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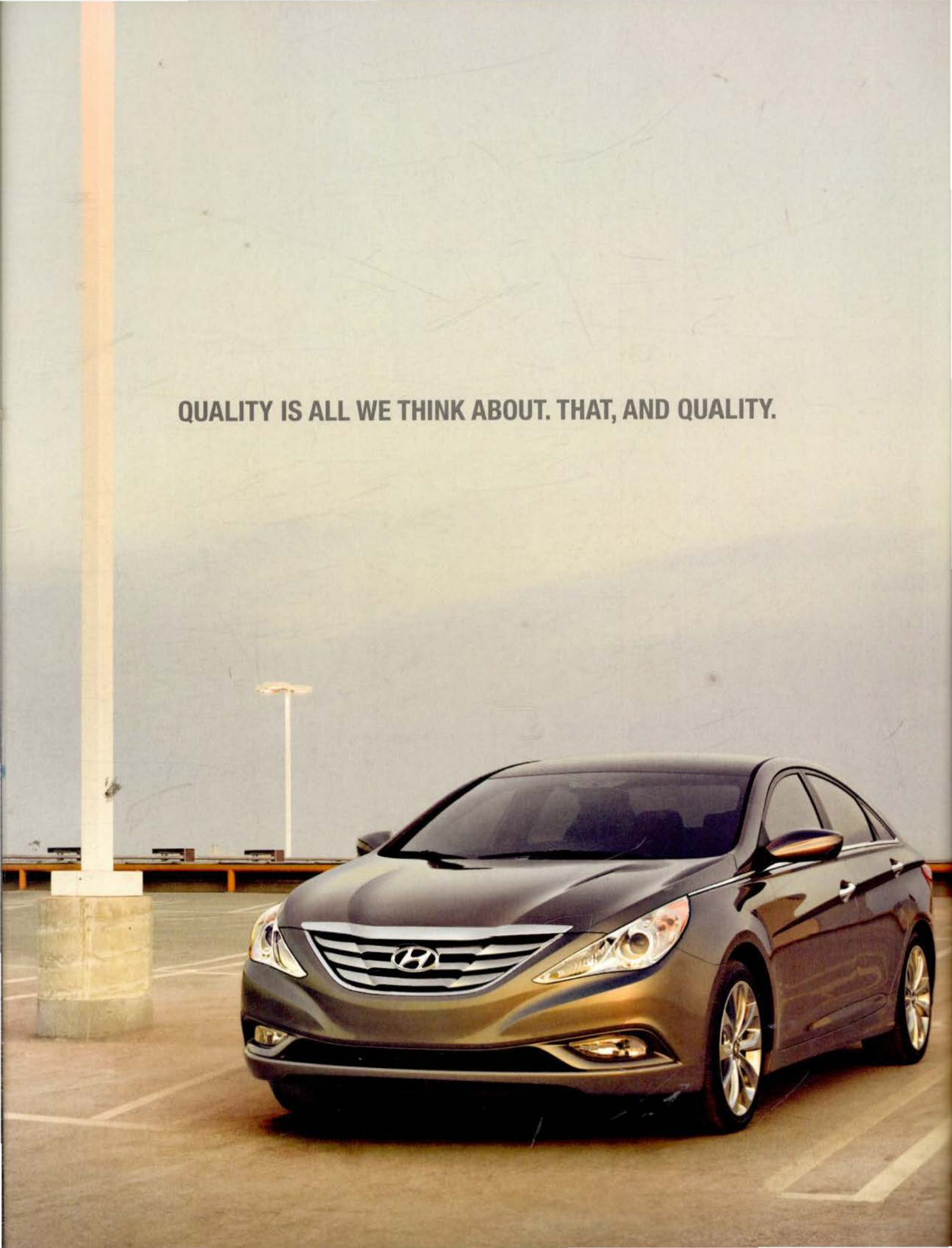


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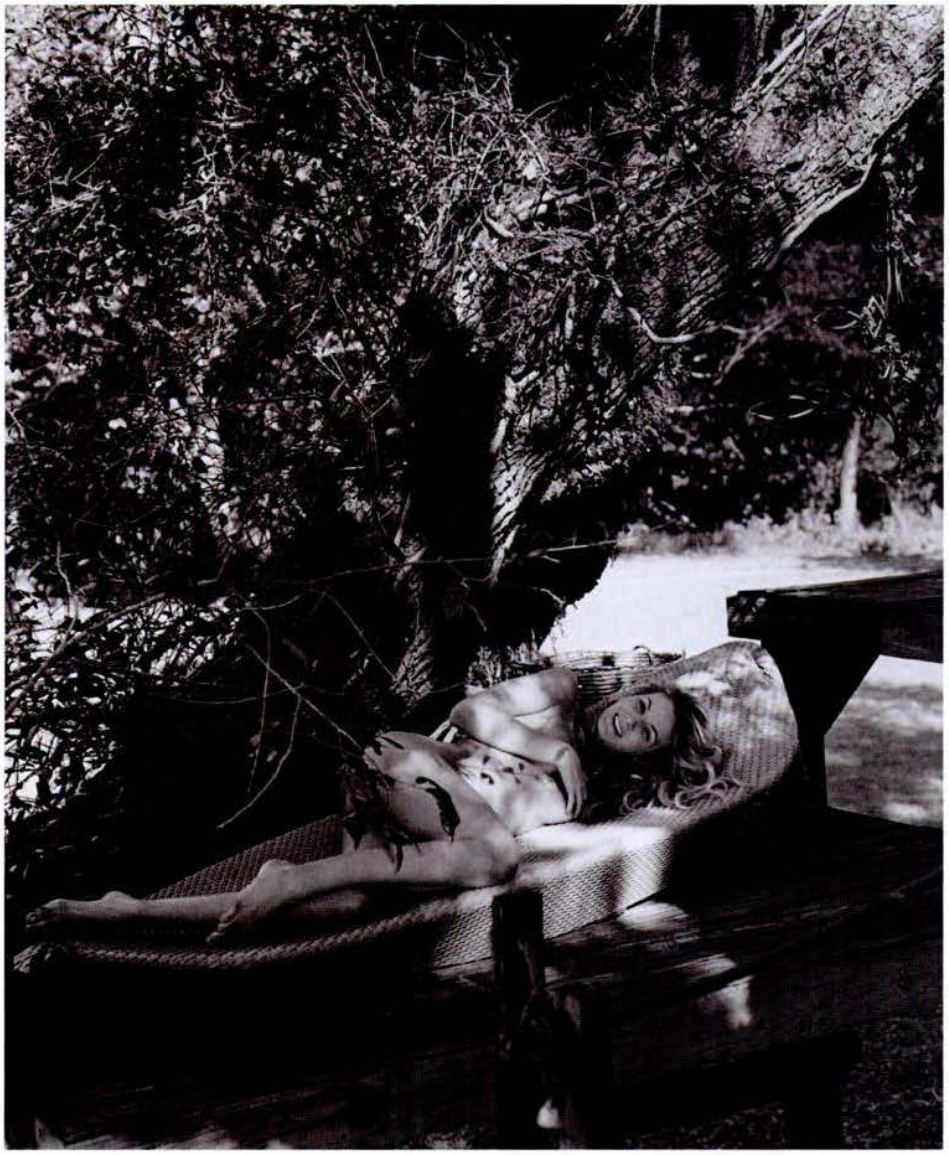

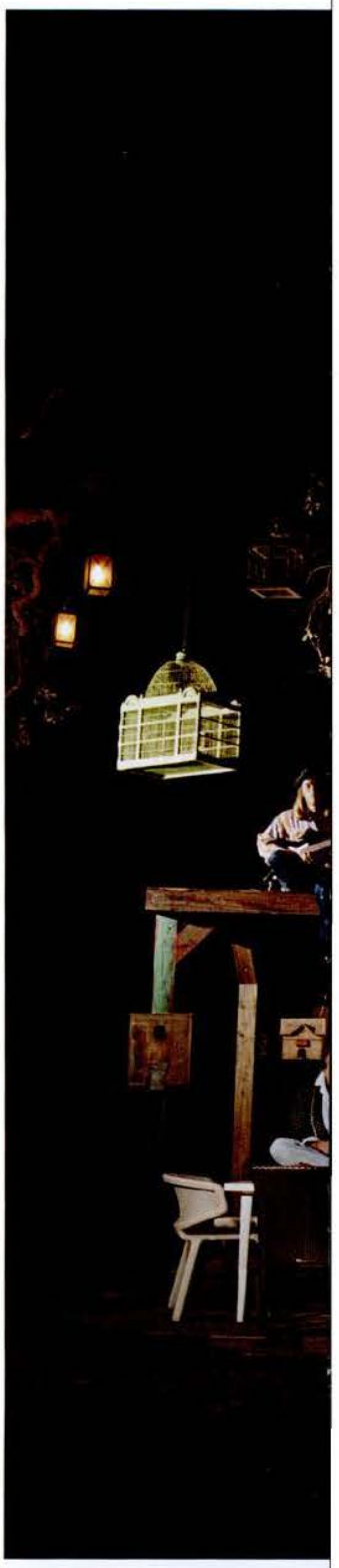

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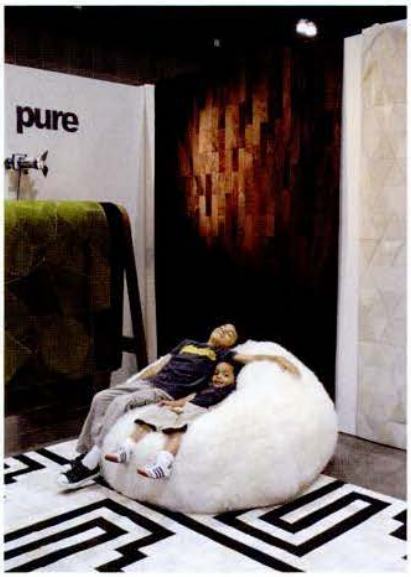

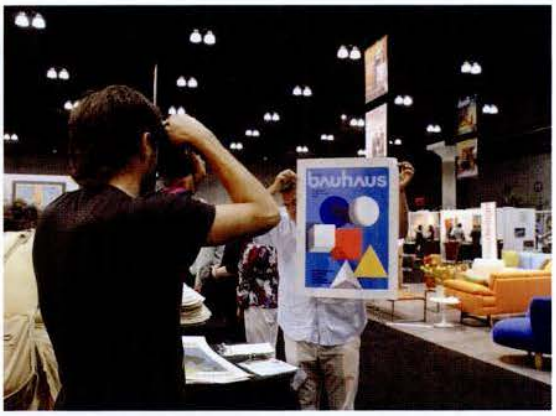

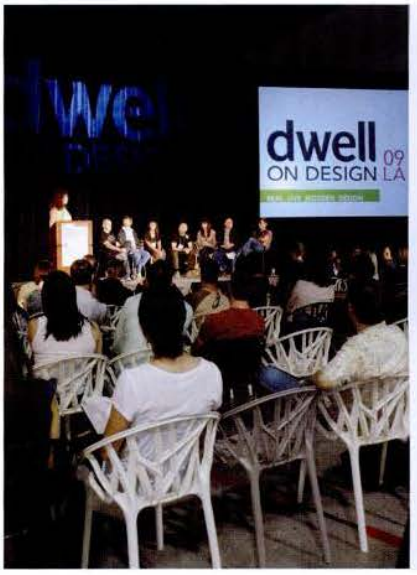

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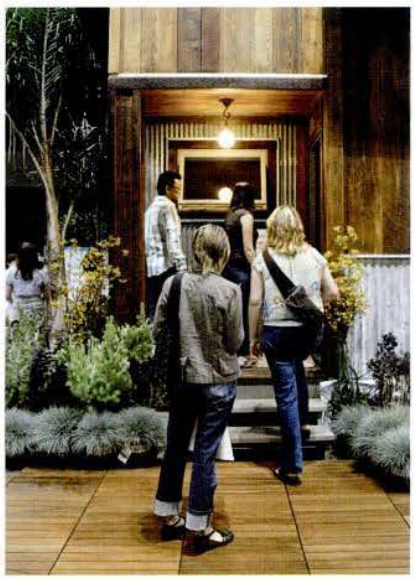

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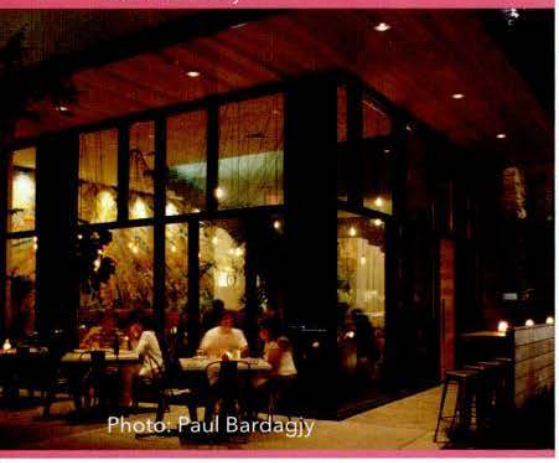

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Dwellings

Cover: Bornstein Residence, Gothenburg, Sweden, Page 82, Photo by Pia Ulin

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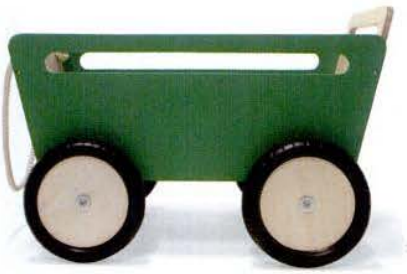
Per Bornstein



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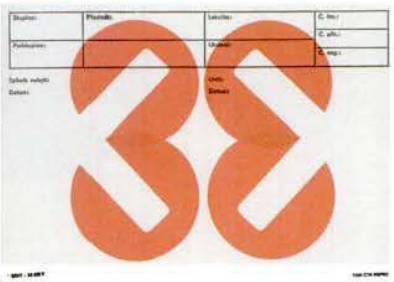

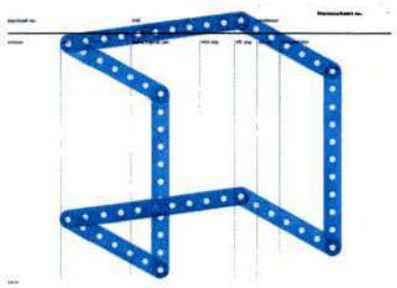

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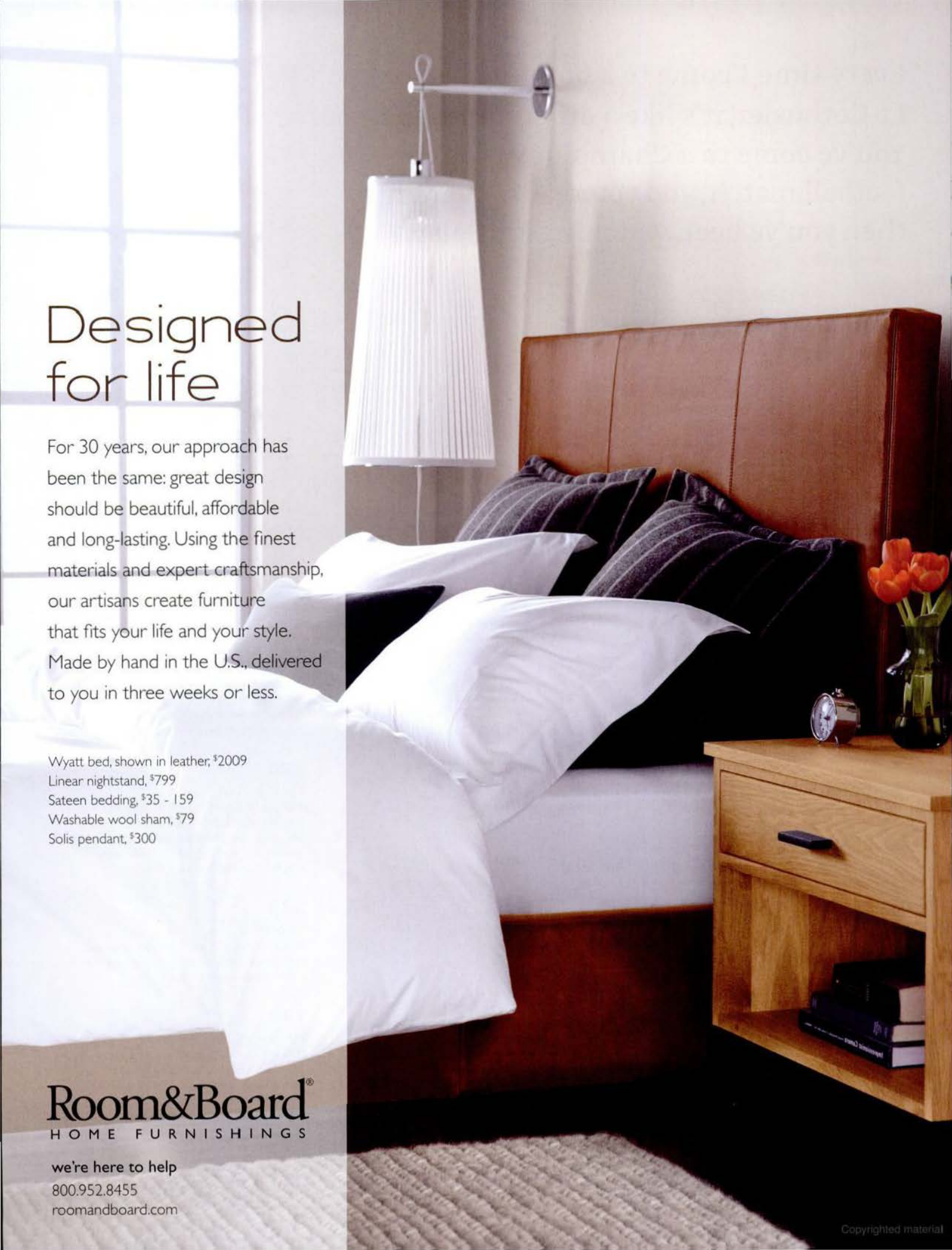

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Though these words seem like they could have been lifted from a past issue of Dwell, or perhaps—due to their hoariness—a musty architect's tome, their true origin is for me a source of no small amount of surprise and pride. On a visit to my father's house last fall, I sat down at the lunch table to find a plastic sleeve housing two sets of weathered, folded notebook paper. "I came across those and thought you would appreciate them," my father said. "They're papers your grandfather wrote in college." Not yet aware of the contents, I unfolded the one marked "Milton Grawe, May 1932" (followed by a large capital "A" in wax pen). I was astonished by perfect script covering the page from top to bottom, but even more so by the title at the top: "Architecture and the International Style."

Although I knew that my grandfather had been interested in buildings and possessed a keen eye and skilled hand for sculpting wood and drawing, I never imagined that I would someday find evidence of his outlook so closely mirroring my own—or of a handwritten piece that reads like a fossilized ancestor of my own editorials. The joy that I felt reading the essay—which neatly summarizes the entire history of mankind's building efforts in the first few paragraphs ("many centuries ago a savage saw two trees lean together and by some primordial process conceived a tepee")—was accompanied by a sadness that my grandfather knew me only as a kid who liked baseball cards, Nintendo, and listening to a Walkman, not as someone who could have had a conversation about modern architecture. I was impressed by his blunt assessments of the work of Le Corbusier, Auguste Perret, Walter Gropius, Peter Behrens, J. J. P. Oud, and Mies van der Rohe, all whom I would imagine were hardly household names in Lawrence, Kansas, at the time (or now for that matter).

Ultimately Milton's take on the International Style was slightly skeptical. "Logic and efficiency are universal qualities certainly," he writes, "but are they all that is needed in so intricate a subject as architecture? What about those sentimentalities which are so essential to man and his creations?" He goes on to take offense that the same construction would "rear itself in coldest Finland as well as in southernmost France, regardless of clime or sociology." These seem like fair arguments to raise—and prescient, given that in 1932, the International Style had just been introduced by Philip Johnson and Henry Russell Hitchcock to the galleries of the Museum of Modern Art in New York City.

Since reading the essay and another titled "Architectural Theory: A Radio Talk," I have often found myself wondering what my grandfather would make of the homes in Dwell. Though he may have been surprised by how influential mid-century modernism has become, I think he would appreciate the gains in sustainability and our interest in context-based, idea-driven design. I know he would have taken much delight in issues such as this one, dedicated to cleverly constructed small spaces, not only because his own house was miniature even by the standards of my childhood memory, but because designing within such strict constraints presents challenges for the architects to muster all their skills in "making" space. Moreover, I suspect that he would appreciate that our approach is centered on people for whom architecture is not a lofty concept, but the roofs over their heads.

Sam Grawe, Editor-in-Chief
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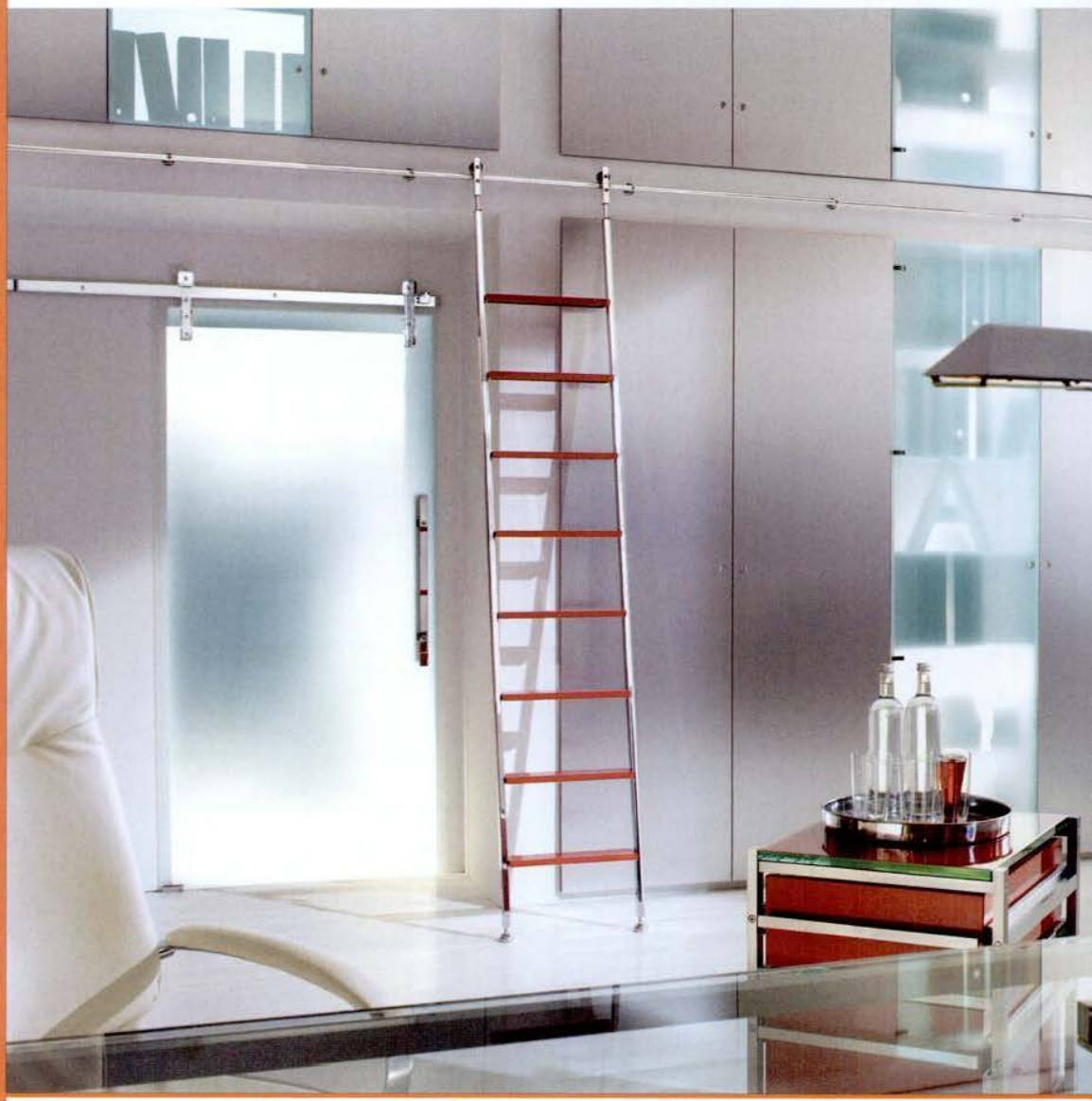

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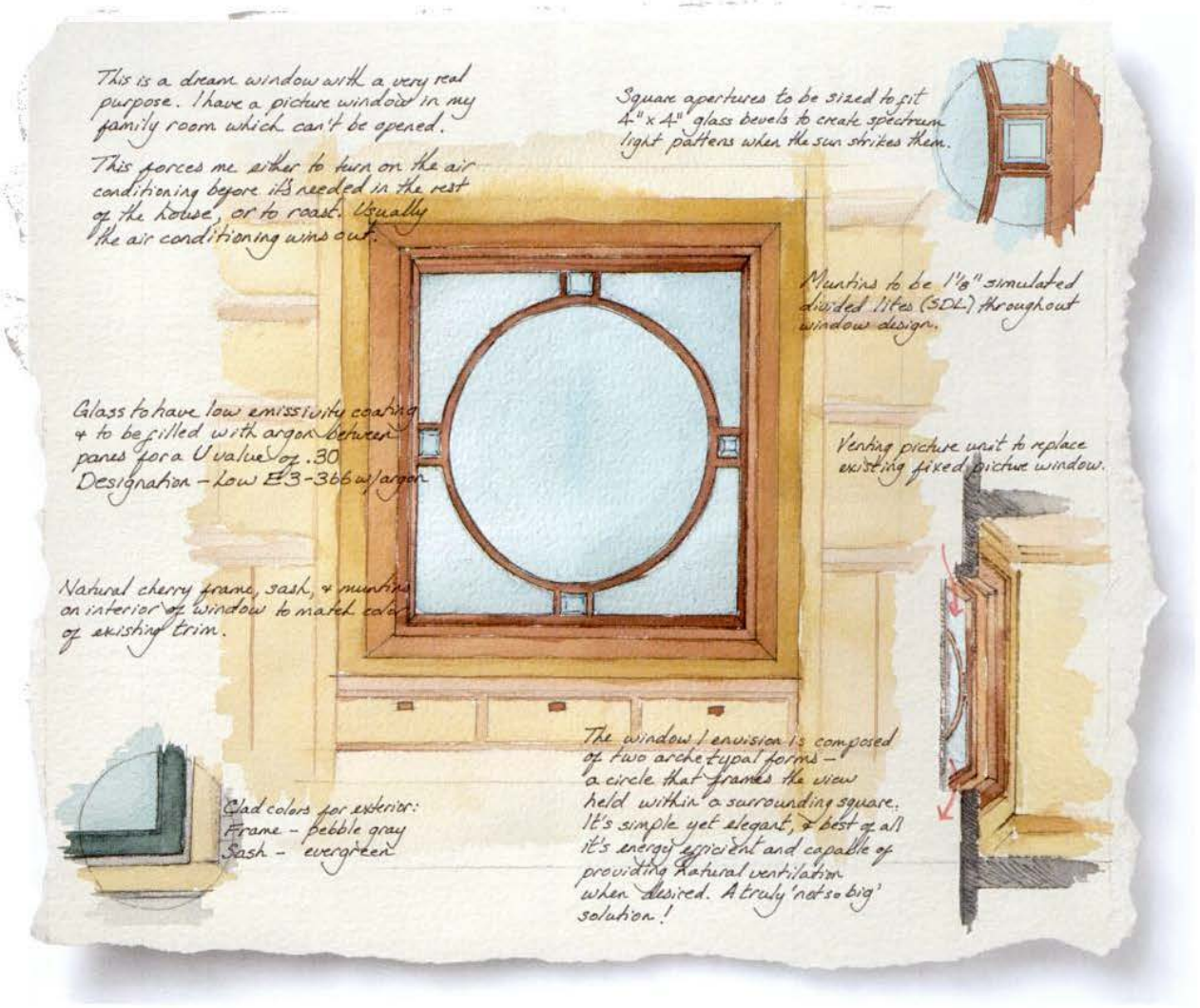

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Last year I photographed a cocktail booklet at the Goddard/Mandolene Residence ("Mod Men," February 2010). Andrew Mandolene was the perfect host and shared the renovation stories with me. What a wonderful surprise to see his and Todd's incredible home on the cover of Dwell. After all their hard work and attention to detail I can't think of anyone more deserving. It's an inspiration to us all.

Colin Cooke
Yonkers, New York

I'm not sure it's reasonable to stir up "excitement and passion" by proposing a concept ("The Future of Driving," December/January 2010) so ridiculous that its good qualities are masked by its clumsy proportions and unworkable aspects. As much as car-haters may enjoy denigrating cars as "gas-guzzling combustion-engine-driven rides," it is unfair to ignore the tremendous improvements that have been made to cars just in the last decade, to say nothing of the last 50 years.

There are practical reasons that drive many of the design choices of cars. I don't think a taxi, ride-sharing, or car-sharing company would be interested in accepting the liability of building a general-purpose urban transport vehicle that seated many of its passengers sideways, as does the ATNMBL. Even in very controlled systems things do go wrong, and it's important to design vehicles for safety. In addition, such an arrangement is not an efficient way to package the interior space.

