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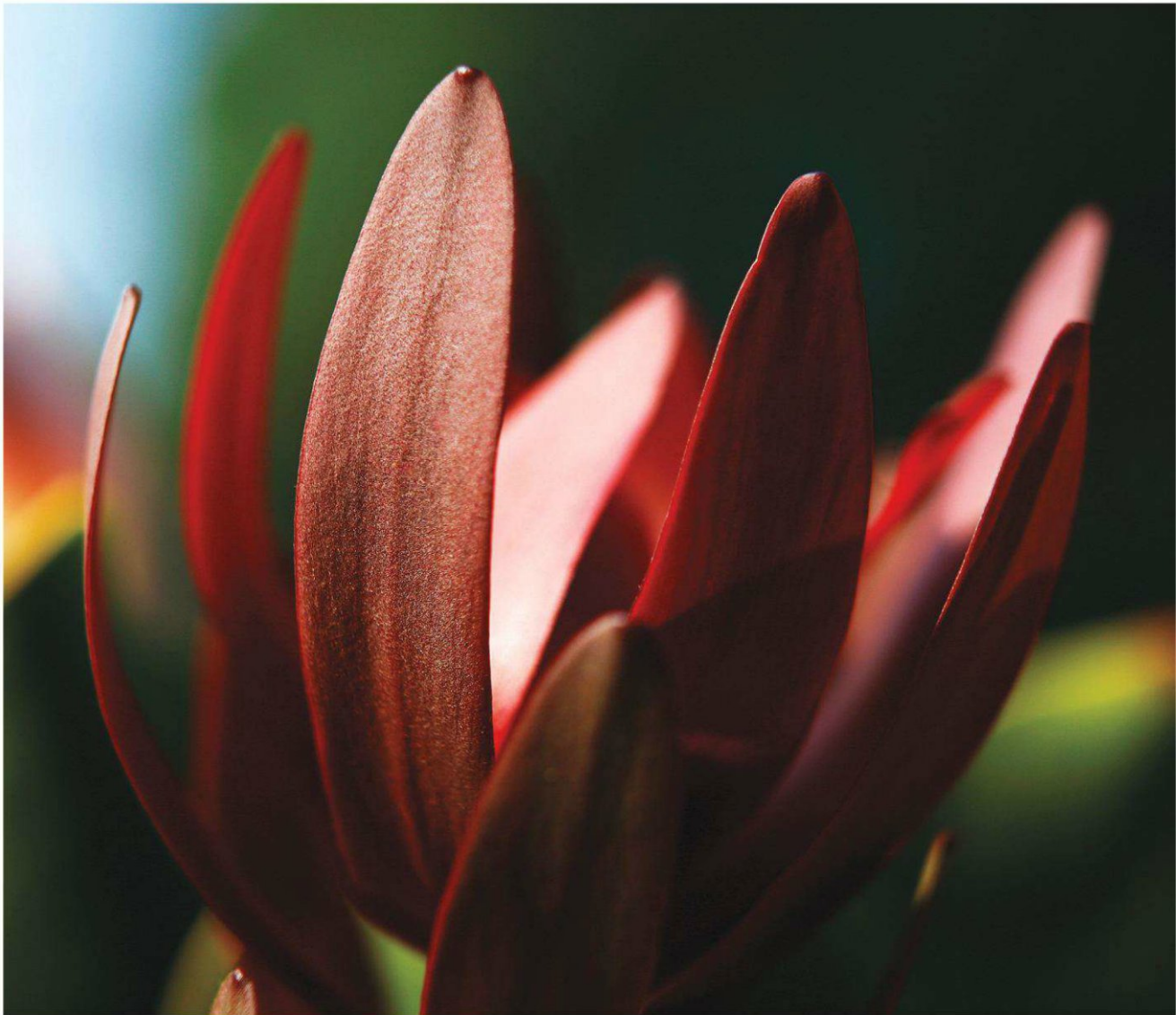


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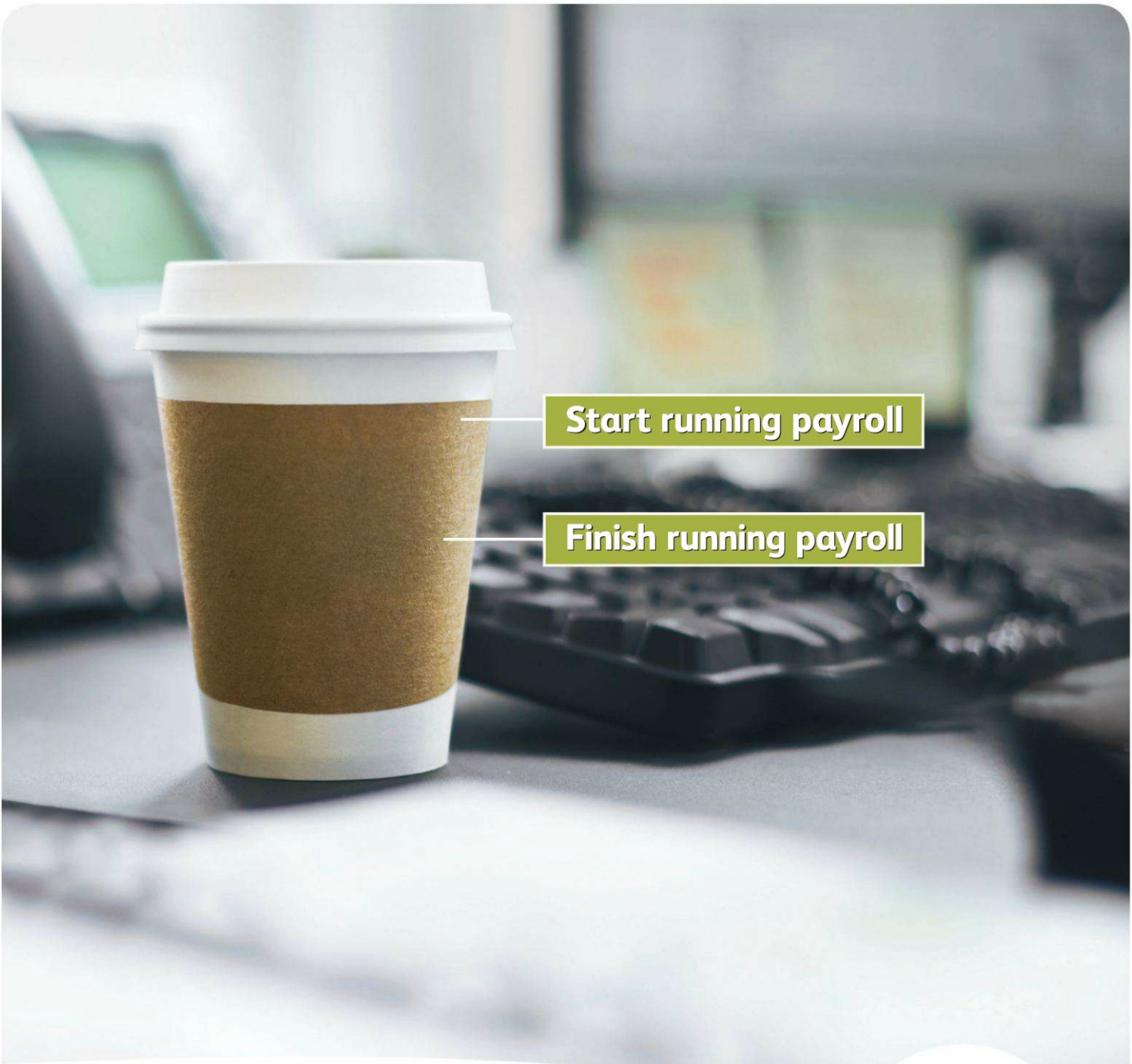


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Cover and this page:

Architect Benedetta Tagliabue and her dog, Tina, adore this colorful lounge chair, p.84.
Photos by Gunnar Knechtel

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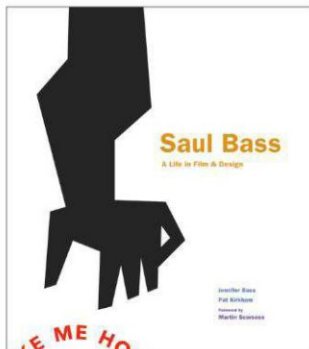
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Sure you love it when Saul Bass's credits open a movie, but how would you like the man and his work on your coffee table too? Enter to win at dwell.com/tmh

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Levitt Goodman Architects raised the roof of this Toronto home to make room for a clerestory window, which sheds much-needed light on the second-story's open office.

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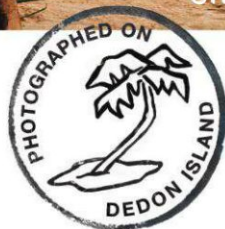
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Home, Improved

I grew up in a Tudor-style house with good bones but seriously questionable arteries. Errant nails, billowing tarps, and exposed wires were simply facts of life, which means I came of age in a home in a near-constant state of renovation.

Rather than tackling everything at once, we'd hack away at a laundry list of desires and needs, slowly accomplishing one job at a time. With every refinement, new challenges would arise and fresh setbacks would occur. This maddening ebb and flow is the reality of renovation—numerous moments of stress and consternation, tempered by increments of progress.

Check in with anyone undergoing a renovation project in their home, large or small, and you're likely to hear a rueful laugh and a heavy sigh. This reaction certainly reinforces the old adage that nothing worth doing is ever easy, and I'm sure those featured in the following pages would agree. But whatever the reason driving a structural or aesthetic resuscitation—the need for increased privacy, more livable space, better circulation of rooms—it's all meant to result in greater ease of living.

That's why we've dedicated this issue to individuals who are able to glimpse an existing structure and conjure up the unseen potential, even when the difficulty—be it financial, physical, or mental—is especially daunting.

Many decades later, my family's house is still not completely finished. And who knows, maybe there's a chance that I might live there again someday. So when my eyes roam around the rooms, I see my own vision of what could be, rather than what is, and I can't help but share a rueful laugh of my own. The possibilities are just so exhaustingly and exhilaratingly endless.

Amanda Dameron, Executive Editor
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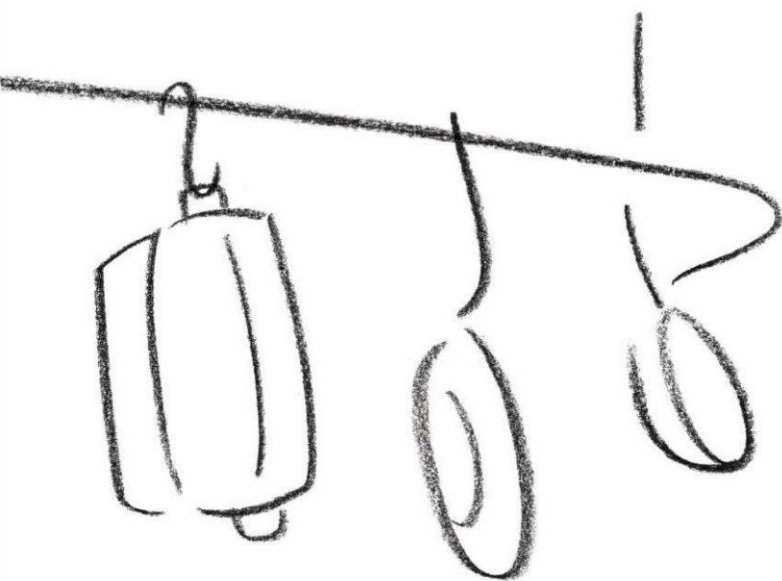
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Dwell in the Digital World

NEW CONTEST//

Rethinking Preservation

Presented by Sub-Zero

At Dwell we believe that designing for the modern world begins with honoring the precedents of the past. In this issue we recognize the most exceptional of renovations, delving into homes thoughtfully coaxed from yesterday, made relevant again today, and preserved for tomorrow. We are taking it one step further and celebrating preservations, renovations, and restorations in an online contest dedicated to rethinking preservation and breathing new life into the old.

Your mission is to submit a worthy landmark and a compelling argument for why it's deserving of preserving. From a turn-of-the-century leaking library to a dilapidated diner of past mid-century glory—we urge you to consider your communal spaces and neighborhood places and imagine the possibilities.

Here's how it works. You submit and we post for popular vote. The top ten submissions with the most votes will be presented to a panel of judges for the final decision. The judging criteria will be a mixture of aesthetics, viability of restoration, and strength of argument. Together with Sub-Zero we'll donate \$10,000 to the organization that we feel promotes preservation, restoration, and renovation efforts in the region where the winning entrant's landmark is located.

The good Samaritan who submitted the winning entry won't go home empty-handed. To reward your architectural do-gooder efforts, Sub-Zero will bestow you with a freestanding wine storage unit.

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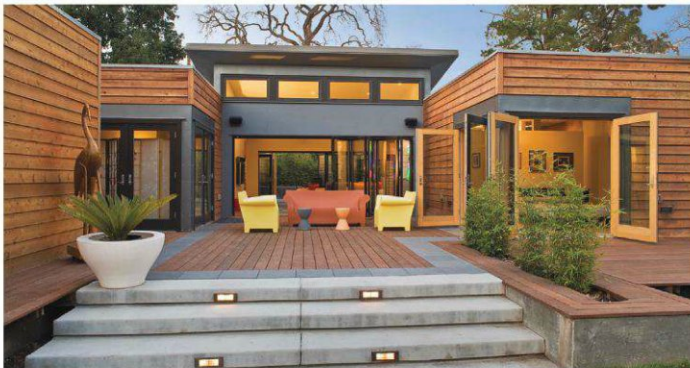
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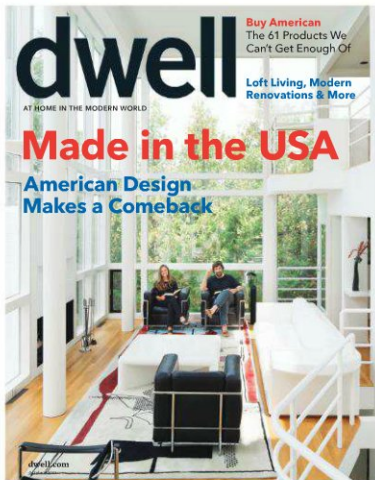
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I loved "Hot Houses" (Super Structure, October 2011). I plan on tearing that page out of the magazine and sending it to my father, Bill Brady. I wish I could see inside the fire stations, though.

The story brought back fond memories of visiting my dad at work at the 34th Street Firehouse in Bayonne, New Jersey, back in the day. We would stop by on the way home from church on Sunday when he was working. I got to sit in the truck and ring the bell, but I never got to go upstairs (or slide down the brass pole either). Upstairs was for "boys only." I was so jealous when my two brothers would run up the wide wooden staircase and go find our dad. Thanks for prompting a nostalgic memory that always makes me smile.

Lorraine Brady Kulik
Nashua, New Hampshire

I had the chance to see a Cricket Trailer in person, and the design is innovative (Outside, October 2011). Most towables in this weight range are yawn-inducing tent trailers. Garrett has created an excellent alternative choice for those who need a fully functional, hard-sided trailer that is towable by a midsize economy car. Simply brilliant.

Mario Donovan
Posted on [dwell.com](#)

Many thanks to Michael McCarthy and Marcia Myers for restoring one of the houses I most adore, Richard Meier's Douglas House ("On the Waterfront," October 2011). I've admired it from the road when I bicycle by and from

the water when we take our kids skiing. One of these days I may get the nerve to knock on the door!

Eric Rowland
Posted on [dwell.com](#)

I met designer Edgar Blazona and saw his TrueModern Playhouse (Dwell Reports, July/August 2011) at his Berkeley, California, store (which opened in August). The store was not quite set up when I visited, but he went out of his way to meet me and give me a tour. The playhouse was really cool and nicely built. Our son enjoyed taking the window covers in and out. My wife, on the other hand, could not get enough of his new sofa with solid walnut, Danish-looking legs, which is perfect for our style of modernism. Looks like we have two large purchases to make. Yikes. Thanks for letting us know about Edgar.

Sam Piking
Posted on [dwell.com](#)

The L House (Off the Grid, July/August 2011) is a beautiful project with a beautiful sentiment that's consistent with joy and happiness. I applaud the architect and client for listening to each other and delivering a prototypical solution. I also appreciate your mentioning Ron Kolodziej, the builder. Building as a team has numerous benefits. I'm an architect, and Ron builds all my work. When he makes suggestions, I listen.

Martin Roy Mervel
Posted on [dwell.com](#)

Correction: In our October 2011 issue, we incorrectly listed the price of Eco by Cosentino as the cost for materials only (Dwell Reports, p. 58). The listed price of \$68-\$118 per square foot is the cost for both materials and installation. We apologize for this mistake.

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Iain Aitch

London contributing editor Iain Aitch took off to the rural flatlands of Norfolk in the east of England to visit Carl Turner and Mary Martin's unique Ochre Barn ("Bans Ennobled," p. 70). "As I was organizing my visit to the barn there was a spate of rioting happening in London and across England," Aitch says. "I kept seeing oriented strand board very similar to that used in the project, but it was mostly protecting the windows of looted sportswear stores. The barn was a real contrast to the recent chaos of the city; it had the feeling of a retreat or a peaceful gallery, yet it still felt homely."

Nicholas Calcott

For this issue, photographer Nicholas Calcott traveled to Briord, France, a small town just outside Lyon, where Ligne Roset's factories are located (Process, p. 60). He did so as he was finalizing his move back to the United States. "Seeing Lyon for the first time, eating some of the regional specialties, and getting to spend time with the locals who man the factory really made clear what I would be leaving," he says. "It was a slightly bittersweet trip for me, though, of course, any excuse to travel to the south of France is a good one."

Sally McGrane

Berlin-based writer Sally McGrane met architect Frank Drewes for coffee just down the street from her GDR abode. They chatted concept before she hopped the train to Hamburg to check out Drewes's Black Villa in person ("Paint It Black," p. 78). The visit took place on one of the nicest days of the year, and the Black Villa was so open, light-filled, and airy that it felt like being outdoors.

Christoffer Rudquist

Christoffer Rudquist is a London-based photographer who grew up in the countryside of his home country, Sweden. He traveled to Norfolk to shoot Carl Turner and Mary Martin's Ochre Barn, which is located in farmland and surrounded by high grass and meadows ("Bans Ennobled,"

p. 70). "I made the acquaintance of a variety of nettles, thistles, some kind of burdock, and poppy-like seeds," Rudquist says. "It made me feel like a fish in water or maybe more like a mole in soil."

Rosie Scott

Melbourne-based writer and interior designer Rosie Scott traveled to Adelaide to visit Kylie Brammy and George Kyrianiou's renovated house (My House, p. 38). Despite it being midwinter, she managed to get sunstroke from drinking tea at their sun-drenched dining table! Warm and woozy, she strolled from the house to the Adelaide Zoo. There Scott came face to face with its most famous residents, two giant pandas, who seemed to share her sun-affected sleepiness.

