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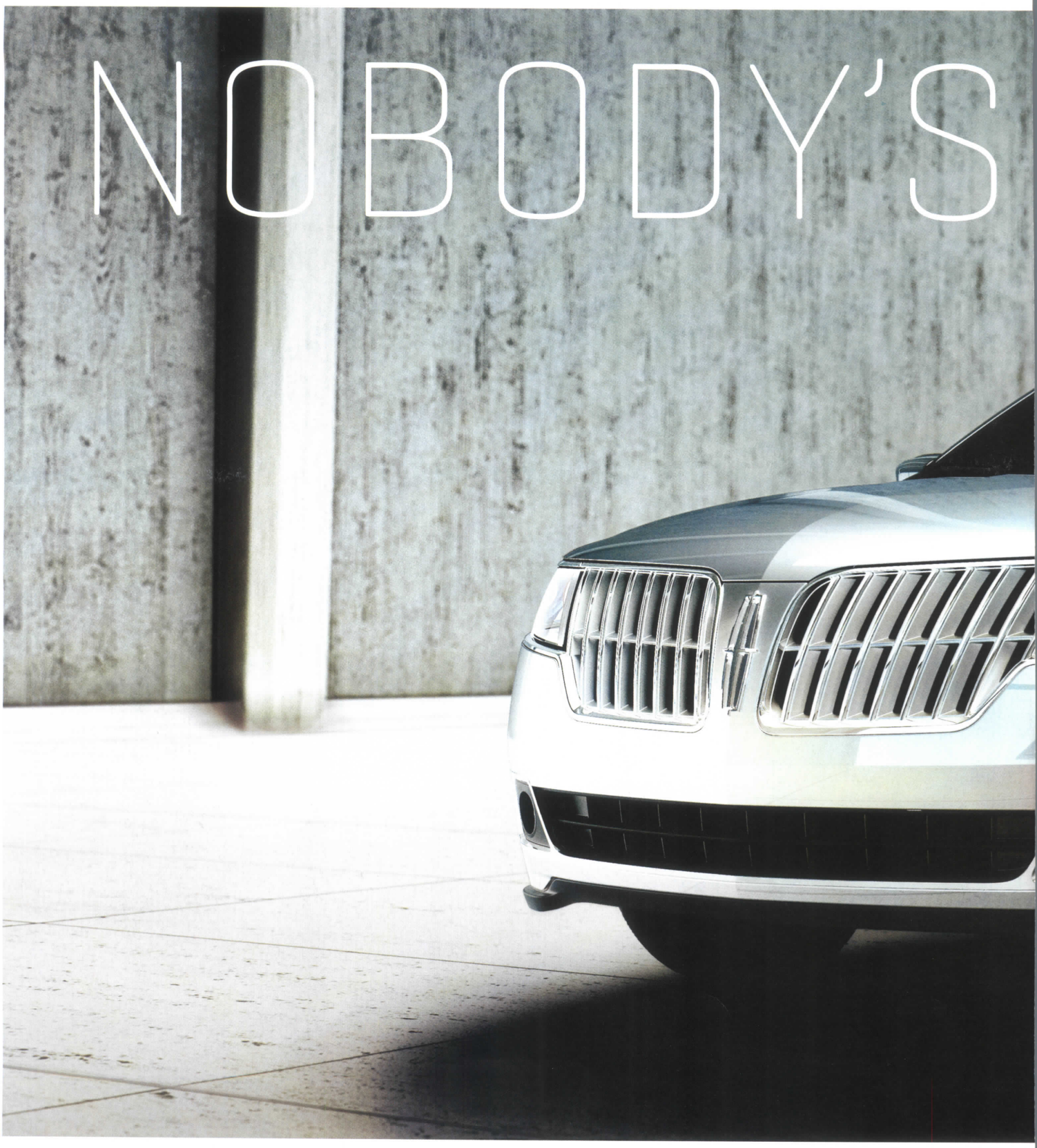

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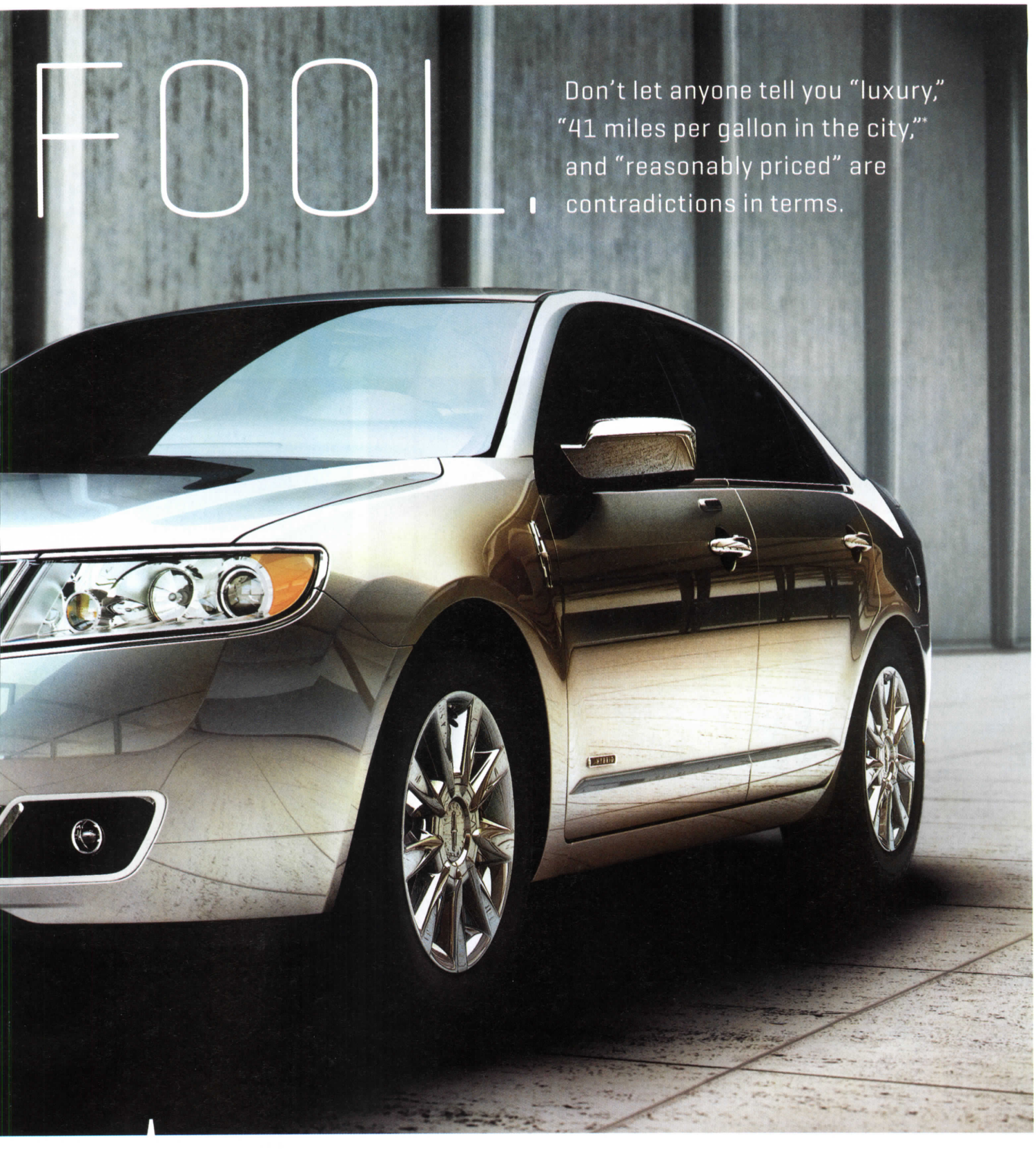

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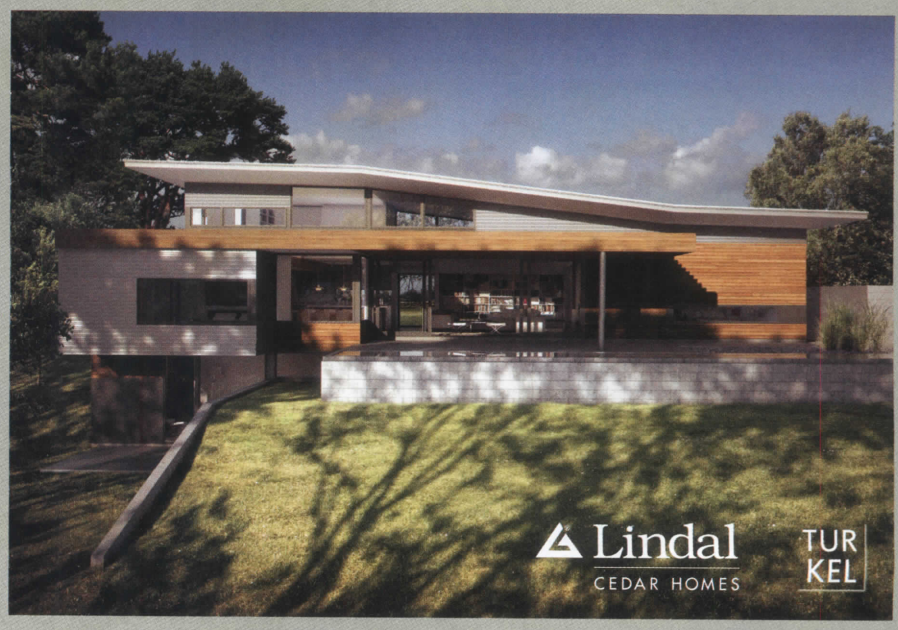

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Live/Work
November 2010

Cover: Monkman Residence, Toronto, Ontario, page 82
Photo by Matthew Williams

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Chris Anderson's September 2010 *Wired* article, "The Web Is Dead. Long Live the Internet," predictably made World Wide Weblings go all a-Twitter with its boldface headline, but more eye-opening than any of the piece's claims was its terrifying opening sentence: "You wake up and check your email on your bedside iPad." Besides implying that you own multiple iPads, each dedicated to an individual zone within your home, the sentence verifies the now commonly held notion that we should be connected, and by extension, connected to work, from the minute we wake up until the instant the bedside light goes out at night (sometimes even after that, thanks to backlit keyboards). So, in the spirit of Anderson's article, allow me to proffer my own controversial headline:

The Office Is Dead.

Long Live Work.

Though I won't back up my claim with fancy infographics, I was reassured by respectable sources at large office-furniture manufacturers that this is indeed the way things are heading. The office as we've known it for the last century will be gone within the next 15 years, predicts Herman Miller's Jack Schreuer, vice president of North American seating. Herman Miller's director of strategic research and advance development, Gretchen Gscheidle, told me that the office will exist in order to facilitate connections and relationship building, but "you might not even have your computer there."

The idea of using the workplace to foster connections and achieve the social needs of business while accomplishing "concentrative tasks" before or after office hours was echoed by Jason Heredia, vice president of marketing at Coalesse, a brand of Steelcase. Heredia also confirmed another of my hunches: that "most people only use their home office as a glorified in-box and end up taking the laptop with them into the kitchen or TV room."

I was curious what all this upheaval means for the companies that were once in the business of creating and mapping Dilbert's natural habitat. After all, with a bedside iPad, who needs a cubicle? Coalesse believes that it has addressed the new paradigm with SW_1, a new line of chairs and tables designed by former Nike creative director Scott Wilson. (If he can design crossover sportswear, why not crossover chairs and tables?) A pleasant stylistic amalgamation of the Eames Aluminum Group, Warren Platner's Knoll lounge chair, and the vamp of a futuristic sneaker, SW_1 doesn't exactly seem like a game changer at first glance. But lurking there in plain sight is a handful of functional features—like sliding trays, cable management, and tabletop outlets—that allow these pieces to be just as much at home in a boardroom as a dining room.

At Herman Miller, things are heading down a similar path. "There's going to be more blurring," Schreuer told me as we discussed the release of the company's new SAYL chair by Yves Béhar. "If I'm going to be working for many hours from home each week, the kitchen chair isn't going to cut it." He foresees more products like SAYL—those that can offer the ergonomics and performance of an expensive task chair but with appealing informal qualities, such as customizable color selection, that make it fit in at home.

So now, before you pick up a Web-enabled device and check your email one last time before going to bed, let's take a deeper look at a range of contemporary living spaces that blur the lines between living life and doing work while successfully empowering their inhabitants to accomplish what they set out to achieve—on both fronts.

Sam Grawe, Editor-in-Chief
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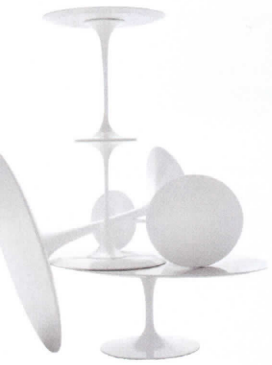

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Can you provide the manufacturer or other pertinent information about the small orange modern vase pictured on the cover of the "Bright Ideas" issue (September 2010)?

David Sepulveda
New Haven, Connecticut

Editors' Note: Homeowner Conny Ahlgren reports that he inherited the vase from his grandmother, who purchased it in the 1960s from Swedish company Höganäs (hoganaskeramik.se). Unfortunately, the company no longer manufactures that exact vase, but it does offer a range of ceramic tableware.

I'm not sure how the home featured in "Off the Grid" (September 2010) can be described as either "a neighborly approach to architecture" or an example of "sustainable community building." The blank facade of garage doors and almost continuous curb cuts across the property and disrespects the community. The swath of driveway and anonymous front entries disguised as part of the garage doors are certainly not neighborly. It is fitting that the architect is pictured with his family squatting in their driveway while his neighbors who are "stuck in the architectural past" have front yards and porches to sit on.

Benjamin Cherner
New York, New York

Editors' Note: Amara Holstein, the article's author and Dwell's Pacific Northwest contributing editor, offers the following:

"The home's front and back facades are flush with those of their neighbors, so it's a clean line of homes running down the block (rather than building out to the edges of the lot), and the driveway is grown through with green now, so it's a yardlike approach. Neighbors have been enthusiastic about the project, and the very nature of taking an overgrown infill lot that was formerly derelict and putting an attractive duplex on it has pleased many on the block.

"Many older Portland houses are wonderful (I live in a century-old home), but at the same time, there is value in creating new modern spaces that push forward local architectural trends, rather than simply replicating the old aesthetic (often using inferior materials to those used 100 years ago)."

What a beautiful little house featured in "Outside" (September 2010). It strikes me, however, that when faced with so many "extra costs" due to the environment and associated municipal hurdles, the land was not meant to be built on. Regardless of how many green features were incorporated, the impact shouldn't be made on that type of environment. Sometimes the most sustainable option is this: Don't build.

Peter John Grabowski
Portland, Oregon

"Speed of Light" (September 2010) would have benefited from a comparison of the lumen output of the CFL and LED bulbs. Only the Twist-n-Dim CFL, with an output of 1,500 lumens, comes close to the 1,700 lumens of a standard 100-watt incandescent bulb.

It takes far more LEDs to provide the same lumen output as an incandescent bulb, given today's technology. It will take further advances before incandescent bulbs will be replaced on a one-to-one basis with LEDs; however, we are looking forward to it.

Kenneth MacLean Jr.
Vineyard Haven, Massachusetts

Corrections:

In our September 2010 issue, we made the egregious error of misidentifying the Pantheon (in Rome) as the Parthenon (in Athens) in "101 Lighting."

In our July/August 2010 collaboration with *Good* magazine for "The Power Is Yours," we incorrectly reported the kWh savings per years, number of coal plants replaced, and pounds of carbon dioxide saved by 1 million, 10 million, and 100 million households if they lived in the most efficient houses. The correct figures are 3.509 billion kWh savings, 1.06 coal plants replaced, and 3,945,871 tons CO_2 saved by 1 million households; 35.09 billion kWh savings, 10.58 coal plants replaced, and 39,458,705 tons CO_2 saved by 10 million households; and 350.9 billion kWh savings, 105.85 coal plants replaced, and 394,587,050 tons CO_2 saved by 100 million households. We regret these mistakes and apologize to our high-school math teachers.

In the frenzy of getting our current newsstand special issue, *Make It Yours*, to the printer, we neglected to offer a huge thank you to the merchants and designers who allowed us to borrow copious amounts of their inventory to shoot the cover image. Our apologies and thanks go to:

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Now online...

Desk Clearing

Efficiency and productivity begin with the workstation. Some people prefer to stand and rove around unfettered, while others like to face the wall and use precious little horizontal space. Then there are those who champion piles and stacks—citizens who claim to have methods to their madness but to outsiders appear to be drowning in papery detritus. We champion them all in a slideshow at dwell.com/desk-clearing.

Double Life

Live/work is a theme that has resonated with us throughout our ten-year history, and we always delight in featuring spaces that do double duty. Inspired by this issue's foray into the topic, we combed through our archives to find a few old favorites. From artists' spaces to ergonomic chairs evaluated by the late designer Bill Stumpf, our series of articles and offerings delve a little deeper into the idea. dwell.com/double-life

Kyle Farley's Cleburne, Texas, home (which includes his *painting studio*) is one of the many live/work spaces we revisit online.

CONTRIBUTORS

Deborah Bishop
Dwell San Francisco contributing editor Deborah Bishop lives and works under the same roof—just like the Sands, whose space she wrote about this month ("Finishing Touch," p. 136). While she enjoys drifting into her office after her kids are asleep, there can be frightening consequences to working at home—like flinging open the door to the UPS man whilst clad in her husband's boxers and a shrunken "Hello Kitty" T-shirt. She is pleased to report he has made a full recovery.

William Bostwick
Shortly after spending a day at Primo Orpilla and Verda Alexander's home in Orinda, California ("Undivided Intentions," p. 90), writer and former *I.D.* magazine editor William Bostwick traded his Brooklyn apartment and *AP Stylebook* for a used Subaru and a homebrewing kit and headed west to make and write about beer. His resulting book, *Beer Craft*, will be published by Rodale in spring 2011.

Justin Fantl
Justin Fantl is a photographer based in San Francisco, though he is often on the move. He was thrilled to shoot the Sands' studio ("Finishing Touch," p. 136) and always enjoys discovering what's inside the buildings he travels past each day by foot, bike, or car. "It makes you wonder how many amazing spaces there are just waiting to be discovered," he says.

Takashi Homma
Tokyo-based photographer Takashi Homma traveled to Nagoya to shoot the home of Yurika and Takuya Ninomiya ("Flower Box," p. 98). Back home, he's deep in preparation for the first traveling exhibition of his work, which kicks off in January 2011 in Kanazawa, Japan, at the 21st Century Museum of Contemporary Art.

Raimund Koch
Raimund Koch is a photographer who lives in New York City. He has worked across the United States and Europe for many years, but the 500-square-foot Manhattan home he shot for this issue ("My House," p. 49) was one of the smallest apartments he has ever photographed. He had to squeeze into a two-foot-high crawlspace with his camera to capture the bedroom.

Alexandra Lange
Brooklyn-based architectural critic Alexandra Lange has long been fascinated by mid-century architects who chose not to build skyscrapers—like Warren Platner ("Archive," p. 106). After reading scathing reviews of Platner's work by Paul Goldberger and Herbert Muschamp, she didn't necessarily disagree with them but felt like she "understood what Platner was getting at and why he felt he had to lay on the gilt. Too much good taste can be too dull," she says.

Shonquis Moreno
Writer and former Dwell, *Frame*, and *Surface* magazine editor Shonquis Moreno lives in Brooklyn and penned this month's "Retail Design 101" (p. 114). "The more I researched and reported developments in retail design, the more shopping started to sound like sex," Moreno admits. "This seemed to indicate that I was on the right track."

Alex Subrizi
Alex Subrizi is a photographer living in Switzerland. Running up rocky and sage-scented Philopappos Hill to catch a view of the Acropolis at dusk was the defining experience of his trip to Greece for this month's "Detour" (p. 70). "The straw-colored light, the cottony earth beneath my feet, and the quiet groups scattered about and gazing at that single site: unforgettable."

Adele Weder
Adele Weder lives part of the year in the British Columbia archipelago of Haida Gwaii and knows all about the Herculean challenges and expenses of island house construction. She was nonetheless impressed by the feat of BattersbyHowat and their clients, who managed to erect an architectural showstopper atop a rocky waterfront cliff on an off-the-grid island near Vancouver ("Off the Grid," p. 60).


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Replace the leather jacket with a white blazer and the chopped Harley-Davidson with a Homda—a fake Chinese Honda—and you're cruising high in the Himalayas with Tibet's answer to *Easy Rider*. For more iconic imagery from photographer Ian Allen's travels, turn to page 42.
ianallenphoto.com

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

Outdoor planters
by Wallter
wallter.com
Transform all earthbound flora into veritable air plants with these powder-coated, spun-aluminum, pill-shaped planters. They screw directly into any vertical surface or hang from above.

Wood trivet
by TOMA
tomaobjects.com
What good is a fresh carafe of coffee if you have to travel back to the kitchen for a quick and steamy top-up? These Montreal-made trivets will keep your hot pots conveniently within reach, without scalding a telltale ring on the table.

Your Placemat or Mine?
by People Will Always Need Plates for Hidden Art Shop
peoplewillalwaysneedplates.co.uk
Perfect for a Pimm's cup or a cuppa tea. Build a British city block by lining up these colorful coasters featuring distinguished domiciles from the isles.

Wire
by aruliden for Areaware
areaware.com
Like a played-with paper clip scaled for Andre the Giant, this wire hanger's form allows for slotting, hanging, and stacking whatever it is you're holding when you're back home from storming the castle.