I don't think you'd find many people who would really enjoy using taxis with no forward view. Most people like to see where they're going—though perhaps by 2040 we'll all be so addled by our iPhone 22Gs that we won't be able to pay attention to the real world in front of us anyway.

It's unfortunate that the real advances these designers propose, such as autonomous taxis or car-sharing vehicles designed to optimize their efficient use with a network, are hidden in an unappealing lump that would be terribly inefficient as a vehicle if it's to move much over 12 miles per hour. There are, in fact, gearheads who are as much into non-automotive design as we are into cars. Though as an automotive enthusiast, I see no appeal in an all-automated, driverless transportation system, I also see the utility in a partially driverless transportation system in which dense urban areas could be well served by automated, driverless car-sharing systems that would alleviate much of the traffic and wasted space and energy inherent in serving such areas with private cars. I simply see no reason that such vehicles should look like Fisher-Price designed them.

David Boyd
Fort Worth, Texas

In response to "The Future of Timeless Design" (December/January 2010), while I agree that the concept of the Vélib' bicycle program is a great one and a major success here in Paris, I don't feel that the "design" of the bicycle is very good. It's not particularly pleasing aesthetically; in fact, I find it a little ugly. As for riding one, they are great for short trips, but they are rather heavy and unstable.

In regards to Birgit Lohmann's pick of the Bouroullecs' Vegetal chair, while I agree this chair might be a technological marvel, I'm wondering what the carbon footprint was for the development of this chair that "took four years to develop and was redesigned a thousand times," the costs of which are no doubt a big portion of the price, I assume. To me, it's just another plastic chair, inspired more from the Beijing Bird's Nest than something "vegetal." But I suppose I don't share the media's fascination with everything done by the Bouroullecs.

Chris Veeneman
Paris, France

I eat up each Dwell I get my hands on, and the December/January 2010 issue was no different.

I found it so funny, however, that the Tokyo project ("Tightly Knit") was the most uninteresting house of the group. This is supposed to be Tokyo, the land of no land and wild design! The description of the project on page 75—"it takes a shift in cultural understanding about how to do more with less"—cracked me up. That may be a true generalization, but not for this project. The house resembled your classic American urban single-family home with a two-car garage and the structure sucking up practically the entire lot.

I loved the Toronto home ("Slim Fit"), though; it totally rocked. The project in the Netherlands ("Creative Commons") was also visionary! The Tokyo folks could learn much from the Toronto and Netherlands projects about doing more with less.

Ian Waldman
Berkeley, California

I am presently renovating an older home. My wife, MJ, and I wanted to install some type of flooring that was different from the norm. We have enjoyed the past two years of subscriptions from Dwell, so MJ went back through previous issues for some ideas. In your March 2009 issue, the home on the cover and featured in the "My House" article has plywood floors that my wife would like to replicate in three-quarter-inch oak plywood, as it would be half the price of buying actual flooring. I am very curious how the homeowner installed this flooring, what finish they used, and how it is standing up.

Larry Neilson
Chilliwack, British Columbia

Editors' Note: Cat Macleod, one of the homeowners, reports that the floor of her Melbourne, Australia, home is holding up quite well. She used Amourpanel in Alpine Ash from Big River Timbers (bigrivertimbers.com.au) and applied tung oil from Feast Watson (feastwatson.com.au). Macleod notes that "the finish can be tricky, as it needs to be applied well and with at least three layers—ours only has two, and it probably shows. However, we can reapply the product without entirely stripping the floors."

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Five Easy Pieces

Looking for a way to breathe a little new life into your living room, but don't have the ducats? Sometimes the introduction of one new element—be it in the realm of lighting, textiles, or accessories—can make all the difference. We asked five designers: How would you give a space a new lease on life with only $100 to spend? See what they had to say and add your own ideas to the mix.
dwell.com/five-easy-pieces

Small Time

What's the best way to deal with limited space? Find furniture that does double duty—whether it's a rolling cart that becomes a prep station and then a makeshift dining table, or a roomy ottoman that offers seating as well as concealment for your sundries. We collected our favorite transformative pieces in an online-exclusive slideshow for your viewing pleasure.
dwell.com/small-time

The pleated back of Anna von Schewen's Dress sofa for Gärsnäs makes it more than a pretty perch—it's a perfect room divider, too.

CONTRIBUTORS

Alex Bozikovic
Alex Bozikovic is a Toronto-based editor, writer, and blogger (nomeancity.net). When reporting on the Adams Fleming house ("Off the Grid," p. 66), he was surprised to learn how difficult the remodeling project was. "They faced a lot of obstacles," he says. "It wouldn't have come out so well, however, if the homeowners hadn't been really, really stubborn."

Amber Bravo
Amber Bravo is a freelance architecture and design writer based in New Haven, Connecticut. She finds it both curious and inspiring that two of her design heroes—Karel Martens, whom she profiled for this month's issue ("Archive," p. 108), and Anni Albers—were able to make such beautiful artwork from the common metal washer.

Lorne Bridgman
Lorne Bridgman is a Toronto-based photographer. While shooting this month's "Off the Grid" (p. 66), he had to wrangle a pair of cats that kept sauntering into his compositions. "I guess they just welcomed the activity," he says. "I love including people's pets in images of their homes, but everywhere I turned, there they were!"

Akiko Busch
Akiko Busch is a design, culture, and natural world writer who penned this month's "Textiles 101" (p. 120). She finds it useful to take direction from Anni Albers's conviction that "formed things and thoughts live a life of their own." Busch lives and works in New York's Hudson Valley.

Heather Culp
Brooklyn-based photographer Heather Culp visited her favorite (and former) neighborhood in Los Angeles, Echo Park, to shoot the home of Good Idea Studio's Louis Molina ("My House," p. 53). "The most memorable aspect of Los Angeles is its unique quality of light," she says. "The Molina home takes full advantage of the California sunshine by creating an environment where the interior and exterior engage in a beautiful flirtation."

Grant Gibson
Grant Gibson, a writer based in the UK, traveled from his home in Farnham, which is nestled between the town and the woodland, to visit Per Bornstein's house in Gothenburg, Sweden, which sits between the city and the countryside ("Knotty by Nature, p. 82). "The similarity ends there," he laments. "I'd love to live in a Corbu-inspired box too, but my place is best described as functional."

Jeremy Hansen
Jeremy Hansen is a writer and editor based in Auckland, New Zealand, not far from Michael O'Sullivan and Melissa Schollum's home ("The Great Compression," p. 90). "I was immediately charmed by the house," he says. "When I found out that O'Sullivan designed and built it himself for a mere $100,000, I knew it was a one-of-a-kind project."

Patrick Reynolds
Kiwi photographer Patrick Reynolds reports that something extraordinary happened while he was shooting the home of Michael O'Sullivan and Melissa Schollum's house ("The Great Compression," p. 90). "A bird—clearly not a pet bird, but a common thrush—flew down and landed on my arm," he says. "I'm no St. Francis, but it felt like some sort of blessing."

Pia Ulin
It was a good thing Stockholm-based photographer Pia Ulin was up for a challenge when called upon to shoot the Bornstein residence ("Knotty by Nature," p. 82) in Gothenburg, Sweden: Each day offered only five to six hours of sunlight, and the snow was so high that neither Ulin's taxi nor the truck carrying her lighting supplies could make it all the way to the house.

Emily Young
A longtime journalist and lifelong pack rat, Los Angeles-based writer Emily Young was impressed by Good Idea Studio's 578-square-foot remodel ("My House," p. 53). "The designers packed enormous function and flexibility into very limited space," she says.

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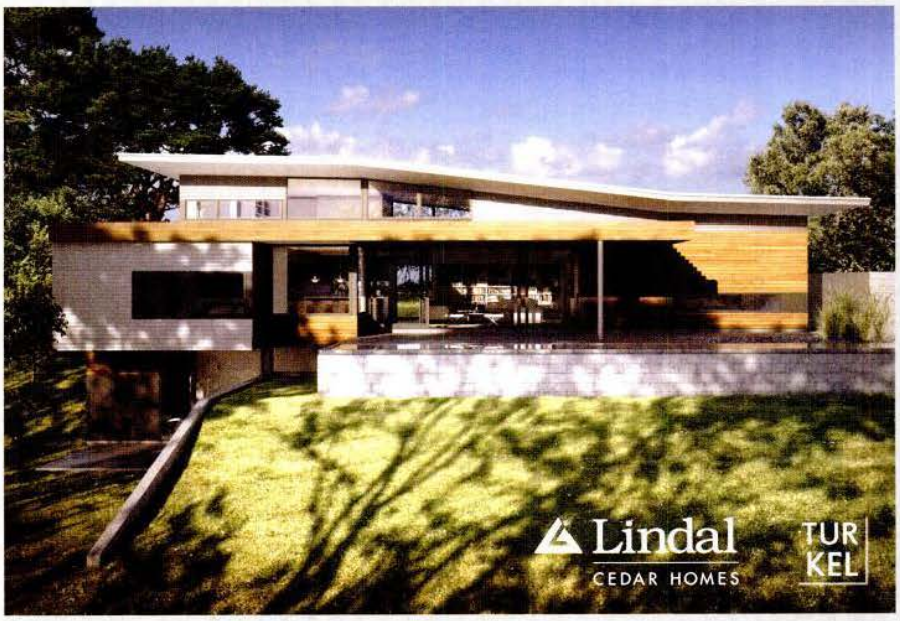

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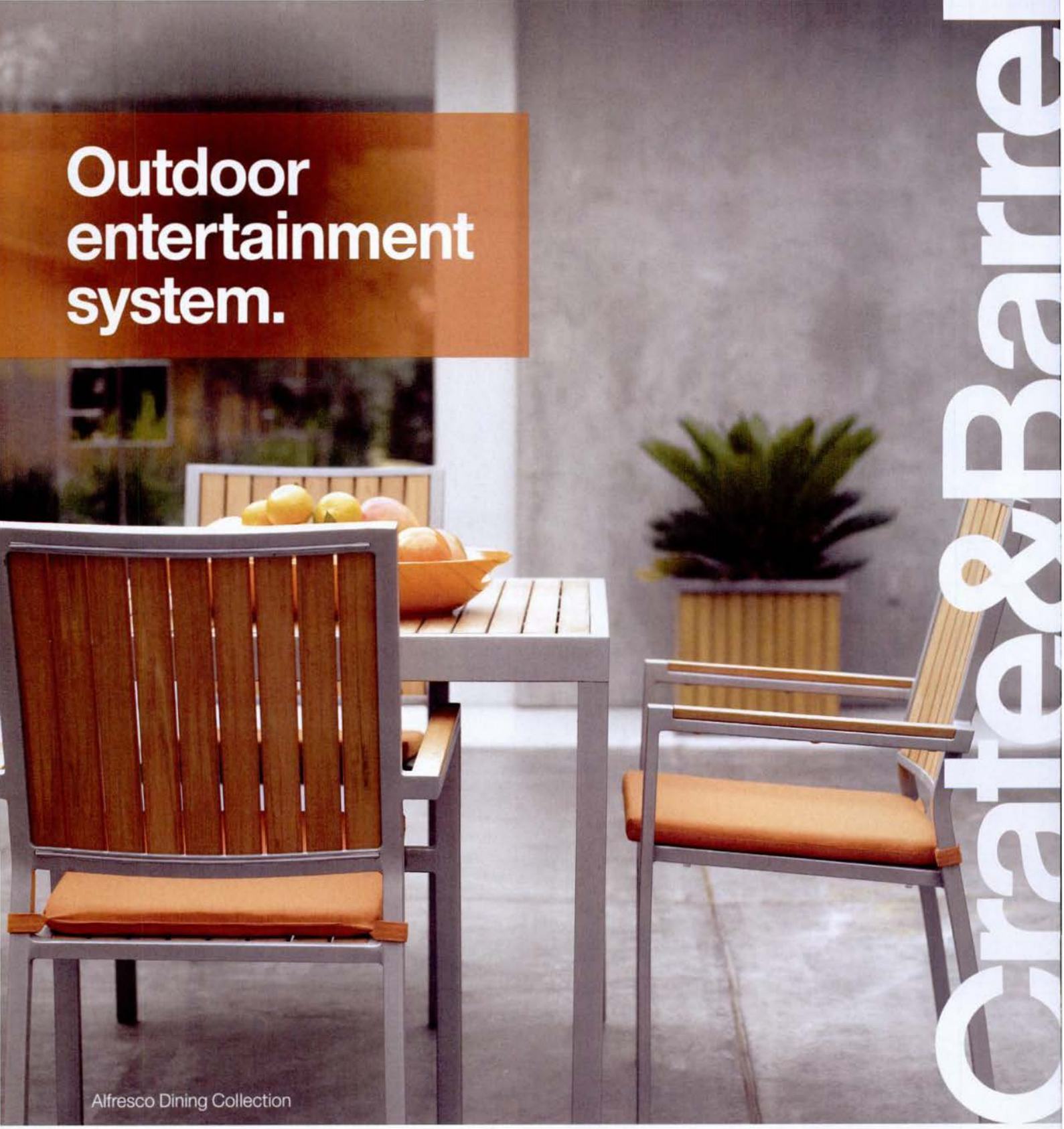

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CONTENTS

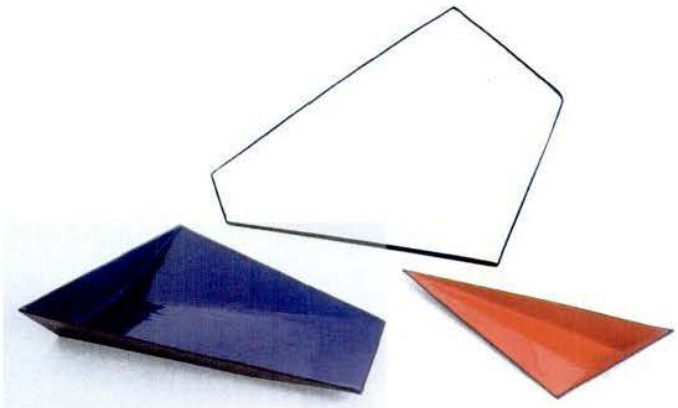
In the Modern World

The modern convenience of one-stop shopping meets mixed-use development at the Rotterdam Market Hall, designed by data-crunching Dutch architects MVRDV. Over 200 apartments will make up the arch—planned for completion in 2014—and will provide shelter for the bazaar, shops, and restaurants below. *mvrdv.nl*

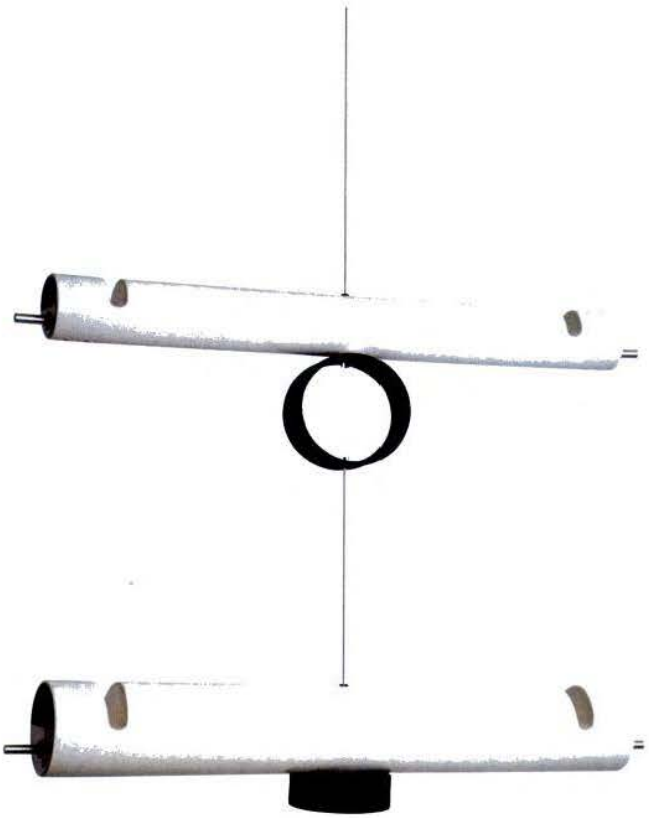
May Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

May 9
Moholy: An Education of the Senses closes at the Loyola University Museum of Art in Chicago. luc.edu/luma

Enamel Vessels
By Tom Dixon
tomdixon.net
Like the Stooges, bears, and wise men before them, Tom Dixon's enamel vessels—Trio, Quad, and Pentad—join the ranks of illustrious threesomes. The cast-iron containers can rest naturally on any of their flat facets.



Side Feeding Carousel Mobile Bird Feeder
By J Schatz
jschatz.com
Suspend this stoneware feeder in the front yard and give your feathered friends a totally tubular treat. Avian alighters can feast upon seeds or simply settle for a spin in the breeze. *(right)*



Men's Amsterdam Royal 8i
By Electra Bicycle Company
electrabike.com
Dutch bike culture is beyond ubiquitous. In Holland, you're just as likely to cruise the cobbled streets on two wheels as two feet, and there's an almost equal ratio of pedals to people. This eight-speed, easy-riding nod to the Netherlands allows for an upright sitting position and a comfortable grasp on the handlebars and has a chain guard that will keep grease off your freshly pressed khakis. Navigating the potholes and passersby is up to you.

May 11
Bespoke: The Handbuilt Bicycle opens at the Museum of Art and Design in New York. madmuseum.org

May 13
Mind Your Behavior closes at the Danish Architecture Center in Copenhagen. dac.dk

www.dyson.com

Other vacuums keep costing

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

Dyson vacuums keep working

With Dyson vacuums there are no bags, filters or belts to buy. Dyson uprights and canisters are also guaranteed for five years so they don't cost a dime to maintain.

*Average five year maintenance cost of top eight selling upright vacuum cleaners by dollar sales (excluding Dyson vacuums) according to NPD data for 12 months ending October, 2009. Total maintenance cost over a five year period is based on recommended filter and belt replacement information provided by each manufacturer.

Dyson proves no loss of suction using the IEC 60312 Cl 2.9 test standard.

dyson

The vacuum that doesn't lose suction.

PushPull Rolling Toy
By Kaiku
kaikudesign.com
PushPull provides the perfect accompaniment for the epic trek from playroom to bedroom. The Baltic birch roller is sturdy enough to tote a teddy bear, rubber ball, *The Runaway Bunny*, and straggling toys along the way.

Wooden Carpet
By Elisa Strozyk
elisastrozyk.de
Splinter shag or timber berber it ain't. Far more than mere decoration, the intricate geometric pattern of veneer offcuts gives this wooden textile its surprisingly flexible tactile appeal. *(right)*

NetWorks Texture Collection
By Ilaria Marelli Studio
for Tivoli Audio
tivoliaudio.com
Stream golden oldies from Namibia or a continuous classic rock playlist from Canada without leaving your sofa—or turning on your computer. This NetWorks system channels Internet radio from around the globe. *(left)*

Picture Keyboard Alphabet Sticker Set
By Christopher Monro DeLorenzo
chrisdelorenzo.com
F as in Frampton didn't make the cut, but QWERTY comes alive with this graphic keyboard alphabet. Now, teaching tots to hunt-and-peck can be as easy (and informative) as airplane, Bowie, cat.

May 15–18
Designers and design enthusiasts gather in New York City for the 22nd annual International Contemporary Furniture Fair. icff.com

May 16
Designers on Jewelry closes at the San Francisco Museum of Craft + Design. sfmcd.org

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Patrick Reymond

Partnership is imperative for Swiss designer Patrick Reymond, who runs the design studio Atelier Oï with longtime collaborators Aurel Aebi and Armand Louis. Working out of a repurposed motel—the cleverly dubbed "Moïtel"—in La Neuveville, Switzerland, that is part studio, exhibition space, and materials lab, the talented team has created pieces for brands from Ikea to Foscarini, and sets scenographic installations for expositions around the world.

Ideal working environment: The Moïtel. We designed the building to fit our work philosophy and methodology.

Lucky break: The day I met my partners. We were the only three left at the end of an architectural competition, and we won. We complement and balance each other, and I probably wouldn't be in this line of work if I weren't part of this team.

Dream commission: A collaboration with a creator of dreams, like Tim Burton or Steven Spielberg.

Heroes: Family and friends. They put up with us even though the job often comes first, and it wouldn't be possible without their support.

Antiheroes: Arrogant upwardly mobile people.

Irritating buzzword: The recession.

Highest compliment: That what we do is useful and makes people happy.

A book: *The Three Musketeers,* by Alexandre Dumas.

A film: *The Three Musketeers.*

An album: The music of the film *The Three Musketeers.* For all three what we find inspiring is the friendship in action: "All for one, and one for all."

"Eureka!" moment: They are always there on different levels when working in a team. An inspirational idea while working alone may not be worth much. When you work in a team, holes get blown in bad ideas very quickly, and this leads you to solutions that may not have been expected.

Worst-ever idea: To wait for a lucky break.

Best advice: To learn from others and, above all, unlearn what we think we already know.

When not designing: Spending time with family and friends.

Best seat in the house: Playing with the kids on the carpet in their bedroom.

Wish I had: More time.

Looking forward to: Learning new things from future projects and meetings.

atelier-oi.ch

First Works

Chronicling the eponymous exhibition from earlier this year at the Architectural Association School of Architecture in London, *First Works: Emerging Architectural Experimentation of the 1960s and 1970s* presents 20 projects from today's most influential architects.

The monograph covers a two-decade temporal crossroads when modernism's past masters were passing away and a new generation sought to establish itself with a respectful distance from its predecessors. The collected works lack a common aesthetic—projects range from Alvaro Siza's Leça Swimming Pools designed directly into a coastal wall in Portugal to a London fireworks "performance" orchestrated by Bernard Tschumi. Examined together, though,

they represent an architectural era, according to editor Brett Steele, "of bright colors and loud soundtracks serving up the image of an abrupt cultural break with previous orthodoxies." Unencumbered by name recognition or expectations established by a lifetime of work, now-famous folks like Robert Venturi and Zaha Hadid completed projects to little fanfare.

All of the commissions are illustrated with original sketches, plans, photos, and briefs. The Retreat in Pill Creek, a hideaway in Cornwall, UK, was designed by Richard Rogers and Norman Foster, then of Team 4, in 1963. It's a small-scale, low-profile offering from the future fathers of high-tech architecture. In hindsight, however, Foster explains that the "gazebo with a commanding view" hints at structures later explored in his larger Great Glasshouse at Middleton and Frankfurt Athletics Stadium.

First Works is a retrospective with a keen eye to what's next, and it aims to answer the question of how it's possible to begin anew. However architects transform our built environment, everyone has to start somewhere.

aaschool.ac.uk

Photos by Peter Belanger (book)

Q & A

Books

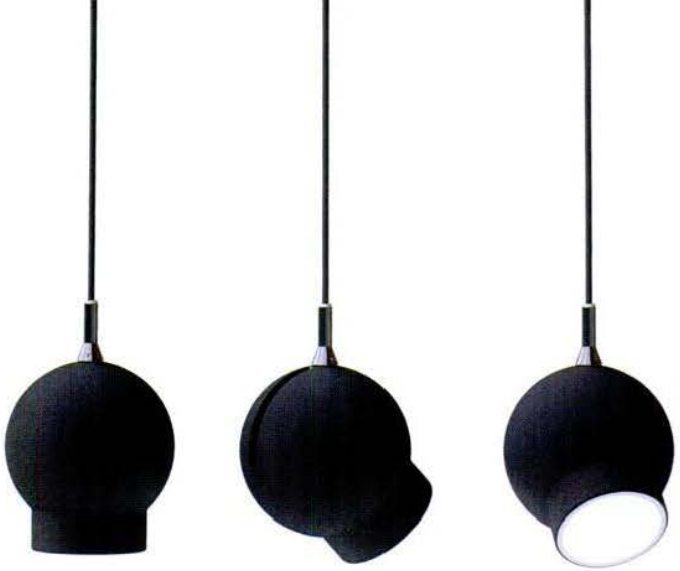
Eric Pfeiffer

Occupation:
Founder, Pfeiffer Lab / Pfeifferlab.com

Hobby:
Surfing / Cycling

Favorite Light:
Skygarden Suspension Light by FLOS
Design by Marcel Wanders in 2007

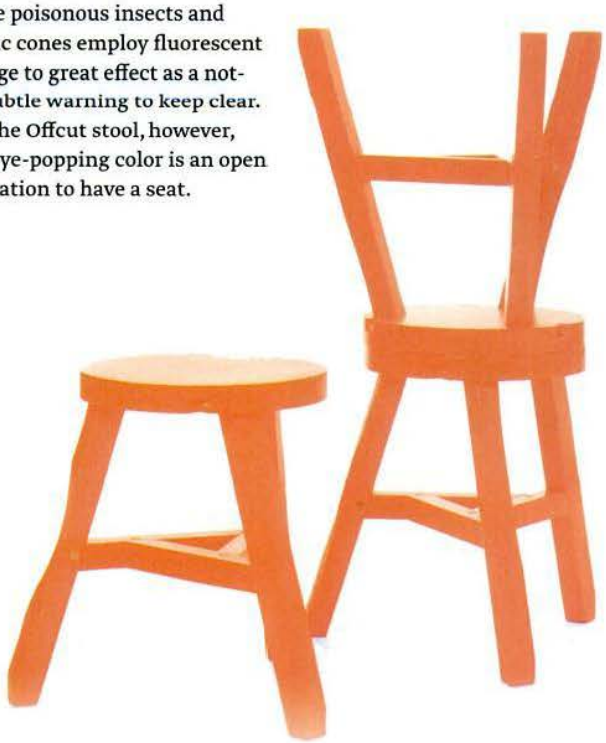
EMU Ivy
By Paola Navone for Coalesse
coalesse.com
For the avid gardener, ivy is more foe than friend. Not so for the avid sitter, for whom the powder-coated Ivy is instead an invitation to outdoor relaxation.



Ogle
By Form Us With Love for Ateljé Lyktan
atelje-lyktan.se
Any amateur dramatist can live in the spotlight. Form Us With Love's Ogle pendant casts a soft LED beam on your domestic soundstage, setting the scene for the story of your life.

Deer
By Anki Gneib for Varaschin
varaschin.it
Deer's sculpted steel frame and enameled glass surface are more refined than a plastic patio set, and this backyard-ready table will also weather wind, rain, and a tornado of ketchup and mustard with ease. *(below)*

Offcut
By Tom Dixon
tomdixon.net
Some poisonous insects and traffic cones employ fluorescent orange to great effect as a not-so-subtle warning to keep clear. For the Offcut stool, however, the eye-popping color is an open invitation to have a seat.



May 16
Van Doesburg and the International Avant-Garde closes at the Tate Modern in London. tate.org.uk

May 16
Ron Arad: Restless, a survey of the UK-based designer's work, closes at the Barbican Art Gallery in London. barbican.org.uk

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Heavy Desk Light
By Benjamin Hubert for Decode London
decodelondon.com
When deadlines loom and focused concentration is essential, look for illumination from Benjamin Hubert's Heavy lamp. The hand-cast-concrete fixture will sit at your workspace in similarly thoughtful repose.

A la carte
By Linda Altmann and Oliver Krapf for Stadtnomaden
stadtnomaden.com
Preparing lunch or a square meal comes naturally with A la carte. This self-contained modular kitchen can be packed up to follow you on the move.

Shanghai Togo
By Michel Ducaroy and Cristian Zuzunaga for Ligne Roset
ligne-roset-usa.com
Playing with the scale of pixels is a specialty of Spanish-born designer Cristian Zuzunaga, and the diminutive digital unit gets its due on Shanghai. The fabric—a Ligne Roset exclusive—graces the iconic pleats and folds of Michel Ducaroy's Togo.

May 18
Walter Gropius (aka the Silver Prince), founder of the Bauhaus, was born on this day in 1883.

May 30
Take Note closes at the Canadian Centre for Architecture in Montreal. cca.qc.ca

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Super Natural

Myriad new natural and composite materials are making their debuts from Material ConneXion's extensive database. Here, the innovative material masters share a selection from their library.

1. Flaxline by Soprema, MC#6463-01
Waterproof but breathable, this flax roofing substrate is as tough as a textile that's far thicker.

2. Lintex Floor by Dehondt Technologies, MC#6504-01
These ultra-slim (just .12 inches thick) floor tiles are made from 100-percent annually renewable flax fibers and PLA resin.

3. Rotowood by PHK Polymertechnik GmbH, MC#6214-01
The smooth exterior surface of this lightweight wood-plastic composite is easy to clean and ideal for items produced by rotation injection molding.

4. Duralex/Avonex LA by Mohawk GreenWorks, MC#6503-01
From under your feet to under the hood. Postconsumer carpet tiles make up this resin, used for molding tire cord and bearings.

5. Multistats by CRST SA, MC#6467-01
Two layers of fibrous flax are laid back-to-back on the bias for this flexible composite panel.

6. La Terre Finishing Plaster by La Terre SA, MC#6473-01
This finishing plaster looks just like terra-cotta, but instead contains recycled concrete and can be used in lieu of cement.

7. Hanf-Leichtbau-Platte by Kosche, MC#5568-02
This light hemp panel is a particleboard lookalike, good for kitchen counters or caravan interiors.

