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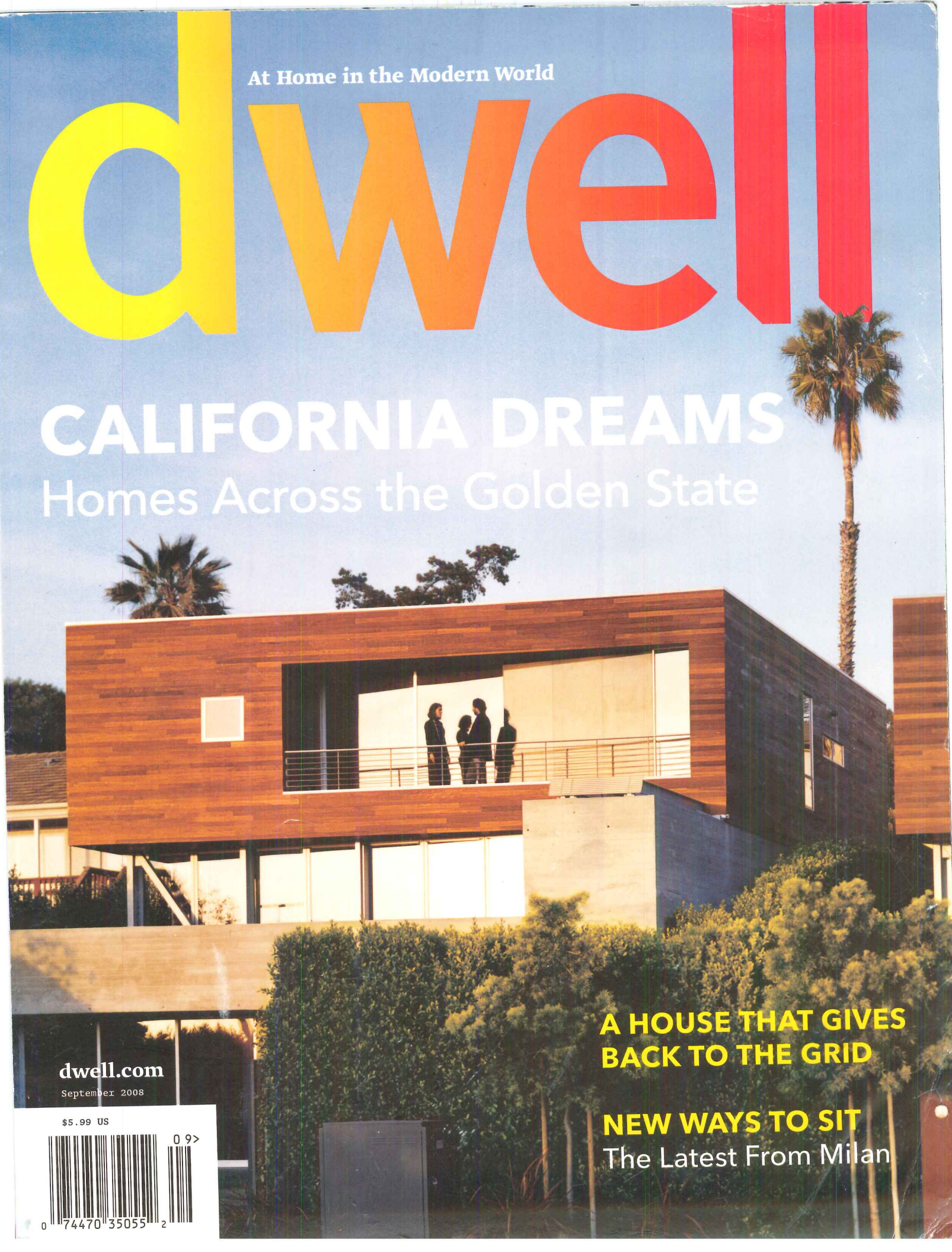

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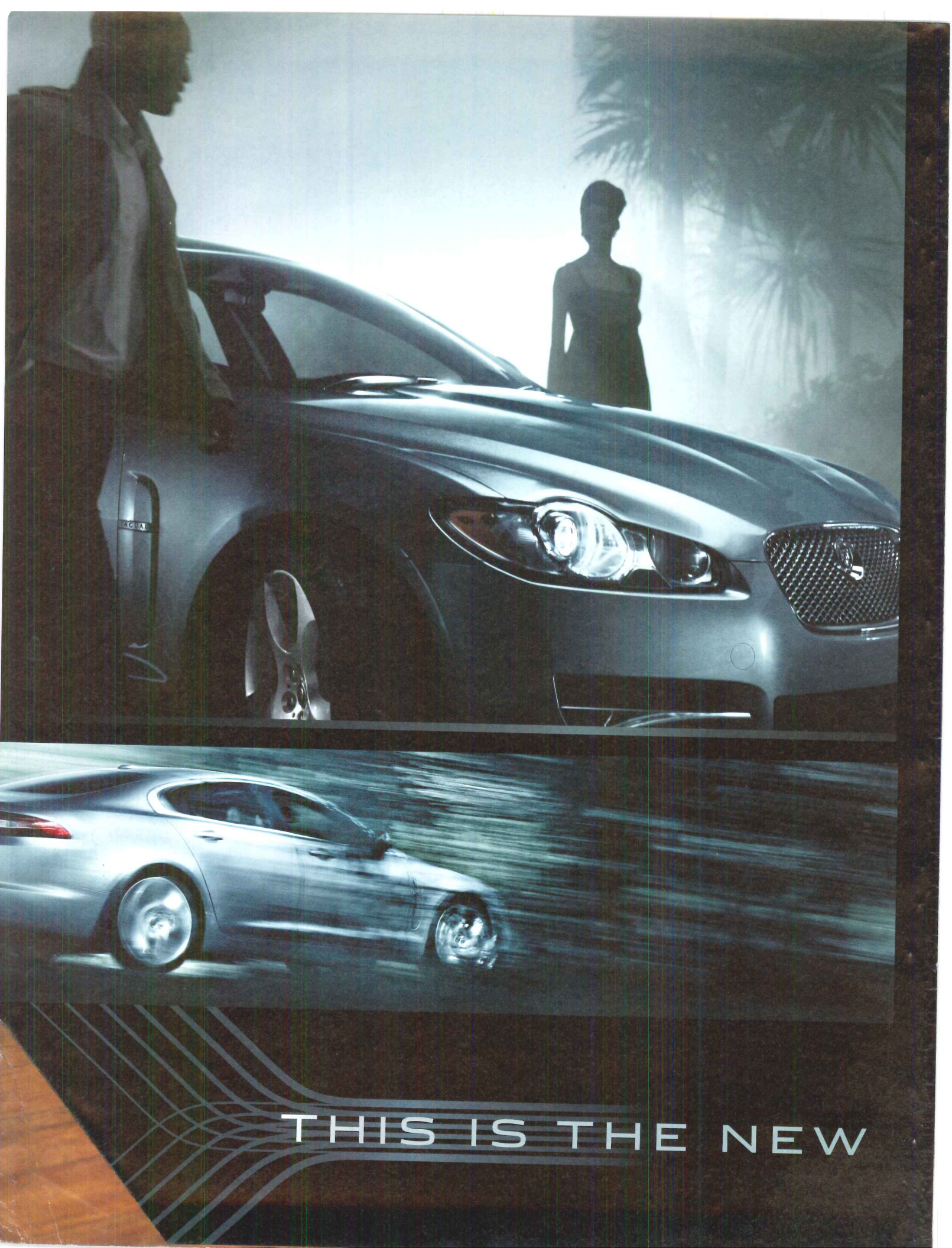
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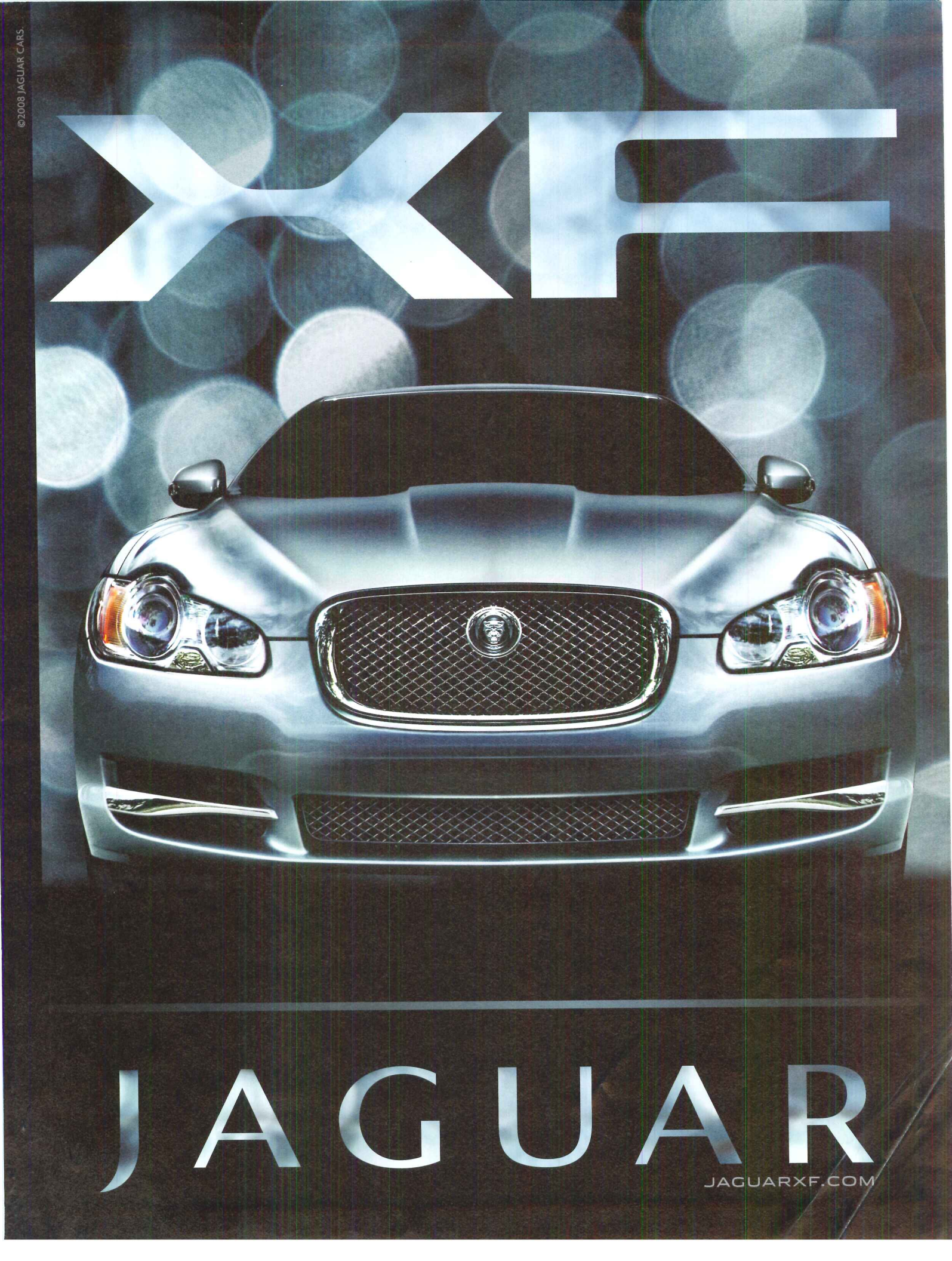


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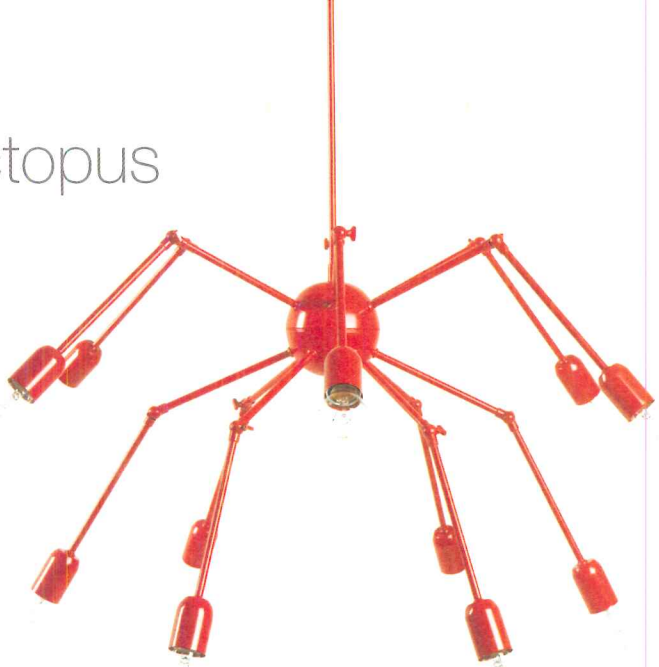

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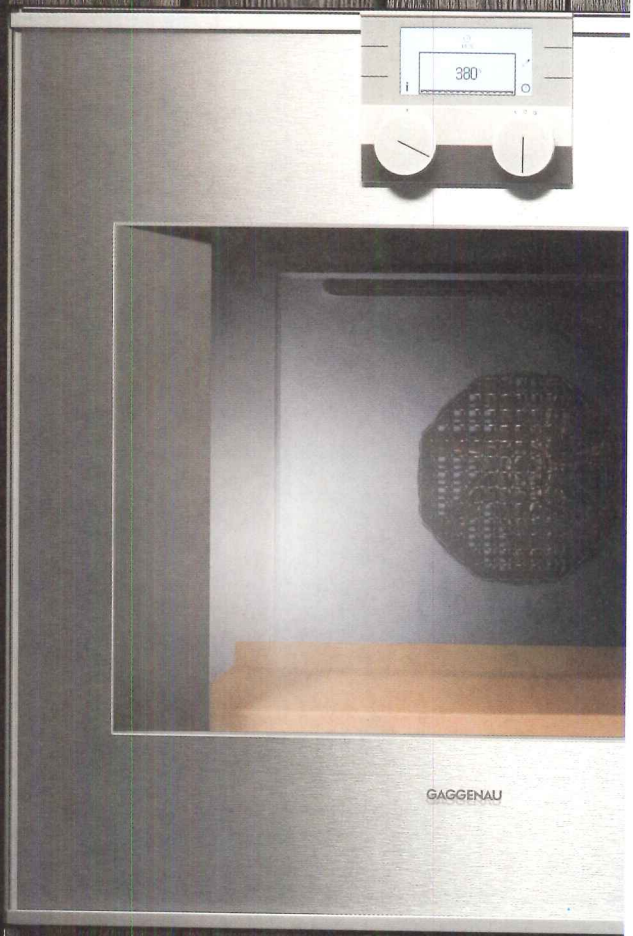

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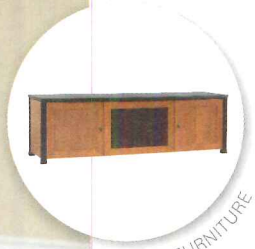

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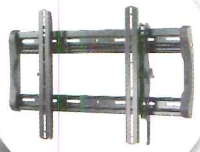

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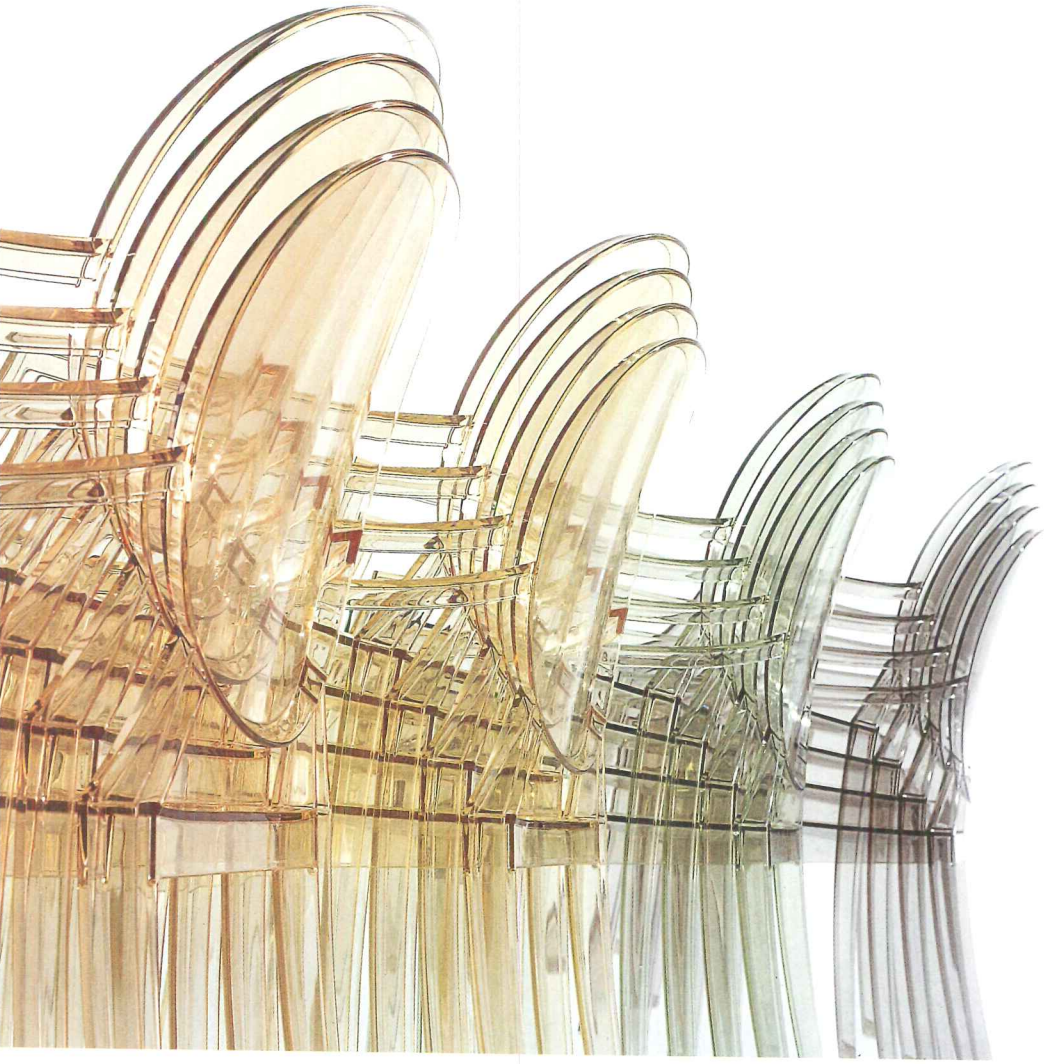

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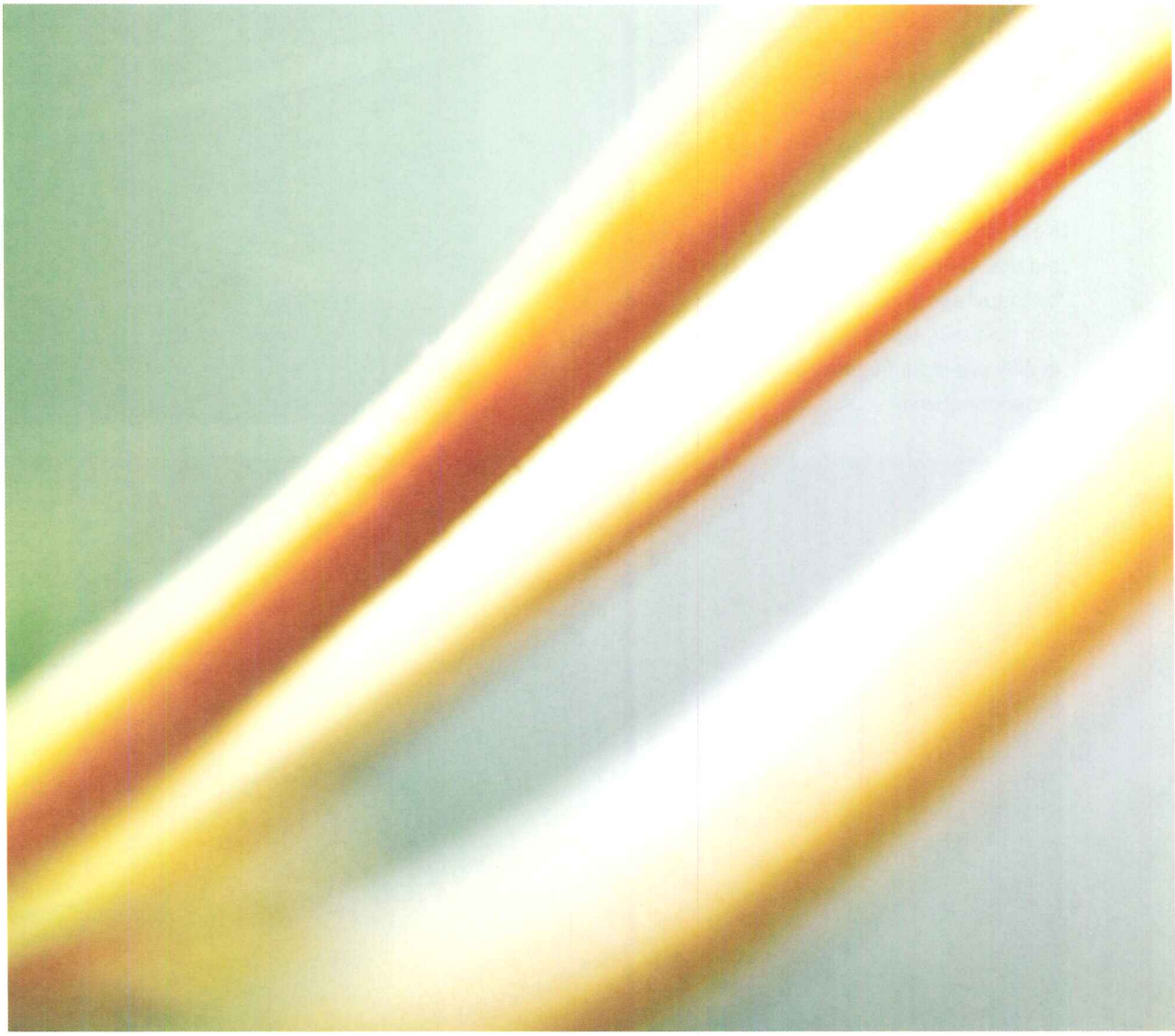

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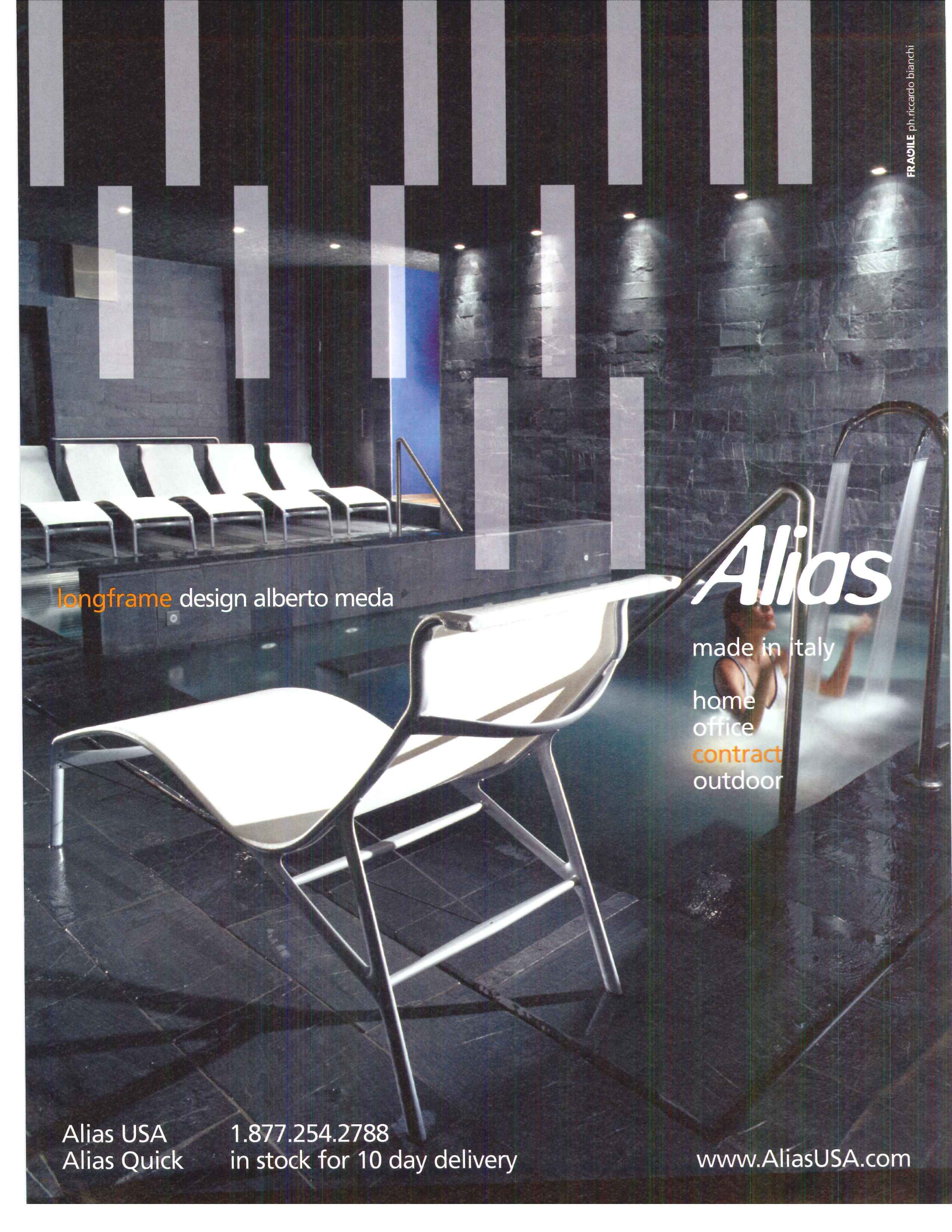
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California Dreams

September 2008

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Editor's Note

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Welcome to California
From San Ysidro to Yreka, navigate the nooks and crannies of the Golden State with destinations in San Diego, Los Angeles, and San Francisco.
Illustrations by Nathaniel Russell

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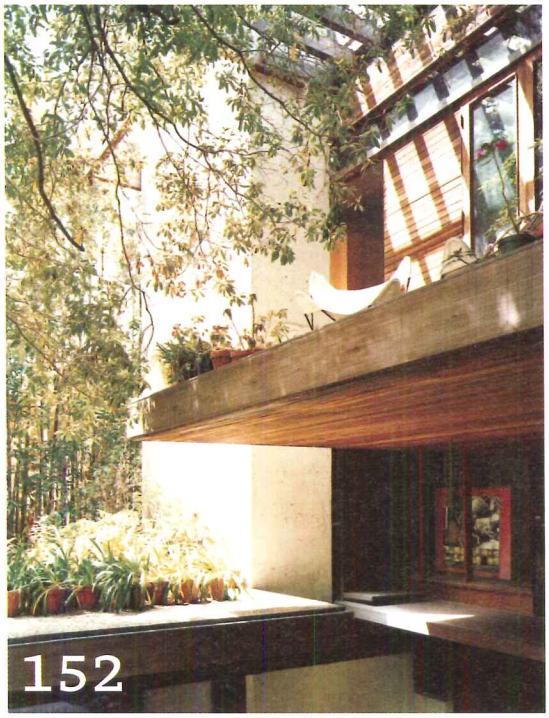

Cover: 2inns, San Diego, California, page 142
Photo by Bryce Duffy


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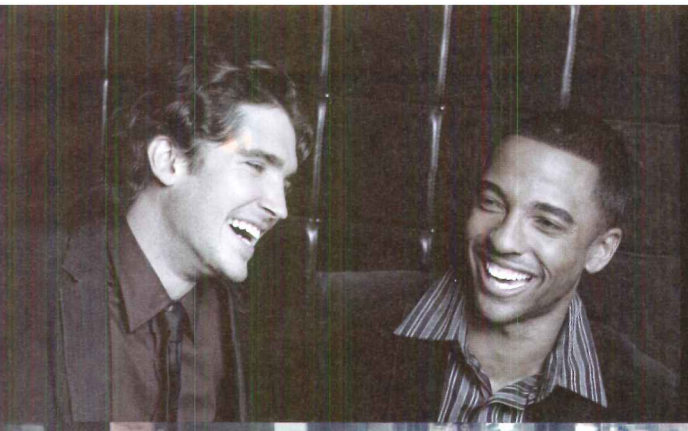

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"I was an idealist early on, and modern architecture felt more democratic to me."

Ray Kappe

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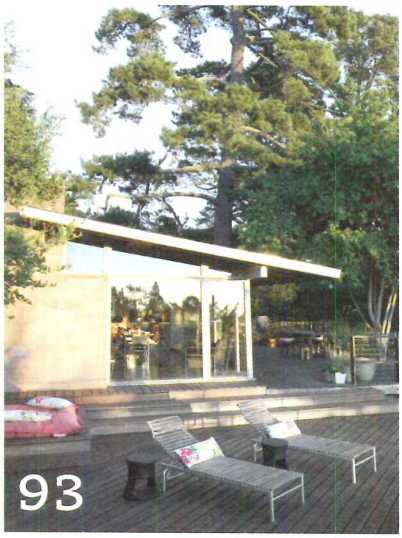

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Eureka!

To a Virginian, California couldn't have been more mythic. How exotic that huge state at the other side of the map was, with its deserts, mountain peaks, giant trees, endless beaches, and Spanish-named cities. Virginia was where the civil service civilized and the colonies once colonized. California was where modern life came to life—in the movies and on TV. Thanks to my father's occupation, I was a world traveler from a young age, but California was never a destination, just a place to change planes. It remained a myth—a detached world that flickered to life on the silver screen, in Steinbeck's novels, from aerial shots at sporting events, and on Bronco-chasing newscasts.

The state exerted a strong subliminal pull. When I met Californians at college, I treated them as sociological specimens, regaling them with questions and showing undue interest in their peculiar vocabulary. Summarily, during my first summer break I finally found myself aboard a plane destined for San Francisco.

I've lived here for ten years now, but every time I return and find myself in a car heading north from the airport, I recall every detail of that first arrival. How alien it all seemed: the fog-scented air rolling off the ocean; the unfamiliar lettering of the freeway signs looming over eight lanes of traffic; tan naked hills rising like the humps of a dormant camel; the vista across the bay to the cranes in the Port of Oakland; brightly colored boxes—people actually lived in them!—clinging to the hillsides in precarious arcs. How this could be the same country I had lived in for the better part of my life was astonishing. I was captivated.

Thereafter, I visited a number of times, but California remained mysterious. It wasn't until I drove across the country and watched our nation's history—centuries of westward expansion—flit past the windows of my car that California finally came into focus. For the first time, I traversed the mountain passes of the Sierra Nevada where the Donner party met their infamous fate. I passed through the foothills once riddled with the veins of gold upon which fortunes were made. The stifling, fertile haze of the central valley poured through the open windows of my car. And finally, San Francisco, rising out of the fog, the Golden Gate Bridge kissing its northern tip and framing the Pacific beyond, came into view. The city and the landscape, once so alien, all made perfect sense here.

Geographically, this is where America ends, but all that forward momentum hasn't been swept out to sea—it has been transformed into an attitude toward life. Our most populous state, California is powered by the manifold dreams of its people. It is a paradise, but it is a malleable paradise. It is whatever we choose to make of it. Here visionary intellectuals live alongside vapid pop stars, our finest buildings abut our lamest strip malls, and the natural and the manmade perpetually engage in battle on an epic scale. In between, there truly is something for everyone.

This issue celebrates our home state. With its rapid development, willingness to adopt (and adapt to) technology and industry, and progressive spirit, California has long served as a proving ground for modern design ideas—from Schindler to SCI-Arc—so we set out to chart where California design has been and where it may be going. Beginning on page 139 we tour Dwell's California from south to north, with stops in San Diego (p.142), Los Angeles (p.152), and San Francisco (p.162). Artist Nathaniel Russell fills in the geographic gaps, from the Tijuana border to the wilds of Oregon, providing a one-of-a-kind expedition the likes of which no armchair explorer has ever attempted.

California the myth continues to unravel (to me, Yosemite is still just that place in Ansel Adams photos), but it is also home. With due deference to native Californians, I figure my decade here has earned me the right to call myself a Californian—because, like so many before me, this place has given me the footing to find my path forward and join in the chorus of "Eureka!"

Sam Grawe, Editor-in-Chief
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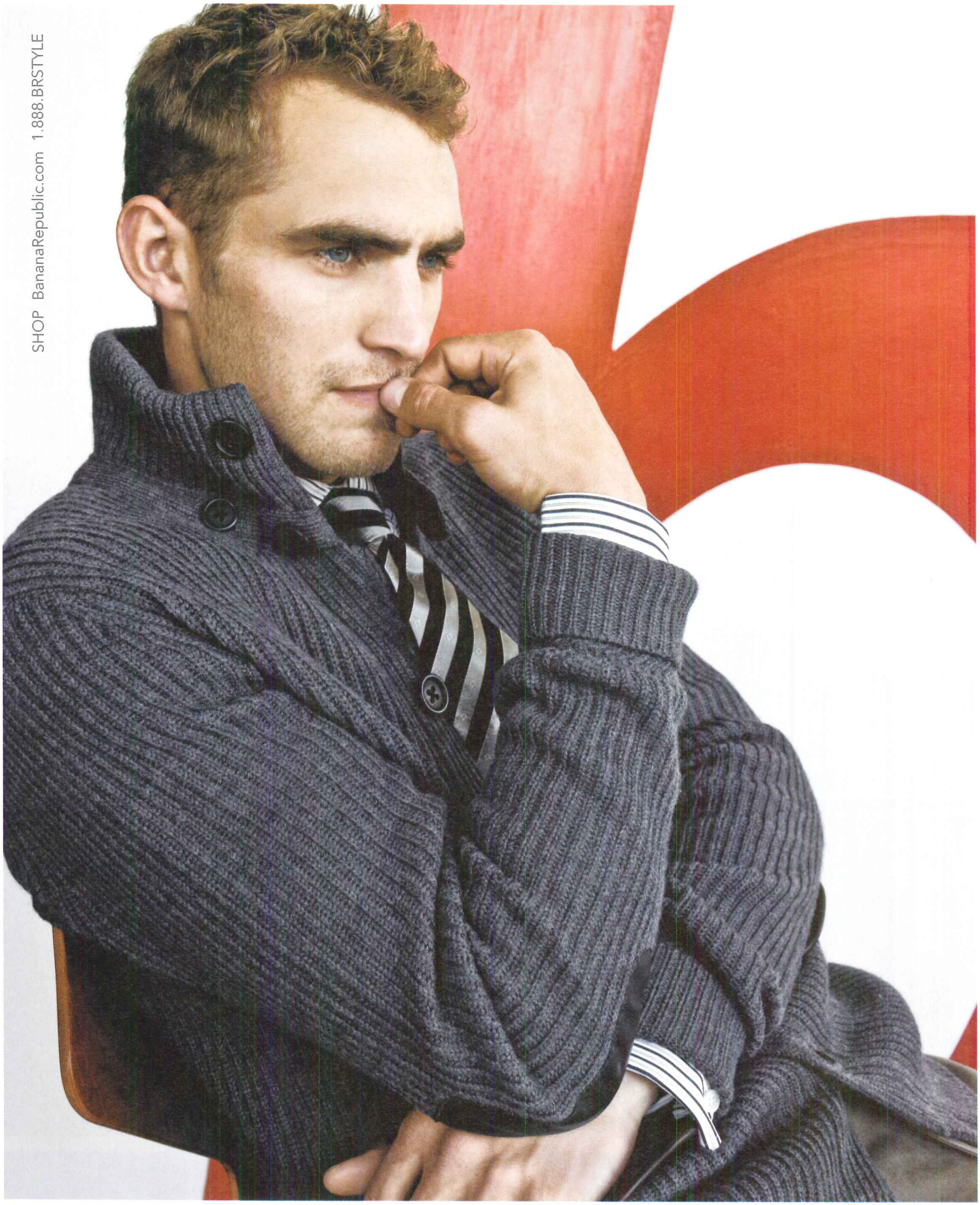

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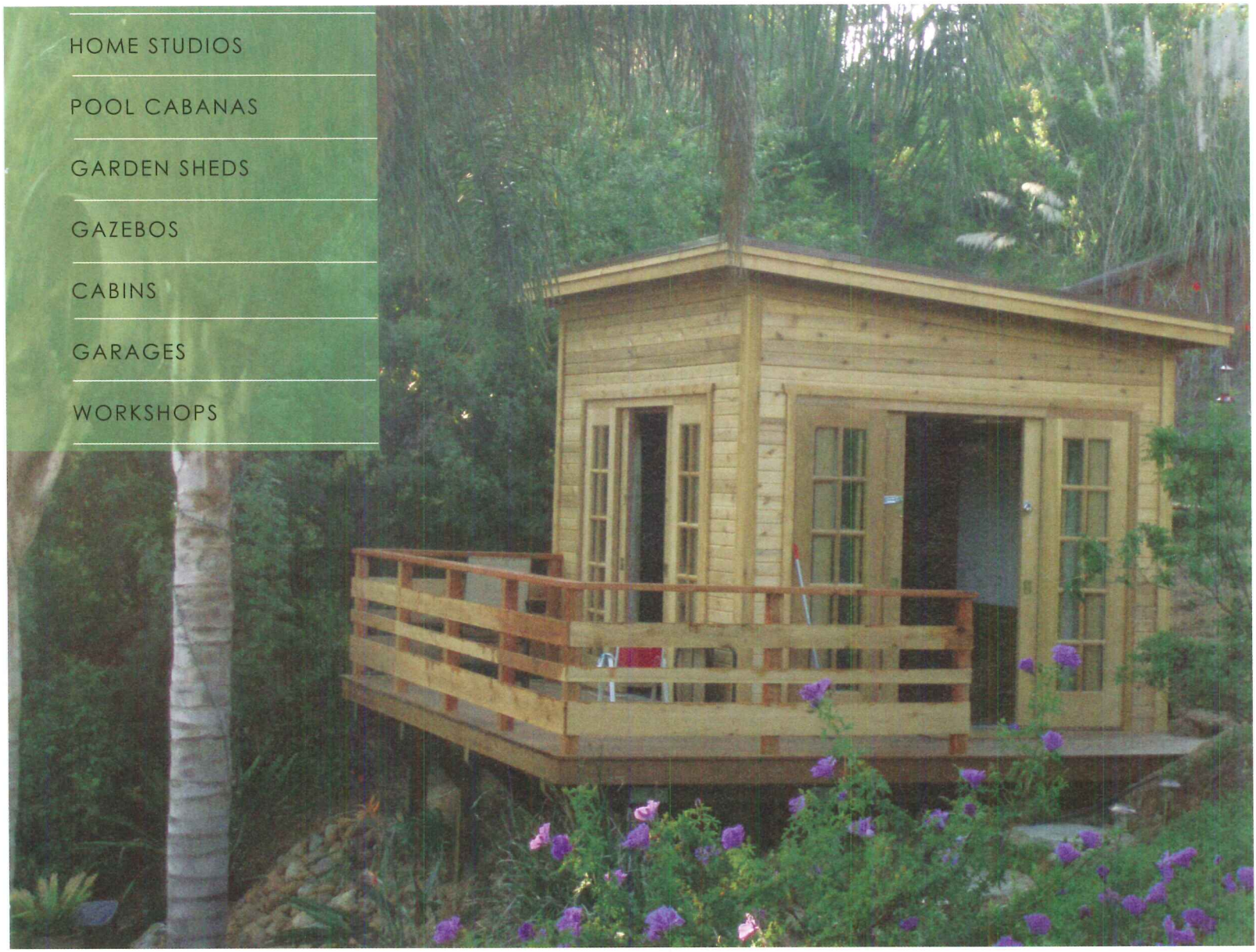

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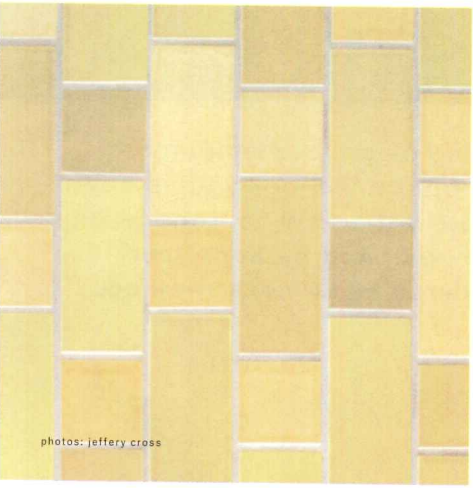

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As a longtime subscriber and admirer of Dwell, I have become increasingly annoyed by your recent habit of titling articles with not-so-very-clever puns. I think a well-placed, clever pun is a great thing. However, most of yours are simply groaners. Please, quit trying so hard to be witty and go back to writing meaningful and descriptive titles for your articles.

Jim Wright
Hurst, Texas

Editors' Note: Duly noted, Jim. You clearly have the Wright Stuff.

As a silent reader (and lover) of Dwell since your launch, I've finally been provoked to respond to your reader from Staten Island who considers 2,500-square-foot houses "modest" ("Letters," June 2008). I recently welcomed my two young-adult stepsons into our 930-square-foot home that was built by a family of four in 1954, where we all cohabitate surprisingly well. Nevertheless, I daydream about turning our garage and some outdoor areas into additional living space. We would be overflowing in space at 1,500 square feet—and we would still be 1,000 feet shy of your reader's "ideal" modest home! In addition to the wasted resources and irresponsible excess that extra 1,000 square feet represents, it demonstrates a lack of creativity and ingenuity in design—the very thing that I feel Dwell works to correct. I encourage Dwell to keep the design challenge high by showing us how to do more with less. Adding additional space onto a small house is always easier than trying to reduce the footprint of the bloated and poorly designed homes that are the American norm. I would love to see ongoing articles devoted to outbuildings and additions that would allow expanding families (either because of children or aging parents) to stay put.

Erin Middleton-Ahmed
Portland, Oregon

As an interior designer and writer with a great appreciation for Spanish design and culture, I thank you for your recommendation of *Antonio Gaudí,* a film by Hiroshi Teshigahara ("In the Modern World," June 2008).

The images brought me back to a recent visit to Spain and Gaudí's masterpiece, the Sagrada Familia cathedral in Barcelona. Although his work dates back 100 years, Gaudí's influence can be found in our environment today. The works of architect Jeff Shelton in Santa Barbara are excellent examples of how Gaudí's legacy still lives on. Whether it is the elementary methods that Gaudí applied in his architecture that allowed him to obtain balanced forms very similar to what nature offers or his quirky Dr. Seuss–like structural elements, we all can learn from this genius. Thankfully, with camerawork as bold and sensual as the curves of his subject's organic structures, Teshigahara immortalizes Gaudí on film.

Kerrie L. Kelly
Folsom, California

I was surprised by the lack of information in your recent segment on spray-foam insulation ("Off the Grid," June 2008). Your article was no more than a free ad for Icynene closed-foam insulation and failed to mention other types of spray-foam insulation. There are so many differences in the foam product—from open-cell to closed-cell, 0.2-pound density to two-pound density, and soy-base to other bases.

I have used both the closed-cell-foam Icynene and the open-cell foams of varying densities to provide greater or lower R-values per inch. Being able to bump up the R-value per inch of foam is a great asset when working with older, narrower rafters.

The closed-cell foams hold water and the open-cell foams allow it to pass through. So, closed-cell foam cannot be used in areas of potential flooding while open-cell foam can. Each foam type has its strengths and weaknesses. Given the impact that good insulation can provide, I trust that you will readdress this issue and provide at least as much coverage of the issue as you gave to toasters ("Dwell Reports," June 2008).

Jeff Carter
Milford, Connecticut

I was paging through my spanking-new issue when your report on toasters ("Dwell Reports," June 2008) caught my eye. "The most humble of kitchen appliances" was tested in a range that tops out at $330?! C'mon now. Is it possible that a humble Proctor Silex can't eke out a tartine within striking distance? We'll never know, since the $59.99 "bargain brand" was as low as you'd go. Wouldn't it be more interesting to include the everyday model once in a while just for the sake of argument?

I'd hate to see Dwell become aspirationally irrelevant like so many other shelter mags. I'm all for investing in what matters. Yet more and more, I question what's sustainable and modern about paying too much for every single square inch of a home and its contents. Then again, there's always Apartment Therapy.

Julie Kucinski
Minneapolis, Minnesota

Rowenta's Jasper Morrison toaster ("Dwell Reports," June 2008) is an electronic nightmare. I bought one; in three months, it failed; the second one lasted seven months. Rowenta would not repair or replace it, and Jasper Morrison has a warning on its website that there have been malfunction reports. You are going to have a lot of angry readers if they buy this toaster based on your experts' recommendation. And, by the way, when the toaster works, it makes terrible toast.

Linda Mayo
Sent via email

Editors' Note: Thank you for pointing this out. Although the model we tested worked just fine, anything that jeopardizes the preparation of our daily English muffin is worthy of immediate attention.

On page 190 of your June 2008 issue ("Size Motors"), the picture shown is a Model T Ford, followed by Ford's Model A. A note at the bottom of the page states the exact opposite and is incorrect. My first car, when I was 16, was a well-seasoned Model A.

Lou Basta
Old Chatham, New York

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I saw in a past issue a picture of a kitchen island that was a tool chest with a butcher-block top. Perhaps it was the cabinet for the kitchen. I would like to look again. Can you tell me which issue to look in? I have a stack of them.

Estelle Rubenstein
Sent via email

Editors' Note: Check out "Close for Comfort" (May 2006). We think the mobile kitchen-supply box/cocktail station/breakfast bar with casters, designed by the homeowner, David Sarti, is what you're looking for.

I just finished reading the Letters section of the May 2008 issue and was stunned by the number of letters whining about the changes to your layout. Even more stunned that several of the readers would actually threaten to cancel their subscriptions because of the format changes (as if that would force a change). I am not aware of any other publication that puts together the modern-living sensibility the way Dwell does. I love this magazine and wish it were twice as thick, with more ads and pictures and stories and directories. I have to sit by my computer when I read it because there are so many websites that I want to visit to dig deeper into what I see. I don't care how you put your magazine together. Keep it coming.

Scott Tromanhauser
Belmont, Massachusetts

So many of the letters in the May 2008 issue had to do with your change in format. Several of the people apparently don't like what they see—or hold—in your magazine anymore. Reading these made me shake my head in disbelief—seriously, Dwell could be typed on a typewriter and stapled together, but as long as the content remained the same, I would still read it. I work for an interior designer, and our projects are nothing like the ones in your pages—so I go to them for a breath of fresh air and what I really feel design should be. One day I'll get out of the format I'm in and into something more comfortable, sustainable, modern, and aware. Keep up the good work—and change whatever you want, just not what you cover.

Christina Hawkins
Sent via email

I am pleased to see architecture built by American architects throughout the world. But sending drawings offshore ("Offshore Drawing," May 2008) seems like a cause for a drop in quality. Most architects draw because they love their profession. For business purposes, it is wrong to shortchange the profession. Many mistakes can be detected and corrected during the phases after the schematic design if the parties themselves are involved in the process. And the physical model building may reveal changes and improvements.

Renderings and finished models may be the only outsourcing areas for economical reasons. Everything would be all settled by then.

Would Picasso make outlines of his paintings and let somebody else put in the brushstrokes? Frank Lloyd Wright had a lot of apprentices with him, but they all worked together. I am afraid bringing CAD operators from another culture to Wal-Mart for a quick architecture course will not be sufficient. We have a lot of bad examples out there already. We must get ready for more.

Suat Gurtan
Pompano Beach, Florida

Shame on you! Your article on the outsourcing of architectural services ("Offshore Drawing," May 2008) appalled me. You say that labor is cheaper in India and China, that these are economically advantageous markets to reap profits on labor resources? No duh!

I am a licensed architect and have practiced in the type of large corporate firms your article describes. It used to be with embarrassment that a firm would admit to outsourcing labor—now they seem to be proud of it, and you seem to be encouraging the whole profession to follow suit. Do you really think that moving professional jobs overseas is any different


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from giving away manual-labor jobs? The real impetus for the subcontracting of this work into foreign markets started with an old trope: Somebody wanted something for nothing. Powerful clients, especially developers, have always put the screws to the architects, making them provide more services, on shorter deadlines, for lower fees. Some "innovators" in the field apparently found an easy, fast, and efficient way to achieve their clients' greedy demands: outsourcing! It is a shame that it has become such a rampant practice. Perhaps you could do an article touting the benefits of hiring mid-degree student interns who do the work of licensed professionals (at $10 per hour instead of $100 per hour)—after all, a lot of firms save money this way, too! Many other professions have the means and the will to protect themselves from such self-deprecating measures, but architects have a long history of selling themselves and their competitors short. It's called undercutting. I cannot predict the exact repercussions of these changes, but I assure you they are incredibly detrimental not only to the profession of architecture but to the economy at large.

Your one attempt at a critical stance in the article focused on Yale lecturer Phil Bernstein relating that his graduates at Yale are not having trouble finding work, his conclusion being that American jobs are therefore not on the line. Ha! Ivy League graduates will never have difficulty finding work in nearly any market. How about less-privileged students coming from less-recognized institutions? When I moved to New York and began looking for work as a recent graduate, I was as much told that coming from the ignoble University of Illinois, my only hope was to work in the "production" department: drafting, working on construction documents, etc. The "design" positions were reserved for graduates with higher pedigrees. (Luckily, with time and experience, I have climbed the ladder beyond production work, but I wonder how I might fare if I were to look for that work today.)