November 6
Traveling exhibit *Iannis Xenakis: Composer, Architect, Visionary* opens at the Museum of Contemporary Art, Los Angeles. moca.org

November 17
On Becoming an Artist: Isamu Noguchi and His Contemporaries, 1922–1960 opens at New York's Noguchi Museum. noguchi.org

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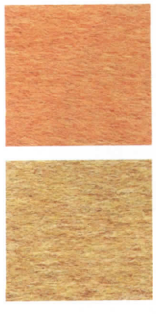

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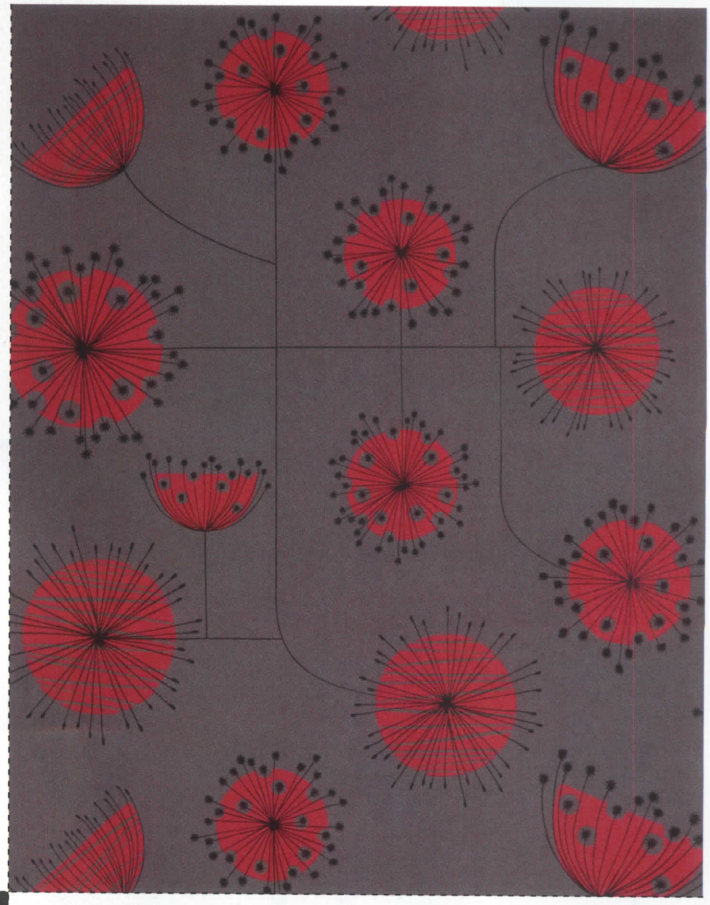
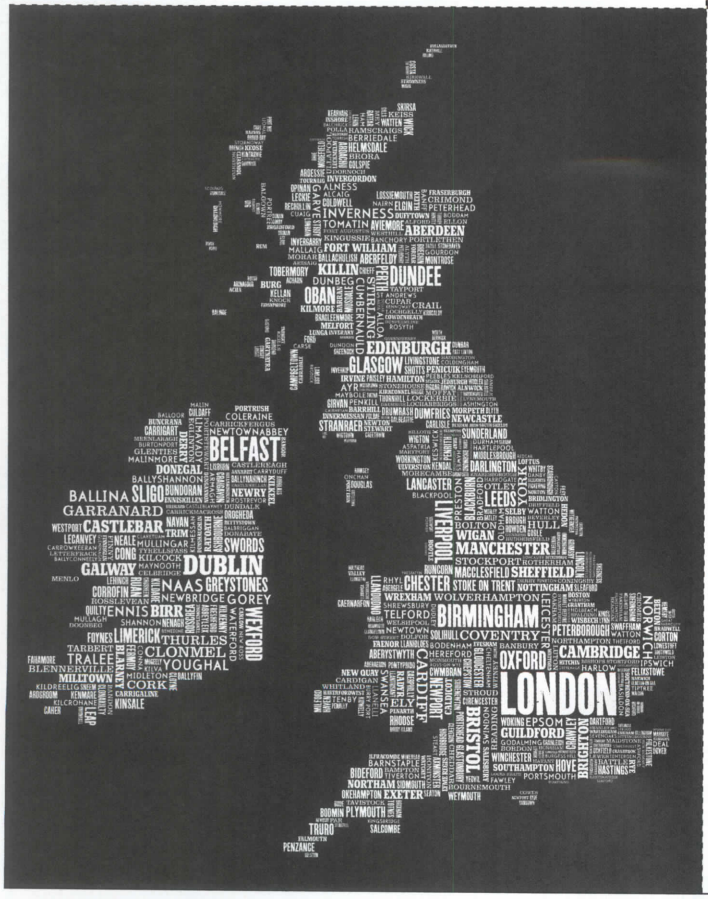
mission

PRODUCTS

Crumpled City
by Emanuele Pizzolorusso
pizzolorusso.com
Think of the time spent on unfamiliar street corners conspicuously fumbling to refold your map along the labyrinth of creases, easily outing yourself as a frazzled novice tourist. Like a sleeping bag or windbreaker, this waterproof guide just stuffs back into its sack.

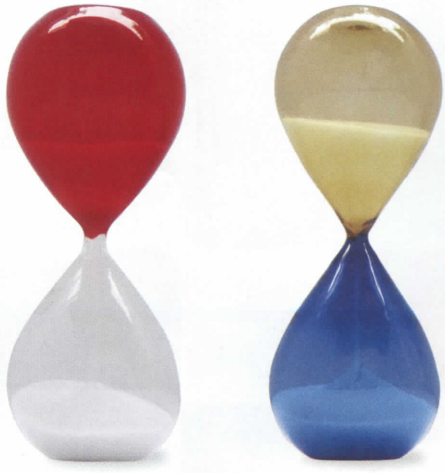
Dandelion Mobile wallpaper
by Yvonne and Rebecca Drury for MissPrint
missprint.co.uk
This richly hued retro wallpaper harks back to the iconic work of the lovely Lucienne Day, almost as if the domes of Calyx were reimagined as dandelions and hand-screened by a mother-daughter team in England. *(right)*





UK Type Map in Sheer Slate
by Bold & Noble in the UK
boldandnoble.com
London gets the lion's-share font, but this screenprint representing burgs large and small across the UK will satisfy Anglophiles who adore old Blighty in all its glory, all the way from Helston to Hollandstoun. *(left)*

Sand Timers
by Vogel
landscape-products.net
Though these candy-colored sand timers look like sweet after-dinner treats, we don't recommend munching, licking, or crunching on these blown-glass beauties.



November 20
How Wine Became Modern: Design + Wine 1976 to Now opens at the San Francisco Museum of Modern Art. sfmoma.org

November 21
On Line: Drawing Through the Twentieth Century opens at the Museum of Modern Art in New York. moma.org

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Cassina

One to Chew On

In late 2008, Jon Rubin, an artist and professor at Carnegie Mellon University, took over a vacant Pittsburgh storefront with his students and opened the Waffle Shop, an experimental art project in the guise of a cafe.

Inspired by the *Seinfeld* episode where Kramer rescues a *Merv Griffin Show* set from the trash and sets it up in his living room, Rubin built a '70s-style talk-show set in the back of the restaurant, aiming to "use waffles to lure people into public storytelling." A dedicated host—sometimes one of Rubin's students, sometimes a community member—sits at a desk on a raised stage and engages the diverse cafe clientele in impromptu and completely unpredictable conversations that range, as Rubin puts it, "from Lady Gaga to conspiracy theories to unemployment to ghosts." The talk-show "episodes" are streamed live online, and the most compelling ones are archived.

To his delight, locals embraced the unusual project. "Food creates a space of comfort for people," Rubin says. "People who wouldn't normally go into a theater would get up and perform. It allowed the possibility of unexpected interactions to take place."

Rubin's experiment continues to evolve. His own cravings for ethnic food in chipped ham–inclined Pittsburgh inspired the Conflict Kitchen, his latest collaboration with fellow artists Don Peña and Dawn Weleski. The goal, again, is to use food as a way to get people talking—in this case, about politics. The takeout window, adjacent to the Waffle Shop, sells street food exclusively from countries the United States is in conflict with, spotlighting a different country, dish, and storefront facade every four months. The kitchen's first iteration served Iranian *kubideh* sandwiches (spiced beef, basil, onion, and mint rolled in flat *barbari* bread and sprinkled with sumac) wrapped in paper printed with interviews with members of the local Persian community. Recently, the kitchen's focus turned to Afghani cuisine.

Though the flavors may change, the goals for both shops are the same: to engage the community by tempting their palates.

waffleshop.org
conflictkitchen.org

Matali Crasset

Design iconoclast Matali Crasset—notably bespectacled and bowl-cutted—spent her youth in the French countryside before finding her creative feet in college. Now, with an international agenda that includes exhibitions, products, and furniture with some of the biggest names in the business—including Alessi, Established & Sons, and Moustache—she is consistently expanding an already diverse portfolio. After collaborating on the interiors for Nice's Hi hotel in 2003, she recently completed her first architectural commission: the DarHi hotel in Nefta, Tunisia, which opened in September and offers a modern take on immersive, site-specific travel.

Design intervention: I was studying marketing at university. We were launching a perfume, and I came back in the evening and tried to draw the bottle and packaging. I didn't succeed. I was so conscious that the object had to be clear, and from one day to the next I discovered that design was really what I want to do.

Lessons learned: Marketing has a specific type of language and methodology. I understand that, which is a huge help when working with big companies.

On the go: The main part of working is thinking. You take all the constraints and forget about them for a little bit, and then something emerges from yourself, your values, and what you really believe in. I can do that wherever I am.

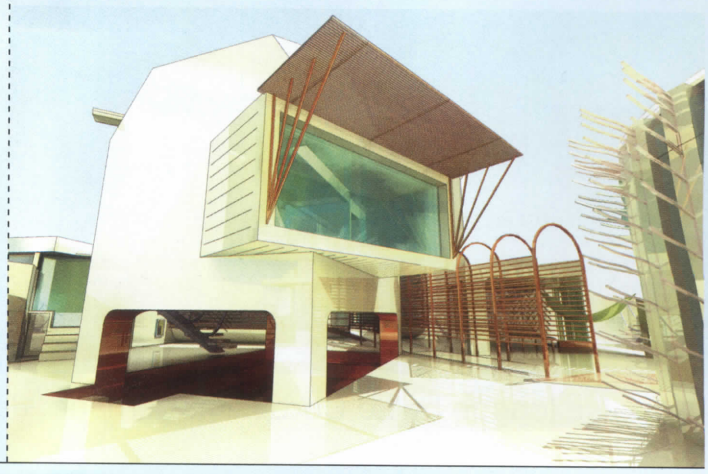
Semantic significance: I never talk about "clients"; I'm working with partners. My partner asks me to push my limits, and I appreciate that.

A fabled affair: I want to produce a small comedy—a kind of fairy tale—for kids, because mine are growing too fast. It's my little dream.

Connectivity: More and more I'm working on interiors—not just individual pieces—because they give me the opportunity to create a link between the furniture and its environment. I'm interested in objects and space because together they affect the way we live. Life is really my engine.

The great unknown: I like to do things that I've never done before, and I enjoy taking on speculative projects. It's a very interesting time to be a designer; I feel like we can help to develop a new logic and ways of thinking, beyond making only material objects.

matalicrasset.com
dar-hi.net



Square Meal

Q & A

Jim Zack & Lise de Vito

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Principals, Zack/de Vito Architecture
www.zackdevito.com

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Tailor Sofa

Looking like it just stepped off Savile Row, the Tailor Sofa is classically constructed in the USA with modern flair and fit. Tailored modern in heathered black chambray with ticking stripes in cream and khaki, antiqued nickel nailheads follow the tight curve of the rolled arms in a nod to tradition. Smart, sharp, perfectly turned out. $1699

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William day bed
by Damian Williamson
for Zanotta
zanotta.it
We wonder whether placing a single pea between the layered legume-green cushions of this minimal day bed would reveal fairy-tale royalty.

Perf table lamp
by Diesel Creative Team
for Diesel/Foscarini
diesel.foscarini.com
A metal lampshade riddled with tiny punctures might seem counterintuitive, but the dreamy diffusion of light emitted doesn't take away from Perf's ability to cast a directed beam on your nighttime reading.

Nanook
by Philippe Bestenheider
for Moroso
moroso.it
A snowflake-inspired seat for the graphically inclined, the painted-wood Nanook puts a stylistic stop to the whiteout of minimal modernist decor.

Catifa 53
by Lievore, Altherr, Molina
for Arper
arper.com
One big benefit of a sled-based seat? A graceful slide out from the dinner table to help yourself to seconds.

November 21
Alessi: Ethical and Radical opens at the Philadelphia Museum of Art.
philamuseum.org

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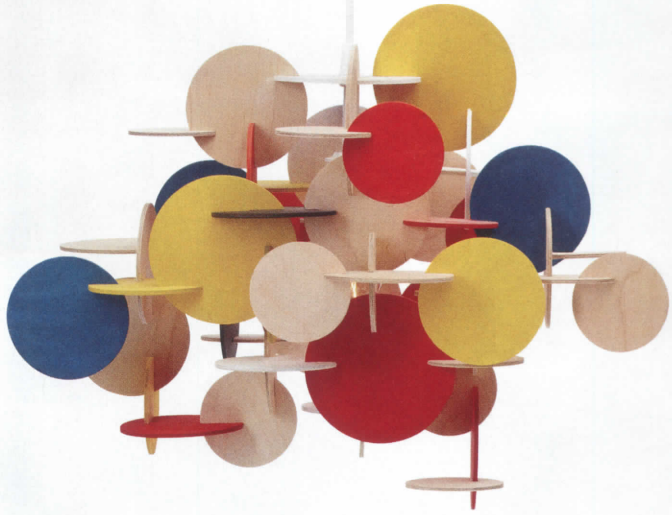
Zipfred
by Viktor Matic
for Nils Holger Moormann
moormann.de
The concept of a "finished" product is entirely subjective.

Forgoing formal joinery for cable ties and a wooden seat and back for cardboard, Zipfred is still a construction that's far more complex than the box it arrives in.



Bau pendant
by Vibeke Fonnesberg Schmidt
for Normann Copenhagen
normann-copenhagen.com
Though the composition of primary-colored, interlocking birch wood discs seems more Rietveld than van der Rohe, *de stijl* of this Bau might be just right for your haus.

Hopper
by Dirk Wynants for Extremis
extremis.be
The world's most social form of furniture, the long, uninterrupted stretch of a picnic table begs to play host—clown car–style—to however many folks can sidle onto the bench. If you plan on having the whole softball league over in addition to your team, Hoppers are designed to fit flush, end-to-end, up against one another.

November 28
Chairevolution! 300 Years of Designing the Chair closes at the Minneapolis Institute of Arts. artsmia.org

CASSINI

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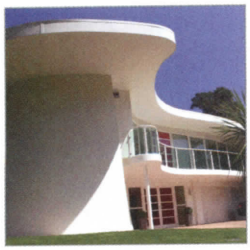

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Westward
by Ian Allen
Brooklyn-based photographer Ian Allen traversed Asia from Tokyo to Tibetan hinterlands during a five-week trip to capture a range of itinerant existences.

Gyêgu was one of the locales hardest hit by the 2010 Yushu earthquake. Outside the city, prayer flags line the route to the Princess Wencheng Temple *(above)*. At the foothills the clouds afford little shade, so an unassuming monk shields himself under an umbrella at the Domkar monastery—which was demolished in the quake *(below)*.

ianallenphoto.com/westward

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Photos by Mike Sinclair (Tyler Residence), Jussi Tiainen (House Ulve)

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www.jbl.com

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Curacaví, Chile
James & Mau Arquitectura
jamesandmau.com

Photos by Antonio Corcuera

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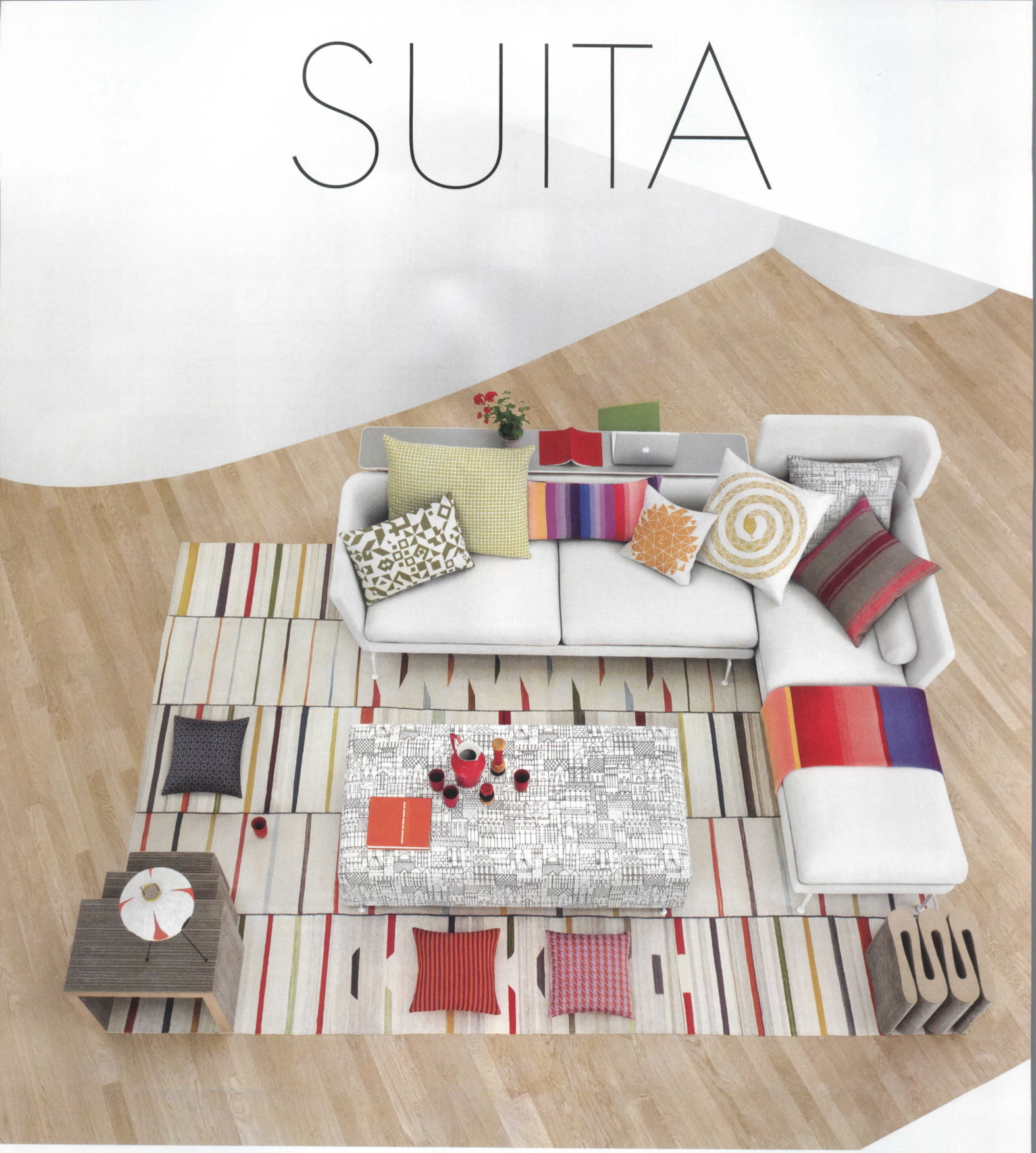

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Suita Sofa photographed at VitraHaus, Vitra Campus 2010

The Manhattan Transformation

In retail as in real estate, it's all about location. For American Apparel honcho Michael Pozner, the only place to work is at home. Making a tiny New York city apartment double as his office, it turns out, was no small feat.

As head of retail development and legal counsel leasing for American Apparel, Michael Pozner spends a lot of time sorting out the details when a new venue is chosen for the brand's purposes. But, he admits, "I'm not a big architectural design guy." So when he decided to reinvent the diminutive Manhattan studio in which he lives and works, Pozner tapped Darrick Borowski of Jordan Parnass Digital Architecture with whom he'd collaborated on multiple American Apparel stores. Pozner explains what happened when, architecturally speaking, he took his work home with him.

Story by Marc Kristal
Photos by Raimund Koch

Of the seven steps in Michael Pozner's not-quite-500-square-foot aerie in Greenwich Village, five contain drawers. His small set of table and chairs is from CB2.

I've been living in this apartment since early 1999. When I first got to New York, I had a bunch of jobs, usually in business development or as legal counsel. Then, in 2002, I said, "Enough; I'm going to consult," and started working at home full-time. The apartment is just under 500 square feet, but I didn't think it was going to be too small. Years ago I was an Outward Bound instructor and lived out of a van, and I loved it. And I love working at home—the peace and quiet, being able to do things on my own time. I also work from my BlackBerry, so if I have to run errands or take trips, I still keep up. It allows me to work on creative projects, like my "list art"—lists that are silkscreened onto canvas.

I renovated a few years ago. I was tired of the place looking crappy. The bathroom had a low ceiling, the

White oak paneling imbues uniformity and warmth into the hallway, kitchen, and living spaces (top left). Pozner fills down time with creative projects, such as the "List Art" canvas featuring his favorite bands (top right). Architect Darrick Borowski (on the sofa, bottom), designed the nearly wall-size custom cabinetry.

Beam by Tom Dixon. For showroom locations: 1.800.975.8514 / www.therugcompany.INFO

kitchen was very closed off, there was a loft bedroom with rickety stairs, and no storage. There's a picture of me: I'm sitting at my desk, everything's lying all over, papers all over the floor. It was like a dorm room. Darrick's main ideas were to clad all of the "home" parts in the same wood, a "green" white oak flooring, and to build out a storage wall in the "work" part.

