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Our Definitive Guide

**Surf & Turf**  
Awesome Modern  
Resorts & Retreats

# Beach Houses We Love

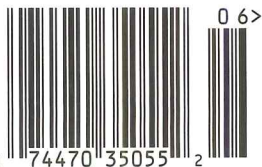
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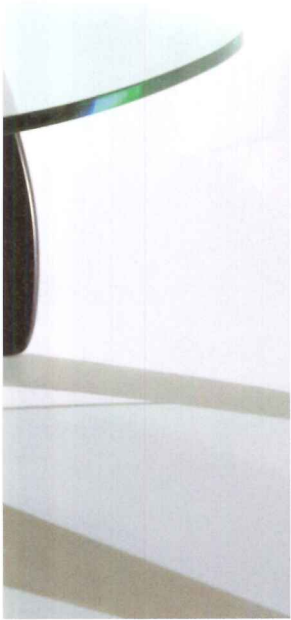


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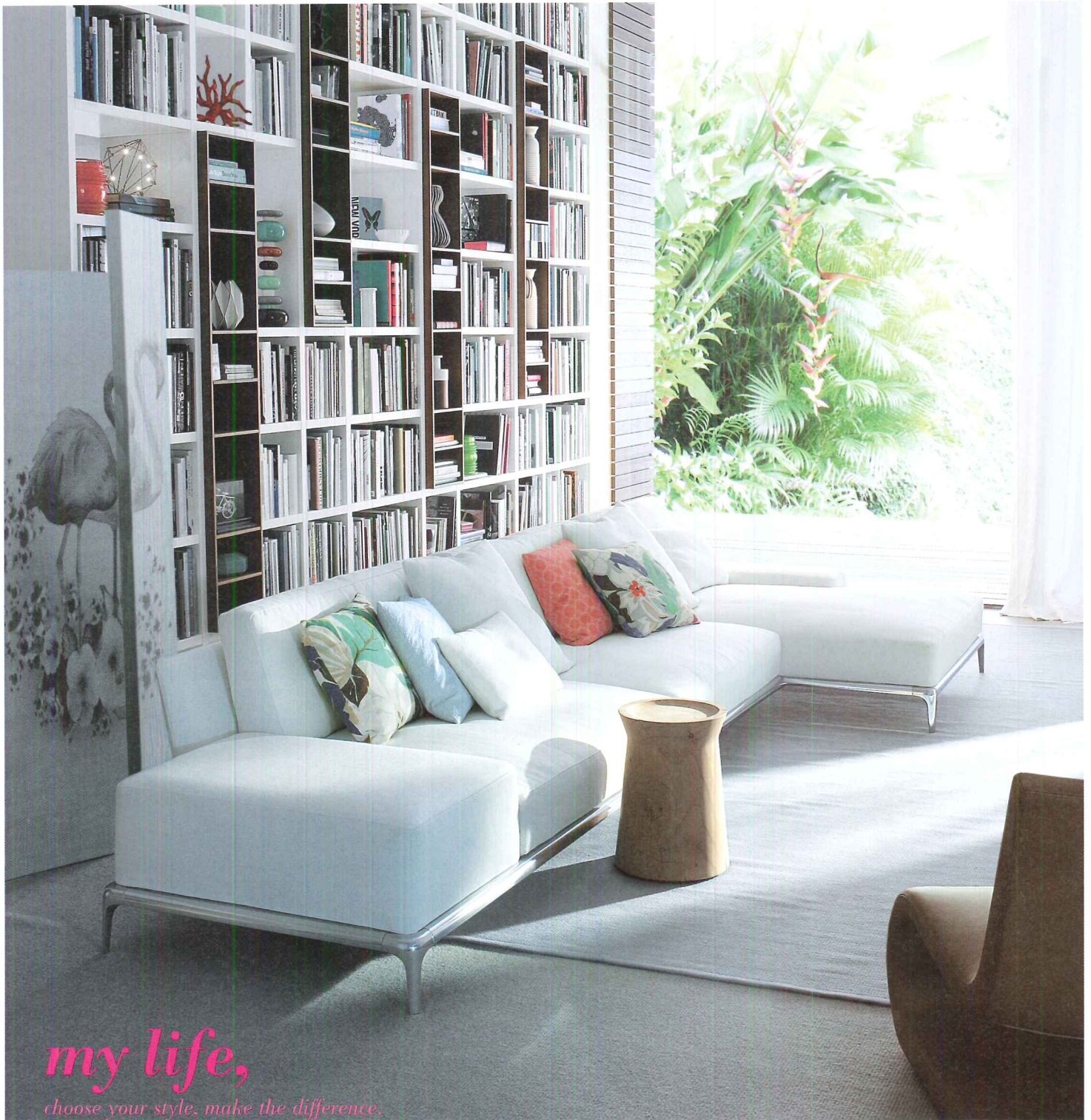


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# Beach Houses We Love

June 2011

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## Editor's Note

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## Beach Reading

When it's time to hit the beach, what low-brow lit should an architect bring to read? We offer a few (fictional) suggestions.

## Dwellings

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## Long Island Found

Kismet—and a few clicks on [dwell.com](http://dwell.com)—brought together the Fisher family and architect Page Goolrick, who renovated their 1960s Hamptons beach house so it will soften "like driftwood" over time.

Story by **Jaime Gross**

Photos by **Richard Foulser**



120

112

## Basic Instincts

Collecting is a way of life for Matt Jacobson, but editing his possessions down to a select few took precedence when he downsized to live in a 900-square-foot beachside bungalow in Manhattan Beach, his Southern California hometown.

Story by **Jordan Kushins**

Photos by **Dave Lauridsen**

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## Bach to the Beach

In his modern interpretation of a traditional New Zealand beach shack, or "bach," Wellington architect Gerald Parsonson strove to balance austere authenticity with modern-day comforts.

Story by **Jeremy Hansen**

Photos by **Matthew Williams**

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## On the Rocks

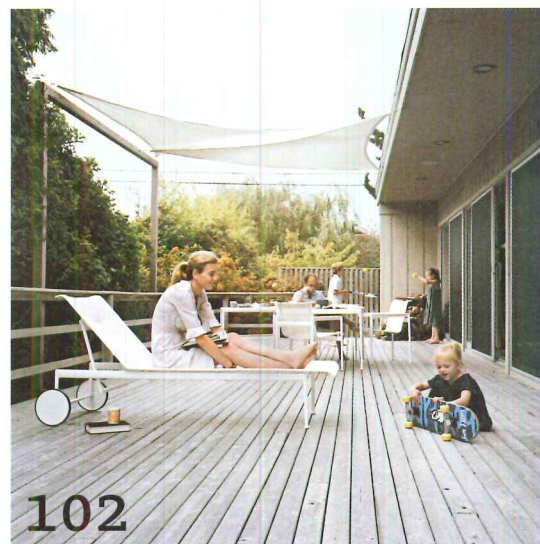
Gunnar Knechtel takes us inside the abodes of the Canary Islanders who make their homes in seaside caves. It may be rugged living, but, as any real estate agent would agree, you can't beat the location.

Story by **Aaron Britt**

Photos by **Gunnar Knechtel**



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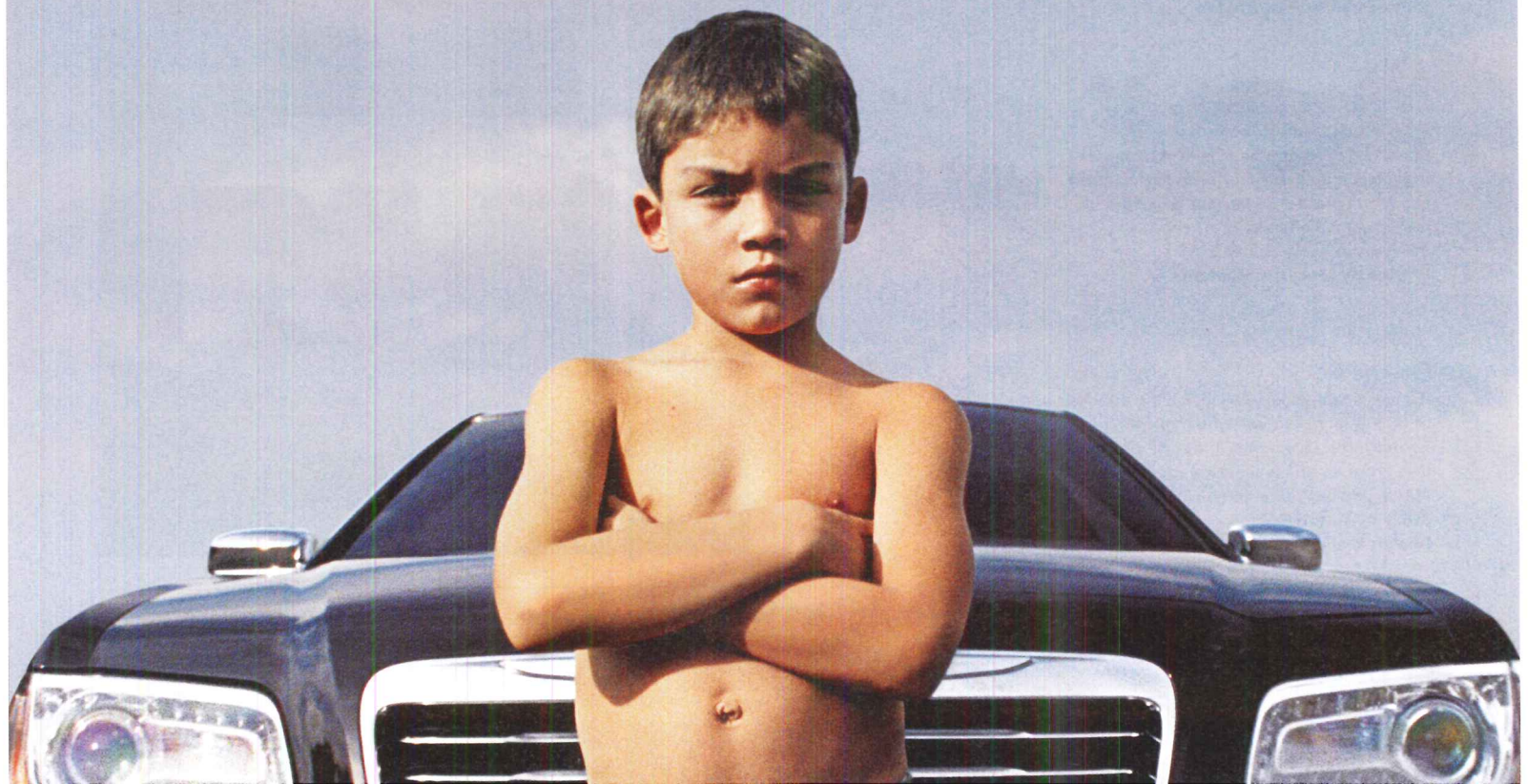
Cover: Manly Street Beach House  
Paraparaumu, New Zealand, page 120  
Photo by **Matthew Williams**

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“We come in Friday night, take off our shoes, and don’t put them on again until Sunday—it’s that kind of mood here.”

Charlie Fisher

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**Off the Grid**

In 2010, the Casa Cuatro—about an hour and a half outside of Santiago, Chile—survived the 8.8-magnitude earthquake with just a few cracks in its drywall thanks to a light-on-the-ground, sustainable design.

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**Outside**

To conceal a boathouse under grass along Ontario’s Lake Balsam, two crafty designers transformed a giant steel culvert into a near-invisible docking station.

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**Detour**

Melbourne, Australia, is a town full of appealing nooks and crannies, but it requires a bit of local know-how to be best appreciated. Thankfully, we’ve got whizz-bang architect Andrew Maynard to point us in the right direction.

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**Letters**

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**In the Modern World**

With getaways on the brain, we gather our top design-driven escape destinations, never-before-seen photos from Julius Shulman’s new book, and a scintillating selection of comely coastal homes.

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**My House**

With an architect friend, Nancy Church dreamed up a lakeside weekend house in Michigan City, Indiana, that fits her aesthetic and budget—not to mention her collection of contemporary art and furniture.

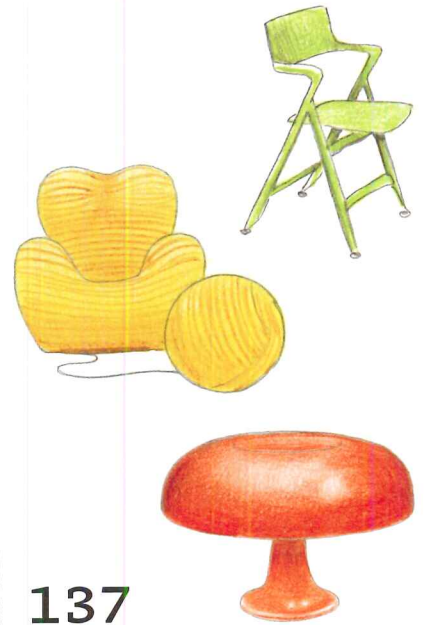
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**Dwell Reports**

We put seven mini barbecues to the test to find out which are best for parking-lot tailgating, poolside grilling, and tabletop cookouts. Get your burgers, beers, and buns ready.



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**Italian Design 101**

From Futurism to Memphis and Ponti to Piano, Italian designers paved the way through the 20th century. We look at why that is and what we can expect from the next generation of Italian architects, craftspeople, and designers.

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**Sourcing**

Saw it? Want it? Need it? Check Sourcing for the 411.

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**Finishing Touch**

Sited on the shore of a coconut grove in Nangadoon, India, the Palmyra House by Studio Mumbai Architects weathers the seaside elements with natural aplomb.

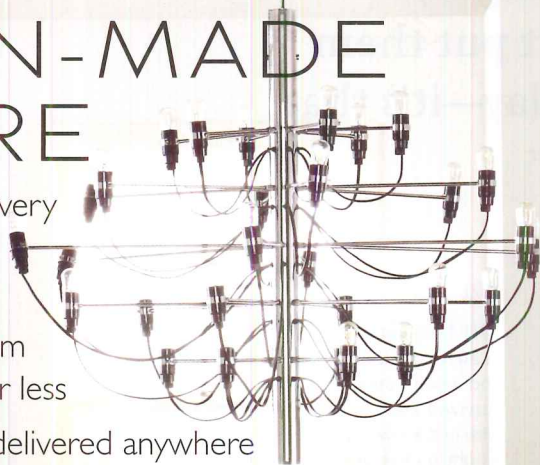
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# Like Dreamers Do

Let's talk about dreams. As far as I know, we all have them—lots of them. There are the kind of dreams that happen during sleep and the kind we craft when we are awake. For now, let's focus on the latter. We all have space in our heads to accommodate many variants of this dream. Some things dreamed of are rather small—like eating an egg-salad sandwich at lunchtime—and some can be quite large—like owning a private island. Many of us stockpile these dreams for years, cataloging and filing them away for later. Some of our heads are so full of them that it's hard to believe there is enough room to fit them all. If space does become a concern, one of the best places to store a dream is in reality. Once your dream has been realized, it is technically no longer your dream, but it may serve as inspiration for other people's dreams, in which case, it is still something of a dream. There is something of a dream in most everything around us.

Lest this process simply sound like a minor issue of storage, it should be known that transforming a thought from its dream state into a reality state is not always a simple task. For some of us it is very difficult indeed—much more so than renting a temperature-controlled storage space. For many people, few dreams ever cross over into reality—unless they are the kind that involve three beef tacos or new-car smell. For a lucky few, the tools and techniques that enable the dream-to-reality transformation are placed within reach by relatives or colleagues who have been able to complete prior dream conversions of their own. For the majority of us, toil,

persistence, and near-constant dream-tending can lead to successful—however lengthy—dream-to-reality-transformations. These are the most potent kind of dreams and dreamers. If you had to work hard for your dreams, once they become reality, you tend to enjoy them more.

The people on the following pages are just such dreamers. They have all built lovely houses near the seaside or along a stretch of coastline, and in doing so, they have converted what was surely once a not-so-small dream into stunning reality. In most cases, they had the assistance of fellow dreamers-for-hire, which enabled their dreams to become real. We also call these people “designers.” Designers often deal in dreams.

There is a good chance if you are reading this that, somewhere in your vast dream storage you have filed a similar dream of seaside living. If not, now would be a good time to consider adding one, because as many readers are already aware, spending time on the coast is a good thing to do. It could be the kind of dream where you build such a place for yourself and look after it for the rest of your life—shaking sand out of guest bedding and admiring the view with a cool beverage as the sun sets. But there's no pressure to go all in quite yet. Maybe it's just the kind of dream where you leave your job behind for a week and pay a short visit to a seaside retreat. In either scenario, the following pages should serve as a potent and fast-acting dream fertilizer to help you on your way. It's only June. You've got all summer to make it happen. ■■■

**Sam Grawe, Editor-in-Chief**  
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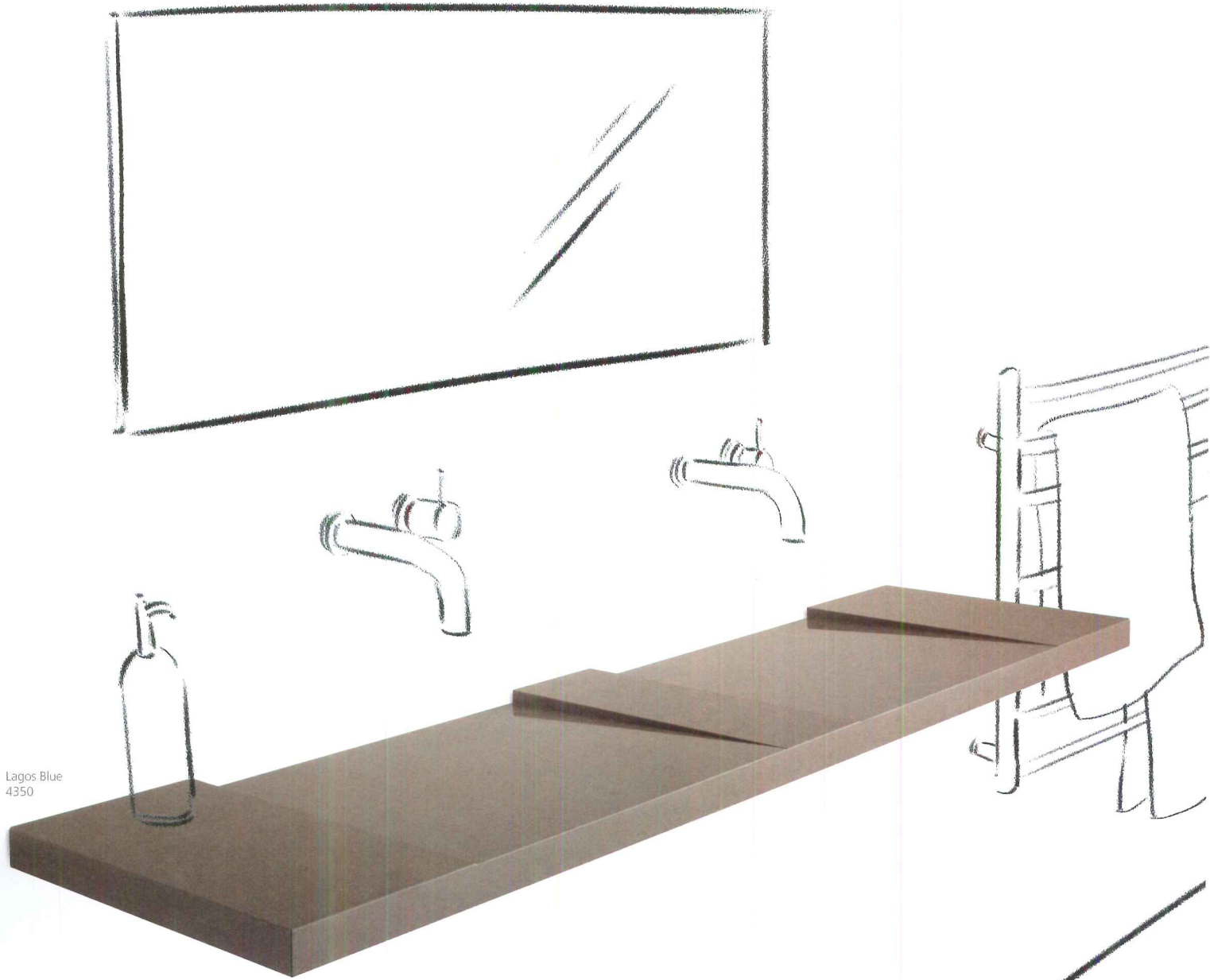
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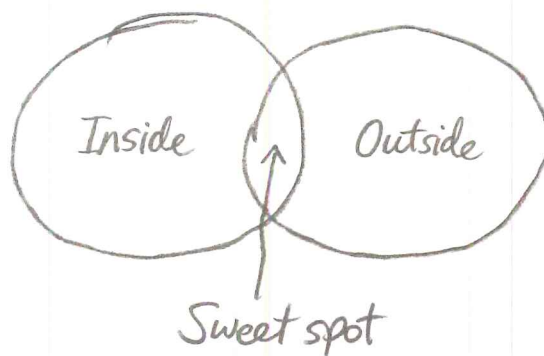
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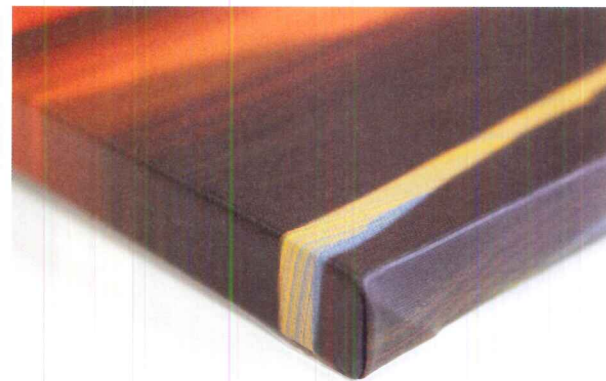


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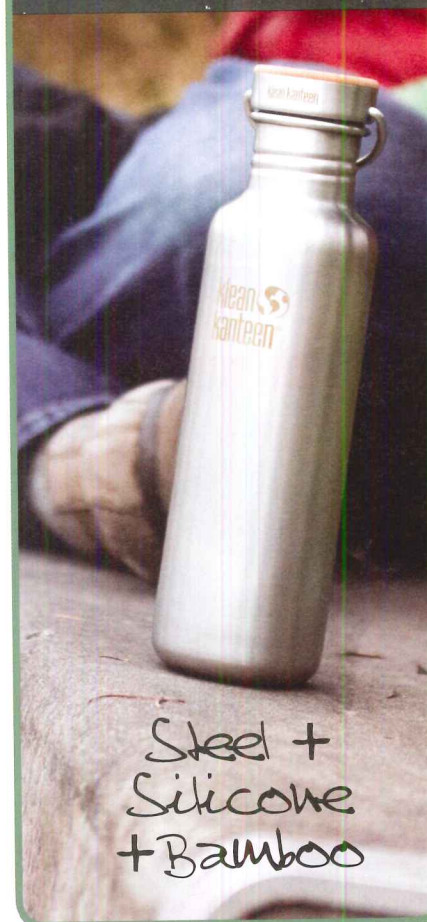


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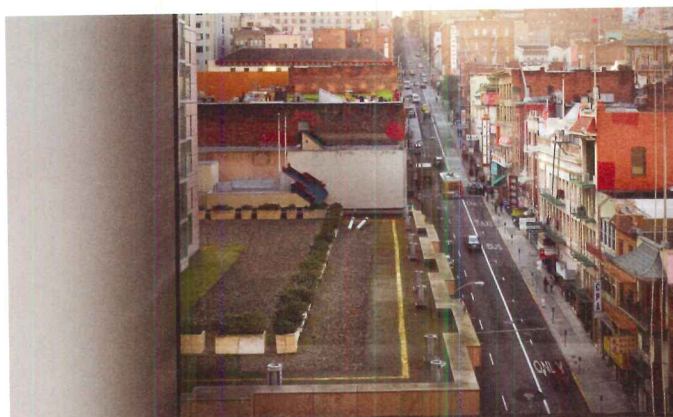
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**My April 2011 issue came in the mail** yesterday. I stayed up until 1:30 a.m. devouring it, as usual. It's like dining on the finest gourmet ice cream one can imagine! My architect genes are pumping out of control!

**Jan Claire**  
Posted on Facebook

I own Spatula C ("Editor's Note," April 2011). It looks like Spatula A and acts like Spatula B and it cost 50 cents at Salvation Army. It actually dates from before Spatula A (I bought mine used in 1974) and it will probably outlast anything that the good Mr. Christakos or your team can find or invent. It is standard stainless with a lovely, dull, scratchy patina that acts like silicone. The years of use on its wooden handle have given it a soft, clothlike feel in my hand and, of course, it doesn't melt if dropped in the pan. The stainless is amazingly springy, probably because of the many burgers or pancakes I have flattened at high heat. (Or was it the wallpaper I scraped off or the heavy objects I pried up until I could get a finger grab?) It washes like any other utensil, in a dishwasher or not.

They are around if you need one. I purchased a spare when I found the exact item in another Salvation Army store, and I even stooped to pilfering one from a summer cottage I rented. (I, of course, replaced it with plastic Spatula A.) I gave it to my daughter for her first apartment. She'll probably have it for 30 years, like her mom.

Perhaps it's a Swamp Yankee thing: "Use it up. Wear it out. Make it do, or do without." Whatever it is, it is affordable design.

**Dianne Terrace**  
North Haven, Connecticut

I enjoyed "Dwell Reports" (April 2011); however, I am compelled to respond to a comment about the Era chair (a contemporary moniker for the iconic Chair No. 14) by Michael Thonet (above right). The author objected to some fit and finish details, including exposed screw heads, opining, "Did value engineering price out wood plugs?" While I empathize with the author's aesthetic objection to



the screw heads, it is worth noting that they are emblematic of what makes the No. 14 a significant part of design history. When Michael Thonet's company, Gebrüder Thonet, began producing this chair in 1859, it represented a radical departure from traditional furniture production techniques. Thonet was many decades ahead of his competition in his use of steam-bent wood and other material-processing techniques, flat-pack construction (hence the exposed screw heads), and mechanical assembly. These innovations would help define furniture production in the modernist era, make Gebrüder Thonet one of the world's largest furniture companies by the end of the 19th century, and make the No. 14 one of the most successful commercially produced chairs in history, selling 50 million units between 1859 and 1930 alone.

The No. 14 is more than just a graceful, enduring design; it represents a major change in the way we make the things around us (for better or worse). I will take my No. 14, screw heads and all.

**Phil Mann**  
Sent via email

It was misguided to focus on Staten Island's dump in "5 Boroughs in 48 Hours" (March 2011). Staten Island has many modern structures, especially on the North Shore. The new ferry terminal is a wonderful and inviting new space. The welcome center for the Greenbelt Nature Center is also a new, architecturally significant structure. Staten Island is also home to the only Frank Lloyd Wright house in all of New York City. Two uniquely modern structures have appeared in my neighbor-

hood recently and either of them would be worthy of your pages. There is a subset of modern-focused green architects here, and the larger lot sizes and amazing views available in Staten Island are fertile ground for modern, self-sustaining buildings. Dwell missed an opportunity to foster awareness of Staten Island's significance. The borough is worthy of a closer look.

**John Depietro**  
Sent via email

What a terrific piece about Ada Louise Huxtable ("Archive," March 2011). I intend to search out a copy of *Kicked a Building Lately?* for my son, who just graduated from Pratt Institute.

I write to correct an error before one of your readers is embarrassed as I was ten years ago. The I.M. Pei building at the National Gallery of Art is the East Building, not, as you note in the article, the "East Wing." You can imagine the snickers among the kids in the field trip I was leading when the woman behind an information desk in the West Building loudly corrected me when I asked for the quickest route to the East Wing.