Lastly, do you not see the contradictions to your oft-claimed editorial position of being green and sustainable? What a laugh! You apparently have such a narrow scope of the matter to think as long as you make something out of bamboo, all is well in the world. Sustainability is less about products than processes. Sending work off to foreign markets at the sacrifice of young professionals (who have made a financial commitment to their careers through the form of student loans, etc.) for the benefit of a client who certainly can afford to pay them but simply prefers to save a little money is an abomination, and it doesn't fit within a sustainable agenda. Yes, it is also cheaper to not manage our forests; it is cheaper to not research alternative energies; and it is cheaper not to recycle. Of course it is cheaper to send work to India and China—and the almighty dollar hath once again prevailed!

Perhaps you should instead encourage architects to have a little spine. Encourage them to demand a fair wage for their labor. Inform the public that a person's labor and career are things worth protecting.

Stephen Deters
Santa Monica, California

Editors' Note: The intent of our article was not to promote outsourcing, but rather to show how the availability of these services (of which many of our readers—and staff—were unaware even existed) has affected architectural practice in this country.

I've been here since the beginning, never missing an issue, and I read them cover to cover. I've been noticing the increasing number of negative comments in the letters, and I agree with many of them. One in particular is the overuse of those subscription cards. Well, it looks like you deserve to be congratulated on your response to that one. In the latest issue instead of the usual five, there were only four. Good job! Now let's get rid of the rest, or at least reduce it to one and have that one firmly attached.

On a more serious note, I do have to complain about the direction the magazine has taken. The paper may have gotten less glossy, but the projects haven't. I used to tell clients to look at Dwell for affordable, innovative ideas. Over the years the projects' budgets have crept up, along with prices of the products reviewed and the number of advertisements in the magazine.

The great thing about Dwell when it started was its ability to bring to light projects that otherwise would have gone unnoticed by higher-end magazines. While projects do continue to be interesting, they tend to represent

Photo by Andrea Lawson

The hottest swag at FordBrady's Dwell on Design (see p. 53) after-party was these denim and seat-belt-strap totes stitched together onsite by designer Dana Harvey.

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the upper end of modern design. It's time to reread the "Fruit Bowl Manifesto" and think about the type of design Dwell was originally created to cover.

Jim Hill
New York, New York

I can't understand all the people who are whining about the redesign. I think the redesign is gorgeous. So much so that I just resubscribed...to the digital version. Dwell via Zinio finally makes my 22-inch monitor worth it! And now there is one less thing for me to recycle at the end of the month.

Amy MacNeill Rickey
Fremont, New Hampshire

It was great to finally see a home in your magazine with a family that actually had possessions ("Slanted and Enchanted," April 2008). I'm sure many of your readers reside in dwellings full of things aside from cool, modern furnishings. The outdoor sliding cupboard was a spectacular storage idea. Aside from storing gardening supplies, it could even be used for stowing a fraction of the annoying Dwell subscription cards that drop out of each issue. Let's see more projects featuring people who have stuff. Thanks so much!

Spleen Eck
Gloucester, Massachusetts

I love the orange Corian kitchen island in the article "Slanted and Enchanted" (April 2008) and want the exact same thing for our new office. (We are landscape architects and the holes in the side would be perfect for drawings.) Do you have any information on where the table came from and how we could replicate it?

Elisa Maezono
New York, New York

Editors' Note: The island was designed by the resident and architect, Marcus Lee. You can contact him through his website at flacq.com.

My wife and I have just returned from a weeklong stay in Venice, California, and a copy of Dwell was given to us at the annual architectural tour there. I had never seen it before and I didn't know what to expect. A glance at the cover and a quick flick-through made me curious, and I ended up reading the magazine cover to cover. I'm really impressed with the progress, design literacy, and eco-consciousness found amongst the U.S. population. I was ignorant of the pockets of innovation and passion for architecture present among a broad swath of American society living in smaller homes ("Small Wonders," March 2008).

Your editorial on smaller dwellings and modern design is very inspiring for folks like us living in Scandinavia, where less is more. We share many of the views and passions for the eco-friendly materials, design, and innovation that you report on.

Venice was a great place to discover Dwell, as the local cross section of traditional and modern architecture was like browsing around a living copy of your magazine.

Kristian Bluff
Copenhagen, Denmark

The March 2008 "Dwell Reports" story, "What's Up, Dock?," details the fancy features of quite a few iPod docks. But why docks for iPods only? What about we nonconformists who chose to invest in a Creative Zen MP3 player, like my orange MicroPhoto that I love so much? And, hold on—why are iPods in this magazine, anyway? Don't mistake my tone for anger; I am not angry at all. I just don't understand how such an out-of-the-ordinary magazine could feature such a prevalent type of MP3 player in its pages. At least show us some stuff we can't see by strolling through the local supercenter.

Andrea Biagioli
Kansas City, Missouri

How about a green practical living section? I love the green aspect of Dwell but so many of the products and techniques featured in Dwell are not practical to implement into existing homes. I'm sure there are many practical, stylish, green, and affordable technologies available, and I'd like to see them in the context of Dwell. I've already swapped out my incandescent bulbs for CFL but what's next?

John DePietro
Sent via email

Once I find an article amid the clutter, I am usually delighted with your content. It is reassuring to see that I am not alone in wishing the format of the magazine were getting better and more accommodating to the reader, rather than worse, confusing, and discouraging. Frustrated by ads that look like parts of articles and type that discourages reading, I spend less time with the magazine. When renewal time comes around, I may well decide Dwell has lost its charm.

Robert Kasal
Santa Fe, New Mexico

Correction: On pages 172 and 222 of the July/August 2008 issue we incorrectly spelled the name of Finn Juhl. More information on the furniture designer and his oeuvre can be found at finnjuhl.com. We regret the error.

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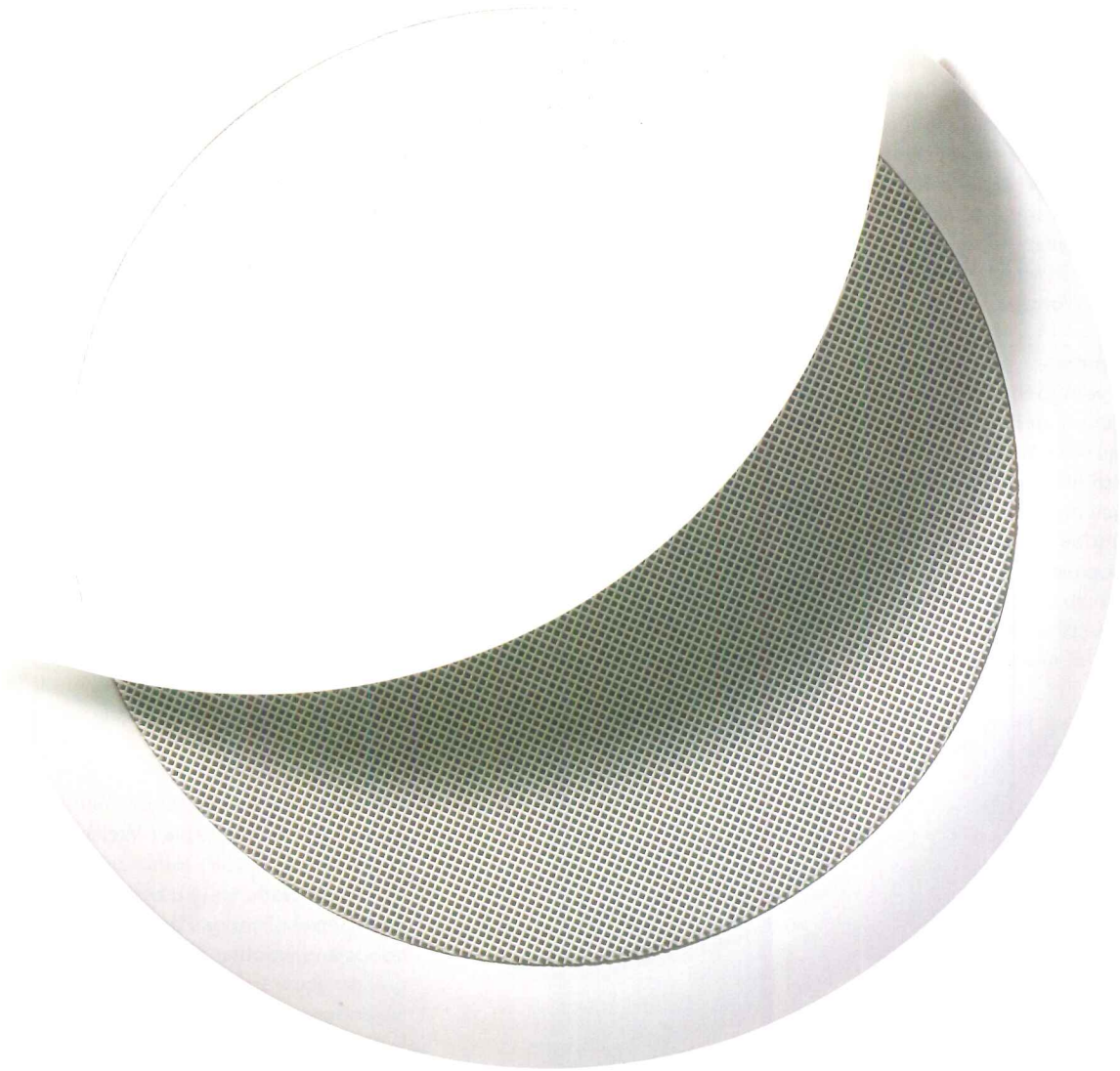

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Frances Anderton

While writing the feature story on Ray Kappe's house ("Level Best," p. 152), writer Frances Anderton says, "Even though I've seen many good buildings, I think it's fair to say that there are few that have had a profoundly emotional impact on me. Ronchamp was one; also Peter Zumthor's spa in Vals, Switzerland; and Ray Kappe's own house in Pacific Palisades. So it was with great trepidation, and pleasure, that I wrote this story about Ray and his house."

Peter Belanger

Photographer Peter Belanger's love of product design and appreciation for detail help to inspire compositions of light and form. He also really loves the chance to get a sneak peek at an abundance of gear—in this case, many of the coolest wine racks around ("In the Modern World," p. 61).

Deborah Bishop

On the twisty, vertigo-inducing, bumper-nuzzling hour-long trip she made from San Francisco to Stinson Beach with architect Cass Calder Smith ("Off the Grid," p. 104), writer and Dwell contributing editor Deborah Bishop used Zen breathing techniques to restrain herself from pleading that he slow down before finally begging for mercy. She is happy to report that they arrived intact and that the bracing sea air is indeed a tonic.

Bryce Duffy

Malibu-based photographer Bryce Duffy enjoys the architecture that he gets to experience while working with Dwell. For this issue, Bryce traveled south to San Diego to capture the home of architect Sebastian Mariscal ("Double the Pleasure," p. 142). Witnessing all of the walls on the main floor of the house retract and fold away brought back his fond childhood memories of *The Jetsons*.

Dwight Eschliman

When receiving the commission to photograph Stanley Saitowitz's 1234 Howard project ("San Francisco Is for Louvers," p. 162), Dwight Eschliman was most excited by the building's location within skateboarding distance of his studio, therefore involving no airport security lines. His excitement about skateboarding to the job site was soon eclipsed, however, by the excitement of shooting from a scissor lift. That the project included metal, glass, sharp corners, and a lot of straight lines didn't suck, either.

Andy Isaacson

Touring Zurich ("Detour," p. 182) with the charismatic Argentina-born designer Alfredo Häberli was, reports Berkeley-based writer Andy Isaacson, like witnessing the city through the eye of a Latin aesthete: "Häberli described many things in terms of sexiness. The design of Zurich's benches, he'd say, wasn't that sexy. The Swiss tendency for overplanning also wasn't sexy. A long commute to work? Not sexy. I've never heard someone qualify a commute by its sex appeal."

Keshni Kashyap

"Following Mickey Muennig ("Profile," p. 172) around the curvy dirt roads of Big Sur was one of the happiest experiences, ever," says California-raised, New York–based writer Keshni Kashyap, whose love of whimsical designers began when her father hired an eccentric architect and student of Louis Kahn's to design the house in which she grew up. "Mickey is one of the gentlest souls I have ever met," she notes. "His glass teepee felt like a piece of heaven."

John King

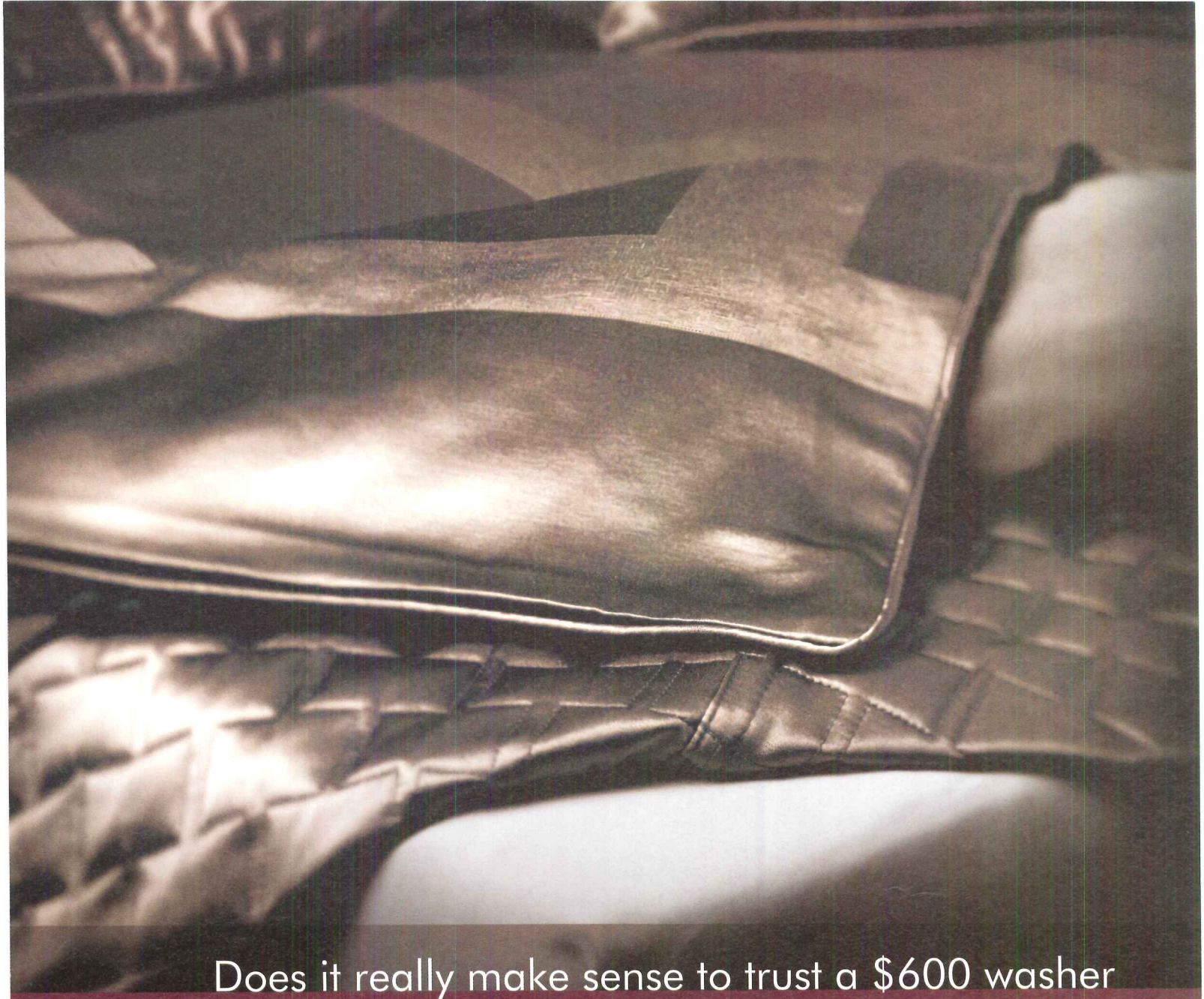
John King ("Archive," p. 118) last wrote for Dwell on suburban urbanism, a far cry from Hugh Ferriss's world of sky-scraping charcoal forms. Currently the *San Francisco Chronicle*'s urban design critic, King first encountered Ferriss's atmospheric imagery in the 1980s, when its sky's-the-limit ethos seemed more archaic than it does today.

Nathaniel Russell

While completing the state-spanning illustrations for this issue ("Welcome to California," p. 139), Indianapolis-born artist Nathaniel Russell sought the counsel of various beach-dwelling hobos and woodland gnomes for greater accuracy in the depiction of his adopted homeland. Sadly, the San Francisco transplant was denied entry to the Court of the Crimson Thing, and he had to make most of it up. Russell looks forward to one day winning over the hearts and minds of the general public and retiring in luxury.

Photo by Gunnar Knechtel

This archetypal sausage-bun-mustard combo from the streets of Zurich is a classic city treat.



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Design Your Dwelling Contest

Here's your chance to go down in the annals of architectural history, otherwise known as the Design Your Dwelling contest. Participants will be tasked with conjuring, crafting, and creating their vision of the modern home using Google's Sketch-Up software tool. Visit our website for full details.
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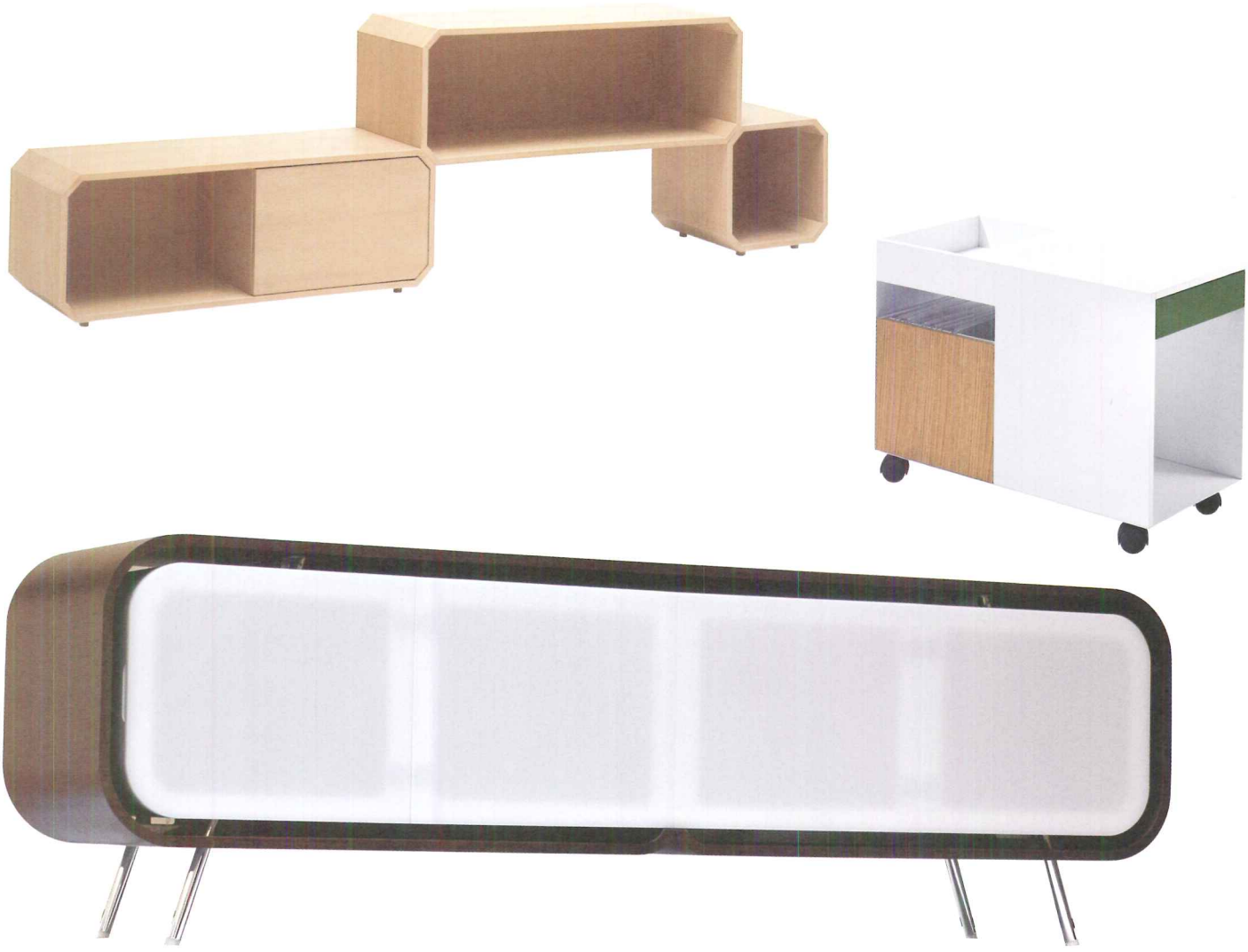

Clockwise from top: System 24 by Khodi Feiz for Council Design, Enchord mobile cabinet by Industrial Facility for Herman Miller, and the Aura credenza by One & Co for Council Design.

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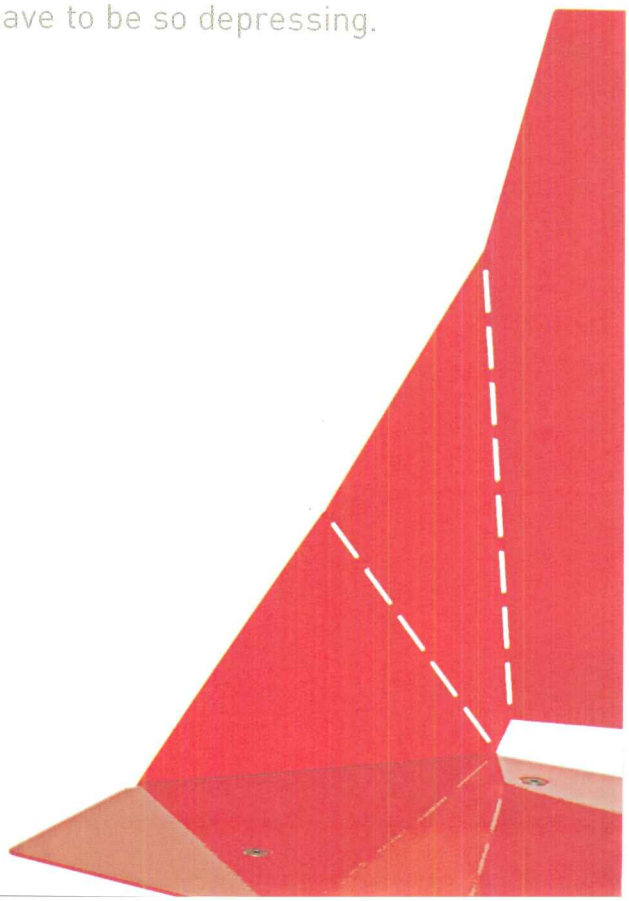
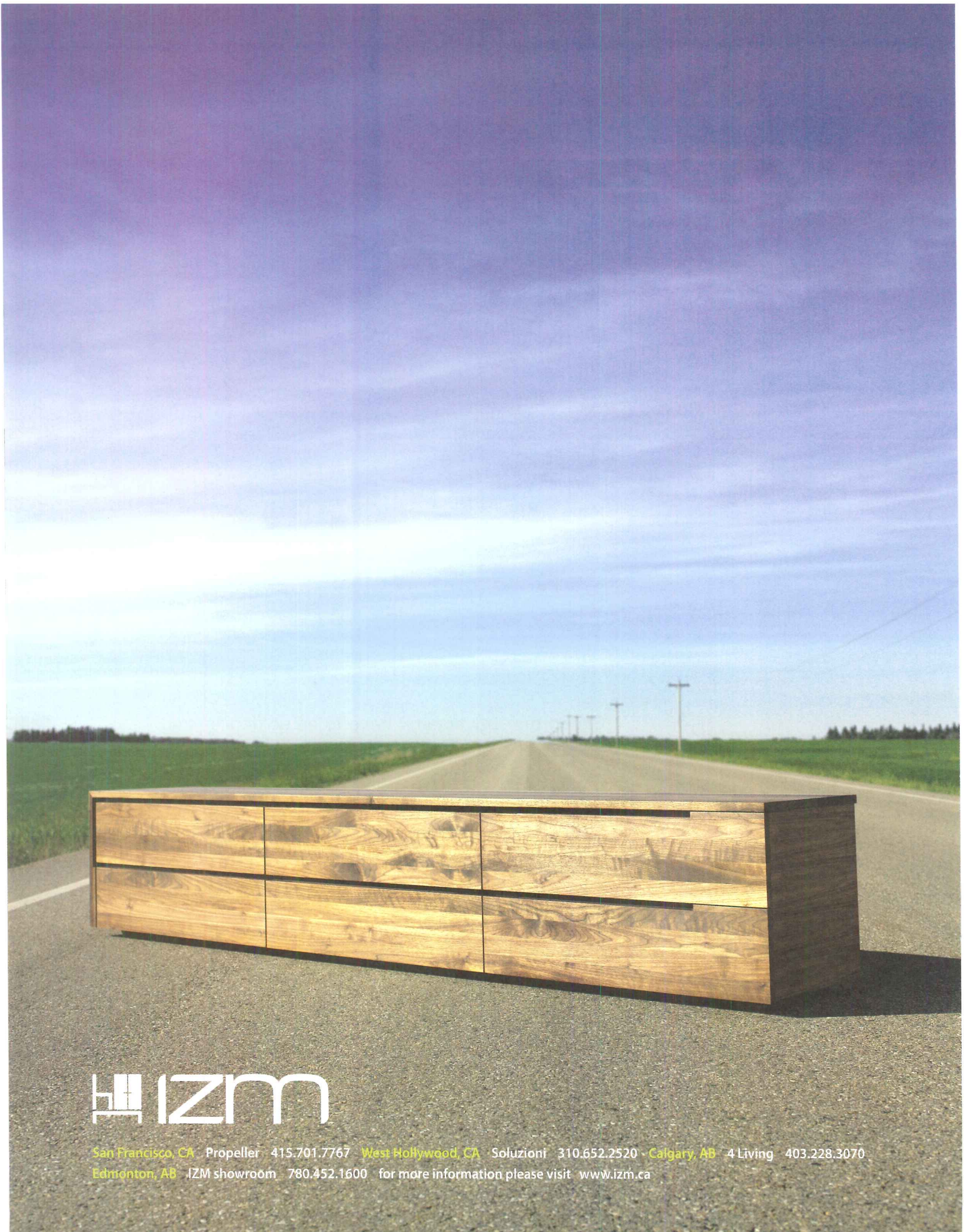
Group therapy doesn't have to be so depressing.

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L.A. Story

In early June, Dwell drew over 12,000 readers, designers, and big thinkers to Los Angeles for Dwell on Design: a four-day exhibition of furniture, materials, kitchens, prefabs, and other new work, and a series of discussions about the most urgent design topics of the 21st century.

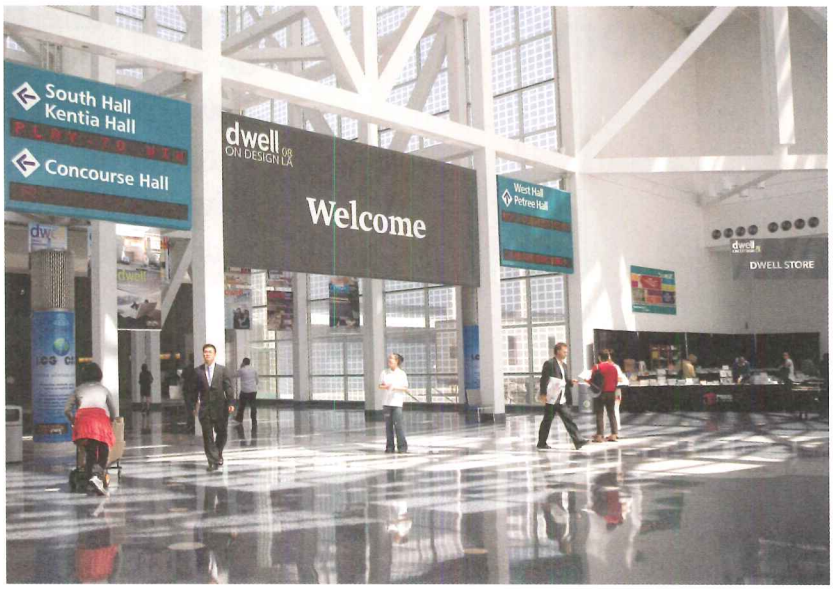
Photos by Andrea Lawson

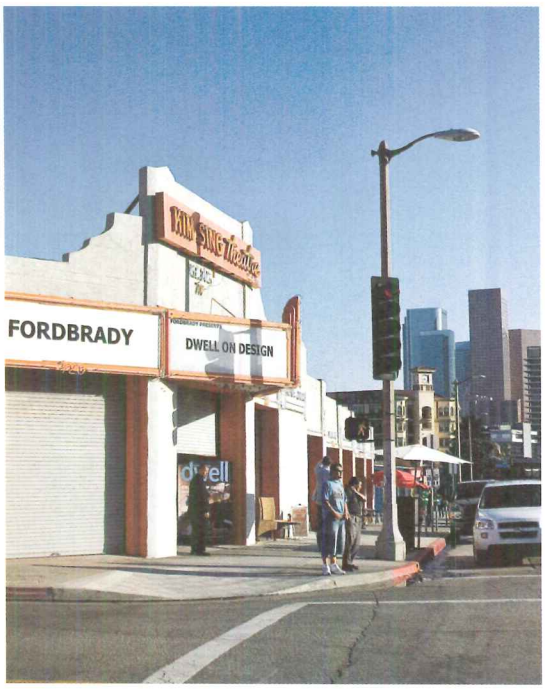
The 75,000 square feet of exhibition space included more than 175 exhibitors and sponsors and a neighborhood of prefabricated homes.

Click here:
Full coverage of the third annual event at dwell.com.

Conference

The two-day conference featured panel discussions and presentations on varied topics such as density in the greater Los Angeles area, the life-span of a great product, and even sustainability in the hospitality industry. dwell.com/conference





Click here:
For a post-discussion interview with Michelle Kaufmann, visit dwell.com/DODprefab.

Dwell celebrated with afterparties at the Valcucine kitchen showroom (top left) and the FordBrady furniture showroom (bottom left).

The Dwell store drew design-loving visitors at the expo's grand entrance (top right). Frances Anderton moderated a panel on new business models (bottom right).

At least you won't miss the sink.

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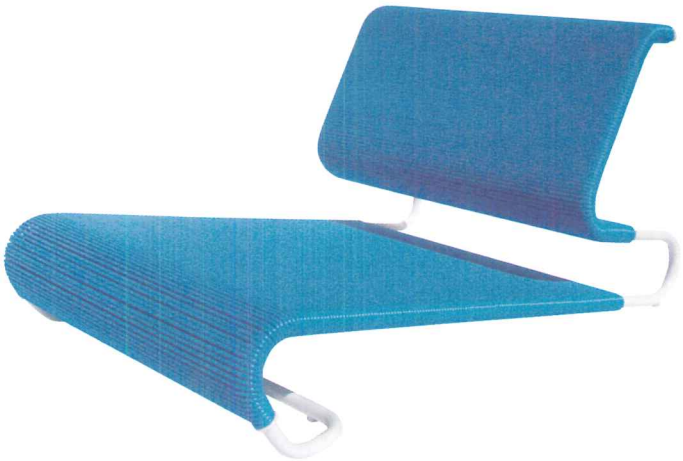
Furniture

The wares of exhibitors at Dwell on Design ranged from top-flight topsoil to a photovoltaic carport to a little slice of prefabricated heaven. Here's a glimpse of what caught our attention.

Rian stool by Semigood Design
Available in white ash, white oak, and walnut, this boldly cantilevered stool from Semigood's new Rian collection combines old-fashioned woodwork and Danish weaving with curvilicious modern design. Comfortable, clean, and extremely well crafted, the piece is even made from FSC-certified wood. This one is built to last.
semigoods.com

Tetra side table by Nova
Nova claims it was "inspired by the crystalline structure of molecules" when it came time to produce the shiny Tetra table. Flawless joints, a rounded glass top, and gleaming stainless steel legs angling outward to anchor the form ensure that this dynamic little number will work in any room.
novamodern.com



P.A.D. chair by FordBrady
RISD-trained designers Eli Alexander and Thomas Robertson have long called Los Angeles home, and their P.A.D. line proves it. The low-profile Clip chair is sun-ready, rain-proof, and almost raftlike but for the bent tubular steel that forms a firm frame.
fordbrady.com

Light (gets in) Desk Table by Stranger Furniture
This eco-chic desk table from Pasadena designer William Stranger is made from recycled materials and was built using low-impact processes. Stranger finished this piece, composed of salvaged California acacia wood, by hand-rubbing it with nontoxic linseed oil, giving it an appealingly rich hue.
strangerfurniture.com

Photos courtesy Semigood (stools), Nova (side table), FordBrady (chair), Stranger Furniture (desk table)

Click here:
To see additional furnishings from Dwell on Design, visit dwell.com/DODfurniture.

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Dwell Outdoor

Outdoor living has enjoyed a strong presence at design shows this year—from Milan's Salone Internazionale del Mobile to ICFF—and Dwell on Design was no exception. Despite the ceiling overhead, everything from full-scale prefabricated homes to pop-up yurts to the perfect plantings were on display for visitors to peruse.
dwell.com/DODoutdoor

Conference attendees explored Marmol Radziner's Rincon 5 prefab (above), one of the fully assembled prefab homes, complete with greenery.

Monrovia Growers (above right) showcased their custom-blended soils, while Ecoshack showed off the possibilities for nomadic living with its Noman yurt (bottom right).

Click here:
To see additional photos of Dwell on Design, go to dwell.com/DODslideshows.

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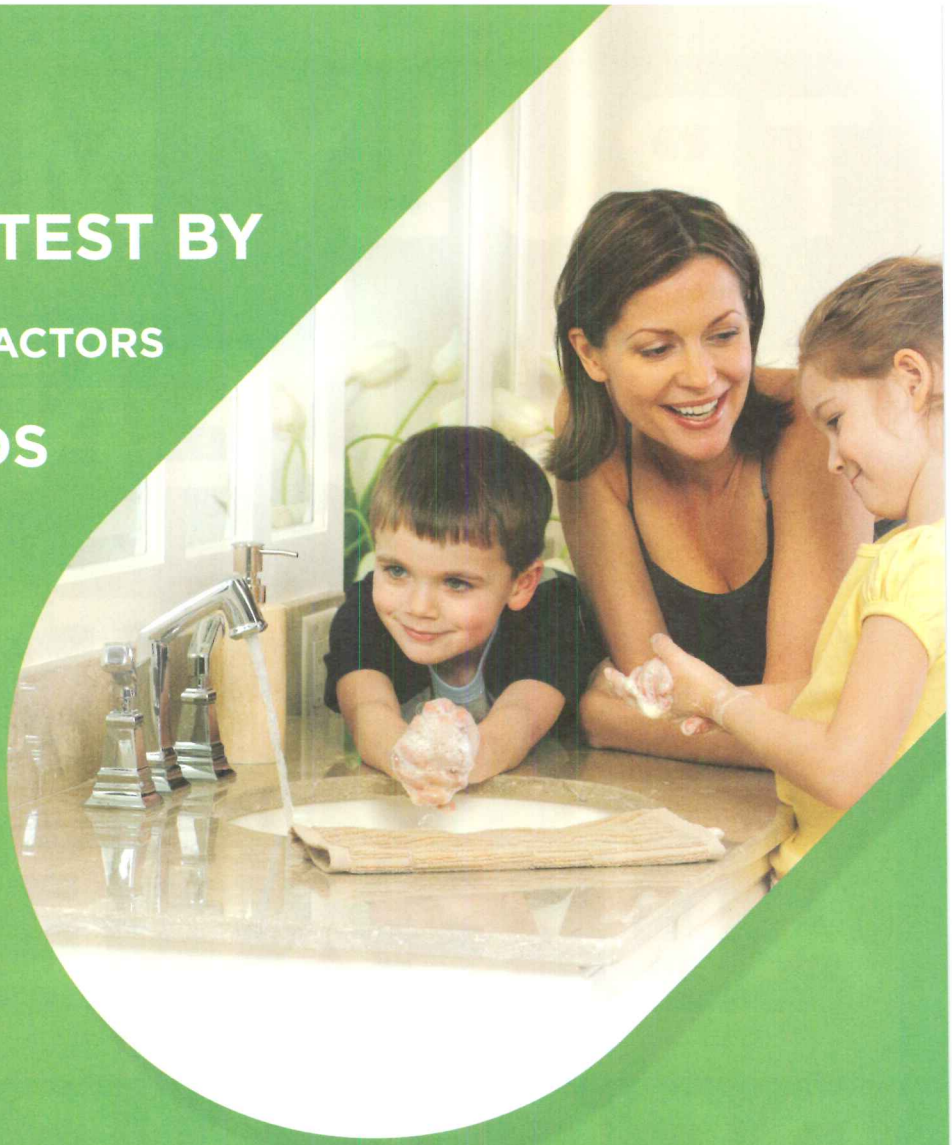

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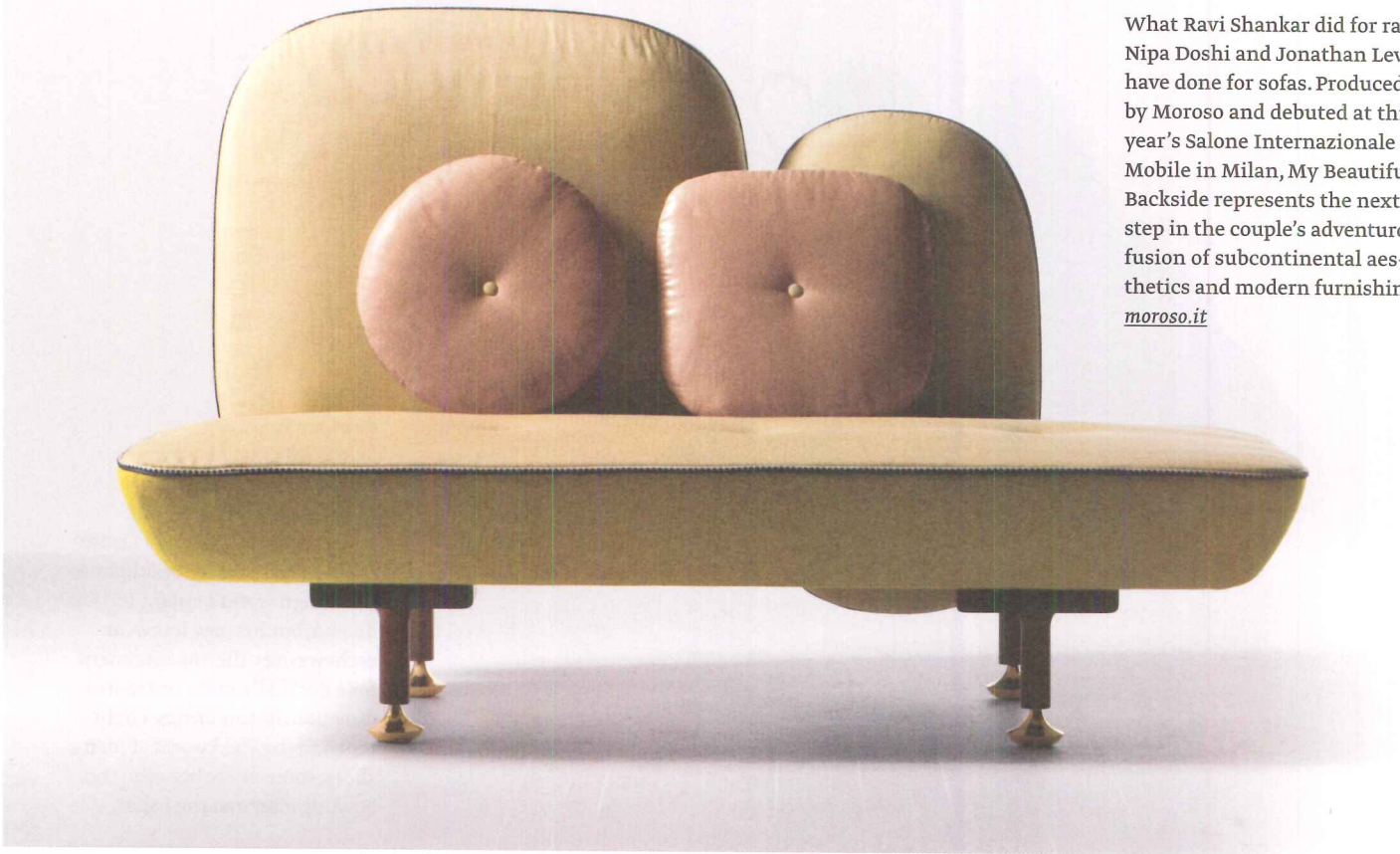

What Ravi Shankar did for ragas, Nipa Doshi and Jonathan Levien have done for sofas. Produced by Moroso and debuted at this year's Salone Internazionale del Mobile in Milan, My Beautiful Backside represents the next step in the couple's adventurous fusion of subcontinental aesthetics and modern furnishings. *moroso.it*

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

September 1 (1961)
Finnish-American architect Eero Saarinen, of St. Louis Arch and Dulles airport fame, dies in Ann Arbor, Michigan.

Two Timer
by Industrial Facility for Established & Sons
establishedandsons.com
While iPhones and desktop widgets cheerily track time zones for the world traveler, what of the woebegone wall clock? Sam Hecht's clever update adds a second set of hands, which, thanks to careful quartz movement and a shared dial, will always stay synced with the first. Available in two sizes and three basic color schemes, Two Timer does its part to detract from ill-timed calls to sleeping relatives back home or missing that important teleconference with the factory in Guangdong.

Camper Together
by Jaime Hayon for Camper
camper.es
Jaime Hayon's tripped-out creations for Bisazza and Lladró have earned him the spotlight as the design world's enfant terrible du jour, but his new footwear eschews over-the-top ornament for a decidedly more restrained direction. Hayon brings a light touch to the staid world of men's shoes, somewhere between the bowling alley and the ballet.

September 3 (1856)
Louis Sullivan, an originator of the modern skyscraper, is born in Boston, Massachusetts.

September 7 (2008)
Unseen Hands: 100 Years of Structural Engineering closes at the Victoria & Albert Museum, London. vam.ac.uk

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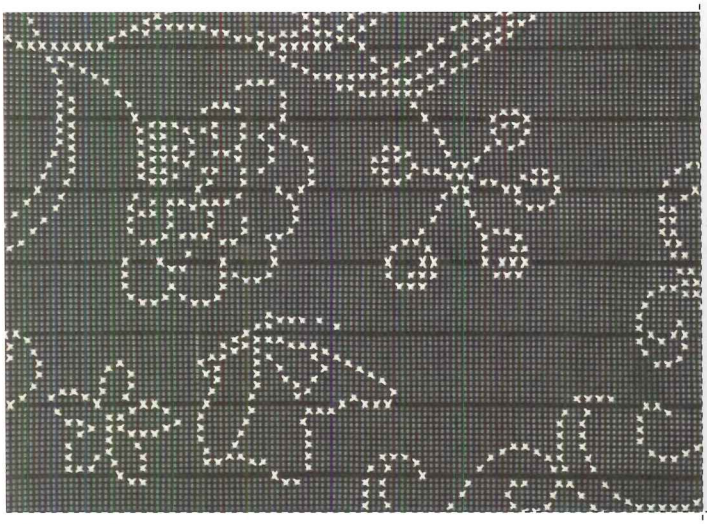
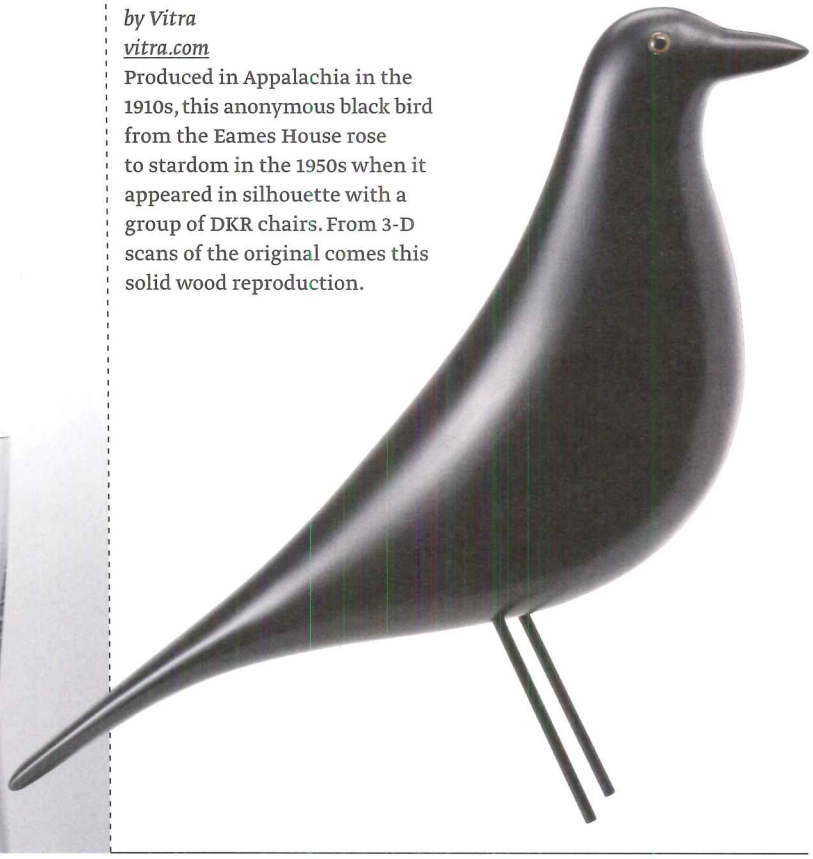
Point De Croix
by Charlotte Lancelot for Ligne Roset
ligne-roset-usa.com
A large felt area rug riddled with tiny holes may not be ideal for crumb-laden environments, but Lancelot's techno-crafty needlepoint-inspired design is anything but crummy.



Glass Family
by Jasper Morrison for Alessi
alessi.com
To some this set of crystalline glasses says "I shop at Crate & Barrel." However, to London-based designer Jasper Morrison, they say "I am *Super Normal*."

Quatre Couleurs
by Björn Wiinblad for Rosenthal
rosenthalusa.com
To celebrate 50 years of collaboration, Björn Wiinblad's lyrical designs (such as these vases in four shades of applied gold) are once again available. Sidestep the copycats and head right to the source. *(right)*

Eames House Bird
by Vitra
vitra.com
Produced in Appalachia in the 1910s, this anonymous black bird from the Eames House rose to stardom in the 1950s when it appeared in silhouette with a group of DKR chairs. From 3-D scans of the original comes this solid wood reproduction.



