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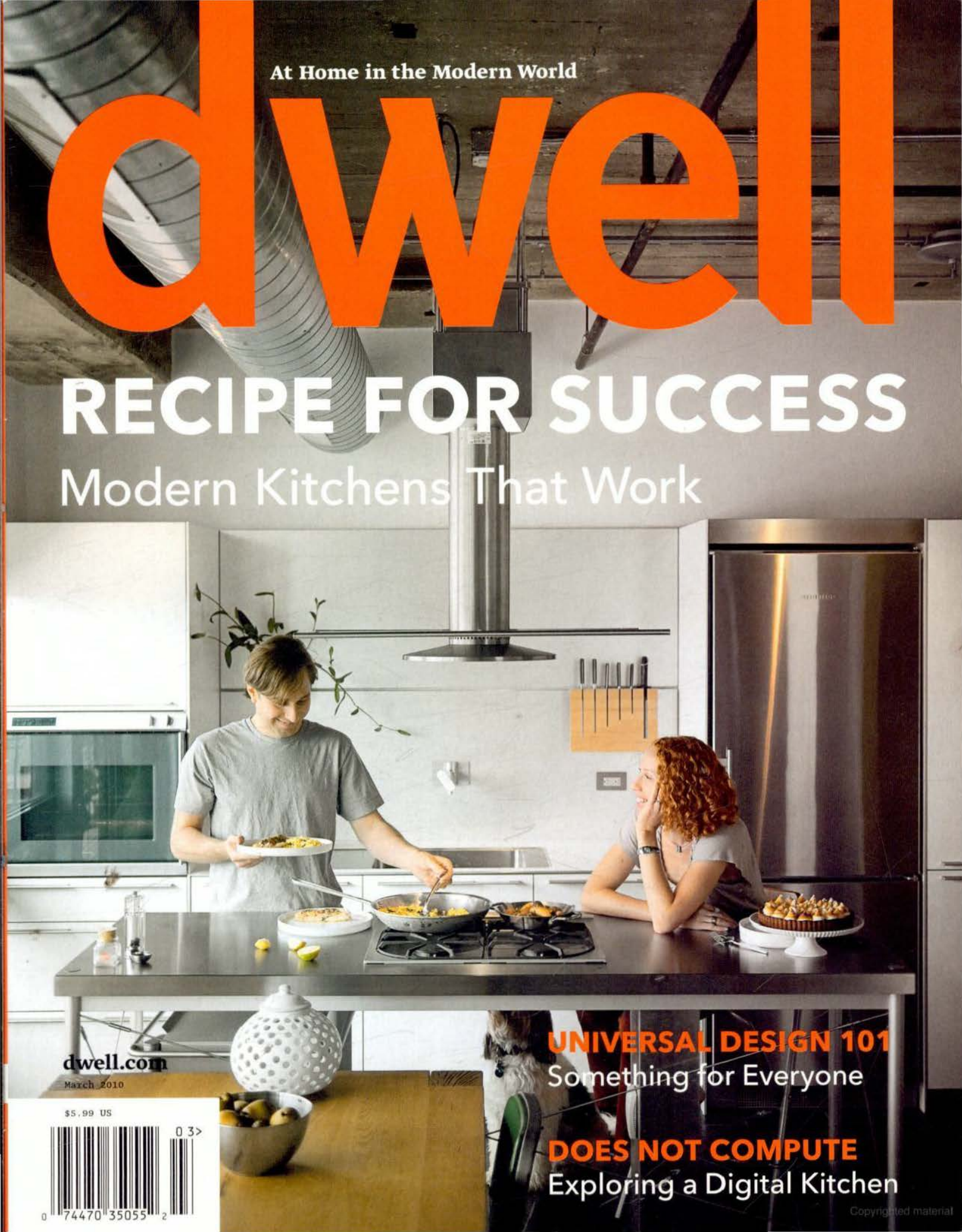

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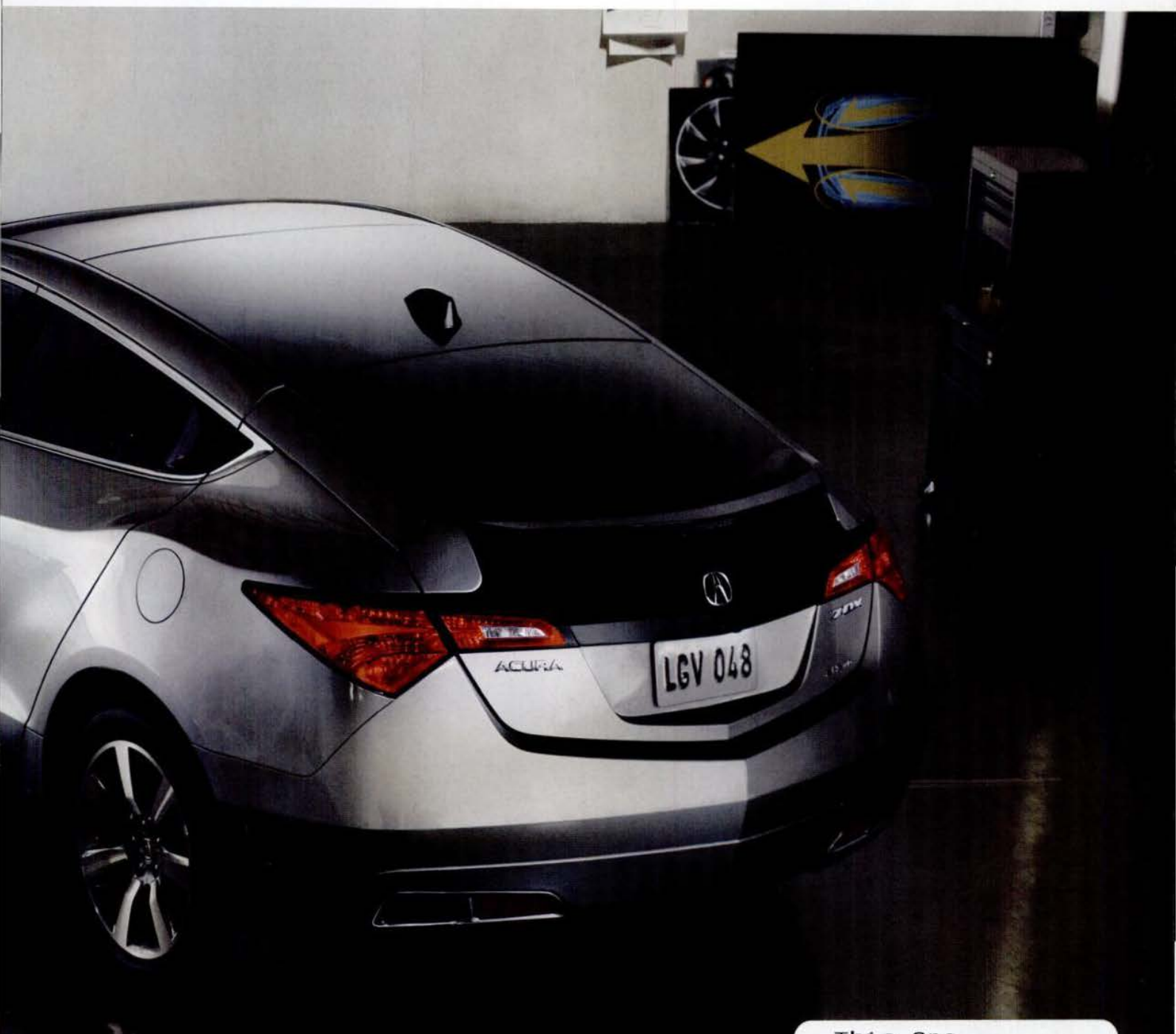

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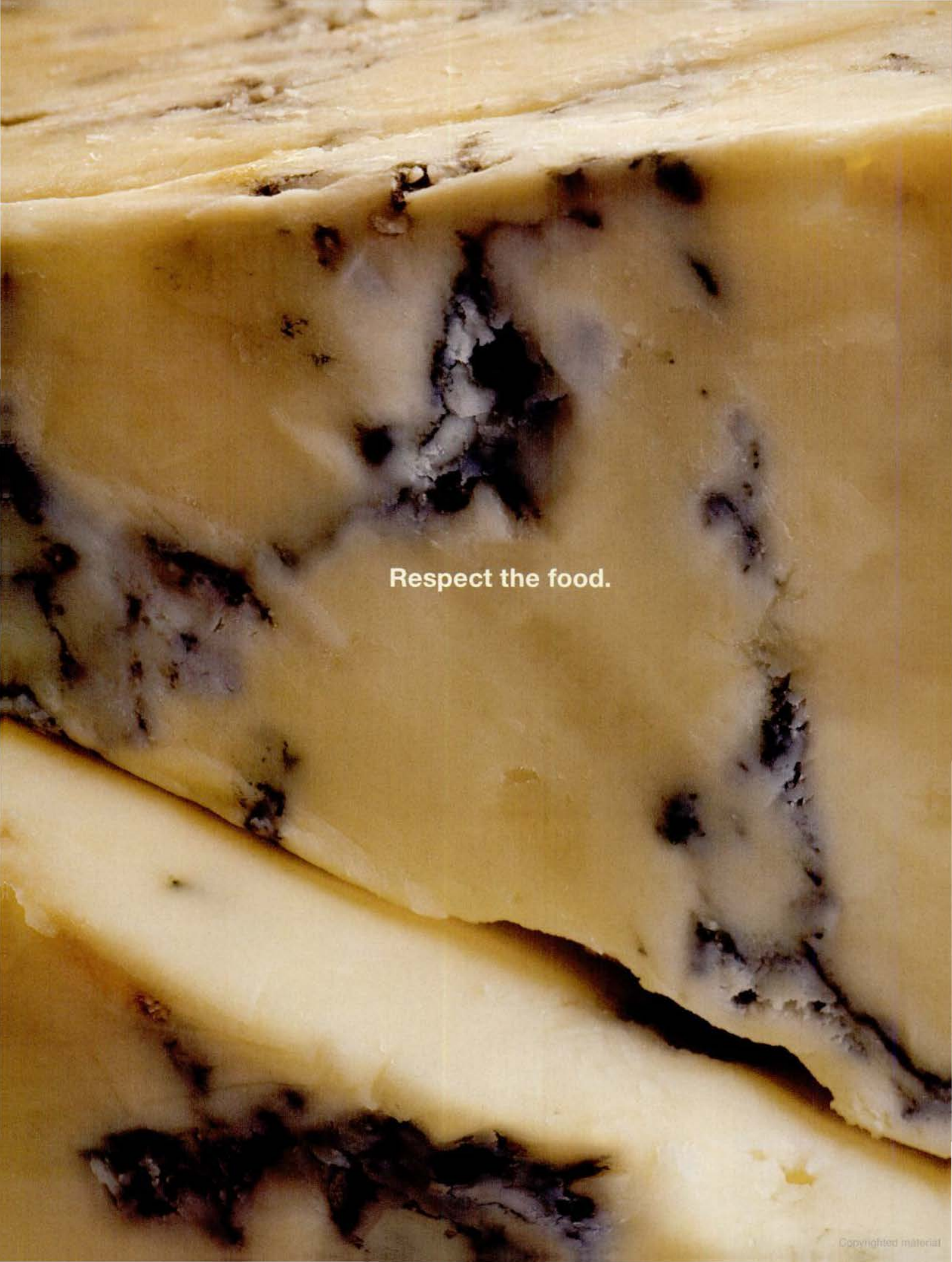

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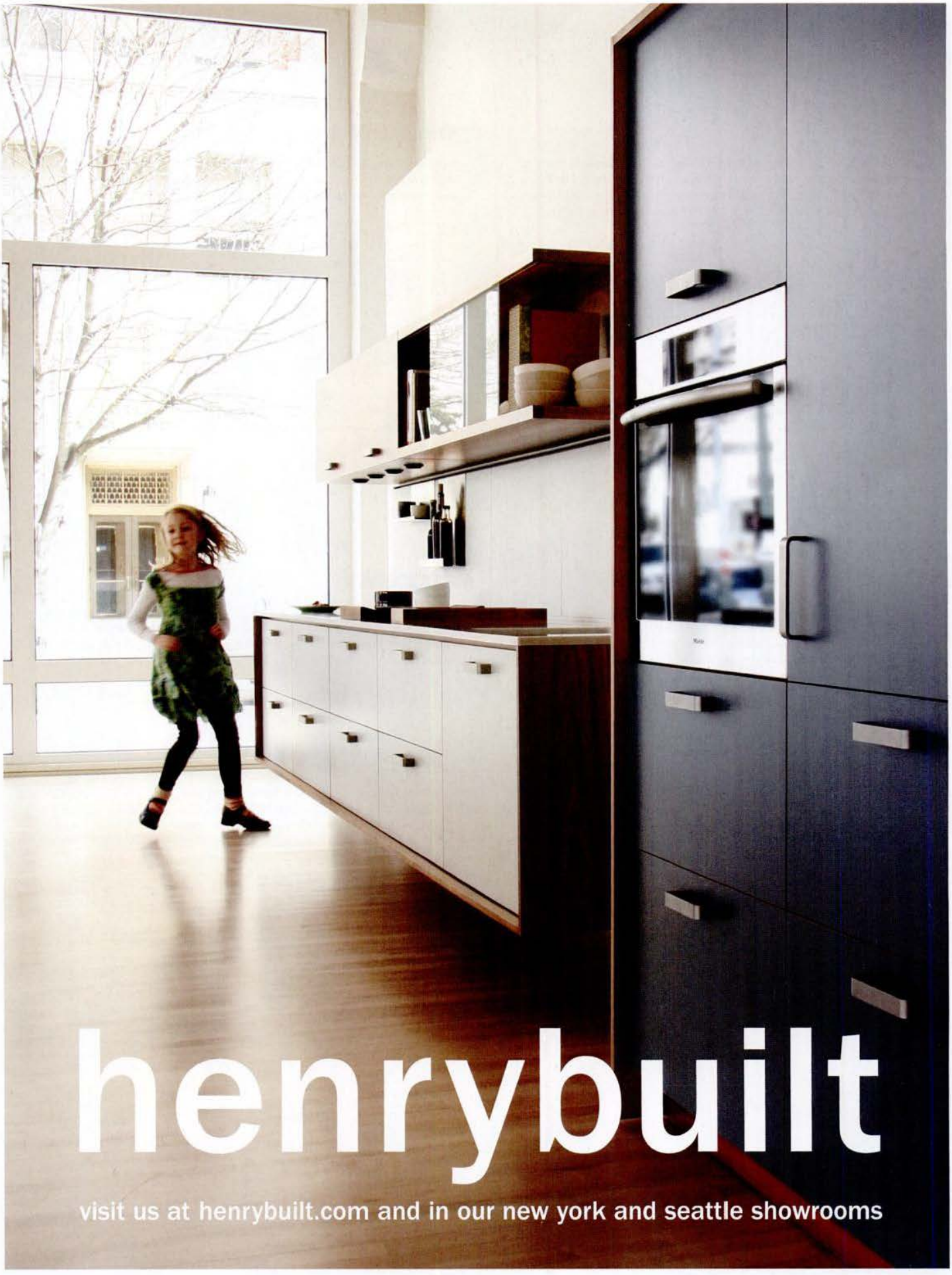

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Recipe for Success

March 2010

Cover: Jackson Residence, Chicago, Illinois, page 68
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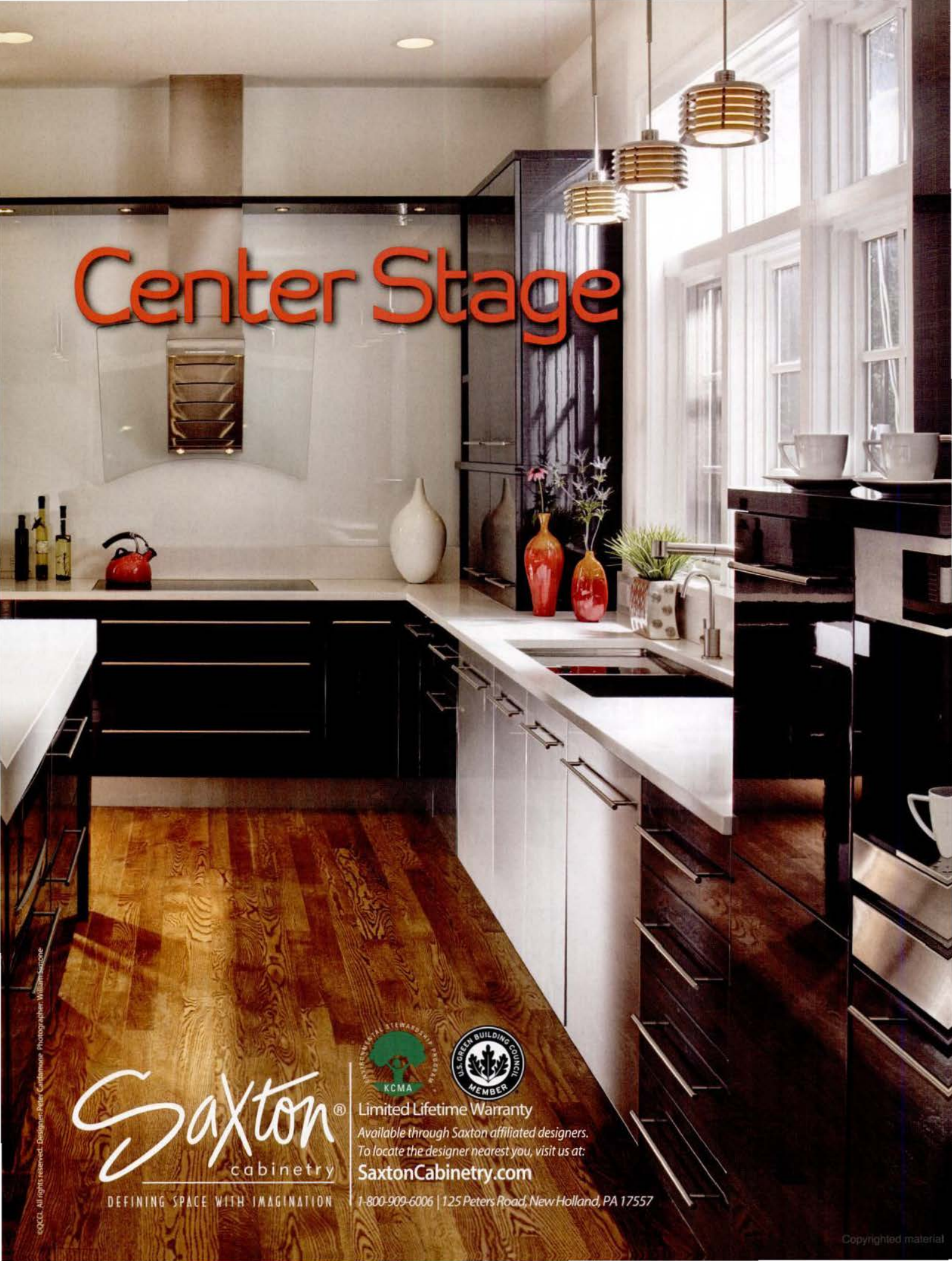

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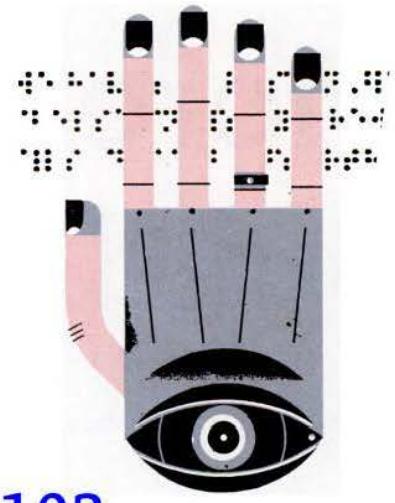
"When the first hot sprays of oil hit the creamy backsplash and Rorschachs of tomato sauce pooled on the counter, I stood clutching dishcloths and keening like a mourner in a Greek tragedy."

Deborah Bishop



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More Songs About Buildings and Food

I have a vegetarian friend who, by his own admission, doesn't much care for vegetables. His oxymoronic culinary stalemate has two known solutions—pizza or burrito. This same friend has told me on multiple occasions that if he could take a pill to satisfy his digestive needs instead of consuming meals, he would. I wonder how it can be that we have remained such good friends.

I, on the other hand, love everything about food; I would be hard pressed to think of anything else that is as relentlessly interesting or intensely rewarding. Without food, almost 70 percent of conversations with my family would cease; weekends would be spent passionlessly counting down the hours until it was time to return to work; the joy of traveling would be slashed (although airline conditions would markedly improve); and hangovers would know no cure. In my estimation, food not only makes life possible, but pleasurable.

That pleasure derives not only from the fact that food tastes delicious and satisfies the need to eat, but that within each bite you can unearth streams of history, anthropology, geography, science, even politics (if you doubt that last one, Mark Kurlansky's *Cod: A Biography of the Fish that Changed the World*, is an eye opener). Food is such a basic facet of human life that its overarching cultural importance can be easy to overlook. In this way, it is not unlike design. Both are found almost everywhere and play a hugely important role in our daily lives, but the majority of us tend to approach the subjects at purely visceral levels.

In recent years, however, this seems to be changing, and public consciousness of both design and food has grown considerably. I found it astonishing to learn that my baby-boomer father from Kansas City, Missouri, grew up in a world without yogurt (or at least in one where it was considered a strange, "ethnic" food). This lone example should point to how incredibly far our food culture has come. Even in my own lifetime, there has never been such an emphasis on the quality and diversity of ingredients as there is today. Although I wince to hear them delivered tableside from a server in patronizing tones, the stories behind our food—how it is sourced, produced, and prepared—are also increasingly accessible. The more this kind of information is shared, whether at a market, on a blog, or—sigh—in a restaurant, the more demand increases for quality foods. The net overall effect on our farmers, markets, and restaurants can only be positive. Replace the many nouns in this paragraph and I could just as well be talking about design.

Similar threads bind food and design where it comes to issues of sustainability. Part of the invigorated interest in both comes from the need to reexamine how and what we eat and build. It is not coincidence that the Cradle to Cradle design movement, in which a product's entire lifecycle is envisioned within a closed loop, could just as easily be applied to food production—from seed to compost to seed. Coming at it from the other direction, the Slow Food philosophy could easily influence the way we elect to build our homes—utilizing locally harvested and sustainably produced materials while promoting artisanal craftsmanship.

This issue of Dwell is dedicated to food's home within our homes—the kitchen. Day in and day out, it's here that this extremely dynamic relationship between food and design comes to a head. The kitchen designs on the following pages range from "murdered" ("My House," p. 39) to Moroccan modern ("Project Runaway," p. 76), but one thing they all share is an honesty befitting the homeowners who use them. In a world brimming with wannabe Batalis and Bottas, we have instead opted for real people who really cook what they're comfortable cooking—even if it is just pizza and burritos.

