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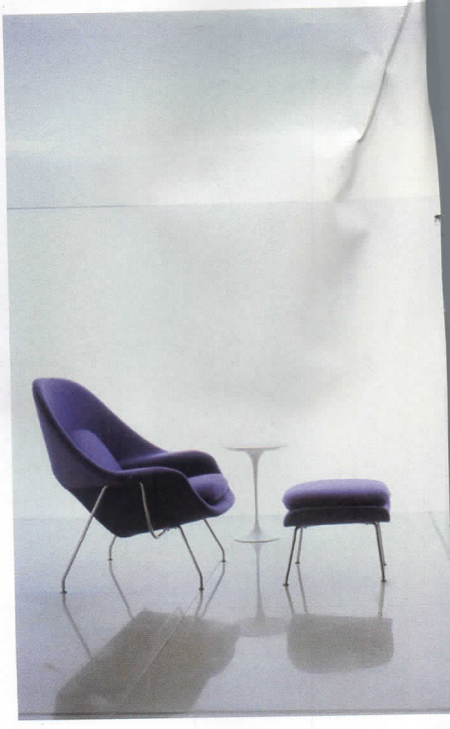

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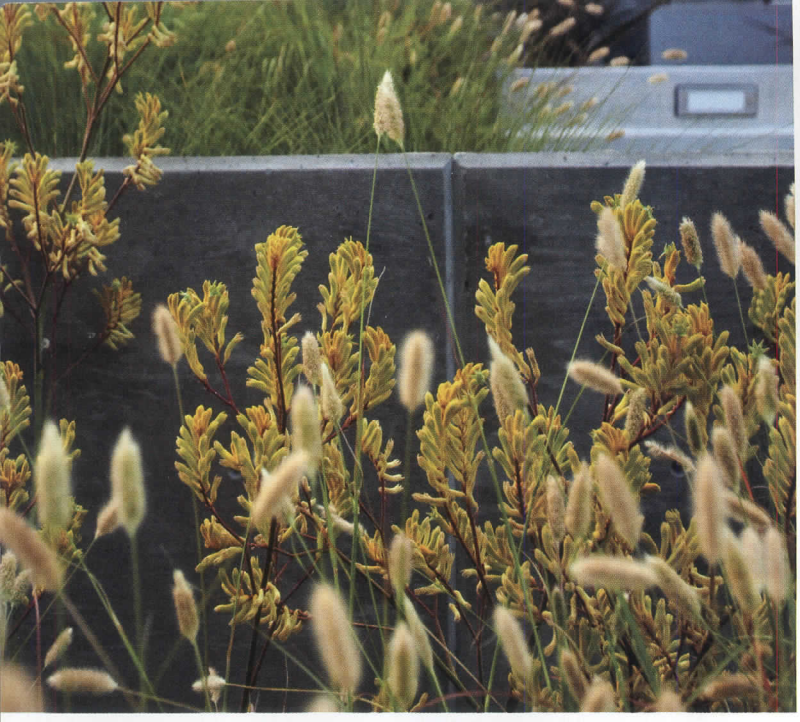

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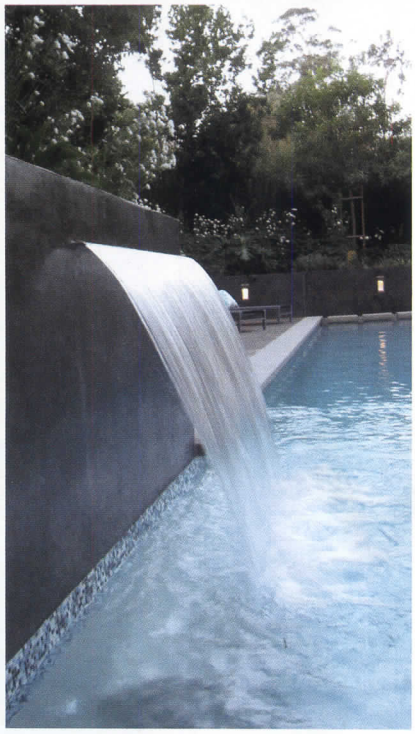

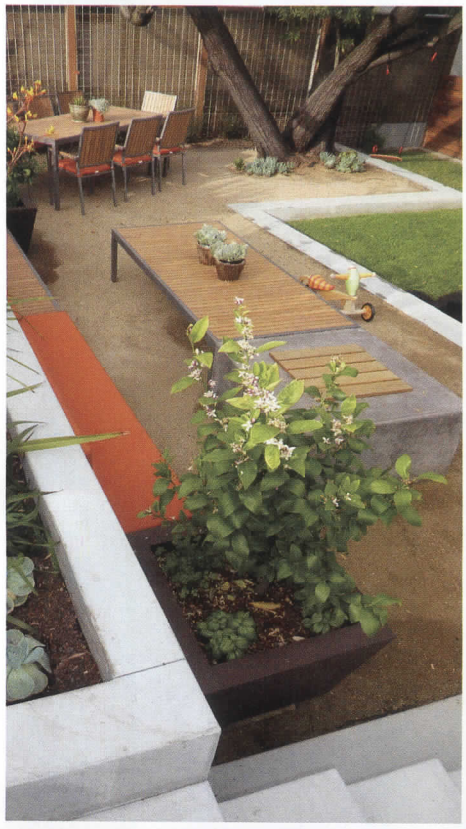

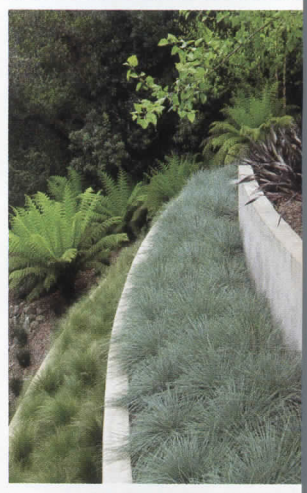

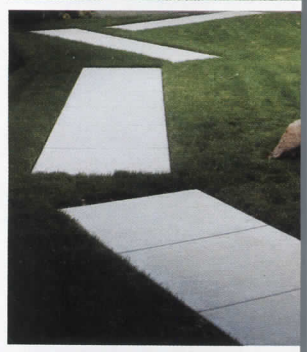

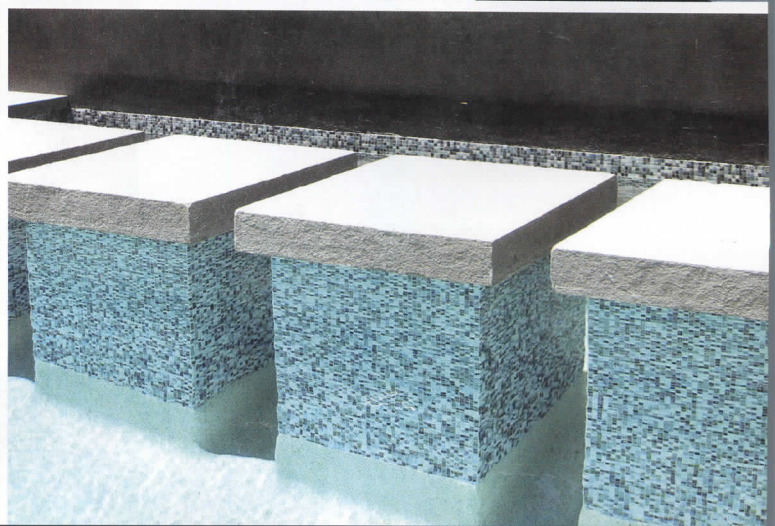

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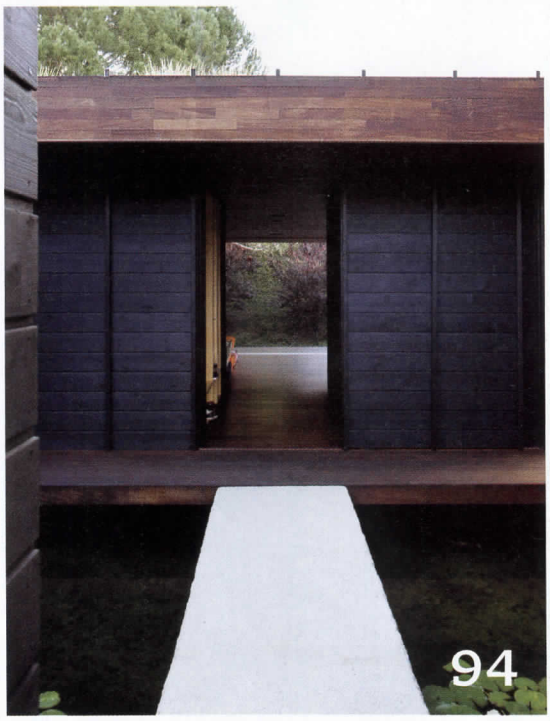
Japan Style
September 2011



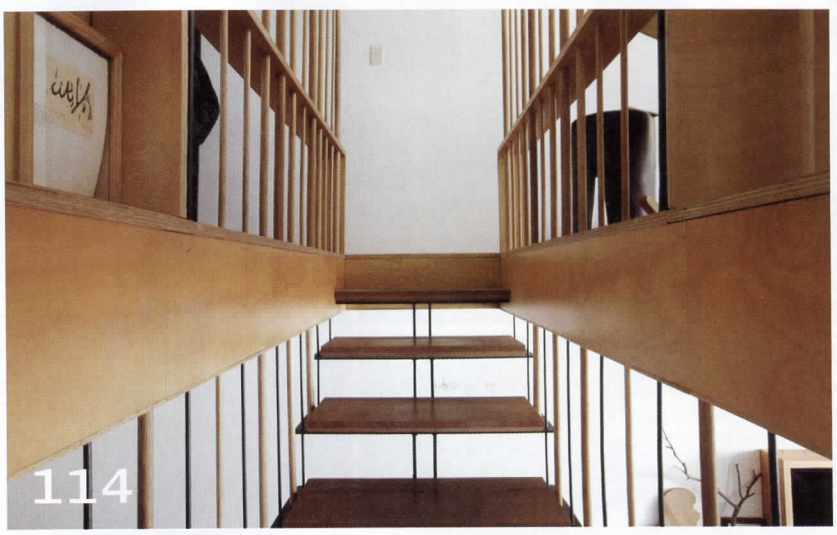


Photo by Hugh Stewart (Almost Perfect)

Cover: Wabi House, Carlsbad, California, page 94
Photo by Daniel Hennessy

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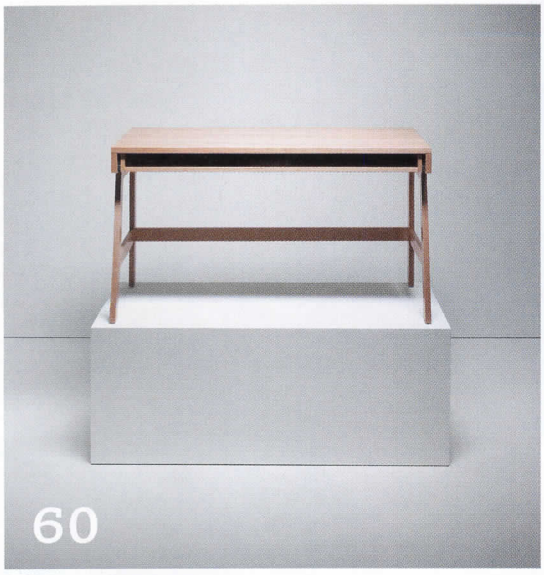
—Kieran Gaffney



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Breeze from the East

There are elements of the two trips to Japan my family made in the early 1980s that I remember particularly well. I developed a fervent affinity for the ever-present noodles, the perfectly manicured gardens with picturesque water features, the state-of-the-art gadgetry, and all the nifty, if unrecognizable, toys. Unlike any other travels, these trips to Japan sparked what became a lifelong interest in the island's culture. By the time I was in fifth grade my favorite food was sushi; in college my bookshelves were lined with volumes of Tanizaki, Kawabata, and Murakami; and even today—much to the chagrin of my wife, I'm sure—our Netflix queue is loaded with obscure yakuza noir and samurai titles.

I've never given too much thought to exactly why Japan, and not say, France or Denmark, but it's possible to identify the contributing factors. The first is that Japan was just big in the 1980s. While I didn't necessarily understand the economic picture that was driving this global Japanomania, with Walkman in hand and *The Karate Kid* on Betamax, I reaped the pop-cultural fruits of the craze. Another factor could be that at that time, visiting Japan was as close as it came to traveling into the future. Watch *Blade Runner* today, and it's less a vision of Los Angeles in 2019 than Tokyo in 1982. Paradoxically, Japan has also always had unwavering respect for tradition, and this clearly makes a huge impression on any visitor to the country. From udon to ikebana, the place is rife with rich experiences that are so refined, so distinct, so immediately graspable, and yet so completely alien, that it's impossible *not* to be fascinated. And though I doubt I could have been fully cognizant of this then, Japan's highly considered aesthetic must have held some kind of sway over my developing mind.

Of course my Japanophilia is not entirely uncommon or novel. Ever since Commodore Perry forced the Tokugawa shogunate to open the country's hermetically sealed borders in 1854, outsiders, or *gaijin*, have plundered the nation's vast cultural resources for inspiration. By the end of the 19th century, Japan's effect on Western culture was palpable. Ukiyo-e woodblock prints informed a generation of modern artists who no longer found themselves bound to the demands of three dimensional perspective or shading. Japanese architecture, with its intersecting planes and asymmetry had a profound effect on Frank Lloyd Wright, who in turn inspired a generation of budding modernists. Donald Richie, the go-to American author on Japanese cultural matters, tidily summed up Japan's status at the leading edge of 20th-century thinking in his book *The Inland Sea*:

> *"In a way, international style in the thirties happened to coincide with the traditional Japanese style. Module architecture, shoji door frames, tatami rectangles—all very much like Mondrian. Japan was never more in fashion because the fashion had never been more Japanese. What early books had called nude, unfinished, primitive suddenly became spacious, clean, sophisticated. When the functional came into vogue, the Japanese interior, always functional, began to be noticed."*

I appreciate Richie's succinctness, because the influence of Japan on modern architecture and design has been analyzed, celebrated, and documented to the point of cliché. In Dwell's early days, we kept a semi-serious list of banned words and on it were both "bonsai" and "zen." A decade later, however, we felt Japan's legacy was worth exploring—but with a twist. What did Japanese-inspired design look like outside of Japan? To this end, we've found homes from all over the world—from Carlsbad, California, to Edinburgh, Scotland—that don't simply mimic Japanese tradition but utilize some of its core concepts to create sophisticated modern hybrids.

Our work on this issue, then in its early stages, was interrupted by the incredible Tohoku earthquake of March 11. Had we been producing an issue based around projects in Japan, the 9.0-magnitude quake, subsequent tsunami, and nuclear meltdowns might have proved too much to reckon with. But after overcoming the initial shock and learning more about the situation from our Japanese friends, we decided to press ahead as planned. If anything, we saw this issue as a celebration of a people and their culture. I hope you will too.

Sam Grawe, Editor-in-Chief
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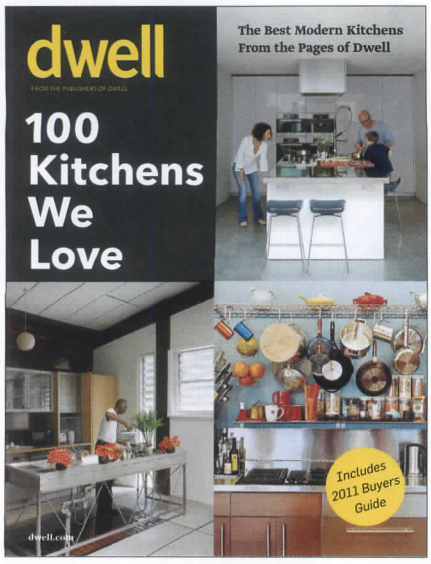

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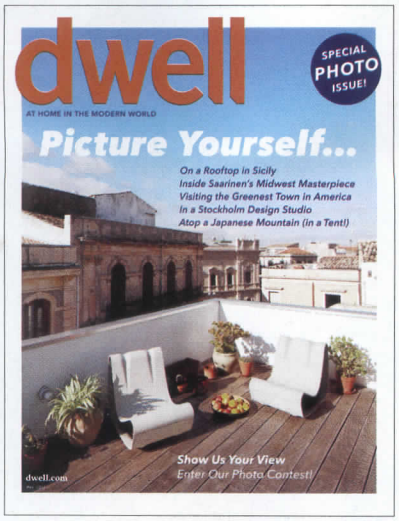

The May 2011 photo issue made me swell with pride as an architect. It was one of the most sentient and carefully wrought expressions of architecture and design in one publication that I have seen in my nearly 60 years in this profession. All of this was carried through the advertising—in themselves works of art. Each page required its own personal attention. Architecture does not have to be Gehry-mandered to be exciting and imaginative.

I am reluctant to give up my copy, but I must send it to my great-niece who is a New York University graduate in commercial art and is considering study in architecture. This issue is an excellent summary of design vocations for pursuit in art.

Harold Seckinger
Homosassa, Florida

I strongly suggest that you adopt the format of the May 2011 photo issue for all issues from this point forward. This format, wherein the photos dominated and the words accentuated, made for my best experience reading Dwell.

Anthony Davis
Sent via email

I usually devour Dwell from cover to cover, spending at least an hour reading and looking at the homes you feature, but the May 2011 photo issue was crap. I breezed through it in under 15 minutes. The promise of your Editor's Note was just not there; the photos chosen told no kind of cohesive story. I do believe in the adage that a picture is worth a thousand words but not this month in Dwell.

I missed the personality that usually comes through in your pages. I felt so disconnected from the homes and places you highlighted. While I appreciate your trying to break the mold, sometimes leaving well enough alone is the best you can do.

J. R. Paul
New York, New York

You are killing me with the design and photography in "A Fresh Angle" (May 2011)—wow! When my five-year-old saw this article, he told me he wants to move to Canada. We are on the brink of a kitchen remodel in our home and the cabinetwork on page 37 is exactly what I am looking for. Can you point me in the right direction?

Marisa Zucek
San Jose, California

Editors' Note: The cabinetry was custom designed and fabricated by Omer Arbel Office (omerarbel.com).

Great photos, interview, and story about Ohio State University's Knowlton Hall ("Ahead of Its Class," May 2011). It's definitely a compelling building for the outside observer. The library is the most excellent space in the structure with its lighting, circulation, and tranquil views. Other than that, however, the building is always dirty, forever cold, and just plain brutal. Add some color or maybe a bit of sound deadening. The trash stuck to the windows and in between floors will eventually build up over time, and will be a testament to how the users truly appreciate the space as a whole.

Sanna
Posted on dwell.com

I really enjoyed "Fine Finnish" (April 2011). After working with a young woman from Finland and being exposed to the country's culture and worldviews, I have become completely intrigued by Finland and its unique design approach, one our whole world could certainly adopt. Its values are based in timelessness, and as the Finnish design company Iittala puts it, the country is against "throwaway-ism" in everything it does. I hope to see more articles about Finland in upcoming issue as Helsinki celebrates being 2012's World Design Capital.

Nathaniel Teed
Saskatoon, Saskatchewan

Being from Montreal, I was thrilled to see your feature about a home in the Plateau Mont-Royal neighborhood (My House, April 2011). From the street, one never knows what treasures stand on the other side of the walls. Who designed the wonderful wood table in the house's dining room?

Hélène Boucher
Montreal, Quebec

Editors' Note: The table was designed and fabricated by architect and homeowner Paul Bernier (paulbernier.com).

I have fallen in love with the online "Building the Maxon House" series (dwell.com/articles/backstory) and the documentary-like posts about its siting and the building process.

As a current architecture major, I appreciate the time and effort Maxon has devoted to the project and taken to familiarize himself with the site. There is always an inherent beauty to each site that has to be experienced in person. Too many times the essence of what brings people to the mountains and forests is lost when a property is cleared and leveled to create a home and living area. I have been a long-time admirer of Tom Kundig and his work, and can't wait to see the end result. I also want to commend Lou Maxon for his excellent writing.

James Weber
Posted on facebook.com/dwell

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Photo by Gunnar Knechtel

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Dwell on Design

Peter Belanger
Peter Belanger is a San Francisco–based photographer and regular Dwell contributor who shoots products of all shapes, sizes, and materials. For this month's Dwell Reports (p. 60), Belanger and his team both assembled and photographed the desks for the shoot, which gave them interesting insights into the design and fabrication of each one in the roundup.

Daniel Hennessy
Daniel Hennessy is a Los Angeles–based photographer who had the pleasure of shooting a Japanese-inspired, minimalist home nestled in the suburban community of Carlsbad, California ("The Hidden Fortress," p. 94). "From the outside it looked like a black fortress, but once I stepped in the door it was so tranquil and calming," he says. "It was such a perfect example of keeping things raw and simple and making your home one with your outside surroundings."

Tatsuro Kiuchi
Tatsuro Kiuchi is a Tokyo-based illustrator (Finishing Touch, p. 136). Although he originally studied and graduated with a degree in biology, he later decided to attend the Art Center College of Design in Pasadena, California, and pursue a career in art. He illustrates children's books and also design images for magazines, book jackets, and advertisements.

Katja Lindroos
Katja Lindroos is a Helsinki-based journalist and producer. She traveled to the outskirts of the city to visit Marimekko's printing factory and see its iconic fabrics made in person (Process, p. 72). "I was struck by the fact that, in these times, when so many companies are outsourcing their manufacturing, Marimekko is investing in printing at its own domestic facility," Lindroos says. "People working at Marimekko's headquarters see every day what the company produces."

Alex Subrizi
Alex Subrizi is an Italian photographer based in Switzerland. He traveled to Finland to shoot Marimekko's printing factory (Process, p. 72). "I could not have asked for gloomier conditions," Subrizi says, "so I was very grateful for the bright moods of my hosts and the brilliant color of their handicraft." Given that the majority of the employees were women, Subrizi was curious to see what the men were up to. "The improbably tall, generously tattooed Viking descendants were hurling ink and working sewing machines."

Photo by Alex Subrizi

Subrizi captured a quiet moment—with flashes of color from bolts of Unikko and a test fabric—at Marimekko's printing factory (Process, p. 72).

Henrietta Thompson
Writer and exhibition curator Henrietta Thompson splits her time between London and Barcelona. For this issue, she surveyed the influence of Japanese design across the world ("Inspired by Japan," p. 79), a commission of which she took advantage to grill all her most internationally traveled Japanese friends and designers over the finest teppanyaki, sushi, and green tea cappuccinos available. Thompson learned that green tea cappuccinos are not to her taste, but Japanese joinery really is.

Mimi Zeiger
Writer Mimi Zeiger traveled some 10,000 miles from her home in Brooklyn, New York, to explore the funkier neighborhoods of Sydney, Australia ("Almost Perfect," p. 114). She saw the iconic opera house on the harbor, but what blew her away was the renovation of a small home in Annandale, a residential area developed at the turn of the last century.

Carnegie

carnegiefabrics.com

Vista, Riva, Santana, Prima, Sequenza

Dwell in the Digital World

CONTEST//

Playhaus Design Competition

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dwell.com/playhaus

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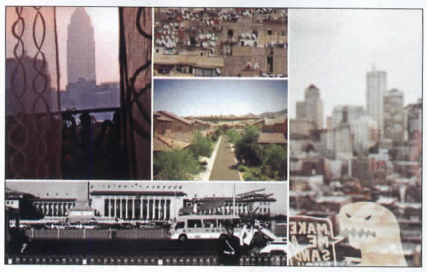

BOOK//

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Hot off the presses! Get your copy of World Views, our first-ever photo book featuring the views of Dwellers world-wide. In our online contest, World Views, we called for personal views on the modern world and culled together the best and most inspiring.

dwell.com/buy-world-views

BACKSTORY//

Emeryville Renovation

Lynda and Peter Benoit's Emeryville, California, residence became a construction zone as they worked (and lived) on-site to complete their bespoke renovation. Head online to get a sneak peek behind-the-scenes of how this November My House feature came to be.

dwell.com/emeryville-bookshelf

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why green?

