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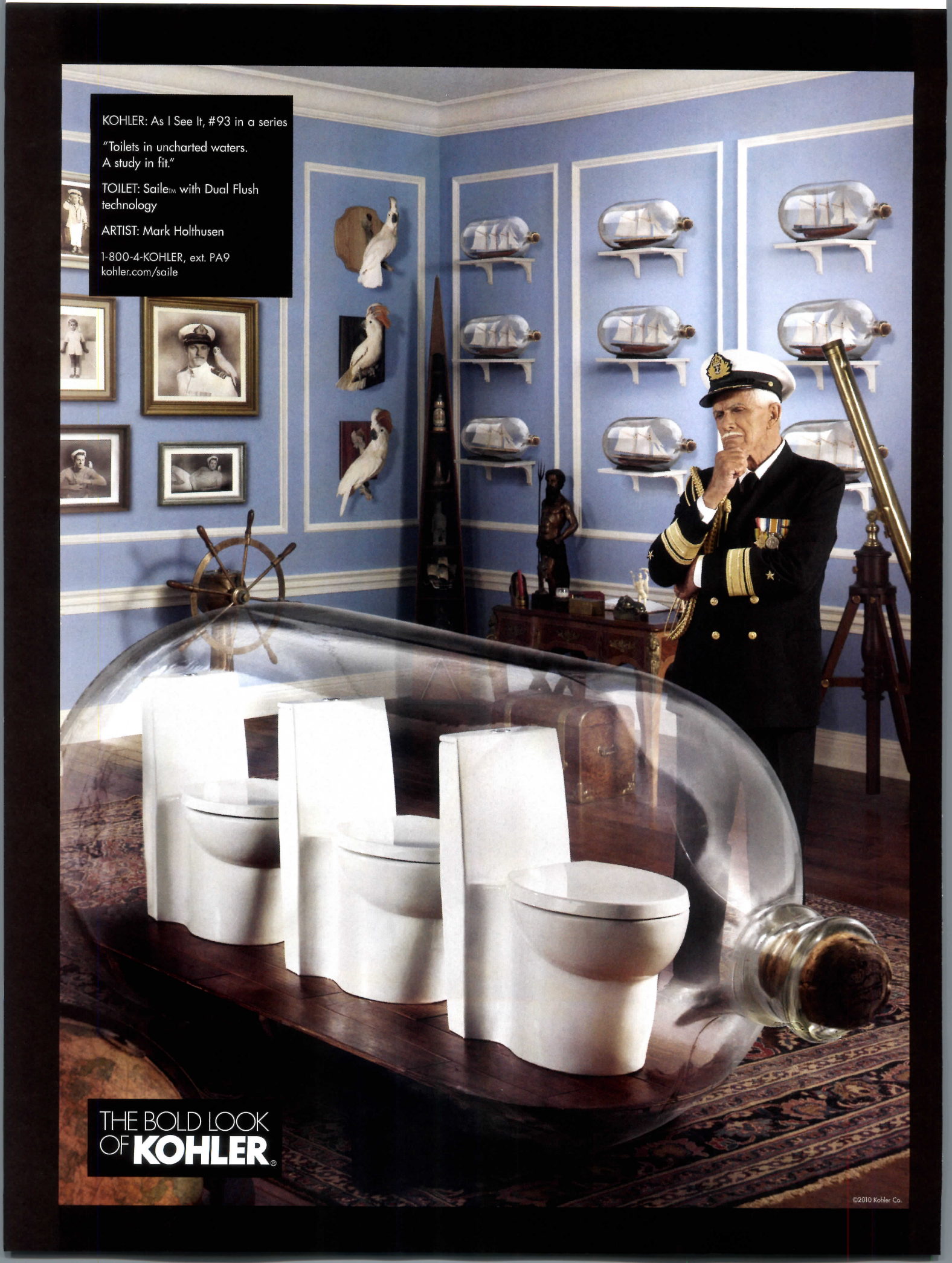
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Cover: Town House, Landskrona, Sweden, page 74
Photo by Mark Seelen


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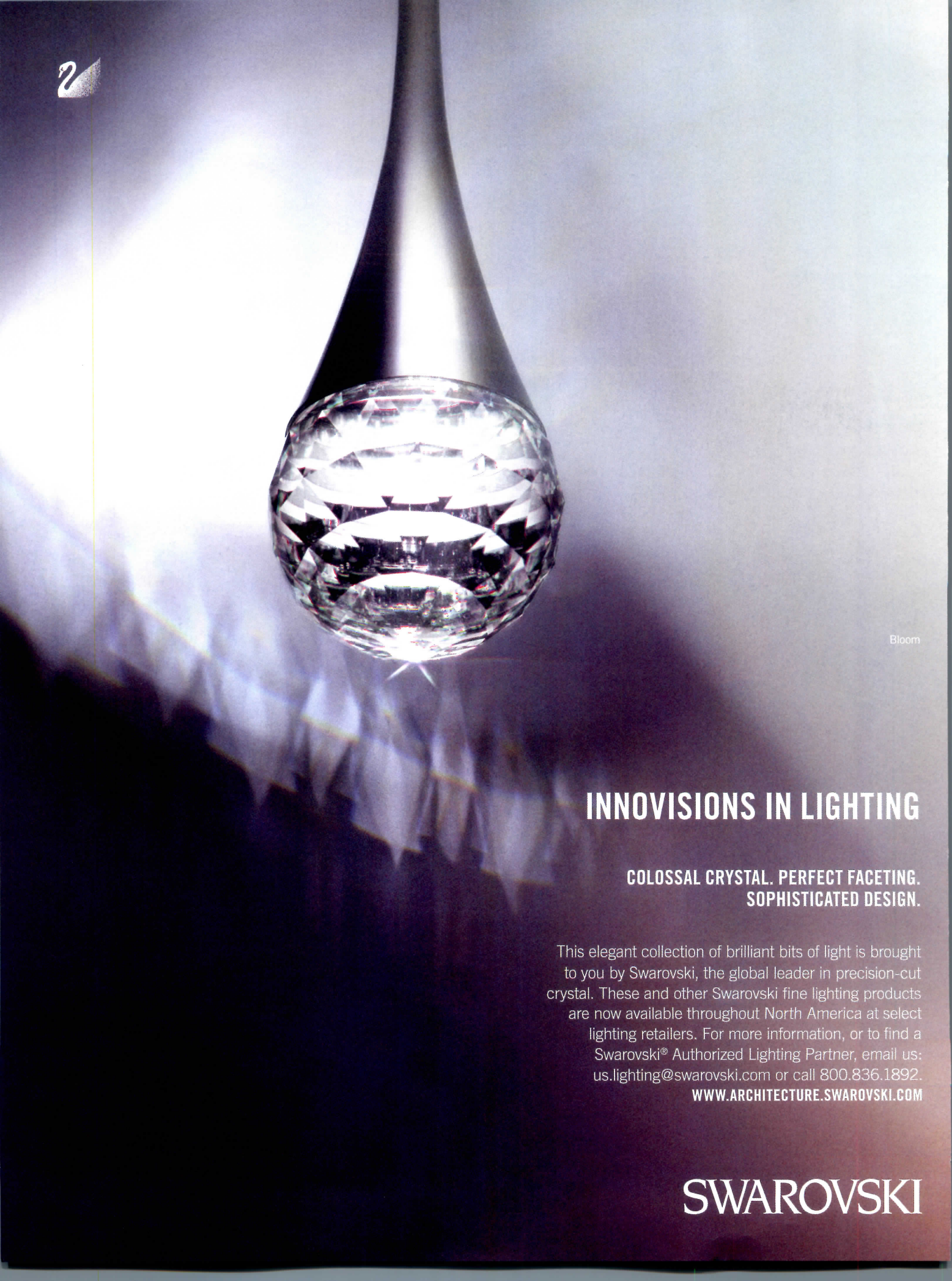

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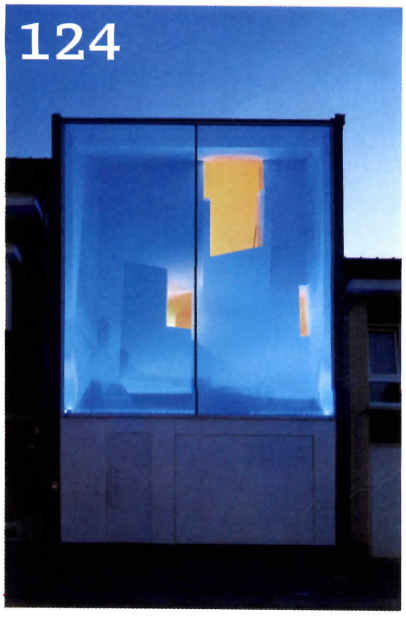
"He punched the whole roof up, like opening a tin can."

Brooks Kelley

41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Outlook Sunny

Buying a house and moving into it has to be one of the more taxing experiences to which you can subject yourself. Whatever percentage of your mental capacity is left over after the real-estate transaction, the move completely exhausts. The stress of signing away the next 30 years of your financial future, while simultaneously uprooting all your worldly possessions and staying on top of your regular responsibilities, can get overwhelming, to say the least. In the grand scale of things, however, these are what a friend of mine facetiously refers to as "fancy problems." Financially solvent homeownership—especially in the present economy—is hardly cause for consternation and certainly not for complaint. Relocating is exhausting, but after the dust settles and the boxes are unpacked, the reward for the effort comes swiftly in the form of your new life in your new home.

And that's the stage I rather happily find myself in the midst of at the moment. Over the past few weeks I've been getting to know my new house, a nicely preserved 1962 Eichler designed by Bay Area architect Claude Oakland. Although my wife was gung-ho from the first open-house visit, I had substantial reservations about leaving behind our well-situated city apartment, and throughout the entire process—even up until our agent gave us the keys—I had doubts as to whether we were doing the right thing. Perhaps because I put off the prospect of enjoying the house for so long (after all, there were not only all of the financial kinks to work out, but also the transport of a few tons of books and records to contend with), I now finally find myself discovering new things to appreciate every day.

The lesson seems to be that it's impossible to fully appraise a living space until you actually live in it. You may initially be attracted to the bathroom tiles or how the living room meets the kitchen, but it's not until you experience how all the aspects of your home function together—with you in it—that you can truly evaluate what you have on your hands. I'm not sure if architects have terminology for that phenomenon, but if they do, it might be something catchy, like "observational perspicacity of architectonic performance."

For all of the times I looked at our house on Google Earth, it wasn't until we moved in that I actually became cognizant of (and subsequently thankful for) its geographic orientation. In the morning, as the sun rises above the hills and trees, it slowly fills the kitchen and breakfast area with bright warm rays. This is a huge boost to the quality of life within the space—and something our neighbors across the street, although they live in an identical house, don't ever get to experience. As the sun passes overhead throughout the day, the interior rooms are brightly lit through small skylights. There's rarely ever a need to turn on the lights. And, again, we have siting to thank for the lingering evening light that filters through the trees in the backyard before reaching our living room.

I'd like to think that somebody considered all of these factors when my house was just a few scratches of graphite on a drawing board, and in designing a building that was going to be replicated a few hundred times, Oakland and Eichler most likely did attempt to come up with a configuration that would adapt to as many sites as possible.

In this issue we look at homes that have been crafted for a specific context, and in the design of which controlling light plays a leading role. Throughout history, the mastery of light has been a metric by which buildings and their architects have evolved and been judged. Today, where establishing pitch-black darkness or complete exposure can be achieved almost effortlessly, hitting the right balance is not an easy task. As I've learned over the last few weeks in my home, the light's qualities are at once ephemeral and of singular importance to imbuing vitality. Perhaps no other factor plays as large and constant a role throughout a building's lifespan—from the initial site plan, to the design, to the detailing, to the construction, to the everyday experience of the inhabitant.

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The April 2010 issue was wonderful. I am a nurse by profession, but I relax by reading architecture and interior design publications. What I really enjoy about Dwell is that the residences (and the people who live in them) are portrayed in an authentic manner. I loved the photo by Dean Kaufman in "My House" (p. 51) that depicts Lawrence Weiner's bedroom, in which you can see a bottle of Tums next to the bed. In other design magazines, everything is so sanitized that you wonder if people really inhabit the homes displayed. When I read Dwell, I feel like I am getting a glimpse into the real lives of real people (with fabulous taste in architecture and interior design).

Tierney Hogan
Bend, Oregon

From the March 2010 issue, where can I find the low shelving shown on page 42 of "My House" and the red dotted rug on page 56 of "Off the Grid"?

Judith Twardowski
Sent via email

Editors' Note: The shelves were custom designed by architect Barbara Bestor (bestorarchitecture.com). The rug is the Wow from Bentley Prince Street Rugs (bpsrugs.com).

As a full-time industrial design student, I was excited that you outlined the process of bringing the Dyson Airblade concept to the shelves ("Process," March 2010). I would, however, have been interested to read about the research the company did regarding the human experience of using the device, which is something often overlooked in design magazines.

I recently had the opportunity to use an Airblade in a restroom at an interstate rest stop, of all places. Since the company based the entire design around the air knife, it creates a new problem: It was difficult to use the dryer without accidentally brushing my hands against the narrow opening. Being that these are going to appear in public restrooms, the dryness factor is far outweighed by the gross-out factor of touching a surface that countless people have touched after washing (or not washing) filth off of their hands. Because of this, everyone seemed to be using the old standard hand dryers instead. I ended up doing the same, re-washing my hands and using the old ones as well.

Marco Delgado
Ferndale, Michigan

Where can I find the wall-mounted knife block featured on the cover of the March 2010 issue and in the corresponding story ("Chef's Table")?

Sara Lepore Dube
Sent via email

Editors' Note: The steamed-maple knife block is by Bulthaup (bulthaup.com).

As I was reading the March 2010 issue, I came across "Project Runaway" by Deborah Bishop. The house is amazing, and you can tell it is not only loved, but loved to be lived in.

I saw a Real skateboard designed by Johnny Romano on a bookshelf in their son's bedroom. Johnny is our son, who we lost to leukemia at age ten in 2008. A very good friend of ours, Jim Thiebaud at Deluxe Distribution, asked Johnny to design a skateboard with the proceeds benefiting the Make-A-Wish Foundation, which grants wishes to kids with life-threatening illnesses. After Johnny's passing, my husband and I started a nonprofit, the JohnnyKicksCancer Foundation (johnnykickscancer.org), to raise awareness and funding for cutting-edge childhood leukemia research.

Thank you for the amazing surprise of finding my son's skateboard in a design magazine. It made me smile.

Julie Romano
Galveston, Texas

We enjoyed your special *100 Houses We Love* edition. There are some stunning presentations between the covers. One grumble: Boxy angularity was the one dominant theme running through your selections. It would have been nice to see some curved lines or organic whimsy for eyes and brains to play with.

Paul and Janina Slattery
McLean, Virginia

I absolutely love the *100 Houses We Love* issue. I literally burst into tears when I turned to page 124 featuring the Schenk-Kim house because it is so beautiful and pure genius. It's equal to Fallingwater.

Lanier Laney
Posted on dwell.com

I have been a devoted reader of and subscriber to Dwell for a number of years. I enjoy viewing the variety of homes and dwellings featured, the quality of the layout, and the attention to detail.

I continually miss one detail, though, and hope that you will soon rectify it. To better appreciate how the homes are oriented on the properties on which they are situated, I would greatly appreciate having a north arrow accompanying the floor plans included with the featured dwellings.

Peter H. Ward
Garden Bay, British Columbia

Editors' Note: We heard your calls and have added north arrows to the floor plans. The first were seen in the July/August issue.

Corrections: We omitted a few photography credits in our June 2010 issue. The Boutique Monaco on page 86 is a photo by Yong-Kwan Kim. The Urban Hive, also on page 86, is a photo by Park Young Chea. The image on page 96 is a photo by Bloomberg/Getty Images. The photo of the São Paulo cityscape on page 107 is by Mauricio Lima/Getty Images.

We also incorrectly identified David Baird's firm in our *100 Houses We Love* special issue. The correct name is Plusone Design and Construction (plus1dc.com). We sincerely apologize for our mistakes.

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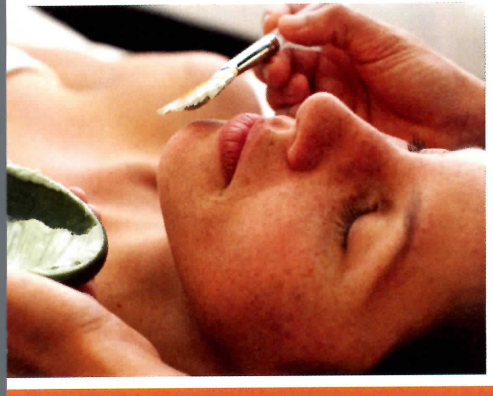

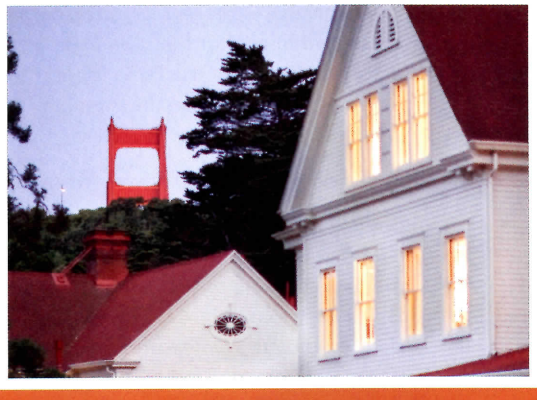

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Office Space

Every once in awhile we like to comb through our archives to reacquaint ourselves with stellar projects of the past. In honor of this month's "Dwell Reports" on desk chairs, we pulled together a slideshow of our favorite home offices. Check out our finds at dwell.com/office-space.

Light it Up

There's much to be gleaned from this issue's "Lighting 101"—from the horrors of light pollution to the joys of organic LEDs. After reading your fill, head online to see our most illuminating examples of modern pendants and sconces at dwell.com/light-it-up.

We've opened our back issues to find the best home workplaces—like the Unfolding Office—for a special dwell.com slideshow.

CONTRIBUTORS

Patrick Di Justo
Before writing "Lighting 101" (p. 104), Patrick Di Justo knew little about domestic lighting beyond flipping a switch. Now he derives personal satisfaction from achieving the proper balance of daylight and artificial lighting in the Brooklyn apartment he shares with his girlfriend and heliophilic cats.

Amara Holstein
Amara Holstein is a writer living in Portland, Oregon. In the course of research for her story on the sleekly sustainable Z-Haus ("Off the Grid," p. 52), she felt it her professional duty to partake in neighborhood offerings to better understand the walkable urban fabric. She recommends the Tawny Port macaroon at Pix Patisserie.

Marc Kristal
New York contributing editor Marc Kristal found himself mimicking the gesture immortalized in Norwegian painter Edvard Munch's *The Scream* as he walked the streets of Oslo ("Detour," p. 62). The expression was one of not anguish but pleasure at the beauty of the city's landscape, art, and design.

William Lamb
William Lamb is a writer based in Jersey City, New Jersey. To write about the Kelley Cottage in Guilford, Connecticut ("Light Motif," p. 92), he drove two hours northeast and got his first real glimpse of the Long Island Sound shoreline. When the interview was over, he didn't want to leave.

Jeremy Liebman
Jeremy Liebman is a photographer based in Brooklyn who shot the Manhattan home of Nick and Vanessa Dine ("My House," p. 41). He was delighted by the Dines' addition of whimsical personalized touches like the vintage toy collection and the daughters' drawing wall of expertly rendered Simpsons characters.

Mark Mahaney
Mark Mahaney is a photographer based in Brooklyn who captured Suzanne and Brooks Kelley's small modern cottage ("Light Motif," p. 92). He was inspired by the retired homeowners' youthfulness and connection to modern design and hopes he can be so full of life when he is their age.

Stephen Oxenbury
Stephen Oxenbury always loves to travel to Melbourne for a photo shoot. Capturing the Gorman-Angelucci family was no different ("Glazed Old Fashioned," p. 84). "The overhead expanses of glass made you feel connected to the elements," he says. "And the family's hospitality and kangaroo spaghetti Bolognese were to die for."

Shawn Records
Shawn Records is a photographer based in Portland, Oregon, five minutes away from the Z-Haus ("Off the Grid," p. 52). He had two unexpected assistants: the architect's children, Zoë and Ari. At naptime, Ari decided that his cars were no longer willing to be photographed, but an amicable solution was reached in the end.

Mark Seelen
Photographing the Elding house ("Guys and Walls," p. 74) in Sweden for our light-themed issue proved a challenge for Danish photographer Mark Seelen: He was fighting volcanic ash clouds for daylight. "Fortunately, on our second day, we got the perfect clear Swedish sunlight and we were able to capture the house at its best."

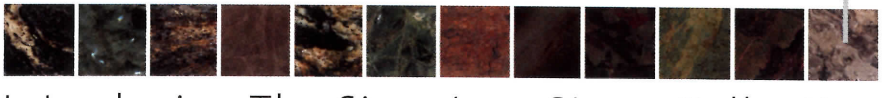
Jane Szita
Jane Szita is a writer based in Amsterdam. For this issue, she traveled to Landskrona, Sweden ("Guys and Walls," p. 74), which is closer to the Danish capital of Copenhagen than the Swedish capital, Stockholm. "But in spirit the house is very near to Japanese architecture," she says.

Mimi Zeiger
Mimi Zeiger, a writer based in Brooklyn, didn't travel far to interview Nick Dine in his SoHo loft ("My House," p. 41). Dine's collection of photographs inspired punk rock conversational tangents about Blondie, teddy boys, the Sex Pistols, and, of course, cherry red Doc Martens.

Photo by Raimund Koch

Antolini has her dreaming.

Frappuccino



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CONTENTS

In the Modern World

Japanese designer Junya Ishigami may not have had Goldilocks on his mind when designing Family chairs for Living Divani, but that fairy-tale heroine knows better than most that all seats are not created equal. Each of the five amoeboid chairs in the outdoor collection has a back and seat of varying shape. Arranged around the Perspex Drop table—a feat of engineering and handiwork that acts as a giant translucent lens, distorting what lies beneath—the quintet makes for a meal (of porridge or otherwise) that's just right. The table and chairs debuted at this year's Salone Internazionale del Mobile in Milan, which, as always, offered an enchanted array of the latest in international design.
livingdivani.it

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

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Alodia
by Todd Bracher for Cappellini
cappellini.it
Striking a perfect equilibrium between the tubular base and steel seat, Todd Bracher's Alodia distills stooldom down to linear harmony. *(above)*

Aplomb
by Lucidi and Pevere for Foscarini
foscarini.com
Brutalism takes a backseat while Aplomb proves that concrete has a smoother side. Suspended from the ceiling with the greatest of ease, the pendant's graceful drop belies the material's intrinsic strength.