**Diane Pflugrad Foley**  
Sent via email

**Correction:** In our April 2011 issue, we were unclear about the relationship between Mohawk General Store and Amsterdam Modern ("Design Finder"). The two are independent businesses that share a storefront in Los Angeles.

In our March 2011 issue we failed to credit the artists of the *Informed, Empowered* mural pictured on page 91 ("5 Boroughs in 48 Hours"). The work was created by a group of young women led by artists Katie Yamasaki and Menshahat Ebron as part of the Groundswell Community Mural Project's Summer Leadership Institute.

**Please write to us:**

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## CONTRIBUTORS

### João Canziani

Photographer João Canziani resides in New York but was born in Peru and has lived in Vancouver and Los Angeles. He made his first trip to Australia to photograph the country's second-most populous city: Melbourne ("Detour," p. 87). He returned singing praises for flat whites (the Aussie version of a latte and his fuel on the shoot), claiming coffee Down Under is the best in the Western world—even better than in Portland or Seattle.

### David Robert Elliot

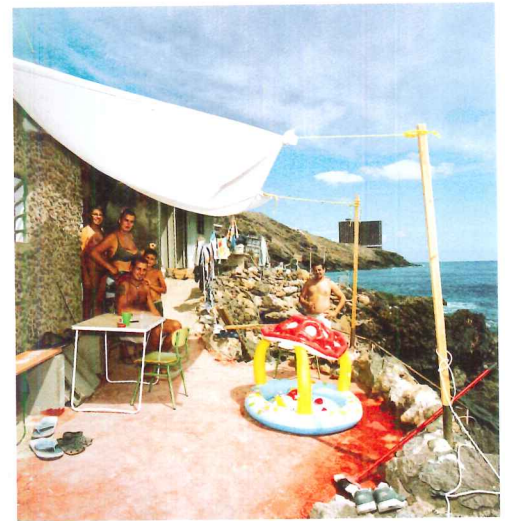
Photographer David Robert Elliot lives in Chicago and loves the Midwest. He traveled to Indiana to shoot Nancy Church and Charlie Jett's vacation home in Michigan City ("My House," p. 60). They spoke about art, music, and architecture throughout the day and enjoyed three full meals together. "I felt more like a houseguest than a photographer on assignment by the end of the day," Elliot says. They finished off the evening with a dip in the rooftop hot tub.

### Richard Foulser

New York-based photographer Richard Foulser captured Charlie and Rebecca Fisher's cozy beach house located in Amagansett, New York ("Long Island Found," p. 102). "It was very interesting to photograph because its footprint is only 1,500 square feet but the layout was so well done," he says. "It felt very spacious inside with its four bedrooms. The deck felt like an integral part of the house."

### Jeremy Hansen

Jeremy Hansen is a writer based in Auckland, New Zealand, and an editor at *Home* magazine. Penning a piece about Gerald and Kate Parsonson's vacation home—or bach, in Kiwi parlance ("Bach to the Beach," p. 120)—reminded him about his childhood trips to his family's holiday home ("a shed with no power nor running water"). "Every year, the back-to-the-basics summer living made me appreciate just how comfortable so-called home comforts (like hot showers) are," Hansen says.



### Gunnar Knechtel

German photographer Gunnar Knechtel is based in Barcelona. His personal project about the people who live in the volcanic caves of Tenerife, the largest of Spain's Canary Islands, became this month's "Photo Essay" (p. 130). "I was impressed by the decoration of the places and the big efforts people put in to make the caves livable," he says. "They're created with a lot of fantasy."

### Jason Madara

Jason Madara is a photographer, husband, father, and furniture collector. Living in San Francisco and lacking an appropriate outdoor space, Madara "barbecues" on an electric grill pan in the kitchen. Though the pan leaves those perfect grill lines, photographing seven mini grills ("Dwell Reports," p. 70) ignited his interest in finding space for a real grill. "I've been fighting it for years, but this may be the deciding factor for a move to the 'burbs."

### Lisa Skolnik

Lisa Skolnik is a mother of four and a writer living in Chicago. As the former Chicago editor of *Metropolitan Home*, she's been in countless homes built with unlimited budgets. Seeing Nancy Church and Charlie Jett's dreamy beach pad ("My House," p. 60) gave her new hope that "even normal folk can aspire to own a house that's cost effective to build and maintain." ■■■■

Photo by Gunnar Knechtel



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**Paddo**

by *Lieven Musschoot and Mathias Hennebel*  
for *Sywawa*  
[sywawa.be](http://sywawa.be)

Blazing sun is splendid until you're sweating bullets and turning red. Let this polyester Paddo shield you from the raging rays.



# Nature Calls

Whether you're on your way to the beach, the park, or just the back patio, we've got a few handy items to take along for the ride.

**Urban Picnic Box**

by *Boxsal*  
[boxsal.com](http://boxsal.com)

Don't just dispose of this alfresco fine-dining set—Boxsal offers a completely compostable spread.



**Indoor watering can**

by *Pascal Charmolu* for *Born* in Sweden  
[borninsweden.se](http://borninsweden.se)

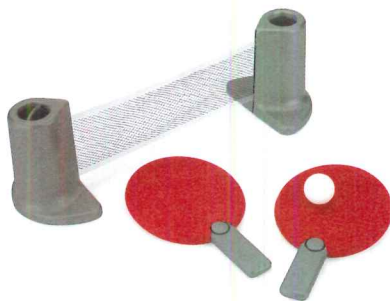
Gravity gets this can flowing—hold the silicone tube down to water and up to stop—and magnets conveniently hold the hose in place for storage.



**Pongo**

by *Stephan Copeland* for *Umbra*  
[umbra.com](http://umbra.com)

It turns out you can take it with you. Pack up Pongo for impromptu paddle challenges.



**Bagis**

by *Urbanears*  
[urbanears.com](http://urbanears.com)

They look great. They sound great. These rubber minis easily stow away in your pocket when not in use. Win-win-win.



**Milk Bottle Caddy**

by *the Conran Shop*  
[conranusa.com](http://conranusa.com)

You might not cart around your dairy in this painted, galvanized metal caddy, but stick a few wine bottles in, and the afternoon at the park just got a bit jollier.



**Hot-Pot BBQ**

by *Black + Blum*  
[black-blum.com](http://black-blum.com)

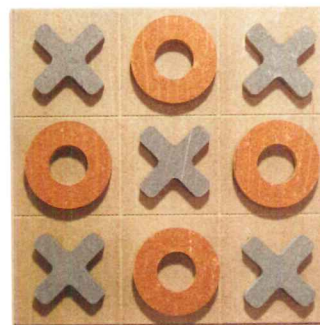
Store-bought herbs are fine, but you know what's better? Seasoning your chicken thighs with rosemary grown atop this nifty terra-cotta-and-steel twofer.



**Tic Tac Toe**

by *Go Green Games*  
[buygogreengames.com](http://buygogreengames.com)

Now this classic game that has stood the test of time can also endure the elements, thanks to its composition of recycled plastic bags.



**June 5**

*Color Moves* closes at the Cooper-Hewitt, National Design Museum, in New York.  
[cooperhewitt.org](http://cooperhewitt.org)

**June 11**

*Avant-Garde Art in Everyday Life* opens at the Art Institute of Chicago. [artic.edu/aic](http://artic.edu/aic)



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## IN THE MODERN WORLD

### Neko watch

by SANAA for Alessi  
[alessi.com](http://alessi.com)

SANAA is well known for its concrete architectural commissions, but the small-scale medium of polyurethane seems to suit its minimalist tendencies just fine, as evidenced by this new line of cheery timepieces.

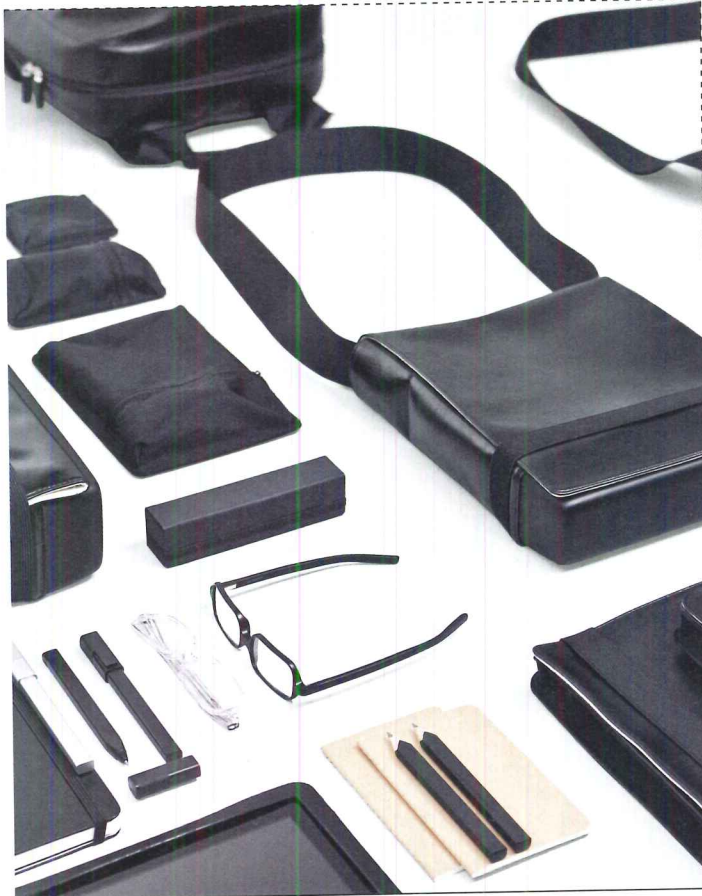


## PRODUCTS

### Green Pedestals

by Front for Offecct  
[offecct.se](http://offecct.se)

Thin legs, thick foliage, and an entirely Swedish take on the indoor planter: Stick a cover on top and this prime place for greens becomes a sweet spot for rear ends. (right)



### Moleskine Writing, Reading, and Traveling Collection

by Giulio Iacchetti for Moleskine  
[moleskine.com](http://moleskine.com)

There's no denying Moleskine's ubiquity. A quick peek into any creative type's handbag will likely turn up at least one beat-up,

scrawled-upon little black pad. After 14 years, the Italian brand is expanding its reach with three new multifaceted collections. Our fave item by far is the clip-on pen holder, a clever design solution that ensures you'll never be without ink when you need it.

### June 12

*The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft* closes at the Milwaukee Art Museum. [mam.org](http://mam.org)

### June 17-23

Dwell on Design kicks off in L.A. with our inaugural Dwell Design Week. [dwell.com/design-week](http://dwell.com/design-week)

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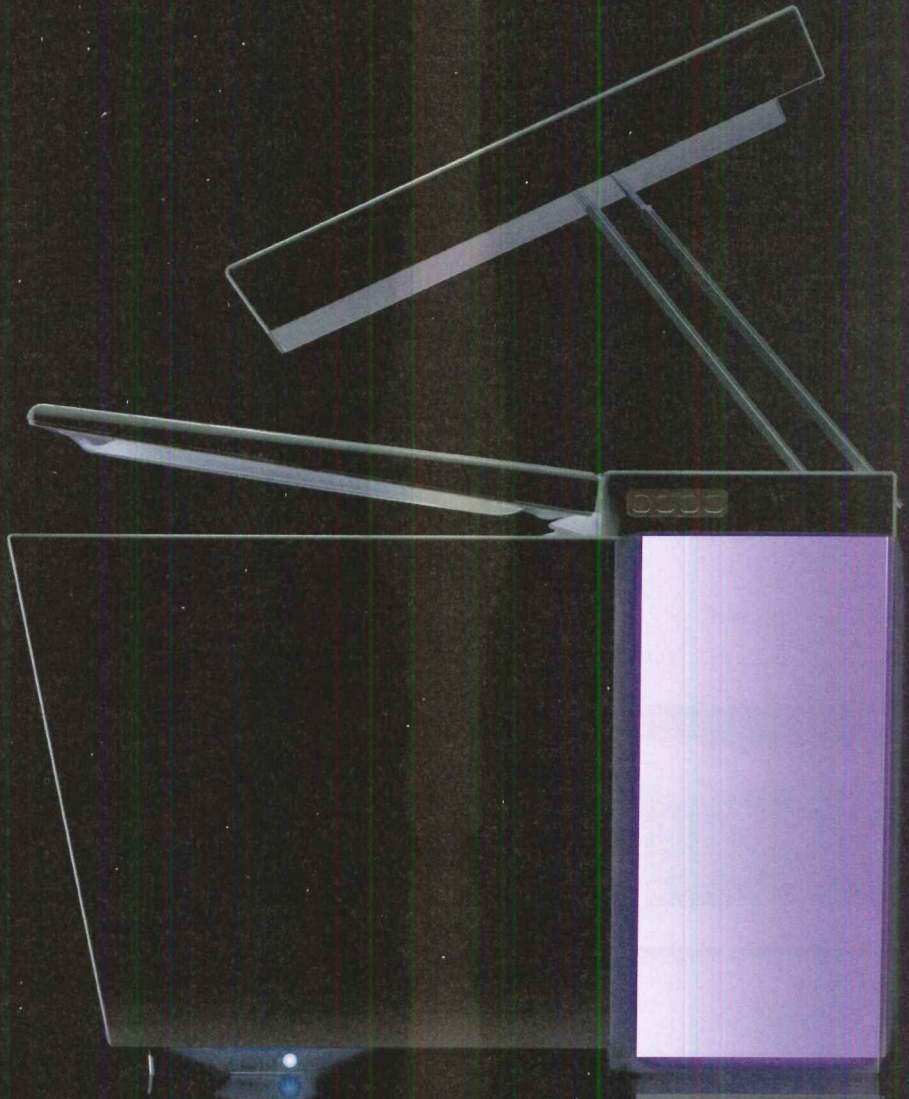
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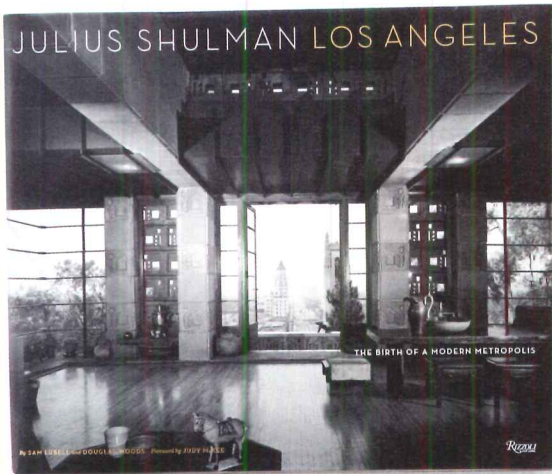
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# View Master

Julius Shulman trained his lens on Los Angeles; we flip through a comprehensive new book of his life's work.



**Julius Shulman Los Angeles**  
by Sam Lubell and Douglas Woods  
Rizzoli, \$60

Without ever having designed a building, photographer Julius Shulman forever shaped the way we see the mid-century architecture of Southern California. The City of Angels, styled and framed by Shulman, became, and remains, a testament to the modern movement. Some of the buildings endure and others have long been demolished, but here they are forever preserved for posterity.

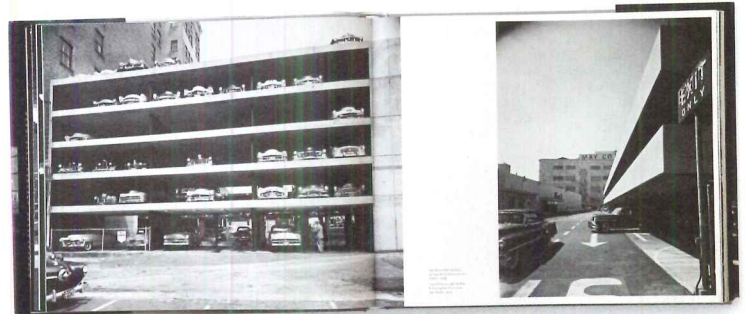
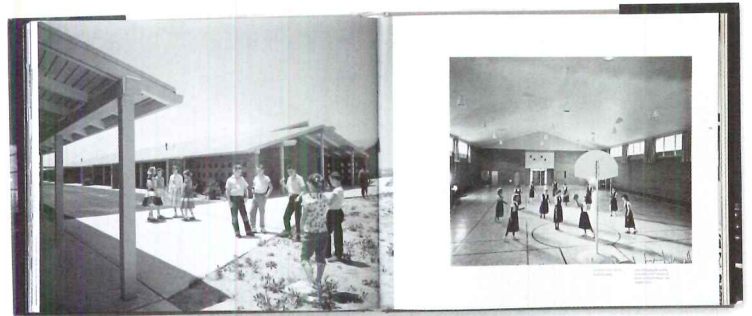
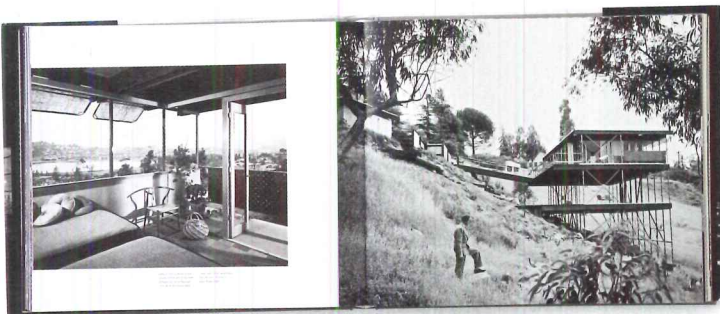
The monograph, which chronicles Shulman's work from the 1930s onward, contains iconic domestic shots—from Pierre Koenig's Case Study House 22 to John Lautner's Chemosphere—that depict an impeccably picturesque tableau of, if not the way we lived then, the way of living Shulman wanted us to believe was real. However, there's also

a wealth of lesser-known and never-before-published pictures that depict a different kind of town: dusty, deserted, largely in progress and under construction. The dichotomy is striking and shows the breadth of both the location and the man himself. In the words of his daughter Judy McKee, the "optimism and wonder" of Shulman's approach, "[amplified] his mythology of Los Angeles as a city where anything was possible." As the city itself developed, so too did Shulman's images, which documented this evolution at a fertile peak.

Through his viewfinder, Shulman didn't merely capture these moments, he created them. Decades later, we're able to page through this visual history, admiring the true romance that lies within the gradients of his now-nostalgic black-and-whites.

-----  
[rizzoliusa.com](http://rizzoliusa.com)

Photos by Jen Siska



## Books



# dear chemically dependent moms,

you might believe you're in control of your substances, but the habit you've developed is affecting the people you love. luckily, we're here to intervene.

we beg you, make the switch to natural, non-toxic cleaners. like method® all-purpose cleaner with plant-based powergreen™ technology. it delivers a mighty cleaning punch, without exposing your kids to dangerous substances. it's a simple one-step program.

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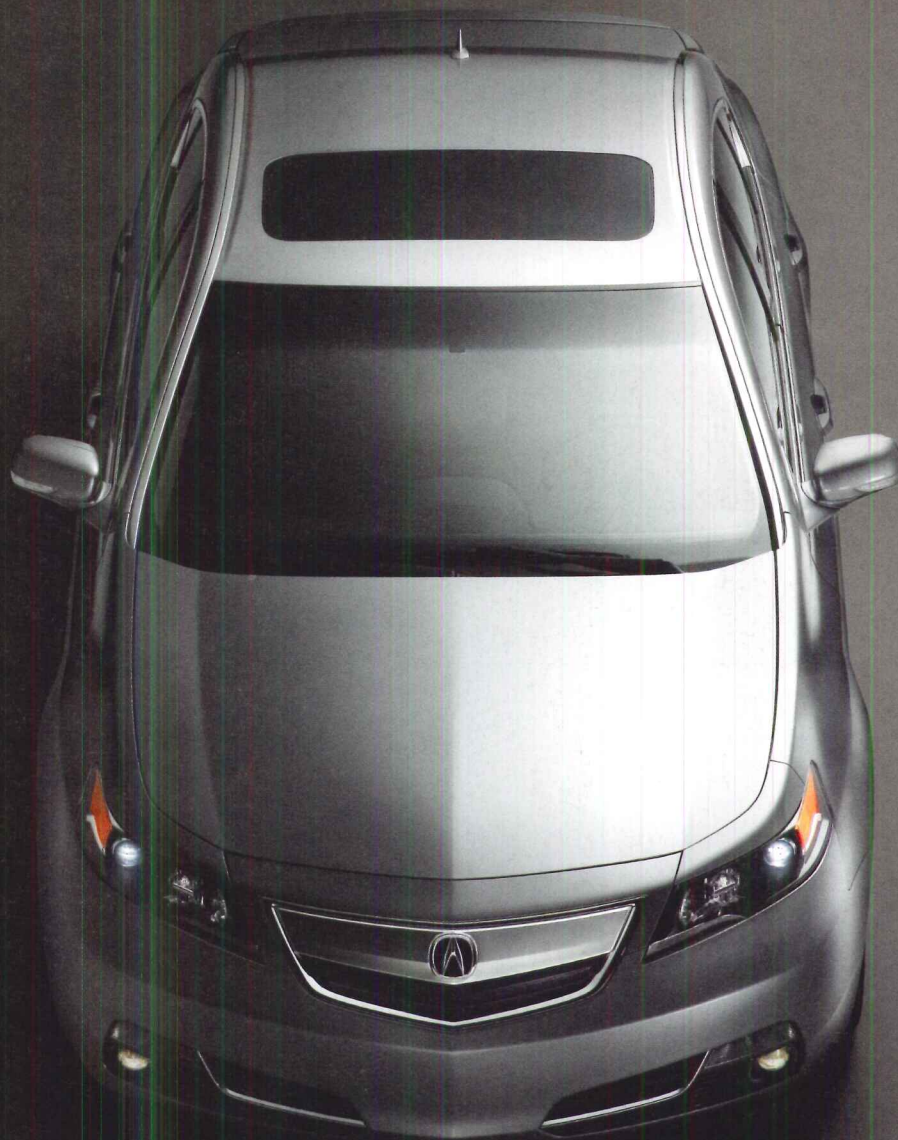
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# Get Out!

The sun is shining; birds are chirping; it's too darn hot inside, so go ahead and make yourself comfortable with these backyard accessories.

## Mangiafuoco

by Ak47

[ak47space.com](http://ak47space.com)

Anyone fond of putting flame to food will appreciate the appeal of this fire eater. Pile wood up high for a roaring fire or place the accompanying grill over the kindling and throw some steaks on.



## Trenza side chair

by Janus et Cie

[janusetcie.com](http://janusetcie.com)

In the backyard it's stationary, but the steel frame of this outdoor side chair was initially developed for the rough-and-tumble world of automobiles.



June 19

ParaDesign and Tobias Wong close at the San Francisco Museum of Modern Art. [sfmoma.org](http://sfmoma.org)

SIMPLICITY

DURABILITY

BEAUTY



"Love of beauty is taste. The creation of beauty is art."

– Ralph Waldo Emerson

[INSPIREDbyARTISAN.com](http://INSPIREDbyARTISAN.com)

*artisan*<sup>™</sup>  
**JamesHardie**

**Bob**  
by Hella Jongerius for Kettal  
[kettal.com](http://kettal.com)

Designer Hella Jongerius delights in often unexpected combinations and contrasts of material choices. As such, it's no surprise that the Dutch master craftswoman complemented this aluminum-and-polyester seat with yarn wound around the armrests.



**Martini table**  
by Brian Kane for Turnstone and Offi  
[offi.com](http://offi.com)

No, it's not an oversize, upturned barbell, but yes, this molded plastic table is just as indestructible.



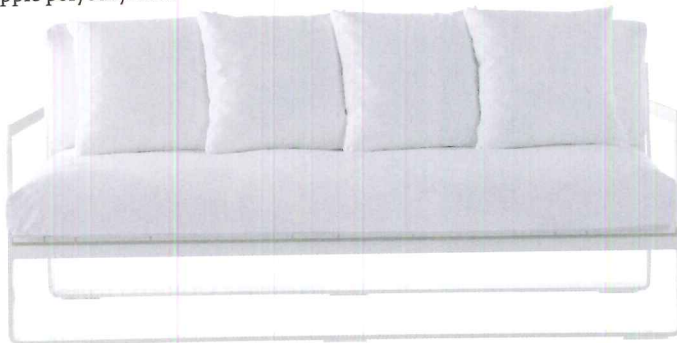
**Sanak-ji water table**  
by Cheme Designs  
[chemedesigns.com](http://chemedesigns.com)

Kids can splash with abandon in the summer, and when the weather turns, parents can store small toys in the (empty) water bowl under a custom birch-wood cover.



**Flat sofa**  
by Mario Ruiz for Gandia Blasco  
[gandiabrasco.com](http://gandiabrasco.com)

Though it looks near-ethereal in white, this poolside-ready sofa consists of solid thermo-lacquered aluminum and surprisingly supple polyethylene.



**Racer Sidecar Table**  
by Eric Pfeiffer for Loll  
[loll designs.com](http://loll designs.com)

Would you believe this sleek side table started out as a pile of milk jugs? Postconsumer, industrial high-density polyethylene looks so much better when it's holding your lemonade, not holed up in a landfill.



**June 24-26**

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[www.irobot.com/dwell](http://www.irobot.com/dwell)



**The Farmhouse Chair**

by Bend

[bendseating.com](http://bendseating.com)

Spot welding allows this wire seat to sport such unique geometry, and powder-coating gives it its bright hue. (above)

**Emu Pattern Seating**

by Arik Levy for Coalesse

[coalesse.com](http://coalesse.com)

Spill on it. Stack it. Leave it out in the rain. This hexagonally embellished seat is made from a single piece of steel designed to effortlessly weather whatever elements your backyard has to offer. (above)

**Tie-1-On sectional pieces**

by CB2

[cb2.com](http://cb2.com)

We choose to take the name of this soft-and-squishy sofa set literally and figuratively. It takes a simple knot to join the pliant units together, and why, yes, thank you, we'd love a cold Bud once we're comfortably reclining.



**June 26**

Vertical Urban Factory closes at the Skyscraper Museum in New York. [skyscraper.org](http://skyscraper.org)



# So quiet, it screams German engineering.

Operating at just 40 decibels, the Bosch 800 Plus is the quietest dishwasher in the U.S.\*



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1

## Modern Getaways

Enjoy the salty air and coastal views—without having to invest your nest egg in a ground-up build. These modern marvels offer stays from one night to one month (or more, if you can swing it!). —Heidi Mitchell

### 1. Ultimate Hides

**Location:** Worldwide  
**Price range:** From \$14 per night  
[ultimatehides.com](http://ultimatehides.com)

UH's offerings include houses, hotels, and apartments by the likes of Marcel Wanders, Tadao Ando, and Jean Nouvel.

**Standout:** A forgotten gem by Richard Meier in Darien, Connecticut, known as the Smith House. The four-bedroom white cube is highly influenced by Le Corbusier and has its own dock and private beach (available in December).

### 2. W Retreat & Spa Vieques Island

**Location:** Vieques, Puerto Rico  
**Price:** Doubles from \$329  
[wvieques.com](http://wvieques.com)

Patricia Urquiola's paean to island living has ratcheted up the status of this sleepy cay. Picture an outdoor living room with pastel pod chairs, polished concrete, and psychedelic-tropical murals. It's the opposite of whitewashed minimalism.

**Standout:** Tropical Oasis suites start at 620 square feet. Splurge on the Fabulous Oceanfront and you get direct access to the shore.



2

### 3. Airbnb

**Location:** Worldwide  
**Price range:** Personal listings from \$56 per night  
[airbnb.com](http://airbnb.com)

This three-year-old website (and app) allows owners to list their properties—from private islands to modest modernist apartments—for free, then connects them with like-minded renters.

**Standout:** Surfer Ron Roozen's house along the Margaret River in Western Australia. Its 180-degree views overlook epic surf breaks on the Indian Ocean and boasts multiple outdoor spaces.

