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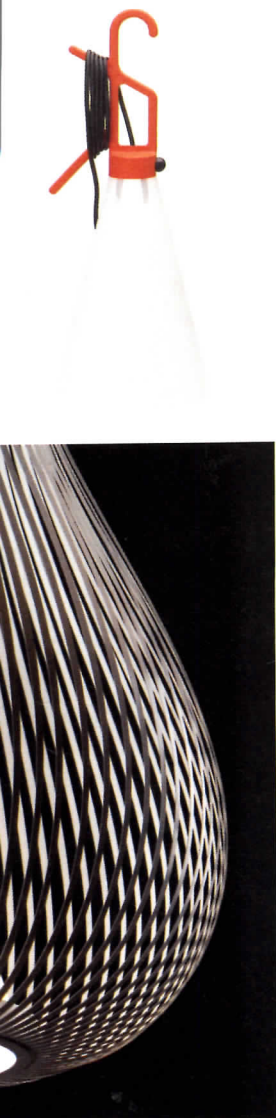


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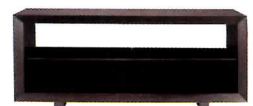
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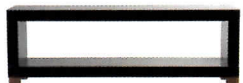


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Century Furniture Orient Dining Arm Chair by Richard Frinier in Meadow custom finish with Sunbrella® Canvas Hot Pink cushions. Available through Century Furniture.

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Developed for a wide range of architectural spaces, the new Fire Ribbon brings more focus on the flame because the ratio of flame to box is much greater. This "narrow" shape is unabashedly linear, creating the visual "punch" and beautiful proportions that the design community has been calling for.

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Marmol Radziner Prefab

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Marmol Radziner Prefab offers the Skyline Series, six mix-and-match floor plans that can fit on a range of lot sizes in multiple configurations. The Skyline Series simplifies architectural design and planning, and reduces cost and time.

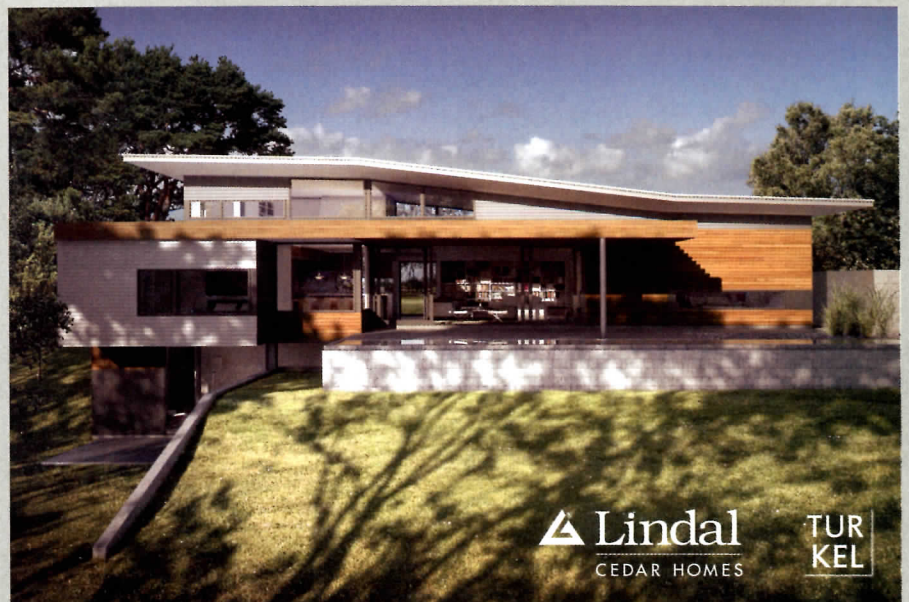
Marmol Radziner Prefab has streamlined the home building process to deliver the beauty and quality of a custom-built home in half the time of traditional construction. The firm's prefab homes are renowned for their intelligent approach to space, customizable floor plans, and eco-friendly materials. Green, modern, and delivered complete.

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May 2011



23
Editor's Note

Dwellings

36
A Fresh Angle

A wealth of reclaimed Douglas fir beams in all widths and lengths provided the impetus for the triangular geometry of the 23.2 House—not a single beam was cut in the process of constructing the home.

Photos by Jason Schmidt
Story by Jordan Kushins



90
Less Is Amore

In the tiny seaside town of Syracuse, Sicily, architect Francesco Moncada renovated a centuries-old building into a playful modern pad for himself, his girlfriend, and his brother. We get the grand tour of the colorful space and even a spin around Syracuse itself—scooter included.

Photos by Gunnar Knechtel
Story by Aaron Britt

100
A Platform for Living

Thanks to architect Shin Ohori of General Design Co., two Tokyo entrepreneurs (and outdoors enthusiasts) realized a dream retreat in Japan's Chichibu mountains: a tent-topped wooden house that marries rustic camping with modernist comfort.

Photos by Dean Kaufman
Story by Jaime Gross

110
20th-Century Fox

The Miller House is a perfectly preserved 1957 residence designed by a modernist dream team: Eero Saarinen, Alexander Girard, and Dan Kiley. Photographer Leslie Williamson offers up a personal behind-the-scenes view.

Photos and story by Leslie Williamson

90



110



Cover: Moncada/Rangel Residence,
Syracuse, Italy, page 90
Photo by Gunnar Knechtel

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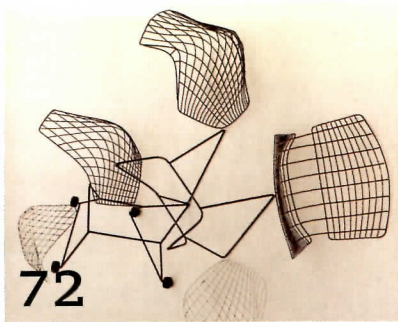
30
Letters

51
Model Behavior

Monica Förster's furniture and lighting designs start as sketches and teeny paper-and-tape models. Here, she lets us into her serene Stockholm studio—and her hands-on creative process.

61
We're Not in Kansas Anymore

The greenest city in America might just be in the middle of America's heartland. Four years ago, the tiny town of Greensburg, Kansas, was nearly wiped out of existence when an EF5 tornado barreled through, leaving a 1.7-mile-wide path of destruction in its wake. The city—12 residents fewer after the twister—resolved to rebuild as a sustainable town of the future.



72

72
Printed Matter

A graphic designer who made his greatest mark in photography, Swiss-born Herbert Matter seemed to have a finger in every pot of 20th-century art and design. Catalog work for Knoll, art direction at *Vogue*, photography instruction at Yale, and weekend palling around with Pollock and Krasner were all de rigueur for this undersung marvel of mid-century design.



80



51

80
Ahead of Its Class

Ohio State University's architecture school leads by example. In 2004, it cut the ribbon on the new Knowlton Hall, a 165,000-square-foot study of institutional architecture. Photographer Ian Allen captured the chaotic—and quiet—moments of end-of-quarter final reviews.

120
Our Daily Spread

We updated Dutch Golden Age painter Willem Claesz Heda's tabletop tableaux to properly place-set three square meals—substituting silver serveware and linen cloths for geometrically patterned ceramics and cast-iron candelabras.

135
Sourcing

See something in our pages that you just have to have? Check Sourcing for the details on your future retail therapy.

136
A View to a Hill

As these pages go to press, we look out over San Francisco through the near-floor-to-ceiling windows wrapping our down-town digs. See the view from Dwell's HQ.

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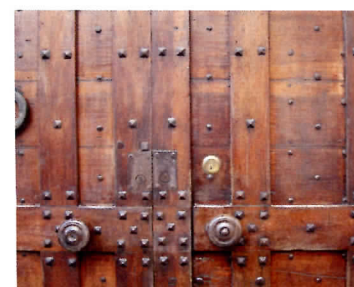
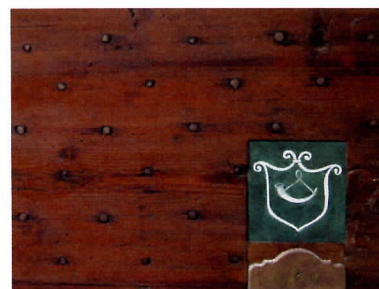
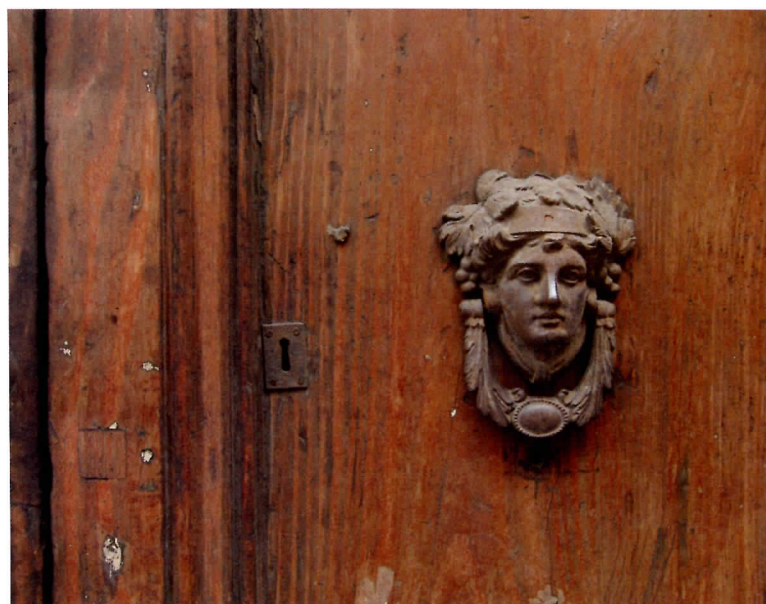
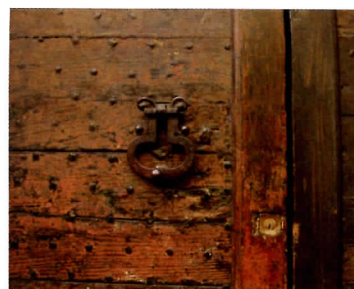
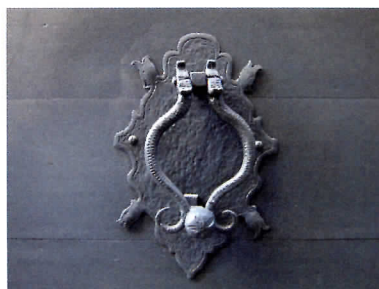
Worth a Thousand Words?

For Christmas circa 1983 my sister and I were both given Kodak Disc cameras as gifts. For some years after that (as long as Disc film was available, most likely) it would accompany me on our travels, but to this day I remember most the camera itself—so sleek and futuristic, like some *Star Wars* prop—better than any photos I took with it. For my next foray into photography, fast forward almost 20 years, when I inherited an early digital pocket camera.

