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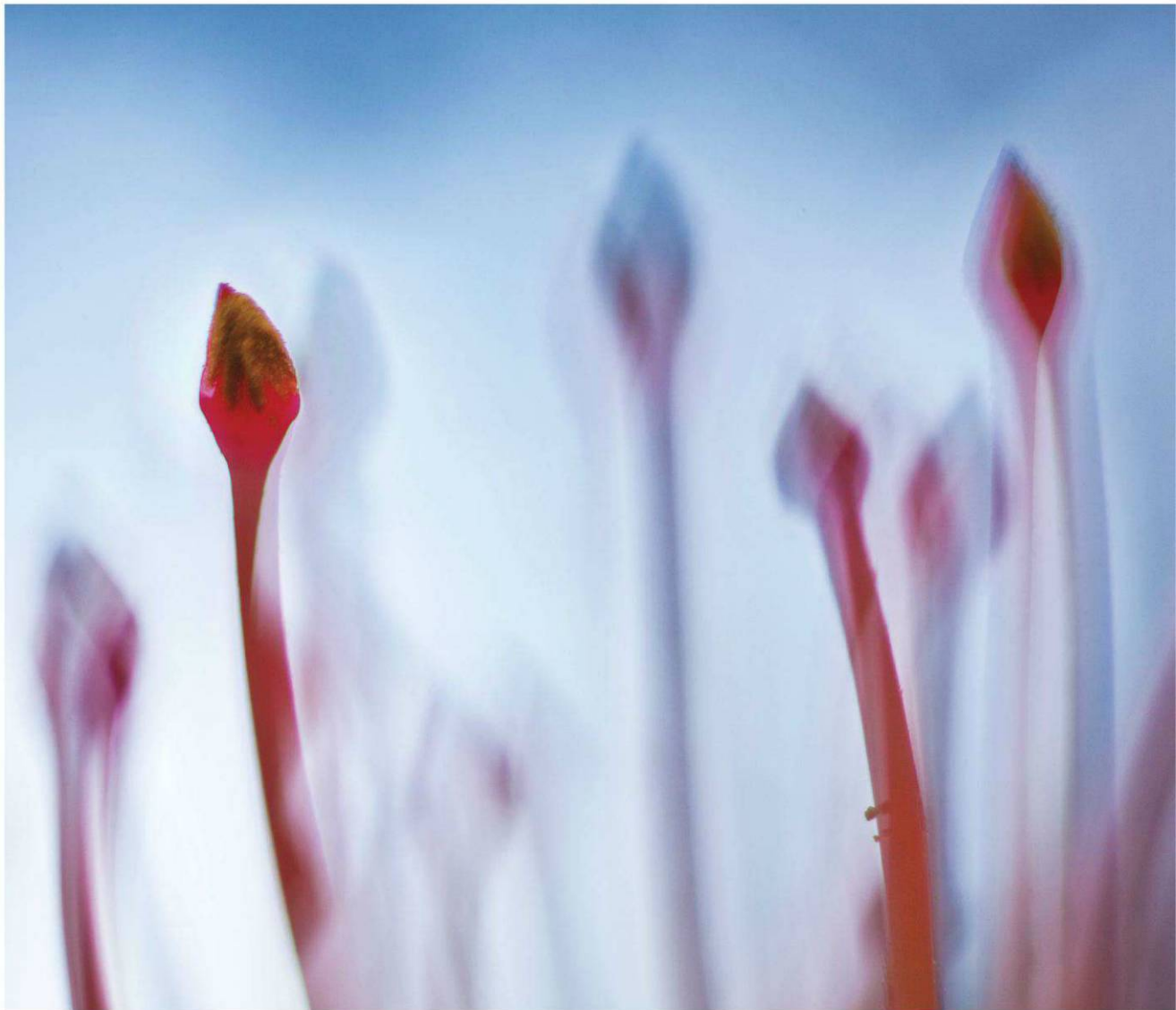
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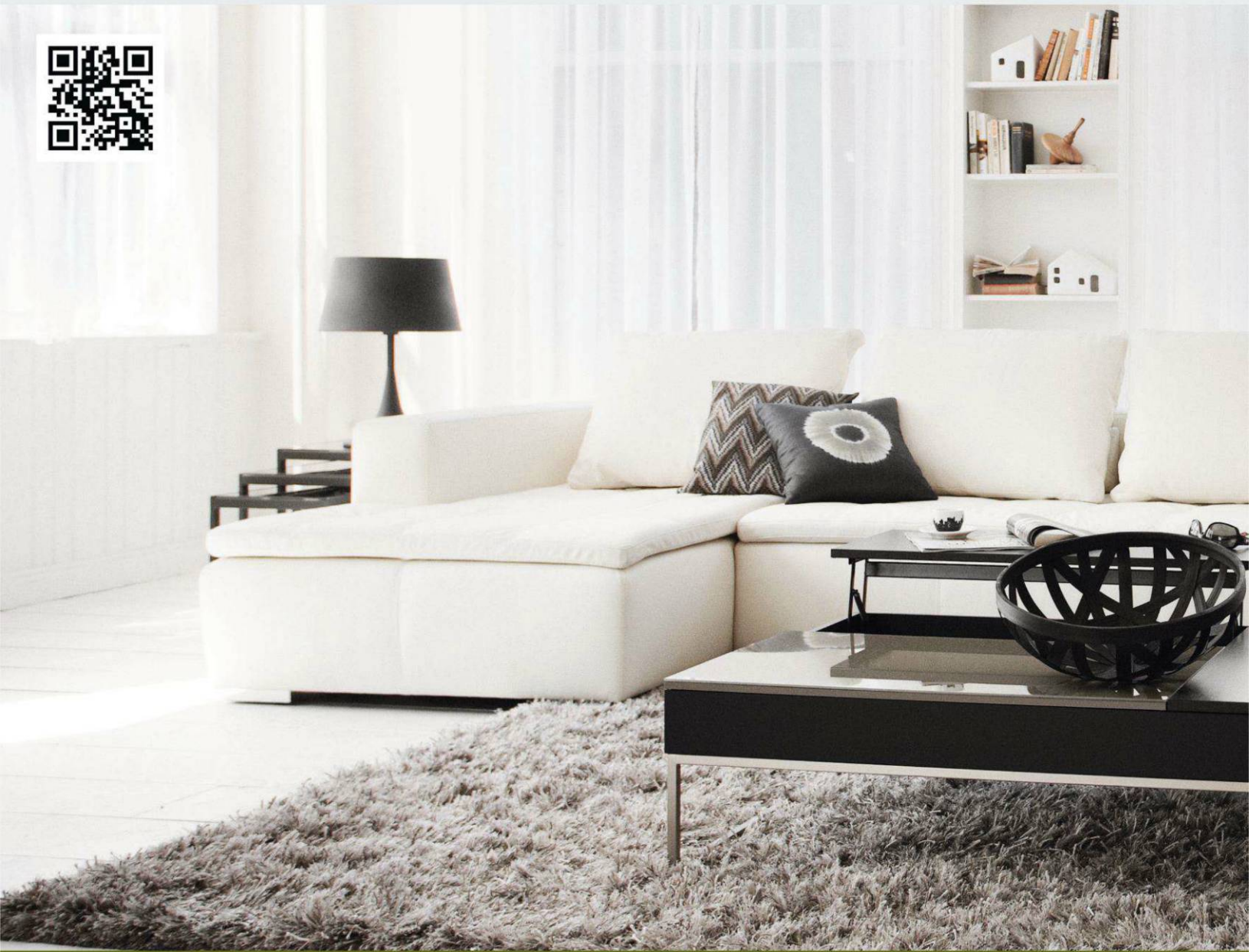
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Tokyo architect Yuko Shibata created this kinetic wall to cleverly maximize space, p.74.
Photos by Ryohei Hamada

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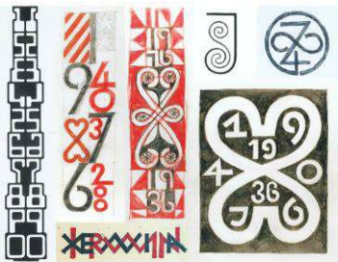
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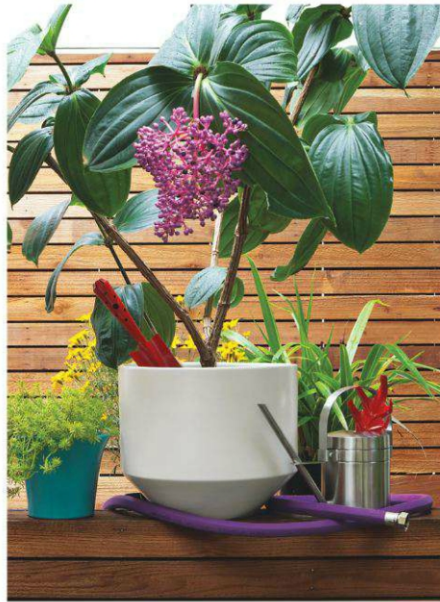
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Shown: Piana Folding Chair; Mapp Table; Nelson Ball Pendant and Ball Clock.

Slow Home

It's been said that the magpie is one of the most accomplished nest builders in the bird kingdom. She works painstakingly slow, roving to collect material and build her rather large—by avian standards—home. Once the walls are constructed to the magpie's liking, the creature shores the foundation with bits of mud and at last fashions a tidy dome on top as protection from neighborhood marauders. This can only be described as a very successful architectural program: a well-insulated and sensitively rendered structure, constructed of locally sourced materials, and aptly suited to the needs of the resident.

This idea of the gradual assemblage of home has reverberated in my mind throughout the process of building this issue, which is devoted to doing more with less (or, in other words, spending wisely with limited resources). For most people, the path to creating a home is long. Furniture is found piecemeal, palettes change depending on taste and time, and new fixtures, from faucets to forks, appear and disappear. This is how we live—we constantly create and re-create the semblance of home, because it's a big job and, let's be honest, there are few among us who can realize their dreams all at once.

In the following pages you'll find stories of people who made both short- and long-term compromises to save a little here and there, all the while negotiating the delicate line between preserving precious resources and satisfying aesthetic wishes. In Tokyo, a couple decided to put plumbing fixes on hold in order to make three rooms into one. A Bozeman, Montana, resident became his own electrician, landscaper, and concrete pourer so that he might afford the luxury of a fancy dishwasher. A pair of professors in Tennessee persevered in creating both a home and a rental property for themselves—despite being \$50,000 in the hole before they even began.

If all of these people had all the money in the world, their stories would be vastly different, and, in my opinion, far less interesting. If they never had to make a choice between have-now and have-later, their homes wouldn't be sources of inspiration; they would simply be testaments to the depths of the residents' pockets.

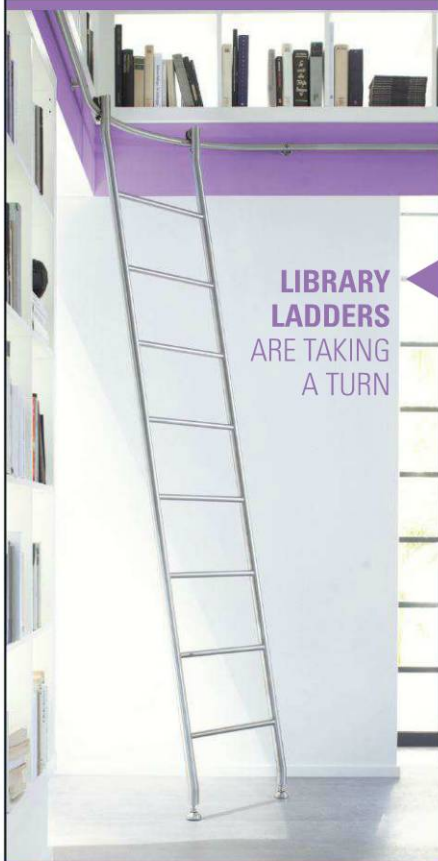
The magpie doesn't need to worry about draining her bank account, but she, like all home builders, still starts either with a dearth or a boon of resources. If your project's perfection eludes you, and you're not in the position yet to assemble the home of your dreams, try following the magpie: Make smart, honest choices, do a little bit at a time, and piece by piece, your modern home will emerge.

Amanda Dameron, Editor-in-Chief
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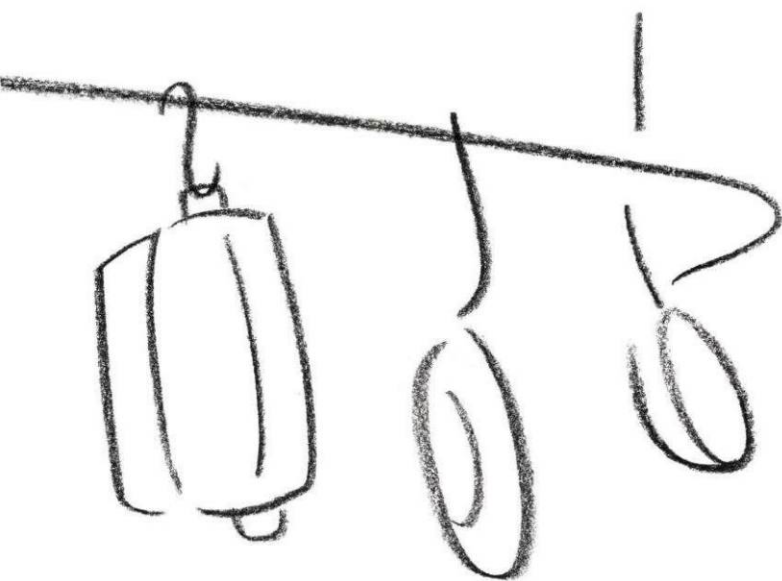
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At Dwell we try to stay ahead of the design curve, and that dedication extends online. So we kick off the New Year with an update to dwell.com. Boasting a fresh look and featuring streamlined navigation, the new site is a close cousin to the last iteration but we think you'll find it a wee bit easier to use. Head online and check out the changes, and rediscover our 11-year archive of modern architecture and design stories. We're just getting started, and there are more changes to come, but we'd love to hear from you along the way. Send us your thoughts and suggestions at feedback@dwell.com.

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my house **PLAY'S THE THING**

With ingenuity and plenty of elbow grease, architect John Tong turned old Toronto dairy into the ultimate family clubhouse.

VIEW SLIDESHOW

1 2 3 4 5 6

Photo by Christopher Wahl (Toronto).

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Caesarstone Challenge

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EXTENDED SLIDESHOW//

True Value

In this issue we visit Bratislava in the Slovak Republic, to witness the renovation of a 516-square-foot apartment by architect Lukáš Kordík of the firm Gut Gut. By removing a couple of walls and embracing the industrial charm of the 1930s space, Kordík transformed his flat from a thicket of tiny rooms into a cozy, light-filled abode. To see more, check out our extended slideshow.

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Every issue of Dwell gets the full cover-to-cover treatment at our place. We particularly enjoyed the Smaller & Smarter issue (November 2011). Our unconscious, overconsuming world needs more of Dwell. As practicing advocates of "less is more," we appreciate your showcasing forward-thinking people happily living in small spaces. Bravo for your consistently brilliant coverage of intelligent design for the conscious consumer. You've shown yet again how restraint and good taste go hand in hand.

**Melissa and Gerry
Burlington, Ontario**

As a former property manager, I read your article on evicting deadbeat tenants ("An Introduction to Renting," November 2011) with great interest. I occasionally expedited the process of getting a tenant to vacate by negotiating a one-time payment in exchange for surrender of the premises. Offering \$1,000-\$1,500 (or more, depending) can be less costly than legal fees, lost rental income, or property damage incurred during eviction. It is important that this agreement is in writing, and it must void any existing occupancy agreement. I would also verify with an attorney that this type of negotiation is legal in your city or state. Hopefully, this offers an unorthodox solution to a sometimes frustrating and costly issue.

**Robert Loso Jr.
Barre, Vermont**

It was nice to see Dwell write such a flattering article on Wichita ("Building Community," October 2011), recognizing the hard work our arts community accomplished in the last few years. However, Doug Stockman's comment where he states that besides his firm's recent project here and a Moshe Safdie building "there's nothing even remotely progressive" about the city's design scene was ignorant. The Finn Lofts are beneficial to our growing community and a beautiful addition to Commerce Street, but the idea that Mr. Stockman blessed us with only the second piece of progressive architecture in the city is a joke.

**Eric W.
Posted on dwell.com**

I am a longtime Dwell reader and can say without a doubt that my favorite issue is September 2011 ("Japan Style"). It represents everything the magazine is about and has been working to deliver in a single issue. Aside from the fact that it is a landmark edition, I would simply like to thank you for the pleasure I took in reading it. This will be an issue that I will use more as a reference book than a single issue throughout time to come.

**Nicolas El Hani
Sent via email**

Correction:
In our November 2011 story "All We Need," we referred to Matt Kirkpatrick and his firm Design for Occupancy as the project's architects. They should have been referred to as the designers and are not licensed architects. We regret the error.

