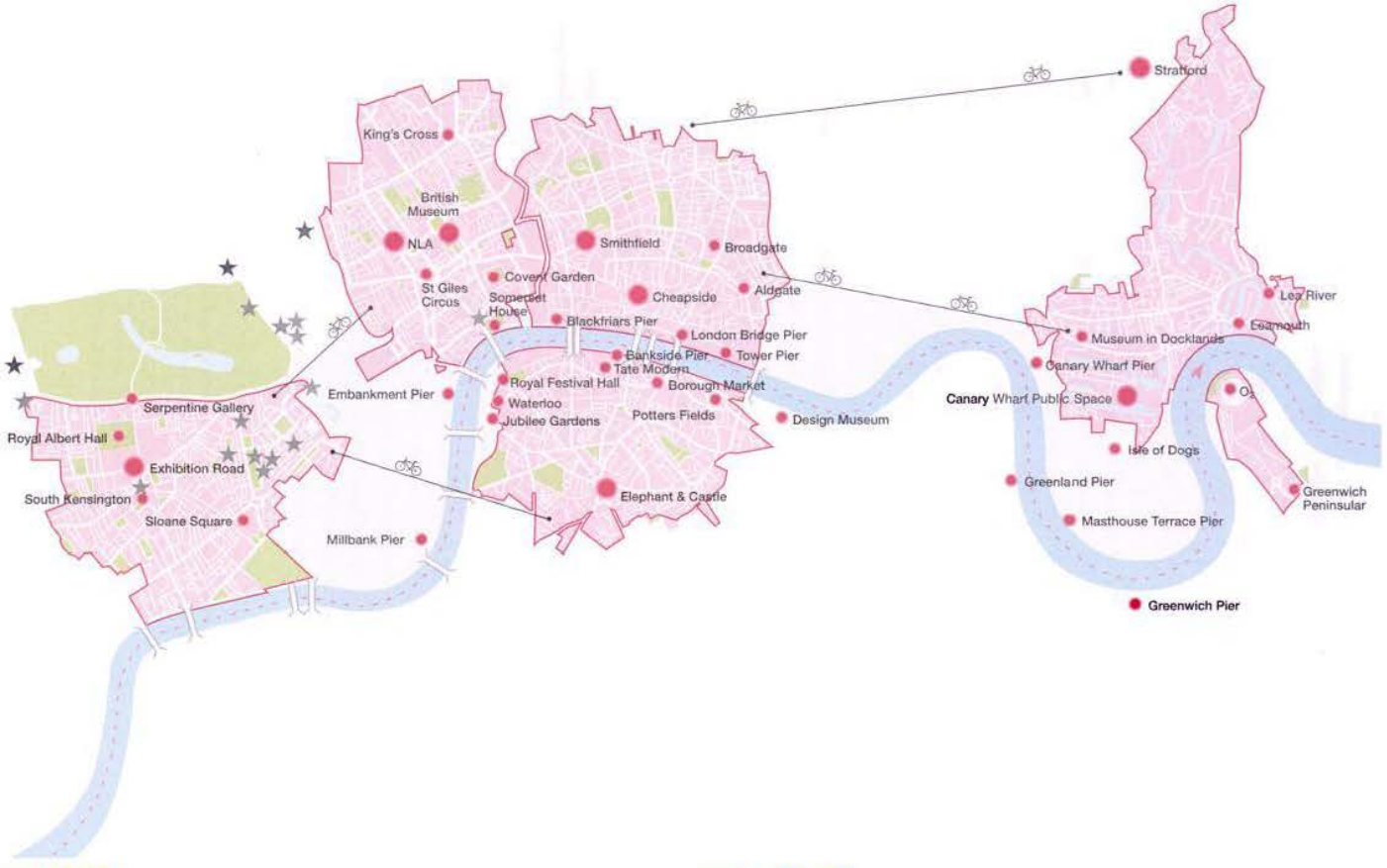
Within all this, weaving the city together, are multiple subthemes. There is an Embassies Project, for instance, to "showcase the work of architects and designers in over 20 embassies across London" (the U.S. is not participating); and Peter Ackroyd, honorary president of the Festival, will oversee, with the help of the Royal Institute of British Architects, a small exhibition about the Thames. Called *Dark Waters*, the exhibition has been installed in old piers along the waterfront. Whether or not this attention to the river will result in real policy decisions—on infrastructure, transport, and security—will be the subject of related debates.

Then there is New York City's Storefront for Art and Architecture, which, under the newly invigorating leadership of Joseph Grima, is going international: Grima will open a temporary Pop Up Storefront in London as part of the Festival, hosting talks, exhibitions, film screenings, and installations. Grima writes that this will "avoid the conventional gallery format by temporarily taking over unoccupied spaces in unexpected neighborhoods, to exhibit and discuss pressing topics in art and architecture."

Add it all up, and London is the place to be this summer for anyone interested in architecture, space, and the city.



A map of major events for the London Festival of Architecture shows how it will all be knit together—including a guide to recommended bike routes. Pick a district and explore.



June 6 (2008)
Renaissance Palace and Defensive Citadel opens at the Alvar Aalto Museum, Finland. alvaraalto.fi

June 7–8 (2008)
Art Deco and Modernism Weekend by the Bay runs in San Francisco.

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Robert Venturi

Easily one of the most consequential—and well-known—books of architectural theory published in the 20th century, 1972's *Learning from Las Vegas*, by Robert Venturi, Steven Izenour, and Denise Scott Brown, has aged well. The book quietly made a very radical suggestion: that parking lots, ornamental kitsch, and vast air-conditioned spaces—like the casinos of the Las Vegas Strip—should be taken seriously as a new kind of American architecture. The authors described these overlooked spaces as an "architecture of persuasion": They were immersive, themed, and, in their own way, monumental. *Learning from Las Vegas* has gone on to enter the architectural canon, read and reread by successive generations of architecture students around the world.

Of course, Venturi, who celebrates his 83rd birthday this month, is known for more than one book. He is also the author of a "gentle manifesto" called *Complexity and Contradiction in Architecture*; he is the deserving recipient of the 1991 Pritzker Prize; and, in addition to countless residences, including the iconic house for his mother in Chestnut Hill, Pennsylvania, he has produced major works of institutional architecture. University buildings at Yale, Dartmouth, and Harvard; the Seattle Art Museum; and the Sainsbury Wing of London's National Gallery are but some of the structures designed by the prolific Venturi.

What's your ideal working environment?
At my drafting desk in the drafting room surrounded by fellow working architects; in the privacy of my own home, at the dining-room table; in the remote countryside in America, Europe, or Asia.

What music keeps you thinking about design?
Beethoven and Bach—especially engaging rhythm and the lyrical and the dissonant.

Your early writings have been taken up by a new generation of playful, more colorful designers. Does this excite you—or would you prefer to move past it?
It interests me, but I want to keep focusing on my current work and ideas.

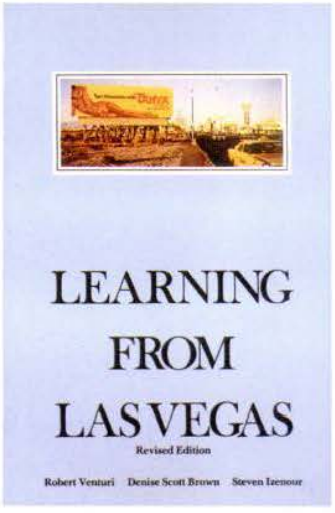
Do you have a dream commission, or something that you wish you had designed?
High-rises, commercial architecture, and a cathedral.

Who outside your field inspires you?
Michelangelo, Beethoven, Palladio, and other Mannerist artists.

What three buzzwords do you never want to hear applied to your work?
"Original," "expressive," and "visionary."

Do the instant cities of Asia and the Middle East capture your imagination? In other words, are we now learning from Dubai?
The current architecture of Asian cities inspires me the most—in China and Japan. It's multicultural and vital.

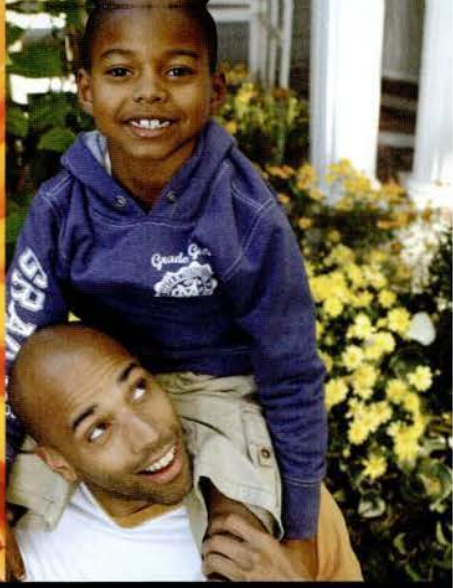
Do you have any birthday plans, wishes, or regrets?
I never recognize my birthday—I just go on living, working, and absorbing.



Learning from Las Vegas (above) is a canonical text in modern architectural theory. The house in Greenwich, Connecticut (below left), was built in 1972 for a Pop Art–collecting couple. Venturi's house for his mother (below right), in the leafy suburbs of Philadelphia, has become a 20th-century icon. vsba.com

Illustration by Elisabeth Moch, Photo by Cervin Robinson (color exterior), Rollin La France (black and white exterior)

Q & A



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Lizz chair
by Piero Lissoni for Kartell
kartell.it
Kartell's indoor/outdoor Lizz chair—similar to Starck's La Marie, but designed with comfort in mind—finally arrives stateside in seven glossy technopolymer colors. *(left)*

Button pouf
by Form Us With Love for Mitab
www.mitab.se
It's a classic rags-to-riches story: The Button pouf is outfitted with excess fabric from the textile industry, and comes in a variety of room-suiting colors and sizes.

Bambi table
by Nendo for Cappellini
cappellini.it
The new Bambi table by Japanese designers Nendo looks as light on its feet as its namesake. Made of metal with a shiny polyester coat, its wafer-thin top and flattened tubular legs are easy to fawn over.

June 14 (1936)
Weimar architect and film-set designer Hans Poelzig, architect of the Babylon Cinema in Berlin, dies.

Hamilton, seating system
design: Rodolfo Dordoni

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marlene dumas measuring your own grave

JUNE 22–SEPT 22, 2008 | MOCA GRAND AVENUE

Bringing together works spanning the artist's 30-year career, this large-scale survey presents a broad selection of paintings and drawings that merge themes of love, desire, race, sexuality, and social identity with personal experience and art historical antecedents.

Marlene Dumas: Measuring Your Own Grave is made possible by generous support from Brenda R. Potter and Michael C. Sandler; Mondriaan Foundation, Amsterdam; Blake Byrne; Mark Fisch; Steve Martin; The MOCA Contemporaries; the Barbara Lee Family Foundation; the Robert Lehman Foundation; the Pasadena Art Alliance; Elizabeth A. Sackler, JCF, Museum Educational Trust; Jack and Connie Tilton; Netherland-America Foundation; Linda and Jerry Janger; Dr. S. Sanford Kornblum and Mrs. Charlene S. Kornblum; B. J. Russell Mylne; and Jerome and Ellen Stern.

ABOVE: *Measuring Your Own Grave*, 2003, oil on canvas, 55 ⅛ x 55 ⅛ in., Private Collection, © 2008 Marlene Dumas

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The Dwell Lounge
by Ralph Rapson for Blu Dot
bludot.com
Last year Dwell and Blu Dot invited our readers to design the perfect lounge chair. Among the couple hundred entries was a design by noted modernist and Case Study architect Ralph Rapson. His Large Lounge was selected as a finalist, and eventually won the competition. Sadly, Rapson died on March 29, at the age of 93, but not before overseeing the production of his double-width, indoor/outdoor chair. Thank you, Ralph, for the best seat in the house.

June 15 (2008)
Sculptor Richard Serra's *Promenade*, part of Monumenta 2008, closes at the Grand Palais, Paris.

June 17 (1907)
Where would we sit without Charles Eames? He was born today in 1907.
eamesoffice.com

We shall fight shoes in the street.

We shall fight shoes in the office. We shall fight them in the park, the museum and the supermarket. We shall fight shoes because shoes are in league with hard surfaces to destroy our backs. And we shall fight them with something far superior to a shoe. Something that protects your spine. Something that tones your muscles. Something that helps you stand up straight and walk the way you were meant to. And if we have to step on a few toes to gain that victory, then with all our might, we will.

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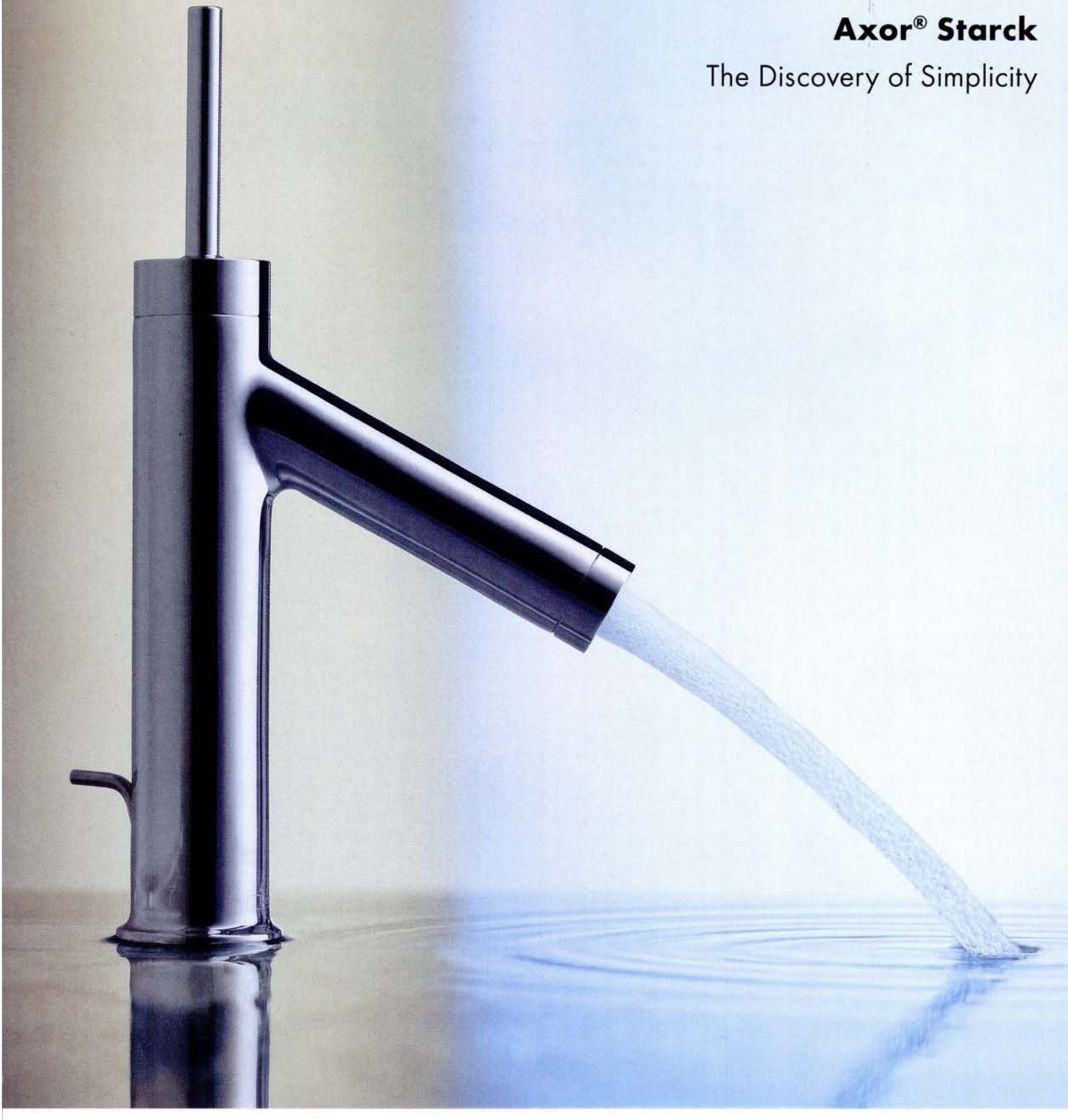
Heaven occasional table
by Jean-Marie Massaud for Emu
emu.it
An unmistakable paean to Platner, this glass-topped table joins Emu's well-received Heaven collection of parlor-or patio-ready woven-metal furniture.

Fin dining chair
by Matthew Hilton
for De La Espada
delaespada.com
The refreshingly unfussy Fin chair is part of Matthew Hilton's new range of expertly crafted solid-wood furniture, produced by De La Espada.

Libri shelf
by Michaël Bihain for Swedese
swedese.se
Awarded Best New Product at the 2008 Stockholm Furniture Fair, the lacquered-wood Libri is a standout, with its back against the wall or supported by a sympathetic partner. *(right)*

June 18–21 (2008)
The 12th-annual conference of the Furniture Society takes over Purchase, New York.
furnituresociety.org



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Joan Dahlquist

With the backing of Mayor Richard M. Daley—and the burgeoning support of white- and blue-collar constituents alike—Chicago has implemented an array of sustainable initiatives that have transformed it into a model for urban centers intent on reducing their carbon footprint.

So it seems only natural that Green Exchange—the first large-scale shopping center in the United States devoted entirely to the concept of sustainability—would call the city home.

Owing in large part to the tireless oversight of project manager Joan Dahlquist, the soon-to-open LEED-precertified complex will house approximately 100 tenants in a 250,000-square-foot factory space ten minutes north of the Loop, downtown Chicago's busy freeway interchange. Its diverse mix of carefully vetted retailers, galleries, cafes, and offices will share a common goal of offering green, socially responsible products and services in an incubator-like atmosphere.

Green Exchange will also practice what it leases: Its environmental bona fides include extensive structural reuse, low-toxic paints, recycled building materials, a high-efficiency HVAC system, solar panels, a green roof and courtyards, and even priority assigned parking spaces fitted with outlets for electric vehicles. David and Douglas Baum, of 10-person Chicago-based Baum Development, spearheaded the undertaking, and tapped 2006 *Chicago Tribune* Good Neighbor Award winner Dahlquist to lead the effort. She had the added goals of earning LEED Core and Shell Platinum certification, and securing landmark status on the local and national levels.

LEED and landmark initiatives might sound like mutually exclusive endeavors, but Dahlquist insists this is not the case. "People were wary that there would be numerous conflicts between us wanting to make the building as environmentally friendly as possible, and the landmark groups wanting it to remain as true as possible to its original state, but in actuality there weren't," she explains. "The U.S. Green Building Council rewards the reuse of an existing structure—they see it as one of the most environmentally friendly things one can do, and award points accordingly. Here, we're using 95 percent of the original structure: The shell, concrete slab floors, center stair, and a sizable portion of the lobby were all retained."

Minimally invasive renovation work was encouraged by city, state, and national landmark entities. "They are really trying to facilitate landmark buildings becoming LEED certified and sustainable," Dahlquist notes. "This leads to landmarks being maintained and vibrant, rather than just being 'landmarks.' Of particular concern were the windows—they needed to retain their historic configuration, and restrictions were placed on how they looked from the street, but we were still able to use an energy-saving coating that met our LEED goals."

She and her team also installed roof-mounted solar panels, which generated grant money from the state, and will soon generate power for the building's HVAC system. "The Landmark board recognized their importance and didn't have a problem with them because they weren't permanently affixed," Dalhquist explains. "Landmark people at both the local and national level were very amenable, so we were really pleased."

The civil servants at Chicago's green-roofed City Hall pitched in as well. First Ward alderman Manny Flores shielded the property until a sustainability-minded suitor stepped forward. And, under Chicago's green permit program, projects that show a certain level of LEED certification earn the incalculable benefit of having their paperwork expedited through the often laborious permitting process.

For Dahlquist, an unofficial reward has been that of helping to further her city's efforts toward lessening its environmental impact. "There's such a great sustainable community here in Chicago. People are really open to sharing information, best practices, and referrals. It's just been a tremendous experience." Should Green Exchange's mission prove successful, a city with no shortage of nicknames—Windy, Second, Broad-Shouldered—will move closer to earning itself one more: Sustainable.

Built in 1914, the Vassar Swiss Underwear Company Building (below left) is a stout survivor of Chicago's industrial past. When the Cooper Lamp Company—which bought the building in 1967—relocated to China last year, the stage was set for the development of Green Exchange (below right), due to open this fall.
greenexchange.com

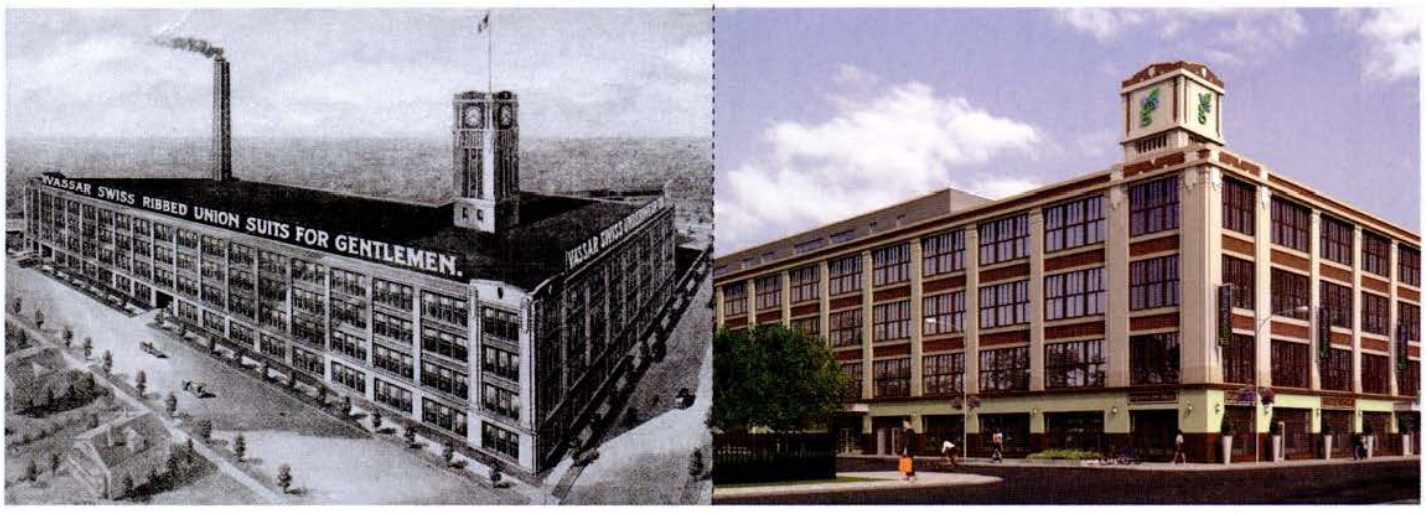

Illustration by Elisabeth Moch

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Simply Material
Edited by viction:ary
viction:ary, $39.95
This flashy trek around the design world highlights hundreds of high-concept products, each taking its form from the material it's made of. Oddly enough, in lieu of organizing the book by material (wood, plastic, soccer balls), the editors have organized it around shapes (organic, geometric) and effects (illusive, decorative), suggesting that materials may be interesting but it's what you do with them that counts.

The Endless City
Edited by Ricky Burdett and Deyan Sudjic
Phaidon, $69.95
The Endless City is a monumental effort to understand a monumental event in human history: The majority of the earth's population now lives in cities. The sheer scope and range of this book, with nearly 35 contributors, is magnificent—covering topics from global capitals and employment dynamics to "vertical ghettos" and satellite photos of "urban grain."

Brooklyn Modern: Architecture, Interiors & Design
Diana Lind
Rizzoli, $45
This beautifully illustrated new volume, with photos by Yoko Inoue, pays tribute to the renaissance of modern renovations happening all over Brooklyn. Though some of the requisite borough grit is manifested here, most of the 18 projects featured suggest that very little is rough around Brooklyn's increasingly well-heeled edges.

Urban Computing and Its Discontents
Adam Greenfield and Mark Shepard
The Architectural League of New York, $15
New York's Architectural League kicks off its brand-new series of pamphlets with this conversation between Adam Greenfield and Mark Shepard, addressing all things urban and electronic. How will cities change, they ask, once "everyday objects and space are linked through networked computing"? The ensuing discussion is not to be missed.

Photo by Peter Belanger

June 21 (1919)
Paolo Soleri, architect and creator of Arcosanti, is born.
arcosanti.org

June 24 (1888)
Dutch architect Gerrit Rietveld is born (and dies on June 26, 1964). Rietveld's Schröder House is a design milestone.

Toward an Architecture
Le Corbusier (translated by John Goodman, with an introduction by Jean-Louis Cohen)
Getty Research Institute, $24.95

If modern architecture has a bible, it is *Vers une Architecture*, the manifesto produced in 1923 by the Swiss-born architect Le Corbusier (*né* Charles-Edouard Jeanneret-Gris). With its images of ancient temples juxtaposed with racing cars and American grain silos, and its charge that architects were in a state of regression, *Vers une Architecture* delivered a devastating critique of traditionalist architects, buildings, and cities. Instead, it proposed beauty in functionalism and revolutionary domestic-planning concepts like mass-produced housing, residential tower blocks, and the notion that a home should be exposed to sun and air. For several decades, all forward-thinking architecture students, in all corners of the world, owned a well-worn copy and internalized such pronouncements as "The house is a machine for living in" and "Architecture or Revolution."

For most of the book's life, English-speakers read it in a translation by the British artist and architect Frederick Etchells. But the Getty Research Institute has recently published a new translation of the book by John Goodman, with an introduction by New York University History of Architecture professor Jean-Louis Cohen and a redesign by Chris Rowat, formerly of Bruce Mau Design.

Cohen, a French native who started architecture school shortly after Le Corbusier's death in 1965, told Dwell he was frustrated by the Etchells version because, in his view, it "was not only a mistranslation but a betrayal of the book's spirit in the layout."

The new version is larger, laying out the pages and images in the same sequence as the original French edition, and its cover illustrates Le Corbusier's premise with juxtaposed monochrome images of a 1921 Delage Grand-Sport racing car and the Parthenon (toned blood red by Rowat in Bruce Mau style).

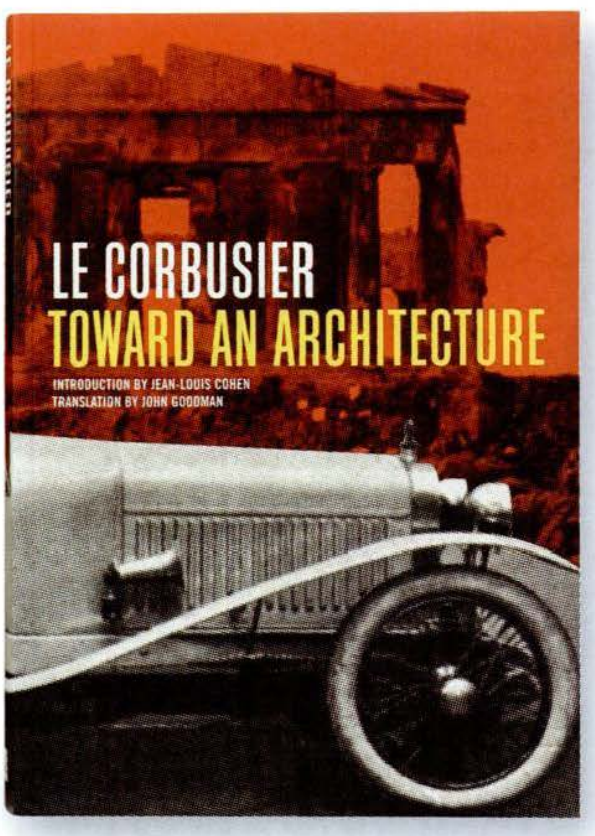
As for the text, Etchells's translation had "a militant tone," says Cohen. While Goodman's translation is "probably colder," it uses "a higher level of language"—and it keeps some of Etchells's unforgettable renditions, like "The house is a machine for living in."

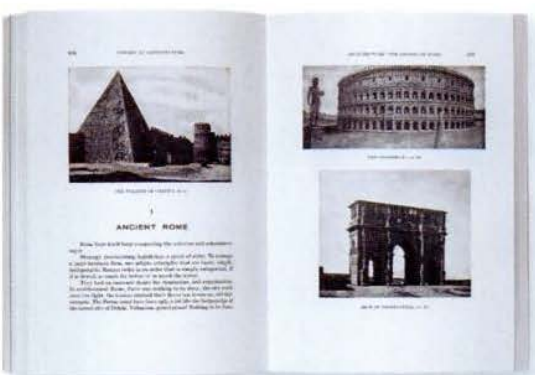
At the same time, says Cohen, the new version corrects "some embarrassing mistakes," like the use of the word "mass" in place of "volume," and the inaccurate title, *Towards a New Architecture*, is replaced with Corbu's *Toward an Architecture*.

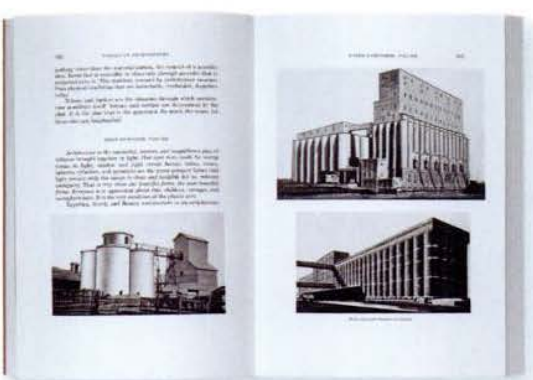
But perhaps the greatest revelation is that Le Corbusier manipulated images to support his arguments. Cohen discovered that "he combines photos, he clips them badly, he flips them in order to produce symmetrical layouts," and "more importantly, he retouches photos." In a reproduction of a grain silo in Buenos Aires, "he erases the small pediments to make it look more modern," and in a picture of an interior of Santa Maria church in Cosmedin in Rome, he gouaches out windows, decorative columns, and architraves "in order to make an early Christian church look extremely modern." One could contend, jokes Cohen, that "Le Corbusier invented Photoshop."

