At Home in the Modern World

dwell

MID-CENTURY REMIXED

New Lives for Classic Homes

MAKE IT SCRAPPY

A House Made Out of Leftovers

CAPITAL IDEAS

Exploring Modern DC

dwell.com

Dec/Jan 2009

$5.99 US

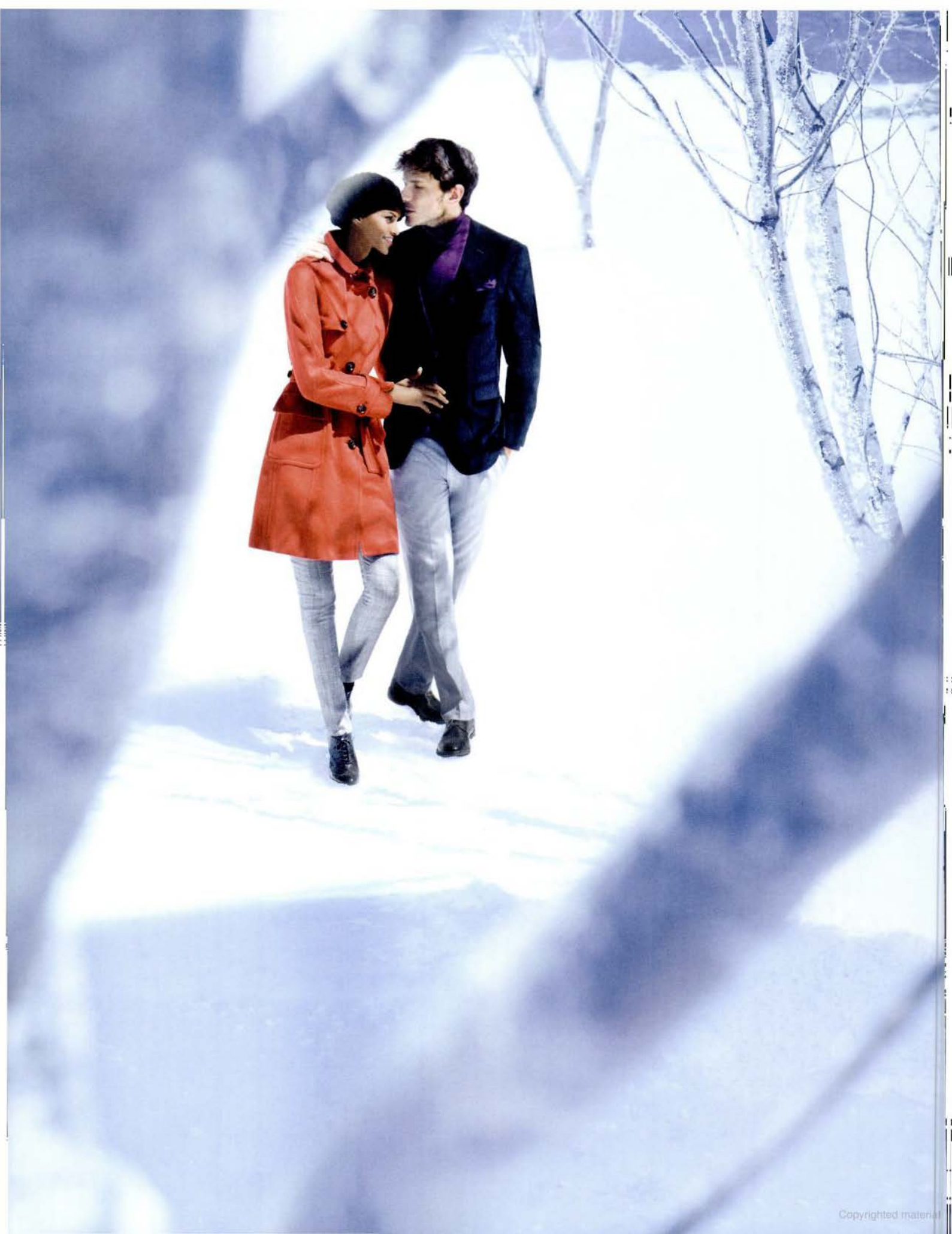
01>

0 74470 35055 2

RANGE ROVER SPORT DESIGNED FOR THE EXTRAORDINARY

While you may find it difficult to contain your enthusiasm with so much performance underfoot, Range Rover Sport most assuredly does not. Dynamic Stability Control combines seamlessly with Electronic Brakeforce Distribution and Dynamic Response™ to help maintain composure on even the most tempting stretches of asphalt. Have you ever experienced total control? Learn more at LandRoverUSA.com.

LAND ROVER



BANANA REPUBLIC


reddot design award
winner 2008
Live beautifully.

KOMMA

Model Focus design Gianni Pareschi

The "best seller" from Italy

The "best seller" from Italy can be found in:

U.S.A.: Phoenix, AZ Tel. 602.820.6354 - **Burlingame**, CA Tel. 650.548.1657 - **Lafayette**, CA Tel. 925.284.1578 **Pasadena**, CA Tel. 626.432.1688 - **Redwood City**, CA Tel. 650.369.1794 - **San Diego**, CA Tel. 619.239.4788 **San Francisco**, CA Tel. 415.440.0210 - **Tustin**, CA Tel. 949.885.6050 - **West Hollywood**, CA Tel. 310.657.5100 **Canaan**, CT Tel. 860.824.1280 - **Miami Aventura**, FL Tel. 305.792.9494 - **Miami Coral Gables**, FL Tel. 305.444.7383 - **Chicago** IL Tel. 773.279.0050 - **Rochelle Park**, NJ Tel. 201.368.8400 - **Las Vegas**, NV Tel. 702.451.1645 - **New York**, NY Tel. 212.501.0505 - **Roslyn Heights**, NY Tel. 516.625.1350 - **San Antonio**, TX Tel. 210.822.2266 - **Seattle**, WA Tel. 206.624.8455 - **Milwaukee**, WI Tel. 414.258.1400 - 110 **CANADA: Toronto** Tel. 416.961.2929 - **Montreal** Tel. 514.341.3636 **Vancouver** Tel. 604.267.2033 - **Ottawa** Tel. 613.728.2027 **BARBADOS:** Tel. 246.436.4836 **ST. KITTS & NEVIS:** Tel. 869.465.3223 **MEXICO:** Tel. 01.800.288.24.26 Mexico D.F. - Monterrey Puebla - Torreon Coahuila - Guadalajara - Tabasco Villahermosa - Los Cabos **PANAMA:** Panama Tel. 263 2590 **VENEZUELA:** Caracas Tel. 0212 2652640 Valencia Tel. 0241 8243885 Puerto La Cruz Tel. 0281 2865191

Pls. download our general catalog from www.scavolini.com

SCAVOLINI™

System of Quality Management UNI EN ISO 9001
System of Environmental Management UNI EN ISO 14001

Scavolini S.p.A.: 61025 Montelabbate (PU) Italy
Tel. +39 0721443333 Fax: +39 0721443413 contact@scavoliniusa.com www.scavolini.com

Meet the curvaceously scene stealing all-new Volkswagen CC.

*21mpg city/31mpg highway (2.0L manual transmission). EPA estimates only. Your fuel consumption may vary. **The Volkswagen CarFree Maintenance Program covers the CC's 10K, 20K, and 30K scheduled maintenance intervals, during the term of the new vehicle limited warranty, at no additional charge. See dealer or vehicle maintenance program booklet for details. †Base MSRP is for model equipped with manual transmission. MSRP for the VR6 Sport model shown is $28,360 and includes automatic transmission. Prices exclude taxes, title, transportation, other options and dealer charges. ©2008 Volkswagen of America, Inc.

They say you shouldn't judge a book by its cover. The same can be said of the all-new 2.0 Turbo Volkswagen CC. Yes, its sleek, stealthy curves turn heads and garner attention. But there's more to the CC's story than pleases the eye. Combine those curves with a seamless body and a low swooping roofline, and the result is an aerodynamic marvel with a drag co-efficient lower than a bullet. It's what helps the CC earn its Autobahn-bred stripes, as well as score an impressive gas-sipping 31mpg on the highway.* Add a Carefree Maintenance Program,** and you may be shocked to learn the CC starts at just $26,790. Form, function, fuel-efficient, and fast. **It's what the people want.**

Das Auto.

What is space?

It's bigger than just a room.
Space creeps out into the hallway.
Space sprawls out on the patio.
It's your home without dividing lines.

Make the most of your space
at knollspace.com

Knoll is proud to be the founding sponsor of the World Monuments Fund *Modernism at Risk* program. Learn more at www.wmf.org/modernism.

Cini Boeri Lounge Collection
George Nakashima N10 Splay-Leg Table
Dorothy Cosonas Galloway Stripe for Knoll Luxe

Visit knollspace.com or call 866 94-KNOLL to request our new folio of residential interiors and to find the retailer nearest you.

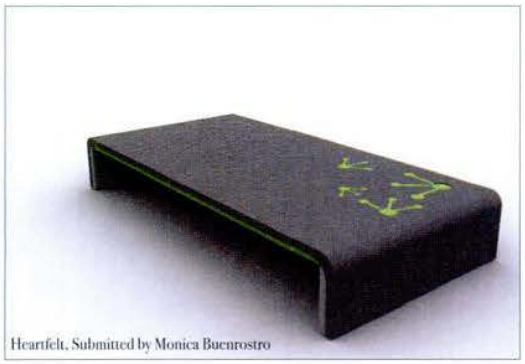
Knoll

case study Furniture California

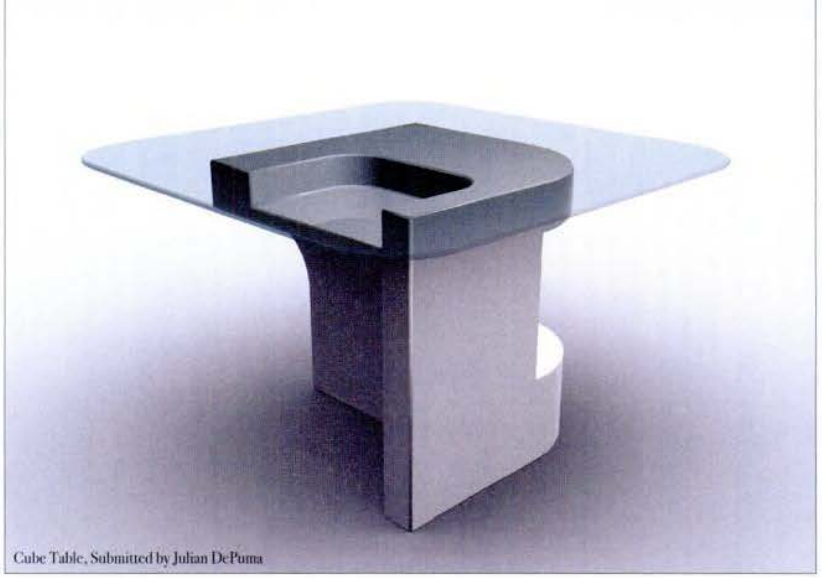
CASE STUDY® BENTWOOD SERIES DAYBED

Handcrafted Multi-ply Hardwood Construction modernica.net

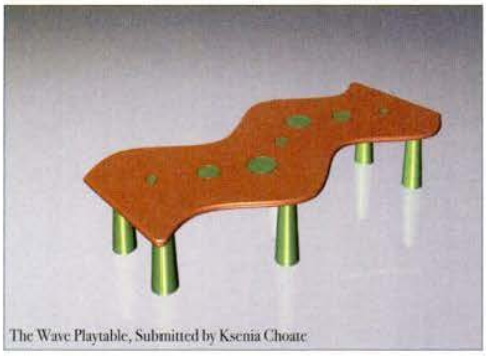
MODERNICA®



Heartfelt, Submitted by Monica Buenrostro



Cube Table, Submitted by Julian DePuma

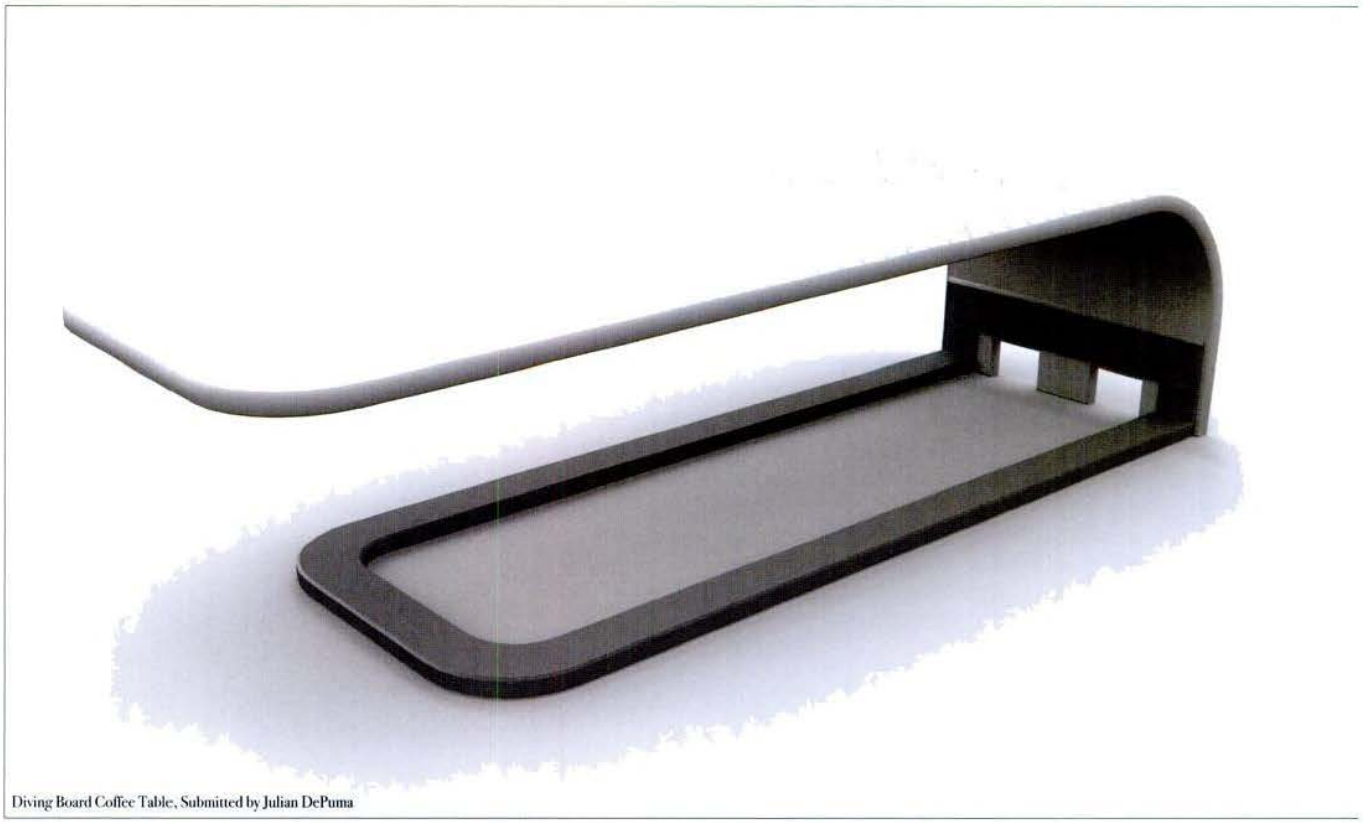


The Wave Playtable, Submitted by Ksenia Choate

Topo Table, Submitted by Julian DePuma

Laminate Cut Out, Submitted by Bridgette Hyde

Roped Off, Submitted by Monica Buenrostro



Diving Board Coffee Table, Submitted by Julian DePuma

CaesarStone Inspires Endless Design Possibilities

Over five months ago we asked you to Challenge your Imagination by designing a modern table using CaesarStone. More than one hundred inspired, sustainable, and innovative entries later we want to say thank you. In a way only the Dwell audience can, you challenged conventional thinking about how CaesarStone can be used.

Take a look yourself, and browse the many amazing submissions of the 2008 CaesarStone Competition presented by Dwell at **dwell.com/caesarstone.**

The competition finalists will be named on December 10, 2008 and the winner will be featured in a future issue of Dwell magazine.

The original quartz countertop surfacing material, CaesarStone is functional, durable and beautiful, making it the perfect countertop solution for designers and homeowners alike.

So, challenge your own imagination and learn more about CaesarStone at **www.CaesarStoneUS.com.**

dwell

caesarstone®
Quartz Surfaces

dwell.com/caesarstone

the dwell homes

by Empyrean

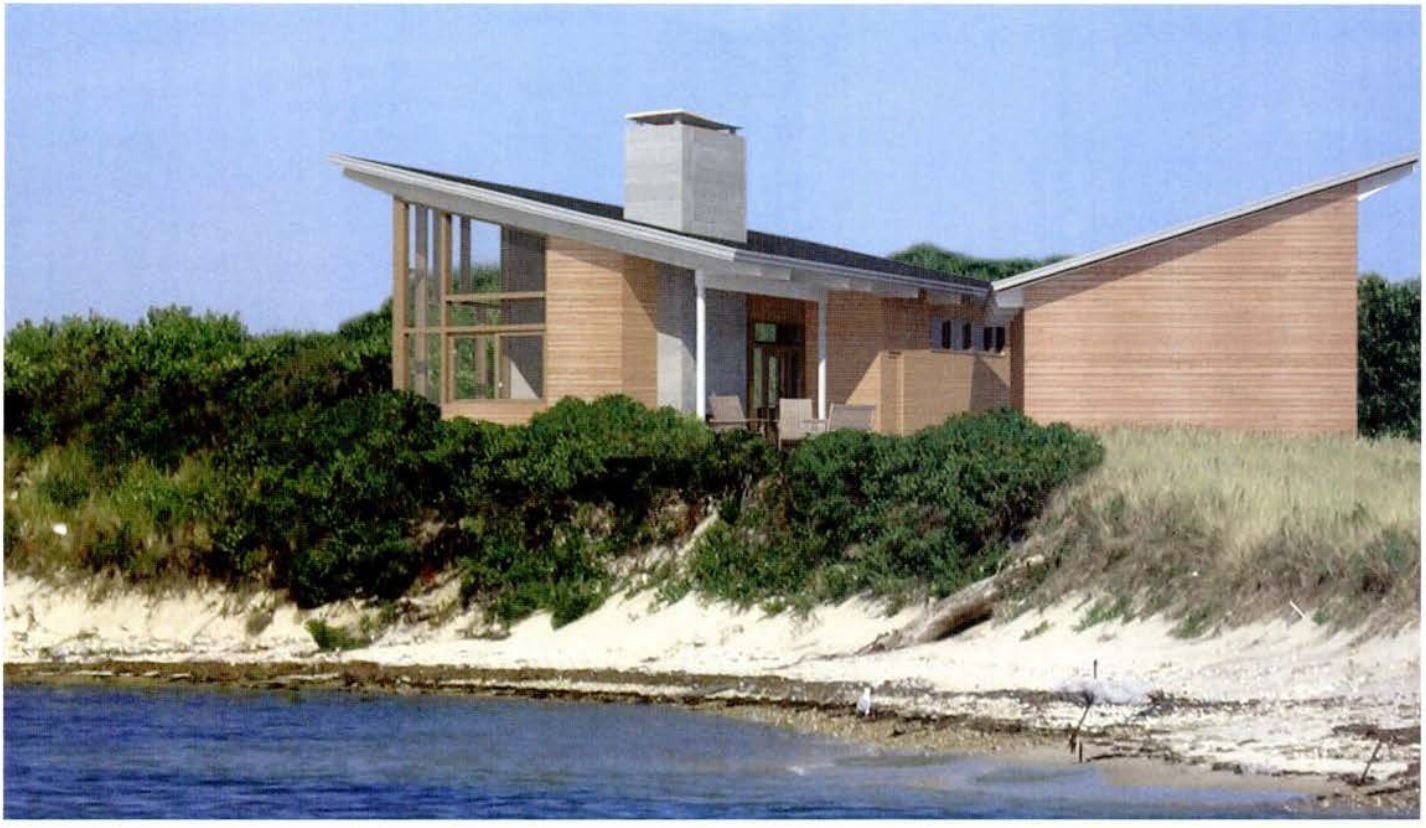
Modern Lifestyle Designs

Empyrean International has built a 60 year legacy of designing and manufacturing energy-efficient custom homes by skillfully incorporating progressive construction methods, the highest quality pre-manufactured components and superior services. Now, in partnership with Dwell Magazine and Maryann Thompson Architects, **the dwell homes by Empyrean introduces its newest collection of modern home designs...**

HINGEHOUSE

by Maryann Thompson

HingeHouse is a **fully customizable**, next-generation "prefab" home, which can be configured to meet the needs of your site—and your family. Starting with basic floor plans, this flexible design incorporates **living spaces that are rotated around a "hinge point," creating a site-specific modern design** that highlights the best aspects of your property. This flexibility allows for a sustainable approach that enables passive solar orientation, maximizes the benefits of climate-appropriate exposures, enhances cross-ventilation from prevailing winds, preserves existing rocks and trees and works gracefully on sloping grades. The exterior form is **sculptural and dynamic**, while interior spaces are **soaring, lofty and light-filled.** The "hinge" itself is a gorgeous outdoor living room, complete with fireplace. The Maryann Thompson design team will work with you to customize your home to suit your budget and lifestyle requirements.



by EMPYREAN™ INTERNATIONAL

Sustainable Home Building Systems

(800) 727 - 3325 www.EmpyreanInt.com

Trusted Legacy: 60 Years Experience – 20,000 Homes


KONZUK
KONZUK VENT COLLECTION WWW.KONZUK.COM +1 888 858 7793

HUMAN DESIGN SANCTUARY

Peel™ wraps your body in protective layers, creating a haven of calm. It is adjustable to your bodyweight, and responds to every shift in weight to move you effortlessly into the next position. The smaller **Peel™ Club** version ensures that this unique design can suit any space.

Peel™ Club
Design: Olav Eldøy

Peel™
Design: Olav Eldøy,
Ole Petter Wullum,
Johan Verde

VARIÉR®
A HUMAN IDEA

Experience the variety of human design and find your nearest dealer at www.varierfurniture.com

East
BackCare Basics
11 Second Avenue
Needham, MA 02494
1.800.858.8987
www.backcarebasics.com

Solas
2835 Corporal Kennedy Street
Bayside, NY 11360
1.877.765.2726
www.solasonline.com

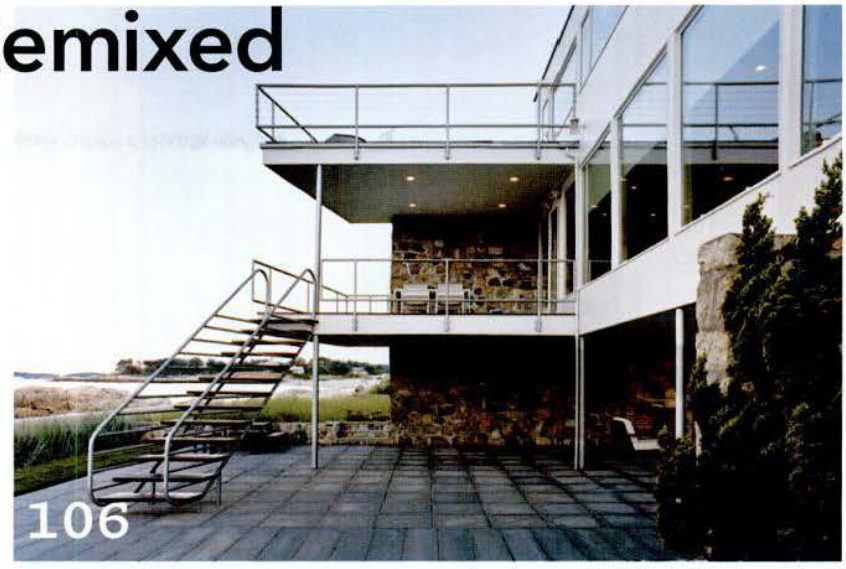
Midwest
The Century House
3029 University Avenue
Madison, WI 53705
608.223.4488
www.centuryhouseinc.com

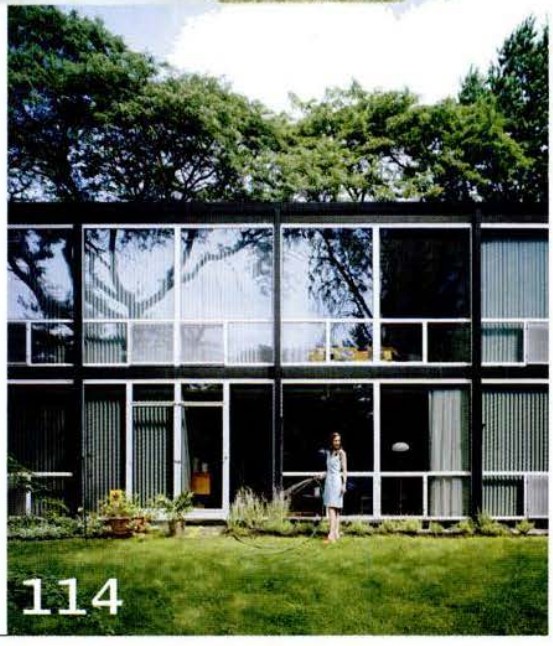
West
Viking Trader
2585 Shattuck Avenue
Berkely, CA 94704
510.486.1090
www.vikingtrader.com

Canada
Scandia Fine Furniture
10560 Mayfield Road
Edmonton, Alberta
780.483.4949
www.scandiafurniture.com

Mid-Century Remixed

Dec/Jan 2009





Cover: Lafayette Park, Detroit, Michigan, page 114
Photo by Raimund Koch

IT HAS A REFRIGERATOR. AND MANY OTHER WAYS TO CHILL.

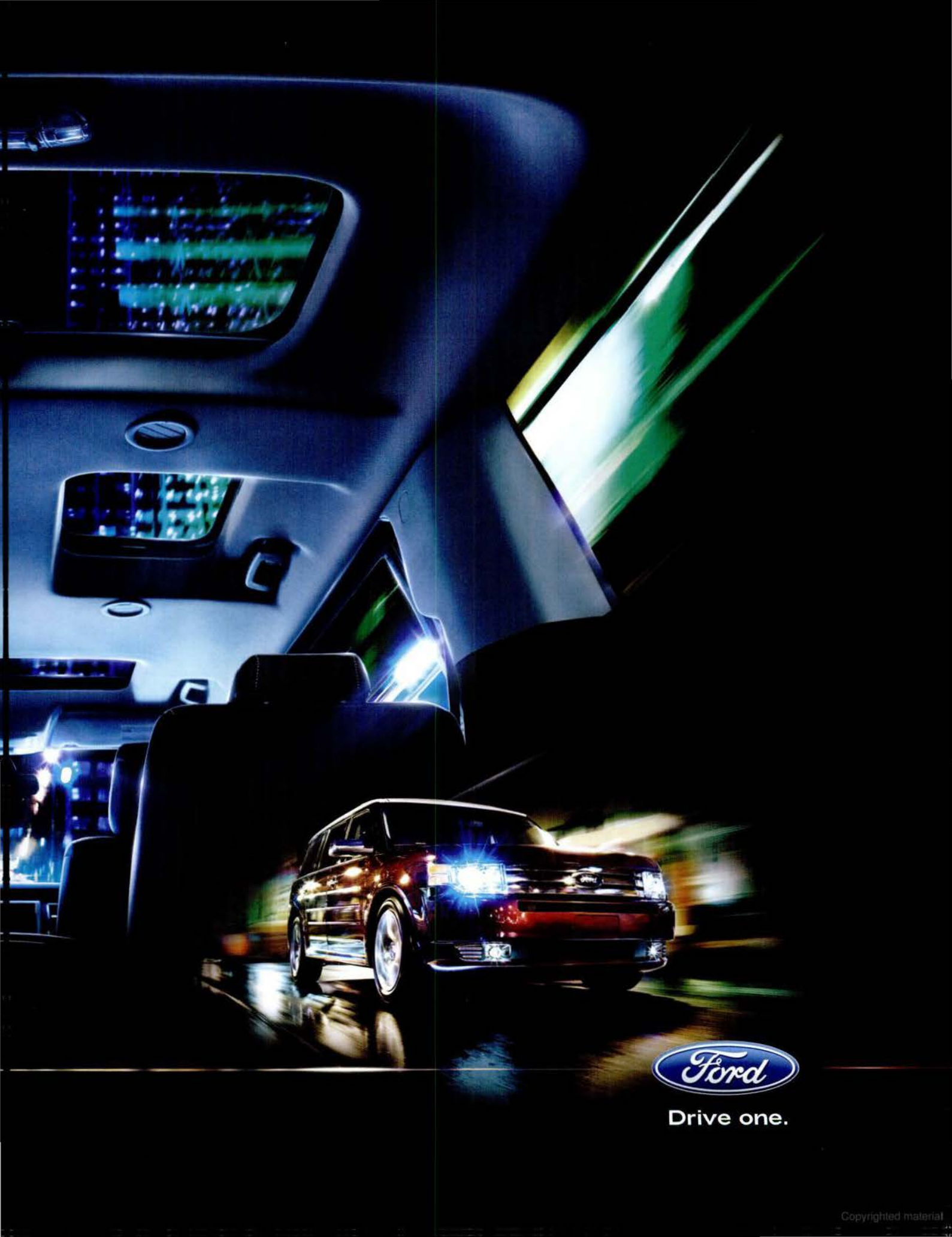
Things are different in here. Yes, there's the refrigerated console.* But there's also the skylight lounge sensation created by the multipanel Vista Roof.™* The three rows of seats and the limo-like second-row legroom. Plus, the seven-color ambient lighting* to set any mood.

Way cool. Discover the strikingly original Flex at fordvehicles.com.

Text FLEX4 to 4FORD (43673) for more info.**

FLEX

*Available feature. **Standard text messaging and other rates apply. Appropriate charges will appear on your wireless phone bill. Service available on participating carriers.



▸ Wi-Fi® your Epsonality.

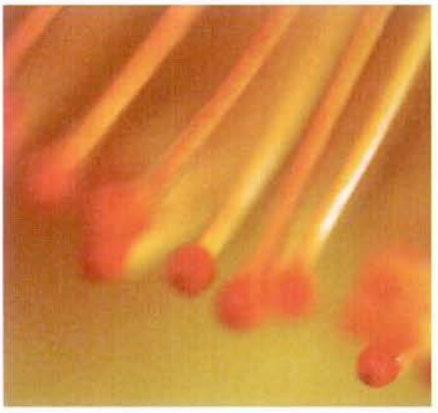
Presenting the new Artisan™ 800 from Epson. This highly creative, highly productive, Wi-Fi-enabled all-in-one copies, scans, faxes and prints with astounding Ultra Hi-Definition detail, color and clarity. And it makes printer cables disappear into thin air. Ta-da! Untangle your life and unleash your Epsonality.

Everyone's got an Epsonality. Discover yours at Epsonality.com

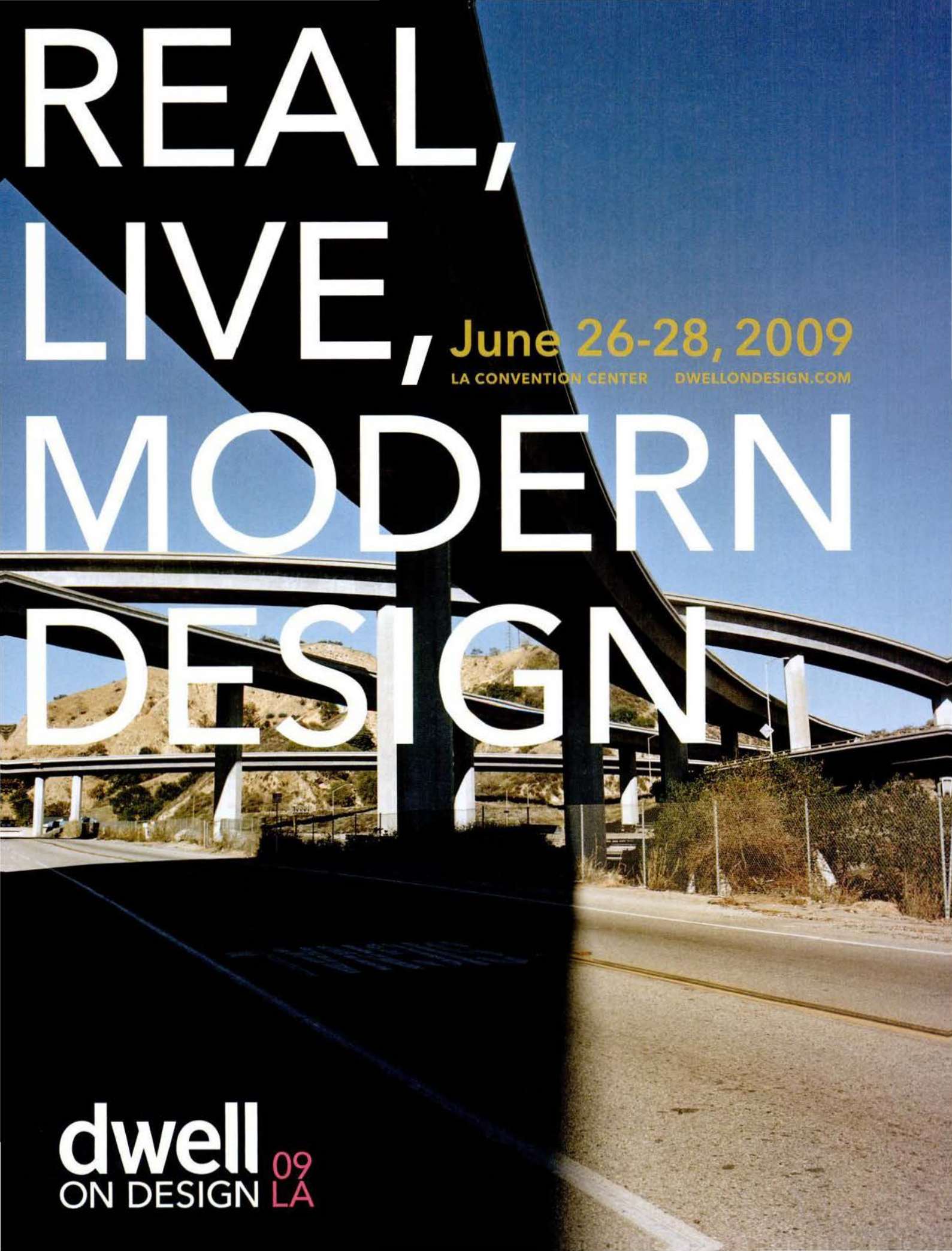
"In this otherwise very quiet setting, it was most disconcerting to have loose stones go bump in the night."

Richard North

hivemodern.com



Eames® Lounge Chair and Ottoman, 1956 – George Nelson™ Platform Bench, 1946 for Herman Miller®,
herman miller sale! – save 10% plus free shipping – september 6th - 20th


REAL,
LIVE,
June 26-28, 2009
LA CONVENTION CENTER
DWELLONDESIGN.COM
MODERN
DESIGN
dwell
ON DESIGN
09
LA

NEW LOCATION! Formerly at the Barker Hangar.

PAINTINGS, PRINTS, SCULPTURE, PHOTOGRAPHS, VIDEO, DRAWINGS

FADA THE FINE ART DEALERS ASSOCIATION PRESENTS THE FOURTEENTH ANNUAL

LOS ANGELES ART SHOW

AND THE TWENTYFOURTH ANNUAL LOS ANGELES ifpdafineprintfair

NEW LOCATION!

JANUARY 21 - 25, 2009
LA CONVENTION CENTER

The 14th Annual Los Angeles Art Show moves to its new venue in 2009. Only the Los Angeles Convention Center could hold this year's unprecedented showcase including over 150 prominent galleries from around the globe, exhibiting for sale a dazzling array of art from Rembrandt to Ruscha and beyond. Whether you're out to acquire or simply be inspired, you must experience the powerful impact of over 15,000 paintings, drawings, prints, photographs, video, and sculpture, from master works of the past to cutting edge contemporary, at this internationally acclaimed event. The most important encyclopedic international art fair in the world awaits you! Benefiting Los Angeles County Museum of Art, Inner City Arts and Environmental Media Association.

For more information contact KR Martindale Show Management at 310-822-9145.

City of Los Angeles Founded 1781 · DCA Department of Cultural Affairs City of Los Angeles · CCA Central City Association of Los Angeles · PDC Pacific Design Center · emq · LACMA · ANCAIMC · Los Angeles Arts Month · LA Inc. The Los Angeles Convention and Visitors Bureau · ARCHITECTURAL DIGEST · INNER-CITYARTS · pdc prints & drawings council of lacma · dwell

LAARTSHOW.COM

heartbeat

elegant

› EXPERIENCE THE SENSATION THE WORLD IS TALKING ABOUT.

THE JAGUAR SUPERCHARGED XF RANKS **first** AMONG ITS COMPETITORS—
BMW, MERCEDES-BENZ AND LEXUS—IN *MOTOR TREND*'S RECENT COMPARISON TEST.

FIND OUT WHAT THE OTHER "CRITICS" SAID AT JAGUARUSA.COM

THIS IS THE NEW JAGUAR

Now About Then

There's really no such thing as "modern" architecture. Sure, you might look at the new museum that recently descended on your city's downtown like a UFO and think, "Gee that's pretty modern-lookin'," but I assure you, it's not "modern" really. That is to say, despite all claims and efforts to the contrary, it is impossible to build anything that is completely without precedent. You can, however, get pretty close—perhaps 98 percent modern—but it's a rare feat. So rare, in fact, that those who manage to pull it off usually become the subject of great controversy and acclaim—and rather ironically an integral part of the history they once decried.

Such massive innovation requires the right political, cultural, and social climate. It also requires the right personalities. A small German art school that operated from 1919 to 1933 was just that perfect storm. When the Weimar Republic was still reeling from World War I, deeply entrenched in financial crisis, a persuasive architect by the name of Walter Gropius managed to combine the *Großherzögliche Kunstgewerbeschule* (School of Arts and Crafts) and *Hochschule für bildende Künste* (Academy of Fine Arts) into the Bauhaus. Its curriculum rejected past academic and artistic conventions and entrenched the students in a program that synthesized art and technology like never before. In his opinionated history of the matter, *From Bauhaus to Our House*, Tom Wolfe quite rightly referred to this as "starting from zero."

At the Bauhaus "starting from zero" largely meant going back to basic shapes—squares, triangles, and circles—and primary colors. It also meant examining the blending of handicraft with technological processes for mass production with a dollop of functionalism. That these notions coalesced in post-World War I Germany is not surprising. What is surprising is the vigor with which the rest of the world would soon adopt them.

Wolfe argued that there was no viable reason to "start from zero" on American soil. The Bauhaus and other European institutions drafted manifestos and professed sociopolitical reasoning for their elimination of ornament and adoption of functionalism. In the United States, Wolfe posited, there was nothing to react against, and these ideas were imported simply because they were avant-garde. And that was the great hypocrisy of modernism: Although it claimed to be a movement for the people, it operated largely as a bourgeois phenomenon bypassing the masses. While Philip Johnson dreamed of I-beams and Barcelona chairs, most people went on wanting ample amounts of trim and La-Z-Boys.

All the same, not only did we import the style, before too long we also imported the stylists themselves. By the late 1930s several key Bauhaus faculty had immigrated to the United States. Gropius and his Hungarian protégé Marcel Breuer found themselves instated at Harvard's nascent Graduate School of Design, and Mies van der Rohe (who directed the Bauhaus from 1930 to 1933, after Gropius's departure) took over the Armor Institute (later the Illinois Institute of Technology). As an institution the Bauhaus may have been relatively short-lived, but this triumvirate would have a profound effect on the United States, and the generation of American architects who studied under them.

That split-level ("bi-nuclear") house with tiny bedrooms you grew up in? Thank Breuer. The concrete building where you attended high school? Thank Gropius. The glass-and-steel towers where you work? Thank Mies. For two decades after World War II, American architects succeeded in exercising high-level simulations of Bauhaus-inspired design, but eventually the recipe had been chewed up, spit out, reheated, and replated so many times that it became rote, resulting in regrettable buildings that didn't work for anyone. Enter the postmodernists. Enter the deconstructivists. Enter the stylistic panoply of our mixed-up modern world.

Until recently it seemed as though design's history could be charted like a river, with each successive epoch flowing into the next. But we have reached a vast, ever-widening delta. To ask ourselves what is "modern" today is to ask a hundred different questions that branch off into exponentially more answers. So in this issue we voyage upstream (historically speaking) to the arrival of the Bauhaus on American shores. Unsurprisingly, the clarity of vision encountered in the houses of Gropius, Mies, and Breuer, is as relevant today as when it was truly "modern."

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

40 Gold Street
San Francisco, CA 94133
Phone 415-373-5100
letters@dwell.com

Subscription Inquiries
Call toll-free 877-939-3553
or visit dwell.com

Owner & Founder
Lara Hedberg Deam
President & Publisher
Michela O'Connor Abrams

Editor-in-Chief
Sam Grawe
Design Director
Kyle Blue

Managing Editor Michele Posner
Senior Editor Geoff Manaugh
Los Angeles Editor Frances Anderton
Editors Aaron Britt, Sarah Rich
Associate Editor Miyoko Ohtake
Assistant Editor Jordan Kushins
Assistant Managing Editor Fida Sleiman
Editorial Assistant Sonja Hall
Copy Editors
Rachel Fudge, Elise O'Keefe, Emily Perkins
Fact Checkers
Sonja Albrecht, Brenda Modliszewski, Anna Skinner, Adam Stiles

Senior Designers Brendan Callahan, Ryan Nelson
Junior Designer Dakota Keck
Design Production Manager
Kathryn Hansen
Design Production Assistant Jen Spike Lee

Photo Director Kate Stone Foss
Photo Editor Amy Silberman
Associate Photo Editor Andrea Lawson
Assistant Photo Editor Alexis Tjian
Photo Intern Micaela McGurk

Sr. Director, Production / Manufacturing
Fran Fox
Associate Manufacturing Director
Jodie Wennberg
Prepress Services Manager Bill Lyons
Production Coordinators
Leah King, Tammy Vinson

Contributing Editors
Iain Aitch (London)
Deborah Bishop (San Francisco)
David A. Greene (Los Angeles)
Amara Holstein (Pacific Northwest)
Marc Kristal (New York)
Jane Szita (Amsterdam)

Media Relations
Blue Practice, Jessica Switzer
415-381-1100, jessica@blueprac tice.com

Article Reprints
Send requests to:
reprints@dwell.com
Fax: 415-373-5180

Owner & Founder
Lara Hedberg Deam
President & Publisher
Michela O'Connor Abrams

Operations Director Romi Masuda
Accounting Manager Matthew Fenster
Accounting Supervisor Jennifer McKinley
IT Manager Greg Doering
Office Coordinator Erin Russell
Office Assistant Karen Zakrison
Advertising Operations Coordinator
Matthew Hayes
Consultant John Sheehy

Marketing Director Laurel Skillman
Associate Marketing Managers
Alexis Mansinne, Kristi Stevenson
Marketing Manager, East Coast
Emily Melgar
Marketing Coordinator Grace Yi
Marketing Creative Director
Nicole Parente-Lopez

Online Associate Publisher Nancy Alonzo
Online Executive Editor Christopher Bright
Online Producer Kathryn Schulz
Technical Producer Justin Reid
Online Client Services Manager
Greg McElroy
415-373-5143, gmcelroy@dwell.com
Online Coordinator Amanda Dameron

Consumer Marketing Director Kate Bailey
Senior Subscription Manager Robyn Patty
New Business Manager Robin Connell
Newsstand Consultant George Clark
National Distribution
Warner Publisher Services

Dwell on Design
General Manager / Dwell on Design
Michael Sylvester
Director of Sales
Angela Ames
415-898-5329, angela@dwell.com
Sponsorship Sales Manager / West
Meredith Barberich
415-342-8830, mbarberich@dwell.com
Sponsorship Sales Managers / East
Jody Kudless
732-252-5762, jkudless@dwell.com
Alexandra Piccirilli
508-261-1501, apiccirilli@dwell.com
Showroom Sales Managers
Sunshine Campbell
310-570-3818, sunshine@dwell.com
Shelley Guastucci
707-226-1060, sguastucci@dwell.com

New York
Eastern Advertising Director
Deborah O'Brien
917-210-1738, deborah@dwell.com
International Sales Director
W. Keven Weeks
917-210-1731, keven@dwell.com
Eastern Sales Manager
Kathryn McKeever
917-210-1730, kathryn@dwell.com
Eastern Sales Manager
Wayne Carrington
866-219-6222, wayne@dwell.com
New York Sales / Marketing Coordinator
Mari Slater
917-210-1734, mari@dwell.com

West Coast
Barbara Bella & Associates
Janis McFarling (San Francisco)
415-986-7762, janis@bbasf.com
Esther McCulloch (Los Angeles)
323-467-5906, esther@bba-la.com
Stacey Jones (Los Angeles)
323-467-5906, sjones@bba-la.com

Midwest
Derr Media Group
Timothy J. Derr
847-615-1921, derrmediagroup@comcast.net
Karen Teegarden & Associates
Karen Teegarden
248-642-1773, karen@kteegarden.com

South / Southeast
Nuala Berrells Media
Nuala Berrells
214-660-9713, nuala@sbcglobal.net

Milan, Italy
Andrea Pipitone
39-02-7389595, dwell@andreapipitone.it

Modern Market / Dwell on Design
Manager / East
Lauren Dismuke Zivyak
917-941-1148, lauren@dwell.com
Manager / Northwest, Midwest
Diane MacLean
248-860-4699, dmaclean@dwell.com
Manager / Southwest, Southeast
Joanne Lazar
631-320-3185, jlazar@dwell.com
Manager / California
Esther McCulloch
323-467-5906, esther@bba-la.com

The Audit Bureau Member

Paper Content: 10% Total Recycled Fiber

REVO 9981

Behind Closed Doors

BDI home theater furniture is much more than elegant furniture design. It's what you don't see that makes all the difference. Electronics are discreetly concealed yet accessible behind IR-friendly doors. Engineered with cleverly integrated features such as speaker and media storage compartments, cable management, hidden wheels, and flow-through ventilation, a BDI home theater is designed to perform as well as the TV that's on it. With BDI, your TV isn't the only thing state of the art.