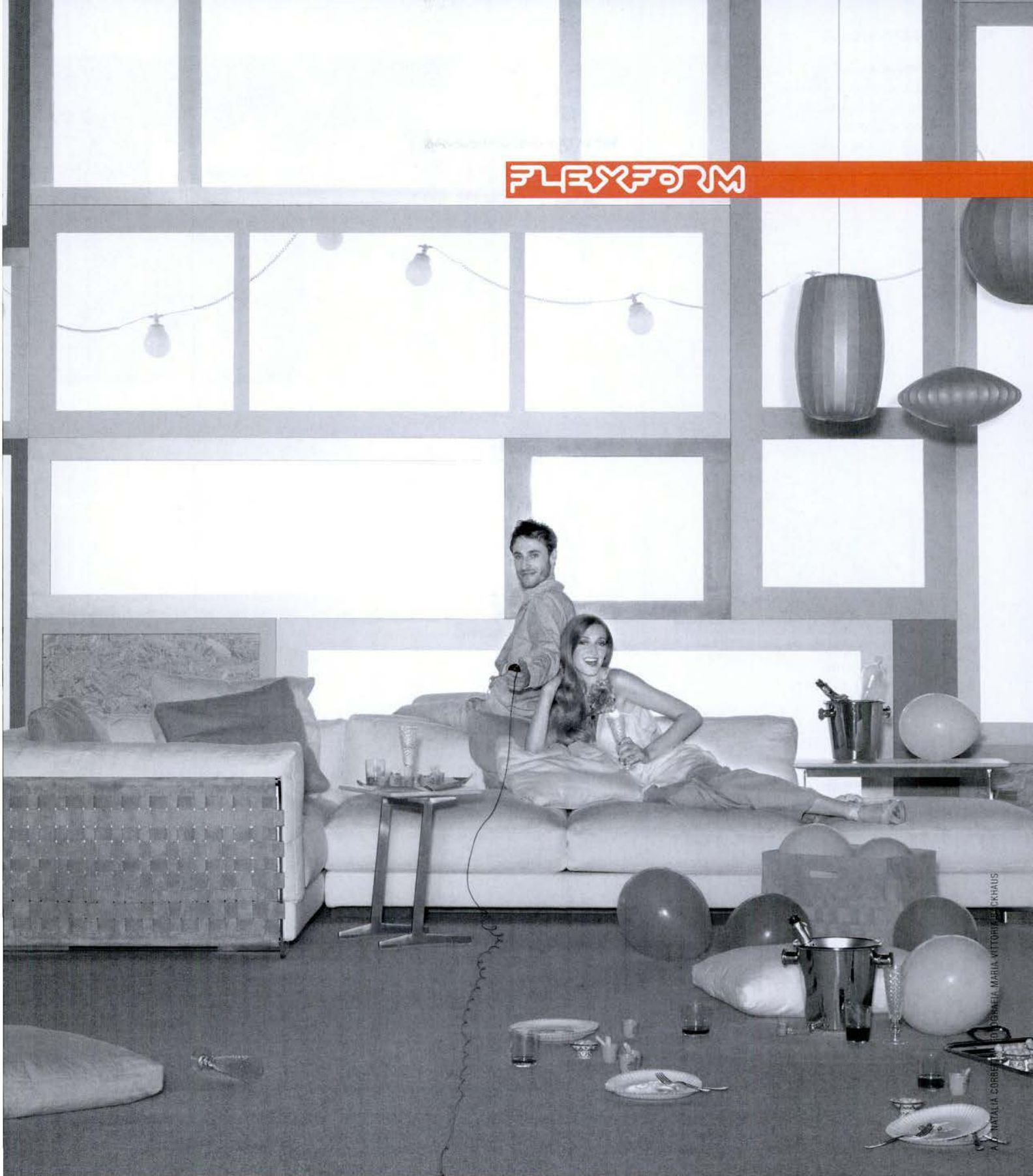
8. EcoCradle by Ecovative Design, MC#6556-01
Mushroom roots produce the agricultural waste that composes this biodegradable and compostable packaging.

9. EcoBatt by Knauf Insulation, MC#6506-01
Recycled postconsumer glass makes a surprisingly soft return to functionality as this noncombustible insulation batting.

Photo by Peter Belanger

Materialism

@ For more materials visit dwell.com/materialism or materialconnexion.com/dwell



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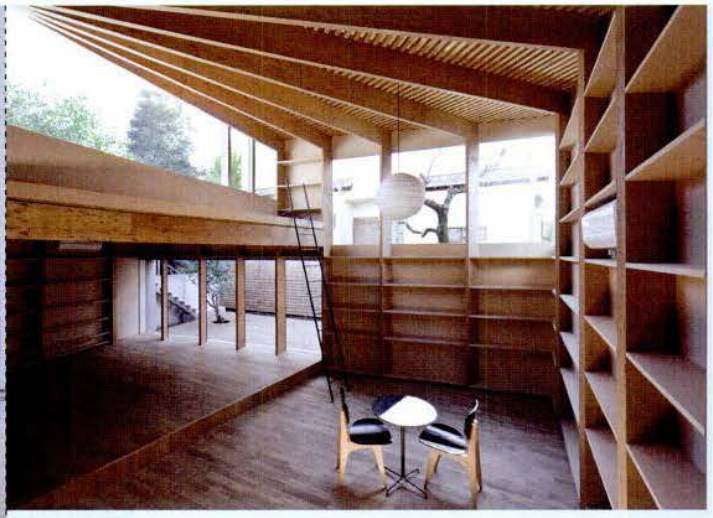

Tree House
Tokyo, Japan
Mount Fuji Architects Studio
www14.plala.or.jp/mfas/fuji.htm

Jovanovic House
Los Angeles, California
Lorcan O'Herlihy Architects
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Photos by Carlos Tobon (Santa Elena), Sergio Pirrone (Tree House), Michael Weschler (Jovanovic)

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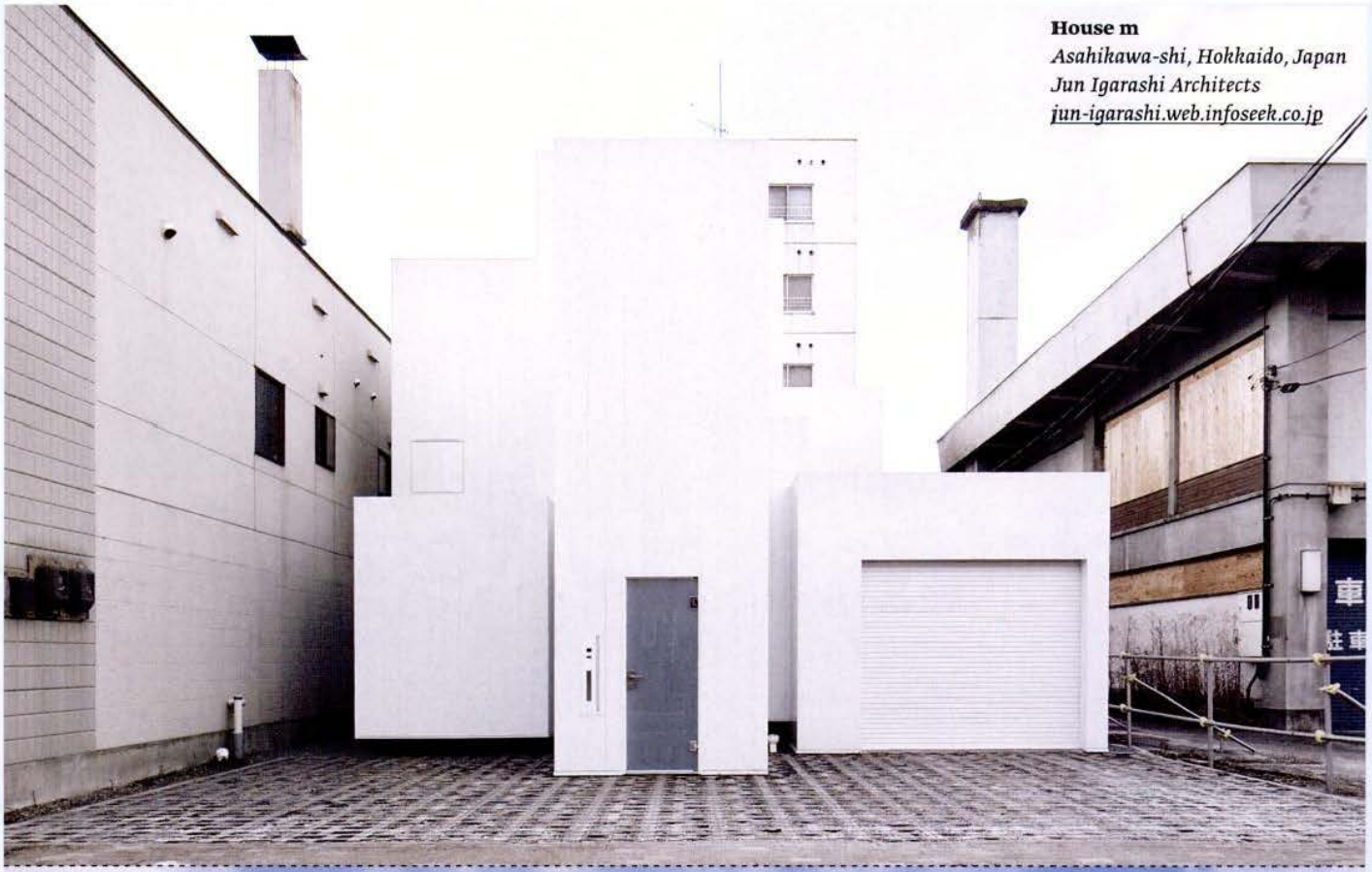

House m
Asahikawa-shi, Hokkaido, Japan
Jun Igarashi Architects
jun-igarashi.web.infoseek.co.jp

Casa Martinez
Laguna de Aculeo, Chile
Tidy Arquitectos
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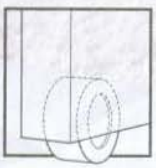

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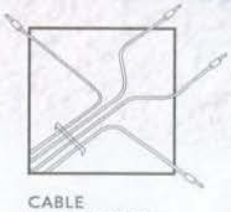
WHEELS



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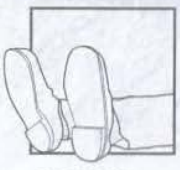

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Echo Chamber

A rundown Echo Park house has benefited from a number of good ideas, namely those of a pair of designers, officemates, and revolving residents.

After architectural designers Louis Molina and Laurent Turin of Good Idea Studio revamped a tiny, dilapidated 1923 clapboard house in 2004, they moved their Los Angeles office into the ground level and have taken turns occupying the 578-square-foot living quarters upstairs. While Turin is supervising the firm's office in his native Switzerland, Molina, who also teaches at the Woodbury University School of Architecture in Burbank, gives us the tour of their diminutive-by-design Echo Park remodel. ▶

A sliding glass door and breezy cross ventilation make Louis Molina's modest living room appear more generous than its actual dimensions.

As told to Emily Young
Photos by Heather Culp

My grandparents' first house was in Echo Park. My aunt and uncle lived here, too. After World War II, my family moved out to the San Fernando Valley where there was more interest in the newer, the cleaner, the fancier. But my generation has rediscovered the appeal of living in a place with easy access to transportation, coffee shops, and galleries, a place that has parks, history, and complex layers.

There used to be three houses on this lot. The city issued a permit to knock down the two in front in 1978. The place was like a rundown public park because it was open to the street on three sides. The house was in such a bad state of decay that the property was sold as land value only. But we thought the foundation, redwood structure, and roofing were in pretty good shape. It was just the siding, interior finishes, plumbing, and the electrical that needed help.

Given our original budget of $50,000, which eventually bumped up to $62,000, it didn't make sense to tear down and start over. That would have cost more financially and environmentally, and it would have come at the expense of the historic nature of the neighborhood. To me, the most sustainable house is the house that's already here. So we saved the structure, wrapped it in cement fiberboard paneling, and donated whatever materials we could to a salvage yard.

The interior is 15 feet by 37 feet, which means we have 578 square feet above in the residence and the same below for the office. We thought this could be like a little working box with a living unit on top. Our goal was to imagine ways to live in a small space that weren't about living small. Instead of dividing it into several rooms like before or building bigger, we use the garden for meals and other gatherings.

The house is one room with the bathroom in the middle. By creating complexity and visual interruptions, we changed the way you experience the space so you perceive it as a larger volume. You get different perspectives, different views. When you're in the living room, you see shelving with books along a long wall, but you don't know that's the bedroom at the other end. With light coming in from the skylights and sliding glass doors, the impression

is not of a darkening, shrinking space but of a more generous room.

We wanted the house to function in all the necessary ways, but we didn't want to be reminded of those functions all the time. Laurent and I could have filled the kitchen wall with cabinets, but then it would have always looked like a kitchen. Instead, we created a table as a more neutral space—for eating, chatting, or just hanging out—and put the sink, oven, and storage on the back side of the table. The wall remains open so we can hang a picture, a map, or something else.

Good Idea Studio redesigned the front facade (bottom left) with a welded tube steel staircase, an aluminum-and-polycarbonate awning, and fiber cement-board paneling painted "Pool Party" blue. The bedroom (bottom right) offers just enough space for a bed and nightstand, and the downstairs office (top) houses the tools of the trade.

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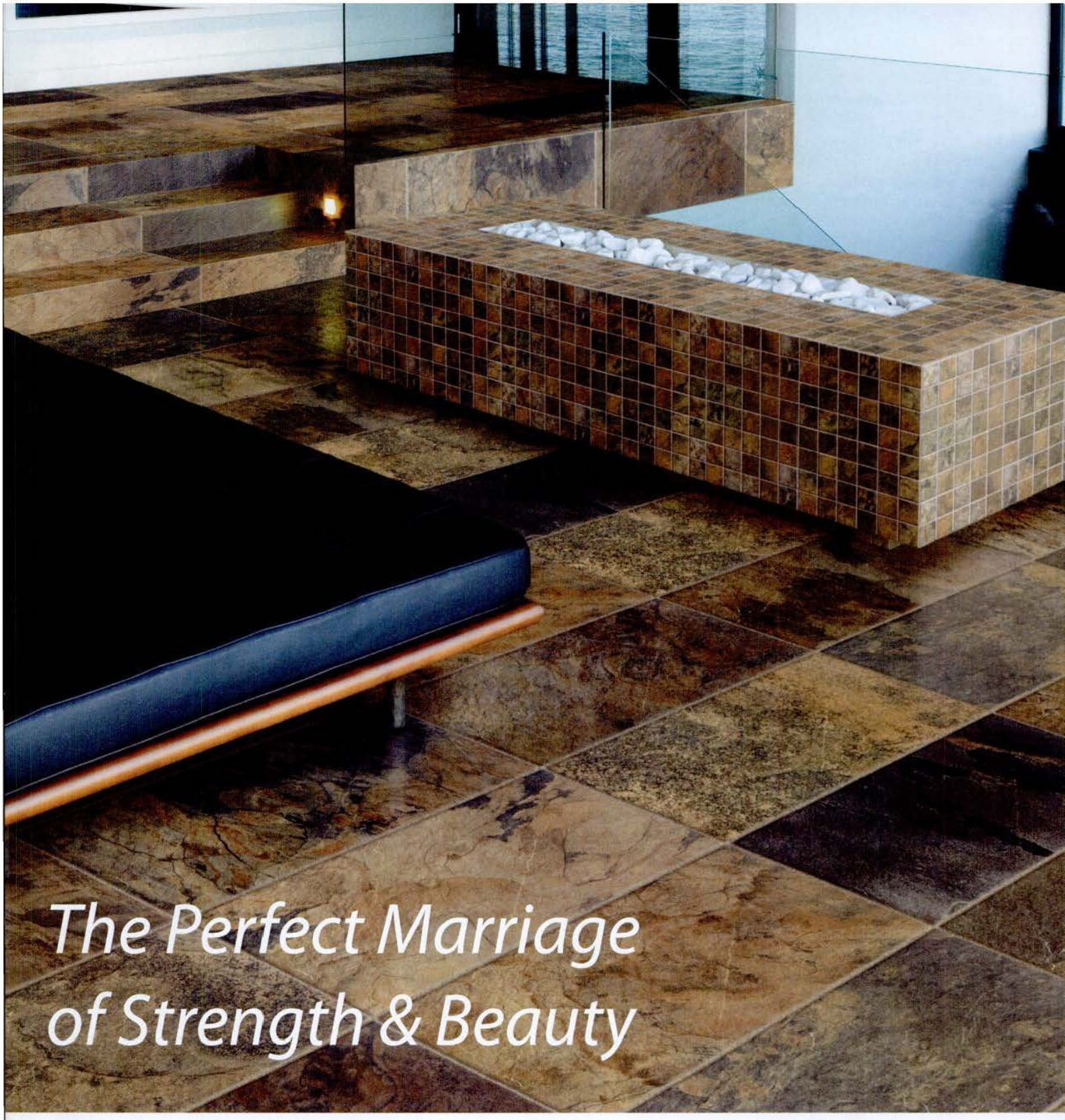
Surrounded by flax, agaves, and a prolific lemon tree, the gravel terrace out front makes an inviting place to eat, work, or party. Molina and Turin fashioned the table from repurposed glass and Unistrut tube steel and the humble chairs from plywood wrapped in sheets of blue foam.



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There's intentional ambiguity in other areas, too. The storage wall doesn't have to be filled, but we mixed books, sweaters, and a little stereo system in there. Because there's a tendency in domestic spaces to privatize certain areas, we parked an eight-foot-long sliding panel in front of the clothes, but we can slide it anywhere because the track runs the entire length of the shelves. We can also turn on a projector and use the panel as a screen. We have so little space that every inch matters. It should all be meaningful and beautiful.

The bathroom is supposed to feel like a bubble inside the main room. The same MDF [medium-density fiberboard] panels from the floor rise up to enclose the bathroom, and mirrors make it seem like the bathroom isn't connected to anything. Inside, the size of the tiled wall creates the illusion of more space, and this exaggerated proportion—plus another sliding door with a view to the rear garden—help make the room feel larger. We open the shower curtain, it's on a hospital track, when we're not using it.

We were really attentive to placing doors in front and back, so the house acts like a porch when it's hot. We have vintage linen curtains indoors and Ikea canvas curtains out in front to block the late-afternoon sun. When everything is open, we get nice, cool cross-ventilation, and I love to watch the curtains swing in the breeze. This house is all about the way light and air move through.

Thanks to a skylight and the absence of conventional wall cabinets, the kitchen looks more like an airy extension of the living room than a dedicated space for cooking.

With the sink, oven, and storage tucked behind and a long countertop in front, the island serves as a more versatile built-in feature.

The architectural office (top) below the living quarters is compact, with just enough space for shared workstations and a bookcase made of plywood and pink Plexiglas.

Maralunga sofa by Magistretti and Cassina. Design first.

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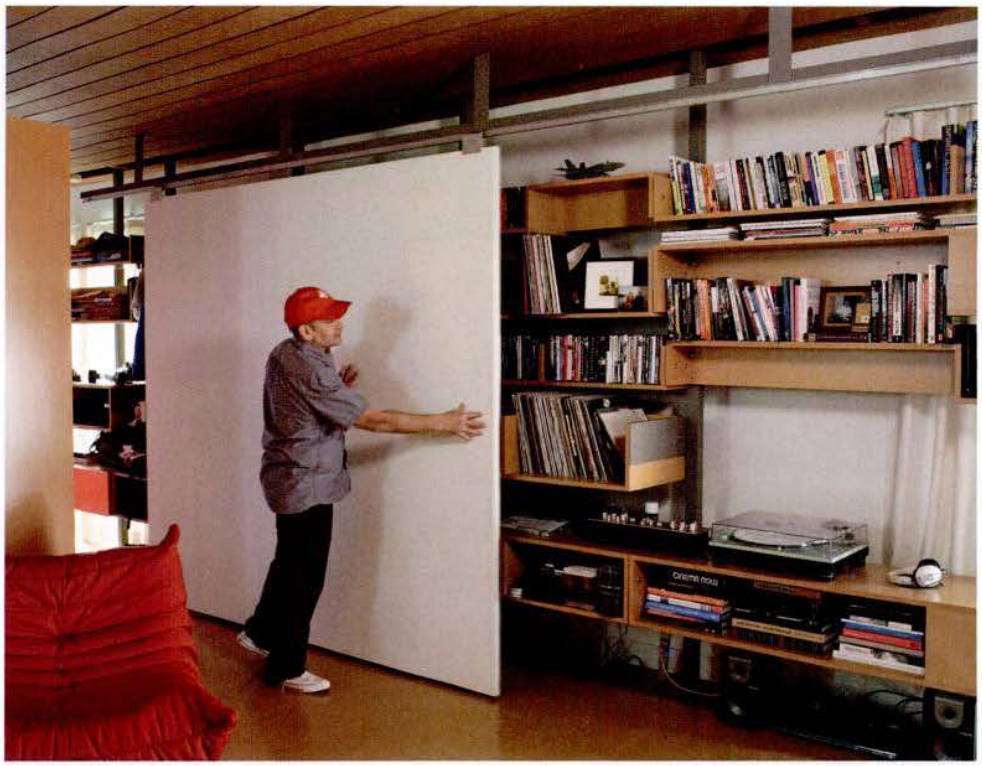

Screening Door
Molina and Turin combined angle and bar aluminum from Industrial Metal Supply Company and wheels from Pro-Fit Cabinet Hardware to design a custom track for a sliding door/projection screen fashioned out of two hollow-core doors from Stock Building Supply Company. Total cost: $315.
industrialmetalsupply.com

Slat Top
Panels of light-density fiberboard from Stock Building Supply Company were cut into strips, rubbed with tung oil, and attached to the ceiling to give it three-dimensional interest. The slats conceal overhead electrical wiring but permit air and light to pass through.

Miracle Tile
At $2.75 a square foot (which includes a designer discount), Molina and Turin could afford to extend matte white ceramic tiles from Dal-Tile beyond the conventional shower boundaries to give the bathroom the look of a brighter, more expansive space.
daltile.com

Replexology
Red Plexiglas from a previous project was reused as colorful cabinetry accents. The material, purchased in a four-by-ten-foot sheet at Gavrieli Plastics, Metals & Sign Supplies, was cut, painted white on the back (which unexpectedly changed the color to pink-orange), then glued.
gavrieli.com

On Retainer
Concrete retaining walls form an outdoor terrace that serves as a dining area, conference room, and workshop. The three-quarter-inch construction gravel from George L. Throop Company allows rain to percolate into the ground and irrigate a lemon tree rather than create polluting runoff. ▮

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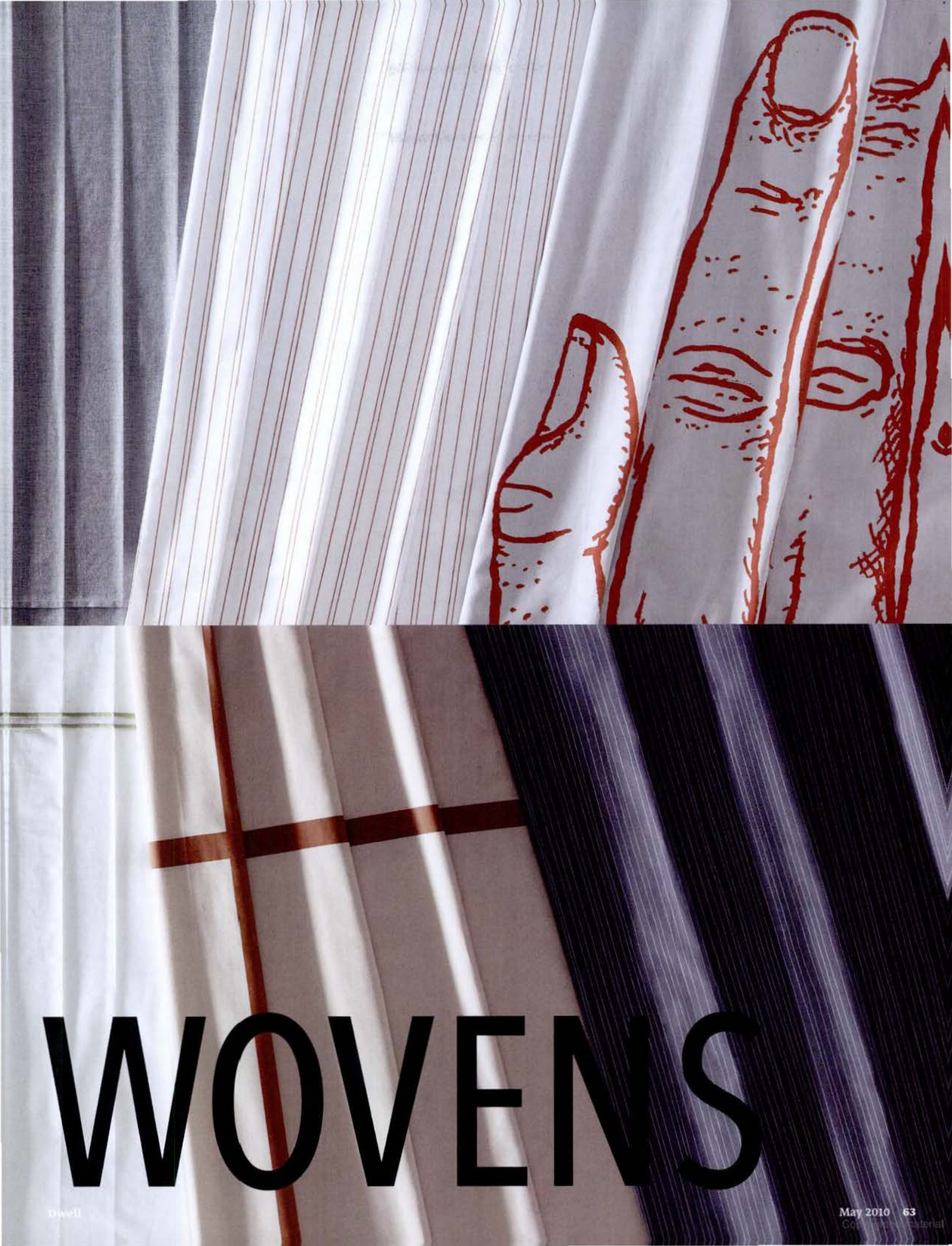
DREAM

Sheets, duvets—heck, even an occasional sham. We've made the trek through a welter of modern linens and things and come up with a collection that will have you in bed early and sleeping late.

Story by Aaron Britt
Photos by Laurie Frankel
Soft goods styling by Christina Watkinson



WOVENS

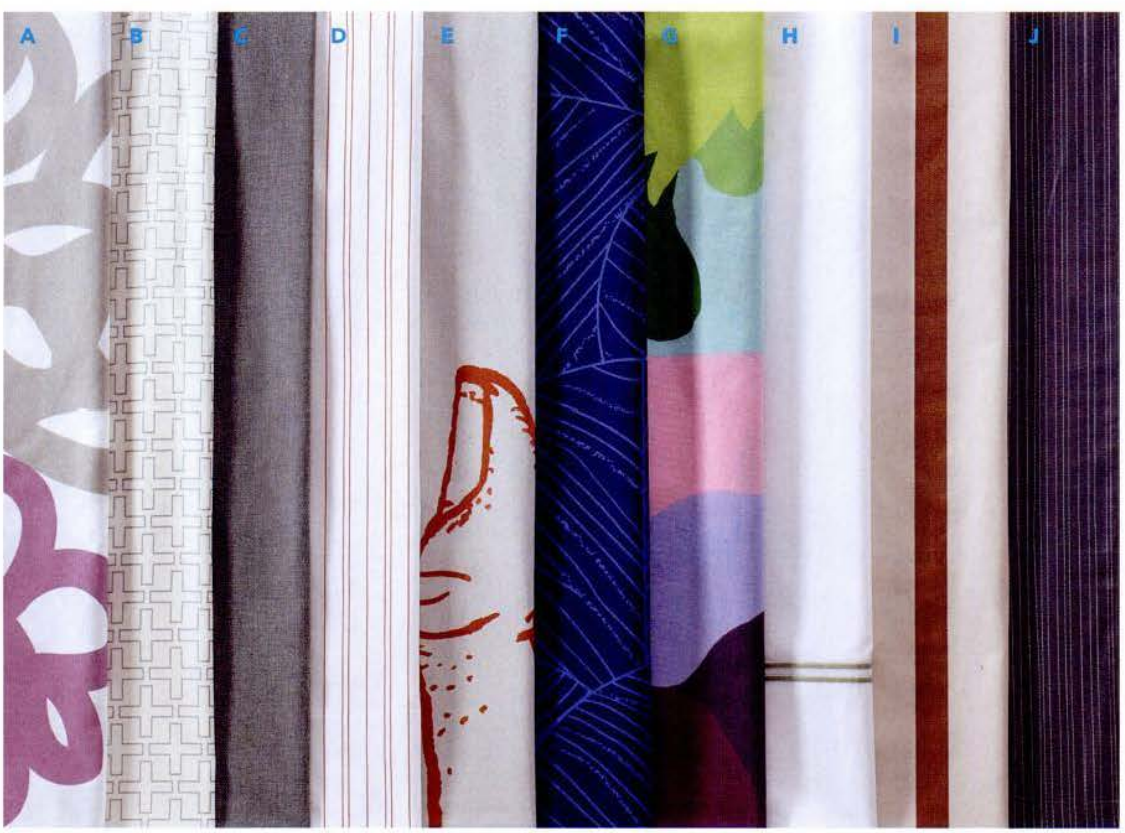
Though many poets have extolled the merits of sleep (and perchance dreams) as well as the delightful things one might do in bed, few have taken up bedding itself with the gusto of the 19th-century British poet and humorist Thomas Hood. In the poem "Her Dream" from the *Miss Kilmansegg and Her Precious Leg* cycle, Hood rhapsodizes not about the woman's leg but about her velvet quilt ("A fit mantle for Night-Commanders"), her pillow ("as white as snow undimm'd"), and her pillowcase ("in the finest cambric, and trimm'd / With the costliest lace of Flanders"), before finally exclaiming: "O bed! O bed! Delicious bed / That heaven upon Earth to the weary head!"