### 4. Marina Bay Sands

**Location:** Singapore  
**Price:** Doubles from \$324  
[marinabaysands.com](http://marinabaysands.com)

Moshe Safdie's tripod hotel—nicknamed the Ironing Board—has forever changed the skyline of this island nation. It also claims one of the world's highest public parks, cantilevered above those three stiltlike towers.

**Standout:** Horizon rooms occupying the towers' upper floors have floor-to-ceiling windows so large you can practically see the curvature of the earth from them.



3

### 5. Parco dei Principi

**Location:** Sorrento, Italy  
**Price:** From \$200 per night  
[grandhotelparcodeiprincipi.net](http://grandhotelparcodeiprincipi.net)

Giò Ponti's white-and-blue jewel dates from 1962, and this Mediterranean jet-setter's getaway will still make your head spin. Decked out with all the original mid-century furnishings, ceramic egg walls, and 30 custom-patterned majolica floor tiles arranged in myriad combinations, Ponti sure put the boot in boutique.

**Standout:** Swim through a sea cave or leap off the angular diving structure that emerges from the depths of the hotel's oddly faceted cliffside pool. Negronis optional.

### 6. Living Architecture

**Location:** England  
**Price:** From \$30 per person per night  
[living-architecture.co.uk](http://living-architecture.co.uk)

Living Architecture commissions renowned architects—such as NORD, Jarmund/Vigsnæs Architects, and VRDV—in Norfolk, Suffolk, Kent, and London, England, to build their dream homes, then rents the houses out to the masses at reasonable prices.

**Standout:** Next year, the Peter Zumthor-designed Secular Retreat, made of rammed concrete and acres of glass, set in a wooded riverside in Devon, will open.

Photos by Ezra Stoller/Esto (Smith House), courtesy W Hotels (W Retreat & Spa Vieques Island)

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Photo by Brian Vanden Brink

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**Casa Kike**  
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[giannibotsford.com](http://giannibotsford.com)

**Cliff House**  
Chowara, Kerala, India  
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Photos by Christian Richters (Casa Kike), Bharath Ramamrutham (Cliff House)

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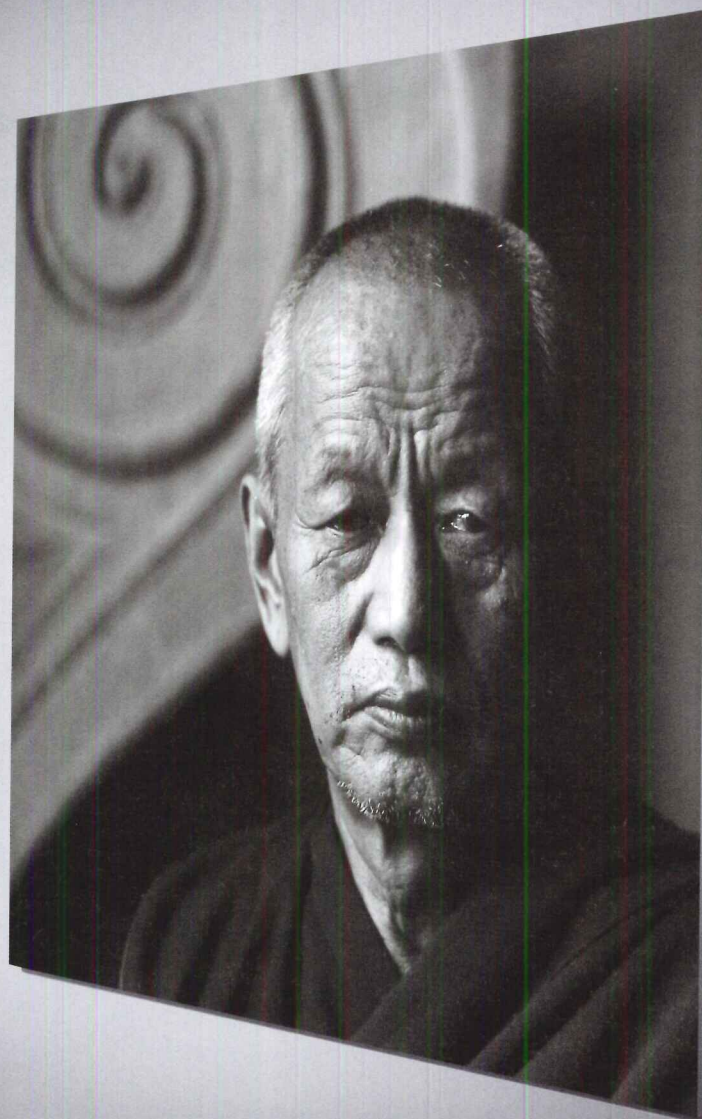
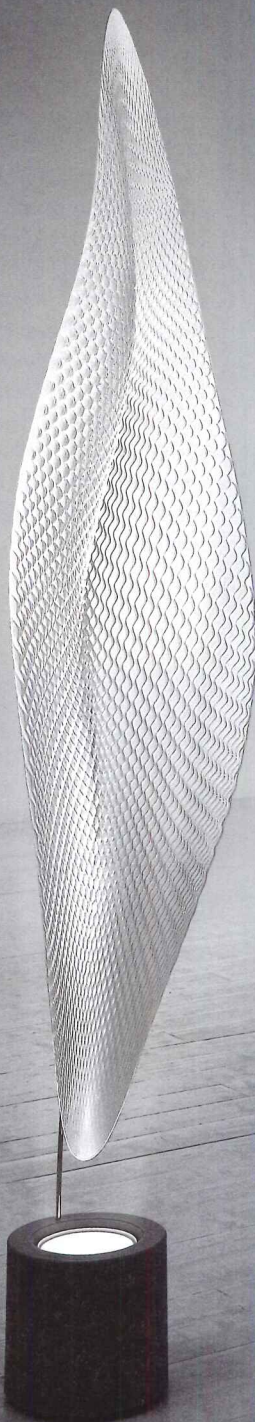


Photos by Marco Huttunen

## Beach Houses We Love



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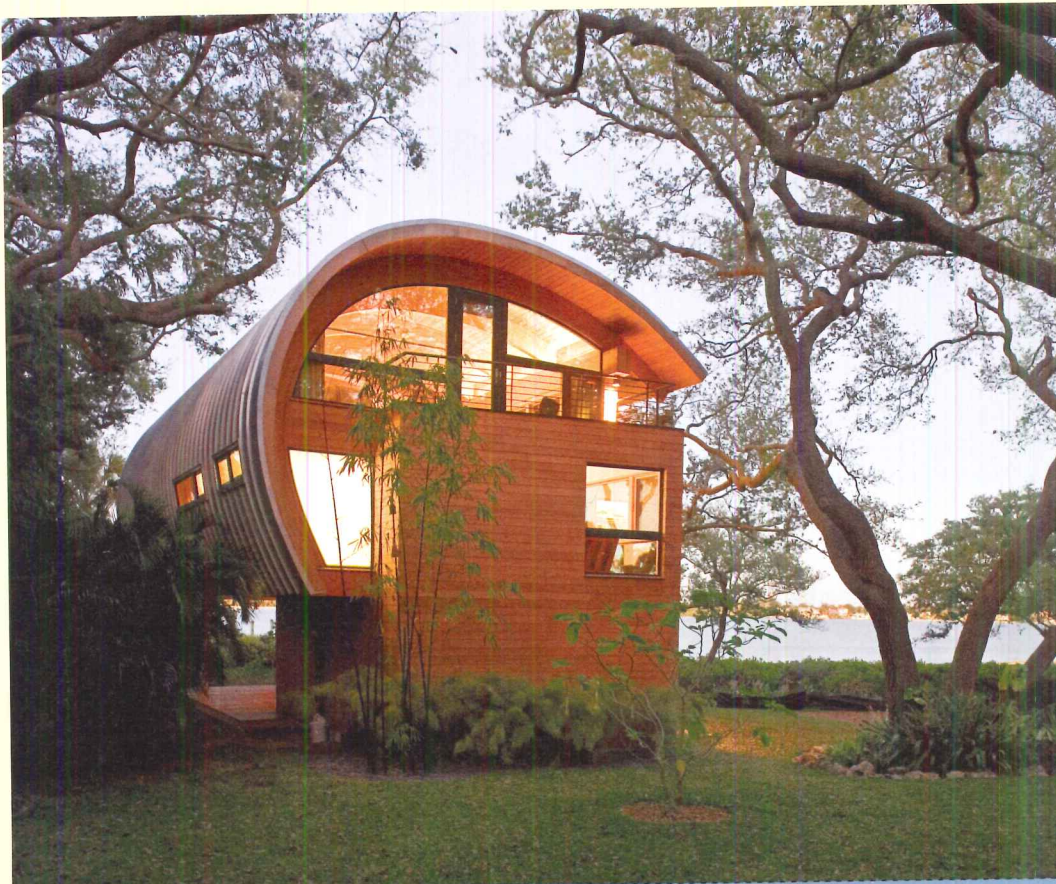
Cosmic Leaf, design Ross Lovegrove.

Artemide turns on a light for Ghesce Yesce Tobden.

After escaping from the darkness of religious persecution in Tibet, for 73 years he has illuminated the world with his compassion and his wisdom. The donation has been assigned to the "Fund for the Preservation of the Teachings of the Venerable Ghesce Yesce Tobden", a project by the "La Ruota del Dharma" Cultural Association. Photo by Melina Mulas.

For all contact info in North America, please visit [www.artemide.net](http://www.artemide.net)

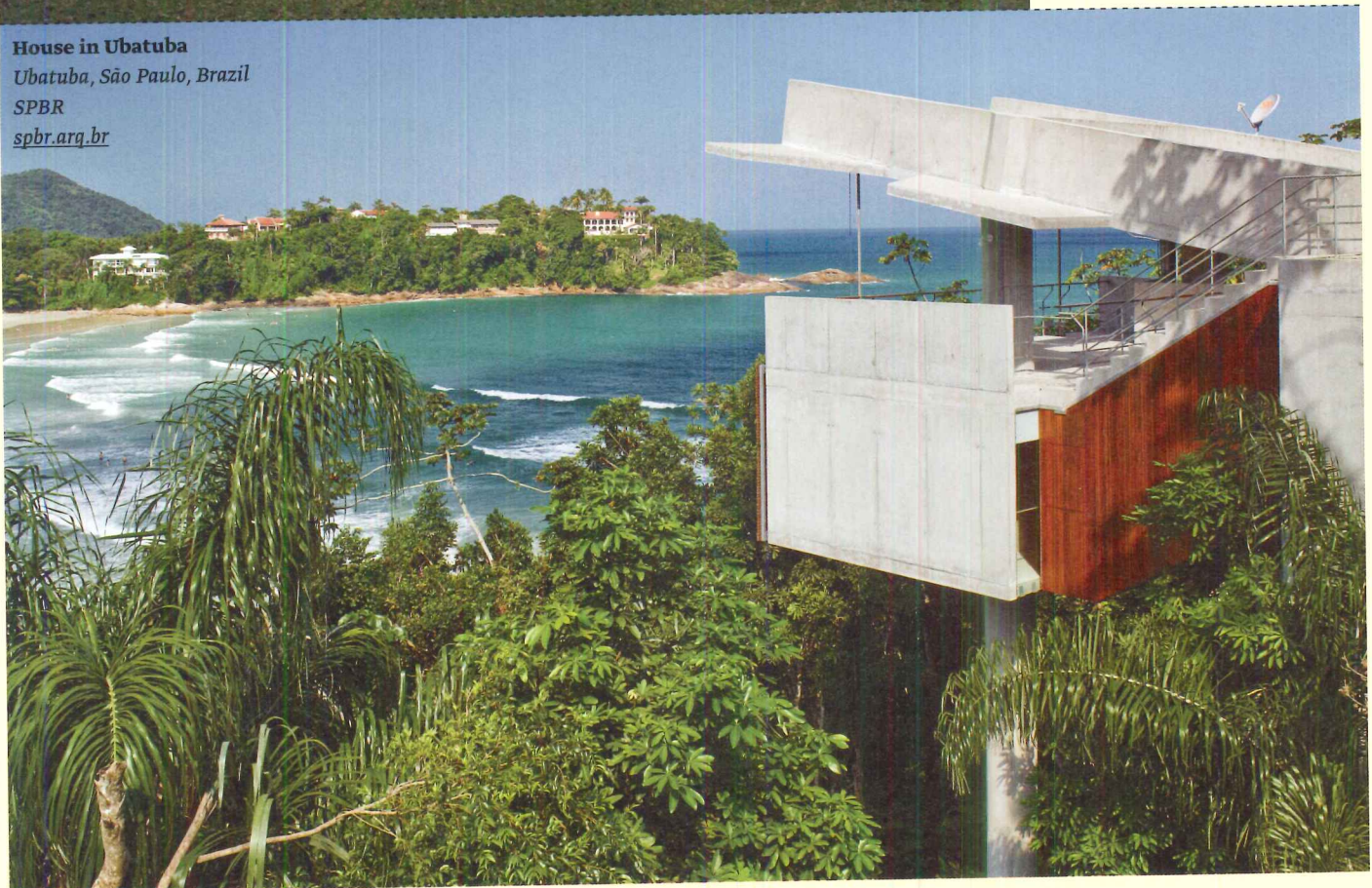
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**Casey Key Guest House**  
Osprey, Florida  
TOTeMS Architecture, Inc.  
[totemsinc.com](http://totemsinc.com)

Architect Jerry Sparkman was tasked with a one-sentence mandate when designing this 1,200-square-foot guesthouse on Casey Key: "Respect the land and the rest will follow." The barrier island provided no shortage of environmental influence. Per FEMA's guidelines and strict Florida building codes, the home had to be elevated 12 feet above water level and built to withstand 130-mile-per-hour winds. But it was the beauty of the locale, with its rippled sand dunes and lush forests, that struck Sparkman most. The eastward gesture of the gnarled and twisted bows of the surrounding oak hammock inspired the sweep of the home's vaulted roof.

**House in Ubatuba**  
Ubatuba, São Paulo, Brazil  
SPBR  
[spbr.arq.br](http://spbr.arq.br)



Photos by William Speer (Casey Key Guest House), Nelson Kon (House in Ubatuba)

## Beach Houses We Love

# 3 three easy decorating ideas you can carry out in 30 minutes

**UPDATE YOUR LIGHTING** Make your room look its best by combining natural light with ambient, task and accent lighting. Add table and floor lamps to seating areas. Consider illuminating artworks or architectural elements with accent lights, which are brighter than ambient lights.

Changing the shades on your lamps can change the whole room. Antique-inspired lamps look best with traditional bell shades, while drum or cylinder shades are popular choices for modern lamp bases. Before you replace a shade, note what kind of lining it has. Liners either filter or reflect light, which can change the effect a lamp has on a room.



**REARRANGE FURNITURE** Since furniture defines a room, repositioning key pieces is one of the easiest ways to enhance your interior design. Sketch out the possibilities before you do any heavy lifting, though: Having a plan will save time and energy.

First, find the focal point of the space – and don't let it be the TV! Move your chairs to form a conversation area by the fireplace or put your sofa at an angle facing a window instead. If possible, avoid lining pieces up against the wall. Place furniture at an angle in the corner of a room, or caddy cornered, for dramatic effect. To achieve optimal visual appeal, arrange furniture and accessories so that the pieces vary by height and size.



**ACCESSORIZE WITH FABRIC** Adding decorative pillows is a quick and easy way to make old furniture look new. Choose bold fabrics – mix solids with patterns and alternate textures to add visual interest. Pair shiny satins with soft velvets or Dupioni silks with cottons. Finish the look with a coordinating throw draped over the back of a sofa or chair. Trade out pillows seasonally or as often as you'd like. Try heavier fabrics during colder months and lighter fabrics, such as linen, in spring and summer.

Consider curtains to complement the new look. If the room is already full of prints, choose solid-colored fabric for your window coverings.



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**Villa G**

*Hjellestad, Norway*

Saunders Architecture

[saunders.no](http://saunders.no)



Photo by Jan Lillebo

# Beach Houses We Love

A close-up photograph of a wooden chair, showing the backrest and seat. The wood has a rich, warm brown tone with a prominent vertical grain pattern. The backrest is curved and tapers towards the top. The seat is also curved and matches the backrest's design. The legs of the chair are visible at the bottom, showing a similar wood grain.

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Nancy Church, a Chicago-based gynecologic surgeon, always wanted a serene beach house where she could unwind from the stresses of her job. But with a thriving practice that keeps her close to the hospital, a large circle of friends, and a considerable collection of contemporary art and mid-century furniture, she had a few nonnegotiables. "It had to be nearby, budget-conscious, flexible, big enough for guests, and aesthetically suitable for my things," says the doctor. To accomplish the task, she tapped her friend, local architect and fellow modernist John DeSalvo. Here, she tells us how they collaborated on a home that more than met her criteria. ▶▶



# Come Sail Away

On a quest to create a weekend house for herself and her husband, Nancy Church scaled back her design fantasies and discovered creative ways to build on a budget.

As told to Lisa Skolnik  
Photos by David Robert Elliot

@ Extended slideshow at  
[dwell.com/magazine](http://dwell.com/magazine)



Church (opposite bottom) wanted a steel staircase inspired by a Jean Nouvel design. Her architect and contractor collaborated on an economical version that is used both

inside and out. The home's metal cladding (top left) is Pac-Clad, a material typically used for roofs. To create a sense of luxury on a budget, the architect ran a thin

concrete border along either side of the fireplace flue and flanked it with floor-to-ceiling bookshelves. The second story has two lofts joined by a steel bridge.



I've renovated practically every place I've ever lived, but I've never had the chance to create a home from scratch. I spent a long time looking for the right spot to build a weekend retreat. In 2005, a colleague told me about a piece of property in Michigan City, Indiana. It was just an hour and ten minutes away from my Chicago condo, so a week later I grabbed John, and we ran to see it. We hadn't yet worked together but had been close friends for 13 years and share the same aesthetic. I met him when I lived in a Bertrand Goldberg building and he came to rent my apartment but ended up buying his own.

The lot was five minutes from the beach on the side of a dune. At the time, it seemed perfect because it was wooded and about fifteen feet higher than street level, so it felt private. It

was on the small side—just 120 by 50 feet—but it was a great value for the price at \$50,000. Just three blocks farther north on the lake, and it would have been a million dollars.

The project started out as a typical construction story full of drawbacks and dilemmas. We got a builder from the real estate agent, and it cost about 30 percent more than originally estimated to clear and grade the land. Then we unexpectedly had to put up retaining walls to keep the dune from shifting. That made the building footprint even tighter and eliminated any fiscal wiggle room. So we had to figure out how to maximize the lot and our program to get everything in.

At first I wanted glass walls; concrete floors with radiant heat; a cast-concrete countertop and sink in the kitchen; high ceilings; a porch; and

a stairway modeled after the floating perforated steel one that Jean Nouvel designed for the Cartier Foundation for Contemporary Art in Paris. I'd just been there on my honeymoon with my husband, Charlie Jett, and we fell in love with it and took a lot of pictures to show John. We also decided to have two sleeping lofts on the second floor, connected by a glass catwalk.

John's design for the house hugs the edge of the available ground space, which gives us about 850 square feet on the first floor and another 550 on the second. He came up with the idea of putting the porch on the roof and a steel staircase on the outside of the house so it would be accessible from the sleeping loft. Putting the porch up there also made it private enough for a hot tub. I suggested we use sails for shade. ▶

Sleek frosted glass sliding doors partition off the back sleeping loft for privacy without impeding light. They also lend the space an

ethereal demeanor, which is echoed in the translucent curtains made of parachute fabric from ParaGear.



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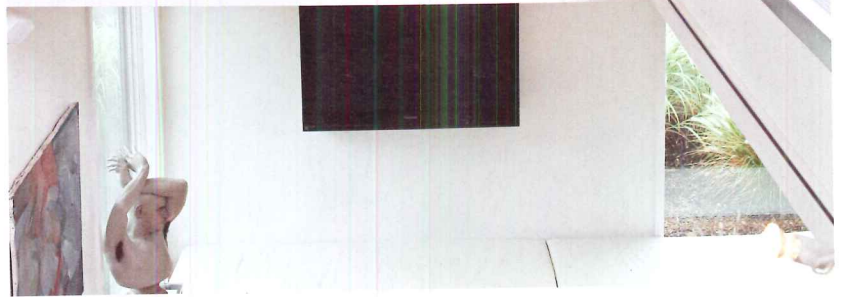
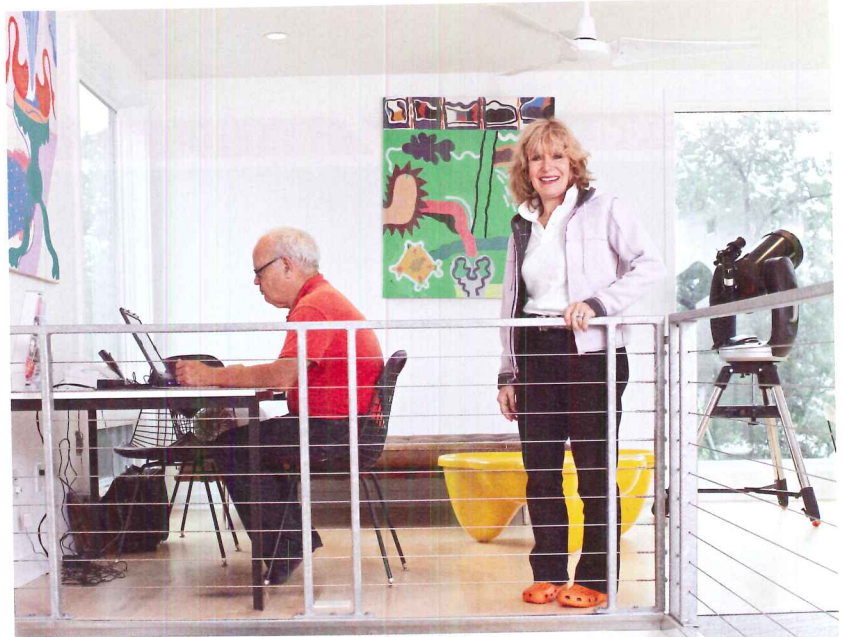
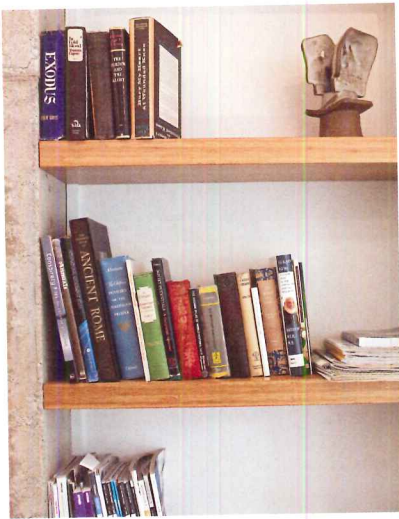
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**“In my experience, at the end of most projects, you hate the builder and are arguing with the architect. Instead, I’m close friends with both.”**



The sun gets pretty harsh here in the summer, and all the boats in the nearby harbor inspired me.

We chose the materials inside and out for their economy and aesthetics. John suggested we use Pac-Clad, a metal roofing material, for the exterior because it’s cost-effective, durable, maintenance-free, and comes in various colors. It also has seamed ridges that make it look like it’s made out of planks, which pays homage to the vernacular here—there are wood barns everywhere. We chose metallic silver because it would be more reflective and keep the house cooler.

By the time we were ready to break ground, it had been a year and a half since we cleared the lot, and the builder was missing in action. We heard he went bankrupt. We found Patrick Poland through friends, and he

was a godsend. He has this encyclopedic knowledge of the area, so we were able to find subcontractors to make almost everything locally.

After we priced things out, we realized we had to cut down on anything custom. The concrete floors with radiant heat and cast kitchen sink had to go. They were way too expensive. Patrick found a local and economical concrete contractor to do the fireplace, chimney stack, outside stairs, back patio, and another wall along the dune behind the house for extra stability.

He was also able to find a steel fabricator to make the staircases, though John had to modify the design using perforated steel and tension steel rope, and eliminate the glass in the catwalk, to make it affordable. They used the same railing system to edge the catwalk and sleeping lofts. Our ▶▶

A close-up of the bookshelves (top left) made of MDF clad in bamboo veneer. Church and Jett use the front loft (top right

and above) for both work and play, thanks to a vintage mid-century desk that converts to a game table.

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AVAILABLE AT



## MY HOUSE

bedroom is lined with floor-to-ceiling frosted sliding glass doors for privacy, but the other one is totally open to the living area below it.

The kitchen is a combination of Ikea upper cabinets and stock MDF cabinets that John clad with bamboo veneers. I came up with an idea to double our counter space. Two storage units under the countertop roll out and are topped with butcher block, so they become food prep

islands. John clad the MDF shelves and cabinets surrounding the fireplace with the same bamboo veneers we used in the kitchen, which gives them a very luxurious, custom-made feel.

The windows were the only items not up for discussion. I wanted them to be as large as possible, with aluminum framing outside and wood inside. John specified ten-foot-high, five-foot-wide commercial-grade versions. They were the most costly items in the house—

in fact, they were a splurge at \$33,800. But because of the cuts we made everywhere else and our success finding locals to work with, the costs still came in at less than \$200 per square foot.

In my experience, at the end of most projects, you hate the builder and are arguing with the architect. Instead, I'm close friends with both. I'd love to try another team project—but I just can't bear the thought of parting with this place. ▮▮



Mermet sun sails inspired by the nearby harbor shield Church and Jett from harsh sunlight, while practical, man-made planks by Veranda simulate wood but offer low

maintenance and longevity. Bright orange Butterfly chairs from Circa50 add a pop of color.

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### Frosted Tip

Church wanted open shelving above the kitchen counters, but DeSalvo convinced her to go with Ikea cabinets with frosted-glass doors to ensure a uniform look. He installed inexpensive strip LED lights by Zilotek on the top inside edge of the cabinets to provide ambient illumination and silhouette the contents inside.



### Extra Frosting

DeSalvo designed a dramatically long, lean light fixture to hang over Church's dining table out of simple off-the-shelf components from Menards. Four halogen pendant fixtures by Quantus hang in a row over a large, rectangular frosted-glass panel, which in turn is suspended from the ceiling on cables held in place with shelving brackets. Total cost: less than \$200. [menards.com](http://menards.com)

### Epic Sail

To reduce heat load and provide shade, DeSalvo initially tracked down a sail system from Sun Shade Australia. But the \$6,000 price tag had the architect and contractor designing their own version out of Mermet solar screen fabric. It was fabricated by Covers Unlimited for \$1,800. [coversunlimitedinc.com](http://coversunlimitedinc.com) ||||



### Nouvel Approach

When the Nouvel staircase proved too costly to copy, DeSalvo designed an affordable version. The treads are perforated bent steel plates that appear to float on a support tube, while the railings are made from tension cables and galvanized handrails and posts. It offers a similar level of architectural impact and sense of transparency at relatively low cost (both stairways, plus a matching catwalk, came in at \$6,000).



#### For more information:

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# Grills Gone Wild!

