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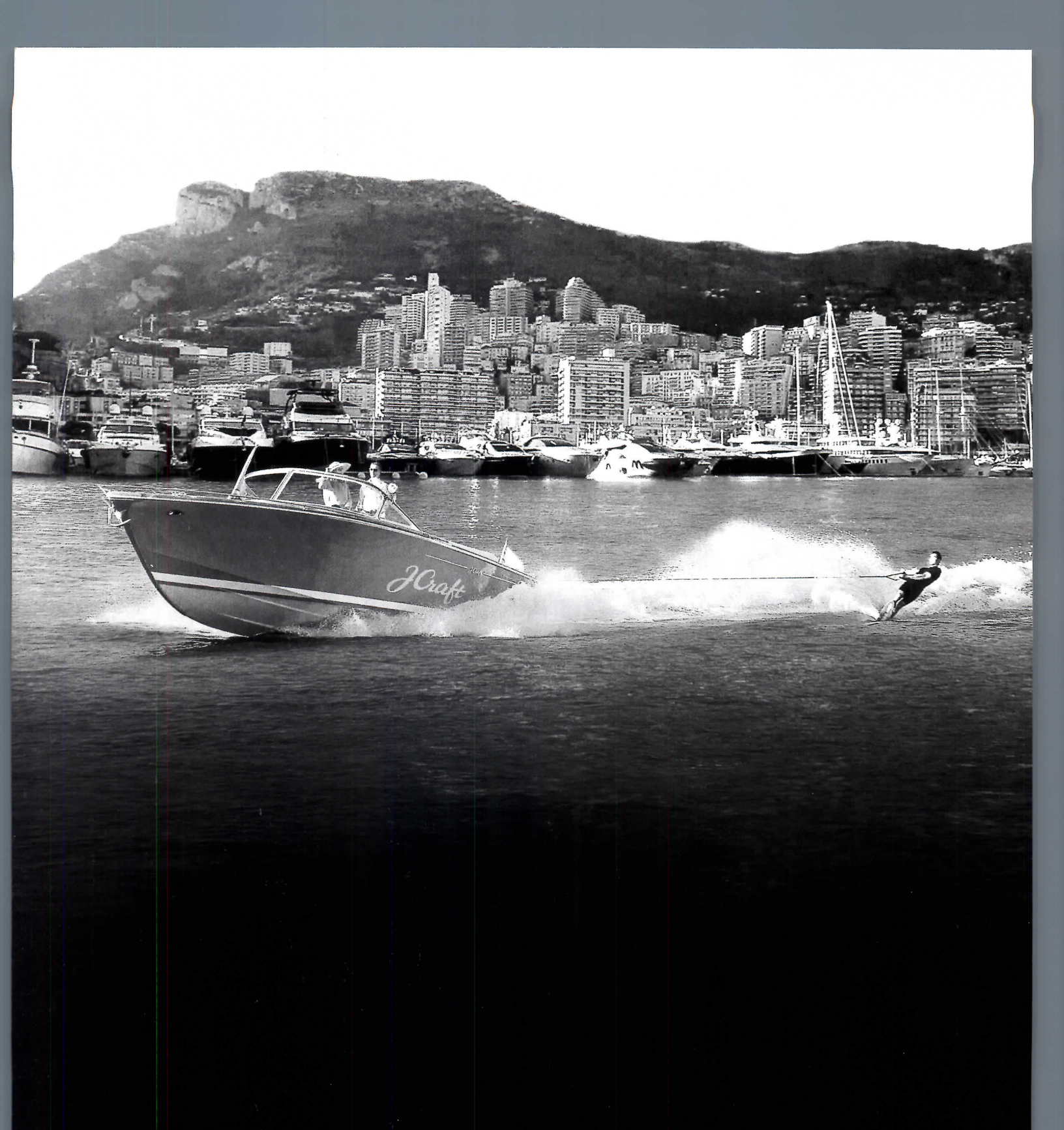
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Folly Farm | Surround Architecture



The 2013 Marvin Architect's Challenge

Now in its fifth year, the Marvin® Architect's Challenge calls upon architects—both nationally and internationally—to share their most illuminating works featuring Marvin Windows and Doors. Through the challenge, architects are able to show how windows and doors are essential in the design of both residential and commercial architecture. The Architect's Challenge winners, selected by a juried panel of experts, represent the best examples of solution-driven design, innovation, classic beauty, and sustainability.

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Folly Farm //

Best in Show Winner: Folly Farm
Dale Hubbard, Surround Architecture
surroundarchitecture.com

Q&A

Project Architect Dale Hubbard

What was the most important aspect of the project to your client?

Our clients were uniquely interested in creating space for imagination. We developed this in the architecture through a strong connection to the outdoors and a layout that maintains a sense of intrigue, exploration, and surprise.

What design sensibility were you trying to achieve with the project?

The design sensibility for this project could be described as a contemporary expression of historic, additive, farmhouse-style architecture.

What was the most challenging part of the design process?