Alissa Walker

An architecture writer who lives in the Silver Lake neighborhood of Los Angeles, Alissa Walker had spent years admiring Rudolph Schindler's historic Bubeskho Apartments from afar, pausing to gawk at the development's handsome sculptural facade during runs and poring over photographs of the warm interiors when apartment listings popped up on Craigslist. It was a real treat to finally spend some time on the other side of the white stucco walls with owners Joe DeMarie and Madeleine Brand ("Self-Preservation," p. 64). "At the very least now they'll know who I am when I stop and stare at their house," she says. ■■■■

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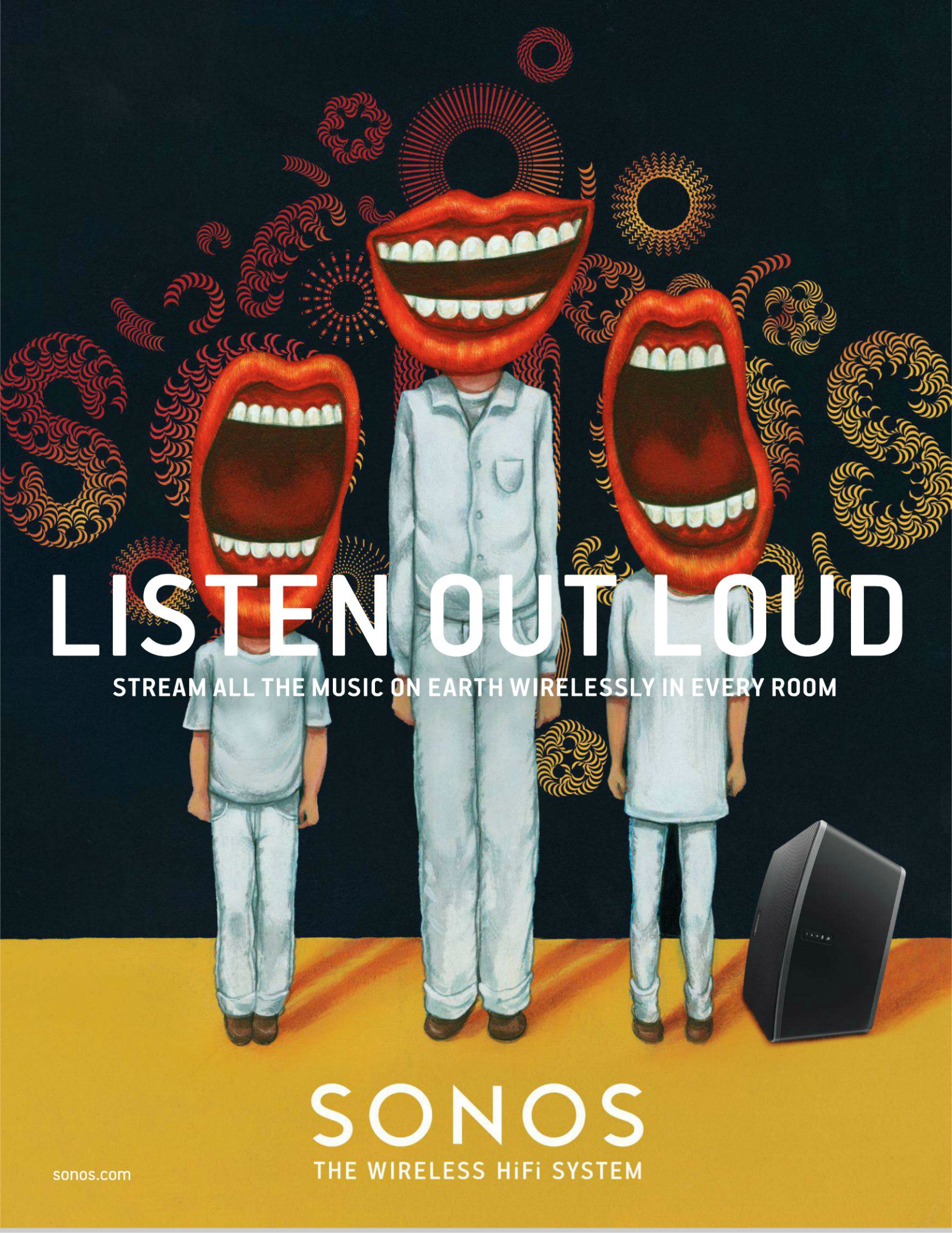


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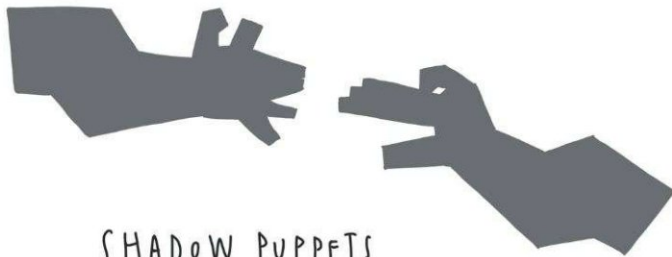
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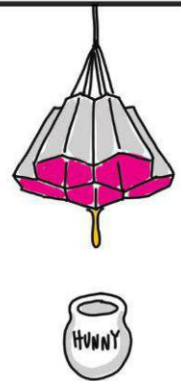


SHADOW PUPPETS
with SAUL BASS

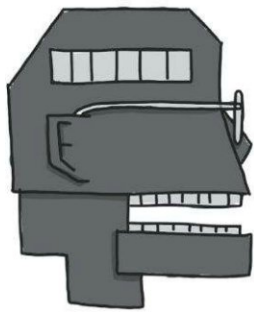
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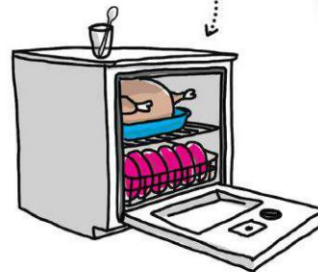
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HALLO.
ICH BIN EIN
PRE-FAB.

30 JustK Haus

DISHWASHER & SELF
CLEANING OVEN

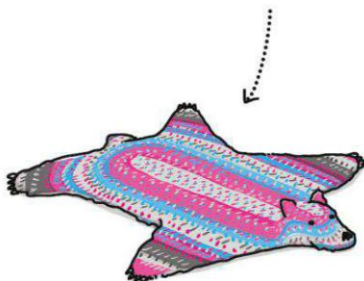


32 Test Kitchen

STOVE
STOOL



BEAR-BRAID RUG



34 Winter Warmers

Illustrations by Craighton Berman

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Houses We Love



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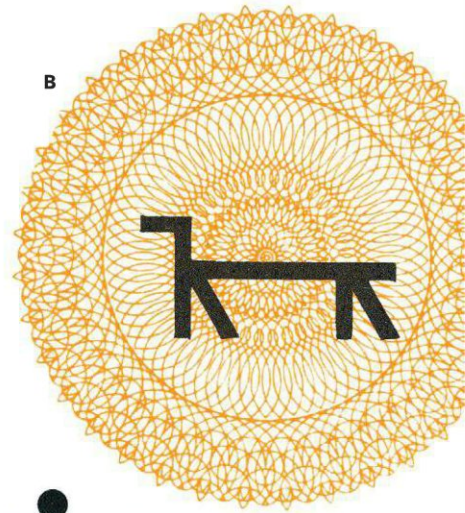
Saul Bass: A Life in Film & Design



In the days before “advertising art” became “graphic design,” Saul Bass was already a leader in the realm of visual iconography. A new monograph celebrates his life’s work, which spanned decades and media.



A



B



C



D



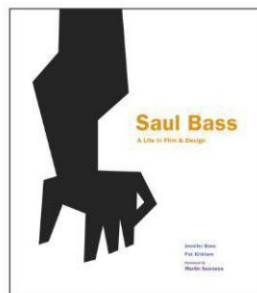
E



F

Chances are you’ve seen the work of Saul Bass in the last 24 hours.

Whether you’ve opened a phone bill from AT&T, consumed a bowl of oatmeal, or watched the shower scene from *Psycho*, you’ve encountered the powerful language of filmmaker, designer, and artist Saul Bass (1920–1996). A new monograph, compiled by his daughter, Jennifer Bass, and design historian Pat Kirkham, highlights the reductive, colorful style of Bass, and his wife and constant collaborator, Elaine.



A. Bass in his Hollywood office, 1960

B. Symbol for a veterinary hospital and pet insurance plan, 1954

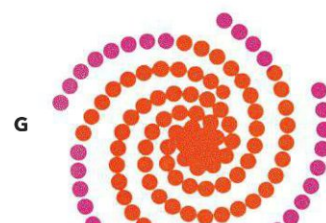
C. Logo for Silverlake Lithographers, 1957

D. Wrapping paper designed for the Japanese department store Keio in 1964

E. Matchbook set for Ohio Blue Tip, 1963–1965

F. Trademark and packaging design for Frank Holmes Labs, 1954

G. Symbol for Splendor Gift Wrap, 1958



G



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Round Logic



Not many architects can state that their father invented a new way of building. Nicolás Bini, however, has adapted his dad's 1960s air-formed Binishell concept for a new generation.



Nicoló Bini went to architecture school to figure out an effective way to provide low-cost housing to developing countries. In the end, the concept that made the most sense was, in fact, the most obvious. His father, Dante Bini, was the brains behind the Binishell, a 1960s innovation in which ground-up building meant inflating a concrete-covered balloon into a uniquely rounded edifice.

"My father was interested in the structural innovation—his goal was to go bigger and bigger," Bini says. "We took on the challenge of making these buildings smaller, simpler, cheaper, greener, and faster to build." The development team, which included both Binis, created three new systems—Four, Five, and Six—each of which will address a different need.

Four: An aerodynamic square-based dome that is earthquake- and water-resistant. The midrange size and price are ideal for modest single-family homes or educational environments.

Five: This smaller, vault-shaped structure's preformed membrane takes the shape of the pressurized air used for inflation. It's especially apt for disaster-ravaged locations like Haiti, where shared walls aren't code-compliant.

Six: This larger option for domestic, retail, or civic projects will offer a key step towards acclimating the public to the idea of a curvaceous urban contour.

Toil and Bubble

Wallace Neff's inflated structures are explored in a new monograph.



Dante Bini wasn't the first to experiment with pneumatic structures. Wallace Neff, a Southern California-based architect practicing in the 1930s and 1940s, was perhaps an unlikely dome proponent. He specialized in Spanish-style mansions characteristic of the area but saw potential in developing a "revolutionary method providing for a low-cost, labor-saving process of extremely rapid production"—one that could be achieved by his innovative Airforms.

The technique itself was relatively simple: Inflate a large-scale, foundation-bound, rubber-coated fabric balloon; cover it in an even, top-down spray of gunite, or "shotcrete," a layer of insulation, and then one more stratum of gunite. Once all the tiers were dry and the interior balloon collapsed,

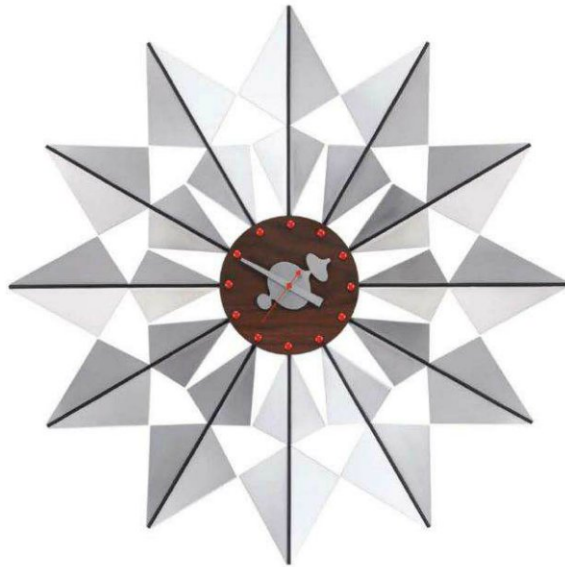
the construction—simultaneously earthy and futuristic—was ready for residents. Thousands of these "bubble buildings" were erected through the early 1960s—from Arizona to Brazil to Senegal—but Neff's idyllic vision of a shapely skyline was never fully realized. Today only one still stands. Neff's drive to realize an efficient and widespread means of production, however, remains a worthy ambition for architects who see room for innovation and undulation in a largely 90-degree world.

No Nails, No Lumber:
The Bubble Houses of Wallace Neff
by Jeffrey Head
Princeton Architectural Press, \$25
papress.com

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Design Reigns in Spain

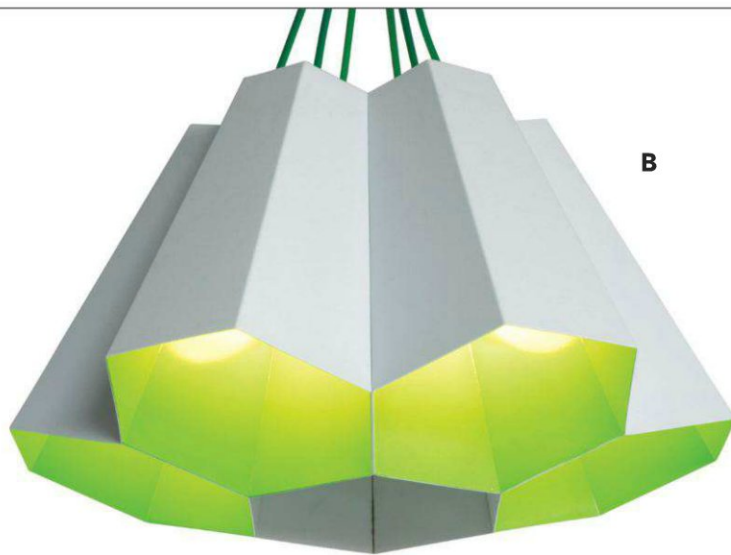


We trekked to Feria Habitat Valencia to get an eye-ful of what those crafty Spaniards are producing on the Costa del Azahar.

Designers such as Patricia Urquiola, Jaime Hayon, Vicente García Jiménez, and Nani Marquina are leading a Spanish design renaissance that's gaining steam, a fact evident at expos in Barcelona, Madrid, Stockholm, Milan, New York, and last fall, at the annual Feria Habitat Valencia. In a region of the Mediterranean where opulent, traditional furniture used to be the norm, hints of black Spanish lace, Ottoman patterns and color coupled with conceptual ingenuity shone in the work of seasoned as well as new talents.

Even modern plastic outdoor furniture by Vondom, lit from within and displayed like lanterns atop the 14th-century Torres de Serrano gateway to the center of Valencia, underscored the synergy between old and new.

—Zahid Sardar



B

A. For Sail

Dvelas, a company founded by Pamplona architect Enrique Kahle and his partners, graphic designer Arraitz Koch, architect Esperanza Kahle, and architect and sail-maker Borja Fuentes, showed beach-worthy Genoís beanbags made of used sails. The designers use names from sailing parlance, sail-making techniques, and even wood or aluminum armatures, grommets, and cords like those used in sailboats. dvelas.com

A



B. Bee Plus

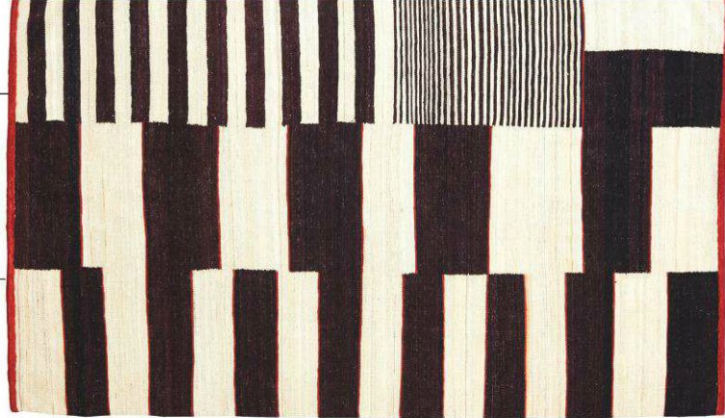
Maya, a modular Mermelada Estudio design, is a hexagonal, powder-coated, folded steel pendant lamp that can be used alone or in a cluster to form a honeycomb of light. Almerich, based in Valencia, produces them in six colors. un4verde.com almerich.com

C

C. Fresh Powder

The angular two-legged Ply side table by Ronan Copia, founder of Valencia-based outdoor furniture company Axthor, is made of heavy-gauge powder-coated steel—a departure from the company's repertoire of welded aluminum, polyurethane fabric, and polyethylene-panel rectilinear furniture. axthor.com





D

D. High Line

Kilim-style wool rugs from Barcelona's Nani Marquina allude to Spain's Moorish past. Their black and white geometric patterns and bands of color are woven by hand in Pakistan. nanimarquina.com

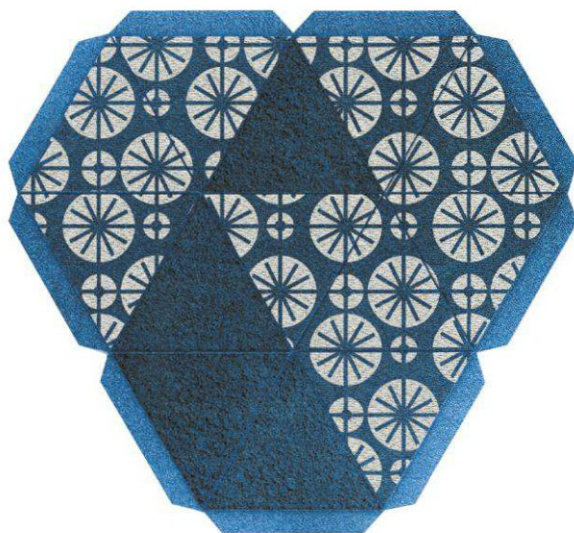
F. Fold 'Em

Last year, Ham & Cheese, founded by Jordi Gisbert and Verónica Coloma in Alcoy, won immediate acclaim and the chance to work with furniture manufacturer Sancal. They returned with space-saving Folda, an expanding table and chair set. The chairs tuck neatly into each other and the table's extra leaf slips into a slot in the tabletop. tastydesignstudio.com

F



E



G. Table Manners

Nort is a table by young designers Jose Gómez, Hector Muñoz, and Jose Ramón Tarazona, who work under the banner Estudio Estres. Their flat-pack, sustainably harvested ash and chestnut plywood kit with four interlocking parts has a white porcelain shelf that doubles as a tapas tray and can be assembled as quickly as it can be dismantled. estudioestres.com

E. Pattern Behavior

Alfombras Veo Veo in Alicante produces high-quality wool, silk, linen, and cotton rugs composed of triangular or cross-shaped components called Nurbs. They are sewn together to form custom Mosaico, Pyramide, and Puzzle rugs. Patterns are inspired by Arab mosaics and ceramic tiles. alfombrasveoveo.es



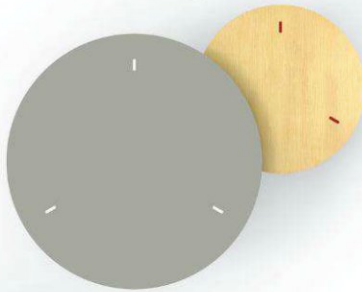
G



Design Reigns in Spain



H



H. MDFin' Great

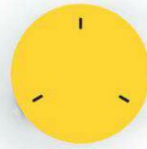
Viccarbe founder and design director Victor Carrasco (who partners with design think-tank Coalesse in San Francisco) uses a minimalist Japanese approach for the design of his new Ryutaro coffee tables. They have just three square tubular steel legs mortised through round oak-veneered or lacquered MDF tops. The metal ends exposed up top are distinctive decorative features. viccarbe.com

I. Aro Dynamic

Valencia designer Carlos Tiscar makes joints a virtue in his perfectly round, barrel-shaped molded wood and fabric Aro chair by Capdell, a Valencia manufacturer. Aro's elegant wood legs contrast with taut, invisibly attached upholstery. capdell.com



I



J. Do the Twist

Like exotic turbans, Link floor and pendant light shades by Ray Power for Lzf lamps are composed of long paper-thin wood veneers wrapped around a single bulb. Founded by Mariví Calvo and Sandro Tothill, Lzf has won several awards including a Red Dot prize for Power's designs. The company, with factories just south of Valencia, also produces designs by others, including Victor Carrasco, Miguel Herranz, and Luis Eslava Studio. lzf-lamps.com



J



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Photo: Laconda shot by Cesar Rubio



Photo: Tiles shot by Jeffery Cross

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Going Deutsch



In a German town known more for its medieval castle than its modern architecture, the JustK Haus is a prefab home fit for a family of six.

