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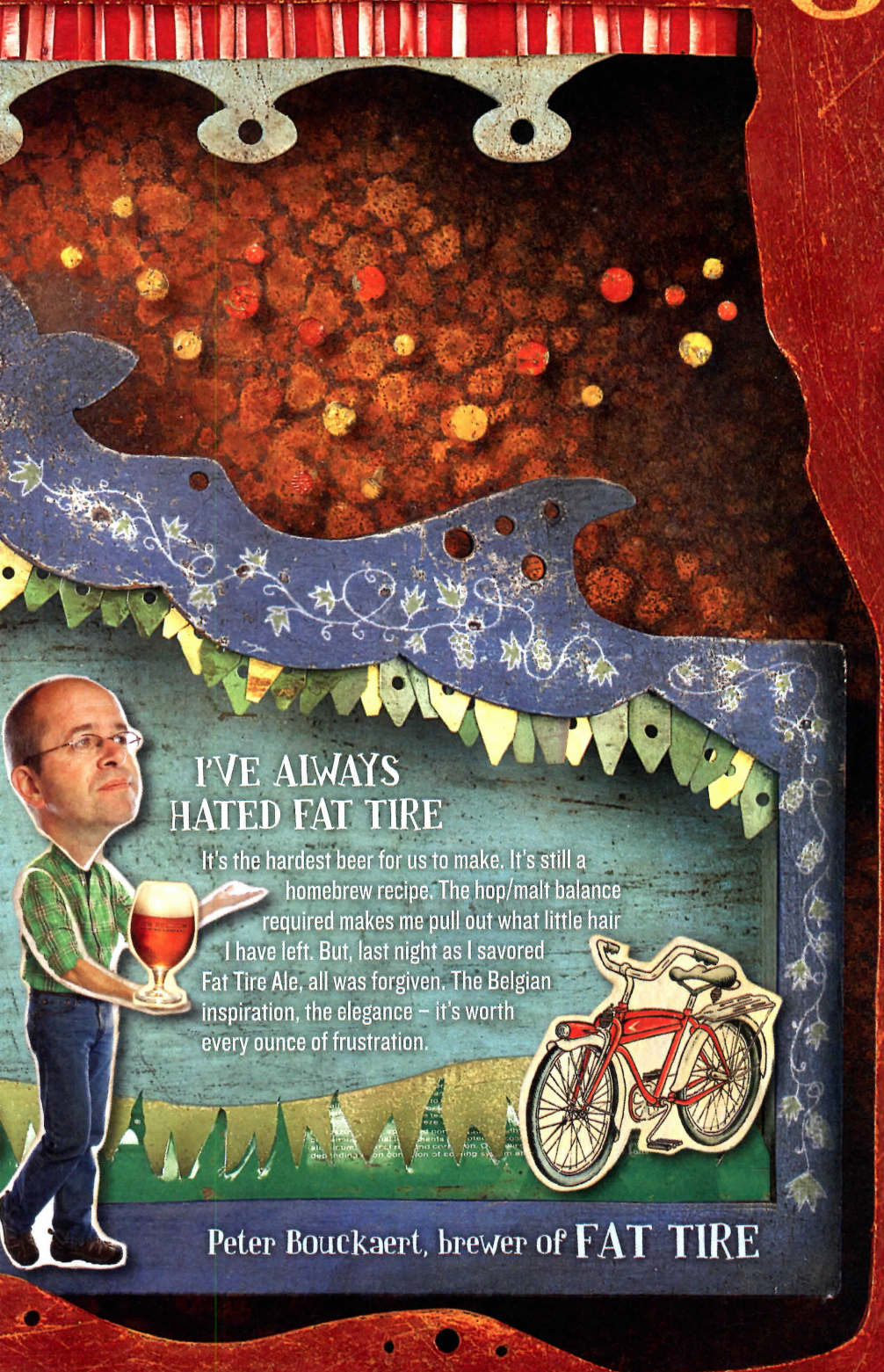

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BEFORE MAKEOVER

After calling for living rooms crying for a makeover in an online contest, Dwell and Room & Board fielded hundreds of submissions from all over the country. Images of sad settees poured in, but no one needed the help more than one young man—James Kish of Hoboken, New Jersey.

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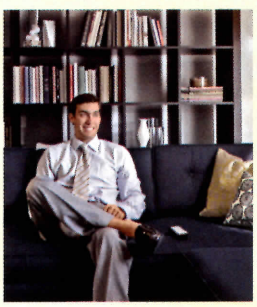
AFTER MAKEOVER



PHOTOS: BENJAMIN JACKS

"My dream living room would look like a cross between the Mad Men TV show and a modern hotel. It would have to look classic but be a comfortable space to relax in."

JAMES KISH
Hoboken, NJ

Dwell teamed up with Room & Board in search of someone in dire need of a major domicile reboot, and James Kish certainly fit the bill. He and his girlfriend had recently moved into a condo in Hoboken, New Jersey, and were just about to begin the task of making it their own when James got the unfortunate news: his girlfriend was moving out, and he was on his own. Faced with a largely empty space, and a dearth of design know-how, James entered our competition in hopes of winning a tempting grand prize: $10,000 worth of Room & Board furnishings, and the help of the company's design experts to select and place it all. As the lucky winner, James opened his doors to the Room & Board folks one crisp morning and watched as they took stock of his space. By learning a bit about James through his belongings and personal mementos, the Room & Board team settled on a plan of action. They incorporated a few key pieces James already owned, including an oversized mirror, an underused room divider, and his own black-and-white photographs. Then they introduced a cool new palette enhanced by subdued pattern, elegant lighting, and a sophisticated sectional. The end result? A living room transformed, coaxed from a post-college crash pad into a tailored and most modern abode. It just goes to show—there's always Room for Improvement.

To see more images of the project, head to roomandboard.com/makeover or dwell.com/james-kish-livingroom

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W L ve ew York

March 2011

15
Editor's Note

72
You Are Where You Live
Little makes the hearts of New Yorkers go pitter-pat more than the *Times*' real estate listings. Dwell's founding editor Karrie Jacobs takes us through one of the city's most fantastic weekly rituals, decoding the dreams and parsing the prose of what might be our best brand of microliterature.
Story by Karrie Jacobs
Illustration by Christopher Silas Neal

Dwellings

74
A House Grows in Brooklyn
Plenty of New York town houses have met the fateful subdivision that turns stately brownstones into dull duplexes. But a Cobble Hill, Brooklyn, couple—an architect and a design critic—has brought two haphazardly divided halves back together in a decidedly modern fashion. We check in on the state of the union.
Story by Alan Rapp
Photos by Matthew Williams

82
All Together Now
This 600-square-foot Manhattan apartment must work overtime, especially since it houses a family of four. But with the help of su11 architecture + design, whose clever use of Corian and laminate allows for ample storage without the clutter of freestanding shelves, this house quarters its quartet with room to spare.
Story by Jaime Gross
Photos by David S. Allee

90
5 Boroughs in 48 Hours
An old-school scribbler of the highest order, our New York contributing editor Marc Kristal narrates his 48-hour design dash that touches all of New York City—take a bow, Staten Island. Our man is thorough, borough by borough.
Story by Marc Kristal
Photos by Jake Stangel

Cover: K Residence
New York, New York, Page 82
Photo by David S. Allee

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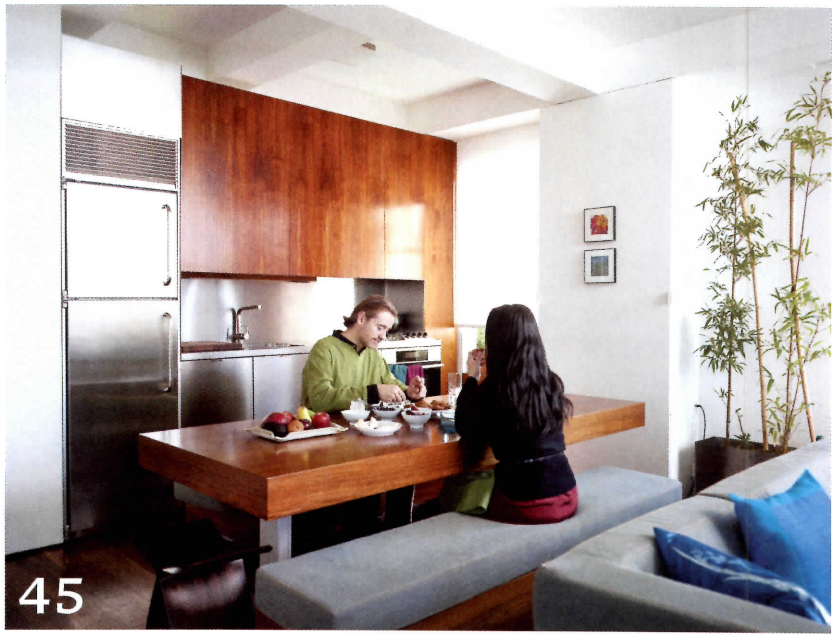
25
In the Modern World
Products, furniture, and all the delightful domiciles you can stand are par for the course in the modern world. Better still, we find the links between product designer Tokujin Yoshioka's process, the best of the month's architectural happenings, and a highly edited selection of design books about the Big Apple from Museum of Art and Design director and New York native Holly Hotchner.

45
My House
A pair of globe-trotting architects have finally set roots in a cozy Manhattan apartment of their own design. Every trick they've picked up along the way—including a penchant for their hydraulically powered dining table—has made their house feel like home.

52
Dwell Reports
If your coatrack is a coatwreck and you still can't manage not to toss your jacket over the back of the armchair, take down that *Reservoir Dogs* poster and put your walls to work. Luckily for you, we've curated a selection of the best-designed wall hooks on the market, one of which is certain to hook your eye.

56
Off the Grid
Reclaimed lumber, LED lights, and some very active passive ventilation help keep this Williamsburg, Brooklyn, loft greener than the trees lining Sternberg Park.

64
Profile
Thomas Phifer has quietly carved out a niche as one of the most elegant modernist architects practicing today. We talk to the man, who turns out to be as modest and unfussy as his brand of lapidary minimalism.



102
Archive
If any one writer has guided, stung, and urged on New York more eloquently over the last half century than Ada Louise Huxtable, we don't know her. She is undoubtedly the voice of record on the city's—nay, even the nation's—architectural landscape.

110
Design Finder
For an epic shopping guide to the mean streets of high-design New York, look no further than this list of what the city has to offer. From super shops to boffo boutiques, this is the ultimate guide to the design fan's Big Apple.

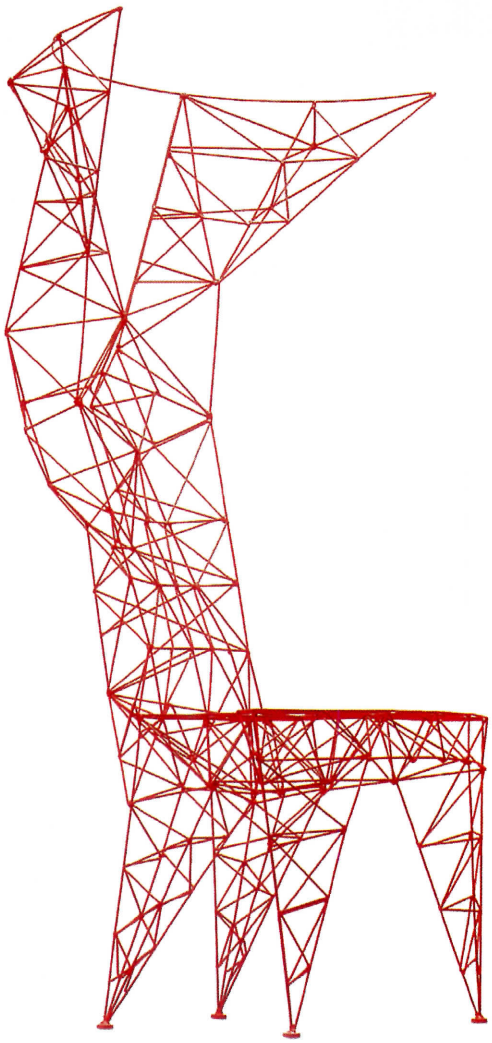
123
Sourcing
Saw it? Loved it? Wanna find it? Us too. Thankfully, our Sourcing page has all the details on how to round up your favorite bits and bobs from the pages of Dwell.

124
Finishing Touch
This odd pod ably plays home to a handful of inventive designers and creatives.

"Preservationists were just little old ladies in tennis shoes when I started."

Ada Louise Huxtable

hivemodern.com



pylon chair by tom dixon, 1992 - simplon credenza by jasper morrison, 2003 - made in italy by cappellini

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Talk of the Town

My most recent visit to New York City was in the late autumn of last year. I boarded the red-eye flight from the West Coast knowing that at some later point I would find myself—as I do now—sitting in front of my computer, attempting to harness a sense of the place, to strike some rich vein of unclouded New York truth, in order to provide a worthwhile introduction to this issue of Dwell dedicated to the city. To prime myself for the experience, as we settled in at cruising altitude, I cracked open a paperback edition of Paul Auster's *New York Trilogy*, wondering if my fellow passengers might find my choice of reading material a tad trite.

A passage toward the beginning of "City of Glass" immediately caught my attention. Auster writes, "New York was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how well he came to know its neighborhoods and streets, it always left him with the feeling of being lost. Lost, not only within the city, but within himself as well." On first reading this I mistook "steps" to be a reference to "stairs," and it got my mind moving in a curious direction. Just how many steps of stairs are there in New York City? How many hours went into their creation? How much steel, brick, concrete, stone, and wood into their construction? All together, how high would they climb? I may have misread the line, but I think I arrived at the same overwhelming feeling as Auster's protagonist.

New York City is a man-made exercise in exponential form. Its reality is so unwieldy that it must continually be coded into smaller, more easily digestible pieces simply so we can begin to comprehend and consume it. The scale and complexity of the infrastructural achievement—from bridges, tunnels, and buildings, to indoor plumbing, groceries, and fresh water—that allows so many people to inhabit so small an area is mind-boggling. Consider what our not-too-distant ancestors would make of flushing a toilet on the 77th story. And then there are the people of New York—some 20 million lives playing out on the floors above and below, behind the facade of the building across the street, one block away, one hundred blocks uptown, and all the way out to Far Rockaway. New York City crystallizes the human condition, reverberating the tiniest existential murmur through her skyscraper canyons until it returns with a deafening roar.

I suspect that for the New Yorker, the home—a place to shut out the incessant beating of that chaotic megalopolis outside—is the absolute key to retaining one's grasp on sanity. In the routines of daily life—fetching milk, shopping for pants, going to work—the befuddling wonder of the city's scale would start to fade. Your apartment's cross streets would soon become your village, and the other side of Queens might as well be on the other side of the Atlantic. Soon, despite the constant impositions of having 20 million neighbors, living in New York City might begin to feel like living just about anywhere else—except with better pizza, two a.m. sushi, and no need to own a car. Maybe, one day, you would even understand why there are so very, very many Duane Reade stores.

However, as I've never experienced living in New York City, I can't speak to exactly what it takes to create this kind of haven under those kinds of conditions. If the projects we highlight in this issue are any indication, the possibilities are fairly limitless when they are not exceedingly limited: Nothing is a bargain, the building stock is varied, exploratory demolition may sound bad but it's good, location trumps scale except when scale trumps location, there are going to be compromises, and constraints lead to creativity. In other words, building in New York offers solid lessons and the framework for how to approach making a home just about anywhere. Wall Street and Main Street may well be similar after all.

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I hate to say it, but I am extremely disappointed with your response in the November 2010 issue to the egregious errors regarding the impact of saving energy on reducing greenhouse gases ("The Power Is Yours," July/August 2010). One paragraph of dry facts nestled out of the way at the bottom of your Letters section accompanied by a snarky apology to your "high-school math teachers" does not even come close to redressing the fact that your article—a huge, well-designed, and attention-demanding spread—minimized the climate-saving effect of energy efficiency and behavior changes by a factor of thousands. You succeeded in informing your readership that the impact of all of these efforts and investments is so ridiculously small as to be near pointless—misinforming thousands of people and killing their enthusiasm for doing anything. I expected Dwell to capitalize on the teachable moment provided by this error, to make up for your serious—although accidental—mistake and to produce an equally well-designed and visually attractive spread that would inform and motivate readers to take positive action. As I say, I was extremely disappointed.

The quite serious issue here is "What can we do that makes a difference?" Dwell has succeeded in telling its readers "not much." Count yourselves among those who have done damage to the level of environmental awareness and understanding in this country and dampened the public's enthusiasm to take action on climate change. I expected better.

James Lloyd
Atlanta, Georgia

The Warren Platner Archive (November 2010) was a wonderful overview of his work. Hats off to the writer, Alexandra Lange, who understood Platner's place in the world of architecture and design and how he has influenced younger generations of designers.

When in my 20s in the late 1970s, I dated and eventually married his son. As a young woman, I was dazzled by Platner's amazing home in Guilford, Connecticut, complete with random glitz, like kidskin sofa covers, his signature Knoll chairs, beautiful lighting, and tasteful gold embellishments thoughtfully placed throughout with great sensitivity to the pastoral view outside the windows. Over the years, when I visited him and his wife, Joan, it was always a wonderful time where great conversation and ideas would flow across the table. Literature, current events, history, ongoing projects, and his grandchildren were the standard range of topics. On one occasion in the late 1990s, I said to him that I thought a current interior project of his had the feel of a "fern bar." Thinking that I was being complimentary of his style he turned to me and asked, "What is a fern bar?" Feeling foolish and finding it rather difficult to explain, I changed the topic.

What irony that he is now recognized by Dwell as being one of the creators of the ubiquitous "fern bar" look that was so in vogue during the 1970s through the 1990s. Thank you for reminding me of that evening at Platner's dinner table and for informing your readers of who the creator of that design moment was.

Leslie Harlow
Ellsworth, Maine

I loved "Ten Years After" (October 2010); it should be a regular feature. Dwell has been an interesting read over its lifetime, always presenting fascinating ideas on what it means to live well and how to do so. Time, though, is a judge that doesn't lie. Frequently in modern design I find myself wondering, Will this style last? Should it? Is it meant to be timeless or is the cutting-edge never that way? Here's a goofy bidet shape, a floor layout built out of cargo containers, pavers made from crushed glass, some kind of deconstructed chair made of cardboard. Who can tell how the people who own these dwellings and furnishings fare over time? Are they served well?

A regular feature or even a single page like "Ten Years After" in each issue would be illuminating. Your readers would welcome it eagerly.

Christopher Larsen
College Park, Maryland

Thank you for letting me peek into my neighbors' house. I recently moved to Minneapolis and was impressed by one of the rare modern homes in my neighborhood. I was curious about who lives there, who designed the house, what the interior looks like, and the history of the lot. When I saw the Blauvelt/Winter home at dwell.com ("The Design Trade," October 2010), I was excited to finally have my questions answered. Thank you for satisfying my curiosity.

Becky Carlson St. Clair
Minneapolis, Minnesota

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Photo by Dean Kaufman

Andrew Blauvelt and Scott Winter's dining room (above) in their Minneapolis home is outfitted with a climate map of the Earth and Hans Wegner's CH23 chairs.

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Room for Improvement

A few months back, we asked for images of sad-sack living rooms in need of a good sprucing up. We requested photographic evidence and were not disappointed—snapshots of saggy sofas, mismatched hand-me-downs, and cluttered coffee tables flooded in. After a round of voting, a grand-prize winner was selected and a bounty of brand-spanking-new furniture was selected, delivered, and installed. Head online to see behind-the-scenes views of the installation, see which pieces were selected, and read an interview with the winner.
dwell.com/room-for-improvement

Dwell's Guide to New York

We put our heads together and started a map of our favorite spots in the Big Apple, pooling everything from out-of-the-way museums and libraries to not-to-miss mid-century-modern galleries and purveyors. Add your must-visit places to our list.
dwell.com/guide-to-new-york

Check out our list of favorite New York spots and shops (like R 20th Century) online this month—then add your own.

CONTRIBUTORS

Kevin Cooley
Photographer Kevin Cooley has an apartment in Brooklyn but as of late spends most of his time on the road. He returned to New York for the first time since subletting his flat to shoot the Loop Loft in Williamsburg ("Off the Grid," p. 56) and stayed with a friend. "It's a strange feeling to be a visitor in your own town," Cooley says. "But I was able to photograph an amazing loft that inspired ideas for my own place—whenever I make it back there."

Karrie Jacobs
Writer and Dwell founding editor-in-chief Karrie Jacobs divides her time between her studio apartment in downtown Brooklyn ("lovely, but way too small") and her boyfriend's capacious loft in SoHo ("lovely, but for sale"). She has two toothbrushes, two jars of fancy moisturizer, and two tubs of Greek yogurt. "In the interest of consolidation, I've been paying too much attention to the Sunday *New York Times* real estate section," she says. Her essay ("You Are Where You Live," p. 72) is a product of her obsession.

Marc Kristal
Writer and Dwell contributing editor Marc Kristal has been a New Yorker for more than three decades, though he describes his existence as "serving life without parole in very small parts of Manhattan." He was pleased to have an excuse to explore neighborhoods he didn't know and boroughs he rarely visits ("5 Boroughs in 48 Hours," p. 90). "It was an exhilarating experience that put the city into a broader social, aesthetic, and regional context," he says. Kristal's most recent book, *Immaterial World: Transparency in Architecture*, is out this month from Monacelli Press.

Spencer Lowell
Spencer Lowell is a photographer born, raised, and based in Los Angeles. He shot the Miner and a Major loft in Brooklyn ("Finishing Touch," p. 124) and spent much of the time talking with the five residents about art, culture, and life. "It was one of those days that felt more like hanging out with friends than working," he says. "Fortunately, I didn't forget what I was there for and took plenty of photographs of the dynamic space."

Chris Silas Neal
Illustrator Chris Silas Neal lives in Brooklyn and is currently looking to buy a home. After house-hunting for more than a year during the height of the economic collapse, he found that New York real estate is a bubble not as affected by the recession. "Prices are high, jargon is plentiful, and neighborhood borders are redrawn every day," he says. From his studio in Greenpoint, Neal crafted the illustration accompanying Karrie Jacobs's essay ("You Are Where You Live," p. 72).

Jake Stangel
Photographer Jake Stangel lives in Portland, Oregon, but recently spent three "glorious, hectic days" running through all five of New York City's boroughs ("5 Boroughs in 48 Hours,," p. 90). "I lived in New York for four years before moving to the Northwest," he says. "This assignment let me experience the radical diversity of the city's landscape and character. Plus, I finally traveled to all the places I stared at for years on the subway map."

Matthew Williams
Photographer Matthew Williams lives in Brooklyn and was thrilled to shoot a local home ("A House Grows in Brooklyn," p. 74). "Brooklyn is the fast-thumping, beautiful heart of Gotham, and homeowners Mark Dixon and Alexandra Lange were perfect examples of that spirit," he says. It was no surprise that Dixon and Lange, good Brooklynites as they are, made fabulous coffee during the shoot.

Mimi Zeiger
Writer Mimi Zeiger lives in Brooklyn. When she visited the Loop Loft ("Off the Grid," p. 56) in Williamsburg, an area known best for posturing hipsters, she was struck by how intimate the space felt: warm wood finishes, funky furniture, and shelves filled with books. "Forget hipster, this was the real, authentic deal," Zeiger says.