The book's prescriptions may now seem as antiquated as Vitruvius, but when you look at the revived interest in modern design concepts, from mass-produced housing to open-plan domestic space, Corbu's analysis seems astonishingly relevant. —*Frances Anderton*

getty.edu







Photos by Peter Belanger

June 29 (2008)
Morris & Co.: The World of William Morris closes in Christchurch, New Zealand.
christchurchartgallery.org.nz

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Steely Architecture
craigsteely.com

Photo by Rien van Rijthoven

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Tham & Videgård Hansson
tvh.se

Lilyfield House
Sydney, Australia
Nobbs Radford Architects
nobbsradford.com.au

Photo by Åke E'son Lindman (House K), Murray Fredericks (Lilyfield)

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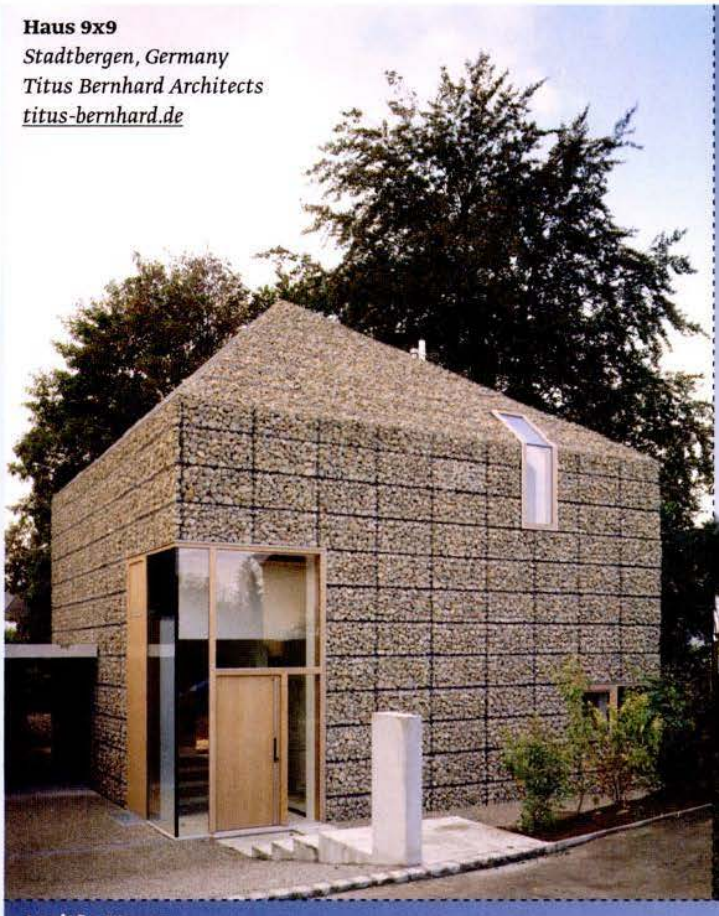
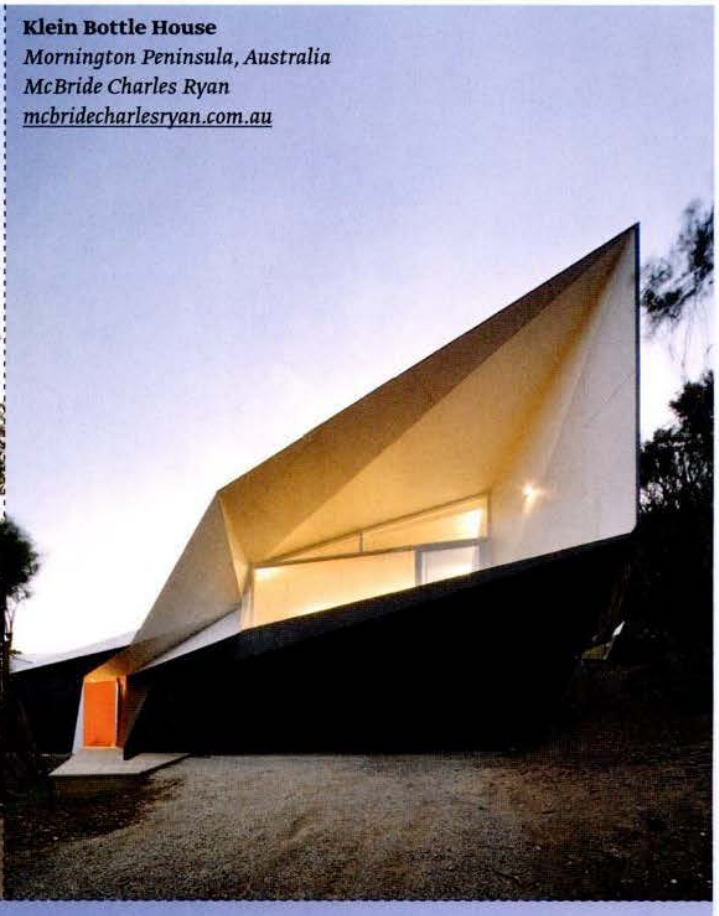


Klein Bottle House
Mornington Peninsula, Australia
McBride Charles Ryan
mcbridecharlesryan.com.au



Azeitão House
Azeitão, Portugal
Atelier Central Architects
ultimasreportagens.com/azeitao

Photo by Christian Richters (Haus 9x9), John Gollings (Klein Bottle), Fernando Guerra (Azeitão)

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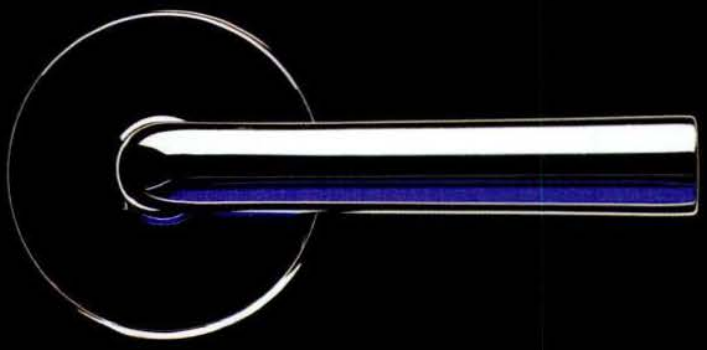

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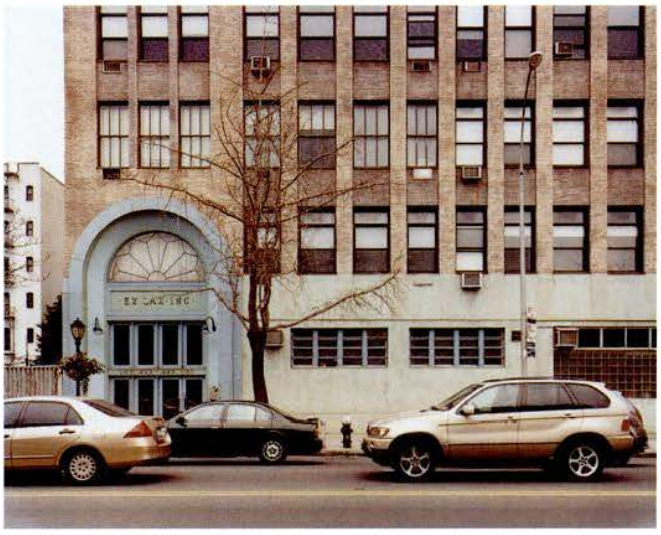
Hive Minded

Though loft-dwellers tend to cherish their wide-open indoor spaces, they're often loath to give up all semblance of privacy. With the help of Openshop|Studio, a family of buzzing Brooklynites leaves the loft behind thanks to their homey, hivelike hideaway.

When opera singer Ainsley Ryan and Goldman Sachs VP Chris Showalter took over a fixer-upper loft in a former Ex-Lax factory in Boerum Hill, Brooklyn, they decided to, quite literally, think outside the box. Forgoing standard wall-building bedroom construction, the couple gave free rein to Adam Hayes and Mark Kroeckel of Openshop|Studio, who devised a fluid, multifaceted freestanding structure sheathed in oriented strand board (OSB). The configuration preserves the loft's open space and ample light while forming a master sleeping cove, bathroom, walk-in closet, and cavelike bedroom for the couple's other big project, daughter Tatum.

As told to Eviana Hartman
Photos by Jesse Chehak
Illustration by Keith Shore

A large OSB structure with skylights, a bathroom, enclosed baby's room, and master sleeping alcove dominates Ryan and Showalter's Brooklyn loft.

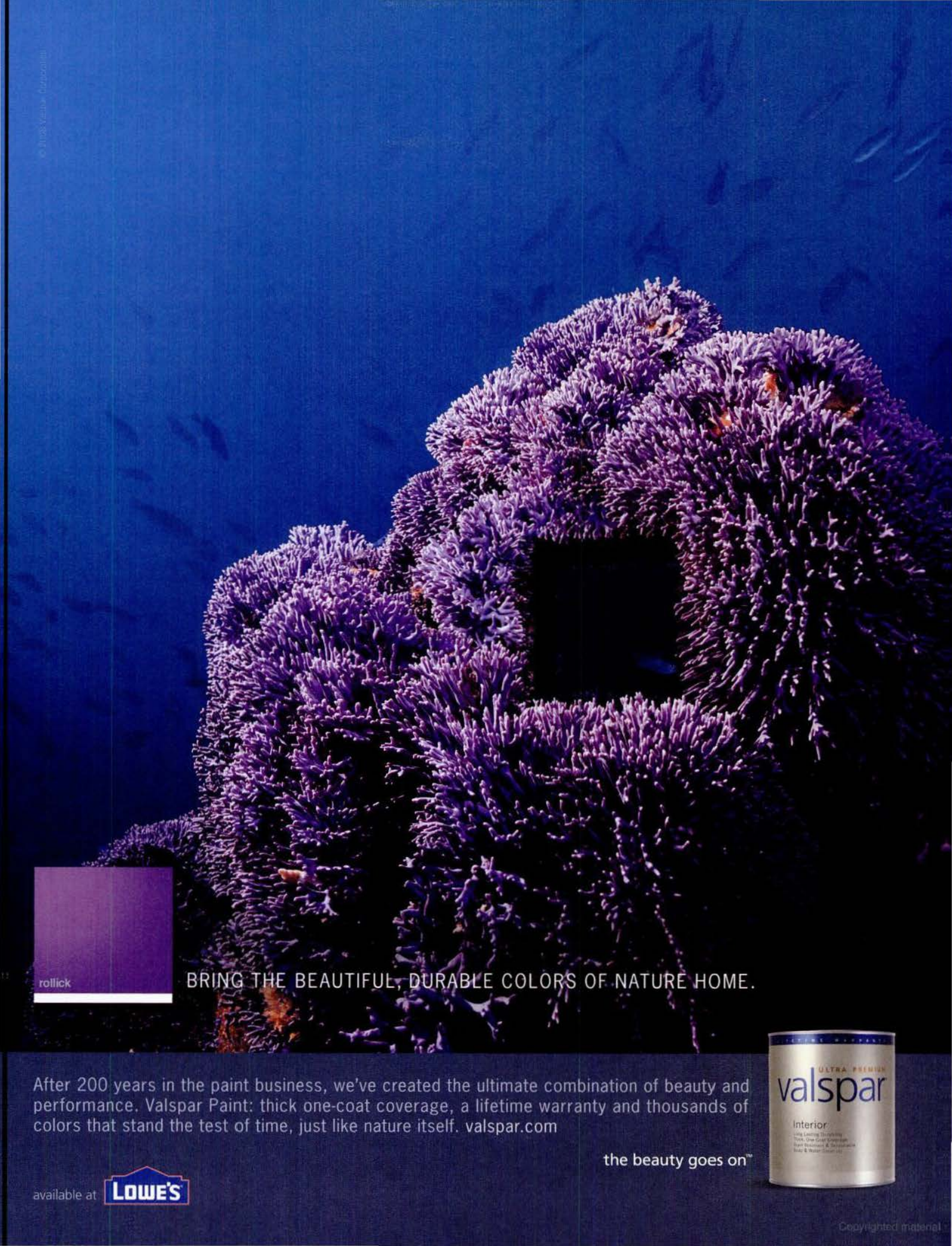


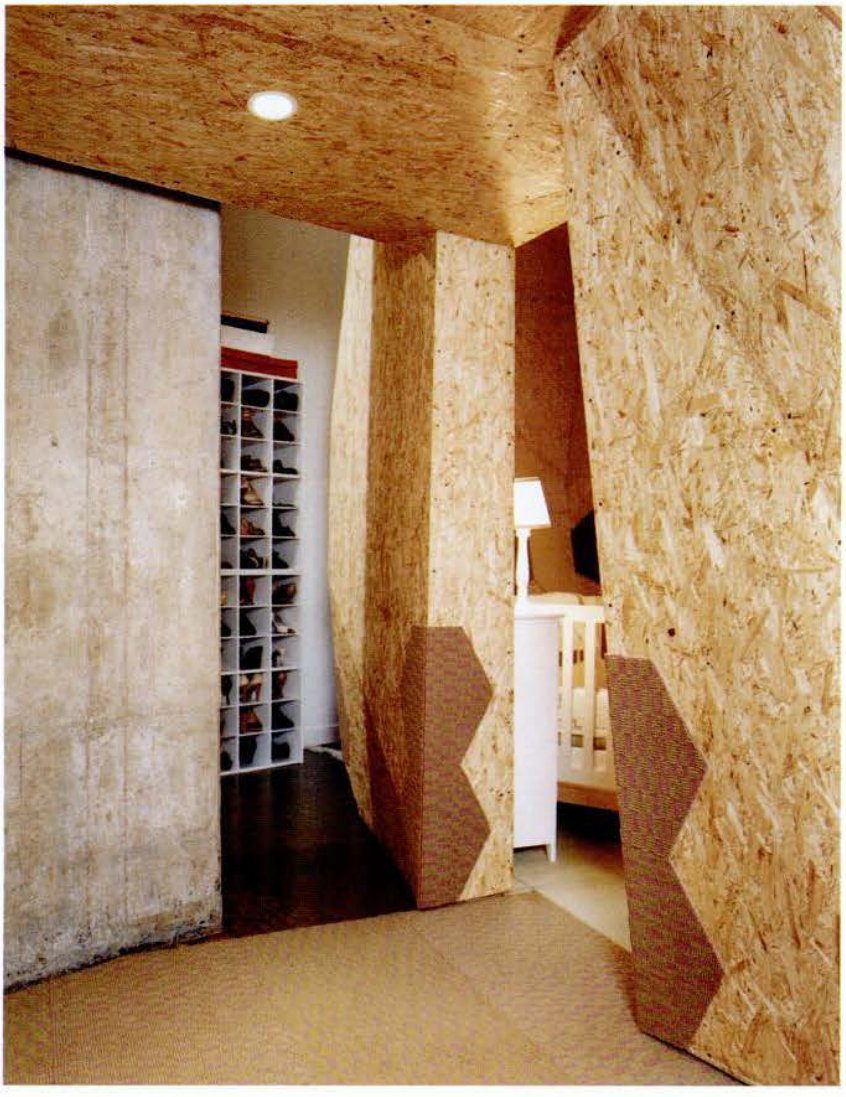
When we bought this place, we could not have moved in. It was weird. It was bizarre. It was filthy—the carpets, the walls, everything. They had lofted the bedroom, but we're really tall—I'm six feet, Chris is six-three—so for us, that just didn't work. Underneath, they had what looked almost like a garage—an enormous crawl space packed full of junk. The two huge columns were drywalled and part of a closet, so we didn't even know they were here. The layout was just absolutely insane. This probably appears insane too, but basically, we knew we had to gut it.

We hired friends of ours, Adam Hayes and Mark Kroeckel, to help us design it. We knew that this might be the last apartment we'd live in in New York, and came to the conclusion that we might as well go crazy. We gave them carte blanche. The only thing I cared about was the grand piano. So they basically had a big rectangle to work with.

This is a south-facing apartment, so the sun that comes in is so bright. It could be 20 degrees outside, but in here, you feel like you're at the beach. We wanted the light and the air to continue to circulate around the apartment and not build walls blocking off large portions of the space. We also knew we didn't care for a big bedroom. That's why the designers came up with this structure: It bends, it has skylights, and it's open. The bedroom is tucked beneath a fold, Tatum's room and the bathroom are enclosed, and ▶

The former Ex-Lax factory on busy Atlantic Avenue in Brooklyn (top left) is one of the only loft buildings in brownstone-rich Boerum Hill. Custom-fabricated modular bookshelves (above) create a corridor leading to the home office. A foam mat creates a colorful play space for one-year-old Tatum (top right with Ryan). ⓘ p.242





the closet is formed between the back wall of the apartment and an outer wall of the structure. The designers called it a form or volume in their plans, but our friends call it the hive, the pod, or the amoeba. It sort of looked like a dinosaur skeleton.

When you talk to people who've renovated in New York, you hear horror stories about how it takes twice as long and costs twice as much. And we started the whole process before I was pregnant. I had to call the architects and say, "Uh, so, we actually need a baby's room now." It's funny, they were the first people I told I was pregnant!

The renovations started in September 2006. Because the apartment is on the second floor, passersby could see inside; people were running out onto the middle of the street, saying, "What is going on up there?"

Living here took a little bit of getting used to, because you're just so accustomed to having walls and four corners. You feel almost like you've been institutionalized. Of course, I had a newborn, so I was out of my mind to begin with.

The baby loves the structure, though. She loves running around and playing hide-and-seek in it. Tatum doesn't know it's weird. She just thinks everyone's bedroom looks like that. The built-in bench in her room doubles as a storage bin for her stuff, which is greatly needed. She basically learned to walk by moving alongside the bench. The Flor tiles make the surfaces more baby-friendly. During the day, the light

The doorway to Tatum's room inside the hive (top) is buffered with custom-cut Flor carpet tiles. The master bedroom's felt walls (above) keep things cozy, and the hanging rubber Soft lamps by Droog prevent bumped heads. Tatum's room (above right), which connects to the master bedroom, is furnished with an Oeuf crib. p.242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streaming in through the skylight turns a corner and it gets darker, which is great for naps. She won't sleep through the night when we're all out of town.

For our bedroom, we wanted a simple sleeping nook. This is where we really used material to soften up the structure. The felt makes it feel cozy, and the light pours in from the windows each morning and makes it nice and warm. Even the pendant lamps are rubber, in case you smack your head on them. At first I felt like I was waking up in a spaceship, but I got used to it. Everyone that goes in there is like, "Oh my god, that's awesome!" Then they want us to put felt on the rest of it.

A lot of people are shocked by the material—definitely more so than the shape. They can't get over the wood. If it were a different material, I think people would have a different response. But we had a budget—we couldn't build it out of marble! Also, this is a very low-toxicity, low-emissions OSB. That was very important to me. I really wanted a safe, green material.

Chris was worried that the design and the theme of exposed wood and concrete would make it feel hard. But the bedroom and the roll-out bed area, which is padded so it can double as a place to curl up and watch a movie, really soften things up. Having a big, explosively colorful, comfortable rug to mitigate the industrial feel of the space is also important.

The open kitchen is awesome. It's critical for me with a baby to be able to watch her play while I'm cooking. It's great for entertaining; the custom Corian table that wraps around the column is perfect for dinner parties.

The shelving and the closet use identical custom ironwork so you can take brackets out, put poles up—whatever you want. We've rearranged the shelves several times already; we took them off of the lower level because Tatum was starting to walk.

We love it, though. Today, I had no lights on, and the hallway inside the structure was lit up by the sun. The air circulates really well and it always feels fresh in here. Except for when I'm burning spanakopita.

A grand piano (top) provides a focal point for the room—a place for Ryan to play Tatum's favorite music, Prokofiev's *Peter and the Wolf*. The Portola series sofa is from Design Within Reach. Staggered Ikea cabinets and Castore lamps by Michele de Lucci for Artemide (above) make the most of the loft's 14-foot ceilings.

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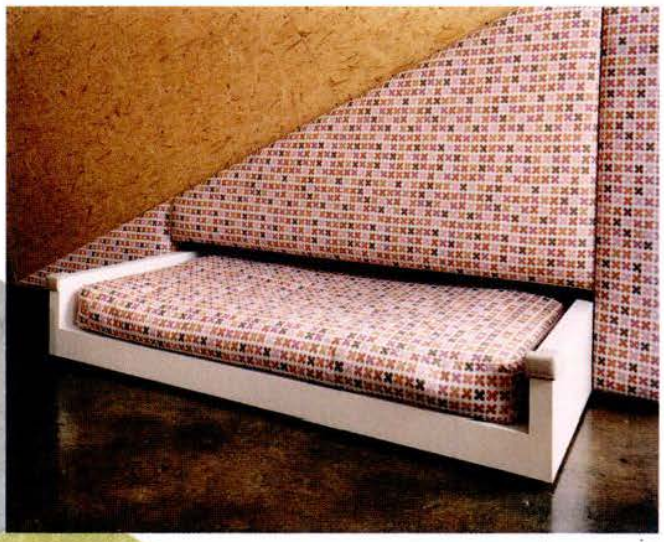
Felt Up
To give the sleeping alcove the comforting, cocoonlike feel of a favorite sweater, Hayes and Kroeckel ordered rolls of 48-inch-wide industrial insulating felt from Buffalo Felt and glued it directly to the OSB panels. The material has the added benefits of sound absorption and heat insulation. Hayes notes that because the felt isn't sold as a decorative finish, no two batches are alike.
buffalofelt.com



Overnight Sensation
The baby's room was originally designated as a guest bedroom before the couple knew they were expecting. This bed, custom-built by the contractors, solves the problem: It rolls out on casters for overnight visitors (or everyday living-room loafing) and disappears inside the structure when not in use.

Shelf Help
To maximize the storage potential of the 14-foot ceilings, Hayes and Kroeckel commissioned SKS Metalworks (now KAMMETAL) in Brooklyn to build vertical supports with holes at nine-inch intervals and bars and shelf brackets to fit within. They attached pressure feet from McMaster-Carr to the tops and bottoms.
mcmaster.com, kammetal.com

Hex in the City
Flor tiles soften the hive's sharp edges, serving as streamlined baby bumpers along the corners of the hallway and inside the bedroom. The tiles—which also appear in their more traditional format beneath the piano—were hand-cut by the designers into honeycomb shapes, though not as a metaphor for the hivelike quality of the space.
flor.com

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Boston Translation

Boston's rich history is potently infused into its dense, bustling neighborhoods, where the same brick walls that once contained cobbler shops now house Internet startups. The adaptive reuse of these buildings forms a solid foundation for sustainable renovation.

Photos by Kent Dayton

Susan Battista and Fritz Klaetke's corner office, one block from a busy Boston thoroughfare, satisfies their craving for action, but a peaceful retreat is just steps away.

Story by Sarah Rich
Illustrations by Jason Lee

It's hard to say whether the stucco-and-vinyl-clad houses popping up in suburbs today will still provide sturdy housing stock in the year 2160, but Boston's pre-Civil War brownstones suggest it's possible to stay strong for centuries. Of course, bricks and mortar have a good track record—a fact well known to Susan Battista and Fritz Klaetke, who purchased a South End row house in 2005 after six years living in another nearby.

Built in 1846, the live/work building lies one block off Washington Street, the original causeway leading into Boston. In standard developer style, the buildings in this area were erected together and all look alike, but you'd never denounce this as architectural monoculture. "Washington Street had piano factories and breweries, and you can see those existing buildings now developed into offices and condos," explains Klaetke. Echoing her husband's passion for their neighborhood, Battista adds, "Our street was where little tailors and button shops and hat stores would have been."

From one cottage industry to another, Battista and Klaetke set up their own businesses in the former storefront on the ground floor. Klaetke runs a three-person graphic design and branding firm, Visual Dialogue, alongside Battista's mostly solo market-research firm, Topic 101. They both love that the vertical orientation of the four-story, 1,900-square-foot building allows them to separate billable hours and downtime completely—a luxury they didn't have in their last space, where their seven-year-old daughter, Ava, was wont to doodle on client mockups, and the conference table performed double duty at dinner.

In the new place, each floor's function is complemented by the external environment. At ground level, the office feels urban, with the city's sounds and sights at close range. By the time you get to the fourth floor, the din dissipates and the windows frame treetops and the Boston skyline, "almost like a tree house," Battista notes.

These were the raw goods that sold the couple on their new space, but preparing it for occupancy took more ▸

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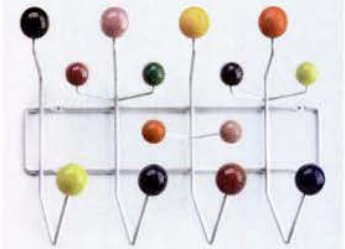

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work than they'd expected. Upon inspection they discovered drywall piled four layers deep, covering decades of water damage. "You can't say 'Time out' at that point," Klaetke concedes.

The couple enlisted the help of David Stern and Christine Gaspar of architecture firm Stern McCafferty, and planned a renovation that would be low on waste and high on sustainable features. Their first task was to tear out the kitchens on the first and third floors and install one on the second. Most of their demolition waste—fixtures, tiles, cabinets, sinks, even moldings—went to Craigslist foragers or the Boston Building Materials Co-op.

New additions included environmentally responsible choices like Energy Star appliances, insulated windows, and dual-flush toilets. They used white ash for the floors and many of the walls, all sourced from Massachusetts Woodlands Cooperative, a highly resourceful enterprise with a smart approach to forest management. Individual landowners with forested acreage join the co-op as member-suppliers, agreeing to become certified by the Forest Stewardship Council, and to provide their regular prunings to the co-op for sale as homegrown lumber. Because the harvests are limited and distributed, the wood comes from a combination of species in irregular widths and lengths. Battista and Klaetke embraced the randomness, creating three-dimensional wall surfaces by laying planks of varying dimensions side by side.

With a continuous stairwell running through the four floors, the owners had an opportunity to utilize passive cooling with a whole-house fan installed in the fourth-floor ceiling that sucks hot air up and out, keeping temperatures down in summer. In colder weather, the house stays warm thanks to Icynene spray-foam insulation, which they chose for its nontoxic properties and its ability to fill the cracks and gaps typical of old brick structures. "I did a lot of research," says Klaetke, "and looked at recycled denim and other options, but all of them had issues with water seepage. Icynene wouldn't compact or mold, and it could totally fill the spaces." Battista concludes, "It's amazing to live in Boston with no drafts. The house is efficient and the heat bill is reduced."

With no off-gassing from behind the walls, it only made sense to cover the interior surfaces in substances free of noxious fumes or chemicals. Having a child in the house made indoor air quality even more important, so they prioritized low-VOC paints and natural finishes and sealants.

Even with all of these environmental details, Battista and Klaetke agree that the most sustainable aspect of the entire project was the reuse of an existing building in a dense urban center. "Doing that allowed us to do things like get rid of our car, use public transit, and bike," says Klaetke. "It's really nice to practice what we preach."

The winding stairwell (top) runs from the ground-floor offices (above) all the way to the top of the house, creating an airshaft for natural ventilation and passive cooling.

After the removal of two small kitchens from the original building, the home's new kitchen dominates the second floor, opening onto the living area.

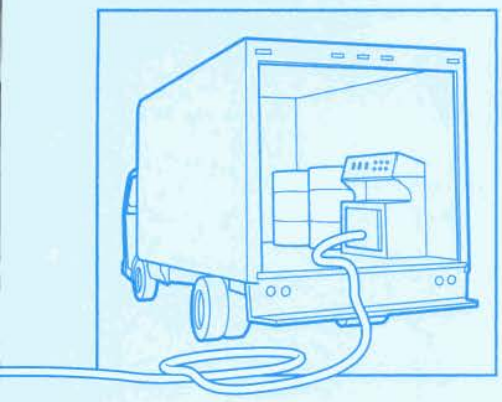
Fixtures in the kitchen include 14 Series pendants by Omer Arbel for Bocci and Charles Ghost stools by Philippe Starck for Kartell. p.242

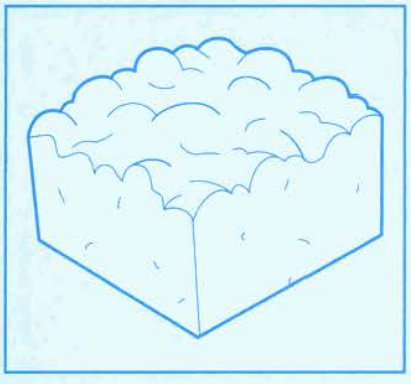
Spray foams are made from a variety of materials, some of which are toxic or harmful to the environment, so it's important to know what you're getting. Icynene has become a standard choice for versatile, nontoxic insulation that molds to slight incongruities in the building envelope and never off-gasses.

Icynene can be sprayed or poured depending on whether it's being applied to new or existing structures. The water-based liquid releases no chemicals or fumes during or after installation, but must be done by a professional due to the fast-acting nature of the product.

Watching Icynene expand into place looks like a scene from a sci-fi flick. The installer wears a white suit, head covering, and mask, and sprays fine mist from a tank, which instantly mushrooms out to 100 times its volume, solidifying into white billows that then get trimmed off easily with a metal file. The lightweight material is 99 percent water, and formaldehyde-free, so waste is minimal and nontoxic.

With standards for indoor air quality growing more stringent and the increasing popularity of programs like LEED for Homes, Icynene stands out as a model of effective, efficient, safe insulation that goes in quickly and stands the test of time.





You can outfit your house with energy-efficient appliances and compact fluorescent lightbulbs, but if your insulation doesn't perform well, don't count on reduced utility bills. Traditional fiberglass batting—and even updated versions designed without synthetic or chemically treated materials—can't fill every corner and crack, and can succumb to moisture and shrinkage. Foam insulation creates a tight, lasting seal by expanding into even the tiniest gaps, making it twice as effective per inch as standard batting.

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Any way you slice it, toast makes the most of any loaf. But which of these worthy appliances will make toast of the competition?

San Francisco's Tartine Bakery is as renowned for its gateaux and gamine waitstaff as for the queue that invariably snakes outside the bakery and down the sidewalk. On weekends, patrons swarm, anxiously awaiting a seat in the jam-packed eatery, praying to benevolent brioche gods that the last almond croissant has not been sold. Sadly, if you arrive past noon, it likely has been.

For those lowly souls who aren't early risers (or Bay Area residents, for that matter), owners Elisabeth Prueitt and Chad Robertson have lent their expertise in all things leavened to help assess Dwell's top picks for the most humble of kitchen appliances: the toaster. A servant to sliced bread since its patent in 1905, the electric toaster has seen little change over the past century, and for good reason: A simple box, flanked on either side by heated coils and outfitted with a spring-loaded compartment (patented in 1926), the toaster makes palatable even the most wondrously bland bread. Prueitt and Robertson's bakery is named for what is, essentially, the French term for toast (a piece of bread—be it freshly baked, toasted, or grilled—on which something is spread), and Dwell couldn't think of a better duo to judge the merits of these five toasters or, as we prefer to call them, tartinerators.

Your Toast!

Professional series toaster
By Viking / 8.75" x 8.5" x 8.25" (two-slice) / Stainless steel and plastic available in white, black, red, or gray finish; six browning options and a warm-up setting / $275 (two-slice); $330 (four-slice) / vikingrange.com

Expert Opinion / Chad: I thought of it as the Hummer of toasters: There is no improvement to the function, given its size-to-function ratio; it's just really big and heavy. Also, to fit a slice of free-form or artisan bread, you'd have to cut it in half. It has this little sheet that you pull out to facilitate cleaning, but it's also huge and bulky; with the other toasters, you could just turn them upside down to clean them out.

What We Think: The Viking toaster is substantial both in looks and in price: It's as if they want to make everything look like an oven range—even their small appliances are designed to look "professional grade." If you have a lot of counter space and prefer to have many color options, this might be the toaster for you.

Story by Amber Bravo
Photos by Jim Bastardo

Special thanks to Sur La Table for product loans

A Note on Our Experts

Award-winning bakers Elisabeth Prueitt and Chad Robertson met in 1992 and married in 1994. Soon after, the pair traveled to France to cement their already well-established expertise, working in wood-fired-oven bakeries that specialize in natural fermentation, organic bread, and traditional pastry. Upon returning to the U.S., the couple opened Bay Village Bakery in Point Reyes Station, California, which they owned and operated for five years. They moved to San Francisco to open Tartine in 2002, and four years later opened its sister restaurant, Bar Tartine, just around the block.