I made up for lost time by taking hundreds if not thousands of pictures every week. The camera went with me everywhere, and I documented just about everything. Before, I had been hesitant to pull out a camera in public and felt out of my league dealing with aperture, f-stop, and exposure time. The digital camera freed my photographic inhibitions and allowed me to experiment endlessly. If the picture was bad, no harm done; I'd just delete it and try again. Unexpectedly, my comfort with this new digital toy led me backward to film. On an average day, my shoulder bag contained no fewer than three cameras—the digital handheld, a salvaged Polaroid Land camera, and a funny, large-format plastic camera called Sawyer's Nomad, made by the company better known for the View-Master. Such enthusiasm garnered me an assignment from Dwell's then-creative director to shoot a Washington, DC, travel story while I was visiting family ("A Capital Idea," March/April 2003). I was thrilled. Would I call myself a photographer? Well, sort of.

Like most hobbyists, I like to use my camera as a journal or sketchbook—a record of the places I have been, things I have eaten, and sights seen. I'm always »

Photos by Sam Grave



EDITOR'S NOTE

fascinated by details, odd juxtapositions, textures, patterns, and particularly, variations on a theme—like the Italian doorways pictured here. For me, the camera is a handy tool for visual note taking. True photographers, on the other hand, possess not only the technical toolkit that allows them to achieve desired results, but they have also the ability to capture a moment, a gesture or look, or a particular play of shadow or color of light that communicates something beyond words. We strive for the images in Dwell to possess that quality.

Photography has always been a crucial element of the storytelling process at Dwell. Our “Fruit Bowl Manifesto” is largely a declaration of visual intent—we’ll show you spaces as they are actually lived in, without styling or enhancements. We’ll even show you the people themselves! Less obvious, perhaps, is that the manifesto also informs our technical approach—from the equipment we use (no wide-angle lenses), to our shot setups (we use level lenses that don’t distort walls and angles), and even the layout system in the book itself (our page grid allows the aspect ratio of the images to remain as they were photographed, with little cropping). The photos that you see in each issue are the result of a great deal of behind-the-scenes work—we choose a photographer whose style is sympathetic to the initial assignment content; we spend a day or two or three on set or in the field shooting; we edit down a small selection of photographs from hundreds of potential options; and we spend hours in the color booth preparing the images for press. One-hour photo-processing this is not.

In our constantly updated, media-saturated culture, putting this kind of time and effort into photography is a luxury—one that I feel is crucial to making Dwell a worthwhile experience and expense for our readers. Over the last decade, our relationship to taking and sharing pictures has changed immeasurably: Anyone with a cell phone is a photographer, and, with access to the Internet, a publisher. The upshot of this? Our responsibility to deliver incredible, indelible imagery is even more heightened, and our dedication to the craft of picture-making necessarily sharpened and renewed. Consider this issue, in which we lead each story with photography, giving our talented stable of shooters the imperative to tell a complete story, as an acknowledgment and extension of that promise. ■

Sam Grawe, Editor-in-Chief

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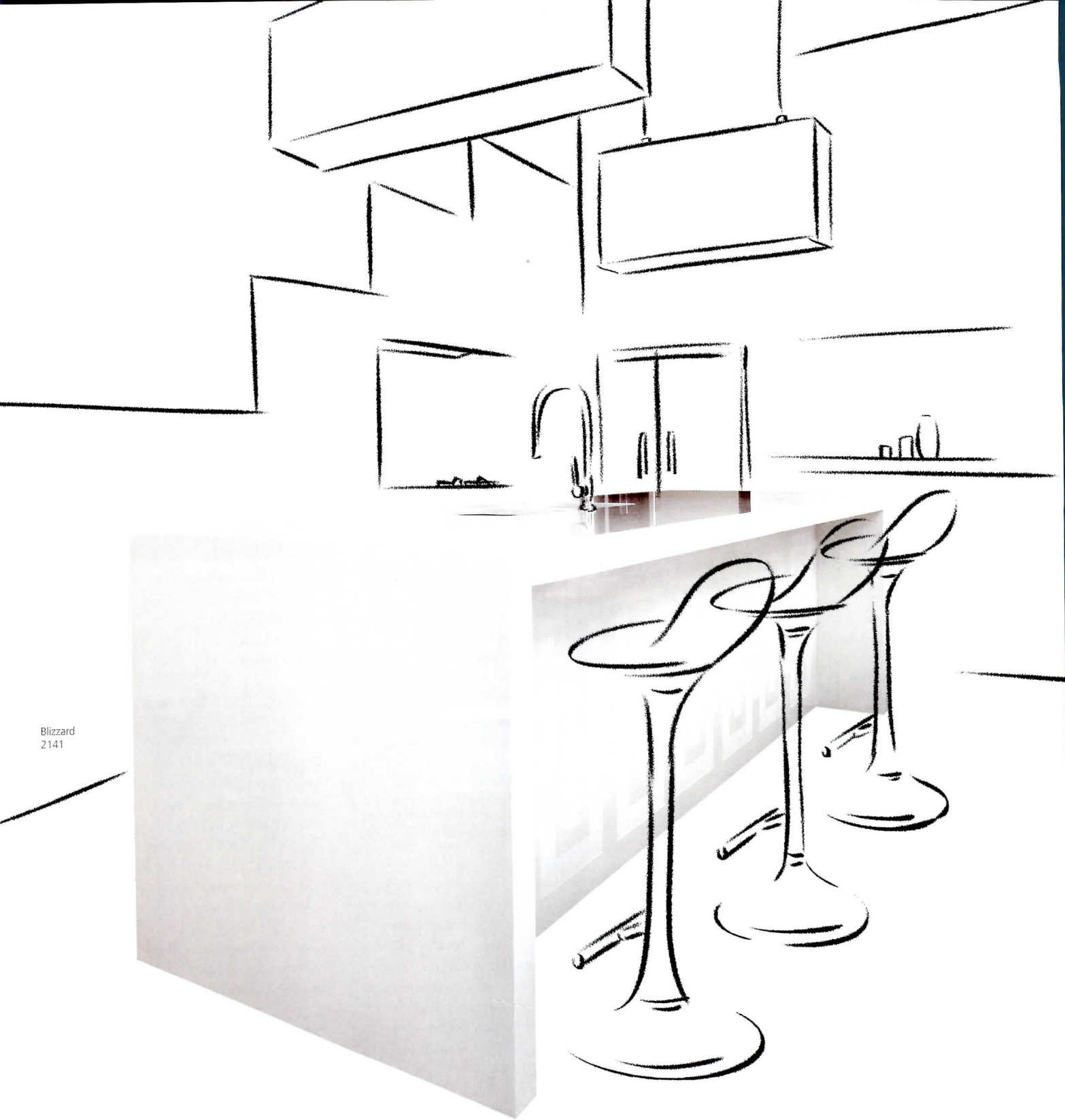
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LETTERS

I really enjoyed the Rethink Recycling (February 2011) issue. It gave me bittersweet pride to see that my province is at the forefront of recycling in North America. I forget that not everyone has the opportunity to recycle as much as we do in British Columbia. It makes me upset to know that more places are not doing the same. I grew up in a world where it was second nature to separate paper, tins, and glass. I've taken bottles back to the store for a refund since I was seven or eight years old (I am now 35). Our regional district has recently started a curbside compost collection program, which is estimated to divert 800 truckloads a year from our local landfill. I know that if we can instill these practices in our youth, we can change the world. I would like to thank Dwell and countless others for putting the good word of sustainability into all of our vocabularies.

Erik Dahlgren
Vancouver Island, British Columbia

Can you help me find the bathroom sink and faucet on page 58 of the February 2011 issue ("Off the Grid")? They're exactly what I've been looking for; I'll even go to France if I must.

James-Emerly Elkin
Sent via email

Editors' Note: The sink is from the Architec collection by Duravit (duravit.com) and the faucet is the Metro Cutie from the UK's Bathstore (bathstore.com).

The Process section is one of my favorites. Thanks for featuring a green product made in the United States, the Emeco 111 Navy chair (February 2011). Perhaps this will encourage other manufacturers and designers to create other products using recycled PET. Kudos to Emeco for doing this project and taking a revered design and giving it a new twist.

Huy Nguyen
Washington, DC

Who is the manufacturer of the sofa bed shown on page 64 of the February 2011 issue ("Just Redo It")?

Ulla Vandersande
Sent via email

Editors' Note: It is the Oz Deluxe in white leather designed by Per Weiss for Innovation (innovationliving.com).



Who makes the table [shown above] on page 86 of the February 2011 issue ("Just Redo It")?

Barbara Szudy
Sent via email

Editors' Note: It is the Kona 48 table from Room & Board (roomandboard.com).

Corrections: In our March 2011 issue, we misstated the amount of garbage buried at Freshkills Park in Staten Island ("5 Boroughs in 48 Hours"). The former landfill is home to 150 million tons of garbage, not the mere 150 tons we wrongly reported.

We also failed to acknowledge Cathy Braasch, now of Braasch Architects, as one of the architects of the Loop Loft ("Off the Grid," March 2011). We apologize for the mistakes.

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Letters may be edited for length and clarity. ▶▶

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Ian Allen

Photographer Ian Allen traveled from his home in Brooklyn to Columbus, Ohio, to capture Ohio State University's recently completed Austin E. Knowlton School of Architecture building and its inhabitants: students who were in the midst of final reviews ("Ahead of Its Class," p. 80). "A lot of them were trying to clean their desks but I was more interested in the messes and how that human element coexists with those grand spaces," he says.

Dwight Eschliman

After Dwight Eschliman, a San Francisco-based photographer, read *Food and Feasting in Art* by Sylvia Malaguzzi, he felt better prepared to tackle breakfast, lunch, and dinner Dwell-style ("Our Daily Spread," p. 120). Though he enjoys photographing soft-boiled eggs, he typically orders them scrambled.

Dean Kaufman

New York-based photographer Dean Kaufman couldn't stop smiling for the first 11 hours of his shoot in Japan ("A Platform for Living," p. 100). His trusted assistant Kikuchi-san suggested a slightly more Japanese style for day two, with fewer smiles and a more humble, hardworking face—a clearly formidable and futile task with such warm hosts, such beautiful surroundings, and the coolest concept of a home and life that he's come across in a long time, if not ever.

Gunnar Knechtel

Gunnar Knechtel is a German photographer who lives in Barcelona. He traveled to the Sicilian town of Syracuse to photograph the home of Italian architect Francesco Moncada ("Less Is Amore," p. 90). "The modern architecture of the house is a great contrast to the notable 2,700-year history of the town," he says. While there, he enjoyed Moncada's hospitality to the fullest and continued to ignore his diet during the rest of the trip, thanks to the best pasta dishes he's ever had.

Felix Odell

Felix Odell, a photographer based in Stockholm, visited Monica Förster's nearby studio to capture her design process ("Model Behavior," p. 51). "It was hard to find a date when Monica could allow us into her studio because she was completing two major, highly classified projects," Odell says. When the two finally met up, Förster was at the ready to show off her miniature and actual-size furniture and designs.

Alec Soth

Alec Soth (rhymes with "both") is a photographer who lives in Minnesota. His images have been exhibited and published all over the world, but his favorite place to shoot is the big middle of America. So when he gets the chance to go to Kansas, he goes—even in the middle of winter ("We're Not in Kansas Anymore," p. 61). Soth prefers to drive his own minivan rather than fly: "They don't call it an Odyssey for nothing," he says.