Photo by Martien Mulder

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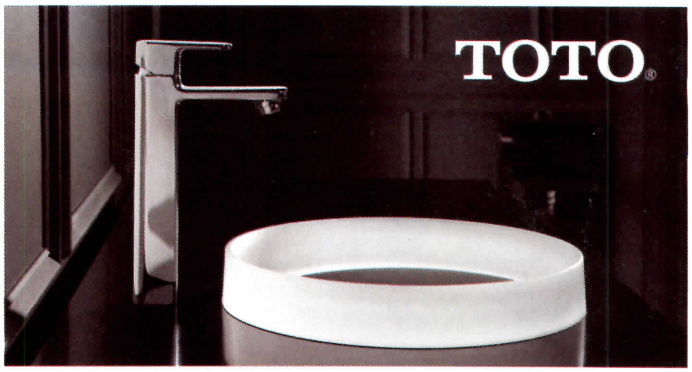

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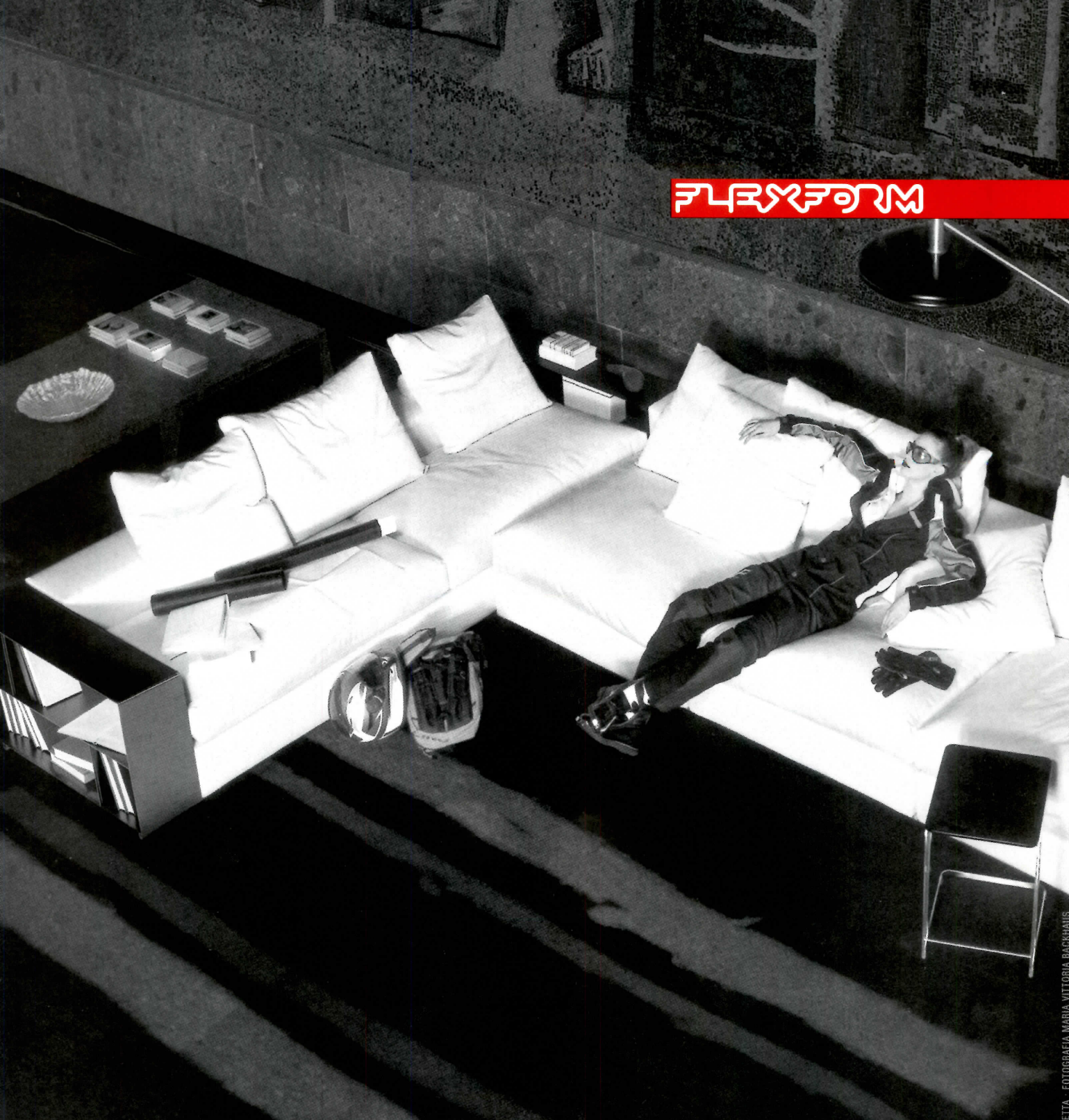

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CONTENTS

Products.....26
Q&A.....30
Furniture.....32
Listomania.....36
Houses We Love....38

In the Modern World

Photo by John-Paul Pelescandolo and Eric Kazmirek

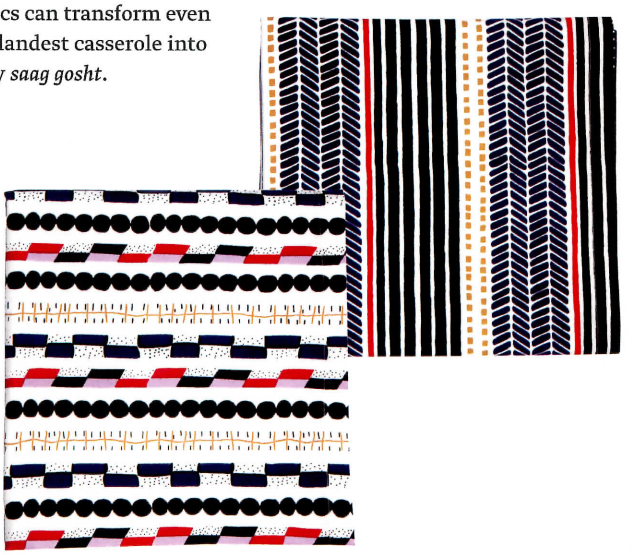
New York City's soaring skyline may get the glory, but the Big Apple's subterranean underbelly has some surprising attractions of its own. Shuttered in 1945, the century-old City Hall subway station was spruced up in 2004, although plans for a transit museum to be located here fell through after 9/11. Far be it for commuters to extend their morning journey, but riders who take the 6 train to the end of the line can stay onboard for the turnaround and view the once forgotten turn-of-the-20th-century landmark. *nycsubway.org*

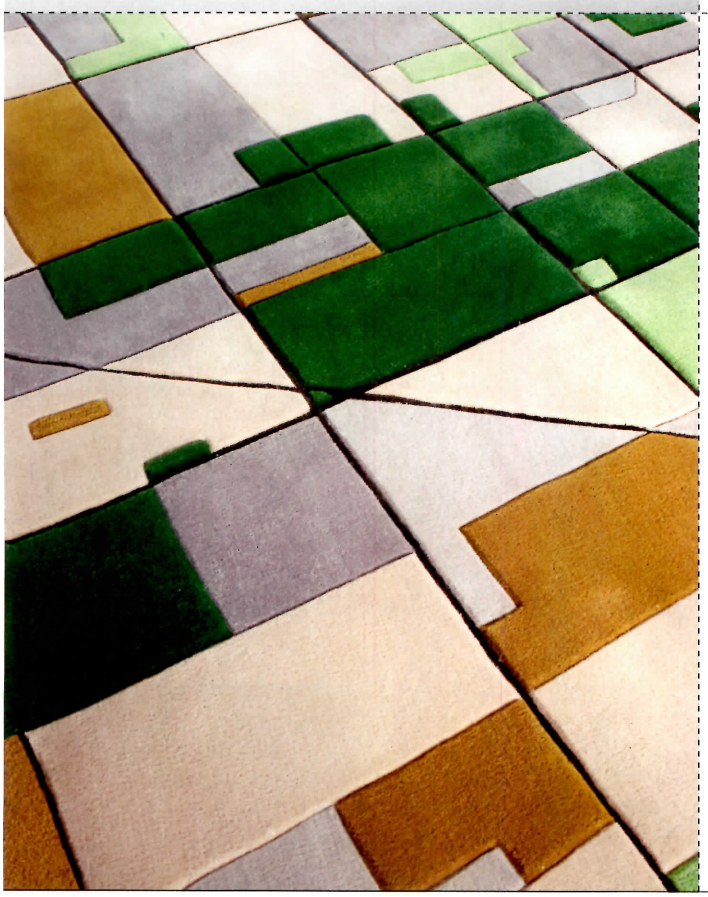
March Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

March 6
New Pictures 3: James Welling, Glass House closes at the Minneapolis Institute of Arts. artsmia.org

Deneb
by Guillaume Delvigne
for Specimen
specimen-editions.fr
The materials that comprise this vase may have different origins, but they are far from star-crossed. When the earthy opacity of cork meets the ethereal glow of blue blown glass, it's a match made in heaven.

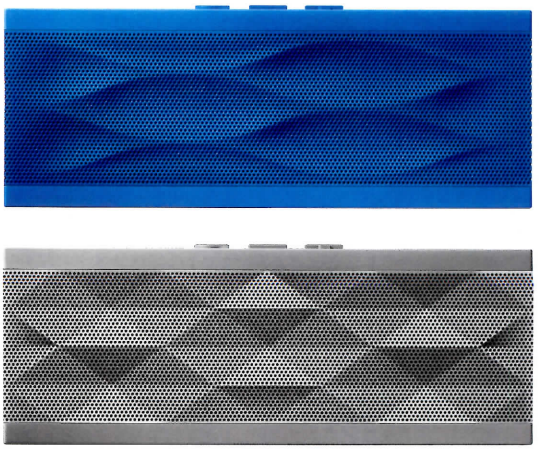
Mumbai and Road to Delhi tablecloths
by Suki Cheema
sukicheema.com
Take a tabletop exploration of India with these hand-printed linen covers. Inspired by the designer's own travels, the bold graphics can transform even your blandest casserole into a lively *saag gosht*.





Landcarpet USA
by Florian Pucher
florianpucher.com
This 100 percent New Zealand wool rug gives you the stunning plane's eye view of America's cultivated heartland that usually only accompanies a $7 snack box and—of course—a window seat. *(left)*

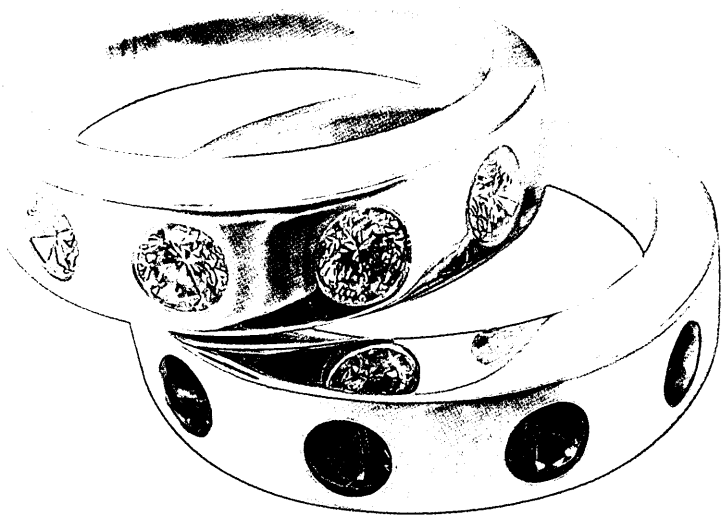
JAMBOX by Jawbone
by Yves Béhar for Jawbone
jawbone.com
We've had it with cords tethering our tunes. And despite a boom-box's street cred, our cassette collection ended with the Traveling Wilburys. Enter this Bluetooth-enabled, rechargeable, eminently portable loudspeaker that need not be handled with care.



March 6
Alexander Calder and Contemporary Art
closes at the Nasher Sculpture Center in Dallas. nashersculpturecenter.org

March 6
Anna Viebrock: Stage Design as Architecture
closes at the Swiss Architecture Museum in Basel. sam-basel.org

SUZANNE FELSEN



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My Life USB
by Helena Rohner for Kähler
kahlerdesign.com
Like a spy pen that doubles as a stealthy camera, these ceramic charm necklaces do unsuspecting double duty as data-carrying thumb drives.

Audrey vessels
by Craftedsystems by Aurelie Tu
crafted-systems.com
Despite their prickly, pineapple-like exterior, these vessels are soft to the touch. Handmade from felted 100 percent wool in Portland, Oregon, they're better suited to housing a selection of dried bramble bushes than a stem of tuberose.

Bike shelf
by Chris Brigham
for Knife and Saw
theknifeandsaw.com
For the bibliophilic bike lover who has everything but space, this sturdy wall-mounted shelf will solve all sorts of storage issues, keeping hardbacks on hand and your beloved velocipede off the floor. *(left)*

Prairie tray
by Ulla Clark for LUprints
luprints.com
Breakfast in bed? Yes, please. But what of the cinnamon toast's stray crumbs and the hot cocoa's wayward drips? Keep your morning meal corralled on this birch wood tray and enjoy a leisurely, spill-free repast.

March 9
Nordic Models + Common Ground closes at Scandinavia House in New York.
scandinaviahouse.org

March 13
Frank O. Gehry Since 1997 closes at the Vitra Design Museum in Weil am Rhein, Germany.
design-museum.de

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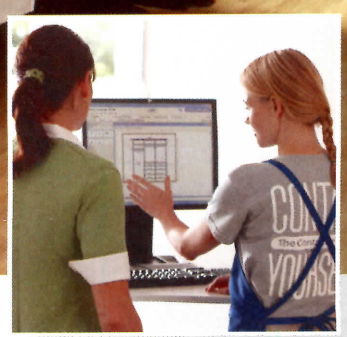

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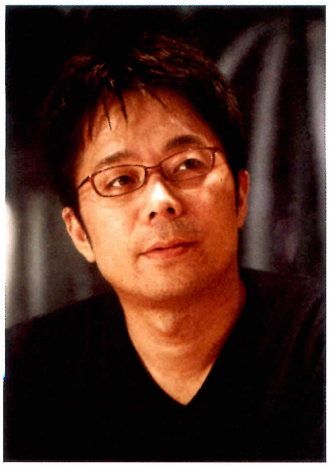

Tokujin Yoshioka

Two million plastic drinking straws fill an exhibition space like haystacks of spun silk; a chair is "grown" from crystals in a transparent tank—Tokujin Yoshioka's work is characterized by a nod to the ethereal. After learning the trade from legendary industrial designer Shiro Kuramata and fashion icon Issey Miyake, the soft-spoken Japanese designer established his own studio in 2000. From products with Moroso and Swarovski, to retail spaces for Camper, to challenging architectural projects, Yoshioka's emphasis on the experience of design allows his "experiments" to truly transcend corporeal limitations.

Why design? I liked drawing when I was a little boy. When I was six years old, my father told me that there is an occupation called "designer," and I made up my mind to become one.

What is your process? I always ask myself objective questions: Is this idea worth creating? Will the result make people happy?

Is there a piece that typifies your approach? I still remember the day I presented Honey-Pop at Salone Internazionale del Mobile in Milan in 2002. As people saw the layered paper opening up and turning into a chair, a cheer arose in the space. At that moment I realized that I could communicate with people all over the globe through my design.

Does the world feel like it's getting smaller or larger? Today cities are so closely connected. I believe this has led—and will continue to lead—us to respect and enjoy the characteristics of each region, rather than blending them together. The uniqueness of cultures will always be stimulating the world of design.

How has your work evolved? On every project, I try to create something that has never existed, something that could amaze people. Each time I have designed something that excites me the most.

Where is your favorite place to design? I prefer to work where I can experiment. During the past 20 years in Tokyo, I have formed relationships with great researchers and technologists, which have been important for me to create new ideas that reverse common sense.

If you could design anything at all, what would it be? When I visited Henri Matisse's Chapel of the Rosary I had a striking inspiration, a part of which I presented at my solo exhibition, *Tokujin Yoshioka SPECTRUM,* in Seoul, Korea, in May 2010. Rainbow Church is a nine-meter-high stained-glass structure made with 500 crystal prisms. I would like to build an entire church that further expresses this contrast of historic and futuristic beauty, making us feel the light using all our senses.

How has design developed since you began working? We are at a moment of significant change today, a shift from creating shapes to constructing sensations. The challenge is the pursuit of these new experiences, like a television in the future that can send us scent through the screen.

Can you characterize Japanese design? People generally say Japanese aesthetics are poetic, yet I do not think we can define it like that. Cultures grow, change, and evolve like living creatures; they cannot be defined, which is what makes them beautiful.

tokujin.com

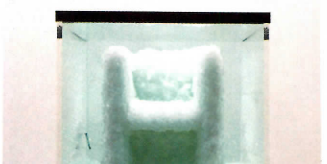

Photo by Masahiro Okamura (portrait)

Q A

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Hold It Contemporary Home · San Diego
www.holdithome.com
Interior Illusions · West Hollywood
www.interiorillusionshome.com

FLORIDA
Adam's Interiors · Fort Lauderdale
www.adamsinteriors.us

GEORGIA
BOVA Furniture · Atlanta
www.bovafurniture.com

ILLINOIS
European Furniture · Chicago
www.eurofurniture.com

MARYLAND
BOVA Furniture · Beltsville
www.bovafurniture.com

NEW JERSEY
House of Norway · Fairfield
www.houseofnorway.com

OHIO
BOVA Furniture · Cincinnati
www.bovafurniture.com

OKLAHOMA
Dane Design · Oklahoma City
www.danedesign.com

OREGON
Modurne Fine Furnishings · Portland
www.modurne.biz

TEXAS
BOVA Furniture · Dallas
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Morph Kid
by Zeitraum
zeitraum-moebel.de
Stuck at the kids' table? Hardly. We'd gladly seat the toddlers with the stuffy old folks for a chance to eat at this small-size American walnut chair and table set, previously offered only in a full-scale grown-up version.

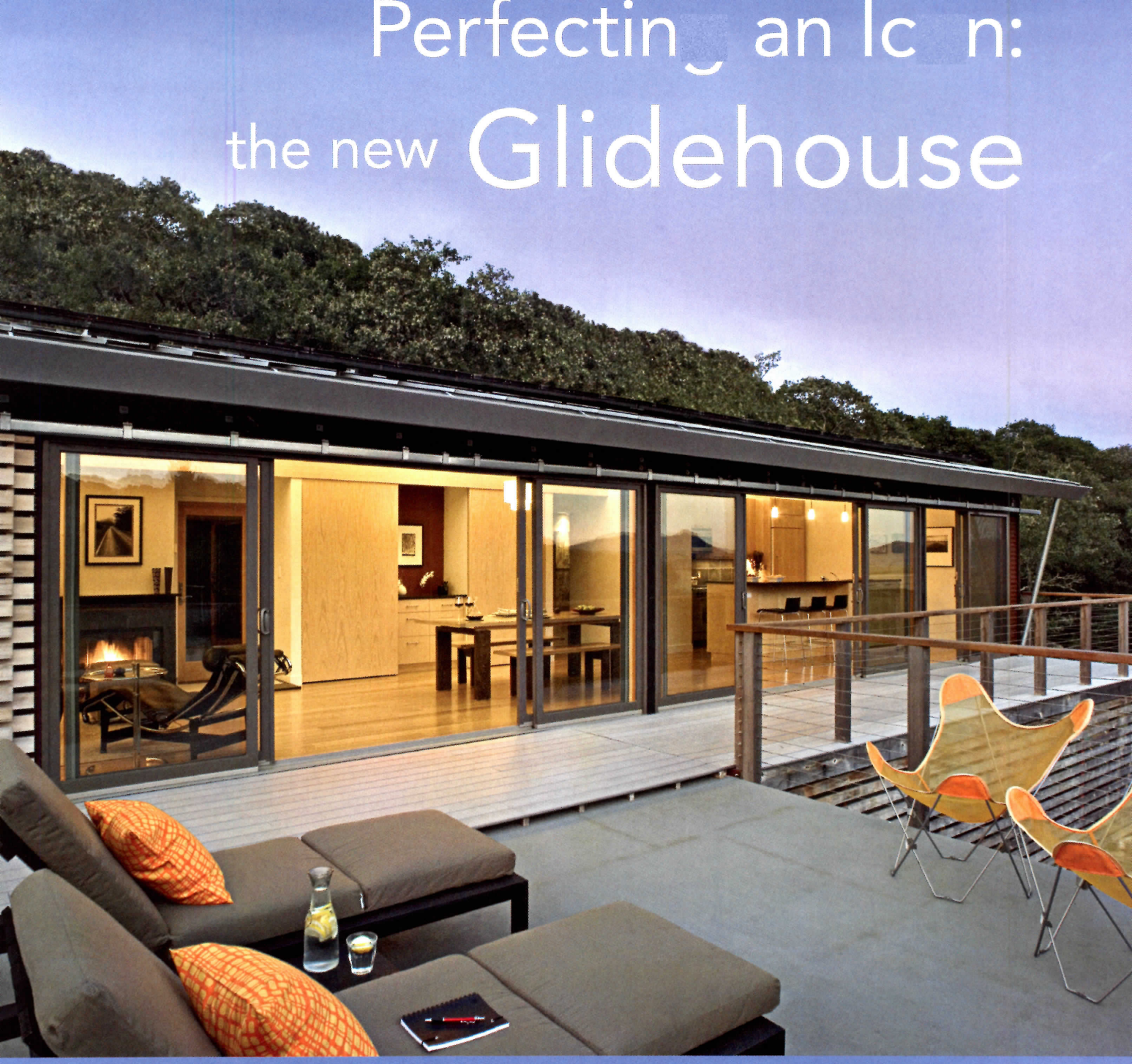
Yellow Links stool
by Claire-Anne O'Brien
claireanneobrien.com
When does a chunky knit transcend the realm of mere upholstery and enter the ambit of structural construction? Perhaps the answer lies in this stool's seat, itself composed of oversize knots that need no additional cushion.

Beetley sofa from Collection II
by Jaime Hayon for Sé
se-london.com
Were Sir Richard Attenborough narrating a nature show about this sofa, he might say: "Note Beetley's keen ability to blend in with its environment. The slim and sleek iridescent legs are powerful, and a smooth-to-the-touch exoskeleton forms a taut cover over its gently curving structure. Though this is a new species, we have determined that its only known predators are red wine and clawing kittens and its survival rate is high, enduring endless seasonal cycles."

March 13
Luminous Cities closes at the National Gallery of Victoria in Australia. ngv.vic.gov.au

March 14
Counter Space: Design and the Modern Kitchen closes at the Museum of Modern Art in New York. moma.org

Perfectin_ an lc n:
the new Glidehouse



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Charles Outdoor chairs
by Antonio Citterio for B&B Italia
bebitalia.com
Ah, wouldn't it be a dream if all of your most-adored indoor furniture were also suitable for the backyard? The land of the waterlogged white plastic patio set gets a handsome update as B&B Italia took the liberty of weatherproofing their best-selling Charles collection.

No. 3 Stool
by Scott, Rich & Victoria
scottrichandvictoria.com
The three legs of this steel stool span the seas from England to New Zealand, a cross-continental collaboration between the Brit and Kiwi designers behind Scott, Rich, and Victoria.

HAL Tube chair
by Jasper Morrison for Vitra
vitra.com
When Charles and Ray introduced the shell chair to the world in the 1940s, the industrially produced icon filled a niche for accessible modern design. Nearly six decades later, Jasper is following suit with a similarly understated, simply universal seat.

March 30
Wim Crouwel opens at the Design Museum in London. designmuseum.org

well Scenes

Our new look-see page highlighting what the Dwell team is up to each month. See images from our special events, passion projects, and partner happenings.

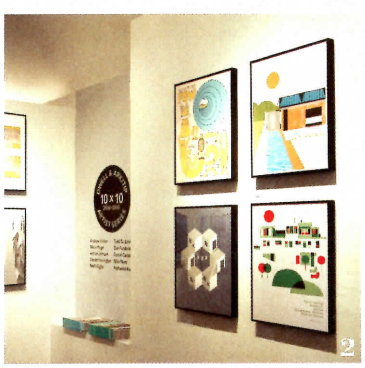
Nov2010

Bazzeo Event

Dwell Media supports the Bazzeo event hosted at the NY Loft showroom in New York.