Morrison toaster
By Jasper Morrison for Rowenta / 15" x 4.25" x 7.5" / White plastic and stainless steel single-slot two-slice toaster with warming tray and photo-sensor browning control / $150 / rowentausa.com

Expert Opinion / Chad: This made really good toast; it was the favorite. It's really spare, and very similar to the Alessi, so it depends on which finish you prefer. The sensor feature didn't seem to be all that useful. It made me think of when microwaves first came out, and they had the chicken and fish settings; it doesn't know how big the fish is, so sure, it's a selling point, but as far as functionality is concerned it doesn't make much of a difference.

What We Think: The Morrison toaster looks as sleek as the Alessi but is somehow less austere, likely due to its finish. The control and signal panel is elegant and simple. Based on looks alone, this is also our favorite toaster.

SG68 W
By Giovannoni Stefano for Alessi / 16" x 4.5" x 7.5" / Stainless steel two-slice toaster with bun-warmer attachment / $199 / alessi-shop.com

Expert Opinion / Elisabeth: We should preface this appraisal by saying we look for something that will accommodate a thicker hand-cut slice of artisan bread, which is what I think a lot of people are toasting now. You'll need a toaster that accommodates that, like this one. Both the Alessi and the Rowenta have a wide slot that can fit two sandwich slices or one big piece. They're both simple and easy to use.

What We Think: The SG68 is a slick toaster, designed, perhaps, to blend seamlessly with a very Italian-looking stainless steel kitchen, but the finish also reflects a lot of butter-smeared fingerprints. We're not sure how often we would use the bun-warming feature and are a bit dubious of its functionality, but overall this is a very nice-looking toaster.


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Ikon toaster
By Breville / 10.75" x 6.75" x 7.75" (two-slice) / Stainless steel body and finish with "lift and look" feature to view toast without resetting the cycle / $59.99 (two-slice); $79.99 (four-slice) / brevilleusa.com

Expert Opinion / Chad: The Breville is in between the Viking and the others. It's a little bit smaller, and sort of cute. A lot of the toasters have timers and all these special settings, but we tend to like the simpler ones. Depending on what you're toasting, you're going to have to make adjustments yourself; you can't expect the toaster to tell you.

What We Think: This toaster may look like the bargain brand, but it shares many of the same features as the more expensive options. It's nice to have a less expensive toaster that accommodates artisan bread but is also fairly compact.

TT6190
By Krups / 8" x 7.25" x 7.5" / Brushed stainless steel two-slice toaster with variable browning control; available in black or metal finish / $75 / krupsusa.com

Expert Opinion / Elisabeth: The Krups is attractive, but the slots are so tiny they could barely fit a normal slice of sandwich bread; if you put a Wonder Bread slice in there, it'd stick out the top. Maybe they got the measurements wrong or something!

What We Think: This toaster's slight increase in girth toward the bottom lends it a sturdy elegance, and its many features are displayed with an attractive simplicity. It manages to pack a lot of options into a relatively straightforward design, but if you can't fit your bread inside, it's obviously not going to serve you well. ▮

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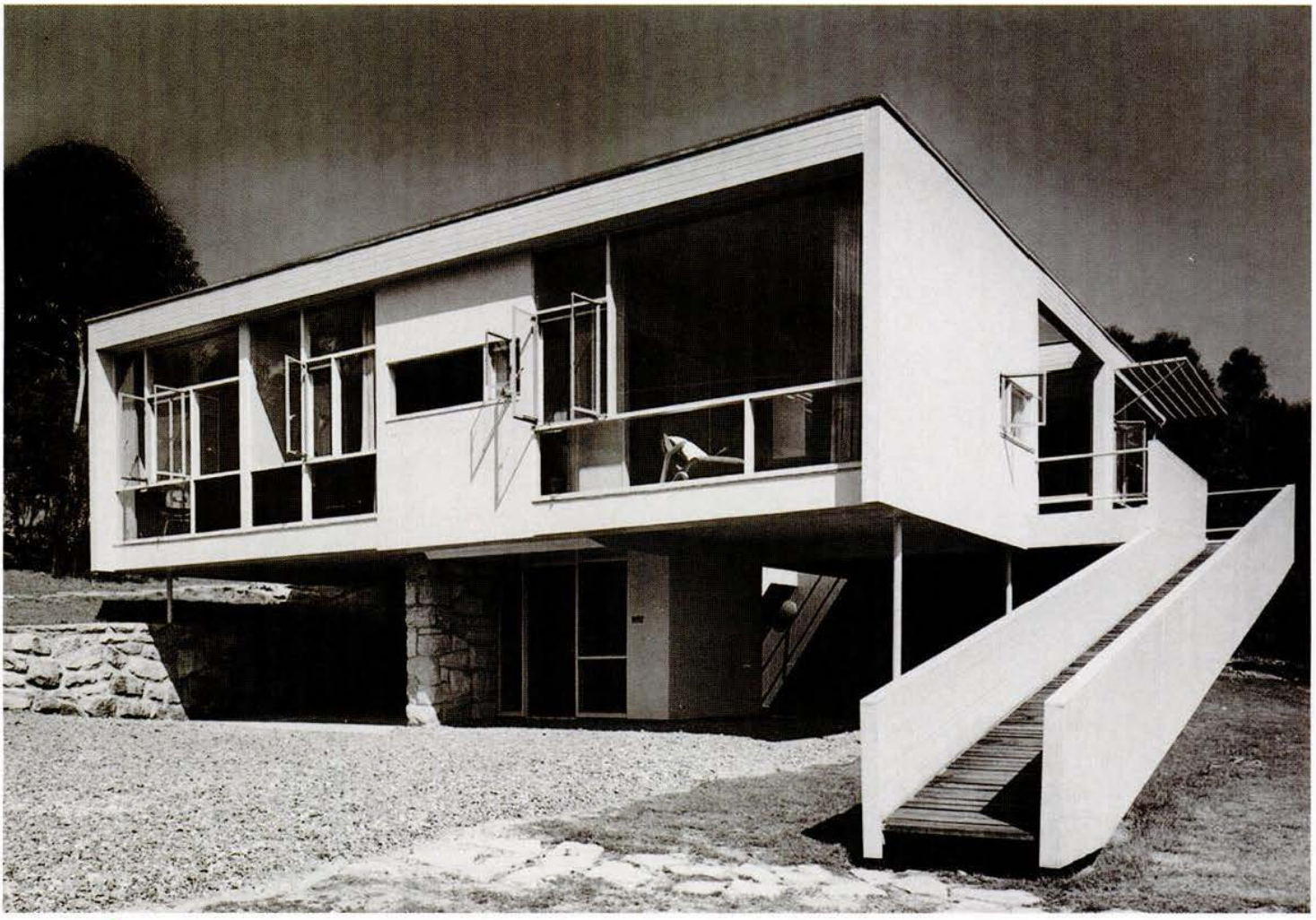

When Harry Met Sydney

Modernism arrived in Australia in 1948, when a young Viennese architect, high on the ideals he'd absorbed during Walter Gropius's lessons at Harvard, answered his mother's call to come to her adoptive country and build her a house. At 24, Harry Seidler was in New York assisting another former teacher, Marcel Breuer. But Rose Seidler knew her son well. For a house of his own to design he'd move to the ends of the earth.

There followed a crash landing. After the skyward-reaching metropolis of Manhattan—and three months pootling around Brazil with Oscar Niemeyer—Seidler arrived in quaint, quiet monocultural Sydney and faced his future in a landscape of red-brick bungalows. That first night, at his parents' apartment, he let his feelings be known with the unequivocal words "Why did you make me come here?"

His many critics have often wondered the same, but Australia was to be Seidler's destiny for the better part of six decades. His buildings—single-family dwellings, soaring towers, and everything in between—dot Brisbane, Melbourne, and Perth, and abound in what came to be his hometown of Sydney. When he died in 2006 after months in limbo from a massive stroke, he was 82 and the one and only architect in the country who could claim to be a household name.

An admixture of obsessive focus and a quick belligerence earned Seidler headlines, and also caused him to fulminate—here he is during one architectural battle in 1950: "A bunch of butchers, grocers, and so on, tell me, a qualified architect, that my ideas of a home have no aesthetic values."

"He just said what he thought," explains Penelope Seidler, of her ▶

Photos courtesy Harry Seidler and Associates (except where noted)

Story by Karen Pakula

Like a spaceship in suburban Sydney, the flat-roofed 1950 Rose Seidler House (above) drew crowds of sightseeers. Harry also designed the home's mural (left).

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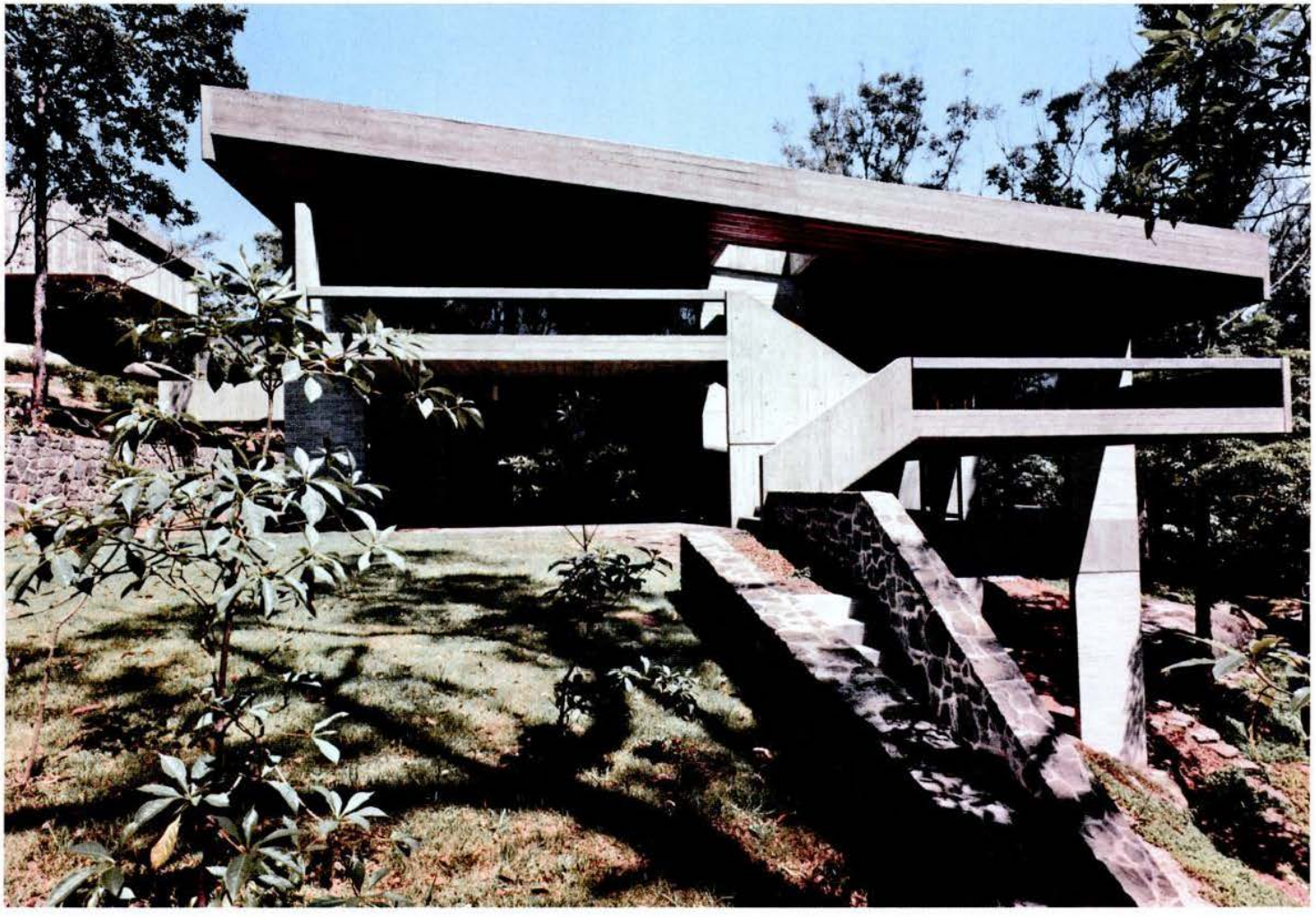
contentious husband and business partner for nearly 50 years. "He threatened to leave the country all the time. He didn't have a political bone in his body, actually, which I don't think is a bad thing, but it didn't help him really."

He would almost certainly have headed back to the United States if the Rose Seidler House hadn't been such a local triumph. Built in the city's unfashionable northern suburbs on a large bush block, it was based on a design he had developed with Breuer and in sync with the modernist vogue gaining currency across the States. Australians, on the other hand, had never seen anything like it. Its open-plan spaces, standalone sandstone fireplace, glass walls, 45-foot suspended ramp, and exuberant mural were a revelation. Shelter magazines gushed about the home's "minimum furniture and the maximum cupboard space"; *People* anointed him the "high priest of the 20th century."

By 25, Seidler was famous, and rather enjoying it. "In America my field was so much tougher," he told Alice Spigelman, the author of the 2001 biography *Almost Full Circle*. "The fact that in Australia people took me at face value, that they trusted me, endeared me to the country."

So did Penelope Evatt, the lovely, cultured daughter of a prominent barrister and politician. Fifteen years Seidler's junior, she was 20 when they married in 1958. She later studied architecture, but kept a safe distance from her husband's drafting table. "We were complementary, we'd talk things through, but the one thing the business didn't need was another designer," she says. They produced two children and collaborated beautifully on their own home. A "tough" house



Harry and Penelope Seidler's own concrete, stone, and glass house (bottom), which was built in 1967, is suspended over a rock ledge. Its multiple levels follow the topography so as not to disturb the unspoiled bushland. In the warm interiors (top) the Seidlers favored furniture from modernist icons, like the Eames lounge chair.

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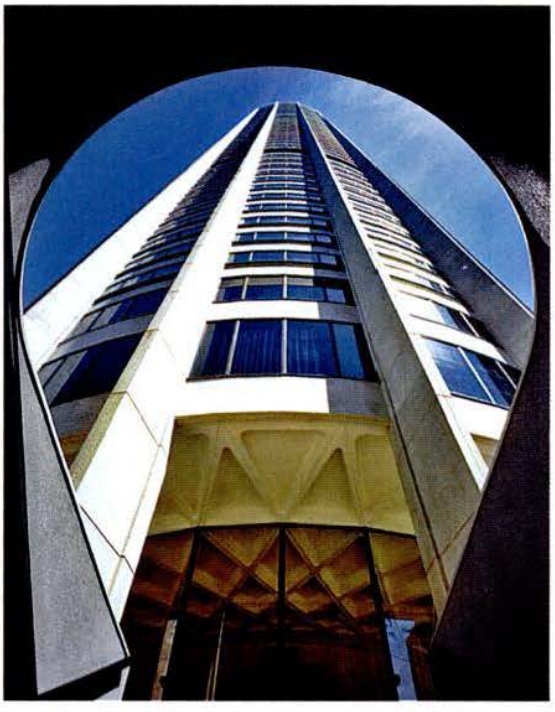

The exposed, raised frame of the 1950 Rose Seidler House, the second he built in Australia (top left), is reflected in later, curvier buildings, such as the award-winning Berman House (bottom), built in 1999. Of his towers, the 50-story Australia Square (top right), with its Alexander Calder sculpture, remains a Sydney landmark. p.242

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built in 1966–67 almost entirely of maintenance-free concrete and stone, it followed the contours and steep slope of a raggedy bluff, gradually stepping downwards in multiple levels.

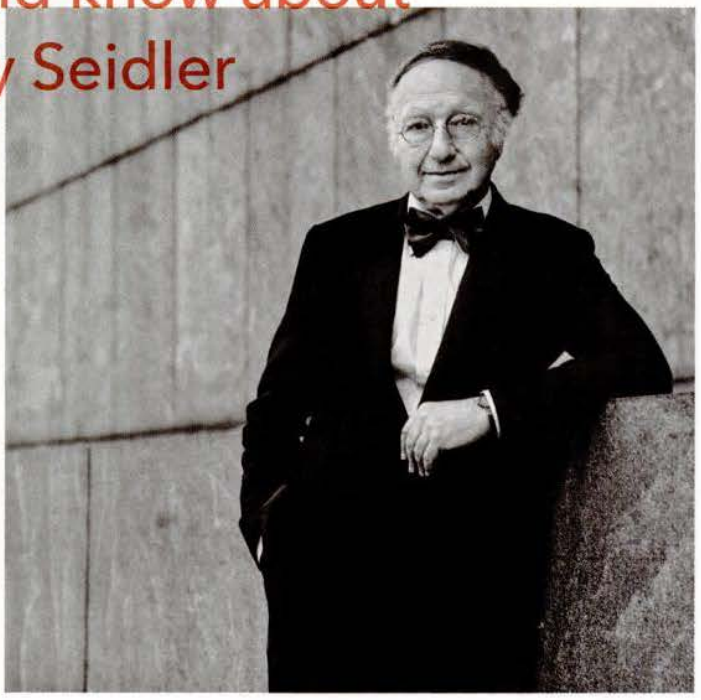
Later, Penelope studied accounting in order to manage Harry Seidler & Associates, a role she continues to perform at the firm's 1973 brutalist office—an expression so pure and of its time that it's considered one of Seidler's greatest buildings.

He built dozens of public buildings and apartments in Australia and around the world, but Seidler's most ambitious urban plan was for a high-density development on Sydney Harbour to counteract the city's rampant urban sprawl. Blues Point Tower, on the very tip of the headland, was the first building to get the official go-ahead. It was to be 24 stories high, following the holy Bauhaus precepts of spare, utilitarian design with staggered balconies on alternate floors for privacy, and was sited to allow cross breezes and maximize views of the water. Unfortunately, many observers saw it as a very tall eyesore. By its completion in 1961, the local government lost its nerve about high-rises and scotched the rest of the plan. Blues Point Tower was left isolated, like a concrete obelisk at the water's edge. Seidler was pilloried in the press. He sued. He lost. It hurt.

Seidler was flawed, but his architecture, wrote the *Sydney Morning Herald* architecture critic Elizabeth Farrelly, "was driven by an intelligent, enduring, passionate and fully articulated belief system." Though Harry Seidler certainly played to the world stage, it's impossible to imagine the Australian skyline had he made good on his many threats to leave.

The flowing spaces and distinctive concrete vaults over the council chambers of Waverley Civic Centre (now the Monash City Council) in Waverly (bottom) earned Seidler more architecture kudos upon its completion in 1984. The soaring atrium (top) is often used for art shows and public exhibitions.

10 things you should know about Harry Seidler



1. Fleeing the Nazis in 1938, Seidler, then aged 16, was interned as an enemy alien in England and Canada.

2. In 1941, he was released "on parole" to study architecture at the University of Manitoba.

3. On a scholarship to Walter Gropius's Harvard master class in 1945–46, he met I. M. Pei, with whom he collaborated on the first plan of Australia Square.

4. Seidler insisted his parents replace all their furniture with modern imports.

5. The Rose Seidler House is the only modern home listed by the Historic Houses Trust of New South Wales.

6. Although Seidler's entry for the Sydney Opera House competition was unsuccessful, he led the protests supporting Jørn Utzon, who had resigned over a fracas about budget blow-outs and design interventions.

7. In 1996, he received the Royal Institute of British Architects' Royal Gold Medal.

8. Seidler loathed postmodernism.

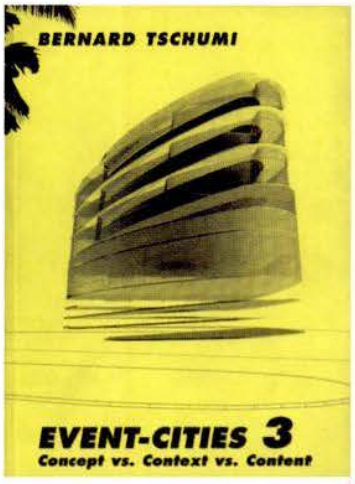
9. Vienna remained close to his heart. Seidler received a Gold Medal of the city in 1989, which precipitated one of his most satisfying commissions: the Neue Donau, a housing development on the Danube.

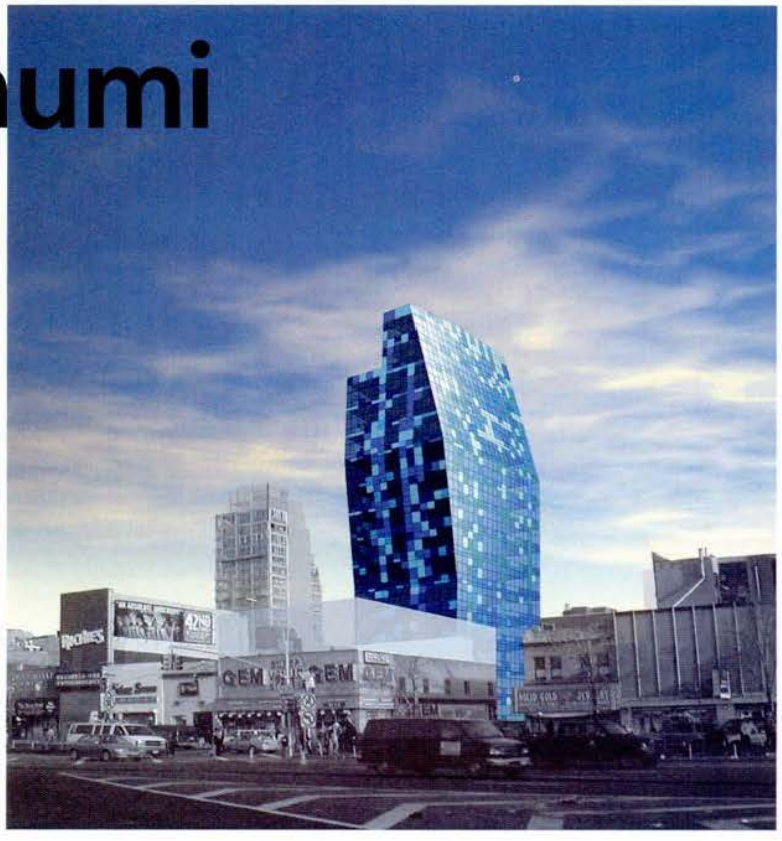
10. He was a skilled photographer. His 2003 book, *The Grand Tour—Harry Seidler: Travelling the World with an Architect's Eye*, has been translated into seven languages.

Photo by Luca Vignelli / Esto (portrait of Harry Seidler)

In 1958, Harry, the dapper, cultivated European (bottom), married Penelope, who oversaw the completion of the wave-shaped Ian Thorpe Aquatic Centre in Sydney (middle) after her husband's death in 2007. The dashing Seidler (top right) also lives on through his photography (top left), which was published by Taschen in 2003.

Bernard Tschumi





"To me there is no enclosure without movement in and out, vectors, and the movement of bodies in space. Architecture is not about form, but concepts and ideas. But now it's the building itself that lets me explore, define, and ultimately support my conceptual arguments."

Story by Aaron Britt

Though Bernard Tschumi has spent much of his career as a theorist and educator—his tome *Event-Cities 3* is just one in a series of deep architectural thinking—he is moving from theory to practice. The Blue Tower (sketch center and rendering right) adds a new batch of condos, and a healthy dash of color, to the Manhattan skyline.

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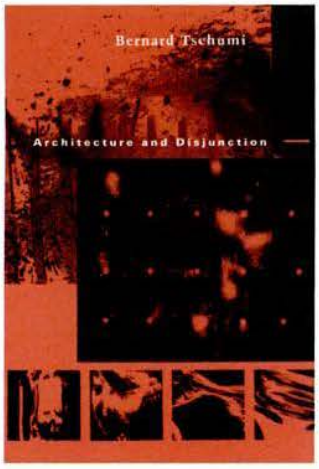
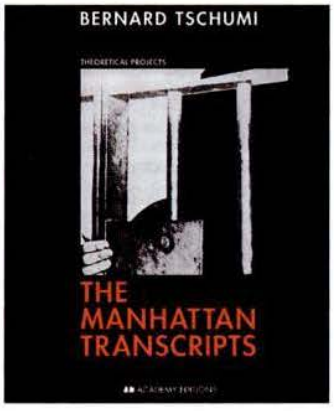
Bernard Tschumi is the kind of architect who really likes discourse. He has made a name for himself over the last 30 years not so much for what he's built, but for what he's written. One might rightly suspect that for the majority of his career Tschumi, a theorist's theorist, and the former dean of the Graduate School of Architecture, Planning, and Preservation at Columbia University, was far more interested in Deleuze and Guattari than bricks and mortar. In his seminal book *Architecture and Disjunction*, which collects essays written between 1975 and 1990, he breaks with both modern and postmodern orthodoxy by suggesting that only the current chaotic context of our cities is "legitimate." In a review of the book, a critic writing for the *New York Times* offered damnation by faint praise: "By the very low standards of contemporary architectural theorizing, his writing is relatively clear, even lively."



And yet of late this unrepentant deconstructionist has been all too consumed with construction. Bernard Tschumi Architects has recently completed a luxury condo complex in New York, the elegantly bulging Blue Tower; a glowing orb of a concert hall in Limoges, France; and easily the most exciting architecture in Greece of this century, the New Acropolis Museum in Athens. We sat down with Tschumi to talk theory and practice, and to learn how he translates the rather arcane Derrida into architectural derring-do.



After years of focusing on architectural theory, collaborating with poststructuralist literary theorist Jacques Derrida, and creating architectural film scripts modeled on Sergei Eisenstein, suddenly you've been building quite a bit. Have you come to your senses or sold out?

I see my early [theorizing] as a means of preparing the grounds for my later work. Many years ago I did a project called *The Manhattan Transcripts* (1976–1981), which was based on movie scripts, not unlike B movies, drawing architectural stories. At the time I was my own client, inventing scenarios and exploring concepts. When I finally felt comfortable that I had ideas and concepts of my own, I stopped wanting to work just for myself. When I won the commission to do the Parc de la Villette (1983) in Paris, I felt that I could go from what I described as "pure mathematics" to "applied mathematics." Suddenly I had 30 people in my office and a chance to continue developing the concepts and ideas I had at the time. And I think that the Parc de la Villette is an expression of those ideas.

As you build more and more, how does that experience affect your theoretical thinking?

[Architectural] projects began to introduce new problems, and they started to feed the theory in reverse. Now they really work back and forth, concepts and buildings.

To me there is no enclosure without movement in and out, vectors, and the movement of bodies in space. Architecture is not about form, but concepts and ideas. But now it's the building itself that lets me explore, define, and ultimately support my conceptual arguments.

How has that push and pull played out in your most recent project, the New Acropolis Museum in Athens, which will house a host of ancient Greek artifacts?

At the beginning of this project, I had no preconceived ideas. In this respect, the New Acropolis Museum is the opposite of the Parc de la Villette, ▸

Portrait by Karin Kohlberg

Architecture and Disjunction is not just the title of one of Tschumi's heady works; it's one of his contributions to the lexicon of high architectural theory.

Tschumi's *The Manhattan Transcripts* "tried to offer a different reading of architecture in which space, movement and events are independent" through drawings and diagrams. The New Acropolis Museum in Athens (bottom two) is the architect's latest project, one that seeks to mimic the Parthenon in its formal purity.

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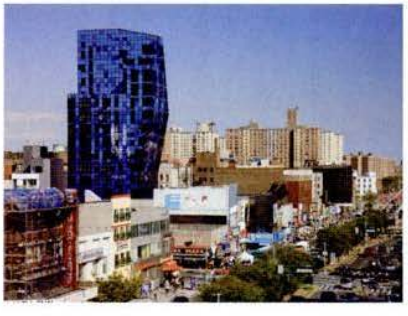
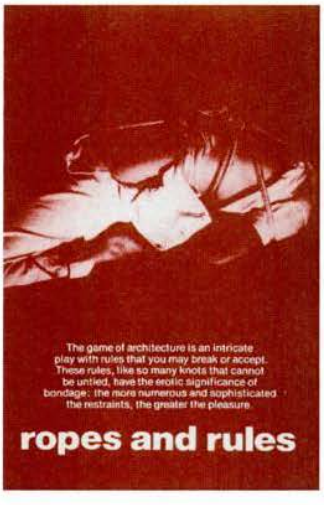
"The New Acropolis Museum starts with a collection; at Bilbao they started with a container."





where I had an idea already in my head, and I just had to build it. In Athens I had three major constraints: The first is that the Parthenon, the most influential building in Western architecture, is 300 yards away, and I had to figure out how to connect to that. Second is that the site is already full of archaeological remnants that cannot be destroyed, so how do I build on an excavation site. And third, to get the Elgin Marbles [sculptures and sections of a frieze that adorned the Parthenon, roughly half of which reside in Athens with the remainder in the British Museum in London] back to Greece.

So here I had to start not with an abstract, theoretical idea, but with the site. I solved these problems by building a glass box that looks directly on the Parthenon, and I linked the two by allowing visitors to the museum to look at the Acropolis, but also people at the Parthenon can see directly into the glass box. I put the building on stilts hovering over the excavation site, and I organized the new structure so that when you have all of the original frieze put together—as the Greeks had it—it reads as a story with a beginning, a middle, and an end, not as fragments like in the British Museum.

You've called the New Acropolis Museum the "anti-Bilbao," referring to Frank Gehry's flashy Guggenheim Museum there. What do you mean by that?

The New Acropolis Museum starts with a collection; at Bilbao they started with a container. Gehry's concert hall in Los Angeles has some similarities to Bilbao, and perhaps [because Gehry seems more intent on expressing an idea than considering a building's context] you could make this building anywhere. But with the existing structures around it and the ongoing excavations, the New Acropolis Museum is born entirely out of its context and could be nowhere else.

[After much stylistic deliberation] I finally decided that I would try to be as contemporary as possible while still alluding to this great building. The Greeks built with great mathematical purity, so I wanted to have that too. There would be only three materials: glass, concrete, and marble—a favorite of the Greeks. This is a very minimalist building; it doesn't try to be florid. I wanted a surgically conceptual precision. I wanted as pure a statement as the Parthenon is, but obviously based on a different set of criteria.

Moving from antiquity to bracing modernity, how did the Blue Tower in New York take its unusual shape?

As you can imagine, zoning in New York is absurd. The site on the Lower East Side was very constraining, plus the developer wanted to squeeze all the square footage that he could from the building. I once did a project called *Advertisements for Architecture* (1977), and on one of these postcards I put something to the effect of "The more constraints you have the more pleasure you derive." The Blue Tower was like that for me.

Thankfully, the developer owned a shorter building next door, which is why I did the tower with the cantilever, bending the building out over the smaller building below. I was able to take advantage of the code like a judo player takes advantage of his opponent's strengths. Because the Lower East Side is so heterogeneous I thought the building should have a mosaic feel with all that pixelation. The blue, well, that's the blue of the sky.