Leslie Williamson

San Francisco photographer Leslie Williamson traveled to Columbus, Indiana, to shoot the iconic—and up until now very private—Miller House ("20th-Century Fox," p. 110). "How often do you get to pad around in your socks for two days on radiant-heated marble floors in a Saarinen-designed building with interiors by Alexander Girard in pristine form? Places like this just don't exist anymore; I was in heaven," she says. Williamson's first book, *Handcrafted Modern*, was published in fall 2010. ■■■

A student crashes for a power nap on George Nelson's 1964 Sling sofa for Herman Miller in the student lounge at Ohio State University's architecture school.

Photo by Ian Allen

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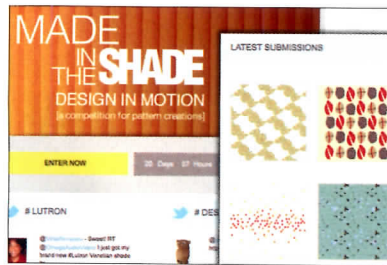
DWELL IN THE DIGITAL WORLD//

SLIDESHOW//

Behind the Scenes of BMW i

In April, Dwell traveled to BMW Welt, the company's high-design headquarters in Munich, Germany. While there, we were treated to an exclusive, behind-the-scenes glimpse of BMW's new electric car sub-brand, BMW i. We also marveled at their 2003 structure, created by architect Wolf Prix of Coop Himmelb(l)au. You won't get your own chance to get behind the wheel just yet, but in the meantime, head online to get a sense of what's in store.

dwell.com/BMW-i



CONTEST//

Made in the Shade

We're enveloped in our textile-design competition, Made in the Shade, for which we called for submissions for a dynamic pattern intended for the Kirbé vertical drapery system from Lutron. We want you to tell us who you think deserves Best in Show. Vote for your favorite!

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A FRESH ANGLE



Photos by Jason Schmidt
Story by Jordan Kushins

Project: 23.2 House
Designer: Omer Arbel Office Inc. (OAO)
Location: Wood Rock, British Columbia

Surrounded on all sides by a sweeping Canadian hayfield, the 23.2 House is an angular ode to rural life.

Omer Arbel, the creative director at industrial design firm Bocci, was given three parameters when he began designing a home for his colleague Randy Bishop: Create a "profound" connection between the internal and external spaces; build only one level; and, most crucially, utilize a wealth of 100-year-old beams salvaged from a series of warehouses owned by Bishop's ancestors. ¹¹⁶




Out of “respect for the beams and their history,” Arbel insisted that not a single reclaimed plank—still marked by nail-heads and chipped paint—be cut nor altered during construction, which gave the home its striking geometric motif. It’s what he refers to as the “alchemy between material and process,” which also inspired the textured concrete walls and crisply milled walnut furniture.

Arbel’s projects—both products and architectural commissions—follow a chronological numbering system. The house itself

is his 23rd design, while the one-of-a-kind glass pendants that accent nearly every room like a starscape are called “28.”





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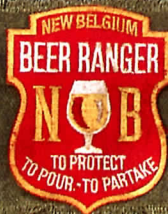


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Bishop is an avid record collector—Rolling Stones albums are a sought-after favorite—and he keeps his vinyl in the shelving unit “1.1,” a reproduction of Arbel’s first completed work. The kids can often be found playing video games at the desk in the great room.



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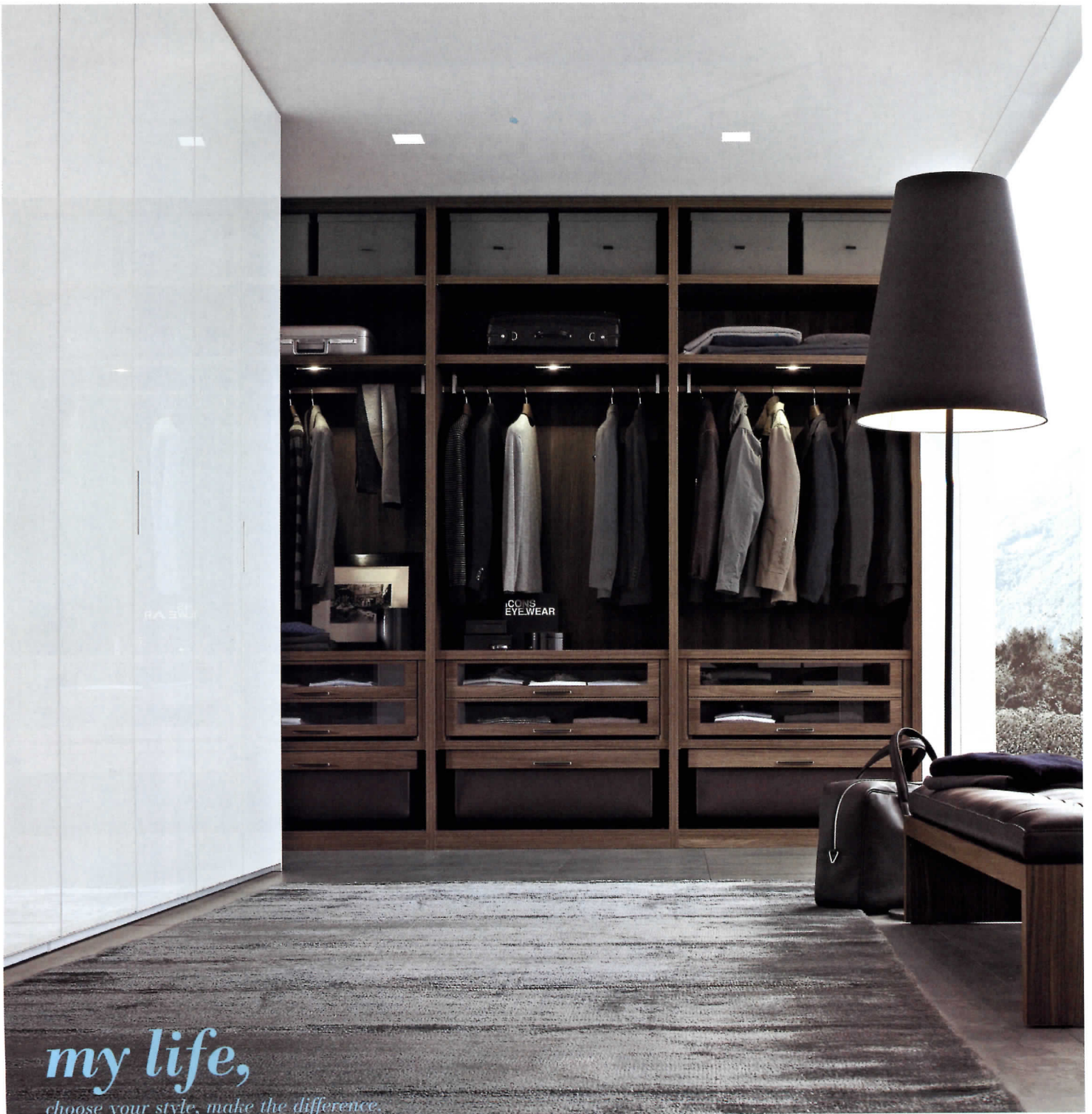
"The house is a piece of origami made out of triangular shapes, which we then draped over the landscape."
 —Omer Arbel



Framed family photos hang, clustered and skylit, in the corridor (top left), while impromptu reading time in the open-plan kitchen is encouraged (above).

Walnut doors come together to form a corner in the entry foyer (bottom left). White tiles envelop the en suite master bathroom (below). ▶▶





my life,

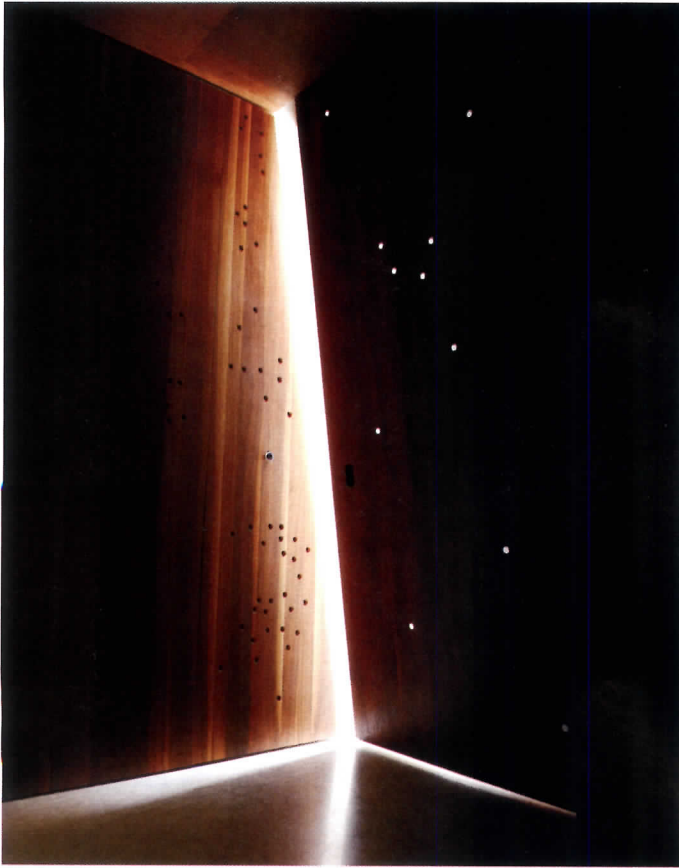
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Sliding doors cast shadows across the concrete floor (left). Operable walnut shutters shed dappled light from windows throughout 23.2 (right). Arbel's "14" sconces spot the wall to ethereal effect in the master bedroom (below). |||| ❶



*"I wanted this place to be habitable. One of my greatest criticisms of modern architecture is that it often forgets to make things cozy."
—Omer Arbel*



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MODEL BEHAVIOR

Monica Förster takes a hands-on approach to furniture design. In her Stockholm studio, she whips up a flurry of tiny paper models—"3-D sketches"—that rival their full-scale progeny for beauty and craftsmanship.

Photos by Felix Odell
Story by Jaime Gross

@ Extended slideshow at
dwell.com/magazine

"The computer is a tool; I can't do without it. But the nice thing about making models is that in the process of doing, I'm more open to mistakes—maybe I put the tape in a way that I don't intend, but it shows a new possibility. In a computer everything is perfect. When I make models, it's intuitive and rough: I take a flat piece of paper, I cut it, I tape it. It's very quick. I find it very refreshing."



Förster's studio (bottom left) is in a turn-of-the-century building that used to be a porn shop. Taking over the space, she says, was "a feminist action." Although Förster favors paper, she occasionally makes models out of fabric, including

this foot-long, 2.9-inch-tall Grand sofa (bottom right). "I wanted it to have an improvised feeling, very casual and sexy looking," she says. The Vika chair (above) was inspired by the braided rivers of far northern Sweden, where Förster grew up. ll»



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The studio's front room is a makeshift showroom, open to the public three days a week. Among the wares on view are Förster's yellow Cirle lamp, made of bent sheet metal with a matte rubber finish; a mauve Spoon chair, inspired by the shape of Japanese spoons; the Umbrella pendant lamp; Mix bowls and vases, made of crystal and plastic; and three low pieces (from left to right), the Cake table, the Breeze coffee table, and the asymmetrical Drop stool. »





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"A lot of my designs have movement captured in their form, as if they're in transition or they've stopped on the way to somewhere else."