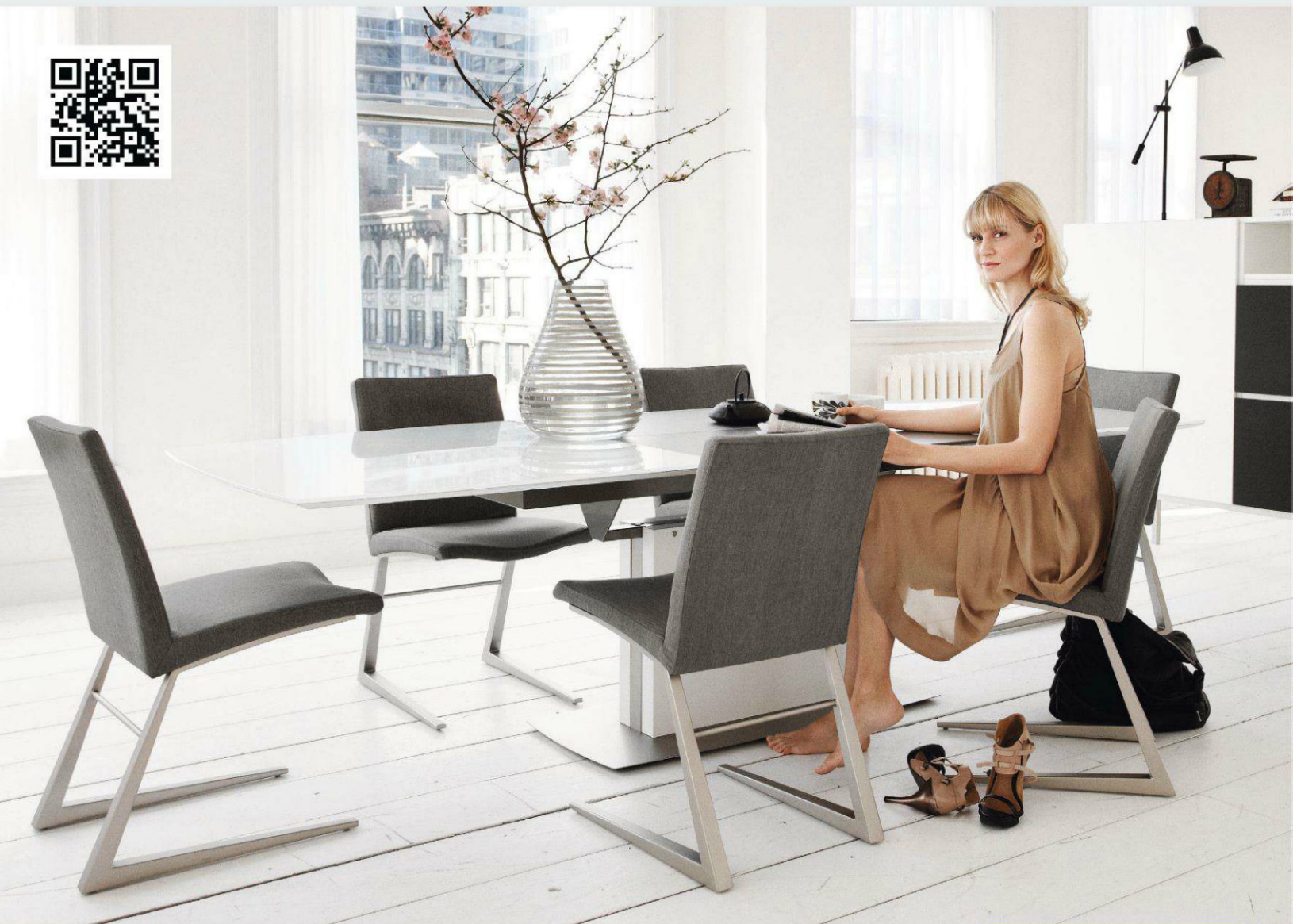


Project: JustK Haus
Location: Tübingen, Germany
Architect: Amunt
amunt.info

The world owes Germany a *Danke schön* for its green standards, but the JustK house does zero-energy with unusual style. Amunt incorporated a geothermal heat exchanger and triple-glazed windows into the strict planning regulations, which dictated the pitched roof and narrow structure (the asymmetric profile accommodates a neighbor who asked

that her view of nearby Hohentübingen castle be left intact). Built for Dominik Bless-Martenson, Katrin Martenson, and their four children, JustK (the name comes from its location on the Justinus-Kerner-Strasse) can be divided into two separate units, giving options as the family grows up and leaves the nest. —*Jane Szita*

Photos by Brigida González



Dining table \$2,495. Mariposa chair from \$399. Highboard \$2,795.

Marie in New York City

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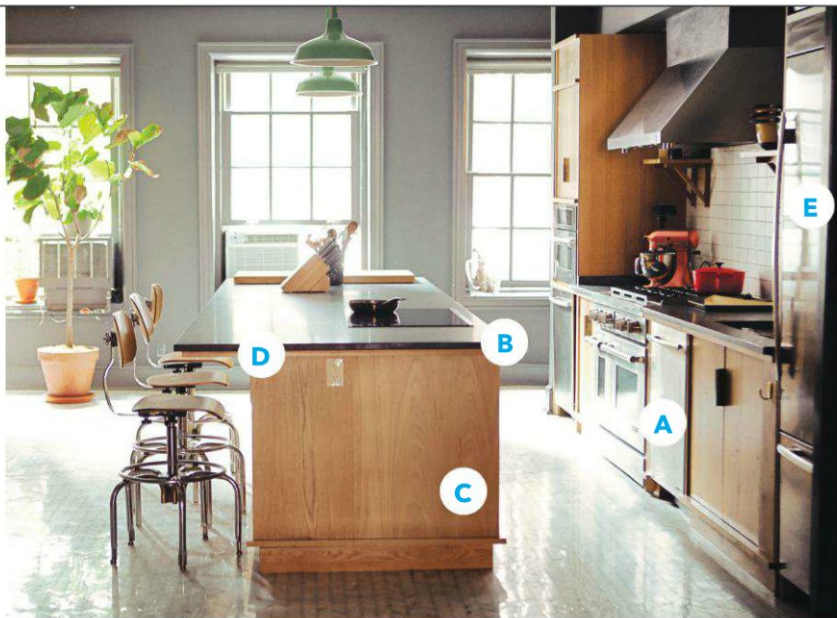
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Recipe for Success



Collaboration was key in creating the Tasting Table Test Kitchen & Dining Room in New York, a paradigm of efficient—and effective—culinary design.



Geoff Bartakovics believes there's one important question every home chef must ask herself—and be brutally honest in answering—before a renovation: How do I use my kitchen? In 2008, the self-proclaimed “obsessive entertainer” launched Tasting Table, a daily email service that serves up food and drink news from across the country. When it came time to create the company's first experimental test kitchen and dining space, he envisioned a multitude of uses: prepping staff meals, producing new recipes, and hosting dinner parties, cocktail events, and cooking classes for subscribers. He called upon the expertise of his editorial staff in addition to seven other colleagues—each are classically trained chefs—plus designers Eric Cheong and Loren Daye and fabricators Tribeca Builders to realize the design.

A. Two Jenn-Air TriFecta dishwashers are situated kitty-corner to everyday dishes and glasses, to ensure that unloading is quick and convenient.

B. An induction range was installed on the island for day-to-day use (and easy cleanups with a wipe of Windex).

C. Wire racks and other odd-shaped items are housed in the island's vertical cubbies, which Bartakovics touts as overlooked but extremely useful features.

D. A lip extends out one foot from the island's pietra cardosa granite countertop to encourage dining in the kitchen. Cabinetry underneath holds glassware and special occasion tableware.

E. To keep circulation unobstructed, Bartakovics made sure to set the refrigerator at one end of the kitchen, with its door opening away from the main walking space, and placed a Jenn-Air wine fridge below counter level to allow for full movement around the island. Plastic storage containers are kept next to the refrigerator for quick packing of leftovers and ingredients.

F. Spec-built French industrial factory lights hang from hooks scattered around the ceiling and can be repositioned over the dining

tables or bar, depending on the event.

G. A steel-and-glass wall and arch between the dining room and the kitchen creates a visual divider, complemented by the change in flooring.

H. Designer Loren Daye scoured eBay, Craigslist, and 1stdibs to source furniture—like one of the vinyl sofas, found in Argentina—opting to refinish and reupholster vintage finds over buying new when possible.

I. Three custom-designed ten-foot tables abut seamlessly for a dinner party, but for cocktail time the tops release from their bases and all the pieces can be cleared away and carried individually to the “dry storage” room around the corner from the kitchen.

Dwell Kitchen: Bloody Sunday

February is smack in the middle of Scotch season. Single malts are fine for an evening tippie, but mixing in just a hint of smoky flavor will turn your after-hours drink into an afternoon delight. The mixologists at Tasting Table created this twist on the classic Blood and Sand exclusively for Dwell.

Ingredients

1½ ounces fresh grapefruit juice
½ ounce cherry Heering (or cherry brandy)
½ ounce red vermouth
½ ounce Old Tom gin
Scotch, for rinsing
2 to 4 ounces sparkling wine
Grapefruit twist

Method (makes one drink)

1. In cocktail shaker filled with ice, combine the juice, Heering, vermouth, and gin and shake well.
2. Rinse a rocks glass with the Scotch.
3. Strain the contents of the shaker into the rocks glass.
4. Top with the sparkling wine.
5. Garnish with the twist, and serve.





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Winter Warmers



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A



B



C



D



E

A. Dyson Hot Fan Heater
by James Dyson

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B. Aeris Fireplace
by Federico Otero
for Cocoon Fires

If there's anything more inviting than a crackling blaze on a crisp eve, we've yet to find it. This stainless steel hanging hearth offers a sleek alternative to a floor-bound fireside. cocoonfires.com

C. T.B.T. Radiator
by Ludovica and
Roberto Palomba for
Tubes Radiatori

Radiators can be central heating's ultimate eyesore. These tubes, however, streamline the system to a series of simple lines. tubesradiatori.com

D. Nest Learning Thermostat
by Nest Labs

Rather than carelessly cranking up the heat, train Nest to learn your temperature preferences. The clever thermostat tracks usage, offering tips on how to save energy and money. nest.com

E. Twist Rug
by Dana Barnes for
Souled Objects Collection

Hardwood floors can give toes a cold and entirely inhospitable morning greeting. This woolly rug will soften the a.m. transition from sleep to stand. souledobjects.com

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Back Storied



Without altering its turn-of-the-20th-century facade, architect Christopher Polly transformed the rear of this Newtown, Australia, home from bleak to bright.

Project: Haines House
Location: Newtown, Australia
Architect: Christopher Polly
christopherpolly.com

Material Pleasures
Floor: Polished concrete
Walls: Pine shiplap boards with Dulux paint in black; Laminex laminate finishes
Windows: Viridian ComfortPlus; Breezway Altair louvered windows
Lighting: Sonora pendant lamps by Oluce
Furniture: Grasshopper chair by Modernica; Stool 60 by Alvar Aalto for Artek

When the Haines family approached architect Christopher Polly to renovate their home, they gave him an enviably open-ended directive: "See what you can come up with—we don't want to restrict you." The only caveat: The home's facade, which dates back to 1890 and whose renovation would have to meet stringent conservation requirements, had to remain the same. Polly's

solution was to graft an airy modern addition to the rear of the home. A louvered clerestory of low-glazed windows naturally ventilates the new space; ample built-in storage completes the crisp, uncluttered interior. Pocket doors and finishes that extend outside seamlessly bridge the combined living-kitchen-dining area with the garden, and help achieve a spacious feel. —*Diana Budds*

Photo by Brett Boardman

Shopping in the Modern World



Welcome to 2012 and what many believe will be the year in which “contextualized commerce” will define our most compelling shopping experiences. This is great news for us at Dwell, because we have a decade of expertise creating exceptional content for the two million design seekers who touch Dwell on one or more of our platforms, not the least of which is the magazine you are reading right now. Our social-media following is equally formidable, with 400,000 Twitter followers and Facebook fans, to whom we continuously bring the best in modern design and from whom we receive a wellspring of ideas and inspiration. Always focusing on you, our valued community, we have planned some exciting new ways to bring even more great design into your homes in a richly contextualized shopping environment. Given our dedication to this mission, there was only one commerce site with which we could partner to help redefine what it means to shop in the modern world. OpenSky is a fast-growing social shopping site rooted in the belief that established curators are the best arbiters of taste in the realms of design, food, health, and style. As the first media brand chosen by OpenSky, we are eager to join its ranks to curate the modern world for our vast audience as well as for OpenSky’s nearly one million registered users. Shop with us, share your favorites with your friends, and, as always, tell us what you think.

Michela O'Connor Abrams, President
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PARTY





A surprisingly modern addition transforms an 1880 bungalow in Adelaide, Australia, into a spacious and sensual abode. ▲

As told to Rosie Scott
Photos by James Knowler



Looking at the traditional Victorian facade of Kylie Brammy and George Kyprianou's home, you would never imagine it hid such a voluptuous and modern derrière. Physiotherapist Brammy and entrepreneur Kyprianou bought the North Adelaide house in 1999 because they loved its charm and location on the city fringe, close to parkland. Less desirable was its tiny kitchen, dark living spaces, and badly positioned toilet, just three feet from the dining table. Engaging both an architect and an interior designer to collaborate on a renovation and two-story extension, the couple managed to open up the interior and transform the back of the house into an improbably airy and light-filled retreat.

Kyprianou: The longer you live somewhere, the more you learn about its idiosyncrasies and potential. We lived here for several years before we started our renovation, which helped us understand what we wanted.

The rear of the original house was very dark, and functionally, the space just didn't work. We love having friends and family over for dinner, but the tiny galley kitchen was only just big enough for two people to walk sideways past each other. There was only one bathroom—right next to the dinner table—so it was a bit uncomfortable when guests had to use it! We decided



to open the whole rear of the house right up; it's north facing, which here in Australia gives you beautiful sunshine all day long. We could see the potential in having a big, tall glass structure to let all the light and warmth in.

Around 2005 we approached Phil Harris from Troppo Architects, but they were too busy to take on a job with our modest budget. A couple of years later, we stayed in a Troppo-designed eco-resort in Broome; it had all the qualities we liked—sustainability, space, light, and ventilation. So Kylie called Phil again, and this time he agreed to come out and see us.

We bonded straight away. Unlike other architects we'd met, who came with their own set ideas, Phil sat down and asked us what we wanted. He came back with a little story he wrote about us—what we liked and who we were—so we were pretty chuffed.

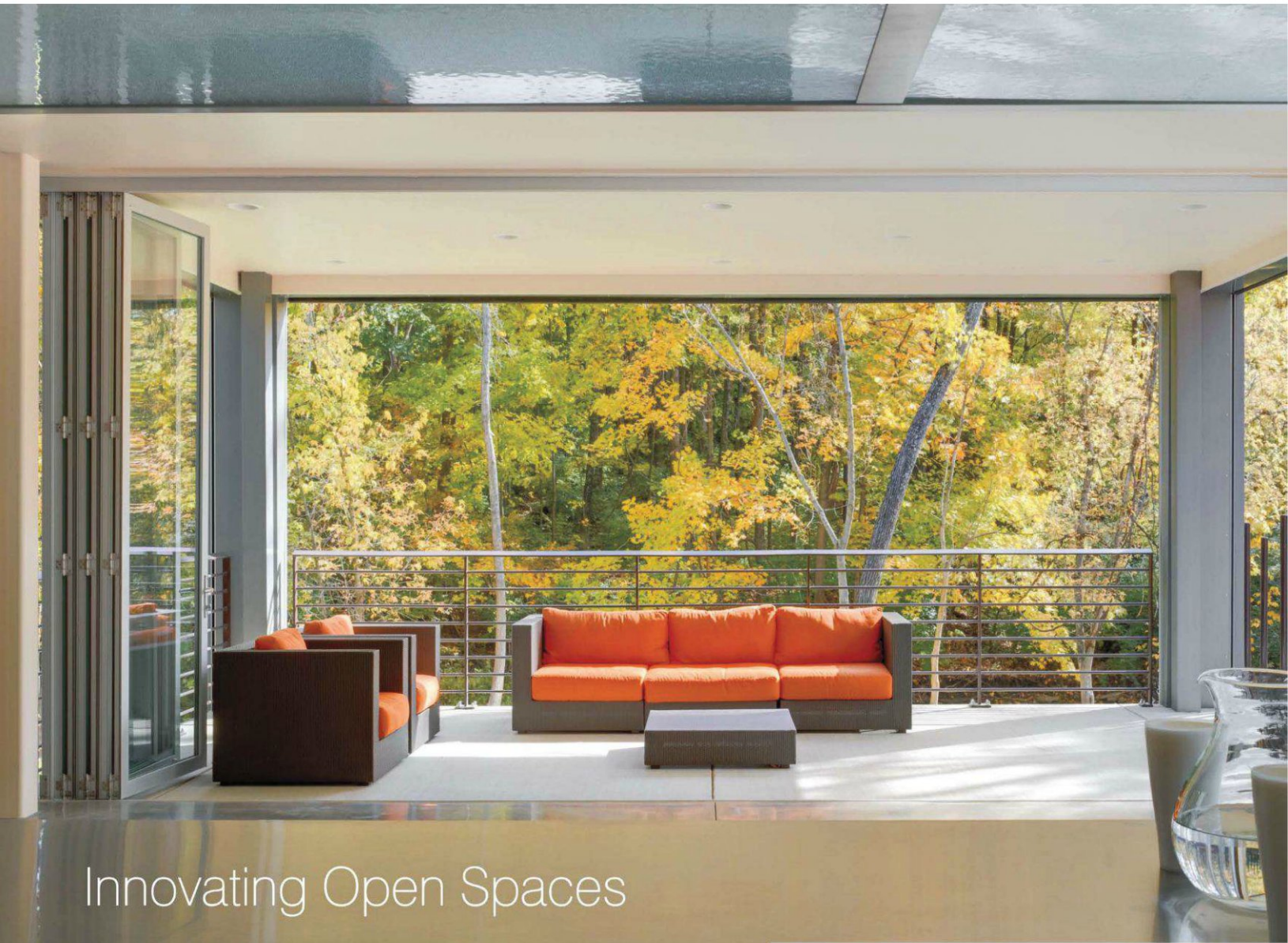
At that point we felt really comfortable with him, and he felt comfortable with us. We worked together really well.

Early on, Phil came up with the design that you see now. The original part of the house is only 20 feet wide, so we extended an additional three feet out to the boundary, which gave us room to put a light-filled guest bathroom and laundry in the middle of the original part of the house. The master bedroom floats on a mezzanine in the void above the living area, with a spacious en suite [bathroom] tucked behind it. To meet the local heritage requirements we had to mirror the roofline of our neighbors on the lane-way side of the house, so the extension has a unique asymmetrical shape.

Kylie has a physio practice in an old warehouse in the city, designed by Susanna Bilardo from Enoki. We loved what she did there, so we got her to

Brammy and Kyprianou hardly touched the front of their house (above left), an 1880 sandstone and brick Victorian with galvanized iron ornamentation. The back,

however, is a different story (above right). The shape of the roof eave is designed to allow winter sun into the house while cutting out the hot summer sun.



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do the interior design of the house. Phil was happy to stand back and let Susanna work; she brought softness, comfort, and livability to the house, using lots of natural, warm materials like reclaimed timber and doors.

We also hung on to some original features of the house, like the historic facade and the original chimney. Our builder did a great job keeping the existing chimney upright when the walls came down around it. We love its wonky shape.

Brammy: I sensed the soul of the house the moment I walked through the front door at the first inspection. It had a story to tell—of happy lives and families—and we are continuing that story. As a physiotherapist, I realize the importance of life balance and our home helps to give this to us. It is simple, open, and flexible, and it supports our casual lifestyle.