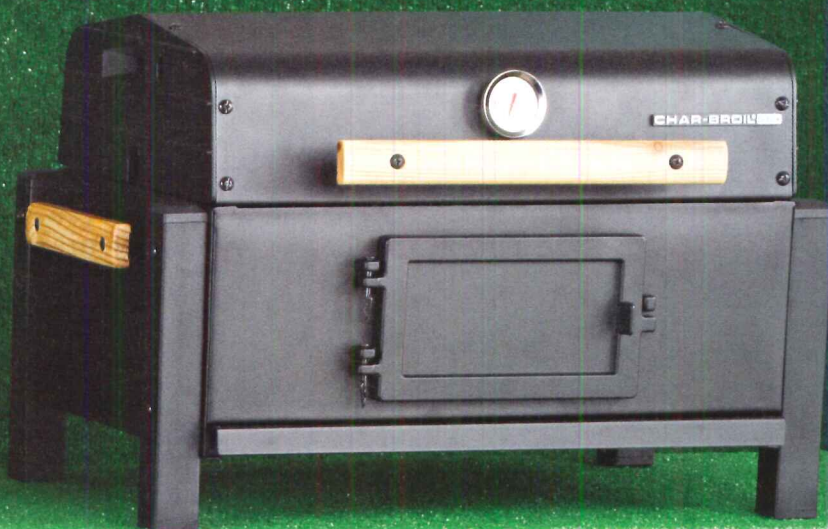
They're hot! They're mini!  
They're full of coal! These seven  
portable barbecues will help you  
get the summer started.



Story by Miyoko Ohtake  
Photos by Jason Madara



Nothing says summer like a charbroiled hamburger, and you don't need a big backyard to get fired up on grilling. We toted these seven mini barbecues around the Bay Area to test their portability and then set up shop for a day of backyard burger flipping. With briquettes glowing, patties sizzling, and veggies roasting, we rated each barbecue's design, ease of use, and culinary properties. Read on to find out what was hot and what was not. |||



## PROS

## CONS



**Smokey Joe Silver Portable Charcoal Grill**  
by Weber  
17" H x 14.5" dia.  
8 pounds  
\$35  
weber.com

Weber's Smokey Joe is a classic for a reason: It's simply designed yet hardy and easy to use.

This is the grill Goldilocks would choose. It's not too big but not too small, not too heavy but not too light. Plus, at \$35, the price is just right.

The bowl and lid are designed so you can control the temperature, but the small handholds quickly become too hot to handle (especially the lower of the two).

Don't take this grill apart to clean unless you have ample time to reassemble—and a knack for not losing small pieces.



**Mini Egg**  
by Big Green Egg  
12.5" H (19" H with stand) x 11.8" dia.  
30 pounds  
\$379 (\$425 with stand)  
biggreenegg.com

The Big Green Eggs earned their hype for letting home cooks play grill master, smoker, and baker with just one appliance.

The Eggs, inspired by Asian *kamado* cookers, feature two dampers for controlling temperatures, from 200 degrees Fahrenheit (for smoking) to 750 degrees (for searing).

Bigger can be better. To get the most out of your egg, you'll need at least a Small (for baking bread, cookies, and pizzas) or a Large (for smoking your own turkey).

Props if you can lift the Mini on your own; it weighs 30 pounds without the base.



**Table Grill**  
by Tools Design for Eva Solo  
6.3" H x 12" dia.  
9.9 pounds  
\$360  
evasolo.com

White walls and wood accents—what more could a modernist desire?

The only grill in our roundup designed for tabletop use, it features a built-in heat blocker that keeps its base cool and your table from getting singed (just watch your fingers at the top of its ceramic exterior).

The tight space between the charcoal and cooking grates means you must carefully spread out no more than a single layer of briquettes to avoid food-ash contact.

At \$360, we expected top-notch materials, but after just one grilling and wash-up, the stainless steel bowl took on a coppery hue.



**Fyrkat Picnic Charcoal Grill**  
by Bodum  
14.2" H x 15.4" dia.  
7.6 pounds  
\$60  
bodum.com

Bodum's Fyrkat is a modern, playful update of the quintessential mini grill, the Weber Smokey Joe (see above). With its streamlined base, it's even easier to assemble.

The grill comes in standard black, but there are also more colorful choices, like orange, red, and green.

The big, easy-to-grip silicone handle stays cool as the barbecue heats up—but its size makes for a silhouette not quite as hot.

The enamel coating is prone to chipping. We managed to put a nice gouge in the side of our Fyrkat's lid, so be warned: Handle with care.



**Portable Bucket Grill**  
by Sagaform  
11" H x 10.8" dia.  
3 pounds  
\$35  
sagaform.com

A superfluous feature is not to be found on this barbecue. It's super sleek and super light, weighing in at just three pounds.

This grill is easy to move and so is its cooking grate. The handle lets you turn the surface and your patties over hot spots, then angles up to act as an edge for flipping.

Get ready for slow cooking. The barbecuing surface sits six inches above the charcoal grate, and there's no lid to trap the heat.

The Bucket Grill's legs (not shown) prop its base just inches above the ground. The necessary investment in a comfy camper chair might negate its low price.



**HotSpot Notebook Grill**  
from Well Traveled Living,  
available at the Home Depot  
14.2" H x 17.5" L x 11.8" W  
8.3 pounds, \$40  
wtliving.com  
thehomedepot.com

Perfect for small spaces, the Notebook Grill opens up to an impressive 221-square-inch cooking surface then folds down to a mere one-inch profile for tucking into the closet.

Unsure whether its time for a flip? Glance under the grate through the side openings, which act as carrying handles when folded.

We love the concept of this grill, but not its construction. Moving arms and unfolding grates failed to align exactly as intended, and the grates warped after one use.

There's neither lid nor lip on this barbecue, so food takes longer to cook and it's easier to accidentally push a burger off the edge.



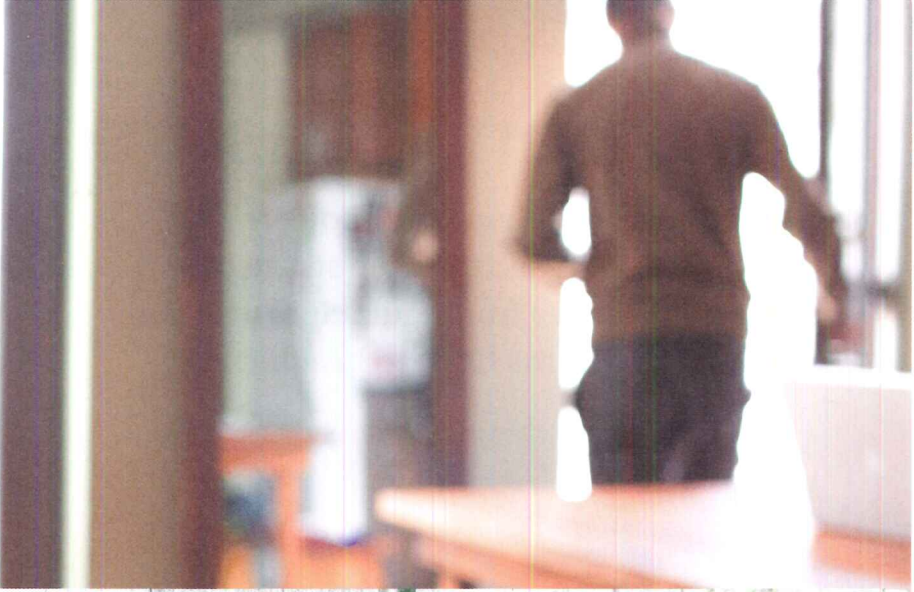
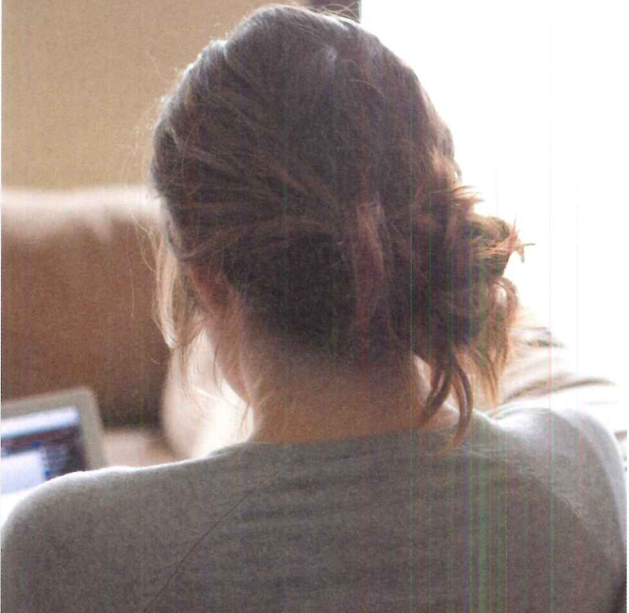
**CB500X Portable Charcoal Grill**  
by Char-Broil  
16" H x 24" L x 16" W  
37 pounds  
\$149  
charbroil.com

Char-Broil's treasure chest of a grill opens to reveal impressive booty: two 120-square-inch cast-iron cooking grates.


This is designed for serious barbecuing. Its low profile makes it small enough to yield the backyard spotlight but big enough to feed all your friends and family.

Weighing in at 37 pounds (and measuring two feet in length), it's portable only with assistance.

This grill's parts were not made for moving. The ash door and air vents were finicky to open, and the hook to hold up the lid was nearly impossible to keep in position. ■■■



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# Tunquen Treasure

A set of solar panels, a wind-powered well, and passive sustainable strategies make living miles from municipal utilities a non-issue for this Chilean beachgoer.



**Claudia Schneider was good to the earth, and in return, the earth was good to her.** Two years after her daughter, Barbara Bernal, completed an off-the-grid beach house for her in Tunquen, Chile, an offshore 8.8-magnitude earthquake shook the South American coast. The temblor toppled buildings and triggered tsunamis, but Schneider's stilted home stood strong, suffering only a few cracks in the drywall.

Dubbed the Casa Cuatro, the house floats atop a 180-foot cliff overlooking the Pacific Ocean, a 90-minute drive from Santiago and nearly as far from municipal utilities. In their place, Bernal and her partner Nick Foster (who work in Chile and Canada as Foster Bernal Architects) equipped the house with solar panels, a wind turbine, and a gravity-fed well and employed passive heating and cooling strategies. The only items tumbling any time soon are Schneider's rummy tiles. ▶

Story by Miyoko Ohtake  
Photos by Cristobal Palma



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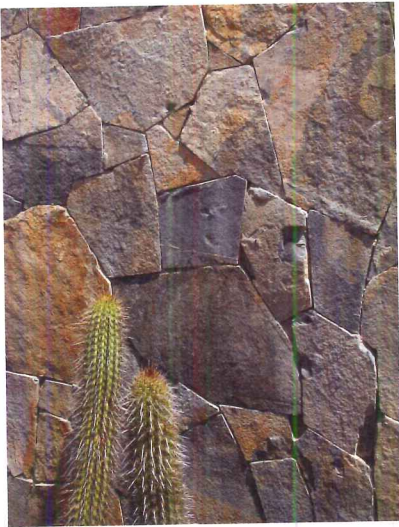
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## Thermal Mass Wall

Constructing the home with local timber and stone proved doubly beneficial: Not only were the designers able to take advantage of materials from the region, but the quarried surface serves as a thermal-mass wall, absorbing heat during the day and releasing it through the evening.

## Passive Heating and Cooling

"You can go a long way to make a house sustainable in the early parts of the design process instead of throwing a lot of expensive technology at it later," Foster says. He and Bernal opened the house to the eastern hillside as well as toward the westward ocean view to allow cross breezes to flow through the space—and cool the house in as little as two minutes, Bernal says.

### Your Turn...

*Bernal and Foster's tips for designing a low-tech, highly efficient home:*

**Keep it simple, and build only what you need.** *By eliminating interior walls wherever possible, they reduced materials, waste, and costs.*

**Harness the sun.** *The duo installed solar panels, incorporated a thermal-mass wall, opened the eastern facade for warm morning rays, and built overhangs on the western side to prevent afternoon overheating.*

**Guide the wind.** *Bernal and Foster worked at least two windows or openings into every room to encourage cross ventilation and natural cooling.*

**Create a tight building envelope.** *Chile recently became one of the first South American countries to incorporate insulation into its building code. "People just accepted being cold a few months of the year rather than being comfortable and minimizing energy use and loss," says Bernal, who shored up the Casa Cuatro to North American standards. ▮*



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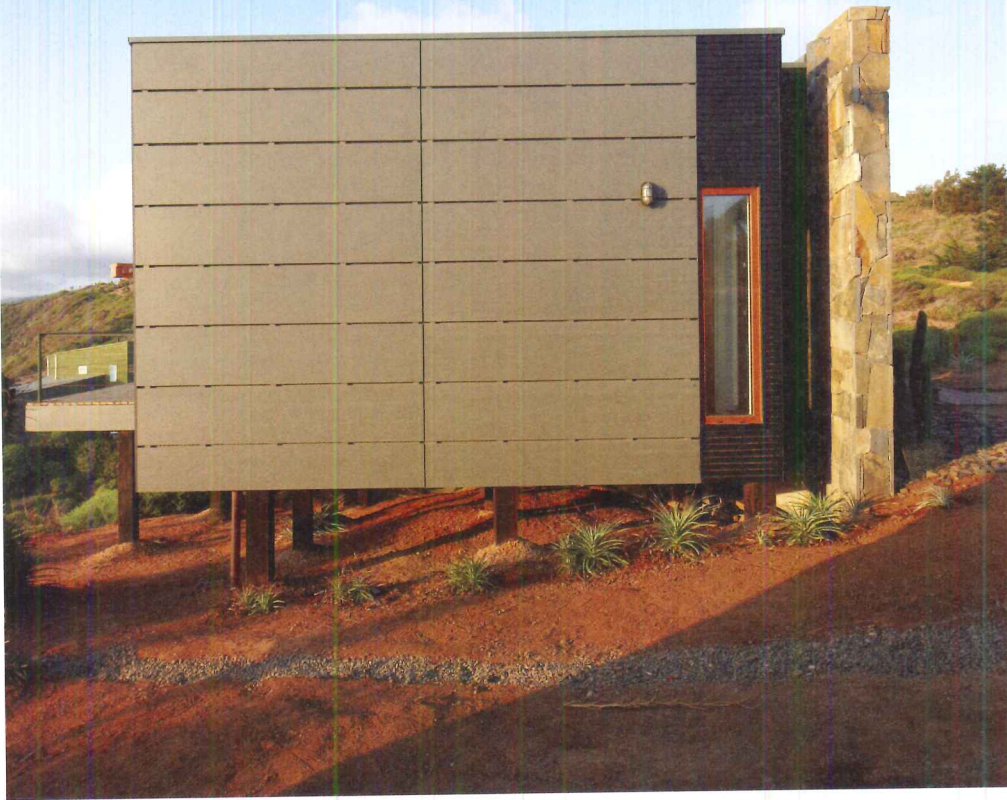
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## Xeriscaping

Bernal and Foster dream of a green roof but are currently content developing the xeriscaping (landscaping with a water-conserving agenda) on and around the house. "We're trying to put gravel, patches of grass, and succulents up there, but right now it's just the solar panels and green things, which are probably dead," Bernal says. "We don't want to install an irrigation system, so we're working on what will stay alive in this climate."



## Stilt Construction

Building a slab foundation makes sense where concrete trucks can cruise down the street but not in a remote location like La Boca, the sustainable community where the Casa Cuatro is sited. To reduce the financial and environmental costs of excavating, Bernal and Foster perched the majority of the house on piles. "The ridge floor is so fragile; we didn't want to touch it and disturb the landscape," Foster says. As a bonus, the air circulating underneath helps naturally cool the house.

## Your Turn...

*Xeriscaping requires more than a green thumb: It also calls for careful site planning. San Francisco landscape architect Andrea Cochran offers these tips for getting your arid-climate garden to grow:*

**Plant natives.** "Pay attention to what grows naturally and has the ability to survive on its own in your area," Cochran says. *If you can't replicate your surroundings with foliage native to your region, choose plants indigenous to a similar climate.*

**Group plants based on similar water needs.** *Separate high-water-use plants from low-water-use plants with several feet of greenery that can survive wet and dry extremes, like some grasses.*

**Map the topography.** *Plant low-water-use plants at high spots in the yard to keep the roots from drowning where the water puddles.*

**Know your soil.** *If it's claylike or doesn't drain well, dig larger pits for the plants. "If they're in a little teacup-size space, the water just sits at the bottom," Cochran says.*

**Use mulch.** *Two to three inches on top will retain moisture and keep soil from drying out. "It can be stones or a bark mulch colored with charcoal so it's sharp looking," Cochran says. "It doesn't have to be ugly."*

**Irrigate at first.** *Some drought-tolerant plants need to be regularly watered for several years before the roots get a good hold in the ground. Consider planting before the rainy season to optimize the plants' chances of establishing themselves in their new environment. 10*



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Residents of La Boca have two choices when it comes to water: Dig a well or pay to have water delivered to a personal holding tank. After crews unsuccessfully dug one 150-foot-deep hole, they got lucky and hit a source on the second attempt. Solar panels and a 1,800-watt wind turbine power a pump that brings the water to a tank on the hill behind the house. The water then flows to the home as needed with gravity's helping hand.



## Solar Panels

Because the Casa Cuatro is a weekend home, Schneider needs only general lighting and a refrigerator to electrically power her through her two-day getaways of gardening, cooking, game playing, and swimming. Four 85-watt Kyocera panels supply enough energy to run the appliances and bulbs as well as the water pump. ■■■

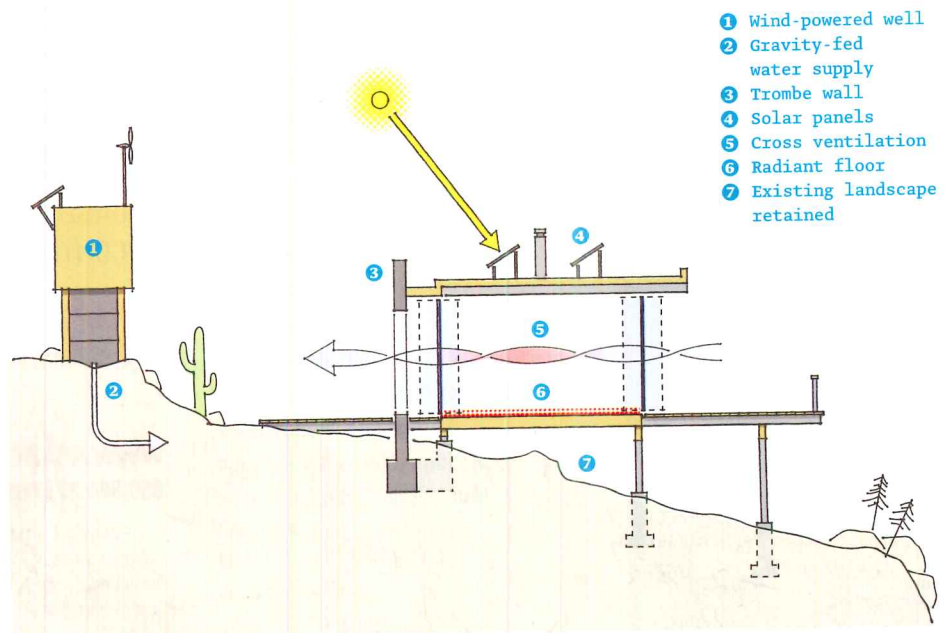


Illustration by Arthur Mount

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## About a Boat

**The Houdini-like designers behind this boathouse employed giant steel arches to make the structure disappear from view and in its place create the illusion of a gentle slope of land leading out to the lake.**

Story by Alex Bozickovic

When Margaret and Grant Pomeroy set out to rebuild the boathouse at their weekend home on Balsam Lake, about 80 miles northeast of Toronto, Ontario, they asked that it be invisible from their cottage. "We really wanted to enjoy our views of the other shore and of the sunsets," says Margaret.

Their designers at Agathom Co. thrilled at making a building disappear. "It's a marvelous puzzle," architect Adam Thom recalls. "We knew we had to throw out the ideas of the standard boathouse. But that's when we started rubbing our hands together."

Margaret was interested in a green roof, but those are tricky to engineer close to water. Adam and his partner, Katja Aga Sachse Thom, found an unorthodox answer: steel culverts, made in the eastern Canadian province of New Brunswick, typically used for mining or railway tunnels. "It's very heavy-gauge steel, a quarter-inch thick," Adam says. "It's real industrial stuff."

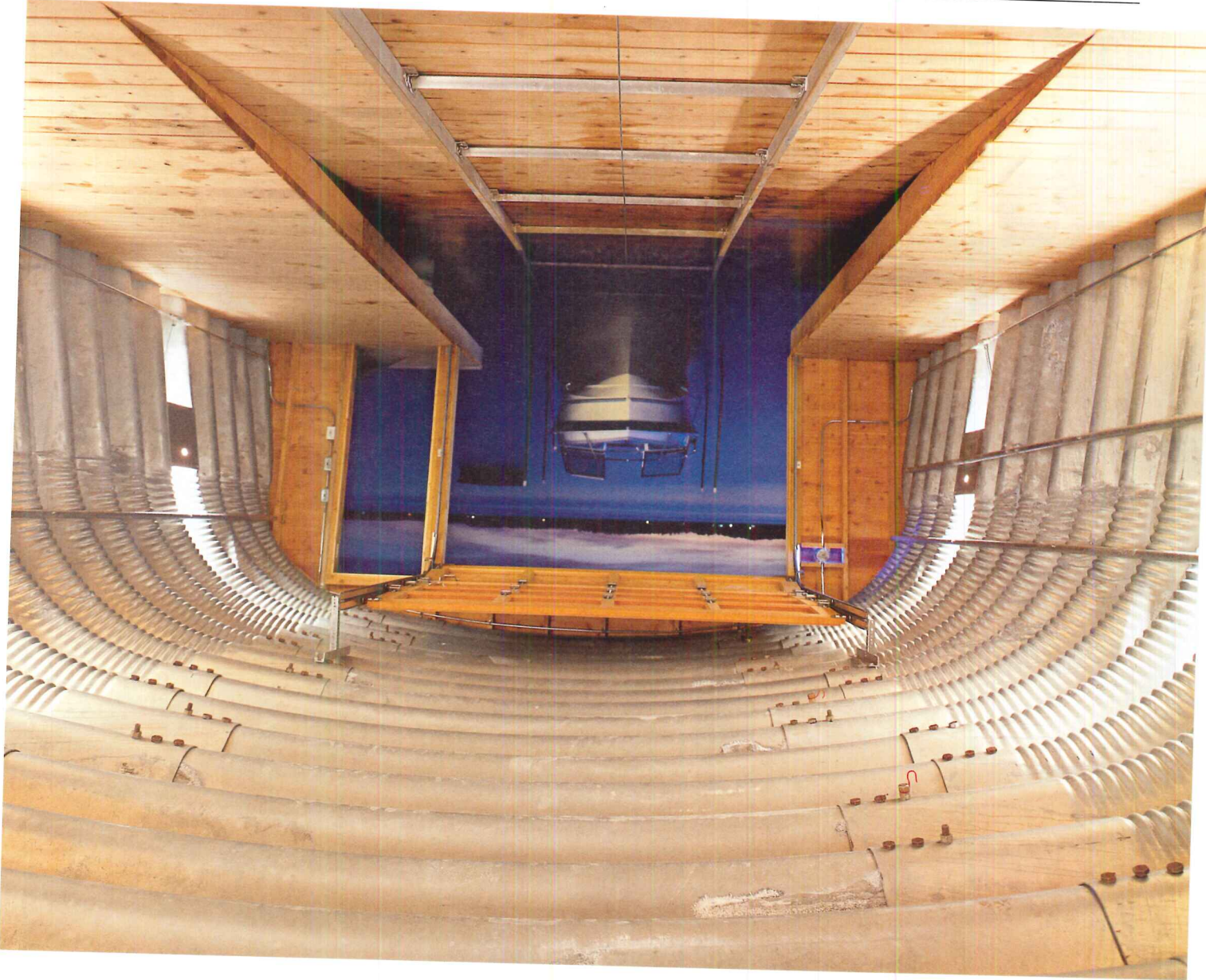
The idea of turning massive steel arches into a boathouse seemed a bit preposterous, even to the designers. But when they presented the concept to Margaret, who had no prior

experience with modernist experimentation, she didn't blink. Agathom and the builders demolished the old boathouse, leaving a gap surrounded by steep slopes; into this space they laid steel arches 17 feet in diameter, marching almost 30 feet away from the water. Beneath, the dock was built using conventional concrete footings covered with a beautifully crafted wood floor.

All the earthworks had the neighbors concerned, at least until the boathouse completed its vanishing act. "People were worried while we were

digging that we were going to create a monstrosity on the lake," Adam says. "But as the project progressed, less and less could be seen."

In the end, the building fulfills the Pomeroy's request that it blend in. With its steel bones largely hidden, it touches on the rough design language of local boathouses: The doors facing the water boast nautical-style hardware and are covered with beveled siding in raw cedar, a familiar material in the area. And the little hill on top has become a perfect place to enjoy a new view of the lake. ■■■■



Beautiful," Margaret and Grant especially admire the craftsmanship of the wood floor, which is scalloped to fit snugly against the steel ribs. 3

Being inside the boathouse, with its deep corrugations, is a unique experience. "You feel like you're in an upside-down boat or in a whale's body," Adam says. "It's quite

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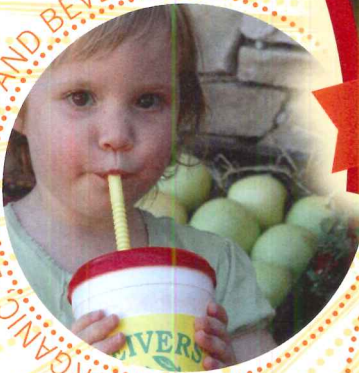
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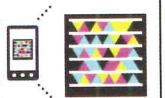
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# Melbourne, Australia

**No opera house. No Bondi Beach. No sunning celebs. This is Melbourne, home of Australia's most thriving design scene.**

In Melbourne, Australia, a city of Southern Hemisphere foodies, where fetid alleys reveal the cool cafes and bars, and hip, close-at-hand inner suburbs offer as much life as the heart of the city, everyone thinks they've cornered the market on the best spot in town. And odds are good that at that out-of-the-way joint a local recommended the food is as casually perfect and understated as the interior design. Visit and you'll think that the Melbournians have taken a shine to you, that you're getting an insider's glimpse of the city's hidden hot spots. Until the third night, when you realize that this—the food, the coffee, the



@ Extended slideshow at [dwell.com/magazine](http://dwell.com/magazine)

Story by Aaron Britt  
Photos by João Canziani

Architect Andrew Maynard gives us a proper tour of Melbourne's design scene, one that never loses sight of the big picture for all the fascinating nooks and crannies.

**“There is an ongoing debate about the ‘need’ for a signature building in Melbourne. I really don’t see the point.”**

the design, and the civic pride—is Melbourne, and it thrives on just this brand of urban cool hunting.

Peer into any of the city’s crannies—the Central Business District is full of them—and you’ll almost surely be rewarded. A local architect I met suggested that the relaxing of zoning laws in the 1990s to accommodate shops, cafes, bars, and restaurants in the city’s many laneways has been so successful that a spare patch of grass was all that was needed for some tattooed coffee snob to open a stand. And even an afternoon search for a long black—essentially an Americano, though the espresso goes in after the water, not before—requires a nip down an alley you’d fear in any other town.

Yet for all the city’s up-through-the-cracks energy, its design functions magnificently at the civic scale as well. Federation Square’s bisected, fractalized buildings announce a thoroughly modern public plaza that the public actually uses; the rusted steel of Wood/Marsh’s Australian Centre for Contemporary Art is all texture and form; Southern Cross Station’s undulating roof line and engineering-as-art aesthetic made it a hallmark Sir Nicholas Grimshaw structure—until part of the roof collapsed in a storm last spring.