September 8 (2008)
Linz Texas: A City Relates closes at the Architekturzentrum, Vienna.
azw.at

door

window

cabinet

grips

sinks

faucets

towel bars

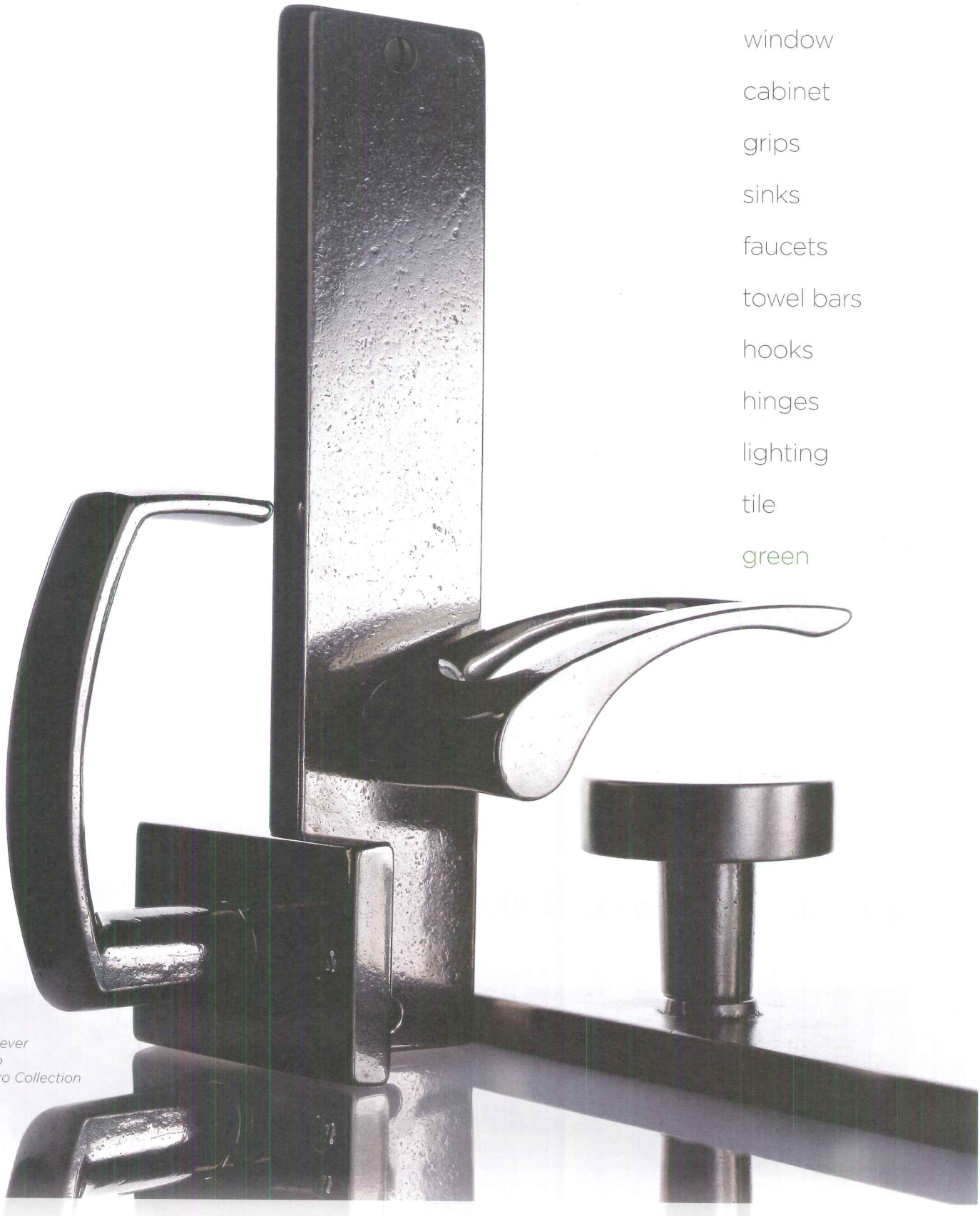
hooks

hinges

lighting

tile

green



UJ lever, Pool lever and Luna knob shown on Metro Collection escutcheons

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Slow Food Nation

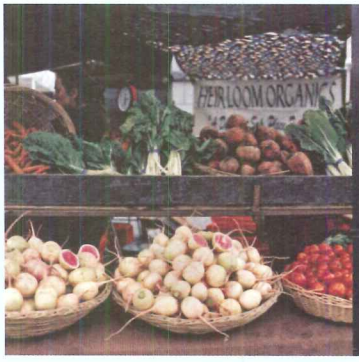
When Carlo Petrini spoke out against the opening of a McDonald's restaurant in his native Rome, he couldn't have guessed that he'd be heard around the world. Petrini rejected the ill effects—both physical and cultural—brought on by fast food, calling for a movement toward food that promotes good health, respects the environment, and, most importantly, preserves age-old culinary traditions. He called it Slow Food—and it caught on fast.

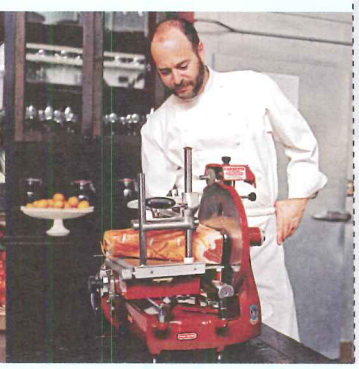
Today Slow Food is an international organization with local chapters—called convivia—in over 120 countries, each of which has developed its own flavor. In the San Francisco Bay Area, where the basic tenets of slow food have been growing organically since the 1970s, the spirit of the movement is now reflected everywhere from restaurants and cafes to schoolyards.

On Labor Day weekend 2008, the panoply of food lovers, farmers, chefs, activists, educators, and policy makers that comprise San Francisco's culinary hotbed emerge for Slow Food Nation, a four-day event celebrating the pleasures of eating and addressing the social and political issues that plague U.S. food systems. It's a special blend of foodie activism that founder Alice Waters calls "the delicious revolution."

To give Slow Food Nation a presence in the city beyond the festival, artist Amy Franceschini has designed a Victory Garden in Civic Center Plaza. The project takes its inspiration, and its name, from the gardens planted during World Wars I and II, when citizens grew vegetables in backyards, in empty lots, and on rooftops to contribute to the national food supply, symbolize self-sufficiency, and boost community morale.

The Slow Food movement is all about taking your time to select, cook, serve, taste, and enjoy the best ingredients.
slowfoodnation.org





Square Meal

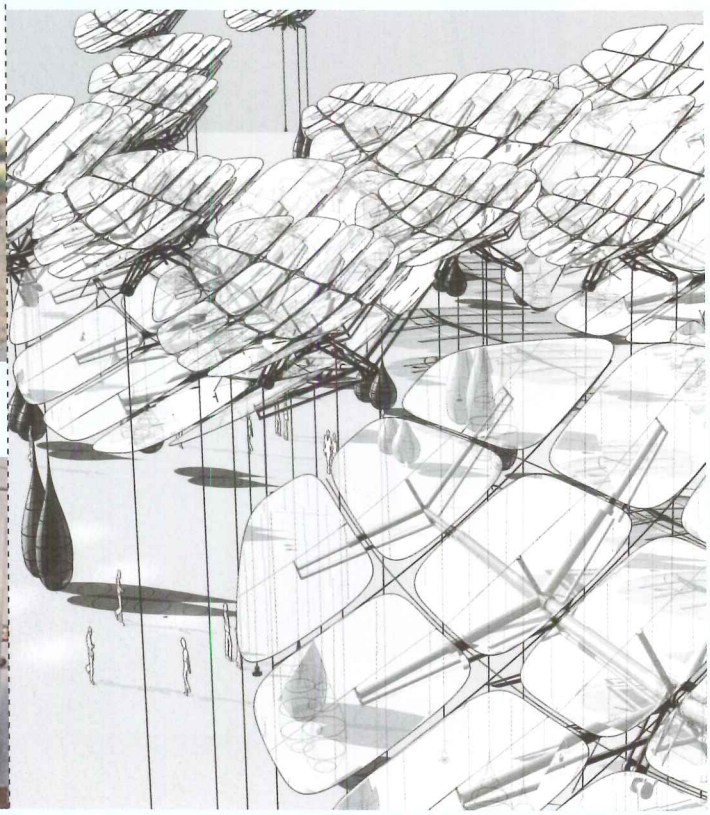
Atmos

A field of claw-shaped solar panels anchored by ballasts rises off the ground in front of you. This partially airborne installation, proposed for a site near San Jose, at the heart of Silicon Valley, was dreamed up by architect Alex Haw of London's Atmos. The design was produced for a competition sponsored by Cadre, the Laboratory for New Media at San Jose State University—and it is meant to serve a double purpose. As the solar panels generate electricity, they also model the amount of carbon dioxide being produced by buildings in the area. The more CO_2 is released by domestic power use, the lower these panels will go, as if oppressed by the greenhouse gas.

Haw's work has grown progressively more conceptual over the years, gradually expanding through a constellation of themes ranging from climate change to rapid prototyping, from international finance to what Haw calls the "ambivalent nature of machines," which both enhance and threaten human livelihood. Some readers might even recognize Haw from his starring role in director Christopher Nolan's debut film, *Following*, in which Haw played a charismatic London burglar. Although Haw no longer acts—having instead become a private practitioner and design instructor at the Architectural Association—his interest in cinema has not faded: The prolific designer, with his seemingly endless series of exhibitions, will be mounting a show called *SeeCTV* later this year. *SeeCTV* explores the impact that surveillance cameras—or CCTV—together with electronic building-management systems have on the functioning and design of modern cities.

Atmos convincingly shows that architecture is best when it's animated by big ideas.

Airborne panels in Alex Haw's proposed solar clock installation rise into the skies outside San Jose, California.
atmosstudio.com



Photos by Aya Brackett (Slow Food)

Speculation

Arik Levy for BERNHARDT | design

Dear Dwell: I've been building up my wine collection over the last few years, but now I need a better way to store it all. Do you have recommendations for wine racks with more than just a package-store aesthetic?
Josh Lane
Chestnut Hill, Pennsylvania

With this season's harvest fast approaching, you're just in time to find a better way to store your favorite vintage—so we racked up our favorite racks.

1. Loopsey wine rack, $179
by David Quan for Umbra
umbra.com

2. Malaga rack system, $175
by Modern Cellar
moderncellar.com

3. Cru wine rack, $158
by Dennis Lin for Umbra
umbra.com

4. Qube wine rack, $99
by Umbra
containerstore.com

5. UU50 wine rack, $90
by Munimula
munimula.com

6. Japanese teak wine rack, $249
zincdetails.com

7. Puzzle wine rack, $65.95
by Gideon Dagan
wrapables.com

8. Cava wine rack, $145
by Lawrence Chu for Umbra
umbra.com

9. Infinity wine rack, $81
by Ron Arad for Kartell
unicahome.com

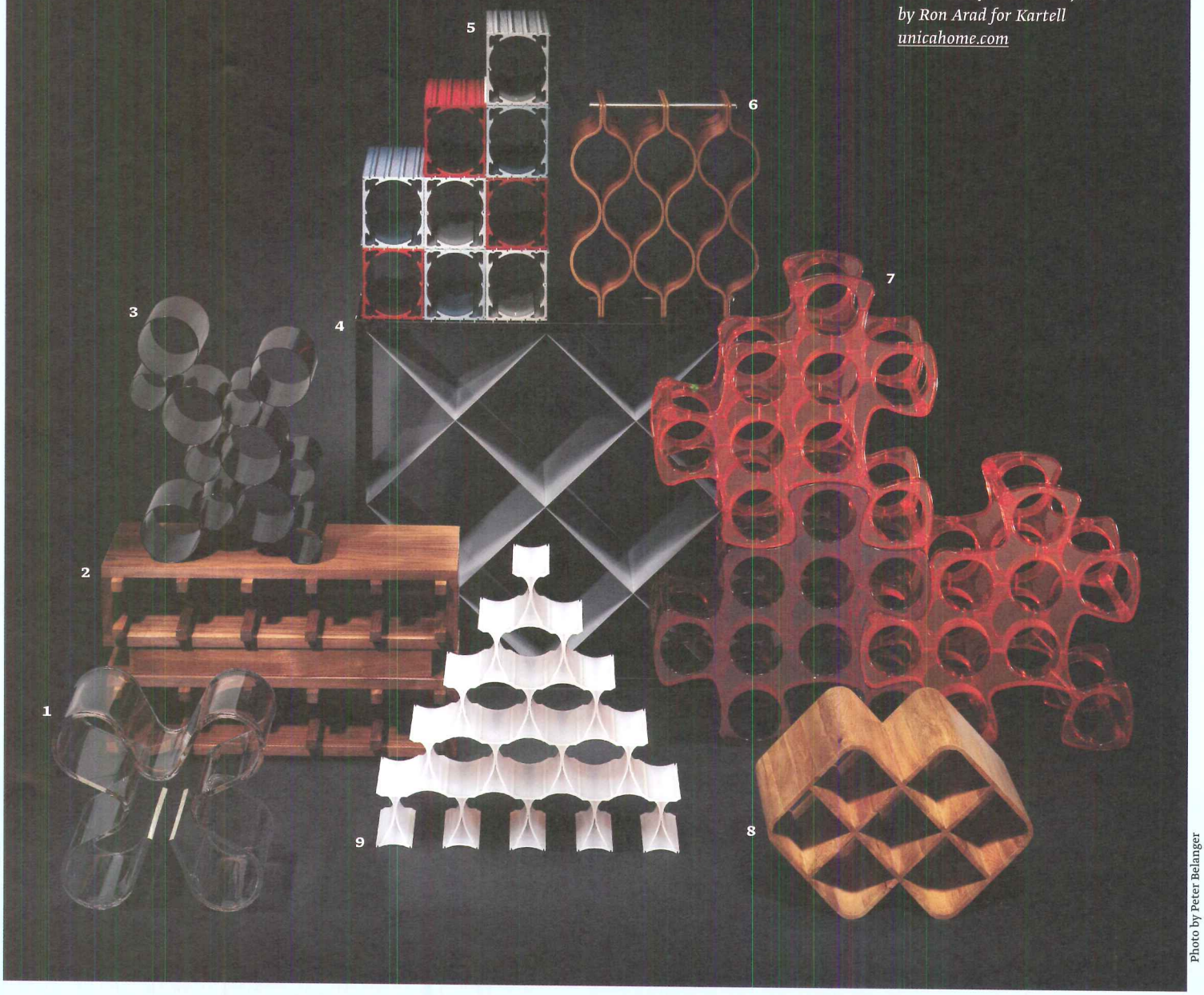


Photo by Peter Belanger

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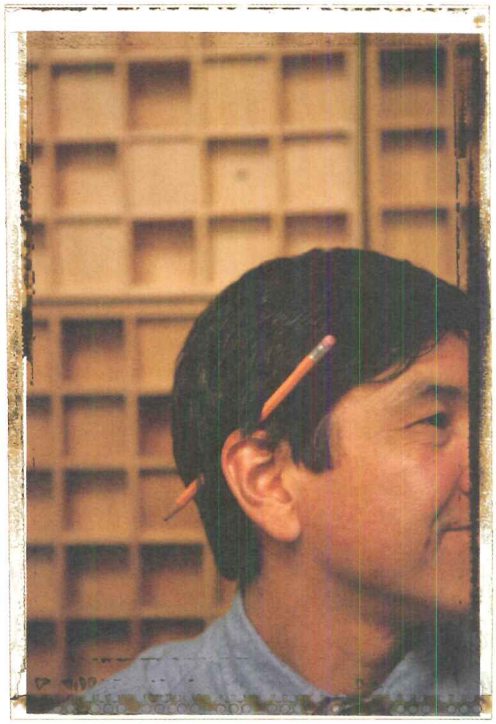

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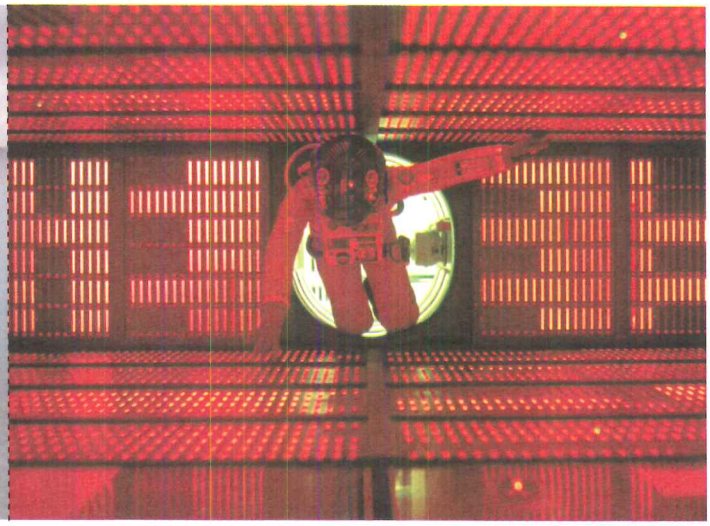
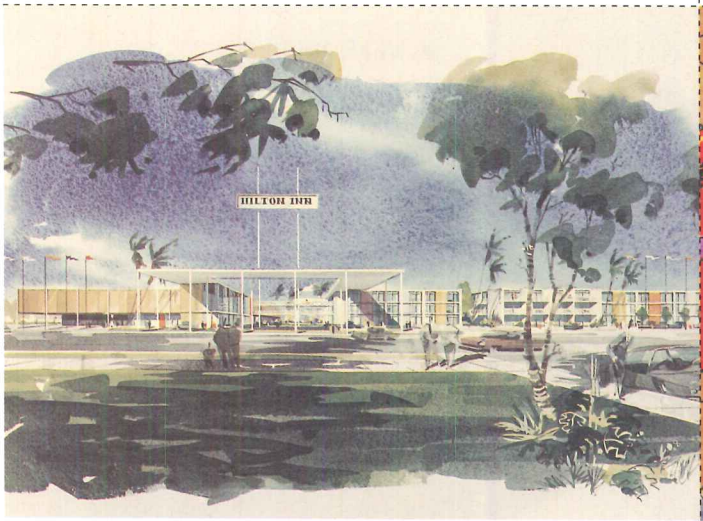
Experimental Geography
September 19–December 2, 2008
Richard E. Peeler Art Center, DePauw University, Indiana
depauw.edu/galleries
Through an infusion of new media and contemporary art, *Experimental Geography* turns a traditional academic discipline on its ear. The exhibition reveals unexpected interfaces between humans and the natural world, from a girl boiling milk in the steam of a hot spring to the electromagnetic network of traffic markings embedded in a Los Angeles street. Curated by Nato Thompson, the show will travel for nearly two years.



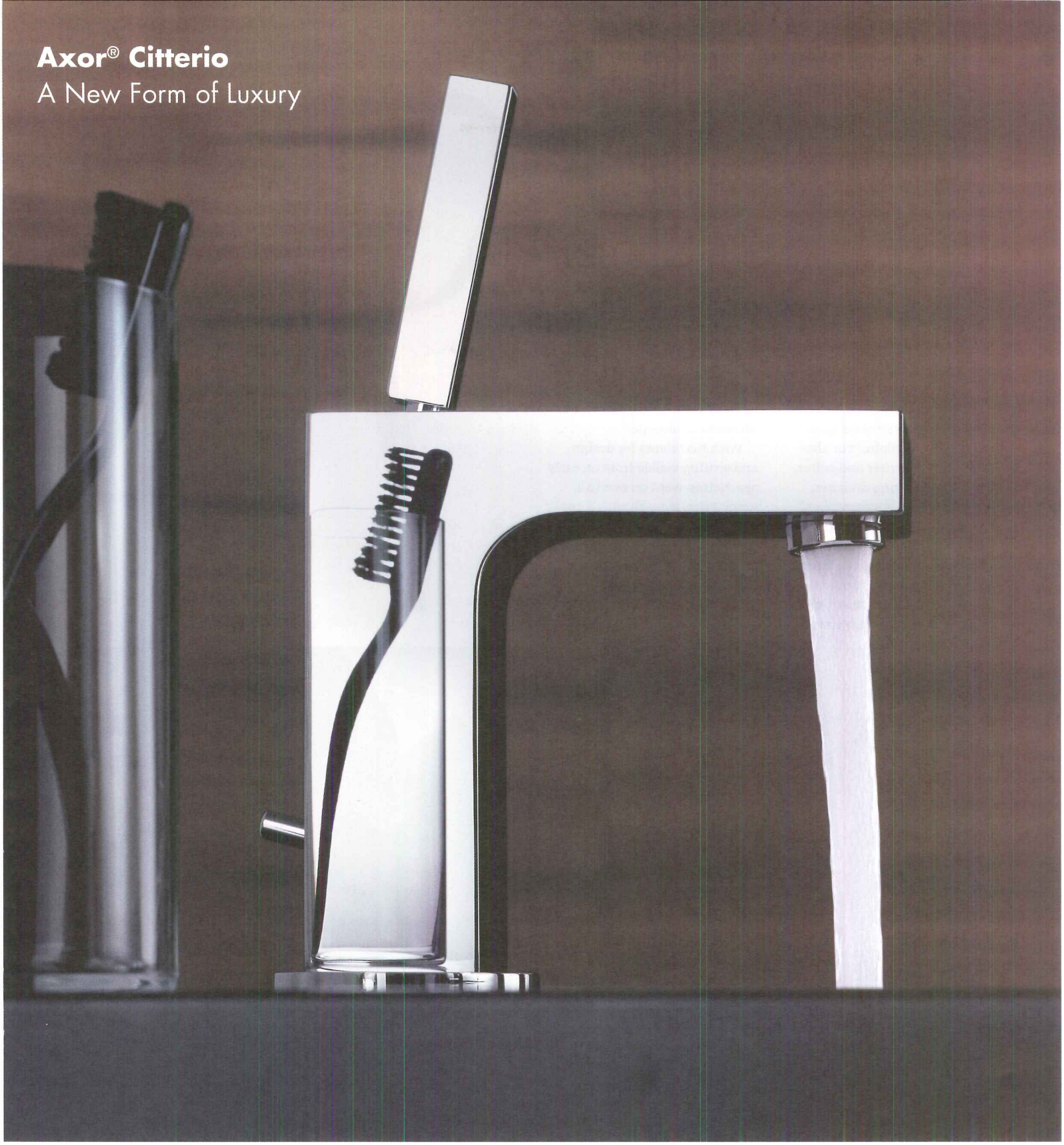
Cold War Modern: Design 1945–1970
September 27, 2008–January 11, 2009
Victoria and Albert Museum
vam.ac.uk
At few times in history has technology advanced as rapidly as in the decades just after World War II. The space race, staggering caches of weapons, and a consumer culture all typify the immediate postwar period. Unsurprisingly, the art and design to emerge from this moment was energetic, prolific, and now classic. From the Good Design movement to the futuristic sheen of Kubrick's *2001*, nothing quelled the West's fear of Russkies and the bomb like the exploding middle-class consumerism now on display at the V&A.



A Beautiful Nothing: The Architecture of Edward A. Killingsworth
July 16–October 12, 2008
University Art Museum, University of California at Santa Barbara
uam.ucsb.edu
In the process of creating a great work of architecture, plenty of ideas stall, fail, or slip into the shadow of better approaches, but the drafts and half steps never quite disappear. Southern California architect Edward A. Killingsworth produced an entire body of unrealized work during his career, all of which played a crucial role in bringing his completed projects to life. *A Beautiful Nothing* features 14 of these undertakings, documented with photography, models, and drawings.

Dan Dare & the Birth of Hi-Tech Britain
April 30, 2008–October 25, 2009
Science Museum, London
sciencemuseum.org.uk
Dan Dare was more than just an English comic-book superhero. Created by Frank Hampson in 1950, Dan Dare, "Pilot of the Future," became an inspiration to high-tech architects and designers throughout Britain. Dare's world was one of futuristic cities, advanced materials, and manned missions to Venus. In this exhibition, London's Science Museum takes a look at the influence of Dan Dare—showing how, in the world today, there are objects and buildings that brought that comic book to life.

September 10 (1887)
Architect Rudolf Schindler, who later made Los Angeles his home, is born in Vienna.



Designed by Italian architect and designer, Antonio Citterio, the Axor Citterio collection elevates the tone of luxury, revives the opulence of water, and redefines the purity of space. Each arch, angle and line weds clarity and harmony, uniting the senses and emotions. With a complete collection for the entire bath, Axor Citterio unites geometric precision with supple details to create a new form of luxury. To learn more about Hansgrohe, visit www.hansgrohe-usa.com or call 800-334-0455.

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EXHIBITIONS

George Nelson
September 13, 2008–Spring 2009
Vitra Design Museum
design-museum.de

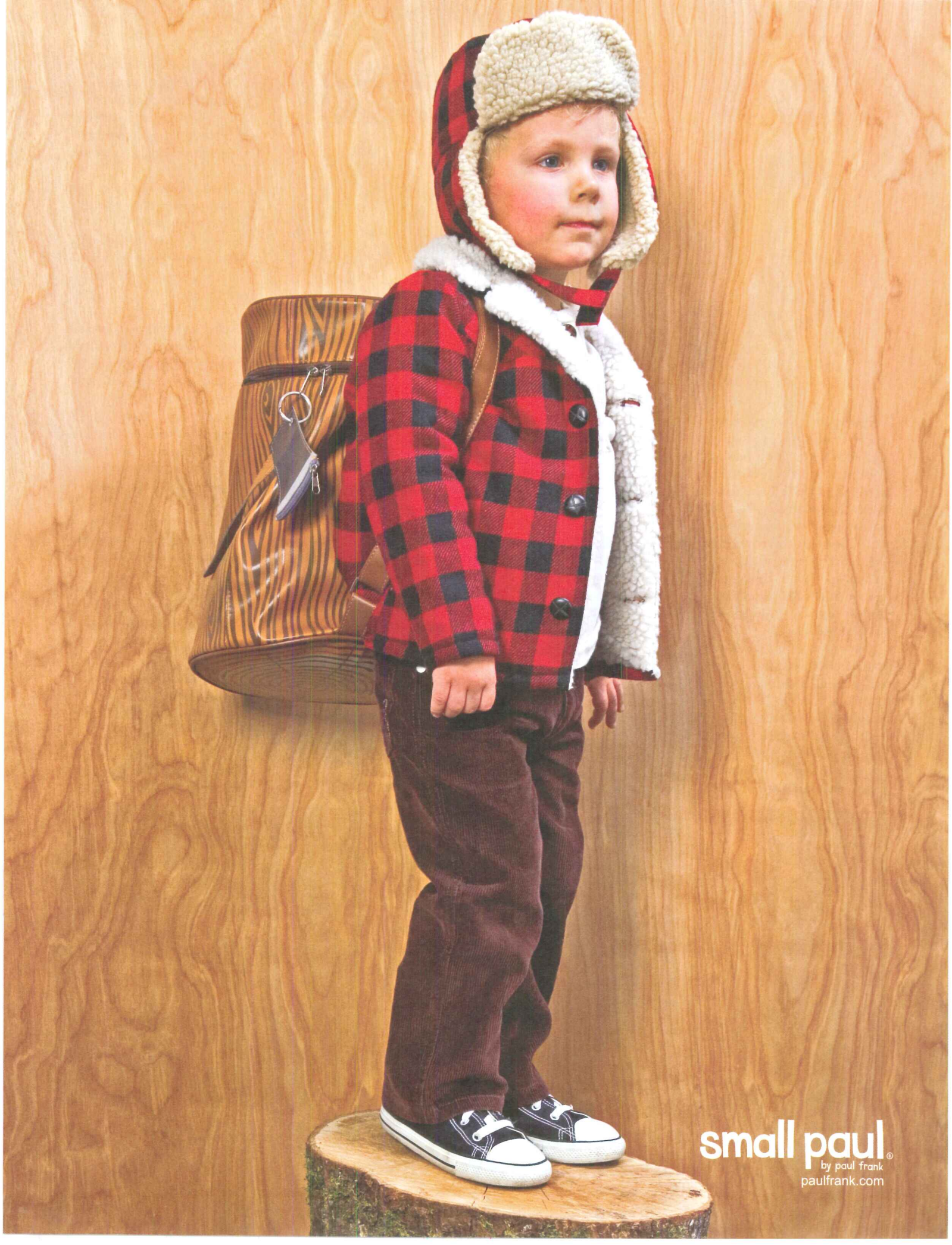
George Nelson, a Yale-educated American architect who would have turned 100 this year, has never received the attention of a full career retrospective—until now. Correcting this regrettable omission, the Vitra Design Museum has assembled an inspiring collection of Nelson's designs, including storage walls, chairs, lamps, office suites, and even prefabricated homes, comprehensively demonstrating Nelson's polymathic stature. "Nelson was not only a successful designer," the curators explain, "but also an acclaimed writer and editor, lecturer, exhibition designer, and passionate photographer."

Nelson cultivated a systemic view of design, looking at his job in its full industrial context, with all of the opportunities and responsibilities that it might entail. Design, Nelson believed, was not something that repackaged the past, making superficial changes to sell more products; design was something that could fundamentally reorganize the modern world, altering our relationships with our surroundings. "What is the crowning glory of your civilization," Nelson asked, in a film produced by his own firm, George Nelson & Co., "the symbol as clear a statement as the pyramids, the Parthenon, the cathedrals? What is this symbol? What is its name? Its name is Junk. Junk is the rusty, lovely, brilliant symbol of the dying years of your time. Junk is your ultimate landscape."

With his talents for design and writing visible from an early age, Nelson went on to win a Rome Prize, to work with some of the 20th century's most revered talents, and to publish countless essays and books that still resonate today. This exhibition, which will make it to the U.S. in 2010, assembles it all.

September 11 (1941)
Ground is broken in Arlington, Virginia, for the construction of the Pentagon, a building designed by George Bergstrom.

September 12 (2008)
Mega Structure Reloaded brings the work of Archigram and others to Berlin.
megastructure-reloaded.org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Julian Darley

It might seem that the Post Carbon Institute casts too wide a net. But after translating German at the Vatican and becoming a Hollywood filmmaker, Julian Darley, the institute's director, is accustomed both to setting and to reaching lofty goals. Yet the mission of the Post Carbon Institute is rather simple, Darley explains: They want "to get society off of fossil fuels fast."

The institute thus provides individual citizens, farmers, organization leaders, and local governments the tools they need to support what Darley calls "relocalization." After all, with the help of the institute's five major initiatives, the dismantling of our oil-dependent world seems not only possible but increasingly probable.

One of these efforts, called Post Carbon Cities, hopes to assist governing bodies to better understand the implications of climate change and peak oil (the point at which global oil production peaks, from there going into irreversible decline, its supply never again equaling demand). The Energy Farms Network and the Relocalization Network are two other means through which Darley hopes to inspire a rearrangement of the world.

Relocalization is key: "Ideally, it would take us five minutes of walking to get everything we need. That means a lot more dwelling and a lot less flying and driving around," Darley suggests. A realist, he doesn't claim that taking longer walks can save the planet or that individual lifestyles are even the only necessary thing to fix. Instead, he says, "Energy is really what life is about. We should spend more time thinking about energy, because we'll all start to notice when it's gone."

One of the Post Carbon Institute's many initiatives is called the Relocalization Network. In its own words, the Network aims "to build societies based on the local production of food, energy and goods, and the local development of currency, governance and culture." Utopian, to be sure—but realistic. postcarbon.org

Emiliano Granado

Although photographer Emiliano Granado only took to the camera five years ago, he quickly mastered the arts of spatial and social portraiture. After taking courses at New York's International Center of Photography and the School of Visual Arts, Granado has gone on to produce a fascinating portfolio full of drag races, beauty contests, high school football games, travel shots of Nicaragua and Argentina, and surreally empty parking garages lit from within at night. His commercial work is equally impressive.

What's your ideal working environment?
A combination of the familiar and the unknown, with a lot of opportunity to explore. I'm usually more productive when I don't have preproduced images in my head. I surprise myself when I just roam in a situation.

What novels, music, or films keep you thinking about photography?
Lucrecia Martel's movies consistently blow me away, even watching them for the fourth or fifth time.

What's your dream commission—and what do you wish that you'd photographed?
I'd like to create a body of work about Argentina, like Robert Frank did about America. There are lots of pictures I missed in my life! I could've made some great work in Western Massachusetts during college, for example.

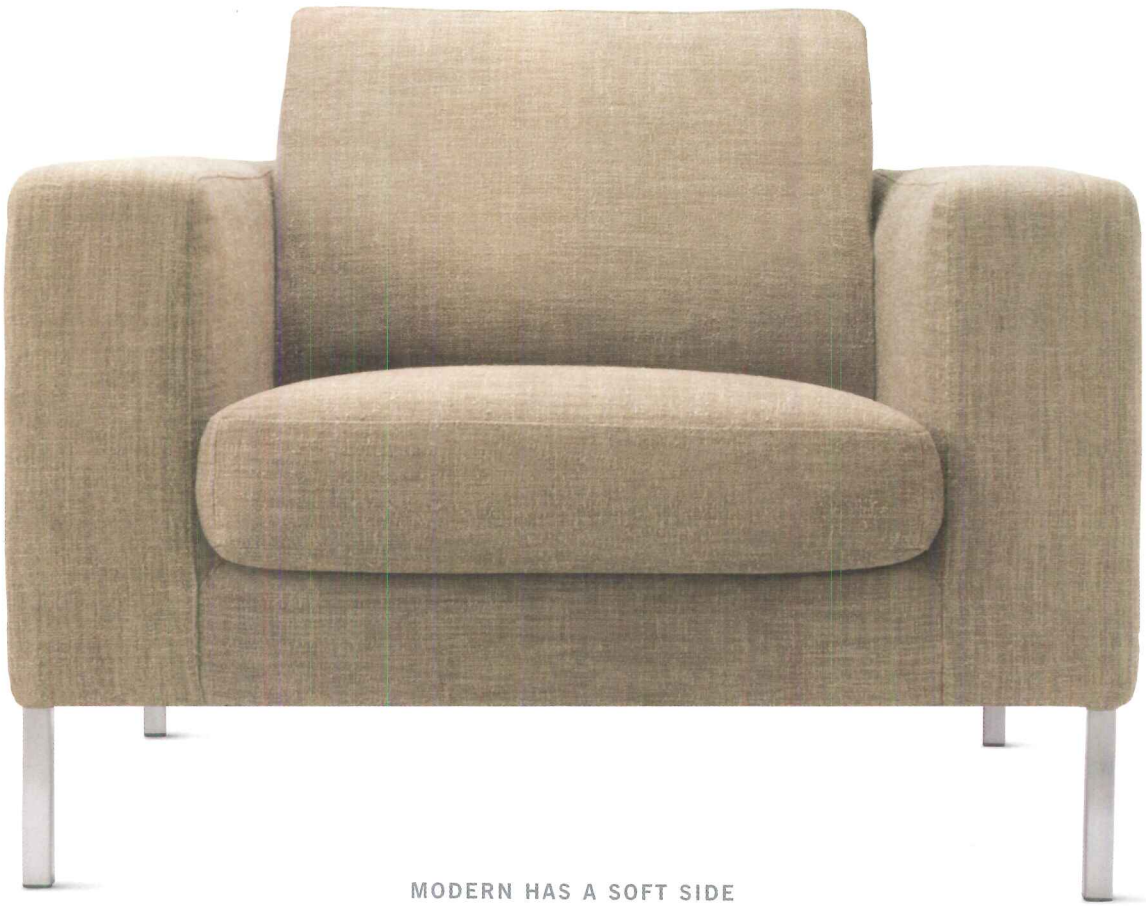
Is there a specific place that changed how you think about photography?
My uncle's backyard: It's not very big or glamorous, but I've spent many afternoons there. It's all about experiencing something real and genuine.

Where do you see your profession in 20 years?
I'm scared to think about that!

Granado has an eye for the overlooked, such as this parking lot. emilianogranado.com

Illustrations by Elisabeth Moch

Nice Modernist Q & A



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[1998]

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Salone Internazionale del Mobile

This year in Milan the tradeshow turnstiles were turning in record numbers, and design-minded crowds took to the streets in search of 2008's big new thing—but instead found chairs, chairs, and more chairs. With a whole year's worth of material to sift through and digest, we offer you an amuse bouche composed of our favorite selections, including—you guessed it—a lot of chairs.

Stack
by Shay Alkalay for Established & Sons
establishedandsons.com
On a scale of one to ten, one being practical and ten being poetic, chests of drawers usually score a one. Not so for Alkalay's Stack, a colorful sculpture of sliding drawers. *(above)*

Extrasoft
by Piero Lissoni for Living Divani
livingdivani.it
From booth to booth, the fair's sofas all looked alike, so we decided to judge them solely on the width of their arms. Lissoni's modular Extrasoft was the uncontested winner.

September 14 (1917)
Break out the Olivetti! Italian design legend Ettore Sottsass, who passed away last year, is born in Austria.

Marina bedroom /
design Sacha Lakic

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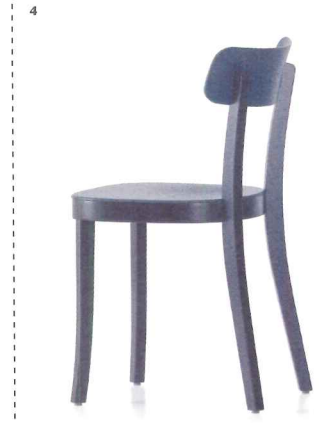

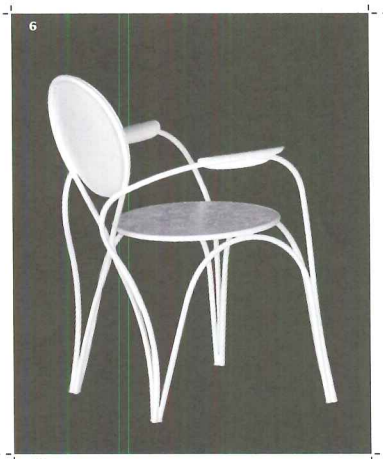

1. **Hallway** *by Alvar Aalto for Artek*
2. **Tropicalia** *by Patricia Urquiola for Moroso*
3. **Open** *by James Irvine for Alias*
4. **Basel** *by Jasper Morrison for Vitra*
5. **Stitch** *by Adam Goodrum for Cappellini*
6. **Rain Armchair** *by Tord Boontje for Moroso*
7. **01 Chair** *by Shiro Kuramata for Living Divani*
8. **Rotterdam** *by Hella Jongerius for Vitra*
9. **Nine-0** *by Ettore Sottsass for Emeco*
10. **Papyrus** *by Ronan and Erwan Bouroullec for Kartell*
11. **Tudor** *by Jaime Hayon for Established & Sons*
12. **Kanu** *by Konstantin Grcic for Cassina*
13. **Papilio** *by Naoto Fukasawa for B&B Italia*
14. **Slab Armchair** *by Tom Dixon*

September 14 (1937)
Pritzker Prize-winning architect Renzo Piano is born in Genoa, Italy. His accomplishments include the Centre Pompidou in Paris.

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Tokujin Yoshioka
tokujin.com
Having worked under Shiro Kuramata and Issey Miyake, Tokujin Yoshioka boasted a superior design pedigree when he established his studio in 2000, but the designer remained relatively unknown until last year's Salone, where Moroso introduced his Panna chair amidst an installation of millions of plastic straws. One year later, Yoshioka's output is omnipresent. Stylistically diverse, his designs fuse ideas with aesthetics, pushing the boundaries of each manufacturer's available production techniques while retaining an uncompromising poetic vision.

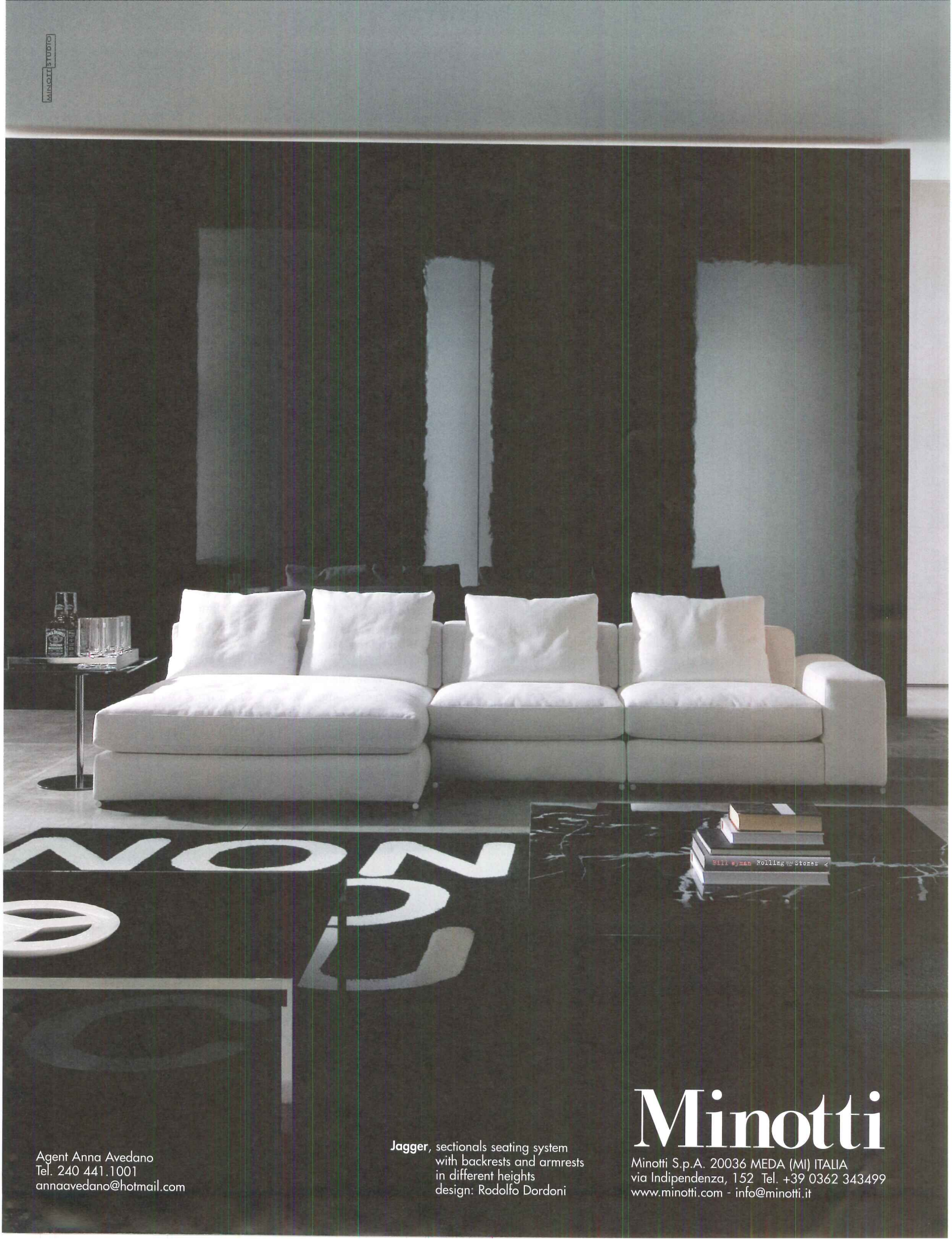
Heaven ***(above)***
for Cassina
cassina.com

Bouquet
for Moroso
moroso.it

Ami Ami chair
for Kartell
kartell.com

Flower Table
for Moroso
moroso.it

September 15 (1953)
German architect Erich Mendelsohn, who fled to England in the 1930s, dies in San Francisco, California.



Agent Anna Avedano
Tel. 240 441.1001
annaavedano@hotmail.com

Jagger, sectionals seating system
with backrests and armrests
in different heights
design: Rodolfo Dordoni

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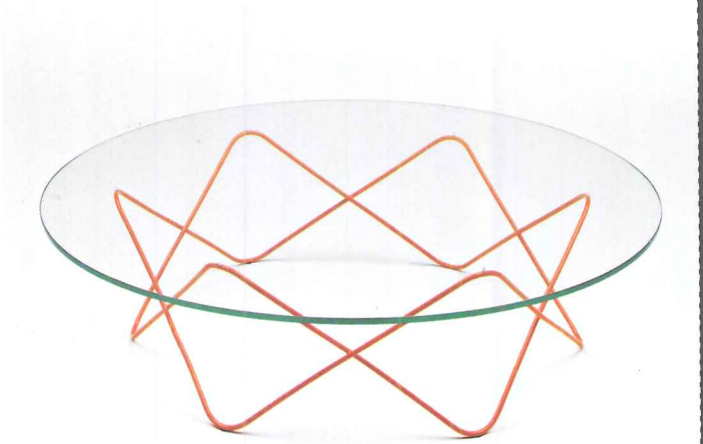
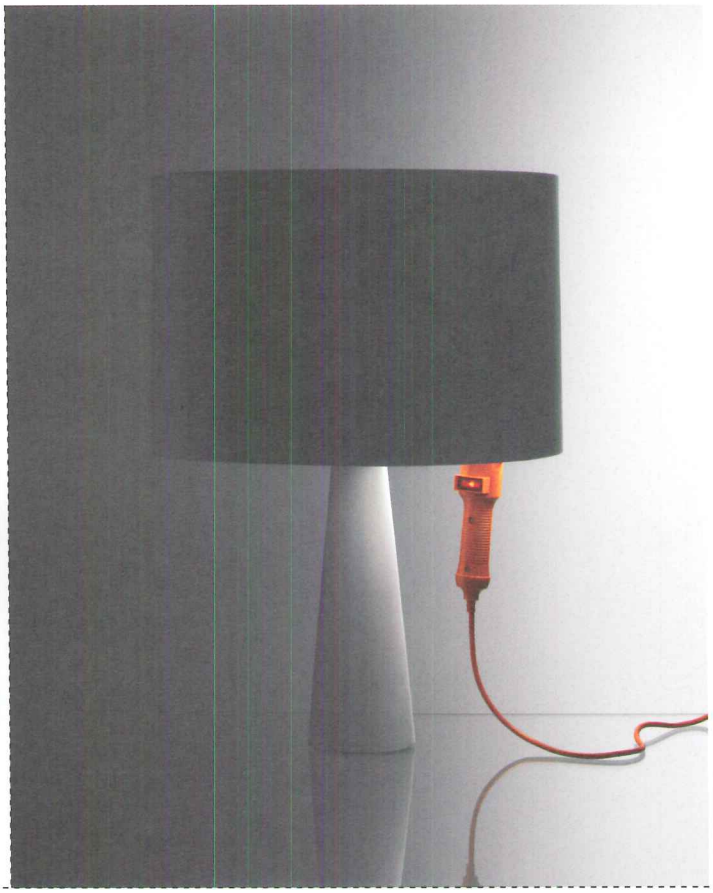
FURNITURE

Hertz
by Arik Levy for Living Divani
livingdivani.it
Arik Levy once again proves himself a capable genre hopper with this coffee table that oscillates easily between mid-century and modern-day classic.



Cau
by Marti Guixé for Danese
danesemilano.com
Finally, a lamp that both auto mechanics and interior decorators can love—the industrial electrical element clips simply onto the traditionally shaped spun-aluminum base. Rather clever. *(right)*



Febo
by Antonio Citterio for Maxalto
maxalto.it
Antonio Citterio's new six-foot sofa for Maxalto, also available as a love seat, shuns the ubiquitous sofa formula (long, low, rectangular, with L-shaped footprint), updating the classic settee form with subtle lines. The Febo's comfy pillows and highly detailed upholstering make this a couch that anyone could love.

September 21 (2008)
Re-Sampling Ornament closes at the Swiss Architecture Museum, Basel.
sam-basel.org

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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

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Sarasota, Eurotech Cabinetry Inc	941.351.6557
West Palm Beach, Rynone Kitchen and Bath	561.845.7337

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Wilmette, de Giulio kitchen design	847.256.8833

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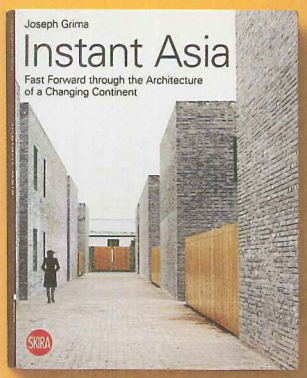
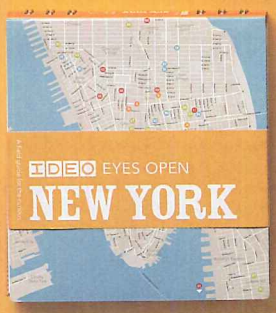
Jaime Hayon Works
Jaime Hayon
Die Gestalten Verlag, $100
Anyone with even a passing interest in design will notice that Spanish designer Jaime Hayon has got the bull by the horns...and he's attaching them to every manner of vessel, chair, and lighting fixture he can find. *Jaime Hayon Works* is an exhaustive look at the *madrileño*'s meteoric rise to design stardom, from his first solo show for London's David Gill Gallery in 2003 to his more recent collaborations with manufacturers like Camper, Baccarat, and Lladró.

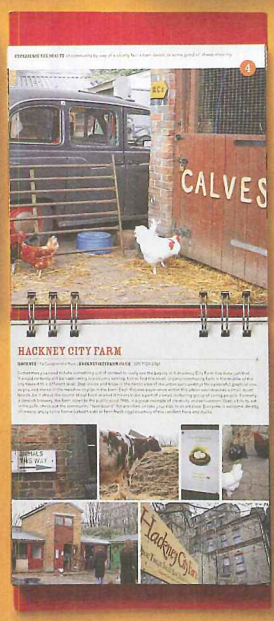
Instant Asia
Joseph Grima
Skira, $43
It is easy enough to point out the sheer volume of architecture being produced in cities throughout Asia; in quantity alone, there is no equivalent. But here, author Joseph Grima focuses on the quality of Asia's individual buildings, using photographs of key projects and including interviews with Qingyun Ma, Minsuk Cho, Atelier Bow-Wow, and many others.

IDEO Eyes Open: New York and London
Fred Dust and IDEO
Chronicle Books, $22.95 each
Specialty urban-travel guides have been done to death and are generally better suited to the bathroom than the backpack. Global design consultancy IDEO hopes to reinvigorate the genre with these two new city guides. Beautifully photographed and bound with rings, each one presents the shops, cupcakes, and farmer's markets you shouldn't miss.

Jorge Pardo
by Christina Végh, Lane Relyea, Chris Kraus
Phaidon, $49.95
This colorful look at artist, designer, and architect Jorge Pardo is a fine primer. Though the essays and interviews tend toward unrepentant artspeak—gird yourself for discussions of the neutrality of spaces, subversions of cultural codes, and the absurd observation, "Lamps, because of their function, are entirely suited to the forging of connections that is such a leitmotif within his oeuvre"—the bright, playful photos carry the day.







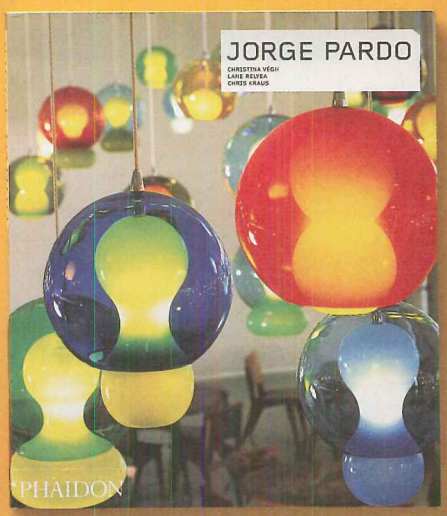


Photo by Peter Belanger

September 25-27 (2008)
The fifth-annual European Landscape Biennial, themed this year "Storm and Stress," comes to Barcelona, Spain.

