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AT HOME IN THE MODERN WORLD

EXPERT PANEL

**46 Tricks for
Buying &
Arranging
Furniture**

**The
Interior
Design
Issue**

SOUTHERN COMFORT

**Designer Barbara Hill
Redefines Modern
in Atlanta**

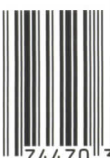
SPANISH STYLE

**Designer Jaime Hayon's
Valencia Apartment**

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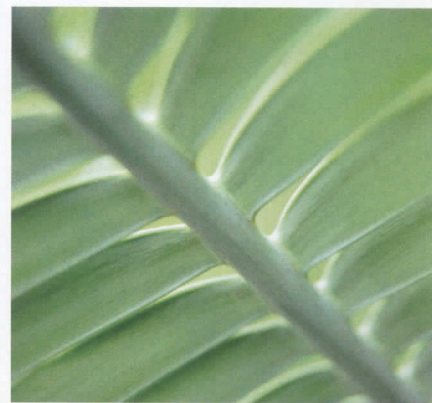
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In Melbourne, architect Corbett Lyon and his family inhabit a custom-built art museum, living among the paintings, sculptures, and installations. Offering tours to the public and private spaces that double as galleries, the Housemuseum redefines what interior design can mean.
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Cover and this page: In this Atlanta home, designer Barbara Hill made bold interior moves that both contrast and pay homage to the house's Mediterranean-style shell, p. 65. Photos by Gregory Miller

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Magical Thinking

In her 1897 book, *The Decoration of Houses*, Edith Wharton wrote that many people believe designers and architects possess “some strange craft like black magic” to successfully create house and home. While I don’t agree that one must confer with a higher power to build a pleasant living environment, I do respect the intuitive power of sensing possibility within empty space.

Clearly, we at Dwell believe fervently in architects. But we find equal value in the talent of interior designers, those who can skillfully merge texture, material, and color to lend a humanizing touch to even the strictest of forms. Ultimately, the best projects are a marriage of several creative professions and tell a story about how curiosity and imagination can unite architecture and interior design.

My home is not a showplace; it’s a work in progress. I don’t have unlimited resources, but I try to buy things constructed of good materials, with sound techniques, that are built to last. The Brazilian furniture designer Percival Lafer once told me that “good home design” isn’t a set formula; rather, it’s a result that “makes the eye relax when gazing.” I’ve always appreciated this summation, because it makes perfect sense—success in design is so often felt when one can’t see or discern the complexity at first glance or touch.

It’s been said that an essential difference between architects and interior designers is the way they see—one from the outside in, the other from the inside out. Others assert that modern architects believe purity of form trumps the need for comfort or that interior design is simply window dressing and furniture arranging. But these are tired stereotypes, ones that we hope this issue will prove are dwindling fast.

Living in the modern world is not about emulating a particular style or buying the “right” furniture. It’s a point of view that honors the act of looking forward and challenging fixed concepts of expression. My advice? Start with empty space, honestly assess how you want to live, make thoughtful choices, and you’ll find yourself at home. No strange alchemy or occult intervention required.

Amanda Dameron, Editor-in-Chief
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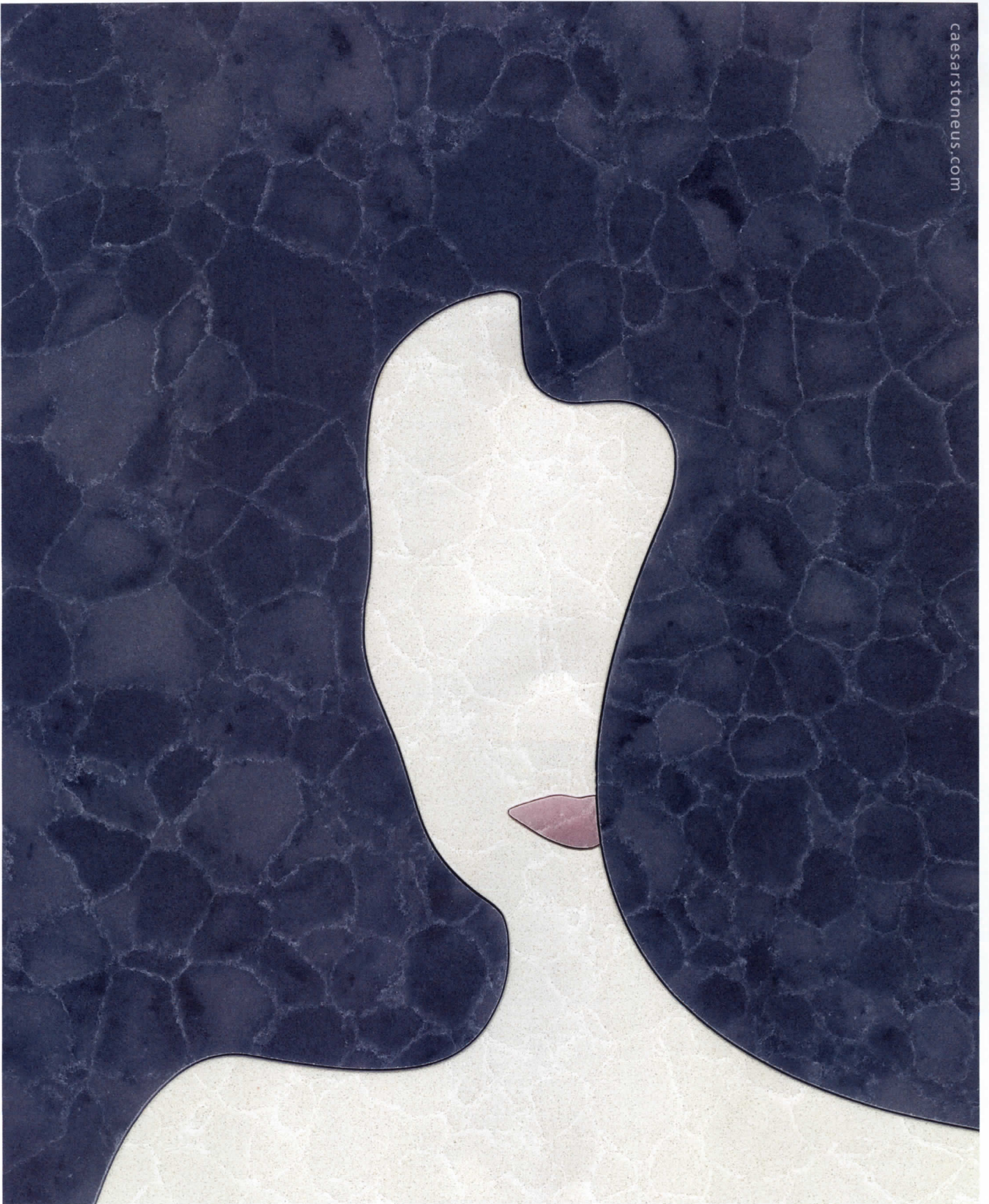
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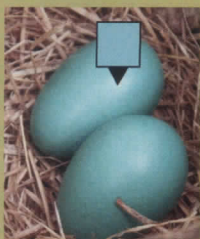
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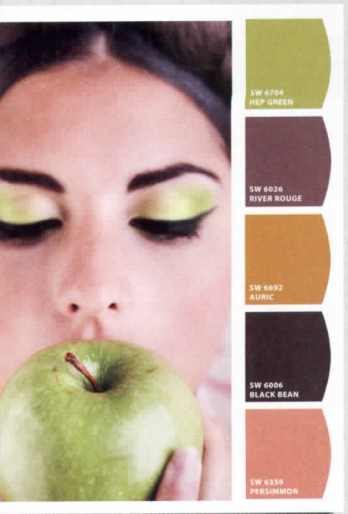
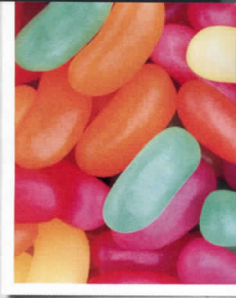
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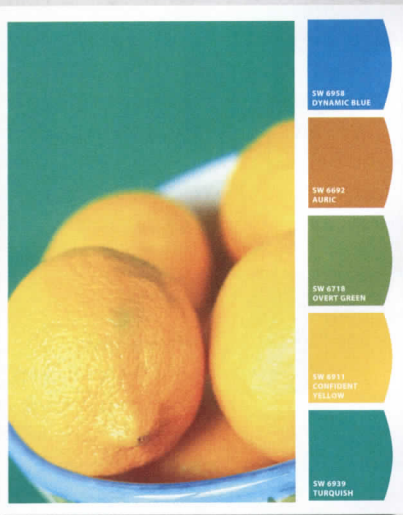
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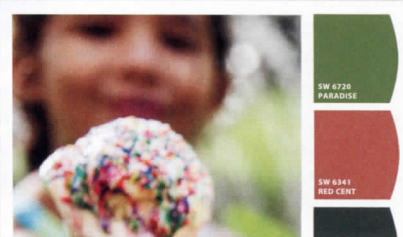
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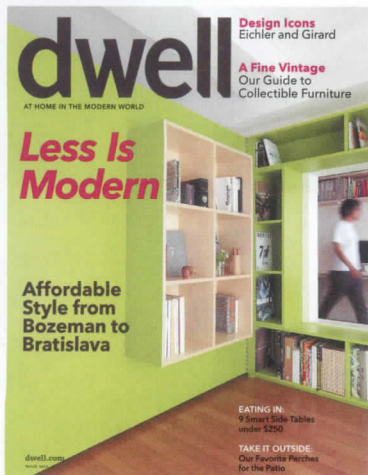
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Reading the latest Dwell issue (Less Is Modern, March 2012), I was again struck by the number of stories that featured architect's own homes. I hope your readers understand that these projects are spectacular because the owner-designers have poured their hearts and souls into making new things happen and have taken chances that might not otherwise be possible in a architect-client relationship. The cost of developing the project usually doesn't include the design effort since it is all bundled up in "sweat equity."

It is a challenging discussion with our clients to explain that dedicating this amount of creative energy to a project comes with a price that is above the norm. We have been lucky to have many clients who understand this and have let us create magnificent spaces for them, and fortunately others have been pleasantly surprised by the extra joy they get from a professionally designed space.

Christopher J. Armer, AIA
Prairie Village, Kansas

As a magazine that champions sustainability you may want to include Walkway Over the Hudson State Historic Park in your list of amazing bridges. It's an abandoned former railroad trestle re-created as a linear walkway spanning the Hudson River. At 212 feet above the river and 1.28 miles long, it is one of the longest elevated pedestrian bridges in the world. To be on the bridge so high up with such unobstructed views is a magical experience.

walkway.org

Charles Burleigh
Posted on dwell.com

Although I don't have a modern home, I enjoy Dwell as a way to explore innovative contemporary design. I was pleased to see the newest San Diego bridge featured in your March 2012 issue ("Bridges We Love," In the Modern World). However, the caption was incorrect. The bridge does not connect the trolley tracks to Balboa Park. Rather, it spans Harbor Drive giving pedestrians a way to cross between Petco Park (home of the San Diego Padres) and the hotel and transit center across from the baseball venue.

Regina Morin
San Diego, California

Editor's note: Indeed, the bridge leads to Petco Park, not Balboa Park as published.



Loved your article about the history of the plastic chair (In the Modern World, March 2012). They are everywhere! Here's a photo I took of one in Marrakech, Morocco.

Madeline Nichols
Old Lyme, Connecticut

I love Dwell's ability to awaken us to beautiful design we see all the time, but might not stop to appreciate. I enjoyed William Bostwick's "Monobloc Blues" article (In the Modern World, March 2012) on the lawn chairs that we sit upon and usually ignore. The curvy design is one of simplistic beauty and, more recently, has also become a life-changing mode of transportation for those who cannot walk. Don Schoendorfer's design takes the chair and turns it into a durable, safe, and inexpensive wheelchair. Today, Free Wheelchair Mission sends containers of these wheelchairs around the globe to help those who are most

in need. A simple lawn chair design paired with a creative and caring mind can change lives for the better. freewheelchairmission.org

Cheri Fuller
Oak Park, Illinois

Great article on the Montreal house ("Split the Difference") featured in the March 2012 issue. Could you tell me who designed and fabricated the railing on page 76? Love it.

Huy Nguyen
Washington, DC

Editor's note: The railing is by the Montreal design-build firm L'Atelier ¾ Fort. troisquartfort.com

Corrections:

In our "I Like Eichler" Rewind (In the Modern World, March 2012) we incorrectly labeled the architect of the home to Joseph Eichler in the project tag. He was the developer, not the architect.

In our March 2012 issue, we incorrectly attributed the Timber Table pictured on page 30 ("Knee High to a Budget," In the Modern World). The table's manufacturer is Gus*Modern. gusmodern.com

We regret the errors.

Please write to us:

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@designmilk: Our friends @Dwell are launching a new home tour series in Marin County...wish I could go!

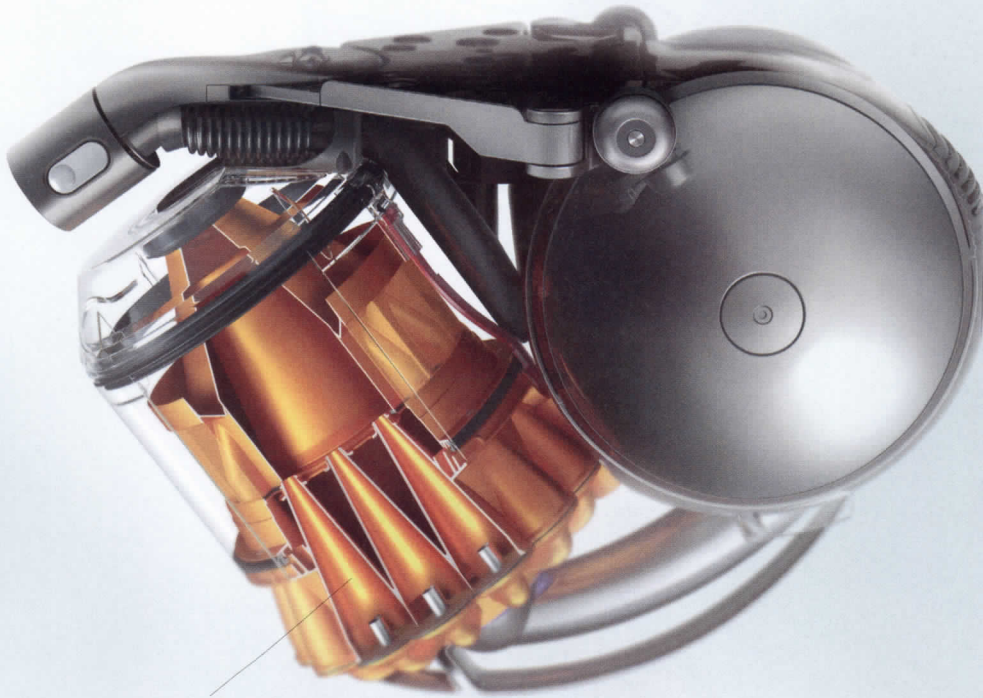
@HotelValleyHo: WOW. An eye-popping @Dwell slideshow "On a Rock in a Hard Place."

@CarlNelson: Just downloaded the @dwell iPhone app...thank God they don't have in-app purchases for that stuff.

@flidesign: @dwell @AmandaDameron Loved the March issue and esp. Editor's Note. This Magpie is inspired.

@FarmerRussell: Really inspired by the newest issue of @dwell. The farm shed might get an addition.

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Tiffany Chu

Writer and designer Tiffany Chu fell in love with Finnish design the moment she stepped into Alvar Aalto's Baker House dormitory on her first day of university at MIT. After a stint living in Copenhagen several years ago, she realized that interviewing Juhani Lemmetti (*Design Finder*, p. 112) gave back to her a Scandinavian sense of appreciation for simple craft and reasonably priced timelessness.

Rico Gagliano

Journalist and audio producer Rico Gagliano ("Rugged Good Looks," p. 92) cohosts the public radio arts-and-culture show *The Dinner Party* and is a regular contributor to the business program *Marketplace*. In his remaining ten minutes of spare time per week, he writes with the sketch comedy troupe The Ministry of Unknown Science, collects records, and dreams of more storage space.

Alyn Griffiths

Scottish design journalist and curator Alyn Griffiths moved to London in 2008 after studying product design in Glasgow, Milan, and Stockholm. A fan of mid-century design, he couldn't help coveting the collection of Kathryn Tyler, whose home in Falmouth, England, he visited for "Collector's Choice" (p. 74).

Rowan McKinnon

A longtime writer with *Lonely Planet*, McKinnon pens stories on travel, arts, music, and culture. A native Melbournian, he was thrilled to visit the Lyon Housemuseum ("All the Home's a Stage," p. 100) to see what is perhaps Australia's best private collection of contemporary Australian art. "The unconventional public-private Housemuseum proved to be a powerful and challenging creative statement in itself," he says.