Förster named this chair the Antelope because "it looks almost like it's going to jump or run." Designed for Swedese in 2010, it's made of ash wood with a fabric or leather seat. At one point while working on the model, she wanted to change the angle of the back. "I just taped it down—very simple." ■■■ ⓘ

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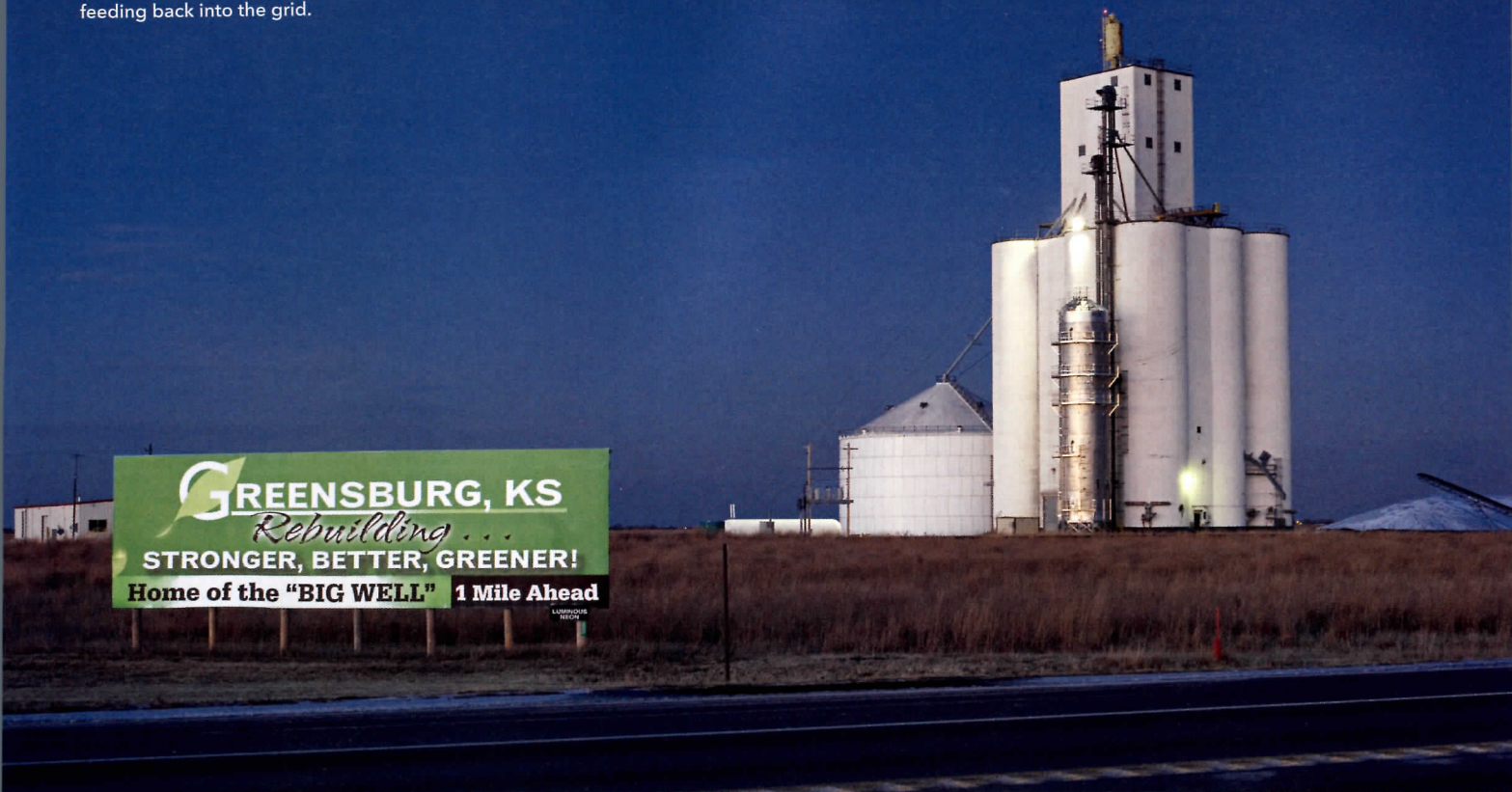
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Though the town still advertises its roadside attraction—the Big Well—today's visitors seek out Greensburg as a model green town of the future. The ten-turbine wind farm (bottom), produces 12.5 megawatts of energy—a third of which is used to power the entire town, with the rest feeding back into the grid.



WE'RE NOT IN KANSAS ANYMORE

On May 4, 2007, Greensburg, Kansas, was wiped off the map. An EF5 tornado ravished the small town of 1,400 residents, destroying or severely damaging 95 percent of the city. Less than a week later, however, the survivors did the incredible: At a meeting under a tent, they rallied to rebuild as a sustainable city.

Some community members at first were skeptical, but they later embraced the idea of following in the footsteps of their ancestors, who had lived off the land. With the backing of the city, state, and federal governments and the nonprofit Greensburg Green-Town, founded by nearby Stafford County residents Daniel Wallach and Catherine Hart, the town has become a sustainable mecca—boasting more than 25 green projects so far and attracting thousands of eco-tourists. ¹⁰

EXCEPT WE ARE—DESPITE WHAT THE WIND TURBINES MAY SUGGEST. AFTER BEING TORN TO SHREDS BY A TWISTER, GREENSBURG HAS REBUILT ITSELF AS A BEACON OF SUSTAINABLE DESIGN IN THE MIDDLE OF THE AMERICAN HEARTLAND.



Photos by Alec Soth
Story by Miyoko Ohtake

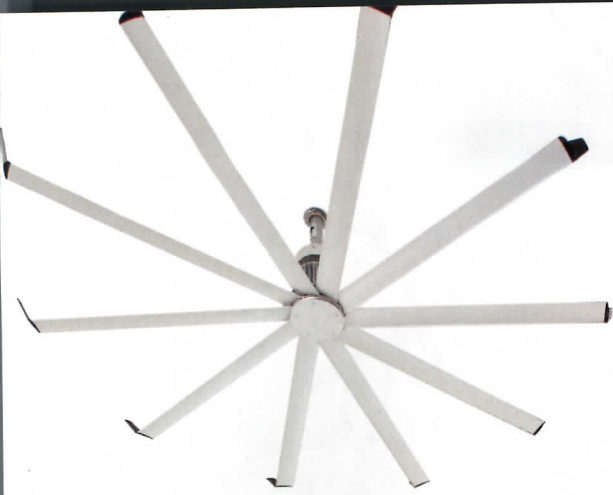
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The 1.7-mile-wide tornado hung over Greensburg for eight minutes and destroyed nearly all of the 1.5-square-mile town. Remnants of the past (bottom) provide some contrast to the new buildings and LED streetlights that line Main Street (top). **||**



"THE TOWN IS A LIVING GREEN SCIENCE MUSEUM. IT'S NOT THEORETICAL; IT'S SOMETHING PEOPLE CAN TOUCH, FEEL, AND SEE IN ACTION."—DANIEL WALLACH





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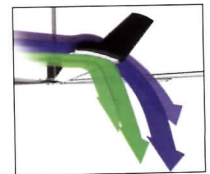
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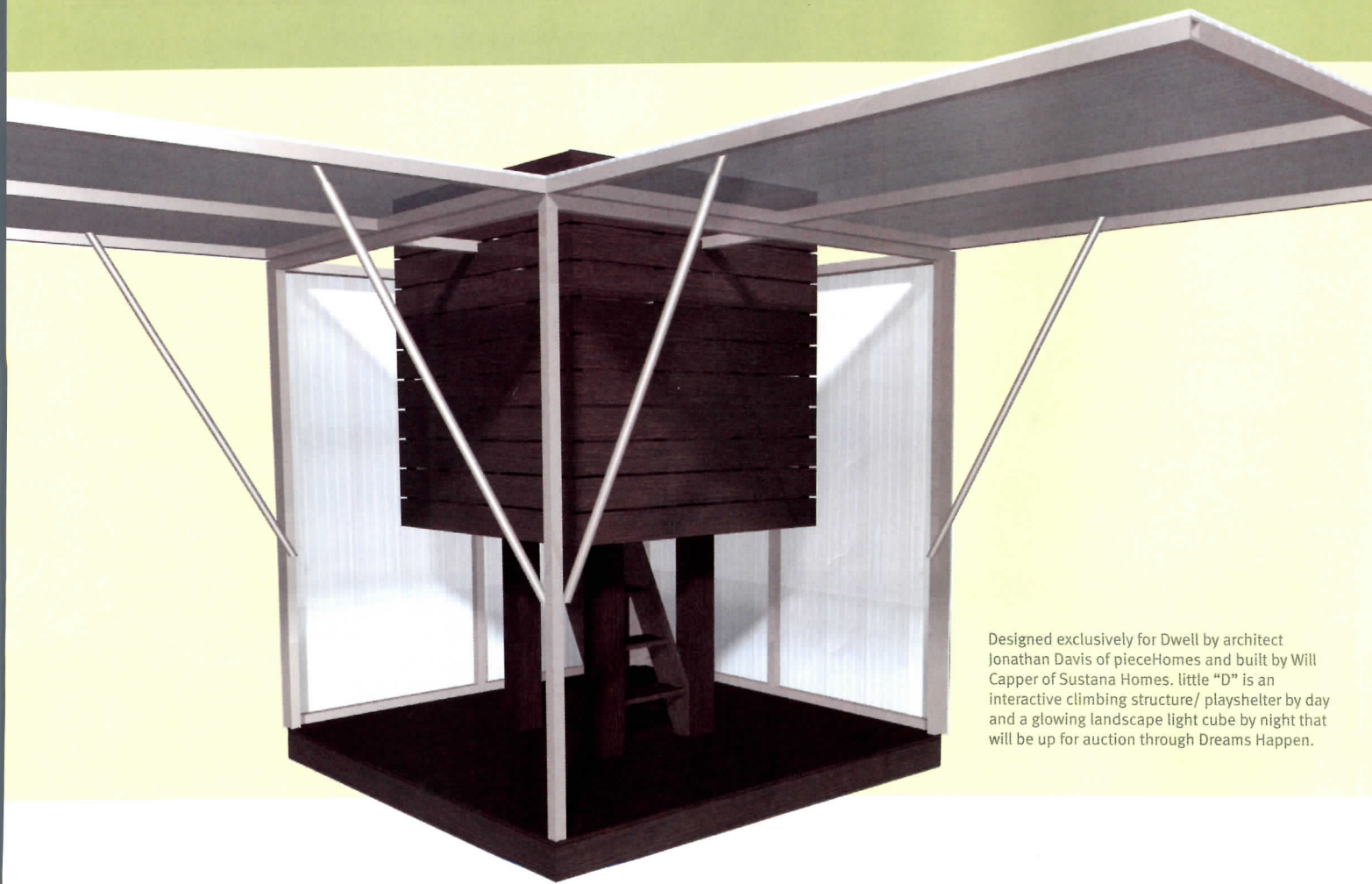
Just weeks after the storm, then-city council president John Janssen (above) assumed the role of mayor. He oversaw the December 2007 passing of a resolution requiring all publicly funded buildings, like the new K-12 school (below), be built to LEED Platinum standards. ▶▶