CASSINI 8629

ODEON 9940

MARINA 8729-1

BDI

SETTING THE STANDARD FOR HIGH PERFORMANCE FURNITURE

VISIT **BDIUSA.COM** TO VIEW OUR FALL 2008 COLLECTION AND TO LOCATE A DEALER NEAR YOU.

Design Miami/

/3/4/5/6/ December 2008
Miami, Florida

/2/ December 2008
By invitation only

The global forum for collecting, exhibiting, discussing and creating design

For more information/Call +1 305 572 0866
Email info@designmiami.com
www.designmiami.com

In partnership with

HSBC Private Bank
A division of HSBC Bank USA, N.A. Member FDIC

Exclusive automotive sponsor

Audi

Main sponsor

SWAROVSKI CRYSTAL PALACE

Mini Mulberry Pendant by TECH LIGHTING®

Better Lighting. Better Living.

Offering the best in modern lighting, fans and home accessories. Find Tech, Artemide, Flos, FontanaArte, Foscarini, LBL, Modern Fan and more. Modern accessories and furniture from Alessi, Blu Dot, Kartell and other fine manufacturers.

Lumens.com®
LIGHT + LIVING

877.445.4486

www.lumens.com

Guaranteed pricing. Free shipping. Easy returns. Expert service.

Skimming through your article on dressers ("Dwell Reports," October 2008), I thought to myself, "These are kind of pricey and not overly attractive." Reading the intro, I was pleased to see that you agree. I prefer my old Drexel. I bought it at an estate sale for $20; the legs were broken, and it looked a bit sad. After filling in a couple of veneer chips with plastic wood, I painted the case with Krylon satin black ($3) and sanded the drawer fronts then gave them a coat of Krylon lacquer ($3). I replaced the brass fixtures with white wooden ones from Ikea (six for $1.99) and also bought new legs there as well (four for $14). It turned out, well, a bit George Nelson. We all want to recycle, right? $40 is a lot better than $1,300.

Rob Lanzaro
Fairfax, Virginia

Regarding the October 2008 "Dwell Reports": I find it a bit inconsistent that a magazine, while patting itself on the back for supporting green building and initiatives, is so out of touch as to consistently fault furniture for using veneer and "faux wood" while lauding e15 for using solid wood and promoting another dresser that uses lacquer as "more appealing to us." Helping change the perception that there is something inherently wrong and cheap about veneer and engineered panels is the environmentally responsible thing to do, and that common opinion is something that your magazine can influence.

Chris Salay
Los Angeles, California

Editors' Note: Using a veneer is not in and of itself criminal, but we're firm on our stance against particleboard—a piece of furniture that you can live with your whole life is truly sustainable.

I am a native of Phoenix, Arizona, and agree with Dwell's choice of that city for the worst exurb developments in the United States ("101 Urban Planning," October 2008). It pains me to visit my native home, which is now a car-dependent sprawling mess with very little character or hope—or so it would seem currently—of doing well in an energy-starved future. I do not, however, agree with Dwell's choice of Verrado (incorrectly spelled in the article as "Verado") as a neighborhood exemplifying the poor urban planning surrounding the Phoenix metro area.

While Verrado is far from the urban core of Buckeye, Arizona, it is one of the very, very few new urban mixed-use neighborhoods in the Phoenix area, and is not "unchecked low-density sprawl." It is growth—some people consider any growth to be "sprawl"—and while it is not infill development, it has a much higher density than the miles and miles of standard adobe-beige subdivisions surrounding Phoenix. Unlike the vast majority of new development in Phoenix, Verrado simultaneously serves multiple needs, containing a main-street shopping district, homes, schools, and future areas planned for large-scale commercial businesses. Verrado is one of the few places in Phoenix that doesn't depress me when I visit it and is an example of the type of urban planning Phoenix needs more of, not less.

Petra Spiess
Westminster, Colorado

I received a subscription to Dwell because I became a member of the Los Angeles County Museum of Art. However, I am questioning whether to renew the subscription due to a certain tone the magazine takes at times that I can only describe as elitist. Isn't it possible to have good taste and appreciate fine design without being condescending?

Here's an example: In your September 2008 issue, the description of the Jasper Morrison glassware on page 64 ("In the Modern World") says: "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.'" What purpose is served by disparaging this store? I happen to shop at Crate & Barrel, and I have excellent taste.

Wouldn't it have been less pretentious to describe the beautiful functionality of the glassware as just that, without implying that someone who shops at Crate & Barrel is a clueless idiot? Not everyone with good taste is made of money.

Deborah Page
Sent via email

Editors' Note: The Jasper Morrison comment is a reference to an exhibition he and Naoto Fukasawa curated titled *Super Normal*, which demonstrated that objects imbued with functionality are often the most beautiful of all. We like Crate & Barrel just fine—in fact, we eat off Crate & Barrel plates in our office kitchen.

I've been a subscriber since your first issue and am happy to see you continue to develop as a magazine.

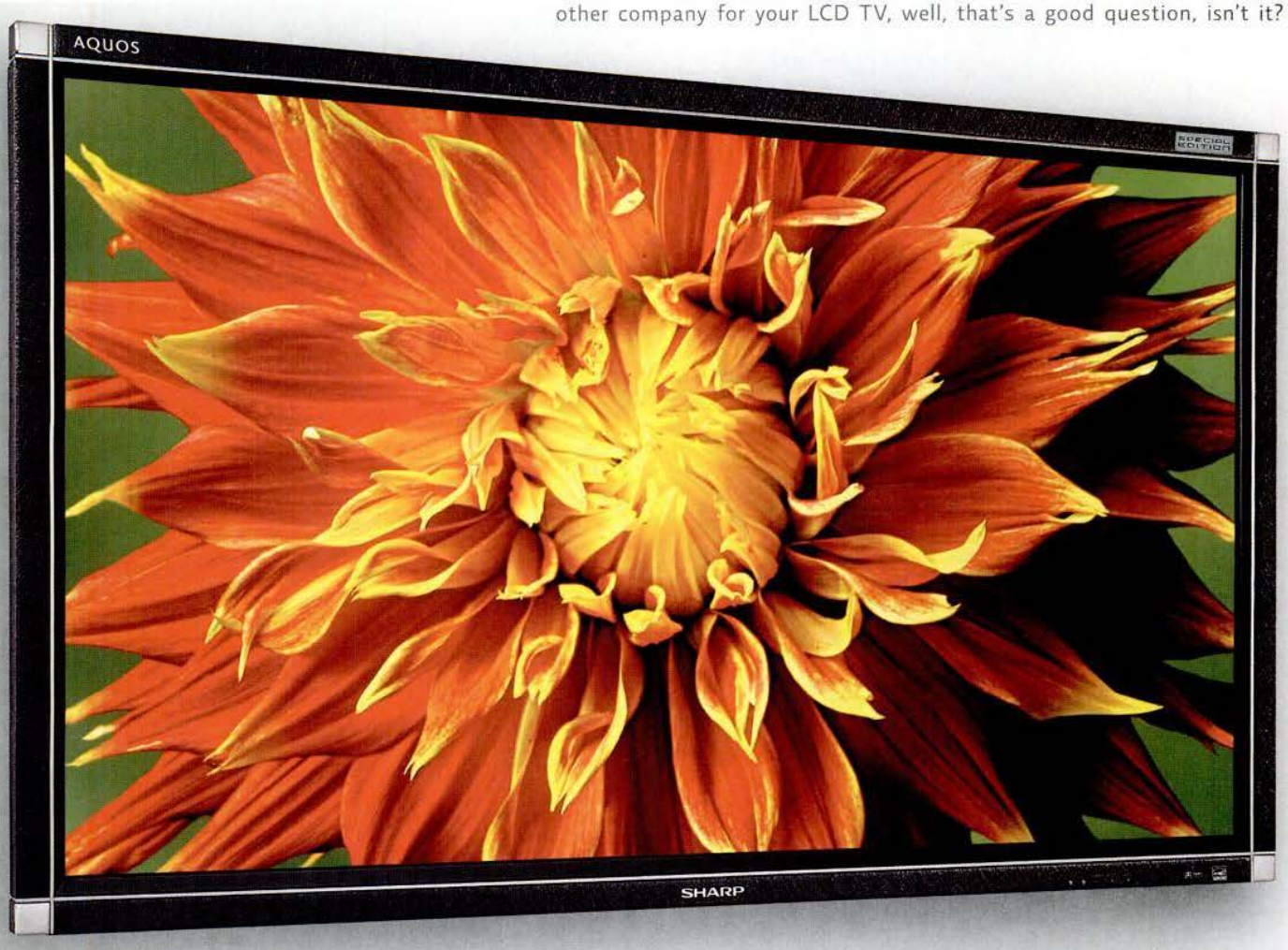
I am a screen-print poster-maker here in Chicago, where I mainly make posters for rock concerts and related events. All my imagery is drawn by hand, and the color separations I use to burn my screens are hand-cut with X-Acto blades—no computers used.

I was excited to see the intense architectural renderings by Hugh Ferriss ("Archive," September 2008). Having trained as an architectural draftsman, I appreciate not only Ferris's ability to convey scale but his dramatic contrasts, which take his drawings beyond the class of architectural renderings into a level more appropriate for framing and hanging.

His image of the Shelton Hotel Towers on page 122 really hit me, and I used the composition as a basis to create the Minneapolis show poster for the band My Morning Jacket.

SHARP®

For 35 years, Sharp has been devoted to LCD innovation. Our history is unquestioned. We were the first to introduce LCD technology in a calculator. We evolved the LCD into a 3" TV, and a TV you can hang onto a wall. We were the pioneers who gave America full HD 1080p in an LCD TV and we created the largest LCD display ever at 108" Class (107 17/32" diagonal). Why would you want to choose any other company for your LCD TV, well, that's a good question, isn't it?



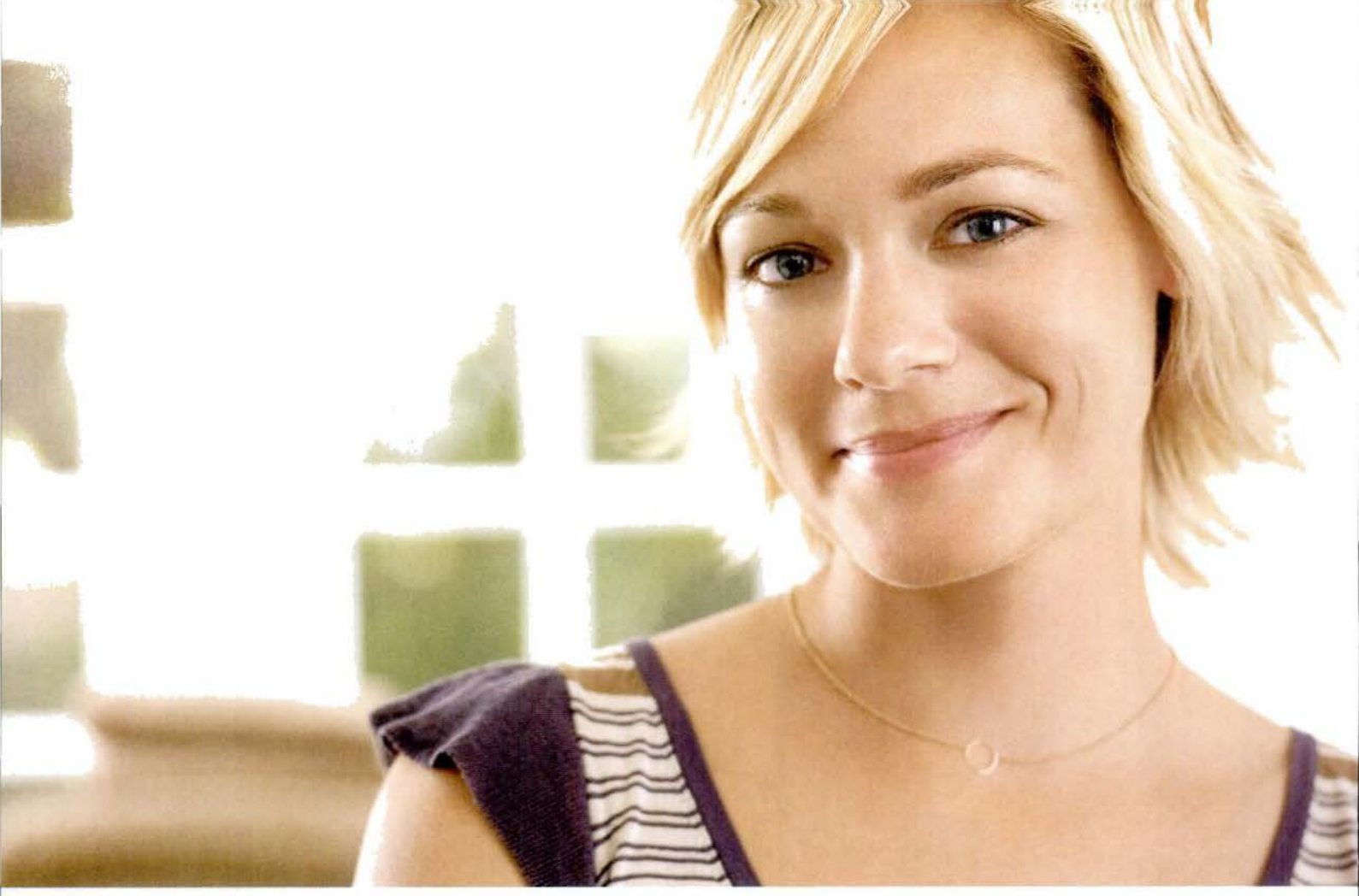
WHY NOT CHOOSE AN LCD TV FROM A LEADER IN LCD INNOVATION?

AQUOS®

CHANGE YOUR TV / CHANGE YOUR LIFE

OFFICIAL HDTV

LifeChangingBox.com



Many, many buttons
for him to push.

The LG SteamWasher™ with Allergiene™ cycle is proven to reduce common household allergens from your fabrics, so you can rest assured knowing the clothes you wear aren't wearing anything themselves.

BEST BUY

You, Happier.™

My great-uncle, George Wickstead, was the first planning director and the first chairman of the design committee at the Sea Ranch. Together with his wife, Mary Louise, he was a resident of the Sea Ranch community from 1969 until 2001, when they moved to a retirement community in Oregon.

I know that Dwell has touched on the Sea Ranch now and again, but (unless I've missed it) isn't it time for a bigger article about the community's plan and goals, which seem to be so much in line with Dwell's?

Jay Ryan
Skokie, Illinois

I enjoyed the California map cartoons in your September 2008 issue and wonder whether they are by a particular artist. Also, do you have copies available for sale as a print or poster?

Michael Kiang
Sent via email

Editors' Note: The curvy cruise from Tijuana to San Diego to Los Angeles to San Francisco was created by Bay Area illustrator Nathaniel Russell. To view more of his work, visit nathanielrussell.com. To inquire about buying prints, email him at crookedarm@gmail.com.

As an avid reader of and subscriber to Dwell, I was excited to see that you took the time to finally look at tools in the June 2008 issue ("In the Modern World"). I was, however, disappointed by the tool selection and the article overall. Dwell touches so many more people than those doing smaller DIY jobs. Many serious professionals doing architectural woodwork details, custom cabinetry fabrication and installation, trim carpentry, and finishing—not to mention the architects and designers that do this custom work themselves—read your magazine, too. These pros make the great spaces we all love to see featured in your pages. To get that level of finish and be able to create their vision, they need products that perform at the next level.

While this was probably a good start to the dialogue, I was sad not to see some really innovative stuff from companies that appeal to that professional crowd. Maybe I'm a little biased because I work for Festool, but I can think of a lot of other companies that are doing revolutionary stuff in terms of precision measurement, fastening, and fabrication technology that would mean a lot to these pros. Some are fairly obvious things found in all shops or toolboxes, but those products that aren't as well known could really benefit this segment of your readers. I challenge you to take it further. Even the person doing it for fun could benefit from getting clued in to some of the great innovation that is happening in the marketplace.

Benjamin Wojcikiewicz
Lebanon, Indiana

You featured Toyo Ito's Mayuhana light series in the "In the Modern World" section of the July/August 2007 issue. I have not had any luck locating anyone who sells his work here in the U.S. Where can I buy or order this online?

Veronica Herrero
Sent via email

Editors' Note: The Mayuhana lighting became available in North America in November 2008 through Yamagiwa USA. Check it out at yamagiwausa.com.

I know you are constantly being asked to include furniture that is in a "reasonable price point." Now I would like to request one more thing: How green is the furniture you feature? I know Knoll has some furniture that is green, because the museum that I volunteer at, MCA Denver, bought it for that reason. But is it all green?

Barb Wasko
Englewood, Colorado

Editors' Note: Not every piece of furniture we feature is green per se, but we believe the most sustainable pieces are those that their owners love and find comfortable enough to keep with them the rest of their lives.

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

Alex Bozikovic
Alex Bozikovic is a writer and editor at the *Globe and Mail*, a national newspaper based in Toronto, Canada, and he has written for *Azure*, *Frame*, *Metropolis*, and *Architectural Record*. He is in the process of renovating a house in Toronto and while researching this month's "Off the Grid" article (p. 80) was inspired to reuse the old kitchen sink. The wooden toilet seat, however, saw a different fate.

Lorne Bridgman
While on assignment for this month's "Off the Grid" (p. 80), Toronto-based photographer Lorne Bridgman immediately took note of the twisty, expertly designed mountain-bike circuit weaving through Scrap House owner S. J. Sherbanuk's property. Realizing he'd need a second day of shooting to capture the nuances of the building and its environment, Bridgman returned the next day, wedging his bike among the photo equipment in the back of his car. "S. J. was very generous and encouraged me to come back for a ride," Bridgman says. "I've never had a more perfect end to a shoot."

Jaci Conry
Modern architecture is rare, says writer and editor Jaci Conry, in the Boston suburb of Cohasset, a haven of historic Federalist, Greek Revival, and shingle-style homes. Conry, a resident of Cape Cod, Massachusetts, found the flat-roofed International Style structure she profiled for this issue ("Walter Gropius, Hagerty House," p. 106) purely by happenstance on a scenic afternoon drive along the town's rocky coastline. After a bit of research, she was thrilled to discover the house was designed by Bauhaus masters.

Brendan Crain
Brendan Crain is a blogger (thewhere-blog.blogspot.com) and nonprofit renaissance man living in Chicago, Illinois. He took a two-hour bus ride north to Milwaukee, borrowed a relative's car, and then turned around and drove an hour and a half south to get to the home featured in this month's "My House" (p. 73). As a result of getting lost on the backroads of rural Wisconsin—the drive south was only supposed to take an hour—Crain now considers himself an intrepid reporter.

Jessica Helfand and William Drenttel
Jessica Helfand and William Drenttel dug deep into their library of more than 10,000 volumes to find examples both seminal and surprising for this issue's primer on graphic design (p. 142). The couple are partners at Winterhouse, a studio in northwest Connecticut that produces books, magazines, and websites. (Their office was featured in "Home Office 101," October 2002.) When they're not making maple syrup, Helfand can be found evangelizing scrapbookers on the glories of photomontage (her new book, *Scrapbooks: An American History*, was published in November) while Drenttel keeps himself occupied with fixing education and conquering world poverty. They don't sleep much.

Dean Kaufman
Over the past seven years, New York-based contributor Dean Kaufman has researched and photographed several homes—including Philip Johnson's Glass House for Dwell in March 2007—built by a group of Walter Gropius's students known as the Harvard Five. For this issue, Kaufman drove to the south shore of Boston to capture a home created by the Five's master himself ("Walter Gropius, Hagerty House," p. 106). "Seeing the plan and details in the Hagerty House and then comparing it with later homes by the Harvard Five in New Canaan, I started to imagine the dialogue going on in the Harvard studios," Kaufman says. "It must have been an exciting moment to be in architecture and design."

Philip Kennicott
As culture critic for the *Washington Post*, Philip Kennicott regularly laments the lack of interesting contemporary architecture in the nation's capital. His job got a little more difficult upon discovering Richard North's home, a mid-century-modern gem by renowned architect Marcel Breuer ("Marcel Breuer, Hooper House II," p. 122). "It's one of those houses that gets rediscovered every five or ten years," Kennicott says. "Given Dr. North's low-key but faithful way of living in the space, perhaps that's for the best."

Raimund Koch
For this issue, New York photographer Raimund Koch traveled to Detroit to shoot a mid-century Mies van der Rohe townhouse ("Mies van der Rohe, Lafayette Park," p. 114). "Inside that building you can close your eyes and smell the spirit of modernism," Koch says. "I had visions of Mies sitting at his desk at the Bauhaus. The clarity of the architecture is overwhelming. For a minute I just wanted to buy a little townhouse and move to Detroit."

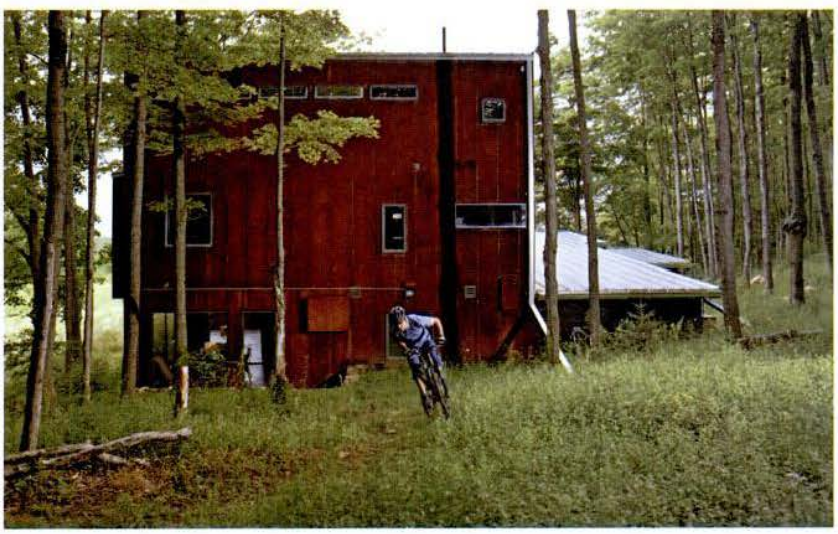


Photo by Lorne Bridgman

After completing his shoot of the Scrap House, photographer and cycling enthusiast Lorne Bridgman took a turn down the twisty backyard path behind the Ontario home.

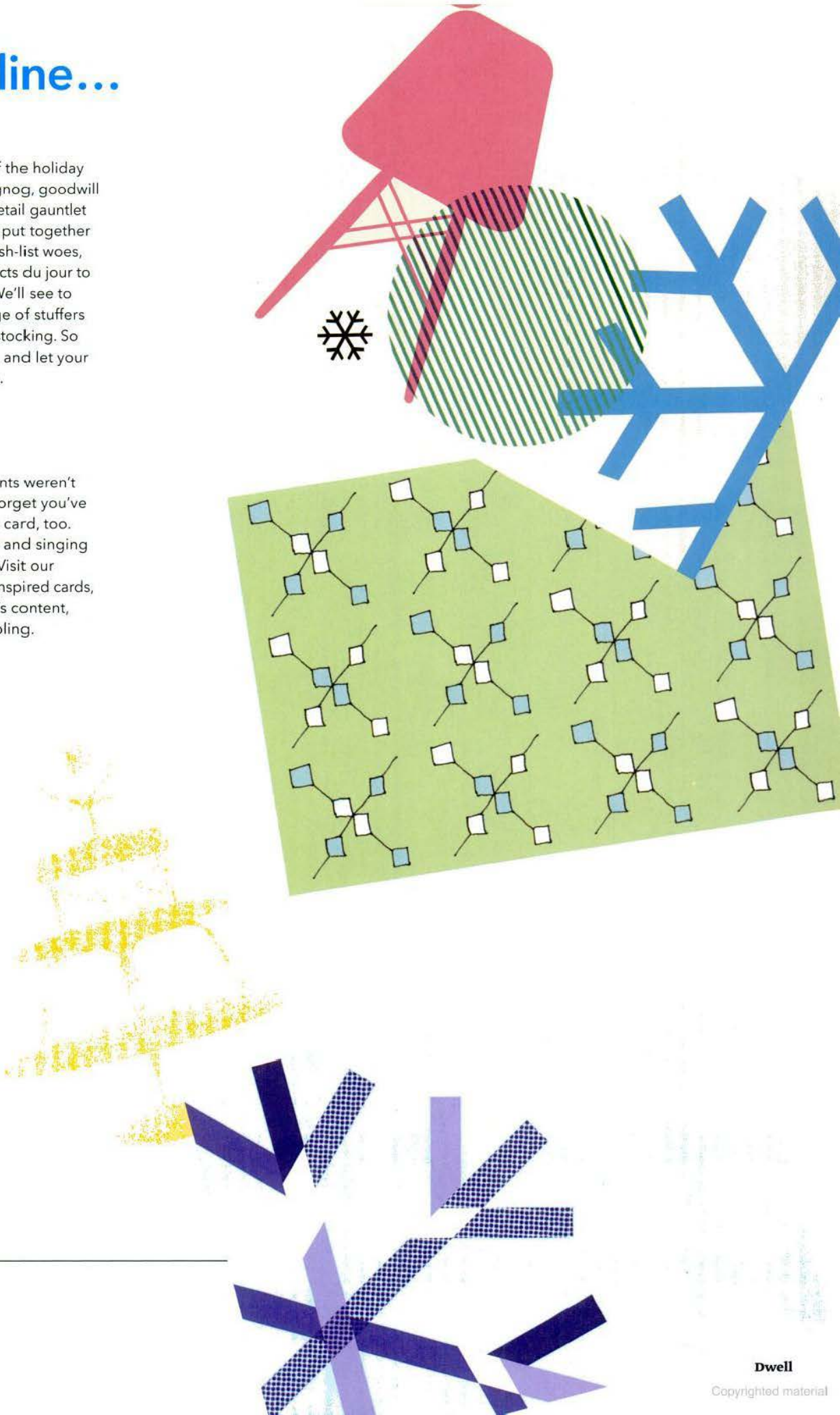
Now online...

Gift Guide

Ah, the nostalgic bliss of the holiday season. Homemade eggnog, goodwill to all mankind, and the retail gauntlet that is gift-giving. We've put together a guide to abate your wish-list woes, from daring design objects du jour to time-honored classics. We'll see to it that there's no shortage of stuffers worthy of your modern stocking. So kick back, click through, and let your fingers do the shopping.
dwell.com/giftguide

Holiday Cards

As if shopping for presents weren't difficult enough, don't forget you've got to find just the right card, too. Tired of spray-on glitter and singing microchips? So are we. Visit our site to download Dwell-inspired cards, customize to your heart's content, and get on with the caroling.
dwell.com/holiday



COR

WWW.FACTORDESIGN.COM

MODEL: NUBA by studio vertijet

for further information please contact christiane westhoff: blue train llc t +1.305.531.0704 c.westhoff@cor.de www.cor.de

SET YOUR WISH LISTS FREE.

Live wirelessly. Print wirelessly.

HP Photosmart
C6380 All-in-One
hp.com/go/hpwireless

WHAT DO YOU HAVE TO SAY?

hp

In the Modern World

Skidmore, Owings & Merrill, purveyors of cubicle-stuffed office towers the world over, break out of the glass and steel box with this design for a new mosque in Bahrain's North Bay. Rotated to face Mecca, the building features an intricate lattice based on classic Islamic geometric motifs.
som.com

December/January Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's winter timeline.

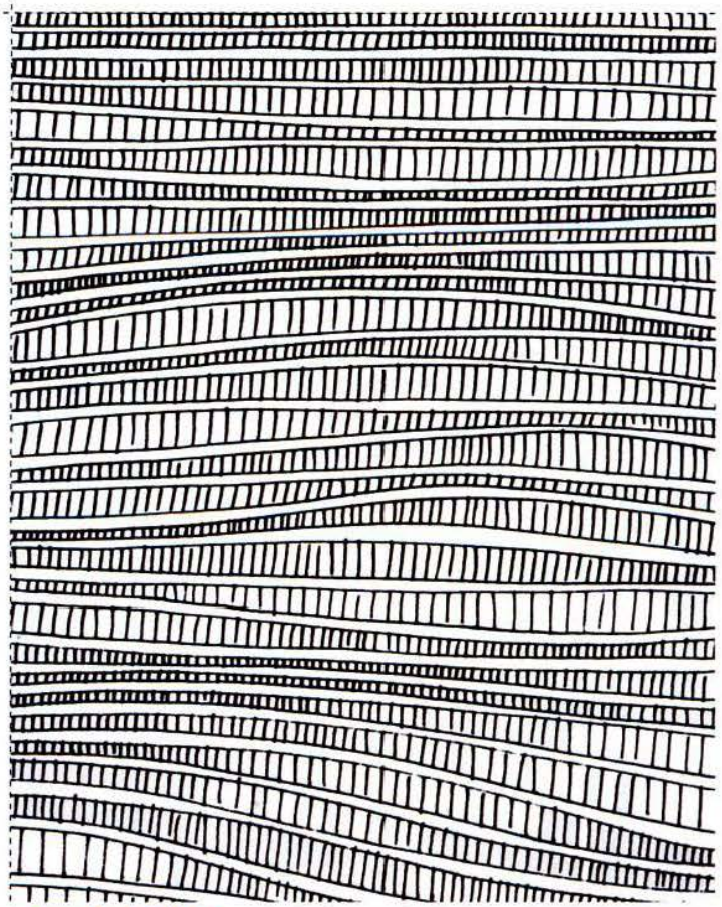
December 4 (1927)
Italian modernist Gae Aulenti is born. She designed the Musée d'Orsay in Paris and San Francisco's Asian Art Museum.

Whisky stones
by Teroforma
teroforma.com
For the purist who wouldn't dream of diluting a single malt, just chill these soapstone squares and add them to your favorite tipple for cold cubic comfort, ice-free and literally on the rocks.

Flow pitchers
by EQ3
eq3.com
If leaning forward is a nonverbal way of expressing desire and intent, then these ceramic pitchers from EQ3 want nothing more than to pour, pour, pour. Forget the ebb, these funky flagons were designed to Flow.

Mason jars
by Amy Adams for Perch!
perchdesign.net
Better suited to a Traveling Wilbury's tabletop than a pantry, this Mason jar won't preserve preserves, but as a bud vase, its shape suggests you "Handle With Care."

Eon wrapping paper
by Elissa Brown Barbieri for Loop
welcometoloop.com
If it really is the thought that counts, wrapping presents in a sheet of Eon paper makes you the Fibonacci of giving. Four extra patterns make unwrapping anything a thrill. (*right*)



December 10 (1870)
Ornament, of course, is not a crime—but that doesn't stop us from celebrating the birth of Austrian architect Adolf Loos.

December 15 (1907)
The indefatigable Oscar Niemeyer, architect of Brasília, turns 101 today. Here's to a healthy second century!

The shoe is dead.

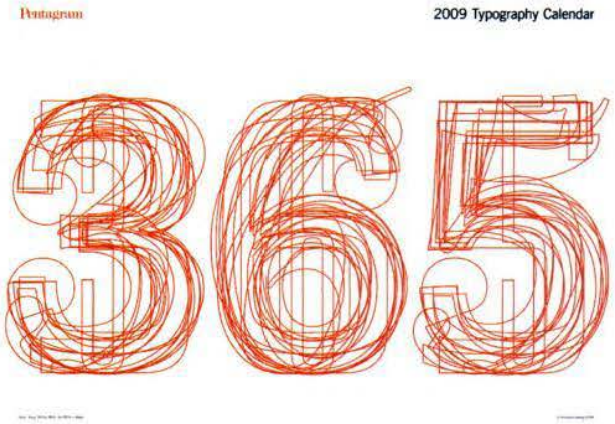
Long live the muscle-toning, posture-improving, calorie-burning, joint-protecting, back-relieving bilateral system that you happen to wear on your feet.

If they weren't so radically different, if their only purpose was to look good with jeans, if they only protected your feet instead of your entire body, we might have been able to find a simpler word for them. Something like shoes.

MBT®

The anti-shoe.

Style: Tariki. theantishoe.com ©2008 Masai USA Corp

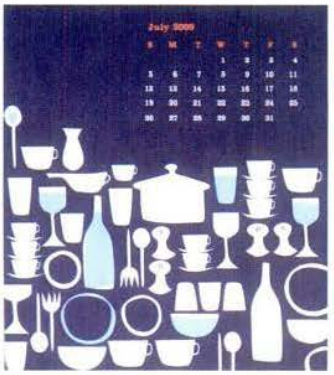


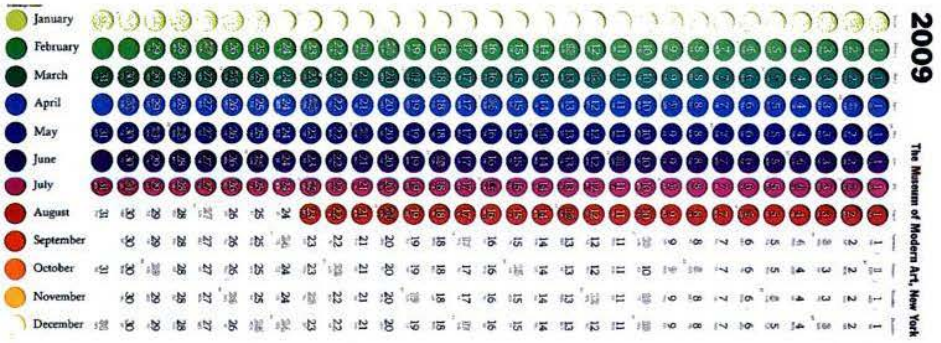
Calendar Advent

Time is on your side! The new year offers us a blank slate, sure, but there's no reason our calendars need to follow suit. These thoughtful and visually inspiring schedulers will keep your months managed and deadlines delineated all the way to the next jolly round of "Auld Lang Syne."

Typographical Large SuperSize wall calendar
by Kit Hinrichs for Pentagram
henknight.com
Do serifs make you swoon? Glyphs make you giddy? Typophiles unite with this limited-edition wall calendar from Pentagram. A different typeface is featured each month, celebrating the history and design of the letters and numbers that compose our daily lives. *(left)*

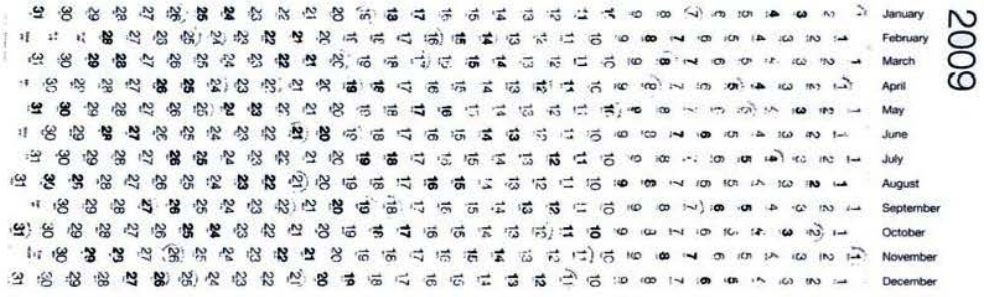
Offset-printed 2009 calendar
by Egg Press
eggpress.com
A decade may have passed since your last trip to Tower Records for an old-fashioned CD, but this offset lithography–printed calendar repurposes the clear plastic carrier as a handy display stand. Twelve colorful designs on recycled-content paper act as your new favorite tracks, and this "old media" calendar puts the downloads to shame. *(below)*





Jumping Point 2009 calendar
by Michael Domberger
momastore.org
January 1st is just a monochromatic Jumping Point from which to begin a brilliant new year. Punch out a dot each day to reveal the monthly hue—and voilà! 2009 transforms from black-and-white to glorious Technicolor.

Bubble calendar
by Stephen Turbek
bubblecalendar.com
Don't let the simplicity fool you, as the Bubble calendar's beauty lies in the very basic yet universal appreciation for poking plastic. Make a New Year's resolution to resist temptation and limit yourself to one *pop!* per day.



January 1 (2009)
Happy New Year! You now have 365 days to do something interesting.

January 1 (2009)
Ireland bans incandescent light bulbs.

WHEN A TV CAN ADJUST TO A DIFFERENCE IN LIGHT, LIFE'S GOOD.

Introducing the LG70 Series with Intelligent Sensor technology that uses 4,096 sensing steps for superior picture quality customized to your surroundings. Which means an enhanced viewing experience tailored to the light in your room, as well as potential energy savings. And with Full HD 1080p and 120Hz technology, television doesn't get any better than this. **www.LGusa.com/LG70**

LG
Life's Good

Spaces of Diplomacy

On August 7, 1998, two car bombs went off nearly simultaneously in Dar es Salaam, Tanzania, and Nairobi, Kenya, killing more than 220 people and all but destroying the U.S. embassies there. The Bureau of Overseas Building Operations (OBO)—an arm of the State Department responsible for the offices of the American diplomatic corps—was suddenly infused with a searing sense of urgency. The splendid 1960s glass-and-concrete embassies by the likes of Gropius, Saarinen, and Neutra—open, optimistic, and symbolic though they were—could no longer adequately protect America's foreign service against the pervasive threat of terrorism.

The move to replace existing embassies was already afoot, but the East African bombings galvanized the State Department, ushering in our current wave of new, nearly identical embassies. "The Standard Embassy Design (SED) is essentially the same floor plan and layout for each embassy," says Jonathan Blyth, chief of staff for the OBO. "They look different on the outside, but they're pretty much the same inside."

Implemented under then-OBO director General Charles E. Williams, the SED first gained traction as a regional building solution starting with the embassy in Kampala, Uganda. In the early 1990s, the United States needed to replace and erect embassies in sub-Saharan Africa quickly; regional standardization seemed to be the answer. The Nairobi and Dar es Salaam bombings accelerated the process, and what was once a local design program became a global one. With 31 of 57 new embassy facilities completed using the SED, there looks to be no sign of slowing the tide of uniformity. "Over the last eight years the OBO has moved 18,000 people into safe and secure facilities. We have 31 ongoing capital security projects and hope to award several more by the end of the 2008 fiscal year," Blyth reports. Twenty-two of 29 embassies under construction employ the SED.

For good reason, security concerns are paramount, and standardizing the embassies' designs seems a reasonable way to make them safer, more predictable, and affordable to construct—but must it also mean turning them into cookie-cutter buildings that resemble something between exurban corporate parks and stucco fortresses? Today, capital security projects are more like walled-off campuses than downtown office buildings, though the newly opened embassy on Pariser Platz in Berlin comes closer to the open, urban embassies of yore. In most capitals, pedestrians pass by gated compounds, and the pervasive sense of diplomatic goodwill and welcome is replaced by an architectural expression of, at best, caution and, at worst, paranoia. America's embassies built just after World War II—in downtowns as diverse as Rio de Janeiro, Athens, and Havana—were architectural exemplars of the openness, energy, and sophistication of America at mid-century. The elegant angularity of Marcel Breuer's embassy in The Hague (1956–1959), the long, clean lines of Richard Neutra's consulate in Karachi (1955–1959), and the bright glass planes of Ralph Rapson and John Van der Muelen's embassies in Stockholm (1951–1954) and Copenhagen (1951–1954) are all but absent today. If its embassies are its architectural face to the world, America is no longer smiling.

With architects hamstrung by the SED and at the end of the budget food chain, change appears unlikely. "We used to pay greater attention to the aesthetics of our embassies, but now, with the builder taking the lead, if we don't demand some kind of aesthetic architecture, we don't get it," says Joseph W. Toussaint, head of project execution for the OBO. His colleague Patrick W. Collins, lead architect at OBO, concurs: "The design world is all about tradeoffs. One of our big goals is to build a building that is functional and will protect the people in it. We need to get them computer access, light, plumbing, and all the amenities they need—and that is difficult to achieve in some parts of the world. So when it comes to aesthetics, there are often few resources left. You wouldn't believe how expensive blast-resistant windows are."

Toussaint is quick to note that standardization need not always mean bland design. A link still exists, if only in brand name, between the embassies of today and those at mid-century: "In our interiors we have standardized furniture systems by Knoll International. It's nice, comfortable, durable modern furniture. It's not chopped liver."

Of course, the SED is evaluated continuously, based on factors like changing security needs and construction techniques. A plan is even now underway to introduce a standardized vertical plan that will allow for embassies to take root in more urban areas. Sadly, the exigencies of international relations suggest that our days of design-driven diplomacy are, at the very least, on hiatus—if not over. "When a caricature in a newspaper causes people to blow up an embassy, you are driven by diplomatic security," says Blyth. "We would love to be building the embassies of the past, but we're not provided that luxury anymore."