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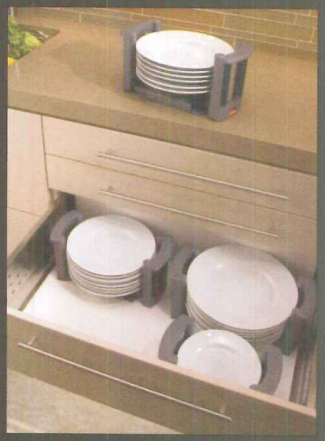

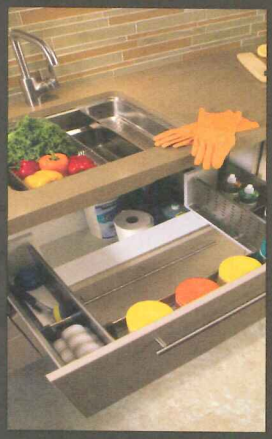

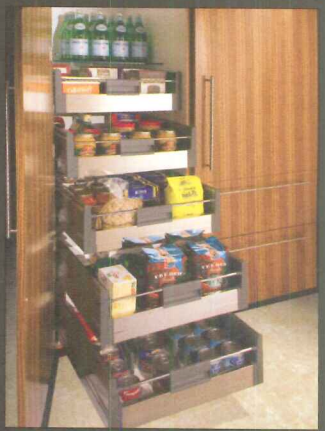

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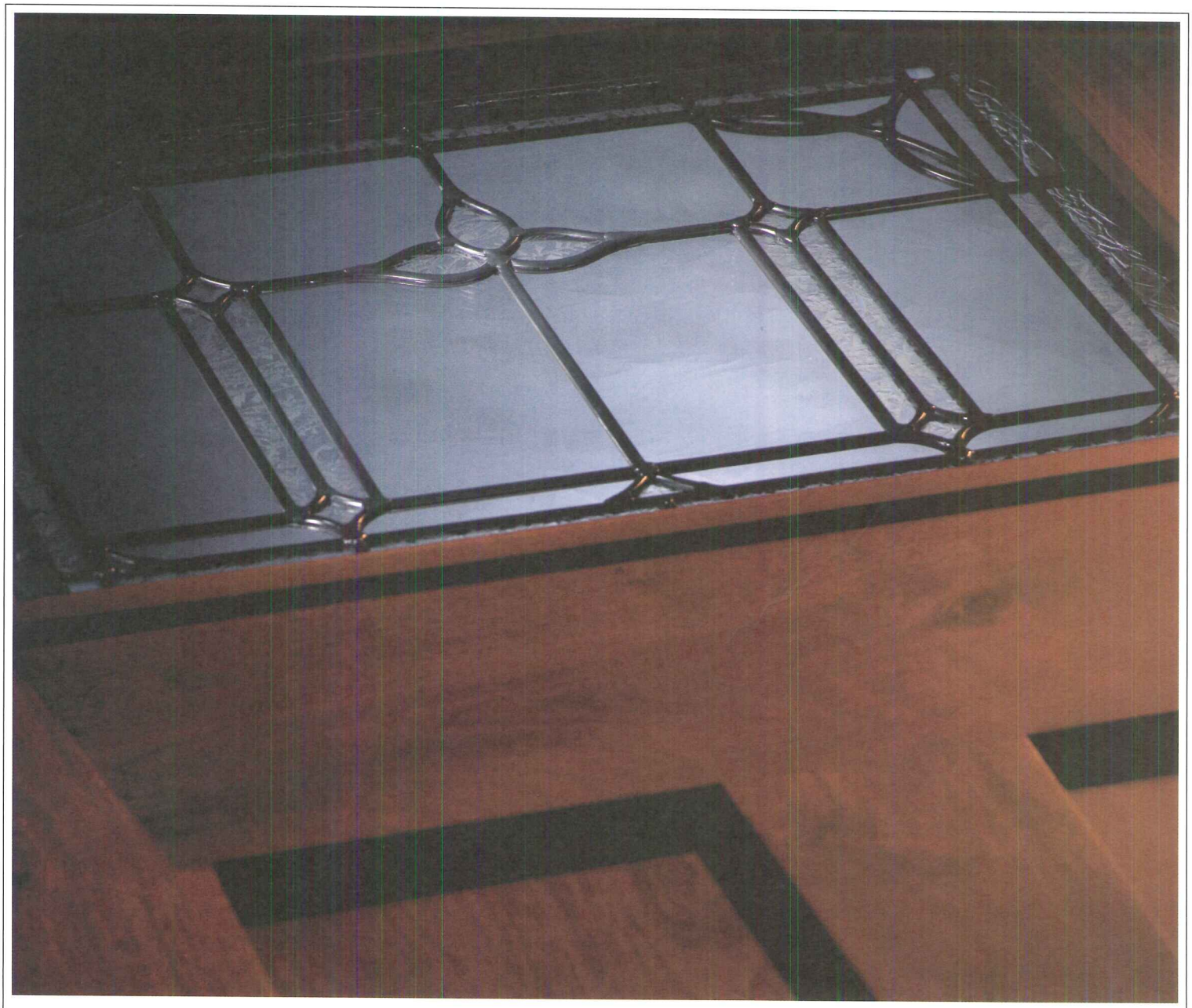
Houses We Love



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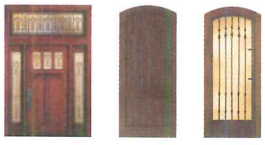

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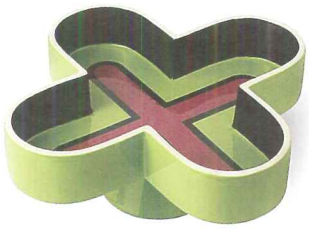

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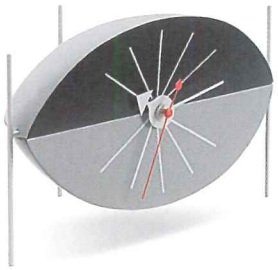

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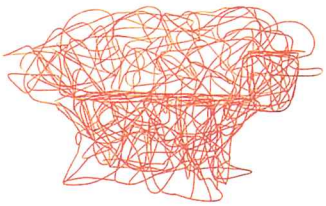

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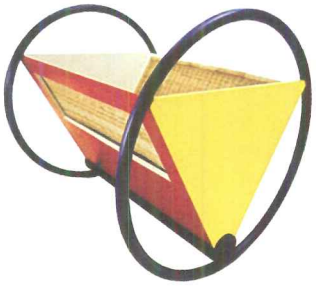

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Perfectly content in San Francisco, the Pfeiffers couldn't help falling in love with a charming mid-century house—across the Bay in Oakland—with stunning views, plenty of trees, and a murky past.

Oakland Aesthetics

As told to Aaron Britt
Photos by Mark Seelen
Production by Marc Heldens / Michael Sainato
Illustrations by Keith Shore

A stony walk and a line of bamboo, original to the property, direct visitors to the entryway of the Pfeiffers' modest 1956 slice of heaven.

Furniture designer Eric Pfeiffer never thought he would leave San Francisco, especially not mere weeks after finishing a Potrero Hill renovation with his wife, Melissa, proprietor of the online retailer Modernseed. But a mid-century fixer-upper in the Oakland hills changed all that. Nearly a decade later, the Pfeiffers love the A's almost as much as their hillside home.

Eight years ago we were living in San Francisco and we had just put the second story on our house—I mean, the paint was still drying up there. Our daughter, Keegan, was just six months old, and Melissa asked me where I'd like to live if I left the city. I didn't want to leave, but she started telling me about this neighborhood, Montclair, in Oakland. She started pulling houses up online, and this was maybe the third one. I jokingly said, "That one might get me out of San Francisco." The open house was the next Sunday, so we went over. When I walked through the front door, I knew that this was the place. It's been eight years now and they'll have to pry my dead body from this place.

At first we thought the house was an Eichler. We did some research, and it isn't—for one, it's held up a lot better—but the details are really Eichleresque. We're not totally sure who built it. I think it must have been done on the side by an unlicensed architect, maybe a draftsman, who worked for one of Eichler's firms, Anshen + Allen or Claude Oakland. The house is by Anonymous.

All of the work here is original. The people who commissioned it in 1956 lived here for seven years, and then the next owners—who had it for 35 years—for better or for worse, didn't really do a thing. We came in and we painted the trim, but there's

The Pfeiffers' furnishings tend to be of two stripes: flea-market treasures or prototypes and castoffs of Eric's design process. The low tables behind the front door (top left) are of Eric's design, as are the chairs and end table in the living room (top right). The sideboard in the dining room (bottom left) is by Florence Knoll.

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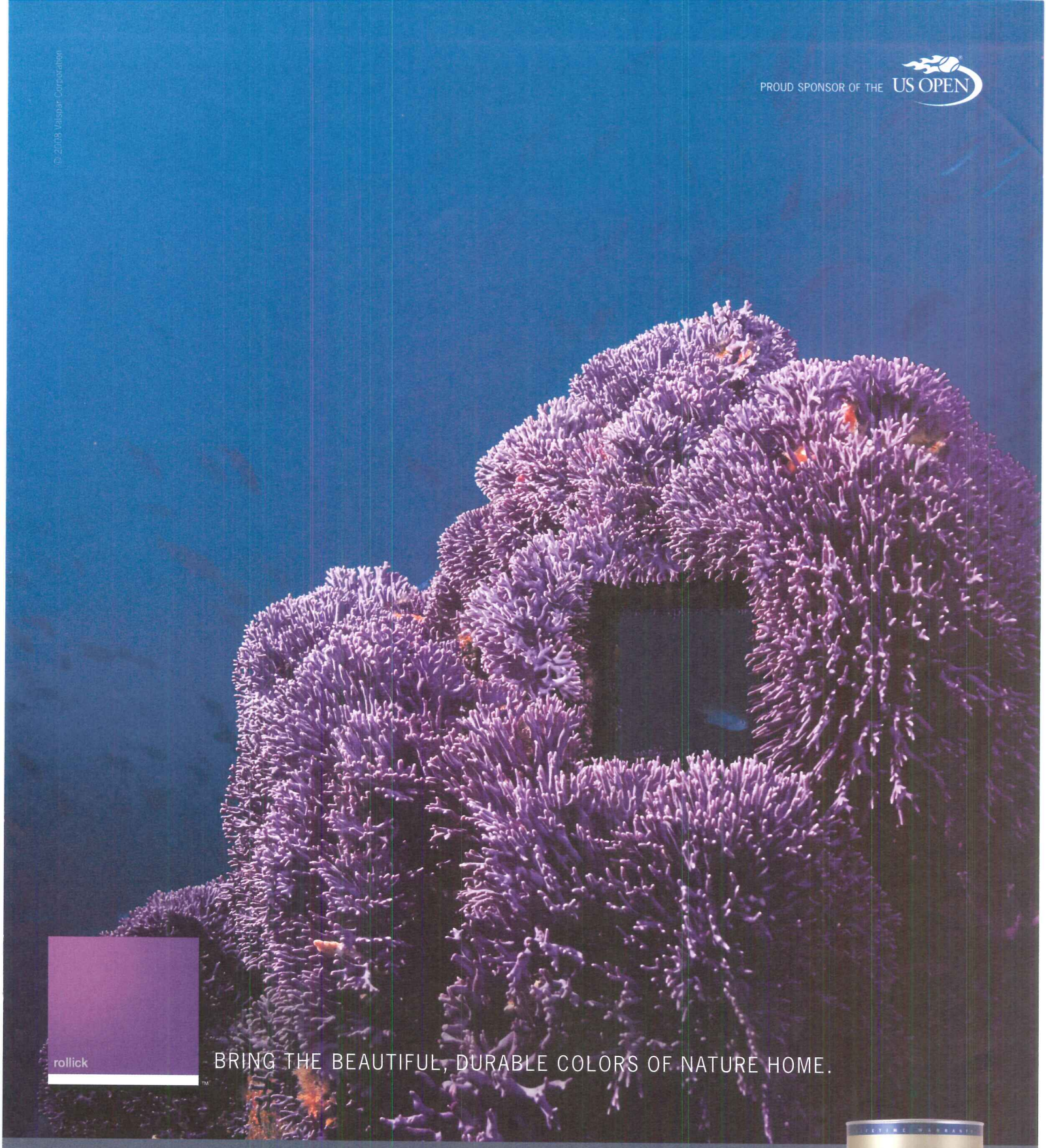

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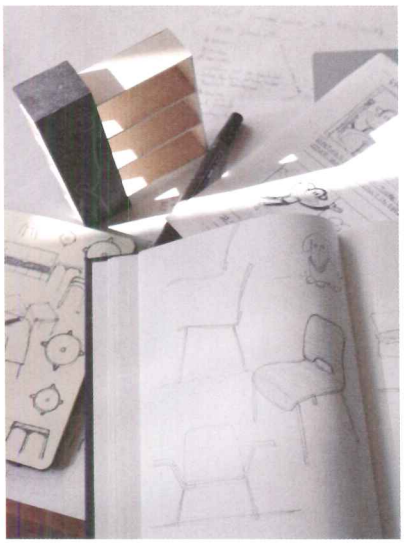
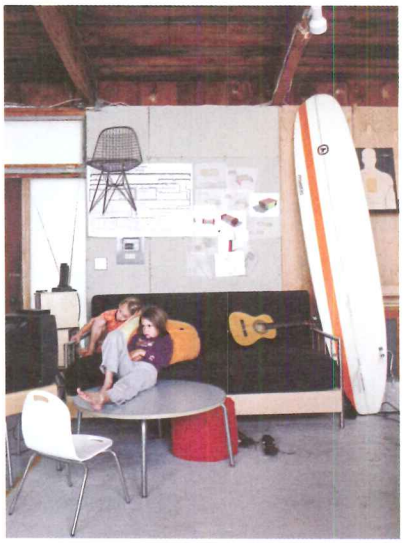


a certain patina of age that we're trying not to alter.

There are scratches on all the built-ins, scribbles in the drawers and all. Now we're adding our own. The built-in desks in the kids' rooms are originals as are the pocket doors. One of my favorite things about this house is the great ceiling of interconnected two-by-fours. It would have been really easy to tear all this out, but the house is designed so that everything has its place. Plus, it's just really easy to live here; the radiant heat in the floors still works great. We have a nice sense of history all around us.

Furniture-wise our house is really a laboratory for what I make. Everything



I do, whether it's furniture for kids or for adults, we test every bit of it right here. The furniture is always coming and going, but most of it is my prototypes, castoffs from production, or flea-market finds.

One of the best parts about this place is that I have my office just across the deck. At first I thought I'd only work here for a couple years, but it's so easy. I have a really rough office; the building isn't much to look at, and the workshop is downstairs, though I'm not very good at actually physically building the furniture. My office is in one part of the upstairs, and the rest is the kids' playroom. Anything goes: painting the walls, the floor, whatever. The kids

Clearly the roughest, and most relaxed, part of the house, Eric's detached studio is equal parts design lab and playroom. He does most of his work in the studio half of the large, open room (top left). Luke and Keegan (bottom) overrun the rest of the space with painting, TV watching, and playing with Eric's models (top right).

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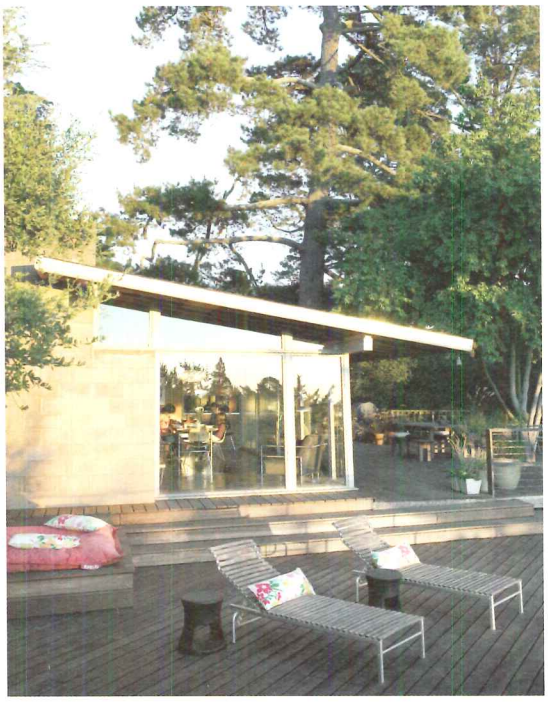

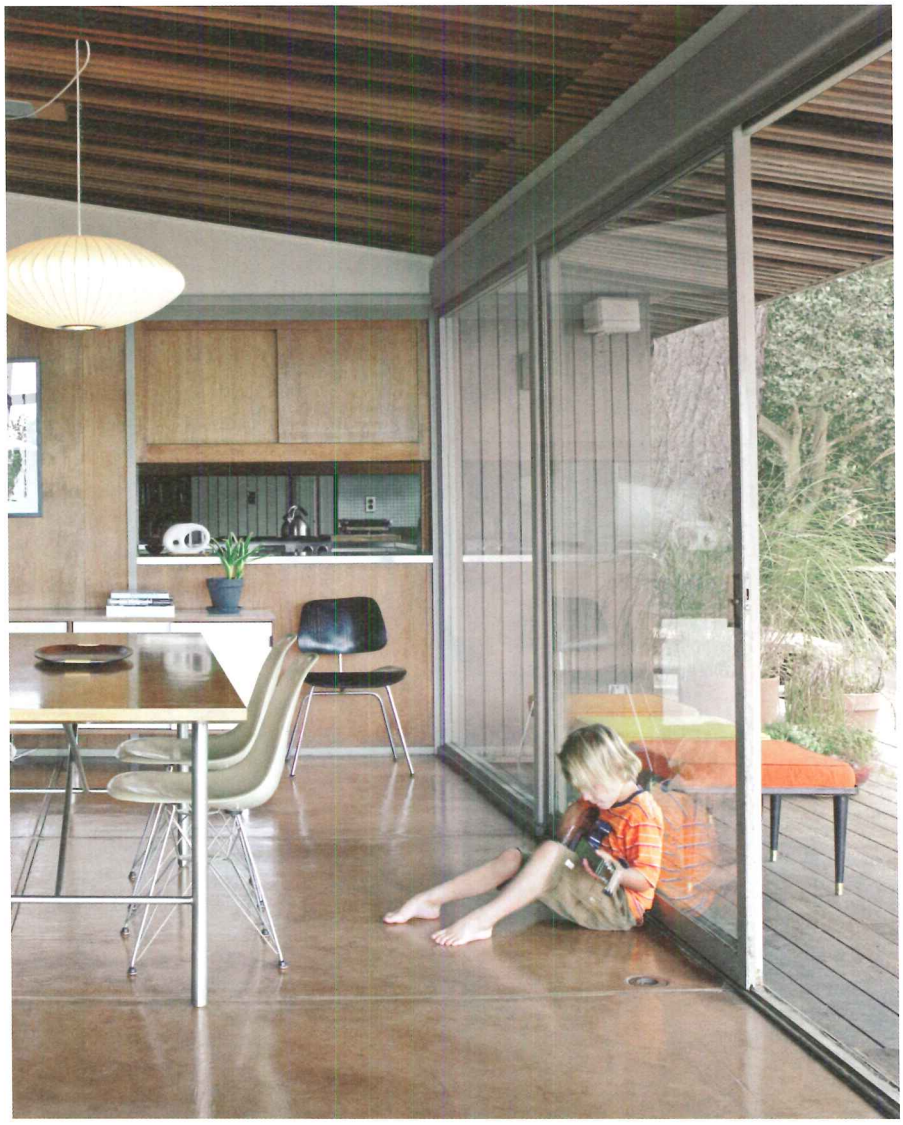

can destroy this room and no one cares. We clean it up once every two months or whenever I have a meeting.

I think it's important for the kids to see how things are made. I want them to see how it works when you have an idea and then you head out to the office or workshop and start to develop it. Keegan and Luke are important parts of the design process; especially for the kids' stuff. I can't always take design advice from a five-year-old, but very little of what they don't like will be produced. This house allows them to understand what their dad does and to see him having a blast doing it. It's the same for their mom. When Modernseed was still based at the house, Luke used to call the FedEx trucks the Modernseed trucks because they were around so often.

The kids are very much a part of this house, and they've really responded to it. Keegan is nine, and she loves it. She knows that this house is different than her friends' houses, and though she's not totally sure why, she's really proud of it. Some people were concerned about the concrete floors with the kids. But you know what? Kids know to protect the noggin—though Luke has a pretty good shiner from running into the sharp edge of that Nelson bench. I guess George didn't have children in mind when he made it.

We treasure the connection between our house and the work and play going on in the office, the workshop, and among the kids. That we're all making and doing all the time, and that it all revolves around the house, gives us some of our best family time. This place is something that we've created together. Melissa and I have worked together in the past professionally, but that's not nearly as intimate or important as making your home and your family.

The large deck (top left) was falling apart when the Pfeiffers moved in, necessitating a serious overhaul of the lower level. Luke channels Jimi on the concrete floor of the open living and dining room (top right). To temper the house's warm tones, the couple opted for cool cabinet facings in the kitchen (bottom).


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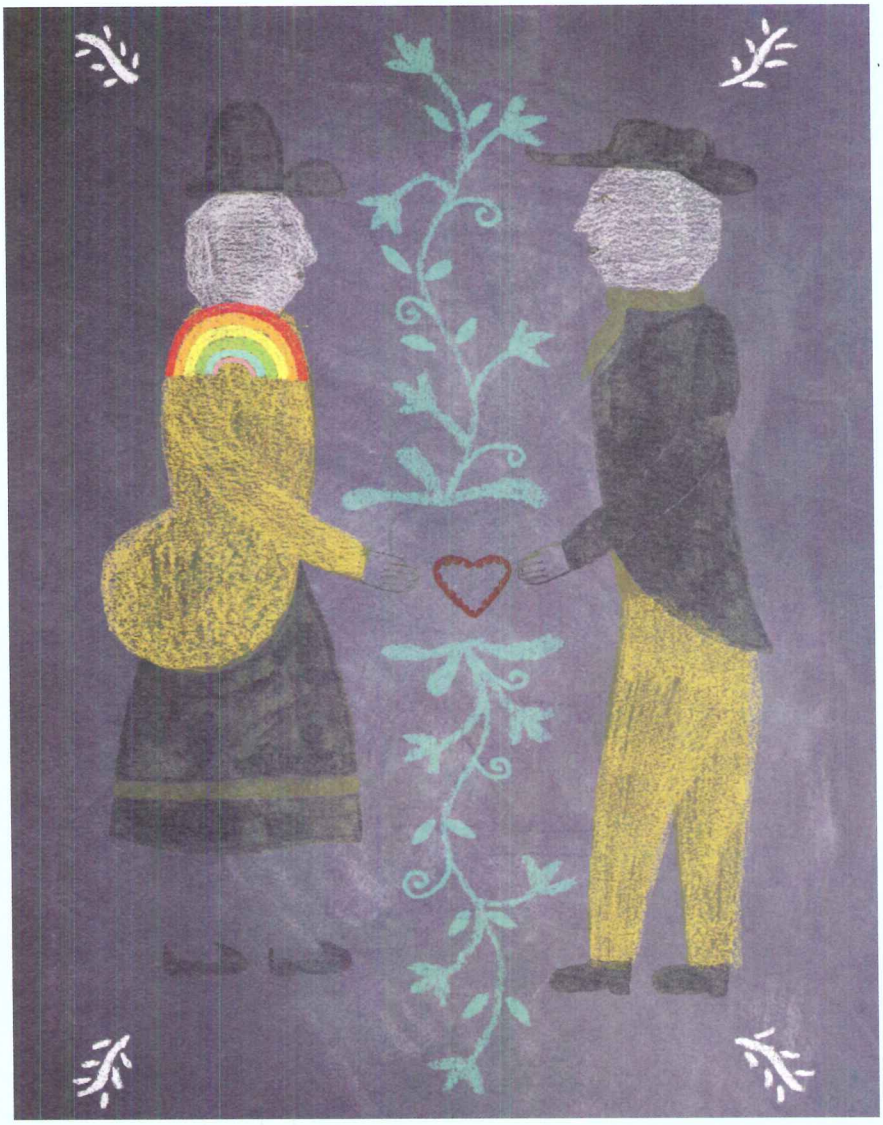

Stump Speech
When the Pfeiffers replaced the sagging deck between the house and office, a eucalyptus stump some 52 inches in diameter refused to budge. Loath to give way to the obstacle, they built a small stage into the deck that covers the unsightly stump. The result is a venue for informal performances and handing out soccer awards.

Totally Tubular
The bank leading from the house to the kids' jungle gym is fairly steep. The Pfeiffers, in what Eric calls "an easy weekend job," dotted the hillside with steps made of one-foot-long sections of Sonotube filled with concrete and a piece of rebar to create an attractive, irregular footpath. sonotube.com

Cabinet Appointments
To cool the warm palette of wood and reddish concrete, the Pfeiffers refaced their kitchen cabinets with a multihued pattern of laminated faceplates from Abet Laminati. abetlaminati.com

Chalk Therapy
The Masonite wall at the far end of the office is covered with chalkboard paint, as is an exterior wall that faces the deck. The two inexpensive materials offer any passing artist a chance for self-expression. masonite.com

Click here for more information:
Stump removal: tree-tech.com
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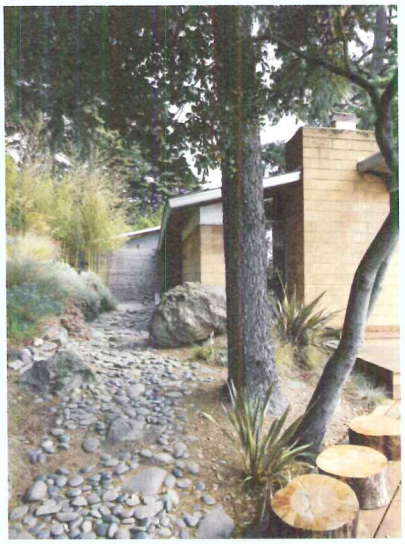

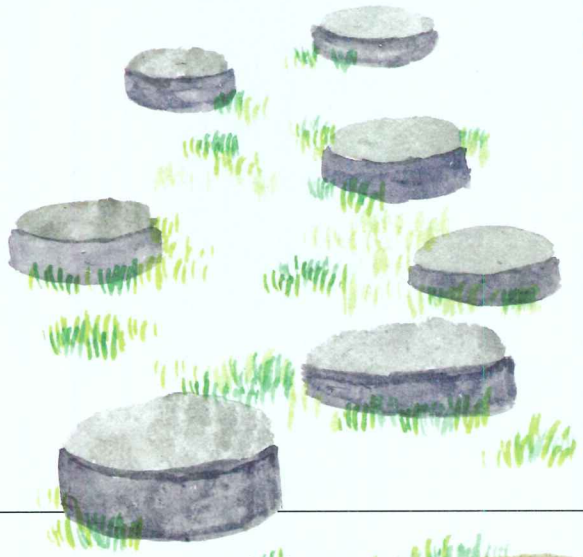

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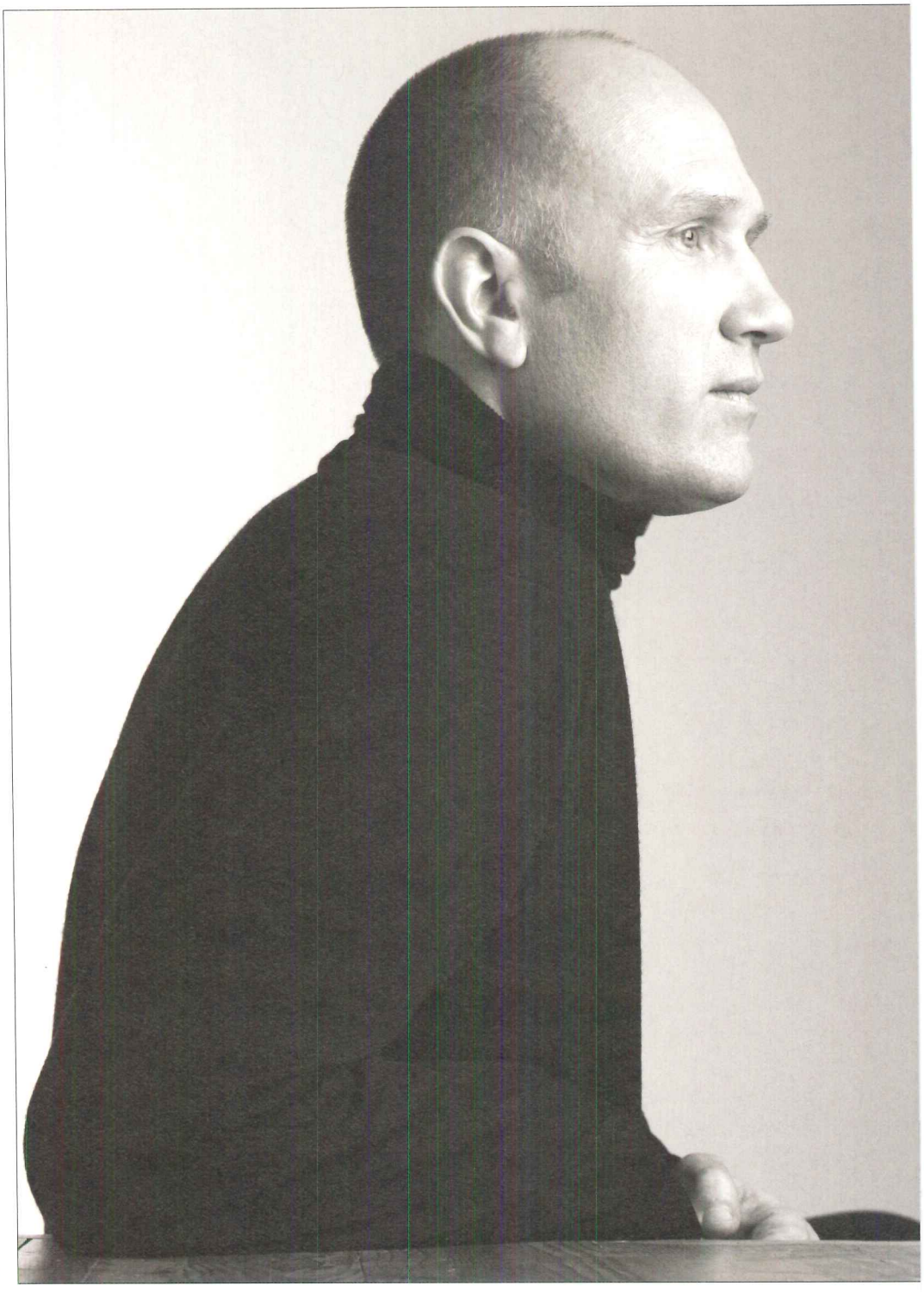

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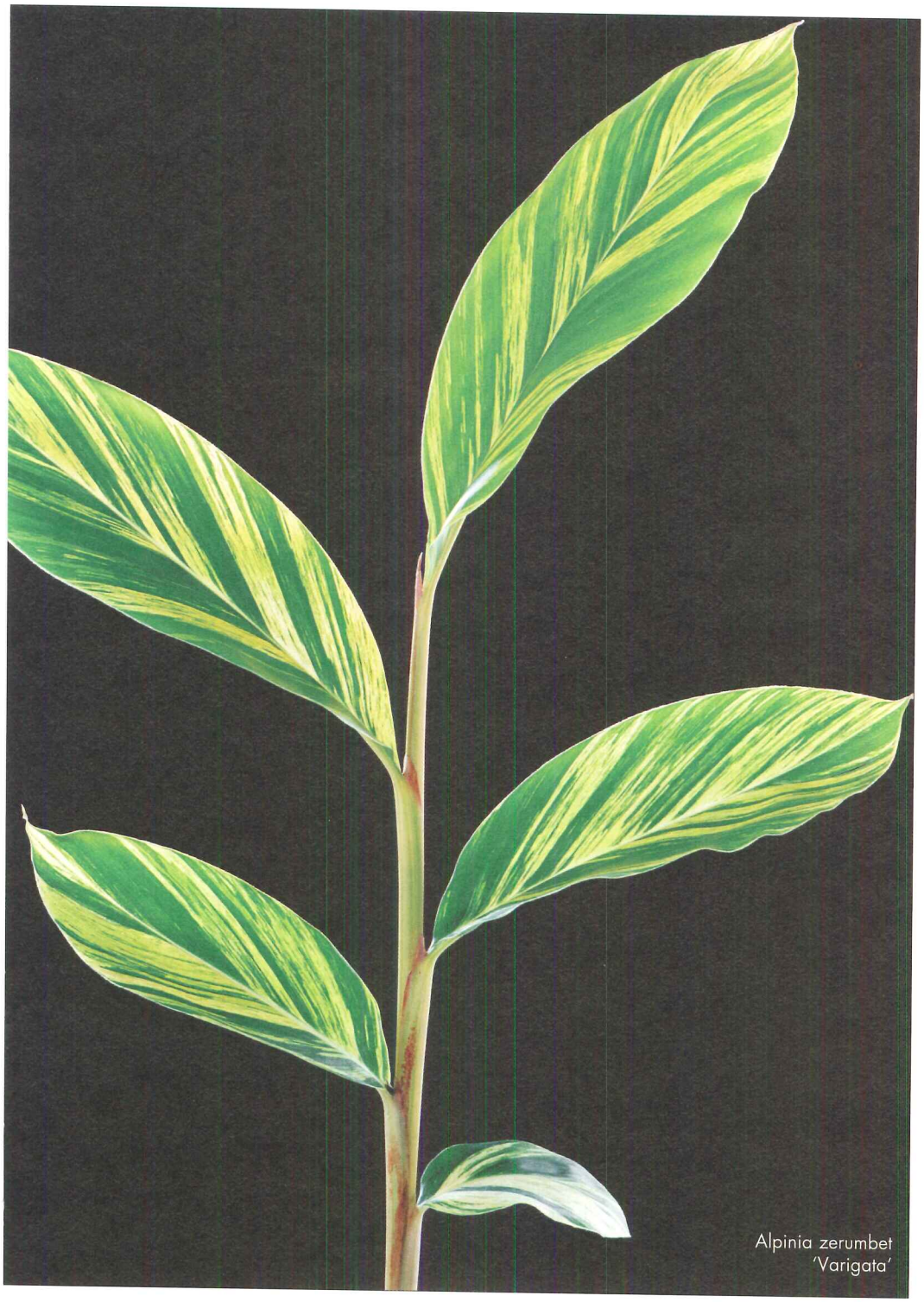

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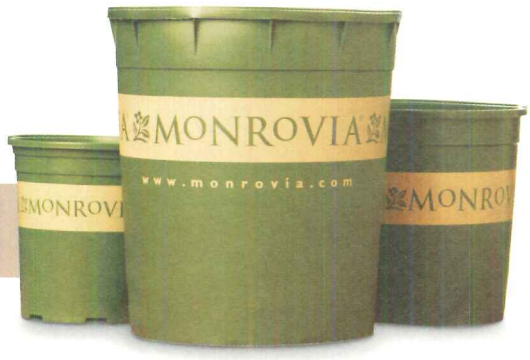
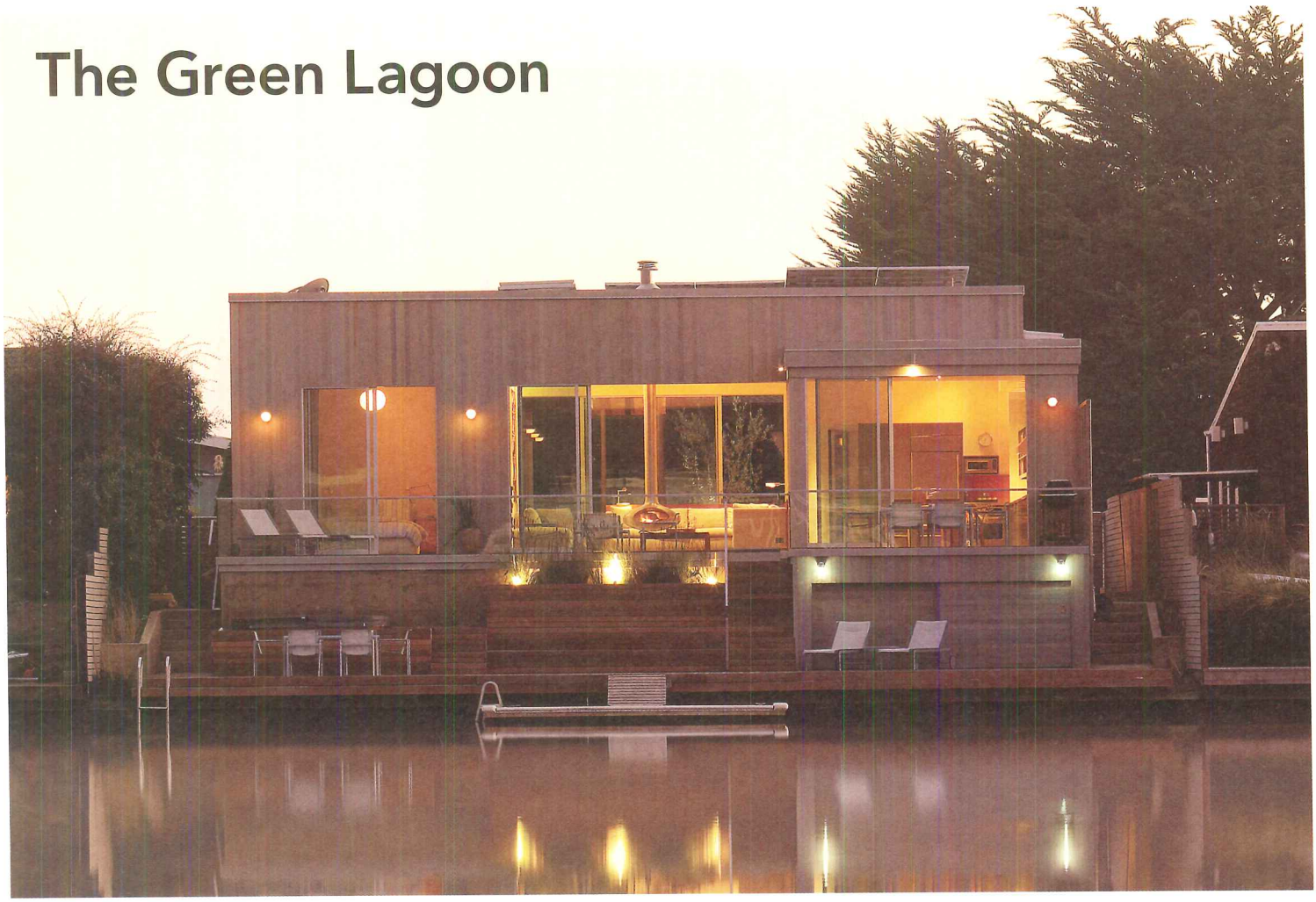


The Green Lagoon



From the deck of this waterfront house, the scenery is abuzz with Northern California wildlife—but there's not a utility bill in sight.

When architect Cass Calder Smith first met with his client to discuss replacing her cramped beach house, she took him for a canoe ride along the adjacent lagoon to check out the neighborhood. As they paddled past the eclectic cottages (studded with a few higher-profile hangouts by Joe Esherick, Stanley Saitowitz, and William Wurster), she shared some of her requirements: "To be able to see the top of Mount Tamalpais from my living room, to have lots of usable outdoor space, and to push it to be as environmentally responsible as possible."

The original house—nestled in a gated community in Stinson Beach, 45 minutes north of San Francisco—was a view-eviscerating, tile-roofed, arch-windowed affair the owner referred to as the "Taco Bell house." She had purchased it seven years earlier due to its location across the street from her husband's vacation home. When the time came to design the replacement, many of the 25 extended family members who drift between the two houses—her children, her husband, his children, and a passel of grandchildren—had a say. "One of her sons worked for the Nature Conservancy and was very focused on finding green solutions," Smith recalls. He adds wryly, "The other is a project manager for an affordable-housing development organization, so yes, there was an unusual amount of give and take."

One of the first decisions Smith and project architect Dera-Jill Lamontagne made was to reduce dependence on fossil fuels. Photovoltaic panels generate all of the electricity—powering the HVAC and radiant-heating systems—and provide backup on cloudy days for the solar hot-water system, which is powered by two thermal panels.

Story by Deborah Bishop
Photos by Matthew Millman

At the rear of the house (top), bleacher-style steps mitigate the steep grade down to the water; the boathouse tucks in on the right. Arriving guests can see straight through the house (bottom) to the lagoon beyond. Although basically a square, the structure angles out on one side to pull in late-afternoon sun.

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Though not fully energy independent, the house actually feeds the grid, giving surplus power back to the community. "We're all used to thinking that electric houses are expensive to heat," says Smith, "but when you have a little power plant sitting on the roof, and you're using the house four days a week, it's ideal." Apart from a 50-gallon propane tank that fuels the cooking range, the home's energy consumption works out to net zero. Though the initial investment was higher—the homeowner estimates $30,000—a state refund check for $9,000 arrived soon after construction was complete.

The house's layout is designed to help regulate comfort levels naturally while forging a connection to the outdoors. Because FEMA regulations require new construction to be at least three feet above grade, Smith approached the house as if building a dock. Two large ipe decks, big enough to ride a tricycle on, flow from the great room in front and to the back, where bleacher-style steps descend to the lagoon. When slid open, the double-glazed glass doors make the room essentially disappear, inviting cooling cross drafts. All of the skylights open, and a large overhang on the south side shields the house from the sun.

On cooler days, the Boffi ceiling fan reverses direction to circulate warm air, and the hanging fireplace orb rotates out from the living room to take the chill off the deck. Low-maintenance materials allude to the outdoors, including the cerulean blue of the sealed MDF cabinets, whose strips of mirror pull in the view even when one's back is turned; the sand-colored tiles; and the honed concrete floor, whose pebbled appearance echoes the sand of the nearby beach.

Because the primary goal was to provide a large social place, the sleeping zone—a hallway off the great room—is relatively spartan. There's a small bedroom at either end, two baths, and an even smaller children's room (90 square feet) in the middle equipped with bunk beds. Pocket doors in the hall can be left open, or closed for en suite bathrooms. "It's like a precise Japanese box. Everything fits in just so," says the owner, describing the challenge of working within the 1,900-square-foot limit imposed by the neighborhood association.

Allowing that she ended up with everything on her list and more, she adds, "You can sit in any part of the house and feel this exquisite harmony. And it's nice to know that in the future, my children and their children will be treading gently on nature—and won't have to pay any utility bills!"

Although most radiant-heating systems are gas-powered, these ground-cement floors take the chill off with an electric warming system. Locally harvested cedar ceilings warm up the room and reach out to the matching siding, which was finished with a nontoxic bleaching oil to first speed, then arrest, the natural fading process.

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Listen and you'll see

Heat Pump:

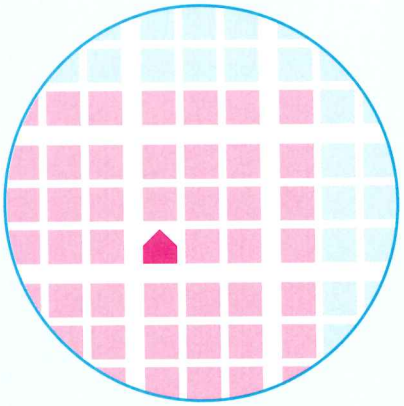
One piece of correspondence that never darkens the mailbox of this Northern California beach house is a utility bill (nor are guests wandering around swathed in multiple sweaters).

Because most forced-air heating systems rely upon gas, architect Cass Calder Smith's office consulted with Sun Light & Power in Berkeley, who provide energy-efficient design and building solutions, to find a suitable alternative. "In a mild climate such as California, it's incredibly expensive to have a complete solar space heating system—and it's a storage nightmare," says Gary Gerber, the company's president. "The grid-tied photovoltaic approach cleverly solves the storage problem, and it's really efficient when coupled with the right system." At his suggestion, Smith and project architect Dera-Jill Lamontagne went with a high-efficiency, split-system heat pump designed for residential use.

All split-system heat pumps consist of two components. The heat pump, which looks like an air-conditioning unit, sits outside and extracts heat from the cold air using a compressor and refrigerant. The internal air handler then pumps the warmth throughout the ductwork. Come summer, the whole thing works in reverse, exactly like an air conditioner (the SEER rating is 13).

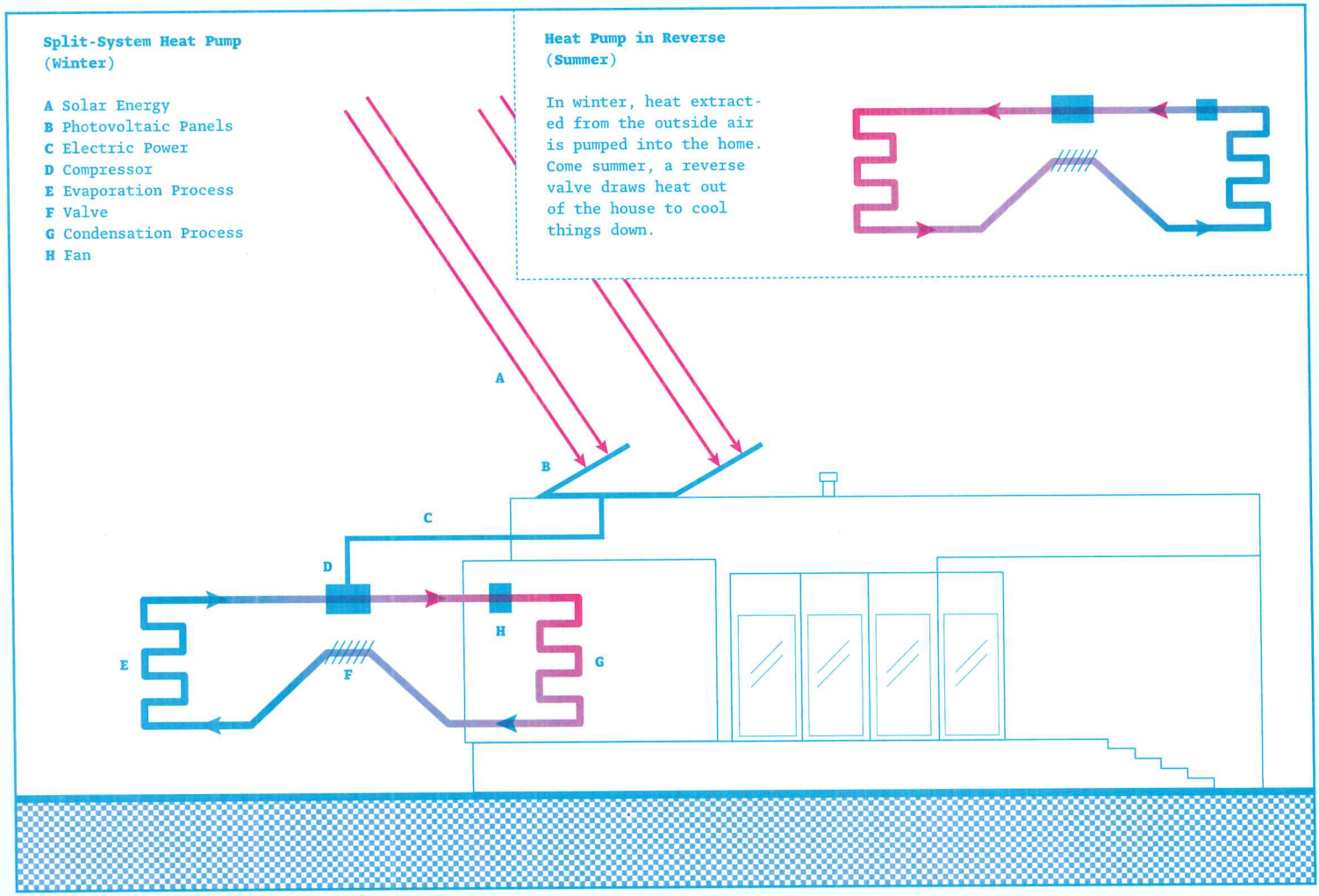
Through the magic of net metering, grid-tied houses with photovoltaic panels offer the best of both worlds—essentially turning homeowners into energy brokers who can swap electricity for retail credits (but still enjoy heat on demand). Like something out of *Alice in Wonderland*, the meter spins both forwards and backwards, with excess electricity banked for future credit.

Says Gerber, "Clearly, solar isn't the only way to go. We are driven by the concept that you can actually get to zero use of fossil fuels, and this approach is one way to get there."



Net Metering Across the U.S.:

Although specifics vary widely as to how long you can keep banked credits and how the value is assessed (New Jersey, Colorado, Pennsylvania, Maryland, and California earn the highest ratings; Georgia, North Carolina, Wisconsin, Utah, and the District of Columbia the lowest), bills are pending that will require all utilities to provide the service.



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No piece of furniture has more aptly paved the way to connubial bliss than the love seat. And though they're positively built for wooing, take heed, inconstant lovers: Romantic misdeeds are bound to land you sleeping on one.