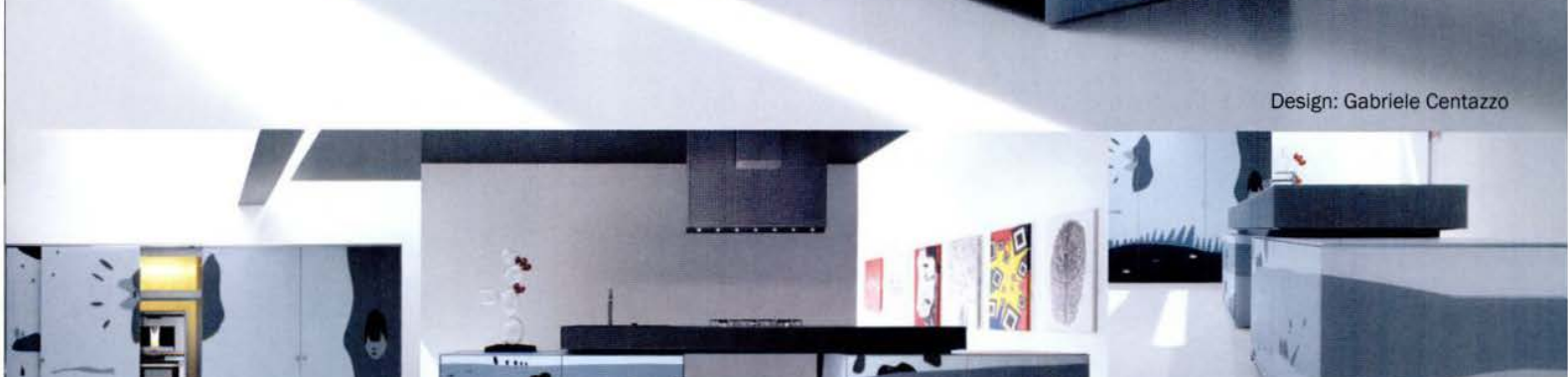
Is there any type of building—an airport or a sporting arena—that you've never done that particularly fascinates you?

Anything I've not done yet I'd like to do. And the more complicated it can be, the better. ▮▮▮

The New Acropolis Museum (top two) is raised up on stilts to accommodate excavations below it and offers thousands of square feet of new gallery space.

The Blue Tower (second from bottom) has been well received by New Yorkers. "Ropes and Rules" (bottom) is one of Tschumi's *Advertisements for Architecture*. ⓘ p.242

Design: Gabriele Centazzo



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Park 'N Play

"It could have been a Sheetrock box, but as the house's most frequently used point of entry, it deserved the same architectural respect."

Photo by David Duncan Livingston

Story by Deborah Bishop

The top story of this renovated outbuilding is the garage, which lightens the mood with a laminated glass wall and windows. The first-floor playroom opens up to the garden.

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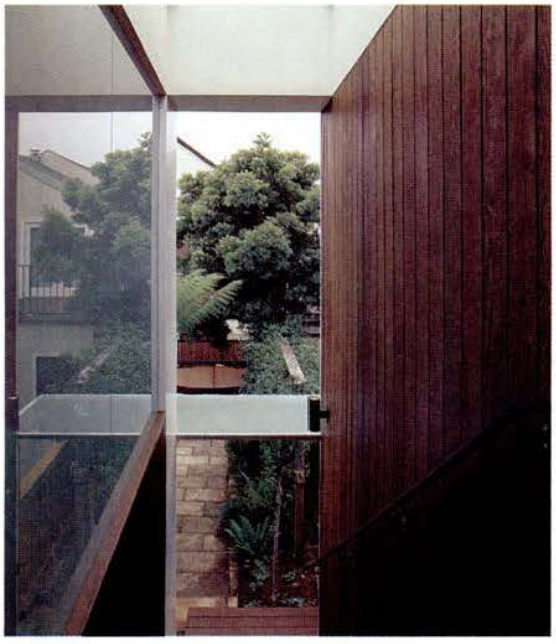


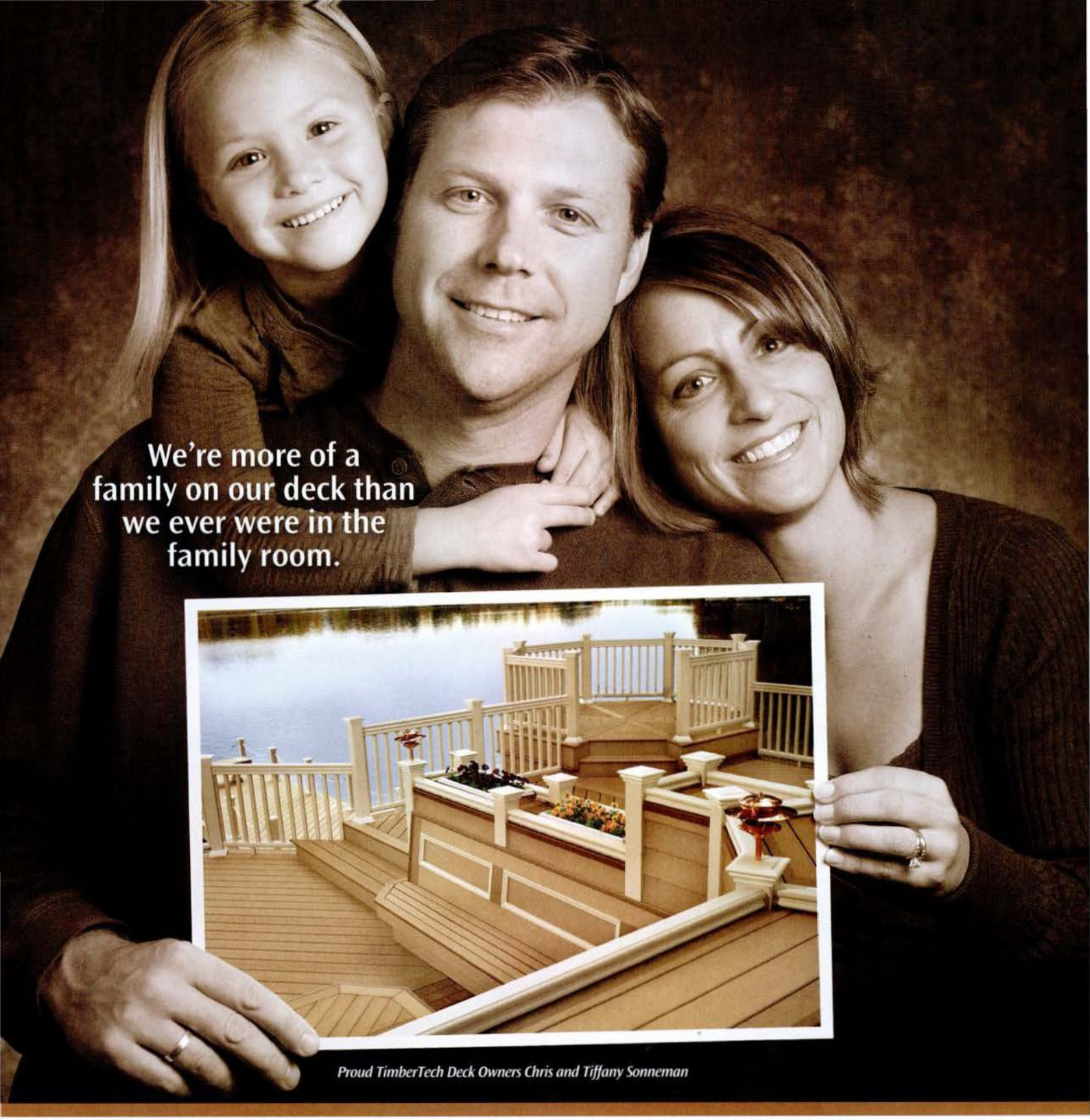
Among the quirks of living in a city built on hills is that your garage—should you be lucky enough to have one—may reside on a street far removed from your front door. For one family living in San Francisco's Eureka Valley neighborhood, hopping in the car means heading through the kitchen and out the back door, traversing the garden, and ascending a flight of stairs to an alley of similarly detached parking structures.

The garage once sat atop a storage shed that housed a pile of rubble, several species of spiders, "and a cacophony of ad hoc foundations," says Cary Bernstein, the architect who oversaw the transformation from arachnid haven to children's playroom. The garage's dilapidated state provided the impetus to carve out some usable space below, and, for Bernstein, the chance to create a rapport between the 1908 house and the outbuilding.

Part of Bernstein's unification plan called for a flow of like materials across the divide, such as ipe decking and anigre casework in both kitchen and playroom. A deck just outside the kitchen door used for alfresco dining descends three steps to a courtyard, where Bernstein had previously replaced a patch of lawn with sandstone pavers (more hospitable to small wheeled vehicles) while carefully protecting two of the primordial-looking tree ferns. Bitty plantings along each side were changed out for lush, green walls—fast-growing Podocarpus and climbing jasmine—that define the architecture of the outdoor room. Picking up across the courtyard, the ▸

Photos by David Duncan Livingston

The sheltered stairway creates a gentle descent from the garage to the garden (top left), which is reflected in the side glass wall. The view from the kitchen looks across the courtyard into the playroom (above). The Stones stools are by Maya Lin for Knoll; the kid-friendly Teflon-coated Cybele fabric curtain is by Jack Lenor Larsen. ⓘ p.242



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ipe decking crosses the playroom threshold and continues inside with an interior-grade version. The proverbial borders between indoors and out are further blurred when the playroom's Nana folding doors are pushed open.

The house's verticality—1,850 square feet on three levels—helped dictate the renovation, since the children (now four and six) used to play on the lower level, neither seen nor heard. Directly across from the kitchen windows, the new playroom confers just the right balance of independence and proximity. There is plenty of storage for toys and art supplies, and a magnetized chalkboard wall encourages temporary exhibitions. Playful but sophisticated, the room was designed to evolve with the family, and defies the Disneyfied palette that makes adults gnash their teeth. When not doubling as a trampoline, a queen-sized Murphy bed offers respite to overnight guests, as does the wine cellar, which is below grade and thus stays naturally cool. The door to the left of the chalkboard leads to a washing-up room.

Overhead, the garage's aluminum and laminated glass door differentiates it from the painted wood ones on the alley. "Sure, it could have been a Sheetrock box," muses Bernstein. "But as the house's most frequently used point of entry, it deserved the same architectural respect." Before the engine is even turned off, three windows pull one into the domestic setting with framed views of the house. "It's a pleasant transition," says Bernstein, of the interplay between indoor and outdoor spaces. The visual connection continues during the trek downstairs, which is guided by an ipe wall on one side and the garden-reflecting laminated glass of the garage on the other. Sheltered but not severed from the elements, one can see clouds and stars through the skylight.

"There is no jarring contrast between the two buildings," says Bernstein, who had previously removed the mullions from inside the Craftsman house, expanding the doors and windows for a greater connection to the outdoors. Indeed, the "decidedly modern" new form, clad in painted wood siding, sits easily amongst its elders. Says Bernstein, "It was really gratifying to pull up one day and overhear someone say, 'Isn't this the prettiest garage in the whole alley?'"

Photo by Sharon Risedorph

Writing on the walls is encouraged by the magnetic slate chalkboard from Claridge Products. The Phoenix table by Patricia Urquiola for Moroso does double duty as a play table or coffee table, depending upon who's in residence. The Tulips felt rug is from Peace Industry, and was made in a fair-trade workshop in Iran. p.242

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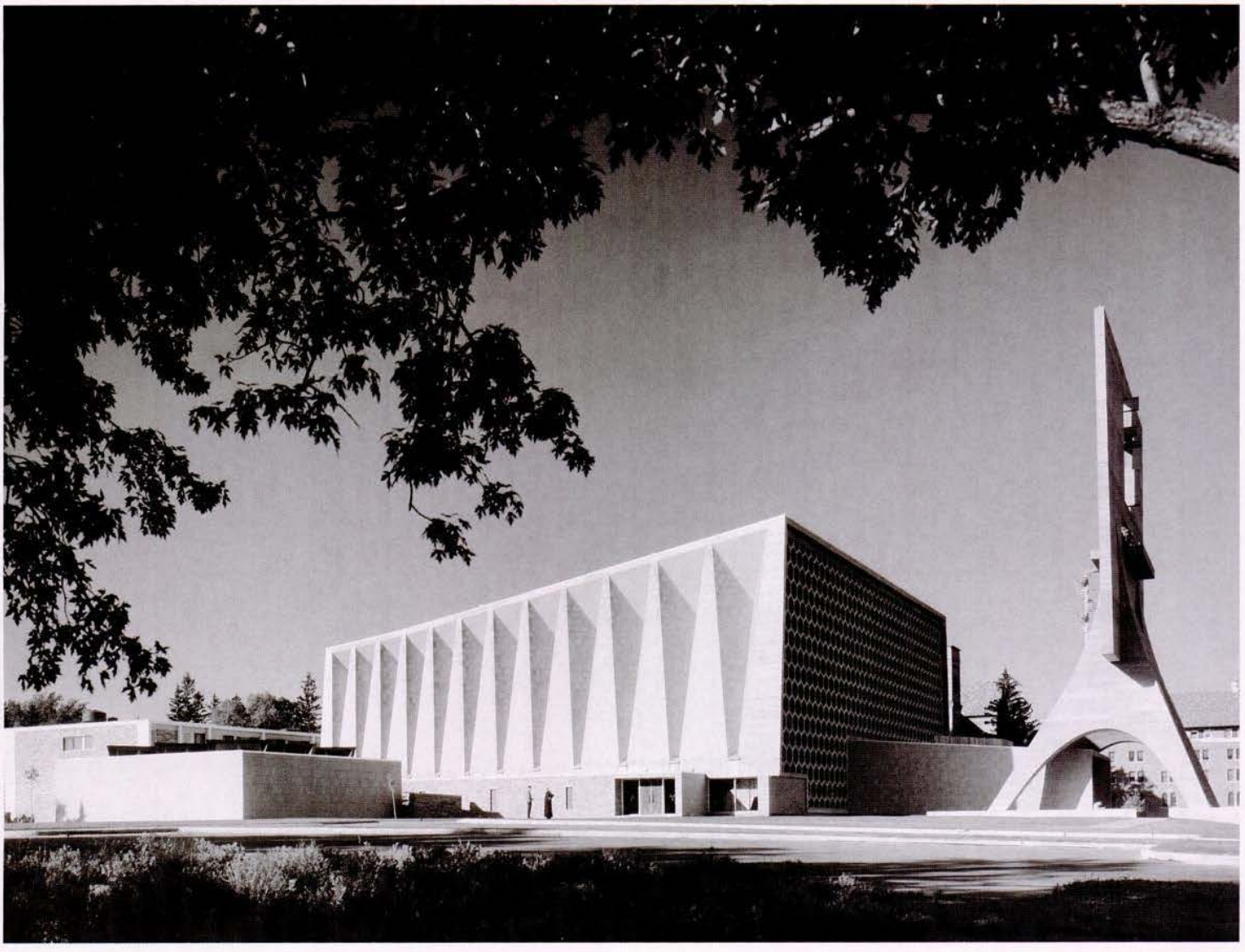
Architect of the Covenant

Marcel Breuer's mid-century ecclesiastical experiment in concrete is often overlooked despite being one of his most ambitious accomplishments.

Photo by Lee A. Hanley/courtesy St. John's Abbey Archives

Story by Scott Carlson

Architect Marcel Breuer sits proudly in front of St. John's Abbey, the crowning achievement in his master architectural plan for the St. John's University campus.



A strange sight greets drivers on an empty stretch of highway in Collegeville, Minnesota, not far from St. Cloud: a large, trapezoidal bell tower rising 112 feet above the surrounding cornfields, prairie grasses, and trees. Made of 2,500 tons of concrete, it seems alien to this place—as though God himself had set it down. Part of St. John's University and Benedictine monastery, the Abbey Church and its surrounding buildings might exhibit the grace and magnanimity of the divine but were conceived by the wholly mortal hand of Marcel Breuer.

"People talked about Le Corbusier and his church at Ronchamp, France, as a striking example of what we could [achieve]," Father Hilary Thimmesh explains about the decision to hire a progressive architect to design the master plan for the university in 1953. "There was a sense of artistic integrity here, and we weren't just trying to copy the past."

Indeed, the ambitious roster of prospective architects was reflective of the school's desire to break form. In addition to Breuer, Richard Neutra, Eero Saarinen, Pietro Belluschi, Barry Byrne, and Walter Gropius were among those invited to submit proposals. In his letter to the architects, Abbot Baldwin Dworschak explained the monks' belief that "the modern architect, with his orientation toward functionalism and honest use of materials, is uniquely qualified to produce a Catholic work." He also emphasized the importance of building something monumental, "since our age and our country have thus far produced so little truly significant religious architecture."

Breuer had never designed an ecclesiastical building, but he impressed the search committee with his residential design and work at Harvard University's Graduate School of Design. The monks also appreciated his relative youth, his willingness to listen, and his apparent humility. Other architects considered for the project, such as Gropius and Byrne, also advocated for Breuer. "I'm too old to see this thing through to completion," said Gropius, then 70. "I really came out here to urge that you choose Breuer."

Photo by Hedrich Blessing/courtesy Chicago History Museum

The Abbey Church, completed in 1961, impresses visitors with its massive trapezoidal bell tower and its folded concrete walls. I. M. Pei once said that the church would be one of the most celebrated buildings in modern architecture if it were located in a cultural center like New York City, instead of rural Minnesota. p.242

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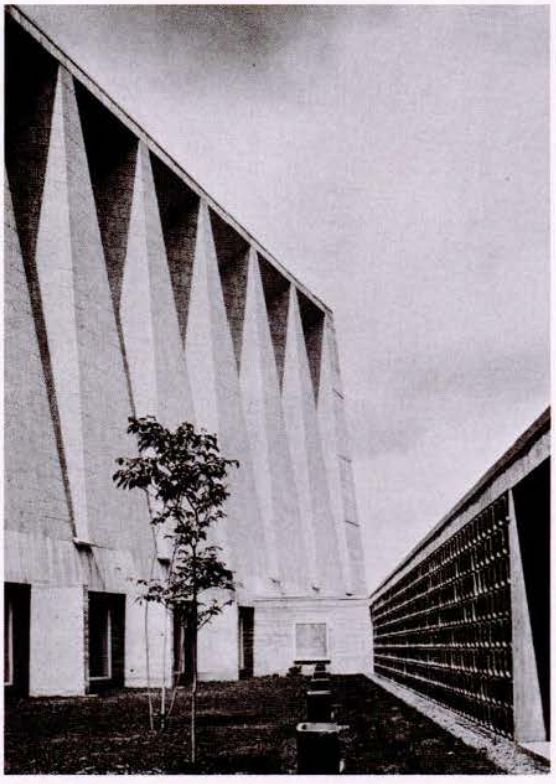

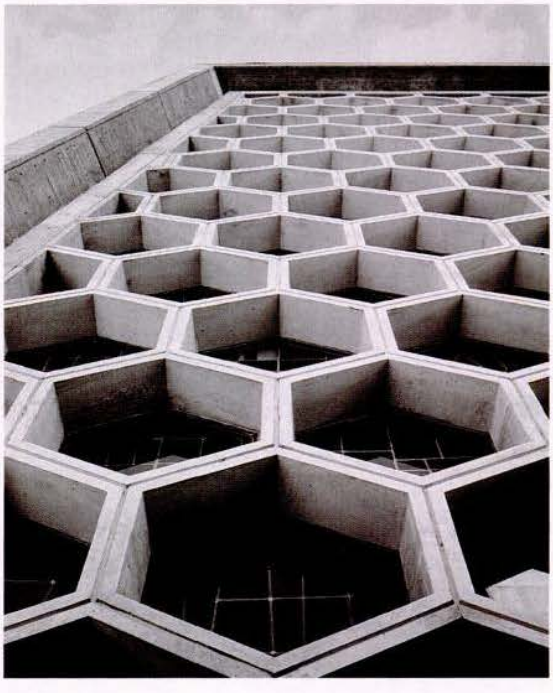

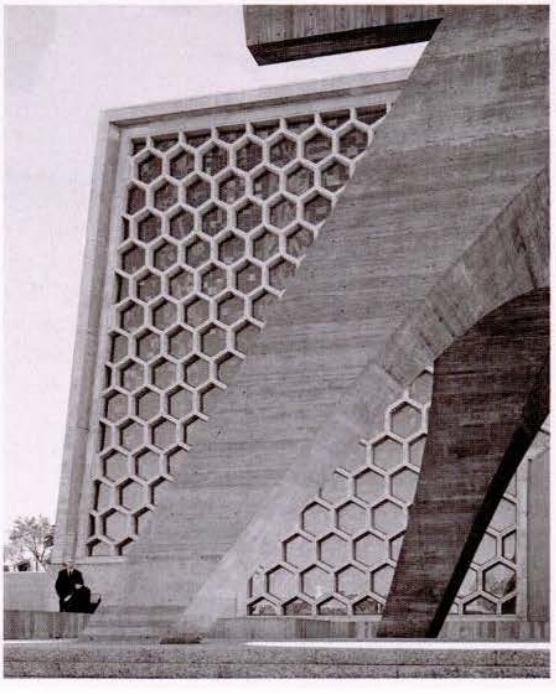

Photos by Hedrich Blessing/courtesy Chicago History Museum (interior/detail/exterior), courtesy Minnesota Historical Society (Cloister Garden)

The monks at St. John's appreciated Breuer's designs because the technical virtuosity was readily apparent in the stripped-down design of his concrete work. The boards from the wood forms are still visible on the cantilevered balcony and on the legs of the campanile. With his marriage of engineering and aesthetics, Breuer was like early Gothic architects. The monks felt that hiring Breuer tied them to their medieval monastic brethren, who were among the first patrons of Gothic architecture.

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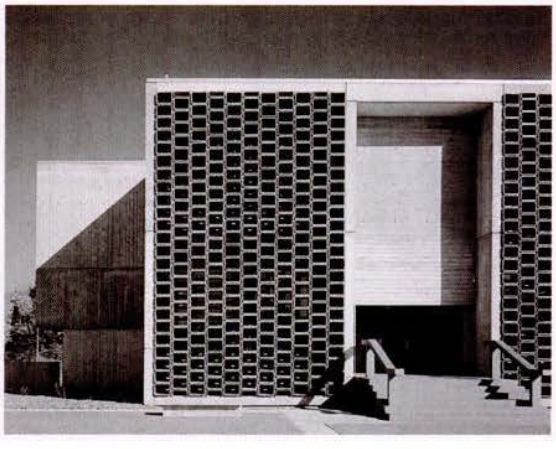

The monks commissioned Breuer to design ten buildings—which include the monastery, a library, and a science center—over the course of 20 years. At that time, Breuer was beginning to explore the structural and aesthetic possibilities of concrete—a material he described as "a relief from all that glass and steel." He viewed architecture as sculpture and concrete as an ideal material. As Isabelle Hyman, an architectural historian and Breuer scholar, sees it, "St. John's was his monumental experiment in concrete."

The Abbey Church, completed in 1961, is the campus's coup de grâce and is stunning for both its design and technical achievement. Breuer believed that the cantilevered concrete slab was the signature architectural feature of the 20th century—much like the dome of the 16th century—and he used it to form the church's massive bell tower. Breuer was also inspired by Greek churches, which often hang bells from perforations in the wall.

Entering the campus through the arch formed by the legs of the bell tower, one encounters a sunken concrete and granite baptistery (meant to recall the baptistries of early European churches). A sinewy bronze statue of the patron St. John the Baptist, designed by the expressionist Doris Caesar, christens the space, gesturing towards the water. In the nave, concrete walls, folded like the bellows of an accordion, meet to form 12 thin pillars, ▸

Photos by Hedrich Blessing/courtesy Chicago History Museum

In the Alcuin Library (top and middle left), two giant concrete trees, each with 12 branches, grow out of the floor and rise to hold up the roof.

At St. Bernard Hall (above right), Breuer formed concrete into angular shades over recessed windows. He also used everyday materials in new ways at St. John's. With some buildings, such as the Peter Engel Science Center (bottom left), he used flue tile, set on its side, to create a prefabricated sun screen.

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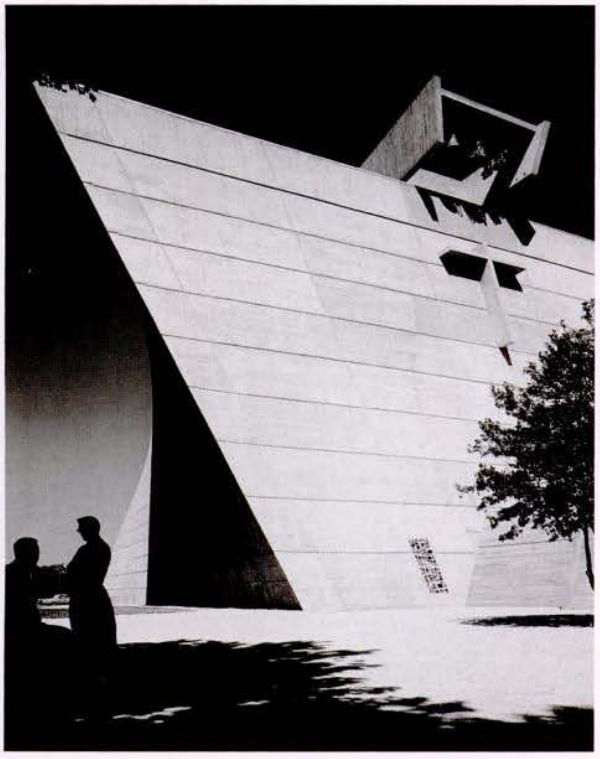
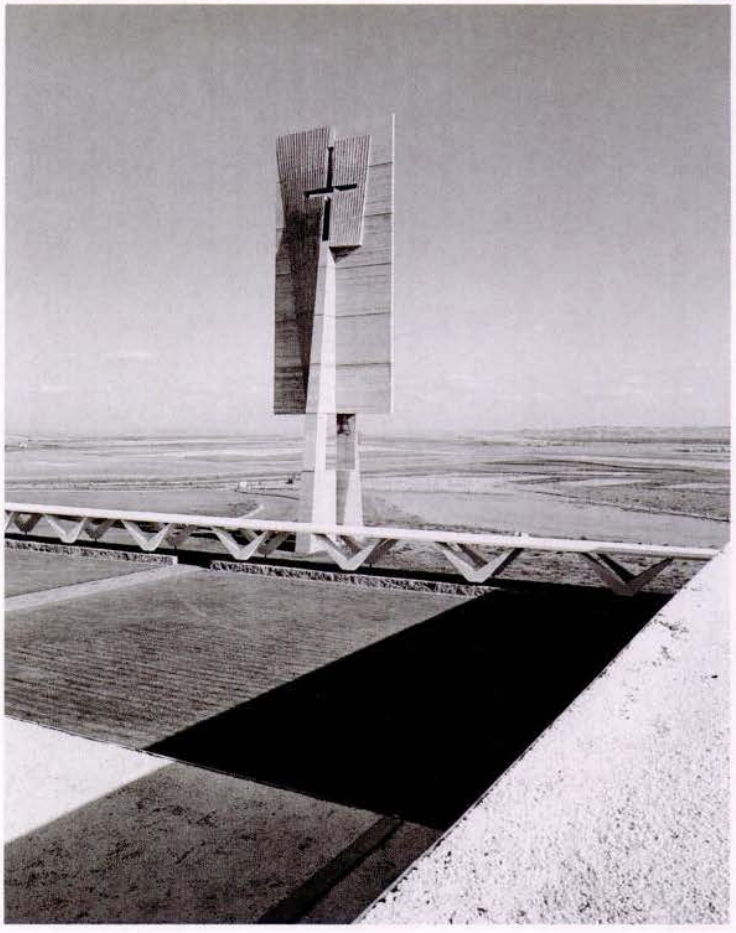




which support the ceiling and allow for the expansive fenestration.

Here, the artistic touches are understated; the recessed squares in the ceiling of the entrance and the gaps between the folds in the walls increase in scale as you move through the space, giving the illusion that the church is expanding.

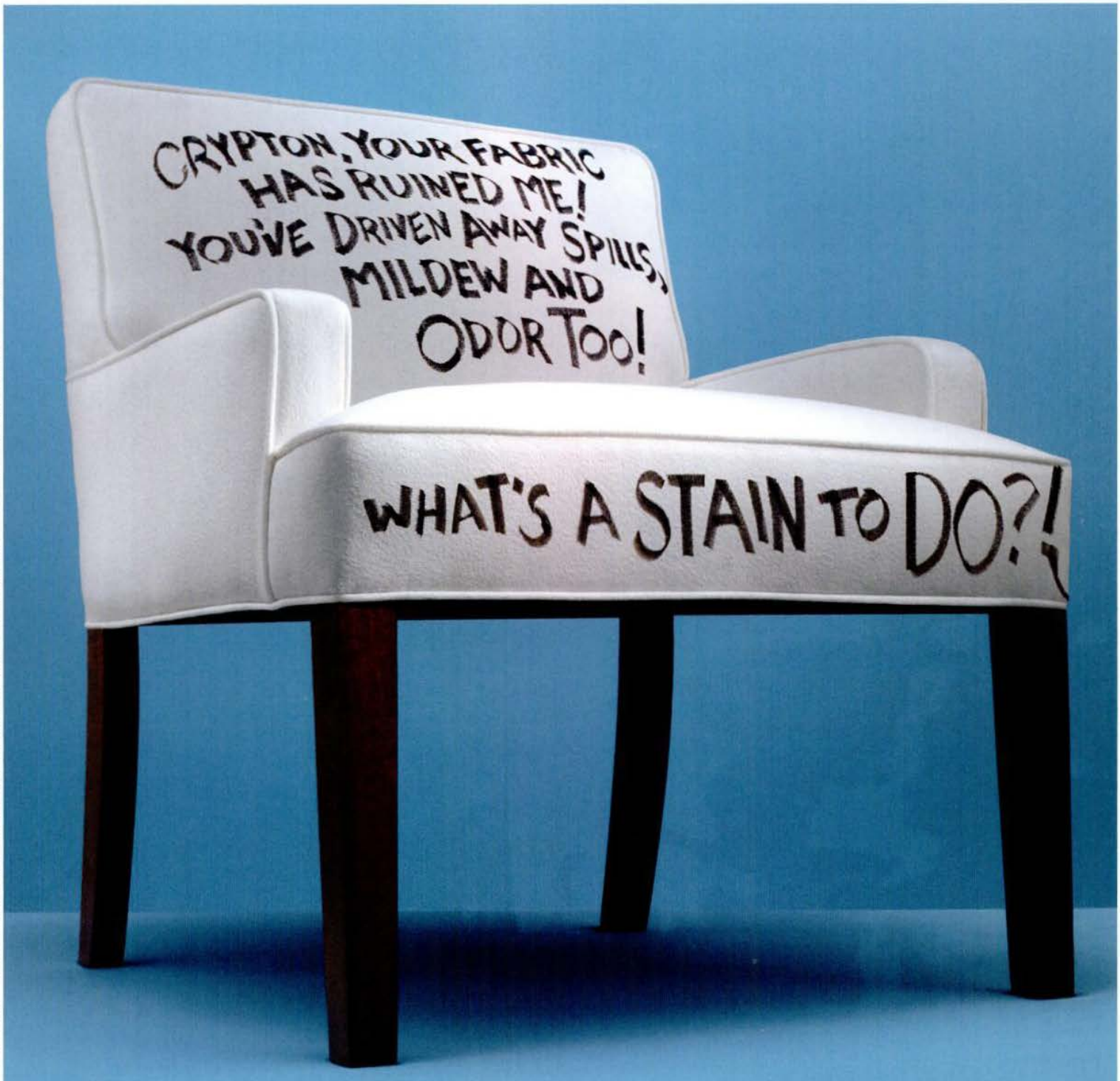
Had Breuer's design been followed faithfully, fellow Bauhaus alumnus Josef Albers's stained-glass window would have bathed the church in orange and red light. But the architectural committee at St. John's rejected Albers's design in favor of a colder, more overtly religious design by a faculty member. According to a memoir written by Breuer associate Robert Gatje, members of the committee were skeptical of hiring an "atheistic Jew" and thought Albers to be a bit haughty (though an Albers-designed window does grace a skylight at the top of the church).