George and I are both morning people. We love to wake up when the sun comes up and go to bed early at night. Our bedroom is up on the mezzanine level, making us feel like we are in a

suspended tree house. At night we are so lucky to be able to see the stars and moon; we sleep so well up there.

Soil space is limited on our lot so I grow my veggies “secretly” among the other landscaping plants. I’ve planted lemons and oranges, espaliered along the fence that extends out behind the barbecue. I love our pool—it provides a “yin” element of cooling, moistening, and grounding to the house, in contrast to the warm and dry materials we’ve used elsewhere. I can actually touch the water from inside through the sash window at the end of the bench seat, which gives me a sense of serenity. Being connected to the environment is important to me.

Every time of the day feels beautiful here. In the winter, I try to be home for a few hours midday to enjoy the sunshine that streams in below the giant eave. We positioned the window seat in the northeast corner of the window so that as the sun goes down it catches the last rays. I often read there. When I stop and am still, the dogs love it, lying down below me on the floor. ▮



Brammy and Kyprianou hung Koura pendant lights by New Zealand designer David Trubridge above the dining area (top). Their organic forms and diamond-shaped

shadows create intimacy in the vast space. Among Bilardo’s contributions were the black tulipwood cabinetry and ceiling and the cantilevered concrete countertop

that appears to go through the glass wall. Sinks and a toilet from Laufen’s Il Bagno Alessi line add a sculptural presence to the master bathroom (above right).

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New Depths

Inspired by a local winery, George Kyprianou wanted a glass top on his subterranean wine cellar. The interior is lit, casting soft light into the living space at night and revealing the 132-year-old stone foundation. The three-quarter-inch glass lid sits flush with the floorboards; it opens with an ingenious device that Kyprianou devised using a 12-volt air compressor and a remote-controlled switch. When you push the button, the glass lifts just enough to be removed by hand.

Those in Glass Houses...

...Should consider sustainability! Brammy and Kyprianou wanted the house to be as open and light as possible, but large expanses of regular glass can result in excessive winter heat loss and summer heat gain—and they couldn't afford two stories of double-glazing. So they opted for Viridian ComfortPlus glass, which is coated with an insulated film that is energy-efficient, reduces sound, and filters UV radiation. viridianglass.com



Bathed in Light

To help disperse light in the newly opened-up interior, the designers clad the roof over the guest bathroom with Danpalon, a translucent polycarbonate that brings in lots of softened natural light. The walls and door are frosted glass. Says Kyprianou: "You can't see much through the glass—just silhouettes—so our guests don't mind!" danpalon.com.au



Bladder Control

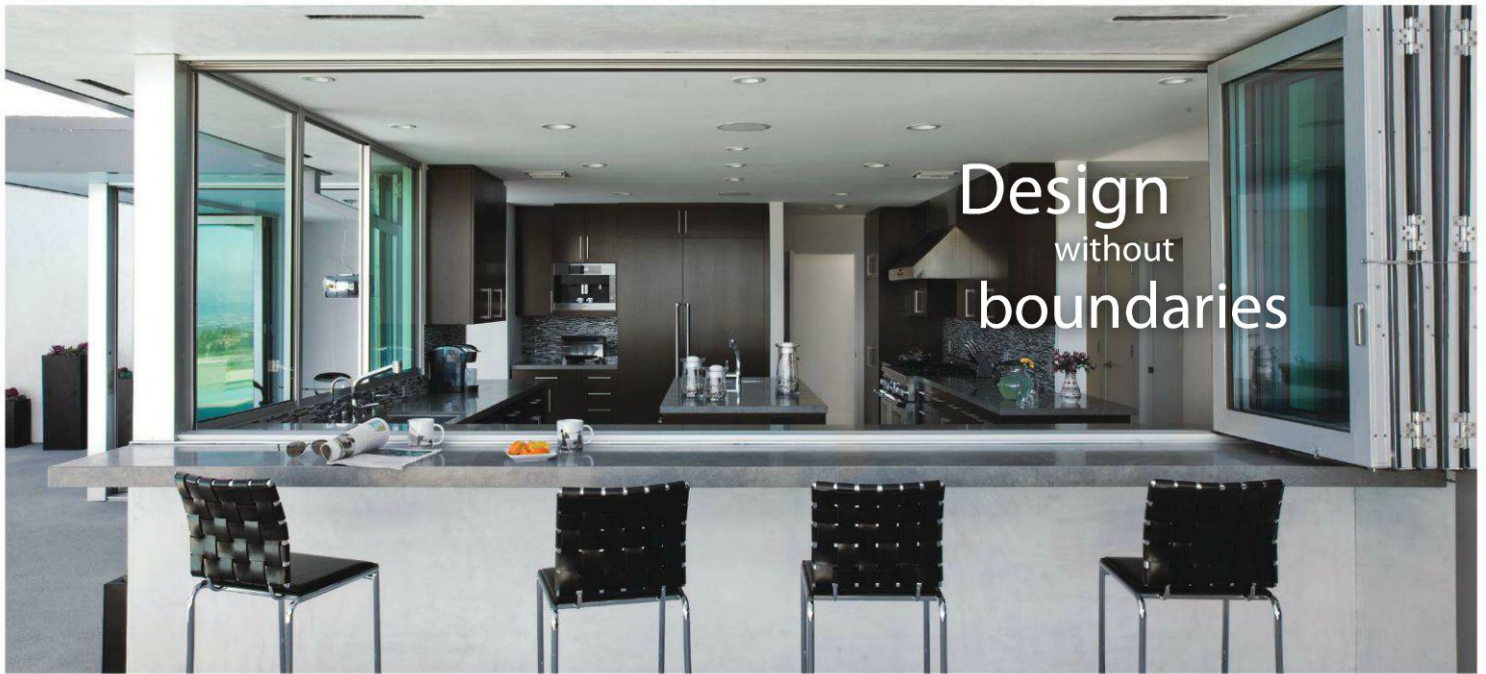
On such a small site there wasn't much room left for a rainwater tank, which the couple wanted in order to reduce their water consumption (Australia has strict regulations due to drought). The solution is a clever PVC "water bladder" from Eco Sac concealed under the deck, which holds 3,000 liters of water collected from the roof and used to flush the home's toilets and run the washing machine. ecoplanit.com.au waterplex.com.au

Hung Up

With the budget running out toward the end of the project, Kyprianou wanted to avoid forking out for a custom-designed walk-in closet in the master bedroom. So he conceived of a simple and cheap storage solution: drilling holes through the wooden roof trusses and feeding inexpensive aluminum closet rods through. junolightinggroup.com ■■■

Make It Yours

For more information and resources, see Sourcing, page 110.



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Doorways mark important transitions, whether it's from inside to out or one room to the next. Make a dramatic entrance with these door handles, house numbers, and doormats.

Opening Act

By Diana Budds
Photos by Justin Fantl

● **FSB 1063**
by Christoph Ingenhoven
for FSB

\$300-\$800 per set
We love the look and feel of this oak-and-anodized-aluminum handle. It also comes in rich wenge and white, black, or red Corian. FSB sells complete lock sets in the \$300 to \$800 range—not the most economical. fsbna.com

● **Carmen Handle**
by Doriana and Massimiliano Fuksas
for Manital

\$161 per set
A subtle red, yellow, white, black, or copper stripe zips through this design by Italian hardware manufacturer Manital. The grip feels sturdy and the handle has enough heft to pull the weight of heavier doors. eng.manital.com

● **5041 Knob**
by Baldwin Hardware

\$144 for the knob and rose set
Some designs scream to the heavens and others, like this forged-brass model that's finished in polished nickel, have quieter presences. Playing a supporting character to the rest of your design scheme isn't a bad thing, though—its simplicity will stand the test of time, even if your flashy carpet and coffee table don't. baldwinhardware.com

● **ModKnobs**
\$95-\$115 per set

When designer Jeff Lacoste was renovating his home, he found that stylish yet affordable doorknobs were about as common as a snowball in July, so he decided to create his own. The colorful spectrum of ModKnobs are made from hockey pucks; the matte versions are eco-friendly PaperStone, a 100-percent postconsumer recycled material. modknobs.com

● **Code Handle**
by Valli&Valli

\$399 per set
Technophiles will rejoice at the sight of this tricked-out door handle. It's battery-powered and code-operated so you never have to remember keys. Unfortunately, it's for indoor use only, so you won't be able to retire your hide-a-key just yet. vallivalli-us.com

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● **Neutra Numbers**
by Design Within Reach
4" H x 2.75" W
\$48 each

Originally designed by Richard Neutra in the 1930s, these corrosion-resistant aluminum numbers were re-created by DWR Design Studio and Neutra's son, Dion Neutra, and remain faithful to the elegant mid-century stylings. dwr.com

● **Architectural Numbers**
Dimensions vary
\$15-\$50

Customization is key with these numerals. Choose and finishes, materials, colors, and sizes. Whether fans of Times Roman or Helvetica, typeface connoisseurs will be able to procure whatever their hearts desire, as Architectural Numbers can manufacture custom fonts when provided with an Adobe Illustrator file. westonletters.com

● **Eames House Numbers**
by Heath Ceramics
4" H x 4" W
\$38 each

Heath Ceramics scores yet another home run with these ceramic numbers, available with a red, yellow, or black glaze, inspired by the Eames font. Make sure to secure these fragile tiles tightly—if they fall to the ground, they're sure to chip or shatter. heathceramics.com

● **Number and Letter Stencils**
by Hy-Ko Products
Height varies
\$3-\$9 for a complete set of digits and letters

Stencils are a breeze to apply—no drills, nuts, or bolts necessary. Plus, the low price point makes them accessible to anyone. hy-ko.com

● **Paragon Numbers**
by Atlas Homewares
4" H x 4.5" W
\$25 each

If you're unable to drill holes in the wall or the sight of a screwdriver is already more DIY than you can handle, these foam stick-ons veneered in stainless steel are a stylish solution. atlashomewares.com

● **Address Numbers**
by Object Creative
6.25" H x 3" W
\$21-\$26 each

Mounting these industrial-inspired powder-coated, brushed stainless, or mild steel (which will take on a rusted look) digits is a breeze, as each one only requires two screws. Your eye reads the design's negative space, so make sure that there's enough contrast between the shade you choose and the color of your house. objectcreative.com



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● **Mat by Couper Croiser**
32" H x 32" W
\$92

Montreal-based design firm Couper Croiser digitally slices patterns into their hardy polypropylene doormats. The triangular cutouts are the most appealing to us, but the firm also counts more whimsical designs in their portfolio. coupercroiser.com

● **Electric Stripe Utility Mat by Chilewich**
24" H x 36" W
\$75

Yes, this mat looks marvelous, but it's functional, too. The hardy pile scuffs mud from your soles; a nonskid backing keeps the mat in place no matter how vigorously you shuffle your feet; and all it takes to clean it off is a spray of a garden hose. chilewich.com

● **Teak Doormat by Crate & Barrel**
18" H x 30" W
\$59

The slats on this teak mat are more for looks than for function, but unabashedly look and look again: This is among the most handsome options we found. Teak is also naturally resistant to mold and termites, so you can leave this design out in rain, sleet, or snow. crateandbarrel.com

● **Gunnel Mat by Brita Sweden**
28" H x 31" W
\$99

The zigzag pattern of Brita's mat is pure eye candy to the graphically inclined. In addition to the black version shown here, it comes in blue, green, and red versions. Like the Pappelina rug, this featherweight design is best reserved for days with mild weather. shop.britisweden.se/en

● **Vera Small One by Pappelina**
27.5" H x 35.4" W
\$82

Swedish rug-maker Pappelina recently expanded the colors offered in its Vera line to include light pink, lime green, purple, and turquoise. While the design garners points for being stain-resistant and machine-washable, it lacks heft; a strong gust might send this plastic carpet flying. pappelina.com



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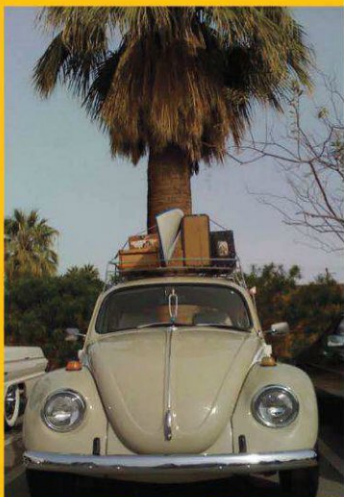
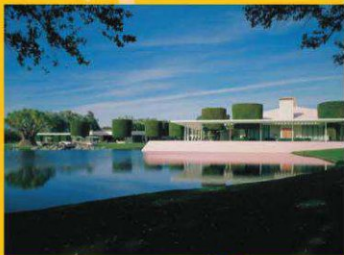
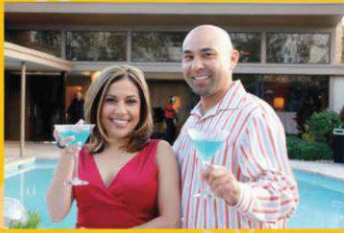
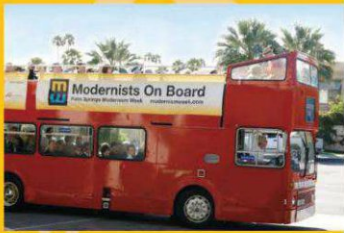
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Fourth from top: Julius Shulman and Juergen Nogai, Sunnylands, A. Quincy Jones and Frederick E. Emmons, 1946, photo 2007. © Juergen Nogai, courtesy Palm Springs Art Museum

Other photos by Gregg Felsen and David Dixon

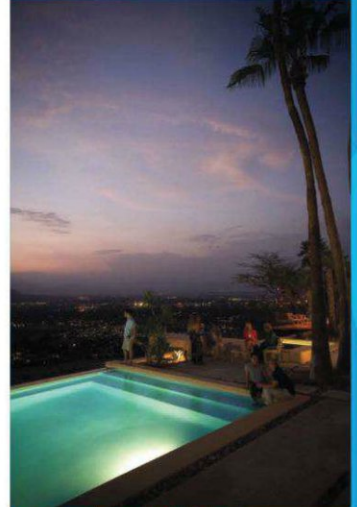
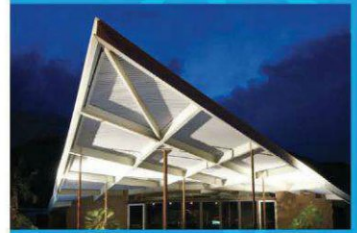
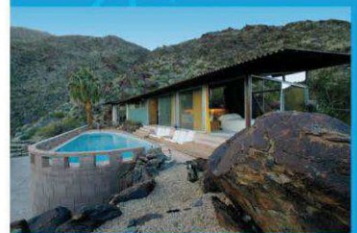


Photo courtesy Palm Springs Board of Tourism



Frey II House, 1963-4, Albert Frey architect, collection Palm Springs Art Museum, Photograph courtesy Gregg Felsen



Green Is in the Details

Carver + Schicketanz Architects' eco-friendly renovation earned this mid-century-modern home LEED Platinum certification and proved that when it comes to building sustainably, it's all about the little things.

By Miyoko Ohtake
Photos by Mathew Scott

Driving by Jason, Melissa, and baby Sebastian Burnett's home in the quaint coastal town of Carmel, California, you'd never know it's LEED Platinum-certified. The 3.44-kilowatt solar array and rooftop vegetable garden are tucked out of street view and the recycled-denim insulation is hidden in the walls. Inside, the Control4 and Lutron lighting smart-home systems manifest only as a small touchscreen placed unassumingly in the office.

Sustainably renovating their home was a matter of common sense for the couple. "It was an opportunity to push the envelope and practice what I preach," says Jason, a former energy and climate-change policy advisor at the Environmental Protection Agency; a founding partner of Clean Fund, a

company that finances renewable-energy projects; and a Carmel city council member. "We went through our laundry list of requirements—new siding, insulation, fixtures, and heating system—and realized that if we did just those things we'd probably earn at least LEED Silver," Melissa says. When the couple teamed up with local firm Carver + Schicketanz, principal Mary Ann Schicketanz encouraged them to consider pursuing Platinum. Modern green homes have been Carver + Schicketanz's bread and butter for more than two decades, and the Burnetts saw this as an opportunity for its work to be recognized. By making smart, small, and sustainable decisions at every step, the LEED points quickly added up. ■

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RETRACTABLE SKYLIGHT

The Burnetts longed for an outdoor eating area, but with the house sited smack-dab in the middle of the 40-by-100-foot corner lot, the property offered neither adequate space nor privacy from the streets or neighbors. The design team specified a 14.5-by-6.5-foot retractable skylight over the dining room, which brings in sunshine and provides natural ventilation. The Rollamatic window quietly transforms the space into a near-outdoor oasis in just over 10 seconds.

DOUBLE-PANE WINDOWS

Like most Northern California homes built in the 1960s, the Burnett residence originally acted like a sieve, letting air and heat easily pass through its uninsulated walls and single-pane windows. "People just pretended it never got cold here," Schicketanz says. In addition to putting in spray-foam and recycled-denim insulation, the design team replaced all of the windows with double-pane glass, which works wonders to hold the heat in. ▶▶

YOUR TURN: DOUBLE-PANE WINDOWS

Even if you're just replacing windows in a single room rather than redoing your entire house, installing double-pane windows, like ones from these manufacturers, will help increase your home's efficiency.

The two layers of glass sandwich a layer of air or inert gas to reduce heat loss and gain. Selecting windows with low-e coatings further reduces heat loss by diminishing infrared radiation.

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RADIANT HEATING AND FAN COILS

The architects preserved the existing oak floors but replaced the carpet with white resin, adding in-floor radiant heating along the way. "It's the healthiest way to heat a home; you're not blowing dust around your whole house," Schicketanz says. Radiant-floor systems, like the Burnetts' EcoWarm Radiant Subfloor, pump heated water through tubes laid under the flooring. The energy from the warmed floor transfers to the air, people, and objects in the room to heat the space. Schicketanz and her team also added hydronic fan convectors by Myson. The in-floor tubing from the radiant-heating system extends up the wall and connects with the convector's hot water coils. The coils act as heat exchangers, warming the air as it passes over them. The fan then pushes the air into the room, where it distributes the heat. ¹⁰

YOUR TURN: RADIANT HEATING AND FAN COILS

Think radiant heating is for you? Schicketanz offers these words of wisdom and lessons learned.

Add radiant heating when installing new floors.

"It's cost-prohibitive to tear out old floors just to add radiant heating," Schicketanz says. "But whenever someone is reflooring anyway, I always recommend installing radiant."

Plan well before you install.

"The most common mistake is to run the tubes under cabinets, which results in hot pantries and melted medicine," says the architect. Finalize each room's layout before installing the radiant heating.

Zone the system by the sun's movements.

Assign separate thermostat controls to different areas of the house. Then, when the sun warms one side of the house, it won't turn off the heating on the other. "Work with the sun," she says.

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SUSTAINABLE LANDSCAPING

The architects worked with biologist and habitat restorer Fred Ballerini to replant the yard with native species, including Senecio daisies and Coast Live Oak trees. The driveway and paths around the house are made up of hundreds of four-by-four-inch concrete pavers that allow water to seep into the ground, important for avoiding runoff. By using small, well-spaced pavers, the architects were able to create paths

and a driveway while still meeting Carmel's requirement that no more than 10 percent of a lot be covered by pavement. Three-watt directional LED lights by B-K Lighting illuminate the path. On the western side of the house, the team built steps into the sloped terrain using salvaged eight-by-eight-inch concrete beams once used by the California Department of Transportation for road repairs. ■■■

YOUR TURN: NATIVE PLANTINGS

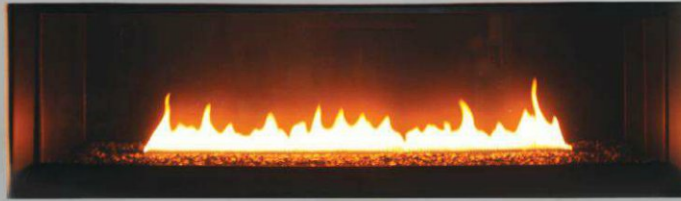
Most states have a native plant society, notes habitat specialist Fred Ballerini, who says to start there.