We found a lot of space doing exploratory demolition. In the bathroom, we bumped the ceiling height way up—nothing was there, it was just crawl space. Now it feels more spacious—I'm six feet two—and the architects added high cabinets. They reversed the locations of the sink and toilet too, so the first thing you see when you open the bathroom door isn't the toilet.

The kitchen had a small doorway I didn't need—I used to have a chin-up bar there—and they took it out and made a cleaner, more open area. And they built a lot of storage for me; kitchen cooking items used to sit in the old stove. Thanks to the exploratory demo, we found room for a washer-dryer, which is a true luxury, and a real fridge—I used to have what's called a "New York apartment fridge."

The loft was just drywall, paint, and wood floor. On the hallway side, there was a sliding door and inside, a hanging bar, a wall, and a crawl space that you entered from under the loft stairs. The architects turned the whole thing into a walk-in closet. They created space by getting rid of my box spring in the loft, building in a box spring that raises the ceiling height in the closet, and throwing my mattress on top of that, which I thought was genius.

We also enclosed the area at what's now the foot of the bed, at the end of the loft. I used to sleep facing out, and I had the TV there, so when I was downstairs I could see the back of it. Now it's my goddaughter's bedroom—she sleeps there, on that broad-but-cozy shelf, when she visits. The bedroom is designed for two people: Both sides of the bed have reading lights and plugs for cell phones and computer chargers. The hall light can be turned on and off from switches in both the hall and loft—if I get up in the middle of the night, I'm not stumbling downstairs in the dark. The clothing drawers in the stairs, by the way, were my idea.

For the office area, the architects built out one wall with lacquered cabinetry. At one point, we were going to put cabinets along the opposite wall as well, but I thought it would feel too enclosed. I've got more space than I need now—I haven't even come close to filling it up. They also built a custom desk that works for my needs—we thought about the printer I wanted and made room for it and put in sliding trays so I could keep my calendar and my papers separate.

I have meetings here from time to time; I just tell people it's a home office. They tell me they like the apartment, especially the wood, when they first walk in. I don't even have to do anything special. I could live here until the end and just move the bed down because I wouldn't want to tackle the loft stairs. That's the plan—when I'm in my 70s, I get a handrail. When I'm in my 80s, the bed comes down.

Exploratory demolition revealed enough space in the kitchen for an Asko washer-dryer and a full-size refrigerator (top left). To maximize space, both sides of the bed (top right) are outfitted with wall sockets and reading lights. Each of the sliding trays in Pozner's tidy office desk (bottom) serves a different function.

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liveunframed.com

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Afford Explorer

"The most important thing to do in a small space is exploratory demolition," Pozner says. "We found all that height in the bathroom ceiling. There are giant cabinets above the bed—we found all that space. This facilitated architect Darrick Borowski's small-space rallying cry: "Built-ins, built-ins, built-ins!"

Tray Cool

Borowski took what he archly calls the "Karl Rove approach" to the redesign: "Find the weaknesses and turn them into strengths." A case in point: Pozner's ubiquitous piles of paperwork. "These led us to design multiple sliding desktops," fabricated by Paul Chung of New York Construction Associates and Supreme General Construction, with multiple sliding trays he could spread his papers out on.

The Hot Seat

"I got rid of the bathtub because I like the idea of a big shower," Pozner explains. But to achieve a comparable effect, he installed a teak bench from Waterworks on the rear shower wall. "One of the things I like about a bath is that you can soak. Here I can sit and have the water pound on me—it's a hybrid shower and bath." waterworks.com

Step Up 3-D

"Try to group uses and find solutions that solve multiple problems," Borowski counsels. As an example, Pozner cites the idea of having the loft stairs double as clothing drawers. Though he eschewed a handrail, preferring a cleaner look, Pozner says that the slipperiness of the stairs "remains a work in progress. We had grooves, but they hurt my feet." The pair are now looking into heavy-duty felt treads.

Shade of Gray

Pozner credits Borowski with the idea to use a roller shade, purchased at the Shade Store, to close off the sleeping loft. The simple intervention, neither sound- nor lightproof, is sufficient to demarcate one "room" from another. theshadestore.com

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Story by Jordan Kushins
Photos by Justin Fantl

Little Miss Muffet has her tuffet; houses of the holy favor hassocks when it's time to kneel for prayer; and no one truly lolls on a lounge chair without an accompanying ottoman. Its aliases may be many, but whatever you call it, the low-lying, legless cushion is an icon of taking it easy. And unlike lugging a sofa or easy chair around the room, putting your footstool in just the right place doesn't require breaking a sweat.

Soft fabrics are safe bets for upholstery that feels plush on the tootsies. Donna Wilson covered the Ernest Zig Zag in a series of patterned wool panels, giving its geometric print slight variation in the round; the hand-done, chunky cotton garter stitch on CB2's Knitted Pouf feels like an afghan from Grandma; and Ligne Roset opted for a smooth porcelain blue Alcantara microfiber for this version of Pierre Paulin's Pumpkin.

The textured patchwork that tops the Mangas Puff by Patricia Urquiola was originally introduced as a rug; this fuller, cushier incarnation is as comfy under heel as underfoot.

For a full-body experience, try the classic Sacco, designed by Piero Gatti, Cesare Paolini, and Franco Teodoro for Zanotta in 1968. The original beanbag chair is stuffed with polystyrene pellets that reconfigure when you sink in, providing a solid headrest and encasing seat; Francesco Rota's Play is also filled with the polymer pills. Sushi takes up the most floor space of the bunch and, at 4.5 feet in diameter, is just about big enough to curl up on for a nap in the fetal position.

Firmer, flatter pouffes can even be used as makeshift side tables. Place a serving tray over the polyester-painted cords of Kettal's ZigZag and the flat-topped frame can become a surface suitable for holding a cold glass of lemonade.

Lest you think that putting your feet up after a long day is just a luxury, it feels blissful for good reason. "Veins do not have muscles in them. It's easy for gravity to take blood down to the feet but very difficult for your body to get it back up again," says San Francisco podiatrist Charles Starrett. The best way to facilitate proper circulation? "I recommend that everyone should elevate their feet in the evening, while watching TV or reading, raised just enough to get the swelling headed back toward the heart. Essentially, you should never sit with your feet dependent if you can help it." In other words, sit back, relax, and use that pouffe—doctor's orders!

A. Sushi Pouf (Donut round large stool)
by Edward van Vliet for Moroso
H 17.75", L 55", W 37"
$5,401
moroso.it

B. Mangas Puff MP2
by Patricia Urquiola for Gandia Blasco
H 18", L 40", W 36"
$2,045
gandiablasco.com

C. Ernest Zig Zag
by Donna Wilson for SCP
H 12", D 24"
$542
scp.co.uk
thefutureperfect.com

D. Pumpkin
by Pierre Paulin for Ligne Roset
H 14.5", W 29.25"
$1,135
ligne-roset-usa.com

E. ZigZag Puff
by Emiliana Design Studio for Kettal
H 14", W 27"
$1,228
kettal.es

F. Sacco
by Piero Gatti, Cesare Paolini, and Franco Teodoro for Zanotta
H 26.75", L 31.5", W 31.5"
$605
zanotta.it

G. Knitted Pouf
by CB2
H 14", D 20"
$80
cb2.com

H. Play
by Francesco Rota for Paola Lenti
H 17", D 23"
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Escape to the Rock

Off the coast of British Columbia—on a site accessible only by boat—a family of Vancouver urbanites commissioned a sustainable cabin for weekend getaways that feels a world away.

Story by Adele Weder
Photos by Misha Gravenor

Perched over a cliff face, the hooded deck of the Gambier Residence reads like a ship's prow over Howe Sound, the scenic waters near Vancouver.

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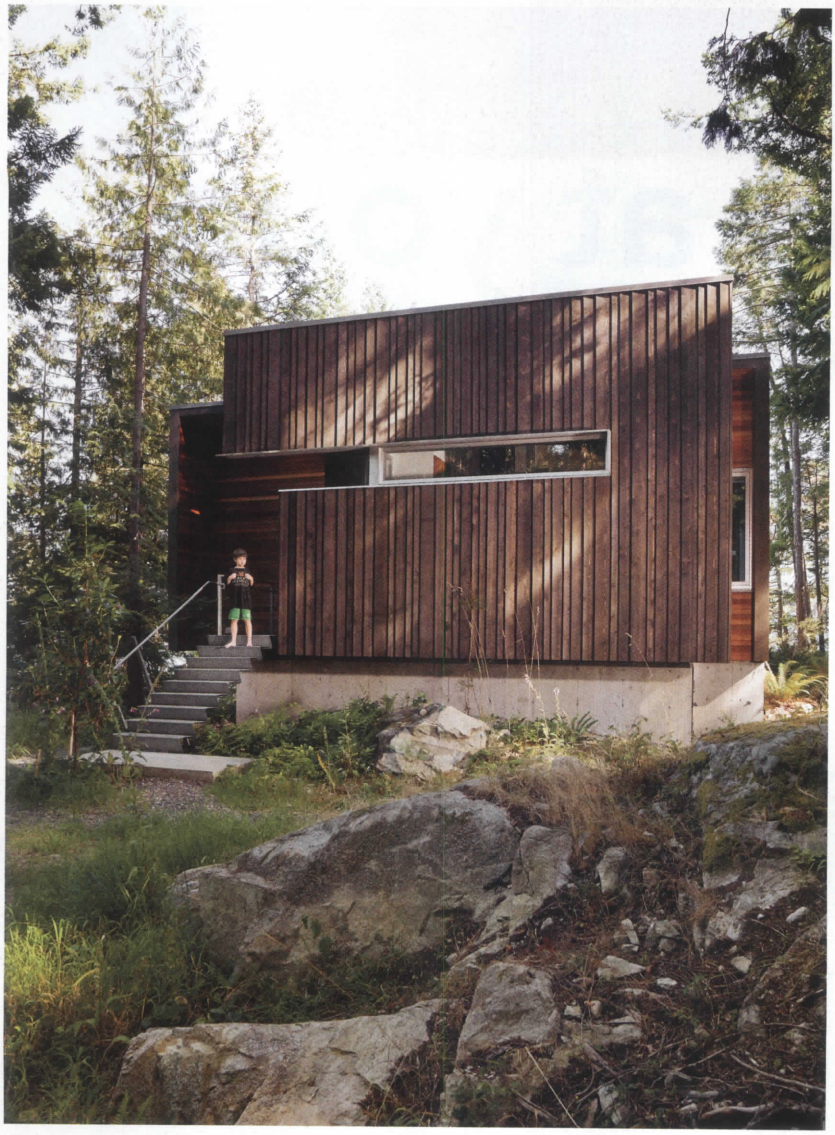

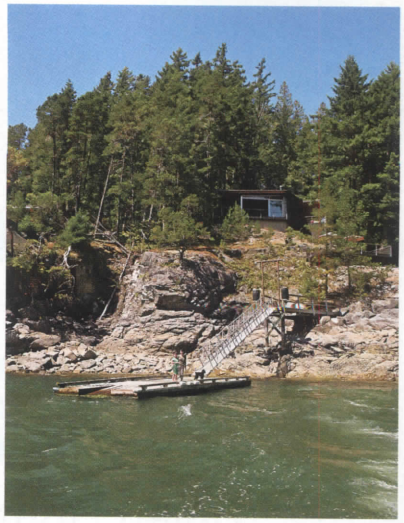

Scattered in the waters between Vancouver Island and the British Columbia mainland, the Gulf Islands have long served as getaways for harried West Coast urbanites. But as more of the world discovers the Canadian isles, standard-issue tourist trappings are cropping up like an invasive species. Gambier Island remains one of the few true getaways. The lushly landscaped and pervasively quiet 25-square-mile sanctuary lies off the main ferry route and is thus out of reach for the usual daytrippers and bus-tour crowd. Yet for those willing to eschew the automobile, it's less than 30 minutes from West Vancouver by water taxi—and an entire universe away in terms of environment.

That remoteness made Gambier Island the ideal haven for Rose Lam and Todd Elyzen, two Vancouver-based film-industry professionals who wanted a weekend retreat for themselves and their two sons, Sam and Max. The couple wasn't aiming to be self-consciously rustic; they wanted isolation but high comfort—the same kind of furniture, fittings, appliances, and plumbing that they enjoy in their city home. "I said, 'I'm not going to travel out of the way just to clear out mouse droppings,'" Lam recalls. "The genesis of the house came down to my inability to use an outhouse," she adds with a laugh.

Lam and Elyzen selected Vancouver architects Heather Howat and David Battersby, of BattersbyHowat Architects, for their meticulous attention to siting and the clean-lined aesthetic of their work. True to form, the architects conceived the Gambier Residence as architecture that would meld with the landscape, emerging out of the foliage and over the waters of Howe Sound "like a shadow in the forest," as Battersby puts it.

Then came the hard part: getting the home built. "The phrase 'ignorance is bliss' is truly accurate here," says Lam. "I'm glad we didn't know beforehand how difficult it would be."

Barges loaded with concrete mix, insulation, wood panels, and beams had to arrive at midnight because that was the magic high-tide hour when workers could unload the construction materials at the community dock of

The facade (top left) is clad with beveled siding, stained dark to meld into the forest. The architects designed every gesture of the home as a complement to the landscape, including the slot windows that frame views of the surrounding foliage and the walkway (bottom) that follows the bedrock of the cliff. Farther down on the site is a dock (top right) whose ramp is lowered by hand via weight-laden pulleys. The residence is accessible by private boat or water taxi only.

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Lam and her son Max prepare a snack together in the open-plan kitchen at the center of the house. The fir floor that covers the living space steps downward twice, creating a grade change that roughly follows the topology of the site. The ceiling is sheathed in untreated hemlock; the custom stools were designed by Brent Comber.

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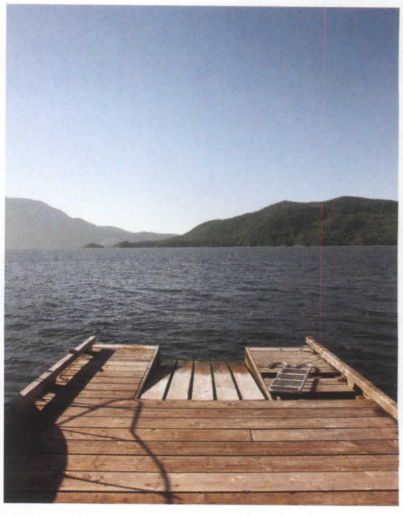
the cliff-rimmed island. A helicopter was hired to drop in the structural forms. From the smallest nail to the largest ceiling beam, everything used in the house's construction had to travel either up the rockface that slopes vertiginously from the cliff to the waterfront or along the unnervingly soft grass road that leads from the community dock. "There's no possibility of running to the supplier to get an extra bag of nails," Elyzen says.

Elyzen's experience with film-set mechanics and lighting proved invaluable in figuring out solar panels, septic fields, generators, and other essential off-grid technologies. The main water source is a streamwater-collection system operated communally by two dozen nearby residents. To tap into it, Elyzen rigged a gravity-fed filtration system with two 1,000-gallon storage tanks located beneath the deck.

The roof features a rainwater-retention system and a panoply of solar panels, which are strategically positioned at the same angle as the house's geographic latitude—49 degrees—to maximize the energy capture. The panels produce enough electricity to drive the house during the summer; a generator kicks in during the winter months. BattersbyHowat designed a simple, compact bunker clad in the same dark-stained cedar of the home to house the generator, with Elyzen advising them on how to position the air intake and outtake ports. Once the shell was built (by Hart Tipton Construction, which constructed the main house as well) and the diesel generator was brought in, Elyzen configured an insulating system of alternating foam baffles to minimize noise and reverberation. The power from the generator travels through cables from the bunker to a 48-volt, 750-amp battery bank housed in a mechanical room beneath the house where an inverter converts the voltage from DC to the more user-friendly AC format.

Aside from a handful of other cabins, nothing but nature surrounds Lam and Elyzen's home. Above the main deck, the sloping cedar overhang compresses a spectacular view of Howe Sound, dotted with islands and framed by conifer boughs. Once, dolphins cavorted a mere 100 yards in front of the living-room deck, beckoning the couple's young sons to the telescope for a closer look.

The paucity of big-city entertainment has inspired a new spectrum of activities for the entire family, Lam reports, especially in the rainy reasons. Doing jigsaw puzzles and cooking together have taken on a new importance in their Gambier life. There's also the element of necessity: "If we don't cook, we don't eat," Lam notes. "Living here has made us keenly aware of conservation. It's not just a matter of turning the lights off; it's more like, 'You don't need to turn the lights on.'"



The plan of the house revolves around a rocky outcropping lush with life that acts as the home's central atrium (top). The granite was left intact in order to serve as the nucleus of the courtyard, and the walls of windows draw a wealth of natural daylight into the back of the building. Down on the cedar dock (bottom), the view of nearby Bowen Island generates a dramatic foreground view, while the British Columbia mainland in the distance appears to be a world away.

Up In the Air

It may be the picture of serenity, crouched lightly atop a scenic waterfront cliff, but the Gambier Residence is in fact the result of a *Fitzcarraldo*-like epic (albeit with far more successful results and no crew fatalities). To minimize the massive logistics of barging in materials, the environmental impact, and the sheer cost of it all, architects David Battersby and Heather Howat used the bedrock on the site to create the home's main foundation.

A mossy granite outcropping was tapped to serve as the center of the outdoor atrium, around which the rest of the house was planned. Then, instead of a conventional foundation and footings, holes were drilled straight into the rock at two-foot intervals and pieces of rebar were epoxied into the holes, creating the footings for the foundation.

The home's 2,000-square-foot ground floor cantilevers over each side of the bedrock foundation by three feet or more, effectively reducing the material footprint of the house by 20 percent. In addition to slashing haulage costs (by requiring fewer materials than would be needed for a larger foundation), this approach also made it possible to minimize damage to existing greenery at the perimeter, enhancing the illusion that the house is floating in the natural flora.

The cantilever is historically seen as a heroic architectural gesture, Battersby notes, "but in this case, it's also a very natural expression, not unlike tree branches growing out of the trunk—enigmatic and elegant."

The cantilevered main floor creates space for bracken fern and other indigenous vegetation to flourish.

Coop Dreams

When architect Mitchell Snyder launched his eponymous firm in 2009, his goal was to take more creative liberties and ownership of his projects. Little did he expect, however, that his first clients would be a demanding set of chickens.

In 2007, Snyder and his girlfriend, Shelley Martin, moved from Brooklyn to a 1924 craftsman bungalow in Portland, Oregon. "We were so excited to have a yard and a garden," Snyder recalls. Martin, who is an architectural designer, put her green thumb to work, and in little time they had lettuce, radishes, snap peas, onions, carrots, potatoes, and other produce poking up through the soil. Then, a good friend and fellow New York transplant opened an organic farm supply store in town. "She got us excited about having chickens as an extension of our garden," Snyder says. Soon, he was drafting plans in Google SketchUp for a backyard chicken coop.

Hens as clients, Snyder learned, are not too different from humans. "They have the same considerations of comfort and protection from the elements," he says. "Each one has a certain square-footage requirement. The coop has to keep them warm in the winter and cool in the summer. There needs to be ventilation." Then, there were the legal and ethical obligations: Portland permits each household up to three hens (no roosters), and chicken-raising guides recommend that each chicken be given two square feet in the coop and four square feet in the run.

Snyder's resulting design is an insulated four-foot cube framed with two-by-fours, sheathed with oriented strand board (OSB), finished with reclaimed cedar siding, ventilated with two upper windows, and topped with a bed of native Oregon sedum plants. "The living roof helps keep the coop cool, but mostly it was a chance to experiment and design something fun," he says. The only thing Snyder would change, in retrospect, is the human access: "We have to crouch down a little to go through the run and into the coop to clean it."

But the hens—a Bantam Frizzle named Da' Frizzle Fo' Shizzle, a Barred Plymouth Rock named Barred Rock Obama, and a yet-unnamed rescue from a neighbor—seem happy. They're healthy and keep busy with their duties, namely "eating and digging around for food, which they take very seriously," Snyder says. And in return, the chickens have bestowed their thanks: nearly an egg per hen per day. Fortunately for Snyder and Martin, they have plenty of friends happy to share a scramble.

Story by Miyoko Ohtake
Photos by John Clark

Architect Mitchell Snyder designed a modern box in the backyard of his and his girlfriend's Portland, Oregon, home to give their chickens a place to cluck.