To create a space that is simultaneously contemporary and timeless is always a design challenge. In this project, the clients wanted a home that was modern, but would age beautifully under heavy abuse from both the elements and also their active family. Therefore, we chose our materials carefully.

What drew you to Marvin Windows and Doors as a design solution for your clients?

The design for this project tread a razor's edge between modern and antique. Folly Farm could only achieve this by look and feel if the windows, a major part of the composition, supported the design exactly through quality, color, and mullion pattern, which Surround Architecture achieved through the specification of Marvin windows.

How did the site and surrounding environment affect your design decisions?

The site is a grassy plain near the foothills of Boulder, Colorado, which calls to mind the agrarian outbuildings of this area. The simplicity of these buildings is modern and rich with character, qualities that seemed to suit the clients' objectives and the seemingly rural feel of the site. The beautiful surroundings provided the perfect opportunity to explore the interplay between interior and exterior space with extra large openings.

How did Marvin Windows and Doors help bring your project to life?

With the flexibility of Marvin windows to suit our imagination, we were able to bring our clients' vision from the sketchpad to life without the need to conform our design to certain standards for window openings. Some unique window features included custom mullions, very large transoms—some as large as 6'0" x 6'0", and specially ganged units.

What Marvin Window and Doors products did you use on this project?

We used the Marvin Ultimate Awning Window in the sitting room that connects the two masses of the structure, as well as in the large studio unit, allowing maximum light in a singular expression. Also, the Marvin Ultimate Casement window is used in the bedroom to maintain the visual language of the larger piece of glass while accomplishing egress requirements. Included in the gathering room and off of the owners' suite, the Marvin Ultimate Swinging French doors strengthen the interplay between the indoors and the outdoors.

Marvin.com/winner

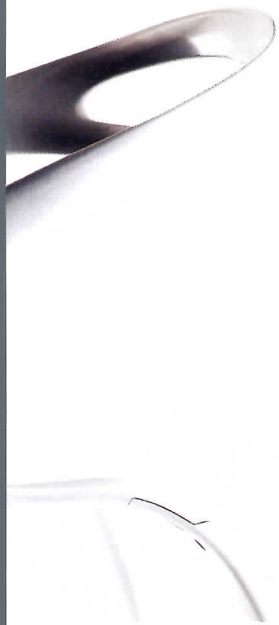
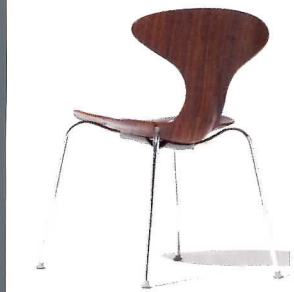


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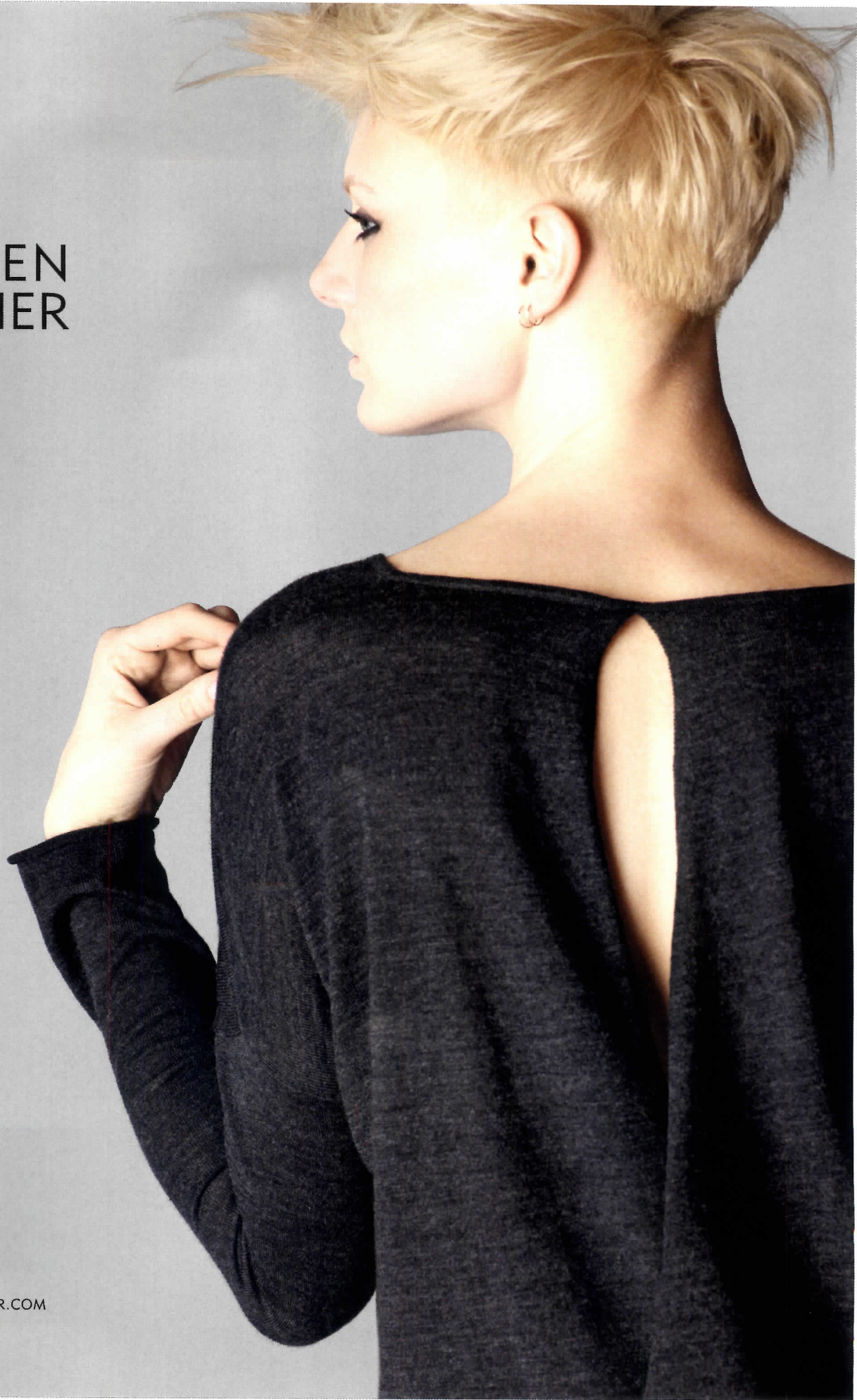
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100 The Hai Life