Sam Grawe, Editor-in-Chief
sam@dwell.com
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Other vacuums keep costing

Other machines are still designed to need replacement belts and filters – which can be tricky to find, let alone replace. Over five years the average maintenance cost could be $233.*

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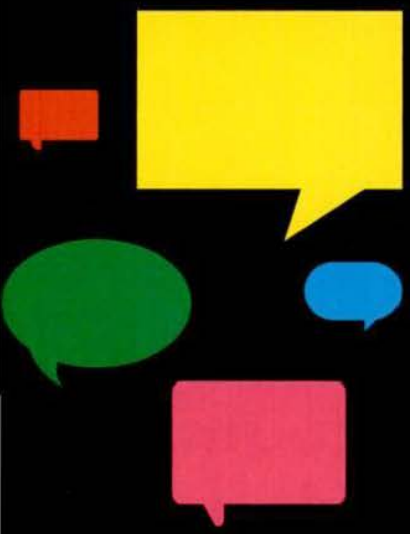

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What is the name of—and where can I purchase—the single-stack bookshelves on page 112 of the "Make It Yours" special issue? They're on the left side of the page, and they seem to be the only items not listed.

Rosemary Roman
Los Angeles, California

Editors' Note: The shelves are two Sapien bookcases, designed in 2003 by Bruno Rainaldi for Design Within Reach. They can be purchased at dwr.com.

In your December/January 2010 issue, you've finally given us readers a break from single pictures of the "Houses We Love"! I was too delighted to learn more about the three housing solutions you presented. Please continue with such presentations, and would you please add a north arrow and a graphic scale to plans? Evaluations of designs are not really meaningful without such simple tools!

Arthur Wm. Carlson III
Titusville, Pennsylvania

Regarding Jon Ubick's letter in your November 2009 issue: Here in the heart of downtown Minneapolis, Hennepin Avenue and First Avenue North, which were paired one-way streets for the past three decades, were changed to two-way streets just last weekend. On the street where my office is, First Avenue North, not only did they change the street to two-way, they placed the bike lanes between the curb and parked cars, exactly like the design Ubick described in Munich.

So far, some people continue to park against the curb, even though the street is well signed. Some also worry that heavy snows will obscure the striping and people will park at the curb because they can't see it.

Believe it or not, we are second only to Portland in bicycle commuting, even in the dead of winter, so we'll see how this pans out. Bicyclists I've spoken with are also of two minds: Some people actually prefer to move with the traffic, since all other on-street striped lanes in the Twin Cities run between the parked cars and the lane of moving traffic. We've also noticed that most service trucks still park against the curb, requiring cyclists to swing around them.

Still, it's an intriguing change, and as people grow accustomed to it, it could turn out to be the "simple, elegant" solution Ubick describes.

Bob Close
Minneapolis, Minnesota

I was pleasantly surprised to see your homage, "Remembering Julius Shulman," in the November 2009 issue. I recently learned of Shulman through an amazing documentary by Eric Bricker submitted to the Albuquerque Film Festival, titled *Visual Acoustics: The Modernism of Julius Shulman*. Narrated by Dustin Hoffman, this is a must-see for anyone interested in modern architecture.

Aynn Kirby
Communications Director
Albuquerque Film Festival
Albuquerque, New Mexico

Editors' Note: *Visual Acoustics* was also screened in June 2009 at Dwell on Design in Los Angeles. For more information and screening dates and locations, visit juliusshulmanfilm.com.

I was thrilled to see your piece on Tallinn, Estonia ("Detour," November 2009). I've just returned to the United States from a year spent researching in Estonia on a Fulbright scholarship. It is indeed a vibrant country, changing every second.

I want to point out one error: On page 70, in the caption, it says that the Linnahall "takes its name from one of the looming figures of Estonia's Soviet past: Vladimir Ilyich Lenin." In fact, the name "Linnahall" translates as "city hall" and the building does not derive its name at all from Lenin. When the complex was built in 1980 (for the sailing portion of the Moscow Olympics), it was indeed named the "V. I. Lenin Palace of Culture and Sport." The name was changed after Estonia regained its independence in 1991.

While it would seem a small error, for Estonians it wouldn't be. Stating that the current name is derived from Lenin's family name implies that post-Soviet Estonia maintained Soviet-era names, which, across the board, it did not do. The architecture remains, which is most often haunting, but the names have all been changed and the statues of Lenin replaced with flowerbeds and the like.

Elin Raun-Royer
Chicago, Illinois

As a long-term reader who grew up in British Columbia, I was happy to see you feature a cabin from Salt Spring Island in "First-Class Cabins" (November 2009). However, I noticed a few errors that I'd like to call to your attention. First, while "May Two-Four" (also known as "May Long") is indeed a widely celebrated long weekend that kicks off cabin season, it is anything but unofficial. In fact, it is a national statutory holiday called Victoria Day, in honor of both Queen Victoria's birthday and the current reigning Canadian sovereign's official birthday. Also, it would be quite the hike from the Salt Spring Island cabin to the nearest Beer Store for that 24-pack of Molson Canadian. The Beer Store is an Ontario chain, and the nearest outlet is almost 2,000 miles away from the cabin.

Yuri Artibise
Phoenix, Arizona

Editors' Note: While Victoria Day is absolutely a national holiday, May Two-Four is not an official holiday but is always celebrated on Victoria Day weekend. As for the Beer Store reference, that certainly would be one heck of a journey, and we apologize for our Ontario-biased mistake.

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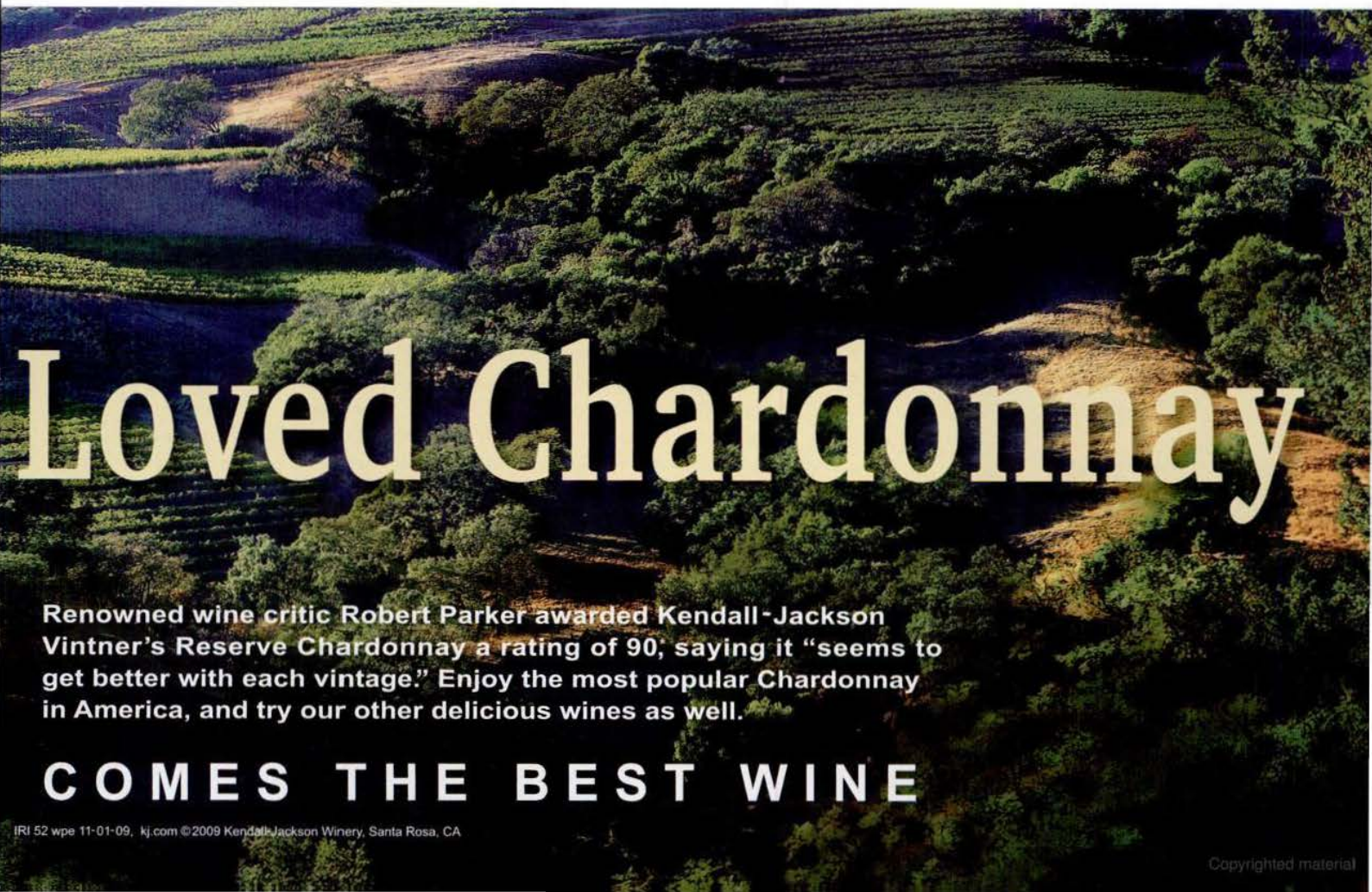

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Shopping List

Whether you're looking for an industrial worktable or you're just trying to score a *toque blanche* like the one the Swedish Chef used to wear, sometimes you really need a source for professional-quality accoutrements for your kitchen. That's why this month we're creating a map of the best independent culinary suppliers in the world, featuring the kind of places where you might find a three-quart bain-marie nestled next to a wok big enough to cook fried rice for 100. Help us build out the map.
dwell.com/chefs-supplies

Tools of the Trade

All serious cooks have one do-or-die utensil that they simply cannot live without—be it extralong *ryoribashi* or a dimpled copper pot for melting butter. We canvassed professionals and amateurs alike to share their favorite everyday instruments and the stories behind why they return to these items meal after meal. See the results at dwell.com/kitchen-gadgets.

CONTRIBUTORS

Deborah Bishop
San Francisco-based writer and Dwell contributing editor Deborah Bishop wrote about her very own home renovation ("Project Runaway," p. 76). "Now that we finally have a functional, capacious, well-equipped kitchen, I have no excuse for being such a lackadaisical cook," she confesses. She hopes her culinary efforts will have better results than prior goals of learning Italian and the Argentine tango.

Georgina Gustin
St. Louis-based writer Georgina Gustin pens pieces about food and farming for the *St. Louis Post-Dispatch*. When not in the newsroom, she shoos evil city squirrels away from her tomatoes, plots the next big adventure, or stands on her head. This month, she traversed the Show Me State to Kansas City, Missouri ("Off the Grid," p. 52), where she was reminded of how much coolness inhabits the heartland.

Mark Lamster
Mark Lamster is a Brooklyn-based writer who spends a good deal of time in his own open-design kitchen. For this issue, he took a short walk across his home borough to see a small space maximized by smart design ("A Clean Slate," p. 88). Lamster recently cooked up a new book, *Master of Shadows: The Secret Diplomatic Career of the Painter Peter Paul Rubens*.

Jeremy Liebman
Photographer Jeremy Liebman's first shoot for Dwell ("A Clean Slate," p. 88) focused on graphic designer Melissa Jun's Brooklyn apartment and her recent kitchen renovation, which was inspired by a rare vintage find: a faucet that rotates 360 degrees. Though Liebman's own faucet only spouts water in one direction—down—he makes the most of his kitchen and cooks as often as possible.

Ye Rin Mok
Photographer Ye Rin Mok traveled two miles from her home in Los Angeles to shoot her first house for Dwell ("My House," p. 39). "It was the shortest distance I've traveled for an assignment," she says. Eric Grunbaum, the homeowner and a DJ, spun records throughout the shoot, and Mok climbed the neighbor's roof to get the perfect shot. "I loved how transparent and open the house was," she says.

Jonathan Olivares
Jonathan Olivares is a Boston-based writer and industrial designer. The request from Dwell for an article about kitchens ("Essay," p. 94) came just days after he attended a dinner party where a friend used a desktop computer as a kitchen tool. "I was surprised to find that kitchen manufacturers have not adapted their spatial planning around computers," he says. Olivares is now eager to solve the problems surrounding contemporary kitchen activities.

Graham Pullin
Graham Pullin is an interaction designer working at Scotland's University of Dundee and the author of *Design Meets Disability*, a book written after nine years of working with Ideo in London and San Francisco and a previous life as a medical engineer. Pullin put his expertise to use during his recent paternity leave to write "Universal Design 101" (p. 102).

Mike Sinclair
Mike Sinclair is an architectural and fine-art photographer living in Kansas City, Missouri, who photographed the Arnold house for this issue ("Off the Grid," p. 52). "I discovered that the house the Arnolds designed shares its hillside neighborhood with one of the last houses Frank Lloyd Wright designed," he says. "I imagine it would be a bit intimidating to design your own home so close to an FLW house."

Paul Young
Paul Young is a Los Angeles-based journalist and curator. "You don't come across many hazards in writing about home design," he says. "Except for one: jealousy." In the case of Eric Grunbaum's new Venice Beach house ("My House," p. 39), Young felt the pangs of envy the second he walked through the front door and saw the DJ booth at the center of the living area.

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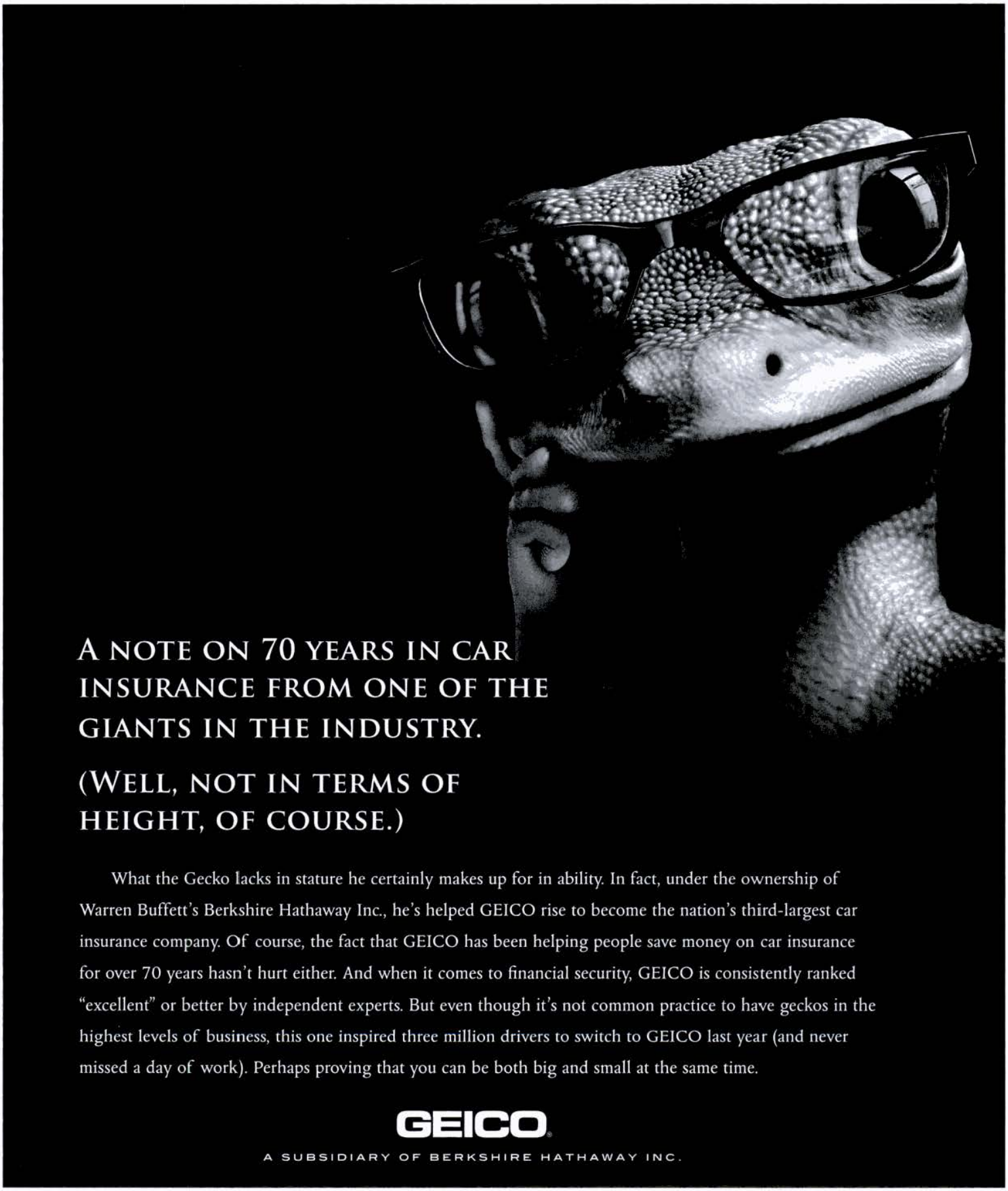

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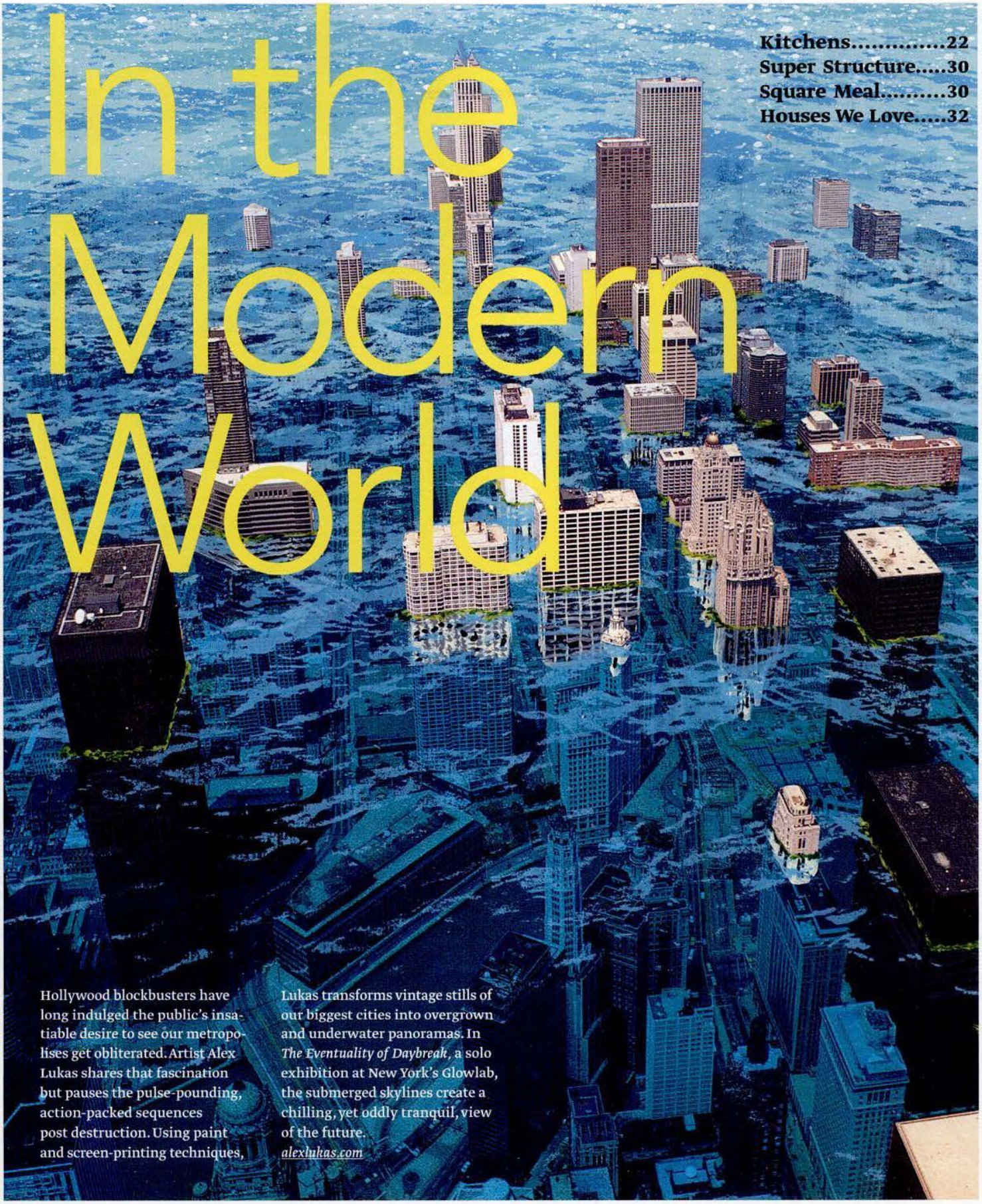

Hollywood blockbusters have long indulged the public's insatiable desire to see our metropolises get obliterated. Artist Alex Lukas shares that fascination but pauses the pulse-pounding, action-packed sequences post destruction. Using paint and screen-printing techniques, Lukas transforms vintage stills of our biggest cities into overgrown and underwater panoramas. In *The Eventuality of Daybreak*, a solo exhibition at New York's Glowlab, the submerged skylines create a chilling, yet oddly tranquil, view of the future. *alexlukas.com*

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

March 4
Landscapes of Quarantine exhibition opens at New York's Storefront for Art and Architecture. storefrontnews.org

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All in Good Taste

If the quickest way to a person's heart is through the stomach, a stylish, well-equipped kitchen certainly can't hurt your chances of making a good impression. Inspiration can emerge in the form of a complete remodel or a simple cruet; here are our latest culinary muses.

