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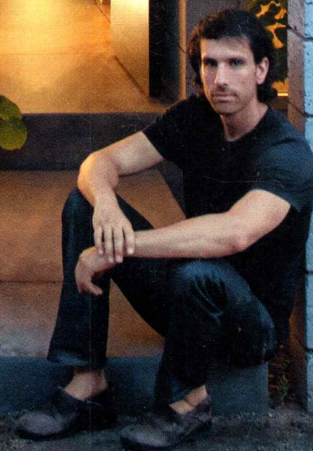
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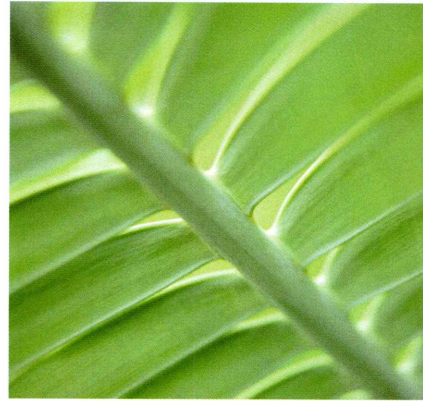


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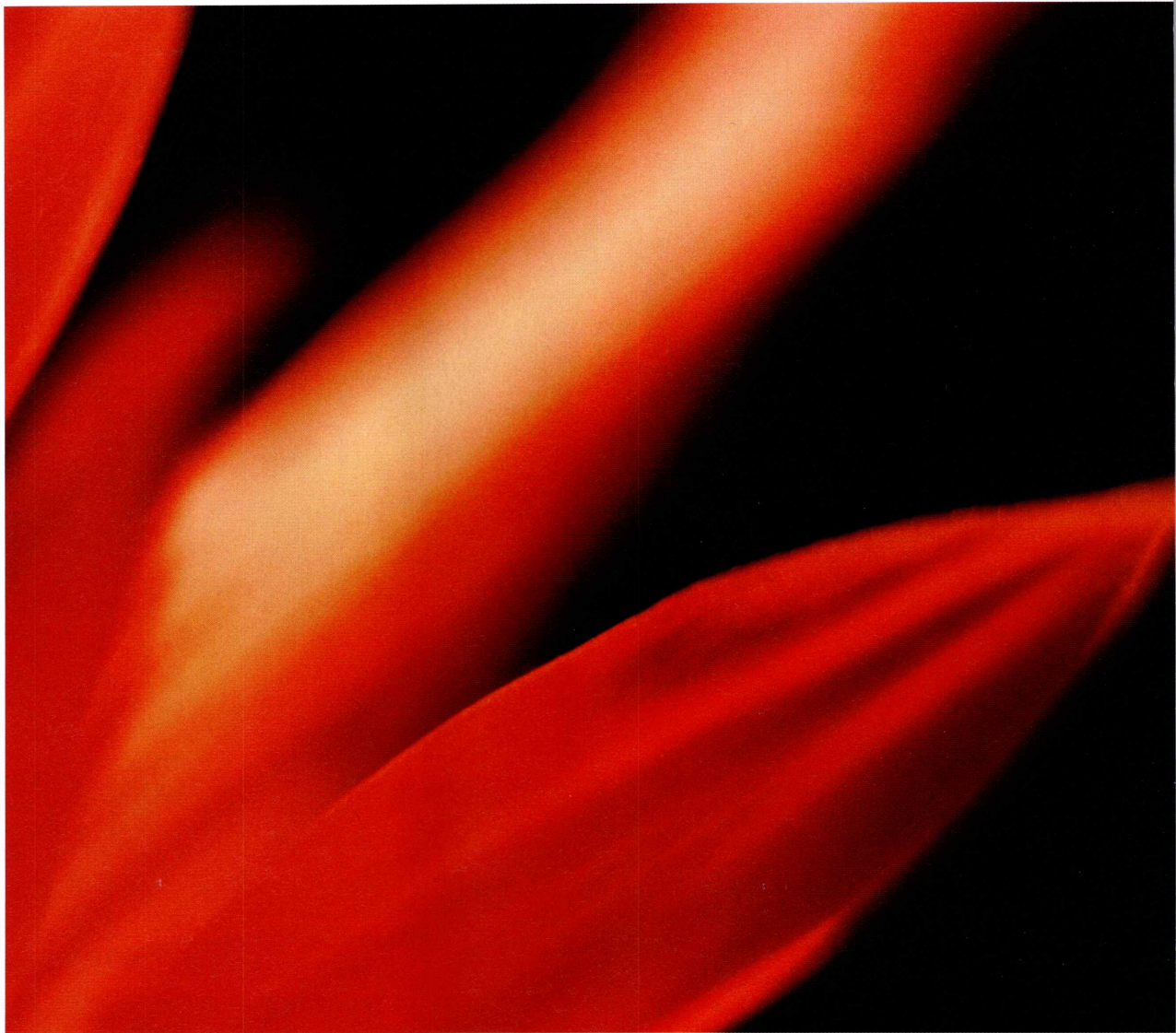
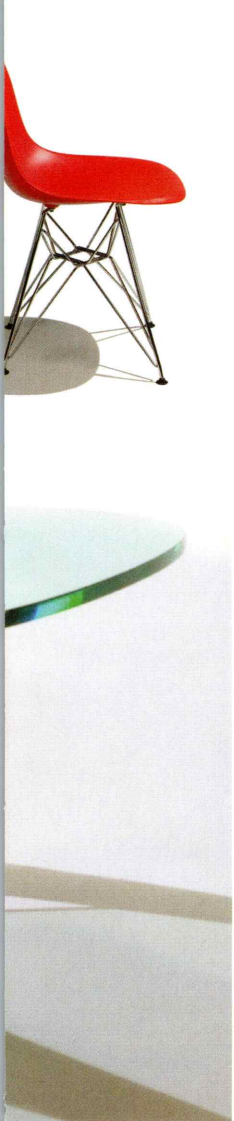
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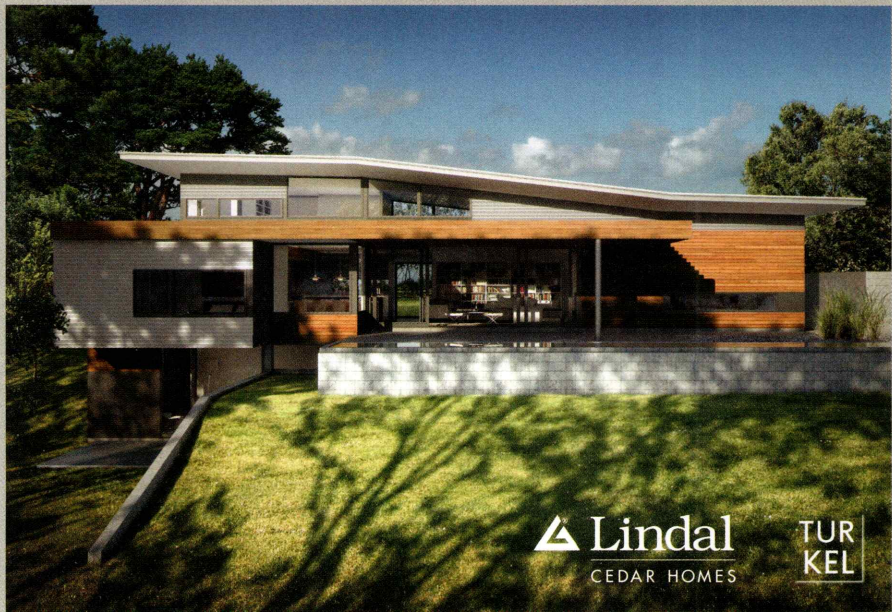
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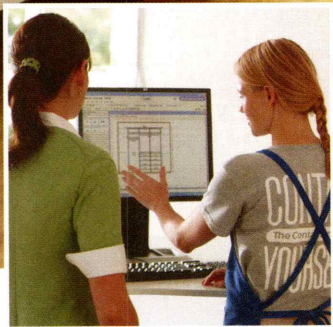
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Young Americans

Dec/Jan 2011

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Editor's Note

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Bright Young Things

Take this as a roadmap to the stars of the future, not just in this particular issue of Dwell, but in your design perambulations of the next 20-odd years.

Dwellings

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Garden Statement

Opting for a pair of young locals—GRO Architects—instead of carpet-bagging Manhattanites, Jersey City resident Denis Carpenter found two designers whose prefab work suited his three requirements for a new home: concrete, sustainability, and hitting a tight budget.

Story by William Lamb

Photos by Samantha Contis

86

Academy Reward

A pair of New York photographers wanted a country escape to serve as a retreat from the city and for working on their publishing business. After chatting with a pair of architect friends about a renovation and liking what they heard, they opted to use not one but both pals for the job. What was once a schoolhouse in Milford, Pennsylvania, is now a testament to like-minded collaboration.

Story by David Hay

Photos by Noah Sheldon

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Young Guns

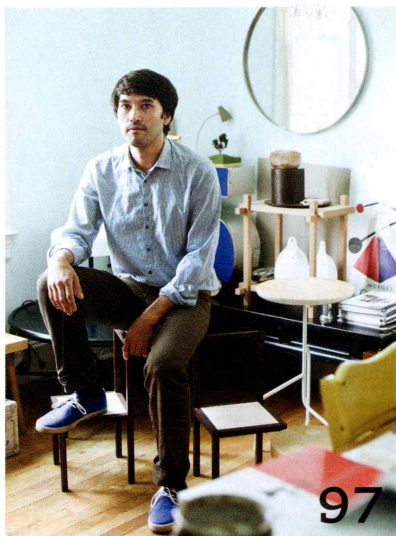
Call it a love of domestic talent, or maybe an unhealthy relationship with post-Ziggy Bowie (should we rename *Dwell Lodger?*), but this big-as-Texas roundup of stars-'n'-stripes design heroes is sure to make you fall in love with a few young Americans yourself.

Photos by Reed Young, Elizabeth

Weinberg, Adam Golfer, Katie Shapiro,

Daniel Shea, Jason Keen, and

David Robert Elliot



Cover: Meadowbrook Residence,
Phoenix, Arizona, page 57
Photo by Ye Rin Mok

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24 Letters

29 In the Modern World

Keep up to date with the latest goings-on in the realm of architecture and design. This issue, in addition to our stalwart selection of products and furniture, we look in on the set design of *Tron: Legacy* and get a glimpse of our favorite icons at home, thanks to photographer Leslie Williamson.

57 My House

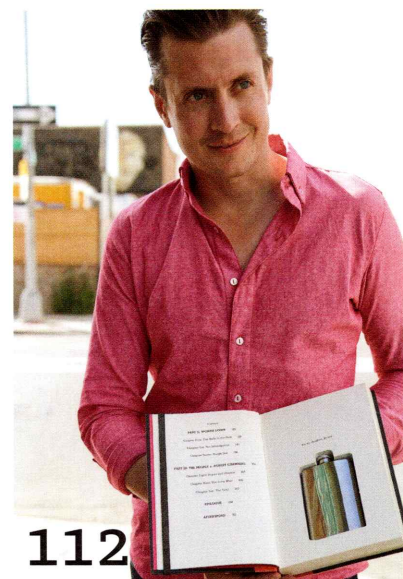
For the duo of young architects behind the firm Atherton Keener, the harsh, ever-changing light of the Phoenix, Arizona, desert served as inspiration for their minimal and malleable home.

64 Dwell Reports

Area, as ever, equals height times width, but if the balance of that product needs a bit of dressing up, little fares better than the geometric fleece of a rug. Here are our odds-on favorites.

68 Off the Grid

Erected on craggy Criehaven Island some 20 miles off the coast of Maine, this completely off-the-grid summer "camp" was designed by an architect daughter for her writer father after some thirty years of design deliberation.



112

112 Design Finder

Shopping, it seems, no longer requires shops. The mobile technologists and all-around design hounds at New York City's Supports make scoring your new favorite household gewgaw just a text away.

116 Art Collecting 101

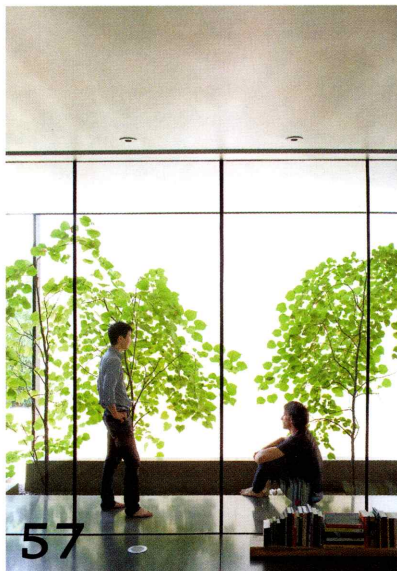
Though art follows money, the rich aren't the only ones who follow art. On this short trek through the last few millennia of art collecting we pay special attention to the middle class—sorry, Catherine the Great—to understand how the wider population got its hands on the occasional Oldenburg.

135 Sourcing

Whilst coursing through sourcing in search of new products, we frown on you horsing around. For this is the spot where the products are hot, and all info we've got shall be found.

136 Finishing Touch

If windows want treatments, few are better accommodated than the colorfully fenestrated openings on the Pull House, a western Massachusetts idyll by Taylor and Miller Architecture and Design.



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“I still can't get over the fact that I can get an ice cube from the sun.”

Bruce Porter

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Suita Sofa photographed at VitraHaus, Vitra Campus 2010

Tomorrow Never Knows

One of the questions we spend time concerning ourselves with at Dwell is how to define what is modern. You could take a sort of Antonin Scalia-inspired literalist approach and conclude that anything produced in the present day is, by definition, modern. That, however, leads us to P.F. Chang's, splashy reality-television decor, and faux-revivalist sites of every stripe. Another approach might be to draw a direct correlation to classic International Style modernism, but that usually leads to more questions than answers: Isn't that just another revivalist style? Are the sociopolitical-inspired tenets of the original modernists still relevant today? Are there any contemporary buildings (or homes) that truly express the power of current technology? This narrows the field so significantly that we editors would soon be out of work.

The reality is that our definition of modernity is highly subjective, formed in the most saturated region of the Dwell team's collective Venn diagram. Were we able to effectively chart it, I would surmise that our answer falls in the wide gulf between the approaches outlined above. Our searching generally leads us to a product of today, enriched by lessons of the past, with a face toward tomorrow. To be relevant, our version of modernity must also meet a certain set of conditions. Does the project make sense contextually? Is the scale appropriate? Are the details well executed? Is the form dictated by novelty or is there an underlying rationale? Is it ecologically sound? Is there technical innovation? Does it enrich our lives? These factors—and a host of others, too many to name and in constant flux—can be met in varying degrees, but this is something of our approach, however subjective.

When we set out to craft an issue around the theme of young designers working in America, we wanted to not only highlight the great variety of work being done across the country—and the creativity emerging from the rubble of our battered economy—but also because in youth we find new answers to old questions, like how to define modernity. Our approach was no less subjective than usual, and we never set out to create the ultimate list of designers to watch, or to predict the future stars of tomorrow. We simply looked for work that was exciting, interesting, and ultimately optimistic. From a scrappy Jersey City, New Jersey, prefab, to a Web-based design journal by two former magazine editors, the contents of our survey demonstrate a willingness to flirt with the edges of possibility.

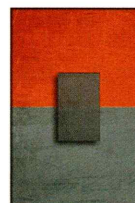
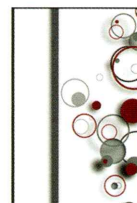
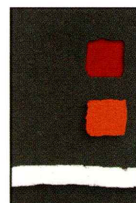
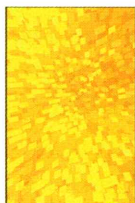
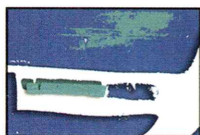
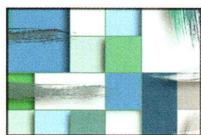
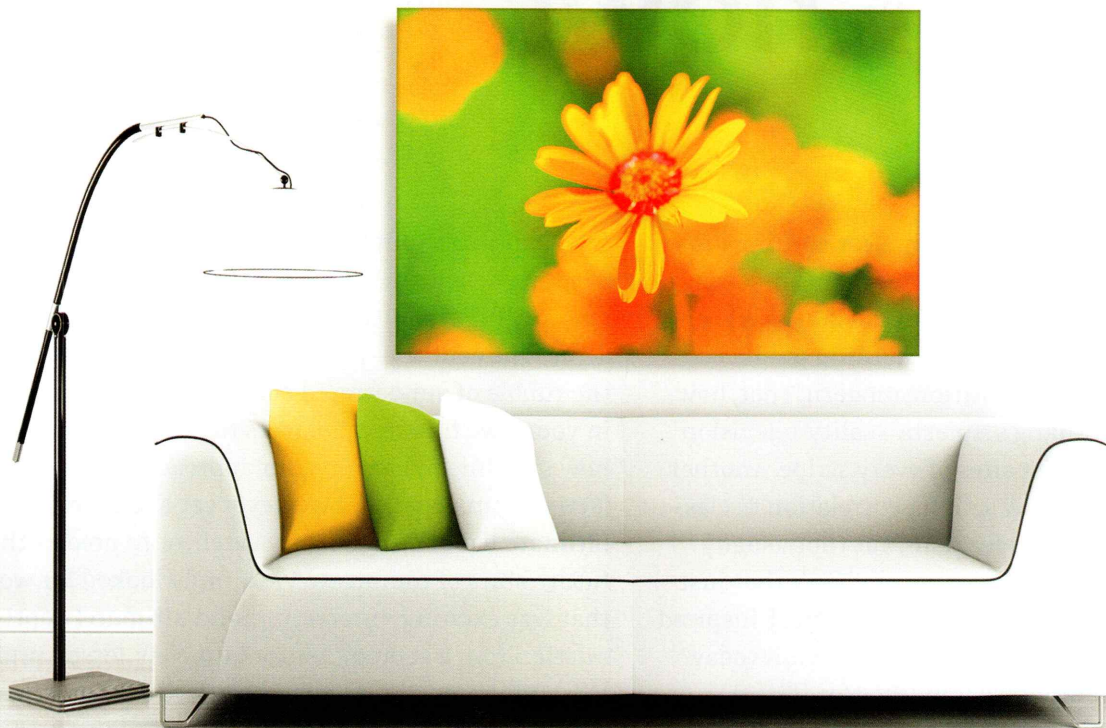
If the 20th century was the age of the auteur, the 21st century will necessarily (and hopefully) be the era of the collaborator. Design has always been a synergistic process, dependent as it is on clients, various experts, manufacturers, and end users, but in recent history it's been the biggest name on the door that tends to receive all the credit. While this will surely continue, it also seems as though there is a newfound willingness among younger generations to share rather than compete. With the possibilities now afforded by technology and near-constant connectivity, coupled with the increasingly rigorous demands of society and ecology, designers will surely be led to not only to work more closely with each other, but also to consult all kinds of other professions—from politicians to scientists. Whether or not this prediction comes to pass may take a few decades to fully discern, but to see that something fresh is afoot, you have only to turn the page. ■■■

Sam Grawe, Editor-in-Chief

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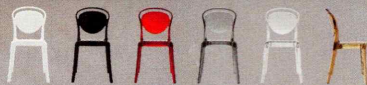
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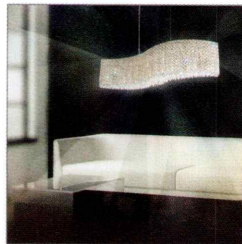
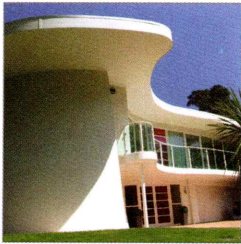
Andrea Pipitone
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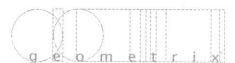


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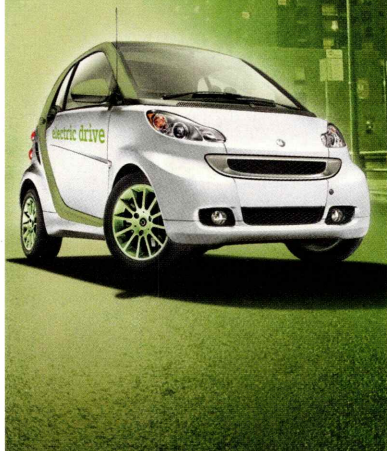
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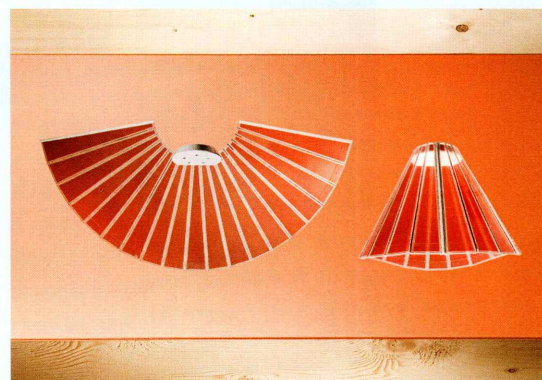
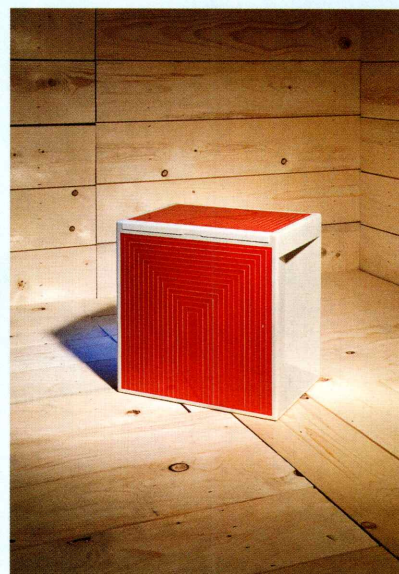
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Younger Guns

We recently jostled our way into the hallowed halls of academia and asked for images of student-created work. We threw down the gauntlet via Twitter and the entries came pouring in to @dwell. We had a fine time feasting on photograph upon photograph of design projects—from fashion to fine art—and we picked 20 finalists from a very talented pool of whipper-snappers. Cast your vote for best in class at dwell.com/the-youngest-guns.



This month, click online to vote for today's best student designer, then watch slide-shows of what other fresh faces are creating,

like Solcool by Daniel Castro (top), Faro by Dirk Winkel (middle), and Kusto by Damien Ummel and Thierry Didot (bottom).

The 2010 *Make It Yours* issue was great, but where can I get the navy blue sofa shown on the cover?

Chris Cardoza
Sent via email

Editors' Note: The Extrasoft sofa was designed by Piero Lissoni for Living Divani (livingdivani.it). We borrowed it from DZINE (dzinestore.com).

Congratulations on the story about the Swedish town house ("Guys and Walls," September 2010). You finally found a photographer (Mark Seelen) who represents what these great houses fully look like. Usually, it is just a maddeningly teasing glimpse of two or three views. The spreads have inspired me to renew my subscription, which I had let lapse. Keep giving us full visual depictions of these gorgeous, compact, modern homes.

Rogers Worthington
Chicago, Illinois

Thank you for your informative (and entertaining) "101 Bathrooms" (July/August 2010). It's about time our functional and ubiquitous public wastewater system gets the respect it deserves! Notwithstanding the major improvements that need to be made to lower its tremendous demand for chemical treatment, potable water, and energy, our wastewater system may just be one of the greatest (and most underrated) modern inventions.

Mark Bessoudo
Toronto, Ontario

I thoroughly enjoyed the discussions in the June 2010 issue about urban planning in each of the megacities featured. I tend to glaze over at the descriptions of various pieces of furniture, but what continues to bring me back to focus are the superb and clear descriptions of how a featured building came to fruition within its context. I love getting insight into the regulations of close or far-flung places.

Jonathan Mendel
Arlington Heights, Illinois

Last year I read a terrific piece about Peter Cohen's home in Ellsworth,

Maine ("The Right Track," October 2009). What struck me was not only Peter's well-thought-out space but his sense of humor and hilarious comments. I kept going back to the article. Something about the man and his architectural style appealed to me.

I am a nonpracticing pediatrician from Miami Beach. During my residency I started restoring and selling old homes. Eventually, I stopped practicing medicine and began consulting on the designs of kitchens, baths, pools, landscapes, and anything someone wanted help with. Today, I am attending school part-time, picking up the background I never had (such as the history of furniture and architecture, sketching and rendering, and AutoCAD). I still consult, focusing on creating spaces that improve the physical and mental health of the residents.

My partner and I recently purchased land near Ellsworth to build a home for the future. I had big plans to design and oversee the project but knew little about local codes, builders, or materials and had been mulling over hiring someone to bounce ideas off of. I contacted Peter and we made plans to meet in the fall. I dragged the poor man well into the woods and was certain he wouldn't make it back out. But he did—and gave great tips about moving forward with my project. We're currently planning the road and driveway to the building site. The goal is to complete the road, the septic well, and electric service in the coming year and then build. We are researching how to limit the impact we have on the site and source local materials, and are planning a home with a mid-century-modern aesthetic. My hope is that Peter will continue to give wise counsel as I start sketching.

Stephen Peck
Miami Beach, Florida

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CONTRIBUTORS

Amber Bravo

Amber Bravo is a freelance writer and former senior editor at Dwell. Though a longtime champion of living off the grid, her trip to Criehaven, Maine ("Off the Grid," p. 68), made her reconsider its charms. After watching the sun dip perilously towards the horizon, with still no word from her one-hour-late chartered flight back to the mainland, she began to better appreciate living in 3G.

David Hay

David Hay, a playwright based in New York, first chatted with architect Koray Duman ("Academy Reward," p. 86) while wading through lagoons near Cape Cod. He was refreshed to discover that the homeowners, both photographers, were globe-trotting adventurers interested in man and his habitat. "That the clients demanded and received an easy, highly modern environment to translate such passions into their image-making renewed my faith in architecture's ability to foster creativity," Hay says.