And who hasn't echoed Hood's cry, casting down their fatigued bones and feeling that life affords few pleasures greater than the warm comfort of freshly laundered linens and a cozy bed? In that spirit, then, we take up the matter of bedclothes.

Choosing from among the modern morass of mercerized this and ten-million-thread-count that can be a vexing affair. But Sumru Krody, a curator at the Textile Museum in Washington, DC, suggests that "natural dyes tend to be more stable than synthetic ones and stand up better to washing, as do natural fibers like cotton and linen." She's also onboard the thread-count express, noting that "the more yarn you have per square inch, the more durable the textile."

Once you've picked your thread count—for cotton aim for the 300 to 500 realm; jersey, which is knit, and linen aren't measured in those terms—it's largely personal taste from there on out. With regard to the healthful benefits of bedding, Dr. Clete Kushida, president of the American Academy of Sleep Medicine, reports that "there is no evidence that one bedding is superior to another," but notes that the Stanford Sleep Disorders Clinic, where he works, does make use of "premium cotton sheets."

Our picks range from exuberant bursts of Marimekko color for the after-hours maximalist to Unison's understated pinstripes for those who prefer their beds as bastions of soporific calm. And though the duvet cover from Third Drawer Down is soft as can be, artist Ed Templeton's design is razor-sharp. So whether you like your bedding witty, whimsical, or whitewashed, this assortment of modern sheets and duvet covers will have you composing ballads each night as flights of angels sing thee to thy rest.



A. Flow duvet cover and shams
by Area, Inc., $35–$200
areahome.com

B. Plus sheets and pillowcases
by Mike and Jennifer Tuttle for Inhabit, $52–$138
inhabitliving.com

C. Heather sheets, shams, duvet cover, and pillowcases
by Area, Inc., $55–$245
areahome.com

D. Porter sheets, duvet cover, and pillowcases
by Unison, $24–$148
unisonhome.com

E. On One Hand duvet cover
by Ed Templeton for Third Drawer Down, $275
thirddrawerdown.com

F. Guldlin Blad duvet cover and pillowcases
by Ikea, $30–$50
ikea.com

G. Sola duvet cover and pillowcases
by Maija and Kristina Isola for Marimekko, $24–$169
marimekko.com

H. Italian Hotel Satin Stitch sheets, shams, duvet, and pillowcases
by Restoration Hardware, $49–$249
restorationhardware.com

I. Tatami duvet cover, sheets, and pillowcases
by Unison, $30–$148
unisonhome.com

J. Oneway sheets, duvet cover, shams, and pillowcases
by Area, Inc., $40–$200
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From Brown to Green

Toronto designers Peter Fleming and Debbie Adams found a polluted lot and a run-down building—and saw fertile ground for a unique, eco-minded new home.

When Debbie Adams and Peter Fleming spotted their future home, it was a mess. An old industrial building on a street of solid family houses in Toronto, "it was a dripping, scary building," says Adams. "It hadn't been used for a while, and I think all the kids in the neighborhood thought it was haunted." The yard was littered with scrap metal and building materials—and, they soon discovered, dangerous chemicals had seeped into the soil.

But with some cleanup, the land had potential for residential reuse. It was a sound building on a big lot, and the resourceful couple—Adams is a graphic designer, Fleming a furniture designer and maker—imagined it as their dream house. "It took some serious determination," says the slight, intense Fleming. "And possibly a bit of insanity," says Adams, the more garrulous of the two. Now, after a two-phased, multiyear ▸

Story by Alex Bozikovic
Photos by Lorne Bridgman

After a long renovation, the former brownfield presents a domestic face, with thriving landscaping in the cleaned-up soil.

Long Lasting Fresh

The fact that Liebherr's 36" French door CBS 2062 has sleek, European styling is really just a bonus. At the heart of this extraordinary refrigerator is BioFresh; a patented technology designed to maintain the optimum balance of humidity and temperature. Not only do foods stay fresh up to three times longer in precisely controlled BioFresh drawers, but vitamins and minerals are maintained for the healthiest enjoyment. An impressive Energy Star® rating, LED lighting throughout and large capacity storage options round out a long list of high performance features.

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renovation, the 2,660-square-foot home is standing proof of their vision: It has the high ceilings of a warehouse loft, and the light and gardens of a modern country house.

Adams and Fleming both brought to the renovation a designer's sensibility. They seem to have gained both a sense of humor and an air of calm through the process of renovation—which is a good thing, because this wasn't an easy journey. Before they closed the deal to buy the site, they began an environmental assessment, which revealed two kinds of contamination: rusting oil tanks in the ground and soil containing cinder, a toxic by-product of coal furnaces that was once a paving material. The upshot was that it needed an $80,000 cleanup that was going to make the project too expensive. But the sellers volunteered to pay for the work themselves in order to complete the sale. "They said they would rather clean up the property and put the money there than put it into capital gains taxes," Adams recalls.

Once they arrived at an agreement, the real work began: The sellers replaced three feet of topsoil from the entire 60-by-110-foot property, and the couple hired award-winning local practice Levitt Goodman Architects to oversee a quick two-month gut, with sustainability in mind. Partner Janna Levitt and project architects Samantha Scroggie (phase one) and Amanda Reed (phase two) decided to retain most of the old concrete-block building. "We didn't alter the exterior structure that much, which meant we didn't have to take much to the landfill," Fleming says, sitting at the refinished Eames table in their dining room. "We were more or less adding to what was here, rather than tearing stuff down."

A staircase leads up to the main bedroom (top); the stairs and the fireplace were designed by Fleming with the architects. In the living room (left), Adams relaxes on a chair by designer Scot Laughton while Fleming plays banjo. The dining room (right) has a mishmash of Eames chairs, found in various states and painted black.

Soon those great bones Adams and Fleming had detected on first seeing the place became readily apparent. "The nice thing about sites like this is that you get anomalies," says Levitt. "You would never find a lot this wide—that makes it possible to have a good yard and light on three sides."

Inside the building on the ground floor, a 13-foot-high, column-free interior meant the architects had plenty of space to play with. In fact, there was so much room that they decided to carve some of it away: In one corner, they built a three-foot-high platform, creating a raised zone of private rooms—two bedrooms, a den, and two bathrooms—with a less cavernous ceiling height. "The most important move was raising the floor," Levitt says. "You could have two levels comfortably, so you could move from private to public spaces with a couple of steps."

The rest of the main floor forms an L-shape made up of an open kitchen, dining room, and living room and large entry vestibule. To Adams, it feels like a suburban house from the '60s—like her childhood home on Canada's west coast. "We're both really happy with that," she says. "I've always felt uncomfortable in Victorian houses here, which don't coincide with my experience of the house I grew up in, or living the way I envisioned."

But the soaring ceilings, polished concrete floors, and natural light give these rooms the cool grandeur of a loft. And they're home to a gallery-worthy collection of photography (including work by fellow Torontonian Edward Burtynsky) and mid-century-modern furniture classics, from an heirloom Eames lounge and ottoman to chairs by Canadian modernists Stefan Siwinski and Russell Spanner.

Despite the lofty dimensions, the house stays comfortable thanks to radiant heat in the concrete floors. Visually, the space gains warmth through broad expanses of white oak—custom millwork designed by the architects in collaboration with the homeowners and built by Fleming. From the kitchen cabinets, the millwork wraps around the corner into the dining room; additional millwork encases the two-sided fireplace and then forms drawers that lead to the closets in the bedroom. The white oak was beautifully detailed by Fleming, who heads the furniture program at a local college and also creates custom pieces. "It's like being a tailor—the haute couture of the furniture world," he explains with a hint of a smile.

He also built a showpiece: a bathtub in the master bedroom that's a curvaceous monolith of concrete, warmed

The kitchen (left), which gets light from three sides, welcomes guests into the house. Both the kitchen and the main bedroom (right) blend polished concrete with white oak cabinets. Fleming spent almost six months building the house's millwork, which lends the house a warm, bespoke quality.

Cleanup Act

Building on a brownfield site involves lawyers and scientists—you'll need to ensure the site is safely rehabbed and also safe from future lawsuits. It all begins with studying the site, a process that's quite consistent across the U.S. and Canada, says architect Janna Levitt. First comes historical research to see who and what used to occupy the land. "The history of a building tells you a lot off the bat," Levitt says. Was there ever any toxic process here? Was it a tannery or a coal dump?" Most sites labeled as "brownfields" bear the scars of industries that use harmful chemicals—textile dyeing, gas stations, or automotive garages, where gas, oil, and solvents have seeped into the ground.

The next step is to test the soil to see what's been left behind.

Then comes the cleanup itself. With contaminated land, this often requires the removal of topsoil. Any contaminated buildings or structures (old industrial buildings may have asbestos ceiling tiles, floors, and insulation) must be demolished with special safety measures.

To protect your investment as well as your health, it's important to do all of this by the book. Contamination presents a threat of lawsuits from neighbors, and banks are often reluctant to mortgage brownfield sites until they've been certified as clean.

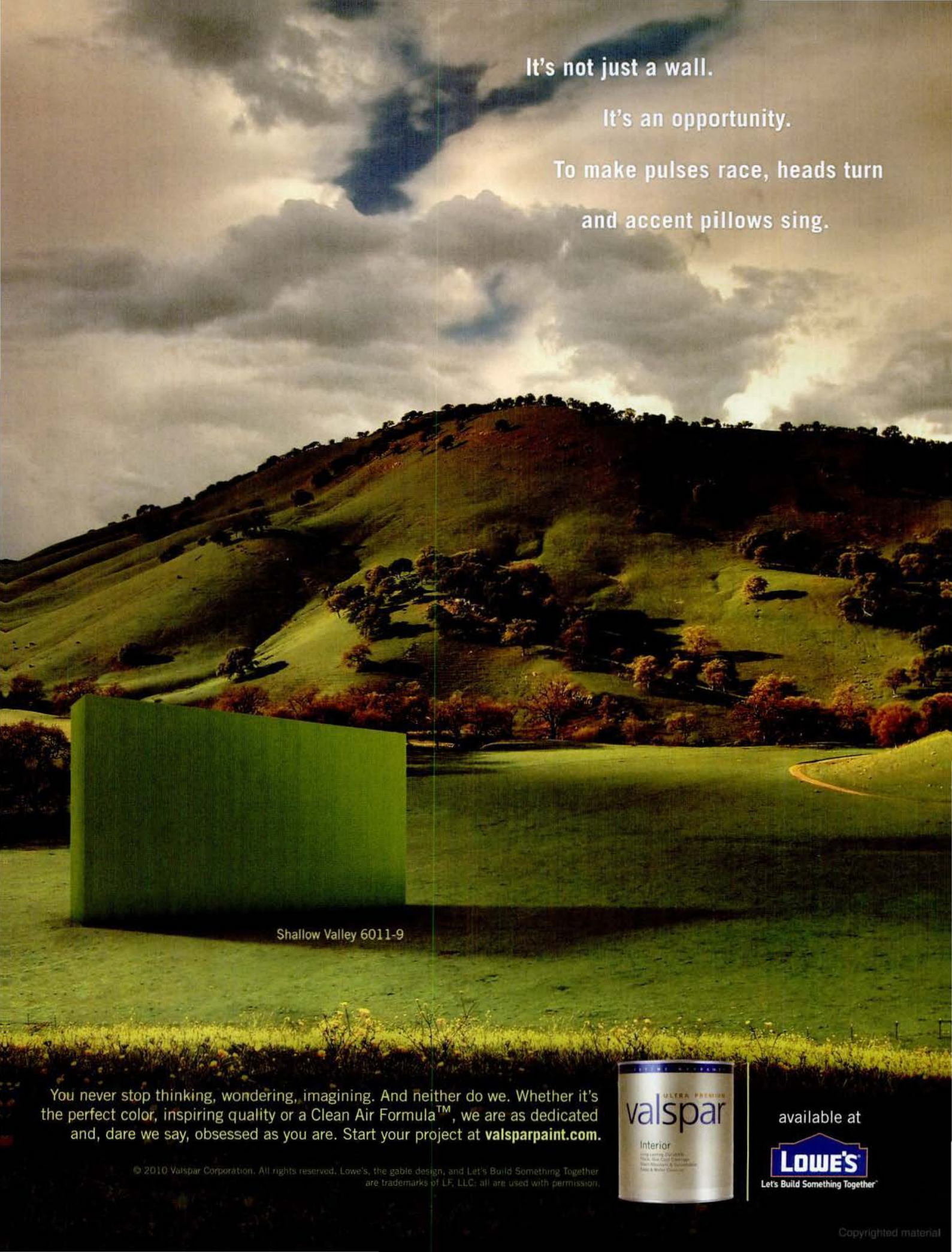
That is a complicated process, and the details depend on where you live: Cleanup and redevelopment are usually overseen by municipal agencies and regulated by the states or provinces. But there is good news. Many cities are encouraging redevelopment by streamlining the approvals process and starting assessments on vacant land. In the U.S., the EPA has an extensive grant program to drive the process. And Uncle Sam is ready to help you, too. If you acquire a brownfield site, you should be able to write off cleanup costs. They've been tax deductible in the U.S. since the 1990s.

For programs in the U.S., visit epa.gov/brownfields; in Canada, mah.gov.on.ca/page11.aspx (Ontario) and brownfieldrenewal.gov.bc.ca (British Columbia).

by the radiant heating system. "It's one of Peter's masterpieces," Levitt says, "and it was a total act of love. It weighs 2,000 pounds and it's scaled exactly to Debbie's body."

The couple approached much of the project with a DIY attitude. Last year Fleming also did finishing work on a second-floor addition that adds an open-plan office, small jewelry studio, and enclosed patio. For the new staircase, he took several beams of Douglas fir salvaged from the building and milled it into broad stair treads. And then there's the large garden with a reflecting pool and patio, paved and landscaped by Adams and Fleming. "We're people who like to make things," Adams says. "And now we feel very safe digging around out there."

In the upstairs studio (top) Adams draws inspiration from collections of salesmen's sample cans, Canadian early-20th-century ceramics, and Electrolux vacuum-cleaner piggy banks. The main bath (below) has a concrete tub that Fleming cast to fit his wife's body.

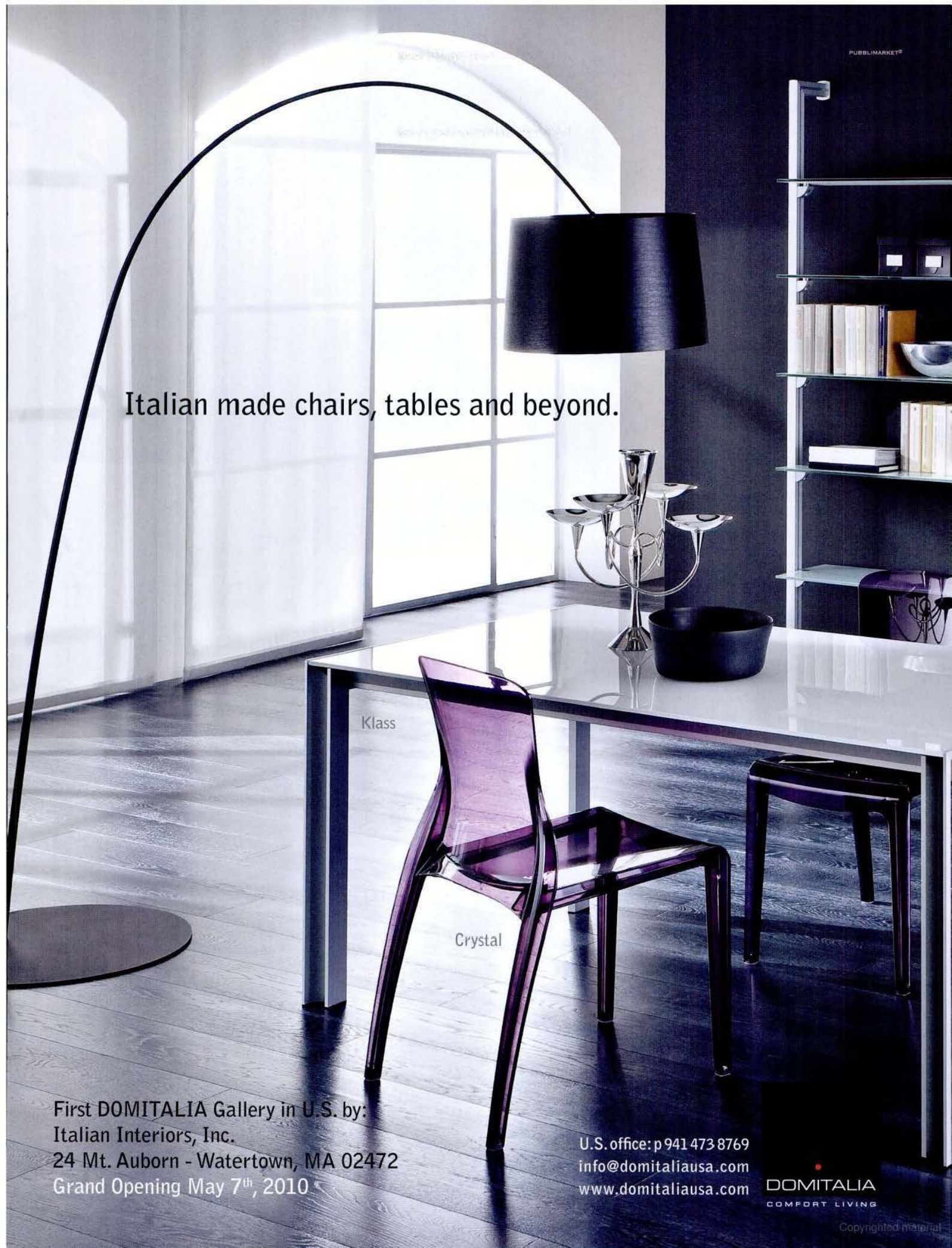


Bolle

On Murano, an island near Venice, Italy, glass artisans go to work before dawn. Inside one workshop, the kilns have been howling all night, preparing colored glass for the day's work. In 1921, Paolo Venini, a Milanese entrepreneur and designer, took over this workshop. He founded a company in his name, which has been making, among other things, Finnish designer Tapio Wirkkala's Bolle vessel for 44 years. Roberto Gasparotto, Venini's art director since 1993, shows us how it's done.

The Italian island of Murano is famous for producing some of the world's most exquisite glass, so, of course, it is home to Venini.

Story by Virginia Gardiner
Photos by Alex Subrizi



1. Color

In a corner of the workshop sit huge vats of mineral mixtures, secret combinations of elements—sand, silica, salt, manganese, cadmium, iron—that have been part of Venini's color repertoire since its founding.

"Paolo Venini was determined to create a new state of the art by experimenting with color formulas," Gasparotto explains. "They've become part of our signature. We always have 10 to 12 colors molten in the ovens, at over 2,370 degrees Fahrenheit."

Wirkkala specified the color schemes for his bottles: straw yellow with red, gray with blue-green, apple green with yellow and amethyst. The clean line between the colored parts that produce the whole—thanks to an ancient glassblowing technique called *incalmo*—highlights the contrast.

"If the color is not good in the morning, the artisans have to wait until the next day," Gasparotto says. The glassblowers test each color many times to make sure it cools to the correct hue.

1

Venini's secret color combinations, made from elements like manganese and cadmium and mixed with sand, are heated in the kilns over night before being used.

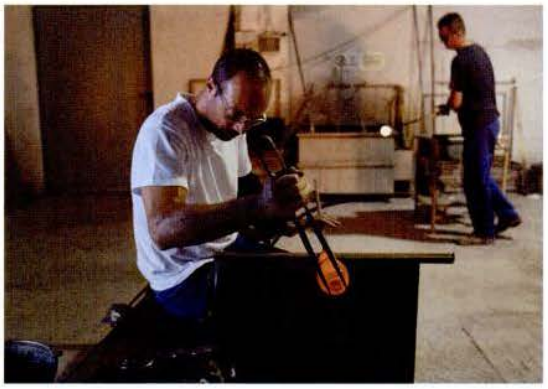
2. Air and Incalmo

The colors went into the kilns at 4 p.m. the previous day and are ready at 6 a.m. on the day we visit. Artisans blow air into the glass balls at the end of their blowpipes, then roll them along a sawhorse to maintain an even circumference as they bring the bubbles to size.

Incalmo, the art of fusing two pieces of molten glass into one, has existed since the early Renaissance. In the 1960s, Wirkkala discovered that he could make the walls in an incalmo piece much thinner and achieve wider diameters than previously done.

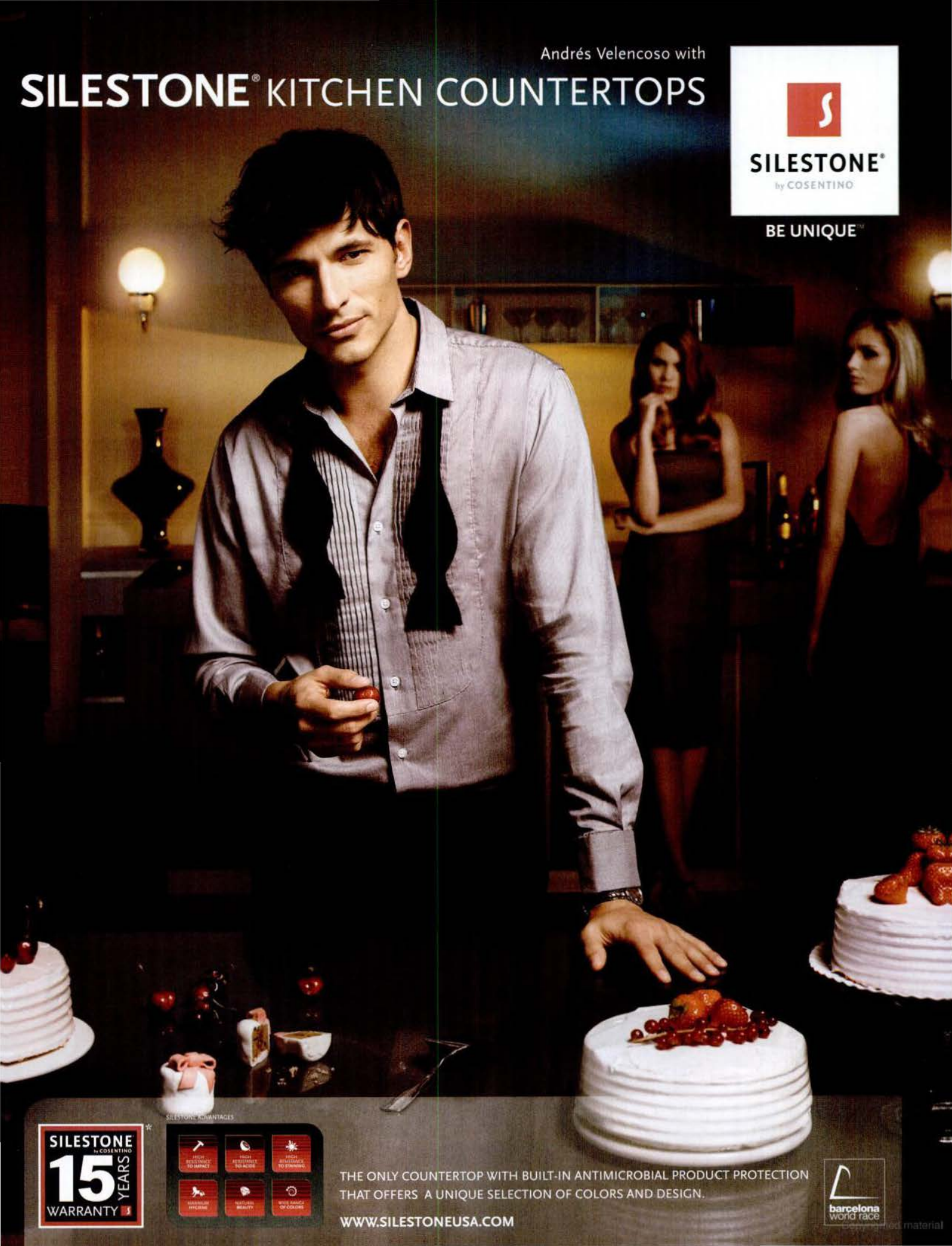
Venini employs six glassblowing masters, each with an assistant. After a master and assistant each prepare a glass bubble, the master opens one end of his and the apprentice, in suit, opens one end of his bubble, which results in two half spheres.

Using experience-imbued jiggering and tools like wax and newspaper to keep the open ends perfectly flat, they connect the two half spheres, add heat, and blow the new piece a tad bigger.



2

Once a master and his assistant each make a glass bubble and open one end, they combine the lips of the now half-spheres to create a single piece with two colors.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3. Cooling and Buffing

The pieces are left to cool in a long, thin oven that moves them along an excruciatingly slow conveyor belt for several hours. When they are removed, quality control begins: Pieces with any initial flaws are thrown down a staircase that conveniently sits in a lightwell between the workshop's blowing and finishing rooms. It's a landfill of eye candy: beautiful colored shards that glint in the sun, waiting to be ground up and taken away for recycling into soda bottles with the rest of Murano's less fortunate output.

The Bolle's base still holds excrescences, spurs from the five-petal mounting piece used to transfer the piece from the blowpipe, which are wet-sanded off. Imperfections that can be buffed out are marked with a grease pencil and removed before the piece undergoes several passes on a buffingwheel, followed by a high-pressure wash.

3

4. Finishing

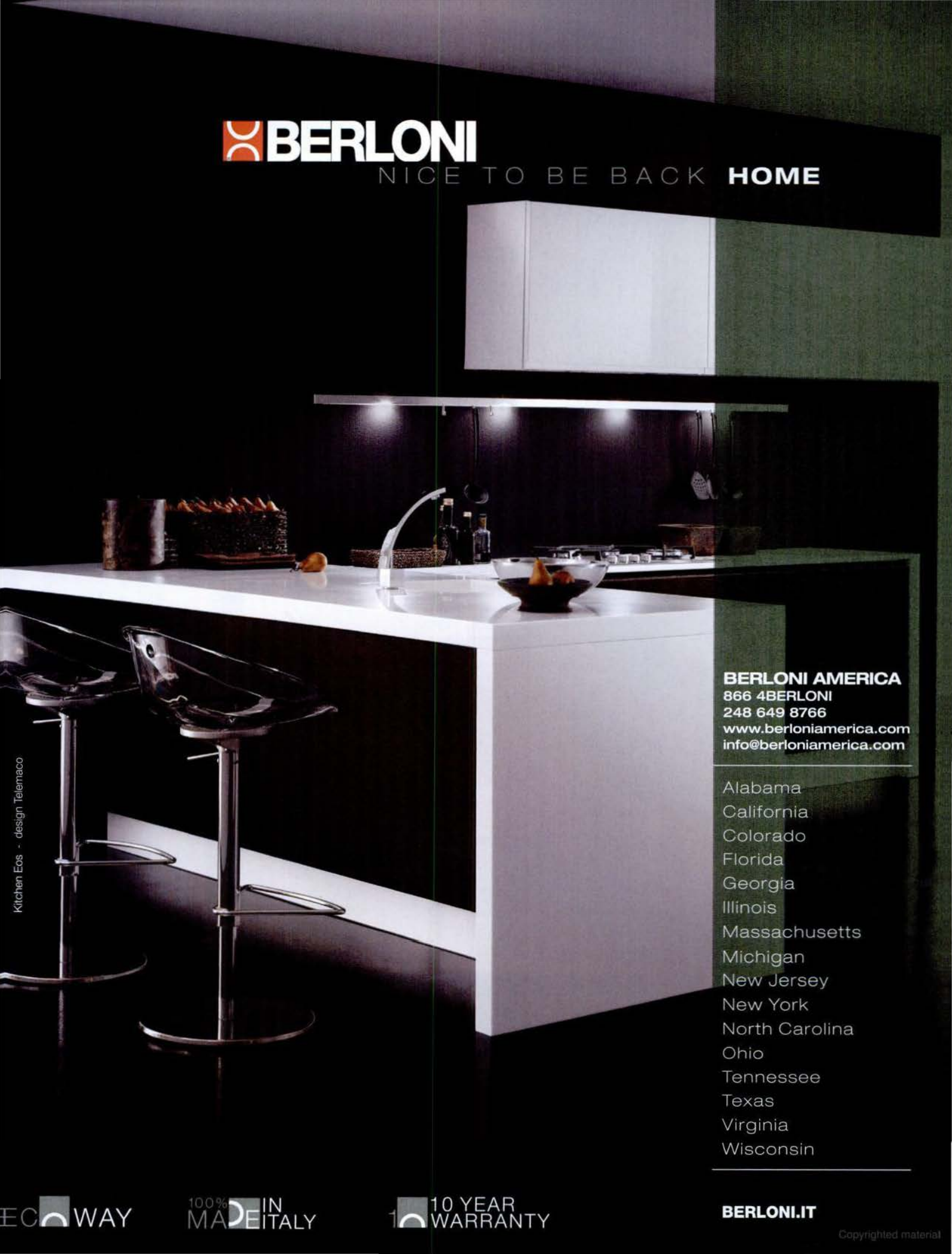
At every step of the process, the artisans are hard at work checking the quality of the Bolles. As a result, the room is peppered with pieces that didn't quite make the cut. At the end, each piece that makes the grade gets a final check, wipe down, and polish. Each one is then signed "Venini" by a worker using a handheld engraving machine. "When I walk through here, I'm amazed by the human capacity to control art," Gasparotto says.

