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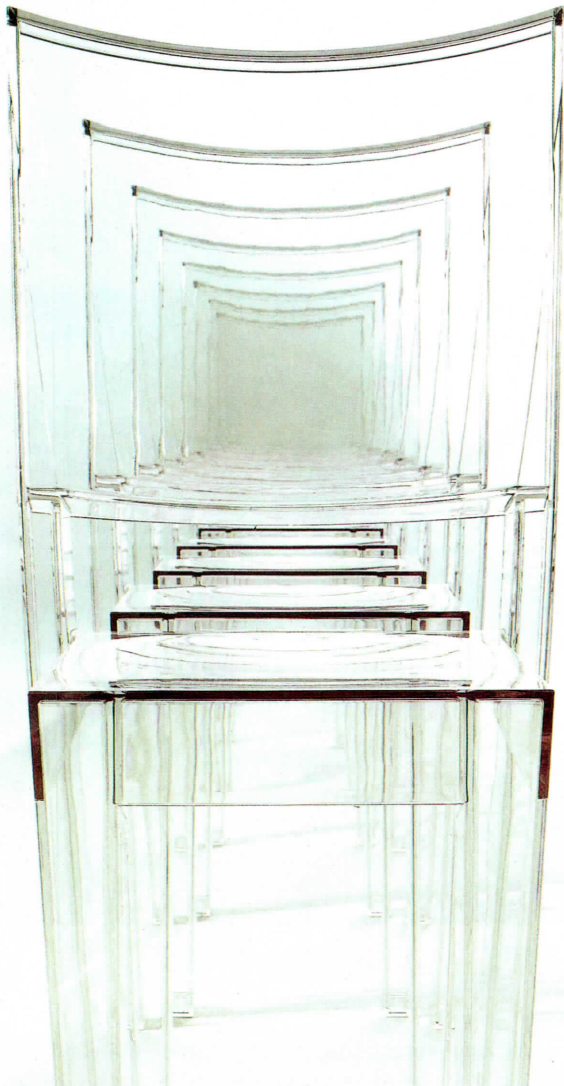
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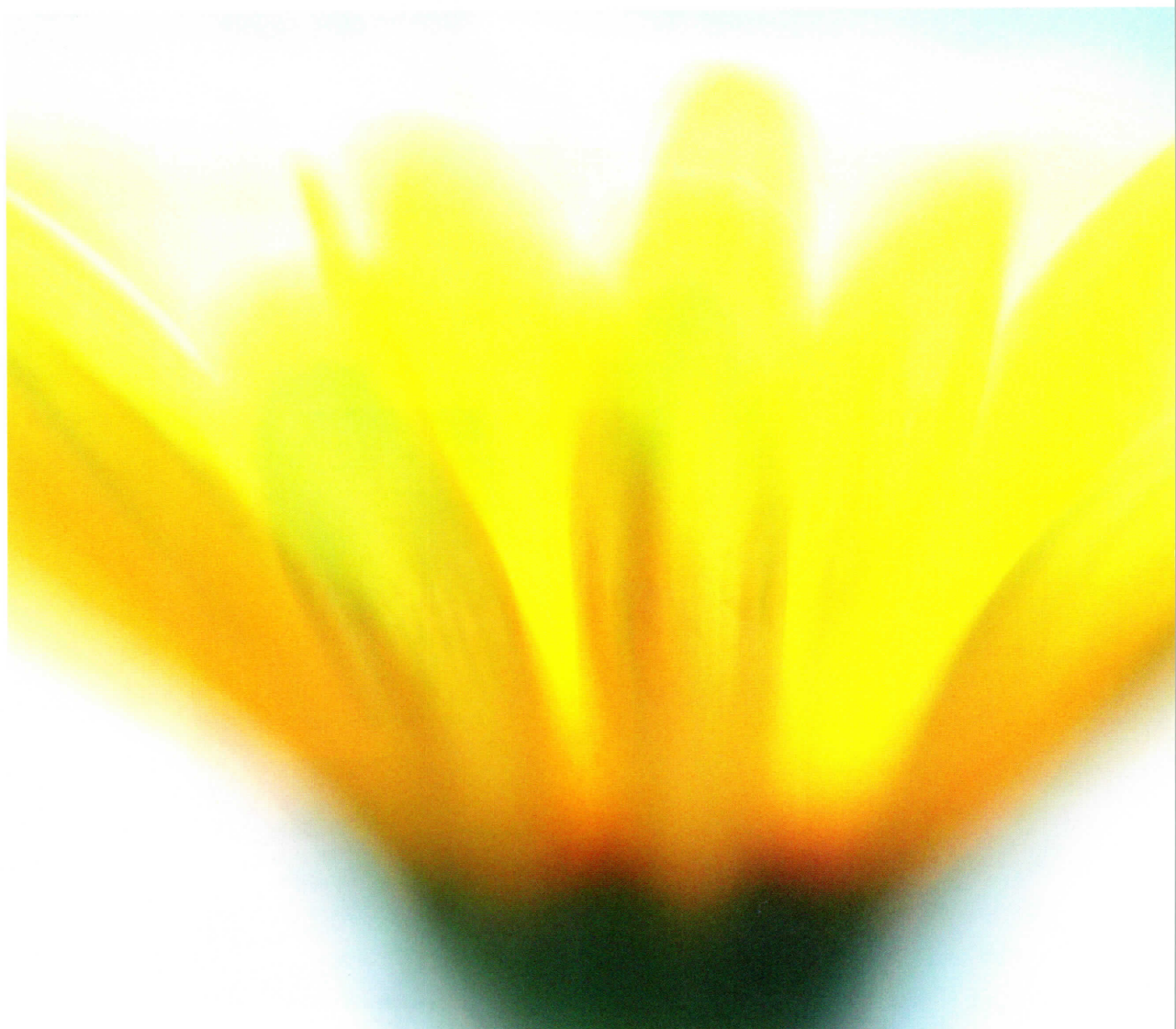


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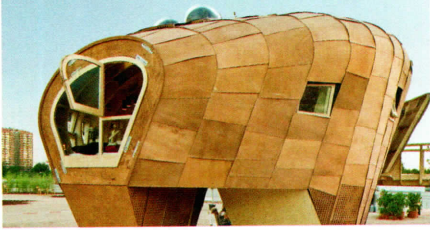
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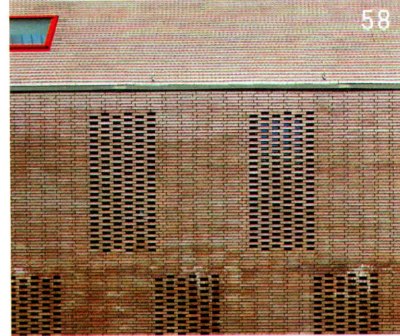
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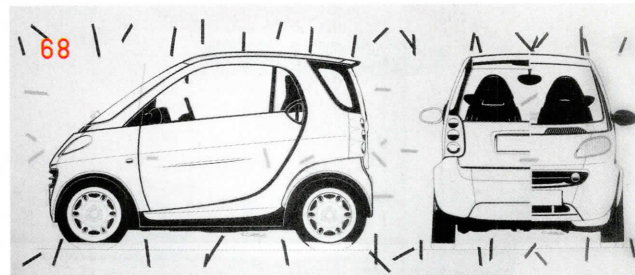
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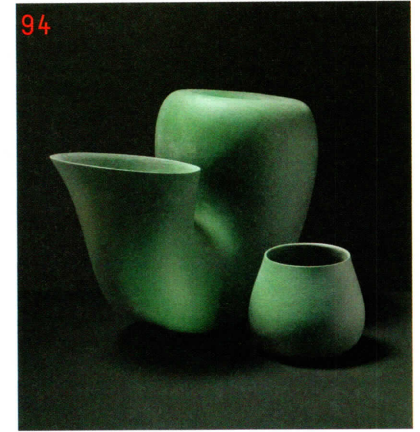
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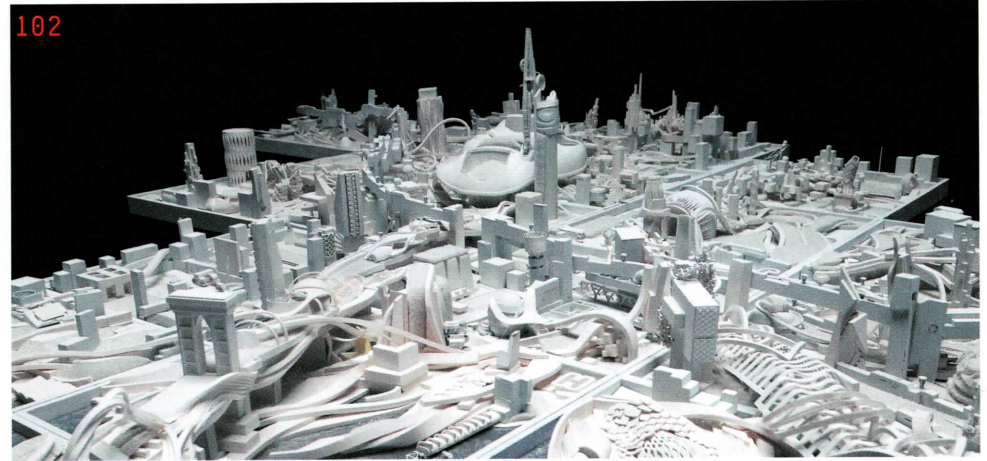
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Polling the personalities of our Now 99 on their greatest influences, earliest design moments, and the details that make them so compelling.

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How Soon Is Now

This issue began to take shape the day we discussed our ideals, asking ourselves what principles resonate with us as we select and report. Essentially we started from this question: “Why do we care about design?”

In the microcosm of our conference room we reveal ourselves to be very different people with varying experiences that lead us to find meaning in all kinds of places. I like our mix of opinions, because if we all shared precisely the same style we'd be producing a magazine for each other and not for you. Healthy debate and active listening is good for us all, because it challenges us to reexamine the ground on which we stand. So that day, as we engaged in a rousing conversation about what moved us, we began to isolate what mattered to us.

What we knew we didn't want for our inaugural Now 99 was an ephemeral snapshot or an arbitrary evaluation of nowness. In this hyper-paced culture of immediacy, in which we are constantly barraged by new information and images, the “what's hot right this instant” brand of journalism is better left to our digital brethren. We wanted to use this space to explore what endures, and how impactful design can change everything.

We decided to break format for this issue to better illuminate the themes that urban planning activist Jane Jacobs once identified as the pillars of our culture—

education, community, family, government, and science—and to find inspiring, current examples in today's world of design. We highlight people who are hard at work putting idea-driven impulses into physical action, and those who create what did not exist before. We also pay homage to the ideas of the past that still resonate today, even in this saturated landscape of voices and visuals.

In the following pages you'll find legal correspondent Dahlia Lithwick's take on the Pritzker jury's surprising addition of Justice Stephen Breyer as well as a first-hand account by architect Michael Graves on how his first day in a wheelchair changed his point of view. We also present rising social media stars, enterprising people who share space and tools, new manufacturing techniques, unexpected furniture discoveries from abroad, and more.

This issue is not a prediction of the future—as Jacobs said, prophecy is for charlatans—but rather a tribute to design ideas that we hope will continue to set the pace for years to come. ■■■

Amanda Dameron, Editor-in-Chief

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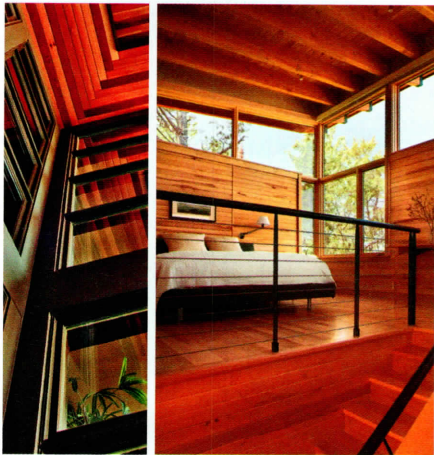
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My son and I discovered the Burnett house (Off the Grid, February 2012) during a walk. We have always loved mid-century architecture, but the energy-efficient ideas incorporated here are above and beyond. Why do we not see more smart, uncluttered design like this? Carmel cottages are nice but are usually expensive to build and not always energy-efficient.

Judith Harkness
Posted on [dwell.com](#)

Love the magazine and appreciate the need to design and redesign the pages; however, for the sake of my husband's and my eyes, can you keep the typeface a dark color, unlike the print in light gray on page 81 ("Paint It Black," February 2012)? I had to find the brightest light in the house to read this interesting information. Perhaps at my age, 58, I am not the only one who finds Dwell difficult to read at times. And the magazine has so much to say!

Niki Parker
Orange County, California

Editors' Note: We hear you, and we take your words to heart. We've been exploring a lot of new ideas of late, and while we think our graphic design should be as dynamic as the architecture that we cover, we agree that our magazine shouldn't be hard to read. We'll do our best to go easy on the eyes.

In "Lighting Up" (Finishing Touch, February 2012) the hanging fixture using at least nine inefficient incan-

descent lightbulbs does not seem like a design your readers should be striving to emulate. The fact that it would be a nightmare to dust would also be a good reason to avoid it. With all the efficient and practical designs available today, Dwell should be more critical in its review of an item with such obvious shortcomings.

Steen Petersen
Nanaimo, British Columbia

Can you tell me who makes the shoes featured on the February 2012 cover?

Katie Sasse
Milwaukee, Wisconsin

Editors' Note: The shoes are by Gaetano Pesce for Melissa.
[melissaaustralia.com.au](#)

Clarification:
In the Words You Should Know section of "Collecting Vintage Design 101" (March 2012), we failed to attribute the quotation "In some cases, unauthorized replicas are as good as the authentic ones" to Los Angeles furniture dealer Sam Kaufman, who was interviewed at length for the story. We regret the omission. We will further discuss the issue of authentic versus knockoff furniture design in our June issue.

Correction:
In our March Sourcing section, we incorrectly attributed the architecture firm that designed the table featured in Finishing Touch.

Pulltab Design is the correct firm. We regret the error.
[pulltabdesign.com](#)

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@Rogerpcarker: @dwell Magazine's Feb 2012 issue is one of their best ever; wide range of inspired urban, rural renovations.

@ohhoe: Did I seriously just spend 10 dollars on the @dwell Best Homes in America issue? Yes. Yes I did. And it was worth every penny.

@TylerLennoxBush: things I would want while stranded on a desert island = @dwell magazine my @steelers jersey #Rashida Jones...and #Sade lovers rock.

@X_Machina: Got our first copy of @dwell in the mail yesterday! Drool-drool! Print is definitely not dead.

@ACTilson: @Dwell just had a cameo on The Office. Good taste Dunder Mifflin.

5 TWEETS

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New York-based photographer João Canziani shot designer Søren Rose for "Mining Modernism" (p. 36). "Søren reminded me of a charming and perhaps more photogenic version of actor Michael Fassbender. He was disarming, and I could tell why he had had such success in New York City. The more I took his picture, the more I developed a sort of man-crush," Canziani says. "We went to the stone yard where Søren sources his marble and one slab became the perfect backdrop for a portrait. Its pattern made it look as if he had angel's wings."

Tiffany Chu

Boston-based writer Tiffany Chu has a background in architecture and comparative media studies. Besides writing and designing, her passions include photography, cartography, bicycling, and all things Scandinavian. Interviewing emerging designers from all corners of the world ("The New Guard," p. 80) is one of her favorite things to do, as she finds it quite inspirational to bring together disparate threads and see connections emerge from different perspectives.

Sarah F. Cox

Since moving from Brooklyn to Detroit last May, writer Sarah F. Cox ("Hands-On Learning," p. 64) has often cruised by the A. Alfred Taubman Center on her way to investigate a historic fixer-upper home for sale. When not behind the wheel in the Motor City, she can be found blogging for Curbed Detroit.

Dahlia Lithwick

A senior editor at *Slate*, Dahlia Lithwick writes the "Supreme Court Dispatches" and "Jurisprudence" columns. Her work has appeared in the *New York Times*, *Harper's*, the *Washington Post*, and *Commentary*, among other places. Working on "A Judge on the Jury" (p. 62) gave her something to talk about with her husband, who has a degree in architecture.

Mark Mahaney

Photographer Mark Mahaney lives in Brooklyn with his wife Jess and his brand-new baby girl, Veda. While shooting the Floating Farmhouse ("Hope Floats," p. 42), Mahaney kept his phone by him at all times, as his wife was nearing her due date. He hopes to have his own farmhouse someday with lots of land, a few goats, and some chickens. He wouldn't mind if there was a creek floating by, too.

Shonquis Moreno

Brooklyn- and Istanbul-based journalist Shonquis Moreno has served as an editor for *Dwell*, *Frame*, and *Surface*; writes for *T: The New York Times Magazine*, *Whitewall*, and *Wallpaper*; and pens books on subjects ranging from architecture and furniture to packaging design. Moreno profiled Studio Gorm in the Young Designers roundup ("The New Guard," p. 80). "Studio Gorm—who moved from Eindhoven, the Netherlands, to Eugene, Oregon—is another sign that American design is thriving," she says.

Inga Saffron

Inga Saffron is the *Philadelphia Inquirer's* architecture critic. Her particular interest is in the buildings and places we encounter in our everyday lives ("Pop-Up Parks," p. 106). She has been a Pulitzer Prize finalist three times since 2004 and is a Loeb Fellow at Harvard University's Graduate School of Design.

Zahid Sardar

Writer and design editor Zahid Sardar compares his first encounter with avant-garde designer Aldo Bakker ("New Dutch Design," p. 94) to a scene from a John Le Carré novel. "I walked after dark from the venerable Hotel de l'Europe in the center of Amsterdam where I was staying through the red-light district and into the old Jewish quarter filled with converted warehouses. I called a number scrawled on his door and Bakker appeared silently out of the shadows behind me, ponytail flying, on a bicycle," he says. ■■■

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Co-Working 2.0

Collaborative studio spaces are more than a rent-saving tactic—they're hotbeds for America's collective work spirit. From coast to coast, here are some ventures that prove a whole is more than the sum of its parts.

Pier 41

Brooklyn, NY
redhookwaterfront.com

1

A Civil War-era waterfront warehouse in Red Hook, Brooklyn, known as Pier 41, is a loose case study in the co-working movement. Partially converted in 2008 into a residential set for cast members on MTV's *The Real World*, it's since become a mecca for design studios large and small, from a furniture maker specializing in Japanese joinery to a variety of ceramicists and industrial designers—even a storefront selling Key lime pie. "I was working from home and realized that wasn't going to fly. Here, I like the vibrant energy and opportunities for collaboration," says florist Liza Lubell (below, left). A set designer friend had extra space in her Pier 41 workshop, so Lubell moved in, turning to a pair of carpenters next door for help designing custom planter boxes and brainstorming ideas for wedding arbors that could be fabricated to her specifications, capitalizing on their material know-how. **ll**



2

Coworking, from Sea to Shining Sea

Photo by
Matthew Williams

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2nd Shift

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2ndshiftstudio.com

5

While studio space may be at a premium in metropolitan areas like San Francisco and New York, the benefits of a shared workshop are evident in Middle America, too. 2nd Shift—a group of seven designers 26 years old and under—started their Cleveland, Ohio, industrial practice in 2010 as an after-hours creative outlet. They all have day jobs: One works in the marketing department at the Cleveland Institute of Art; two work in business management; several are freelance designers; and one is employed at a graphic design firm whose office space is located upstairs from 2nd Shift's warehouse workshop. For the Cleveland natives, the hometown location of their first commercial venture was a no-brainer. As cofounder Eric Parker explains, the group reaps the rewards of affordable rent, opportunity for market share, and a ready supply of experienced Amish furniture builders to mass produce the studio's wood components.



“You get burned out when you compartmentalize your life. It's the life we have, rather than the job we have.”
 —Josh Duthie, Woodshop

Woodshop

San Francisco, California
woodshopsf.com


6

Branding themselves as a one-stop shop for a rough-hewn yet holistic take on design, San Francisco outfit Woodshop is a collective of four craftsmen—artist Jeff Canham, woodworker Luke Bartels, chair refinisher Josh Duthie, and surfboard maker Danny Hess—who work out of a renovated building in a quiet, mostly residential enclave four blocks from the beach (where, incidentally, the designers surf regularly). Woodshop runs a showroom at street level, a woodshop in back, and a painting studio hidden upstairs, all of which are workstations shared by the designers, who are currently converting a hole-in-the-wall storefront nearby into a friendly juice shop, complete with Dutch door.

Despite their close proximity, the group hasn't fallen prey to the competitiveness that occasionally seeps into design practice. In fact, the guys are perfectly happy to embody the stereotype of laidback Californians—to wit, Canham's laconic outlook on current aesthetic trends: “I'm not really bothered by gimmicks and I'm probably guilty of using a few of them myself.” —Kelsey Keith III



Photos by Erin Kunkel (Woodshop), Eric Parker (2nd Shift)



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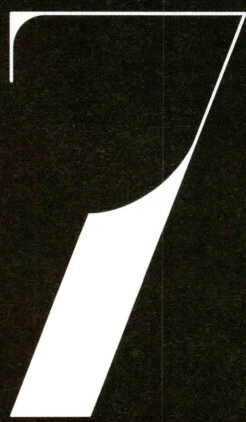
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When it came time to partake in rituals like lighting the Shabbat candles or setting the seder plate, designer Stanley Saitowitz of Natoma Architects, Inc., saw nothing but a sea of Star of David–bedecked kitsch. Unable to find the goods that suited both his aesthetic and his practice, he set about designing a spare, modern suite of Jewish objects—on view in the exhibit *Stanley Saitowitz: Judaica* at the Contemporary Jewish Museum in San Francisco through October 16 2012—that runs the gamut from menorahs to kiddush cups. We asked Saitowitz why he had to make what he couldn't find. »



Modern Ritual

By Aaron Britt
Photos by Robyn Twomey



Mezuzah
A small case containing a scroll with a religious text that Jews affix to their doorposts as a sign of faith.



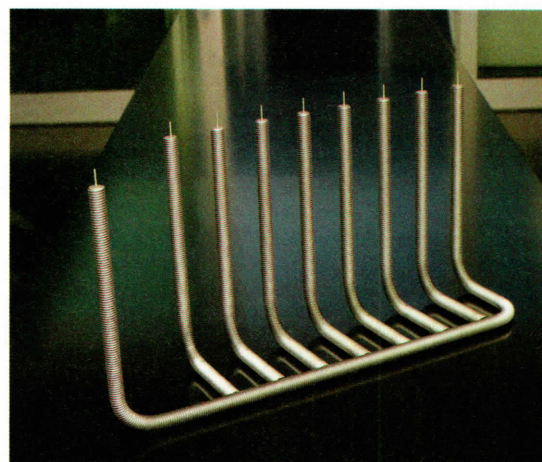
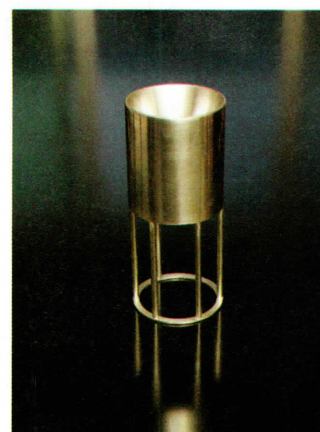
layers by hella jongerius

maharam



←
Candlesticks

→
Kiddush cup
Holds the ceremonial wine over which the kiddush blessing is recited.



Win this pair of candlesticks and start a modern ritual of your own by visiting dwell.com/tmh.

↑
Menorah

Why did you make this collection of religious and ceremonial objects?

I saw a disconnect between the purity of the spiritual pursuits and the ideas that we as Jews value and the material culture that supports them. My experience of growing up in an Orthodox family in South Africa was that food was important, festivals were important, and ritual was important, but the things we used in Jewish life didn't matter all that much. We were excited by the candles and the fire on the menorah during Hanukkah, but the menorah itself wasn't an object of consequence.

In Judaica shops you can occasionally find a nice menorah or a pair of candlesticks, but there isn't a body of these objects that represents contemporary thought and certainly not contemporary design. I looked pretty broadly at what was available on the market, and not finding anything beyond a nice matzah plate here or there led me to the conclusion that I'd have to make them.

The pieces in your collection are pretty austere. Don't you want them to provide some of the comfort that ritual imparts?

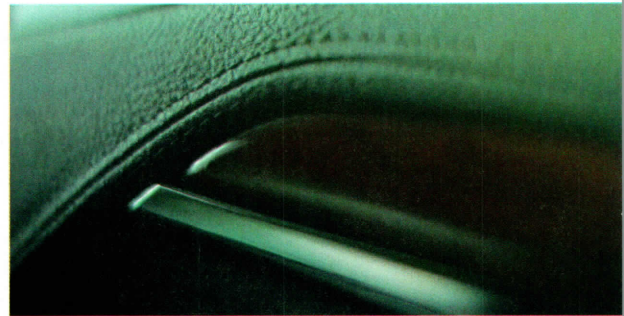
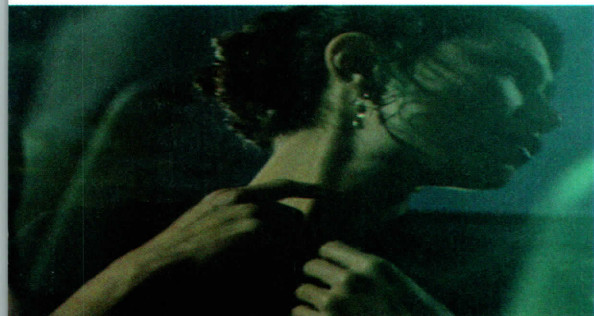
The collection comes from the realization that many Jewish objects in circulation don't really comply with their religious intentions. They're actually designed counter to Jewish tradition. A lot of them have taken on all kinds of sentimental decoration or are adorned with words that no one using the objects says. I wanted to rediscover the role of the objects in the rituals they're meant for. I made each instructive as to how the ceremony is supposed to unfold rather than something pretty according to schmaltzy taste.