A town house by architect Pitsou Kedem pays homage to Tel Aviv's Bauhaus tradition and offers privacy in one of the world's densest cities.

by **Iain Aitch**
Photos by **Amit Geron**

106 The Big Reveal

On a hillside above bustling São Paulo, architect Isay Weinfeld created an open-plan oasis as a respite from the thrumming metropolis.

by **Robert Landon**
Photos by **Matthew Williams**

114 Eye in the Sky

Overlooking New York City's High Line, an apartment in architect Neil Denari's HL23 tower takes advantage of its glass facade to frame an ever-changing urban tapestry.

by **Beth Dunlop**
Photos by **Christopher Wahl**

120 Shanghai Surprise

Rather than sequester himself in a sterile apartment complex, an Italian expat living in China hired Dedodesign to restore a dilapidated *lilong* home, immersing himself in the local neighborhood.

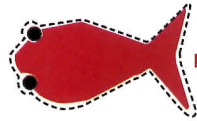
by **Kerstin Rose**
Photos by **Christian Schaulin**



Cover: The HL23 tower by architect Neil Denari rises above Manhattan's High Line and bustling streets, page 114. **Photo** by **Christopher Wahl**

dwell

This page: Architect Pitsou Kedem managed to fit a rooftop pool atop a Tel Aviv town house, page 100. **Photo** by **Amit Geron**



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Acclaimed Tokyo-based architect Sou Fujimoto discusses his experimental approach to design, which blurs the relationship between architecture and urbanism.

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Photos by Eric Piascecki/Otto;
Jeremie Souteryvat; Hodiz Elisme

Dwell

October 2013 11

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Editor's Note

City Living

This issue celebrates people making a go at modern life in cities all over the world. How we choose to live in a metropolis is dictated by many variables, from the money in our pockets to the streets at our feet, but no one person owns the experience of a city. In the pages that follow we explore this idea through a variety of projects and players, from an Italian expat in Shanghai who lives in the thick of his new community to a young family seeking a respite from the pulsating streets of São Paulo. We travel to Paris to visit an architect who is also the steward of a classic 1930s apartment, and stop by a family home that rises six stories above Tel Aviv. Our cover story salutes architect Neil Denari's HL23 building in New York, a formidably modern high-rise within a reawakened district of Manhattan.

These are homes that are the culmination of years-long dreams realized, hard work rewarded, and good fortune recognized. We also address the realities of dense urban life, particularly what we lose: most often, privacy. In this issue, we examine how designers reconcile the personal and the public in a society reshaped by fast-changing technologies. On the flip side, we also showcase the freedom of transparency, as expressed in the architectural creations of Sou Fujimoto and in the floor-to-ceiling walls of glass that encapsulate the apartment on our cover.

Cities are nothing without the people who live in them. Here we profile an inventive third-generation industrial designer, a textile impresario who's had a profound effect on today's eclectic interiors, and a cerebral Japanese architect making his mark on his

city as well as the world. We also revisit two examples of what some argue are unsuccessful experiments in city-building—Le Corbusier's master plan for Chandigarh, India, and the 1961 Park Hill development in Sheffield, England—both optimistic projects that may have miscalculated their context and community. We close the issue with the story of an entrepreneur who returned to his hometown, Fargo, North Dakota, and funneled his resources into revitalizing the town's flagging downtown core.

While urban planning and large-scale architecture help shape the city experience, it's up to the individual to carve out his or her own moments of reprieve. For some, this solace arrives in the guise of a rooftop pool or a sheltered garden space. Others find solitude by commuting on public transportation, lost in their thoughts and free from the necessity of checking oil and filling up with gas, while others hunger for the bubble a personal vehicle provides from the day's events and annoyances.