Kathy Ireland

DESIGNINGreen Leader

Some personal faves...

Dessert: My mom's chocolate chip cookies (or Chef Andre's!)

Play: Wicked

Treasure: Artwork of our children Erik, Lily, and Chloe

Garment: Valentino gown given by Dame Elizabeth Taylor

Color: Green

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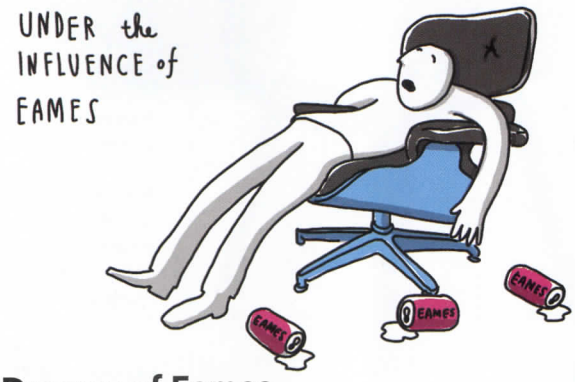
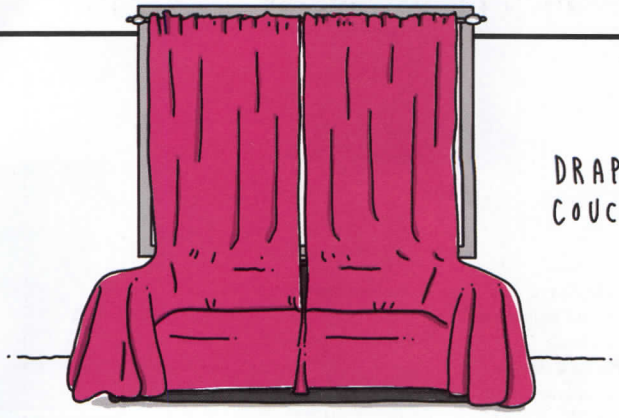
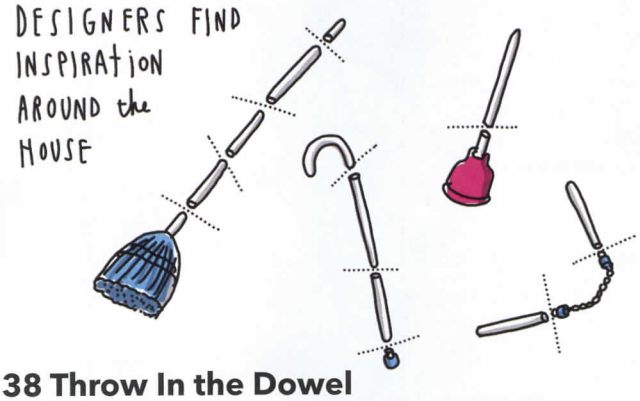




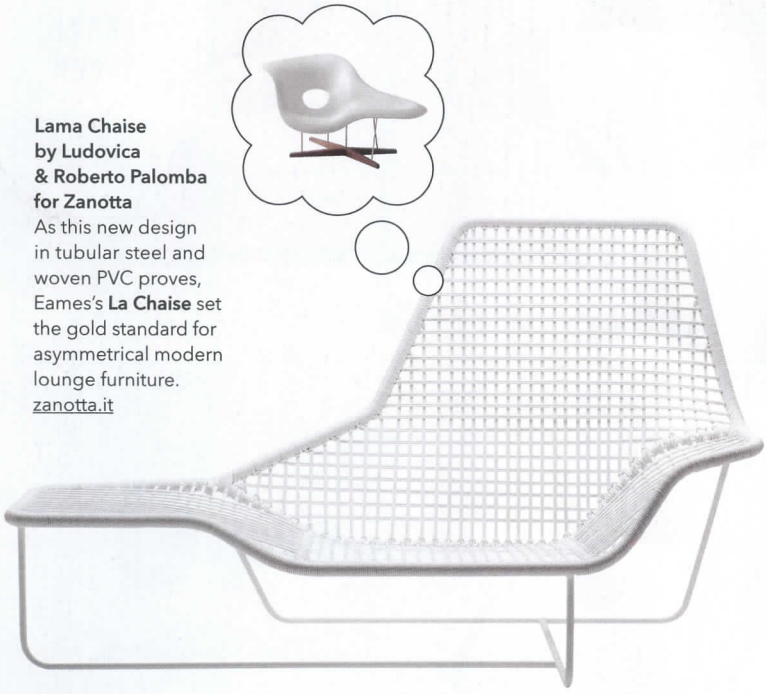


Illustrations by Craighton Berman

Dreams of Eames

Every April the design world trots off to Milan to show its new wares, but traipsing through the massive show, we couldn't shake a certain sense of déjà vu.

In 1946, architect Eliot Noyes described Charles Eames's furniture as "a compound of aesthetic brilliance and technical inventiveness," and we're inclined to agree with his assessment. But was Eames so brilliant and so inventive that some sixty years later we're still hung up on his singular approach to form-making? The answer, for now, seems to be a resounding yes.



Lama Chaise by Ludovica & Roberto Palomba for Zanotta
As this new design in tubular steel and woven PVC proves, Eames's **La Chaise** set the gold standard for asymmetrical modern lounge furniture.
zanotta.it

Piao Paper Chair By Lei + Christoph + Jovana for Innovo
Piao may be crafted with the same materials and techniques as traditional Yuhang paper umbrellas, but its scooped shell sings the same tune as the **La Fonda** chair.
innovo-design.com

Beverly Chair by Antonio Citterio for B&B Italia
The distinct scissored leg of this seat recalls both Poul Kjærholm's PK91 folding stool and the elegant sculpted aluminum forms of Eames's **Tandem Seating**.
bebitalia.it

Jill Chair by Alfredo Häberli for Vitra
It may be an attempt to re-create the **DSR** for the American market (where Vitra can't sell Eames's designs as they do in Europe), but the patented process behind the production of Jill's flexible shell offers a new twist to the original's plywood veneer.
vitra.com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They're Gr-r-r-rcic!

Just like Hollywood, Milan has its own A-List. And with a host of new designs for first-rate manufacturers, Konstatin Grcic is at the top of his game.

In 2010, Konstantin Grcic scored both Design Miami's Designer of the Year and *Wallpaper's* Furniture Designer of the Year awards, so it was no surprise to find his stock riding high at this year's Salone del Mobile. Also unsurprising was his refusal to play things safely. If anything, Grcic has used his increased notoriety to push even further afield, offering designs without formal or material precedents, and an unapologetically *unordinary* approach to aesthetics. "The great thing about contemporary design," he wrote in his 2005 monograph, "is that it can be interpreted in many different ways—as many ways as there are individual designers. Some design projects give us the opportunity to go one step beyond the tried and true." It now seems that Grcic has reached the point in his career where he can pick and choose and only take on work that allows for that opportunity.

Avus Chair for Plank
With a nod to classic club chairs, Deiter Rams's 620 seating for Vitsœ, and perhaps Darth Vader, the new Avus resembles little else on the market.
plank.it

Zip It
The leather upholstery zips into the shell in one piece using technology common with high-end luggage.

Hard Core
The ABS plastic base is reinforced with a polyurethane foam core, not unlike camper shells for pickup trucks or hockey sticks.

And Twins
Twin-sheet formed items are stronger and have increased rigidity because of the double-walled structure.

The Best *of*

Konstantin Grcic

Here's what's new in 2011.

Bebek Shelf for Marsotto Edizioni
This Carrara marble hanging wall shelf consists of two slabs: one square, one round. The "invisible double wedge locking" mount employs a trick from Grcic's days as a cabinet maker.
marsotto-edizioni.com

Waver Chair for Vitra
Grcic set out to "deliberately use nonconventional armchair typology," turning to high-performance sporting equipment like that used in windsurfing for inspiration instead.
vitra.com

Cape Chair (and Sofa) for Established & Sons
Cape's informal dropcloth vibe is as cheeky as it comes. We're inclined to forgo the expense, and re-create this piece with a nice new blanket and that old sofa from Goodwill.
establishedandsons.com

Tom & Jerry Stools for Magis
For all his intellectual headiness, Grcic here offers a simple solution for a simple problem. "Self lubricant plastic" makes this update of the adjustable workshop stool a smooth operator.
magisdesign.com

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Throw In the Dowel

When thousands of designs are unveiled in the same place during the same week, you're bound to catch a whiff of zeitgeist. We sniffed out a penchant for dowels.

1

2

3

Welcome to the era of post-blobism. As the new items on this page attest, designers are backing away from their computer screens and letting the sawdust fly. While we would be hesitant to call any of these pieces simple, their easily readable exposed structures suggest an honesty of material and form that has been gradually returning to the design world after a decade (or more) of digitally imposed hibernation. With this many rounded-off dowels arranged in almost cartoonlike arboreal compositions (the Foliage sofa's stitched upholstery takes the metaphor a step further) on view in Milan, expect to see the style filter down to a mall near you over the coming years.

4

5

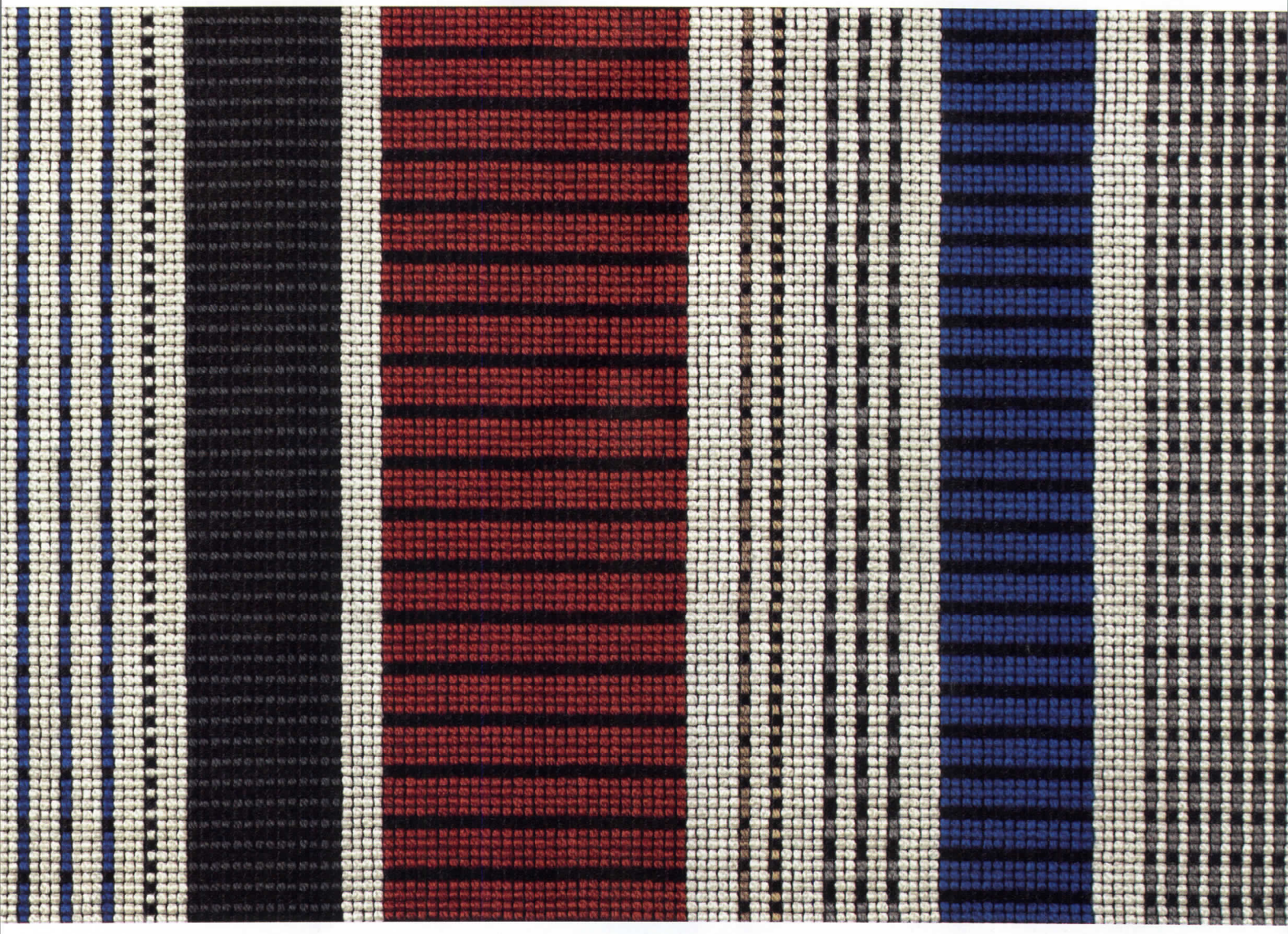
1. Klara Low Tables
by Patricia Urquiola
for Moroso
moroso.com

2. Foliage Sofa
by Patricia Urquiola
for Kartell
kartell.it

3. Spectra Sofa
by Matti Klenell
for Källemo
kallemo.se

4. You+Me Lamp
by Elisabeth Warkus
& Siren Elise Wilhelmsen
elisabeth-warkus.com
sirenelisewilhelmsen.com

5. Unco Glass and Wood Collection
by Margaux Keller and
Fabrica for Secondome
secondome.eu



point by paul smith

maharam

The Hot Seats

If there's one thing there's no shortage of at any design show, ever, it's side chairs. Here are our four favorites from Milan.

THE GENTLEMAN

Lightwood Chair by Jasper Morrison for Maruni
There are few finer chairs than those produced by Japanese maker Maruni, whose levels of craftsmanship and woodworking technology are hard to top. Morrison again offers an update of the archetypal cafe chair, but these beauties will do equally well in any home.
maruni.com

THE NATURAL

Osso Chair by Ronan & Erwan Bouroullec for Mattiazzi
Produced from locally harvested, chemical-free hardwoods, and fabricated with high-tech CNC equipment in a solar-powered facility, this new curvilinear chair deserves the organic label as much as those grass-fed veal shanks at your farmers' market.
mattiazzi.eu

THE HUG

Wolfgang Chair by Luca Nichetto for Fornasarig
It may be made in Italy and designed by an Italian, but Wolfgang has Scandinavian roots. Nichetto set up shop in Stockholm, Sweden, and collaborated with creative studio Wolfgang on this seat that pays homage to classic bentwood furniture without resorting to plagiarism.
fornasarig.it

THE DUKE

Kimble Windsor Chair by Matthew Hilton for De La Espada
Hilton is known for his impeccably evolved mid-century forms, but here he dials back even further for inspiration. Named for the seating used at the eponymous castle, this update is fit for royalty.
delaespada.com

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That '70s Show

The decade du jour has us turning back the clock to the last days of disco, high-gloss glam, pubescent postmodernism, and lots and lots of brass. So dust off your old copy of *Aja*, and party like it's 1979.

A. Bristol *Sofa*
by Angelo Donghia
for Donghia
rubelli.com

B. Etch Tower
by Tom Dixon
tomdixon.com

C. Favn Sofa
by Jaime Hayon
for Fritz Hansen
fritzhansen.com

D. Elisabette Chair
by Sam Baron
for Casamania
casamania.it

E. Bågar Shelves
by Fredrik Hansson
for Brikolör
brikolor.com

125 Years Bosch 1886–2011

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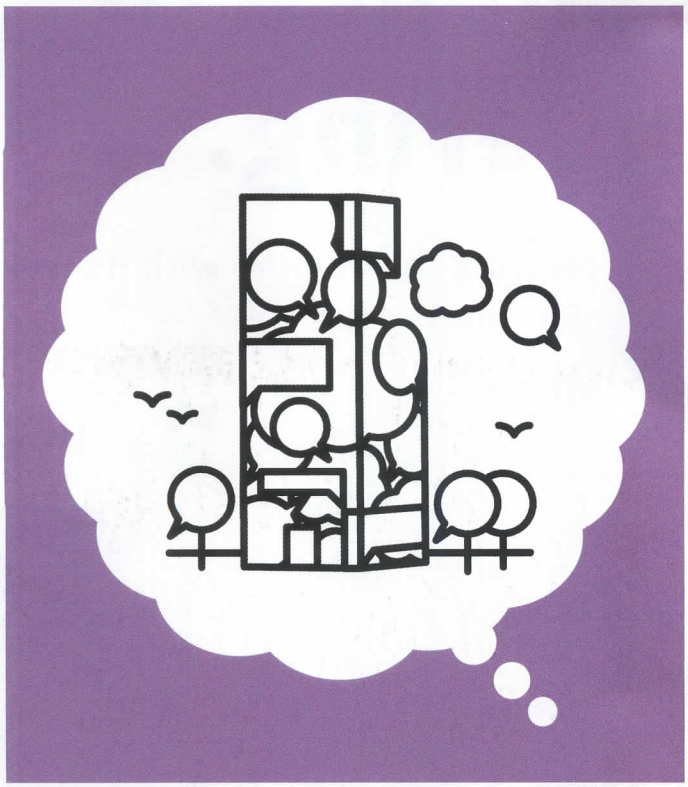
Inspiration Nation

Writer Lisa Katayama sees innovation triumphing over tragedy in Japan in the wake of the Sendai earthquake.



The Japanese are still recovering from the aftermath of the earthquake and tsunami that struck the country's eastern coast on March 11. But for many, the tragedy is also serving as a solid motivational driver for change. Innovation isn't just coming from the government or the Red Cross; in the last few months, we've seen amazing examples of engineers, designers, and architects rallying together to devise creative solutions to disaster mitigation.

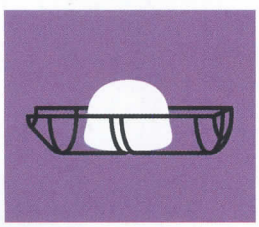
Mere hours after the first tremors hit, Google set up a Picasa Web album of satellite images and a YouTube channel for refugee center volunteers to upload survivor information, then crowdsourced the transcript of their names into a searchable database. Vending machine distributors took out rows of soda and replaced them with buttons that would donate directly to earthquake relief. Olive, a wiki started after the quake by design and innovation firm Nosigner, continues to offer multilingual tips on how to use everyday objects in unexpectedly functional ways—like how to cut a plastic water bottle in half to make a plate, or make a space heater out of a cutlery holder.

This connection between disaster and innovation is not new. Earthquake engineering and architecture have always gone hand-in-hand in Japan: Seismic coefficients were factored into building codes as early as 1924; meteorologists have been using numerical modeling to predict and simulate ocean behavior since the 1960s; and as a child growing up in Tokyo in the 1980s, I remember our kitchen having cabinets that locked automatically at the first hint of a tremor. As architects learn more about how buildings are impacted by earthquakes, construction has shifted from more classic wood-based construction to fast-and-sturdy apartment complexes engineered to withstand the worst natural disasters. The Tokyo high-rise my parents now live in is outfitted with wind-resistant sticky wall technology, oil dampers, and columns made of steel-filled concrete for added resistance. When the March earthquake shook Tokyo, nothing in their 40th floor condo moved an inch.

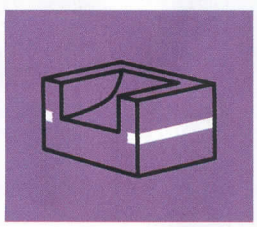
Twenty percent of the world's most powerful quakes happen in Japan. When they do, people fix things, improve infrastructure, and move on. As part of this process, designers, architects, and engineers frequently put their heads together to reimagine how communities can operate more efficiently. So don't be surprised if eastern Japan's cityscape changes over the next few years or if, on your next visit to Tokyo, you're served dinner off of a plastic bottle. —*Lisa Katayama*

Spotlight on Olive

The wiki offers a wealth of useful design ideas for disaster areas, using easy-to-access tools and materials. *olive.for.us*

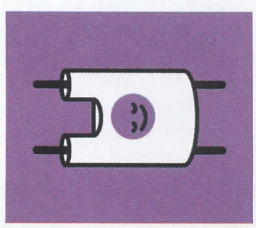


Plastic Bottle Dish
Fine china might be the first thing to fall apart in a quake. Plastic bottles, however, are ubiquitous, and can be easily turned into durable dishes. By trimming off the mouth, then slicing the entire vessel lengthwise, you'll end up with two stackable plates.



Cardboard Baby Sofa
A secure seat can be made with an intact cardboard box. Make a cut that runs along the top of the box, around the fold, and about halfway down the side, then make another identical parallel score. Depress the space in between for an instant infant easy chair.

Reinforced Waterproof Shoe
Lend your footwear some extra support against the elements. After wrapping a plastic bag around your shoes to waterproof them, tie a small piece of board to the bottom, giving them a tough sole to take on the uneven road ahead.



T-Shirt-and-Stick Stretcher
In extreme cases, carrying weary or wounded might be necessary. Two sturdy sticks—think brooms—can provide the structure for a stretcher. Slide T-shirt sleeves through each, bunching the fabric to create a soft surface to transport people, or goods.

Illustrations by Mark Giglio

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Focus on driving

Squeeze Box

Traditional space-saving *machiya* housing provided impetus for Atelier Bow-Wow to create this peaceful glass-and-steel structure in Shinjuku.

Project: Tower Machiya
Location: Tokyo, Japan
Architect: Atelier Bow-Wow
bow-wow.jp

In tightly packed Shinjuku, Tokyo, it can be difficult to find respite from the unrelenting thrum of the city. Atelier Bow-Wow looked to the past for an elegant approach to modern overcrowding, incorporating elements of the *machiya*—a type of centuries-old merchant's housing characterized by deep lots and narrow street frontages—on this challenging nine-foot-wide lot. They adapted the slim profile and simplicity of the traditional *machiya*, but introduced a modern steel frame and glass facade and extended the structure upward rather than inward. The spare interior is clad in blond *hinoki* (Japanese cypress) and a seemingly weightless staircase crescendos to a tea room on the top story.

Photos courtesy of Atelier Bow-Wow

www.BoConcept.com

Sofa from $1,395. Chair from $1,895. Coffee table $795.

Marie in Paris

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Great Indoors

Mamm-design turned the limited footprint of this Tokyo home into a soaring ode to the outdoors with an open, airy, multilevel indoor terrace.

Project: Minna No Ie
Location: Tokyo, Japan
Architect: Mamm-design
mamm-design.com

It's not easy to transform a 15-foot-wide building site—wedged between houses in every direction—into a home that feels more spacious than its location allows. Mamm-design's solution was to dedicate two-thirds of this tiny 653-square-foot house in Tokyo to a 20-foot-high garden room to bring a sense of the outdoors in. A centrally positioned evergreen ash anchors the airy terrace, which is paved with complementary gray bricks. The kitchen, bedroom, bathroom, and workspace are all connected to the central space, transforming the covered veranda into a surrealistic theatrical setting for day-to-day life. *—Cathelijne Nuijsink*

Photos by Mr. Daici Ano

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– Ginia A. Davis

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Eastern Promise

A 400-year-old icon of Japanese design inspires generations of modern architects.