The Second Commandment forbids the making of graven images, you know; anything figural is a representation of God and, in a sense, idolatry.

Lots of Jewish objects totally ignore that fact. Abstraction is inherent in Jewish thought as it is in modernist aesthetic thought. And as a designer I have an interest and an obligation to make things that present an idea.

Did you actually make all the things in the Judaica show?

For the first group of objects, we made them with a steel fabricator we've worked with in Minneapolis. He made the menorah, the mezuzah, and the candlesticks, which are for sale now. I didn't actually make the rest of the Judaica collection until the Contemporary Jewish Museum asked me to do this exhibition. The additional pieces are made using a digital fabrication process where we essentially make them out of foam using a 3-D printer and then coat them in metal. They're just prototypes really. ▮



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How did you determine which pieces to make?

Well, in Jewish ritual there are a whole lot of things you use around the Sabbath, things you use in everyday life, and then other stuff for festivals. I had thought about doing some of the quotidian objects but they tend to relate to clothing and fabric, and ultimately I'm more into objects than garments. I did a design for a tallit [prayer shawl] and a kippah [skullcap] but never really made them.

Actually, I wanted to make even more for the exhibit, like a chuppah [marriage canopy] and a sukkah [a temporary dwelling erected for the holiday Sukkot], but they wouldn't fit in the display case at the museum. For the chuppah poles I designed a handgrip, a kind of handle. This thing can't even exist without a person holding it up, so my idea was that the person is as important to the structure as the pole and the handgrip shows you how to use it. And as for the sukkah, maybe one day I'll make sukkah kits that you can build yourself. You think they'd sell my sukkah kits at Target?

To what degree were you also filling a personal need with this collection?

I use all this stuff myself. In fact, the mezuzah was designed for my own house. Its dimensions fit my doorframe. It's all quite personal.

Do you still consider yourself an Orthodox Jew?

I'm an orthodox designer. ■■■

8

Stanley Saitowitz

DESIGN
WITHIN
REACH

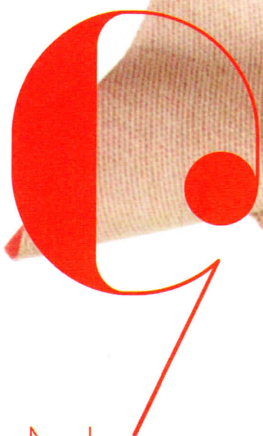
“Something modern is always modern.”

— JEFFREY BERNETT, DESIGNER OF THE REID SOFA

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Neo Knits

A pair of designers dream up a fresh way of knitting pixelated fabric, powered by a 21st-century sewing machine.

Photo by Caren Alpert

After creating the **Blur sofa for Moroso in 2010**, New York-based designer Marc Thorpe collaborated with Jos Pelders, of the Dutch textile manufacturer Innofa, to conceive a fabric capable of pulling off a disappearing act.

To do this, the duo developed software to translate a 2-D design into a 3-D piece of material. The process, which took nearly two years to perfect, begins at the top of a complex sewing machine that resembles a miniature vertically oriented Large Hadron Collider. There sits a ring of needles containing an assortment of colored threads. When the software calls for a hue, a needle drops into the piece and the resulting stitch becomes a square “pixel” in the design. While this is occurring, the fabric is simultaneously knit (not woven) into layers, creating a textured piece of undulating peaks and valleys.

Applied to the sofa, the gradient design and texture moves from white to full saturation and challenges one’s perception of the piece’s shape. The overall beauty simplifies the Blur sofa into a singular image, achieving Thorpe’s goal of minimizing the form—and allowing us to pull a Houdini, no magic word required. —*Sara Carpenter* ■■■

After appearing as a prototype at Salone Internazionale del Mobile in 2011, the Blur debuts in its final form at the 2012 furniture fair. It will be available later this year in three to four colors.

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SOREN ROSE

10 Mining Modernity

Danish designer Soren Rose debuted eight pieces of his Park Avenue furniture collection for De La Espada at the London Design Festival last year, and though the line is for sale its origins are highly specific: a New York City apartment Rose is designing "down to the doorknobs." Savvy design watchers will spot the origins of the High chair's wire base (paging Verner Panton), and it turns out a marble wall in the apartment also has a lineage straight out of the high-modernist playbook. But where do the sly nods to design history end and outright piracy begin? ▶

By Aaron Britt

Photos by João Canziani

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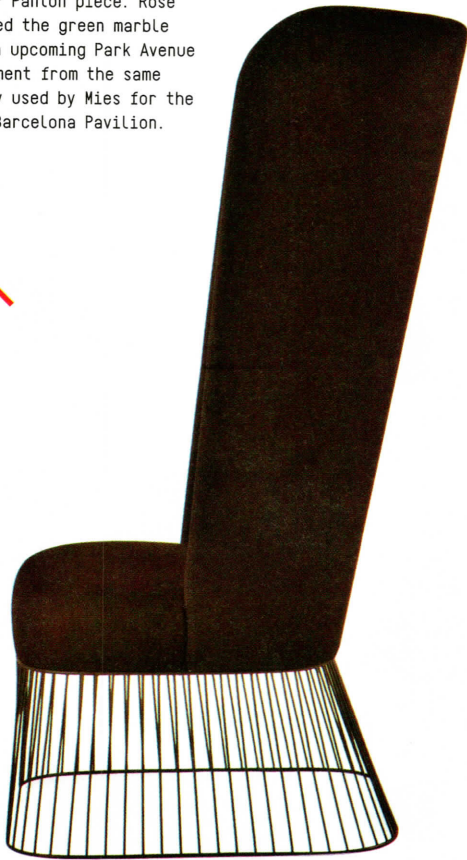
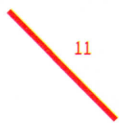
www.basf.com/chemistry



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Søren Rose's High chair for De La Espada (below) cribbs its base from a Verner Panton piece. Rose sourced the green marble for an upcoming Park Avenue apartment from the same quarry used by Mies for the 1929 Barcelona Pavilion.



"Part of the story of why we became designers is because we saw what the masters did."

—Søren Rose



The wire base of the High chair looks rather like the work of fellow Dane Verner Panton. Was that intentional?

It was very directly inspired by Verner Panton and the steel frames he designed for the [Pantonova series] furniture that my mom and dad were buying when I was a kid. It was natural to incorporate this influence into my work because it was always part of my design history. Everyone who sees the reference, especially Danish people, says, "Oh that's the same width of wire, it's the same manufacturing technique." It's a tribute to an old master but in a new disguise.

And you've got a piece of Mies in the Park Avenue apartment too?

I was in Verona looking for stone for the apartment, but at some point I thought, why don't we see if we can figure out where they got it for Mies

van der Rohe's Barcelona Pavilion from 1929? We discovered they used green marble from the Alps. So we found out where the quarry was and had a little guy in a little Citroen with a little hammer go see if they could do another run for us. They did 38 slabs. The green marble wall will be the signature of the apartment.

Sounds great, but where does homage turn into theft?

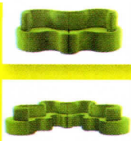
We're designing this entire apartment so everything here has its own unique story. There are so many other elements that once you see the whole thing you won't see a chair base or a wall as plunder. It's more like a little tribute. The drama of the

space, the clients' needs, and the location are the guidelines we're using to create this collection.

Besides, part of the story of why we became designers is because we saw what the masters did and how they worked. Look at guys like Mies and the Barcelona Pavilion or Arne Jacobsen and the Egg chair—they did their most famous work for a particular place. When Jacobsen did the Egg chair he did it for the Radisson Hotel in Copenhagen. He wasn't just making another chair, another bed, another sofa, but actually aiming for something that fits into an environment. We're using this apartment in New York as an incubator to come up with a line of furniture. ■■■

12

Lucky Clover Leaf

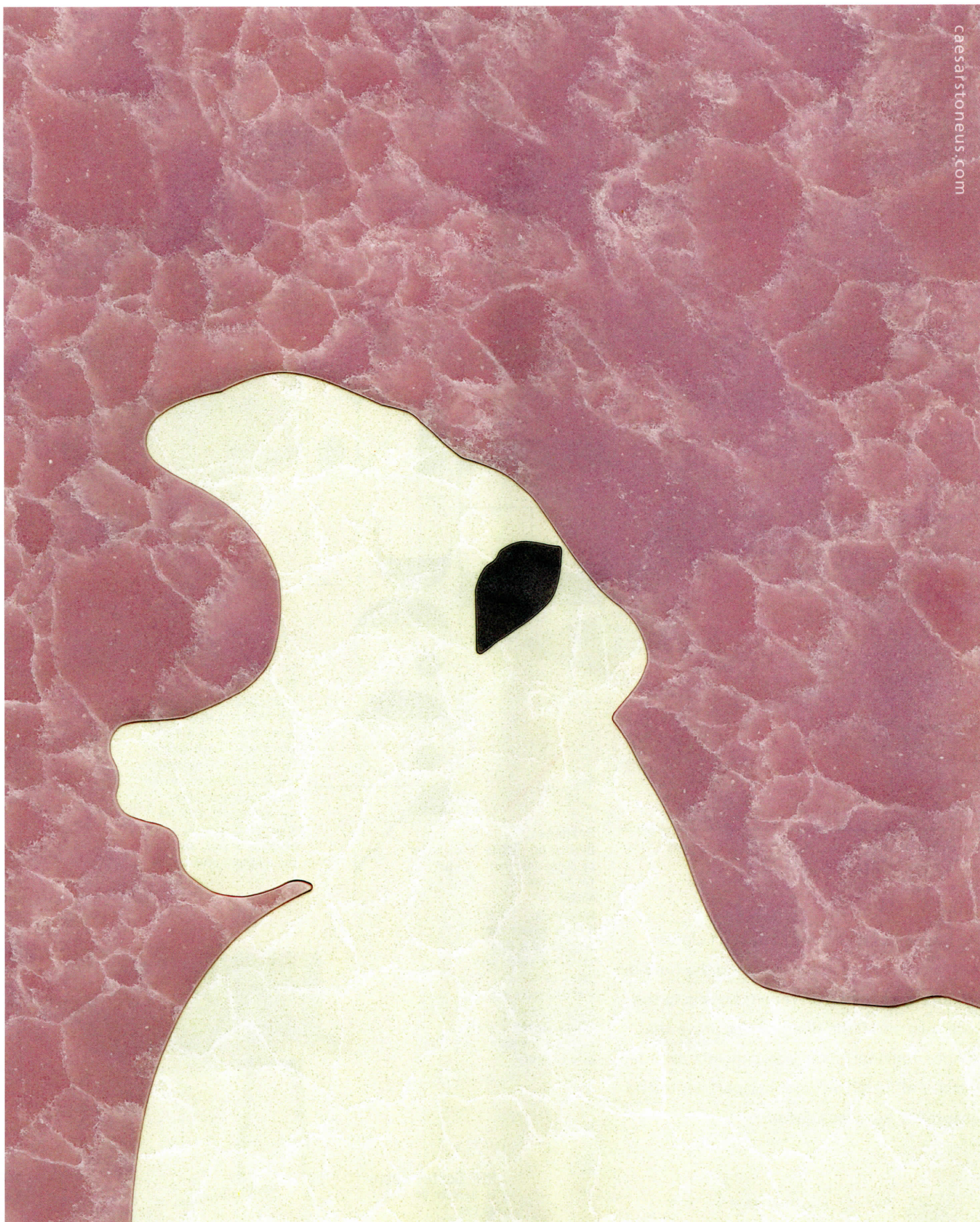


For serious Verner Panton buffs, the 2012 Salone International Furniture Fair brought Verpan and Prada's

groovy green-velvet reissue of the master's lost modular masterpiece: the Clover Leaf sofa. Designed in 1969 and

put into limited production in the early 1970s, the Clover Leaf last made news as part of Panton's *Visiona II* exhibi-

tion at the 1970 Cologne Furniture Fair. Expect it to make a similar splash this spring.



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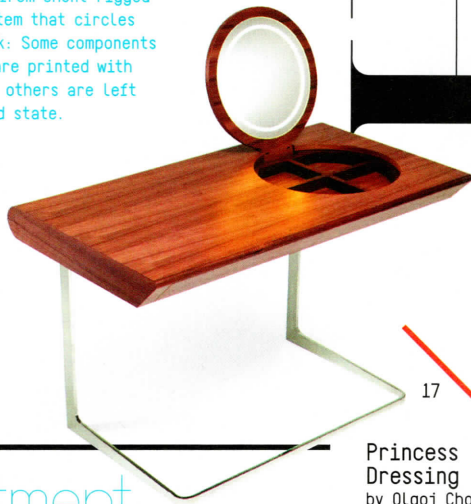
Trolley Filing Cabinet

by Jan en Randoald
for Labt

\$1,670 and up
labt.be

The graphic design duo from Ghent rigged up a modular filing system that circles back to their print work: Some components of the rolling trolley are printed with patterned veneers while others are left in their natural plywood state.

13



17

Compartment Furniture

Even the sleekist modernist accumulates stuff in need of a hiding spot, and the hold-all furniture we spotted on recent travels to the Stockholm and Paris design fairs prove that it's not a regional issue. Bonus points awarded for mix-and-match modular compartments and deceptively seamless facades.

SaraS Wall Shelves

by Jacob Granat

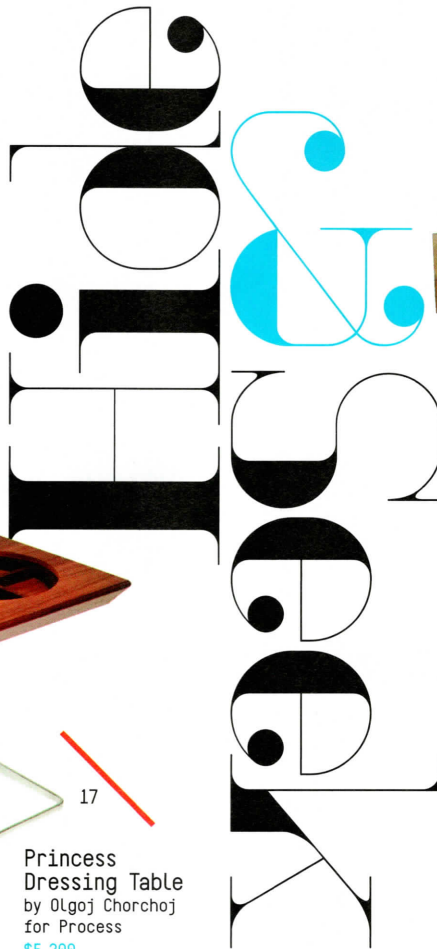
\$550 and up

jacobgranat.se

Swedish designer Jacob Granat fabricated this compact storage system with an eye on mid-century modern lines and a present-day solution: a place where his girlfriend can keep her phone, keys, and wallet right by the front door.



14



La Secrète Desk

by Philippine Dutto
for Ligne Roset

\$4,405

ligne-roset-usa.com

The secretary desk of yore conjures up a nook-and-cranny-filled spot for illicit correspondence, and this pint-size, modern reinterpretation does not disappoint with its drop front, sliding tray, exterior drawer, and room for a hidden power cable.

Princess Dressing Table

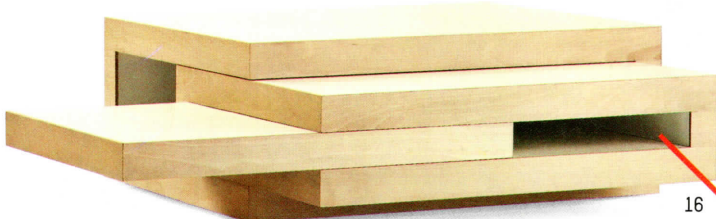
by Olgoj Chorchoj
for Process

\$5,200

process.cz

A black walnut top perched on a thin stainless steel base opens to reveal a compartment for storing jewelry—an unexpected surprise the size of a porthole.

15



16

REK Coffee Table

by Reinier de Jong

\$2,000




reinierdejong.com

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Hope Floats

18

EXTREME DIY

A SELF-TAUGHT DESIGNER EMBARKS UPON A SOLO MISSION TO RESUSCITATE A 19TH-CENTURY HOMESTEAD.

By Kelsey Keith
PHOTOS BY MARK MAHANEY

Project: Floating Farmhouse

Location: Eldred, New York

Designer: Givone Home



In 2002, when Tom Givone bought a toppling 200-year-old farmhouse peeling with outdated neon blue paint, his new neighbors in upstate New York advised chucking it straight into a pit in the house's equally rundown backyard. Instead, the experience helped define the homeowner-turned-contractor's love of the picturesque and channel it into a newfound talent for renovation.

A former advertising copywriter, Givone cheekily gives credit for his roundabout career to the "quintessentially awful" landlord who ejected him from a rent-stabilized studio in the late '90s, which spurred his first home purchase. His self-described "strange and delightful" path to architectural design thus began on a narrow cobblestone lane in the upper reaches of Manhattan in a dilapidated row house, built in 1882 among a double row of identical clapboard abodes. From there, Givone edged ever northward, to the western edge of the Catskill Mountains, where he first spotted the locally infamous blue farmhouse, then three others that he also eventually rehabbed back to health. His current weekend abode, nicknamed the Floating Farmhouse, is—so far—his capstone project, a synthesis of personal taste, material experimentation, and historically sensitive restoration: a living laboratory for how to bring the vernacular past into the present. ▮

The Floating Farmhouse's semitransparent addition has a roofline that matches the pitch of the original 1820s farmhouse. A porch, tucked under the side eaves, is cantilevered over a stream that runs through the property. Ikea loungers are illuminated from the interior by commercial gymnasium lights repurposed as pendant lamps.



“The Floating Farmhouse is the culmination of a decade-long experiment in how opposites attract.” —Tom Givone

This labor in homemaking has been methodical, if not by choice then by financial necessity, owing to the economic depression of 2008. Instead of suspending all activity on the creek-adjacent farmhouse, Givone focused on perfecting his materials. For the lattice of oxidized tube steel that frames the back wall of the rear addition, three years of exposure to weather (aided by a daily acid bath) yielded a just-so leather-like patina, repeated in the central fireplace stack, which is finished in matching weathered Cor-Ten steel.

During that time, he also enlisted local laborers for help with the interior demolition, which Givone likens to “an archeological dig: messy but rewarding.” They removed two bays in the back of the house and erected a new wing, similar in proportion to the original gabled structure but finished with a transparent portal of 22-foot-tall skyscraper glass, the ne plus ultra of the picture window. The addition shelters the new kitchen—characterized by the steel-clad, cast concrete wood-burning oven and two massive salvaged ceiling beams—and a 12-by-50-foot covered side porch cantilevered over a meandering stream.

The *mélange* of old and new is the backbone of Givone’s design philosophy: “I peel back layers, expose what is inherent to the structure, and incorporate it into the final design; add by taking away.” Once uncovered, the farmhouse’s original cedar shake roof shingles and rough wall planks factored in as a visible design element in what are now the master bedroom and the guest bedroom

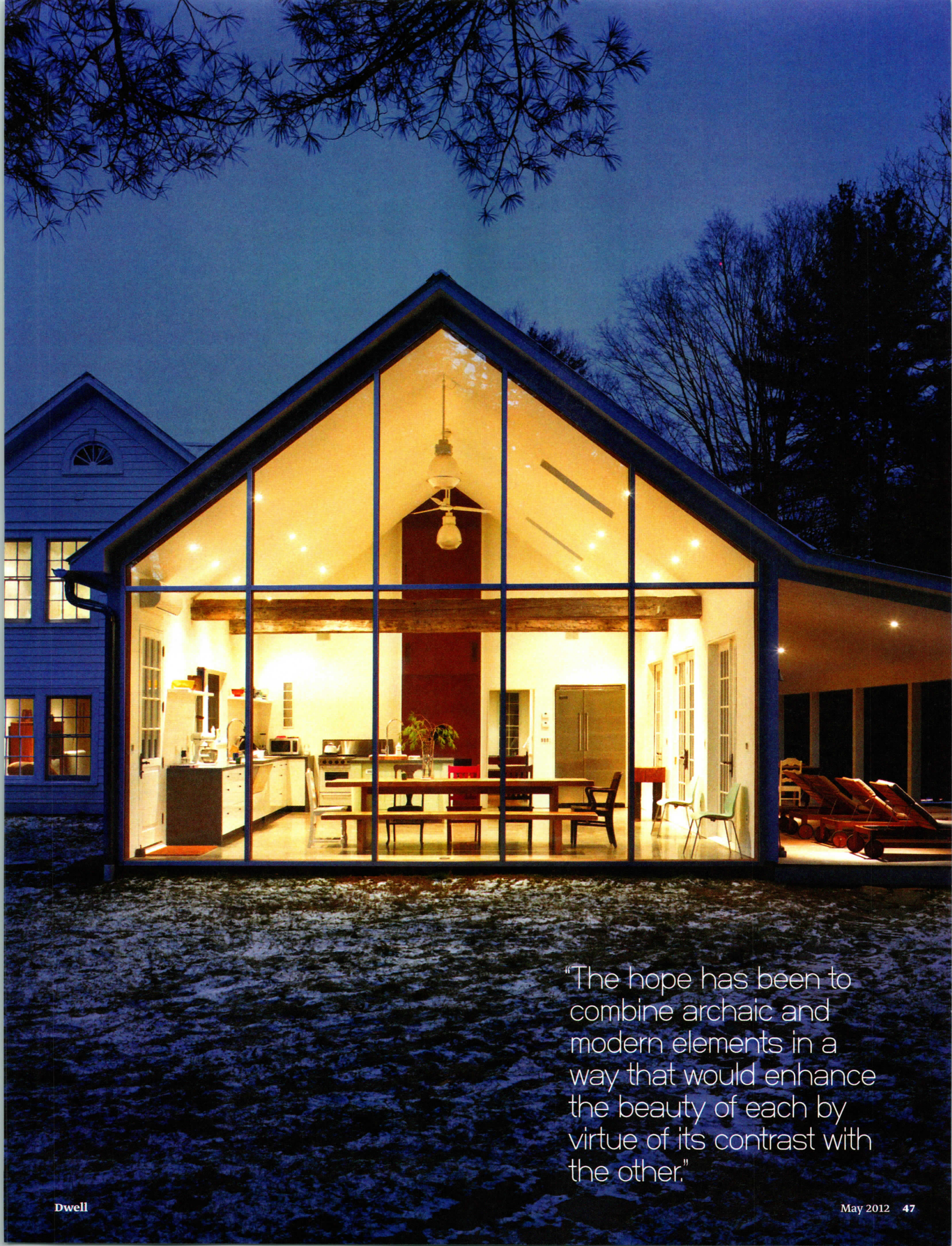
Tom Givone sits at a table of his own design, which he had fabricated from reclaimed wood by a local carpenter. The table is situated in front of the house’s rear wall of skyscraper glass. Laminate kitchen cabinets by Ikea are framed in wraparound bluestone; the 48-inch commercial range is by FiveStar. At right, Givone considers his pizza-cooking technique in front of the custom built wood-fired oven.

hallway. Eleven pine trees on the property, each over 150 feet tall and encroaching on the existing house, were cut and milled onsite, providing the raw material for most of its new custom woodwork, including wainscoting, the beaded boarding on the porch ceiling, door and window trim, and coffers in the first-floor living room. Bluestone, which wraps around the kitchen counters until it meets the floor, was quarried and manufactured locally.

Salvage features strongly in the decor as well. A deceased uncle’s collection of vintage and industrial furniture makes an appearance as a therapist’s leather chaise longue, a baroque mirror in the otherwise-austere master bedroom, and a 19th-century wood-and-zinc soaking tub rescued from a New York City tenement building. Givone wrapped the latter artifact with shiny stainless steel; the metallic sheen contrasts the guest bathroom’s plain white walls (sealed with Thoroseal plaster to prevent water migration and mitigate the need for ceramic tile). Hand-hewn beams scouted from a centuries-old barn in neighboring Pennsylvania add texture to





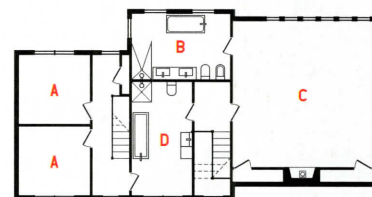


“The hope has been to combine archaic and modern elements in a way that would enhance the beauty of each by virtue of its contrast with the other.”