Above all, architecture and design are responses to a human's place in the world. Countering noise, density, and population may be a more frequent challenge in a big city than in a small town, but we hope that this issue offers inspiration and an opportunity for retreat, wherever it is that you call home.

Amanda Dameron, Editor-in-Chief
amanda@dwel.com
Follow me on Twitter: @AmandaDameron

Making a statement with GE Monogram



MONOGRAM.COM



Photo by Kristin Ohnmacht

Kitchen designer Aston Smith shares her vision

"WHEN HELPING MY CLIENTS SELECT APPLIANCES, MY TOP CONSIDERATIONS ARE THE FEATURES, FUNCTIONALITY AND DESIGN."

What do you consider to be the top criteria for an appliance purchase?

When helping my clients select appliances, my top considerations are the features, functionality and design of the appliance. It's important that they match the demands of the household. For instance, a family-size refrigerator should hold a gallon of milk in the door and a full-size dishwasher should offer the flexibility of rinse and hold versus running a complete cycle. Equally important is the design of the appliance; it needs to be striking, easy to clean and uncomplicated. When it comes to choosing appliances, I prefer working with well-established companies with a proven track record. GE Monogram's warranty and service back up the products, which for most people, is a major investment.

How do you stay up-to-date with current appliances in the market?

I stay up-to-date on what is new by attending trade shows and visiting the manufacturers' showrooms to learn about the latest and greatest products "up close." I also speak with other designers, complete research on the internet and follow up with clients to get feedback on their satisfaction after they have had a chance to "live" in the their new kitchen.

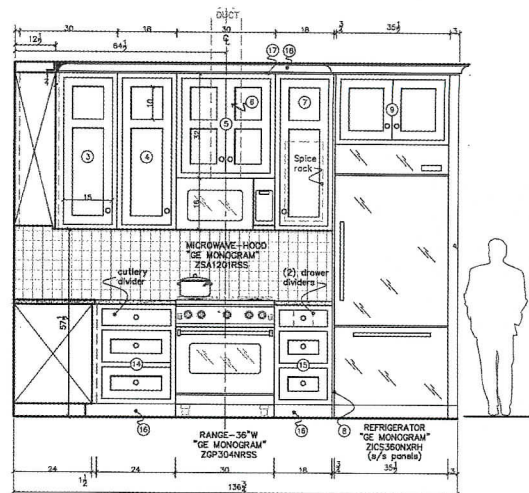
Is there one type of appliance that you prefer to purchase before selecting the rest?

Deciding which appliance to select first depends on the individual client. Refrigerators and ranges vary in size greatly; it's good practice to feel your client out about any preferences before getting too far into the

design process. Good design includes examining the relationship that should exist naturally given the size of the home; for example, understanding how many people will potentially eat in the kitchen and, thus, the required capacity of the appliances. Recently I was in a large two-bedroom apartment where the kitchen had a two-burner cooktop and a 36" refrigerator, but no oven— this didn't make any sense and wouldn't be good for an average family or for resale. If a client asks for something disproportionate because it fits their lifestyle, it's ok as long as we take the time to point it out and, if possible, offer them options.

Why are you particularly drawn to GE Monogram appliances when building a new kitchen?

I like GE Monogram because they offer luxury appliances at a competitive price and have a wide selection of sizes and styles. Additionally, they can provide a complete package; they don't just offer refrigerators or ovens. Monogram has everything from Advantium speedcooking ovens to trash compactors. They are the most complete luxury appliance line. As an early competitor in the residential built-in refrigeration market, they have one of the oldest fleets in use. I regularly see 25-year-old Monogram appliances installed in kitchens for which the cabinets and counters have been nurtured along because "everything still works." When the homeowner is ready to remodel the kitchen, it's Monogram they choose. Monogram gets high marks in my top three considerations: quality, experience and innovation. Their responsiveness to designers, as well as consumers, makes them a company I feel comfortable recommending to my clients.