Eirik Johnson

Eirik Johnson is a Boston-based photographer who headed to an island off of mid-coast Maine to photograph this month's "Off the Grid" (p. 68). "It is a really special place," he says. "During the down moments of the shoot, I would sit on the deck and watch the lobster boats pull into the cove to check their pots. At other moments, a handful of bald eagles would sit on the treetops gazing down at the waves. It was not at all difficult to get inspired."

William Lamb

Writer William Lamb lives and works in northern New Jersey. His work for Dwell has taken him to Pittsburgh, Milwaukee, Little Rock, southwestern Indiana, and the Connecticut coast; however, for this issue, it took him all of five minutes from his apartment to Denis Carpenter's concrete house in Jersey City, New Jersey ("Garden Statement," p. 78). "It was novel to work close to home for a change and also gratifying to give my adopted,

and often overlooked, hometown a little national press," he says.

Elisabeth Moch

Elisabeth Moch is an illustrator who exchanged her cozy Berlin studio for a giant Brooklyn loft that she shared with 13 other creatives last summer. They had an indoor garden as well as a sunset-soaked rooftop overlooking Bushwick and listened to Puerto Rican tunes. Back in Germany, Moch drew her illustrations for "In the Modern World" (p. 29) while listening to Stevie Nicks and Celine Dion.

Ye Rin Mok

Ye Rin Mok is a photographer based in Los Angeles by way of Seoul. While shooting the self-designed uber-modern abode/workspace of architects Cy Keener and Jay Atherton ("My House," p. 57) in Phoenix, she discovered the untapped talent of their dog, Pip. "Wherever I set up my camera," she says, "the dog would come up to get into the picture." On her drive back, Mok stopped 90 miles east of L.A. to film a video for her band, Moksha, with the roadside attraction Cabazon Dinosaurs.

Tim Tomkinson

While researching for "Art Collecting 101" (p. 116), illustrator Tim Tomkinson was delighted to brush up on his art history. He realized, however, how much he took for granted all the museums and galleries in his former home, New York City. The Jackson Hole, Wyoming, resident plans to take full advantage of them—and the availability of Vietnamese sandwiches—next time he goes back for a visit.

Anna Wolf

Photographer Anna Wolf is a SoCal girl living in Brooklyn. Though based in New York for eight years, she still misses the long shadows of L.A. afternoons and the city's hazy, smog-filled skies. Wolf photographed the owners of Subports ("Design Finder," p. 112) in Brooklyn, spending most of the day atop a ladder in the middle of the street asking the owners to hop on top of their pop-up shop SUV. ■■■



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In the Modern World

When waters are calm, Looptecture F, a Cor-Ten-steel-sided landmark designed by Endo Shuhei, regulates the flood-gates at Japan's Port of Fukura. If the sea is in turmoil and a tsunami looms, the curvilinear coastal landmark doubles as disaster-control headquarters, offering shelter within its pristine corkscrew of an interior and rooftop.

paramodern.com

December/January Calendar

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

December 11

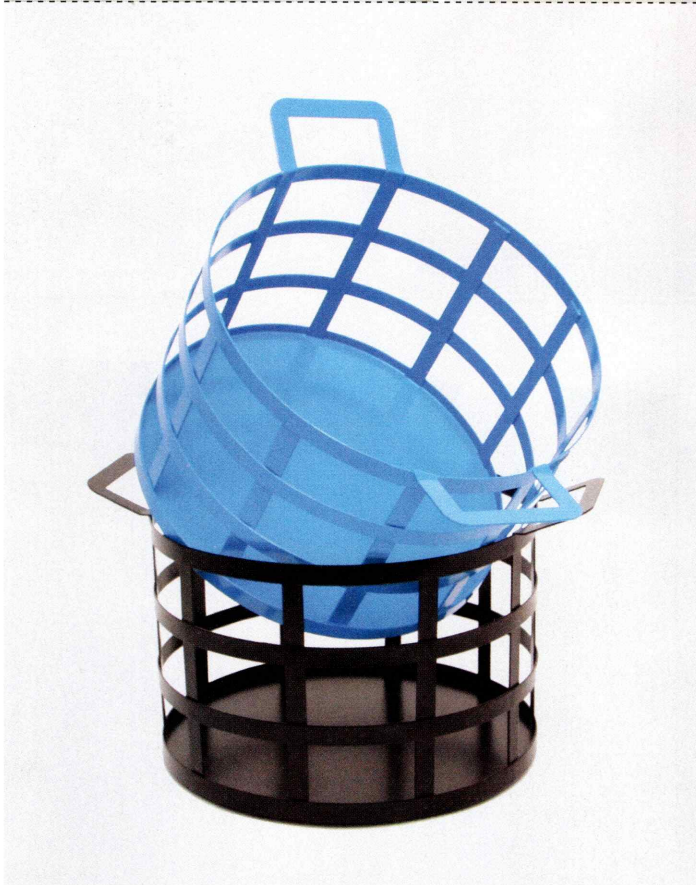
Hyperlinks: Architecture and Design opens at the Art Institute of Chicago.
artic.edu/aic

Ovale

by Ronan and Erwan Bouroullec
for Alessi
alessi.com

One might argue that it's not the place setting that matters as much as the repast, but we

believe the act of eating should be a pleasure for all the senses. *Ovale* is a collection of 23 stoneware and stainless-steel serving vessels that will showcase your very good taste.



Cage Steel Baskets

by Jonas Wagell for Hello Industry
helloindustry.se

The busted plastic laundry basket has been given a sleek new identity as a powder-coated steel bin. If your dirty clothes more often find themselves on the floor, keep your favorite mags or daily paper in these black, sky blue, or white containers. (left)

La Ruota del Tempo

by Enrico Azzimonti
for Diamantini & Domeniconi
diamantinidomeniconi.it

Successively spin the ceramic discs on this vertical calendar, and this wheel of fortune will keep your dates—and, potentially, stars—in perfect alignment.



December 30

Spatial City: An Architecture of Idealism closes at the Museum of Contemporary Art Detroit. moca-detroit.org

January 3

Small Scale, Big Change: New Architectures of Social Engagement closes at the Museum of Modern Art in New York. moma.org

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Anders Färdig

“I was born into this,” says Design House Stockholm CEO Anders Färdig of his work in the design industry. “I had no chance!” His father and godfather helmed venerable Swedish glass companies, and after studying marketing and economics at university, Färdig eventually followed them into the furnishings field. As Scandinavian design found an audience beyond the Nordic lands, his desire to promote homegrown talent—and the simple, practical spirit that guides the family’s work—led to management jobs with Kosta Boda, BodaNova, and Duka before he founded DHS in 1994. “We are trying to take care of international creativity very much like a natural resource.”

Money matters: Rather than buying cheap things that you don’t really need, I see a general, global trend that people would rather have a few very personal items that they truly love. It has nothing to do with the economy. Companies are beginning to understand that it is more important now to make less, but better. Consumers are responding well.

Father/daughter: My daughter was accepted into the opera school last year, and I am longing to sit in the middle of row number five at the Metropolitan and listen to her sing.

Foster care: When young designers nervously show something for the first time, they generally don’t understand how extremely brilliant their ideas are or how to handle them. I know that together we can bring the product to the market. These judgments take place within seconds, but those moments are fantastic.

Match up: Responsible outsourcing has allowed us to produce ideas that were impossible in Scandinavia ten years ago because the industry was so slim and it was just too expensive. When our designers (we have 65 working with us) go abroad, there’s this creative magnetism that takes place between them and the craftsmen. That takes the design one step further.

Name of the game: We are a product dropper, not a name-dropper. This is not a political statement; it is a philosophy.



Bad romance: I’m reading Swedish playwright August Strindberg right now. His sexual life was really a mess and it seems he was a terrible man, but he wrote about romance in a way no one else has done.



Shoots for ladders: We put basic products—that are sometimes just too dull to exist—in the spotlight. Take, for example, Step, a small ladder by Karl Malmvall. Its brilliance is not necessarily its shape, but instead how it twists the way people choose to use it. It’s beautiful enough to hang it in the hall, to see it every day.

Code of conduct: Sustainability has changed the market completely. It’s limiting in a way, which can affect the design—but not negatively. A few years ago no one asked about production. Today, it is a major question, which is great.

Homespun: There is an interesting connection between handicraft and design in Sweden, which emerged because of the way we live in Scandinavia. We are talking about a part of the world that had been rather isolated, so we are quite interested in products that focus on practicality and function.

Imperfect union: When my body leaves to go on vacation, my brain often finds it difficult to follow. I live too close to what I’m doing and am too much in love with my work, which can be a frustration sometimes.

Beyond the sea: My favorite place is my farm in the southern part of Sweden. It is my platform for meditation. I have been renovating a boat in the barn for 20 years, and that boat will never be ready. It’s so dry that if I ever took it on the water it would sink immediately—and I know that—but it’s not important. The importance is the smell, the music I play, and the beer I drink. I can sit there doing nothing. I love it.

designhousestockholm.com



Q & A

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Corvo

by Noé Duchaufour-Lawrance
for Bernhardt Design
bernhardtdesign.com

Distinguishing itself as a hand-shaped, hand-sanded chair in a world of mass-produced seats, Corvo and its American walnut curves are one of a kind.



Series 28.37

by Omer Arbel for Bocci
bocci.ca

Though it looks like a topsy-turvy bouquet of bubbles, this chandelier's 37 individual bulbs were made with molten glass, not soap and water. (right)

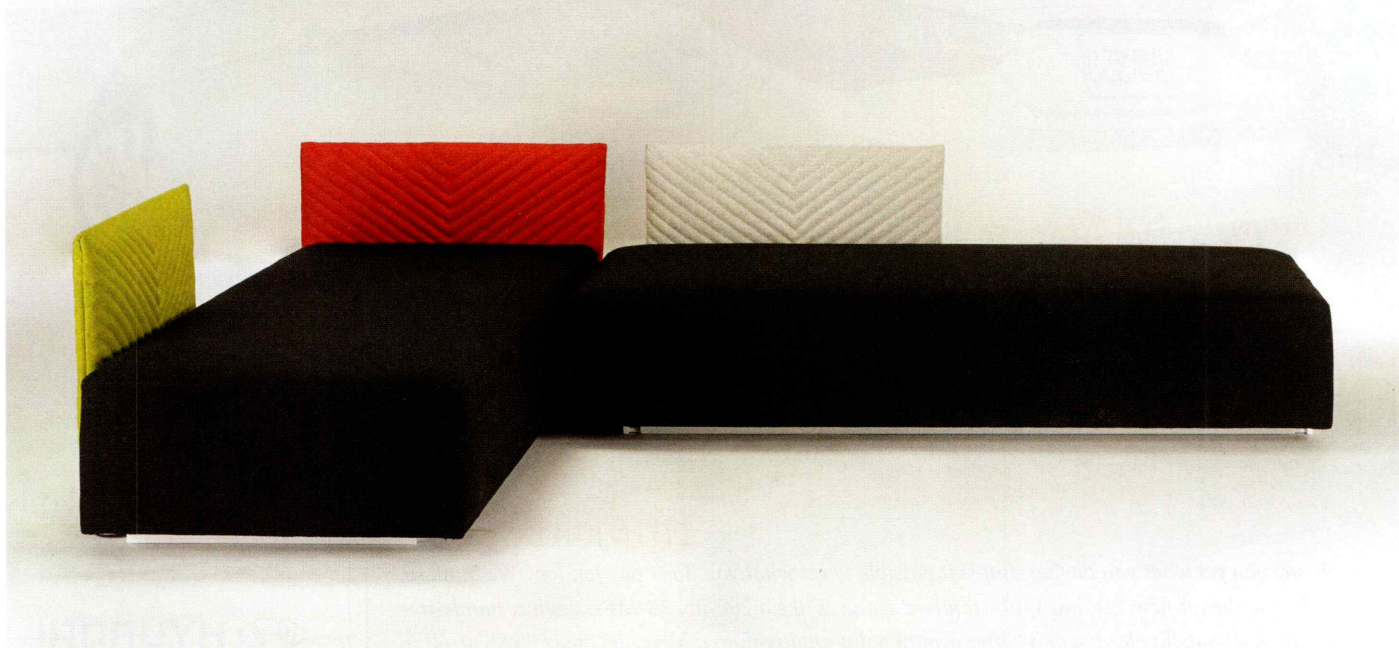


Montage

by My and Thien for Domison
domison.com

We'd hazard a guess that Quebecois shepherd's pie—Pâté Chinois, the name of the collection by Domison—isn't the first thing

that comes to mind when viewing the Montage sofa. The hearty recipe, however, provided tasty inspiration for the designers' mix-and-match of modular arms and backrests, colorful slipcover options, and customizable base.



January 9

Global Citizen: The Architecture of Moshe Safdie closes at the National Gallery of Canada in Ottawa. gallery.ca

January 17

The Art of Structure closes at the Carnegie Museum of Art Heinz Architectural Center in Pittsburgh. cmoa.org



Eric Pfeiffer

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Hobby:
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Petit Trianon

by Paula Arntzen for Artecnic
artecnica.com

Though this delicate-looking pendant was inspired by Louis XIV's palatial decor, its postconsumer Tyvek shade is better suited for the current age of rough-and-ready upcycling.

**Spin/Recharge**

by Tomoko Azumi for Mark
markproduct.com

Oh, what a tangled web of cords we weave. This steel-topped, wooden-legged side table seeks to tidy up our cables, offering a specially designed slot on top for all our digital accoutrements.

**100% AL**

by Ross Lovegrove
 for Danese Milano
danesemilano.com

Simple sawhorse table, you say? Not so. The top of this table— a mixture of virgin and recycled

aluminum—presses directly into place atop its trestle base with no need for nails or screws. The components can be combined with elements from other pieces in the collection to create new designs.

January 30

Rietveld's Universe closes at the Centraal Museum Utrecht in the Netherlands.
centraalmuseum.nl

January 30

John Pawson: Plain Space closes at the Design Museum in London.
designmuseum.org



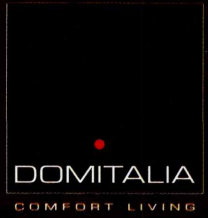
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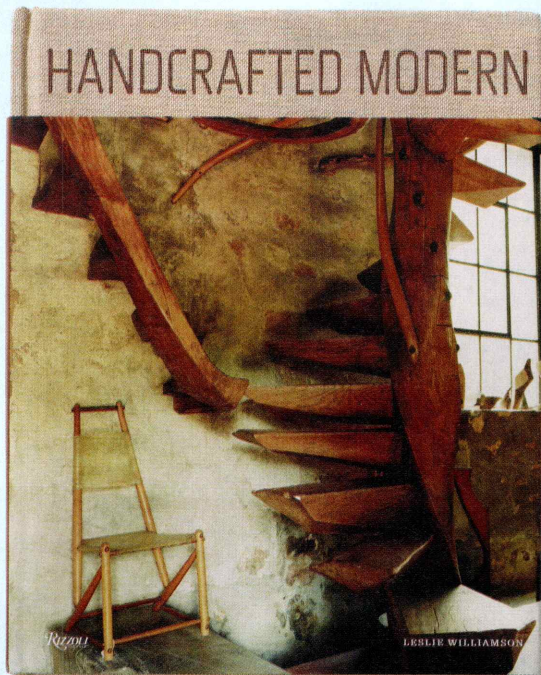
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Handcrafted Modern: At Home with Midcentury Designers
by Leslie Williamson
Rizzoli, \$45

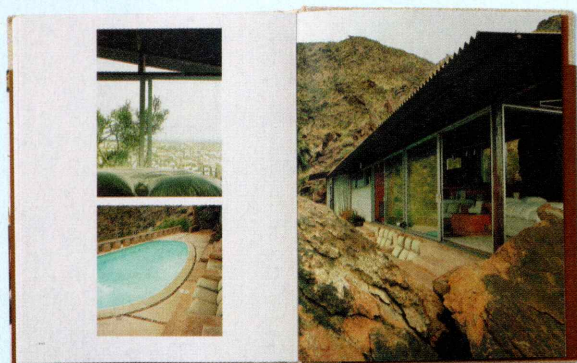
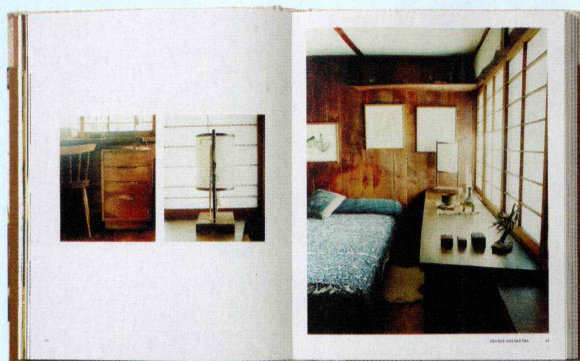
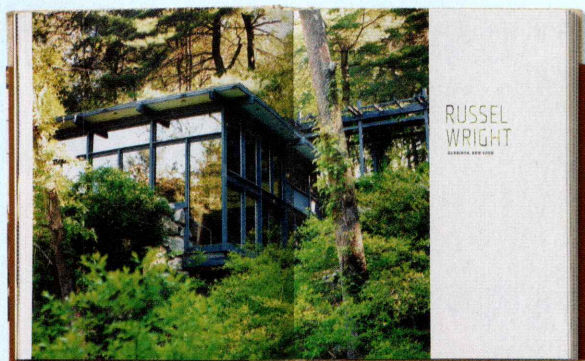
Imagine, for a moment, receiving an open invitation for tea at the private home of Eva Zeisel. Picture walking into her workshop, where a series of ceramic jugs, pitchers, and scalloped bowls share shelf space with small figurines. You're allowed to get up close; you're encouraged to look.

In *Handcrafted Modern*, photographer Leslie Williamson captured precisely these quiet moments in the homes of designers whose work we know well, from Albert Frey to Wharton Esherick. Modern design's detractors may lament its fiercely clean lines, but the big names behind the mid-century's most iconic designs lived in a way that shows their ability to adapt, engage, and define a lifestyle driven by comfortable beauty.

Williamson set out a loose list of criteria, such as only shooting spaces that were intact as the owner lived in them and using natural light or illumination from existing fixtures. "I am neither an architectural historian nor a design scholar. I am basically a fan," Williamson writes. "I interpret and understand the world by taking pictures of it." The homes themselves are personal, poignant, and populated with curios and clutter lining thick, weathered shelves, low benches, and sideboards in nearly every shot.

The collection—room by room, detail by detail—offers a remarkable case study in modernism's human side, a stunning collection that shows the way these icons lived then is still relevant to the way we live now.

lesliewilliamsonphoto.com



Books

THE CHANDELIER

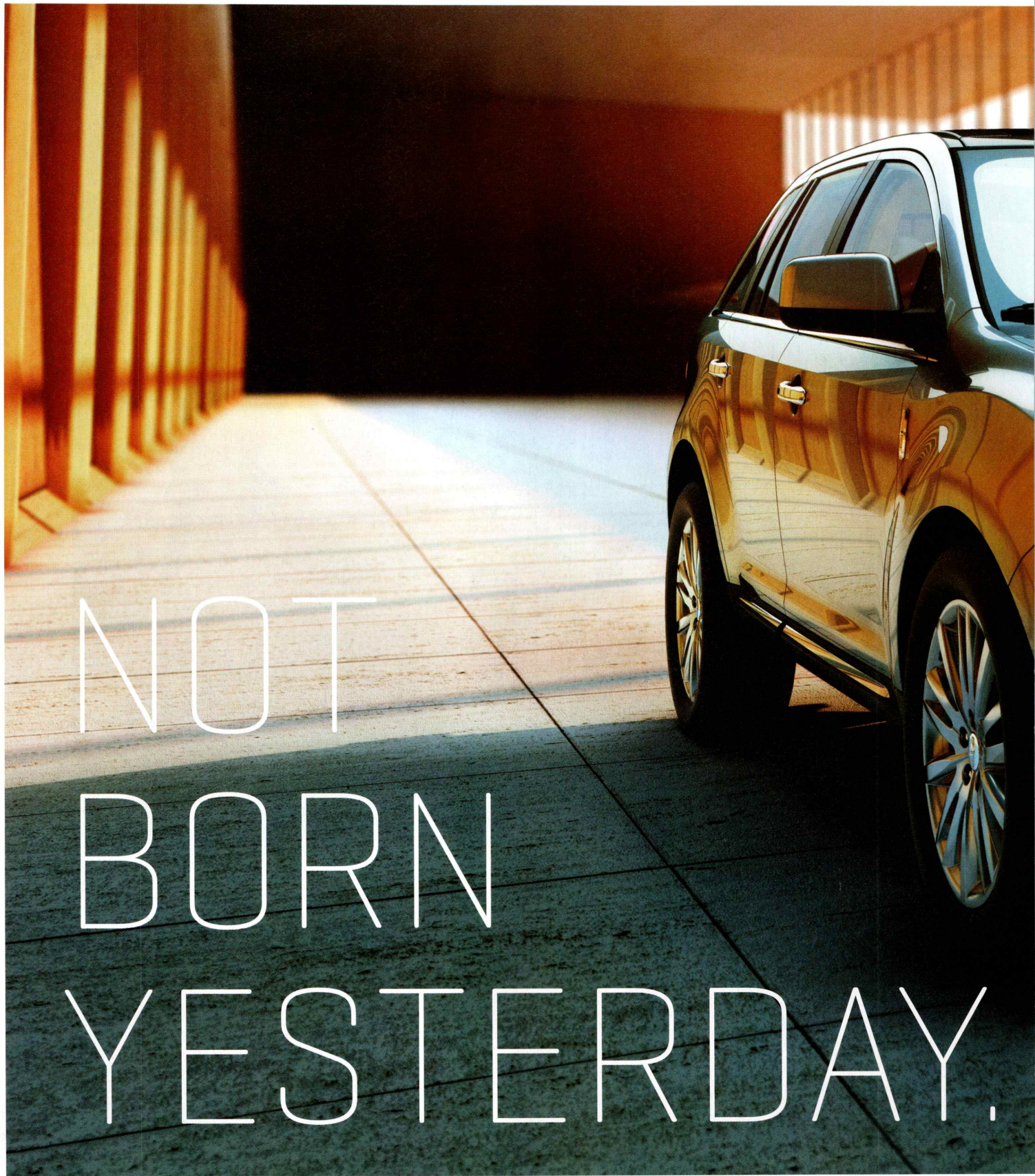
*opening
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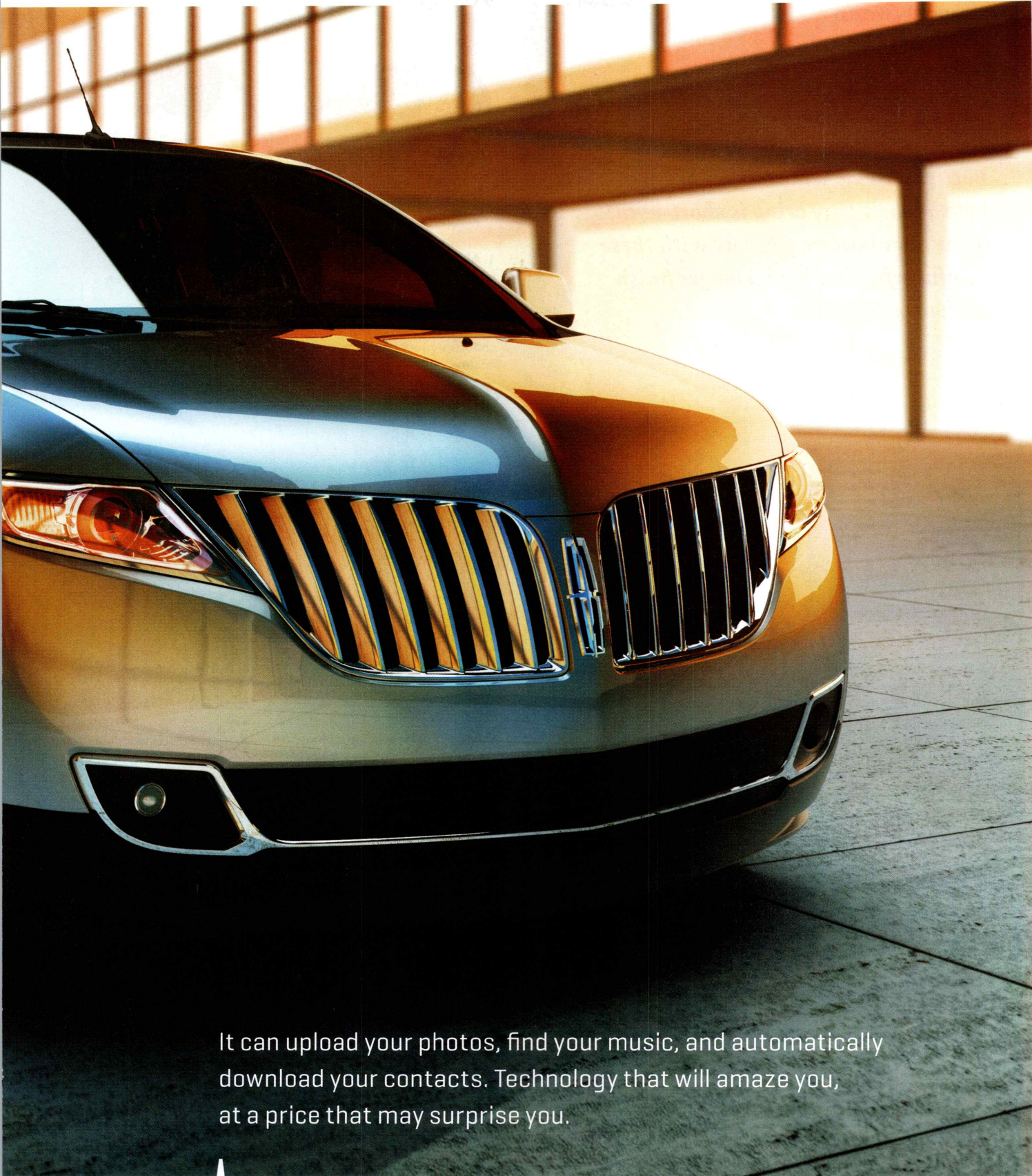
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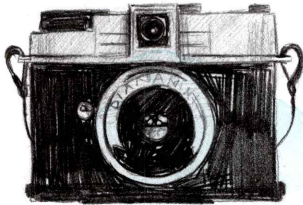
Host Modern

Bottles of wine will enliven an evening, but the cheer they bring is short-lived. Show your hostess you care with these helpful gifts that have a longer finish than any Burgundy.