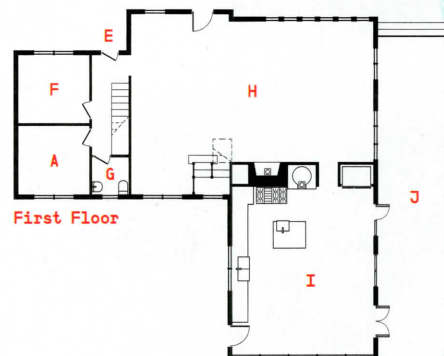


**Floating Farmhouse
Floor Plans**

- A Guest Room
- B Master Bathroom
- C Master Bedroom
- D Guest Bathroom
- E Entry
- F Utility Room
- G Bathroom
- H Living Area
- I Kitchen/Dining Area
- J Cantilevered Porch



Second Floor



First Floor

A salvaged 19th-century soaking tub wrapped in stainless steel (left) is topped by Hudson Reed faucets. Above, a gas fireplace fronted in weathered steel warms up the lofty master bedroom, whose spare decor is framed with beams discovered in a Pennsylvania barn. The Tizio desk lamp is by Artemide.

"Coined in the 1930s, a "heat sink" describes a device that absorbs or dissipates unwanted heat. In the case of Givone's cast-iron radiators, a heat sink refers to their ability to retain and continually release heat long after water has passed through the pipes. Givone explains that "the boiler doesn't have to fire as frequently to maintain a room's temperature and for that reason, converted antique radiators are more efficient than standard hot-water baseboards."

"I wanted to create tension between polished and raw, primitive and industrial, sophisticated and simple."



In the guest bathroom, Givone installed a hand-chiseled sink made of 17th-century marble quarried from the hills outside of Rome. Below, a section of the farmhouse's original shingled roof peeks out from under the new, raised ceiling in the master bedroom.

the kitchen and master bedroom, both intentionally spare though cozy, thanks in part to the antique cast-iron radiators Givone had converted to hot water use, a "win-win-win situation: aesthetically beautiful, recycled, and very efficient as a heat sink*."

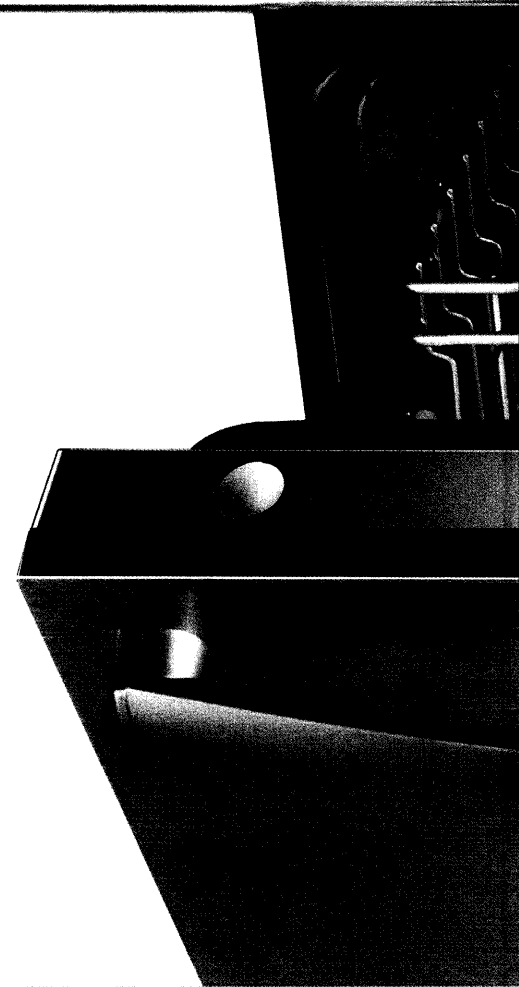
An improved building envelope and circulation system shield the home from brutal winters in the Catskills: The building's frame is sealed with soy-based expanding foam insulation, and the original wavy-glass windows have been hung with an additional layer of coated compression-fit glass, making them as airtight as new double-pane units. The heating system runs on biodiesel fuel, fired by a low-consumption Buderus boiler, and wide-plank wood floorboards in the master bedroom benefit from radiant heat.

Givone categorizes the Floating Farmhouse not as an experiment in greening but as an exercise in responsible building; its low carbon footprint was cast back in the 1820s, when the home was built with local materials, delivered by horse and wagon, and fashioned by hand. Such a sensitive restoration-meets-renovation pays homage to that past, both aesthetically and environmentally. It also speaks to an innate desire in this particular homeowner: "A derelict structure inspires possibility where any rational soul would walk (if not run) away. For me, an 'impossible' project enables a more intuitive, process-based approach to architecture: remaining open to what the structure and the process reveal and evolving the design in real time." And while locals may not understand such lengthy efforts to revive a dilapidated rural manor, they surely appreciate the result: a successful marriage of vernacular design to modern domesticity. ■■■

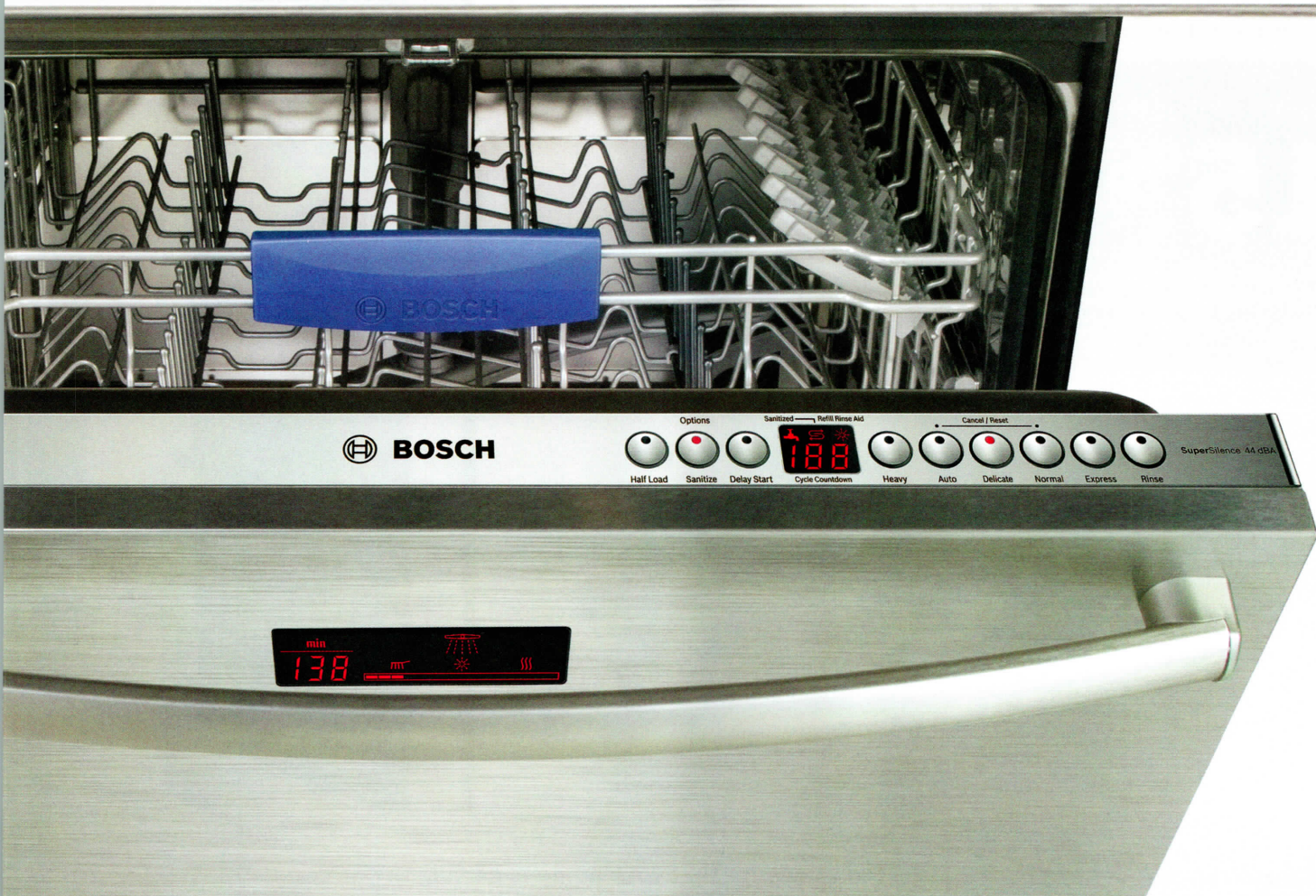


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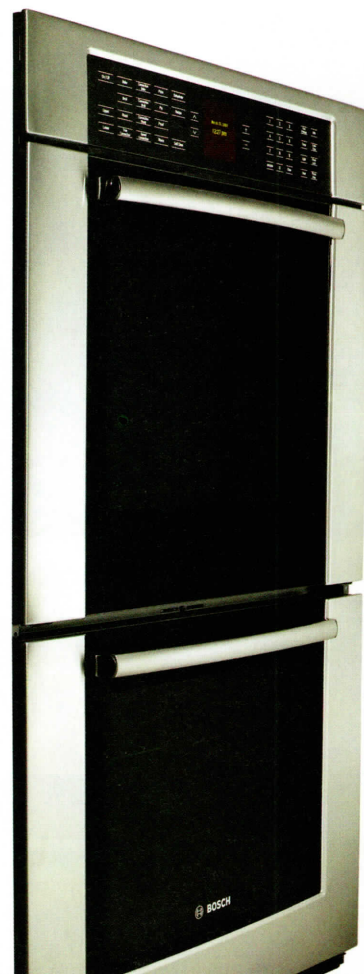
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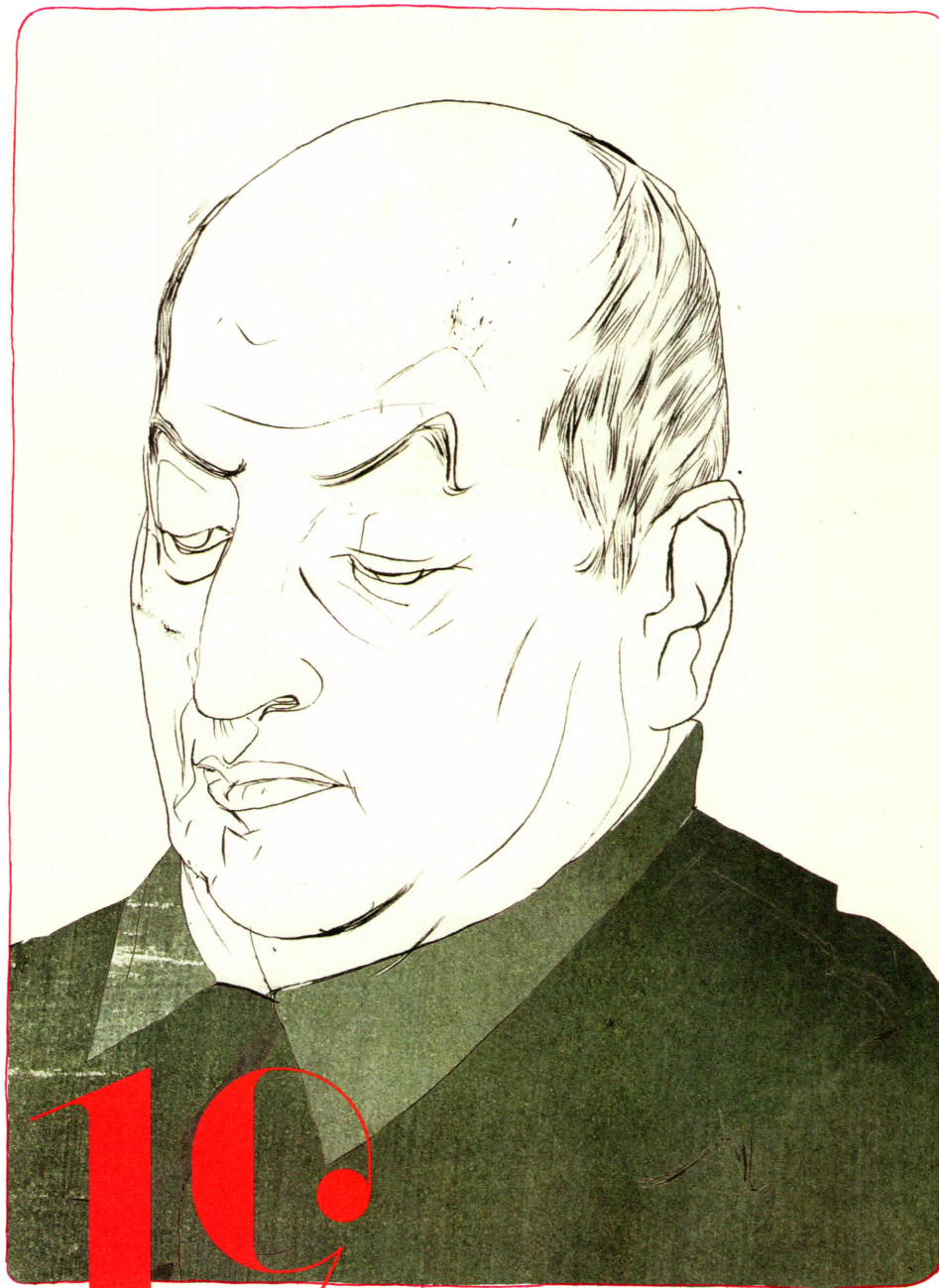


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“I want to have all the things that we are used to in an ambulatory world, and I also want a society that takes care of people like me with equal vigor.”

—Michael Graves

chair and into the bathroom to shave. Now, I was told this was a hospital that boasts physical therapy facilities built by experts. So I reached to get the faucet and it was in the back of the sink, instead of the side where it should be for the people who would use that room. So I thought to myself, well, tomorrow I'll have someone from my office bring my electric razor. Then I looked for the outlet, and it was in the floor. So that was out, too. Then, I looked up at the wall to the mirror, and it started here [gestures to his forehead]. It was for someone standing. That was extraordinary for me. I couldn't turn on the water; I couldn't plug in the razor; I couldn't look in the mirror. And this is a hospital very well known for therapy. At that point I said to myself, 'I am going to do something about this. I am a designer, I'm an architect, I've got the bully pulpit. I can do something in this industry that would require architects that call themselves experts to sit in a wheelchair for a week and go to their office and to their home.' I'm not sure you could enforce it, but it's important for people to understand what living in a wheelchair does to you.”

@ To see an extended interview with the architect, visit dwell.com/michael-graves

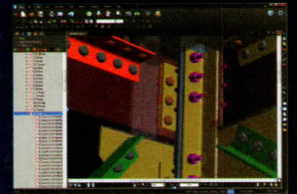
DESIGN FOR HUMANKIND

Architect and healthcare design visionary Michael Graves shares his thoughts on how paralysis has affected his approach and practice.

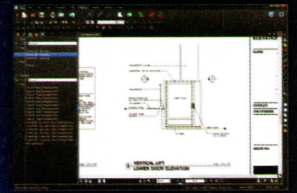
By Kelly Vencill Sanchez
Illustration by Riccardo Vecchio

“On the first day I got my wheelchair I was also given all my clothes for the next day, a little pile on the chair. I was so proud of myself for getting it all on—the socks and everything. Dressing is a struggle and it can take up to an hour and a half. After I got dressed I got myself into the wheel-

20 Wounded Warrior Home Project **A U.S. Army base in Virginia might be an unlikely source of architectural innovation, but Graves's recent project at Fort Belvoir offers a novel approach to the unique needs of soldiers returning from active duty. Designed for those contending with loss of limbs, post-traumatic stress disorder, and other injuries, the single-family, "human-centered" homes set a new standard in accessible design. "We are starting with obvious things, anything we could think of actually, but the buildings will be adaptable," Graves says. woundedwarriorhome.org**



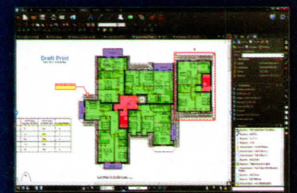
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21 A Brief Overview of the Path to Design Equality in the USA

The roots of the universal design movement begin in the search for building solutions for veterans and people with disabilities.

1950s

1961

The American Standards Association (now ANSI) publishes "American Standard Specifications for Making Buildings and Facilities Accessible to, and Usable by, the Physically Handicapped."

The Civil Rights Act is passed.

1964

The Fair Housing Amendments Act requires all newly constructed multifamily dwellings to have accessible features.

1970s

Architect, designer, professor, and wheelchair user Ron Mace helps create the first accessible building code in the U.S.; pioneers the concept of universal design.

1973

In what's viewed as the first civil rights legislation for people with disabilities, Section 504 of the Rehabilitation Act determines that agencies receiving federal funds must make their public accommodations accessible, and that they may not exclude anyone in the workplace solely because of their disability.

Congress amends the Rehabilitation Act of 1973 with a focus on communication and information technology.

Disability communities worldwide increasingly mobilize.

1977

In his book *Barrier-Free Environments* architect Michael Bednar suggests that design must become "broader and more universal" and take into account "the environmental needs of all users."

1980s

1984

ANSI specifications are incorporated into the Uniform Federal Accessibility Standards in accordance with the Architectural Barriers Act of 1968.

1988

1990

The Americans with Disabilities Act raises the profile of disability rights by expanding responsibilities for accessible design in public accommodations and prohibiting discrimination of people with disabilities in the workplace.

1998

2000s

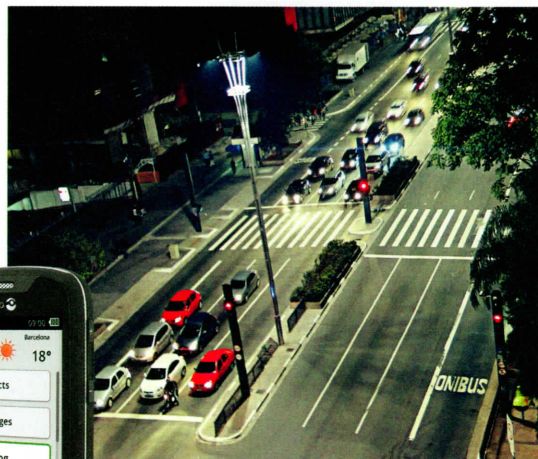
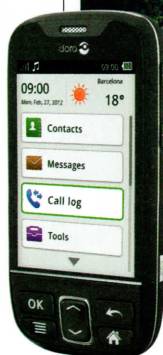
Universal design conferences and competitions proliferate around the world.

Making a Difference

A few more projects, firms, and products with forward-thinking design solutions and the capacity to benefit all of us.

22 Ergonomidesign

The folks who helped revolutionize the way infants are carried with the BabyBjörn carrier have turned their attention to the other end of the age spectrum with a line of consumer electronics for Doro. Emphasizing clean forms and large, high-contrast buttons, Ergonomidesign's phones and remote controls can be used by people with impaired vision, hearing, dexterity, memory, and cognition. ergonomidesign.com



23 urb2 Arquitetos

The Brazil-based firm reconceived a 1.6-mile stretch of São Paulo's bustling Avenida Paulista (left) to feature wide, resurfaced sidewalks that accommodate people moving at varying speeds and that have a clear delineation of intersections and crosswalks. It's a model urban pedestrian system. urb2.com.br

24 MIT's AgeLab

Calibrated to simulate the mobility, vision, dexterity, and flexibility of a 75-year-old, the AGNES Suit (Age Gain Now Empathy System) by the Massachusetts Institute of Technology's AgeLab is a wearable way to experience the challenges of an aging population. Braces inside the garment restrict movement and reach, colored glasses inhibit sight, and earplugs muffle sounds. agelab.mit.edu

Photo by Mariana Pereira (São Paulo)

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Yves Borghs and Katleen van Ammel wanted their new house to offer maximum privacy but also maximum light. The solution proposed by Tom Verschueren, of Mechelen, Belgium-based DMVA Architects, was to create a closed street-side facade with an open back-side facing the garden, totally glazed from the ground up to the saddleback roof. On the street side, the only true opening is the door; the seven tall,

slim windows are screened by what Verschueren calls “knitted” bricks. “In this part of Belgium, 90 percent of the houses are built with brick,” says Verschueren. “It’s a classic material that we tried to use in House BVA in a totally different way.”

For the street side, brown bricks were selected to match the roof tiles, presenting a monochrome look relieved only by the red door frame. Because of

the couple’s low budget, the interior is plain and unadorned, with concrete floors and white walls, but a bright red glass hallway linking the street to the garden adds a warm, dramatic touch.

“The garden is big and the family puts their bikes there, so they needed an access corridor,” explains Verschueren. “Building a wall seemed a pity. Red glass is a wall that’s not a wall, and it also adds atmosphere.” —*Jane Szita* ■■■



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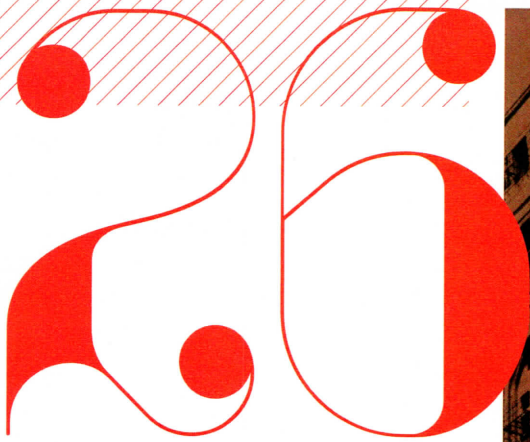
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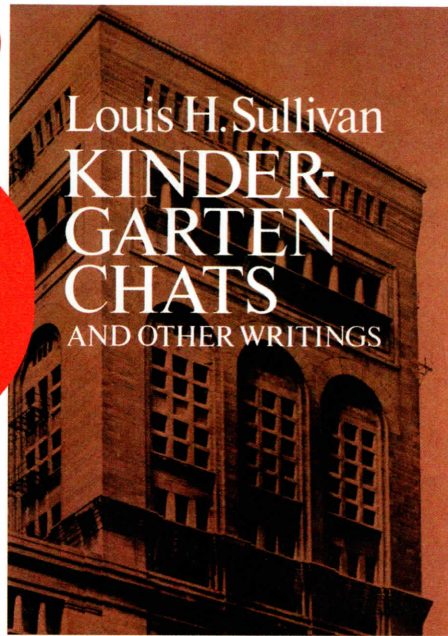




REQUIRED READING

For the aspiring designer, these archetypal tomes are the building blocks of tomorrow's bookshelf.

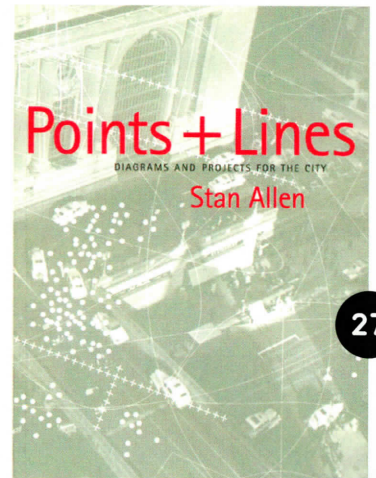
Design professionals—from architects to academics, graphic designers to textile artists—draw from a wide variety of influences to shape their everyday oeuvre. In a world of parametric modeling and internet memes, there's still room for historical precedent in a designer's cabinet of curiosities. How do we know? We went straight to the source for six recommendations on must-haves for the ultimate design library. Here are their A-level suggestions.



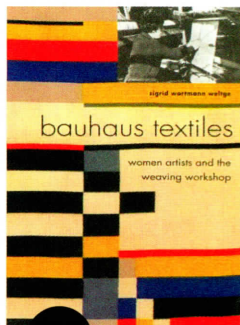
Kindergarten Chats and Other Writings by Louis H. Sullivan (Dover Publications, 1979) —Philip Nobel, architecture critic and author

"A forgotten classic of the pedagogy! Written like a dream. Our own Whitman or Emerson."

Points + Lines: Diagrams and Projects for the City by Stan Allen (Princeton Architectural Press, 1999) —William Prince, principal architect, PARC Office



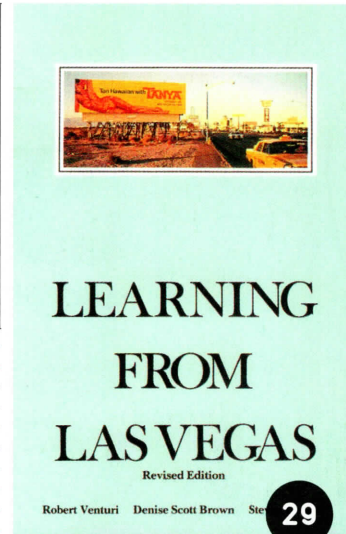
27



"This is a go-to when I am designing."

Bauhaus Textiles: Women Artists and the Weaving Workshop by Sigrid Wortmann Weltge (Thames & Hudson, 1998) —Caitlin Mociun, designer, Mociun

28



"The best analysis of contemporary American built environment."