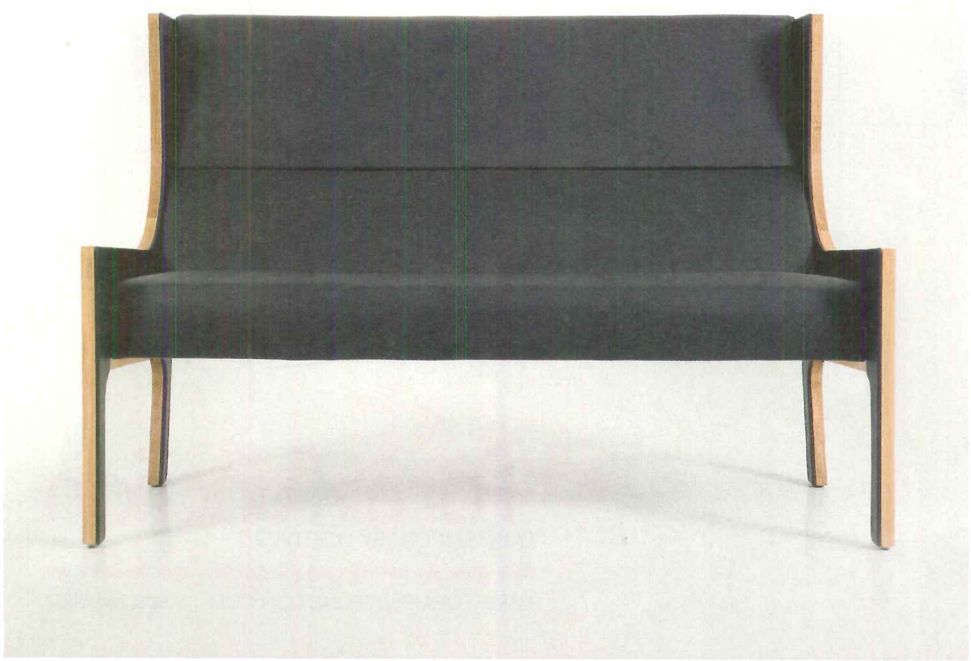
The chair has captured the attention of modern designers like no other form of furniture. But be it for a rocker, a chaise longue, or a side chair, the quest for the perfect seat has often overshadowed an even more important living-room pursuit: where best to snuggle up with your sweetheart.

Caught between the experimentation—and fetishization—of the chair and the sofa's unchallenged role as household centerpiece, the love seat is the middle reliever of social seating. Yet what piece of furniture is so solely devoted to amorous pursuits as to be named for them? Clearly designed with the yawn-as-you-put-your-arm-around-her move in mind, the love seat suggests a romantic spark as soon as two people simply alight.

Wide enough to prevent us from having to sit on each other's laps, but cozy enough to permit exactly that, the love seat's name tells us what we ought to be doing when we get there. For years we poor English speakers have pursued one another on settees, divans, and fainting couches before the moniker "love seat" filled the lexical gap in the mid-19th century. And who better to tell us whom to woo and on which love seat to do it than celebrity matchmaker Patti Stanger? She helps us ascertain which of these five modern love seats—classic and contemporary alike—best encourages carefree canoodling, affords a supple spot for couples to cozy up with their TiVo, or maybe, just maybe, provides a generous seat to go it alone.

In the Mood

Bergère Sofa



By Seyhan Özdemir and Sefer Çağlar for Autoban, built by De La Espada / Oak or walnut with fabric or leather upholstery / 49" W x 36" D x 34" H / From $3,895 / autoban-delaespada.com

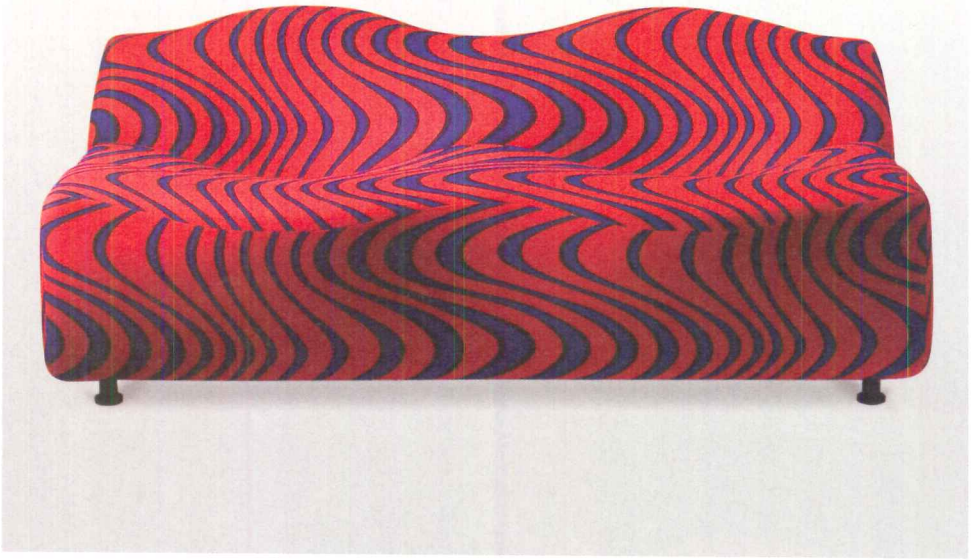
Expert Opinion: This is a guy's sofa for sure, and in love he does not like a lot of clutter or drama. The girls he likes may be superhot, but if they're problem children, they are out. It's not very comfortable, especially because it forces you to lean back so much. It's a beauty piece for sure, but it's not a comfy spot to watch TV.

What We Think: Though certainly not plush, the elegant lines and sturdy craftsmanship of the Bergère make it one of our favorites. Better perhaps for E.M. Forster than *House M.D.*, this love seat is as sleek as they come. And designer Seyhan Özdemir, who we presume likes the Bergère quite a bit, might take exception to it being called "a guy's sofa."

A Note on Our Expert:
Patti Stanger comes from a line of matchmakers, and as the CEO of Millionaire's Club (which connects well-heeled gents with high-heeled women) and the host of Bravo's series *The Millionaire Matchmaker* she plies the family trade for the benefit of the rich and dateless. Originally from New Jersey, Stanger got her start at the dating service Great Expectations before going off on her own in 2000. An admitted fan of "clean, modern design," she won't divulge how many happy pairs owe their bliss to her, but she coyly declares, "I get invited to a lot of weddings."

Story by Aaron Britt
Portrait by João Canziani

ABCD

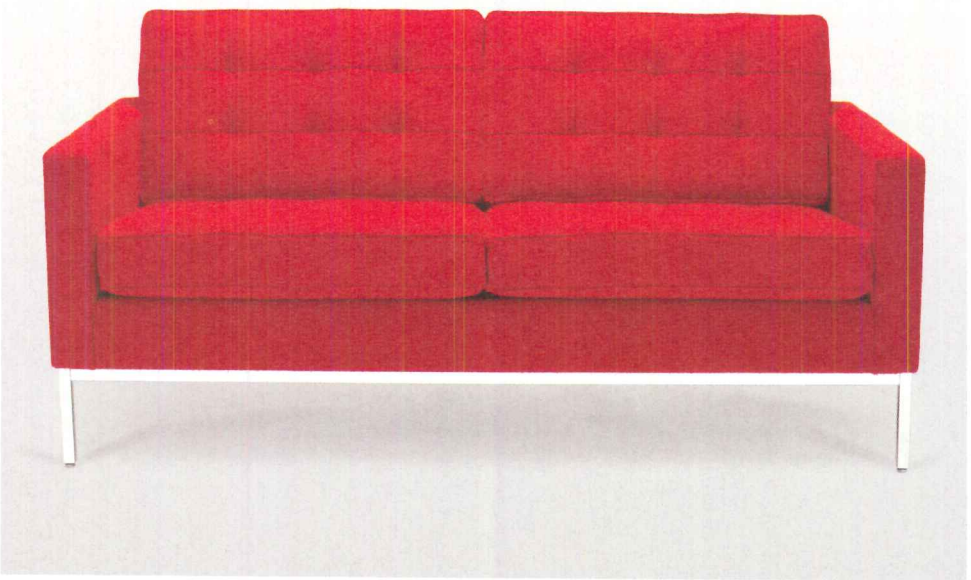


By Pierre Paulin for Artifort / Available in many colors, including the Momentum fabric by Jack Lenor Larsen / 65" W x 34" D x 26" H / $4,178–$4,779 / artifort.com

Expert Opinion: I would say the relationship is a bit quirky and maybe a bit unstable as shown by the hump in the middle. The color scheme is psychedelic or bright red, and this lets me believe this couple must still be living in the late '60s or early '70s. It's really a piece of art—maybe not so much to sit on but stare at with wonder. Not my favorite, but definitely a conversation piece for those Warhol nerds who can't get a date.

What We Think: Pierre Paulin can certainly be groovy (but never at the expense of ergonomics), and Jack Lenor Larsen's Momentum fabric dates this love seat—which also comes as a one- or three-seater. Opt for a more sedate fabric to accentuate the undulating sculptural form of this icon.

Florence Knoll Settee



By Florence Knoll for Knoll / Available in more than 100 Knoll fabrics and leathers / 62" W x 32" D x 32" H / $5,640–$10,000 / knoll.com

Expert Opinion: This is for a retro couple. They watch old movies on it, and I'd say that they probably have a strong interest in art and design. It's comfortable and never goes out of style and to me is like the nice version of my grandma's couch. The couple with this love seat gets married and never gets divorced.

What We Think: FloKno's KnollStudio series is the benchmark for clean mid-century modernism, and that her design should evoke Cary Grant and Irene Dunne is no surprise. Designed in 1954, this settee may not be the cuddliest of the group, but it's assuredly the most classic.

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Moël

By Inga Sempé for Ligne Roset / Foam seat pad, interior and exterior available in wool and leather / 65" W x 39" D x 36" H / $3,600–$5,800 / ligne-roset-usa.com

Expert Opinion: This is so alterna-couple! The people who own this are vintage, flea-market girl and ComiCon guy. It's really comfortable, more so than I thought it would be, and I like that it's fun and funky. It's the most comfortable seat he's ever played Nintendo from. People who get this will never give it up; it'll be like Archie Bunker and his chair.

What We Think: We like the high back and the cupped seat of Sempé's design, not to mention the unzipped-sleeping-bag aesthetic. Unlike the Knoll or the Paulin, which allows each sitter his own space, the cushy Moël defies you not to snuggle.

Alcove

By Ronan and Erwan Bouroullec for Vitra / Foam cushions, available in three fabrics and five colors; also available in Highback design / 50" W x 33" D x 53.5" H / $7,200 / vitra.com

Expert Opinion: This is a girl's love seat—for the fashionista. Even though the guy hates it, she saves up for this one and eventually it grows on him because of all the compliments they get. It's the most stylish and the most comfortable of the lot, and the pillows totally make it. You want to slump down, hide out, and have sex on this one. I also love how the minimal legs make it look like it's floating. And that's how you feel when you're in love.

What We Think: Though this seat was initially conceived as office furniture, this respite from coworkers doubles as an ideal spot to curl up with your beloved. We agree that it's the most comfortable of the bunch, affording both privacy and a whole new arena for that ill-advised office-Christmas-party hookup.

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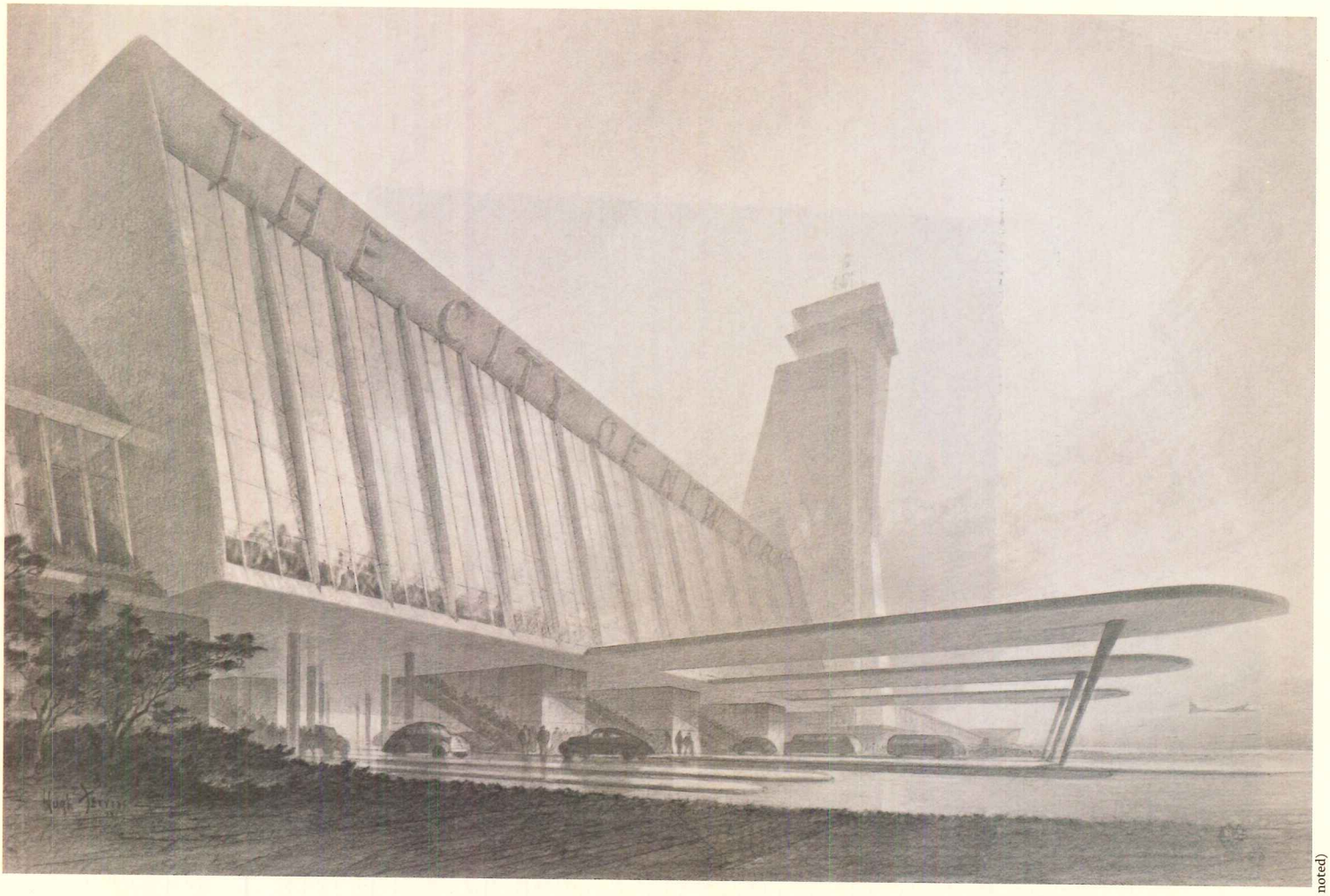
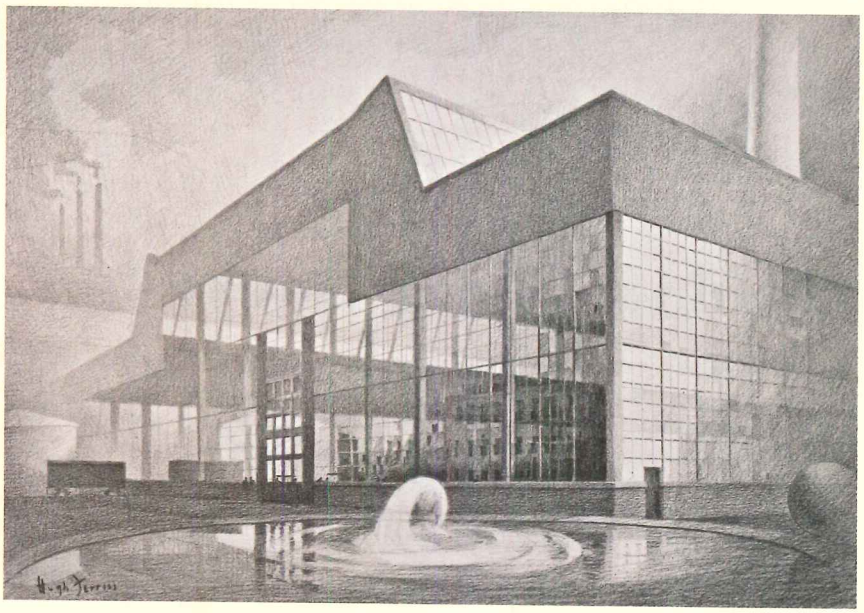


In this age of computer imagery and Photoshopped verisimilitude, it's hard to imagine a time when one of the nation's most provocative architectural theorists was an illustrator—a man who never designed an actual building but instead crafted his visions in charcoal.

Yet that was the role played by Hugh Ferriss, whose book *The Metropolis of Tomorrow* remains in print some 80 years after he sketched his shadowy images of cities where airplanes slide between towers and floodlights carve a backdrop to skyscraping peaks. His career stretched from the Woolworth Building—he was a draftsman in the office of its architect, Cass Gilbert—to Lincoln Center, the cultural enclave unveiled to the world in 1958 through Ferriss's renderings.

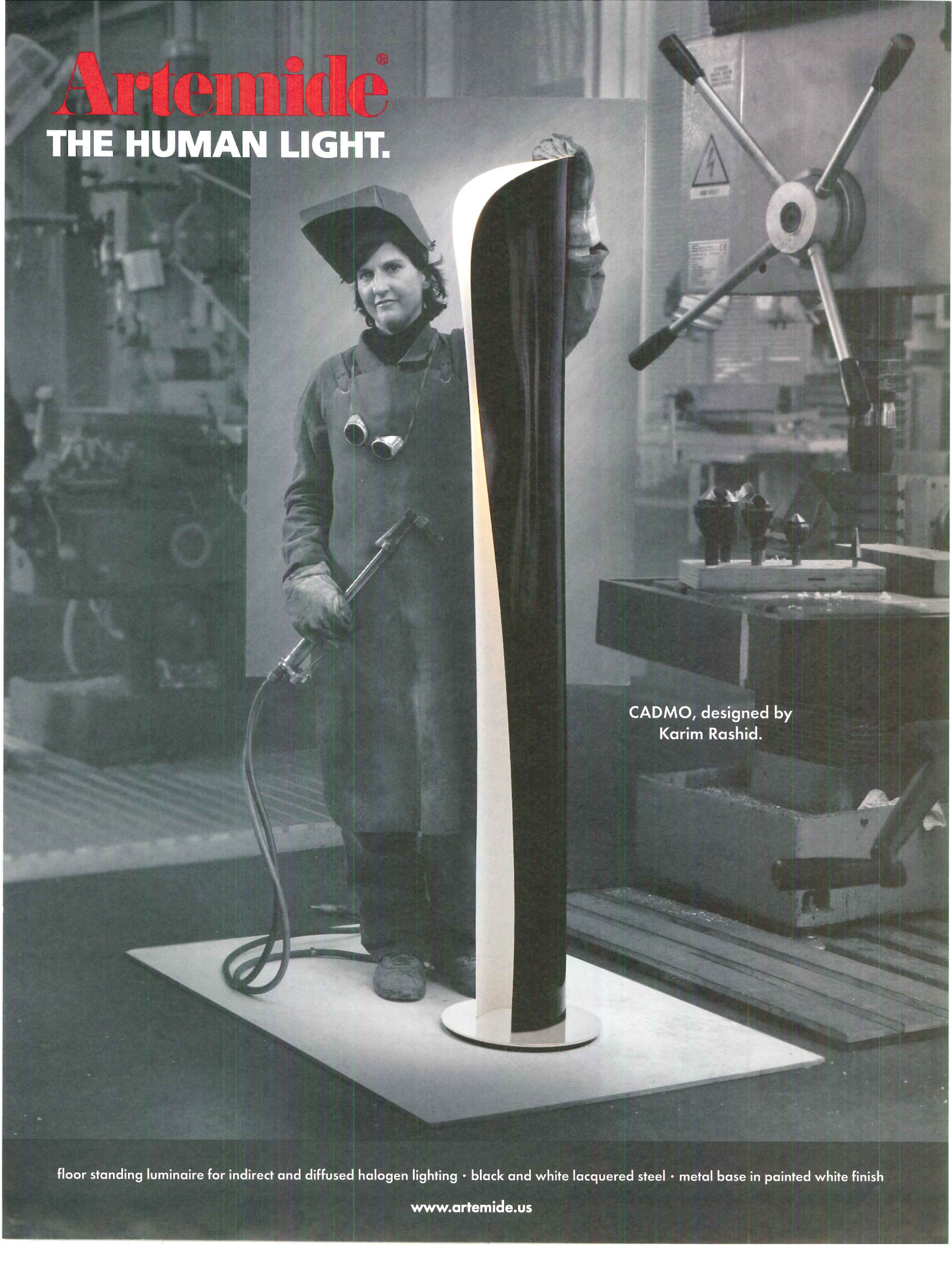


Images courtesy Avery Architectural and Fine Arts Library / Columbia University (except where noted)

Story by John King

Ferriss was a master of perspective, and his drawings appear almost in soft focus, rendered through a haze that obscures all flaws and leaves only pure geometry.

Here are his takes on the entrance to an administrative building of La Guardia Airport (top) and a view of Albert Kahn's Ohio Steel Factory (bottom) in Lima, Ohio.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"What endures is his unique sensibility—rendering architecture as emotion," says Carol Willis, executive director of the Skyscraper Museum in New York and a Ferriss scholar. "Ferriss was enormously influential in the 1920s. He monumentalized an emerging architecture that was urban and modern."

Like many people enthralled by Manhattan's congested drama, Ferriss started life elsewhere: in St. Louis, Missouri, where he was born in 1889 and earned an architecture degree at Washington University. He then headed to New York, where he began working for Gilbert in 1913.

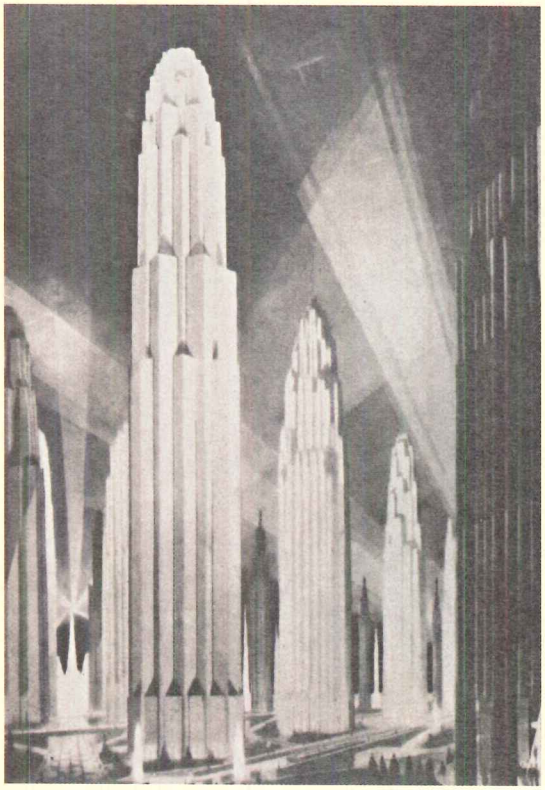
"One day I said to my boss [Gilbert] that I thought maybe I could do better in some small studio all by myself," Ferriss recalled in 1953's *Power in Buildings*, a collection of drawings that begins with an autobiographical essay. "He stated that he had been of this opinion for some time."

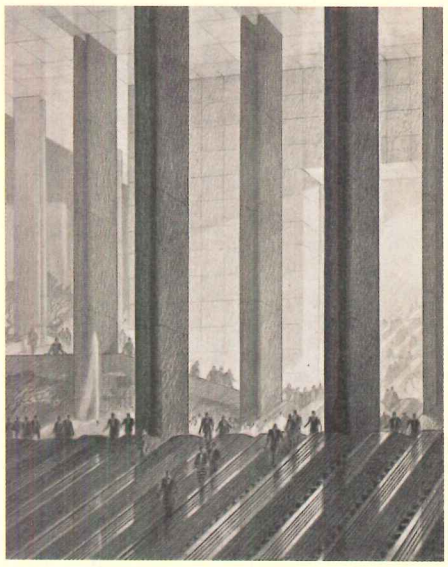
Ferriss saw the renderer's role in exalted terms: capturing a building's essence and exploring how cities might best evolve in an age that seemed to have no limits. "I must either prove myself a creator, dealing with structural masses, or admit that my career is negligible," he wrote to his father in 1923. "If I had the time to give to it, I should be able to make an exhibition full of original drawings of interest to all who are concerned with the present and future of New York." By then he had already begun to make his mark, due to a topic that should have been dry as dust: zoning studies.

New York's 1916 zoning code decreed that to allow light and air to reach the ground, a tower must pull back as it rose and, from a certain point upward, cover no more than a quarter of its site. As the 1920s boom forced designers to confront the new rules, prominent architect Harvey Wiley Corbett talked with Ferriss about how to demonstrate what could be done. Ferriss seized the chance, crafting images of stripped-down faceted seduction—blurred lines of charcoal that depict dark crystals rising from a thick base to stab at the heavens. He also made his case in prose: The publication of the zoning studies in the *New York Times* was accompanied by a Ferriss manifesto predicting that "a new era commences...architects will cease to be decorators and will become sculptors."

The zoning studies led to exhibits, high-profile commissions, and eventually *The Metropolis of Tomorrow*. Published in 1929, the overture depicts 17 then-new buildings that, to Ferriss, exemplified what the future might hold. From there, he shifted to what-ifs on a Wagnerian scale. Immense glass towers form clusters spaced a half mile apart. Viaducts carry cars along high-rise edges 15 and 20 stories in the air. Bridges double as river-spanning apartment buildings.

This is a world of grand vistas, the inhabitants rarely more than vague forms included for perspective. It also seems ominous in retrospect, hinting at the approaching fascism that would tear Europe apart in the 1930s. Yet no matter how cockeyed the images, they are potent. Even when he used drawings in a cautionary way—such as the "serious menace" of towers crowded together—Ferriss's charcoaled drama suggests that this is the future and all should bow down to it.





The Metropolis of Tomorrow appeared just as the Wall Street crash brought the Roaring '20s to a screeching halt. Ferriss, however, never lost his drive, or his 17th-floor rooftop studio on Park Avenue near Grand Central Station. By 1936 he had his hands full as a design consultant for the New York World's Fair. A decade later, when a cast of architectural all-stars that included Le Corbusier and Brazil's Oscar Niemeyer began designing the United Nations headquarters in New York, Ferriss was onboard as a "special consultant."

Though Ferriss died in 1962, more than just the artistic punch of his illustrations lingers. In the 21st century, his high-rise visions have a surprising resonance. The craze for glassy residential towers underscores what Ferriss described as "that indefinable sense of satisfaction which man ever finds on the slope of the pyramid or the mountainside"—even as blocked views and dark streets validate his warnings of the perils of "flanks of adjoining precipices." As for the sustainable virtues of green roofs, consider that in Ferriss's version of tomorrow "the roofs of all lower structures have been developed into sun porches and gardens. The fact is, there is two feet of soil on these roofs, and trees are generally cultivated." Perhaps a new era has commenced after all.

Ferriss's tome *The Metropolis of Tomorrow* includes a chapter titled "Projected Trends," which seeks to describe the future of cities. This illustration (bottom) posits that broad thoroughfares with tall towers will allow for the best vertical and horizontal transportation. The "steel porch" (top) from his book *Power in Buildings* was never built.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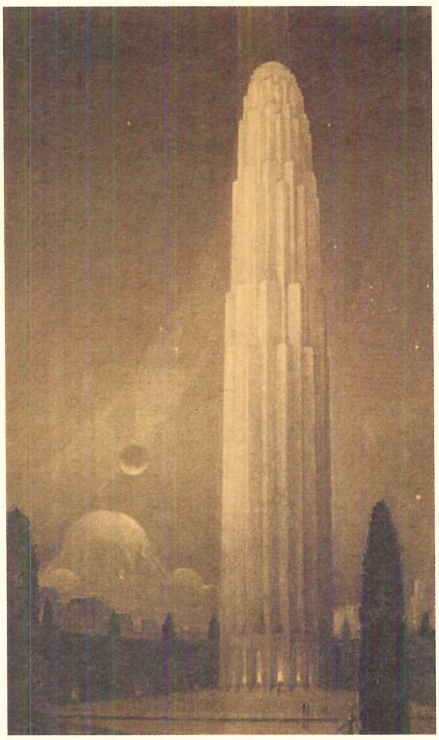

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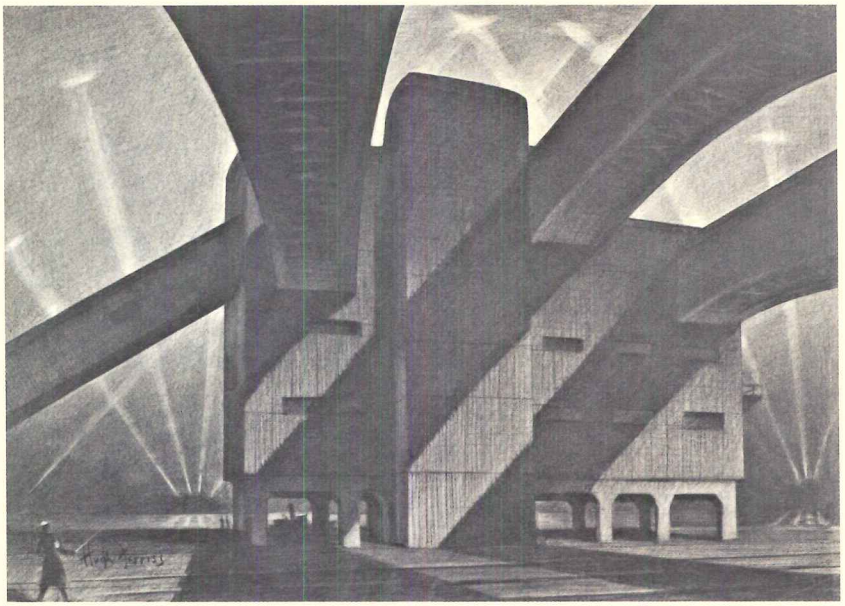

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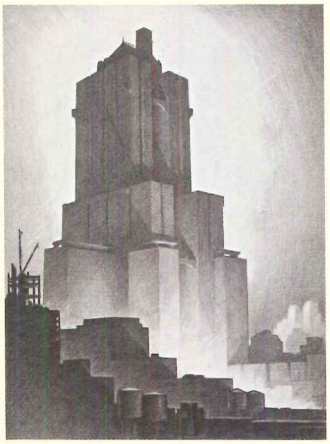

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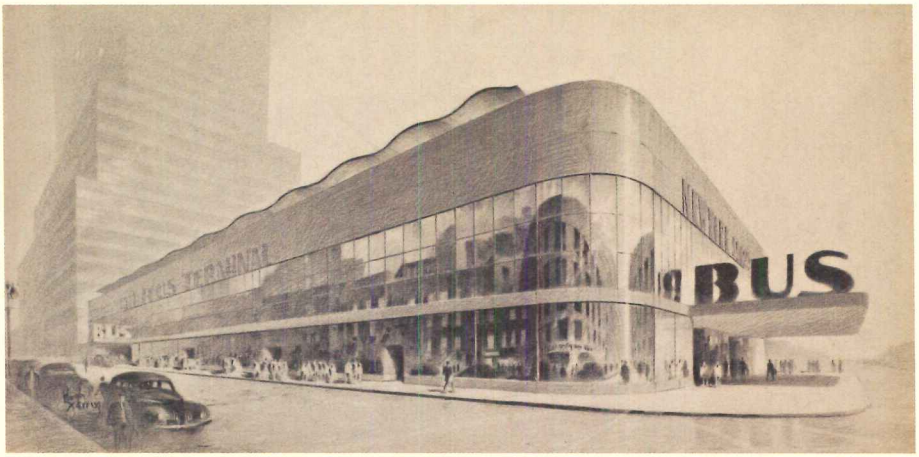

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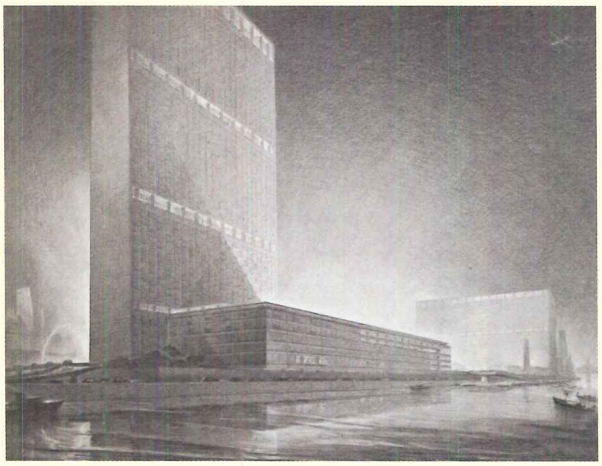

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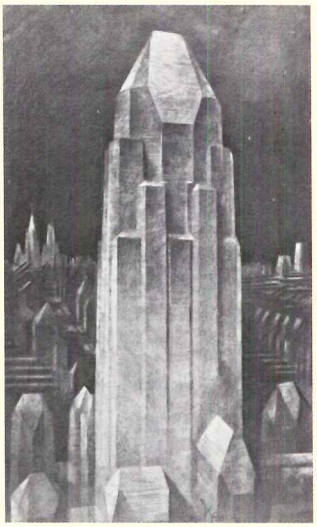

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The drama of Ferriss's drafting style is apparent in these illustrations, some of which appeared in his books and others as plans for existing buildings. [1] The Center of Philosophy from the Imaginary Metropolis in *The Metropolis of Tomorrow*. [2] Night view of a grain elevator in Kansas City, Missouri. [3] Arthur Loomis Harmon's Shelton Hotel Towers in New York City. [4] A Manhattan bus station. [5] The United Nations Building in New York City. [6] "Night in the Science Zone" in the Imaginary Metropolis. [7] Unbuilt towers.

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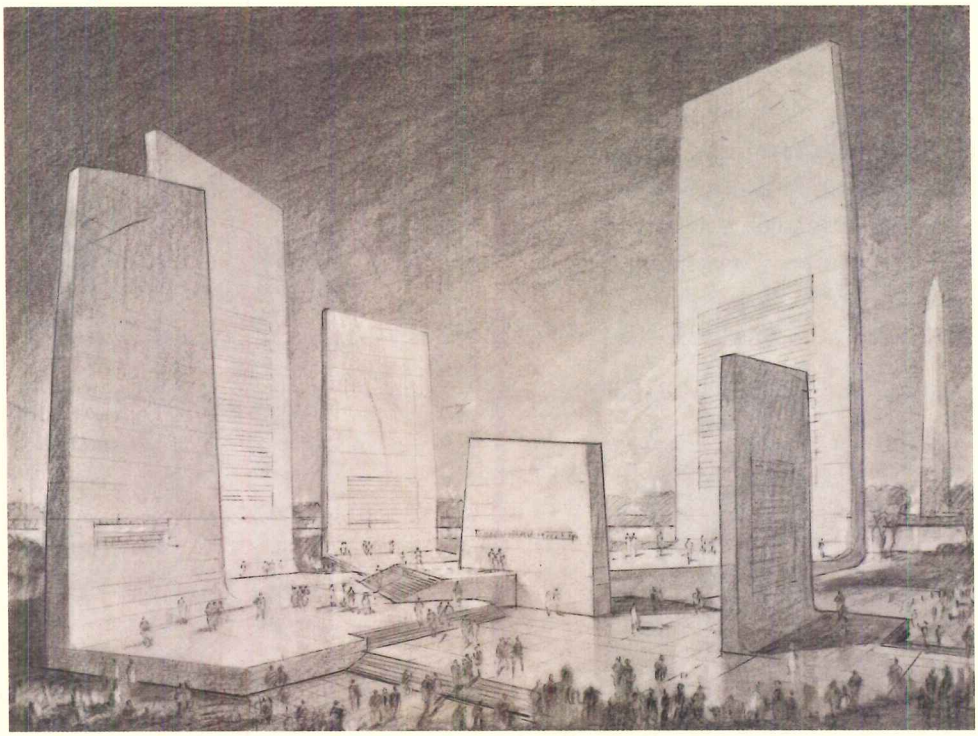
Anything else is a compromise

10 things you should know about Hugh Ferriss



1. On Ferriss's fifth birthday, somebody gave him a picture of the Parthenon. "I tacked it onto the wall and often thought about it," he later recalled.

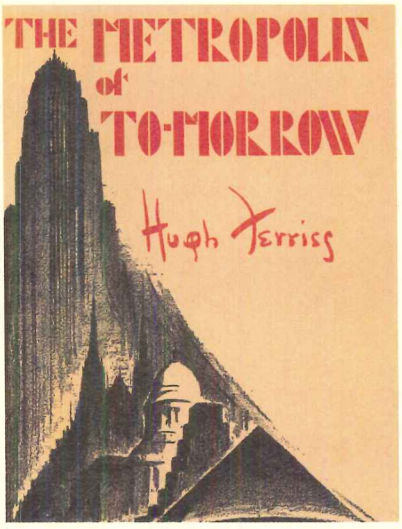
2. Early clients included *Vanity Fair* and, during World War I, the federal government's Committee on Public Information.

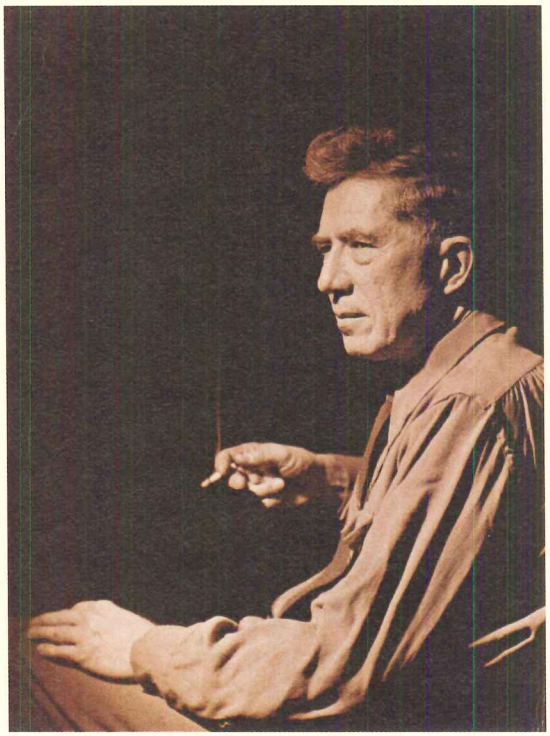
3. A series of Ferriss's melodramatic images appeared, mural-size, in *The Titan City*, a 1925 exhibit at Manhattan department store Wanamaker's.

4. In 1928, Ferriss was asked to write about "Rendering, Architectural" for the *Encyclopedia Britannica*. His 4,000-word essay stayed in the encyclopedia until 1973.

5. *The Metropolis of Tomorrow* cost $3 when first published in 1929. In 2008, a first edition on biblio.com was priced at $750.

6. By 1929, Ferriss occupied an Upper East Side penthouse with his wife and daughter and earned $20,810. Three Depression-wracked years later, they were back in Greenwich Village. His income: $1,861.





7. When a Diego Rivera mural was removed from Rockefeller Center in 1933 because it included Vladimir Lenin, Ferriss was among 47 cultural figures who signed a letter of protest.

8. When Le Corbusier and Russian engineer Nikolai Bassov squabbled over the base of the United Nations headquarters, with the press hungry for images, Ferriss saved the day by blurring the ground floor with foliage: "When in doubt, plant trees."

9. "Manhattanism is conceived in Ferriss's womb," proclaimed Rem Koolhaas in his 1978 book, *Delirious New York*.

10. Since 1986, the American Society of Architectural Illustrators has presented an annual Hugh Ferriss Memorial Prize.

Book cover courtesy Princeton Architectural Press

Ferriss's best-known work is his 1929 book *The Metropolis of Tomorrow* (bottom left). In it he renders the cities of his day and imagines new, hulking megalopolises that seem to come from some ultramodern future. Ferriss himself (photographed circa 1950 and looking a bit like Samuel Beckett) saw his fortunes rise and fall with the Great Depression and the ascent of modernism. One of his many drawings was for Pedersen and Tilney's 1960 proposal for the FDR Memorial in Washington, DC (top).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ABOVE: *Measuring Your Own Grave*, 2003, oil on canvas, 55 ⅛ x 55 ⅛ in., Private Collection, © 2008 Marlene Dumas

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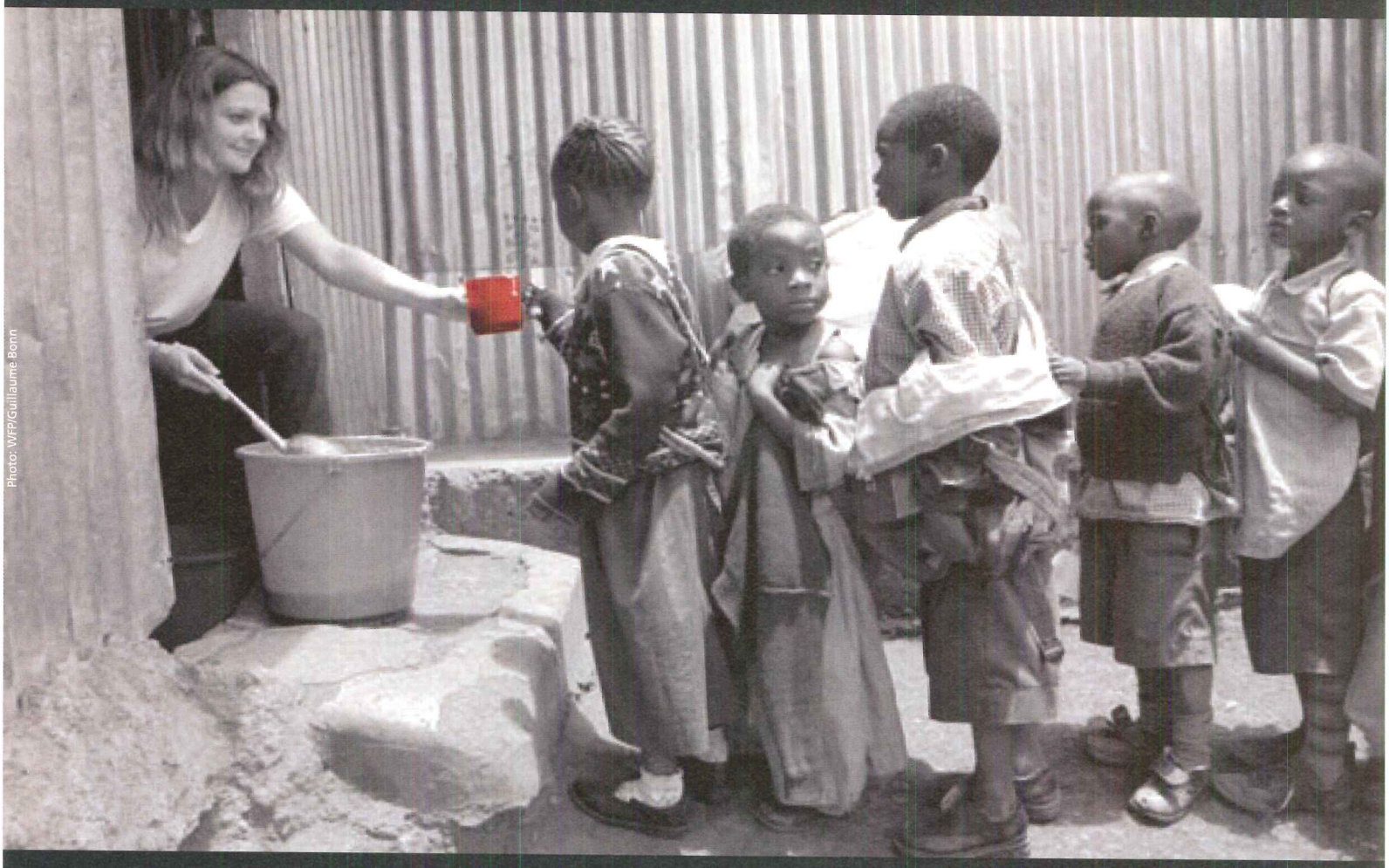

Photo: WFP/Guillaume Bonn

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On the Fence

This "landscaped outdoor room" near Farrar Pond, Massachusetts, uses simple construction to create complex effects.

The fence designed by landscape architect and artist Mikyoung Kim for Bob Davoli and Eileen McDonagh winds its way through the woods of Lincoln, Massachusetts, like a serpent skeleton fished out of the adjacent Farrar Pond. It appears to have been there since Thoreau first decamped to the nearby Walden shores. Unlike most fences—which follow rigid property lines in the utilitarian service of exclusion or containment—it meanders like a weathered Andy Goldsworthy sculpture that just happens to keep the family dogs near home as well.

Kim describes the Cor-Ten steel fence as an "organic mechanism for creating landscaped outdoor rooms." The mechanical aspect is an accordion-like design that allows it to expand

Photo by Charles Mayer

Story by Michael Grozik

Mikyoung Kim's articulated Cor-Ten steel fence evokes, among other things, a 3-D reinterpretation of Marcel Duchamp's *Nude Descending a Staircase, No. 2.*

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onsite and then be fixed into place. Though it encloses a third of the three-acre site, the fence's deceptively simple construction makes it feel more like a permeable element of its natural surroundings than an impenetrable boundary. Although others have had similar goals, Kim and her team went about achieving this one in an original, if counterintuitive, way.

"When I first walked the site," Kim recalls, "it looked very flat. But it later became clear to me that there were a lot of undulations in the ground. I was interested in a fence that wasn't just ornamental; I wanted one that moved with the ground and hugged it as much as possible." Instead of simply aping organic motifs, which Kim feels is ultimately unfulfilling, she was inspired by the cellular logic found in nature and music that facilitates simple building blocks combining to form complex creations. "The entire fence is made using just seven lengths of modular, precut Cor-Ten steel bars, with widths being anywhere from two to five bars thick. Depending on the angle from which you see it, the fence can appear transparent or opaque." Similar in concept to Bach's piano compositions, the structure layers modular "voices" to create a fence that is at once structurally sound and environmentally adaptive.

Kim likes working with metal due to its surprising flexibility, an attribute integral to the design and aesthetic of this particular project. As the fence snakes its way over the landscape, the contractions and expansions of the pattern register as a kind of vertical interpretation of a topographical map. Due to the limitations imposed by the design on the acuteness of the barrier's curvature, there are places where it literally has to stop and then start again—or, in Kim's words, "kisses." She welcomes such opportunities to improvise: "I think limits are really nice in design projects. It gives one a sense of how much they can push something. And I think good design results from taking advantage of unexpected situations."

Another limit often imposed on design projects is known more commonly as "the client." But Kim describes Davoli and McDonagh as being "once-in-a-lifetime clients" and now fast friends. "There was no push back from them—they were really excited about it and almost without hesitation said, 'Let's do it!' It's very rare that one gets an immediate—and unblinking—green light."

Photo by Charles Mayer (exterior), courtesy Mikyoung Kim Design (detail)

Kim's use of a few stark steel pieces creates a fence at once simple and complex, transparent and opaque. The snaking structure doesn't merely copy the surrounding landscape; instead, it employs a layering of elemental forms found more often in musical compositions.

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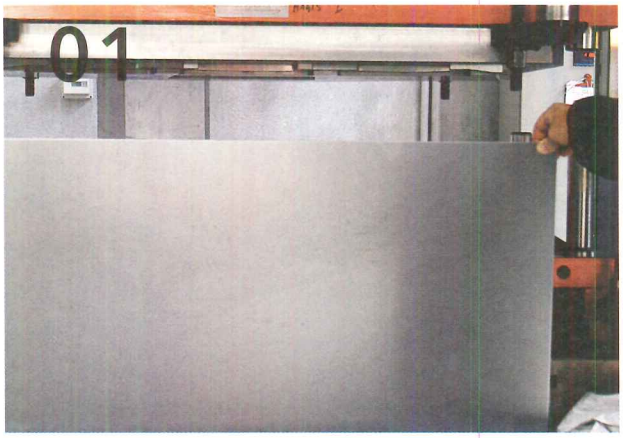
Steelwood Chair

Magis—The Steelwood chair from Magis is a product of experience—the suppliers who punch the sheet metal for the back, which adroitly supports four legs and a beech wood seat, are among Italy's most skilled metalworkers. Dwell talked with the manufacturers and the designers, Ronan and Erwan Bouroullec, and learned, among other things, that the chair is designed for easy disassembly. The two materials—metal and wood—can be separated by undoing a few screws and recycled according to type.

Story by Virginia Gardiner
Photos by Ronan and Erwan Bouroullec

The Steelwood chair's imperative component of bent sheet metal sits on the factory floor in a nondescript suburb of northeastern Italy, awaiting a seat and legs.

01



Shear and Coin

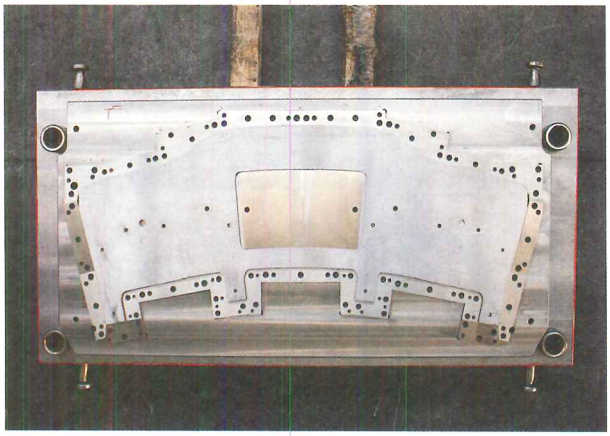
The metal-punching facility is down the road from the Magis headquarters in Motta di Livenza, in northeastern Italy. Steel sheets, 19½ inches high, 45 inches wide, and less than 1/16-inch thick, undergo a process that was developed during three years of collaboration between Magis, the production team, and the Bouroullecs.