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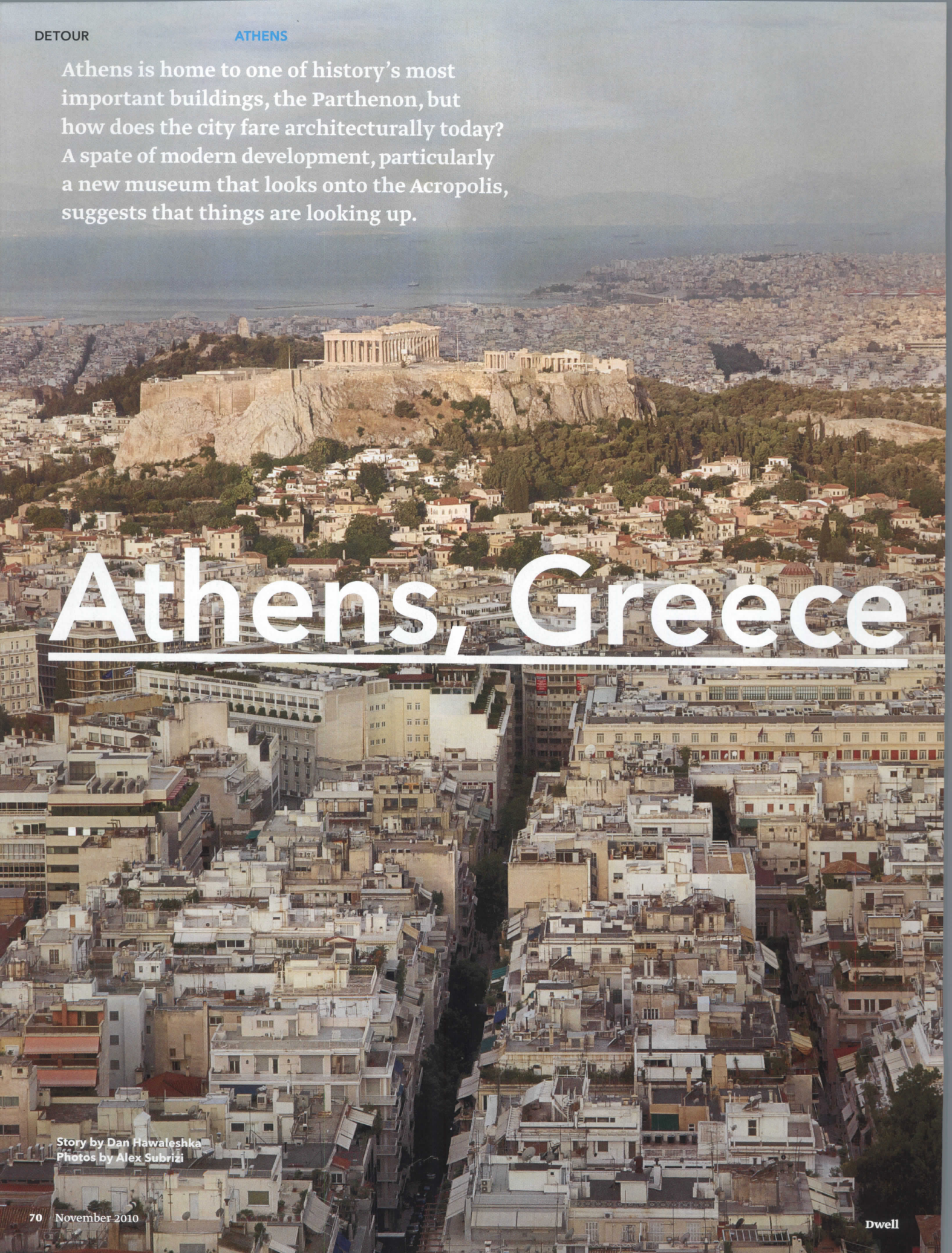
Athens is home to one of history's most important buildings, the Parthenon, but how does the city fare architecturally today? A spate of modern development, particularly a new museum that looks onto the Acropolis, suggests that things are looking up.



Athens, Greece

Story by Dan Hawaleshka
Photos by Alex Subrizi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Despite being a repository for some of the greatest built treasures in the world, Athens presents something of an architectural challenge. Unregulated growth of the city has led to a plethora of cookie-cutter housing developments and next to no green space. Small lots mean limited potential for large-scale landmark projects, and in the rampant development of the first part of the 20th century, scads of grand old villas fell to the developer's wrecking ball.

And yet the Greek capital has its gems, beginning with, of course, the pinnacle of classical design, the 2,400-year-old Parthenon by Iktinos and Kallikrates. Skip ahead a few millennia and you'll find that local talent, like mid-century architect Takis Zenetos, has left an architectural legacy that—perplexingly—the city has occasionally seemed intent on destroying.

Amongst the most famous of Athens's mid-century facades is Bauhaus master Walter Gropius's chancery for the American embassy. In 1957, *Time* magazine opined that the glassy, open structure "strik[es] a balance between monumentality and friendliness." A half century after *Time*'s glowing review, a rocket-propelled terrorist attack on the embassy birthed a security-over-design approach that still rankles some.

Santiago Calatrava's Katehaki pedestrian bridge and the Athens Olympic Sports Complex for the 2004 summer games are recent architectural high points, proof that Athens still does retain an appetite for contemporary design.

The most pressing Athenian problem at the moment, though, isn't architectural: It's a roiling currency and a flagging economy. Just a few years after the pre-Olympic boom, the building industry has ground to a crawl, though the slowdown hit just after one of the more inspiring additions to the city's skyline took shape.

The New Acropolis Museum, designed by New York's Bernard Tschumi with local Greek architect Michael Photiadis, opened in 2009. Situated as it is in the shadow of the Parthenon, the New Acropolis Museum could have been a thoughtless imitation. Photiadis and Tschumi carried it off nicely, however, designing and executing a clean glass box that manages the great mathematical purity of the ancient Greeks and a fair bit of architectural deference without bowing to warmed-over classicism. This is unsurprising considering Photiadis's track record as one of Greece's most vibrant and varied architects. For that reason we asked him to help us navigate shaky, shifting, history-minded Athens.

Greece has undergone a massive fiscal convulsion. How has the design community been affected?

Things have not been as dramatic as expected, but of course there is less work being asked of architects.

Architects and designers are always some of the first to be hit by a low financial horizon. Certain things I was commissioned to do—well, people got their permits but then said they wouldn't start until things got better.

Santiago Calatrava designed a few buildings to coincide with the 2004 Summer Olympic Games. How have they held up?

Calatrava's stadium is a graceful and timeless design. By contrast, the Bird's Nest stadium by Herzog + de Meuron for the Beijing Olympics is already dated. It's a finicky, one-idea thing.

Calatrava's pedestrian bridge at the exit to the Katehaki metro station is a miss, though. It's in a confusing traffic area and people don't use it because it's faster to just cross the street.

In a city obsessed with antiquity, what are the best examples of modernism?

Mid-century architect Takis Zenetos was forward-thinking with an almost

Traditional facades and considerable foot traffic are the norm in neighborhoods like Monastiraki (top). One of Greece's greatest modern architects—whose work seems to be perpetually under attack—is Takis Zenetos. His Circular School (bottom) from 1969, in the Agios Dimitrios neighborhood, is still in use.

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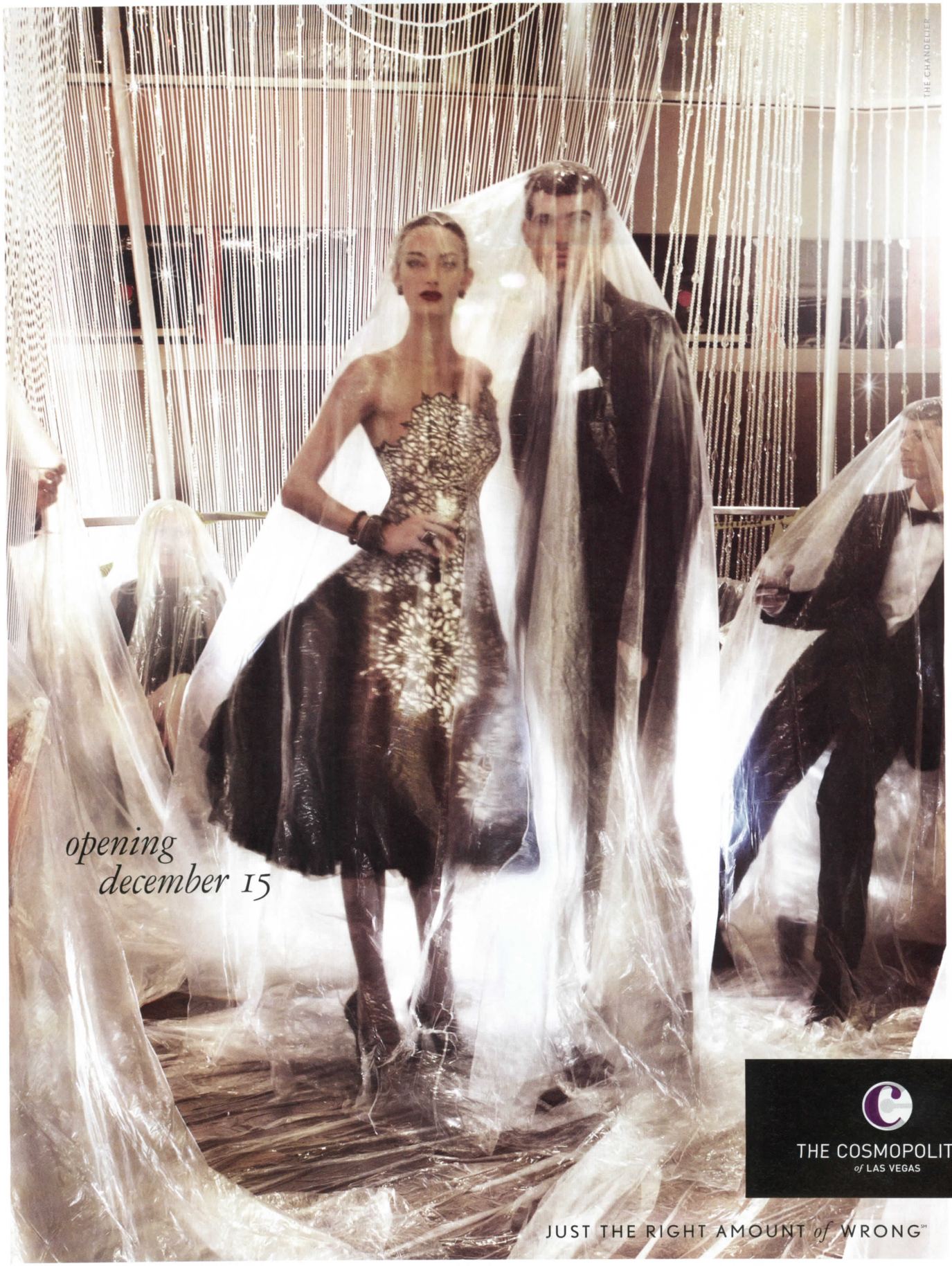
Sandra Wheeler and Alfred Zollinger, Matter Practice, Ecotopiaries, 2006. Photo: Harry Zernike

sci-fi imagination. Most of his very exciting private homes have been demolished, but his clear thinking can still be seen in the Circular School and the Fix brewery, which was maimed by the needs of the metro but will be recycled as the long-awaited National Museum of Contemporary Art.

I also like Ioannis Vikelas's elegant skyscraper, the Athens Tower. Another building I always enjoy is the freestanding, early-1960s OLP [Piraeus Port Authority] office block in Piraeus, with

The New Acropolis Museum hovers over a working archeological site, a fitting metaphor for Athens, where antiquity still enjoys an outsize presence today.



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the stunning catenary roof by [Yannis] Liapis and [Elias] Skroumbelos. Alpha Bank's central headquarters, by Nikos Valsamakis, completed in the 1990s, forms a dignified urban arcade.

You don't like Gropius's U.S. embassy building?

You don't see the building anymore; they have created a bunker. Security problems have erased the once-eloquent embassy. It's cruel to the Americans and Greeks who work there, those who need consular services, and finally to Athenians.

What is the city's greatest design challenge?

It was ancient Greece and then this huge gap until a couple hundred years ago. Athens was a small, likable city until the 1920s, when, unprepared, it received the first of three fierce blows.

The first was in 1922, when the collapse of Smyrna [in Turkey] on the eastern front brought thousands of immigrants to the city [who found integrating difficult]. The second came after World War II and the cruel civil war that followed.

Then came the *antiparohi* system, where the owner of a piece of land could turn over his property to an *ergolavos*, a contractor. The *ergolavos* would put up the money for the construction of an apartment block and agree with the owner to give him a certain percentage of the apartments. This led to the brutal destruction of many old private houses. Unfortunately, it was too late when thinking Athenians realized that barriers had to be put in to save the city's heritage.

Another problem is transportation. We're still waiting for a master plan.

Young as it is, hasn't the Athens Metro helped things?

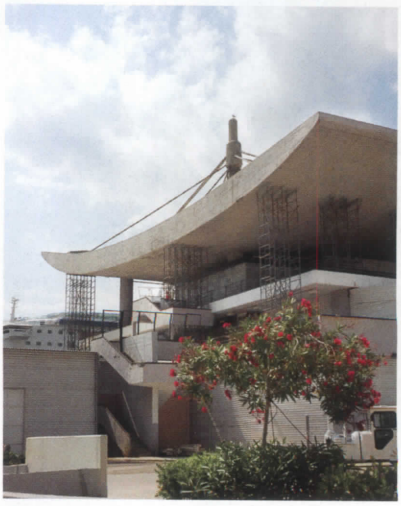
Its absolute cleanliness—both the vehicles and the astonishingly airy and light-filled stations—makes for half the experience. In the beginning, I had a rather nasty feeling about the whole thing. The government had given away a very interesting design project to a German company, and we knew nothing about the stations. They'd be functional, but would they have any *personality*? Anyhow, it turned out to be beautifully done.

Also beautifully done is the New Acropolis Museum you codesigned with Bernard Tschumi. What were the biggest challenges?

The site itself actually presented far more difficulty than any aesthetic program. For one, it's right next to the Acropolis, so that is dangerous aesthetically no matter what. Another is the fact that the New Acropolis Museum had to be built to withstand earthquakes of ten on the Richter scale. Ten is nonexistent: No one has lived through, or even measured, a magnitude-ten earthquake. Yet we had to do it. It meant various interesting, technically peculiar, and difficult-to-solve problems. Another goal was to shelter the Acropolis's sculptures in a spacious, relevant way.

Greeks are rapacious coffee drinkers. Where do you get one?

I was never a person to sit around on coffee stools, ever. This, I always found to be practically incriminating for the person who sat there. Still, it's a nice way to organize business appointments. Zonar's is an obvious choice. Then there's the Clemente VIII, a perennial meeting place for people involved in the arts.



The Athens Tower (top) by Ioannis Vikelas is one of the city's modernist icons. Another gleaming gem of contemporary design is the city's subway system. The station at Agios Dimitrios (bottom left) is the terminal for the Red Line. The OLP office block (bottom right) by Liapis and Skroumbelos is a fine example of Greek brutalism.

IANNIS XENAKIS

COMPOSER ARCHITECT VISIONARY

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ABOVE: Philips Pavilion, c. 1958, postcard, 4 x 6 inches, Iannis Xenakis Archives, Clichés Bibliothèque nationale de France, Paris

Iannis Xenakis: Composer, Architect, Visionary is organized by The Drawing Center, New York. The exhibition is made possible by the National Endowment for the Arts, Graham Foundation for Advanced Studies in the Fine Arts, The Grand Marnier Foundation and an anonymous donor.

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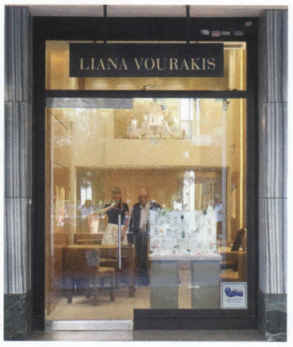
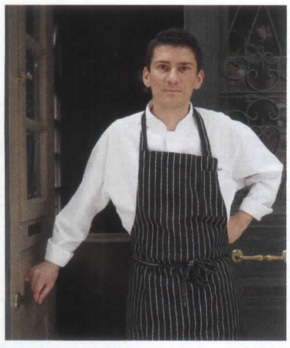
5. Parthenon – Atop the Acropolis



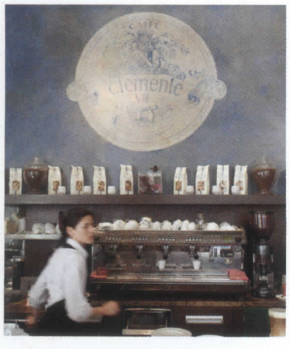
6. Liana Vourakis – 42 Pindarou St., lianavourakis.com



7. Chef Arnaud Bignon of Spondi – 5 Pyrronos St., spondi.gr

8. Benaki Museum – 1 Koumbari St., benaki.gr

9. Katehaki Pedestrian Bridge – Just outside the Katehaki Metro station



10. Cafe Clemente VIII – 3 Voukourestiou St., 30-210-321-9340

11. Pedestrians on Panepistimiou St. not far from the Attika Mall

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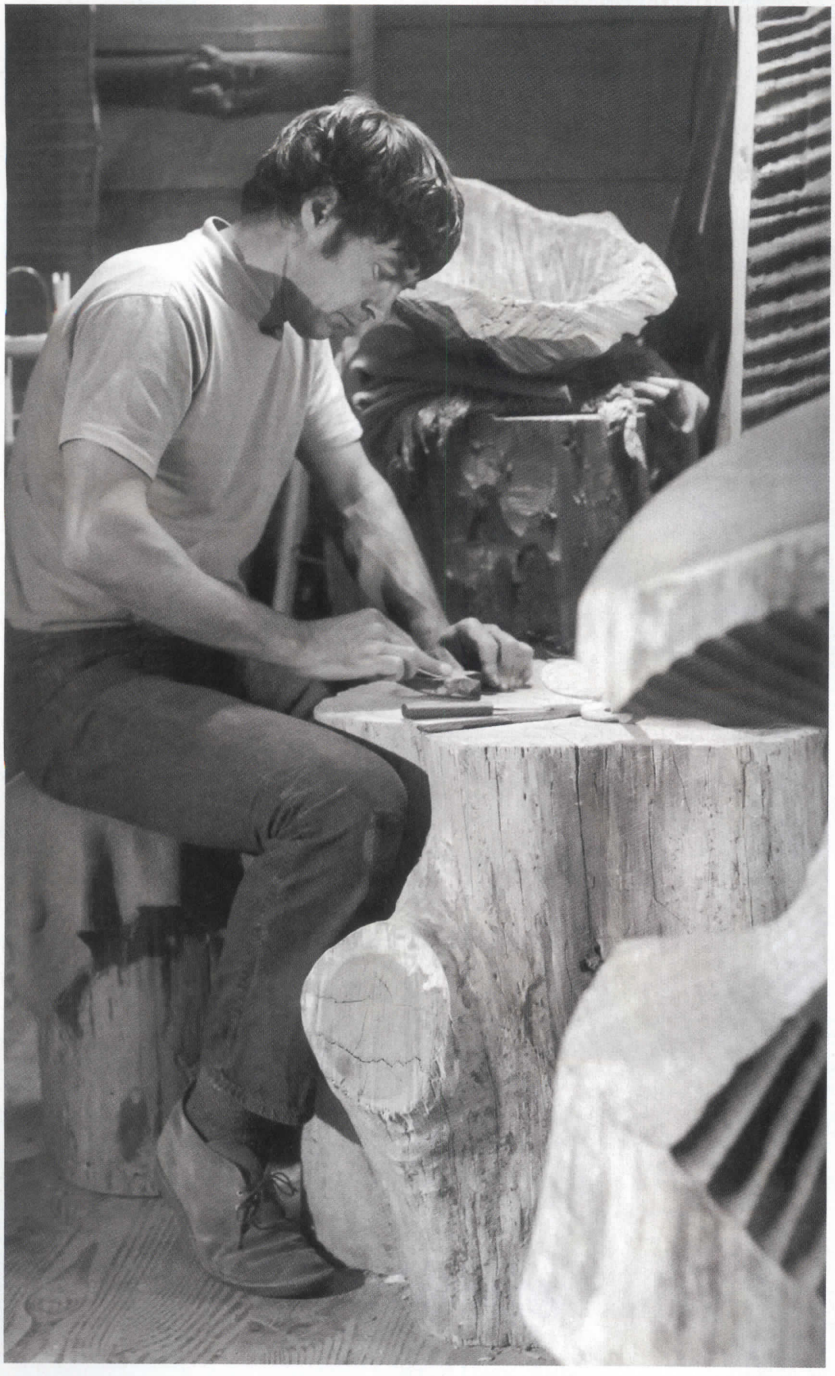


Outsider Interior

For California artist J.B. Blunk, living, creating, and working were all synonymous. His unique handcrafted home now hosts an artist residency and inspires a new generation to follow his bold steps.

Story by Mimi Zeiger

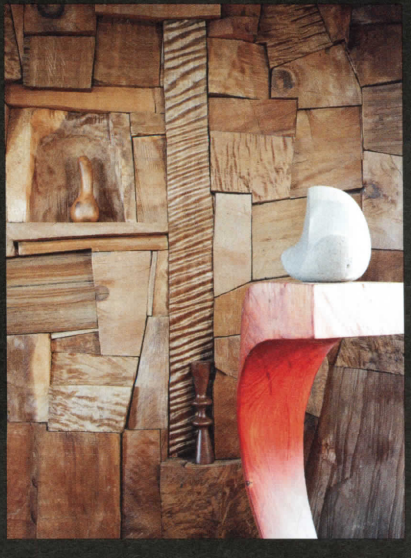
Sculptor and craftsman J.B. Blunk began building his northern Marin County home in the late 1950s. Surrounded by bay laurel, bishop pine, and oak trees, the rustic and quirky one-bedroom home is as inseparable from its place on the Inverness Ridge as it is from its creator. Blunk, who died in 2002, began his career as a potter, studying ceramics in the 1940s at UCLA. While stationed in Japan during the Korean War, he met and became close friends with iconic mid-century designer and sculptor Isamu Noguchi. Considered an "environmental" or "counterculture" artist, Blunk is best known for the large-scale sculptures that he chainsawed and chiseled from redwood and cypress trees. Massive and organic, expressive and functional, his work is in the collection of the Oakland Museum of California and San Francisco's Museum of Modern Art and was recently exhibited in a retrospective show at Blum & Poe gallery in Los Angeles. However, it was a series of construction and carpentry jobs as well as his own house, which he sculpted and cobbled together from found and salvaged materials, that prompted Blunk to switch from clay to wood.

"He didn't study carpentry or architecture; he didn't really know what he was doing, and it shows," says Blunk's daughter, Mariah Nielson. "It's an additive house—a large tree trunk is used as a support post combined with an old redwood beam salvaged from a Sausalito pier painted with the words 'This Way Up.' When I look at these idiosyncratic details, it is like spending a moment with my father."