My tour guide, architect Andrew Maynard (with an assist from architect Kevin Hui) quickly dashed between the role of civic booster, withering critic, and ardent design enthusiast. Maynard, a native of Tasmania, came to Melbourne in 2000, worked with various local firms, and did a stint with the Richard Rogers partnership in London before forming Andrew Maynard Architects in 2002. He’s won a spate of awards for his green-minded, innovative residential design and leads the pack of talented young designers who cut their teeth on projects in Melbourne’s laneways and unused spaces and who are moving on to larger commissions. Here’s his take on what makes the city hum. ▮

## Docklands

Docklands, a large new development just west of the Central Business District, is a big space full of big buildings that hopes to attract tenants—residential and commercial

alike—in part through design. The Webb Bridge by Denton Corker Marshall is meant to mimic an aboriginal eel trap and is a fine addition to the neighborhood.

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Sydney gets a lot of play out of its opera house, but Melbourne lacks that big architectural icon. Could it be Southern Cross Station or even the State Library of Victoria?

There is an ongoing debate about the “need” for a signature building in Melbourne. I really don’t see the point and it really isn’t how Melbourne operates.

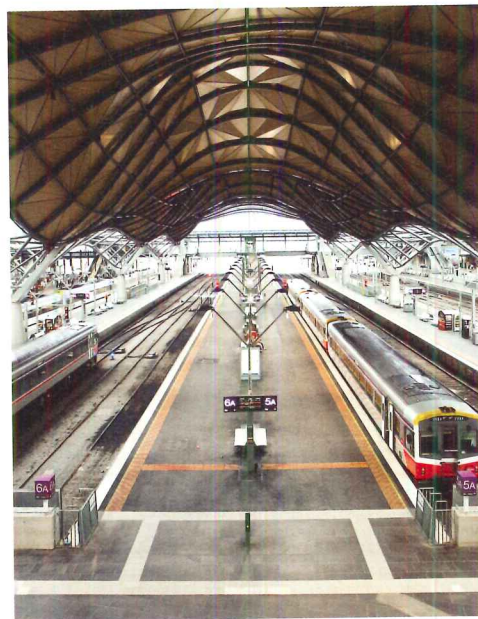
Melbourne is full of significant buildings, but more importantly it is full of layered, rich, and varied urban spaces. Most people don’t get it when they come here because Melbourne requires discovery. It is the type of city where you need a local to help you find the important spaces, laneways, cafes, bars, galleries, and street life. You need a local to show you its rich, fine grain.

**A city for which a signature building is inappropriate? You’re about to run afoul of the tourism board.**

Fed Square and Southern Cross Station are interesting additions, and they may have been commissioned with the intent of creating icons, I don’t know. What I like about their execution is that their authors seem to be very deliberate in producing horizontal forms that stitch themselves into the fabric of the city. Was this a deliberate tactic by the designers? Probably not, but I’d like to think that there is a little bit of Melbourne subversion showing its head in even these government projects.

“Most people don’t get it when they come here because Melbourne requires discovery.”

## Southern Cross Station



**The local design stars—Denton Corker Marshall, Nonda Katsalidis, and ARM, for instance—do seem to get a lot of large civic commissions.**

There are a number of significant buildings throughout Melbourne that are repeatedly done by the same firms; however, there definitely isn’t a monopoly. The city requires a level of understanding if one is to produce something competent, let alone something interesting.

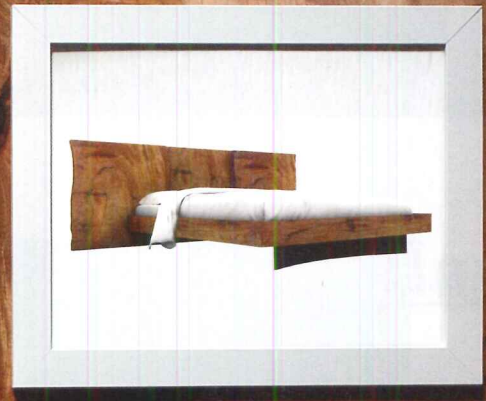
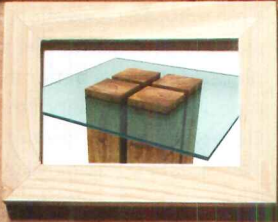
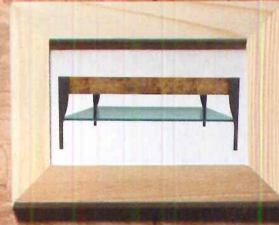
I continue to be amazed at the wonderful support that I received when I first started my firm as a recently arrived, innocent, and somewhat naive Tasmanian. The big names around town are accessible and are always keen to give advice or even hand off

The tight, trendy, and often gritty laneways like Croft Alley (top) attract enough of a crowd that their seedy origins never really cause much of a problem. A bar at the end

of Croft Alley, the Croft Institute, is a humming watering hole and an exemplar of the city’s laneway culture. On the other end of the high-design, high-budget spectrum,

Southern Cross Station (bottom) designed by Grimshaw Architects, is all swooping roofs and open space. Rather a nice spot to get stuck should your train run late.

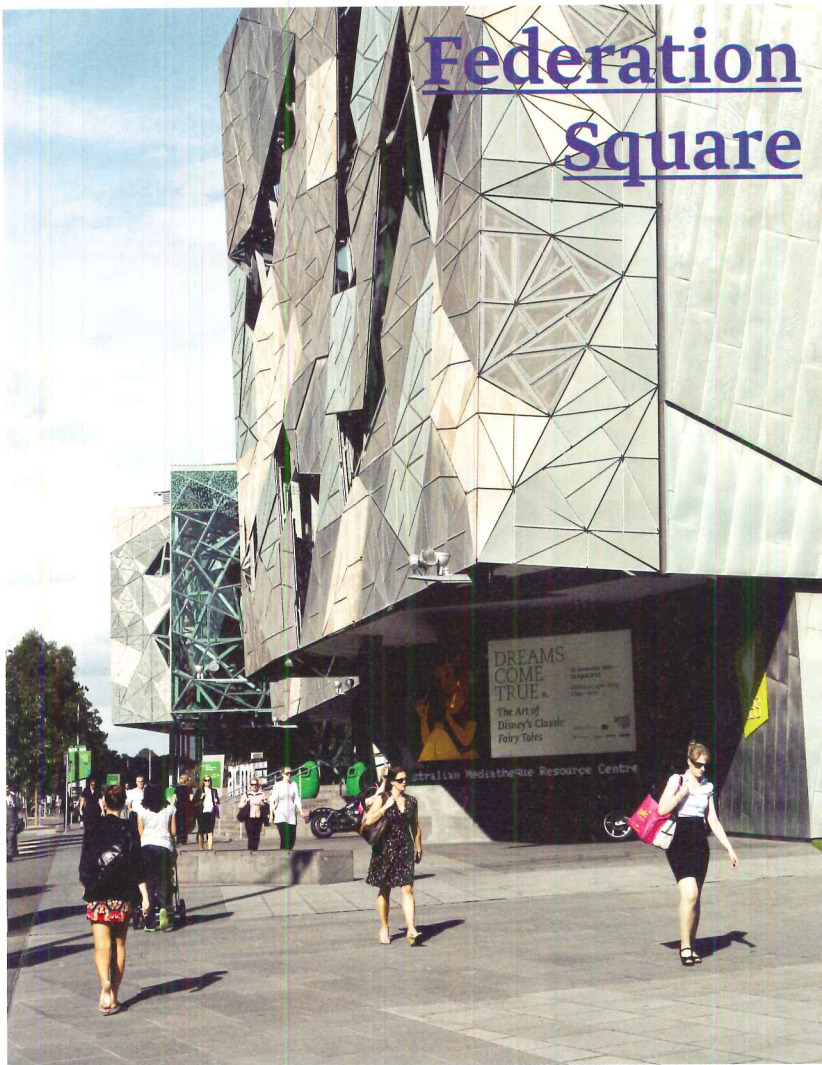
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a commission. This is probably another reason that we don't want starchitects messing with our town. We don't like the illusion of hierarchy.

**Federation Square by LAB Architecture continues to get a lot of attention nearly a decade after the Libeskind-inspired design opened in 2002.**

I don't really have a strong opinion on Fed Square. I think your description is accurate, it's Diet Libeskind. Interestingly, the guys from LAB taught with Libeskind, and he was one of the jurors of the design competition for the Fed Square commission. LAB Architecture had never built a single thing, not even a house renovation, when they won the commission. As an urban plaza it functions better than I thought it would. The interior of the National Gallery of Victoria [part of the Federation Square complex] is outstanding.

**I was stunned by Melbourne's suburbs. They're easily accessed by an extensive tram system, dense, walkable, and close to the Central Business District (CBD). How did this happen?**

Surrounding Melbourne's vibrant heart is a ring of inner suburbs, each with a noticeably different tone, attracting a different type of resident. Previous generations' investment in our once-wonderful train and tram system is the reason that Melbourne's rich inner suburbs continue to thrive. Our tram lines create direct links from the center of the CBD in all directions. There is a huge difference between the beautiful and eclectic villages of the inner suburbs that you saw and the vast areas of banal suburbs that surround greater Melbourne, though.

**Much of that density is due more to infill—the laneways, for example—than expert planning. How did all these flowers in the CBD take root?**

The most compelling reason is purely economic. There are many young, creative, and interesting people in Melbourne, and if they have an idea for a bar or a boutique then there is simply no way that they are going to be able to afford a presence on the

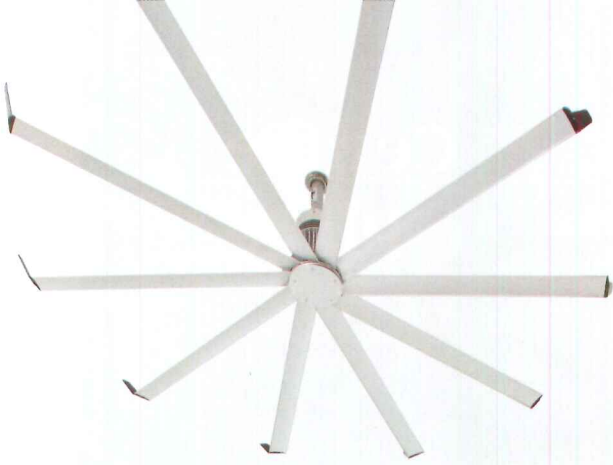
## Vault



Federation Square (top), a giant public plaza on the banks of the Yarra, manages to be both very high public design and a space where Melbourne actually gathers. The

complex of buildings, by LAB Architecture, was the firm's first built work. *Vault* (bottom) is perhaps Melbourne's most reviled piece of public art. Rechristened the "Yellow Peril"

when it debuted downtown in 1980, Ron Robertson-Swann's work has moved twice since then. Now it resides outside the Australian Centre for Contemporary Art.



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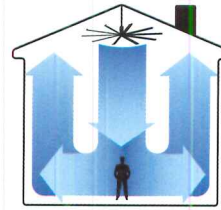


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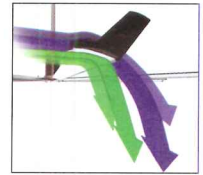
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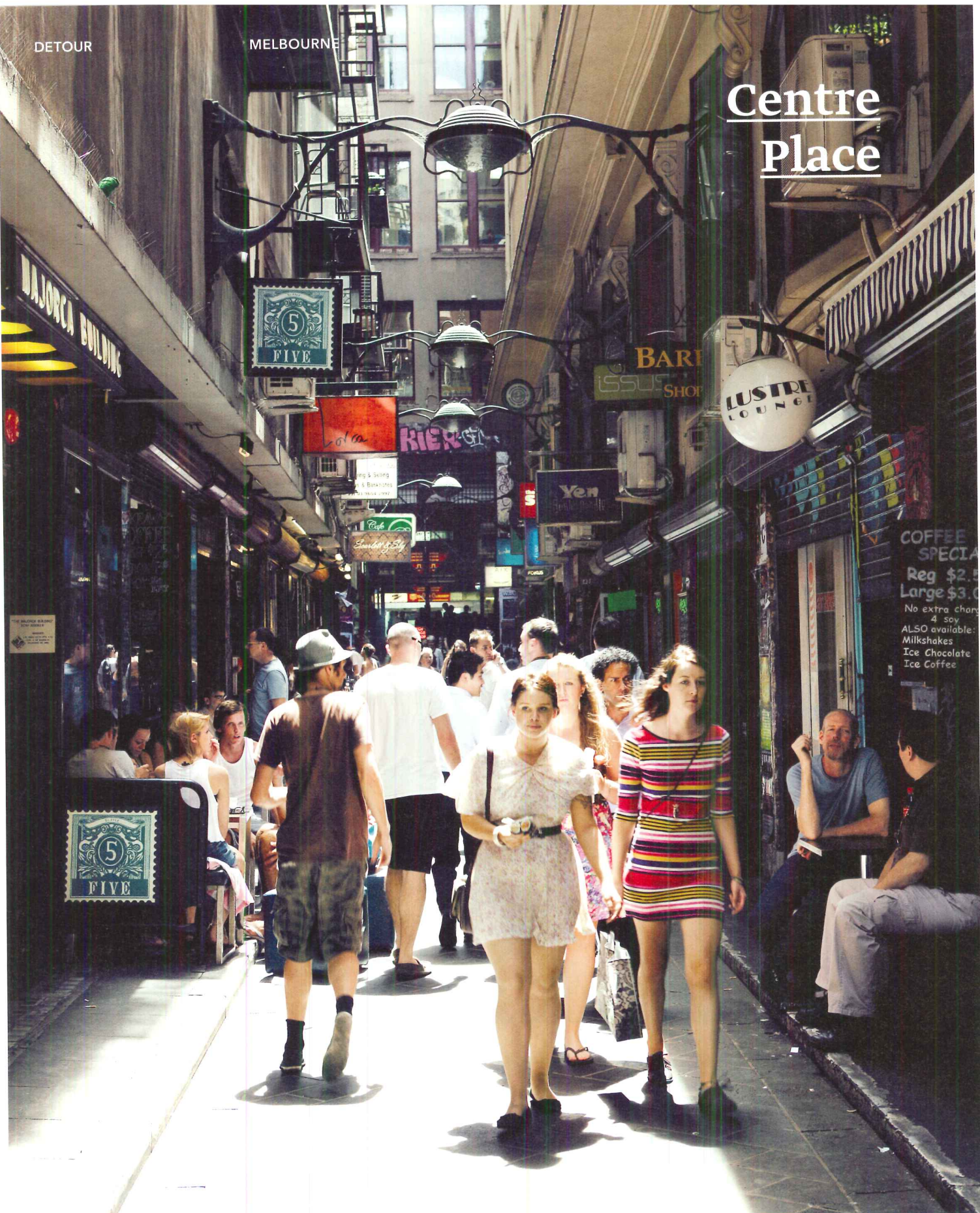
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main street. Therefore, many important and exciting places have popped up deep within laneways and this in turn has provided a center of gravity for laneway culture.

The laneways are also popular due to our love of mystery and discovery. The Croft Institute is a great example of this. If a bar opens on Main Street with a big neon sign, then it is bound to fail. The Croft Institute did the opposite. It opened at the end of a dog-legged dead-end laneway, past all of the smelly Chinatown Dumpsters, and has been packed from the day it opened. In any other city you would only head down a nasty, dark alley like this if you had a wish to be mugged.

**Laneways are grand, but Docklands—a massive new development on the Yarra, just west of the CBD—is the biggest site of development.**

It is an example of instantaneous, manufactured urbanism. In many cities it would fail; however, I think it will eventually start to work well, once it gets some blood running through its veins in a generation or two.

I am probably alone in this opinion, but for Docklands to become an interesting part of the city it needs to fail and become ghettoized so that interesting people can afford to move there. Otherwise, it will remain full of white upper-middle-class bankers.

**“For Docklands to become an interesting part of the city, it needs to fail.”**

## Journal Canteen



**Despite being so near Port Phillip Bay, Melbourne seems to be essentially a river town.**

An astute observation. Though a number of suburbs like St. Kilda are oriented to the bay, Melbourne is a river city. Melbourne has always struggled with its relationship to the Yarra, however. Industrialization and bad planning have isolated the river from the people for over 100 years. Only in the last 20 years have efforts been made to better link up with the river. Melbournians are getting better at making the most of the Yarra, but there is still a lot that we can do through clever planning and design to make it an important public artery through the city. ▀

Melbournians take their food and drink as seriously as their design. Cafes, bars, and restaurants that pay as much attention to what's on the menu as what surrounds it

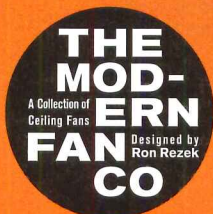
abound. Liaison Cafe (top) has a friendly, well-executed interior tucked away on tiny Ridgeway Place. It's on the bottom floor of the geometric Monaco House by architects

McBride Charles Ryan. Journal Canteen (bottom) is decidedly more humble, though its rough interior and simple objects bespeak a charming sophistication.



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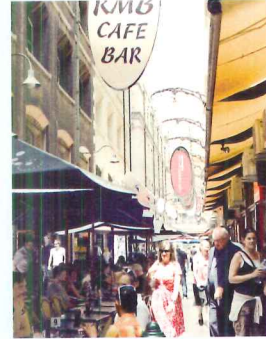
**The Croft Institute**  
21 Croft Alley



**Mr Tulk, State Library of Victoria**  
328 Swanston St.



**Alphaville**  
201 Flinders Lane



**Degraes Street**  
Between Flinders St. and Flinders Lane



**Arch on the CityLink Freeway**



**Curtin House Building**  
252 Swanston St.



**Melbourne Theatre Company**  
140 Southbank Blvd.



**Webb Bridge**  
West of the Docklands Highway



**Angelucci 20th Century**  
113 Smith St., Fitzroy



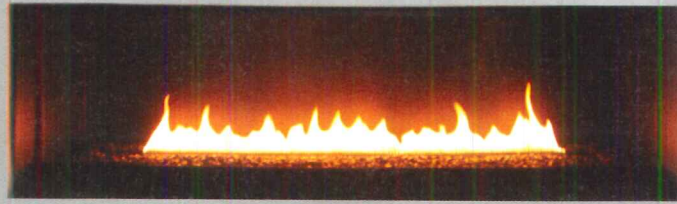
**Raglan Street Parkland, Port Melbourne, City of Port Philip**



## Readers' Responses

We asked the readers of dwell.com to share their insider knowledge of Melbourne's design hotspots. Read on for the user-submitted shopping, landscapes, and buildings you won't want to miss.

new



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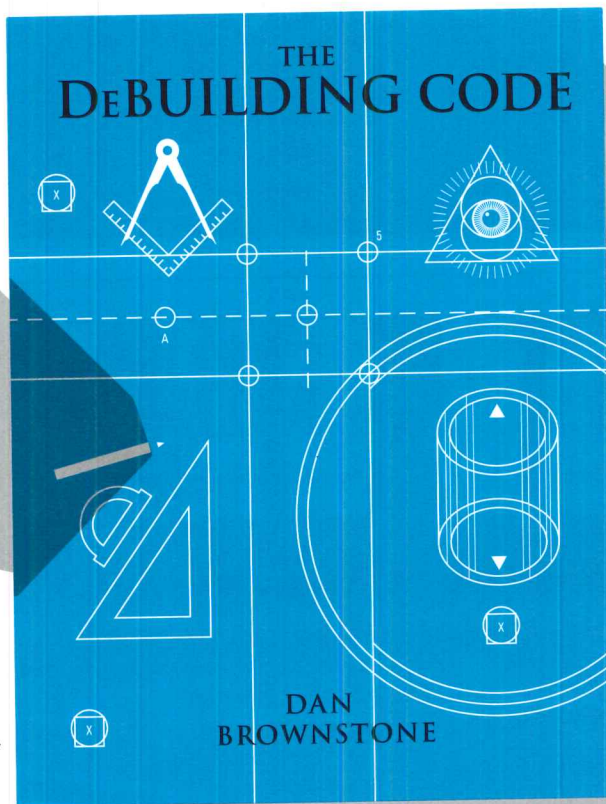
# BEACH READING

Looking for a little light literature to while away the hours? We suggest a quartet of titles for the design minded.

Story by Heather Wagner  
Illustrations by Daniel Carlsten

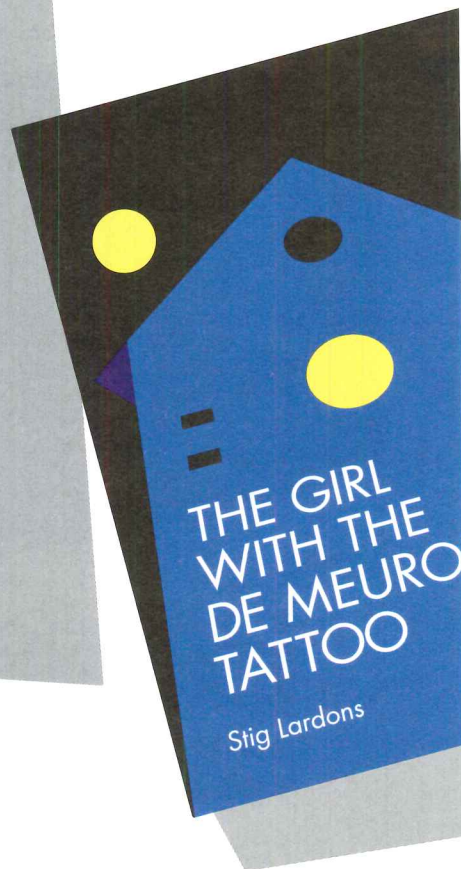
## *The Girl with the De Meuron Tattoo* by Stig Lardons

Thirty years ago, a scion of one of Switzerland's wealthiest families disappeared after dining with the residents of the Blue House in Oberwil. Seeking the truth of what happened that night, her aged uncle hires Michael Gruyère, a revered design critic for *Neue Zürcher Zeitung*, to put together the pieces. After a chance meeting at the VitraHaus, Gruyère teams up with parametric-modeling whiz kid and Harvard GSD grad Lesley Salamander. What begins as a small-town Swiss mystery leads into an astonishing vortex of design-world corruption—and a sinister plan to win architectural commissions from Beijing to Bond Street.



## *The DeBuilding Code* by Dan Brownstone

Robert Leverhouse, architecture professor, receives an urgent late-night call: The contractor hired to gut renovate his Carroll Gardens home has been murdered! Scattered around the body near the hopelessly dated kitchen island is a series of baffling archival blueprints. At Stumptown, Leverhouse meets up-and-coming urban planner Susan Scone, and the two follow an increasingly arcane trail of mystery. Was the dead man part of a secret society named the Priory of Sub-Contractors? Did he sacrifice his own life to protect the unseen forces driving the Environmental Review Board? Leverhouse and Scone must untangle the labyrinthine mystery of the *DeBuilding Code* before millions of lives are put in danger.



# The Bauhaus Diet

Myles Vanderole, MD

DANIEL STEEL  
THE HEIRESS AND THE HANDYMAN



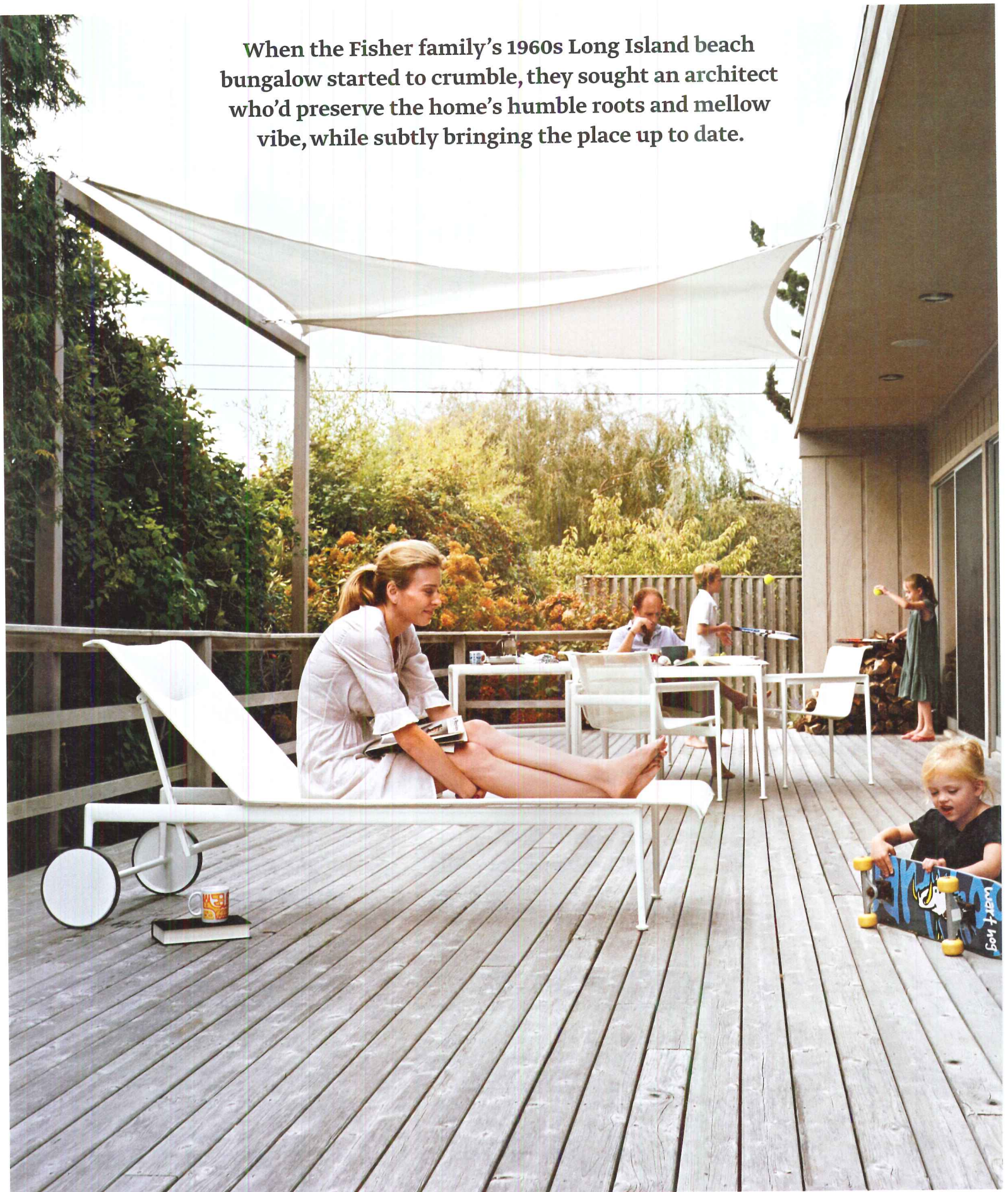
## *The Bauhaus Diet* by Myles Vanderole, MD

It's bathing-suit season! If you find yourself wondering, "What is the objective function of this bathing costume?" the Bauhaus Diet is for you. It's all about living well and loving what you don't eat. It's mercurial, essentialist, and ruthlessly effective. Phase 1 is designed to eliminate cravings for residential rococo, the Starbucks Trenta Latte, and conversational digression. Phase 2 produces steady weight loss by curating the "negative space" in your gut. You stay in Phase 2 until you begin to resemble a young silver prince or princess. Next is Phase 3, the Machine Aesthetic, where you'll not just study but actually become a perfect form. Your body will be a straight line, your face, a flawless, impenetrable surface—the ultimate synthesis of art, craft, technology, and biology.

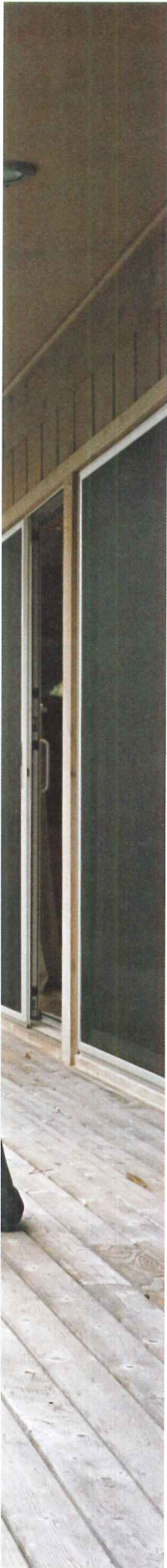
## *The Heiress and the Handyman* by Daniel Steel

Tex Boone is a former rodeo star, now a drifter, a lone wolf, and a highly skilled handyman. He's ruggedly handsome, with an untamed heart—and unrelenting abs. When beautiful but lonely Bay Area heiress Serena Dellacourt hires him to renovate the guest bathroom in her mid-century hillside home in Sausalito, sparks and sawdust fly. It is a forbidden love, with passions that burn twice as hot as the Italian kiln that fired her new Bisazza tiles. Tex discovers that even a loner can find love. But is Serena the type of woman who's really ready to renovate? Only her heart, and the tilework, will tell.