"When we made the initial drawings, we expected a lot from this kind of technique," says Erwan Bouroullec, remembering the chair's early days. "We were thinking about old cars made from punched metal and their fine organic shapes. We made a drawing—unsure of whether the process would allow it—and sent it to Italy. They said, 'Yes, it's possible.'"

A machine presses a sheet of metal against a mold with immense force, changing the shape by cutting, folding, bending, or making holes. Eight tools form the chair back in eight minutes. The first steps are shearing; cutting out openings for the back and four bolt holes; and coining, softening the edges of the cuts as on a coin.

Designing the process required many models. "They made prototypes about assembly, material, and resistance," says Bouroullec. "On our side, we made more mockups to find the right shape, the right contour, and the character of the chair."

02



Perimeters

The next tool makes a perpendicular fold around the sheet's perimeter, which allows the hard edges to be folded away from the smooth backrest. Parts of this fold will become armrests.

"The heart of this project is the back," says Eugenio Perazza, Magis CEO. "We use an automated process so there's no manpower except to turn on the machine. The operator can't make a mistake; he just pushes 'go.'"

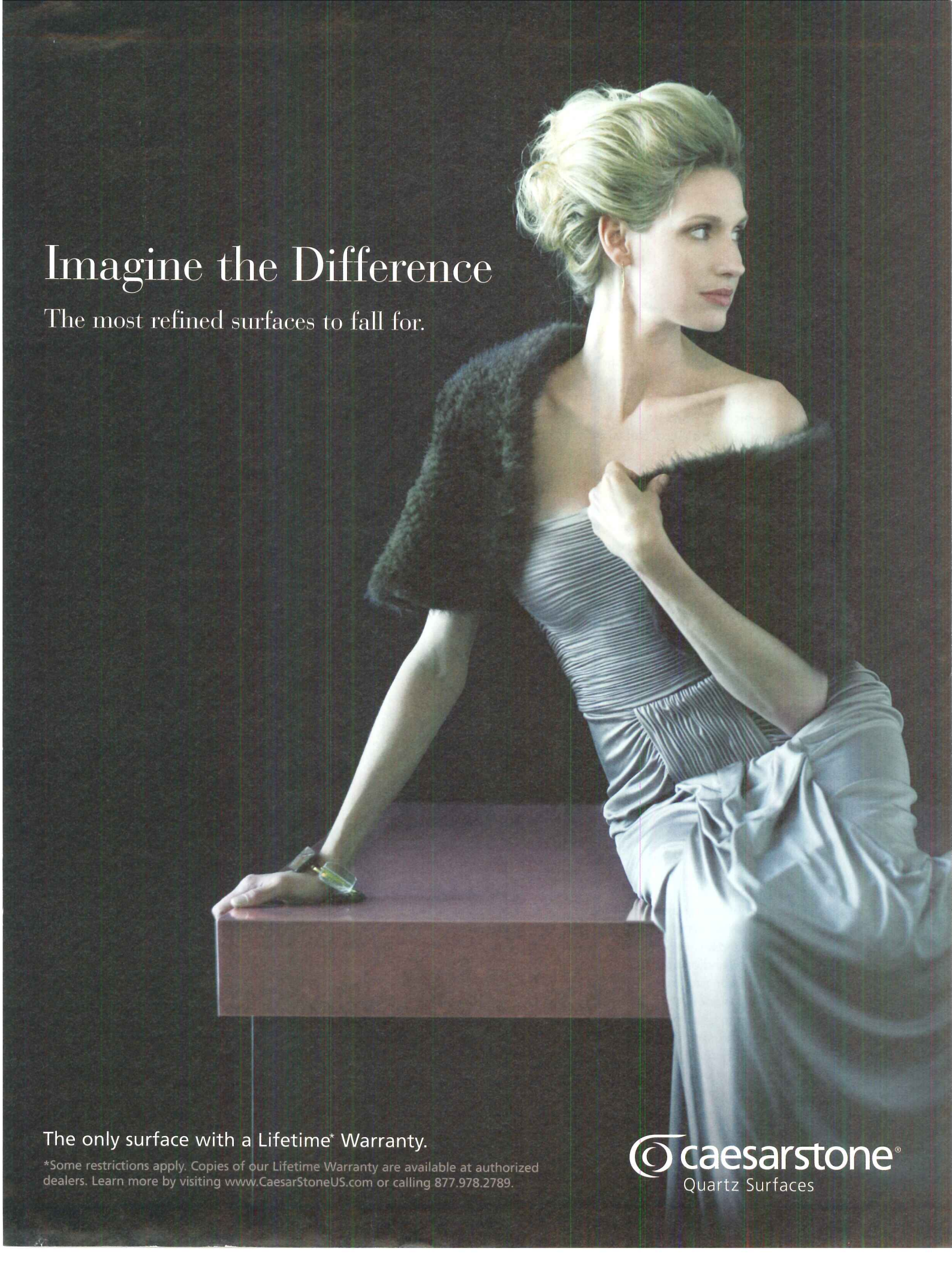
Magis, for its part, couldn't afford mistakes in making the metal-forming molds, which cost about $450,000. Surprisingly, the final prototype—which embodied the chair down to every radius—was not metal but plastic. "To make a one-off shape like that out of metal," says Perazza, "requires a kind of manpower that no longer exists in Italy—hand-banging shapes out of sheet metal is a disappearing craft. We had a guy who did that but he retired."

Though the Bouroullecs had iterated the chair back in many sturdy forms, the final 1:1 prototypes were made by Magis model makers in plastic, and not for sitting. But they were essential.

"As soon as you get the prototype you discover all kinds of things that you can't otherwise see," explains Bouroullec. "The first plastic 1:1 was really good but not subtle enough around some curved details, so we made one more."

Above: The sheet steel arrives, its thickness and carbon content selected to suit a process that features tension, compression, and deformation.

Below: The metal object is placed into a series of tools, which are mounted onto machines that exert enormous pressure and force the metal to deform or shear.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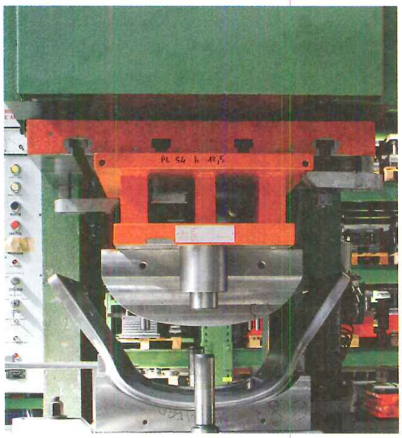

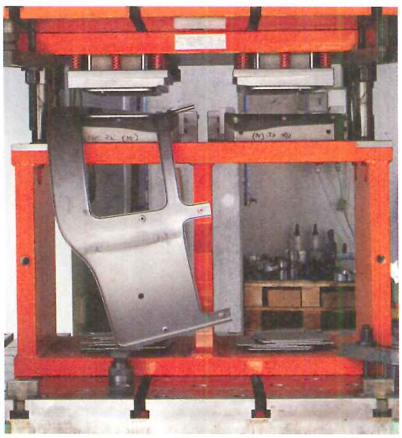

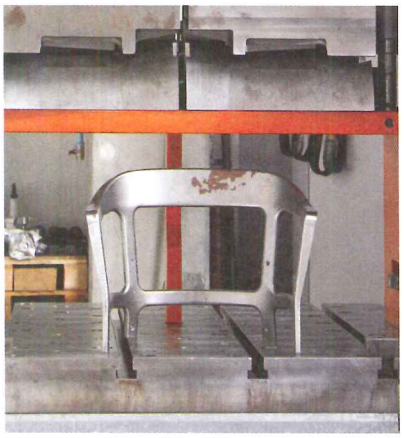

Cuts, Curves, Cuts

The tool that folds the curve of the back of the chair is the most dramatic, but it is no more essential than the others, which trim the edges, cut the holes, and add a final soft angle to the armrests.

The production design had its challenges. "Getting the edges trimmed just right was tricky," says Perazza. "Another delicate moment was folding the U-shaped curve of the back, because you have to avoid getting creases in the contour."

Though the tooling is impossible to alter dramatically once it's made, there is a touch of flexibility. "The tools consist of a lot of different parts fixed in a metal surface," explains Bouroullec. "So it is possible to adapt them slightly"—which they did, to stop the inner surface from buckling when bent.

"I am so respectful of the supplier," he adds. "There is buckling, and they say, 'We're going to move this part slightly and it should solve the problem,' and indeed, it solves the problem. It's a bit like making a cake: You don't make a calculation; you know what to do because you have experience. They have been developing highly complex shapes for decades. They are like incredible cooks." The first production run made 5,000 chairs.

04

Fitting Wood

Four straight legs and a round seat are CNC-milled out of solid beech, bolt holes and all, ready for fixing to the punched and painted steel. As the chair began production in early 2008, the designers were still making final tweaks to bolt fittings, which connect the legs to the back. One end is square, and the other round—the rounded end tightens against the square one, held in place by its corners.

"The bolts ended up a little too short, because the wood and the metal react differently to the tension," Bouroullec explains. Solid wood continually expands and contracts, affecting a tiny percentage of its thickness. Even steel moves a miniscule amount. "It's a question of a half a millimeter. Even though it's an industrial product, the materials move and morph."

With the legs and seat fixed in place, the chair is complete—likely to last for decades and easy to disassemble into its material components. "I think it's nice to have this kind of material," says Bouroullec. "It's not made out of plastic. It will age well—even if the paint chips, broken paint on metal can actually look quite nice. We really like this chair, because it's kind of stable and democratic."

Above: Alignment is crucial every step of the way. The armrests are left until the final stage, when they are fitted into holes punched earlier in the process.

Below: The chair's assembly is a quick and clean job thanks to the design, which puts the entire structural burden on the lightweight backrest.


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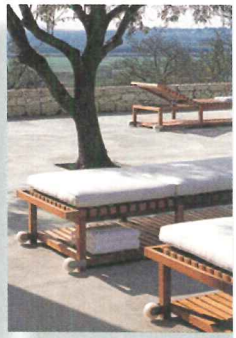

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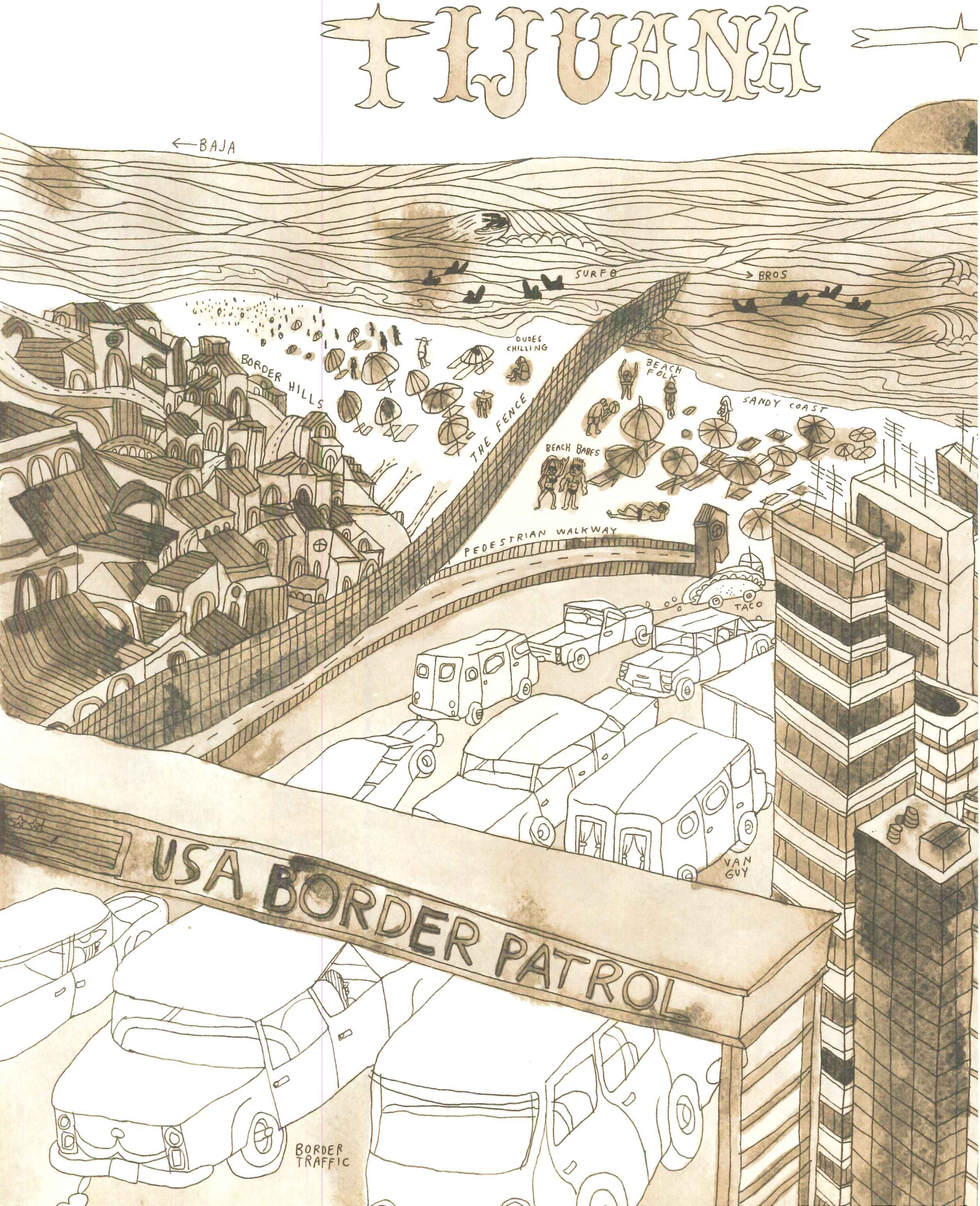
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Double the Pleasure

—These twin sun-drenched San Diego abodes prove that two decks are better than one.

Project: 2inns
Architect: Sebastian Mariscal Studio
Location: San Diego, California

Story by Aaron Britt
Photos by Bryce Duffy

Like Finns and their saunas or Brits and their follies, Californians are inseparable from their decks. Perhaps we view them as some final expression of manifest destiny, as if to say, We've pushed as far west as we can and, as these partly shaded wooden platforms we've constructed demonstrate, we're never leaving. In fact, we're going to enjoy it as much as we can. Copious sunshine, cool evening breezes, and a single-minded compulsion to grill salmon steaks have enshrined the deck—distinct in the Californian's mind from a patio, courtyard, or porch—as a part of our cultural character. We spend hours fussing over them and millions of dollars caring for them, and some of our most precious redwood forests have been milled for the sake of

The two houses Sebastian Mariscal (far left) designed and built in San Diego's swanky La Jolla suburb enjoy delightful views of the nearby Pacific and are just a short walk from the center of the neighborhood.

The Mariscals' daughter, Olivia, whiles away the afternoon in the breezy living room. She sits on a sheepskin-covered Flag Halyard chair by Danish master Hans Wegner.

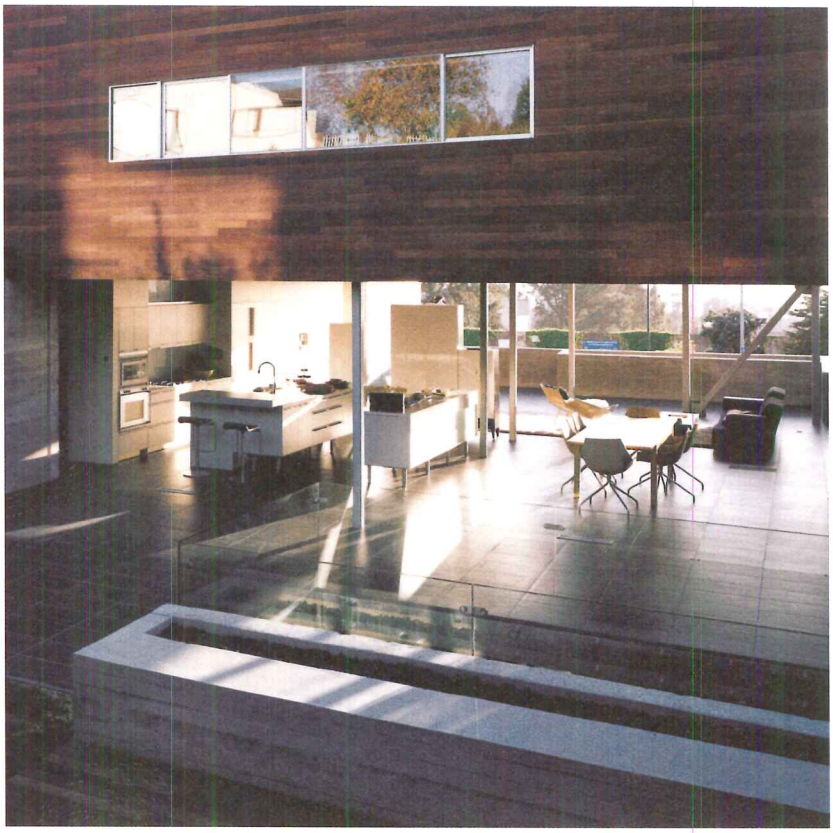
their construction. They are our ideal living rooms, and when summer comes—or in those spots where it never leaves—there is scarcely a use for any other part of the house.

Though he was born in Mexico City, San Diego–based designer and developer Sebastian Mariscal has readily absorbed this Californian obsession with deck life. A veteran of the local architecture scene, the 38-year-old Mariscal has designed a pair of identical houses called 2inns (pronounced "twins") on a La Jolla hillside overlooking the Pacific. The Mariscals moved into one of the 2inns in November 2006; David and Liz Baun now occupy the other. When asked about the concept for his new home, like a good Californian, Mariscal responds, "What I wanted was to create a big deck with a canopy. That was the basic idea."

Sparing all manner of hardwoods, local and exotic alike, Mariscal opted to make the main level of his house—home of the grand deck, the 2inns' organizing feature—out of nearly nothing at all. "The three levels of the house are rooted in a particular material," he says. "The bottom floor is grounded by the cement; the top is made of wood, like the trees; and the middle, where you have the deck, is air."

On the first floor—site of the main social space, kitchen, and dining area—three of the four walls are formed by a 25-panel retractable glass NanaWall. Sliding on a hidden track and tucked out of sight in a glass storage closet, the NanaWall allows the

Maricarmen (right) looks out toward the ocean from inside the sliding glass NanaWall. Unlike many other houses, whose views occur only out front, the 2inns offer a glimpse of the Pacific through the house and from the backyard (below).



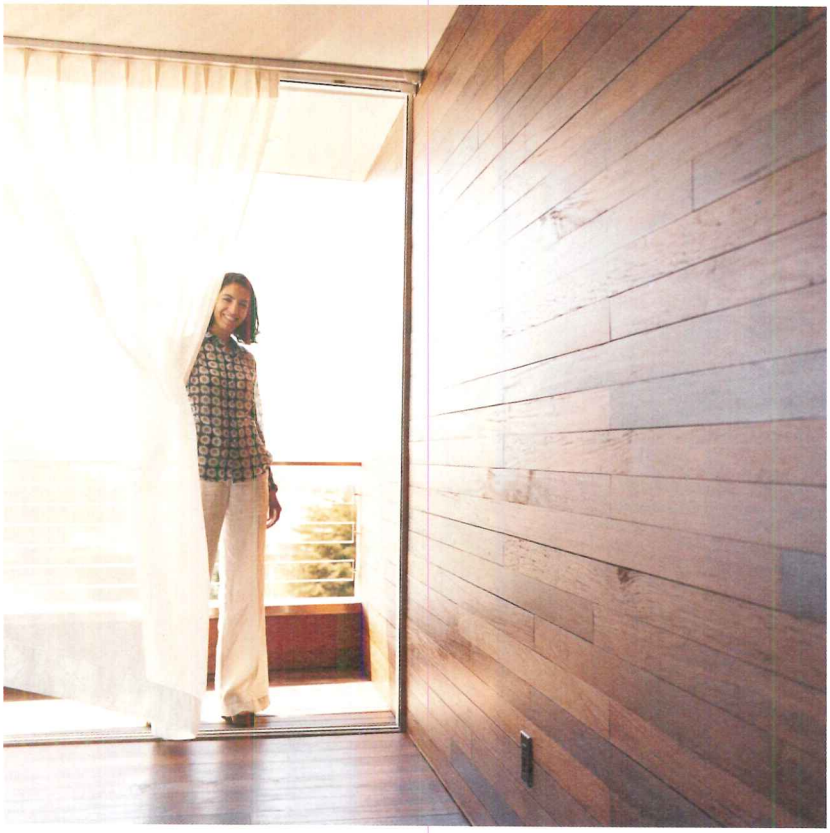
glassed-in common space to morph into a massive outdoor living room in a matter of minutes. Suddenly, as the house opens up to the enviable Southern California climate, the ocean is no longer an abstraction viewed through a pane of glass from the couch of a climate-controlled interior. Recognizing that the best feature of his house wasn't necessarily the architecture but what lay miles beyond it, Mariscal designed the 2inns to make their vistas things less seen than experienced.

Stunning views of the Pacific are not reserved solely for the front facade. The effect created in the living room remains surprisingly strong from the back patio, a modestly sized space that includes a fire pit, a barbecue, a light well leading down to the semi-basement, and a steep, grassy hill. "I wanted to achieve something that most houses cannot," Mariscal explains. "And that was to have a view from the backyard. Most are totally hidden, but here we have a view straight out toward the water, framed by the architecture of the house."

Unexpected moments abound in the 2inns. Take, for example, the earthen alcoves dug into the grass slope. What could be perceived as unintended hollows are in fact benches and seats carved into the hillside, ideal spots for conversation—the Mariscals entertain often—or simply beholding the vast ocean. Once again, architecture helps frame the view.

Up the concrete stairs, in the private spaces of the second floor, the Mariscals' three diminutive

Sebastian's office (right) is downstairs in a long, open space that doubles as a playroom. The kitchen (opposite) is done up in Gaggeneau and Bulthaup.



The Mariscals' bedroom (above) opens out onto a small triangular patio. The exterior's ipe cladding also makes up the walls and floor of the master bedroom, further inviting the outside in.

bedrooms sit above the large common room. ("I never want my bedroom to compete with the social spaces of my house," Mariscal contends.) The modest master bedroom opens onto a triangular sliver of a patio, at the tip of which rests a small ipe seat. Facing north, instead of directly west toward the ocean, the small seat points up the coast, toward La Jolla's center and the beaches beyond. Clad entirely in that same ipe, the walls of the bedroom flow uninterruptedly into the facade of the house. Only the sliding glass door suggests a separation of the interior and exterior, an effect repeated throughout the house. "It's like this wooden box was scooped out of the building's third level, and what was left, the void, has become my bedroom," Mariscal says.

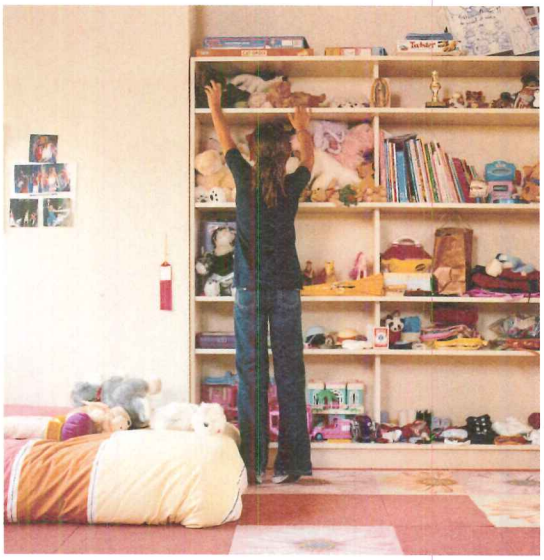
That scooping, metaphorical or otherwise, was Mariscal's own doing. His firm, Sebastian Mariscal Studio, is as deeply involved in the construction of its projects as it is in the design. Seeing each house, condo, or hotel through from conception to completion gives Mariscal something he likes and talks a lot about: facts.

"We do about 70 percent of the construction with our crew," he reports. "Construction is facts. Knowing that I have to build it really affects how I design a building, and being at the job site has been my best education." Mariscal is not the only one in his firm who resides in their work: "Most of my office lives in the Billboard Lofts," he says, referring to an apartment building he designed in down-

town San Diego. This has helped Mariscal and his colleagues understand the many facets of putting together a house. "Our cycle helps us so much," he says. "Being builders, we learn how a building reacts in space, and as residents, how it reacts to the process of using it. It's all more facts."

Another surprising fact is that each 2inn totals 4,500 square feet. The top floors manage to feel intimate, however, as does the warren of small rooms below. A good portion of that downstairs space is occupied by the garage, a tidy box that houses Mariscal's Mini Cooper and a welter of sporting equipment belonging to his two children—Mateo, 11, and Olivia, 9—as well as the laundry room, a small bathroom, and an office for his wife, Maricarmen. The biggest space, however, seems to be the domain of Sebastian and his children, and is reserved for some combination of work and play.

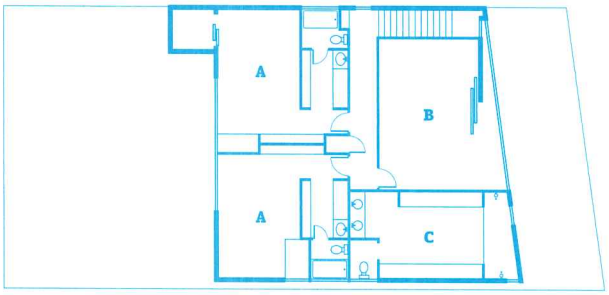
A long, narrow, concrete-floored room runs the length of the house, commencing with a huge sliding glass door that opens onto the grassy front yard separating the house from the street and ending with a small courtyard that looks up to the back patio above. In between is an admixture of playroom and home architecture office, where Hannah Montana, in all her bright pink finery, holds court alongside a low Eames elliptical table, and Olivia and Mateo's matching iMacs carve out their own space among a jumble of architecture books. A piano, a pair of worn leather chairs, a massive flat-screen TV,



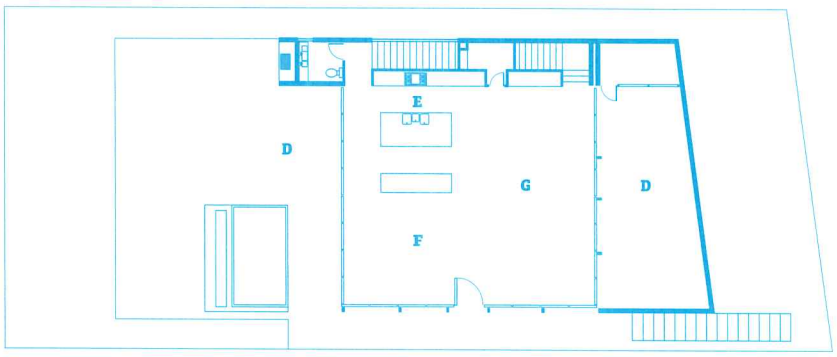
2inns
Floor Plans

A Bedroom
B Master Bedroom
C Master Bathroom
D Deck
E Kitchen
F Dining Area
G Living Area
H Laundry
I Office
J Storage
K Garage
L Light Well
M Playroom

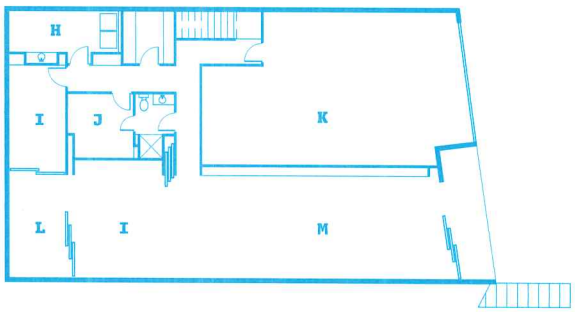
Second Floor



First Floor



Lower Level

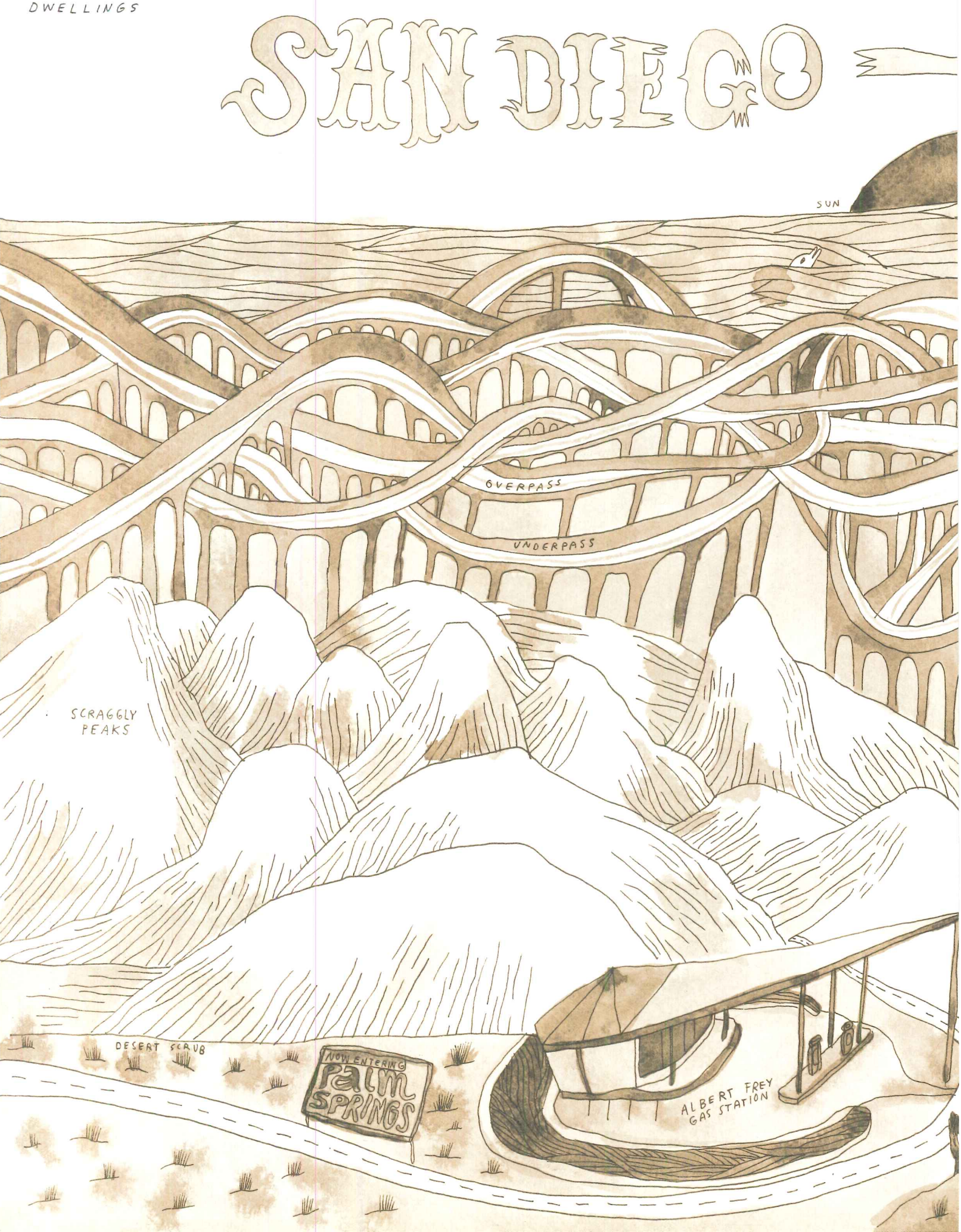


The diminutive dimensions of the private upstairs level are meant to push the Mariscals toward the common areas. Olivia's bedroom (top), Sebastian and Maricarmen's bedroom (middle), and the master bathroom (bottom) are all surprisingly small.

a bookcase, and a prototype for a minimalist child's chair round out the space, giving it the feel of a slick bachelor pad inhabited by a pair of grade-schoolers.

Though Mariscal may not have total control over his office space, he's loath to leave it. When I ask him if he aims to move into his next architectural project, he doesn't rule it out, but says that his family is very happy here. They like the easy, expansive, urban life it affords, "within walking distance of the restaurants and life of the village [La Jolla]." He quickly adds, "I also love that the high school is just across the street. No one will ever buy or change that land. My view is perfectly secure." And so, it seems, are this pair of houses, this pair of decks, and this small group of Californians.

Sebastian and Maricarmen take in the scenery from the comfort of their exposed living room. The couple sits on a Polder sofa by Hella Jongerius for Vitra.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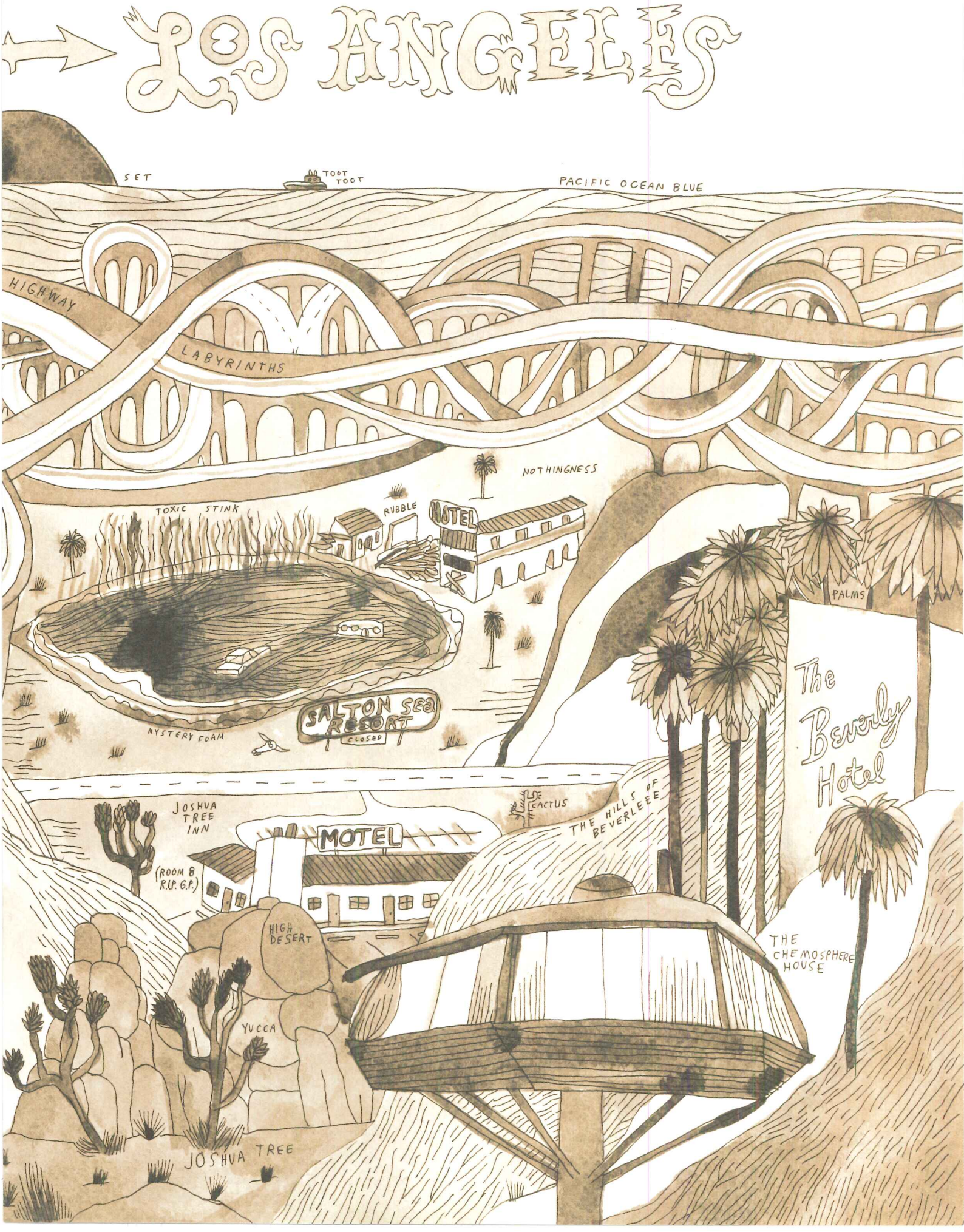
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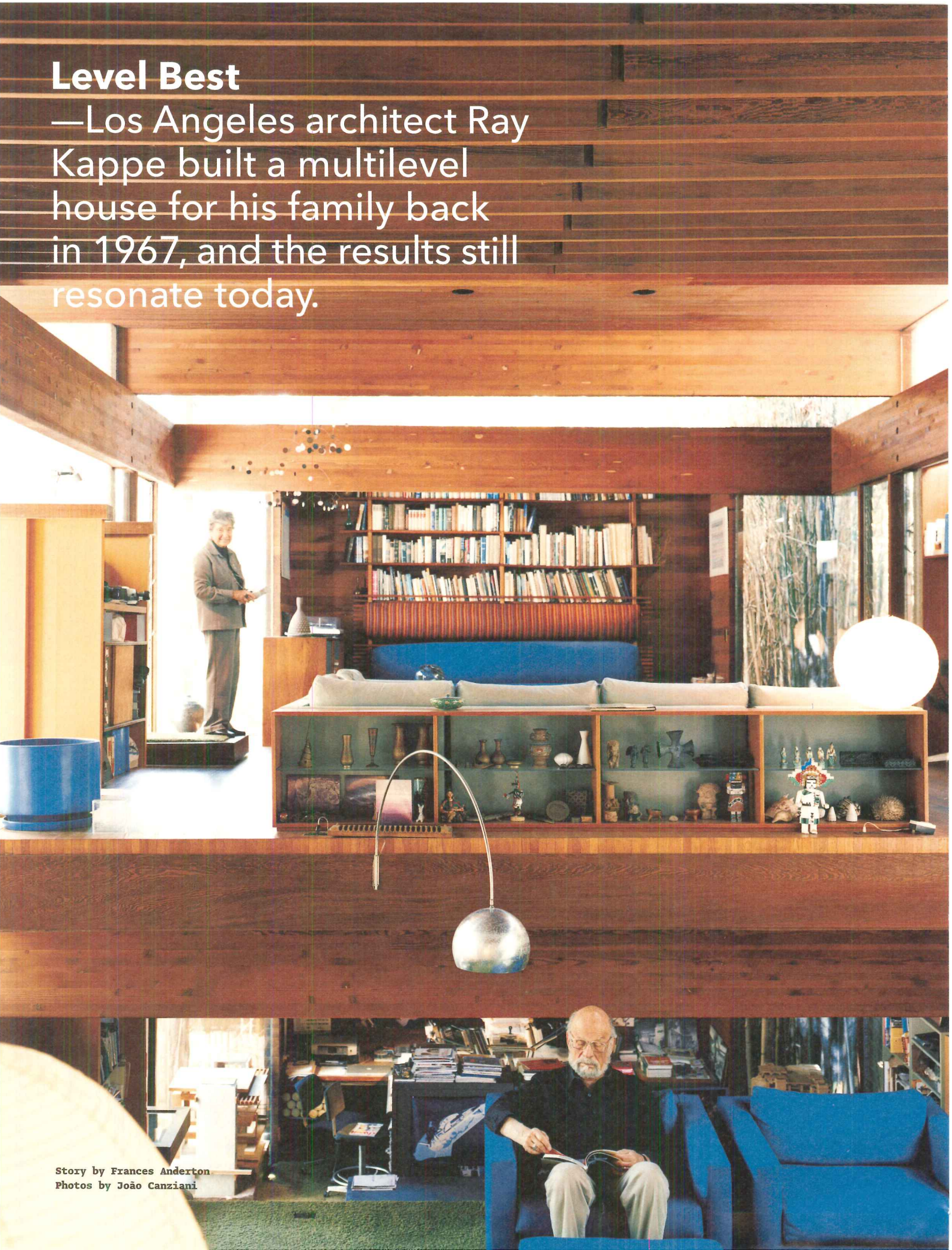
CACTUS
THE HILLS OF BEVERLEEE
HIGH DESERT
YUCCA
JOSHUA TREE
THE CHEMOSPHERE HOUSE

Level Best

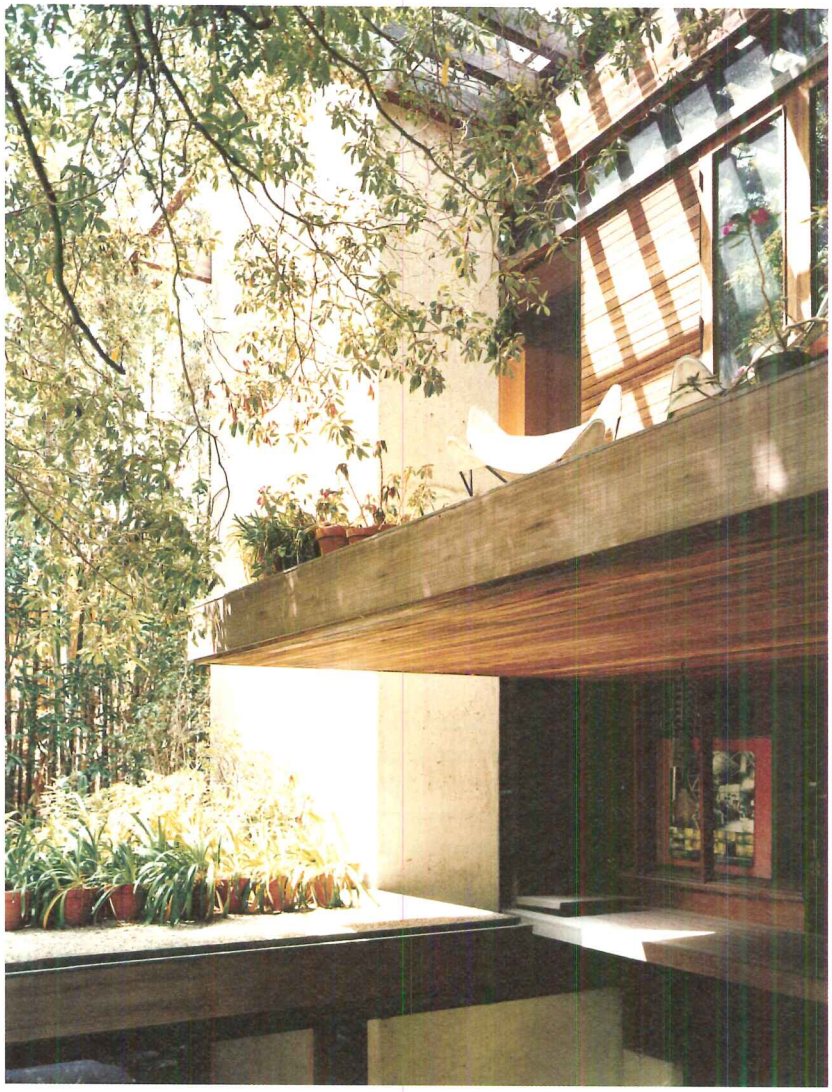
—Los Angeles architect Ray Kappe built a multilevel house for his family back in 1967, and the results still resonate today.



Story by Frances Anderton
Photos by João Canziani

Form follows function in the Kappe house. The residence is a multi-level open-plan space created by a structural framework of exposed Douglas fir beams and concrete columns. Ray Kappe (opposite) relaxes in the central living space, which offers views onto other shared family zones. Behind him is a view down into his office. Half a level up, Shelly Kappe stands at the entrance to the upper family room.

Rail-free stairs (below) are unnerving for a first-time visitor, but they amplify the home's free-flowing sense of space and structure. The stairs were built inside one of the six concrete towers, and they lead from the central living space to the front door (right), tucked under a cantilevered terrace. The experience of moving from the enclosed stairway into the expansive open family area is dramatic.



Project: Kappe Residence
Architect: Kappe Architects
Location: Los Angeles, California

Before I moved to Los Angeles from London in 1991, I had not heard of architect Ray Kappe. At the time, design buffs overseas were interested in quirky, anti-establishment West Coast architecture by people like Frank Gehry and Eric Owen Moss. But after arriving in L.A., I found myself looking for a route into the real architectural life of the city. Following up on countless recommendations, I met Ray and Shelly, his wife and partner. I also had an opportunity to visit their house, designed by Ray in 1965 and located in a canyon in Pacific Palisades.

"Giddy" is how LivingHomes founder Steve Glenn recently described feeling upon first entering a Ray Kappe–designed house. Giddy is how I felt, too, standing on the flying walkways of Ray's own residential wonder: A controlled explosion of space, the house spills out over multiple levels, intersected by vertical planes of glass, wood, and concrete. Natural light pours in through floor-to-ceiling windows. In all directions there are views of the lush hillsides. The space and materials—and the light and the setting—all somehow act in perfect union.

I soon learned that everyone who has seen this house has been similarly transported. I also learned that Ray Kappe was a titan, albeit a soft-spoken one, of the Los Angeles design world. He founded the renegade school SCI-Arc in 1972, actively participated in dialogues about architecture and urban planning, and served as a mentor—or simply an influence—to many. But by the early '90s, Kappe was taking it

Ray sits at the central hearth on the north end of the comfortable sunken living area. From this perspective, you can see how the interior spaces flow into one another, passing one half-level up into the breakfast nook and kitchen and out from there onto the overgrown hillside. The various built-in furnishings have all been there since the house's construction.

easier—still advising SCI-Arc and doing one or two projects a year, but nonetheless cooling his engines. Fast-forward to Ray's 80th year, in 2007, and he had become man of the hour. There has been a surge of interest in his work, and he is busier than he's been in a very long time.

Ray was born in Minneapolis in 1927 to Romanian immigrants. In 1940, the family moved to Los Angeles, where Ray got his first taste of California modernism, at his own junior high school: Emerson Middle School, designed by Richard Neutra. He went on to study architecture at the University of California at Berkeley. After his final year of school, in 1951, he worked as a draftsman on Eichler Homes for the admired Northern California firm Anshen + Allen. He then moved back to L.A., where he worked for two years with Carl Maston, one of the region's lesser-known but highly skilled modern architects. In 1954, they each designed a six-unit apartment building side by side on National Boulevard in West Los Angeles, before Ray opened his own practice.

The new firm was never idle, designing around 50 apartment buildings, commercial projects, and private houses in its first decade alone. These were mostly post-and-beam constructions organized around a single module. Ray chose to experiment with modules because he was looking for a system of construction that could be prefabricated. Modules also permitted the open plans and spatial fluidity that characterize his buildings.

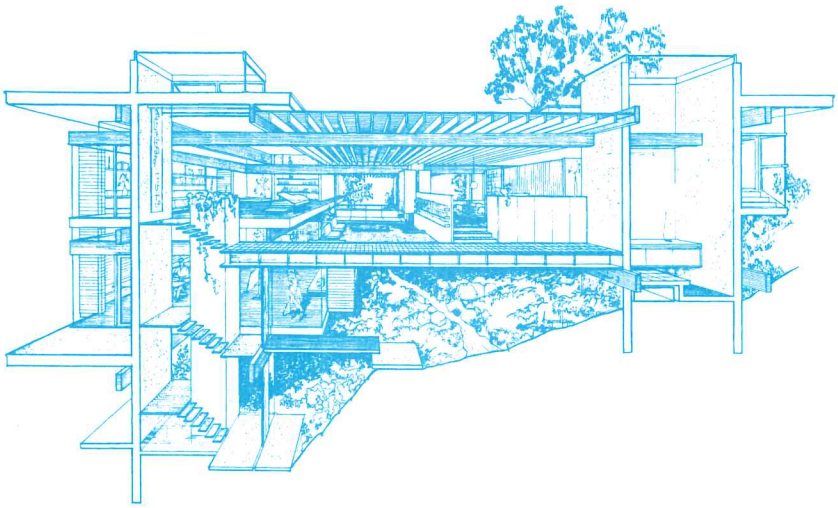
"What I wanted to do as an architect," he says, "was to continue what had been laid out by the early modern architects." He thought people should "come out of cooped-up houses and enjoy nature and space, and live in houses that were more of their time." In response, Ray designed split levels, terraces forming roofs, and flying walkways with multiple vantage points. "Manipulation of space is very important in his architecture," says Shelly.