Project: Katsura Imperial Villa
Location: Kyoto, Japan
sankan.kunaicho.go.jp

The sprawling 16-acre Katsura Imperial Villa was commissioned in the 17th Century by a pair of father-son princes, and attributed to a cadre of craftsmen and consultants. Though its rich architectural language—a polychrome of woods, wallpapers, decorative plasterwork, and swooping roofs—is more resplendent than restrained, its geometric sensibility and modular construction easily aligned with the ideals of 20th-century modernists. German architect Bruno Taut was perhaps the first Westerner to express his esteem for its "harmonious simplicity" in a 1933 diary entry, while Walter Gropius, who visited Katsura in 1954, wrote to Le Corbusier, "All what we have been fighting for has its parallel in old Japanese culture." Visitors can still saunter through manicured gardens, peer into traditional tea houses, perch atop the moon viewing platform, taking in a prime work of Edo period architecture that truly endures.

Katsura by the numbers

112: Number of tree varietals in the lush traditional tea garden
5,792: Individual trees in the complex
1955: The year Katsura opened to the public
40,000: The estimated annual visitorship
1: Number of waterfalls in the landscape design
24: Lanterns illuminate the walking paths

Photo by Yoshiharu Matsumura

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New Prospects

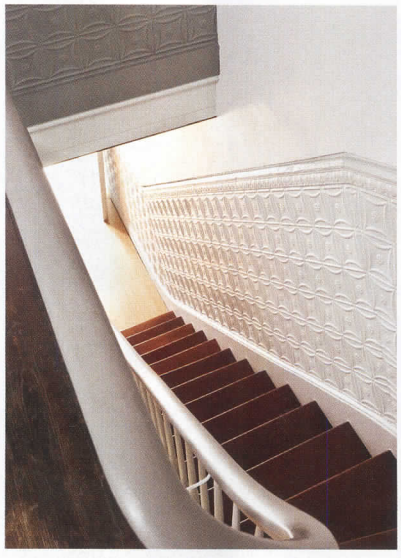
A Brooklyn architect shows what a little elbow grease, a healthy dose of naïveté, and a decade can accomplish.

Architect Jeff Sherman, of Delson or Sherman Architects, has more guts and gall than your average home renovator. In 2000, strapped by a "very finite budget," he bought a wrecked row house in Prospect Heights, Brooklyn, that had been used as an illegal breeding kennel. Over the next ten years, working as his own general contractor and builder, he transformed the scariest building on his block into a high-design home, all for about $100 per square foot. "I'm a little wary of the construction-on-a-dime myth trumpeted in the press," says Sherman. "Construction is ridiculously expensive. But yeah, I wound up doing a house for next to nothing."

Story by Jaime Gross
Photos by Dustin Aksland

Sherman (above) sits in front of his Prospect Heights home. The front door is made from etched Lexan bulletproof glass. In the living room (opposite) Daphne the dog keeps company with a Case Study Day Bed from Modernica, a LCM chair by Charles and Ray Eames for Herman Miller, and a painting by the Brooklyn artist Joyce Kim.

"My work is usually pretty minimalist when I'm designing for clients. But my house was like a lab where I could experiment. Turns out I actually like a clutter of materials."



I've seen a lot of really bad houses and apartments, because, you know, I'm an architect, but this one was so bad my business partner, when she came to help me measure it, had to keep running out to the sidewalk because her gag reflex kept kicking in. There was dog crap everywhere. The front porch was kind of dangling off the front facade and bits of the floor were missing. It was gross—no doubt about that.

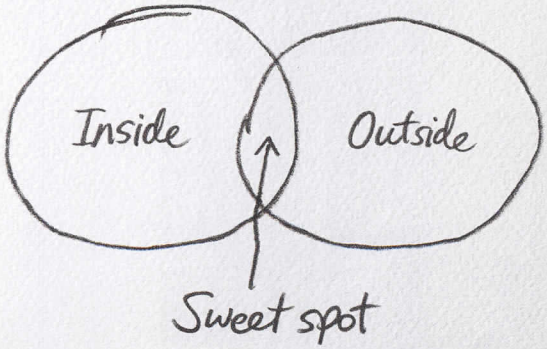
My reaction was basically, "Hey, I can afford this!" It was a row house, it didn't seem to be falling down, and it had a big backyard. I started drawing well before I closed on the place. I knew I didn't have enough money to do a real renovation, only a bare bones renovation. But I thought it would be a fun project. Ha! I was so in over my head.

The day after closing, in November 2000, the contractor started demolition. By January the structural work was done. The entire middle of the house was opened up to bring light in and counteract the darkness typical of row houses. When he was finished, I had an insulated shell with utilities and big structural cuts and an opening for a skylight. I moved in, kind of camping out in my own house. Before I got a proper front door the place was broken into three times. It was pretty harrowing. And I was the poorest I'd ever been.

My renovation policy was: If it was okay, I kept it—like the pressed tin on the walls and the exposed subfloor upstairs. I uncovered the marble fireplace under a half dozen layers of paint. Every time I got a paycheck, I'd go buy some materials and think of the next thing to do. It forced me to pace myself. I began by taking care of basic needs, like building a rudimentary kitchen and a closet so I could put away my clothes. I also knew I really wanted a big tree in the backyard, so I planted a baby American elm, knowing it takes a long time to grow. Ten years later, it's taller than the house.

After I decided to cut that giant hole in the center, the room configuration quickly laid itself out. The kitchen went in the back, the living room in the front, and the two-story space became the dining room. Upstairs, there's a bedroom in the front, a bedroom in

Sherman's friend Anna Chang (top) prepares tea in the kitchen. The range is by Wolf. Walls are coated with parging, a type of concrete made with sand instead of gravel—more typicallly used in an industrial context. The dining area (bottom left) is bright and airy, thanks to the skylight-topped hole cut in the center of the structure. The ceiling is clad in cedar closet liner; the dining chairs and table base are from Ikea. The tin panels lining the stairs (bottom right) are original to the house.



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the back, and a catwalk connecting the two. I also wanted to separate the living room from the foyer and to activate the full height of the space, so I built a volume that contains storage space and extends from the first floor to the roof. I covered it in inexpensive copper flashing so it would read as a single object.

I thought wrapping the volume in copper would be easy to do, but, of course—like everything in the house—it turned out not to be easy at all. Copper is really heavy and floppy; it's like holding a 100-pound noodle. So I had this crazy system rigged up where I had this rope connected to pulleys, and I'd hoist up the copper and nail it in, then move on to the next one. About four years into the renovation I burned out, and for about three years I just stopped and lived in a half-finished house.

Toward the end, certain things happened in big leaps. As my architecture office became more successful and I had more money, I was able to hire people to do things, like install bamboo plywood flooring and build the downstairs bathroom, which I think is the nicest room in the house. It's got a brick floor and a showerhead in the middle of the room. When the window is open and a breeze comes through, it feels like the outdoor shower I've always wanted.

Throughout the renovation, I used a lot of local artisans. Albert, from around the corner, did the striped stained glass on the back door, and a local storefront company mounted the glass. My next-door neighbor Ullah is a mason, and he built my stoop. I'm pretty antisocial by nature, so bringing in neighboring craftspeople was an attempt to help create a community for myself. Also, because I was working as my own general contractor, I ended up getting pretty good prices.

It's taken me a long time to really get that I'm living in a finished house now. Six months ago I volunteered to be on a neighborhood house tour as publicity for my firm. People came and oohed and aahed over my house, and it caught me by surprise. I kind of still thought of it as a half-finished piece of crap. It took me a while to see what they were seeing: some kind of fantasy house.

The copper-covered volume extends from the first floor, where it contains coat and shoe storage, to the second floor, where it forms a storage wall in Sherman's home office (top left) and a floor-to-ceiling headboard in the guest room (bottom). Sherman chats with his neighbor Sakhawat Ullah (top right), the mason who built his front stoop.

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Closet Case

To consolidate most appliances and food storage, keep his compact kitchen looking neat, and save money on cabinets, Sherman built a closet into the kitchen wall ("Cabinets are expensive but closets are cheap," he offers). Inside is a countertop, blackboard surface, toaster oven, garbage cans, magnetic knife rack, and plenty of shelves. When the doors are closed, the unit recedes from view.

Now You Cedar

To make sure the light well over the dining area read as "a hole, rather than just a bending of the Sheetrock plane," Sherman clad the first-floor ceiling in inexpensive tongue-and-groove cedar closet liner from Home Depot. Bonus: "I like the smell of cedar," says Sherman, and now the house carries a faintly woodsy scent.
homedepot.com

Seeing Double

To cover up his shoe-storage shelves, Sherman bought bamboo bead curtains from the Callaloo Company emblazoned with an image of the Madonna. He separated out every other strand to create two curtains from one, resulting in twinned pixelated images. The resulting pattern is "like a Chuck Close that everyone can afford," says Sherman.
anythingbamboo.com

Green Thumb

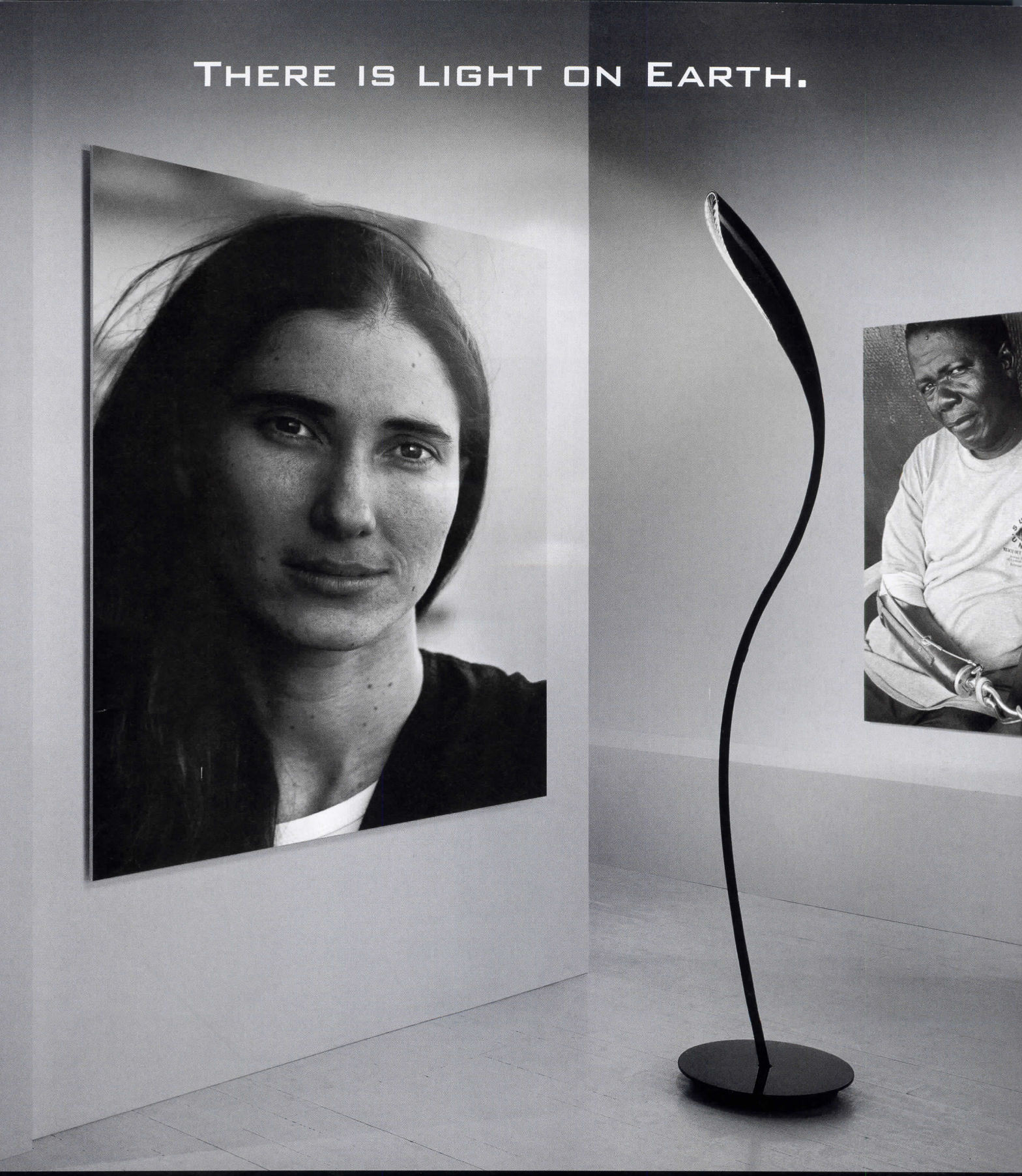
Sherman's back garden is a model of adaptive reuse: The path is made from rubble bricks and concrete dug up from the backyard and crushed, and the bench is made from reclaimed cast-iron panels and mahogany scraps left over from replacing the interior stair treads.

Sheer Genius

The master bedroom wall that faces the light well is made from a double layer of corrugated-plastic panels, with a sheet of vinyl from Canal Plastics Center sandwiched between them for translucency. The wall lets sunlight and moonlight into the room while still maintaining privacy.
canalplasticscenter.com
lowes.com

Make It Yours

For more information and resources, see Sourcing on page 134.



Doride, design Karim Rashid.

Artemide turns on a light for Yoani Sanchez, Cuban reporter. Since 2007, on her blog "Generation Y", she has been fighting for freedom of thought and expression in Cuba.

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BLESS THIS DESK

The right workspace can transform your creative life. Dwell puts six desks to the test.

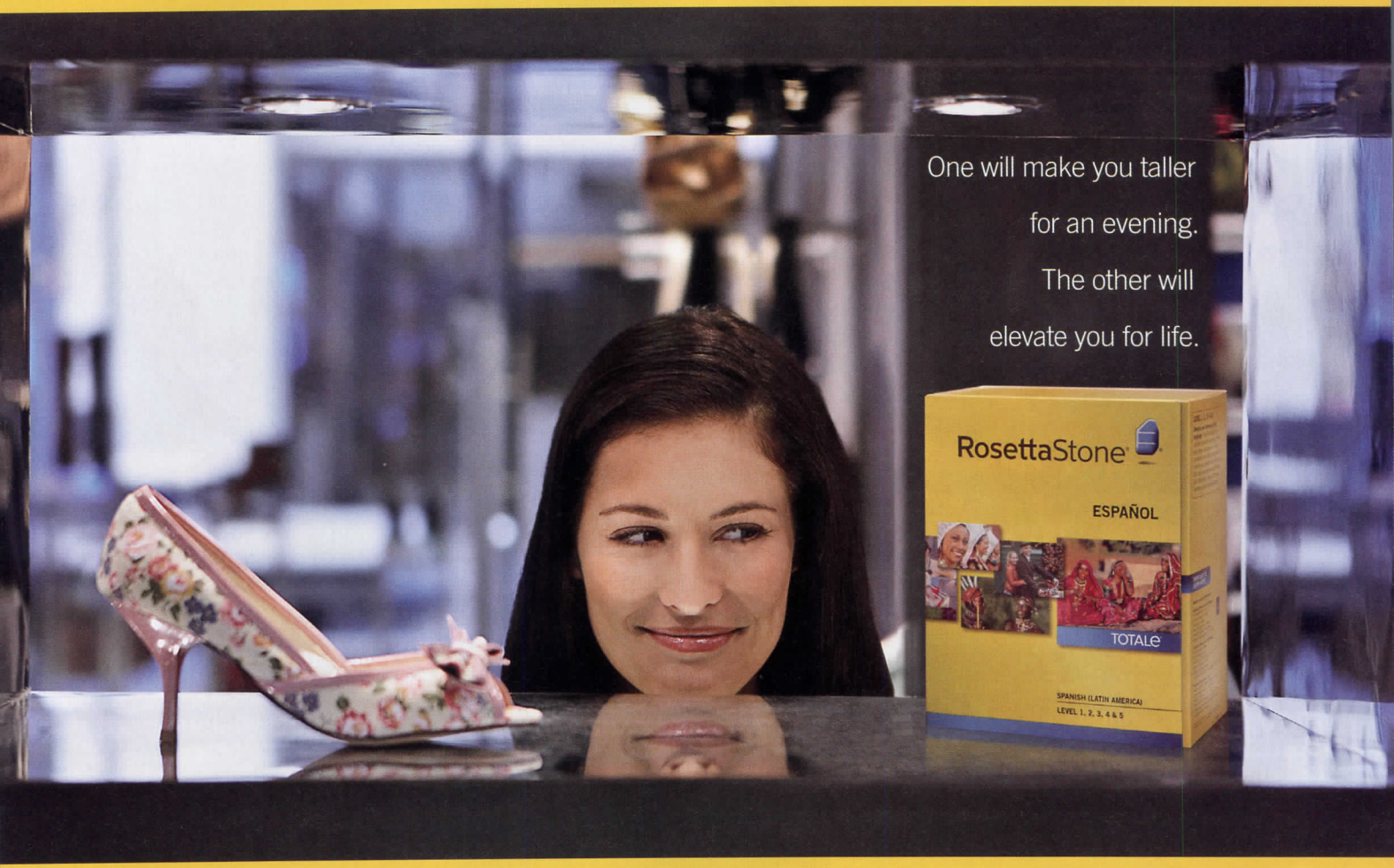
Story by Jaime Gross
Photos by Peter Belanger

Now that you're expected to work from almost anywhere—your sofa, an airplane, a rickshaw in Kathmandu—and your "desktop" fits in the palm of your hand, are actual desks still necessary? We thought it over, called in six of our favorites, and came away answering, emphatically, yes!

Desks are more than places to park your unopened bills or pound away at your laptop; they are receptacles for your creative dreams, holding the promise of inspiration and focused attention every time you pull up a chair. (And you can't really say that about the kitchen table.)

	PROS	CONS
 **Parsons Desk by West Elm 48" L x 24" W x 30" H $299 westelm.com**	The compact Parsons is ideal for a small apartment: Its shallow depth hugs the wall, and since it doesn't look overbearingly desk-ish it can double as a console table or even a bar. If you need the piece further scaled down, there's also a mini version that's 18 inches shorter.	Upon close inspection, it appears West Elm may have cut a few too many corners in making this piece affordable: Our model had crooked drawer fronts, bumpy lacquer, sticky sliding mechanisms, and splinters on the bottom drawer lip. Still, $299 is a pretty sweet deal.
 **Enchord Desk by Sam Hecht and Kim Colin for Herman Miller 62" L x 29.75" W x 28.5" H $849 dwr.com**	The Enchord packs a double whammy—it's both the biggest and most flexible desk we reviewed. There's no defined front or back, so it can float in the middle of a room, with people working on both sides. The lower surface hides wires and papers and juts out an additional 14 inches: the ideal place to prop a printer or break for snacks.	Its strength is also its weakness: You need a lot of square footage to fit this bad boy into your life. And if you push it against a wall you lose half your storage since there's a center divider running through the interior.
 **Stash Desk by Blu Dot 42" L x 24" W x 29.5" H $399 bludot.com**	It's compact and curvy, and it lives up to its name with a small drawer for pens and supplies. Bonus: The drawer's interior is painted fire-engine red, a happy surprise. One could say the desk is secretly wearing sassy underwear.	We are fans of flat-packing—it's eco-friendly and cost-effective—but we couldn't help groaning at this 48-item kit of parts. The bright side of DIY assembly: You can mount the drawer on either side, a boon for lefties.
 **Tanis Desk by Pierre Paulin for Ligne Roset 51.25" L x 23.5" W x 29.25" H $2,835 ligne-roset-usa.com**	The combination of black lacquered steel, walnut veneer, and black laminate (or, for a price bump, Corian) lends this reissue of a 1950s classic a luxurious feel, as do the self-closing drawer gliders. It's almost too chic for a home office—unless you live on the set of *Mad Men*.	When closed, the double-decker drawers appear to be two different sizes, but it's a front: Upon opening, they're revealed to be equally puny, just over two inches deep. In the digital age, have roomy drawers gone the way of the eight-track?
 **StudioDesk XL by Dominic Symons for Bluelounge 59" L x 27.5" W x 29.5" H $800 bluelounge.com**	This is the most tech-friendly of the bunch. The writing surface slides forward to reveal a hidden compartment that stows power strips, chargers, and USB hubs, which allows just a single cord to plug into the wall and individual cables to snake through the desktop slot. No more tangles!	The cavernous interior is great for cords and cables, but with no dividers and rather awkward access from the top, it's useless for office supplies—a veritable Davy Jones's locker for pens. We wish it had drawers.
 **Trundle Desk by Eric Pfeiffer for Offi & Company 56" L x 26" W x 31" H $1,399 offi.com**	The 15-inch trundle drawer slides forward to nearly double your workspace. When you're done working, a gentle shove makes your mess disappear. There's also a small compartment in the back for stashing cords. It's made in the USA—to our surprise, the only domestically produced desk in our roundup (even the Herman Miller piece sported a Made in China sticker).	We're not opposed to exposed hardware in principle, but we do wish the inelegant metal drawer gliders were hidden with wooden end caps. Another sticking point: The drawer jams unless you push from the center.

More than words.
Priorities.



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With House 2.0, architect Pieter Weijnen demonstrates the exponential rate at which green design is advancing.

For architect Pieter Weijnen of Amsterdam firm Faro, building his own low-energy home (featured in our July/August 2008 issue) was just the start. A year later, he broke ground on a new home for himself, partner Renske Felkema, and their children, Puck and Finn.

House 2.0, located on the manmade archipelago of IJburg, fine-tunes the design of the first house, but it goes further in energy efficiency and sustainability: "It's a passive house," says Weijnen. "We've got the biggest triple-glazed window in the Netherlands and a geothermal heating exchange system. There is a wood-burning stove; a rainwater tank; and—a bit unusual for the city—a wind turbine on the roof." Add to this a whole tree used instead of a girder, adobe walls instead of plaster, and a charred-wood facade, and it's clear that this isn't your run-of-the-mill eco-house. "You have to take risks once in a while," says Weijnen.

Photos by Hans Peter Föllmi

Story by Jane Szita

3 Home Improvement Projects You Can Do In 30 Minutes

▲

Update Your Address Numbers Give your home an instant boost in curb appeal with a new set of address numbers. Choose from nickel, bronze, brass or bright colors in a variety of styles. Look for a spot easily visible from the street. Some good bets: the front door frame, porch steps (if your house is elevated from the street) or a wooden fence.

Use a measuring tape and level to figure out where to place letters, then mark screw placements with a pencil. Drill pilot holes and affix letters with screws. Check with level as you're attaching numbers.

What you'll need

address numbers / tape measure / pencil / level / drill / screws

Install a curved shower curtain rod Have a small shower? Make your morning routine more spacious without ripping down any walls. Simply trade in your straight shower curtain rod for a curved one to create a little more elbow room.

First, take down the old curtain rod. Then put together your new curved rod and hold it up to figure out proper placement. Once you find the right spot, use a pencil to mark where you'll need screws for the mounting brackets. Drill starter holes, then use screws to affix the brackets and rod to the wall.

What you'll need

curved shower curtain rod / drill / pencil

Turn any sink into a water saver You can reduce your water bill and help the environment with one simple item: a low-flow aerator. This little accessory simply screws onto the end of many faucets and significantly reduces the water flow by introducing air.

Go to your bathroom faucet and try to unscrew the very tip. You'll either need to replace this whole piece or the small plastic item – the aerator – nestled inside. If your current faucet doesn't have an aerator, you can add one onto the end as long as there are threads inside the faucet. Since this is usually a five- or 10-minute job, plan to do all the faucets in the house at once.

What you'll need

low-flow aerators

Charred Wood

House 2.0's distinctive wood siding uses the traditional Japanese technique of burned wood, a natural way to preserve timber and (paradoxically) make it fire resistant. Chemical preservatives, paints, and retardants are thus unnecessary. A further plus is the silvery beauty of the charred finish.