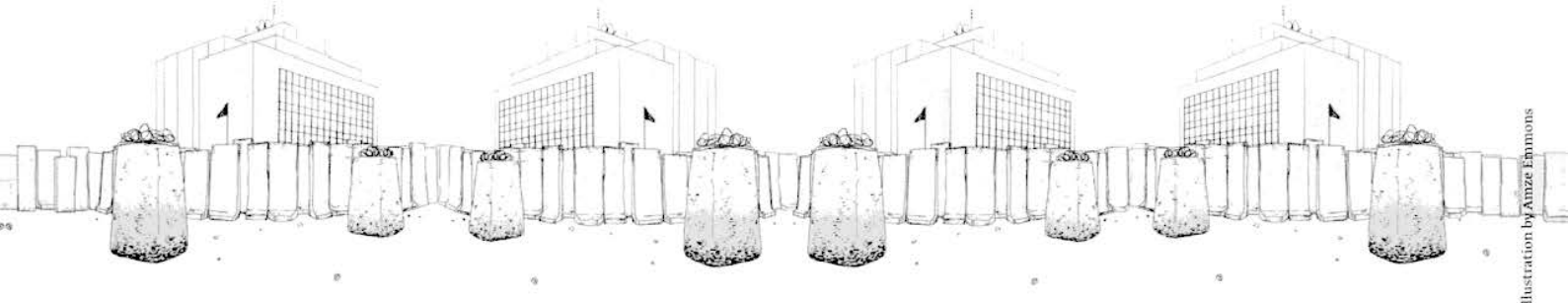


Illustration by Amze Emmons

Super Structure

1% FOR THE PLANET

In this season of caring, SIGG is proud to be a member of 1% For The Planet, donating 1% of our worldwide sales to help the environment. For a perfect gift for family and friends, not to mention the planet, visit **www.mysigg.com**.

SIGG™

HERE'S TO THE FUTURE

Double Down: Two Visions of Vegas
San Francisco Museum of Modern Art
September 18, 2008–January 4, 2009
sfmoma.org
If Las Vegas is a city of perpetual self-reinvention, then the ways in which it is represented must also change to keep pace. SFMOMA takes a look at the visual strategies of two artists who are learning unexpected visual lessons from the desert landscape of Las Vegas. Olivo Barbieri uses tilt-shift video to make Sin City appear even more surreal than it already is; buildings become models out of proportion with the landscape and people are turned into walking dolls. Stephen Dean also puts video to work, creating a glowing dreamscape of illuminated signs and 24-hour electric light.

Multiple City: City Concepts, 1908/2008
Architecture Museum, Technical University of Munich, Germany
December 4, 2008–March 1, 2009
portal.mytum.de
On the other side of the world, another Las Vegas awaits us—only this one's called Dubai. Just as tacky but far more ambitious, Dubai pioneers a controversial new vision of privatized urban growth for the 21st century. To understand how places like Dubai have formed, *Multiple City* tackles the very idea of urban development, scanning the last 100 years, from early-20th-century garden cities and 1960s British New Towns to the explosive speculations of China and the United Arab Emirates, asking how urbanism will continue to mutate and change through time.

Flip A Strip
Scottsdale Museum of Contemporary Art
October 5, 2008–January 18, 2009
smoca.org
flipastrip.org
Strip malls have become a ubiquitous symbol of the American landscape—and their visually bland (but financially convenient) uniformity has been exported around the world. A spatial template that appears to interest no one, the strip mall is nonetheless fodder for fascinating architectural conjecture: What might strip malls someday become? How can they be transformed to be more inspiring for the modern metropolis? From MOS Architects' "urban batteries," powered by walls of algae, to climatic oases and indoor farms, ten design ideas will be on display—complete with scale models—asking how architects can turn the strip mall into "a modern building type for the 21st century." It's a brilliant idea, well executed.

January 4 (1940)
Chicago architect Helmut Jahn is born in Nuremberg, Germany.

January 4 (2009)
Design Cities closes at the Design Museum, London. designmuseum.org

Los Angeles Showroom
8126 Beverly Boulevard
Los Angeles, CA 90048
(Opening in December)

Los Angeles Showroom
at HD Buttercup
3225 Helms Avenue
Los Angeles, CA 90034

New York Showroom
876 Broadway
New York, NY 10003

South Coast Plaza Showroom
3333 Bear St., Suite 225
Costa Mesa, CA 92626

environment®
Organic Contemporary Furniture

environmentfurniture.com

Denise Korn

In 2003, Denise Korn marched into the Boston public school system with one goal in mind: to demystify the process of design. She had already learned, as copresident of the Creative Economy Council in New England, that changing the curriculum would not be easy. Instead of coming at it from the inside out, she would do it from the outside in: "I asked them to give me their brightest, most hungry students, and I'd pair them with the most amazing designers in Boston," she explains. With that, Youth Design Boston, a seven-week summer internship program, was born.

Korn's inner-city high school students, from sophomores to seniors, are taught everyday skills—such as how to write and dress professionally—but also how to develop rich, multidimensional ideas and communicate those to high-profile clients. "I am a huge believer in exposing kids as early in their educational cycle as possible to the power of design and what design means in the world," Korn adds.

Now, six years after its inception, Youth Design Boston has a 100 percent success rate: Every participating student has gone on to college, many choosing to study graphic or industrial design. "They really want to succeed in doing something with their lives. For that reason alone they just go for it—and they take advantage of networking and forming future relationships."

Now partnered with the AIGA's Boston chapter, Youth Design Boston is carving out a place in the mayor's summer job initiative. Youth Design is also celebrating the launch of new chapters in Denver and Rhode Island—a national expansion that gave Korn the idea to design products with her students through a live video link between participants in each city. "They'll design products that are relevant for what other kids in their demographic think about," she says. "They design what already has meaning in their lives."

aiga.org
korndesign.com

Paul Petrunia

Paul Petrunia founded the website Archinect in 1997, using news, forums, and original features to connect the architecture world online. With 30,000 registered members and 1.4 million unique visitors per month, Archinect has become a required stop for anyone interested in architecture today.

What's your ideal working environment?

A clean, organized studio with immediate access to my library of books and reference material.

What's your proudest moment with the site?

It's been very rewarding to see our members form groups such as the Modern Architecture Protection Agency, which was instrumental in saving Marcel Breuer's Grosse Pointe Central Library from demolition. Connecting the architecture community is what I find most rewarding; it's what Archinect's core mission is all about.

What inspired you to get involved with architecture and web design?

My interest in architecture came very early—perhaps when I was studying ballet at the University of Lethbridge by Arthur Erickson, an amazing example of Canadian modernism. My obsession with the web came immediately upon discovering its potential to connect the world, more than its ability to be a canvas for my own artistic expression.

What city now interests you the most?

New York City. I'm here right now, living and working (temporarily) for the first time instead of being here as a tourist. Without a doubt, it's the most culturally rich city I've experienced!

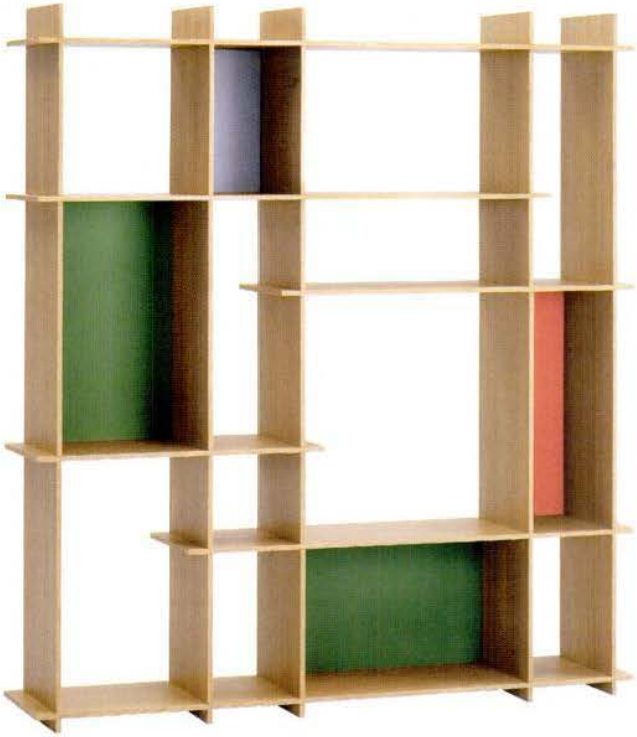
Has raising a child changed how you view architecture?

It has changed my experiences with architecture, but it hasn't changed my attitude. It is fascinating to watch my daughter, Ella, discover the built environment from her own perspective, both of scale and life experience.

archinect.com

Photo by Gerald Jimenez, Illustrations by Elisabeth Moch

Nice Modernist Q & A



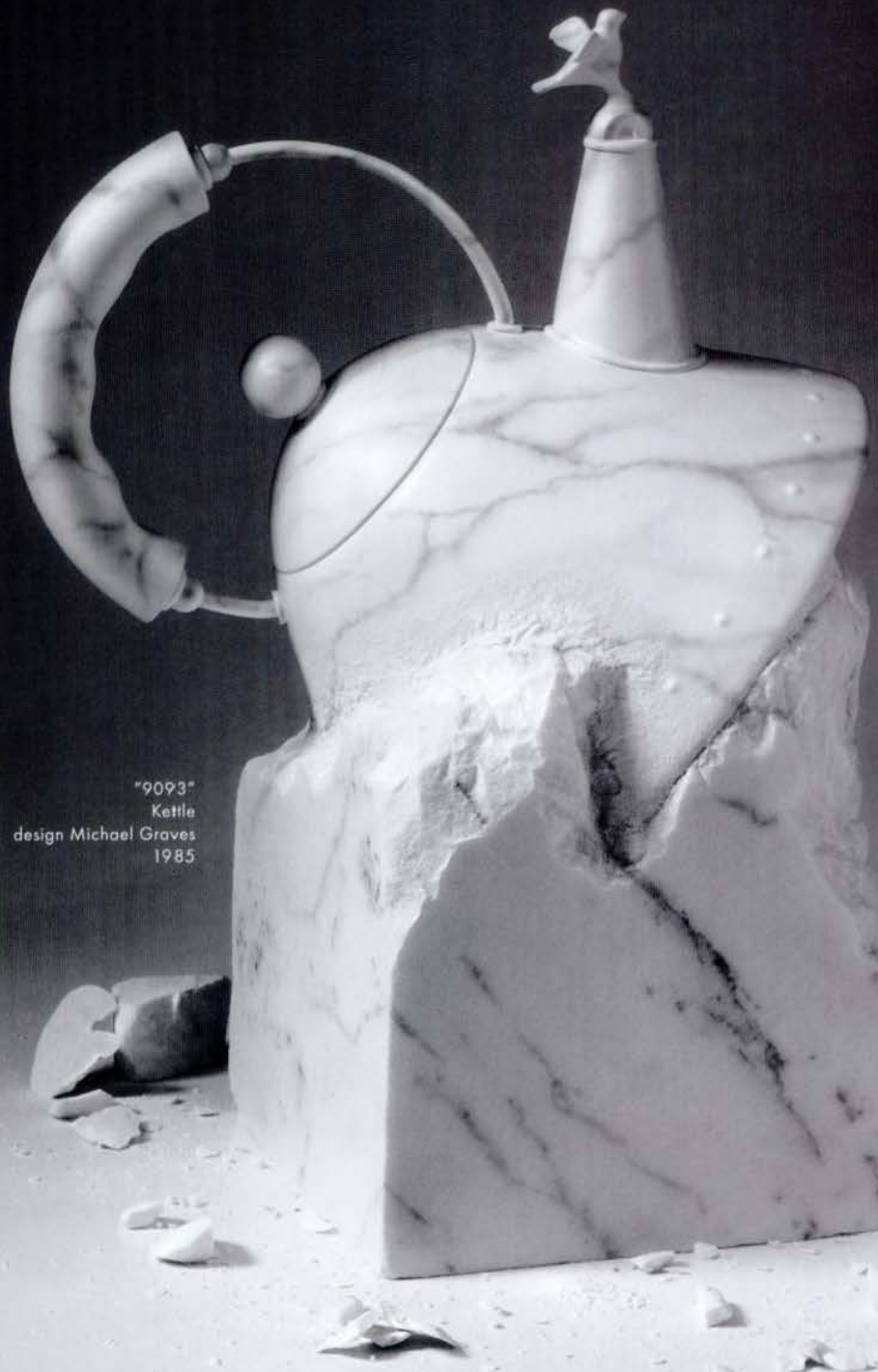
Level bookcase
by Arik Levy for Zanotta
zanotta.com
Primary colors and black lines put Piet Mondrian into history and onto the grid. Arik Levy's Level bookcase gives green a go and yellow the boot, though it still evokes the Dutch de Stijlist's rigid compositions. (*left*)

Low chair
by Jasper Morrison for Established & Sons
establishedandsons.com
Inspiration is unpredictable: Thankfully, the muse for Jasper Morrison's leisurely curled and wooden-slatted Low chair was a found wine crate and not a discarded box of Franzia.

Lounge chair
by Kaj Franck for Artek
artek.fi
Lie back, relax, and tell us about your mother. Innovative bent-wood, L-leg construction ensures this lounge chair's longevity, so generations to come can reflect on the simplicity of good design.

January 11 (2009)
Cold War Modern: Design 1945–1970 closes at the Victoria & Albert Museum, London.
vam.ac.uk

Alessi. Italian art everyday.



"9093"
Kettle
design Michael Graves
1985

LOWE FIBELLA FRONZONI

Corkscrew
Alessandro Mendini

Kettle
Michael Graves

Condiment set
Ettore Sottsass

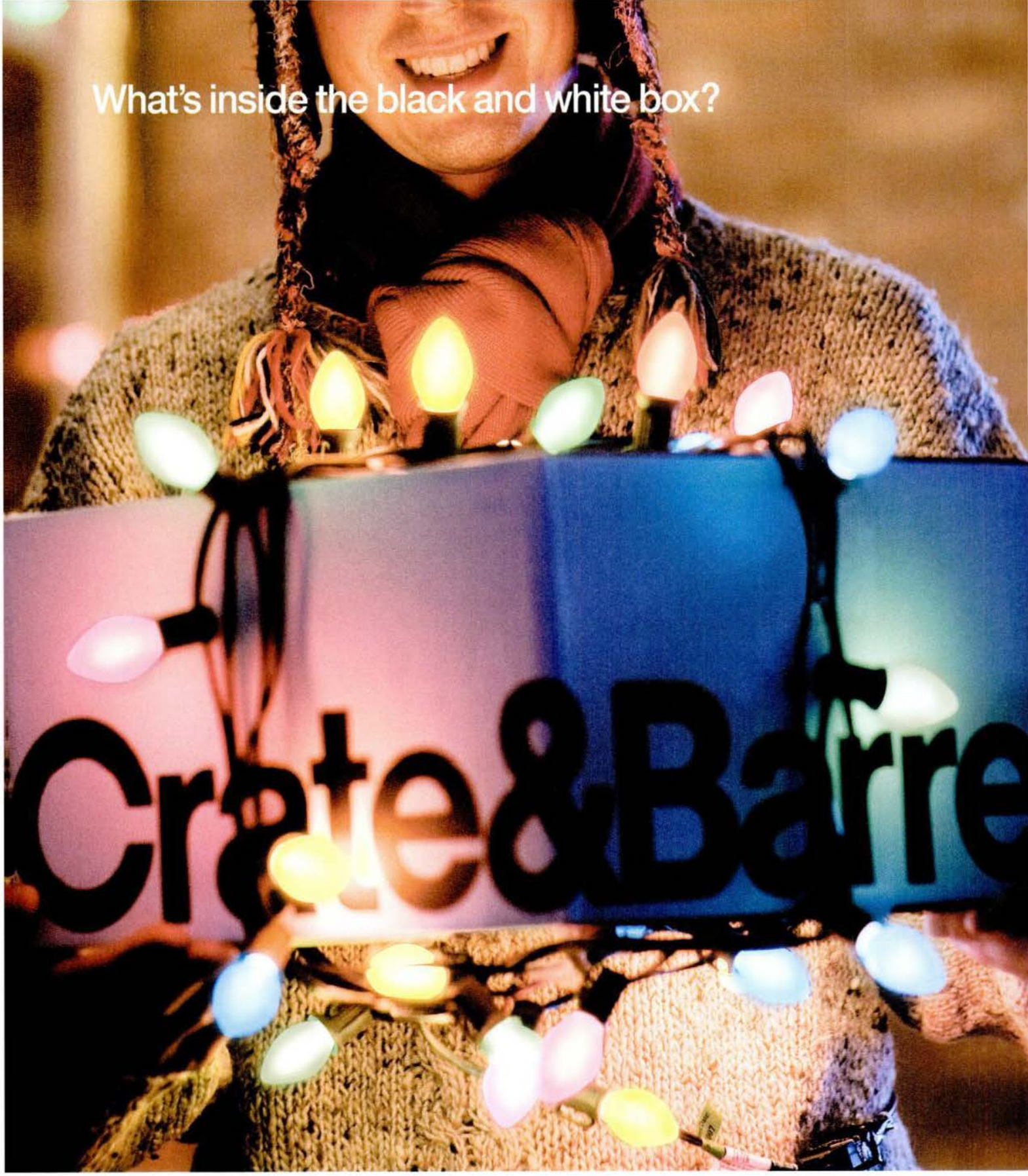
Citrus basket
Fratelli Campana

Espresso coffee maker
Richard Sapper

Citrus squeezer
Philippe Stark

ALESSI
extra ordinary

NEW YORK CHICAGO SAN FRANCISCO LOS ANGELES ATLANTA DALLAS PHOENIX
For a list of Authorized Retailers, please visit www.alessi.com



At Crate and Barrel, you'll find unique gifts for everyone on your list. For the nearest store,

Arden Candlesticks $39.95 – $52.95, Candles 6/$8.95

Metallic Mugs. Large $7.95, Small $3.95

Reindeer Taper Holder $39.95, Candles 6/$9.95

Jolly Pillows. Red $39.95, White $32.95

Silver Star Tree Topper $24.95

Stainless Ruffle Platters $24.95 – $29.95

Reindeer Stocking Hook $22.95

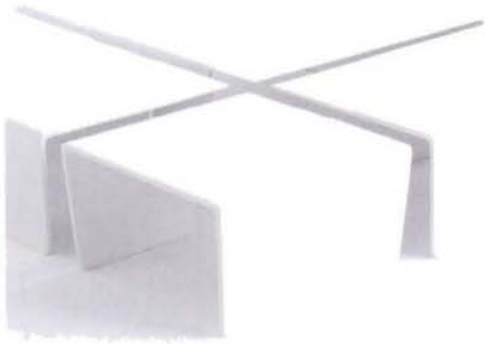
Ornament Centerpiece $49.95, Ornament Set $36.95

Kristina Throw $69.95

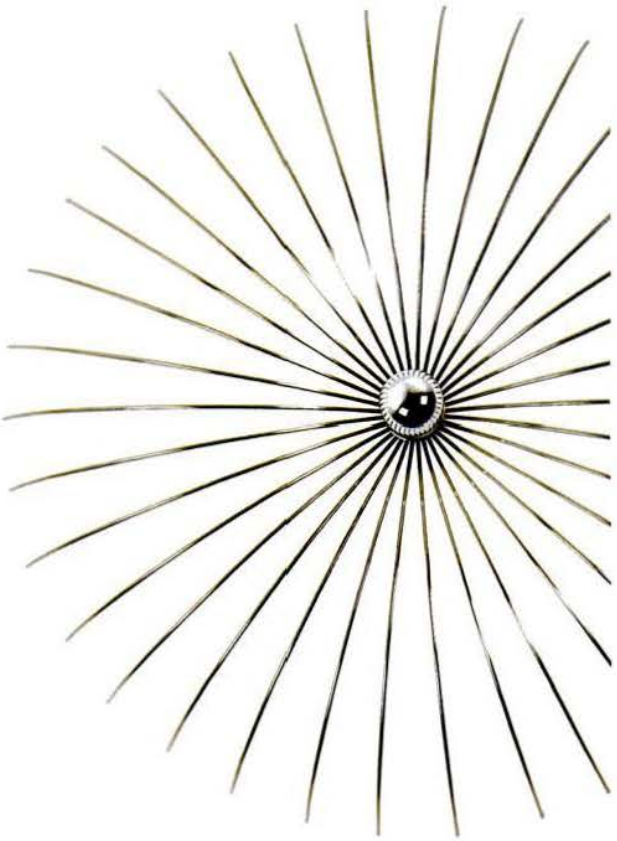
call **800 996 9960** or visit **crateandbarrel.com.**

Crate&Barrel

Layers table
by Monica Förster for Council
councildesign.com
Navigating the coffee table becomes an arctic expedition with Layers, a piece reminiscent of a stylized glacier composed of four separate floes.



Spider lamp
by Autoban for De La Espada
autoban-delaespada.com
An arthropod that's more *A.I.* than *Arachnophobia*. Large shadows cast by the Spider's colored bulb and stainless steel "legs" are dramatic but—fear not—quite harmless. *(right)*



Alphabet sofa
by Piero Lissoni for Fritz Hansen
fritzhansen.com
It's a cheesy pick-up line turned into a classy modular sofa: If you're looking for love, baby, just rearrange the Alphabet sofa to put U and I together.

January 18 (2009)
Looking In: Robert Frank's The Americans opens its 50th-anniversary exhibition at the National Gallery of Art in DC. nga.gov

January 19 (2009)
A Bittersweet Decade: The New Deal in America, 1933-1943 closes at the Wolfsonian, Miami. wolfsonian.org

maharam

maharam.com

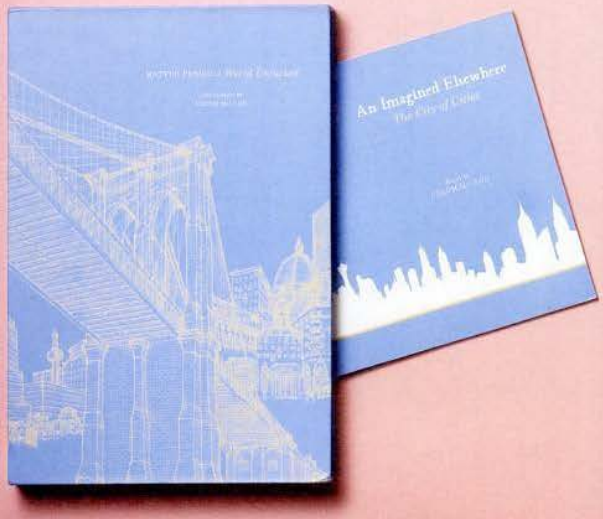
800.645.3943

Matteo Pericoli: World Unfurled
With an essay by Colum McCann
Chronicle Books, $30
Better known for his Beastie Boys album art, artist Matteo Pericoli was tapped by American Airlines to draw a gigantic, hyperdetailed, and very permanent mural of the world's skylines on the wall of the AA arrivals hall at New York's JFK Airport. Chronicle Books published the whole thing in one accordionlike spread that just keeps unfolding. Massive.

NL28 Olympic Fire: Future Games
by Winy Maas, Marc Joubert, Tihamér Salij, and Ole Bouman
NAI Publishers, $50
What could the Dutch do to host a sustainable summer Olympics in the year 2028? The Netherlands Architecture Institute asked the country's architects this very question, and the imaginative results are suitably Dutch: New coastal islands, flood walls, pyramids, and massive towers would play host to various sporting events—and they would all transform into post-Olympics homes and offices.

This Gaming Life: Travels in Three Cities
by Jim Rossignol
Digital Culture Books, $24.95
A former finance drone in the glass-and-steel maze of inner London, Jim Rossignol struck out on his own one day into a brave new life of reportage—and video games. *This Gaming Life* documents Rossignol's ensuing global travels in the culture of game playing and design, and the compulsively readable result is like a *New Yorker* article that you wish would never end.

Musikraphics
by Victionary
Victionary, $39.95
In the long, moody nights of winter, sitting in the office late listening to iTunes, we've got modern album art on the brain. Hundreds of examples of CD booklets, LP jackets, digipaks, club flyers, and concert posters bring psychedelic swirls and technoid geometries to the rainbow-filled pages of this coffee-table book.



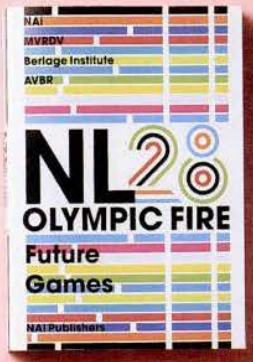


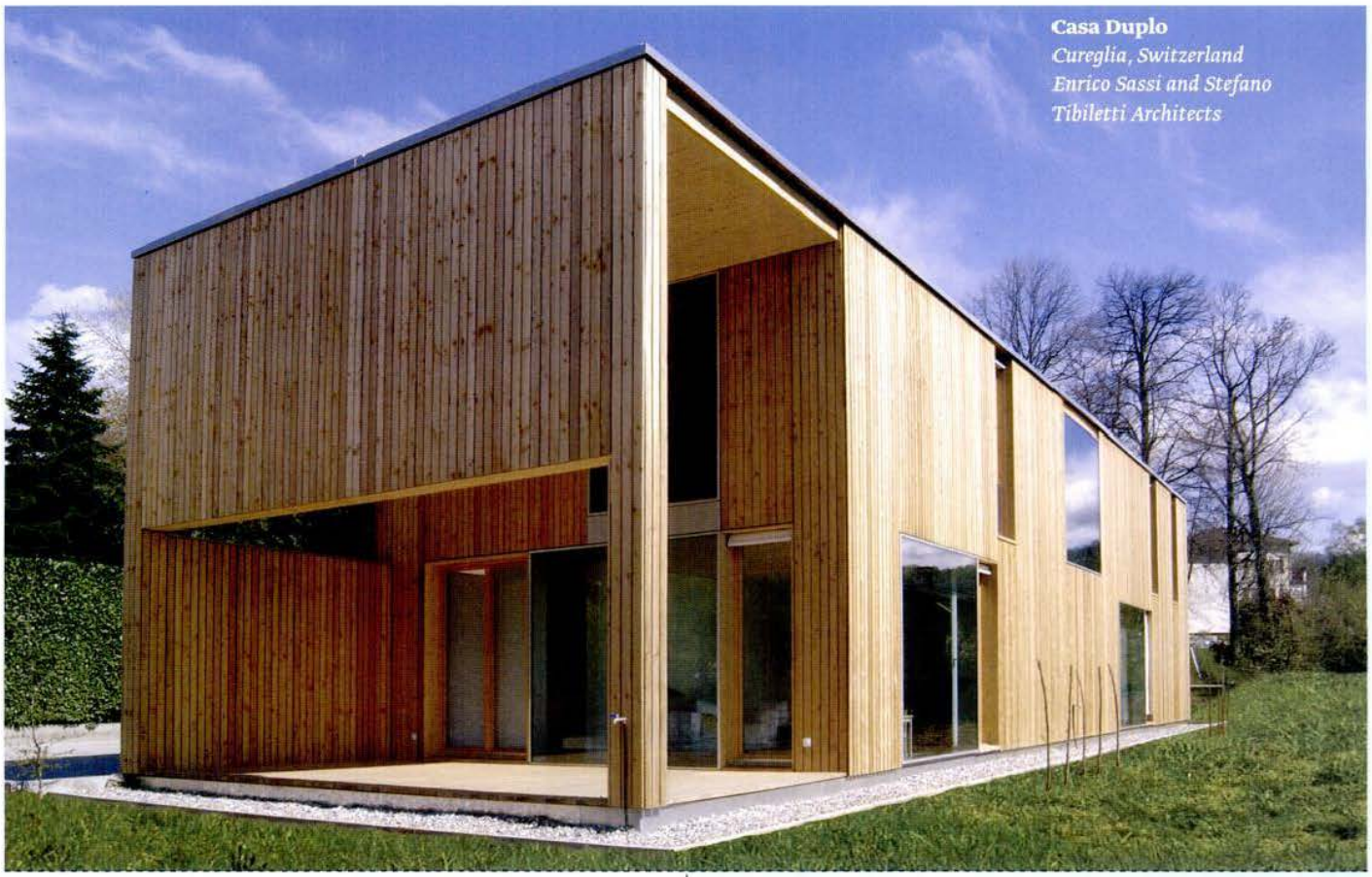
Photo by Peter Belanger

seeing and hearing like never before

BE TRANSFORMED. BY BLACK LEVELS SO VAST THEY ALTER EVERYTHING FOREVER. BY COLORS SO VIBRANT THEY TWIST THE VERY FABRIC OF YOUR BEING. BY EXPERIENCES SO INTENSE, NOTHING WILL EVER BE THE SAME.

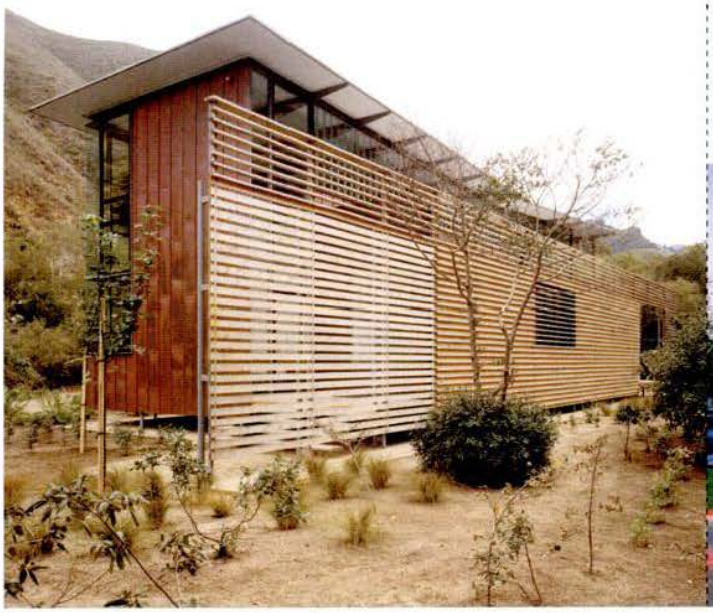
INTRODUCING THE NEW, BLACKER THAN EVER **KURO.**

Pioneer SEEINGANDHEARING.COM

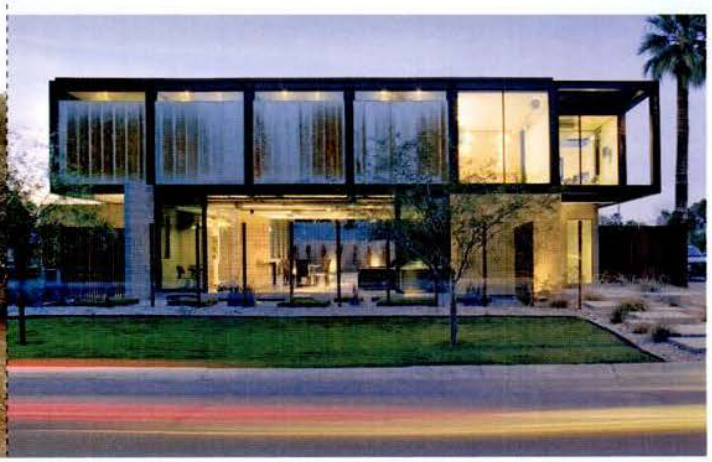


Casa Duplo
Cureglia, Switzerland
Enrico Sassi and Stefano Tibiletti Architects

Jackson Family Retreat
Carmel, California
Fougeron Architecture
fougeron.com



Sosnowski Residence
Tempe, Arizona
Chen + Suchart Studio
chensuchartstudio.com



Photos by Thomas Banfi (Casa Duplo), Richard Barnes (Jackson Family Retreat), Bill Timmerman (Sosnowski)

Houses We Love

Coldwater Studio
North Hollywood, California
Casey Hughes Design
chughes.net

When a Los Angeles–based writer approached architect Casey Hughes—then a recent AIA prize-winning graduate of SCI-Arc—she asked him to design a space that would be "open to the garden while remaining a comfortable and private space to write." Hughes put on his thinking cap, read some Heidegger, and came up with this beautiful house in the hills of North Hollywood. The dark exterior is a cleanly geometric slatwork of untreated redwood siding, forming a marked visual contrast with the soft maple plywood walls inside. The house is a model of well-used light, including translucent bathroom walls and north-facing windows that help to keep the temperature down on even the most brutal 100-degree summer days in Southern California.

Photos by Nicole Katz

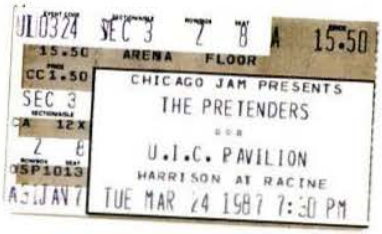
Houses We Love

01

02

03

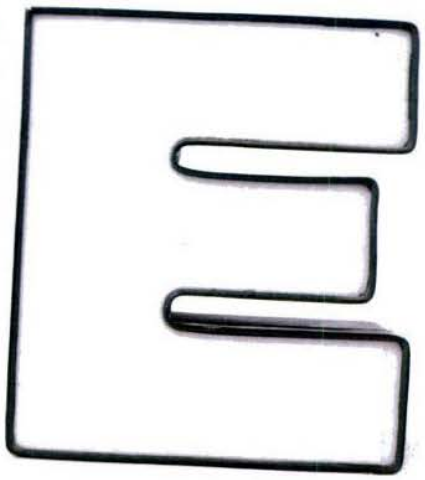
04



05

06

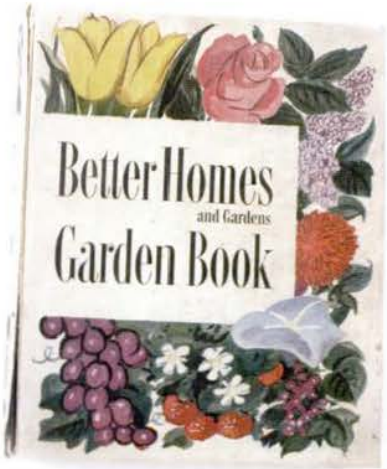
07



08

09

10



customer file

№ 003 08 63899 022

Elizabeth Cochrane / Chicago Illinois

01 The bird house that I find too nice to put outside

02 Tin car sculpture picked up during a trip to Spain

03 My Orten'zia lamp I found at YLighting

04 A night that changed my life, Chrissie Rocks

05 The same box that healed all my wounds as a kid

06 Grass vase by Claydies

07 My light up sign that sits on my desk

08 Matchbook from a long weekend spent in Hollywood

09 Glass plate from our Honeymoon in Murano, Italy

10 My mother's garden book that started it all for me

YLIGHTING
life illuminated

Want to see your life illuminated? Visit www.ylighting.com to submit your 10 most precious objects for a chance to win your very own Orten'zia Floor Lamp

DWELL HOME II

A Special Thank You to Our Dwell Home II Sponsors:

Artemide

Artemide, the most diversified, award-winning design line in the lighting industry, offers decorative and architectural luminaires with the perfect balance between form, function, and performance. For more information, please visit **artemide.us.**

MODERNICA

Official sponsor of the new Dwell Home and worldwide distributors of George Nelson Bubble lamps, the 1950 Fiberglass Shell Chair, and California Case Study Furniture. Visit our website at **modernica.net** or call 323-933-0383.

maharam

With offices throughout North America, Maharam offers a comprehensive collection of interior textiles, featuring innovative materials, iconic modernist designs, and timeless textures. **maharam.com**

Autodesk

Gain instant competitive advantage with the Autodesk® Revit® building design and documentation system, purpose-built for building information modeling. Change anything, anytime, anywhere, and Revit coordinates the change everywhere. **autodesk.com**

SIEMENS

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

Room&Board
HOME FURNISHINGS

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

Kirsch

Since 1907, Kirsch Window Fashions has been setting the standard in innovation and design for home window treatments. The originator of fashion-forward decorative drapery hardware, Kirsch was evolved to boast a broad leading line of custom blinds and shades to complement any home décor. Kirsch Window Fashions offers products that define elegance and offer uncompromising style and beauty. **kirsch.com**

THE BOLD LOOK OF KOHLER.

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

Ford

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

NORITZ
ALWAYS HOT

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

Sika® Sarnafil®

The world looks to Sika Sarnafil for green roof-waterproofing solutions. Sika Sarnafil provides you with a membrane system solution engineered to keep your structure watertight. Sika Sarnafil is your source for roofing and waterproofing peace of mind. **sarnafilus.com**

HermanMiller for the Home

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

LENNOX
HOME COMFORT SYSTEMS
Innovation never felt so good.™

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

Poliform

Italian manufacturer of high-end kitchens, wardrobes, wall units, beds, and dining- and living-room furniture since 1942. Collaborating with leading European designers, Poliform has brought quality, function, and technology together to create unique and timeless designs. 888-POLIFORM for the showroom nearest you, or **poliformusa.com** to download catalogs.

Dwell Community
Events & Promotions

THE MODERN FAN CO

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

MONROVIA® GROWERS
HORTICULTURAL CRAFTSMEN® SINCE 1926

Monrovia® Growers are the healthiest, hardiest, most beautiful plants guaranteed to make your garden thrive! Raised in exclusively formulated, nutrient-rich organic soil, our plants are the strongest. With more than 2,200 varieties—from low maintenance to high fashion—we have something for everybody and every garden style. **monrovia.com**

emma gardner design

Emma Gardner Design, LLC, is a design and development company that produces fine contemporary interior products for use in residential, office, and hospitality spaces. Honors in 2007 included an Interior Design Best of Year Merit Award and two IIDEX/Neocon Innovation Awards. For more information and showrooms, please visit **emmagardnerdesign.com**.

JENN-AIR.

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

caesarstone
Quartz Surfaces

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

cappellini

Founded in 1946, Cappellini is a launch pad for great international designers. Some Cappellini products are exhibited in the world's premier museums. In 2004, Cappellini became part of Poltrona Frau, piloting the project for a "new quality center." **cappellini.it**

NEOPORTE
MODERN DOOR®

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

HERITAGE

20TH CENTURY ART & DESIGN

DECEMBER 11, 2008 • DALLAS, TEXAS • LIVE & ONLINE

LOT VIEWING: December 6, 8-11

LIVE AUCTION: December 11

Register to bid at **HA.com**.


1


2


3

1. *Poor Man's Bowl*
Viktor Schreckengost
Estimate: $80,000 - $100,000

2. **Tom Wesselmann**
Still life with Lichtenstein and two oranges (detail)
Estimate: $15,000 - $20,000

3. **A Philippe Hiquily desk**
Estimate: $100,000 - $200,000

Receive a free copy of this catalog, or one from another Heritage category. Register online at HA.com/DWELL15852 or call 866-835-3243 and mention reference #DWELL15852. **The entire catalog will go online approximately November 13.**

For more information contact
Thom Pegg at 214-409-1742
or ThomP@HA.com

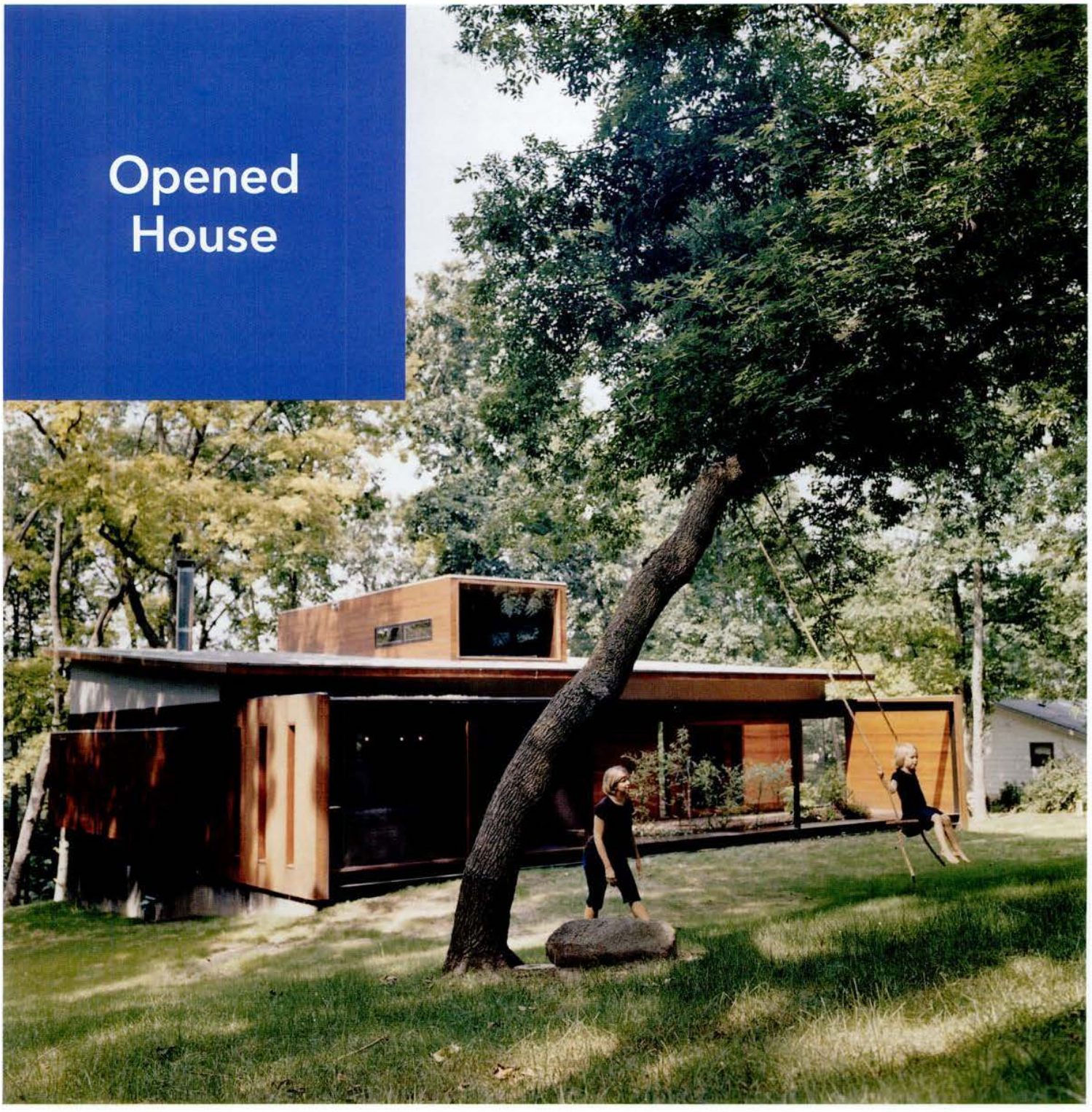
Annual sales exceed $600 Million • 400,000+ registered bidder-members from 164 countries

3500 Maple Ave, 17th Floor, Dallas, Texas 75219 • 800-872-6467 ext. 1444 • HA.com

THE WORLD'S THIRD LARGEST AUCTION HOUSE
HERITAGE HA.com
Auction Galleries

TX Auctioneer licenses: Samuel Foose 11727; Robert Korver 13754; Andrea Voss 16406. This auction is subject to a 19.5% buyer's premium. 15852

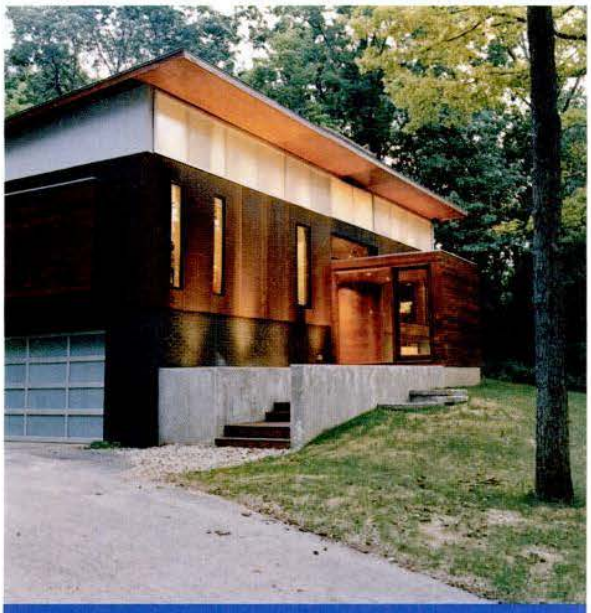
Opened House



A few years after moving into their stocky, cavelike 1970s bi-level 20 miles southeast of Milwaukee, JJ and Eric Edstrom decided it was time to renovate. New to the world of architecture and construction, the Edstroms turned to Johnsen Schmaling Architects. The creative young couple—Eric is a songwriter and JJ is a life coach—provided the architects with a list of must-haves to accommodate their flexible-but-busy lifestyle. The result is a warm, modernist update that embodies their core Midwestern values: simplicity, connection to nature, and strong family ties.