Despite some aesthetic differences, the order allowed Breuer a great deal of artistic latitude, and while many of the architect's buildings in Ohio and Michigan have been slated for demolition, his work at St. John's is meticulously maintained. Renovations proceed with extreme caution and enormous respect for the architect's original plan.

Much of Breuer's most inspired and adventurous work is ecclesiastical and remote, which has aided in its longevity but hindered its renown. His program at St. John's led to a priory for the Sisters of St. Benedict in Bismarck, North Dakota, which featured a 100-foot-tall concrete campanile, driven like a flag into the vast, flat landscape. The church and rectory of St. Francis de Sales—erected in Muskegon, Michigan, ten years after Breuer started working at St. John's—takes the form of a twisted parabola. His churches and priories were celebrated among architects, but Breuer lamented their obscurity. "The St. John's abbey is way out in Minnesota, and Muskegon is not in the center of the world," he once said. "If [the buildings] were in New York, or Paris, or Washington…the attention would be much greater."

Photos by Hedrich Blessing/courtesy Chicago History Museum (exterior); Shin Koyama/courtesy Benedictine Sisters of the Annunciation (tower)

Breuer's success at St. John's led to other Catholic projects. The Church of St. Francis de Sales (left)—built in Muskegon, Michigan, in 1966—features walls of twisting, self-supporting hyperbolic paraboloids. Some visitors say that you cannot stand in the church without feeling dizzy. The Annunciation Priory of the Sisters of St. Benedict (right)—finished in 1963—sits on the flat plains of Bismarck, North Dakota. A 100-foot-tall concrete campanile is driven like a flag into the landscape.



Justin chair. $575. 27"w x 25.5"d x 32.5"h.
Fabric: Bella Buff. Wood: Alder (Mahogany stain).
Other furniture and patterns are also available.

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Looolo—When we think about products and their life cycles, textiles aren't the first things that come to mind. But what went into your shirt? Most likely, synthetic material and sweatshop labor. And when cheap tailoring or persistent odor relegates that same shirt to the landfill, it will stay there for ages. Looolo Textiles, a Montreal-based company specializing in organic wool pillows, throw blankets, and scarves, has built its small-scale manufacturing process around unstitching the paradigms of today's mass-produced textiles. Dwell chatted with Joanna Notkin, the company's founder and head designer, about how Looolo makes its most popular product, the Mademoiselle pillow.

Mademoiselle Pillow

Story by Virginia Gardiner
Photos by Jane Heller

In her sunny studio, Joanna Notkin (left) assembles pillows while Anna Borstand, who manages sampling and production, carefully threads a needle.

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Cut

"It's like a pizza cutter," says Notkin, succinctly describing the tool she and her three employees use to cut wool panels that will become pillow fronts and backs.

Organic merino wool arrives from Vermont, woven and mounted on rolls over a yard and a half wide. When asked what makes the wool organic, Notkin explains that the sheep grazed on pesticide-free grass, and they weren't dunked in a pesticide bath.

The Looolo team will cut between 20 and 50 pillows worth of rectangles at a time, unrolling the fabric atop cutting mats and slicing it by wheeling the cutter around cardboard templates. "We don't cut huge amounts at once," Notkin explains, "because we don't want to end up with leftovers that won't be used."

The tedious work is not without its pleasures. "It's nice that this simple part of the process can also be beautiful," Notkin says. "As we layer the sheets of cut fabric one on top of the other, they form a kind of enlarged book, with big, thick, wooly sheets."

Prep

Zippers, buttons, and other add-ons are rendered unnecessary by Looolo's pillowcase closure system, which uses a tried-and-true technique: overlapping flaps on the back. "Zippers and buttons are not always biodegradable, and they're sort of an extra," Notkin says. "We keep it minimal."

Notkin's commitment to simplicity means forgoing some of the high-tech tools that make sewing more efficient than it once was. A serger sewing machine, for example, makes cutting and hemming a breeze, and builds an automatic barrier against unraveling thread. But its mechanistic forces usually require the strength of synthetic thread. At Looolo they use only cotton thread, which means sewing on an ordinary machine. They dye their thread only for parts of the pillows where the thread is visible and color matching requires dyeing.

"Organic cotton thread is hard to find," Notkin acknowledges. "The organic industry is still a bit slow to the punch. When you see garments claiming to be organic, they usually are, but not sewn with a thread that's organic."

Above: The raw materials for the pillows—woven sheets of organic wool and a machine-knit stripe band—are gathered and ready for cutting.

Below: Once the front and back are hemmed, Notkin and Borstand pin the green stripes onto the white backing. Borstand then sews them down.

Pattern

Notkin, who started her career making costume jewelry, has a knack for romantically contrasting hues and textures. In fact, her favorite part of the creative process comes before anything is made—"deciding what colors and textures look best together."

"If we have a black background," she elaborates, "does green look good on it, or does orange look better? If you put orange with black, does it look like Halloween? How thick should the band be?"

In production, that thought process translates into laying out each individual pillow. It takes about 15 minutes per pillow: The machine-knit wool strips are cut into sections and arranged on a diagonal, parallel and evenly spaced across the front face. Accuracy is measured visually.

The wool textures are a visible celebration of their common fiber. "It's amazing," Notkin exclaims. "Wool coming from one little animal can turn into so many incredible things. It can be thin, thick, tufted, or felted. I think the technical world sort of mimics the natural world, but we forget that."

Stuff

The fronts and backs are sewn to each other inside out and then turned right side out—"we just make sure the corners are nice," says Notkin.

Each pillowcase is hand-stuffed with a Looolo-produced insert. "We couldn't find an insert that left us able to say this is truly an organic product," Notkin says. So they sourced a natural material cultivated in the Philippines and Indonesia, incidentally a great Scrabble word: kapok. "It comes from a tree," Notkin explains, "and looks like big, billowy, cloudy puffs of fiber. The great thing about kapok is that it's naturally buoyant—for years, that's what was used in life preservers. On a technical level, the fibers are hollow. Your pillow will float."

Added value aside, the kapok makes a resilient and soft stuffing. Notkin, who prefers fuller pillows, says, "They're not squishy, but they're soft. When stuffed properly, kapok has a nice give to it, like a muffin coming out of the oven."

Above: Wielding the cutter once again, Notkin trims the edges off the knitted stripes, then eliminates imperfections with her big shears.

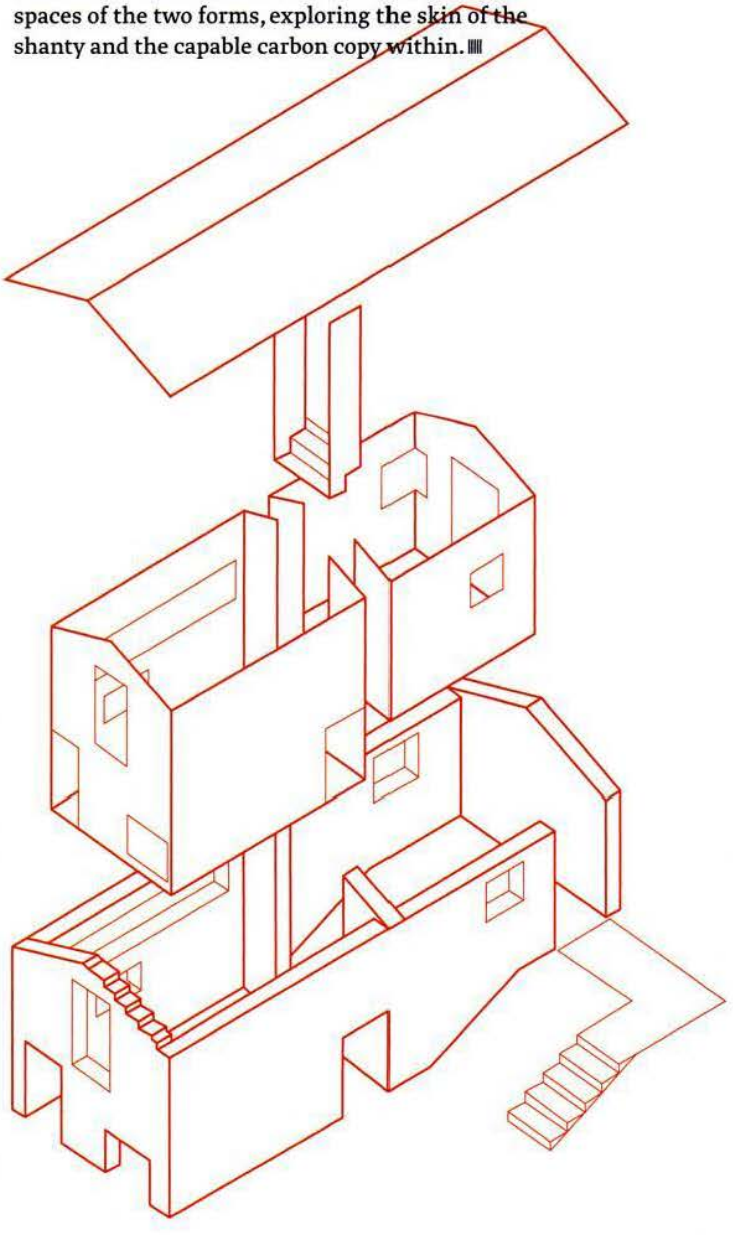
Below: Notkin stuffs the pillow through the rear flap and the job is done. The pillowcases, which spent much of the process inside out, are ready to show their colors.

Some Pigsty Project: Pig Barn Location: Pfalz Forest, Germany Architect: FNP Architekten

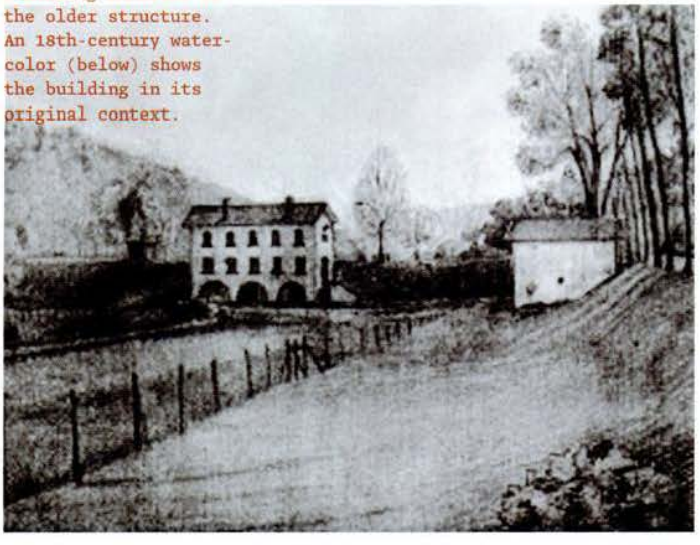
Story by Amber Bravo

From the exterior, architects Martin and Stefanie Naumann's renovation of this dilapidated, 18th-century *saustall* is almost imperceptible. The original stone exterior is crumbling; the roof is in ruins. Yet instead of the dank, rotted interior one might expect to see when peering into this wasted shell of a building, one finds that the exterior is just that—a shell. Inside, the floors and walls are dry and clean, and the pristine timber-frame interior glows warmly against the cold stone facade.

The project, aptly named S(ch)austall (*sau* meaning pig, *schau* meaning show), was born of economy and ingenuity. FNP was assigned the task of creating a goldsmith's showroom on the premises, but was unable to renovate the original building due to its poor structural state and budget constraints; nor could they tear down and rebuild due to zoning laws and the older structure's newfound (over the course of the last century) proximity to the street. Their solution was to create a timber-frame facsimile of the old structure, inserting it into the stone envelope. Visitors are encouraged to explore the interstitial spaces of the two forms, exploring the skin of the shanty and the capable carbon copy within.



An exploded axonometric diagram (right) illustrates S(ch)austall's clever renovation program: a timber copy of the former pigsty inserted into the crumbling exterior of the older structure. An 18th-century watercolor (below) shows the building in its original context.



Photos courtesy FNP Architekten

This 18th-century stone pigsty, charmingly set in Germany's Pfalz Forest, likely deterred many a wolf in its day, but it was no match for Father Time. Prospects were grim for the forlorn structure until FNP Architekten performed the architectural equivalent of turning straw into gold.

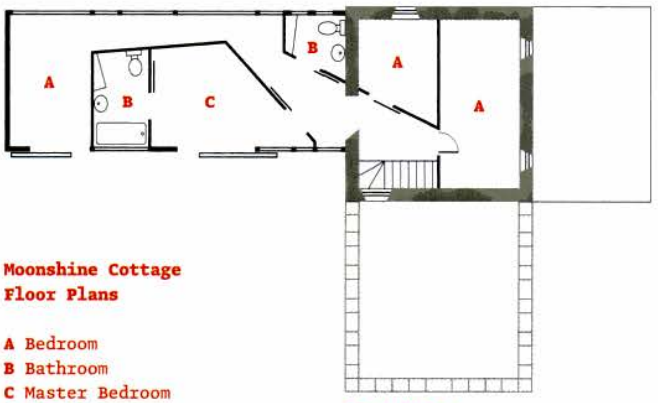
Taylor Made

Project: Moonshine Cottage

Location: Somerset, England

Architect: Piers Taylor

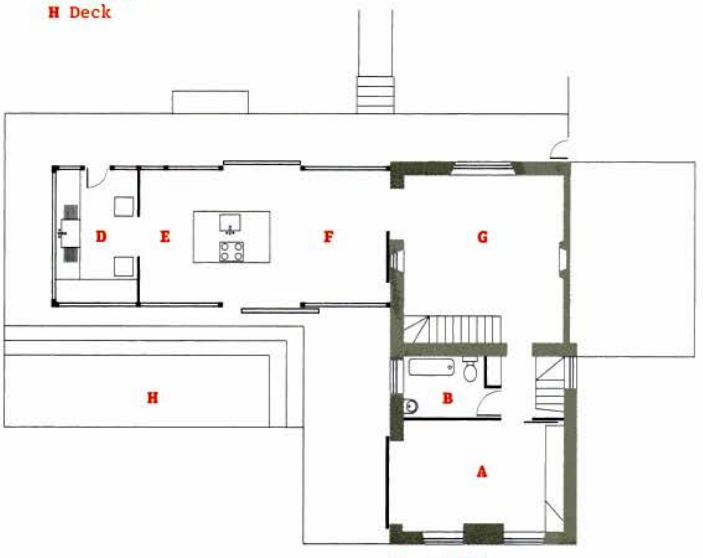
Story by Dominic Bradbury
Photos by Ben Anders
Additional photos by Peter Cook and Chris Tubbs



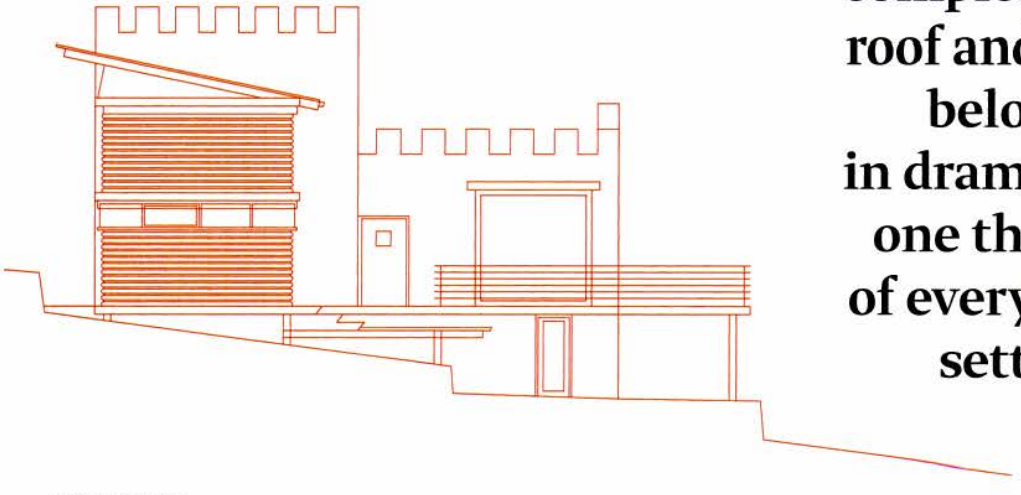
Moonshine Cottage Floor Plans

A Bedroom
B Bathroom
C Master Bedroom
D Utility
E Kitchen
F Dining
G Living
H Deck

First Floor



Ground Floor



Architect Piers Taylor's renovation of an old gameskeeper's cottage, complete with a castellated roof and sweeping meadow below, is an exercise in dramatic modernization, one that takes advantage of everything its storybook setting has to offer.

Moonshine is beautifully set in an isolated spot in the English countryside outside of Bath. The dramatic juxtaposition of a stone gamekeeper's cottage and a modern timber framed addition gives the home a quaint, pastoral feel while capitalizing on the dramatic view of St. Catherine's Valley.

Bruno Project Corp
photo by Peter Cook

The Bath stone of the original building and the timber and glass of the addition form a powerful contrast, yet the combination of natural textures softens the junction. The new part of the house has a transparent quality on the ground floor which allows light and the eye to pass right through and across the valley beyond. The addition includes a large timber deck at the front (opposite), where the family can lounge and enjoy the lush scenery.

Photos by Ben Anders

"It's very much a simple, direct way of building that responds to the site, weather patterns, orientation, and the desire to spill outside easily."

Architect Piers Taylor had always wanted to live off the beaten track. For many years he thought he would end up taking his family from England to Australia—where he once lived and studied—to find a perfect home in the bush, away from everything. But when he came across Moonshine, a former gamekeeper's cottage tucked away in the woods, four miles outside the city of Bath, he knew a continental shift wouldn't be necessary. With no direct access from the road, the original stone house with a castellated rooftop is reached via a ten-minute walk along a path through the forest and is graced with sweeping views across the green valley spread out below.

"I first went to see the place holding our daughter Lily in a shopping basket when she was just days old," says Piers, who now has two children with his wife Sue, along with his first daughter Imogen. "I got more and more excited as I walked down the path to the house, and when I opened the gate and saw the setting and the views, I knew I wanted to live there immediately. I was affected by it like no other place I have ever been to. Within five minutes I had offered near to the asking price."

The main living room (below) is an open-plan space with an integrated kitchen and dining area. The table, made by Taylor and shrouded in Marimekko, is outfitted with blue Tripp Trapp adjustable children's chairs by Stokke; the striped rug is from Ikea. In the master bathroom upstairs (above) the Tokyo roll-top bathtub from victoriaplumb benefits from an epic view. p.242

The family had been living in an end-of-terrace cottage in a nearby village, which they were fast outgrowing. They were thinking about moving to a quieter area, but needed to be near Bath, where Piers has his practice—Mitchell Taylor Workshop—and also teaches. "He came back from seeing the house and told me he'd put in an offer, which is classic Piers," says Sue. "He had the vision to see the potential of the site. At the time, the path seemed a very long way from the little hamlet where we park our car, but Piers is very good at persuading people, and I soon realized it was definitely the right thing. We moved in during the summer of 2002, and it felt like home very quickly."

Today the house looks rather different: a striking contrast between the original 1780s cottage and a large timber-framed addition whose tin cladding and banks of glass give the effect of a semitransparent shed opening up to the landscape. The extension not only succeeds in creating a working home for a family of five, but compellingly combines the old stone cottage with the contemporary belvedere. With the Taylors now putting the final touches on the house, Moonshine represents a journey of six years since Piers first saw the property.

After two years of tidying and fixing up the place, Piers began to feel the pressure to expand: Imogen, now 17, and Lily, now seven, were sharing one of the two bedrooms when Sue found out she was pregnant with Archie, now three. "We thought we just had to have more bedroom space," says Sue. "We went through lots of different plans and looked at different budgets. We started modestly but then decided that if we were going to build down here then it was going to be challenging in terms

Photos by Ben Anders

of the logistics and access, and so really we should build as much as we could all at once."

Piers decided that a lightweight raised structure would best suit the site and get around the problems of building on unsteady land liable to subsidence, and went to work developing plans for a two-story pavilion overlooking the valley below. The extension would include two more bedrooms and two bathrooms upstairs, and a large, open-plan living room, dining area, and kitchen on the ground floor.

The family moved out during construction, and, after a month of dealing with difficult contractors, Piers decided to oversee the construction himself. "It was actually incredibly liberating to say I will build my own house," says Piers. "It was also a catalyst to resign from my old job with a larger firm and set up my own practice, partly to build my own house. I thought it was really important to get involved in the construction, to be hands-on, and to see that it was done right."

Although Piers was able to find a local builder and a timber-framing specialist to do most of the work, the house's relative inaccessibility proved to be the greatest obstacle, as it made transporting materials very difficult. Even his relatively minimal, lightweight design would still require concrete foundations, heavy timbers, and thousands of component parts. The team managed to get a truck up through a neighboring field to lay the foundations and used a crane to help erect the green oak frame, but everything else had to come along the path by wheelbarrow. "The most stressful thing about the whole experience was actually coaxing people down that path," says Piers. "I wouldn't tell people when we placed orders that we had no proper access because otherwise they just wouldn't turn up. Getting the oak frame down was the hardest; some sections weigh nearly a ton and had to be brought down on a trolley. It was madness but we managed it."

Beyond the kitchen island is a secondary room (below) that is a pantry, prep area, utility room, and entrance hall all in one. The standard beech-top counters from Howdens Joinery Co. are doubled up to achieve a three-inch thickness, with the rounded edges cut off. In the master bedroom (above) an original Aalto L leg chair from 1953 offers an idyllic spot to tie shoes.

After six months in exile, the family moved back into their radically reinvented home on time and on budget. Inside, materials are purposefully raw—echoing the barnlike simplicity of the extension—with plywood sections for the walls and floors and bare plaster ceilings. The whole space is bathed in light upstairs and down, with no need for curtains or shutters given the house's relative isolation. The family has plenty of space and the world is spread out before them, literally, in the valley below.

"It's very much a simple, direct way of building that responds to the site, weather patterns, orientation, and the desire to spill outside easily," says Piers. "It's also a version of an antipodean pole house, raised up above the ground, which is quite Australian, but here it's clad in black tin, which is a reference to the black barns down in the valley. It is very rooted in this landscape and the site. I wanted to do a building that was really about this place."

"The house has become part of our daily rhythm," says Sue. "It does force you to live according to the daylight hours and the seasons much more than being in a house in the city. You are so close to the elements and nature. We can stand in the kitchen and see deer, munkjack, and woodpeckers and hear the owls at night."

Even the path has become a positive element of the Taylors' day-to-day ritual. "There is something magical for us about that walk—every day, through thick or thin, we make that walk," Piers says. "It feels utterly right to be down in the woods, and [the children] don't know anything else but Moonshine." Seamlessly blending the vintage with the modern, Moonshine manages to make the unlikely union seem as natural as its surroundings and—to Piers and his family—nearly as impressive.

Piers built the blue cabinetry in the kitchen and living area; the couch is from Ikea. The classic yellow Robin Day chairs from Habitat (opposite) perfectly complement the purple Jack light by Tom Dixon. Piers designed and built the table when he was in architecture school.

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Photos by Chris Tubbs

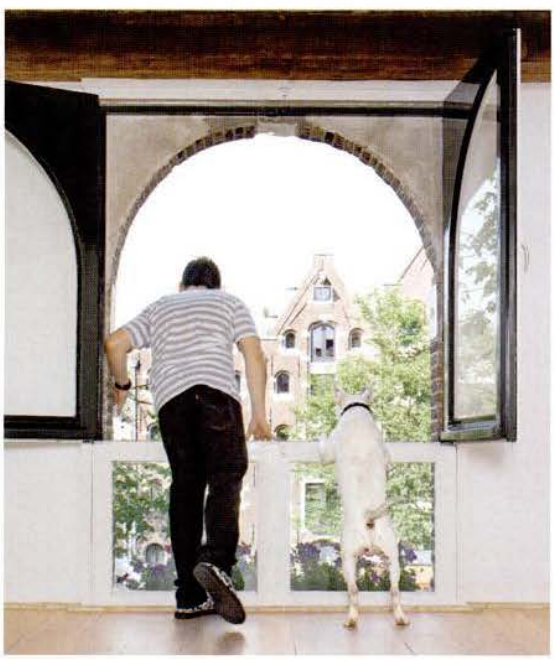
Vertical Challenge

Project: Brouwersgracht Apartment

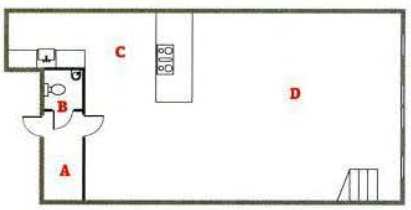
Location: Amsterdam, Netherlands

In the lofty Amsterdam apartment of Texas-born Hunter Hindman and Shelby Carr, mid-century modern mixes freely with contemporary Dutch design in a setting transposed from the 17th century.

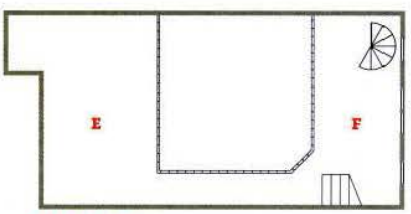
Story by Jane Szita
Photos by Rene Mesman



The 1630s warehouse (opposite) dates back to the Dutch Golden Age. More recently, the one-time coffee depot became an artist's studio that fell into disrepair.



Bottom Floor



Middle Floor

Top Floor

Brouwersgracht Apartment Floor Plans

A Utility
B Bathroom
C Kitchen
D Living/Dining Area
E Living Room
F Sitting Room
G Laundry
H Bathroom
I Dressing Area
J Bedroom

When Hunter Hindman and Shelby Carr first saw their future home on Amsterdam's Brouwersgracht, it had been functioning as an artist's studio since the 1970s and was chock-full of canvases, paint, and clutter. "It was shabby and stuffed with junk, and it was just sitting on the market as a result, but we could see straight away that it was a really amazing space," says Hindman, a creative director. "The height of the central area, which is two stories tall, gives it a unique feeling. It was totally different from any other apartment we looked at."

"That big hole in the middle of the ceiling totally did it for us," says Carr, a textiles designer, with a laugh. The middle story of the apartment is effectively a catwalk-like gallery, clinging to the walls and framing the massive wooden beams of the high ceiling to great effect. "Coming from America, the sense of history here wowed us," the Texan adds. "We're just not used to anything this old." Built in 1630 as a warehouse, a function it kept right up until 1969, the building's interior has changed little over the centuries. It retains its original handmade brick walls and broad oak beams. "The raw, simple quality of the interior really appealed to us," says Hindman. "And best of all, when we moved up to the top floor—which you could reach only by a ladder then—there was yet another great space, with an incredible beamed ceiling complete with an old pulley system."

But age and authenticity inevitably come with a price: The apartment had never been lived in as a home. It had no real kitchen or bathroom, and had hardly been touched since the 1970s. "We weren't even looking for a place to renovate," says Carr. "We'd lived in a loft in San Francisco, and that was what we wanted to find here in Amsterdam. But we were viewing finished, loft-style apartments, and they were all the same sort of thing: low ceilings and blank white plaster walls. When we saw this place, it just clicked—but because it didn't fit our idea of a finished apartment, we thought we should look around some more, just to make sure."

Until Hindman and Carr moved in, the space had never been a home. Carr cooks every day, so the compact kitchen was a natural starting point for the renovation. It features an industrial curving steel counter, which also functions as a breakfast bar. The Scrap stools (right) are by contemporary Dutch designer Piet Hein Eek. The deceptive simplicity of the dining table and chairs (below), also by Piet Hein Eek, and Tufty Time sofa by Patricia Urquiola for B&B Italia, enhance the authentic feeling created by the old gallery-style middle floor, supported by massive 400-year-old beams.

After several weeks, the couple returned. The apartment was still on the market. "This time, we jumped right in," says Hindman. "This is the first home we've ever bought—so, of course, we had no idea what we were getting into."

It turned out to be a complete renovation that would ultimately "cost twice as much and take three times as long" as the couple envisaged—primarily because, as Carr says, "we just kept realizing there were more and more things to do." Namely rewiring, re-laying the floors, and building a new kitchen and bathrooms, as well as replacing the ladder between the middle and top floors with a spiral staircase. "We didn't want to do anything too structural," says Hindman. "We knew we had to keep the unique quality of the space." The couple hired a builder, and made the design decisions themselves. The only structural additions are two brick partitions in the top-floor bedroom to create storage and a dressing room. The walls extend across a third of the floor, and articulate the space rather than interrupt it.

Downstairs, in the main living area, it was obvious where to begin. "The kitchen was the natural starting point," says Carr, who cooks every day and has discovered an enthusiasm for using seasonal produce. "There was only a basic one here—literally a hot plate." The couple found a small company, Op16, on the nearby Prinsenstraat, where Lucia King, a former Milan fashion student, designs kitchens and her husband custom builds them. Op16 created a teak-and-steel kitchen, complete with a compact white butler's sink, to meet the couple's criteria: "We wanted to echo the raw, industrial feel of the building, which the steel certainly does," says Hindman. "On the other hand, kitchens can feel austere and cold, and we didn't want that. The curved edge of the steel counter negates that tendency and softens the overall effect." Op16 also made

the wooden washstand/dressing table on the top floor, which goes some way to compensating for the extremely small, but perfectly formed, bathroom: "I think we could have made the bathroom bigger," says Hindman. "But then again, living in Amsterdam has taught me a lot about the effective use of space, because it's such a compact city."

The couple decided to paint the 400-year-old brickwork white themselves, to save money—leaving one wall in the cloakroom unpainted as a reminder of the building's functional past. While the white paint smoothes out the bigger imperfections in the wall and maximizes light from the windows and the spotlights installed in the north-facing apartment, it still allows the character of the bricks to assert itself. "I think white plaster walls often look museum-like," says Hindman. "But the roughness of the brick gives a warmer effect." Similarly, they considered painting or polishing the 17th-century beams, but finally decided to leave them in their original state. "There are all kinds of markings on the beams," says Hindman. "I'll notice a number carved there that I haven't seen before, and I think, What was the story behind that?" The original iron railings surrounding the middle story were also left as found, complete with smudges of paint from the artist who worked there for three and a half decades. "All these human traces tell the story of the apartment," says Carr.

When the couple lived in San Francisco, they collected mid-century design. In Amsterdam, they became frequent visitors to the Frozen Fountain, the city's leading design store, where they began acquiring modern Dutch furniture. Their apartment combines the two, bridging the half century that separates the pieces. "It is interesting how mid-century-modern American furniture somehow synchronizes with contemporary Dutch furniture," says Hindman. "They seem to share the same simplicity and functionality." The apartment makes

Teak cabinets add warmth to the steel counter in the kitchen (below), which local designers Op16 created for the couple. The picture was bought in Mexico. Exposed electricity cables on the old brick walls enhance the industrial feeling. Few structural additions were made to the apartment, but the half wall in the top-floor bedroom (right) was one of them. The wall and an elegant chest of drawers by Peter Laszlo create storage for clothes without breaking up the space. The white-painted bricks of the new wall blend in with the original 17th-century walls.

p.242

a perfect foil for a sequence of strong, sometimes quirky pieces. The George Nelson daybed, gracing the position of honor in front of the biggest arched window of the middle floor, forms a focal point for guests. "Somehow they always congregate here," says Hindman. It nods to an elegant chest of drawers by Peter Laszlo on the other side of the second story. On the floor below, a deceptively simple wooden dining table and chairs by Dutch designer Piet Hein Eek join two of his Scrap barstools, made from reclaimed wood, at the kitchen counter.