Andrew Meredith

It took British photographer Andrew Meredith five attempts to shoot the Tyler residence ("Collector's Choice," p. 74). "On the first attempt, I arrived in Cornwall only to be greeted by the most unseasonable of weathers for this location: thick snow!" he says. "The next three attempts we were blighted by weather again, flu, and a smashed windscreen on the motor-

way. Finally, on the fifth attempt, we had success—a beautiful two days spent shooting one of my favorite features in recent years."

Stan Musilek

San Francisco- and Paris-based photographer Stan Musilek shot this month's Dwell Reports (p. 52). "When I was asked to capture Charles de Lisle's dream living room I was in Paris. I wrapped the shoot I was working on as quickly as I could, headed to the airport, flew back to San Francisco, and went straight to my studio. At this point my jet lag was setting in (it was 4 a.m. Paris time), so upon capturing the final shot I was seduced into the coziness of the living room for an invigorating 15-minute nap," he says.

Philip Nobel

Writer Philip Nobel has covered design for *Metropolis*, the *New York Times*, *Architectural Digest*, *Artforum*, *Vogue*, among other publications. He lives in Red Hook, Brooklyn, down the street from Workstead's storefront office ("Top Brass," p. 82) and was happy to have an excuse to be a nosy neighbor.

Zahid Sardar

Zahid Sardar writes about architecture, interiors, and design. He visited the apartment of Jaime Hayon (*My House*, p. 44) who lives in the heart of Valencia with his wife and infant son. "The elevator in his building looked really old and to avoid riding it, I climbed several flights of stairs to reach his front door," says Sardar. "Hayon laughed when I told him how I had avoided the elevator. 'It's fine. We even brought my Fritz Hansen sofa prototype up in it,' he said to me."




Matthew Williams

Photographer Matthew Williams is based in New York and works with design magazines around the world. Williams shot the Brooklyn apartment of Laxman Mandayam and Puja Vohra featured in "Top Brass" (p. 82). "The Prospect Heights apartment is a beautiful example of fine craftsmanship and simplicity," he says. "The experience was made all the more complete when the owners made us a simply stunning curry for lunch." ■■■

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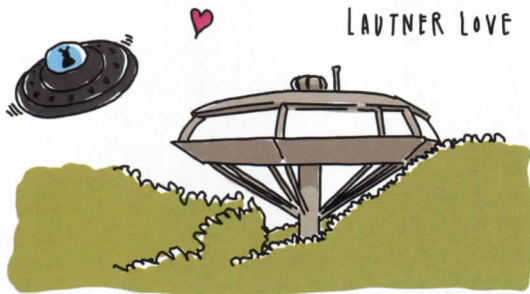
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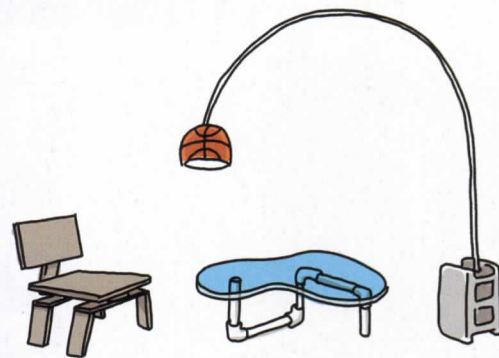
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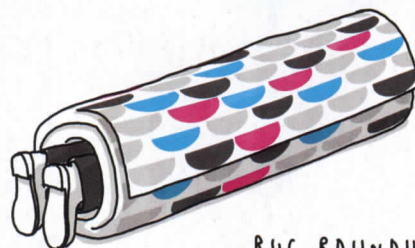
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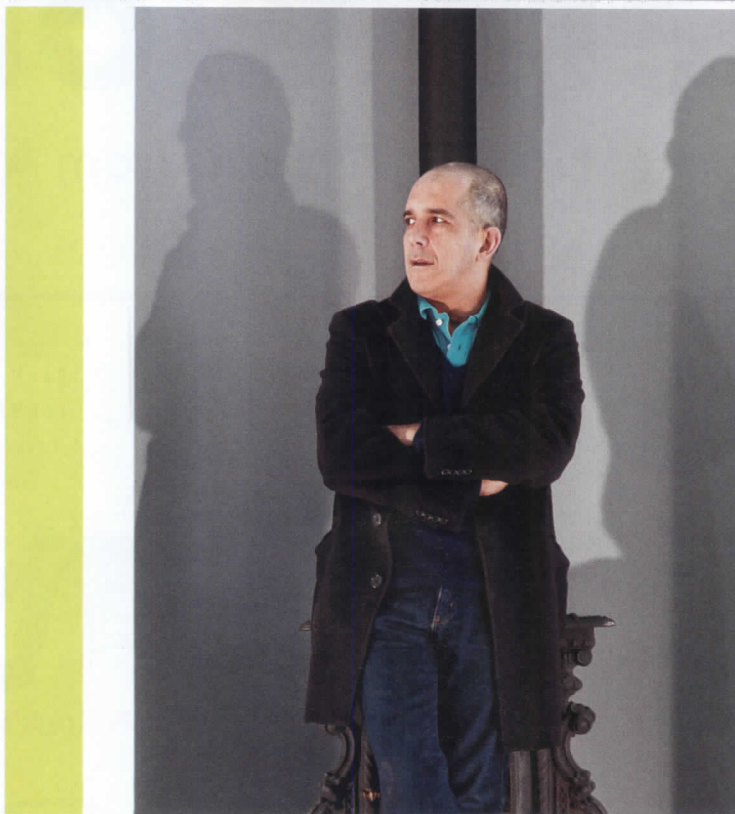
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In Living Color



Architect Pedro Gadanho brings a body of hypercolorful work and a curiosity for the world stage to his new position as MoMA's curator for contemporary architecture.

For a recently completed project in Almada, Portugal, Gadanho carved out a fluorescent green volume from a full wall running through the space. It now divides the residence without blocking light; from the entry, visitors can see all the way from the dining room to the garden.



The Museum of Modern Art in New York established the world's first curatorial department for architecture in 1932. At the time, it was a bully pulpit of sorts for Philip Johnson, who would identify and later create his own work in the vein of the International Style. Fast-forward 80 years, when MoMA appoints Pedro Gadanho as the institution's curator of contemporary architecture. Gadanho is the antithesis of Johnson: approachable, globally minded, and a practicing architect who has steadily built a volume of work on a mostly local scale in his native Portugal. One week after his move stateside, we sat down with Gadanho to chat about his interior architecture (including a recently finished house south of Lisbon) and what he hopes to address in his new role, such as the perception of public space, international accountability, and envelope-pushing exhibition design.

How is designing for public space different in Europe than in the USA?

How people use public space now [in Europe] is more Occupy Wall Street than a top-down approach, in which you design the way people *should* use it. At least over the last five to ten years, the perception of that Barcelona-type public space is now being criticized because it's almost overdesigned. Now the attitude is to engage with communities in a participatory process.

Take, for example, the collective Raumlaborberlin, who designed a public space in a very depressed area close to Turin, Italy, using recycled materials rather than imposing this posh, stylish design. I think this is probably the most interesting thing happening now in architecture.



Photos by Sérgio and Fernando Guerra



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How will you translate that to what you are doing for MoMA?

I am now suggesting acquisitions, diversifying how we “collect” architecture. Barry [Bergdoll, MoMA’s Philip Johnson Chief Curator of Architecture and Design] told me that I was being invited as an ambassador of the world, rather than an American protagonist focusing on American architecture. I hope to open up our collection to other sorts of practices and look into what’s missing from a global point of view.

What is the significance of expanding the Young Architects Program International beyond the MAXXI affiliate in Rome?

A program in Santiago, Chile, is also happening as well as another new one I can’t talk about yet. But in each city you have local architects contributing to these programs, which creates a large umbrella under MoMA.

The world is so networked that people have to be more aware of realities in their own backyard. I’ve even been critical of Portuguese architecture for doing this—it’s highly recognized internationally, but that leads architects there to not care as much about what is going on around the world. And because we are politically and economically tied to everyone else, these local issues are highly relevant.

How does MoMA function as a platform for local design solutions writ large?

I think the museum has, particularly with Barry, assumed this condition of a laboratory through which we can realize a kind of [built] work not possible in academia. It is also my mission to get these messages across to a larger section of the public—it’s really important, communicating to an audience that is not only architects.

As a curator and an architect with experience in exhibition design, what recent exhibitions do you deem successful?

The Barbican Art Gallery exhibition by OMA pushed the limits of what is considered the right way to curate architecture because it was very informal and keen to twist the rules. It’s a fun experience for the public, and has some critical edge. OMA gathered all the images on their computer servers and made this film that lasts for two days, just displaying all the images, very fast. At the same time it’s meaningless but also reveals a curatorial strategy: pushing the limits of a traditional perception of architecture.

You’ve said that you’ll put aside your practice while you’re on staff at MoMA. Can we talk about the latest home you designed in Portugal?

It was a house from the 1940s, about 970 square feet on the main floor and 650 in the attic. The client is a single businessman. He knew my work and gave me quite a bit of freedom.

Do you make recommendations on furniture?

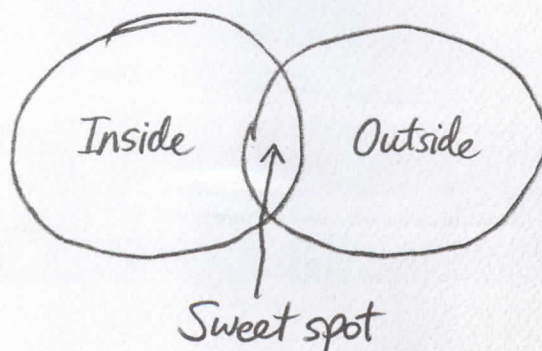
No. I normally design kitchens and bathrooms. In this case I also picked the fireplace! I believe after I deliver a project it is up to the client to do whatever he or she wants to do with it. Including destroying it.

—*Kelsey Keith*

Below, the Gadanho family apartment in Lisbon (where they lived until the appointment at MoMA) is a renovated flat in a 20th-century building whose typology is a “late example of post-earthquake, 17th-century downtown architecture.”

A view from Gadanho’s home office and library (bottom) and the apartment’s entry hall typify the architect’s interior approach: bright plus white.



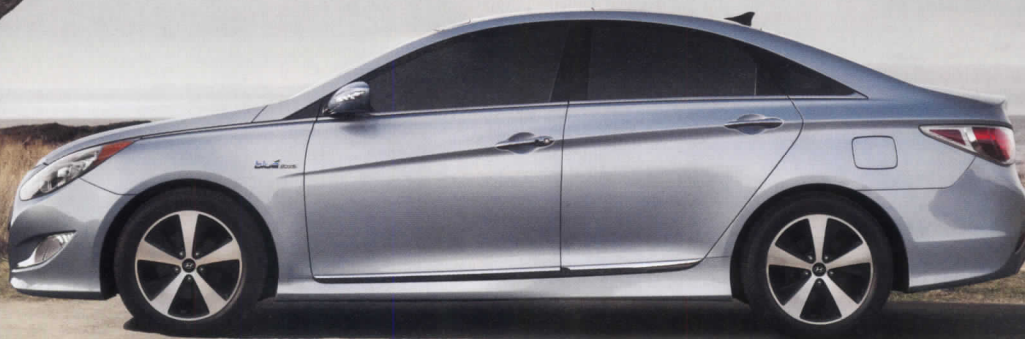


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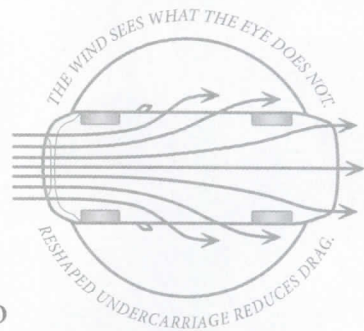


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Mid-Century Remastered



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“Charles was going for a Jaguar effect—the exterior of the chair is fast and has a long hood. Inside, it has all these handcrafted elements.” —Jerry Helling

When Jerry Helling, president of Bernhardt Design, received a phone call from Charles Pollock in November 2010, he had been on Pollock's trail for an entire year. Why spend so much effort to track down a designer whose last piece of furniture in the United States—the Pollock Executive office chair for Knoll—was produced almost a half century ago? For one, Helling's obsession with that very chair (“It's so sleek and yet kind of overstuffed, a combination that doesn't seem to go together but jells into this iconic image”) and for another, his unwavering opinion that Charles Pollock's name and oeuvre should be hallowed in the halls of mid-century design.

Born in 1930, design wunderkind Charles Pollock worked on the floor of the Chrysler factory in Detroit as a teenager and later received a bachelor's degree in industrial design at Brooklyn's Pratt Institute. After graduation, he worked in George Nelson's office, followed by a stint with Florence Knoll until she retired in the mid-1960s. Pollock designed one of Knoll's most successful commercial office chairs, then traveled around Europe refining his own body of work. There he met the Castelli family, who produced his steel-mesh and wire-frame Penelope chair in 1982, which was his last produced idea to hit the retail market until 2012.



Bernhardt encouraged the designer, now 82, to give shape to “what comes naturally,” which in the CP Lounge Chair takes the form of a low-slung seat, upholstered with hand-sewn panels for a quilted effect, lightly propped on a polished stainless steel frame. Helling explains that rather than revisiting aluminum tubing to highlight the outline of the chair, as Pollock had done in previous designs, they decided to do something “more tactile and craft-oriented”—hence, a large loop stitch around the entire perimeter. The piece, which was released in May, exudes the polish of a luxury car, with an aerodynamic profile and richly textured material detail. —Kelsey Keith

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John Lautner's Desert Rose



Two Los Angeles designers resuscitate a down-at-the-heel John Lautner building—and give architecture fans a chance to spend the night in a mid-century gem.



Tracy Beckmann and Ryan Trowbridge spent four years shopping for furnishings, fixtures, and lighting to outfit the guest rooms, sourcing steel hardware in Hong

Kong, vintage lighting in Italy and France, and many mid-century pieces in their backyard, aka Palm Springs's renowned vintage shops. Finds included Bertio

barstools, a J. Wade Beam coffee table, and a chrome Thonet-inspired chair in Unit One (above) and a Warren Platner coffee table and chair in Unit Four (below).

Attending an open house is rarely a religious experience, but that's how it went for interior designer Tracy Beckmann in late 2007. One night while cruising the website architectureforsale.com, she and her business partner, furniture designer Ryan Trowbridge, spotted a little-known John Lautner building on offer in Desert Hot Springs, California, with a showing the following morning. The 1947 complex consisted of four bunker-like spaces with roofs suspended from I-beams, designed for a 600-acre master-planned residential community that never came to be.

The next day, Beckmann and Trowbridge hit the road at dawn for the two-hour drive from Los Angeles, with visions of transforming the site into a hotel and architectural mecca. The place had been on the market for two years and was a borderline wreck—"there was so much water and termite damage you could put your finger through the redwood walls," says Trowbridge—but for Beckmann, a diehard Lautner fan, none of that mattered. "I opened the door to Unit Two and heard the voice of God," she says, solemnly. "Things looked bad, but we knew we could bring the place back."

Doing so proved to be a Herculean effort. It took the pair six months to close escrow because they couldn't find a bank willing to give them a loan. "The banks hadn't heard of Lautner, and all they saw in the neighborhood







Each of the four units has a private patio (above right) and an eat-in kitchen with poured-in-place concrete countertops and redwood wall paneling (top and above left). To maximize guests' experience of Lautner's legendary approach to daylight, Beckmann and Trowbridge forewent blinds or curtains on the windows and glazed walls, offering guests sleeping masks instead.



were small foreclosed homes," says Beckmann. They finally found an architecture aficionado at Wells Fargo who understood the site's true value, believed in the project, and offered a mortgage if Beckmann and Trowbridge could pony up a 40 percent down payment on the \$425,000 negotiated price.

Over the next four years, Beckmann and Trowbridge set to work renovating the place, respecting Lautner's original design and intentions while coaxing the interiors into the 21st century. Embracing principles of adaptive reuse rather than traditional preservation, they tore out dated laminate cabinets, pedestal sinks, and cast-iron tubs, replacing them with floating glass shelves, wall-hung

sinks, and spacious Heath Ceramics-tiled showers. Trowbridge replaced the layers of stucco on the interior walls with smooth concrete, re clad the exteriors and kitchens with redwood, and created custom steel beds with built-in bedside tables to fit the undulating concrete walls.

But what would the revered architect think of the contemporary revamp? "Lautner embraced new technologies," insists Beckmann, who along with Trowbridge has visited a dozen homes designed by the mid-century master. "He'd often revisit his old properties and renovate them to make them more efficient. So why would we go backward? We went forward, to take it to the next level."

Hotel Lautner opened last September. Among its first visitors were Judith Lautner and Karol Lautner Peterson, Lautner's daughters, who bestowed the ultimate thumbs-up on the renovation project. "They said, 'Our father would be proud,'" says Beckmann, beaming. "They were grateful we gave this place a second life." —*Jaime Gillin*

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The Real Cost of Rip-Offs



Knockoff furnishings may be cheap, but for the design industry, they come with a heavy price.