As told to Brendan Crain
Photos by Cameron Wittig
Illustration by Keith Shore

Maintaining a connection to their wooded backyard was an important consideration for the Edstroms. The back wall is designed to let in as much light and air as possible.



The first thing Eric and I decided was that we didn't want to increase the floor space. It was the site—not the house—that attracted us when we first saw it, but we decided to keep the original base and replace the top level. Our daughter, Ella, is four, and with a child in the house, it was important to promote connection and communication in our family. We didn't want her off on another floor or in another wing somewhere watching TV by herself, but we knew that each of us would need our own space. That meant focusing on creating a high-quality interior.

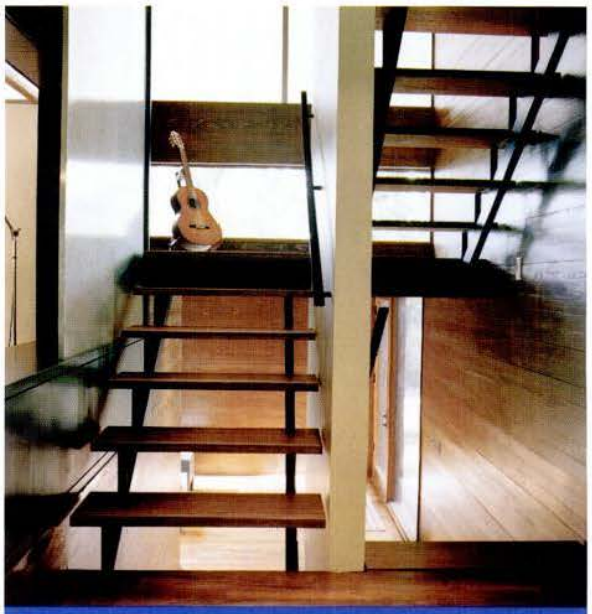
When trying to figure out what that would look like, we went through a lot of books and magazines to get ideas and were very attracted to the clean approach of modernism. There is one thing that's really important for me, personally, in deciding to go with a modern look. It may seem a bit corny, but I remember watching *The Last Samurai* and seeing the simplicity of the living spaces in the movie; it practically brought tears to my eyes. It wasn't really a distinctly Asian aesthetic that interested me; it was more the clean, simple space. I wanted a home that was peaceful.

The problem was that there wasn't really an exact name for the look that we were after; it wasn't quite Frank Lloyd Wright, and it wasn't quite Scandinavian—but those were in the right direction. We relied on the architects to know, of all the hundreds of kinds of windows and doorknobs, what would create that aesthetic. We presented them with a laundry list of what we wanted and let them handle the overall envisioning of it.

Johnsen Schmaling drew the color and texture palette from the site, incorporating a lot of oak and mahogany into the house. The only addition to the original footprint of the house was the small, glassed-in entryway, which sticks out into the wooded front yard. It was a basic bi-level, with no real entryway or foyer. There was no place to take coats in the winter, making it awkward to greet visitors. Everyone was always stumbling over shoes on their way in or out. Eric and I wanted ▸

"The problem was that there wasn't an exact name for the look that we were after; it wasn't quite Frank Lloyd Wright, and it wasn't quite Scandinavian—but those were in the right direction."

Designed to be a welcoming space for visitors, the glassy foyer addition (top left) is clearly defined against the more private interior of the house. The main area opens onto the back deck (bottom left) for a seamless transition between house and surroundings. In the main living area, Eric sits on a Theatre sofa from Design Within Reach, while JJ and Ella play at the Girard table from Knoll (bottom right). Also seen here are a Brno Bar chair, also from Knoll, and the Tolomeo Mega floor lamp by Artemide.



"Eric and I aren't gourmet chefs, so we decided that we wanted to minimize the kitchen and create a much larger dining room."

a warm, inviting place to welcome people into our home; it was important enough that it was the only space we actually added.

The main area combines the living room, the dining room, and the kitchen. We liked the idea of doing a pitched roof, which opened up the ceiling. The translucent windows at the top of the wall are filled with Nanogel, an insulating material; they let in plenty of light, which expands the room without adding square footage.

Eric and I work from home, so it was essential that we have a living space for our preschooler and a workspace for both of us. It had to be large enough to incorporate both uses.

The kitchen originally had four walls, so opening it up added a lot to the room. Eric and I aren't gourmet chefs, so we decided that we wanted to minimize the kitchen and create a much larger dining room. I previously worked in a dance studio and would be gone in the evenings, which made it really important to get back for family dinners. We can also host my extended family for holidays now. The room is more usable; less kitchen, more dining room, and a really nice living area.

The glass panel in the back of the room—a NanaWall—opens up onto the screen porch. That was a big investment; the contractor even suggested that we just go with windows and a glass door, but we wanted the folding glass panels. We vacationed at a villa in St. Croix on a family trip where they had a similar setup, so when the architect presented the idea of the living area opening up like that into the backyard, we were intrigued. Since the goal was to avoid increasing the square footage of the house, we tried to come up with different ways to add a little extra space. With the Nana Wall, the backyard became just that. In the summer, Ella can play outside, and no matter what common area I'm in I know that I'm only a shout away.

When we moved back in, I thought, Everything is just this beautiful piece of art. The sense of peacefulness is wonderful. We wound up getting exactly what we were looking for.

The couple opted for a smaller kitchen (top left) without fussy appliances and a larger dining area. They concentrated on achieving a high-quality space through carefully chosen furnishings, including the Cross Extension table in wenge, a Cherner side chair, and the LEM Piston stools, all from Design Within Reach. The stairway to the office loft (top right) is lit by translucent windows insulated with Nanogel. Ella's bedroom (bottom right) sports walls covered in polka dots that JJ hand-cut from fabric.

DESIGN • STYLE
AFFORDABLE LUXURY

At BoConcept our focus has always been great design and style combined with affordable luxury. All our furniture can be customized to suit your taste and needs. So if you're looking for luxurious, stylish furnishings that also offer impressive functionality look no further. Stop by your local store today for your complimentary design consultation.

Complimentary Design Service

$1,637
wall mounted
top cabinet

$199
wall shelf

$1,549
base unit

from $2,249
Mezzo sofa

CA: San Diego (coming soon), San Francisco, Santa Monica • **CO:** Denver (coming soon) • **CT:** Milford
DC: Georgetown • **FL:** Jacksonville, Miami, Orlando, Tampa • **HI:** Honolulu • **IL:** Chicago • **MA:** Cambridge
NJ: Edgewater (coming soon), Livingston, Paramus • **NY:** Carle Place, Chelsea, DUMBO, Madison Ave, Scarsdale, SoHo, Upper East Side • **OK:** Edmond • **PA:** Philadelphia • **TX:** Austin, Dallas, Houston
VA: Tysons Corner • **WA:** Seattle • **CANADA:** Vancouver.
Several cities are still open for franchise opportunities – please contact franchise@BoConcept-USA.com
www.BoConcept.com

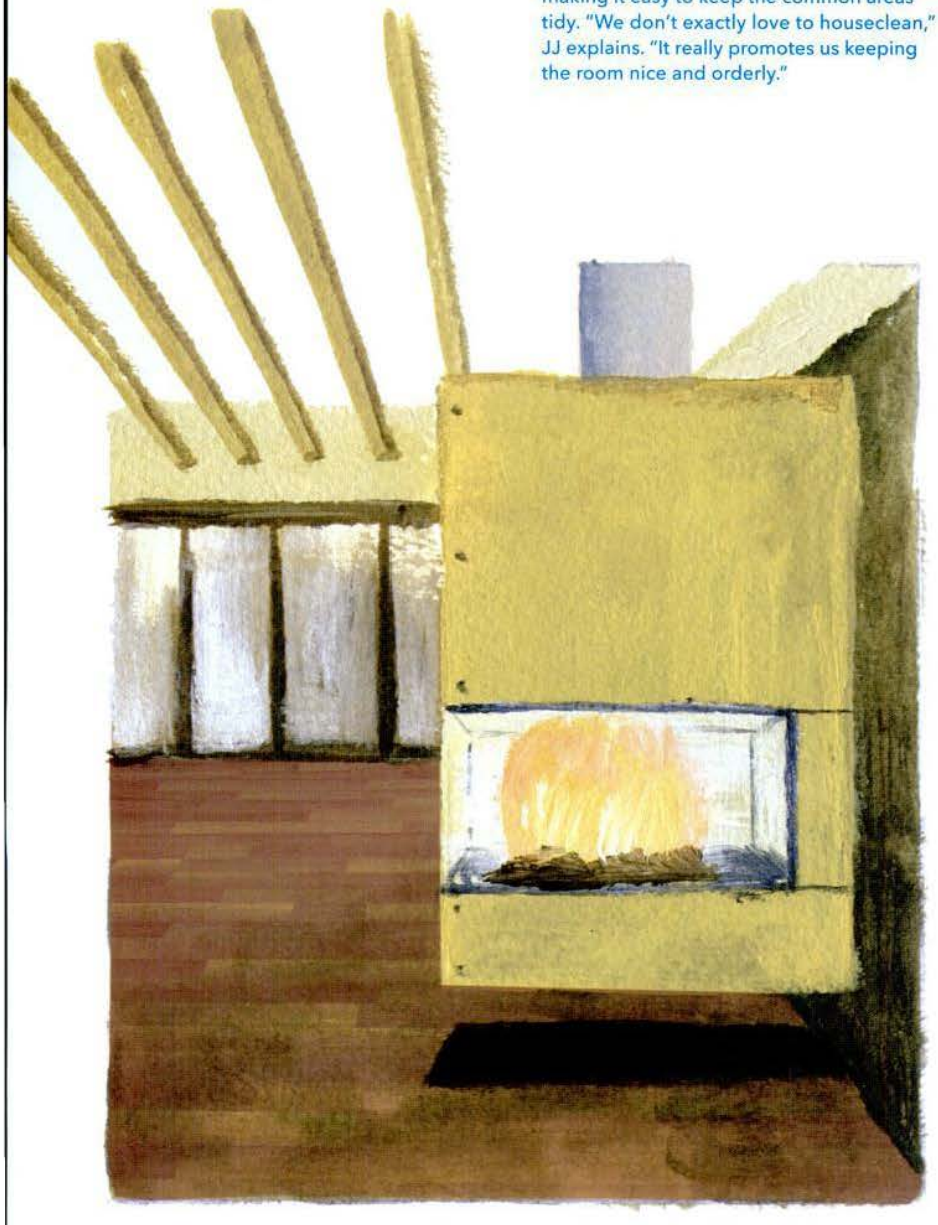
BoConcept®
urban design

Fire Wall
The fireplace in the main room provides both warmth and a sense of separation. Placed perpendicularly to the eastern wall of the room, the "floating" glass and Cor-Ten unit gives the dining and living spaces of the main room definition without sacrificing the openness of the larger space.
heatilator.com

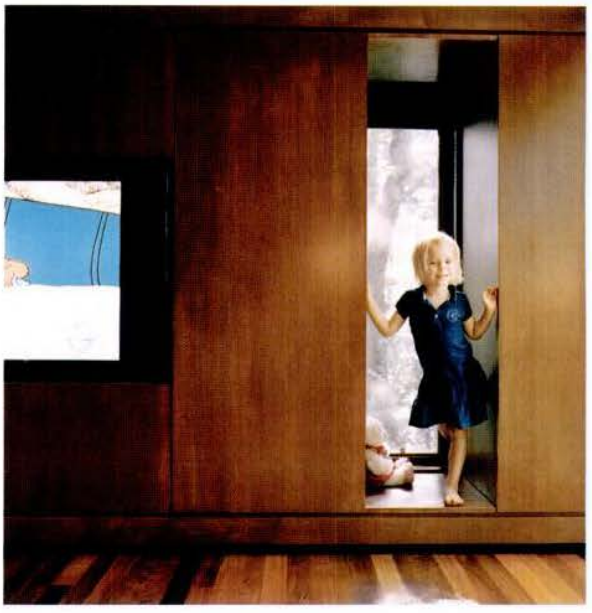
A/C Slated
The house has central air-conditioning, but you'd be hard-pressed to find the main unit. Sitting beside the garage, it's encased in a custom-built box made of stained wood slats that fit together to hide the unsightly machine from visitors walking up to the house. The slats also make it easy to lift off the top and front panels when the time comes to call a repairman.

Line of Work
JJ's office is a loftlike space above the living area. The custom-built desk, made of a dark-stained oak, is a shelf that runs the length of the office and, upon reaching the open staircase, drops down and wraps around the side of a divider made of a translucent material called Panelite. The desk forms a simple, continuous line that visually connects the main floor and the office above.
e-panelite.com

Cabinet Appointment
JJ and Eric's favorite feature of the renovated space is the built-in cabinetry, done by Builder's Edge Inc., which is essentially hung on the eastern and western walls of the house. These dual-purpose walls add to the simple, modern aesthetic while also making it easy to keep the common areas tidy. "We don't exactly love to houseclean," JJ explains. "It really promotes us keeping the room nice and orderly."



Click here for more information:
Custom cabinets: signaturecab.com
Glass walls: nanawall.com
Insulated windows: nanogel.com
Modern fireplaces: sparkfires.com
Translucent panels: kalwall.com
Air-conditioner covers: accovers.com



Make It Yours

Have a non-traditional holiday!

Retire the tinsel. Don't deck the halls. You can more than satisfy the seasonal need for glitter with a Quantum crystal chandelier.

No traditional shapes involved. Quantum can take the form of a cube, slab, plank or block.

New from Schonbek, Quantum is composed of square, rectangular and octagonal crystal jewels.

This much dazzle makes every day a celebration.

See the newest Schonbek designs in fine lighting showrooms.

VIEW NEW SCHONBEK DESIGNS AT www.schonbek.com
FREE DVD "BEYOND LIGHTING": 1.800.836.1892

SCHONBEK®
BEYOND LIGHTING®

Scrap House

"Repurpose, refurbish, recycle" was the guiding principle for a metals broker in Ontario who harnessed his passion for—and knowledge of—industrial materials to create a new house from old scrap.

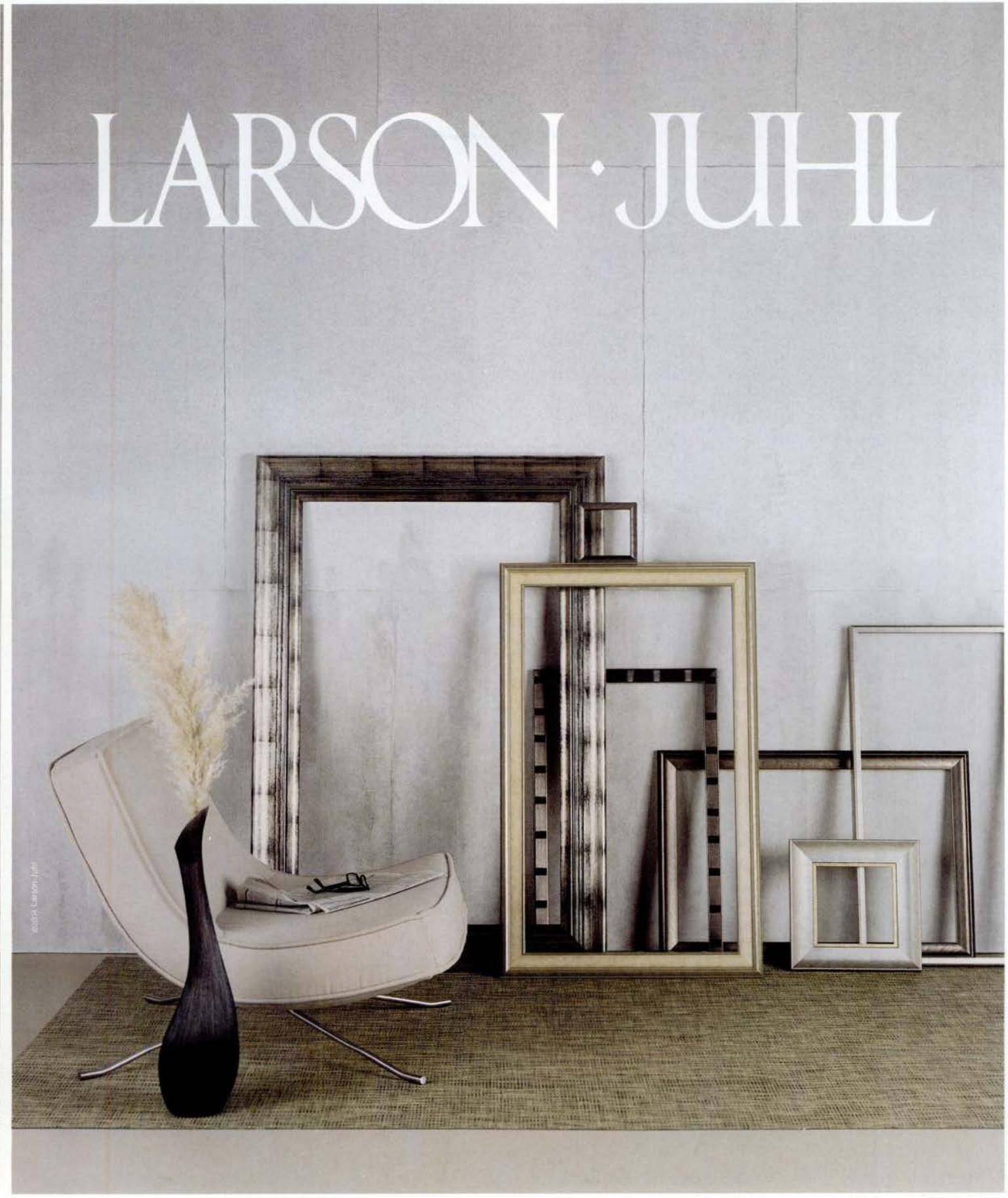
In the tiny Town of the Blue Mountains, 90 minutes northwest of Toronto, Ontario, the tallest point on the horizon is a brightly painted radio tower. The red-and-white column stands in contrast to the rolling, forested landscape, but it's a good match for the house just down the hill from its base. Past a rusted metal gate—made from an old truck chassis—sits a country house with an industrial heart, built with used I-beams, polished concrete, galvanized steel, and recycled hardwood.

This is not your average house in Blue Mountains, where farmers have been supplanted by skiers and new houses tend toward French country. But it's the dream home of metals broker S. J. Sherbanuk, and it was inspired by his work digging through closed factories in search of valuable materials.

His designer, James Campbell, says he knew from the beginning that Sherbanuk would be an unusual client. ▶

Story by Alex Bozikovic
Photos by Lorne Bridgman

A view of the front of the house reveals it as a cluster of "sheds" with guest and living space to the right, a garage and workshop to the left, and the main living area behind.



CUSTOM FRAME THE BEAUTY OF YOUR HOME

EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

FOR MORE FRAMING IDEAS, VISIT US AT WWW.LARSONJUHL.COM

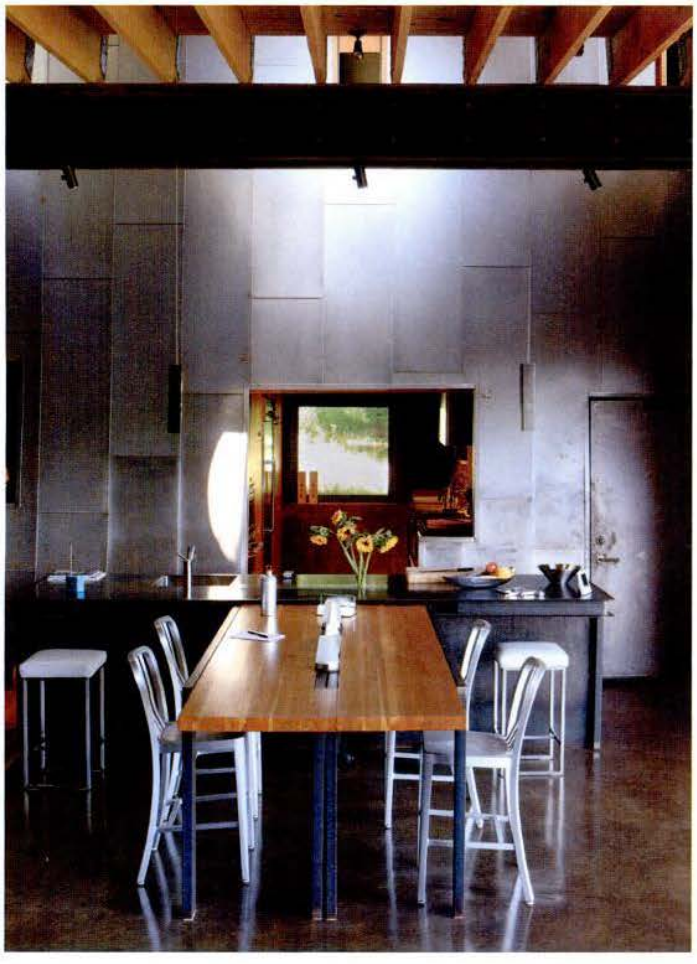
"He said, 'I don't want a house—I want a shed. A nice shed,'" Campbell recalls.

A wiry, intense guy who spends his leisure time skiing or cycling, Sherbanuk had very particular ideas about how his home should look. "I've always had this fascination with industrial buildings, and with my work, I've been in a lot of steel mills," he says. "Plus, I'm a modernist, so the way to combine those things is to build an environment with stuff I'm familiar with."

Sherbanuk's approach to sustainability is as utilitarian as his design sense, leaning less on the recent arrival of efficiency technologies and more on the long history of material reuse and the unfailing reliability of industrial scrap to last for centuries. Outside, old galvanized-steel siding provides the skin for the house. Inside, in the living-dining area, a series of exposed steel girders supports the broad roof. Two of the girders, rescued from a demolition job, bear marks from their last lives in another building. Downstairs, Campbell designed a bar built of Douglas fir and I-beams. The steel here is new, but the wood was cut from planks found in the Toronto warehouse of a forestry company. In the living area, custom cabinets made of hot-rolled steel conceal the expensive entertainment system.

Even the art on the walls reflects the theme: A photograph by Edward Burtynsky of a mine tailings pond and an otherworldly photo by Jesse Boles of belching smokestacks are beautiful reminders of the precarious interface between industry and nature—and our power to direct it toward good or harm.

All of this—industrial chic and attention to recycled materials—comes naturally to Sherbanuk. He used to co-own a large scrapyard, and he's seen many tons of steel, copper, and aluminum go from finished product back to raw material. "All metals are infinitely ▸



A custom table (above) made of recycled Douglas fir is the heart of the living-dining room. The double-height wall is clad in the same steel that wraps the exterior.

The aluminum bench (top) harmonizes with the industrial materials while the enclosed porch (center) and main living area (bottom) connect the house to the natural world.

Because you don't always read the fine print.

Choose a cleaning product with nothing to hide.
One that lists the ingredients inside the bottle,
on the outside. **Show the World What's Inside.™**

seventhgeneration.com

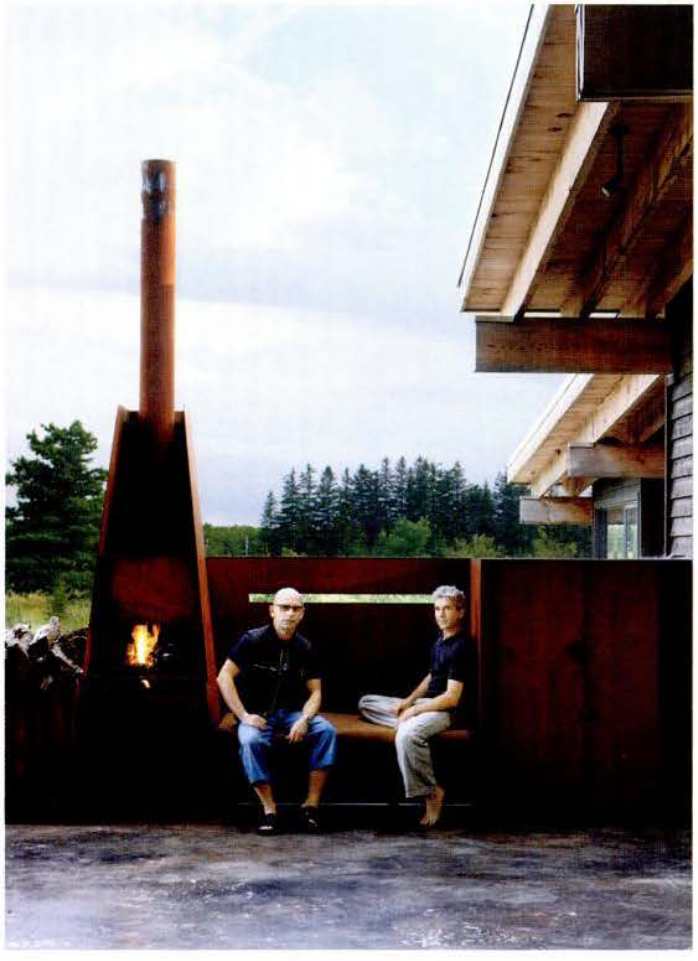
recyclable," he says. There's also a more personal resonance to the house: It reminds Sherbanuk of his childhood in a mining town on the north shore of Lake Huron. "I hung out in the shed because our house was really small," he recalls. "I had three brothers, so that was the only place I could get away."

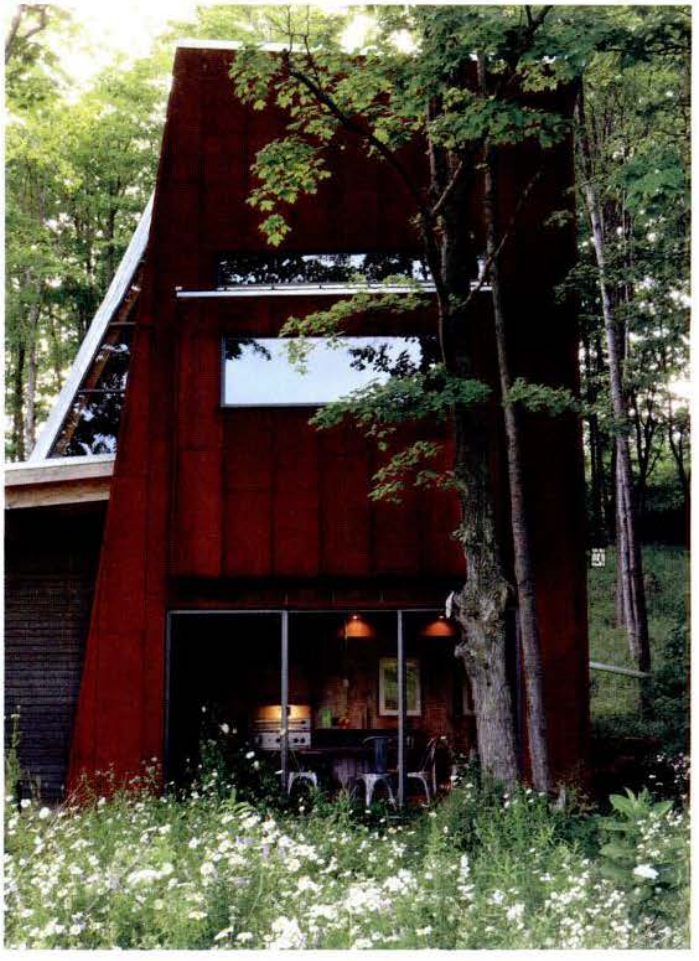
Completed in 2007, Sherbanuk's home is a series of irregularly shaped "sheds": a long, low volume housing the guest suite and living-dining area; another with a workshop, laundry, and mudroom; and a three-story, metal-clad tower for the kitchen, bedroom, and workout room. It's an odd shape, yet it fits the landscape, hugging the contours of the hillside and nestling into the shade of the forest at its peak.

This combination of rootedness and roughness is inherent to the designer. Campbell, whose family has lived in the area for generations, is determined to develop an architecture that reflects the area's traditional building forms: "The barns and springhouses, they're the local vernacular, and that's a real inspiration for our work in this house."

Campbell—who designed the house with his associate and wife, Suzanne Wesetvik—also employed basic sustainable building strategies. Its main exposure is to the southeast for optimal levels of sunlight; in winter the concrete floor gains heat during the day and releases it at night, supplemented by radiant-floor heating systems. Small windows along the west side let in prevailing winds for natural ventilation.

All of this certainly makes the house more sustainable, but Sherbanuk figures the house's greenest quality will come out in the long term. "With most houses, when they're torn down, everything goes into a bin," he says. "When this house gets pulled down 60 or 80 years from now, they won't even need a bin. It's all gonna get reused."





Sherbanuk (left) and Campbell sit by the outdoor fireplace (bottom left), which adjoins the screened-in porch (right). The rusting steel is an important part of the house's patina, Campbell says. "We appreciate materials in the raw," he adds. "The tables aren't stained; the steel isn't painted. The materials are what they are."


small paul
by paul frank
paulfrank.com

Reusing material is the least expensive and most creative way to reduce the environmental impact of your building project. The best sources are usually nonprofit reuse stores like Habitat for Humanity ReStores (habitat.org/env/restores.aspx), with about 550 locations across North America. For a broader directory of other nonprofits and local dealers, try the Building Materials Reuse Association, or BMRA (buildingreuse.org).

The most popular materials purchased from Habitat for Humanity's stocks are used windows and doors, says ReStore program manager B. J. Perkins. BMRA president Brad Guy offers simple advice when it comes to recycled and reused materials: "The easiest are those requiring the least amount of refurbishment," he says, such as doors, cabinetry, tubs, and other freestanding plumbing fixtures, which can easily be refitted to match current plumbing.

Beyond fixtures and fittings that can be salvaged intact, most any wood scrap can be reused, he says. For the Scrap House, Campbell had massive glue-laminated Douglas fir beams milled in two different directions to use as flooring and furniture.

You don't need massive chunks of wood. Recycled hardwood, often produced from old-growth timber, can be just as good, Guy says. "While this requires care in the removal and some amount of processing"—removing nails, cleaning, and refinishing—"it can provide high quality at an affordable price."

Steel and other metals are always recyclable, but they're trickier to reuse. For the Scrap House, Campbell says that he and Sherbanuk could only source a limited number of salvaged steel beams that had the right dimensions. But it's worth the effort, since it means both less waste and a smaller ecological impact from mining, forestry, and so on. Guy claims that reusing one ton of material can save as much as 15 tons of raw material from being extracted from the earth. Perhaps the most effective way to keep your environmental impact to a minimum, Guy advises, is to keep it local. Any reuse within 20 miles "will clearly provide environmental benefit," he says, "even given some resource use in the harvesting and minor transport of the salvaged materials."

Materials to avoid if you want to design a house with a long-term future and many lives include plastics and anything treated with toxic chemicals or that breaks down after only a few cycles of reuse. Some newer materials, however, are being developed using that sort of thing, such as PaperStone countertops made from composite paper by-products. Degradable material gets a new life as a strong, hard surface that won't release toxins into the air at home.

Recycled Resources

Arizona
Stardust Building Supplies
stardustbuilding.org

California
Building Resources
buildingresources.org
L.A. Shares
lashares.org
Ohmega Salvage
ohmegasalvage.com

Colorado
ReSource
resourceyard.org
EXTRA
extrabuild.com

Connecticut
Green Demolitions
greendemolitions.org
ReCONNstruction Center
reconnstructioncenter.org

Florida
Sarasota Architectural Salvage
sarasotasalvage.com

Illinois
The Resource Center
resourcecenterchicago.org

Iowa
Iowa Waste Exchange
eicc.edu/business/services/local/iwrp.html

Louisiana
The Green Project
thegreenproject.org

Maine
Building Materials Exchange
mainebme.org

Maryland
Tri-State Reuse Center
thereusecenter.org

Massachusetts
ReStore Home Improvement Center
restoreonline.org

Michigan
Recycle Ann Arbor's Reuse Center
recycleannarbor.org

Minnesota
The Green Institute/ Reuse Center
thereusecenter.com

New York
ReHouse
rehouseny.com
The Resource Center
materialresourcecenter.org

North Carolina
The Scrap Exchange
scrapexchange.org

Ohio
ReUse Industries
reuseindustries.org

Oregon
The Rebuilding Center
rebuildingcenter.org

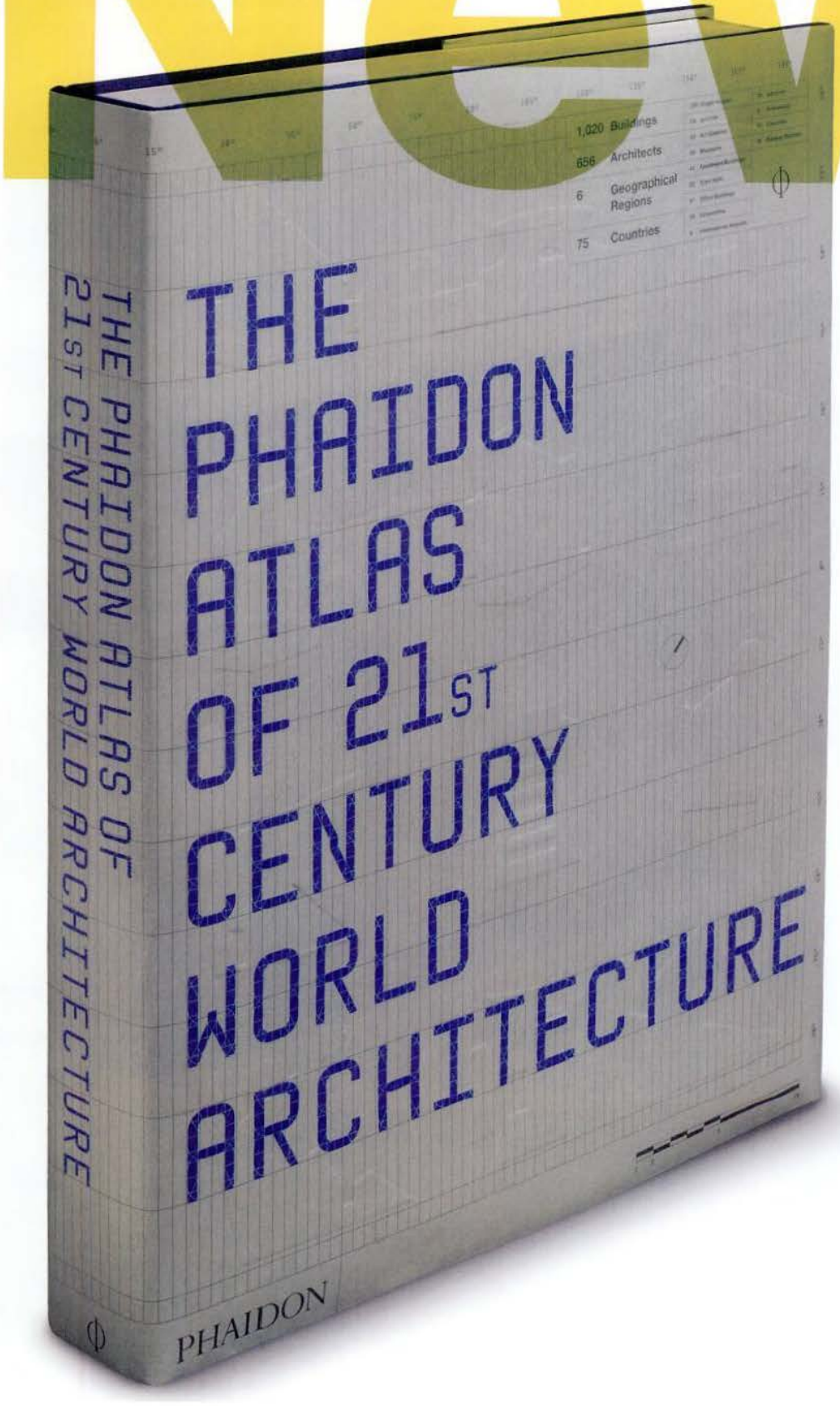
Pennsylvania
Construction Junction
constructionjunction.org

Utah
Recycle Utah
recycleutah.org

Vermont
Renew Materials and Salvage
renewsalvage.org

Washington
Re-Store
re-store.org

New.



All the greatest buildings of the 21st century

Follows the sensational success of Phaidon's first Atlas of Architecture

"As comprehensive as it is sweeping, the Atlas is an indispensable work of reference for the architecture of our time."
Richard Meier, Architect

"It's amazing to have the comfort of knowing that, thanks to Phaidon, there is no one who is doing fine work that remains undiscovered, anywhere in the world."
John Pawson, Architect

"This diverse collection of projects from around the globe speaks to the vitality within the current architectural landscape. Nowhere else will you find such a comprehensive survey of contemporary architecture."
Hitoshe Abe, Architect

$ 195.00 US

ISBN 0 7148 4874 7

Available from all good book stores

www.phaidon.com/
21stcenturyatlas

Frontways, sideways, backward, or leaning against the back. Breakfast, beers, or bitters. The versatile barstool is indeed a perfect place to perch.

A barstool says as much about its bar as a drink says about its drinker. Ernest Hemingway was a daiquiri man, Hunter S. Thompson downed whiskeys on the rocks, and, of course, we all know how James Bond takes his martinis. But when picking a barstool, form should follow function, says architect and interior designer Peter Bentel, who lends his expertise to our barstool lineup.

"What makes a good stool depends on what it's meant to do," he says. "If it's a lunch counter where a lot of single diners go, then the barstool needs to accommodate sitting frontward. If you're out with friends, you want to be comfortable sitting sideways. If you're settling in for the evening, a high back can be quite comfortable but could prevent you from turning around. You can get away with a less comfortable stool if it's only supposed to be a place to plop yourself for a half hour."

At home, where our kitchens have become living rooms, bar and counter stools make a supernal spot from which to enjoy a bowl of cereal, sit and read the newspaper, or enjoy a late-night nightcap. We rounded up six of our favorite stools—from time-tested classics to those fresh from the factory—and asked Bentel to decide which could claim the title of high seat.

Raising the Bar!

Story by Miyoko Ohtake
Photos by Patricia Heal

A Note on Our Expert

Peter Bentel is a modernist raised by modernists: The son of influential mid-century architects Frederick and Maria Bentel, Peter is a partner at Bentel & Bentel, which his parents established in 1957. The acclaimed firm is widely known for its hospitality designs, including The Modern restaurant at New York's MoMA and chef Tom Colicchio's Craft, Craftbar, Craftsteak, and 'wichcraft eateries in New York, San Francisco, and Las Vegas. Although he keeps a number of stools stocked in the firm's office in Locust Valley, New York, Bentel's favorite is the one in his home kitchen, designed by his father, made by his grandfather, and upholstered by his grandmother. "For me, it's the Proust madeleine."

Real Good stool

By Blu Dot / $199 / Powder-coated steel, available in black, red, aqua, and ivory / 18" W x 18" D x 35.5" H with 24.5" seat height (counter-height stool); 18.75" W x 17.75" D x 41.5" H with 30.5" seat height (bar-height stool) / bludot.com

Expert Opinion: I love that this is a flat piece of perforated metal that you fold into a barstool. It looks like a stealth bomber with its faceted shape, but it flexes and is actually very comfortable—though I wouldn't use it for a place where people are going to be turning around and leaning on the back because it's a little sharp. But I really like the ingenuity of the construction technique—I just wish the legs were as ingenious.

What We Think: We, too, love the surprising comfort of Blu Dot's laser-cut stool, which is mailed flat, easy to assemble, and looks great from just about any angle. The seat pad (available for $39) is a nice addition for longer lounging, but for $199, the Real Good stool is a real good steal.

Cherner stool

By Norman Cherner / From $549 / Laminated plywood and chrome metal, available in classic walnut, clear walnut, clear beech, orange, ebony, and white with a wood or metal base / 18" W x 21" D x 38.5" H with 25" seat height (counter-height stool); 18" W x 21" D x 42.5" H with 29" seat height (bar-height stool) / chernerchair.com

Expert Opinion: This is an extremely elegant chair and truly an American classic. That it was designed in 1958 and continues to impress with its profile and sensuousness is really quite something. The seat is perfectly comfortable to sit in sideways, and because the stretcher bars are on all four sides you can put your feet up and your friend standing behind you can put her foot up too.

What We Think: The Cherner line of furniture is revered for its dramatic use of molded plywood and timeless appeal—and these faithfully reissued stools are no exception. We prefer a chilled martini to a chilly barstool so we appreciate the warmth of the wood Cherner uses.

Miura stool

By Konstantin Grcic for Plank / From $510 / Reinforced polypropylene, available in black gray, gray white, red, orange, green, yellow, oxide red, and blue / 18.5" W x 15.75" D x 32" H with 30.5" seat height / plank.it

Expert Opinion: I like the hole that's created between the seat and the footrest. It's quite open, and from certain angles, it's like, "Where did the chair go?" It's very light because of the polypropylene material so it's easy to move around. Of all the chairs, this is the one you could lean on and be comfortable. In multiples, it's a really interesting sculptural statement.

What We Think: The winner of numerous accolades, the Miura stool is a staple in MoMA's permanent collection. We love it for its light weight, bold color options, and stackability. Nevertheless, we'd rather admire it in a museum display than sit on it at the bar—the back lip can bite rather than hug, and the angled seat makes for a high-difficulty-level dismount.

Interiors by Cantoni

Less Is More. Cantoni.

The owner of this three-level, 7,000-sq. ft. home in Houston wanted simplicity, originality and flair. Cantoni took it from there: clean lines, basic forms, cool neutrals, bold strokes of color. For Italian style in modern home furnishings, for inspired interior design, for a vast selection – in stock – and delivery and installation pronto, Cantoni.

For details on this home, to see our collections and other great interiors by Cantoni visit a Cantoni showroom or **cantoni.com/georgesaba**

Owner: Ali Mokaram
Design: George Saba, Cantoni Houston

cantoni.

Great Design Is a Way of Life

Atlanta 1011 Monroe Drive, 404.881.8111
Dallas 4800 Alpha Road, 972.934.9191
Houston 9889 Westheimer Road, 713.787.9494
Irvine 8650 Research Drive, 949.585.9191
Los Angeles 420 N. La Brea Avenue, 323.634.0909

cantoni.com 877.881.9191

Ribbon stool

By Nendo for Cappellini / From $538 / Laser-cut metal, available in white, black, red, yellow, turquoise, and stainless steel / 14.75" diameter x 17.25" H (counter-height stool); 14.75" diameter x 30.25" H (bar-height stool) / cappellini.it

Expert Opinion: This is clearly a pedestal for humans to perch on briefly but not great for staying forever, mostly due to its lack of backrest. I could imagine a small group of them—a large number might be too visually busy—in the corner of a hotel; different heights would make a beautiful arrangement. The Ribbon stool is lyrical and fun but probably less useful and so less appealing overall, because I can't see it in many different contexts.

What We Think: Though its design was inspired by a ballet slipper, this stool is as solid as a rock. (We also love that the playful design means it doesn't really have legs.) The optional seat cushion attaches with magnets so that there's no slipping-and-sliding. A blue ribbon for Ribbon.

Bertoia stool

By Harry Bertoia for Knoll / From $747 / Stainless steel, available in chrome, satin chrome, black, and white finishes / 21.75" W x 22" D x 39.5" H with 27.5" seat height (counter-height stool); 21.75" W x 22" D x 41.25" H with 29.25" seat height (bar-height stool) / knoll.com

Expert Opinion: It's a very wide chair; you could sit lotus-style on it and be quite comfortable. The Bertoia is also a very deep chair, so, unlike most of the others, you really can sit back. But you end up looking like a waffle if you sit on it for any great length of time. If you want to create a room that is very knowing of mid-century modernism, this is the chair for you.

What We Think: In the early 1950s, sculptor Harry Bertoia playfully bent and shaped metal rods into his now-iconic family of seating for Knoll. There's a good reason the line has been in continuous production ever since (and continuously appears in the pages of Dwell); it harmonizes with almost any interior while retaining a distinct personality.