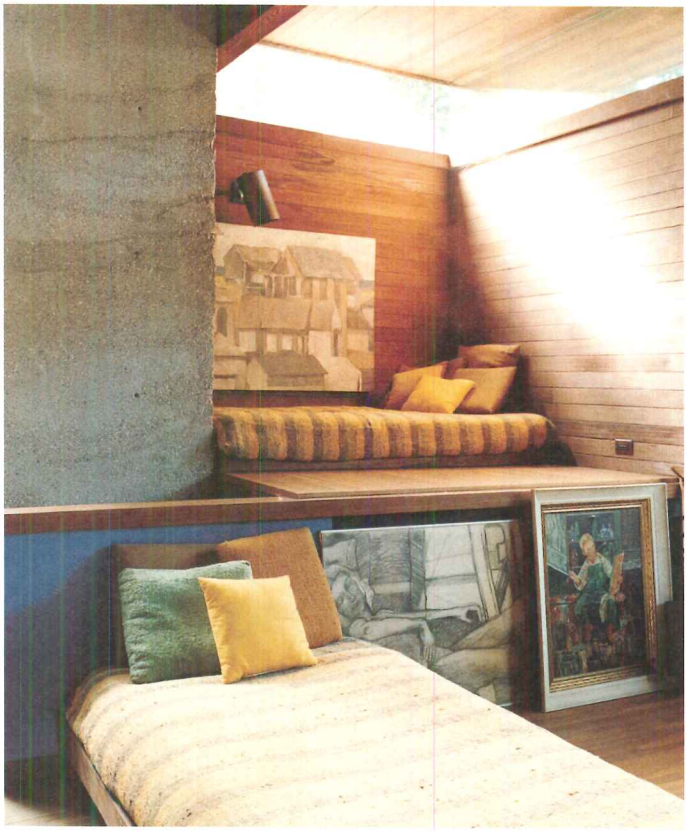
Nowhere are these principles expressed more eloquently than in his own house: 4,000 square feet distributed over seven levels and attached to six concrete towers, built on a mere 600 square feet of land (leaving the hillside and its creek undisturbed). The house was the result of a problem: "He had


modernism
architect

designed another house," explains Shelly, "but when we discovered how much water there was and that it was impossible to dig ordinary footings, he developed the tower system, and the six towers go down to bedrock. It was all very experimental." The family moved there in 1967, and Shelly, with the three children, outfitted it with the softly colorful pillows, fabrics, and furnishings that add greatly to the house's feeling of completion. But what's most striking is the spatial quality. For Ray, the home marked the point in his career when he felt he had "something to say. When I had finished my house, I felt I had combined the best of rational and intuitive design."

As far back as architecture school, Ray had also been interested in planning and the provision of





In addition to wood and concrete, the other main material in the house is quarter-inch single-pane glass: No room is without a natural light source, whether from skylights, mitered corner windows, or clerestories, as in the old bedroom (above) of the Kappes' son Finn. The paintings are by their other son, Ron.

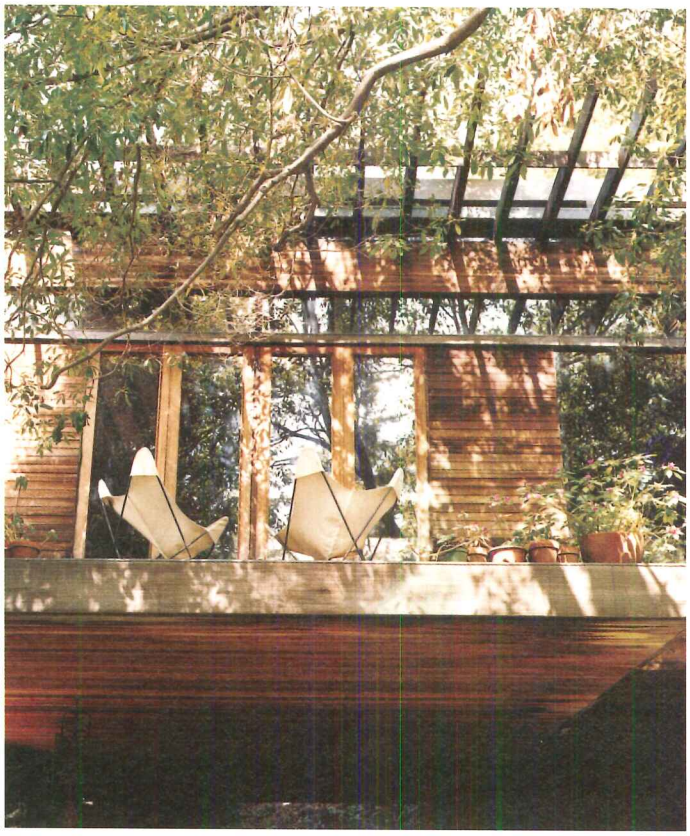
The exposed wood and raw concrete surfaces throughout the house are offset by bold colors, chosen by Shelly and the children. The house's warm hues can clearly be seen in this window seat (above) in Ray's office. The grandchildren's room, on the same, well-lit side of the house as Ray's office, is adorned with dolls and books (left).

The structure of the house (opposite) is an ingenious response to its hillside site. Built on six concrete towers, inside of which the house's main staircase rises up between levels, the building is more like a collection of bridges, intersecting over the site's natural terrain. The open rooms on the interior thus remain unencumbered with structural beams.

modern design to a far larger public. "I was an idealist early on, and modern architecture seemed more democratic to me," he explains. "We felt it was going to change society to some degree."

His other preoccupation was with architectural education. In 1968 Ray became the founding chairman of architecture at Cal Poly Pomona. He brought in young teachers, among them future Pritzker Prize–winning architect Thom Mayne. This helped to create a thriving department where students could learn to design rationally while maintaining an intuitive approach. By 1972, however, Ray was having a difficult time with the dean of the college. Finally, he recounts, "We said, 'Well, to hell with it.'" Ray and six of the teachers—Shelly, Mayne, Jim Stafford, Glen Small, Ahde Lahti, and Bill Simonian—quit. They decided simply to start a new school. In the spring of 1972, Ray found a building on Berkeley Street in Santa Monica and wrote the first rent check. That fall, classes started. "My recollection is there were 50 local students and 25 from around the country," Ray says. "We sat on the floor, and the first project was: Let's build our place."

SCI-Arc, the Southern California Institute of Architecture, fast became internationally recognized for its open, experimental attitude and teaching methods, with alumni such as Shigeru Ban (one of the early students and a protégé of Ray). But as postmodernism flourished internationally, SCI-Arc moved away from Ray's interest in the union of



Wooden beams extend beyond the structure to create shading trellises for the terraces at the front (above left) and the back (above right) of the house. The foliage enveloping the canopies reinforces the sense that the house is a diminutive presence amidst the trees—despite the home's sizable 4,000 square feet of space.

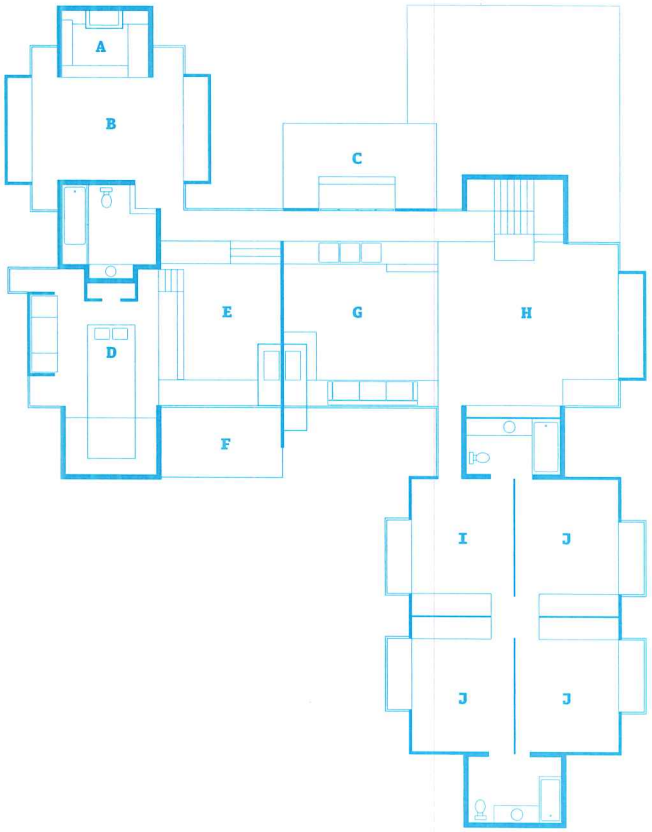
the rational and intuitive toward the idiosyncratic and irrational. He left his post as director in 1987.

Twenty years later, tastes have come full circle. A younger generation is again interested in prefabrication and modernist architecture, especially in its potential for sustainable design. In 2003, Steve Glenn asked Ray to produce a line of prefabricated, sustainable houses, to be called LivingHomes. Ray has since designed about 15 houses for the company. The second, the Wired LivingHome, was completed last year in Brentwood, Los Angeles.

For Ray this was the realization of a long-held ambition. "I had done quite a few projects where we cut and predrilled members for the site, and, going back 40 years, I was doing a modular system on some student housing, using wood, but those projects were never realized. When we finally did this project," he says, speaking about the first LivingHome, "it was somewhat modeled on that set of ideas, except that this time we used steel." The modules were delivered and erected in one day. "The day it was installed," he says, "was a great day."

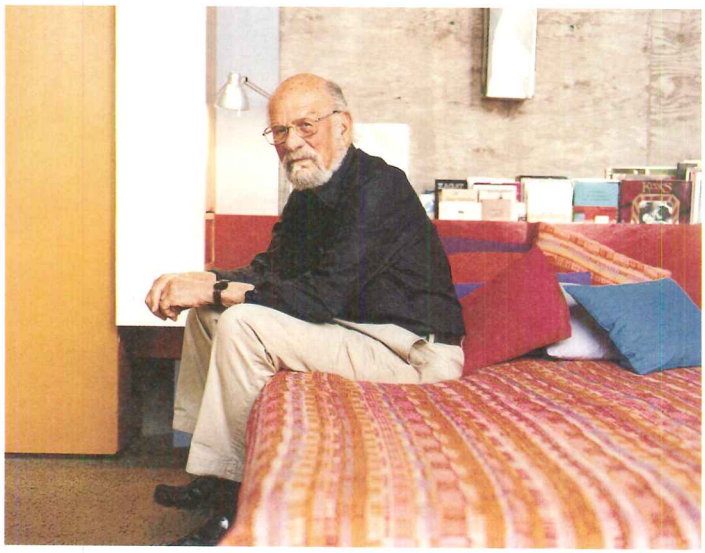
While many of Ray's earlier buildings warrant as much attention as the LivingHomes have received, he didn't seek the press, nor did he ever shape his work to current trends. Instead, he has maintained a commitment to a set of architectural principles—principles that found expression in a prolific career, the school he founded, and houses that can make you feel giddy.

Shelly (opposite) walks along the perimeter of the house, near the central living area. The design of the house, with its many rooms, nooks, and open family spaces, "was so ahead of its time," Shelly says, "that, to young people coming here, it still feels contemporary."

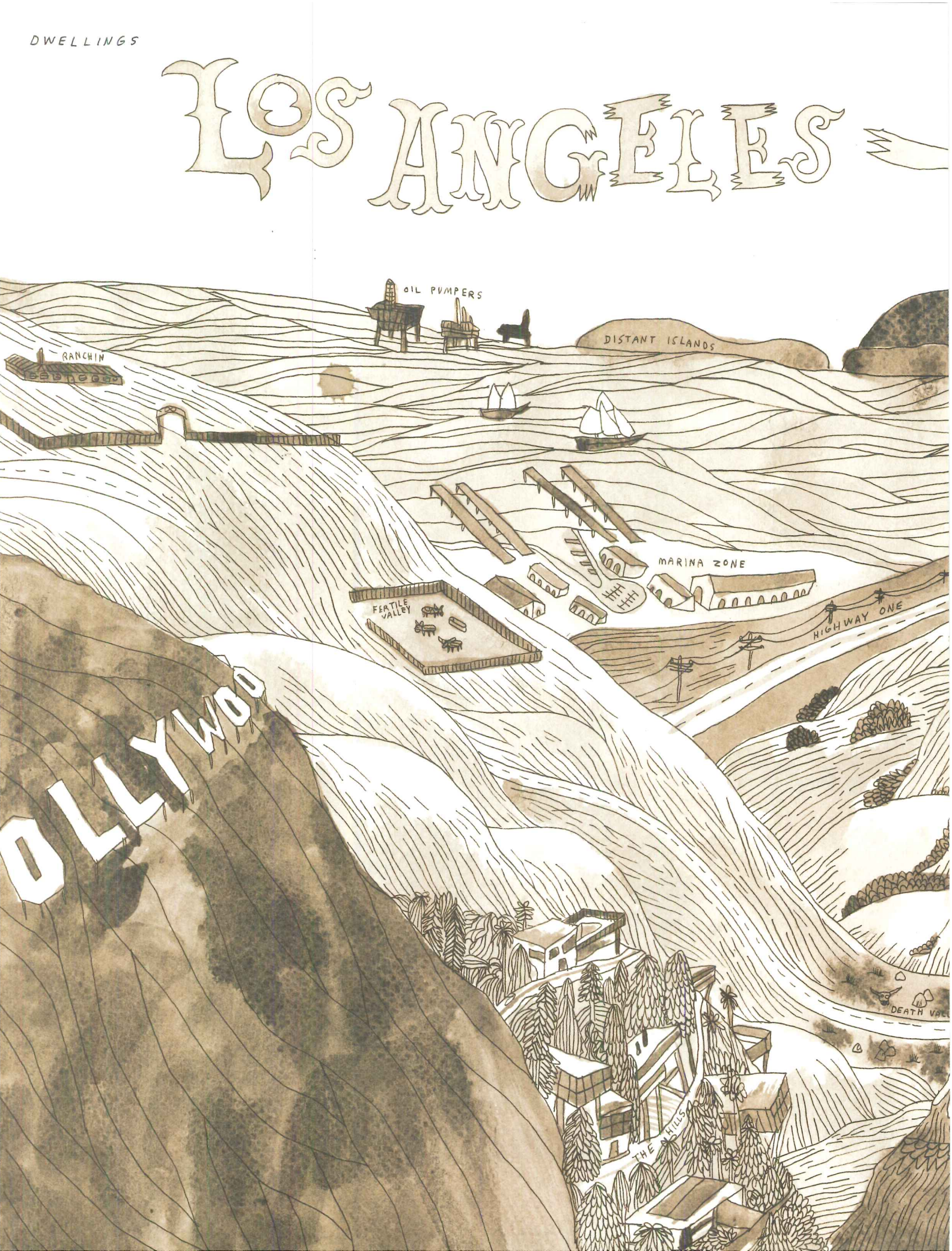


Kappe Residence Floor Plan

A Master Study
B Master Bedroom
C Deck
D Kitchen
E Dining Room
F Back Deck
G Living Room
H Family Room
I Guest Room
J Bedroom



This detail (above) shows the conjunction of concrete with wooden beams, where flush glass windows angle outward to the canopies of nearby trees. The detail also encapsulates Ray's vision for the house: a synthesis of the rational and the intuitive. Ray himself (left), now 80, sits in the master bedroom. He says he's as busy now as he was 40 years ago.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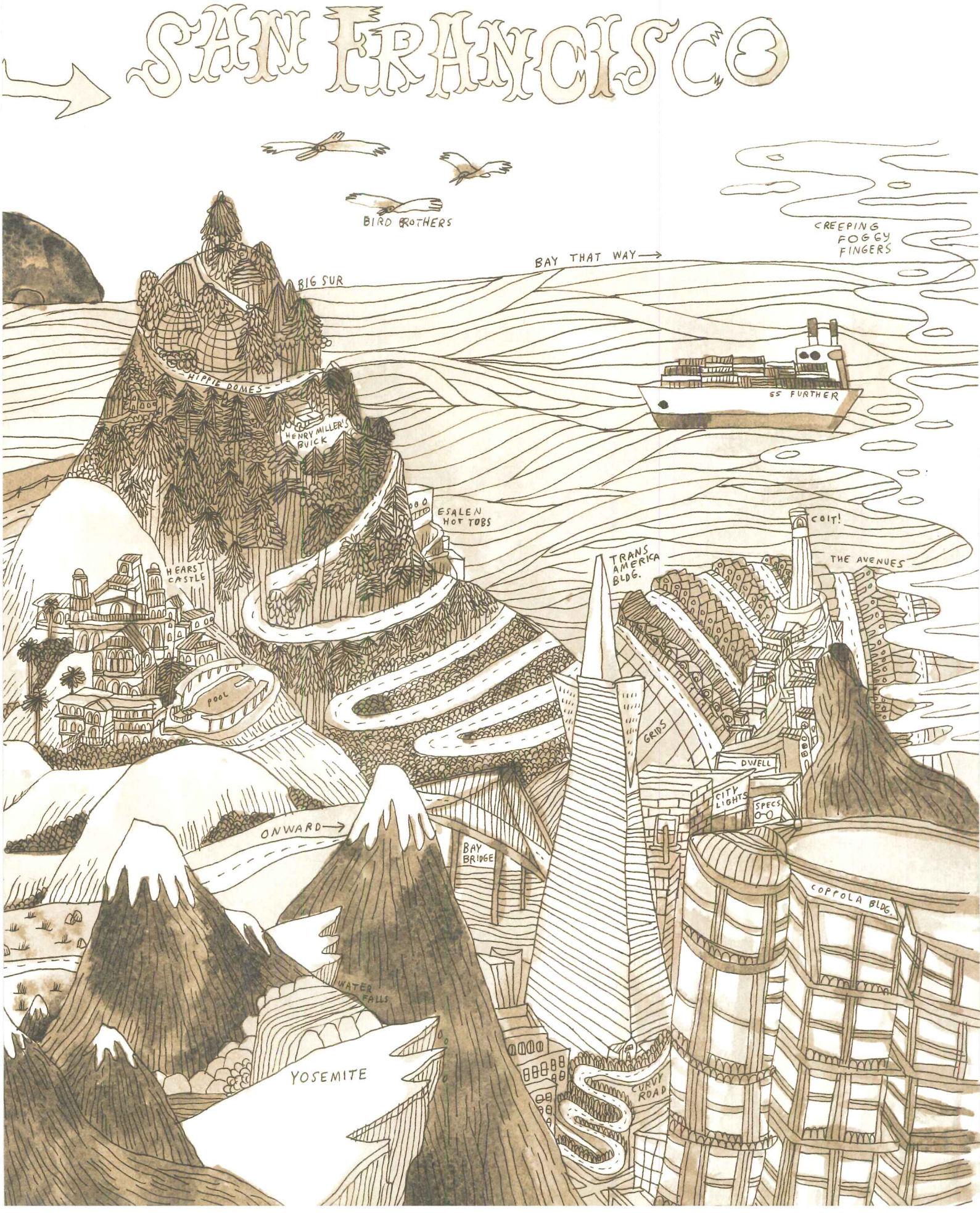
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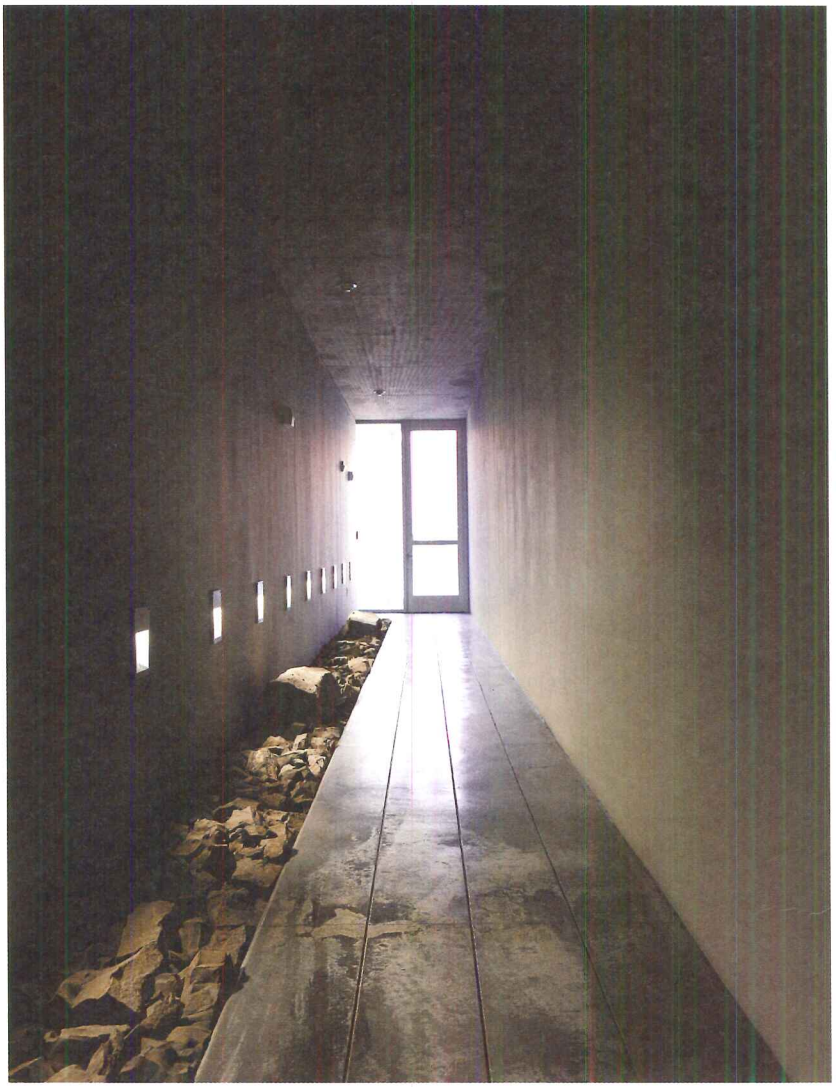
San Francisco Is for Louvers

—It may not be to Queen Anne's tastes, but 1234 Howard is true to its context.

Story by Amber Bravo
Photos by Dwight Eschliman

The Howard Street facade of Stanley Saitowitz's building changes depending on its occupants' needs. Each of the 17 units is outfitted with operable louvers that close off and open up to the street (opposite). "You need to score concrete to relieve cracking. We laid the concrete this way because it emphasizes the linearity of the space," says Saitowitz of the corridor (right) leading to a shared mail room, elevator, and garage. A unit facing Natoma Street (below) looks on to what was once housing for the area's factory workers.



Project: 1234 Howard Street
Architect: Stanley Saitowitz, Design Principal | Natoma Architects Inc.
Location: San Francisco, California

Those nominally acquainted with San Francisco might imagine its skyline to be a Technicolor sea of Victorians, bobbing up and down the city's famed crests and troughs like bright, colorful buoys. But any decent vista reveals a city quite Mediterranean in its palette; though the Painted Ladies are beloved and often meticulously maintained, the cityscape as a whole is off-white. And not every street is hilly. Take South of Market (SOMA): Once the industrial warehouse and lighting district in the 1940s and '50s, the area saw its real estate puff up then quickly deflate as the dot-com bubble burst. Warehouses and converted lofts populate the relatively flat boulevards, whose web of interstate on- and off-ramps make them somewhat unfriendly to pedestrians. Howard Street, for example, leads off of I-80 and hosts a steady stream of one-way traffic—not exactly the iconic picture of San Francisco.

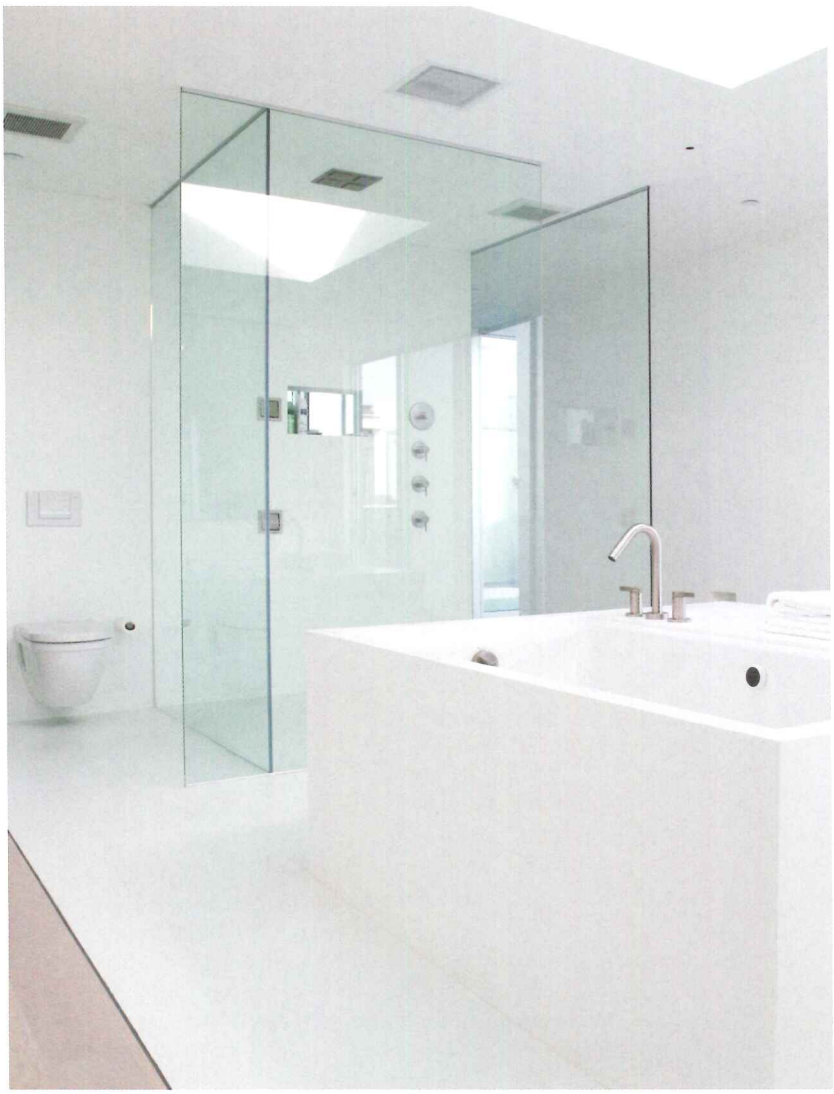
This is not to say that all the housing on Howard is without character. Just look at the sequentially

named 1234 Howard, a 17-unit residential structure designed by Stanley Saitowitz | Natoma Architects Inc. Clad almost entirely in anodized aluminum, it shines—a bright white abstraction of the city's vernacular. The facade, animated by operable louvers, winks at passersby, as if to say: *This* is San Francisco. With frontages on both the congested Howard and sleepy Natoma Streets, 1234 Howard is as much about its immediate context as it is about the city at large.

"I'm very interested in the texture of San Francisco and the traditional scale; 1234 Howard is just a different interpretation of this general character," says Saitowitz. "The vertical massing that's very much part of the city's fabric, these slices of building, and the idea of the bay window and repetition—with this project it's just twice with a void in between. So it deals with all the texture of the city but in a more abstract, unsentimental way."

The "twice" to which Saitowitz refers are the two simple rectangles that stand beside one another

The "nighttime" quarters of the penthouse unit, clad almost exclusively in white, are the analog to the dark-toned "daytime" space. The master bathroom (top and bottom left) is outfitted with Kohler fixtures and custom pieces. The oversized tub is graced with a generous skylight above it. The bedroom (far left, top), like the rest of the unit, is sparsely furnished with an Extrabed by Fabien Baron for Cappellini. It opens to a private courtyard (far left, bottom) and illustrates Saitowitz's vision for open space and ample cross breezes. "Typically lofts and apartment units are quite deep, and they just have light coming in from one direction," says Saitowitz of his plan for 1234 Howard. "So here, they basically have light along their long dimension."



and are linked by an exposed aluminum grate courtyard. San Francisco code requires that 25 percent of any residential lot be left unbuilt to serve as a yard. Saitowitz opted to orient this open space down the middle of the lot so that each unit could benefit from the potential of natural light along its long side, instead of just from the front and the back that is common in most loft dwellings. The lot, which formerly housed a typical one-story warehouse and a two-story office building, had awkward dimensions: 50 feet wide and 165 feet deep, with facades on the parallel Howard and Natoma Streets. "This allowed us to have a drivethrough at the base of the building, so it's almost like an alleyway going through the block; the building links both streets," says Saitowitz.

The 17 units—four per floor, plus penthouse—are situated so that the two-bedroom units face Howard and the one-bedrooms face Natoma. "Really, I think in the city—where one is confined to less square footage—this becomes the main luxury. Just to have the feeling of openness and space instead of lots of little rooms, like a program or predetermined idea about how to use the space. Here it's like taking the character of a loft, but in a horizontal style," explains Saitowitz, who interprets "rooms" loosely, in that many have only two walls.

The unconfined feeling is augmented by an austere palette—which couldn't be a greater departure from the candy-colored Victorian style. This, Saitowitz claims, helps occupants bring in more of their personal touch: "The basic approach is to create a quite neutral type of palette, so that the occupants can determine the style by the way they select their furnishings. It's like creating a blank canvas, where they can actually enhance the character by

The penthouse boasts an enclosed walkway and private courtyard—perfect for those sunny San Francisco days that would be warm were it not for the wind. The open space cutting through the center of the building is broken up by transparent footbridges and shared courtyards, which allow residents to traverse the void while still receiving copious light.

the way they inhabit their space." The penthouse unit, however, maintains Saitowitz's pristine vision, with its low-profile decorating sensibility. And the contrasting light and dark engineered-bamboo flooring (the "nighttime room" is finished in light wood while the "daytime room" is swarthier with its darker-hued grain). Every unit is outfitted with high-end appliances and fixtures by the likes of Bosch, Sub-Zero, Dornbracht, and Kohler.

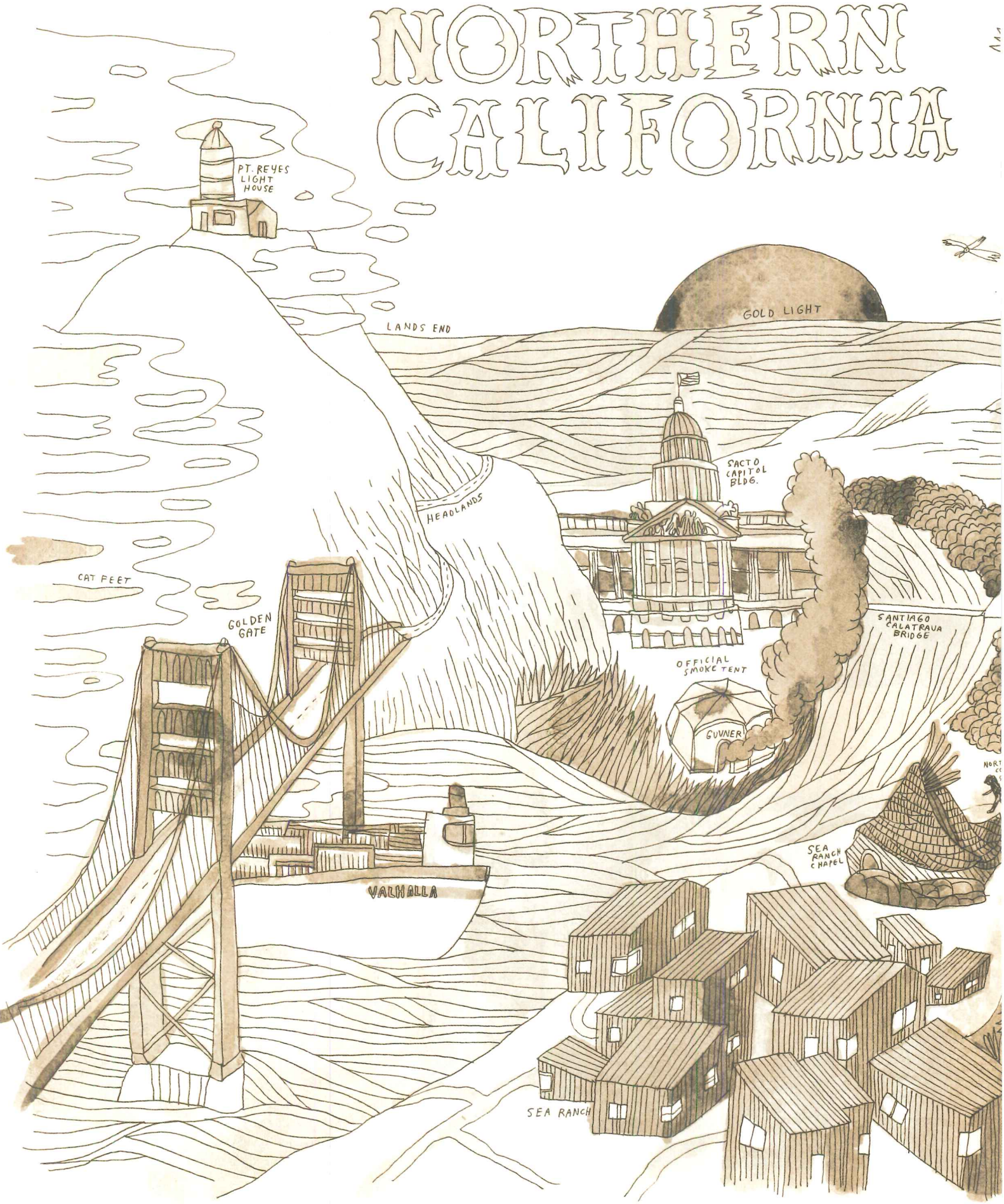
Because Saitowitz was so spare with his materials and form, slight flourishes feel all the more outstanding. In the case of 1234 Howard, the most interesting detail is indisputably the series of operable louvers on the Howard Street facade. "I like the idea that buildings can describe their occupancy—like in older cities, where people used to hang their washing out. Here it's done in a much more subtle and measured way. The louvers animate the facade so it's not a static thing," he explains. Residents can independently control the slats, which protect the south-

The "daytime" living quarters in the penthouse are dark, from the floor to the furnishings. The library is formed simply by two custom bookcases enclosing the space (far left, top). The dining table (left) is by Jasper Morrison for Cappellini (with an Aalto vase by Iittala on top). The chairs are by Ag Fronzoni also for Cappellini. The central open space at 1234 Howard is traversed by footbridges and shared courtyards (far left, bottom). At night, city lights illuminate the interior space. The operable louvers allow residents to darken the unit if desired. The penthouse living room (bottom left) is furnished with Ile Club by Piero Lissoni for Living Divani. The Metropolitan Riverside Park City Lights rug is by Merida.

"I like the idea that buildings can describe their occupancy—like in older cities, where people used to hang their washing out. Here it's done in a much more subtle and measured way."

facing fenestration from the sun and cancel out heavy traffic and noise. They enable residents to, in Saitowitz's words, "redraw the facade, which [expresses] the way that they occupy and transform their space."

For all that the loudly painted and distinctively flourished Victorians define the San Francisco of tourist guidebooks, it is hard to deny that the houses frequently become parodies of themselves. Many are split into warrenlike flats and inhabited by anonymous groups of renters, none of whom are reflected in the kitschy color scheme splayed across the facade. Meanwhile, on Howard Street, someone has just returned home and is turning down his louvers for privacy while someone else is having a dinner party; from the street you can glimpse the guests circulating throughout the room. The crime of ornament is that over time it obfuscates the character inherent to each person, each building. For 1234 Howard, it seems, the slate is clean.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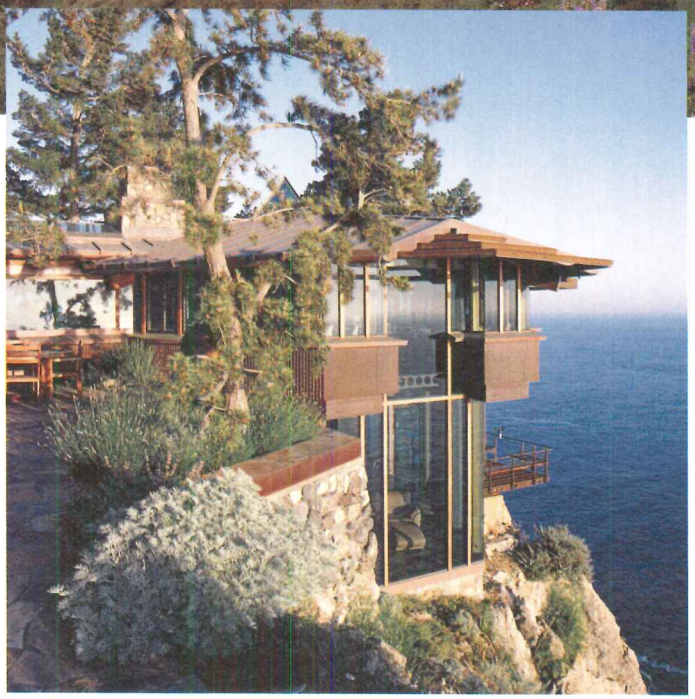
REVENGE OF THE LAWN

Coastal Commissions

Taking cues from the flora, fauna, and rocky cliffs of Big Sur, California, Mickey Muennig's brand of organic architecture doesn't stop with the terrain.



Photos by Thomas Loof (Post Ranch Inn), Alan Weintraub / Arcaid (Green House, Partington Point)

Story by Keshni Kashyap

The Post Ranch Inn (top), built on 98 acres, is a prime example of Muennig's ability to emphasize the beauty of the environment while minimally disturbing the land.

Muennig's Green House (bottom left) utilizes the western sun of the dramatic Big Sur coastline, as does his 1995 renovation of the Partington Point House (bottom right).

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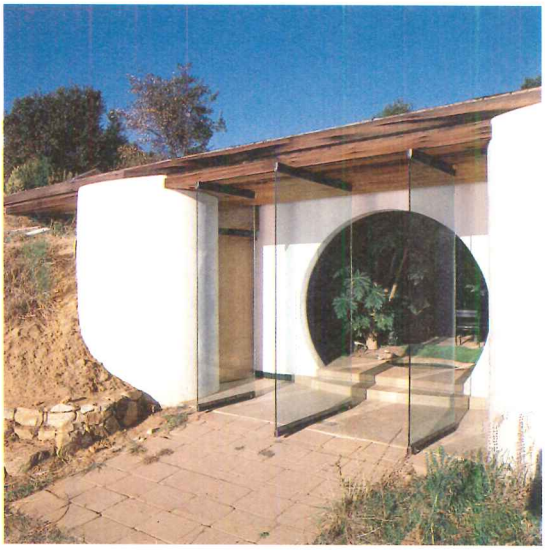
The thousand-foot cliffs and precipi-tous mountains of Big Sur, California, have a long history of attracting contrarian thinkers. "There being nothing to improve on in the surroundings," writes Henry Miller in *Big Sur and the Oranges of Hieronymous Bosch*, "the tendency is to set about improving oneself." Surrendering to the stunning natural beauty of this sparsely populated region seems to be what people do here, and architect Mickey Muennig is no different.

Seventy-three, slight, and soft-spoken, Muennig has lived in Big Sur year-round for 37 years. He is known and revered by locals, who recognize him by his shock of white hair and the bright red Mini Cooper he drives along the dirt roads and hairpin turns of Highway 1. "Straight lines are a cop-out," Muennig says in his laconic Midwestern drawl as we sit together on a sunny Saturday afternoon. His curvaceous structures, their congruence with nature, and a near absence of right angles seem to corroborate this statement, as does the process—both literal and figurative—of getting Muennig in the same room with me. It was only after a series of persistent phone calls and a couple of missed crossings that we finally met at the restaurant of the Post Ranch Inn, the famed eco-luxury hotel Muennig designed. "He's not trying to avoid you," a sympathetic Post Ranch employee said to me as I waited in the lobby, just as I'd waited the evening before. "He's just a little…capricious."

Originally from Joplin, Missouri, Muennig graduated in 1959 from the University of Oklahoma, where he was a student of pioneering architect Bruce Goff. Goff, a contemporary of Frank Lloyd Wright, emphasized freeness in process and design, sometimes having students read fairy tales or listen to Stravinsky. Here, Muennig was introduced to the philosophy of organic architecture, a design approach—largely credited to Wright—that encourages architects to integrate built structures with the shapes of the natural world. After working for Goff, Muennig built the Foulke House in Missouri. In 1971 he arrived in Big Sur, where he fell in love with the solitude and geography of the storied region. He immediately bought 30 acres on Partington Ridge, where he still lives. "I became a hippie real fast," he says. "I didn't even care if I did any more architecture."

But architecture is exactly what he did do, slowly getting job after job and building a portfolio of work that was largely local. He aggressively adhered to the tenets of organic architecture, incorporating materials such as wood, water, concrete, glass, steel, and sod. In 1975, Muennig built a 16-foot-diameter glass teepee on his land as a temporary home. The exposed, greenhouselike structure—now used as a studio—was designed to study the effectiveness of passive solar heating and living in minimal space. The latter was clearly a success, as it was 18 years later that Muennig moved into his current home. The teepee's



The interiors of many of Muennig's houses emphasize natural building materials such as wood, concrete, and stone. Plant life and nature are intrinsic to the Pfeiffer Ridge House IV (top). The glass doors of Muennig's own home (bottom) allow the ocean breeze to enter freely through the circular entry of the sea-facing front.

Photos by Alan Weintraub / Arcaid

human/nature
ARTISTS RESPOND to a CHANGING PLANET

Mark Dion

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Marcos Ramírez ERRE

Rigo 23

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8 contemporary artists

8 threatened World Heritage sites around the globe

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Human/Nature: Artists Respond to a Changing Planet is co-organized by the University of California, Berkeley Art Museum and Pacific Film Archive and the Museum of Contemporary Art San Diego, in partnership with the international conservation organization Rare. The exhibition is supported by The Christensen Fund; the Columbia Foundation; the National Endowment for the Arts, a federal agency; the Nimoy Foundation; the East Bay Community Foundation; the Baum Foundation; the Rotasa Foundation; and individual donors. The project's Web site is made possible through the efforts of the Studio for Social Sculpture and the Annenberg Foundation. In addition, the San Diego presentation at MCASD's Joan and Irwin Jacobs Building is made possible, in part, by a contribution from Mary Keough Lyman; and the support of the City of San Diego Commission for Arts and Culture and the County of San Diego. Dwell Magazine is the exhibition's official media sponsor.

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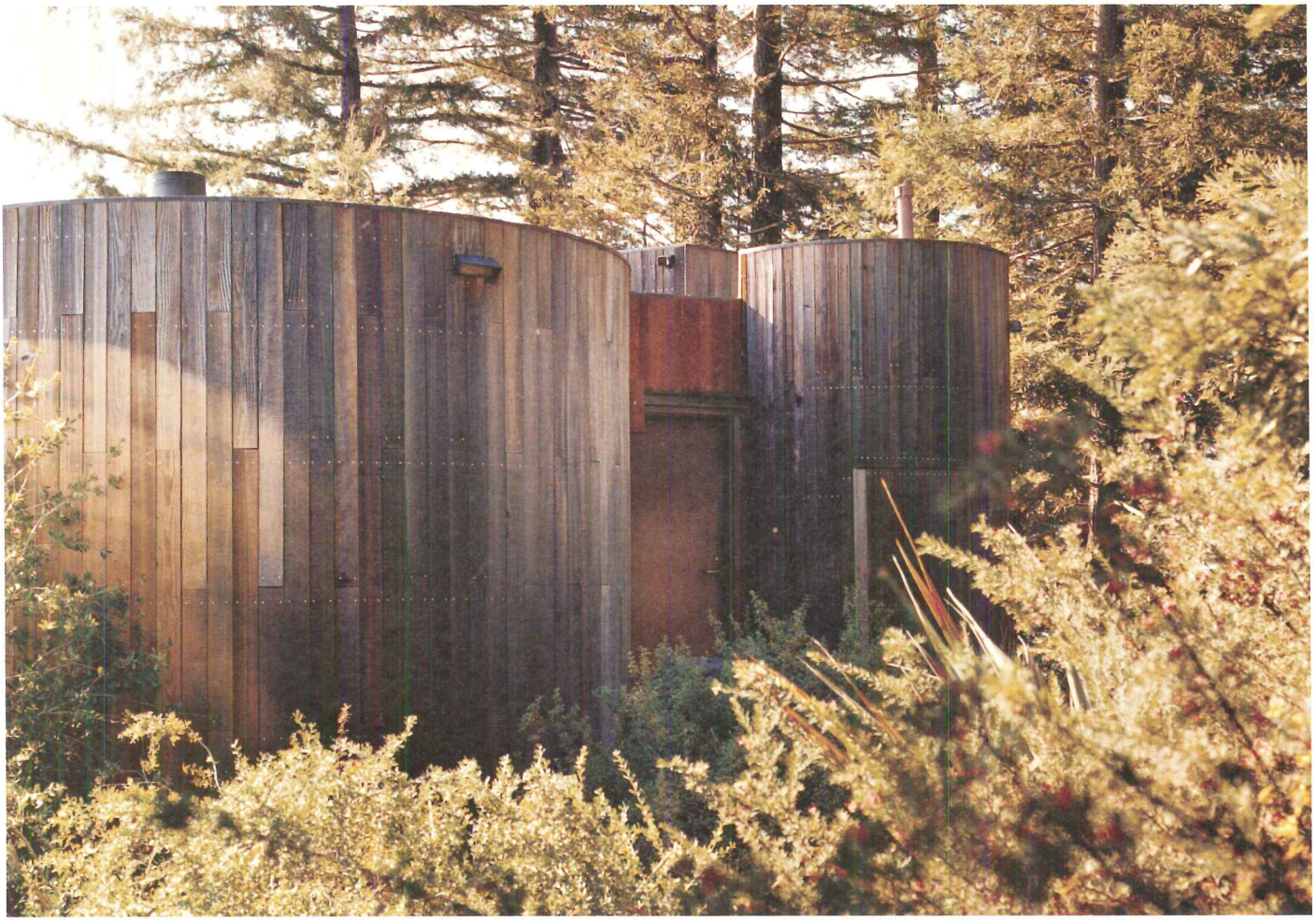

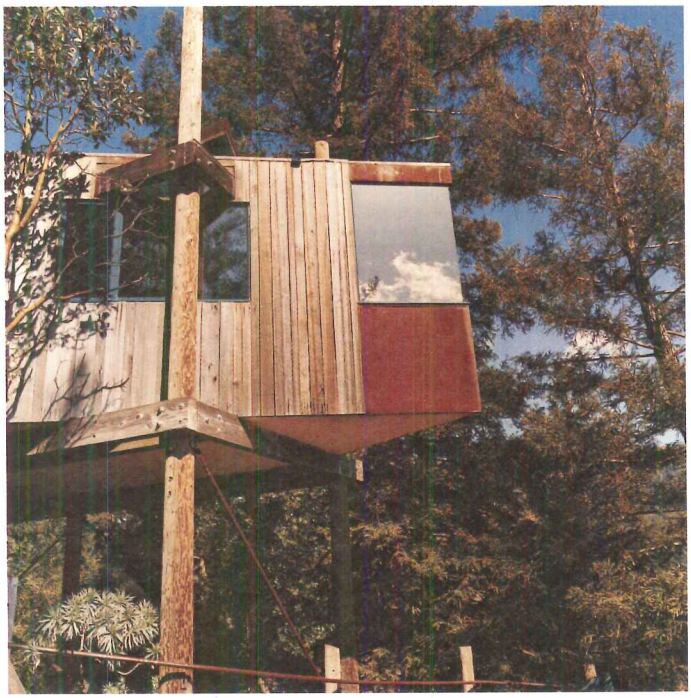

circular central room encompasses a living and working area with a bed that floats above, suspended by steel rods. In the summer, interior drapes control the heat while a removable aperture in the glass roof allows for ventilation. A small fireplace provides backup heat in the winter. "It was definitely a small place to live," says Muennig, chuckling as he walks down the eucalyptus-lined road. "But I felt happy in it."

It doesn't take long to realize that the gentleness with which Muennig seems to approach life belies a radical design ethos and a complex relationship with nature. "I like to cantilever the room over a cliff," he says straightforwardly, gazing out of the gigantic windows of the bar at the Post Ranch Inn, their presence a thin veil between protected shelter and the wild Pacific 1,200 feet below. "It helps people get rid of their fear."

Photos by Amanda Marsalis

As with the Butterfly cabin (top) and the Treehouse (bottom), both of which are part of the Post Ranch Inn, Muennig chooses materials that age gracefully when exposed to the elements. He regularly uses Cor-Ten steel, a group of steel alloys that form a stable rustlike appearance when battered by wind and rain.

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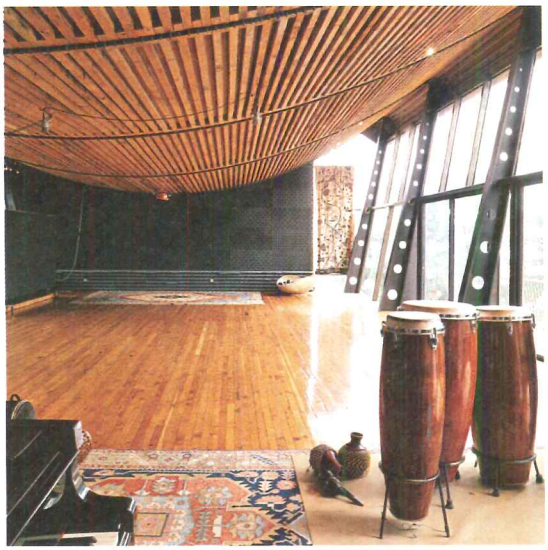
Having a visceral response to Muennig's buildings is common and a result of his mindful relationship with the shocking beauty of the surrounding environment. Instead of putting nature on a platter to be viewed through windows, Muennig seems to invite the inhabitant to live within it. Five miles up a windy dirt road high above Highway 1, surrounded by rosemary bushes and twisting manzanita trees, the Witt Guesthouse—commissioned by movie producer Paul Junger Witt—is a tiny glass and steel sculpture that sits 2,850 feet above sea level. With ocean and mountain views bisected by an intricate arrangement of materials, the building is as varied as the nature that surrounds it.

Similarly, the 30-room Post Ranch Inn, which opened its doors in 1992, is Muennig's largest project and consists of a series of freestanding units that fuse his organic vernacular with a modern sensibility. After surveying the property for several weeks and climbing the trees to find the best views, Muennig designed a few defining structures: tree houses built on slender stilts sitting ten feet above the ground; earth-sheltered, hobbitlike rooms covered in sod, grass, and wildflowers; and cylindrical cabins echoing the beauty of the majestic redwoods that dot the property. "What Mickey was able to do here," says Mike Freed, owner and developer of the Post Ranch, "was to take this amazing piece of property and not have the architecture compete with the beauty of the landscape." Freed also notes the challenge of convincing investors of the logic of a hotel with no right angles.