By Jaime Gillin

Illustrations by
Jonathan Williams



Here's how a designer makes money:

One day she dreams up a chair. She spends months developing the concept, selecting materials, devising the exact curve of the arm, the dip of the back. Satisfied with the piece, she works with a manufacturer to produce it. The manufacturer refines the design, invests in tooling to build it, promotes it, and gets it to market. You, the consumer, buy it. This is an original, authentic design.

Usually, a percentage of your purchase goes back to the designer, who reinvests it into her business, her next idea. In order to take risks and innovate—and, indeed, to make a living—a designer needs to profit from her successes. Same with manufacturers—they need money to contract and promote designers' work and to keep their production quality high. This is the basic premise of how the design industry works, at least when all goes well.

Enter knockoffs, to blow this balanced ecosystem to bits. Some enterprising person sees a popular design and gets dollar (or euro, or yuan) signs in their eyes. It's relatively easy to ship a piece overseas to be reverse engineered and manufactured inexpensively. Labor costs are low and it's simple to swap cheaper materials and compromise on quality. Maybe they tweak the dimensions or add a small new flourish in order to improve their chances of getting away with it.

The doppelgänger goes on sale in a shop or online. Without identifying the

knockoff as, say, an "original design by Marcel Breuer," which may violate trademark or unfair competition laws, the seller might call it a "replica" or a "reproduction." Elliptical language is the norm. Knockoff makers take a calculated risk. According to Alan Heller, president of the furniture company Heller, they're "gambling that the person who owns the design doesn't have the stomach or the

exclusive rights to their original work for a time, so an author can keep on writing, a musician can keep making music, and a designer can keep creating," says Cyrus Wadia, an intellectual property lawyer who has represented retailers, manufacturers, and designers on both sides of the knockoff issue.

But because intellectual property laws in the United States generally don't protect functional items, and most modern furniture fits squarely into that category, designers often have a hard time fighting knockoffs. They can protect certain original, innovative, or decorative elements within their works, but they can't "own" the concept of a clean-lined chair or dresser. "Even if someone makes a slavish copy, it's only illegal if there's something protectable about the original in the first place," says Larry Robins, a lawyer and intellectual property expert.

That said, designers do have some recourse. They can send cease-and-desist letters and, if they hold a legitimate copyright and the knockoff is an exact copy or substantially similar, they can file a lawsuit. This costs money and time, of which most designers have precious little to spare (bigger manufacturers, on the other hand, often fight knockoff makers more aggressively). Tyler Hays, founder of BDDW, has seen his furniture ripped off, down to the last detail, many times over the years. Though he's been successful at stopping two companies from selling knockoffs of his work, he

"Knockoffs are made to look good on the outside. But what makes original iconic designs great is that they're well designed from the inside out."

—Evan Lobel, Lobel Modern

wallet to go after it. Which often they don't." Intellectual property protections for most furniture design—including copyrights (safeguarding "original works of authorship"); design patents (covering ornamental aspects of utilitarian objects); and trademarks and trade dress (preventing misuse of brand and designer names and protecting the visual appearance of products)—exist, in part, to promote creativity. "They let artists own



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says the experience “brings up confusing emotions. It’s like being catcalled—it’s flattering but gross and insulting at the same time.” Still, he tries to “see the good in it. Ten years ago we were nobodies. It’s better to focus on creating new stuff and staying ahead.”

For Jason Miller, founder of the manufacturer Roll & Hill, the desire to trump knockoff makers is a far more powerful motivator of creativity than intellectual property laws. “What are you going to do as a designer, sit back and complain they’re acting immorally?” he asks. “That’s not going to pay the bills or make you feel better. You need to get to a place where they can’t knock you off—reach a level of craftsmanship or take a design risk that a knockoff company wouldn’t take. If you can’t create that individuality or specialness, it might be time to go back to the drawing board.”

Despite the shadiness of the knockoff industry and the poor quality of most products they churn out, people still buy fakes. How did we get here? Heller blames it on America’s price-fixated culture. “The U.S. is the world’s largest consumer of crap. There’s this disposable attitude—you buy something, have it for a year or two, and then you get rid of it.” It’s the job of manufacturers and shops to sell us on the alternative: higher-priced, higher-quality authentic design.

“Copying something without consideration of quality is now an epidemic. The world has been flooded with ‘stage props’—items that resemble useful objects but have minimal functionality.”

—Benjamin Cherner, the Cherner Chair Company

In tough economic times, that’s especially challenging. Many shoppers are on a tight budget; most won’t hesitate to buy a lookalike for a sixth of the price of an “authentic piece,” no matter how earnestly manufacturers tell their story or how strenuously they argue for the value of originality. But, of course, cheapness carries hidden costs, for both the consumer and the design industry.

Authentic designs—pieces produced by designers or their authorized manufacturers—are investments. They may be pricier than their knockoff versions but they’re usually crafted with high-quality materials, will last for generations, and

will retain value. Knockoffs, by contrast, tend to be short-term objects; they’re made with lower-quality foam, fabrics, metal, joinery, glue, and veneers that break down faster. They’ll end up in the trash, and probably sooner than you hope. The low-price, low-quality tradeoff is almost impossible to avoid. “Customers get what they pay for if they spend \$1,000 on a \$3,000 chair,” says Miller. “If a knockoff is a third of the price of the original, something was compromised.”

If you’re obsessed with a certain piece but can’t afford a \$5,000 fill-in-the-blank, there are better options than knockoffs. For mid-century classics, you can scour eBay, Craigslist, and estate sales for authenticated vintage pieces at affordable prices. If you prefer new, contact a store about purchasing a floor sample, or save up and wait for a sale—Knoll, Herman Miller, and other manufacturers offer discounts semiannually. If you’re handy and unusually dedicated, you can go the extreme DIY route; a plethora of websites have sprung up offering step-by-step instructions on building high-end pieces from scratch. “If people want to make their own versions and not sell them, that’s super awesome,” says Hays, who admits he nearly chimed in with his own tips when a how-to dedicated to building his \$2,100 Captain’s Mirror appeared on the website Design*Sponge a few years ago. The New York City-based lighting designer Lindsay Adelman even offers downloadable instructions for building versions of her chandeliers using off-the-shelf parts.

But the best option for the cash-strapped design lover may be simply buying something original that you *can* afford. Many young designers out there create good, high-quality, less-expensive pieces; you can find them on Etsy, at local flea markets, shops, thesis exhibitions, and even in the occasional big-box store like Ikea. The designer you support today may be tomorrow’s next Eames, Panton, or Le Corbusier. Put your money behind fresh, original work and you’re not just scoring a rad piece for your home—you’re showing you care about the future of design.

@ Read more and join the discussion about knockoffs at dwell.com/magazine





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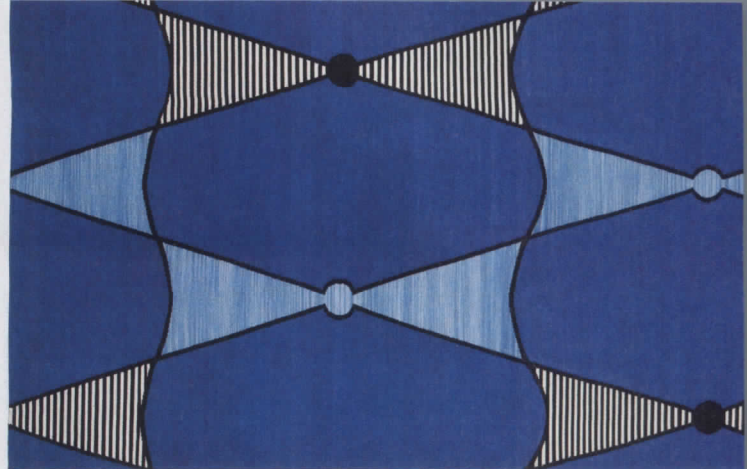


Graphic Carpet Ride



A

Like typography savants, textile cognoscenti occupy a healthy chunk of the modernist population—as they should, since woven accessories are essential for warming up a stark, streamlined interior. These five selections, from dhurrie to hand-knotted, make a case for vibrant colors and patterns underfoot.



B

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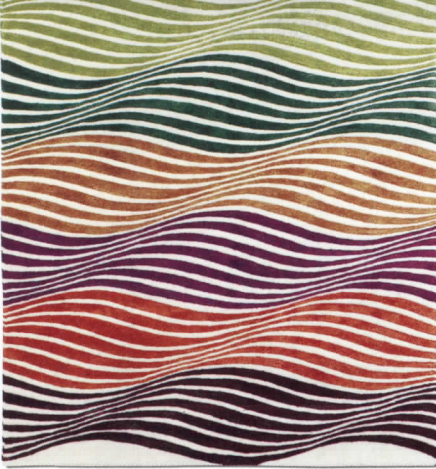
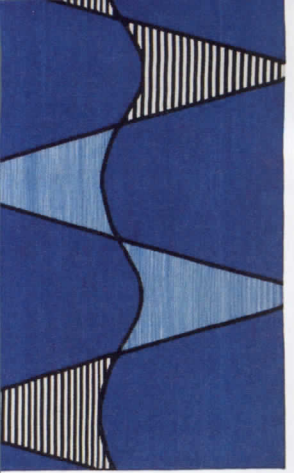
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*20 city/28 hwy/23 combined mpg for FWD model. Based on 2012 EPA fuel economy estimates for non-hybrid, gasoline-powered V-6 SUVs classification sold in the U.S. as of 3/1/12. Use for comparison purposes only. Your actual mileage will vary.



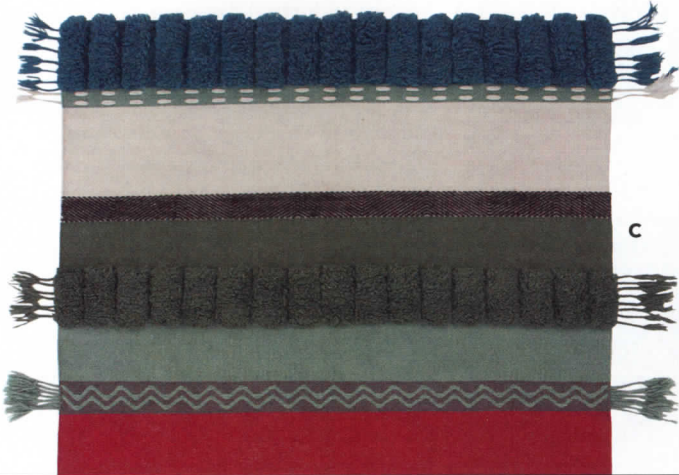
D

D. Kalahari
by Missoni Home
\$3,405 and up

The undulating stripes in Missoni's velour Tapetti collection are like haute couture for the floor—not for the faint of heart. missonihome.it

E. Jali Blue
by The Rug Company
\$485 and up

The Studio Collection is The Rug Company's first "entry-level" line. The range of handmade cotton dhurries is reasonably priced and available in 18 color-saturated prints. therugcompany.info



C

C. Alexandra
by Sandra Figuerola
for Gan
\$1,300 and up

Figuerola's design emulates a type of vernacular Moroccan textile that combines three techniques: embroidery, weaving, and knotting. gan-rugs.com



E



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Spanish industrial designer Jaime Hayon—known for his sophisticated but playful creations for the likes of Sé, Lladró, Baccarat, Fritz Hansen, Magis, and The Rug Company—and Dutch-American photographer Nienke Klunder recently moved to Valencia. (The expansive Hayon also has bases in Barcelona, London, and Treviso, Italy). The couple snapped up a 2,600-square-foot late-18th-century flat, which they've since filled with vintage finds and Hayon's own designs and prototypes. Here, Hayon invites us into their new home and nearby studio—the places where his visionary, extravagant, award-winning ideas get their first runs.

Spanish Idyll

The internationally acclaimed designer Jaime Hayon takes us on a personal tour of his newly renovated home in Valencia, Spain, offering decorating tips along the way.



As told to Zahid Sardar
Photos by Nienke Klunder

@ Extended slideshow at
dwell.com/magazine



For Nienke and me, living and working in Valencia are almost the same thing. We are always in one or the other apartment. I am always sketching. I produce 2 percent of all my ideas. Many mornings I work from home and then scan my sketches in the studio and send them to my offices in Barcelona or Italy. Or, I sketch something and email it from the beach, the bar, or

the airport. Our home, studio, and the city are totally related.

I can work on a square meter of desk space anywhere if I need to, but our studio in the center of Valencia is so nice and full of light, with very high ceilings. Although it is older than our other apartment in Valencia, most of its details are intact, and it still has original hydraulic Mediterranean

cement floor tiles that were quite modern for their time. The biggest challenge is bringing things up to the fifth floor—the elevator is not big so we must have small things to match its size. Even our sofa had to have the right dimensions. Many of our furnishings were designed and made right here. For my office I designed a desk that has delicate legs that don't

Jaime Hayon, pictured with his wife, photographer Nienke Klunder, and their son, Tys, has filled his home with many of his own designs, including the Bardot

sofa for Bernhardt Design (opposite bottom) and the 22 chair for Ceccotti and mint-colored armoire for Bisazza Bagno (above and opposite top).

He also designed the yellow shoes he's wearing, for Spanish brand Camper. The dining table is a special edition, available through Hayon's website.



“A home needs plants, flowers, candles, and some special pieces you have collected together. A home should never feel like a hotel lobby. It should be the place where you are the most relaxed.”

—Jaime Hayon



In keeping with Hayon's goal of creating a serene and airy home, the master bedroom (top left) and kitchen (above) stick to a mostly neutral palette of whites and



block the light. Nienke uses some of my other prototypes in her office. Our Valencia studio is a work-in-progress adventure where furniture, sculptures, drawings, and more are changing constantly—as are which rooms we use and how we use them. The place is not finished and it will never be.

Only a short walk away is our other fourth-floor apartment in a late-19th-century building near the train station, the wonderful art nouveau central market, and the bull ring. It is small but it is really special because we have made it our home. Originally, I bought it as a place in which my parents could retire. It was in terrible shape and was broken into lots of tiny rooms with not much light. We basically redid the entire interior. We tore out walls, changed the electrical systems, and added new oak floors, new ceilings, and even new windows for more light. We added a new front door, a white bathroom, and an open kitchen. We specially designed furniture for it that was made to measure at a friend's woodshop in Barcelona. We took the

grays. The bench by the bed is a custom piece designed by Hayon and Klunder and fabricated by their carpenter friend Josep Joffre. Hayon and Klunder's nearby studio

time to make the flat cozy and filled it with the things we love.

As time went on my parents were less and less convinced about wanting to move from Madrid, where I grew up, to Valencia. So Nienke and I decided to come for a couple of months to set up the place, relax, dive into the Mediterranean life, and escape London. Before we knew it, we fell in love with this city and we decided that we would come here to raise our baby, Tys Hayon-Klunder, who was born last year. I like it here. People are friendly and that's the best part. After a decade in hectic Milan and other places, I think it is good to have a calm setting where I can develop my philosophy. Life in the sunny Mediterranean makes me happy.

A home needs to be warm, comfortable, and full of light and have an overall peaceful environment. A large bathroom with a tub is essential. We installed a combination sink and lamp I designed for Bisazza Bagno that was inspired by an old mid-century book about bathrooms. They did not just

(top right) is an appealing place to work, with its high ceilings and historic cement tile floors.

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do square and clinical bathrooms back then. Bathroom furniture can also be about pleasure and enjoyment.

A practical kitchen that is not isolated from where you eat is also important because Nienke and I believe cooking and eating are part of the same ritual—one that we love to share with our friends and family. A home needs plants, flowers, candles,

and some special pieces you have collected together. A home should never feel like a hotel lobby. It should be the place where you are the most relaxed.

There is a big difference between what I have at home and how I like to design and what inspires me. My design work is about questions and discovering new colorful forms and techniques. To start a piece, I always

look for challenges in materials and in themes that I find curious or motivating. My house and the office need to be peaceful white spaces for me to concentrate. The funny thing is that in Valencia, even though I have a home and this large office, I often end up working in a bar where I like to listen to football commentary while I design new items. Strange, isn't it? »

Hayon and Klunder's kitchen is all white, down to the minimalist, lacquered Santos cabinets. When it comes to picking paint and fabric colors, Hayon advocates for

grayed-out hues. "My recommendation is that even when you use bolder colors make sure they have a percentage of gray in them," he says. "If you use yellow, it

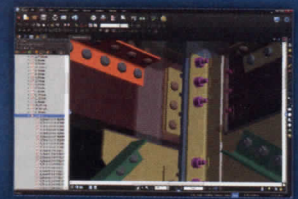
should be yellow-gray. If a green is used it should be a green-gray."