Use plants that complement the ecological habitat.

For the Burnetts' garden, Ballerini selected plants from the California coastal woodlands, near the Carmel shore. Planting took place in the early winter months, thereby lessening irrigation requirements.

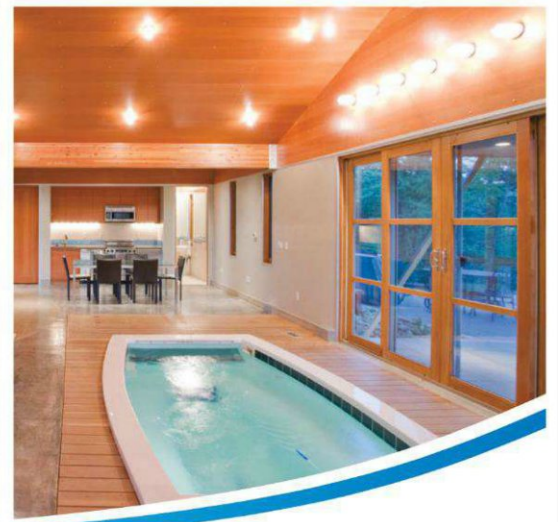


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“My aim was to bring air to the structure; to make it look as though someone had just thrown a cover on a frame. But it’s actually a very high-tech sofa.” —Inga Sempé



Ruché Sofa

On a walk through Ligne Roset’s factory near Lyon, France, we track the multitude of steps, hands, and hours required to craft this very refined couch.

From the exterior, Ligne Roset’s complex in Briord, France, is little to look at, just workaday cement-and-metal factories near the base of the Alps. But once you step inside, the operation bursts into colorful life, with dozens of workers hefting gigantic bolts of fabric, manning robotic sewing machines, and operating cartoonish foam cutters and glue sprayers.

The family-owned company has been making furniture in this location for 38 years. On a recent fall afternoon, the cavernous Briord 1 factory was running full throttle, all the workers focused on turning out French designer Inga Sempé’s Ruché sofa, introduced in 2010 and already

iconic. The sofa’s simple form—a slim beech frame draped with a cushiony quilt—betrays the effort it takes to produce one: ten-and-a-half hours of labor and up to 11 different craftspeople’s hands.

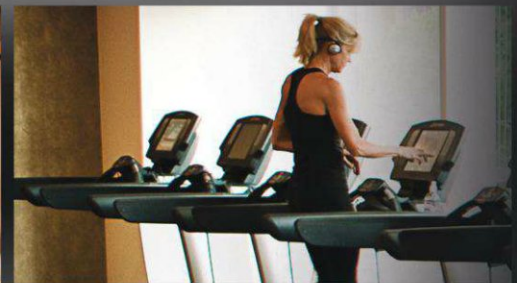
“When you see a finished object, you can rarely imagine all the work that went in to it,” muses Sempé. “All the sleepless nights for the designer, who stays up thinking about just one curve, all the people who built it.” We tour Ligne Roset’s factory to learn just what it takes to make a Ruché. ▶

By Jaime Gross
Photos by Nicholas Calcott

@ See more on Sempé’s creative process and our Profile of the designer at dwell.com/magazine

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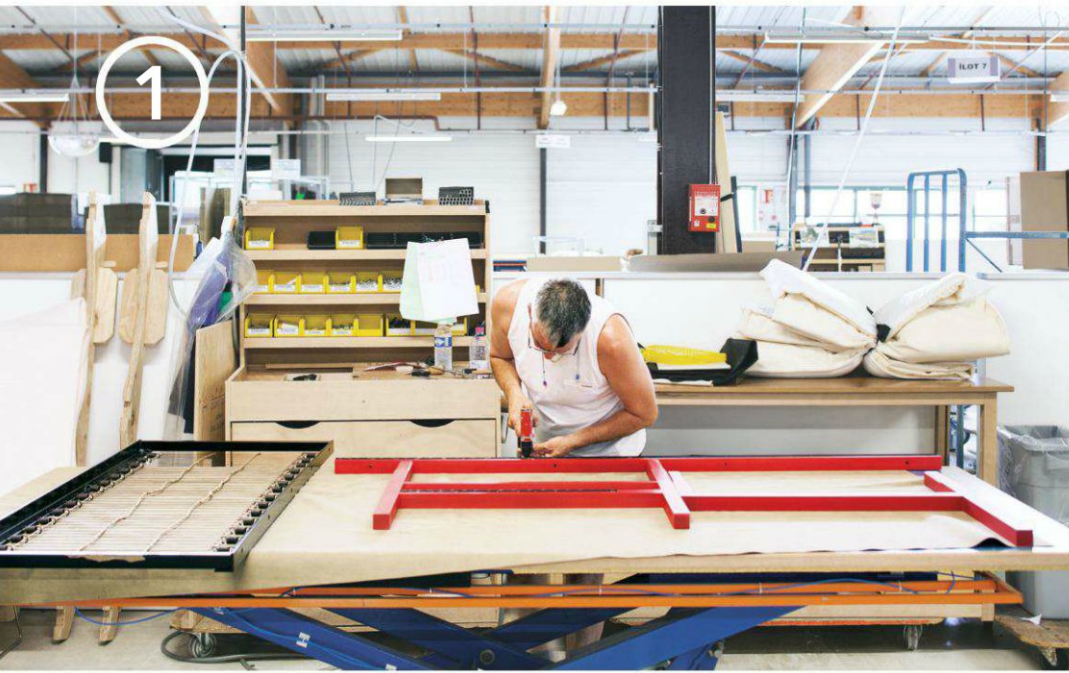
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1. The Frame

Each Ruché is made on demand, and with 35 fabric and leather choices, hundreds of color options, and four frame variations (natural beech or stained red, blue, or gray), the piece is almost endlessly customizable. The frame starts as raw timber housed underneath a corrugated-metal canopy on Ligne Roset's 15-acre Briord campus. When an order comes in, workers feed the wood into a high-tech preprogrammed machine that mills it into ten square-sided posts and drills holes where

the pieces will connect (above, bottom right). A craftsman then assembles the ends of the frame, connecting the pieces using wooden pegs and glue. Next, it's passed along to a technician in a ventilator mask who sprays the wood with a transparent stain or varnish (top right). Once dry, the frame components, seat, and steel-sprung backrest are joined with glue and pegs (above left), and Velcro and strips of zippers are stapled to the places where the quilted cover will eventually attach.



2. The Foam

In one corner of the 382,000-square-foot factory, stacks of colorful, spongy foam await their fates, each hue indicating a different density and use (far and top left). After quick work on the computerized foam cutter, the three pieces of foam that will eventually comprise the backrest travel on a wheeled trolley to the glue booth, a white-walled space resembling a walk-in industrial fridge. A technician sprays a sheet of pliable purple memory foam with a water-based adhesive and then carefully folds it over the other two foam layers and a steel spring grill to complete the backrest (bottom left). All these cushiony layers will be invisible beneath the quilted cover but will immensely improve the sofa's comfort.



Despite its relatively simple-looking form, the Ruché is a highly labor-intensive piece of furniture, requiring a diverse range of craftspeople and talents. Any wood waste

generated in Ligne Roset's manufacturing process is used to heat the company's factories in the winter. Leather scraps are sold to make boots and wallets.



3. The Cover

Ligne Roset is fanatic about fabric quality. Before a bolt is used, workers unroll it completely and inspect it carefully for color variation, nubs and pulls, and other defects. If the quality is suitable, an automated 17-foot-long Gerber Cutter cuts the fabric according to the pattern (above left). The colorful cutouts are piled one stack per sofa and labeled with the future owners' names and hometowns before they are

wheeled to the sewing area, where they meet up with thin sheets of precut batting. Seamstresses layer the fabric and batting and attach them to a frame that temporarily holds the pieces together (above top right). The frame is then inserted into a gigantic preprogrammed sewing machine that quilts the surface with the "broken grid" of lines that Sempé devised to create the cover's signature texture. It takes an hour and a half for the machine to make its

2,008 stitches, with cold air constantly blowing on the needle to prevent broken threads caused by friction and overheating. Once the quilting is complete, the women remove the cover from the frame, speedily snip off loose threads with scissors, and use an electric cutter to trim it to its final shape. Other sewers then stitch zippers on to the cover's edges to enable it to attach securely to the wooden sofa frame (above bottom right).



4. The Final Assembly

"I love to see the different parts from the factory all united at the end," says Laurence, a small, muscular, ponytailed woman who has the glory job of transforming the various pieces into a finished Ruché, all in about 15 minutes. She starts by carefully arranging a final sheet of foam inside the cover, ensuring it lies flat. Then she drapes the piece over the frame, aligns the seams, attaches the corners and edges with the zippers and Velcro, and then firmly and deliberately places well-calibrated karate chops to the corners. If she needs to, she can consult her quality-control photo, a glamour shot of one single perfect Ruché. After a few additional adjustments, which include hitting the cover with both hands outstretched to "fluff" it, this particular Ruché is ready to ship to Germany. "It's not an easy model to make," Laurence says proudly, "but it's such an interesting one." ■■■

A seamstress mans the automated Gerber Cutter (top left), which cuts patterns precisely and in a way that minimizes wasted fabric. Then the pieces get stretched,

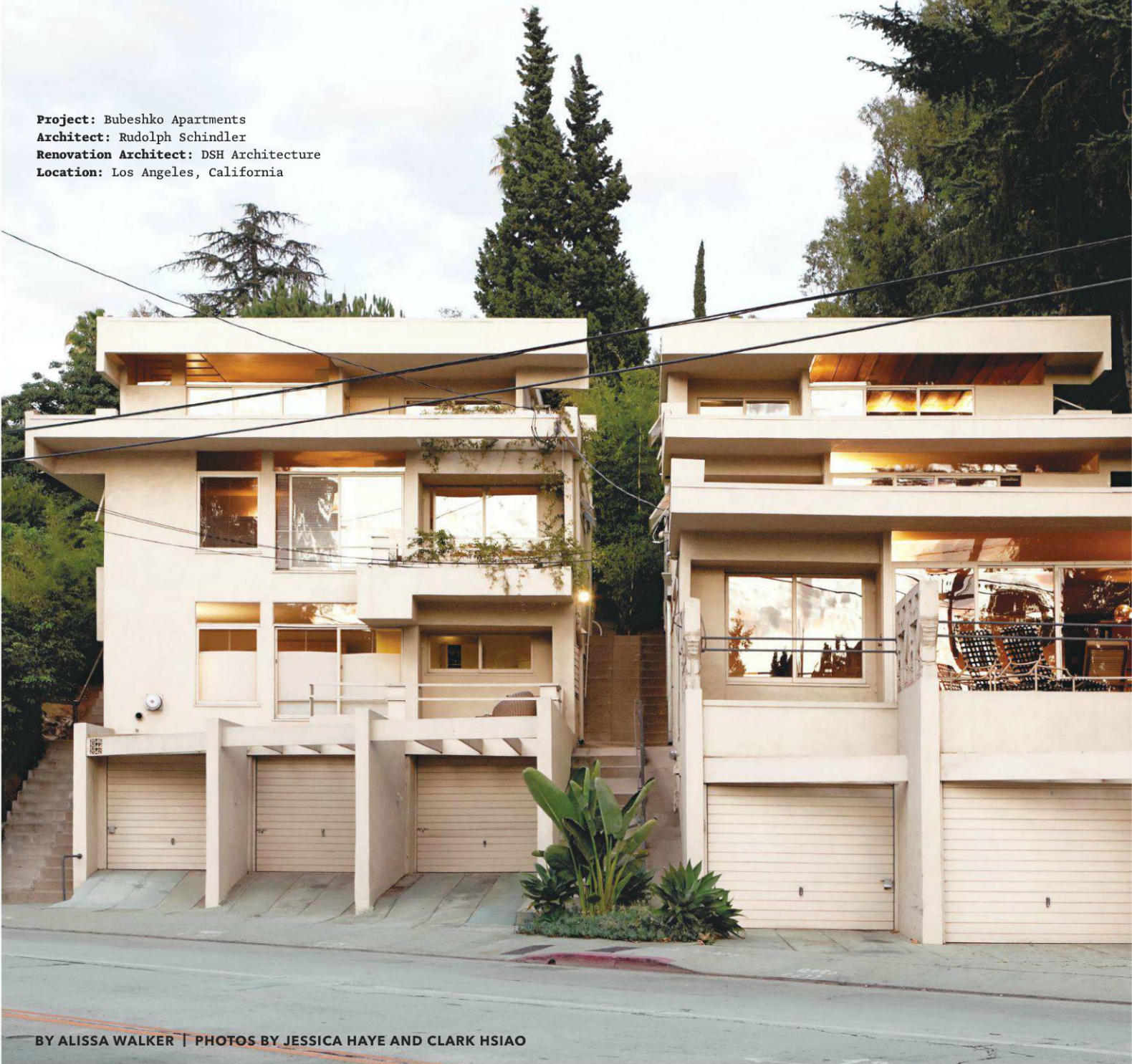
quilted, and joined by a cavalcade of sewers, each with their own discrete task. The physically taxing job of assembling the final product is most frequently handled by

men in the factory, but Laurence (above) is a nimble, notable exception. After assembling the sofa and fluffing the cover she readies it for shipping and boxes it up.

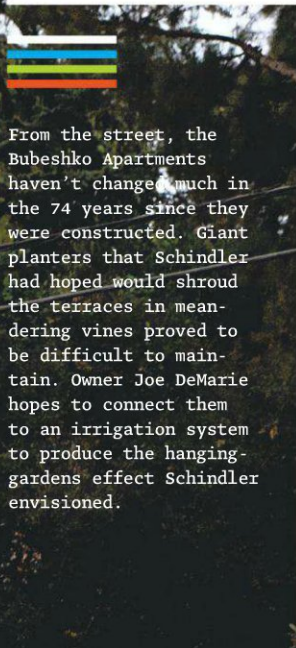
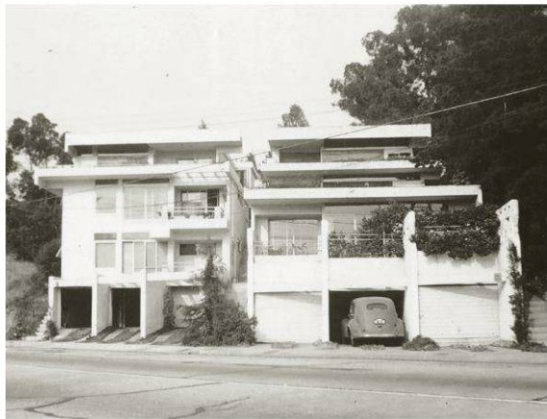
SELF PRESERVATION

With the help of DSH Architects, a pair of intrepid Angelenos restored (and gently updated) Rudolph Schindler's iconic Bubeshko Apartments.

Project: Bubeshko Apartments
Architect: Rudolph Schindler
Renovation Architect: DSH Architecture
Location: Los Angeles, California



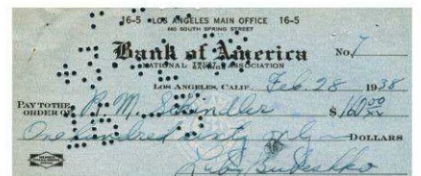
BY ALISSA WALKER | PHOTOS BY JESSICA HAYE AND CLARK HSIAO



From the street, the Bubeshko Apartments haven't changed much in the 74 years since they were constructed. Giant planters that Schindler had hoped would shroud the terraces in meandering vines proved to be difficult to maintain. Owner Joe DeMarie hopes to connect them to an irrigation system to produce the hanging-gardens effect Schindler envisioned.



ON SCHINDLER



Though architect Rudolph Schindler (1887–1953) was best known for his dramatic single-family homes, he also completed several multifamily projects, including the Bubeshko Apartments and the nearby Manola Court and Falk Apartments. In fact, his own home, the iconic Schindler House, was a duplex that he shared, for a time, with Richard Neutra. (It's now open to the public through the MAK Center.) Schindler liked the idea of communal living and often designed wide terraces and open windows to encourage interaction among residents while still including strategic details to afford privacy. For the Bubeshko Apartments he envisioned a Greek village, a bohemian community for artists built in an affordable way. Natural materials like wood and stucco confer a humble vibe of casual indoor-outdoor living, yet there are also grand details, like the sculptures by Gordon Newell on the facade, which provide a glamorous entrance. Like many of Schindler's works, it was a masterpiece made for everyday living—accessible to anyone who could pay a month's rent.

Owners Joe DeMarie and Madeleine Brand recently inherited a treasure trove of archival documents from Luby Bubeshko, the building's original owner. The materials, which were shared exclusively with Dwell, include (this page, top to bottom, left to right): family photos (Bubeshko is second from left in top right photo); early blueprints; a receipt; and Bubeshko's first check to Schindler, which kicked off the design process. ▮



RENOVATION STRATEGIES FOR HISTORIC BUILDINGS

As the renovation began, DeMarie would talk with Bubeshko about certain details in the apartments, namely the owners' unit (this page and opposite) where they had both lived. Her memory remained sharp, says DeMarie. "She always asked what was going on with these tiny moments in the house."



Don't ignore color /

The curious thing about our perception of modern architecture, says architect Eric Haas, is that it's mostly defined by black-and-white photos, leading most people to assume the walls were stark white. To find the complex's original palette, DeMarie and Haas scrubbed walls with acetone to uncover decades of paint jobs, which they dubbed "color agates" for their geologic concentric circles. They discovered that Schindler had originally specified warm natural colors for the space.

Do your research /

In this case, DeMarie and Brand could draw on Schindler's voluminous archives. But some of the same documents can be found by going to your local library and planning department and by reaching out to neighbors, previous residents, or property caretakers. If you're lucky enough to have the architect's papers, examine his or her receipts. "Schindler shopped at Sears," Haas notes.

Don't be a slave to the past /

Haas and Danielson knew that while it was important to acknowledge Schindler's vision, the units also needed to work for contemporary residents. Instead of forcing DeMarie and Brand to use a 1930s-era kitchen, they removed part of the interior wall and incorporated a utility room to create extra space. "An apartment isn't a museum piece," says Danielson.

RUDOLPH

Schindler's Bubeshko Apartments are legendary in the Silver Lake neighborhood of Los Angeles, their white stucco terraces spilling down the hillside like a chest of drawers pulled ajar. When the 5,000-square-foot apartment complex went on the market in 2004, filmmaker Joe DeMarie finally got to step inside, where he remembers being transported by its simple beauty. "I don't throw around the word 'genius,'" says DeMarie. "But Schindler was a genius."

He wanted to buy it, but Luby Bubeshko, who'd owned and lived in the five-unit building for 66 years, was reluctant to sell to just anyone. In 1938, the 20-year-old Bubeshko had worked closely with Schindler on the building's then-radical design and was adamant about protecting its legacy. If she didn't find the right buyer, it was said, she would tear the complex down.

When DeMarie's first offer garnered no response, he embarked upon an architectural courtship—writing a four-page personal letter, meeting with the property's caretaker, and even making a visit to the Schindler archives at the University of California, Santa Barbara. "Luby was so skeptical of us," remembers DeMarie's wife, Madeleine Brand, host of an eponymous public radio show in Los Angeles. "It was ten months before she said yes." What DeMarie and Brand believe finally swayed Bubeshko was the fact that a family—like her own—wanted to restore the two buildings, live in one of the units, and pass the complex down to their own two children.