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Hollis Bennett traveled back to his birthplace of Knoxville, Tennessee, to photograph the Ghost Houses project ("Spirit of the South," p. 62) on the city's north side. Seeing this part of town renewing itself was quite a treat for Bennett, especially when he discovered that one of the tenants was an old friend. In between shots he was able to catch up with him and reestablish a grasp and pulse on his old town. "All in all, a great fall weekend in East Tennessee," he says.

Winifred Bird

Freelance journalist Winifred Bird called Yuko Shibata at her home office in Tokyo to chat about the supercool live/work space Shibata designed for herself ("Simple Division," p. 74). Bird, who was in her own unexciting home office in Nagano, had to use all her willpower to resist asking Shibata to give her home a similar makeover that very instant.

William Bostwick

A writer, brewer, and beekeeper in San Francisco, William Bostwick (In the Modern World, p. 25) grew up in Adirondack chairs, though diligent research through family photo albums proved that a brace of green plastic monoblocs lurked in even his garage. "For parties," he was assured. William also writes for *Bon Appetit*, *GQ*, and the *Wall Street Journal*.

Georgina Gustin

Georgina Gustin is a reporter for the *St. Louis Post-Dispatch*, where she writes about food and farming. For this issue she ventured east, toward the Smoky Mountains and Knoxville, to write about one old structure, two new ones, and how a neighborhood's history influenced all three ("Spirit of the South," p. 62). Thanks to her recent trip, she's growing fond of Appalachia and its foggy mountain quirks.

Jeremy Hansen

In a country where architecture often seems too expensive, writer Jeremy Hansen was only too happy to be inspired by Davor and Abbe

Popadich's simple (and surprisingly cheap) home near Narrow Neck Beach in Auckland, New Zealand (My House, p. 46). "Davor and Abbe's place made me realize that, with the right amount of restraint and discipline, having your own home built on a tight budget really is possible," he says.

Erika Heet

Los Angeles-based writer and Dwell contributing editor Erika Heet interviewed Tom Mulcahy, the original owner of an Eichler house in the Greenmeadow neighborhood of Palo Alto, California (In the Modern World, p. 25). "He's 90 now, and remembers everything, from putting \$300 down on the house in 1955 to how many times he fixed the roof," she says.

Alexi Hobbs

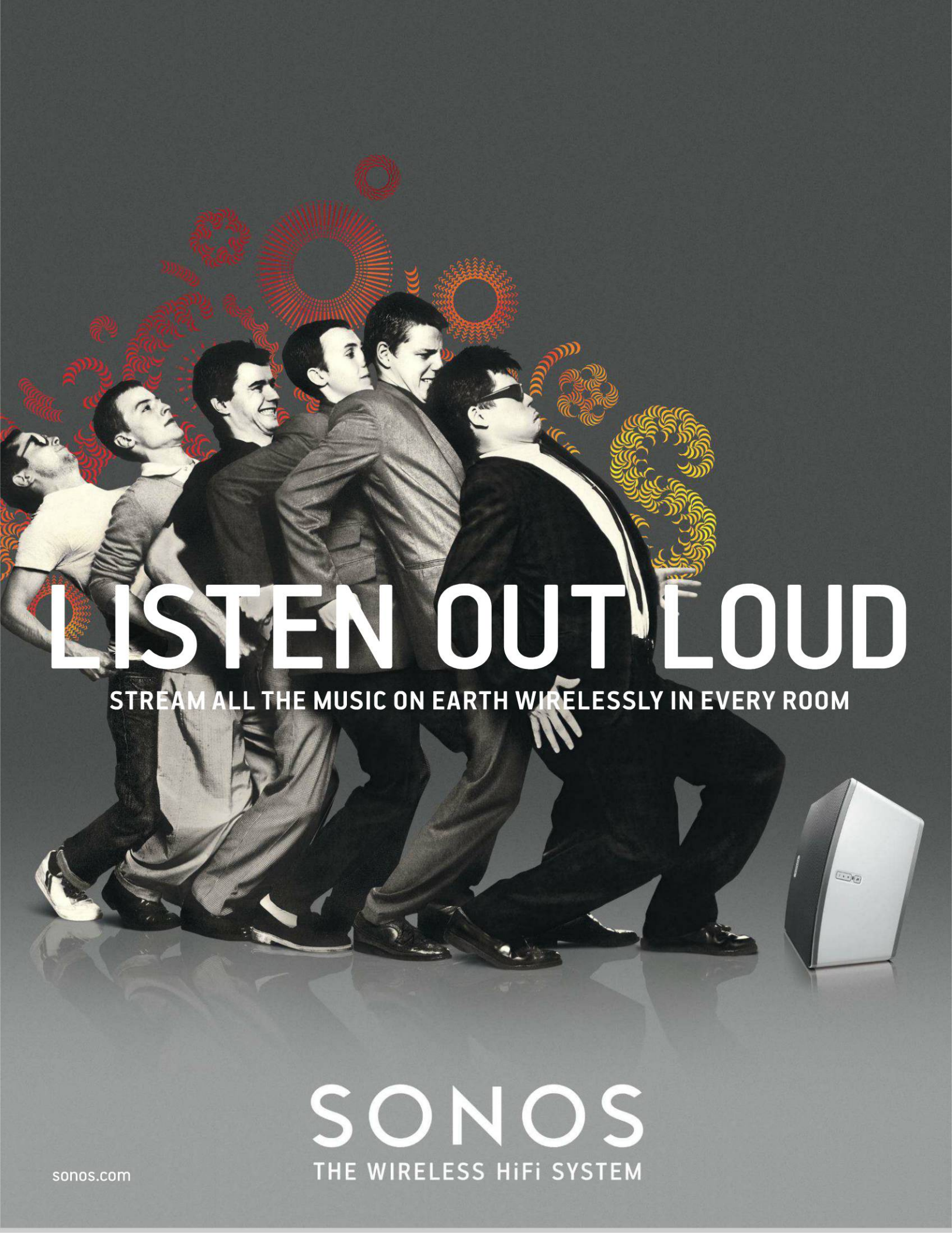
If there is one thing Montreal-based photographer Alexi Hobbs would gladly forget about his shoot at the St. Hubert residence ("Split the Difference," p. 76), it's his mother showing up and ringing the doorbell after the homeowners had put their little girl down for a nap. To this day, he isn't sure whether it was the roar of laughter coming from his assistants and the homeowners or the doorbell that woke up their daughter.

William Lamb

William Lamb is a writer and editor based in Jersey City, New Jersey. After working on this month's feature about the "From the Ground Up" competition (Concepts, p. 84), he now knows that when German Passivhaus standards are correctly applied, a house can be heated, cooled, and powered for the cost of running a hair dryer.

Tim Newcomb

While covering the Vancouver Olympics, Pacific Northwest-based writer Tim Newcomb found fascination with a stellar canoe-shaped pedestrian bridge. Naturally, Newcomb was excited to chat with the architects and designers of other bridges designed for walkability for his In the Modern World infrastructure story (p.25). ■■■



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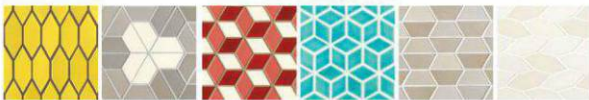


Photo: Tiles shot by Jeffery Cross

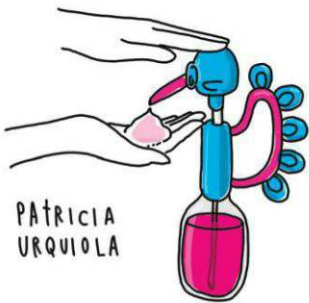
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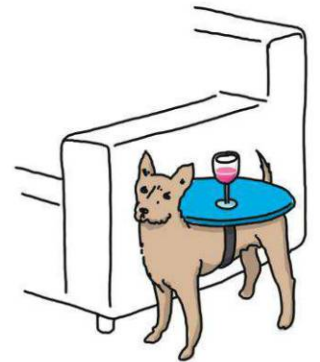
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For more
In the Modern World, visit
dwell.com/itmw

Moons Over Miami



Every December, visitors flock to Florida for Art Basel Miami Beach, and this year we were among the fray to watch the art and design worlds converge.



Sited just across from a massive convention center holding miles of contemporary works, Design Miami is the reserved little brother to the bombastic art-world juggernaut that is Art Basel Miami Beach.

The entrance was marked by a gazebo by the show's Designer of the Year, David Adjaye. Inside, wide gaps between the floor slats made navigation in precipitous high heels—a common sartorial choice among patrons—a spectator sport unto itself.

Within Design Miami, booths offered vintage furniture, bespoke jewelry, artisans sewing scraps of Fendi leather, and more. Though it only took a short while to traverse, the space was still chockablock with design-world cameos, like Bjarke Ingels, who offered an LED installation, and the white-jumpsuited Karim Rashid.

A. Established & Sons
The London studio released a familiar-looking limited-edition chair conceived by the company's creative director, Sebastian Wrong.

B. Patricia Urquiola
For her first foray into the blown-glass milieu, the Spanish designer created a curious and sculptural collection for Venice Projects.

C. Herman Miller
An array of seating options in the Collectors' Lounge offered the art-weary a respite from the bustle of Art Basel.

D. Murray Moss
Mathematics meets mass consumption in a new collection of platters designed by sculptor Haresh Lalvani.



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Alexander Girard



A new book by Todd Oldham and Kiera Coffee encompasses a lifetime's worth of work and ephemera collected and cataloged by one of the 20th century's most prolific designers.



Whether he was designing a collection of table settings or a fleet of airplanes, Alexander Girard, above all, sought to destroy monotony. Playful and exuberant, Girard's signature treatment of form and color suffused his creations, from restaurant interiors to intricately crafted textiles. In their exhaustively compiled and sensitively rendered book, *Alexander Girard*, Todd Oldham and Kiera Coffee offer a substantial, satisfying tribute to a designer who invigorated everything he touched.

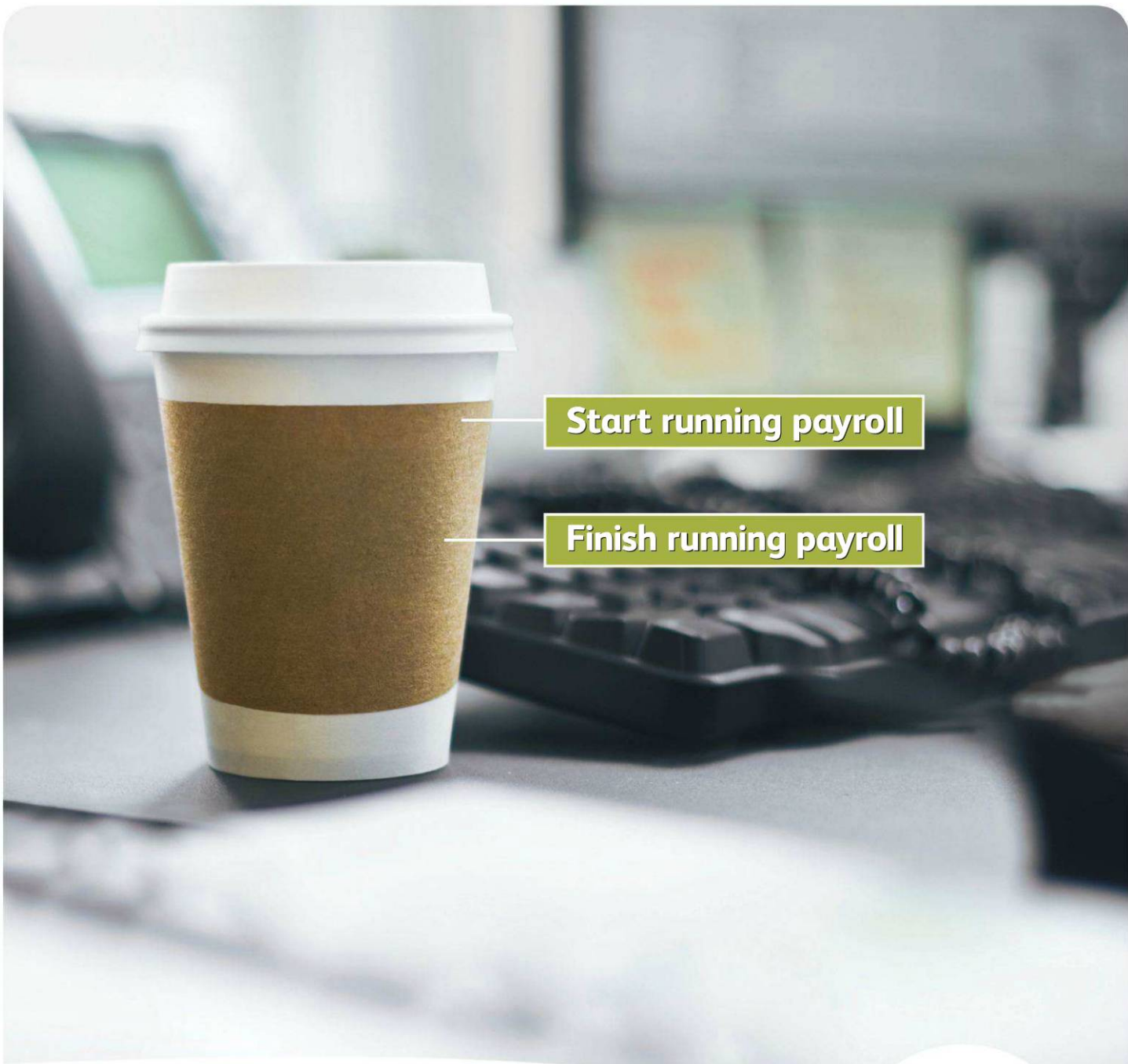


A. The 672-page tome, \$200, Ammo Books

B. La Fonda del Sol Restaurant in New York

C. Dinnerware for Georg Jensen, 1956

D. A small sampling of Girard's fonts



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*Based on the Hoover's Report as of October 13, 2011.

Knee-High to a Budget



From powder-coated steel to polished tree stumps and the toned-down camp of Lucite to Eames-era wire legs, these petite beauties—under \$250 apiece—carry more weight than your average tchotchke catchall.



Timber Table
by Gus Design, \$235
unicahome.com



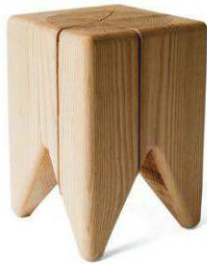
Ripple Side Table
by Blu Dot, \$199
bludot.com



Owen Steel End Table
by Schoolhouse Electric, \$199
schoolhouseelectric.com



Faceted Mirror Table
by West Elm, \$199
westelm.com



Stump
by Kalon Studios, \$85
branchhome.com



Acrylic Drink Table
by CB2, \$179
cb2.com



Balloona Side Table
by Natalie Kruch, \$225
thefutureperfect.com



DLM Side Table
by Hay, \$245
shophorne.com



Trollsta Tray Table
by Ikea, \$100
ikea.com

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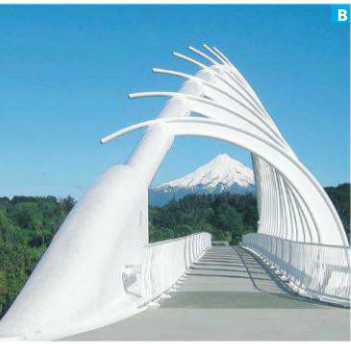
Bridges We Love



Cables and abutments went fancy for a distinct purpose: to convey passersby—not folks whizzing past on vehicles—with personality. Here's a list of bridges that are anything but pedestrian.



A



B

A. Kurilpa Bridge

Brisbane, Australia

Arup

1,541 feet

The slew of cables and tubes isn't just a seemingly random array of mastlike visuals, but instead it functions as the tension-supported cable-stay system hoisting the steel bridge over the Brisbane River. The bridge features viewing platforms, all-weather canopies, and ever-changing LED mood lighting. A purple bridge, anyone?



C

B. Te Rewa Rewa Bridge

New Plymouth, New Zealand

Novare Design

285 feet

The graceful Te Rewa Rewa span over the Waiwhakaiho River presents visitors with a sense of transformation as they cross through the gateway to the sacred land of the local Maori tribe. The white steel ribs form an arch, artistically symbolizing the path of the wind while also framing Mount Taranaki.

C. Linked Hybrid

Beijing, China

Steven Holl Architects

Eight bridges totaling

1,004 feet

The Linked Hybrid bridges harness color and under-lighting to animate and reflect off the pool below. The eight enclosed bridges connect eight buildings at slightly differing levels and with varying interactions—including a swimming pool, auditorium, and cafe.

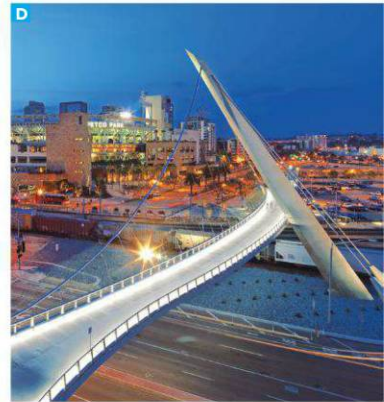
D. Harbor Drive

San Diego, California

Safdie Rabines Architects

550 feet

This skeletal, sculptural structure in downtown San Diego connects trolley tracks to Balboa Park. Visitors are enticed to the walkway by a glass elevator tower, which showcases the elevator's inner workings as it ascends to the steel-and-concrete bridge. The curve of the crossing, along with the bridge's iconic spear, ensures varying visual interest from all sides—even from below.