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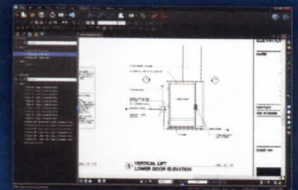
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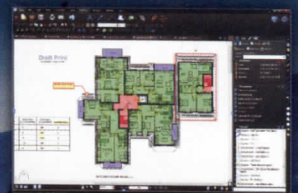
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MY HOUSE

Mix Method

The best way to integrate different furniture styles is to treat “the space like a gallery and place objects according to their colors,” Hayon says. He cautions against using too much natural wood furniture in a space with wood floors: “You need contrast.” In his home, contrasting materials, small porcelain objects, and an occasional black form enliven a palette of light gray furniture.



Bathroom Lesson

In the gleaming, glam bathroom, “it was important to use different whites,” says Hayon. “The dull Macael marble I used is warmer and easier to combine with white ceiling paint than stone from Carrara.” Hayon’s Josephine ceramic lamps, designed for Metalarte, are complemented by a matching warm gray Bisazza Bagno vanity, also by Hayon.

bisazzabagno.it
metalarte.com

Brass Tactics

The best way to showcase vintage hardware is to polish it lightly and paint door and window frames a pale white or gray, according to Hayon. Brass hardware also effectively accents mint-colored furniture like the Bisazza Bagno cabinet in the living room, a Hayon design from 2011.

Pattern Language

While Hayon is “not much into patterns” for large surfaces, in small doses they can add great punch to a room. “In my house I use Missoni fabrics, with colored or black-and-white lines, and fun graphics on a pillow by Swedish designer Josef Frank,” he says.

missoni.com
svensktenn.se |||



Make It Yours

For more information and resources, see Sourcing on page 126.



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Furniture Counsel

As San Francisco-based furniture maker and interior designer **Charles de Lisle** tells it, creating the perfect room isn't about the items you buy or a certain aesthetic note. "It's not really about specific objects; it's about the process—adding and subtracting things or experimenting with crazy ideas," he says. "I look at how pieces talk together and create a narrative. There has to be a story." De Lisle guides us through a contemporary interpretation of a living room, sharing his expert tips, tricks, and furniture picks. ▶



By *Diana Budds*
Photos by *Stan Musilek*



1. Hancock Bookcase
by CB2
\$199
cb2.com

"A lavish bookcase or an inexpensive one won't drastically change your space since it's a backdrop to the things stored within it. These shelves are perfect if you need a tall object to fill out a room. The design will work virtually anywhere and the green color feels fresh."

2. Wood and Stoneware Vase
by Javier Gutiérrez and Laurent Serin
for Adónde at DWR
\$249
dwr.com

"The brutal shape and bright pink of these vases remind me of Ettore Sottsass, a designer whom I've been a fan of since I was a kid growing up in Ashburnham, Massachusetts."

3. Chainsaw Armchair
by Charles de Lisle
Price on request
cdlworkshop.com

"With this chair I tried to imagine what the contemporary language of Northern California art furniture would be. I didn't want to mimic the funk aesthetic but to update it. I met Rick Yoshimoto, who was one of J.B. Blunk's assistants, and we worked together on the design. It was carved from a single piece of reclaimed old-growth redwood. The natural character of the wood and chainsaw cuts in the style of Blunk dictated the chair's form."

4. Calder Desktop Mobile
by Davevan
\$139
davemobiles.com
zincdetails.com

"I've always admired Alexander Calder. This is a cool, playful little piece inspired by his work—I love the floating quality it has. With accessories like this, there are no hard-and-fast rules as to where you place them."

5. Koi 05 Rug, from the Chinois Collection
by Ben Soleimani
for Mansour Modern
\$5,400 for 6' x 9' rug
mansourmodern.com

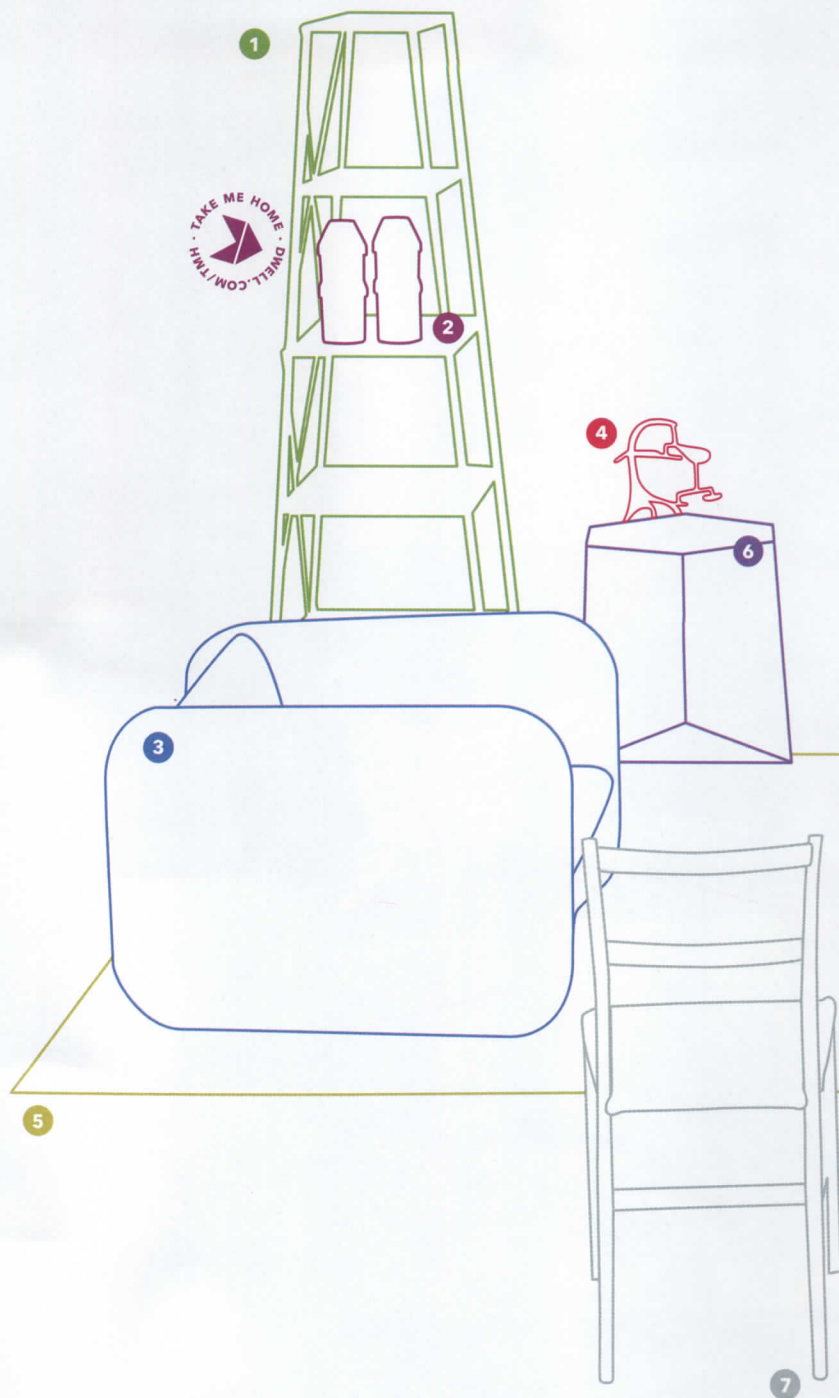
"Rugs are one of the biggest investments you should make in terms of furnishings. You can put inexpensive furniture on a quality rug and still have the room look good, but not vice versa. Look for pieces with consistent fields so that the pattern doesn't limit where you place objects; you want to be able to arrange furniture anywhere. I build rooms from the ground up, and this wool-and-silk rug is a great foundation—it has a bright color palette. It's graphic and modern."

6. Russian Doll End Table
by Rich Brilliant Willing
\$1,265
richbrilliantwilling.com

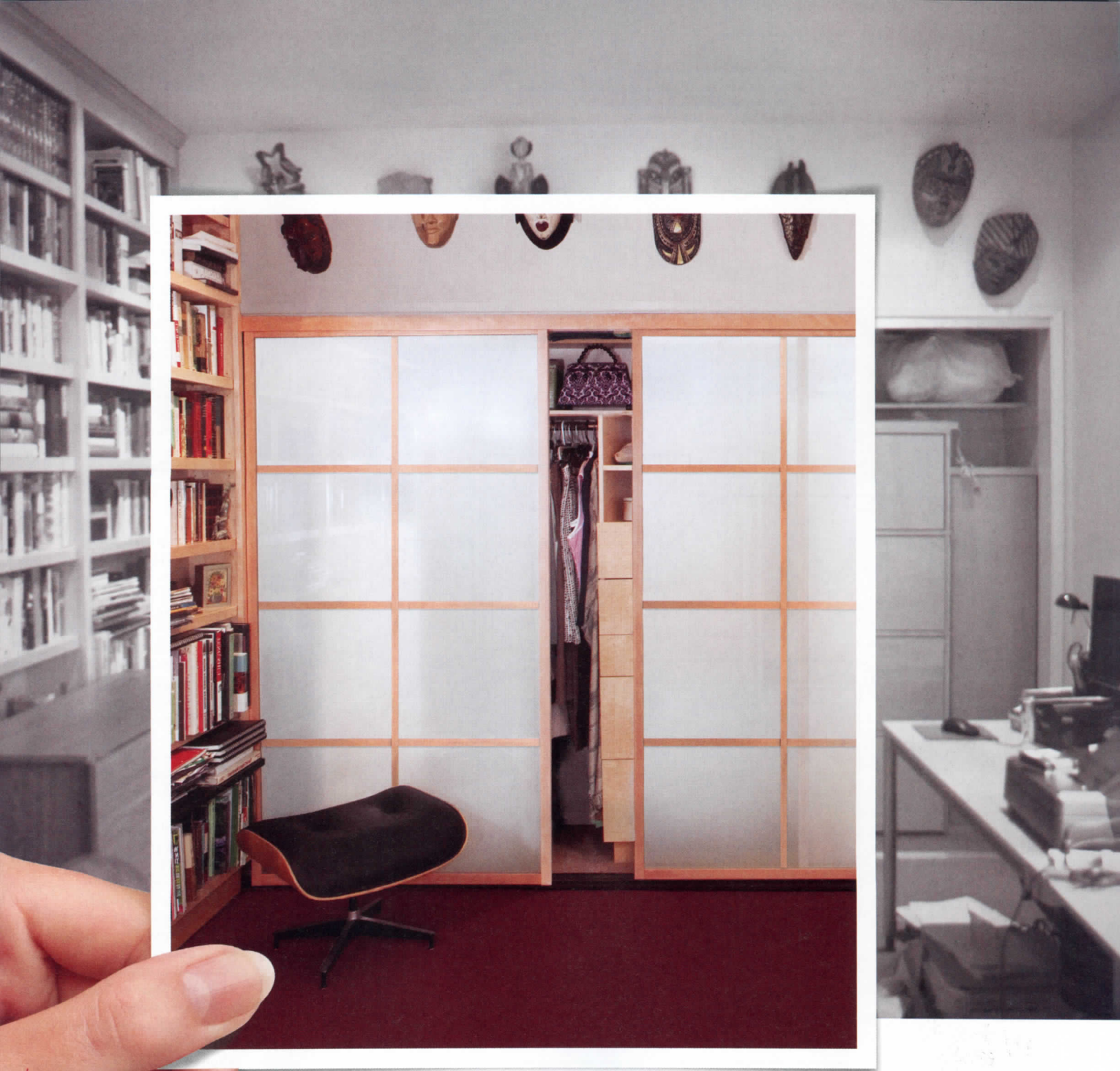
"I put round tables between seating because the shape nests well with other pieces. Look for tables that are below arm height. This is a good sculptural object that floats off the floor, balancing the heavy sofa. It's put together in an interesting way: Each panel is separated by a piece of leather. It also comes in a brass version, and custom finishes are available on request."

7. Superleggera
by Giò Ponti
for Cassina
\$1,930
cassinausa.com

"I love good Italian design and there are certain favorites I use over and over again because they'll never go out of style, such as the Superleggera chair. It's hardy, comfortable, and lightweight. Every room should have extra chairs or stools that you can easily move around. This helps encourage conversation since anyone can pull up a chair and join in. With fixed furniture groups—sofas and armchairs, for example—you're limited." ▮



"The vignette's color story is an example of the organic nature of sourcing products. I originally intended to use cobalt blues primarily but came across amazing grays, neon yellows, pinks, and grass greens. Sometimes you need a 'wrong' color to draw your eye's attention." —CHARLES DE LISLE



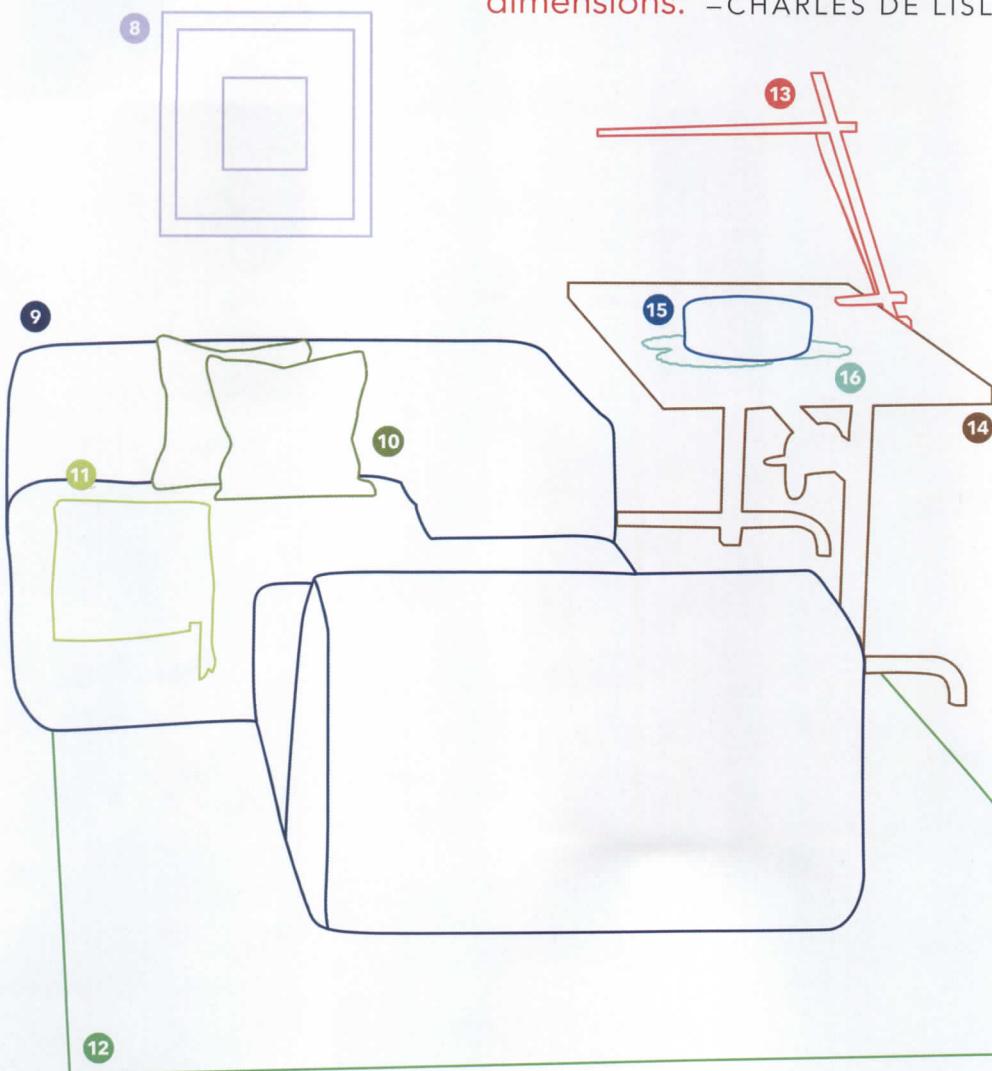
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"A room is like a painting—artists work on trial and error: Add a splash of red here, some blue there; it's the same process except you're moving things around in three dimensions." —CHARLES DE LISLE



8. Ball of Twine Print
by Roy Lichtenstein
\$60-\$125
art.com

"You don't have to be an art collector to have a beautiful piece hanging on your wall. Art.com is an excellent resource to get things with a lot of visual impact for not a lot of money."

9. Tufty-Too Sofa
by Patricia Urquiola
for B&B Italia
\$9,306
bebitalia.it

"You can put the sections of this piece in any direction and it works. Big, deep, low sofas are good for casual settings. For a living room that will be used for conversation, look for a shallow design with an 18-inch-tall back to create an intimate feel. Whatever the mood, dedicating your budget to anchor pieces that you'll keep for a long time is important."

10. Throw pillows
by Jenny Pennywood
\$120
jennypennywood.com
curiosityshoppeonline.com

"Because the couch is monolithic, I added these graphic pillows to break up the form. Soft pillows make hard-upholstered couches feel more casual and user-friendly. They can also tie together a room. If you found a brown sofa that you love, but everything else you own is gray, add a gray pillow and you've knit it all together."