1. Alphabet Cookie Cutters
by Sur La Table
\$1 each
surlatable.com
Available by the letter—pick and choose a sweet message for the hostess with the mostest.

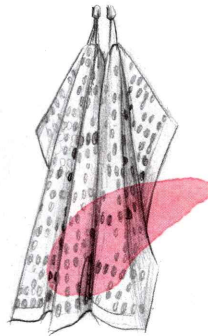
2. Twist Salt Cellar
by Philip Bro Ludvigsen
for Georg Jensen
\$65
georgjensenstore.com
Spice up the nibbles on hand with this take on the salt cellar, a traditional housewarming gift.



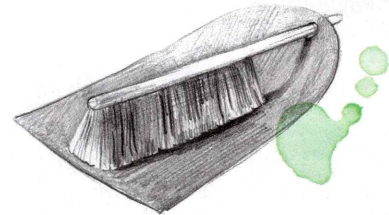
3. Diana Mini
by Lomography
\$60
usa.shop.lomography.com
Document the evening's progressively more festive events with a classic toy camera. Don't forget a roll of film!



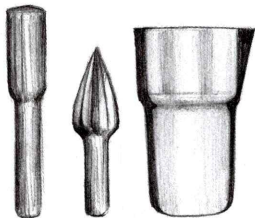
4. Hanging Terrarium with Tillandsia Planting Kit
by Flora Grubb
\$28
floragrubb.com
Poinsettias are too on-point for a holiday shindig. These ornamental air plants will last forever with a bit of misting.



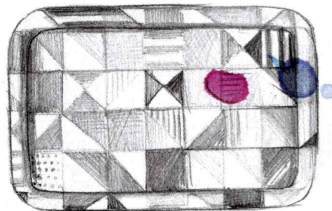
5. Rasymatto Tea Towels
by Maija Louekari for Marimekko
\$29
marimekko.com
Party fouls are inevitable. Someone's bound to spill a drink, so come prepared with this stylish sopper.



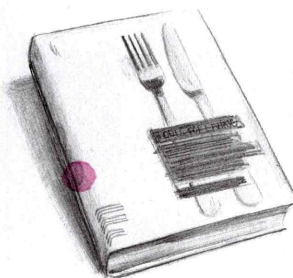
6. Dustpan & Broom
by Ole Jensen
for Normann Copenhagen
\$30
shop.normann-copenhagen.com
Sweeping up the crumbs of a quality night in never looked or felt so right.



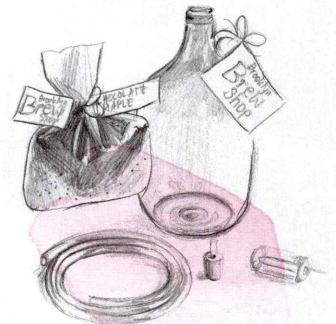
7. Club Barware
by Matz Borgström for Sagaform
\$35
sagaform.se
Scroogedriver, anyone? Let guests show off their shaking skills by concocting holiday cocktails.



8. Breakfast in Bed Tray
by Maria Dahlgren
\$24
metagram.se, huset-shop.com
This colorful tray can be put to work immediately, transporting tasty treats to and fro.



9. Tools for Living: A Sourcebook of Iconic Designs for the Home
Edited and with text by Charlotte and Peter Fiell for Fiell Publishing
\$60
fiell.com
This beyond-comprehensive compilation of modern design's greatest hits would be a welcome addition to any coffee-table collection.



10. Double Brew Kit
by Brooklyn Brew Shop
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Set in the Future

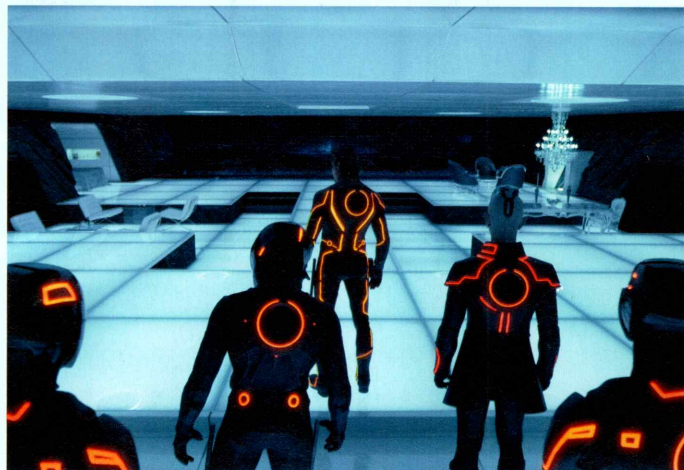
When *Tron* raced into theaters on neon treads in 1982, the futuristic backdrops were a visual revelation for cinema geeks. Nearly three decades later, its set design and costumes—specifically the lightcycles and illuminated bodysuits—have become instantly recognizable shorthand for proto-CGI science fiction. To create a setting for the sequel befitting the original, *Tron: Legacy* director Joseph Kosinski approached the project with an architect's sensibility, building real-world locations to ground the fantastical CGI.

Legacy finds ace video-game programmer Kevin Flynn (a role reprised by Jeff Bridges) trapped inside a computer for the past 20 years. "The simulation has just

constantly evolved at a time ratio of 50:1. We had to imagine what the future would look like; from Flynn's point of view, 1,000 years have passed," Kosinski says. "As a child of the '80s, it's been a really fun design project for me."

The first-time feature film director, who studied mechanical engineering, industrial design, and architecture, assembled a diverse art department of like-minded "outsiders," from vehicle designers to colleagues from architecture school. The team worked with modernist building blocks to anchor the conceptual locales and craft a unified world as if it had developed straight from Flynn's mind. "We constructed a tremendous number of sets with materials like stone, concrete, glass, and steel. I wanted it to look and feel very physical," Kosinski says. "If it could be built, we built it."

Modern movie magic often comes completely computer



generated, and this return to corporeal form and function is an interesting inversion. "No matter how much concept art you put in front of actors, there's no replacement for walking onto a set and inhabiting a character."

As for the stylized mid-century and baroque decor in Flynn's Safehouse (besides the obvious nod to Kubrick's *Space Odyssey*)? "If someone were trapped in the

world of a computer, he would try to surround himself with some familiar touches," Kosinski explains. "Even though they're *Tron*-ified versions of design." Proof positive that even those stranded on a server for decades can't deny the timeless appeal of an Eames lounge or a Barcelona chair.

disney.go.com/tron
josephkosinski.com



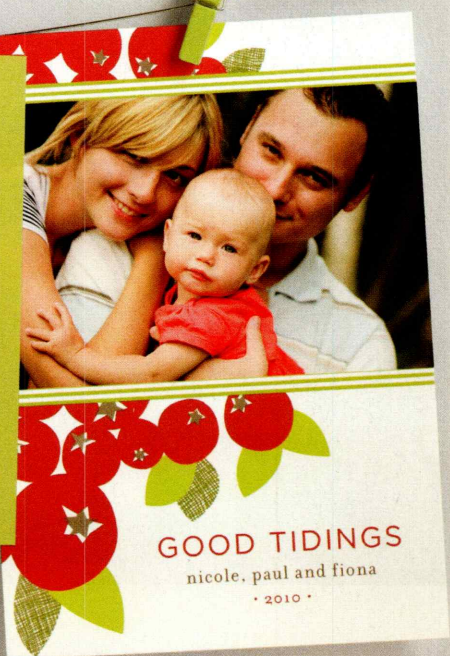
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Italian Design Street Walking

New York, November 29th, 2010 – January 8th, 2011

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In April 2011, the Salone del Mobile will commemorate its 50th anniversary,
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In addition to this circuit of 20 showrooms, each of which
has an 'Italian-style' surprise in store for visitors, "I Saloni Milano" project
(29 November-8 January) also features two major cultural events.

The first, *Perchance to Dream*, is an installation by Robert Wilson
that pairs a videoportrait of Italian dancer Roberto Bolle,
internationally renowned male principal of the American Ballet Theatre
of New York, with the elegance and functionality of a series
of landmarks of Italian design. At Center 548, 548 West 22nd Street,
from 30th November to 18th December 2010.

The second is a re-edition of Peter Greenaway's take
on *Leonardo's Last Supper*, which debuted in Milan
during the 2008 edition of the Salone del Mobile.

The celebrated artist and film director has created a veritable 'clone'
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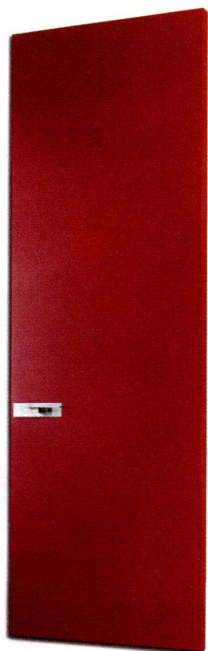
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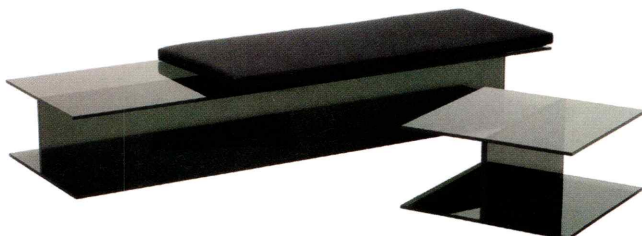
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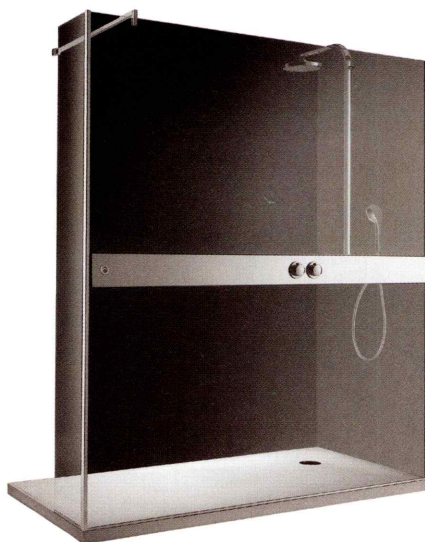
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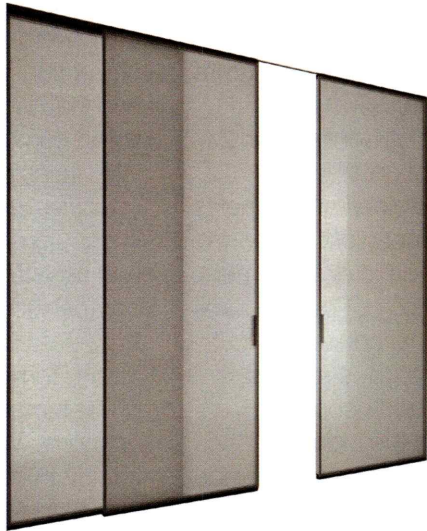
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Cosmit is the organiser of the Salone Internazionale del Mobile, launched in 1961 by a coalition of furniture manufacturers within the FederlegnoArredo trade association, and which became the most prestigious international event in the world of furniture design and production. In addition to the Salone Internazionale del Mobile, which is held every April in Milan, Cosmit is the organisational force behind the biennial events EuroLuce and SaloneUfficio/International Biennial Workplace Exhibition (odd years), Eurocucina/International Kitchen Furniture Exhibition and the International Bathroom Exhibition (even years), and the annual International Furnishing Accessories Exhibition and the SaloneSatellite. All these events occupy nearly 230,000 sq.m at the Milan Fairgrounds in Rho, and represent the production of more than 2,500 of the most dynamic companies on the international market, not to mention that of the 700 young designers of the SaloneSatellite. The Saloni have been visited in 2010 by 297,460 industry professionals, more than 50% of whom come from 160 countries. Responding to the request of a significant number of veteran Milanese exhibitors, in 2005 Cosmit launched "i Saloni WorldWide. Furnishing Ideas Made in Italy", held annually in Moscow in October and until 2009 in New York. Cosmit is a member of the ICSID (International Council of Societies of Industrial Design) and ADI (Association for Industrial Design).

www.cosmit.it

Founded in 1945, FederlegnoArredo is the Italian Federation of wood, cork, furniture and furnishing manufacturers. It gathers more than 2,400 Italian industries. It is part of Confindustria, the main confederation of Italian Industry. It offers services and benefits to the member companies: supports technical and economic development; promotes and carries out professional training and technical education; processes data and gives reports on the production and economic situation; promotes the industry through exhibitions, professional trade fairs and consortiums. It contributes to the protection of the environment by promoting the use of wood. It plans many initiatives of international relevance: thanks to its company network it is one of the leaders in the world of international trade fairs, with the Salone Internazionale del Mobile within the Saloni of Milan, organized by Cosmit Spa - member of FederlegnoArredo srl - since 1961; and MADEexpo - Milano Architettura Design Edilizia, the international event for projects, architecture and building, hosted more than 1,700 exhibitors and 242,000 visitors coming from 118 countries, during its 2010 edition. It has offices in Milan, Venice, Rome and Brussels, and representative offices in Beijing, Moscow and Mumbai.

www.federlegnoarredo.it

ITALIA 
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The Italian Trade Commission (ITC) is the government agency entrusted with promoting trade, business opportunities and industrial cooperation between Italian companies and those worldwide. With its network of 116 offices in 88 countries around the world, the Italian Trade Commission provides information and assistance to all those foreign companies that wish to develop business in Italy. In particular, the Italian Trade Commission provides an overview of the fundamentals of the Italian economy, with information on Italian foreign trade and national trade policies, as well as the most up-to-date information on Italian laws and regulations to attract and facilitate foreign investment. The creation of the online Made in Italy Official Portal (accessible through www.italtrade.com) is a further tool to promote Made in Italy products on international markets. The Italtrade portal offers foreign partners the opportunity to access information on the Italian market in the business language of each country. The ITC gathers offers and requests from foreign companies interested in developing business with Italian partners. Foreign companies can also find details of trade fairs and exhibitions held in Italy throughout the year. To learn more about Italian design as well as furniture & lighting, please contact us at:

www.decoritaly.com



When Jay Atherton and Cy Keener met in grad school at the University of California, Berkeley, they discovered in each other a rare constellation of common interests: minimalist architecture, rock climbing, and "not talking." After graduation, Atherton moved back to his hometown of Phoenix, Arizona, and purchased a downtown lot. Wanting to build a house, he asked Keener—a pro carpenter, then living

in Colorado—to help with design and construction. Six months later, "His house became our house," says Keener. "It became obvious the only way it would get built was if I shared the mortgage." Atherton cackles: "I suckered him down here." The roommates are now business partners: They founded a design firm, Atherton Keener, in 2007. On a 110-degree day, they invited us in for a tour. »

Startin' Spartan

Story by Jaime Gross
Photos by Ye Rin Mok

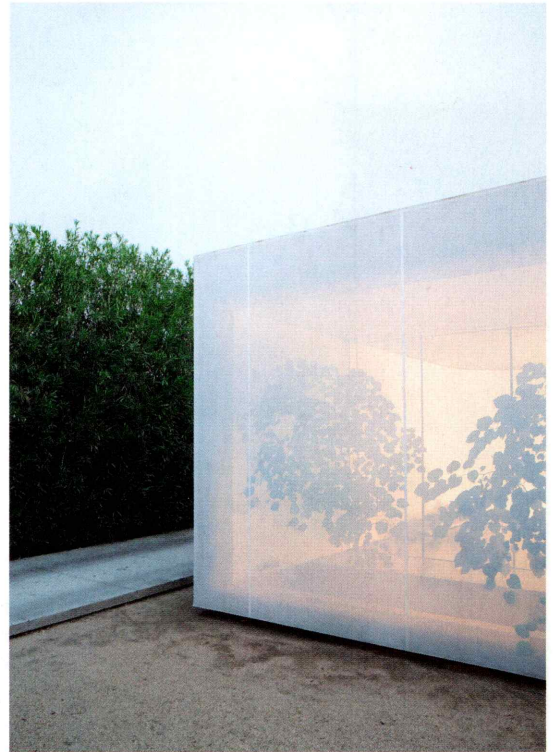
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at dwell.com/magazine



Keener: When we first came to Phoenix, we realized: People move here for the “weather,” but you drive around and you see that everyone is either outside squinting or inside with their shades drawn tight. So we wanted to create a house that was still connected to the outside.

Atherton: The house consists of three rooms: a bedroom on either end of the house and a living room in the middle. Each room faces a different direction, and each receives light in a different way. The west gets extreme sun exposure in Arizona, so we don’t have any openings on that side, except for the front door. The kitchen, laundry, and two bathrooms run along that wall and they are very compact, like in a ship or an RV. The hallway is a clear long path that connects everything, with a wall of translucent glass on one side and black plywood cabinets on the other.

Keener: Because of practical and budgetary reasons, we didn’t have the luxury of using crazy materials. Concrete block has been a part of building in the desert for a long time. The screen that wraps three sides of the house is just a standard thing you see everywhere down here—generally used to shade parking lots and kids’ playgrounds. The floor is concrete.

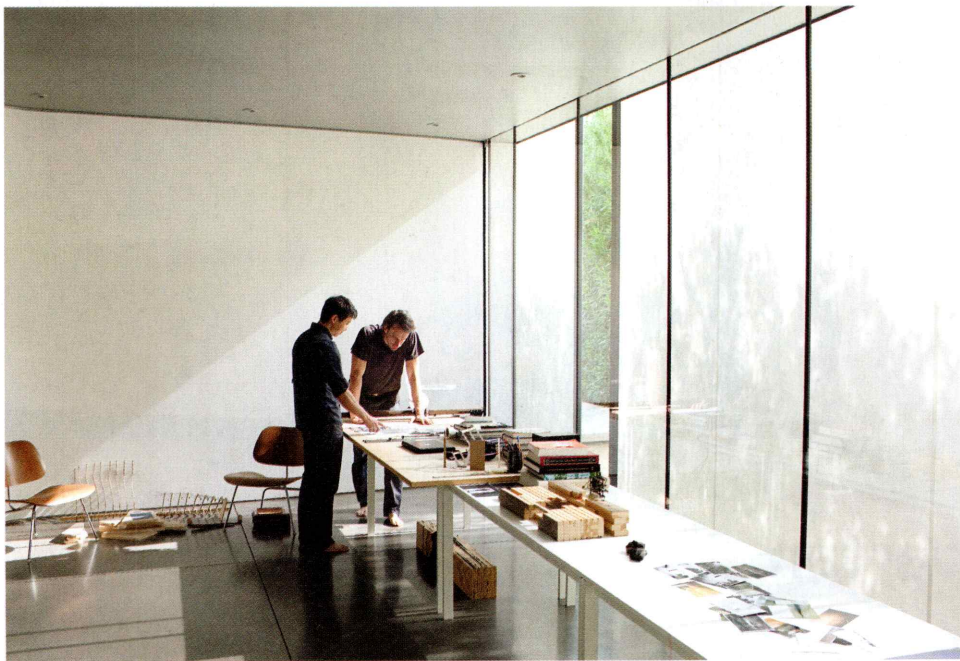


The walls are drywall. Our interest was in using standard things on a relatively unremarkable site and creating something that was more than the sum of its parts.

Atherton: The design process was fairly rigorous and very slow. We were the clients and the builders and the designers, so we were really our own worst enemies. Instead of just going to Home Depot and buying everything, we tried to make as many things as we could by hand, so that they would agree with the rest of the house. We wanted to accomplish as much as we could with just a few materials.

Keener: Basically the only things in the house that we purchased were the plumbing fixtures and the appliances. We made all the cabinets—in the bathroom, kitchen, storage closets, and hallways—ourselves, out of plywood that we dyed black. For a while the sinks and tubs were going to be concrete. But it never felt right. In the end we made them by hand, out of marine-grade plywood and marine epoxy resin.

Atherton: One of the challenges we faced was that at some point, the design started to reject ideas. ■



Atherton and Keener (bottom left) review architectural drawings in their “living room,” which also serves as a work studio and performance space. The exterior of the house

(top left) consists of sandblasted masonry and Ferrari shade sails stretched on a steel frame. The screen shifts between being opaque and semitransparent.



Stockholm Visitors Board - Christian Lundin



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Keener: It was important that the rooms be pure spaces. The curved walls are just there to capture the light conditions from the windows. We've been very meticulous about locating distractions—like closets or light switches—in the hallway. We wanted to make something quiet enough to receive what's going on outside.

It helps that we don't carry a lot of furniture with us. Before we moved into the house we lost our lease on a rental and shared a five-by-ten storage unit. It wasn't even full; it was like half full. People come in and they say, "Whoa, art would look so good on these walls." But I've never felt like this house is missing anything.

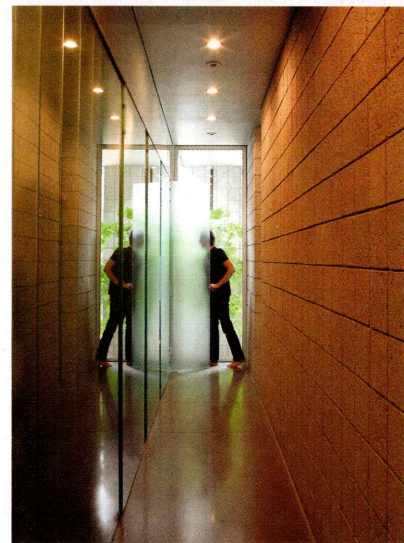
Atherton: There are some unconventional aspects to the house, but we're also using it as an architecture studio, and a pavilion, and a warehouse. If we're interested in something, we can bring it in and experiment with it. When we were working on an art installation, we had two 300-pound blocks of ice in a tub in the middle of the room. At one point there were 800 yards of fabric piled up. We have a dog, and when we had all that fabric lying around, he loved it, he was like

"Oh my god, it's furniture." And then it was gone.

Atherton: Our friends know that this house lacks a certain amount of comfort, but everyone adapts to what it does have. When people come over to eat, we usually sit on the floor—we keep it really clean—or outside. We've all adapted to what it means to not have a dining table. We don't have a couch. It can be a bit of a problem. Like when we have our girlfriends over it's hard to make them just sit on the floor or on a chair. And it's very presumptuous to have the bed as the main piece of furniture in the house. One of the nice things about having a girlfriend is, she has a couch at home.

Keener: The house isn't static. A photographer friend uses the place for fashion shoots. The other weekend we had 40 people in the living room listening to a classical guitar, bass, and flute trio. One night this woman played a solo piece on the violin in the dark, and the moonlight was bright enough to cast shadows on the screen from the oleander outside. It was so beautiful.

We have been fairly open with sharing the house with folks and that's been really rewarding. It always surprises me with how grateful they are and how pleased they are with the experience that they have here. I think



that people appreciate being in something so clear and consistent. They use words like "peaceful" and "Eastern" and "meditative" and "calm" to describe the space.