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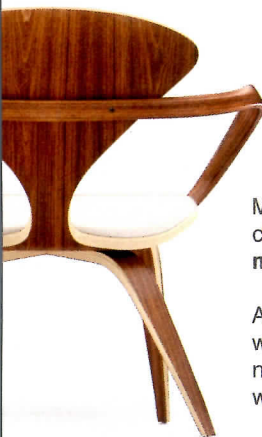
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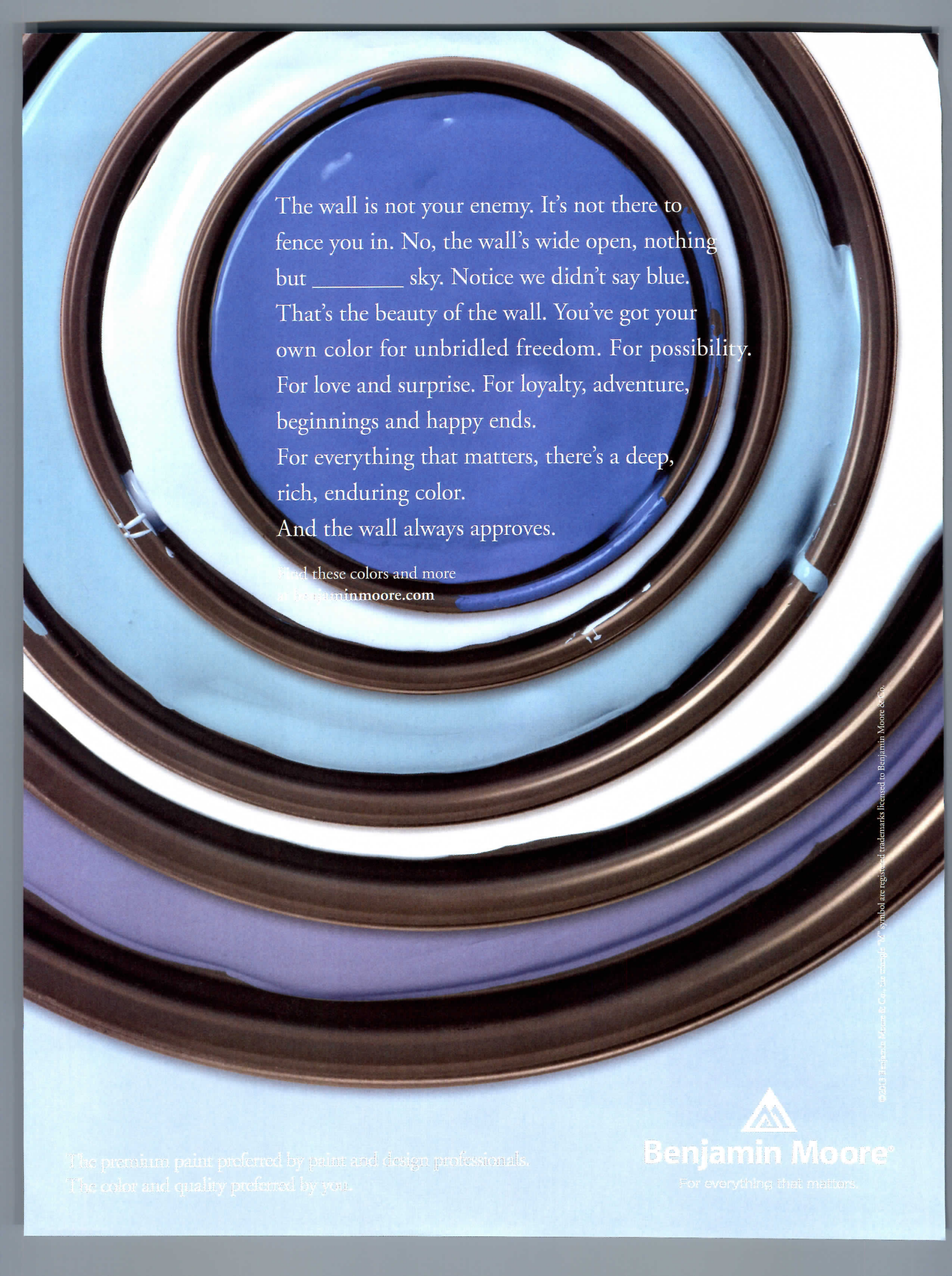
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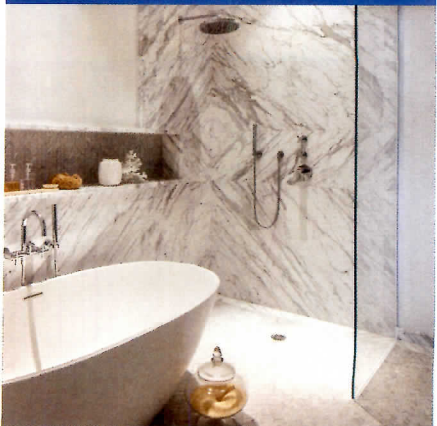
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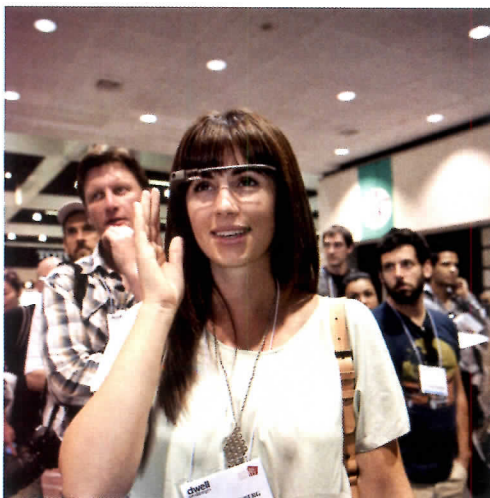
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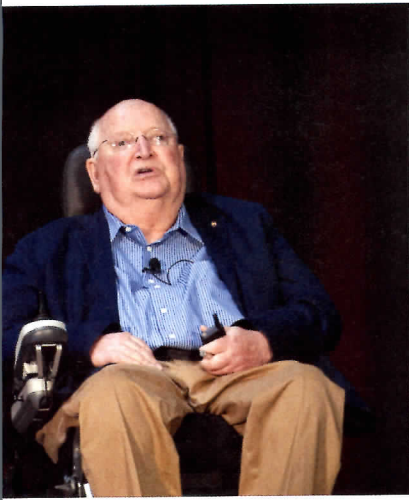


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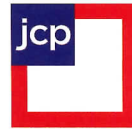
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1. One bag of groceries is equivalent to 1 cubic foot; actual capacity is 31.7 cu. ft.