10th-Anniversary Prints Launch Party

Dwell's October 2010 issue featured artistic interpretations of feature articles from each of Dwell's 10 years. The prints were designed by a select group of artists, then printed by Dwell partner Arkitip. The prints are limited editions and signed by the artists. A kickoff party was hosted by Curiosity Shoppe in San Francisco in November. Prints may be purchased at dwell.com/shop.



Dec2010

Project Angel Food's Divine Design Gala

Dwell Media president Michela O'Connor Abrams chaired the annual Divine Design event for Project Angel Food, a Los Angeles–based nonprofit that delivers hot meals to the terminally ill. A gala kicked off the event, followed by four days of luxury shopping for products donated by many generous home and fashion designers.

1. Bazzeo event at the NY Loft showroom.

2. Prints at the Curiosity Shoppe in San Francisco.

3. Dwell Media's Sam Grawe, editor-in-chief and Kyle Blue, creative director.

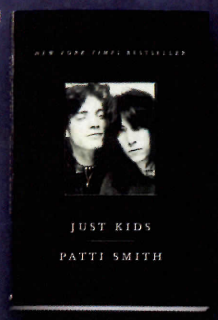
4. Honorees Mitchell Gold and Bob Williams with Michela O'Connor Abrams.

5. Divine Design co-sponsor Gilt Home's Jennifer Keegan with Michela O'Connor Abrams of Dwell Media.

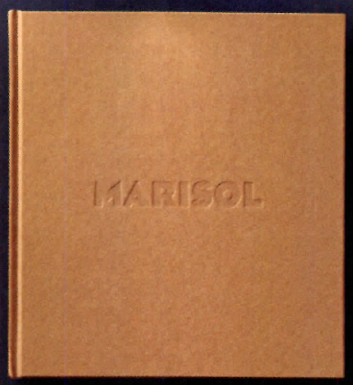
New York Stories

Holly Hotchner knows New York. Here, the born-and-bred Manhattanite—and director of the Museum of Arts and Design—shares her picks for books that symbolize the spirit of her city.

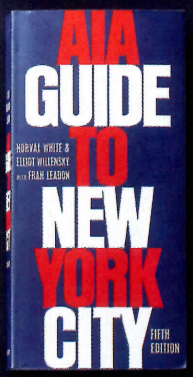
1. *Just Kids*
by Patti Smith
Ecco, $16
"Smith chronicles her move to the city in the '60s, when there were a lot of bohemians who came to craft their lives. It will conjure up anything you've ever seen, read, or listened to from that period."



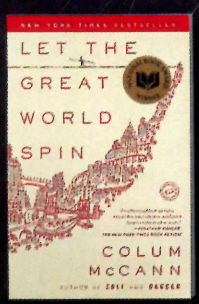
2. *Marisol: Works 1960–2007 exhibition catalog*
Neuhoff Gallery
(out of print)
"I rediscovered Marisol through this exhibition. It was a real revelation how good her work was—figurative constructions out of wood and found materials, jewelry and sculpture—and how well it stood up."



3. *AIA Guide to New York City*
by Norval White, Elliot Willensky, and Fran Leadon
Oxford University Press, $40
"White and Willensky are wonderful New York historians who give a fascinating narrative through the city's built landscape. This is full of juicy stuff."

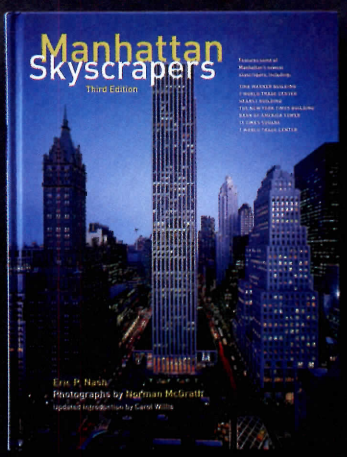


4. *Let the Great World Spin*
by Colum McCann
Random House, $15
"McCann brilliantly captures the period in 1974 when tightrope walker Philippe Petit aspired to conquer the World Trade Center by walking between the Twin Towers. I happen to have been born on September 11, so I feel particularly connected to that whole story now."

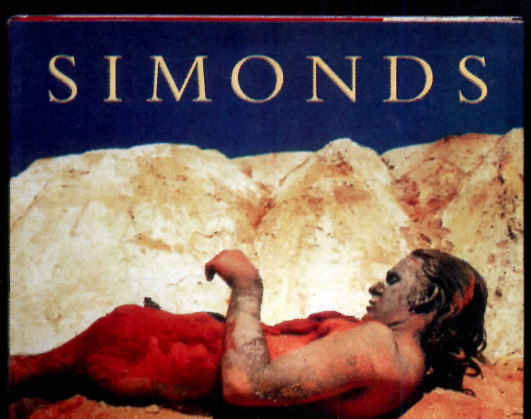


5. *Tara Donovan*
by Nicholas Baume, Jen Mergel, and Lawrence Weschler
The Monacelli Press in association with the Institute of Contemporary Art/Boston, $45
"Tara Donovan takes everyday objects and makes them into extraordinary works of art. It's absolutely beautiful what she can do with a button or a Styrofoam cup."

6. *Manhattan Skyscrapers*
by Eric Nash, photography by Norman McGrath
Princeton Architectural Press, $50
"We are a city identified by our skyscrapers—they are so much a part of who we are. Norman McGrath's fabulous photography is complemented by old archival images, architectural drawings, interior views, and more."



7. *Charles Simonds*
Text by Kosme de Barañano, David Anfam, Lucy Lippard, and Charles Simonds
Ivam Institut Valenciá D'art Modern, $25
"A quintessential New York artist. He is going to do a site-specific piece in a little pointed corner of MAD that's just quirky enough to interest him."



8. *Cars, Culture, and the City*
by Donald Albrecht and Phil Patton
Museum of the City of New York, $25
"We don't associate the city with automobiles, but there's a rich history of the industry here. This gives a different view, from horse and carriage to cable car to taxicab."

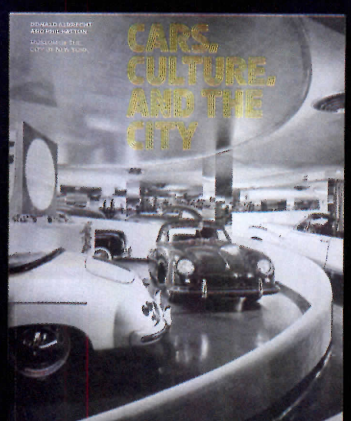


Photo by Peter Belanger

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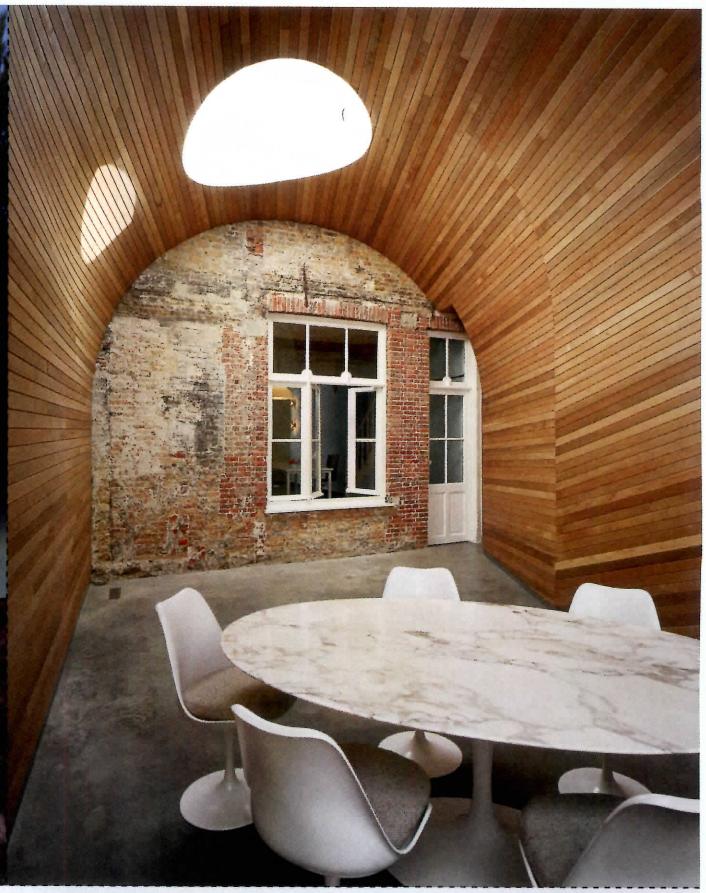
The House Among Pines
Murcia, Spain
Javier Peña Galiano
XPIRAL Architecture Studio
xpiral.org

Vault Room
Bruges, Belgium
51N4E
51n4e.com
(right)



Yerger Residence
Phoenix, Arizona
Chen + Suchart Studio
chensuchartstudio.com

Photos by Gunnar Knechtel (The House Among Pines), Åke E:son Lindman/owi (Vault Room), Timmerman Photography (Yerger Residence)

Houses We Love

Derek Chen

Occupation:
Partner, Council Design
councildesign.com

Hobby:
Surfing

Favorite Light:
PT Obi Floor Lamp by AXO Light
Design by Manuel Vivian, 2008

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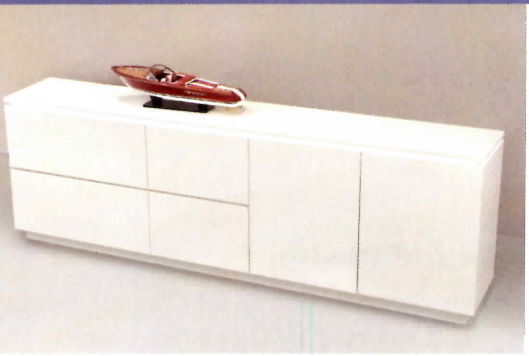
—Claire Barrett

Photos by Cristobal Palma

Houses We Love

Cube motorized media unit Cuvert swivel chair Drum table Shadow carpet



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Check out the latest Dwell video series, *As You Light It*, produced in cooperation with Philips. Developed around the power of lighting design, *As You Light It* explores illuminating works from the best and the brightest in the field. Subjects in the three-part series include the theatrical lighting program behind Jet Lag, an Obie-award-winning play about time, space, and architecture; urban lighting specialist Leni Schwendinger, who transforms civic spaces with gorgeous expressions of color and light; and finally, the exciting creations emanating from Roll & Hill, a brand-new collective of young Brooklyn designers.

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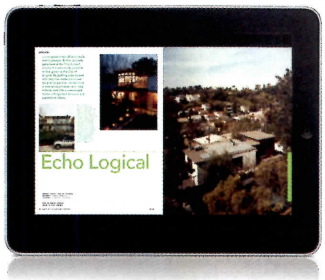

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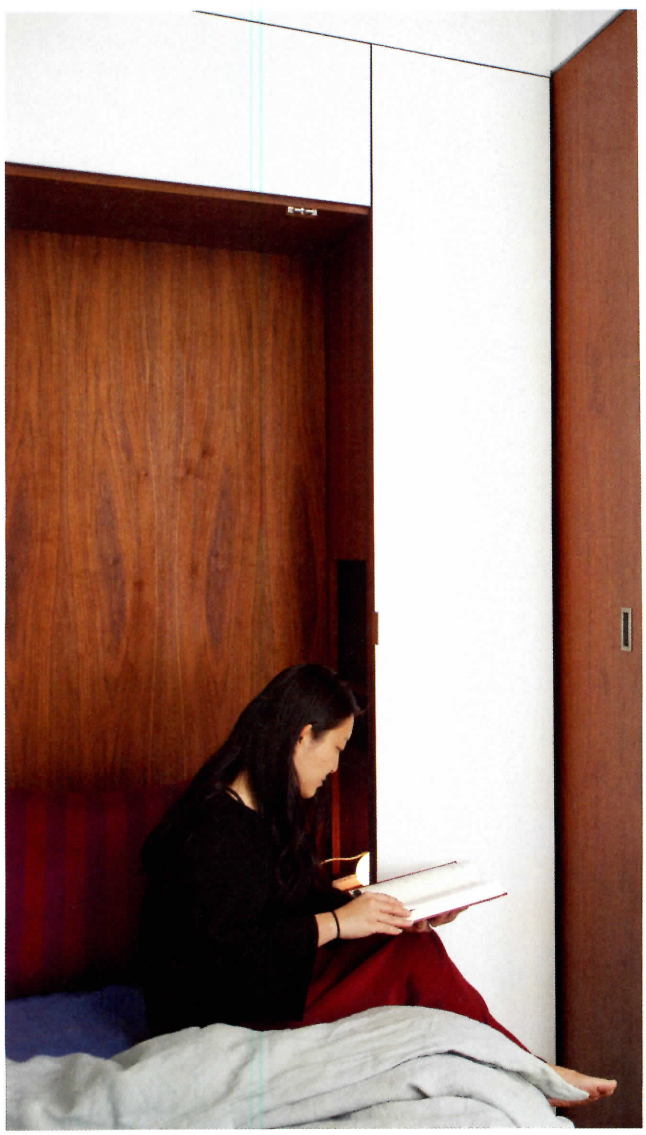
Stc Aways

How do you squeeze maximum functionality out of minimal space? Rosa and Robert Garneau make it happen with multipurpose furniture, a hydraulic Murphy bed, and secret compartments galore.

Paris. Tokyo. Helsinki. From the time Rosa and Robert Garneau met during architecture school in Rome in 1997 until they settled in New York City two years later, the Canadian couple lived life in roughly four-month cycles, moving from city to city practically with the change of seasons. Those nomadic years working at various architectural studios informed the design of their permanent settlement, a once-derelict 650-square-foot Chelsea co-op on a high floor with vast southern and western views. In turns, Rosa and Robert explain how they transformed a neglected prewar space into a showcase for their hide-and-seek aesthetic.



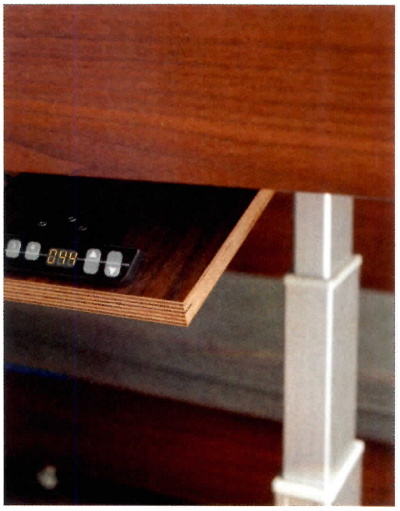
Screened by the sliding door, Rosa cozies up with a book in the bedroom, while across the apartment Robert uses the hydraulic kitchen table as a work desk. "We wanted to explore the power of custom design by creating integrated furniture to maximize both efficiency and aesthetics," says Rosa.

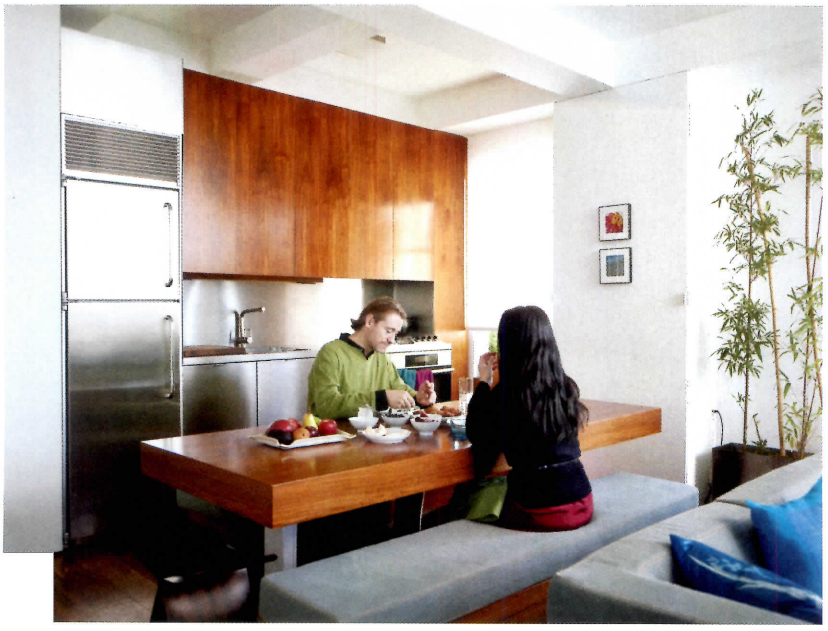
As told to Heidi Mitchell
Photos by Ian Allen

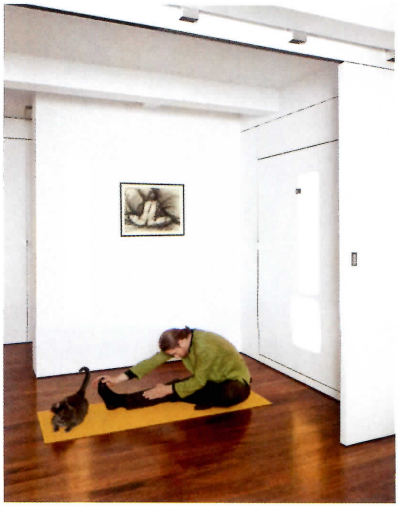
Rosa: Living abroad teaches you how elastic you are, how you're able to adapt. During all of our moves, we gained a lot of inspiration. In Italy, we were influenced by the culture of food and how everyone hangs out in kitchens. So we wanted to make ours big, relatively speaking. Paris, of course, gave us an eye for fashion, high style, and the joie de vivre of the people. In Tokyo, we came to understand that you don't need any more than what is necessary, as well as the joy you can get out of daily ritual. We lived in a one-room apartment, and we actually shared the kitchen with someone else. There was not a lot of room—we had to roll up the bed every day—so there was some intensity but also peacefulness. The Finns, they made us love true modernism. They are very into craftsmanship and customization, maximizing light for winter, and using natural materials that give you tactile pleasure when you touch them, since you're inside so much. All those ideas came back with us to New York.

We looked for an apartment to buy for over a year, and when we found this place, we were willing to sacrifice space for light and air. A woman had rented it for 30 years, and it was cut up into a lot of little rooms with tons of circulation but not much usable space. Oh, and it was a wreck! The radiators were rusting, the windows were cracked, and there was rainwater damage. When I turned on the kitchen tap (something I always do when I'm house-hunting), more water sprayed horizontally than out of the faucet mouth. But it had great bones and a good location, and it was in a nice, private building. We were tired of living in spaces that weren't optimized and knew we could turn this into a place for relaxation and contemplation—simplicity surrounded by complexity.

Our design concept was to be like a book: The cover may be plain but inside is a world of stories. We also use the flower analogy—a closed peony only shows its true beauty when it's fully open. We played with layers of scale: city to building to apartment to rooms to storage. To do that required lots of customization, but in this age, everything is customized, so why not our home? We wanted a white palette, but when you slid open a wall or opened a closet, you'd reveal luxurious walnut. Because of the modest space, the furniture had to be multipurpose and movable, like our hydraulic table that can be converted into a countertop and the sofa sectionals that can be easily turned into a standard queen-size bed for guests. We maximized efficiency and aesthetics and created long-term solutions for the way we live. I think living in the rundown space for more than two years before renovating helped us to better understand the inherent potential and to allow solutions to show themselves right before our eyes.







In a space measuring just 650 square feet, multifunctionality is key. The walnut dining room table does quadruple duty as a work station and storage unit (top), and an eating and entertaining area (bottom left), thanks to its hydraulic controls (center) and hidden drawers. Once you fold up the Murphy bed in the bedroom (bottom right), there's plenty of space for a stretch—even for Robert, who's six-foot-four.

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Robert: We did a lot of exploratory demolition to find hidden square footage and took out a lot of walls, but we kept the configuration (entry, kitchen, living room, bedroom, dressing room, bath) essentially the same. When you walk in, there is a loftlike quality to the space: white walls, solid walnut floors, southern light. At the entrance, there is a walk-in closet lined in walnut, with a shoe shelf built into the door, and storage for everything from Rosa's purses to luggage and even ski gear. The "hallway" is a 450-pound sliding wall that opens or closes off the bedroom and conceals our library. It is a solid, two-inch-thick construction with a layer of acoustic drywall and plywood, engineered to hang from a beam we installed; it doubles as a projection screen when we have friends over. We decided to install a Murphy bed because it suited our goal to have everything double function. Every morning we lift our bed to enlarge the room and keep the cats off the mattress.

The surface area of the main table is large in comparison to the rest of the apartment, but it is the workhorse of our home. The hydraulic legs have preset heights for dining, cooking prep (one for me and one for Rosa, who is one foot shorter than I am),

and a standing work desk. There are drawers for artwork and doodads and flaps that hide power outlets and the table controls. My favorite appliance is the refrigerator, which is made entirely of stainless steel. It blends into the kitchen unit, which is seamless for easy cleanup—just swipe everything into the sink! Things for daily cooking are on the bottom shelves, where Rosa can reach, and I can reach things, like the yogurt maker, which are kept up top. Not an inch of storage is wasted.

We like to think that we don't have a lot of stuff, but we do. Our dressing room has two levels of hanging rods, with pull-down rods that essentially double our usable space. Since our hangers are thick and custom-made to our shoulder widths, I can only keep 16 shirts out at a time. By editing our possessions to things we actually use on a daily basis, we don't feel overwhelmed by our stuff.

We keep all the storage on the interior perimeter walls, increasing functionality and flexibility with each multipurpose piece. We both like the idea of hiding places that you can open up to reveal something else. In the bathroom, the towel rods pull open to expose a hamper, and there's a ten-inch-deep medicine cabinet that can hold everything from extra toiletries to cat toys. The analogy I love to use is that our apartment is like a Swiss Army knife: a compact, well-designed, functional thing of beauty.

"We wanted to keep the exterior walls uncluttered, so you can focus on the views, the light, and the air," says Rosa. To achieve a clean slate, everything gets tucked away, including (clockwise from top left) the mattress and bedding (in the bedroom wall), kitchen and art supplies (in the kitchen island), and Robert's sketches and artwork (in drawers built into the sofa). Even the laundry hampers, above, are discreetly stowed out of sight.

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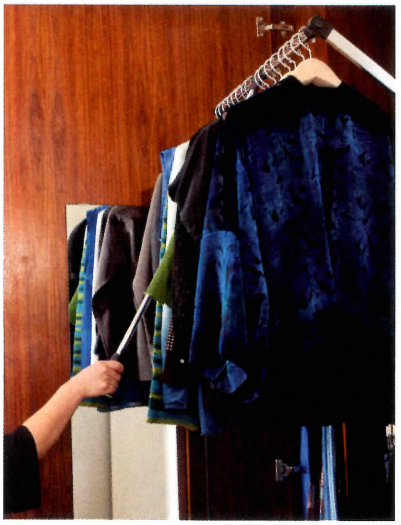
Shoe In

With space for shoes (the pair don't wear any in the home), Rollerblading gear, umbrellas, and more, the deep entrance closet helps the couple maintain their minimalist interior. A hanging rod, made by Specialty Lighting, has an integrated light that turns on when the 200-pound door is opened.
specialtylighting.com

Häfele Ever After

For easy solutions to complicated hardware problems, the team's favorite first stop is the Häfele showroom in the Flatiron District. They sourced the rotating rods for the closet there, as well as the Murphy bed components. "But we just like going back and looking for inspiration," says Rosa.
hafele.com

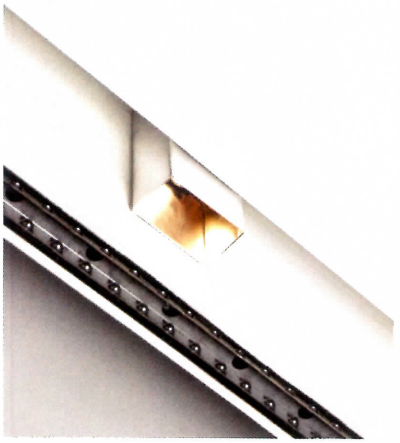


Two Faced

To make the modest space flexible, Robert built a sliding wall with QuietRock soundproofing drywall on the living-room side and rich Pure-Bond walnut-veneer plywood on the bedroom side. When the wall is closed, the bedroom becomes private, and art books and collectibles are revealed on built-in shelves in the living room.
quietrock.com

Table Setting

An adjustable dining-room table is relatively common in Europe, according to the couple, who ordered their hydraulic legs from Switzerland. They allow for up to four presets, so the Garneaus have one for dining, one for working, and two for cooking, depending on who's the chef. The table itself was designed by Robert's firm, Studio Garneau, and has five drawers in it, some big enough to store Robert's oversize flat artwork.
skf.com



Yes We Can

The couple really liked Prologe can lights by Kreon but couldn't afford them. So they bought aluminum sheets, sanded them, and folded them around standard track fixtures for a similar look. The total cost, including the transformer: about $40 per fixture.