11. Wool Throw Blanket
by Danish Art Weaving
\$179
danish-art-weaving.dk
zincdetails.com

"I don't advocate having a purely decorative throw draped over furniture like scarf dressing. You should only include objects in a room if they'll be used regularly. If a candle isn't lit, it should be stowed away. That said, if you use a blanket frequently and have it on display, it should look equally beautiful as its surroundings."

12. Deco Rug from the Vintage Collection
by Ben Soleimani
for Mansour Modern
\$8,000 for 6' x 9'
mansourmodern.com

"Older rugs are always better. Today, the dyes and weaving are too uniform. A vintage rug has beautiful character-giving inconsistencies. This line is unique because it takes the wool from old pieces and then reweaves them into a 'new' one. You can get this in any size whereas some great vintage rugs you come across are really small."

13. Clamp Task lamp
by Dana Cannam
for Pablo
\$350
pablodesigns.com

"Not many LED table lamps are wooden. The contrast of materials and color is unexpected. Including an 'I've never seen that before' moment is an important thing in designing spaces. If you're lucky, all you need is one piece—like this lamp—to accomplish that."

14. Adler table
by Ohio Design
\$1,925
ohiodesign.com

"Sometimes you want to sit at a table and sometimes you want to stand. This adjustable-height design could be a bar console, a place to display art, or a workspace."

15. White Marble Coupe
by Michaël Verheyden
for When Objects Work
\$625
whenobjectswork.com

"Some things should just be beautiful, and this bowl—which looks great empty or filled—is one of those things."

16. Snowflake Doily Placemats
by Donna Wilson
\$28
donna-wilson.com

"Everything isn't perfectly coordinated—such as the jade and olive in these placemats—but I'll purposely use colors that don't match because they create an attractive visual dissonance." ■■■



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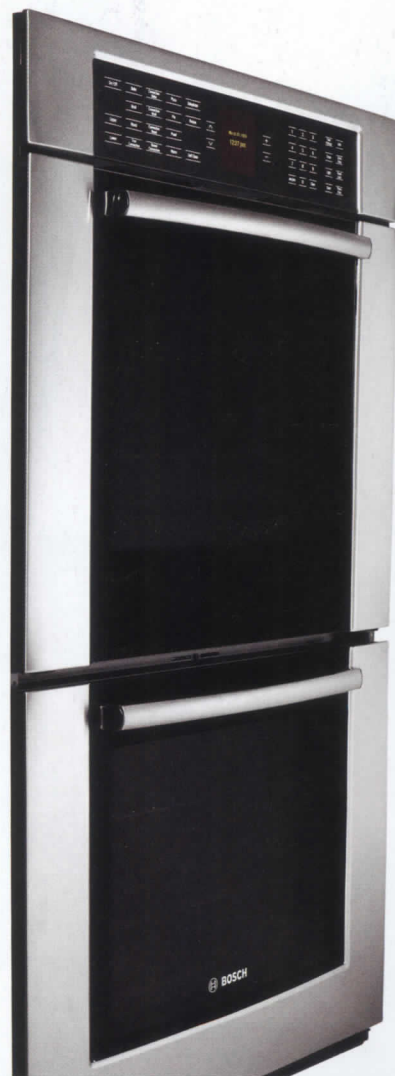
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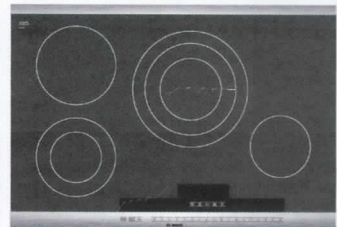
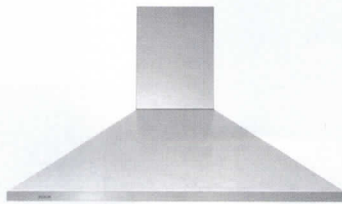
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The home's informal dining space has a slightly rustic feel, sporting bronze and wood in the form of a Lindsey Adams Adelman chandelier for Roll & Hill and a table by Terry Dwan, mixed with folk-art touches like the Eames House Birds and a cuckoo clock from Diamantini & Domeniconi. The PK8 chairs from Republic of Fritz Hansen were designed by Poul Kjærholm and sourced from Kuhl-Linscomb in Houston, Texas.

Georgia Peach

Designer Barbara Hill applies her polished take on minimalism to a traditional 1920s abode in Atlanta for a transplanted Houston family. ▶▶

By Kelsey Keith
Photos by Gregory Miller



Houston-based designer Barbara Hill is known for a stripped-down aesthetic that blends art-world cachet with Texas modernism.



Konstantin Grcic's Venus chairs for ClassiCon surround a table by Poliform in the formal dining room (above). Hill selected the Flos chandelier designed by Marcel Wanders for its "Old World reverence." The sleek fireplace mantel was designed by Hill and cobbled together onsite from three solid slabs of limestone. The family's 1920s Mediterranean-style manse is an eclectic example of the architecture found in Atlanta's elegant Buckhead neighborhood.

Hill's signature moves feature a heavy rotation of glass walls, open spaces, concrete floors, and the blue-chip minimalist art she helped introduce to the area back in the 1970s as an early champion of Sol LeWitt and Daniel Buren. For her latest project, the venerated designer ventured out of Texas in the company of a family of four, whose contemporary Houston home she outfitted four years ago. The owners, who relocated to Atlanta, Georgia, for work, wanted to re-create the feeling of their previous house with the furniture Hill had already selected and her unerring taste, which aligns so closely to their own that, say the homeowners, they "never" disagree. After striking out on a search for an outwardly modern home in the genteel capital city, they changed tack and ranked their new neighborhood—formal, tree-lined, and gracious—as first priority, figuring they could make over the interior spaces with Hill's assistance. The house they purchased is a Mediterranean-style two-story stucco structure that was chockablock with dark wood molding and floorboards, making Hill's modern transformation even more remarkable.

One of the first steps was to create a blank slate for the interiors by whitewashing the red oak floors, though it wasn't as easy as she had hoped: "We had such difficulty because the stain wanted to go pink!" ▶▶

Two pieces from E15's Shiraz sofa flank the company's wooden Leila side tables. Hill chose to use flat paint in Benjamin Moore's Decorators White throughout the home because it emphasizes the chalkiness of the plaster walls, making them "look almost like slate." The sconce shown in the foreground—David Chipperfield's Corrubedo design for FontanaArte—gives off a soft glow and replaces the dozens of paper-lampshade wall fixtures the owners found in the house when they bought it. Stewart Cohen's zany photograph of a gun-toting Marfa resident encapsulates Barbara Hill's offbeat brand of decorating: bright and minimal, yet darkly humorous.







The gold (nonfunctioning) surveillance camera by artist Camp Bosworth in the stairwell previously hung in the glass entryway of the family's former house in Houston.

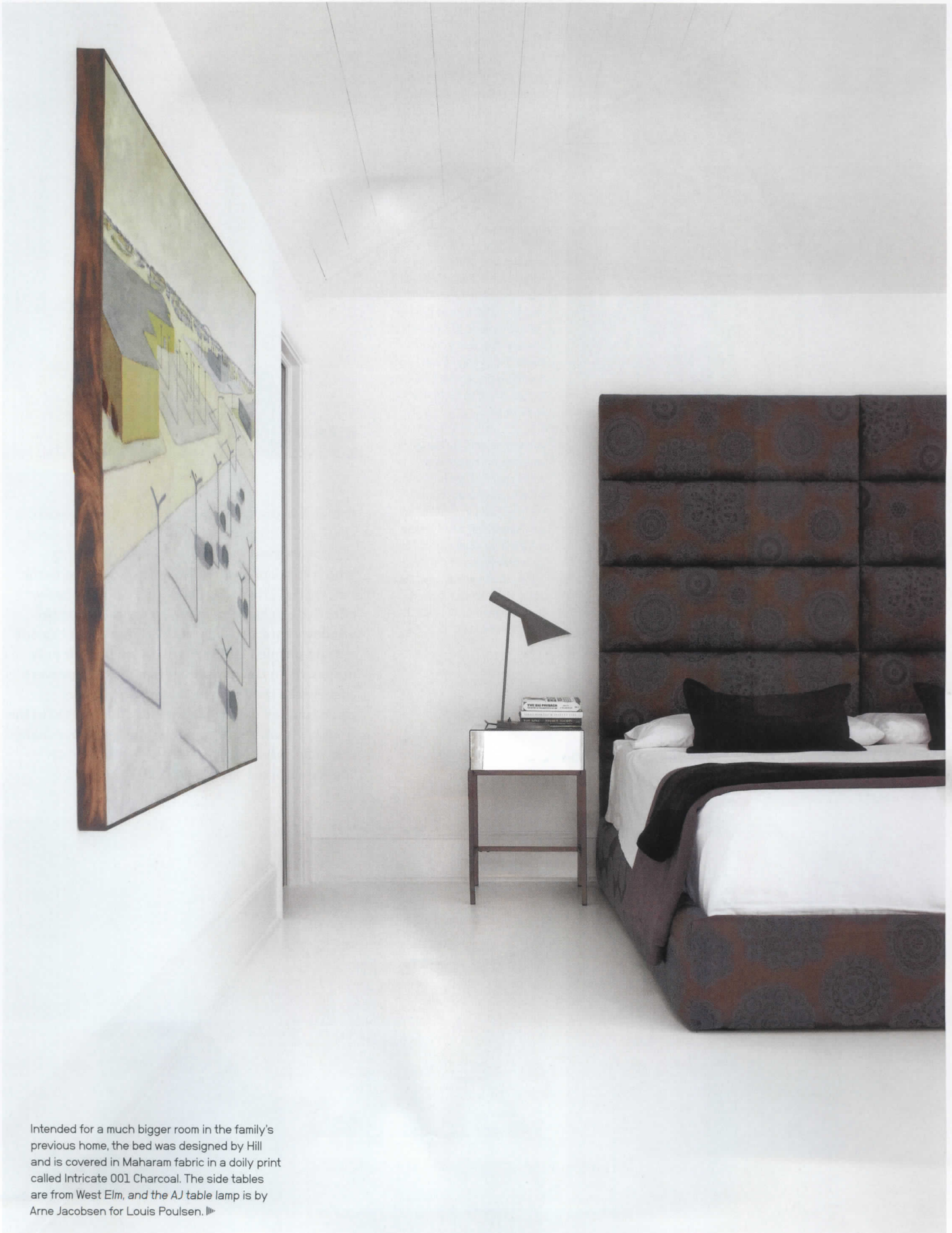
To highlight the existing architecture of the home, Hill retained the dark polish of the casement windows, which she finds enhances period details instead of undermining them. In the rear sunroom (left), the vintage Case Study furniture pieces with Plexiglas bases are from Metro Retro in Houston.

A Bourgie lamp by Kartell is atop an old marble end table by Knoll, and the Gan kilim rug pictures a branch motif echoed in the kitchen and breakfast room. Below, Vitra's Slow chair sits in front of a powder-coated-steel bookcase made by Hill's go-to fabricator, George Sacaris; it was originally built for the Houston house.



It took five coats." To highlight the home's existing shell, she left the inky almost-black of the arched walnut doorways and period iron stair railing, which she considers an "assertive" contrast to the newly all-white walls, floors, and ceiling. Another effective brightening maneuver was leaving the windows bare. "They're not curtain people, I'm not curtain people," Hill says with a laugh. "The only drapes are in the master bedroom, and those were there when they bought the house." She also ripped out the dark wood paneling that started in the front entry and climbed up the stair—a minor change that made a huge impact. As the owner reports, "Barbara worked so fast it's kind of shocking." ▶





Intended for a much bigger room in the family's previous home, the bed was designed by Hill and is covered in Maharam fabric in a doily print called Intricate 001 Charcoal. The side tables are from West Elm, and the AJ table lamp is by Arne Jacobsen for Louis Poulsen. III®

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Hill had the overhead lighting in the kitchen customized by Rich Brilliant Willing in a pert orange that accents the primarily black-and-white interior scheme. She added a stainless steel kitchen island by Bulthaup, its glossiness and “clean feel” tempered by the plastic stacking stools designed by Konstantin Grcic for Magis. The cabinets, appliances, countertops, and marble tile were kept as-is, with the addition of several coats of white paint in order to blend seamlessly with the walls.

Lighting, too, has been addressed with fervor. In contrast to the family’s home in Houston, possessed with ten-foot ceilings and a surfeit of natural light coming in through glass walls, the Atlanta abode requires some carefully composed illumination, from the minimalist sconces lining the walls that, says Hill, “don’t call attention to themselves” to more show-stopping pieces like the custom-colored industrial pendant lights by Rich Brilliant Willing in the kitchen.

Though the house may come across as pristine, the self-described “messy” family doesn’t mind a scuff mark or two, especially in the case of their two rescued greyhounds, both 13 years old and “total old ladies” who retired from a South Texas track. Other informal configurations tap into the family’s low-key sensibility: Two Tom Dixon Chippendale-inspired armchairs around a low coffee table replace a breakfast table in the kitchen, and the house’s parlor is now a cozy room for watching television.

The entire space is a livable alternative to strict modernism; as Hill explains, the existing architecture—arched doorways, airy casement windows, and wooden doors—was worth keeping. “Stripping down the ornamentation really sets those features off,” she says. “Most traditional houses with good bones can do the same.” With the visual clutter gone, the house seems much more expansive than its modestly sized rooms would suggest, and the owners sing the praises of the charming neighborhood and their new-old house: “People get hung up on the idea of modern as meaning one extreme thing, but nothing looks better than incorporating different eras.” Luckily, their designer couldn’t agree more. ■■■

In southwest England, interior designer and avid furniture collector Kathryn Tyler built her home around the vintage pieces she'd amassed over a decade.

By Alyn Griffiths
Photos by Andrew Meredith

Project: Corkellis House
Designer: Kathryn Tyler, Linea Studio
Location: Falmouth, England



Collector's

Having an eye for a bargain is useful when you're a student, and it was while studying graphic design in Falmouth, England, during the late 1990s that Kathryn Tyler began hunting for affordable mid-century design. Most of her friends' apartments were filled with throwaway furnishings, but Tyler found that by scouring local thrift shops she could unearth classic Scandinavian pieces that were not only made to last but priced cheaply. "It's far more satisfying to give new life to an old object than to just pick something from a catalog," says Tyler, who founded her interior design company, Linea Studio, in 2003. "To my eye, the design of that time has a much better balance—I just love its simplicity."

Although she began collecting out of necessity, Tyler admits that "I ended up with three times more furniture than I probably needed. I just kept buying things that I liked. When I'd furnished my bedroom and the front room in our student house I started filling my mom's garage as well." The obsession escalated after she graduated and continued to pick up pieces, "magpie-like," from online sites and local vintage shops, occasionally selling them on eBay for profit.

In 2005, while considering building a studio for her budding interior design business on her parents' property in Falmouth, Tyler discovered that the plot had been zoned for residential development. Despite being just 25 at the time and having no previous construction experience, she leapt at the opportunity to design and build a home for herself, her boyfriend, Chris Brown, and her ever-expanding collection. ▶

A palette of wood, concrete, and painted brick forms a neutral backdrop for Kathryn Tyler's vintage treasures, including a \$30 dining table, \$3 poster, and a set of 1950s Carl Jacobs Jason chairs she snagged on eBay for \$400.

@ Extended slideshow and more projects by Tyler at dwell.com/magazine

Choice



Tyler and Brown's living room (left and opposite) is packed with furniture yet manages to avoid feeling cluttered. The coffee table is a Nelson Platform Bench from Herman Miller, and the low tables are Tablo Tables by Magnus Löfgren for Design House Stockholm. The Nørreskov oven fireplace is from Cleanburn Stoves.



“Being in control at every stage of the design and construction process meant I didn’t have to compromise on anything.”

—Kathryn Tyler



To save money, she decided to collaborate on the design with a friend, Ian Tyrrell, who was studying architecture, and to manage the building process herself. The furnishings she had gathered over the previous decade informed many of the key decisions. “I worked out where each piece would go and how much space was needed around each one for flow, and that gave me the footprint of each room,” Tyler says. “It’s probably a very weird way of working, but I’d never built a house before so I didn’t know any better!”

Blueprints and permits were obtained, but the project was unexpectedly halted for two years when Tyler’s father became terminally ill. After he passed away, Tyler and Brown moved into Tyler’s mother’s house, just uphill from the site of their future home.

But Tyler soon decided to get the building process back on track. “Chris and I needed our independence and Mom wanted her garage back,” she explains.

Work on the site began in June 2009. Tyler hired local builders and other tradesmen, but the pressure to reduce costs led the couple to undertake some laborious jobs themselves—including shifting 15 tons of earth in two days using a mini digger, buckets, and wheelbarrows. Tyler insists that being so involved made the experience more rewarding, since “being in control at every stage of the process meant I didn’t have to compromise on anything.”