1 YOUR TURN: CHARRED WOOD

Weijnen discovered the use of charred wood through the work of Terunobu Fujimori and traveled to the Japanese island of Naoshima to observe the traditional technique. Back in Amsterdam, he adapted the process for his own home. Here's how he did it.

Step 1: *Though traditionally three Japanese cedar boards are bound to form a long triangle and a fire is started within the resulting tunnel, Weijnen built a brick oven to accommodate two six-foot-long larch wood boards at a time.*

Step 2: *Weijnen charred the top one-eighth inch of each board in the gas burner-equipped oven, a process that took approximately ten minutes.*

Step 3: *After removing the planks from the brick oven, Weijnen doused them with water if the fires didn't go out on their own. Though Weijnen left his boards au naturel, you can also finish planks by brushing and oiling them.*

Step 4: *The inevitable learning curve will begin with less successful pieces; Weijnen used his early attempts in the kitchen ceiling.*

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www.addisonhouse.com

GEORGIA
Bova Furniture · Atlanta
www.bovafurniture.com

ILLINOIS
European Furniture · Chicago
www.eurofurniture.com
Lifestyles Furniture · Chicago
www.lifestylesfurniture.com

INDIANA
Housework's · Indianapolis
www.houseworks.biz

LOUISIANA
Scandinavia Inc. · New Orleans
www.scandinaviafurniture.com

MARYLAND
Bova Furniture · Beltsville
www.bovafurniture.com

MASSACHUSETTS
Italian Interiors Inc. · Boston
www.italian-interiors.com

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

NEW YORK
International Furniture · Brooklyn
www.furnitureny.com

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Bova Furniture · Cincinnati
www.bovafurniture.com

OKLAHOMA
Dane Design · Oklahoma City
www.danedesign.com

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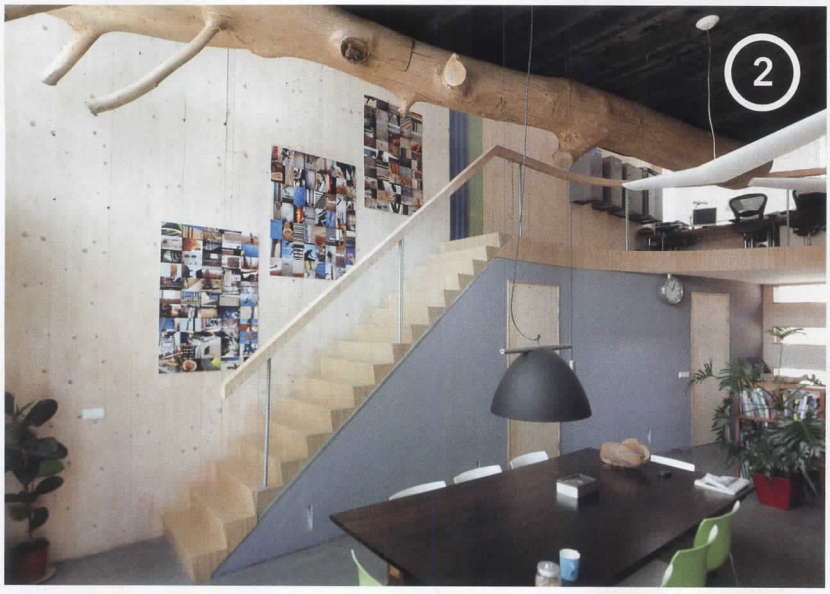
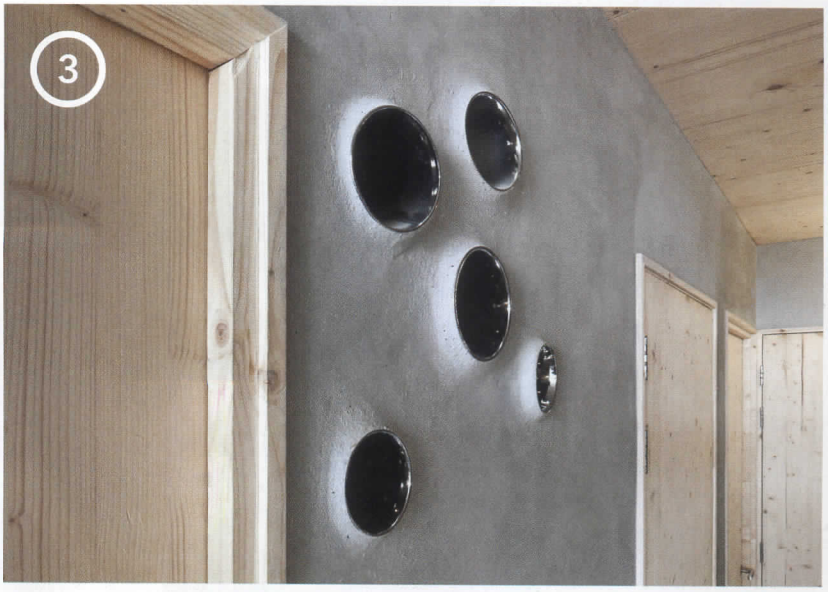


Reused Timber

House 2.0 relies on recycled wood for support—notably, two enormous former mooring posts of basralocus wood and an entire elm tree. The hundred-year-old mooring posts, each standing 26 feet high, were placed at either end of the building as its main structural supports. Weijnen used a 75-year-old elm tree instead of a steel girder to support the suspended living room. The tree was felled during the renovation of one of the city's canal quays. "It corresponds to the Japanese practice of incorporating a natural element into architecture," says Weijnen.

Adobe Plaster

In all but two rooms (the kids' bedrooms because of their propensity for DIY decoration), Weijnen avoided using carbon-intensive plaster. Instead, he finished the home with earth or adobe plaster. "Adobe is an ideal material in passive houses, as it absorbs and releases moisture well, controlling the climate," says Weijnen. In the upper part of the house, where temperatures tend to be high during the summer months, the adobe is mixed with PCMs, small paraffin capsules that melt when it's hot to absorb heat and solidify again and release heat when it cools.



2 YOUR TURN: REUSED TIMBER

Salvaged-wood dealers like these provide reclaimed timber that you can use for structural support or more common household projects like flooring, ceiling, planter boxes, and furniture.

Cornerstone Floor Group
cornerstonesalvage.com

Longleaf Lumber
longleaflumber.com

Mountain Lumber Company
mountainlumber.com

Pacific Northwest Timbers
pacificnorthwesttimbers.com

Restoration Timber
restorationtimber.com

TerraMai
terramai.com

Vermont WildWoods
vermontwildwoods.com

3 YOUR TURN: ADOBE PLASTER

Do it yourself with earth and adobe plasters from companies like these.

American Clay
americanclay.com

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claymineadobe.com

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4 Wind Turbine

Though the Netherlands seems like the place that would most warmly welcome wind mills (as they're called there), planning authorities were initially skeptical of the idea of a rooftop turbine in a dense, residential area. In the end, the town relented; and given local weather conditions, the turbine now provides one-third of the house's annual electricity.

4 YOUR TURN: WIND TURBINE

Weijnen chose a donQi wind turbine, which is compact and quiet enough for an urban location. Consider these tips when selecting a wind turbine.

***Before installing,** decide where you'll mount the turbine by determining the direction from which the strongest winds come. For Weijnen, it was southwest.*

***Be a good neighbor.** Consult with residents living close-by as turbines often produce unfamiliar noises.*

***If possible,** mount the turbine on an anchor other than the house. Weijnen originally mounted his directly on the home but vibrations proved noisy, causing him to relocate it farther from the wall.*

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Helsinki Ink

Step inside Marimekko's printing factory for a look at how its iconic textiles come to life.

As Finland continued its slow recovery from World War II in the early 1950s, textile designer Armi Ratia seized the opportunity to bring hope and optimism to the country—in the form of brightly colored and boldly patterned fabrics and clothing. From the remnants of her husband Viljo's oilcloth company, the couple launched Marimekko in 1951. Less than a decade later, Jackie Kennedy graced a December 1960 cover of *Sports Illustrated* in a pink Marimekko dress, and the company took off, gaining renown for its bright, modern, fashion-forward textiles and clothing.

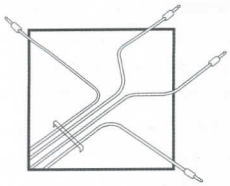
Today, a visit to Marimekko's 43,000-square-foot factory in Helsinki reveals that its printing process and emphasis on big, bold patterns—which continue to bring the company great success—have changed little over the years. "Screen printing is a tried-and-true old technology, and printing large, six-foot-long patterns is rare these days," says Petri Juslin, manager of Marimekko's artwork studio. "This, however, is what we are known and loved for and what we excel at." While many of its competitors are outsourcing their manufacturing, Marimekko continues to keep its production right at home and at the heart of its business, printing more than a million yards of fabric each year.

Story by Katja Lindroos
Photos by Alex Subrizi

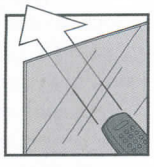
@ Watch our slideshow of iconic Marimekko patterns at dwell.com/magazine

ERAS COLLECTION

HIGH PERFORMANCE FURNITURE



CABLE MANAGEMENT



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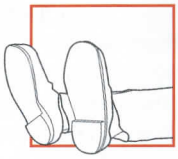

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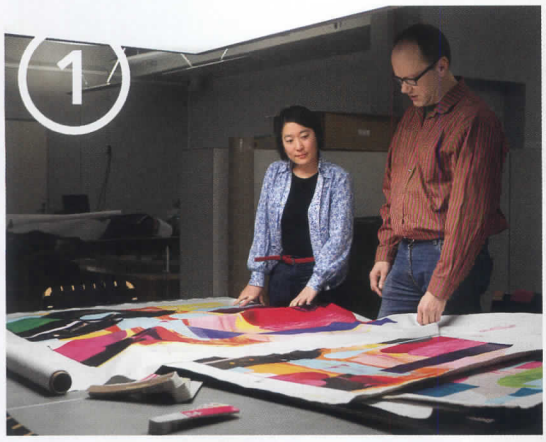
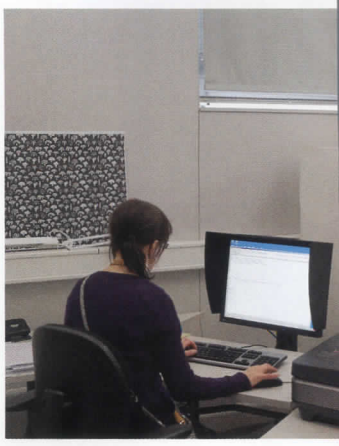
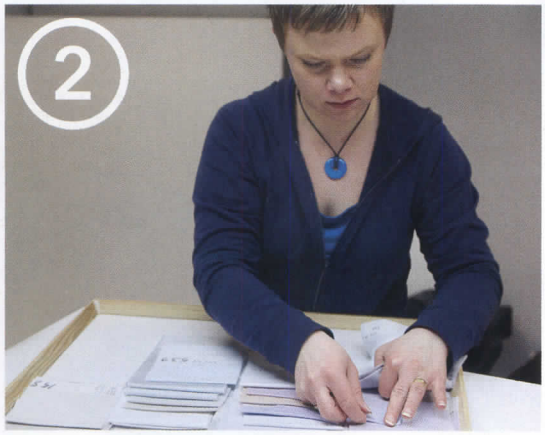


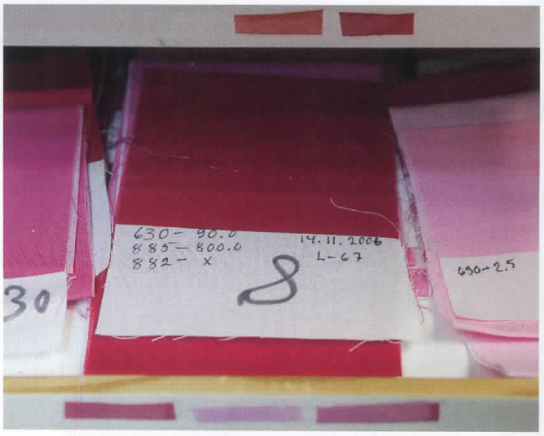


1. Design

The magic starts in Marimekko's artwork studio, a simple room dominated by a large table surrounded by six skilled employees—many trained as designers. These workers interpret drawings from contributing designers and convert them into patterns. Marimekko gives contributors carte blanche on how to present their ideas to the artwork team: Some paint, some draw, some design on computers. "One designer, Erja Hirvi, even came in with real branches she had attached to a piece of paper with tape," Juslin says. The result was Lumimarja, which became one of the company's best-selling textiles.

Once a design is approved, the artwork studio team determines the necessary number of colors. Marimekko designs can have up to 12 colors, though overprinting layers of ink can create additional shades. More colors means more work—though pricing is based on material and possible treatments and not on the color quantities. "We don't charge more for more-expensive-to-produce fabrics," Juslin says. The most difficult pattern to date is Vattenblank, designed by Astrid Sylwan for Marimekko's Fall 2011 collection. The textile resembles a contemporary painting and is a tour-de-force of the company's printing know-how. Its gradient effects, overlapping colors, and the sheer size of the repeat make it more a work of art than an industrially produced product.





2. Color Selection

Next, the screens are made, and the designer chooses the color tones. In a room next to the printing machines, a locker with narrow drawers holds numerous pieces of neatly stacked, colorful fabrics. "For many designers, this room is a real source of inspiration," says Anna-Kaisa Jaaksola, who guides artists in the selection process. "Even though designers can work via email and send in Pantone codes these days, many prefer to choose the colors from real samples."

The recipe for each color is attached to its corresponding fabric swatch, and after the designer chooses the right combination, the recipes are sent to the color kitchen. Some colors, such as beige and gray tones, are more difficult to produce than others; turquoise is notorious for sticking poorly to fabrics. "We have our trade secrets that ensure that the colors work," says Anu-Mari Salmi, the production manager.

The inks are stored in plastic wrap–covered buckets, which prevents a thick, top layer from forming. Each day, the color kitchen prepares hundreds of pounds of ink for the hues needed for the following day's printing. "Thanks to having our own facilities, we can react quickly to sales," Salmi says.

Artwork studio member Eri Shimatsuka and studio manager Petri Juslin compare a first fabric proof to the artist's original drawing (top left). Juslin inspects a printout for a new printing screen (top center). In the color-selection room, Taina Tiilikainen thumbs through swatches to help designers pick the perfect combinations (bottom left).

3. Printing

The Marimekko factory prints nearly 6,500 yards of fabric each day. The company typically purchases its material, usually cotton, in 2,200- to 5,500-yard rolls or pallets from Germany, Peru, Turkey, and the Baltic nations. Flat screen-printing makes it possible to divide repeats in sections and create large-size patterns, from 24 inches to several yards long. With new patterns, the team produces a small, 16-to-33-foot test run before the real printing begins. If the test is successful, employees bring in the 63-inch-wide, 24-to-63-inch-long silk-screening plates and place them on the main printing machine. Each color is printed through its own color-specific, stencil-like plate. The more complex the design and the more colors used, the more plates—and hands (up to four professionals at a time)—are required to run the 80-foot-long printer.

With the screen-printing plates in place, workers spread the inks across the plates by hand. No computers are needed to determine the right quantity. "We trust our professionals," Salmi says. "They have the know-how in their hands." A metal rod guided by magnets, which can be adjusted for speed and weight according to the thickness of the fabric, presses the ink through the screen into the fabric. Once the ink is applied and the plate removed, the fabric moves forward automatically, and the next color is added through the next plate.

4. Finishing and Shipping

After printing, the fabric is transferred to the steaming machine, where steam heated to 219 degrees Fahrenheit fastens the color to the fabric, ensuring durability and brightness. Next, the textiles go through washing in 203-degree water to shrink them down to their final sizes. A finishing machine applies any additional treatments, like softener, to the washed fabric.

Then, Marimekko's quality inspectors, some who have worked at the company for more than 30 years, hand-inspect and grade the fabric. Theirs is a meticulous task: There can be only four small errors over 16 yards of fabric. If the fabric passes, it is cut and rolled into bolts, ready for displaying in stores or turning into garments, bags, cushions, tablecloths, and other Marimekko products.

Finally, trucks are packed with yards of colorful fabrics—from the iconic Unikko print to those like the blossomed Keisarinna. The trucks drive to shops and ports and eventually transport the textiles to customers around the world.

The printing machine (top left) moves fabric forward automatically, even though the inks are added by hand (top right). The colors of Katsuji Wakisaka's Green Green fabric are fastened to the cloth (bottom left). A quality inspector checks a length of Pieni Unikko fabric (bottom center) before it's cut and packaged (bottom left).

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INSPIRED BY JAPAN

With a highly aesthetic culture that evolved for centuries in isolation, Japan has long held a special grip on the imagination of the West. In the modern age, our curious gaze is undiminished.

Story by Henrietta Thompson

THE HOUSE DECONSTRUCTED

Flexible, modular, and at one with nature, the traditional Japanese house offers apt design lessons.

Illustration by Chris Gardner

When any room can be a living room, bedroom, dining room, or study, simple, clutter-free, clean living prevails. Everything is portable, partitionable, and highly adaptable in the traditional Japanese house, where rooms can be as large or small as required. And though much is dictated by poetic tradition and a genuine respect for nature, part of the beauty of the Japanese house is its technical efficiency, complete with modular, moving parts.

1. Fusuma
Fusuma are sliding doors that run on wooden rails and can be easily moved or removed to create flexible room divisions. Traditionally they are the same size as a tatami mat, made of wood and paper, with a black lacquer border and a clever finger catch. They are often decorated with graphics or scenes from nature.

2. Shoji
Running along the same rails as the *fusuma*, shoji panels serve to divide the house into necessary spaces and serve as external walls. Where the *fusuma* are opaque, the thin paper shoji (made from mulberry bark, not rice paper as many believe), allow light to pass through the house.

3. Roka
Roka, meaning "hallway," refers to wood-floored passages that run both inside and out, sometimes to extended outbuildings.

4. Engawa
The *engawa* is a wooden veranda area that sits outside of the tatami space and is usually open, but capped by large eaves, protecting the shoji from the elements.

5. Daidokoro
The *daidokoro* is the food preparation area of the Japanese household. The main feature of the room is the *kamado*, a basic stove made from clay and sand, with one opening at the front and another at the top, through which pots are lowered.

6. Irori
The *irori* is the hearth of the home—a chimney-less, wooden-framed, plaster-lined square pit in the center of the room. A single cooking pot or kettle perpetually hangs over it.

7. Tokonoma
In some ways, the *tokonoma* is the Japanese equivalent of the western fireplace and mantelpiece. A built-in recess or alcove, it forms a place for displaying art and flowers, perhaps a bonsai, a calligraphic scroll, or other such *okimono* (objet d'art). Subject to various rules, it is strictly off limits to step into the *tokonoma*; and when seating guests, the host always makes sure the VIP has their back to it, so as not to be seen as a show-off.

8. Oshiire
The *oshiire* is a cupboard intended to store *zabuton* (sitting cushions), futon, *makura* (pillows), blankets, and sheets. Roughly one tatami mat in depth, it usually contains shelves. All bedding is put away daily.

9. Genkan
Any person entering the house must first remove their shoes, and the dedicated area where this takes place is the *genkan*. Often recessed into the floor, it is tiled or laid with concrete. Shoes are lined up facing the door, so they can be put on again easily.

10. Garden
Gardens enjoy high status in Japan, and their design is considered a fine art. A few features are commonly found, including rocks, lanterns, and water, over which a bridge or stepping stones will transport the appreciative stroller. All gardens have a clear point from which they are best viewed.

ON TATAMI

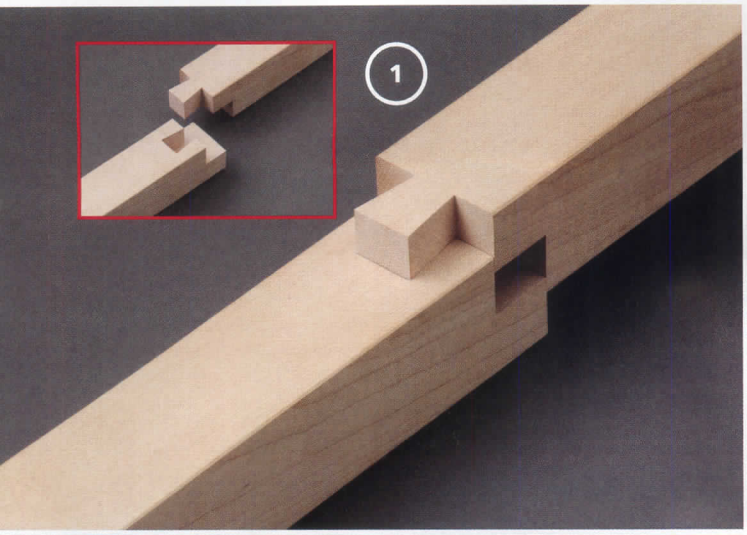
According to the principles of biophilia, environments that echo the tendencies of nature promote more efficient learning, working, and recuperating. In Japan, where nature, spirituality, and mankind have long been intertwined, one of their most basic design building blocks—the tatami mat—typifies a kind of ingrained biophilic approach.

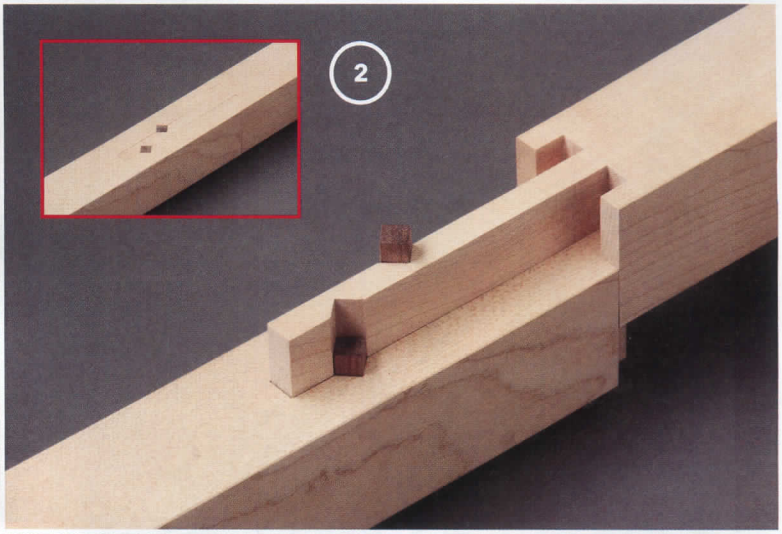
The smell of a newly laid tatami room is an interior equivalent of a freshly cut lawn. Then there's the feel underfoot: firm enough to walk across, yet bouyant enough to sleep on.