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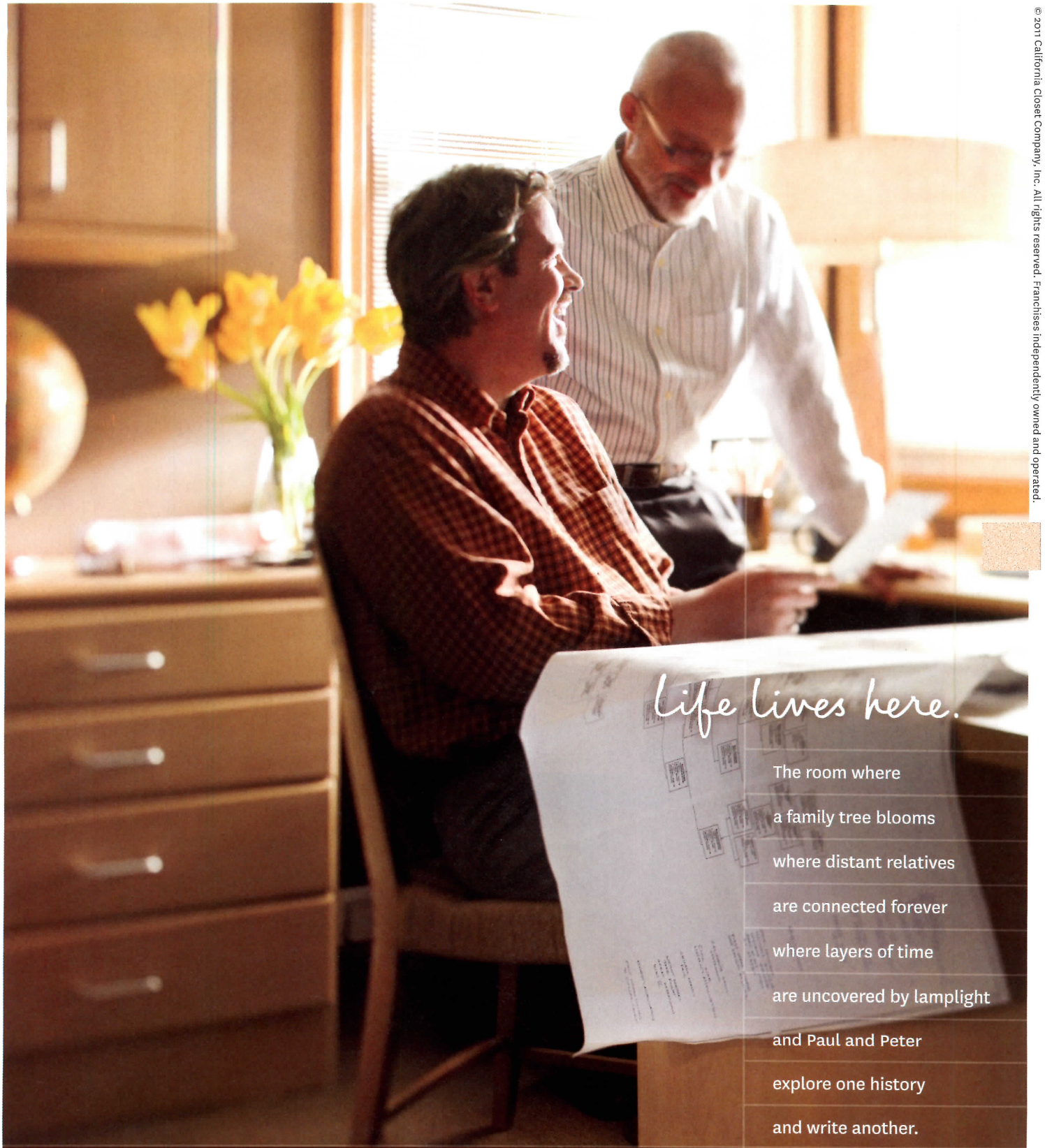

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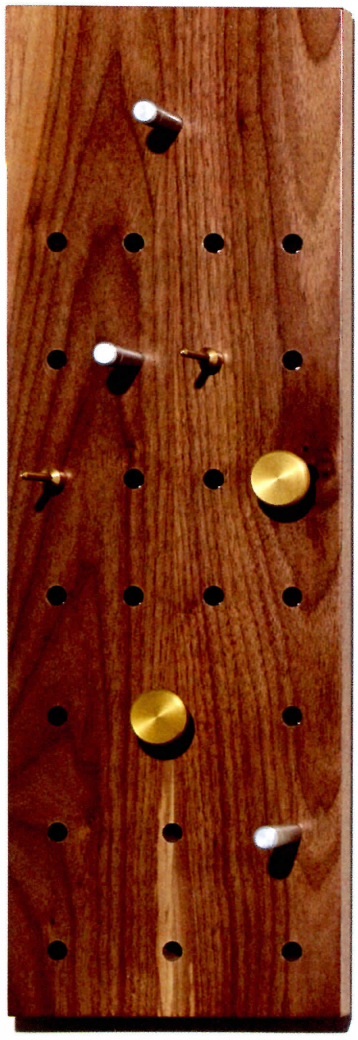
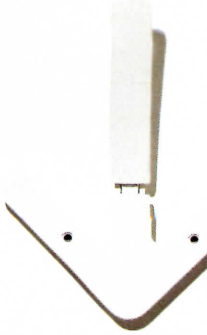
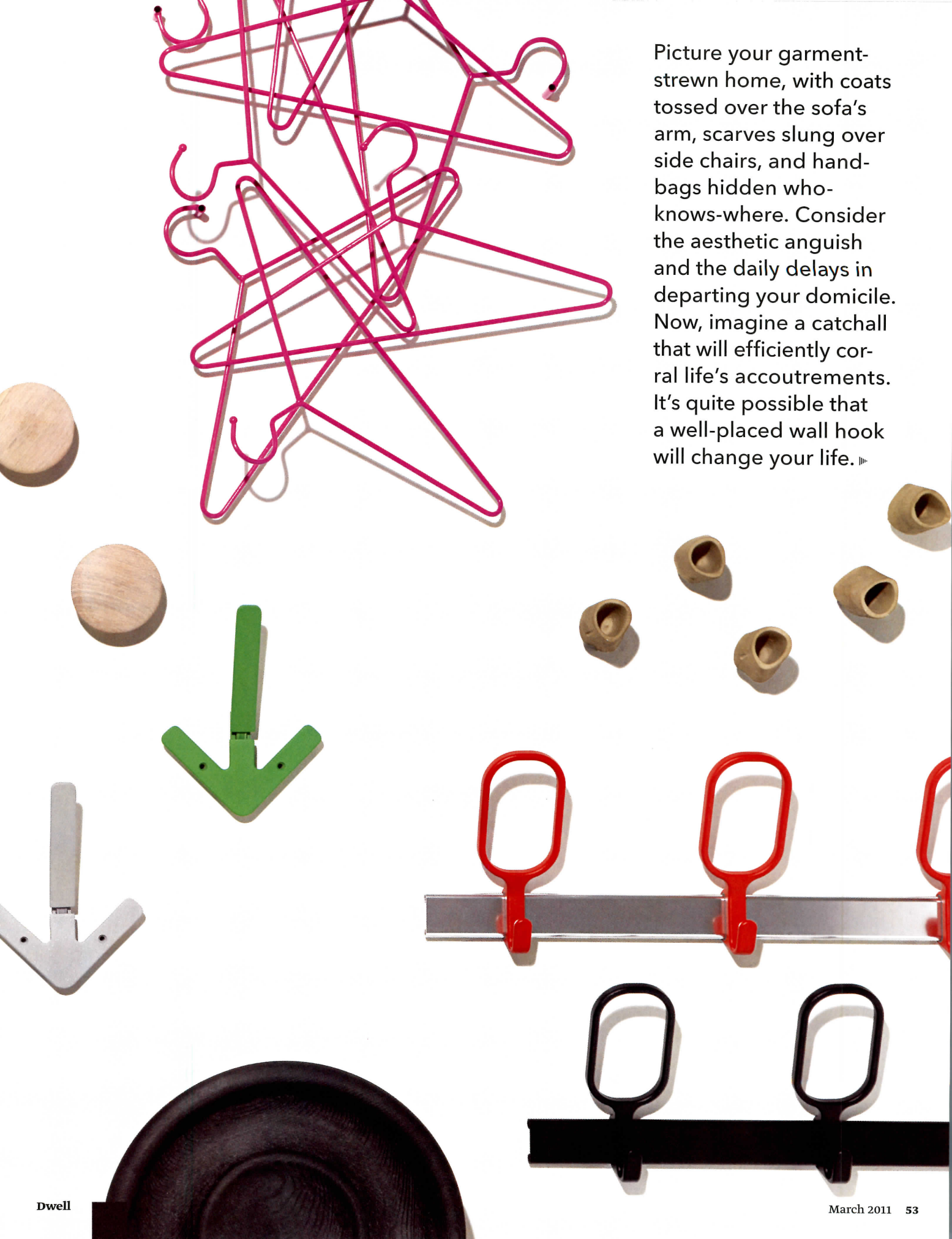


Catchy Hooks

Story by Jordan Kushins
Photos by Justin Fantl



Picture your garment-strewn home, with coats tossed over the sofa's arm, scarves slung over side chairs, and handbags hidden who-knows-where. Consider the aesthetic anguish and the daily delays in departing your domicile. Now, imagine a catchall that will efficiently corral life's accoutrements. It's quite possible that a well-placed wall hook will change your life.



	P S	C S
 **Thomas (black), Alva (white), Edison (natural)** **by Ilot Ilov** **$166-$180** **($421 set of three)** **Ilotllov.com**	Thomas is the best candidate for taking care of your coats, with the width and depth to ensure an easy, creasefree drape. You can purchase them individually if you're partial to the visual personality of one over another or buy the set as a motley modular crew.	Biggest. Wall hooks. Ever. Thomas is over a foot in diameter, and Edison extends about eight inches from his flush mount. You need the space to make this trio work. One single, standard screw is supposed to keep Thomas affixed to the wall? Hope you have a stud finder.
 **The Dots** **by Tveit & Tornøe** **for Muuto** **$149 (set of five)** **muuto.com**	An artfully—or inartfully—mounted set of these smooth, simple ash or oak speckles makes for a compelling graphic combination of form and function. The oversize drawer pulls come in a three-size set of five, suited to house the headgear of an entire Village People.	Don't even think about finding a place for your keys on these dots. They're strictly for coats and scarves. We tossed a leather jacket on and could plainly see the circular edge through the fabric. These might leave rings around your collars.
 **Hang On** **by Jade Barnes-Richardson** **for Normann Copenhagen** **$91** **shop.normann-copenhagen.com**	Wall hooks are generally used to clear visual clutter, but this clever play on our disorderly closets is quite charming. Mommie Dearest said, "No wire hangers, ever!" but we have to disagree. With edges and corners galore, this vertical pile is a perfect catchall.	This messy mass would not do much for a neatnik's peace of mind. It's not the most sophisticated structure and might be most appropriate in the kids' room rather than the entryway.
 **Bone Hook 1** **by Studio Toogood for izé** **from $248** **ize.info**	No need to worry about any broken bones; these are cast in bronze and built to last. Skeletal remains are a conversation starter—or stopper—that makes a statement (a somewhat macabre statement, but a statement nonetheless).	Not for the squeamish. Replicated from real bones, some retrieved from the banks of the Thames, these hooks have a catacomb vibe that might not be to everyone's taste. The marrows' clean breaks jut out only an inch and a half from the wall, making them ill equipped to hold an oversize murse.
 **Timberly Hall Rack** **by Rich Brilliant Willing** **for SCP** **$217** **scp.co.uk**	Timberly's adaptable board mounts flush up against the wall for a flat and finished look, and the three sizes of pegs allow for all items great and small to be put in place. Plinko goes modern! Your hangables, however, won't take a tumble across this smooth walnut facade.	It would be nice if the set came with more than seven pegs. Although it's great to be able to move them around, all those extra empty holes are just crying out to be filled. The planklike baseboard makes Timberly a visually heavy selection.
 **Hold by Estd** **by Established & Sons** **$140 for two** **establishedandsons.com**	With a ceramic fold that looks like a cross between a balloon animal in progress and a digit caught mid-beckon, these are the most playful hooks around. Two sizes in a selection of six pop colors—endless combinations await.	The 90-degree shape is only useful for things thin or be-strapped. The high-gloss glaze that gives the Hold a stunning sheen might chip if battered down by handbag buckles.
 **Arrow** **by Gustav Hallén** **for Design House Stockholm** **$40** **designhousestockholmusa.com**	This powder-coated aluminum pointer is three hooks in one: In addition to the smaller hooks to the side, the shaft can be extended forward from the wall. Like all good graphic icons, the Arrow's design is simple and straightforward.	Arrow only works when mounted pointing down, so don't consider it an indication of the current state of affairs. The edges are a bit severe for your more delicate outerwear.
 **Birds on a Wire** **by BarberOsgerby** **for Magis** **$252-$364** **magisdesign.com**	Though these matte hatchlings slide onto a single metal beam, you can position them wherever you like: love birds in a row or individually spaced across the bar. Choose a glossy aluminum or matte-black bar with white, burnt-orange, or matte-black birds for a crow-on-a-dark-night look.	The ovoid chicks angle only slightly away from the wall, challenging their ability to handle holding anything with depth. To our eyes, they look more like rifle sights than fledgling fowl.

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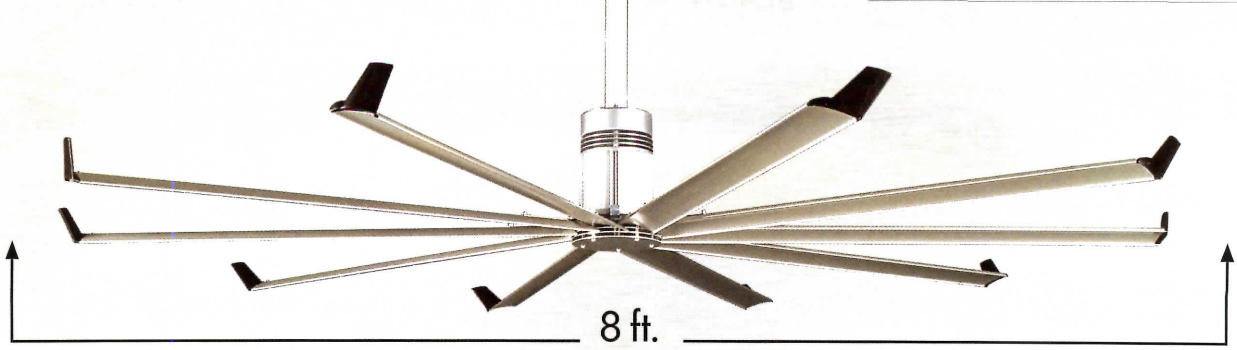
In the Loop

Adrian Jones lived in his top-floor loft in Brook-lyn's Williamsburg neighborhood for nine years before renovating. For a bachelor set designer, the 2,500-square-foot space was perfect: plenty of room for his studio and collections of books and art, big windows affording city views, and exposed brick tagged with graffiti. It was great for parties, but it lacked creature comforts, a fact made evident when his wife, writer and television producer Allison Silverman, moved in. The couple craved a comfy spot to curl up and watch TV. "Lofts tend to feel cold and lack a sense of intimacy, especially in winter," Adrian explains. "But we wanted to maintain its openness."

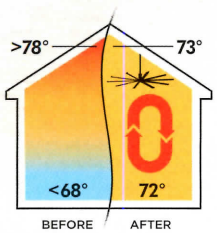
Before his home became their home, Adrian called on Garrick Jones (no relation), founder of the Brooklyn-based firm Ten to One, to warm up the space. In response, the designer inserted a "loop" of reclaimed oak and sustainably harvested butternut wood into the center of the loft. Resembling an oversize piece of cabinetry, the loop organizes the central space into smaller living areas, including a cozy TV and guest room.

Eco-mindedness is a matter-of-fact part of everyday life for the couple and the designer. "Sustainability comes from flexibility and planning for the long term," Garrick says. "This is not a glammed-up loft."

Story by Mimi Zeiger
Photos by Kevin Cooley



BIG CIRCULATION



If you have a large space like a great room, foyer or loft, you know that it can be a challenge keeping the room comfortable – especially in cooler weather. Often, your furnace supplies plenty of heat but the warm air collects at the ceiling, leaving you reaching for a blanket on the couch.

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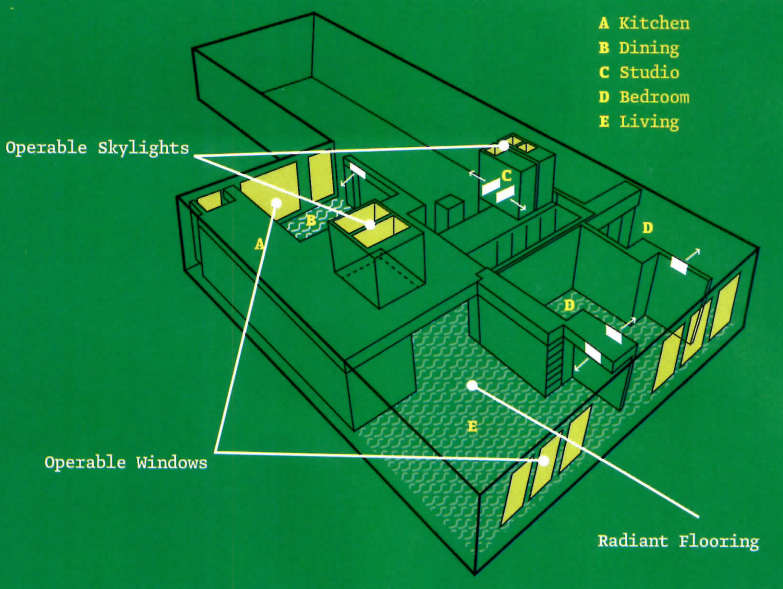
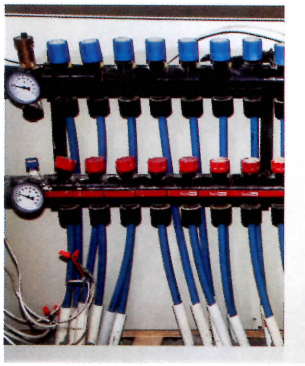
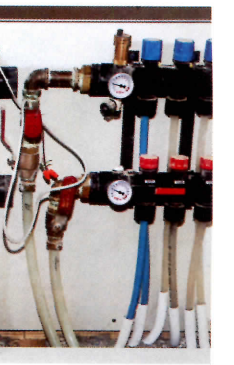
Climate Control

With drafty brick walls and south-facing windows, Adrian's existing loft wasn't particularly energy efficient—even with the addition of radiant heat in 1999. Garrick remedied that with a combination of passive and active approaches. Older still-funtioning windows were left in place, augmented with ceiling fans and operable skylights to encourage cross ventilation. When the door to the deck is open, air flows unhindered from the kitchen to the living room. Garrick expanded the radiant heating and added a high-efficiency Fujitsu Halcyon ductless forced-air system for cooling.







The radiant-heating system's pipes and gauges hide in a closet (top). The forced-air unit's slim design lets it disappear on the office's top shelf (bottom).

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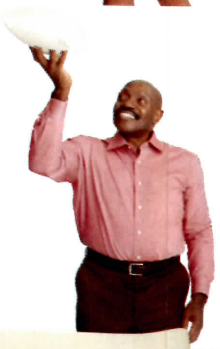

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"It was a natural choice," says Adrian of using reclaimed and rescued wood. "I didn't want to chop down a whole lot of trees." The walls and ceiling are lined with planks of butternut harvested from diseased trees in Vermont. Using lumber milled from dead and diseased wood gives a second life to blighted forests, and the worm infestations result in beautiful hole patterns in the timber. The resawn oak flooring comes from structural beams salvaged from a barn in Ohio's Allegheny Mountains that dated back to the 1800s. The doors were salvaged from a mansion in Greenwich, Connecticut.

Creative Reuse

Contractor Halit Dervishaj of HD Carpentry was an integral part of the design team and brought his own creativity and eco-minded sensibility to the project. Inspired by a photograph he spotted on how-to website Instructables and an idea from Adrian, he upcycled the scrap lumber into a large dining-room table, laminating together butternut, oak, and Plyboo for the tabletop and adding a simple metal base with legs that Adrian ordered online. By saving a small amount of material from the waste stream, he added a critical design feature.

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Smart Lighting

Adrian wanted to bring a theatrical glow to the loft without using recessed lights or cluttering up the space with lamps. He consulted lighting designer and friend Paul Whitaker and found that linear LED covelights could provide low-wattage illumination with little maintenance. Hidden near the ceiling around the dining room are fixtures by Tokistar Lighting, whose dimmable features create mood lighting for supper. Plexineon LED strips by iLight Technologies ring the skylight in the loop, giving off a cool white glow.

Your Turn...

What to keep in mind when you're looking at LEDs:

New LED fixtures can match incandescent color temperatures so you don't have to sacrifice a warm glow for energy savings. Correlated color temperature is measured in Kelvin (K). Look for LEDs ranging 2,700K to 3,200K.

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Light on the Subject

Don't be fooled by his mellow, self-effacing demeanor: Architect Thomas Phifer is a master of his craft, designing daylit, minimalist buildings that meld the ideals of classic modernism with 21st-century innovations.

Thomas Phifer stands in his west SoHo office and studio, with the firm's exquisitely crafted architectural models behind him. The room's all-white walls and ceiling are receptive to shadow and sunlight: "I love turning out the lights here; you see the color of the walls changing all day long," says Phifer.

Thomas Phifer is one of the most subdued architects you'll ever meet. Sitting in his all-white New York office in a navy suit, reclining diagonally in a straight-backed chair, he speaks in a low and measured tone. When he's being pensive—which is most of the time—he closes his eyes as he talks and bobs his hand gently in front of him like a conductor, as if coaxing out words. To hear him better, I lean in, block out the blaring car horns outside. In this way, he is like his architecture: exquisitely quiet, subtle, and absorbing.

Phifer has been practicing architecture for 34 years, as a partner at Richard Meier's office from 1986 to 1996, and as founding principal of his firm, Thomas Phifer and Partners, since 1996. He designs beautiful buildings—minimalist steel-and-glass houses, a daylit museum—but his architecture is about much more than eye candy. "We work a lot with nature, trying to bring people more in touch with their environment in a subliminal way," he says, in a subtle South Carolina twang (he grew up in Columbia and went to architecture school at Clemson University). "Our buildings want to be helping hands, bringing people closer to understanding the sun, and light, and the change of seasons. For far too long, buildings have been fortresses, cutting people off from nature."