D



E

E. Canoe Bridge

Vancouver, British Columbia

PWL Partnership

131 feet

Vancouver's Olympic Village melds a modern, urban vibe with a working edge, reminiscent of the site's past. The Canoe Bridge meshes too, its true-to-life canoe form offering a modern smooth yet ruggedly distinct design that both contrasts with and complements the seawall walking path.

—Tim Newcomb

@ Extended slideshow at dwell.com/magazine



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Monobloc Blues



The secret history of a plastic classic that doesn't sit quite right.



We canonize designer chairs with books, posters, movies, and collectible miniatures. We purr at them in museums and swoon in showrooms. Yet when the world sits, it sits in a chair that no one notices. Scan a newspaper and you'll see it at a Nigerian beauty pageant, on a Spanish beach, stacked high and gleaming in aisle five awaiting patios yet unseen. Technically, this commonplace type of outdoor seating is called a monobloc, but the Flickr group that honors it and its brethren has a different appellation—"those white plastic chairs."

In the 1950s and '60s, plastic was heavy with promise. The Eameses molded it into a seat and put it on an Eiffel Tower pedestal. Eero Saarinen dreamed of an all-plastic chair but had to settle for plastic-coated metal for the base of his Tulip series. Finally, Verner Panton hit the sweet spot of style and strength when he unveiled his eponymous icon in 1960, an all-plastic chair in one seamless piece.

Panton's was made by hand, but its cousin, the monobloc, was factory-born. We don't know exactly whose conveyor belt first offered it forth, but odds point to Grosfillex, a French kitchen-utensil company that in 1959 began experimenting with furniture. A seat, they figured, is not so different from a soap dish; their first was cherry red and pocked with holes. Then came the classics: the stately Miami, and the Pacific, with its jaunty scallop-shell back.

Soon enough, monoblocs had become an affordable and easy way to outfit yards worldwide. They became banners for accessible leisure, and when Americans headed out back for a cookout, odds are the lawn would be strewn with the erstwhile mascots.

During the summer, Grosfillex's U.S. headquarters in Robesonia, Pennsylvania, runs 24 hours a day, squeezing out batches of the market-saturating chairs that wholesale for \$5 each. Factories make a few million chairs, then sell their molds down the industrial food chain. Monoblocs are so cheap to make—at least 11 nations do—why even import them?

The chair itself is versatile and accessible, and at a mere three-sixteenths of an inch thick, it's functional, flexible, and within the grasp of the masses—in other words, a modernist dream fulfilled. But how does this

utopian vision end? Unsung ubiquity, it seems. Lacking nearly every form of inspiration—that key quality that divides the great from the merely present—is it any surprise we hardly know the monobloc's name?

Some artists and designers have taken notice, though: The Campana brothers wrapped them in Apuí fiber; artist Sam Durant made them out of porcelain; and Viennese furniture designer Robert Stadler made spectral porous versions out of aluminum. But for most of us, the monobloc is just a place to sit out on a summer's evening, a chair you'd consider only if you had a bare patio, and even then simply because it's cheap. We needn't make every deck chair a poolside art project, but shouldn't we populate our spaces with something more than an afterthought? —William Bostwick



On Deck



Lounge long and prosper in this selection of modish outdoor chairs that are as welcome on the patio as spring itself.



A. Travira Armchair

By Oxford Garden,
Two for \$580
This one weathers sun and storm with graceful pride. Its teak slats will fade silvery gray to match its powder-coated-aluminum frame. oxfordgarden.com

B. Easy Chair

By Jerszy Seymour
for Magis, \$149
Light and comfortable, Easy's curves look great even when the chairs are stacked in a colorful tower. magisdesign.com

C. Perforated A Chair

By Chantal Andriot for Tolix,
\$330
A vintage style gets a modern touch—still hardy, now sheer, thanks to a buckshot blast of perforations. tolix.fr

D. Chair X36

By Ignacio Lejarcegui Santos, \$59
The fold-up yellow pine slats bring economical log-cabin charm to the deck, mixing an Adirondack's bulk with monobloc mobility. chairx36.com

E. Picnic Deckchair

By Jose A. Gandia Blasco for Gandia Blasco, \$680
The anodized-aluminum frame locks into different positions for an array of relaxing angles and no fear of tipping off the patio. gandiablasco.com

By William Bostwick

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Blair Niche Project



At just \$167 per square foot, this high-design, low-cost barn in rural Wisconsin is an American idyll.



Project: Blair BarnHouse
Location: Blair, Wisconsin
Architect: Alchemy Architects
alchemyarch.com

Cabinetmaker Donna Brogan and her country-doctor husband Bert Hodous had an abundance of time (it took years), space (their farm and orchard), and inspiration (a barn and granary on the property already) when it came to realizing their new home, the Blair BarnHouse. What they didn't have, however,

was a massive budget. So they turned to St. Paul, Minnesota-based Alchemy Architects, who managed to design and build the new 2,150-square-foot home for \$360,000—a feat that included a geothermal heating system, a slatted sunlit porch, and a rustic modernism that's entirely homegrown. —*Aaron Britt*





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Region of Honor



Tuned into its sylvan setting, this affordable green home in Hillsborough, North Carolina, is a modern take on the surrounding centuries-old structures.

Project: Crabill Residence
Location: Hillsborough, North Carolina
Architect: Tonic Design / Tonic Construction
tonic-design.com



Historic barns dot the countryside around Hillsborough, a region that traces its agricultural roots to the 1750s. So when John and Stacy Crabill contacted Tonic to design their new home, the firm gleaned inspiration from the local typology while taking things in a decidedly modern direction.

“They really trusted us to do something different,” says Tonic’s architectural designer, Katherine Hogan. The house’s skewed cubic form is clad in plank-like Cor-Ten steel panels and shielded by a rain screen. Over the years, the Cor-Ten will develop a rich patina that will liken the home to the weathered and rusted farm buildings in the area. “As time goes forward, we’re catching up to the past in a way,” says John Crabill. The relationship

to the land dictated the house’s orientation, not just to maximize natural daylight but also to frame views. A beloved three-trunked tree, for example, can be spied from multiple rooms.

Remarkably, Tonic completed the home at a modest \$155 per square foot. Its in-house team of skilled builders constructed the house and crafted the custom touches without subcontracting—a costly and common undertaking. They also reined in expenses by using readily available materials, like oak and steel. Though the home is nearly 800 square feet larger than their previous residence, the Crabills’ energy bills average 30 percent cheaper thanks to spray foam insulation, tightly sealed ducts to reduce drafts, low-e glazed windows, and Energy Star appliances. —*Diana Budds*



Photos by Richard Leo Johnson/Atlantic Archives, Inc.



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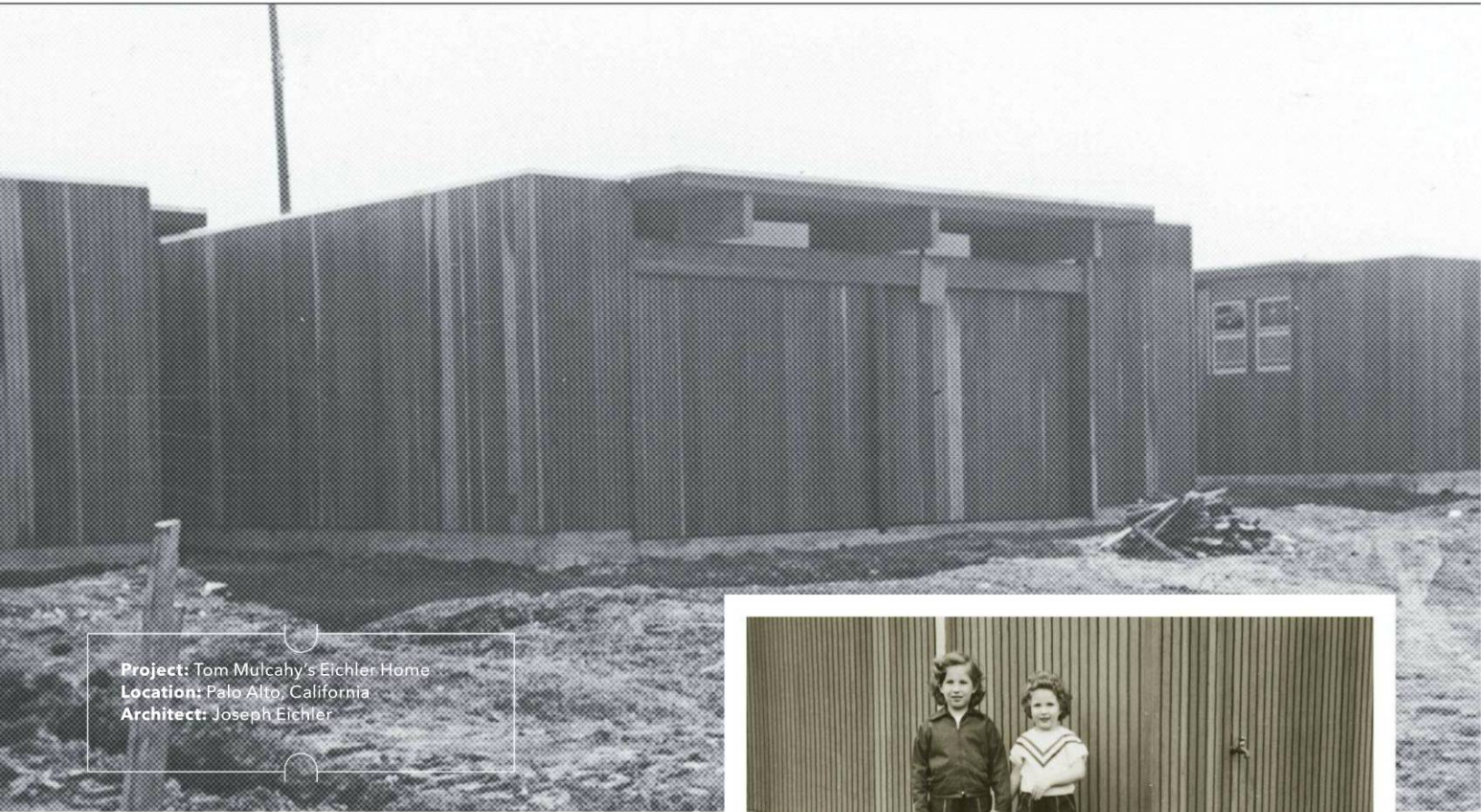


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I Like Eichler



Recollections from an original resident of the visionary modernist developer's mid-century Greenmeadow enclave.



Project: Tom Mulcahy's Eichler Home
Location: Palo Alto, California
Architect: Joseph Eichler



For 56 years, Tom Mulcahy has lived in the same home in Joseph Eichler's Greenmeadow development. With a G.I. loan, Mulcahy put \$300 down on a four-bedroom model, and after a few months of construction he, his wife, and their children moved in during the spring of 1955. "My wife liked the open layout, and I liked the price," he says. Mulcahy remembers Eichler coming through the neighborhood at one point and putting in lawns where residents had let the weeds grow too long. "He wanted his houses to look nice," says Mulcahy. Though his children grew up and left home, and his wife died two years ago, Mulcahy, at the age of 90, is content to stay where he is. "A real estate guy came by and said, 'I can get you a lot of money for this house,'" he says. "But this has always been my home, and I'm not moving." —*Erika Heet*

Mulcahy snapped these pictures of his Eichler home going up in 1954-55; they include the near-finished product, daughters Lynn and Peggy at the site, and the framing. "It's held up well," he says.

Eichler House by the Numbers

- 1954:** Year Joseph Eichler built much of the Greenmeadow community
- \$22,500:** Cost of home
- \$500:** Extra cost to trade up to four-bedroom model from three-bedroom
- \$90:** Mortgage payment
- 56:** Years Tom Mulcahy has lived in the home
- 3:** Times the roof has been replaced

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New Zealand architect
Davor Popadich invoked
nautical sheds in his
unconventional design
for his family's home on
Auckland's North Shore.

As told to Jeremy Hansen
Photos by Simon Devitt



Davor (above, with his wife, Abbe, and son, August) designed the main living and dining pavilion as a double-height space to increase its perceived volume, and added

high cubbies for extra storage. The exterior (previous pages) is modeled after boat storage sheds, while the interior is outfitted with industrial concrete and ply.

Davor Popadich, a director at Patersons Architects in Auckland, New Zealand, never dreamed that he and his wife, Abbe, who runs a small home-furnishings importing company, could gather enough funds to design a home of their own. They figured their chances of finding a vacant site within reasonable distance of their workplaces downtown and having enough money left over to build a house on it were almost zero. "There's no way we ever thought we would be building," says Abbe. "It was just too expensive."

In 2008, the couple decided to move out of their central-city studio apartment and look for an existing home they could purchase and renovate. After two unsuccessful bids on small properties on Auckland's North Shore, about five miles from downtown, they made an impulsive offer on a small site in the coastal area that had been subdivided from a larger property.

When that was accepted, they faced a hard fact: They had just \$187,000 left with which to build their new house. "I remember saying, 'We could live in a half-finished house,'" notes Abbe. Adds Davor, "We're quite stupid like that." In the end, Popadich's inexpensively executed building concept, based on a simple, pitched-roof boat-shed form, proved to be very smart.

Abbe: We really only looked at this site because we were intrigued by it, as sites hardly ever become available in this area. We thought we'd make an offer because we were almost certain it would be turned down. Then our offer was accepted and we thought, "Goodness—we're going to need to put a house on that." So we had to go for it and start the process of building.

Davor: The site is small but flat, so I was able to see some possibilities for it. I worked on the design in my spare time for about a year. I loved doing it—I was really on a high throughout the process. Early on we decided we liked the idea of a house inspired by boat sheds, because we thought it would be economical to build and

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Holly, on Facebook

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would look appropriate for this seaside suburb. I designed two slightly offset double-height modules with the same dimensions, with a steel portal frame supporting them. One has a mezzanine bedroom with the kitchen and dining area below while the other has the entry, bathrooms upstairs and downstairs, and a double-height living space. Then the building estimate came in at \$285,000 and I came down off my high pretty quickly. I had to modify the plans so we could get closer to our budget. The bank was only going to loan us \$187,000—there wasn't any room for cost overruns.

A couple of key changes meant big savings. Initially, I had specified commercial-grade aluminum windows and doors, but then I realized that settling for a cheaper range would save us another \$22,000, and it didn't look too different. I also went to meet the window fabricator and worked with

him on devising a window structure that would be simple to make and that would use materials efficiently and cheaply. We had planned on installing an under-floor heating system in the concrete floor slab, but we took it out in the hope that there would be enough solar gain during the day and insulation in the walls and ceilings to keep the heat in. We were right, and we saved about \$6,000 by doing that.

There were other ways we saved money. We got more competitive quotes from plumbers and electricians, and saved about \$8,000 by shopping around. In the design, I had originally specified the ridge beams as steel, but it turned out to be cheaper to do them in timber. I didn't mind as long as we kept to a simple materials palette: timber, ply, and a bit of steel. We chose corrugated, prepainted aluminum sheets for the external cladding because

they were relatively cheap and robust. Everything was measured and sized exactly so we didn't order any more materials than we needed. I detailed the house so its construction would involve as few tradespeople as possible. For example, the internal doors, the built-in seats, and the bathroom and kitchen cupboards were all made onsite by the builder—and the built-in seats saved us money on furniture. And we decided to line the interior in exposed plywood sheets—on paper, plasterboard seemed cheaper, but then we realized it would cost money to plaster and paint it, which pushed the overall cost up. And the builders liked that, because they got to show off their workmanship, which is usually covered up by plaster and paint.

I designed the house as a two-stage build—the scheme has a lean-to structure containing a garage and two bedrooms on the southern end of the ▶▶



With its pitched roof and verticality, the house blends with the surrounding seaside neighborhood yet remains architecturally distinct thanks to its aluminum cladding.

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Davor and August check out the yard from the living room. "The bifold Vistalite doors allow us to open the house up completely and enjoy the fresh, warm air," Davor says.

house, but we decided to build it at a later date to make the house affordable to begin with. The house is 1,184 square feet now, and the addition, when we eventually do it, will add another 348 square feet of living space, plus the garage. Partway into the design process, we found out Abbe was pregnant [the couple's son, August, is now two years old]. We couldn't afford to make the house any bigger at that stage, so I designed a spare bedroom in what was originally planned as our walk-in wardrobe so the baby could sleep there. We've been in the house over a year, and now we have a new baby, Violeta, so it looks like we might have to try and build the addition sooner rather than later.