Dune
by Domenico Paolucci for Pedini
pediniusa.com

Trattoria
by Jasper Morrison for Magis
magisdesign.com

S2 Kitchen Spice Jars with Glass Centers
by Kahla for SieMatic
siematic.com *(bottom right)*

Colombina Collection Oil and Vinegar Set
by Doriana Mandrelli and Massimiliano Fuksas for Alessi
alessi.com

American Modern Creamer
by Russel Wright
bauerpottery.com

March 7
Ergonomics: Real Design closes at the Design Museum in London. designmuseum.org

March 7
Less and More: The Design Ethos of Dieter Rams closes at the Design Museum in London. designmuseum.org

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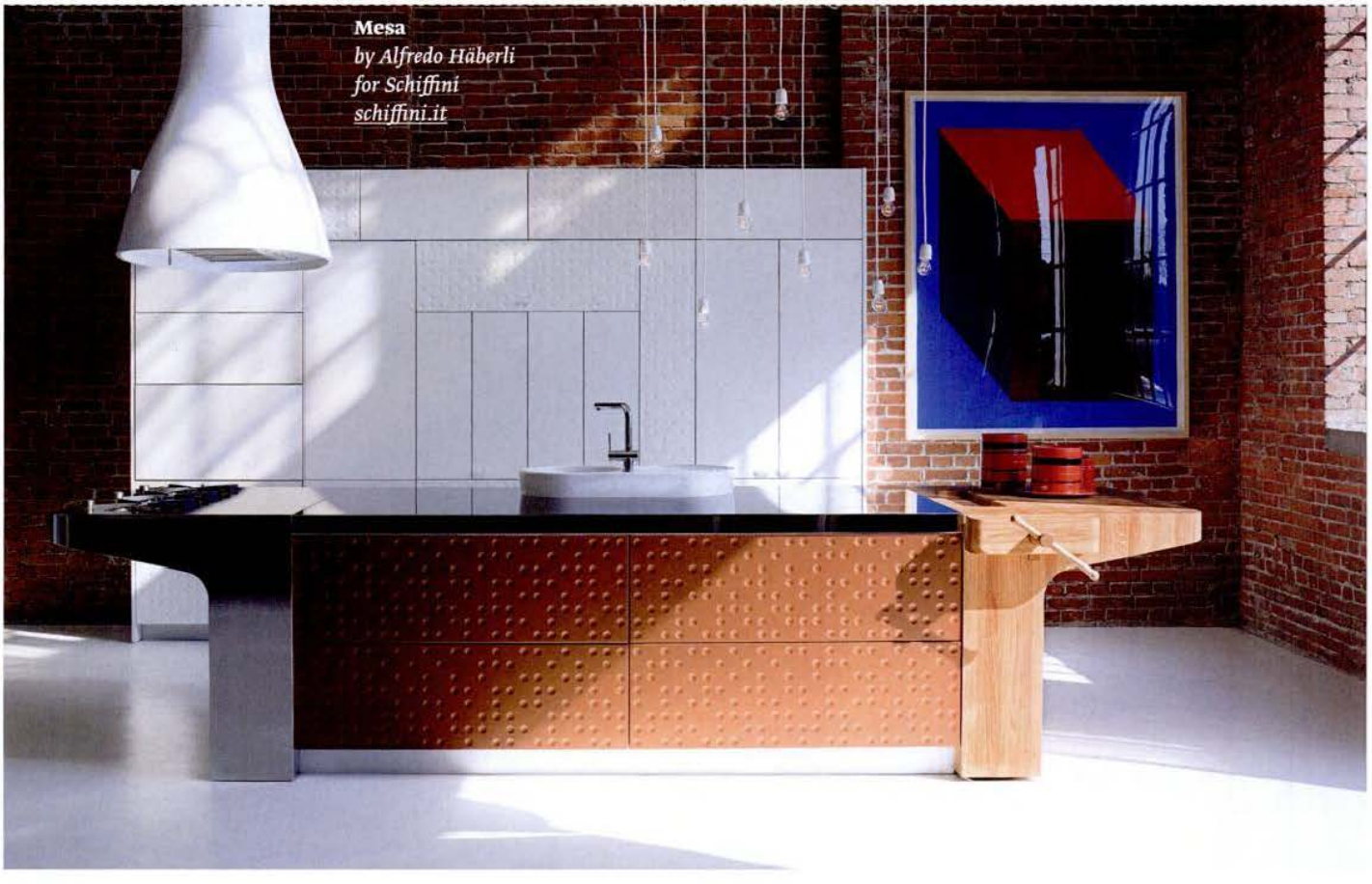
Mortar & Pestle
by Philipp Beyeler for Kuhn Rikon
kuhnrikon.com

La Via Lattea
by Anna and Gian Franco Gasparini for Officina Alessi
alessi.com

Ultra Power Tilt-Head Stand Mixer
by KitchenAid
kitchenaid.com

Parrot Pitcher
by Hanna Werning for Sagaform
sagaform.com

Mesa
by Alfredo Häberli for Schiffini
schiffini.it



March 7
Dutch artist Theo van Doesburg, founder and leader of the De Stijl movement, died on this day in 1931.

March 13
Actions: What You Can Do With the City closes at the Graham Foundation Madlener House in Chicago. grahamfoundation.org

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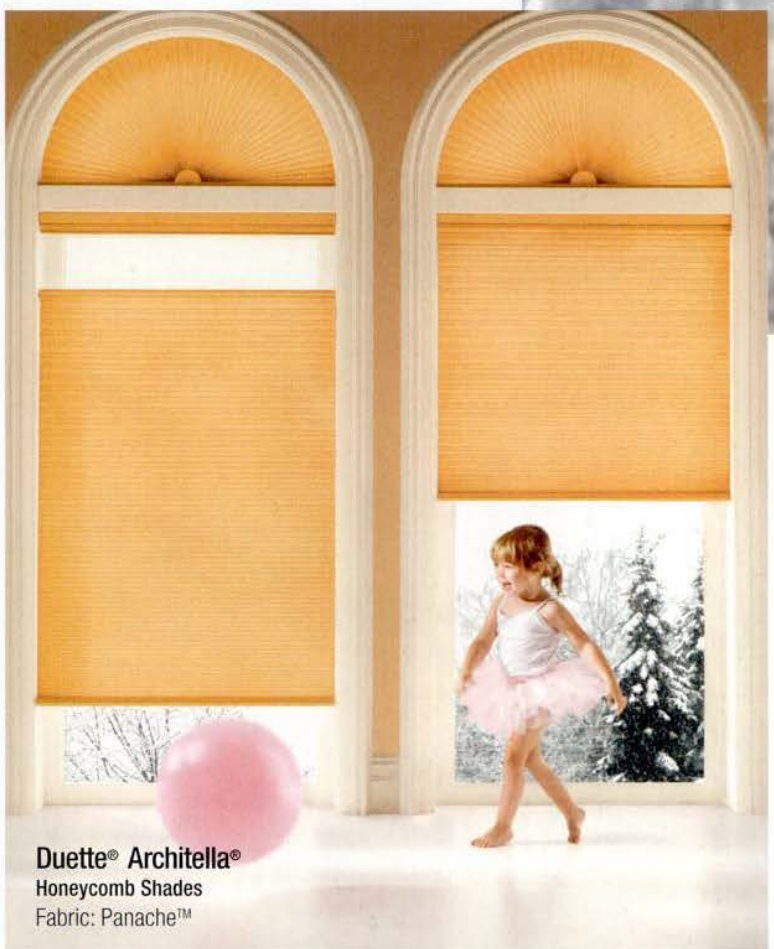

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Luna Brown Quartzite for Unique Collection
by Sabine Orlowski
for Eggersmann USA
eggersmannusa.com

Crystal Texture
by Karim Rashid for Scavolini
scavolini.us

B-Set
by Hella Jongerius
for Royal Tichelaar Makkum
royaltichelaar.com

Peg Series
by Studio Gorm
studiogorm.com

March 14
Green Furniture Design closes at the Milwaukee Art Museum. mam.org

March 20
The Essence of Things opens at the Vitra Design Museum in Weil am Rhein, Germany. design-museum.de

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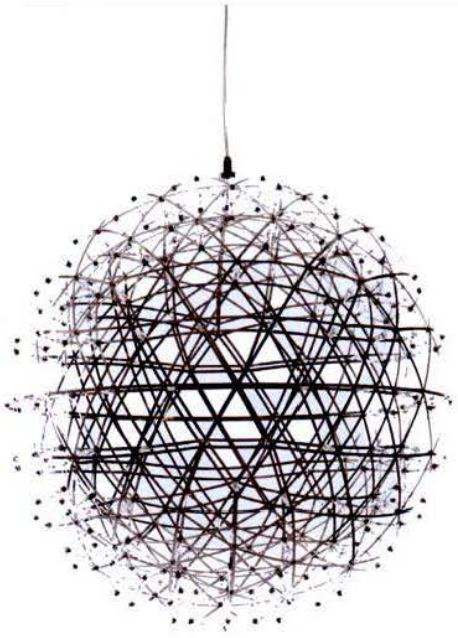

Louis Rossetto

Occupation:
CEO, TCHO Chocolate / tcho.com

Hobby:
Photography

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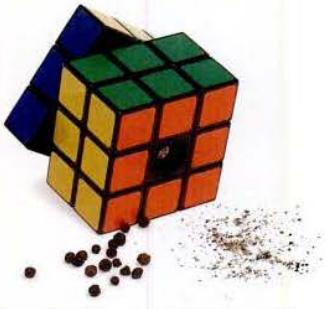

March 27
Modernist master Ludwig Mies van der Rohe was born on this day in Germany in 1886.

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Cool Tin Roof

From afar, SYNTHe—the first city-approved green roof in Los Angeles—looks anything but lush. The galvanized sheet metal topography—laser cut and snapped together atop the Flat, a six-story downtown apartment complex—shines like a metal mound nestled in the skyline, overlooking commuters on nearby Interstate 110.

Professor Alexis Rochas and his students in the Community Outreach and Design Build Program at the Southern California Institute of Architecture (SCI-Arc) worked with the city of Los Angeles and project developer Bret Mosher to create the undulating, self-sufficient terrain. "We had this ugly rooftop, towering skyscrapers looking down on it, and a concrete jungle all around. So we asked, 'What can we do to soften up this atmosphere?'" Mosher says.

Their answer emerged in the form of the multifunctional modular structure that acts "like a shell, hiding beneath it the utilitarian infrastructure that is often found on top of urban buildings.

"The roof was spoiled with mechanical systems. This maze of HVAC ducts, hot and cold water, and sprinkler systems runs on the floor, giving you a very complex field to operate with," Rochas says. "The resulting shape is 50 percent desire, 50 percent existing conditions."

For Mosher, who also owns the Blue Velvet lounge on the ground floor of the building, the unconventional idea also offered the opportunity to provide new amenities for the local community. Ridges of the laser-cut structure form seating and leisure areas for the building's residents, creating a uniquely active space high above the pavement. Soil sowed in the cascading metal valleys absorbs rainwater to help grow herbs and seasonal vegetables, which the restaurant's kitchen staff harvests and integrates into its regular menu—a novelty that has been well received by patrons as well as the eatery's chefs.

The city is considering using Rochas's adaptable design as a model for other green roof projects, and finding another appropriate site may require little more than patience as developers and investors wait out the economic downturn. In the meantime, the prototype offers open space to its neighbors below while putting food on restaurant tables and glimmers on the windshields of Southern California traffic.

–Nate Berg

io-platform.com

You Art What You Eat

Even in a place attuned to two-wheeled traffic, it was a rare sight one evening last fall to witness a bicycle convoy ferrying a 650-pound steer across San Francisco. The caravan stopped in front of the Museum of Modern Art, where the cow—which had been spit-roasted for 20 hours at an urban farm—was hauled into the foyer and hoisted onto a table. A team of female butchers stood waiting, cleavers in hands, alongside 400 people who had paid to take part in the spectacle. As the butchers cut, the guests crowded in, fascination mixing with revulsion at sharing such an intimate moment with an animal they were about to eat.

This is the kind of scene you find when you dine with OPEN-restaurant—a collective of chefs who combine food, design, art, and activism through live performance. The carving of the cow was just one act of the event OPENfuture, inspired by F.T. Marinetti's 1932 *The Futurist Cookbook*. The original recipes prioritized politics over palatability, so OPEN's culinary artists adapted the dishes for flavor, preserving their symbolism. Halibut-stuffed tomatoes recalled the genetic engineering experiment that fused the DNA of a tomato and a fish; ground beef tacos represented the corn-based diet fed to livestock. Overhead, a model crop duster misted guests with "Agent Orange flower water."

OPEN founders Stacie Pierce, Jerome Waag, and Sam White are well trained in gastronomic ingenuity, having cut their teeth at the celebrated Chez Panisse restaurant. There they discovered a shared interest in 20th-century social art movements. "We started talking about cultivating complete experiences around food, blurring the line between art and real life," White explains.

The trio staged their first event in 2008, building a self-contained temporary dining space inside a warehouse. "We wanted the restaurant itself to be an artistic medium," says Waag. "The whole thing was a sculpture."

If Chez Panisse is their school, OPEN has become a playground for Pierce, Waag, and White, free from the conventions of formal dining. Without the behavioral guideposts of traditional restaurant design, a new blueprint for meal making has to be drafted and eating relearned. "In a restaurant, everyone has their persona. Everyone is watching and being watched," says Pierce. "Here, we leave the rules behind."

openrestaurant.org

Photos by Tom Bonner (exterior landscape), Charles Villyard (installation)

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Square Meal

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Toyo Ito & Associates, Architects
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Surfer's Turf

It was the surf and the artsy vibe that attracted Eric Grunbaum to Venice Beach, California, 18 years ago. An avid surfer and creative director for an advertising agency, he thrives on lively environs. So it's no surprise that he turned to the Los Angeles–based architect Barbara Bestor to design a house for him near the Pacific. Bestor, the chair of graduate studies at Woodbury University School of Architecture, has a formidable reputation in Southern California for her bohemian modernism, and for Grunbaum, she created a 2,000-square-foot, three-bedroom, three-bath home that harbors a traditional sensibility with a contemporary heart. Grunbaum gives us the tour of his modern surf shack.

As told to Paul Young
Photos by Ye Rin Mok

From the deck off the master bedroom, Eric Grunbaum looks across his front yard. Barbara Bestor designed the second story to float over the ground "like a cloud."

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I grew up on a 40-acre farm about 15 miles outside of Portland, Oregon, so I've always felt at home around nature. That may be why I was attracted to the walk streets in Venice, where sidewalks and gardens—not thoroughfares and traffic—run between the neighborhood's front yards. We're all a bit close together, but you don't see any cars and the whole scene is much more intimate and neighborly.

From an early age, architecture has been one of my loves. My parents built the home I grew up in with Oregon mid-century modernist Van Evera Bailey, and I hoped to someday build a house of my own, thinking I would maybe justify such an undertaking when I was "all grown up" with my own family. But when the project began, I was still a single guy—and my "family" was actually an expansive group of friends—fellow musicians, writers, designers, and other creative types. So I wanted something that would work in either case: a flexible but comfortable space that could be a home to raise children, and also a fun, casual place where people could hang out, relax, and not want to leave.

That's one reason I asked Barbara to build a DJ booth in the living area. We thought that this would become the communal center of the living area—the hearth—instead of a TV or a fireplace. When friends visited, I could just jump up and put on a record, or let others take turns. I could also throw a blow-out party, push the sofas out of the way, and transform my living room into a dance floor.

As I was thinking about all of this, I was traveling to Japan a lot for work. Generally speaking, the Japanese work within tighter constraints and smaller footprints. And yet they still manage to create beautiful spaces that are simultaneously bold and progressive, smart and restrained.

That became a central motif for us since we didn't have a lot of space to work with. The property is 3,330 square feet, and most people tend to build to the edge to maximize indoor living space. I wanted to make sure that there was enough outdoor space to take advantage of L.A.'s climate

Grunbaum was unafraid of a little color, as his living room (above) proves. It includes a coffee table by Mockett and a Tufty-Time sofa by Patricia Urquiola for B&B Italia.

A music and cycling fan (the vintage bike is by Vivalo), Grunbaum mans the turntables (below) while friends gather in the kitchen. Case Study barstools are from Modernica.

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The dining room is meant to be a flexible space for eating or dancing. "One of the most important things for me," explains Grunbaum, "is how a house feels. It has to be a place where you don't want to leave." The Cyclone table is by Isamu Noguchi for Knoll and the pendant lamp is by Lightoiler.

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and satisfy my outdoorsy Oregon roots. Both Barbara and I love the original cottages that were built here in the early 1900s, so she took what looks like a typical pitched-roof bungalow, dipped it in white paint, and inserted a loftlike space underneath it. The second story became this white form hovering above the house like a cloud.

One great benefit of the pitched roof was that it allowed for more interesting interior spaces than a flat roof. To take advantage of this, rather than run the walls to the ceiling, Barbara designed standard eight-foot walls for two upstairs bedrooms and the master bath, then used glass in between the walls and the ceiling, which provided soundproofing, but allowed light to shine all the way through. Best of all, it allows you to see the shapes created by the roof and the walls.

Barbara has a gift for building homes that feel good to be inside and knows what a huge role color plays. She encouraged me to think about different graphic color "moments" in the home. The stairwell became bright yellow. The living room is in shades of magenta. In the kitchen, she came up with the idea of "murdering" the center island, riffing on the L.A. phenomenon where people "murder" their cars, which is to say, they remove all the trim and ornament and black everything out: the windows, wheels, light covers, trim, everything. So we clad the entire island, top to bottom, in black laminate and installed black appliances.

People have told me that they really appreciate the restraint of the design on one level and the exuberance on the other, and I think that was our goal: an informal, open, flexible home that I could share with my friends. But the thing that made the biggest impression on me after moving in was the light. I love sitting at the kitchen island in the morning and looking out at the sun coming through the treetops. And that light comes from different directions throughout the day and remains constant. Even the moonlight at night comes through the bedroom's large clerestory window. It really elevates your spirits. But for me that's true of all great design.

Bestor restricted the height of the walls on the second floor (top) to allow the clerestory windows to carry light from the front deck all the way to the guest bedroom in back.

The "murdered kitchen" (bottom) includes a fluorescent light sculpture with dimmable ballasts designed by Bestor. The rough plywood offers a nice chromatic contrast.

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Chromatherapy

Bestor gave each area of the house its own color scheme. The bright yellow stairwell maintains a cheery mood throughout. Magenta is one of Grunbaum's favorite colors, so he picked out a magenta Tufty-Time couch by B&B Italia and added a hot pink powder-coated faucet by Vola for the downstairs bath. A camouflaged barbecue is by friends Fernando and Juan Diego Gerscovich of Sundayland. sundayland.com

Mural, Mural on the Wall

The home already has a vivid color scheme, but to energize certain areas further, Bestor and Grunbaum added murals to some of the walls. Aside from the vinyl decals in the bathrooms, the stairwell is painted to evoke Grunbaum's family home in the 1970s. Designer Mina Javid created a faux headboard for the master bedroom. minajavid.com

Vinyl Fantasy

Los Angeles–based graphic designer Chris Loomis created a trio of window decals for the house's three bathrooms. Grunbaum went with a camouflage pattern for privacy in the master bathroom, which has a wall of floor-to-ceiling glass that looks onto an adjacent patio. "Because we're sort of in the trees, I wanted to keep the plant theme going," he says. laloomis.com

Rad Pit Makes Angelenos Jolly

California isn't known for its front porch culture, but Grunbaum loves Venice's walk streets and their pedestrian vibe, so he employed landscape architect Stephanie Bartron to orient his small patio toward the street. The house itself acts as a windbreak, and lush patio furniture and a small fire pit turn what could have been another exercise in backyard solipsism into the home's most neighborly spot. sbgardendesign.com

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freshpreservingstore.com

Bake, Serve 'N Store, $12.99 by Pyrex
pyrexware.com

Story by Sarah Rich
Photos by Maren Caruso

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Packed-up leftovers and stacked-up pantries are rarely the pride of the kitchen, but hiding them out of sight puts perishables precariously out of mind. A display-worthy set of design-smart containers is a decidedly fresher solution.

Herb Keeper, $20
by Cuisipro
cuisipro.com

Good Grips, 5-piece set, $49.99
by OXO
oxo.com

Go Green Glasslock, 3-piece set, $34
by Kinetic Cookware
kinetic-cookware.com

Yohki Jar, 1-liter, $19.95
by Bodum
bodumusa.com

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While they have just one relatively simple function to fulfill, food storage containers can perform preposterously poorly. They leak, they crack, they let contents become stale and moldy, and they're notoriously hard to clean. Still, being aware of potential shortcomings doesn't always make it easier to know what you're looking for in a new container, nor easier to judge its quality before trying it out.

With concerns rising about the health risks of various plastics, glass has grown more popular. "I think you should store everything in glass," says Grant Donnelly, who works in the vast bulk-foods department at Rainbow Grocery Cooperative in San Francisco. "Often plastic containers let air in, and the food spoils. Plus, glass looks pretty." At home, Donnelly has his own mini bulk area, where he keeps everything in old-fashioned mason jars.

On the other hand, some circumstances require a less fragile material. Ava Roy, a transcontinental sailor, lives at sea up to six weeks at a time. "Plastic containers that seal well with clasps or snaps work great," she says. "But you have to separate your supplies into small portions so you don't set yourself up to lose everything at once."

Even back on dry land, nobody likes to see good food go to waste. With the right set of containers, stored goods not only last longer, they become display-worthy, with beans, grains, fruits, and snacks producing a palette more interesting than any paint-store purchase. Of course, no container can prevent abandoning leftovers in the back of the fridge. Frequent food forgetters, beware: A good container may fail to release the pungent reminders you depend on. ▮▮

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A Lot to Love

In a leafy residential area a few miles from downtown Kansas City, Missouri, an enterprising architect saw opportunity where others saw trouble. He took a sloping, triangular lot and designed a new home for his growing family—an open, tree house–like structure on stilts that hovers at the quirky edge of a conventional neighborhood.

Story by Georgina Gustin
Photos by Mike Sinclair

The Arnolds' bedroom and living area float over the hillside (top), the large windows allowing light to flood in from both sides. A bamboo-enclosed deck sits atop the house's foundation. The entry bridge leading to the front door (bottom) was made from timber salvaged from Christian's parents' farm near Kingman, Kansas.

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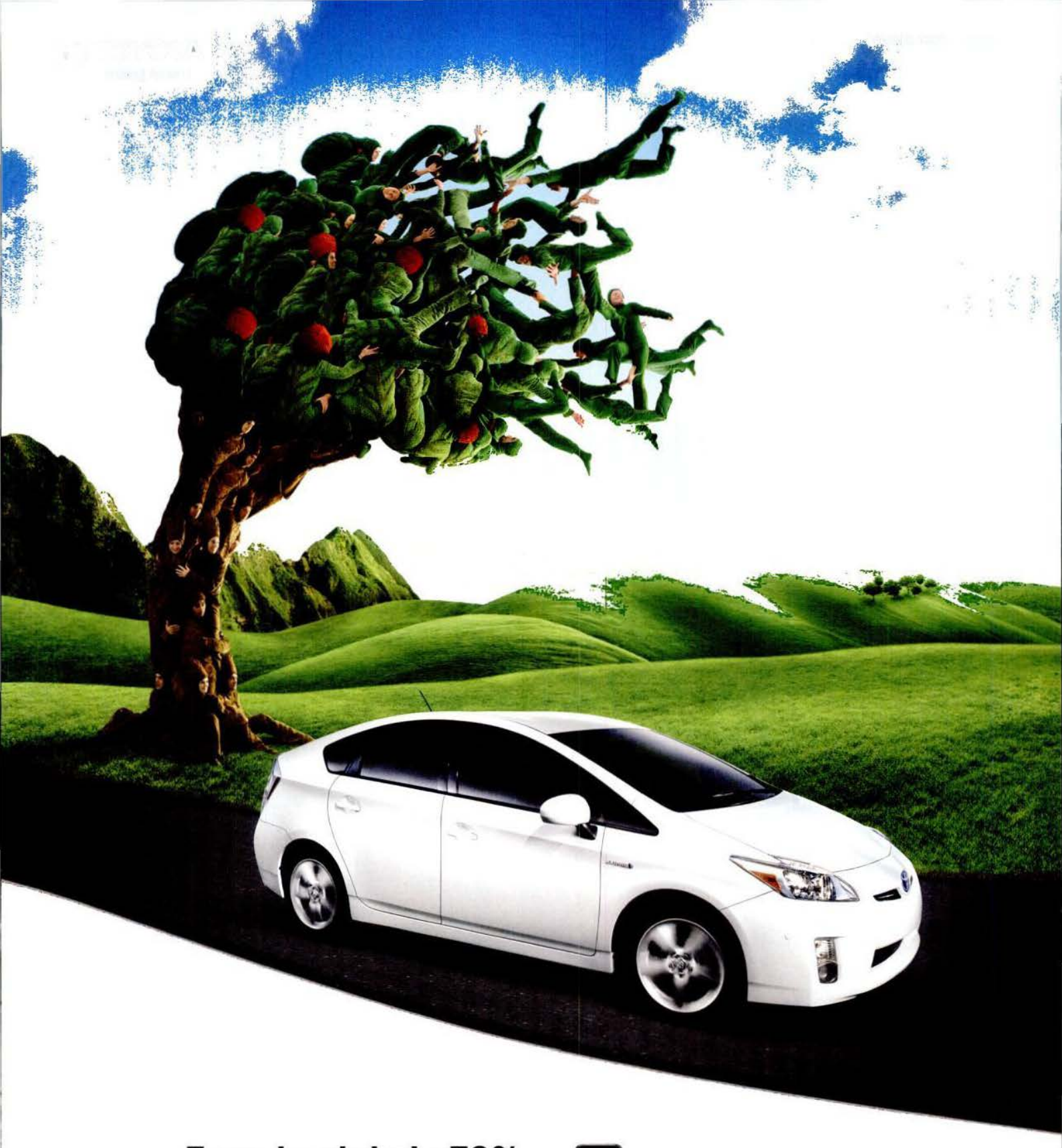

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Pull up to any house in any American suburb, and the first thing you're likely to see is the blank, flat expanse of adjoining garage doors. That suburban cliché was exactly what architect Christian Arnold and his wife, Julie, wanted to avoid when they built their home near downtown Kansas City, Missouri, but it's precisely what they ended up with.