His masterwork to date—though he's far too humble and cool-headed to call it that—may well be the Fishers Island House, a second home he designed recently for Tom Armstrong, the director emeritus of the Whitney Museum of American Art, and his wife, Bunty. Set on an island off the coast of Connecticut and surrounded by gardens, the house embodies Phifer's design sensibility. The pavilionlike building sits lightly in the landscape, both aesthetically (with its wraparound glass facade and minimal interior walls, the place is literally see-through) and ecologically, thanks to geothermal heating and natural ventilation. An aluminum-and-steel-rod trellis encircles the house at roof height, modulating natural light that washes in through the 12-foot-high glass walls.

Story by Jaime Gross
Portrait by Mark Mahaney

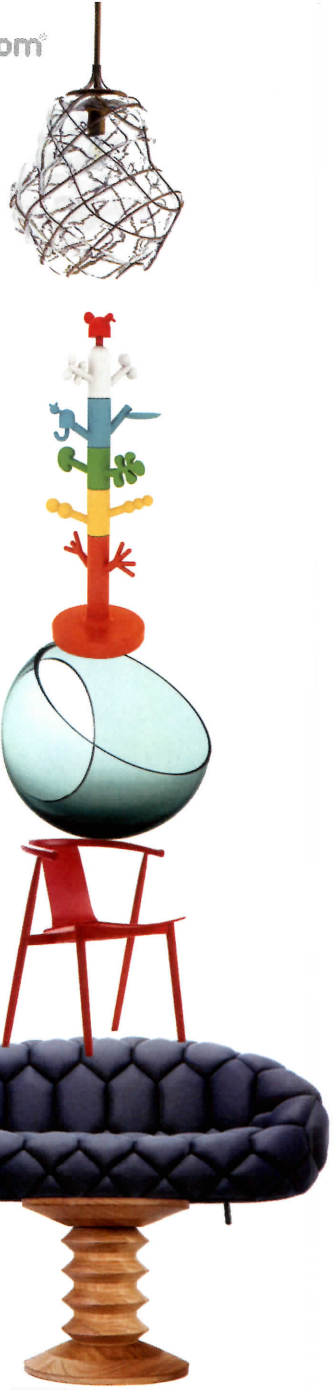

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Photo by Scott Frances

Phifer describes the Fishers Island House, designed for Tom and Bunty Armstrong, as "a house that sits in the garden." It replaced a house that had burned down. "When I arrived, it was just this green plaque of grass that sat there. Tom's only instruction was that he wanted to sit in his house, looking at his art and at the garden at the same time."

During the design process, Armstrong stopped by the office weekly to check on the house and discuss the latest drawings. That could be an architect's nightmare, but Phifer embraced the opportunity to relate so closely with a client. "The closer the collaboration, the better," he says. "To hear the voice of the person who will inhabit a place and see it come alive in the built work is for me what architecture is all about." While the house was still on paper, Phifer's office made Armstrong miniature, to-scale models of both the interior walls and the couple's collection of 20th-century abstract American paintings, so he could figure out the best way to display his art. "He gave me this incredible toy," recalls Armstrong. "With most architects, it's 'Give me the program and I'll give you the design.' But Tom really worked with me. He's not a screamer or a monster ego. But when he's on the right track, he proceeds with great strength and brings you along."

Phifer traces his evolution as an architect back to 1976, when at age 22 he took his first trip to Europe (and first flight anywhere). He stepped off the plane and his mind was promptly blown. "Oh my god, this is outrageous, this is incredible," he recalls thinking. "I was kind of skipping along in life, and then I went to Europe and my world opened up. Seeing the work of James Stirling in London, Aalto in Finland, Gaudí in Spain, the ruins in Rome—it was just an outrageous experience." Later, while managing projects in Paris, Basel, and Barcelona for Meier's office, Phifer observed and internalized the priorities that shaped European design—such as access to natural ventilation and daylighting—but that were largely neglected in American architecture at the time. "In countries like the Netherlands it's literally against the law to put people away from a window," he recalls now. "It's a human right to have contact with nature. In America that wasn't really a concern. It's just a completely different idea about how to make a building."

In 1995, Phifer won the prestigious Rome Prize and took a leave of absence from Meier's office to spend eight months in residence at the American Academy in Rome. Dedicating himself to "studying daylight," he visited the Pantheon almost every day, rain or shine. "It's really a metaphysical experience to go in and understand what that building does and how that building represents eternal light," he raves. "It's the magic of the oculus, like everyone says. It was built for the ages. You can't talk about that kind of permanence very easily in the architecture that we make today." When Phifer returned from Rome he decided to start his own firm, working, at first, out of his living room. His firm is now in west SoHo, with a staff of 25 working collaboratively around a hundred-foot-long table.

His first major commission was the Taghkanic House in upstate New York's Hudson Valley, a collaboration with his mentor, the legendary modernist landscape architect Dan Kiley, then age 87. "I'd never designed a house in the landscape before," Phifer says. "We talked about how to embed architecture in the land, how to choreograph the arrival, how to allow buildings to deal with daylight and

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the land"—guiding principles that continue to shape Phifer's designs. The resulting house is a white-painted steel-and-glass box that rests on a hill; the rest of the structure is sunk into the earth, with a shaded glass face open to light and views. Since then, he's designed airy and luminous houses and office buildings across the country, a United States courthouse in Salt Lake City, a student center for Rice University, and, most recently, the new North Carolina Museum of Art, an open-plan 120,000-square-foot museum where, as in the Fishers Island House, controlled daylighting illuminates the art and transparent walls reveal gardens and reflecting pools just outside. His firm also won an international competition to design a new streetlight for New York City, a task he found more difficult than conceiving a building. "It was so technically challenging," he says of their design, which employs an energy-efficient LED bulb. "To my knowledge, it was one of the first designs for an LED streetlight, so we really had to push the technology."

By all measures, Phifer's firm is flourishing. But Phifer shrugs off any applause. "You have to practice for so, so, so many years before you even get a glimpse of the right way to do a building," he demurs. "The more you see—the Salk Institute and the Kimbell Museum that Lou Kahn did—and the older you get, the more humble you get, because you begin to understand how those buildings are true masterpieces. Architecture is extremely difficult to make at that level."

When I point out that not all architects get humbler with age, he raises his eyebrows and leans forward insistently. "Just one trip to the Kimbell and you feel like you'll never do a building that's even close to that. The building is completely timeless. The natural light is just breathless. It's incredibly simple and powerful. When you're a young architect, you look at it and you say, yeah, that's beautiful. But when you get older you really begin to appreciate what a masterpiece is.

"More and more I'm thinking about life span," he continues. "A lot of work we're trying to make more permanent, making simpler and simpler forms. We're into very quiet architecture." Prodding him to think big, I ask him to name his dream project. "Another museum," he says evenly. "Another house."

Photos 1–3: Scott Frances (Taghkanic House); Mark Mahaney (Studio); Iwan Baan (North Carolina Museum of Art)

The glass and white-painted steel Taghkanic House was Phifer's first big commission (top). All Phifer's 25 employees (bottom left) work around a hundred-foot table. Phifer maintains the monochromatic palette down to the mouse pads. Most of the galleries at the new North Carolina Museum of Art (bottom right) are naturally daylit.

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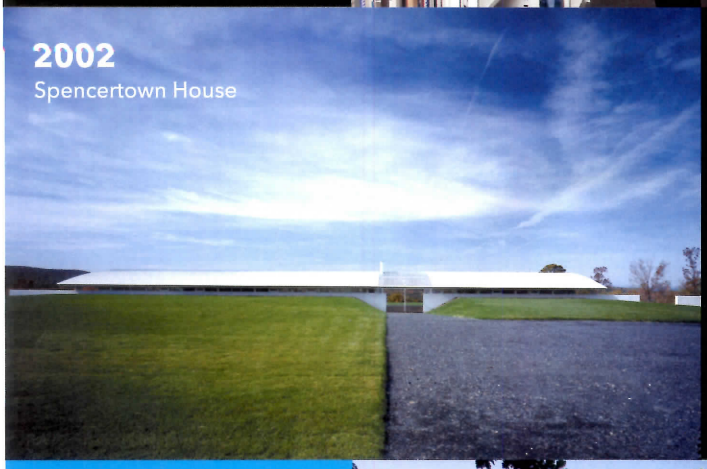
Thomas Phifer

1995
Awarded the Rome Prize
The eight months Phifer spent in residence at the American Academy in Rome—"studying daylight," as he puts it—were instrumental in shaping his career trajectory and design priorities.

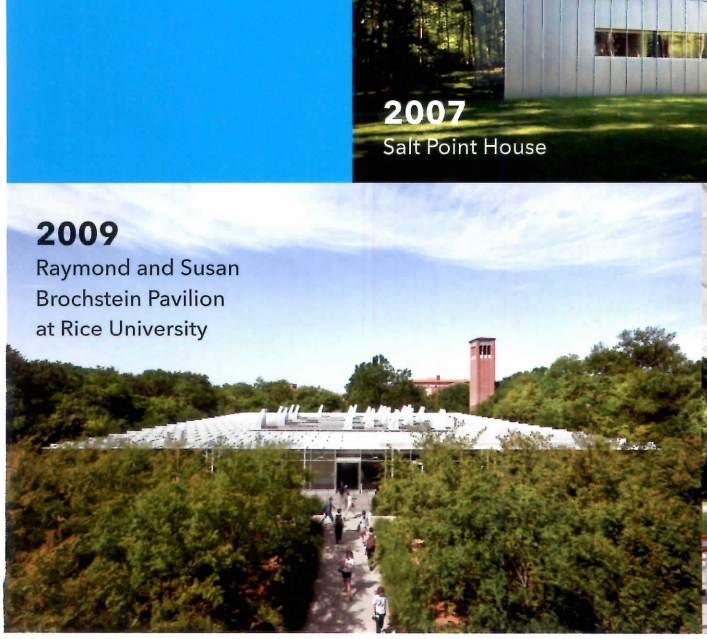


2002
Spencertown House

"The beginning of a project is like the start of a romance. There are so many *ways*. Your mind just begins to work. You're almost a little bit disappointed when you've got to start narrowing it down and actually make something."

The Salt Point House is a two-bedroom cedar box cloaked in a perforated and corrugated stainless-steel screen. It's set on a wooded, nine-acre parcel in New York's Hudson Valley.

2007
Salt Point House

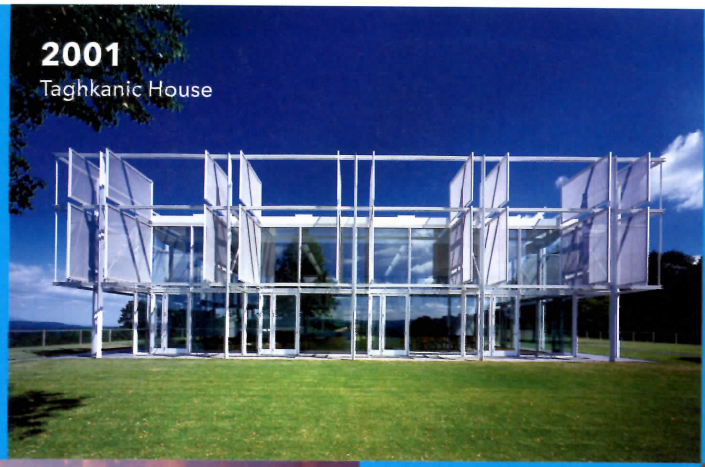


2009
Raymond and Susan Brochstein Pavilion at Rice University

Photos by Mark Mahaney (portrait), Scott Frances (Spencertown, Taghkanic, Salt Point House, Millbrook, Fishers Island, Brochstein), Iwan Baan (NCMA).

1996
Founded own firm
After returning from Europe, Phifer quit his job at Richard Meier's office and struck out on his own. "I realized maybe I'm old enough to think for myself, maybe I have my own voice," he says. "I was 42; I'd been doing other people's work for a long time."

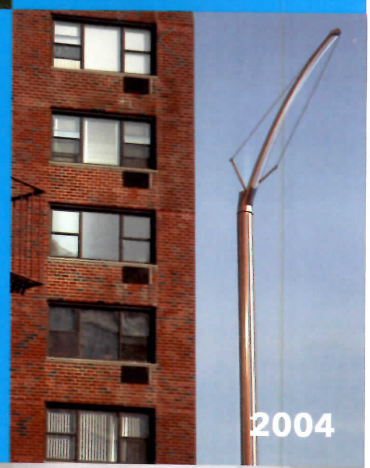
2001
Taghkanic House



The Taghkanic House (left) was Phifer's first major commission. The high-ceilinged living room is open to 360-degree views; pivoting screens of aluminum mesh filter in sunlight throughout the course of the day.

2003
Sagaponac House

In 2004, Phifer's firm won a competition to develop a new street light for New York City. Their design uses LED bulbs, which Phifer praises for their energy-efficiency and the ability to control both the color and, with a lens, the direction of the light.

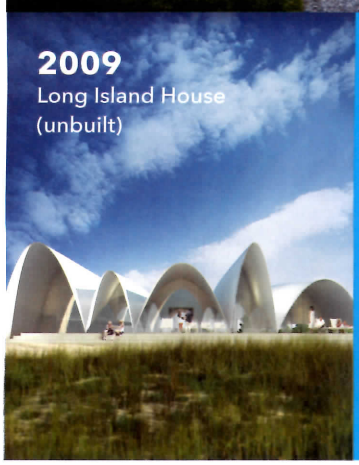


2004

2008
Millbrook House

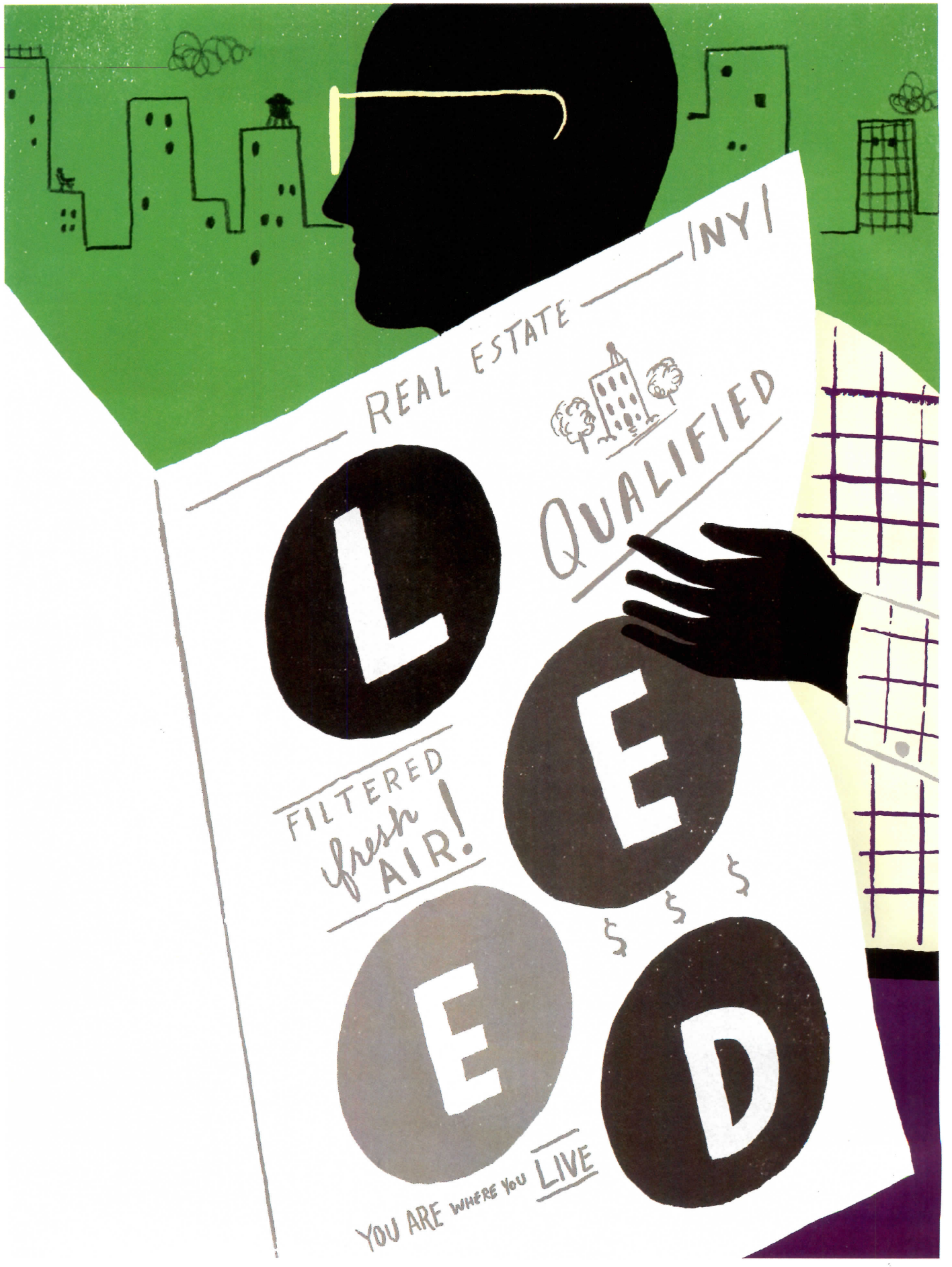
2009
Fishers Island House

2009
Long Island House (unbuilt)



The new 120,000-square-foot wing at the North Carolina Museum of Art (right) is filled with daylit exhibition galleries and accessed by four different doors, enabling visitors to move easily between the galleries and surrounding gardens.

2010
North Carolina Museum of Art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YOU ARE WHERE YOU LIVE

The ads in the real estate section of the Sunday *New York Times* are a barometer of perceived need: what we think about when we are at our hungriest, our most grasping, our most insecure. Like the *Times*' wedding announcements—which are now detailed narratives about love at first sight, missed opportunities, and second chances—the ads are a literary form dealing primarily with desire. With little more than newsprint and ink, they dangle the hope that we will someday carve out a permanent place in this turbulent city. They whisper the word "stability."

Even if you understand that they belie the "real" in real estate, that they are entirely stardust and moonbeam, that you will never, ever be able to afford what's on offer, the listings for the latest in luxury condos are compelling. Why? Because here in New York we live on top of one another—literally and figuratively. We inhabit 500-square-foot studio apartments that brokers call "mini-lofts" and floor-through apartments in walk-ups that have been around since the Civil War. We live in spaces where the right angles have warped away and every surface is coated with the effluvia of generations past. And let's not even talk about the bedbugs. The copywriters have our number.

Take the Lucida on East 85th Street, where prices start at $2.8 million. The ad boasts of "filtered fresh air." In other words, if I lived there, I wouldn't have to breathe the same dirty air as everyone else in New York. Or I could buy into Village Green on East 11th Street—with its one-bedroom apartments for just over a million—and feel good knowing that the place is "targeting LEED Gold certification." Many of New York's newest apartment buildings eagerly advertise a relationship, however tenuous, with LEED. One is "LEED registered"—meaning the building is still under construction and is not eligible for certification yet—and another says "LEED Certification Anticipated." It's not just that a shiny plaque from the U.S. Green Buildings Council suggests energy efficiency and long-term thinking (and bike rooms). It's that the very idea of LEED telegraphs cleanliness.

A few years ago, before the bubble burst, the ads were full of names—marquee architects and interior designers listed as if condos were Hollywood films. Now, as the market is creeping back (median sale price in Manhattan is $1.48 million, up over 12 percent from last year), and the dormant projects that dotted the post-bubble landscape are waking up, the values expressed in the ads are more nuanced.

Yes, there are still names. "World-renowned architect" Robert A. M. Stern designed 1280 Fifth Avenue; Rafael Pelli, son of Cesar, is credited for the Visionaire down in Battery Park City; and the Lucida ad namechecks Cook + Fox, a firm known for high-performance green buildings. But the advertising copy has become markedly zen. "Live better in every sense" is the motto at Village Green. "A smarter kind of living" is available at the Lucida. The ad for two buildings called Liberty Luxe and Liberty Green insists, "You are where you live." Yes, you are.

After I bought my own apartment six years ago, found in a tiny classified ad entirely devoid of glamour or poetry, I went cold turkey: I stopped reading the real estate section, even the articles. Gradually I backslid into recreational perusing; after all, the real estate section is like Page Six for the architecturally inclined. But just recently I've become fixated. I was planning to move into my sweetie's improbably huge SoHo loft and rent out my place, a complex maneuver in itself. But he's found it necessary to put it on the market. So when the loft—"stunning and dramatic" in brokerese—sells, we will have to find a new apartment together. Extra complex. The ads are now speaking to me with a frightening urgency.

And one in particular sucks me in. It's the address: 123 Third. After a moment I realize I used to live next door. The new building, where one-bedroom apartments start at $815,000 and LEED certification is surely on the way, occupies the "prime corner site" of my former bodega—a crazily dysfunctional little store where I'd sometimes stop in for a three a.m. fried-egg sandwich. This luxury tower, with its Poliform kitchens and Miele appliances, actually takes up several building lots and wraps around my old co-op like one of those face-hugging movie aliens.

But the newspaper ad does its job: It lures me to the website. There, I see a sample of the panorama afforded by the ten-foot, floor-to-ceiling glass window walls. Weirdly, it's almost exactly the view I used to have—except better. The Con Ed building's clock and the goofy pyramids atop the Zeckendorf Towers never shimmered like that through my standard issue aluminum-frame windows. And I realize that this is precisely what real estate advertising is designed to do. I can see a revamped version of my own life: bigger, brighter, no effluvia.

Story by Karrie Jacobs
Illustration by Christopher Silas Neal

A HOUSE ROWS IN BROOKLYN

From the street, Lange and Dixon's renovated row house (below) is notable for double-hung windows restored to their 19th-century height. The exposed ceiling beams and inserted steel framing system (opposite) are visible in the lower level, where Lange and Dixon relax with their son Paul.

For most homeowners, the goal of renovating is to transform an existing space into an idealized domicile. Few couples, however, include both the architect whose training can precipitate a vision and the professional critic whose career is staked on evaluating the work of architects. No pressure!

Story by Alan Rapp
Photos by Matthew Williams

Project: *Cobble Hill Row House*
Architect: Mark Dixon Architect
Location: Brooklyn, New York


France
India
JOSEPHUS

For Mark Dixon, an architect, and Alexandra Lange, an architecture critic (and sometime Dwell contributor) and coauthor of the new book *Design Research: The Store That Brought Modern Living to American Homes*, reuniting the separate levels of a typical mid-19th-century duplexed house common to the Cobble Hill neighborhood of Brooklyn would challenge their expertise and expectations. Their collab-oration provided clues as to how their design ideas—his as a designer, hers as a passionate observer—would translate into practice.

Dixon and Lange sought to solve the house's existing problems and pursue their vision in equal measure. Fortunately, there were opportunities to do both in the same stroke, since restoring original historic features and opening up dark spaces to more light enabled them to introduce new structural and material solutions. Both hoped to deploy beloved design concepts. Lange sought a limited material palette based on the blonde wood of classic Scandinavian design. Dixon translated her desires into surfaces that aren't typically constructed from wood—ceilings and built-out walls. "I had a lot of front-end ideas about how things should be, but Mark had to work out the reality of it," says Lange. "We have very similar tastes. We wouldn't be married otherwise—it's such a big part of our psyches."

Inspiring references flashed through Dixon's mind when he analyzed how to approach the space. A book by woodworker and designer Norman Potter, featuring a small kitchen plugged into an existing space, was among them. The idea of a box within a larger box provided "a lesson in craft and how to take a fresh look at basic functions and rituals," says Dixon. Also key was Louis I. Kahn's Yale Center for British Art. "It has a wonderful play of warm and cool materials that was definitely in my mind's eye when I thought about the palette of materials."