"I wanted to buy everything by Piet Hein Eek," says Carr. "Everything he makes is perfect for this apartment. I'm a fan of simple wood furniture, with a twist; the great thing about Dutch design is its playfulness and humor." With the white walls, an "injection of color" was essential, adds Hindman. "That's what appealed to us about the giant patchwork beanbag from the Frozen Fountain, which is made of old blankets that would be hideous individually, but together they work." Carr admits the beanbag has become "the most decadent dog bed in the world," for the couple's English bull terrier, Rommel (named for the Dutch word for "mess," rather than the Desert Fox).

"Living here is a great experience," says Hindman, "and we've really discovered Dutch design, which is not widely found in the U.S., and we've come to appreciate the Dutch aesthetic, which is modest and restrained. What's more, I've done the best work of my career so far here." Although they had intended to stay longer, an irresistible new job offer will soon be taking them back to the United States. "Advertising is a transient culture," Hindman adds. "It pays off to move around. We're sad to have to leave this apartment—we have the emotional attachment to it that we might have to a childhood home—but now we've cut our teeth on renovation, we'll certainly do it again. But we won't jump right back in—at least, not just yet."

The floor is new and the brickwork has been whitewashed to create a cleaner feel, but the beams supporting the gallery were left in their original state, as were the paint-splattered iron railings. The Tufty Time sofa is by Patricia Urquiola for B&B Italia, and the acrylic tables are from Kartell. The prints are from Hindman's personal collection. Piet Hein Eek's wooden chairs (opposite) add a touch of color to the monochromatic apartment. "I'm a fan of simple wood furniture, with a twist," says Carr. "I wanted to buy everything by Piet Hein Eek." p.242

A George Nelson daybed takes center stage on the gallery level. Part of the couple's collection of American mid-century-modern design, it harmonizes with the newer Dutch pieces and with the apartment's 17th-century architecture. "Instead of the disappointment we anticipated, there was yet another great space, with an incredible beamed ceiling," says Hindman of seeing the top-floor bedroom (opposite) for the first time. The wooden frame was left in its natural state. Rody Graumans's 85 Lamps chandelier, a classic from Droog Design, places the 17th-century room squarely in the present. ■

Mission Statement

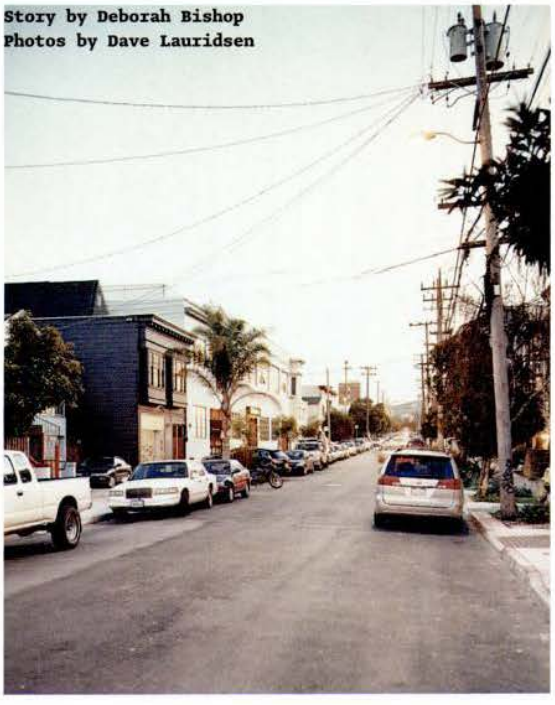
Project:
upShift

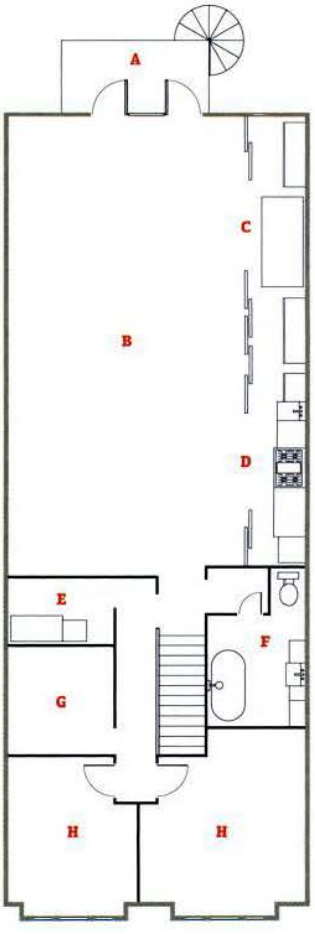
Location:
San Francisco, California

Architect:
David Baker + Partners

A house that survived the Great Quake and the intervening decades is reborn after a serious intervention by a modernist architect. David Baker's carefully crafted rehabilitation kept the bones of the building intact, while letting in light and air and creating a new relationship between the structure and the street.

Story by Deborah Bishop
Photos by Dave Lauridsen





upShift Floor Plan

A Deck
B Living/Dining Area
C Office
D Kitchen
E Utility
F Bathroom
G Closet
H Bedroom

David Baker's Edwardian is painted with the same slightly sparkly micaceous iron-oxide paint as the Sydney Harbor Bridge; the color is Quarry. Glass vitrines fronting his art studio are curated at whim to the enjoyment of passersby. The ipe gate to the right opens to a passageway that once led to the stables.


337
339

The kitchen and Baker's home office, which has artwork and inspiration pinned above the desk, are aligned behind sliding fiberglass-and-bamboo shoji screens. Devoid of cabinetry, the kitchen is fitted out with industrial cantilevered shelving from E-Z Shelving Systems in Kansas City. The red tiles behind the stove are from Heath Ceramics.

There may be any number of architects with a passion for knitting, but David Baker is the first I've met. I envy him his scarf, a smaller version of the 40-foot-long, collaboratively knit strip of colors, patterns, and textures he was preparing to wrap around his Christmas tree when we met in his renovated Edwardian in San Francisco last December.

"This is the fifth house I've designed for myself," says Baker, sounding not unhopeful that it might also be his last. A hybrid of Japanese simplicity and carefully crafted experiments—such as an almost complete absence of doorknobs—the building is a meeting place for many of Baker's influences, from Toyo Ito's house in Tokyo to his father, Bernard Baker, a migrant farmer, sculptor, and self-taught architect who built the rammed-earth passive-solar house in which Baker grew up.

The abundance of thoughtful, customized, and even quirky details might lead one to believe he specializes in single-family dwellings, but in fact, the focus of Baker's firm is high-density, mixed-use urban housing—some in the kind of neighborhoods that tend to be described as "gritty." Anything but cookie cutter, the environmentally attuned projects win awards for the grace notes—light, gardens, color—that humanize daily life for their occupants, whatever their income levels.

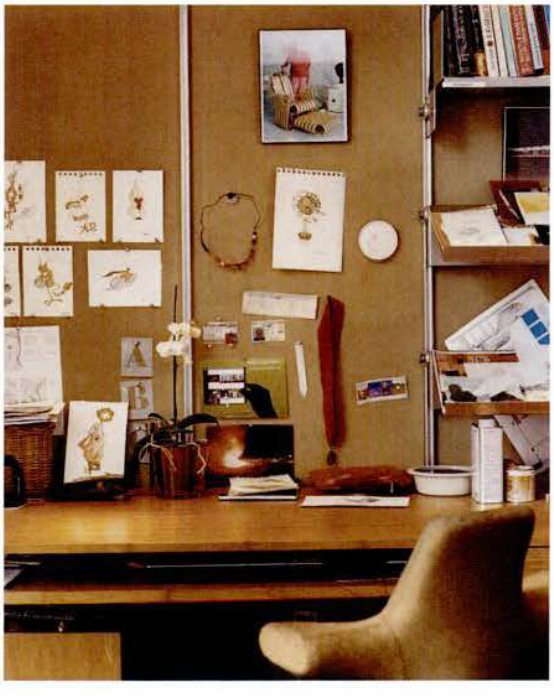
"Gritty" is a moniker that might also be applied to the sunny stretch of the Mission District where Baker makes his home. When he bought the property with his former life partner, designer and artist Jane Martin, its potential was all but buried beneath discarded appliances and a patchwork of illegal additions that took over most of the open space. "There were about 20 people living in this warren of windowless rooms," recalls Baker, "along with assorted pit bulls, cats, and chickens. Whenever someone wanted to expand, they just nailed on some Sheetrock and a new roof."

Built in the years just before the 1906 earthquake, the compound originally contained a ground-floor grocery store and delivery service with living quarters in the back, and an upstairs flat with its own entrance. The side carriageway led to the rear stables. Taking everything down to the studs, Baker and Martin kept the original layout, with Martin transforming the downstairs workspace into her design studio. Now Baker's painting and sewing studio, it is separated from a small rear apartment by an aluminum door. Where the stables once stood is a wood shop for fabricating casework and architectural models.

"I liked that the building had a history, but that the storefront was boarded up," says Martin. "It freed me to do my own interpretation." Seeking to pull in light and air without sacrificing security, she designed and helped fabricate the new facade of clear and textured glass vitrines. The window boxes provide a platform for an ever-changing installation of art and artifacts—and the occasional bowl of tadpoles—offering pedestrians a reason to stop and engage in a kind of codified voyeurism. Because the windows are 15 inches deep, people can peer in without seeing through to the room. "It's a much friendlier statement than sticking bars over a window," says Martin.

Air flows in through the row of clerestory windows, "a nod to the original building," and an aluminum Dutch door. Nearly as secure as a bank vault when closed, top or bottom can be left open to the street. Baker similarly replaced the roll-up door to the walkway with an ipe wood gate, a graceful balance of privacy and transparency, and an expression of faith in a transitioning neighborhood. (The spanking new studios of ODC Dance Commons moved in next door.)

Facing the street in the most original part of the house are the two upstairs bedrooms. The kitchen



and home office are aligned against one wall of the great room, behind a three-panel system of fiberglass-and-bamboo shoji screens that can be variously arranged according to the occasion and degree of disarray. "Rooms in Japanese houses can be reconfigured just by sliding some doors," says Baker. "As a messy person who likes things orderly, this approach allows me to contain the mess without radically changing myself."

Dotted with seating areas and impromptu assemblages, the space is illuminated from glass doors that lead to a rear deck and a row of windows along the pitch of the roof, which is on the side rather than in the center. "It was one of the advantages of designing in 3-D, because I could see instantly how moving the window solved the problem of where to put the transfer beam—and the asymmetry feels more dynamic." He discovered another benefit when he went on the roof to wash the solar panels, and found that rain falling over the steeper angle had rinsed them clean.

The room is a comfortable, crafted arrangement of furniture designed by Baker and his friends and associates, and pieces he grew up with—such as the Saarinen swivel chairs, Robsjohn-Gibbings chaise, and Swedish rya rug hooked by his mother in the '60s. Three generations of Baker art—David's paintings, his father's sculptures, and work by his eldest daughter, Claire—mingle with work by local artists. And there is a collaborative component in the form of a designated graffiti wall: "Some houseguests got wildly drunk when I was away, and it seemed a good idea to have a spot to contain artistic energy," he explains, somewhat deadpan.

Baker, who long ago traded in his car for a bicycle, incorporated a number of green approaches, including a thermosiphon system to collect and heat water for his home. Instead of using a pump to circulate the fluid through the solar panels, the heat

The bathroom (below) glows with various shades of Turkish-style glass tiles (in Iris) from Galleria Tile in San Francisco; the customized nickel-plated hardware is from Chicago Faucets. David Baker sits on the Plyboo bed (right) of his own design; it was fabricated by Julianna Sassaman.
p.242

of the sun powers it; the system also qualifies for a $2,000 federal income-tax credit. A spiral staircase descends from the glass deck to the rain garden, which replaced a concrete pad. Water is directed from the roof to the side planters of bamboo and horsetail and into a permeable filter beneath the pebbles, meeting the LEED water mandate to eliminate runoff. And the back of the house is a crazy quilt of recycled shingling. Arranged in color blocks are remnants of projects by people such as Frank Gehry, Herzog & de Meuron, Daniel Libeskind, and Steven Holl, fabricated by the A. Zahner Company in Kansas City. "It's very illustrious scrap!" says Baker. "And at certain times of day they shoot these lovely rays of color onto the garden."

Outside and in, Baker's personal mark is everywhere—in the custom Plyboo casework and beds, the entryway wall made from iridescent fabric embedded between panes of glass, and the aforementioned lack of doorknobs. "Designing for yourself gives you a rare chance to experiment without driving your clients crazy," he says, explaining the various latch and magnet systems he devised for the doors to the bedrooms, bath, and deck. "I was working on a log cabin in Jackson Hole and got interested in authentic construction, where people had time to whittle their door latches. I liked the notion of doing something more primitive and preindustrial," adds Baker, channeling his inner William Morris. "And there's a practical advantage, because the doors fold flat and become part of the architecture."

When a modernist gets hold of a century-old house, there's no telling how it will turn out. Baker's layering of practical industrialism and personal details—such as the steel entry rail encased in its own colorful wool "cozy" (courtesy of Baker's friend and knitting teacher, Jessica Cunningham)—is one approach to embracing the present without enshrining or obliterating the past.

A dedicated cyclist, Baker suspends his bikes using a rope-and-pulley system. Paco Prieto of Pacassa Studios designed the small table upon which the pumpkin rests; the dining table was designed by Baker and fabricated by Thomas Jameson. The painting is by local artist Rex Ray. The living room (opposite) is a comfortable mélange of pieces Baker grew up with, such as the Robsjohn-Gibbons chaise, and ones he's added, such as the Frank Gehry Power Play club chair. p.242

Baker's winsome collection of dolls includes the behatted figure known in Czech folklore as the Hesterman, who drags naughty children to a watery demise. The rain garden (opposite) is framed by bamboo on one side and horsetail on the other. A filter fabric beneath the pebbles helps direct water from the roof into the planters and the ground, eliminating runoff. ||||

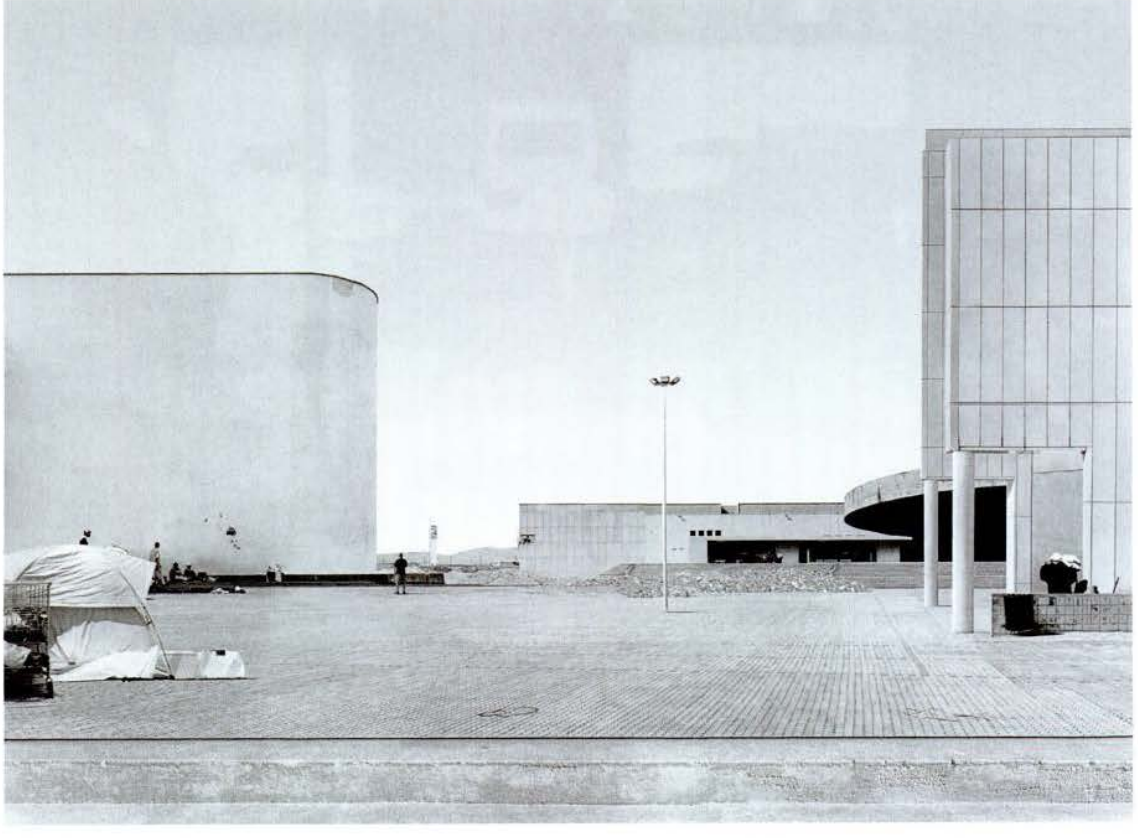
Second Nature Photography: Beate Gütschow

Though Beate Gütschow's medium is photography, she could rightly be called a sculptor who uses photographic material as her clay. Gütschow's prints are a Photoshopped pastiche of up to a hundred different analog snapshots, which, when knit together, create one richly realistic scene. The viewer's eye hardly trips on the small details of each image that might reveal its multiple origins.

"In each series there's a strong sense of disorientation and dislocation," Gütschow explains. "We recognize individual elements and create an identifiable whole from the sum of the parts—a gestalt."

In her book, *LS/S* (Aperture, 2007), Gütschow juxtaposes lush, green landscapes against hard, cold industrial cityscapes. The romantic utopias in the LS series (short for *landschaft*, or "landscape" in German) recall a bygone era with their obvious resemblance to 17th-century paintings. In stark contrast, the hard, superhuman-scale structures of the black-and-white S series (*stadt*, German for "city") seem to forecast an apocalyptic future.

Selecting the most useful elements from traditional painting and photography, Gütschow endows high-tech images with a rare grace. Her work proves that digital tools can be as elegant as their age-old counterparts in portraying the artist's unique tug of war between representation and reality.



S#12, 2005
LS#7, 1999 (opposite)

LS#13, 2001 (p.184)
S#2, 2005 (p.185)
S#11, 2005 (top)
LS#17, 2003 (bottom)
S#13, 2005 (opposite)

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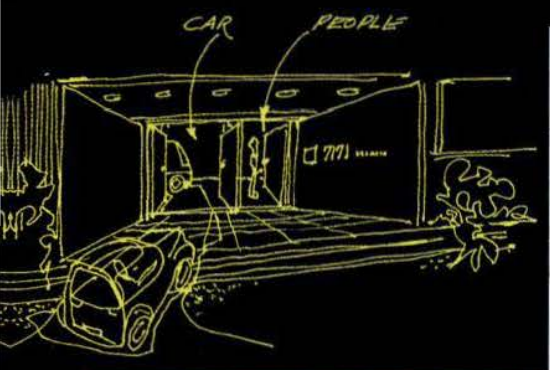
Size Motors

Relatively small decisions about the size of our automobiles could have huge implications for the amount of space cars need in the modern city.



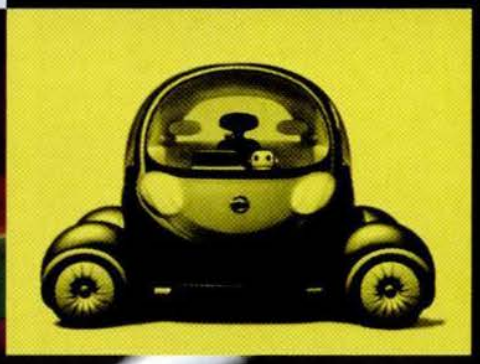
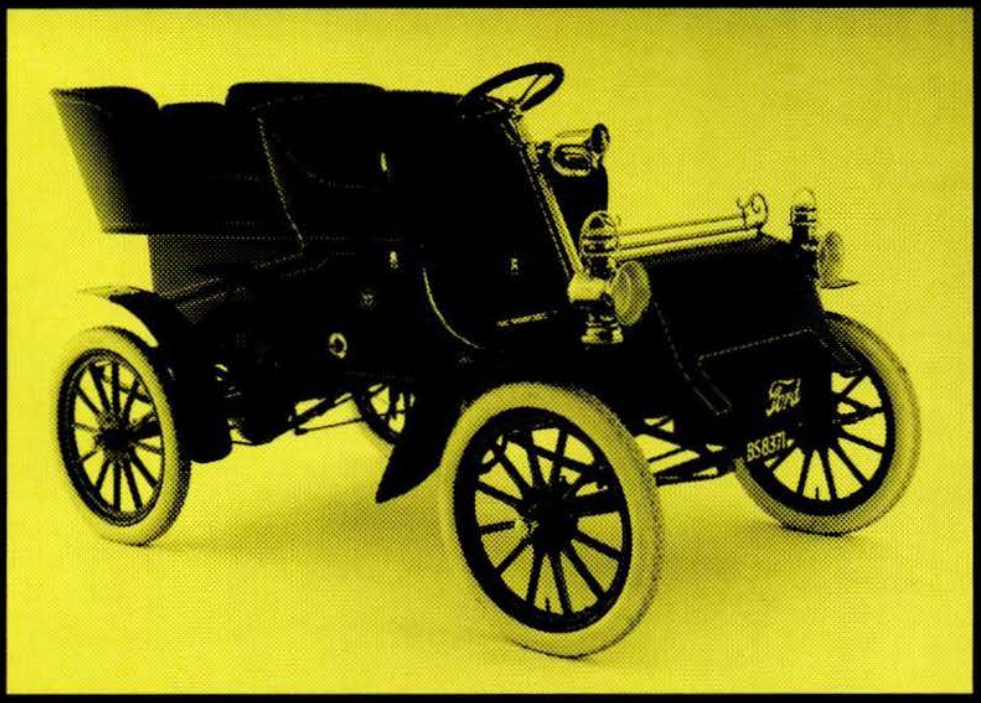


Illustration by Chuck Pelly

Story by Alexis Madrigal

Windowless cars, Smart cars, and Robocars are but some of the future automobiles awaiting us. While interesting in themselves, how will these vehicles affect urban design?



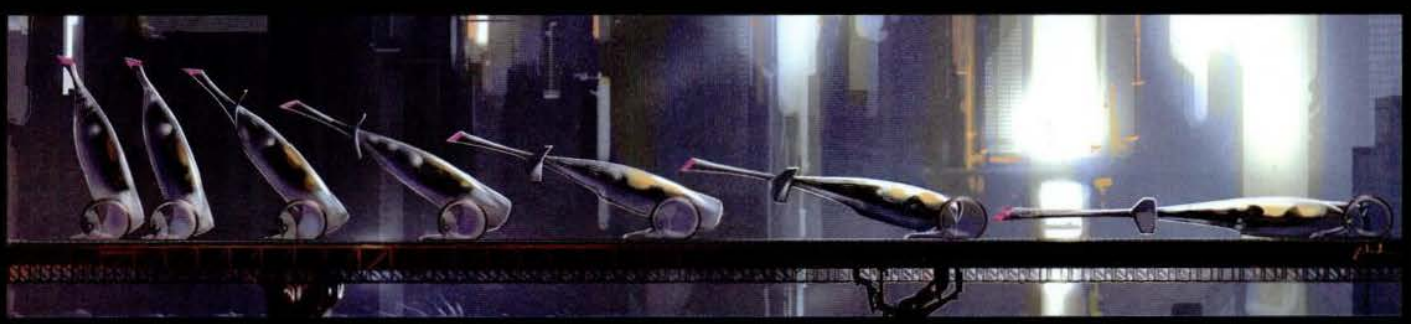
In 1900, only 200 miles of hard-surface road stretched between all the cities in the United States. Bicyclists, riding high on new air-filled tires, demanded a better roadway system; at the same time, cars were rounding into the general shape they've had ever since: a gasoline engine with seats on wheels. As car sales grew—half a million Model Ts were sold in 1916 alone—the infrastructural needs of drivers came to outweigh the needs of bicyclists and pedestrians. "Dominated by superhighways and motels and drive-ins and parking areas," historian Daniel Boorstin argues in his preface to John B. Rae's book *The American Automobile: A Brief History*, "much of America can now be called motorscape." Cities—particularly in the West—came to be defined by transport as much as by citizenry or topography.

Car culture has been powered by cheap fossil fuel energy and easily exploited natural resources. From the mid-1980s through the late '90s, crude oil stayed well below $20 a barrel. Now, most economists don't see the price of oil ever dropping below $40 a barrel—and it's been suggested that $100 may be the new norm. As the rising cost of transportation comes together with growing demand from the world's still-developing countries, it's likely that material resources, like the steel used to build cars, will never be as cheap as they were in the 20th century. As analyst Parag Khanna put it in the *New York Times Magazine*, "in the 21st century, all resources will be competed for." Those hard facts have futurists forecasting that cars will shed their elephantine proportions. With such a shift, the infrastructure that supports cars could also receive, as the current Detroit euphemism goes, a rightsizing.

Across the world, tiny cars are making their way from the drawing boards to the showroom floor. In India, there's the Tata Nano, known as the world's cheapest car—at a mere $2,500—and certainly one of the world's smallest. In the UK, sales of subcompact vehicles went up 30 percent between 2006 and 2007. In October, London will make low-emission cars exempt from the city's congestion tax. And the tiniest Mercedes-Benz, the Smart Fortwo, sold out its initial U.S. shipment of 30,000 cars earlier this year.

Dave Schembri, president of Smart USA, looks at the American metropolis and sees a mismatch between the desires of residents and the abilities built into their SUVs. "During the launch, when people saw the Smart Fortwo, they came away saying, 'This is the car that this country has needed,'" Schembri declares. The country's urban residents wake up each day to a half-hour search for parking and $50 fill-ups, neither of which seems likely to abate any time soon. Schembri thinks Americans are finally starting to believe that size comes with a price.

Cutting cars in half, however, is only the beginning of the reshaping of the modern automobile. Chuck Pelly, founder of Designworks/USA and former president of the Industrial Designers Society of America, organized the Robocar 2057 design challenge for the 2007 Los Angeles Auto Show to demonstrate radical retoolings of our generally rectangular, long-range, high-speed autos. The winning Robocar design, Volkswagen's Slipstream, reflects the double duty we ask of our autos: On the open ▶



Cars have a long and complex lineage, but their current form owes everything to Henry Ford. Ford's Model A (top), later replaced by the Model T, was the father of them all.

Volkswagen's hypothetical Slipstream model (bottom) changes its orientation for driving (lying horizontal) and parking (standing tall).

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road, it looks like a bobsled, but parked in city settings it sits upright. According to Volkswagen, this means it will occupy only "one-fifth the space of a traditional vehicle"—with huge implications for how large urban parking spaces really need to be.

New shapes, especially those requiring less space, will have wide-ranging consequences. In cities, for instance, all the space currently devoted to parking vehicles could be put to other uses, like urban infill or simply village greens. In a recent San Francisco design competition, Pfau Architecture envisioned the next step, moving away from the big-car paradigm. They relegated vehicles, mostly small, high-tech cabs, to limited-access roads, turning the majority of streets into walkable spaces. "For us, the scheme was about reclaiming the major thoroughfares as pedestrian *ramblas* like Barcelona has," lead architect Peter Pfau explained. He impugned San Francisco, saying, "It's a phenomenally huge amount of real estate that the city dedicates to the automobile and has no other use for."

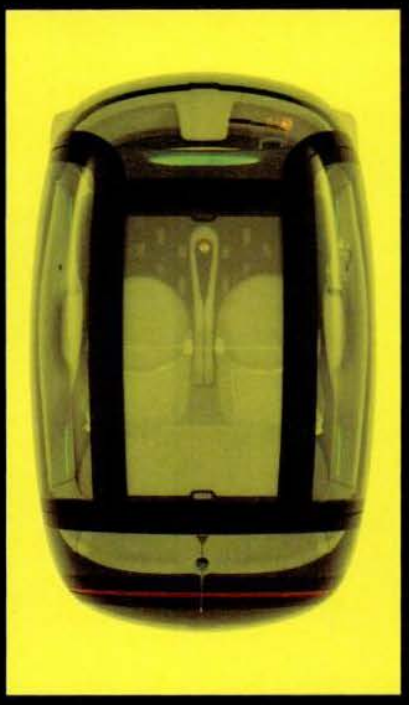
Pfau's firm guessed that San Francisco devotes at least 7,000 to 8,000 acres to cars. Indeed, some cities in the West could comfortably tuck entire East Coast cities inside their parking infrastructures. In Los Angeles, if pint-size cars could eliminate only half of the metro area's estimated 15 million parking spaces, then 35,000 acres—an area larger than Boston—could be repurposed. For scale, Boston Common, with all its happy children and ice skating, monuments and grassy knolls, is close to 50 acres. Los Angeles could have 700 Boston Commons abutting its strip malls.

For the past few decades, though, the size of automotive infrastructure hasn't been getting smaller—it's been growing, along with truck and SUV sales. Though Americans still average about two cars per household, two-plus-car garages now attach to 83 percent of new homes, up from just 39 percent in 1970, according to the National Association of Home Builders. Homeowners have provided a simple answer for that growth: Their new SUVs just weren't fitting.

But if car-volume growth can partially reshape both urban design and architecture, then the downsizing of cars will have an equal effect on space. One good place in which to see this happen is in home garage design. Garage customization has become an unlikely cottage industry, one whose market is only projected to increase as cars assume radical new shapes and sizes.

One firm, Premier Garage, has grown from a one-man business in 1999 to a $50 million enterprise today. Mark Loberg, the company's CEO, said that customers have grown tired of the ugly boxes that sprout like a fungus off their homes. "People have started to discover that we can really do something with the space." The rise of garage enhancement simply underscores the increasing architectural and dollar importance of car storage areas in an age when a single Manhattan parking spot can cost $225,000.

In Loberg's Phoenix territory, some of his clients have even inverted the normal relationship between living and car space. "I've been into people's homes where their garage was nicer than the inside of their house," Loberg says. Garage enhancement has now extended so far beyond special floor coatings and cabinetry for car tools that Loberg sees people who all but live inside their garages, complete with 60-inch plasma TVs.



It only seems obvious that garage design has been dependent on car size—but this also means that the home garage, once a tool-cluttered space devoted to housing large vehicles, may soon be forced to change. Smaller cars, using cleaner, quieter engines, will free up more room for human activity; the garage may even lose its status as a large, dirty closet, and the distinction between garage and living space could simply disappear. It will then be just another room in the house, storing a car that is itself stuffed full with on-board electronic equipment, an entertainment room on wheels—thus making the garage into a virtual hub for the house, a family's primary interface with the global world of information.

For now, however, consumer awareness has a long way to go before it catches up with the future outlined in designers' dreams. Car industry analysts at CSM Worldwide even suggest that we won't have more than 100,000 microcars on American roads until some time after 2013. Meanwhile large cars, trucks, and SUVs will continue to fill valuable city space that could be put to other uses.