"We make fun of those houses with big garage doors facing the street," Julie says, laughing. "But we couldn't figure out any other place for ours."

That's one dilemma of building on an oddball piece of land where geography dictates architectural destiny.

Before they had children, the couple lived in an urban neighborhood, but when their two young boys, Jack and James, entered the picture, they outgrew their 19th-century bungalow. Christian didn't savor the idea of commuting from the suburbs to his downtown architecture firm, so the search for property in the city began. The Arnolds soon realized what so many have before: A good empty lot is hard to find.

Still, the quest continued, somewhat casually, and eventually they stumbled onto a dramatically sloped, pie-shaped piece of land in a city neighborhood that had barely seen any construction since the 1970s. "It's definitely not your typical lot," Christian says. "You can see why nobody built here."

Yet despite its shape, pitch, and seemingly unbuildable proportions, the lot was perfect in other ways: It was located in the city just a short ride from downtown, yet completely enveloped by trees. It had a suburbanesque yard where the boys could climb cottonwoods and maples with their dad. Perhaps best of all, the odd lot presented an interesting design challenge for Christian.

Having lived in lofts in the past, the couple wanted to create a loftlike ▶

Christian and Jack play chess by the fireplace—the centerpiece of the living room and which the Arnolds use daily during the winter. The hearth is made of large slabs of limestone, which Christian cut himself, intentionally leaving imperfections on the surface for texture. A studio8 couch and Vitra Tom Vac Rocker articulate the space.

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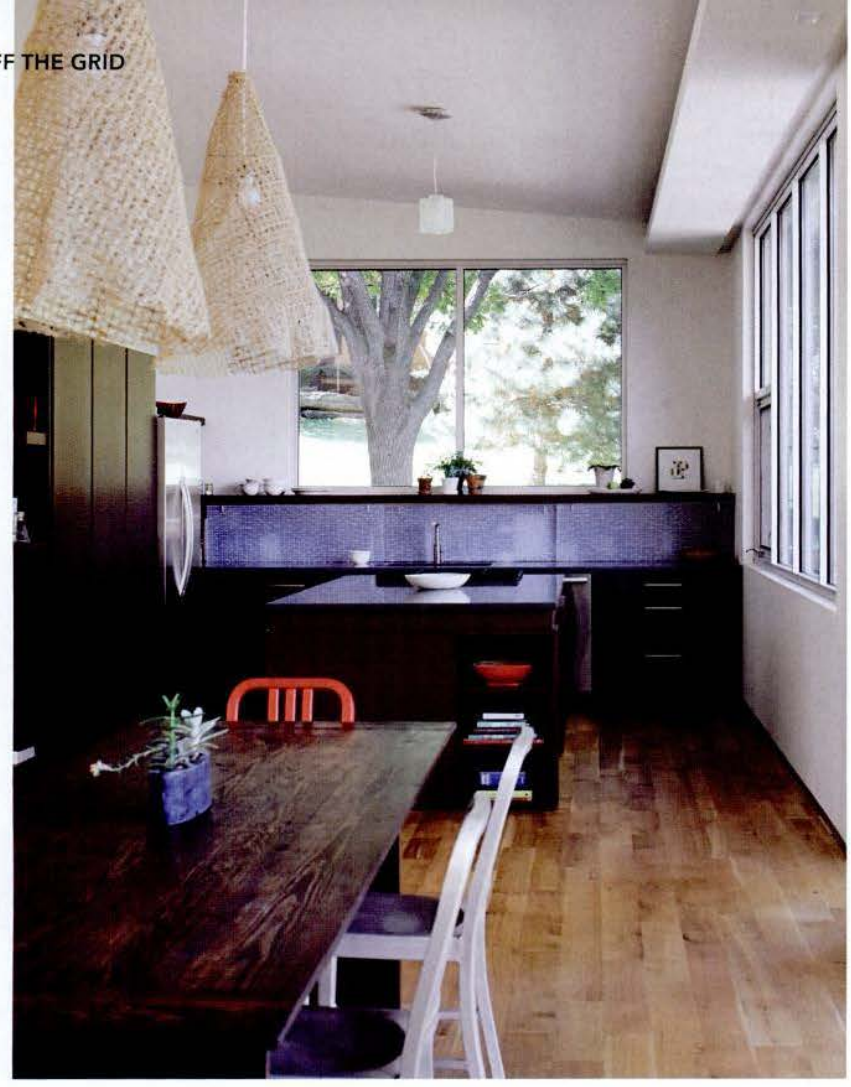
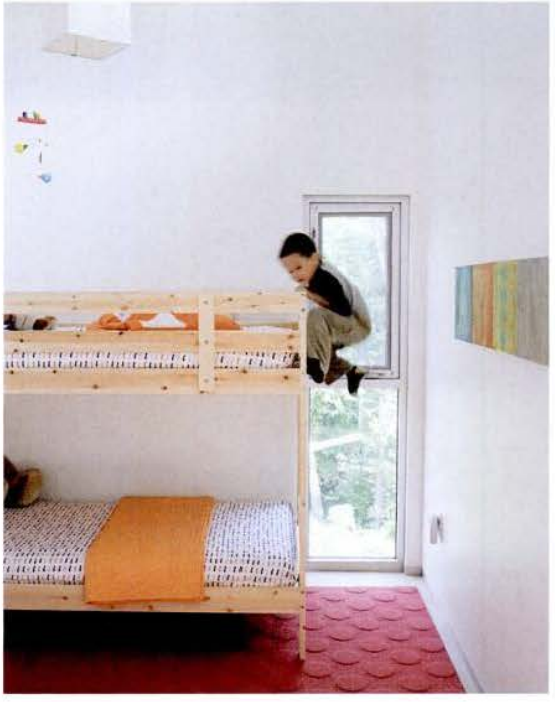


sense of openness and flow, with lots of natural light. "I've gotten addicted to light," Christian says. "It's part of my body chemistry." So, after throwing around ideas for a few months, he came up with drawings that called for a rectangular structure, half of which rests on a typical concrete foundation, wedged into the hillside, while the other half sits on towering steel posts planted toward the bottom of the hill. The end result feels almost like the house was miraculously pulled from an urban building and placed in a leafy yard—an open-plan tree house on stilts.

A primary goal of the project was to keep the process and the house itself as green as possible—to "touch the earth lightly," as Australian architect Glenn Murcutt famously says. Despite the sloping lot, no dirt was added to the site, minimizing the need to bring in exhaust-spewing trucks during the construction. Trees were left in place, providing shade for the hot summers but allowing warm sunlight indoors in the winter once the leaves have fallen. The Arnolds chose long-lasting materials like slate tiles for the house's exterior and a recycled metal roof with an estimated 50-year life span. The construction itself yielded some materials, like extra rebar from the foundation now used as railings.

With tall windows on all sides of the house, the Arnolds worried that heating and cooling bills would be very expensive, but a radiant floor heating system, along with natural light and a much-used fireplace, have kept costs down. "We haven't changed a lightbulb since we've been here," Julie notes, nearly a year after moving in.

Construction began in November 2007, and Christian did much of the work himself, leaving all the licensed



The dining table (top left) was made from reclaimed pine that Julie refinished with layers of stain and wax. Julie also made the lamps, using Knoll textiles.

The Duravit tub in the master bathroom (top right) is another favorite spot for keeping warm; it offers a slender view out toward the trees. In the kids' room (bottom), Jack climbs the bunk bed he shares with his little brother, James. The paintings on the wall were done by their mom.

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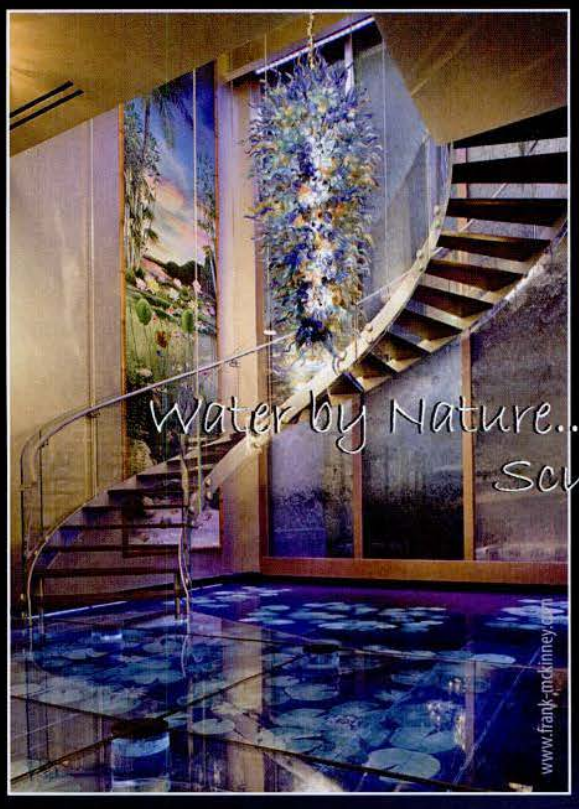

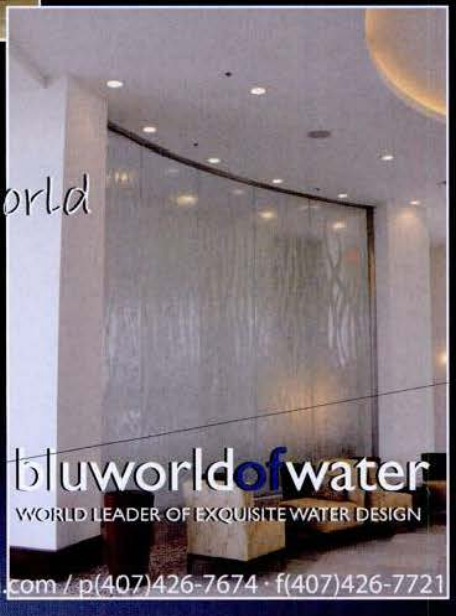

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Green Backers

Sometimes it's an errant subcontractor or lousy weather that slows a building project, but in the Arnolds' case it was the bank. Persuading lenders to cough up loans for a modern, eco-minded home took the better part of a year.

To get the construction loan, Christian had to show potential lenders how various elements, from a recycled metal roof to double-paned windows, were more energy efficient and durable than in a standard house—in effect, making the case for the higher construction costs.

"It was the most challenging part of the project, just working through bank after bank after bank," Christian says. "Explaining to them we wanted to build a modern house, explaining why you need to spend more for higher-quality materials."

At first, all of the banks were unable to justify the higher loan amount and rejected them. But eventually one bank could see the benefit of longer-lasting, more energy-efficient construction and materials. "They understood the value," Christian says, "that it was a good investment."

After securing the construction loan came the challenge of getting a mortgage.

Christian, who does some residential design through his firm, Clockwork, estimates that only ten modern homes have been built in the past ten years in Kansas City, so the bank had little to compare their project to. "We had to do a lot of our own research," Julie explains. "We submitted comparables to them."

Finally, by reclassifying their house, the Arnolds were able to persuade a lender to give them a mortgage. "We started calling it a ranch," Christian says. "They loved that."

For more information on financial incentives for green building and specialized mortgages for energy-efficient homes, check out dsireusa.org and energyprograms.org.

trades like steelwork, electric work, and plumbing to subcontractors. His architectural duties keep him in the office mostly, so this was a chance to tap into skills honed during his childhood on a farm near Wichita, Kansas. "We lived in the country, and I had five brothers," he explains. "My dad just kept giving us things to build—barns, sheds—to keep us out of trouble."

The house displays subtle nods to both Julie's and Christian's rural Kansan roots. (Julie grew up about an hour and a half drive west of Kansas City.) The walnut countertops in the bathrooms came from a tree Julie's grandfather cut down; the lumber for the entry bridge leading to the front was sourced from Christian's family's farm; and the boys' bedroom sports an orange barnlike door.

The Arnolds look back on the nearly yearlong construction period with a kind of romanticism, remembering long days when Jack and James scrambled around in the dirt until they fell asleep, exhausted. The Midwestern winter posed some challenges along the way. "There were some horrible days when my hands froze before I could get any nails in," Christian recalls. But for the most part, the going was smooth.

Now they've been settled in long enough to watch the leaves change into fiery fall colors, drop in winter, then come back to spring greenness, all framed by the windows and cast in shadows on the walls like a portrait of the seasons. It's a cycle they'd like to repeat for many years to come. "I never want to move," Julie says.

But the Arnold family has grown by one since moving in, and their three-bedroom house could become a little too cozy. Fortunately, Christian isn't daunted by the thought of starting again. "I like projects," he says.

Another eccentric patch of land could be waiting.

Julie, James, and Christian enjoy an unexpected bonus of living in a house on stilts—a pair of swings suspended from the base of the structure. The family often goes for walks on the property, looking for wildlife and playing in the tepee they built in a secluded space in the woods.

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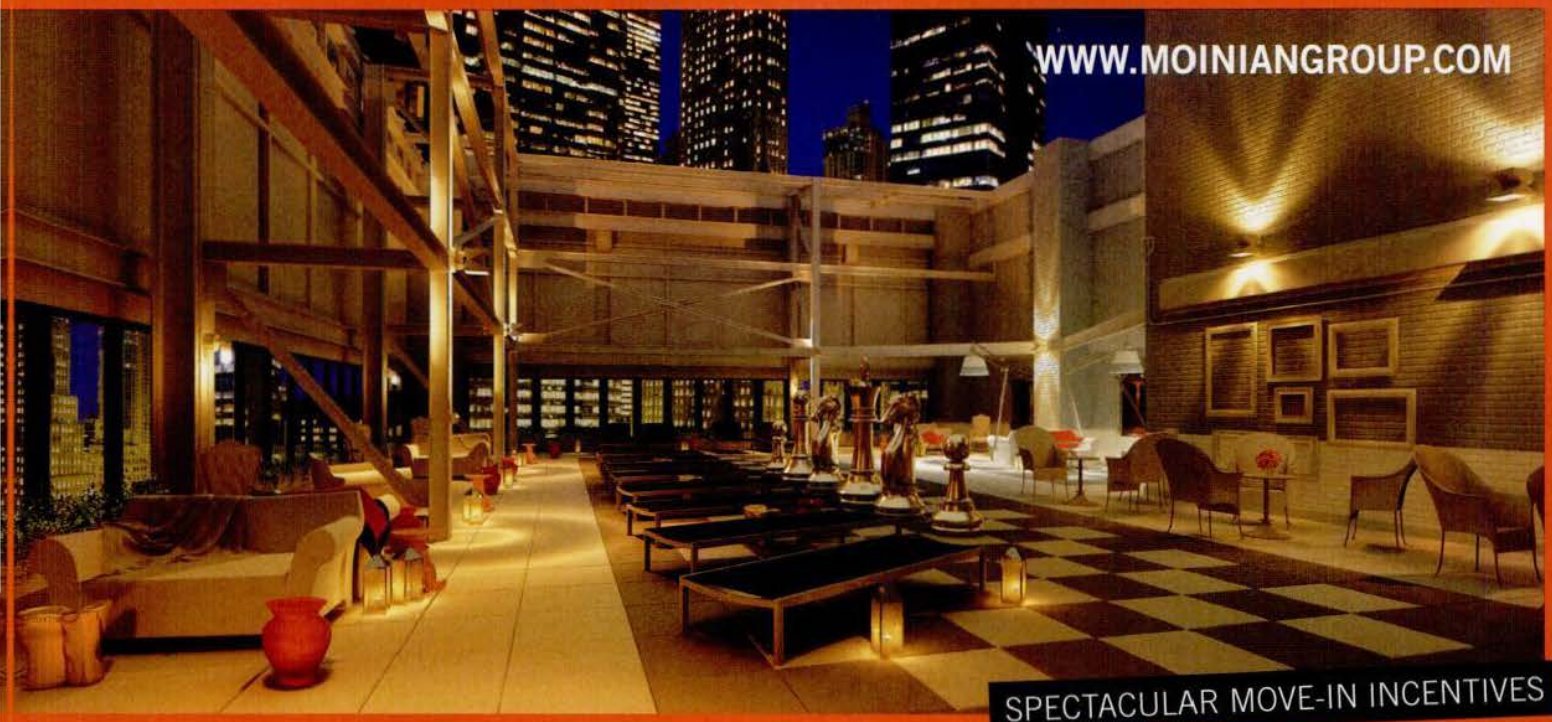

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Swamp Thing

Most people head into the woods or out to the country to escape the city's daily grind, but when Boston-based architects Keith Moskow and Robert Linn need a weekend away with their families, they drive to the suburbs. Their unlikely destination is a construction in Newton, Massachusetts—just seven miles west of Beantown—that they call the Swamp Hut.

The project started 20 years ago as a little house on a prairie, when Moskow, coprincipal of Moskow Linn Architects, designed a small structure for his father-in-law. The retreat was never realized, though the plans have been in and out of the drafting drawers countless times since—winning awards as a disaster-housing proposal, an eco-resort lodging plan, and, all too appropriately, unbuilt architecture.

In the summer of 2008, the architects finally put their tweaks to the test. "We wanted to see if we could do architecture in a prefabricated, cost-effective way," Moskow says. Years earlier, he and his siblings had inherited a ten-acre site that had since sat empty. Only one-eighth of an acre was buildable, but that small space was enough for the 580-square-foot structure.

Moskow and Linn built the 12-foot-high trusses in a workshop, then carried them down the meandering 200-yard path to the site. Over five weeks, they pieced the parts together to form four huts flanking a central square deck. It was a formidable task, but their elbow grease saved the pair an estimated $15,000 in labor, making the total cost just $7,500 for materials.

The parts and the plan have proven a success. The roofs of the huts are well suited for the winter: Snow slides off the steep pitches, and the tall, triangular spaces create shelters big enough to house the architects and their families. Most of their time, however, is spent outside on the central deck, roasting marshmallows and "trying not to burn the place down," Linn jokes.

Linn calls weekends at the Swamp Hut "glorified camping." There's no running water, so they carry their own supply. They also bring nonperishable foods—like spaghetti and hot dogs—to cook over the fire, since there's no electricity. There's a composting toilet, "but it's easier to go in the woods," Moskow says. At the end of a visit, they haul their garbage out with them.

Chirping birds and rustling leaves drown out noise from nearby streets. The remaining sounds are the gleeful screams of Moskow's and Linn's kids as they explore the skunk cabbage and pussy willows. Not bad for a weekend in suburbia.

Photo by Eric Roth

Story by Miyoko Ohtake

In the middle of suburbia, architects Keith Moskow and Robert Linn built their own oasis out of prefab trusses, steel connectors, and aluminum and fiberglass roof panels.

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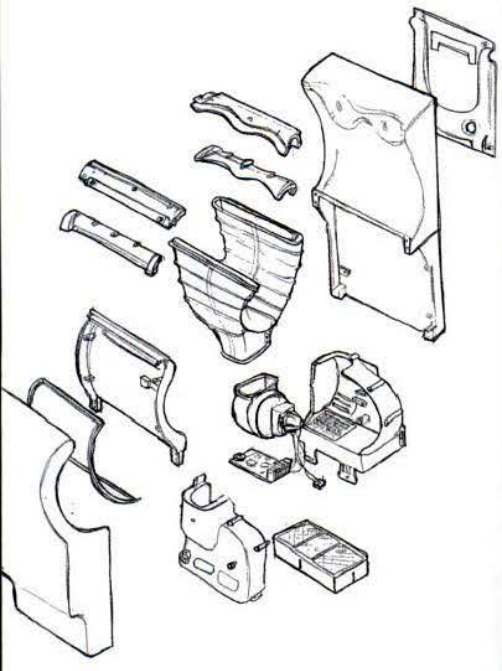

Dyson Airblade

Several years ago, Dyson, the British company famed for its vacuum cleaners, made a foray into uncharted commercial territory. The result—the Dyson Airblade—is revolutionary for its ability to shed water off skin using air pressure alone, saving energy by eliminating the need for heat, not to mention countless paper towels. Dyson's 120,000-square-foot research-and-development facility in Wiltshire, England, is where it all began.

Concept

In 2004, Dyson was exploring new ways to use its patented Dyson digital motor (DDM), which contains a virtually frictionless setup and was developed to make small vacuum cleaners for the Japanese market. The design team soon hooked the DDM up with an air knife, a technology in which air is forced quickly through a very small space. "We were playing around in the laboratory," company founder James Dyson recounts of the attempts to apply the air knife to a top-secret project. "Air knives have all sorts of uses: smoothing things, flattening them out," he hints. But, whatever they were trying to do, it wasn't working.

Inventors have long exalted failure. Thomas Edison famously said, "I haven't failed, I've just found 10,000 ways that won't work." At Dyson, frustration yielded a serendipitous lightbulb moment when someone's hands happened to be wet and the air knife dried them brilliantly. As a hand-drying solution for public restrooms, it had the potential to be both more effective and energy efficient, as it did not require heat. "Our objective then became to literally scrape water off hands like a wiper blade does," senior design manager John Churchill recalls. "We had to optimize the delivery of air, and finding the balance between airflow and pressure took a lot of failures."

Story by Virginia Gardiner
Photos by Leon Chew

Dyson's massive R&D building (top right) is full of cages in which robotic testing equipment gives the products repeated beatings. The Airblade, seen in an exploded drawing (top left), owes its existence to the patented Dyson digital motor (bottom), which packs high power into a small device by avoiding the need for carbon brushes.