Atherton: There are lots of examples in history where an architect builds a home, and from that home, his ideas develop, and he becomes more fully realized as an architect. It doesn't necessarily make the best or easiest home. But it does set a trajectory for future projects. We were both interested in building something that we could learn from. ▮



The curving white wall in Atherton's bedroom (top left) is optimally sited to capture shadows from the redbud tree outside his window. Pip, the dog, will have to content

himself with concrete floors—at least until his housemates buy a couch. Or a rug. Keener (top right) demonstrates how the translucent glass doors in the hallway pivot to create

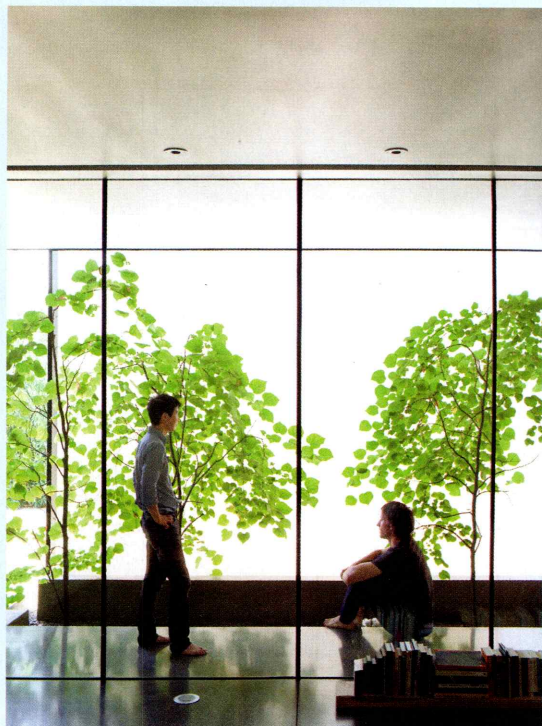
larger private spaces, like an expanded bathroom. Atherton and Keener built everything in the kitchen—from the sink to the cabinets to the countertop—by hand. [i](#)

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Ace of Basins

Atherton made the bathtub and sinks by hand, out of marine-grade plywood held together with aluminum spline joints and dyed with Behlen Solar Lux in jet black. To make them waterproof, he coated every surface in a thick layer of West System marine epoxy, popular with builders of wooden boats. The components are inexpensive, but the process is time consuming: Each piece took five days to make. hbehlen.com

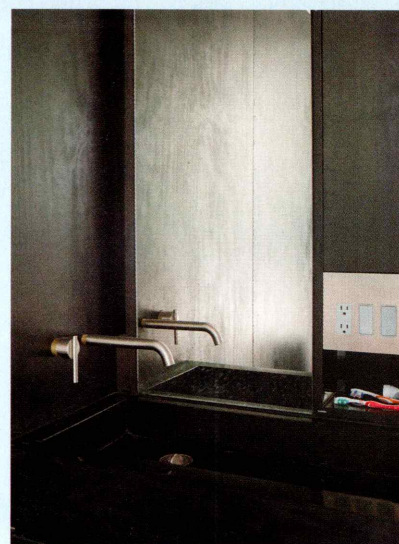


Silver Lining

In an effort to keep the rooms as pure and spare as possible, Atherton and Keener forewent traditional moldings in favor of a subtle reveal at the top and bottom of the wall. They sprayed the ceiling with silver Ralph Lauren metallic paint, selected to tonally match the concrete floors and reflect light deeper into the room. As a result, says Keener, "the walls feel more sculptural." ralphlaurenhome.com

Wall-Plate Special

Seeking streamlined, unobtrusive switch plates, Atherton and Keener sent AutoCAD files of the four different styles they needed to MarZee, a local water-jet cutting company. The 30 custom aluminum plates cost just \$104 total. They are inset and attached to the masonry wall with Velcro tape. marzee.com

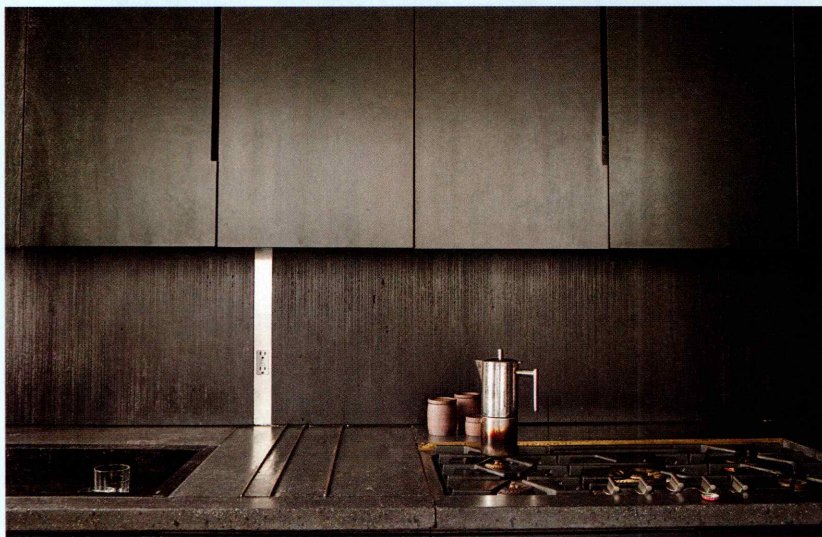


Hate Handles

"Neither of us were too keen on the idea of having handles on the closets or cabinets," says Atherton. So they cut narrow slots at the edge of the kitchen cabinet fronts to serve as hand pulls. The glass doors in the hallways overlap and pivot open on inexpensive C.R. Laurence hardware to reveal service areas (bathrooms, laundry, storage) and in so opening, close off the hallway and create larger private spaces. crlaurence.com

Cut 'n' Play

Anticipating that casting a single concrete countertop would be difficult and unwieldy, the pair poured a rough rectangular sheet of concrete on their living-room floor. When it set, they carved it up into chunks with a diamond blade skill saw and fit the pieces in around their appliances. Keener recommends Cohills Pro Series or Buddy Rhodes's countertop mixes. cohills.com ■■■



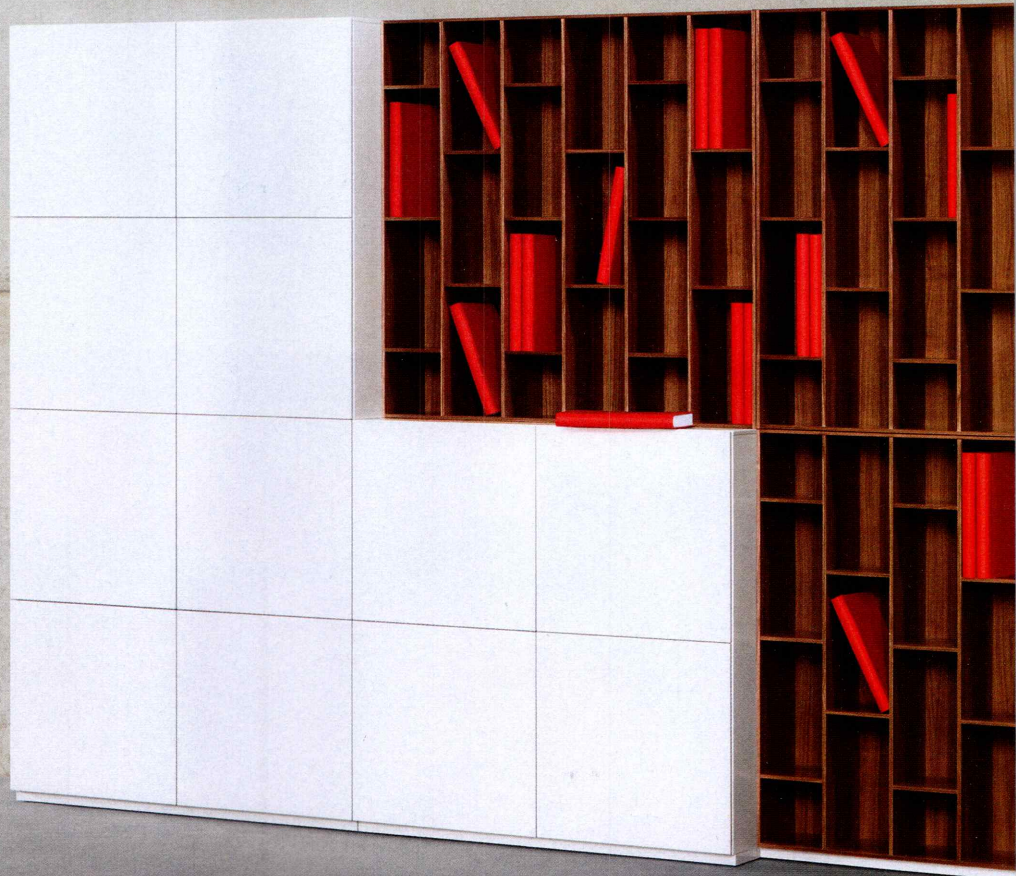
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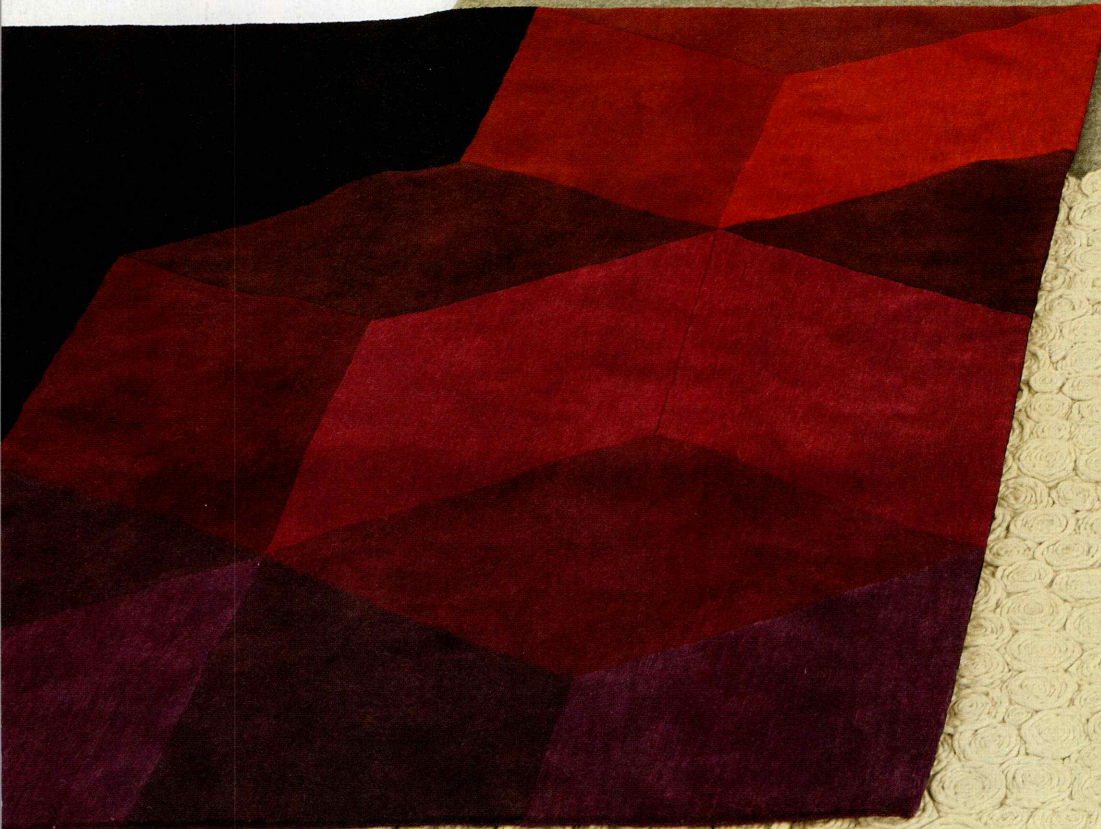
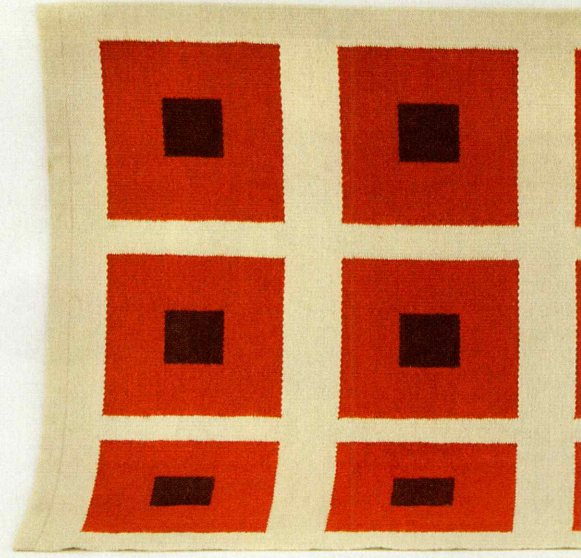
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Going Rug



Story by Jordan Kushins
Photos by Justin Fantl

Whether you want to soften up a hardwood, stretch out on the floor for an afternoon nap, or walk around barefoot making fists with your toes like Bruce Willis in *Die Hard*, an area rug is exactly what you're looking for. We rounded up a series of show-stopping patterns and sensible solids to suit any room in the house. Yippee ki-yay!



PROS

CONS



Floor cushions
by Dana Barnes Design
Hand-felted merino wool
3'2" W x 3'2" L x 3.5" H
\$2,500
souledobjects.com

These are plush enough for those who, on occasion, prefer the floor to the couch for reading and relaxing.

Wayward crumbs may be forever lost within the depths of these chunky stitches.

We can't imagine any door that would easily slide over the top of these knits, so be sure to set them in the middle of a room and out of swinging distance.



Spiral
by Martín Azúa and Gerard Moliné for Nanimarquina
Hand-stitched New Zealand wool
5'6" W x 7'10" L
\$1,100
nanimarquina.com

A large, solid-colored rug can act like a frame—creating a space within a space that breaks up a bigger area—and is ideal for anchoring a coffee table and sofa.

Only offered in muted ecru and brown, Spiral won't exactly spice up a low-key living-room palette.

Trodding the finely crafted, individually hand-stitched rosettes is fine, but dogs and small children won't likely have any pangs about gleefully picking them off.



Step
by Tom Dixon for the Rug Company
150-knot Tibetan wool
6' W x 9' L
\$5,760
therugcompany.info

Classic television test patterns played muse for the gradient geometrics of Step, and its deep tones are ideal to keep a media room dark when the lights go down.

Black rugs may be pros at hiding stains, but they also act as all-powerful magnets that attract every light-colored speck of lint floating around your place. Beware the starry-night effect.

You're paying for quality design, and a handcrafted Tom Dixon don't come cheap.



Dubai
by Mat the Basics
Handwoven polyester
6'6" W x 9'9" L
\$1,250
mat-thebasics.com

A throwback like Dubai will soften up the crisp lines of a stark modern aesthetic.

Dubai's long pile will flatten out—but a simple shake or two should fluff it up again.

Some might argue that shag went out of style when Graceland became a tourist attraction, but we say they're all shook up.

Watch where you step! Shag acts as perfect camouflage for the little pointy things—screws, toy soldiers, staples—that tend to make their way onto our floors.



Peter
by Jonathan Adler
Hand-loomed llama wool
4' W x 6' L
\$2,200
jonathanadler.com

The Design Your Own function allows you to customize the color—20 hues available—and size of your Peter.

A rug with a pattern this pronounced could make an already busy space feel downright frenetic. Make sure your decor can handle such a potent hip-to-be-square vibe.

Aid to Artisans has helped develop and maintain the craft practices of the Peruvian weavers who make these rugs.

If you stare at Peter long enough, we swear you'll see a magic-eye rendition of Jonathan Adler's smiling face.



Hut
by Melina Raissnia for Peace Industry
Felt lamb's wool, natural dyes
6' W x 8' L
\$1,680
peaceindustry.com

Wool is naturally stain resistant, and the variety used by Peace Industry will shed and pill far less than a mohair sweater.

Melina Raissnia's designs are produced using ancient Iranian techniques in the company's workshop in Tehran—part of the well-known Axis of Weavil. Recent trade restrictions have forced Peace Industry to move their production facility to Turkey.

Hut's concentrated pattern won't overwhelm your sitting area.



Caramelos
by José A. Gandía-Blasco for Gandia Blasco
Cotton
2'3" W x 3'7" L
\$300
gan-rugs.com

The surrealist-in-Crayola-style rug comes in four jewel-toned hues that would mark the right spot in a reading nook or between a couple of easy chairs.

New parents may find rugs attract spills, splatters, and spit-up. For small children, it may be best to opt out of a covering altogether. As the tot matures, Caramelos would be an ideal addition to the playroom.

If you've managed to make an uncleanable mark on your existing carpet or hardwood, a small rug can provide the ideal cover-up.

An extra-large room will gobble up this poor little Caramelo.



Lines
by Peggy Wong for bluepoolroad
Wool
3' W x 5' L
\$240
bluepoolroad.com

Rooms that are short on square footage can benefit from lighter-colored rugs, which give the effect of opening up the space.

Foot traffic might take a toll on this fair variety. It's a good idea to keep Lines farther away from the front door, where dirty soles often tread.

Like an ever-present fresh bouquet, the swathes of yellow and white will perennially brighten up your space.

Despite the subtle textural shift between yellow and white, Lines falls a little flat in the facility department. ■■■

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Worth the Wait

On an island 20 miles off the coast of Maine, a writer, with the help of his daughter, built not only a room but an entire green getaway of his own.

Living on one of the outermost inhabited islands on the American eastern seaboard requires a vigilance in numbers, and the villagers of the community of Criehaven (technically Ragged Island) take their record-keeping seriously, but not too seriously. The library—still littered with evidence of a raucous game of Texas hold 'em—is a fine example. In addition to portraits of the Crie and Simpson families, early residents of the 0.7-square-mile island 20 miles off the Maine coast, one mile south of Matinicus Island, there are photo albums dating back to the early 1970s documenting island life. There's also a copy of the "2010 census," a cartoonish rendering of the 20 family homes on the island. In it,

a series of circumflex rooflines populate the page, save for an aberrant addition on the eastern end: a simple backlash of a roof, under which is written "Welcome Porters!"

Bruce Porter, a journalist and retired professor at the Columbia University Graduate School of Journalism, has owned a roughly three-quarter-acre lot on this remote, off-the-grid island for years, but it's taken nearly a lifetime for him to build anything. The Porters first came to Criehaven in 1971, the summer his oldest daughters, Alex and Nell, turned two and six, but it wasn't until the late 1990s that he seriously considered building. "I was getting older and older, and I thought, if not now, when?" Bruce recalls. ▀



@ Extended slideshow
at dwell.com/magazine

Story by Amber Bravo
Photos by Eirik Johnson

The Porter cottage makes the most of its unwieldy site. The cottage was sited as close to the water as legally allowed to take advantage of the views and far enough away

from the graywater leach field where the soil is deep enough to allow for proper run off. The screen porch was angled to capture direct southern exposure for the solar panels.

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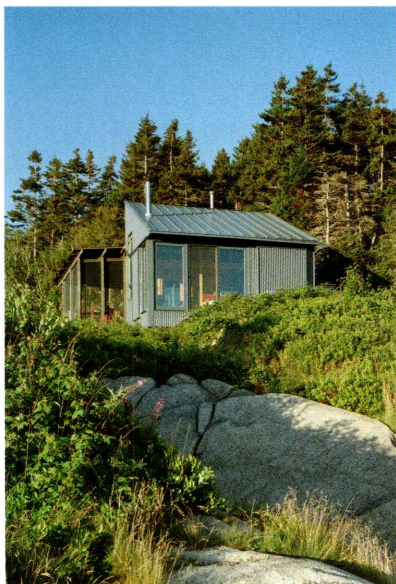
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Over the course of 30-plus years, Bruce devised and abandoned countless plans for what to put there, including a Sisyphean scheme that involved shipping a tiny cabin from the Adirondacks. The lot, however, mainly sat empty and unused. It wasn't until Bruce divorced, remarried, and adopted his third daughter, Hana, that he finally resolved to build. By that time, Alex had grown up and become an architectural designer, founding her own practice, Alex Scott Porter Design, and Bruce's last and best plan was to have her design something. He'd envisioned an unobtrusive abode that would blend with the local color, to which Alex replied, "Well, Dad, if you want something like a Maine farmhouse, you don't need me!"

Despite the aesthetic differences, their first real hurdle was finding the borders of the lot, which had come to be known as "the floating acre" among the local fishermen. Nobody was exactly sure of the property lines, so as soon as she graduated from architecture school in 1997, Alex flew to the island with a surveyor. (In clement weather, chartering a flight to Criedhaven is the cheapest and easiest way to get there.)

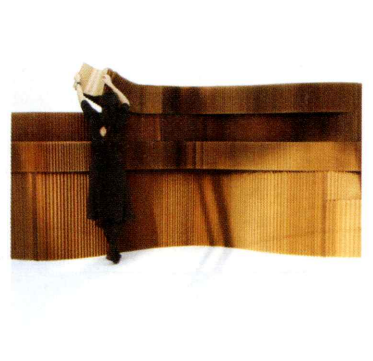
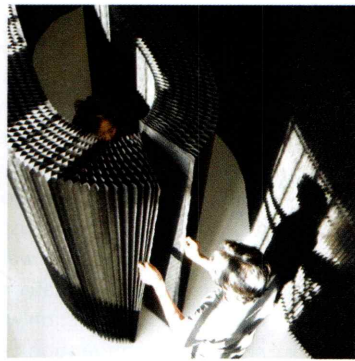
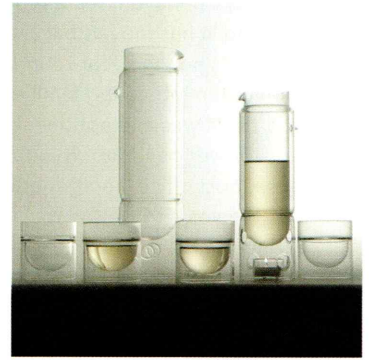
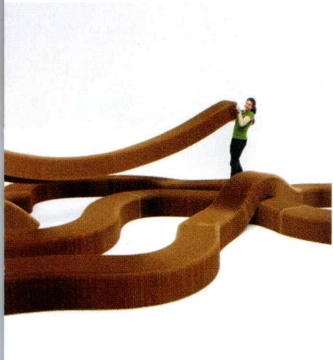
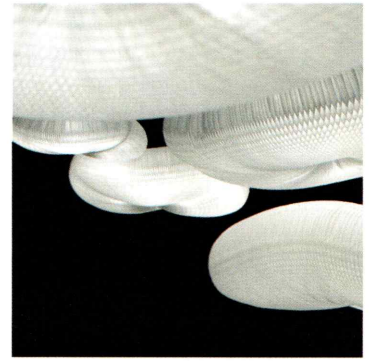
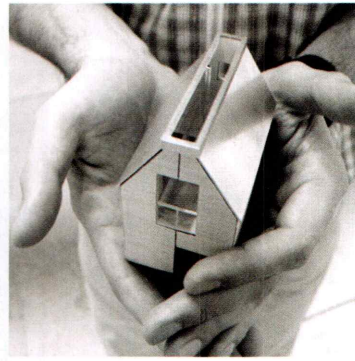
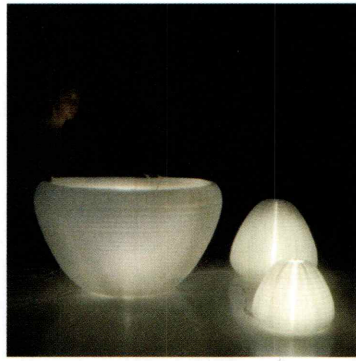
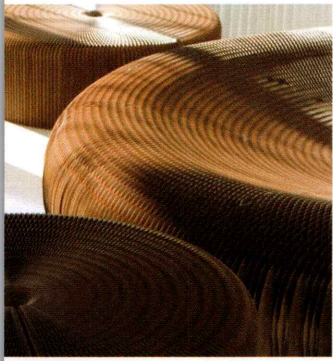
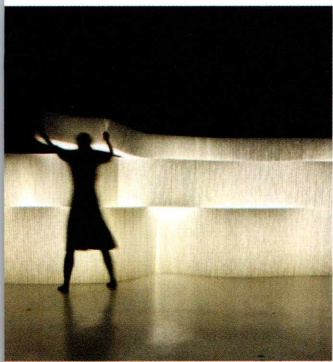
After determining the site lines, Alex, Bruce, and their contractor, Josh Howell, spent one stormy afternoon in June 2008 siting the house. From the shelter of a pup tent, Alex rendered



Alex devised a system that takes advantage of ocean views while protecting the cottage from that same northeasterly orientation. The large windows and doors can be shut-

tered with corrugated aluminum panels (bottom left). The interior is furnished with Lubi Daybeds from CB2, which Howell and Porter designed to include hidden cubbies

behind and beneath the cushions (top). The deck off the front is also minimally furnished with elegant lines of beach rock and two Leaf chairs by Arper (bottom right).



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the house in CAD on a laptop while Bruce and Howell braved the rain with a compass. The difficulty of this task made it clear that building on the island would require foresight and exhaustive precision. "I wanted the interior to be super simple, using local material," Alex explains. "We did everything on a 24-inch grid. I'm in New York and Josh is up here in Maine, so I tried to make it very easy; you could always tell what size everything was going to be." Additionally, over 90 percent of the building material had to be organized and shipped to the island on an amphibious vehicle, or "sea truck." Compared to mainland projects, much of the construction work of the home was done without the aid of power tools, and the primary vehicle used to haul supplies on-site was a converted riding lawnmower.

Time, it seems, has had a curious effect on Criehaven. Technologically speaking, it has moved backward, not forward. When the year-round population of ten lobstering families held tight, there was a telephone line and a power generator (plus a schoolhouse, post office, and general store). Over the years those services withered, leaving the island's transient residents to their own devices. Personal generators are now the norm, but the Porters have challenged this by installing solar panels and an on-demand water heater. Bruce's motivation for incor-



porating these systems, however, was more practical than ideological. After watching a friend haul propane tanks over from Matinicus then schlep them on foot to his house, Bruce was determined to make island life a bit more leisurely. Fortunately, Howell, an avid outdoorsman, armed with an equally intrepid crew, was up to the challenge of building in harsh conditions. The Porters would have been hard-pressed to find a better man for the job. As Bruce recalls with both horror and admiration, "Josh and the workers would drink straight from the cistern!"

In their defense, the water was—and is—quite clean. The catchment system operates in conjunction with a clever mechanical contraption called a roof washer, which collects and disposes of the first five gallons of sullied rainwater before directing it into the cistern. The water is then siphoned from the center of the tank, ensuring that any sediment collected on the surface and bottom does not infiltrate the drinking water. Even when the system is taxed by unrelenting sunshine and a slew of ▶▶



The diminutive Morsø wood stove and its hearth of local Criehaven beach stone (bottom left) gives off enough heat to warm the entire cottage. Alex enjoys a sun-filled



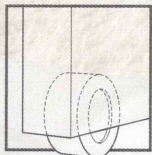
breakfast at the built-in dining table and bench (bottom right), one of Howell's many space-saving designs. The interior is clad exclusively in white pine, the diagonal

orientation adding visual interest to the neutral palette. Alex sourced utilitarian features like cattle fencing and plumbing pipe for the loft sleeping area (top).

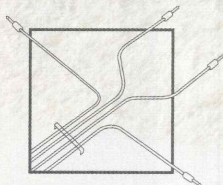


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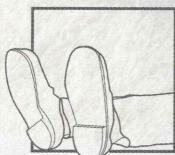
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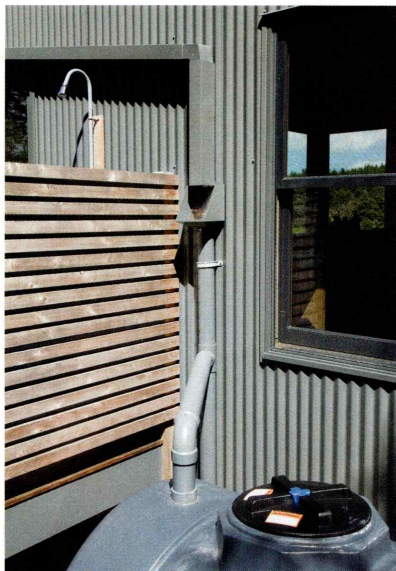
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summer visitors, the cistern remains half-full and the bathroom—equipped with a composting toilet (see sidebar)—smells pleasantly of pine.