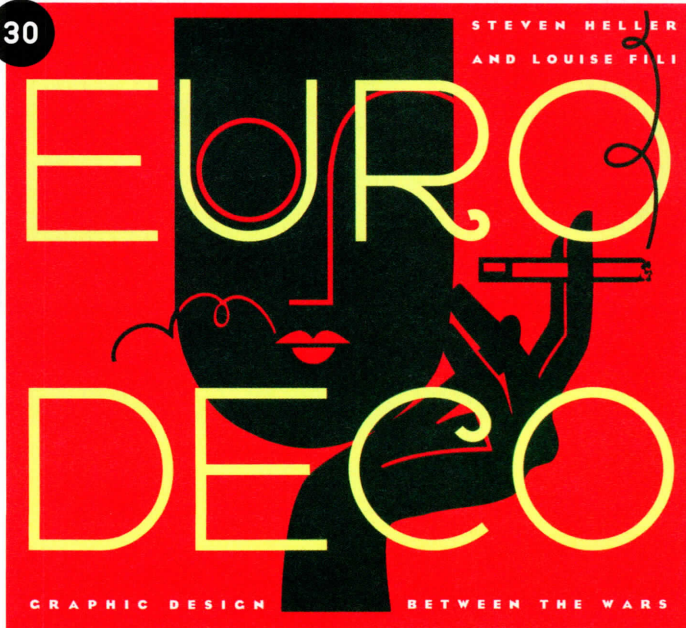
Learning from Las Vegas: The Forgotten Symbolism of Architectural Form (Revised Edition) by Robert Venturi, Denise Scott Brown, and Steven Izenour (The MIT Press, 1977) —Marc Kushner, cofounder, Architizer.com

29

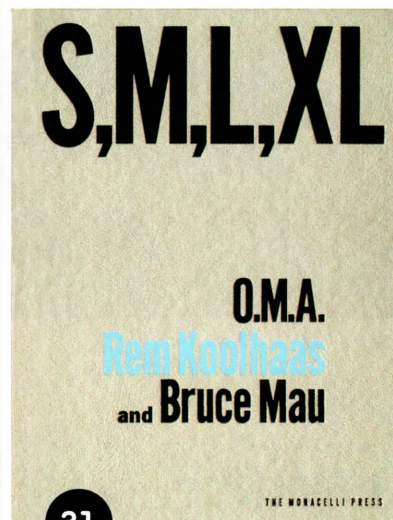
"Not only a fantastic source of ideas and inspiration, but the perfect way to step away from current trends and draw inspiration from the past."

30

Euro Deco: Graphic Design Between the Wars by Steven Heller and Louise Fili (Chronicle Books, 2004) —Daniel Murphy, art director, Secretly Canadian/Jagjaguar/Dead Oceans record labels



"The sheer audacity and scope of OMA at their apex remains the most inspirational work on my shelves. Nothing they've done since can compare."



S,M,L,XL produced by Office for Metropolitan Architecture, written by Rem Koolhaas and Bruce Mau (The Monacelli Press, 1997) —Kazys Varnelis, director of the Network Architecture Lab at Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP)

31



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A Judge on the Jury

The Pritzker Architecture Prize will be given to Wang Shu on May 25th in Beijing, thanks in part to the panel's newest jurist, Supreme Court Justice Stephen Breyer. Court watcher **Dahlia Lithwick** tells us why, given Breyer's jurisprudence, Shu was the perfect choice.

Illustration by Jonathan Bartlett

Question Presented:

When Justice Stephen Breyer agreed to join the nine-person jury for the Pritzker Prize in 2011 (laureate Zaha Hadid was another high-profile addition), some wondered what he could possibly contribute to selecting the profession's top practitioners. Though the Clinton appointee did write the foreword to the book *Celebrating the Courthouse: A Guide for Architects, Their Clients, and the Public* and had a hand in choosing architect Henry Cobb for the John Joseph Moakley United States Courthouse in Boston, doesn't he know more about dissents than design?

Discussion of Merits:

At the high court, Breyer's intellectual project is about debunking originalism—the notion that justices should be guided by the intentions of the Constitution's (dead) drafters. If a living, contemporary, interpretation of a venerable old framework is Breyer's legal bent, then Shu's architectural work must have been a

soothing balm indeed. Making fresh use of old structures is one of the lesser-known architect's fortes; his Ningbo History Museum is constructed in part from the remains of other buildings, granting new purchase to aging architecture.

A Footnote:

Though some of his fellow justices balk at the practice, Breyer—who reads his Camus in the original French—is very much open to foreign ideas and influences. Much to the dismay of his critics he has said that citing laws from abroad “can give a little boost” to the judiciaries of fledgling democracies, and the selection of the first Chinese citizen to win (and second Asian winner in three years) points to a Pritzker jury willing to

look beyond the Americans and Europeans who have so dominated the prize. In its recognition of Shu, the Pritzker jury wrote that his win “represents a significant step in acknowledging the role that China will play in the development of architectural ideas.” Could an Indian or African designer be next?

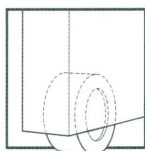
The Verdict:

Just as Breyer the judge seeks to break down walls between the people and the government, as a juror he believes in open, inspirational spaces for all: In *Celebrating the Courthouse*, he argues that “the story a building tells through its design may be as important to the community it serves as its function.” Civic-minded architects from afar, prepare your acceptance speeches. ■■■

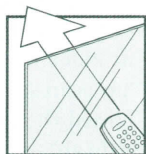
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HANDS-ON LEARNING

A look at how universities at home and abroad are shaping young design minds through building workshops, interdisciplinary studies, and an eye on the business side.

By Sarah F. Cox

The FabLab prototype designed by students at IaaC in Barcelona, which won the 2010 Solar Decathlon, is a climate-passive structure that uses sun, water, and wind to create a self-sufficient microclimate.



From fabrication workshops to cross-discipline business schematics, today's university students are reaping the benefits of design considered outside the confines of textbooks and AutoCAD. And with design-focused universities positioning creative disciplines as a platform for general know-how, learning is becoming a lot more like working.

In Detroit, the College for Creative Studies is going back to the Motor City's architectural heyday by moving into a renovated Albert Kahn building once known as General Motors' Argonaut Building. Completed in 1936 as GM's first engineering and research building, it's now home to several CCS initiatives, from a charter high school for art and design to an incubator for creative startups, all within a rehabilitated 11-story art deco building that also includes student housing.

Other programs stress the value of design, promoting affordable construction over historic preservation. In January, students from University of Colorado's College of Architecture and Planning took a trip to the Pine Ridge Indian Reservation in South

Dakota, initiating design charrettes with local tribal members to design eco-sensitive, affordable homes that counter the area's endemic homelessness problem. Students at the University of Virginia's School of Architecture have collaborated with affordable-housing organizations and other university departments to design and build a total of ten sustainable, prefab housing units called ecoMOD—the last of which is now being developed for use throughout the state. And in California, the Hasso Plattner Institute for Design at Stanford has taken up the cause with the Entrepreneurial Design for Extreme Affordability course, where interdisciplinary student teams use engineering and business practices to combat poverty with industrial design in far-flung locales like Brazil, Mozambique, Ghana, India, and Myanmar.

That entrepreneurial spirit continues apace abroad. At Moscow's post-graduate Strelka Institute for Media, Architecture and Design, a tuition-free research institute organized around six-month research themes, three coordinated departments built a now-popular local bar whose proceeds directly support the school. The Institute for Advanced Architecture of Catalonia hit global prominence in 2010 in the European Solar Decathlon, which highlighted the Barcelona institute's first "FabLab"—a wooden structure whose parts were laser cut from a machine programmed via the Internet, a replicable method for tech-savvy production laboratories. The cozy, podlike FabLab (above) looks more earthy than high-tech, a welcome departure from buildings that insist that a spaceship aesthetic is what signals the future. ■■■

Photo by Adriañ Goula



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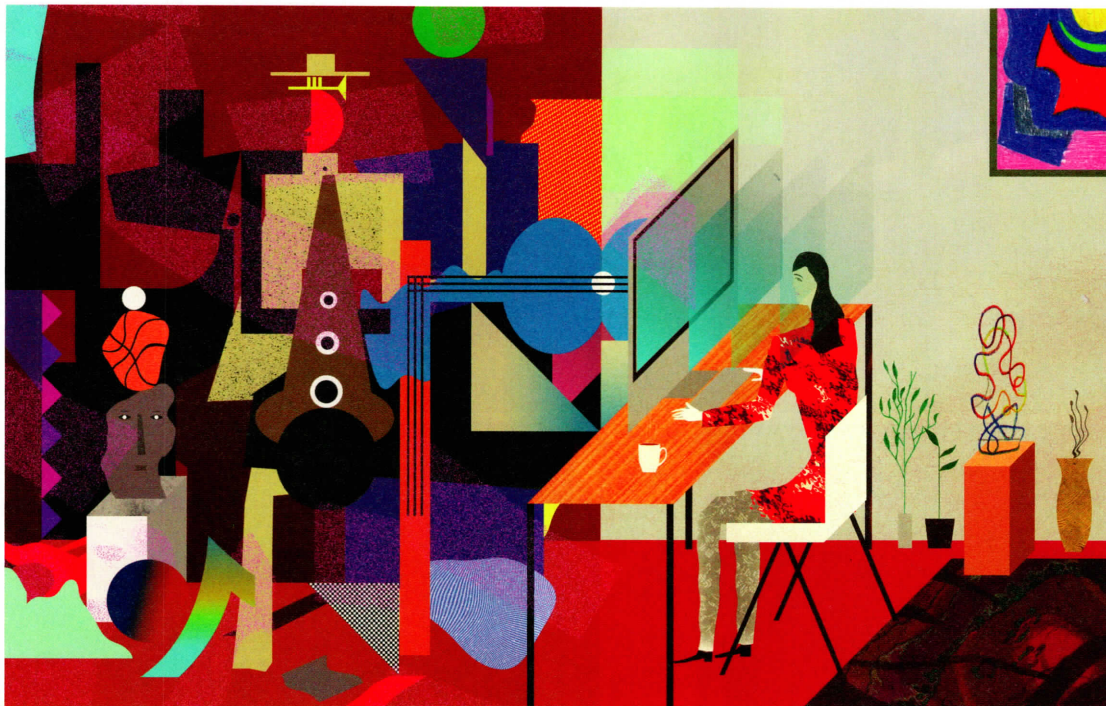
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The plugged-in minds behind Brain Pickings and Colossal have selected must-reads from among their online peers. Here are a few to fill those spare minutes between TPS reports. brainpickings.org thisiscolossal.com

Culture
openculture.com

Design
mymodernmet.com
coudal.com
swiss-miss.com

Art
booooooom.com
thisisnthappiness.com

Virtual Curators

by Kelsey Keith
Illustration by Maxwell Holyoke-Hirsch

If you've been anywhere near Twitter in the past year, you've probably gathered some essential nuggets from @Brainpicker (a savant named Maria Popova, a "curiosity architect" for a social networking firm in New York). Likewise, if you've clicked on a piece of art, previously unknown to you but resonant just the same, there's a strong chance it's already crossed the pages of @itscolossal, a visual diary run by Chicagoan Christopher Jobson. These two represent a growing force of online content curators, educators for the 21st century who go light on thesis-length explications and heavy on digestible factoids—Popova is known for tweeting tidbits every 15 minutes. We talked to the two supercurators about how people best obtain intel and how to retain it.

Be astute; attribute!

Brainpicker's latest campaign is called the Curator's Code: an "actionable code of ethics" that provides browser bookmarks for properly sourcing information found online, represented by two universal symbols.

S Via:
Indicates a link of direct discovery

H Hat Tip:
Signifies a link modified with further commentary

Maria Popova and Christopher Jobson use their voracious appetites for social media to educate the masses on art, design, and culture.

What do you hope to achieve?

Maria Popova: To introduce people to things they didn't know they were interested in—and, in the process, help connect dots across disciplines to reveal the cross-pollination of ideas that underpins creative culture.

Christopher Jobson: Colossal started in 2010 as a way for me to catalog the design projects I found. Over time it's morphed into an art-focused site with roughly 30 posts each week. I get comments from regular readers who tell me they've never been interested in an art blog before, which thrills me to no end.

How do you stay connected to people in real life?

MP: I don't see my time online as any less real. The two constantly feed into each other in a kind of osmotic balance.

CJ: I work a full-time job as a Web designer and spend a lot of time with my family, so I sometimes sacrifice treasured real-life social interactions outside that realm just to keep the blog going. It's one of

the most rewarding things I've ever done and, without a doubt, the most grueling.

How can readers absorb knowledge in a world of buzzword-heavy news?

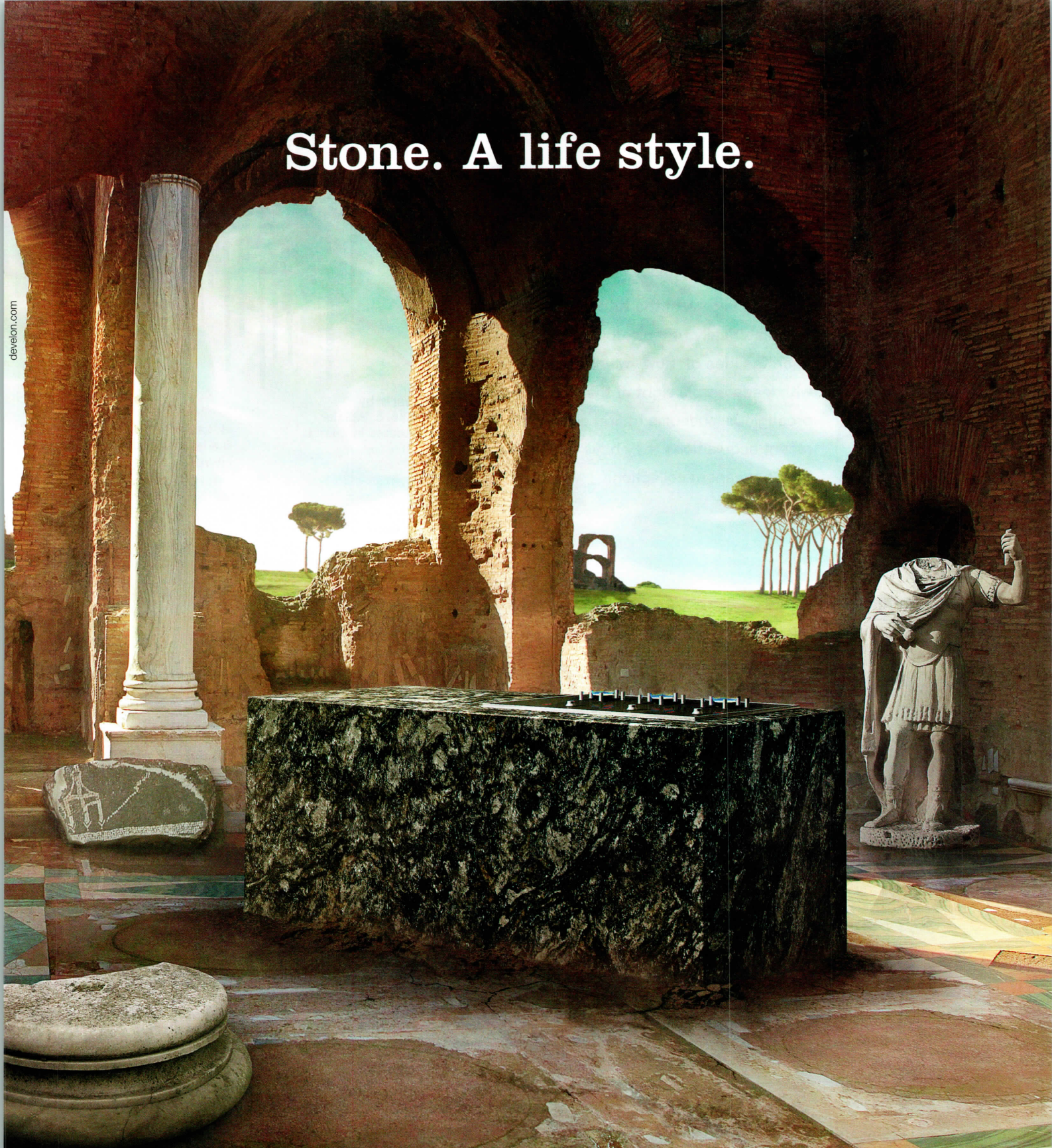
MP: Read an old book about the history of the tea trade. Subscribe to an obscure art journal. Grab the RSS feed of a niche quantum physics blog. They're just entries to rabbit holes of discovery.

CJ: As humans, we're hardwired to fit in socially—we like to wear the same clothes, speak the same way, and relate to the same stories. This extends itself to curation, where you're often tempted to write about what you see all around you. But often, the very best stuff comes from where absolutely nobody is looking.

How do you hold on to the information you consume?

MP: Pattern recognition. And when you write about something, as opposed to just reading about it, it stays with you in a different, deeper way. ■■■

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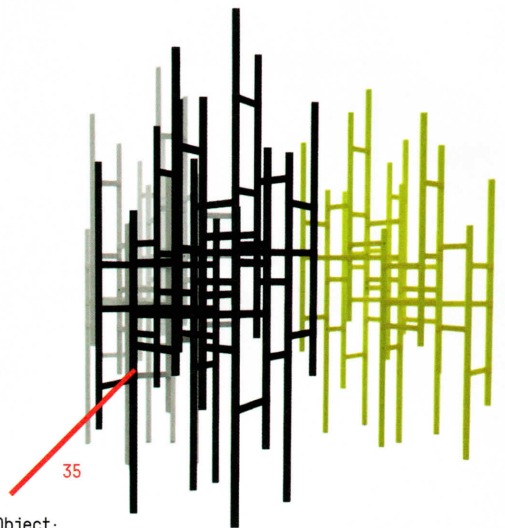
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Curating

Tomorrow's Classics

Design curators are not only adept at arranging pretty things on a wall, they're the gatekeepers of the future for relevant and historically notable objets. Expanding upon the idea of "now," we checked in with leaders from eight of the world's most prestigious museums to find out what recent acquisitions they have added to their permanent collections.



Object:
Swarm by
Mike & Maaïke
produced by Council
Tibbie Dunbar,
executive director
A+D Architecture and
Design Museum

"Swarm echoes the juxtaposition of the Charles and Ray Eames molded plywood screen and Harry Bertoia's minimalist wire sculpture. A visual treat

for the eyes, Swarm creates a forest of shapes and shadows that offers an intersection of natural and industrial materials that also functions beautifully as both a room divider and sculpture. As Charles and Ray said: 'The details are not the details. They make the design.' These details give the product its life."



Object:
Double Buffet
Nouvelle Zélande
by Vincent Dubourg
Ron Labaco, Marcia Docter
Curator
Museum of Arts and
Design (MAD)

"Dubourg's Double Buffet at once continues and deconstructs the tradition of the superbly crafted steel furniture objet de luxe that has come to be associated with French design. From the meticulous attention to detail—such as the faux-wood-grained surface inside and out—to the precision of its construction in unexpected material, this piece continues the craft tradition that is associated with MAD but realized in a thoroughly contemporary way."



Object:
OXO Good Grips series
Cara McCarty,
curatorial director
Cooper-Hewitt, National
Design Museum

"Take the peeler and think about what existed before that: an uncomfortable, very meager tool that looks like a wartime design. The OXO series was a game changer in terms of kitchen tools, particularly in the United States. I wouldn't be surprised if people are still using them in 50 years. Frankly, I feel that they are going to be hard to improve upon."

Urban space exploration



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multi-stacking door

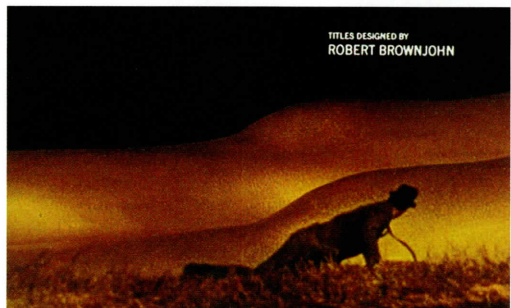
pocket door

bi-fold door

sliding glass door

hinge & pivot door

Object:
Torsion Box shell chair
by Brian Long
Ghislaine Wood, exhibitions curator for "British Design 1948-2012: Innovation in the Modern Age"
Victoria and Albert Museum
"We had the design drawing but didn't know whether the chair actually existed. Then Christie's contacted me to ask if we would be interested in this odd plastic chair. I realized that it was Long's Torsion Box shell chair. The upholstery was shot but the fantastic curvilinear plastic structure was in perfect shape. We were able to acquire it and restore the upholstery. It is an outstanding example of the exuberant plastic furniture design of the 1960s and its brave form is as striking as anything in the world."

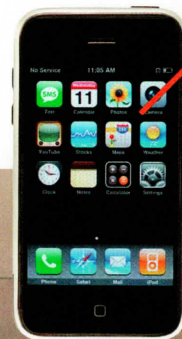


39

Object:
Title sequence for Goldfinger
by Robert Brownjohn
Juliet Kinchin, architecture and design curator
The Museum of Modern Art
"Brownjohn encapsulates this moment in the late 1960s when cutting-edge graphic design is moving towards popular culture. He's managed to distill the essence of a film in this incredibly short sequence—it's like a branding exercise. His work connects to the later iconoclastic innovations of punk and postpunk graphic designers who are also very plugged into the worlds of music and film. Earlier in the century, that wasn't the accepted role of a graphic designer."

Object:
iPhone by Apple
Jennifer Fletcher, architecture and design assistant curator
San Francisco Museum of Modern Art
"I marvel at the amount that has become engulfed in the smartphone: desktop objects like the phone, calculator, clock, calendar, camera, and Rolodex, as well as many specialized objects like the map, telephone, recipe book, and pedometer. Of the smartphones, the iPhone stands out for its design—not just the hardware but the interface. Its studied efficiency and austerity yield a product that is accessible, easy to understand, and thereby very productive."

40



41

Object:
UK motorway road sign
by Margaret Calvert
Alex Newson, exhibition curator
Design Museum, London
"We worked closely with Margaret Calvert to produce a full-size UK motorway road sign for our collection. The sign was produced according to Jock Kinneir and Calvert's original graphic system. This familiar object in an unexpected setting encourages analysis of how the design has been so successful in transmitting vital information to drivers. It has become synonymous with the identity of not just our roads but of the UK itself."



38

Object:
Smart (Micro Compact Car 01),
Nicolas G. Hayek / Johann Tomforde
Florian Hufnagl, director general
Die Neue Sammlung (The International Design Museum)
"The Micro Compact Car (MCC) 01 is a future classic and one to which much effort is still being committed although it's already 15 years old. It has had all sorts of precursors that have never gone into serious production. It has had many successors, be it Toyota's iQ, Tata's Nano, or VW's Up. The search is on for a zero-emissions means of transport for the conurbations and megacities—truly a task for the future." ■■■■

42

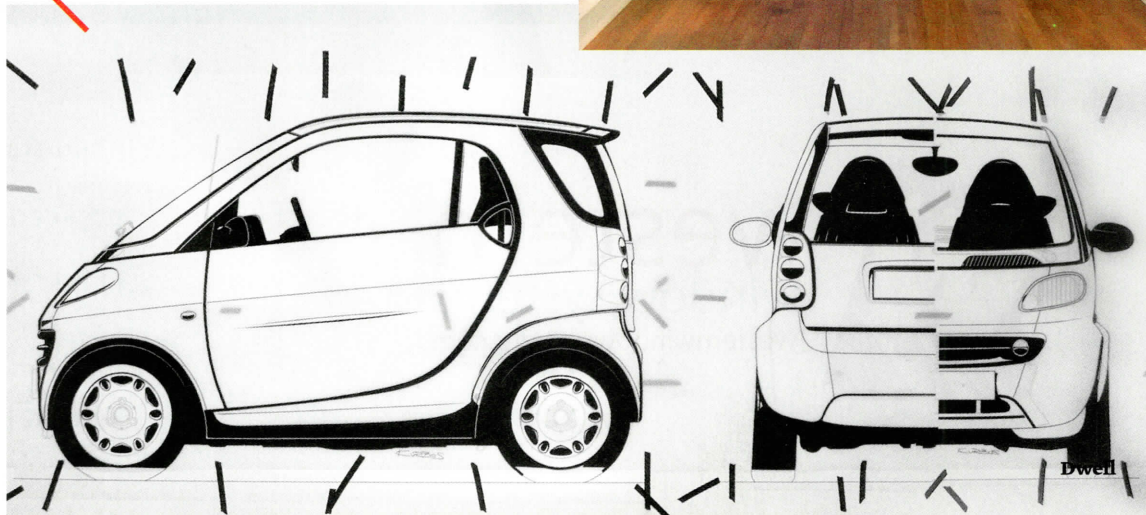
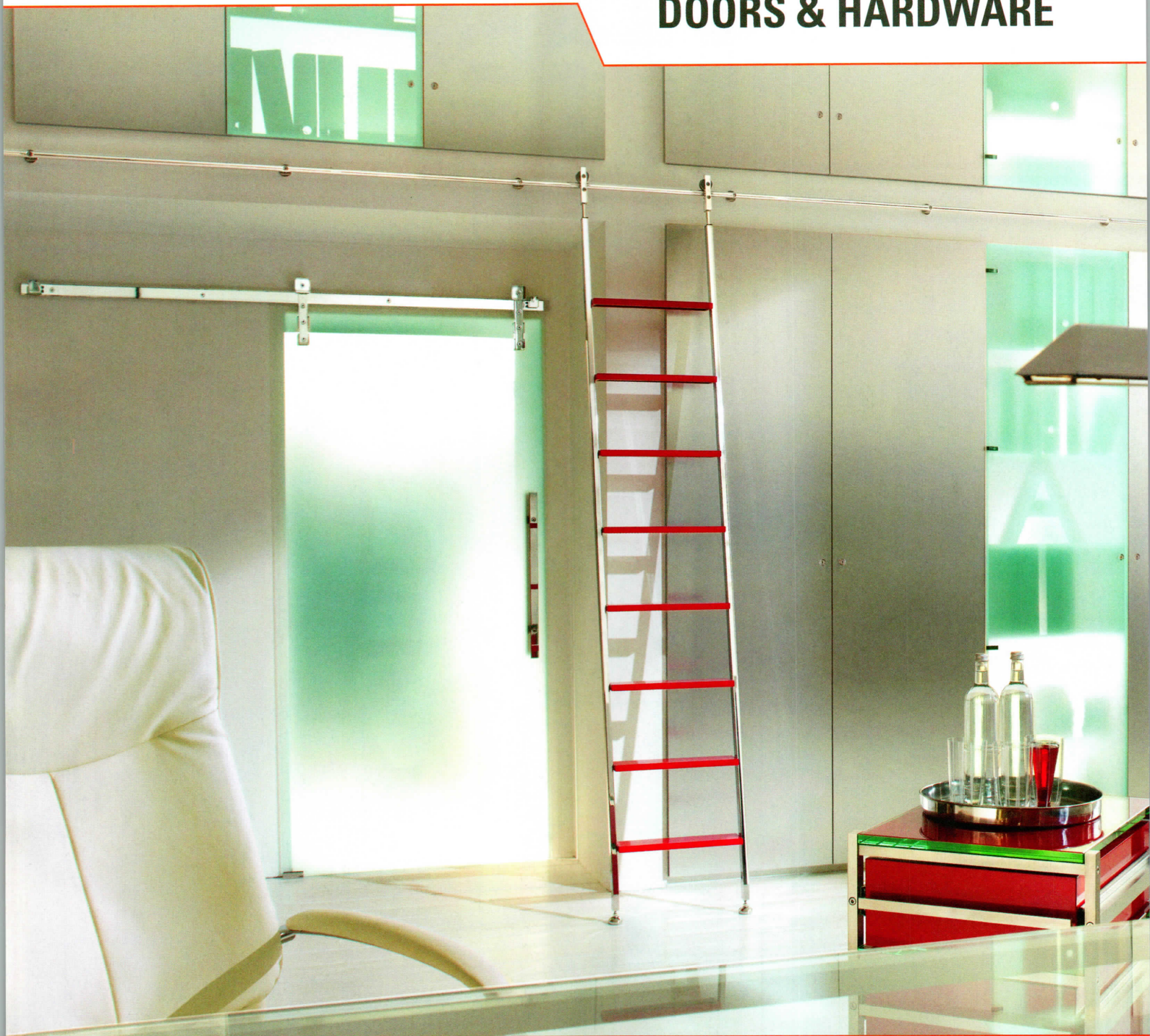


Photo courtesy of SFMOMA (iPhone)

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Living Together

Time

Share

On a lakeside plot outside Toronto, four friends forge a new kind of vacation house. **By Alex Bozikovic**

Photos by Lorne Bridgman

"This house has two programs—a Latin-music vibe on their side, and life with the kids on our side."—John McMinn

Sharing a vacation home is a common arrangement. But sharing an architectural and conceptual experiment—as well as a linked basement, sprawling deck, and utility bills—takes more imagination, and that's the idea architects Melana Janzen and John McMinn developed for their "cottage" near Toronto. Together with a couple of friends they built a complex, not quite one house and not quite two, that can accommodate both families at once under the shelter of a giant covered porch.