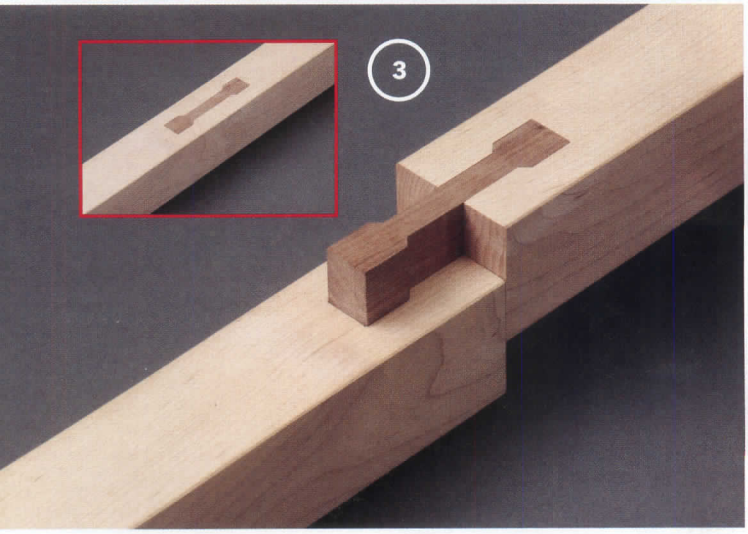
Invented over a millennium ago during the Heian period, when court nobility were seated according to their rank, the mats would vary according to height and material to indicate status. By the Muromachi period (roughly the same era as the Renaissance in Europe), tatami had evolved into a fairly standard element that included a thick mat base of woven rice straw with a softer woven rush grass covering. It was during this period that tatami became the unit of measure of room size and were used to cover the entire floor. The 3-by-6-foot proportions, based roughly on a prone adult, could be applied to furniture and architecture alike, keeping everything nicely in sync.

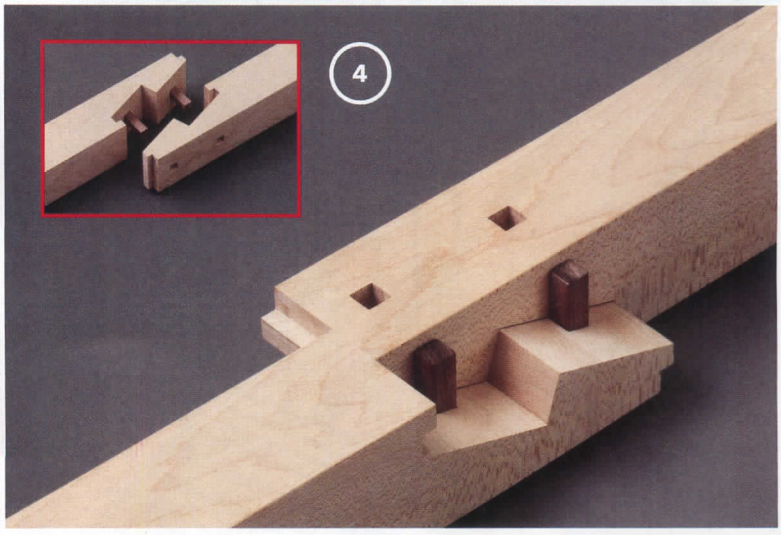
There are three standard sizes of tatami depending on where in Japan you are: Kyoto has the largest at 3.1 by 6.3 feet, Nagoya tatami are 3 by 6 feet, and in Tokyo they are 2.9 by 5.8 feet. Half-size mats, called *hanjo*, are used to fill the square gap remaining after the rest of the room is laid, while three-quarter size mats, *daime-datami*, are generally used in teahouses.

Although the traditional Japanese house is giving way to increasingly more modern living arrangements, a majority of homes still have at least one *washitsu*, or tatami-room, with shoji and *fusuma*.







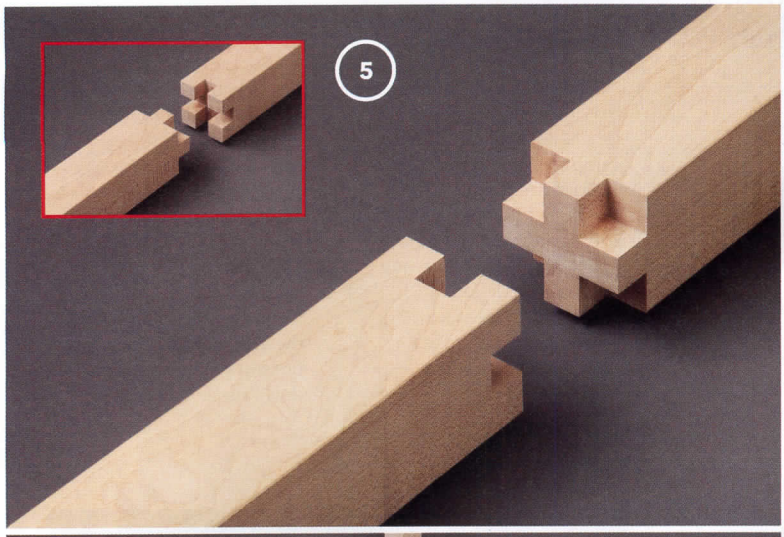


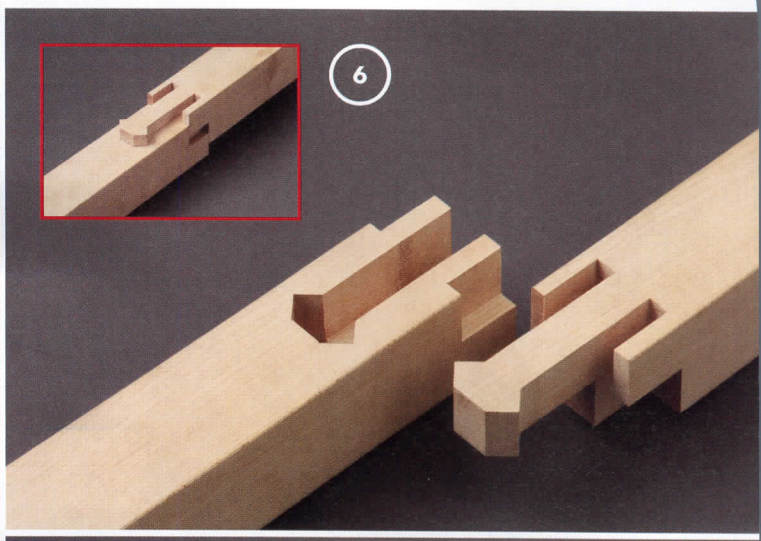
IT'S THE JOINT

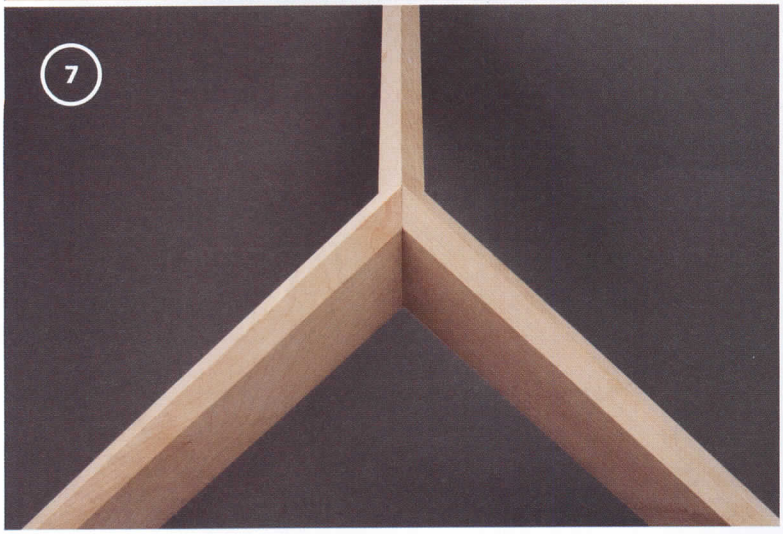
With an extensive vocabulary of joinery and a reputation for extreme precision, Japanese carpenters take their craft to a higher level. Here are eight examples.

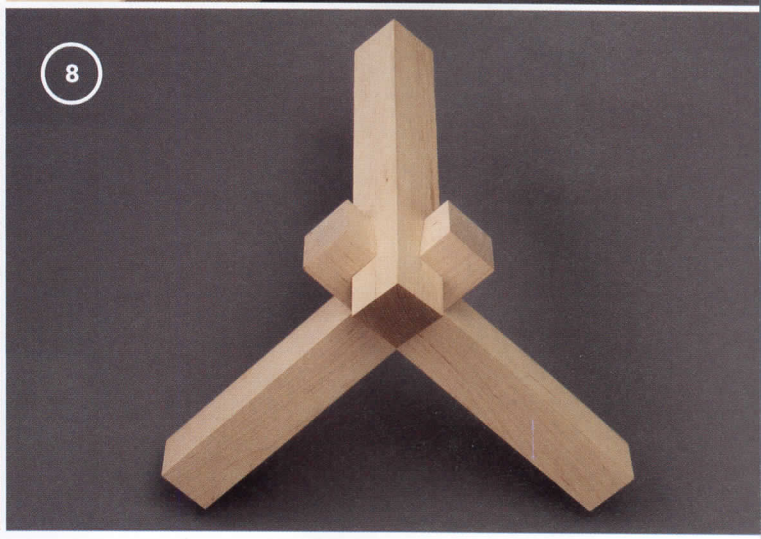
Woodwork by Benchmark Furniture
Photos by Paul Tucker

"Japanese joinery is held up by cabinetmakers worldwide as the pinnacle of what is achievable in woodworking," says Sean Sutcliffe, cofounder and director of London-based woodworking studio Benchmark. Sutcliffe and designer Tomoko Azumi, who share a fascination for these details, here demonstrate some of Japanese joinery's extensive repertoire of complex nail- and screw-free wooden connections plus a couple of their own designs for good measure. Together with Rocket Gallery, they have also developed a new table, called Joint, made possible by the techniques. It is a fascinating but secret art, says Azumi: "It's hidden from view once assembled and most appreciated by people who understand what goes into it."









1. Seated Dovetail
Koshikake-ari-tsugi
This dovetail lap joint combines the self-locking quality of the dovetail with the strength of a lap joint. It is commonly used to splice groundsills to buildings.

2. Lapped Rod Tenon
Sao-tsugi
Often used to join large beams in Japanese houses, the thin tenon will pass through a post without weakening it, and another section of beam is locked on with the square pegs.

3. Inserted Tenon Joint
Chigiri-tsugi
Both halves of this joint are identical, enabling easier repetitive making for multiple components. The floating tenon locks both halves together. Used for splicing, it has good tensile strength.

4. Rebated Oblique Scar Joint
Okkake-daisen-tsugi
Used to splice beams or lintels, this joint has great tensile strength and resists lateral bending forces. It is complicated to cut and highly regarded by craftsmen.

5. Cross Stub Tenon Joint
Juji-mechigai-tsugi
This joint is used to locate posts together. It has good rotational and shear resistance but no tensile or bending strength, so it's used where timbers meet in compression.

6. Tenoned Seated Snake's Head
Mechigai-koshikake-kama-tsugi
Named after the reared head of a snake, this very intricate joint is incredibly strong, self locks, and is resistant to the strains of movement and shrinkage. It is also one of the most demanding joints to cut.

7. Trimitre Joint
Sean Sutcliffe wanted to develop a joint that had perfect self-triangulating symmetry. "I came across the trimitre, which had been used decoratively, but I developed it so that it could be used structurally." A table utilizing the joint would go on to be one of his best-selling products.

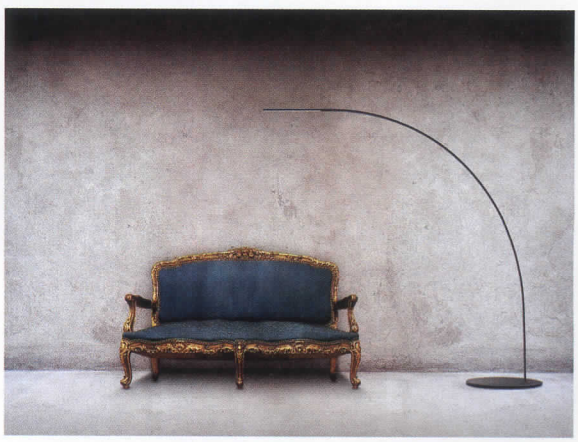
8. Azumi Joint
"We wanted to have angled table legs and we couldn't find a joint that worked with one coming in at an odd angle. So we decided to try to design one," says Azumi, who developed this joint with Benchmark for a new table. "The complexity of the joint we ended up with wasn't initially intentional, but it needed to be this way to stabilize the structure." The finished table—utilizing four of these joints—was unveiled at Rocket Gallery during the 2010 London Design Festival.

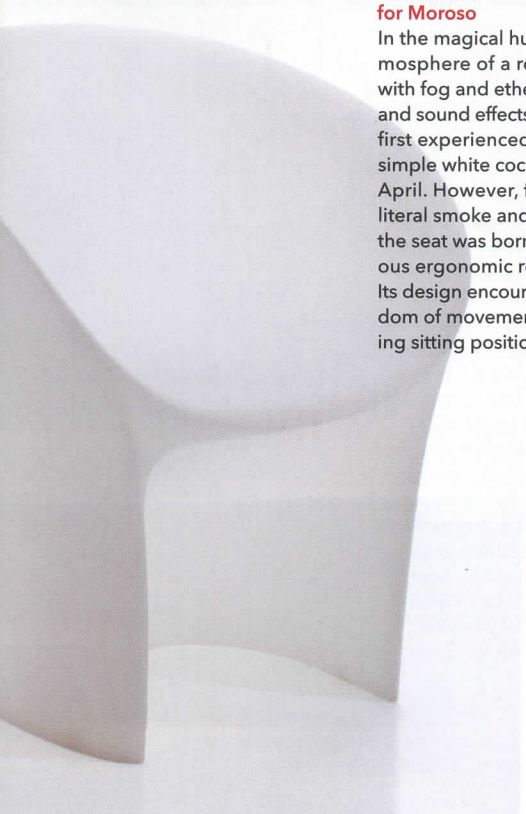
INDUSTRIAL POETRY

We admire five new Japanese-designed products that say a lot by doing very little.

Patan Chair
by Tomoko Azumi
for Zilio A&C
This super-streamlined new dining chair is designed for daily use, but folds away compactly and efficiently, without compromising comfort. For shipping and storage, six folded chairs can fit into the footprint of just one unfolded chair. Manufactured from beech wood, it is available finished or unfinished in four shades.

Yumi Lamp
by Shigeru Ban
for Fontana Arte
A barely there arch, Yumi epitomizes the word "light" in every way. Building on the carbon fiber structure by layering it with fiberglass and aluminum, and integrating the cables and LED light source as part of the form, the stem is just 0.4-inches thick. A genuine product of the age, Yumi's form is only possible thanks to recently developed technology.

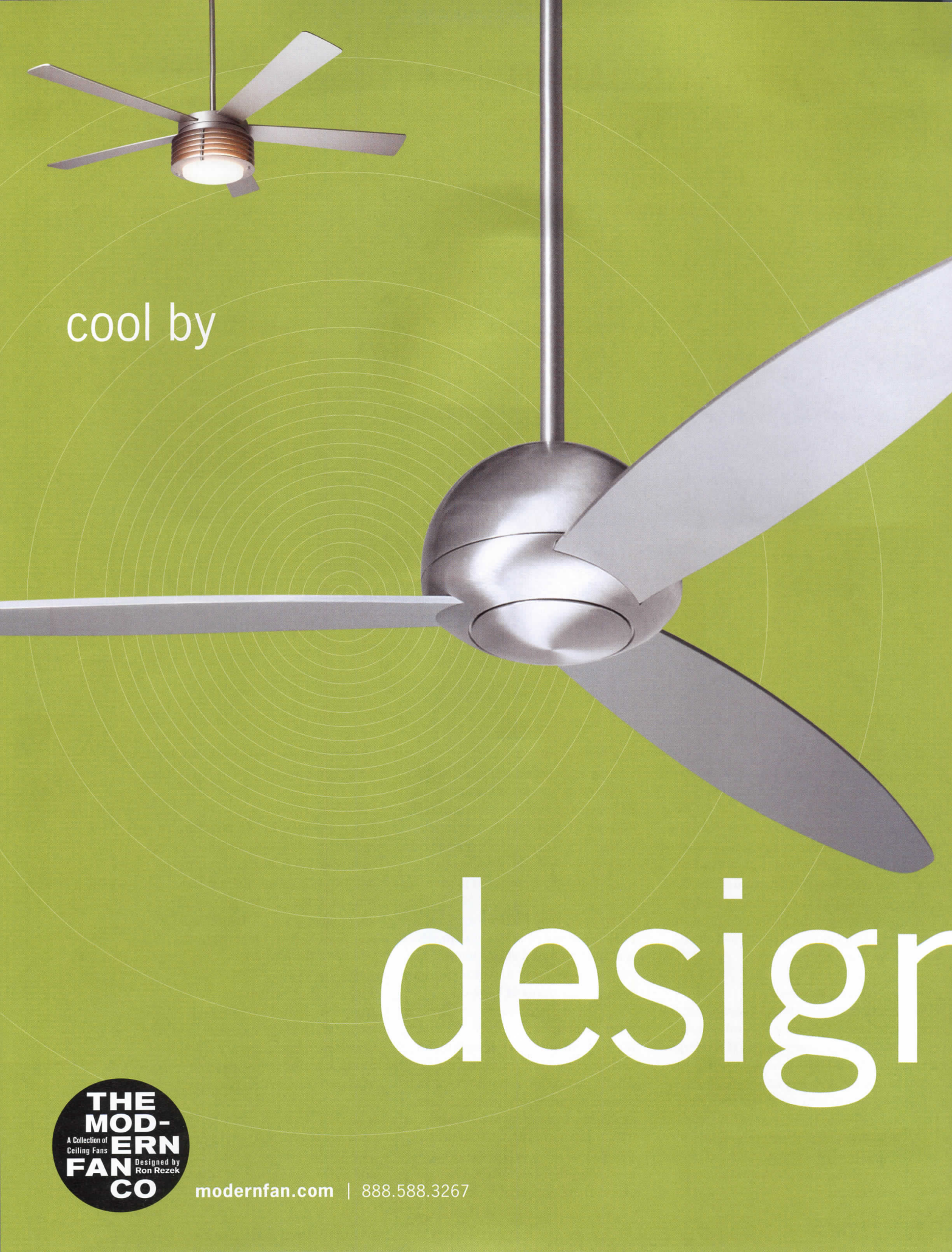




Moon Chair
by Tokujin Yoshioka
for Moroso
In the magical hushed atmosphere of a room filled with fog and ethereal light and sound effects, the public first experienced Moon's simple white cocoon last April. However, for all the literal smoke and mirrors, the seat was born from serious ergonomic research. Its design encourages freedom of movement and shifting sitting positions often.

Shiba Cookware
by Naoto Fukasawa
for Alessi
Featuring only the pots, pans, and utensils Fukasawa feels are absolutely necessary, this rigorously pared down set has wooden or bakelite handles, all designed to age well. Named after Japan's iconic dog breed, the tag implies these are pots and pans you can form a lasting, reliable, day-to-day relationship with.

Bamboo-Steel Chair
by Nendo for Yii
The result of an exploration into Taiwan's traditional crafts skills and industries, this chair's design applies bamboo-working handicraft techniques and patterns to tubular steel pipes and strips. Bamboo artisans visited the metal workshop regularly to advise throughout the design process.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SAM HECHT'S JAPAN

The cofounder of London-based design firm Industrial Facility explains that when it comes to inspiration, the smallest details often make the biggest impact.

A range of Industrial Facility's product design is now available from Retail Facility, their web shop.

1. The Little Things

Japan has a wonderful sense of respect for daily life. From the moment you enter a house, you notice that the floor level of the entrance is lower than the rest of the house by the height of a shoe and is normally made of stone. The material is a continuation of the outside, bringing the essence of the outdoors in. And the lower height means that your shoes can be slipped off and kept out of sight.

2. Carefree Byways

There is an old saying in Japan that you don't have to pay for air and security. So you don't have to worry if you forgot to lock your door when you left in the morning, or worry about locking your bike to nip into a convenience store. When I lived there, I cycled everywhere and didn't need a lock. In London this is an alien concept, and with it comes a very different opinion of the people and the city.

3. Comings and Goings

Sliding doors provide a special quality for entering a room. When a door is slid open and someone enters, it feels different. The atmosphere is much calmer. The Japanese are conscious of the way people enter and leave—and it's as lovely to watch as it is to feel.

4. The Sounds of Silence

I like the sound of work in Japan, which is almost no sound at all. Our office is very similar—quiet and peaceful, only saying what needs to be said.

5. Let Go of the Ego

It's now our 10th year designing for and advising Muji, and I still enjoy what it stands for: good products and reasonable prices. They have always enabled us to do some of our best work. It's a combination of doing something that people need, balanced with creating design that has no ego. With no ego, there is nothing to prove and no one to persuade. Perhaps that is what design once was.

6. High and Low

Japan has beautiful architecture—architecture that is continually changing. But it also has some ugly buildings that look shabby and unkempt. This is the contrast that keeps Japan alive in all its endeavors: There's always room to improve, whatever the challenges.

7. Not an Inch to Spare

If you ever visit the countryside, you'll notice all the land has value. Nothing is wasted. Yet great beauty can still be found. Farming continues to be a family affair, executed with great care.

8. Great Tastes

Food is a big inspiration to me in Japan; wherever you go, it is tasty and presented with great attention to detail.

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We're getting our hands dirty and joining James Hardie in the sandbox for our latest design competition. Your mission—should you choose to accept—is to wow us with fantastical funhouses for the mini design enthusiasts in the making.

We're not looking for your typical pastel palaces, pirate ships, and dollhouses. Instead, we want ideas that are daring, decadent and chic. Playhouses that aren't meant to catch dust in the back yard, but dazzling designs worthy of display out front. The kind of structures sure to slow passersby, and be the envy of fun-loving kids and sophisticated parents alike.

The only caveat is keep it under 300 square feet and incorporate James Hardie sidings and trim. Otherwise, whether you're inspired by Bauhaus or by Versailles, we want you to go wild and channel your inner child.

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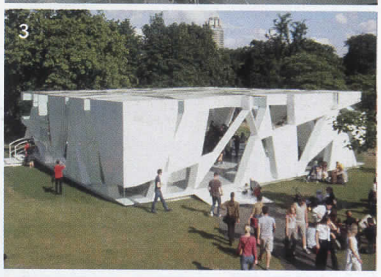

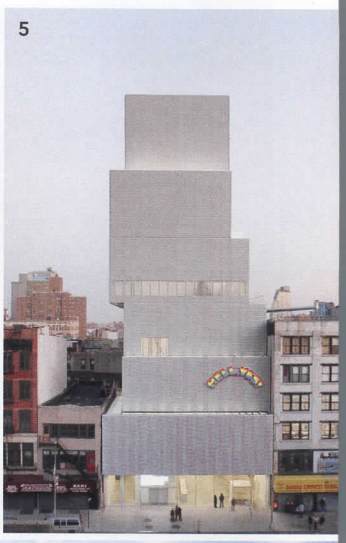

1

MIT Media Lab
Cambridge, Massachusetts
Fumihiko Maki

Upon opening last year, the new 163,000-square-foot Massachusetts Institute of Technology Media Lab, designed by Pritzker Prize winner Fumihiko Maki, was described in the Boston Globe as "the world's most exquisite building." Maki's brief was to create a building at the heart of the institute's campus that reflected the Media Lab's unorthodox and pioneering research into emerging technologies on. If the future looks as bright as Maki's beautifully proportioned spaces, we'll all be OK.

2

Centre Pompidou-Metz
Metz, France
Shigeru Ban

Shigeru Ban, perhaps most famous for his innovative paper buildings and extraordinary structures to house disaster victims, has had a phenomenal influence in France where he has collaborated with Jean de Gastines since 2000 and set up offices in Paris. The Centre Pompidou-Metz is their fourth project in the country and features a curving roof of wooden hexagonal units covered by a Japanese-made, 86,111-square-foot textile membrane in fiberglass and Teflon. The high-tech structure takes inspiration from traditional bridge building, as well as ancient construction techniques used to make baskets and hats in China.