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The end of life as residents had known it meant a chance for new beginnings. Kari Kyle (top left) moved back to the area to fulfill her dream of opening a coffee shop, the Green Bean Coffee Company. J. Wynn Fleener rebuilt his family's funeral home (top right) with insulated concrete form (ICF) blocks and a Trombe wall. Students from the University of Kansas's Studio 804 designed and constructed the wind- and solar-powered 5.4.7 Arts Center (middle and bottom). The name reflects the date the tornado touched down. ☐

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"WHAT HAPPENED WASN'T DUE TO ANY ONE PERSON OR ORGANIZATION. IT'S AN EXAMPLE OF WHAT WE CAN DO WHEN EVERYONE COMES TOGETHER."—DANIEL WALLACH



The town, small enough to walk end to end in five minutes, is surrounded by a flat landscape, something that the residents take full advantage of (above). The 16 Prairie Pointe Townhouses (below) include eight of the state's first LEED Platinum residences. IIII 

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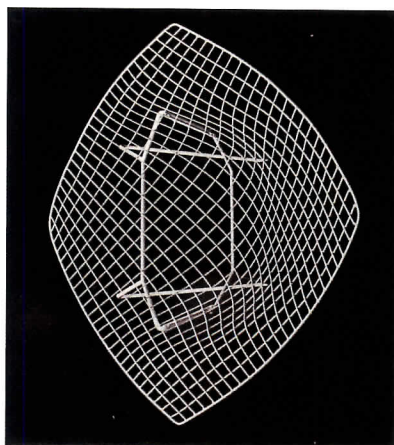


Considering his cache of bold-faced employers, the Swiss-born graphic designer and photographer Herbert Matter (1907–1984) should loom larger in the mid-century design canon than he does. His clients included Knoll (he was a design consultant on their ads, logos, and catalogs from 1946 to 1966) the Eames Office, Le Corbusier, and Yale University, where he taught photography and graphic design. His friends—luminaries of the art world—often became subjects of his work: He photographed Jackson Pollock on Long Island weekends, shot a film for MoMA about Alexander Calder, and made a decades-long pictorial study of fellow Swiss artist Alberto Giacometti.

In the mid-1930s Matter made a quick name for himself as a graphic designer with a set of bold, avant-garde-inspired travel posters for the Swiss National Tourist Office. His deft use of angular photography and collage presaged what would become a life-long fascination with the camera. His interdisciplinary 50-year career included magazine covers for Condé Nast, communication design for the U.S. government, and the graphic identity for the New Haven Railroad. Herbert Matter warrants a second look—here's ours. ▶

Printed Matter

Story by Aaron Britt



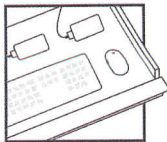
Herbert Matter's artistic direction for Knoll's catalogs and collateral was dominated by a grid-bound sense of scale and proportion. This proposed logo for Westinghouse from 1960 (bottom left) shows a penchant for graphic layers.

All photos and images courtesy Department of Special Collections and University Archives, Stanford University Libraries, except where noted

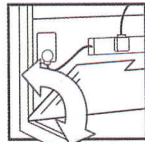


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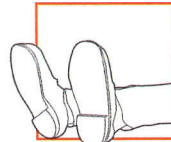
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These striking holiday posters for the Swiss National Tourist Office date from 1934 to 1936.



The famed chimney sweep ad for Eero Saarinen's Womb chair for Knoll is from 1955.

Matter's early ski posters for his hometown of Engelberg, Switzerland, owe a debt to punchy Russian constructivism. Layered images and shifting depths were hallmarks of his visual style.

Matter's love of strict lines and overlapping layers is evident in this group shot of Warren Platner's Wire Series for Knoll. ▶▶



Photo courtesy Knoll, Inc. (Womb chair ad)



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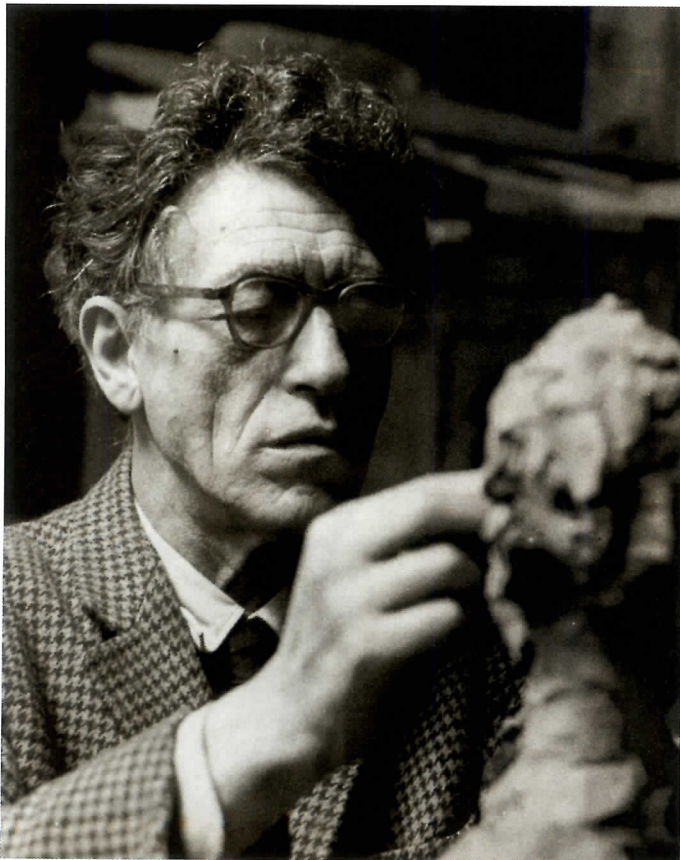
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Though Matter's sense of order reigned throughout much of his work, both graphic and photographic, this light drawing from 1943 (top left) shows a more

expressionistic side. His 1965 portrait of legendary architect Ludwig Mies van der Rohe (top right) is a study in high contrast and sheer gravitas.



One of Matter's longest-lasting photographic projects was a 20-year study of Swiss sculptor Alberto Giacometti (bottom left). A book of these photos,

Alberto Giacometti, was published posthumously in 1986. Scores of stacked Eames Child's chairs (bottom right) make abstractions out of icons. ||

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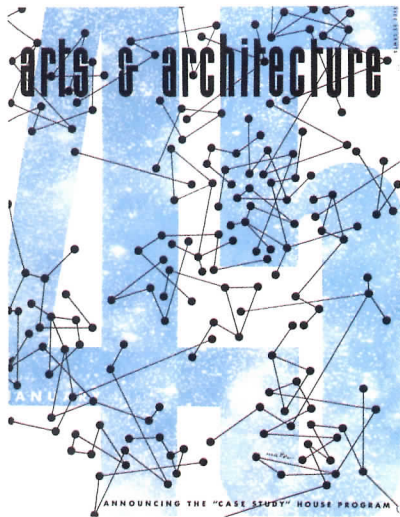


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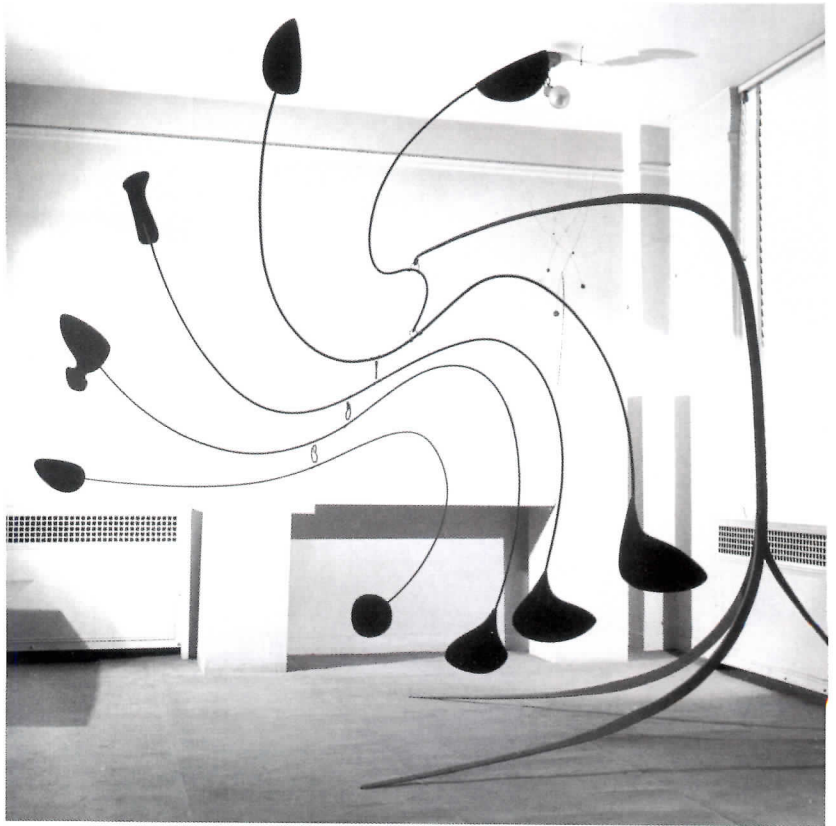
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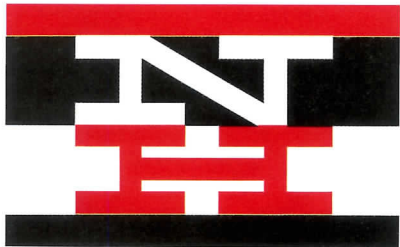


Matter designed several covers and layouts for the seminal magazine *Arts & Architecture*, including this issue from 1945.