Following her dad's wishes, Nielson manages his home as a residency program within the nonprofit Lucid Art Foundation. The space is modest, just 750 square feet on the ground floor and 550 square feet upstairs. Visiting artists live and work in the home and studio for two months at a time. They wash up in the hand-carved redwood sink in the bathroom and sit on the weathered redwood and ipe deck to watch the fog creep over the hills of the Point Reyes National Seashore. They even learn to use the composting commode; based on a Japanese design and installed in 1959, it was one of the first in the United States. And eventually the often urban-based artists begin to adjust to the daily routines suggested by the setting.

"You come up here to the house, and it is almost uncomfortable at first because you are living within this incredible piece of art. All of his books are here. He made all the dishes and furniture. There's even an object that J.B. made dangling from each of the pulley lights. To turn on the lights you have to pull on these little sculptures," explains San Francisco artist Jay Nelson, who—along with artist wife Rachel Kaye—recently completed the residency. "You have to be mindful, but there isn't a rush or a hurry to do anything. You take the time to slow down." And this epitomizes Blunk's legacy, quietly built into the details of his humble home: Live simply, with intense purpose, and celebrate the connection to place—Inverness, and its hawks, hummingbirds, and trees.

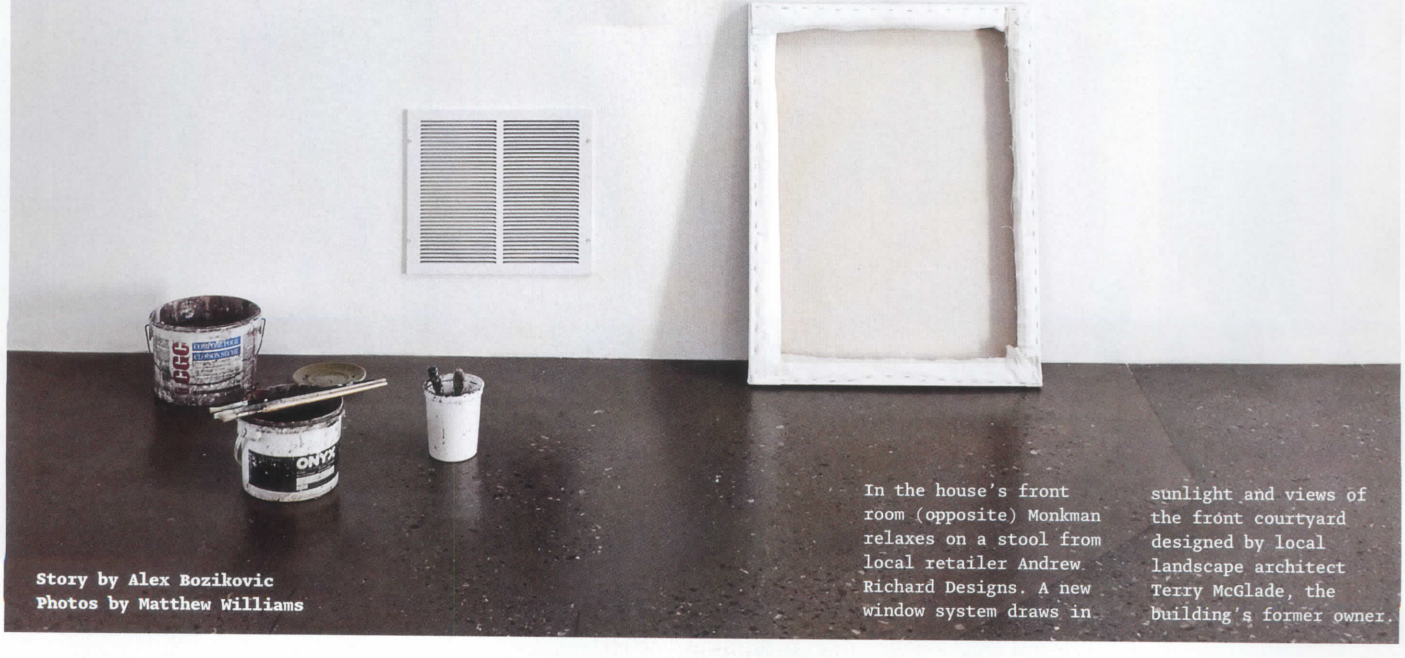
Photos by Leslie Williamson (Blunk Estate)



Perched on Inverness Ridge (top), the cabin built by the late J.B. Blunk sums up the artist's legacy, from the sink in the bathroom, hand-chiseled from a single piece of wood (above), to the unusually shaped stools pulled up to the kitchen table (left). Blunk's craftsmanship combined found lumber and objects with local wood.

Home Is Where the Art Is

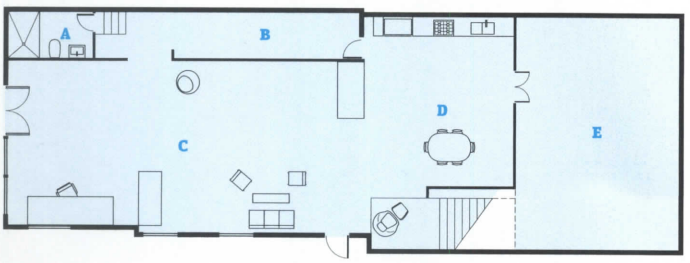
In Toronto, a painter accustomed to crashing in his studio created an airy artistic haven with both working and living quarters for a more balanced and polished picture.



Story by Alex Bozikovic
Photos by Matthew Williams

In the house's front room (opposite) Monkman relaxes on a stool from local retailer Andrew Richard Designs. A new window system draws in sunlight and views of the front courtyard designed by local landscape architect Terry McGlade, the building's former owner.

Project: Monkman Residence
Designer: Wonder Inc.
Location: Toronto, Ontario



Monkman Residence
First Floor Plan

A Bathroom
B Storage
C Office/Living Area
D Kitchen/Dining Area
E Studio/Gallery

Monkman's house (above) has a quiet presence, its front half hidden behind a fence of cedar two-by-sixes. Inside (opposite), white paint lightens up the middle of the building. A vintage Danish dining set and Cloud pendants by Frank Gehry for Vitra define the dining area.

A shaft of light slants down through the clouds, flooding a mountaintop and a river valley with blue-white tones. This pastoral scene, a work in progress, fills a big canvas on artist Kent Monkman's wall, and you can see every brushstroke, thanks to the skylight positioned just above it in the tall ceiling. With broad expanses of white walls and perfectly modulated light, this space is the very picture of an artist's studio—and it was crafted as carefully as Monkman's mountain landscape.

Just knock on a wall and you'll hear a solid, workmanlike thunk. "There's plywood behind all this drywall, so I can put in screws and hang a work anywhere I want," Monkman says, relaxing on a Florence Knoll sofa just across from the painting in the open-plan room, which serves as his studio, office, living room, and dining room. "It works as a gallery as well; I use it that way when collectors or curators come to visit."

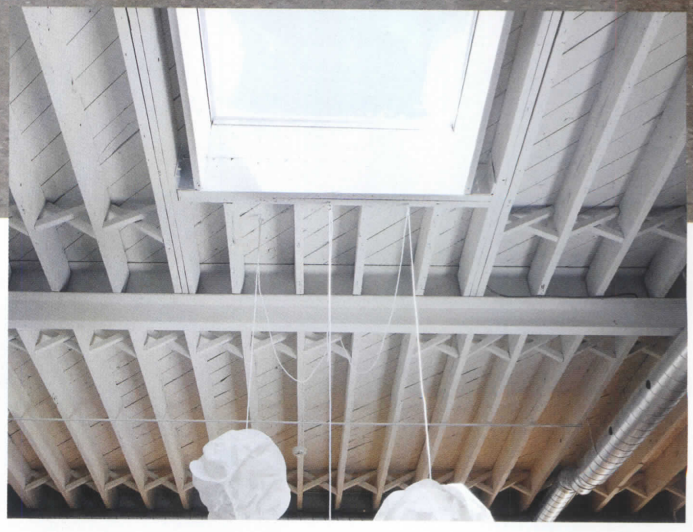
Such flexibility is the defining feature of loft living, and Monkman's 3,300-square-foot space has plenty of it. Located on a Toronto street that houses a chocolate factory, a crumbling car-parts plant, and workers' houses, the home has all the character of a repurposed industrial building, with a mezzanine, polished concrete on the floor, and exposed wood trusses on the ceiling. Yet there are quiet Victorian houses next door, a pleasant courtyard out front, and a green roof, rich with multihued sedums shaded by nearby cherry trees.

On the inside, the mixture of the industrial and the domestic is largely the work of architectural designer Jason Halter, who oversaw its major renovation in 2009. "This building is really fitted out purposefully," says Halter, a veteran of Toronto-based Bruce Mau Design, where he helped design everything from MoMA signage to a huge urban park with Rem Koolhaas. "It's an artist's studio, and everything that was done was done out of necessity."

Monkman, a working artist for over 20 years, had clear ideas about what he needed in a home—and experience told him that a live/work studio isn't necessarily the best place to reside. "For most of my time in Toronto, I've basically lived in my studio and storage space, surrounded by all my supplies and work," he says.

A couple of years ago he was occupying a storefront that felt like "a bowling alley." Given the success of his multimedia art practice—Monkman now shows at museums and major art fairs around the world—he says, "It was time to separate living and working." So he went hunting for a new space and found this one. Once a small factory, it was the workshop of a landscape architect, Terry McGlade, who specializes in green roofs.

Seeing its massive volume—28 feet wide and 16 feet high—"I thought this place was awesome and that I'd do a cheap cosmetic renovation," Monkman says. He bought it, asked Halter to design some hardy studio furniture, and started working there. "I used this as my annex studio at first, so I spent a while in the space. I painted here, we shot a video



An Eero Saarinen Womb chair and a vintage floor lamp hang out on the downstairs landing. The adjacent extra-wide stairs (right) provide easily accessible storage space; the custom bookcases, made of the same Douglas fir plywood as the treads, follow the rise of the steps to the bedroom. Skylights provide crucial natural light in the dining area (inset, opposite) and bedroom.

here." Halter steps in: "And you were practicing tai chi here," he says with a grin. "It's true, I really put it to use," Monkman echoes. "The space is wonderful. But some of the infrastructure had to be replaced, and as it turned out, you had to backtrack to go forward," he adds.

In fact, the poor insulation, the garage-door-instead-of-windows setup, and an ancient furnace necessitated a complete overhaul. Halter was up for the job, collaborating with architect and friend Anthony Provenzano. Monkman asked them to redesign his space with a flexible plan that could shift between a studio or living space depending on his needs. Their response was to be as subtle as possible, preserving as much of the existing raw character as they could. "There was a lot of work to do," Halter says, "but I wanted to make it look like not much was done at all."

After Halter and Provenzano completed the initial designs, Halter and his firm, Wonder Inc., took over. The biggest changes were simple architectural fixes. Halter removed a drop ceiling, added three skylights, and replaced the garage door with a new commercial door and window system, which made it brighter and more airtight. He designed a galley kitchen for a corner of the main space and enlarged an existing mezzanine at the back, opening a wall and stretching the floor a few feet to make more space for a bedroom and bathroom.

As they worked out more of the redesign details, however, Monkman found that keeping up two rents was getting pricey—and the new space was attractive enough that he decided to move in after all. Halter listened carefully to Monkman's requests for a building that was both clean enough to be a home and capacious enough for the quirks of his art practice.

Monkman Residence
Second Floor Plan

F Storage
G Retracting Stairs to Green Roof
H Bathroom
I Bedroom/Living Area

He enclosed the space under the mezzanine, creating room to conceal a Miele washer-dryer as well as a mountain of canvases, files, and supplies. "All of these cabinets were in my old space," Monkman says. "And now they're all here, hidden out of sight." Along one side of the main room, Halter built a tall, clean wall as a showcase for paintings. Behind it a massive 5-by-30-foot corridor holds big pieces, hiding them with an artfully turned stretch of wall without a door.

"We had a lot of discussions about exactly how big the opening should be," Halter recalls. "A lot of my works are very large," explains Monkman, whose installation, video, and paintings often play with art history and representations of Native Americans. "Plus there's space up in the rafters"—he points up to a rack hanging from the ceiling—"to store tepee poles, which is very useful for me."

Just up a ladder is the green roof (below), which is planted with maintenance-free sedums and tall grasses near the patio that Monkman tends carefully. The bedroom (opposite) mixes a bed and lamps from Ikea with a deep, luxurious bathtub (an inexpensive model from Neptune). The artworks include original prints by New York artist Franco Mondini-Ruiz.

For more conventional needs, Halter designed a set of built-in shelves that run up the stairs and along the edge of the mezzanine. They're made of Douglas fir plywood, an inexpensive and handsome material that is a standby in his projects. "I've always been enamored of both Frank Gehry's and Rem Koolhaas's use of Douglas fir," he says. The built-ins—a perfectly orthogonal array of shelves that mirror the treads and risers of the staircase—add a hint of precision to the space, even as the wood's whorled texture picks up on the roughness of the building.

There's still plenty of leftover grit: The ceiling, now painted white, has an intricate array of joists and crossbeams including a set of fluorescent tube fixtures. Big chunks of stone and the brownish tint of the century-old concrete floor make it look like a rich terrazzo, adding an organic feel to the space.

But the hidden treasure of Monkman's home is up top. Pull down an attic stair in the bedroom, clamber up to the roof, and you enter a bracingly verdant space in the treetops. A broad green roof crowns the building—the work of landscape architect McGlade, the previous owner. He planted a variety of sturdy sedums and other low-maintenance plants, which have grown up in bold splashes of colors.

Halter capped the maturing roof with a patio of ipe wood, lined with tall grasses in planters made of salvaged cedar. In the summer months, this aerie is almost hidden from the neighbors by the trees—you can just see some of the light industry and old plants down the street. The mix is a fitting complement to the building, where living and working are in a fine balance. "There's a metal shop here, an autobody shop there," Monkman says, pointing down the street. "But most of the time all you hear is birds."

Story by William Bostwick
Photos by Noah Webb

Project: Orpilla/Alexander Residence
Architect: David Boone
Location: Orinda, California

Undivided Intentions

The late architect David Boone was always one to take his work home with him—he just kept it in the home's office. The new residents of his 1972 house embrace a more fluid approach to the live/work divide.

Verda Alexander and her son, Apolo, collaborate on a project in their first-floor studio (opposite). In the living room (this page), local artwork and an elegant redwood ceiling watch over a side chair by Warren Platner for Knoll and an Easy Edges side chair by Frank Gehry for Vitra.

As his parents look on, Apolo plans his commute under a fire-top piece by the artist Michael Ricardo Andreev and alongside a Wiggle chair by Frank Gehry. Alexander (opposite) walks from the bedroom pod into the living room under her freeway-inspired sculpture, titled Run A Way.

What if your home office was "either/or" instead of "and/or"? Picture it, the work-from-homer's ultimate fantasy: You nine-to-five it in the studio, no distractions, the place to yourself; home feels a mile away. Come closing bell, you seal it off and head back to cozy household comforts, bad workaday vibes safely entombed behind you. Imagine the clarity! The balance! This is the impossible dream: a home office as close as the next room, but a world apart.

That search for a work-from-home Cibola might end in Orinda, California, in the hills east of Berkeley, at the house of Primo Orpilla and Verda Alexander. It seems too perfect: two pods split by a sky bridge, one for working, one for sleeping, plus a dedicated studio. But its reality is as complex as its vision is simple. Can you really divide your life into just two categories, leisure and toil? And if you could, would you?

The late architect David Boone, famous for his office buildings, designed Orpilla and Alexander's home for himself in 1972. The house hunches into the hill, perched on metal I-beams and concrete piers, nestled into a hillside with views of Mount Diablo. It's about 2,800 square feet and consists of two identical slant-roofed boxes: an office, kitchen, and living room (in Boone's day a bit of corporate entertaining certainly counted as billable hours) in one; bedrooms in the other with a studio below.

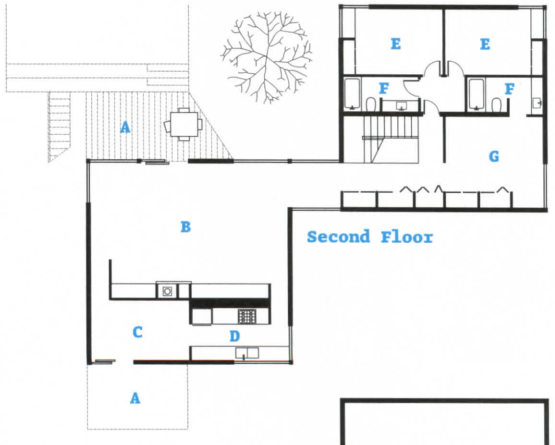
The reality is less glossy. We grow into our homes, and the result is that both house and human change—the relationship is symbiotic. We disobey floor plans. With each basket of laundry left in the hall, Boone's Spartan separation makes less and less sense. So Orpilla and Alexander didn't think much of putting a dining table in what was once Boone's office, next to the kitchen. Or handling paperwork in a spare bedroom. Or stashing exercise machines in the wine cellar, which also houses Alexander's silk screens, below the bedrooms.

That wasn't quite what Boone had in mind. The architect, who died last November, was one to bring his work home with him, and he designed a system of dedicated spaces in his house to accommodate that overflow. His firm's (McCue Boone Tomsick) corporate work included the offices of the industrial titans of his day like Chevron, NASA, and IBM and came to define the California high-tech, high-design of the 1960s and 1970s. MBT's campus for IBM in particular epitomized *Silicon Valley chic*; its buildings are big, glassy, industrial-modern, hidden in the valley's rolling greenery—temples to serious work; the office as laboratory. Unsurprisingly, Boone's house so perfectly reflected the same values that MBT used images of it in their marketing brochures.

Today, Orpilla and Alexander's practice, Studio O+A, treads similar ground, designing offices for the online elite: Yelp, PayPal, Facebook, and others. But unlike the shining corporate beacons of the past, Web 2.0's workplace seems to be listing more toward the living room than the boardroom. Yelp's office is designed like a Haight Street Victorian's great room, stocked with vintage furniture. Facebook's,

Orpilla/Alexander Residence Floor Plans

A Deck
B Family Room
C Dining Room
D Kitchen
E Bedroom
F Bathroom
G Master Bedroom
H Workshop
I Garage
J Entry
K Studio



"This place is an architect's idea of a house."

Verda Alexander

Orpilla pecks, Apolo pedals (opposite). The bridge (above) leads from the living room to the bedrooms and from the studio to the garage (below). Closets in the bedroom pod keep chaos at bay. Orpilla and Alexander's first furniture purchase, a Christopher Deam credenza (right), now inspires a much larger collection of furniture.

in an unassuming, remodeled Palo Alto chemistry lab, is full of snack bars, *Guitar Hero* practice rooms, and even a DJ booth—the office as rec room. Forget healthy separation: These offices are designed for programmers who eat, sleep, and play precisely where they put in their overtime.

Orpilla and Alexander know what that's like. Their home was designed to be half business, and as if that weren't enough, they continue to blur those boundaries by working in an office that feels like a home. Their actual offsite workspace—the two-floor San Francisco headquarters of O+A—is a jumble of homey comforts and design-studio chic. Upstairs is a maze of rooms and side rooms, connected by half walls and indoor windows and filled with piles of Orpilla's stuff scavenged from the junk shop next door. "We could've torn it all out, made it super-slick," Orpilla says. "But the character of the building was more interesting to us. It's like a house."

In fact, the San Francisco space got so comfortable, Alexander had trouble getting anything done. So she moved her art studio into the Orinda house from its former home in one of the O+A office's side rooms. "I like the separation," she says. At home, she can seal herself off from the world and focus on her art. That was the idea, at least.

But on a typical day, getting to her worktable means stepping over her son Apolo's cardboard-box fort spread out on her studio floor. Each end of the sky bridge has its own furnace and it's possible to spend a whole day in one part or the other. Sometimes Alexander tries, shuffling from her bedroom to the studio downstairs. But Apolo breaks the rules. His toys are everywhere. He's outgrown the desk in his room and has taken over the rest of the house. Orpilla and Alexander have to find solace where they can, and that means crossing the dividing line

themselves—their office is in a spare bedroom next to Apolo's, where they pay bills while keeping an eye on their chickens in the backyard.

If they followed Boone's plan, Orpilla says, "we'd run the risk of having it feel like two houses." As Orpilla sweeps a toy car off the back of the couch, Alexander elaborates on the incompatibility of their lifestyle with the rigid, closed plan Boone had for the place. "This place is an architect's idea of a house," she says.

That intended rigor of function is perfectly expressed in the architectural details. Often used because it's so forgiving, the wood here achieves an almost clinical severity: Every line is perfect. When Orpilla and Alexander moved in six years ago, the house was painted all white. Way too stark, they thought, so they opted for a deep reddish brown, accented by bright Eichler-orange doors. But the chromatic makeover came with a strong reverence for some of the home's original details, including a molded fiberglass shower and frameless door-jambs. Orpilla seems especially enthused and has clearly become a kind of lay MBT historian: "This Schlage hardware, this is something they did in the IBM building, and then Boone put it in his house. The towel rack is a wooden handrail. I just love it!"

A wall of closets in the bedroom pod keeps the place neat—they even hide the washing machine. "I call it the monk's house," Alexander says, basking in the clarity. Standing in the garage—also lined with closets—Orpilla is less romantic about Boone's motives: "How else did a modernist keep it neat? You need a place to put all your shit."

But, as they say, there's nothing more useless than an unloaded cabinet. And as artwork, toys, and drawings and spreadsheets brought back from the city office crowd each other for space in hallways and stairwells, as life bleeds into work, that modernist clarity fades. Ironically, though, the house's design—which Orpilla considers "rigid"—has fallen in line with the more flexible lives and work of its inhabitants. "We like it this way," Alexander says. "It feels more open."