3

Serpentine Pavilion
London
Toyo Ito

When the Serpentine Gallery's annual commission for a temporary pavilion went to Toyo Ito and his collaborator Cecil Balmond in 2002, the consensus on the result was that it was one of the most successful examples of contemporary architecture, period. Not bad for a structure that would only be in situ for a couple of months. Evolved from a series of complex geometrical equations, the apparently simple self-supporting structure was compared to crystals and snowflakes. The lucky pavilion now serves as the beach club restaurant of Le Beauvallon, a luxury hotel in Saint-Tropez.

4

Vitra Seminar Building
Weil am Rhein, Germany
Tadao Ando

Not only a major force in furniture design, Vitra has also commissioned pioneering buildings from a variety of world-renowned architects for its HQ near Basel. Among a veritable model village of miniature icons from the likes of Frank, Zaha, and Bucky, is Tadao Ando's first building outside Japan. A near-monastic concrete conference hall, its low-lying elegant lines sit in complementary contrast to Gehry's brilliant but chaotic design museum next door.

5

New Museum
New York City
SANAA

The seven stories of precariously stacked cubic galleries that comprise the New Museum of Contemporary Art was the first of a spate of recent projects that have seen its architects, Kazuyo Sejima and Ryue Nishizawa of SANAA, joining architecture's top tier league, and netting them the Pritzker Prize for 2010. Sitting directly on the Lower Manhattan sidewalk, the refreshing, unpretentious, and inviting art gallery makes sensitive and compelling use of light throughout its meticulously scaled spaces.

Photos by Mr. Anton Grassi (MIT), Dean Kaufman (New Museum), Dan Bibb (Louis Vuitton), Tomio Ohashi (Kuala Lumpur Airport), Hisao Suzuki (Palau de Sant Jordi).

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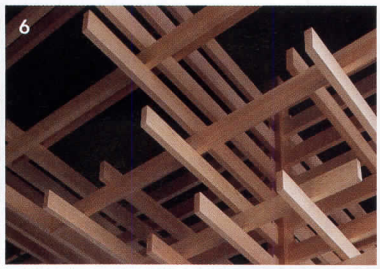
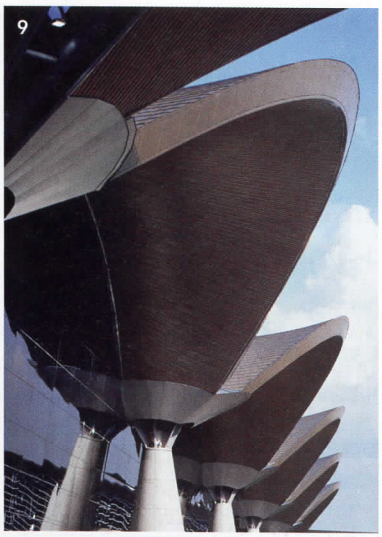




courtesy Serpentine Gallery Pavillion 2002 Designed by Toyo Ito with Arup Photo © 2007 Stephen White (Serpentine Pavillion), Wayne Lorentz/Artefaqs (AMA HQ).

6

Sake No Hana Restaurant
London
Kengo Kuma

While most of Kengo Kuma's projects are in Asia, the celebrated architect has made big waves through small architectural commissions in Europe, not least of which is the interior of the Sake No Hana Japanese restaurant in London. Kuma has described his ambition to "recover the tradition of Japanese buildings" and to reinterpret them for the 21st century, and diners at the restaurant are treated with a stunning representation of a traditional Japanese temple in the heart of Mayfair.

7

American Medical Association
Chicago
Kenzo Tange

Pritzker Prize–winning Kenzo Tange (1913–2005) exported his pioneering blend of traditional Japanese architecture and modernism all over the world, providing the master plan for the post-earthqauke reconstruction of Skopje, Yugoslavia, in 1965, as well as planning studies in Africa, the Middle East, and Europe. The best example of his work in the United States can be best seen in this tidy high-rise that was completed in 1990.

8

Louis Vuitton
New York City
Jun Aoki

The architect responsible for Louis Vuitton's retail arms in Japan, Jun Aoki brought his expertise to 5th Avenue in 2004, glazing the entire exterior of the art deco New York Trust Company building with a hazy mist of ceramic coated glass. Blurring through varying grades of opacity to hide and reveal the displays, this is window shopping at its most poetic.

9

Kuala Lumpur International Airport
Kuala Lumpur, Malaysia
Kisho Kurokawa

The world's largest airport when it was completed in 1998, KLIA has five runways, and is one of three major international hub airports of Asia. Kisho Kurokawa, best known for Tokyo's prefab Nakagin Capsule Tower, designed a hyper-modern, high-tech, environmentally friendly building whose form references traditional Islamic domes.

10

Palau de Sant Jordi
Barcelona, Spain
Arata Isozaki

Built for the 1992 Olympic Games in Barcelona, the Spanish government declared the Palau de Sant Jordi to be "the most impressive of the numerous constructions built on the occasion of the Olympic Games" and "a real jewel of vanguardist architecture." The sizable arena fits some 17,000 spectators for sporting and cultural events, but its considerable size isn't everything that's impressive about it: Palau de Sant Jordi is also intelligent (a pioneering example of computer-controlled architecture) and *carefully* constructed (its 138-foot-high dome was constructed on the ground before being lifted atop the structure in one piece).

MAKING AN AKARI LIGHT

Sculptor Isamu Noguchi's foray into home furnishings was a boon for mid-century modernists. His Akari lamps are still made the same way today.

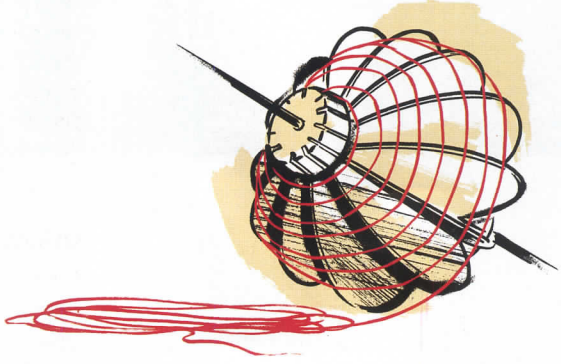
Illustrations by Chris Gardner

"Iconic" tends to be an overused adjective when discussing design, but it's a modifier that Isamu Noguchi's Akari light series genuinely deserves. These simple paper structures inspired by traditional Japanese lanterns have been so widely copied and distributed that—with a little help from imitations—they've never gone out of fashion.

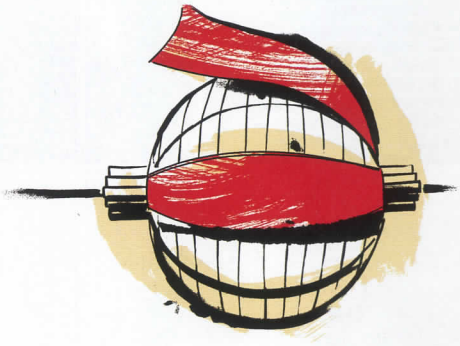
American-born and educated Noguchi designed the Akari (which means "light" both in the sense of brightness and weightlessness) in 1951, following several trips to Japan after World War II—a time when, motivated in part by the attack on Pearl Harbor in 1941, and a rising backlash against Japanese Americans in the States, the artist pursued a more political agenda. Along-side his famous glass-topped coffee table for Herman Miller, the Akari was one of a number of projects through which he manipulated Japanese traditions into products that would enhance the quality of everyday life. His goal was to create a sculpture that resembled the light of the sun as it is filtered through the paper of shoji screens in traditional Japanese architecture: "The harshness of electricity is thus transformed through the magic of paper back to the light of our origin—the sun—so that its warmth may continue to fill our rooms at night," he reasoned.

In 1951, Noguchi visited the town of Gifu, known for the manufacture of lanterns and umbrellas made from mulberry bark paper and bamboo, and he soon designed a new lamp to be produced using traditional methods. As further sculptural forms were developed, the series would eventually grow to include more than 100 designs. According to the Noguchi Museum in New York, when the Akari began to become popular, Noguchi was fond of saying that "all that you require to start a home are a room, a tatami, and Akari." As outlined below, the lamps continue to be manufactured by hand in the traditional methods by the Ozeki Company. The seemless fusion of ancient Japanese craft with mid-century aesthetics undoubtedly lend this beautiful series of lamps their enduring popularity.

1 Each lamp starts with the construction of a frame consisting of wooden panels arranged into a simple sculptural shape.

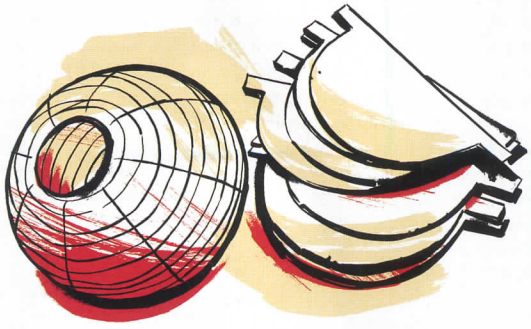


2 Bamboo ribbing is stretched in a spiral around the frame, and glue is applied.

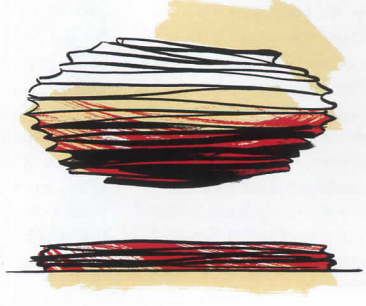


3 Handmade *washi* paper, made from the inner bark of the mulberry tree, is cut into strips and attached to the frame before the edges are neatly trimmed.

4 The papered form is left to dry, a process that is sped up inside a traditional *Japanese kiln*.



5 Once dry, it is removed from the kiln, and the frame is disassembled and removed.



6 Using a simple wooden tool, the paper frame is lightly creased so that it can be collapsed into a flat form for storage and shipping.

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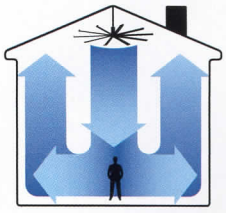

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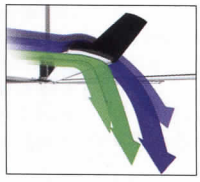

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JASPER MORRISON'S JAPAN

What does one of our favorite designers notice when he goes to Japan? He shares his impressions.

Bench
Nobody would describe this bench as good looking, yet it has a certain charm, and maybe charm is more important than looks. The bench was outside a railway station restaurant in the Japanese countryside. From a design point of view, there's plenty to admire. It exhibits a determined conceptual rigor, as if its maker thought, I'll make this bench from a single log of wood five-feet long, without using any screws, and it will be strong enough for an elephant and heavy enough to survive a typhoon. The structure has been planned to make the most of a few basic cuts, so the flat sides are used for the seat (for comfort) and the base (for stability). Its character is cheerful and welcoming, and it has obviously earned its place between the beer crates and the folding chair. The world could use more of the spirit of do-it-yourself projects like this one.

Muji Window
This picture was taken in a Muji store in London. It shows a small display of a set of spaceships sold in a bag for kids. I took the picture without thinking much about it, but when I look at it now it seems beautiful and charming. Beautiful for the combination of materials, colors, and shapes: The natural wood combined with white black and grey paint is undeniably effective, unexpectedly rich and somehow reminds me of Jean Arp. And charming for the absurdly simplified forms that nevertheless provide a remarkably atmospheric impression of a space scene, easily capturing our imagination in the way all good toys do. A masterpiece of improbable merchandising.

Japanese Plumbing
Is there a profession of artist plumbers? Maybe only in Japan. Think of all the wash basins you have ever seen and consider if the plumbing was ever done as beautifully as this. The U-bend is a requirement of every installation, providing an air-block between the basin and the drainage system below ground. Typically, it is a separate unit that hangs from the underside of the water outlet with a connection to the pipework at the back, enabling the pipe to disappear into the wall horizontally. That might be preferable for cleaning the floor, but has there ever been a more poetic expression of the function than this one, which lets you know exactly where the water is going?

Japanese Fisherman
What we have here is a museum display model of a Japanese fisherman looking for octopus and other underwater delicacies. The boat is fixed to a milky plastic sheet and provides us with a view from the shore of the fisherman using a wooden box with a glass window at the bottom to get a better view of the seabed, where he hopes to spear something tasty. Reflected in a mirror above the boat we have a seagull's view of the boat and its equipment, and of the fisherman who we learn is kneeling on the boat's flat wooden boards with his head in a leather hood. Not a lot of extra information is gathered by the reflection, and yet it draws us in and provides a richer image of the scene: We can be both the observer on land and the seagull at the same time. A simple device that doubles the effect of the model maker's effort in setting the scene. —*Jasper Morrison*

Photos and Text by Jasper Morrison

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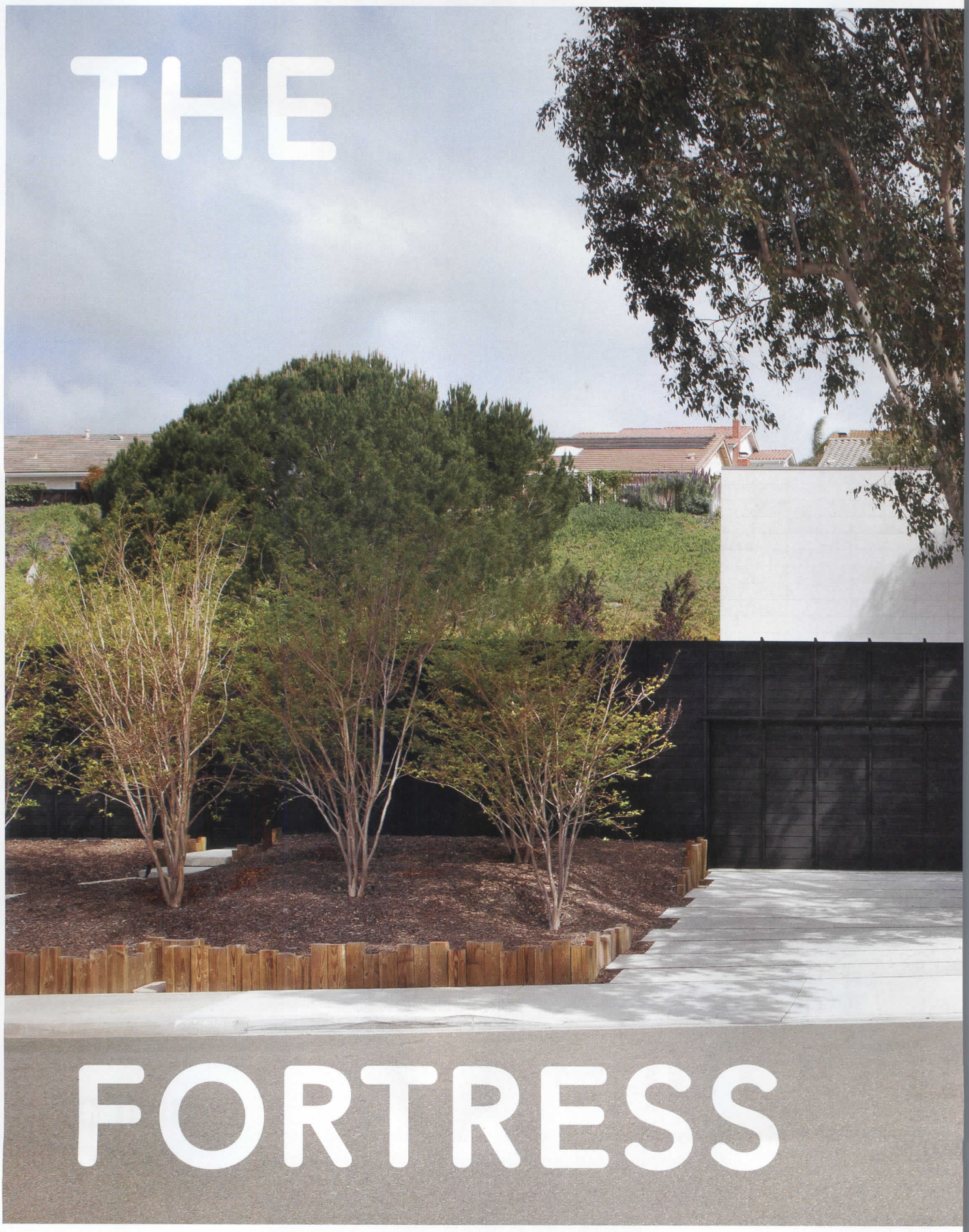
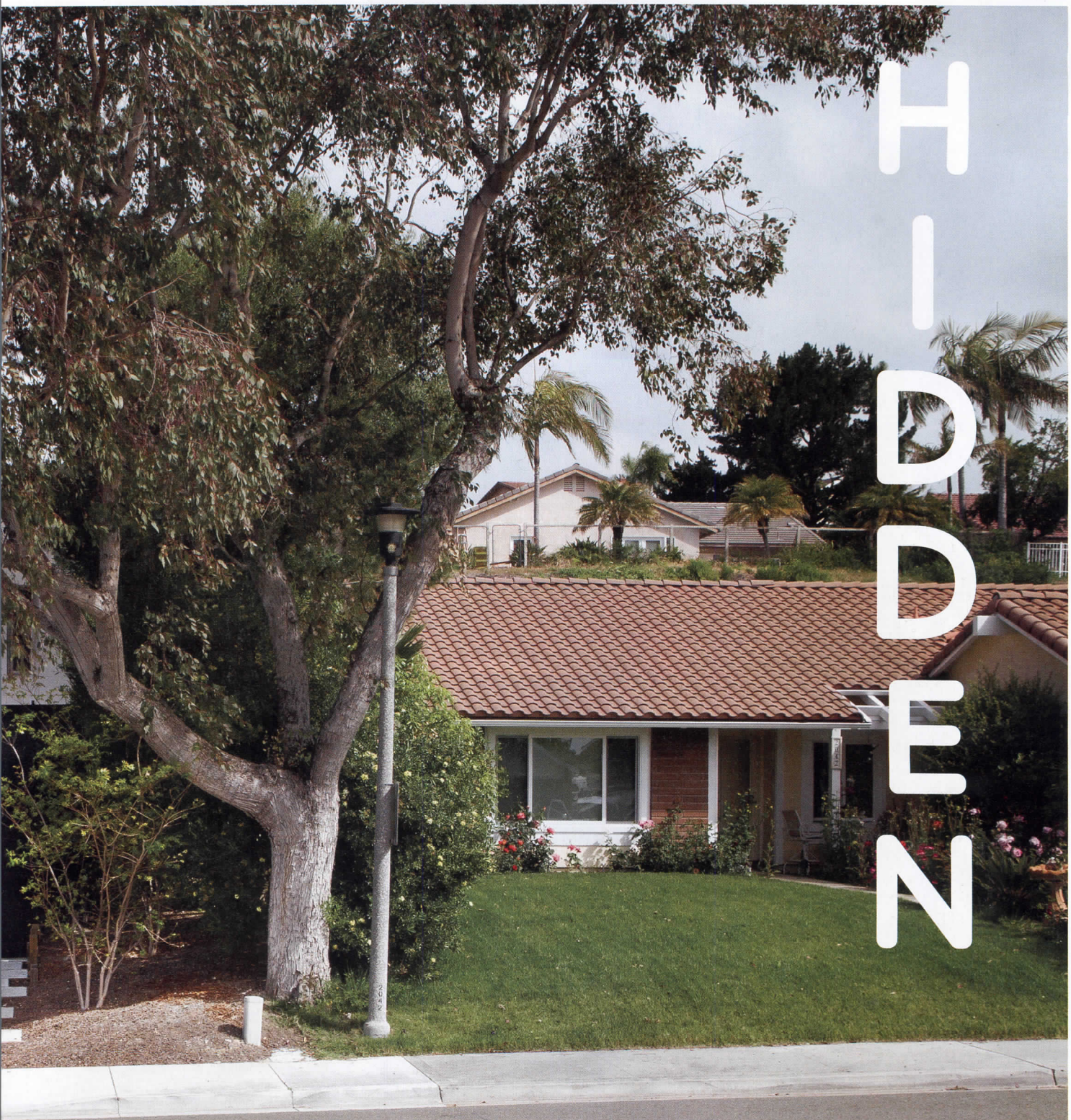


THE FORTRESS



HIDDEN

If good fences make good neighbors, then Shino and Ken Mori are the best neighbors ever. They invite us past the charred cedar facade of their Southern California home.

Story by Sam Grawe
Photos by Daniel Hennessy

Project: Wabi House
Architect: Sebastian Mariscal Studio
Location: Carlsbad, California

When I ask Shino and Ken Mori what the calligraphy hanging in their entry alcove says, it takes some back-and-forth to arrive at the answer—and even then, I suspect, it is only the closest approximation the English language could offer. "'We don't have much, but friends are welcome,'" Ken replies. To which Shino adds, "'This house is empty, that's why you can get smarter.'" Smarter? "If you don't have things, you have to think to accomplish things," Ken explains. "Basically, you don't have to have much."

And the Wabi House, which architect Sebastian Mariscal designed for the couple three years ago, is, on its face, not much. In fact, from the perfectly ordinary suburban street on which it sits, it's little more than a white cube rising from a black rectangle. But just as the calligraphy encourages the home's residents to find greater meaning within, so too does the Wabi House itself.

"From the list of what Shino and Ken wanted and didn't want, I could sense that they were subconsciously requesting an introspective house," says the bicoastal Mariscal, who has offices in Woodstock, New York, and San Diego, California. "They didn't want a show-off house; they wanted somewhere they could live forever." After finding out that the property was subject to neither design restrictions nor neighborhood reviews, Mariscal's San Diego–based design-build team transformed the typical ceramic-shingle-roofed rancher (after completely deconstructing it) into a one-of-a-kind architectural achievement.

But while the Wabi House fits Shino and Ken's lives like a perfectly tailored suit, the pair didn't dictate any of the design. "We wanted Sebastian to come up with his own style and ideas," says Shino. "We tried not to tell him too much—the minimum." So after an initial series of discussions about what the home should and shouldn't be, Mariscal (in Ken's words) went dark. "It was slightly uncomfortable," Ken chuckles, "but after a few months he pretty much came back with the house you see today."

"It's great when you find a client that challenges you to do something more meaningful," says Mariscal. "They really trusted me." And so the Wabi House serves as an object lesson in how the most spectacular creative results are accomplished: through the confident patronage of dedicated, willing clients.