Small Work
by Big Game for Moustache
moustache.fr
Petite and powerful LEDs have eliminated the need to build fixtures around bulky bulbs. Small Work integrates the diminutive diodes directly into a geometric tripod that will brighten your desk with a radiant swathe.

Bebop
by Cini Boeri for Poltrona Frau
frauusa.com
Sixty-some years ago while Dizzy Gillespie and Charlie Parker were improvising their way toward a new style of jazz, Milanese designer Cini Boeri was cutting her teeth at architecture school, and so the spirit of bebop lives on today. Ruched seams run along the extra-wide arms of this overstuffed sofa, which rests lyrically atop thin, tubular steel legs.

September 5
Jeppe Hein closes at the Indianapolis Museum of Art. imamuseum.org

September 5
Urban Africa: David Adjaye and Sustainable Futures closes at the Design Museum in London. designmuseum.org

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1. **Paper Planes** *by Doshi Levien for Moroso, moroso.it*
2. **Spun** *by Thomas Heatherwick for Magis, magisdesign.com*
3. **EC03 Eugene** *by Stefan Diez for e15, e15.com*
4. **Carmel** *by Jean-Marie Massaud for Poliform, poliform.it*
5. **Sedia 1 Chair** *by Enzo Mari for Artek, artek.fi*
6. **Anneau** *by Pierre Paulin for Ligne Roset, ligne-roset-usa.com*
7. **P71** *by Angelo Mangiarotti for Agape Casa, agapecasa.it*
8. **LC2 Color** *by Le Corbusier for Cassina, cassina.com*
9. **Eadie** *by Donna Wilson for SCP, scp.co.uk*
10. **Valdemar** *by Martin Kechayas and Christian Nørgaard for Normann Copenhagen, normann-copenhagen.com*
11. **Brooks** *by Rodolfo Dordoni for Minotti, minotti.com*
12. **Cocoon Plan** *by Rock Wang and Kao-Ming Chen for Yii, yiidesign.com*
13. **Silver Lake** *by Patricia Urquiola for Moroso, moroso.it*

September 6
Stanley Greenberg: Architecture Under Construction closes at the Art Institute of Chicago. artic.edu/aic

September 11
Our Cities, Ourselves: The Future of Transportation in Urban Life closes at the Center for Architecture in New York. cfa.aiany.org

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Void
by Tom Dixon
tomdixon.net
This light fixture would look right at home illuminating the futuristic living room of a T-1000 shape-shifting Terminator. *¡Hasta la vista,* Henningsen!

Arcata
by Pierre Charpin for Ligne Roset
ligne-roset-usa.com
Did Charpin have the Humboldt County hippie stronghold in mind when he designed this hand-tufted wool rug? The doodle-like intersecting lines betray the influence of Arcata's premier cash crop. *(above, right)*

Bed Bug
by Paola Navone for Poliform
poliform.it
Eschewing sharp lines and tight corners for a far more bulbous take on the bed, Paola Navone's low-lying design gives the effect of settling into an over-stuffed cloud.

SALONE DEL MOBILE DESIGN 2010

Store
by Etsd for Established & Sons
establishedandsons.com
Better suited to storing sugar than supporting Apollo missions, these ceramic containers' lines were nevertheless inspired by space capsules. Armstrong and Aldrin would definitely approve. *(above)*

Comback
by Patricia Urquiola for Kartell
kartell.it
Don't call it a Comb Back. The classic Windsor chair gets a multinational makeover via Patricia Urquiola. Gone are the spindled legs and gently curving wood, replaced with geometric accents in a thermoplastic technopolymer.

September 12
Art by the Yard closes at the Textile Museum in Washington, DC. textilemuseum.org

September 15
Counter Space: Design and the Modern Kitchen opens at the Museum of Modern Art in New York. moma.org


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Lighthouse
by Ronan and Erwan Bouroullec for Established & Sons and Venini
establishedandsons.com
Were you lost at sea, there could be no finer beacon than this brilliant new light from the brothers Bouroullec. The delicately molded hand-blown glass globe perches atop the industrially produced base—with truly balanced results. *(left)*

Eccentrico
by Angelo Mangiarotti for Agape Casa
agapecasa.com
The rich back catalog of modernist Angelo Mangiarotti—spanning the 1950s to the 1970s—provided a trove of designs for the first collection from Agape Casa. Gravity holds aloft the cantilevered marble top surface of Eccentrico, which simply slots into the marble base.

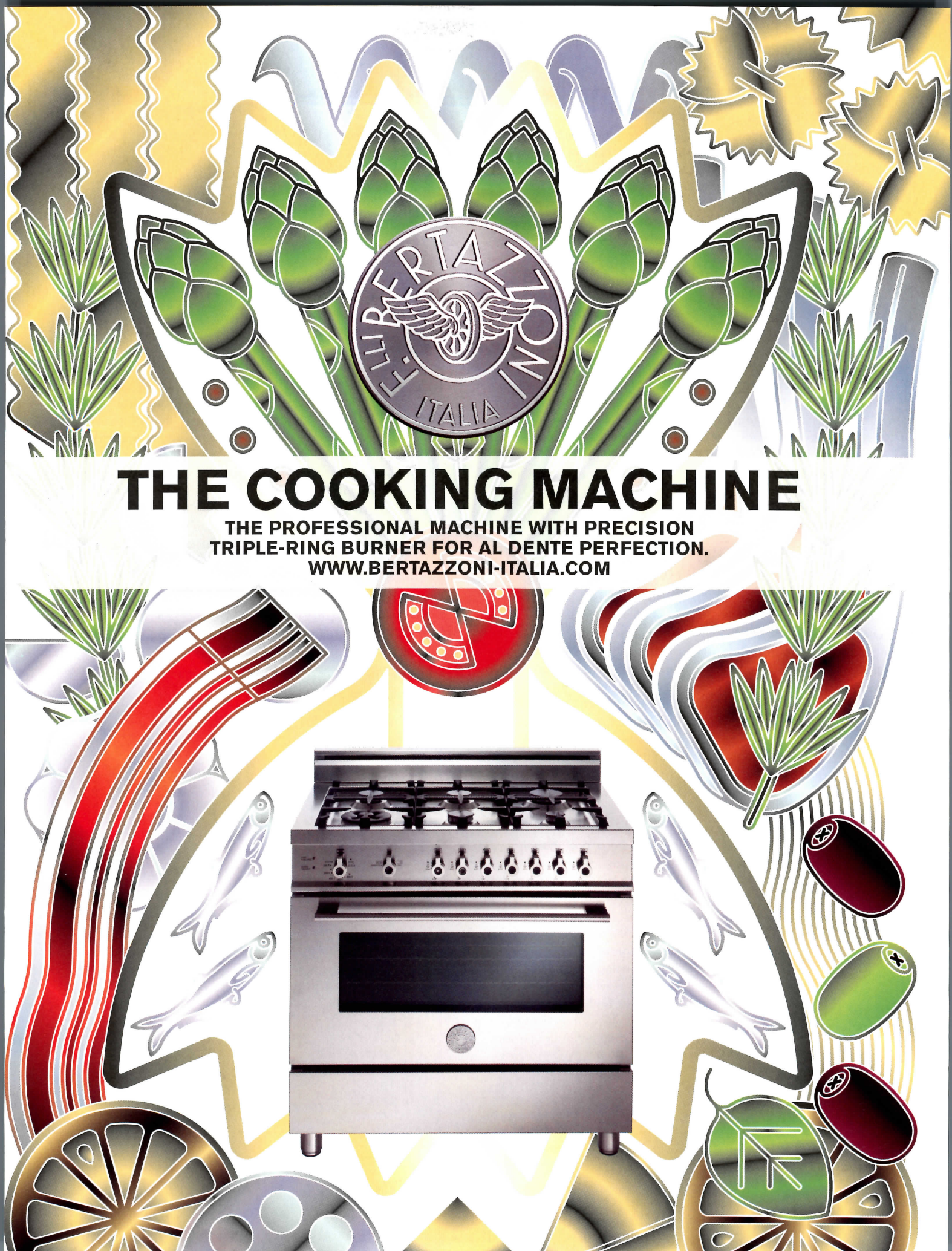
Marsotto Edizioni
The ancients sculpted marble with mallets and chisels, but technology has changed the way the metamorphic rock is manipulated. Marsotto specializes in countertops and fittings and commissioned a handful of notable names in design to collaborate on its new Edizioni collection, produced largely by CNC machine and finished by hand.

Clockwise, from top left:
Ponte *by James Irvine*
Paris *by Jasper Morrison*
Sultan *by Konstantin Grcic*
Taksim *by Konstantin Grcic*
Marbelous *by Naoto Fukasawa*

SALONE DEL MOBILE
MARBLE
2010

September 18–26
A robotic octopus takes over Trafalgar Square during the London Design Festival. londondesignfestival.com

September 26
Isamu Noguchi: Between East and West closes at the Museum of Contemporary Art in Andros, Greece. moca-andros.gr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Donna Wilson

While Scottish designer Donna Wilson completed a multimedia arts education—which included painting, printing, and ceramics—at Gray's School of Art in Aberdeen, Scotland, she found herself drawn to the thick knits and touchable fabrics of a medium she hadn't yet explored: textiles. Relocating to London in 2001, she established a business that now produces soft home furnishings, ceramics, stationery, and Make-Your-Own-Monster kits, as well as furniture for British brand SCP.

Ideal working environment: I'd like a big open-plan space with lots of windows, loads of light, and a little place where I can live up above. It would be nice to have a view of the sea.

A book: I just bought *Les Beaux Instants* by Laurent Moreau, a French coloring book with beautiful illustrations.

Tactile appeal: I hate when you go into a museum and can't touch anything; I'm always tempted to have a quick feel to see what kind of material things are, so I think that's quite instinctive for me.

Lucky break: I met Murray Moss, owner of Moss in New York, at the very first show I did in London and he bought my whole collection of creatures.

I wish I had: More confidence. I can be too shy.

Highest compliment: I found out that Tim Burton bought a Bunny Blue creature I designed. I'm hoping it might inspire a character in one of his films!

Progress: When I look back at my early work, it was dark, and dreary—a bit like the Scottish landscape—then I moved to London and everything became more about bright colors and strange combinations. It changed quite a lot.

Serendipity: I'd been thinking about doing my own version of the Staffordshire dogs for years and when I finally started my ceramic range, the factory I chose had the original molds. It's great to bring something that was nearly forgotten back to life again.

Current inspiration: Stig Lindberg, a Swedish ceramic designer whose work is very graphic with a real Scandinavian feel.

A film: *The Science of Sleep.* I love the scenes where dreams and reality cross over and everything's made of cardboard.

An album: Jeff Buckley's *Grace* for when I'm in a thoughtful phase.

Dream commission: Michel Gondry—who did *The Science of Sleep*—is amazing. I would love to do some work on a film of his, or to make an animated music video.

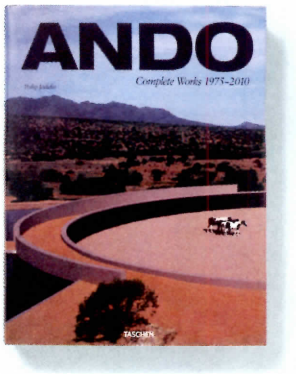
Favorite part of the job: I wish I could design all the time now, but I also have to run the business. It would be nice to sit and paint, and draw, and make things. Maybe when I retire…

Misnomer: "Quirky." But I find myself using it because I don't always know what else to say.

Festive fun: Around Christmas this year, I'll be filling up the front of the Future Perfect shop in New York with a wonderland of knitted things.

donnawilson.com

Ando Ado

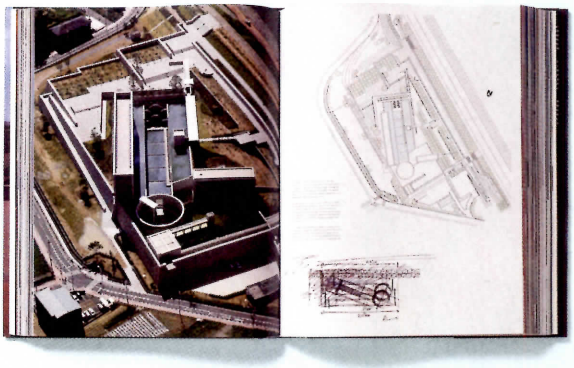


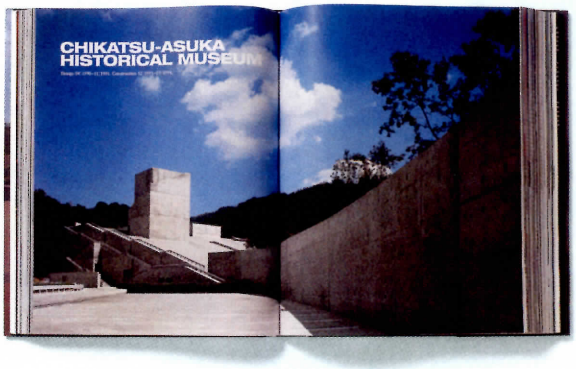
Japanese architect Tadao Ando's earliest brush with architecture came by mimicking drawings straight out of a book he bought as a teenager at a secondhand shop in Osaka. Given the direction the self-taught architect would take over the following decades, it comes as little surprise to learn that the drawings were by fellow master of *béton brut*, Le Corbusier.

In this oversize tome chronicling Ando's works to date, cast-in-place concrete plays the leading role. But where Corbu used the material to impose order and facilitate monumentality, Ando's work harmonizes, reflects, and becalms. "Wherever you build, there is an existing landscape," he says. "In my mind, a reading of the landscape is an extremely important phase. You have to make something that is unique to that place."

For all its heft (this may be the largest book our mail carrier has ever brought us), not even this survey can truly convey either the context or the experience of an architectural space—elements so crucial to fully appreciating Ando's minimalist, almost sensual approach. Flipping through the 600 pages of this monograph, the projects begin to blur into one beautifully executed concrete wall. Unless you're an Ando *otaku*, go for the 96-page *Ando* from Taschen's basic architecture series, and use the money you save to go visit an actual Ando. Your coffee table will thank you.

taschen.com





Photos by Garry McLeod

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Woodstock Farm House
Woodstock, Vermont
Rick Joy Architects
rickjoy.com

Beached House
Melbourne, Australia
BKK Architects
b-k-k.com.au

Photos by Jean-Luc Laloux (Woodstock Farm House), Peter Bennetts (Beached House)

Houses We Love

Katie Jain

Occupation:
Founder, Creative Director, Hatch Design
hatchsf.com

Hobby:
Cooking

Favorite Light:
Chasen S2 Suspension Light, 2007
Design by Patricia Urquiola for FLOS

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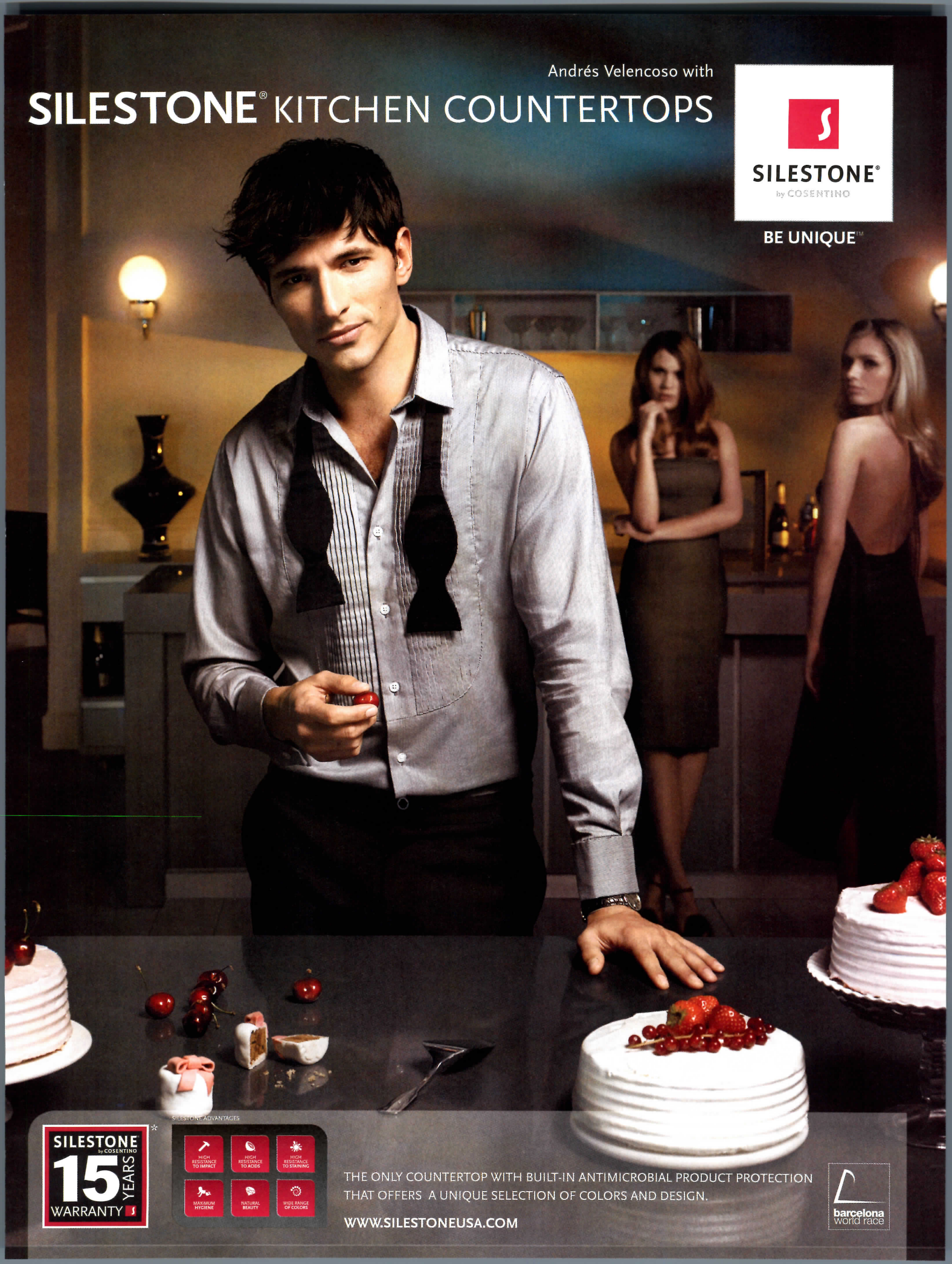
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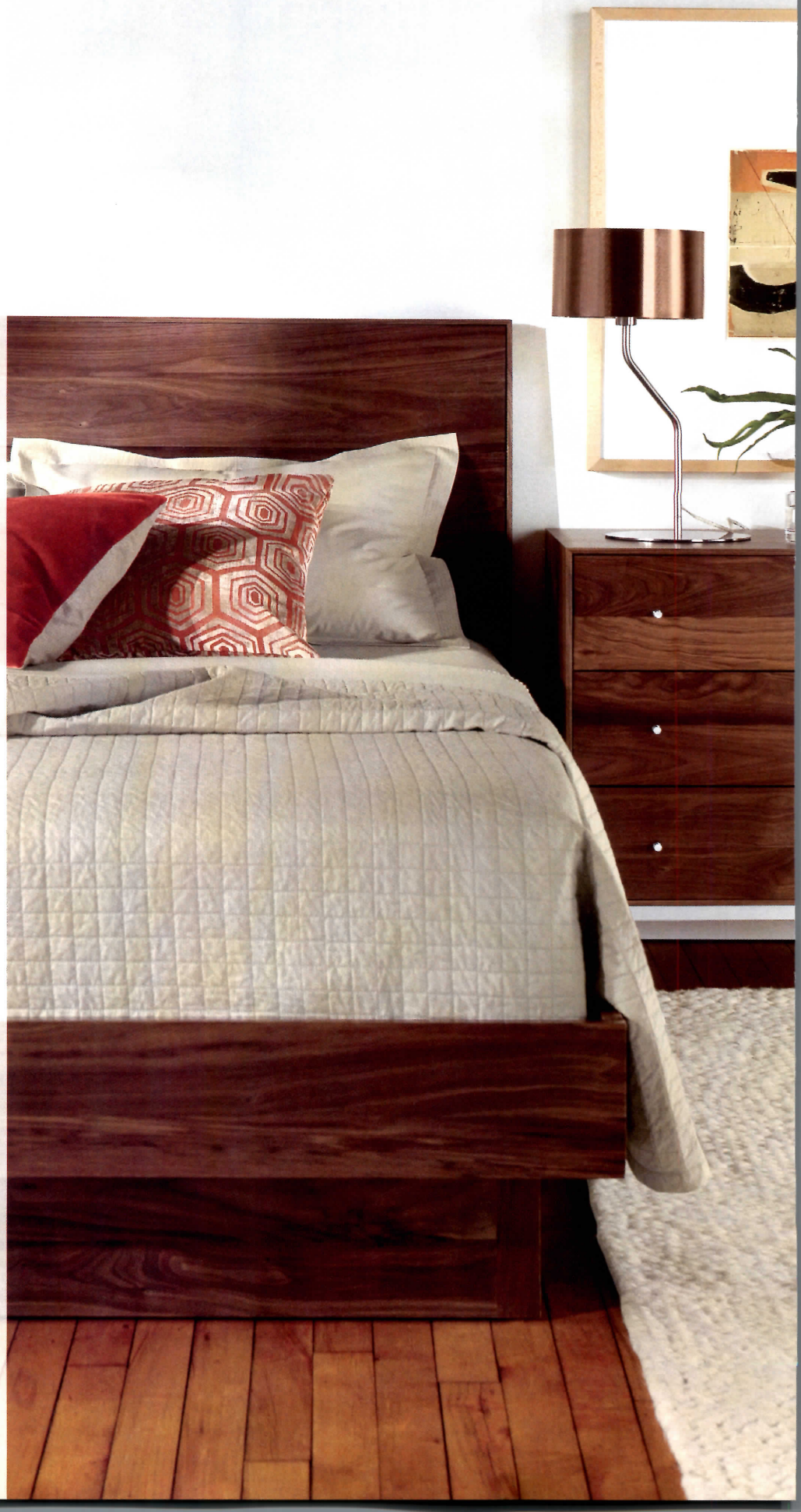

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Fine Dine-ing

As told to Mimi Zeiger
Photos by Jeremy Liebman

A Dine family portrait in front of the loft clubhouse Nick and Vanessa built for their daughters. As the girls get older, the playroom will transform into a family office.