Abbe: Davor was really careful about the form of the house, and I was focused on how we were going to live: where we were going to sit at night and how we were going to relax. I wanted window seats—I imagined our perfect life as starting the day with coffee on a window seat in the sunshine. The whole process forced us to think about how we wanted to live, which was great. Normally, you move into a house that someone else has designed and just live with it, and not ask yourself these questions.

Davor: Abbe wanted the house to feel intimate. The warmth of the interior was more critical than the appearance to her. When it came to the design, I really did pretty much the same thing as we would do at work: I treated Abbe as my client, and asked her what the brief was.

We talked a lot during the process about everything to do with the house. It became really enjoyable—in some ways I found having less money gives you more freedom. If we had lots of money I would probably still be trying to decide what to do. If you could have every choice, what choice would you make? This became more about necessity and what was essential. But now that the house is finished, it feels like we have everything we wanted. The beautiful thing about building your own house is that if you get it right it will allow you to live the way you want to. ▶



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Warm Front

Auckland's climate is relatively mild, but Davor and Abbe decided not to scrimp on insulation, installing fiberglass batts with R-values above building code requirements in the ceiling and the walls. This, combined with the home's concrete floor (with standard polystyrene insulation) that retains solar heat, means Davor and Abbe only use their New Zealand-made wood-burning Warmington Studio fireplace in the coldest months. warmington.co.nz



Chair Necessities

The couple's four Chair One dining chairs by Konstantin Grcic for Magis are among their most prized possessions. They had been given their dining table as a wedding gift but couldn't afford enough chairs to surround it, so they opted for a wooden bench on one side and the Grcic chairs on the other. Davor says he's pleased they purchased the chairs early in the design process before the budget got really tight. magisdesign.com



All of the Lights

Davor and Abbe created their striking living-room lights—colored cords with exposed bulbs—by calling on a number of different suppliers to put together a look that suits their home's pared-down aesthetic. The cord for their electrical cables is from Frinab in Sweden, and they teamed the lights with stainless-steel switch plates by Forbes & Lomax sourced through Abbe's site, Piper Traders. frinab.se
forbesandlomax.com
pipertraders.co.nz

Island Life

The appealing, handcrafted appearance of the concrete kitchen island is a happy accident, the result of the concrete not settling fully in its timber framing. When the framing was removed, the builder, Peter Davidson, was worried that Davor and Abbe would be disappointed with the bubbled result and offered to start the process again, but they loved its one-off feeling and persuaded him to keep it that way.



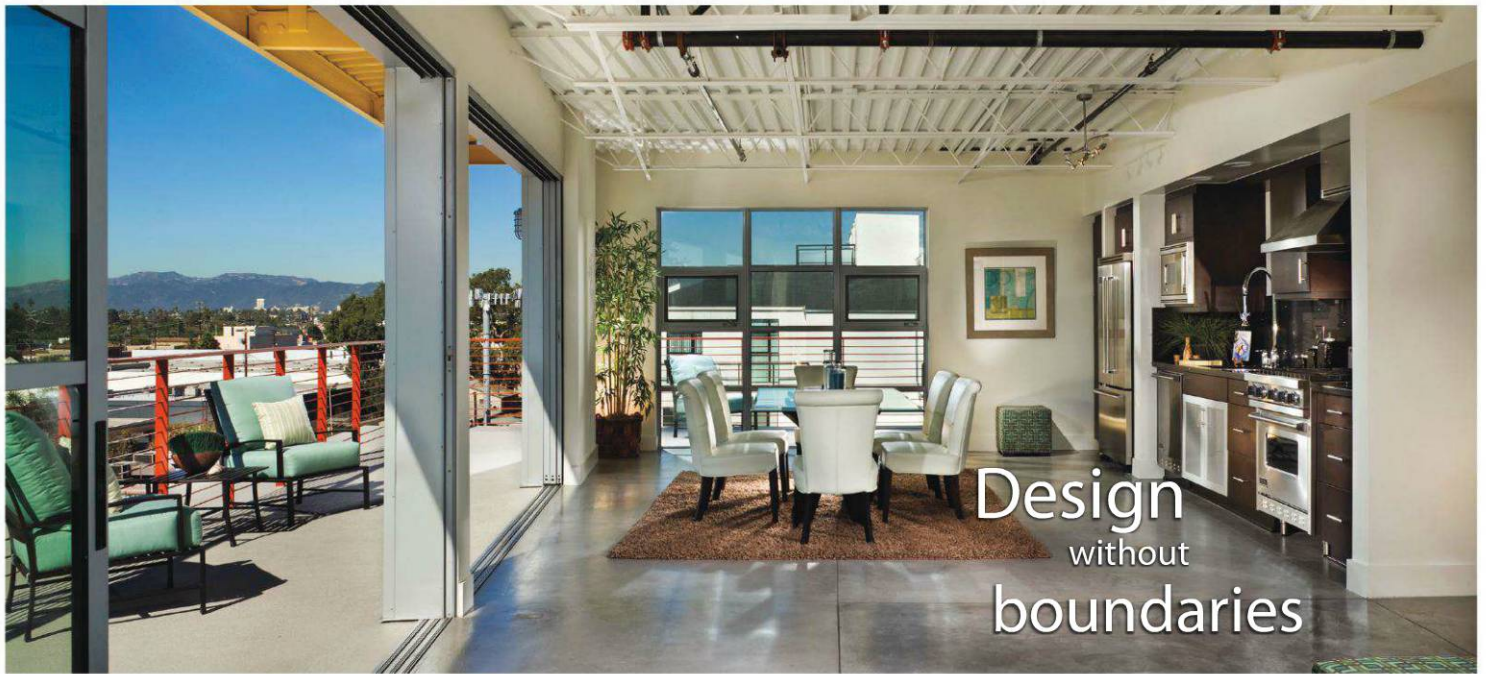
Floor Bored

Abbe and Davor worried that plywood floors in the mezzanine bedroom would feel monotonous, given that the walls and ceilings were ply too. So they sourced second-grade French oak floorboards and filled in the holes in the timber's knots themselves. Then they used leftover boards to make a door to cover a small opening between their room and August's and for the sliding pantry door in the kitchen. qualitywoodfloors.co.nz ■■■



Make It Yours

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



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Whether your garden blooms atop a mantel, shares space with pencils on your desktop, or takes root in a backyard corner, an aptly placed plant can add vibrancy to an otherwise dull space. We corralled our favorite designs for green thumbs and budding gardeners alike.

HOME GROWN

By Diana Budds
Photos by Laura Flippen

1 Maruashi Koeda Shears by Kozo
\$35

Giving delicate plants the Edward Scissorhands treatment with your safety shears simply won't work. Prune limp leaves, snip wilted blooms, and keep plants prim with this hardy iron ikebana implement. paxtongate.com

2 Greens Mister by Blomus
\$20

Tropical plants are some of the most popular choices for indoor gardens—what's not to love about their exotic blooms and far-out foliage? Drier indoor air is tough on these humidity-loving varieties, though, so keep this sleek mister on hand to perk 'em up. lumens.com

3 Thigmotrope Satellite by Seth Boor
\$40 per set of three

A vertical garden is in everyone's reach with these tillandsia holders. Even the smallest and most unconventional of spaces can host a splash of green with the help of these trident-like prongs that screw into virtually any surface. Arrange a tight trio or form a full-on constellation. shop.floragrubb.com

4 Square White Planters from Flora Grubb
\$7-\$10

Originally intended as sake cups, these button-size and budget-priced cubes are ideal containers for smaller succulents and epiphytes (that's botanist-speak for "air plant"). shop.floragrubb.com

5 Cube Aerium by Flora Grubb
\$22-\$29

The novelty of a terrarium never ceases to amaze—scaled-down ecosystems contained within glass! These Aeriums of lichens, moss, and tillandsias are a fresh take on the beloved garden miniature. shop.floragrubb.com



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dwell homes collection
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**1 Spanish Flowerpots
by Bauer Pottery
\$36-\$60**

These pots in 15 different colors can be emblazoned with a logo or, if an insignia isn't your style, left plain. Bauer's line of ceramics extends from the kitchen to the living room to the garden, which makes coordinating pieces a breeze. bauerpottery.com

**2 Garden Tools
by Nyby
from Shop at
Cooper-Hewitt
\$36**

Brightly hued, these tools will ensure that simple gardening tasks won't leave you stuck in the weeds. And their ruby redness is practical—you'll never lose sight of them no matter how overgrown your vegetable patch may be. cooperhewittshop.org

**3 Modern Cylinder Series
by Gainey Ceramics
\$29-\$149**

La Verne, California-based Gainey Ceramics has been turning out crisp, clean-lined ceramicware since the 1940s. Years of perfecting their craft lead to this contemporary take on their iconic Cylinder planter from the 1960s. Be forewarned, though: These are heavy and once you fill them to the brim with soil, they're not easy to move. gaineystore.com

**4 Aguo Watering Can
by Blomus
\$79-\$135**

Go ahead and leave this stainless-steel watering can out in the rain. You won't have to fuss about rust. It also comes in three different sizes. lumens.com

**5 ColorStorm Hose
by Dramm
\$60**

Why settle for a garden-variety green hose in your yard, when Dramm makes iterations of them in a spectrum of colors, from fire-engine red to vibrant plum to lemony yellow? dramm.com

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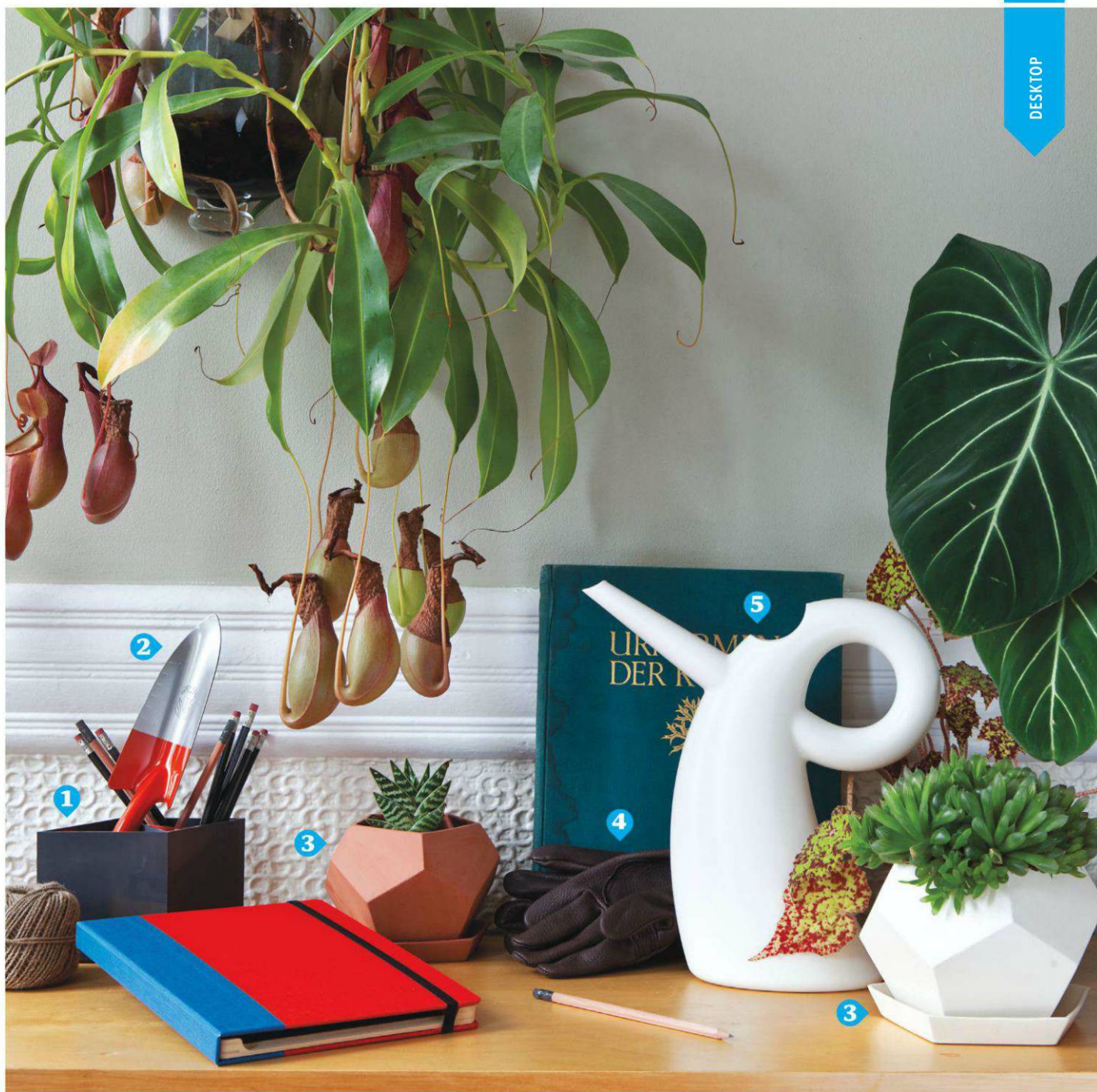
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1 Rhombins Organizer
by Scot Herbst and
Eric Pfeiffer
for the Utility Collective
\$39

Keep desktop clutter under control with these modular organizers manufactured in Petaluma, California. This compartmentalized vessel can serve as a makeshift pot while also holding writing implements in its other half.
theutilitycollective.com

2 Gardening Spade
from Emmo Home
\$11-\$13

Oh, how we swooned over the bright-orange paint on this attractive trowel! It comes in two sizes, narrow and wide, and has a handy built-in eyelet for easy hanging in your tool shed.
emmohome.com

3 Faceted Planter
by Megumi Yoshida
\$36-\$68

Terra-cotta planters are ubiquitous, but these pots (available in white or natural clay) by Brooklyn-based designer Megumi Yoshida update the typology with a mod geometric bent. Only downside: The opening in the top is tight, requiring a tiny trowel (or teaspoon?) to add soil.
etsy.com/shop/mgmy

4 Deerskin Garden Gloves
by Sullivan Glove
\$44

Goods that get better with age are a testament to workmanship. These hardy leather utility gloves by Sullivan, which has been making them by hand since 1941, exemplify that ideal.
sullivanglove.com

5 Diva Watering Can
by Eero Aarnio
for Alessi
\$48

Modern housewares manufacturer Alessi teamed up with Finnish designer Eero Aarnio to create the Diva, a curvaceous green, black, or white watering can that looks as good as it is handy.
alessi.com

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101

Spirit of the South

With neighboring duplexes supplying rental income, two Knoxville architects patiently—and affordably—craft their dream home.

By Georgina Gustin
Photos by Hollis Bennett

Project: Ghost Houses
Architect: Curb
Location: Knoxville, Tennessee

They never actually wanted a house. But after a chance sighting and an architectural reincarnation, Tricia Stuth and Ted Shelton, founders of Curb, ended up with three.

The couple, both architects and professors at the University of Tennessee, originally planned to buy a commercial building near Knoxville's newly energized downtown and turn it into loft apartments. They knew they needed rental income from tenants to finance the type of project that would challenge their architectural skills and provide a home at the same time. But by the time they started shopping for downtown real estate in 2004, they were too late to do anything on a modest budget.

So they started pushing their boundaries outward and reconsidered more traditional residential options. One afternoon, when riding their bikes near Old North Knoxville, a "streetcar neighborhood" where trolleys once shuttled working-class Knoxvillians the mile or so to and from downtown, Stuth and Shelton spotted a two-family house that appealed to them. Built between 1911 and 1917, the quirky duplex had a generous front porch, decades of peeling paint, overscaled wood ornamentation, and a quarter-acre lot. They bought it for \$120,000 and soon moved into one side and had tenants in the other.



While researching the property, Stuth and Shelton learned that there were once three houses on the lot, all nearly identical in style, size, and vintage. The two bracketing the existing house had been condemned and razed decades earlier. The couple began envisioning modernist incarnations of the long-gone structures, built on roughly the same footprints of the old ones: a single-family house for themselves to the west and another two-unit house to the east.

Soon after they started working on the designs, the hoop-jumping began. In the time since the

To keep their project affordable, Shelton and Stuth (opposite, with Augie, a friend's child) gambled on an up-and-coming neighborhood. They purchased a historic duplex (above) and bracketed it with two new houses, similar in form to the originals but wholly modern.



Stuth and Shelton's dining area (left), like their bedroom (below) and the rest of their house, is a work in progress. The couple keeps an eye out for deals on materials to complete their laundry list of unfinished projects. Recently, a local surplus building

supply happened to have just enough extra maple to finish their floors. They jumped on it. "We're just waiting for the right opportunities," Shelton says. Their deck (right and bottom right) has a concrete block fireplace and antique wooden furniture.



construction of the original houses, the site had been zoned for suburban development, stipulating one house per lot. Local regulators, wary of increasing neighborhood density, didn't embrace the idea of building the houses back. But after five public meetings, the couple managed to convince skeptics that their design was simply reestablishing a traditional role for the historic neighborhood, which had long offered dense housing close to downtown. Details in the plans took cues from the old houses, paying homage to their Southern past—generous overhangs, south-facing porches, and natural ventilation—while remaining open internally, unlike those of their compartmentalized predecessors. "The shells were designed to be sympathetic with the older house," Shelton explains. "But inside, they play by different rules."