Though the buildings were structurally sound, they had suffered the wear and tear of a half-century of renters. For the renovation, DeMarie and Brand tapped Brand's cousin, Chava Danielson, who with Eric Haas heads the architecture firm DSH. Because Danielson and Haas hadn't worked on a restoration project before, they looked at the structures not as frozen artifacts but as functional homes that had been adapted—often by Schindler himself—as the needs of the residents changed. Their pragmatic approach informed some difficult choices—like enlarging the L-shaped kitchen in the owners' unit so it could accommodate their entertaining needs.

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The famed architectural photographer Julius Shulman photographed the apartments in 1945 (right). DeMarie used these images to determine the best way to update the recessed lighting and recreate the original shade of stain applied on the plywood walls. The photos are currently housed in Shulman's archives at the Getty Research Institute.

MORE RENOVATION STRATEGIES



Read the architect's mind / Haas and Danielson knew Schindler liked affordable, natural materials, but he also appreciated innovation, using cutting-edge (at the time) inventions like plywood and linoleum. So the architects channeled Schindler's sensibility and philosophy, discovering contemporary materials they felt Schindler would have liked, such as sturdy, affordable Daltile and a recycled-plastic countertop by Yemm & Hart.

Embrace the project's DNA / The Bubeshko Apartments were built during the Depression as a way for Bubeshko to generate income and provide financial security for her Russian immigrant family. As a result, Schindler stayed flexible in his designs, returning to the project to make adjustments in the space, subdividing units and installing a kitchenette on the lower level (since removed). This gave Haas and Danielson confidence in their own renovation interventions.

"These buildings are living pieces. We kept asking ourselves, 'What would Schindler do now?'" —Eric Haas


Examining plans, scanning receipts, and poring over old photos borrowed from Bubeshko, Haas and DeMarie embarked upon the detective work of deciphering Schindler's original vision. While DeMarie brought a wealth of experience—he's restored a brownstone in Brooklyn and a townhouse in Washington, DC—he didn't find a definitive resource for reproducing Schindler's distinctive tinted walls and stained plywood. For almost two months, DeMarie spent most of his time holed up in his apartment—often staying up all night—experimenting with a chemistry set of paint, wax, varnishes, lacquers, accelerators, pigments, and shellacs to replicate the original colors and finishes. It paid off: DeMarie even ended up training his staff—made up of architecture students and musicians—in the techniques he invented.

Although the nonagenarian Bubeshko never returned to see the home, she approved of the completed work after seeing photographs. Before she died last year, she gave the building's archive—including plans, drawings, receipts, and even letters between her and Schindler—to DeMarie and Brand. Along with the archive, she also opened the door to a future project. Schindler's original blueprints revealed a planned (but unrealized) third building parallel to the site. DeMarie and Brand hope to one day fulfill Bubeshko's dream and build the structure.

"Schindler was a romantic," says DeMarie. "He believed we can change the way we live through art and architecture." The challenge of following 74-year-old plans while building with contemporary materials offers an unprecedented opportunity to see how Schindler's idealist vision holds up, he says. "If anyone can be true to Rudy, it's me." ■■■

BARNS ENNOBLED





SUBVERTING THE TRADITIONAL,
CONSERVATIVELY COZY BRITISH BARN
CONVERSION, CARL TURNER CREATED
A GETAWAY IN RURAL NORFOLK
FOR HIMSELF AND HIS FRIENDS TO
VISIT, REPOSE, AND CONSIDER THE
BEAUTY OF AGRARIAN MINIMALISM.

By Iain Aitch
Photos by Christoffer Rudquist

Project: Ochre Barn
Architect: Carl Turner Architects
Location: Norfolk, England



WALKING THROUGH THE DOOR OF OCHRE BARN, IT IS IMPOSSIBLE TO AVOID AN ALMOST cartoonlike intake of breath. The sheer scale of Carl Turner and Mary Martin's former agricultural building is certainly a surprise, but it's the use of materials that provokes the most reaction among visitors. Everywhere you look in the 5,000-square-foot 1850s threshing barn, you can see oriented strand board (OSB), a medium associated more with shuttering around large construction sites than with interior decor.

"We had seen straw bales in here and we started thinking about OSB," says Turner, who heads up Carl Turner Architects in London. "The idea of using that as a predominant material gave us the idea that everything should be a bit more blocky. We both like Donald Judd and Richard Serra."

The OSB is used to break up the vast space and create distinct areas: It fences in a sofa; forms seating; makes up a central freestanding bathroom and office pod; and delineates cabinets, cupboards, and bookshelves made by Turner himself. By using this rough-hewn material as a kind of muse, Turner has created a stunning rural getaway for himself, Martin, and their host of friends, wringing a winning live/work space from a pastoral ruin.

Ochre Barn sits in the largely rural county of Norfolk in the east of England, 90 minutes out of London by train. This is where Britain hides its flat, wide-open spaces, and the barn sits at the center of what was once the heart of local flour production. The Victorian structure still stands amid fields of wheat, but it has long since ceased being used for hulling the crop, which is how Turner and Martin picked up the property for \$280,000 in late 2005.

A small clutch of farm buildings sit near Ochre Barn, but one of them, a small, multipurpose guest cottage dubbed the Stealth Barn was designed and built by Turner as Ochre's modernist little brother. Erected on the foundation of a crumbling old outbuilding, the 800-square-foot space plays contemporary counterpoint to the harmony Ochre Barn has achieved with the landscape. ▶

STRUCTURAL DETAILS

● Cabinet Post /

By reversing his original OSB cabinet design, which opens onto the kitchen, Turner was able to build vast storage areas for food and crockery. You may have to nip around back to find the Cheerios, but all you see from the rest of the space is a wall of OSB.

● ● A Question of Truss /

The beautiful latticework of metal and wood is over 150 years old and proved costly to strengthen after the damage done by a long-forgotten bash from some farm machinery. Add in the cost of the walls that had to be rebuilt, having the purlins repaired, and tripling the thickness of the wooden trusses, and by the time the scaffolding was down, the pair had laid out \$190,000.

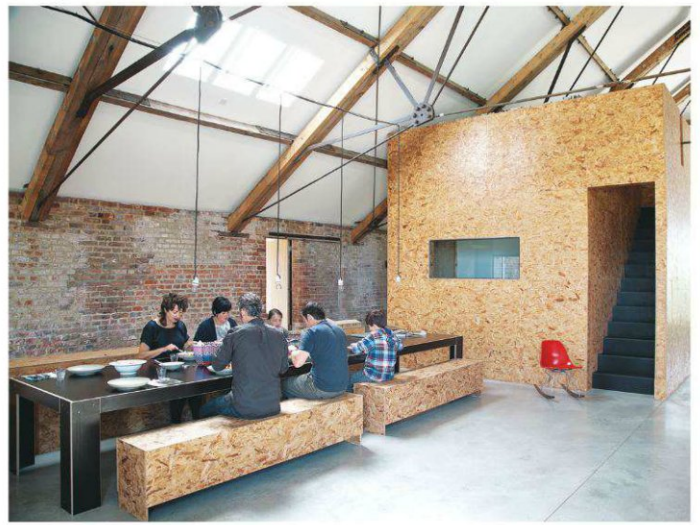
● ● ● Getting Oriented /

Made from pressed tree chippings and resin, oriented strand board is strong and durable and makes a bold design statement. The sheer level of agricultural chic at the Ochre Barn is probably a bit much for most interiors, but the material did come cheap: Turner bought eight-by-four-foot panels of OSB for as little as \$24 a piece.

● ● ● ● Floor Play /

Turner reclaimed most of the timber used for the flooring as he renovated buildings in London. He thought his stockpile was big enough for the Ochre Barn, but the scale of the place defeated him. The solution, surprisingly, was eBay, turning up an old mill's worth of boards.





Turner and Martin are serial renovators, but the protracted timeline of this “weekend project” meant plenty of hard work and mounting costs. “We haven’t been on holiday for six years,” says Turner. “A couple of years ago we were working on it on Christmas Day, we had run out of money, and we were busy with our jobs.”

The renovation cost them \$550,000, or at least that is when they stopped counting. But they stuck to their design principles and their vision of a holiday retreat, rather than switching course midstream in hopes of selling a simple, traditional conversion at a profit.

Some of the most impressive renovation work involved strengthening the ceiling and its elaborate architectural rigging and shoring up the old brick walls. Yet it’s the clean rusticity of the interior, not the exposed structural engineering, that carries the day aesthetically.

Martin cites a monastery as her ideal living space, and the barn certainly has the air of a secular place of peace and retreat, though it promptly comes to life when friends visit. The simple long table and benches opposite the kitchen suggest the communal spirit of an order of country friars, but as soon as 20 people are seated around it enjoying dinner and wine any vow of silence is out the window.

Ultimately it’s the barn itself that guided Turner and Martin, organizing everything from the vast, open public space to the form of the Stealth Barn to the OSB that gives the interior so much of its humble charm. “We have not interfered with the structure; we just inhabit it,” says Martin reflectively. “If you want a house then buy a house. This place had a history long before we were here so you have to listen to the barn and appreciate it.”

INTERIOR DETAILS

● Mobile Nap /

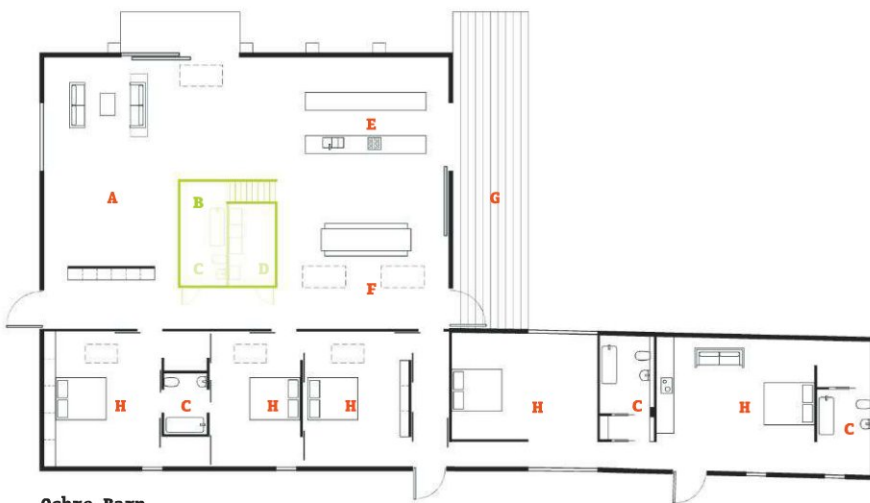
Turner made much of the barn’s furniture from OSB, but the mobile daybed on wheels is a standout piece and allows the user to catch the sun or shade as the mood strikes.

● ● Give It a Ply /

Construction-site offcuts comprise the 20-seat table, which Turner made from a birch-core black phenolic-faced plywood, a waterproof material more commonly used to form concrete. The film-coated ply from UK supplier James Latham comes cheap, making it ideal for this kind of experimentation.

● ● ● Cubicle Life /

The main public space of Ochre Barn is broken up by a full-height OSB pod, which contains a bathroom and a utility room with a view. Up top is the crow’s nest, where Turner can survey his creation and answer any stray emails. Though the bench table, daybed, and outdoor spaces afford plenty of room for the couple to work away from the hubbub of weekend guests, the top of the pod offers dedicated office space.



Ochre Barn



Stealth Barn



Floor Plans

- A Living Area
- B Lofted Office
- C Bathroom
- D Utility Room
- E Kitchen
- F Dining Area
- G Deck
- H Bedroom

STEALTH MODE

Sitting next to Ochre Barn, this 800-square-foot black structure looks, from a distance, like it could be a tool shed or animal feed store. That is at least partially the idea. It's only when you approach that the geometric structure reminds you of the shingle cottage where artist Derek Jarman made his home or the fisherman-hut-inspired work of the Glaswegian architecture firm NORD.

Turner, however, saw this part of the renovation as another chance to experiment. He sited the small barn on the foundation of a derelict outbuilding and imagined the space as a kind of blank canvas: ideal as a simple guest room, a studio, or even a rental.

"It only cost about \$48,000 to build, which was incredibly cheap," says Turner. "We got the Timber Frame Company to supply the shell, then we clad it and fitted out the interior and windows ourselves. The idea was to take the archetypal black tar-painted agricultural building and make an almost childlike icon of that. We called it the Stealth Barn as it is slightly unsettling, like it is there and not there." ■■■

BRAVER'S NEW WORLD



By Aaron Britt
Photos by Chang Kyun Kim

Project: Braver House
Architect: SsD Architecture
Location: Newton, Massachusetts

A REVAMP OF THIS SMALL SUBURBAN MASSACHUSETTS HOME DOUBLED ITS SIZE WHILE GIVING THE YARD, THE NEIGHBORS, AND THE PLANET A LITTLE BREATHING ROOM.

● Roof of Concept

Previously, the house had just a small screened-in porch as its only outside space, "unless you wanted to put plastic chairs on the front lawn, which some people did," Braver says, laughing. A generous roof deck atop the garage was a winning way to allow a survey of the neighborhood during Massachusetts' Indian summers.

● ● Great Outdoors

A pair of large outdoor rooms projects off the glassed-in living room at the front of the house and the kitchen in the back. By better connecting the home to the outdoors, SsD further increased its livable area. "For the part of the year that they're usable," Braver says, "they're wonderful spaces in which to read and to enjoy."



John Braver's sylvan neighborhood in Newton, Massachusetts, has seen its fair share of lot-busting renovations in the last few years. A common tactic—if you're not buying two lots and combining them into a hulking manse—is to knock down one of the 1,100-or-so-square-foot ranch houses from the late 1950s and replace it with a setback-hugging behemoth built as high as the local zoning laws allow. But Braver, a doctor on the faculty of radiology at Harvard University, wanted more (or, rather, less) than what he saw all around him.

He employed Jinhee Park and John Hong of architecture firm SsD to help him “spread out a little bit” without letting his living room swallow up the lawn. By building up (to add a second floor and roof deck), down (to create a split-level kitchen and office space), and green (to benefit from a passive ventilation stack and a solar array to heat water) the Braver house has gone from 1,300 square feet to a more expansive 2,600 without blowing things all out of proportion. ||||

● ● ● ● **Dream Screen**

The cedar screen that extends out from the dining and living rooms traces the line of the actual setback and reads not as a wall of the house but as a delineator of exterior space. The same material is used on the railing on the roof deck and offers a bit of privacy without, according to Braver, “looking like a stockade.”

● ● ● ● **Back It Up**

To maintain a sense of scale with regards to the lot, the Braver house was built up, down, and back. Through a series of split-levels, the previously one-story home is now three-and-a-half levels, with much of the new square footage reaching into the backyard.

● ● ● ● ● **A Certain Slant of Light**

The asymmetrical angle of the roof's pitch isn't architectural whimsy. Instead, it simultaneously hides an array of solar panels from view while optimizing its angle to the sun.

@ Extended slideshow at dwell.com/magazine





P A I N T

I T

B L A C K

↖ THIS FAMILY OF COST-CONSCIOUS HAMBURGERS (FRESHLY BACK IN GERMANY AFTER YEARS ABROAD) CONVERTED A KITSCHY TURN-OF-THE-CENTURY VILLA INTO A HIGH-DESIGN HOME.

Project: Black Villa
Architect: Drewes+Streng Arkitekten
Location: Hamburg, Germany

BY SALLY MCGRANE | PHOTOS BY MARK SEELEN



WHEN

Hinnerk Ehlers and Katja Winterhalder moved their family to Hamburg, Germany, after seven years abroad in Canada, they knew what they wanted: a supercool, minimal, modernist house. Ehlers and Winterhalder were after lots of light, lots of functionality, and something durable enough for the kids to run around in. Ideally, they'd also get a chance to implement some of the ideas for better everyday living they'd aggregated over the years. Integrating state-of-the-art energy efficiency was nonnegotiable. Everything they found, however, was too old-fashioned, and it was all too expensive. So the couple—he works for a large frozen-foods company; she was a creative in an ad agency—went back to take a second look at a tiny 1907 villa in a great location they had dismissed the first time around.

Their initial reaction was understandable. In the 1960s, the two-story, 1,070-square-foot villa with pea-green faux masonry had been all but swallowed by an L-shaped addition that once served as a minimart. The whole thing—2,200 square feet between the two structures—had since been carved into three separate living units. Only two rooms were inhabitable; the rest were filled to the brim with electronics parts and junk. “It was the black sheep of the block,” says Winterhalder. But the price was right, and an S-Bahn transit station, a school, and a bakery were each a minute’s walk away. So, even though the family couldn’t do anything to change the odd layout without giving up space under new zoning ordinances, they decided to take a chance.

1/ High Contrast

The question of the facade was a big one: How to unite the house, with its quaint old villa, and the squat, square, ugly minimart add-on built flush against it? Instead of trying to minimize the discrepancy, the architects emphasized it. They kept the old-fashioned facade intact and painted it graphite gray using RAL color 7024, made by Brillux, and then covered the “box” next door in plain, light-colored larch. brillux.com



2/ Idée Concrète

To get a concrete look for the floors throughout the house, the team first considered Pandomo flooring, a slick treatment that would be even more expensive than a standard finish. Instead, says Winterhalder, they experimented with raw materials. “I’d call the suppliers and say, ‘Do you have something grayer?’” They thought I was crazy.” In the end, instead of a concrete look, the couple went with actual concrete—at a fifth of the price. pandomo.de



3/ Three’s Company

Inspired by the minimal color scheme of a hotel they stayed at in Bali, Winterhalder and Ehlers decided to limit their palette to three colors: anthracite black, concrete gray, and a light larch wood. The first move was to paint the backyard wall gray. Next up for a coat of dark paint was the villa’s old-fashioned wooden staircase, which the couple didn’t like but didn’t have the budget to replace. The consistency works to unite the different styles found in the house. “Somehow,” says Winterhalder, “it all fits.”



4/ Glass Houses

Though the original plans called for a frameless wall of glass in the back, it turned out that it would eat up most of the budget. Instead, they installed three wood-framed windows made by Fecon. fecon.de



5/ Cut and Plant

For the landscaping, the couple literally took a page out of somebody else’s book. Winterhalder says their garden was lifted from page 38 of Peter Janke’s *Kleine Gärten (Small Gardens)*, published by Becker Joest Volk Verlag. bjvv.de



“THE WHOLE time, I kept saying, ‘When are we going to find the bodies?’ Then we found this hole in the ground, and I said, ‘Aha!’ It turned out to be a refrigerator for the minimart.” —Katja Winterhalder



With just a few months to go on their temporary housing’s lease, Ehlers and Winterhalder had to get to work. For assistance, they drew on the know-how of Berlin-based architect Frank Drewes, of the firm Drewes+Strenge Arkitekten, whose father designed the modernist house Winterhalder grew up in.

While Drewes’s high-end, high-drama, high-design work fit right in with the cool Asian flats pictured in Winterhalder’s inspiration scrapbook, one issue remained. “We told Frank, ‘We have a small budget and no time,’” says Ehlers. “He said, ‘That’s a problem.’” They had spent two-thirds of what they could afford on the property, and the remaining third had to cover all the major renovations, repairs, and energy-savings measures required, leaving almost nothing for stylistic flourishes. Instead, the cool had to be built in from the beginning, along with the new walls and wiring.

With the help of Volker Schmidt—a laid-back, experimentally minded local who served as the construction architect—20 debris boxes to haul away junk, and lots of hours clocked on the Internet looking for the right raw materials, the team made it happen. A mere six months after signing the purchase papers, Ehlers, Winterhalder, and their two kids, Jonne and Oona, moved into a truly modernist miracle.



1/ Bring In the Trash

With an eye for the industrial, Winterhalder built the garbage area in the kitchen around two standard-issue plastic trash cans common in German cities. One is orange; the other, green. These in turn inspired her to start adding color accents around the house.