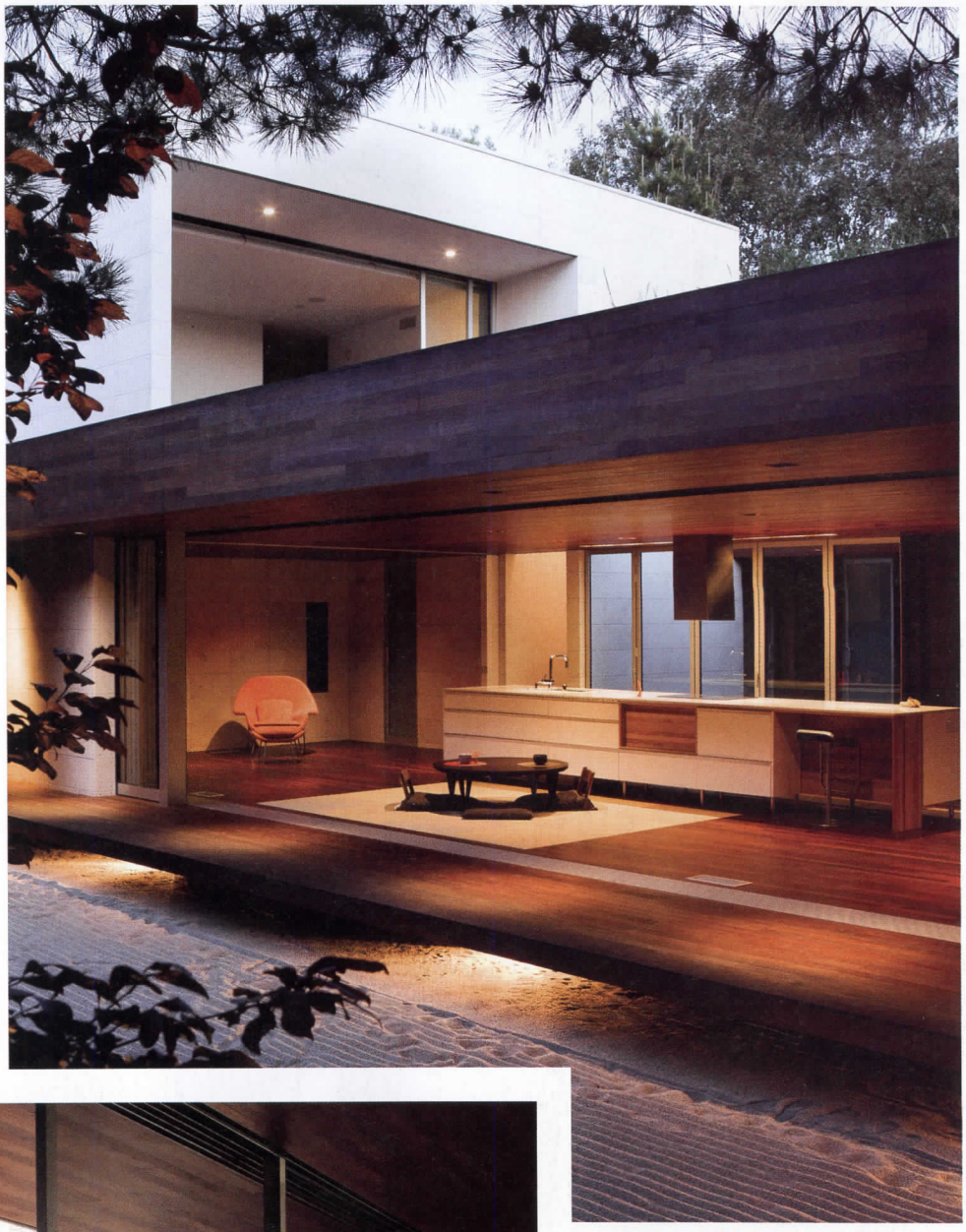
A gently winding set of exposed aggregate concrete pads leads to the Wabi House's front door. Mariscal sought to "hide the house behind a dense forest front yard." As the crape myrtles grow in, they will further filter the home's facade. During construction, Mariscal's team adjusted the design to accommodate the boughs of an old pine tree in the backyard. The unique detail imbues the home with a spirit of wabi-sabi—or beauty through imperfection.

After entering through the front door, visitors pass over the large koi pond on a cast-concrete footbridge chiseled to look like stone. A perpendicular walkway leads right to the garage and laundry areas (opposite) and left to the small office (this page). With doors open, Shino and Ken pull an Eames LCW chair for Herman Miller outside to enjoy the space. The entrance to the living room (opposite, far right) includes a seating area where guests can remove their shoes.

It's tempting to posit that all this happened simply because the Moris wanted a better place to take off and store their shoes, but in a way it did. One of their main desires for the house was to have one entrance where shoes could be deposited no matter if they entered through the garage or the street. Set back past the koi pond and an ipe walkway, the home's actual front door (and elegant shoe storage) lies within the imposing ten-foot-tall charred cedar walls that line the property's perimeter. In the words of the architect, these conscious transition zones act as "a series of layers and filters from space to space."

In Tokyo, Shino's main living area was about the same size as the tatami flooring that serves as a multi-purpose space on the Wabi House's ground floor. "I only had one table where you would do everything—eat, work, sleep," says Shino, "so I know that it is possible to live with just one room." Ken was pleased that the design reflected elements he recalls enjoying from his grandmother's traditional Tokyo house—such as the large *engawa*—but also that it was more practically suited to their day-to-day lives. Before, he says, "the house had these rooms you wouldn't go in for several months," he says, "so they just ended up as storage space. Here you go through everything every day. It's all livable space."

A custom-tailored mechanism allows six floor-to-ceiling sliding glass doors (below) to open along the entire width of the living space, creating a seamless transition from indoors to out (right). Protected by an overhang, and floating above ground level, this tertiary space is known in traditional homes as the "engawa." To sustain a unified look throughout, the floor and ceiling are clad in ipe wood. At the client's request the kitchen contains neither upper cabinets (Shino can't reach them) nor an oven (they only used the old one once—to reheat a pizza). A modular Roche Bobois Mah Jong sofa (opposite) adds a decorative flourish to the living area while maintaining as low a profile as the traditional Japanese furniture.

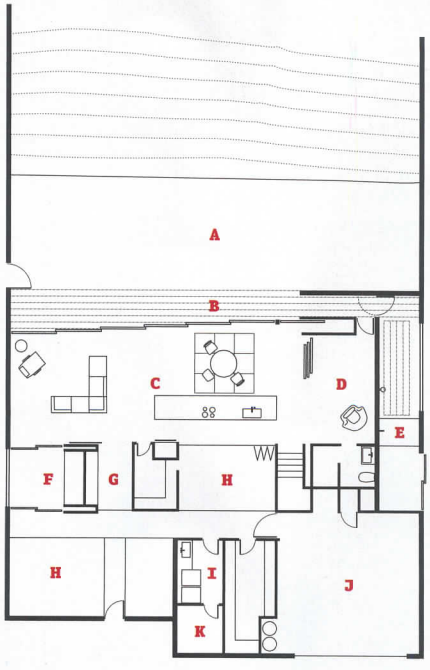


While most of the ground level is given over to the large open living and dining area, it also includes a small pantry (top left), office (below), and Japanese bathroom (opposite). An integrated Sub-Zero refrigerator is almost unnoticeable behind its charred cedar cladding. In the cheerily outfitted office, a Herman Miller Embody chair lets Shino stay comfortable on business calls that can last for hours. At the opposite end of the house, the soaking tub gets almost daily use. The bath and shower fixtures are by Dornbracht.

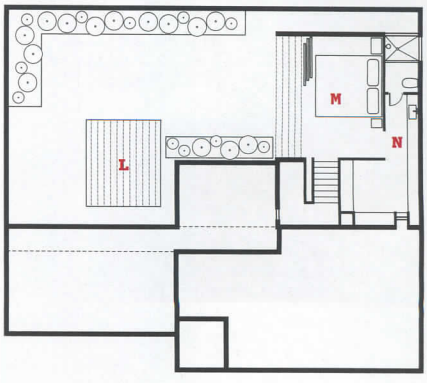
The limestone-clad volume at the east end of the house (this page) extends to the second story, housing Shino and Ken's master suite, which opens onto the planted roof deck. The couple asked for a "no maintenance, not low maintenance" backyard (opposite). However, Shino tends to "Carlsbad's largest public bathroom for cats" (otherwise known as their Japanese-style rock garden) about once a month.

Wabi House
Floor Plans

A Rock Garden
B Engawa
C Living/Dining/Kitchen Area
D Enclosable Guest Room
E Japanese Bath
F Office
G Genkan
H Koi Pond
I Laundry
J Garage
K Clothes-Drying Area
L Moon-Viewing Platform
M Master Bedroom
N Master Bath



First Floor



Second Floor

An atypical modern house that translates the language of traditional Japanese building into a Southern California context, the Wabi House is a compelling study in contradictions. "I was playing with an idea of opposites," Mariscal says. "For instance, from the street you don't see any windows, but once you go inside, it's almost all open." Although the roof deck affords a view of the surrounding area, the lasting impression of the Wabi House is of a building that focuses inward onto the very specific lives of its residents. It may be an average lot on an average street, but when Shino and Ken return home, they have an extraordinary kingdom to themselves.

A PIECE OF HOME

Made of hardy Scottish materials and holding a Japanese heart, this Edinburgh house shows that two architects from disparate cultures can design a home that bridges the gap.

Story by Aaron Britt
Photos by Ben Anders

Project: Japanese House
Architect: Konishi Gaffney Architects
Location: Edinburgh, Scotland

@ Extended slideshow at dwell.com/magazine

"Japanese on the inside and Scottish on the outside" is how architect Kieran Gaffney describes the house that he and his wife and business partner, Makiko Konishi, built for themselves and their three kids in a quiet corner of Edinburgh, Scotland. It's an apt description: The building's shape and materials are the sort you find in a modernist residence in the UK, but it's the unfussy, Japanese interior that reveals a design tailored to this multicultural family.

"I suppose that's the problem with Japan seen from the outside," says Gaffney, a Scot, of the nation from which Konishi hails and where their family lived from 2004 to 2007. "To the outside world a Japanese restaurant is just a sushi restaurant." According to him, the same goes for houses. "There is also a stereotype of what a Japanese house or a Japanese garden looks like. But we wanted to make a kind of daily-life, down-to-earth house." No sign here of the shoji screens or meticulously tended bonsai trees that so often suggest Japanese living. Instead, the couple mined the designs of humble, Japanese country homes for details that would afford them the cozy, distinct lifestyle they once had in a small town near the city of Sendai.

Lots of contemporary architecture takes technology as both an aesthetic and systematic starting point, but the brand of Japanese design that spoke most to Konishi was old-fashioned, and often overlooked. "I'd been living in England for about seven years before going back to Japan," she says. "Leaving Japan and then coming back, I started to appreciate traditional Japanese design."

The home was the first project of their nascent firm, and the couple started working on it while still living in Japan. Once they'd settled on a lot—on an alley behind Gaffney's cousin's house—they began to tie a host of architectural ideas to a proper site.

Drawing simultaneously on their time working in the London office of architect Thomas Heatherwick (where they met) and their treasured days spent soaking up the rural life in the Japanese countryside with friends, Konishi and Gaffney created a series of unpretentious spaces that perfectly fit the homey rhythms of their family life.

Local materials, clean lines, and a few dramatic—at least to Western eyes—gestures dominate the house. A low table sunk into the polished concrete floor—building regulators talked them out of the tamped-earth floor they wanted—and a charred wooden post are the main design elements of the living room. A tatami room with a skylight for moon gazing is the biggest statement upstairs.

Now, after a few years of living back in Scotland, the family still finds the traditions they built into their home as nourishing as ever. Granted, lazing in the home's tatami room may be quickly followed by a mad dash to the soccer pitch, but as a study in cross-cultural design, this house is a perfect fit. "We spend tons of time here at home," Gaffney says, "and in a way I think that the space itself helps Makiko feel less homesick." For this family of modernists, a bit of tradition was the only way to go.

POST MODERNIST

Perhaps the most striking design element of the living room space is the *dai koku bashira*, the large, central pillar. In rural Japan, such posts serve as a home's central structural support, and according to the Shinto faith, Daikoku, the god of wealth, resides in the pillar, bringing good fortune to the home's inhabitants. Konishi and Gaffney had another ritual in mind when they cast the charred post in the floor—to mark their children's heights. The pillar itself is the trunk of a 100-year-old Scottish oak.

Kiku leans on the "dai koku bashira" as Mika looks on from a barstool from department store John Lewis. The family sits around, and under in the case of four-year-old Kaz'ma, the sunken table (opposite) for a snack. Makiko made the covers of the mats her mother sent from Japan by hand. The black lamp is from Ikea.

SOUS LA TABLE

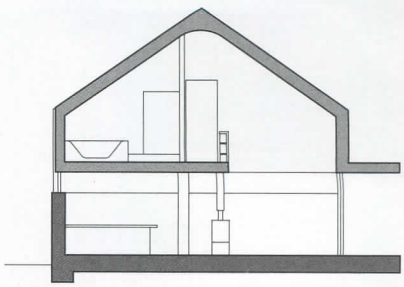
Though the family inherited Gaffney's granny's old green sofa, the *hori kotatsu*, or sunken table, figures as the hub of domestic life. In addition to dining at mealtimes, the family gathers here to read or do homework seated on the polished concrete floor. The design is common in older Japanese houses, though the radiant heating Konishi and Gaffney put in the floor obviates the need for the blankets or under-table braziers that typically serve as the only sources of heat in an old-fashioned Japanese home. "When we have Japanese visitors they go right to the table," says Konishi. "It's only our Scottish guests who make themselves comfortable on the couch."

NEIGHBORHOOD JOINT

"Japanese architecture is quite horizontal," says Gaffney. "But partly because of the tight site, we had more leeway with height than width." Because the house was built in a historically preserved zone—nostalgic Edinburgh is full of them—there are only a few subtle nods to Japanese design on the exterior. The *nuri-en* overhang leading out to the back garden and the charred wood on the facade are a pair of Japanese grace notes, but the shape and scale of the house hardly differ from what's next door. The modernist facade is a break with the workers' cottages in the neighborhood—a perk of being on an alley behind the main street—but the oak cladding and slate roof make this house a great Scot.

Gaffney and Kiku take in the air from the large sliding door bought from Timber Tech Scotland. The framed aluminum of the corner window by Natralight breaks up the roof of recycled slate tiles, which is entirely of a piece with the roofs around it. The Scottish oak cladding comes from Abbey Timber and the black aluminum cladding from MSP Scotland.

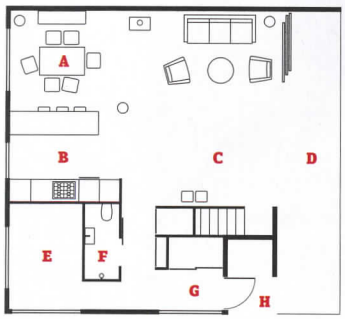
Japanese House Section



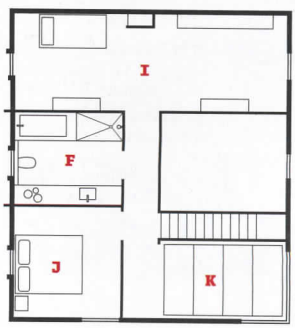
Floor Plans

A Hori Kotatsu
B Kitchen
C Living Area
D Nuri-en
E Study
F Bathroom
G Genkan
H Entry
I Kids' Bedroom
J Master Bedroom
K Tatami Room

Ground Floor



Top Floor



A late-1950s set of sofa and chairs inherited from Gaffney's granny warm up the living room (left), as do the stove from Charnwood and the coffee table the couple bought from Habitat for their first flat. The tatami room (bottom left) has mats from the Futon Company and a "Hinamatsuri" mobile (bottom right) adds a cheery touch. The kids (opposite) make all the fun they need in their bedroom. Their bunk beds and shelving were bought at Ikea.

THREE'S THE CROWD

Affording the living room its soaring, double-height ceiling meant that the remaining second level would be rather small. With three children, all younger than eight, in a room of 260 square feet, it's a miracle that things have worked out so far. Konishi and Gaffney admit that as the kids age they can't all stay piled in one bedroom forever. The plan is to split the room into two at some point. Though three kids bouncing around one room may seem like a stressful situation for any parent, it's actually far more sedate than the couple's original idea. "The initial plan," Gaffney says, "was that the whole family would be piled in there with the other 'master' bedroom as the guest room." A tightly knit family, indeed.


ALMOST PERFECT

Wilkin and Pini hired Longma Joinery to build custom cedar windows and doors for their 270-square-foot addition (this page and opposite). The delicate wooden dowels, used both on the exterior facade and the mezzanine level balustrade, are nods to the bamboo fences traditionally found in tea gardens.

Photos by Mikkel Vang

Inspired by *tansu* chests and raw materials that show patina, a pair of Sydney-based architects renovated their own home—slowly.

Story by Mimi Zeiger

Project: Almost House
Architects: Susanne Pini and John Wilkin
Location: Annandale, Australia

Perhaps it's the temperate breeze rustling the gum trees or the charming older homes, but time seems languid in Annandale, one of Sydney's oldest suburbs. Modest workers' housing from the early 20th century nestle chummily together along streets scented with fragrant frangipani blooms. Dating from the early 1900s, Annandale cottages are known for their Victorian and Federation-era embellishments. But the one architects John Wilkin and Susanne Pini purchased in 2000 was botched by a heavy-handed 1970s renovation that stripped away its historic features, so the couple opted to treat the building like a blank slate. By keeping the existing shell intact while drawing from building traditions of the Far East, Wilkin and Pini added their own take on ornamentation.

Wilkin and Pini (above left), together with their children Ava and Tom, sit at a dining table made from black heart sassafras, an Australian wood. The kitchen (above right) is built from hoop pine plywood, including the countertops and front of the refrigerator. The leather drawer pulls will patina over time. The addition's most eye-catching feature is the steel staircase (opposite) with recycled blackbutt wood treads. The bottom steps double as benches to supplement the six Arne Jacobsen Series 7 dining chairs for Fritz Hansen and a Nomos table base by Sir Norman Foster for Tecno.

As both work at fast-paced architectural firms for demanding clients, Wilkin and Pini cherish the slow pace of life and the sense of community the neighborhood affords. They spent five years transforming their long and narrow "semi"—Australian parlance for a single building split in two by a party wall—into a 1,200-square-foot Japanese-inspired retreat. "Our process was organic and evolving—we didn't have a timeframe we were hell-bent on," recalls Pini. "It was always much more important to get it right rather than just get it done. One of the luxuries of doing your own home is that you don't have to approach things in an orderly programmed way, with everything thought out, priced, and reasoned."

Little by little, room by room, the couple installed wooden cabinetry hand-built by Wilkin and a hired carpenter. The designers studied Japanese architecture while at university, and Pini once worked for a company that imported antique Japanese furniture, so the pair not only felt drawn to Eastern aesthetics (particularly Japanese design's "compactness and lightness," says Pini) but also to a slow, cumulative approach to renovation and woodworking. "Mick [the carpenter] would just come along on weekends when he was available, to work with John on whatever piece we had decided to do," she explains. "There were often no drawings. We made sketches that matched the job to their skill level. Whatever work could be completed in two days was completed, and we left the rest to the next available weekend."

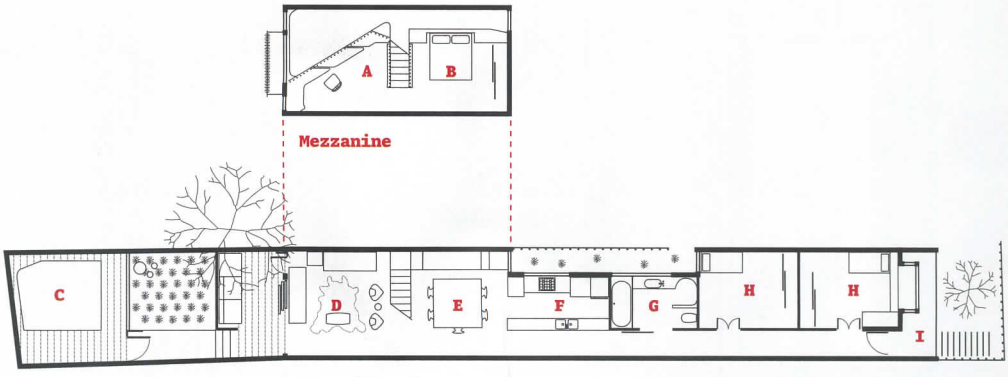
For their young children, Tom and Ava, Wilkin and Pini designed two 116-square-foot bedrooms to resemble *tansu* chests, installing interlocking puzzles of built-in storage, clever shelving, and secret compartments. Crafted out of hoop pine plywood, the cabinetry makes use of every inch of the limited space. In Tom's room, a new bay window faces onto the road. It doubles as a guest bed and a window seat with hidden storage space inside. Tom loves to scramble in and out of the window, as if playing in a tree house.

Wood is used extensively throughout the home, but despite the exquisite craftsmanship, it is never treated as precious. The bathroom and kitchen are clad entirely in plywood, from the cabinets and countertops to the edging around the bathtub and the front of the refrigerator. (All surfaces are sealed with water-based varnish.) The architects deliberately chose natural materials like wood and leather for their warm tones and texture, in spite of the fact that in wet, high-traffic areas the surfaces would quickly wear and darken. For Pini, weathering is a welcome part of the home's design, a chance for the passing of time to be expressed. It's a case study in *wabi-sabi*, the Japanese aesthetic precept in which beauty is beheld in the incomplete and unrefined. "We knew the limitations of plywood, but we like that it ages and stains," she explains. "The wood becomes sumptuous and gains character with use." According to Wilkin, the couple's use of large, uncut plywood sheets is also a reference to traditional Japanese residential architecture, where the proportions of the rooms are based on a module the size of a tatami mat.

Photos by Hugh Stewart (portraits), Mikkel Vang (living area)

Almost House Floor Plans

A Studio
B Master Bedroom
C Pool
D Living Area
E Dining
F Kitchen
G Bathroom
H Bedrooms
I Entry



The steel-and-wood stairs lead to the master bedroom and study (top left). Like many traditional Japanese bathrooms, *Wilkin and Pini's* (top right) is clad almost entirely in wood.

Wilkin and Pini chose cedar—lightweight, durable and relatively inexpensive—for the window frames. Built-in display ledges hide and showcase the family's extensive collections of design, craft, and objets d'art. "We've been together for twenty years and have gathered lots of interesting, beautiful stuff," says Pini. "So while renovating, we made sure to include storage, shelves, and window ledges that could double as display cases." Rubber stamps sit on a sill in the bathroom. Italian soda bottles glow red in the kitchen. And in Tom's bedroom, action figures stand at the ready, expertly lined up. "In small houses, you can't have everything out at the same time," Pini acknowledges. "Our collections are continually reorchestrated as the mood strikes."

Pieces of the family's collection work into the architecture in surprising ways. Slipped through a leather loop, an African cane from the 1930s becomes the bathroom door handle. The door slides open on wooden tracks built without traditional hardware and inspired by "the idea of shoji screens," says Wilkin. "Because the door stays open most of the time and the walls don't come all the way to the ceiling, we were able to break up the length of the corridor and bring in more light," he adds.

Wilkin and Pini increased the size of their cottage with a 270-square-foot addition at the rear of the original structure. A larger-scale riff on refined Japanese cabinetry, the double-height space accommodates the dining and living rooms as well as

Photos by Hugh Stewart (stairs, portrait), Mikkel Vang (bath)

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Tom's compact bedroom feels much larger thanks to interlocking shelves and storage. The plywood bed and surrounding shelving were custom-built by Wilkin and a hired carpenter.

a mezzanine-level master bedroom and study. In contrast to the rich textures of cedar and plywood used elsewhere, here, white plaster walls arch into a sloped ceiling. A steel-and-timber staircase seems to hover mid-air, dividing the living and dining areas. However spectral it seems, ultimately it is practical: The bottom steps serve as built-in seating for the large dining room table and slide to reveal storage space inside.

Tucked upstairs under the peaked roof, the master bedroom and study are a private escape. The balustrade is composed of various-size wooden dowels, a nod to the lightweight bamboo fences found in tea gardens. At certain moments in the day they cast reedy shadows against the living room walls.

Even in the new space, the passing of time is considered. "Our bedroom sits under the crown of a eucalyptus tree and the window frames views of the canopies surrounding the house," notes Pini. "Shards of sunlight and shadow track the form of the room in the morning glow, each morning slightly different between the seasons." The architects call their home the "Almost House" because it's in a continuous state of "almost finished." There is always one more little detail to design. Yet they're in no rush to call the place complete. Says Wilkin: "The house evolves as we do. The mind never stops, so the project keeps going."