The result is a 2,150-square-foot house that is thoughtfully tailored to their needs, with a light-filled design studio adjoining the open-plan kitchen, ▶

Open shelving between the living room and dining area (above and opposite) maximizes light and air flow and showcases eclectic objects, which include old printing blocks found at a garage sale and bowls Tyler’s mother bought in South Africa. A Knoll sofa is bracketed by two leather-and-wood Falcon chairs by Sigurd Resell.

TYLER'S DESIGN TIPS

Stick to your instincts and avoid trends. "If you're a fan of a particular era then keep an eye out for things in that style and add them gradually. They will always work well together."

Do your research. "The difference between the most expensive quote and the cheapest we received for building materials was almost double. If you are in a rush you will get ripped off, because people will recognize that and charge a premium."

Storage is critical. "It's something that always gets overlooked but it's actually the most important thing. I calculated the linear footage of the books I own to make sure everything would fit!"

Futureproof your space. "Analyze what you have now and anticipate how much storage you'll need in five or ten years."

Consider handmade and vintage pieces. "Vintage and craftsman-made furniture is often of higher quality. Spending more on something that is beautifully made and will last could save you from investing twice!"

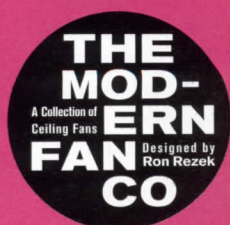
Use international versions of auction websites. "If you're looking for Swedish design, try Swedish eBay. It's likely to be much cheaper there." ■■■



The image features two modern ceiling fans against a vibrant red background. The background is decorated with a series of concentric white circles that create a ripple effect, centered around the larger fan. The larger fan, positioned in the lower right, has a sleek, dark metallic finish and a glowing yellow light fixture at its base. It has three wide, flat blades. The smaller fan, in the upper left, is similar in design but smaller and does not have a light fixture. The text 'cool by' is written in a clean, white, sans-serif font to the left of the larger fan.

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dining, and living area. Upstairs are the master and guest bedrooms, plus a study for Brown, who works as a consultant for humanitarian NGOs.

Inspiration for the interior spaces came from the work of Scandinavian architects like Alvar Aalto and Sverre Fehn, as well as the Swedish summer houses that Tyler saw during childhood summer vacations. “The houses we visited in Scandinavia had such a welcoming feel, often because they used lots of wood and had really well-considered layouts. They looked lived in rather than pristine and they weren’t soulless like so much contemporary modern architecture can be.”



For the kitchen, Tyler hired David Restorick, a furniture maker and friend, to build an island for storage and to wrap Ikea cabinets with oak for a customized look (above and left). He also built a staircase (previous page) that doubles as display space for Tyler’s vast collection of colorful cookware by the likes of Finel, Copco, Cathrineholm, Jens Quistgaard, and Stig Lindberg. “I use accessories as the color in spaces so these items are an integral part of the overall design,” Tyler says.

Drawing from those experiences, Tyler chose materials that would develop a patina with age, such as oak and concrete. “I put everything that I’ve always loved into this house,” she says. That includes design ideas that clients had rejected for their own projects, like the white-painted brick stretching along the kitchen wall and the gray grouting in the bathrooms.

Wherever possible, Tyler supplemented her vintage treasures with furnishings and fittings she designed herself and had fabricated by local carpenter David Restorick. “I like to have lots of objects on display, so I treated storage as integral to the actual structure of the building,” she says. Her intelligent solutions include a staircase with integrated shelving that displays dishes, cookbooks, and kitchenware and an open bookshelf that allows light from the full-height windows in the front room to reach the dining area.

Having spent over ten years sourcing objects that she loves and five years designing and building the perfect house to contain them all, it’s hardly surprising that Tyler wouldn’t change a thing. Most nights Tyler and Brown are more than happy to stay in, the better to reap the benefits of their endeavors. “I’ve become much more antisocial since the house was built,” says Tyler. “Every time we go out I can’t wait to come home!” ■■■

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By Philip Nobel
Photos by Matthew Williams

Project: Prospect Heights Residence
Designer: Workstead
Location: Brooklyn, New York

The apartment's main stairwell, disguised as a Shaker cabinet-meets-Japanese *tansu* stair, houses storage for kitchen ephemera. The finish is hand-painted and accessorized with raw brass hardware. Opposite, the Mandayam-Vohra family gathers under one of Workstead's signature three-arm chandeliers, shown here in its horizontal configuration. ▮

Top Brass

A couple takes a minimalist approach to their Brooklyn apartment, focusing on supple materials, subtle gradations of color, and custom finishes by local craftsmen.



In the living room, an Eames lounge chair is matched with a Richard Conover-designed fiberglass chair in similar proportions. A custom coffee table by Asher Israelow complements the industrial lighting by Workstead, affixed to walls painted in Farrow and Ball's Manor House Gray. The sliding doors leading into the home office were fabricated by Markus Bartenschlager.





“We are never going to move anywhere as long as we live.”—Puja Vohra



In the office, a vintage brass gooseneck floor lamp positioned above woven jute cushions creates the perfect perch for Mandayam's backgammon hobby. The painting—*Wall*, from 2002—is by Nicholas Evans-Cato, a professor at RISD.

Stepping into the cool kitchen recess of an upper-floor apartment in a grand brick building along one of Brooklyn's leafy avenues, one can be forgiven for not immediately identifying this home as a project driven by application of color. Walls are mostly painted gray, floors stained ebony. A slab of black walnut from North Carolina, beautifully grain-matched, folds over the top and side of the kitchen island. Ceilings are white, the linen curtains natural, and lighting fixtures, the designers' own, are made from black steel-pipe rods. There is gray stone in the shower surrounds of both bathrooms. Outside, through tall windows, there may be a blue sky over Brooklyn or a shot of color off a Manhattan tower in the distance—the view from the top floor of this prewar on Eastern Parkway is ridiculous—but otherwise nothing jumps out, colorwise.

Still, color is the first topic to arise when Stefanie Brechbuehler discusses the design. It was on her mind from the start as she and Robert Highsmith, her husband and partner at Workstead, along with associate Ryan Mahoney, contemplated this renovation of a compact four-bedroom duplex—one of the firm's first home commissions—across from the front gate of the Brooklyn Botanic Garden. “They said, ‘We're from India; we're used to a lot of color,’” Brechbuehler explains of the clients, fortysomething professionals Laxman Mandayam and Puja Vohra. “It was one of the first things they mentioned on the phone when they called.”

And that freaked Brechbuehler and Highsmith out a little, as one will look in vain for color (exuberant, functional, emotive, secret, or otherwise) in the work of this Red Hook, Brooklyn-based design office. It didn't need to be stressed, as Brechbuehler related the story, that for herself and Highsmith—products of the intense graduate architecture program at the Rhode Island School of Design (RISD)—the use of bold color, any color, was a sort of terra incognita far from the center of their education, or, at least, a terra not yet encountered and assimilated into their work.

At RISD, where they studied four (Robert) and six (Stefanie) years ago, the two fell into the orbit of Kyna Leski: professor; head of the department of architecture; and a student of John Hejduk, the late, long-serving dean of the architecture program at the Cooper Union. Hejduk was known as a guru of the visual and arcane, a great myth of a man well before his death in 2000. Leski's own students, in the Hejdukian tradition, comprise something of a doubly cloistered elite within the monastic seclusion of the school. Her thing, and Workstead's, is a rigorous, intuitive process and the poetic (but still very regimented) use of materials. Brechbuehler, for instance, “was writing haikus for a month during thesis, and these haikus generated an infrastructure.” Highsmith was boiling MDF (apparently it does a lot more than just melt into brown slush). “At RISD you can't show a line that's curved if you can't back it up,” he adds.

So bright paint was out—too easy, no integrity. After the usual designerly deliberation (something Brechbuehler and Highsmith do well together without too much rancor—she with a touch more right brain, it seems; he angling in from the left), they found a way out: They decided to use brass as their “color.” It appears in drawer pulls and switch plates; the accent rings around the knobs of the gas range and the oversize hood above, shows up in the Bauhaus-influenced handles of the sliding doors that divide the living space from a study, and is a highlight in their custom-made articulated light fixtures. As it so happens, brass was not an easy choice, since so much of the material on the market errs to the intolerably antique, a word Brechbuehler



A traditional Indian twin bed in Mira's room is outfitted in hand-stitched linens from Fabindia in Delhi. The toy blocks are from KID-O.

At right, the family dines at a mid-century walnut table found on eBay, seated at a mix of new and antique Wishbone chairs by Hans Wegner. »







uses with some derision. Though she once worked for Roman and Williams, the office that helped to pioneer the turn to nostalgia we saw everywhere in the last decade, Brechbuehler does not go in for the evocation of an imprecisely remembered, presumably more auratic past. "There was a faucet we liked for the kitchen but it only came in chrome," Brechbuehler says. "We had it stripped and replated," but finished clean, not distressed.

There are other applications of what one might call integral color: the slab of wood on the island, of course, and matching cabinets in the kitchen and master bath, both the handiwork of Markus Bartenschlager, a local craftsman the two refer to with great respect as their "go-to German cabinetmaker." Every up-and-coming Brooklyn design team needs one; indeed, one wonders if Brechbuehler and Highsmith would have dared to conceive the *tansu*-inspired understair storage wall, with its precise reveals, without knowing they had a Bartenschlager on hand to realize it. Even where demonstrably superficial, and nominally depleted of chroma, a material sensibility rules. The water-based, kid-friendly paint on the cabinetry was hand-applied by a local Brooklyn artist with a subtle patina. The brushmarks are carefully preserved, animating the surfaces, and when you open the cabinet doors they go through a muted spectrum as they reflect the light from outdoors.

For their part, the clients—a software architect (him) and vice president of sales and marketing at Oxygen Media (her)—are thrilled with the place, since the kitchen has them cooking more, and the simplicity and ease of using the space lets them relax with the exception, perhaps, of a stretch when the family had 30 houseguests over a six-month period, during which the guest room on the second level and the beds of generous neighbors down the hall got quite the workouts during the Christmas holiday. "We are never going to move anywhere as long as we live," Vohra states—a particularly strong assertion from a woman who not too long ago uprooted her husband from Brooklyn to Bangalore, only to miss the borough so intensely that after 18 months they packed back up and returned with a toddler daughter in tow.

A now-three-year-old Mira goes a long way to brighten up the place, but Mandayam and Vohra are happy to be living in comparative monochromy. Previous apartments, in and around New York City and in India, always had splashes of color, "an earth-toned wall" or the like, Mandayam says. They were bored with it. "For us this is a new experience, a home with a Western sensibility, all gray." The exchange of sensibilities goes both ways. After speaking to us for this story, Brechbuehler and Highsmith were off to India, for the wedding of a friend and some travel, including stays with their clients' families in Delhi and the Himalayas. "We're going to come back and our next project will be turquoise," Highsmith says. And we'll believe it when we see it. ■■■

Opposite: Workstead wall-mounted lamps illuminate a photo from *Cloud Series* by Matthew Williams. The bench is by Hugh Acton.

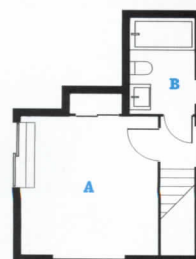
The Viking gas range is shown in Cotton White and finished in polished brass details to match the Workstead-designed hood.

Custom kitchen cabinetry was designed by Workstead and fabricated by the firm's go-to woodworker Bartenschlager.

A Rohl faucet was stripped and replated in brushed brass. The modern fixtures prove a lovely contrast to the American walnut countertops and original Rosenthal dishware.

Prospect Heights Residence
Floor Plans

- A Guest Bedroom
- B Bathroom
- C Bedroom
- D Master Bedroom
- E Entry
- F Kitchen
- G Office
- H Living/Dining Area



Top Floor



Main Floor





Clean House?

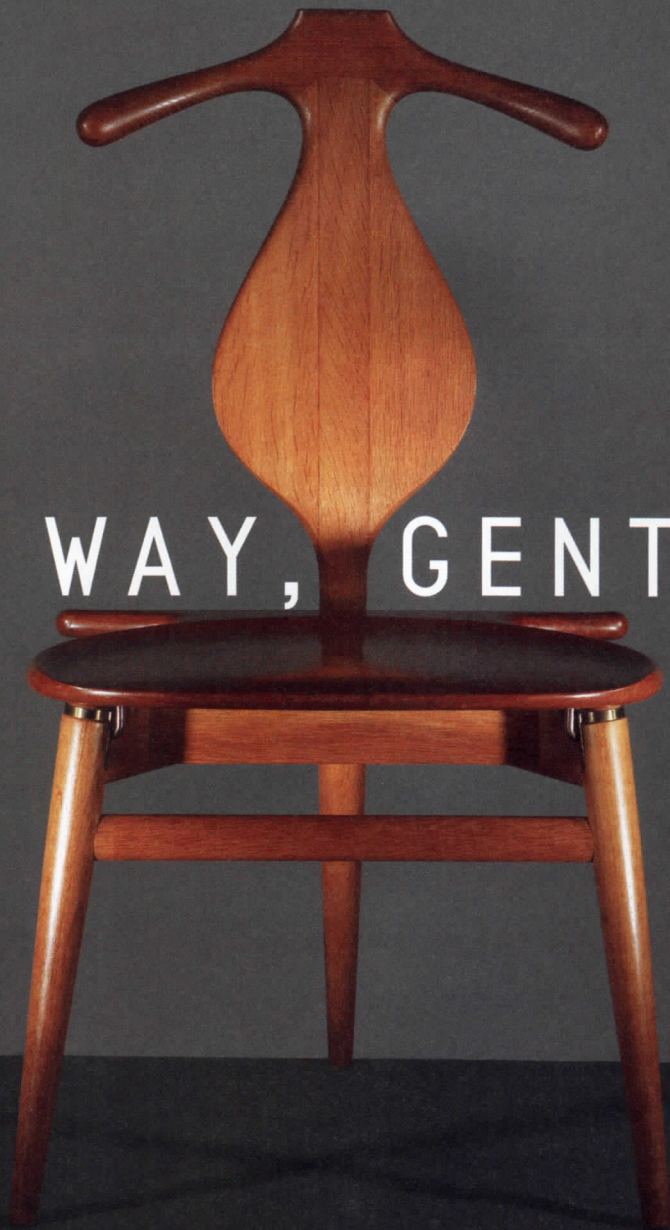
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A killer bachelor pad in Hollywood, the manliest chair of the 20th century, and expert advice from a king of interiors: This is our guide to the best in masculine design. Men, you now have no excuse for living with chintz.

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in 1982—with a surprising functionalism, the Valet chair all but does away with the need for Jeeves. Simply raise the seat to hang your trousers; store your cufflinks, ties, and the like in the small niche the raised seat reveals; and hang a shirt over the coatrack back. We can't think of a more ideal spot for a man, or his duds, at rest. *ll*

THANKS TO 20TH CENTURY INTERIORS FOR THE LOAN OF THE VALET CHAIR AND TO UNJON MADE FOR THE CLOTHING AND ACCESSORIES.

By Aaron Britt
Photos by Justin Fantl

By Rico Gagliano
 Photos by Zen Sekizawa

Project: Hollywood House
Architect: Walker Workshop Design Build
Location: Los Angeles, California

RUGGED GOOD LOOKS



Bill Thompson's Hollywood home exudes modern cool with a custom walnut dining table and chairs from Modernica (above) and Douglas fir slats above the fireplace (below).

Why the clean, sophisticated interior of this Hollywood bungalow needed nothing so much as a man's touch.

When Bill Thompson decided to buy a house in Los Angeles, he wasn't out to find, as he puts it, "a macho place." A mechanical engineer who developed a taste for modern design after an early gig working for an architectural and engineering firm, Thompson yearned mainly for a spare, simple space of his own. *Really* simple and *really* spare: The first property he bid on was being used as a Buddhist monastery.

That deal fell through, though, so Thompson elected to gut and redesign a circa-1916 Hollywood bungalow instead. And as he worked with his architect, what eventually emerged was a home that was simultaneously sophisticated, inviting—and clearly for a guy. "Now that I think about it, that's always what I was after," says Thompson, a 35-year-old bachelor. "But because the design didn't have to be negotiated with a girlfriend or a wife, I didn't really think of it as 'masculine.' It felt like I was creating my space." The 1,800-square-foot house leavens a clean brand of modernism with a pinch of



@ Listen to an exclusive audio interview with homeowner Bill Thompson on our iPad edition and at dwell.com/magazine

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A trio of resin skulls works as manly wall art (right) above a burly end table from Urban Hardwoods and on a wall painted with ICI Paint's Noble Grey. The sofa (bottom) is from Cantoni, the rug is from Restoration Hardware, and the Tolomeo floor lamp is by Michele De Lucchi for Artemide.



REFINISH LINE

Don't be afraid of banged-up but entirely workable furniture. Thompson (left) and architect Noah Walker found his mid-century Danish chairs (above) "in pretty bad shape in the back of the shop Denmark 50," as Walker tells it. A careful rehab and some new leather upholstery, and they're back in business.



turn-of-the-20th-century social club; it's the kind of man cave that Julius Shulman would have loved.