Honda's PUYO concept car (top right), seen from above, resembles a desktop mouse—even though it's driven with a joystick. This is for "the fun of mobility," Honda claims. Mercedes Benz premiered its Smart Car (bottom left) in the U.S. in 2007, immediately selling out the first shipment. Nissan's Pivo 2 (bottom center) says hello.

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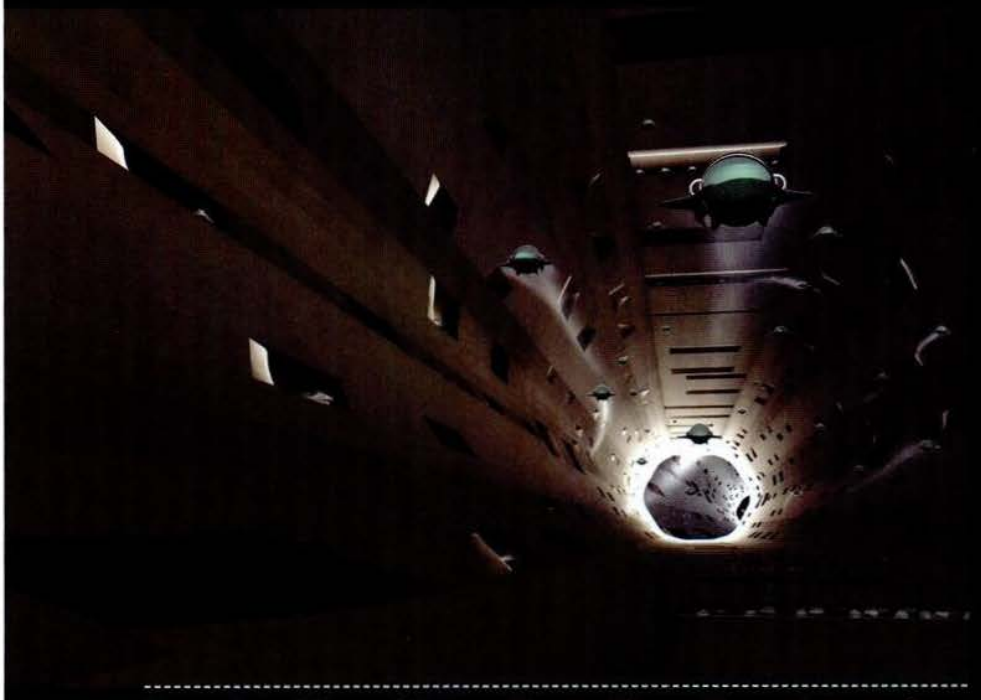
Skycar City

An architecture studio hosted by the University of Wisconsin-Milwaukee came up with a futuristic new environment called Skycar City, home to five million residents and their flying cars.

In collaboration with Professor Grace La, Dutch architects MVRDV helped students develop an elaborate urban scenario predicated on the end of wheeled transportation. "Skycars" put empty air to use, making cities more like coral reefs: porous and irregular, powered by wind turbines and solar cells.

To make their vision as realistic as possible, the design team estimated the volumetric needs of today's cities. Their subsequent research into the future of urban design reveals that the absence of wheeled vehicles would open up vast new territories of space on all sides, redefining the city.



For a city of five million residents, *Skycar City* estimates that more than 400 million cubic feet of space is used simply for parking automobiles. By contrast, universities use a mere 26 million cubic feet.

The U.S. has nearly four million miles of highways. Laid end to end, they'd wrap around the planet 224.5 times. The nation spends $30 billion a year on them.

The ratio of car infrastructure to built area on the ground plane of Manhattan is an extraordinary 56:1.

The real estate value of the nearly 25 billion cubic feet of air volume above Manhattan—newly accessible by skycars and their associated infrastructure—could easily top $10 billion.

This glimpse inside a transit tunnel in Skycar City shows us a new form of infrastructure that we might need in a city designed around private aerial transport.

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Learning from Nantucket

I am looking at my favorite photograph of my summer house in Nantucket. It is not a particularly pretty picture. It was taken on a cloudy and gray day. You can not see the beach, or the moors, or much of the house itself. What you can see is this: in the foreground a man, dressed more like a European tourist visiting a church than a beachgoer. He is wearing jeans and a beige pullover sweater. A large camera bag is slung over his right shoulder. He is standing near the bushes, bushes I know to be prickly and filled with poison ivy. He is holding a large camera in front of his face. The camera is pointed at a rather ordinary-looking shingle-style house.

I, the photographer, am standing behind the man. I am taking a picture of him taking a picture of my house.

Story and Photos by Anne Trubek

For me, this small house, which I stayed in every summer from ages 6 to 35, has always been framed: house as House. Robert Venturi, Denise Scott Brown, and John Rauch completed it in 1972, and shortly thereafter it gained renown. Architectural historian Vincent Scully called it "what modern architects have always said they most wanted: a true vernacular architecture—common, buildable, traditional in the deepest sense, and of piercing symbolic power." It is also where I lost my virginity, was proposed to, had my biggest family fights.

In 1971 my parents and my aunt and uncle commissioned the then-little-known firm of Venturi and Rauch to build two adjacent summer houses on Nantucket, hereafter known as the Trubek and Wislocki Houses. *The clients for the houses were a pair of related families with limited funds.*[1] My house, the Trubek House, is "complex and contradictory," following the title of Venturi's 1966 book. My aunt and uncle, the Wislockis, commissioned the contrasting "ugly and ordinary" one. Our house boasts a cut-off corner, a Palladian and double-paned windows. The Wislocki House is the more traditional cottage. They were built to blend into the landscape and architectural history of the island. *They fit into the environment because they are like the old fishermen's cottages of that island and like 19th century shingle style vacation houses of New England, too—weathered grey to mold into the grey-green foliage and soft blue seascape.*[2]

I don't know who the man in the photograph is, but I suspect he was a graduate student from Penn, or a foreign architect studying postmodern American architecture, or just a Venturi buff. I admire his studiousness, his eschewing of the beach for roof slope lines.

There were always architects in the bushes. I would be doing the dishes, or playing poker, or changing out of my swimsuit, and I would see someone walking up the path or a car slowing to a stop on the road. Usually, I would go out and greet the visitor, offer a tour, and quote what various critics had said about the house. I liked the attention.

And it was warranted. By any reckoning, the front porch of the Trubek House, almost as large as the first floor, is the most beautiful place in the world. *The exteriors have a family resemblance and so do the plans. Both ground floors are essentially one large room leading on to a broad porch overlooking the sea, with kitchens tucked into corners.*[3] As a kid, I played tetherball with a buoy roped up onto the large middle pillar; in my twenties, I smoked cigarettes and drank gin and tonics with my friends.

Usually, though, I would just sit, rocking in the weathered wicker chairs that peopled the porch, and gaze at Pocomo. *These...are...serene and restful places, full of understanding of the nature of their island.*[4] On cloudy or windy days, the waves rocked in rhythm with the chair. On a clear day, I could see Coatue, the peninsula that hugs the bay, and behind it the larger peninsula, Great Point, surging straight ahead into the ocean. From my perspective, Great Point ended directly in front of the porch, way out into the sea. There, a lighthouse stood.

Left: Trubek House, Right: Wislocki House

[1] Paul Goldberger, "Siblings by the Seaside," *New York Times Magazine*, May 21, 1978.
[2] Krannert Art Museum, *Venturi, Rauch and Scott Brown: A Generation of Architecture* (Univ. of Illinois at Urbana-Champaign, 1984), p. 23.
[3] David Dunster, *Key Buildings of the Twentieth Century Volume 2: Houses 1945-1989* (Boston: Butterworth Architecture, 1990), pp. 76-77.
[4] Goldberger, "Siblings by the Seaside."

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Mine was the front bedroom, the smallest of the three on the second floor. In it is a floor-to-ceiling window; given the roof line, that made the window about four feet tall. *The sections too show ingenuity, for while the exterior form may be borrowed from a vernacular, Venturi and Rauch have used every cubic inch of space within that form, so that the roof form is read within each bedroom.*[5] My window looked out on another window—a large, double-hung one that blew in during Hurricane Bob while I huddled on the floor of the kitchen, the only room in the house not studded with glass. I would sit on the floor of my bedroom and watch relatives walking on the path between the houses or from the driveway, carrying groceries. *The houses are sited so as to look toward the water. First seen from the rear, they are set far enough apart to create a sense of openness, yet close enough to be perceived as a pair.*[6] If I peered down, I could see my mother or sister or uncle walking up the spiral staircase in between the two windows. *The spatial complexities around the staircase are noteworthy.*[7]

In my drifting postcollegiate years, I spent a few off-seasons in the house, working in town, getting to know the moors as they reddened and the brutality of early spring wind. I stayed in my parents' bedroom on the third floor. *The master bedroom is perhaps the house's best space—a private hideaway up in the eaves.*[8]

Up there, you can barely see the ground beneath—one feels at sea, the room a captain's cabin accessible only by a mastlike spiral staircase. *The Trubeck [sic] house has a divided Palladian corridor which allows light into the staircase and the upstairs bathroom.*[9] I never felt colder than on March nights in that heatless room, and I have never, to this day, felt more at home.

In the summer of 2001 my family sold the Trubek House, my aunt and uncle the Wislocki one. They made a killing. That the house was built by Venturi and Rauch did not increase its resale value, though. The Trubek House, I believe, is owned by a hedge-fund manager from New York.

Last Thanksgiving, I went back. I drove to the house, emptied for the winter, and peered into those same double-paned, oversize windows I'd looked out of for so many years. Historic preservation laws and codicils state that the new owners cannot change the structure, and, in following with architectural tradition, they will always be known as the Trubek and Wislocki Houses.

That gray, blustery November day, I noticed that grass had replaced the prickly brush, and new, generically puffed-up houses loomed ominously to the left and right, but mostly everything looked the same, that same slip of shore, that same view from the porch. *...Venturi creates a totally different and equally valid image of America, of the empty horizon, the lonely island, and the Viking sea...*[10] I walked to the stairs that lead down to the beach, turned around to face the house. *...the houses stand up, very tense, taut, and lonely, like individuals trying to speak to each other, Americans in their predicament here.... Scott Fitzgerald...somehow knew all about it: "So we beat on," he wrote in* Gatsby, *"boats against the current, borne back ceaselessly into the past."*[11] My back was to the waves, and the wind off the bluff was so strong I had to widen my stance to stay upright. I took a picture. No one saw.

[5] Dunster, *Key Buildings of the Twentieth Century*.
[6, 7] Vincent Scully Jr., *Modern Architecture* (New York: George Braziller, 1965), pp. 61–62.
[8] Goldberger, "Siblings by the Seaside."
[9] Jackie Craven, "Trubek and Wislocki Houses," architecture.about.com/library/bltrubekwislocki.htm
[10, 11] Scully, *Modern Architecture*.

Dean's List

"Architects should even dare to create problems," says Qingyun Ma. "You have to have something to learn from or react against."

A defining moment in architect Qingyun Ma's career—and one that inspired "a 180-degree turn" in his way of thinking about architectural practice—came while he was working on a design for a university complex in Zhejiang, China. Encompassing four existing campuses, the project took up more than a thousand acres. For the first time, Ma explains, government officials and developers both realized that something as specialized as a university could serve as a model from which to build an entire, fully sustainable city. These linked university campuses, designed and constructed with a monumental simultaneity, could function as a kind of urban lab: a place in which to test out new city forms. "I had never really worked on a project of that scale, or with that purpose," Ma says, "to ignite the development of a city."

When Ma became dean of architecture, at the University of Southern California in January 2007, he came to the job with a uniquely exciting body of built work behind him. He had founded the design firm MADA ▶

Photo by Andrew Rowat

Story by Geoff Manaugh

MADA s.p.a.m.'s Thumb Island project, a new community center in the dynamic Shanghai neighborhood of Qingpu, is part landscape, part building. Situated in the middle of a lake, the building's gently sloping roofs form parallel sine waves; covered in grass and walking paths, these surfaces are a functioning public park. ⓘ p. 242

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Photos by Jin Zhan / Courtesy MADA s.p.a.m.

When Ma designed a house for his father outside their home city of Xián, it became a learning experience. Working with the local employment cycle, it took 11 years to build. The house includes an outdoor courtyard framed with river-rock walls and a wood-lattice interior. The house was sold, and is now part of a resort.

s.p.a.m. (the initials are for strategy, planning, architecture, and media) at the age of 31 in Shanghai, and had worked with Rem Koolhaas on various joint ventures, which include the new, already iconic headquarters for China Central Television in Beijing and the Shenzhen Stock Exchange. Rounding out an already impressive resume, Ma recently served as curator for both the Shanghai and Shenzhen-Hong Kong architecture biennales; he was a consultant for the International Olympic Committee in Beijing; and he has taught at Harvard, Columbia, the Technical University of Berlin, and the Berlage Institute.

His career spans two entirely different pedagogical cultures. Ma, who earned his BA from Tsinghua University in China and his M.Arch from the University of Pennsylvania, suggests that architectural education in China is run along lines almost exactly opposite to the way it has been structured in the United States. "In China we were taught not to ask questions," he says, but "to work out issues following the historical wisdom and intelligence that has accumulated in the system. We just had to learn the facts." But it seems that architects in the United States have become less concerned with building and more with endlessly retheorizing a shared pool of abstract ideas. "People are taught to ask too many questions!" Ma says, laughing. "Often it feels like asking questions without answers is more important than understanding what you're asking about."

MADA s.p.a.m.'s work has always recognized the importance of rethinking architectural ideas—after all, the word "strategy" is included in its name. But Ma's particular form of strategizing has been most usefully learned through doing, not writing. It is often during the construction process that he discovers new perspectives on architectural design. He explains that regional variations in construction practices have come to affect his design approach to a surprising degree.

In Pasadena, California, for instance, where Ma has been renovating an anonymous mid-century bungalow ▸

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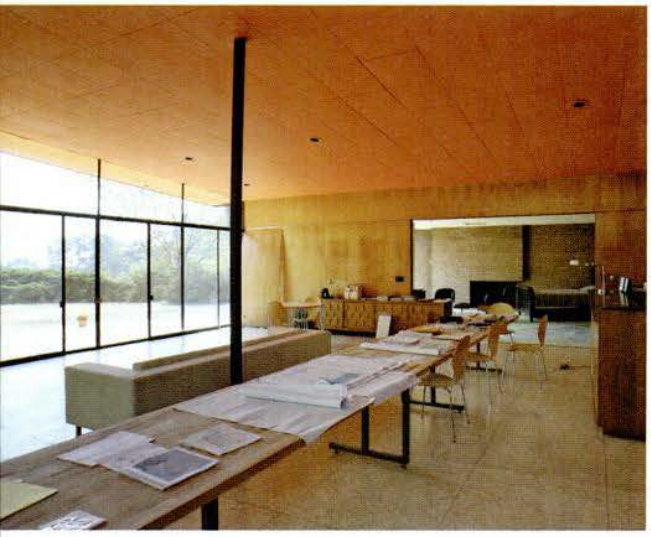
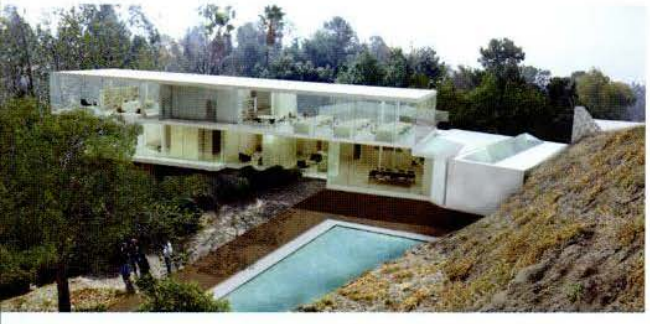




for himself on a difficult hillside plot, he found that he was often working with wood—a staple of the U.S. construction industry, but less common in other cultures where brick, stone, and cinderblocks are the norm. Wood's flexibility—Ma calls this the material's "tolerance"—is something he's learned to appreciate. Rather than precision-engineering steel beams to frame corners, for instance, wood can simply be lopped off and covered with drywall. If a particular piece isn't long enough you can just nail two boards together. The imprecision of the material is exactly what makes it so versatile—an abstract realization achieved through physical means.

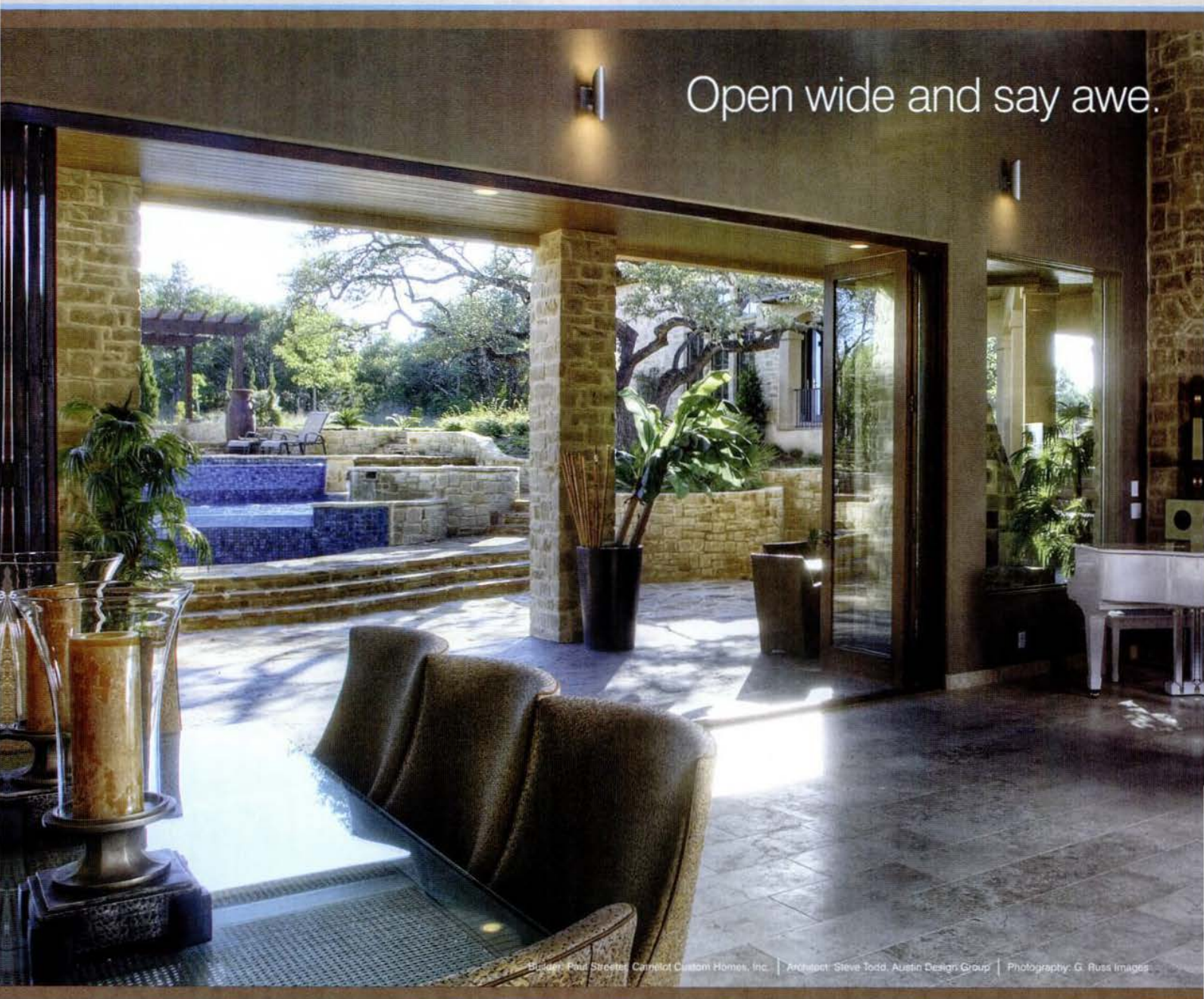
Or consider the project known simply as Father's House. Beginning in 1992, and taking nearly 11 years to complete, Ma designed a house for his father outside their hometown of Xián. During the construction, he had to learn what he calls "rhythmic patience": The local work season moves according to its own schedule, and he realized right away that if he wanted to keep labor costs down, he would need to pace the house's construction with the local employment cycle. Ma could thus "reduce the cost simply by waiting." While this certainly drew out the building process, it also helped to shape and focus his interaction with the details. And the details, in this case, are fascinating: Ma used a combination of well-worn river rocks and rough stones, along with concrete, steel, and wood, producing a modernist update of a vernacular village home. As the firm's documentation explains: "This collision of rough, organic materials with highly regulated and spare form gives the house an ephemeral quality encased in distinctly modern formalism." Of course, taking 11 years to finish building one house, simply to keep labor costs down, might seem a bit absurd, but Ma only half jokingly suggests that problems can be an architect's best friend: "Architects should even dare to create problems. You have to have something to learn from or react against."

Through his various roles and job titles, Ma has also begun to grapple with larger issues, such as how architects can meaningfully confront the tide of real estate speculation and rampant development that has overrun Chinese cities. With whole new urban regions seemingly thrown together in the blink of an eye, architects could lose a historic opportunity to help shape the future landscape. Ma estimates that much of this can be addressed simply by convincing the right people—government officials, private developers, and even members of the general public—that architects have a key role to play.

Here the media side of MADA s.p.a.m. kicks into gear. Ma is seemingly unstoppable in his desire to get people talking, opening forums that didn't previously exist, and pushing for entire new types of public discussion, whether at an international biennale or in a small lecture hall, with books he has coordinated, or simply through producing buildings. With a new generation of students under his tutelage, today's building boom could very well become an architecture boom.

Photos by Zhanhui Chen (Well House), Courtesy MADA s.p.a.m. (Pasadena/Ningbo/Well Hall)

Ma's house in Pasadena, California (top and middle left), is a renovation. His long-term plans for the site include building an addition and then expanding into the adjacent lot, which he also owns. The Well Hall (bottom left) outside Xián is now of the same resort complex as the Father's House. Its roof line is both geometrically modern and convincingly traditional. The Ningbo Central Commercial District (right) is a "megastructure" for business in Ningbo.



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LACANTINA DOORS

1988—BA in Civil Engineering from Tsinghua University

1991—MA in Architecture from the University of Pennsylvania School of Design, Philadelphia
Ma received the school's prestigious Frank Miles Day Memorial Prize.

1995—MADA s.p.a.m founded in Shanghai, China
MADA s.p.a.m. (strategy, planning, architecture, media) becomes one of the most revered architectural design firms in China, recognized globally for its innovative use of space, materials, and modern vocabulary in traditional forms and contexts.

2002—Great Leap Forward
With commentary by Qingyun Ma

2002—Ningbo Central Business District Ningbo, China

2002—CCTV Headquarters Beijing, China
with OMA (joint venture)

2003—Longyang Residential Complex Shanghai, China

2003—Xián TV (under construction)
The new "media city" complex for Xián TV attempts to mimic the axial organization of traditional Chinese site plans by continuing a north-south axis established by the nearby Qu Jiang Park. This helps to "emphasize the monumentality of the grand public space," the architect explains.

2003—Father's House Xián, China
The Father's House—originally designed and built for Ma's father—was sold in 2005, along with MADA s.p.a.m.'s Well Hall. Now known as the Jade Valley Wine & Resort complex, the buildings offer "undeniable comforts"—and a glass of cabernet—to the curious traveler.

2006—Thumb Island Shanghai, China

2007—Shenzhen Stock Exchange
with OMA (joint venture)

2007—Della and Harry MacDonald Dean's Chair in Architecture, University of Southern California, Los Angeles

2007—Pasadena Residence
Ma's home, on a hillside plot in Pasadena, is actually a three-part process. First, Ma renovated an existing mid-century bungalow; next he will build an addition; and finally he will construct an entirely new house on the neighboring plot of land.

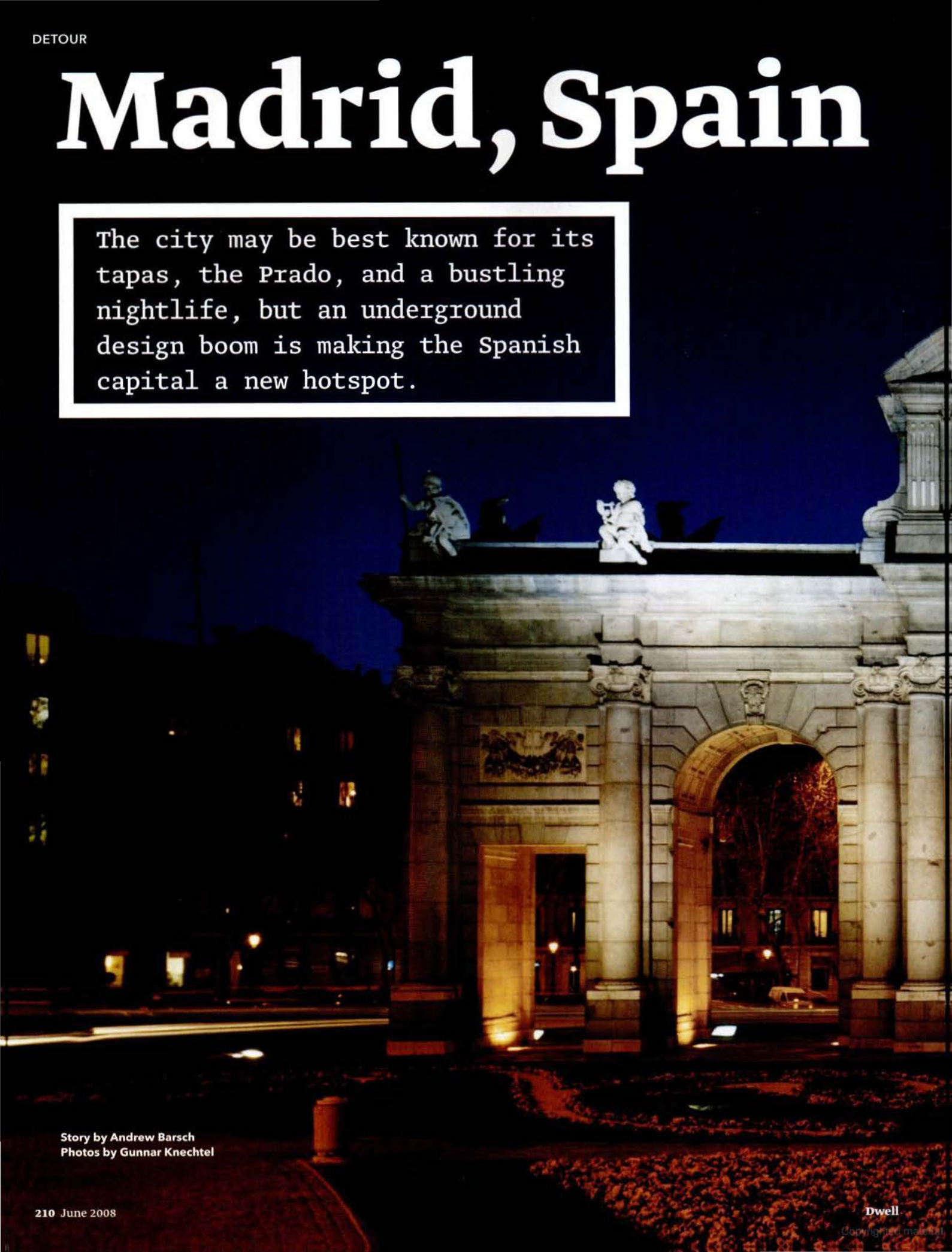
2008—Olympic Games in Beijing
The International Olympic Committee tapped Ma to serve as a consultant planning expert for the 2008 Games in Beijing. The games have contributed in no small part to the city's feverish, and often surreal, building boom, bringing in architects from all over the world. Ma also served on several design juries, including for the Olympic Stadium, known as "the bird's nest."

Photos by Gaia Cambiaggi (portrait), Andrew Rowat (CCTV/Thumb Island), Jin Zhan (Longyang), Courtesy MADA s.p.a.m. (Longyang/Tianyi City Plaza), OMA (Stock Exchange Building), Taschen Books (book cover), Tsinghua University (logo), USC (logo)

"Often it feels like asking questions without answers is more important than understanding what you're asking about."

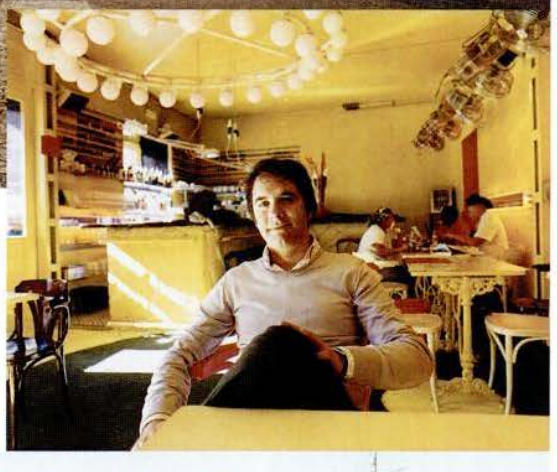
Madrid, Spain

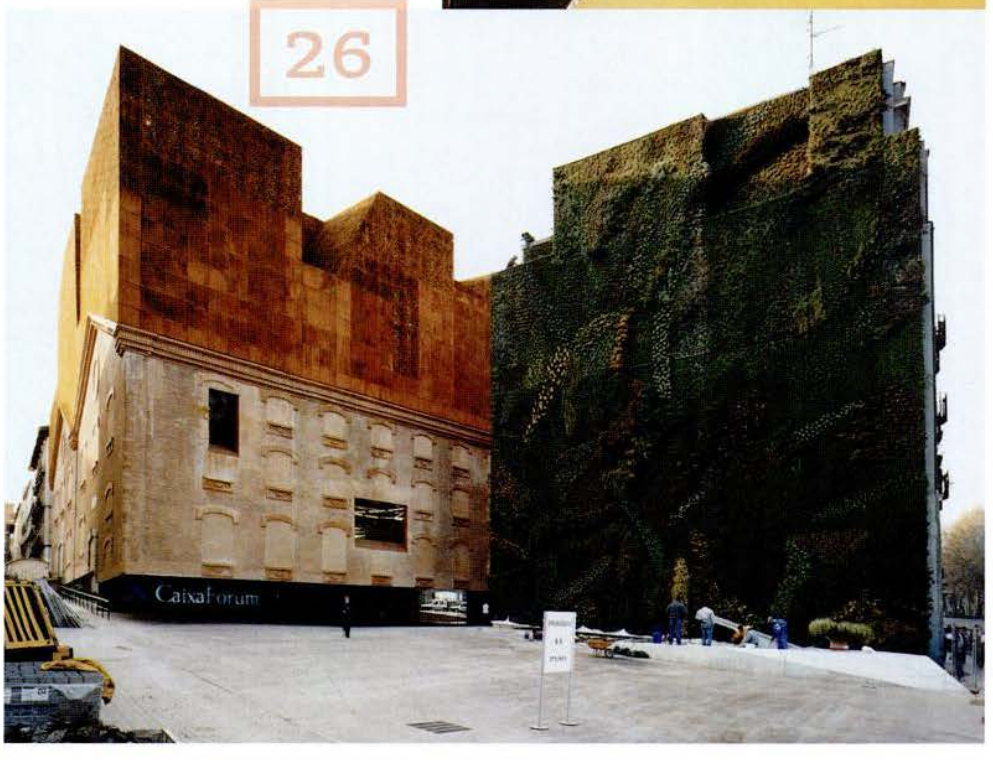
The city may be best known for its tapas, the Prado, and a bustling nightlife, but an underground design boom is making the Spanish capital a new hotspot.