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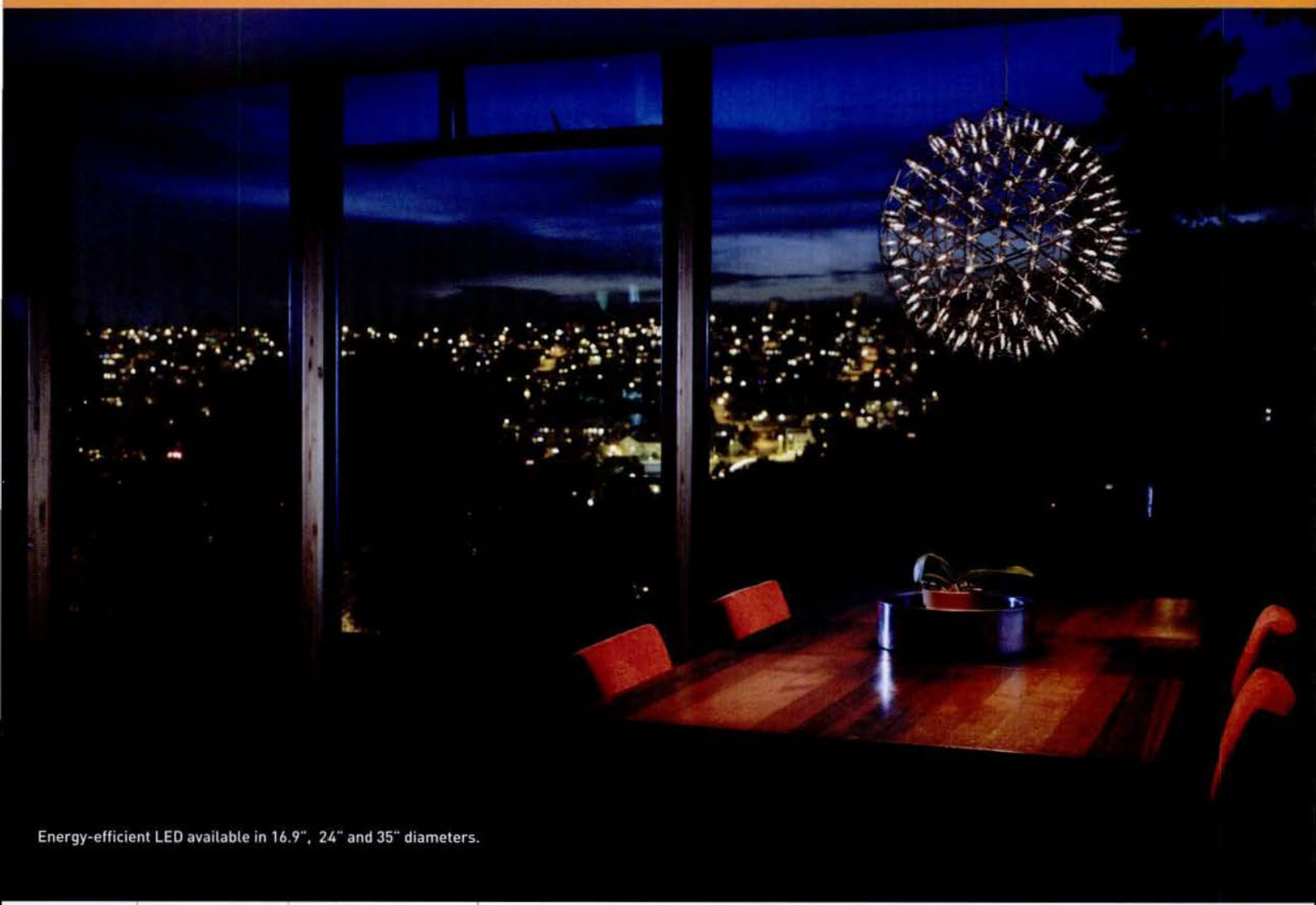

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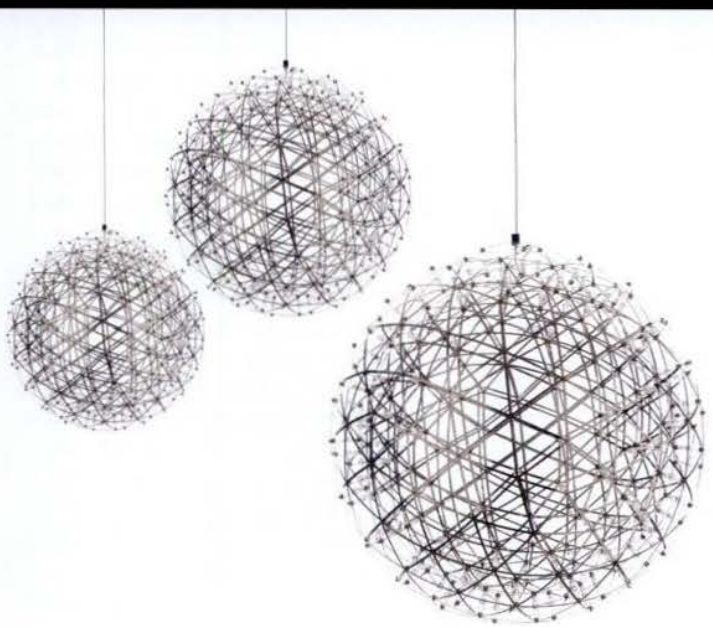

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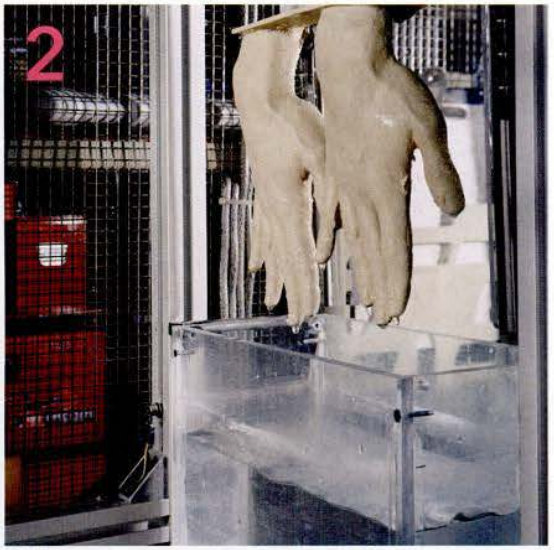


Research

Research in air filtration and household cleanliness had already led Dyson to build an in-house testing laboratory overseen by microbiologist Toby Saville. "There wasn't an established set of standards for hand dryness, so we had to deduce them," Churchill says. Three questions directed the team's inquiries:

(1) How dry is dry? Churchill says of the first test: "We had people dry their hands to their own standard with paper towels. We found dryness to be when there is 0.1 gram of water left on your hands."

(2) Is drying necessary? Saville found the answer to be a definitive yes: Volunteers briefly handled a raw chicken, washed their hands using a medical protocol, and dried them to various degrees. The data showed that damp hands carry up to 1,000 times more bacteria than dry ones.

(3) Will people really dry their hands? The team set up video cameras in public restrooms to observe hand-dryer use. Barring the remarkable portion of people who skip hand washing altogether, those who dry do so in a hurry. Most of the people observed held their hands under a hot-air blower for about ten seconds, gave up, and finished the job using their clothes.

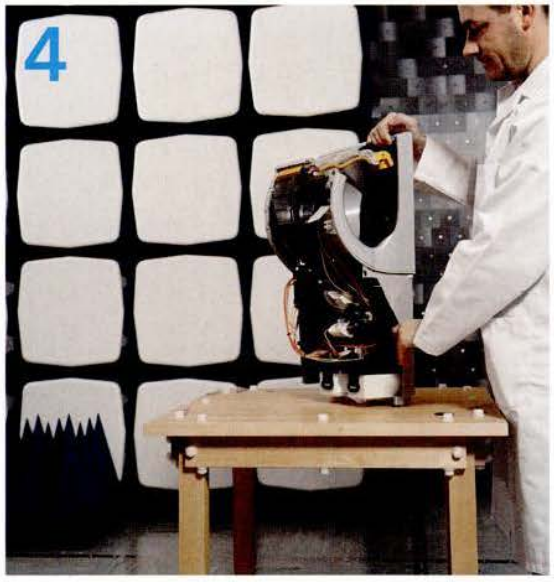
Prototyping

With the technology to produce a 400-mph wind capable of drying a person's hands in 12 seconds, the next step was to design a shell. Starting with cardboard and foam models, the team devised the shape as a waist-high, wall-mounted scoop into which users dip their hands to activate the sensor then slowly raise them while the air wicks away wetness.

Dyson's aerodynamics specialists optimized the design for laminar flow—the streamlined movement of air. Held inside the hand dryer's outer gray casing, the laminar flow chamber carries the air from the motor up the nozzle and out the 0.3-mm slot, resulting in a shape that resembles a science-fiction robot's underwear.

Engineers made more than 200 prototypes, refining the shape and functionality along the way with an unlimited budget. "The air nozzle parts for just one machine cost $13,050," Churchill recalls. One contributing factor: "We made them out of bluestone, a material used by Formula One teams, because of the tolerance and heat-resistance requirements," he says.

That wasn't the only pricey part. Two selective laser sintering (SLS) machines were constantly humming, laser-bonding nylon powder, as fine as baby powder, into 0.15-mm layers, at a cost of $35 per pound of powder.



Manufacturing

Though technology has made prototyping much faster, it requires an understanding of how rapid-prototyping materials behave compared to manufacturing materials. "If the SLS nylon fails in certain ways, we can tell how that will relate to the actual plastic's performance," Churchill says. "The SLS prototyping was particularly helpful with the ducting components, where air is blown into the air knives. The early SLS ducting models cracked quite easily, so we knew we needed to use plastics that would sustain expansion and contraction."

Dyson manufactured an initial run of 300 machines to be bashed, broken, and tested in every possible capacity. The company does most of its testing in Malaysia in a large facility where most of its vacuum cleaners are made, primarily in hard plastics such as acrylonitrile butadiene styrene (ABS). The casings of the first Airblades were made of die-cast aluminum for extra durability, and because a die-casting tool weighs as much as a double-decker bus, Dyson sought out the help of a China-based specialist.

The company has since perfected the Airblade in an ABS-polycarbonate plastic blend. In the Wiltshire facility, a finished hand dryer recently sat in a cage, being repeatedly whacked by an enormous swinging mallet. "Imagine the abuse it takes in a pub," one engineer said. One has yet to crack.

In the testing facility (top), a pair of silicone hands are repeatedly doused in water and then dried with the Airblade to see how many cycles the machine can endure before breaking down. The industrial design team used foam models (center) to explore forms that would administer the required high-velocity airflow. In a testing chamber that's insulated from electric interference to create a controlled environment, licensed engineers make sure that appliances don't produce dangerous electric fields (bottom).

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In the age of the armchair chef, learning the language of cooking doesn't require culinary school so much as cable TV. These days it's easy to wax lyrical about the minutiae of mirepoix without ever mincing an onion, and there's nothing like a sleek, professional-grade kitchen to reinforce the rhetoric. (Never mind that the microwave may be a full-time sous-chef.)

Domestic kitchen culture has been turned inside out since the 1950s. The wall between food preparation and living came down, taking with it the forced isolation of cooking. High design came running into the newly opened space. What was once a confined, avocado-tinted lab for applied home economics is now a gleaming trophy of stainless steel.

Not surprisingly, the correlation between showroom-level chic and time spent cooking is as tenuous as a soufflé. With an unornamented composition of industrial materials and high-gloss surfaces, the modern kitchen hardly welcomes spontaneous marinara accents.

But the pendulum is swinging back in favor of home cooking. In this issue, we visit kitchens where design-loving homeowners let loose their epicurean creativity, heartily risking beet-stained countertops and *sofrito*-spattered backsplashes. In Chicago, chef Arthur Jackson and his pastry-pro wife, Chelsea, turn farmers' market finds into four-course meals. In San Francisco, a drawn-out renovation proves worth the wait for a couple of California foodies. On a houseboat in Amsterdam, a young family lets kitchen hubbub spill onto the deck. And in Brooklyn, designer Melissa Jun gains some much-needed elbow room to whip up Korean cuisine.

While buying a restaurant-style range won't turn anyone into an Iron Chef, there's something to be said for kitchen design that inspires amateur cooks to abandon the armchair and put on an apron. ▮

Thought for Food

Story by Sarah Rich
Illustration by Daniel Carlsten

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Chef's Table

When these full-time foodies renovated their Chicago condo, getting the kitchen right meant finding the right kitchen island. Editor-in-chief Sam Grawe invites himself over to sample the fruits of their labor.

The road dips down between two large sets of overhead railroad tracks and my African cab driver slows down and pulls up to the curb. As the sounds of his high-life guitar riffs fade into the evening air, I'm left to gape upward at the hulking cold storage facility turned condo building I've come to visit. For the past few days—on this, my first trip to Chicago—I have done a lot of gaping. The city continually harnesses your gaze along its strict axes—just as often skyward as outward to the ever-distant horizon.

For a fan of modern architecture, being in Chicago is like walking through the pages of a textbook. Showcasing works from Burnham and Root, Louis Sullivan, and Frank Lloyd Wright to Mies van der Rohe, SOM, and everything between and beyond, the city constantly reminds you that it is the cornerstone of American building. But in my mind, the architecture alone isn't what makes Chicago the archetypal U.S. city—scattered amidst those behemoths of American achievement is a diverse array of neighborhoods, each brimming with old-world pride and new-world possibility.

This evening I find myself in Chicago's Lower West Side in a neighborhood dubbed Pilsen by the ▶

With SOM's Willis Tower looming in the background, a double-decker Metra train passes by the University Station building, a former produce storage facility in Chicago's Pilsen neighborhood. Chelsea and Arthur Jackson (opposite) renovated their fourth-floor condominium to include a custom Bulthaup kitchen.

Story by Sam Grawe
Photos by Matthew Williams

Project: Jackson Residence
Location: Chicago, IL

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The combination living, kitchen, and dining area (opposite) hosts a Modernica Case Study day bed, an Eames Aluminum Group chair and ottoman from Chicago vintage retailer Pegboard Modern, Artemide's Tolomeo Mega floor lamp, and a Big Sur Small dining table from Crate and Barrel. The Duetto sideboard and cocktail table were hand-built by designer Sandra Capasso for her thesis project. Arthur installed shelving from Ikea and poured a cast-in-place concrete shelf to create a small media nook (left). He carved the Indiana limestone-clad bar out of an awkward space in the hallway (right).

Czechs who settled there in the late 19th century. As a testament to the shifting sands of American immigration, today Mexicans, who have transformed the corridors of 18th and 26th streets into vibrant, busy districts, largely inhabit the area. The street food vendors, lively markets, and inexpensive restaurants were part of the attraction for Chelsea and Arthur Jackson, who moved here in 2006.

They were also wooed by a condominium in a former produce depot between the railroad tracks that was affordable and conveniently situated just minutes away from their respective workplaces. Chelsea works as the editorial director for university publications just a few blocks south on Mies's iconic Illinois Institute of Technology campus. Arthur is the chef at Bijan's Bistro, a popular restaurant that serves tasty, unfussy American fare to loyal customers 365 days a year. Tonight, however, the pair has graciously agreed to serve as my hosts for dinner.

I head through the seemingly endless interior hallway to the westernmost unit on the fourth floor, where I'm greeted by a tawny flash of fur that goes by the name of Pork Chop, followed close behind by the Jacksons. If naming a dog Pork Chop is any indication, the couple is really, really into food. Chelsea may be an editor by day, but she's also a certified pastry chef with a serious baking habit. Arthur leaves behind at work whatever limitations are imposed by sticking to a standard menu. As I soon learn, the pair has transformed their abode into a striking laboratory for culinary exploration.

We tour the 1,000-square-foot unit's handful of rooms, and I'm soon sitting kitchenside at a sturdy wooden table looking out on the small deck crowded with the growing season's final offerings. In a hallway space carved out of what was once a closet, Chelsea hovers at the bar preparing a Pilsen-inspired cocktail dubbed El Chingón (a "cool dude" of mescal, orange and sour orange juice, mescal simple syrup, and homemade chili-infused tequila). After setting out a Little Bloom on the Prairie, a locally produced Camembert-style goat cheese by Prairie Fruits Farm, and some homemade chili jam, Arthur gets to work on the first course—a spit-roasted rack of goat ribs. He slides the meat onto the spit and locks it into place in the Gaggenau oven, and explains the oven's myriad features the way someone might detail the merits of a high-performance German automobile. "I can get heat from above or below, and it has convection. But the spit is my absolute favorite," ▶

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Arthur slices the goat ribs (above) before applying a fresh pesto made with herbs from the balcony. Pork Chop, the dog (left), has plenty of comfortable places to nap between meals. Arthur created the fresh pumpkin salad (below left) based on farmers' market finds. Among other things, the couple's refrigerator (right) contains garlic scapes, Meyer lemon preserves, Araucana chicken eggs from Chelsea's grandfather's farm, juneberry jam, fresh El Popo tortillas, a ginger beer starter, pickled sour cherries (used in the salad), Tortuga hot sauce, Sriracha, homemade chili relish, and a kombucha mushroom.

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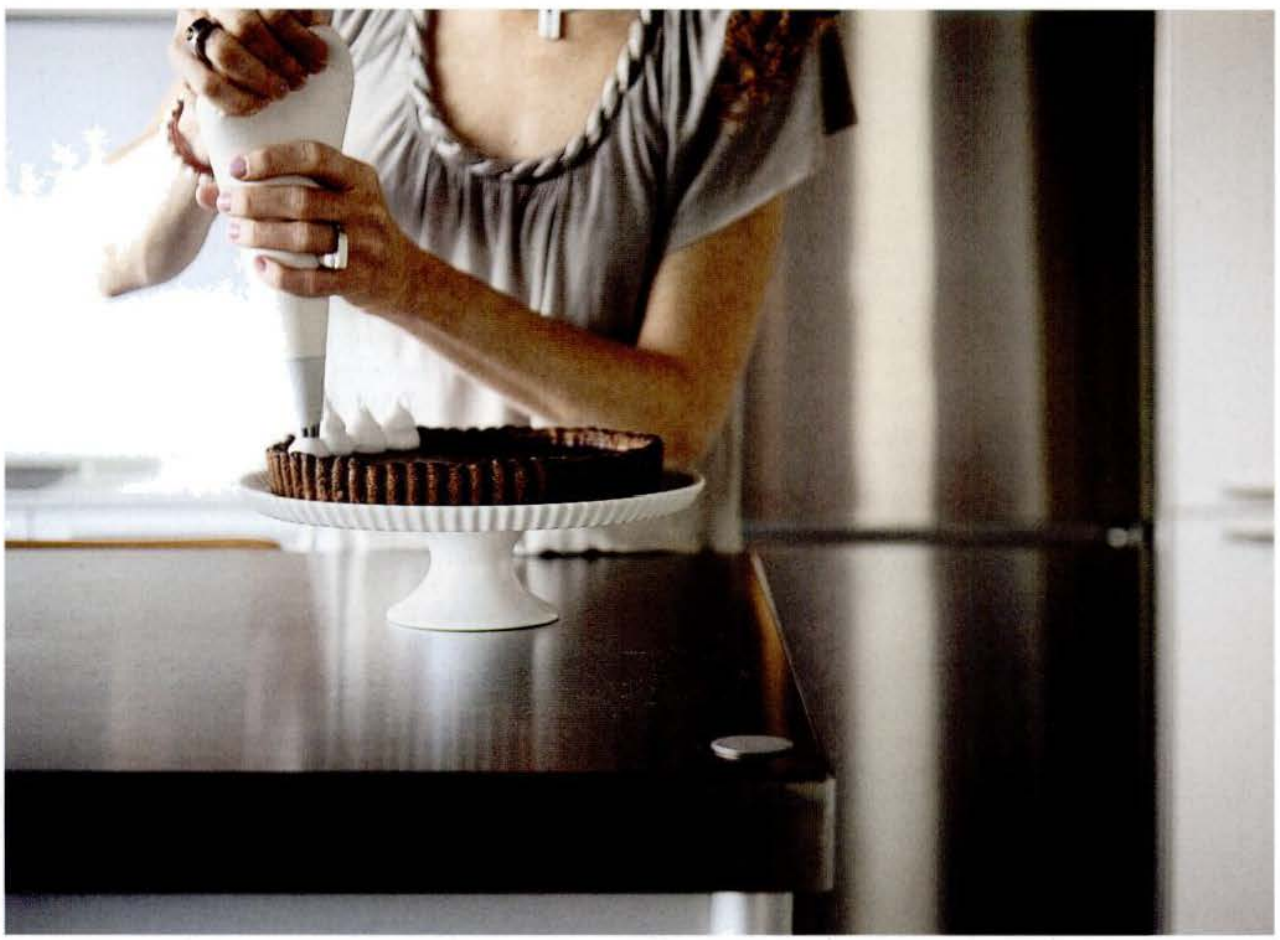
he says excitedly. "When we first got it, I would sit here and watch it like a television."

The couple's enthusiasm for foodstuffs is rivaled only, perhaps, by their fondness for modern design. They purchased their condo with a standard build-out but immediately found it unsatisfactory. "I asked Chelsea how much drywall dust she would be willing to live with, and if she would be all right with washing dishes in the bathroom," recalls Arthur, "and then started the demo right away." Despite lacking prior experience, he was confident he could tackle the job himself. His father, a bricklayer who built two of their family homes, and his brothers offered tactical and practical support.

Swapping out the rotisserie attachments and replacing the goat rack with a small dish of soon-to-be-roasted hen-of-the-woods mushrooms, Arthur explains how the first order of renovation business was to get rid of the existing floors and kitchen.

The combined kitchen and living area was cramped, and a bulky shoulder-height wall between cooking and seating areas didn't help matters. "We wanted to find a kitchen island that would be light enough to make the room seem large while still ▶

Foil-wrapped grilled whitefish seasoned with piment d'Espelette makes for an attractive main dish (right). Reflected in the Bulthaup System 20's gleaming stainless steel surface, Chelsea uses a pastry bag to pipe the marshmallow kisses onto her s'mores tart.



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At breakfast, Arthur multitasks while seated at the dining table. He hand-stenciled the pattern on the wall in the background. In the adjacent bedroom (opposite), decorative touches like the silver wallpaper and mirrored regency-style side table juxtapose with the exposed concrete and duct work.

standing up to heavy-duty cooking," Chelsea notes. Calls to kitchen retailers were fruitless until Arthur reached the Bulthaup showroom, where the staff suggested he come check out a floor model of the discontinued System 20 kitchen. The stainless steel island, with its precise profile and gas cooktop, was exactly what the couple was after, and they bought it on the spot. A full Bulthaup kitchen—completed with components from the B3 range—would soon become the centerpiece of their new home.

As Arthur attends to the next course, a salad of the aforementioned mushrooms, mustard greens, pickled sour cherries, Parmesan, and shaved fresh pumpkin, I contemplate the movements of the pair as they maneuver in their space. The scene is oddly reminiscent of a highly choreographed action sequence, where contact is threatened but always narrowly avoided. The galley space is tight, but some clever decisions regarding placement of key items keep Chelsea and Arthur out of each other's way as they prep, cook, and clean up.

Over the meal, Arthur explains how eventually the pair worked their way through the condo project by project, room by room. An awkward corner carved out of the living area offered the perfect location to try a hand at cast-in-place concrete. The nook is now a media center, with shelves for cookbooks and a ventilated cabinet for the hi-fi and computer. In the hallway bathroom, hex tiles, marble, and a fuchsia wall came together to create a space worthy of a boutique hotel. Throughout the apartment, small personal touches, like a neatly arranged shelf of curios and a hand-stenciled wall pattern, show the couple's dedication to making the most of their small home.

After a main course of foil packet–grilled Lake Superior whitefish served with piment d'Espelette and assorted fingerling potatoes, dessert presents Chelsea with an opportunity to shine. She fires up a blowtorch and puts the final roast on the marshmallow topping of a s'mores tart. "This afternoon we smoked it on the grill to give it a little campfire flavor," she says. As we make our way through the rich treat, I can tell she is already thinking about what she would do differently the next time. It is precisely this willingness to experiment that gives their home its defining characteristic. Perhaps a lifetime spent working with recipes prepared them both well for renovation: First master the fundamentals, and then add your own spin.