One of Matter's most impressive graphic design projects, and one that went through dozens of iterations, was the logo for the New Haven Railroad (left), a project he consulted on from 1952 to 1955. As avid a photographer

of art as of artists, Matter shows Alexander Calder's sculpture the *Spider* (top) as a winsome abstraction. His series of photos of his friend, the painter Jackson Pollock (below), exhibits the playful side of highly framed repetition. IIII ①



Perfecting an Icon:



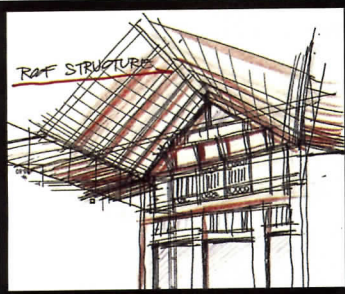
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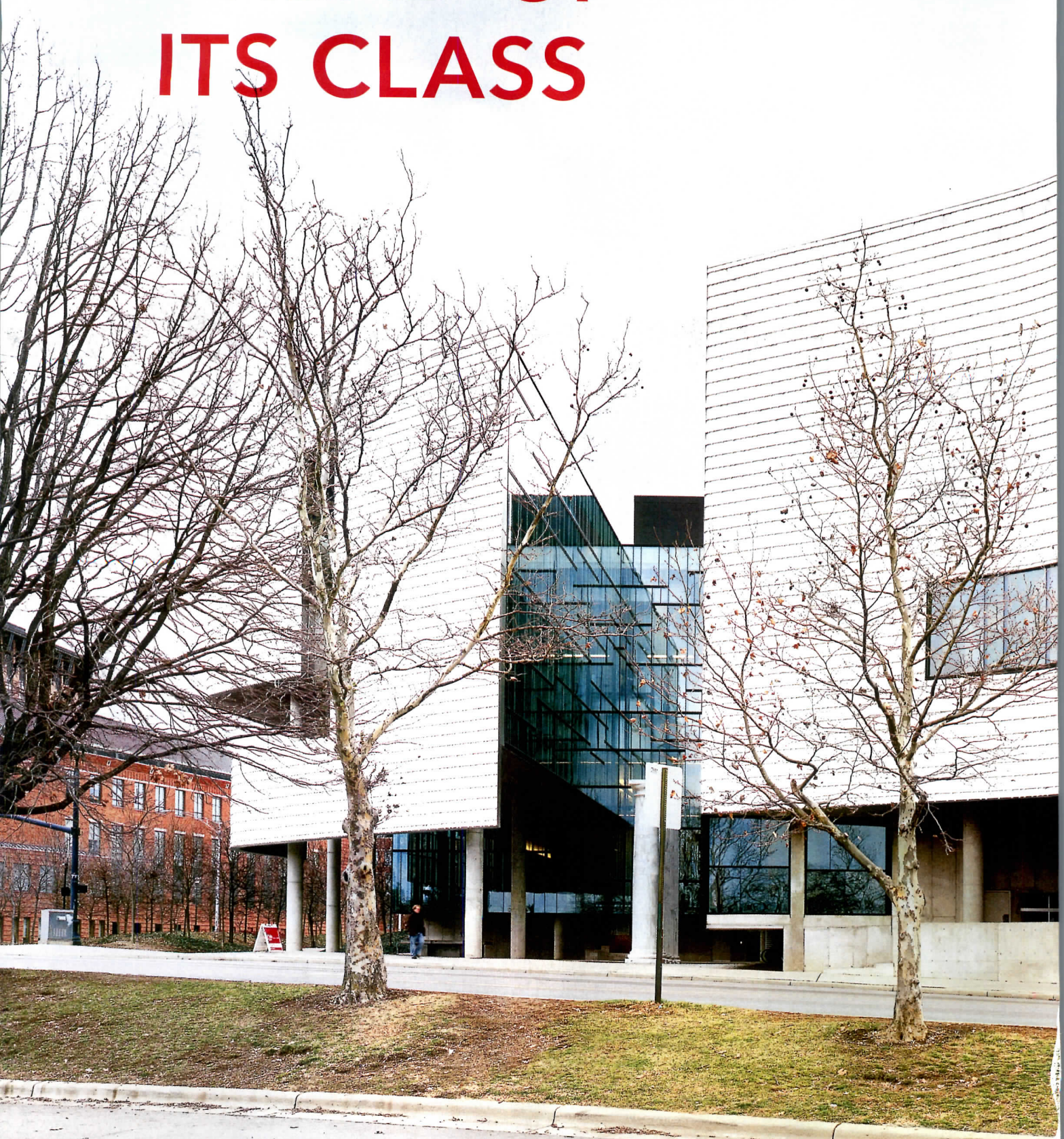
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Photos by Ian Allen
Story by Miyoko Ohtake

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“How do you make a piece of architecture about architecture?” Mack Scogin asks. “That’s a heavy-duty objective.” Nevertheless, his firm, Mack Scogin Merrill Elam Architects, accepted the challenge, designing the consummate teaching tool for Ohio State University’s architecture school: a brand-new building.

Project: Ohio State University, Austin E. Knowlton School of Architecture, Knowlton Hall
Architect: Mack Scogin Merrill Elam Architects
Local Architect: WSA Studio
Landscape Architect: Michael Van Valkenburgh Associates, Inc.
Location: Columbus, Ohio



"We refer to the building as 'design education by distraction.' You can always see something going on."

—Robert Livesey



The structure, completed in 2004, reunites and revitalizes discourse between the architecture, landscape architecture, and planning programs, which had been housed in two buildings five

blocks apart. Having nearly all the furniture on wheels enhances interaction—for better or worse, says Robert Livesey, a professor and the school's director during its construction. *///*

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At the heart of Knowlton Hall is the studio floor, outfitted with desks for nearly 500 and divided into quadrants. The northwest and southeast sections sit seven feet higher than the other two. "One giant floor would destroy this building," Scogin says. "It'd no longer be studio spaces but a factory." »





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In honor of this inaugural photo issue, Dwell and Blurb are inviting you to share the view from your window. Break out your camera, get the creativity rolling, and show us your take on the modern world.

Submit your photo by the end of May and it could appear in Dwell's special-edition photo book, co-produced with Blurb. The book will be available for sale in Blurb's online bookstore and featured at Dwell on Design, June 24-26, 2011.

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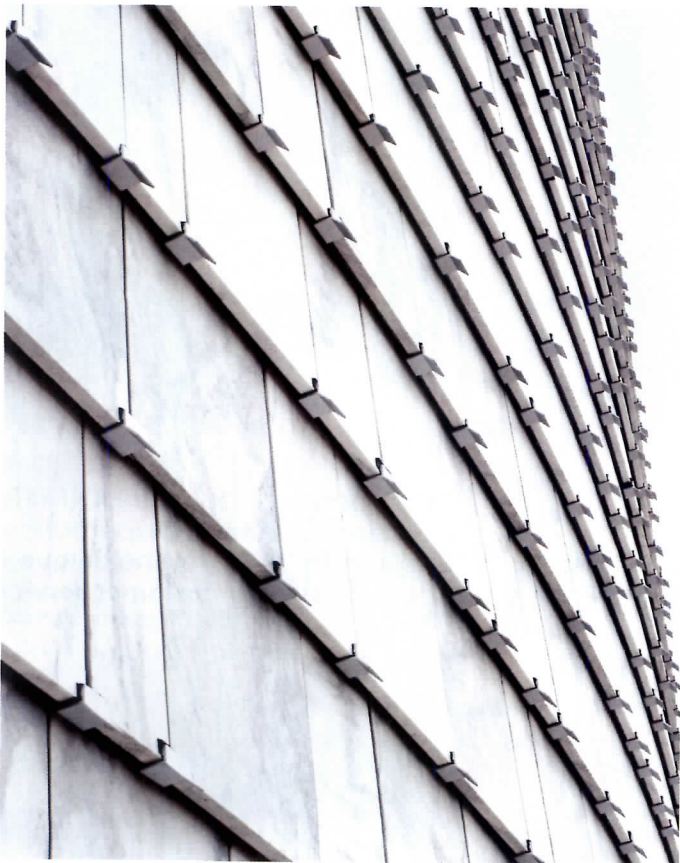


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"Outside it's an encyclopedia of landscape architecture, from a plaza to a porch to a terrace in the sky."

—Mack Scogin



The airy entrance (top left) invites the rest of campus into the school. The columns (top right) and marble (bottom left) were incorporated at the donor's decree. He reportedly called the

former "symbolic of the discipline" and said if the latter "was good enough for the Lincoln Memorial, it was good enough for the school." IIII ④

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Less Is Amore

With its architectural history reaching back to the ancient Greeks, Syracuse, on the island of Sicily, has plenty of old bones. In 2001, while still students, native sons Francesco (now an architect) and Alberto (a photographer) bought a crumbling building that dates from the 18th century. Seven years—three of them spent on construction—and one UNESCO permitting process later, the Moncada brothers moved in: Francesco on the top two floors and Alberto on the first. Now the two globetrotting brothers, as well as Francesco's girlfriend, architect Mafalda Rangel, use the place whenever they're in Sicily. The modern interior, replete with furniture of Francesco's design as well as a few Italian classics bought on eBay, serves as the perfect counterpoint to the weight of the town's considerable history. The trio gives us a tour of their home and hometown, showing that where they live extends beyond the front door.



Photos by Gunnar Knechtel
Story by Aaron Britt

Project: Moncada/Rangel Residence
Architect: Francesco Moncada
Location: Syracuse, Italy



Francesco and Mafalda (opposite) pose on the custom steel staircase between the living room and bedroom of their upstairs unit. Alberto (top right) takes in the seaside sights and narrow alleys of Syracuse on his scooter. The Moncada brothers grew up in Syracuse, so it was an ideal place for Francesco to design a home. He just wishes he could spend more time there. ▮





“The building dates from the end of the 18th century, the street still follows the original Greek path, and there’s even an ancient cistern underneath.”

—Francesco Moncada



The bright orange frame of the glazed door adds a sense of modern exuberance to the deck off of Francesco and Mafalda’s bedroom (opposite). The sunny, open space reveals both a Loop chair by Willy Guhl and the tile rooftops of Syracuse, where the water is never far off. “We have a boat in the harbor, a one-minute walk from the house,” says Francesco. ▮



Francesco and Mafalda's bedroom (opposite) is open and playful with only a bit of *Algue* by Ronan and Erwan Bouroullec guarding the stairs. Elsewhere a cheery minimalism reigns: Achille Castiglioni's *Mezzadro* stool (top left, with Alberto), an Eames rocker (bottom left), a shelf by Jasper Morrison (top right), and four *Universale* stacking chairs by Joe Colombo (bottom right) complete the interior. ▮



“The biggest challenge in construction was dealing with legislation and the municipality. The house is on a protected site so everything was regulated.”

—Francesco Moncada





Despite unrelentingly busy schedules and travels all over the world, the Moncada brothers and Mafalda (opposite) relish the simple pleasures of a family meal. When they find themselves in Syracuse, it's hard to resist humble, old-world pleasures like a coffee at a sunbaked cafe or a stroll around the town, which is some 2,700 years old. ■■■ ①



A PLATFORM FOR LIVING

Setsumasa and Mami Kobayashi's weekend retreat, two and a half hours northwest of Tokyo, is "an arresting concept," photographer Dean Kaufman says, who documented the singular refuge in the Chichibu mountain range. "It's finely balanced between rustic camping and feeling like the Farnsworth House."

Designed by Shin Ohori of General Design Co., the structure—Setsumasa bristles at the word "house," since his desire was for something that "was *not* a residence"—and its wooded surroundings serve as a testing ground for the Kobayashis, who design outdoor clothing and gear (as well as many other products) for their company,Research. The shelter is constructed from locally harvested larch wood and removable fiberplastic walls and is crowned with two yellow dome tents used as year-round bedrooms.

Still, this is no primitive lean-to. There's electricity, hot water, and a kitchen—not to mention iPads, Internet, and a clawfoot tub. By day, the couple trims trees and chops firewood. At night, they sit around a campfire and eat Japanese curry, listen to Phish, and balance their laptops on their knees. This is what a modern back-to-the-land effort looks like.