The finished pieces are placed in plastic bags with the requisite printed collateral before they are boxed and ready to ship. "There is something truly modern about the level to which Wirkkala understood old techniques," Gasparotto says. Nearly half a century after it was first manufactured, the Bolle remains among the company's best-selling items.

4

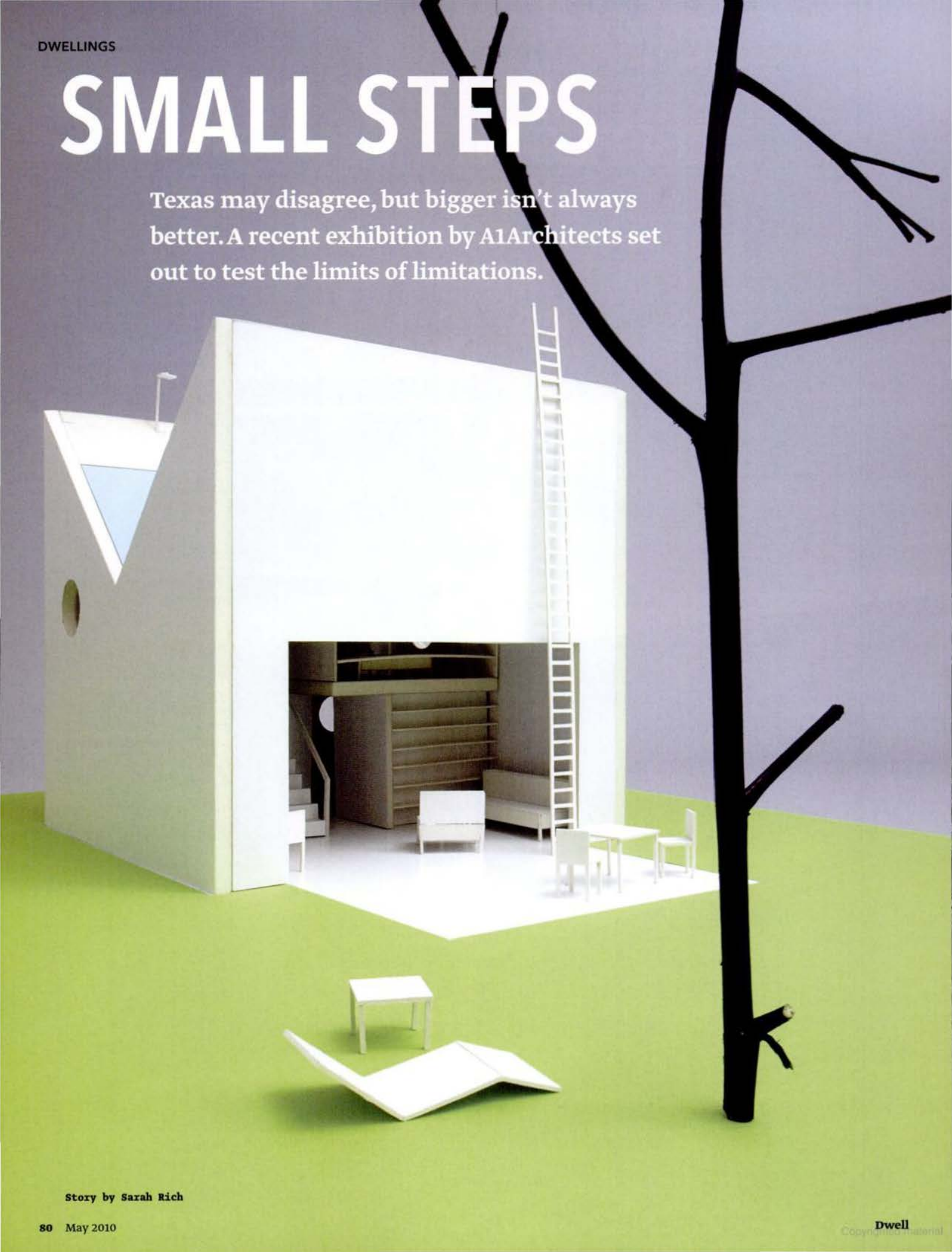
Once the Bolle vessels have reached room temperature after hours in the cooling kiln, the artisans sand and buff the edges to remove excrescences and ensure smoothness.

The ancient incalmo technique has been passed down for centuries. Wirkkala harnessed the method to create these now iconic mid-century-modern masterpieces.



SMALL STEPS

Texas may disagree, but bigger isn't always better. A recent exhibition by A1Architects set out to test the limits of limitations.



Story by Sarah Rich

If the 1990s were about supersize design—from the gargantuan McMansion to the oceanic soft drink, the aughts sought to push the pendulum back toward compact housing and portion control. While many people resist shrinkage trends due to their negative connotations with scarcity and restraint, design has been put to good use proving (once again) that good things often come in small packages.

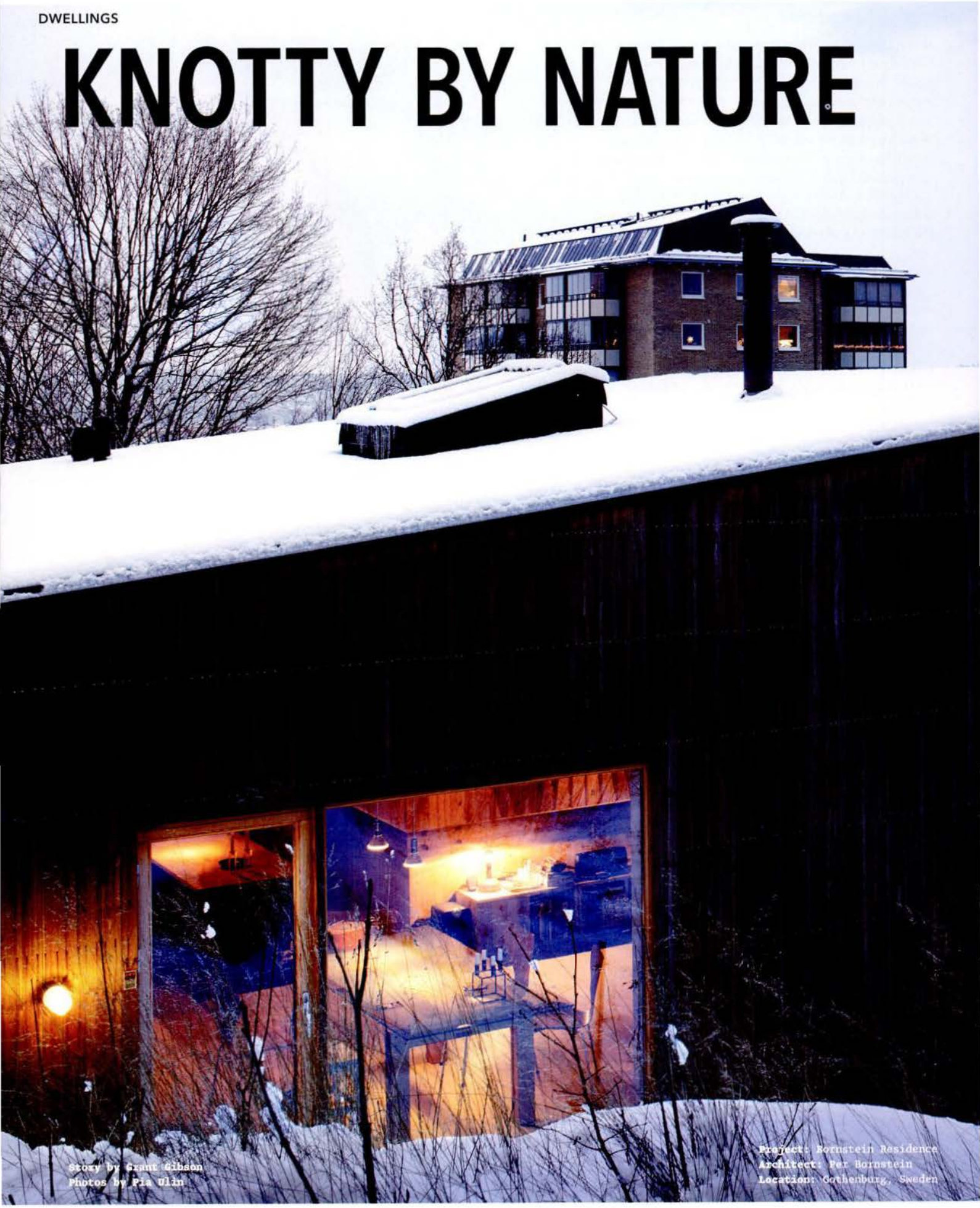
Czech firm A1Architects has made scaled-down design a central mission of its work, striving to satisfy the limitless desires of clients without exceeding their typically limited budgets. In the process of coaxing extra-large performances from extra-small spaces, the four young members of the firm—three architects and a graphic designer—developed a series of scale models as an in-house project that became an exhibition known simply as *The Small House*. The collection was showcased at Designblok 2009, Prague's annual design week. Each member of the firm designed several simple structures at a scale of 1:25, aiming to remain within the realm of the buildable despite the potential for flights of fancy when working in miniature.

"We avoided the unachievable utopian dreams of architects," explains 27-year-old architect Lenka Křemenová. Nevertheless, she admits, their creative unconscious naturally gravitated toward experiences from their youth. "We realized that we subconsciously translated those memories into our projects, such as the joy of sitting in a tree or the moment of triumph after building a fort in the backyard." Like the best childhood hideouts, A1Architects' designs capture that nostalgic sense of being the master of one's tiny domain while simultaneously feeling safe and protected by the closeness of the space.

Many of the tabletop models reveal a hint of whimsy, but the full-scale installation at Designblok demonstrated the feasibility of inhabiting such a structure. By allowing people to test-drive down-sized domesticity, the architects made good on their promise that a sense of spaciousness does not necessarily require a lot of space.

Though the majority of A1Architects' work on the Small House was done in miniature (opposite and bottom), they did design one scheme for full-size humans. Even at a 1:1 scale, ideas of coziness, play, and hunkering down inside a small space came to the fore, as this porthole-shaped lounge (top) so deftly shows.

KNOTTY BY NATURE

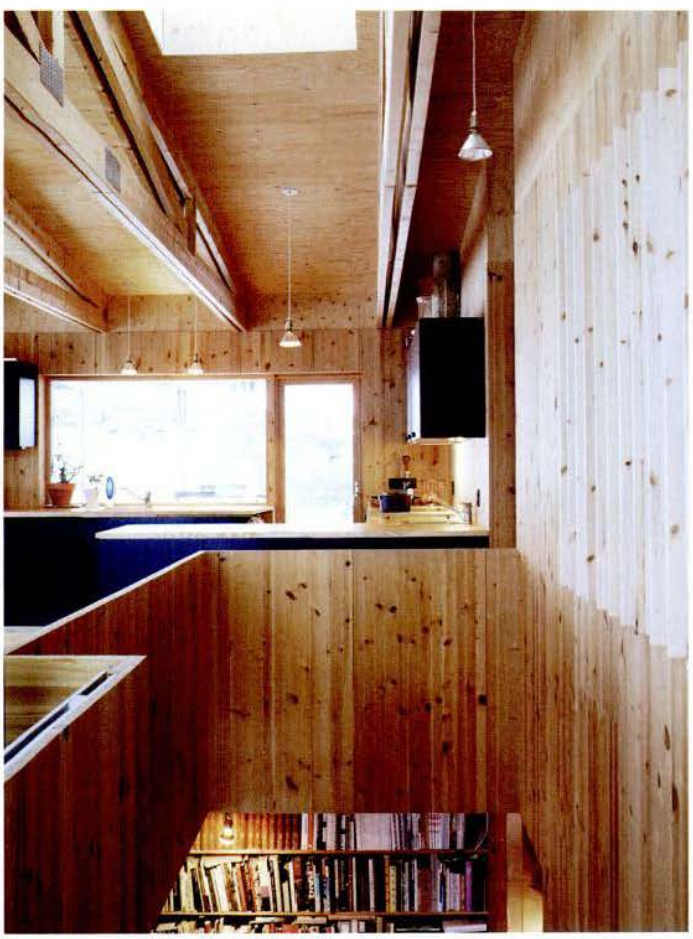


Story by Grant Gibson
Photos by Pia Ulin

Project: Bornstein Residence
Architect: Per Bornstein
Location: Gothenburg, Sweden

Per Bornstein's house sits on a hill between a large forested park and Gothenburg's former industrial area. Much of the surrounding area awaits design as thoughtful and lovely as this home built on a previously abandoned lot.

In snowy Sweden, where pine planks and the democratic design incubator Ikea reign supreme, a local architect pays homage to his patrimony, making a small, slatty home feel like a rather big deal.



"I hadn't really dug into wood before," architect Per Bornstein explains as we begin a tour of his house. "Then you realize there's so much wood in Sweden. It's a cheap material. Everybody can use it. It ages beautifully and it's instantly cozy. From then on it was just a case of going all the way."

And go all the way he most certainly did. The house lies on the outskirts of Gothenburg on a previously disused pocket of land. "It had become the local dump," remembers Bornstein. "And when it came to be excavated, the builders found bicycles; there were meters of old garden rubbish. So I think most of the neighbors felt it was nice that it was being used." He chose the area for economic as well as personal reasons. "I grew up ten minutes from here, and we were looking for houses in this part of the city because they were still reasonably cheap. We saw this ad, and we just called."

From the east-facing front windows the city sprawls out. Nearby is a bland-looking residential tower block; below that, a spaghetti junction of roads, rail, and tram lines skirt the Göta River, once home to a trio of enormous shipyards. To the south, however, lies a large, forested park where huge chunks of granite burst into the small, currently untamed garden. The site is an intriguing intersection of urban and rural, one that the house toys with adroitly. The material from which it is primarily constructed clearly references the Scandinavian landscape, but its shape belongs to the machine age.

Bornstein himself compares it to a hollowed-out tree stump; I'm not so sure. From the outside, it looks like a 1,400-square-foot timber-paneled box cutting into a slope. The modernist influence is none too difficult to detect, of course, and is confirmed by a quick scan of the vast number of books in Bornstein's downstairs study. Though there are monographs galore, one name leaps out. "Every time I come to a building by Le Corbusier, it's like," he exhales heavily for dramatic effect, "it's like a different league. You've come to a Champions League football match, and you realize that until then you've been watching kids play."

This isn't a large house, and in a move of Corbusian efficiency, Bornstein took pains to maximize the use of the available space. Much of the design is about subtraction—there is a noticeable lack of doors and blinds, for example. Rooms seem to blend elegantly into each other—the architect himself rather cutely uses the analogy of the rooms "borrowing" each other's space—and mirrors have been positioned to increase the sense of scale.

"The whole idea is to make the spaces feel as large as possible," he says. Importantly too, there's a distinct lack of clutter. A couple works of art lean against the walls, but otherwise, it's the timber panels that really articulate the owner's taste. "I don't like having that much stuff," he confirms. "It's a very functional house. I guess everything is functional when you live in 1,400 square feet."

Though his modern influences and yen for a small space go some way to explaining the form, ▸

Bornstein and his daughter Velma sit at a table the architect designed himself; the dining chairs were designed by Arne Jacobsen for Fritz Hansen. Exposed pine dominates the downstairs reception area (opposite bottom), and the facade (opposite top) is punctured by a variety of differently sized windows: Those flush to the wall indicate the house's public rooms, while the those for the private spaces are set back.

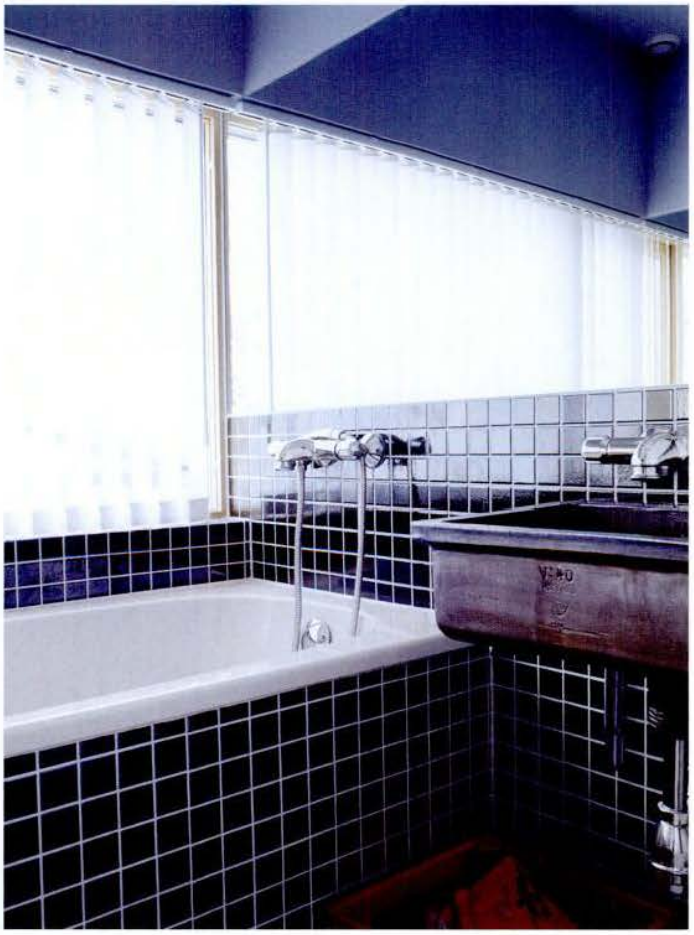
The first thing visitors see as they enter the house is Bornstein's impressive collection of architecture and design books (this page). The sofa and chair were designed by Bornstein for Swedese. Though the house is a mostly wooden affair, a sense of transparency pervades, thanks to many windows and the glass front door (opposite). The ground floor has a visitor's bedroom for when Velma has friends over to stay. The bathroom includes a sink Bornstein discovered in a secondhand store. Competing grains of laminated pine panels enliven the stairs.

Top Floor

Ground Floor

Bornstein Residence Floor Plans

A Bedroom
B Bathroom
C Master Bedroom
D Kitchen
E Living/Dining Area
F Closet
G Study
H Laundry
I Storage
J Library
K Guest Bedroom
L Entry



Bornstein's living room features an intriguing collection of furniture. The sofa is made by Swedish manufacturer Ire. The 1970s wood burner was a secondhand store find, and the wood table, by Bruno Mattson, was found in a bin at a recycling station. He inherited the lounge chair from his parents.

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the choice of material was down to both context and practicality. "We didn't intend to put that much cash in, so the house had to be cheap," Bornstein says. "We were looking at industrial building—like steel beams—but they tend to age very poorly. We looked at concrete too, but we knew these builders—they're more like friends—and we really wanted to work with them. They were keen to use wood, so that's what led us to the material."

As Bornstein talks, the eagle-eyed among you will notice the references to "we." When the project started in 2005, he was married to an interior designer; however, by 2007, they had separated. Their five-year-old daughter, Velma, lives with Bornstein every other week. The former couple's relationship is amicable now, and Bornstein is sincere when he shares credit for all the design decisions.

Split between two levels, the majority of walls are clad in two-by-eight-foot boards of untreated glued-laminated pinewood. "There's no painting, nothing," he says. "It's straight out of the package." The upstairs ceiling is finished in plywood, so the only areas of the house not finished in timber are the external walls of the basement made from concrete blocks. It's unfussy and just a little raw around the edges. "I like the idea that everything is what it is. Nothing is enclosed. If it's a radiator, then it's a radiator. If it's a light fitting, then it's a light fitting. In the end, it makes the house very easy to understand."

Upstairs is Velma's room, Bornstein's slightly larger bedroom, and a bathroom. The light-filled open plan that dominates the top floor contains a wood-burning stove at one end and a dark brown oak kitchen from Ikea at the other, which in turn leads out onto a deck in the garden. In between are the dining and living rooms. Downstairs has a spare bedroom suite (for when Velma entertains), which Bornstein is temporarily using as an office for his architectural practice, Bornstein Arkitekter.

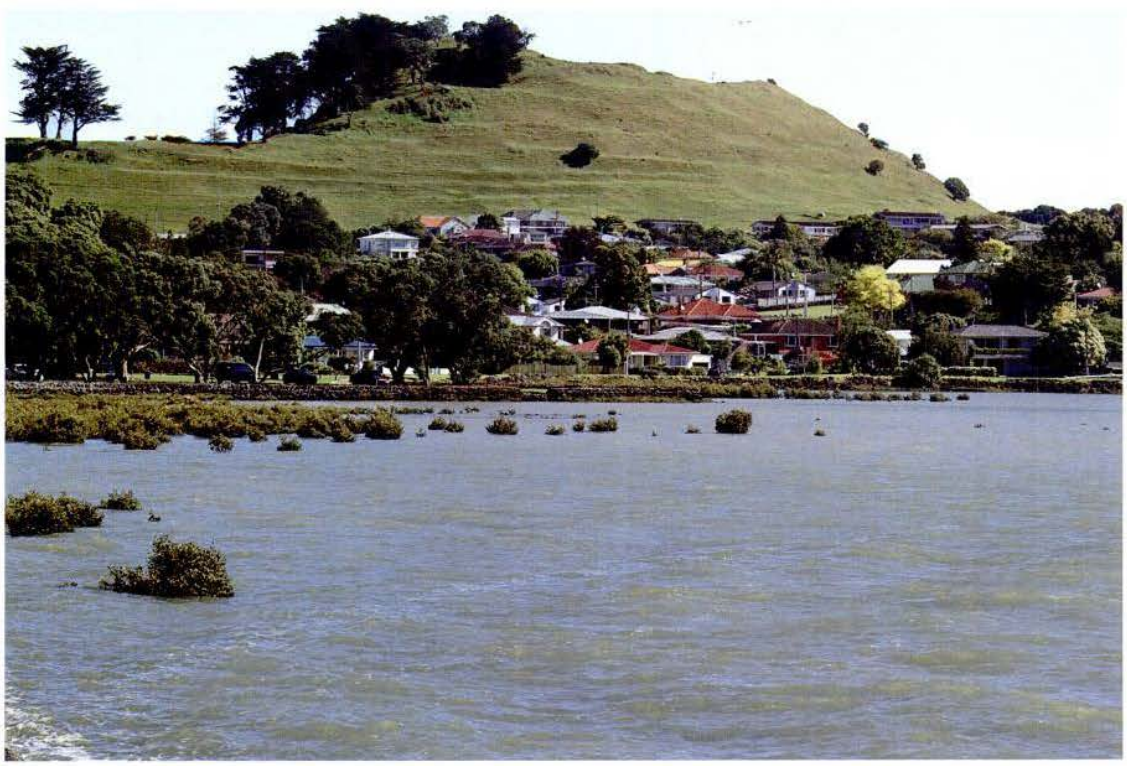
The general sense of reduction extends to the color palette too. Weary of what they seemed to see everywhere, the former couple decided that nothing should be stainless steel or white. "We had a hard time finding a toilet that was gray rather than white," he admits. It also took Bornstein six months to find a suitably colored bathtub. "I'd rather have an empty room than stuff I don't like."

As the light fades, the character of the house and the city that stretches out beneath it changes. Streetlights twinkle and the timber box begins to glow. "I think in the end we were the right buyers," Bornstein concludes. "If someone had bought it and built a standard catalog house, it probably wouldn't have worked out very well because it was a difficult spot. But since we drew the house from the conditions on the site, it came out very well." It's hard to disagree. Though the house undoubtedly owes a debt to the Continental innovations of Le Corbusier, it also has a typically Scandinavian sense of warmth that allows it to negotiate the boundary between the postindustrial and rural landscapes with all the ease, and pragmatism, of a seasoned diplomat.

THE GREAT COMPRESSION

In Auckland, New Zealand, architect Michael O'Sullivan and his partner Melissa Schollum braved a miniscule budget, withering looks from friends, and nasty nail-gun injuries to design and build their perfectly proportioned family home.

Auckland's Mangere Mountain is a dormant volcano that rises above the shore of the Manukau Harbor. It was once a site of strategic importance to early Maori tribes, and development is now prohibited on its cone. In the suburb on the mountain's lower slopes, Michael O'Sullivan and his sons Seamus and Finbar (opposite) exchange motorcycle tips outside the compact, innovative home O'Sullivan designed.



Story by Jeremy Hansen
Photos by Patrick Reynolds

Project: O'Sullivan / Schollum Residence
Architect: Michael O'Sullivan
Location: Auckland, New Zealand

One of the most effective ways to make a small home feel larger is to live in an even smaller one first—something architect Michael O'Sullivan and his partner Melissa Schollum experienced firsthand. The house O'Sullivan designed and built for himself, Schollum, and their three young children in Auckland, New Zealand, has just two bedrooms and is a modest 1,200 square feet. This, however, is positively luxurious compared to their previous accommodations, a 450-square-foot former classroom they purchased, moved onto their property, and lived in for almost two years while their new home was built beside it.

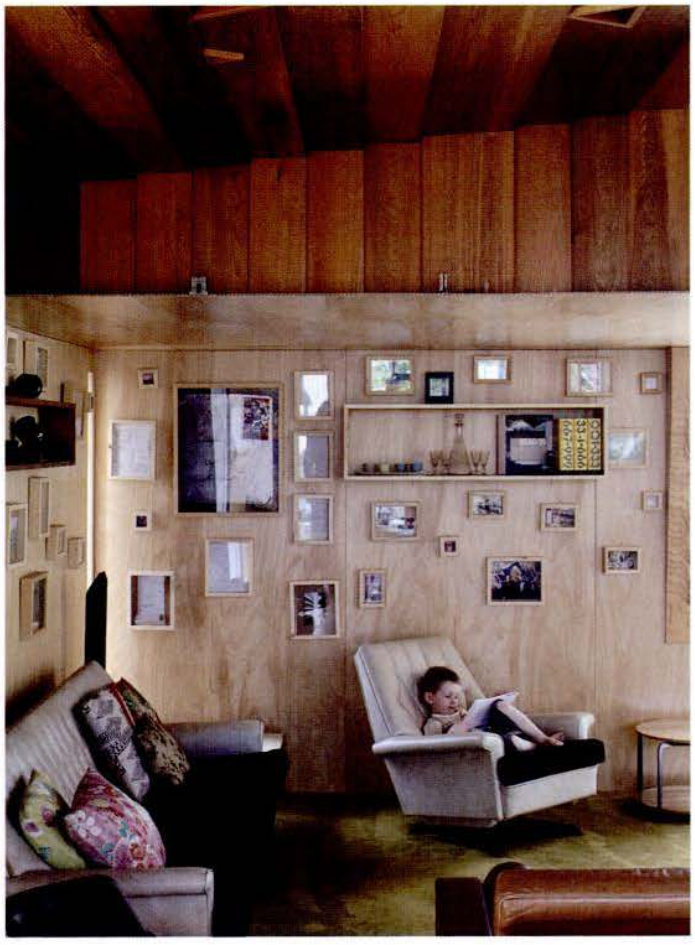
The old classroom, which was sold and moved off the property after the new house was completed, could only be described as constricted. O'Sullivan and Schollum's sons Seamus, then just a year old, and Finbar, then a newborn, slept in cribs squeezed side-by-side in a communal sleeping area separated from the small kitchen, dining, and living space by a curtain. When O'Sullivan's 10-year-old son Remana would come to stay, the only available place for him to sleep was under the dining table. "People would visit and look at us in disgust, as if they were thinking, How could you do this to your kids?" O'Sullivan remembers.

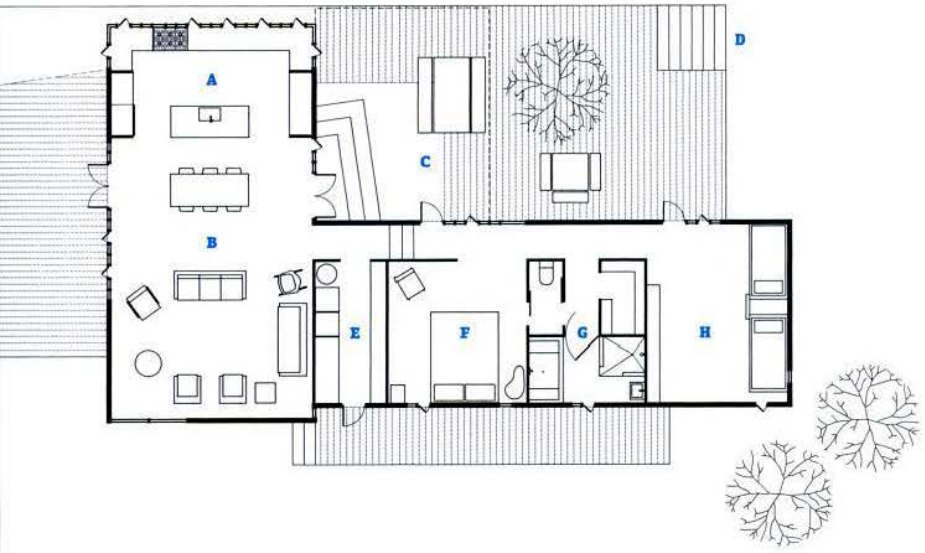
Those friends don't look disgusted when they visit nowadays. O'Sullivan and Schollum's new home may be compact in size, but it is also a light-filled, inventive, one-of-a-kind abode that elicits equal amounts of admiration and envy—especially when it is revealed that, thanks to a lot of free labor from O'Sullivan and the couple's helpful neighbors, the house cost just over $100,000 to build. And after all that time in the tiny former classroom, the new home feels much bigger than they dared to expect. "The inherent fear for most architects is designing a house that's too small and too confining," O'Sullivan says. "We didn't worry about that because we had already lived in a small place for so long."