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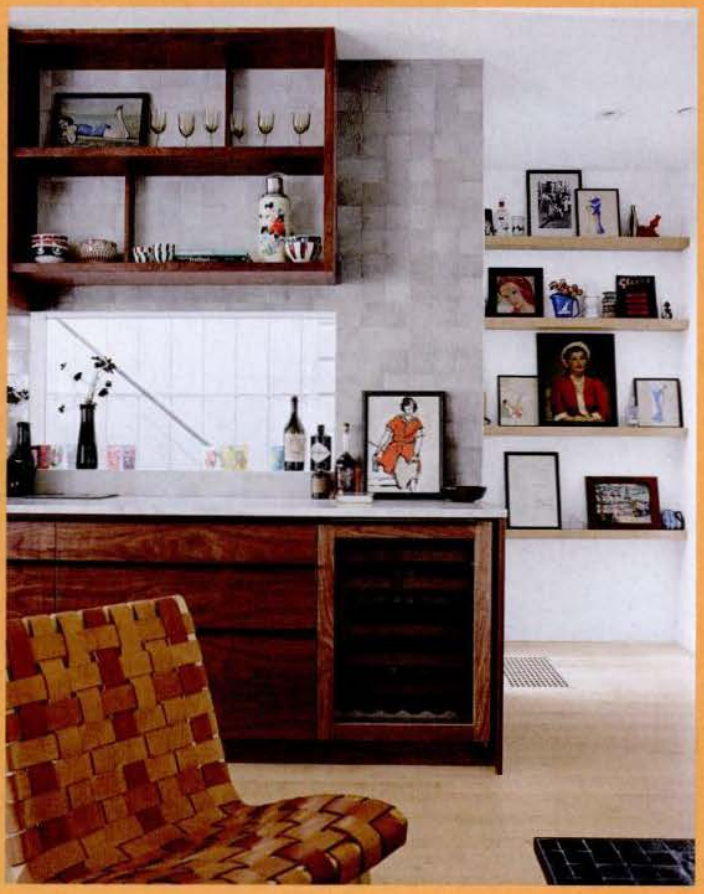
Project Runaway

Driven by the death of several appliances, a San Francisco family finds that a spanking new kitchen delivers a good dose of domestic harmony along with the excuse to execute a complete home makeover.

Story by Deborah Bishop
Photos by Leslie Williamson

Project: Bishop / Lieberman Residence
Architect: Charles de Lisle Workshop
Location: San Francisco, CA



After my family and I moved back into our San Francisco home following a renovation exile, I couldn't bear to do much more than boil water in the virginal kitchen, for I knew I would never see its like again. When the first hot sprays of oil hit the creamy backsplash and Rorschachs of tomato sauce pooled on the counter, I stood clutching dishcloths and keening like a mourner in a Greek tragedy.

Our new kitchen was spurred by the simultaneous death of three key appliances: the range, the fridge, and the dishwasher. That the 14-year-old stove—a so-called premium brand that cost the equivalent of a decent motorcycle—was beyond repair seemed improbable, but an electric heating mechanism had expired and the company no longer made the part. As the sagging stainless-steel-topped maple cabinets were not up to endeavors such as sequestering compost—and harbored dinosaurs such as a trash compactor—we embraced change. The primary cook in our household, my husband Michael Lieberman, embarked on a hero's quest for a new stove, the central hearth of the modern home.

"I wanted something simple that cooked really well, without a bunch of gadgets. I could never get the heat on our old cooktop high enough, and I had to jerry-rig crazy systems to get it down to a simmer," Michael says, explaining what led him to BlueStar—his gas convection oven, grill, and griddle-equipped holy grail.

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Sasha samples berries at the island while Wes, perched on the counter next to Deborah, clutches the whipped cream—similar in color to the backsplash, made of traditional Moroccan tiles and available through Emory & Cie. The Sub-Zero beverage chiller (opposite) sits in easy proximity to the lounge area adjacent to the kitchen. Risom lounge chairs were rewoven with cat claw-proof leather strapping after the originals were shredded.

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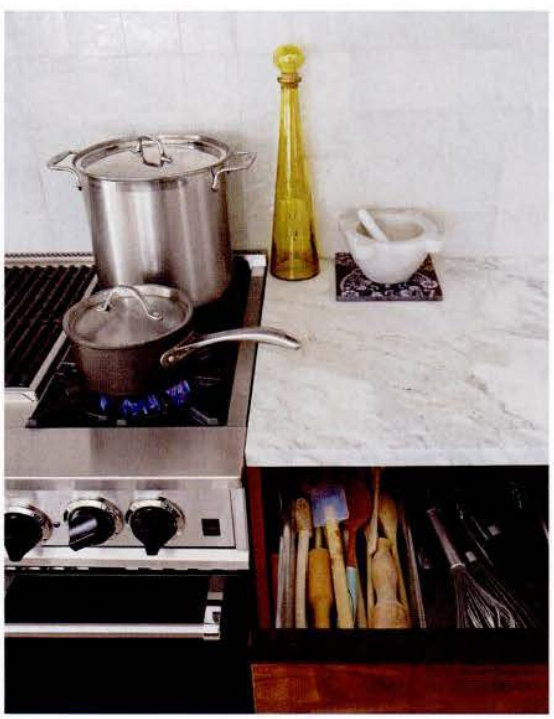
Vintage pendants (left) cast a soft glow over the island, which contains a Bosch dishwasher. Organization is key: Blum storage systems in the Henry-built drawers (bottom left) keep the whisks from ensnaring the spatulas. Michael (bottom right) tends to his capons in a Big Green Egg. Molteni dining chairs are overseen by "someone's" ancestral portraits (opposite, top). The living room (opposite, bottom) is a mélange of vintage Moroccana, a Philip Agee coffee table, the Eames rocker in which Michael was nursed as a tike, and a window seat whose fabric is Paul Smith Stripes for Maharam.



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The company that produces BlueStar has been around since 1880; more recently it set out to create a commercial-style stove for the home—something at once stripped down and pumped up. Slightly less pricey than other premium models, BlueStar's burning rings of fire emit an impressive 22,000 Btus in inferno mode and also offer "an exquisitely low flame," as Michael puts it. (Not to mention there are 190 colors to choose from, which is sort of thrilling, even if, like us, you opt for black.)

During the demise of the previous range, Michael took to cooking the protein course on the back deck, which connects to the kitchen via a flight of outdoor stairs. Here, amid pots of self-sustaining succulents, sits a Big Green Egg and a bag of hardwood charcoal. Based on an ancient Japanese clay cooker called a kamado, the Egg is wrought from a space-agey ceramic that reaches 1,800 degrees Fahrenheit. Fish, chicken, rabbits, and even entire suckling pigs go into its maw, emerging a while later intensely juicy and utterly delicious.

With heat sources in place, I turned for design assistance to Charles de Lisle, who has collaborated with us as first cohabitation, and then children, redefined our needs. The exposed kitchen is the hub of our open-plan house, and I wanted cabinetry crafted along the lines of fine furniture but equipped with the kind of uberfunctionality built into European systems. And, since Michael had declared this to be the "remodel to end all remodels," it had to be easy on the eyes for years to come—"until we die," he intoned.

The primary casework is by Seattle-based Henrybuilt, a company that joins beautifully crafted, customized cabinetry (using woods certified by the Forest Stewardship Council) with refined systems for corralling compost, utensils, pot lids, and the like. Solid bookmarked walnut panels contain the armada of appliances that once lined the counter, and soft-closing drawers inspire a kind of ecstasy.

I spotted the Moroccan backsplash tile in the *World of Interiors* and was drawn to its irregularity and soft sparkle (the installer, somewhat perturbed, cautioned, "You know, it's not all going to lie flat"). Artifacts such as the Shaws Original handmade fireclay sink, large enough to bathe a farm animal or stash a party's worth of unwashed dishes, are far too heavy to ever move again. And despite my trepidation, Michael and I wanted an old-school counter material, one that would reflect years of gatherings rather than remaining resolutely pristine. The warm brown veining in the Calcutta marble is more compatible with the wood than cooler Carrara, and freckles of mineral deposits set the stage for the mottling to come.

How the rest of the house got roped into makeover madness is a matter of water, dry rot, procreation—and change orders. We'd been dealing with a mysterious leak that would erupt over the sofa, sprouting tributaries and eventually liberating a generous chunk of ceiling. My 3 a.m. Pavlovian response to rain was to race downstairs, move the couch, and ▸

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The specter of Jeanne Moreau hovers over the playroom (top), which flows into Sasha's room (below). Flanked by vintage Schiaparelli perfume ads, her Blu Dot Modulicious bed conceals six drawers, obviating the need for a dresser. Wes sits at Michael's boyhood Herman Miller Swag Leg desk (opposite), as Sasha peers down from the stairs connecting their rooms, illuminated by a Flos Glo-Ball lamp.

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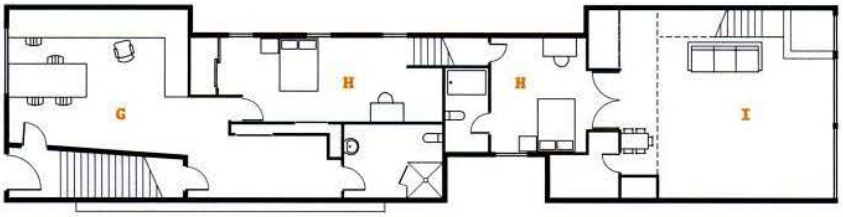
Second Floor

First Floor

Ground Floor



Bishop / Lieberman Residence
Floor Plans

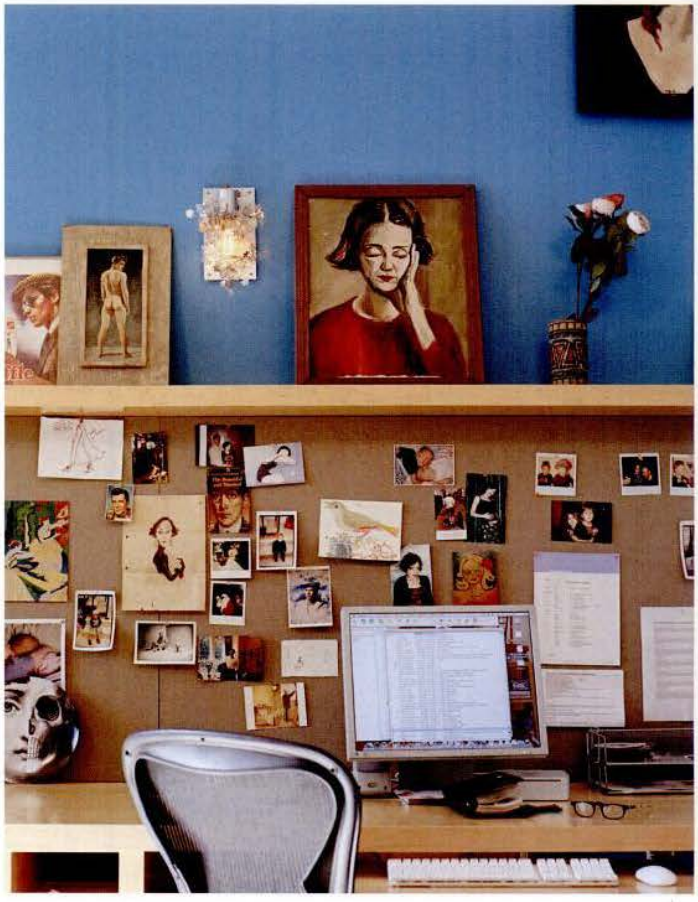
A Deck
B Master Bedroom
C Master Bathroom
D Living Room
E Dining Room
F Kitchen
G Office
H Bedroom
I Playroom

haul out the stockpot. Eventually, the source was traced to the front deck, which played home to an ever-sodden lawn and overhanging planter. (Reader, how I wish I could refrain from mentioning that these landscape flourishes were the brainstorm of my husband's previous girlfriend.)

Now covered in ipe, the deck overlooks South Park, an oval greensward south of Market Street a few blocks from Jack London's birthplace. Designed during the gold rush to resemble a classic London terrace, some of the gracious villas were reborn as rooming houses after the economic bust of the 1850s. By the 1980s, cab drivers refused to come here; by the '90s it was ground zero for the dot-com boom and bust. Today, the area is an urban mosaic of fancy new infill construction, older residences, architecture offices, businesses such as Twitter, cafes, and single-resident-occupancy hotels.

Our house was one such hotel, converted by Michael from a 27-room, burned-out Victorian rooming house into a single-family, two-bedroom home. Back then, a youngish buck with a yen for open space, he clearly had no conception that our seven-year-old twins, Wes and Sasha, would one day be clamoring for their own rooms. Loudly.

Since the only way to gain a room was to carve it out of an existing space, we claimed the back of my ground-floor office for Wes's bedroom (adieu, Pilates machine). But we wanted him to feel



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connected to the interior of the house. So our friends at Surfacedesign, Inc., Roderick Wyllie and James Lord, devised a way to cut through the wall, joining his room with Sasha's via seven stairs and a Lilliputian doorway leading into their former closet. Shelf- and cubby-endowed maple panels define his room and a small adjacent library. And pieces like the George Nelson–designed Swag Leg desk of Michael's boyhood have passed to the next generation.

Finally, since we had to move out anyway, I grabbed the opportunity to spread a little pixie dust on our bedroom. As we never have enough places for books, de Lisle surrounded our bed with shelves, based on those designed for our living room by Philip Agee. "The random floating boxes balance the symmetry of the bed and tables and animate the room, making it feel more like a natural space than a white box," he says. He also guided my mania for layering fabrics and colors, softening the architecture without getting stuck in a Peter Max acid trip.

Now that the whining of handsaws and pounding of hammers is a ghostly memory, I've softened on trying to stem the inevitable destruction. The refinished floors bear traces of colored markers. A clutter of toys moves around the new kitchen island like tumbleweeds. The "no shoes" policy lasted less than a day. And I feel inspired to toss a glass of Barolo onto the honed marble counters, just to keep things moving in their inexorable direction.

Bookcases abound in the master bedroom, which has a vintage Moroccan rug from John Derian and a painting by Ward Schumaker. The bench and bedside table are by Philip Agee. The bedroom flows into the new ipe deck (above), which houses a poplar table by Mike and Maaike and Drake chairs by One & Co, from Council Design. Deborah's office (opposite), which shares a wall with Wes's new room, is a repository for assorted claptrap.

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At the Elm

When a couple in Amsterdam decided to upgrade their residence from a small houseboat to a larger one, they sought a design that would elevate the kitchen—literally. Set on the top floor and opening onto a large terrace, the airy room is the hub of the house(boat).

Living in a houseboat on a tree-lined canal in the middle of Amsterdam may offer many advantages, but a large, live-in kitchen is rarely among them. So when you step into the floating home of Ingmar Visser and Jaro van der Ende, the expansive kitchen comes as a real surprise—more downtown loft than nautical galley. With its beautifully handcrafted elm cabinets, clean, uncluttered lines, and sunny outdoor terrace, it's more than a space for cooking. "The kitchen is the real heart of our home," says Van der Ende, cradling three-week-old daughter Pien at the big wooden table. "We spend most of our time here, or outside on the terrace."

The couple are still adding finishing touches to their newly built houseboat, but they knew from the start that they wanted a big, open kitchen. Early in the design process, they were strolling around the De Pijp area of town, where their boat is moored, looking at the shops and studios of various craftspeople and designers, when they discovered the workshop of furniture maker Crisow von Schulz. His style matched their vision, so they asked him to design a custom kitchen, giving him, says Van der Ende, "a pretty free hand." The final result uses the wood of an entire locally sourced elm tree, sliced into planks that follow the wood's natural lines. The planks are slotted, rather than screwed, into a

Local carpenter Crisow von Schulz constructed the cabinets from a single elm tree. The organically curving lines were intended as a contrast to the rectilinear architecture of the houseboat. The ABK extractor unit allows maximum headroom and preserves the spacious feeling. Black stone worktops, waxed concrete walls, and the traditional rustic tiles (called "witjes") give textural and tonal variety and offset the warm woody tones that dominate this kitchen. The rustic theme is continued in the iron hooks and bars—simple but effective fittings.

Story by Jane Szita
Photos by Rene Mesman

Project: Visser / Van der Ende Residence
Designer: Crisow von Schulz
Location: Amsterdam, the Netherlands

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The kitchen (opposite) is the heart of family life for Jaro, Ingmar, and the children. Both Jaro and Ingmar are keen cooks, and though having kids often means opting for more "quick" meals like soups and noodle dishes, they always use fresh, season ingredients. The couple plan to add a kitchen garden to the platform just below the terrace that connects to the kitchen (below).

framework of waxed iron. A natural stone countertop and walls finished in dark gray waxed concrete offset the warm honey tones of the wood, while an expanse of *witjes*—traditional rustic white Dutch tiles—lightens the effect and adds an interesting contrast in texture and color. "The brief indicated that they wanted a kitchen with lots of personality," says Von Schulz, "and the feeling that this is a space that you really want to live in."

The kitchen occupies just over a quarter of the top floor of the houseboat, which has two stories totalling 2,150 square feet and enjoys a surprising level of stability, thanks partly to its heavy concrete hull. The boat replaced an older, smaller version, where the couple lived for some time before the arrival of their first child. The old boat had to be demolished to make way for the new one, but some of its timbers live on in a shelving unit that Visser constructed for the main living area. Below the stairs are two pairs of bedrooms sandwiched around two bathrooms (a plan designed by Van der Ende's cousin Michiel Jansen Klomp). Above, there's a single uninterrupted space, with the living area at the north end and the kitchen and terrace getting pride of place at the south.

The southern orientation makes the kitchen light and sunny, so the family naturally gravitates there. "Because we'd lived here on a smaller boat before, we knew exactly how the light works and that made it easy when it came to making design decisions," says Visser. "We both love to cook, so it was essential for us to make the kitchen big enough for us to work in it at the same time. And we didn't want to separate it from the rest of the space in any way." Having decided to make the kitchen into the focal point of the home, a unique aesthetic was important. "Because it is so open and so visible, an off-the-peg Ikea-type solution was out of the question," says Van der Ende, "We knew we needed something different—and Crisow certainly provided that. We love the way he used the natural wood to contrast with the modernity of the new structure."

The final design for the house, by David Keuring, draws on the architect's own love of sailing and rowing. "In designing this houseboat, I tried to ensure that you experience the water as much as possible," he says. Large, low windows provide the expansive watery perspectives and rippling reflections that give the space its atmosphere; a tall narrow window was added to the north end to provide a view of the nearby bridge. While water is a dominant element in any floating house, the kitchen and terrace introduce a balance of earth and air, and of course, in a house full of enthusiastic cooks, there's fire at play on the stovetop every day.

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Three years ago, when she bought the place, Melissa Jun knew she'd have to do something about the galley kitchen of her one-bedroom apartment in the Brooklyn Heights neighborhood of New York. "I like to cook, and it was just such a pain," she says. A look at some old pictures explains why: A small child could reach from end to end without moving a step, the cabinets were a dreary off-white, the appliances didn't fit properly, and there was practically no counter space. Cheap peach-colored tiles were tarred down onto the floor. "It was pretty shocking."

Jun, a graphic designer, was stuck preparing om rice—a Korean egg dish that's one of her favorite things to cook—in that cramped, unpleasant space until a friend introduced her to Stefanie Brechbuehler and Robert Andrew Highsmith, partners in the fledgling Brooklyn design firm Workstead. It was Brechbuehler and Highsmith's first job together, and with a construction budget of just $17,000, it was not easy. "This project required a lot of love. There was a lot of research involved," says the Swiss-born Brechbuehler. "The way to keep a project's cost down is to have really good communication." ▶

Story by Mark Lamster
Photos by Jeremy Liebman

Project: Sliding Kitchen
Designer: Workstead
Location: Brooklyn, NY

A Clean Slate

A few big ideas—and some careful workmanship—transform the very small kitchen of a one-bedroom Brooklyn apartment into an expansive space suited to a young professional with a taste for design.

Modern additions in the kitchen and living room mesh easily with the more classic aspects of Jun's apartment, set in a typical Brooklyn building (above right). Perhaps Workstead's most liberating move was to flip the position of the refrigerator from the galley wall to an adjacent space outside the kitchen proper (above left). In one fell swoop, this strategy dramatically expanded cabinet space and added a working countertop. The cabinet doors of the living-room wall unit (below right), in birch veneer painted a calming gray, slide with silken ease but never fully close, leaving strategic gaps for the display of Jun's eclectic array of books and objects.

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A good building superintendent who could handle demolition and plumbing was also a plus, and it certainly didn't hurt to have a German-born woodworking genius, Markus Bartenschlager, doing the fabrication. Brechbuehler discovered him on the Internet. "We knew from the moment we met him it was going to be a great fit," she says. "He really made sure the craft was there and helped us economize."

The first order of business was to figure out some way to give Jun more counter space. Workstead's ingenious solution: Wrap the kitchen cabinetry into the living area, thereby creating one larger, fully integrated, and flexible space. The partners designed an offset grid of cabinets as a unifying element in slate gray—a departure from the blond birch typical of so many modern kitchens—that moves across the room and gives it a cool quietude. "When I saw the gray, I was a little startled," admits Jun, but she was won over. "If it was blond, it just wouldn't have been the same thing." They also ripped out the peach tile to reveal the original wood flooring, which was stained and trimmed with a metal border.

The elegance of Workstead's solution was augmented by Bartenschlager's careful attention to detail. The white, solid-surface counter moves seamlessly from kitchen to living area—an immaculate work of fabrication. The edge of the wall unit is crafted to mirror the apartment's decorative wainscoting. Cabinets gently pull themselves shut with a simple interior system. "We wanted sliding doors that were devoid of hardware," Jun says. "For me, as a graphic designer, having just enough for function and no more, there's beauty in that economy."

Jun achieved additional savings through studied acquisition. From eBay, she purchased an Arne Jacobsen faucet that rotates upward to become a drinking fountain. Vintage French school chairs picked up at an antique market surround a Massimo and Lella Vignelli PaperClip dining table. She purchased a floor model 24-inch Fisher & Paykel stove on a tip from a local appliance dealer.

Having a designer for a client can be hazardous business, but Jun's openness and Workstead's willingness to listen made for an easy collaboration. "It was exciting to work with a designer, because there was a real appreciation of our process, and she also allowed us to experiment," says Brechbuehler. "I tried very hard to be a good client," Jun adds. "When I finally saw everything in place, I was like, Whoa! That's my apartment?" Now that she's settled in, the memory of her former confines is happily relegated to a fading photo, while the grace and ease of her new space grow more vivid each time she sets out to make her favorite dish.

Choosing tile for the kitchen backsplash was the biggest struggle of the project, according to Brechbuehler. They settled on light gray horizontal bars by Ann Sacks. The furniture in the living room came a bit more easily. A Knoll chair was a gift from an old employer, as was the poster, by Paula Scher, in the hall leading to the bedroom.