Facing the front facade on the English basement level (left), a sectional of Dixon's design punctuates the otherwise neutral hues with a stately purple. The lamp is a double-suspension Tolomeo from Artemide. The reupholstered Thonet chair lends balance to the room through its own asymmetry. Brightened by light from the backyard (below), the built-in credenzas and kitchen cabinetry are by JKK Woodcraft. A Kartell FL/Y pendant lamp bridges the glass and wood details.

These inspirations led Dixon to a process of subtraction and insertion. Common to rowhouses of the era, the partially below grade English basement level was murky. An interior wall divided the space awkwardly and was among the first things to go. In its place an open frame of exposed steel beams now projects up through all four levels, adding structural strength with minimal structure. The process of peeling back to essentials extended to the exposed subfloor, which revealed a patinated wood popularly known as pumpkin pine. The front windows, the bottoms of which had been bricked over, were restored to their original to-the-floor height, dramatically increasing the daylight quotient (and reinstating the facade's original character).

But authentically restoring everything, such as the dark brick walls, was not part of the plan. "We wanted a light-colored material, but not a paint finish—something more like mortar," says Dixon. "We arrived at pigmented plaster—it's in the same industrial world as brick. The walls are uniformly light gray but slightly mottled." The effect hearkens to the claylike color of concrete favored by Kahn, but without the brutal texture, and creates a perceptibly sedate atmosphere throughout the house.

The next step in structural unification came with new staircases. A solid wooden flight, coated with so many layers of red paint so as to approach heavy lacquer, connects the downstairs family area to the parlor floor—an expansive living room defined by ash bookcases set between the steel frame uprights. The remaining flights are fabricated from folded steel with parallel side struts, a design that negates the hefty square tube backbone that supports most metal stairs. The effect is structurally detailed yet light, an exercise in precision by fabricator Wesley Martel, who also removed the heavy hearths of the fireplaces in favor of fine flat fronts.

Lange's collection of vintage Heath cups and saucers, Jasper Morrison White Moon dinnerware for Rosenthal, and Simon Pearce handblown goblets fill the overhead kitchen cabinets, which are accessible from either side of the counter. The yellow backsplash is back-painted glass. Below, Lange reads the newspaper in a vintage Pierre Paulin Little Tulip chair for Artifort.

Dixon's curiosity about inserting volumes within larger spaces involved approaching the bedrooms and bathrooms essentially as cabinetry. "I was interested in cabinetry wall ideas while working on renovations of similar buildings before we purchased the house." Like the bookcases in the living room, the built-out walls are framed in ash, constructed more as volumes than slabs. They hide pocket doors in the nursery and guest room and create refined counterpoints to the plaster. The insertion concept extends to an electric and HVAC utility core masked by white acrylic, which, in combination with the exposed steel beams, could seem aggressively industrial but instead nestles along the bookcases almost imperceptibly.

The couple's combined design ideas find maximum expression in their shared office on the top floor, where the ceiling now crests at one end to an uplifting 10 feet. "It was the serene feeling of being up in the light and the treetops that made us both want the top floor to be the office, but the original ceiling was seven feet high front to back and the whole floor felt like a garret," says Dixon. Their work areas correspond to their individual personalities and approaches—Lange at an antique desk with just a computer, paper planner, and a notebook, Dixon at a workstation with synthetic stone samples, a large plotter, and other necessary accoutrements of the working architect.

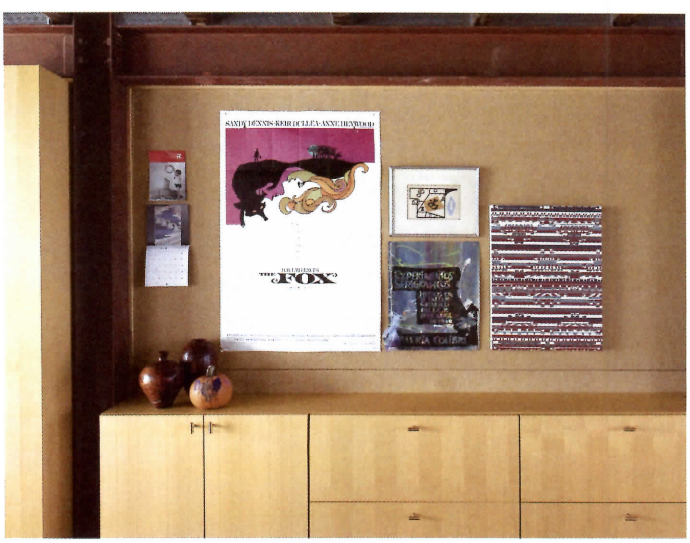
But over the course of this three-year renovation (begun in 2006), with Dixon leading a modest team of workers, came the obligatory low points. The acerbic and amusing analyses of architecture and design for which Lange is best known were caught mute at the often tedious realities of the process. "At several points during the construction I became incredibly frustrated with how long it was taking. I had never experienced it for myself and was used to the sped-up, magazine version of events," says Lange. "Everything was very emotional, and you're thinking about the house where you'll raise then-nonexistent children and live in the rest of your life. You just don't think of the now."

There were conflicts over details such as the bookshelves, which in their box-cubby geometry seem far from controversial. "I saw some cool Chinese scroll cabinet somewhere and I proposed something similar, with a lot of tiny slots and a beautiful vertical direction," recalls Dixon. Lange would have nothing of it: "I thought it was incredibly busy. When I don't like something I get offended."

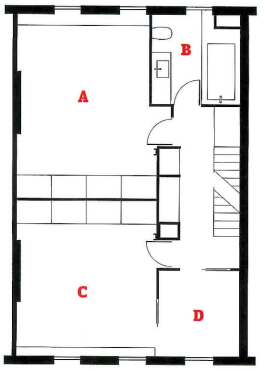
It's with a tinge of embarrassment that Lange and Dixon now recount the difficulties they encountered and overcame during the remodel. There's also a sense that the process itself, however challenging to their skills, instincts, and relationship, provided indispensable professional lessons. As they continue on their respective paths of architect and critic, Dixon and Lange can add an important experience to their credentials: client.

@ Extended slideshow at dwell.com/magazine

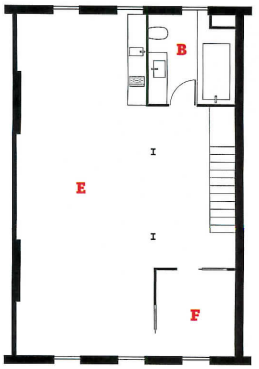
On the parlor level (above), the pigmented plaster walls eschew the finish of paint. A modest reveal between the ceiling plane and the walls ingeniously accommodates a concealed picture rail that runs the perimeter of the room. The 1968 painting above the sofa is by op-artist Julian Stanczak. The exposed steel beams (above and below left) delineate access areas from the rooms. The staircase system and fireplaces were fabricated by Wesley Martel.



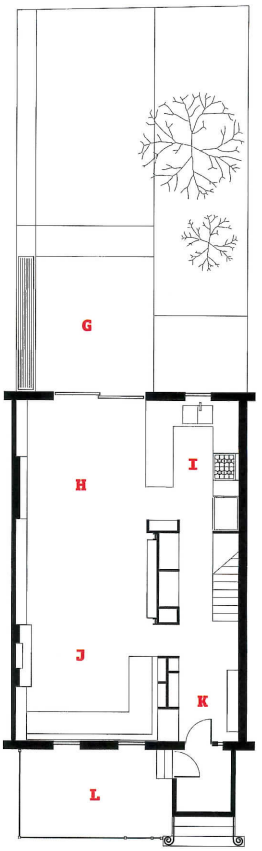
Lange's predilection for vintage design punctuates the space. The office level includes a cozy guest room with a mid-century Heywood Wakefield–esque dresser serving as a bedside table (left). From the previous owners, Lange spied several key pieces of vintage furniture, including two rare George Nelson Thin Edge dressers for Herman Miller (below).



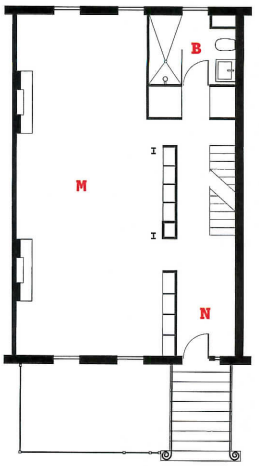
Second Floor



Third Floor



Ground



First Floor

Cobble Hill Row House Floor Plans

A Master Bedroom
B Bathroom
C Bedroom
D Nursery
E Studio
F Guest Bedroom
G Garden
H Dining Area
I Kitchen
J Sitting Area
K Mudroom
L Front Yard
M Living Area
N Entry

Dixon inspects a drawing in the couple's shared office on the home's top floor. The space features a sloping ceiling that rises to ten feet at one end. The new wood of the inserted ceiling counterpoints the vintage pumpkin pine floorboards underfoot.

In the apartment's new incarnation, the main living area (left and opposite) is a family room that morphs—after the boys go to sleep in the back bedroom—into the parents' lair. As Krastev puts it, "During the day it's a one-bedroom apartment, at night, a studio." The bed, usually scattered with Legos and toy cars, "is a big playground for the kids," he says.

Story by Jaime Gross
Photos by David S. Allee

Project: K Residence
Architect: su11 architecture + design
Location: New York, New York

ALL TOGETHER NOW

When Svetlin Krastev and Dessi Nikolova had their second child, they saw two options: Go broke buying a bigger apartment, or renovate their existing 620-square-foot home. Because they loved their central Murray Hill location—Krastev can walk to work in 15 minutes, which means more time with his kids—and also because they themselves lived with their parents in tight quarters in Bulgaria, the decision came easily. However, to answer the not-so-simple question of how the space would work for four, they turned to Ferda Kolatan and Erich Schoenenberger of su11 architecture + design.

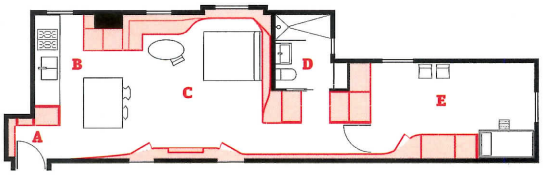

Cartier

To contain clutter and create a sense of spaciousness and visual continuity, the architects installed a laminate storage wall that stretches and curves from the entranceway (where Nikolova stands) all the way to the boys' room. The floor-to-ceiling cabinets contain almost all the family's possessions, from clothing and shoes to books and bedding.

Since the main living space has to function as both a bedroom and a family room, Krastev and Nikolova make do without a couch. When the family watches TV or reads, they cozy up on the bed or sit on the built-in bench, which also serves as a dining and play area. "When in a limited space, you have to really think: What do we do in this room, what do we need?" says Krastev. "Do we really need a coffee table?" In their case, the answer was no.

Before

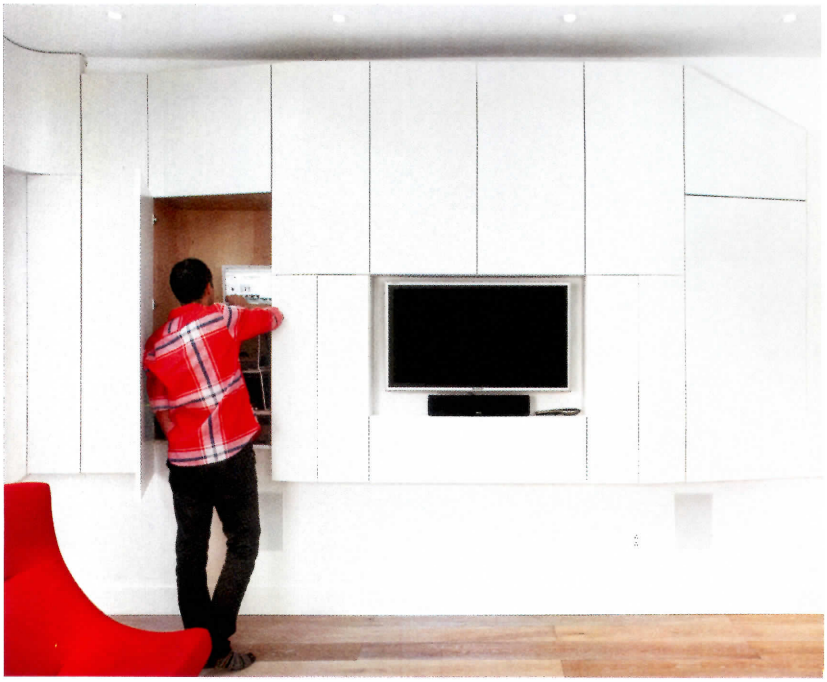
After



K Residence Floor Plans

BEFORE
A Entry
B Kitchen
C Living Area
D Bathroom
E Bedroom

AFTER
A Entry
B Kitchen
C Living/Dining Area (day)
Parental Lair (night)
D Bathroom
E Bedroom



"Svetlin and Dessi were clearly up for something innovative and exciting," says Schoenenberger, explaining why his firm took on the relatively small-scale, $300-per-square-foot renovation project. Schoenenberger and Kolatan's boldest moves include an eye-catching sculptural Corian wall above the bed (bottom), whose curves create an arresting and ever-changing play of light and shadow. The unit seamlessly transforms into a window ledge (hiding a heater) and a built-in bench. On the opposite side of the hallway (top), the storage wall bumps out to accommodate the television and entertainment system and gains some hidden extra space from the former lot-line window niches (see floor plan).

"Corian is often pooh-poohed because it's used for ugly stuff, like bathroom vanities," says Schoenenberger, "but we knew what we wanted to achieve would be difficult with plaster." The clients embraced the material because it is kidproof—any marks can be cleaned easily and the matte finish resists fingerprints. The structure was built off-site, brought into the apartment in pieces, installed on a wooden skeleton, and then sanded over a three-day period to achieve a seamless integration with the back wall and the skylight overhead. "It's kind of a melting design that comes from above and goes down the shelves," says Schoenenberger.

"We realize the space has limitations," says Krastev. "Maybe when the kids get to be ten or 12 years old, we'll have to move. But we can easily spend another five years here. On a day-to-day basis we're very comfortable. We don't have endless means or endless space, but our quality of life is very high."

For now, Kimi, age six, and Darin, age two and a half, happily share a room and bunk bed. Kimi's clothes are stored on low shelves in the built-in closet, so he can dress himself, and the children's toys are stored within easy reach in open drawers. Their parents' seldom-needed stuff (luggage, winter clothes) is stashed in the higher cabinets. "Believe it or not, we have empty cabinets," says Nikolova. "There's space for everything."

5 IN HOURS

Story by Marc Kristal
Photos by Jake Stangel

BOROUGHS

48

When Dwell proposed that I undertake a design writing variant of Supermarket Sweep—visiting five projects in five boroughs in two days—I had a single thought: Why me? Getting five sets of interviewees to stay put while I ran around a vast, unpredictable metropolis seemed like a stunt that was bound to fail. Yet the idea was irresistible. Such a tour would draw me through the city's infrastructure, its trains, roadways, and streets, sharpening my understanding of how the great urban machine holds together. I live in New York for its variety, yet I spend my days shuttling between the same few places in Manhattan; here was a chance to really see my hometown, to apprehend its sweep and multiplicity in a compressed way that would amplify both. And let's face it: New Yorkers like a challenge—especially one that tests them against their city. This promised to be a good one.

MANHATTAN

Day 1, 8:30 a.m., Harlem: "Can I live here?"

"When I first thought of moving to Harlem, I looked at a map," says Ryall (left). "The island's about 210 blocks long, I'm near 110th Street—I thought, 'It's right in the center of Manhattan.'" Ryall installed vertical circulation elements, opening an unobstructed 47-foot-long view from front to back, and kept the ceiling beams exposed to create a loftlike environment (opposite). His only so-called extravagances in the inexpensive renovation were the weather- and sound-resistant windows and central air-conditioning system.

Like many white people of a certain age, I first visited Harlem by mistake. I took the wrong subway and barely got out of the station: First one guy, then another, tried to shove me down the stairs. Thirty-two years later, walking past the gourmet markets, wine shops, and chain drugstores that are the sine qua non of change, I am struck by the Asians and Caucasians on their way to work, none scurrying with the head-down haste of the unwelcome. Harlem may still be the global capital of the African Diaspora, yet no court could have integrated it as efficiently as the lure of affordable Manhattan real estate. Nowadays, everyone takes the A train.

Architect Bill Ryall moved here 20 years ago, during Harlem's crack epidemic, when so many buildings had been demolished (or collapsed) that entire blocks were being farmed by Southerners who'd moved up during World War II. Ryall turned 40 in an 1889 Queen Anne row house on West 118th Street that he bought for $42,000: "Forty-two thousand more than it was worth," he quips, sitting on his stoop in bare feet. "There was this program set up by the Department of Housing Preservation and Development. In the '70s, people here were abandoning properties and not paying taxes, which is how New York ended up owning over 50 percent of Harlem's real estate." When the city decided to sell 150 houses at low cost, hoping their renovation would kick-start a renaissance, Ryall seized the chance.

His derelict four-story structure had been cut up into single-room-occupancy apartments. "After we took everything out, all you saw were four brick walls and the ceiling beams," he recalls. "And I thought, This is a loft." Rather than restoring the enclosed rooms and stacked side stairs, Ryall "brought the downtown loft aesthetic uptown and put it in a town house," says his partner, Barry Bergdoll, the Museum of Modern Art's architecture and design curator. He moved the stairs to the house's center, "so you experience the full length of the space when you come in," left the bricks and beams exposed, and finished most floors in painted wood. The entire house—including a basement-level rental apartment—was renovated for $300,000.

"It made living in New York so much better," Ryall says, though he admits that, concerned about how the community would perceive him, "I dragged my feet at first. Finally I came up early one Saturday morning and interviewed the neighbors. I said"—he laughs—"'Look at me—can I live here?' And everyone who was up at that hour said, 'Please come.'"

When I ask what became of the other 149 properties, Ryall's sunniness vanishes. "Ten out of 150 got renovated," he fumes. "And almost all the locals who purchased homes"—a cornerstone of the plan—"ended up defaulting. They spent their life savings buying the houses, then didn't have the ability to borrow money to fix them up." Ryall blames the city for misrepresenting renovation costs. "They'd show a picture and say, 'This house will need electrical and plumbing, you'll spend $30,000'—well, multiply that by ten! These people lost their savings and their houses"—the latter ending up, once again, off the tax roles.

We ponder this all-too-typical example of urban bureaucracy. "That's a real New York story," Ryall says.

With its orderly rope-covered ceiling and sleek bars of light, Minnis Shabu Shabu, John Hsu's restaurant (above), is purposely at odds with Flushing's aesthetic, as is his house (opposite top), a concrete modernist box nestled amid "suburban eclectica," as architect Drew Lang characterizes the neighborhood's prevailing style.

When the Hsus found themselves expecting a third child, they engaged Lang to enclose the upper part of their double-height living room (opposite bottom) to create a fourth bedroom and playroom-study upstairs. Additionally, Lang resurfaced the fireplace wall with massive slabs of filled silver travertine marble.

The slabs were so large that one of them broke an adjoining floor-to-ceiling glass pane during installation.

The 84-block trip south to Times Square is surprisingly speedy. But when I transfer to the 7 for the journey to Flushing–Main Street, its final stop, time slows. The train becomes elevated after entering Queens, rattling over a low-rise sprawl of dirt lots, gas stations, big-box stores, and midrise mid-century apartment blocks, and mile after mile of graffitied rooftops. It's an interminable yet hypnotic transit the passengers endure with a very un–New York–like stoicism.

When I disembark, the world explodes into chaotic life. Downtown Flushing has the city's third-busiest intersection and second-largest Chinatown. The sidewalks are packed with East Asians, many of them stiff-legged elders with canes; the buildings, architectural grab bags filled with chain restaurants, are hung with multistory, multilanguage signage. *Blade Runner*–esque neon, LED, and video displays color the sky.

Amid the visual cacophony, Minnis Shabu Shabu, John Hsu's just-opened restaurant, comes as a relief. The ceiling is strung with neat rows of hand-tied rope, and the walnut walls and tables manifest a quiet cool. The clean, contemporary aesthetic, Hsu tells me, is deliberate. "You walk around Flushing, you see a lot of crap," says Hsu, a compact, Taiwan-born 36-year-old, arms folded across his chest. "I'm a builder and developer myself, and I hate to see that. Developers here, they want to build quickly, sell, and make money. Same with restaurants—people just throw tables together, paint the walls, and open." Minnis, which Hsu created hand-in-glove with Brooklyn-based architect Drew Lang, represents his design-driven approach to community-building. "I wanted to make something new for the neighborhood."

When Lang arrives, we go to Hsu's house, which the architect helped remodel. As we await a cab, I ask about the kitschy

QUEENS

Day 1, 12:30 p.m., N. Flushing: "Something new for the neighborhood..."

tiger painting in Minnis's entryway. Lang, a somewhat enigmatic man, smiles. "It's another layer," he says. "John's father is an owner of the restaurant—that's his touch. Whereas for John, erasing the past is in a way the objective."

This becomes clear when we arrive at Hsu's house in North Flushing, a well-heeled bedroom community of mostly center-hall Colonials. Hsu had mentioned that, when he demolished the traditional house he'd bought and began anew, "the neighborhood freaked." I understand: His reinforced-concrete box—next door to his parents' and across the street from his brother's classically conservative homes—is provocative. "John wanted to do what he wanted to do," says Hsu's Long Island–born wife, Shirlyn, as she lets us in, "and he did it."

Shirlyn, an irresistibly friendly, funny woman at home with three children and her mother, shows me a house that delivers the comforts of suburbia in a resolutely modernist language. I take in the open-plan living/dining/kitchen space, mount cantilevered stairs floating behind a glass wall to visit the kids' rooms and colossal master suite, then head to the basement, trailed by the Hsus' four- and six-year-old daughters, where I find a den, a giant fish tank, and a second kitchen that services—shock of shocks—a backyard pool.

As a Manhattanite accustomed to small spaces, I am gobsmacked to find this abundance within the city. When I remark on how well constructed the house is, Shirlyn reveals that Hsu learned the trade from his father, a builder of the old school. "My father-in-law is more 'let's bang out a building, make some money, and call it a day.' That's not what my husband is about.'" Shirlyn laughs. "When we started, John's dad would come running from next door at seven a.m. when the construction guys came, and John would run out and yell, 'I'm doing this with money I earned—you can't say a word about how I'm building my house!'"

BROOKLYN

Day 1, 3:30 p.m., Red Hook: "A live/work type of of scenario..."

Cinematographer Wilmot Kidd (above) sweeps the roof of the Red Hook industrial building that contains his home. In a former shipping and receiving room, Kidd's design-builder Eric Wolf inserted a custom-crafted freestanding stair (opposite, clockwise from left); fitted the new sleeping loft with mahogany rails; mounted a platform for Kidd's video projector; and enlarged the 16-by-30-foot space's single window.

Twenty-nine years after Robert Moses's death, the mixed legacy of New York's über-urban planner remains inescapable. I feel it acutely when, after a long ride on the F that loops me into Brooklyn and a stroll past the magisterial 40-foot-deep front lawns of Carroll Gardens, I cross a footbridge over the six-lane trench of Moses's notorious Brooklyn-Queens Expressway—which, in addition to bringing noise and pollution, cast Red Hook, on the expressway's other side, into isolation. Indeed, when I descend from the bridge, the milieu changes markedly: There are houses interspersed with weedy lots and light industry, signs warning of rat poison.

Yet Red Hook is ascendant—thanks not to the newish Ikea and Fairway supermarket nor the hipsters along Van Brunt Street, one suspects, but to more romantic pleasures: My route to Wilmot Kidd's apartment takes me by the rough majesty of the great Atlantic Basin shipping yards, with their tall mesas of cargo containers. Beyond them, I pass the rugged brick architecture that gives waterfront landscapes the world over their timeless appeal.