Even so, you can see why people thought they might be crazy. O'Sullivan was determined to build the house himself, but because Schollum, a former travel consultant, was busy taking care of the children, he also needed to keep working at his architecture firm, Bull/O'Sullivan Architecture, to ensure the family had an income to pay for their new place. This required the adoption of an exhausting new routine: O'Sullivan would go to the office around 5 o'clock each morning and return home in the afternoon to work on the house until sundown, all the while trying to keep to their almost-impossible budget.

There was another major complication: Despite being handy, O'Sullivan had never actually built a house. He quickly discovered his aspirations outstripped his abilities, as he spent hours puzzling over how to make things work. His lack of prowess with an automatic nail gun meant he once shot a nail through a copper water pipe, causing a leak that a plumber had to be called in to repair. More seriously, on another occasion he accidentally shot a nail into his hand, resulting in a wound that ▸

Melissa Schollum stands at the brass island bench in the kitchen. O'Sullivan, who designed and built the house, spent many hours creating the wooden joinery (including the tall, slender windows and their timber shutters) and the intricate ceiling. The cupboards under the marble bench in the kitchen are made of glass to allow more light into the space. The dining table and chairs were designed by Sam Haughton of IMO.





O'Sullivan / Schollum Residence
Floor Plan

A Kitchen
B Dining/Living Area
C Deck
D Main Entry
E Laundry/Storage
F Master Bedroom
G Bathroom
H Bedroom

required stitches at the local hospital. The upside to these difficulties was that they gained the attention of neighbors, who offered to lend a hand. After this, O'Sullivan had help from at least a few of them almost every evening. Even better, some of them had actual building experience.

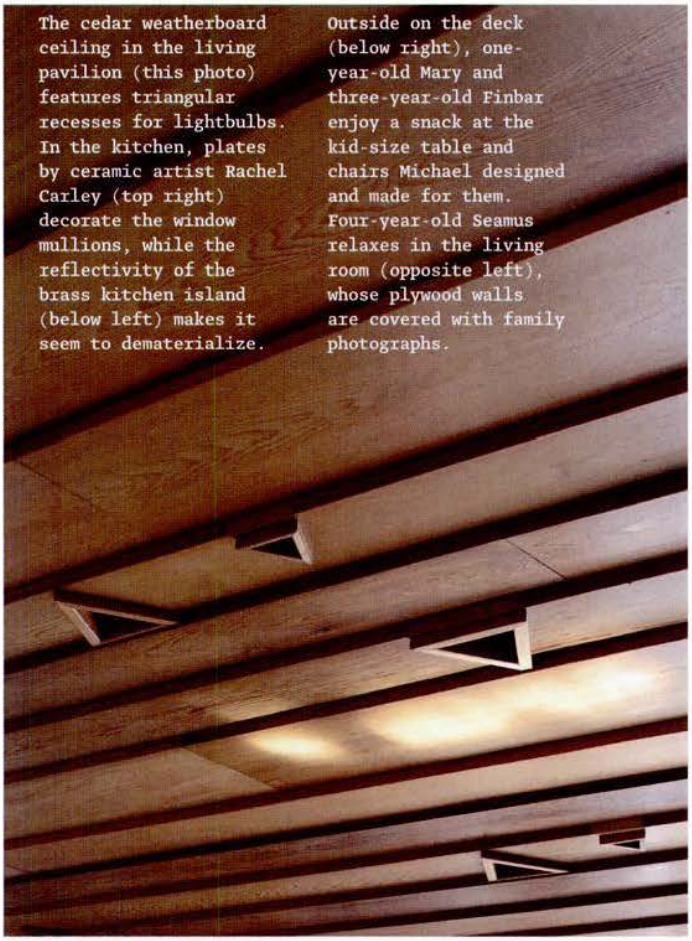
The house is in a harborside suburb on the flanks of Mangere Mountain, one of the most beautiful of the more than 40 dormant volcanic cones that punctuate the Auckland isthmus. The summit's 360-degree views of the Manukau Harbour and surrounding landforms made it a site of great strategic importance to early Maori tribes. It is also an area whose proximity to some of the city's less affluent suburbs means property there is still relatively affordable. Most of the neighborhood is made up of one-story weatherboard homes built in the 1940s and '50s; O'Sullivan and Schollum's subdivided site, which had no existing house on it, includes a driveway shared with neighbors and features a diverse range of mature trees, including a large American oak beside the street, mauve-flowered Australian jacarandas on the southern boundary, and a handful of ti kouka, the slender New Zealand natives also known as cabbage trees.

O'Sullivan developed his design while closely observing the way the sun played across the site in different seasons. He began by building a series of cardboard models, eventually deciding to locate the house close to its southern boundary with its living areas facing north and west (which, in the southern hemisphere, is the correct orientation for optimum solar gain). The home's living pavilion is nearest the street, its mono-pitch roof angling upward to pull late-afternoon sun through tall, slender windows. On the west, it opens to a deck shaded by the oak, while on the east, a larger deck features an outdoor dining area and a lockable gate to prevent the kids straying onto the driveway. Auckland's temperate climate means both these outdoor spaces are usable all year. The laundry, bedrooms, and bathroom are arranged in linear fashion off a corridor along the back of the eastern deck.

After years of dreaming up everything from small house renovations to large office buildings for other people, O'Sullivan found an exhilarating freedom in designing and building his own home. "I was forever changing my mind on things—new opportunities to experiment were always coming into my head," he says. The home's northern face is clad in a modular aluminum weatherboard system O'Sullivan designed himself, while its southern side is coated in an easily applied glass-reinforced bituminous membrane normally used on roofs. He spent many hours designing and fabricating the kitchen's cedar shutters and timber joinery, as well as the living pavilion's intricate cedar weatherboard ceiling, which has triangular holes for recessed low-energy lightbulbs.

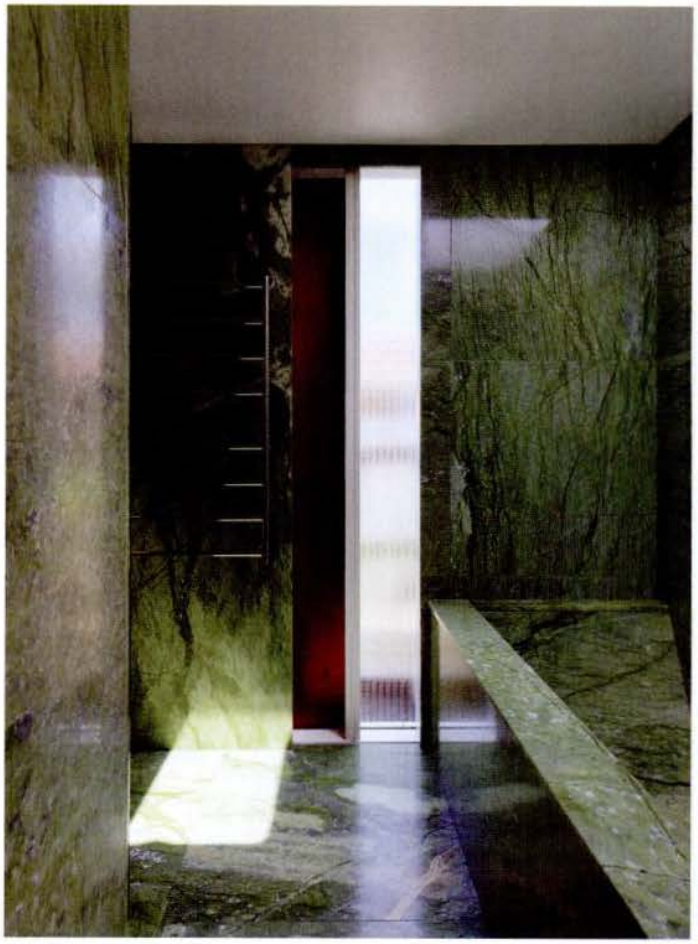
These labor-intensive touches mean the house packs a much bigger punch than its budget would otherwise have allowed. It also meant O'Sullivan ▶

The cedar weatherboard ceiling in the living pavilion (this photo) features triangular recesses for lightbulbs. In the kitchen, plates by ceramic artist Rachel Carley (top right) decorate the window mullions, while the reflectivity of the brass kitchen island (below left) makes it seem to dematerialize. Outside on the deck (below right), one-year-old Mary and three-year-old Finbar enjoy a snack at the kid-size table and chairs Michael designed and made for them. Four-year-old Seamus relaxes in the living room (opposite left), whose plywood walls are covered with family photographs.



and Schollum had enough cash for strategic splurges on materials that further enliven the home. In the kitchen, O'Sullivan created an island with ethereal brass cladding. The bathroom is lined not in the plywood that covers the rest of the house but in vivid green marble. Instead of interior doors, they opted for heavy velvet curtains. "We knew from our experience in our old place that curtains were sufficient for separation," O'Sullivan says. "We felt doors would unnecessarily truncate the spaces."

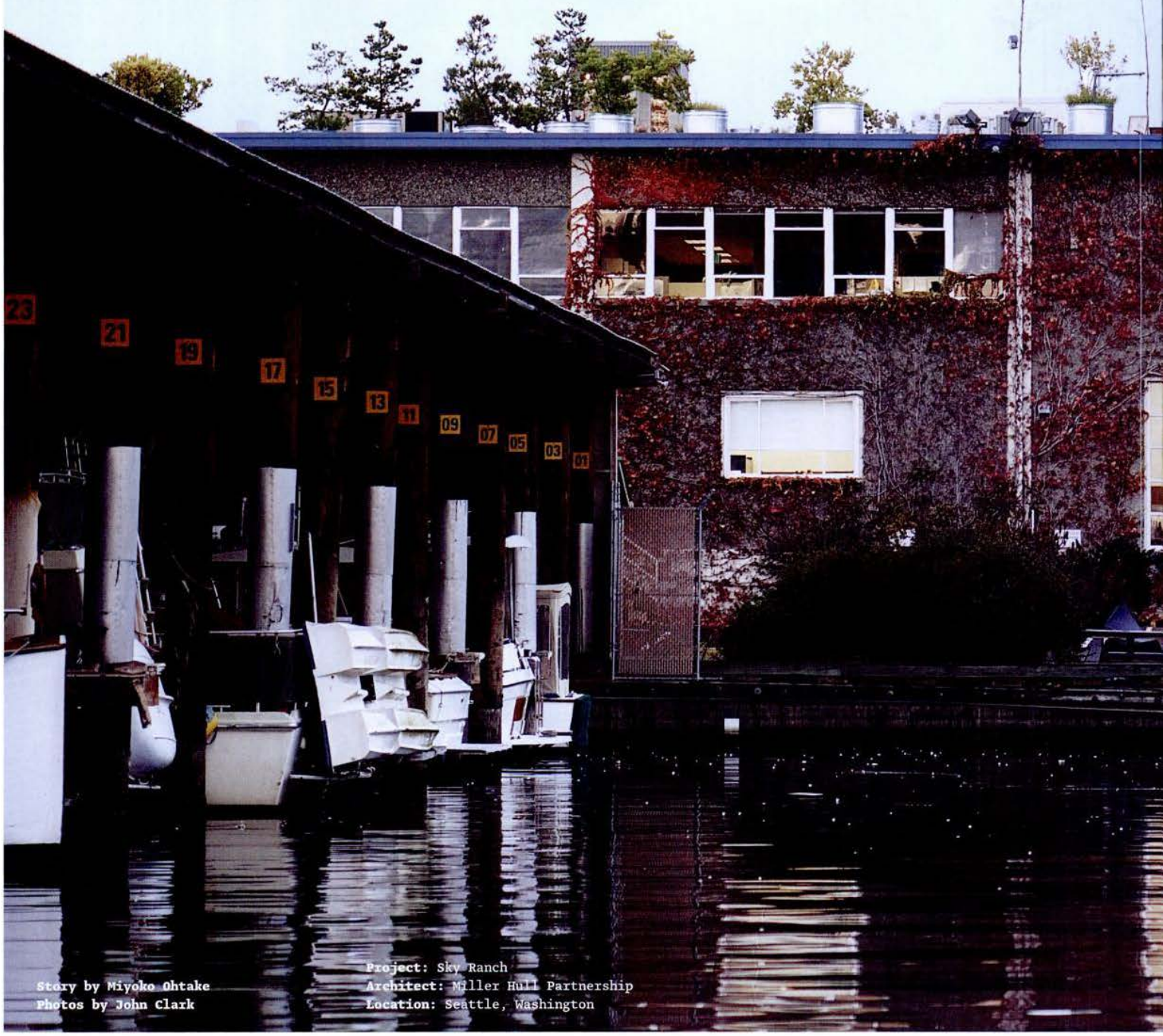
The end result is a place that transcends its bare-bones budget, making it hard to imagine a home more perfect for this site and this family. "Maybe because we had put so much into it, it instantly felt like home," Schollum says. O'Sullivan, too, experienced an immediate sense of satisfaction. "It felt sensational as soon as we moved in," he says. "I still come home early so I can watch the sun move through the space." The house has since won a clutch of architecture awards, but perhaps the most ringing endorsement has come from the couple's daughter, Mary, born two weeks after they moved into the house in September 2008. The unusually happy child almost always sports a smile, which her parents like to think of as her wordless way of expressing approval for the home they built just in time for her arrival.



The family shares an alfresco lunch with Ikimau Ikimau, a friendly neighbor who helped build the house. The aluminum weatherboard cladding was custom-designed by O'Sullivan. The tiny budget still allowed room for some strategic splurges, such as the vivid green Verde Ming marble in the house's only bathroom (opposite top). In the kids' room (opposite bottom), Seamus climbs the bunk beds he shares with his siblings.

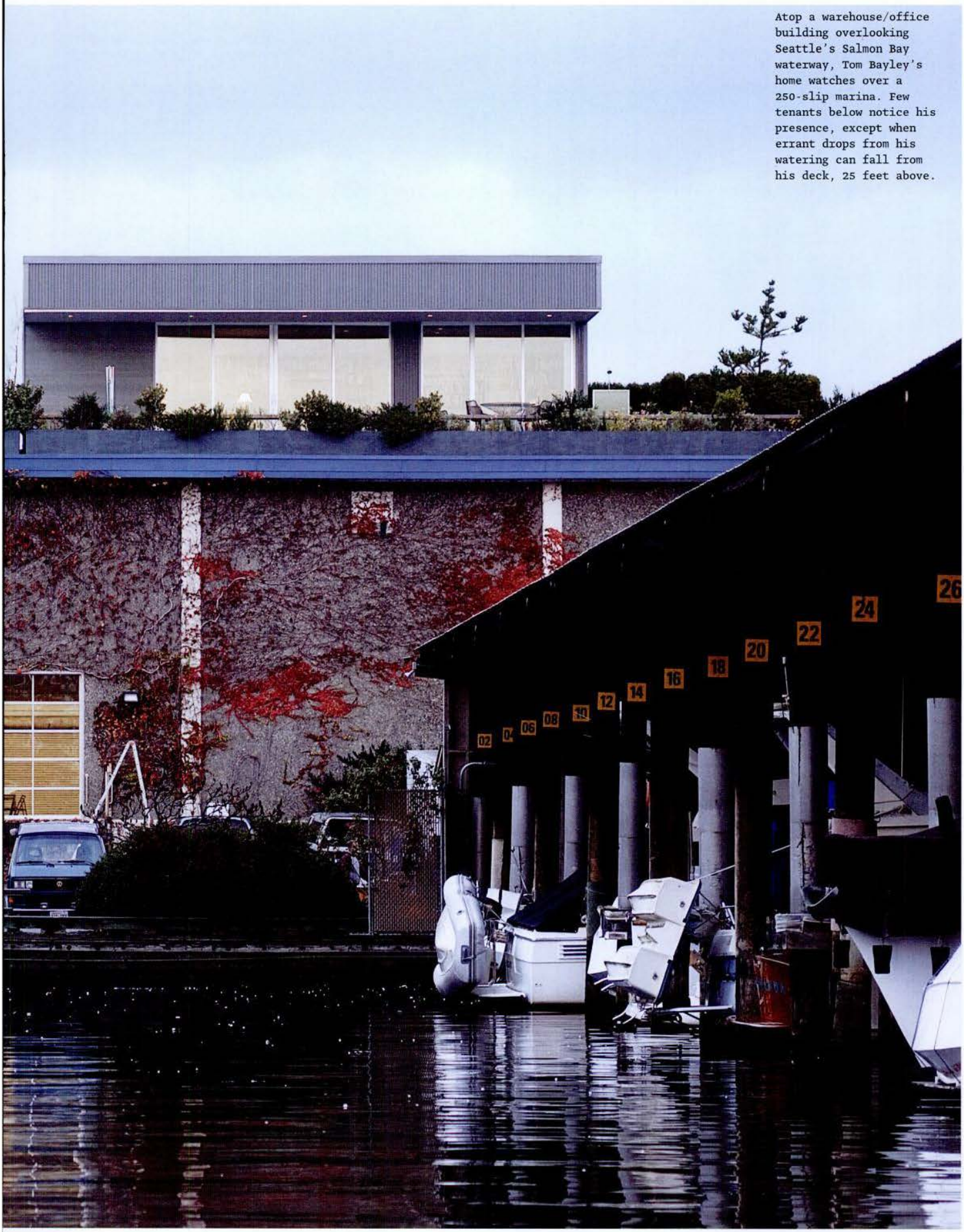
SKY SMALL

Building a small home doesn't equate to easy lifting. Before Tom Bayley could call in a crane to lift the materials for his 800-square-foot house to the roof of the building on which it's perched, he had to tackle a radical retrofit to shore up the structure.



Story by Miyoko Ohtake
Photos by John Clark

Project: Sky Ranch
Architect: Miller Hull Partnership
Location: Seattle, Washington



Atop a warehouse/office building overlooking Seattle's Salmon Bay waterway, Tom Bayley's home watches over a 250-slip marina. Few tenants below notice his presence, except when errant drops from his watering can fall from his deck, 25 feet above.

Bayley's ventless fireplace from Spark Modern Fires keeps the house toasty as he reads in his favorite red armchair, a vintage-store find, in his bedroom (below and opposite bottom). His Gaggenau oven and range, set into an oiled-steel counter, help heat things up in his kitchen (opposite top).

Throughout history, great works of art have required great patrons. In 16th-century Rome, Cardinal Daniele Barbaro left a legacy sponsoring Andrea Palladio, who designed villas throughout northern Italy. A century later in England, Charles II gave the royal seal of approval—and funding—for the construction of Sir Christopher Wren's concepts, such as St. Paul's Cathedral. More recently, in the United States, the Kaufmann family famously commissioned works by Frank Lloyd Wright and Richard Neutra, and today in Washington State, Tom Bayley is doing his part, taking on the role of a modern-day patron, to ensure the continued construction of triumphant buildings.

Bayley comes from a long line of what he refers to as the "sawdust aristocracy." In 1888, his great-grandfather, C. D. Stimson, moved the family milling company from the Midwest to Seattle. The company acquired property throughout the Pacific Northwest, and established a mill on Salmon Bay.

The mill has long since been torn down—though the company is still thriving—and replaced with the Stimson Marina, 12 acres comprising a 250-slip marina and 200,000 square feet of office and warehouse space in four buildings. On the roof of the building nearest the water is Bayley's chef d'oeuvre: the Sky Ranch, his 800-square-foot home.

Bayley's previous home was a 3,500-square-foot monster. "You had to traipse around from where you read to where you ate to where you sat," he says. He was ready to downsize and fulfill his dream of living in a loft, and a friend suggested taking advantage of the views from atop the marina warehouses.

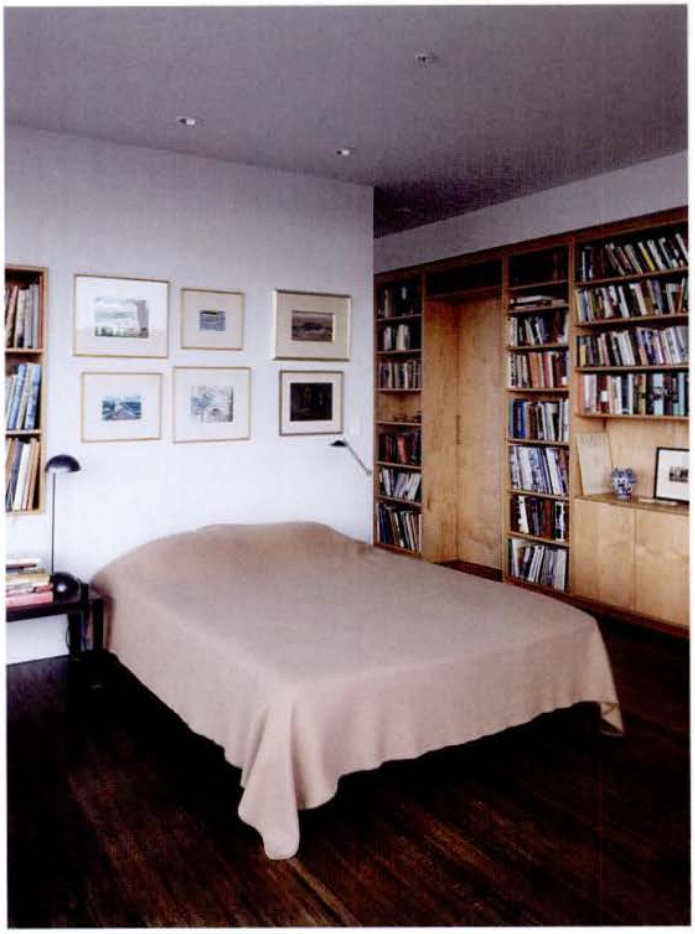
As the president of the C. D. Stimson Company, which owns the Stimson Marina, Bayley discovered that he could build a caretaker's unit on the property, despite its industrial zoning. The wheels started turning, and Bayley soon found himself composing an email to Miller Hull Partnership, a Seattle-based architectural firm that has built modern buildings throughout the city.

The missive, sent in late June 2005, was short and to the point. It read:

> *I am at an early stage of planning an 800-square-foot house—a caretaker's residence by code, capping the size—that would go on the roof of an industrial building in Ballard. I envision it being built in the parking lot, with special concern being given to lightweight materials, and lifted up with a crane to about 25 feet. Would you be interested in helping me on this and if so, who would you have me contact?*

As Miller Hull Partnership only takes on four or five residential projects per year, most inquiries are politely given a pass. Bayley's email, however, caught partner Scott Wolf's eye. It hit every note needed to pique his interest: small in square footage; intended to be prefabricated; and located in Ballard, an industrial working-class neighborhood north of downtown Seattle that had recently come into its own, much like the Belltown area had beforehand.

"We were just salivating and wondering if he was serious," Wolf recalls.



By July, Wolf and his Miller Hull associates were deep in the design process. "With 800 square feet, you have to be pretty economical," Wolf says. "It wasn't 'How are we going to squeeze all this in?' but 'Here's the space; how do you want to use it?'" They organized the home as a simple 20-by-40-foot rectangular box divided into the "nonview" utility side—backing onto the 1.5-acre roof and consisting of an entrance, mechanical and laundry room, bedroom closet, and bathroom—and the "view" living side—overlooking Salmon Bay and made up of the kitchen-dining-living room and bedroom. They wrapped a 500-square-foot partially covered deck around two sides, nearly doubling the usable space.

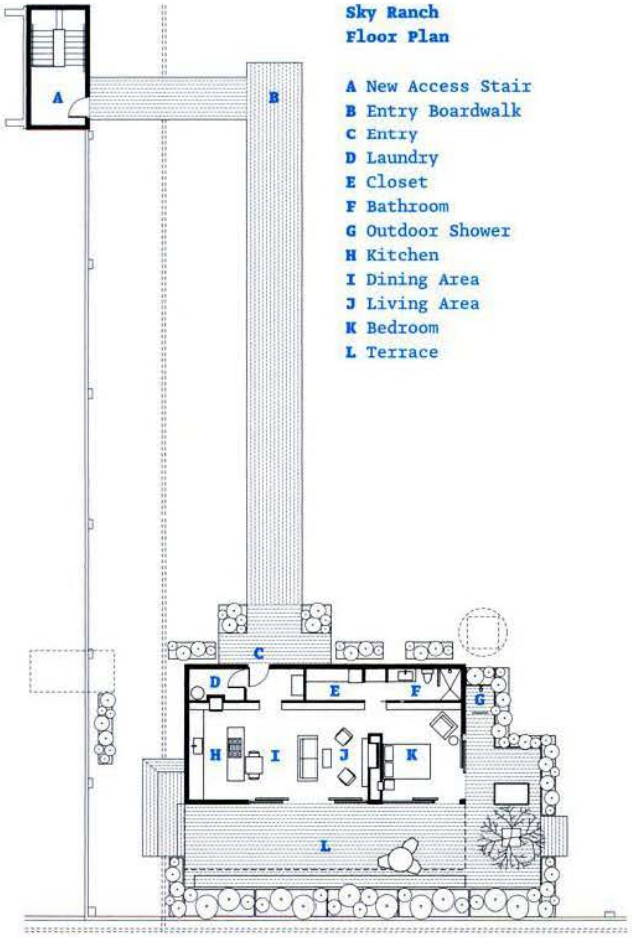
The layout remained constant throughout the design process; the materials are what required steady scrutiny. Local building code necessitated that the exterior walls be built to a more rigorous fire-safety standard than normal ground-based homes. To achieve this, Wolf added two layers of exterior sheathing over the two-by-six wood framing and kept them at five-eighths-inch thicknesses so the building structure would remain relatively light, as weight was a constant consideration. The corrugated-metal cladding was another lightweight choice and fit well with the industrial setting.

Bayley's original wish for interior concrete floors was quickly scrapped, however, and replaced with bamboo covering.

The other major change was the whereabouts of the construction site: It became apparent that prefabricating the house in the parking lot and lifting it to the roof with a crane—or helicopter, which was also considered—would be far more expensive than building the house in place. But before a single board could be laid directly on the roof, the warehouse required a drastic $200,000 retrofit.

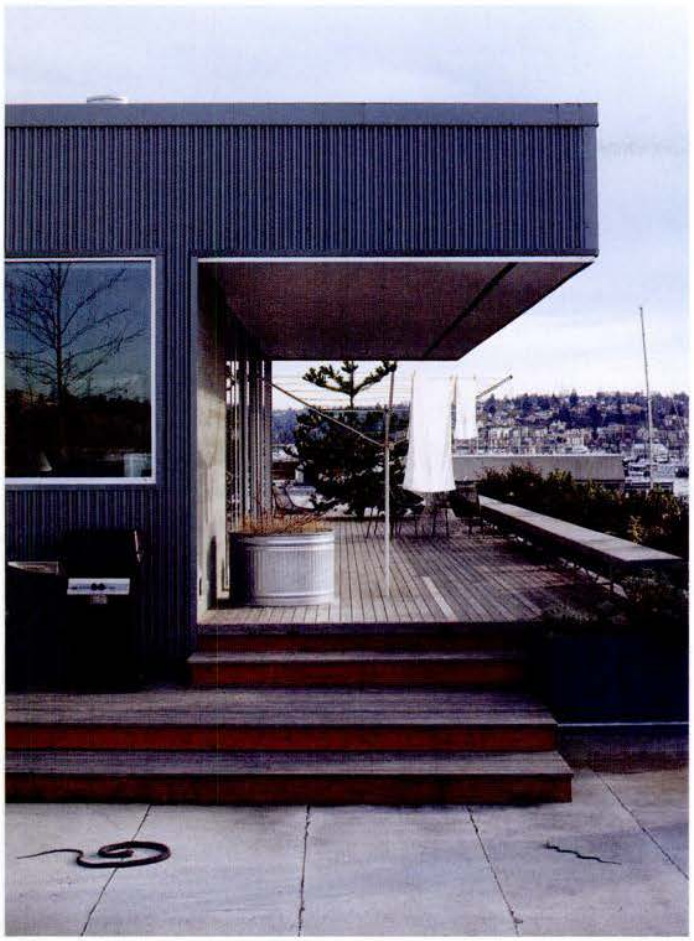
Warehouse roofs are not built to hold more than the weight of the buildings' mechanical and HVAC units plus any snow that accumulates. Shoring up the structure was a task that would have deterred most from finishing the home, which tiptoed close to failure several times. Wolf's enthusiasm—and Bayley's patronage—kept it going. "He was so enamored with the project," Bayley says. "I couldn't let him down." To ensure the roof could bear the load of the Sky Ranch, a crew had to hammer three pin-pile foundations down until they hit hard ground, which ranged from 70 to 100 feet deep. They installed steel I-beams to shorten the roof spans to better carry the weight and reinforced the roof-wall connections so the building would be seismically sound.