The couple eventually got the go-ahead, thanks to growing support for the project that was influenced, perhaps, by nostalgia for what had once been there. "The memory of the houses haunted this site," Shelton says. "People in Knoxville knew they were here. It was a living memory."

They aptly dubbed the project the Ghost Houses—and with their pale exteriors and light-filled interiors, the structures do feel spectral.

The couple started building the new duplex first but immediately ran into trouble: It turned out the land on the eastern half of the lot was unstable. Shoring up the soil, using filter fabric, compacted fill, and flowable fill (a kind of low-viscosity concrete), meant short-term compromises. "We were \$50,000 behind before we even started," Shelton says. "All the interior finishes for our own house went into that hole." ▶

"We asked ourselves, Where is the essence of the old houses and how can we reassert it?" —Tricia Stuth







A peek into two rental units reveals simple but strong interiors (this page and opposite). The architects clad the walls with polyurethane-coated plywood “to provide a durable and attractive finish and provide visual separation between the two levels in the high volume,” says Shelton.

The kitchen countertops are made from affordable laminated oak intended to line the beds of tractor-trailers, which the couple coated with Salad Bowl Finish to create a food-safe surface. Their tenants include veterinary student Leslie Carter and intern architect Brad Raines (right).



To keep costs under control they kept finishes in the new duplex simple and durable, opting for polished-concrete floors, clear-sealed plywood walls, and simple white drywall. The main cost savings came from maximizing the rentable space, carving out two two-bedroom apartments in a 1,770-square-foot footprint. They created a sense of volume by siting bedrooms on split levels and incorporating sliding walls that allow tenants to expand and contract their living spaces as needed.

Once their new tenants moved in, Shelton and Stuth turned to their own house—and to their credit cards. They didn’t need much space, but they wanted to keep the general outline consistent with the other two houses. To that end, almost half of the ground floor is dedicated to a generous outdoor room while the other half comprises the living space.

In both new buildings, the couple splurged on systems that would result in savings later—for example, advanced framing, two layers of insulation, and an instantaneous water heater that creates hot water on demand. The interior finishes will come in time. The stairs leading to the next floor are temporarily constructed of two-by-fours. A galvanized-metal cattle trough stands in for the Japanese-style *ofuro* tub they hope to install one day. Handwritten instructions to the builders are jotted on the interior walls. The front porch remains unenclosed.

Their own house may be evolving, but the four units Stuth and Shelton rent are fully leased, mostly to architecture students. Eventually they’ll replenish their bank accounts and finish their punch list. But in the meantime, it seems fitting that at least one of the Ghost Houses sits in a kind of limbo, like its spirit-world namesake. ■■■



Builder's Special

By Heather Wagner
Photos by John Clark

Project: Northeastside Residence
Architect: Intrinsic Architecture
Location: Bozeman, Montana

A resourceful sound mixer sources some local design talent, rolls up his sleeves, and builds small, green, and affordable in Bozeman, Montana.

@ Extended slideshow at
dwell.com/magazine

Brian Whitlock had been living in Jackson Hole, Wyoming, for 15 years when he began to experience an acute case of SSTF (Swanky Ski Town Fatigue). This affable, artistically inclined sound mixer for documentary films and TV longed to put down roots in a low-key community populated by fellow creative souls. And he needed to do it on a budget, which aced him out of Jackson Hole.

Whitlock ultimately settled one state north, in the laidback college town of Bozeman, Montana, where he lucked upon a lush, near-to-downtown plot of infill land bordered by century-old hedgerows and three graceful ash trees. He dreamed of a Michelle Kaufman-designed prefab home, but the price—\$225 per square foot—was too steep. It turned out, however, that a custom design was less expensive than his prefab fantasy. Intrinsic Architecture, a progressive, collaborative Bozeman firm accepted Whitlock's challenge: Create an efficient, mountain-ready modern home for \$150 per square foot.

The compact-yet-airy 1,650-square-foot result of that brief has a modest foundation that tiptoes around the surrounding tree roots, steel siding, and warm brown hues that reflect the Rocky Mountain vernacular. A first-floor open kitchen leads through French doors to a patio equipped with a fire pit, the perfect spot for Whitlock's frequent parties. The second floor features his home office, his bedroom, a guest room, and a tranquil space for yoga.

Whitlock was a hands-on client in the most literal sense—his flexible work schedule permitted him months at a stretch to labor full-time on the house with his contractor, Josh Blomquist of CWJ & Associates. Though hardly a journeyman homebuilder, Whitlock wasn't afraid of getting his hands dirty, especially if it meant saving some cash. Of all his toil, though—cabinetry, hardscaping, building furniture and concrete forms—he is perhaps the most proud of his DIY electrical work. The cost of hiring an electrician

Sultan of Sit

Even if your carpentry skills peaked in eighth-grade woodshop, reclaimed lumber and a bit of sweat can stand you in good stead when it comes to outdoor furniture. Whitlock created a ruggedly beautiful bench (below) from scratch. He bought a chunk of trestle lumber at a local salvage yard and lag-bolted four Ikea Sultan stainless steel bed legs to its base. "It took me two hours, including lumberyard drive time," he says. "I spent \$70 total." ikea.com

Just Glaze

Double-glazed windows are typically composed of two layers of glass with a layer of air in between. You might spend more on them upfront (\$200-\$1,500 each), but the extra insulation can save loads on your heating bill and more than recoup your investment over time. weathershield.com







can account for 10 to 20 percent of a building, so by wiring the house himself he saved around \$30,000. “People have a visceral fear of electricity, which is healthy in some ways,” he says. “But I think it gets a bad rap.”

Those in the “scared of electricity” majority take heart—Whitlock learned a trick worth passing on to your electrician. “Run conduit for locations where you might need future electrical,” he advises. “I ran conduit between panels and subpanels, to exterior locations for outdoor lights, and between my office and the mechanical room.” You never know where you’ll need to plug in in the future, but Whitlock is set if his electrical needs change.

He also did all the landscaping—including digging a six-foot hole for a rainwater catchment system in the yard, a task that not only toned his biceps but also unearthed buried treasure: hundreds of turn-of-the-century patent medicine bottles. “I asked around and found out that my backyard was once the site of a Chinese apothecary,” he says. Some of the more intricate and unusual bottles now serve as hard-won decorations and daily reminders of how much Whitlock put into the place.

One of the most ingenious money-saving tricks Whitlock and the Intrinsic team employed on the interior is the perfect marriage of custom and off-the-shelf. “I used the Pax closet system from Ikea in a birch finish for both wardrobes and the storage wall in the downstairs bathroom,” he says. Using the company’s online planners and collaborating with Intrinsic principal Dan Harding, he tweaked interior walls to fit the Ikea units to achieve a built-in, high-end look. “It makes cabinets and closets look much more custom than they are,” he explains.

Ultimately, the house came in higher than the original estimate, a bump in budget attributable to more solar panels and landscaping. But \$165 per square foot includes construction costs, architect fees, Bozeman impact fees and permits, landscaping, fences and hardscaping, a solar hot-water system, rainwater catchment, and electricity. One indulgence Whitlock does feel entitled to is a state-of-the-art Bosch dishwasher, a first for him. “You have a party, you put all the dirty stuff in this box, and the next thing you know, clean dishes!” he says, enthused. The luxe life is all in how you look at it. ■■■

Color Me Rad

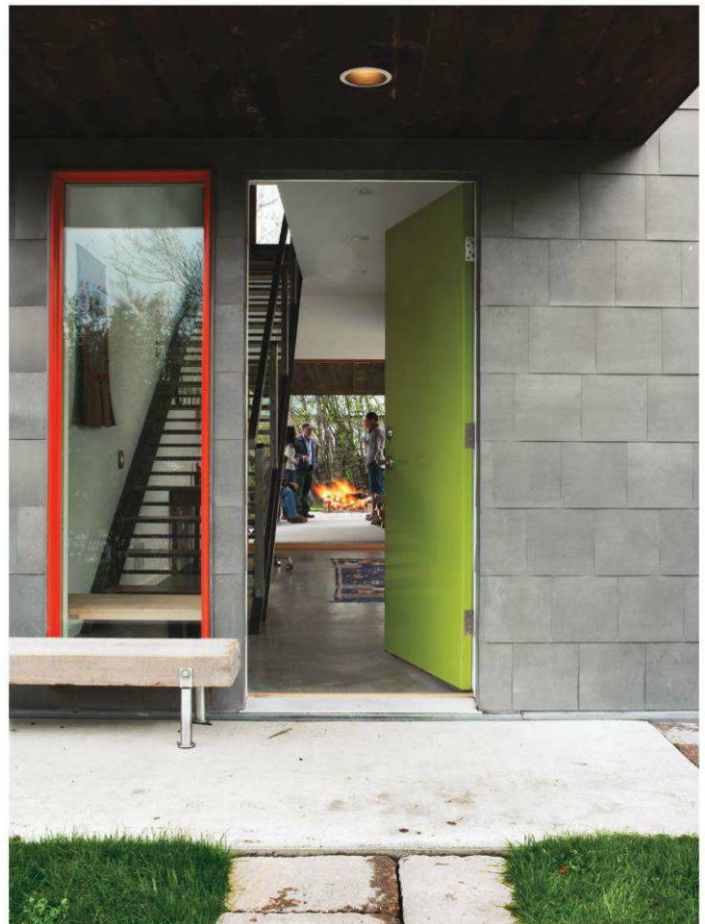
To give the exterior of your home a chic, contemporary veneer without splurging on expensive cladding, use a bold accent color. Whitlock’s window frames (opposite, bottom right) are accented with Benjamin Moore’s Electric Orange (\$6.50 per pint). “People go on vacation and take photos of all these vibrant houses and then they go home and paint their house brown,” Whitlock says. “Don’t be afraid of color.” A hint: When going Day-Glo bright, look for shades with barely there black undertones to mute their intensity. benjaminmoore.com

**“What we created at 612 East Davis was Three Equal Pillars—architect, builder, homeowner—of madness and bravery. Without Josh Blomquist as my builder and Dan Harding as my architect, the bank and I would own a mess.”
—Brian Whitlock**



Pro and Con(crete)

For Whitlock, using concrete for the first floor (bottom left) was an inexpensive alternative to stone, wood, or tile. “I just poured the foundation and it gave me my finished floor,” Whitlock says. “Way simpler!”



A movable wall clad in wainscoting on one side slides along tracks in the dining-room ceiling, dividing the room into a meeting space and a library. The Shiro Simple Modern Pendant lights can be easily removed and re-attached after moving the wall. vanilladesign.jp

Simple Division

Shibata made the 10-person dining table using \$130 sawhorse legs from Maruki Wood Products Company topped with a sheet of birch plywood. A hole in the sliding wall fits over the table, enabling it to be used in both the library and the meeting room. malki.jp





Shibata wanted more shelf space in her home office, so she added a plywood door with built-in bookshelves that opens into her bedroom to form a reading nook. Glimpsed from the adjacent room, the space looks larger than it actually is, thanks to the bright green walls.



A Tokyo architect's shape-shifting apartment takes a holistic approach to live/work style.

By Winifred Bird

Project: Switch Apartment

Architect: Yuko Shibata

Location: Tokyo, Japan


When Tokyo architect Yuko Shibata and her husband bought an aging 940-square-foot apartment in 2009, she knew she wanted to remodel it to include a home office where she could base her firm. But there was a catch: “My husband wanted to come back to a home, not an office, and I needed a switch of some sort when work was over,” she says. So how to meet the challenge while sticking to a tight budget?

For inspiration, she turned to *fusuma*, the sliding paper screens that effortlessly divide or expand the rooms in traditional Japanese homes. Instead of cloistering her office in a corner, she made use of her entire house. She cut a hole in the wall between her bedroom and

the workroom, then installed a huge door that swings open to reveal built-in bookshelves, expanding the workroom and partitioning the bedroom at the same time. To turn the dining room into a meeting room and library, she built a wall that slides on ceiling-mounted tracks, partitioning the room and adding intrigue to a formerly bland space. At night, the apartment swiftly morphs back into a residence.

To keep costs down, she left the apartment's original structure, plumbing, and wiring untouched. “Limiting the types of work done made it cheaper,” Shibata says. The result: a full-apartment remodel that cost less than she'd spend to rent an office for three years. ■■■

Photos by Kyohei Hamada



When the plan to add a second story to a century-old Montreal house crumbled due to a weak foundation, architect Marc-André Plasse eked out another 500 square feet with a clever multilevel addition on one side.

Split

the difference

By Miyoko Ohtake
Photos by Alexi Hobbs

Project: Parisien/Raymond Residence
Architect: Naturehumaine
Location: Montreal, Quebec



A series of levels gives the house a sense of separation between the main rooms (opposite). The architect designed the kitchen cabinetry, and used wood left over from the demo of the house's exterior wall for the dining table. A piece by Nicolas Grenier hangs above a cabinet the residents found at a garage sale.



After spending a year in their “new” house—a century-old, 800-square-foot two-bedroom in Montreal’s small but bustling Rosemont neighborhood—Francis Parisien, a marketing director, and Yannick Raymond, an early childhood educator, scraped together enough cash to hire an architect to add a second story and remedy some of the home’s ill-advised 1980s additions. They found Marc-André Plasse, a partner at the firm Nature-humaine, after reading about his work in the local paper, and brought him a tight budget of \$175,000. When the initial site analysis determined that the tired foundation simply could not support the extra weight above, Plasse, fueled by the couple’s



Nicolas Gervais designed the pendant lights above the kitchen island (above left), which was designed by Plasse and built by woodworker Stéphane Bilodeau. The kitchen overlooks the sunken living room (above), beneath the master bedroom. Tiles from Ramacieri-Soligo brighten the bathroom (left), off the hall.

Fit and Finish

Road Tested

To keep costs down, Plasse specified Zig-Zag by Prolam Floors for the kitchen countertop. Typically used as the flooring in transport trucks, the pre-laminated, one-and-three-eighths-inch-thick wood can handle much more than the errant paring knife. Plus, “It’s much cheaper than having your cabinetmaker glue the pieces together, and it comes in lengths up to 40 feet,” Plasse says. The result is a bit rougher than that of a craftsman’s hand but adds another interesting texture to the home’s material palette. prolamfloors.com

Great Reveal

During the interior demolition, the contractors discovered wood beams in the ceiling, which Plasse, Parisien, and Raymond unanimously agreed to leave in place. “We wanted to express something about Quebec and its tradition of wood houses,” Plasse says. “We liked the idea of keeping that flavor and not making the house too refined.” They painted the beams white to create the illusion of a larger space.

Look-Alike

Parisien and Raymond requested concrete floors, but when they priced out beyond the couple’s budget, Plasse proposed a trick he’d used before: installing half-inch-thick smooth fiber-cement panels instead of poured concrete. The contractors at Les Constructions JLL attached the Finex panels to the subfloor with stainless steel screws, finished them with a sealer by Sika, and piped a line of water-resistant exterior caulking between each one to allow for subtle expansion and contraction due to humidity. gofinex.com
usa.sika.com



Raymond takes a break on the master bedroom's interior balcony (left), which is cantilevered over the dining area. Near the entrance is the front room, or music room (right), their daughter's current favorite play area. "Every space needed to be used efficiently," Parisien notes of the home's remodel.



enthusiasm and determination, conceptualized a way of going out, rather than up.

Meanwhile, Parisien and Raymond's need for a remodel was growing rapidly: Foster parents to a little girl, the couple hoped to carve out just enough space to give her a solid comfort zone. The house's previous owner, an elderly woman, had raised five children in the home, so they knew it was doable. But they desperately needed to modernize the layout. "There was no storage, and the backyard was completely paved—the lady used to wash it every week," says Parisien. "Half of the basement was filled with soil...we still can't figure that one out." ▶▶

Back to Life

In the early 1900s, when this house was completed, Montreal builders stacked large pieces of wood atop each other to construct a home, a technique derived from log house construction. While demolishing the rear wall to allow for the addition, Plasse and the team uncovered a wall of 3-by-12-inch hemlock boards. Cabinetmaker Stéphane Bilodeau gave the timber a new life in the form of the table and bench that now grace the dining room. stephanebilodeau.net

Go Natural

"A bathroom without a window is sad," Plasse says. Parisien and Raymond's lacked access to natural light, so the team replaced a section of the wall between the bathroom and kitchen with a large sheet of translucent acrylic. The three-eighths-inch-thick material by Deglas draws in light while maintaining necessary privacy. deglasamericas.com

On the Slide

By limiting the addition's footprint, Plasse reserved space for Parisien and Raymond's three backyard requests: a garden, a parking spot, and an outdoor barbecuing and dining area. The large sliding glass door at the end of the dining room opens onto a finished deck, which extends the living area outside. Plasse selected less expensive windows so the couple could splurge on the Alumilex sliding door. alumilex.com

Double Duty

"Everyone thinks they need one space for each function," Plasse says. "We try to mix programs together to come up with simpler solutions that take up less space." In the kitchen, the 16-foot-long island serves as a food prep station, office, bar, and breakfast nook. The sunken living room holds the promise of one day transforming into a third bedroom. The front room, which currently acts as part music room and part play space for the couple's daughter, could become a living room if needed.