Interior and furniture designer Nick Dine—son of pop artist Jim Dine—has a love-hate relationship with his 2,000-square-foot Hudson Square condo loft. A long rectangle, it was born a stable. The floor slants from east to west, and natural light flows in only at the extreme ends. Yet it's still home for Dine, his wife, Vanessa, and daughters Violet, 11, and Josephine, 10. With help from Think Construction, Dine reworked the space in 2002. By embracing the loft's quirks, he has transformed what was once a wreck into a source of inspiration. He gives us the nickel tour.

We moved to Hastings, New York, three weeks before 9/11. It was kind of fortuitous timing, and yet it really made us feel like we needed to move back to New York City. My wife, Vanessa, is a very hard-core New Yorker, born and raised. We were experiencing this event that was so personal to us, but we were removed. So we moved back in 2002. And we got hit with what I call the "stupid tax." It costs nothing to move out of New York, but it costs a million dollars to move back.

We inherited the layout of our place from the previous resident, and we decided not to renovate. Unfortunately, the bedrooms are at the light, front part of the house and the living area is in the dark, back part of the house, with the kitchen in between. But at that point we had two little kids, so Vanessa and I looked at each other and said, "Let's just move in, and we'll deal with it."

The building used to be a stable. A big elevator would bring horses and grain to the upper floors. That's why the floors slope, so that the pee and manure would roll to one side. There's a four-inch difference between the east and west walls, but I hardly notice it anymore. I could make this place look like a proverbial spaceship—controlled and pristine—and it wouldn't make me any happier. It is a funky place, but we are comfortable here as a family.

The girls share a room in the front with lots of light and a playroom with big windows and bright-green cabinets in the back, but that's about to be converted into a home office. Light is perhaps the least interesting thing about my place. Not having a lot of natural light is a constant reminder of why I made the spaces brightly colored. It's why I take vitamin D. But, as a designer, I love a challenge. The house is lit with a combination of recessed fixtures tucked between the joists and track.

The girls' narrow bedroom (top) gets natural light from a single window. White paint and furniture (accented with Marimekko print linens) keep the space feeling bright.

A SoHo side street is home to the second-floor loft (bottom left). Once a horse stable, then a hardware store, the building dates back to the 19th century, a relic from the neighborhood's less chic past. The loft is full of pieces by Dine's father, pop and neo-expressionist artist Jim Dine (bottom right). Skulls are a recurring motif in his artworks.

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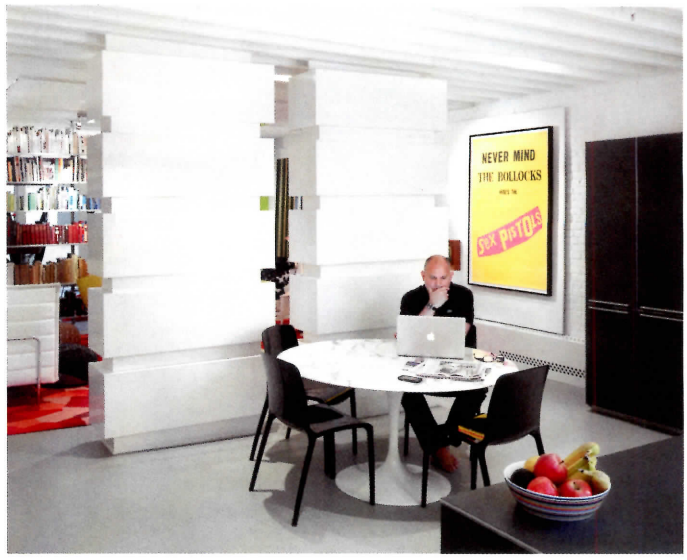

And there's the Philippe Starck gun lamp in the living room.

Our one big investment was the Bulthaup kitchen, where we spend most of our time. I like to equate the loft to a hot rod: It looks like a really crappy car, but it's got a really expensive motor under the hood. The kitchen isn't near any windows or light or air, but it is the central space where we live as a family. The big globe pendant lamp above the island is by Artemide.

My design approach here was totally different from what I do at work, which is methodical, controlled, and organized. This was a random, intuitive, fly-by-wire experience. We put in floors that we like, Marmoleum, but I didn't level them. We painted, hung wallpaper, and I thought, It's never going to be perfect, so let's just spend the money on art and furniture that we like.

I had planned to keep the whole house open, but I found I needed to create light, though solid, divisions between the living, dining, and play rooms. I took cabinets that used to be mounted on the wall and stacked them into two towers and painted them white. On one side they're storage, and on the other, facing the kitchen, they are solid monoliths.

When you come in, they block your view a bit, but it's nice not to reveal everything all at once, since the space is simple. The storage towers look like Donald Judd pieces and have other references, but I think the design allusion is very 9/11. It was an unconscious detail. When the kids were little, they used to climb up the shelves and hide little things. Now, on the shelves is a lot of stuff that the kids made and stuff I collect: Kidrobot figurines, vintage tin toys, random things. But I'm mostly into the stuff the kids make.

I want this apartment to be an inspirational place. It's very stimulating for the children to have all of this visual material to look at—like an original Sex Pistols poster. It's not a piece of art, but I treat it like art or a design object. I don't listen to the Sex Pistols every day, but it's a memory, a moment, a time: New York in 1977. It is very evocative. The kids ask me about it, and they totally understand what it is all about. The best thing I learned from that era of music is that you can definitely succeed by being different.

Twin storage towers (top left and right) may draw inspiration from minimalist artists like Donald Judd, but they are the perfect foil for clutter. From the front, the cabinets are like Joseph Cornell boxes, housing favorite knickknacks. Viewed from the back (or seated at the classic Knoll dining table by Eero Saarinen), they are strong sculptural forms. A photo from Jeffrey Milstein's *Aircraft* series hovers behind the Alcove sofa (which is terrier Leica's favorite place to sit) by Ronan and Erwan Bouroullec for Vitra (bottom left).

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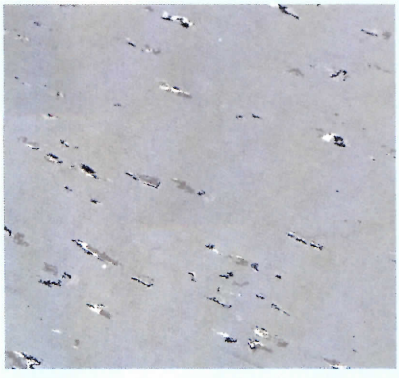
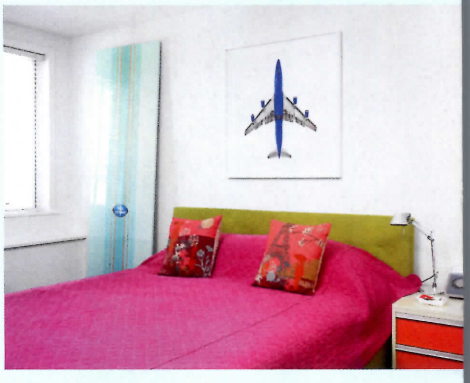
Dark Side of the Room
The kitchen was the only room to get a full renovation, so Dine invested in a sleek Bulthaup b3 kitchen system designed by Chris Tosdevin of Bulthaup's Santa Monica, California, showroom. The stainless-steel workspace and slate-gray laminate countertop and cabinets jibe with the house's minimalist aesthetic while affording a nice contrast with the overriding whiteness. Perhaps more importantly, though, the hardworking dark surfaces hide dirt and wear far better than lighter hues.
bulthaup.com

Holey Molding
The partial renovation gave Dine a few opportunities to experiment with future designs, like his custom radiator covers. Installed throughout the apartment to mask the old pipes, they're made from simple medium-density fiberboard panels (white in the living room and red under the wallpaper) that were CNC-milled with a dot pattern. Like the two storage towers in the living room, the covers consist of basic construction materials that Dine punched up with a coat of paint and a graphic detail.

White Lightening
Dine painted all the walls, the ceiling, and the ceiling joists white to maximize the feeling of lightness in the apartment. In addition to encouraging a general glow, the bright white walls make the green cabinets and the one wall clad in Clarence House wallpaper appear all the more dramatic. The Vitsœ shelving system designed by Dieter Rams, which separates the playroom/office from the living room, holds a rainbow of books but is open enough to let natural light filter through.
clarencehouse.com



Less is Floor
Dine installed Marmoleum from Aronson's Floor Covering throughout the loft in an easy-to-clean neutral gray. Because it's made primarily of linseed oil, rosins, and wood flour, it doesn't off-gas like ordinary vinyl.
aronsonsfloors.com



High Gloss
Artist Peter Dayton's glossy panels recall surfboards and reveal references to color-field masters like Kenneth Noland. Dine shows Dayton's work at the MaD Wainscott gallery he co-owns with business partner Scott Murphy.
peterdayton.com

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UP TO THE TASK

Whether wrought from molded aluminum or the latest techno-mesh, few seats work harder than the sturdy desk chair. We worked a few over.

Story by Aaron Britt
Photos by Dwight Eschliman

Cachet
by Peter Jon Pearce
for Steelcase
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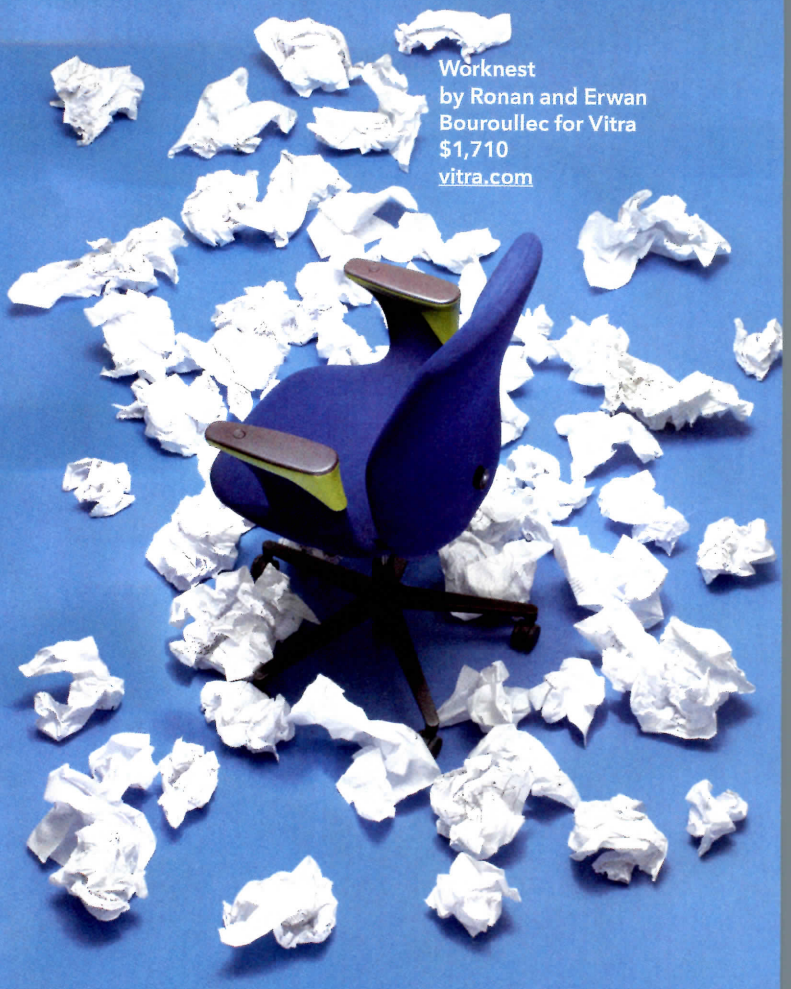
steelcase.com

360° Chair
by Konstantin Grcic
for Magis
$648
magisdesign.com

Diffrient World
by Niels Diffrient
for Humanscale
$740
humanscale.com

Generation
by Formway Design
for Knoll
$777–$897
knoll.com



Worknest
by Ronan and Erwan
Bouroullec for Vitra
$1,710
vitra.com

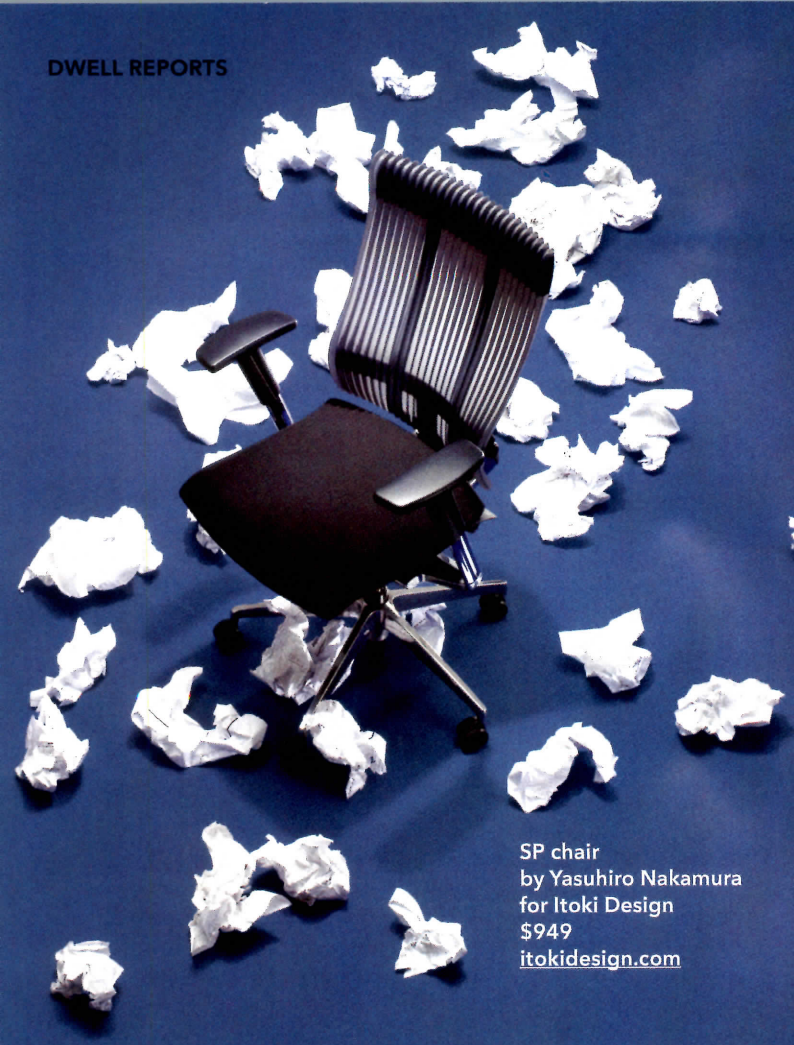
What bit of office furniture better stands in for the oak-solid authority of work getting done than the desk? "From the desk of..." reads the stationery of some tony executive; a desk reference book has all the information you could possibly use. Beatles favorite Harry Nilsson even penned a paean to his humble work space, the tune "Good Old Desk."

Yet what of its undersung cubicle mate, the office chair? If a desk suggests work, then the office chair suggests its uncompanionable companion: working. And when compared with lazy loungers, chummy chaises, and sophisticated sides that sit idly by in overstuffed recline, desk chairs have trended toward a technical web of mesh seat plates, full-tilt articulation, and aesthetically awkward maneuverability.

The establishment of a design ethos largely synonymous with technology has come with significant benefits. Increased adjustability, lightness of materials, and unblinking attention to user experience all contribute to a seating subset whose trajectory has more closely followed performance sneakers than the vagaries of fashion.

In the more than 15 years since its debut, Don Chadwick and Bill Stumpf's Aeron chair has done more for upper-middle management's upper-middle backs than Blue Cross and Blue Shield combined.

Spoon Chair
by Antonio Citterio and
Toan Nguyen for Kartell
$675
kartell.com



SP chair
by Yasuhiro Nakamura
for Itoki Design
$949
itokidesign.com

Embody chair
by Bill Stumpf and Jeff
Weber for Herman Miller
$1,199–$1,399
hermanmiller.com

Eames Aluminum Group
Management chair
by Charles and Ray
Eames for Herman Miller
$1,179–$1,749
hermanmiller.com

Chadwick, the don himself, advises, "Work styles have changed a lot. They're far more flexible than they used to be, and understanding how you work before you pick out a chair is very important."

Joan Kuenzi, an ergonomist who owns Practical Ergonomics, LLC, in Minneapolis, Minnesota, concurs. She encourages the office-bound to "think of your chair as part of your whole work system. If you can adjust the height of your table, or move your cabinets around, that will affect what you need your chair to do. If the chair is the only thing the worker can control, full adjustability is critical."

Rather than rest on our design laurels, we've sat our way through the office chair canon from the high-tech—Itoki Design's wheeled SP chair, which sat the high-rolling backsides at the 2008 G8 Hokkaido Toyako Summit—to the classic Herman Miller's Eames Aluminum Group, to the avant-garde in Konstantin Grcic's 360˚ Chair, which looks as though it might have been designed for condors.

Once you've determined just what kind of work style you've got, and just how malleable your workstation is, remember Chadwick's sage words when the time comes to make your selection: "Usability. Comfort. Ease of functionality. Ease of adjustability. That's what you need." And to truly get those, you'll just have to give a sit.

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Z For Two

In Portland, Oregon, two adjoining six-story homes on a formerly run-down urban lot add to the neighborhood's density and its green cred.

Story by Amara Holstein
Photos by Shawn Records

From backyard chicken coops and homegrown rainwater harvesting to energy-efficient building codes and sod roofs sprouting wind turbines, Portland, Oregon, wears its sustainability street cred proudly. But as much as locals are happy to get innovatively earth-friendly, they're often stuck in the architectural past, clinging tightly to Douglas fir roots and craftsman moldings. Portland-based architect Ben Waechter and his wife, Realtor Daria Crymes, set out to show that well-integrated modern design is as much a part of sustainable community building as are the latest, greatest green products. To prove it, they designed and built the Z-Haus.

After putting in time at renowned architecture offices Allied Works, in Portland, and Renzo Piano Building Workshop, in Genoa, Italy, Waechter started his own practice, Atelier Waechter, in 2008. The couple had returned from Europe, where "they have nicely designed, energy-efficient buildings as a matter of course," says Crymes, whose input was instrumental to the Z-Haus's design. "They don't feel the need to go around on green house tours."

The location of the Z-Haus itself is evidence of their environmental ethos. "We wanted to infill an abandoned urban site that was underutilized instead of a site that was farther out and required the residents to rely on cars," says Waechter. As a result, they bought a run-down lot in an area of Northeast Portland that's frequently described as "up and coming" and is in close proximity to downtown, funky stores, and a diverse mix of residents—and where land and houses are still relatively affordable. Though the lot itself was a messy mélange of glass, garbage,

Instead of installing a typical cement slab driveway, Waechter and Crymes opted for concrete pavers mixed with patches of Corsican mint that let rainwater permeate into the ground. "We drag chairs out there in the summer, hang out, and watch the kids ride their bikes around," says Crymes. "It's like a front porch."


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Daughter Zoë finds a cozy spot at the dining-room table, by Dux, seated on an Eames Molded Plastic chair and under a George Nelson Saucer lamp.


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laurel, and "even a car that we didn't know was there until we cleared away a bunch of blackberry bushes," Waechter remembers with a laugh, it was well situated near transit, grocery stores, and a pedestrian-friendly street of windowfronts and restaurants. Plus, the idea of contributing to urban revitalization appealed to the couple.

Waechter's design similarly favors a neighborly approach to architecture. Sandwiched between two traditional foursquare-style Portland homes, the Z-Haus imitates their boxy feel, plus both front and back facades line up perfectly with the houses on either side "so we can look through our backyard to the neighbors' yards," says Waechter, which maximizes everyone's sense of space. The natural wood siding was also chosen to match nearby houses, though those are mostly painted sprightly blues and greens and basic beiges rather than a very dark brown. A rainscreen system that separates the siding from the building lets air circulate, keeping out mold in the perpetually damp climate.

Since it's a large lot, Waechter had the option of building two separate homes on the property. Instead, he decided on two attached houses with a common middle wall. Aside from imparting a sense of greater sociability, the joint wall has many green benefits, from decreasing the overall footprint of the project to reducing stormwater runoff with its smaller roof to an increase of 25 percent in energy efficiency by having to insulate only three exterior walls per house rather than four each. A small air pocket buffers the shared wall between the two homes from noises made in either house, making good neighbors better ones when they can't hear each other.

The structure holds itself trimly in place rather than sprawling to the edges of its lot because Waechter maximized interior space by building up instead of out. Six rooms, each identical in size at 14 by 19 feet, zigzag their way up to the top of each 2,800-square-foot home—hence the name Z-Haus. Each room is offset from the others by a half level of stairs. The arrangement creates an open-plan feel within the homes where someone in the dining room, say, can easily see and talk to people in the rooms above and below. At the top of each house's stairwell, a skylight lets in the sun's rays and, on warm summer days, draws

The kitchen (top left) maintains the white hue of the house, and the couple finished its custom cabinetry in a glossy thermofoil to emphasize its utility as part of the central core. In the master bedroom (bottom right), a red Womb chair and ottoman by Eero Saarinen are offset by furniture from Waechter's grandparents. The home is conducive to both work and play—Waechter attends to business in his home office (top right) while Ari plays in the art area of the dining room (bottom left).

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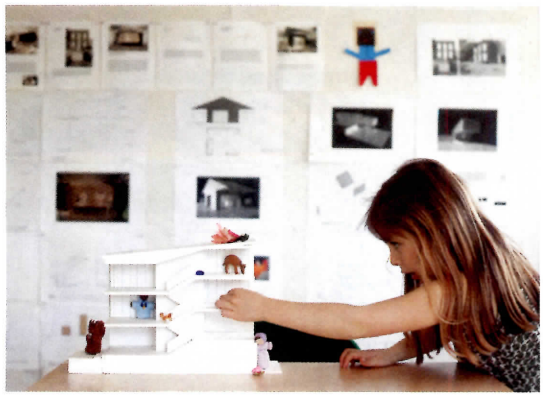
The remaining spaces are contained in what Waechter calls each home's "core," a series of small rooms stacked in the center. It's here where a visitor would look for the two and a half bathrooms, get a glass of water in the kitchen, or do a load of laundry. Having all of the water, ventilation, and mechanical systems in a central column allows for everything to vent through a few openings in the roof and lets the rest of each house remain a continuous open space.