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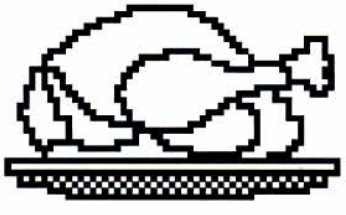
Laptop Chef

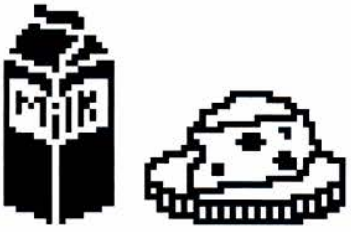
As technology surges ahead, our ability to adapt it to our lives and living spaces often lags behind. For us, enamored with our new gadget, *what it is* often takes precedent over *where it goes*. A good example of this incongruity is the proliferation of personal computers in contemporary kitchens.

In many homes, the kitchen has become the social hub, and since computers support every facet of our daily lives, the overlap is inevitable. So what can a kitchen computer do? For starters: Online cookbooks replace their printed ancestors; video conferencing with family and friends reinforces and enhances the social nature of the space; music software eliminates the need for audio players; and web browsers provide access to information and entertainment, making TVs superfluous. The kitchen and the computer are an ideal match, but their pairing remains as awkward as sushi and milk.

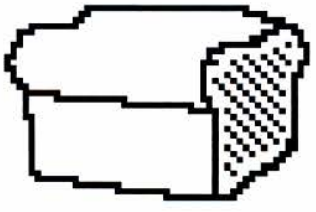


Attempts at integrating the computer into the kitchen have yet to produce sophisticated results. In 1969, Honeywell offered a kitchen computer with a binary interface for $10,000 from Neiman Marcus. It's unclear if any were ever sold. More recently, specialized kitchen computers built into refrigerator doors may allow you to keep track of your grocery list, but they have little regard for spatial planning. Their only reason for appearing on appliances is because appliance companies developed them. The niche market for a kitchen-specific computer may never justify the research and development that a desktop computer does, so the latter will remain a better choice. The immediate problem is that kitchens are poorly designed to accommodate our regular computers.

A search through online images for "kitchen computer" turns up hundreds of photographs illustrating the challenges encountered when computers are ham-handedly introduced to this new environment. Desktops and towers take over kitchen islands, inelegantly divide space, and turn what is normally an active surface into a computer lab. Wall-mounted monitors appear in spaces where televisions are normally installed, while the keyboards and mice that operate them are placed on the nearest countertops by default. Kitchen office nooks, originally designed around land-line telephones and paper calendars, are now repurposed for computers and printers. Laptops are designed to do well in makeshift situations, but in kitchens they are particularly vulnerable to hazards. What each of these scenarios shares is an integration problem.



The issue persists even for those who wish to remodel their kitchen to support computer use. In interviews with four interior designers, each said their clients always request a dedicated computer space in the kitchen. It's surprising then that kitchen manufacturers don't offer any integrated solutions (although laptops do get plopped into their neatly styled photo shoots every now and then). Nevertheless, counter and table surfaces are the basic locations for considering computer placement within today's kitchen.



For a computer that is an integral part of the cooking process, a counter-height station, gracefully placed within the kitchen, is ideal. Steps away from an omelet that needs flipping or a pot requiring a stir, a countertop computer allows its user to stay engaged in ▸

Story by Jonathan Olivares
Illustrations by MacFadden & Thorpe

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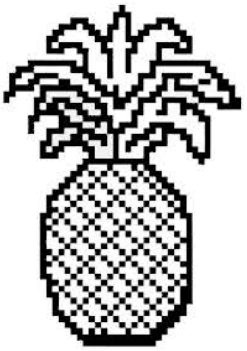
food preparation and socializing while remaining plugged in. Kitchen designers' hallowed "work triangle" refers to an ideal triangular configuration for storage, preparation, and cooking areas. To be useful during cooking, the computer should be located within this triangle. Unfortunately, kitchen companies have given this little thought. Even worse, when asked about accommodating computers on counters, sales representatives expressed enthusiasm for installations that place computers "safely" behind roll-top appliance garages. But appliance garages were designed for storing cereal boxes and blenders, not for computers that demand interaction.

Die-hard laptop users face another set of problems and possible solutions. As the laptop is brought in dangerous proximity of cooking it should be elevated above the range of most spills. Like cookbook holders that make reading easier, a small portable laptop pedestal would raise our electronic companions out of harm's way, and a silicone cover would protect the keyboard from sticky fingers. Areas of kitchen islands and counters where cooking preparation doesn't take place could also be raised, creating distinct levels for computing. Convenient stow-away space and well-placed electric outlets would complete the laptop integration.

Reviewing the floor plans of standard kitchen models, it seems quite feasible to redraw the kitchen work triangle as a quadrilateral. Solutions to our problem become clearer as we consider where our computer will sit in relation to the stove, sink, and refrigerator. Neighboring the sink is out of the question until computers are waterproof. Next to a stove, conditions improve slightly. Like the refrigerator, the computer's backside should be against a wall, so it doesn't create a wall of its own in the middle of the kitchen. These constraints leave our digital device away from the sink, on a counter, along a wall, and most likely fighting for space that currently belongs to cabinets and preparation surfaces. A monitor can be mounted on an adjustable arm that allows it to be flexibly oriented. The dilemma between preparation surfaces and keyboards and mice is irrelevant for those who favor touch screens. A wireless keyboard and mouse can be temporarily stored in a drawer, but this offers little solace to those who don't unplug. It's also likely that in the absence of cookbooks, radios, land-line telephones, and old office nooks, there is some surplus surface to be found.



The irony of many high-end kitchen designs is that many of the people who buy them don't even cook. And we can be sure that there are people who don't use computers either. Yet for those who do both, hope could be on the way. This past fall a dedicated kitchen computer named QOOQ was introduced in France. With a ten-inch waterproof screen, Wi-Fi connectivity, recipe subscription service (with video), and meal-planning calendar, it's an intriguing step into uncharted territory. The drawbacks are that it's only available in French, and its dedicated software doesn't allow us to do many of the things we have come to expect of our machines. It seems for now the ultimate solution is yet to come. ▮

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Ladles Not Labels

When fashion design lost its luster and took the form of fleeting, regurgitative styles and overconsumption, British menswear veterans Rachel Wythe-Moran and Simon Watkins traded trends for timelessness by opening Labour and Wait. In their East London shop, the business partners offer goods for the home, kitchen, and garden, each designed to last a lifetime. "We sell everyday classics," Watkins says, "products that almost don't look as though they've been designed at all but have just evolved into the most practical form they could take." Now, ten years since they sowed the first seed for their store, Wythe-Moran and Watkins have accumulated a substantial stock of wares that will never go out of fashion.

Story by Miyoko Ohtake
Portrait by Tara Darby

Rachel Wythe-Moran and Simon Watkins filed papers to launch Labour and Wait in 2000 and were selling goods the next year. The store name is derived from a poem by Longfellow. "We liked the idea of two words; it sounds like two people's names," Watkins says. "Plus, the shop's about doing work and waiting for the results."

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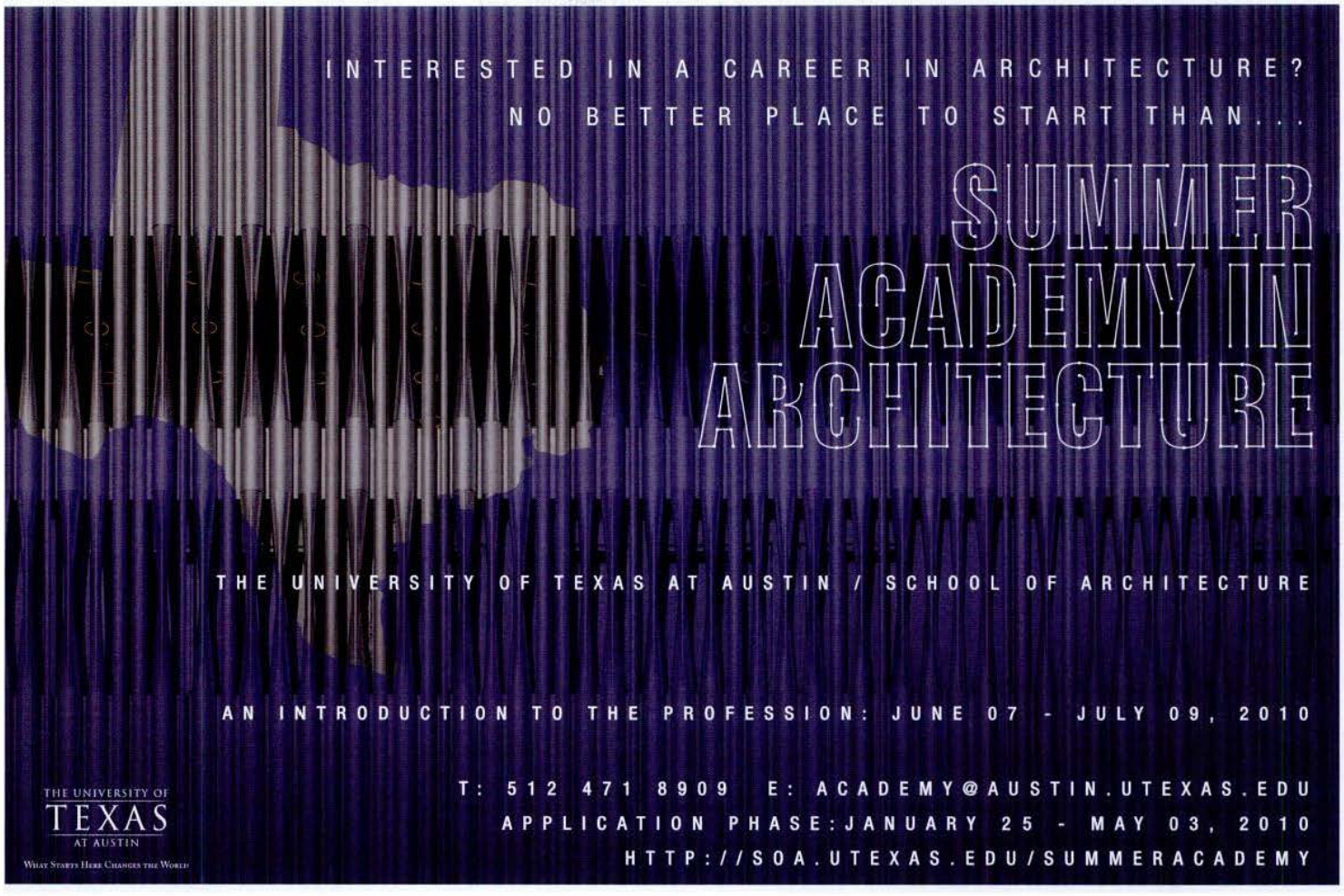

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we've had ourselves for years but couldn't replace and now are trying to find the people who make them.

Why is East London a good place for a design store?

RWM: We wanted to be somewhere near a weekend market. Now, the area is becoming much more popular. There are a lot of buildings going up and the train is being extended here. In some ways we're sad because we were off the beaten track and people had to make a journey to get here, but from a commercial angle, it's good.

What are your criteria for selecting an item to sell?

Simon Watkins: We both have to like it; that's number one.

Rachel Wythe-Moran: And it has to have a function; we don't sell anything that's just for decoration.

What's your most recent purchase?

RWM: A brown bread bin made especially for us by our enamel manufacturer in Austria.

What are you currently longing for?

SW: We're always being asked for wooden ironing boards, but we just can't find anyone who makes them for a reasonable price.

What are your favorite items to sell?

SW: The aluminum dustpans. They look great, work really well, and are substantial. We had a customer buy one and then come back needing a new one, because he had had work done and the builder loved it so much he took it!

RWM: I spent hours trying to find a nice wooden toilet brush and a container to put it in. We finally found a set, and it sells incredibly well. Customers also used to inquire about our enamel pendant lamps so we developed them into a product.

Has the store influenced your personal tastes?

SW: The store has always been within us. Lots of things we sell are things who come into the shop who make things or know someone making things we might like to sell," Wythe-Moran says. "Ideally we'd like more time to travel to find goods."

Who are your neighbors?

SW: The shop next door is called Mar Mar Co. and specializes in Scandinavian-inspired design. Nearby are a jewelry designer, T-shirt shop, and vintage-clothing store.

What's next for Labour and Wait?

SW: Hopefully a bigger shop—we're bursting at the seams.

RWM: And we'd still like to add a bookshop, tea shop, and haberdashery and laundry supply area.

Photos by Tara Darby (interior shelves, wall display), courtesy Labour and Wait (brush, dust pan)

The shelves of Labour and Wait are filled with finds from across Europe—and, of course, the Internet. "We're endlessly looking online, but we also have customers

@ See a slideshow of the owners' favorite items at dwell.com/magazine

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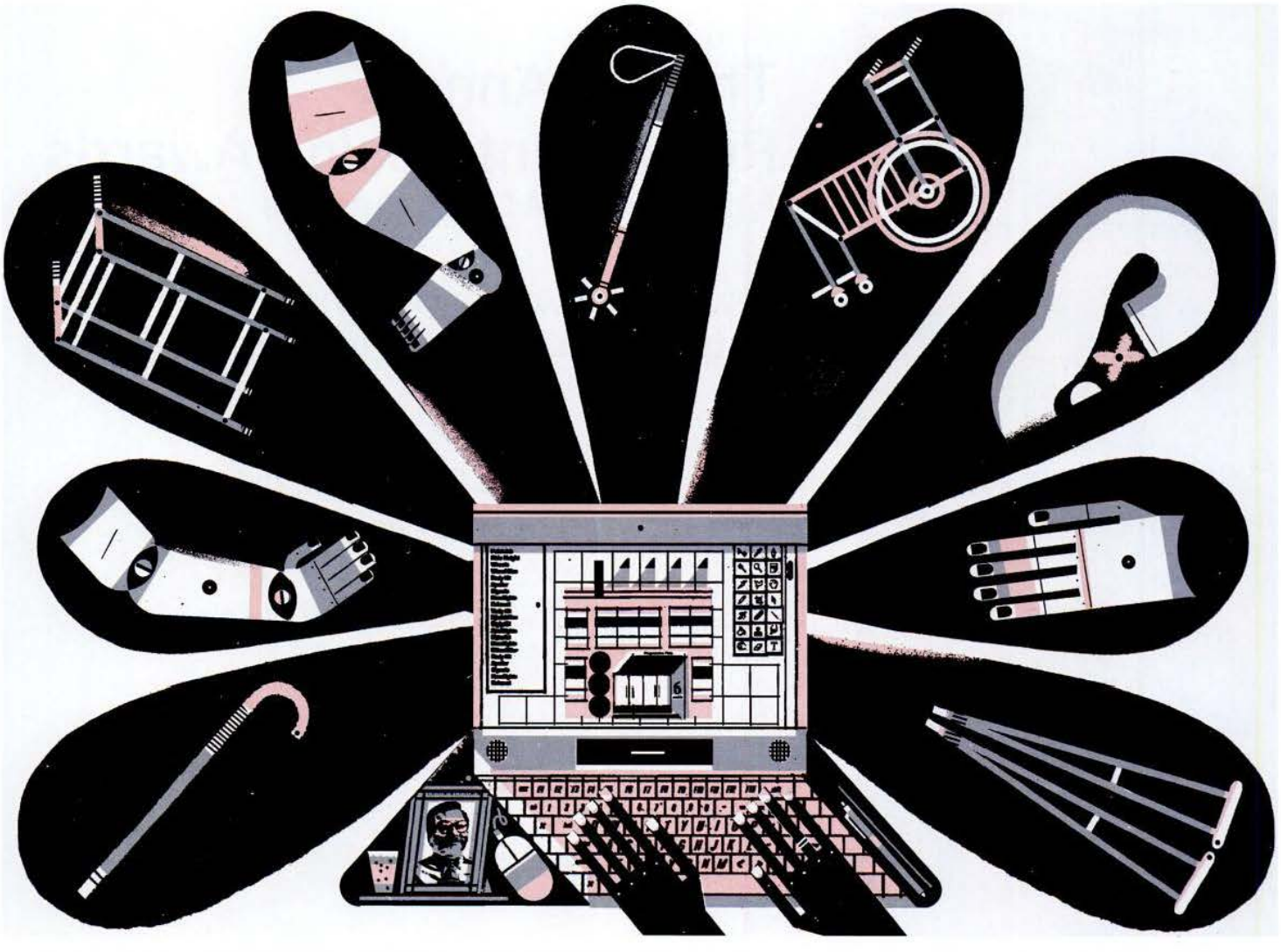
An Introduction to Universal Design

Mention universal design and see your companions' eyes start glazing over. Though formally flashy chairs and posh penthouses may reside at the sexier end of the design world, universal design actually affects us all. So pay attention and prepare to learn something—your less hale days aren't far off; none of ours is.

The term "universal design" is attrib-uted to the architect Ronald Mace, and although its scope has always been broader, its focus has tended to be on the built environment. Those using the term often define it as design "for the whole population," with the notion being that a design should work for disabled and nondisabled people alike. And what idealistic follower of design's evolution would balk at this humanitarian quest? The very term evokes the jet-setting glamour of the late 1950s: a global consultancy with its HQ on Madison Avenue, perhaps, sharing offices with the sharp-suited ad execs from *Mad Men*, of James Bond's cover job with Universal Exports. Yet at the moment, the subject seems neither all that glamorous nor, well, universal.



Story by Graham Pullin
Illustrations by Raymond Biesinger

Seem smarter and banter better with these unexpected tidbits of universal design knowledge.

❶ John Hockenberry once called the Guggenheim Museum in New York "the most spectacular indoor wheelchair ramp in the Western hemisphere."

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The classic example of universal design is the curb cut. Initially installed to help wheelchair users navigate from street to sidewalk, these unobtrusive bits of public design turn out to be just as useful for parents with prams and travelers lugging wheeled suitcases. The higher aspiration is full social participation. But as useful as universal design can be, something like a wheelchair ramp sited in an ill-lit side entrance does little to ease the stigma people with disabilities face each day.

Certain objects that exemplify universal design have crept into the wider culture. Certainly Braille on elevator buttons or an induction loop at a bank teller's window fit the bill, and one even finds universal design that doesn't wear its "I'm meant for the disabled" badge quite so prominently. The OXO Good Grips potato peeler is easier to use if you have reduced dexterity or weak grip strength, but it is a popular choice for any kitchen.

Perhaps the most common approach, a rough principle of universal design, is to make information about an object or a building available through several senses at once. So pedestrian crossings displaying "WALK" also make noises to help those with visual impairments. Naturally, other people can benefit too—for example, subtitles on the TV intended for the hard of hearing can aid nonnative speakers in learning a language or those trapped in the airport to get their daily dose of news.

In the 1970s, much of the political pressure exerted for disability rights came from groups such as the Eastern Paralyzed Veterans Association—often young, otherwise active Americans who found themselves excluded from public life as much by their surroundings as by their wartime injuries. This led to the Americans with Disabilities Act of 1990, which outlaws discrimination based on disability, including inaccessible places, information, and communication. But at the same time, this lineage—and even the wheelchair icon itself—can help to perpetuate the stereotype of people with disabilities as young men in wheelchairs.

In the 21st century, demographic changes are altering our perspectives. As lifestyles and modern medicine keep us alive longer, and fewer disabling conditions prove fatal, more and more of us will eventually become disabled. Not the spandex-jacket-and-rocket-pack future the 1950s promised—but culturally, we'll be healthier, at once grayer and more multicolored, more diverse. It will no longer be possible to marginalize universal design: When more of us have a "disability" than not, universal design will indeed become universal.

❷ The sweeping legs of Charles and Ray Eames's iconic DCW chair were inspired by a molded wooden leg splint that they developed for the U.S. Navy in 1942.

Words You Should Know

Critical design: According to Anthony Dunne and Fiona Raby, who coined the term, critical design is "design that asks carefully crafted questions" rather than solves problems directly.

Deaf with a capital "D": If someone describes themselves as "Deaf with a capital 'D,'" they are not telling you that they are very deaf indeed! What they mean is that being hard of hearing is an important and positive part of their identity.

Designing for my future self: The tendency of late-career industrial designers and engineers to adopt the universal design cause, often triggered by the realization of how ugly the products are that they will soon be needing themselves.

Inclusive design (a): A participatory design process that includes end users from the start. Disability may or may not be a focus, depending on the user group and the project. Not to be confused with...

Inclusive design (b): The European expression for universal design, which absolutely does involve disability. Obviously inclusive design (b) can play an important role in inclusive design (a), but you can see how it might get confusing.

Resonance of needs: Resonant design rejects the "universal" aspirations of universal design while still blurring the boundaries between designing for disabled and nondisabled people—for example, visually impaired and sighted people may both benefit from an "eyes-free" device.

Wizard of Oz prototype: A quick and dirty experience prototype that prioritizes the user's experience over how the product is technically achieved.

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Sense and Sensibility

The CD player that Naoto Fukasawa designed for the Japanese manufacturer Muji is as simple as it looks and about as simple as it gets. It's a square box, mounted on the wall, reminiscent of a domestic ventilation fan. There is a shallow circular recess on its face where one obviously puts the CD and the only thing to do next is to tug on the pull cord that hangs down underneath. One pull sets the disc spinning and music playing; another pull switches it off again. Delightful!

It comfortably accommodates many kinds of disability: There is no visual display, so it is easy to use with impaired vision; the main control is a generous pull cord, not a tiny button, so it can be used with reduced dexterity too. Its very simplicity also makes it approachable to people with learning difficulties or other cognitive impairments, because you don't have to decode cryptic icons or be familiar with the conventions of computers or ATMs. A recurring theme in Fukasawa's work is products that can be used without thought by tapping into a cultural familiarity with objects that precede and transcend digital technology.

Along similar lines is the latest generation of Apple's iPod Shuffle. A tiny product, too small for a legible display, it instead incorporates synthetic speech that speaks the track names. This interaction seems entirely in keeping with a mobile device that anyone might wish to operate eyes-free, whether because it is tucked safely inside their pocket, or they are negotiating a crowded sidewalk, or they are visually impaired.

What's interesting here is that both the Muji CD player and the iPod Shuffle eschew a screen, even if that means abandoning some functionality. But in each example, form and behavior more than outweigh these limitations. The result is an uplifting lightness of touch that appeals to all.

❸ By 2050, about 50 percent of Europe's population will be over 50 years old (easy to remember for those of us who may have age-related memory loss by then).

Going Out of Tune

Tuning a traditional radio is a simple and incredibly rich interaction. As we turn the dial, we hear snippets of sound as the stations come and go. We navigate by the programs on air, picking up not only the subject matter but the tone of each, based on even a fraction of a second of sound. Like safe-breakers listening for the pins in the lock to fall, we're immersed in the medium itself, feeling our way by sound.

Yet somehow, digital broadcasting has abandoned this simplicity and directness. In most digital radios, station names are displayed one at a time with no sense of a location. Digital buffering means that there is a delay between arriving at the station and actually hearing it. This is clumsy enough, but if you are visually impaired and cannot read the display, it quickly becomes a frustrating game of trial and error to browse what is on—which does seem rather ironic, given that radio is perhaps the most fundamentally accessible medium for those who have trouble seeing.

But might the obvious way of applying universal design be the wrong way? The textbook answer would be to add redundant information, replicating visual information with, say, an audible speech synthesis to speak aloud the station names. How many extra buttons, icons, and menus have we just added? It's not technology that's holding us back—it's a lack of imagination.