2. Fresh food capacity compared to current Samsung products.

3. Humidity levels compared to Samsung mono-cooling refrigerators.



A Note from the President of Dwell Media

Sincerely Dwell

As Dwell enters its 14th year this October, we will be celebrating our anniversary with a new launch, and a significant leap forward, for this iconic modern design brand. I am proud to announce that this fall we will be introducing the Dwell Store which has been long desired by our loyal community, and is finally a reality. There you will discover a well-curated gallery of products hand-selected with a keen eye for authentic modern design by our team of merchants and buyers. The Dwell Store, under Dwell Media, will be the go-to place for everything you need this holiday season and beyond from classic modern to innovative new design—the guiding principle remains the same as always, authenticity.

Recently, several companies, both domestic and abroad, have used the Dwell name to sell their goods and services. It is important to us that you know they are not sanctioned by Dwell Media to use our brand, nor do we have any affiliation with them. We regret that this has caused some confusion, but we aim to move past this quickly with the launch of the Dwell Store. To that end, we are working hard to alleviate any confusion so that the trust you have bestowed upon us as the definitive source for authentic design remains rock solid today and into the future.

Dwell started as a magazine and evolved into a media company. Today we stand with ten branded platforms—Dwell magazine, Dwell Special Interest Publications, dwell.com, Dwell Mobile, Dwell on Design, Dwell Homes Collection, Dwell Insights Group, Dwell Editions, Dwell Labs, Dwell Asia, and now the Dwell Store. Over the years we have had the great honor of working with hundreds of design brands and manufacturers through our media properties—we consider these brands to be core to Dwell's success and will remain so. A significant part of our future digital strategy will be new, wholly unique offerings that illustrate the features and design of our partners' products.

While it is said that imitation is the sincerest form of flattery, we wish to assure you, one of the 6.5 million people who touch this brand each year, that we take our role as purveyor of authentic modern design seriously. The best is yet to come.

Michela O'Connor Abrams
President
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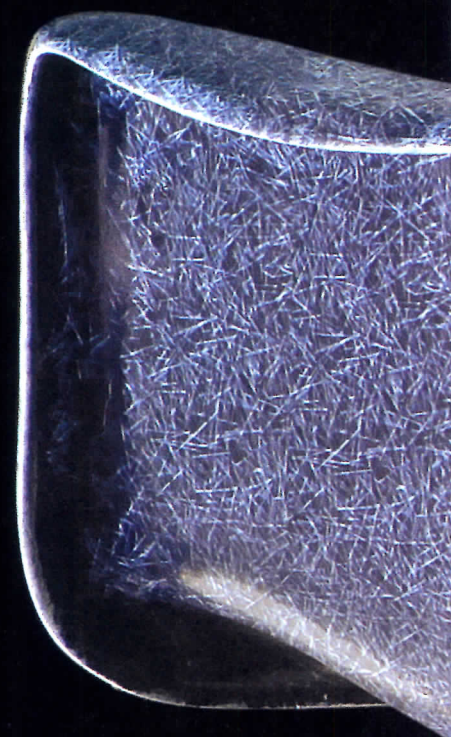


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Feedback



One of those homes that just leaves you speechless ("Into the Fold," July/August 2013).

—Myrah Torres-Moran, posted to Facebook

Letters

This is how I want to live ("It's a Family Affair," July/August 2013). Love this space. Love the car. Love the furnishings. Beautiful!

Tim Harrington
Posted to Facebook

My wife and I have always loved the style achieved through minimal and modern design that fills the pages of your magazine. Do you have any suggestions for builders of affordable prefab? We are currently in Florida but not sure where we'll end up in the USA. Eager to start designing our own modest modern abode—a small dwelling on a chunk of land with a great view!

Ryan Sturgis
Posted to Facebook

Editor's Note: Cost will depend on a variety of factors, including site restrictions and prefab methodology. We suggest directly contacting several firms to discuss budget and details. Our Prefab Sourcebook special issue features a guide to architects and builders across the country and photographs of completed homes for extra information and inspiration. Buy it online at dwell.com/prefab-sourcebook.

Cool house (Finishing Touch, May 2013). Amazing that 80 years after Mies van der Rohe's Barcelona Pavilion, his influence lives on.

Monica Goebel
Posted to Facebook

Tweets

@argiope: One of my goals in life is to design and live in a @dwell home.