Over a lunch of eggs from the hardworking fowl out back, Orpilla talks about building what he calls their "3 x 6 Case Study Coop." Plain chicken wire was too boring, so he riffed on Boone and used wood, carting home Douglas fir strips in his car. "It's fantastic," he says proudly, but it was also, technically speaking, a chore, yard work. But if you can design a chicken coop—or a house—with the same rigor as an office building, and enjoy doing it, does it still technically count as work? Though Boone may have had a clear answer, it's hard to tell which side of that line Orpilla and Alexander fall on.

After they first moved in, the couple learned of an expansion Boone considered that included a third node cantilevered over the small stream out back, with a new master bedroom and a hot tub. "Kind of a pleasure pod," Orpilla says. These days, it hardly seems necessary. Two messy halves, the one seeping into the other, are enough.

Inspiration crowds Alexander's studio desk (top) while at the house's other end, even a garage full of cupboards can't contain Orpilla's toolkit (bottom). Those hammers and saws built a home for the family's chickens, watched over by Apolo (opposite) among outdoor furniture by Richard Schultz.

Project: Ninomiya Residence
Architect: Suppose Design Office
Location: Nagoya, Japan

Yurika Ninomiya (opposite) says good morning to busy central Nagoya from her third-floor bedroom while husband Takuya opens up the shop and gallery that they run below. Architect Makoto Tanijiri's firm custom-designed most of the furniture in the building, including the steel-and-paulownia dining table (right).

Flower Box

This flower shop, art gallery, and home for two looks like the simplest of cubes. Fitting it all into 1,115 square feet, however, prompted Japanese architect Makoto Tanijiri to think outside the box.

Story by Winifred Bird
Photos by Takashi Homma

Takuya and Yurika Ninomiya always dreamed of opening a gallery together. As art lovers, the couple had hoped that if they were lucky, they'd be able to do so after Takuya retired from his job at a printing company and Yurika from hers as a flower designer. But when the Ninomiyas decided to buy their first home, they realized this was their chance. If they commissioned a building incorporating three spaces—a gallery, flower shop, and residence—into one, they'd be able to finance their fantasy.

So in 2005, they purchased a plot of land in a residential district not far from downtown Nagoya, Japan, and began searching for an architect. They wanted a modest-size building that was interesting in its own right. Talks with a string of firms in the area, however, left them disappointed, and after a year of searching, they still hadn't found anyone with an innovative approach for combining the three spaces in a single building.

By contrast, Makoto Tanijiri was the embodiment of the avant-garde architect the couple was looking for. In 2000, at age 26, he launched his own firm, Suppose Design Office, and soon his work was popping up in trendy magazines. One of the houses he designed resembles an abstract glass-and-steel geode and another looks like a black pyramid with a skylight at the top. The Ninomiyas were intrigued. They felt a bit intimidated about contacting someone from the glossy world of their coffee-table magazines, but by the summer of 2006 they were desperate enough to try calling his office in Hiroshima.

To their surprise, Tanijiri arrived a few days later to look at the property and talk about ideas over drinks. He was ready with a proposal a few months after that. In the time between, the couple waited eagerly. "We were expecting something really out there," says Takuya, a tall, genial man with a master's degree in modern art history.

"He brought in this big model, and he set it down and said, 'This is what I've got,'" Yurika recalls. (Tanijiri tends to present clients with one fully developed idea at a time.) "It was just this simple square box. I said, 'Huh?'"

Exactly, Tanijiri replied.

The concept was what he called "a new kind of normal": a structure that appeared ordinary on first glance but that would reveal its uniqueness the more time one spent in it. Tanijiri didn't want to design something strange for the sake of strangeness. Instead, much like Jasper Morrison and Naoto Fukasawa, the design duo behind the renowned *Super Normal* exhibition, he was trying to find the core of good design within a ubiquitous form.

Rather than dividing flower shop and gallery, private space and public, the structure would elide those distinctions. The couple went for it, and the house was completed in December 2007. While calling it "normal" may be a bit of a stretch (for the most part, Nagoya's architecture is so drab that even a well-made box stands out), Takuya and Yurika agree the 1,115-square-foot concrete structure (with a footprint of just 480 square feet) otherwise lives up to Tanijiri's original concept.

The building is composed of three nearly square rooms stacked on top of each other. In front, cars whiz past on a busy six-lane thoroughfare; behind, a lush row of cherry trees stands between the property and an elementary school playground. The design responds gracefully to the urban setting. A windowless white facade shields the top two floors from street noise, while sliding glass doors comprising the front and back walls of the ground floor give a glimpse of the schoolyard to passersby.

"The clients wanted the flower shop and gallery on the first floor, and I thought it would be interesting to create a sense that the flowers were being displayed outside," Tanijiri explained. "I came up with the idea of a tunnel-like structure, where the green of the playground would be captured on the street side." The concept was a clever update of classical Japanese garden design, where "borrowed scenery" such as nearby mountains and forests have been incorporated into landscapes for centuries.

There was just one problem with the plan: A house with solid ten-foot-tall windows making up the front and back walls would be structurally weak. One possible solution was to thicken the sidewalls, but Tanijiri wanted something different. Consulting with Kenji Nawa, his preferred structural engineer, Tanijiri decided to add strength by bending the western wall like a folding screen. The indented form also lent a sense of depth to the relatively small rooms, and Tanijiri repeated the same angular folds, this time horizontally, on the first- and second-floor ceilings. He then ran electric wiring and plumbing lines along the triangular pockets that were created, neatly combining form with function.

Inside, Tanijiri kept the plan as open as possible, combining the flower shop and gallery into a single room. The choice was one based on philosophy more than aesthetics: "If you handle flowers and art in

The structure (opposite, bottom) is an elegant riff on the boxy apartments and school that surround it. Without a garden of their own, Takuya and Yurika enjoy the verdant view of the schoolyard cherry trees next door from their bedroom balcony (opposite, right). The western wall, folded like a paper screen to provide strength, adds another jolt of visual interest (bottom).

Custom-made paulownia cabinets and a roomy balcony keep the compact second-floor living-dining-kitchen area (opposite) from feeling cramped or cluttered. A steel spiral staircase (this page) efficiently links all three floors. With no interior doors, Yurika can keep an ear on the shop from upstairs while maintaining the privacy of her home with the help of the vertical distance.

The bedroom and bath (opposite, top) share a glass wall and a view of the cherry trees. Grown-up visitors have to hunch down to enter the teahouse and additional gallery space behind the building (opposite, bottom left), lit by Isamu Noguchi's classic mid-century Akari 1AS lamp, but kids from the neighboring elementary school are able to slip right in to check out the art.

the same way, the flowers themselves begin to seem like art, and the art seems closer to everyday life." The arrangement has encouraged Yurika, who runs the shop, to experiment with the interaction between the two mediums. She often creates flower arrangements to display in tandem with the artwork and says the gallery has influenced the way she thinks about flowers. "It inspires me much more than an unchanging setting would," Yurika says.

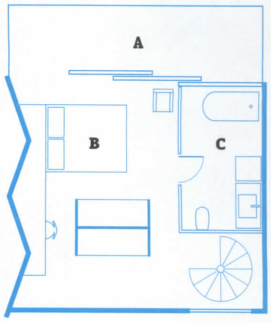
Fitting both a flower shop and a gallery into just over 400 square feet, however, required an unusual layout. To keep the walls free for hanging art, Tanijiri housed both flower refrigerator and bathroom inside a large, black steel box in the center of the room. The outside of the box becomes a display surface, while the high ceilings and huge windows keep the bulky object from crowding the room. Tanijiri added additional gallery space directly behind the main building in a tiny teahouse constructed from bent one-third-inch-thick steel and lined with tatami (straw mats).

The structure looks like an avant-garde storage hutch with a door built for a hobbit, but inside it is remarkably cozy. One is tempted to sit in prolonged contemplation of the painting or two on display and the slice of tree branches visible through the long, high window. In fact, the gallery as a whole invites casual lingering. Kids often stop in to see the art on their way home from school and other visitors tend to stay and chat, too. "It feels like they're hanging out in our home," Yurika says.

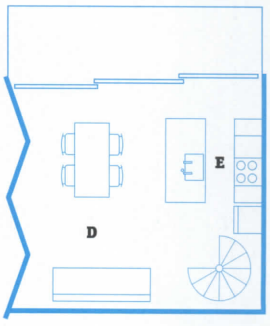
That sense of overlap between private and public comes in part from Takuya and Yurika's genuinely warm personalities, but it's also built into the design. The Ninomiyas enter their home via the shop, because there is neither a separate door to the residence nor a formal entryway—particularly unusual omissions in Japan, where even the tiniest apartments include an entry area for exchanging greetings and removing shoes. The building also has no interior doors. Instead, a white spiral staircase in a corner of the shop disappears into a round hole in the ceiling, emerges in the second-floor living room, and then continues to the third-floor bedroom. "The distance creates the privacy," Tanijiri says. And it's true: Sitting upstairs at the custom-made wood- and-steel dining table, designed by the architect, the shop feels comfortably far away.

Design twists like these are subtle—a hole in the ceiling here, a folded wall and a bit of borrowed scenery there—but they have changed the way the Ninomiyas live and work. Flowers, art, and daily life have indeed blended together. "Since building this house, we've gotten to meet all sorts of people," says Takuya, who spends his weekends drifting between residence and gallery. Both he and Yurika are glad Tanijiri surprised them with a design that integrates rather than shocks. "We might have gotten tired of some crazy-looking building," Yurika says with a faintly wistful smile. "This really fits our lifestyle, and it doesn't overwhelm the art. I think Tanijiri betrayed us in the best possible way."

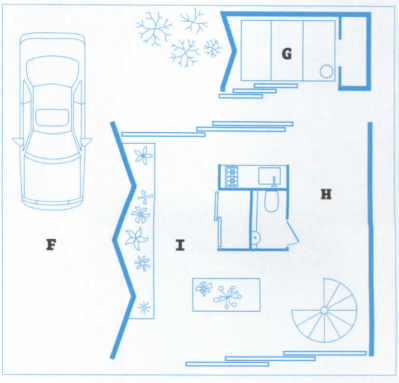
Ninomiya Residence
Floor Plans



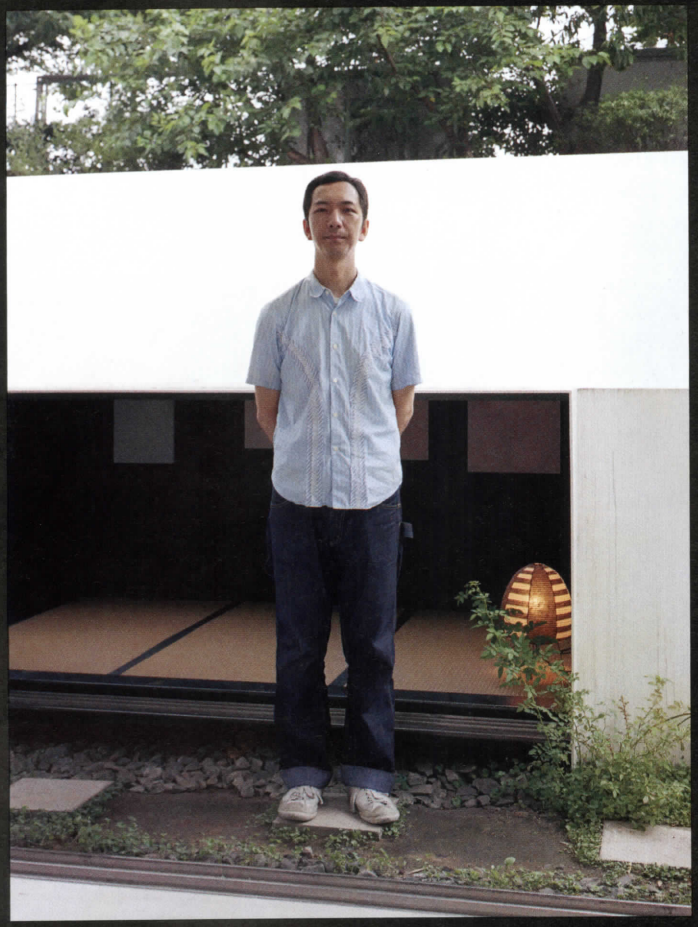
Third Floor
A Terrace
B Bedroom
C Bathroom



Second Floor
D Dining/Living Area
E Kitchen



First Floor
F Parking
G Teahouse
H Gallery
I Flower Shop



For Warren Platner, whose modernist pedigree would make any contemporary designer squeal, design was all about the right groovy palette for the right glitzy project. Minimalists need not apply.

The Opulent Modernism of Warren Platner

Story by Alexandra Lange

Warren Platner designed the American Restaurant in Kansas City in 1974 as part of a complex of modern buildings commissioned by the Hall family of Hallmark Cards. He described the bentwood, brass and lipstick-red interior as "like a huge lace Valentine."

Photos by Alexandre Georges / Warren Platner Papers Manuscripts & Archives, Yale University

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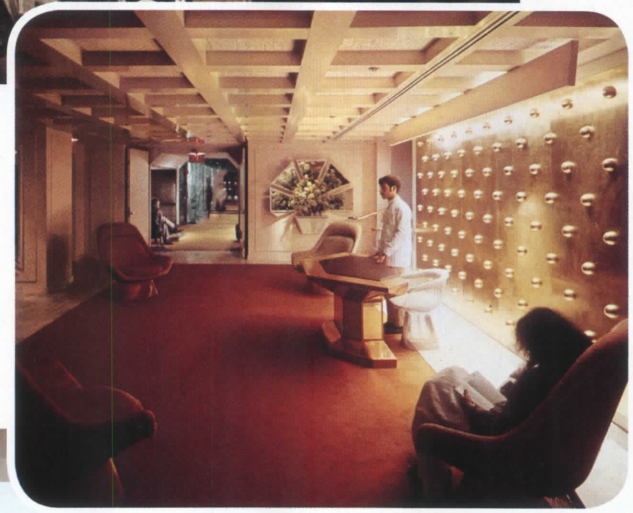

If you've ever wondered how we got from the glass boxes, stainless steel furniture, and white walls of the 1950s to the fern bars, wood paneling, and brass of the 1970s, Warren Platner is one answer. The career of the Connecticut-based architect and interior designer, who died in 2006 at age 86, spans the late 20th century's architectural styles, from corporate modernism and sky-high restaurants to postmodern ferries. Not all of his work was good, or even in good taste, but it reveals a smart designer trying to avoid stagnation. Even when Platner went over the top (those dangling golden handkerchiefs at the Pan Am Building—now the MetLife Building—as part of a renovation in 1986 come to mind), there was always a clear architectural idea behind the glittering decoration.

Platner had all the serious modernist credentials: He worked with I.M. Pei, Eero Saarinen, and Minoru Yamasaki on such signifiers of mid-century cool as the TWA Flight Terminal at New York International Airport (now JetBlue's T5 at John F. Kennedy International Airport); the General Motors Technical Center in Warren, Michigan; and furniture designs for Knoll. Though much of his work adhered to a rigid modular grid, he also had a flashy side, one that bubbled up in his use of brass and mirrors in the 1960s (that's the fern bar aesthetic) and reached its apotheosis at Windows on the World, the restaurant and club that opened in 1976 at the top of the New York City World Trade Center's North Tower.

Platner knew not to upstage the panoramic view of that high-altitude eatery but showed no such restraint in the lead-up. Just off the elevators, past the golden reception room, and likely dizzy from the ascent, visitors had to pass through the "crystalline gallery" where, as *Architectural Record* wrote, "great pieces of semiprecious stone from around the world are reflected and re-reflected from glass arches and mirrors on the walls, floor, and ceiling. In this space images are so kaleidoscopic that for some the walk is like a trip through space." Photo murals of New York added to the disorientation, and huge chunks of lustrous stone

Photos by Ezra Stoller / Esto

Platner's own wire series chairs for Knoll were used in the reception rooms (top) at *Windows on the World*, the restaurant located on the top floor of the North Tower of the World Trade Center and completed in 1976. He specified many reflective surfaces, including custom brass lamps and a gold-leaf wall covered in gold globes (middle).

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served as sculpture. Platner created a modernist Versailles, geometric and sensual, and unlike any other elevator lobby in the world.

By comparison, the dining rooms were relatively sedate, with tufted beige banquettes and columns dotted with small brass discs. In a deft stroke, he managed to create intimate alcoves and terraces for every table while still giving each a generous view.

But Platner is best known for his line of iconic wire chairs and tables for Knoll. Designed ten years earlier than Windows on the World, the chairs combine bases made of thin steel rods with old-fashioned upholstered seats and backs. The plush part looks as if it should crush the see-through base, and in the long modernist search for the chair without legs (like Marcel Breuer's cantilever and Saarinen's pedestal), Platner may have won out by defiantly adding more spines.

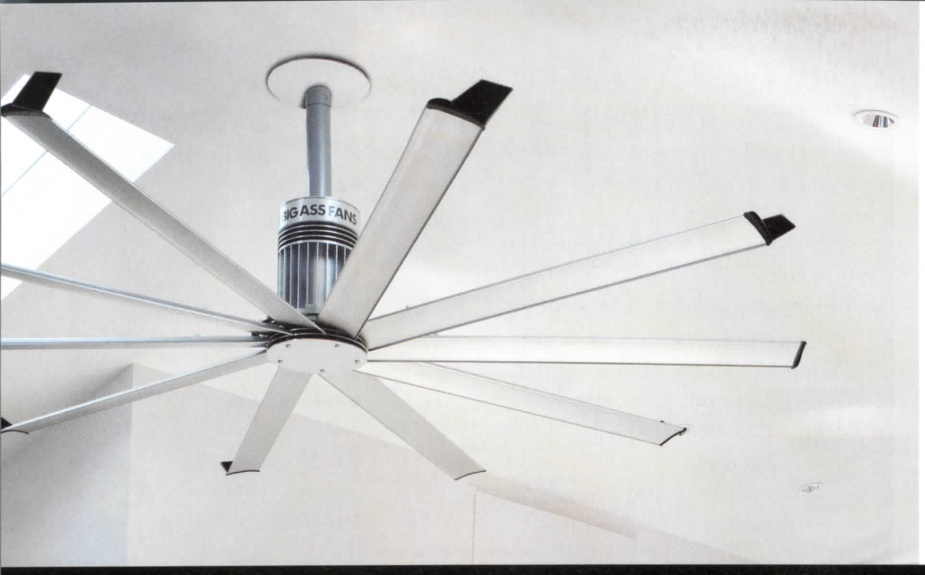
In retrospect, much of Platner's work seems perverse. And, frankly, some of it from the 1980s and 1990s, like the garish lobbies in the Pan Am Building in New York, or the pastel interiors of ferries *Fantasia* and *Fiesta*, is just plain awful. Because he didn't stick to the browns and blacks and tasteful grids of his employers and peers, this heir of Saarinen wasn't easy to pigeonhole and was duly accused of modernist apostasy. But his material and aesthetic wanderlust—brass-plated rods, crystal chunks, the bent oak he turned into a ceiling decoration for the American Restaurant in Kansas City, Missouri, in 1974—were all part of his search for an appropriate palette for each client.

Though the majority of Platner's work was interiors, he addressed a great variety of places, from restaurants to shopping malls to corporate headquarters, each an integration of architectural ideas into an inner space. Perhaps his greatest skill was the ability to create a mood with architecture, incorporating a dash of his hallmark glitter into the structure rather than adding it as decoration.

One of his first jobs, and yet another entry in his designer resume, was working for industrial designer Raymond Loewy, who taught him, Platner later said, that it is "worthwhile to pay attention to a very simple object." As his contemporaries climbed the architectural ladder toward the skyscraper, Platner held faith with Loewy's lesson and rarely seemed interested in building bigger. "It is lacking to ignore interiors," he said, "because after all, what's the building for?"

Photos by Ezra Stoller / Esto

Platner designed his own house in Guilford, Connecticut (bottom left), in 1970, as a set of pavilions centered on a great room. At the center of the great room was a fur-covered sofa surrounded by more furniture, in tones of taupe and tan, of Platner's own design. The house included a number of interior windows and window seats, which he called "terraces," including one with a view of the dining room (bottom right). A hallway (top) ends in a built-in bookshelf and a banquette backed with brass.



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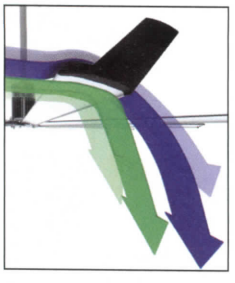

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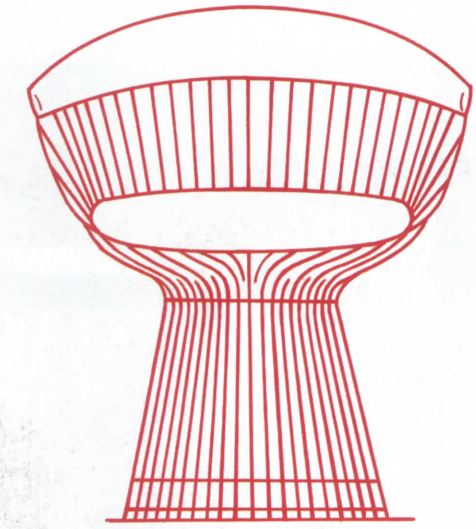
10 Things You Should Know About Warren Platner



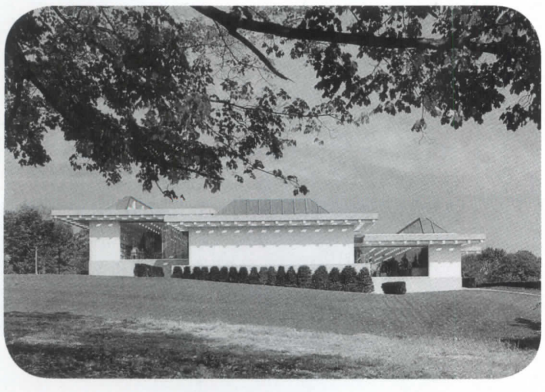
1. From the moment Platner's 1966 series of wire chairs for Knoll went on sale, they were used to signify the high tech or futuristic. Most recently, they appeared on the Syfy series *Caprica*.