One North Face tent sits atop a deck; another caps the main building, which contains a kitchen and dining area (opposite right). Below is a view of the mountains from the village of Kawakami, en route to the Kobayashis' property. ▶

Photos by Dean Kaufman
Story by Jaime Gross

Project: Tent House
Architect: Shin Ohori,
General Design Co., Ltd.
Location: Kawakami Village, Japan

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The long, lean Kobayashi complex (opposite, top) includes a bathroom and storage room in the structure on the far right. The couple stockpiles wood under the deck (opposite, bottom right). The rooftop tent can be accessed from the interior (opposite, bottom left) via a wooden ladder or—for the more athletic—via a series of wall-mounted climbing holds, made by Vock and carved from persimmon-tinted hardwood. Translucent fiberglass panel walls form a permeable, fiber-reinforced plastic membrane between indoors and out (this page, top). The Kobayashis (this page, bottom) are ready for adventure. ▮







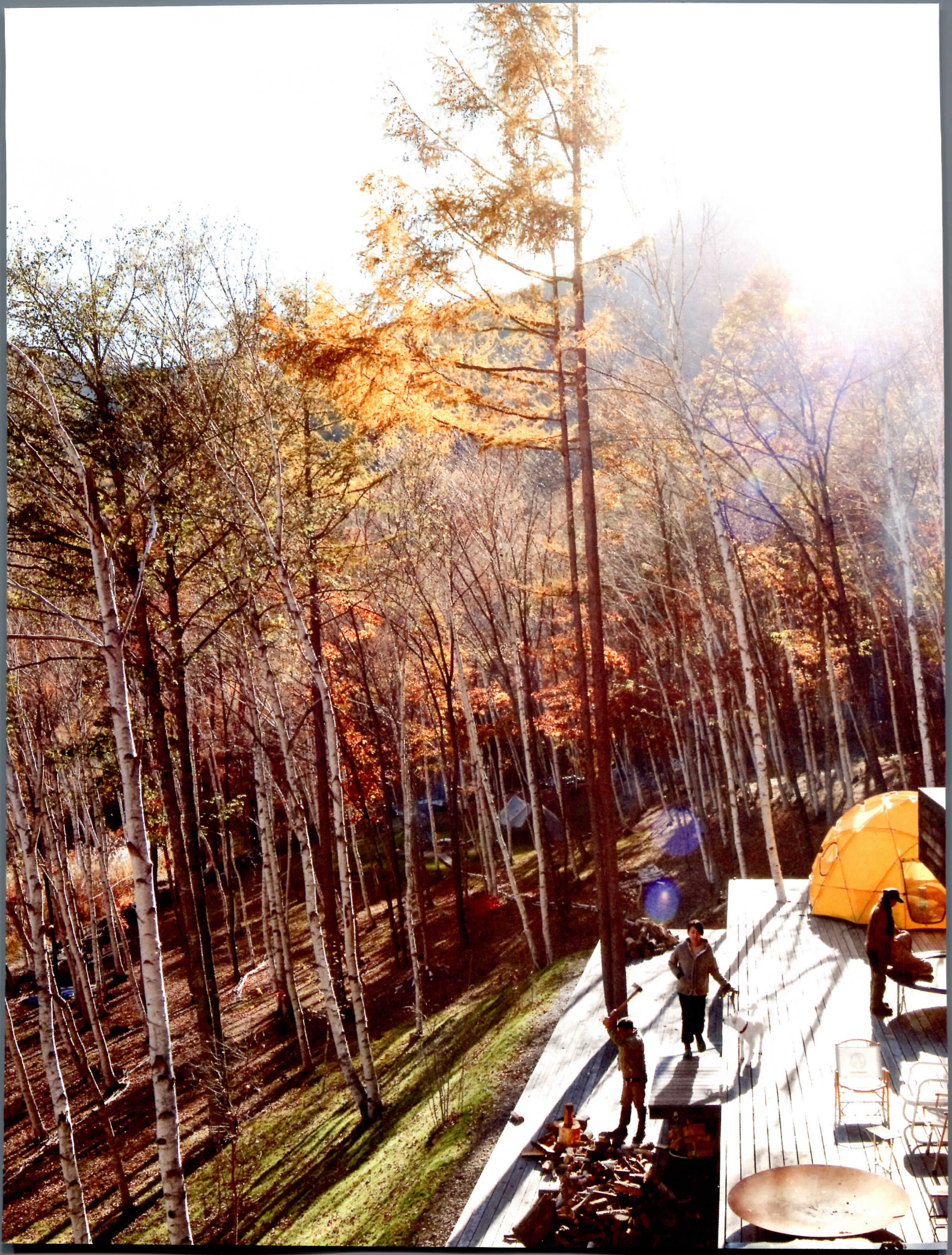
Mami and Ishii Hideaki (a friend andResearch employee) prepare lunch in the cozy main building. The room is rustic and utilitarian, with a double-decker wood-burning stove, tons of open storage, and a sink fashioned from galvanized buckets. But there's an underlying high-design ethos: The wire baskets are handmade classics from Korbo, a Swedish company, and what looks like a paper-wrapped box in front of the stove is actually a leather cushion by Japanese artist Nakano. ll»





Setsumasa and Hideaki toss on the rain fly (above). The solar panel in the foreground supplies daytime electricity. Scenes from a weekend in the woods (opposite) feature manyResearch products, including camping cookware and striped wool blankets. |||







Mami and Goo the Kishu dog return from a frolic in the forest, which the couple, along with Hideaki, has thinned and trimmed back over many weekends. It's an idyllic escape and a world away from the concrete expanse of Tokyo. |||| ❶

20th-Century Fox

Photos and Story by Leslie Williamson



In 1952, the late industrialist J. Irwin Miller and his wife, Xenia, commissioned a remarkable modernist triumvirate to create their home in Columbus, Indiana: Eero Saarinen designed the building, Alexander Girard masterminded the interiors, and Dan Kiley handled the landscape architecture. Luckily, the Miller heirs knew they had grown up in a gem, and when their parents passed away, they generously donated the house, along with many of its original furnishings, to the Indianapolis Museum of Art.

I have visited my fair share of iconic modern homes, but the moment I walked in, this one felt

unique. In part, it's the mix of Saarinen and Girard—a Finnish austerity combined with the warmth of Girard's colors and folk art-influenced design. But what quickly absorbed my attention were the details of the Millers' lives, which are woven inextricably into the interiors. The Girard-designed rug in the TV room, for example, is decorated with symbols for the family: a Y for Yale (Irwin's alma mater), the Miller children's initials, and even the floor plan of the house. The needlepoint cushions on the dining room chairs bear a custom-designed monogram for each family member.

Eero Saarinen's legendary Miller House opens to the public this May for the first time. Leslie Williamson gives us an intimate tour of this Columbus, Indiana, treasure.



As I photographed the house over two days, I peppered Carolyn, the Millers' longtime housekeeper who still cares for the house, with question after question. Her stories—about illustrious dinner guests, such as Lady Bird Johnson, and about how Xenia wouldn't let anyone touch the white curtains separating the dining and living areas—together with the intimate design details really brought the place to life. And that is the beauty of the Miller House. Saarinen, Girard, and Kiley may have designed a mid-century masterpiece, but the Millers made the house a home. »

The pathway from the pool to the house (opposite) is paved with the same slate that clads the exterior walls. In the main living room (above), the pillows in the sunken seating area changed colors with the seasons: reds for the winter and lighter pastels for the warmer months.



The custom-made sofa in the open-plan living area, with its brass back detail, was originally going to be an Eames Compact couch. But when its exposed back was deemed visually objectionable, Girard modified the piece to suit the room.

Even more than architecture, Irwin Miller's great love was music. The central living area was the site of many live performances by family and friends.







The dining room (left) centers around a custom Saarinen-designed marble-and-terrazzo table ringed by Tulip chairs. Overhead is a Venini chandelier. A mosaic tile wall (above) softens the laboratory-like effect of the glossy kitchen cabinets. In the winter, the cylindrical fireplace in the central living area (right) was always ready for a fire. In spring and summer, the base was filled with plants. **ll**



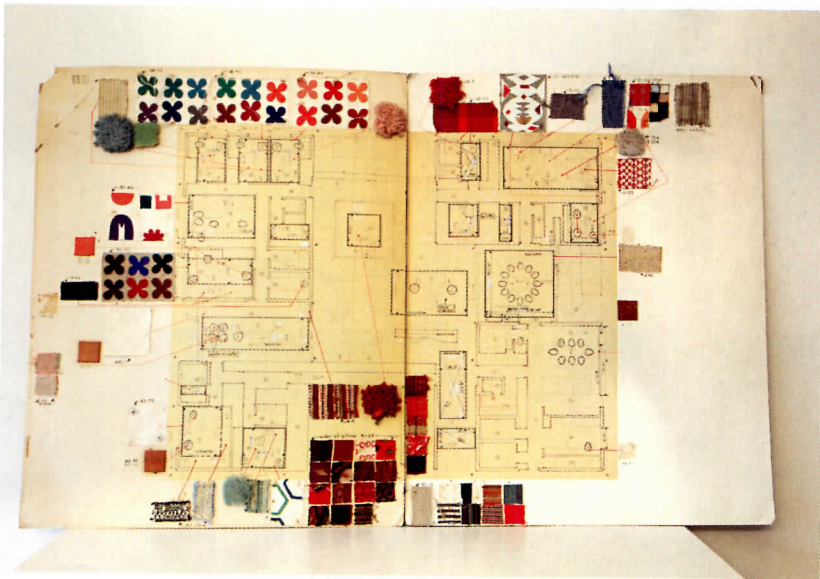
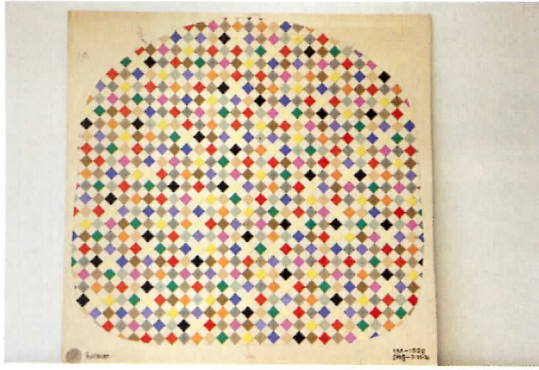


Alexander Girard continued to work with the Millers on their house for more than 15 years, adapting the interiors of the house as the family's needs changed.



Xenia's dressing room (opposite) was much larger than Irwin's and had a custom stool covered in Girard's Mogul 081 fabric. A few pieces of Xenia's extensive blue opaline glass collection sit on her dressing table.

Almost every window in the house was covered in a Girard-designed fabric. The Miller girls' bedrooms (bottom left and right) each had a different color variation on the Quatrefoil pattern. ■





The playroom (above) later became Xenia's office. The front entrance of the Miller House (right) is flanked by a series of glass screens, designed by either Dan Kiley or Girard.