@mAHItbee: Cannot read @dwell without Twitter by my side. #more #youngguns

@etothek: "Congratulations, you've chosen a sofa that will outlive you! Adjust your will accordingly." Delighting in [the June 2013] issue of @dwell.

@AlexEJKorch: The [June 2013] issue of @dwell is, like, really reallyreeeeeally good.

@BobbyHagstrom: Got my tools and @dwell so that's all I need....OK, maybe food later.



I am continually impressed with Dwell and I cannot imagine all of the coordination that a magazine like yours takes. Thanks for always being a publication I want to open up. Have you covered the histories of individual modernist architects like Richard Neutra?

Ronald Smith
Pasadena, California

Editor's Note: Thanks for your readership! We often profile notable contemporary and historic architects and designers, Neutra included. Visit dwell.com/neutra for a collection of stories featuring his work and dwell.com/profiles for other, similar stories.

I remember seeing Ligne Roset's Togo sofa in a magazine in the 1980s ("Sofa Guide," June 2013). I was nine or ten years old and thought it was out there—like Salvador Dalí out there.

Polo Hipolito Medrano
Posted to Facebook

I like the Dolomitenblick House (In the Modern World, June 2013); it looks like something in between an alien spaceship and an Egyptian pyramid.

Stephanie Sueppel
Posted to Facebook

Totally my style ("East Side Story," June 2013)! Obsessed with the bright white walls and pops of colors from the furniture pieces.

Eyes On
Posted to Facebook

When I saw Casa Serpiente in a recent issue ("Lima, Peru," May 2013), I was simply in awe. I pointed at every picture and turned to my husband with a mouth-gaping stare. Wow. ▮

Myrah Torres-Moran
Posted to Facebook



The best setting is the one that allows the extraordinary to emerge.

True luxury is having the space—both physical and mental—to experience the exceptional, no matter where in the world it's found. That might be sitting 12,000 feet above sea level in a dining room built upon the site of a 16th-century Colonial convent. All the while savoring trout that was swimming nearby the day before. It's only in moments like these that you can discover what you desire most. And at every JW Marriott, it's what we're always striving to accomplish. Explore jwmarriott.com.

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Feedback



Emerson reading Dwell magazine.

That's my boy. —[veryvector](#), posted to Instagram

The simplicity of Dwell's content inspires me to keep only the best designs and chuck all of the rest! My recently deceased husband (a Chicago graphic designer) bought many pieces of fabulous furniture. Our son, also a graphic designer, grew up with a Wassily chair in his bedroom and ate breakfast with his sister at an Eero Saarinen Tulip table and chairs. I just gave him an Eames lounge and ottoman. Those icons of design bring back fond family memories and still stand the test of time as beautiful and functional furniture. I enjoy seeing them throughout articles in Dwell's insightful issues and can't help but immediately read the magazine as soon as it's deposited in my mailbox.

Milena Hughes
Evanston, Illinois

I love the Wood Home ("Inside Addition," March 2013). So much warmer than dreary gray and white—a creative expression of modernism.

Ron Harvey
Posted to Facebook

Interesting article on Reinke Shakes, the aluminum shingle product out of Nebraska ("Skin Deep," February 2013). I used them for a sidewall application on my house and loved the product's warranty and the green aspects of the aluminum. Reinke was great to work with.

Steve Mayse
Lenexa, Kansas

You're feeding my Pinterest addiction.

Britta Hazel
Posted to Facebook

Editor's Note: We're adding new pins of our latest design discoveries each day at pinterest.com/dwellmedia/

Instagram

Snapshots from Instagrammers We Love



It's Familiar
instagram.com/itsfamiliar

A publication dedicated to visual storytelling based in Portland, Oregon, and Brooklyn, New York.

35 likes



Olimpia Zagnoli
instagram.com/olimpiazagnoli

Photographs and illustrations captured by an artist living in Milan, Italy.

538 likes



My Shadowplay
instagram.com/my_shadowplay

Images of colorfields and lines found in cities.

343 likes



Jimmy Marble
instagram.com/jimmymarble

Snapshots from the Los Angeles-based photographer and filmmaker.

806 likes



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1963 Suzanne Huguenin, Designer, KnollTextiles. Photo: Steven Trefonides

2013 SUNO: Erin Beatty and Max Osterweis, Fashion Designers, Drapery and Upholstery for Knoll Luxe

Feedback

Pinterest This month, our eyes are glued to these four alluring Pinterest pages. We think you should follow them, too.

Details—Home



Emma Busk
[pinterest.com/emmab](https://www.pinterest.com/emmab)

Interiors



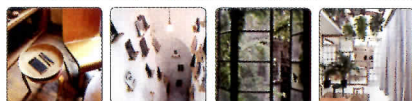
Dabito
[pinterest.com/oldbrandnew](https://www.pinterest.com/oldbrandnew)

Corrections

We incorrectly referred to resident and designer Abigail Turin as an architect in "Queen of the Hill" (March 2013). Though she is not a licensed architect, Turin is registered as an Associate AIA. We regret the error.