Four solar panels, affixed to the southeast-facing porch, collect a surplus of energy—easily a week's worth when stored in auxiliary batteries—and the DC-powered solar fridge is efficient enough to run indiscriminately. "I still can't get over the fact that I can get an ice cube from the sun," Bruce quips—which isn't to say he doesn't appreciate it or the luxury of having a hot outdoor shower thanks to the on-demand, gravity-driven water heater, one of only two appliances to operate off propane (the other is the stove). "There was a general feeling that this house wasn't going to work," he laughs. "But everything works great, just like a normal house!"

With the cabin up and running for its first season, there's the lingering question of how frequently it'll be used. According to Bruce, "It's best being out there for a time—I'm thinking about going out for a month to write," which may seem like a drop in the bucket, considering the number of years "the floating acre" sat vacant. But to be sure, every drop counts.



The rain-catchment system (top) next to the outdoor shower collects and disposes of the first five gallons of rainwater to ensure that the cleanest water is diverted into the

cistern. The screen porch (bottom) serves as an auxiliary dining area and extends past the house to capture views and cross breezes. **i**

Waste Not

Since septic systems are impossibilities on Criehaven, the Porters chose a Sun-Mar self-contained composting toilet as the ideal alternative.

The toilet functions simply by adding bulking materials—peat moss and dried hemp stalk, though one-inch wood shavings will work where hemp is unavailable—to solid waste; liquids, which make up over 90 percent of toilet waste, evaporate naturally through the vent stack. A small fan helps whisk away odor and encourages evaporation and decomposition.

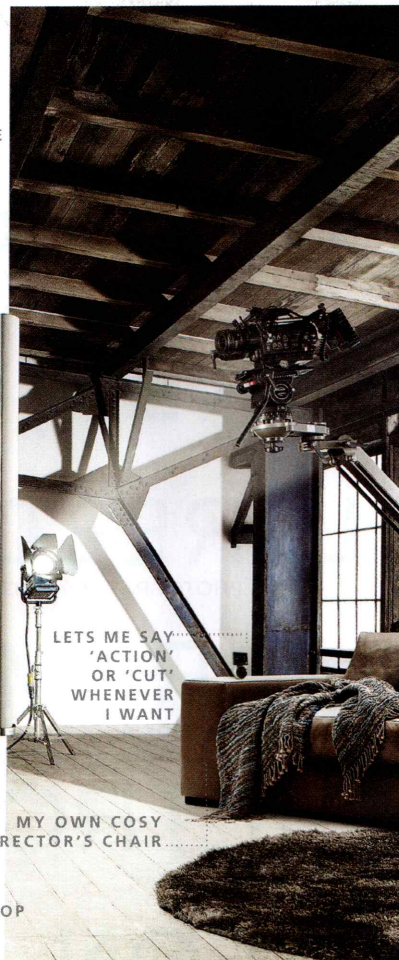
Sun-Mar's patented composting Bio-drum acts as a holding tank and facilitates aerobic breakdown while creating a partial vacuum to keep odors from escaping. The drum needs to be rotated (via a built-in retractable lever) every couple of days when the toilet is in use to ensure a proper mixture of waste and bulking material. The "humanure," a neologism used to describe the fully composted, sterile human waste, is safe for gardens and should be removed from the basin twice a season (a step as simple as opening the drawer into which the humanure drops as part of the process). The result is a system that not only protects the environment but also offers the potential for giving back: Bruce is already scheming about the summer's vegetable garden. **|||**



For more information about composting toilets, visit sun-mar.com.

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What better way to present some of our favorite design-scene stars under 40 than by sitting them down with a promising set of equally youthful photographers? Have a glimpse of the best design young America has

to offer through the lens, or rather lenses, of their contemporaries, all on their first assignments for Dwell. Use this table of contents as a handy roadmap to today's newest design and photographic talent as you page through our features.

GARDEN STATEMENT

On a once-vacant corner lot in a transitional Jersey City neighborhood, a pair of local architects devised a clever prefab for a resourceful client.

Story by William Lamb
Photos by Samantha Contis



A cedar-slat rain screen hangs on the facade of Denis Carpenter's concrete house in Jersey City, softening its appearance and adding a modest dash of color. Carpenter keeps the awning-style windows open in the spring and summer, creating a draft that compensates for the lack of an air-conditioning system.

ARCHITECT
GRO Architects

PROJECT
Carpenter Residence

LOCATION
Jersey City, New Jersey

Carpenter poses outside his house, which is shoehorned into a tiny nonconforming lot among a block's worth of older row houses and a derelict public park (right). Eighteen insulated concrete panels, each a different size and shape, were trucked to the site and hoisted into place over three days. The outlines of eight of these panels can be seen when the house is viewed from the southwest (below).



In the fall of 2006, Denis Carpenter approached the New Jersey chapter of the American Institute of Architects with a challenge: Was there an architect, he asked, willing and able to design a house to fit the tiny, weed-strewn lot he had just bought in a down-on-its-luck section of Jersey City, New Jersey?

The house had to be energy-efficient and easy to maintain, he said. It had to be built with concrete and include a cat door for Miska, his five-year-old Siamese mix. And the entire project had to be done for \$250,000 or less.

Carpenter is, by his own admission, "not your usual customer" for a custom-built house. A former professional oboist and public-school science teacher, Carpenter, 56, draws a modest salary as a file clerk for a pharmaceutical company. Two well-timed real estate transactions left him with a little money to spend, so he paid \$45,000 for a 1,300-square-foot lot next to a derelict public basketball court in Jersey City's Bergen-Lafayette neighborhood, far from the city's gentrifying downtown and waterfront.





The salvaged 1950s-era kitchen cabinets by Republic Steel, covered with a new Formica countertop (above), represent both a significant cost savings and Carpenter's commitment to sustainability. The kitchen opens onto a 72-square-foot deck that offers a view of the Statue of Liberty.

"I got this idea to build a house," he says. "I don't know where it came from. I wanted a little more room, because I had no room for guests."

A copy of Carpenter's request made its way into the email inbox of Richard Garber, who runs the Manhattan firm GRO Architects with his wife, Nicole Robertson. Garber and Robertson, who live near the Hudson River in Jersey City's Paulus Hook neighborhood, jumped at a rare chance to work on a project so close to home. They drafted some preliminary drawings and sent them to Carpenter, who hired them almost immediately.

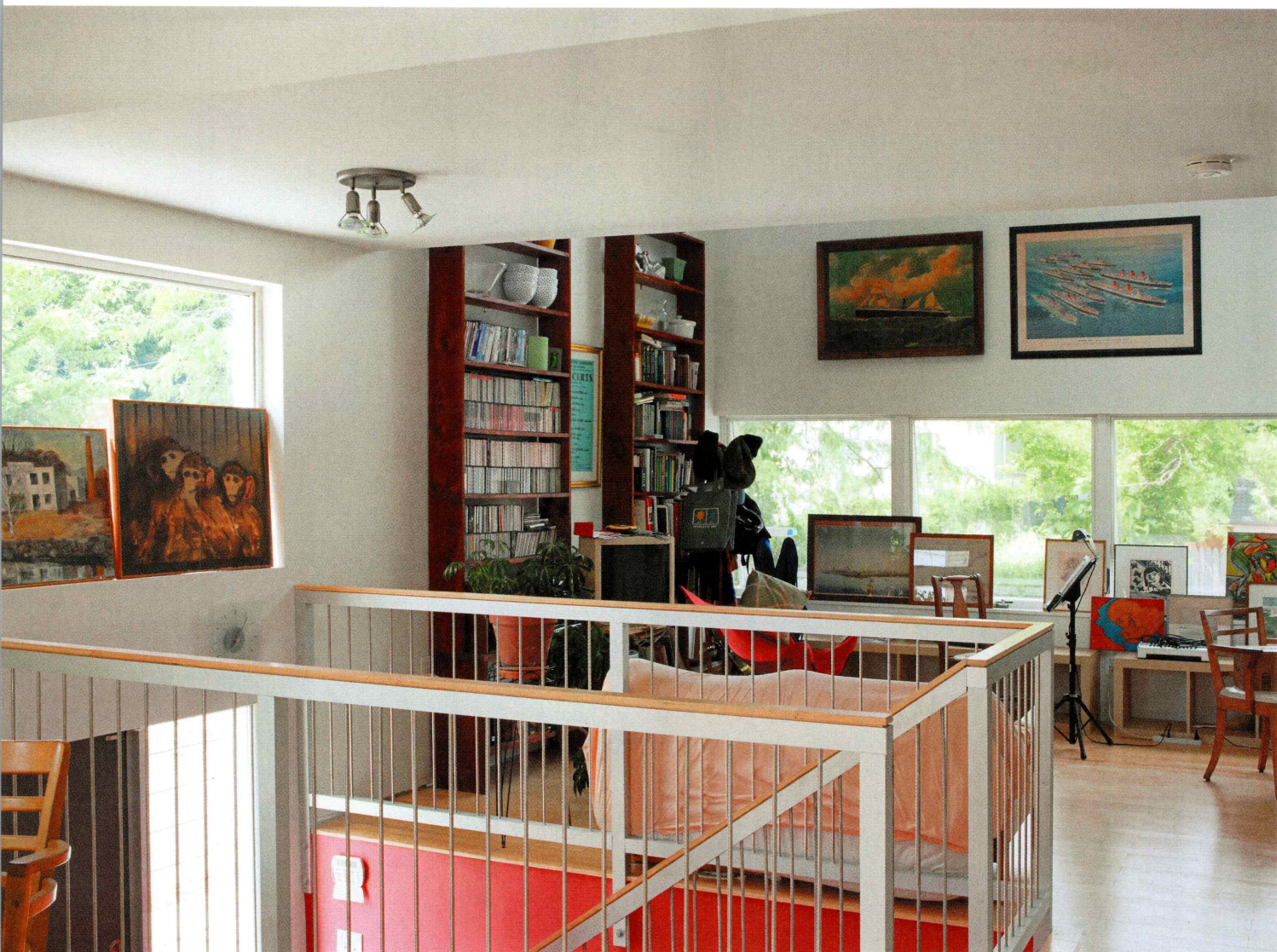
"I had gotten some names, and a few told me, 'No, I won't build for under \$450 per square foot,'" Carpenter says. "And I ended up with Richard and Nicole. They seemed very excited, they lived in Jersey City, and they both taught. They just seemed like the right people."

The size of Carpenter's lot—just over 22 feet wide and 56 feet deep—presented a serious challenge, but his short list of requirements also left the architects

plenty of room to experiment with different designs, layouts, and finishes.

"Denis didn't have any preconceptions about what he wanted the house to look like," says Robertson, 37, an adjunct professor of architecture at Columbia University and Barnard College. "He wasn't someone who came to us and said, 'Oh, I want a Tudor house,' or something like that. He had more performance-based requirements. He wanted it to be environmentally sustainable. He had a material requirement of concrete and a budget of \$250,000 or so, which he was very clear about from the beginning. And that really set the parameters for the project. For us, that made it a lot of fun."

Carpenter wanted an open layout for the main floor, where he expected to spend most of his time. So Robertson and Garber, 38, an assistant professor of architecture at the New Jersey Institute of Technology in Newark, started with a split-level design, stashing both bedrooms and the bathroom in the basement. Upstairs, they used three different ceiling



The architects used three ceiling heights in the living area, entrance vestibule, and kitchen, creating distinct spaces without building walls (above). Carpenter, a former professional musician, spends considerable time playing several instruments around the house, including his bass recorder (opposite).

heights—12 feet in the kitchen, eight feet over the entrance vestibule, and 18 feet in the living area—to define distinct spaces without building walls to separate them. Their design called for a 72-square-foot cantilevered deck to be built off the kitchen, offering a view of the Statue of Liberty in the distance.

The architects ran into the first of several obstacles early in the process when it became clear that they would need “a slew of variances,” as Garber puts it, from the city’s zoning board. Carpenter’s property was only about half the minimum lot size. More critically, Garber and Robertson needed to find a way around a requirement for a 30-foot rear setback, which would have shrunk the footprint of Carpenter’s house to an unworkable 378 square feet.

Garber and Carpenter met with Claire Davis, the city’s supervising planner, and Viola Richardson, who represents the neighborhood on the city council, to assuage their initial concerns that the building’s footprint was too large for the lot and that its concrete-and-cedar facade would clash with the


older clapboard row houses on the block. With their support, the project won unanimous approval from the zoning board.

The insulated concrete panels that Garber and Robertson used for the exterior presented another set of problems. Their initial plan to pour the concrete on-site proved too expensive and labor-intensive, so they embarked on a long, frustrating search for a company that could cast the panels in a factory, truck them to Jersey City, and assemble them on the lot. After a few false starts, they focused their efforts on Superior Walls of South Jersey (now Northeast Precast), a Millville, New Jersey, company that specializes in prefabricated foundation walls.

“We got in touch with them and described the project, and they were just, like, ‘No way. Absolutely no way,’” Garber says, laughing. “But we were really convinced they could do it. We made an argument that we were determined to put the time in to work out the details to collaborate with them. It wasn’t something where we were just going to give them





A 260-square-foot solar array was installed atop a triangular section of the roof, which faces due south and is angled at 30 degrees for optimal solar collection (left). Carpenter spends a lot of time outside, either on his rear deck (below and opposite) or on a patio constructed with bricks salvaged in the excavation process. 

the plans and say, 'Figure this out.' We established a relationship with them where they were really part of the process of sorting it out."

"We just kept on bothering them, basically," Robertson says. The company's owners relented and then threw themselves into the project. The 18 panels—rectangular, triangular, and trapezoidal, many with apertures for windows—were delivered to the site and hoisted into place with a crane over three days in late October and early November 2008.

Radiant heating coils embedded in the concrete basement floor and beneath the bamboo floor on the main level keep the 1,360-square-foot house warm in winter. The awning-style windows stay open in the spring and summer months, creating a draft that, with help from a pair of ceiling fans, compensates for the absence of an air-conditioning system. A 140-square-foot loft above the living area opens onto a small bed for a green roof that Carpenter plans to plant with sedum and blueberry bushes.

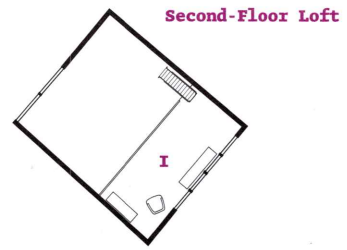
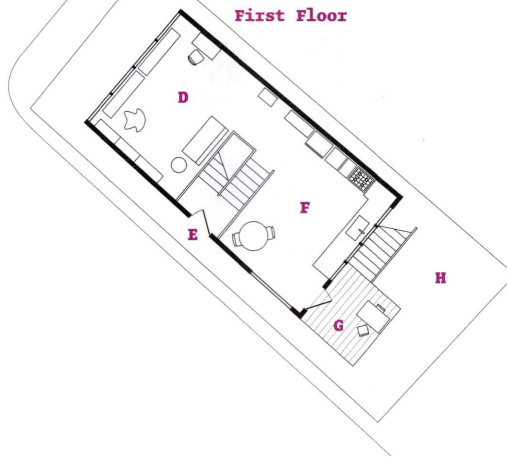
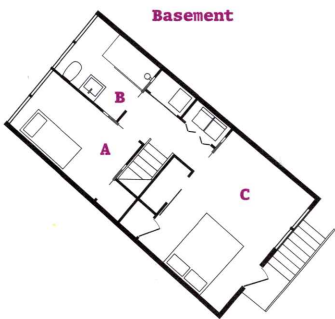
The pitched roof, which faces south and angles 30 degrees, houses a 260-square-foot solar array. Carpenter receives monthly credits from his utility company for surplus energy that he sends back to the grid. Garber estimates that the system, which cost \$8,000 after tax incentives, will pay for itself after about five years.

With money running short, Carpenter found creative ways to save. Instead of buying new kitchen cabinets, he paid \$300 for a set of white Republic Steel cabinets from the 1950s that he found on Craigslist, and covered them with a new black Formica countertop. The rear patio was built with 500 bricks that Carpenter salvaged from an old foundation unearthed during the excavation process. Construction was completed in August 2009 for about \$252,000, just \$2,000 over Carpenter's initial budget.

Cedar-slat rain screens, mounted on the front and rear of the house, soften its appearance. ("Putting a concrete bunker in a neighborhood like this would send the wrong message, I think," Garber says.) The building's facade was conceived as a modern riff on a two-family building down the block, and the house doesn't clash with the other structures on the street so much as it complements them by putting a 21st-century spin on the venerable city row house. Garber and Robertson have come to see the house as a model for urban infill redevelopment—a system that can be "mass customized" for specific settings while leveraging the cost savings that go along with the use of prefabricated components.

For Carpenter, though, the house isn't a system or a concept. It's home. The light-rail stop where he catches a train to work is a short walk across the basketball court and down a hill, "past all the weeds and the garbage," he says. The house may not quite have the utilitarian "warehouse look" that Carpenter initially said he wanted, but it is open, airy, and comfortable, and his utility bills are low. His music caroms off the concrete in a pleasing way, and rosemary and sage from his garden add flavor to his meals. And Miska comes and goes as she pleases. ■■■



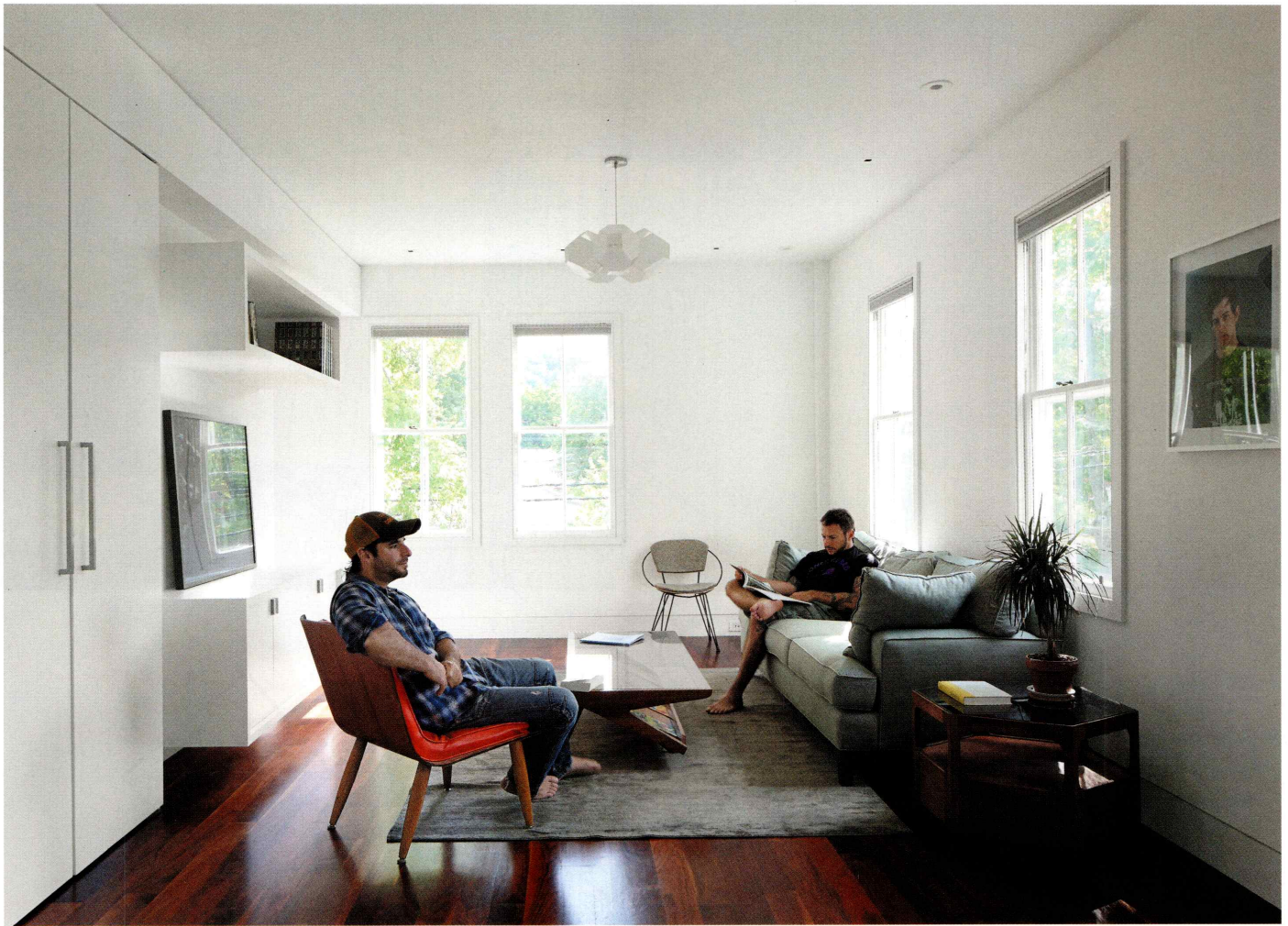


FLOOR PLANS
Carpenter
Residence



- A Guest Bedroom
- B Bathroom
- C Master Bedroom
- D Living Room
- E Entry
- F Kitchen/Dining Area
- G Deck
- H Garden
- I Study/Storage

ACADEMY REWARDS



A pair of photographers employed a pair of architects (they're all buddies) to transform an aging schoolhouse into a modern marvel.

Story by David Hay
Photos by Noah Sheldon

Photographers Seth Boyd and Richard Rinaldi (opposite, left and right, respectively) hang out in the lounge area of their master bedroom. Their home was originally built in 1850.



ARCHITECTS
omProjects
Sayigh + Duman

PROJECT
Renaldi/Boyd
Residence

LOCATION
Milford, Pennsylvania



"If you know the other person well, you understand more easily what is behind their ideas, so designing together is much less of an ego issue." —Koray Duman



It was a nervy move for a pair of New York photographers to buy an 1850 schoolhouse in Milford, Pennsylvania. Not only was the former Milford Academy an ancient, arklike wooden structure, but it wasn't in the strongest repair, the previous owner having commenced a renovation that was never finished. Fittingly, the new owners, Richard Renaldi and Seth Boyd, found dry land by recruiting their architects two-by-two. It just so happened that those designers were among their closest friends.

One architect is 39-year-old Andrew Magnes, who at the time worked for Leroy Street Studios, a small but cutting-edge New York firm. The other, 34-year-old Koray Duman, a transplant to New York from Los Angeles, was striking out on his own. Renaldi and Boyd had been friends with Magnes since the late 1990s; later, they introduced him to Duman, and the two architects became friends. Indeed, all four had taken road trips together, attending Burning Man twice in various configurations.

Still, Magnes and Duman had never collaborated. Their friends, however, had high hopes, knowing both were far from your stereotypical designers with large, prickly egos. In fact, the reinvention of the one-time academy promised to be another adventure.

The decision to employ both Magnes and Duman had been made without much fuss some months before. Before buying the schoolhouse, the photographers were eyeing another place, a Victorian, which, according to Duman, "needed some simple renovation in the entrance area." They had asked each of their architect friends for advice on the prospective job, and, liking what they heard, a collaboration was born.

When Renaldi and Boyd settled instead on the 2,250-square-foot shell in Milford (population 1,654), however, the scope of the project took on a whole new character.

After its life as a school, the Academy was converted into a boardinghouse, which hosted actors performing at Milford's once-thriving resort. By 1904 the structure had been rotated 90 degrees and turned into a family home. Now Renaldi and Boyd, fondly described by Magnes as "highly modern bohemians," wanted it reimaged as a place where they could live and work.

The couple run Charles Lane Press, a publishing house devoted to high-quality books that, according to Boyd, "aim to give the photograph the respect it deserves." They needed a space amenable to their projects, full of light, quiet, and friendly to contemplation. Designing a multistory interior that fulfilled such lofty goals not only became a test of Magnes and Duman's ability to collaborate but stood as among the most ambitious commissions that either had taken on.

Over the last five years the four friends had talked and argued—sometimes for hours on end—about art, music, and architecture, so Renaldi and Boyd were confident giving their architects carte blanche. "They left the design of the overall space to us,"



Andrew Magnes's hanging screen (this page), composed of aluminum circles and lines, cut with a CNC water jet, separates the entry from the staircase and rear kitchen area. To accommodate his passion for cooking, Renaldi (opposite bottom) insisted on the long Carrara marble countertop, a niche for cookware (opposite top left), and ultra-contemporary appliances.







Combining old and new, Renaldi and Boyd (top, left and right, respectively) placed the latter's family piano and a painted metal Jean Prouvé bench in the entryway, each a fine counterpoint to the filigree of Magnes's screen. The living-dining room (opposite) replete with a Wells sofa from Room and Board, occupies what was formerly a classroom.

Magnes recalls. "They were interested in seeing how we would approach a building and thus get an insight into the design process."

At first, Duman and Magnes individually made drawings to share with the other. Later they drew together at Duman's small Manhattan office in Chelsea where Renaldi and Boyd would come over to see the results. "We were so excited to go to these meetings," recalls Boyd.

On occasion, each architect would present a different solution. In the open master bathroom there was the problem of where to place the toilet: Magnes's idea was for half the bathroom, including the toilet, to be glassed off; Duman designed a small partitioned area for it in one corner. In the end the stairs to the attic were rerouted above the bathroom, thereby creating a natural space in which to locate the commode.

Considering the success of the final design, the architects' initial differences seem inconsequential. "If you know the other person well, you understand more easily what is behind their ideas, so designing together is much less of an ego issue," says Duman. "Well, you could say he's the hair-puller and I'm the scratcher," Magnes jokes. ▀





Renaldi's photograph "Anthony" hangs on the four-foot wall separating the shower from their bed. The toilet and linen closet are reached through a set of doors (back right). The tiles on the bathroom walls are Appiani Mosaic from Nemo Tile.