❹ A 1968 competition to devise an international symbol for accessibility was won by Danish student Susanne Koefoed, who designed the familiar wheelchair icon.

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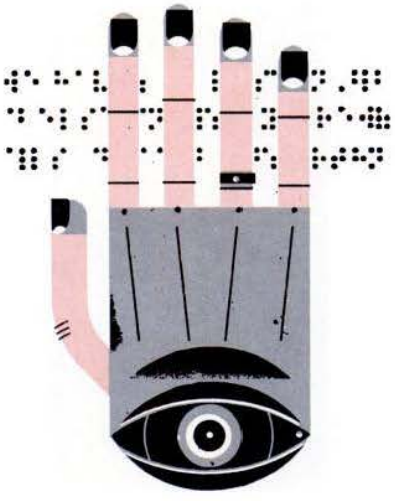
Visible Touch

A lot of universal design feels more like a tacked-on concession to special interest groups than an intrinsic element in the design process. Now let's suppose we flip that around.



We've all seen Braille labels ineptly screwed to walls as an afterthought, with no sensitivity to the overall environment. Naturally, whenever Braille is incorporated into a design, readability for those who need it is fundamental. But if it is treated as a separate accessibility measure by a team knowledgeable in disability but not design (rather common), often the perceptions of the sighted can be overlooked.

The irony is that this in itself undermines universal design. Anything so clunky that it is off-putting to anyone who has an alternative by default becomes a special-needs product—and a stigmatizing one at that. If the aspiration is truly universal design, Braille would become part of everyone's experience, not just that of the people who read it. What if the decorative texture of Braille were designed with sighted people in mind as well, even if it remained illegible and abstract to them?

However counterintuitive this might sound, we need designers to explore new visual languages that might involve Braille: new ways of combining Braille with visible text or lending Braille a decorative quality. Suppose we reverse the traditional process of conceiving a space, a building, or an object and center it on Braille for a change, and then work out how to apply visible text to fit in. Braille might suddenly proliferate and be celebrated, rather than be kept at a grudging minimum in order to satisfy mandated accessibility legislation.

The seeds of exciting, radical new approaches are already being sown in cutting-edge art, craft, and design: Shelley Fox, professor of fashion design at Parsons The New School for Design in New York City, has sent out beautiful invitations to her private views only in Braille and Moon writing (another form of embossed writing) for their aesthetic qualities. She has even made a tactile knitted Braille dress.

Ceramics designer Bodo Sperlein makes exquisite bone-china plates with a Braille-like texture of raised dots. His motivation is to intrigue people and to invite them to touch. These plates are not a solution to accessible labeling, but they could inspire us to imagine Braille as so much more than a clumsy add-on.

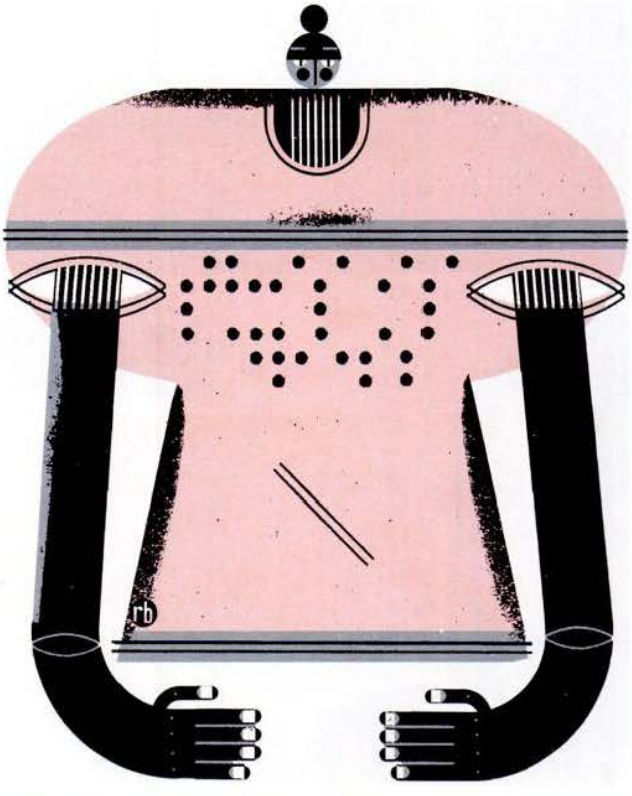


Photo by Graeme Duddridge (plates)

5 In the 18th-century court of Louis XIV, wheelchairs were fashionable enough to be used by disabled and nondisabled courtiers alike. Walking canes followed suit.

6 Audiobooks, which began as "talking books for the blind" in the 1930s, were later adopted by sighted, literate people as well.

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For All Mankind

The future of universal design is what's in store for us collectively. Here's the heads-up.

Integration Disorder

Richard Ellenson is "Chief Vision Officer" at DynaVox Mayer-Johnson, a company that makes communication devices for people who cannot speak.

For individuals with disabilities, universal design cannot simply provide access; it must provide cues to help others see the true nature of an individual. Imagine a wheelchair elevator looking not like a forklift but like a maestro rising to a stage. Envision Braille dots on an elevator, colored like a Mondrian, so they indicated lightened shades of blue at higher floors—visible only to the sighted.

They say form is the first indicator of function. And yet, for anyone with disabilities, form is a notorious and unforgivable bastard. A product must find common inspired ground and then address the specific challenge itself.

Bionic Man

Steve Wilcox is founder of Design Science, a Philadelphia consultancy specializing in design research.

One thing we know about the future is that whatever we say about it is probably wrong, as the "history of the future" demonstrates, so here goes.

I think "universal design" will go away in favor of DFN, or "design for nats" (or "naturals"). The target group for DFN will be all the wretched "nats" who can't afford the assistive products of the future—implanted and external to the body—that will make those who can afford them smarter, faster, stronger, etc., and will relegate those who can't afford them, i.e., nats, to the category of "disabled."

The disabled nats will include people akin to today's geniuses and athletes, who, sadly, won't be able to see through walls, do calculus in their heads, pick up boulders, or leap ten meters. Only a few do-gooder designers will pursue DFN, because few will worry about people who can't even afford brain implants.

Ghost in the Machine

Hugh Herr is head of biomechatronics at the MIT Media Lab, where he works on intelligent prosthetic limbs.

A fundamental theory of universal design has not yet been conceived. The true effectiveness of such a theory hinges on its grounding within biological science. A representation of the human technological user, including all nuances of ability and disability, will enable technologies of the future to respond appropriately to the real-time needs of the user. Only when technology is able to think, feel, and move as we do will a seamless, collaborative interaction occur between humans and machines.

Resources

The Film

Relative Confusion

Search YouTube for this series of gentle but painful films by Professor Alan Newell, of the University of Dundee, about the bewilderment of perfectly intelligent older people when faced with unintelligently designed digital technology.

The Play

Thalidomide!! A Musical

Readers of a sensitive nature are warned that this is a comedy in deliberately poor taste. But it is also an angry attack on the drugs scandal that resulted in writer and actor Mat Fraser being born with phocomelia. matfraser.co.uk

The Book

The Diving Bell and the Butterfly

Jean-Dominique Bauby emerges not as a saint in this memoir but rather as a great writer and a fascinating man. Bauby, who suffered a severe stroke that left his body paralyzed, dictated the entire work by blinking his left eyelid.

The Internet

Americans with Disabilities Act
ada.gov

Blind Kiss
blindkiss.com

Center for Universal Design
design.ncsu.edu/cud

European Institute for Design and Disability
designforalleurope.org

❼ Smiths singer Morrissey once wore a fake hearing aid on television in solidarity with a hearing-impaired fan. The song "Bigmouth Strikes Again" mentions a hearing aid too.

❽ Alternative symbols have been developed for visual and hearing impairment: This approach still leaves less obvious impairments unrepresented and overlooked.

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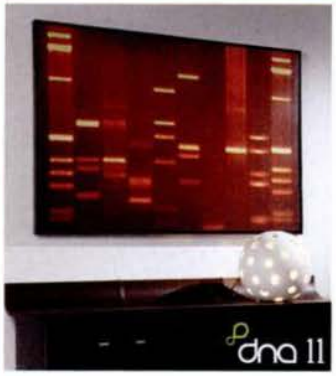

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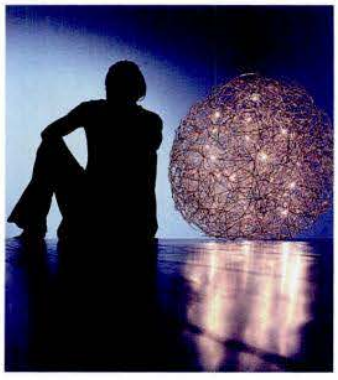

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Shown: Stitch-Mpl, pink/pink, 36" x 36", 001.

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mikelpatrik.com

noodDesign.ca

New Objects of Desire, Introducing the Sean Dix Collection

NoodDesign.ca—home of distinct contemporary designs in furniture, housewares, and more—now offers a range of timeless, beautiful pieces from architect/designer Sean Dix, starting at just $110.

Shown: Sean Dix Petal Coffee Table, from $249. Free FedEx on any Sean Dix piece when shipping to U.S. and Canada.

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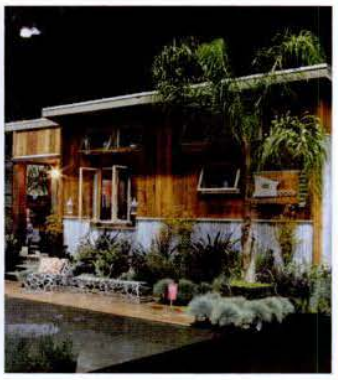

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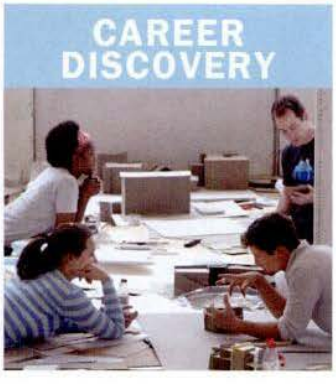

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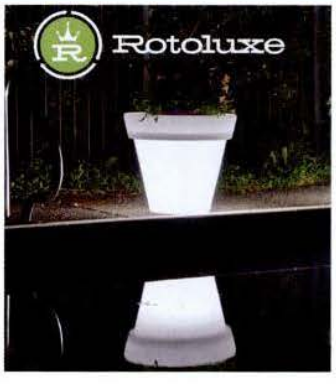

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Shown: Rikyu Collection Lounge and Tsukaishi Table by Ted Boerner.

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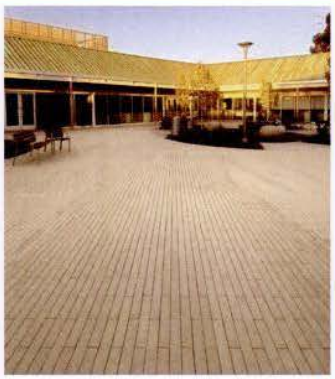

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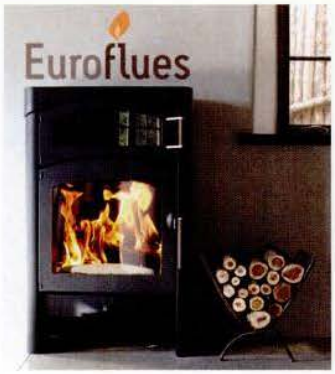

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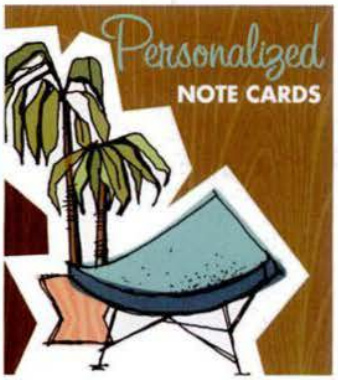

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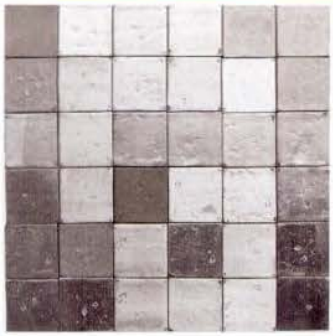

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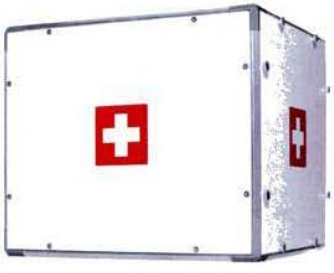

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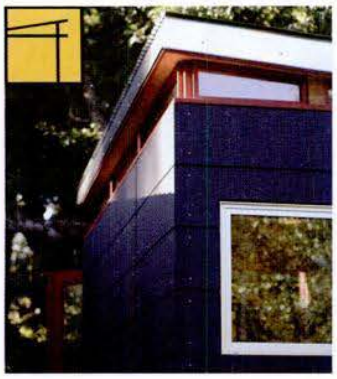

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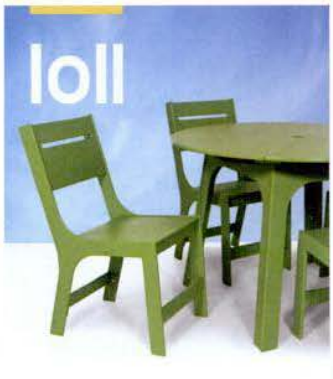

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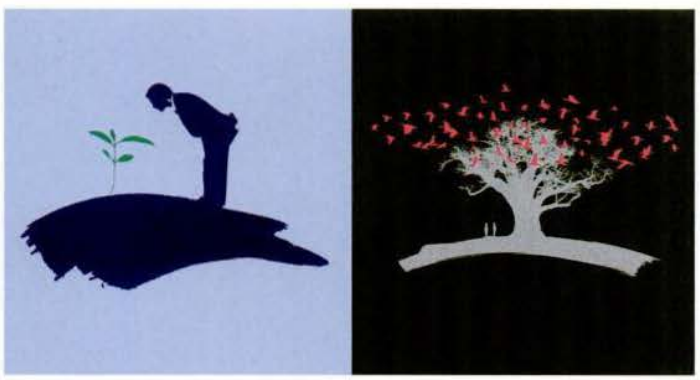

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dwr.com
Cyclone dining table by Isamu Noguchi for Knoll
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Fiberglass shell chairs with Eiffel base by Charles and Ray Eames for Herman Miller
hermanmiller.com
Vintage pendant lamp above dining room table by Lightolier
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24x36 painting by Mark Abellera
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"Be Careful" print by Geoff McFetridge
championdontstop.com
Case Study dowel leg barstool by Modernica
modernica.com
Cowhide rug by Fernando Gerscovich, Juan Diego Gerscovich, and Emily Kroll for Sundayland
purerugs.com
Custom graphic headboard in master bedroom by Mina Javid, available at Blik
whatisblik.com

48 Dwell Reports

Rainbow Grocery Cooperative
rainbowgrocery.org

52 Off The Grid

Clockwork
clockwork-ad.com
Tom Vac chair by Ron Arad for Vitra
vitra.com
Lamp above dining table custom-made by Julie Arnold with Knoll textiles
knoll.com
Imago resin by Knoll
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Kitchen cabinet doors by Hupp's Custom Cabinets
913-651-4850
Kitchen storage units by Ikea
ikea.com
Starck bathtub by Philippe Starck for Duravit
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60 Outside

Moskow Linn Architects
moskowarchitects.com

62 Process

Dyson Airblade
dyson.com/dryers

68 Chef's Table

Case Study day bed by Modernica
modernica.net
Aluminum Group chair and ottoman by Charles and Ray Eames for Herman Miller
hermanmiller.com
Tolomeo Mega floor lamp by Michele De Lucchi for Artemide
artemidestore.com
Big Sur Small dining table from Crate and Barrel
crateandbarrel.com
Duetto sideboard and cocktail table by Sandra Capasso
sandracapasso.org

76 Project Runaway

SurfaceDesign
sdisf.com
Charles de Lisle Workshop
cdlworkshop.com
415-565-6767
Saturn Construction
saturnconstruction.com
Plasterwork by Chris Stefano
cvsartisanwalls.com
Range by BlueStar
bluestarcooking.com
Refrigerator and beverage cooler by Sub-Zero
subzero.com
Kitchen by Henrybuilt
henrybuilt.com
Moroccan tile
emeryetcie.com
Range hood and magnetized metal wall cladding by Blue Barn Arts
bluebarnarts.biz
Big Green Egg
biggreenegg.com
Mid-century French metal banker's dining table from March
marchsf.com
Dining chair by Molteni
molteni.it
Bookcases and coffee table by Muleland woodworkers
415-626-4276
Window seat fabric by Paul Smith for Maharam
maharam.com
Floating bookshelves by Gaidmore Furniture
gaidmorefurniture.com
Log stool by Paola Navone for Gervasoni
gervasoni1882.it
Bedside tables, bench, wardrobe, closet, jewelry box by Muleland woodworkers
415-626-4276

84 At the Elm

Kitchen built by Crisow von Schulz
meubelmakerijcrisowvonschulz.nl
Freestanding gas cooker by Smeg
smegusa.com
Bottom freezer by Liebherr
liebherr.com
Faucet by Damixa
damixa.com
Teak table from Loods 5
loods5.nl
Random pendant light from Moooi
mooi.com

88 A Clean Slate

Workstead
workstead.com
Cabinet and countertop by Markus Bartenschlager
bartenschlagerwoodwork.com
Freestanding gas range by Fisher Paykel
fisherpaykel.com
Breeze exhaust hood by Zephyr
zephyronline.com
Refrigerator module by GE Monogram
monogram.com
Vola KV1 Mixer by Arne Jacobsen
danishdesignstore.com
Diamond lounge chair by Harry Bertoia for Knoll
knoll.com

98 Design Finder

Labour and Wait
labourandwait.co.uk
Mar Mar Co.
marmarco.com

102 Universal Design 101

OXO Good Grips
oxo.com
Americans with Disabilities Act
ada.gov
Muji CD player by Naoto Fukasawa
muji.com
Naoto Fukasawa
naotofukasawa.com
Shelley Fox
twitter.com/shelleyfox
Bodo Sperlein
bodosperlein.com
Dynavox Mayer Johnson
dynavox.com
MIT Media Lab
mit.media.edu
Design Science
dscience.com
Relative Confusion Films
youtube.com
Mat Fraser
matfraser.co.uk
***The Diving Bell and the Butterfly* by Jean-Dominique Bauby**
thevintagepress.com

120 Finishing Touch

Rare Device
raredevice.net
Lisa Congdon
lisacongdon.com

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Sourcing

Search and Display

Every collection has to start somewhere, and for Lisa Congdon, it began with a dish. Nearly ten years ago, the San Francisco-based artist (and co-owner of local design shop Rare Device) picked up a piece of Cathrineholm enamelware at a flea market, drawn to its bold hue and simple pattern. After researching the piece's provenance, she began scouting garage and rummage sales for similar items. "I try not to buy on eBay, because I like the challenge of finding each piece and the story that goes along with it," she explains.

The kitchen in Congdon's Mission District apartment provided an obvious home for her crockery. But it wasn't until her more minimalist partner, Clay Walsh, moved in and incorporated her own functional and unfussy touches—glass shelves, white walls, an Ikea island—that the space became truly livable. Balancing equal measures of form and function suited their newly shared space. "The kitchen used to be the place to just display these beautiful things, and now we love spending time in here, too," says Congdon.

Story by Jordan Kushins
Photo by Jen Siska

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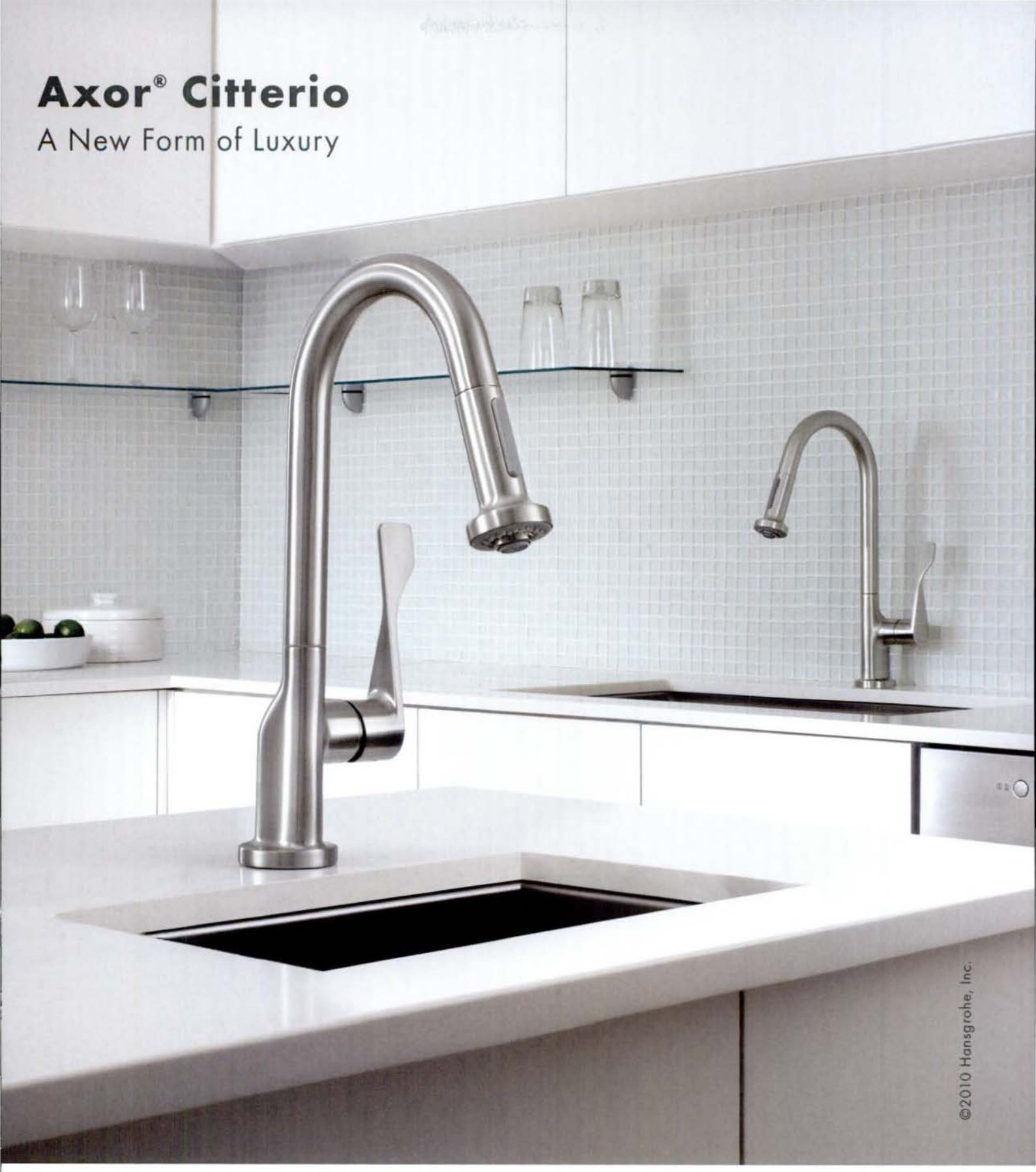

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