Spoon stool

By Antonio Citterio for Kartell / From $620 / Polypropylene, available in white, black, red, orange, and aluminum / 22" W x 22" D x 30" to 37.75" H with 22" to 30" seat height / kartell.it

Expert Opinion: This is the only one that swivels. The gas piston makes the stool go up and down, which is fun, and the stool can adjust for people who have personal height restrictions. It's a funny stool in that the name of it is "Spoon," and you can easily imagine the creative process of Citterio and his crew taking a cheap metal spoon and bending it to make this shape. It doesn't have a big backrest but it does cup you quite well.

What We Think: We dig the clean simplicity of the Spoon stool's single-stem silhouette and love that the footrest moves with the seat when you turn to talk to a neighbor. Although unnerving at first, the seat flexes when you sit in it and allows you to find its sweet spot. We can't wait for Citterio to get cracking on a fork and knife.

Sandra Wheeler and Alfred Zollinger, Matter Practice, Ecotopiaries, 2006. Photo: Harry Zernike

MFA IN INTERIOR DESIGN

Shape the future of interior design. Parsons The New School for Design is accepting applications for the first class of its new MFA program in Interior Design.* This innovative full-time graduate program combines studio work—alongside architects, lighting designers, and product designers—with the study of core subjects designed to redefine the field.

Qualified applicants are eligible for significant financial aid, including full scholarships.

PARSONS THE NEW SCHOOL FOR DESIGN
www.newschool.edu/mfaid

*Pending NY State approval

No Small Plans

As in other parts of the Western world heretofore driven by manufacturing jobs—America's Rust Belt springs to mind—the last half century has been unkind to the eastern German state of Saxony-Anhalt. It has seen economic stagnation, an aging population, declining birthrates, and the flight of the young and well educated to other parts of Germany. With a built environment increasingly defined by abandoned apartment buildings and vacant lots, Saxony-Anhalt commissioned the Bauhaus Dessau Foundation and the Saxony-Anhalt State Development Company in 2002 to imagine the spatial futures of 17 small cities as part of its IBA Urban Redevelopment 2010 plan. Playing to each municipality's existing strengths—a homeopathic education center in Köthen, a medieval city in Quedlinburg, a *ringstrasse* in Aschersleben—17 individual strategies and plans have been wrought, each seeking to stanch or at least mitigate the region's urban contraction and better ensure its future.

We visit two of the cities participating in the IBA 2010 project to gauge what particular problems they face, what they intend to do about them, and how their plans of designing for decreased populations can lead to a denser, more vibrant Germany.

Dessau

Home to the Bauhaus and a steadily waning population—currently 79,000, down from 110,000 in the mid-1940s—Dessau is currently embracing what IBA 2010 project coordinator Sonja Beeck calls "one of our most radical projects." Although Beeck imagines that a full realization of the project is 20 years off, the city, with support of the mayor and city council, aims

Story by Aaron Britt

Red boxes demarcate the 20-by-20-meter plots of green space for which residents of Dessau can petition. Gardens abound where once there were buildings.

Photos by Doreen Ritzau (city), Jurgen Hohmuth/Stiftung Bauhaus Dessau (grass)

A time to rest ● perchance to ● dream ● comes easily in these lounge chairs ● designed by ● ● Charles Eames ● May we suggest that you pool the gift ● money you plan ● to spend on each other ● and buy one of these ● Herman Miller chairs ● to enjoy all ● the year round?

Sale

10% Off

HermanMiller

December 6–20, 2008

Shipping directly to your door is always free.

highbrowfurniture.com®

Authenticity. Period.™

www.highbrowfurniture.com 1.888.329.0219

Authorized Herman Miller® Retailer

Quantities may be limited. Some restrictions apply. Prices subject to change. Check for current prices. Free Shipping within 48 contiguous states. Return Policy: Simply email or call us within 10 days of receipt for a full refund. Item must be returned in original packaging material. We will schedule a pick up and have the item returned to us at no cost to you.

to fundamentally reinvent itself: eschewing its current urban fabric of abandoned buildings and forgotten apartment blocks in favor of, as Beeck puts it, "an archipelago of urban islands within a sea of landscape."

Instead of a single central core, Dessau will become a series of dense urban nodes enveloped by green space. Achieving this presents a massive challenge on its own, but convincing residents was equally vexing. After initially failing to gain community support, Beeck and her colleagues have been forced to take a more "cut and paste" approach, working to see that the site of each demolished building is eventually overrun with natural vegetation. "Nature is so strong," Beeck says. "If you leave it for even a couple months you start to see the weeds and then the natural grasses. We want a very minimal cultivation of these lands. They're not parks."

Although the landscape zone is publicly owned—the titleholders of the demolished buildings sold the land to the city at a reduced rate—and for the most part not intended to be cultivated, citizens may apply for their own private plots. "If you go to a special bureau you can get your own 20-by-20-meter plot of land. We call them 'claims' like in the Wild West," says Beeck. But unlike the American West Beeck invokes, this small German city isn't facing expansion, and it's been a difficult adjustment to the realities now facing Dessau. "Growth is something natural and [the government and citizens] couldn't believe that it had come to an end and that they would now have to deal with its opposite," says Beeck. "Shrinking is never a nice process, but people aren't afraid of the landscape zone project anymore. They've learned to see that it might not be all bad for this to happen."

Halberstadt

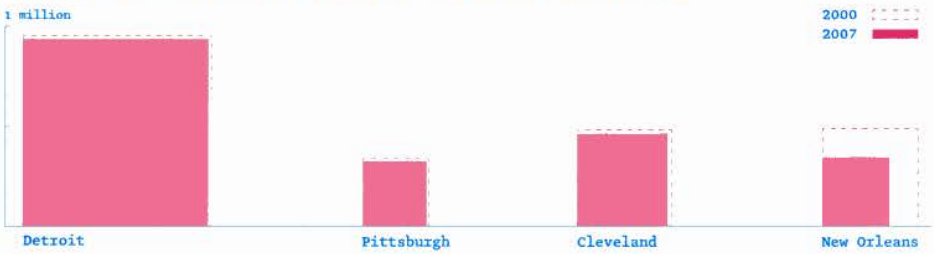
The changes taking place in Halberstadt, a small city of 39,000 in the western part of Saxony-Anhalt, are more psychological than physical. An Allied bombardment in 1945, in which the long-standing medieval city was largely destroyed, ushered in 60 years of what Beeck bluntly calls "emptiness." "The city was not reconstructed in any coherent way after the war, or during the GDR [1949–1990], so what we're starting out with here is both an atmospheric and architectural emptiness." What she's describing is a city with massive holes. Unlike Dessau, whose glut of forsaken buildings gives the city a feeling of abandonment, Halberstadt is a city that has never been rebuilt; it is a place whose gaps, be they massive fields or uninterrupted vistas, call attention to what has been lost and, more optimistically, to what has survived. "If you read the space, you know that something is missing. There is no emptiness as a natural phenomenon. It's a feeling, and thus a product of how you look at things."

Halberstadt's dwindling population makes plugging these holes impossible. The city's IBA 2010 plan is less about altering the landscape than about changing attitudes toward the qualities of emptiness. In the past three years, the IBA 2010 team has sponsored a series of public discussions and artistic interventions, eliciting views from the citizens about the space all around them and how they see it. "The plan," says Beeck, "because this city will never grow, is to find a way to perceive that the emptiness is not a bad thing." Each public discussion has had an attendant art installation or theater performance, each designed to foster conversation about the city and what it might realistically become.

Though public dialogue rarely strays further than the drawing board, Beeck notes: "Wherever we did an art installation or held a performance, within a couple months we started to get great interest in building on that spot." The aim is still to cultivate the city's voids, but architectural interventions have become more common as Halberstadt moves toward its decidedly ethereal goal. The city's long-standing cathedral, in one of the few densely built parts of town, has since World War II stood next to a vast, open expanse. In an effort to preserve views of the church and perpetuate the rather philosophical brand of aesthetics that Halberstadt has been practicing, the city has elected to build an understated landscape project there and a bit of new housing not far off. One might say that the large-scale pondering of emptiness is something for which Continental thought is particularly well suited, but never in its history have Halberstadt's citizens been this concerned with design. And although the fruits of their thought will only occasionally take shape in concrete and glass, their attitudes toward the nature of city space have rarely been so well considered. "Emptiness can be horrible,"says Beeck. "But it's also an opportunity"—something, it seems, Saxony-Anhalt has in ready supply.

Fastest-Shrinking Cities in the U.S. 2000 to 2007

Population estimates according to the United States Census Bureau



	2000	2007	Rate of Change
Detroit	951,270	916,952	-3.7%
Pittsburgh	334,563	311,218	-7.5%
Cleveland	478,403	438,042	-9.2%
New Orleans	484,674	239,124	-50.6%

USA : Buffalo - New York - Roslyn Heights - Paramus - Westport - Philadelphia - Boston - Bethesda - Washington - Chicago - Columbus - Kansas City Jacksonville - Altamonte Springs - Orlando - Tampa - Sarasota - Naples - Fort Lauderdale - Miami - Atlanta - Houston - Dallas - San Antonio - Austin - El Paso Phoenix - Scottsdale - Tucson - Tempe - Las Vegas - Los Angeles - Irvine - San Francisco - Seattle - Denver **CANADA :** Montreal - Toronto - Vancouver - Calgary

To inquire about our collections and North America dealers, call 877-PIANCA7
or contact us at **piancaus@pianca.com** - www.pianca.com

dealership opportunities available

PIANCA

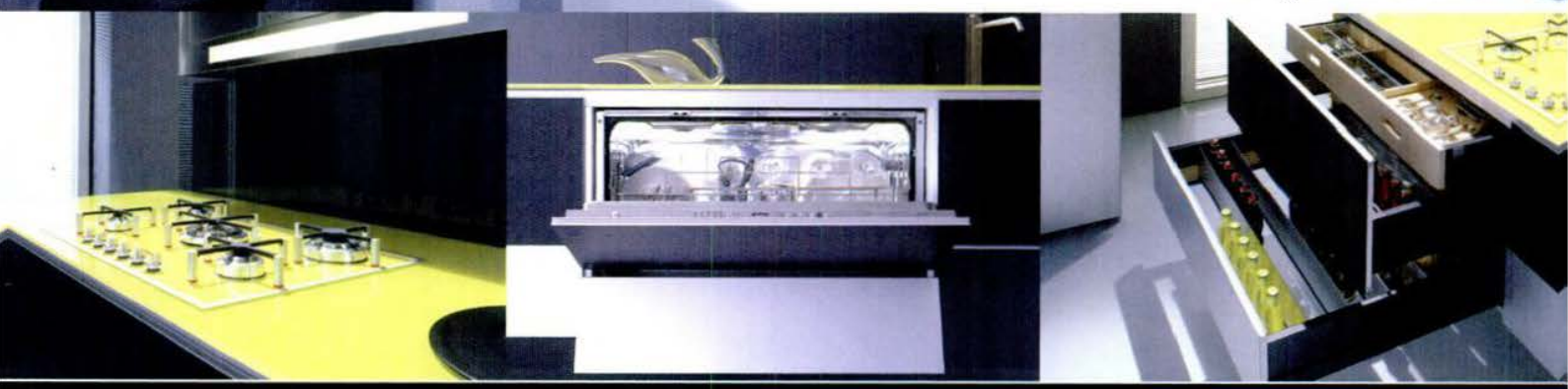
Alessi—In the 1970s, Alessi invested $300,000 to develop its first cooking appliance: a stovetop espresso maker by Richard Sapper. The northern Italian family business had made stainless steel serving accessories for decades, but the risk of engineered cookware proved contentious. Alberto Alessi's uncle, Ettore, the technical guru, was so incensed by the project's challenges that he once stormed out of a meeting, "leaving me and Sapper very embarrassed," Alessi recalls. Today, the 9090 is an icon housed in the MoMA collection, and Alessi produces 50,000 of them a year.

The 9090

Story by Virginia Gardiner
Photos by Alex Subrizi

The factory contains a wide array of hydraulic presses. The cagelike bins hold groups of cold-pressed objects left ready for the next phase of production.

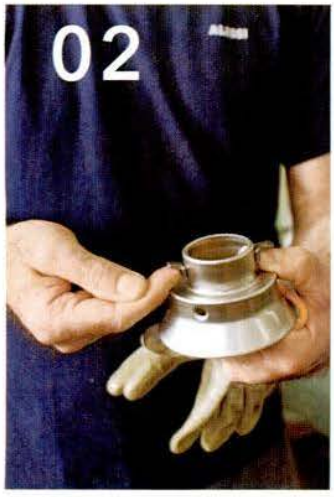
Design: Gabriele Centazzo



Cold Press
The factory floor is a city of tall hydraulic presses. Humming and chinking sounds bellow down aisle after aisle. Workers wearing light-blue gloves spray grease onto sheet-metal pieces, place them in a mold, and lower a press. In a single motion, a sheet instantly becomes a cutout shape or molded surface.

If the curve of a surface is steep—as is the one on the 9090's angular boiler body—it acquires its shape after a series of presses that slowly increase the incline. After four to five presses, the metal, having reached the limits of deformation without breaking, spends a night in the annealing furnace. Prolonged heat realigns the molecular structure to maintain ductility.

In a given day, bits of the 9090 in various stages of production are scattered around the factory in bins. "We don't work in an assembly line," explains Danilo Alliata, head of product development since 1980. "Our approach is more artisan. Every day the factory workers are doing different tasks." Making a 9090 usually takes a month and about 85 pairs of hands.



Weld
Tungsten inert gas (TIG) welds and spot-welds join the molded parts. In TIG welding, the inert gas argon is blown out of a nozzle to surround a white-hot tungsten electrode at the tip of the welding torch. A skilled worker torches the edges to fuse them, while the argon stops atmospheric particles from weakening the bond.

In spot-welding, the heat is generated by electric resistance: Copper electrodes pass a current between sheets of steel and the steel becomes so hot that a spot melts between the sheets to fasten them together.

The challenge of the 9090 is precision. "Sapper invented a new closure," Alessi remembers, "which can be done with one hand—the handle on the top half swings down to clip over the lower boiler, holding it all together."

Two bent-steel fittings spot-welded onto the boiler body form the seal. A jig helps to line them up, and the worker presses a pedal, which clamps the electrodes. "This closure has tight tolerances," explains Alliata. "Otherwise the seal will be inadequate and the consequences are drastic."

Top: The 9090's main parts are cold-pressed into shape in phases, requiring plenty of grease—and a good wipe-down afterward.

Bottom: A worker (left) examines the latch components, and a technician (center) spot-welds the boiler body parts together.

Your unique style. Our unique price.

Building? Decorating? Remodeling?

Don't buy another thing until you've attended a free DirectBuy Open House. There, you'll learn just how much the things you want and need for your home really cost. Incredible savings, unmatched selection, exceptional service - you'll find it all at DirectBuy!

members only showroom
DirectBuy®
The #1 way to buy direct for your home

For a FREE information package and Visitor's Pass to a showroom near you, call 1-800-313-2979 or visit directbuydwell.com


Home Furnishings


Home Improvement


Entertainment & Outdoor


Flooring


Accessories

Polish

Alessi uses two types of 18/10 stainless steel (the number refers to the chromium-to-nickel ratio): 2B, with a carbon content of 0.2 percent, is more malleable and less shiny than BA, which has 0.4 percent. The exterior is made of 2B, because the molded surfaces require more malleability. Inner components are made from BA.

A series of sandblasting, polishing, and buffing techniques transform the surfaces from crudely industrial to kitchen-ready. In a room of craftsmen, motorized wheels spin brushes, against which gloved hands hold pieces firmly in place. On rough bristles and then fluffy buff materials, each piece goes from hazy to gleaming. Making stainless steel shine like silver has been crucial to Alessi since its 1921 beginnings, when silver still defined table setting.

Components too small for wheel-type polishers are placed in vats of gentle abrasives—including nutshells and corn—that jiggle for 6 to 18 hours. The abrasives turn black, coated in steel dust; the components come out with their burred edges softened.

Package

After more than 100 steps, the completed parts are ready for packaging. Workers assemble the upper container, filter funnel, gasket, and boiler in much the same way that the eventual user will put them together at home.

The product is placed in a printed cardboard box with a pamphlet about its provenance and its maintenance: The 9090 gets its name as the first product in "Program 9," Alessi's historic foray into the field of cookware. Leaving the pot on heat with no water will cause irreparable damage, and it need not be washed with dish soap.

The pamphlet does not explain the 9090's unusual shape. "It seemed like a scandal at the beginning," says Alessi, "but eventually everyone came around to feeling sure. Actually, Sapper made the shape as an allusion to strength—to a rocket—in the sense that it propels a massive upward force. In the machine, when the water boils, steam launches up. It's an act of power."

Top: Natural light and keen eyes are crucial when operating the buffing machine (left). The jiggling abrasives (right) smooth smaller punched-out pieces.

Bottom: The finished pieces are snapped and tapped together. A technician affixes the upper containers to the boilers, and the machines are ready for packaging.


MITOSIS
Gus*
MODERN FURNITURE
MADE SIMPLE
VISIT GUSMODERN.COM TO LOCATE A RETAILER IN YOUR AREA

"In the progress of our advance from the vagaries of mere architectural caprice to the dictates of structural logic, we have learned to see expression of our life in clear and crisply simplified forms."

106

WALTER GROPIUS

"We know no formal problems, only building problems. Form as a goal is formalism, and that we reject. Nor do we strive for a style. Even the will to style is formalism."

MIES VAN DER ROHE

"The use of traditional and new materials, and the transformation of traditional ideas into contemporary ones, leads to the creation of new forms and should not be equated with regression, but rather with innovation within the modern movement."

122

MARCEL BREUER

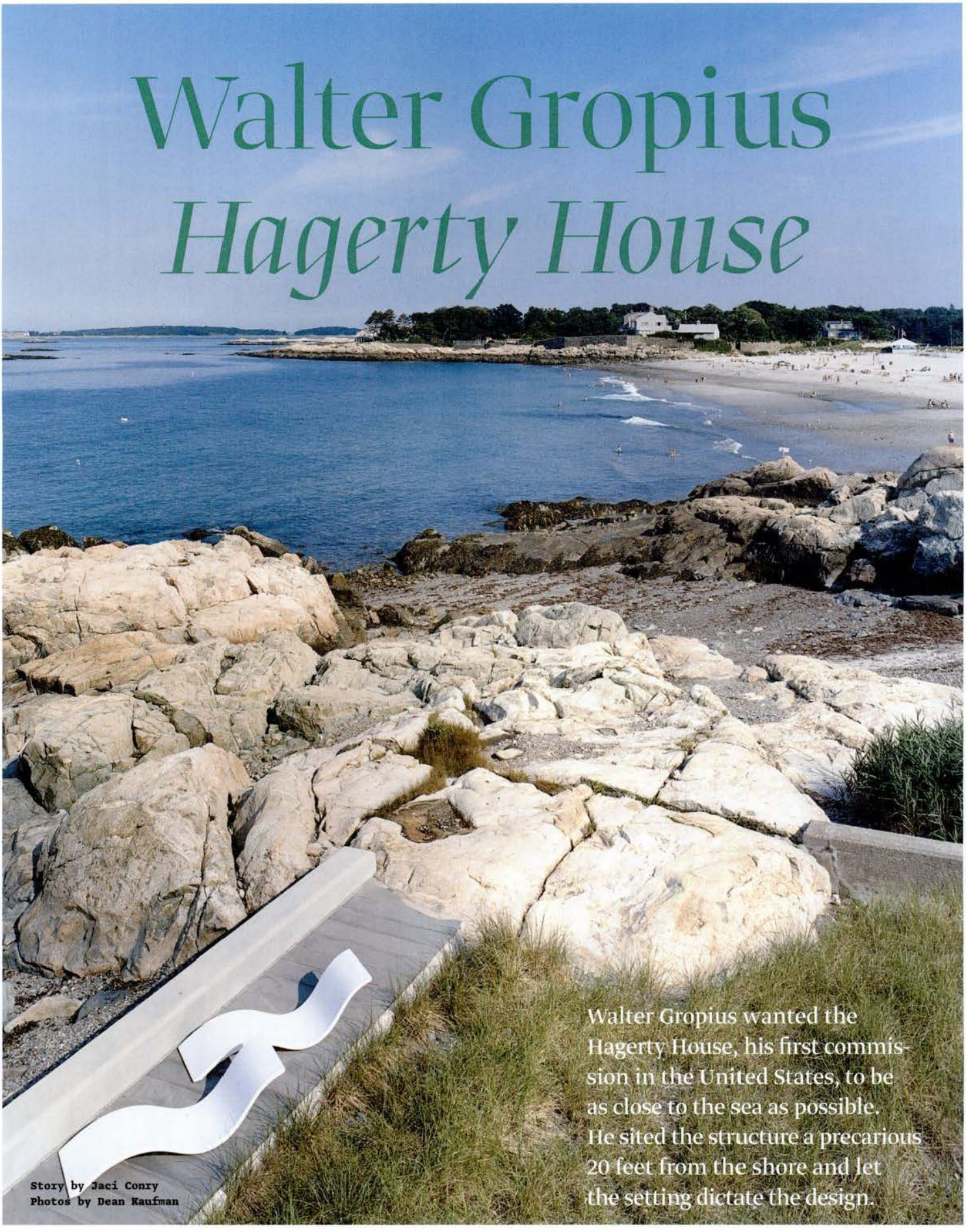
Photos by Ann Rosener/Getty Images (Gropius), Chicago History Museum/Hedrich Blessing Collection (van der Rohe),

Walter Gropius's 1968 Hagerty House (right) sits on the rocky coast of Massachusetts. Lafayette Park, Detroit (middle), built from 1961 to 1965, helped give Mies van der Rohe's austere modernism a residential foothold in the United States. Erected in 1959, Marcel Breuer's Hooper House (bottom) in Baltimore, Maryland, is one of the architect's most perfectly realized American homes.

114

Photos courtesy the Bauhaus Archive Museum (Hagerty), Chicago History Museum / Hedrich Blessing Collection (Lafayette), Photo by Ben Schnall/ Courtesy Marcel Breuer Papers 1920–1986/Archives of American Art/Smithsonian Institution (Hooper)

Walter Gropius *Hagerty House*



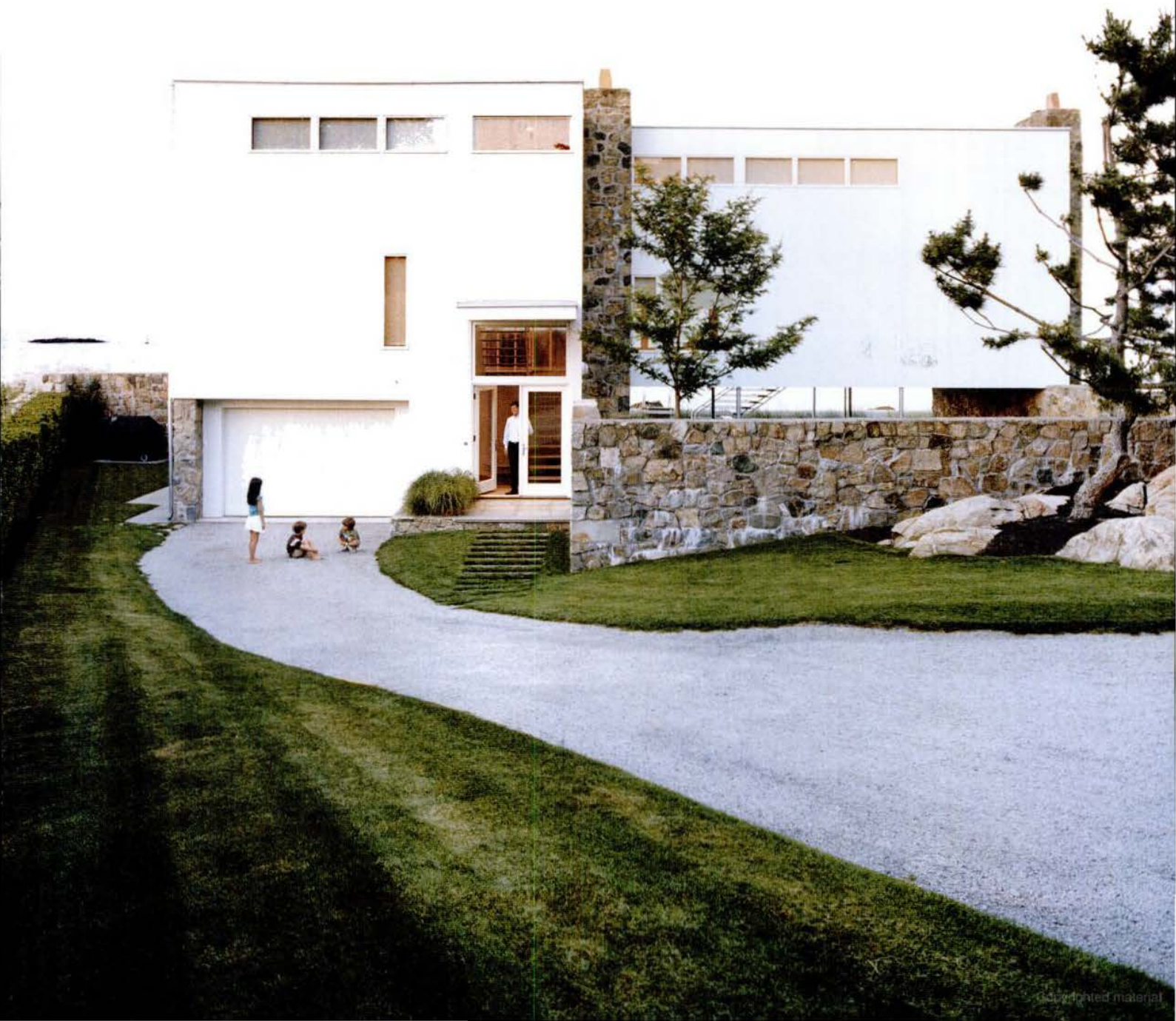
Walter Gropius wanted the Hagerty House, his first commission in the United States, to be as close to the sea as possible. He sited the structure a precarious 20 feet from the shore and let the setting dictate the design.

Story by Jaci Conry
Photos by Dean Kaufman

With its flat, white wooden exterior and metal-framed windows that sit flush against the facade, the house exhibits the utilitarian building principles that were so strongly favored by the Bauhaus. It also manages to fuse with the local landscape, using granite harvested from the site in the stone walls and chimneys.

When the Hagerty House was built in 1938 along the rocky coastline of Cohasset, Massachusetts, the stodgy Yankee neighbors were appalled. The minimalist International Style structure may have sat in sharp contrast to the area's traditional shingle, Federalist, and Greek Revival architecture, but it helped blaze a trail for the modern century to come.

The story of the home begins in 1937, when Walter Gropius, the pioneering founder of Germany's Bauhaus and a recent émigré to the United States, accepted a teaching position at Harvard's Graduate School of Design. After coming under increasing attack from the Nazi regime for his non-conformist, left-leaning ideas and spending almost three years in England with the modernist Isokon group, Gropius, with his wife, Ise, relocated to Cambridge, Massachusetts. At Harvard, Gropius would exert



a profound influence over the minds of a generation of architects whose work would shape America's built environment for decades to come.

John Hagerty, then enrolled as a student at the Graduate School of Design, was taken with Gropius's functionally programmed, unadorned structures of glass, concrete, and steel. When he approached the architect to design a summer home for his mother, Josephine, in Cohasset, a suburb south of Boston, Gropius was eager to accept. The Hagerty House, as it became known, was his first architectural commission in the United States.

Hagerty's request was simple: He wanted a two-story part-time residence characterized by a plain geometric form and simplicity of detail, with a large living area and several bedrooms. For the design, Gropius teamed up with former Bauhaus colleague and Harvard professor, Marcel Breuer, with whom he collaborated on Breuer's own iconic Lincoln, Massachusetts, home. Breuer would assist for the duration of the project.

The architects were captivated by the utilitarian building materials that were available in the United States, which satisfied the Bauhaus predilection for emerging technology and the use of mass-produced furnishings and fixtures. Breuer opted to employ terra cotta pipes for the chimneys, and Gropius chose to leave the radiators exposed as functional sculptures throughout the house. The exterior staircases were constructed of welded and galvanized steel pipes, which were left in full view. Though the building may have been progressive for its day, it wasn't alien. Granite harvested from the site was used for half of the house's base as well as for the mortared stone walls located at the front and rear.

The roughly L-shaped house's main longitudinal section extends in a north-south orientation, punctuated by floor-to-ceiling windows and smaller bands of glass designed to maximize views of the Atlantic Ocean. "The house was to be focused like a camera toward the magnificent expanse of ocean," John Hagerty wrote in a 1949 article in *Interior*

Early on, the house's simplicity had great appeal to Jan Sasseen, the current owner. From walls to rugs to furniture (above), "pretty much everything is white," she says. "When I was decorating, I picked the most basic things I could find. Nothing had details or frills." The minimal furnishings include pieces designed by modernists. In the living room, there's a black leather Le Corbusier lounge and Minotti sofa set. The kitchen (opposite, bottom) is perfect both for eating and for doing projects.

Design and Decoration. "Blank walls would cut out the view of neighboring houses, and the east side, facing the sea, was to be all windows."

Indeed, according to the home's current owner, Jan Sasseen, "there is something magical to be seen from the house at all times." Sunrises and sunsets are both stunning. Waves crash and loll, sea treasures appear on the sand, and wildlife abounds: Seals rest on rocks, herons search for food, and a friendly fox who lives in the yard meanders past.

The rectilinear house was built parallel to the coastline, with the rear of the property just 20 feet from the sea. Gropius wanted the house to be as close to the beach as possible, but beyond suspending a portion of the building on columns to allow for high tides, he didn't give much consideration to the fact that the house would be susceptible to frequent flooding and coastal storms. Granite ledges protect much of the shoreline in the vicinity, but an indentation at the Hagerty site forms a small exposed beach between the house and water's edge.

The main staircase (below left) consists of simple oak treads that cantilever out from side walls sheathed in natural vertical board and are supported on the other side by a continuous grill-like railing truss. In the dining room (below right), Mies van der Rohe chairs surround a custom-made cherry table. Black-and-white photographs of Sasseen's children and grandchildren are arranged symmetrically on the back wall.

Upon completion, the Hagerty House was the subject of much controversy and criticism from neighbors. It is said that the owners of the house next door were so offended that they sold their property shortly thereafter. In the *Interior Design and Decoration* article, Hagerty admits that friends thought the house "looked like the ladies' wing at Alcatraz or a fruit crate that had washed up on the beach." But for sightseers, students, and architects, the house quickly became a landmark destination. The Hagertys welcomed each visitor, offering tours to groups and even opening the door to curious passersby. "It was our pride and joy and we loved it dearly," Hagerty said. Sasseen, too, is very cognizant of her home's legacy, and architecture students from Harvard and other schools still pay visits.

Though Hagerty regularly affirmed his love for the design, he had complaints both during and after construction. His main grievance was that the architects' plan did not accommodate for wind- and weather-related problems, as Gropius insisted that the flashings over the window frames be cut back so they wouldn't show. The house leaked like a sieve, leaving the family bracing for every storm. Water also seeped into wall outlets, short-circuiting the electrical system and ruining plaster. By the end of the first year, more than half of the large metal windows had rusted shut. In their defense, the architects claimed that Hagerty's incessant requests for changes in scope and scale, and his insistence that costs be kept to a minimum, placed considerable demands on them in terms of planning.

Nevertheless, while the harsh realities of the New England climate and the coastal location have necessitated various structural and interior changes over the building's 70 years—from installing a new heating system and replacing the windows to removing aging concrete exterior walls—its original design intent and airy quality have been maintained. Even with the addition of Sasseen's modern Sub-Zero appliances, honed-granite countertops, and SieMatic cabinetry, the home retains the identity

Upstairs (opposite, top left), the bedrooms are arranged in a uniform line of five cubicles. Initially, each bedroom had a vividly colored western wall—red, blue, yellow, or green—with the remaining three walls painted white.

that endowed it with a place on the National Register of Historic Places in 1997.

Sasseen—the fifth owner since the Hagertys—bought the house in 2001. Living in a modernist home wasn't quite what she envisioned when she moved north from Florida to be near her children and grandchildren. In fact, she almost bought the house next door. "My kids said to me, 'Mom, why would you want to buy a house next to that awful place?'" she laughs. When that deal fell through, the Hagerty House happened to be for sale. On a whim, Sasseen took a look—and a month later it was hers.

A previous owner had removed some interior walls to open up Gropius's original plan, which, true to form for its day, sectioned off a galley-style kitchen from an adjoining pantry, with a maid's room to the south. Even with the additional space, however, the relative compactness of the house led Sasseen to rid herself of unsentimental possessions before relocating. "Living this way is very liberating," she says. "There just isn't the space for stuff."

Built parallel to the rocky New England coastline—perhaps even a bit too close to the stormy waters of the shore—the house offers an intriguing blend of landscape and architecture.

The basement hasn't proven to be an adequate substitute for the shortage of closets in Gropius's design, as storms bring floodwaters as high as three feet when water comes over the seawall and surrounds the house. Gropius had originally wanted to build the house on the beach, so inhabitants could simply walk out the back door and step onto the sand. "It would have been wonderful," says Sasseen. "Of course, you'd always be terrified of losing the house. And eventually you would." She feels that the home's proximity to the ocean is wonderful enough. It would be impossible to get the permits to build so close to the coastline today.

Perhaps it is not the distance from the house to the ocean that is so significant, but the other way around. Here on the far reaches of the eastern seaboard, Europe's International Style—and with it a vision for a modernist American way of life—washed ashore and quickly took root, clinging to the granite coastline like a barnacle and stoically weathering the mighty forces of nature and popular opinion.

Until Sasseen took ownership, the ground at the back of the house was sheathed in concrete. She created a softer environment when she replaced it with bluestone and planted beach grass that rustles in the ocean breeze.

Walter Gropius

Greg Castillo
is senior lecturer in the Faculty of Architecture, Design & Planning at the University of Sydney, Australia.

With the Hagerty House, Gropius made great efforts to combine the indoors with the outdoors and to blur the complex boundaries between architecture and landscape, culture and nature. The shape of the site helped to determine the layout of the house as well as the materials used during construction. 3

What was Walter Gropius's greatest contribution to architecture in the United States?
Arguably, it was his own home in Lincoln, Massachusetts, built in 1937–1938. Walter and Ise Gropius incorporated aspects of the local vernacular in their modernist villa—such as its minimalist massing, ribbon windows, and industrial elements.

What recent building owes a debt to Gropius's work?
On first glance, Daniel Libeskind's 2006 addition to the Denver Art Museum seems the antithesis of Gropius's approach to architecture—but Gropius's earliest commissions explored the edgy forms and emotions of German Expressionism. His *Monument to the Fallen of the March Insurrection*, designed in 1921, was known to citizens of Weimar as "the lightning bolt" for its jagged forms. This work presages the Denver Museum's defining feature: a jutting prow cantilevered over the street.

What was Gropius's biggest failure as an architect?
One of Gropius's unfulfilled goals was to establish what he called a "true tradition" of modernist building: an ambition undermined by what he derided as the "I-cult" of self-indulgence and celebrity. "Magazines and newspapers have favored a publicity which applauds the stunning surprise effect of architecture over the patient and consistent search for fundamental solutions," he wrote.

What is the most obscure fact about his life?
In 1947, under the camouflage of a cross-country diplomatic press trip, Gropius was sent to Germany by the State Department to draw up a list of former colleagues—politically untarnished urban planners. They were to work with him on a master plan for the proposed redevelopment of Frankfurt as the new West German capital.

What makes Gropius relevant today?
In an era of self-promoting "starchitects" we could learn much from Gropius's comparatively self-effacing approach to design professionalism.

Mies van der Rohe *Lafayette Park*

Though architect Mies van der Rohe receives much of the credit for Lafayette Park, planner Ludwig Hilberseimer, landscape architect Alfred Caldwell, and visionary developer Herbert Greenwald also deserve a nod for shaping this idyllic enclave. Erected in 1956, the neighborhood is composed of three housing types: two-story townhouses in U-shaped formations (above), apartment towers (opposite top), and one-story villas (opposite bottom). The towers are rentals, and the townhouses and villa condominiums are co-ops.

Story by Sam Grawe
Photos by Raimund Koch

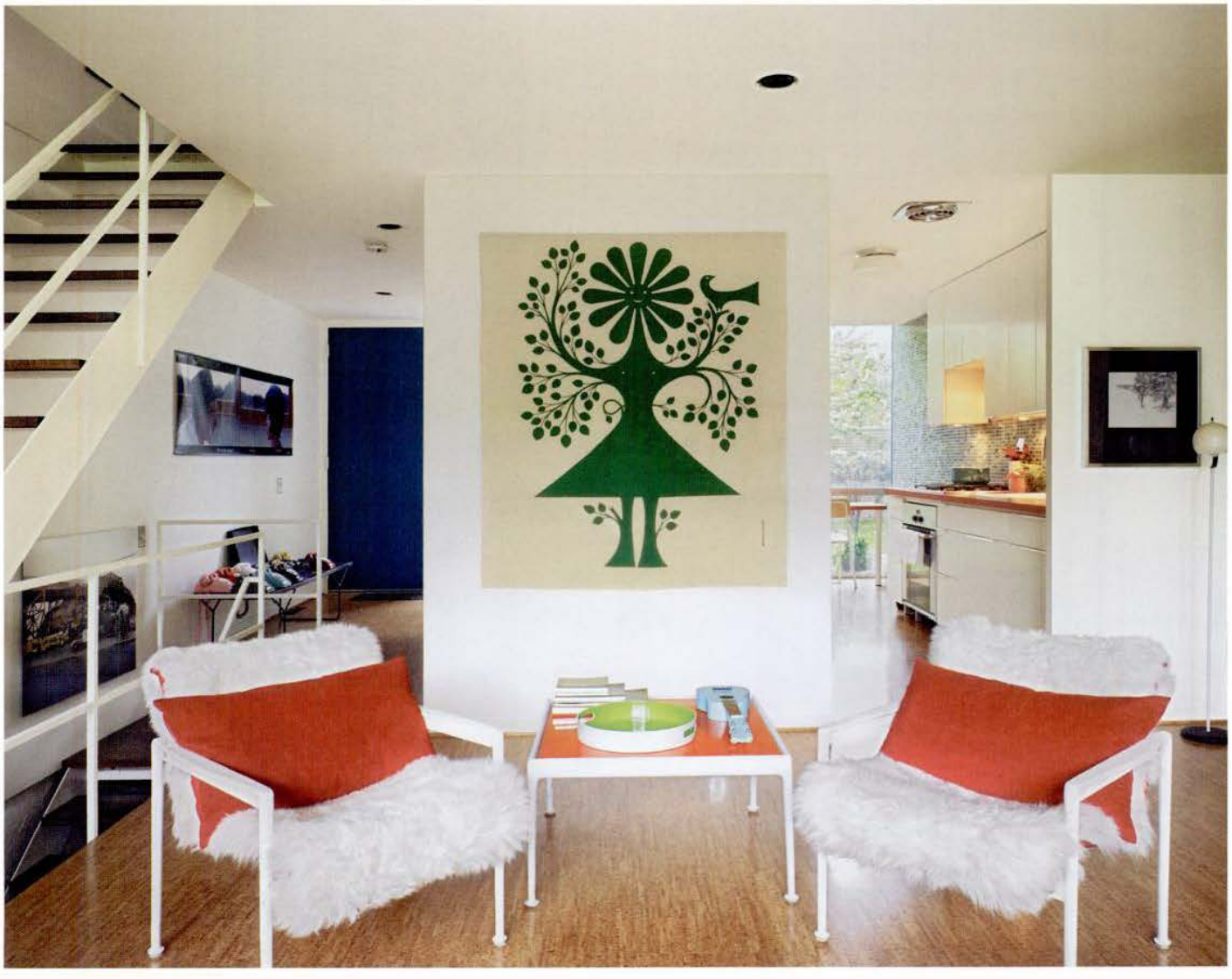
High-rise superblocks and identical clusters of row houses set apart from the urban grid have been much maligned as some of the major wrongdoings of modernism, but Detroit's Lafayette Park—the first urban-renewal project in the United States—tells a vastly different story. Within a sprawling, decentralized city that has suffered near-disastrous decline, this racially and economically diverse enclave just northeast of downtown has not only aged gracefully but today flourishes with new life.

Project: Lafayette Park
Architect: Mies van der Rohe
Location: Detroit, Michigan

In 2006, Alexandra and Barlow (left) moved to Detroit from Brooklyn (where Alexandra still lives and works part-time). The couple were heartbroken after losing a bid on a pristine townhouse, but they consoled themselves with a thoughtful renovation. Alexandra worked with contractor Joe "Schmoe" Proper from Lafayette Park Renovation to restore and update the home. In the living room (below), a pair of Tree coat hangers by Michael Young and Katrin Petursdottir for Swedese contrast with the live foliage outside.

Residents Keira Alexandra and Toby Barlow are two of Lafayette Park's (and downtown Detroit's) most fervent supporters. "San Francisco doesn't need us," says Alexandra, a graphic designer, "but Detroit does." Barlow, who is the executive creative director for the Ford account at JWT and author of the epic poem *Sharp Teeth*, wryly notes, "Detroit is a blank canvas waiting for some more visionaries like Mies. People describe it as being dangerous, but they don't describe Malibu as being dangerous, and it's always on fire. That seems pretty dangerous to me. And Arizona is always on the brink of running out of water. That seems dangerous too."

A painting that belonged to Alexandra's grandfather, noted Hawaiian architect Vladimir Ossipoff, hangs above a vintage Eames storage unit (left), which belonged to Alexandra's mother. A Richard Schultz outdoor set for Knoll looks at home indoors thanks to some faux fur (below), and an Alexander Girard Environmental Enrichment panel does its job on the rear wall. Because the original kitchen had been removed, Alexandra made the decision to widen the galley-style room by ten inches. Floor-to-ceiling glass makes for ample natural light in the eating area (right), while the Vitra wall tiles provide a contemporary touch.



Detlef Mertins
The chair of the department of architecture at the University of Pennsylvania, Detlef Martins is the editor of *The Presence of Mies* and a contributing author of *Mies in Berlin*. He has written extensively on modern architecture.

Images dating from the early 1960s show just how much Alfred Caldwell's landscaping has matured and what an impact it has on the site. Residents at the time likened the barren townhouses to "living in a motel." Although Lafayette Park became a Nationally Registered Historic Place in 1996 and is the single largest collection of Mies van der Rohe buildings in the world, it remains relatively unsung and unknown.

What was his biggest failure as an architect?
Notwithstanding his decision to close the Bauhaus in 1933, Mies sought commissions from the Nazi regime until 1934. He finally left Germany in 1937, before the worst of the Holocaust, but well after his Jewish friends had fled.

What is the most obscure fact about his life?
He liked pork chops.

What makes Mies van der Rohe relevant today?
While the historical conditions have changed and his techniques would have to be updated, Mies remains relevant today for working within and against modernization. Neither celebrating nor rejecting it, he revealed its problems even as he created generous spaces—both light and dark—for living freely and with dignity.

What was Mies van der Rohe's greatest contribution to architecture in the United States?
Mies showed that modern architecture could be more than utilitarian while still embracing industrialization and an economy of means—that it could be artistic. He showed that a new beauty, monumentality, and spatiality could be achieved by ennobling the quotidian from within.

What is a recent building that owes a debt to Mies?
The Glass Pavilion of the Toledo Museum of Art by Kazuyo Sejima and Ryue Nishizawa adapts Mies's idea of horizontal space sandwiched between two planes and enclosed entirely in glass. It produces a new kind of transparency—more layered, distorted, and gelatinous.