Before long their easy working relationship produced a singular vision. Both saw the school as such a fine example of the white clapboard structure that prevails in Milford that they resisted the idea of installing an anonymous contemporary interior. Instead, they sought to embrace both periods of the building's history when making all design decisions. "The relative simplicity of the historic exterior needed to be mirrored by a comparable feeling in the inside," says Duman.

Because the interior for the most part had been opened up, the flow of light from the copious windows—14 around the lower floor, 18 around the upper—was spectacular. The architects decided that the open areas of the original interior—two classrooms with almost nine-foot-high ceilings—should return: On the lower floor they designed a large living room and above, an equally spacious master bedroom suite, each a generous 43 by 13 feet. Adjoining the latter is the once-controversial bathroom.


The new construction, such as the partition walls that run down the spine of the house, remains far away from the original outer shell, though certain details in the old structure—like a walnut floor and a more contemporary window trim set back slightly from the sill—were updated in an effort to honor both eras of the home's existence.

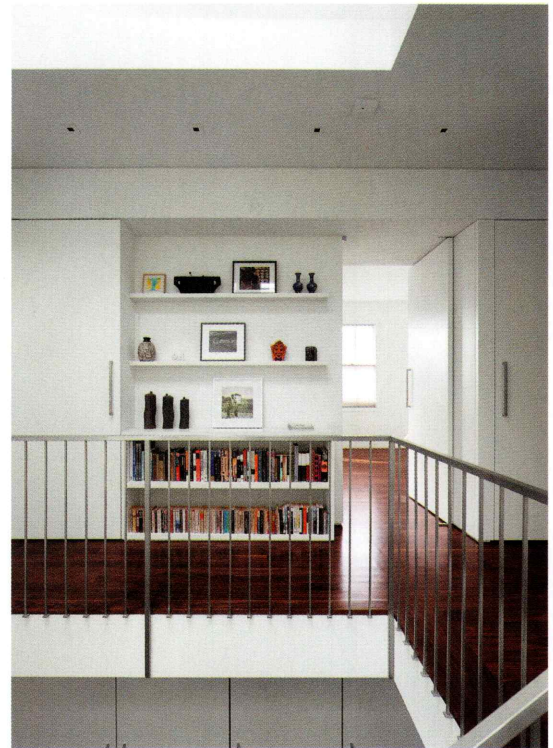
On the other side of the house, the architects and their clients loosened up. As the new rooms are self-contained and don't impact the open spaces, they felt free to leave off the historical sympathies in favor of a somewhat flashy brand of modernism. They installed a bright and airy stairway above which they placed three windows; at the base, an aluminum screen defines the stairwell and foyer.

Though the architects were given free rein, Renaldi, the color expert of the group, didn't want the whitewashed interior of the open living spaces to dominate completely: Open the door to the guest bathroom and you're greeted by lavender walls. As chef of the house, Renaldi's fingerprints—and proof of even more collaboration—are also in evidence in the kitchen, at the rear of the house, where marble countertops and a range of smart appliances round out the design.

Reflecting on their work, the architects see what an opportunity their friends gave them. "This was the project that inspired me to go out on my own," confesses Magnes, who founded his own firm, amProjects, in late 2008. Duman, partner in Sayigh + Duman, also found his confidence boosted. Sitting in a tiny office above Broadway, he says, "My professional goal is to continue doing experimental projects like this."

Still, Renaldi and Boyd are the true beneficiaries. In recent years, taking photographs along the way, they have ventured to Thailand and Malaysia, embarked on a self-guided safari in Namibia, and taken their annual cross-country drive. But their revamped academy, says Renaldi, "is so beautiful and light we want to spend more and more time right here." Thanks to their architect friends, they have found inspiration at home. ■■■■

To add to the feeling of spaciousness, bookcases are set back on the upstairs landing (top right) and the bedroom opens directly into the master bathroom (below). With its porches and rows of windows, the still-legible schoolhouse (opposite), is unwaveringly 19th century. 





First Floor



Second Floor

FLOOR PLANS
Renaldi/Boyd
Residence



- A Porch
- B Entry
- C Living Area
- D Dining Area
- E Bathroom
- F Kitchen
- G Master Suite
- H Master Bathroom
- I Study
- J Guest Bathroom
- K Guest Bedroom



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YOUNG GUNS

Branching out and doing your own thing is a brave and bold move at any time and any age. That said, the 21 visionaries we profile here—designers of interiors, graphics, architecture, exhibitions, furniture, landscapes, and communities both online and off—are all younger than 40 and are building their careers in the United States during an economic recession. Their mediums range wildly, from high-end residential town houses to urban postindustrial landscapes, but what they all share are uncommon tenacity and highly personal approaches to blazing their own

paths. We've found editors who reinvented themselves as unconventional bloggers when their magazine shuttered; community activists who are transforming foreclosed houses in Detroit into models of environmental sustainability; and designers who've built burgeoning furniture companies in their own backyards. Neither an exhaustive compendium nor an exclusive best-of list, this roundup is a sampling of rising stars whose work continues to catch our eyes and imaginations. |||

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"Architizer lets everyone take credit for their work, even if their name isn't on the door to the building." —MARC KUSHNER

MARC KUSHNER
 MATTHIAS HOLLWICH
 BEN PROSKY
 ALEX DIEHL
ARCHITIZER.COM



SOCIAL NETWORKING ARCHITIZER

"The kernel of our idea was that there had to be a better way to speak to clients, to critics, and to the world at large. Too often we architects are just talking to each other."

So says Marc Kushner, one of the four founders of Architizer, a social-networking site for architects—sort of a Facebook for design nerds. Since its launch in late 2009, Architizer has attracted some 45,000 users from across the globe, all architects and designers eager to share their portfolios, discuss the ideas that shape their work, and connect with potential clients.

"Architecture can really help itself by creating one place to find it," Kushner explains. "If there's a place where people know they can go to source an architect, the field will grow."

Architizer was conceptualized by four friends hailing from different ends of the design world when the recession hit. Kushner and his partner, Matthias Hollwich, are architects and founded HWKN Architects; Ben Prosky is a curator and events organizer at Columbia University; and Alex Diehl, of the Berlin and New York-based creative agency KKLD*, has a background

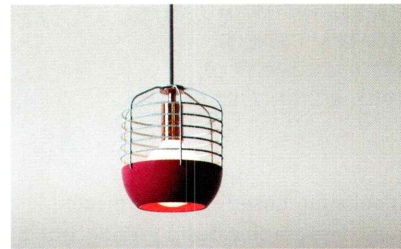
in Web design and social media. Drawing on the quartet's design, Internet, and curatorial know-how, they set out to create a free, user-friendly website that draws on the familiar format and logic of social networks like Facebook while highlighting the portfolios of architects seeking clients.

Moving offline, Architizer is gearing up for a host of live events, including a salon for emerging designers in New York, launch parties all over the world, and, perhaps more humbly, setting up scores of average people with their newfound architects. —Aaron Britt

INDUSTRIAL DESIGN

ATELIER TAKAGI

JONAH TAKAGI
ATELIERTAKAGI.COM



After graduating from the Rhode Island School of Design in 2002 with a degree in furniture design, Jonah Takagi traveled the world for four years with indie-rock musician Benjy Ferree. When he had time at home in Washington, DC, he picked up side gigs crafting sets and props and tinkered with product one-offs at the studio in his house.

A lull in his music career coincided with a critical mass of product prototypes, and Takagi decided it was time for a full-scale launch into the design world. In 2007, he established Atelier Takagi—which as of now remains a one-man operation. “I bought a bunch of 3-D modeling software and just started Googling furniture design competitions,” he says. His American Gothic coffee table—a five-legged take on the spindled Windsor style—was chosen for Bernhardt Design’s ICF Studio in 2009. The exposure gave him a leg up to cold-call shop owners he admired and wanted to work with, like Matter’s Jaimie Gray, who chose two of his pieces for MatterMade’s Collection Number One. His thoughtful work—stools with legs inspired by broom handles and ceramic pendants suspended by simple metal hooks—represents his inquisitive, tinkerer’s approach. “I’ve always enjoyed the physicality of making things,” he says.

Takagi is still taking on assignments for set design and other pick-up projects, but he’s increasingly focused on autonomy. “I’d like to do design on my own, without a day job, but most of all I’d like to keep healthy and sane and try to stay inspired.” —*Jordan Kushins* ▶



GRAPHIC DESIGN PROJECT PROJECTS

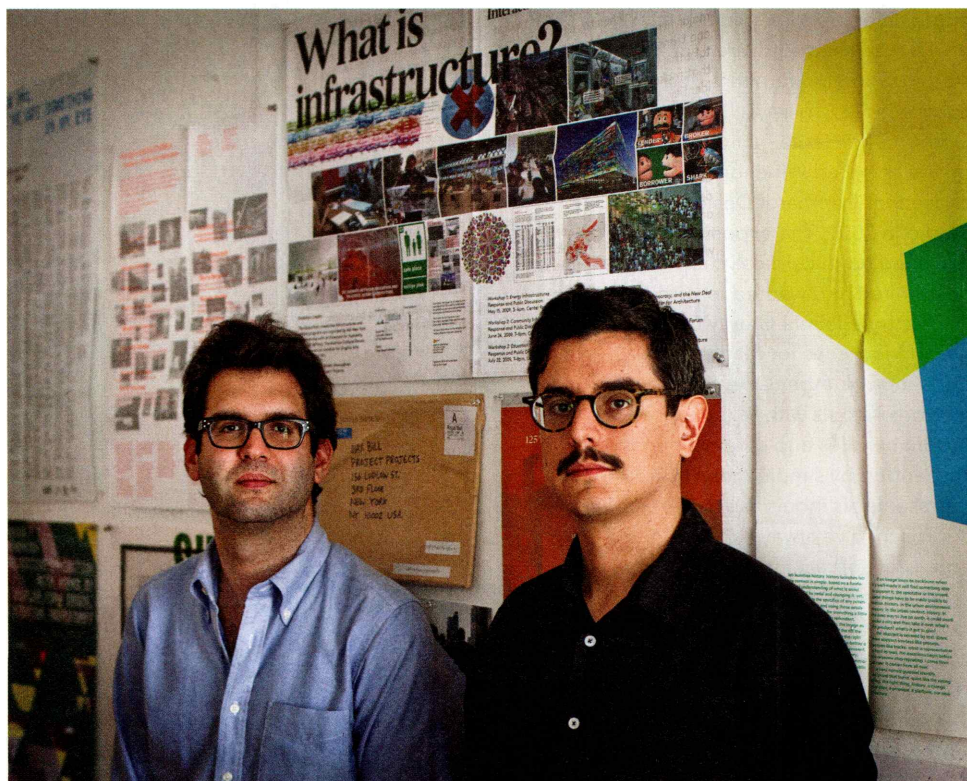
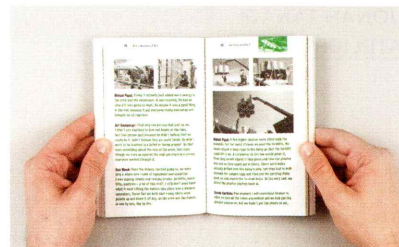
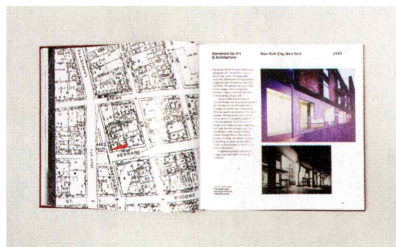
PREM KRISHNAMURTHY
ADAM MICHAELS
ROB GIAMPIETRO
PROJECTPROJECTS.COM

Manhattan-based Project Projects may be a graphic design studio, but it works in all dimensions, on the page and off. Founded by Prem Krishnamurthy and Adam Michaels in 2004, the firm designs everything from books and architectural signage to websites and museum exhibitions.

When Krishnamurthy and Michaels met through a friend in late 2003, they both had degrees in graphic design, occasional day jobs at magazines, freelance gigs for nonprofit organizations, and an "aversion to more commercial practices," says Michaels. Three months later, they decided to start their own firm, aiming to "eke out a living doing obscure and intelligent design work" related to culture, art, and architecture. The firm now numbers six, including a third principal, Rob Giampietro. In 2009, Project Projects was named a finalist in the Cooper-Hewitt National Design Awards.

"We're happiest in a situation where we can work holistically across all platforms," says Michaels. For *Fast Trash*, an exhibition about Roosevelt Island's pneumatic-tube waste-disposal system, they designed the exhibition's archival website, typography, and layout, and even helped curate the show's contents. For architect Steven Holl, they designed two books, his website, and an identity system (logotype, business cards, stationery).

Though their work is diverse, "there's often an element of the ready-made and an archive aesthetic," says Michaels, who spent days with Krishnamurthy poring through old files at the Berkeley Art Museum and Pacific Film Archive while designing the 560-page book *MATRIX/Berkeley*, chockablock with newspaper clippings, photographs, and archival documents. "Getting very deep into content allows us to create a much more informed design." —Jaime Gross





INTERIOR DESIGN NICOLE HOLLIS

To call interior designer Nicole Hollis's portfolio "eclectic" is an understatement. On one page you'll find a modern man-cave with a colorful LED-lit staircase and on the next, a rustic kitchen outfitted with copper pots and wicker baskets. Each project has its own merits, but Hollis's greatest strength as a designer lies in her chameleonlike ability to channel her clients' desires.

After working for famed Napa Valley architect Howard Backen, Hollis founded her eponymous San Francisco firm in 2003. "I was turning 30 and thought, What do I want to do?"

she remembers. "I didn't have a Rolodex of names but I knew I wanted to do my own thing and had my own vision." That vision included preserving the craft of carefully curated interiors. "I worry that the art of architecture and design will be lost on today's disposable society," she says. "I don't think there are five easy steps. You can't just Google 'the art of living.' Anyone can pick a chair but is it the right scale, fabric, proportion, weight?"

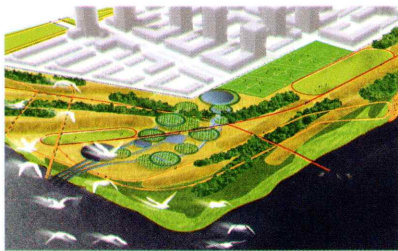
To successfully design beautiful, functional spaces, Hollis insists that collaboration—whether with the

architects on her staff or out-of-house landscape or audiovisual designers—is the key. "You can't ignore architecture; it's what activates the interior," she says. Today, however, "everything's become so specialized," Hollis says. "You've got to collaborate if you're going to create great interiors." After all, as she likes to say, it's not the Nicole Show. —*Miyoko Ohtake* ▮

NICOLE HOLLIS
NICOLEHOLLIS.COM

MARCEL WILSON
BIONICLANDSCAPE.COM

LANDSCAPE ARCHITECTURE
 MARCEL WILSON



Landscape architect and urban designer Marcel Wilson describes his practice as “combining things that are made with things that are alive.” Hence the superhuman name of his firm, Bionic, which he defines as “merging organism and machine.”

After eight years leading large public projects at Hargreaves Associates, Wilson broke off to start his own firm in 2007, at age 36. He works on projects at every scale at his studio in San Francisco, from the smallest (a five-foot-wide public stairway in Malibu that threads down to the beach) to the largest (a proposed urban plan for the neglected waterfront in Hunter’s Point and Candlestick Point, San Francisco).

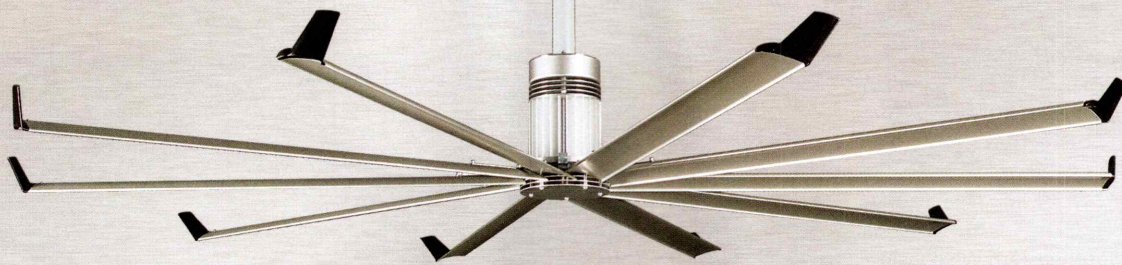


“I find it all fascinating,” says Wilson. “There’s no scale limit to urbanism.”

Unusual for a landscape architect, Wilson regards his projects as problems that can be solved through technological means, both high-tech and low. “Clients describe their needs, and I imagine an invention specific to them,” he explains. “Landscape architects often work with the same five materials over and over. I’m interested in a radical expansion of that palette. I’m always looking for new applications completely outside the landscape realm.”

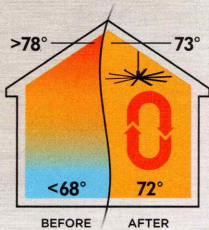
To that end, when the San Francisco Museum of Craft+Design asked him to create an installation for the entry to an exhibition, he employed solar-

powered phosphorus-coated wires, a material more frequently used in the movie and special-effects industry, to create a glowing terrain over the existing garden that lured visitors from the sidewalk. And for a competition to design an interim use for the 70-foot-diameter hole in Chicago where a Santiago Calatrava skyscraper will eventually be built, Wilson devised an “urban Old Faithful,” using basic plumbing hardware to fashion a machine that lofts rings of steam into the sky. “When you approach a design problem with a wide palette,” says Wilson, “you get radical new possibilities.” —Jaime Gross



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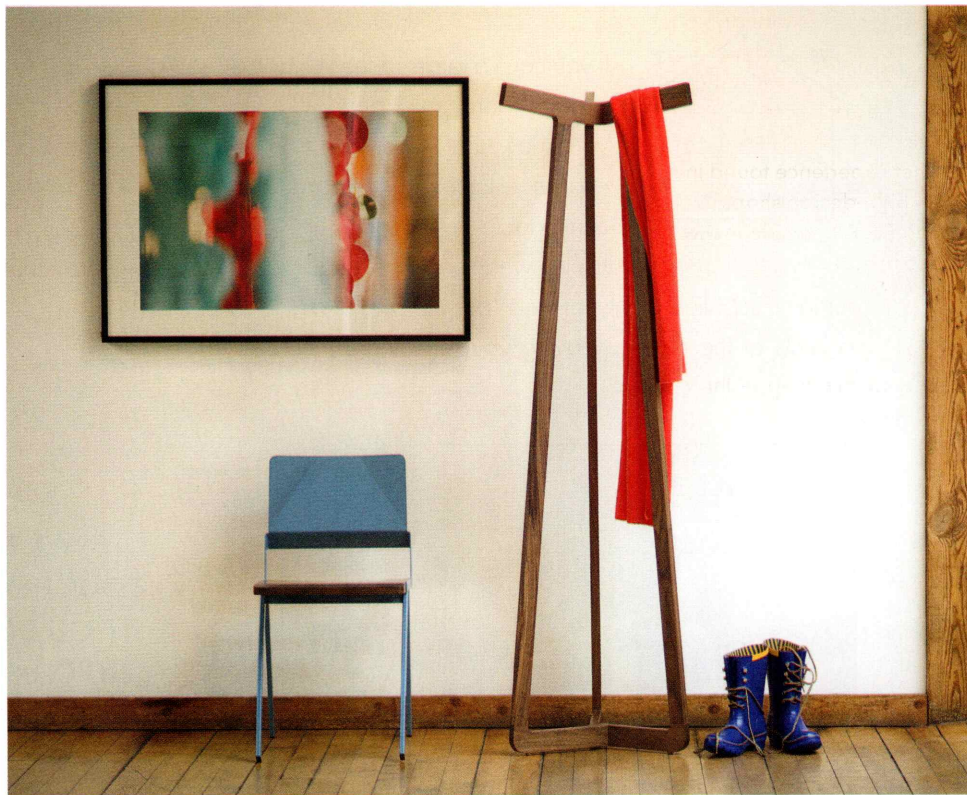
CONCEPTS

VINCENT GEORGESON
PAUL GEORGESON
MISEWELL.COM

Growing up in southeastern Wisconsin, Vincent and Paul Georgeson used to hang out in their father's basement woodshop, fascinated by the process of building things. It was a formative experience: Both brothers went on to study industrial design in college, and in 2008 they started a Milwaukee-based furniture company. The next year they unveiled their first eight products at the International Contemporary Furniture Fair (ICFF) in New York, including the Lockwood chair, a shaped walnut or maple seat on a formed steel frame. They named the brand Misewell, a nod to Midwestern slang for "might as well"—as in, "misewell start a furniture company," says Paul, laughing.

Their process for expanding their nascent line of furniture is unconventional: They take a look around their respective homes and tally what they need. Last year, in the lead-up to ICFF, Paul realized he could use a coatrack: "I couldn't find anything good, so we designed one ourselves." Four months later, Stretch, a hand-crafted walnut tripod with pinwheel joinery, was born.

Their main goal is to create furniture that will last for decades, both physically and aesthetically. They work with solid, timeless materials like wood, steel, and aluminum and manufacture their furniture at factories throughout the Midwest, which were more willing than usual to take on small production runs in the midst of the economic downturn. "We're not trying to follow any trends or do anything ostentatious," says Paul. "We want our pieces to look great in 30 years rather than turning into hideous eyesores. We want our customers to pass this stuff on to their grandkids." —Jaime Gross



FURNITURE DESIGN MISEWELL

DESIGN SHOP THE FUTURE PERFECT

When David Alhadeff opened The Future Perfect in Williamsburg, Brooklyn, in 2003, he made it his mission to showcase new and fresh design. Seven years and three retail outposts later, he's still on the beat, championing undiscovered talent alongside now-established designers, some of whom, like Jason Miller and Lindsey Adelman, he's fostered since the shop's inception. "I'm always looking for what you haven't seen before," he says.

From the beginning, Alhadeff's approach to retail has been highly personal. "I love avant-garde work presented in a casual, cozy way—it brings it down to earth," he says. That means walls plastered, salon-style, with a motley arrangement of artwork, objects, and fixtures, including Alex Randall's creepy taxidermy lighting and Paul Loebach mirrors pieced together from antique frames. Scattered around the shop are "roomlike vignettes" that pair pieces like Donna Wilson's knit pouf with a skateboard coffee table. It's the opposite of the pedestal and locked-cabinet experience found in many other high-design shops.

In 2006, Alhadeff launched an interior design business and hopes to expand his retail empire. It's a fittingly ambitious plan for a company named after a forward-looking tense: He will have done that then. —Jaime Gross



DAVID ALHADEFF
THEFUTUREPERFECT.COM



JILL SINGER
 MONICA KHEMSUROV
SIGHTUNSEEN.COM

NEW MEDIA SIGHT UNSEEN

Jill Singer and Monica Khemsurov met as editors at the venerable *I.D.* in 2005 and both developed a passion for peeking behind the scenes at the creative processes of designers—access that came with working for an established print publication. Just before the magazine folded in the wake of the great magazine shake-up in the latter aughts, they embraced the opportunity to cast aside the medium's limitations—space restrictions and long lead time—while preserving its take-a-seat-and-stay-awhile sensibility.

The online result is Sight Unseen. Eschewing the quick-turnover approach favored by many blogs, where new

work and ideas ignite and flame out in the click of a mouse, the duo craft their stories to offer an intimate and in-depth look at photographers, designers, and artists through regular features like *Studio Visit*, *At Home With*, and *8 Things*, which details an individual's favorite inspirational objects, ideas, people, books, and movies. "We're always looking for ways to poke deeper behind the curtain," says Khemsurov. She and Singer research and write every article themselves and take most of the photographs that accompany them; the result has a personal, timeless feel that's more like flipping through a photo album

than scrolling through a press release. The pair also curated the first annual NoHo Design District event to coincide with ICFF in New York in 2010 and would like to pay their respects to paper by, at some point, penning a book.