To maintain a seamless feeling throughout the interiors, Waechter kept the material palette simple. A sustainably harvested white oak floor slides through each house and ribbons its way up the stairwell. All of the walls are painted white, and most of the windows are the same size. Each home is a blank canvas for personality to be imbued by the homeowners inside and the landscape outside. "We just wanted to make a functional container, like a gallery space," says Waechter. "The art is the people living here, their furnishings, and the views."

As a result, the houses feel serene and coolly minimal. There are neither predetermined bedrooms nor living rooms; any room can be used for any purpose. There's a lack of doors everywhere but in the bathrooms, although sliding walls create privacy when desired, and there are no closets ("because then there is less flexibility," Waechter points out). The generic quality of the rooms also "emphasizes the views," he says. "As you're moving up through the houses, what's inside is staying the same, so your view of the street or downtown or Mt. Hood is heightened."

Under this composed calm, however, is a frenzied working of green elements: radiant heating under all the floors, a central vacuum system, low-VOC paints, and a tight building envelope sealed with blown-in and spray-foam insulation.

Though some Portland denizens are still a bit confused by the idea of integrated sustainability—"a few people have said they don't really understand what's green here, since we don't have solar panels or a geothermal heat pump," says Crymes—the response has been overwhelmingly positive. One of the two attached houses sold to commercial photographer, Marv Johnson, who moved in with his two sons and raves about the flexible



space, ample natural light, easy access to shopping, and "surprisingly nice electrical bills."

As for the other half of the Z-Haus? On a blistering 107-degree day last summer, Waechter and Crymes moved in with their two young children, Zoë and Ari, relocating from a 1955 suburban-development home. "We were sort of designing it for ourselves anyway," Waechter says with a laugh. Crymes chimes in, "It's more urban here. Our veterinarian is located two blocks one way, our doctor is two blocks away in another direction, we can walk or ride our bikes to parks in the summer. It's a more interactive-with-our-community place to live. It's more us."

"To maintain the seamless connection from room to room, it was important that the flooring material was the same throughout the house," Waechter says (left). "We took that continuity down to the smallest detail, eliminating the nosing so the treads look like a folded floor rather than a stair made up of treads and risers." With white walls, rooms take on the characteristics of their inhabitants, such as in Zoë and Ari's bedroom (right) with its Ikea shelves of toys, books, and trinkets.

See TPO

Even the top of the Z-Haus is environmentally considerate. Made of thermoplastic polyolefin (TPO), the roof is a rubberlike material that's entirely recyclable and hardy in wind, rain, and sun. Often found on Eichlers or other flat-roofed homes, it's a single membrane instead of the more commonly found cover that Waechter describes as "a bunch of layers of asphalt, tar, and felt that you build up and that are essentially heat banks." Instead of greedily sucking up sun, the white TPO roof on the Z-Haus reflects solar rays back into the sky, reducing heat gain and saving energy for all.

In addition, Waechter designed the roof to follow the offset of the floor levels, so that it slopes four and a half feet from front to back. Not only do the sides of the angled roof give a flirty glimpse of the interior layout of the house to passersby, the roof also provides a practical purpose. The pitch directs rainwater to a single gutter in the backyard where it flows down drains to be absorbed into the ground—instead of into the city's storm drains. It also makes it easy to install a rainwater collection system for irrigation or graywater use, which Waechter and Crymes are hoping to do in the near future.

For more information about TPO roofing, visit buckaroo-thermoseal.com, firestonebpco.com/roofing/tpo, or nrca.net/consumer/types/thermop.aspx.

Not So Simple Green

Suzanne Shelton's life work is making sustainable lifestyles attractive and accessible. She's the CEO of the Shelton Group, a marketing company she founded in 1991 that works exclusively with environmentally focused clients. But in 2009, when she built an off-the-grid lakefront pavilion in Sharps Chapel, Tennessee, she found taking her own advice wasn't so simple.

Growing up canoeing and waterskiing on the lakes around Knoxville, Shelton dreamed of a "little cottage to get away to." Two years ago, she and partner Corinne Nicolas, with help from architect Brandon Pace, found a "funky piece of property" on Norris Lake, a man-made reservoir. The parcel's peculiar rhomboid shape near the road (with just a sliver of land stretching to the water) capped any future cottage at two bedrooms, turning off other prospective buyers. But the site's location next to a protected wetland sealed the deal for the duo.

Shelton and Nicolas planned to build a cabin later (and they're on track to break ground in 2011) but wanted "to build something small by the lake so we could enjoy it immediately," Shelton says. Despite size and structural restrictions for a pavilion set by the Tennessee Valley Authority, the retreat came together easily: Pace designed prefabricated cedar panels backed with insect screens that snapped to the steel structure. Construction started in 2009, and the frame assembly was completed in just three days.

The more difficult task, however, was incorporating rainwater-harvesting and solar-power systems. "I learned that being green is often not easy," Shelton admits. The smallest cistern Pace could procure that was approved for potable water had a 400-gallon capacity—far more than necessary—and badly needed a custom cover to keep it from being an eyesore. Installing the solar system was far more laborious and expensive than expected, since Tennessee does not offer solar tax incentives. Selecting a DC system saved the pair significant sums, but it came with a catch: They needed to buy DC-compatible appliances to avoid constantly using the energy-hogging inverter. The biggest problem, however, was having to fell more than 40 trees to use the solar system. "We're only getting about 30 percent of the full power but we're not willing to cut any more down," Shelton says.

Despite the obstacles and approximately $10,000 in extra costs, Shelton believes the efforts were worthwhile and necessary. "How else could we have done it?" she asks. "We would have had to pump water from the lake then filter and purify it. That would have required energy, meaning we'd have had to run wires down from the road." And making the design as green as possible required more than enough energy without any wires.

Photo by Jeffrey Jacobs

Story by Miyoko Ohtake

Equipped with rainwater-harvesting and solar systems, Shelton and Nicolas's 176-square-foot, off-the-grid, lakeside pavilion sits softly in its wooded surroundings.

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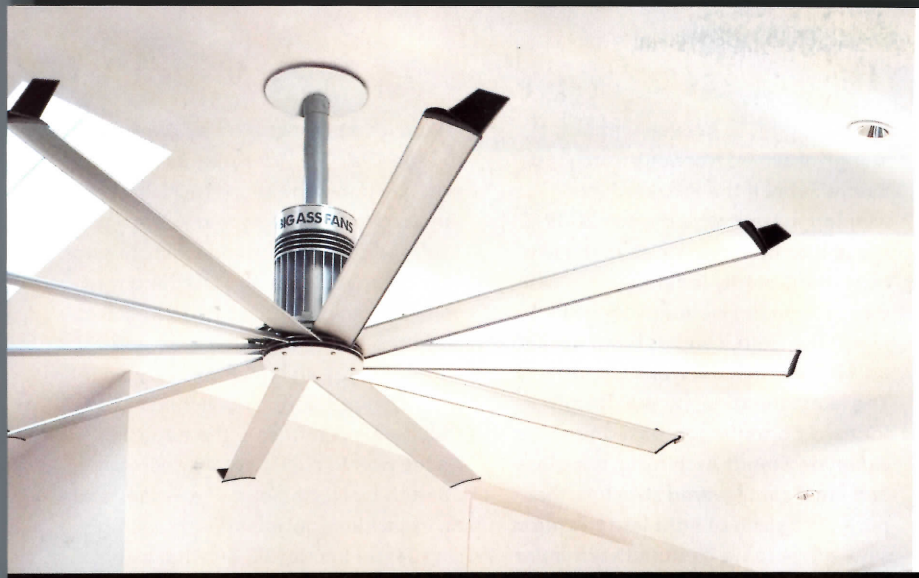
A sleepy capital perched by the sea, Oslo is in the midst of an architectural [illegible] old port and the new [illegible] se are just two examp[illegible] Norway's capital is pointing the way fjordward.

Oslo, Norway

Story by Marc Kristal
Photos by Jens Passoth

The 400,000-square-foot Norwegian National Opera and Ballet, designed by the Oslo- and New York–based firm Snøhetta, features a plaza and roofscape conceived as a single glacierlike object entirely available to the public—embracing what architect Tarald Lundevall calls the "Scandinavian idea of common ownership."



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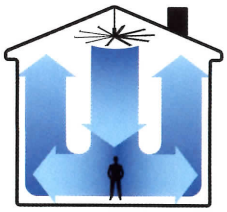

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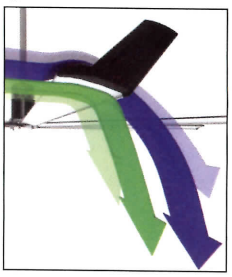

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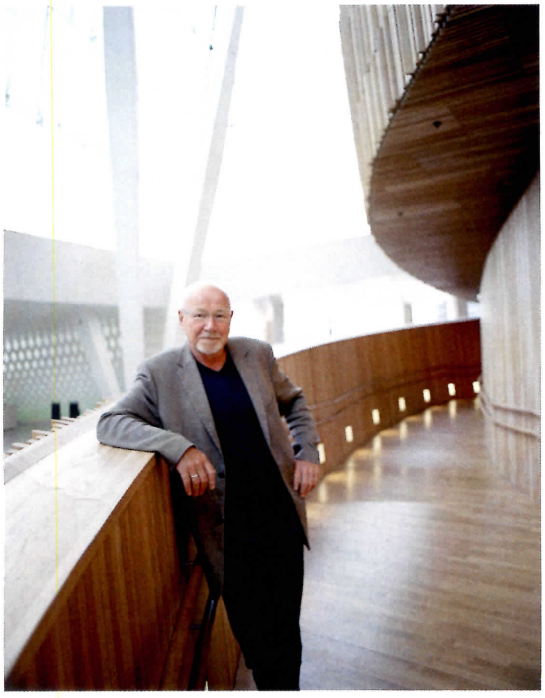

"You won't get to heaven without skiing," observed Norwegian architect Sverre Fehn. If the Pritzker Prize–winning master, who died in 2009, made it to the great slope in the sky, he's undoubtedly looking down with pleasure on the Holmenkollen ski jump. The Oslo icon has been upgraded 18 times since it was built in 1892. The latest iteration, by the design-forward Copenhagen-based firm Julien de Smedt Architects, is a glass-and-steel cantilevered structure that projects a slash of light into the night sky—a sweeping gesture that mimics the kinetic thrill of the event. It's a double triumph of aesthetics and sport, and, as the Norwegian tourist board's website puts it, "one of the first designer ski jumps."

That's appropriate for a city that is starting to take contemporary architecture seriously. Other than the 14th-century Akershus fortress, the adjacent Kvadraturen, and other remnants of the Renaissance city built by Denmark's King Christian IV in the 17th century, Oslo's architecture is rooted in the 19th century. In March 2008, however, King Harald V presided over the opening of the exhibition hall at the National Museum–Architecture, Fehn's renovation and expansion of an 1830 bank designed by the nation's great 19th-century architect, Christian Grosch. A new opera house—the first in Norway's history, and step one in the redevelopment of Bjørvika, the city's harbor district—debuted in April of the same year. Just on its heels arrived Grims Grenka, Oslo's first design hotel—all of which suggests a capital committed to new design and culture.

The fjord overbrims with boats in warm weather, and cross-country trails and downhill slopes enliven the hills located to the north. Museums featuring impeccably preserved Viking ships and Thor Heyerdahl's *Kon-Tiki* raft and venues such as architect David Adjaye's Nobel Peace Center present provocative cultural experiences. Oslo's music scene is internationally famous—it's home to the Norwegian Wood rock festival—and the Grünerløkka district offers the rarest of distillates: hipness without attitude.

And, as demonstrated by Aker Brygge, Oslo is undergoing a familiar port-city transformation. The 19th-century shipyard was updated in the 1980s and 1990s into a development combining residential, office, and retail venues—plus countless restaurants and bars—in a mix of maritime and contemporary architecture. Fjordside, Aker Brygge's popularity heralds Oslo's shift from a centuries-old emphasis on the port to a 21st-century economy abetted by North Sea oil revenues and an expanding population—resulting, says Tarald Lundevall, "in what is the liveliest, most rapidly changing capital in Scandinavia." Lundevall—a former professor at the Oslo School of Architecture and advisor to the Minister of Cultural Affairs, presently a partner and architect with Snøhetta, the firm responsible for the nearly $700 million opera house—ought to know: He's lived in the capital for most of his 62 years.

Why is Oslo flourishing now?

Three factors. First, compared to the rest of Europe, Norway was late to urbanize. We are still in a process where people from the fishing areas in the north and west are searching for possibilities in the city. The next factor is that with huge global migration directed at Europe and Scandinavia, our population has really changed. This has given us a richer, livelier set of cultures.

And third, you have a shift in the waterfront. Here we have had a broad

Tarald Lundevall (top, in the opera house) may be uneasy about the sometimes unequal balance between the public interest and private development in the city, but his affection for Oslo's architecture remains unambiguous. Among the best: David Adjaye's conversion of a former train station into the Nobel Peace Center (bottom left) and the still-formidable 14th-century Akershus fortress (bottom right), which presides over Oslo Fjord.

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discussion about what's called the Fjord City project, which was started by the Oslo Kommune, the local authority. It has convened an organization of planners and given them freedom to investigate how to resolve the functional mix among commercial buildings, dwellings, and green areas.

With an emphasis on the commercial, no?

Correct. In Norway, there has been a tradition in which the government had wide responsibility to make decisions about land use, and it was expected that it should invest in commonly owned areas. This has been transformed in the last 50 years by the shift from the social democratic Norwegian Workers' Party taking care of everything to power increasingly being in the hands of private investors. With Aker Brygge, nearly the only thing the Kommune did was to devise design guidelines. Private investors put up the money and actually did the thing.

In such a situation, the pressure for increased height and fewer common areas is there all the time. You still have a professional bureau that comes up with solutions based on solid planning, but the bad thing is that it doesn't discuss the consequences of this shift in power between the public and private sectors.

Are people pleased with Aker Brygge?

Aker Brygge, in most respects, is a good project. But after World War II, when the social democratic planners had the power and set priorities, they built a huge project called Groruddalen, which today has some 123,000 inhabitants, where people were given the opportunity to live in cheap, good housing.

The older project demonstrates how the local authorities took care to develop housing, schools, and parks for the young and poor, for the workers. Today, as we know, the priorities flow from "How do we attract the rich buyers, how do we earn money?"

Water, water everywhere: The pool and fountains of Eidsvoll Square (top)—a greensward that runs parallel to Oslo's grand boulevard Karl Johans gate—and fjordside Aker Brygge (bottom left)—a former shipyard that's now a mélange of apartments, offices, shops, and restaurants—are two notable examples. Bottom right: A colorful corner of Grønland, a central Oslo district with a population expressive of the city's ever-increasing multiculturalism.

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Oh, yes. We have an extremely wide, differently shaded music scene. When it comes to art, you can see a lot of things here that are rawer and younger than you see in the rest of Scandinavia. What people find interesting is that we are not well polished. Our society is more informal and therefore offers a richer opportunity for bright persons of all ages to come up with really rude things—of which there are many.

Building is booming now, but is there a modernist tradition in Oslo?

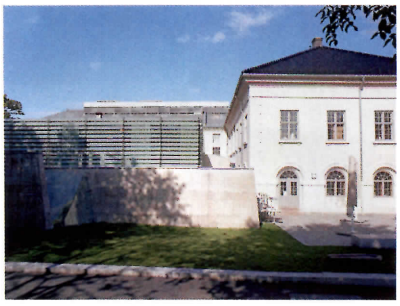
From the 1920s until World War II, Norway had some very good functionalist architects who were inspired by Germany and France at that time and who built mainly villas and smaller buildings. One is the Ekebergrestauranten by Lars Backer, which was built in 1929. It has been restored rather nicely, and it's a very good restaurant and a fantastic place to view Oslo. If you are interested in architecture from that period, I would give priority to visiting the villas, such as Arne Korsmo's Villa Stenersen.

In contemporary architecture today you have two schools. You have the pupils of Sverre Fehn, who taught many of the best young architects in Norway—Jan Olav Jensen, Carl-Viggo Hølmebakk, the firm Jarmund/Vignæs, and five or so others—who have done beautiful, experimental villas and bigger projects outside of Oslo.

The other segment—firms that have been influenced by Rem Koolhaas—is working with urbanistic questions as its core preoccupation. Space Group and a firm called MMW both work in a tradition where the setting and program reflect broader discussions about a building's task in the urban fabric. And as they tend to be politically more knowledgable and go into all aspects of transforming cities, I'm optimistic that they can introduce a broader discussion into the process, which so far has been a closed thing between capitalists and bureaucrats.

Location, location, location: The hippest thing about the 50-room Grims Grenka (top), Oslo's first design hotel, isn't the enclosed atrium (or the organic cocktails), it's the short-stroll proximity to Akershus; the National Museum of Art, Architecture, and Design; and Karl Johans gate. It's also close to the Art Hall at Tullinlokka (bottom), beside the National Gallery, which serves as a venue for special exhibitions.

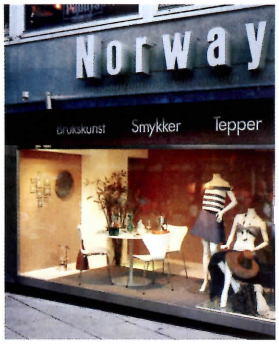
1. Ekebergrestauranten – Kongsveien 15, ekebergrestauranten.com



2. The National Museum–Architecture – Bankplassen 3, nasjonalmuseet.no

3. Grønland – Central Oslo neighborhood, Brugata and Lakkegata

4. Aker Brygge – West of Dokkveien, akerbrygge.no

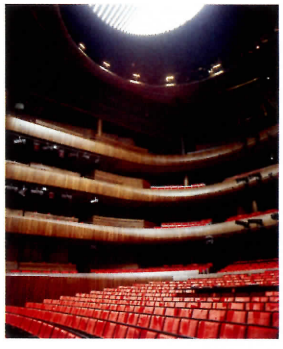


5. Norway Designs – Stortingsgata 28, norwaydesigns.no

6. Eidsvoll Square – Stortingsgata and Rosentrantz gate

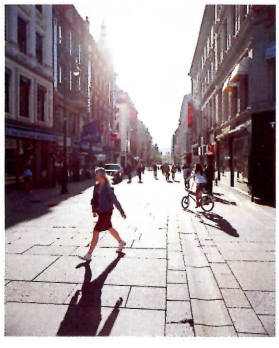
7. Nobel Peace Center – Rådhusplassen, Brynjulf Bulls Plass 1, nobelpeacecenter.org

8. Grünerløkka – North of downtown, bydel-grunerlokka.oslo.kommune.no

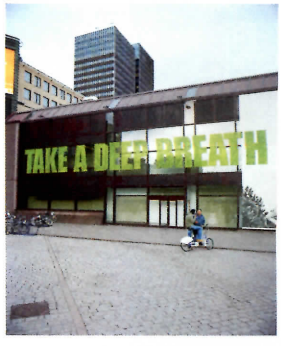


9. Norwegian Opera & Ballet – Kirsten Flagstads pl. 1, operaen.no

10. Royal Palace – Henrik Ibsens gate 1, kongehuset.no



11. Karl Johans gate – Between Slottsparken and Fred Olsens gate



12. Jernbanetorget (Railway Square) – Jernbanatorget and Fred Olsens gate

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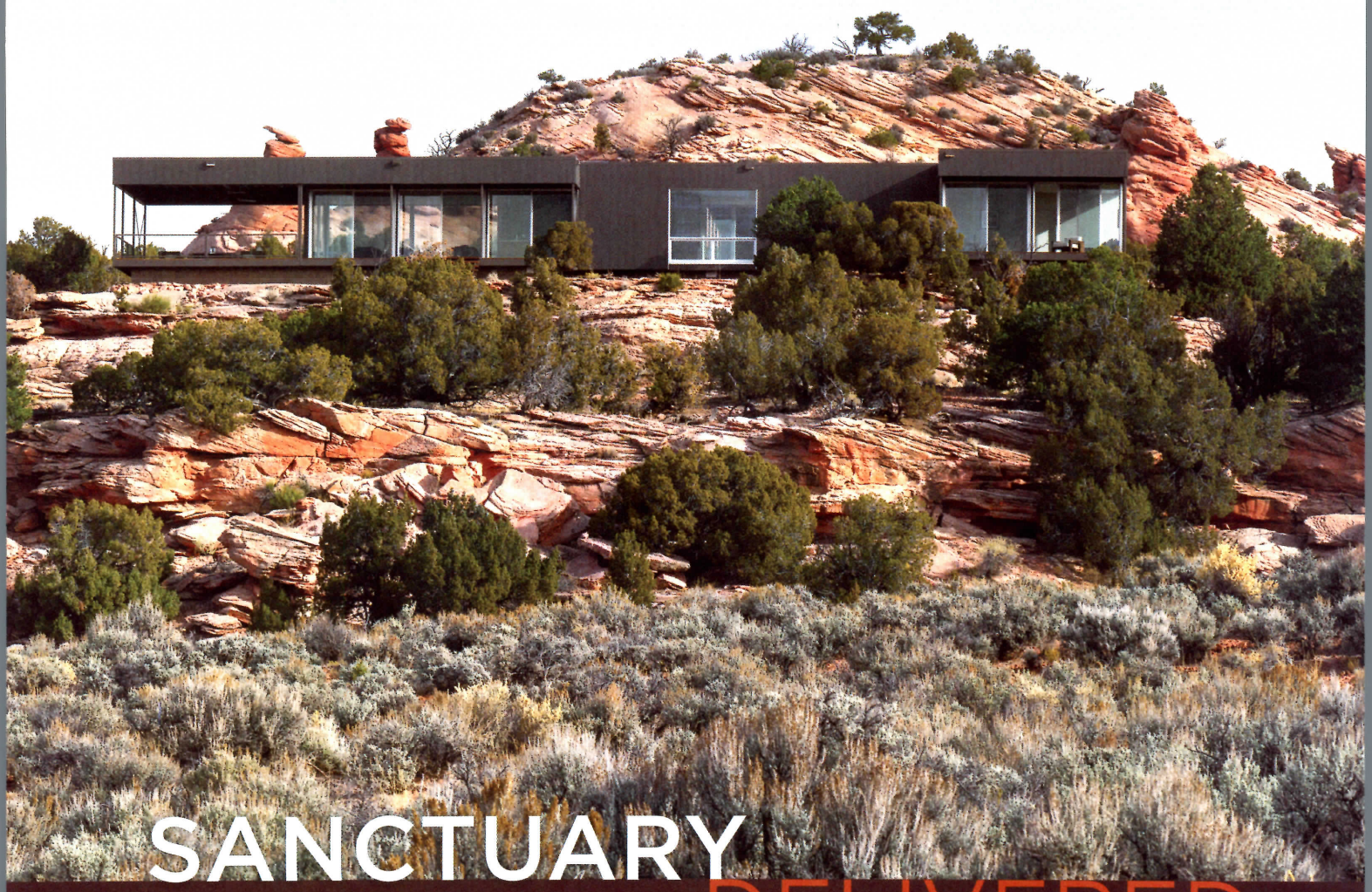