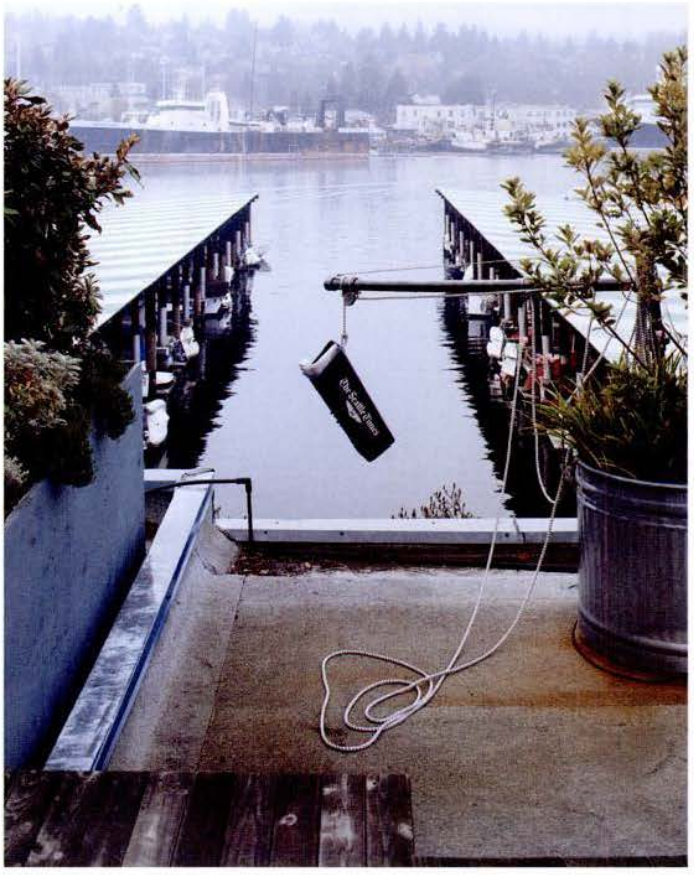
The office/warehouse on which the Sky Ranch was built (below) required a $200,000 retrofit before construction could even begin. The home's exterior fittings, like the outdoor shower (opposite top right) and reflecting pool (opposite bottom left), offer modern comforts; other features have more functional purposes—like the plastic snakes (opposite top left) meant to keep seagulls at bay and the jerry-rigged pulley system (opposite bottom right) that hoists the newspaper up to the roof.



Sky Ranch
Floor Plan

A New Access Stair
B Entry Boardwalk
C Entry
D Laundry
E Closet
F Bathroom
G Outdoor Shower
H Kitchen
I Dining Area
J Living Area
K Bedroom
L Terrace





When move-in day arrived, right in time for Thanksgiving in 2007, Bayley hired a crane to lift his furniture up to his new home. "The stuff started coming up, and right away half of it went back down," he says. "You'd ruin this house if you had too much stuff."

Construction began the day after the retrofit was complete, in the fall of 2006. Bayley sold his 3,500-square-foot house and lived in a boat docked in the marina, which turned out to be a good warm-up for compact living. By late 2007, the Sky Ranch was ready for Bayley to move in. There are several entrances to the warehouse, but none are a proper residential front door. Bayley enters through the door next to the loading docks and ascends via an existing stairwell that was extended to access the roof. The door to the roof requires a key to open it, so when friends stop by he throws one over the edge.

Somewhere between the boardwalk that leads from the door to the roof and the entrance to the vestibule, the Technicolor gets switched on, like Dorothy's arrival in Oz: The dreary roofscape (and weather) give way to the warm, colorful home. Sweet smells fill the air—thanks to the tenant below, India Tree Gourmet Spices and Specialties. Light filters in through the windows that comprise the south, east, and west facades; they open to expansive views of Salmon Bay, Queen Anne Hill, and, on clear days, the Olympic Mountains.

A 40-foot-long bookcase separates the utility area from the living space. "One strategy we had for compensating for the small size was to make walls that did something else. One was conceived of as a bookcase, another with built-ins," Wolf says. The wall between the great room and bedroom is occupied by the fireplace, linen closet, and a smaller bookcase.

Being up in the air presents a unique set of challenges. "It's like living in the Sahara," Bayley jokes. "It's totally unprotected." In the summer, he wears sunglasses in the house, and when he leaves, he always closes the remote-controlled roll-down blinds, as the roof reflects both light and heat into the home. The wind is also amplified: "The clothes dry in ten minutes on the outside line," he says.

Though the warehouse roof makes the perfect perch, it's not the solution to Seattle's housing crisis. "It's a one-off because the city doesn't want industry to go away and condos to take its place," Wolf says. It does, however, open up an interesting look at ways of living: taking advantage of underutilized landscapes, such as rooftops, and redressing the belief that bigger is better. "Little houses and smaller spaces have real charm and appeal," Wolf says. "They force you to be more conscious about what you have in your life and how you live in your residence."

Bayley doesn't think he'll live in the Sky Ranch forever. "There will come a day when this will all be bulldozed," he says of the buildings on the company property. He's contemplated relocating the house to a barge, but then he'd lose the deck. Moving it to the suburbs is out of the question since it would mean staring at the neighbors all day—and having them be able to stare at him at night. "It's a view house," he says. "It'd be great on an island. The I-beams are already in place underneath the base of the house to move it to another location." Perhaps it's just Bayley's way of preparing for his next grand, or not so grand, commission.

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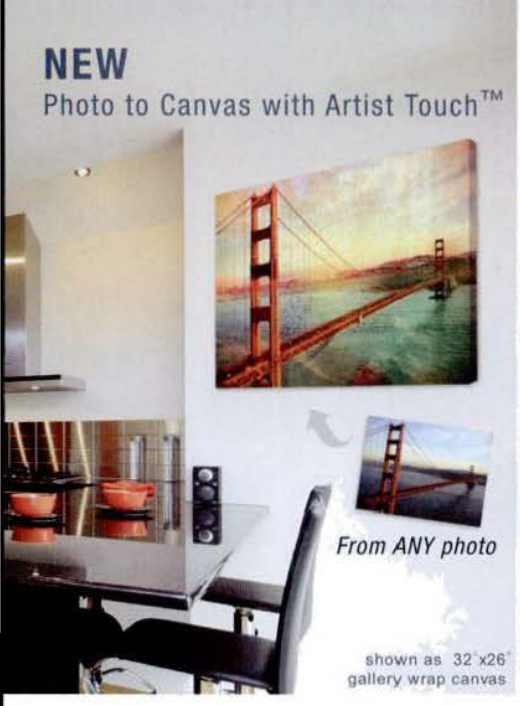

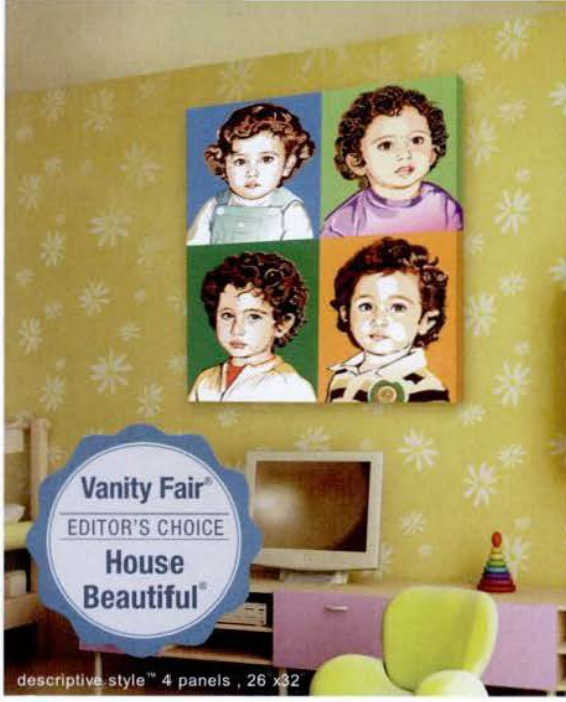

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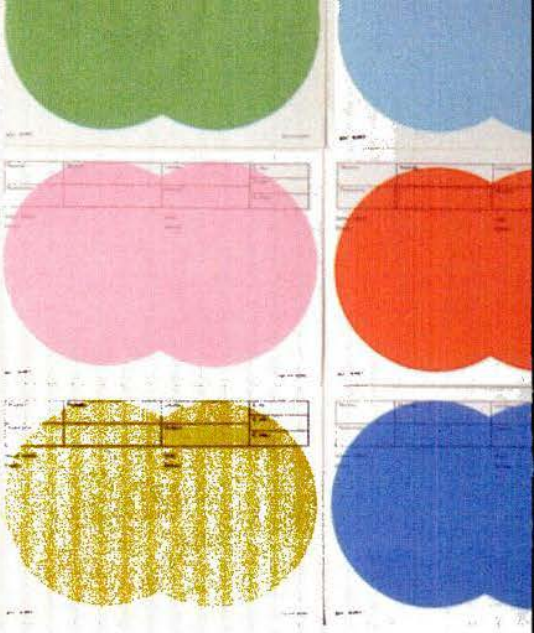
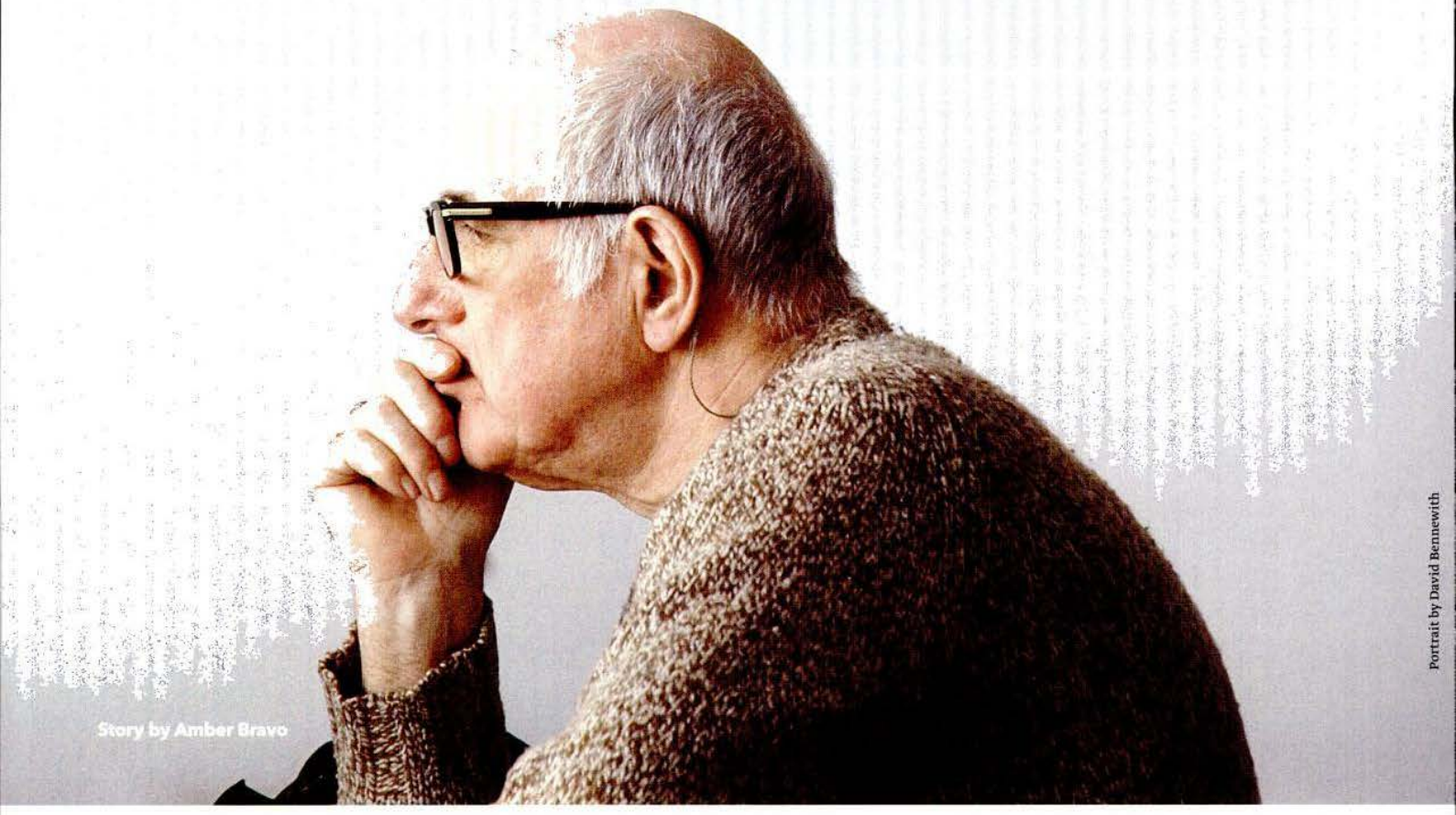


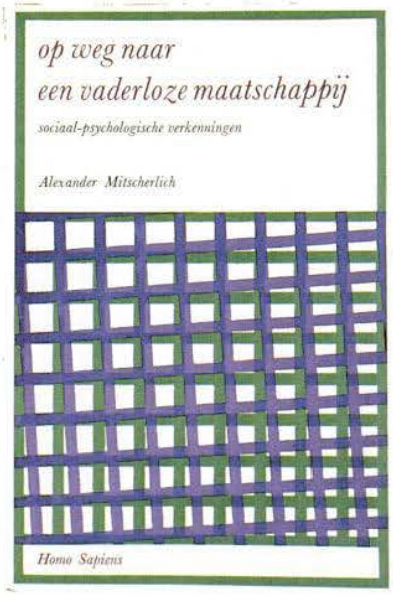
"There are so many ways to exploit a limitation," Karel Martens explains as he advances through nearly 50 years of his graphic design work on his laptop. "In the past, limitations were always given to me because there was no money. When you went to a printer, you were lucky if they had the typeface you were looking for. But you learn from that sort of thing."

He is visiting Yale University—as he has done every year for three weeks since 1997—to work with first-year MFA students. He has staked out a corner of the program director's office, perching his computer on top of a print-littered table. He pauses to check that the keys he has tethered to his belt loop are still attached, explaining that he recently locked himself out of the office while his computer was inside. His glasses, too, are fastened by a makeshift leash. The simple string tied in a knot at either end of each eyeglass arm, along with Martens's considerable body of work, shows that making do is often best for making.



Story by Amber Bravo

Portrait by David Bennewith



The jury for the 1996 Dr. A. H. Heineken Prize for Art described Martens as "a rock in the defense against the sometimes all-too-fashionable graphic racket that surrounds us." And indeed, in the Netherlands, where Martens lives and works, there is quite a racket with which to contend. But that wasn't always the case. Trained as a fine artist, Martens attended the Arnhem School of Art in the late 1950s (finishing in 1961) and received instruction in "publicity" once a week from a painter. Martens views his lack of professional instruction as his gain: "I'm really happy that it was that way, because it gave me a broader experience. Now design education is about design, design, design—and that's a danger. I believe it's better to be fed by society and other disciplines."

During the early part of his career, Martens worked in small villages, but his approach to design was never that of an isolationist. He often cites his generation and its ideals as shaping his attitude toward design, not to mention the organizations he worked for: often small, impecunious presses with socialist bents, like the Socialistiese Uitgeverij Nijmegen, for which he designed countless book covers between 1975 and 1981. Martens's dexterity and economy are apparent in his work from the late 1960s and early 1970s, where graphic systems develop by way of a single color shift and the repetition of form. As he says, "I am a strong believer in the power of absence, so that you suggest things instead of showing them."

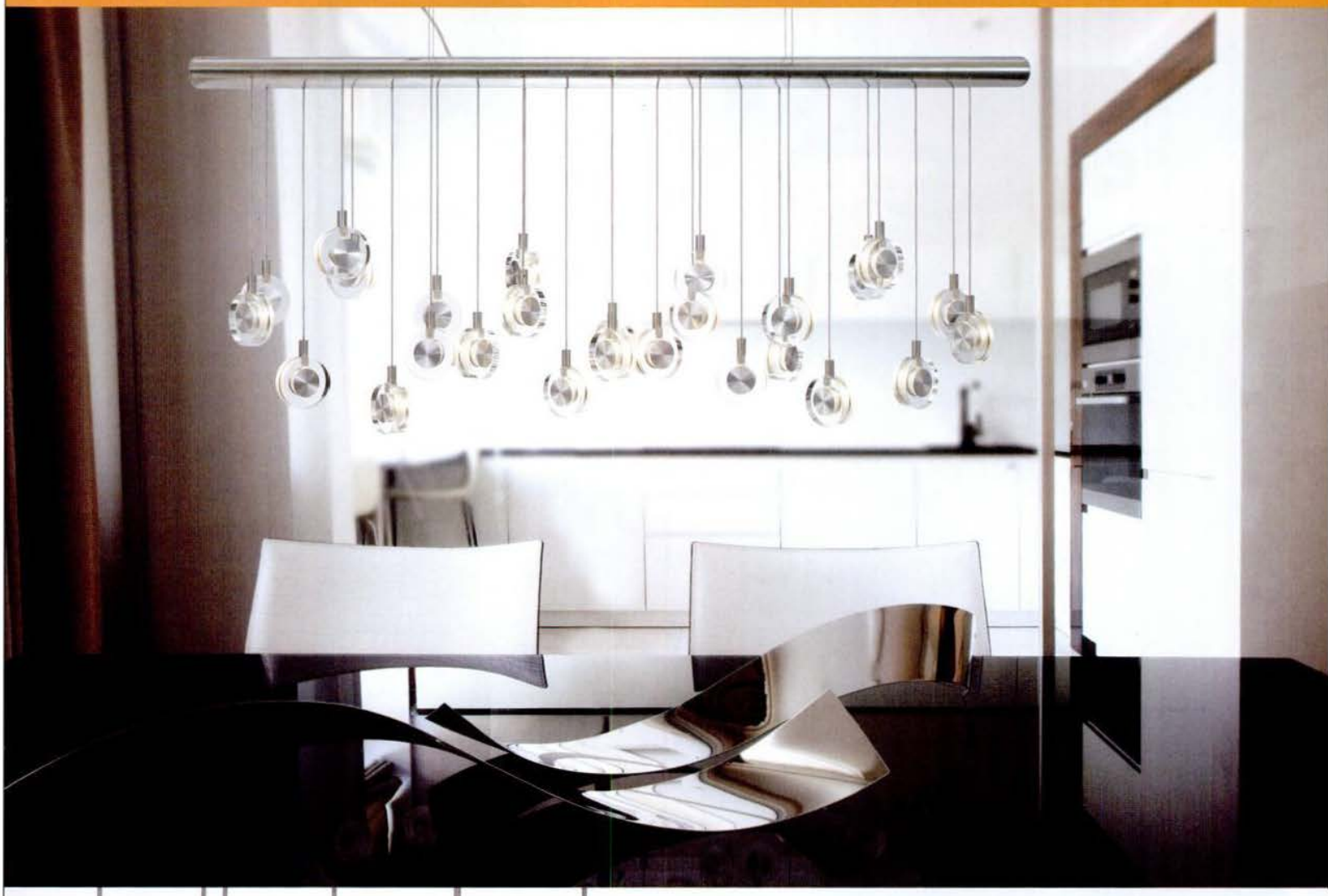
In addition to his print work for various publishers, Martens also produced designs for the Dutch government throughout the '80s, '90s, and into the '00s for coins, postage stamps, and telephone cards, among other things. He's also worked three-dimensionally, creating signage and the occasional building facade, like the Veenam Printers Ede building and the new extension for the Philharmonie building in Haarlem.

In 1998, the Leipzig Book Fair named *Karel Martens: Printed Matter*, designed by Martens with Jaap van Triest, the best-designed book "in

Photo by Daria Scagliola (Haarlem Music Theater exterior)

Clockwise from top left: An early Van Loghum Slaterus cover for Alexander Mitscherlich's *Society Without the Father*; a poster for a film series celebrating Dutch documentary filmmaker Joris Ivens; a series of Dutch telephone cards; Martens's iconic targets punctuating the exterior panel of the Amstelveen Cultural Center; the Philharmonie in Haarlem, a collaboration with composer Louis Andriessen that resulted in the creation of a 18-panel sonogram across the building's facade.

Shown: Bling Linear Suspension by LBL Lighting



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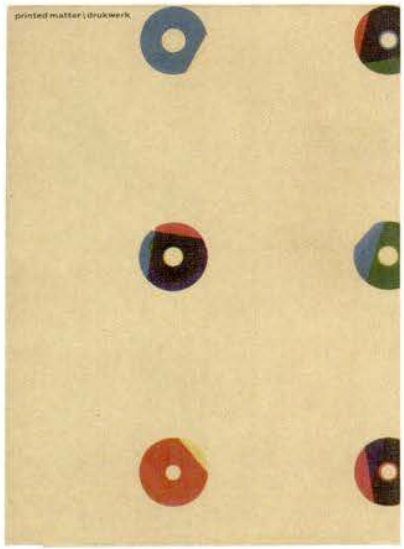

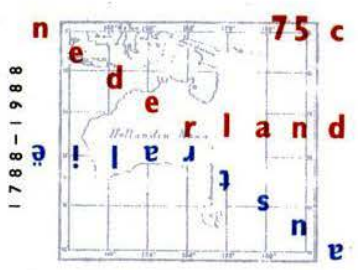

the whole world"—a comically superlative prize, but one that distinguishes Martens as a master in his medium. Despite being one of the most beloved graphic designers practicing today, Martens has maintained a great degree of humility. As he puts it, "When I started working, designers' names weren't even printed in books!"

The role of the graphic designer has grown, so when the director of the Academy of Fine Arts in Arnhem approached Martens and Wigger Bierma to head a postgraduate program in graphic design, Martens proposed that it operate as a fully functioning studio. Martens and Bierma imagined that students would work alongside professors on commissioned work—in effect, all program participants would get their hands dirty. They opened Werkplaats Typografie (WT) in the fall of 1998 and invited five students to join them in a former radio distribution center in northern Arnhem. True to his vision, Martens has since invited his students to help him design the architectural journal *OASE*, whose appearance he's guided since 1990.

In 2001, Martens assumed a less prominent role at WT and moved to Amsterdam, though he travels to Arnhem once a week to check in on the students at the studio. In 2008, WT celebrated its tenth anniversary by publishing a book of collected works from the studio titled *Wonder Years: Werkplaats Typografie 1998–2008*. In the introduction, the editors ask, "How much do you need to represent something?" Martens always returns to this question when discussing a design concept. Anyone familiar with his work knows that his typical response is, "Not more than necessary." This minimalism, however, often transforms into visual abundance when specific limitations prompt him to "make the most of it."

As *Printed Matter* and *Wonder Years* assure Martens his place in the canon of graphic design, he approaches the adulation as a kind of reflective exercise, a chance to celebrate what drives his work. Sparsity, limitation, constraint—however you choose to describe his approach, you'd be hard-pressed to find a designer who could make anything more of it.

Clockwise from top left: The cover of Martens's award-winning monograph, *Printed Matter*; a series of covers for *OASE*, the architectural journal Martens has designed (with the help of various students) since 1990; a proposed concept for a Dutch postage stamp celebrating Australia's bicentennial; a photograph of the exterior of Werkplaats Typografie in Arnhem, where Martens has taught since 1998.

Jesse

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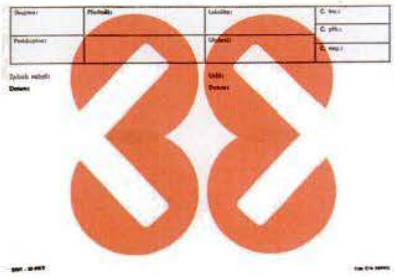
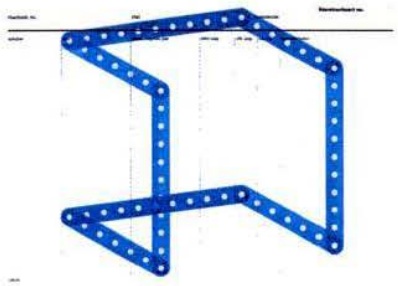
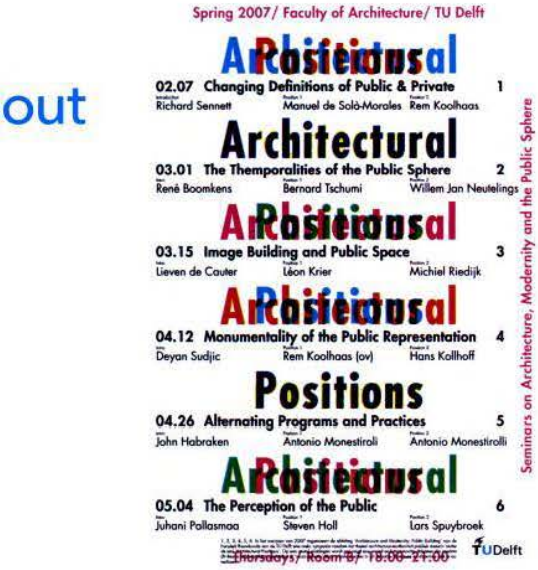
10 Things You Should Know About Karel Martens







1. Karel Martens is not crazy about this typeface (Avenir).

2. Martens's favorite typeface is this one (Monotype Grotesque).

3. Martens has a famous Chinese indigo coat, the first of which he bought 25 years ago. He likes that it is lightweight and has numerous pockets. When it tears, he returns to Paris to buy a replacement.

4. For years, Martens made monoprints on archive cards from the Stedelijk Museum with washers and other found objects. The museum now sends him its old cards whenever they become available.

5. As a student, Martens's daughter, Aagje—also a graphic designer—would not show her father any of her work. Now the two collaborate regularly.

6. Martens uses standard blue crates, typically used for storing mushrooms, as a modular archive for his print work. They're stackable, fit flat A4s, and are easy to transport.

7. Martens's first client was Van Loghum Slaterus, a small publisher specializing in social-science texts. "For me, socialism means that you respect your public," he says. "So when I make something, I always consider for whom I'm making it."

8. In 2009 an entire issue of the Korean graphic design magazine *GRAPHIC* was dedicated to WT, whose students have traveled to France, South Korea, and New York City to exhibit their work.

9. In 1987, he designed a stamp celebrating Australia's bicentennial that plays on the fact that "Australië" and "Nederland" have the same number of letters, both with an "r" in the middle.

10. Some of his most-cherished work was self-commissioned, like the card announcing the birth of his grandson Julian in 1995.

Clockwise from top right: A poster for an architectural lecture series; a birth announcement for Martens's grandson; cover of the Korean graphic design magazine *GRAPHIC*, whose ninth issue was dedicated to Werkplaats Typografie; Martens in his famous blue coat; monoprints from the Stedelijk Museum's archive cards.

Revival of the Fittest

Located at the ever-shifting intersection of design, fine art, and craft, R 20th Century has come a long way from its humble beginnings as a small vintage boutique in Brooklyn over a decade ago. Since then, the gallery has cast aside the kitsch, moved to Manhattan, and gained an international reputation for its well-appointed exhibitions and expansive catalog, representing designers from decades past and present. Furniture and decorative pieces from a hand-picked stable of oft-overlooked or obscure creative visionaries like Greta Magnusson Grossman, Wendell Castle, and Sergio Rogrigues are all on display, and founders Zesty Meyers and Evan Snyderman work with the sensibilities of uptown museum curators. Keen to share the stories behind their collections with everyone who enters their Tribeca showroom, they also produce lush, well-researched publications to accompany their installations. R 20th Century has become a destination for design diehards from around the world.

Story by Jordan Kushins
Photos by Martien Mulder

R 20th Century's website has welcomed clicks from over 100 countries, but the retail space allows Zesty Meyers and Evan Snyderman to build a community around the appreciation of design objects, like this Stella sofa from Sergio Rodrigues, bronze branch by David Wiseman, and Cactus coat rack by Guido Drocco and Franco Mello.

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Dwell.com and Kohler have teamed up in hot pursuit of a common enemy—the water hog—those irresponsible human beings among us that needlessly squander our most precious natural resource, water. We are calling on you, the design community, to help us brainstorm water-saving solutions for a "Water Wise" future, from sophisticated rainwater-collection systems to Jerry-rigged devices that disable inappropriate water usage. We want to hear your ideas! And don't feel fettered by existing technology, either—sometimes the most outlandish creations are the ones that garner the most interest.

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Calling all members of Dwell's creative community—all you savvy design professionals, persnickety homeowners, and earnest students alike—to submit your most tremendous, transitional transformations through the use of sliding doors, dividers, and partitions. Do dreary dividers give you the office doldrums? Do you need a separate but equal delineation device for your bedroom? Dwell has joined forces with The Sliding Door Company to put you through the paces and get you to submit your spaces. Whether you have an idea for the future, a work in progress, or a project of the past, submit images or plans of your door visions and innovations. Commercial or residential, come one, come all, and join us in "doing more with your doors."

Entry Period:

Now through June 10, 2010, at
dwell.com/do-more-with-your-door

Prizes:

$10,000

Grand-prize winner will receive $10,000 in cash. Cash prizes awarded for 2nd and 3rd place too!