The idea of a rustic second home was attractive to the couple, who live with their kids—five-year-old Soren and two-year-old

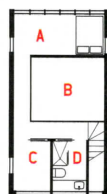
Annika—in an apartment in downtown Toronto. McMinn's friends Graham Barker and Karina Inzunza became their partners after Barker and Inzunza got the chance to buy a rare waterfront lot on Georgian Bay, "a community of creative people, a lot of ex-hippies and artists and poets," says Barker. Both families wanted space to entertain, McMinn and Janzen needed a bedroom for the kids, and Barker and Inzunza needed a home office and a music room.

How to fit it all? They considered building tiny neighboring cabins, but the architects looked for a more collective solution. Tight zoning regulations meant they could only have one "house,"



CP Harbour House
Site and Floor Plans

- A Lofted Bedroom
- B Open to Below
- C Office
- D Bathroom
- E Bedroom
- F Barbecue Area
- G Patio
- H Living/Dining Area
- I Kitchen
- J Guest Cabin
- K Parking Area



Second Floor



First Floor

The vacation complex is designed to promote an easy flow between the two families' spaces, which include guest cabins (above) and a shared porch for hanging out and eating (below).



so McMinn and Janzen stretched the definition. Their final scheme consists of a massive shed—a post-and-beam structure of Douglas fir, 20 feet high at its apex—that shelters two separate, fully insulated structures. They're connected underground in a linked basement, where two mechanical rooms hold water heaters and an electrical system (solar panels on the roof offset power from the grid).

Aboveground, each couple has a 15-by-30-foot home with views to the outside, plus an adjoining sleeping cabin for guests. "There is an intentionality about what is separate and what is shared," Janzen says. The expense and maintenance of the electrical systems are pooled and the outdoor spaces are common ground. Almost every day, communal lunches and dinner parties unfold on the porch, which is outfitted with swings and Japanese lanterns.

The mostly symmetrical layout of the compound, McMinn says, precludes a sense of territoriality. "The two houses and cabins have a kind of equality," he says. That's distinct from the typical family compound in this region and elsewhere, where small cabins usually orbit a main house. "There's always a question," McMinn says: "Are we going to have dinner on their side or on our side?"

This comes up often, because the complex has become a year-round meeting place for the two families, who have an unusual bond: The kids call Barker and Inzunza, who is Chilean, *tío* and *tía*, and Barker says they're "practicing for a new stage of life" as grandparents. They all come together for singalongs with guitar or mandolin, often joined by people from nearby cottages—some of whom grew up with Barker, who has summered on Georgian Bay since he was young. All four agree that an inclusive atmosphere is paramount. "Community is important to us," Inzunza says. "Through music, through food, through entertaining, it's important to bring people together."



Five Tips for Designing for Community

44. Make it simple to maintain. The property is partially off the grid and designed to avoid problems typical of cold climates—for example, the water lines drain into the mechanical room, which is heated all winter to keep the pipes from freezing.

45. Give everyone control over their space. Although the structures share a solar panel array, the families heat their individual spaces with wood.

46. Create flexible space for entertaining and play. A spacious wraparound deck accommodates a wide range of activities, from tricycle riding to communal sunset cocktails to naps on the bed swing.

47. Allow people to be together and apart. The houses are oriented to the water but also to look away from each other. Insulation keeps noise at bay.

48. Food matters. Each house has its own well-equipped kitchen and several dining areas, indoors and out, that foster an easy atmosphere of communal meals and impromptu gatherings. ||||

@ Extended slideshow at dwell.com/now99

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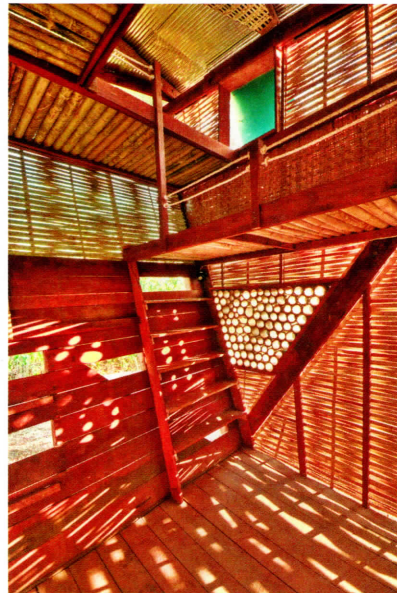


The Soe Ker Tie houses provide lodging for around 50 orphans on the Thailand-Burma border. They were constructed using local materials, including ironwood and woven bamboo. The roofs promote ventilation and collect rain.



ARCHITECTURE FOR HUMANITY

Two young Norwegians take a hands-on approach to do-good design with projects in remote Thailand, Bangkok, Sumatra, and beyond.



In 2007, as eager young architecture students in Trondheim, Norway, Andreas Gjertsen and Yashar Hanstad won a competition to renovate a house for under \$200,000. Seasoned travelers who had witnessed firsthand “a way of building that made important architecture for a fraction of the price,” as Hanstad puts it, they became disillusioned with their supposedly “tight” budget and with the conventional Western approach to residential architecture. “We wanted to use what we know to make things that have meaning,” says Gjertsen.

Driven by restlessness and a desire to live differently, they purchased an old boat named the *TYIN* and lived on it together for a year as they sussed out how to use their architectural talents for good. Soon they realized that what they wanted to do was create “architecture of necessity and to work in a direct and

“We managed to discover something bigger than ourselves, and that’s rare at such an early age.”
—Andreas Gjertsen

@ Watch a time-lapse video of TYIN Tegnestue building libraries in Bangkok and on the Thailand-Burma border at dwell.com/magazine.

pragmatic way” with communities in need abroad.

While docked in central Trondheim they started their firm, TYIN Tegnestue (*tegnestue* means “drawing studio” in Danish). To raise money, they sold T-shirts and arranged concerts, and then, in a novel move, they started calling all the architecture firms in Norway, explaining their approach and asking for donations. People were receptive. “It was surprising how easy it was to get architects to pay for other architects’ work,” says Gjertsen. After raising nearly \$100,000, they moved to western Thailand and spent a year designing and building a series of houses, a library, and a bathhouse for orphans along the Thailand-Burma border.

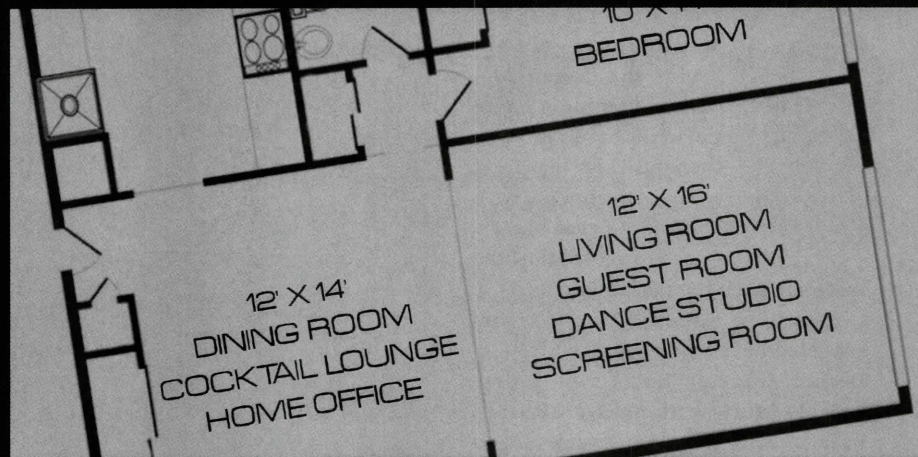
That same year, they, with a crew of local architects and student volunteers, overhauled a hundred-year-old market building in a Bangkok slum and transformed it into a public library and community gathering space. In doing so, they not only helped advance a new, more positive model of public space in “a city that typically sees such spaces as dangerous and scary,” says Gjertsen, but also introduced new construction methods—like creating structurally sound two-story buildings—that locals have begun adopting for their own houses. “Showing the local community the potential in local resources is a big part of the long-term benefits of projects like this,” says Hanstad.

In the near future, TYIN Tegnestue will work on a cinnamon factory in Sumatra, and they hope to eventually help build a school in Haiti. Asked what inspires them, they quote the Finnish architect Juhani Pallasmaa: “Architecture is about the understanding of the world and turning it into a more meaningful and humane place.”
—Jaime Gillin ■■■

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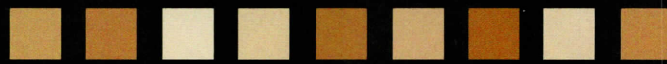


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The New Guard

In our tireless search for what's modern now, we've combed the globe for fresh talent, seeking out design stars in the making—our next generation of Bouroullecs, Jasper Morrisons, and Patricia Urquiolas. These 27 up-and-comers (who we've numbered separately from their collections in the pages that follow) are shaping the future of design, creating objects that make our world and our homes more functional, beautiful, and inspiring. We think you'll see a lot more of them in the years to come.

50 MAX LIPSEY

Eindhoven, the Netherlands | lipsmax.net



Max Lipsy always begins his design process by holding a material in his bare hands. He then pushes it, massages it, and experiments with it. "Before I even sketch, I need to get to know the material. Then the ideas come."

Raised in Aspen, Colorado, and schooled at New York University and Design Academy Eindhoven, Lipsy got his start working for Maarten Baas in 2007 and then struck out on his own in 2011. His work, which has been showcased at DMY Berlin, Depot Basel, the Fuorisalone in Milan, and Matter, is heading in two directions that seem fascinatingly at odds with each other. He is best known for his Acciaio series, furnishings inspired by racing bicycles and made from fillet-brazed steel bicycle tubing and perforated saddle leather over an aluminum frame (right). The series represents his production-oriented side with the angular and tapering qualities of the long metal cylinders. The second direction Lipsy is exploring is a very handmade and rough aesthetic, as evidenced by his organic, branching



Inside>Out coat hooks project. "I know they're two opposite directions, and I don't know what it's all about exactly yet. But I'm watching what happens." We are, too. —Tiffany Chu

Portraits by Bernd Schifferdecker

@ Think we've overlooked a deserving young designer? Submit your favorites at dwell.com/people/submit. To see more work by designers in our roundup, visit dwell.com/now99



53

“I like the ‘made by hand’ process. It allows me the freedom of changing things.” –Pia Wüstenberg

52 PIA WÜSTENBERG

London, United Kingdom | piadesign.eu



Pia Wüstenberg, a young German-Finnish designer based in London, graduated just last year from the Royal College of Art (RCA). But a glance at her portfolio, peppered with quirky and carefully handcrafted pieces, reveals that the 25-year-old designer has already found her visual identity.

“I am very focused on craft skills,” she explains. “I want to design objects that have a contemporary aesthetic and modern function but are made in a traditional way.” Before starting at the RCA, she studied furniture design and cabinetmaking at Bucks New University, where the foundations of her skills were laid. She has since developed some unusual applications for her woodworking skills. For her Processed Paper series, for example, she created cylinders from rolled waste-paper, which she then turned on a lathe to shape distinctive marbled-looking vases, lamps, and table bases.

Stacking Vessels, a series of functional sculptures for the home, are each made of three individual containers—wood, glass, and ceramic—that

express a harsh but poetic beauty. “I like to combine a lot of materials,” Wüstenberg explains. “Keeping traditions alive and bringing them together in a new way, that’s what I like to do.” —Dieter Van Den Storm

53 Pia Wüstenberg’s Stacked Vessels (above) combine three different materials in a single vase. 55 Elisa Strozyk’s Mortimer Wooden Carpet is made of teak veneer mounted on linen.

54 ELISA STROZYK

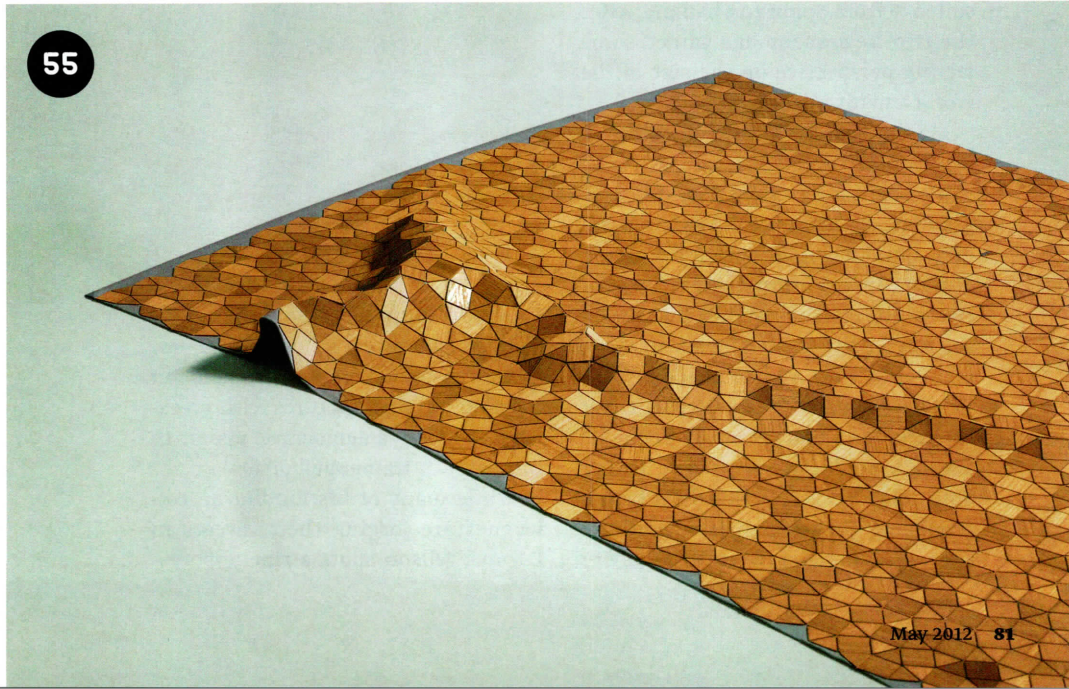
Berlin, Germany | elisastrozyk.de



Elisa Strozyk was in graduate school when she came across a photo of a water-warped parquet floor. “I thought, my God, the wood came back to life and is frozen in motion,” she says. Inspired by the fractured planes, she began cutting strips of veneer wood in geometric shapes and attaching them to a textile base. One year later, her wooden textiles—hybrids between parquet floors and fabrics—earned Strozyk the prestigious 2010 German Design Award for Newcomers. She began experimenting with different shapes and angles, producing Wooden Carpet and a crumpled, translucent pendant lamp. “You know how wood is supposed to feel when you touch a tabletop or a shelf, but the concept of wrapping it around your body is a new experience,” she says.

Strozyk applied a similar technique to a collection of cabinets featuring accordion pleats. Working with German artist Sebastian Neeb, she nabbed 2011’s Premio Salone Satellite Award in Milan. A foray into using Fendi leather to modify 18th-century furniture for a Design Miami exhibit last year piqued Strozyk’s interest in other materials, but she’s not ready to ditch the veneer yet: “I love how wood ages without losing its beauty. Somehow it just grows old in a nice way.” —Lindsay J. Westley

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55



EDITORS' PICKS:
DESIGNERS WE LOVE

58 Aaron Britt: "At London Design Festival, I really fell for **Maria João Arnaud's** hand-printed Friendship Mountains textiles." mjoaoarnaud.com

59 Jaime Gillin: "I love Johannesburg-based **Dokter and Misses'** ceramic and cork canisters and clever light-and-shelf combo." dokterandmisses.com

60 Kelsey Keith: "Canadian designer **Lukas Peet's** pieces are future classics, marrying form and function with a wisdom far beyond his 25 years." lukaspeet.com

61 Diana Budds: "**Lars Beller Fjetland's** Nuki table, held together by pegs and topped with a marble slab, grabbed my attention at the Stockholm Furniture and Light Fair." beller.no

56 HENRY WILSON

Sydney, Australia | henrywilson.com.au



If 28-year-old Henry Wilson were not a designer, he would be a skipper. After one chaotic trip to the Milan furniture fair several years ago, Wilson began to question the necessity of producing new things in a "stuff"-saturated world. So he found a timber boat and sailed it from Spain to Thailand. After the trip, he says, he had gained some jarring perspective on the size of the world and his relative place in it.

Making existing things better is a common thread through Wilson's work. For "Things Revisited," his 2010 graduate collection for Design Academy Eindhoven, he developed clever, almost cheeky reinterpretations of classic objects. For instance, his take on the Anglepoise reenvisions a wartime task lamp with a glass shade and an LED light source. The Le Creuset trivet lid includes a bracket stand to enable the lid to double as a trivet. The leather Tolix chair cover, which he's begun producing himself in limited editions, adds a humanizing warmth to Xavier

57



57 Henry Wilson's "Things Revisited" collection (top), like his Tolix chair cover (above), offers a fresh way to look at classic designs.

Pauchard's original 1934 design. Wilson's latest project is the A-joint, a new joinery system allowing anyone to put together strong structures with preexisting timber—a democratic update to the classic A-frame sawhorse.

While many of his Eindhoven colleagues are forging their careers in Europe, Wilson spots a ripe opportu-

nity in Australia, his home country. "I see design's focus shifting to our region, and I'd like to nurture it," he says. He established his own studio in Sydney in 2010 and last year began collaborating with local designer Trent Jansen, harnessing abandoned retail spaces to jumpstart a Sydney design gallery. Known as Trent & Henry, the gallery also functions as a retail and workshop space dedicated to showcasing homegrown talent. As Australia continues to grow as a design hub, we won't be surprised to see Wilson commanding the helm. —Tiffany Chu

62 RENÉE ROSSOUW

Cape Town, South Africa

renerossouw.wordpress.com



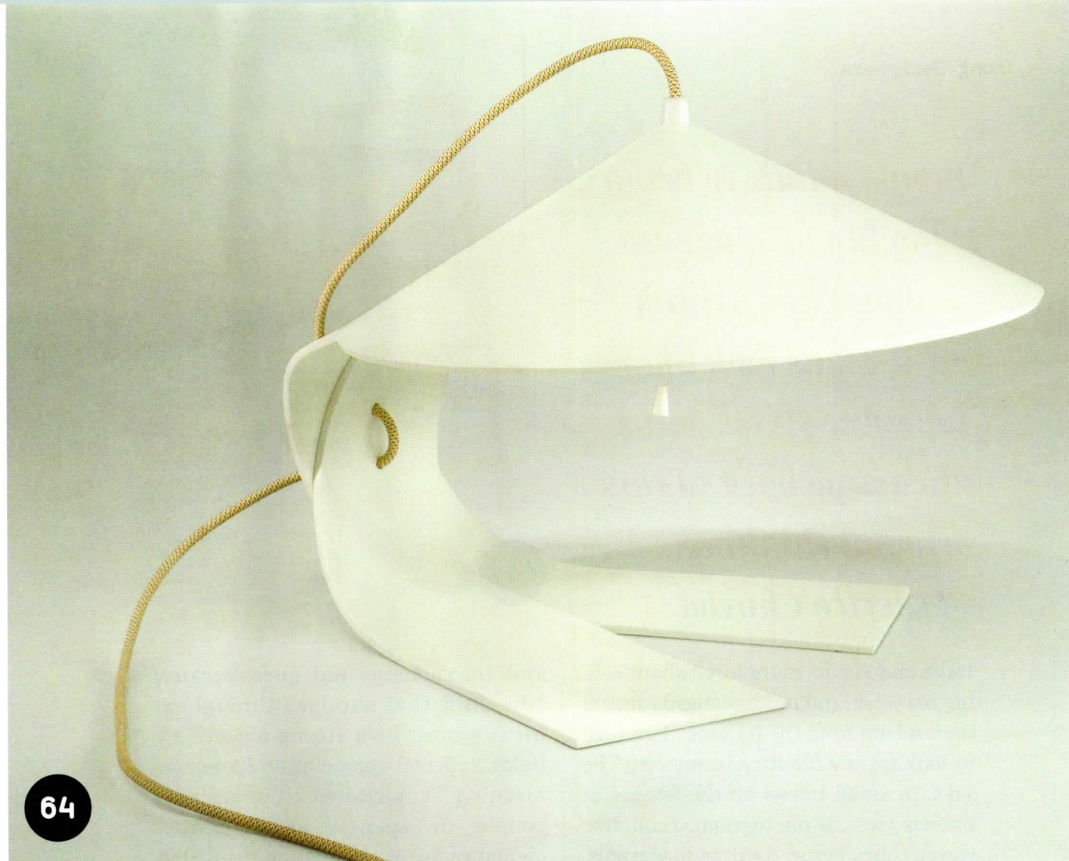
Renée Rossouw funneled her various fixations into a single focus when she spent 2010 pursuing the Master of European Design Labs, an interdisciplinary degree program directed by Spanish designer Jaime Hayon. The program is based in Madrid, but students travel to various European cities. Rossouw, 26, had just completed a master's in architecture, but she was on less sure footing regarding other types of design. "I was interested in design from a young age, but I never felt I truly understood it," she says. "South Africa is a craft-oriented country, but we don't actually have a design industry."

In Europe, she realized where she fits in that industry. "I was inspired 24-7," Rossouw says. "I started to draw a lot of maps. I became obsessed with urban details. I started to realize I am someone who picks up on patterns." These drawings became *Pattern Diary* (below), a colorful, totemic travelogue of her year abroad recorded on a collection of 13 ceramic plates and vases.

When she returned to Cape Town, she applied her playful graphics to wallpaper, shoes, and wooden toys. The *Colours*, a 2011 collection of figurines for children, are made from wood she chopped, painted, and varnished herself. They're as much about her native country as *Pattern Diary* is about

Europe. "I wanted to play on South African identity," she says. "South Africa is a colorful place, a melting pot." In the back of her mind, she was searching for a basic South African icon.

Last year, Robin Sprong, owner of the eponymous Cape Town-based art-wallpaper firm, saw the patterns blanketing Rossouw's booth at the annual Design Indaba conference, and he invited her to design a collection. Like *Pattern Diary*, the papers are cheery abstractions that come off as a secret language with buried punch lines. "I often make jokes within my work," Rossouw says. "As you interact with it, a story unfolds." —*Caroline Tiger*



64

64 *The Hanoi Lamp* by Federico Churba is manufactured by the Italian Lighting company Prandina.