Reading Light

Though the ample glass on the rear facade creates a visual connection to the outdoors, Plasse knew its north-facing orientation would fail to adequately illuminate the double-height addition. To compensate, he installed a skylight over the dining room. Its clever placement allows light to fall directly onto the indoor balcony that extends off the master bedroom, creating a perfectly lit reading nook.

“Three things were clear when we started working with the architect: One, we had a limited budget; two, we had to plan for a kid; and three, every space had to be planned for—we didn’t want extra space we didn’t need.”

—Francis Parisien





For Plasse, the spatial breakthrough came when he found three feet of usable attic space and then discovered that they could build down to ground level and another four feet into the ground. (A thick layer of bedrock made deeper digging impossible.)

“We were left working between the roof up top and the rocks below,” Plasse explains. “We compressed all the new spaces together within those upper and lower limits and began playing with the levels and volumes.”

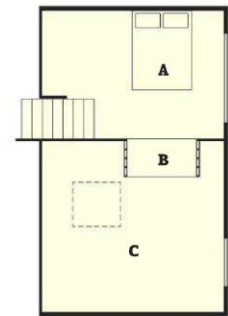
Plasse’s team gutted the house then tore off its rear wall. There, they built an addition that increases the footprint by just 375 square feet but yields 508 square feet of living space distributed over three levels. From the kitchen in the existing space, three steps lead into the new double-height dining room, its 14-and-a-half-foot ceiling made possible by the extra space at the roofline and a drop down from the original raised foundation to ground level. Another set of treads leads from the dining room into the sunken living room; its ceiling is the floor of the 133-square-foot master bedroom suspended above and accessed through the walk-in closet.

“Our daughter has quickly adapted to our house,” notes Parisien. “She has her own spots—the front room is full of her toys. When we get home, she points out that it’s *her* house.” ■■■

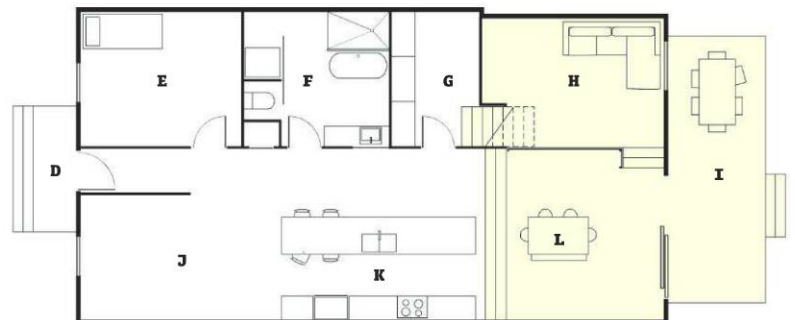
As shown on the model (above right), the architect traded the brick on the rear facade for steel, wood, and an Alumilux door leading to the family’s new backyard (opposite); he retained the brick at the entrance (above).



Parisien/Raymond Residence
Floor Plans



Mezzanine



Ground Floor

- A Master Bedroom
- B Suspended Alcove
- C Open to Floor Below
- D Entry
- E Bedroom
- F Bathroom
- G Storage
- H Living Room
- I Terrace
- J Music Room
- K Kitchen
- L Dining Room



Cabinet Level

The centerpiece of Lukáš Kordík's new kitchen is the cabinetry surrounding the sink, a feat he managed by altering the facing and pulls of an off-the-rack Ikea system. The laminate offers a good punch of blue, and in modernist fashion, Kordík forwent door handles in favor of cutouts. "I wanted the kitchen to be one simple block of color without any additional design," he says.

True Value

The budget was nearly as tight as the space in this cheerful renovation of a 516-square-foot flat in Bratislava.

By Aaron Britt

Project: P13

Architect: Gut Gut

Location: Bratislava, Slovak Republic



“It was quite a sad place, with yellow painted walls and a strange atmosphere,” says architect Lukáš Kordík of his home in Bratislava. “But I had a feeling it could be easily turned into a cozy and open space.” And by removing a few walls and emphasizing the 1930s flat’s existing rough-hewn charm—exposed brick walls and a ceiling of undulating concrete vaults—he’s done just that.

Now, an architect sprucing up a small, dingy apartment for himself may not be news, but it’s how targeted this modern makeover is that makes Kordík’s reorganization of the space so remarkable. For just a little more than \$23,000, he transformed his home from a thicket of small rooms into a continuous, light-filled abode.

Busting through a few walls took up much of the scant budget, but Kordík—who works for the Bratislava firm Gut Gut—also managed to redo the electrical, pipes, sewage, and heating while imbuing the place with a hip, old-meets-new vibe.

Nowhere is the overhaul more keenly felt than in the kitchen and dining room. The sharp, boxy geometry of a modified Ikea cabinet system sets the aesthetic tone, with a wall of black shelving separating the bathroom from the rest of the house. Yet for all the low-cost splash of the dining room, Kordík’s aim was ultimately more about improving his home life than sparing his bank account. “It was not about saving money,” he says, “but about saving the space.” ■■■

Top to Bottom

Though Kordík knocked down a few walls to open up the space, much of the architectural character comes from above and below. He exposed and cleaned the concrete ceiling to give the small flat a sense of unity and then installed a finished oak floor as a textural counterpoint to the craggy vaults overhead.

Shelf Help

The meat of the renovation focused on removing barriers, but Kordík did add a partition between the kitchen and the bathroom. The translucent glass wall does triple duty by delineating the space of the dining room, letting light into the bathroom, and backing bookshelves and culinary storage made from black film-faced plywood.

@ Extended slideshow at dwell.com/magazine

Near Westside Story

Three houses in Syracuse win a sustainable design competition and reshape an urban neighborhood for \$200,000 apiece.

By William Lamb
Photos by Richard Barnes

When Mark Robbins came to Syracuse, New York, in 2004 to become dean of the Syracuse University School of Architecture, arguably no neighborhood was more emblematic of the city's struggles—and its potential—than the Near Westside, a once-vibrant collection of bungalows and shotgun cottages west of downtown. Many of these structures had been demolished or fallen into disrepair as manufacturing jobs disappeared and residents fled for the suburbs, eroding the area's urban fabric.

Robbins devised the From the Ground Up competition in 2008, inviting each team to submit plans for a well-designed, efficient single-family home to be built on one of three Near Westside vacant lots for \$150,000. The overarching goal was to forge new models for residential infill development that could breathe new life into urban communities across the United States. "I wanted to see if we could build houses that simultaneously made propositions about sustainability and about the possibility of constructing houses in a city like Syracuse," Robbins says.

He partnered with two regional organizations—Home Headquarters, which owned the land and served as general contractor, and the Syracuse Center of Excellence, which helped the architects meet sustainability goals—to construct the three winning designs. Unique mechanical and material requirements, along with Home Headquarters' insistence that a basement be added to each house, nudged the price tag for each project north of \$200,000. Construction was completed in the fall of 2010, and all three houses are now happily occupied by enthusiastic Near Westside newcomers.

Project: R-House

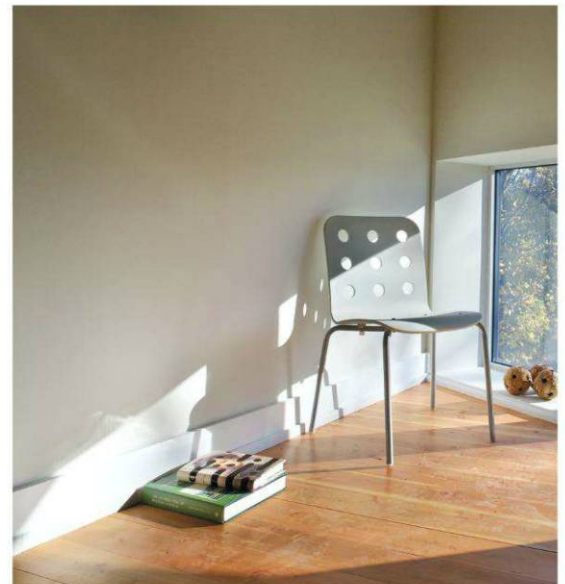
Design team: Architecture Research Office, New York, and Della Valle Bernheimer, Brooklyn
Size: 1,100 square feet

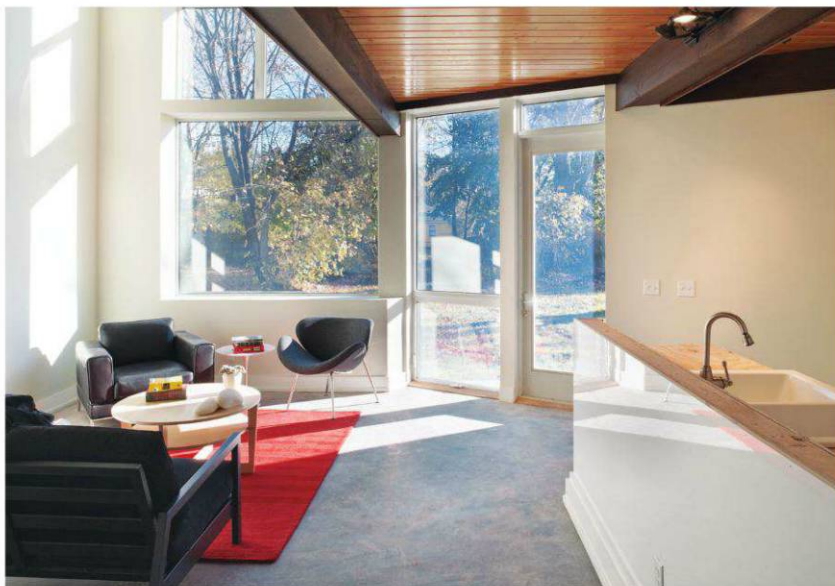
Passive solar design, which promotes passive means of generating and retaining warmth over active—and expensive—systems, is central to R-House's success. Solar gain—chiefly from rear-facing windows that cascade from roofline to threshold on the building's south side—and heat generated by people and electrical equipment warm the house. A thick, superinsulated, and tightly sealed exterior minimizes heat loss, and an energy-recovery ventilation system transfers warmth from the inside air that is being exhausted to the fresh air being drawn from the outside.

"The net result," says ARO's principal, Adam Yarinsky, "is you're using the energy equivalent of a hair dryer to heat the house."

The house was designed to be flexible. The second level can be extended across the double-height living space to add a third bedroom, for example. As expenses mounted, Yarinsky and Andrew Bernheimer, a partner at Della Valle Bernheimer, dropped plans for a pair of skylights, and settled for drywall instead of the more whimsical translucent polycarbonate panels they'd envisioned to enclose the two bedrooms.

"It doesn't take that much technology to achieve a certain level of sustainability and a low carbon footprint," Yarinsky says. "It just takes smart use of materials and a strong understanding of how a building's form relates to its energy consumption."





A LIMITED MATERIAL PALETTE: To manage costs, Yarinsky and Bernheimer kept things simple. Fiber cement panels and corrugated aluminum, coated with a clear textured finish to prevent corrosion, were used for the exterior (above).

VERTICAL JOISTS: To reinforce the thermal efficiency of the envelope, 16-inch-wide I-joists made from black spruce lumber were employed as wall studs, allowing for what Bernheimer describes as a "tremendous amount of insulation."

DECKING INDOORS: Laminated tongue-and-groove decking by Lock-Deck was used for the second-level floor. The durable material is sturdy enough to span long distances without joists, maximizing headroom in the first-floor living room (left). lockdeck.com

Project: TED

Design team: Onion Flats, Philadelphia

Size: 1,150 square feet

SOLAR CHIMNEY:

TED's three-floor atrium creates natural convection, exhausting warm air and humidity from the space and eliminating the need for an air-conditioning system.

STEEL CLADDING:

The rain screen that serves as the building's skin was made from painted steel panels by Pac-Clad (right). The low-maintenance material is durable and, at around \$2.30 per square foot, relatively cheap. pac-clad.com



Unlike its next-door neighbor, R-House, TED wasn't originally planned to meet the exacting Passive House standard. Onion Flats initially won on the basis of its relatively straightforward proposal for a two-bedroom house with a three-story interior atrium. The building's green bona fides came largely from four roof-mounted thermal solar panels and a 120-gallon water storage tank that Tim McDonald, a partner at the firm, says would have met nearly all of the home's heat and hot-water needs.

After submitting the proposal, though, McDonald completed a course in the Passive House standard. Inspired, McDonald modified the original approach, ditching the tank and thermal panels in favor of a

highly insulated, airtight envelope—the equivalent, he says, of shielding the house from the harsh Syracuse winter with a fur coat instead of a windbreaker.

"It was kind of crazy to effectively completely redraw the project and redesign the envelope, in particular, and the mechanical systems, but that's what we did," he says. "We made even more of a challenge of it by doing that midstream, but it worked in the end and it was really fabulous."

The owner decided to scrap the original plans for an elaborate storm-water management system, including a 1,000-gallon underground cistern and a landscaped rain garden—but both can still be added later.

ECO-FRIENDLY INSULATION:

Recycled polystyrene foam-board insulation panels can be purchased for a fraction of what it costs to buy them new. Check the panels carefully for wear and discard any that are tattered or torn. insulationdepot.com

Architect | Cockfield Jackson Photo | Roy Pino



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Credits: School of Interior Architecture & Design, Alexis Yi, Jin Park

Project: Live Work Home

Design team: Cook + Fox Architects and Terrapin Bright Green, New York
Size: 1,400 square feet



MOBILE SUSTAINABILITY:

The sliding doors were made in Syracuse by Cab-Fab with a formaldehyde-free plant-and-soy-based composite board manufactured by e2e of Ithaca, New York. The mobile partitions were fashioned from TimberStrand, an engineered lumber made from younger trees rather than old-growth timber. cabfab.com e2ematerials.com ilevel.com

AN UNCONVENTIONAL EXTERIOR:

The solar screen is made from medium-density overlay plywood, a widely available and relatively affordable material whose traditional use for highway signs testifies to its durability.



RECLAIMED MATERIALS:

Recycled building materials can cut construction costs while simultaneously forging a link with the past. "Be alert about what is being taken down in the area and talk to home-builders," Campbell says. "There may be more opportunities than you think."

Richard Cook, a principal at Cook + Fox Architects, surveyed the Near Westside's inventory of vacant structures and arrived at a conclusion that would guide the design of the Live Work Home. "The last thing in the world that the Near Westside needed was another house, whether it's green or otherwise," he says. "What it needed was a new prototype."

Cook's team designed a single-story space with an open layout. Sliding doors and mobile partitions on wheels can be configured to create different layouts for living and working, eliminating the costs and landfill waste associated with residential remodeling.

Clad with fiber cement board and wrapped in an MDO plywood solar screen, the building doesn't resemble a house so much as a small commercial or industrial

structure—an impression enhanced by a garage-style bifold door that opens onto the front porch. A photograph of dappled sunlight filtering through treetops was enlarged and pixelated to create the perforation pattern in the screen, which is cut in places into swiveling panels that can be turned to create shade or to bounce light into the house.