2. *New York Times* critic Herbert Muschamp described Platner's 1987 redesign of the Pan Am Building lobby as "a parade of golden headdresses, earrings, ferns, and limp hankies evidently conceived to evoke a floor-show version of an Aztec wedding festival at a fifth-rate Las Vegas casino."

3. The Kent Memorial Library in Suffield, Connecticut, one of Platner's few freestanding buildings, escaped demolition in 2008.

4. The model for the vertical mall at Water Tower Place in Chicago was the gardens of the Villa d'Este, near Rome, which also feature cascading water, lush greenery, and many, many steps.

5. Platner asked Herman Miller to make a special edition of the Eames Executive Office chair in bronze to coordinate with the Cor-Ten exterior of the Deere & Company headquarters. When the sample proved too heavy to lift out of the box, Herman Miller redid the order in aluminum with a Tenzaloy finish.



Photos by Ezra Stoller / Esto

Platner's home office (top) included a wall of shelves and niches designed to imitate *the windows-within-windows* architecture of the house. The Kent Memorial Library (bottom, left) in Suffield, Connecticut, from 1972 is one of Platner's handful of free-standing buildings. Opposite clockwise from left; pastel interior for the 1990 ferry *Fantasia*; a 500-pound, $6,000 executive desk for Lehigh-Leopold Furniture from 1970; the exterior of the *Platner House*, whose public spaces overlook a small pond.

6. Platner developed uniforms for the waitresses at the restaurants in Saarinen's Washington Dulles International Airport main terminal.

7. One of Platner's last projects was a pair of English cross-channel ferries, the *Fantasia* and the *Fiesta*, for which he designed yellow Union Jack carpeting and lavender chairs.

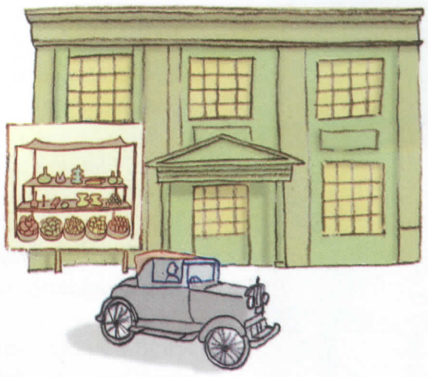
8. A 500-pound executive status symbol? Yes, in the form of a $6,000 leather, wood, and bronze desk designed by Platner. "I thought of these things as trees," he said.

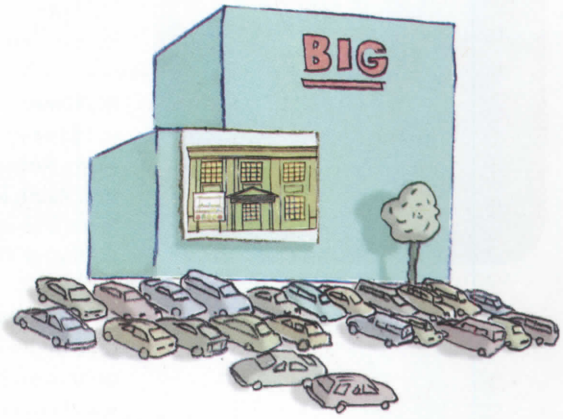
9. Platner worked for Eero Saarinen in the early 1960s, overlapping with Kevin Roche, Cesar Pelli, Robert Venturi, Ralph Rapson, Gunnar Birkerts, Niels Diffrient, and photographer Balthazar Korab.

10. "The concept is similar to a chateau in the Loire Valley," Platner said of his own house in Guilford, Connecticut. In royalist mode, he created a fur-covered built-in sofa. |||||

Photos by Alexandre Georges / Warren Platner Papers Manuscripts & Archives, Yale University (ferry); Ezra Stoller / Esto (desk, house)

An Introduction to Retail Design





Story by Shonquis Moreno
Illustrations by Leif Parsons

The ancient Greeks did it in the agora; the Romans did it in the forum; Persians did it in the bazaar ("the place of prices"); and Arabs and Berbers did it in the labyrinthine souk. Today, whether we're home in our underwear, duty-free at the airport, or tapping at our phones, shopping still makes the world go 'round.

The biggest improvement on the agora, however, didn't come until the first department stores opened in the 1800s. One pioneer opened in Newcastle-upon-Tyne, England, in 1838 was a draper's shop called Bainbridge. By 1849, weekly revenue was reported by "department." Until then, bartering and haggling had ruled the market, but these new stores, which sold goods at fixed prices in fixed places, allowing exchanges and giving refunds, changed the nature of the retail transaction forever.

Following World War II, American department stores (and the newly ubiquitous automobile), to their own detriment, drove suburban traffic into massive *shopping* malls, a trend that has, in more ways than one, spelled the demise of Main Street. Conceived in its modern American form by Austrian immigrant Victor Gruen, the mall was immersive, convenient, and in-your-face; soon parking lots replaced open fields and we got to know food courts and chain stores.

Malls have begun to fade somewhat with the growth of everything-under-one-roof, in-bulk warehouse retailers. It's been some four decades since Meijer—in an act of retailing prescience and an urbanist's nightmare—introduced the first big-box shop, aptly called Thrifty Acres, in Grand Rapids, Michigan.

Montgomery Ward hit post offices in 1872 with its first mail-order catalog, but it would take more than a century for this kind of direct marketing to reach its present apex. Today, direct marketing has found its ideal form: the Internet. The ability to do research, compare notes, and hunt down the best deal online is making consumers both savvier and less likely to set foot in an actual store, which means that 3-D spaces have to engage our emotions in a way that 2-D images and logos never could—and the smart ones are doing it by design, selling carefully staged experiences that transcend mere monetary transactions.

Alongside the rise of stay-at-home Web shopping (with its cache of credit-card info, shopping history, and algorithmic you-might-also-like suggestions), we've also seen a compensatory surge in novelty brick-and-mortar boutiques.

OMA's $40 million Prada "Epicenter," which opened in New York in 2001, might be the splashiest shop in decades, and it furthers the notion that shops should be as conspicuous as the consumption they house.

London-based design studio BarberOsgerby immersed visitors at this past April's Milan furniture fair in a cavernous, dim, and mineral-looking space clad with anechoic foam to demonstrate a Sony chip that, when integrated into furnishings, turns them into audio speakers. Here, shopping is as *much about*

the shop as the goods, and this experiential interior confirmed that the do-room is the new showroom.

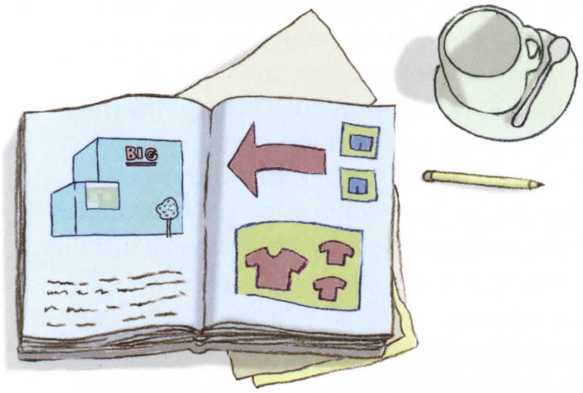
Modeled on the here-today-gone-tomorrow shops that peddle Halloween costumes and fireworks, the pop-up store is nimble enough to communicate with customers in the local vernacular without all the headaches of permanence. In the past decade it has drawn shoppers in droves with its ever-imminent expiration date. Comme des Garçons' Rei Kawakubo was one of guerrilla marketing's highest-profile pioneers with her 2004 Berlin pop-up, but everyone, from Delta Airlines to Target and eBay, has now "popped up."

Another innovation, the concept shop, started to hit its stride in the early 1990s with the Milanese 10 Corso Como, a gallery-cafe-boutique-bookstore that the *New York Times* later called a "hipper-than-thou-but-user-friendly lifestyle emporium." The idea was to winnow the breadth of the department store into a tightly curated inventory, turning retail departments into themed "environments."

Some things, however, will never change: "No matter where in the world our customers live they have basic human needs. Everybody needs to cook or eat or sleep and they will always need a price tag," says Ikea's U.S. communication and interior design manager Linda Fossman. "We have a website and catalog, but the store is important as a place to meet the customer." So it is, with new tools and old sleights of hand, that retail spaces are becoming not merely places to indulge the gimmes but destinations to fuel aspirations and the imagination.

FUN FACT 1:

Last year the Dirk Bikkembergs flagship men's store in Milan was a temporary home for soccer player Andrea Vasa from the local club Brera. Vasa lived in the "in-store bachelor pad" and had the run of a full gym.



FUN FACT 2:

In 1892, Jesse Reno patented his "endless conveyor or elevator," the precursor to the escalator. In a few years he had turned it into a novelty ride at Coney Island. The escalator as we know it was redesigned by Charles Seeberger and went into commercial production in 1899.

Words You Should Know

Apptailing: Retailing using smartphone applications. Apps like MakeUp allow users to test-drive colors on photos of their faces.

The Butt-Brush Effect: This theory, first posited by retail anthropologist Paco Underhill of Envirosell, suggests that the probability of a woman being converted from browser to buyer is inversely proportional to the probability of her derriere being jostled by the merchandise while shopping.

Group Buying: Websites like Groupon, Quirky, FurnitureDesignMarket.com, and Gilt Groupe announce local deals and discounts with the provision that a certain number of people need to buy into that deal before it can happen.

M-commerce: The use of devices like mobile phones and smart wallets to allow shoppers to make purchases without cash or plastic. Retailers will soon be able to communicate with any potential customer tethered to an enabled device within a certain range.

QR Code: Short for quick response code, this 2-D barcode (and euphemism for "instant gratification") was invented in 1994. Readable via smartphone, a QR code enables shoppers to order products as soon as they see them in a storefront or magazine.

Shrinkage: The loss of inventory caused by stealing, inefficiency, or administrative errors.

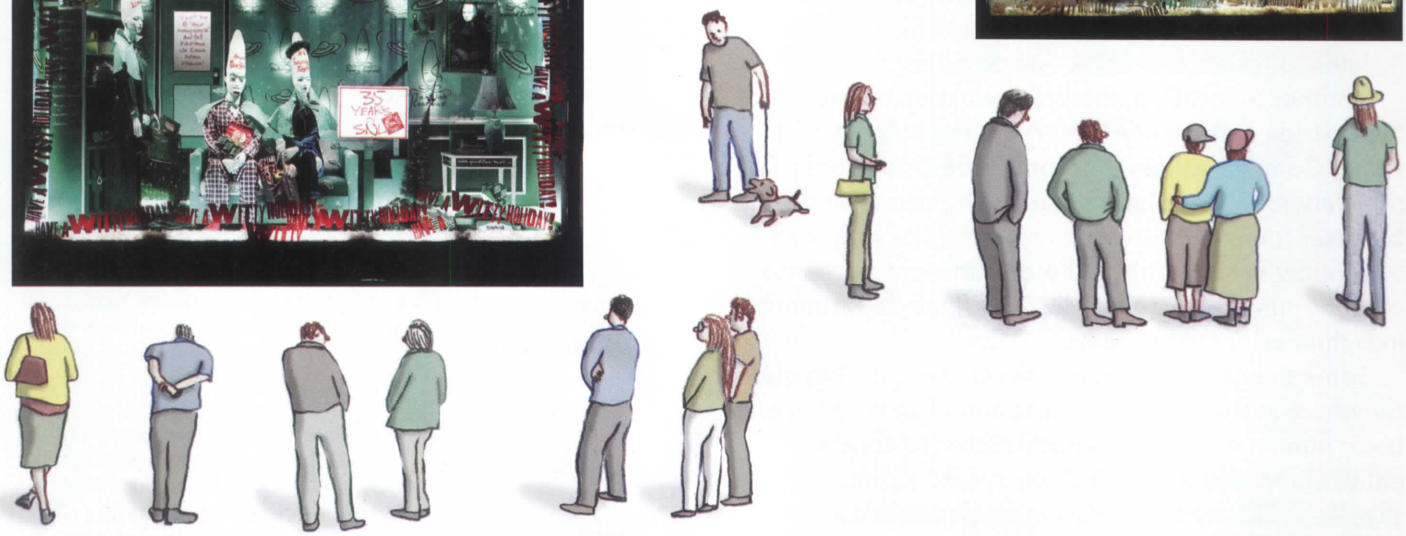
SKU: Stock-keeping unit. A code that distinguishes and identifies each product, and within each product type, size, color, and style.

Vasstige: Value-added prestige, a term coined by UK trend forecasters the Future Laboratory, that refers to frugal shoppers who seek good value, good prices, and good ethics.

Vendor Consolidation: The increasingly common practice of retailers choosing to buy more products (in type, not necessarily volume) from fewer producers for the sake of efficiency. Buyers place a single purchase order and get scores of SKUs, a practice that puts the small guys at a big disadvantage.

Glass Appeal

There's a fine art to getting you to gape—one that shop-window designers of all stripes must learn.



Merriam-Webster's Collegiate Dictionary dates the verb "to window-shop" to 1922. It wasn't long after that retailers realized that setting themselves apart meant more than stacked cans of peas and static mannequins. By the 1930s, the flashy window display had taken hold, and we've never looked back.

In one of his more pragmatic moods, artist Salvador Dalí designed a series of surrealist windows for New York's Bonwit Teller in 1939, and early in his career, industrial design legend Raymond Loewy created windows for Macy's in New York. Gene Moore is widely considered the master, though. He designed approximately 5,000 windows for Tiffany & Co., periodically using his collection of stuffed hummingbirds as props.

"Consider the growing importance of the visual merchandiser, in-store producers, and experience managers," says Martin Raymond of trend forecaster the Future Laboratory. "Stores, and the activities that consumers expect to find in them, will become more like nightclubs, galleries, and theaters."

If stagecraft is the witchcraft of retail, then Simon Doonan is Harry Potter on LSD. Since 1986, the Englishman has been designing the windows of luxe New York department store Barneys, using anything from live ducks to live students (two women, one in drag), accretions of flyswatters or toilet paper, and, once, 68 boxes of pink wafers. He very often pairs detritus with couture: trashed mattresses strewn about Louis Vuitton–clad ladies-who-lunch. His resourcefulness is matched only by his provocations. "Windows change so often that they offer limitless opportunities for triumphs and excruciating blunders," Doonan points out. "Anything edible will invariably attract vermin, but this is not necessarily a bad thing: A scampering rodent will make a window memorable."

For Doonan, windows are vaudeville on the street. Once they served as the only means to connect people with their local stores; now, the Internet offers more immediate and omnipresent messaging. The window, however, offers something more palpable and much more moving. "To compete with the Web," Doonan suggests, "today's window displays should be very low-tech and crafty—funky handmade installations that are the antithesis of digital slickness."

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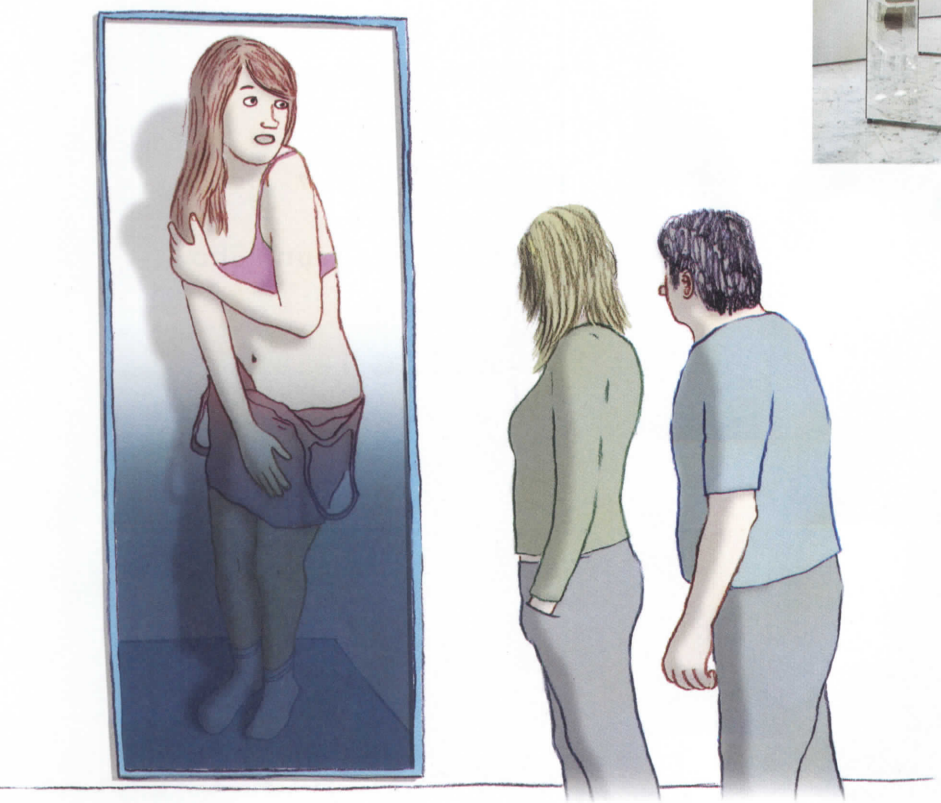
A Poor Fit

Even high-design dressing rooms, rare as they are, rarely function or inspire as the shop floor can. That may be changing, though.



FUN FACT 3:

In 1896, John Wanamaker opened Wanamaker's, a paradigm of the department store—replete with art gallery and acres of windows—at the same Manhattan spot where, exactly 100 years later, megastore Kmart would hang out its shingle.

In most shops, fitting-room design seems to be an afterthought. Who doesn't feel suddenly vulnerable and appear newly overweight in those cramped cubicles? Fitting rooms are usually too small and too few; if the lighting isn't too dim, it's too bright. There aren't enough hooks, and service lags since the paucity of rooms creates a queue of cranky customers. And those "dressing" rooms without mirrors that force you to trundle out in socked feet (with the suspicion that you may look like Ronald McDonald in this blouse) just so the salesperson can give you the hard sell? Ugh.

Fitting rooms can also suffer from being overdesigned. A case in point is that gem of haute shopping: the Prada Epicenter. Rem Koolhaas installed transparent glass fitting rooms that went opaque at the touch of a floor button, but, under the weight of shoppers' curiosity (and stamping feet), they repeatedly malfunctioned.

Other new technologies offer promising results, even if a few kinks still need to be worked out. Cisco developed a virtual dressing room that lets shoppers use gesture control to scroll through ensembles and "try" them on. Responsive mirrors use multiple cameras to track motion and then replay images in high-def video on a screen beside the mirror. Guests can view themselves garment-by-garment or check out the second skirt while trying on the fifth. Whatever direction the user turns, the earlier image will follow (albeit with a lag worthy of a bad Hong Kong overdub). Intelligent fitting rooms can even suggest alternatives to the garments the user has chosen to try on, or stream images to a pal's phone to elicit friendly feedback.

One high-design solution may point the way forward, though. In Jil Sander's SoHo flagship store, the dressing rooms anchor the shop, instead of being tucked away. Designed by Dutch artist Germaine Kruip with creative director Raf Simons, two unabashedly analog mirrored boxes allow the user to see in 360 degrees. They can be moved on small casters and even turned inside-out; to enter, clients grasp a corner and basically wrap themselves up in the mirror. "They are changing rooms," Kruip says, "literally."

Photo by Gert Jan Kocken

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Patent Vending

Rescued from its long tenure as the home of processed snacks, the vending machine is enjoying a moment of unprecedented glitz.

FUN FACT 4:

Rem Koolhaas once wrote: "In the end, there will be little else for us to do but shop," referring to shopping as "the terminal form of public activity."

For those who loathe "high-touch customer service" (read: pushy salespeople), how about just punching a few buttons and swiping your card? By now, ATMs and airport self-check-in kiosks have eroded our aversion to sharing credit-card details with an unmanned gadget. And this new comfort with technology has ushered in a renaissance of a beloved, if low-tech, vendor of yore: the Automat, that early 20th-century coin-operated paradigm of Americana that served up stews, sandwiches, and sodas, saving on labor costs and staying open for business long after all the other stores had been shuttered.

When the concept picked up speed in Japan in the mid-1990s, the dispensers were filled with canned coffee, men's dress shirts, pornography, flowers, and umbrellas. In the United States, the device had no such exotic wares to save it, and it faded into low-brow obscurity with the advent of the ubiquitious junk-food vending machine—E5 Snickers, D4 Doritos.

Today, however, it's primarily about luxury goods. Cosmetics giant Elizabeth Arden's kiosk offers a "virtual beauty consultant," that (not who) can suggest the appropriate product for a particular skin type and then spit out a $100 tube of beauty cream. A machine owned by Coty, the world's largest fragrance company, allows potential buyers to sample its perfumes by pushing a button to release a scented spritz. In Abu Dhabi, a vending machine dispenses gold bars and coins in increments of up to 10 grams.

The swankest example, however, is the Semi-Automatic, which replaces the hotel gift shop in the lobby of the Marcel Wanders–designed Mondrian South Beach in Miami. It offers 24-hour service in a city of 24/7 entertainment and takes plastic only. Curated by Morgans Hotel Group creative director Kim Walker, the Semi vends 24-karat-gold handcuffs, the day rental of a Rolls-Royce, and $400 marabou feather vests.