65 FEDERICO CHURBA

Buenos Aires, Argentina

federicochurba.com.ar



Federico Churba graduated from the industrial design program at the University of Buenos Aires in 2001, right on the cusp of Argentina's economic crisis and the collapse of its peso. His country's reduced reliance on imports and shift to domestic industry meant a short testing period for young designers. "There was a strong pull to start producing immediately and showing the world what we could do," says Churba. From the beginning, he was interested in manipulating material and forms to create simple, newly iconic shapes. An early influence was Vico Magistretti and his 1986 Vidun table, whose height-adjustable base is an oversized wooden screw.

Churba collaborated with other young designers until founding his own practice in 2008. Soon afterward, a Buenos Aires store featuring B&B



63

“I must admit to being a big fan of Japanese design. I don’t think my designs look like Japanese styles, but I always go back to this origami thinking.”

—*Federico Churba*

Italia and Flexform inquired about selling his work, and he challenged himself to stand out from the Italians. “I decided to look for my identity in my city,” he says. In small towns on the fringes of Buenos Aires, he photographed concrete water tubes being used as flowerpots, tables, and containers. They inspired his Pluvial tables, made using molds he discovered in a spun-aluminum factory. The series of convex and concave shapes can be configured in many combinations, echoing his countrymen’s makeshift use of the aforementioned tubes.

More recently, the designer has been preoccupied with folding and bending sheets of unlikely materials. He created his Hanoi lamp while experimenting with scissors and rubber. He used thin slices of Corian for the prototypes, but Prandina now produces the lamp from PMMA, more commonly known as Plexiglas. “I love looking for simplicity, but I wouldn’t describe the search as one of freedom and plasticity,” Churba says. “I do a lot of research and development in details, materials, and proportion. Maybe one day I will be more relaxed.”—*Caroline Tiger*

66 YOTA KAKUDA

Tokyo, Japan | yotakakuda.com



A self-proclaimed “collector of old stuff,” designer Yota Kakuda finds inspiration in vintage objects found in junk shops and flea markets. He is constantly gathering vinyl records

and inexpensive antiques because “the stuff that survives throughout history must be a strong object.” He holds a special appreciation for *mingei*, meaning “handcrafted art of ordinary people” in Japanese, as his mother owned many of these simple, utilitarian pieces—such as ceramic bowls, wood carvings, and textiles—when he was growing up.

Kakuda, who was born and bred in Japan, moved to London in 2003 to gain international experience. After graduating from the Royal College of Art in 2007 and working with Ross Lovegrove and Shin and Tomoko Azumi, he began designing for Muji, where his experience cemented his passion for elegant everyday objects. His creations for Muji include a set of sleek stainless steel knives and a surprisingly elegant silicone jam spoon.

A beautiful level of simplicity characterizes Kakuda’s designs. Out of his entire body of work, 33-year-old Kakuda is most proud of Tenon, a collection of timber furniture, including a chair, armchair, step stool, and side table, that slots together via mortise and tenon joints. He loves this project not only because it harks back to traditional craft, but also because it has allowed him to “focus on that certain set of challenges that comes with evoking older techniques from today’s perspective.”—*Tiffany Chu*

67 Yota Kakuda’s Tenon chair (top) is assembled without the use of screws or nails. 69 Frederik Farg’s RE:Cover series (right) gives fresh life to found furniture.



67

68 FREDRIK FÄRG

Stockholm, Sweden | fredrikfarg.com



Frederik Farg originally wanted to be an interior architect, but the urge to create objects with his hands won out. Inspired by art and passionate about fashion, he is driven to experiment.

“For me, designing is about learning how to make things by making mistakes and breaking rules,” he says.

Fashion, particularly the work of the British-Turkish designer Hussein Chalayan and the late Alexander McQueen, excites the young Swedish designer. Classically tailored suits inspired him to make chairs in which a contemporary aesthetic blends with classical structures. For his RE:Cover series, he cleverly transformed vintage chairs found at flea markets into new ones by replacing their original backrests with sculptural forms made of moldable polyester felt, in the process garnering worldwide attention. He relishes the hands-on creation process. “By putting more craft into the creation of these objects, I could experiment with the shapes of the chairs, creating different ones. In an industrial process, this variation would be impossible.”

69



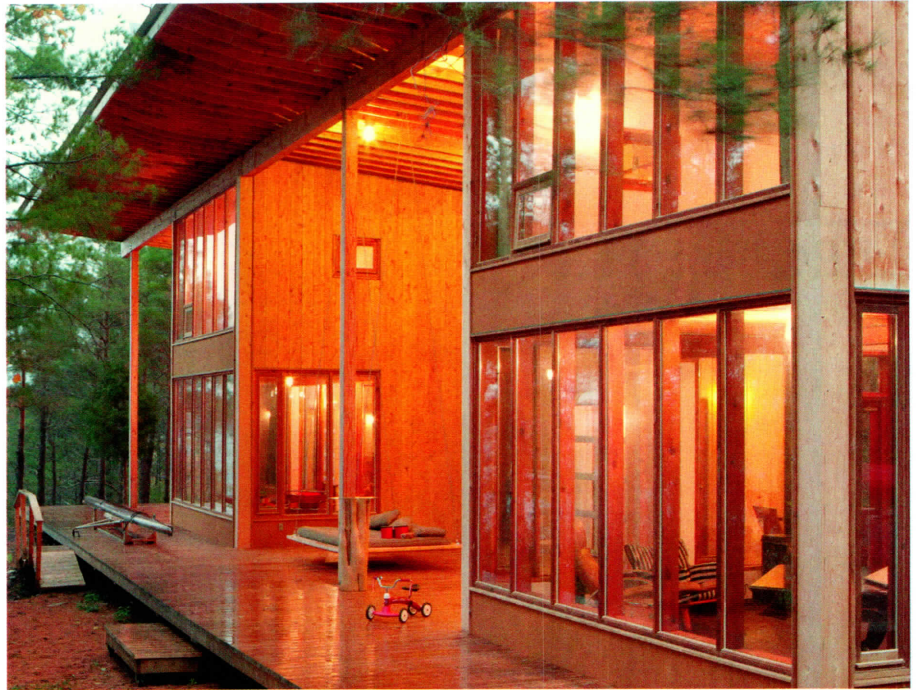
Dwell in the Digital World

EXTENDED SLIDESHOW//

Time Share

A new take on living, the CP Harbour House consists of houses and cottages that share a linked basement and a giant covered porch. Architects Melana Janzen and John McMinn vacation there with their friends Graham Barker and Karina Inzunza, bonding over communal meals and sunset cocktails on the bed swing. To see more images of the project, including tricycle races on the porch, check out our extended slideshow.

dwell.com/time-share



EVENT//

Dwell on Design 2012

Love Dwell but can't make it to Los Angeles for this year's Dwell on Design? Our editors will be reporting throughout the conference from June 22 to June 24 with their latest product finds, Q & As, videos, and more. Visit dwellondesign.com for continuous updates and more information, including featured panelists, a list of exhibitors and special events, and how to buy tickets to the show and home tours.

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Products We Love

Many of the products we love come from designers we love as well. It's always fun to get a glimpse into the creation of a favorite object, so check out this great video of designer Tom Price making the Meltown Chair. Then click away at some of our other favorite recent discoveries, including the exotic Link Floor Lamp, the elegant Aro Chair, and the space-age Maya Pendant Lamp.

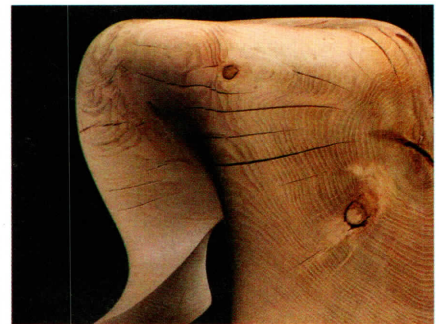
dwell

VIDEO



TOM PRICE'S MELTOWN CHAIR

While perusing the blogosphere today, I clicked my way to this demystifying video on British designer Tom Price's Meltown chair. Though his work is well known by now, his production methods were still a mystery to me. It all started when he thought about a rather simple act: singeing the end of a rope to prevent it from fraying. In this video, Price talks about how the design process starts (would you have guessed that he starts by wrapping rope around a beach ball?), the mid-century design icon that provides the form of the heated mold that deliquesces the seat, and why he's happy to sit in the grey area between design and art. >>



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EXTENDED SLIDESHOW//

The Now 99

We scoured the world to find the best and brightest ideas, people, and things happening today that will impact design tomorrow. From new products, to relief housing in Thailand, to renovations in New York, the issue shows our take on the 99 innovations you should know about. Visit dwell.com/now99 for extended interviews, slideshows, and an interactive map.

dwell.com/now99

Last year, he launched Studio Färg & Blanche with the French-Swedish designer Emma Marga Blanche. Soon he will release a new flat-pack rocking chair for Design House Stockholm and, with Blanche, a “moon-inspired” light for Zero. —Dieter Van Den Storm

70 STOKKEAUSTAD

Oslo, Norway | stokkeastad.com

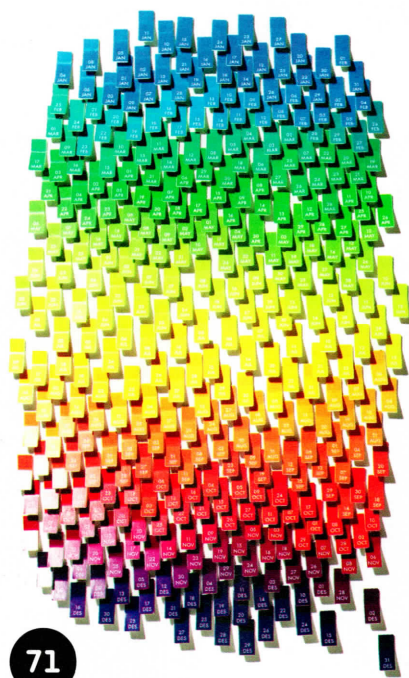


Jonas R. Stokke and Øystein Austad met in a portfolio review at the Oslo School of Architecture in 2004 and have worked together ever since. They exhibited a small collection of furniture prototypes during Milan’s Salone Satellite in 2005 and 2006, gaining international attention even before they graduated.



They have designed a wide range of objects—aluminum LED lamps, a low and lean chair with upholstered legs and body, an endearing wooden owl sculpture—but their best-known object to date is the Dayboard, a playful version of a daily calendar. “It started as an exploration of time, a research project looking at how different people visualize the year,” Stokke explains. “Some see the year as a circle; others see it as a blur. Traditional calendars do not leave enough room for personal interpretation of how time passes.” Their calendar, produced by the Spanish company ABR, has brightly colored plastic tabs that each represent a day and are held in place by magnets; this allows users the freedom to arrange the year as they see fit, and to secure photos or concert tickets as needed.

“Design is about values—moral, functional, economic, conceptual, aesthetic—and about improving things,” Stokke continues. “We certainly hope that we are making durable objects, both in quality and aesthetics.” To that end, in 2013 they will present their new plastic-and-



71



72

71 StokkeAustad’s Dayboard offers a uniquely personal approach to time-keeping. 72 The sunny Tool Box by Line Depping melds beauty and utility.

steel canteen and conference chair, designed for the Scandinavian Business Seating company. The goal: maximum flexibility (it’s available with or without armrests, upholstery, a swivel function, and a writing tablet) and minimal environmental impact. —Dieter Van Den Storm

73 LINE DEPPING

Copenhagen, Denmark | linedepping.dk



Line Depping finds inspiration in corralling disorder. “We seek to have control and order, but we live in a chaotic world,” the Copenhagen-based designer says. Last year she created a storage system called Tool Boxes, which she exhibited during Milan Design Week. Six ash-wood trays in gradient colors ranging from natural wood to canary yellow stack neatly on top of one another or can be pulled out to showcase the contents of a drawer, giving “space to chaos in an indirect way.”

The seeds for such explorations were planted earlier. Surrounded by

“I try to make furniture that somehow gives space to the way that we actually live.”

—Line Depping

THE NEW NORDIC GUARD

With Scandinavia’s rich design legacy and long months of darkness, it’s little wonder that many of the region’s up-and-coming designers are masters of modern lighting. Here are three whose recent work we’ve found particularly illuminating.

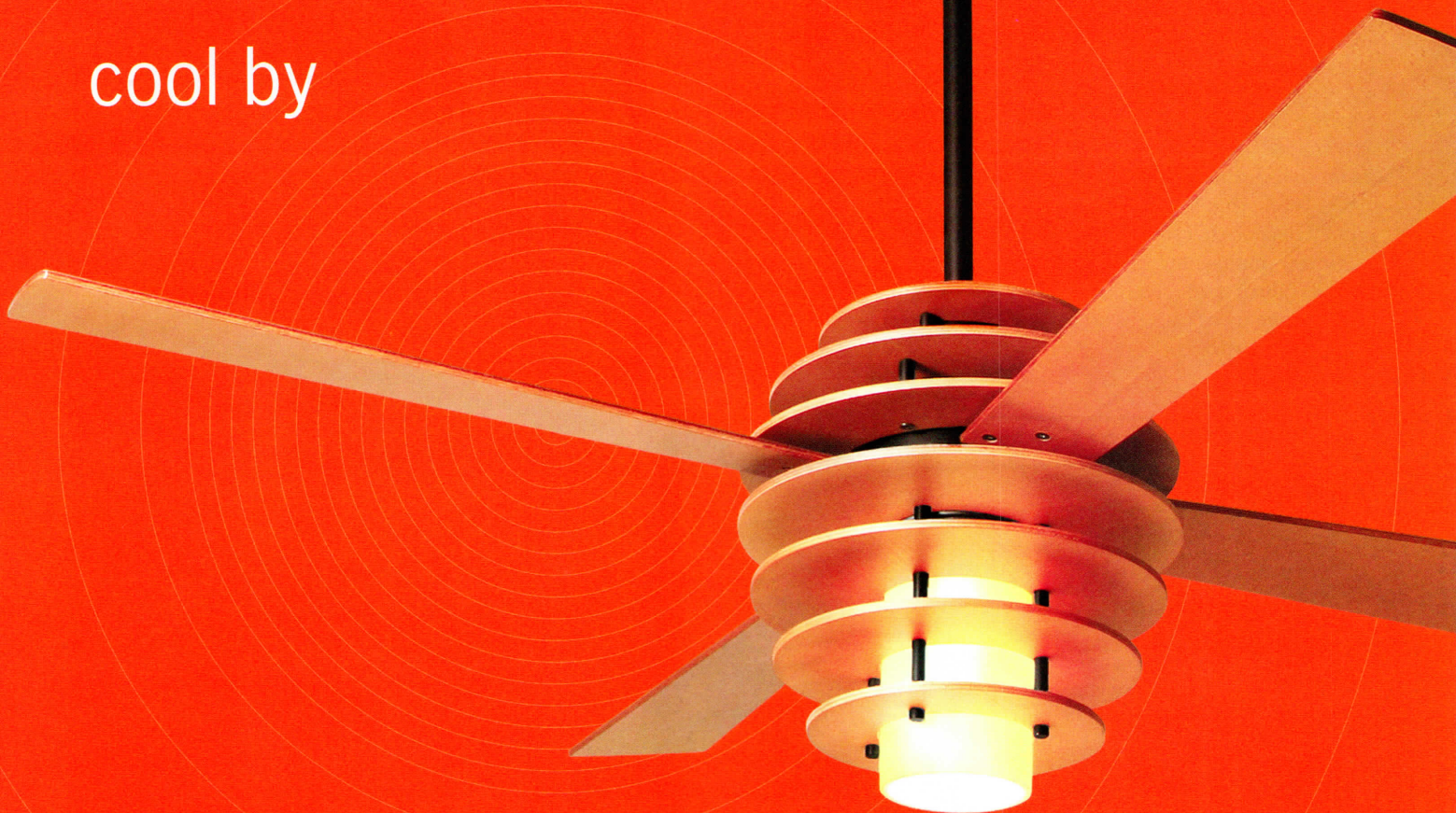
74 Norwegian designer **Daniel Rybakken** explores how light affects people’s moods. WE LOVE: His experiments with simulated daylight and the six-and-a-half-foot-long Counterbalance light. danielrybakken.com

75 **Andreas Engesvik**, cofounder of NORWAY SAYS, established a solo studio in Oslo in 2009, creating offbeat updates of ordinary pieces. WE LOVE: The Shelf lamp, meant to nestle amid books like a sculpture. andreasengesvik.no

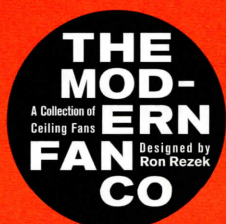
76 The Swedish **WHATSWHAT Collective**, founded by John Astbury, Bengt Brummer, and Karin Wallenbeck in 2010, creates playful pieces that invite user interaction. WE LOVE: The Greta lampshade, with a drawstring that directs light up or down. whatswhat.se



cool by

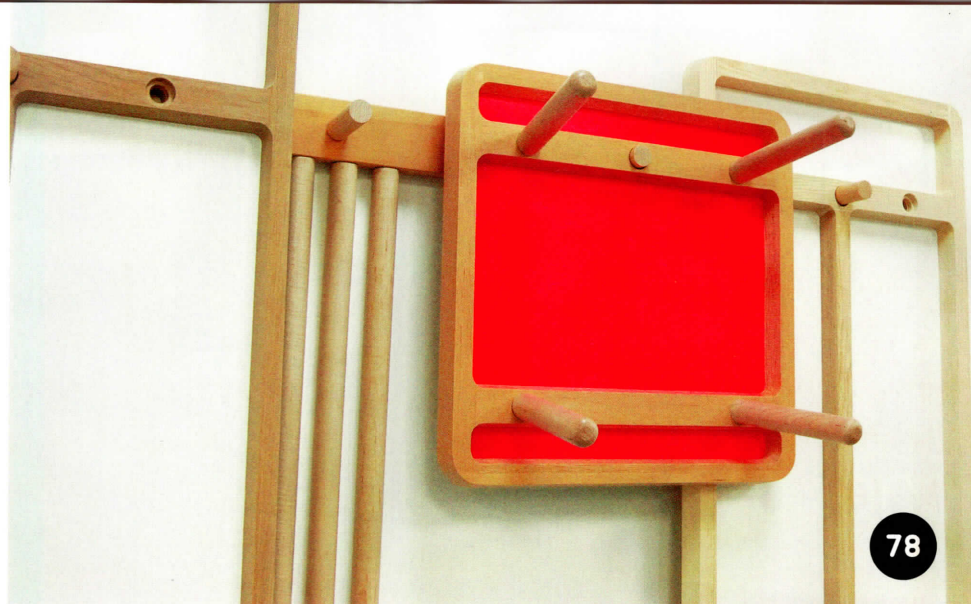


design



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creative disarray in 2007, her final year at the Danish Design School, Depping explored chaos control for her thesis project, the Borrod table, which took first prize at the Premio Vico Magistretti international design competition. The concept is simple: The table pulls apart in the center, revealing a Kvadrat-fabric insert below. With a sweep of an arm, you can deposit extraneous junk into the panel, instantly creating a tidy work surface above. While this “out of sight, out of mind” tactic doesn’t solve larger issues of clutter management, the cheery yellow fabric and clean ash-wood design leave us asking, “Who cares?”
—Lindsay J. Westley



78

“Interactivity is something we play with a lot—we like objects that offer a lot of flexibility.” —John Arndt

77 STUDIO GORM

Eugene, Oregon | studiogorm.com



John Arndt and Wonhee Jeong Arndt named their studio after the made-up word “gorm,” an invented antonym to the real word “gormless” (meaning stupid or dull). The Eugene-based duo creates products that are sustainable, pared down, and pragmatic: easy to carry, repair, recycle, compost, or collapse.



“We try to design with an understanding of what a material is capable of,” says John. Their Plug/Lamp is an extension cord wreathed with a simple metal shade and hook that users carry around and hang as they wish. Similarly low-tech but high-functioning, their Peg system—a series of modular, swappable legs and tabletops—offers building blocks for small spaces. The minimalist Flow kitchen relies on simple components that work together to support complex natural processes: Water from the drip-dry dish rack flows onto edible plants, while a built-in waste bowl tips food scraps into a worm-bin composter below, generating fertilizer used to feed the plants.



78



78 Studio Gorm's pieces—including the new Peg Frame series, Flow 2 kitchen, and Milk Bottle Lamp—are smart, elegantly simple designs.

John’s nomadic life—he’s lived in Milwaukee, Mendocino, India, and Eindhoven—means he values portability and material economy. Likewise, living on three continents has given Wonhee an appreciation for the routine aspects of daily living. They also take cues from the present-tense appreciation of people, objects, and rituals inherent to the Japanese tea ceremony, which both study. “Simple objects offer flexibility of use,” John says. “There is a lot of busyness and complexity in life, so we try to make things that can do a lot but don’t say too much.” —Shonquis Moreno

Photos courtesy of Studio Gorm

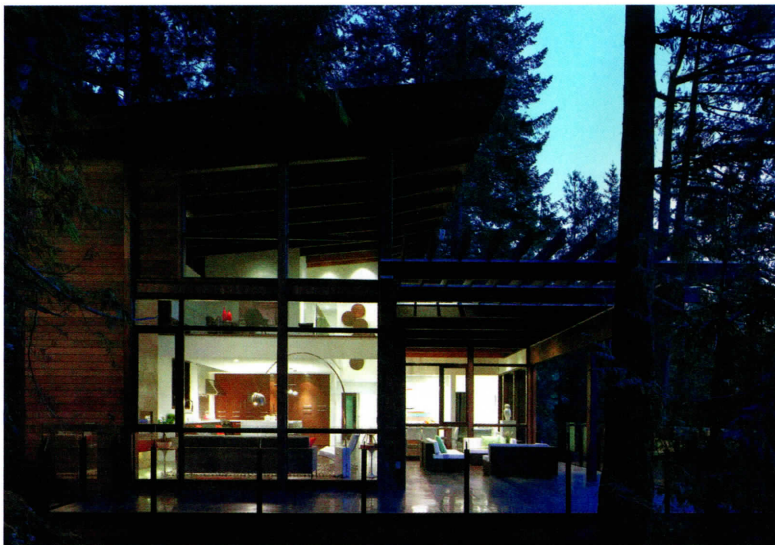
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dwell homes collection
FEATURED PARTNER

NATURALLY LINDAL

“We usually start on an idea separately and then develop it together. It’s best when we disagree; then we end up with a better solution.”

—*Ploypan Theerachai*

80 THINKK STUDIO

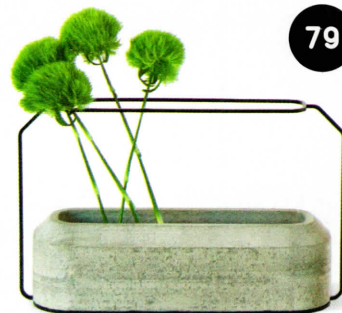
Bangkok, Thailand | thinkk-studio.com



Trained as interior architects, Decha Archjananun and Ploypan Theerachai of THINKK Studio are fascinated by the interplay of contrasting materials in architecture, and frequently combine industrial materials in their product designs. “We seek to blur the boundaries between East and West, craft and industry, with a uniqueness of form,” says Archjananun, a 2011 graduate of

the University of Art and Design Lausanne whose thesis project, Weight Vases (right), put THINKK Studio on the global design map. A study in minimalism executed in concrete and powder-coated steel, the piece is pared down to the essence of a vase: a vessel for water and a slim support system for the stems.

Still intrigued by the challenge of redesigning the vase, Archjananun



79

and Theerachai created Stacking Top, exhibited in Milan last month, joining two vases—one made of marble and the other of ceramic—into one asymmetrical design. The Arms chair (left), also exhibited in Milan, rethinks lounging positions by providing an alternate armrest to “allow for both formal and informal expressions,” Theerachai says. Rather than focusing on developing a nifty new form or working with innovative materials, the duo “brought people’s behavior into the design.” Created in ash wood and upholstered in vivid hues, the chair offers a level of functionality appropriate for both business meetings and casual reclining.

—*Lindsay J. Westley III*



79

79 Weight Vases (right) was an early THINKK Studio success. The new Arms chair (above) premiered last month during Milan Design Week.

YOUNGEST GUNS

We jostled our way into the hallowed halls of academia to spotlight four shining examples of student-made work.

For two years running, we’ve invited students across the world to submit their graphic, industrial, interactive, and architectural best so we can highlight the youngest and most promising designing minds at work today. Here are our favorites, outstanding for their wide-ranging processes that extend from functional and easily mass manufactured to sculptural and custom made.

81 Felicia F. Dean (University of North Carolina, Greensboro), Cocoon Chair, 2011 From an aesthetic standpoint, the Cocoon chair carries on the torch of Ronan and Erwan Bouroullec: something basic—in this case, folds of fabric—manipulated in a highly technical way.



82 Sarah Pease (Rhode Island School of Design), T12 Light, 2011 The T12 light is a shining example of simple, pre-made materials deployed in an elegant fashion. The black walnut and aluminum base supports an industrial, U-shaped fluorescent lightbulb, set off by a braided fabric cord.