The pine floor was salvaged from the dilapidated shotgun house that was deconstructed to make way for Live Work Home, and the kitchen cabinets were fashioned from wood from a nearby warehouse that was gutted to create condominiums. "It relates by story back to how the building was made," says Pam Campbell, a senior associate at Cook + Fox. "It makes the building more related to the place and connected to it." ■■■

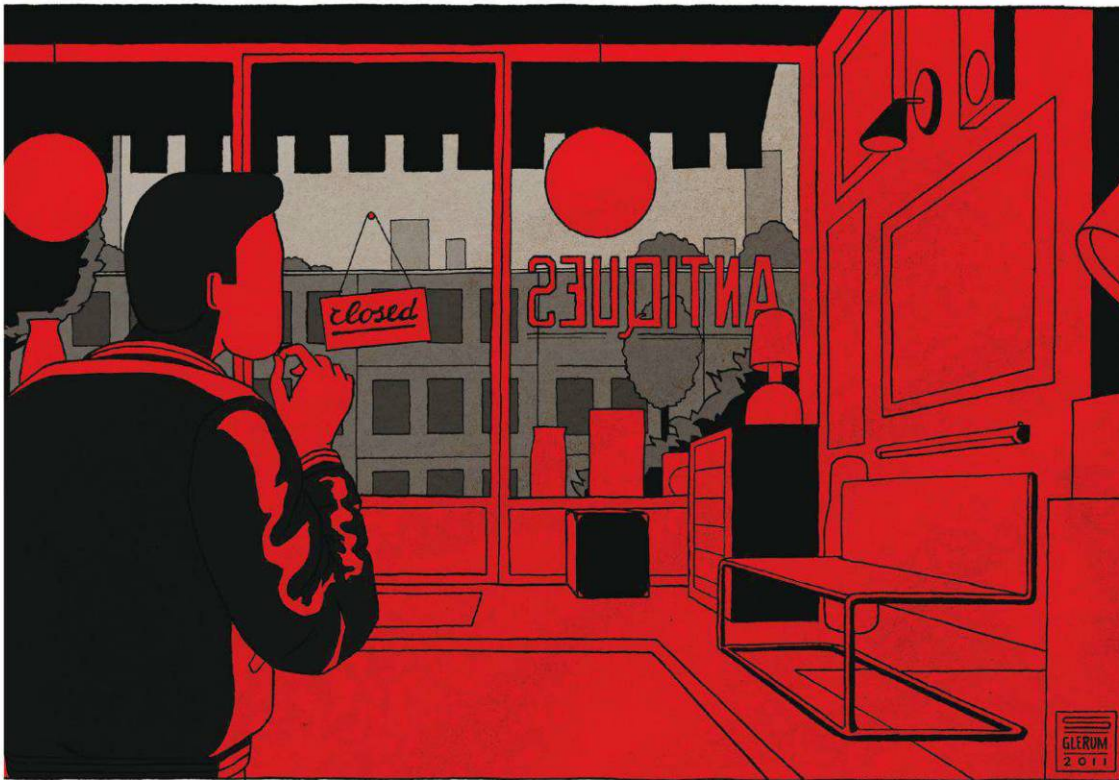
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WORDS YOU SHOULD KNOW

Prototype:

This experimental pre-production design is as close to the designer's original concept as you're going to get. Unique or outrageous prototypes of famous pieces are typically sold at high-end galleries and auctions, and command stratospheric prices.

Original Vintage:

An object produced by a licensed manufacturer. Licensing agreements vary from manufacturer to manufacturer and can be for a lifetime or a finite period.

An Introduction to Buying Vintage Design

We've all been there, gazing

enviously at a friend's broken-in leather Brazilian chair or peering at the perfect parabolic curve of a 1960s Castiglioni Arco lamp. But instead of spotting that mid-century bargain yourself, you stand dumbfounded at acres-large flea markets and haplessly click on endless eBay listings promising authentic designs. Must you live with the sinking feeling that there aren't any halfway decent vintage furnishings left at a reasonable price?

For as long as people have made things new, they've wanted them old. Renaissance architects sought the mathematical purity of, and a tangible link to, the ancients, thus the thriving trade in the relics of Greece and Rome. Designers in the 18th and 19th centuries mined the past for aesthetic cues, and one revival followed the next. In the realm of interiors—even the high-design ones—rococo and

toile seem to crop back up every few years, and nothing suggests stately elegance like antique brass.

The modernists of the 20th century took a different tack. Instead of pandering to what they saw as middle-class nostalgia for inauthentic ornamentation, pioneers like Le Corbusier and Mies van der Rohe created designs that were consciously new. They championed the machine-made, executed with skillful workmanship, and a generation later their American disciples, most notably the Eameses, George Nelson, and Harry Bertoia, did the same thing. But what does it mean for a modernist of today to yearn for the modernism of yore? As we lionize a group dazzled with novel forms and cutting-edge materials, why do we hunger for the old-new? And isn't "vintage modern" an oxymoron?

"With modern furniture, when it's brand-new it might even be more in

keeping with the spirit of modernity—the 'machine aesthetic' and so forth," says Sam Kaufman, owner of an eponymous gallery in Los Angeles. "But people are attracted to the patina of an object—the subtle signs of age make it more appealing."

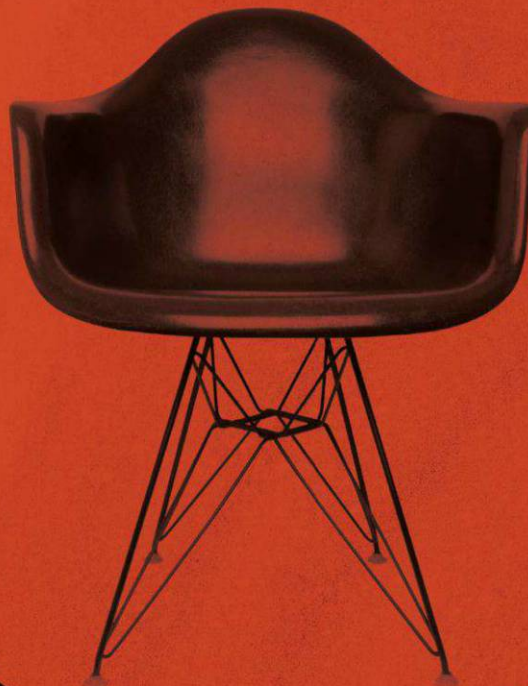
As much as we're angling to hit the right aesthetic note, we still have an unshakeable yen for the story behind a chair, a sofa, or a piece of pottery. We want to track down a good design that speaks to us as individuals. "It all goes back to our origins as hunter-gatherers," says Kaufman. "We're wired to go out, hunt for something, and share the trophies."

With the consummate vintage find, you're getting a piece with a detailed backstory of how it came to be yours along with time-induced character. And if you're successful, you're a step closer to a home that's curated, not merely consumed.

By Diana Budds
Illustrations by Stefan Glerum

A BRIEF HISTORY OF THE EAMES SHELL CHAIR

THOUGH INSTANTLY POPULAR WHEN FIRST RELEASED, IT'S STILL SEEN ITS SHARE OF CHANGES.



1948

EAMES OFFICE
DESIGNED BY EAMES OFFICE AND UCLA FOR MOMA'S INTERNATIONAL COMPETITION FOR LOW-COST FURNITURE DESIGN.

1950

HERMAN MILLER
YEAR ONE OF PRODUCTION THREE ZINC-PLATED OR BLACK STEEL BASES OFFERED: THE ROCKER, THE CAT'S CRADLE, AND THE CROSS-ROD X BASE.

1950-1952

EAMES OFFICE
THREE-INCH-WIDE RUBBER SHOCK MOUNTS JOINING THE SHELL TO THE BASE REPLACED WITH TWO-INCH-WIDE RUBBER MOUNTS. X-SHAPED BASE REPLACED WITH AN H-SHAPED BASE. FOUR COLORS AVAILABLE.

1952

HERMAN MILLER
UPDATERED VERSIONS RELEASED.

1955

HERMAN MILLER
ALUMINUM BASES INTRODUCED.

1957

VITRA
PRODUCTION BEGINS FOR THE EUROPEAN MARKET.

1961

HERMAN MILLER
16 COLORS OF PLASTIC OFFERED.

1987

MODERNICA
COFOUNDERS (AND BROTHERS) FRANK AND JAY NOVAK PURCHASE 12,000 UNUSED FIBERGLASS SHELLS FROM HERMAN MILLER'S SUPPLIER. THEY ADHERE THE SHELLS TO ROCKER BASES AND SELL THE UNLICENSED CHAIRS.

1988

HERMAN MILLER
FIBERGLASS SHELL CHAIR DISCONTINUED DUE TO ENVIRONMENTAL CONCERNS WITH FIBERGLASS PLASTIC.

1998

MODERNICA
NOVAK BROTHERS APPROACH EAMES DEMENTRIOS, CHARLES AND RAY EAMES TO COLLABORATE ON A REISSUE OF THE SHELL CHAIR. DEMENTRIOS DECLINES.

1999

VITRA
POLYPROPYLENE SHELL CHAIRS INTRODUCED TO THE EUROPEAN MARKET.

2000

HERMAN MILLER
SHELL CHAIR REISSUED IN POLYPROPYLENE.

2000

MODERNICA
MANUFACTURING BEGINS OF FIBERGLASS SHELL CHAIRS USING MOLDS SHAPED TO THE ORIGINAL HERMAN MILLER SPECIFICATIONS.

2009

TIMOTHY OULTON
RELEASES LOOK-A-LIKE FIBERGLASS-AND-IRON REG-A-TTA BUCKET CHAIR TO THE U.S. MARKET.

2010

MODERNICA
ACQUIRES ORIGINAL FIBERGLASS SHELL CHAIR MANUFACTURING EQUIPMENT.

WORD YOU SHOULD KNOW

Authentic Replica:
A faithful copy true to an older iteration. Similar to a reissue except it's often not the original company that produces the piece, because the company no longer exists. 

Inspect that Gadget

So something caught your eye. Should you take it home? Do your due diligence first.

After passing the “love at first sight” test, take a closer look. When prospecting for furniture, you’re bound to encounter objects in less-than-stellar condition, and a \$200 repair job on a \$20 end table might not be worth the expense. Make sure you know where to direct your eyes.

- ★ On newer furniture, drawer pulls, screws, and glides will be shiny, but on older pieces those items lack sheen.
- ★ Dovetailed joints are a sign of quality craftsmanship. Stapled or glued joints are less resilient.
- ★ Veneered pieces (like most Danish modern furniture) are tougher and more expensive to repair since you have to match woods and can’t sand down the surface. Solid wood furniture is easier and less expensive to fix.

★ Furniture that’s cheap to begin with (i.e., made from mostly particleboard or soft woods like pine) isn’t worth repairing, especially if it’s used in the framing of an upholstered good.

★ Most mid-century upholstered pieces have foam pads that will deteriorate, either becoming hard or turning to dust. \$1,000 is the average cost to refurbish a standard sofa.

★ Red and black paints penetrate deeply and will be the most difficult colors to remove.

★ While the surface of an object might look to be in prime form, check the underside for warping, signs of termites, or water damage.

Retail’s Details

The market for vintage design is fickle. Here are the expected prices in the San Francisco region for a few of the most popular mid-century items, according to Erin Boyle, a dealer and owner of vintage design collective Scout Living in Sacramento, California.

Sofa with new foam and upholstery: \$1,500–\$2,500; sofa that needs to be refurbished: less than \$500

Danish dining table and six chairs: no more than \$1,500; with a designer’s name attached (e.g., Finn Juhl or Hans Wegner): \$2,500 and up

Danish dresser in excellent condition: \$850–\$950

Danish credenza in excellent condition: \$1,200–\$1,500; designer piece: \$2,000 and up

Table lamp: no more than \$200

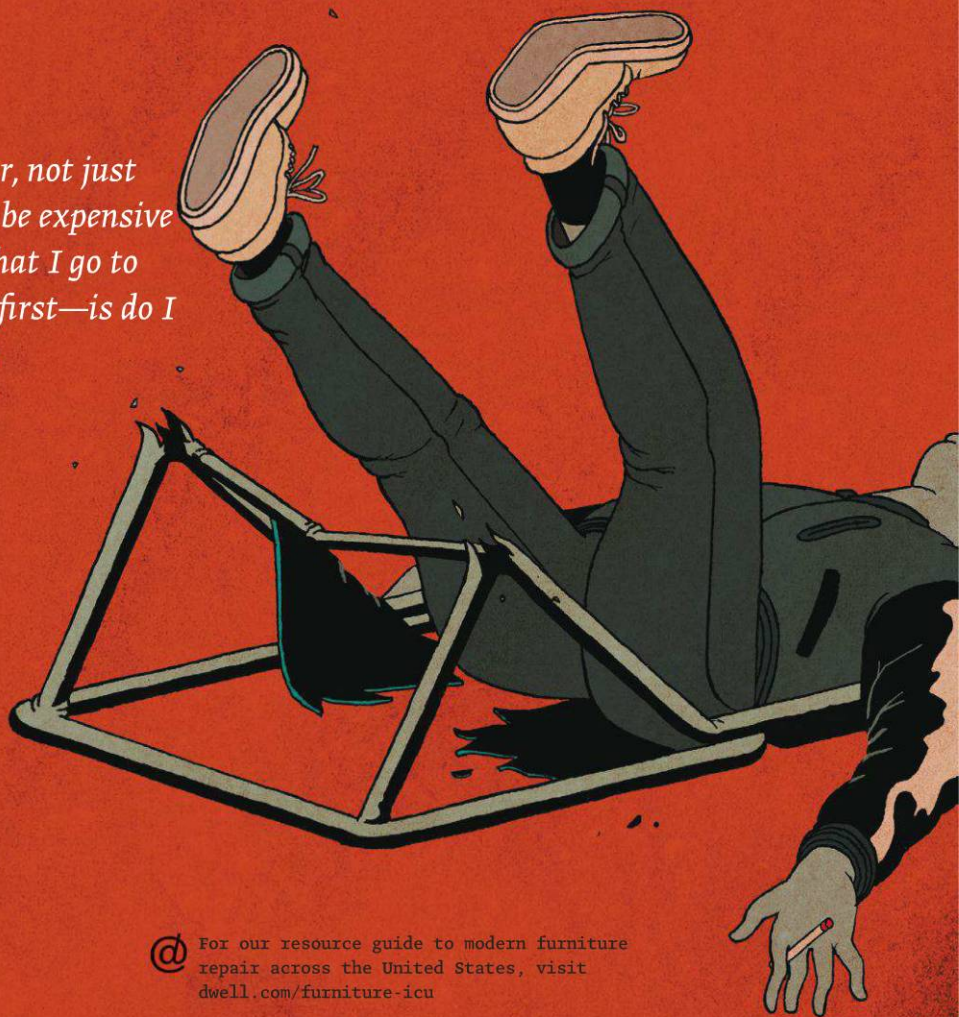
Individual side chairs: approximately \$150

“Every piece has the ‘spot’ that you look for, not just to see if it’s in good condition or if it will be expensive to repair, but to see if it’s genuine. But what I go to first—and what anyone else should go to first—is do I like it?”—Furniture dealer Sam Kaufman

WORD YOU SHOULD KNOW

Reissue

The original manufacturer produces the design after it’s been out of production. Look for updates in materials and colors and improved construction techniques.



@ For our resource guide to modern furniture repair across the United States, visit dwell.com/furniture-icu

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WHAT STARTS HERE CHANGES THE WORLD.

Getting the Goods

A former *Mad Men* set decorator and junk shopper extraordinaire shares her tricks of shopping the design trade.

For Amy Wells, a two-decade veteran of the set decorating business, buying vintage is a surefire way to create a unique space. "Having less stuff, but really special stuff, is the goal. Put things in one at a time and make sure you love that thing more than anything else you've ever seen," she says.

WORDS YOU SHOULD KNOW

Unauthorized Replica: Someone has decided to bring a classic design back into production without obtaining the official approval of the original designer's estate. In some cases, unauthorized replicas are as good as the authentic ones.

Limited Edition: This designation usually applies to contemporary pieces. Limiting a product's production is a technique borrowed from the fine arts, where multiples are sold and numbered.

Brick-and-Mortar

From mom-and-pop shops lining dusty back roads to gleaming galleries, here's what you should know about retail outfits.

★ Let the proprietor know what you're looking for, even if she doesn't have it on the sales floor. "These shops require frequent visitation, so head back often," says Wells.

★ "Used furniture" stores, as opposed to "vintage" or "antique" stores, are like the Wild West. "They don't have the spin put on them so you're likely to find better bargains," says Wells. "I always start there and make my way up the food chain."

★ "Go to places advertising used office furniture because they, even more so than anyone else, don't know the value of what they have and they need to move a huge volume," says Wells.

The Wide World of the Web

On sites like Craigslist and eBay, vintage design is just a click away, but heed this advice before buying without spying.

★ Ask for photos of the object from all angles. "I bought a Hans Wegner rocking chair on eBay because it was listed at a great price. I didn't look at the pictures closely and one of its legs had been totally gnawed on by a dog," says Wells.

★ Keep shipping costs in mind. A bargain off the bat might be negated after you factor in trucking it cross-country.

★ Pay attention to scale. Get accurate dimensions before you find out that your new ottoman takes up about as much space as your sofa.

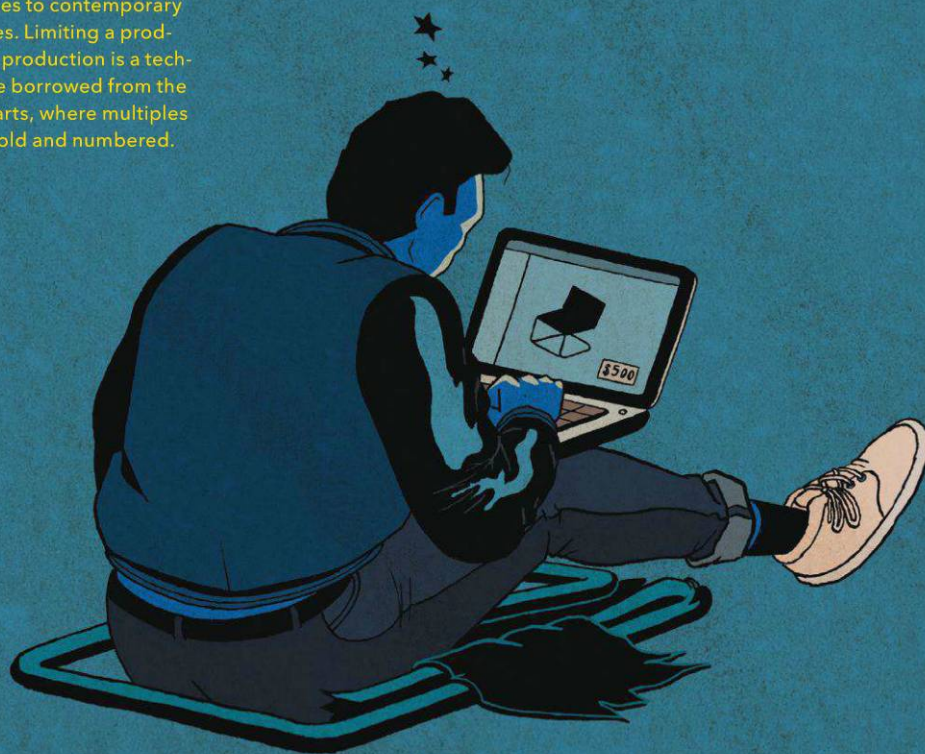
Estate Sales

If you can get past the "robbing the tomb" stigma, estate sales can be a boon for the modern shopper. The people who run them are eager to liquidate their goods and each city has at least a few firms.