Noah Walker, head of the full-service architectural firm Walker Workshop Design Build, designed and rebuilt the house with input from Thompson in 2009. Walker had recently been laid off from the famed prefab firm Marmol Radziner, and this house was the first design-build project of his new company. Midway through a tour of the place, Walker grins and says, "Definitely a single guy lives here." To prove it, he cracks open the refrigerator. Nearly empty shelves showcase a 12-pack of Coors, some Diet Cokes, and a bottle of Jägermeister.

But that's the only quintessential bachelor-pad element in the house. In fact, the impression one gets upon stepping through the front door is of an airy, uncluttered home, awash with natural light. Walker's first step was to knock out most of the bungalow's interior walls, creating a big open space: The living room, kitchen, and entertainment areas flow one into the other. Then, to ensure that the whole 50-foot-long area gets sun, Walker installed floor-to-ceiling sliding glass doors that open to the back patio, added more windows along the south wall, and set a big 13-by-7-foot skylight deep into the ceiling over the kitchen. "The center of a house usually gets no light. We really wanted to avoid it being hunting-club dark," he says. ☐



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The master bedroom's massive leather headboard (below) was Thompson's idea and design; the walnut coffee table (bottom) is by Samuel Moyer; and the Globo di Luce pendants in the kitchen (left) are by Roberto Menghi for Fontana Arte.

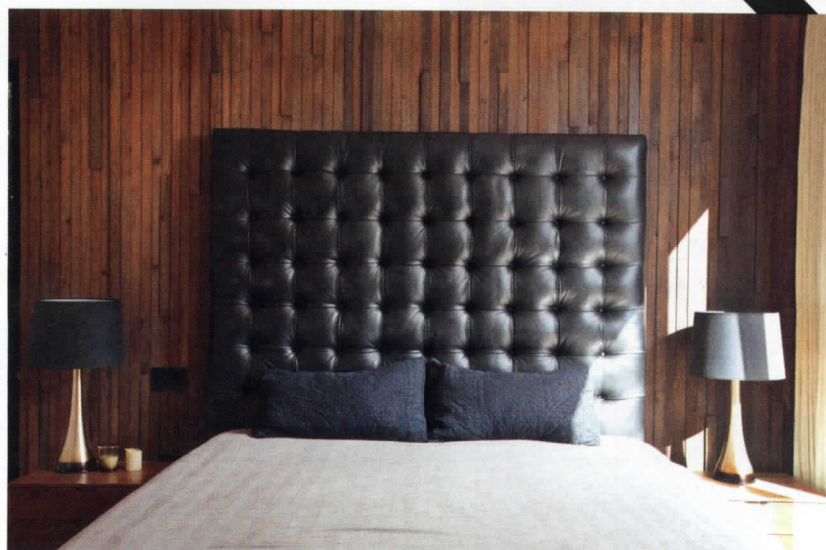
admiringly. "You don't find that anymore." The same wood, stained darker with a mist of white vinegar and the good offices of steel wool, lines one wall of the master bedroom. And from there, another sliding glass door frames living wood—the orange tree in the backyard. Thompson originally thought the tree demanded too much maintenance and wanted it uprooted—but Walker pushed to let it be. "I felt pretty strongly we needed some growth back there," he says.

The orange tree was a rare sticking point in what Walker describes as a "drama-free" collaboration with Thompson. And probably not just because they share the same spare aesthetic—the two also happen to have been friends since high school. Indeed, another high-school pal, furniture designer Sam Moyer, whose Samuel Moyer Furniture has locations in Los Angeles and New York, made a contribution to the house: the sleek yet solid coffee table made of a thin slab of salvage walnut in the entertainment room (what Thompson calls "the hamburger room" due to its proximity to the patio grill). In true dude fashion, Thompson's mod lodge was created with the help of his buddies. "I've had people come to the house and say, 'I can't believe you've got friends from high school you put this together with. What kind of high school was that?'" he reports. "At the time it seemed like, you know, we were just a bunch of deadbeats. But I guess there was a future for us." ▮

Elsewhere in the house, though, Walker and Thompson subtly embraced the gentlemen's-club aesthetic (dark colors, lots of wood) by refracting it through a minimalist lens. The look is especially evident in the living room, where spindly wooden skeletons of vintage Danish modern chairs have been stained a deep brown and thickly reupholstered in dark leather. In lieu of a coffee table, three square hunks of wood stand on a black shag rug. Fittingly, this vignette is arranged around a fireplace, which is framed with an unadorned hearth of blackened industrial steel and set into a charcoal-colored wall striped with thin vertical slats of Douglas fir.

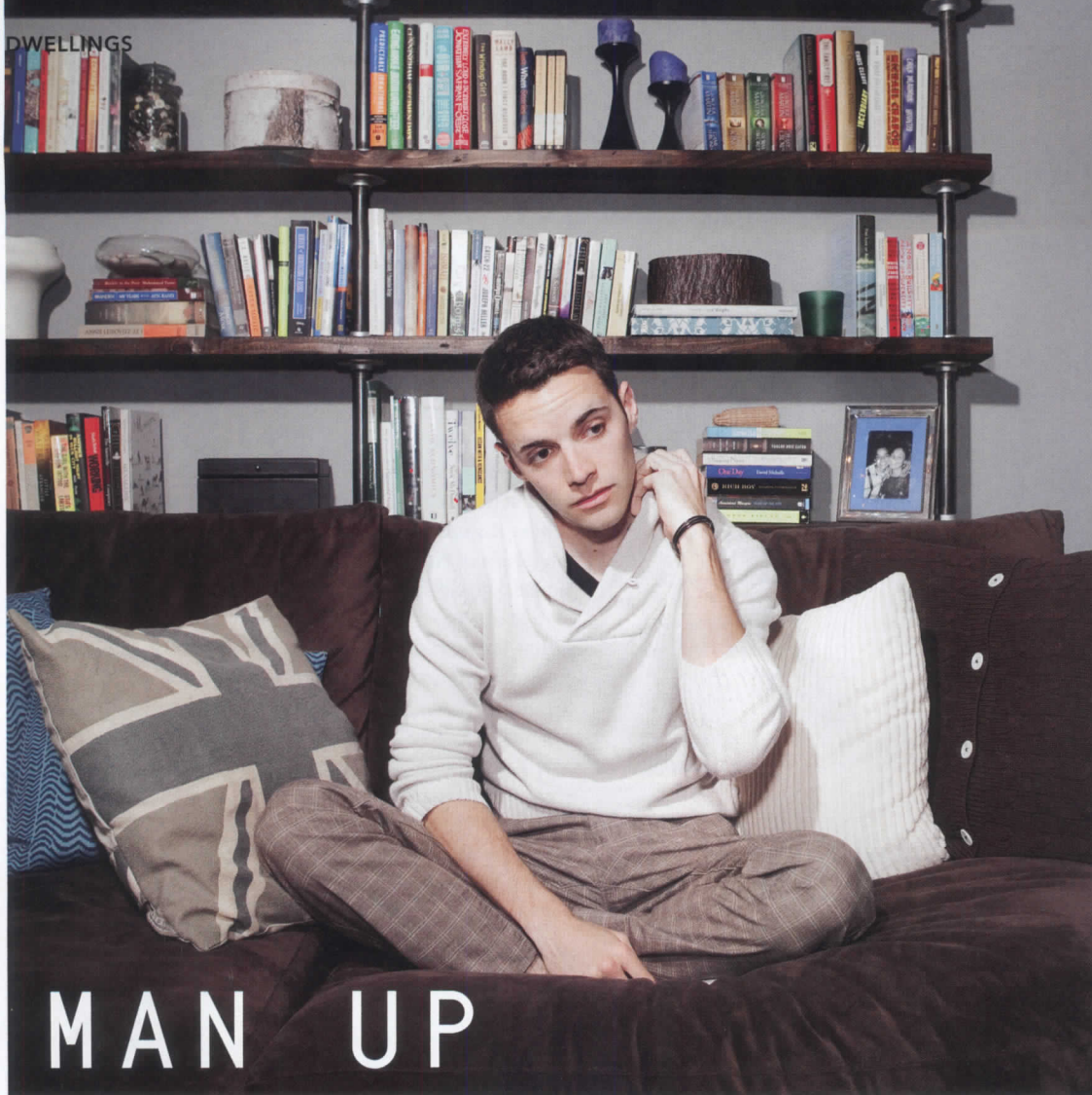
The concept was inspired by a photo Thompson saw of a ceiling in a Finnish lodge, which might also explain the only real ornamentation in the area: three skulls hanging on the wall. Keeping with the streamlined-macho theme, they're cast-resin replicas from Restoration Hardware. "That's imagery I've always responded to," Thompson says of the skulls. "But I'm not really into the idea, when it comes to wall decor, of an animal having lost its life for it."

Like the layout itself, wood details flow from the living room through the rest of the house. Walker framed the kitchen skylight with unfinished two-by-fours, reclaimed from the bungalow's original walls and remilled. "That's dense, old-growth Douglas fir, from trees more than 100 years old," Walker says



WOOD ENOUGH
Walker describes their eschewing the trappings of a more traditional hunting lodge—"no wainscoting, no dark paneling, lots of light, geometric application"—to incorporate lots of wood into the interior without it feeling like "too much."





MAN UP

So you've thrown out the St. Pauli Girl sign, but how can you create an elegant masculine home without going space-age bachelor pad? Interior designer Kyle Schuneman, whose new guide, *The First Apartment Book: Cool Design for Small Spaces*, hits shelves this August, offers some truly dudely advice.



On the man cave: Not getting into clichés is important in any design because the last thing you want is to create a *theme* room. That's always going to be a trap.

On architectural details: One of the most important things in any space is paint. And it's also the cheapest dramatic change you can make. Colors like charcoal, slate, and taupe make a really good background, and a smart paint job can highlight an architectural element in the room.

On texture: Menswear has become a big influence in design, as part of a revival of the mid-century *Mad Men* aesthetic. Toughening up a chair that has feminine

lines with a tweed or herringbone is a great way to create balance. Some men don't think about fabrics beyond florals, but leathers and the cowhides from companies like Kyle Bunting Rugs work underfoot and as wall panels. Take texture to a different level with jutes and burlaps; natural materials can enrich a space without making it feel any less manly.

On shopping: Big flea markets offer unusual stuff, and outings to find it start a cycle of caring

about your space. It's not just, "This is my coffee table for my remote," it's the story that goes along with finding it.

On art: Vintage signage can be really graphic. If you've got a white space with a bold, oversize metal gas sign or something that you went out and found, that heightens the texture in the room and the history. Play with scale and remember that art doesn't have to match the rest of the space. ■■■

Bros on a Budget

Schuneman shares his top five affordable picks.



1. CHESTER TUFTED UPHOLSTERED CHAIR BY WEST ELM \$599-\$699

I love this update on the ultimate male seating, the Chesterfield. It has the heavy, classic lines but this version incorporates a more squared-off shape, and West Elm gives you so many fabric options. westelm.com



2. DYLAN DINING TABLE BY JONAS WAHLSTRÖM FOR CB2 \$999

One of the best things about masculine design is that it's minimal and always in style. The Dylan table takes a hardwood slab, pairs it with metal, and creates a tailored silhouette. cb2.com

3. THOMAS O'BRIEN MENSWEAR STRIPE SHEET SET BY THOMAS O'BRIEN FOR TARGET \$79

Thomas O'Brien always has wonderful stuff for Target, but I especially like his classic sheet set. It would work as a great backdrop to a bold duvet or layered with another neutral. target.com

4. TRIMARAN STRIPE CHARCOAL RUG BY DASH & ALBERT RUG COMPANY \$38-\$514

Stripes create a bold backdrop to any room and I love the classic combination of charcoal and white. dashandalbert.com



As told to Aaron Britt
Photo by Jon Snyder

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ALL

THE

HOME'S

By Rowan McKinnon

Project: Housemuseum

Architect: Lyons Architect

Location: Melbourne, Australia

@ Extended slideshow at
dwell.com/magazine

A

STAGE

In the early 1990s, Corbett and Yueji Lyon started collecting works by a select group of Australian contemporary artists. Faced with a burgeoning accumulation, they conceived the Housemuseum to both showcase and live with their art. Corbett, one of Melbourne's preeminent architects, designed the building, perhaps the world's first purpose-built mixed residential-gallery space of its type.

The not-quite-private home's exterior is quite forbidding—hard and angular, its dark gray zinc-metal surface is punctuated with long horizontal slit windows. The building asserts a guarded relationship with the street, sitting like a parapet of faux industrialism among the generous Victorian and Edwardian stylings of the surrounding leafy, well-heeled neighborhood. ■

In a Melbourne suburb, a family of four redefines "interior design" with a private house that doubles as a public art gallery.

Anchoring the Housemuseum's music room is the mural *YOU'VE ALWAYS WANTED TO BE BLACK* (white friend), a 2006 piece by artist Brook Andrew. The red staircase leads to the bedrooms and additional gallery space on the second floor.

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**"WE ENJOY WATCHING PEOPLE MOVE THROUGH THE BUILDING—THEY BECOME PART OF THE EXHIBITION."
—CORBETT LYON**

The interior, however, has none of the facade's austerity. It's warm and inviting, with polished-concrete floors and blond-wood surfaces and cabinetry, all bathed in natural light. The design maximizes long, flat walls and open floors to allow for the shifting large-scale artworks. It takes a moment to notice that the house has almost no decorative features at all: no curlicues, no ornamentation. The light fixtures are subtle, the window frames and door handles minimalist. The family's art collection stands out in stark relief against the blankness.

The gallery effect is methodical, with the interior oriented just-so in order to build alternative perspectives on the largest works. An open-sided second-story corridor serves as a gallery oriented around a double-height white cube; a window in the upstairs library frames the view to Howard Arkley's monumental 17-panel *Fabricated Rooms*, making it look as though it is rendered flat against a video screen. Visitors can see the family's artworks up close and again from a distance through the apertures and convolutions of the layout.

The success of the Housemuseum lies in the fact that rather than being a wholly public space colonized by a family of four, their lives unmasked and writ large, it is, in reality, a private space that's periodi-

In the open-plan kitchen, dining, and living area (above), the family cohabitates comfortably with their art. The wooden furniture was custom built for the space by the Melbourne designers Xilo. The exterior of the Housemuseum (right) has something of a Darth Vader look to it, without directly mimicking the brutalism that exemplified much of Melbourne's modernist architecture of the 1960s. The street names that form the corner on which it sits—Cotham and Florence—are marked out in the chocolate-brown brickwork fence.



cally opened to the public by appointment. Corbett explains that the building is actually easy to live in since everything is designed with a variety of purposes in mind, including panels that support hanging artwork but that also open for storage. "When we first moved in, we felt a bit like we were on display, but three years on, we're quite used to it," he says. "We enjoy watching people move through the building—they become part of the exhibition." Despite his assurances that there does exist some mess (behind the cupboards at least), a recent visit revealed no stray newspapers or coffee cups, no pairs ▶



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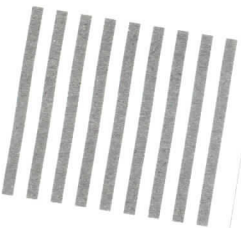
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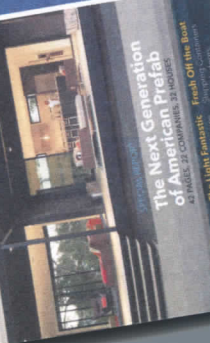


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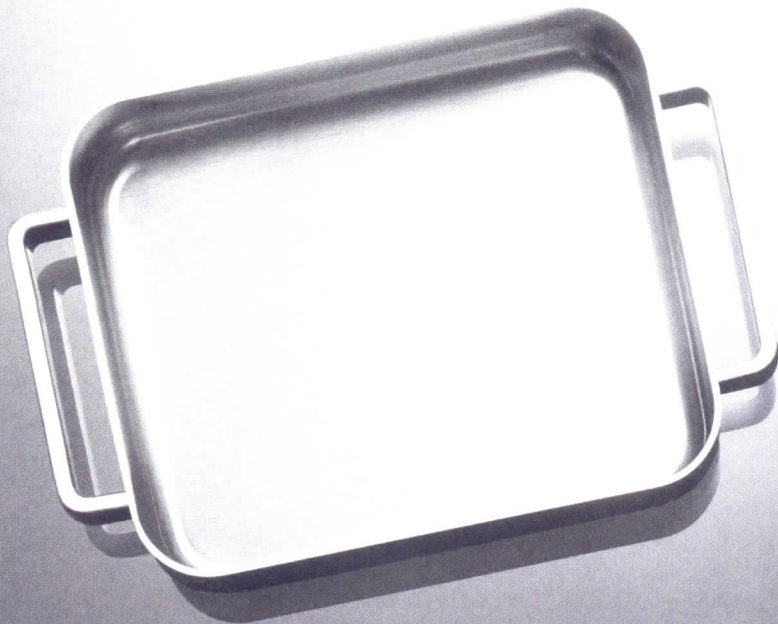
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**"THE JUXTAPOSITIONS OF SMALL AND LARGE, OF PRIVATE AND PUBLIC, ARE A CENTRAL NARRATIVE OF THE HOUSEMUSEUM."
—CORBETT LYON**



The "white cube" gallery space off the dining area (above) displays work by contemporary Australian artists including Louise Forthun and Patricia Piccinini. Clerestory windows offer glimpses into the second-floor library and private bedrooms. The entire family makes good use of the music room (above left), where they hold public and private Sunday concerts with local and international musicians. The Lyons' younger daughter practices cello in her bedroom (bottom left), which overlooks the central gallery space.



of cast-off socks in a corner. In fact, much of the property, inside and out, is preserved as pristine, its overriding aesthetic the opposite of languid and lived-in.