Mies van der Rohe

Photos courtesy Chicago History Museum/Hedrich-Blessing Collection

Residents are allowed a small swath to plant gardens. "A lot of credit is due to the landscape architect," says Barlow, and "Mies's floor-to-ceiling windows make the spaces feel open, while at the same time the canopy of trees makes you feel protected. It's a private, quiet, green oasis within spitting distance of the freeway, and you'd never know it."

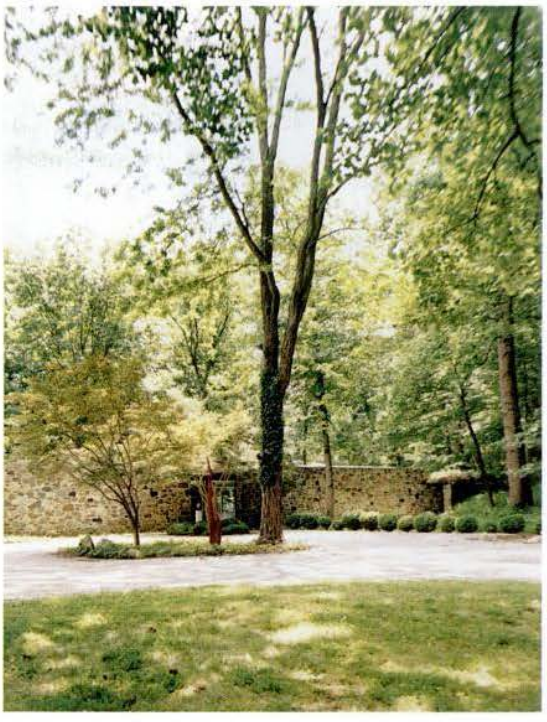
The floating staircase (left) is a decidedly elegant synthesis of form and function. "It's one of the reasons we wanted the townhouse" (as opposed to a villa), says Alexandra. The details are oddly reminiscent of the George Nelson Steel Frame desk upstairs (opposite, below left). Alexandra and Barlow enjoy a leisurely Alpine morning in bed underneath a quilt by Cranbrook Academy of Art graduate Abigail Newbold (below).

Within the minimal shell of Mies van der Rohe's design, the eclecticism and vibrancy of Alexandra and Barlow's renovated home is all the more apparent. Hand-me-down furniture, friends' art, shelves stuffed with books, assorted ephemera, and lots and lots of telephones shape a creative and relaxing environment. The couple also appreciate the diversity of Lafayette Park's residents. When asked if their neighbors care about living in a building by a Bauhaus master, Alexandra replies, "Only a handful at best. Besides, too many people who know what the Bauhaus was would make boring conversation at the cocktail parties." "Bow what?" Barlow adds.

Despite an orderly exterior appearance, the townhome's upper floor plan is not strictly rectangular; it tessellates to create a wider and more livable space. The two front rooms act as an office and a guest room. Herman Miller pieces contrast with the Stumpstool by local designer Mark Moskovitz (left). Colorful posters from the traveling exhibition "Shrinking Cities" channel possible mantras for a 21st-century Detroit (right).

Story by Philip Kennicott
Photos by Robin Hill

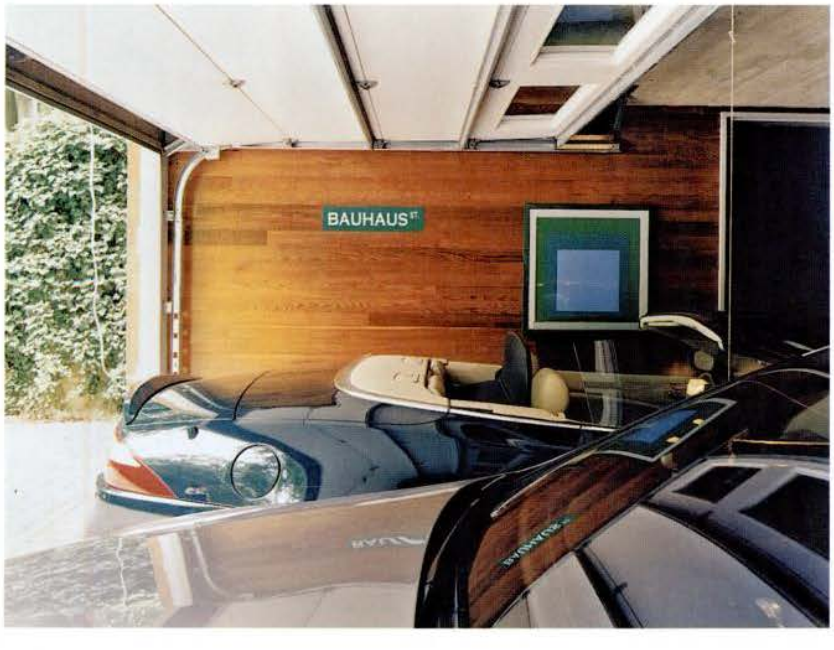
A new owner with a light touch has kept Marcel Breuer's 1959 Hooper House II a marvel of the mid-20th century whose life will extend well into the 21st.



Massive fieldstone walls frame a glass entrance foyer, which allows tantalizing views through the center of the house (opposite). Built for a wealthy Baltimore couple in a forest with views of a lake, the house is a rural retreat but only a short drive to the center of the city. The new owner, Richard North, has altered the house very little, though he did convert the carport into an enclosed garage to provide greater protection for his collection of automobiles.

Project: Hooper House II
Architect: Marcel Breuer
Location: Baltimore, Maryland

Marcel Breuer
Hooper House II



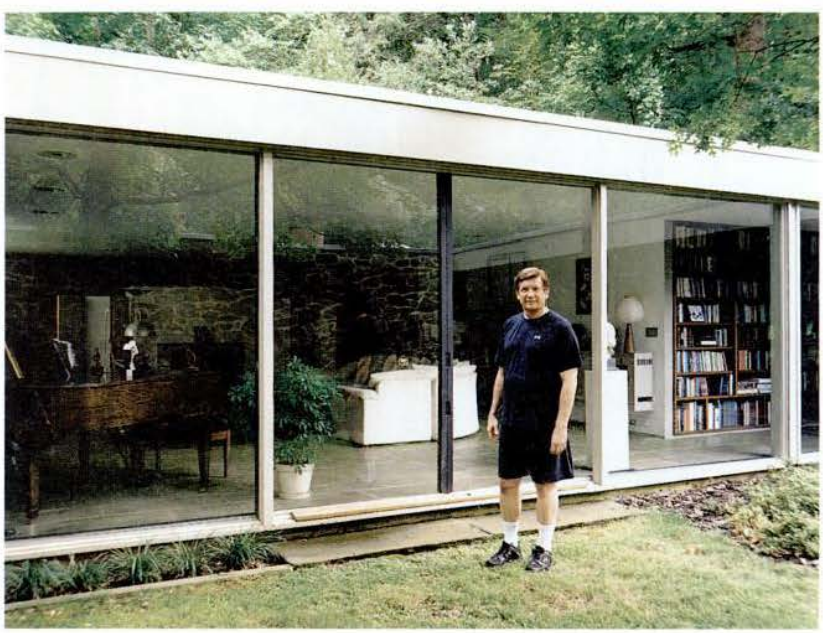
There's a very fine reproduction of a Josef Albers "square" painting hanging in Dr. Richard North's garage. Granted, it's being kept company by a Bentley and a Ferrari, but the garage seems a rather undignified place for it. "Have you ever been married?" asks North, by way of explanation. His ex-wife, with whom he is still close, was not a fan of the work. So it ended up in the garage, where it remains.

North, a prominent neurosurgeon in Baltimore, has maintained much the same spirit of quiet accommodation with Hooper House II, the modernist gem by Marcel Breuer that he has owned since 1996. Although it was refurbished just before he bought it, the house has changed very little since it was built as an idyllic, near-the-city retreat. The 1959 house was Breuer's second for the wealthy art-lover Edith Hooper and her husband, Arthur. Old and discolored acoustic tiling was taken down in favor of drywall on the ceiling; a messy oil spill in the basement was cleaned up; and some of the floor-to-ceiling sliding glass doors were replaced.

But mostly, it remains as it was: a long, low house of exquisitely laid fieldstone and expanses of glass.

It's a textbook example of Breuer's classic "binuclear" house, a division of the home into spaces for adults and children. As you enter, through a ten-foot glass gap cut into the stony Zen blankness of the house's 131-foot-long western wall, you confront an architectural Parents' Bill of Rights: kids to the left (bedrooms, bath, and a playroom), adults to the right (living room, dining room, kitchen). "You want to live with the children, but you also want to be free from them, and they want to be free from you," wrote Breuer in 1955, a deliciously dated understanding of the familial balance of power.

The youngest of the three great Bauhaus practitioners to work in the United States (Gropius and Mies van der Rohe were the other two), Breuer was equally susceptible to his Bauhaus colleagues' failings: the penchant for pronouncements and the dispiriting late-career work. And it will take, it seems, a few more revolutions of the cyclical wheel



A large rectangular cut in the back wall of the house creates views from the entrance through a courtyard to the trees and lake beyond (above). The courtyard also divides the "bi-nuclear" house into adult areas and children's areas, including a playroom. North (opposite bottom) stands outside his glass-walled living room, which also houses his small library of books about Breuer.

of taste before buildings such as Breuer's brutal, expressionist offices for the Department of Housing and Urban Development in Washington, DC, are embraced by anyone beyond a coterie of die-hard devotees of mid-century concrete architecture.

But his houses, always admired and still remarkably livable, if North's quiet engagement with the Hooper House is representative, are a different matter. In search of a property on which to build his family a new home, North studied maps of the area and discovered an extraordinary pocket of forest Mrs. Hooper had acquired decades ago. Before she died, he had tea with her twice in hopes of buying an empty parcel near her home. They sat in the glass-walled living room, dominated by one of Breuer's trademark, no-two-alike fireplaces, with the forest on all sides. It became perfectly clear to North, on both occasions, that the very polite and rather austere Mrs. Hooper (who boiled water with an old-fashioned immersed electric coil) had no desire to sell anything at all.

And so, after she died, he bought the house from her heirs, an act in the spirit of Breuer's pragmatic, if not exactly affectionate, accommodation of adults and children. North then replaced the roof and put glass doors on the fireplaces in the children's playroom and the living room, considered taking down part of a wall to add a pass-through window to the skylighted kitchen (but later thought better of it), added garage doors to the carport, and converted the adjoining stables to make more garage space.

"I didn't know any of the architectural history," says North. "But I suppose I had an eye for architecture." An eye inspired, he suggests, by his father's career as an architect and his mother's as an artist. His own career as a surgeon has also contributed to his minimally invasive approach to the house. When some of the bluestone flooring began moving underfoot, he talked to a contractor about having it relaid. Discouraged by that consultation, North set to solving the problem himself, using a tiny drill and a 60-cc syringe to inject an epoxy under the

troublesome pieces. "In this otherwise very quiet setting, it was most disconcerting to have loose stones go bump in the night," he says.

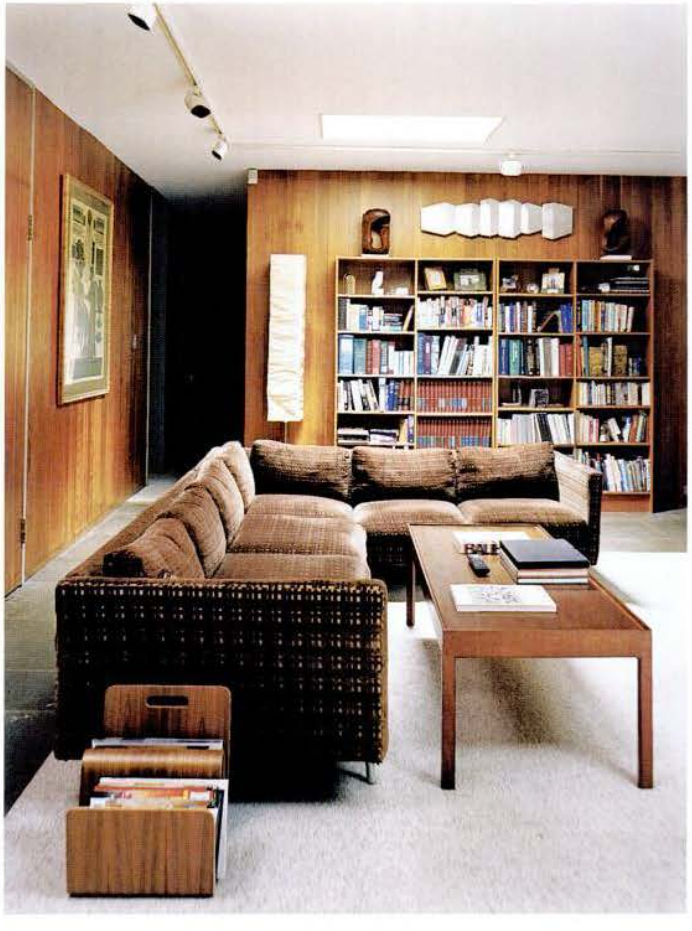
If he didn't know the house's history, he does now. North has collected most of the available literature on the house in various languages. Although he originally prized the place as an escape, he is generous about letting the curious inside—the Hooper House has been written up in the local papers several times and extensively photographed. Clearly Edith Hooper's vision retains the power to inspire: Shortly after it was built, *Architectural Record* praised its "forceful simplicity." Subsequently other writers have noted something "archaic" about it. And when Italian photographer Luisa Lambri shot it a few years ago, she said, "It was a very moody place, and it had a lonely feeling that was sort of sad."

These responses seem part of an ongoing misreading of the Hooper House, a view that casts it as an inert and ideal icon of its times rather than something organic and mutable. The "forceful simplicity" of it is all there in the plans. On paper, its rectangular form can be summarized with a few bold lines, a thick wall of stone on the west, a square courtyard with a rectangular opening cut in its eastern wall, and glass pretty much everywhere else. One expects a harsh study in contrasts, hard stone next to transparent glass, and perhaps the worst of both materials: cold solidity and naked transparency, a bunker with a view.

But sit in the Hooper House at sunset, and the clear, simple forms so obvious from the plans begin to blur. Shadows gather, the dining room merges with the greenery outside, and quiet envelops the house. The "archaic" stone walls soften, taking on new textures, and their very mass feels like an embrace. It isn't so much a "moody place" as a place of many moods, each room different, connected to the whole as a chain of spaces rather than articulations of a grand idea. Breuer once quoted Lao-Tzu's *Tao Te Ching* to describe his understanding of architecture: "Though doors and windows may be cut to make a house, the essence of the house is the emptiness within it." Lambri was half right: It is a study in a kind of emptiness, but hardly a sort of sad one.

As organizations such as the National Trust for Historic Preservation champion the cause of mid-century-modern houses—searching for wealthy buyers who won't raze or expand them beyond recognition—North's marriage to Hooper House is a happy accident. It was a place, green and apart, that he was seeking when he discovered it. Every Breuer house is a response to a site, a union of the man-made and the natural. The Hooper House, with its fieldstone walls and forest setting, feels as if it were charmed out of the landscape, and it has in turn charmed its owner. A real estate agent might ask why the bedrooms are so small, why there are no windows in the playroom, why the bathroom is so very out of date. To which the current owner might reply, philosophically, "Have you ever been married?"

"In this otherwise very quiet setting, it was most disconcerting to have loose stones go bump in the night."



Although the house was refurbished before North bought it in 1996, it still includes some of Breuer's original built-in furniture, including the desk in the bedroom (opposite top), as well as a chair designed by the architect. The playroom (opposite bottom), lit by skylights, is now a reading and television space for North, whose children are now adults.

The main bathroom (right) is a vision from the past and hasn't been updated with contemporary fixtures. Three stark planes make the dining room (below) a place of sun and shadow: a wall of rock, a floor of bluestone, and a sheer slice of glass. Further adding to the unity of the house, the tubular steel dining chairs were also designed by Breuer.

Isabelle Hyman
An emeritus professor in the department of art history at New York University, Hyman is the author of *Marcel Breuer, Architect: The Career and the Buildings.*

The glass entrance (left) frames views of the house's natural setting. A vintage photograph of the children's playroom (below) shows Breuer's unique fireplace design and carefully placed skylight. The courtyard (opposite) captures nature within the embrace of the house, a "room" of green that is simultaneously indoors and outdoors.

What makes Marcel Breuer relevant today?
Breuer has never been out of the awareness of the architecture and design world; his buildings have stood the test of time and continue to be admired and regarded as exemplars. As recently as June 26, 2008, an article in the Arts section of the *New York Sun* described Breuer's Whitney Museum of American Art as a "masterpiece" and a "jewel box of a building."

What were his greatest contributions to architecture in the United States?
His best buildings—especially some of the great churches he built in the Midwest. His love of concrete, and his mastery of that material's sculptural potential. His influence as a professor in the Graduate School of Design at Harvard, where he taught a generation of American modernist architects.

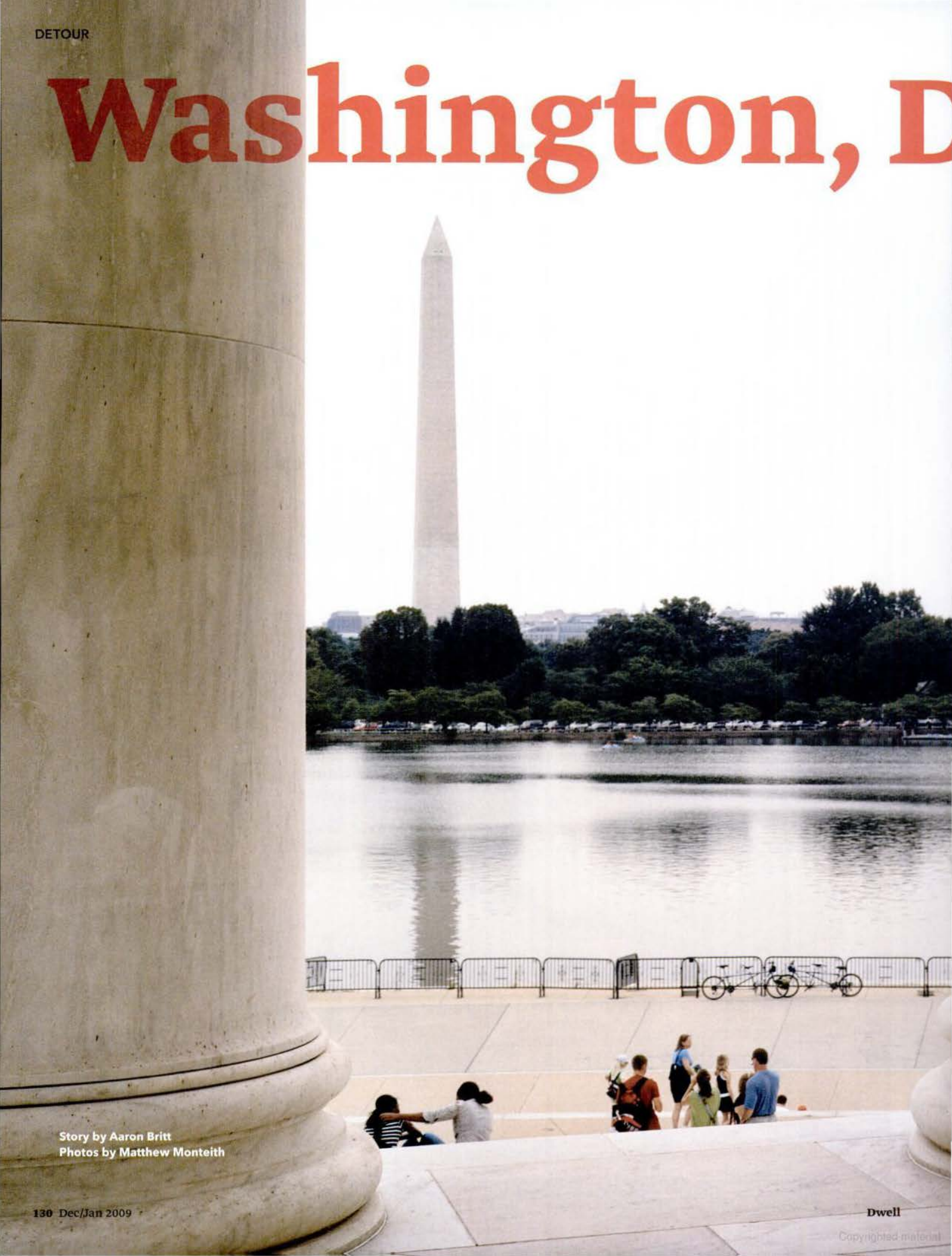
What recent building owes a debt to Breuer's work?
I would say the 2003 Contemporary Arts Center in Cincinnati by Zaha Hadid.

What is the most obscure fact about him?
Although Breuer drove all the time and commuted by automobile between his home in New Canaan, Connecticut, and his office in New York, he was a famously bad driver. In 1931, when he left Germany to "get away from the mid-European depression," he went on a car trip to Spain and North Africa. He reported in a letter to Ise Gropius that "no one passed me between Berlin and Barcelona."

What was his biggest failure?
Breuer's biggest failure was averted, but it would have been the 1967–1969 project to demolish the Beaux Arts facade of New York's Grand Central Terminal and to construct a huge commercial tower on the site. The project did not go forward.

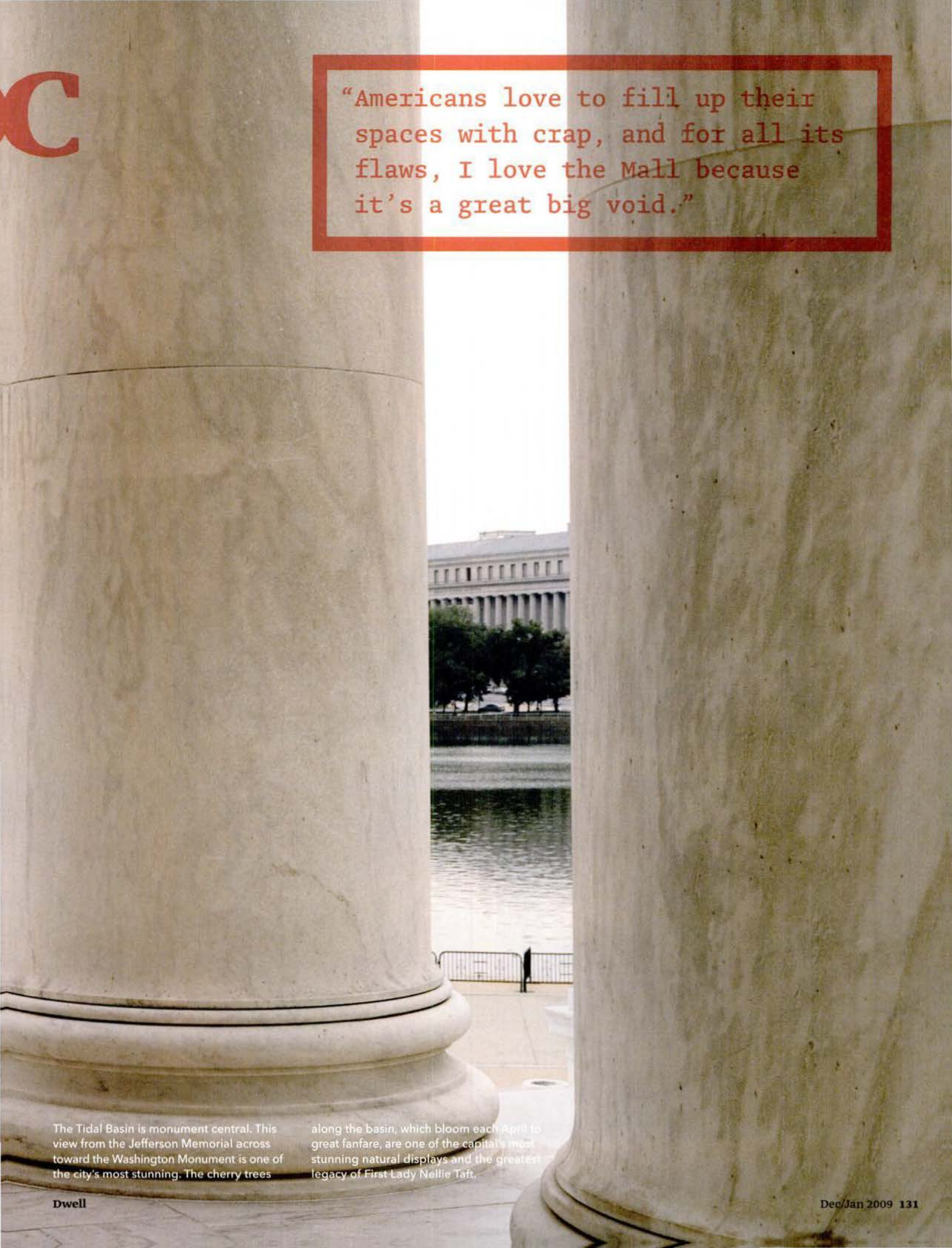
Marcel Breuer

Washington, D



Story by Aaron Britt
Photos by Matthew Monteith

"Americans love to fill up their spaces with crap, and for all its flaws, I love the Mall because it's a great big void."



The Tidal Basin is monument central. This view from the Jefferson Memorial across toward the Washington Monument is one of the city's most stunning. The cherry trees along the basin, which bloom each April to great fanfare, are one of the capital's most stunning natural displays and the greatest legacy of First Lady Nellie Taft.

Burdened by being at once an international symbol and an actual working city, the site of both great wealth and incredible poverty, the seat of national government and perhaps America's greatest disenfranchisement—the District of Columbia, with a population larger than Wyoming, still has no voting representative in the Senate or House—Washington, DC, is a city whose marble columns and hallowed halls tell only part of the story. And, as is the tendency in America, it gets things about half right, starting immediately with its design.

Maligned in its day, Pierre L'Enfant's 1791 regimented plan for Washington is now heralded as one of the best in the country, an urban grid at once orderly and unexpected that prizes wide boulevards, capacious parks, staggering vistas, and stately, angled avenues. If San Francisco makes you look out and New York makes you look up, Washington makes you look at Washington—self-regard being something of a local specialty. At each turn one finds an expansive plaza, a stoic facade, a granite monument, or the White House itself.

Yet for all the clever planning and snappy patter about historical preservation, the buildings in the District of Columbia can be remarkably staid. The multicolored row houses of Columbia Heights and the brick sidewalks of Georgetown easily outstrip more recent development, and with 45 separate historic districts, novelty rarely gets a chance to breathe. Even some of DC's attempts at modernity ring false. The Richard Neutra house at the edge of Rock Creek Park and the I. M. Pei house in Cleveland Park fare well, as does the Hirshhorn Museum on the National Mall, but the Museum of the American Indian is a disaster of post-postmodern architecture (yet offers the best food on the Mall).

What then to make of this small, walkable, international, sophisticated city that is underfunded, underestimated, and, at times, decrepit? For answers, we turn to Martin Moeller, senior vice president and curator at the National Building Museum and a longtime Washingtonian.

In the late 1930s Congress mandated an art museum for the National Mall, initially getting behind a design by Eliel Saarinen. Gordon Bunshaft would come to design that museum, the Hirshhorn Museum and Sculpture Garden (top). Pierre L'Enfant's city plan adores grand vistas, like this one (below) on Pennsylvania Avenue NW.

It's ok to drool

Give the gift of Wegman.

Go ahead... Drool over these wonderful totes, pillows, pet beds and Throvers, part of the William Wegman Collection for Crypton Fabrics. Using our patented and environmentally mindful technology, they're super at resisting stains, odor, moisture (and drool), while still being smart and playful. Vibrant colors, fun designs and practical function combine to create elevated art with a dash of real world sensibility.

To view and purchase from the complete collection, visit **www.cryptonfabric.com** or call **1-800-CRYPTON.**

WILLIAM WEGMAN
COLLECTION FOR CRYPTON FABRICS®

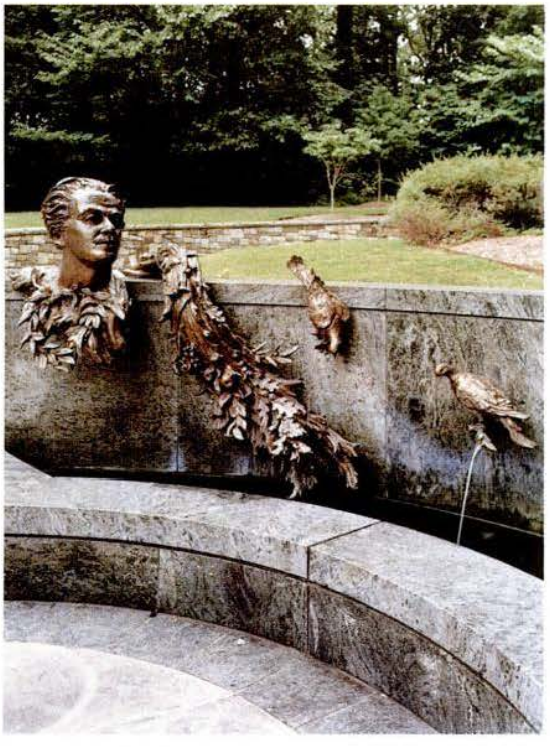
CRYPTON®
15 Revolutionary Years

You live in a fairly vibrant part of the city, just off 14th Street NW, near Logan Circle. What's going on there?

It's become something of a loft district. Much of the 14th Street corridor used to be auto shops, which tended to be pretty low buildings, maybe only one story high, so that's where there's room to build vertically. Plus, we have a Whole Foods. There was a whole letter-writing campaign to get it. Never underestimate the catalytic power of a Whole Foods.

Is it true that no building can be taller than the Capitol, except the Washington Monument?

Contrary to popular belief, the building height limit in Washington does not relate directly to the Capitol or the Washington Monument. The first legislated height restriction, from 1899, was drafted in response to the construction of a 160-foot-high private apartment building near Dupont Circle. Also contrary to common belief, the prevailing law does not simply set a single maximum height for all buildings. In general, the height of a building is limited to a figure equal to the width of the adjacent street plus 20 feet. The law does, however, set maximum heights. In most commercial districts, buildings may not exceed 130 feet. The law also contains a fascinating loophole that was largely overlooked for many decades: Towers, domes, and other vertical extensions may break the maximum height plane as long as they are purely ornamental.

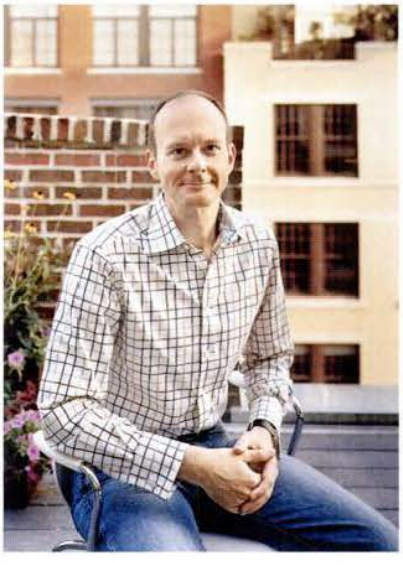


Plenty of people think the height restriction inhibits growth. Do you?

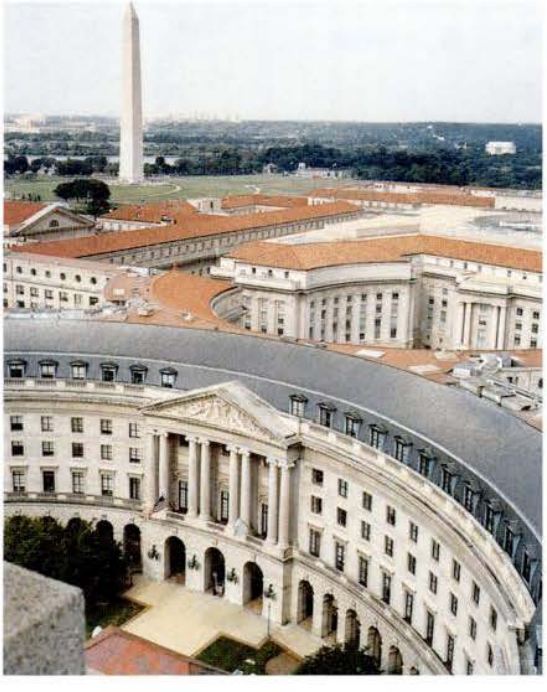
The typical American downtown is a patchwork in which skyscrapers alternate with surface parking lots. It is unwalkable and it dies at night. Washington would have suffered a fate similar to that of Cleveland or Detroit had it not been for the height limits. The exodus of businesses and residents to the suburbs in the mid-20th century surely would have left a forlorn, spottily developed downtown had it not been for the height restrictions, which kept a literal lid on the development of any single site, and thereby preserved the fundamental urban fabric of the city. Washington is frequently hailed as one of the most walkable cities in the country. This is a testament not only to the consistent density of development throughout the city center, but also to its manageable scale. We can thank our height regulations for both.

Walkability is part of what makes DC wonderful. It also reveals its brand of weirdness, like the Khalil Gibran Memorial on Massachusetts Avenue, near where Cheney lives.

The typical visitor to Washington spends most of his or her time in highly ordered, controlled environments like the National Mall or Capitol Hill, while missing the diverse neighborhoods, lesser-known cultural institutions, ▸



Modern master Richard Neutra built this house (top) on the edge of Rock Creek Park. A decidedly stranger project takes shape on Massachusetts Avenue NW, not far from the Vice Presidential mansion and Naval Observatory—the Kahlil Gibran Memorial (bottom left), a District oddity. Our expert Martin Moeller (bottom right) at his home.



Federal-style architecture dominates much of Washington, particularly the city's monumental core. The Ronald Reagan Building (bottom left) is one such example. Commissioned to be the headquarters of the US Pension Bureau and now home to the National Building Museum architect Montgomery C. Megis's brick building (above) was completed in 1887. The perilous descent into Dupont Circle's Metro station from the Q Street NW entrance (bottom right) is a popular photo opportunity.

zürich

switzerland's capital of cool

**discover culture, shopping, nightlife,
Lake Zürich and alpine panorama at**

coolcapitals.com

where historic european cities show their contemporary style.

zürich
downtown switzerland

Switzerland Tourism.
MySwitzerland.com

and quirky local landmarks that punctuate the daily lives of residents.

There are, for instance, an otherwise unremarkable couple of blocks of Corcoran Street NW that are peppered with delightful small metal sculptures—some freestanding in front gardens, others affixed to doors and facades—all by one artist who used to live on that street. To me, these modest works of art are as quintessentially Washingtonian as the Lincoln Memorial. They speak of a time when residents on that block knew the artist and were pleased to play a part in the permanent exhibit of his work.

Sure, Washington has lost some of the eccentricity it once had—a dumpy row house that once bore a sign saying "The Embassy of Outer Space" is now an unlabeled, painfully tasteful yuppie domicile—but if people just look a little harder, they will find plenty of intriguing and quite strange tidbits lurking amid the manicured landscapes and polite facades of the capital city.

At the risk of you saying "the Capitol," what's the most important building in DC?

I always talk about the row houses. To a trained eye you can see that's a Logan Circle row house, or that's a Georgetown or a Columbia Heights row house. We have three or four distinct styles here and their scale is what makes them so special. The row house neighborhoods of Washington are so successful because they have lots of doors to the street. There's this implicit mingling of public and private spaces along the sidewalks. Particularly with the bay windows that face the street here, usually right next to the front doors. The facades are flat in many of the row houses of, say, Philly or Baltimore, but in DC you have an irregular streetscape, with stoops and little yards.

I should also note that I love the National Mall. Americans love to fill up their spaces with crap, and for all its flaws, I love the Mall because it's a great big void.

DC has its modern monuments—Maya Lin's Vietnam Veterans Memorial Wall, I. M. Pei's East Wing of the National Gallery—but it's still in love with marble columns. What is modernism's place in our capital?

It's very important for a capital to foster a range of ideas and attitudes, and a capital city needs to be influenced by progressive values, and that means theater, dance, music, all of it. This idea that modernism is a rejection of the past, something DC tries very hard to preserve, is absurd. Particularly now that we have this moral imperative that green design presents, it would be totally ridiculous to make a neo-Gothic cathedral; it's a poor use of energy.

Though we haven't been as great lately, take a look at a lot of what went up here in the 1960s. Washington was a pretty progressive town. Take Philip Johnson's Pre-Columbian Wing at Dumbarton Oaks.

Moeller calls the National Mall (bottom left) "a great big void." The Smithsonian museums and federal institutions that ring the central green attract all manner of tourists.

The brick row houses (top) of Logan Circle, at Vermont and Rhode Island Avenues NW, have a style distinct from those in other neighborhoods of the District.

The fountain at Dupont Circle (bottom right) was designed by Daniel Chester French and Henry Bacon, who also collaborated on the Lincoln Memorial.

16 sites
25+ architects and artists

AEDS (Ammar Eloueini), Jacob Brilhart + Frank Stevens, the collaborative architecture factory (the-caf), Evelina Domnitch + Dmitry Gelfand, Graffiti Research Lab, IwamotoScott Architecture, Khoury Levit Fong (Rodolphe el-Khoury + Robert Levit), kmostudio, Allison Kudla, Marty McElveen, The Mutable Line Collaborative (Marianne Desmarais, Michelle Gay, Liz Sargent), Nano, Peter Tolkin Projects, TZ.CO. (Thaddeus Zarse + Clare Olsen), and more

New Orleans' second annual, free architecture and visual arts event, presented by AIA New Orleans

DesCours

December 10–14, 2008

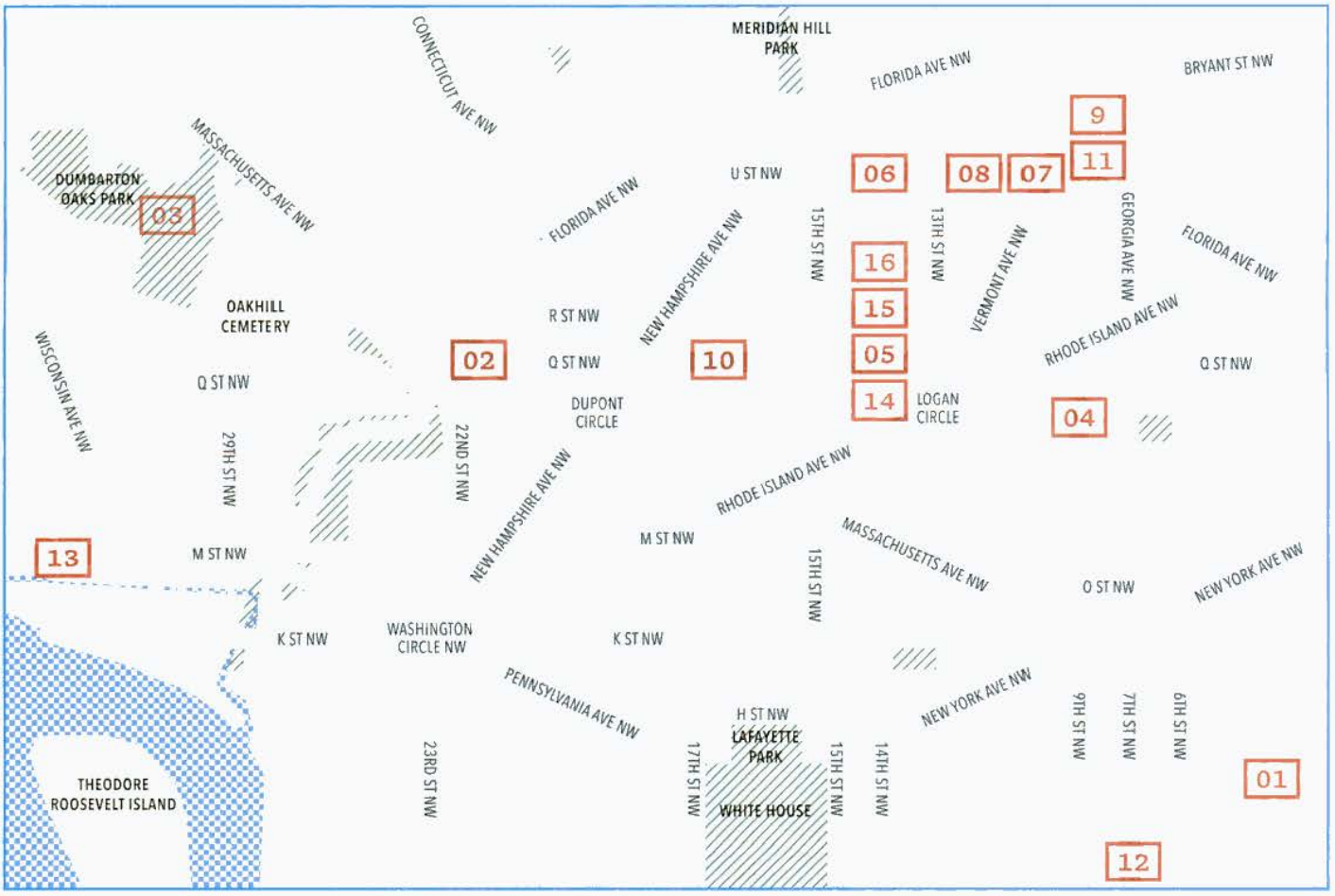
For more information, visit descours.us or aianeworleans.org

LOUISIANA Office of the Lt. Governor, Department of Culture, Recreation & Tourism
Reed Construction Data
New Orleans Homes & Lifestyles
1945 Bevolo New Orleans
AIA New Orleans
CITY
Louisiana Architectural Foundation
City of New Orleans
wisznia
International House
Letterman's
aos
Downtown Development District

Louis Armstrong New Orleans International Airport

To make hotel reservations at a special reduced rate, contact our partner hotel, International House, at 504.553.9550 and mention DesCours.