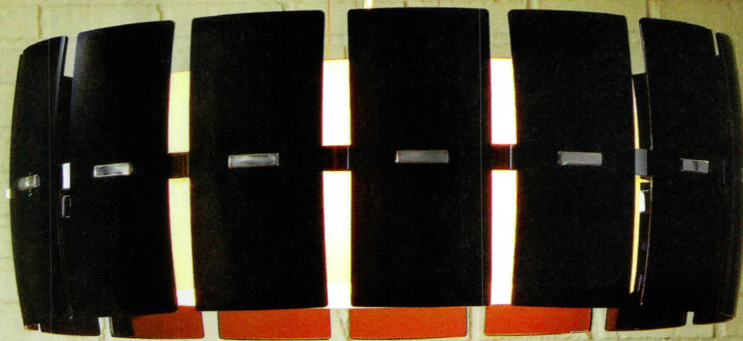


83 Justin G. Miller (Savannah College of Art and Design, graduated), Multipurpose Stool, 2011 This versatile piece of industrial design was originally intended for a bathroom: It’s stain, impact, and heat resistant; easy to clean; naturally antibacterial; and ideal for a small space.



84 Daniel Hulsbergen (Design Academy Eindhoven, graduated), Centerpiece series, 2010 These sculptural vases meld two traditional Dutch crafts, the printed Delft Blue vase and hand-crafted wicker braiding. This is complemented by a very modern ethos: sustainability through reuse.





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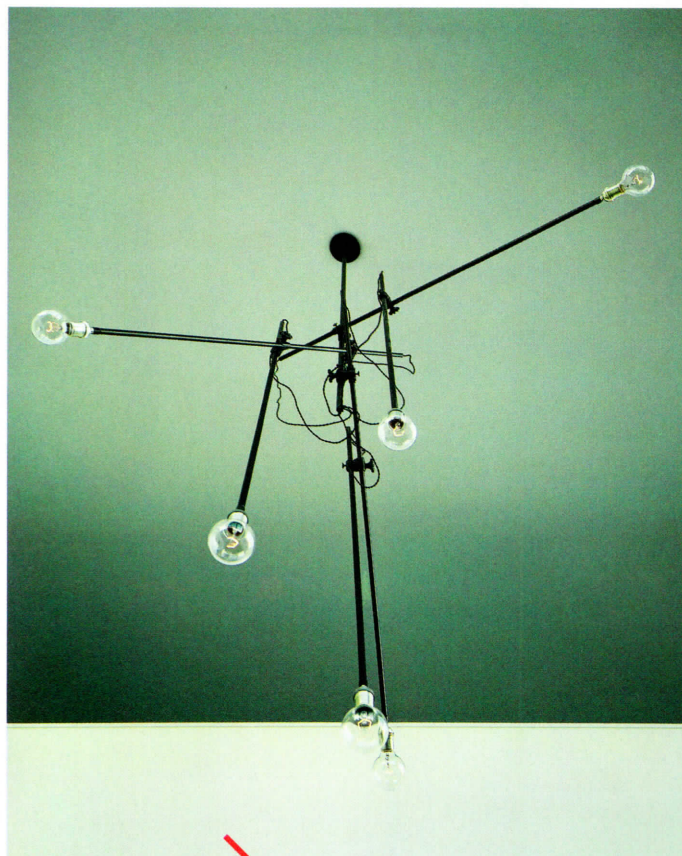
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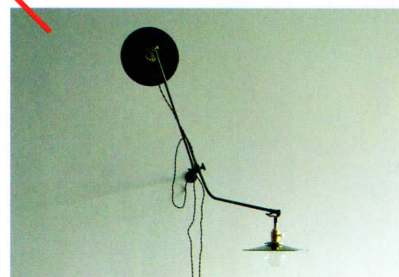
85 Going Steady

A pair of lighting designers in Brooklyn create a successful partnership, both in marriage and in practice.

by Kelsey Keith



86



Stefanie Brechbuehler greets husband and partner Robert Andrew Highsmith in the storefront of their Brooklyn firm, Workstead. Above, the six-arm industrial chandelier that started it all; at right, their 2011 Bent Wall Lamp.

It's the design version of a meet-cute love story: Boy and girl meet at prestigious master's program, fall in love, work for corporate architects, and then move from Manhattan to Brooklyn together and chuck it all to launch their own atelier. In this particular case, the gamble is paying off: Robert Andrew Highsmith and Stefanie Brechbuehler have grown their firm, Workstead, from a line of customized chandeliers to a holistic enterprise with a tailored, service-based approach to architecture and lighting.

In 2008, after both had completed their master's in architecture from the Rhode Island School of Design (RISD), they sold their first ceiling fixture—cobbed together from spare joints, knuckles, and metal pipe in their 387-square-foot apartment—for a “surprising” amount of money on eBay. Next step: dropping \$1,000 at the Brimfield Antique Show on odds and ends, from which they were able to forge about a dozen more lamps. Since then, they've rented out a separate studio-meets-storefront where the duo—

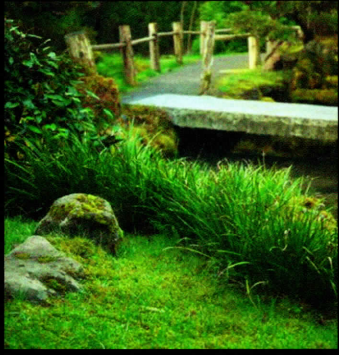
“The Shaker motto ‘beauty rests on utility’ is very Workstead.”

—Stefanie Brechbuehler

assisted by fellow RISD graduate Ryan Mahoney—displays a rotating cast of in-house lighting, meets with clients, and tackles up to ten interior design projects at once, including a major commission for local boutique hotel The Wythe, opening this month. Their crisp application of timeless materials lends a contemporary vibe to the heritage trend filtering through the design world. Though tarnished metal

and exposed bulbs factor heavily in the Workstead look, the designers are “constantly pushing” to avoid a strictly vintage label; consider, for example, the company's signature chandelier, a three-armed ceiling fixture with attenuated lines that echo the minimalism of a Carlo Scarpa piece. It's assembled from industrial joints, brass sockets, and new steel that can be articulated along multiple axes; although it looks like a permanent piece of machinery, it is actually flexible and easily disassembled, engineered to suit the lifestyle of a generation of renters.

In the end, simplicity of form drives the firm's design decisions. As Highsmith puts it, “There is a rigor to what we're doing independent of current trends.” ■■■



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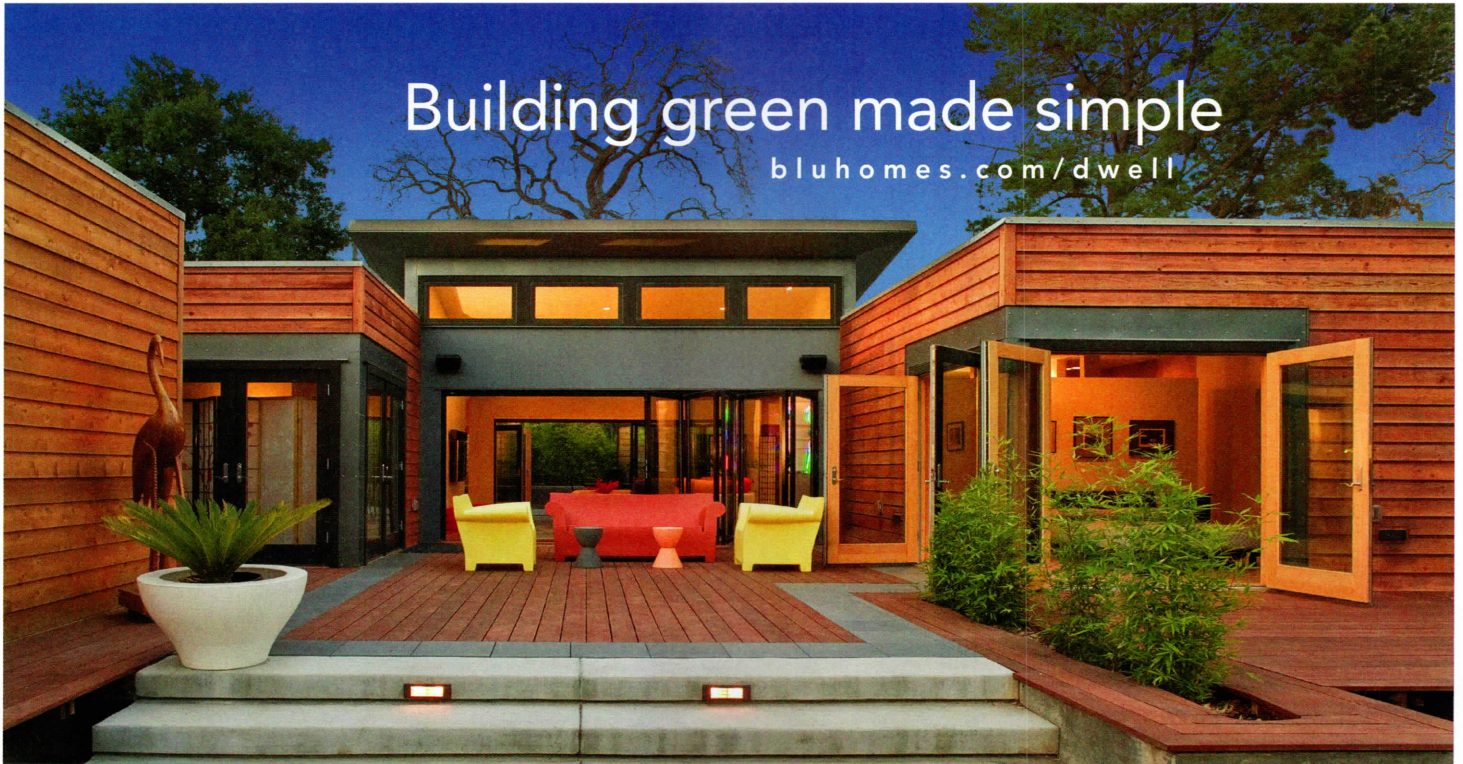
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Aldo Bakker

87

New Dutch
Design

Familiar objects
take surprising new
forms in the hands of
experimental designer
Aldo Bakker.


By Zahid Sardar

"I knew at 16 that I would be a designer," says Aldo Bakker, son of the late avant-garde jewelry artist Emmy van Leer-sum and Gijs Bakker, cofounder of the influential Dutch conceptual design collective Droog. The 40-year-old designer, who has been teaching for a decade at the Design Academy Eindhoven, has only recently gained acclaim for his experimental forms that blur the lines between art, ritual, and function.

It took many years to establish a following because, he explains, "I am a control freak," and each design took a long time. At his studio in a 1930s brick warehouse in Amsterdam, Bakker tries "to refine the posture of an object," sometimes intermittently for years.

He began by tinkering with tableware and in 1998 had drinking glasses blown to laboratory beaker-like perfection, with footed bases or indentations to fit the hand. His pieces—many in permanent collections, including those of the Victoria & Albert Museum in London, the Stedelijk Museum in Amsterdam, and the Boijmans van Beuningen in Rotterdam—reflect his function-follows-form approach. His porcelain condiment dishes started simply as shapes that fit elegantly into a user's hand; their intended uses, as an oil platter and salt cellar, developed later. The three-legged Stool, composed of just three pieces of wood—a round convex top, a spindle-shaped front leg, and a block shaped like half an apple that forms the stubby back legs—evolved from a shape he has repeatedly revisited in his designs.

Today, several design awards have bolstered his growing reputation, and a 2011 retrospective at the Zuiderzeemuseum in Enkhuizen, *Emmy+Gijs+Aldo*, even sheds light on his parents' influence on him. "When my father was at Droog, he was in my way," Bakker says. "I had to push to find my own path." ■

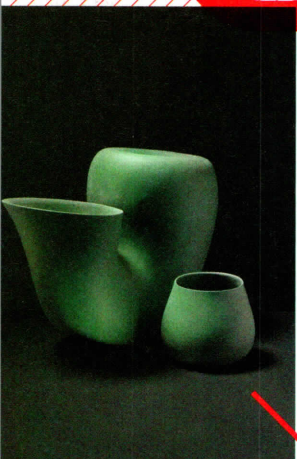


Bakker's 2010-2011 3downup stool is crafted from elm and comprises a seat and four legs, one of which functions as an unconventional backrest.

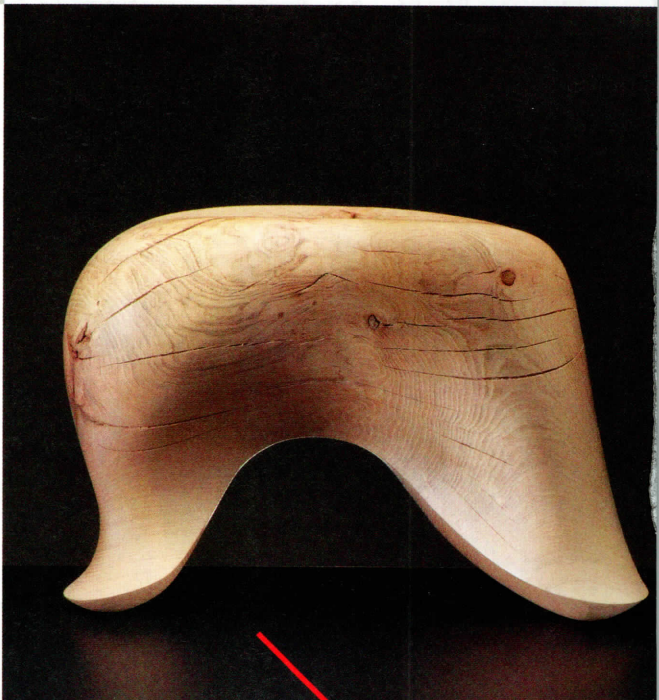


“Every material has its own beauty, but I’m mostly drawn to wood because of its variety of texture, smell, and color,” Bakker says. Maquettes made of balsa wood and plaster (left) are displayed in his studio and are used as guides for skilled Dutch or European artisans who produce the finished pieces in silver, glass, ceramic, and copper.

88

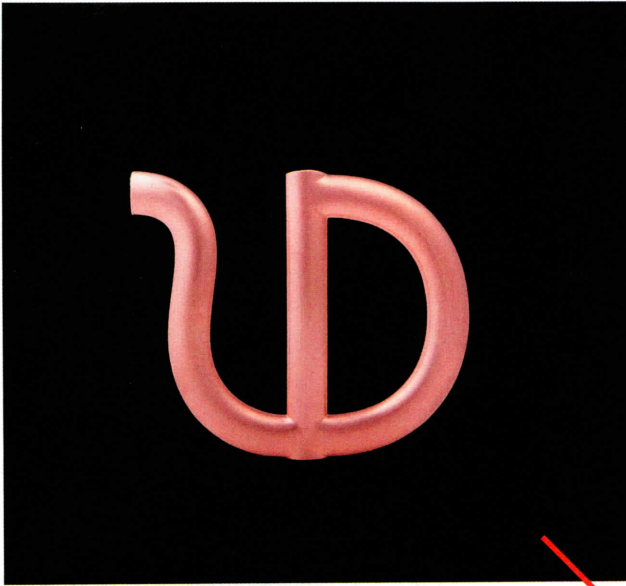


When working in the studio, Bakker says, “I always need to speak my idea out loud. Speaking and sketching at the same time help me to explain the idea. Then I do all the technical drawings myself because they drag me out of the illusion that I am almost there.” Bakker’s girlfriend, fashion and furniture designer Brecht Duijf, sometimes suggests colors for designs. “I would not have been able to think of these colors,” Bakker says, holding up tiny ceramic chips she selected to determine the palette for Jug (left and below), a water carafe with a neck bent over a drinking cup, looking like a primordial creature feeding its young.

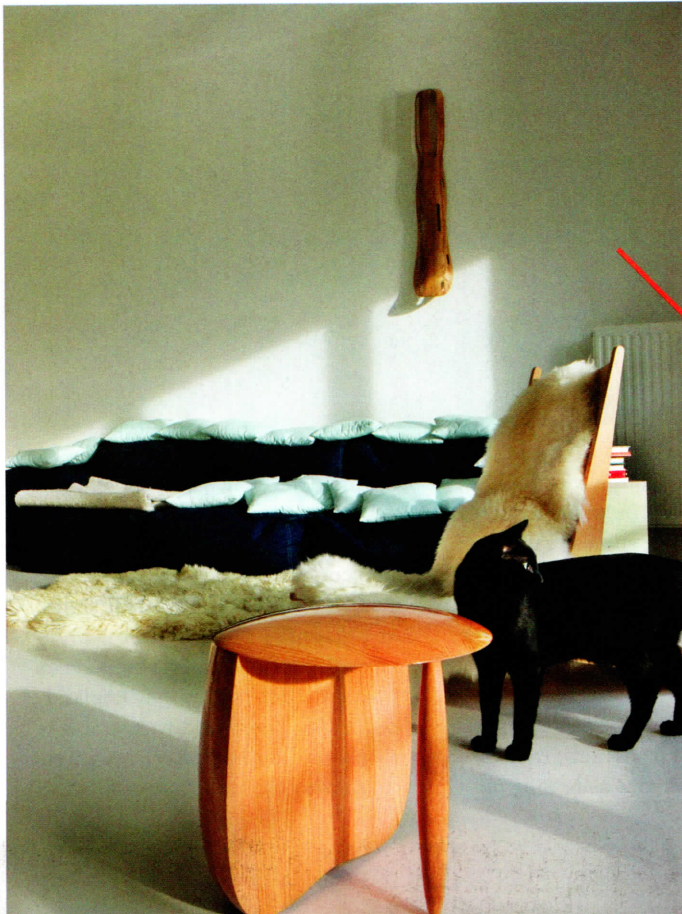
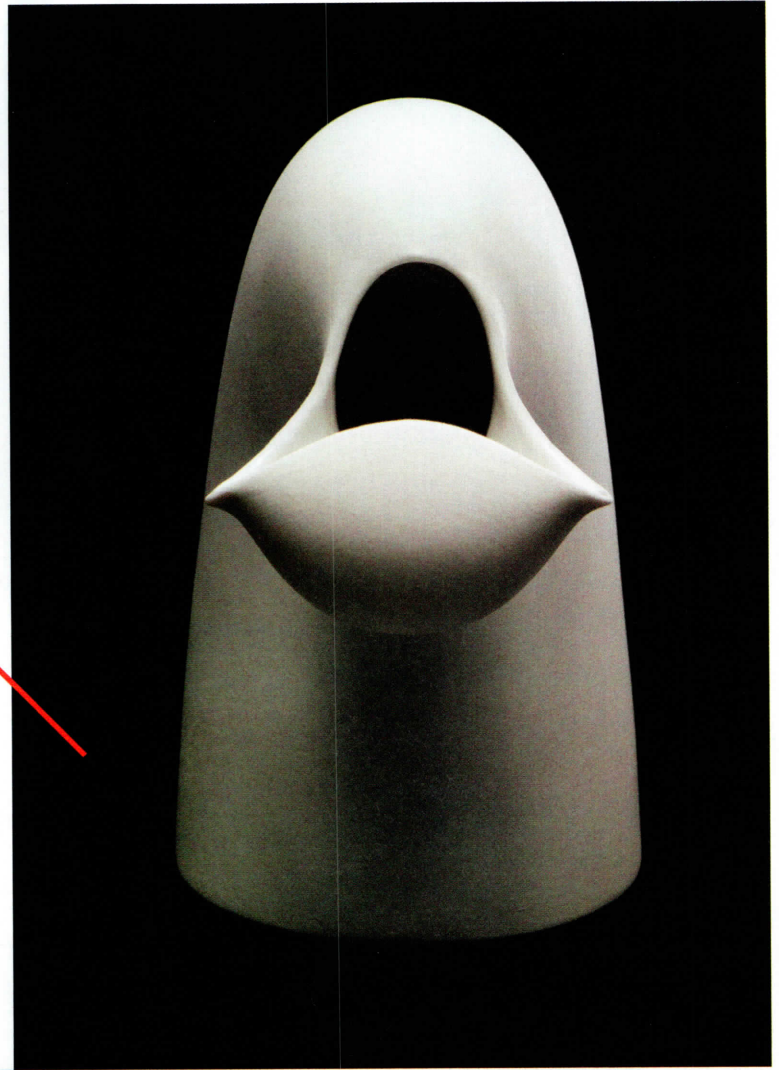


Among Bakker’s cherished objects that began as shapes with no fixed purpose is the 2006 three-legged Urushi stool coated with several layers of transparent Japanese lacquer that seem to “tremble next to each other.” That piece later evolved into Stool (right), an all-wood version, which won international plaudits on its release in 2010, and Tonus (above), a sculptural stool made in 2010 from a solid block of oak that continues to swell and shrink like a “living, breathing” creature.

Photos by Erik and Petra Hesmery; Inga Powilleit (interiors)



Bakker has designed many new kinds of vessels for producer and curator Thomas Eyck, his friend and first patron, including a watering can made of a single copper tube (above), porcelain reservoirs for vinegar (right), and spoon-shaped salt-and-pepper cellars. "With the watering can, I questioned the relationship of its elements. I made the spout, handle, and container continuous and the same size. Everything is now container, handle, and spout at the same time."



"Home is very important to me but Brecht has more exquisite ideas about the interior," Bakker says of their 850-square-foot harbor-front apartment (left). Duijf designed their coffee table—a beanbag-style base with a solid onyx top—and also scattered tons of little Ikea cushions onto a navy blue couch that the couple's baby, Zora, likes to play on. Bentwood chairs and a leg splint by Charles and Ray Eames are complemented by sheepskin rugs and Bakker's sample Stool. ■■■

89



A Boston couple with a big extended family wanted to enlarge their brick neo-Georgian with an addition that would fit a generous kitchen and hang-out space, all while avoiding superfluous detail. Or, as architecture firm NADAAA interpreted the brief, they wanted a “clean space where they can evacuate themselves from their stuff.”

The architects plotted the striated addition with the owners’ primary

goal in mind: to engage with the outdoors year-round. The walls of the rear kitchen and living space are virtually all glass, allowing sight lines to the existing gardens and new pool house through a series of framed vignettes onto the backyard landscape.

The glass box is bookended by uniform “fins” that mark the edge of each picture window. That motif rotates 90 degrees clockwise as mahogany

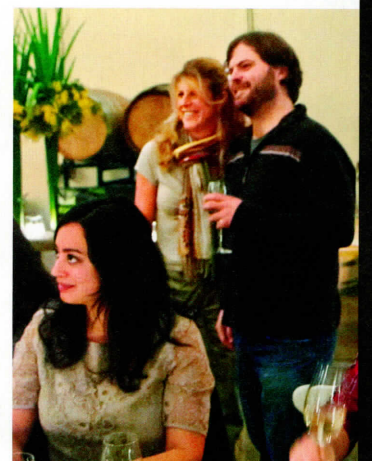
framing on the nearby pool house. According to firm principal Nader Tehrani, “The cladding on the renovation emphasizes verticality and the cladding on the pool house is a play on horizontality.” The two freshly minted facades create a study in contrasts that references New England traditions (board-and-batten and shiplap siding, respectively) without replicating them. —Kelsey Keith III



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SCENES

On a cool evening in January, the Bluxome Street Winery in San Francisco generously played host to the entire Dwell crew. Access to great wine is a key benefit of living in the Bay Area, and we happily sampled their signature pinot noir, which is crafted from grapes grown just 100 miles from the city. The wine was perfectly paired with delicious food from the Bay Area's finest, Paula LeDuc Fine Catering, and chef Daniel Capra created a custom menu that included coffee-rubbed pork belly and mini pot pies.

Treat yourself to a visit:
Bluxome Street Winery
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Inside the Bluxome Street Winery, a 19th-century structure in SOMA that holds winemaking facilities and a double-height tasting room, custom light fixtures hung above an expansive table set for the Dwell's staff. All around the room, delectable items from chefs Paula LeDuc and Daniel Capra (above, bottom left) complemented the wines poured by winemaker, Chris Nelson (above, bottom right).

dwell homes collection
FEATURED PARTNER



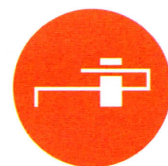
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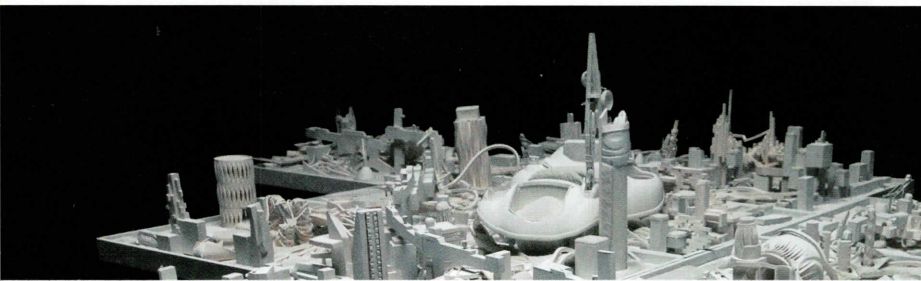
The Future of Housing

Is biologically based architecture the next big thing? Architect Mitchell Joachim thinks so. He proffers radical ways to rethink the science of structures.

By Diana Budds



Mitchell Joachim sits in the Brooklyn studio of Terreform ONE (above). "Urbaneering Brooklyn" (left), one of the nonprofit's conceptual projects, imagines the New York borough 100 years in the future.



What are the most pressing issues in housing today?

Green technology has to be more affordable. We have to find systems that will leapfrog previous ones and are actually cheaper at the point of purchase. Moreover, we have to accept that we can't change the American value system. Everyone wants to own property and have a sovereign or autonomous lifestyle. We have to react by innovating.

Whose responsibility is it to do so?

I'd put the burden on designers. We shouldn't rely on politicians or bankers or developers. We should be educating designers in policy, economics, and building methods as well ways to improve space, materials, and the science of construction.

What is your vision for the house of the future?