2/ Happy Accent

Now that the interior's palette is firmly in place, Winterhalder has slowly been adding splashes of color. E27 pendant lamps from Muuto in the kitchen and guest room have red cords; one wall in the guest room is also red, with matching red locker storage. The inside of the front door is painted bright green. "For me, they're kids' colors," she says. "I just love them." muuto.com

3/ Sticker Shock

Though colorful dashes here and there certainly enliven the sober interior, little adds a dose of whimsy like the wall decals found in the kids' rooms. The owl over Jonne's shoulder is available from Raumberecht and the branch leaves are from the Dutch company Inke. raumberecht.de inke.nl

4/ Boxy Rebellion

"I like simple shapes, and for a house," says Winterhalder, "a box is very good." The two downstairs bathrooms are located in free-standing larch-covered cubes; the kitchen island is resoundingly rectilinear; and a square-shaped area in the guest bedroom serves as a home office, where Winterhalder designs UV-blocking children's beach wear for her label, Beach Heroes.

5/ Measure Twice

When determining the height of the concrete blocks that form the outer wall of the kitchen island, the couple took a hands-on approach. "We measured our coffeemaker and a bottle of oil, and that's how much higher we made the concrete blocks than the counter," Winterhalder says. The blocks themselves were made to measure by a concrete supplier. ■■■



ARCH SUPPORT

LAYER BY LAYER, A CRUMBLING 18TH-CENTURY FLAT
IN THE MIDDLE OF BARCELONA FINDS NEW LIFE
AT THE HANDS OF ARCHITECT BENEDETTA TAGLIABUE

In the midst of Barcelona's medieval core, a short walk from the city's famous cathedral, sits a market like no other. Its graceful undulating roof, featuring a multicolored, pixelated pattern made of tiles, seems to float over the main volume, parts of which belong to the original 19th-century structure. Santa Caterina Market is the work of EMBT, a Barcelona-based studio founded by the architects Benedetta Tagliabue and her husband, the late, great Enric Miralles. The market, and the reorganization of its immediate surroundings, is not their most famous work—that title would go to the poetically unmonumental Scottish Parliament building, a project that was only partially completed when Miralles died in 2000. Nor is it their largest in the city, as an extraordinary double-volume HQ for Spain's gas company is also here. But it's certainly their most personal and accessible, and it's an apt metaphor for both the couple's creative and romantic union and their emotional engagement with this pocket of Barcelona.

Tagliabue is a regular customer at the market. She lives with her two teenage children, a dog, and a parrot in an apartment on an adjacent street, in a home that has reached almost mythical status among the city's doyens of architecture and design. ("Have you ever been to Bene's house?" is a question often lobbed at their gatherings.) And with good reason: Here is a home so resplendent in memory, in detailing, in expressiveness, and in artistry that it leaves visitors intoxicated.

When Milan-born Tagliabue first arrived in Barcelona in the early 1990s, the old town was a very different place. Pregentrification, it was dank and seedy, inhabited by generations of families who were perceived not to have the means to move to the brighter new burbs. Many of its medieval mansions were rundown and hidden by centuries of grime. Tagliabue was fascinated by this swath of neglected urban landscape, a story that started with the Romans and told in bricks and mortar. ▶



When architect Benedetta Tagliabue and her husband, the late architect Enric Miralles, began knocking down walls inside what was to become their home they discovered an original arch suspected to be a remnant of the city's Roman past. Immediately halting the crew, Tagliabue and Miralles decided instead to celebrate the juxtaposition by leaving it all in situ. The painting at right was also found inside the meandering structure, which had been unoccupied for decades.



By Suzanne Wales
Photos by Gunnar Knechtel

Project: Tagliabue House
Architect: Benedetta Tagliabue
and Enric Miralles
Location: Barcelona, Spain



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PERIOD ELEMENTS HAVE BEEN LEFT TO BREATHE



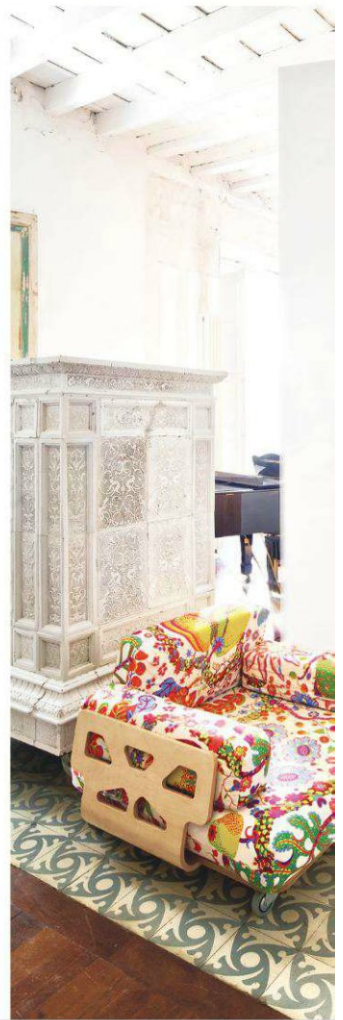
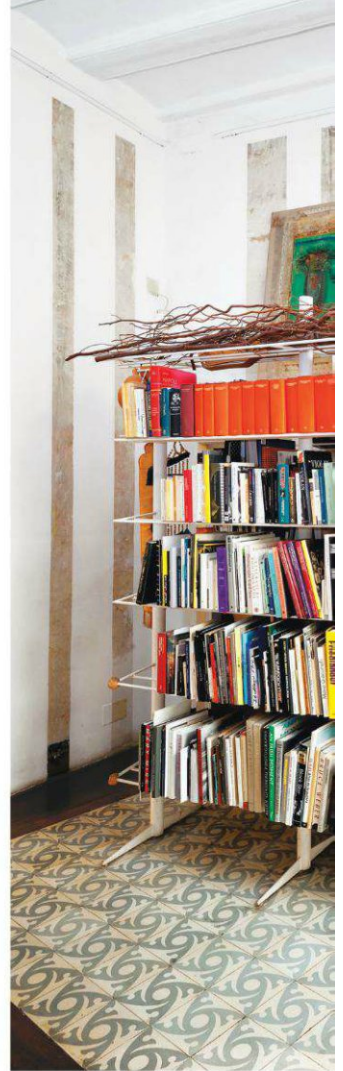
Freestanding shelving by Miralles holds yet more tomes from the family's prodigious collection (right). Irregularly placed tilework on the floor follows the trajectory of the sun's rays as it travels across the room. The glowing anemone-like lamp is from Vinçon in Barcelona (below).

She took herself on architectural excursions, discovering Gothic vestiges covered by false facades, carved stone staircases behind unassuming doors, and frescoes languishing underneath layers of plaster. As was common in the not-so-distant past, her apartment had been used for decades as a warehouse, and ownership had remained in the same family for forever. "When we contacted the owner, who lived uptown, she said she had never set foot in it," says Tagliabue, while sitting in the loosely colonial-inspired room that leads on to her home's lush patio dominated by a huge quince tree. "We bought it for the same price as we would have a modest two-bedroom apartment in another part of the city." She continues: "It was in a terrible state. The occupants had knocked down interior walls and the floor and ceiling were collapsing." Making the residence structurally safe was the first and most technical intervention—the rest was left to evolve naturally, sometimes with the architects supervising, at other times leaving decisions to their small team of trusted tradesmen. No sketches or models were devised; nor was there a master plan of the type so popular for signature residences by many architects of their caliber. As Tagliabue has stated, the house itself, and its history, steered the direction of the works.

The first thing that strikes you is the light. The rooms are situated in a circular layout around a central *patio de luz* that illuminates the living areas. The effect is heightened by the flooring made of diagonally placed rectangular patches of delightfully patterned *baldoa hidráulica* (tiles made with tinted cements, widely used in 19th-century homes here and in France) that reflect the sun's rays, creating "rooms of light" as Tagliabue describes them. The second is the layering. The architects peeled away at the walls of the dwelling like an onion, revealing a Gothic capital featuring an angel and a frieze of



Paths of Andalusian tile and intervening plaster walls help to delineate space in the expansive apartment, which is centered around an internal entry courtyard. The armchair, designed by Peter and Alison Smithson, is covered in a Josef Frank textile from Just Scandinavian. The white piece just behind it is a repurposed Austrian stove that's now used as a storage device.





In one area of the apartment, Tagliabue's son, Domenec, plays drums in front of a sliding wood panel of the architects' design (above). Resting atop an oak table by Miralles (left), amidst a collection of tchotchkes, is the "B" trophy awarded to the pair for their work on the Santa Caterina Market rehabilitation project. A Louis Poulsen lamp hangs just above. In her library (right), Tagliabue works at a table designed by Miralles. ▮

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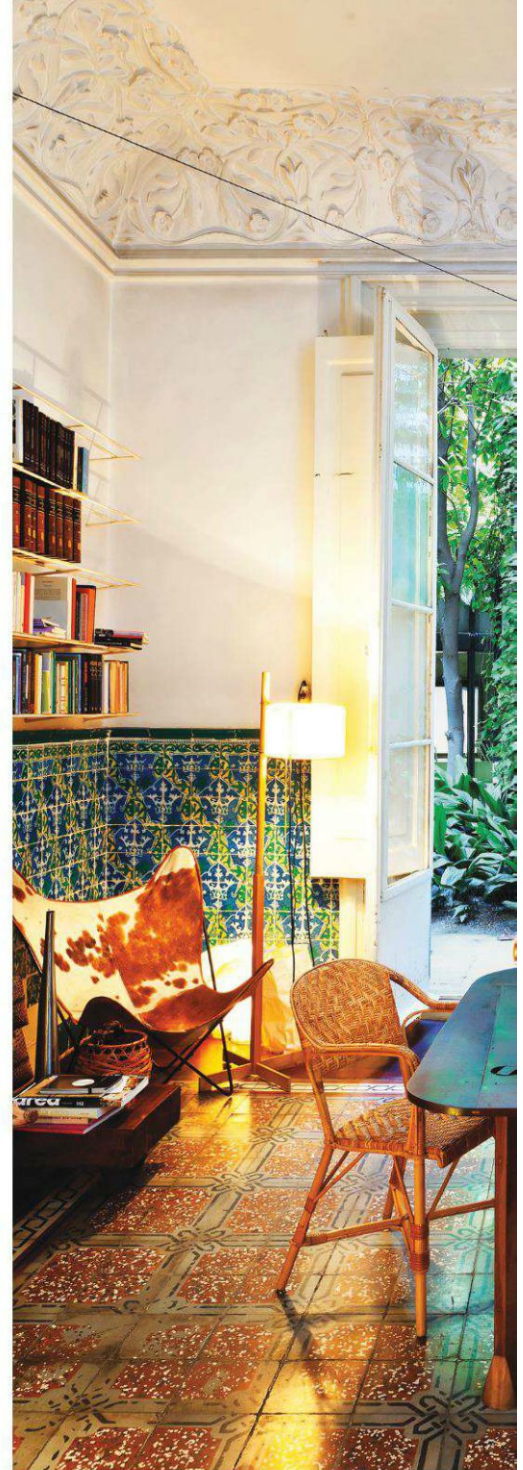


vivid 18th-century decorative murals, along with the original sketches for them etched out on the wall of the adjacent room. “I called heritage assessors from city hall when we found them,” explains Tagliabue, “and they told us not to worry, as fragments such these are so common in this part of town.”

These and countless other period elements have been left to breathe. They have not been restored, nor rendered a museum-like status with spotlights or framing, but rather left to revel in their deteriorated state and perform their vital roles within the harmony of the home. (Tagliabue lived for a period in Venice and it shows—the theme of decaying beauty is constant in her domestic landscape.) This organic, “leave well enough alone” approach extends to the decor.

Design classics such as an Eames lounge and an overhanging Fortuny lamp garner no more visual prominence than little clusters of travel memorabilia or frameless family photographs propped up against old cigar boxes, textiles from Africa and Asia, and various pieces of furniture, prototype or otherwise, designed by Miralles—a split timber wooden dining table being the most magnificent example. That is not to say that each element and its placement hasn’t been considered; a melodious rhythm permeates in the way the architects have defined the function of each space, the use of diagonally placed false walls that soften the rooms’ right angles, and an overall mise-en-scène that blurs cultures, historical periods, and the widely held modernist view of sophistication.

Miralles, a prolific book collector, spent hours arranging his collection of countless tomes on art and design, history and philosophy into “families” within a series of bookshelves suspended from the original beams of the double-height ceiling. On the day I meet her, Tagliabue casually picks up a photo album of the Scottish Parliament’s inauguration day, a building that was completed, with great controversy, four years after her husband’s untimely death. While she delights in this chance encounter I remark on the lack of view from the windows of the main living area (they look straight out onto the rear of an ugly modern office building). “Yes,” she agrees, “which is why my home is so introverted.”



THE HOUSE AND ITS HISTORY STEERED THE DIRECTION



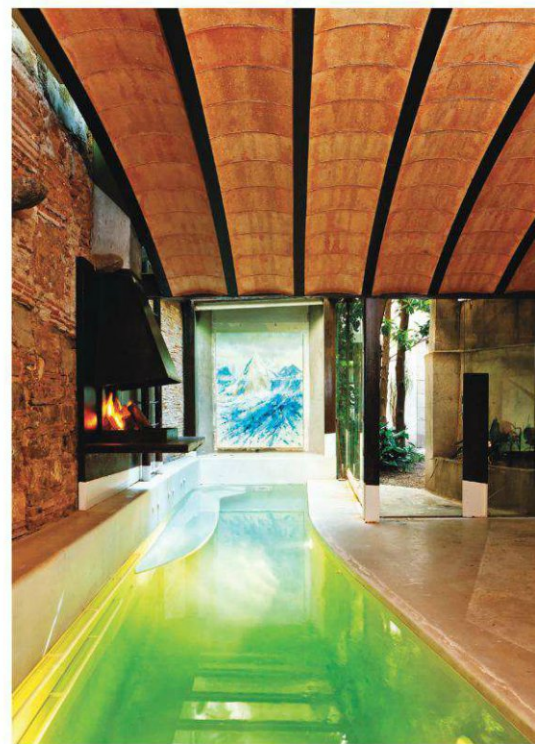
In the dining room, which opens to the backyard terrace, original tilework on the floors and walls complement decidedly modern counterparts—an original 1938 Butterfly chair by Antonio Bonet, Juan Kurchan, and Jorge Ferrari Hardoy, and a 1983 TMC floor lamp by Spanish designer Miguel Milá (above and left).



When Miralles died, Tagliabue decided to finish the projects they had started together. Their home was one of these, and she finally installed the lounge area with an indoor lap pool that leads off the patio, an idea that Miralles found excessive. She says it's her favorite room in the house, and it's easy to picture this vivacious and talented woman alone with her thoughts here. Well, perhaps not entirely alone. The spirit of her home and her husband's presence are tangible, and the sense of chronological continuity between the walls—a force that they have interpreted with great sensitivity—feels infinite. ■■■



One of the most significant architectural developments within Tagliabue's property is the pool house, which features a shallow lap pool and a wood-burning fireplace (right). At one end of the space, which is topped by a barrel ceiling, a hammock offers a tantalizingly cozy place to nap.



NEW McDONALD

FOR KATIE AND SCOTT McDONALD, MOVING INTO A RHODE ISLAND FAMILY HOME MEANT RECASTING THE PREVIOUSLY RENOVATED HOUSE AS A SANCTUARY OF PEACEFUL, JAPANESE-INSPIRED DESIGN.

By Marc Kristal
Photos by John Horner

Project: Saunderstown House
Architect: 3six0 Architecture
Location: Saunderstown, Rhode Island



Katie and Scott McDonald—she’s a self-described “holistic health coach and raw food chef”; he’s a psychiatrist—were living the architectural high life with their son, Sage, in Frank Lloyd Wright’s 1908 E. E. Boynton House in Rochester, New York. Alas, a desire to return to New England and inhabit a space that more actively incorporated the outdoors prevailed. “The 228 leaded-glass windows were beautiful, but they separated us from nature,” says Katie. Add to that the couple’s shared love of serene, clean interiors, and the McDonalds realized they were ready to exchange Wright’s inward-looking world of crafted ornament and heavy oak furniture for an Eastern-influenced, minimalist environment that embraced nature.

They purchased the house Katie’s parents had lived in for 22 years: a nondescript 1950s gambrel-roofed builder’s special on four bucolic acres in Saunderstown, Rhode Island, a hamlet some 30 miles from Providence. “We didn’t

1/ Creative Direction

The arrowhead-shaped corner at the end of the living room evolved from the need to accommodate a standard sliding-glass-door module. “It would have been astronomically expensive to custom-build it,” says Chris Bardt. This architectural gesture—the arrow “points” toward the river—“enabled us to be very generous with the view area without having to extend the entire house.”



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2/ Shoes Off

The McDonalds wanted a comfortable place for people to remove their shoes, so the architects built a niche for a bench. The McDonalds hired local case-goods maker James Dean to craft a floating flitch-cut slab of black walnut—what Bardt calls “the affordable Nakashima moment.”



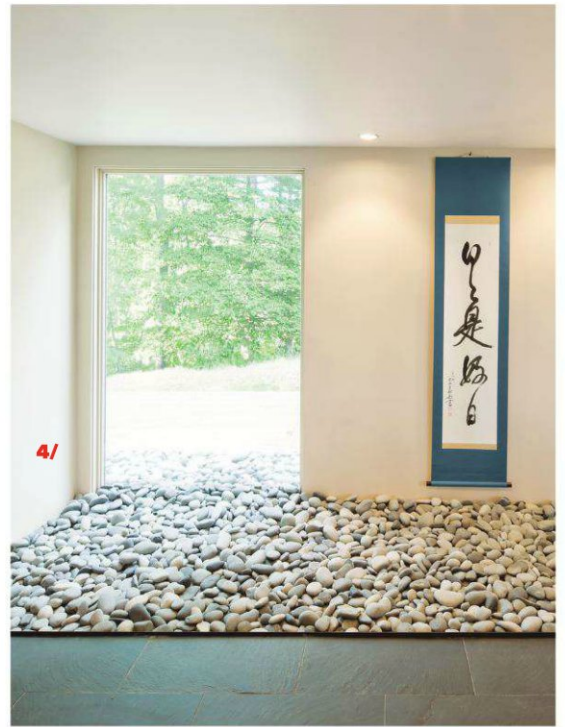
3/ Trim Beam

“The most difficult part of combining the living and dining rooms was that the ‘fake’ Colonial ceiling beams in the dining space”—which took the already-low seven-foot ceilings down to a head-scraping six feet four inches—“turned out to be structural,” says Bardt. Working with an engineer, he and Leski “shaved down” the beams and reinforced them to achieve a uniform ceiling height “without tearing the house apart.”



4/ Stone Roses

“We wanted to make the interior seamless with the outdoors, and this is the first place we blur the line,” Katie says of the “stone garden” that flows from within the entry to the deck beyond it. “My 85-year-old father picked up the rocks at the beach, a bag or two at a time, over weeks and weeks,” says Scott.



5/ Grade A Maple

“For us, the dinner table is huge,” says Katie. The pair met furniture designer Seth Eshelman—whose Rochester-based company Staach produces what she called “environmentally conscientious furniture”—at a teatasting event, and they felt he shared their “vision and values.” Eshelman’s Cain dining set is made from maple. staach.com

6/ Now Yukimi

“The meditation room is where we get our Japanese ya-yas out,” says Scott. “I wanted *yukimi*, which means ‘snow-viewing,’ shoji screens because they open from the bottom as well as side to side. Glen Collins, a guy in Oakland, California, is the one American I could find whose company makes them.” hanashoji.com

want to add square footage,” says Katie, “but we wanted to capture the view [of the Narrow River],” which is best seen from the decks off the living room and master bedroom. They also desired a seamless, open floorplan where they could embrace their Far Eastern tastes.