Graphics: Michael Ball | mball-design.com



Museums and Galleries

National Building Museum [01]
401 F Street NW
202-272-2448
nbm.org

The Phillips Collection [02]
1600 21st Street NW
202-387-2151
phillipscollection.org

Parks

Dumbarton Oaks [03]
31st and R Streets NW
202-339-6410
doaks.org

Meridian Hill Park
16th and W Streets NW

Restaurants

Vegetate [04]
1414 9th Street NW
202-232-4585
vegetatedc.com

Rice [05]
1608 14th Street NW
202-234-2400
simplyhomedc.com

Café Saint-Ex
1847 14th Street NW
202-265-7839
saint-ex.com

Busboys and Poets [06]
2021 14th Street NW
202-387-7638
busboysandpoets.com

Floriana
1602 17th Street NW
202-667-5937

Madjet Ethiopian Restaurant [07]
1102 U Street NW
202-265-1952

Ben's Chili Bowl [08]
1213 U Street NW
202-667-0909
benschilibowl.com

Bars/Clubs

Town Danceboutique [09]
2009 8th Street NW
202-234-8696
towndc.com

Black Cat
(concerts)
1811 14th Street NW
202-667-4490
blackcatdc.com

Bar Pilar
1833 14th Street NW
202-265-1751
barpilar.com

Dito's Bar (at Floriana) [10]
1602 17th Street NW
202-667-5937

Nightclub 9:30 [11]
(concerts)
815 V Street NW
202-265-0930
930.com

Shopping

Apartment Zero [12]
(furnishings)
406 7th Street NW
202-628-4067
apartmentzero.com

Contemporaria [13]
(furnishings)
3303 Cady's Alley NW
202-338-0193
contemporaria.com

Universal Gear [14]
(clothes)
1529 14th Street NW
202-319-0136
universalgear.com

Miss Pixie's Furnishings and Whatnot [15]
(vintage furnishings)
1626 14th Street NW
202-232-8171
misspixies.com

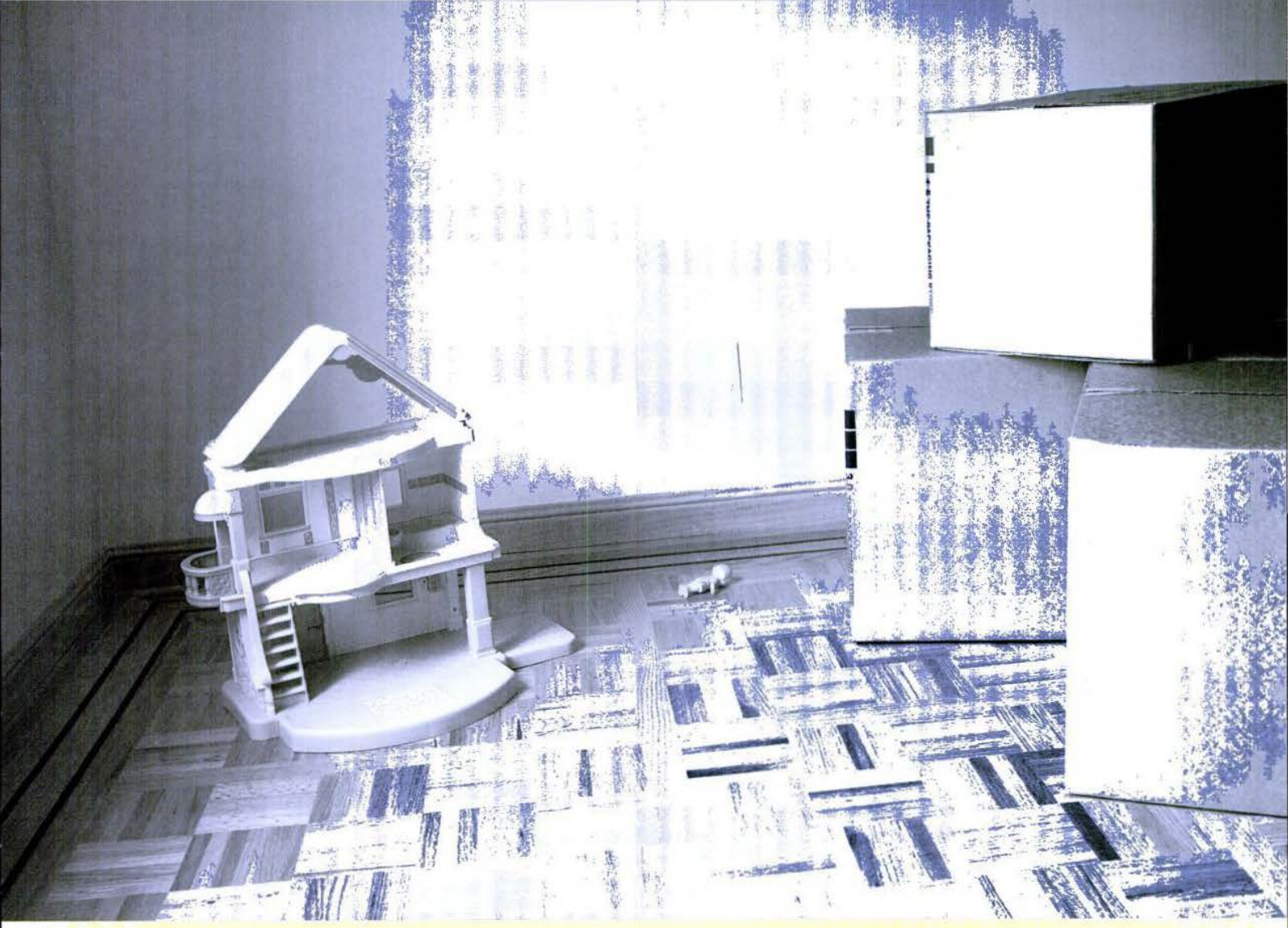
Redeem [16]
(clothes)
1734 14th Street NW
202-332-7447
redeemus.com

Circle Boutique
(clothes)
1736 14th Street NW
202-518-2212
circleboutique.com

Vastu
(furnishings)
1829 14th Street NW
202-234-8344
vastudc.com

Muléh
(furnishings)
1831 14th Street NW
202-667-3440
muleh.com

Washington, DC



Foreclosure affects more than just you.
It affects your whole family.

A million families will face losing their homes this year. Call today for real help and guidance. Because nothing is worse than doing nothing.

1-888-995-HOPE

Ad Council

NeighborWorks®

An Introduction to Graphic Design

Broadly defined, graphic designers (sometimes referred to as "communication designers") are the visual interpreters of ideas: Their role is to translate and communicate—and occasionally even agitate—by rendering thinking as form, process, and experience.*

1. 1968 Olympics Logo, Lance Wyman
2. *Josef Müller-Brockmann: Pioneer of Swiss Graphic Design*, Lars Müller and Paul Rand, Lars Müller Publishers, 2001
3. Opening titles for *Iron Man*, Prologue Films, 2008
4. *Karel Martens: Printed Matter* (booklet), Karel Martens, Hyphen Press, 2002
5. Vanity Fair, April 2005
6. Municipal signage
7. *Strip*, NAi Publishers, 2003
8. *S,M,L,XL*, Rem Koolhaas, Bruce Mau, Hans Werlemann, Monacelli Press, 1997
9. Sample Ballot "Design for Democracy," Marcia Lausen for AIGA, University of Chicago Press, 2008
10. Flamingo Motor Hotel photograph, Rick Poyner

Film credit courtesy Danny Yount (Iron Man/Prologue Films); Logo courtesy Lance Wyman (1968 **Olympics**), **Sample Ballot courtesy Marcia Lausen/AIGA Design for Democracy**, Photo by Rick Poynor (Flamingo Motor Hotel), WWF name and panda is a registered **trademark of World Wildlife Fund**

Story by Jessica Helfand and William Drenttel
Photo by Peter Belanger

*"Experience" is a widow (also called an orphan), a word or fragment appearing alone at the end of a paragraph. No good graphic designer would let this go to press.

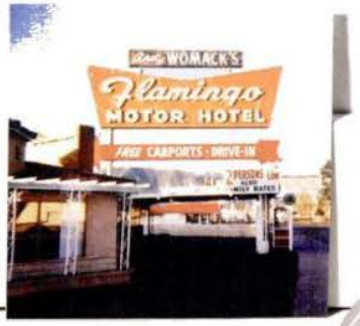
Graphic design is an international language composed of signs and symbols, marks and logos, banners and billboards, pictures and words.

As visual communicators, graphic designers maintain a delicate balance between clarity and innovation: If too much of the former is a snooze, too much of the latter yields chaos. In between lies a complex series of negotiations, which lead, in turn, to a host of applications—the same logo engraved on an envelope one day, emblazoned on a truck the next—and therein lies the designer's peculiar, if paradoxical, challenge. Succeed, and the world works a little better as a result. Fail, and—well, you've got the butterfly ballot.

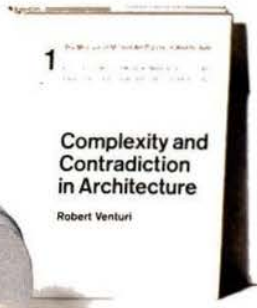
In addition to their role in the visual engineering of most printed matter, graphic designers today lend their expertise to a host of related disciplines including, but not limited to, strategy and consulting, information and experience design, branding and broadcast design, and signage and wayfinding systems. They are groomed to acquire a certain classic set of skills (which only marginally demand a facility with software) including drawing, photography, composition, and typography—the design and structural characteristics of letterforms, arguably graphic design's lingua franca.

Long ago, to be a graphic designer was to distinguish yourself by defining your territory as fundamentally two-dimensional. Unlike artists, graphic designers had clients. Unlike architects, they delivered printed messages. Today, with the meteoric rise of desktop computing, social networking, and mobile technologies, graphic design is the ultimate DIY activity. Or is it? Albert Einstein once said that the secret to creativity is knowing how to hide your sources. So don't ask us to explain how kerning works: Just trust us. ▶

10



15

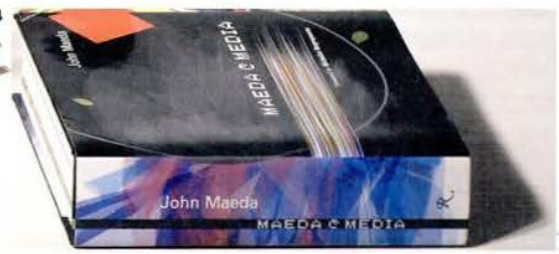


13

11

12

14



Architecture, Modern Art, 1966

Publishing, 2001

I ♥ NY is a registered trademark and service mark of the New York State Department of Economic Development/Used with permission, UPS with drawing of parcel is a registered trademark of United Parcel Service of America, Inc.

Icons

ISOTYPE PICTOGRAMS
Isotype—an acronym for the International System of Typographic Picture Education—was developed after World War I by Austrian educator Otto Neurath. With German illustrator Gerd Arntz, Neurath created a hieroglyphic vocabulary of easily understood symbols that has been assimilated internationally.

I LOVE NY LOGO
Designed by grandfather of graphic design Milton Glaser in the 1970s, this rebus combines a red heart with the rounded slab-serif typeface based on American Typewriter.

UPS PICTOGRAPH
The UPS logo was designed in 1961 by Paul Rand as a sort of heraldic pictogram. Rand said he gauged his success when he showed the work to his daughter. ("Why, it looks just like a present, Daddy," she said.) The logo was redesigned in 2003 by design firm Futurebrand.

Graphic Recognition

A good identity is simple but never boring; flexible but never chaotic; playful and iterative—and always supremely recognizable.

Best: Saks Fifth Avenue; the *New York Times* online

Seen on everything from shopping bags to shipping vessels, print collateral to Web and motion graphics, an identity program balances variety with specificity. Often accompanied by "bibles"—detailed style guides outlining the proper procedures for implementing a logo or trademark—identity programs shoulder enormous responsibilities. While infinitely scalable, a good identity program is grounded in a kind of basic formal system: Color palettes, font choices, and grids (the underlying armature upon which most printed materials are placed) all help to solidify a brand's visual recognition. Among the more recent examples of successful identity programs are Pentagram's redesign of the Saks Fifth Avenue identity, in which the classic script signature is recombined to create a series of stunning black-and-white compositions, and the *New York Times*' website, an editorial extension of the Old Gray Lady that both bows to and amplifies that newspaper's classic personality for a dynamic online environment.

GRAPHIC DESIGN OF THE FUTURE

Education

The future of design education depends on how well schools can adapt curricula to changing conditions in the field: the increasing complexity of design problems that argue for tools and systems, not objects; designing with, rather than for, people; recognizing the importance of community and context; and collaborating with peer experts in other fields.

Meredith Davis, professor, North Carolina State University

International Design

In the 21st-century global economy, communication designers will make the complex clear. They must also focus on human-centered needs, sustainability, and the challenges of communicating across cultures. Communication designers will become strategic resources for the way we approach problems. Creativity can defeat habit.

Richard Grefé, executive director, AIGA

Design in Business

The future of design in business is promising, from both strategic and tactical perspectives. Design can help frame a business problem, develop and support a clear and compelling message, and align it with business objectives and customer preferences. Many companies are discovering that design can add value and drive revenue.

Joel Podolny, dean, Yale School of Management

Type

New font formats are encouraging type designs with larger and more varied character sets, particularly where Roman alphabets are not used. There are more good type designers now than ever, and more teaching of type design at college level—a bright future.

Matthew Carter, type designer

Photos courtesy Pentagram (Saks Fifth Avenue); The New York Times is a registered trademark of New York Times Company; Saks Fifth Avenue is a registered trademark of Saks & Company Corporation

Graphic Design in Your Daily Life: Some facts and figures you may not know about what we see in the world around us.

❶ The term "graphic design" was first coined by the American book designer William Addison Dwiggins in 1922.

❷ The average yearly income of graphic designers was $45,340 in 2007, according to the U.S. Bureau of Labor Statistics.

Identity Crisis

A bad identity lacks formal distinctiveness, making it hard to place and even harder to remember. It's too complex. Or it's just ugly.

Worst: The Wal-Mart logo; PowerPoint; the food pyramid; and the 2012 Olympics

Identity programs thrive particularly when there is a lively relationship between that which is constant and that which is variable. The opposite, consequently, reveals itself in programs that favor one (too much constancy) or the other (too much commotion). Regarding the former, Wal-Mart's recent repositioning features a bland logo that could easily be mistaken for countless other brands, and Microsoft's PowerPoint has an interface that's little more than a recipe for boredom. (It would not be an exaggeration to suggest that PowerPoint is anathema to most designers.)

In the commotion category, the 2005 redesign of the U.S Department of Agriculture's food pyramid is hard to read and uses a generic stick figure bounding up a staircase of color bars to represent an individual's ideal nutritional intake. (Considerably easier, if ultimately lethal, to duck into a local McDonald's: golden arches or stick figure with color bars? You make the call!) It is possible that Wolff Olins, the designers of the controversial 2012 London Olympics mark, similarly aspired to such graphic representations of athleticism: pink, blue, green, orange! And sliced-off corners! The jigsaw-puzzle letterforms (shown here in pink and yellow) unleashed a torrent of public vitriol (including pleas from some 45,000 petitioners) and generated at least one study suggesting the mark in animated form was likely to induce seizures among epileptics.

Walmart

GRAPHIC DESIGN OF THE FUTURE

Craft

The future of aesthetics lies in random generative software such as Processing, but it will become less random as designers gain control of its abilities. The digital will merge with the handmade, like electric guitars and bagpipes, and together they will break down the rigid tempo imposed by increasingly prescriptive and powerful template software.

Marian Bantjes, graphic designer

Sustainability

Most designers are in the representation business, so their first response has been to design a poster about sustainability or launch a media campaign. But the transition to sustainability is not about messages, it's about activity–helping real people in real places change a material aspect of their everyday lives.

John Thackara, director, Doors of Perception

Visual Language

One of the most important roles for graphic design in the future will be to help us make sense of what's happening in the world around us by interpreting developments in science and technology in a visual language we can understand. Graphic designers have always done this by presenting complex information clearly and legibly, in maps and charts, for example, but increasingly they will do the same for theories, as the software designer Ben Fry has already done with his visualizations of the human genome.

Alice Rawsthorn, design critic, International Herald Tribune

❸ The typefaces used in this magazine are Greta, Greta Mono, and Avenir Next.

❹ There are many graduate programs in graphic design in the U.S., but only a handful of them grant PhDs. These currently include North Carolina State University, Carnegie Mellon University, and Illinois Institute of Technology.

BARTELS®

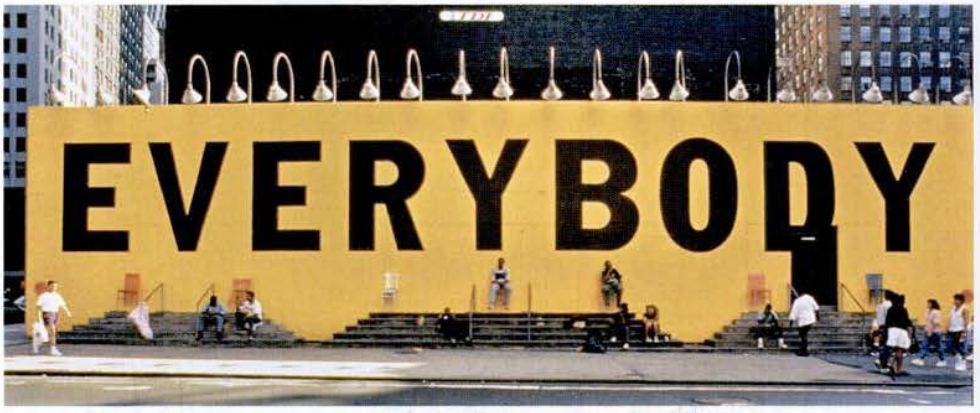
your direct source for exceptional doors and fine architectural hardware made in Germany

dcota | suite A366 •
1855 griffin road •
dania beach, fl 33004 •
t 954.924.6137 •
f 954.924.6138 •
toll free 866.529.5679 •
www.bartelsusa.com •
to the trade only •

STOCK ITEMS AVAILABLE FOR IMMEDIATE DELIVERY • SHIPPING INCLUDED

Poster Service

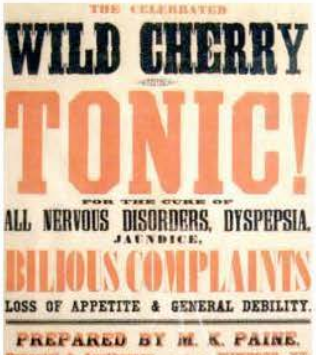
From 19th-century broadsides to 20th-century propaganda flyers, the poster has played a defining role in the evolution of graphic design and public perception of current events.



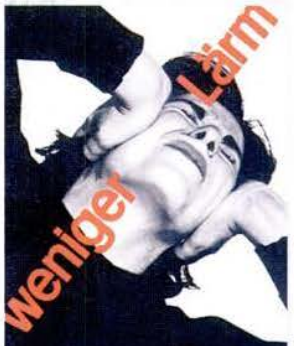
Everybody Installation, designed by Tibor Kalman with Scott Stowell, and Andy Jacobson, M&Co., Times Square, 1993

Posters have always been situated in that tension-filled space between culture and commerce, precariously touching both the fine and applied arts. If 19th-century posters pushed propaganda, 20th-century posters combined expressive typography and theatrical juxtaposition to produce new and unusual formal languages. Posters—and their progeny, banners and billboards—have endured in no small way by sheer virtue of their typically immense scale. Even at a small size, a poster can be easily duplicated and propagated on the street. The power of this medium to draw public attention may explain in part why it is often perceived, among designers, as the jewel in the crown of our metier. "Some one sole unique advertisement," as James Joyce once wrote, "to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life."

Folies-Bergère theater poster, designed by Jules Chéret, 1893

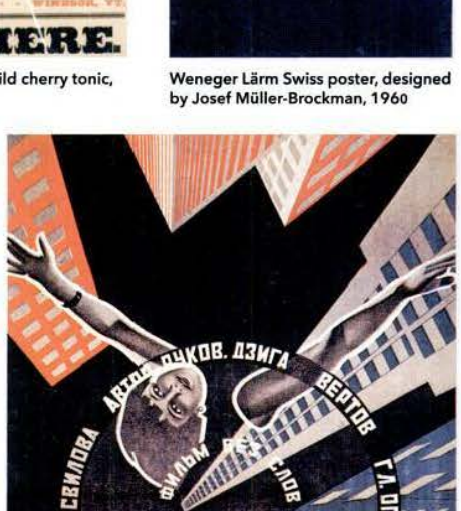


Broadside advertising wild cherry tonic, circa 1870s



Weneger Lärm Swiss poster, designed by Josef Müller-Brockman, 1960

Obama Hope poster, designed by Shepard Fairey, 2008



Russian Constructivist film poster designed by Georgi and Vladimar Stenberg, 1929

Photo by Maggie Hopp/Creative Time (Everybody), Poster courtesy Shepard Fairey (Obama Hope), Andrew Spindler Antiques (Tonic Broadside), Verlag Niggli Press (Weniger Lärm), MoMA/Art Resource (Folies-Bergère), Revolutionary Soviet Film Posters (The Johns Hopkins University Press (Russian Constructivist)

❺ The Nike swoosh was designed by Portland State University student Carolyn Davidson in 1971. She was paid $35.

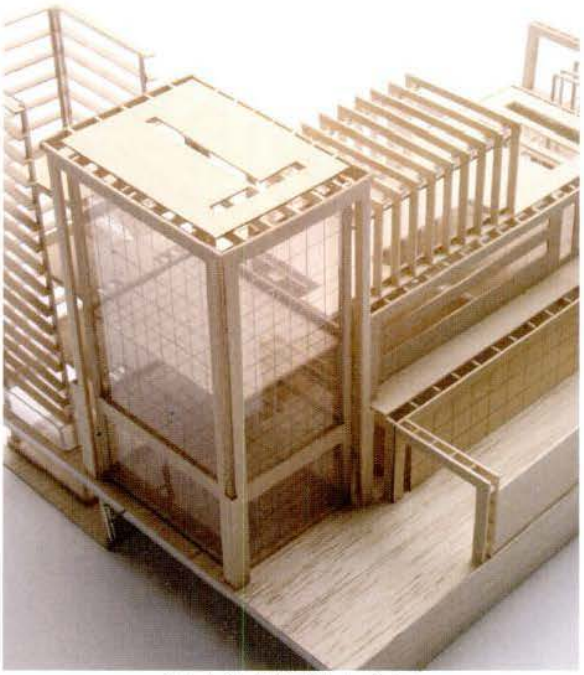
❻ There are 40,000 students in four-year and graduate design programs in the U.S., and one million in China, according to AIGA and Central Academy of Fine Arts, Beijing.

❼ Designers have always been involved in civic experience. The U.S. Constitution was edited by the Committee on Style after adoption by the Constitutional Convention.

ACADEMY *of* ART UNIVERSITY

FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS

Design by Hanna Kim, Interior Architecture & Design Student



Design by Chao-Lin Liu, Architecture Student

Design by Leslie Ann Abbott, Interior Architecture & Design Student

Advertising
Animation & Visual Effects
Architecture (M-ARCH)
Computer Arts New Media
Digital Arts & Communications (AA, BFA)
Fashion
Fine Arts
Graphic Design
Illustration
Industrial Design
Interior Architecture & Design
Motion Pictures & Television
Multimedia Communications (BA, MA)
Photography

ENROLL NOW

STUDY ONLINE OR ON CAMPUS

- Degree Programs
- Continuing Art Education Courses
- High School Programs

800.544.2787

WWW.ACADEMYART.EDU

79 NEW MONTGOMERY STREET,
SAN FRANCISCO, CALIFORNIA 94105

Accredited member WASC, NASAD, Council for Interior Design Accreditation (BFA-IAD), NAAB (M-ARCH)

Bookshelf

A History of Graphic Design
by Philip Meggs
Now in its third edition, and still the leading text on graphic design history from the cave paintings at Lascaux to digital technology, Meggs's book capably and accurately assesses the broad legacy of graphic design.

Envisioning Information
by Edward Tufte
Former Yale statistician Tufte reconsiders the successes and failures of information graphics—those charts and graphs that illustrate quantifiable data—and illuminates the practices as well as the pitfalls inherent in the visualization of information.

Merz to Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century
by Steven Heller
The best book on the design and history of magazines. Period.

No More Rules: Graphic Design and Postmodernism
by Rick Poynor
Poynor provides readers with a comprehensive overview of the origins of graphic design, postmodernism, and deconstructionism in the digital age.

79 Short Essays on Design
by Michael Bierut
Using wide-ranging topics including business, art, economics, history, war, politics, film, and books, Bierut explores the relationship between graphic design and the multiple facets of contemporary culture.

Thinking with Type
by Ellen Lupton
Lupton's encyclopedic knowledge of typographic form and history endows her writing with a supreme readability. This book, written as a primer for design students, should be required reading for anyone with a personal computer.

Understanding Comics
by Scott McCloud
McCloud's book remains the first choice for understanding the relationship between time, space, and delivering messages to an unseen audience. Highly recommended for those interested in the design of motion graphics and websites.

Click on It

AIGA
The largest professional design association in the U.S., which was founded as the American Institute for Graphic Arts in 1914 and today boasts over 22,000 members.
aiga.org

Core77
An online industrial design magazine and resource known for its frequent blog posts from worldwide contributors, extensive listings, and 1 Hour Design Challenge.
core77.com

Design Observer
A website dedicated to the discussion and critique of design and culture, cofounded by prominent graphic communication writers Michael Bierut, William Drenttel, Jessica Helfand, and Rick Poynor.
designobserver.com

Kottke
Online musings about "liberal arts 2.0," founded and edited by New York City–based Jason Kottke.
kottke.org

Big Words

Anti-design: A response to the "slow strangulation of design by 'branding,' and to the partial rediscovery of a political instinct among graphic designers." (As defined by art director and writer Adrian Shaughnessy.)

Bleed: When an image or color extends beyond the trimmed edge of a page.

Blobject: An object that is curvaceous and flowing in design, such as the Porsche 911 or the Womb chair.

CMYK: An abbreviation for cyan, magenta, yellow, and black, which, in varying combinations, produce most colors. This is a color system used for printing—usually referred to as four-color process.

Designism: Design as activism, that is, design that instigates social change.

Design management: A methodology for helping organizations make design choices in a market- and customer-oriented manner.

Experience design: A holistic approach to the experience of a design environment.

Font: A specific size and style of type within a given typeface. All characters that make up 10-point Helvetica italic comprise a font (not to be confused with typeface).

Grid: An underlying structure of columns, rows, margins, and lines that dictates the way information is organized on a page.

Hickey: Extraneous matter such as dust, splashes of ink, or small pieces of lint that makes marks on a printed piece.

Kerning: Adjusting the space between individual characters in a font on a line.

Lorem ipsum: Used as placeholder text because it approximates a typical distribution of characters in English. A bastardization of "Neque porro quisquam est qui dolorem ipsum" ("Neither is there anyone who loves grief"—the perfect metaphor for graphic design), from Cicero's *De Finibus Bonorum et Malorum*.

Point: A unit of measurement for fonts and line spacing: 1 point equals 0.351 mm.

Sans serif: Any typeface without horizontal lines on the ends of each stroke, such as Helvetica or Avenir (this font).

Serif: The small horizontal lines on the ends of each stroke of a typeface, such as Times Roman or Courier.

Squeeze-and-tease: In broadcast design, "the process of squeezing a show's closing credits into one-third of the screen in order to maximize the remaining space for promotional purposes." (As defined by writer James Gleick.)

Typeface: A series of fonts and a full range of characters including numbers, letters, and punctuation.

Widow: A short line or word that has been separated from its paragraph or stands alone in the paragraph's last line. The latter instance is also called an orphan.

WYSIWYG: Acronym for "what you see is what you get": an estimated screen representation of how a final image will look.

8 Adobe Photoshop 1.0 was released in 1990 for Macintosh exclusively.

9 Until communication designers agitated to change it after the 2000 election, a law in Illinois prevented the use of lowercase letters in candidates' names on ballots.

DWELL INVITES YOU TO BE THE STAR

"*America At Home* is a glorious album of photos that captures Americans in the most important place in their lives: their homes." —TIME

Dwell is pleased to invite our readers to feature their own homes and families on the cover of *America at Home*, and win a free copy of this fascinating new book from the original creators of the best selling *Day in the Life* series.

How do you win? Simple. Find a favorite photo, go to MyAmericaAtHome.com and follow the directions below.

Every week for eight weeks, beginning in mid-November, we'll select our favorite cover. Each weeks winning photo will receive a free copy of *America at Home*, including a free custom cover. Feel free to submit multiple photos each week for additional chance to win!

Special offer to Dwell readers: If you want to order the book and your own cover, save $10 at checkout by using the promo code: DWELL

1

Take a digital photo of your family, pets, home or scan your favorite photo or an old black and white of the house where you grew up.

2

Go to MyAmericaAtHome.com and upload your photo. Seconds later your image will appear on a small 3D virtual cover.

3

When you get to the final (billing) step, instead of purchasing, click on the "email my cover to a friend" button and send it to DwellContest@gmail.com. Be sure to also check the box that says, "send me a copy".

BACI® L.E.D. Mirrors

Simply Luxurious...and Eco-friendly!

Baci's newest mirrors feature luxurious genuine Swarovski® crystal accents and energy-saving LED illumination! 50,000+ hour LEDs are engineered to mimic normal indoor lighting. Wall and vanity models offer solid brass construction, optical quality 3x or 5x glass, and your choice of finishes.

Toll-free 800-327-6585
bacibyremcraft.com/dwell

Landscape for a Cleaner, Cooler Earth

Science meets design. Large-volume landscape. Architect-grade modular planters bring the garden to your decks, balconies, and rooftops.

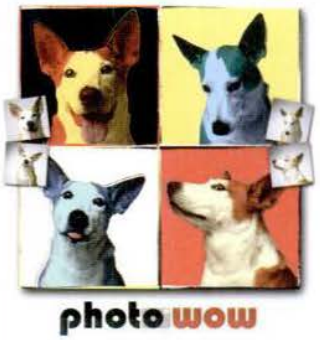
Shown: Hardwood and aluminum. Marble, slate, metal, and resin panels available. Custom sizes.

Tel. 305-857-0466
deepstreamdesigns.com

Rakks® Shelving Systems

Rakks is your source for sophisticated and flexible shelving solutions. Our L-Bracket system with aluminum shelves (shown) provides exceptional design flexibility for a wide range of storage and display applications. Information on our full line of wall-mounted and pole-supported shelving products can be found on our website.

Toll-free 800-826-6006
rakks.com



WOW the Holiday Walls!

Customized art from your photos. Choose from 40 fun and unique looks printed up to 42" x 42" on paper or canvas, and stretched or custom framed after you approve a proof. Great quality, prices, and service, and always on time for the holidays. It's easy and fun to WOW your walls!

Toll-free 800-453-9333
photowow.com

Mixture

Inspired Modern Living

Modern furniture and home accessory lines from around the world find their way to Mixture. We offer furniture, accessories, gifts, original art, interior-design services, custom furniture, and Scavolini kitchens and baths.

Shown: (clockwise from top left) Sinus chair by Cor, King lamp by Autoban, Mo bed by e15, Molvedo sofa by Swan Italia, and Glass by Cariati.

When you're in San Diego, please stop by our 8,500-square-foot showroom.

Toll-free 800-903-1913
mixturehome.com

EUROFLUES

Celebrating the Art of the Flame

Euroflues showcases contemporary European fireplace designs—suspended, sculptural, and rotating—on the Web and in our showroom. We work with architects, designers, and homeowners.

Tel. 505-992-0123
euroflues.com

Narrow Modular Pavers

Introducing...NEW Large Scale Narrow Modular Pavers by Stepstone, Inc. This luxurious Northern California residence went green with Large Scale Narrow Modular Pavers. Enhance your landscape design with the linear look of Large Scale Narrow Modular Pavers.

Toll-free 800-572-9029
stepstoneinc.com

Modern Market

Blend Creations

Beauty, Warmth & Harmony in Stainless Steel

Blend Creations takes the utilitarian elegance of stainless steel and blends it with an array of textures and colors to result in jewelry that is imbued with a sense of culture, style, and vibrancy.

Shown: "Flowerish" engraved wood pendant.

blendcreations.com

Modern-Shed

Small Prefab Structures

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

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

Neo Metro

The miniLOO is manufactured with heavy-gauge, recycled stainless steel (in several finishes). Utilizing a water-efficient dual flush in-wall tank, it offers either a .8 or 1.6 gallon flush. The miniLOO's compact off-floor mounting allows easy cleaning and accessibility.

Toll-free 800-591-9050
neo-metro.com

1% FOR THE PLANET | MEMBER

G Squared Art

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

Toll-free 877-858-5333
www.g2art.com

ArtByLT

Surprisingly affordable original paintings and limited edition giclee prints on canvas by renowned NY abstract artist Lynne Taetzsch. View her ready-to-hang art sized 20" x 20" to 54" x 72" in our online gallery and catalog.

Ithaca, New York, Studio
Toll-free 877-278-2581
ArtByLT.com

RAYDOOR®

Sliding Walls and Doors

Divide the space–keep your light with our classic Pivot solution! Ideal for any living space entrance way. Create private environments without sacrificing natural light. Options include: sliding (bypassing, pocket, stacking, rolling), folding, pivot, and fixed. With a variety of frames and translucent layers; order custom or in standard sizes through our Quick Ship program.

Tel. 212-421-0641
raydoor.com

2Modern.com

Unique. Conscious. Functional. Beautiful.

HAPPY HOLIDAYS EVERYONE!!!

We hope you have a wonderful year end and 2009!

Toll-free 888-222-4410
2Modern.com/dwell

Art Museum Street Banners

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

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

Tel. 303-756-6615
betterwall.com

Dwell Homes

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

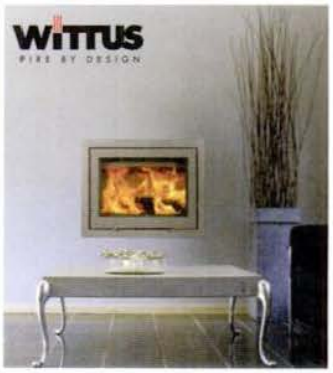
The modern, all-new NextHouse is designed and manufactured by Empyrean International. Please check our website for homes under construction or call to speak with a client service director.

Toll-free 800-727-3325
thedwellhomes.com

Exercise in Exactly 4 Minutes per Day

The $14,615 sculptured steel and chrome ROM machine offers a complete upper- and lower-body exercise in just four minutes, working more major muscle groups through their maximum ranges of motion utilizing the science of high-intensity interval training.

Tel. 818-504-6450
fastexercise.com



H530 Insert

Strong Flames and Heartwarming

The Danish Modern H530 Insert transforms an open fireplace into a highly efficient heating source. Higher combustion temperatures and lower atmospheric emissions make burning wood green and environmentally responsible. In matte black or gray.

Wittus—Fire by Design
Tel. 914-764-5679
wittus.com

Design in a New Light

with Exceptional Light-Transmitting Acrylic

Wherever you want light to enliven your space, DEGLAS® offers solutions to your most challenging design requirements. Architects and designers favor DEGLAS acrylic sheets for expanding their designs through light in lightscaping, illuminated walls, backlighting, top-lighting, and cosmetic detailing. Create daylighting without sacrificing privacy. DEGLAS welcomes innovation, and whether you're considering a wall or overhead use, curved or straight application, exterior or interior, there is a DEGLAS product that works with your vision.

DEGLAS Acrylic Building Products
Toll-free 888-2DEGLAS
deglasamericas.com

Samuel Owen Gallery

Mid-Century Originals

A unique collection of vintage posters, paintings, and limited-edition prints. With over 3,000 originals to choose from, we know you'll find one that fits your style.

Shown: Tootsie Pop, painting by Todd Lim.

Samuel Owen Gallery
Tel. 203-325-1924
samuelowengallery.com

Z-Bar® LED Desk Lamp

Sleek and ultra-adjustable, Z-Bar® bends 6 different ways to put dimmable, natural-looking light just where you need it. Next-gen LEDs save energy and need no replacing, reducing waste.

Shown: Z-Bar® High Power in Red.

Tel. 323-261-8999
info@konceptech.com

Modern Market

the as4 modular furniture system

Brooklyn showroom now open.

Atlas Industries
Tel. 718-596-5045
atlaseast.com

Cherner

The Cherner Chair Company

The 1958 molded plywood armchair by Norman Cherner is a mid-century icon. Cherner tables, chairs, and stools are fully licensed products of the Cherner Chair Company. Reissued from the original drawings and molds. Made in the U.S.A.

Toll-free 866-243-7637
chernerchair.com

Kinder to Clothes℠

The pleasing organic shapes of these garment holders are kinder to your clothes and help you avoid those annoying 'bubble bulges' common with most coat racks and wall-mounted coat hooks.

The stainless-steel coat hooks are invisibly welded and feature a customizable faceplate to give the finishing touch to any interior. Subtle curves and neat accent details turn these everyday useful items into graceful sculptural objects that look good anywhere, even when they're not being used.

See the website for the entire Art of Storage line of design-led products for home or office.

Toll-free 800-474-6615
theartofstorage.com
sales@theartofstorage.com

LAX Series

by Mash Studios

With unique sliding closures that float seamlessly and no visible hardware, the LAX Series brings a sense of refinement and calm to your living space. The collection includes tables, desks, shelving units, beds, and headboards.

Tel. 310-313-4700
info@laxseries.com
laxseries.com

Woodia La Piccolo

Bringing a classic concept into the modern living space, Woodia La Piccolo introduces the modern porch swing. This unique indoor/outdoor piece is artist-designed and handcrafted using the highest quality eco-friendly materials. Please call or visit us online.

Toll-free 866-920-1570
woodialapiccolo.com
modernporchswing.com

The Sonneman Lighting Collection

LBCLighting.com

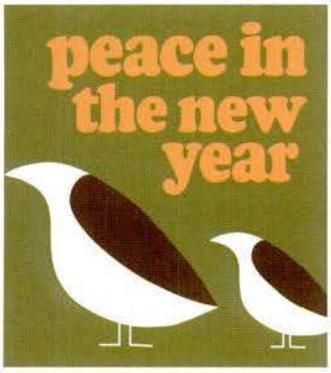
LBCLighting.com features the Sonneman Modern Classic collection of fabric linen, string, spandex, and organza shades. Finish comes in satin nickel and black brass.

To request a catalog, please email us at customerservice@lbclighting.com.

Visit our website at LBCLighting.com for more lighting selections from Sonneman and other brands.

Volume discount. Free shipping. Price-match guarantee.

Toll-free 800-522-0407
lbclighting.com



Fabulous Stationery

Say anything on our personalized note cards designed exclusively for you. Create one-of-a-kind invitations, calling cards, and more, all with a fresh modernist vibe. Over 500 designs to choose from. Check out our fabulous New Year's designs too!

Visit us online or at our new store.
102 S.18th Street
Philadelphia, PA 19103
Enter DWELL in the coupon code and save $5.

fabulousstationery.com

Daisy Dog Studio

Daisy Dog Studio's clean, colorful, and modern tableware is sure to bring a smile to the user's face as well as bring fun to the table. We offer a range of tableware from teapots to serving bowls. Wholesale inquiries welcome. Please visit our website daisydogstudio.com.

Rose & Daisy's
460 Hudson Street
New York, NY 10007
Tel. 646-765-7658
daisydogstudio@mac.com

eastvold furniture

Sprouting Up Everywhere

Modern furniture.

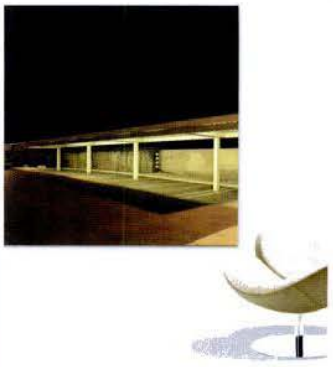
Natural materials.

Custom designs.

Reclaimed—refined.

Shown: Our backyard.

eastvoldcustom.com



Modern Editions

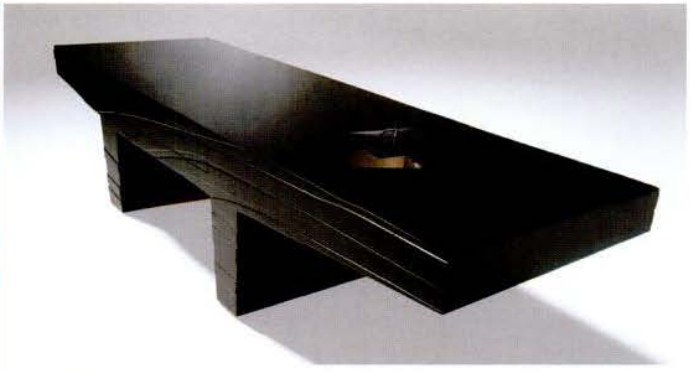
Modern—Inspired—Ready to Hang

Modern Fine Art Photography for any space, any size. See what collectors worldwide are talking about.

Visit Modern Editions online to browse, buy, and enjoy!

Shown: Image from Landscapes series.

moderneditions.com



Conde House

A New Collaboration

A collection of interpretations and impressions. Handcrafted, essential forms and—surprise—gold leaf!

Furniture and objects to compose your own landscape.

Shown: Rikyu Collection by Ted Boerner.

Conde House Showroom
2 Henry Adams Street #291
San Francisco, CA 94103
Tel. 415-864-8666
condehouse.com

Eclipse Shelf

Gyford Productions "Eclipse Shelf" is a product of the EZ-Rod and Wire Furniture line. Environmentally conscientious manufacturing techniques are used to create 'Green' contemporary furnishings. The Eclipse Shelf adds a visually compelling and truly unique design concept to your interior space.

Gyford Productions
Reno, Nevada
Tel. 775-829-7272
info@standoffsystems.com
standoffsystems.com

ModernCabana.com

Simple, well-designed, cost-effective, and sustainable prefab structures. At Modern Cabana, we want to live differently. To use less and get more. Whether it's 100 or 1,000 square feet, we help people live lean.

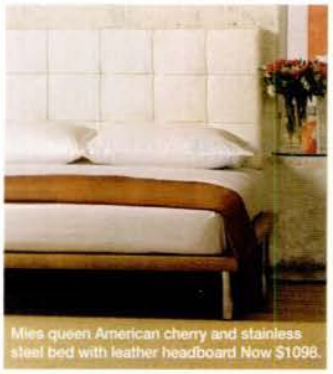
San Francisco, CA
Tel. 415-206-9330
info@moderncabana.com
moderncabana.com

Modern Market

Fissler Blue Point Pressure Pan Set

Grill, sear, fry, sauté, steam, and pressure cook with the Fissler Blue Point Pressure Pan set. The 4.2 quart skillet is equipped with the patented Novogrill frying surface for oil-less grilling, energy-saving CookStar base, and comes with a pressure lid, glass lid, and steamer basket for versatility.

Toll-free 888-FISSLER
fisslerusa.com
info@fisslerusa.com



charlesprogers.com/ bedsdirect

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

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

Crestview Doors

We design and build custom doors inspired by the American mid-century. Each design is catalogued and geometrically-perfected using classic proportions. Purchase online or request a quote. Can't decide? Pick the one that makes you happy.

Toll-free 866-454-6302
crestviewdoors.com
info@crestviewdoors.com

Meet Doodle Dog

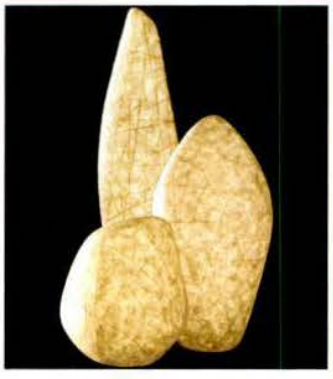
When the durability of Crypton meets the creativity of William Wegman, the result is both playful and practical. Wegman's signature dog doodle adds a delightful design to our collection of pet and people products. Like all Crypton products, Doodle Dog will withstand anything life throws at it!

Toll-free 800-CRYPTON
cryptonfabric.com

Inhabit

New modern bedding designs from Inhabit. Surround yourself with modern bedding collections, pillows, art and accessories, lighting, and award-winning embossed wall coverings. Well thought-out selection, affordably priced, free shipping on orders over $200.

Toll-free 888-830-5072
inhabitliving.com



Kozai

Modern Organic Furniture and Lighting from Japan

Warm ambient lighting in contemporary designs handcrafted from natural materials.

Shown: Eriko Horiki Light Objects PA-1, 2, and 3 in handmade washi by Eriko Horiki, ETL listed (UL/CSA).

Kozai Design Inc.
Tel. 604-677-8166
kozaidesigns.com

EcoSmart™ Fire

ecosmartfire.com

The EcoSmart™ Fire is an environmentally friendly open fireplace. The EcoSmart™ Fire is flueless and does not require any installation or utility connection for fuel supply, which makes it ideal for just about any architectural environment. Fueled by a renewable modern energy (denatured alcohol), it burns clean and is virtually maintenance free. Featuring remarkable design flexibiity, the implicity of the EcoSmart™ Burner and the modular nature of its design grants consumers with significant versatility and choice. UL Listed Collection.

Discover why EcoSmart™ Fires are igniting the global design scene.

EcoSmart Inc.
Tel. 310-914-3335
usa@ecosmartfire.com

Fusion Furniture LLC

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

Shown: B52 Stainless Steel Bar, circa 1952.

Tel. 515-988-6684
fusionfurnituregallery.com

Liza Phillips Design

ALTO Steps—handmade, modular rugs for your stairs. Available in several colorways, each with patterns and solids. Arrange them in any sequence. Rugmark Certified.

Tel. 845-252-9955
lizaphillipsdesign.com

Acme Made

Modern Things for a Modern Lifestyle

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

Shown: The Designer Slim, Massive Paisley.