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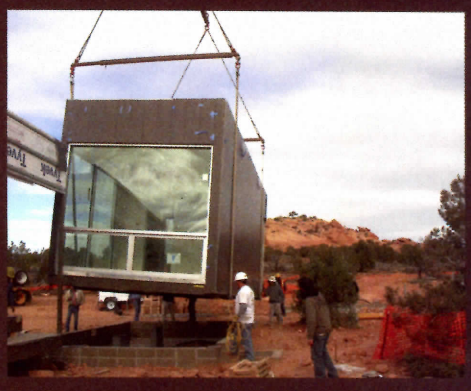

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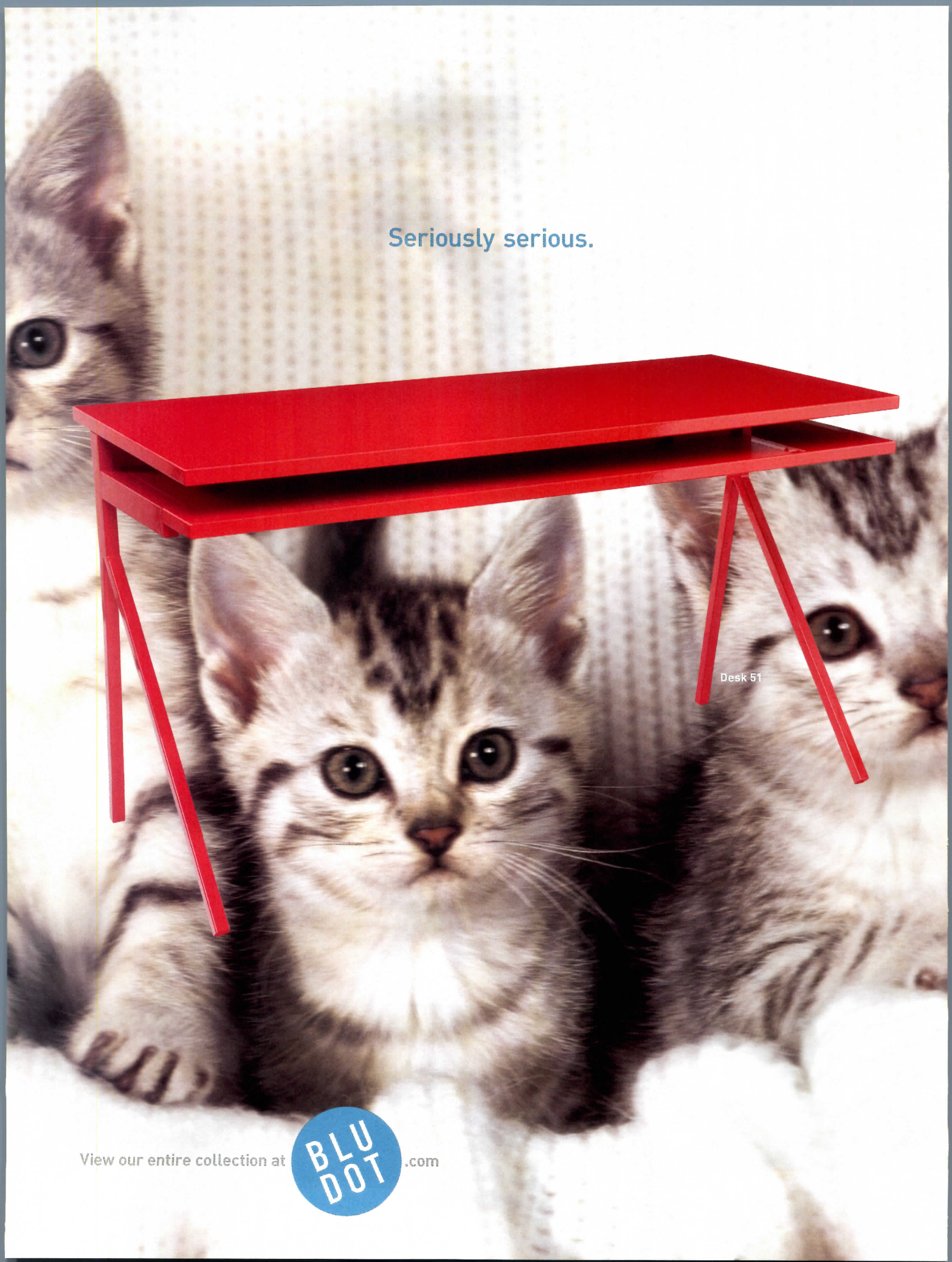
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Speed of Light

Lightbulb technology is progressing at such an exponential rate that in the time it takes to change a lightbulb, chances are, there's a more advanced product on the market. The CFL ended the era of the incandescent, but now we're already unscrewing our LEDs and reaching for OLEDs. These eight bulbs represent the vanguard today—though before they'll be able to burn out, a new set of acronyms will surely be lining the shelves.

Story by Miyoko Ohtake
Photo by Garry McLeod

Clockwise from top center:

Twist-n-Dim CFL
by Sylvania
1,500 lumens, 23 watts
$10
sylvania.com

Reveal CFL
by GE
800 lumens, 13 watts
$6
gelighting.com

Ultra LED (now replaced by the dimmable Ultra LED A-Line)
by Sylvania
430 lumens, 8 watts
From $30
sylvania.com

AmbientLED Indoor Bulb (A Shape)
by Philips
240 lumens, 5 watts
$25
lighting.philips.com

DecoLED
by Philips
30 lumens, 2.5 watts
$16
lighting.philips.com

Living Spaces CFL
by Sylvania
800 lumens, 13 watts
$10 for pack of 2
sylvania.com

AmbientLED Dimmable Indoor Flood R20
by Philips
210 lumens, 6 watts
$30
lighting.philips.com

Pharox 300 LED (Dimmable)
by Lemnis Lighting
360 lumens, 6 watts
$35
thepharox.com

Guys and Walls

Project: The Town House
Architect: Elding Oscarson
Location: Landskrona, Sweden

With their light, white house that owes equal debts to its Nordic surroundings and to the Japanese provenance of its architects, a pair of design-minded art lovers are boldly making their mark on their new home: the tiny town of Landskrona, Sweden.

The house's (opposite) street-level entrance shows an openness to its surroundings, and a glass door allows curious passersby a glimpse of the interior. Johnny Lökaas (above, standing) and Conny Ahlgren pose in their living room with some of their art collection, which includes a Julian Opie portrait and works by Keith Haring and others. Space to show the art and good light for viewing it were the priorities.

Turning off Landskrona's main square, with its gracious Gustavian architecture, and heading down a narrow 18th-century cobbled alley called Gamla Kyrkogatan, you suddenly glimpse a different world altogether. There, among the traditional terraced cottages with their orange-tiled roofs, a white modern structure appears like a minimalist mirage. Completely unexpected in this small, rural town in southern Sweden, this resolutely contemporary building might have been transplanted from an avant-garde corner of Tokyo.

Johnny Lökaas, a retail design specialist, commissioned the building together with his husband, Conny Ahlgren, an art dealer and cafe owner. Jonas Elding, one half of Elding Oscarson, the fledgling Stockholm practice the couple engaged to design their home is fresh off eight years with SANAA in Japan—"the kind of intense environment that you are part of even if you leave," Elding says. It certainly shows. Completed in 2009, the Town House, as the building is officially known, displays the inventive use of light and space, compact scale, polar-whiteout aesthetic, modest detailing, and humble materials characteristic of the 2010 Pritkzer Prize–winning architecture firm.

Yet somehow, the rectilinear structure seems in harmony with its Scandinavian surroundings. Like a ghost, the all-white Town House has a certain

Story by Jane Szita
Photos by Mark Seelen

Three thin slabs, staggered vertically through the space, create three distinct floors and allow light to flood in from the front, back, and roof. The white Saari kitchen makes the most of a compact space. As you ascend towards the roof (opposite), the house becomes increasingly transparent.

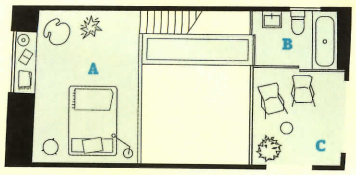
immateriality among the colored cottages. This is enhanced by its transparency—windows and terraces pierce its monolithic shape, and see-through glass and metal grilles avoid making the modernist statement arrogantly emphatic. Inside, the building—like its occupants, who are enthusiastic new arrivals from more urban Helsingborg—shows a generous openness to its setting. There are unobstructed views of both the quaint streetfront and the intriguing backyard jumble behind the house.

The Town House's responsiveness to its environment comes from the fact that it was built from scratch, on the site—unusual for Sweden, where the majority of homes are timber-framed constructions largely built in a factory for later assembly. "We did look at flat packs," says Ahlgren. "But they didn't fit here because of the awkward site." It took about nine months to complete the structure, and the result is a house beautifully tailored to fit its context. "We focused a lot on heights, proportions, and how the house meets the adjacent buildings," explains architect Johan Oscarson. "This decreases its size and makes it kinder to the surroundings."

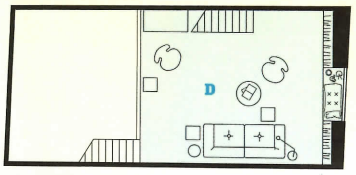
That was crucial, since the slender 16-foot-wide house occupies part of an empty plot backing onto two other buildings that the couple owns: As Elding says, "When you are on the roof terrace, you are so close to the neighboring roofs that you can almost

The Town House Floor Plans

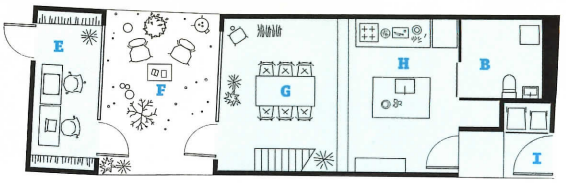
A Bedroom
B Bathroom
C Terrace
D Living Room
E Office
F Garden
G Dining Room
H Kitchen
I Entrance



Third Floor

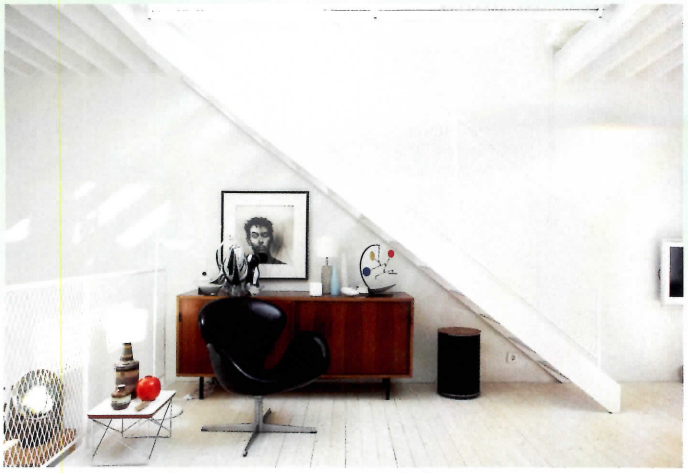


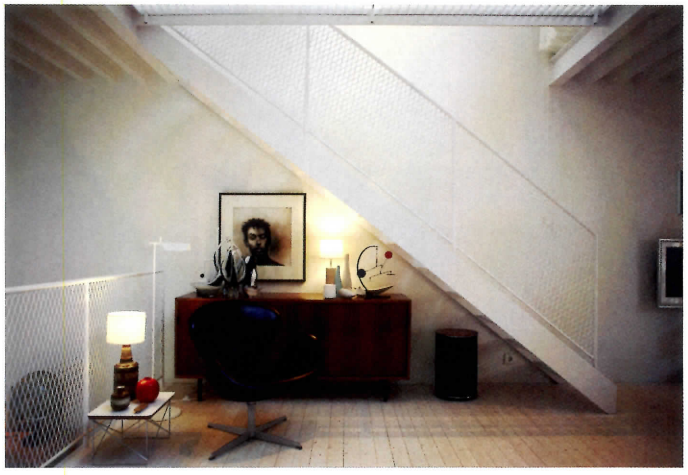
Second Floor



First Floor

The view from the kitchen is as lively as it is light, taking in the dining area, tiny courtyard garden, and the separate office building backed by the jumble of old buildings to the rear. The rustic dining chairs are by Börge Mogensen from Karl Andersson & Söner. The office, which is a single-level separate unit, boasts Ikea desks and a signed work by Gilbert and George (friends of the couple).



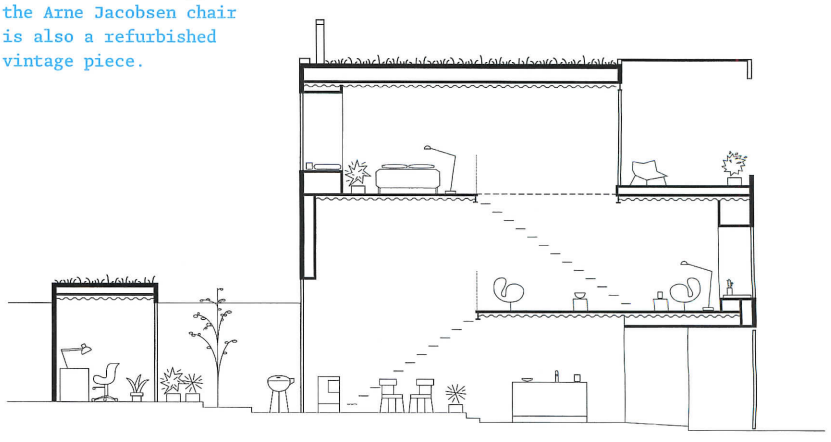


touch them." Behind the house a tiny garden is sandwiched neatly between the main living space and its satellite, a compact single-story office with a grass-topped roof, adorned inside by rare Andy Warhol self-portraits and a Gilbert and George print with a personal message to Ahlgren, who is a friend of the artists. The office, like the house itself, is flooded with daylight thanks to a large expanse of glass; the interior forms an ideal white-walled backdrop for Ahlgren's impressive collection of British and American pop art and photography.

"I bought my first painting about 20 years ago, and then found I couldn't stop," Ahlgren says. "Lots of wall space is one thing we specified in the brief. Making the most of the ever-changing daylight was another priority, since daylight affects our mood so *much*. Though our house is three stories high, it was so important to us to have the sun filter right down to the ground-floor kitchen."

Elding Oscarson did it by staggering three slabs to create a sequence of distinct areas over the house's three floors. Light enters from the roof, the garden, and the street to illuminate what is basically one large space. No slab fully extends across the building, so on each level there are both single- and double-height spaces—the tallest of which provides the perfect canvas for Ahlgren's prize pieces, including an Andy Warhol print of Chairman Mao.

The ever-changing daylight, plus the use of curtains and lighting options, means that Ahlgren and Lökaas enjoy a variety of different atmospheres. The living room (opposite) has a close-up street view and abundant natural light. The sofa is Mags from Hay Studio, the table is an old Fritz Hansen base with a new top, and the Arne Jacobsen chair is also a refurbished vintage piece.



The Town House
Elevation


GILBERT & GEORGE
GILBERT & GEORGE
WARHOL
MARK

The roof terrace (top) offers a view of the town square, "filtered" through a grille while the bedroom (bottom) has no wall to divide it from the rest of the building; blackout curtains can shut out the light entirely. Next to the bathroom and above the living room, the terrace (opposite) is open to sky, street, and the house itself. It has no roof, so daylight floods the entire wall-less building from the top down. The willow-green metal chairs are by Fermob.

Cool, bright Nordic daylight floods in, but lest the house become too exposed, the architects devised enough cover to prevent the long days of summer from becoming overbearing. And for those epic winters, subtle grooves in the ceiling conceal the unobtrusive track lighting system outfitted with dimmable Erco spotlights. The result is a home that affords a range of atmospheres in a region of luminescent extremes. At night the outside views recede and the house becomes cozily self-sufficient. As Ahlgren says, "The house changes its personality when darkness falls."

As impressive as the Town House's response to the Swedish sun is, one shouldn't overlook Elding Oscarson's deft work shoehorning a variety of spaces into the tiny house. "The biggest challenge was fitting everything that we wanted in," says Lökaas. "We asked for a big kitchen, a living room, a separate office, and so on. Using the steel deck plates to create the three levels allowed us to have all that."

So the kitchen, with its white Saari cabinets and cool marble worktops, flows into the dining area, with its double-height ceiling and glass doors opening onto the garden and facing the office—a smaller reflection of the house itself. The sequence of spaces, plus the range of domestic activities on show, lends the interior a lived-in liveliness that relieves the museumlike feel of the endless white walls. A wood-burning stove in the corner and homey furnishings enhance the warm, intimate effect. "We didn't buy new furniture for the house, we just brought all our old things with us," says Lökaas. "It was actually more a case of getting rid of things than of acquiring new stuff."

Some of that new stuff includes the metal and rubber flooring for the simple staircase that leads upstairs to the living room, where the view of the street has been beautifully framed by the "library," a purpose-built bookshelf designed by Elding and Oscarson that also hides the ventilation system. From the second floor, another staircase leads to the bathroom and bedroom, where heavy white drapes—which double as black-out curtains, "essential for shutting out the light at times," according to Lökaas—afford a tentlike sense of privacy. Next to the bathroom, accessed via an industrial white metal-grille walkway, the roof terrace is open to the sky but semiscreened from the street by another grille. The higher you go, the more transparent Town House becomes.

"We wanted an open house, but with some shelter from the street," Lökaas says, reflecting on the essence of what he, Ahlgren, and their architects have created. "Conny and I wanted contact with each other when we're in the house, and to do something for Landskrona. This place is our new home, and we plan to stay. There's a new openness to modern architecture here, and we wanted to help that along." He looks toward the street, where two women are studying the house with tangible curiosity (a frequent occurrence) and smiles: "The locals either love it or hate it; but mostly, they love it."

Glazed Old Fashioned

Project: George Street Residence
Architect: Nest Architects
Location: Fitzroy, Australia

On a shady street just off the main drag of Melbourne, Australia's hippest inner suburb, a pair of creative types and their two kids have made a bright, cheery home by renovating an 1860s stable, oddly named "Villa Boston."

For the sporting American—or, perhaps more precisely, for me—little in the realm of organized athletics feels more worryingly foreign, more helpless-making, than taking a first punch at that oblong, bean-of-a-ball at the heart of Australian rules football. Yet here I am, on a glorious Fitzroy (a bustling inner suburb of Melbourne) morning in Lisa Gorman and Dean Angelucci's front yard, haplessly smacking and drop-kicking the damned thing like a man whose limbs, their use recently returned to him, are not yet fully under his control.

As my attempt to pass the ball to the couple's great friend (and their architect) Emilio Fuscaldo wobbles wide and hits the sitting-room window, I immediately turn to Gorman, who is puttering in her large vegetable garden, to make my apologies. She hardly seems to notice, much less to care. Fearing a reproving look from Fuscaldo—who designed the place—I shoot him a sheepish glance as well, but he is utterly unfazed by the rough treatment of the house and gamely trots after the errant ball.

At this point the blasé attitude shouldn't surprise me, considering I have just spent the morning

From the street, the most visible element of the George Street Residence is the original brick structure. But from the buzzing front yard (opposite) the Gorman-Angelucci family (and a young friend) is always at it. Dean Angelucci tends the garden and Lisa Gorman minds the kids—Pepa (with basket) and Hazel (in red)—who are hard at play.

Story by Aaron Britt
Photos by Stephen Oxenbury


BUFFALO

with this lot of very relaxed Melbournians. But I'm still a touch nonplussed at how unprecious the group is about what has been a laborious remodel. Perhaps it was the squatters who continued to live there (with the couple's blessing) after Gorman and Angelucci bought the house at auction in 2007 or the fact that one of the squatters, who called himself "Bruce Lee," managed to set the place on fire with, as Fuscaldo puts it, "ten-meter-high flames coming out of the roof." He adds, sharply, "I have to admit that my first feeling was of relief, because the fire meant that some of the restricting planning regulations would fall to the wayside."

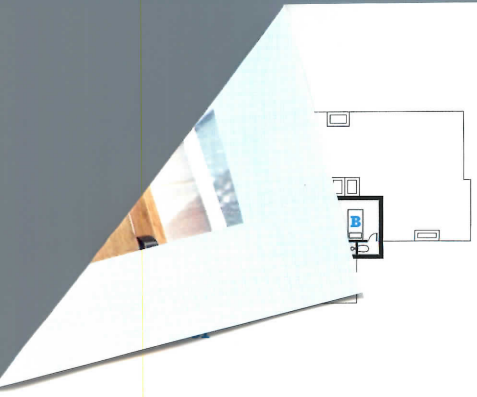
Despite Bruce's dabbling in arson and mine in strange sports, the house, which is just yards from one of Fitzroy's hipper shopping districts, is hardly worse for the wear. The house was initially built in the 1860s, and dubbed "Villa Boston" by its first residents—you can still see the keystone on the original brick facade. Though the impressive Victorian brickwork and a couple of large windows dominate the front of the house, peeking out farther back, in modest support of the previously derelict structure, is Fuscaldo's handiwork: a modern addition in local, hard-wearing materials that feels unfussily sophisticated, approachably rustic. Gorman, a fashion designer, and Angelucci, a dealer in rare mid-century furniture, and their young daughters Pepa and Hazel moved in last year.

As we head inside to take part in a more readily understood international exchange (read: have some cookies), a reverence for the home's original details becomes manifest. The sitting room, whose window I presume has survived greater aerial assaults than mine, is defined as much by its tony old fireplace as by Angelucci's idiosyncratic collection of furniture. He calls the space one of the "period rooms" in contrast to the newer bits Fuscaldo designed. Taking "period" rather loosely, mid-century furniture carries the day: Leather Sling chairs by Clement Meadmore and lounge chairs by Jean Gillon keep an Eero Saarinen Carrara marble coffee table company in what Angelucci facetiously calls the "formal lounge." "We've parked our more showpiece items here as the kids rarely venture into this room," he says. "It's more an adults' retreat."