**When the Fisher family's 1960s Long Island beach bungalow started to crumble, they sought an architect who'd preserve the home's humble roots and mellow vibe, while subtly bringing the place up to date.**







LONG  
ISLAND  
FOUND  
AMAGANSETT  
NEW YORK

Story by Jaime Gross  
Photos by Richard Foulser

Project: Amagansett Beach House  
Architect: Page Goolrick



In the summer of 2007, Charlie and Rebecca Fisher noticed something odd about their weekend house, a boxy 1960s cottage in Amagansett, Long Island: "When the washer was on the spin cycle, the whole place would shake," says Rebecca. That's when they knew they couldn't put it off any longer. It was time to renovate.

The Manhattan-based Canadian couple had bought the house three years earlier, drawn to its space-efficient, family-friendly layout (four bedrooms and two bathrooms in 1,200 square feet) and its location 60 steps from one of the loveliest beaches in the Hamptons. Over the years, they'd rented various share houses in the Dunes, as the neighborhood is called, and they remember admiring this one on their evening walks. "There was a big juniper pine and maple out front," says Rebecca. "It looked like a really happy place." One spring, the home became available to rent, and they booked it. A month into their stay, a real estate agent called: The owner wanted to sell the house. Were they interested?

The couple decided to go for it. The house was small and scruffy, and the seller was motivated, so they snagged it for \$15,000 below the asking price; they paid an extra \$1,500 to buy it as-is and furnished, complete with sagging beds in the kids' rooms, board games in the closet, and a fully stocked kitchen. The Fishers and their three children loved the laid-back vibe of the place ("We come in Friday night, take off our shoes, and don't put them on again till Sunday—it's that kind of mood here," says Charlie) and the luxury of having the beach so close it felt like an appended backyard. It soon became apparent, though, that the uninsulated wooden structure "was starting to come to the end of its useful life," as Charlie puts it. "It was turning into cheese-cloth—you could hear and feel the wind whistling through all the gaps and cracks and crevices."

They didn't picture an extensive renovation. "We just didn't want it to fall down on us," says Rebecca. Intimidated by the idea of working with an architect ("I don't know how to talk to them, don't have the vocabulary, and I thought they might laugh at our budget," says Charlie), they turned to *dwel.com* and looked through some of the architects on the site. Two or three clicks in, they found Page Goolrick.

"Her projects looked exactly like our style—lots of light, lots of bookshelves—decorated the way we envisioned our house," says Charlie. "It also struck me that she said she loves the efficiency of sailboats and likes working with small spaces." An initial phone call put him at ease. "I had the notion an architect would want to make the thing theirs—so you could tell it was her house. But Page was pleased we wanted to retain the character of the existing building."

To the Fishers' surprise, Goolrick's design process started not with grand architectural moves but with a slew of specific nuanced questions. Where does Rebecca put her bag when she gets in? Do your kids sit down to put on their shoes? When you have



The open-plan living-kitchen-dining area is a repository of design icons, both classic and contemporary. There's a Louis Poulsen pendant lamp over the Eero Saarinen dining table; Mirror Ball pendants by Tom Dixon over the kitchen counter; and

Tab F1 floor lamps from Flos behind the Edward Wormley-designed Dunbar sofa. In the living room, chairs modeled on Jens Risom's swivel design enable people to face either the sofa or to spin 180 degrees toward the kitchen.



Eight-year-old Emily peeks out from a sliding panel door with matte marine hardware that will age gracefully in the salty sea air. In the living room (opposite), ten-year-old Henry cuddles with three-year-old Grace. »



**“I think an architect’s job is to celebrate what people really care about and simplify and streamline the rest.” —Page Goolrick**



Because the ocean is so close to the house, the Fisher family treats the beach like an extended backyard. In the living room (opposite left), a warm, woodsy palette reigns, with a few blue-gray notes to create a serene mood. The color of the Fishers' front door (opposite right) was inspired by an old Land Rover Defender's hue, which Charlie had Benjamin Moore custom-match.



people over, do you barbecue? Where do you like to curl up with a good book? Goolrick explains: “To solve design problems, you have to look at how a family really lives and works. I think an architect’s job is to celebrate what people really care about and simplify and streamline the rest.”

To that end, Goolrick embraced the particular challenges of oceanside living and selected materials that “just evolve and soften over time, like driftwood,” and require little maintenance. She essentially rebuilt the house using dry construction methods, foregoing inflexible, crack-prone materials like plaster, Sheetrock, and Spackle in favor of those (like wood) that can expand and contract.

The exterior, once flecked with peeling paint, is now clad in cedar plywood paneling scored with a router every eight to ten inches, so you can’t tell where the standard four-by-eight sheets begin and end. Only four things in the house are painted: small areas in the bathrooms, the bright blue front door (a color Charlie first spied on an old Land Rover Defender and had Benjamin Moore custom-match), the bookshelf in the living room, and three blue-gray sliding panels in the kitchen. Everything else—the floors, walls, and newly exposed ceiling rafters—is stained or oiled wood. Anticipating the weathering effects of the salty sea air, Goolrick intentionally selected matte stainless steel hardware: “When

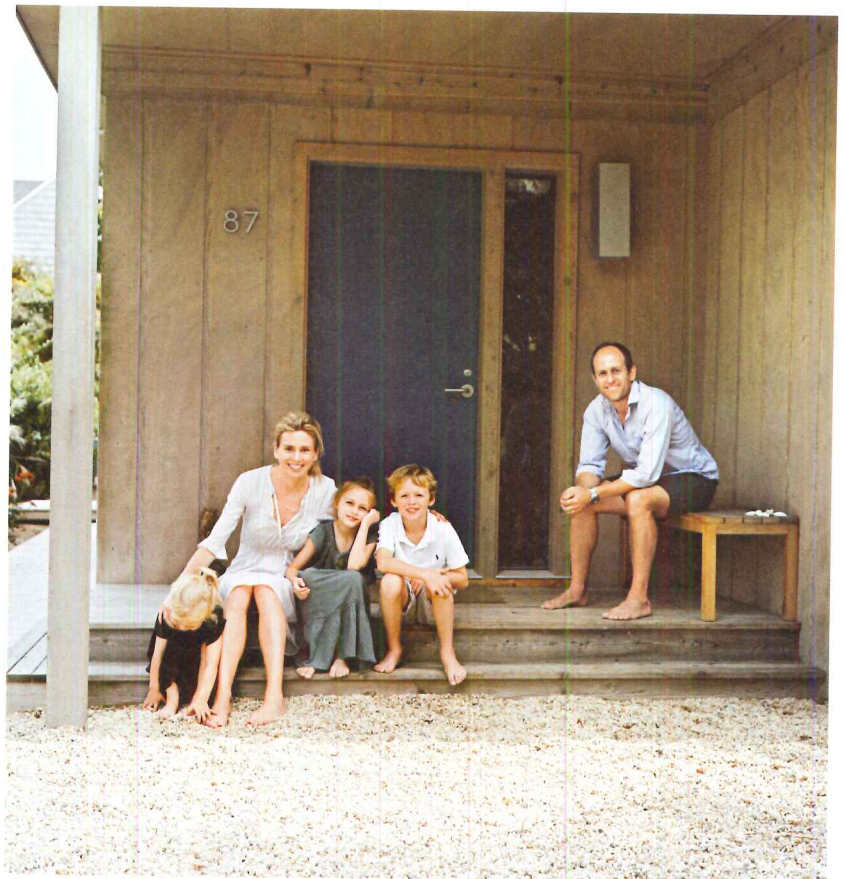


Amagansett Beach House  
Floor Plan



- A Entry
- B Bedroom
- C Bathroom

- D Living/Dining Area
- E Kitchen





you work in a context like this, you know all the metal will lose its sheen anyway—things tend to get rough. So I started with something that was soft and brushed in appearance.”

Goolrick’s experience with boats—she races sailboats and owns one—combined with living in Manhattan has made her something of a small-space guru. “After you live in New York City for a while, you learn to measure very carefully and find space,” she says. Limited by strict setback rules, she squeezed every buildable inch out of the site, enclosing an existing carport and bumping out the walls under the eaves to increase the footprint by just 157 square feet. “It’s the perfect diagram of how you use land well,” she observes.

On a tour of the house, Goolrick takes pains to point out how every millimeter is held to account. To maximize the limited square footage, there are few swinging doors in the house; instead, each bedroom has a pocket door that slides into the wall. In lieu of lower cabinets in the bathrooms and kitchen, Goolrick installed drawers, which increased the storage space. “Storage functions better that way—rather than opening doors and crawling in to look. That’s the sort of thing you’d definitely do in a boat. You’d never waste that space.”

There are several spots where space is “borrowed” from an adjoining room—where a build-out in one room creates a recessed storage nook on the other side of the wall. A tiled shower seat in the master bath, for example, translates into an inset bookshelf in Emily and Henry’s room. The dialed-in detailing continues in the hallway, where shelves are narrower at the top and deeper at the bottom to accommodate board games and oversize kids’ books.

To make the place feel bigger, Goolrick employed some architectural tricks. She established what’s called a “datum line”: a consistent horizontal point—in this case, at six feet eight inches—that almost everything in the room hits, from the top of the windows to the top of the range hood. “You establish order by height,” explains Goolrick. “If I could force the fridge to be that height I would!” She also stained the floors a soft gray that matches the deck, so the outdoor area feels and looks like an extension of the living room, visually doubling the space.

Today, little of the original house remains, save for the number of bedrooms and bathrooms, the brick chimney, and a few token items transferred in the purchase, including a coffee table, a set of red plastic tumblers, and a framed map of Long Island.

The house may have undergone a structural and interior makeover, but its mellow spirit, as well as its exterior appearance, has been respectfully maintained. While the house was under construction, “neighbors would walk by and say, ‘You’ve been working on that for a long time and it looks exactly the same,’” recalls Charlie. “And we’d say, ‘Thank you.’ We’re not the kinds of people who use words like ‘karma’ or ‘feng shui,’ but something about the place has always felt right for us. As soon as our feet hit the sand out front, everybody just chills.” ■■■







Henry and Emily share a bedroom and a bunkbed made by Ducduc, an American furniture company. Thanks to panel doors that slide into the walls, the bedrooms balance privacy with openness to the rest of the house. With a guestroom and trundle beds in the kids' rooms, the 1,357-square-foot-house can easily sleep four adults and five children—more if people crash on the couches. 3



**BASIC  
INSTINCTS**

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**MANHATTAN  
BEACH**

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**CALiFORNiA**



Story by Jordan Kushins  
Photos by Dave Lauridsen

Project: 137  
Architect: Michael Lee Architects

@ Extended slideshow at  
[dwell.com/magazine](http://dwell.com/magazine)

Matt Jacobson doesn't just abide by the mantra "less is more," he wholeheartedly embraces it. His Southern California home is a compact ode to minimal living.





**Matt Jacobson is a collector.** Point to any one of his possessions, and he will tell you a story—a rousing, passionate story—about its provenance. He has bathed with secondhand Bubble lamps, convinced that “the only way to truly get them clean is to hop in the tub.” For the better part of five years, he took biannual pilgrimages to western Michigan—wearing nothing more than a flight suit, with a couple pairs of clean underwear in his pockets—scouting for vintage Herman Miller treasures. Once, he purchased a load of first-edition art and design books out of a pickup truck, sight unseen, and he still regularly takes out display ads in the local papers kindly requesting leads on Architectural Pottery pieces or his “holy grail”—Raymond Pettibon artwork. Fountain-pen shows, watch exhibitions, and the Rose Bowl flea market are all on his regular agenda. Though Jacobson could fill a warehouse with the spoils he has amassed, the just under 900-square-foot Manhattan Beach bungalow he shares with his girlfriend, Kristopher Dukes, is a paradigm of minimal living, culled down and hypercurated to maximize personal satisfaction.

Winnowing his belongings was a choice, one motivated by his driving desire to live more simply. So earnest is this pared-down philosophy that he holds himself to a strict one-in-one-out rule that initially applied to T-shirts, eventually extended to his ukuleles (he’s kept only four), and now covers every new addition to the home. “It’s the perfect gut check,” Jacobson says regarding the practice. “As much as I believe that things do have meaning, editing is cathartic. It’s good to not get too attached to stuff.”

Naturally tanned and impeccably turned out, Jacobson speaks with the easygoing cadence common to lifelong surfers born and raised in this small coastal area of Los Angeles County known as the South Bay. After attending UCLA and a career stint in Chicago, he joined the team at Facebook in its very early days but soon settled down back in his hometown (he still takes weekly trips up north to Facebook’s HQ in Palo Alto). Jacobson’s history with his current cottage, located a few blocks from the Manhattan pier and a few feet from the sand, actually began with the much larger house next door.

In late 2004, he purchased that property to live in with his then-wife and twin teenage daughters. A subsequent amicable divorce had him looking for new lodging, but staying close to his kids was a priority. Fortuitous timing and a buyer’s market were on his side, and when the adjacent duplex went up for sale in 2009, he purchased it. Bucking the bigger-is-better trend that inexorably links nearly all new developments in the city, Jacobson opted instead for a renovation.

As such, the 1930s-era duplex, ancient by the area’s standards, is an anomaly. For a small town whose cultural identity is so prototypically Southern Californian—if the plaques on the pier are to be believed, beach volleyball originated on its sandy shores—Manhattan Beach lacks the pronounced architectural influences of its neighbors. Despite ▶▶

Joined by architect Michael Lee and friend Gus McConnell, Jacobson shouts up to Dukes that they're headed out for an impromptu surf session (opposite top), then walks down to the beach via the strand (opposite bottom). After meals are made, the sliding doors hide the anodized aluminum Miele fixtures, creating a clean, uncluttered look.





The Marmol Radziner-designed James Perse showroom in Malibu provided aesthetic inspiration for Jacobson, who outfitted his place with furnishings from the brand. More prized possessions that made the cut (opposite, clockwise from top left): A George Nelson Half-Nelson lamp sits atop an Alexander Girard bedside table; Jacobson, a goofy foot, prizes his Raymond Pettibon lefts more than anything; an original Eames shell chair manufactured in Gardena, California, before production moved to Michigan; a Nelson jewelry cabinet and Massimo Vignelli lamp.



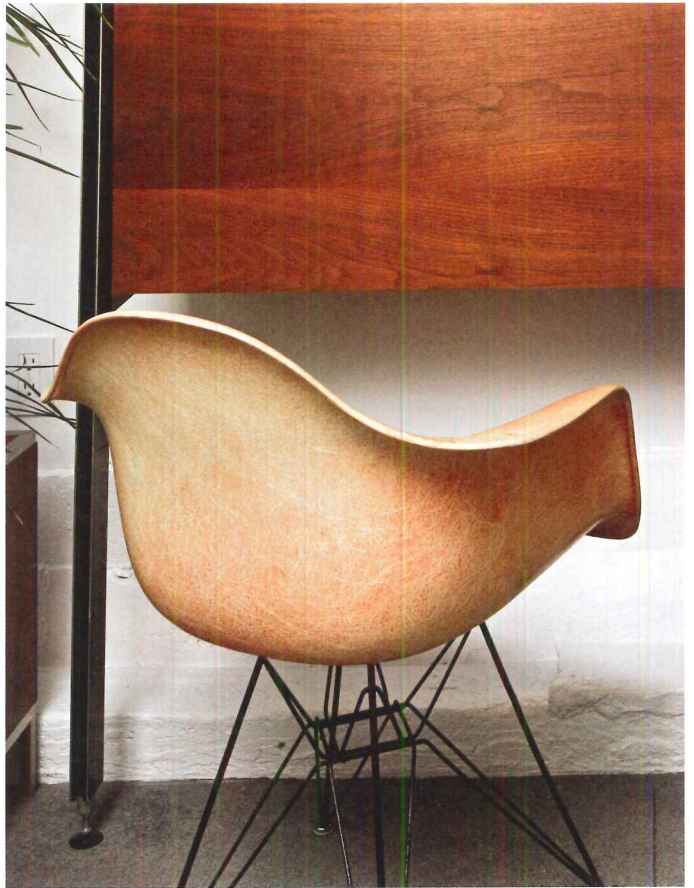
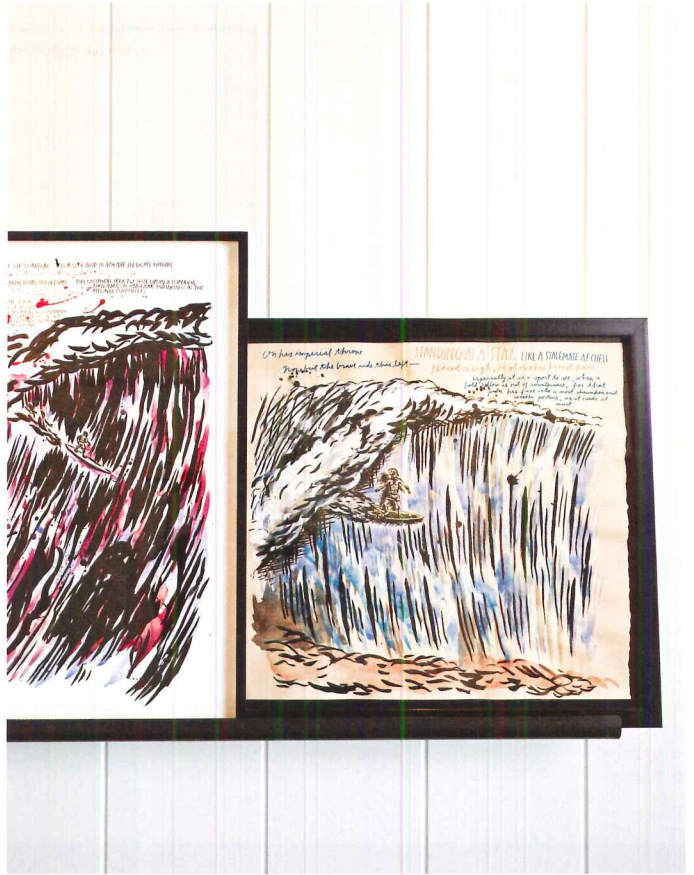
being only a half-hour west on I-105 from the Los Angeles of Neutra, Eames, and Lautner, the South Bay largely missed out on modernism's manifest destiny. Instead it became what could generously be described as a melting pot in which Mediterranean-style homes abound, inexplicably sited double-wide Tuscan-style villas share property lines with fading shingled shacks, and some lots are seeing their third or fourth construction this century.

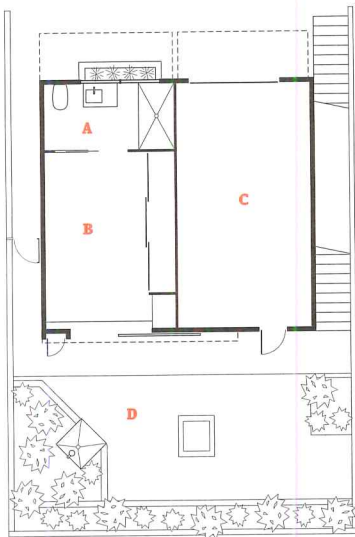
Jacobson spoke with a handful of architects before partnering with Michael Lee, a fellow Manhattan Beach native. He also called upon his friend and former colleague Steve Jones to act as a design consultant on the project; Jones now runs Better Shelter, a boutique that "slow flips" houses, fine-tuning fixer-uppers for first-time buyers. With the team in place and a time limit set at six months, the trio went about un-designing the bungalow. "The house was modest to begin with," Lee says. "We were just pulling back the whole time."

Following a plan to work within the existing 30-by-30-foot footprint, the top unit was to be transformed into the main living space, the ground floor would become a usable, distinctly separate office, and the two would be joined by a new set of steps connecting the upper level to the 15-by-30-foot backyard.

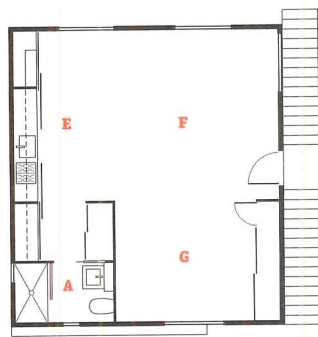
Stripping the structure down to its studs allowed for adjustments to the upstairs floor plan that streamlined the space, making the studio feel larger than its square footage might suggest. The flat ceiling was vaulted to a height of 12 feet and the bathroom, previously situated awkwardly in the center of the north wall, got shifted to the northeast corner. For Jacobson and Dukes, cooking generally consists of "miso soup from scratch or eggs for breakfast," so a bells-and-whistles kitchen wasn't a priority, so they found the ideal upshot by fitting the eastern wall with a set of compact 24-inch Miele appliances. When not in use, the built-ins completely disappear behind a trackless white sliding door that appears to float above the flooring sourced from Indonesia. (This same feature hides the Elfa storage system in the closet across the room.)

Downstairs, Jacobson wanted a place to focus on work but also to showcase one of his favorite finds: a George Nelson-designed Comprehensive Storage System (CSS). It's impossible to tell that the iconic piece was actually a mess when he acquired it from a former Herman Miller executive. "I had seen pictures of it, but when you take the CSS down it's a crazy pile of parts that you think will never go back together again," he says. The disarray, however, is





First Floor



Second Floor

137  
Floor Plan



- A Bathroom
- B Study
- C Garage
- D Patio
- E Kitchen
- F Living/Dining Area
- G Bedroom

was predictably short-lived. “Luckily, I had picked up an original assembly manual in its muslin drawstring bag somewhere along the way.” In addition to being a place to bask in the warming glow of good design, the studio also employs radiant floor heating to tranquil effect. “When the sun’s coming up, I go downstairs first thing. It’s a meditation spot for me.”


A custom-built sliding glass door leads out to the secluded backyard, the clearing of which actually became the most expensive line item in the budget. The formerly “terraced” layers of dirt, broken glass, and chunks of cement is now a concrete-and-timber bamboo haven, where Jacobson and Dukes like to sit on clear nights. “The rustling is the best part,” Dukes says of the sound of leaves in the wind.

From his house, Jacobson can walk to surf the same breaks he did as a boy, oftentimes with the same friends from his youth. He thrills in the “get” of a sought-after memento, but subsists with what he truly loves in the town he adores. “It’s interesting how small you can live,” he says. Decades of collecting have honed his appreciation for the finer things but his simplest pleasures aren’t derived from items bought and sold. And when the sun sets, he can sit at home and watch it disappear over the Pacific. ■■■





“There’s a soulfulness in this small house that’s impossible to replicate in something completely new. The sweetness truly lingers.” —Michael Lee

Jacobson and Lee designed the long steel and-ipe bench, which suspends from the low concrete wall. Dukes relaxes on a Willy Guhl Loop chair with her German Shepherd, Major. A bentwood Robin Day chair keeps the Herman Miller classics company (opposite). Through the office’s door, nestled in the bamboo grove, is an outdoor shower, fashioned after those found in San Onofre, farther south. 





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# BACH TO THE BEACH

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## PARAPARAUMU NEW ZEALAND



Story by Jeremy Hansen  
Photos by Matthew Williams

Project: Manly Street Beach House  
Architect: Gerald Parsonson

@ Extended slideshow at  
[dwell.com/magazine](http://dwell.com/magazine)



With authenticity and simplicity as their rallying cry, a Kiwi architect and his wife have built a modern beach house that puts a fresh spin on the local vernacular.

For a small country, New Zealand has a surfeit of coastline: over 9,400 miles of it, more than the contiguous United States (which has roughly 5,000), and enough to allow—in theory at least—more than 11 feet of coastline for every New Zealander. It's a luxury that has not gone unappreciated, as the country's long, slim profile means few of its inhabitants live more than two hours' drive from the coast. With so much of it so close, it's no wonder Kiwis view time at the beach as a birthright.

If the beach is at the core of the island nation's identity, so too are the humble vacation homes erected on shorelines during the middle of the last century. These back-to-basics dwellings are known as "baches" (pronounced "batches"), a term derived from "bachelor pad," because although whole families squeeze into them, the modest buildings best fit a single occupant. If baches had personalities, they would be the laid-back surfer siblings of highly strung city homes: uncomplicated, unpretentious, and, because of their lightweight construction and small size, respectful of their natural surroundings.

Recent years, however, have spawned a genre of immodest, brand-new beach homes that some owners have the nerve to call "baches" but that are better described as boastful bling. Abuse of the term is a point of contention with architect Gerald Parsonson and his wife, Kate, who were determined that

their vacation home in Paraparaumu, a 45-minute drive north of Wellington on the North Island's west coast, would be not a slicked-up city-style pad but pared back enough to honestly call itself a bach. "We didn't like the idea of these beautiful dune-lands having big suburban houses on them that were desensitized to their environments," Gerald says.

Even so, the design of their house was going to be a balancing act. Strip back the romanticism that shrouds authentic baches and you'll find they provide the bare minimum of shelter and are usually so cramped that when bad weather forces everyone indoors, family meltdowns quickly follow. Gerald and Kate wanted just a little more comfort and, with three children (their sons Tom, Richard, and Will are 20, 18, and 13), a little more space, too: a home that was clearly descended from humble roots but with enough modern conveniences to make staying in it a pleasure, not a chore.