Accordingly, 3six0 Architecture principals Chris Bardt and Kyna Leski, along with their senior associate Jack Ryan, removed the wall between the existing living and dining rooms. The three spaces (two old, one new) were combined into the McDonalds’ multipurpose zone, and a wall of river-facing glass sliders now frames the vista. They also converted the existing dining room into a library and enclosed its adjacent screened porch to create Katie’s office.

While keeping the square footage essentially the same, 3six0’s renovation turned the rambling structure’s complicated aggregation of Ls, angles, and rooms into what Katie calls “a healing sanctuary.” ■■■

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Driven by “an evangelical zeal to save things,” Adam Hills and Maria Speake artfully repurpose landfill-bound materials at their London architectural salvage and design business, Retrouvius.

Adam Hills and Maria Speake met in architecture school in Scotland and bonded over not what they saw being erected but what they observed being destroyed. The couple honed their ability to identify treasure in what others considered trash by establishing Retrouvius, a small salvage business, in Glasgow in 1993.

Five years later, they moved to London and developed a unique twofold approach to the industry: Hills identifies and collects raw materials, while Speake works directly with clients to realize complete domestic, retail, and restaurant projects, sourcing everything from furniture to final touches like curtains and accessories. The firm now occupies two neighboring 2,500-square-foot storefronts (with another warehouse down the street) full of rescues, many of which have storied lineages—like a recent collection of mahogany panels from London’s Natural History Museum. Pedigree, however, plays second fiddle to quality. “As long as it’s something that deserves a second life, I don’t really mind what it is or where it came from,” Hills says. ▮

The entry to Hills and Speake’s London warehouse features solid teak doors rescued from an old army building.

By Jordan Kushins
Photos by Ben Anders

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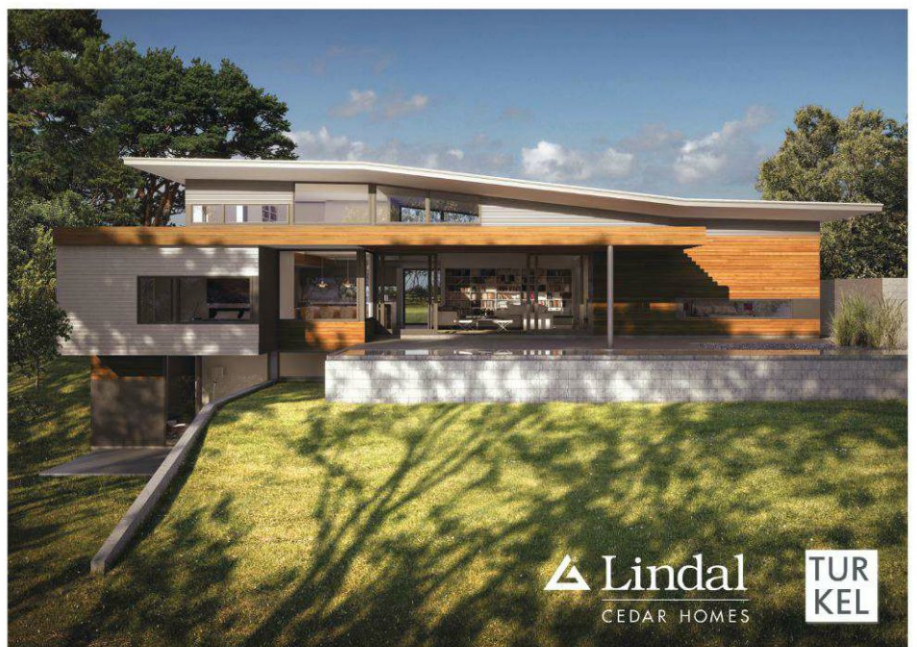
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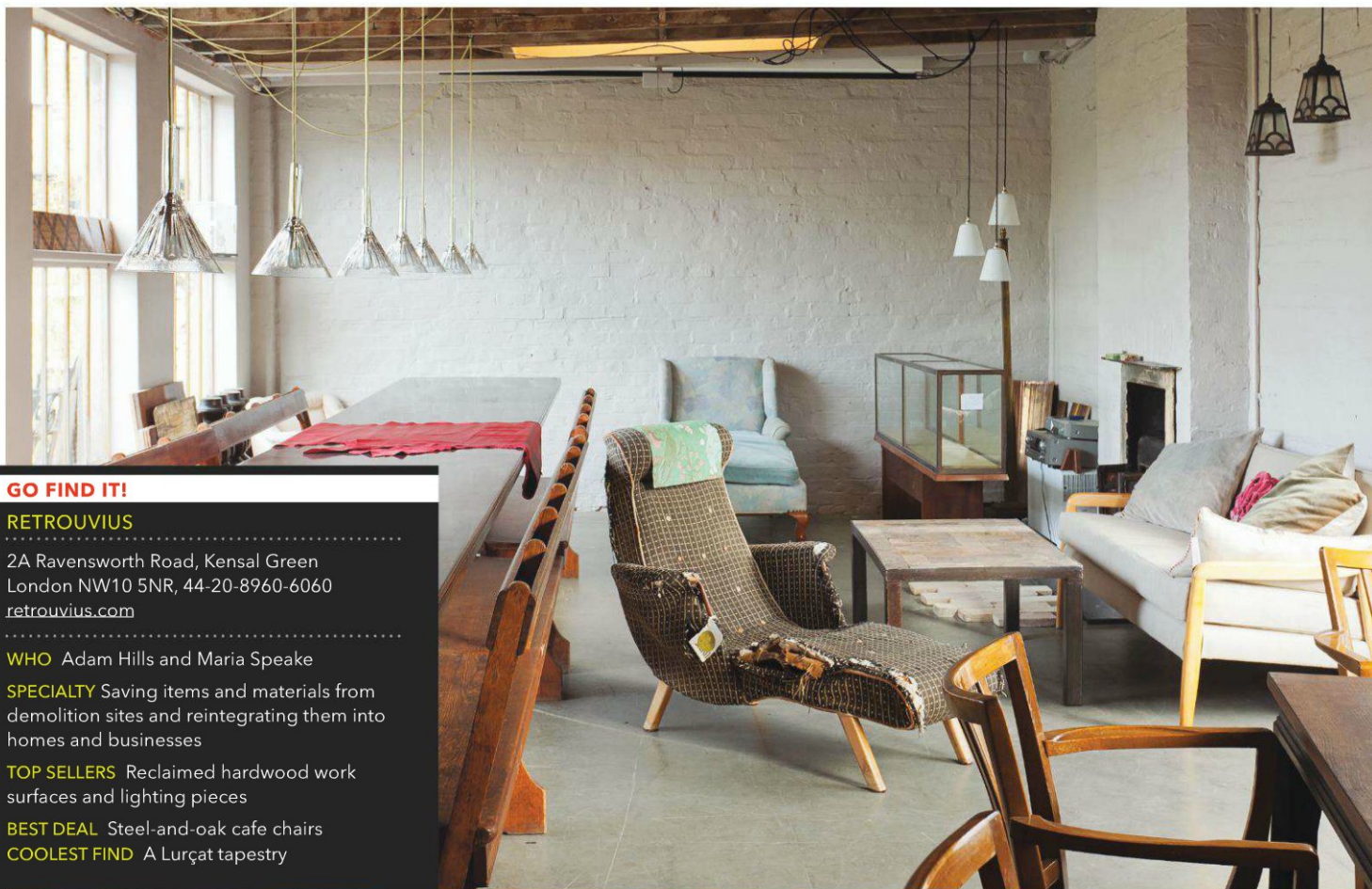
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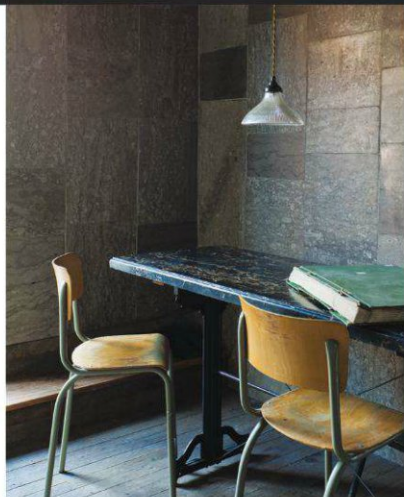
WHO Adam Hills and Maria Speake

SPECIALTY Saving items and materials from demolition sites and reintegrating them into homes and businesses

TOP SELLERS Reclaimed hardwood work surfaces and lighting pieces

BEST DEAL Steel-and-oak cafe chairs

COOLEST FIND A Lurçat tapestry

**What drew you to salvage?**

Maria Speake: When we started, we were more interested in the conservation aspect. It's madness, the incredible quality of materials literally being junked—things you couldn't get again because they just don't exist or would be too expensive to use.

Adam Hills: Take a simple slab of granite siding: When you consider the effort of removing it from the mountain, cutting it, polishing it, and transporting it—there's an embodied

value there that shouldn't just be flip-pantly destroyed.

How do you source your materials?

AH: I'd love to say that after 18 years I have a well-organized database of every building undergoing work, but it's frustratingly random. Sometimes I find a site just biking down the street.

Any triumphs you're proud of?

AH: I was at a dinner party with a stonemason who told me about this limestone fossil flooring in Heathrow's Terminal 2. I kept my eye on it for years, and plans were eventually announced to redesign the space. I tracked down the foreman, went to see him on day one of demolition, and offered him a sum for the floor.

Any particular challenges?

MS: A lot of our stock looks like nothing until it's reused. Often I'll present an idea to a client and they'll say, "This is quite a leap of faith you're expecting." And it is. But the more times you do it, the more confident and successful examples you can show.

Conservation is a hot topic.**Do you see its popularity gaining?**

AH: I don't think the concept of ecological reuse will go out of fashion anytime soon. However, it seems the emphasis lately is on recycling, where, say, a load of bricks are crushed up and used for a road. I would argue for using the brick as a brick.

How does a critical mass of materials, or lack thereof, dictate buying?

AH: Sometimes we're satisfying an existing market, but creating a market is more challenging and enjoyable. I like to buy massive quantities of something unfashionable and give it an angle so that people go "Aha. Cool, we can use that."

And if you hadn't?

AH: Two hundred tons of that rare stone would be in a landfill. That's really rewarding. ■■■

On the first floor (top), a 1950s chaise longue awaits its next owner. In a corner of the warehouse, the Heathrow limestone clads the walls (above left).

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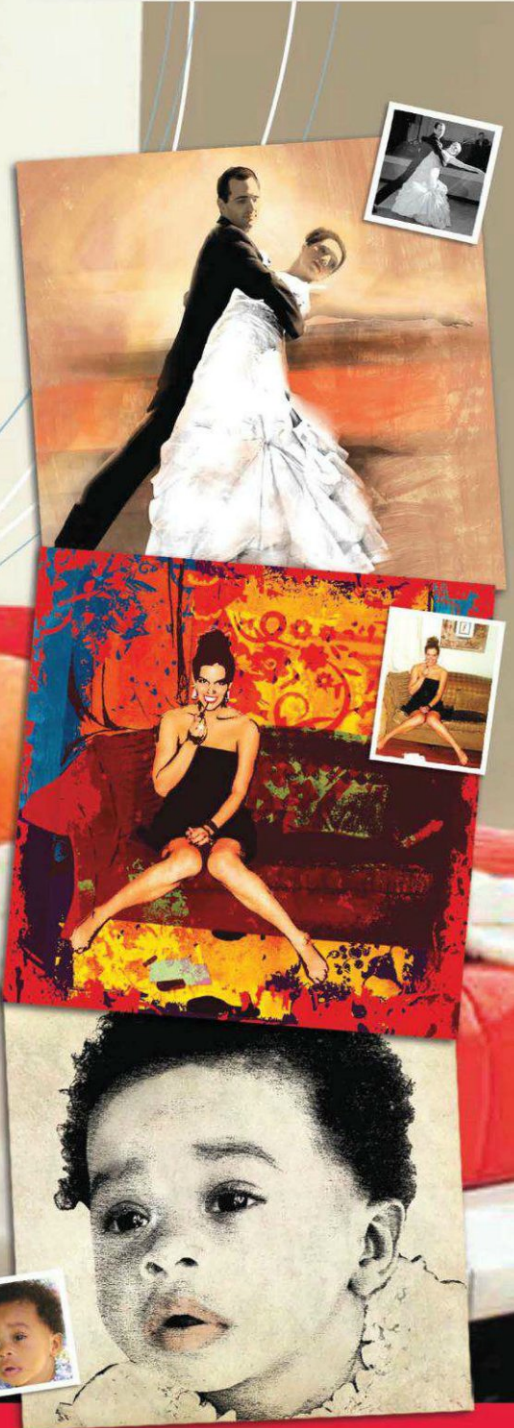


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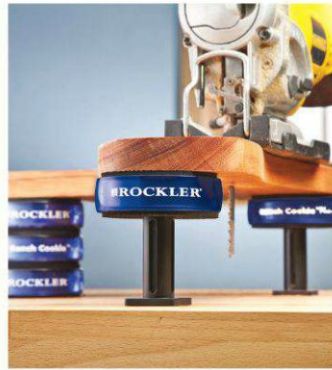
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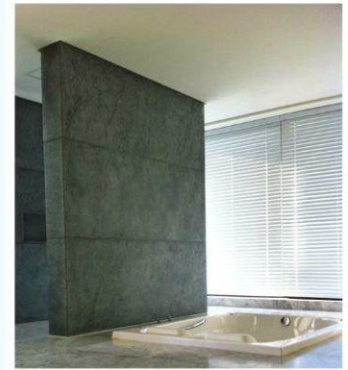


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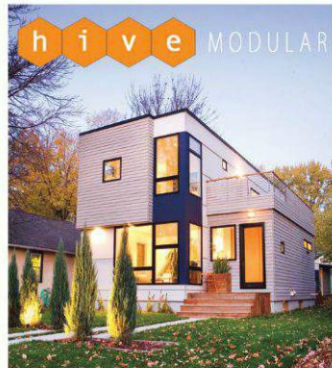
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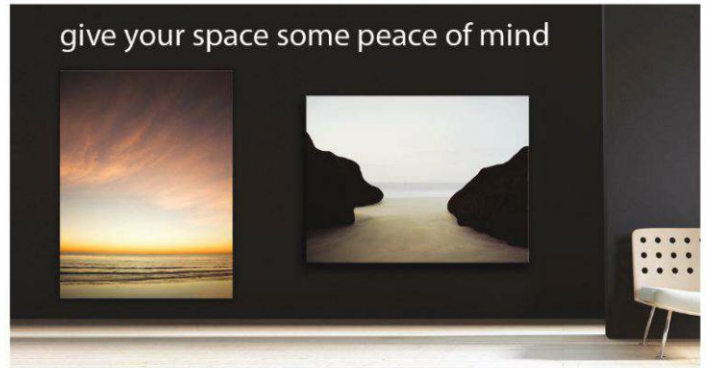
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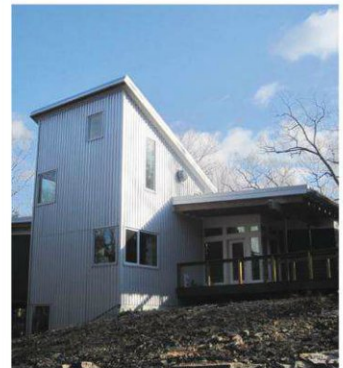
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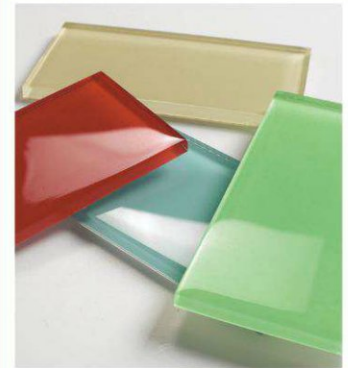
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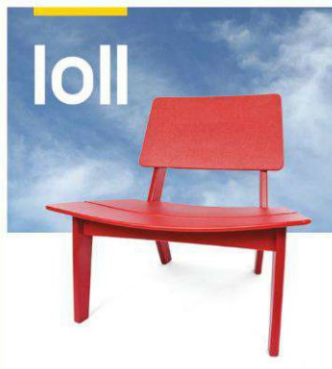


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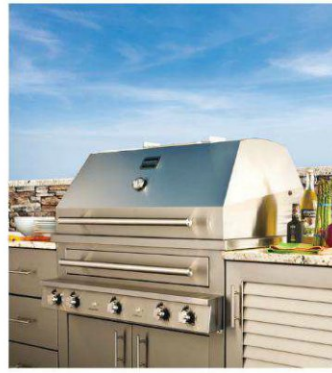
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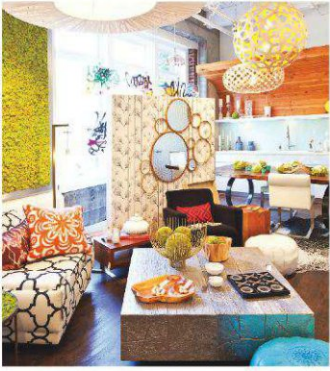
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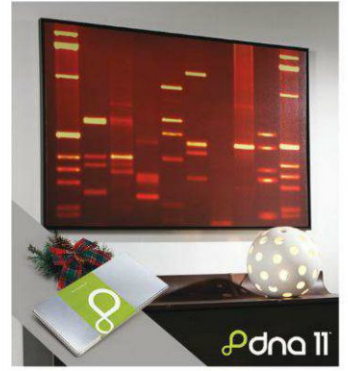


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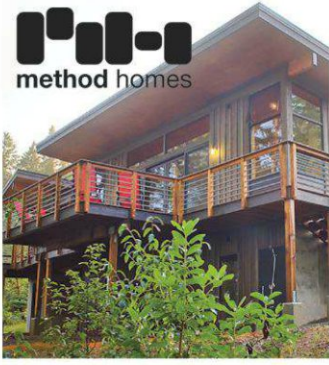
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60 Process

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64 Self Preservation

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70 Barns Ennobled

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76 Braver's New World

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78 Paint It Black

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84 Arch Support

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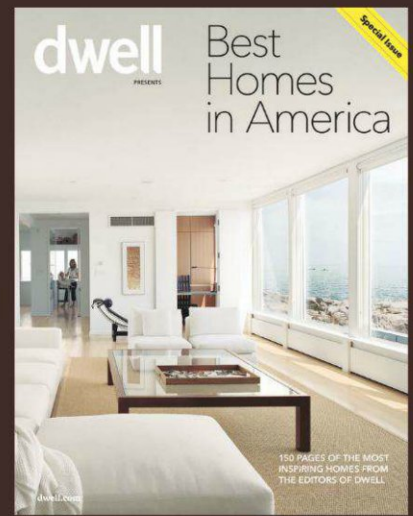
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Lighting Up

A dim Toronto Tudor gets an airy new look, thanks to a top-level remodel and some bright ideas.

When Levitt Goodman Architects tackled the renovation of a turn-of-the-century Tudor-style house in Toronto, they decided to take it from the top. The home's second-story hallway, which serves as an open office and library, was suffering from a severe lack of light. Lifting up one side of the old pitched roof made room for a linear skylight, which faces south to allow in as many rays as possible, and the modification transformed the top floor into a loftlike double-height space. Inexpensive

detailing then added texture and scale: Simple plywood panels attached to cold-rolled-steel frames serve as guards along the stairs and extend down through a slim gap that cuts through the corridor to the first floor. Overhead, hanging fixtures made from Ikea extension cords and wire bring color and knotty visual interest. The most significant element of the redesign, however, was the least tangible. "In this home," says Janna Levitt, "the light was like a liquid building material." ■■■■



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