Moving from period to present, the social hubs of the house—where Pepa and Hazel are more likely to hold court—are the kitchen and living room, both lit by a massive wall of glass that gives out onto the back garden. A skylight hovers high above the kitchen, adding yet another glimpse of Australian sky. As we all sit around the kitchen island, which works as a highly efficient heat sink, I ask how things hold up during Melbourne's very sunny summers. Fuscaldo reports that the idea initially was to cover the skylight over the kitchen with a series of louvers, but the family had hit their budget limit and haven't installed it yet. "Australia being the sunny place it is, it's important to get the window coverings right too so you're not nicely slow-roasting inside," says Gorman.

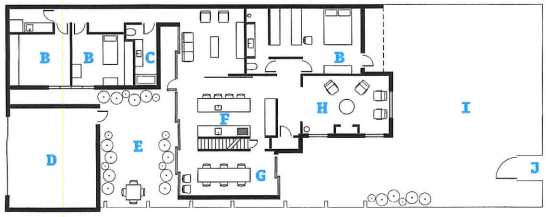
The formal lounge (opposite and bottom) plays host to Angelucci's collection of mid-century modern furniture. A pair of Leather Sling chairs by Aussie-born sculptor Clement Meadmore sit under the window; a black Snoopy lamp by Achille Castiglioni for Flos is on the mantle; leather and Brazilian rosewood chairs by Jean Gillon sit next to Angelucci and Pepa (below). The skylight in the kitchen (right) keeps things quite bright.

The large, naturally lit kitchen is the heart of the house. Messmate-clad cupboards and huge expanses of glass dominate the space where Angelucci uses the sink, Gorman works at the kitchen island, and Pepa and Hazel look on. Play in the courtyard between the kitchen and garage is easily supervised and enclosed from the alley behind the house.



George Street Residence Floor Plans

A Study
B Bedroom
C Bathroom
D Garage
E Courtyard
F Kitchen
G Dining
H Sitting Room
I Front Yard
J Entrance



First Floor

With no mechanical HVAC system, assessing the home's thermal gain due to the terrific amounts of natural light was critical. (After my visit I learned that they did in fact slowly roast.) Their first summer proved warmer and the house more thermally absorbent than they'd imagined. Angelucci eventually fitted the skylight with a makeshift cover to keep things comfortable. The rest of the place is cooled by opening and closing windows, "like an old-school machine," says Fuscaldo.

If the kitchen and living room's sociability is due in part to the epic window—and persistently pleasant company—the rest of the house is just as starkly defined by its natural lighting scheme. But to grasp precisely how it operates, it helps to understand just which tenet of modernist orthodoxy the family saw to do without.

Though the notion of one room wending into another, all generously lit by the warm Australian sun, will spark little more than a dull glimmer of familiarity for any ardent modernist, the kitchen and living room are the only bits of the house that you'd call open plan. Fuscaldo has never warmed to capacious, formless open plans, calling them "spaces that aren't spaces. Rooms that aren't rooms."

"I believe that a house should offer the occupants many and various ways to express themselves," Fuscaldo says, "which I think is really hard to do in a big open space." He goes on to rail against open-plan living, claiming it imposes a place-for-everything-and-everything-in-its-place mentality. Instead, he observes that "the world is messy and the houses we live in should allow for our messy personalities to sing." (Angelucci's collection of furniture is certainly giving an aria in the dining room, Pepa and Hazel are in the midst of some noisy rumpus or other, and I'm feeling fit enough to hum a few bars myself.)

If a series of proper rooms, private nooks, and varied spaces was his aim, he got it. The master bedroom and en suite bathroom are to the side of the sitting room; the girls' bedrooms are down another hall off the living room. "Each room has its own identity and atmosphere," Fuscaldo explains. "But they're not dependent on their internal dimensions. A room gets its identity from the quality of light that is allowed into the house."

The long corridor leading to the girls' rooms, their bathroom (amongst my favorite in the house, actually, notable for its hospital-chic tap and tree-stump footstool), and the laundry room benefits from a lone skylight. The bedrooms themselves have banks of louvered windows that look out onto the courtyard for what Angelucci calls "filtered, subtle light more in keeping with the needs of a sleeping wing" and a bit of privacy. The master bedroom too is designed to be darker, more restive, a luminescent prompt to let even the social elements of family life slip away in favor of a more personal sense of calm. I personally adore the guest room and study lofted above the dining room, which occupies this public-private middle ground. It benefits from *all the light*

of the glazed wall—perfect for curling up with a bit of Aussie novelist Tim Winton, which I'd like very much to do—but has something of the feel of a tucked-away attic.

But lest one think that the family is a group of retiring wallflowers, each anxious to scurry off with a glass of warm milk and bit of crocheting each night, the balance between public and private spaces within the house still tips overwhelmingly toward public. Play in the front yard and back courtyard is a daily affair, much of the produce the family eats comes from the garden, and parties are as common as stubbed toes. (I, myself, was invited back to the house just hours after leaving.)

And so it goes at the Gorman-Angelucci residence, where toasty summers, nicked doors, scratched messmate cabinets, and a battered window are all taken in stride. Like the clothes Gorman designs, appealing feminine pieces meant more for actual living than for delicate show, the house they've devised with the help of an old friend, an enviable climate, and the bright Victorian sun will endure, messy lives and all.

Pepa gets a better view of what Gorman is explaining in the girls' bathroom from her stump stool (opposite). Gorman and Angelucci make use of the en suite master bathroom (top) that sits just behind their inexpensive walk-in closet with messmate facing (below). The rope chandelier is a French design from the 1940s by Hadrian Audoux and Frida Minet; the PP250 Valet chair is by Hans Wegner for PP Møbler.

Light Motif

Project: Guilford Cottage
Architect: Gray Organschi Architecture
Location: Guilford, Connecticut

What happens when the guest house becomes home? Retired couple Suzanne and Brooks Kelley found out when a pair of brainy New Haven architects breathed new architectural life into the property they've inhabited for over thirty years.

Suzanne and Brooks Kelley at the back of their 1,100-square-foot guest cottage (above). Sheets of unframed glass fill the spaces between the building's operable windows and the sloping eave of the roof, giving the house, as architect Alan Organschi puts it, "the feel of coming apart at the seams—of surfaces unhinged."

Suzanne and Brooks Kelley didn't set out to make a bold statement. When they hired Lisa Gray and Alan Organschi of Gray Organschi Architecture five years ago, they simply were looking for ways to make better use of their property, a 3.5-acre gently sloping lawn speckled with granite outcroppings and large oak trees overlooking Long Island Sound in Guilford, Connecticut.

Their to-do list consisted of relatively simple, mostly cosmetic changes, starting with the expansion of a small bedroom on the ground floor of their house, a onetime barn and servants' residence for a large mansion that had burned down in the 1920s. Once that was completed, the couple turned their attention to an unfinished space above the garage and a dilapidated clapboard cottage a short walk from the main house toward the shoreline.

"I needed more space for books," says Brooks, a historian, writer, and former archivist and curator of historical manuscripts at Yale University. "I thought, we'll turn the little cottage into a library, maybe have a little desk in there, and we'll take the big attic over the garage and put in an apartment for help when we need a caregiver, or whatever. Then it was Alan who said, 'Why don't you put the library up there and put the extra bedroom in the cottage?' I didn't see any reason not to make the switch."

There was, however, one major problem. The old cottage and its screened-in porch had been ravaged over the decades by carpenter ants. The structure,

Story by William Lamb
Photos by Mark Mahaney

which Organschi described as "rotten and decrepit," was beyond repair and had to be demolished.

"It was really falling apart, and I think once that building was conceived as coming down, it really opened up the whole way that Suzanne and Brooks were looking at the site," Organschi says.

Brooks, in particular, seized on the cottage's fate as perhaps his only opportunity to build something striking and modern. With the Kelleys' blessing and encouragement, Gray and Organschi set about designing a new cottage that would in every way be the aesthetic opposite of its predecessor.

The original building was "very traditional and quite introverted," Organschi says. Its windows were small and poorly positioned, shrouding the interior in darkness while failing to capitalize on stunning views of the lawn and Long Island Sound. The Kelleys, who bought the property in 1981, had invested considerable time and effort landscaping. They wanted the new building to do a better job of engaging with its surroundings.

Gray and Organschi, a married couple whose firm occupies a three-story former brush manufacturing company warehouse in New Haven, were ideally suited to the task. The couple splits their time between New Haven and a house down the hill and around the bend from the Kelleys, so they were intimately familiar with Guilford's largely unspoiled coastal landscape. They also had a longstanding professional relationship with Betsy Burbank, a New Haven interior designer and Suzanne's daughter. The Kelleys didn't even bother with interviewing other architects.

Large sliding windows retract at the corner, opening the living area onto a lawn overlooking Long Island Sound. The deck, fashioned from ipe, was built around one of the property's many granite outcroppings. An earthen roof was planted with the same varieties of sedum that were added to the front of the cottage.

Working with project architect Kyle Bradley, Gray and Organschi started with the simplest of designs—a shed-type structure with a steeply canted single-pitch roof—and, as Organschi puts it, "started blowing it open and filling it with large areas of glass."

The approximately 1,000-square-foot building opens up, quite literally, to the southwest, where the hilltop meadow gives way to the sound below. Enormous sliding glass doors open at the corner onto a small deck made from Forest Stewardship Council–certified ipe, creating a seamless transition from the combined living and dining space to the yard outside. The architects placed an unobtrusive black steel support column a few steps inside the building, a feat of creative engineering that let them dispense with a corner door jamb, which would have sliced the view in half.

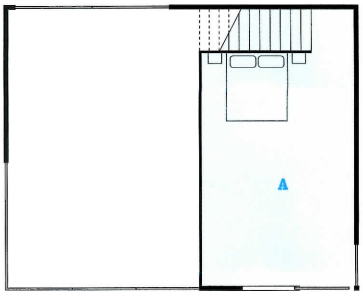
The architects feared that too much sunlight entering the house from only one side would produce an uncomfortable glare as it reflected off the laminated bleached bamboo surfaces on the floors, walls, and ceilings. So they carefully composed additional openings to let in more light while controlling less desirable views. The positioning of a clerestory window that hovers above eye level in the loft sleeping area, for example, neatly edits out an unappealing view of a neighboring house.

A skylight over the loft area was the product of the Kelleys' wishes and Guilford's zoning ordinance, which imposes strict height and footprint restrictions on "accessory" buildings. Raising the ceiling created yet another light source while carving out enough headroom to make a second-floor loft space more inhabitable.

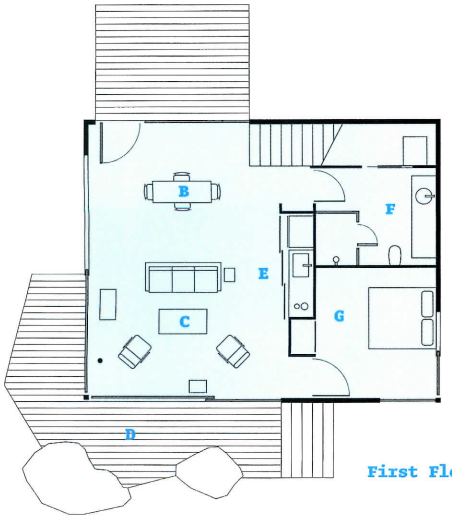
The floors, walls and ceilings are coated in FSC-certified laminated bleached bamboo. The bright, reflective surface amplifies natural light and bathes the interior in a warm glow even when the New England sun isn't cooperating. A lofted sleeping space furnished with a king size Design Within Reach American Modern bed (this page) was made possible when the architects raised the ceiling to create a triangular skylight. The move carved out enough headroom to make the second-floor space usable, while still keeping the cottage in compliance with strict local zoning rules for "accessory" buildings.

Guilford Cottage
Floor Plans

A Loft/Bedroom
B Dining
C Living
D Deck
E Kitchen
F Bathroom
G Bedroom



Second Floor



First Floor

"Suzanne really wanted a skylight," Brooks says. "I think it makes the building. Alan was very enthusiastic about the idea. He punched the whole roof up, like opening a tin can, so from the outside it's a much more interesting building than it would be if that hadn't been done."

"It's funny," Organschi says, "because in a way it was kind of an exigency. We had to do it, but we really loved what it did to the space, because otherwise it would have been a simple sloping ceiling, and it would have been a lot less interesting."

Suzanne and Brooks also insisted that the building be efficient and eco-conscious. Brooks had developed a fascination with sod roofs on a sightseeing trip to Norway and suggested that one be installed atop the cottage. The architects selected the same species of sedum to be planted on the roof and line the walkway. Now the roof mirrors the landscape's seasonal color changes, from red in the winter to a rich bluish green in the spring and summer.

The Kelleys also requested a ground-source heat pump system to heat and cool the cottage by drawing groundwater, which, Brooks says, hovers around 55 degrees year-round, from beneath the house. The system's reputation for durability and efficiency appealed to them, so they arranged to have a similar system installed in the main house.

Suzanne and Brooks—healthy and active at 68 and 81, respectively—are a long way from needing the round-the-clock care that the cottage initially was conceived to accommodate. Instead, they sometimes use it for guests, but mostly they make ample use of it themselves, typically eating breakfast and lunch there before retiring to the main house for the evening. Suzanne's bridge and book clubs meet around the dining table in the cottage instead of in the larger house, whose open layout makes such gatherings problematic.

"There was no place where I could seal us off," Suzanne says. "So now I use the cottage for game playing, and we can enjoy ourselves and know that we're not inconveniencing Brooks."

The building, which is clad with reharvested Atlantic white cedar, is, in a sense, the product of a happy accident, born of necessity when it was determined that the old cottage could not be salvaged. Where the old building was dark, uninviting, and failed to engage with the landscape, the new one is airy and open, giving the impression that the relatively small space is in fact much larger. For Suzanne and Brooks, it has upended three decades of habit and routine, encouraging them to rediscover their environment as new views of the sound and the surrounding lawn, including a formerly unseen bed of daylilies, have opened up before them.

The Kelleys have grown so attached to the cottage that it's not entirely clear if Brooks is joking when he suggests he and Suzanne may set up camp there permanently if and when the time comes to hire a caregiver. Let the help have the bigger house—Brooks and Suzanne are happy where they are.

The Kelleys furnished the cottage with help from Suzanne's daughter Betsy Burbank of Betsy Burbank Interiors. Classic modernist icons, such as a Saarinen Womb chair for Knoll, a Herman Miller Eames lounge chair, and an Eileen Grey E1027 side table look at home alongside present-day pieces such as an Encore sofa (which handily folds down into a sleeping surface) from Room & Board and a Doka rug designed and produced by Stephanie Odegard. The Wohlert pendant lights from Louis Poulsen were designed by Vilhelm Wohlert in 1959, but grouped as such, they appear distinctly contemporary. i

Factory Direct

Story by Jordan Kushins
Photos by Dustin Aksland

Heath's Sausalito factory was purpose-built for Edith Heath. The original kilns and equipment are still being used at the behest of owners Cathy Bailey and Robin Petravic.

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Ask anybody who has held so much as a bud vase from Heath Ceramics about the pottery's charms, and you're likely to encounter the kind of adoration reserved for treasured family heirlooms. So great is the ubiquitous enthusiasm for Heath that one is left wondering if something more than pigment is baked into its signature glazes. Its popularity may stem from its timeless, unfussy quality—a Heath piece looks equally at home alongside decor of any epoch. But more likely it is due to the fact that in an era dominated by the rise of machines, this small company has honed a homespun, handcrafted approach to stoneware that's tangible in each tile, serving bowl, and pitcher that comes out of its Sausalito, California, kilns. Iconoclast Edith Heath founded the company in 1948 and opened up shop in 1959, and her hands-on production line remains safely intact more than a half-century later. This is largely thanks to husband-and-wife team Robin Petravic and Cathy Bailey who purchased Heath in 2003, saving the factory, production techniques, archives, and brand from inevitable extinction. They have since expanded the business to new shops in Los Angeles and most recently in San Francisco's Ferry Building. The formula for success, they say, is not complicated. "It's about doing simple things well," Petravic explains. "A dinner plate and a coffee mug will make you happy three times a day. Those are the things that make your life better."

What's at the heart of Heath's appeal?

Robin Petravic: People build a relationship with these products that have a simple purpose. Heath is like a farmers' market for ceramics on the small scale of an artisan bakery—it's as if pieces come out of the kiln and go right into the hands of the customer. The whole process is very transparent.

Why is that transparency important to convey?

RP: Ultimately it's about design intent. There's a lot of care and skill that goes into these pieces.

Cathy Bailey: Edith Heath wanted her products to look like there was craftsmanship involved. Every piece is not identical; the basic gesture and shape is the same, but very slight trim or glaze changes show up because there are hands making everything.

What makes your workplace unique?

RP: There are few places where you have this amazing studio and factory a couple hundred yards from the bay. Our workers can sit by the window—feel the sunlight, hear when the seagulls fly by—while they're making pottery. It's great.

Where do you find the items you aren't making yourselves?

RP: Anywhere we can.

CB: I'm a searcher, always hunting. Sometimes it's just following a lead online; I met Andy [Cruz, owner and founder of type foundry House Industries] because he blogged about his trip to the factory, and now we're doing a project together.

Sounds like a perfect match. What can we expect from that collaboration?

CB: We're working on modular tile numbers in a new House typeface, which will be available in fall of this year.

Stacks of unglazed dishware line the shelves at the Heath factory in Sausalito *(above, right)*. A short ferry ride across the Bay, the San Francisco Ferry Building is the latest location for Heath to display its colorful wares (left, opposite). Tableware shares space with a curated collection of books, tea towels, and treasures for the home.

How does a piece go from conception to production?

CB: We have one product designer, Christina Zamora, who is amazing. She really makes it all happen. I hired her as an intern, so she's been here almost the whole time that we have, and she really gets that Heath items are really about materials.

RP: And she understands technique, down to the mold-making.

How do you update and modernize a classic collection?

CB: Every summer and every winter we introduce new things, but they don't stay with us forever. So we'll experiment—play around with color, change the shape, or add a new item—and then we move on.

RP: We look at what was interesting about previous methods and see if we can push that somehow. Every year it gets better; we learn a little more each time we do it.

Who is your ideal customer?

RP: We don't focus on anyone in particular. Instead, we make sure we do things well, and that focus has widespread appeal. Often we'll have three generations of people shopping together, which is something I've loved about Heath from the first day we had the store. How many things do you love that your mother and daughter also adore?

What's next for Heath?

CB: Our annual sale and open studios are both huge events now. We open up the whole factory, and the guys in production work on the weekends making stuff. It's fun, but a complete madhouse.

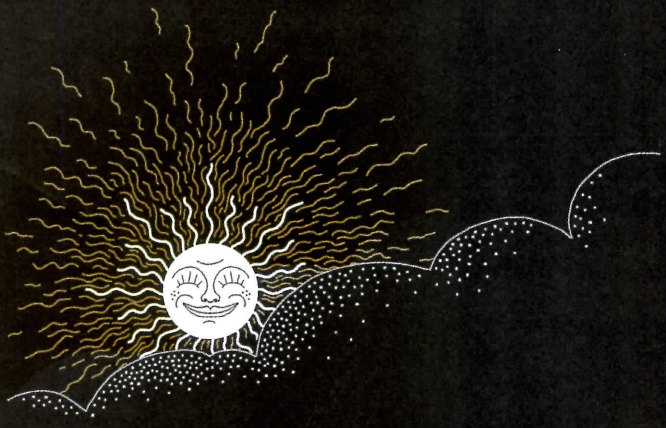
RP: We're searching for really good-quality—and hopefully American-made—stemware, which is hard to find. If we can't find it, we'd love to try to figure out how to make it ourselves. It's a long-term goal.

An Introduction to Lighting

One of the oldest proclamations in Western literature—maybe the very oldest, depending on how you see things—is "Let there be light." And for most of human history, whether we dwelled in caves or in Gilded Age mansions, light was inseparable from heat: Domestic lighting consisted of either letting sunlight inside or burning something organic. The Egyptians were making candles from beeswax and animal fat 5,000 years ago, and except for the discovery of new fuel sources—whale oil, ahoy!—the candle continued to illuminate homes deep into the 19th century.

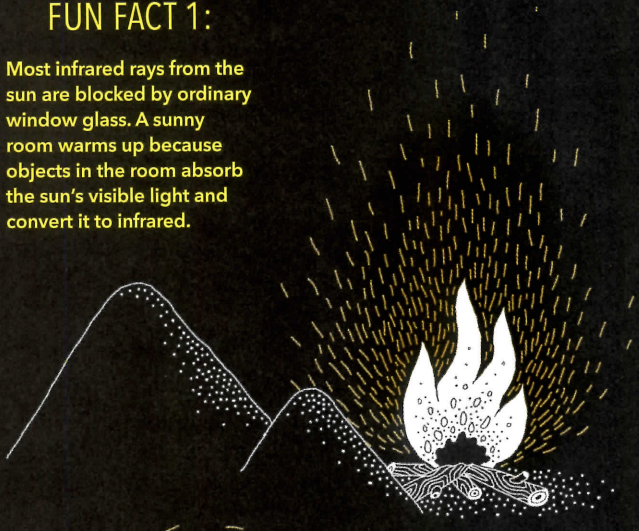
Windows, until the development of cheap and effective glass manufacturing, were originally small things that weren't much more than holes in the wall. Their usefulness had to be balanced between the amount of light they let in and the amount of heat and smoke they let out. Yet in situations where money was no object, as in the construction of the great European cathedrals, windows could be used for illumination far more effectively (and beautifully) than any other form of light. As the technology developed, the construction of the window-rich stately old homes of England (particularly Hardwick Hall, "more glass than wall" as the saying went) in the 1590s set architects on the path of bringing more sunlight into the home.