Houses have to get smarter. You should know where your power is going and how you're using it. In general, houses don't pull information and relay it in a way that's easily understood. All citizens should have access to that type of information.

"You do need an extreme version so that you can change the norm."

—Mitchell Joachim

Your nonprofit Terreform ONE is known for its radical design propositions. What are you working on now?

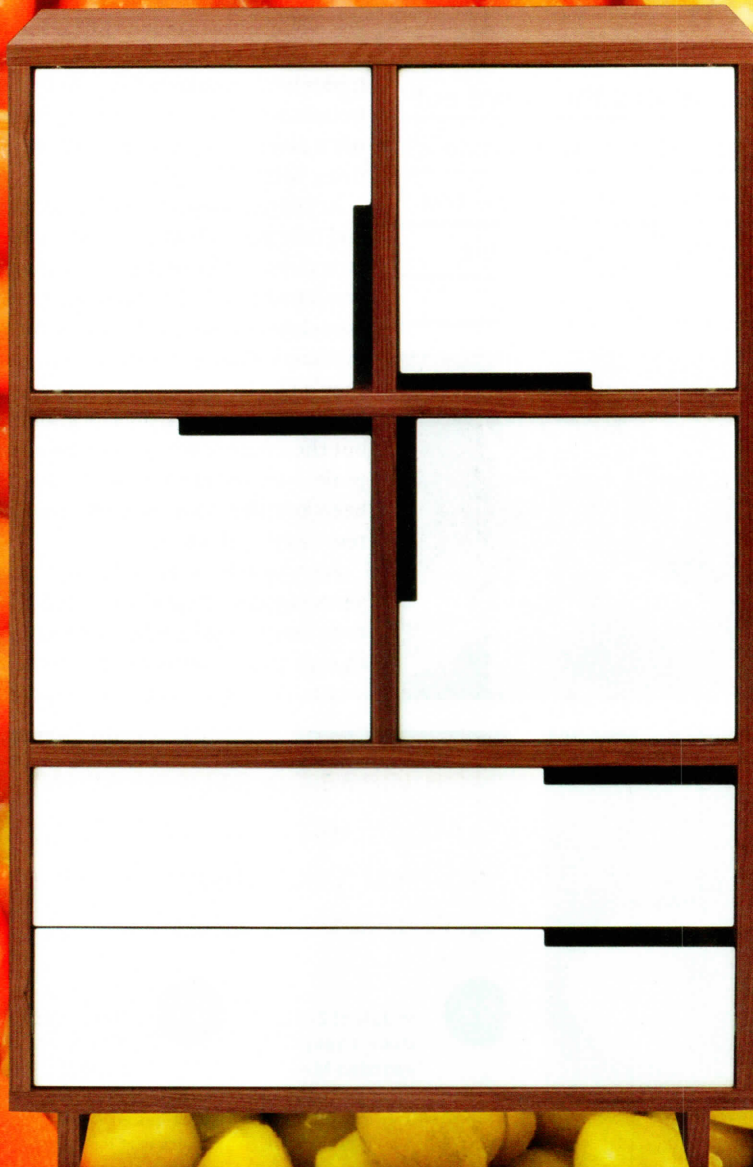
With the In Vitro Meat Habitat, we're experimenting with lab-created artificial tissue to construct truly organic, living architecture. When architects talk about "organic" architecture, it usually just mimics organic systems or is organic on an aesthetic or phenomenological level. We're working with

biological systems such as fungi, grafted plants, and organisms that can clean up polluted soils to solve design problems. Biotechnology is one of the next steps. It's undiscovered territory. The basic building blocks of today's structures are made by machines. What if structures could be biofabricated from cells, nature's first building blocks? I call it "form follows biology."

Will people eventually live in homes made from tissue?

I think it's possible. There's always the Buckminster Fuller routine: the promissory note that living in some kind of tetrahedral shape will save the world. To me, that's highly deterministic. There's never going to be a one-off solution. However, you do need an extreme version so that you change the norm. ■■■

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91

LOCAL FUNDRAISING

Creative projects get a leg up and their word out at gatherings that serve donations with a side of social capital. Move over, Kickstarter. Across the country, philanthropy is getting personalized.

By Diana Budds



Cranbrook student Kate Daughdrill started Detroit Soup in 2010 as a way to empower her community—young creatives eager to help reverse the negative image that plagued their beloved city, but who lacked a way to connect and circulate concepts. Instead of relying on planners, architectural critics, and politicians for a top-down course of action, Daughdrill organized monthly dinners to help Detroit's denizens band together to offer their version of good old-fashioned grassroots gumption.

"Who we are as a city and what we want to become are common topics here in Detroit," says Amy Kaherl, the current director of Detroit Soup. "Our parents left this city in decay, but we see hope, not a place left in the lurch. We're all looking forward to something better."

At Detroit Soup's Sunday dinners, which are open to the public and take place above a bakery in the Mexicantown neighborhood, attendees pay five dollars for a meal prepared by locals. As everyone dines, four individuals or groups pitch ideas ranging from homeless outreach to health clinics to public gardens. Audience members discuss the ideas, then cast their ballots for the project they'd like to see receive the proceeds from the dinner, typically between \$600 and \$900. The grants given each month are small, but the dinners' fringe benefits are unquantifiable. And even if a project doesn't take home the kitty, some generous attendees have been known to give in-kind donations to help fund projects that resonated with them.

Forty people came to the first Detroit Soup dinner, and in the years since, numbers have steadily crept up to about 150 attendees each month, making Detroit Soup a powerful platform to promote change and get ideas off the ground. "I like to think of it as the first step to get to the next step," says Kaherl.

The ideas presented at Detroit Soup's monthly gatherings run the gamut from art projects to outreach initiatives. Here are a few that have gotten the green light.

92

Park Place

In July of 2011, Detroit Soup awarded Marcus Ryan's "Bridge to the Garbage King" project, a plan to turn an abandoned, trash-strewn lot into a playground. Using the garbage in the neighborhood, Ryan engaged local kids to create their own mythical landscape with a dragon made out of tires as the centerpiece. "We wanted them to re-see the debris in a creative way," says Ryan.

93

Top Coat

The brainchild of Veronika Scott, the Empowerment Plan provides homeless with waterproof jackets that transform into sleeping bags, and employs homeless women to make them. In 2010, the \$720 Detroit Soup gave to Scott helped her develop the design and hire two women to make the first 50 coats. Since then, Empowerment Plan has produced 275 coats. empowermentplan.org

94

Sound Off

Noticeably absent from Detroit's airwaves has been a community radio station. Enter Midtown Sound, a project presented by Anthony Eggert in November 2011. The donation from Detroit Soup helped him invest in turntables and equipment. midtownsound.org ■■■

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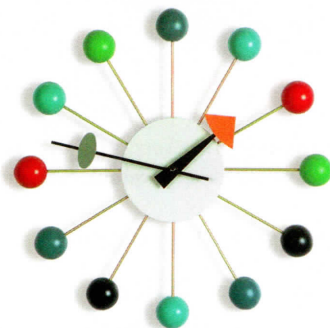
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Truck in potted trees. Set up cafe tables. Paint in some bike lanes. The temporary streetscape might be the perfect urban fix for our times. Because pop-up spaces enable cash-strapped cities to create parks and plazas without spending a bundle, they've become a form of instant municipal gratification.

Temporary parks allow cities to test-drive new public spaces, says Prema Gupta, who masterminded several instant parks in Philadelphia. "We don't have to wait four years to get a great public space."

The concept grew out of the pavement-to-parks movements in New York and San Francisco. "We talked about using the parking lane for something other than storing vehicles," explains San Francisco Pavement to Parks project manager Andres Power. "We liked the notion of being playful with the street." Thus was born the "parklet," a cross between a terrace cafe and a pocket park that occupies one or two curbside parking spaces. Temporary oases have surfaced nationally and internationally, but San Francisco leads with 24 and has 30 more instant parks in the works.

Temporary streetscapes have expanded beyond basic seating and greenery. On summer weekends, residents of Queens, New York, close a busy block to cars and turn it into a "play street," with free movies and yoga classes. After Philadelphia replaced its parking meters with automated kiosks, the old meter heads were retrofitted with decorative rings for locking up bikes. No two instant streetscapes are alike. However, the public's response is, generally, universal: overwhelming approval.

Pop-up Parks

Eager for public space, communities re-create their streets as temporary cafes, playgrounds, and bike lanes.

by Inga Saffron

From Vancouver, British Columbia, to Philadelphia, Pennsylvania, these three guerrilla landscapes stand out from the crowd.

96

Picnurbia

Visitors emerging from the Vancouver Art

Gallery may assume that Picnurbia (above) is another art piece. Not quite. The colorful, wavelike structure is a temporary picnic grove in the heart of downtown that features festive umbrellas and cozy spots to spread out an alfresco lunch. picnurbia.com

97

Better Block Project

Fed up with a block of vacant

commercial buildings in Dallas's Oak Cliff section, residents organized a one-day demo of the street's potential, installing trees and benches, and populating the block with pop-up shops. Now, almost all the storefronts are occupied. betterblock.org

98

The Porch

To slow traffic outside Philadelphia's 30th

Street Station, the city widened the adjacent concrete median and created an outdoor waiting room called the Porch, with cafe seating, umbrellas, and planters. Completed in 2011, it's now a popular venue for concerts and a farmers' market. ||||



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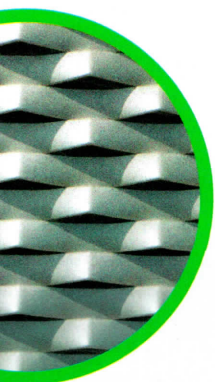
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dwell.com/tothetrade

Metal

Project: Villa DVT
 Location: Arnhem, the Netherlands
 Architect: BoetzkesHelder
boetzkeshelder.nl

99



While still studying architecture at Eindhoven University, Servie Boetzkes and Jeroen Helder landed a commission through “friends of friends” to build a home in a suburb of Arnhem.

“The clients asked for a ‘different-looking’ home,” says Helder. “They also asked for a loft-style interior.” To fulfill the first requirement, the architects opted for a perforated and expanded aluminum facade.

Enticingly tactile, it attracts attention, while screening much of the interior from view.

Inside, a spacious, minimalistic interior fulfills the second request. It also contrasts with the more flamboyant exterior, giving the house a split personality. Outside, the facade is rendered even more unique thanks to a special metallic powder coating on the aluminum that changes color, from

gray to blue, according to changing light conditions from the sun.

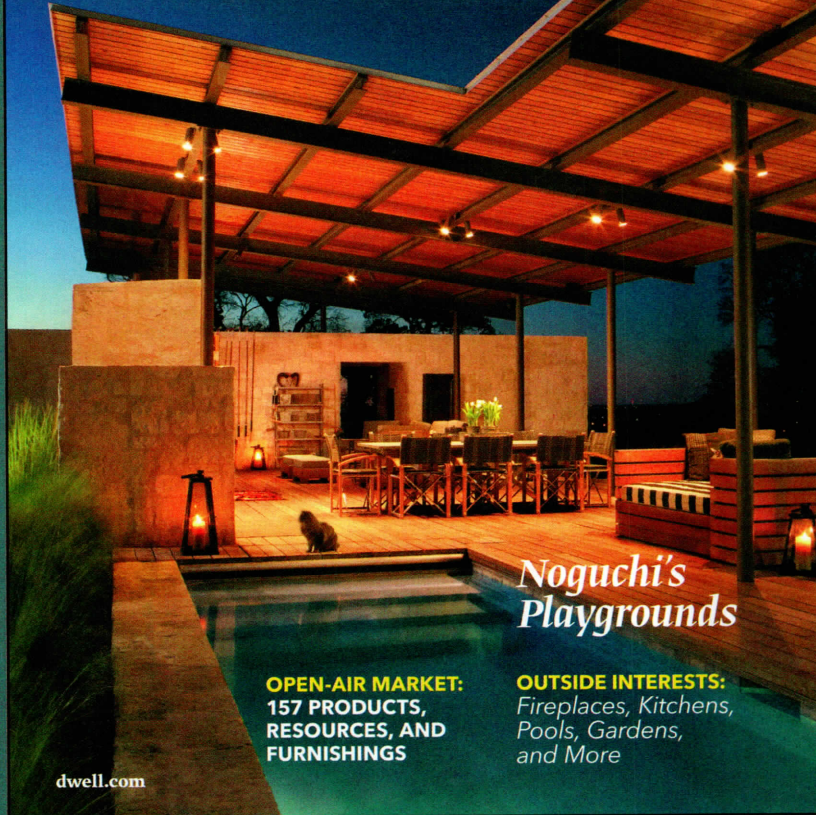
But isn’t overheating a problem? “No,” says Helder. “There’s a gap of ten-centimeters between the aluminum and a waterproof foil layer beneath, which ventilates hot air away from the house.” He adds: “We had to do lots of research for this project—a facade like this hadn’t been done in the Netherlands before.” —Jane Szita ■■■

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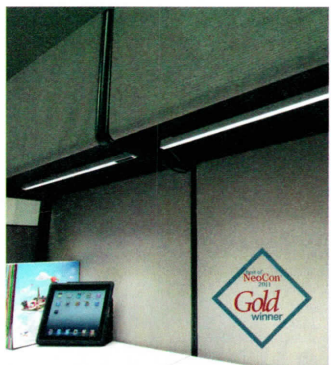
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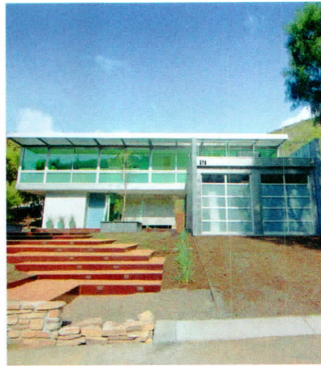
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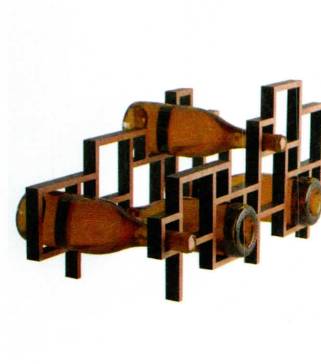
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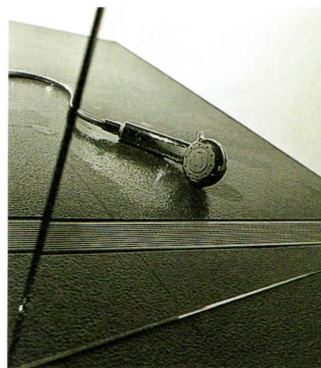


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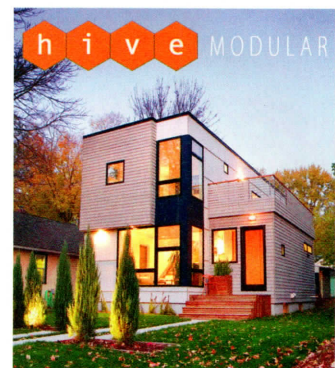


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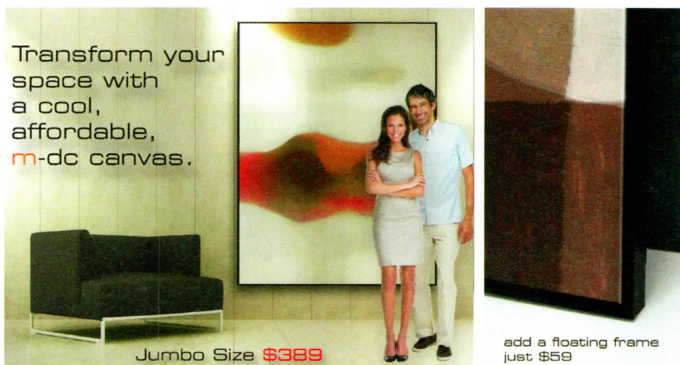
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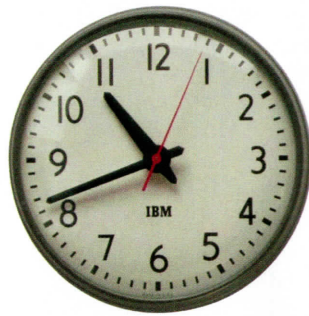


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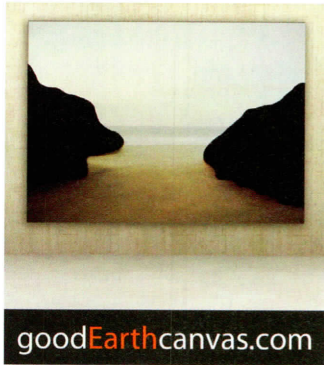


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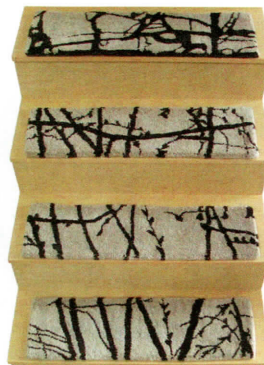


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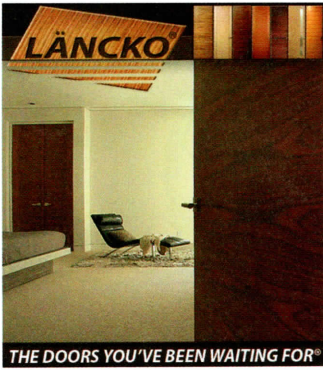


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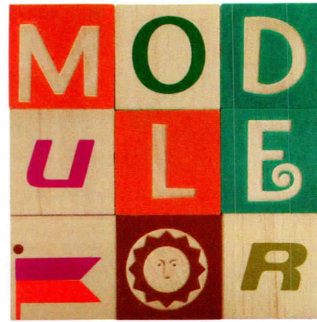
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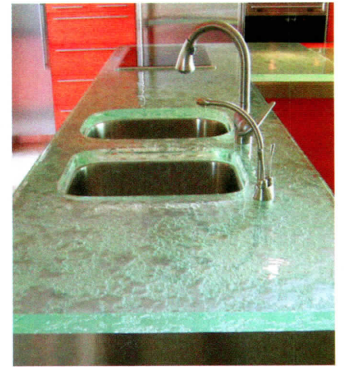


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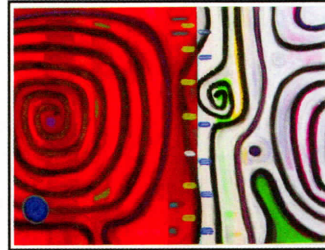
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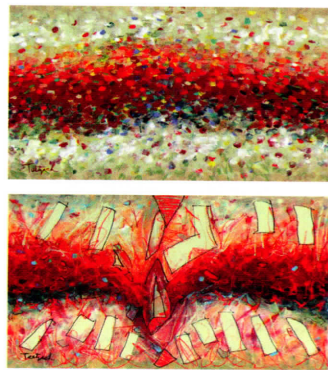


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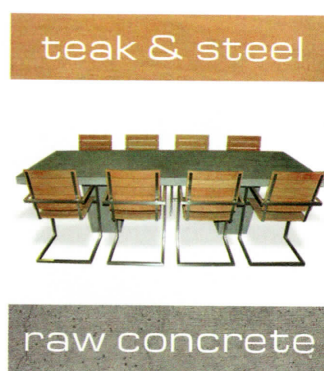
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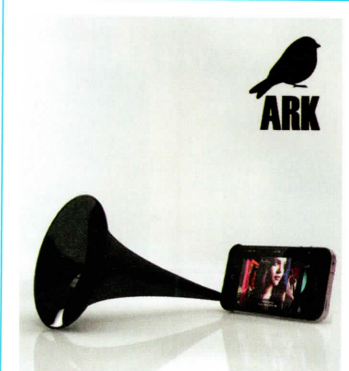


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mansueto.lib.uchicago.edu
University of Colorado
ucdenver.edu
ecoMOD at
University of Virginia
ecomod.virginia.edu
Entrepreneurial Design
for Extreme Affordability
at Stanford University
extreme.stanford.edu
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vam.ac.uk
The Museum of Modern Art
moma.org
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Academy of Art University
academyart.edu

Acura
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slidingdoorco.com

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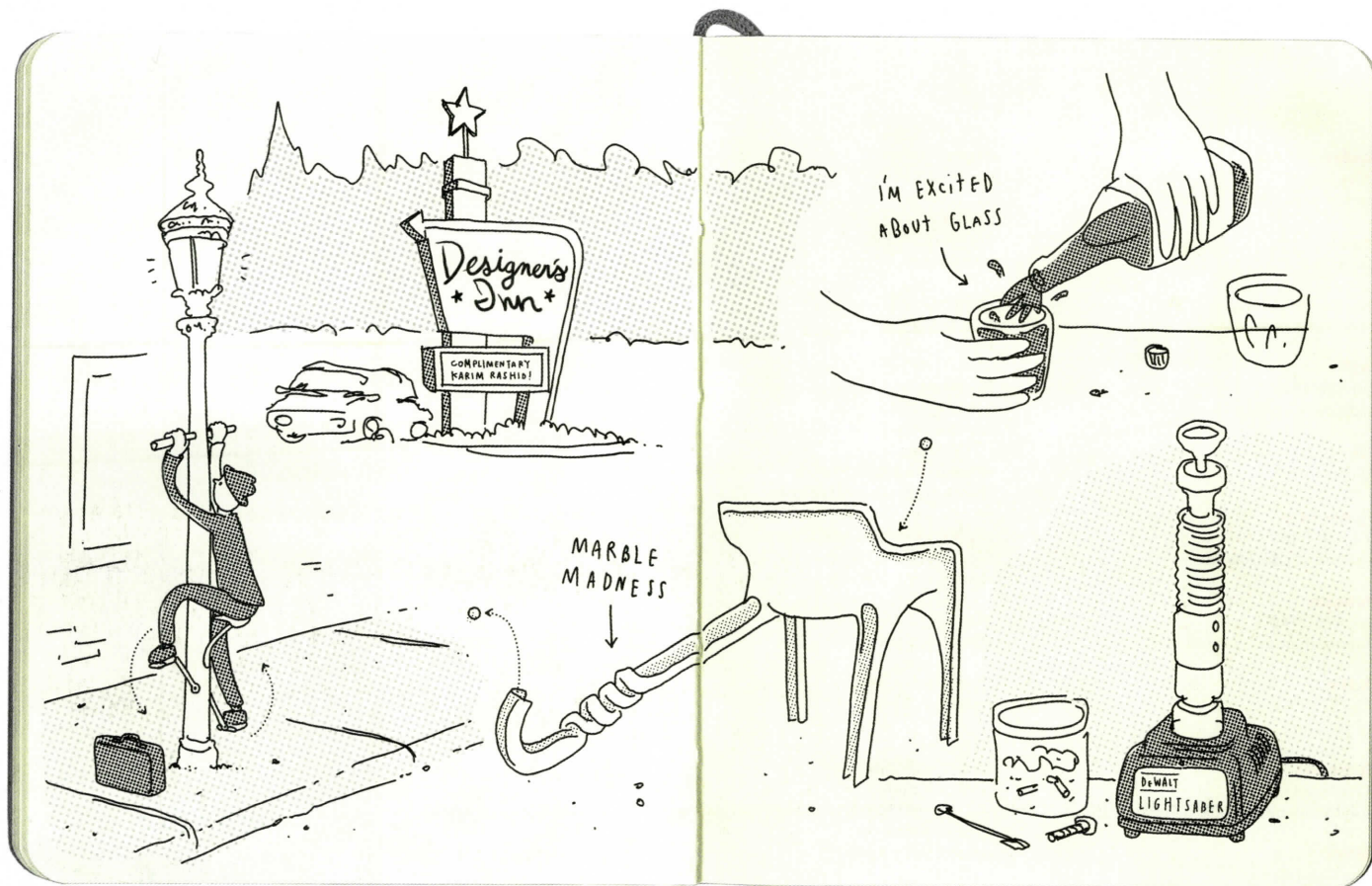
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Last Words

We put the same four questions to everyone we talked to for the **Now 99** to learn what they're inspired by and what they're totally sick of. Read on for a glimpse into today's design minds.

Illustration by Craighton Berman

What was the first formative design object you experienced?

The lightsaber. When I was a kid I was thinking about a future where a company like DeWalt was producing lightsabers for the construction world. You could go up to a rock or a bunch of dirt and carve out your dwelling that way.

—Mitchell Joachim, founding copresident of Terreform ONE, see page 102

When I was young, my parents had two bright green plastic chairs. They were so much fun to climb over, sit upside-down on, and roll marbles across (around the seat, out the leg holes, and down the leg). I always liked them, and now I know they were Vico Magistretti's Gaudi chairs.

—Max Lipsey, see page 80

What material are you most excited about right this very instant?

Glass. It may not be new, but the possibilities of an almost invisible material remain endless.

—Stanley Saitowitz, founder and design principal of Natoma Architects, Inc., see page 28

What design gimmick are you over?

The banal notion of a design hotel, as though design were some sort of optional extra. I really resent the notion of cashed-up corporates investing in tasteless design garbage. Good hotels, whether it's a

small B&B or a large business hotel, ought to have a shelf life of ten years or more to morally justify the outlay in materials and infrastructure.

—Dennis Paphitis, founder of Aesop, see dwell.com/now99

What existing object are you most anxious to redesign and why?

A street lamp. I'd combine it with an exercise machine to convert human energy to electrical power.

—Decha Archjananun, THINKK, see page 90

Find more answers from our featured designers at dwell.com/now99