For an outlet so deeply rooted in art and design, it might come as a surprise that neither has any formal training in the fields. "I think it's part of what informed Sight Unseen. We were both unfamiliar with this world, and now we want to explore it along with our readers," Singer says. "It's a place for people who are interested in what it's like to live a creative life," Khemsurov adds. —Jordan Kushins

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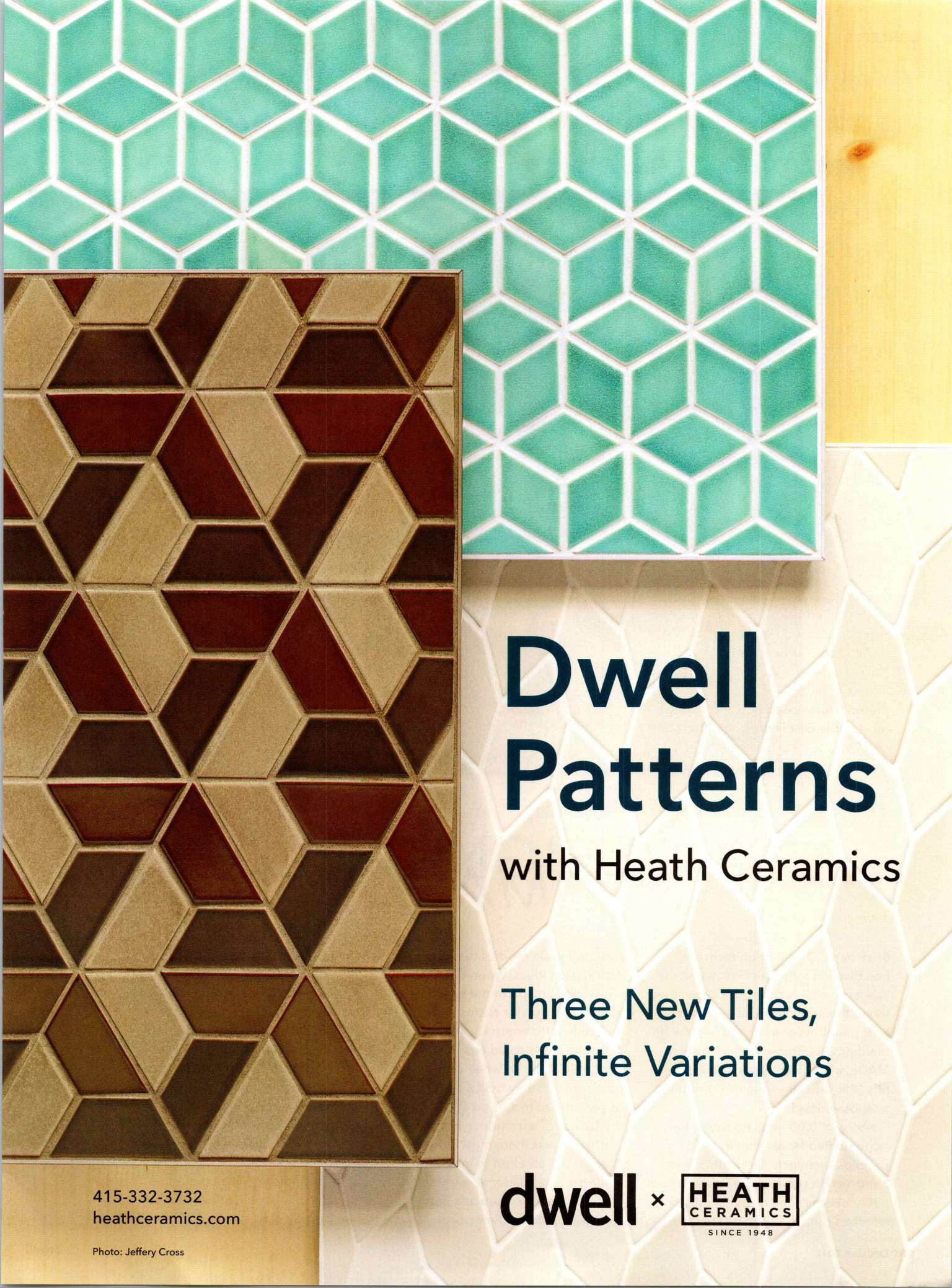
Gina Reichert, an architectural designer, and her husband, artist Mitch Cope, are the duo behind Design 99, an organization in Detroit that creates everything from bathroom tile designs to neighborhood planning strategies. They set up shop—quite literally as a shop—in August 2007, offering design services for 99 cents a minute or \$99 per house call. “We put design in a retail environment because people know how to enter a store and ask questions,” Reichert says. “A lot of people disregard design not because they’re uninterested but because they don’t think they have access to it.”

The couple closed their store in 2009 in order to focus on a community project. The year before, they purchased a foreclosed house in a rough-and-tumble East Detroit neighborhood for \$1,900 and have since turned it into what they call the Power House. The structure serves as a hands-on demonstration center for sustainable design—it runs on solar power and wind energy and will eventually power other homes in the neighborhood—but it also aims to motivate other individuals to take action to improve their own communities.

The project has since expanded to include ten homes in the area, and Reichert and Cope are currently at work planning a community skateboard park, job-training programs, and a bike shop. “Design is a combination of public service, problem solving, and creative ideas,” Reichert says. “It’s great to have a client but sometimes it’s good to go out into the physical environment, critique and analyze it, and think about what you could do.” And when Reichert and Cope walk around their block, ideas for improvement instantly start flowing.

—Miyoko Ohtake





Dwell Patterns

with Heath Ceramics

Three New Tiles,
Infinite Variations

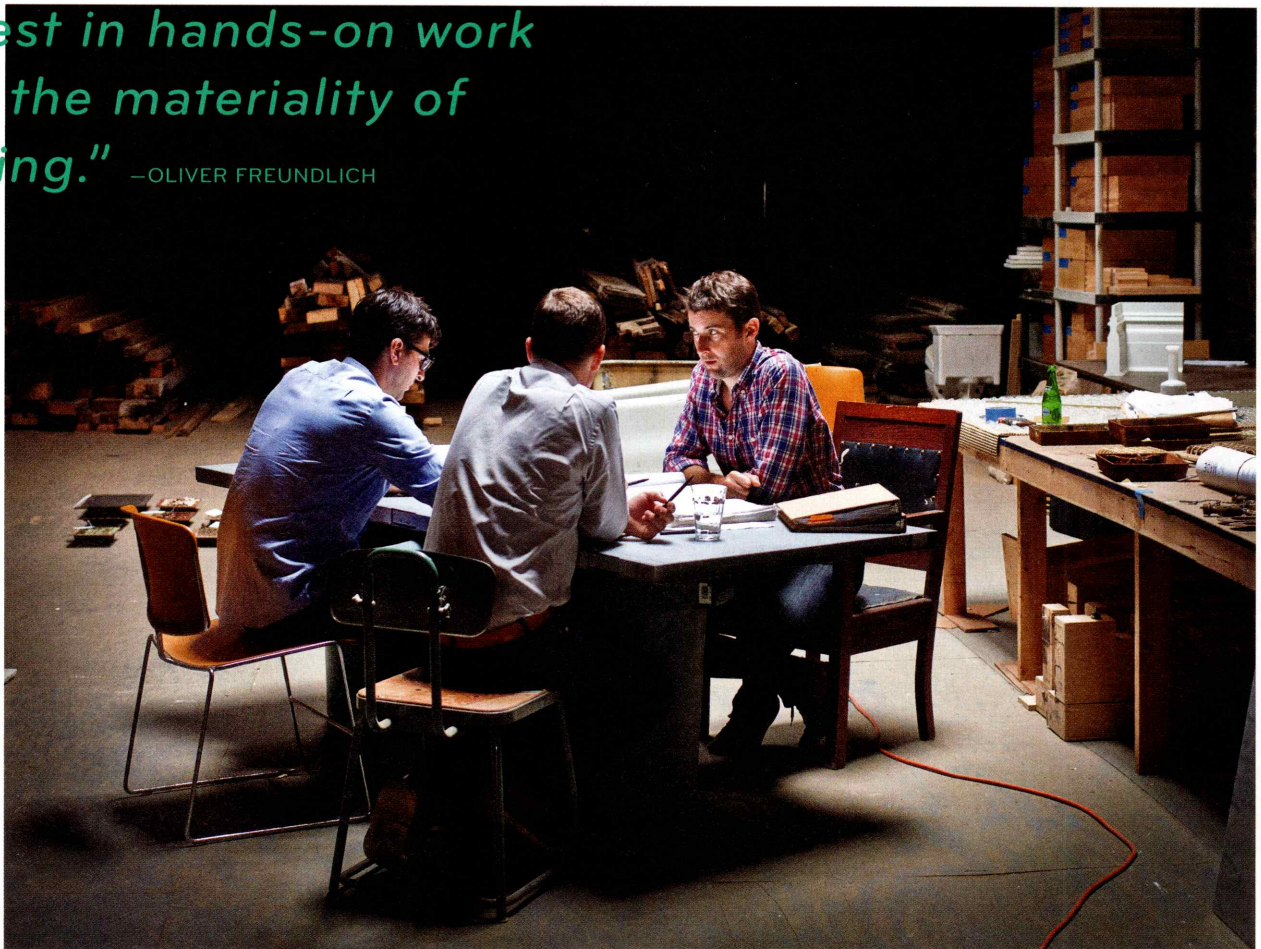
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"We like to build things, and we're driven to experiment. There's an interest in hands-on work here, the materiality of building." —OLIVER FREUNDLICH

BRIAN PAPA
OLIVER FREUNDLICH
BEN BISCHOFF
MADE-NYC.COM



DESIGN BUILD MADE

Brian Papa, Oliver Freundlich, and Ben Bischoff met their first year at the Yale School of Architecture, when they found themselves the most enthusiastic members of a student-led design-build project. Today, as principals of MADE, a Brooklyn-based architecture firm, they are elevating design-build to another level.

At their 10,000-square foot warehouse in Red Hook, a team of 15 people—architects, fabricators, and construction project managers—move easily between the design studio and a tricked-out workshop where they

build full-scale models that test out their design ideas. When they were renovating an apartment for the artist Chuck Close, for example, they mocked up his entire kitchen out of masonite so he could ensure it was easily navigable by wheelchair. For another project, they built a cornice out of plywood to test its profile against the facade of a historic town house.

What makes them most innovative, though, is their effort to integrate the designer and builder at every stage of the construction process, from the initial sketch to the final punch list.

"In a typical contractor-architect relationship, someone's always trying to blame the other person for what's going wrong," says Freundlich. At MADE, the architects and builders share responsibility, and together they look for ways to seize design opportunities during construction. But don't call them scrappy. "People tend to envision a loose process when they think of design-build, but we're not drawing floor plans on studs on the job site," says Freundlich. "We're focused on creating a very refined product, crafted the best we can." —Jaime Gross

ZOË RYAN
ARTIC.EDU

Call her the wild card (or the green card) in this U.S.-focused roundup, but London-born Zoë Ryan has graced our shores for the past 14 years and in the process has brought a sharp curatorial eye and a plethora of design objects to our galleries and museums.

Ryan's pedigree includes stints with the Victoria and Albert Museum, the Museum of Modern Art, and the Van Alen Institute, but since 2006 she's been ensconced at the Art Institute of Chicago as the Neville Bryan Curator of Design. In addition to curating a pair of shows dedicated to the work of Konstantin Grcic and the design consultancy Graphic Thought Facility, Ryan is also hard at work building the Art Institute's first collection of contemporary design.

"We're actually working in reverse chronology to build the collection," she says. "We're collecting design from the last five years and then filling in as we find the precedents."

That commitment to the Campanas over Corbu has stood Ryan in good stead in the contemporary scene, and her next show—*Hyperlinks*, set to open December 11—embraces the increasing overlap between the creation of spaces, products, signage, and buildings.

"Shows are never about a single work," Ryan says. "They're about the relationships between them all. I see the gallery less as an end point, and more as the point at which we, and the public, really start to explore."

—Aaron Britt



CURATOR
ZOË RYAN

Text Appeal

Will Robison and Jacob Krupnick believe that transforming basic transactions into “retail experiments” will change the rapport we have with what we buy. Subports launched in late 2009 as a techie, Brooklyn-based, text-to-buy business model—a one-time online registration links your credit card information to your cell phone number, and purchases are made by sending an SMS—but the implications of the service subvert the conventional add-to-shopping-cart experience. Goods are available online at the Subports PortalMRKT, but Robison and Krupnick’s respective roots

in performance art and photography have instigated a series of unconventional pop-up shops, which maximize the convenience of on-the-fly buying: At one, a clairvoyant helped customers select gifts; at another, goods were stashed inside hollow books to meet the restrictions imposed on street vendors in New York City. Coupled with their commitment to independent institutions—the current crop of over 130 partners includes music venues, boutiques, bake-sale organizers, even yoga studios—texting for treasures takes on a sense of adventure that you just can’t get from a trip to the mall. ▶



@ Extended slideshow at dwell.com/magazine

Story by Jordan Kushins
Photos by Anna Wolf

Subports is taking it to the streets with ViaPortal, their latest on-the-go venture: an SUV mounted with transparent display cases designed by Takeshi Miyakawa and

Vram Malek. Jacob Krupnick (far left) and Will Robison (second from right) are joined by the director of client relations, Katie Emerson (right), and cofounder Karl Conrad.



ARTISTS WHO HAVE SHAPED THE LOS ANGELES ARTISTIC DIALOGUE DURING THE 30-YEAR HISTORY OF MOCA

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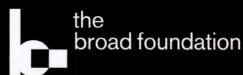
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The Artist's Museum is made possible by The Eli and Edythe Broad Foundation.

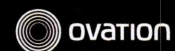
The exhibition is generously supported by Mandy and Cliff Einstein.

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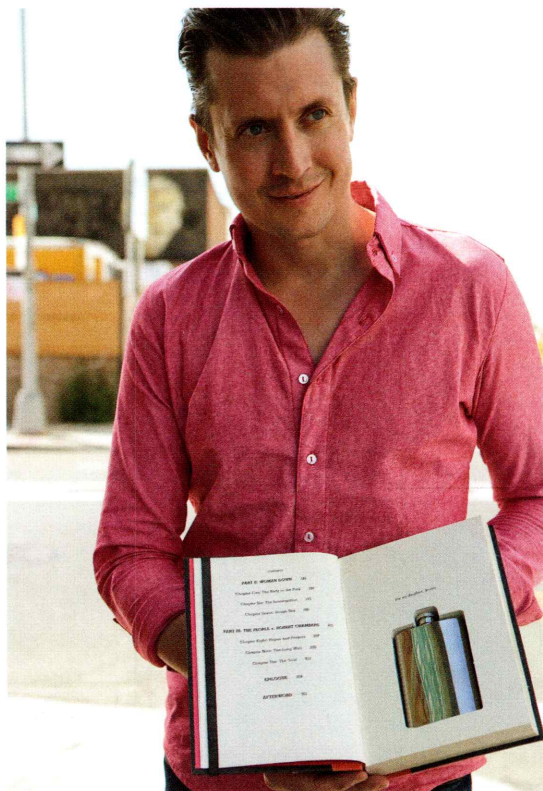
Generous additional support is provided by BCBGMAXAZRIAGROUP. In-kind media support is provided by Ovation and Los Angeles magazine.



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Why text-to-buy?

Jacob Krupnick: It's not designed for bulk buying at Walmart. You can only get one item per text message (except for event tickets). By making buying a more considered act and by working with independent businesses, we are encouraging more informed, sustainable, and responsible consumption.

How has the service evolved since you launched a year ago?

JK: We've gone from speaking to a handful of friends who are making things that we like to contacting more established creators to screening vendors who are approaching us pretty regularly. It's exciting to have people become familiar with Subports and



Robison hollows out used books for a variety of objects, including a flask (above left). ViaPortal's Plexiglas shelves are purpose-built to show a changing collection (above

say, "Wow, I want to be a part of this. I can imagine ways of using this that could be totally fantastic."

So you've been learning from the people you work with?

JK: All the time. Every new function that we've added has been in response to suggestions someone has put on a wish list or thought might be helpful. The best thing we can do is learn from the people who are using what we've designed.

What's been the hardest part about getting Subports started?

Will Robison: Growing pains.

JK: For any small business—and especially one with our ambitions—it's a challenge to develop at a rate that's viable while preserving the values that are important to us.

Do you find yourself texting-to-buy often?

WR and JK: All the time.

WR: I think I'm the biggest customer for [Subports vendor] Other Music. I collect vinyl, and now it's easier to buy than logging into iTunes, which is strange to wrap your head around. Other Music does a weekly email blast with a Subports code; I text it in, and the next day I have the LP.

JK: I buy a lot of gifts for people, especially around the holidays.

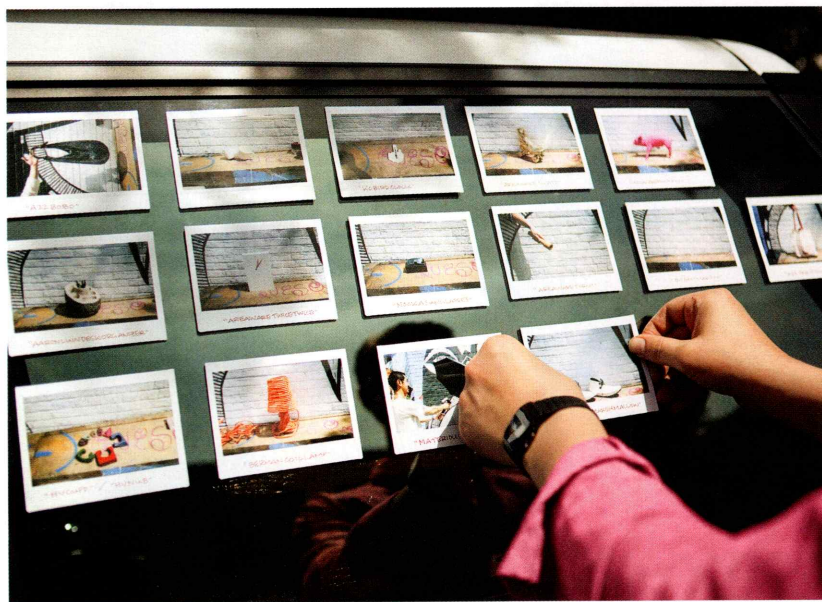


What's the best part of your job?

WR: Thinking about ways of destroying retail and then rebuilding it. Taking mundane things—like customer service—and making them unlike anything you've ever experienced. I tell people that I'm a retail experimenter.

What's next for Subports?

JK: The technology has a freedom to it that's inspiring a lot of curiosity. **WR:** Everything we've been working on so far is just an example of what can be done. Once you have a code, you've got this renegade way to sell. All pathways are open. ■■■■

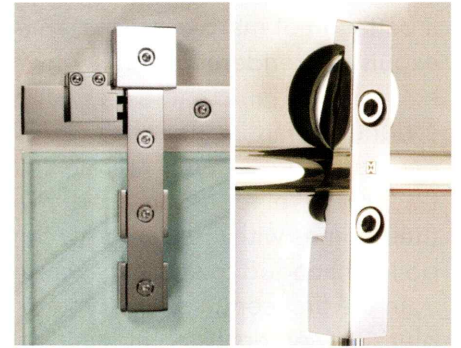


right): Miyakawa made this plastic model station wagon, and the Indigo Clutch by Article 22 was dyed and handwoven in Laos. Polaroids are taken of each object,

with the "subcode" written on the bottom (lower right). Stock—like Aaron Linn's hand-carved Log Desk Organizer (lower left)—can rotate as often as the meter runs out. **i**

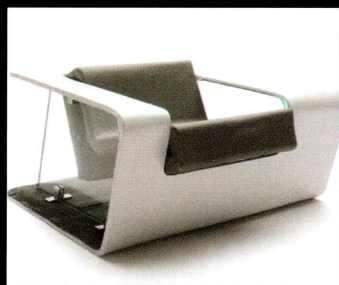


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For millennia, kings and clerics alike have understood that little inspires awe and confers power better than a battalion of marble statues, an epic tapestry, or an exquisitely rendered portrait. Any story of art collection, however, is ineluctably a story of economics. Amass a fortune and art is often the first thing you'll buy. Squander it and those Titians are the first things on the auction block. Yet for as long as the wealthy have adorned their homes with Grecian urns, so too have the hoi polloi managed to squirrel away artworks of their own.

In the first century BC, Roman villas at seaside pleasure centers like Stabiae, on the Bay of Naples, not far from Pompeii, were filled with frescoes, furniture, and the like, though deeper research reveals that art collecting wasn't just the demesne of the elite. Reproductions of Greek paintings abounded, as artists had access to the originals in Naples and Rome.

The story of widespread collection might reasonably be traced to a moment of widespread production: the Renaissance. Cosimo de' Medici, the first of the Florentine political dynasty that would usher in the flowering of Italian art, was a patron of both Fra Angelico and Donatello and established a familial and state commitment to the arts that reigned for centuries.

One of the most noteworthy instances of middle-class collectors sprang up in the Dutch Golden Age, during the 17th century. Scores of well-to-do merchants were hungry for art, and their drive to collect and display pieces of art in their homes played a large part in the flowering of Dutch painting.

In a telling turn, the subject matter of Dutch masters like Rembrandt, Brueghel, and Vermeer tended away from classical or Biblical scenes and toward contemporary portraiture and city scenes, individuals over icons.

Throughout much of Europe, collecting was still done by the aristocracy, and the centuries after the Renaissance were dominated by royal collections. Art for the masses saw a dramatic rise in the 17th and 18th centuries, as the elite moved their prodigious piles of art from drawing rooms to public museums.

The Medici's Uffizi gallery revealed its treasures to the public in 1765, and Catherine the Great's Hermitage followed suit in 1852. The creation of other royal museums, like the Louvre and the Prado, marked a huge step forward, if not in the widespread ownership of art, at least in terms of public access to it.

Perhaps the greatest dissemination of a major body of work—and the death knell for royal collections—came after the French Revolution, when all of the royal Orleans family's art was sold off to the newly flush urban elite of industrially revolutionized London. British industrialists were suddenly visiting auction houses—the first, Christie's, held its first auction shortly before the French Revolution—and serious collectors and dealers gradually shifted their attention from the halls of royal power to the salons of the bourgeoisie.

The era of great American collection didn't kick into high gear until the Gilded Age (the later third of the 19th century), when an emerging coterie of fabulously wealthy, well-traveled businessmen and women took

An Introduction to Art Collecting



Story by Aaron Britt
Illustrations by Tim Tomkinson

FUN FACT 1:

The 18th-century Russian empress Catherine the Great was a rapacious art collector, with a keen interest in French art. One of her procurers and agents in Paris was none other than the philosopher and editor of the first encyclopedia, Denis Diderot.

advantage of hard financial times in England and elsewhere in Europe to quickly assemble vast collections that might otherwise have taken generations.

In the last two decades of his life, J. P. Morgan bought over \$60 million worth of art (that's more than \$1.3 billion in today's terms), and other patrons like the Vanderbilts, Henry Clay Frick, and Isabella Stewart Gardner joined the firmament of U.S. super collectors. Unlike their European counterparts, though, Americans often had strong philanthropic bents, with huge collections given to or used to found museums.

The American public also showed a surging interest, if not actual participation, in collecting at the turn of the 20th century, helped along by massive exhibitions like the 1893 World's Columbian Exposition in Chicago. Much like the Romans two millennia before, the U.S. middle class engaged in a brisk trade in reproductions, this time for the wildly popular Orientalist style favored by the Salon painters of France.

By the middle of the 20th century, a booming middle class, more museums and galleries than ever, and an uptick in the number of art fairs brought more and more Americans into contact with the art market.

Today, the notion of what is even collectible—outsider art, posters, videos—is as broad as it's ever been. And the modes of buying art are equally vast: specialty dealers, traveling shows, the Internet. Serious collecting is still a well-moneyed pastime, but as the avenues to acquiring art continue to widen, collecting grows just that much more democratic.

FUN FACT 2:

Isabella Stewart Gardner's collection, displayed at her eponymous Boston museum, includes ten portraits of the woman herself by artists such as John Singer Sargent, Anders Zorn, and James McNeill Whistler.

Words You Should Know

Bad-debt art: Art sold or donated due to the owner's lousy financial situation.

Bought in: A lot that has failed to reach its reserve price at auction and reverts back to the owner.

Catalogue raisonné: An exhaustive book on an artist that documents his or her entire output: who has owned each work, the condition of a given work, instances of the artist's signature, museum shows in which the work appeared, and all other salient details that might affect how, and at what price, the work might be sold.

Deaccession: The roundabout term museums use to mean the selling of a work of art, often in order to buy others.

Deltiology: The collecting of picture postcards.

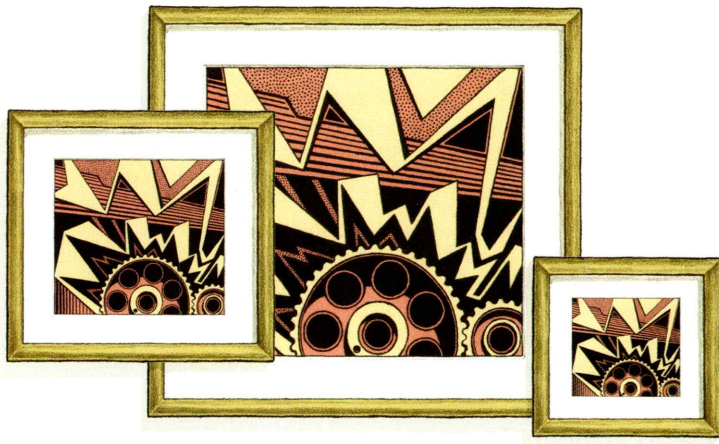
Estimate: The price range a work at auction is expected to sell for. Not the same as an appraisal.

Reserve: The price that the bidding for a work of art at auction needs to reach for it to be sold. If the bidding fails to hit the reserve (a number unknown to bidders), then the owner keeps the work in question. ▶▶



20/200 Vision

What if you could get a real work of art for as little as \$20? And it's not a coffeehouse portrait of Neil Young?



"There's a whole series of anxieties people have as soon as they step into an art gallery," says New York City gallerist Jen Bekman. "You can actually see their bodies clench up." In an effort to skirt the rocky shoals of gallery shopping and to create a new class of collectors who might otherwise balk at pricey, pretentious purchases, the former Netscape employee founded the website 20x200.com in 2007 to sell prints of the contemporary art she loves.

Peddling artists' prints online is hardly a novel idea, though, and it can still be costly for those looking to upgrade from that *Scarface* poster. **20x200's real innovation is offering the work of contemporary artists at an array of prices and sizes.** It prints 200 eight-by-ten-inch copies of a photograph, painting, or work on paper and sells them each for \$20—hence the name. If your spare bedroom could use something bigger, consider an 11-by-14-inch for \$50, or maybe a 24-by-30-inch for a cool G.

You can even search the site by artist, subject, price, and color (in the event that you know the bathroom needs a dash of red but aren't sure precisely what form it should take).

"I want people collecting," says Bekman. "And I want my site to be like the gateway drug of the art world. I know that if I can give people a taste and give them the experience of actually buying a piece of art, they'll get hooked."

And so far, it's working. Bekman has shipped more than 76,000 prints by over 200 artists. "Artists want to have their work out there," Bekman says. "I have a friend who has had a career for eight years, and after having one of his works come through 20x200, he told me that he's never been owned by so many people."

FUN FACT 3:

Long before her massive collection and splashy museums, Peggy Guggenheim founded a gallery in 1942 called Art of This Century in New York.

Collection Reform

Regional and world-class museums alike must daily contend with the same pedestrian woe: How can we show all this art? Limited by space, most museums manage to show only a tiny fraction of what they possess.