Presented by:

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slidingdoorco.com

Dwell Community
Online Contests

What's your background?

Zesty Meyers: We used to have a group called the B Team and did installation and performance art using glass. The goal was to bridge the gap between craft and fine art, and craft and performance.

What is the design aesthetic of New York?

ZM: New York has everything. What style isn't represented in some apartment, some clique, or some form in this city? It's endless.

Evan Snyderman: People here have eclectic tastes. I think they pay more attention to the provenance and history of things. New York is a vacuum for design, in a way. No matter where we go in the world, I'd say more than half of our sales end up back in New York.

How has the market changed since you opened your store?

ES: The collectible design market is still very much a new industry. It's really only been the past ten years that anyone's paid attention in any significant way, and in the past five years it's been introduced to the broader public and come to a much more mature place. It's still developing as we speak, and that's what keeps us excited.

How do you define "good design"?

ES: My own interpretation is something that looks good and feels good. Something you want to have and something you want to live with.

ZM: I look for the "beautifully imperfect": Things that are made by hand have more soul, more passion, more heart, more warmth.

Which new designers are you representing?

ES: David Wiseman is one of our young artists. He's in his late twenties, is based in Los Angeles, and we've been representing him for about a year. His career is exploding, and we haven't even done a solo exhibition with him yet.

What makes a good customer?

ZM: The clients who want to learn generally have something to teach us as well. It becomes an exchange. It's why we want to be involved in the arts and why the customers want to collect something that's been designed.

What do you like the best about your job?

ES: I love what I do. I get to travel, to explore, to work with my aesthetic skills, to feel challenged. It's very fulfilling.

ZM: I live my dream.

What's next for R 20th Century?

ZM: The goal is to take our designers and artists and present them globally at institutions and other galleries and in publications.

ES: It's an organic growth and it always has been.

Rotating exhibitions routinely transform the interior of R 20th Century, and earlier this year the work of artist (and fellow former B Team member) Jeff Zimmerman adorned the gallery. *Drawing With Glass* (top left and bottom) featured handblown sculptures and illuminated fixtures inspired by nature and brought to life in organic shapes. Other pieces on display include Poltrona Suave (top right), a stack-laminated lounge chair made from sumaúma wood by Brazilian designer Julia Krantz.

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An Introduction to Modern Textiles

The life of the modern textile might rightly be said to have begun with the Industrial Revolution and the advent of the cotton gin, power loom, and roller printing machine. But it would be generations before the concurrence of design and commerce fully flowered in the middle of the 20th century.

Though cozy flannels, tasteful tartans, and cotton prints depicting George Washington and Ben Franklin in political discourse have undeniable charm, textile design realized a fuller exuberance around the time that Charles Eames famously instructed designers and consumers alike to "take your pleasure seriously." The Eameses did just that in connecting the dots of both formal play and industrial might in patterns both random and precise. Contemporary Alexander Girard's textiles boast brilliantly colored prints and woven geometrics, and Verner Panton's optical extravaganzas surely justify his own dictum: "Beautiful can be ugly. Ugly can be beautiful."

Not that modern textiles were about pleasure entirely. With all its new energy and optimism, postwar design put a high value on fabrics that were architectural, inexpensive, and colorful without being decorative in a sentimental manner. So just as bright printed fabrics from modernist hotbeds Sweden and Finland held sway, so too did the engineering and science of the war years, which would be redirected to design and consumer goods.

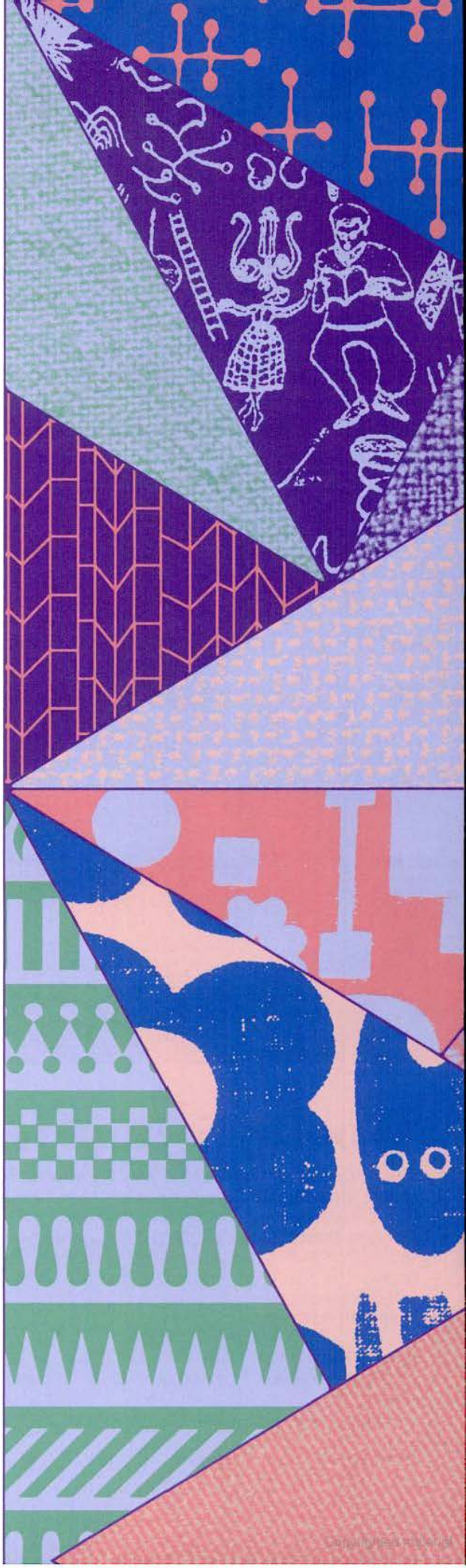
As America's postwar boom embraced European modernism, designers like Florence Knoll married elegant geometrics with machine-made fabrics. At the more austere end of the spectrum was weaver Anni Albers, who took a more sculptural approach in her abstract, multidimensional textiles and who was certain that "the less we, as designers, exhibit in our work our personal traits…and idiosyncrasies—in short, our individuality—the more balanced the form we arrive at will be. It is better that the material speaks than that we speak."

Perhaps the most vital innovation in modern textile design came not in content or form but in use. Fabric was embraced to help give shape to open-plan living, gird the expansive plate-glass windows that were suddenly ubiquitous, and add warmth to new halls of concrete and stone.

Though we've now wandered through the 1970s (" the beige decade," as it was called by textile designer Jack Lenor Larsen), when natural hues all too often resulted in a monotonous drabness, contemporary designers take their pleasures as seriously as their mid-century predecessors while reflecting some of the same visual perspectives. Artist Maira Kalman's "Story of My Life" pattern is a spirited rebuke to Albers's dictum regarding the dangers of one's peculiarities and idiosyncrasies; it is an impressionistic catalog of pen-and-ink pictographs of ladders, birds' nests, dancers, and wedding cakes.

Illustrative whimsy aside, contemporary textiles continue to take their cues from the annals of industry. Marcel Wanders worked with the Aerospace Engineering Laboratory at Delft University of Technology on the carbon-aramid netting for his Knotted chair, while yarns using photoluminescent pigments are finding their way into textiles for interiors. Lest one be tempted to think the story is all about such techno-synthetics, we have also seen the rise of small-batch fabrics and a return to craft. Contemporary textiles made of natural materials, such as bamboo, linen, and alpaca, highlight innovative construction and a lavish surface touch. The innate beauty of the yarns is the message here. Albers would have approved.

Story by Akiko Bush
Illustrations by Antti Uotila



Words You Should Know

Burnout fabric: A pattern that is created by eliminating certain fibers through a chemical process instead of a dye.

Creep: The manner in which a fabric changes length, density, or character when it is worn out

Greige: Untreated and untouched, without a dye or any color or finish.

Hand: The way fabric feels when you touch it, run your hand across it, or drape it over your arm; the textile's resilience, density, or surface feel.

Nap: The fuzzy surface on a fabric.

Nep: A knot of tangled fibers that could be construed as either an error or a desirable decorative detail.

Nip: The area between two contiguous surfaces that move, thus compressing or otherwise controlling the speed of the textile passing between them.

Passementerie: One of those words that sounds like what it is, it is French for extraneous frills—the trimming, braids, tassels, fringe, and cording that you may not think are necessary but that, in fact, make up the very spirit of the thing they adorn.

Slub: Any yarn with a varying thickness in which a fine yarn is wound around a core, sometimes tightly and sometimes loosely.

Tapa: A textile formed from the beaten bark of a tree.

Sew Awesome

"Who we are arises directly from what our bodies can do," writes Richard Sennett in his recent book, *The Craftsman*. In his spirited defense of how making material things can enlarge one's life, Sennett reevaluates the place of the handmade in the digital age. Certainly in design we are familiar with the idea that touch is often a necessary antidote to high tech, and that the ether of the electronic world has honed our appetite for the tactile and material. Heather Bush agrees. A designer at Carnegie Fabrics, she considers ways in which to apply craft technique to hard-use textiles. She was also willing to rethink the notion that handwork is exclusively about limited production, high costs, and the imprint of individuality. Tuned in to the embroidery that was so ubiquitous in fashion a few years back, Bush decided it had a place in high-performance wall coverings and upholstery.

Embroidery, like other forms of needlework, has always been a source of innovation in American decorative arts, and Bush has simply continued the tradition by updating its materials and application. Her Xorel Embroider brings decorative stitchery to places we're not accustomed to finding it, like hospitals and office buildings. The highly durable wall covering and upholstery fabric appears to be embroidered, but the yarn, like the surface it has been stitched on, is polyethylene—utilitarian, washable, and enduring. It is, of course, not couture work, but the yarn has a delicacy and decorative detail, and its single, double, and more intricate stitching riffs on high-end handwork. Bush says it was her hope to bring a sense of craft, a genuine texture and surface interest, and a graphic quality to a high-performance surfacing material. "It kind of has a tattoo-ish feeling," she says of Sway, an oversize, slightly off-center pattern that leaves a lot of negative space. Other designs with botanical motifs resemble improvisational pencil drawings. And the more recent Xorel Stripe takes its cues from men's dress shirts, a source Florence Knoll might have looked to herself.

Cotton is all well and good, but there are many fabrics of our lives. Soak up these tidbits to better understand their warps and wefts.

DONE WRONG

The Wrong Impression

Going for the hand touch isn't exactly foolproof. An easy way to miss: embossed wall coverings. Lincrusta was originally invented in 1877 as a kind of textile-linoleum hybrid by linoleum progenitor Frederick Walton, and was made with gelled linseed oil backed by a heavy canvas. It functioned as a kind of molded linoleum and was offered up as an economic alternative to hand-carved plaster. It continues to be used today, not only as a wall covering but for all manner of decorative borders, dados, and friezes, the subtle sense of dimension suggesting wood, pressed tin, or even leather.

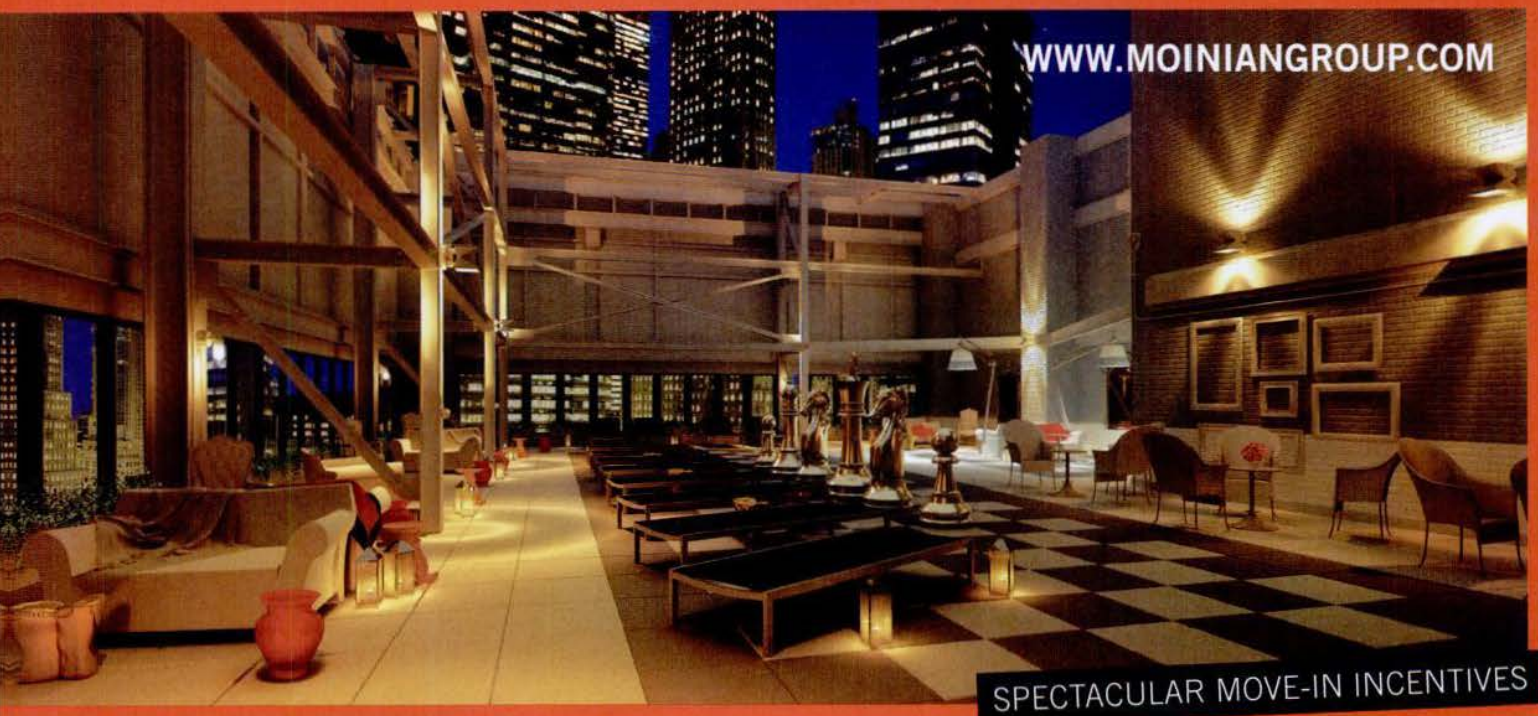
Such a material identity crisis is matched by the assortment of patterns Lincrusta comes in—low relief or high relief, floral or stripe, ornate acanthus leaves, or Byzantine geometrics—all of which are meant to further a sense of history, some remote sentiment about the tradition of ornament. Such embossed wall coverings may be a reasonable option for historic restorations, if what you're after is Georgian panel appliqués for the master suite.

Otherwise, though, the stuff invariably implies some fuzzier notion of handwork and may be less about what you put on the walls and more about what will have you climbing them. In trying to do too much, Lincrusta generally just ends up suggesting a cheesy nostalgia, a kind of William Morris for Dummies. And wasn't it William Morris who suggested, "If you cannot learn to love real art, at least learn to hate sham art"? In this case, texture, tactility, and the sense of dimension are all used to simply conceal things rather than to clarify them.

❶ Verner Panton believed that people sit more comfortably on a color they like.

❷ Navajo weavers believed the weaver's soul could get trapped in the threads of the loom. They left a loose string in the finished piece to enable it to escape.

Photos by Jon Holland (gold), Jase Wells (red)



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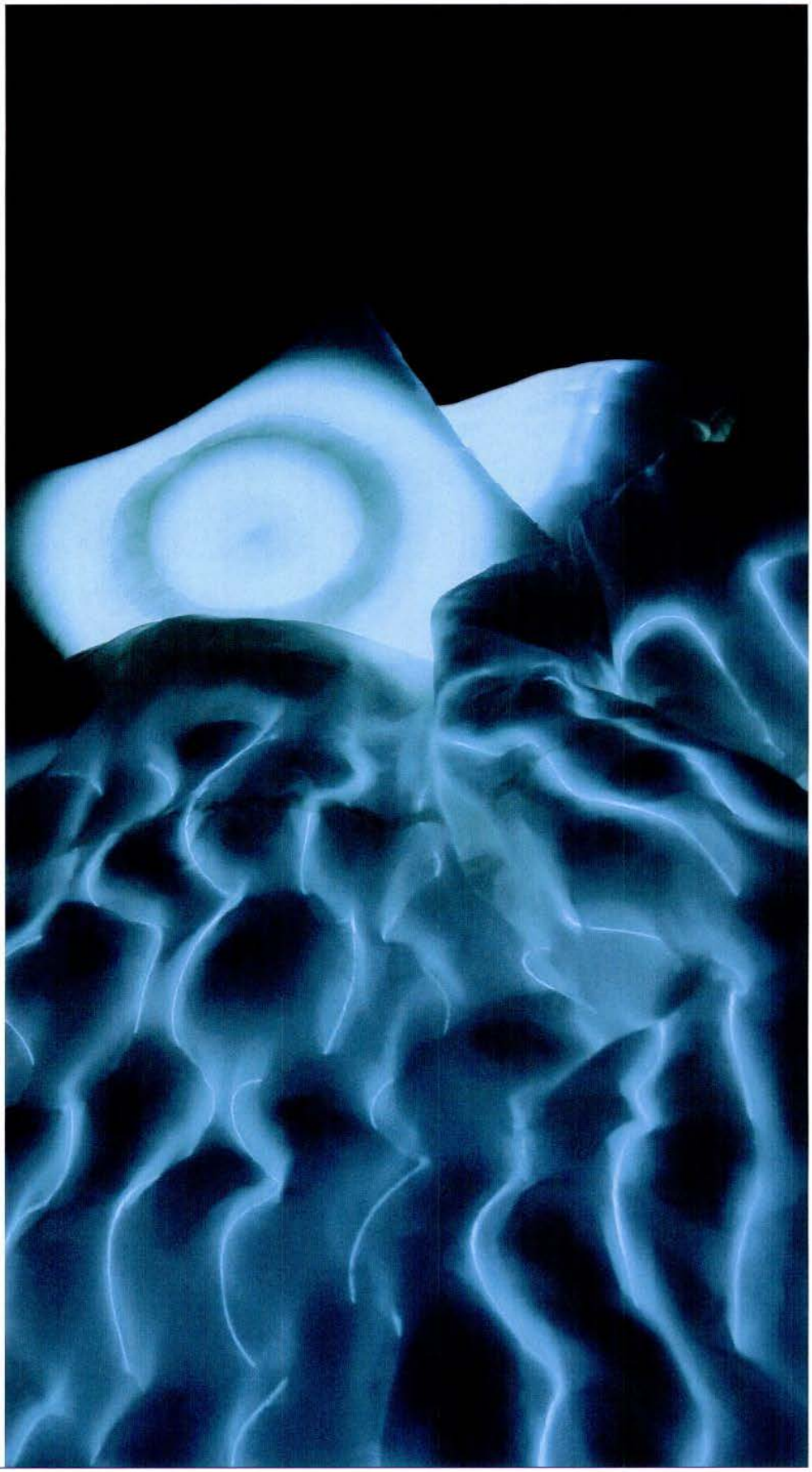
Shine and Rise

The catalog of smart textiles for the future is teeming with cognitive intelligence—fabrics that serve as interactive surfaces or are embedded with sheets of tiny microprocessors, little solar batteries, or antimicrobial properties. But these materials may miss the point. The textile arts, after all, have their origins in comfort—rugs that keep our feet off the cold floor, curtains and wall hangings that keep out the draft, quilts that keep us cozy at night. What may have more value, both stylistically and holistically, is not so much a conventionally smart textile, but one that has emotional intelligence—kind of an electric blanket for the soul.

Artist Rachel Wingfield of Loop.pH is well on the way to this idea with her Light Sleeper, an illuminated duvet and pillow that simulate sunrise. Electroluminescent wires are woven into the fabric to cast a radiant sheen, and the bedding can be programmed to gradually begin to glow at the desired time. Its gentle wake-up call is meant to help reset the circadian rhythms of those who suffer from seasonal affective disorder. Surely, though, such incandescent bedding is only the beginning.

As the convergence of lighting and textiles becomes more sophisticated, perhaps the products themselves could distinguish between different qualities of daylight and even recognize the complex and subtle association of light, time, and place. They could also offer a more expansive menu of lightscapes. If one can, in fact, program daybreak, why not also be able to choose between the rose-colored dawn over the Aegean in spring, the vibrant splash of northern lights as seen over Finland in January, or the cool blue morning light of northern Scotland in July, when the sky hardly darkens at all?



❸ Most famous for his textiles, Alexander Girard was also an architect and designed the Grosse Pointe, Michigan, home of Benadryl inventor George Rieveschl.

❹ A double-rub is the back-and-forth motion made by a machine to test the durability of a textile. Commercial fabrics should have a double-rub factor of 100,000 to 250,000. The number for residential fabrics is closer to 25,000.

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Tech Styles

Matilda McQuaid is the head of the Cooper-Hewitt, National Design Museum's Textiles Department:

"Smart textiles still have a long way to go. Wearability and durability haven't developed as fast as they might have, at least in home textiles. I anticipate a return to natural fibers. People have a desire to know where things came from, and the tactility of natural fibers is desired. There is going to be greater interest in sustainable, eco-friendly products. Bamboo is fairly labor intensive, unlike organic cottons, for example. The issue will be how we can produce enough of it."

Mark Pollack is design director of textile manufacturer Pollack in New York City:

"The use of synthetics will fall in direct correlation to the rise in oil prices, and we'll be seeing a greater cultivation—in an environmentally friendly way—of such natural fibers as bamboo, soy, and corn. Textiles add so much to an interior—comfort, warmth, color, pattern, things you can't duplicate. Things are so watered down now; so little of the real is left to latch onto. I also think wovens will be bigger than prints. A pattern in a woven is so much more integral; it's satisfying. There is a marriage of material, structure, and pattern you don't get in a printed fabric."

Amy Helfand is a rug designer in Brooklyn, New York, who produces her work through GoodWeave to help end child labor in the rug industry:

"I look forward to the time when the carpet industry is free of all child labor, and when all children in South Asia are offered schooling and books, along with vocational training or opportunities for higher education. I also hope that the conversation will come to include not only concerns about fair labor but also more general issues about sustainability and the environment. It's still very primitive in many textile factories. They are heating giant pots over wood fires to dye wool. Those fires make for poor air quality. And water quality from dye runoff is still a problem. It's all connected."

❺ The geometric patterns found in Bedouin textiles are not confined within borders. Their continuous designs suggest the near limitless expanse of the desert terrain.

❻ Textiles woven from ceramic fibers can withstand temperatures of up to 2,000 degrees Fahrenheit.

❼ In mid-19th-century rural America, an average woman might hook a pair of rugs each winter.

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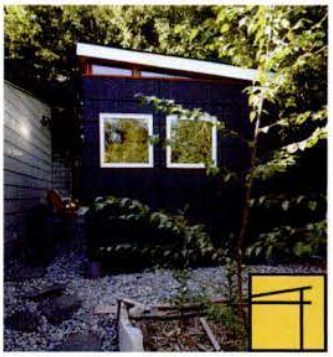

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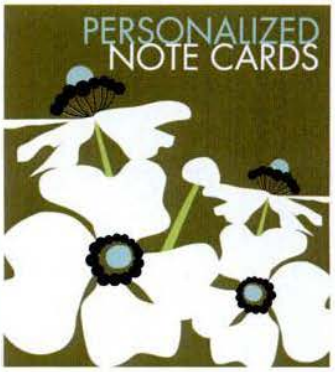

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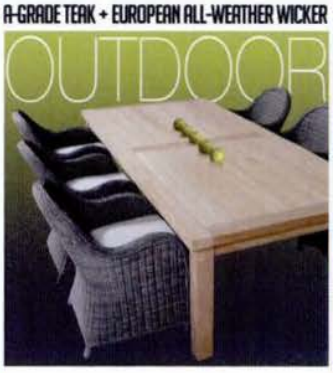

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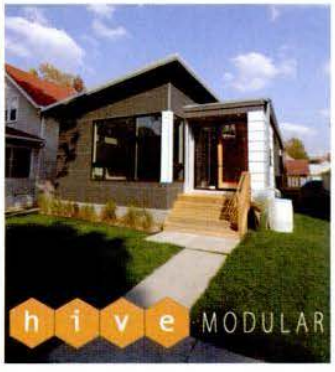

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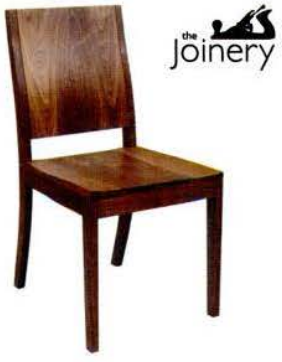

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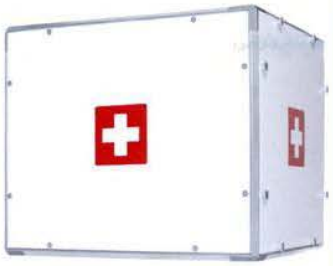

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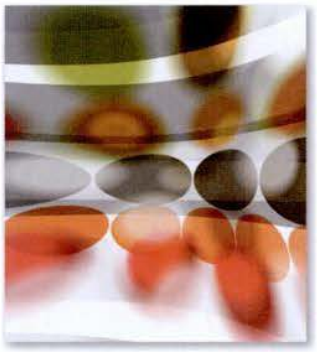

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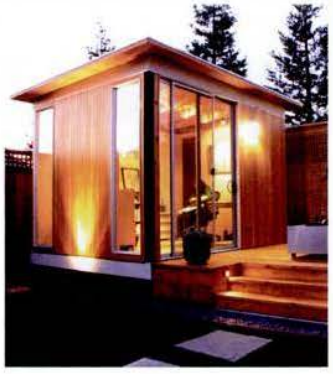

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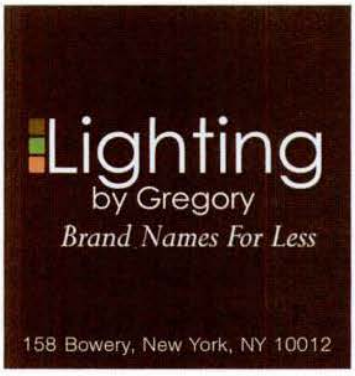

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Julius barstools by Richard Clack for Ikea
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Skylighting system by Solatube
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Toc rocking chair in living room by Scot Laughton for Lolah
scotlaughton.com

74 Process

Venini
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80 Small Steps

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82 Knotty by Nature

Bornstein Arkitekter
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Torso white leather sofa and armchair by Per Bornstein and Mattias Lind for Swedese
swedese.se
Diabolo white pendant lamp by Achille Castiglioni for Flos
flos.com
White table, floor lamp, carpet, black floor, and Low television shelving from Ikea
ikea.com
Series 7 Dining chairs by Arne Jacobsen for Fritz Hansen
fritzhansen.com
Bathtub by Hoesch
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Toilet Ifö Cera by Ifö
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90 The Great Compression

Bull/O'Sullivan Architecture
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Aluminum weatherboard system designed by Michael O'Sullivan, fabricated by Nu-Wall
nuwall.co.nz
Dining table and chairs by Sam Haughton of IMO
imo.co.nz
Brass kitchen island designed by Michael O'Sullivan, fabricated by R. H. King
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Ceramic plates by Rachel Carley
rachelcarley.co.nz
Refrigerator by Fisher & Paykel
fisherpaykel.com
Verde Ming Spanish marble in bathroom
italianstone.co.nz
Lighting over kitchen island designed and built by Michael O'Sullivan

98 Sky Small

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116 Design Finder

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120 Textiles 101

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Sourcing

Hide and Sleep

In 2009, architect Toshihiko Suzuki, of Tokyo-based design firm Atelier OPA, applied his Japanese small-space sensibility to a gutted Airstream and created what could be considered the ultimate condensed caravan.

Inside the trailer, Suzuki installed a long island based on *kenchikukagu*, which means "architectural furniture" and is the name of a collection of his designs. The Kenchikukagu-series Mobile Kitchen, Foldaway Office, and Foldaway Guestroom are each housed in a wooden box that hinges open or expands like an accordion to transform into a room that can later be rolled away. Likewise, the island in the middle of the Airstream folds open to reveal an equipped kitchen and either a dining table for six or two beds, each with its own reading light.

The flexibility of the design adds to the longevity—and the sustainability—of the space, Suzuki says: "Architecture is seldom destroyed because it has a long life span." So despite the renovated Airstream's spatial shortcomings, the multitude of possible arrangements means it has miles of road still ahead of it.

Photos by Sadamu Saito

Story by Miyoko Ohtake

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bulthaup

The hidden characteristics of skillfulness: The bulthaup monoblock is individually designed and produced, exemplifying perfect harmony of precise craftsmanship and industrial production. The surfaces of laminate fronts, for instance, are invisibly fused using state-of-the-art laser technology. This unique process has been patented for bulthaup, making bulthaup the only company in the world to use it. If you want to find out more about the new bulthaup kitchen architecture, please call 1 800 808 2923 or visit us at www.bulthaup.com

During the ICFF in New York City, we cordially invite you to visit our new showroom located on 158 Wooster Street in SoHo.

Atlanta, Boston, Chicago, Dallas, Denver, Houston, Los Angeles, Miami, New York, Philadelphia, San Diego, San Francisco, Santa Monica, Scottsdale, Toronto, Vancouver, Washington D.C.