The bedrooms, bathrooms, laundry, and Yueji's office are off-limits to the public, a fact that invites a few voyeuristic craned glances through the doorways and internal windows along the corridors. However, the family's music room, video room, and library are open to visitors, as are the (spotless) open-plan kitchen and the main living area (cohabited by Patricia Piccinini's pink and blue *Truck Babies*). A shopping list on a wall-mounted whiteboard, hung in the kitchen along with preschool-era paintings by the now-teenage daughters, provides a hint of quotidian insight into the Lyons' family life. That private "Aha!" moment is, one senses, part of the program.

It's tempting to think of this as a kind of subtle performance art, like people who live in storefront window displays. But despite the open doors, Yueji and Corbett don't seem especially comfortable being the subjects of this life-as-art experiment, this theater in the round. They're forever deflecting the gaze onto the art collection. The works are what matters, and the narrative that the Lyons offer decodes the rhythms, symbols, and subtexts of the artists they've coveted, collected, and commissioned over the last 20-plus years. ■■■

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EXTENDED SLIDESHOW//

Exterior Focus

This issue emphasizes stunningly designed and thoughtfully crafted interiors, but we think exteriors deserve equal acclaim. Visit dwell.com/exterior-focus for our slideshow of facades, ranging from that of the 1920s Atlanta home in our cover story to the face of a modern country house in Falmouth, England.

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AUDIO Q&A//

Rugged Good Looks

Head online—or check out our iPad edition—for an audio exclusive where Dwell contributor and public radio veteran Rico Gagliano talks modern masculine design with homeowner Bill Thompson.

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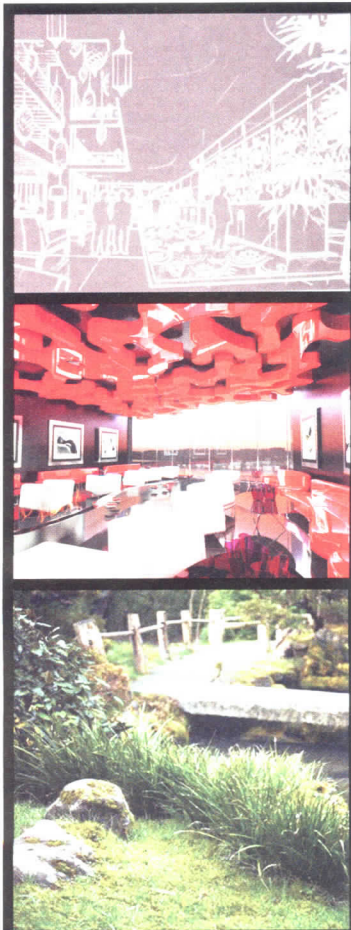
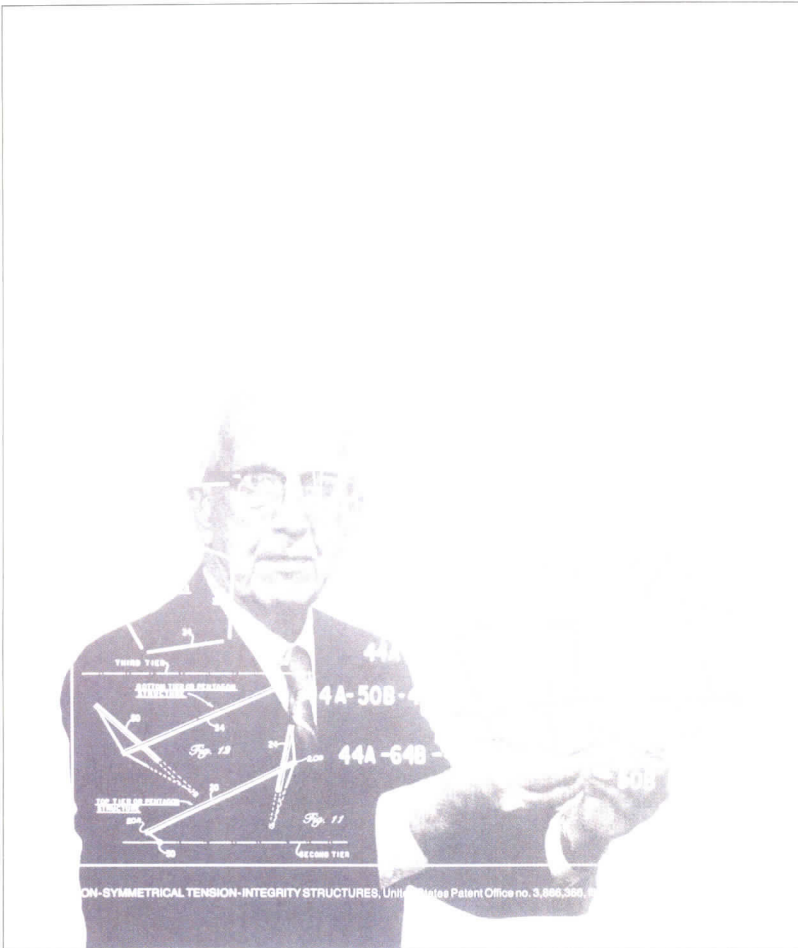


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Buckminster Fuller and Chuck Byrne, *Non-Symmetrical Tension-Integrity Structures*, United States Patent Office no. 3,866,366, filed August 7, 1973, serial no. 386,302, granted February 18, 1975, inventor: Buckminster Fuller, from the portfolio *Inventions: Twelve Around One*, 1981; Collection SFMOMA, gift of Chuck and Elizabeth Byrne; © The Estate of R. Buckminster Fuller, All Rights Reserved



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Finnish Lines



Design enthusiast and Alvar Aalto expert Juhani Lemmetti has transitioned his love of vintage Finnish furniture into a thriving furniture shop in Helsinki.

Story by Tiffany Chu
Photos by Niclas Warius

Nestled in a basement in Helsinki lies a new shop, Artek 2nd Cycle. With worn corners, chipped paint, and overflowing piles of Alvar Aalto stools greeting the visitor at the entrance, Artek 2nd Cycle is a bit rougher than its polished counterpart, Artek. The 2,400-square-foot concept store, which opened its doors in October 2011, specializes in mid-century vintage wares, much of it harvested from estate sales

around Finland. The store is located just around the corner from the Artek flagship showroom on Eteläesplanadi 18. Many of the items at Artek 2nd Cycle originate from such designers as Ilmari Tapiovaara, Arne Jacobsen, and Charles and Ray Eames, with special attention to selections by Alvar Aalto, who founded Artek in 1935 along with Aino Aalto, Maire Gullichsen, and Nils-Gustav Hahl. The shop also has glass,

Juhani Lemmetti, seated in a 1936 Tank chair by Alvar Aalto, in his shop, Artek 2nd Cycle, in Helsinki, Finland.

silver, ceramics, and lighting fixtures. Led by seasoned vintage collector and Artek development director Juhani Lemmetti, Artek 2nd Cycle aims to refurbish classic designs for a new generation to enjoy. Says Lemmetti: "One of the best parts of Artek 2nd Cycle is that we see young couples come into our shop, and they want to buy the exact same furniture that their grandparents used to have." ▮



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 **KELLER WILLIAMS** 

How did you discover your passion for vintage furniture?

I traveled extensively when I was younger, and after visiting countless museums abroad, I realized the importance of Finnish design in the larger context of history. I began collecting native Finnish 17th- through 19th-century furniture. All of those original pieces were designed very well—but they were designed by craftsmen, shaped by function and experience, not necessarily by “designers.” I am a very aesthetic person. I have only a good eye and a good singing voice. The rest is destiny.

What is the goal of Artek 2nd Cycle?

To extend the life of products. Our philosophy is about sustainability and timelessness, which is shown through our items that have served many generations well. Not everyone comes in for the sole purpose of buying something. Some people know everything about design and furniture, but we really like to help enlighten the regular folks, who can influence the world a bit with their choices.



What is the criteria?

Since the very beginning, Aalto's pieces have been accessible and affordable for the masses. It was part of his philosophy to make everyday life better for regular people, and he was a pioneer for sustainability before everyone was talking about it. We sell very high-quality pieces, and many architects and interior designers come to us asking for 100 units of the Aalto Chair 69. If the chairs are newly manufactured, they feel cold. But after a fresh coat of paint, these chairs are warmer and feel like home.

You have a strong personal connection with Aalto's work. Is there a specific piece that's important to you?

In terms of architecture, I must say Aalto's Villa Mairea in Noormarkku, Finland, because it mixes Bauhaus



A dark blue Living Tower, 1969, by Verner Panton is a focal point in the 2,400-square-foot space; a display of

functionality with pure Finnish nature. As for furniture, I have two favorite pieces. At first it was the Paimio armchair, with the comfort of birch. But now I am starting to enjoy the three-legged Stool 60 more. It's so simple, and you can use it as both a stool and a table. If you want a simple, spartan lifestyle, all you need is a bed, a candle, and a three-legged stool.

How do you define good design?

Good design is not snobby. Good design is about function. People often speak of design as a big, impossible, unbelievable concept. Many designers today think only of novelty, instead of concentrating on designing better environments for living. We have too much stuff nowadays, and no one cares if you design the most unique, expensive teacup in the world. The design industry is clearly very competitive, as evidenced by the thousands of new chairs on the market every single year. But why are there



vintage glass pieces, by Kaj Franck; an assemblage of Aalto's 1936 Stool 60 (bottom).

not enough viable solutions to traffic problems, housing, and holistic life issues? Designers have a lot to give in those areas.

How has Artek 2nd Cycle evolved?

We feel that we give the tools to the public, and the public makes the decisions. Our space is not too small, so when people come, they can spend a few hours here. We hold some programs, including lectures about furniture history, Aalto, Tapiovaara, and sustainable development. We aim to grow yet continue to maintain a connection to our Finnish roots. ■■■

GO FIND IT!

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WHO Juhani Lemmetti, development director of Artek and Artek 2nd Cycle.

SPECIALTY Collecting old, iconic Finnish design pieces (especially by Aalto) and lightly restoring them for the next generation.

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COOLEST FIND About 20 years ago, Lemmetti happened to look in the trash just outside his apartment and stumbled across a true jewel: a Paavo Tynell brass chandelier, which he sold a few years ago for \$26,000.

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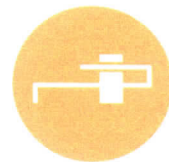
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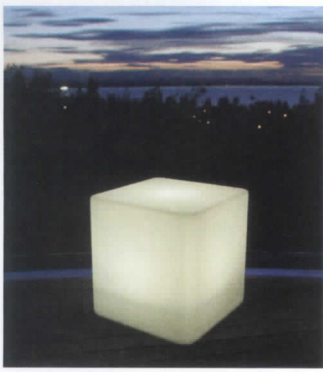
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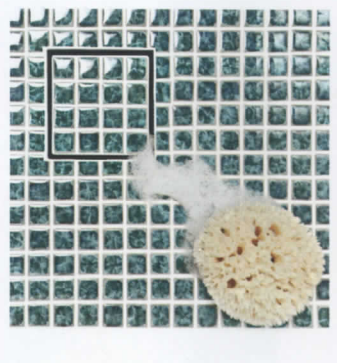
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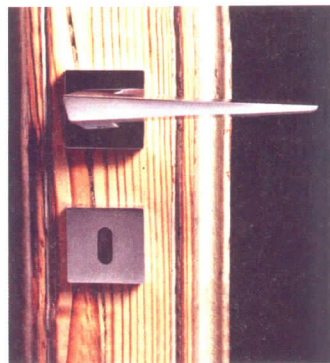
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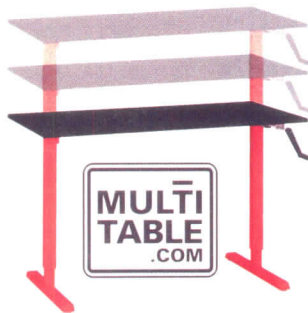
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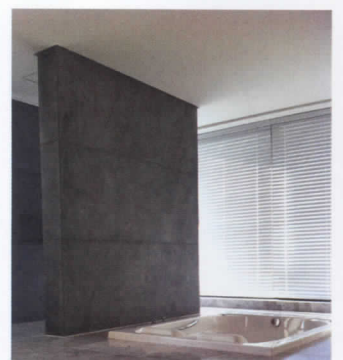


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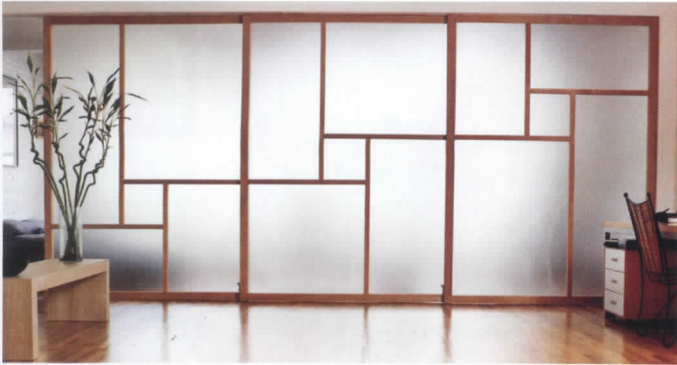
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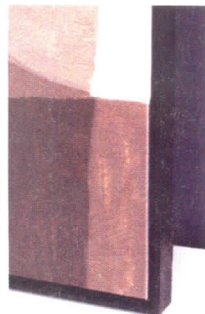
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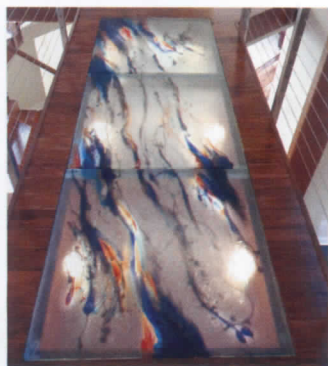
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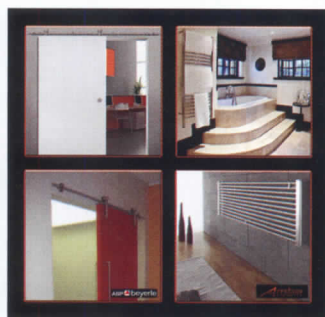


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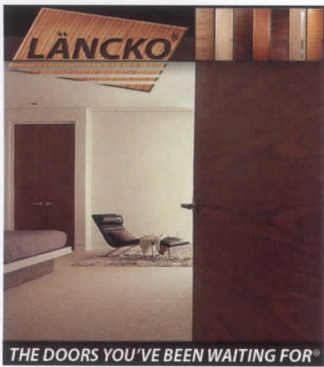
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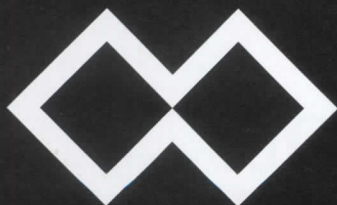
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Kitchen cabinets by Santos

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Oven by Siemens

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52 Dwell Reports

Chainsaw armchair by Charles de Lisle

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Hancock bookcase by CB2

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Wood and stoneware vase by Javier Gutiérrez and Laurent Serin

from Design Within Reach

dwr.com

Koi 05 rug and Deco Rug by Ben Soleimani

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Tuft-Too sofa for Patricia Urquiola

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65 Georgia Peach

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Striking a Cord

British artist Maisie Broadhead elevates the nuisance of an unsightly lamp cord to over-the-mantel art with this clever bit of DIY design.

Though most of her work today deals with photography, London artist Maisie Broadhead struck gold with her cable drawings in 2009 while still a student at the Royal College of Art. "I was inspired by things around the house that are usually overlooked," she says of the utilitarian-cum-baroque "drawing" she made over her own fireplace with the cord of a common task lamp.

First she replaced the old cable of a lamp taken from her RCA workbench with 40 feet of electrical cord (and added a new plug) purchased at the local hardware shop. Then she painstakingly affixed it above the fireplace using cable clips and a reusable wall adhesive. The 31-year-old Broadhead, who devised the project while taking a jewelry class, claims that she "came at things from more of an arts angle. I'm not a designer trying to tidy up the annoying things in our home." Could be, but *Cable Drawing #2* offers an undeniably charming road map for doing just that. maisiebroadhead.com

By Aaron Britt