Kidd, a 31-year-old cinematographer in T-shirt, Blundstones, and a face full of unruly bed beard, awaits with his design-builder, Eric Wolf, in surprising circumstances: They have shaped his residence out of the undistinguished shipping and receiving room of a 1940s industrial building.

"When I first moved in, I built a sleeping loft with a mattress and a ladder, but it was sagging and had no railings," Kidd recalls. "And there was just one window on the street-side wall," Wolf prompts, "but it was way up high because you didn't want people to look in." "It did not work at all," Kidd affirms. Yet he couldn't imagine hiring an architect. "My perception was that an architect is for a person at a different stage of life," he explains. Wolf got the job because he is, primarily, an artist. "I could relate to a painter—it wouldn't be like talking to an alien."

Wolf, however, proved to be wearing sheep's clothing—he briefly studied architecture at RISD and pays the bills as a construction project manager—and redesigned the apartment with a craft-based professionalism befitting a neighborhood in which people, whether artists or stevedores, labor manually. With a small crew, he reconstructed the sleeping loft, installing a platform bed, a custom-crafted walnut-topped dresser, and mahogany rails. He also added a freestanding loft stair with built-in storage, shaped a dining area with a banquette, and put up office shelves with Nakashima-style flitch-sawn ends. The window was enlarged and a 16-foot-long mahogany bench installed beneath it; Wolf even found space for a snug guest room (accessed via ladder) above the reconfigured kitchen/entry. With surprisingly little angst, a neglected corner became a creative home that honors its industrial context.

Kidd pops a hatch above the loft and we ascend a ladder to the tar-paper roof. The sky, a mass of flat clouds riding the wind toward Manhattan, would have stirred Jack Kerouac's heart. "I love it here," Kidd says. "The light, the air. Everyone is doing cool stuff—there's a guy who built a mobile drum circle for Burning Man. Everyone in Red Hook likes a live/work type of scenario."

STATEN ISL

Day 2, 9 a.m., Freshkills: "You helped to build this site..."

While my appreciation of New York's 24-7 public transit system remains immeasurable, I am pleased, as day two begins, to catch a ride in a Parks Department Jeep to Staten Island. Within an hour, I am standing atop South Mound with Carrie Grassi, Freshkills Park land-use and outreach manager, looking at what will be—following a 30-year build-out based on landscape architect James Corner's master plan—New York's next great park.

The view is startlingly arcadian: Three creeks flow through the 2,200-acre park, leading the eye to the William T. Davis Wildlife Refuge and the Staten Island Greenbelt just beyond. The South Mound, one of four in the park, is wild, edged with tall beds of phragmites. Only the sight of the nearby East Mound's cap—a patchwork of geotextile fabric, impermeable membrane, pre-sod, soil, and grass designed to seal off its contents—reminds me that I'm standing atop the world's largest landfill: roughly 150 tons of garbage. "Mother Nature is taking over," says Grassi, a Pre-Raphaelite heroine with a raucous laugh. "But yeah—it's a completely engineered site."

In 1948, Robert Moses hatched a plan to fill the Fresh Kills site's delicate wetlands for three years, then build an industrial zone to the west, with parks and housing to the east. But as landfills elsewhere in New York shut down, the site's life was extended until it became, by the mid-1980s, the city's sole dump—four fearful-smelling mini-mountains rising to between 135 and 200 feet, presided over by rats and gulls.

Fresh Kills was finally closed in mid-2001 (and reopened temporarily after September 11, when the World Trade Center material was brought to West Mound for analysis), and a plan was produced to transform what Parks Department literature calls "an emblem of wastefulness, excess, and environmental neglect" into a symbol of renewal and ecological balance. Appro-

The tall vegetation surrounding Carrie Grassi, Freshkills Park land-use and outreach manager (opposite), grows atop what was formerly the world's largest landfill: 150 tons of (mostly) garbage, accumulated over more than half a century.

In 1948, when filling began, Fresh Kills' "marshy, low-lying wetlands weren't prized—people thought they were breeding grounds for mosquitoes," Grassi says. Development over the next several years will focus on public access and showcasing the site's unusual combination of natural and engineered beauty. Phase One includes opening up 21 acres in North Park and a 20-acre swath of South Park that will incorporate ball fields, a bike loop, and natural habitats.

priately, Corner's scheme balances the designed and natural. Once capped, the mounds cannot be built upon and so will be limited to walking, biking, and horseback riding trails and wildlife habitat. A quarter of the park, including wetlands, is protected and exempt from development, though canoe and kayak put-ins are planned. The remaining areas are due to become ball fields, parking lots, concession stands, and other park amenities, designed for maximum sustainability.

"People say, 'I'll never see it, I'll be dead,'" Grassi remarks as we drive toward North Mound. (I am thinking precisely this.) But the first wave of projects is about to get under way; these include a tree nursery, the yield of which will help regreen the park. "We want to communicate that this is a site that's working to renew itself," an educational component Grassi deems essential. "If you lived in New York before 2001, your garbage is here—you helped to build this site," she says. "We're really conscious now of our responsibility to the environment. Developing the park is taking ownership of that and moving it forward."

The Jeep stops at North Mound's high point; getting out, I gaze at far-distant Manhattan, floating on the clouds like Valhalla. "Everyone associates Staten Island with the dump," says Grassi. "It's quite a psychological scar for people here. We have local people coming expecting to see garbage who have gotten very emotional." When I ask why, she replies, "Because it smells nice."

Grassi drops me at the Staten Island Ferry; the burnt-orange vessel pushes off for Manhattan, and I move to the bow, standing with several dozen passengers. As we pass the Statue of Liberty, the slow tolling of a buoy bell brings to mind September 11. Nine years after I stood blocks from the catastrophe, ash and debris falling, like the snow in James Joyce's story, over the living and the dead, I have almost stopped mentally sketching in the towers when I see, as I do now, their former location.

"Do you really like your building?" the Brook's director, Paul Pavon, was asked by an acquaintance, who compared the appearance of the 90,000-square-foot supportive housing development in New York's famously blighted South Bronx to that of the Tetris video game. Indeed he does: "If you walk around this neighborhood, not too many buildings look like this. So there's some kind of pride when the tenants come home."

Two hours later, revivified by a pair of conga players' exuberant performance on the 2 train, I hustle out at the corner of Third Avenue and East 149th in the South Bronx, once an international symbol of urban blight. A man hands me a postage-stamp-size pamphlet titled "Messiah Is the Prince of Peace"; another, buying a bag of roasted nuts, offers directions to the Brook in a gregarious voice, looking pleased.

"Alex wanted to design a beacon for the neighborhood," says Coren Bomback, an associate at Alexander Gorlin Architects, as we look up at the Brook's distinctively pierced red-and-aluminum corner. Its tenants, surely, see it as such: a six-story, 198-unit building, it was developed by Common Ground, an organization that constructs supportive housing for formerly homeless, special-needs, and low-income individuals; the structure, new and immaculate, stands in sharp contrast to the mélange of vacant lots and rundown buildings surrounding it.

Inside, we are met by Paul Pavon and David Headley, Common Ground's somewhat formal on-site managers. "Do you need us to tag along?" Pavon asks, and when Bomback politely declines, they nevertheless show us the entire building, missing nothing—it is an hour before I visit one of the small but serviceable single-occupancy apartments. Still, the program is impressive: a multipurpose room, an exercise facility, a computer lab with 14 work stations, a nurse's office, and a landscaped rear courtyard, as well as suites for both Common Ground and BronxWorks, the Brook's onsite social services provider—well-maintained, cheerful spaces.

Yet there's an edge beneath the Brook's welcoming nature: The neighborhood suffers from crime and drug infestations, so the building has multiple monitoring strategies. The most intriguing is a card key–operated turnstile at the entrance to

BRONX

Day 2, 2 p.m., South Bronx: "Bumblebees back to the Bronx..."

the building that—in addition to turning off nonessential power in individual units when tenants leave, a big energy-saver—enables staff to keep track of people's comings-and-goings.

A sentimental tableau greets us on the green roof: a middle-aged woman in church clothes, seated on a bench with a bouquet of roses, listening to a gent in a Yankees cap pitch woo. I ask my hosts about the design's impact. "Some tenants are coming straight off the street," Pavon replies. "The architecture, the cosmetics, play a huge role in the start-up process, whether they accept their new situation." He apologies for the late-season lack of color in the plants. Then, for a moment, Pavon's seriousness lifts. "The Bronx borough president was here, and he saw bees," he says. "And he thanked me for bringing bumblebees back to the Bronx."

Entering the subway, receiving another tiny pamphlet ("Somebody Loves You! Jesus!"), I board the 2 train for the voyage home. Looking around the hot, crowded car, shallowly inhaling its ripe air, I am seeing things with fresh eyes. What drew me to New York in the 1970s—the dystopia Gerald Ford famously told to drop dead—were the vivid jolie laide scenes at every turn, a noirish hyperrealism that derived, to no small degree, from ruin. Today I complain endlessly that what I used to love about that dry-land Atlantis—the forgotten, decades-old signage; the splendid underused buildings no one could afford to rip down; the oddball establishments and their oddball patrons—has given way to developer architecture, chain stores, a lack of detail and intimacy. But my travels have revealed a city as textured, complex, and narrative-rich as the one I carry in memory. "No human heart/Changes half so fast as a city's face," wrote Baudelaire, and that's true. But within the features of the new-century metropolis that has bloomed around me—waiting, it would seem, to be noticed—I recognize New York.

The Brook occupies what had, for years, been a vacant lot. "Before we built on it, there were remnants of dead chickens from who knows what sort of illicit activities," says project architect Coren Bomback. The chicken bones have been replaced by bees on the building's green roof, one of a number of LEED-driven elements that include an innovative building management system that regulates electrical, cooling, and lighting systems.

The Long View

The ne plus ultra of architecture critics, 90-year-old Ada Louise Huxtable is still turning her sage, often stinging, pen on America's design landscape.

Photo by Alfred Eisenstaedt

Story by Aaron Britt

Ada Louise Huxtable was not only the first architecture critic at a major American daily paper, she also won the inaugural Pulitzer Prize for "distinguished criticism" in 1970.

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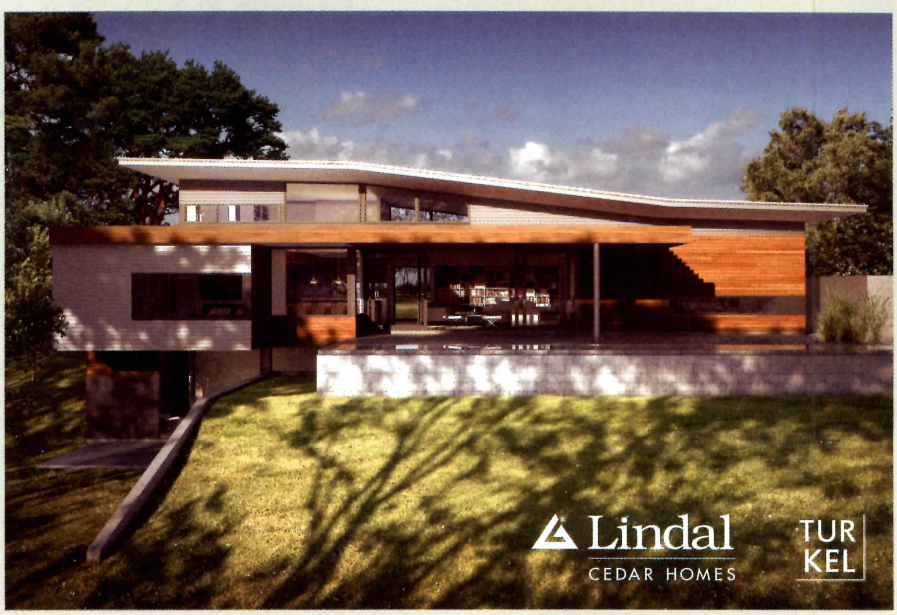
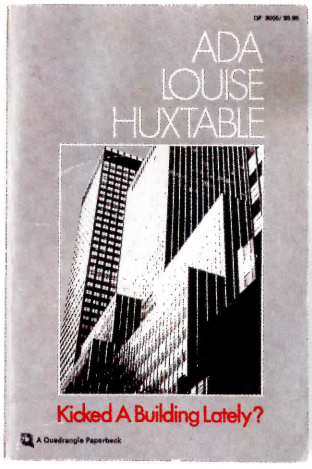


"Kicked a Building Lately?" asks the title of Ada Louise Huxtable's 1976 book of architectural criticism, culled from her *New York Times* columns of the early 1970s. It's a punchy and salient question, one that serves as a challenge to the reader, a rebuke to aesthetics-only criticism, and a telling glimpse of precisely how the now 90-year-old writer, currently ensconced as a critic at the *Wall Street Journal*, approaches her craft.

Giving a building a good skeptical kick, as you might the tires of an old car, serves as a larger metaphor for Huxtable's critical tack. Her brand of journalism—one she once summarized as a persistent search for "quality, responsibility, and good sense"—asks not so much "Is this cool?" as "Is this necessary?" It's an ethos Huxtable feels is increasingly lost in current criticism.

"We're treating architecture too much as art alone. And it's too much a part of our celebrity culture," she says. "People's eyes glaze over at the prospect of talking about architecture's sociological roles, but that doesn't have to be boring, and it's absolutely essential to figure it in." How worrying, then, that a current survey of the design press, particularly online, might well be titled "Dug a Rendering Lately?"

"You have to know about real estate, development, urbanism, local commercial interests, and of course architectural history," she says of good architectural journalism. "You have to get so much information to be entitled to write a piece of architecture criticism."



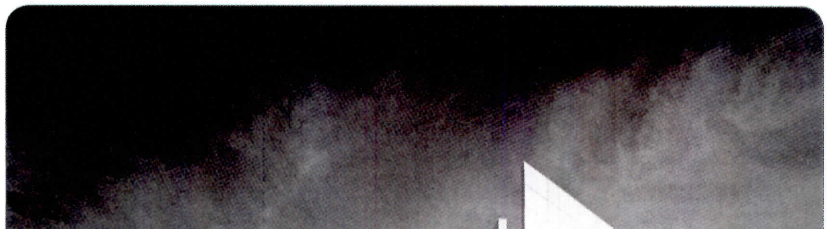
Information is precisely where Huxtable started. She was an art major at Hunter College and did graduate work in art and architectural history at the Institute of Fine Arts at New York University in her native New York. Her first job was as an assistant curator of architecture at the Museum of Modern Art. She also worked with her husband, the industrial designer L. Garth Huxtable, assisting him with product development and promotion, and had written about design before becoming the first full-time architecture critic for a daily American newspaper at the *Times* in 1963.

"When I started, very respected papers like the *Times* were simply printing publicity releases handed out by real estate companies," she recalls. "I had the feeling that there should be a greater sense of entitlement amongst New Yorkers, that they should know more about what was going on in architecture and have more of a say in how it happens."

She convinced her editor, Lester Markel, to give her a critical column, but before she could get into a piece of architectural criticism, he insisted that she first had to report the who, what, when, and why of the story as hard news. "I used to write three pieces on a single building: I'd report the news; then I'd do a little evaluation, an appraisal they called it, both for the daily paper; and then I'd write a more personal take in the critical column in the Sunday Arts and Leisure section."

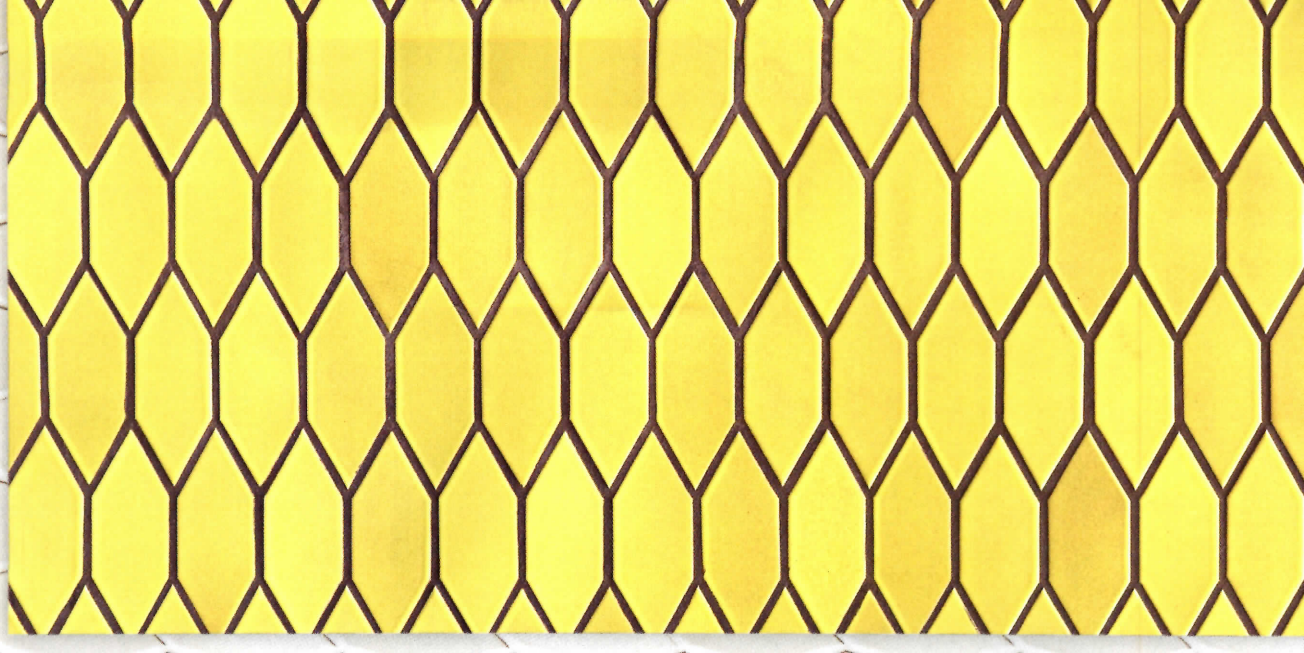
Huxtable's column was instantly polarizing, and no shining new monument was too sacred nor any tatty old structure too humble to elude her pen. A great advocate for the best of the new and the best of the old, Huxtable was at the forefront of the push to save New York's great buildings of the 19th century—"preservationists were just little old ladies in tennis shoes when I started"—while arguing for the very strongest contemporary buildings at the moment when the ascendant pizzazz of postmodernism was running roughshod over modernist orthodoxy.

One Sunday she might praise Richard Meier's "superstyle" as having "an extremely disciplined interlocking of logic and art" and the next week fulminate about the demolition of Bernard Maybeck's neoclassical 1915 Palace of Fine Arts in San Francisco. As she wrote in the *New York Times*, "For every Brooklyn Heights [she was for saving it], which preserves a historical continuity of real buildings of the real past, there are numerous projects that will put up brand-new 'aged' imitations mixed with a few dislocated victims



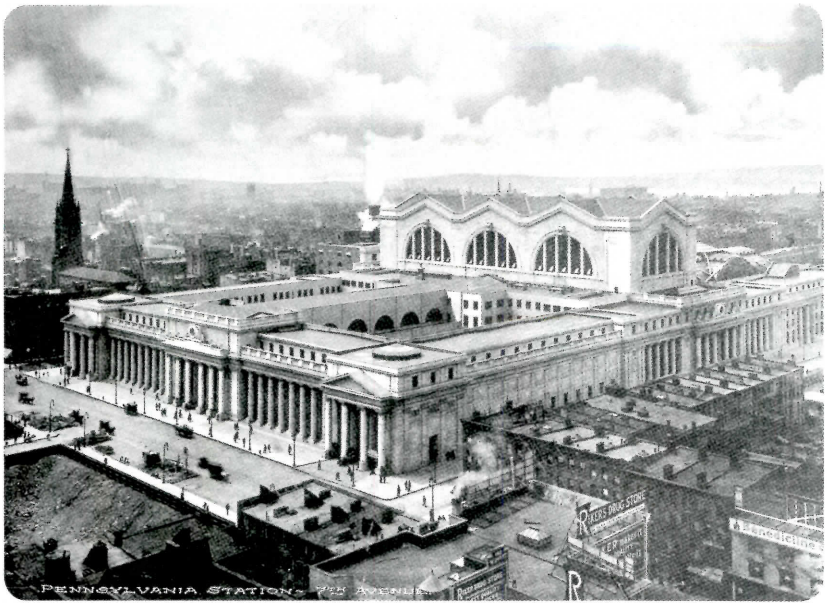
In *Kicked a Building Lately?* Huxtable tours America, paying special attention to her hometown, New York, as well as the growing clutch of monuments and memorials in Washington, DC. An architect on whom she spent much ink was Richard Meier (his New Harmony Atheneum is at bottom) and what she called his "superstyle."

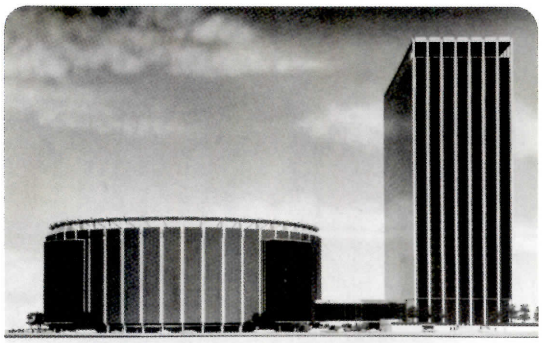
Photos by Ezra Stoller/Esto (New Harmony Atheneum), Ruof Sloot (book)



Dwell Patterns

with Heath Ceramics





of throughways or urban renewal for spuriously quaint little groups of instant history in sterile isolation."

Huxtable wrote pointedly against the destruction of Penn Station: "The passing of Penn Station was more than the end of a landmark. It made the priority of real estate values over preservation conclusively clear." And she lauded the flowering of downtown Brooklyn: "There is enough visible accomplishment in terms of design, development, and the creation and reinforcement of community and amenity for a dozen other cities." Though it's accurate to say that her great subject has been New York, her larger aim has always been the promotion of inventive, clear-headed buildings.

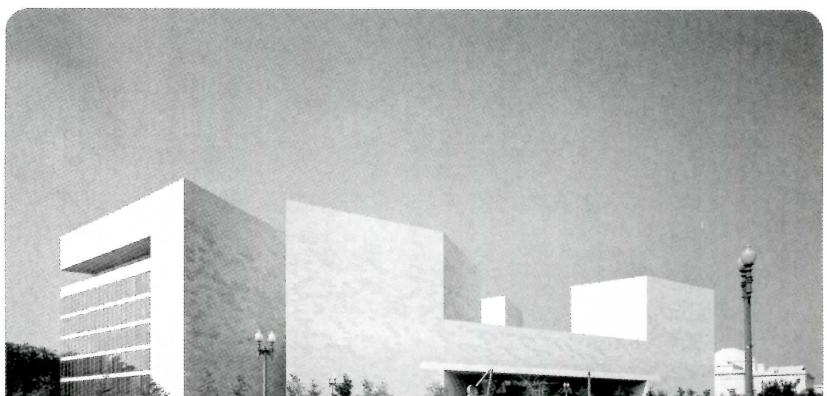
Her contemporaries took note, and in 1970, Huxtable was awarded the first Pulitzer Prize for distinguished criticism, not just a nod to her talents as a reporter, historian, and critic but an affirmation of what a sustained, scrupulous look at the evolving urban landscape can mean to a city.

"Ada Louise, in short, made the field of criticism not just respectable but noble," says another Pulitzer Prize winner for criticism, architecture critic Blair Kamin of the *Chicago Tribune*. "She showed that the demands of daily journalism and the rigors of serious criticism are not incompatible."

After 18 years at the *Times*, Huxtable, delighted to win a MacArthur Fellowship (the "genius grant"), left the paper to focus on writing books, which have ranged from a biography of Frank Lloyd Wright to investigations of two of America's most aesthetically and ideologically opposed vernacular structures: the skyscraper and the ranch house. Her work on the ranch house is ongoing, though she anticipates the book should be finished and released at some point this year.