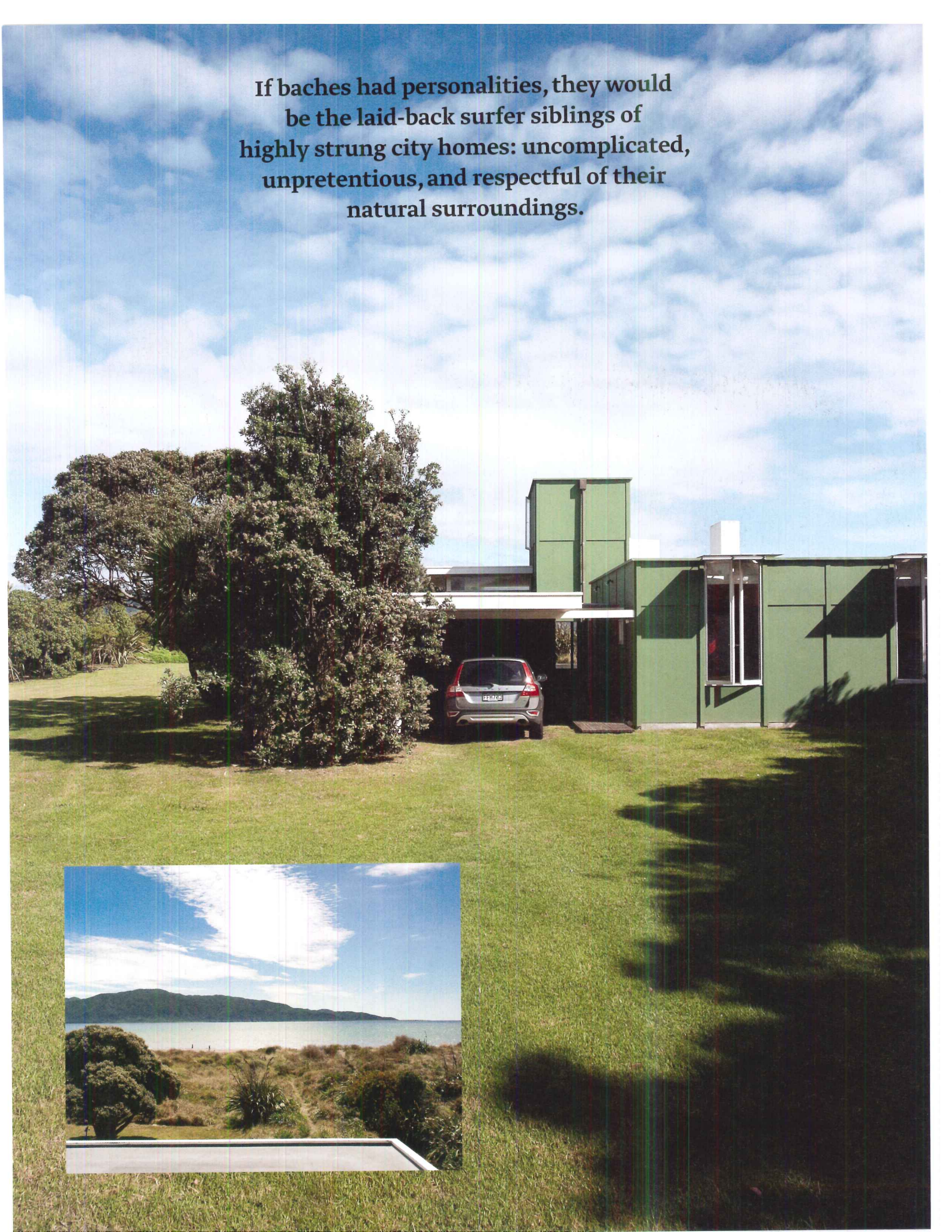
They had a great site to work with. Nestled behind sand dunes with views westward towards Kapiti Island, a nature sanctuary, the dramatic outlook makes it possible to ignore the surrounding suburbs. The family likes to take their motorboat out across the channel for picnics on the islands there, and the water offers terrific fishing, one of Gerald's favorite pastimes. Even better, the bach is close enough to their Wellington home to allow the family to visit

The bach's beachfront site is nestled behind sand dunes with views toward Kapiti Island, a nature sanctuary (below). The bach was designed with a combined open-plan kitchen, living room, and dining area, for which Gerald designed a dining table that seats ten. Bare bulbs, open shelves, and bright orange MDF cabinets in the kitchen (right) maintain the low-key vibe.



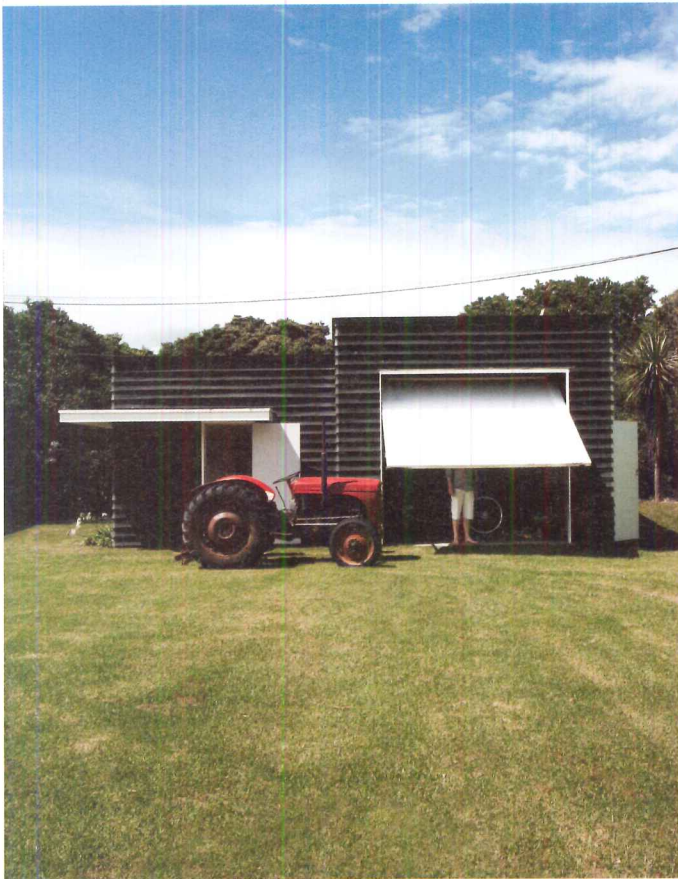


**If baches had personalities, they would be the laid-back surfer siblings of highly strung city homes: uncomplicated, unpretentious, and respectful of their natural surroundings.**

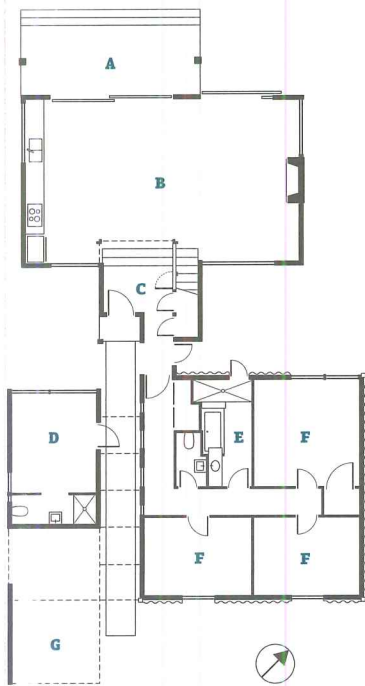


Gerald designed the bach to feel as casual as possible, hence the lack of a paved driveway and garage (opposite). The view of Kapiti Island is fully revealed from the tower (opposite inset). Gerald wanted the siting of the buildings to appear loose, like a campsite. The gap between the living room and the bedroom wing (this page) accommodates a washing line.





Manly Street Beach House  
Floor Plan



- A Deck
- B Living/Dining/  
Kitchen Area
- C Entry
- D Guest Suite
- E Bathroom
- F Bedroom
- G Carport

The site includes a boat shed (above) and a tractor the family uses to pull their boat to and from the ramp. Will relaxes on the sofa Gerald designed, below a painting by Gary Freemantle (opposite top left). A bathroom with corrugated steel walls opens directly to the outdoors, making it easy to shower post-beach (opposite top right). Kate and Gerald relax in the living room (opposite bottom right). With no television in the bach, reading books and playing board games are favorite activities (opposite bottom left).



on a whim, and for Kate and the kids to stay there during school vacations while Gerald commutes to work in the city. (New Zealand's relatively mild winters mean they use the house year-round.)

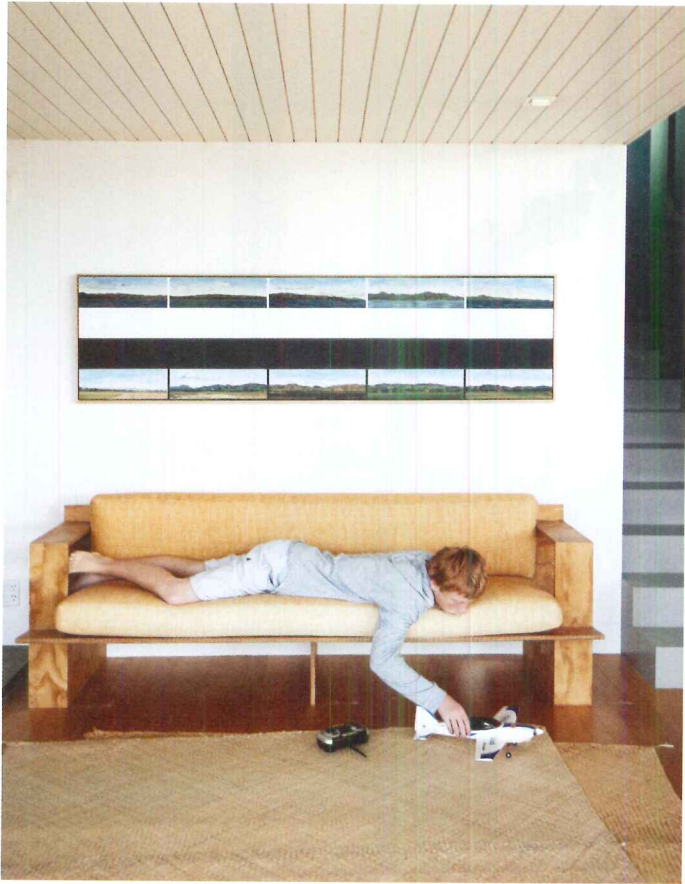
When they purchased the site in the early 1990s, it was occupied by an old timber bungalow that Gerald says "was rotting and leaking so badly that when you opened a window it would fall out." Despite its dilapidated condition, the family vacationed there for seven years and, as its leaks grew worse, began discussing what they might build in its place, a process guided by a rigorous keep-it-simple rule. "I wanted something really low key," Kate says.

The humble baches that were their design touchstones were not usually designed by architects, which meant that if Gerald was to capture their essence he needed to exercise discretion. He and Kate did not want a house that looked like it was trying too hard. Gerald used Kate as a sounding board as he experimented with design approaches, knowing she would reject anything frivolous or overstated. She nixed an early design featuring folded plywood planes, along with other schemes that strayed too far from the couple's vision. "When I was heading somewhere that didn't work, Kate would tell me," Gerald says.

Gerald considered designing a two-story building with living areas upstairs to maximize sea views, a common strategy of their neighbors, but decided it would make their house feel disconnected from its site. Instead, he designed a group of small buildings that feel casually arranged, like a campsite. The 1,670-square-foot bach is made up of a living pavilion, a connected structure containing three compact bedrooms and a bathroom, and a small separate building containing a guest bedroom and bathroom. More recently, a boat shed and a bunk room have been constructed at the periphery of the property. All these structures are clad in black-stained pine weatherboards or fiber-cement sheet, staple materials of traditional bach construction.

While the bach's ancillary structures are firmly grounded, the glassy pavilion containing kitchen, dining, and living areas is elevated three feet off the ground on posts so it appears to hover among the dunes. A wooden deck and wide steps lead to the lawn and the short path to the sea. "We wanted to lift it enough to get a bit of a view but be connected to the ground so everyone could run in and out," Gerald says. This pavilion is the hub of family activity, which is just what Gerald and Kate wanted. "Having just one living area means the kids have to hang out with us," Kate says. Gerald designed a dining table that seats ten, around which the family and a stream of regular visitors sit for meals and cups of tea and coffee. Evening activities include reading and board games. They had discussed the idea of having a television early on—Gerald thought it would come in handy for watching summer cricket matches—but they both ultimately decided against it, viewing the TV's absence as a key ingredient of authentic "bachiness." ▮







Sensible as it sounds, a keep-it-simple philosophy is not without its pitfalls, the main one being that if too rigorously applied, such an approach can tip into austerity and take the fun out of everything. To combat this, Gerald and Kate decided to incorporate a little playfulness. They experimented with color in ways they wouldn't have dared in their city home: sea-green surroundings greet visitors in the bach's entryway while orange cabinetry flares in the kitchen, and deep-red walls lend a womblike feeling to the hallway. "It's easy to pare things back," Gerald says. "We also wanted the freedom to be able to give things a go." He explored the limits of this freedom by installing small orange stained-glass windows in the hallway without telling Kate, fearing she would reject them. When Kate eventually saw them, she says, "they gave me a bit of a fright—I thought it might be gilding the lily." But Gerald loves the way the late-afternoon sun slices through the idiosyncratic windows. "It really sparks up and makes you feel like you're inside some sort of creature," he says.

The urge to experiment also drove the design of a crow's nest-like tower above the living pavilion. It's a space Kate's father predicted they would never use, but Gerald and Kate spend time in it most evenings they're at the bach. From here, they can enjoy a glass of wine and watch the sun set over Kapiti Island, use the telescope to follow whales swimming through the channel, and gaze at the night sky: the simple but exhilarating pleasures of life on the coast. ■■■

Kayak in hand, Tom (front) and Will make a break for the beach (this page). Kate's father predicted they would never use the crow's nest-like tower (opposite top), which is reached by climbing a narrow staircase (opposite bottom left), but Kate and Gerald enjoy the view up there most nights. The chair was salvaged from the original bach on site and reupholstered. ⓘ





# On the Rocks

For centuries, Spain's Canary Islands have been the last outpost of civilization before European mariners sailed headlong into the vast Atlantic. That same sense of horizon-bound, seaside fortitude marks the singular homes that a few hardy residents of the Canary Island of Tenerife have literally built into the coastal rock. Whether humble cottages teetering on craggy promontories or actual volcanic caves out of which sunbaked homes have grown, this brand of beach living is about as far from Costa del Sol condos as the Canaries are from the Spanish mainland. Photographer Gunnar Knechtel takes us inside some of the most unusual homes we've ever seen and shows us an inspiring intersection of design and living that blossoms up from the cracks. **»**

Photos by Gunnar Knechtel  
Story by Aaron Britt





Built into the volcanic rock, this wooden home serves primarily as a retreat to the shore during Tenerife's hot

summer months. It's on a rocky beach not far from the town of Santa María del Mar on the Añaza coast.



The aesthetic at this end of Tenerife is humble: Note the surfboards-cum-benches on the patio (bot-

tom left). The natural shelter afforded by the volcanic cave (top left and bottom right) not only keeps residents

cool during the summer, but makes for a striking whitewashed ceiling. Cave dwelling so near the seemingly

endless blue water has a distinctly no-frills vibe, but it's hard to argue with the view (top right). ▶



This small living room has all the trappings of a Spanish flat, save for the volcanic rock undulating above. The

house is near the town El Chorrillo on Tenerife's eastern coast.





With little beach to speak of, sunbathing is confined to a craggy bit of rock just above the water at this house

near the town of Las Caletillas. Like many others, the home was built painstakingly by hand by its owners.||||

2011

RESTAURANT  
DESIGN AWARDS  
AIA LOS ANGELES

2010 JURY AWARD WINNERS

**SOUTH BEVERLY GRILL**  
design by Assembledge+ and Brad Dunning



Photo: Michael Weschler

**INTELLIGENTSIA VENICE**  
design by MASS Architecture + Design

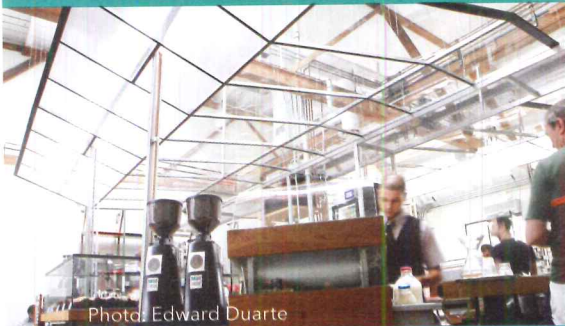


Photo: Edward Duarte

**MODMARKET**  
design by Roth + Sheppard Architects



Photo: Raul J. Garcia

**PRESS CLUB**  
design by Baldauf Catton  
von Eckartsberg Architects



Photo: Rien van Rijthoven

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ON DESIGN

# Un'Introduzione al Disegno Italiano

From marble to *mobili*, Italy has been a, if not *the*, design mecca for the last century. Here's why.



Italy was a design powerhouse throughout the 20th century. Regional fabrication techniques made it an innovation hub, and Italy's staggering emphasis on family-run businesses has more than once staved off the short-sightedness of profit-driven design in favor of risk and beauty. But with the Futurists looking dated, and the dolce vita icons of the postwar boom—think Olivetti's groovy typewriters and all those putt-putting Vespas—wafting a whiff of kitsch, what's in store for Italian design now?

It's been almost a century since the first iconic products started flying off assembly lines. Bialetti's 1933 octagonal Moka coffeepot ushered aluminum into the kitchen. Alessi's cold-pressed steel wares, made in Piedmont, followed. In the 1950s and '60s, family-run production houses embraced postwar materials and technologies creating a golden age of dazzling household objects. B&B Italia, Kartell, Flos, and countless others embraced the unexpected: Gaetano Pesce's mammary-inspired inflatable UP chair; Anna Castelli Ferrieri's stacking storage cylinders; and the Castiglioni brothers' now-ubiquitous Arco lamp with its marble-footed, sweeping cantilever.

But today, thanks to feckless leadership and a sluggish economy teetering on the brink of crisis, the

Italian stallion is looking rather like a gelding. Many small-scale manufacturers are struggling into oblivion, while others have yielded to corporate mergers that too often embrace the bland over the bold. Some notable exceptions—Moroso, Flos, Venini, to name a few—keep harnessing their inimitable production experience to explore cutting-edge materials and deliver world-class products. And with an increasingly global pool of talent, Italian design doesn't necessarily mean Italian designers.

The good news is that struggle is often a catalyst, as was surveyed in 2006 at Milan's Triennale Design Museum in the exhibit *The New Italian Design*. The next generation of Italian designers is cosmopolitan, irreverent, and sometimes angry. Giulio Iacchetti, one prominent voice among them, coined the term "disobedient objects" to describe works that the Italian website Designboom says "strengthen the democratization of design" and "suggest deviations, short circuits, and contrasts." Don't be surprised to see the glossy sheen of history replaced with a prickly sense of engagement. The next crop of Italian icons may well confront us with ethics, politics, and a healthy dose of irony, but odds are they'll still be immaculately made in Italy. ▶

Story by Virginia Gardiner  
Illustrations by Christine Berrie



1909

The *Futurist Manifesto* is published



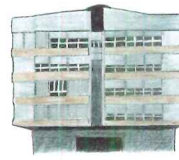
1913

Boccioni completes his sculpture *Unique Forms of Continuity in Space*

ALESSI

1921

Giovanni Alessi founds the Alessi Company



1922

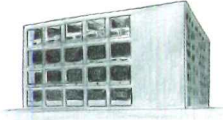
Beginning of *novecento* neoclassical architectural movement



La Triennale di Milano Design Museum

1923

First Triennale di Milano (originally held in Monza as a biennial exhibit)



1936

Completion of Terragni: Casa del Fascio, quintessential *razionalismo* architecture



1936

Fiat 500 Topolino introduced



1940

Franco Albini designs Seggiovia chair



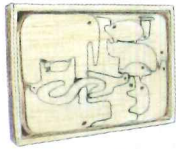
1943

Moto Piaggio 5 scooter debuts



1948

Giò Ponti redesigns La Pavoni espresso machine



1959

Enzo Mari designs 16 Animali puzzle



1959

Torre Velasca is built in Milan



1960

Achille Castiglioni designs Gatto lamp for Flos



1960

Fashion designer Valentino Garavani becomes known for "Valentino red"



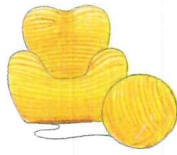
1961

First Salone Internazionale del Mobile (International Furniture Fair of Milan) is held



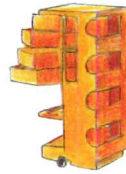
1969

Olivetti introduces Valentine typewriter



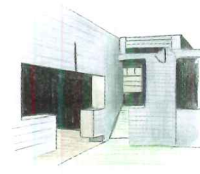
1969

Gaetano Pesce designs UP chair



1970

Joe Colombo designs Bobby Storage Trolley



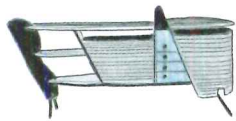
1970

Carlo Scarpa begins design of the Brion-Vega Cemetery



1972

MoMA holds *Italy: The New Domestic Landscape* exhibit



1986

*Bolidismo* movement is founded



1986

Michele de Lucchi and Giancarlo Piretti design Tolomeo lamp



1989

Aldo Rossi designs Parigi chair



1993

Stefano Giovannoni designs Merdolino toilet brush for Alessi



1993

Dolce & Gabbana create costumes for Madonna's "Girlie Show" tour



2005

Lagranja designs UTO lamp for Foscarini



2005

Paolo Ulian designs Brush Ring toothbrush



2006

Alessandra Baldereschi designs Helix corkscrew



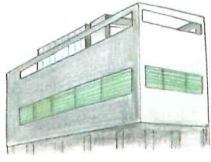
2006

Carlo Colombo designs the rectilinear Shanghai sofa system



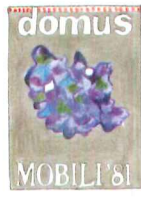
2008

BY Lissoni launches with the cooperation of Boffi.



1926

Founding of Gruppo 7, a collective that promotes Italian *razionalismo*



1928

*Domus* magazine is founded



1933

Renato Giuseppe Bertelli completes his sculpture *Profilo continuo del Duce*



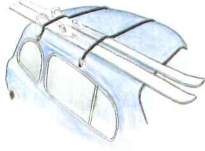
1933

Bialetti Moka coffeemaker introduced



1933

Pietro Chiesa and Giò Ponti design Luminator lamp



1950

Kartell debuts its first product: the K101 Ski Rack by Carlo Barassi and Roberto Menghi



1950

Franco Albini designs Gala chair



1953

Ottavio and Rosita Missoni found the legendary Missoni fashion house



1957

Castiglioni Brothers design Mezzadro stool



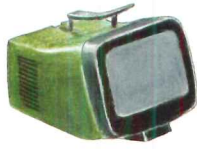
1957

Giò Ponti designs Superleggera chair



1962

Ferrari releases 250 GTO



1962

Sapper-Zanuso design a TV for Brionvega



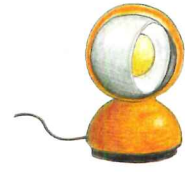
1964

Giancarlo Mattioli designs Nesso lamp



1966

Superstudio holds *Superarchitettura* show



1966

Vico Magistretti designs Eclisse lamp for Artemide



1973

Enzo Mari designs Autocostruzione chair



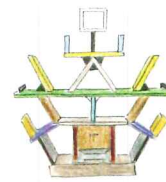
1976

Eugenio Perazza founds Magis



1977

Giulio Cappellini becomes creative director of Cappellini



1981

Memphis Group makes their debut at Salone del Mobile



1981

Ettore Sottsass designs Altair vase



1996

Antonio Citterio designs Dolly chair for Kartell



1997

Rodolfo Dordoni becomes creative director of Minotti



1997

Giulio Iacchetti designs La Mandarina pen



2000

Matteo Ragni and Giulio Iacchetti design Moscardino fork



2002

Carlo Contin designs Mediterraneo fish bowl



2009

Skitsch debuts at Salone del Mobile



2009

Patricia Urquiola designs Fergana collection for Moroso



2010

Venice Architecture Biennale attracts over 170,000 visitors



2010

Gaetano Pesce and Cassina celebrate Italy's 150th anniversary with Sessantuna



2011

Alberto Alessi becomes curator of Milan Triennale

## Il Passato

Design is where it is today in large part thanks to this innovative trio. Here's a quick primer to the Italian design minds we're still looking to for inspiration today.

### Giò Ponti (1891-1979)

"Industry," Giò Ponti wrote, "is the style of the 20th century, its mode of creation." Writer, painter, architect, designer, and Citroën DS driver Ponti channeled art into industry with his prolific work, from Milan's iconic Pirelli skyscraper to graphic ceramic plates, from the La Pavoni espresso machine to the Superleggera chair. In 1928, he founded *Domus*, which for decades was Europe's most beautiful, eclectic, and influential design magazine.



### Achille Castiglioni (1918-2002)

Between alluring irony and blunt practicality are the brilliant designs of Achille Castiglioni, whose mantra was "Start from scratch. Stick to common sense. Know your goals and means." For Castiglioni, who sometimes worked with his brothers Livio and Pier Giacomo, common sense meant sitting on a bicycle seat while talking on the phone, or using a polymer webbing to create the poetic Gatto table lamp. [achillecastiglioni.it](http://achillecastiglioni.it)



### Anna Castelli Ferrieri (1918-2006)

The materials revolution of post-war Italian design would not have been the same without Anna Castelli Ferrieri, an architect, designer, and art director who cofounded Kartell, the pioneering manufacturer of injection-molded plastic household objects, with her engineer husband, Giulio Castelli. Her Componibili cylindrical sliding door shelf units are icons to this day. [kartell.it](http://kartell.it)



## Il Presente

In picking the most vital Italian designers of today, we sought contemporary corollaries to yesterday's class of masters.

### Stefano Boeri (born 1956)

Anthropological reflection and politics meet architecture in the writings, research, buildings, and project plans of Stefano Boeri, who founded a practice called Multiplicity. As editor of *Domus* in the early aughts, he was both loved and loathed for taking an interdisciplinary approach to buildings; now he edits *Abitare*, the country's leading architecture magazine. A true polymath and possible megalomaniac, he's running for mayor of Milan. [stefano boeri.net](http://stefano boeri.net)



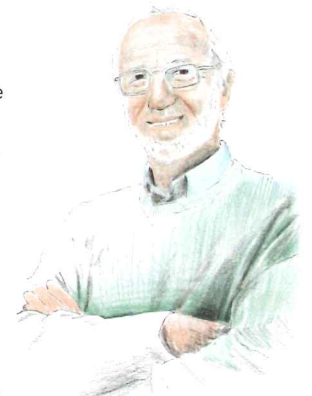
### Patricia Urquiola (born 1961)

Patricia Urquiola was a Spanish architect before she became one of Italy's most famous designers. "She fell in love with design after working with Achille Castiglioni in the '80s," says Urquiola's friend Patrizia Moroso. Her amazingly prolific furniture designs embody technology, biomorphism, subtlety, and craft. Nowadays, no Italian company's collection is complete without a bit of Urquiola. [patriciaurquiola.com](http://patriciaurquiola.com)



### Renzo Piano (born 1937)

Pritzker Prize-winner Renzo Piano is the most ubiquitous Italian architect on the global stage. He has lovely manners, and his international workshop consistently churns out polished, thoughtful, calm, and high-tech public spaces. Piano's unrivaled string of blockbusters over the last few decades includes Kansai International Airport in Osaka, San Francisco's California Academy of Sciences, and the Shard, Europe's tallest skyscraper, underway in London. [rpbw.com](http://rpbw.com)



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# La Mappa

You know where your Parmesan cheese comes from: Parma. But which region offers the best chairs? We've mapped it out for you.

## PIEDMONT

**Cars**  
Turin is to Italy what Detroit is to the United States. Fabbrica Italiana Automobili Torino, aka FIAT, makes Fiat and Lancia models.

**Metalwork**  
Metalwork is a Piedmont specialty; tabletop goods from Alessi and Bialetti are made here.

**Slow Food**  
Now an international movement, a university, and an important political influence, Slow Food started in the Langhe district.

## LOMBARDY

**Furniture and Housewares**  
The design-studio hub of Italy, Lombardy is home to loads of manufacturers, such as Artemide, B&B Italia, Boffi, Flexform, Kartell, Living Divani, Luceplan, Poliform, Porro, and Rimadesio.

In addition to a world-famous fashion week, Milan hosts the ne plus ultra furniture fair, il Salone Internazionale del Mobile.

## TUSCANY

**Marble**  
Used as a building material since ancient times, some of Italy's finest marble comes from quarries in and around Carrara.

**Textiles**  
Fine printed textiles hail from Tuscany. Fashion houses abound in the region; Florence is home to Roberto Cavalli, Salvatore Ferragamo, Gucci, and Emilio Pucci.

## VENETO

**Glass**  
Murano, outside Venice, is the great bastion of Italian glass production. Manufacturers who rely on Veneto glass include Bisazza, Flos, Fontana Arte, and Venini.

## EMILIA-ROMAGNA

**Ceramics**  
In addition to being the site of the big Cersaie tile show put on by the Confindustria Ceramica in Bologna, Emilia-Romagna is renowned for its "Tile Valley" in and around Sassuolo. Ceramic houses include Lea, Mutina, and Refin.

**Graphic Design**  
Bologna is a hub of graphic design with firms like Molteface and Studio NO.

## FRIULI-VENEZIA GIULIA

**Furniture**  
Udine hosts the International Chair Exhibition, and its environs are known as Italy's chairmaking capital, particularly the "Chair Triangle" towns of Corno di Rosazzo, Manzano, and San Giovanni al Natisone. Furniture makers in the area include Domitalia, Magis, Mattiazzi, Moroso, and Snaidero.