Toll-free 888-486-3191
info@acmemade.com
acmemade.com

Rabbit Air MinusA2™ Air Purifier

Modern, innovative, ultraquiet, wall-mountable air purifier features six-stage filtration with customized filter and deodorization to purify the air you breathe. Unit comes with five-year warranty and lifetime 24/7 tech support.

Save $20 by entering DWN8 at checkout.

Toll-free 888-866-8862
rabbitair.com

Custom Modern Portraits

Art from your DNA, Fingerprints, or Lips

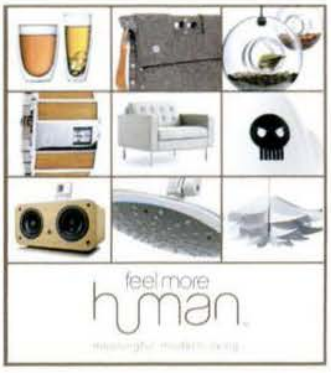
The world's most personalized holiday gift kits available until Dec. 21. The perfect unique gift idea. Process is simple and painless. Each piece is as unique as you. Printed on high quality canvas.

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

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

KISS Portraits: Turn lips into art. Collection includes M-A-C lipstick in kit. $290+

Toll-free 866-619-9574
dna11.com



Feel More Human

Shop. Explore. We look in the obvious places, peek around corners, and turn over the unassuming stones for products, information, and resources that support a balanced and eco-conscious modern lifestyle. Get inspired by great design; stay informed with original content. Member of 1% For the Planet.

Toll-free 877-42HUMAN
feelmorehuman.com

Seascape Lighting

Beautifully beaded glass and steel lighting fixtures are new from Seascape. Colors available are orange, lime, red, clear, and amber. Sizes available are 7" x 9" 16" x 9" 18" x 10" 20" x 11". We also make custom fixtures and portable lighting in fabric, acrylic, metal, and wood.

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

Modern Market

GelPro® Gel-Filled Anti-Fatigue Floor Mats

Finally you can spend time in the kitchen creating your favorite meals without the pain and discomfort caused by hard kitchen floors. As seen on HGTV, GelPro® Mats are filled with a soft gel that makes standing on even the hardest floor a pleasure. These innovative mats are scientifically engineered to absorb shock and reduce pain-causing pressure. Enjoy time spent in the kitchen even if you suffer from back pain, foot pain, or arthritis.

Available in many sizes, and all mats are stain-resistant. Don't worry about red wine or pasta-sauce spills—clean up's a breeze. Proudly made in the USA. Makes a great gift, too. Order yours today and stand in comfort!

Toll-free 866-GEL-MATS
Toll-free 866-435-6287
gelpro.com

goodearthcanvas.com

Give your space some peace of mind. Our large canvases reflect the transforming energy of this beautiful planet. We also have great Buddhist- and Asian-influenced images.

Stretched on wooden bars, they arrive in big flat sturdy boxes, ready to hang. Just $199-$379 plus free shipping.

Toll-free 888-245-0971
goodearthcanvas.com

Campbell Laird Studio

Printed and Signed by Artist

Just this year, award-winning Tasmanian artist Campbell Laird has been recognized by curators from SFMOMA and LACMA for his meditative abstractions. Join collectors from NYC, LA, Tokyo, London, and Sydney. Archival, limited edition, eco-friendly artworks. Affordable, too!

Piece shown: Rounda series.

Tel. 310-915-5319
info@campbelllairdstudio.com
campbelllairdstudio.com

Modern Outdoor

We help create wondrous residential and commercial outdoor settings. Furniture that is perfect for hotels, restaurants, parks, institutions, and all manner of public spaces—also exquisitely suited for residential applications.

Made in the USA, short lead times, environmentally conscious materials.

Tel. 818-785-0171
modernoutdoor.com

Naked Binder

Green to Our Core

School—Home—Work

Imagine a binder that is unique, strong, functional, and made of 100 percent recycled paper fiber. Best of all, it's recyclable.

Naked Binder is information storage in its purest, most elemental form. No plastics, no vinyl, no harm.

Toll-free 877-446-2533
nakedbinder.com

Eco-logical

Smart Design

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

Berkeley Mills
2830 Seventh Street
Berkeley, CA 94710
Toll-free 877-426-4557
berkeleymills.com

Parametre™ by 3form

Create innovative spaces with new expandable Parametre™ 3D textile system…by 3form.

100 percent polyester. Eight colors and three patterns. UV-resistant material.

Partitions. Ceilings. Wall decor. Window treatments. Lighting.

Call to order samples.

Toll-free 866-512-6378
info@parametre.us
parametre.us

Bubble Chair

Plushpod seeks out only the finest high-design modern furniture and decor from new, notable, and visionary designers around the world. Like the original Bubble chair from Finland by Eero Aarnio.

Visit us online or in our store!

8211 West 3rd Street
Los Angeles, CA
Toll-free 866-758-7430
Tel. 323-951-0748
plushpod.com

Schoolhouse Electric Co.

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

Toll-free 800-630-7113
schoolhouseelectric.com

Northern Night Lights

Just in time for the holidays! Special patterns for festive, ambient lighting with clean, modern lines. The lamps cast a sweet indoor aurora borealis in your home.

Also available in a wide range of patterns for year-round joy!

Handmade in the USA

Tel. 949-412-5761
daylightwastingtime.com

Modernus

Custom Modern Doors

We offer a complete range of modern doors and wall systems for residential and commercial applications. Our custom doors are made in Italy and offer incredible value and lasting quality. They are made of aluminum, glass, and wood and come in different finishes.

Visit our website or give us a call to learn more.

Toll-free 800-755-8940
Fax 888-630-9060
modernus.com

ISS Designs Shelving

Modern Design. Infinite Possibilities.

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

Infinite Storage Solutions, Inc.
Toll-free 877-477-5487
info@issdesigns.com
issdesigns.com

nestliving furniture + light etc

Shop Nestliving's online range of furniture, lighting, and home accessories by leading brands such as Knoll, Vitra, Artek, Cherner Chair, Offi, and many more. Free shipping on every purchase shipped to the mainland USA.

Shown: Geneva Model L music system.

Toll-free 866-905-8080
nest-living.com

Big Chill

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

Toll-free 877-842-3269
info@bigchillfridge.com
bigchillfridge.com

furniturea

A Bureau with 6 Drawers is the perfect storage solution for your holiday gifts. Or it could be your gift. Furniturea is made to order in 24 colors. Visit our Portland showroom or shop online.

75 Market Street
Portland, Maine 04101
Toll-free 800-313-0511
furniturea.com/dwell

Móz|art by Móz Designs

Metals + Architectural Products

A collection of grid compositions created by overlaying translucent colors on etched metals. Fusion of form and color creates additional shades producing a new work of art.

The possibilities are endless.

mozdesigns.com

Stubborn

Modern Made Jewelry

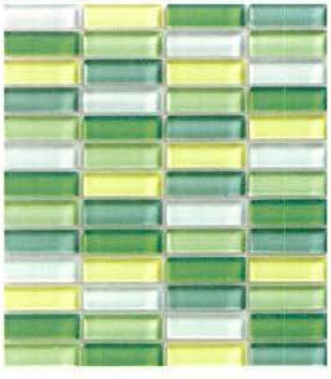
Stubborn presents designer jewelry with an industrial edge. Work is made from stainless steel, brushed aluminum, and silver filled with vibrant resins. Explore new designs of embedded pearls, glass, and rubber online.

Stubborn Jewelry Design
Portland, OR 97212
Tel. 503-708-5487
mel@stubbornworks.com
stubbornworks.com

Step Into the Future

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

Tel. 786-845-9844
europastairways.com



modwalls

Making Tile Modern

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

Shown: Lush™ Blend "Bora Bora."

modwalls.com

Mat the Basics

Textures You Have to Touch

The production of handmade carpets has a long tradition on the banks of the Ganges River—for generations distinctive works have been created there. This is also true of Mat the Basics, a family business dating back a half-century. The company pioneers a new type of rug—by combining materials and weaving techniques, it is 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: Bergamo Blue.

info@matcointl.com
mat-thebasics.com

Satellite

The Rejuvenation of Mid-Century Modern

Offering made-to-order light fixtures and hardware based on classic mid-century designs.

The best modern designs look effortless and natural in homes, as if they have always belonged. Your house is calling.

Visit us online and in our Portland and Seattle stores.

Toll-free 888-401-1900
satellitemodern.com

Oompa

Add some color to your kid's room. Eco-friendly, unique, and modern European children's furniture, rugs, and bags. Check out the fun and colorful P'kolino collection *(shown)*.

Find the best selection of quality baby toys, wooden toys, and gifts for young children that are both modern and whimsical for the little ones in your life.

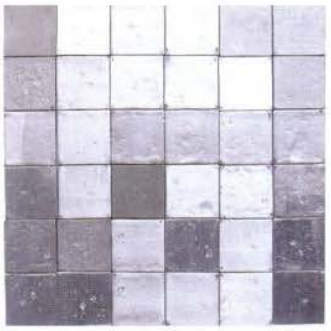
Toll-free 888-825-4109
oompa.com

John Kelly Furniture

For over 20 years John Kelly has been traveling the world presenting his extensive collection of signature designs. View his entire collection of sustainable, contemporary furnishings. Over 300 standard products in stock for immediate delivery.

Shown: Perseus with Tau Horizontal Chest.

Tel. 212-625-3355
johnkellyfurniture.com



Recycled Aluminum Tile

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

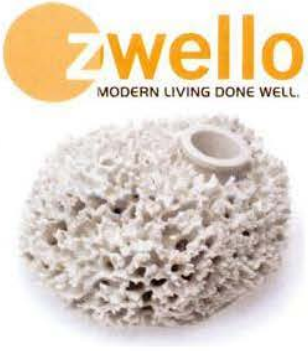
Shown: 2" x 2" mixed finishes, $35/sf

Eco-Friendly Flooring
Madison, WI
Toll-free 866-250-3273
ecofriendlyflooring.com

md-canvas.com

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

Toll-free 888-345-0870
md-canvas.com



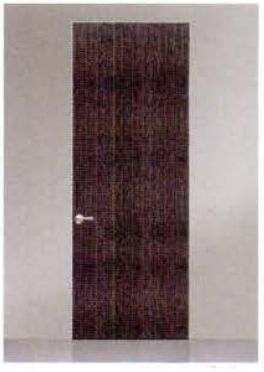
Zwello

Modern Living Done Well

From YLighting comes Zwello, your source for museum-worthy modern furnishings. A collaboration with Droog Design and Rosenthal, this porcelain sponge is achieved by dipping a natural sponge in porcelain clay slip and then burning the sponge away in a kiln. Netherlands. $228.

Shown: Sponge Vase by Marcel Wanders for Moooi.

Toll-free 800-236-9100
zwello.com



Flush-to-the-Wall Doors

Moderndoorsdirect

Finally all standard U.S. sizes in stock. No need to modify openings. Beautiful exposed aluminum frame. Totally concealed "soss" hinges. Available primed and in many wood veneers. Wenge, ebony, zebra, etc. Shipping nationwide.

Moderndoorsdirect
180 N.E. 39th Street, Suite 222
Miami, FL 33137
Tel. 305-785-4015
moderndoorsdirect.com

Modern Market

AAMSCO

Mirror-Lux® Lustre

Elegant and exciting. Modern yet classic with an aesthetic sensibility that defines your space as uniquely yours. The Mirror-Lux® Lustre turns your wall into art with an astonishing sensation of weightless radiance, illuminating while reflecting the beauty of your interior design.

Residential—Hospitality—Custom

Mirror-Lux® Onyx

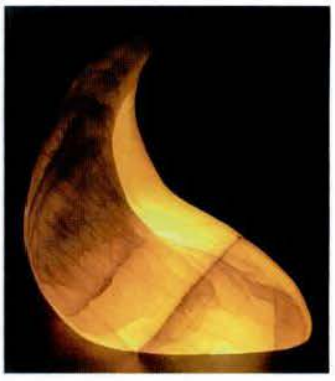
The exciting, classic modern design of the Mirror-Lux® Onyx will turn your wall into luminous art. Indirect lighting from the Onyx creates an astonishing sensation of weightless radiance, while the perfection of polished black glass commands the attention of anyone present.

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

Get Your Hands On J Schatz

10,000 wonder-certified ceramic products since 2004. Handmade in our New York studio one at a time. Egg Bird Houses, Egg Bird Feeders and more. Indulge in a moment of wonder with a J Schatz product today.

Toll-free 866-344-5267
jschatz.com



Illuminated Stone Sculptures

These contemporary, elegantly functional sculptures are hand-carved from translucent stone and light designed by master sculptor Drew A. Schnierow. Each sculpture's play between light and form creates wondrously soothing life energy, brightening up your modern sanctuary. Please enjoy viewing the collection online.

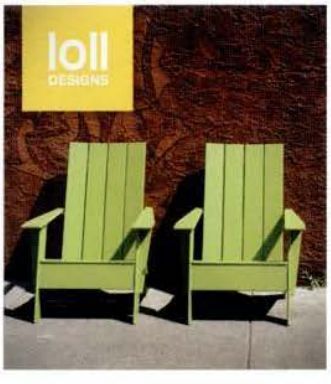
Toll-free 888-307-8180
info@dasart.com
dasart.com

Address Numbers

Largest selection of architectural address numbers. Forty-one different styles—from modern to traditional. Twelve finishes—satin and anodized aluminum, bronze, and others. Sizes 2" to 24". Lifetime warranty.

Shown: Ribbon Deep/satin aluminum; Ribbon Condensed/satin aluminum; Copperplate/patina bronze; Architectural/oxidized bronze.

Tel. 818-503-9443
architecturalnumbers.com



Loll Designs

Outdoor Furniture for the Modern Lollygagger

100 percent recycled plastic. Maintenance free. Commercial/residential.

Not your grandma's Adirondack chair.

Shown: 4-Slat Adirondack in Leaf.

lolldesigns.com

MoMA Design Store

Inspired by the Australian macadamia nut, designer Marc Harrison created the striking Husque Bowl with a highly polished red lining offset with a natural satin exterior. Perfect for serving or display, it is made in Australia with a blend of milled recycled macadamia shells and polymer and mirror-finished polyester. 3" h x 8" w x 6" d. MoMA Exclusive.

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

Toll-free 800-447-6662
MoMAstore.org

Unicahome.com

Style. Selection. Service

Thoroughly modern yet evocative of vintage wooden toys, the Kuno Prey Christmas tree is a new twist on an old tradition. Standing five feet tall, the tree is crafted from industrial bottle brushes and painted wood.

Visit our new showroom!

3901 W. Russell Road
Las Vegas, NV 89118
Toll-free 888-898-6422
unicahome.com

Poliform

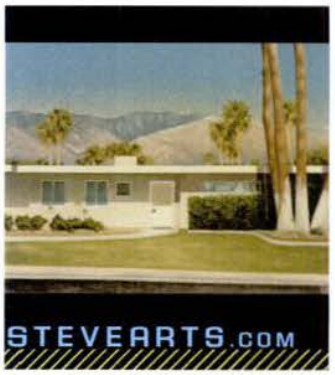
New finishes and accessories from Poliform: Senzafine wardrobe system (shown above in Canaletto Walnut, with leather accessories). Poliform is the leading Italian manufacturer of high-end kitchens, wardrobes, wall units, beds, dining-room furniture, and complements since 1942. Experience the best wardrobe design specialists in the country.

Toll-free 888-POLIFORM
poliformusa.com

Bauhaus-Style Dog Sofa

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

Toll-free 866-4-DOGBAR
dogbar.com



stevearts.com

Original Oil Paintings

Paintings of the new modern landscape by California artist Steve Hodowsky. See what moves you online now at stevearts.com. All paintings reasonably priced. Contact us for a full list. Commissions accepted. Remember, art is a gift.

Tel. 310-409-3730
info@stevearts.com

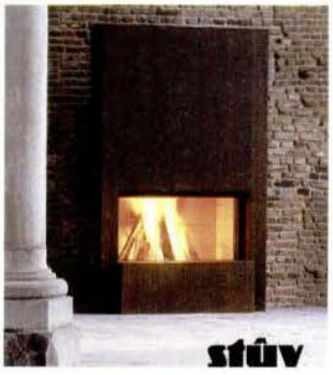
Room & Board Home Furnishings

Zinc Chair

At Room & Board, we believe that your home should be your favorite place. We create unique, handcrafted furniture with artisans who share our passion for comfortable, modern designs you will live with, and love, for years to come.

Order your free catalog today.

Toll-free 800-952-8455
roomandboard.com



Stûv 21

Fireplace with retractable door

Stûv 21 is a superbly designed and beautifully crafted wood-burning fireplace providing a totally unobstructed view of the fire. The glass door slides upward and completely disappears.

Toll-free 866-487-7888
stuvamerica.com

Make Your Statement Your Own

Using materials found in modern design, we bring a fresh contemporary approach to printing and finishing your photos and graphics.

Shop our innovative designs or challenge us with your custom request.

Come visit.

DigMyPhoto.com

Modern Market

RAIS OPUS

Winner of the Vesta Award 2008

The Vesta Challenge award is given to manufacturers who are able, for the first time, to create low-emission, wood-burning fireplaces and/or wood-fired retrofit technology for existing wood-burning fireplaces.

Like a compelling, minimalist sculpture, the RAIS OPUS invites you to live life to the fullest with uninterrupted cozy fireside hours that just go on and on. It is pure craftsmanship from the inside out. A high-tech masterpiece, the RAIS OPUS ensures fuel efficiency and environmental respect through optimal combustion.

For more information on RAIS, Inc., and dealer locations, visit our website or contact RAIS customer service.

Toll-free 888-724-7789
rais.com

workingwonders

clean design. clean space.

Innovative collections for an ecologically savvy clientele. Workingwonders is the source for upscale, high-quality furnishings, finishes, and accessories. Use our green icons as your guide to create homes that are healthy havens.

Where modern meets green.

Toll-free 866-569-0339
workingwondersUS.com

Sumo Lounge

High-Tech Beanbags for Modern Lifestyles

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

Toll-free 866-340-SUMO (7866)
sumolounge.com

modern inbOx

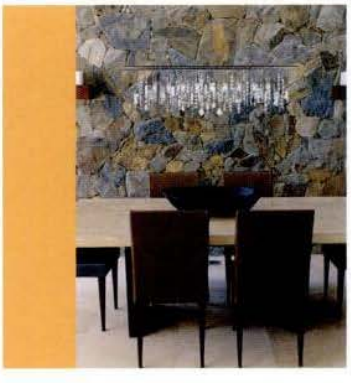
Dwellings have evolved…isn't it time your mailbox caught up? More than just a mailbox, the inbOx can add that modern touch to your home, condo, office, or cubicle. Visit our website for our full line of wall mounted and yard installed inbOxes.

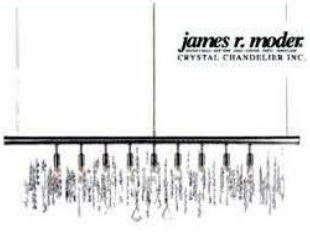
Toll-free 866-637-8138
moderninbox.com

Menlo Designs

Our comfortable, durable chairs of unusual beauty are exquisitely constructed by New England craftsmen using our patented technology. Made from premium hard maple and Italian leather, Menlo chairs are suited for home, office, or public space.

Toll-free 877-33-MENLO
info@menlodesigns.com
menlodesigns.com





Lumens.com
LIGHT + LIVING

Lumens Light + Living

Better Lighting. Better Living.

The best in modern lighting, fans, and home accessories. Offering an impressive selection of design-focused chandeliers, pendants, monorail systems, bowls, sconces, table and floor lamps, and more. Find the best-known brands from James R. Moder, Artemide, Fine Art Lamps, FontanaArte, Foscarini, Flos, LBL, Tech, Modern Fan, Minka Aire and Fanimation to the latest design-studio inspirations.

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

Shown: Broadway Linear Crystal Chandelier by James R. Moder®.

Toll-free 877-445-4486
lumens.com

Unison

Live Well Together

New! Functional and sustainable table linens for your home. Our Porter table linens feature fine lines printed on ivory linen and organic cotton mix. Set them out, shake them out and use them again. Placemats are double-stitched for durability; printed one side only. Placemats and napkins sold in sets of four. Available in midnight (shown) and moss. Runners and tablecloths also available. Machine washable; 60 percent linen, 40 percent organic cotton. Made in Portugal.

Shop online, order toll-free or contact us to find an authorized retailer in your area.

Toll free 877-492-7960
unisonhome.com

MODULARI™ by RazortoothDesign

Modular Screen System

A modern, expandable screen system, made from lightweight synthetic material. This decorative screen allows the opportunity to reconfigure residential and office spaces. MODULARI's unique linking system allows for a variety of color solutions with easy assembly.

Tel. 718-788-1685
info@modulariscreen.com
modulariscreen.com

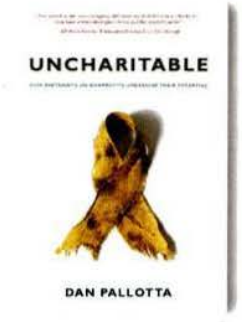
Trusted ID

TrustedID goes beyond shredding to help prevent identity theft before it happens.

With TrustedID's 15 Points of Protection, you can rest assured that you won't fall victim to identity theft. We even back that with a $1,000,000 warranty (terms and conditions apply).

Sign up for a 30-day risk-free trial today!

Toll-free 800-221-1153
TrustedID.com/dwell



Uncharitable by Dan Pallotta

Tufts University Press

A path-breaking book about equal economic rights for charity by the entrepreneur whose company's charity events raised over half a billion dollars in nine years. Former U.S. senator Gary Hart has called it, "...nothing less than a revolutionary work."

Bill Shore, founder of Share Our Strength, says, "*Uncharitable* is the most courageous and necessary of all of the recent books that have been written about philanthropy and the nonprofit sector."

Available at bookstores everywhere.

uncharitable.net
upne.com

Sonia Versatile Collection

The Sonia Versatile Collection for the bath offers numerous mix-and-match options and is created by pairing a frame, with a console and countertop. The console box units are composed of multi-layer, 100 percent water resistant, marine-grade wood that can be paired with glass panels available in numerous colors or +++a graphic motif.

Toll-free 888-SONIAUS
sonia-sa.com

Modern Market

Get Dwell Gear

From t-shirts and onesies to notebooks and messenger bags, Dwell Gear is the perfect complement to any modern home. This 100% official, Dwell branded merchandise is perfect for gift giving and gift getting, so, drop by the Dwell.com online store and check out our latest styles, colors, and designs.

dwell.com/products/gear

Academy of Art University
800-544-ARTS
academyart.edu

AFM Safecoat
619-239-0321
afmsafecoat.com

Alessi
212-431-1310
alessi.com

Amdega
866-493-8426
amdega-machin.com

Banana Republic
888-BR-STYLE
bananarepublic.com

Bartels
bartelsusa.com

BDI
bdiusa.com

Best Buy
bestbuy.com

Blu Dot
612-782-1844
bludot.com

BoConcept
boconcept.us

CaesarStone Quartz Surfaces
877-978-2789
caesarstoneus.com

Cantoni
877-881-9191
cantoni.com

The Container Store
800-733-3532
containerstore.com

COR Sitzmoebel
305-531-0704
cor.de

Crate & Barrel
800-996-9960
crateandbarrel.com

Crypton
800-CRYPTON
cryptonfabric.com

DirectBuy
800-313-2979
directbuydwell.com

Empyrean
thedwellhomes.com

Environment Furniture
323-935-1330
environmentfurniture.com

Epson
epson.com

Ernestomeda
ernestomeda.com

Ford
fordvehicles.com

Gus Designs
gusmodern.com

Hästens
hastens.com

Heath Ceramics
heathceramics.com

Henrybuilt
henrybuilt.com

Hewlett-Packard
hp.com/go/hpwireless

Highbrow Furniture
888-329-0219
highbrowfurniture.com

Hive
866-MOD-HIVE
hivemodern.com

Jaguar
jaguar.com

Knoll Space
knollspace.com

Konzuk
888-858-7793
konzuk.com

Lacava
888-522-2823
lacava.com

Land Rover
landrover.com

Larson-Juhl
800-886-6126
larsonjuhl.com

Lexus
800-USA-LEXUS
lexus.com

LG
lge.com

Ligne Roset
800-BY-ROSET
ligne-roset-usa.com

Maharam
800-645-3943
maharam.com

MBT
swissmasaius.com

Modernica
323-933-0383
modernica.net

Netherlands Board of Tourism
coolcapitals.com

New Designs for Comfort
781-444-7745
varierusa.com
varierfurniture.com

Paul Frank Industries
949-515-7950
paulfrank.com

Pianca
877-PIANCA7
pianca.it

Pioneer
pioneerelectronics.com

Scavolini
011-39-07214431
scavolini.com

Schonbek Worldwide Lighting, Inc.
800-836-1892
schonbek.com

Seventh Generation
800-456-1191
seventhgeneration.com

Sharp USA
sharpusa.com

Sigg
mysigg.com

Spark Modern Fires
866-938-3846
sparkfires.com

Swarovski Crystal Palace
866-272-5423
swarovskicrystalpalace.com

Universal Music Group
umusic.com

Valcucine
212-253-5969
valcucinena.com

Watermark Designs
800-84-BRASS
watermark-designs.com

YLighting
888-888-4449
ylighting.com

Contact Our Advertisers

When contacting our advertisers, please be sure to mention that you saw their ads in Dwell.

POST OFFICE NOTICE:
Statement of Ownership, Management, and Circulation for Periodicals class privileges as required by 39 USC3685:

1. Title of Publication: Dwell.
2. Publication No. 1530-5309.
3. Date of Filing: 9/24/08.
4. Issue Frequency: Monthly, except bi-monthly in December/January and July/August.
5. Number of issues published annually: 10.
6. Annual subscription price: $28.
7. Complete mailing address of known office of publication: 40 Gold Street, San Francisco, CA 94133.
8/9. Complete address of headquarters or general business offices of the publisher, editor, and managing editor are:
Publisher: Michela O'Connor Abrams, 40 Gold Street, San Francisco, CA 94133;
Editor-in-Chief: Sam Grawe, 40 Gold Street, San Francisco, CA 94133;
Managing Editor: Michele Posner, 40 Gold Street, San Francisco, CA 94133.
10. Owner: Dwell, LLC, 40 Gold Street, San Francisco, CA 94133.
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent of More of Total Amount of Bonds, Mortgages, or Other Securities: Lara Hedberg Deam, 162 Throckmorton Ave., Mill Valley, CA 94941; Holmes Street Limited Partnership, PO Box 1422, Janesville, WI 53547.
12. Tax Status: Has not changed during preceding 12 months.
13. Publication title: Dwell.
14. Issue date for Circulation Data below: November 2008.
15. Extent and nature of circulation given in this order, number of average copies each issue during preceding 12 months followed by actual number of copies published nearest filing date:
A. Total Number of Copies: 479,451; 456,585.
B. Paid and/or Requested Circulation: (B1) Mail subscriptions Outside-County: 245,091; 231,084. (B2) Paid In-County Subscriptions: 0; 0. (B3) Sales through dealers and carriers, street vendors, counter sales, and Other Non-USPS Paid Distribution: 84,561; 87,521. (B4) Other Classes Mailed Through USPS: 10,778; 9,854.
C. Total Paid and/or Requested: 340,430; 328,459. D. Free Distribution: (D1) Free Outside-County Copies: 3,918; 0. (D2) Free In-County Copies: 0; 0. (D3) Free Other Classes Mailed Through USPS: 0; 0. (D4) Free Distribution Outside the Mail: 700; 0. E. Total Free Distribution: 4,618; 0. F. Total Distribution: 345,048; 328,459. G. Copies Not Distributed: 134,403; 128,126. H. Total: 479,451; 456,585.
I. Percent Paid and/or Requested: 99%; 100%.
16. Publication of Statement of Ownership is required and is printed in this issue of this publication: December/January 2009.
17. I certify that the statements made by me above are correct and complete:

Michela O'Connor Abrams,
Publisher and President

This is COFFEE from the village of ALETA WONDO. These are the hands that picked it.

Aleta Wondo

handcrafted ethiopian village coffee

Welcome to the place where coffee was born.

About 1000 years ago, coffee was first picked in Ethiopia. Today, in a little village called Aleta Wondo, coffee is being perfected.

Unlike ordinary coffee, Aleta Wondo coffee is unblended, the village's extraordinary beans yielding a brew laced with flavors of chocolate, berries, and bergamot.

A limited number of bags will be available this year (coffee this good cannot be grown in bulk). But to the people of Aleta Wondo, every bag sold is cause for celebration. It is our privilege to return at least 20% of the profits directly to the village—so every extraordinary sip supports healthcare, education, water projects, and more.

To purchase the coffee and to find out about helping the people of Aleta Wondo, please visit **www.aletawondo.com**.

The Dwell Playlist

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

Andy Cruz

Andy Cruz is a founding partner of the type/design studio House Industries. He lives in Wilmington, Delaware with his ladies; wife Stephanie and daughters Ava and Mia.

This is his playlist:
Listen to it at www.dwell.com/podcasts

Samba De Uma Nota So
Stan Getz & Charlie Byrd,
Gold

Goo Goo Muck
The Cramps,
Bad Music For Bad People

Triste
Antonio Carlos Jobim &
Elis Regina,
Elis & Tom

Fried Neck Bones & Some Homefries
Willie Bobo,
Uno, Dos, Tres

I Know You Got Soul
Erik B. & Rakim,
Paid In Full

Curaço
Cal Tjader,
Ultimate Cal Tjader

Road Runner
Bo Diddley,
The Definitive Collection

Personality Crisis
New York Dolls,
New York Dolls

Organ Grinder's Swing
Jimmy Smith,
Ultimate Jimmy Smith

44 Dwell.com
Gift Guide
dwell.com/giftguide
Holiday cards
dwell.com/holiday

73 My House
Johnsen Schmaling Architects
johnsenschmaling.com
Construction by Jorndt Fahey Remodeling, LLC
jorndtbuilders.com
Translucent office divider by Panelite
e-panelite.com
Glass walls by NanaWall
nanawall.com
Aluminum-clad windows by Eagle
eaglewindows.com
Fireplace by Heatilator
heatilator.com
Clerestory framing by Super Sky
supersky.com
Polycarbonate glazing by Polygal
polygal.com
Translucent aerogel by Nanogel
cabot-corp.com
Ceiling trusses by iLevel Trus Joist
ilevel.com
Kitchen appliances by Fisher & Paykel
fisherpaykel.com
Kitchen fixtures by Hansgrohe
hansgrohe.com
Burton's Bamboo Garden
burtonsbamboogarden.com
Theatre sofa by Ted Boerner from Design Within Reach
dwr.com
Girard table by Alexander Girard and Flat Bar Brno chair by Mies van der Rohe for Knoll
knoll.com
Rolly side table by Matt Carr for Umbra
umbra.com
Tolomeo Mega floor lamp by Michele De Lucchi for Artemide
artemide.com

80 Off the Grid
Rockside Campbell Design Inc.
Tel: 705-446-2506
Built by VanEyk Custom Woodworks
Tel: 519-928-9893
Cabinetry by Jeremy Van Severen of Coates Creek Cabinetry
coatescreekcabinetry.com
Steel fabrication by Endeman's Ironcraft
Tel: 519-941-2876
Sheet-metal fabrication by Andex Metal Products Ltd.
andex.ca
In-slab radiant heating installed by Res-Com Hydronics
Tel: 705-791-1580
Windows by E and W Windows and Doors
Tel: 416-798-1202
Stainless steel countertops, sink, and workbenches by Perfect Stainless
perfectstainless.com
Stone countertops by City Stone
citystone.com
Thermador appliances by Northonsixty
northonsixty.ca
Couch from Minotti
minotti-la.com
Stools from Stylegarage
stylegarage.com
Kitchen accessories by Fluid Living
fluidliving.com
Photograph by Edward Burtynsky
edwardburtynsky.com
Habitat for Humanity ReStores
habitat.org/env/restores.aspx
Building Materials Reuse Association
buildingreuse.org

88 Dwell Reports
Bentel & Bentel Architects
bentelandbentel.com
Cherner stool supplied by ROOM
Tel: 212-226-1045

94 Context
Saxony-Anhalt
sachsen-anhalt.de
IBA Urban Redevelopment 2010
iba-stadtumbau.de
Shrinking Cities
shrinkingcities.com
Bauhaus Dessau Foundation
bauhaus-dessau.de
Dessau-Rosslau
dessau.de

98 Process
Alessi
alessi.com

106 Walter Gropius, Hagerty House
Walter Gropius
wikipedia.org/wiki/Walter_Gropius
Cohasset, Massachusetts
townofcohasset.org
Bauhaus
bauhaus.de
Harvard Graduate School of Design
gsd.harvard.edu
Appliances by Sub-Zero
subzero.com
Cabinetry by SieMatic
siematic.com
MR dining chairs by Mies van der Rohe and outdoor lounge chairs by Richard Schultz for Knoll
knoll.com
Custom-made coffee table by Rebecca Petersen and white couch and chairs by Minotti
minotti-la.com
Cooktop by Miele
miele.com
Oven by Gaggenau
gaggenau.com
Ford House
greatbuildings.com/buildings/J._Ford_House.html
U.S. Embassy in Athens, Greece
athens.usembassy.gov

114 Mies van der Rohe, Lafayette Park House
Mies van der Rohe Foundation
miesbcn.com
Toledo Museum of Art
toledomuseum.org

Sourcing

Kazuyo Sejima + Ryue Nishizawa/ SANAA
sanaa.co.jp
National Register of Historic Places
nps.gov/nr
Renovation, countertops, and carpentry by Joe Proper of Schmoe, LLC
Tel: 313-433-0561
Cork floating floor and wool carpet by Green Floors
greenfloors.com
Eames wire chair and storage unit by Charles and Ray Eames, steel-frame furniture by George Nelson, and Environmental Enrichment Panels by Alexander Girard for Herman Miller
hermanmiller.com
Richard Schultz chairs and coffee table
richardschultz.com
Eero Saarinen coffee table and Florence Knoll coffee table for Knoll
knoll.com
Laurel lamp from Regeneration
regenerationfurniture.com
Russell Woodard rocker and Two White Trees by Michael Young and Katrin Petursdottir for Swedese from Mezzanine
mezzanine-online.com
Tree stump by Philippe Starck for Kartell
kartell.it
Tree of Heaven planter by Mitch Cope and quilted school desk by Abigail Newbold from Design 99
visitdesign99.com
Bertoia bench by Harry Bertoia and Saarinen side chairs by Eero Saarinen for Knoll
knoll.com
Kitchen cabinets, oven, sink, faucet, and bedroom mirror by Ikea
ikea.com
Refrigerator by Sub-Zero
subzero.com
Architectural Salvage Warehouse of Detroit
aswdetroit.org
Bedframe by West Elm
westelm.com
Posters from *Shrinking Cities* exhibit at MOCAD
mocadetroit.org
"Lovers" and "Suits" silkscreen prints by Todd St. John
huntergatherer.net

122 Marcel Breuer, Hooper House II

Marcel Breuer
marcelbreuer.org
Hooper House renovated by Jonathan S. Foster
nyarchitect.com
National Trust for Historic Preservation
preservationnation.org
Wassily and Cesca chairs by Marcel Breuer for Knoll
knoll.com
Eames lounge by Charles and Ray Eames for Herman Miller
hermanmiller.com
Refrigerator by Sub-Zero
subzero.com
Grand piano by Knabe
knabepianos.com
Magneplanar stereo speakers by Magnepan
magnepan.com
Architectural Record
archrecord.construction.com
Tao Te Ching by Lao-Tzu
(Harper Perennial, 2006)

130 Detour

National Building Museum
nbm.org
Richard Neutra
neutra.org
I. M. Pei
pcf-p.com
Hirshhorn Museum and Sculpture Garden
hirshhorn.si.edu
National Museum of the American Indian
nmai.si.edu
DC Vote
dcvote.org

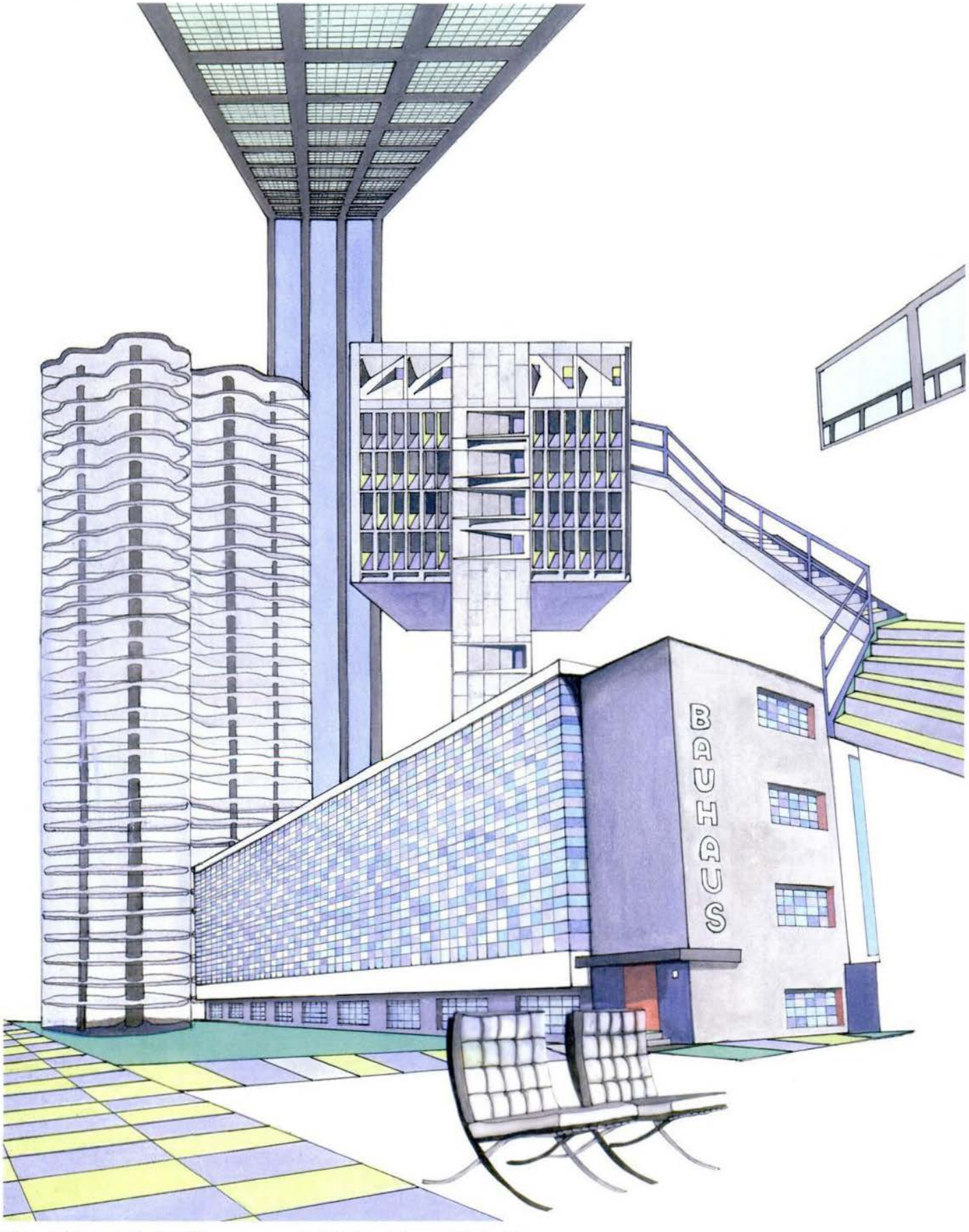
142 Graphic Design 101

Winterhouse
winterhouse.com
Milton Glaser
miltonglaser.com
Paul Rand
paul-rand.com
Pentagram
pentagram.com
New York Times
nytimes.com
Wolff Olins
wolffolins.com
London 2012 Olympics
london2012.com
U.S. Dept. of Agriculture food pyramid
mypyramid.gov
James Joyce
jamesjoyce.ie
U.S. Bureau of Labor Statistics
bls.gov
Crosby, Stills & Nash
crosbystillsnash.com
North Carolina State University
ncsu.edu
Carnegie Mellon University
cmu.edu
Illinois Institute of Technology
iit.edu
AIGA
aiga.org
Central Academy of Fine Arts
cafa.edu.cn
Yale School of Management
mba.yale.edu
Matthew Carter
myfonts.com/person/carter/matthew
Marian Bantjes
bantjes.com
Doors of Perception
doorsofperception.com
International Herald Tribune
iht.com
Eye Magazine
eyemagazine.com

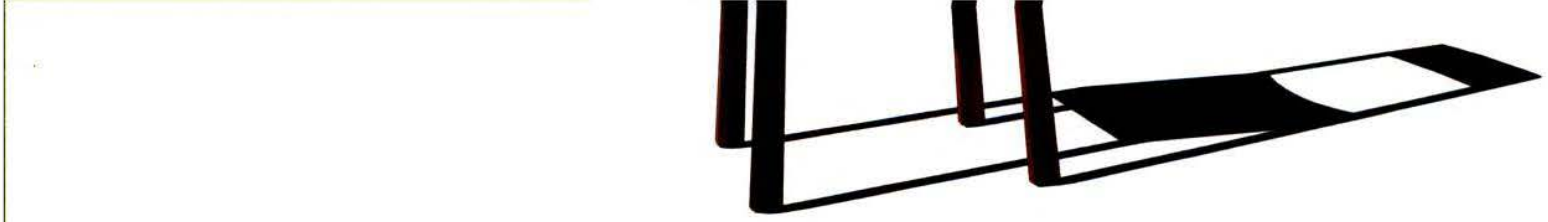
172 Theme Attic

Naomi Reis
naomireis.com

Dwell® (ISSN 1530-5309), Volume IX, Number 2, is published monthly, except bi-monthly in Dec/Jan and Jul/Aug, by Dwell, LLC, 40 Gold Street, San Francisco, CA 94133-5110, USA. In the US, Dwell® is a registered trademark of Dwell, LLC. Publisher assumes no responsibility for return of unsolicited manuscripts, art, or any other unsolicited materials. Subscription price for US residents: $28.00 for 10 issues. Canadian subscription rate: $39.95 (GST included) for 10 issues. All other countries: $59.95 for 10 issues. To order a subscription to Dwell or to inquire about an existing subscription, please write to: Dwell Magazine Customer Service, PO Box 5100, Harlan, IA 51593-0600, or call 877-939-3553. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. Canada Post Publications Mail Agreement #40612608. Return undeliverable Canadian addresses to: Bleuchip Intl, PO Box 25542, London, ON N6C 6B2. **POSTMASTER:** Please send address changes to Dwell, PO Box 5100, Harlan, IA 51593-0600.



With a deft touch and soft palette, Naomi Reis creates otherworldly collages composed from architectural moments and imposing flora. Forgoing the latter for this piece, Reis assembles familiar elements from the Bauhaus masters to create a utopian vision of "wanting to build a better tomorrow, today."



COLLECT... PASS DOWN

IZM

US San Francisco, CA Propeller 415.701.7767 West Hollywood, CA Soluzioni 310.652.2520
Canada Calgary, AB 4 Living 403.228.3070 Edmonton, AB IZM Showroom 780.452.1600

www.izm.ca

~~could~~

~~might~~

~~will~~

~~should~~

are

GOOD THINGS *are* HAPPENING TODAY.

LIKE THREE LUXURY HYBRIDS FROM LEXUS.

Offering 76% fewer smog-forming emissions* and more power, the RX, GS and LS Hybrids are the most advanced vehicles on the road.

That's progress. That's taking action. That's the power of h.

see more good things at thepowerofh.com

*Versus other similar vehicles in their class. Vehicles shown with optional equipment. ©2008 Lexus.