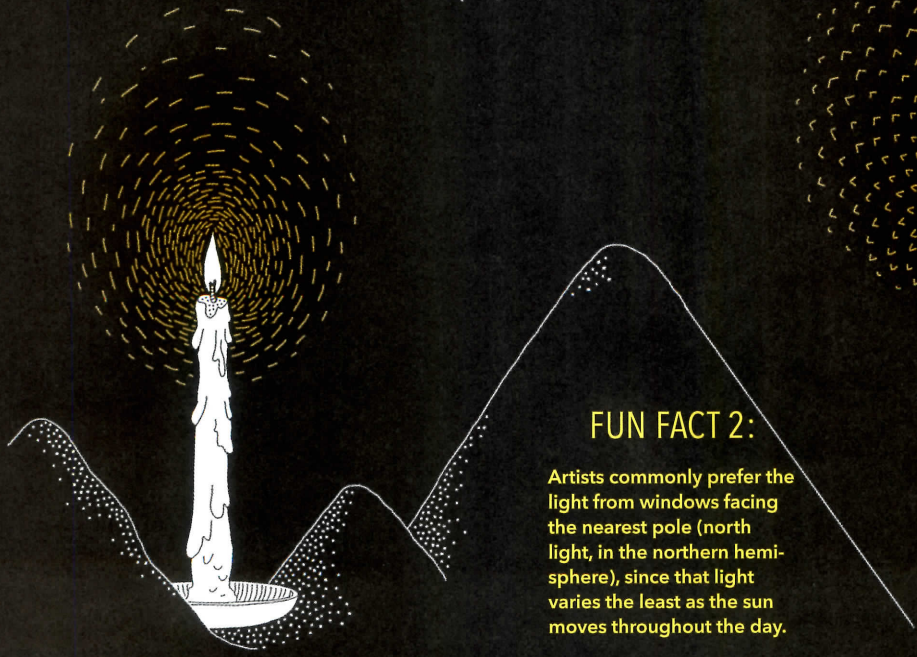
The widespread development of natural gas lighting around the 1820s, followed 60 years later by the gas mantle (a piece of radioactive thorium that when heated by a gas flame glowed brighter than the gas



FUN FACT 1:

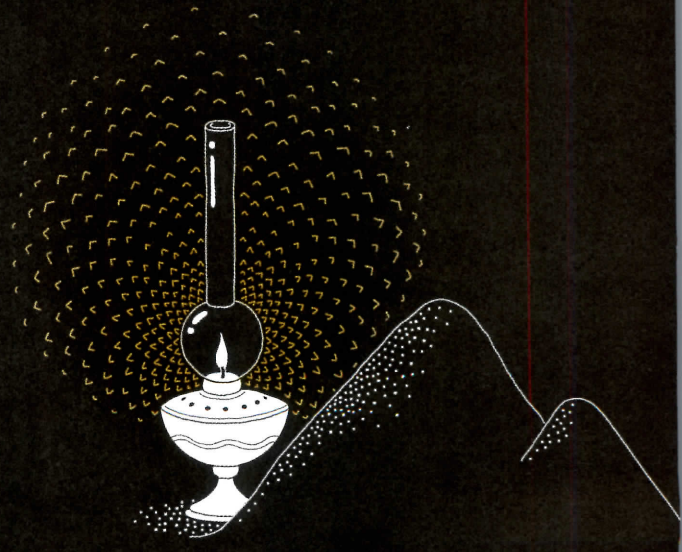
Most infrared rays from the sun are blocked by ordinary window glass. A sunny room warms up because objects in the room absorb the sun's visible light and convert it to infrared.





FUN FACT 2:

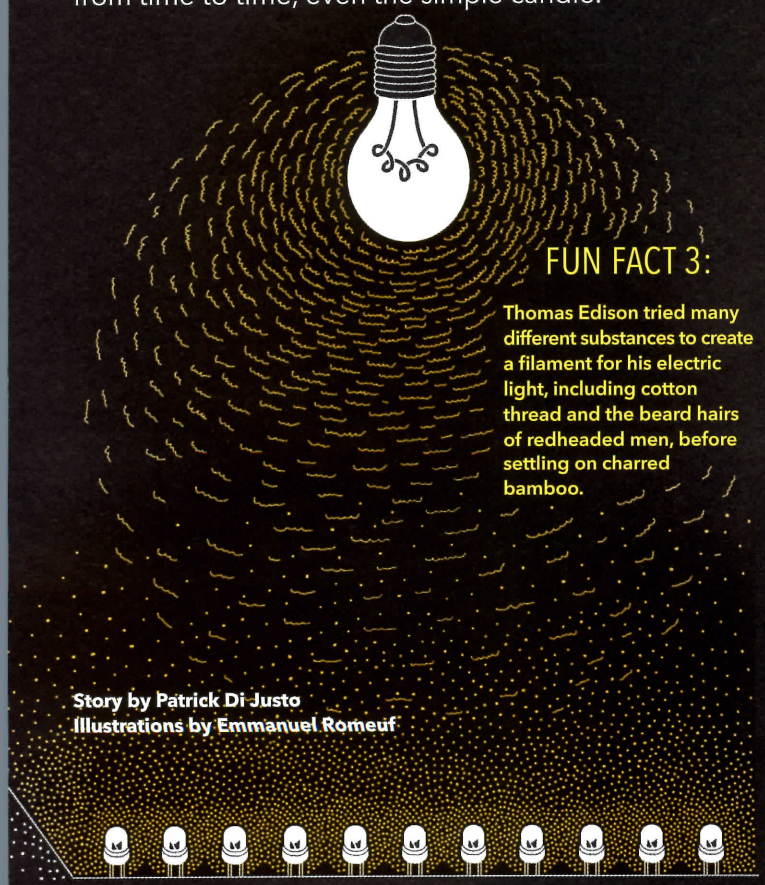
Artists commonly prefer the light from windows facing the nearest pole (north light, in the northern hemisphere), since that light varies the least as the sun moves throughout the day.



flame itself) were the last hurrah of the large scale burning of things to produce light. To the jeers of "Judas!" from gas lamps everywhere, in the 1880s indoor lighting went electric.

But Thomas Edison's invention still didn't separate light from heat. The incandescent lamp worked by running a current of electricity through a thin tungsten wire until it glowed. The bulb gave off light, but only as a by-product of the enormous amounts of heat created; to this day, incandescent lamps convert, at best, only three percent of their energy to visible light. The sale of fluorescent lights in the 1930s brought a slightly cooler method of producing light, but it has only been comparatively recently that cold light has moved from the lab into the home.

Now we're in the midst of a revolution in interior lighting: New technologies to produce light are being developed and—at least in America, where lighting accounts for approximately 9 percent of America's electricity use—they all may soon be regulated by the American Clean Energy and Security Act of 2009. Section 211 of that bill calls for all electric lights manufactured after 2014 to output at least 80 lumens per watt of electricity—an efficiency many times greater than today's incandescent lightbulbs! But that's only part of the story. For the foreseeable future, our houses will still be lit by a variety of means, including high-tech spotlights, direct or indirect sunlight, and, from time to time, even the simple candle.



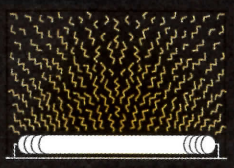
FUN FACT 3:

Thomas Edison tried many different substances to create a filament for his electric light, including cotton thread and the beard hairs of redheaded men, before settling on charred bamboo.

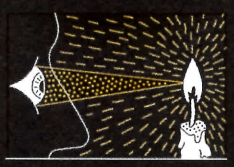
Story by Patrick Di Justo
Illustrations by Emmanuel Romeuf

Words You Should Know

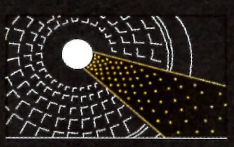
Incandescence: The light given off when an object is heated. As the heat increases, the color of the light mimics the spectrum: Cooler objects glow reddish-orange, hotter ones glow yellow, very hot ones glow bluish-white.



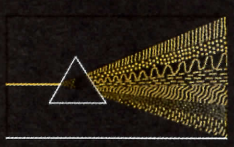
Fluorescence: The emission of a different wavelength of light than the one absorbed. The gas in a fluorescent tube gives off ultraviolet light, which is absorbed by the tube's coating and emitted as visible light.



Lumen: A measure of the power of a given light as perceived by the human eye. Since the eye is sensitive to some wavelengths and not others, a lumen does not measure the total power of the light, just the light it gives off.



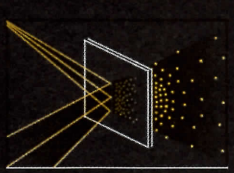
Oculus: The Latin word for "eye." In a lighting context, it is the name of the round window at the top of a building (such as the Parthenon in Rome) which lets in light.



Full-Spectrum Light: Artificial light that more closely mimics the color range of sunlight, as opposed to yellow-rich incandescent light or blue-rich fluorescent light.

Candlepower: The waxy oil from sperm whales is so pure that candles made from it burned with a uniform brightness that other light sources could be compared to, thus leading to the old physics standard "one candlepower."

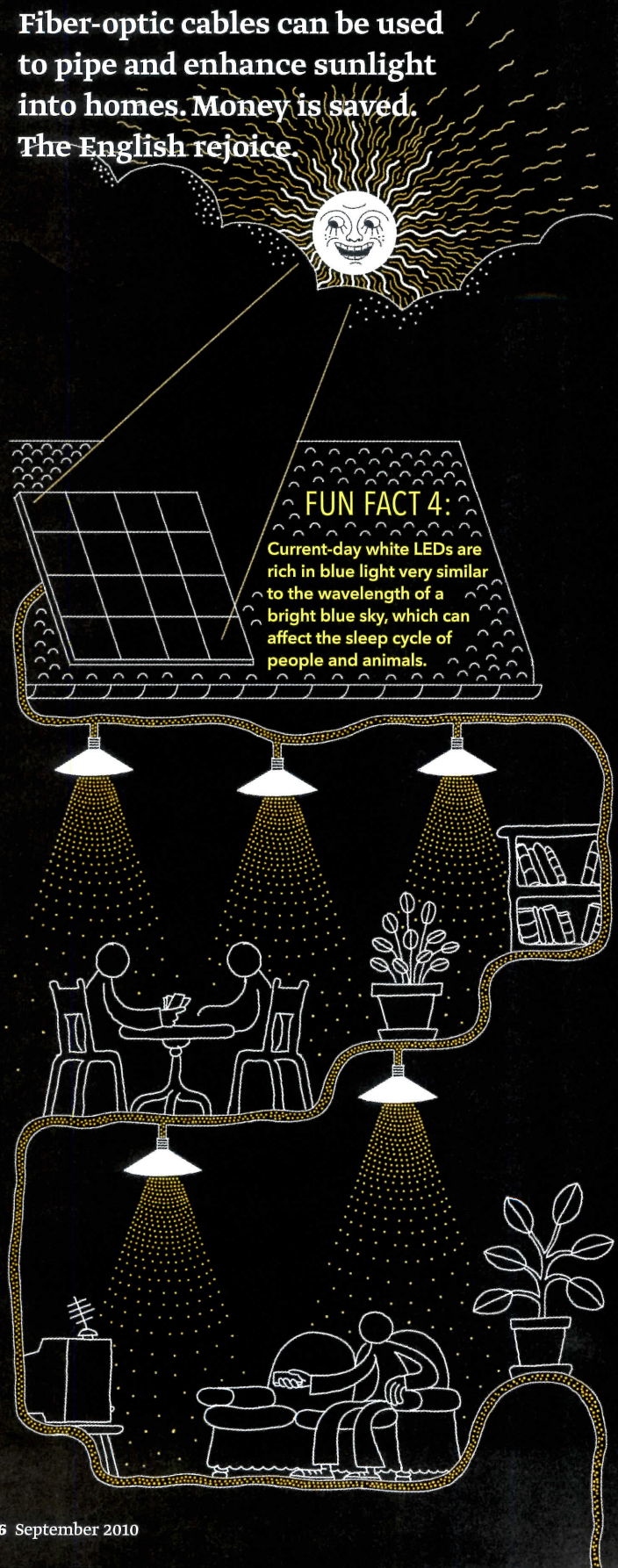
Bioluminescence: Sources of light found in nature. Just as children capture fireflies to use in lanterns, genetic engineers are working to insert the insect's "glow" genes into different living beings. Imagine a houseplant that doubles as a night-light!



Smart Glass: Glass with embedded liquid crystals that can be darkened by the application of electricity. It can be used to let the sun in on winter days but keep it out during the summer season.

Sunlight on Demand

Fiber-optic cables can be used to pipe and enhance sunlight into homes. Money is saved. The English rejoice.



FUN FACT 4:

Current-day white LEDs are rich in blue light very similar to the wavelength of a bright blue sky, which can affect the sleep cycle of people and animals.

Let the sun shine in, in as many ways possible. The influential 1977 design book *A Pattern Language* by Christopher Alexander, Sara Ishikawa, and Murray Silverstein suggests that rooms should be illuminated by two sources of natural sunlight, ideally placed perpendicular to each other. The openings (usually windows or doors, but also skylights and even transoms) should be arranged to give as much uniform light as possible. But not every room has windows, and interior hallways are naturally ill-lit. One method is to transport concentrated sunlight to the interior of a building through fiber-optic cables.

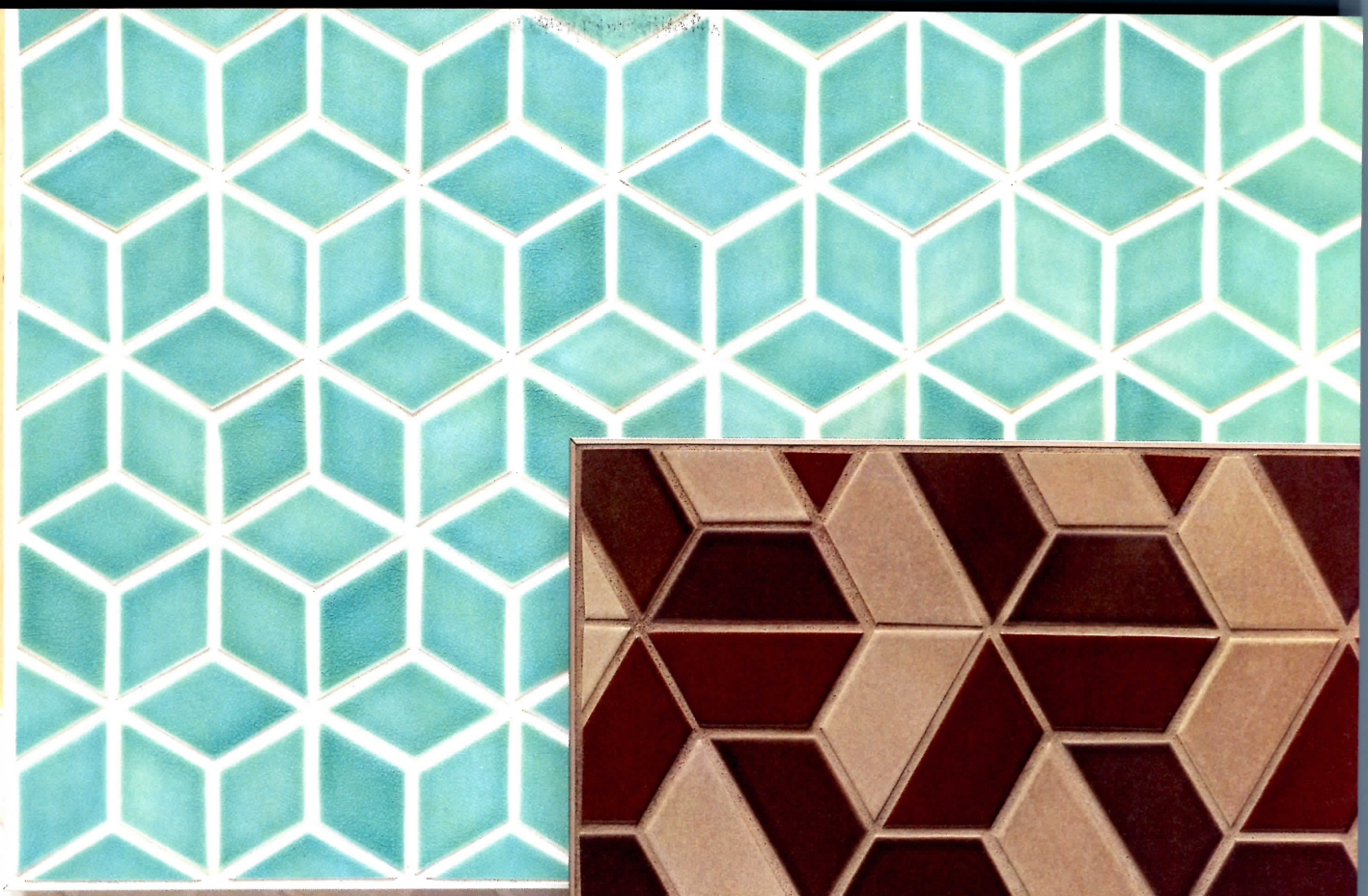
Invented by Dr. Duncan Earl, a researcher at Oak Ridge National Laborarory, this type of lighting system uses a polished parabolic dish mounted on a building's roof to track the sun and focus its light onto a bundle of fiber-optic cables. The cables carry the sunlight throughout the building, terminating at overhead lighting fixtures containing fiber-optic diffusers that spread the sunlight around. The chief advantage of this system over conventional skylights is that over the course of a day, regardless of the sun's position, the fiber optics convert its light into constant uniform lighting (except, of course, at dawn or dusk).

On a sunny day this lighting system can transmit 50,000 lumens, the equivalent of thirty 100-watt lighting fixtures, more than enough to illuminate a 1,000-square-foot home. On less than perfectly sunny days, or at twilight, a small sensor in the fixture measures the available sunlight and turns on auxiliary fluorescent lights to provide uniform lighting. Earl estimates that one hybrid lighting unit can save a building approximately 8,000 kilowatt hours per year (which works out to about $750 in lighting costs).

The system hinges around Oak Ridge's recent development of high-heat, low-cost plastic fiber-optic cable. However, since plastic fibers only transmit about 50 percent of the available light, hybrid lighting only really works in one-story buildings, or on the top floor of multistory buildings. After testing the product in multiple locations, the difficult part, Earl acknowledges, lies in developing a fiber-optic cable that's transparent enough to extend the system to other floors, yet inexpensive enough to be cost effective.

FUN FACT 5:

In 1892, Nikola Tesla, hoping to improve on Edison's incandescent lamp, accidentally invented a primitive laser instead.



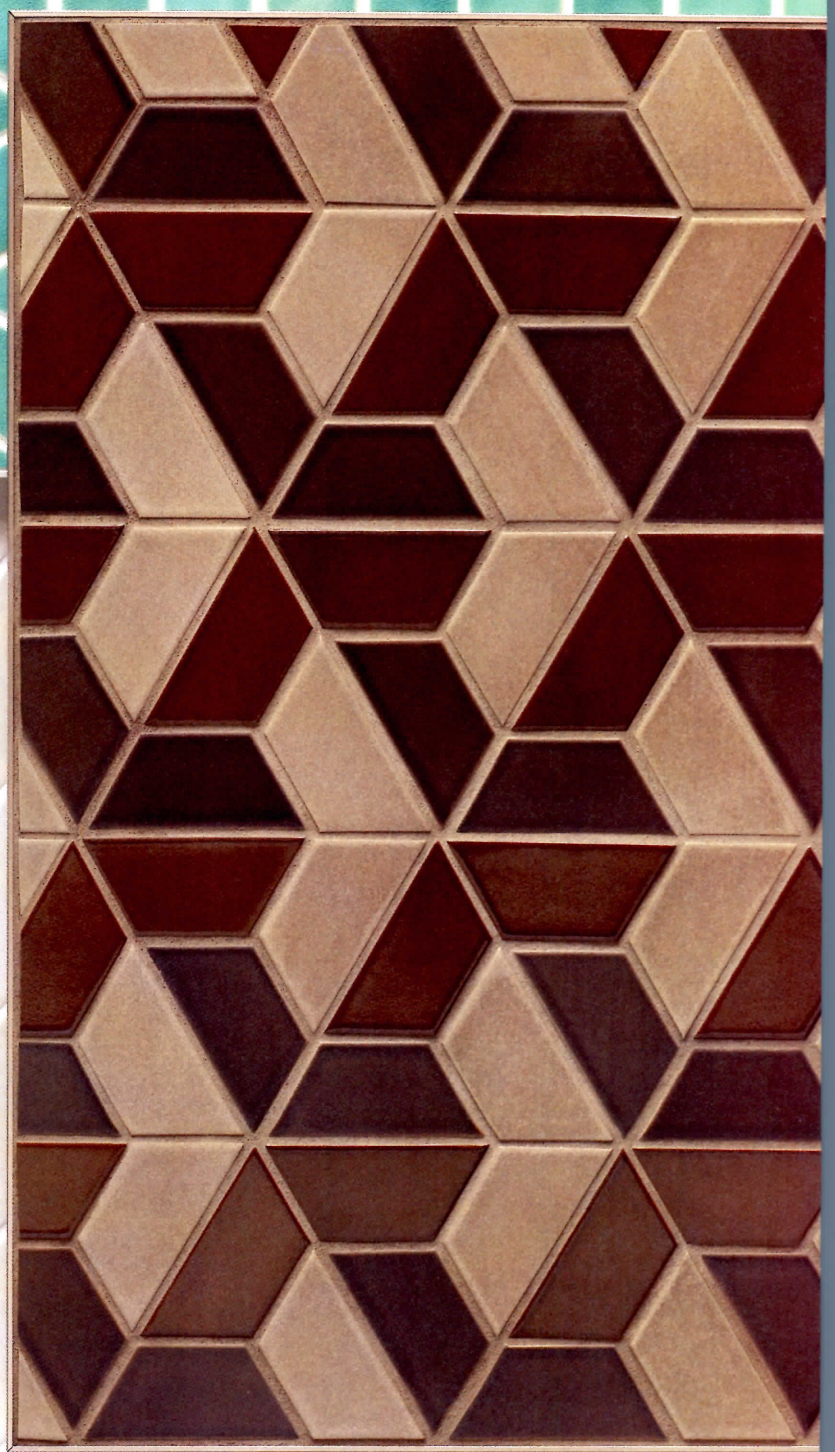


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Photo: Jeffery Cross

Dim Some, Lose Some

Waste extends far beyond what winds up in the landfill. The International Dark-Sky Association leads the charge against light pollution.

FUN FACT 6:

People are attracted to light: A 1974 study published in *Lighting Design and Application* by Taylor and Sucov found that when faced with two corridors, one lit more brightly than the other, subjects overwhelmingly chose the brighter one.