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Got Mjölk?

This Canadian duo searches out top Scandinavian and Japanese designs and brings their best finds back to this Toronto shop.

Juli Daoust and John Baker broke the cardinal rule of retail when they opened Mjölk in 2009. "You're supposed to pick a name people can pronounce," Daoust says. Instead, the couple chose a moniker that pays homage to Nordic traditions and describes both the Scandinavian and Japanese design aesthetics the shop specializes in.

Pronounced "mi-yelk," *mjölk* means "milk" in Swedish. "Sweden's Arla milk packaging has won a number of awards, and its design really stuck with us," Baker says. "The words that characterize milk are the same ones that describe the two regions' design aesthetics: pure, simple, sensual." The store echoes those sensibilities with its crisp interiors and carefully curated items by artists that Daoust and Baker met on scouting trips to Japan and Sweden and its neighbors. Though it may seem a stretch at first, the items from abroad feel perfectly natural in the Toronto shop. "The climates and experiences in Japan and especially in Scandinavia are so similar to ours in Canada," Daoust says. "It's easy for us to connect with them." So while the name may be foreign, Mjölk's wares feel right at home.

Story by Miyoko Ohtake
Photos by Christopher Wahl

Daoust and Baker sit among a Siwa tote bag by Naoto Fukasawa, Cutter benches and shelves by Niels Hvass, and Dots wall hooks by Tveit & Tornøe for Muuto.

@ Watch our slideshow of favorite Mjölk finds at dwell.com/magazine

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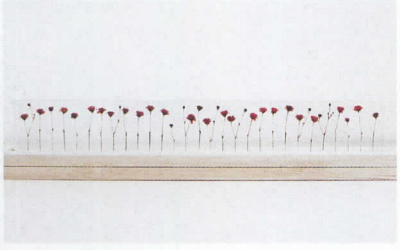
What inspired you to open the shop?

Daoust: We're not painters, we're not makers. We're people who are creative in other ways, like being able to curate a shop. Plus, it's in John's blood.

Baker: My grandpa had a hardware store and a camera store. My dad manages a car dealership.



You opened in 2009 during tight economic times.

Baker: There's always a second coming of modern design in response to a recession: Alvar Aalto bent wood because steel became too expensive. Iittala simplified its designs because it was too costly to be ornate. We knew people were either going to buy the cheapest things possible or start looking at disposable products as unsustainable and begin investing in products for the long run.

What drew you to Toronto's Junction neighborhood?

Baker: Downtown became so expensive, and that pushed people either east or west. In the past five years, this area has really become a destination. A lot of young, independent businesses have popped up, starting with reclamation stores Smash and Post and Beam. There's also Crema Coffee Co., Pandemonium Books & Discs, Junction Fromagerie (a Quebecois cheese shop), and Bunner's gluten-free vegan bakery, to name a few.

How do you select an item to sell?

Daoust: I'll be making something or getting dressed and wish I had a better can opener or a better shoehorn. Then, I try to find the best one there is. Everything we put in the store is something we would want in our house. It all ends up upstairs in our apartment at some point.

How do you grapple with the common perception that foreign design costs more?

Daoust: We made our shop look too slick; everyone thinks everything is really expensive...

Baker: But we recently counted all the things in the store under $100 and there are hundreds. It actually surprised us!

You worked with Christine Ho Ping Kong and Peter Tan of Studio Junction on the interior design; how was that collaboration?

Baker: A lot of our ideas for the store were things they had already executed. We wanted a curved wall, and they had recently created one for an exhibition at the iconic Gladstone Hotel; after the show they said, why don't we use it in the store? Christine and Peter are master manipulators: If you're seeing something not quite right, they'll help nudge you in the best way.

Why do you host exhibitions in the space?

Baker: Everything has a story. By having an artist come in during the exhibition, walk around, and talk to people, customers know if they buy one of his pieces, they're supporting this great designer who can continue to work. Japanese artist Oji Masanori signed the backs of plates for people when he was here. It was amazing.

What's next for the shop?

Baker: We went to Japan twice in a row to source products and just got back from Scandinavia—Reykjavík, Copenhagen, Stockholm, Helsinki. Norway Says was one of our favorite design firms; we were so sad when they split in 2009. But now we get two new companies—Andreas Engesvik and Anderssen & Voll—that are both doing amazing things. We're also redesigning our site and finally launching an online shop.

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Who: Juli Daoust and John Baker
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Poul Henningsen's PH 5 lamp for Louis Poulsen hangs over the Sandra table by Thomas Sandell for Asplund and Scandia chairs by Hans Brattrud for Fjordfiesta (top left). Studio Note's f,l,o,w,e,r,s ruler features handpicked, dried flowers in acrylic (bottom left). Oji Masanori's wooden Kami cups and mugs are handcrafted in Japan (right).

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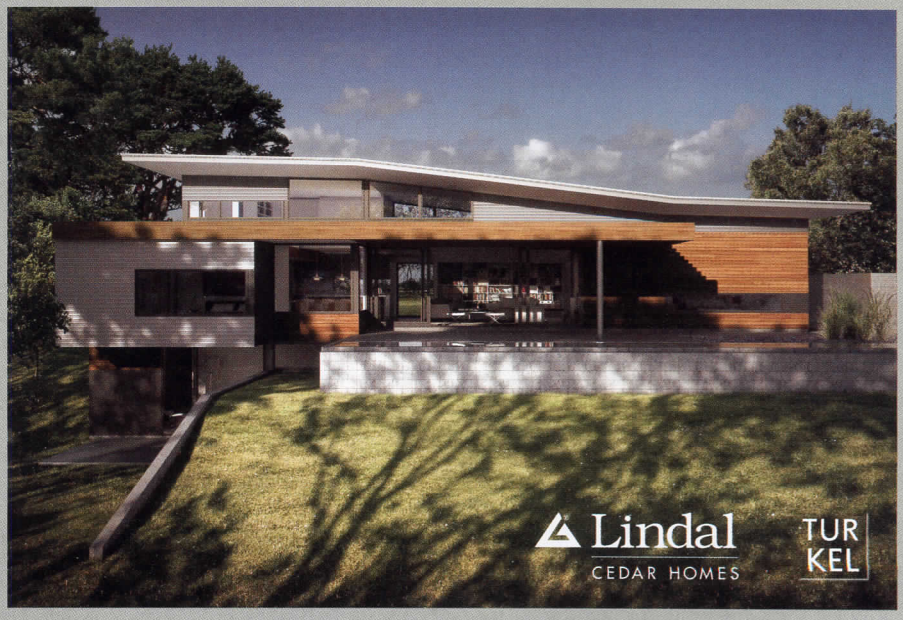

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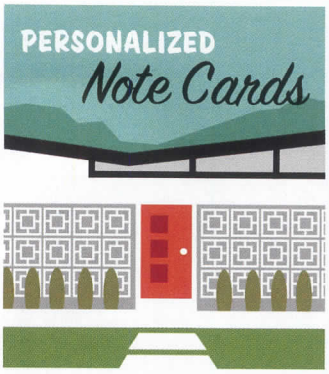

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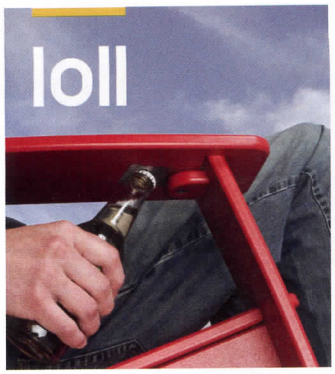

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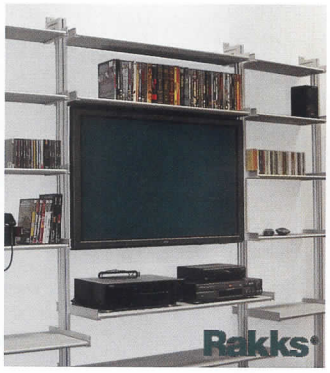

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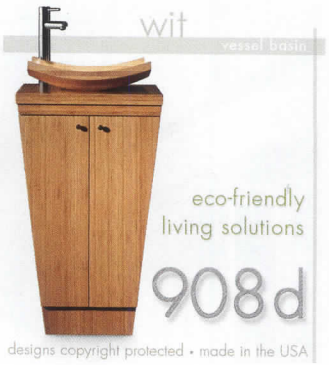

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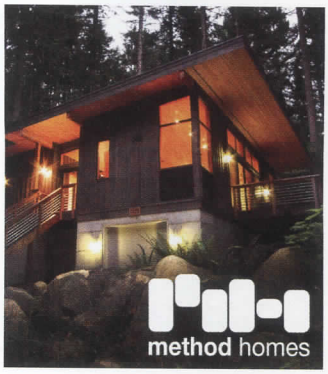

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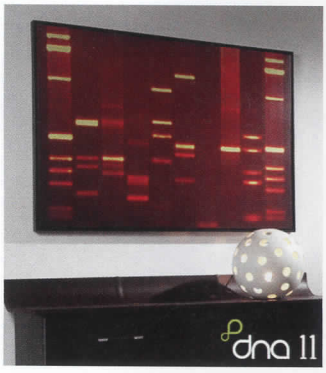

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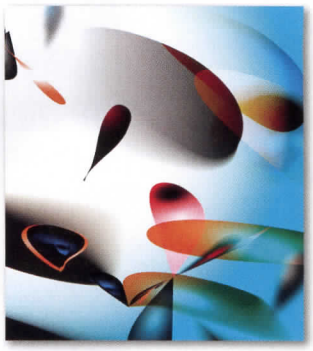

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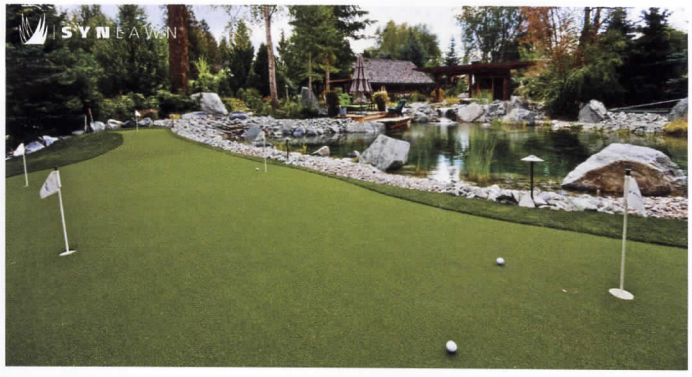

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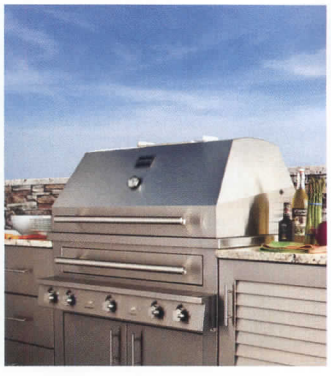

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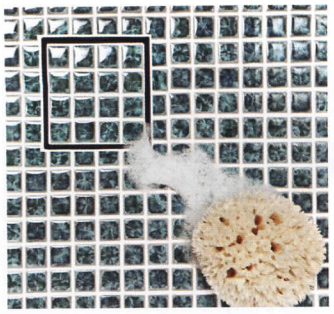

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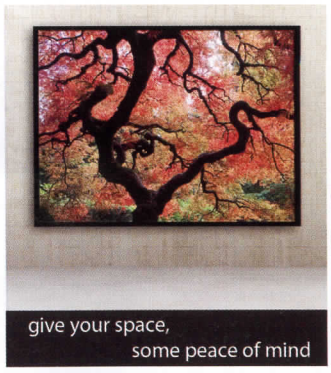

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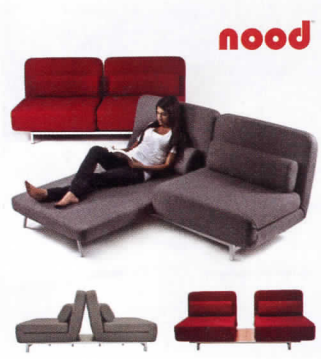

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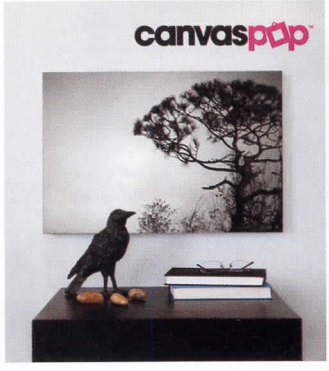

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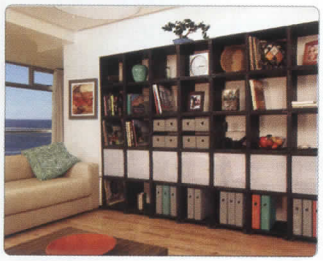

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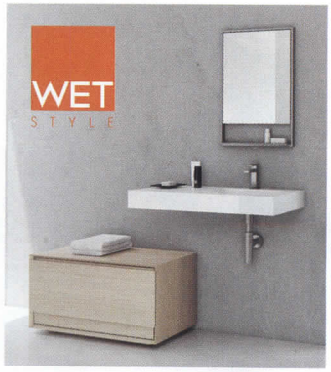

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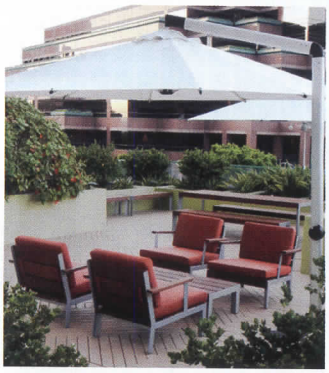

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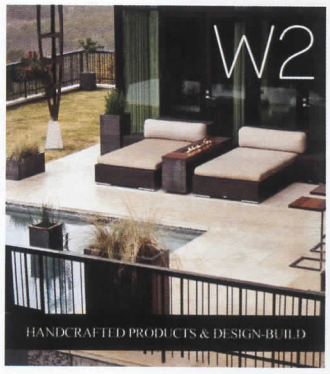

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Corrugated plastic panels from Lowe's
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Bamboo plywood for downstairs floors by Smith & Fong Plyboo
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Copper flashing from Basic Copper
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Lexan bulletproof front doors built by Stephen Reinert, Polygon Projects
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Case Study Day Bed and Cigar pendant by George Nelson for Modernica
modernica.net
LCM chair by Charles and Ray Eames for Vitra
dwr.com
Kuba rug by Kea Carpets and Kilims
keacarpetsandkilims.com
Sheesham coffee table from Journey Home
journeydumbo.com
Painting over mantel by Joyce Kim
joycekim.org
Marina floor lamp by Rico Espinet for Rico
shoprico.com

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Trundle Desk by Eric Pfeiffer for Offi & Company
offi.com
Stash Desk by Blu Dot
bludot.com
StudioDesk XL by Dominic Symons for Bluelounge
bluelounge.com
Enchord Desk by Sam Hecht and Kim Colin for Herman Miller
dwr.com
Parsons Desk by West Elm
westelm.com
Tanis Desk by Pierre Paulin for Ligne Roset
ligne-roset-usa.com

64 Off the Grid

Faro Architecten
faro.nl
donQi
donqi.eu

72 Process

Marimekko
marimekko.com
The Marimekko Shop at Crate and Barrel
crateandbarrel.com

79 Inspired by Japan

The Japanese House: Architecture and Interiors
by Alexandra Black and Noboru Murata (Tuttle, 2000)
Building the Japanese House Today
by Len Brackett and Peggy Landers Rao (Abrams, 2005)
Benchmark Furniture
benchmarkfurniture.com
Joint Table by Tomoko Azumi for Rocket Gallery
rocketgallery.com
Shiba cookware by Naoto Fukasawa for Alessi
alessi.com
Patan chair by Tomoko Azumi for Zilio A&C
zilioaldo.it
Bamboo Steel Chair by Nendo for Yii
yiidesign.com
Moon chair by Tokujin Yoshioka for Moroso
moroso.it
Yumi Lamp by Shigeru Ban for Fontana Arte
fontanaarte.it
Sam Hecht, Industrial Facility
industrialfacility.co.uk
Retail Facility
retailfacility.co.uk
Toyo Ito
toyo-ito.co.jp
Shigeru Ban
shigerubanarchitects.com
Fumihiko Maki
maki-and-associates.co.jp
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Arata Isozaki
isozaki.co.jp
The Noguchi Museum
noguchi.org
Akari Light Sculpture
shop.noguchi.org
Jasper Morrison
jaspermorrison.com

94 The Hidden Fortress

Pursuing Wabi
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Sebastian Mariscal Studio
sebastianmariscal.com
Mah Jong sofa by Hans Hopfer for Roche Bobois
rochebobois.com
LC4 chaise by Le Corbusier and Charlotte Perriand for Cassina
cassinausa.com
Twiggy Floor Lamp by Marc Sadler for Foscarini
foscarini.com
Womb chair by Eero Saarinen for Knoll
knoll.com
Embody chair by Bill Stumpf and Jeff Weber; Leaf light by Fuse Project; LCW chair by Charles and Ray Eames for Herman Miller
hermanmiller.com
LEM Piston Stool by Shin and Tomoko Azumi for La Palma
lapalma.it
IMO fixtures by Sieger Design for Dornbracht
dornbracht.com
Integrated Refrigeration by Sub Zero
subzero-wolf.com

106 A Piece of Home

Konishi Gaffney Architects Ltd.
konishigaffney.com
Design Review by pushpullbar
pushpullbar.com
Tall Engineers
tallengineers.com
Tatami room mats by Futon Company
futoncompany.co.uk
Mat covers by Makiko Konishi
konishigaffney.com
Kitchen barstools by John Lewis
johnlewis.com
Cove 1 wood-burning stove by Charnwood
charnwood.com
Butterfly stool by Sori Yanagi for Vitra
vitra.com
PS Maskros pendant, bunk beds, kitchen cabinets, cube stools, and living room lamps from Ikea
ikea.com
Coffee table by Habitat
habitat.co.uk
Back-to-wall water closet and washbasin by Jasper Morrison for Ideal Standard
ideal-standard.co.uk
Sliding doors by Timber Tech Scotland
timbertechscotland.co.uk
Aluminum-framed corner window by Natralight
natralight.co.uk
Underfloor heating by Nu-Heat
nu-heat.co.uk
Lead dormers by D. Blake & Co.
dblake.co.uk
Aluminum cladding from MSP Scotland
mspcladding.co.uk
Ground work and drainage by Hall Mossman, Greenscape Grounds Maintenance
greenscape-grounds-maintenance.co.uk

114 Almost Perfect

Architecture and interior design by John Wilkin of Candalepas Associates and Susanne Pini of Rice Daubney
candalepas.com.au
ricedaubney.com.au
Custom windows and doors by Longma Joinery
longmajoinery.com
Sofas by Schamburg + Alvisse
safurniture.com.au
Bertoia Chair by Harry Bertoia for Knoll
knoll.com
Series 7 dining chair by Arne Jacobsen for Fritz Hansen
fritzhansen.com
Boz bathroom and kitchen taps by Meco
meco.com.au
Nuda 860 sink basin by Parisi
parisi.com.au

122 Design Finder

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Siwa tote bag by Naoto Fukasawa
naotofukasawa.com
Cutter benches and shelves by Niels Hvass
strand-hvass.com
Dots by Tveit & Tornøe for Muuto
muuto.com
Sandra table by Thomas Sandell for Asplund
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PH 5 by Poul Henningsen for Louis Poulsen
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Kubus candleholder by Mogens Lassen
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136 Finishing Touch

Tatsuro Kiuchi
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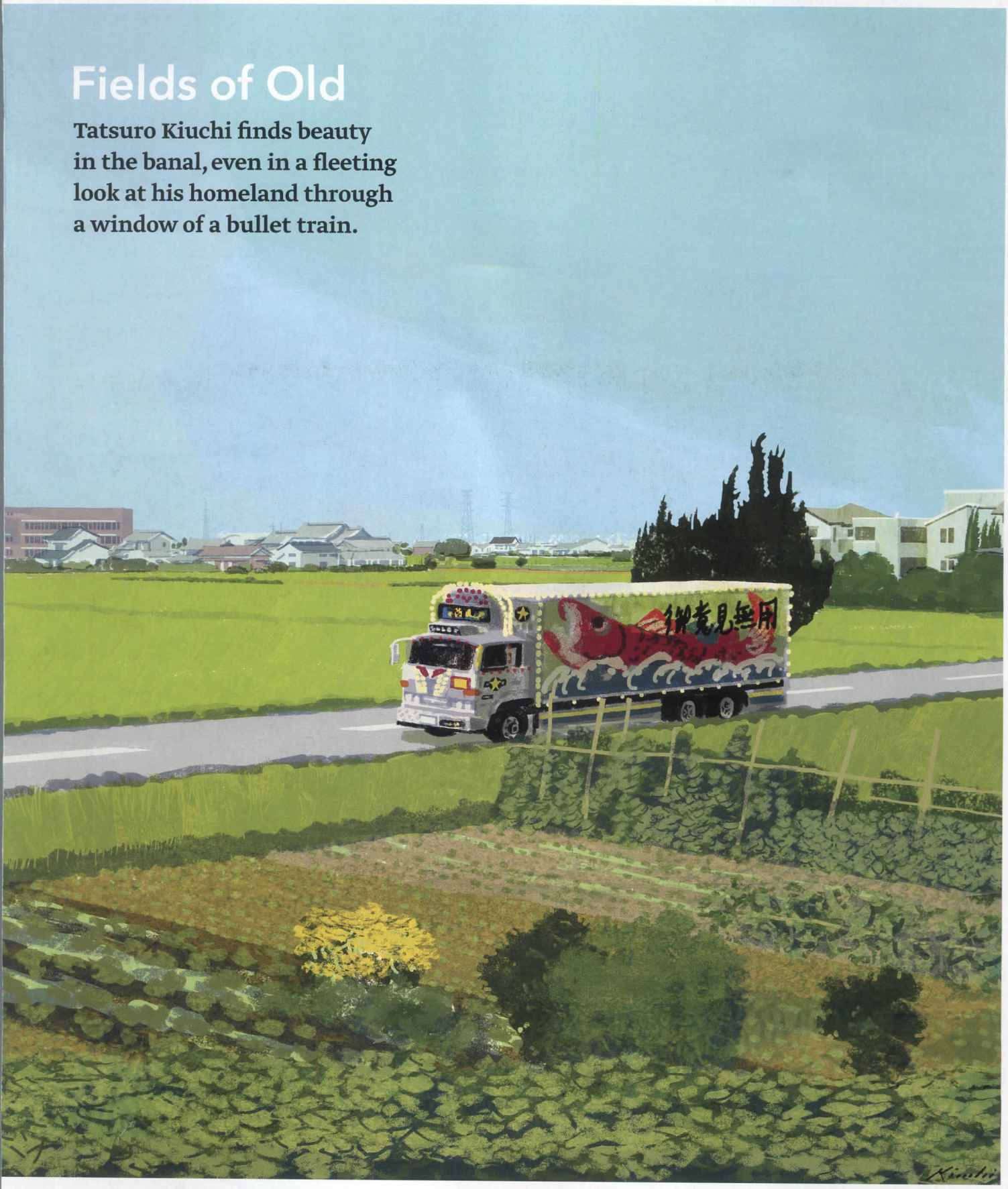

Story by Jordan Kushins
Illustration by Tatsuro Kiuchi

Truck Yaro, a Japanese film from 1975, inspired real-life long-haulers to decorate their vehicles in the same "gorgeous, sometimes tacky," Kabuki-meets-Las-Vegas style.

It's still common to see the rigs transporting seafood through rice paddies across the country, and for artist Tatsuro Kiuchi, this view embodies the essence of Japan.