It makes sense that Muennig has flourished in a region as wild as Big Sur, where building restrictions are among the most stringent in the country. As such, Muennig's body of work provides a directive on how to live in this world. Fifty yards from the glass teepee, his home is built into the side of a hill, partially covered, partially facing the sea. The main house consists of a single large room with skylights and, in the far corner, a small, book-filled hallway leading to a bedroom and bathroom. Like most of his homes, the structure is fewer than 2,000 square feet. The central area—surrounded by papaya, guava, and banana palms—is flanked by an elliptical kitchen and a similarly shaped office. As we speak, I notice the Turkish rugs, spacious skylights, naturally aging walls, and birds flying in and out of the foyer. "I don't mind if the critters come in and live with me," says Muennig, with his typical understated humor. "Though my clients generally don't really feel that way." His design approach is most powerful in this space: More than his predecessors, the architect strives to let nature have the last word. "I want to vacuum up the spiders sometimes," says his longtime partner, Diane. "But Mickey is more 'live and let live.'" "I think it's good for people to observe all things," Muennig responds simply. "And to live with them." Henry Miller would have concurred.



Photos by Alan Weintraub/Arcaid

Hidden away up a perilous dirt road, the Witt Guesthouse (top), in its material and construction, reflects the wildness of the beauty that surrounds it. Adjacent to the owner's larger home, the Music Studio (bottom), with its bowed, shiplike ceiling, was designed to house events, parties, and performances.

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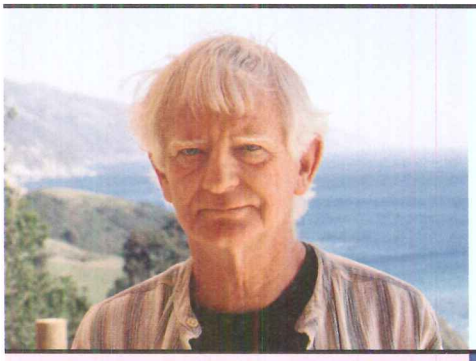
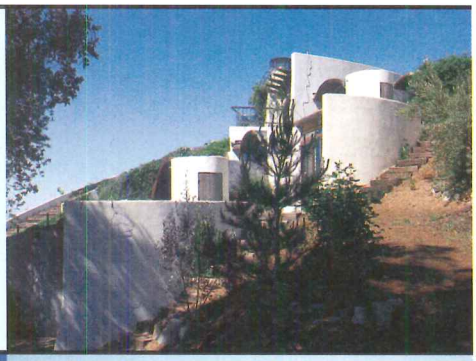
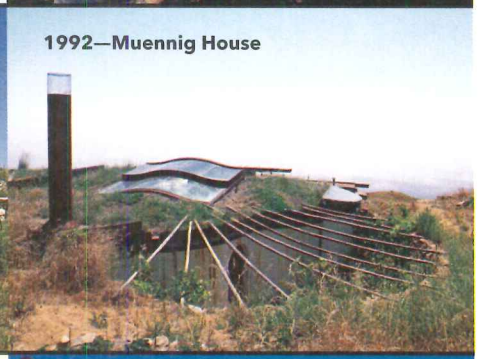


1978—Psyllos House
Commissioned by a Greek olive producer, the Psyllos House has south-facing windows and concrete walls that soak up sunlight and store heat for the whole day.



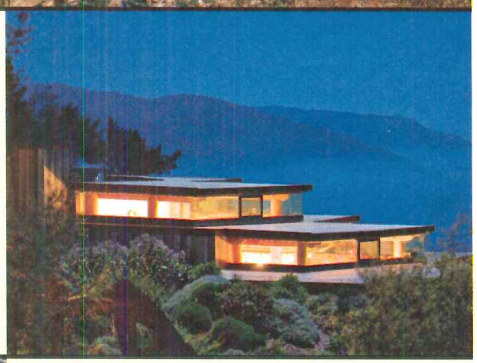
1986—Pfeiffer Ridge House IV
Despite the natural shift in the land's level, Muennig was able to maintain an unbroken flow of space by attaching rooms with wide stairwells that can also be used for seating.

1992—Muennig House



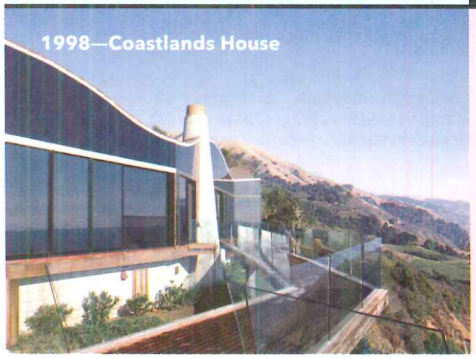
1992—Witt Guesthouse

1992—Post Ranch Inn
Manmade developments and added landscaping are not permitted within sight of Highway 1, forcing Muennig to creatively conceal this romantically rustic retreat.



1995—Hawthorne Gallery
Surrounded by a native garden, the Hawthorne Gallery was designed to display and sell the extensive collection of work by artist Greg Hawthorne and his family.

1995—Partington Point Renovation
One of the elements Muennig added to this renovation was a second-floor balcony cantilevered over the ocean. Typical to Muennig's style, the house feels both perilous and safe.



1998—Coastlands House

2002—Esalen Baths
The Esalen Institute Baths were built in a way that would protect the natural geothermal hot springs that flow out of the ground at a pace of 80 gallons per minute.

Photos by Alan Weintraub / Arcaid (portrait, Pfeiffer Ridge, Muennig, Coastlands, Psyllos House, Witt House), Kodiak Greenwood (Post Ranch Inn, Hawthorne Gallery), Amanda Marsalis (Esalen Baths)

"Straight lines are a cop-out."

Wingchair / CH445_1960

Hans J. Wegner

Hans J. Wegner / Wishbone Chair, CH24_1950

Hans J. Wegner / Shell Chair, CH07_1963

Zurich, Switzerl

Story by Andy Isaacson
Photos by Gunnar Knechtel

Flowing out of Lake Zurich through the Old Town—and dividing the iconic Fraumünster and Grossmünster churches—the Limmat River has figured centrally in Zurich life for centuries. Today, restaurants and bathhouses line its banks, and swimmers and boaters enjoy the clear, glacier-fed water that makes Zurich a nature-lover's city.

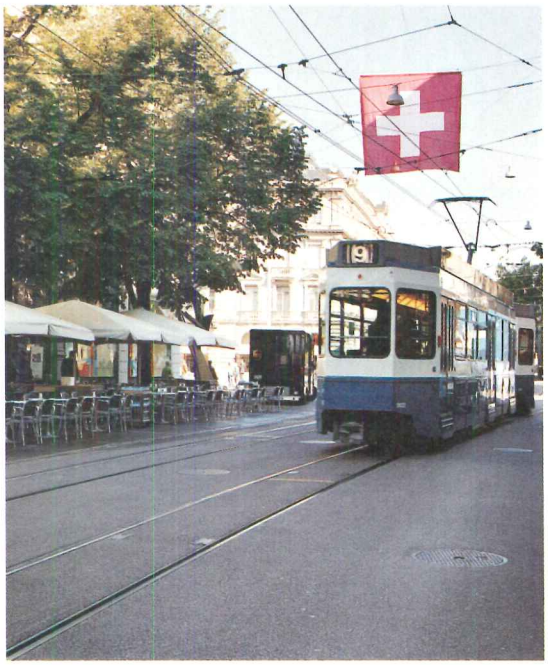
and

"Swiss, in general, plan the future too much sometimes, so they are not really alive. They know exactly what they will do at 60. This is not sexy. But Zurich is not like that. Here you can have the sexiness."

The clock is more than a hackneyed symbol of Swiss innovation or the nation's obsession with time. In Zurich it figures as an element in the landscape of design, joining other notable contributions—from Le Corbusier and the Helvetica typeface to the famed Swiss Army Knife—that this small country has offered to the world of aesthetics. It appears as finely crafted timepieces displayed like trophies along Bahnhofstrasse, Zurich's renowned banking and shopping thoroughfare where millions are discreetly deposited and indiscreetly spent. Clocks preside over train and tram stations and from the facades of office buildings and church steeples rising like sentinels above the old quarter. Time may rule Zurich's residents, but it also symbolizes the intriguing dynamic between the city's history and modernity.

Each year, Zurich tops surveys ranking the world's most livable cities, owing to its small size and population of fewer than 400,000 living and drinking off glacier-fed Lake Zurich. It's a place where gray-suited bankers might dance barefoot on summer evenings in one of several waterfront bathhouses and where wealth attracts contemporary art, positioning Zurich as a major hub in its global trade.

The Argentina-born Alfredo Häberli, a 44-year-old industrial designer, represents the city's high creative output as well as its growing cosmopolitanism. His interiors and products appear the world over, and in June, Zurich's Museum of Design honored him with a retrospective, a rarity for a living designer. He takes us through his adopted hometown proudly showing off the Swiss one ought not miss.



Rising above the Schipfe, one of Zurich's oldest quarters and long a center for merchants and craftspeople, St. Peter's Church (top) boasts Europe's largest church clock face, a Romanesque feature added in 1534. The gregarious designer Alfredo Häberli (bottom left) sits in his Zurich studio. A tram rumbles down Bahnhofstrasse (bottom right), a popular and tony shopping district where private banks, watch stores, boutiques, and chocolatiers line the renowned thoroughfare.

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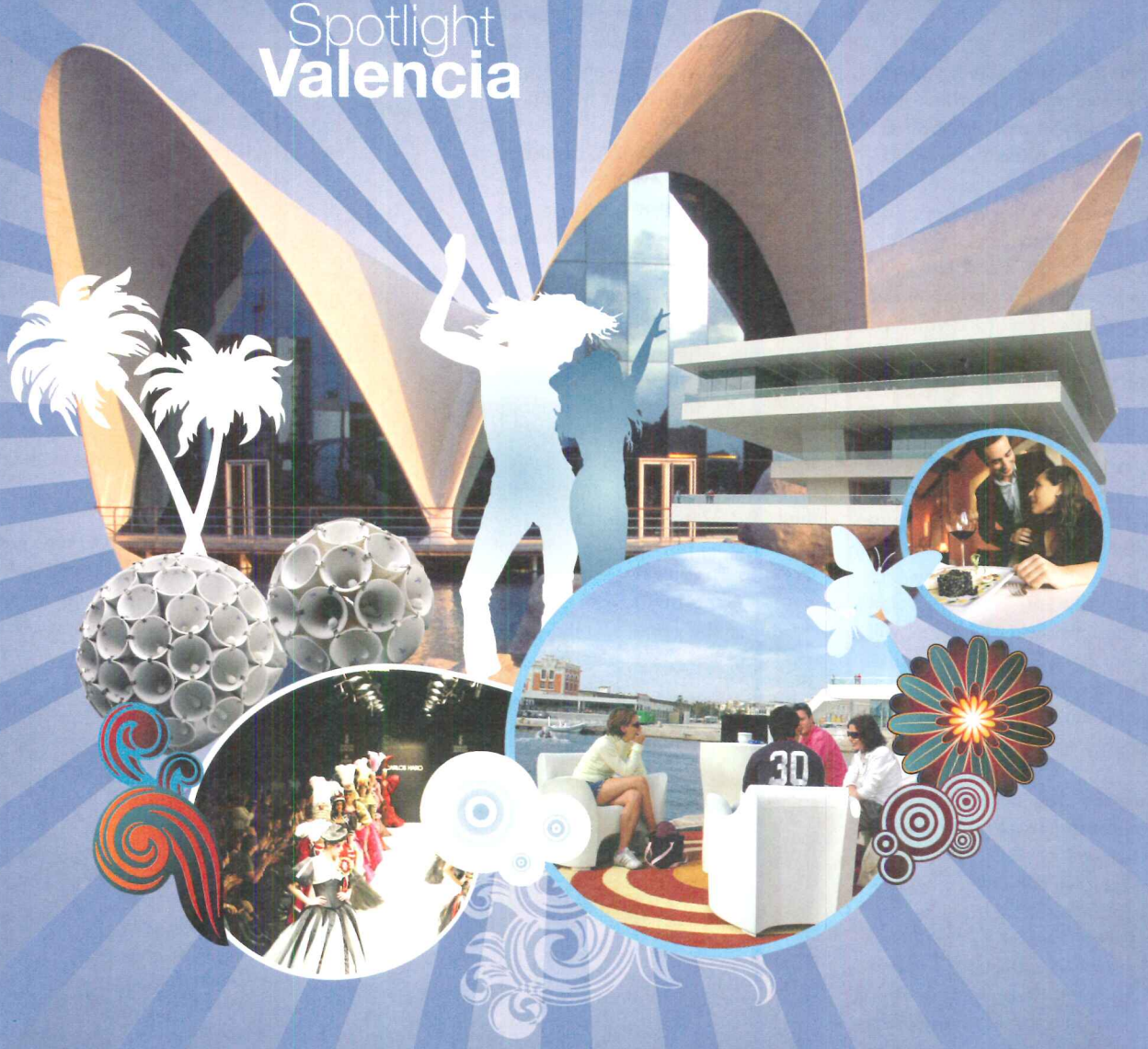

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VLC VALENCIA

02

Zurich is known for having a high quality of living, but maybe not the most exciting kind of life. Would you say Zurich is misunderstood?

Yes, totally. I can say this because I am not from here. Zurich is very exciting, attracting more young people and more foreigners. You have more galleries per capita here than any other city in the world, after New York; you have very nice museums, restaurants, and boutiques; and Zurich offers nature at your doorstep.

We are also really strong on creativity. Of course we have our architects like Le Corbusier, Mario Botta, and Jacques Herzog and Pierre de Meuron, based in Basel, but we also have a very nice art movement, which is why Art Basel is so strong. We have musicians, as well, but nobody knows it! You will never hear from a Swiss "We are great." Never. That's why if an Italian wants to compare his muscles, he does it with the German or the French.

Is there any area in the city that represents this excitement and change?

Zurich West [also called Kreis 4]. The industry is there and so is art. Everything is there. The highest building in Zurich, and in Switzerland, from Gigon/Guyer, will be built there. There are new apartments, lofts, and cinemas in old factories. Schiffbau is a theater known in all of Europe, with a good restaurant inside called LaSalle. It's in a glass box. Nice aesthetic. Another is Rosso, in an old factory. The pizza is good. It's next to the Freitag Tower, where Freitag sells its bags made from recycled signage.

You alluded to Zurich's emerging multiculturalism. Where is that happening?

Langstrasse. This area was contaminated, and still is, with prostitutes and drugs, but it's a very interesting mix of different people. My employees all live there. There's a good restaurant at the end of Langstrasse, called J.O.S.E.F. There is also a Swiss restaurant named Seidenspinner. The owner produces the most exclusive silk fabric—Gaultier and Yves St. Laurent, they all buy from him—and he opened a restaurant for, like, his friends.

03

What are your favorite architectural landmarks here?

I love the Heidi Weber House, the last house that Le Corbusier built. But nobody knows about it! It's owned by an eccentric woman who made a lot of money as an interior architect, became a fan of his, and wanted to build a pavilion for him to promote his philosophy. She has one of the biggest calligraphy and painting collections of his in the world. She produced all of his furniture—the lounge furniture, the LC2, LC7, the cube.

The house reminds me a little bit of a ship. The size is very human. Rainwater collects on the roof and comes down into the pond, and the ceiling

plays with the reflection from the pond. He separated the roof from the house. There is a terrace in between—fantastic! The handles and tables inside have very organic shapes.

I brought [British industrial designer] Jasper Morrison here and he sat outside sketching it. The house is Le Corbusier's first and only house in steel—he was working a lot in concrete. It's the only one in Zurich. Le Corbusier came from the French part of Switzerland and built a lot here, but then he got fed up with the way of thinking so he went to Paris, where he opened his studio.

Do you find there to be a particularly Swiss way of thinking?

It's the precision. We like the mechanical, punctuality. Of course, coming

01

Kunsthaus (top left), Zurich's main museum for medieval to contemporary art, includes large collections of work by Alberto Giacometti and Edvard Munch. The trendy Zurich West district is home to the restaurant LaSalle (top right), whose refined interiors contrast with the industrial environs. Birch trees add an Asian touch to the Greulich Hotel (bottom left) by Romero + Schaefle Architects, while precision timekeeping, a central design element at the main station (bottom right), governs the trains.

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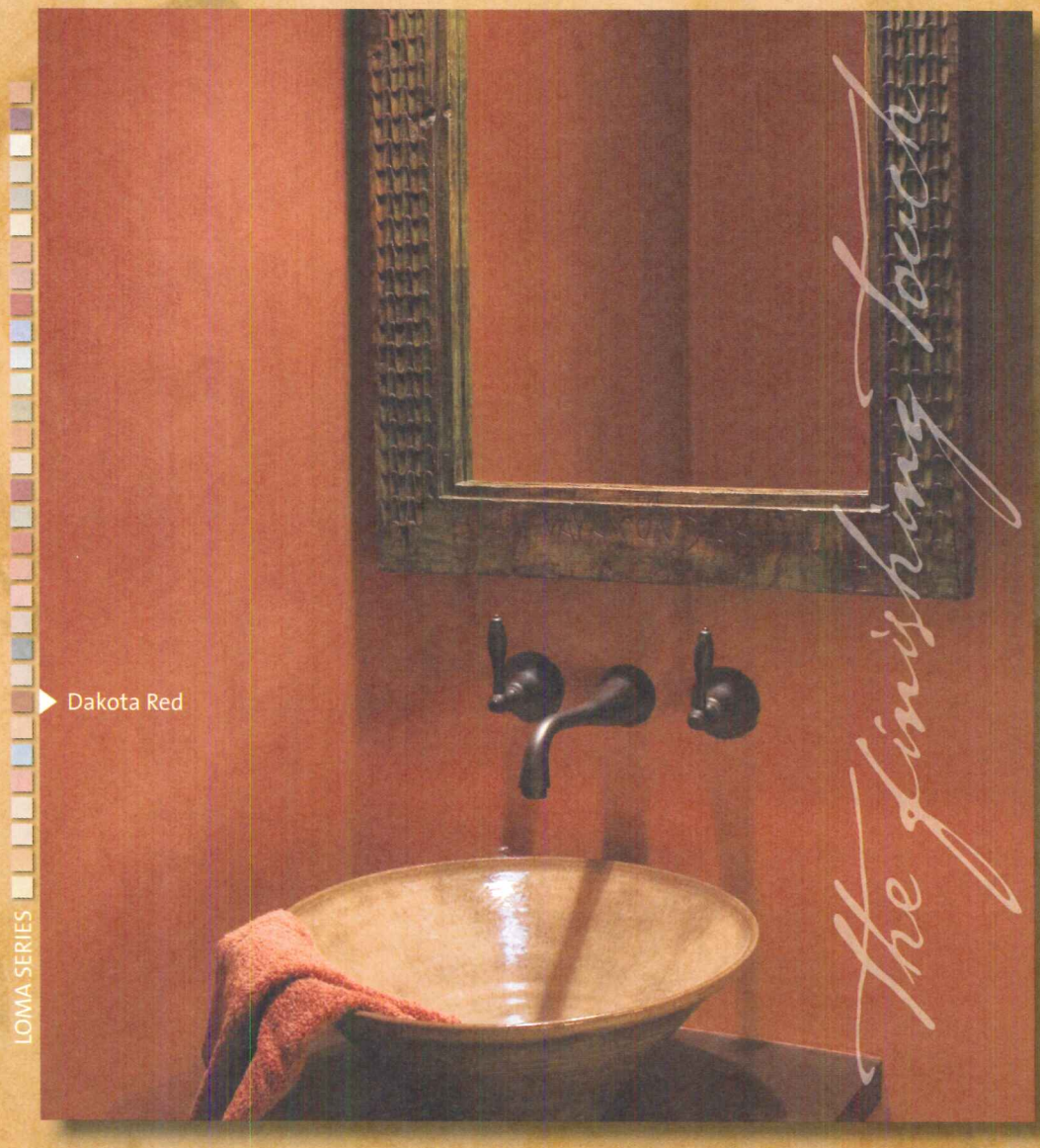

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07

The Heidi Weber House, a museum dedicated to Le Corbusier and built from his own designs after his death, contains an extraordinary collection of the Swiss architect's sculptures, paintings, furniture, and writings. The prefabricated steel, free-floating roof, and glass framing are strikingly unique structural elements.

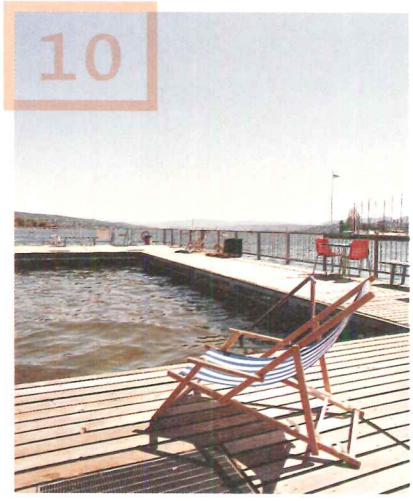
from Argentina it was a shock. The Swiss, in general, plan the future too much sometimes, so they are not really alive. They know exactly what they will do at 60. And this is not sexy. But Zurich is not like that. Here you can have the sexiness.

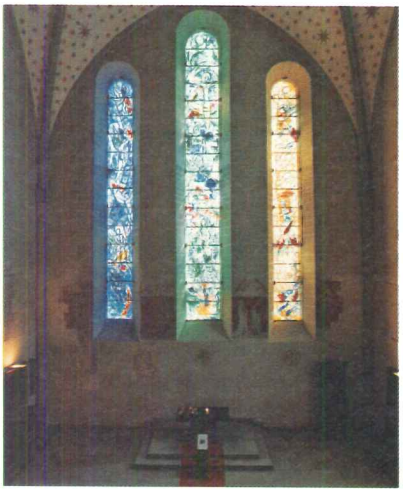
I think as designers or architects, the Swiss are more in the direction of invention, of engineering, than shape. Sometimes you see in the city they just want to do the best and play it straight. You see this sometimes in the benches, or the design of the bins—it's too much. It's not sexy. It's too mental. It's not stomach. Le Corbusier was able to do both.

Are there any museums or artistic exhibitions that visitors should be sure to see?

Kunsthaus, of course. Also the Museum of Design Zurich. This is one of the most beautiful and typical buildings from the 1930s. It was renovated about ten years ago and has a terrace with a nice view over the city. The Zurich University of the Arts for design, graphics, and jewelry, which is where I studied, is also there. The foyer is also a good place to stop and have a sandwich. The whole place has a really nice atmosphere.

Löwenbräu-Areal, in a building that was formerly a brewery in the Kreis 5 neighborhood, is a good place for contemporary art. It has a few museums and several galleries. The best bookstore for art books, Kunstgriff, is also there.





One of my favorite restaurants, Kronenhalle, was started by Mrs. Zumsteg of one of Zurich's oldest silk families. They own the whole house, and during the Second World War, Picasso, Cézanne, Braque—all the artists and writers—were here, in neutral Switzerland. She gave them food and a room to sleep, and they paid in paintings. So all the paintings are around the restaurant. The menu is still the same—they've never changed it! Next door is the Kronenhalle Bar. All the tables and lamps are done by the brother of Alberto Giacometti.

You should also go see the Chagall windows at Fraumünster Church.

Can you recommend any bathhouses?

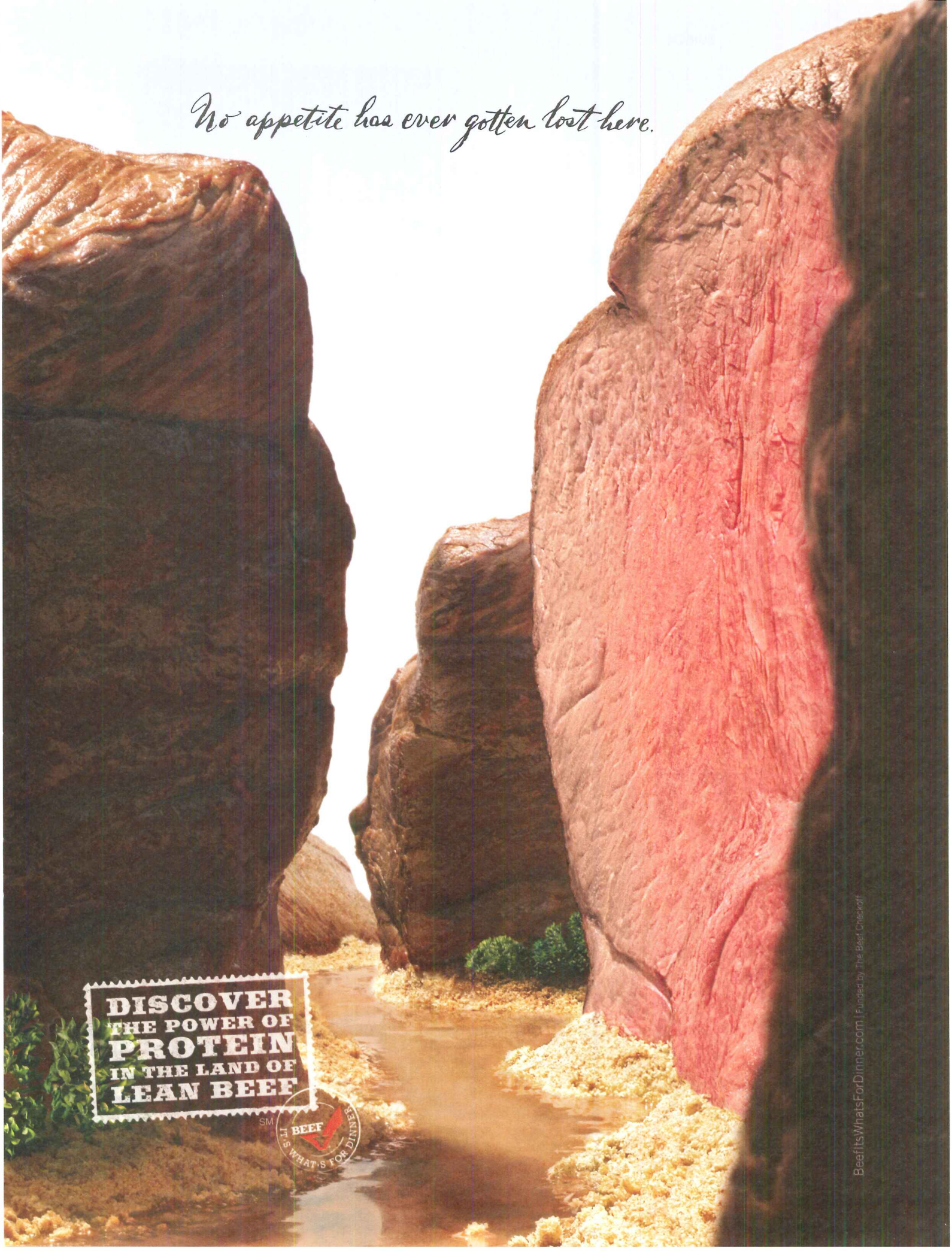
I think the best would be Seebad Enge. It was done in the 1960s. On a nice day you can see, at the end of the lake, the most beautiful mountains you can imagine. When you are there you have the city to your back. It looks like a postcard.

Frauenbad is another bath but only for women. The bath feeling in Zurich is very nice in summer. In one you have a sauna, in another a restaurant, and in another they show movies.

I'll spare you a question about the cuckoo clocks, but where is the best place to find chocolate?

I love Confiserie Sprüngli, at Paradeplatz. And the coffee on the first floor is fantastic.

Stained-glass windows by Marc Chagall illuminate the choir at Fraumünster Church (top). Seebad Enge (bottom) is a popular bathhouse on Lake Zurich.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Known for its designer bags made from recycled transportation materials, Freitag has a flagship store (top left), housed in a tower of freight containers, in the industrial-chic district of West Zurich. Rock Objekte (top right), a design store in operation since 1925, sells vintage furniture. Organic design characterizes the tram station at Bellevue (bottom), a popular square and site of the opera house. Zurich's trams are hailed as a model for an economic, environment-friendly urban transport system.

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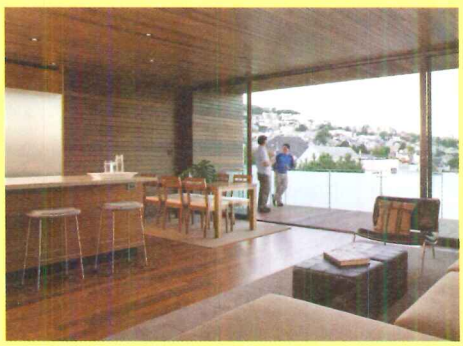

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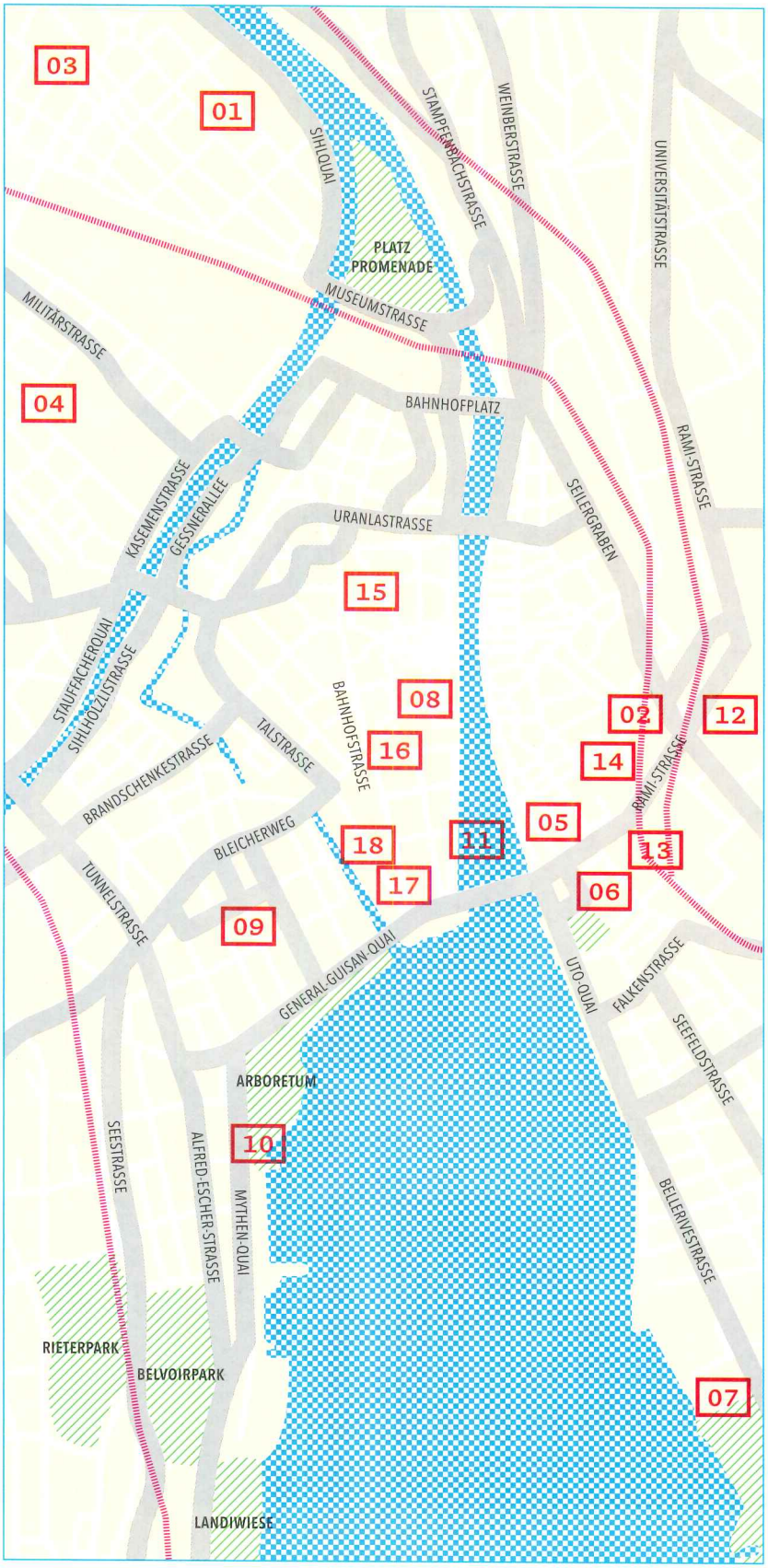

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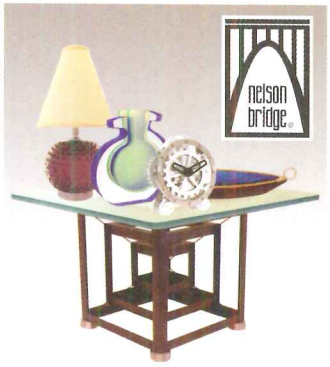

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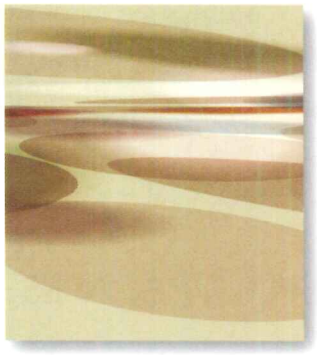

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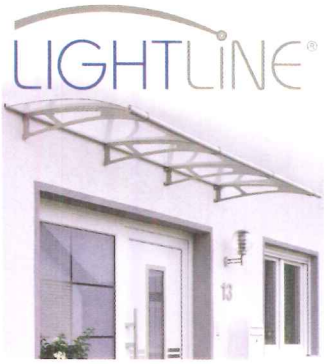

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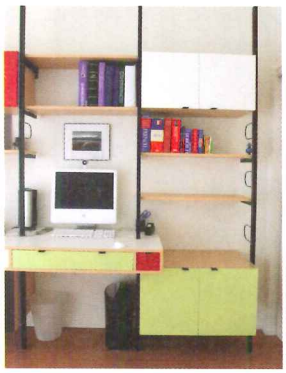

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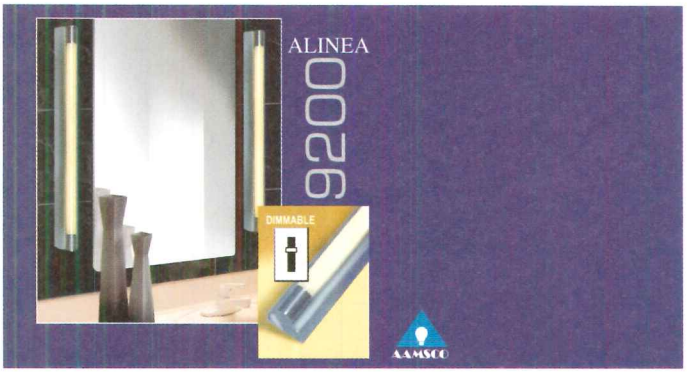

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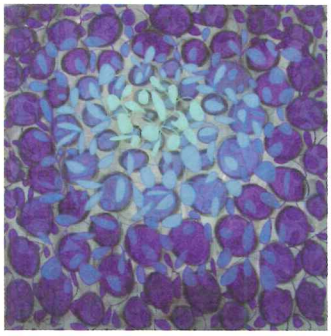

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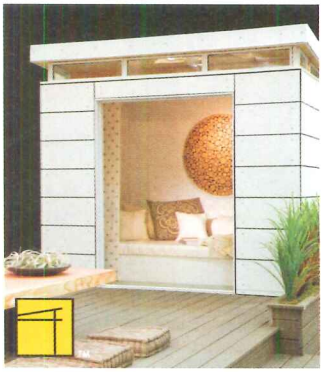

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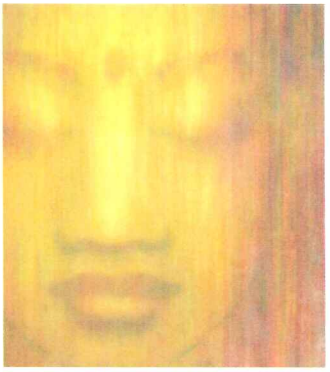

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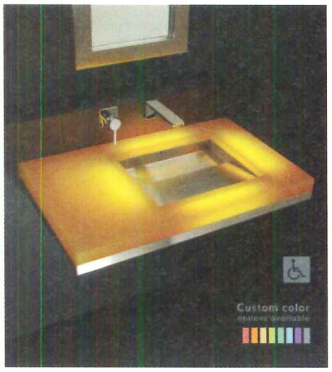

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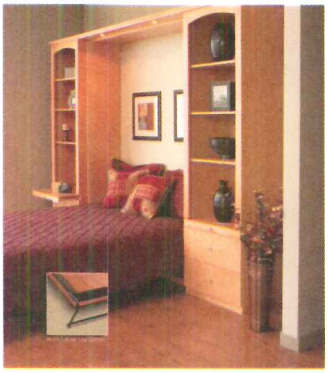

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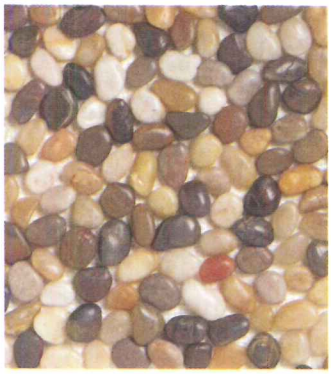

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Shown: ModRocks™ "Sierra"

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RAIS X-BASIC

The RAIS X-BASIC fireplace has a striking linear design. Nothing detracts from its radiant center. Very cool design features include sophisticated eco-wise burning technology, innovative sliding door, and a safe-touch handle.

When you choose a RAIS, Inc., product, you get a warranty—not just for durability but also for quality, efficiency, and functionality.

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rais.com

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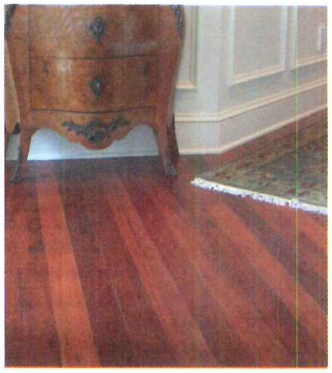
Eco-logical. Smart Design.

Here at Berkeley Mills, you're more than a client. You're a partner and a collaborator in creating a unique concept. Together, we design kitchens that are engineered, manufactured, and finished all under one roof. You choose the style, wood, and customized features, and we build you a kitchen that's clean, green, functional, beautifully made, and surprisingly affordable.

Berkeley Mills
Tel. 510-549-2854
berkeleymills.com



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moderncabana.com

Modern Market

John Kelly Furniture

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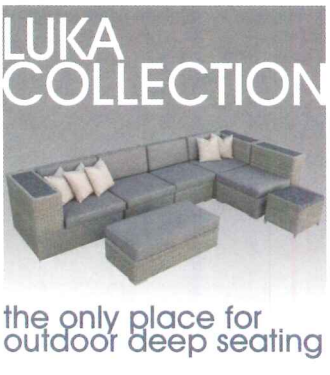
Shown: Perseus with Alpha chest

Tel. 212-625-3355
johnkellyfurniture.com

Tech Lighting

Tech Lighting's Mini Mulberry pendant offers subtle sophistication and a modern look. This fabric drum shade with glass diffuser creates a wash of soft, diffused illumination that will inspire any space.

Tel. 847-410-4400
techlighting.com



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Fusion Furniture LLC

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

Shown: B52 Stainless Steel Bar, ca. 1952.

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fusionfurnituregallery.com

Sarah Blodgett Photography

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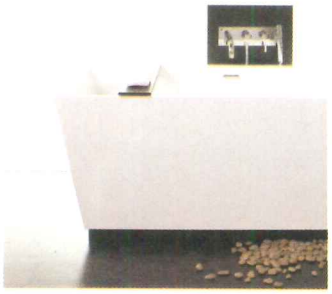

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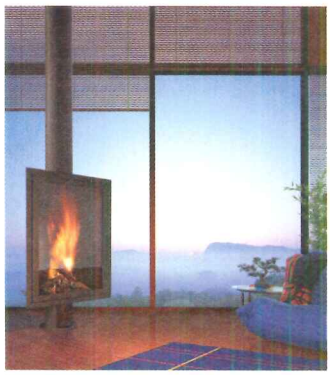

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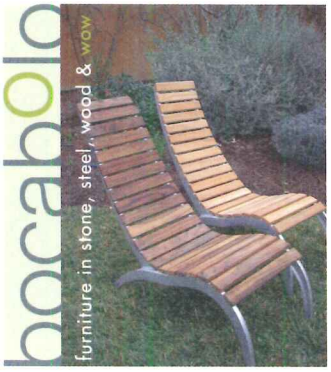

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Shown: Wave, Zero, and Veneto pedestal sinks

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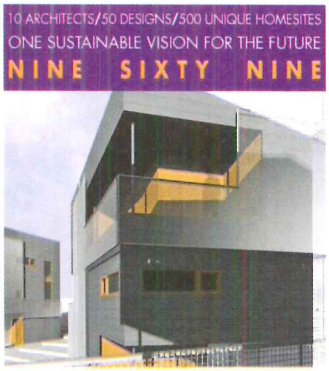

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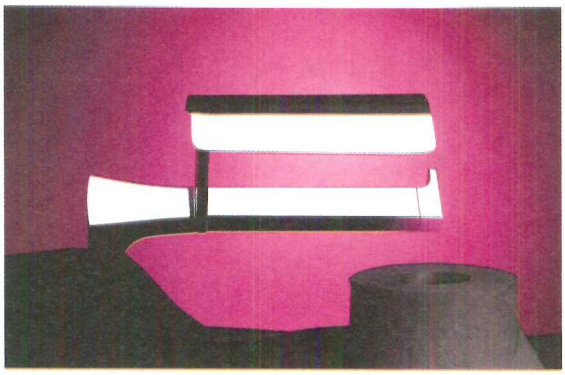

Sonia

Strong, yet elegant in shape, the Sonia S7 collection features luxurious fixtures. The pureness of form and power of metal further enhance the collection. Series includes towel bars, paper holders, soap dish and dispenser, tumbler holder, and WC Brush Set. Sonia manufactures exquisite bath vanities, storage solutions, and accessories.

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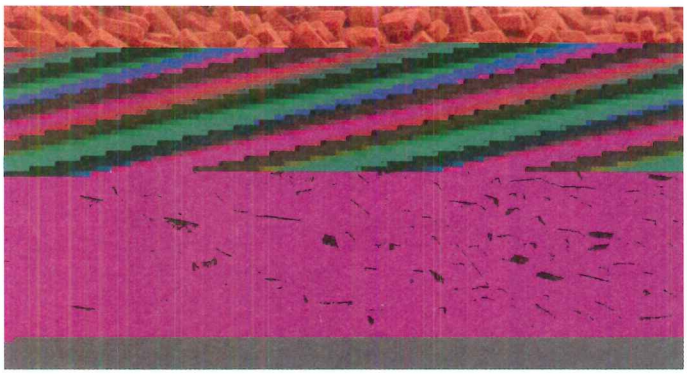

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Textures you have to touch

The production of handmade carpets has a long tradition on the banks of the Ganga River—for generations distinctive works have been created there. This is also true of Mat the Basics, a family business dating back half a century. The company pioneers a new type of rug—by combining materials and weaving techniques, they are able to create structures and textures that are new and exciting. RugMark-certified creations made entirely by hand by skilled weavers, using the best materials.

Shown: Square in Red.

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mat-thebasics.com

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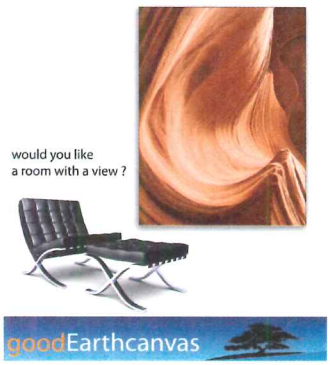

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Shown: Sponge Vase by Marcel Wanders for Moooi

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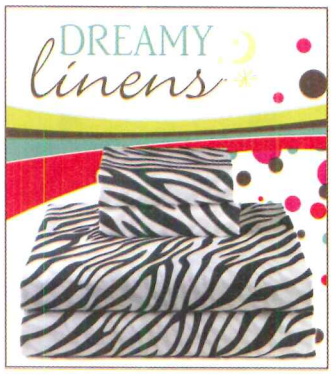
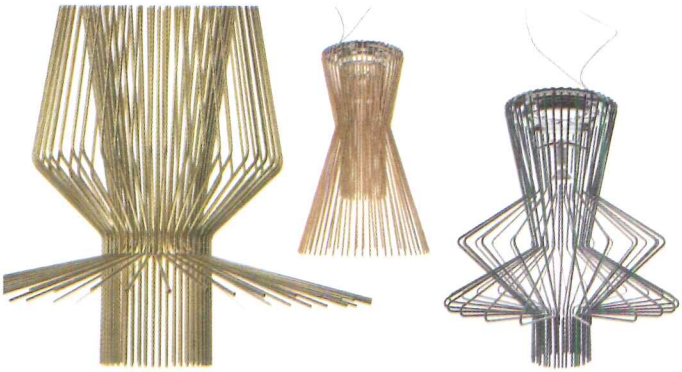


Dreamy Linens

Don't dream of decorating your dwelling with anything less. These threads are designed to defeat the drab of small-space living. Wake up in wild zebra print, rock out with punktastic guitars, and more. These sheets can lull party animals to bed and energize the most frequent snooze-hitters.

dreamylinens.com



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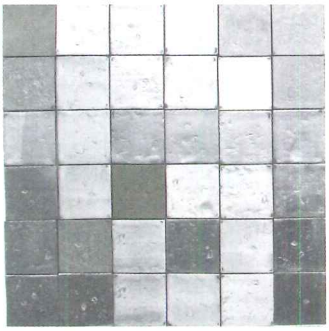

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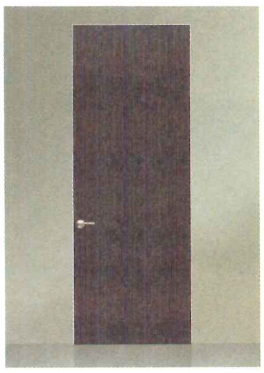

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Shown: Model 2097 30/50 Chandelier designed by Gino Sarfatti for FLOS

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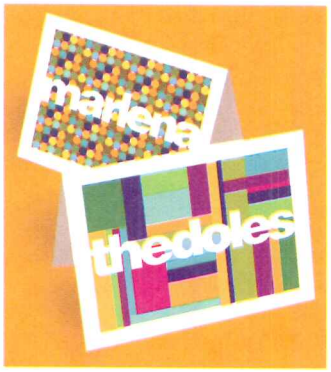

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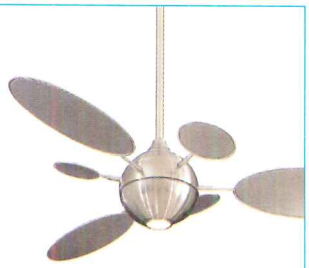

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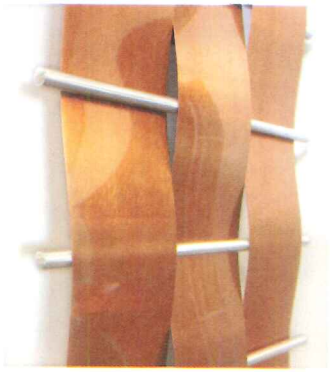

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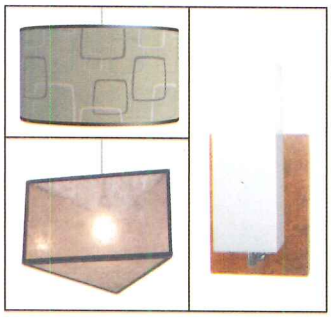

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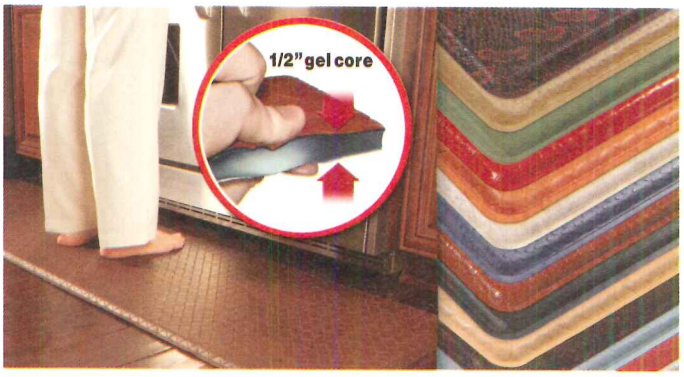

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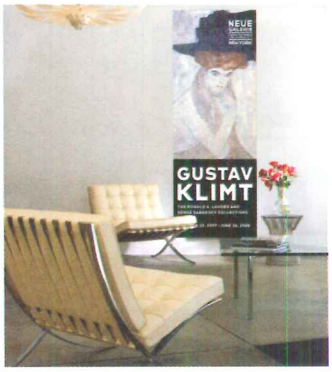

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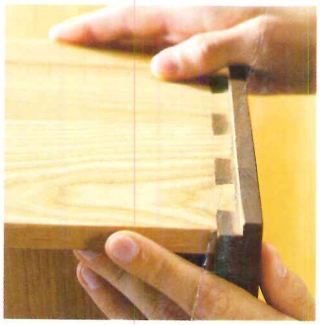

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