Story by Andrew Barsch
Photos by Gunnar Knechtel

One of Madrid's most enduring architectural symbols, the Puerta de Alcalá was completed in 1778 to monitor the road to the nearby town Alcalá de Henares. Located in the Plaza de la Independencia, on what was once an active livestock route, the gate is made of granite and a local stone known as *colmenar*.



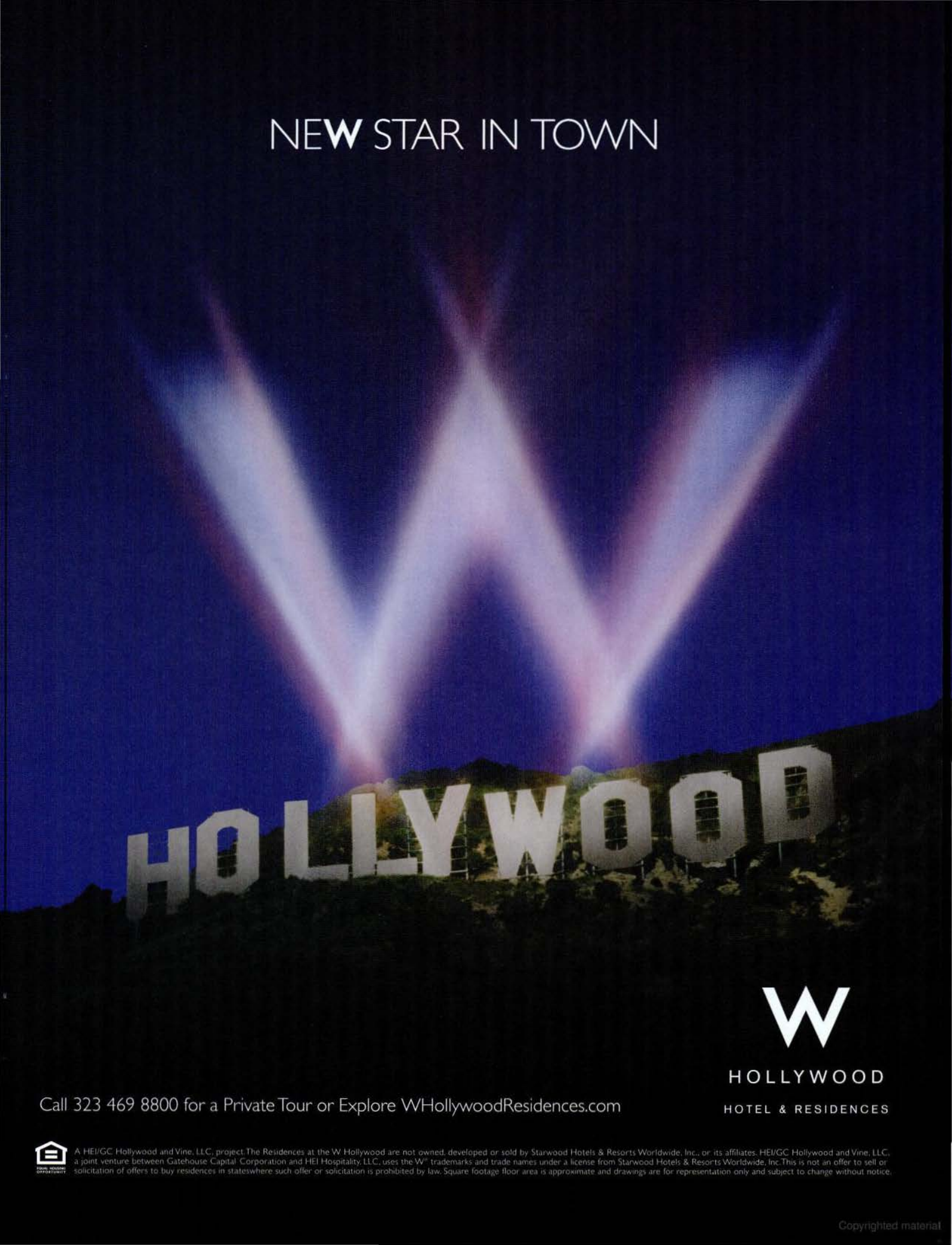


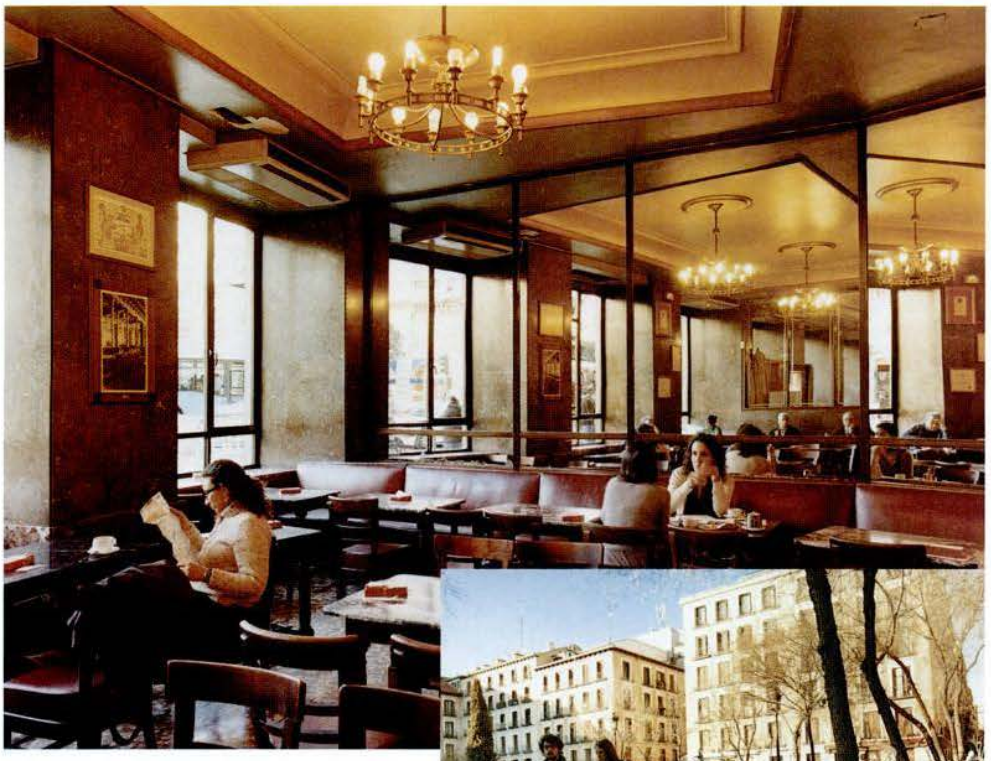
It's 2 AM on a Saturday night in the Spanish capital and traffic flows as if it were a weekday rush hour. The labyrinth of 14th-century cobblestone streets in the Lavapiés neighborhood, Madrid's next big thing, is buzzing with life. The immaculately dressed bar and restaurant crowds huddle in groups on the sidewalk as they discuss where to go next; African immigrants sell pirated CDs displayed on blankets; dreadlocked squatters circle in a powwow in the plaza; and, lest we forget that this is Europe, a Ferrari races by. As Madrid, still spreading its wings after only 30 years of democracy, struggles to find its place amongst world-class 21st-century cities, resolution to its identity crisis lies somewhere in the chaotic mix of old and new.

Contemporary architecture and design reflect this trend of turning old into new with recent starchitect projects like Herzog + de Meuron's CaixaForum, which conserves the old facade of an outmoded power plant while completely restructuring the building. Juan de Villanueva's beloved 18th-century Prado Art Museum got a respectful addition from Rafael Moneo in 2007 (no Gehry whorls or refracting metallic skin in sight). In a city where up-and-coming designers are bucking what they see as a crotchety, inefficient system of commissioning public works in a tear-it-down-and-build-it-up mentality, the next big thing may simply consist of rethinking what is already here.

It all makes perfect sense to architect and designer Andrés Jaque, a 36-year-old Madrid-based principal of Andrés Jaque Arquitectos, university lecturer, and founder of the playfully heady Office for Political Enhancement. The OPE promotes a kind of democratized, eco-Ikea model of urban living emphasizing utilitarian design, making the most of any and all floor, wall, and ceiling space and the merits of colored plastic. For someone like Jaque, modern ideas effortlessly merge with the old-world mentality, both in the physical state of the urban landscape and the lifestyle that goes along with it.

An equestrian statue of King Phillip III presides over Madrid's central square, Plaza Mayor (top). Andrés Jaque (center) humbly holds court at the Ojalá Awareness Club, which he designed with sandy floors and bright interiors. The CaixaForum by Herzog + de Meuron (bottom) is a cultural center in the city's historic museum triangle. p.242





What can you tell me about this recent tendency in Madrid to build around things instead of starting something new?

I think it's a very exciting tendency in architecture. Most cities are built already. But what can we do to make them current, to transform them so that they represent us? We have so many abandoned buildings and there's a desire to do something with them, and there's not always a need to start with something new. It's not necessary to have everything in the city so coherent either. You can have something high-tech along with something taken from the garbage.

Most designers I talk to now don't like to just throw things away and make something new. We are very aware that our actions have an impact on both the environment and society. We don't like to create things that are so "sharp" in terms of design—using the best new design, with the best new material, for the highest of culture. That separates people. We prefer to design things that are "soft," and that can relate to anyone. Something that's cool, but cool to anyone because it can be transformed by anyone into anything they want—things that you can relate to in a more relaxed way.

What are some examples of that here in Madrid?

Madrid is like two cities that exist at the same time. One city is the official one, and it's not very interesting. It's the city of big architectural commissions. In that sense, Madrid has not been so successful. It's not very contemporary. Recently, with the new mayor, Alberto Ruiz-Gallardón, there have been some newer commissions, like the CaixaForum by Herzog + de Meuron and the Teatros del Canal by Juan Navarro Baldeweg, but these are exceptions. Underneath this official scenery there's something very interesting happening, which is daily Madrid. It's not so easy to spot, but once you get to know it, you see that there are so many interesting things: restaurants and bars such as Café Moderno in Plaza de las Comendadoras; shops selling more ▶

Café Comercial (top) has provided Madrid's intellectuals with underground *tertulias*, poetry readings, and chance encounters since the Spanish Civil War.

A European classic since its inception, the Vespa (center), and plenty of scooters like it, provides the perfect solution to modern Madrid's lack of parking.

Rafael Moneo's extension of the Prado (bottom), sits as nicely next to the neoclassical original as the Gothic Monasterio de Jeronimos next door.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specialized things like Victimas del Celuloide, an avant-garde graphic design shop selling home decor; and all of these groups of people in terms of street action like Zulo_ark and their urban activism. There's all kinds of music, graffiti, T-shirt design by people like VelvetBanana—very rough things because they don't have the money to do it properly.

What aspects of this unofficial city set Madrid apart from other European capitals?

What you can experience here at night. The night is lively, and it's very innovative in terms of design, creativity, and the arts. This is something that can only happen here. People in Madrid put a lot of effort into their nightlife. And the official part of Madrid tends to think that the nightlife here should emulate the scene in Paris, and in my opinion that's not a very interesting thing to do. The official part of the city tends to just follow what's happening elsewhere. But we have something very exciting here in the neighborhood Lavapiés, or clubs like Ocho y Medio. It has become such a mixture of cultures, and everyone deals so well with one another. This is new for Madrid. It's very exciting.

You've contributed to this with your Casa Tupperware project.

The Casa Tupperware is kind of an experiment. I don't mind trying to do things without knowing how they're going to end up. A Casa Tupperware can turn a one-story space into two. The criteria for our designs are very clear. What was already there stays, and the additions are superimposed on them. All of the installations are seen—the wiring is in PVC pipes, the iron supports are showing and painted in bright colors. In our Madrid prototype, the methacrylate upper cabins with circular windows house the study and two bedrooms, all of which are accessible by a sliding ladder like the ones in old libraries. The Casa Tupperware system is set up with a catalog of components allowing different permutations and combinations that ease the burden of the high price

Teatros del Canal (top), by Francisco Javier Sáenz de Oiza, is Madrid's latest world-class music conservatory. Cured ham hocks dangle from the ceiling of Museo del Jamón (center), celebrating Spain's famed Serrano ham culture. The Ojalá Awareness Club (bottom), designed by Jaque, is among the hippest restaurants in the city.

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The bustle of Gran Vía, one of Madrid's central arteries in what could just as easily be 4 AM as 4 PM, lives up to its name as "The Grand Road." Architectural tourists won't want to miss Gran Vía's stately Edificio Metrópolis, Edificio Grassy, or the Edificio Telefónica, which were erected in the first half of the last century.


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The Dwell Playlist

Be it blending dad rock with alt rock, or finding just the right amount of twee, designing the perfect music mix is an art. Visit Dwell.com for free song lists carefully constructed by Dwell's favorite designers.

Sam Jacob
Sam is director of FAT architecture firm in London, professor of architecture at Yale, runs Strange Harvest.com, collects souvenir buildings, and recently loaded far too much Krautrock onto his iPod.

This is his playlist:
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Daydream Nation
Deluxe Edition

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New York Dolls,
New York Dolls

Everybody Loves The Sunshine
Roy Ayers, 20th Century
Masters Collection

Bonnie And Clyde
Serge Gainsbourg,
Comic Strip

That's Entertainment
The Jam,
The Sound Of The Jam

Do You Remember The First Time?
Pulp, His 'N' Hers

Ruby Don't Take Your Love To Town
Kenny Rogers, 20th Century
Masters Collection

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The Sundays,
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Rainbow, Catch The Rainbow:
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of housing reform in the process of transforming a home.

It is a reaction to what is going on in most European cities nowadays, especially Madrid. Starting in about the '90s, there was a big interest in coming back to live in the center. As a result, housing prices started to go up, and after awhile, the center became an elite area. That is not very good for the city. It simplifies the social fabric, and causes problems for those who have been living there all their lives. We wanted to do something as a reaction to this. On the other hand, we're not very keen on public management of housing because in my opinion, the result in Madrid has been awful. They've produced awful pieces of the city that are all the same.

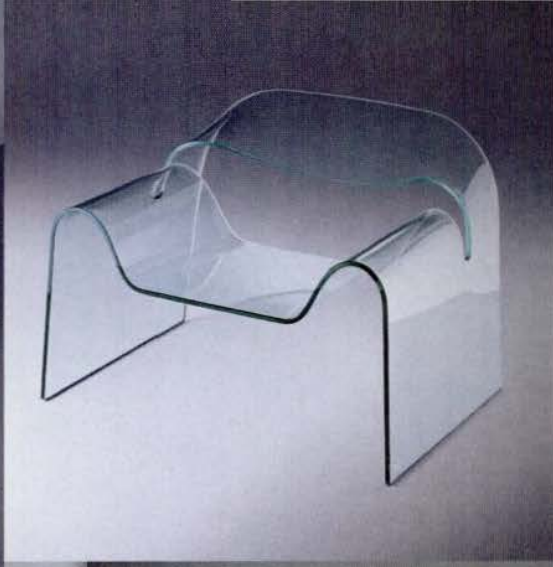
Which nonplastic buildings most excite you in Madrid?

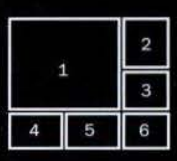
I don't have one favorite, but I'll choose Las Torres Blancas by Rafael Moneo [a high-rise condo built in 1968]. It's so visionary. It's one of those utopian architectural ideas that has actually worked. The apartments inside continue to be a very special place to live. I'm kind of retro with my choices of buildings.

So you're more of a retro fan?

Designers have stopped thinking that all of our progress will bring us happiness. I don't think that the solution to our problems, or our needs or our expectations, is coming from NASA anymore. We know that there are ways of thinking that are more sophisticated, and it doesn't have to do with the latest one, the newest one, the fastest one. You can have beautiful things just by looking at what you have more carefully. We don't want technology to only solve problems. We need to have a relationship with that technology.

For over a century, Madrileños have been frequenting La Ardosa (above) for a regional dose of the Spanish staples: a nice glass of wine and tapas. For classic Madrid kitsch and foreign imports, Victimas de Celuloide (below) is the sure-thing stop-off for anyone looking to add something unusual to their home décor. p. 242





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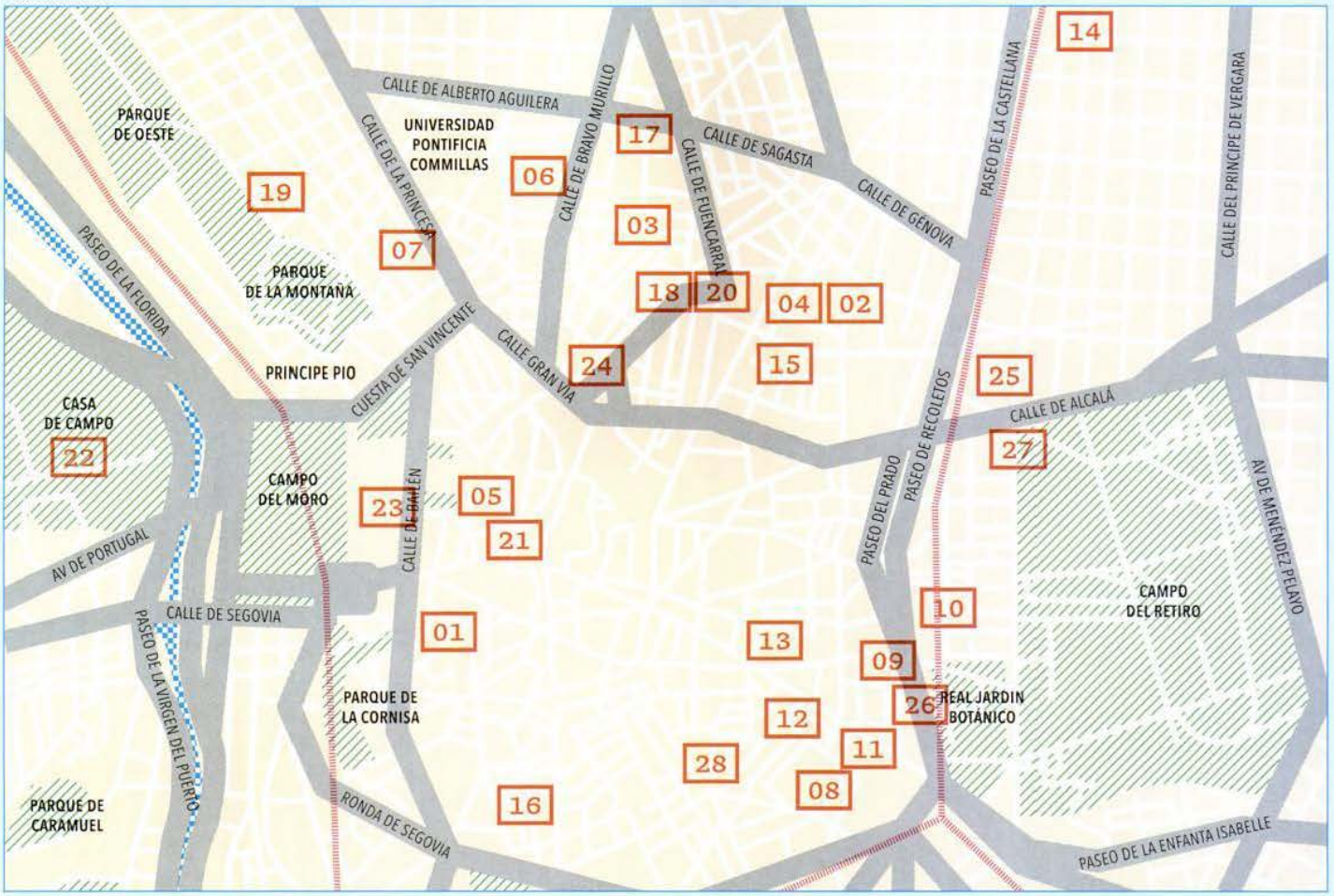

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Victimas del Celuloide [21]
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Natural Sites

Casa de Campo [22]
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Architecture

El Palacio Real [23]
Plaza de Oriente

El Palacio de Comunicaciones [24]
Plaza de Cibeles

La Puerta de Alcalá [25]
Plaza de la Independencia

Las Torres KIO
Plaza de Castilla

Las Torres Blancas
Avenida de América 37 c/v Corazón de María

CaixaForum [26]
Paseo del Prado, 36

Teatros del Canal
c/ Cea Bermúdez, 1

Public Spaces

El Parque del Buen Retiro, Plaza de la Independencia [27]

Plaza de las Comendadoras

Plaza de Lavapiés [28]

Madrid, Spain

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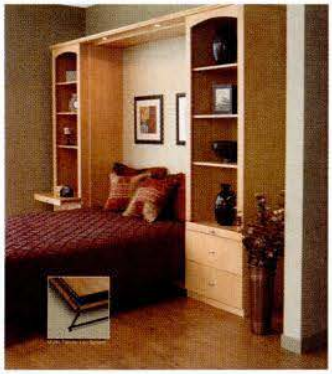

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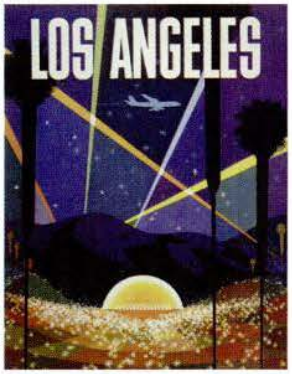

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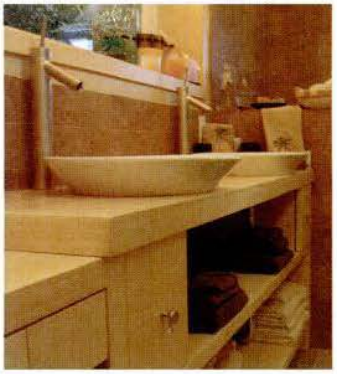

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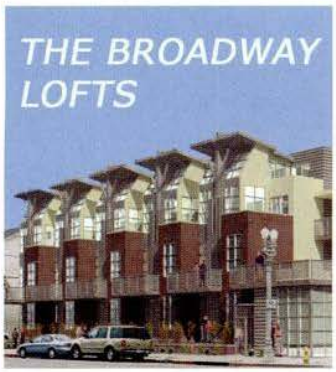

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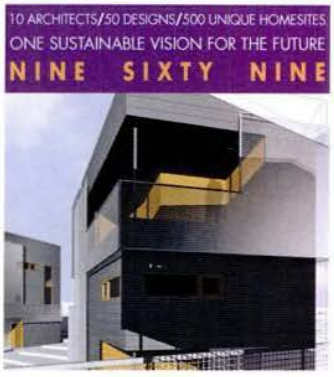

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Shown: Square in Red.

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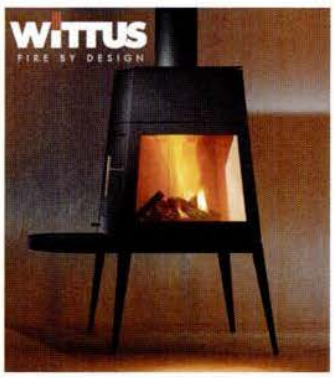

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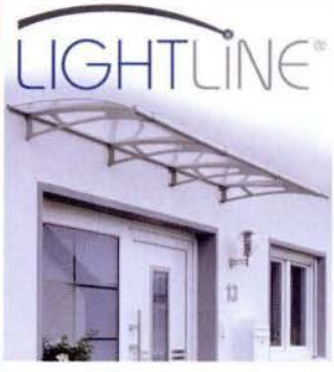

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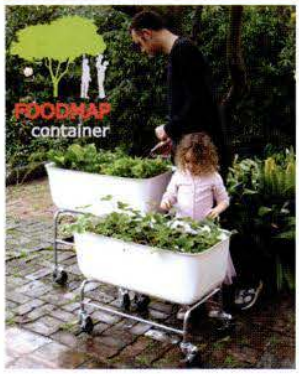

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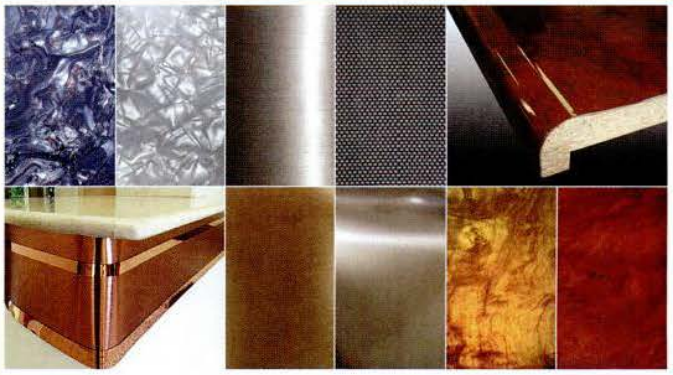

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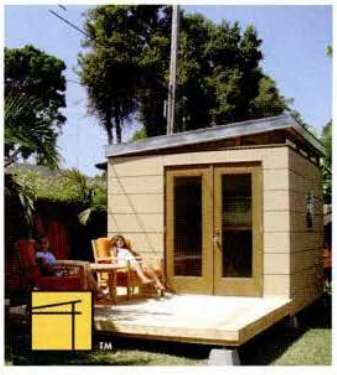


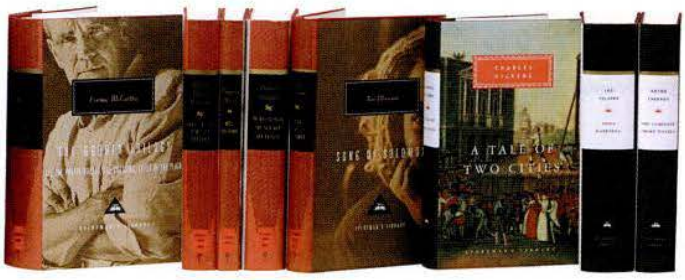
Modern-Shed

Small Prefab Structures

A small owner-run company located in Seattle, WA, we strive to offer an affordable solution for the growing needs of eco-conscious individuals and families. Creative solutions with a smaller footprint.

Tel. 206-524-1188
info@modern-shed.com
modern-shed.com

Modern Market



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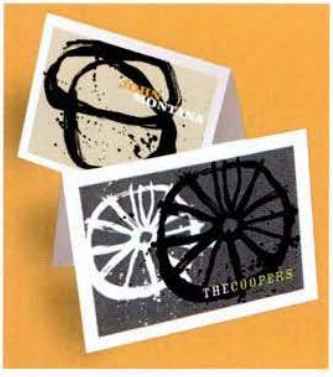

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Shown: Wave pedestals

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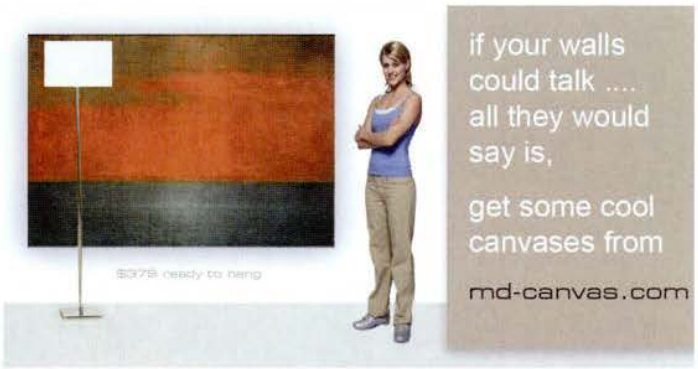

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Modern Market

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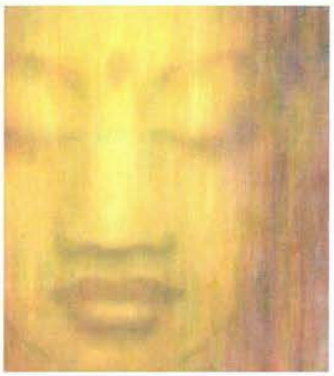
Visit MoMAstore.org to order online, request a catalog, or for store locations.

Toll-free 800-447-6662
momastore.org



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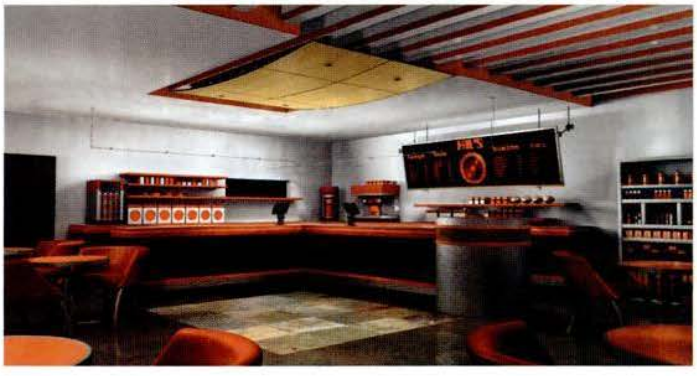

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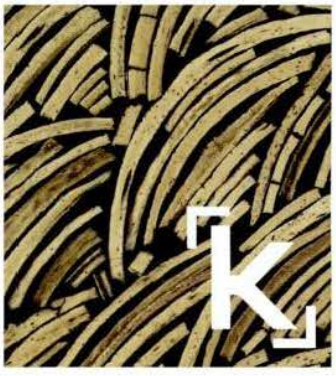

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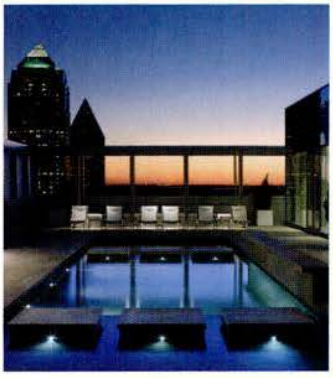

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Shown: Avoca red series

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Shown: MTD-803
Flush-mount installation

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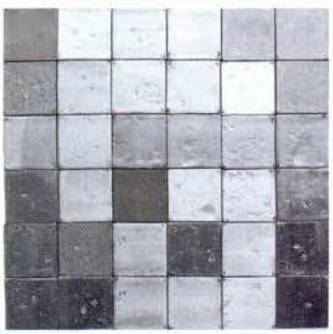

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Shown: The Le Klint 172 Pendant, designed by Poul Christiansen, from Illuminating Experiences.

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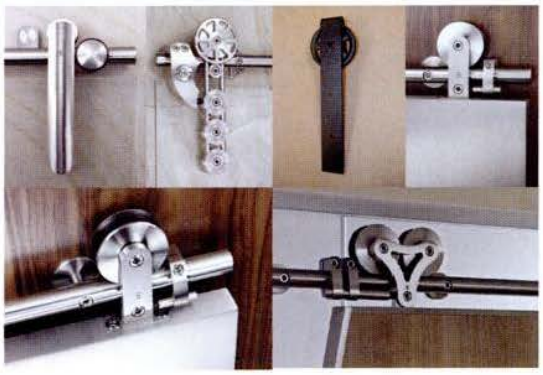

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"Parking lots are the least designed of places," says FAT Architecture's Sam Jacob, "and that's what's fascinating about them." With *Car Park Constellation (Ursa Major)*, Jacob contrasts the banality of the parking lot with the cosmic scale of space. "Somewhere in the generic tarmacked landscape we might find more significant meaning."


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