Huxtable now splits her time between New York and a home on the North Shore of Boston, where she continues her work contributing several essays each year to the *Wall Street Journal*.

"I don't think you can separate the roles of the historian and the critic. Criticism without a background in history to me is extremely shallow and often meaningless. Besides," she trills with girlish enthusiasm, "the research just keeps revealing!"



Photos by Ezra Stoller/Esto (National Gallery of Art), Bettman/Corbis (Penn Station, Madison Square Garden)

One of the great losing battles of Huxtable's career was against the demolition of Penn Station (top left) in Manhattan. Developers took down the 19th-century structure and erected Madison Square Garden (a model of the building is at top right) on top of the rubble. Huxtable was just as outspoken a supporter of buildings she liked as she was a critic of those she hated. Despite little affection for Washington, DC's monumental designs, she does love I. M. Pei's East Wing of the National Gallery (bottom).

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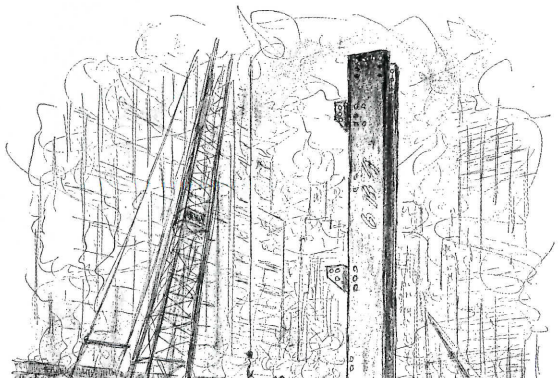
Ten Things You Should Know About

Ada Louise Huxtable



"Ada Louise Huxtable already doesn't like it!"

1. One of her more famous pans was of Edward Durell Stone's Huntington Hartford Museum at 2 Columbus Circle. She called it a "die-cut Venetian palazzo on lollipops." The zinger stuck. And it became known familiarly as the Lollipop Building.

2. The *New Yorker* ran two cartoons using Huxtable's poisonous pen as the punchline. One, from 1971, shows a pair of fat cat developers standing in front of a tacky model anticipating her ire. The other, from 1968, is at left.

3. Two of Huxtable's favorite contemporary architects are Rafael Moneo and Álvaro Siza.

4. She was married to the late industrial designer L. Garth Huxtable, who worked with such luminaries as Norman Bel Geddes and Henry Dreyfuss.

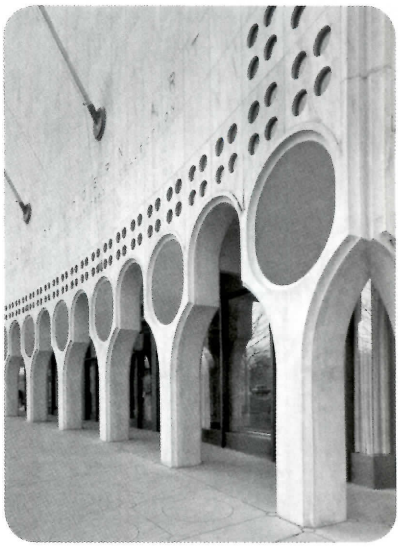
5. As a team, Garth designed and Ada promoted the glassware, china, and silver service pieces for the Four Seasons Restaurant in the Seagram Building.

6. In the third season of *Mad Men*, developers intent on building Madison Square Garden in downtown New York dismiss Huxtable's criticism by tartly stating, "People know she's an angry woman with a big mouth."

7. Language maven and fellow *New York Times* writer William Safire credited Huxtable with coining the slur against lousy city planning "urbicide." "I don't think I came up with it," she says. "But he said I did, and he's the expert on that kind of thing."

8. If *Kicked a Building Lately?* is not a zippy enough title for you, another volume selecting the best of her work is called *Goodbye History, Hello Hamburger*.

9. She met her husband at Bloomingdale's, where she was selling modern furniture, at a special sale of winning designs that had come out of MoMA's Organic Design competition. "He was furnishing his bachelor apartment and



I sold him a piece of furniture, and he got me," she told the *New York Observer*.

10. Huxtable was so taken with I. M. Pei's East Wing of the National Gallery of Art that in a rave review she called it "a good 20th-century building" then amended her appraisal to "a great 20th-century building" before finally arriving at "a great building for all time."

If every good New Yorker winds up in the *New Yorker*, Huxtable got her due with this cartoon (top left) from 1968. She dubbed the Huntington Hartford Museum (top right) the Lollipop Building for its street-level supports. She and her husband (bottom left) worked together on serving dishes (bottom right) for the Four Seasons restaurant.

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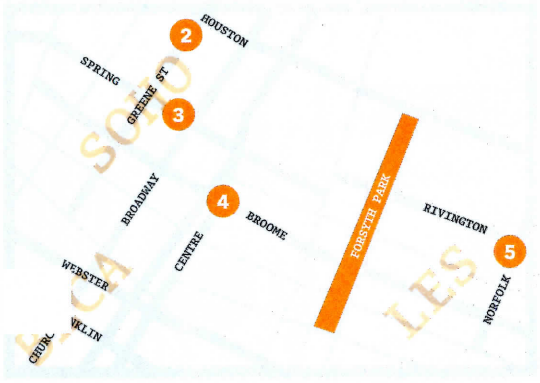
etail's etails

Few feelings equal the rush of shopping in the center of the universe with cold hard cash—or credit—burning a hole in the pocket. New York retail is so good, however, it's (almost) as much fun without the collateral. Here are a selection of our favorite places to browse and, if we're lucky, buy.

Story by Jordan Kushins



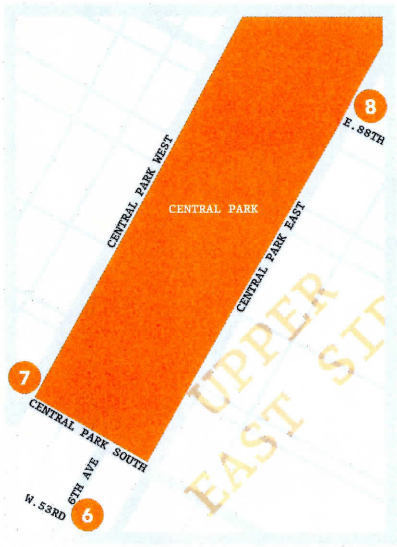
1. R 20th Century
82 Franklin Street
Manhattan 10013
212-343-7979
r20thcentury.com
Come for the eye candy, stick around for the knowledge; come back again for more of both. This Tribeca gallery shows work from a growing stable of designers, including Hugo França and Jeff Zimmerman, and produces compelling catalogs to complement many of those featured.

2. Moss
150 Greene Street
Manhattan 10012
212-204-7100
moss-gallery.com
Anchoring SoHo's stylish Greene Street since 1994, Murray Moss's eponymous shop and gallery is home not just to works from today's big names in design, like Hella Jongerius and the Campana brothers, but also rotating exhibitions presented like a high-end curiosity shop.

3. Kiosk
95 Spring Street, 2nd floor
Manhattan 10012
212-226-8601
kioskkiosk.com
Climb the graffiti-lined steps to Kiosk's second-floor retail space to explore curios collected from the owners' travels around the world.

4. Matter
405 Broome Street
Manhattan 10013
212-343-2600
mattermatters.com
Weekly purchases from Matter might break the bank, but a trip to the SoHo showroom is well worth your while, if only to admire all the smokin' hot, spankin' new *objets d'esprit*.

5. Maryam Nassir Zadeh
123 Norfolk Street
Manhattan 10002
212-673-6405
maryamnassirzadeh.com
In-the-know locals swear by this Lower East Side boutique that features carefully selected designer duds and a small array of paper goods and homewares.



6. MoMA Design Store
44 West 53rd Street
Manhattan 10103
212-767-1050
momastore.org
Just another museum gift shop? Understatement of the year. The MoMA Design Store's vast collection is an attraction in itself, with goods that run the gamut from iconic to ironic.

7. Museum of Arts and Design
2 Columbus Circle
Manhattan 10019
212-299-7700
madmuseum.org
MAD's emphasis on contemporary artists and the sensory experience of museumgoing unite to make for a shop that matches the exhibitions on display.

8. Fair Folks and a Goat
7 East 88th Street,
buzzer #0006
Manhattan 10128
646-596-8354
fairfolksandagoat.com
Make an appointment to visit this hidden gem (just around the corner from the Guggenheim) to check out the latest from independent designers. Head online for upcoming events, panels, and exhibitions.

9. Lerival
551 West 21st Street
4th floor Manhattan 10011
646-454-1522
lerival.com
Architects who double as designers display their wares at Lerival, which specializes in furniture, seating, and storage.

10. Fishs Eddy
889 Broadway
Manhattan 10003
877-347-4733
fishseddy.com
Welcome to a veritable wonderland of glass and serveware—tumblers, dishes, bowls, and platters in colors and patterns to suit any kitchen.

11. Conran Shop
888 Broadway
Manhattan 10003
866-755-9079
conranusa.com
Sir Terence's ode to modern design is a bright one-stop shop for essentials large and small, from Nepali rugs to Nelson clocks.

12. ABC Carpet Home
888 & 881 Broadway
Manhattan 10003
212-473-3000
abchome.com
Passersby are regularly wowed by ABC's elaborate window displays. The landmark offers one of the most expansive places to find earthy modern design.

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13. Brook Farm
75 South 6th Street
Brooklyn 11211
brookfarmgeneralstore.com
In addition to homey, honest goods from around the globe—think natural woods, soft cottons, and one-of-a-kind glassware—Brook Farm also carries Tourne, their own line of ceramics.

14. Sprout Home
44 Grand Street
Brooklyn 11211
718-388-4440
sprouthome.com
Sprout Home specializes in greenery and growing accoutrements, but the boutique also stocks a wide range of accessories for every room of your house, no soil required.

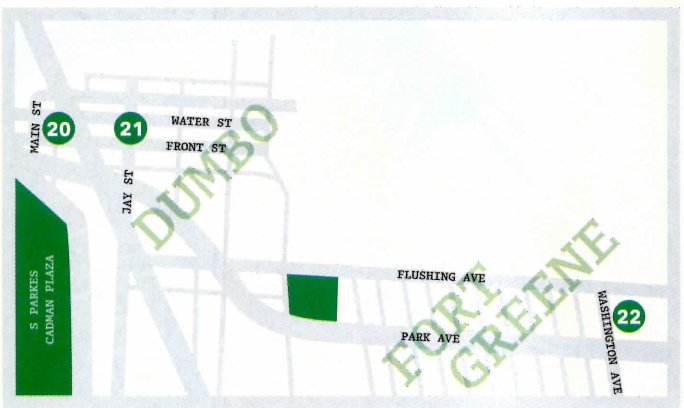
15. Whisk
231 Bedford Avenue
Brooklyn 11211
718-218-7230
whisknyc.com
Williamsburg's culinary aficionados have a well-stocked resource in Whisk, which carries just about every kitchen extravagance and essential.

16. A&G Merch
111 North 6th Street
Brooklyn 11211
718-388-1779
aandgmerch.com
In a faintly folksy storefront, A&G stocks supplies ranging from sofas to storage to greeting cards.

17. Artists & Fleas
70 North 7th Street
Brooklyn 11211
917-301-5765
artistsandfleas.com
For those who like their shopping a little less showroom and a little more swap meet, this weekend Williamsburg market offers a chance to buy direct from the independent designers making the products.

18. The Future Perfect
115 North 6th Street
Brooklyn 11211
718-599-6278
thefutureperfect.com
David Alhadeff's outpost for outré objects has expanded beyond its Brooklyn roots to source work from an international who's who of designers, from Autoban to Rich Brilliant Willing to Tord Boontje, even opening a new location in Manhattan on Great Jones Street.

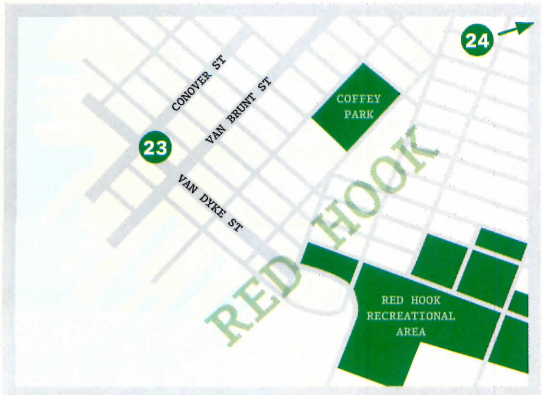
19. Scandinavian House
167 North 9th Street
Brooklyn 11211
917-501-9190
scandinavianhouse.com
Design House Stockholm. Normann Copenhagen. littala. Tonfisk. Pop in for the most attractive selection of Nordic goods this side of the Swedish Bikini Team!



20. powerHouse Books
37 Main Street
Brooklyn 11201
212-604-9074
powerhousebooks.com
This independent publisher boasts a massive retail "arena" in the Dumbo neighborhood and hosts exhibitions, performances, and public events throughout the year.

21. Prague Kolektiv
68 Jay Street, Suite 201
Brooklyn 11201
917-710-1047
praguekolektiv.com
Czech mid-century gets its due in this Dumbo warehouse, stocked with unique and oft-overlooked Eastern European design items sourced directly from Prague and elsewhere in the Czech Republic.

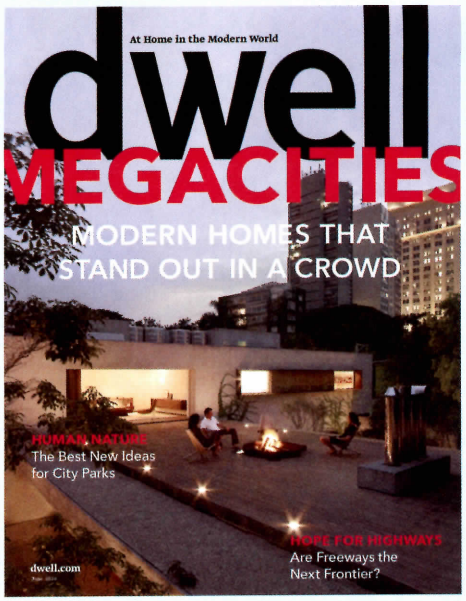
22. RePOP
68 Washington Avenue
Brooklyn 11205
718-260-8032
repopny.com
Vintage aficionados have a friend in RePOP, where an assortment of Bertoia chairs, Heywood-Wakefield tables, and well-loved dollhouses all make themselves right at home.



23. Saipua
147 Van Dyke Street
Brooklyn 11231
718-624-2929
saipua.com
Occupying a small nook in Brooklyn, this boutique was built with reclaimed siding from a former Shaker barn, and specializes in selling handmade soaps and flower arrangements within its wooden walls.

24. Trailer Park
77 Sterling Place
Brooklyn 11217
718-623-2170
trailerparkslope.com
Perhaps the only Park Slope shop that focuses on sturdy, stunning, Amish-made furniture (from upcycled barnwood, natch), the shop also facilitates custom craftsman orders and offers vintage finds.

@ Extended content at dwell.com/magazine



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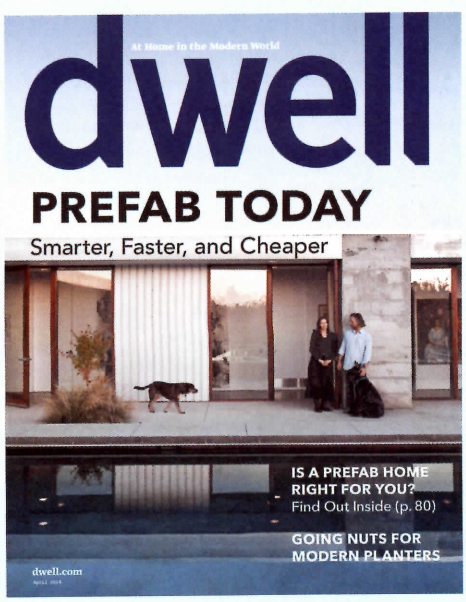

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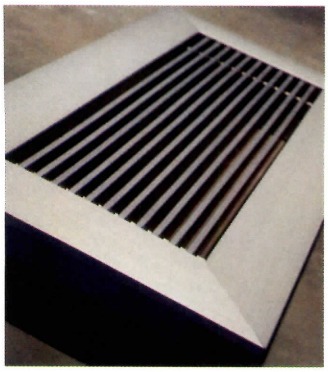

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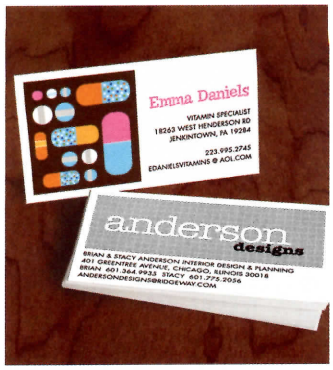

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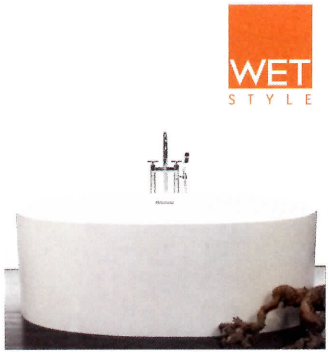

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Shown: The new BBE02 bathtub.

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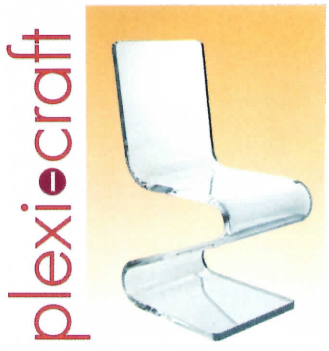

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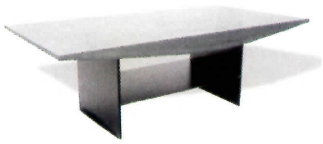

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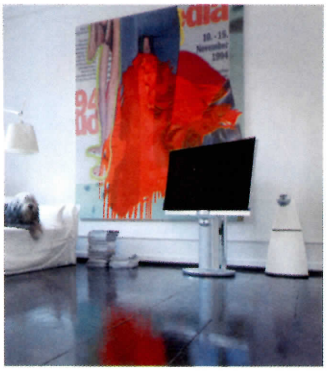

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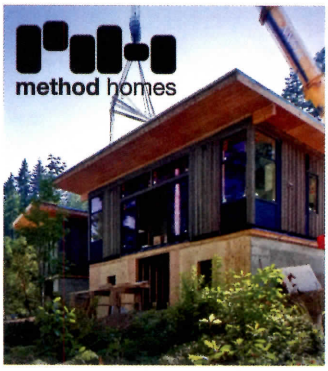
Shown: Giogali SP 80 chandelier from Vistosi, designed by Angelo Mangiarotti in 1967. Timeless classic features a beautiful structure of double-horseshoe rings of glass ribbon, showcasing the skills of the glassworkers based on the island of Murano.



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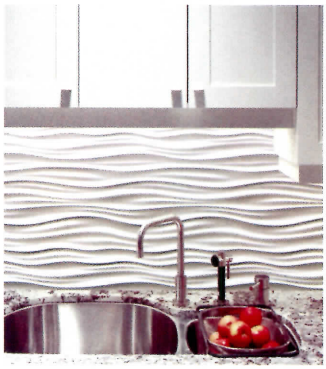

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Shown: Bicheno series.

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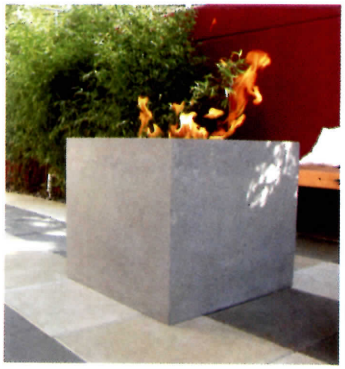

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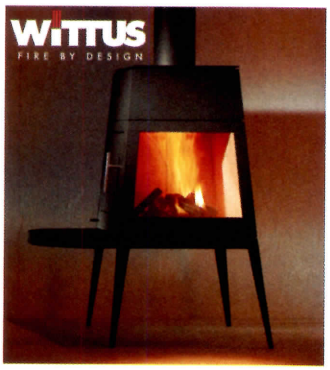

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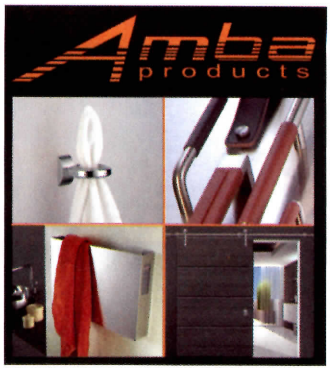

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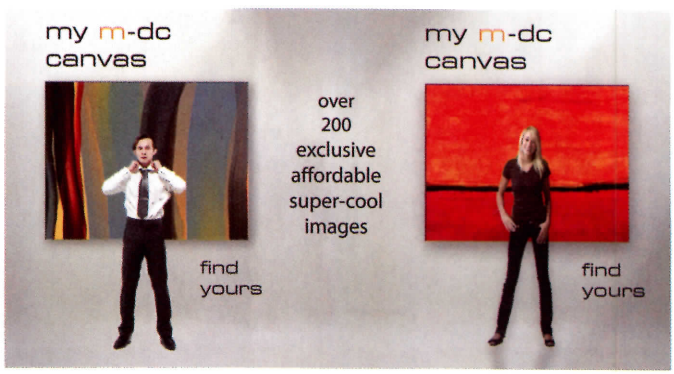

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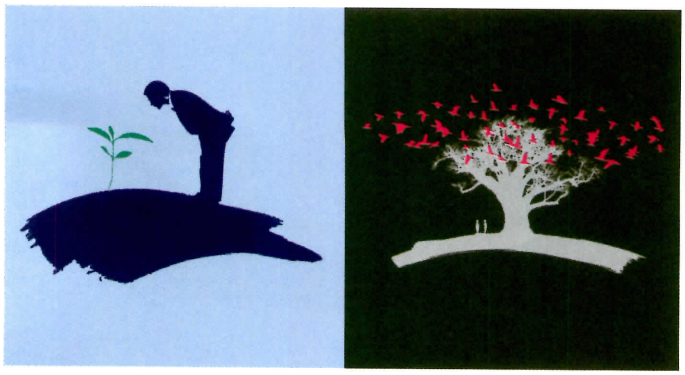

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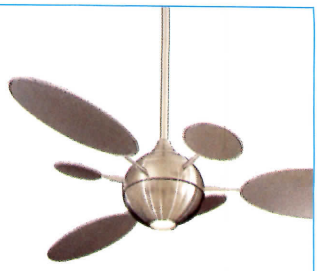

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102 Archive

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124 Finishing Touch

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Sourcing

Take Five

The Miner and a Major is an experi-ment in communal living and fantastical form. A New York story of creativity born from hardscrabble circumstance, the project grew out of the joint imagination of three architects with a limited budget. It took just five months and $4,000 for Serban Ionescu, Jim Dreitlein, and Justin Smith to build the warren of five sleeping units inside a Greenpoint, Brooklyn, live/work loft that was selected for being big and *affordable*. (They slept on mattresses scattered across the floor during construction.) Ionescu and Dreitlein had collaborated before, when they cofounded and designed the now-defunct Gestarc Gallery with three friends, and the loft presented a dream opportunity for architectural experimentation.

Named for the abstract faces the architects found in the front facade, the Miner and a Major's painted oriented strand board (OSB) exterior conceals five small bedrooms, each outfitted with a desk, bed, and storage space. Idiosyncratic openings and operable skylights offer ventilation and bring illumination from the loft's large industrial windows into each cell. While the wood-framed walls are thickly insulated for privacy, life in the Miner and a Major is undeniably intimate. "The thing is, it gives us all weird dreams," says Ionescu.

Story by Mimi Zeiger
Photo by Spencer Lowell