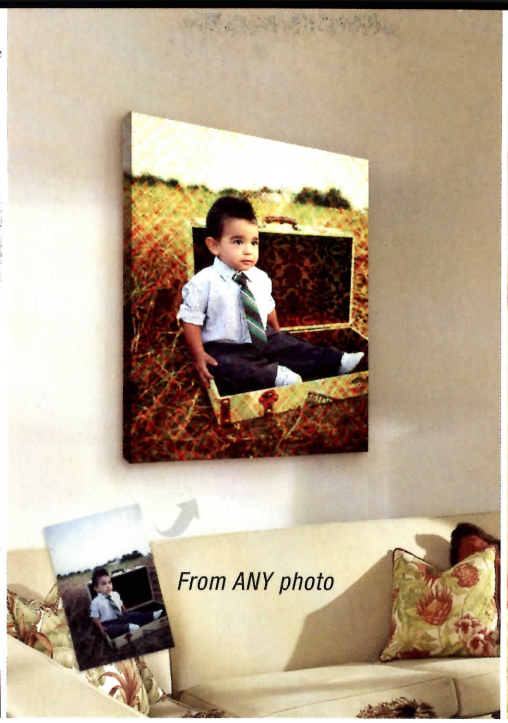
You see them everywhere: stadium-quality floodlights as bright as the sun, controlled by an overly sensitive motion detector, installed on an outside corner of a house ostensibly to overilluminate a 10-by-10-foot patch of yard (while also shining into the neighbor's bedroom). The lights are sold to frightened homeowners as security measures, but they're wasteful, intrusive, and, according to Bob Parks, director of the International Dark-Sky Association (IDA), might actually make the house less safe.

The IDA was originally established to combat light pollution, excessive artificial light that destroys our ability to enjoy the night sky. But it quickly came to realize that management of light outside the home was equally important to the quality of life inside the home. "The point of effective lighting," Parks explains, "is to use only the light you need, when you need it, and to shield it so the light doesn't go where it's not wanted." In the past few decades too many people, fearful of shadows near their home, have done their best to install lighting fixtures anywhere they can. Complaint letters in IDA's files show that far too many new houses and housing developments are willing to forego energy efficiency and neighborly courtesy for the false security of nonstop glare.

And the ironic thing is that using light that's too bright, while sold as a security measure, actually may make the situation more dangerous. "Inside your house you might have an appropriate level of lighting," says Parks. "When you go outside and are hit with bright floodlights, you may be temporarily blinded. Your eyes try to adjust to the new glare, and you lose your ability to see into the shadows. And then you're a brightly lit target for anyone hiding there."

Parks recommends that when planning a lighting system, homeowners should ask themselves these questions: Do I actually need to light that area? If so, how much light is enough without overlighting and causing a glare? And do I need that light all the time?

The Classic™ portrait on gallery wrap canvas , 24"x20", $302



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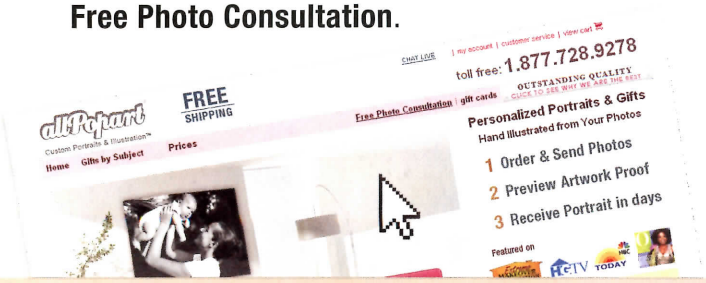

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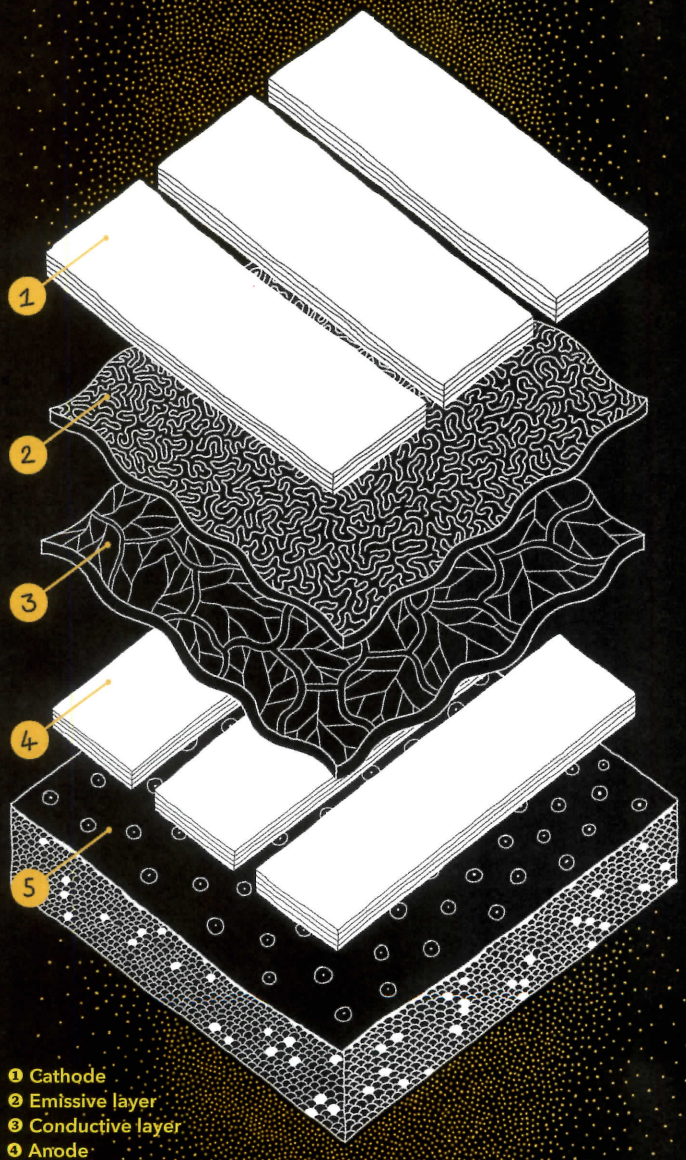

❶ Cathode
❷ Emissive layer
❸ Conductive layer
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❺ Substrate

In 1907, a 25-year-old Marconi radio researcher named H. J. Round applied a voltage to a crystal of Carborundum and inadvertently discovered the light-emitting diode. That first feeble glow has, more than 100 years later, become an $8-billion-a-year industry, producing LEDs of nearly every color and intensity, providing illumination for everything from searchlights to night-lights. But though they're more efficient than incandescent bulbs, and longer lasting than fluorescents, their relatively high manufacturing costs have kept LEDs out of living-room lamps until recently. And their tenure there may be short-lived, thanks to the development of organic light-emitting diodes (OLEDs).

Unlike crystalline LEDs, an OLED's light comes from a thin organic film sandwiched between two electrodes. This film can be sprayed onto nearly anything, even flexible surfaces like paper, plastic, or cloth, with nothing more elaborate than ink-jet printer technology. With the addition of some cheap microprocessors, a single OLED surface can at different times serve as a light source, a cinema display, a computer monitor—even a mirror!

Because they can be embedded into objects, OLEDs will force us to reevaluate our thinking about interior lighting. For centuries, natural light has come into our homes through large rectangular windows and doors, while artificial light has usually come from point sources like candles, gas flames, and incandescent bulbs. How will we change our conception of the way a room should be lit when the entire ceiling—or the walls, or the carpet, or the couch—can glow?

FUN FACT 7:

Fluorescent lamps were one of the wonders of the GE pavilion at the 1939 World's Fair, along with a television studio and an artificial lightning generator.

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Lumen on the Horizon

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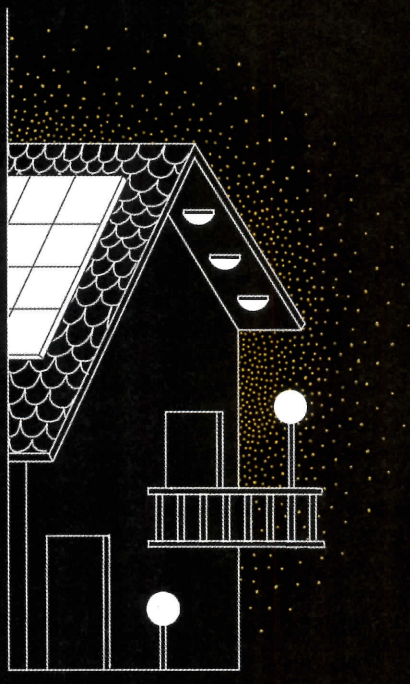
FUN FACT 8:

Paleolithic cave paintings of animals were done by lamplight: Hundreds of hollowed-out stones depicting horses and the like, bearing traces of burned animal grease and fiber wicks, have been found in the caves of Lascaux.

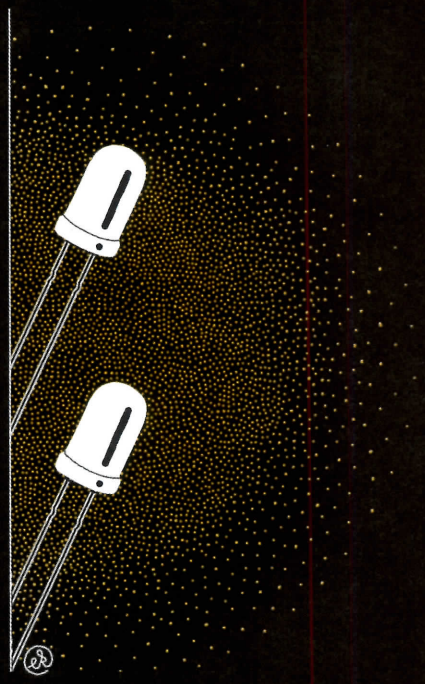
Gary Novasel is a residential lighting designer in exurban New York and a partner in Patdo Light Studio.

"People are under the impression that Congress has declared that incandescent lamps are going to be outlawed by 2014. And that's not true. Certain incandescents will be, but there's a provision that allows for significant strides in efficiency, which have been realized by some incandescent lighting manufacturers. So what you're going to see is the rebirth of the longer life, more efficient incandescent light source. Harvesting daylight is going to be a large part of lighting design. Much more in commercial properties, but in residential only—and this is important—if it doesn't distort the architecture of the house. I think we'll see more of this as energy costs continue to climb and green becomes more of a social consciousness issue."



Johanna Grawunder is a designer and architect in Milan and San Francisco.

"The future of domestic lighting will be colorful and material. The movement away from incandescents, toward energy-efficient lighting, will greatly influence for the better how we light our homes. On the architectural scale, we'll see a lot more integrated lighting in the architecture itself. Traditionally, architects have been very worried about natural light, but generally relegate the artificial light—the nighttime light especially—to objects. I think architects more and more will worry about the night light as much as the daytime light by integrating artificial lighting directly into the forms and details of the built space."



Matt Mazzucchi is vice president of market and business development at QD Vision, Inc., a company that makes quantum dot adapters for LED-based products.

"Consumer experience with LED technology has been less than positive. Inexpensive LED lamps produce a harsh white-light quality, or what is referred to technically as poor 'color rendering index,' or 'CRI'—the color and light is not pleasing to the eyes. We believe that quantum light technology offers the most efficient and cost-effective way for lamp and fixture makers to create high color quality light (high CRI) and reproduce the color and warmth of incandescent bulbs. Quantum dot technology will have a significant impact in the area of energy conservation while delivering high efficiency."

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Weekend Events included with Ticket Price:

The Architect's Forum | September 9, 6:00 pm

Home Tours Headquarters | September 11-12, 9:00 am-4:00 pm

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San Francisco Living Exhibition | September 11-12, 9:00 am-4:00 pm

*Lunch with the Dwell Editors | September 10, 12:00 pm
**Additional fee applies.*

September 11–12, 2010
10:00 am – 4:00 pm

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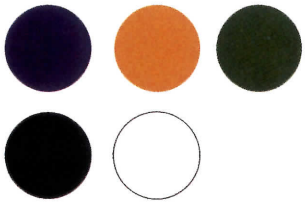

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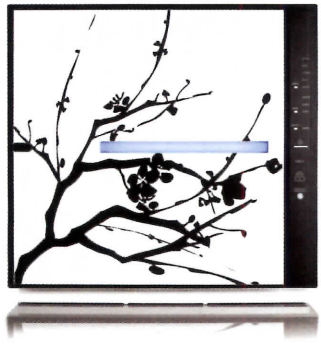

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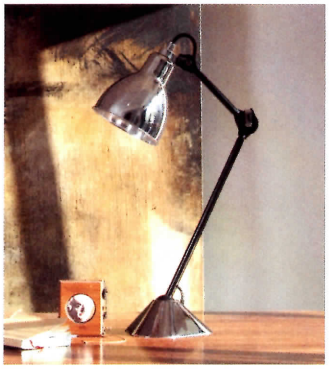

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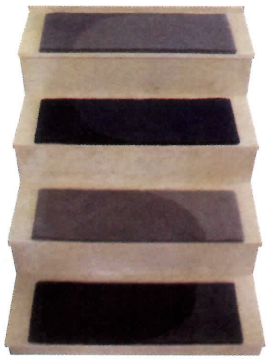

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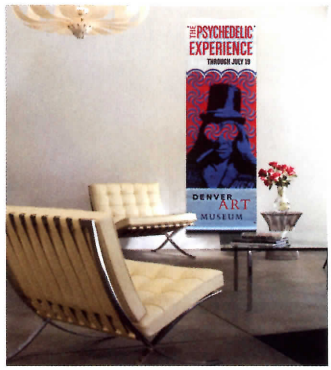

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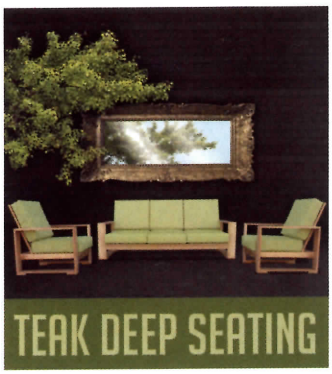

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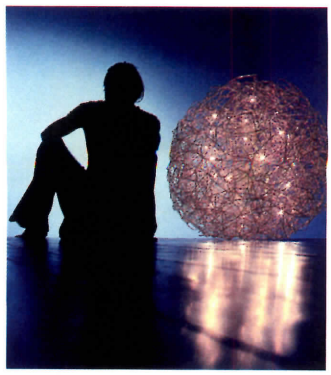

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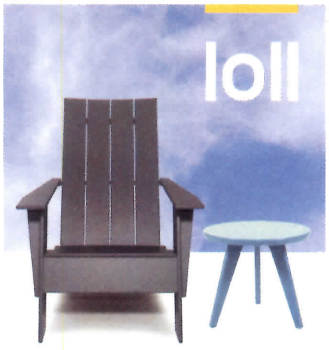

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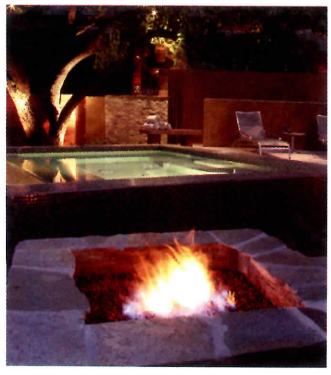

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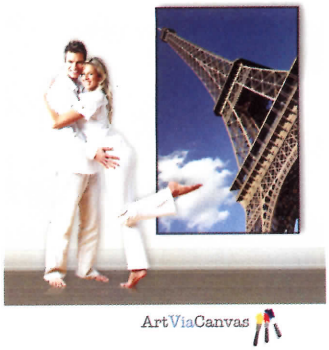

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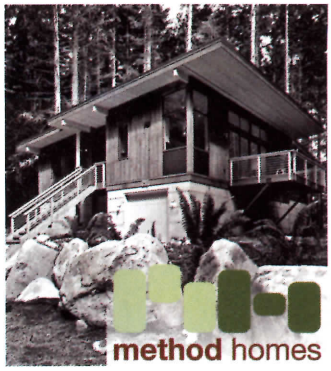

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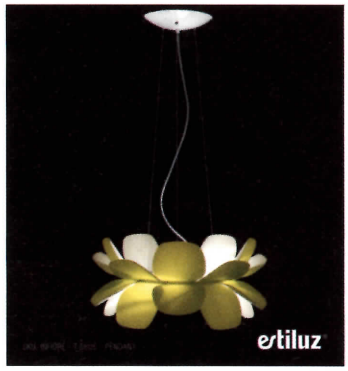

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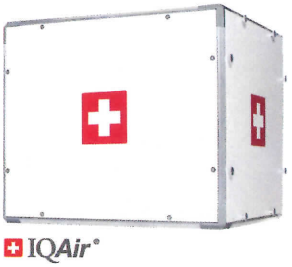

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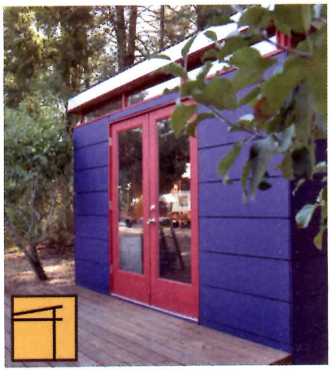

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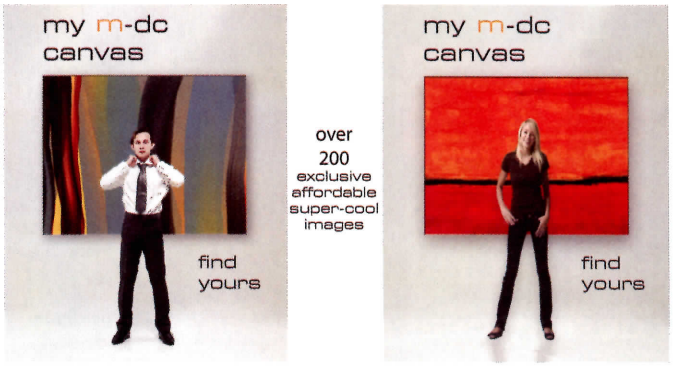

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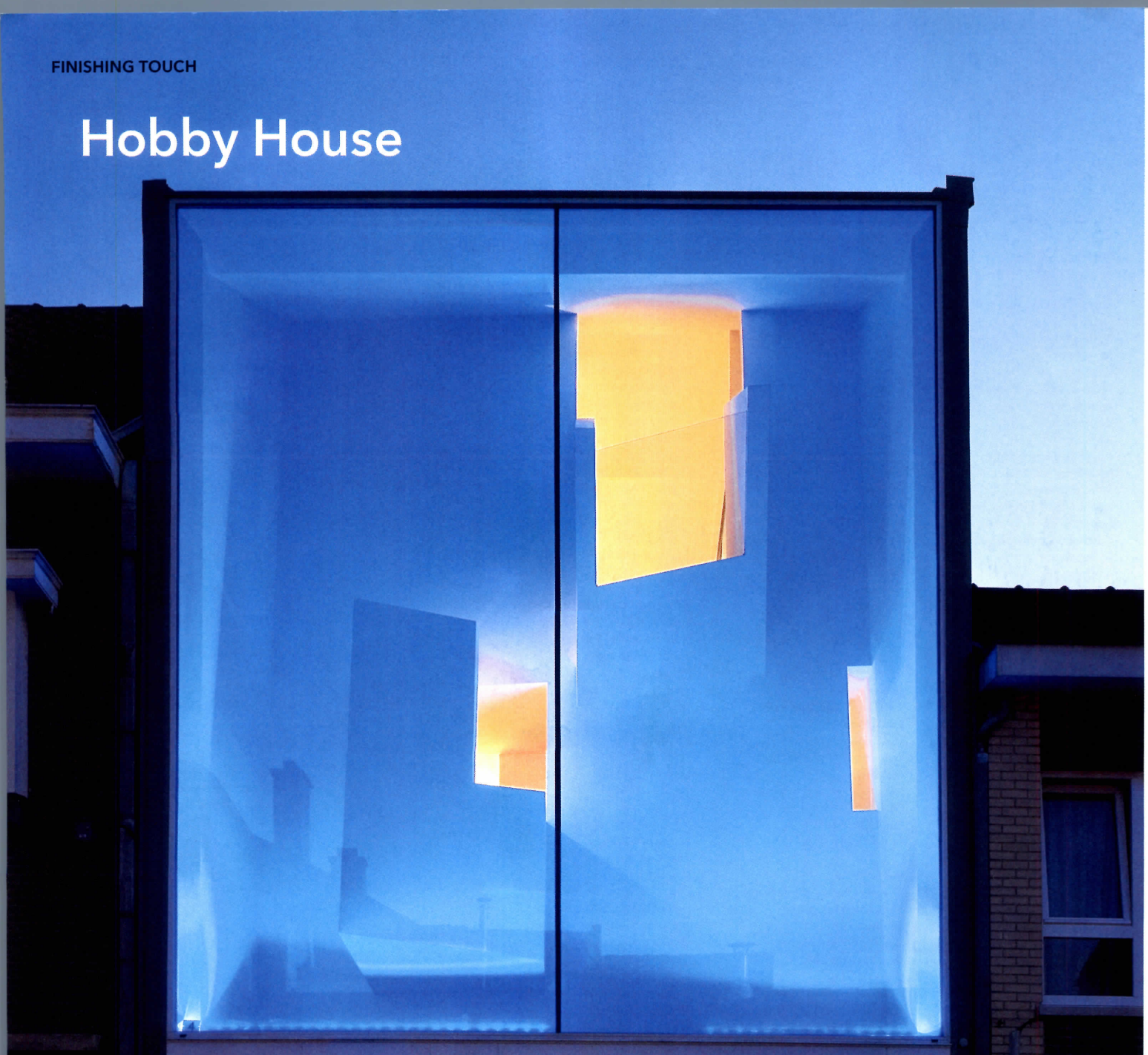
Hobby House



Retirement often offers couples more time together, but when René Menten and Mikey Bienkens left the working world, they built a house that emphasized their individual activities. The balconies breaking into the space behind the glass and white aluminum facade of their home in Bilzen, Belgium, give each partner a private space in which to pursue personal passions.

The lower alcove, called Hobby 1, pokes out into the three-foot-wide space behind the glass front and is a reading nook for Menten, an avid art historian. "When you read, there's this intimate relationship with the book," says architect Bassam El Okeily, who designed the house. "Menten has enough light to see the sky and read, but people on the street can't see him." The upper opening, Hobby 2, is an extension off of Bienkens's art studio. "Someone paints or creates art because they want to share it," El Okeily says. "Her balcony is exposed so passersby can see her and her work."

Despite the strict segregation of individual areas behind the street facade, the remainder of the 2,500-square-foot house consists of shared spaces where the couple enjoy their meals and evenings. And even while they're at "work," the balconies are close enough and offset at just the right angle for them to wave hello to each other throughout the day.

Story by Miyoko Ohtake

Photo by Tim Van de Velde