## LE MARCHE

**Kitchens, Bathrooms, and Household Goods**  
From whole systems to tabletop items, Le Marche is home to firms like Berloni, Ernestomeda, Guzzini, Indesit, Scavolini, and Teuco.

## APULIA

**Metallurgy**  
Steel and aluminum lead the region's strong metal industry.

## MOLISE

## CAMPANIA

## BASILICATA

## CALABRIA

## BASILICATA

**Textiles**  
Comprising the ankle of Italy's boot, this region is fittingly known for its leatherworking. ▶▶



# Home, Made...

## The Dwell Homes Collection

Partnering with Lindal Cedar Homes, Turkel Design, and Marmol Radziner Prefab, Dwell will make the most of the advantages modern prefab has to offer in terms of design, cost-effectiveness, and sustainability. Experience the newest addition in the world of modern prefab construction, the Dwell Homes Collection.



### Marmol Radziner Prefab

[marmolradzinerprefab.com/skyline.html](http://marmolradzinerprefab.com/skyline.html)  
or call 310-689-0089

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.

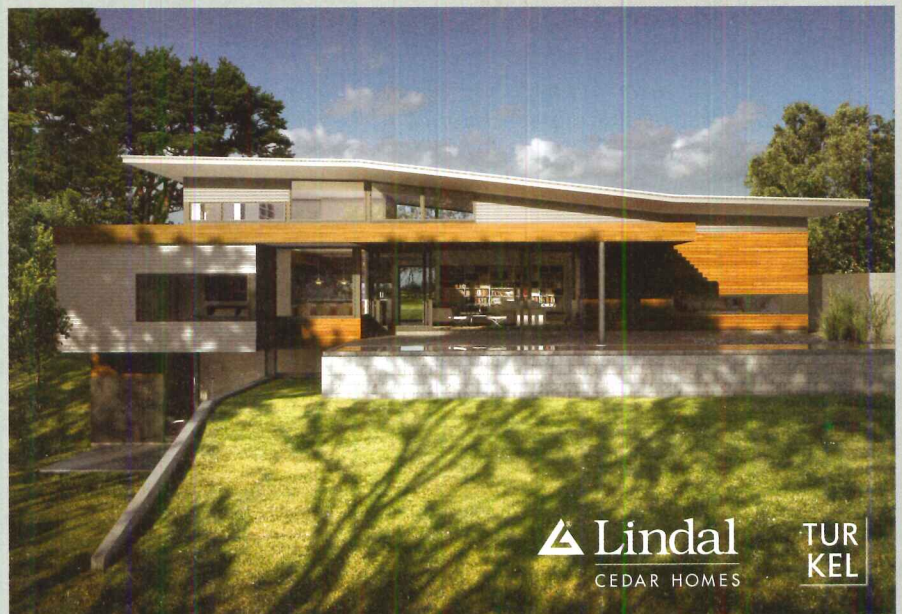
Marmol Radziner Prefab has streamlined the home building process to deliver the beauty and quality of a custom-built home in half the time of traditional construction. The firm's prefab homes are renowned for their intelligent approach to space, customizable floor plans, and eco-friendly materials. Green,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

### Lindal Cedar Homes & Turkel Design

[lindal.com/dwell](http://lindal.com/dwell) or call 1-888-4LINDAL  
[turkeldesign.com](http://turkeldesign.com)

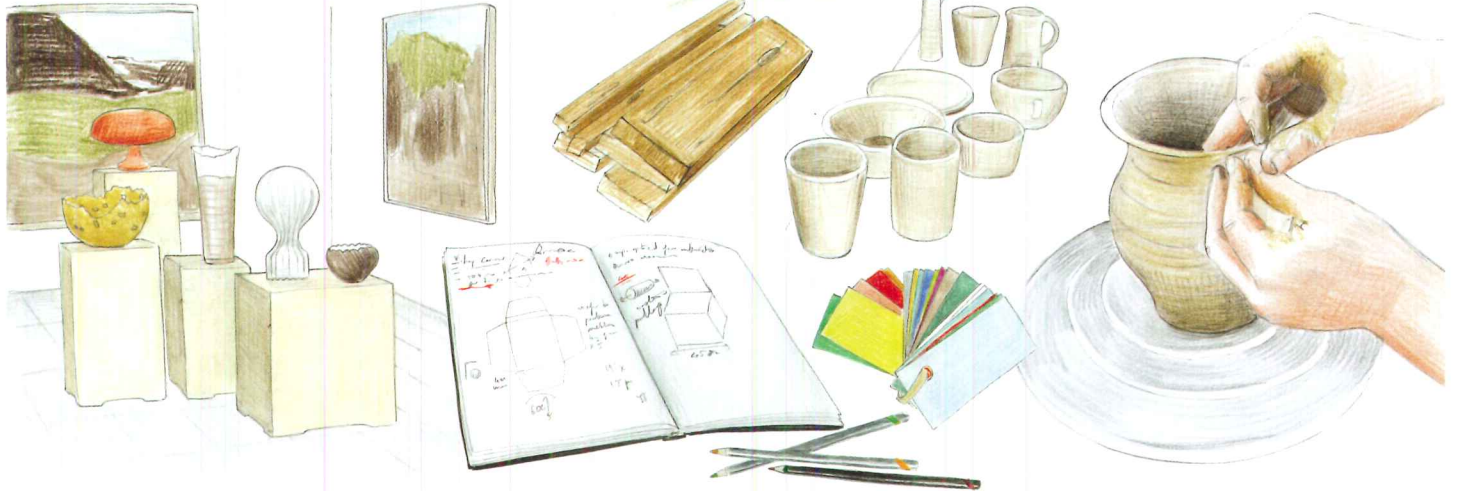
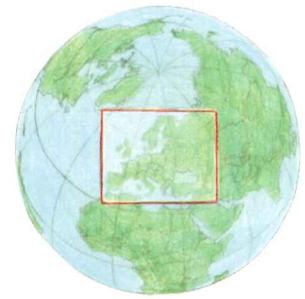
Turkel Design and Lindal Cedar Homes have created this new series of efficiently designed homes that are exuberant, fresh, and respond to contemporary dwelling expectations through the intelligent use of shared space, structure, volume, and light. These homes incorporate many principles of environmentally conscious design, such as the use of natural and sustainable materials, passive gain and shading, and natural whole-house ventilation.

The warmth and livability of a modern Turkel Design Lindal home comes from clean, uncluttered lines and the inspired use of natural materials.



# Il Futuro

As impressive as Italy's design legacy is, it's the future that moves this lot. Get the inside track on what's next.



**Cristina Morozzi, curator and art director, Skitsch, Milan**

"The new generation will be deeply involved in cultural motivations—very conscious of what is the mission of design, eclectic, and ironic."

**Luca Nichetto, designer, Porto Marghera, Venice**

"Design will develop as a consequence to what happens in the country—right now, we have major problems with the political situation. Next will come another important idea: the environment."

**Alessandra Baldereschi, designer, Sesto San Giovanni, greater Milan**

"Italian design will regain possession of craft. There will be more exhibitions, research, and design workshops to develop the potential of local materials and traditional processes."

**Giulio Iacchetti, designer, Milan**

"A kind of 'neohumanism' will factor into the future, with new personalities emerging as catalysts. Designers

will work shoulder to shoulder with artisans, and both parties will benefit: The artisan will be freed from the stereotypical traditional forms while the designer will embrace a hands-on material understanding."

**Piero Gandini, owner, Flos, Bovezzo, Brescia**

"Italian design companies will never move from product-oriented companies to marketing-oriented companies, because other cultures are much stronger than we are in that game. It sounds like a limitation, but is in fact an advantage—a brave, generous attitude toward creativity will breed success."

**Carlo Urbinati, founder and co-owner, Foscarini, Veneto**

"Design is close to art: Being in a country that hosts most of the world's artistic heritage, with the Italian way of living is a strong plus. If we are able to preserve this, Italian design will continue to be known and appreciated worldwide."

**Antonio Citterio, architect and designer, Milan**

"As a vision of quality of life, it will make more sense to talk of European design than Italian design. If we keep the industry and design research in Europe, we will have fantastic new products; if we decide to buy everything from other countries because it's less expensive, we will lose our power."

**Roberto Gasparotto, art director, Venini, Murano, Venice**

"Italian design will have more attention to style of life—natural colors, ergonomic considerations, respect for materials—instead of the 'industrial technical design' that we have right now all over the world. The most important thing will always be for companies to control production and not to share it with several suppliers." ■■■



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### Check out:

Winners will be announced in early June. We'll then post the winning submissions and give a glimpse of the World Views photo book at [dwell.com/photo-book](http://dwell.com/photo-book)

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E-Newsletters from Dwell deliver design ideas and inspiration. Sign up now at [dwell.com/newsletters](http://dwell.com/newsletters)

**Dwell Community**  
Now Online

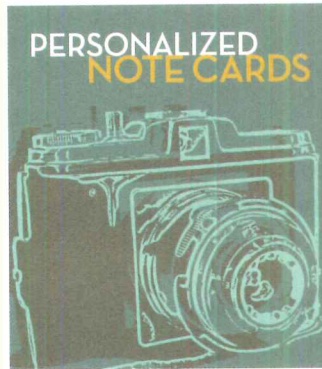


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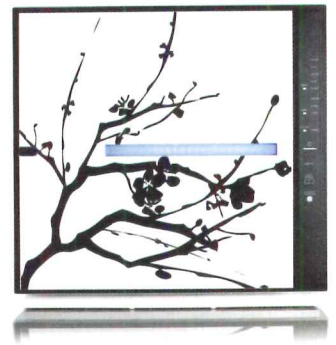
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*Shown: Wave, Zero, and Veneto pedestal sinks.*

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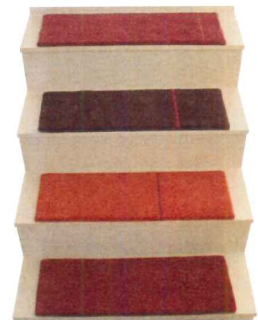
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*Shown: Lava Dark.*

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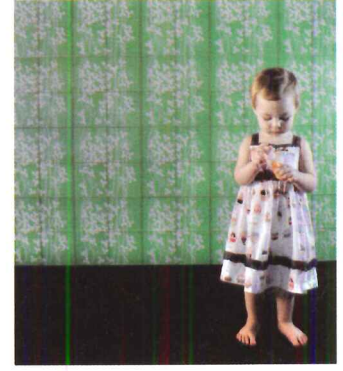


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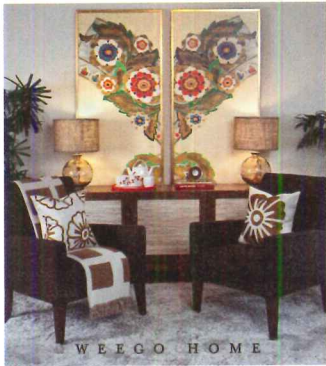
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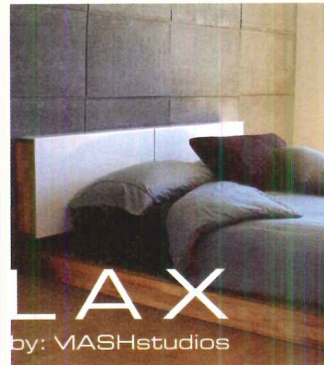
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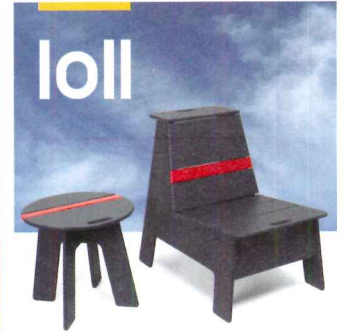
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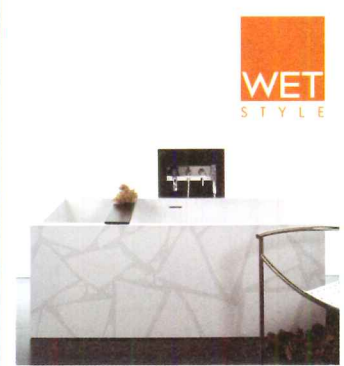
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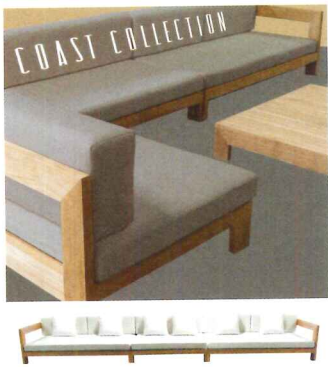
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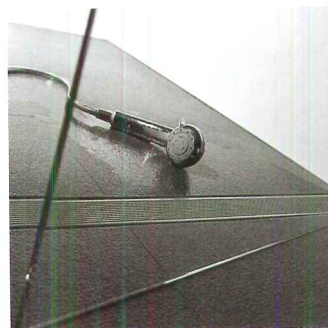
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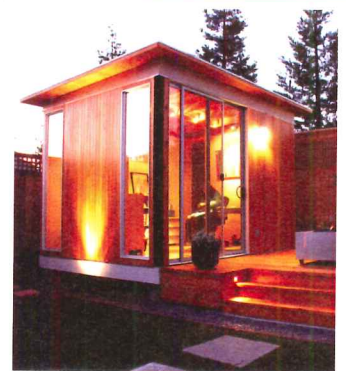
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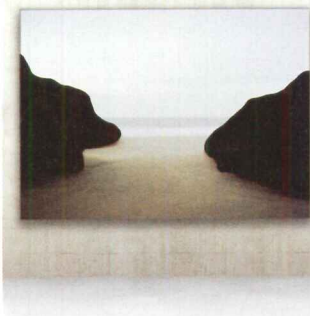
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Shown: Forest Glasses (89349).

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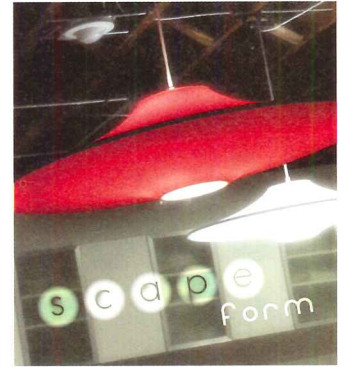
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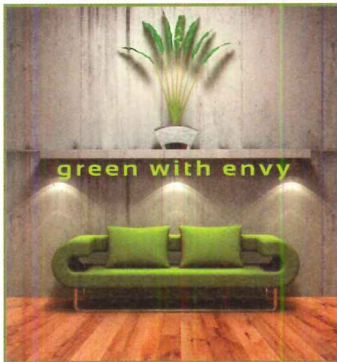
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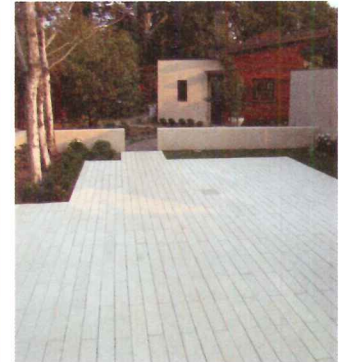
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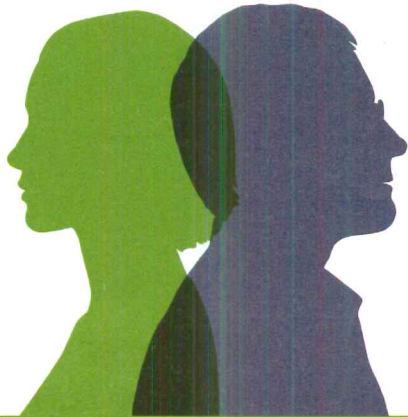


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## ANNOUNCING: **The Dwell A&D Membership Program**

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Included in each one-year membership is Dwell's first annual two-day A&D Conference in Los Angeles, June 23-24, 2011. This year's conference theme is Today's Affluent Client—how your firm can profit from understanding and connecting to them more than ever.

The Dwell A&D Membership Program offers three levels—all with unique opportunities for your firm.

For example, Level 3 Member firms will be recognized at Dwell on Design, June 24-26, at the LA Convention Center. They will be featured in their own exclusive A&D Member Showcase Booth, as well as in the Dwell on Design Program. This will give them unprecedented exposure to over 20,000 Dwell on Design attendees for 3 days.

Dwell A&D Membership is by invitation only. For more information and to request an invitation to apply to become a Member, go to [dwell.com/ADmembership](http://dwell.com/ADmembership).

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**MEET**  
the Speaker



Michela O'Connor Abrams  
President, Dwell Media

## **The 2011 New Face of Affluence Survey** Top Line Release

Friday, June 24th, 8:30 - 10:00 am | Los Angeles

Today's affluent market is more complex than ever, presenting marketers with new opportunities and new challenges. The 2011 New Face of Affluence Tracking Survey, reports on the emerging trends and shifting attitudes and behaviors of "New Affluents" over the last year. New Affluents reveal what's on their minds, what's in their wallets, what "luxury" means to them. Is "green" dead? Which brands reflect their values? Which are today's "status" brands? Which brands offer brand "experiences," not just a product or service? Find out why.

This thought-provoking download of new insights is sure to affect how you market to your customers all year long.

RSVP today at: [nfa@dwell.com](mailto:nfa@dwell.com)

For more information, please contact Michele Gerus, Director of Client Services, for Dwell Insights Group at [Michele@dwell.com](mailto:Michele@dwell.com)

The Dwell Insights Group (DIG) is an independent research division of Dwell Media, LLC, offering a range of market research products and services. "The New Face of Affluence," DIG's signature survey work, aims to chronicle and contextualize the emerging trends and shifting attitudes and behaviors of "New Affluents."

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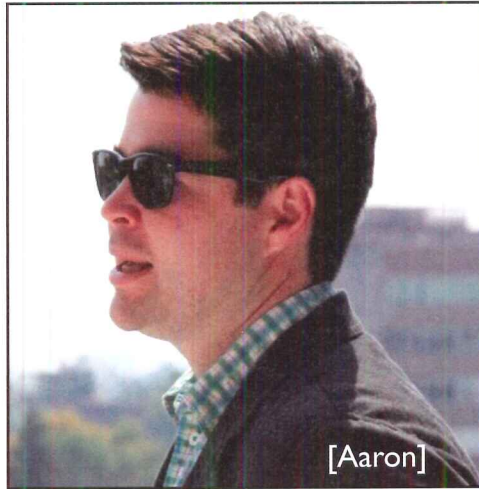
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# MEET the Dwell Editors

(in LA!)



[Sam]



[Aaron]

Join Dwell's editor-in-chief Sam Grawe and senior editor Aaron Britt in Los Angeles, June 17-26, for a series of intimate conversations leading up to our annual Dwell on Design event, happening June 24-26 at the LA Convention Center.

Our conversations will take place in thriving design neighborhoods, and will cover a host of timely topics to engage the designers, dealers, and retailers who continue to make Los Angeles the cradle of modern American design.

7:00-9:00pm  
**FRI JUN 17**  
**Meet the Architects Night**  
(for Dwell on Design Home Tour ticket holders only)

**Dwell editors in Santa Monica**

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**TUE JUN 21**  
**Dwell editors at the Pacific Design Center**

FREE ADMISSION

**WED JUN 22**  
**Dwell editors in the Beverly/West Hollywood Design District**

Location: Miele Showroom, 189 North Robertson Blvd.

FREE ADMISSION

**JUN 23**  
9:00am-6:00pm  
Dwell Conference for the Trade: "Today's Affluent Client"

**Speakers:**  
Michela O'Connor Abrams, President, Dwell Media  
Betsy Burroughs, Author, Focus Catalyst

**SEE DETAILS BELOW**

**JUN 24**  
8:30-10:00am  
Dwell Presentation: "New Face of Affluence 2011"

**Speaker:**  
Michela O'Connor Abrams, President, Dwell Media

**SEE DETAILS BELOW**

## Dwell Design Week Schedule-of-Events

Information available at: [dwellondesign.com](http://dwellondesign.com)



DWELL CONFERENCE:  
**Today's Affluent Client**  
A Conference for Architects & Designers by the Dwell Insights Group

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For more information please contact Betsy Burroughs, [bburroughs@dwell.com](mailto:bburroughs@dwell.com)

DWELL INSIGHTS GROUP PRESENTATION:  
**The 2011 New Face of Affluence Survey**  
Top Line Release



Today's affluent market is more complex than ever, presenting marketers with new opportunities and new challenges. The 2011 New Face of Affluence Tracking Survey, reports on the emerging trends and shifting attitudes and behaviors of "New Affluents" over the last year. New Affluents reveal what's on their minds, what's in their wallets, what "luxury" means to them. Is "green" dead? Which brands reflect their values? Which are today's "status" brands? Which brands offer brand "experiences," not just a product or service? Find out why.

This thought-provoking download of new insights is sure to affect how you market to your customers all year long.

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Architecture and interiors by John DeSalvo Design johndesalvodesign.com  
Landscape design and installation by Duneland Landscape dunelandlandscape.com  
Patrick Poland, HP Construction, General Contractor 219-746-9661  
Steel fabrication for staircase and catwalk by Steel Supply Corporation 219-785-1842

Metal house cladding by Pac-Clad pac-clad.com  
Veranda Composite decking from the Home Depot homedepot.com  
Windows and doors by Jeld-Wen, available from Lee Lumber jeld-wen.com  
leelumber.com  
Parachute fabric for drapes by ParaGear para-gear.com  
Long- and short-board maple plank floor from Olaf Flooring 773-425-7238

Reclaimed ash dining table and bench by Lagomorph Design lagomorphdesign.co  
Bamboo veneer by Moso Veneer Products mosoveneer.com  
Glass and aluminum kitchen cabinets by Ikea ikea-usa.com  
Sun-sail fabric from Mermet mermetusa.com  
Sun sails fabricated by Covers Unlimited coversunlimitedinc.com  
Frosted glass shades by Kenroy kenroyhome.com  
Quantus pendant lights and cut-glass panel from Menards menards.com  
Butterfly chairs by Jorge Ferrari-Hardoy for Circa50 circa50.com

### 70 Dwell Reports

Smokey Joe Silver Portable Charcoal Grill by Weber weber.com  
Mini Egg by Big Green Egg biggreenegg.com  
Table Grill by Tools Design for Eva Solo from Emmo Home evasolo.com  
emmohome.com

Fyrkat Picnic Charcoal Grill by Bodum bodum.com  
Portable Bucket Grill by Sagaform sagaform.com  
HotSpot Notebook Charcoal Grill from Well Traveled Living, available at the Home Depot wtliving.com  
thehomedepot.com  
CB500X Portable Charcoal Grill by Char-Broil charbroil.com

### 74 Off the Grid

Foster Bernal Architects fbachile.com  
Andrea Cochran Landscape Architecture acochran.com  
Kyocera solar panels kyocera.com  
Airbreeze wind turbine airbreeze.com

### 82 Outside

Agathom Co. agathom.com  
Culvert from Atlantic Industries Ltd. ail.ca

### 87 Detour

Melbourne, Victoria, Australia visitmelbourne.com  
Andrew Maynard Architects maynardarchitects.com  
Wood/Marsh Pty Ltd woodmarsh.com.au  
Australian Centre for Contemporary Art accaonline.org.au  
Grimshaw-Architects grimshaw-architects.com  
Kevin Hui 4site-architecture.com  
Webb Bridge by Denton Corker Marshall dentoncorkermarshall.com  
Docklands docklands.com  
State Library of Victoria slv.vic.gov.au  
Nonda Katsilidis fkaustralia.com  
Federation Square fedsquare.com  
Croft Institute thecroftinstitute.net  
Vault sculpture outside the Australian Centre for Contemporary Art by Ron Robertson-Swann accaonline.org.au  
LAB Architecture labarchitecture.com

National Gallery of Victoria ngv.vic.gov.au  
Angelucci 20th Century angelucci.net.au  
Alphaville alpha60.com.au  
Mr Tulk in the State Library of Victoria slv.vic.gov.au/visit/eat-drink  
Melbourne Theatre Company mtc.com.au  
Ragland Street streetscape by Site Office Landscape Architecture siteoffice.com.au

### 102 Long Island Found

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Scott Armusewicz with Merit Builder LLC 631-283-5615  
Master bedroom bed and storage, swivel chairs, and curtains by Bespoke 212-734-4800  
Saarinen dining table by Eero Saarinen for Knoll knoll.com  
Fiberglass shell dining chairs by Modernica modernica.net  
Mirror Ball pendants by Tom Dixon tomdixon.net  
abchome.com  
Barstools from Laurin Copen Antiques laurincopenantiques.com  
Dining-room pendant by Louis Poulsen louispoulsen.com  
Vintage credenza in living room from Regeneration regenerationfurniture.com  
Living-room sofa by Edward Wormley for Dunbar collectdunbar.com  
Tab F1 floor lamps by Barber Osgerby for Flos flos.com

Master bedroom chair from R. E. Steele resteele.1stdibs.com  
Bunk beds and trundle beds by Ducduc ducducnyc.com

### 112 Basic Instincts

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Architectural Pottery architecturalpottery.com  
Better Shelter bettershelter.com

James Perse jamesperse.com  
Herman Miller hermanmiller.com  
Massimo Vignelli vignelli.com  
Raymond Pettibon regenprojects.com/artists/raymond-pettibon  
Cabinets by Design Support designsupportwoodworking.com  
Kitchen and bath by Living Square livingsquare.com

### 120 Bach to the Beach

Gerald Parsonson, Parsonson Architects parsonsonarchitects.co.nz  
Hardiflex fiber-cement sheet exterior cladding jameshardie.co.nz  
Kitchen cabinets by Tawa Joiners 64-4-232-8126  
Stains and paints by Resene resene.co.nz  
Eames Lounge chair by Charles and Ray Eames for Herman Miller, purchased from Matisse hermanmiller.com  
matisse.co.nz

### 130 On the Rocks

Gunnar Knechtel gunnarknechtel.com

### 137 Italian Design 101

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Piaggio piaggio.com  
Bialetti bialetti.com  
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Venice Biennial labiennale.org  
Cassina cassina.com  
Domitalia domitalia.it  
Luca Nichetto lucanichetto.com  
*Italy: The New Domestic Landscape*, edited by Emilio Ambasz (Museum of Modern Art, 1972) nygs.com  
*Giò Ponti* by Ugo La Pietra (Rizzoli, 1996) rizzoliusa.com  
*Achille Castiglioni: Complete Works* by Sergio Polano (Phaidon, 2002) phaidon.co.uk

### 160 Finishing Touch

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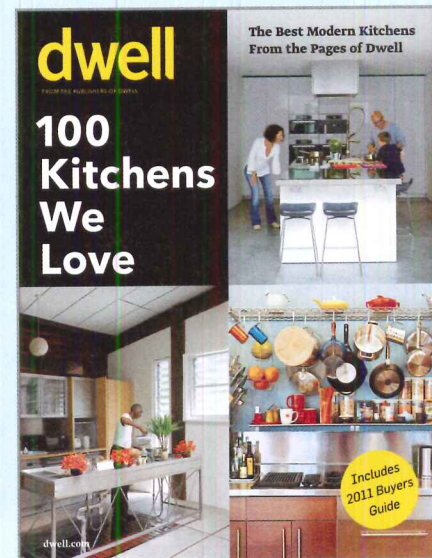
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walls for louvers and slatted sliding doors—and opting for local materials to construct the airy home. "Response to weathering is critical along the seaside," he explains. The East Indian laurel, Burma teak, and palmyra woods will endure the seaside climate with

an oiling after each monsoon. The pool that runs between the two structures of the home contrasts the choppy white-capped ocean with tranquil charm, making it a favorite spot for the vacationing family of four, who spend weekends here at the retreat. ||||

Story by Jordan Kushins

Photo by Hélène Binet

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