The practicality of this supremely do-it-yourself shopping model is showing up in more quotidian forms: In 2002, UK grocery chain Sainsbury's installed a vending machine stocked with 150 products, including staples like milk and bread, that could be still accessed when the store was closed. It turned out to be a popular sales channel, especially among night-shift workers. Meanwhile, a traveler can score some techy gadget in an airport terminal vending machine and then watch a movie on it with the help of a DVD-peddling kiosk. While it may spell bad news for those pushy salesclerks, clearly the Automat model is here to stay.

Photo by U*tique (top right)

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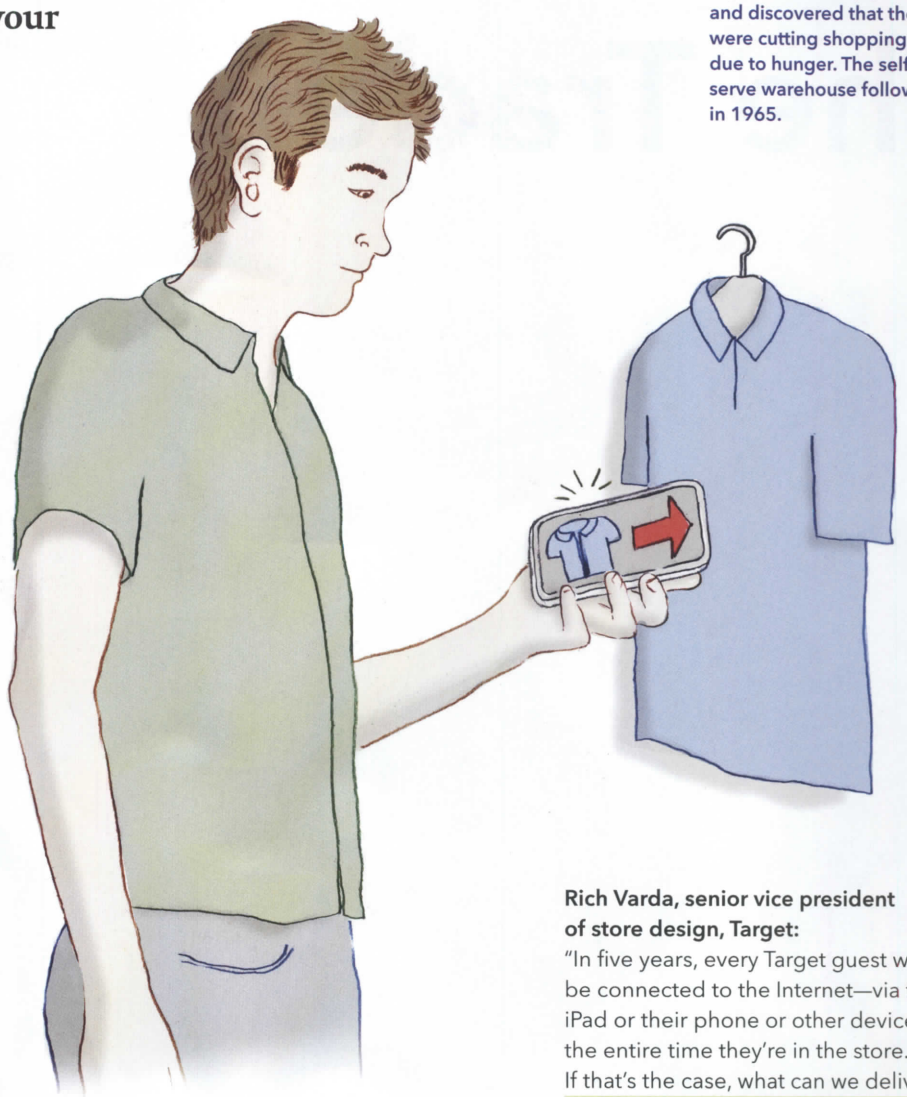
Just Browsing

Personal devices are the new frontier for shops peddling their wares. Have a look at how your toddler will shop.



FUN FACT 5:

Ikea opened its first in-store restaurant in 1960. Founder Ingvar Kamprad asked customers why they were leaving the store empty-handed and discovered that they were cutting shopping short due to hunger. The self-serve warehouse followed in 1965.

Martin Raymond, strategy and insight codirector of the Future Laboratory:
"As pop-up has become the norm, and 3-D the default way a new generation expects to be entertained, all retail will have to appeal to the emotional, experiential, and creative aspects of consumers—especially if they are to be lured away from the keyboard and back onto the shop floor. This will require a new commitment to retail design that truly woos and a ramping up of service that, until now, has been found in bars, exclusive clubs, and five-star luxury hotels."

Marc Weshler, senior vice president, Ovation In-Store, a service that folds technologies, such as in-store displays, into the retail environment:
"The mobile phone will definitely become a unique tool that will allow the shopper to checkout, download instant coupons, scan barcodes for promotions, and a host of other options. We've done programs where instead of touch screens, you can turn your phone into a remote control to access a screen for information while the business is closed. You can also use your phone to allow a credit-card transaction from outside a store so you can shop from outside the store, outside of business hours."

Rich Varda, senior vice president of store design, Target:
"In five years, every Target guest will be connected to the Internet—via their iPad or their phone or other device—the entire time they're in the store. If that's the case, what can we deliver? We are increasing the ease and the speed of getting information on a product. We're even looking at providing electronic maps of each different store on your cell phone so you can say, 'Where is this particular product?' and get to it quickly."

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Shown: Hans Wegner CH25, 1950.

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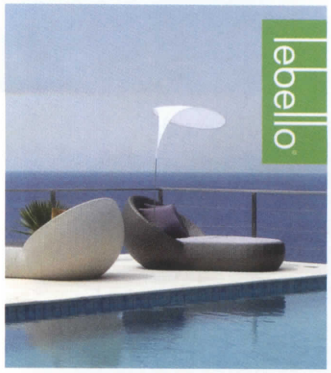

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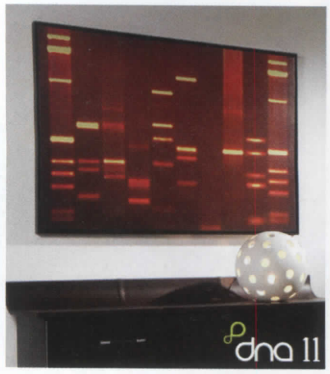

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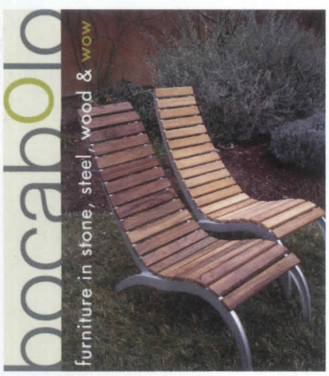

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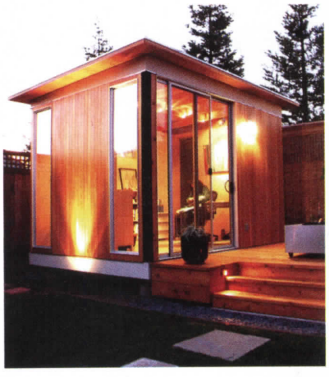

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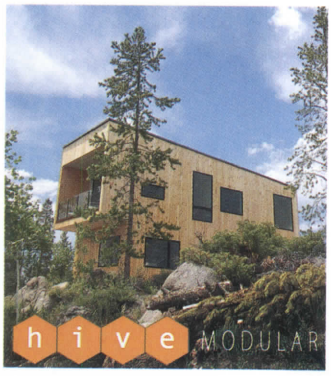

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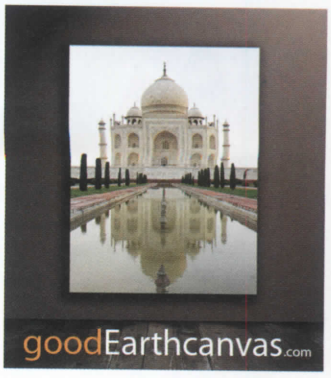

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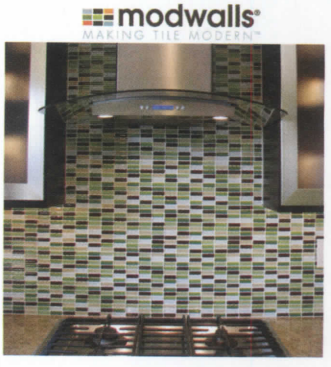

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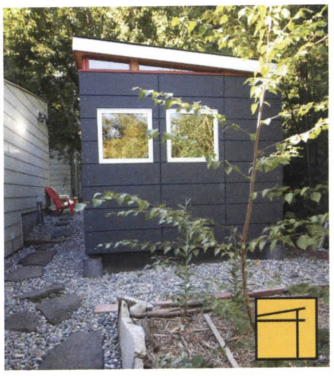

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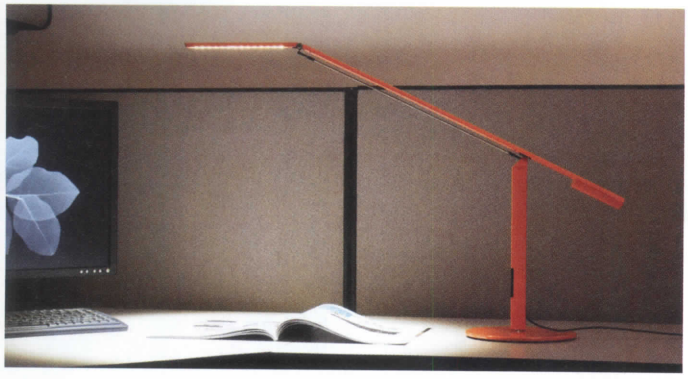

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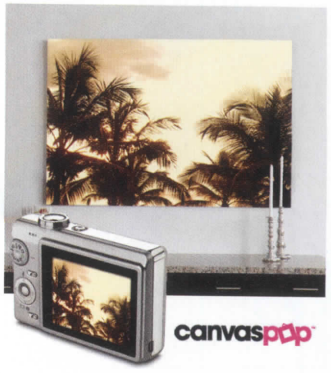

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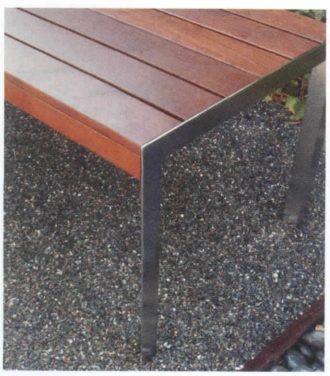

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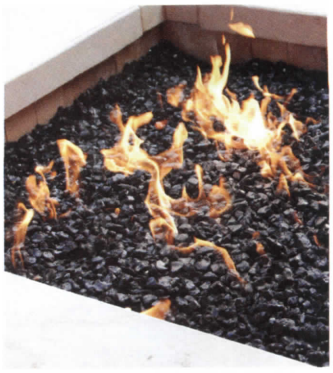
Shown: Giogali SP 80 chandelier from Vistosi, designed by Angelo Mangiarotti in 1967. Timeless classic features a beautiful structure of double-horseshoe rings of glass ribbon, showcasing the skills of the glassworkers based on the island of Murano.

Modern Market



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Shown: Spring Woods.

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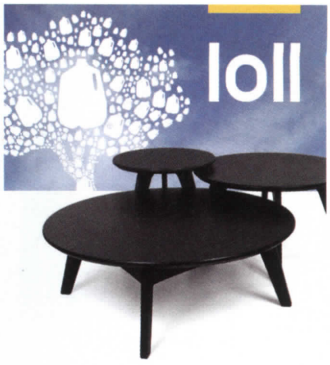

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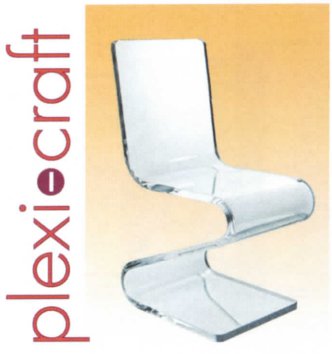

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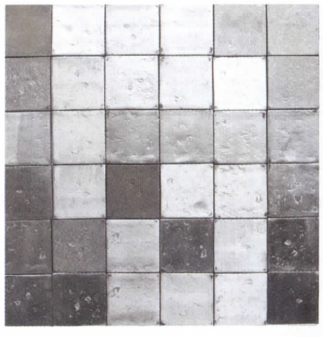

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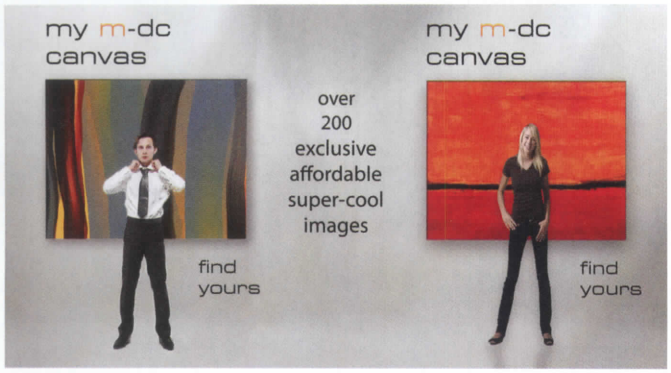

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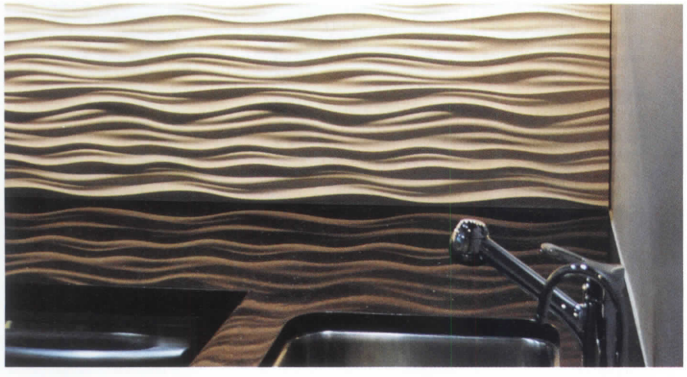

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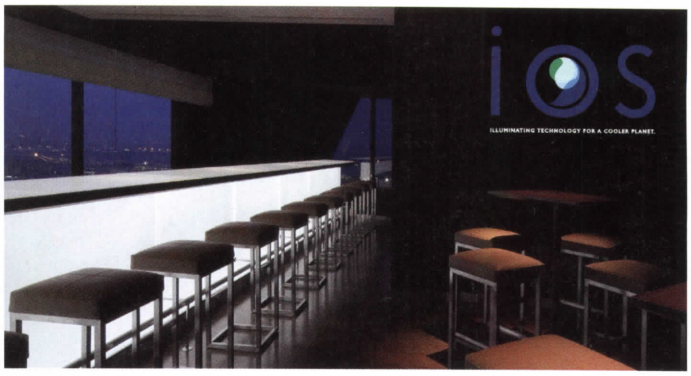

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Shown: Case Study Fastback Bed from Modernica. Designed by George Nelson.

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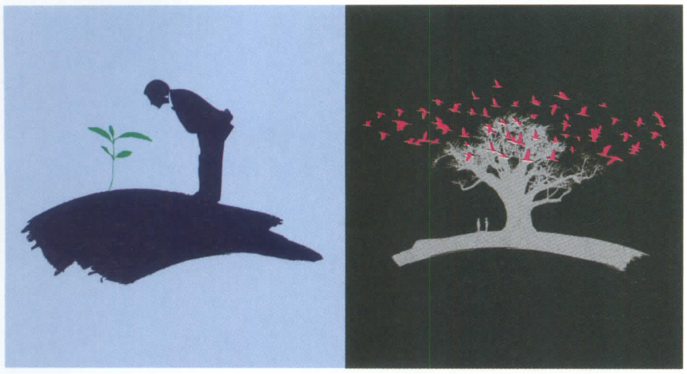

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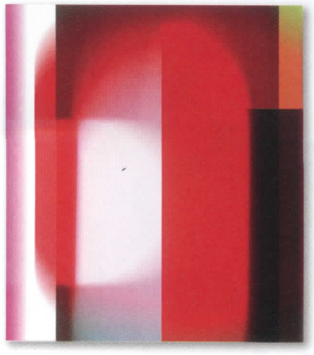

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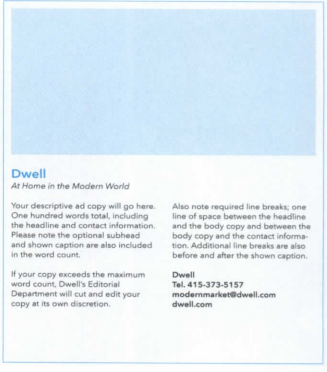

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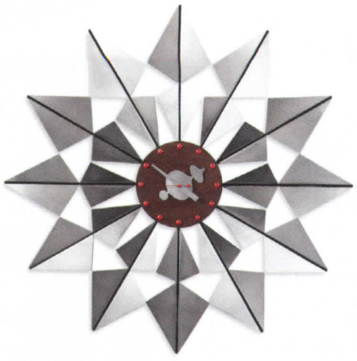

MoMA Design Store

The Flock of Butterflies Clock from celebrated designer George Nelson has a sculptural shape evoking butterflies taking flight. It was first shown at the Chicago Merchandise Mart in 1962 in a limited run as part of the *collection* "Clocks Ahead of Time."

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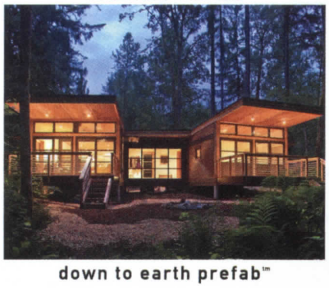

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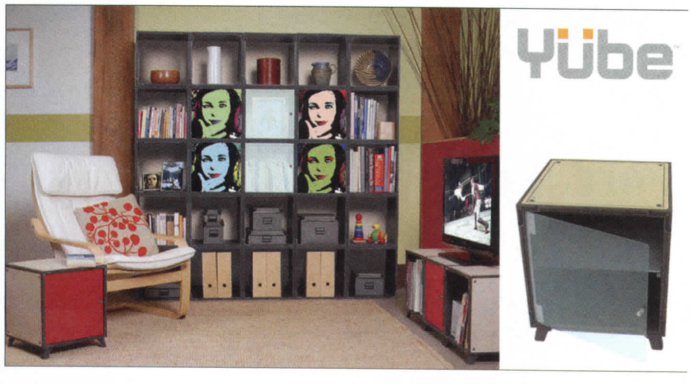

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dzinestore.com
ZigZag Puff by Emiliana Design Studio for Kettal
kettal.es
Ernest Zig Zag by Donna Wilson for SCP
scp.co.uk
Knitted Pouf by CB2
cb2.com
Mangas Puff MP2 by Patricia Urquiola for Gandia Blasco
gandiablasco.com
Sushi Pouf (Donut Round large stool) by Edward van Vliet for Moroso
moroso.it
Play by Francesco Rota for Paola Lenti
paolalenti.com
Pumpkin by Pierre Paulin for Ligne Roset
ligne-roset-usa.com
Sacco by Pierro Gatti, Cesare Paolini, and Franco Teodoro for Zanotta
zanotta.it

60 Off the Grid

Gambier Island
gambierisland.org
BattersbyHowat Architects
battersbyhowat.com
Hart Tipton Construction
harttipton.com
Alder Cubes side tables and wooden backless kitchen stools by Brent Comber
brentcomber.com

68 Outside

Mitchell Snyder Architecture
msnyderarch.com
Naomi's Organic Farm Supply
naomisorganic.blogspot.com
Google SketchUp
sketchup.google.com
Reclaimed cedar siding from the Rebuilding Center
rebuildingcenter.org

70 Detour

Michael Photiadis and Associates Architects
photiadis.gr
U.S. Embassy Chancery
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80 Outsider Interior

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Coffee table by GUFF
guffonline.blogspot.com
Fil chairs by Ligne Roset from Kiosk
kioskdesign.ca
Cloud lamp by Frank Gehry for Vitra
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Artwork by Verda Alexander
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randolphdesigns.com
Platner side chairs by Warren Platner for Knoll
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Saarinen side tables by Eero Saarinen for Knoll
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BassamFellows Geometric lounge chair by McGuire Furniture
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Soft Pad lounge chair by Charles and Ray Eames for Herman Miller
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Akira floor lamp by Isamu Noguchi
akaristore.stores.yahoo.net
Toilet by Satis
satis.jp

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Lounge Collection by Warren Platner for Knoll
knoll.com
Ten By Warren Platner
by Warren Platner
(McGraw-Hill, 1975)
The American Restaurant
theamericankc.com
***Fantasia* and *Fiesta* Ferries**
hhvferry.com/fantfiestplatner.html

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136 Finishing Touch

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Sourcing

Sands Castle

Story by Deborah Bishop
Photo by Justin Fantl

It's a known fact that the best commute is no commute at all. So when Jeff and Larissa Sand rescued a decrepit 1940s warehouse in San Francisco from demolition in the early 2000s, they realized this ideal by living above their shop.

The couple's third-floor apartment is one flight up from Jeff's industrial design studio and Larissa's architecture office, which in turn hover over the ground-floor machine shop that is viewable through the glass-enclosed shaft cut between the two floors. As workers fabricate furnishings and fixtures for Larissa's various projects and tinker with new concepts—from LED lighting to folding glass facades—the buzz of activity below is joined with that of the electric motorcycle being developed by Jeff's office.

What some might find distracting, the Sands and their collaborators find energizing—at least most of them. "Jeff's poor sales-and-marketing guy was finally driven upstairs to the third floor," Larissa says. "The whine of the machine tools made him crazy." For the couple, however, it's all part of home office, sweet home office.

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