Girard's touch is visible in almost every detail in the house, from the gate to the pool (opposite top right) to the needlepoint seating pads on the Tulip chairs (with pattern instructions for Xenia above them) (opposite top left). His original textile master plan for the house (opposite bottom left) was recently unearthed in the property's barn. Girard even integrated the floor plan of the house into the TV room rug design (opposite bottom right). IIII ❸



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Photos by Dwight Eschliman
Story by Jordan Kushins
Food styling by Kevin Crafts

Rise and Shine
From left to right:
Mano cup by Kahler;
Monroe tea towel by Ferm Living; **Mormor bowl** by Normann Copenhagen; **Doro juice glass** by Fishs Eddy; **Beehouse butter dish** by Beehouse; **Eden serving tray** by Vitra; **Pattern 240 flatware** by CB2; **Oyyo plate** by Teroforma; **58°N salt and pepper shakers** by Normann Copenhagen; **Meg egg cup** by Donna Wilson; **Oiva Ochre dessert bowl** by Marimekko; **Herring tea towel** by Almedahls; **Räsymatto salad plate and cereal bowl** by Marimekko; **Enamel coffee pot** by Kaico; **Orange Burst clock** by Chroma Lab; **Siirtolapuutarha mug** by Marimekko; **Mormor milk jug** by Normann Copenhagen ll[®]





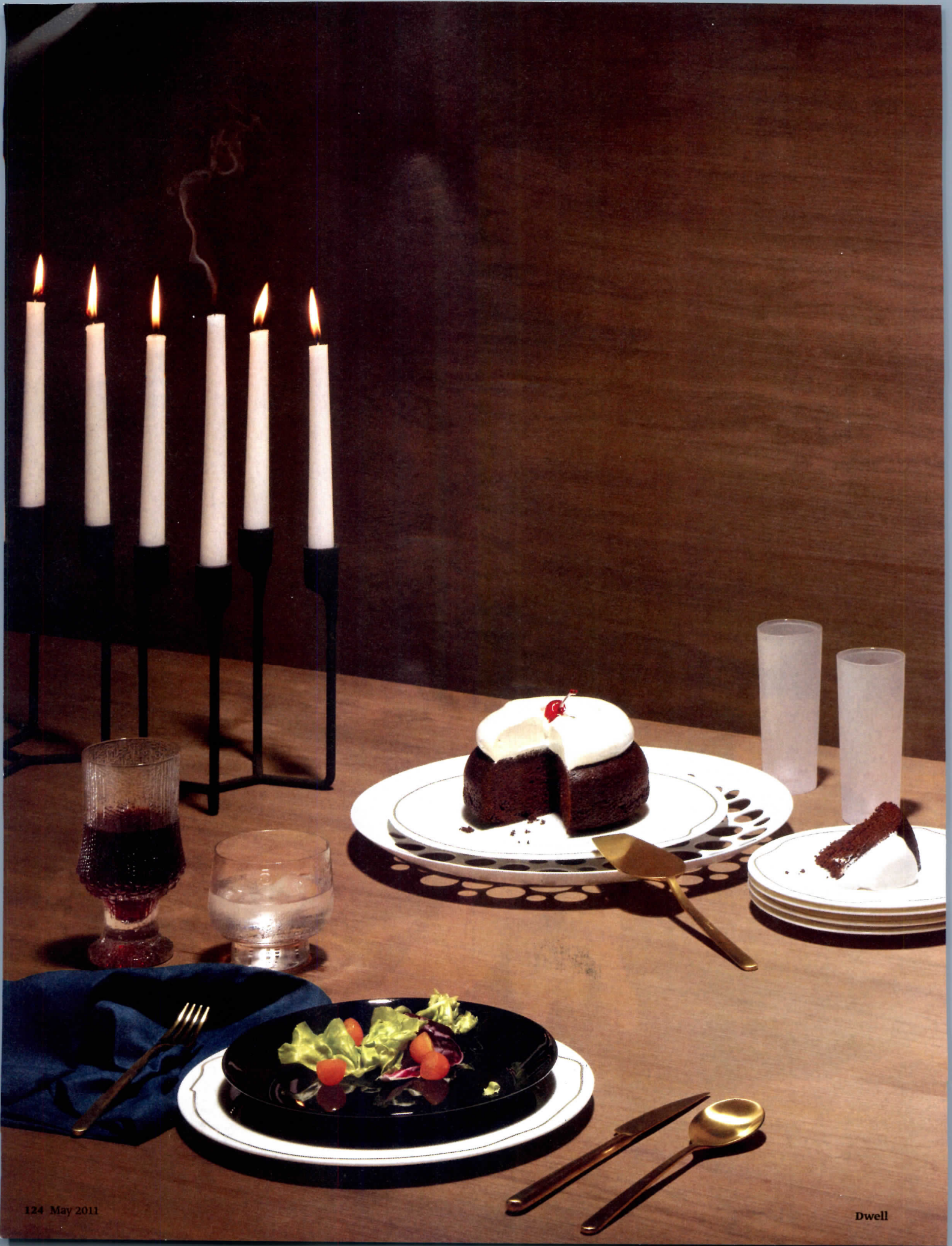


Lunch Break

From left to right:

Artisan cutting boards by Sur La Table; **Loft wooden condiment fork** by Teroforma; **Martin Spruce cocktail napkins** by Unison; **Kartio tumblers** by Iittala; **Granite vacuum jug** by Stelton; **Ekke crystal tumbler (with olives)** by Teroforma; **Asymmetrical Hex runner** by Crafted-Systems; **Arroyo salt and pepper shakers** by Amenity; **Wicker bread basket** by Muuto; **Yanagi flatware** by Sori Yanagi; **Uno grey napkin** by CB2; **Plywood clock** by Lemnos; **Plaza tableware in aqua and chocolate brown** by Heath Ceramics III







Candlelight Dinner
From left to right:
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by Teroforma; **Ultima Thule goblet**
by Iittala; **Ovale Water tumbler**
by Alessi; **Chain dinner and dessert plates**
by Areaware; **Teema plate in black**
by Iittala; **Moon dish (with holes)**
by Normann Copenhagen; **Colombina champagne flutes in Crystal Mat**
by Alessi; **Linea Ice Oro flatware**
by Mepra; **Carving Set (cutting board and serving tray)**
by Menu; **Carving knife**
by Global; **Rösle roasting fork**
by Sur La Table; **George Nelson star clock**
by Vitra; **Teema serving bowl in olive**
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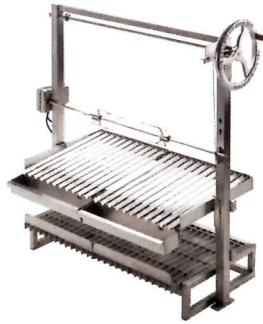


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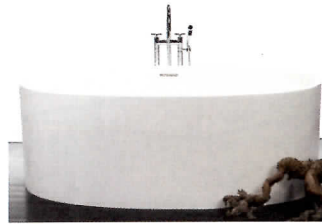
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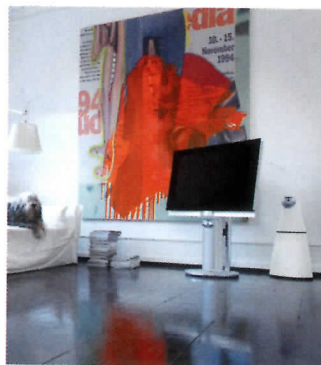
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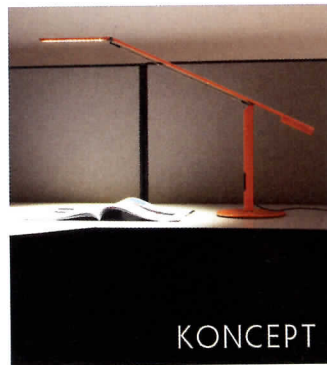


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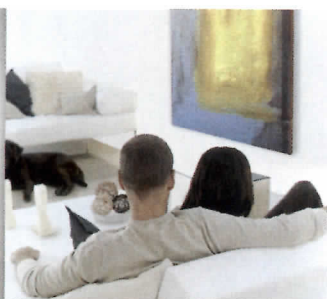
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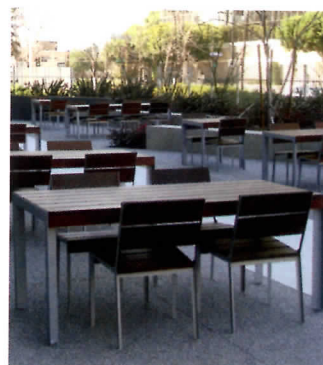


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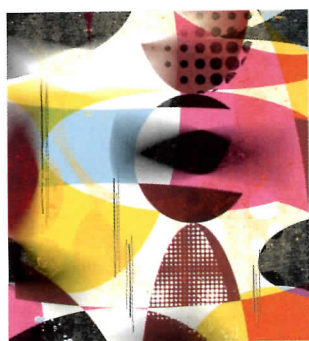


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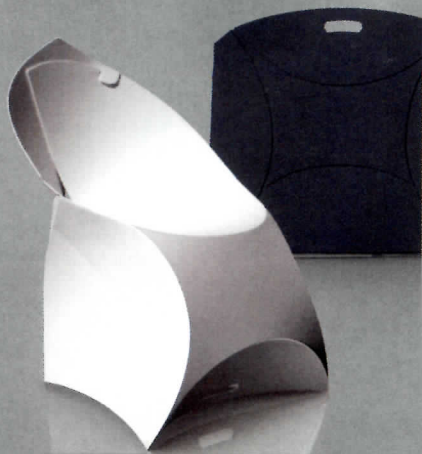
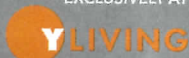
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Britt, armed with the morning news and a hot cup of coffee, awaits public transportation from the comfort of his Flux chair.

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shakers by Amenity
amenityhome.com

Wicker bread basket
by Cecilie Manz for Muuto
muuto.com
Yanagi flatware
by Sori Yanagi
momastore.org
Plywood clock
by Mori Toyoshi for Lemnos
momastore.org
Plaza tableware in aqua
and chocolate brown
by Heath Ceramics
heathceramics.com
Heima candlestick
by Francis Cayouette
for Normann Copenhagen
normann-copenhagen.com
Pure Linen napkins
by Anna Hellman
for Teroforma
teroforma.com
Ultima Thule goblet
by Tapio Wirkkala for Iittala
iittala.com
zincdetails.com
Ovale water tumbler by
Ronan and Erwan Bouroullec
for Alessi
alessi.com
Chain dinner and dessert
plates by Jason Miller
for Areaware
areaware.com
Moon dish (with holes)
by Matthias Demacker
for Normann Copenhagen
normann-copenhagen.com
Colombina champagne
flutes in Crystal Mat by
Massimiliano and Doriana
Fukas for Alessi
alessi.com
Linea Ice Oro flatware
by Mepra
mepra.it
gretelhome.com
Carving set (cutting
board and serving tray)
by Jonas Bjerre-Poulsen
and Kasper Rønn for Menu
menu.as
zincdetails.com
Carving knife by Global
global-knife.com
surlatable.com
George Nelson star clock
by George Nelson for Vitra
vitra.com

136 A View to a Hill

Peter Belanger
peterbelanger.com

A VIEW TO A HILL

Seven floors up, in an unassuming office building just shy of Chinatown, Dwell's San Francisco headquarters look out over the city we are happy to call home. Though the notorious fog drifts by on occasion, on a clear day we can see forever, straight up to the heights of Nob Hill and beyond.



**We've Showed You Ours,
Now Show Us Yours!**

Submit your own view for a chance to be featured in Dwell's upcoming special-edition photo book, produced with Blurb. For more information and to enter, visit dwell.com/photo-contest.

Photo by Peter Belanger
Story by Jordan Kushins