★ Research when and where sales are happening online. "It's a good idea to get on an estate-sale company's mailing list," says Wells. Visit estate-sales.org for listings across the country.

★ "In this economy, estate-sale prices are easier to negotiate than several years ago," says Wells. You'll also have more bargaining power if you buy multiple objects.

★ In the case of homes that will be torn down or gutted, the hardware and cabinetry might be for sale as well. ▶▶



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NEW COLLECTIBLES

CERTAIN MID-CENTURY TRENDS—PAGING MISTERS RISOM, SAARINEN, AND PLATNER—ARE SO POPULAR THAT ASPIRING COLLECTORS ARE PRICED OUT OF THE MARKET. WHILE THOSE PIECES AREN'T GOING ANYWHERE EXCEPT UP, THERE ARE ITEMS THAT CAN BE HAD FOR LESS.



Contemporary Plasticware

"When I find great pieces, Bodum or Alessi always makes them. Their stuff is well designed and durable, so it will be around in 20 to 25 years and will still be wonderful."

—Katherine Raz

Owner of the *Vintage Bazaar* flea market in Chicago and online shop *theBackGarage*
thevintagebazaar.com
backgarage.com

WORDS YOU SHOULD KNOW

Vintage Knockoff

Back when a now-iconic design was first released, someone noticed its popularity and tried to jump on the bandwagon, imitating the overall scheme but altering it enough so they wouldn't face legal woes.

Knockoff

A contemporary unlicensed design that imitates a well-known or popular style with varying degrees of fidelity to the piece's original design.



Ceramics

"The applied arts, like ceramics, are beautiful, expressive, and help people get along with their lives. It's a compelling way to be intimate with design: You handle the objects, eating from them and drinking from them. From studio to production pieces, ceramics are easy for a budding collector to acquire at all price levels and offer plenty of room to grow as you become more serious. Russel Wright, Ben Seibel, Stig Lindberg, Gunnar Nylund, Roger Capron, Carl Henry Stalhane, Tapio Wirkkala, and Ambrogio Pozzi are great designers to keep an eye out for, and consider pieces distributed by Raymor."

—Sam Kaufman

Owner, *Sam Kaufman Gallery* in Los Angeles, California
samkaufmangallery.1stdibs.com

Clockwise from left: Plastic tumblers by David Douglas; Walnut Drexel armchair from *Assemblage*; Circa 1955 bowl by Guido Gambone from Sam Kaufman.



Mass-Market American Mid-Century Furniture

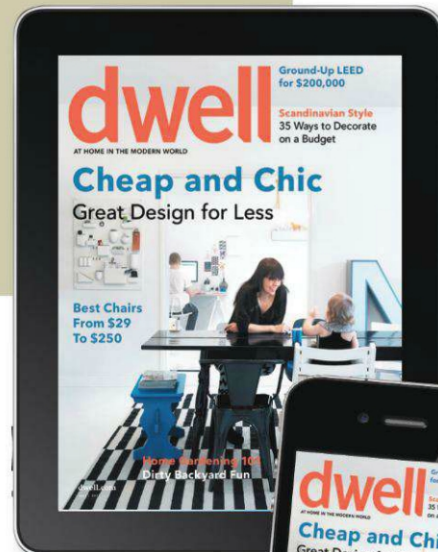
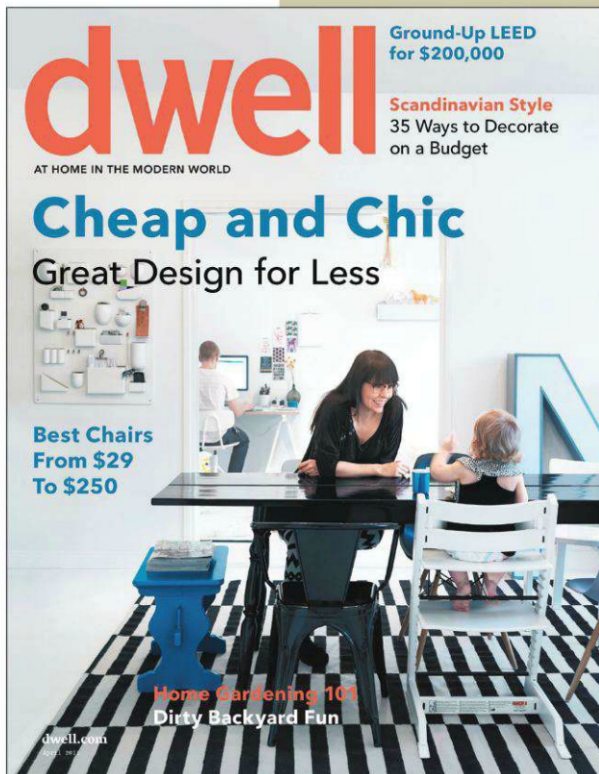
"Five years ago no one was even thinking about brands like Lane, Drexel, Broyhill, and Dunbar. Most people aren't attracted to American furniture because of its cloudy and yellow-toned finish, a by-product of the polyurethane used in the stains, but that can be changed."

—Erin Boyle

Co-owner of *Scout Living* in Sacramento, California
scoutliving.com ■■■

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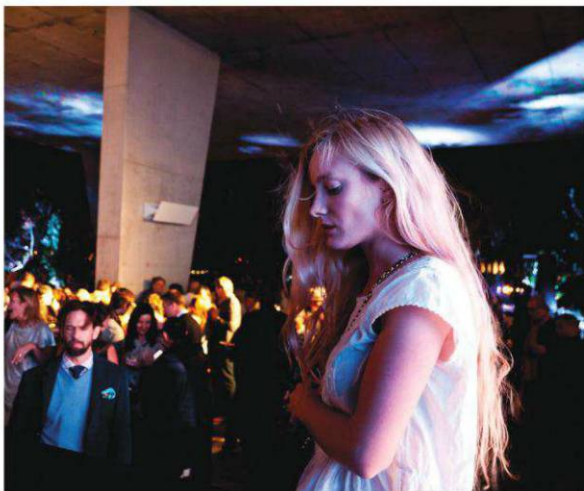
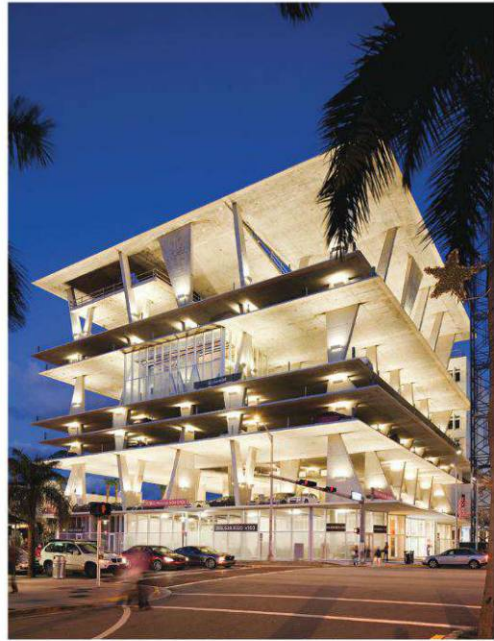


This page (clockwise from top left) Benoit Jacob (head of design, BMW i); architect Christopher Deam and Dwell founder and owner, Lara Deam; Uwe Dreher (brand manager, BMW i) and Stefan Gabriel (3M); Mario Armbruster (BMW i), Michela O'Connor Abrams (president, Dwell Media), and Chad Oppenheim (Oppenheim A+D).

BMW i & Dwell Celebrate Sustainable Design in Miami at Art Basel 2011

Rising eight stories above the streets of Miami, Florida, is 1111 Lincoln Road, a Herzog + de Meuron-designed structure that is at once a singular parking structure, a penthouse residence, and a modern concrete-and-glass pavilion for commerce. It's here that on December 2, 2011, Dwell and BMW i partnered to host one of Art Basel's most sought-after invitations, an open-air fête that celebrated sustainability and signaled the introduction of BMW i's electric-car future and Dwell's commitment to the future of mobility. The space design, conceived by Miami architect Chad Oppenheim, featured a forest of 500 trees (all donated by BMW i to the Million Trees for Miami project), elegant outdoor furniture provided by Kettal, and—of course—the dramatic unveiling of the BMW i concept cars. Wine was provided by Kim Crawford and vodka was provided by Ketel One.

"BMW's 100 years of history of excellence and extraordinary vision in modern design has always been demonstrated, but at this particular event, BMW i shows the design of a concept vehicle that really shapes the way we will live, and move, in the modern world," said Michela O'Connor Abrams, the president of Dwell Media, in her opening remarks.





RAIS

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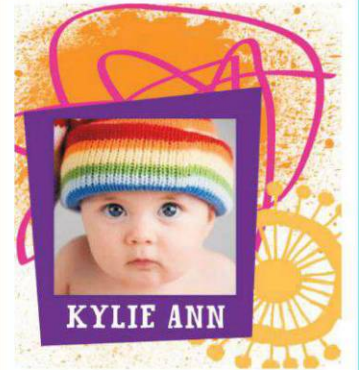


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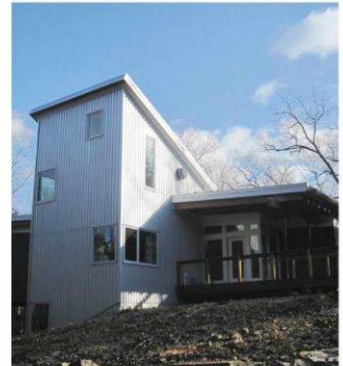


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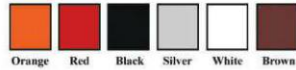
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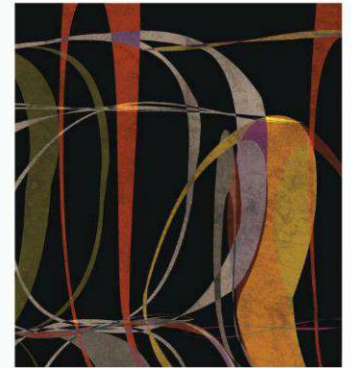
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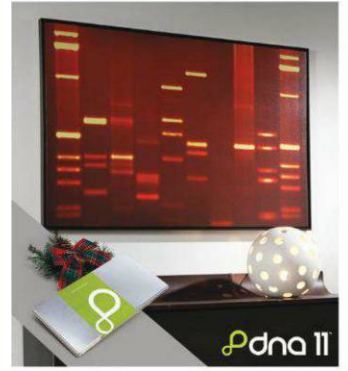
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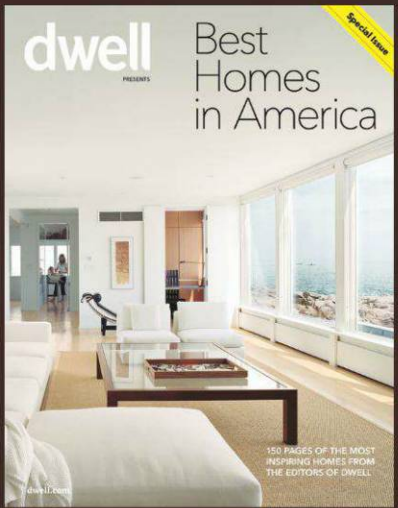
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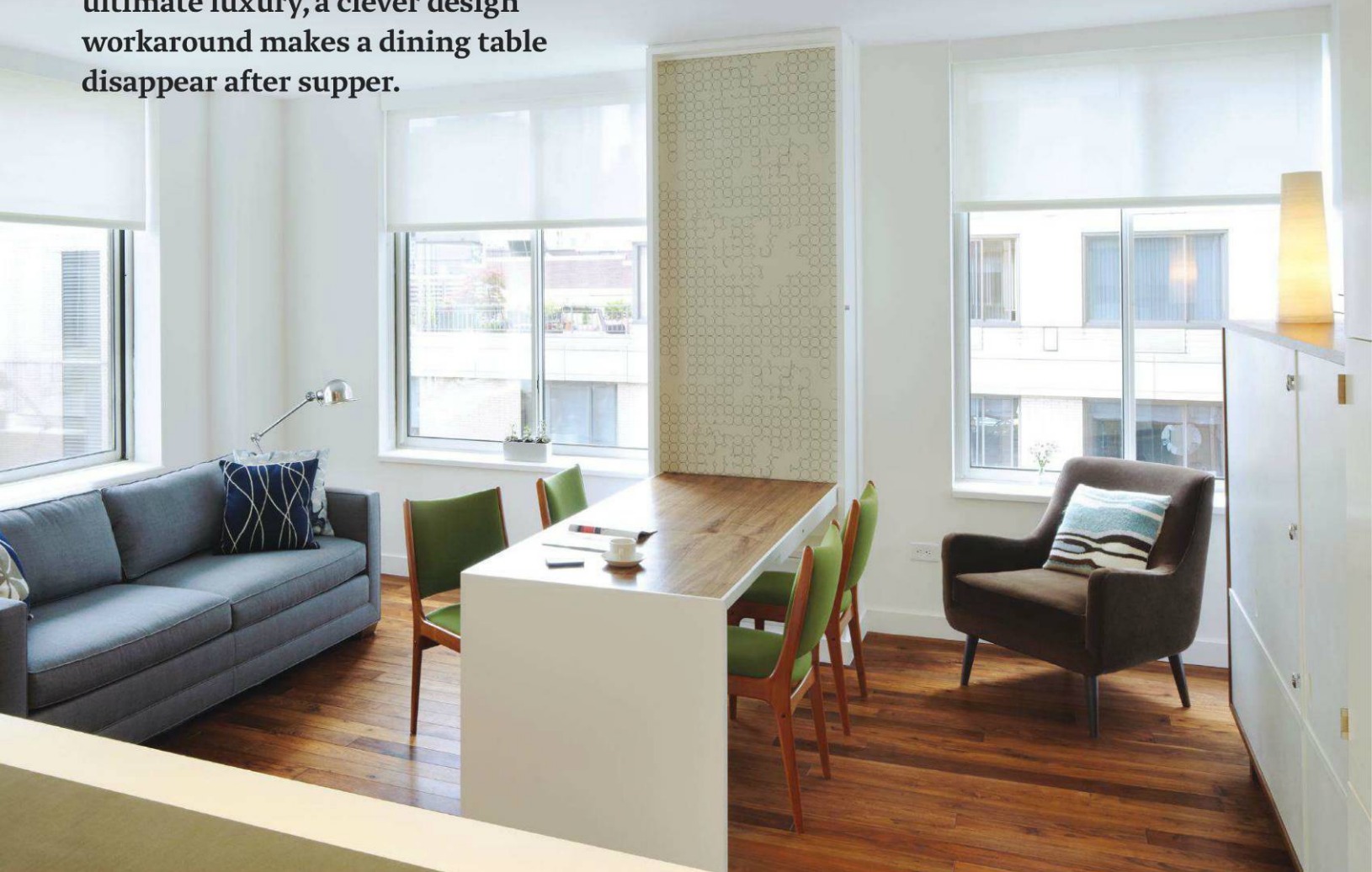
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Hide and Eat

In Manhattan, where space is the ultimate luxury, a clever design workaround makes a dining table disappear after supper.



Budgets beget compromise when it comes to design, and Jon Handley is an architect adept at navigating the balance between splurge and steal. When he was commissioned by a young couple to maximize the space in their minimal 700-square-foot Manhattan apartment, his solution for the main living area was a clever table that easily stows away against the wall when not in use. "Architecture helps influence the mood and set the scene," Handley says. "The transition becomes a kind of ritual: It goes up for a movie night—the TV is across the room—or down for a dinner party."

The inexpensive, lightweight MDF surface operates on a custom-built fulcrum system that utilizes lead weights like a see-saw. Once in motion, gravity is the only agent needed to engage the leg. A relatively pricey panel of fabric by Dutch designer Hella Jongerius functions as a "quirky surprise," lining the back of the vertical box where the unit is housed. ■■■



Photos by Mikiko Kikuyama

By Jordan Kushins



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