Museums approach this problem in different ways, and in recent years a handful of novel methods of displaying what might otherwise spend most of its life in climate-controlled storage have emerged. Some institutions have turned to the Internet. **The Metropolitan Museum of Art in New York has posted over 164,000 works on its website, far more than its galleries could ever hold.**

The Brooklyn Museum is going further still, cross-posting its digital assets into Wikimedia Commons. Still others, like the Hirshhorn Museum and Sculpture Garden in Washington, DC, and the San Francisco Museum of Modern Art, have asked artists and guest curators to cull through the unseen bits of the permanent collection to create new temporary exhibits.

"Shows from the permanent collection are a lot less expensive," says Andrew Blauvelt, chief of communications and audience engagement at the Walker Art Center in Minneapolis, Minnesota. And they allow works excluded from the permanent collection on view to see the light of day.

Still other museums have forgone permanent collections altogether, instead employing a *Kunsthalle* model where borrowed art shows for set periods and the institutions are absolved of the burdens of caring for it.

"If you're not starting with a great collection from a great collector, like the Whitney or the Guggenheim, it can be very hard to amass one," says Connie Wolf, the director of the Contemporary Jewish Museum in San Francisco. **The CJM is among a group of institutions, like the New Museum in New York, founded in the 1980s and 1990s as noncollecting institutions.** "People sometimes ask, 'Are you even a museum if you don't have a collection?' But you don't need one to still talk about ideas and show art." ▶

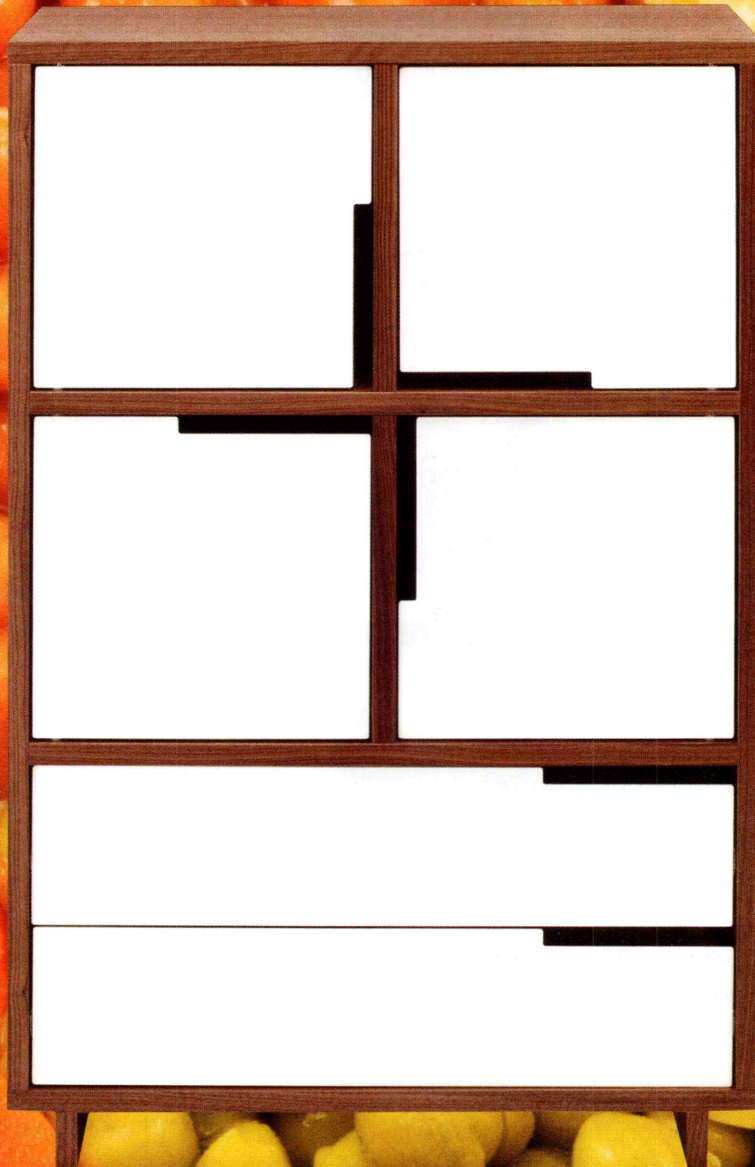
FUN FACT 4:

Art critic Aline B. Saarinen published *The Proud Possessors*, a book about America's leading art collectors, in 1958. She dedicated it to her husband, architect Eero Saarinen.

FUN FACT 5:

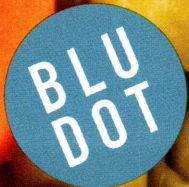
At time of writing, the record price at auction for a work of art by a living artist is \$33.6 million, which Russian billionaire Roman Abramovich paid for Lucian Freud's *Benefits Supervisor Sleeping* in 2008.

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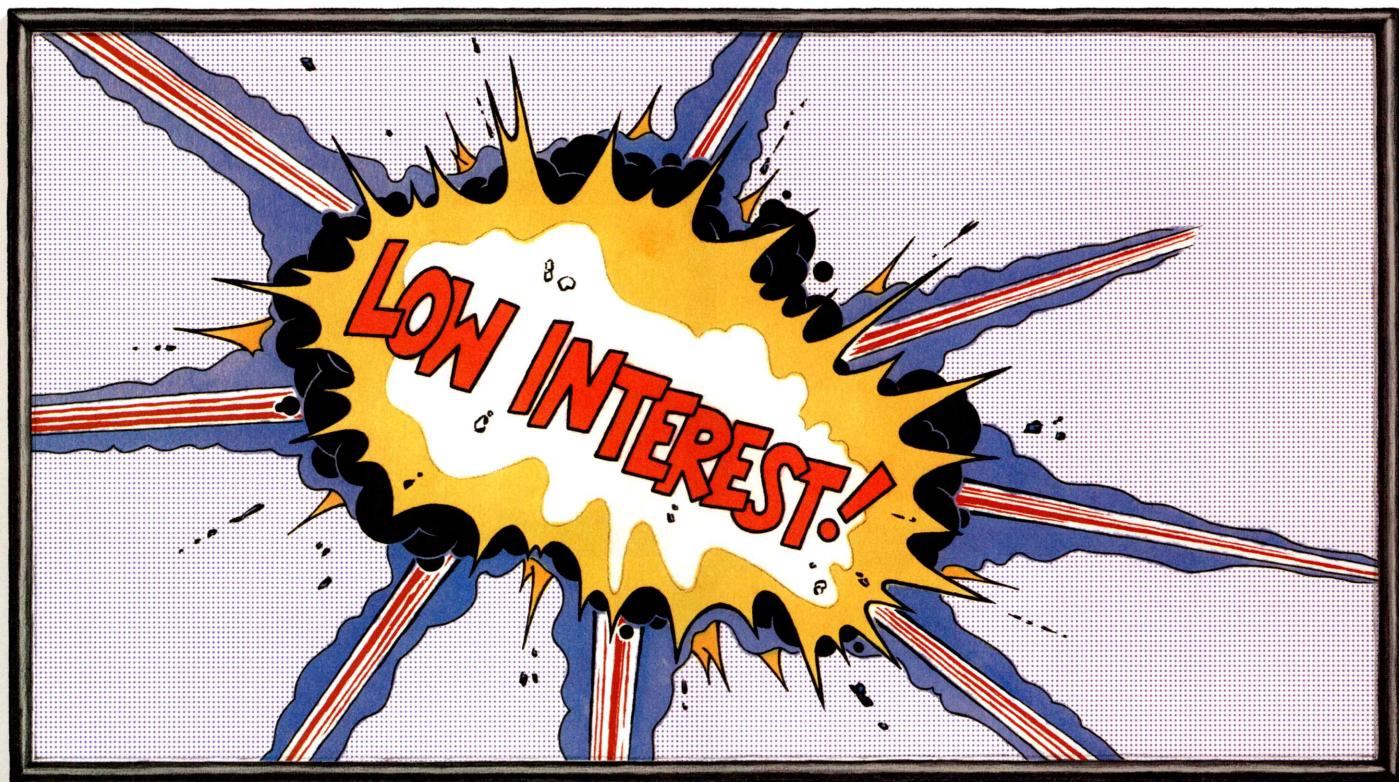


On Loan

An interest-free government loan to buy contemporary art? Someone tell Fannie Mae.

FUN FACT 6:

The most notorious art theft in U.S. history came in 1990 when thieves made off with an estimated \$300 million worth of paintings, including works by Vermeer, Rembrandt, and Manet, from the Isabella Stewart Gardner Museum in Boston.



Surely one of the great inhibitors preventing people from collecting art is its cost. As if contemporary art weren't expensive enough, the art buying sprees of the 1980s and 1990s caused prices to skyrocket, effectively pushing working people out of the game altogether. And the secondary market for a spare Matisse or the primary market for a new Koons will always be well beyond the grasp of 99 percent of us.

But a few governments have developed a progressive plan to get more art to average citizens while simultaneously supporting working artists. The most successful appears to be Own Art, a program sponsored by Arts Council England that permits UK residents to borrow between £100 and £2,000 (roughly \$155 and \$3,100) interest-free to purchase a work of contemporary art from a UK gallery. Pay back your loan in ten monthly installments, and you've got a shiny new sculpture or painting for the house. Own Art launched in 2004 and has made nearly 17,000 loans to the tune of £13.5 million (over \$21 million).

Similar plans exist elsewhere in the United Kingdom through Creative Scotland and the Arts Council of

Wales' Collectorplan, which started in 1983. In 2008, France sought to stave off a decline in its own art market—China had recently unseated France as the number three art market, behind the United States and the United Kingdom—by instituting its own interest-free loans to boost the activities of middle-class collectors.

Much farther afield, and in a spot not widely considered an arts-dealing powerhouse, the Australian state of Tasmania has instituted Australia's first Own Art-modeled deal. The Collect Art Purchase Scheme began in 2008 and offers Australians interest-free loans of up to AUS\$7,500 (about \$6,600) for the purchase of work by living Tasmanian artists. And with 35 percent of sales coming from other parts of Australia, the program has successfully increased the visibility of Tasmanian arts, crafts, furniture, and jewelry.


By bringing the world of contemporary art to average citizens, and encouraging a new cache of patrons, governments are managing to invest in both the arts and artists. The top end of the art market will never come into the reach of the masses, but a little boost from City Hall is turning more citizens into collectors. ■

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State of the Art?

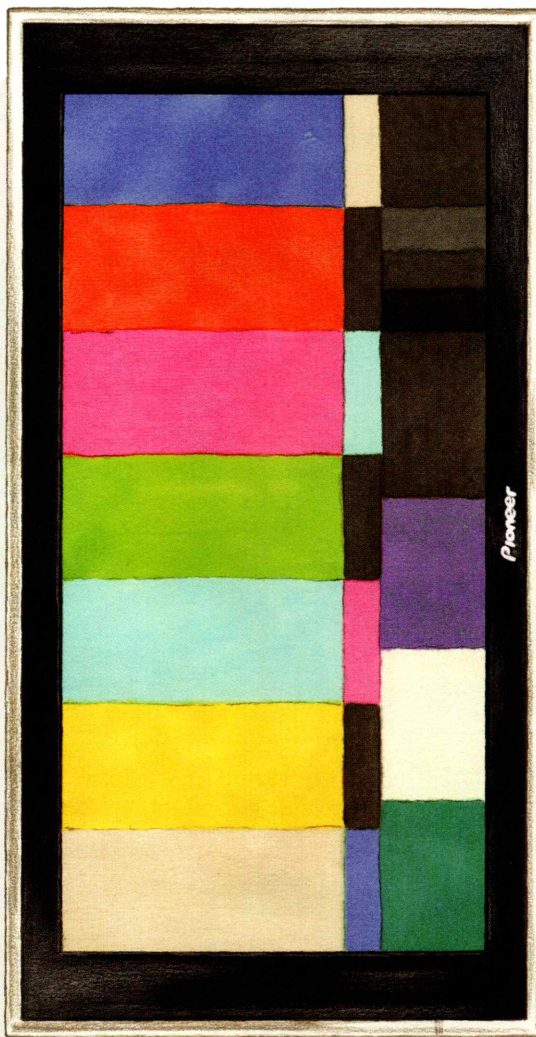
So you bought a little art and you kinda wonder what's in your—and its—future. Read on.

Inge Reist is the director of the Center for the History of Collecting in America at the Frick Collection and Frick Art Reference Library in New York.

"There will always be art of the moment, but right now I think we're taking ephemeral art very seriously and I don't know if that will last. Some great old masters used to do similar things, like Rubens designed and made parade apparatuses, what we would call floats today. They were great floats, but they were meant to celebrate the triumphal arrival of a monarch into a city, not as works of art to last. Through digital archiving and some conceptual art, we seem determined to preserve art that is essentially created for the moment. There's a sense of inner panic we feel that we might be letting something go, and I'd bet that in 20 years we'll have a different view."

Richard McCoy is a conservator of objects and variable art at the Indianapolis Museum of Art.

"Collecting is going to get more and more complicated. Collectors are going to need to develop a greater awareness of what exactly they're getting and the cost and method of what it's going to take to maintain it. A lot of art is based on current technology and that technology is going to change within three to five years, which means that the maintenance needs of that art are constantly changing too. We have a Robert Irwin installation that uses fluorescent light bulbs that in the very near future you won't be able to get because they contain too much mercury. But those are the bulbs that Bob likes, so we bought about 25 years' worth of them. When you think about a 2,000-year-old European bronze statue, those objects and that material have something to say about eternalness. But a lot of art isn't speaking in that language anymore."



FUN FACT 7:

"That Stanford White bought a thing is practically a guarantee that it is artistically valuable," opined the *New York Times* on March 24, 1907, reporting on the sale of the famed collection of objects the McKim, Mead, and White partner had amassed before his murder.

Mera Rubell and her husband, Don, have amassed a huge collection of contemporary art over the last 47 years, now displayed at the Rubell Family Collection in Miami.

"Two things can happen: The collectors can take on the big and costly endeavor to exhibit their collection in their own space, or museums and collectors can sit down and really figure out how to work together. There's the old paradigm where the collector shows the work in a museum and essentially uses the museum as a vehicle to appreciate the value of the collection, and then at the end of the collector's life the museum says, 'Give me your art or give me your money.' That has to change, but we don't have the new paradigm that makes the collector and the institution both feel comfortable having a real relationship yet. That's what the future should be." ■■■

FUN FACT 8:

British architect Sir Colin St. John Wilson donated an estimated £5 million (about \$7.8 million) worth of modern contemporary art by the likes of Lucian Freud and Peter Blake to the Pallant House Gallery in Chichester, England, which he designed in association with the architecture firm Long and Kentish. It opened in 2006, just 11 months before his death.

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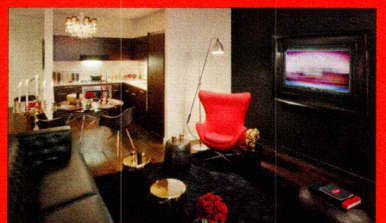
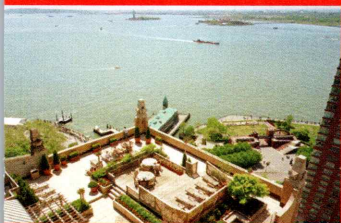
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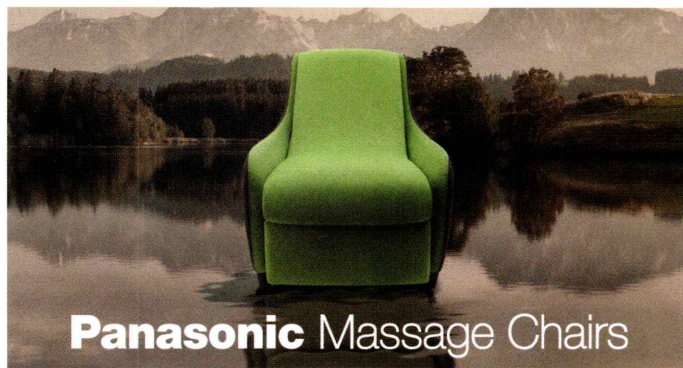
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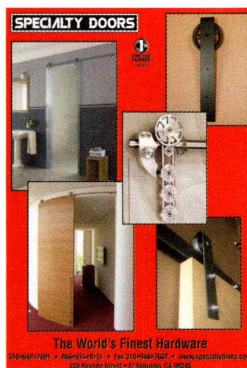
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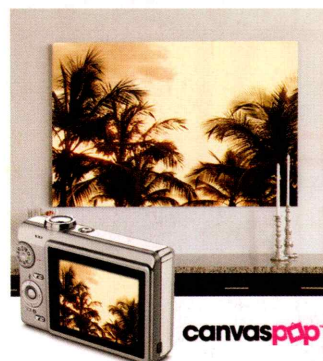
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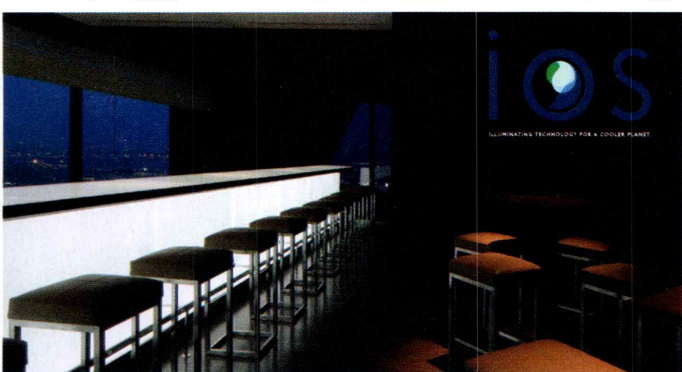
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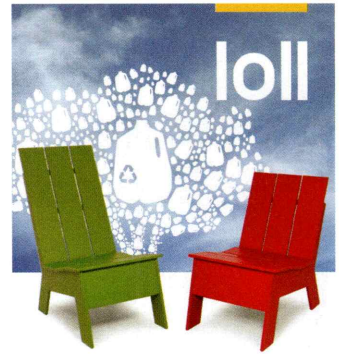
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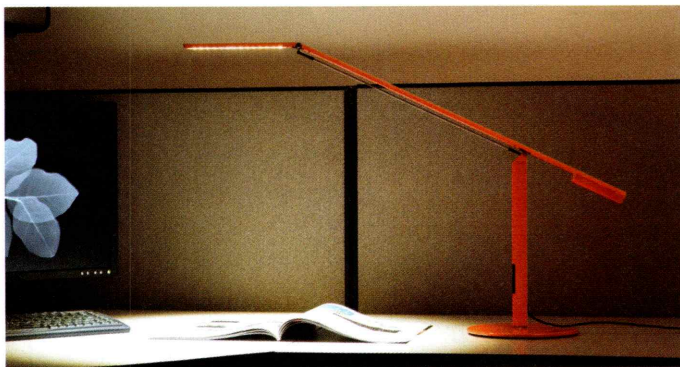
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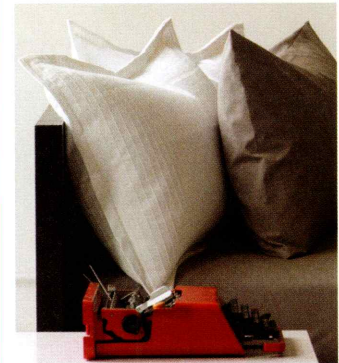
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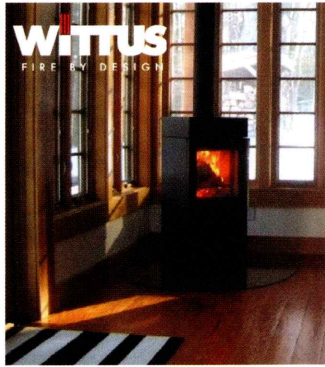
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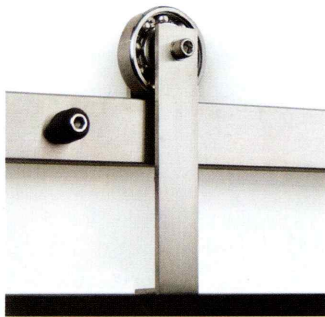
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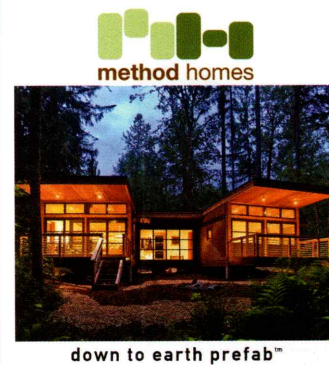
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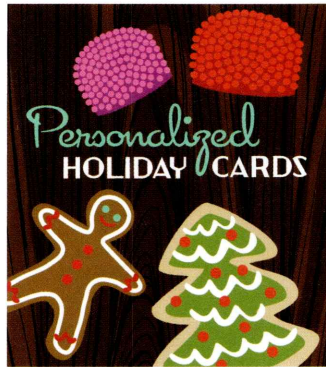
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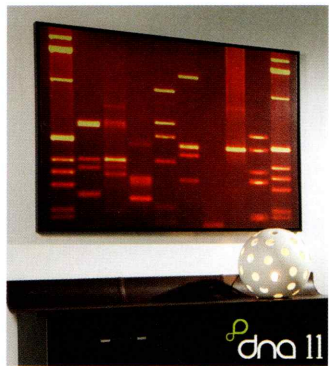
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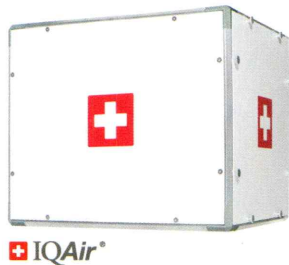


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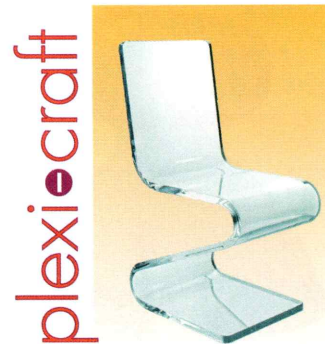
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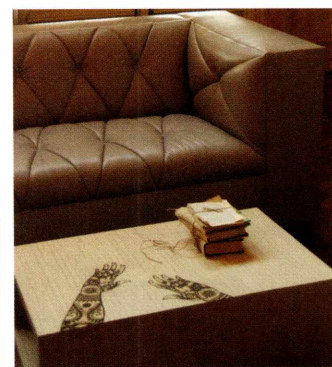
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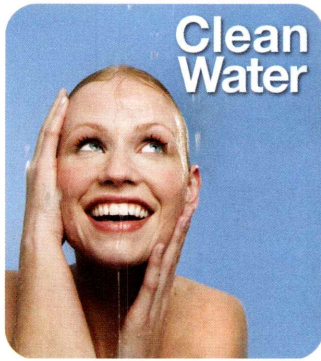


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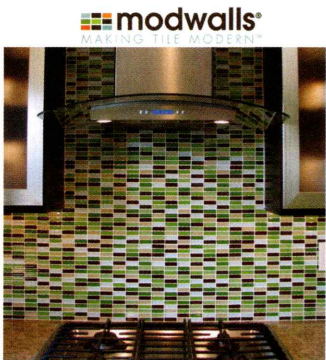
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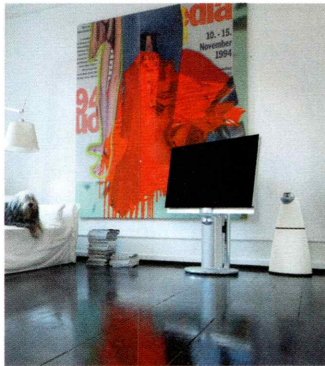
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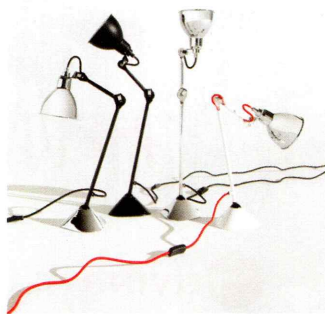


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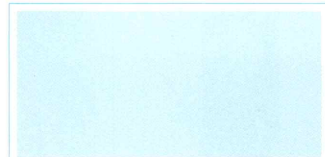
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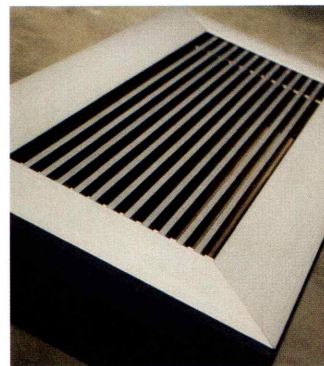
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2. PUBLICATION NO. 1530-5309.
3. DATE OF FILING: 9/7/2010.
4. ISSUE FREQUENCY: MONTHLY, EXCEPT BI-MONTHLY IN DECEMBER/JANUARY AND JULY/AUGUST.
5. NUMBER OF ISSUES PUBLISHED ANNUALLY: 10.
6. ANNUAL SUBSCRIPTION PRICE: \$28.
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136 Finishing Touch

Taylor and Miller
Architecture and Design
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Brighten the Corners

When Jeff Taylor and Alex Miller designed the Pull House in Great Barrington, Massachusetts, they took "form follows function" one step further: Form describes function.

Along the home's facades, deep window openings pop through the silvery, white-cedar cladding in bright bursts. "The punches of color are points of personal expression," says Taylor, cofounder of Taylor and Miller Architecture and Design. "They let the vitality of the residents leak out so passersby can experience the inside from the outside."

More simply stated, it's the interior design poking through the exterior

shell. The blue entranceway conveys the hue of the foyer, the red represents the crimson-colored wall of the living-dining-kitchen area, and the yellow is an echo of the bright entrance into one of the bedrooms.

The painted aluminum is, however, more than just an amuse-bouche of what's to come inside. The 12- to 24-inch-deep openings also reveal the thickness of the walls, which house hefty insulation and a rain screen to prevent mildew and hint at the home's sustainable construction. So while at first glance the house may look pop, in truth, the design is a crackable, colorful code. ■■■



Story by Miyoko Ohtake