We received several notes about the photo on page 40 of our July/August issue, which depicted designer Cade Hayes using a grinder without protective eyewear. We talked it over with Hayes and photographer Nathaniel Wood, and we all realize our error in judgment. We take safety very seriously, and will endeavor to demonstrate our commitment by being much more selective in the images we place in our pages.

Places and Spaces



Jessica Comingore
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Letters may be edited for length and clarity. ▶

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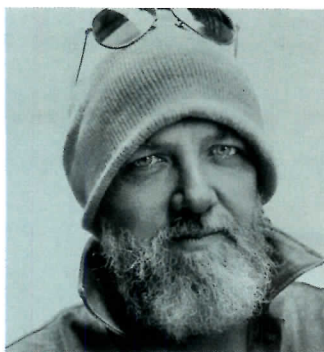
Suction power is measured in Air Watts and, as you can see, Dyson DC41 has twice as much suction at the cleaner head than any other vacuum.* Its cleaner head self-adjusts to seal in that suction across carpets and hard floors. And, its Dyson cyclone technology captures more microscopic dust than any other.

*Machine representation relative to Air Watts. Suction tested against upright market to ASTM F558 at cleaner head, dust-loaded as per IEC 60312-1.

dyson.com/suction

dyson

Contributors



Andrew Hetherington

Known for his quirky sense of humor and wandering photographic eye, Andrew Hetherington has shot for *Travel + Leisure*, *GQ*, *Details*, *Golf Digest*, and the *New York Times Magazine*. In his first assignment for Dwell, he photographed Brad Ascalon at his studio (In the Modern World, p. 35). "Of course, being in New York City, the studio turned out to be more of a home office, so it was a little cramped but stuffed chockablock with interesting, beautiful things," he says.



Robert Landon

Inside the Strozzenbergs' São Paulo home ("The Big Reveal," p. 106), Robert Landon thought he'd died and gone to the Hollywood Hills. It made sense, since, as Landon soon learned, "the Strozzenbergs are mad for Richard Neutra," he says. A longtime Brazil resident, Landon has written about travel and design for *Metropolis*, *Lonely Planet*, and the *Los Angeles Times*, among others.



Beth Dunlop

Architecture critic Beth Dunlop lives in Miami Beach, Florida. She is editor of the quarterly *MODERN Magazine* and the author of numerous books, most recently *The Tropical Cottage* (Rizzoli, 2013). "I visited the Laybourne apartment ("Eye in the Sky," p. 114) on a beautiful Sunday," she says. "As much as I wanted to look at the furniture and art, I found myself transfixed by the passing parade of the High Line below—I'd guess about 5,000 people in an hour."



Shonquis Moreno

Istanbul- and Brooklyn-based Shonquis Moreno is a former editor for *Dwell*, *Frame*, and *Surface* who writes for *Wallpaper*, *Case da Abitare*, and *Whitewall*. "For me, Brad's story (In the Modern World, p. 35) was also the story of three generations of creative men who had DNA and design DNA in common but who are such unique individuals," Moreno says.



Naomi Pollock

An American architect who lives in Tokyo, Naomi Pollock writes about design in Japan. In addition to penning articles on both sides of the Pacific, she is the author of five books, including *Made in Japan: 100 New Products* (Merrell Publishers, 2012). "Located on the top floor of an old printing company in the center of the city, Sou Fujimoto's studio (Profile, p. 80) is one of my favorite architect's offices in Tokyo," she says.



Jon Snyder

A former photo editor at *Wired*, Brooklyn-based photographer Jon Snyder (In the Modern World, p. 35) has contributed to the *New Republic*, *Maxim*, and *Fast Company* and was named one of *PDN's* "30 New and Emerging Photographers to Watch in 2013." He is also the photographer at large for *Pop-Up Magazine*, a live-action magazine performed onstage in San Francisco and New York. "Lunch with Jack Lenor Larsen on the patio overlooking the 16-acre sculpture garden was surreal. Even his coffee cups are a trip," he says.



Linda Taalman

An assistant professor at Woodbury University and a graduate of Cooper Union, architect Linda Taalman directs Taalman Koch Architecture, a practice based in Los Angeles with projects throughout California and the West Coast. For this issue she traveled to Chandigarh, India, (In the Modern World, p. 35), to report on how Le Corbusier's avant-garde, master-planned city has fared over the half century since its construction. ■■■

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Tassie, on Facebook



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Joanna, on mrsmeyers.com

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Kristie, on Facebook

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In the Modern World

"I begin to know a city through its fragments, walking below tall buildings, along facades of signs, doors, and windows, crossing without knowing from one district to the next, down busy streets and empty ones—some more interesting than others, but all part of this thing we call the city," writes Irish illustrator Nigel Peake in his new book, *In the City* (Princeton Architectural Press). Peake's prismatic watercolor and ink drawings document and deconstruct the artist's observations of metropolises like Shanghai, New York, London, and Paris. In this image, Peake depicts skyscrapers as an amalgam of "tall glass and steel and neon."

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dwell.com/nigel-peake
Head online to see more illustrations from Peake's new book.

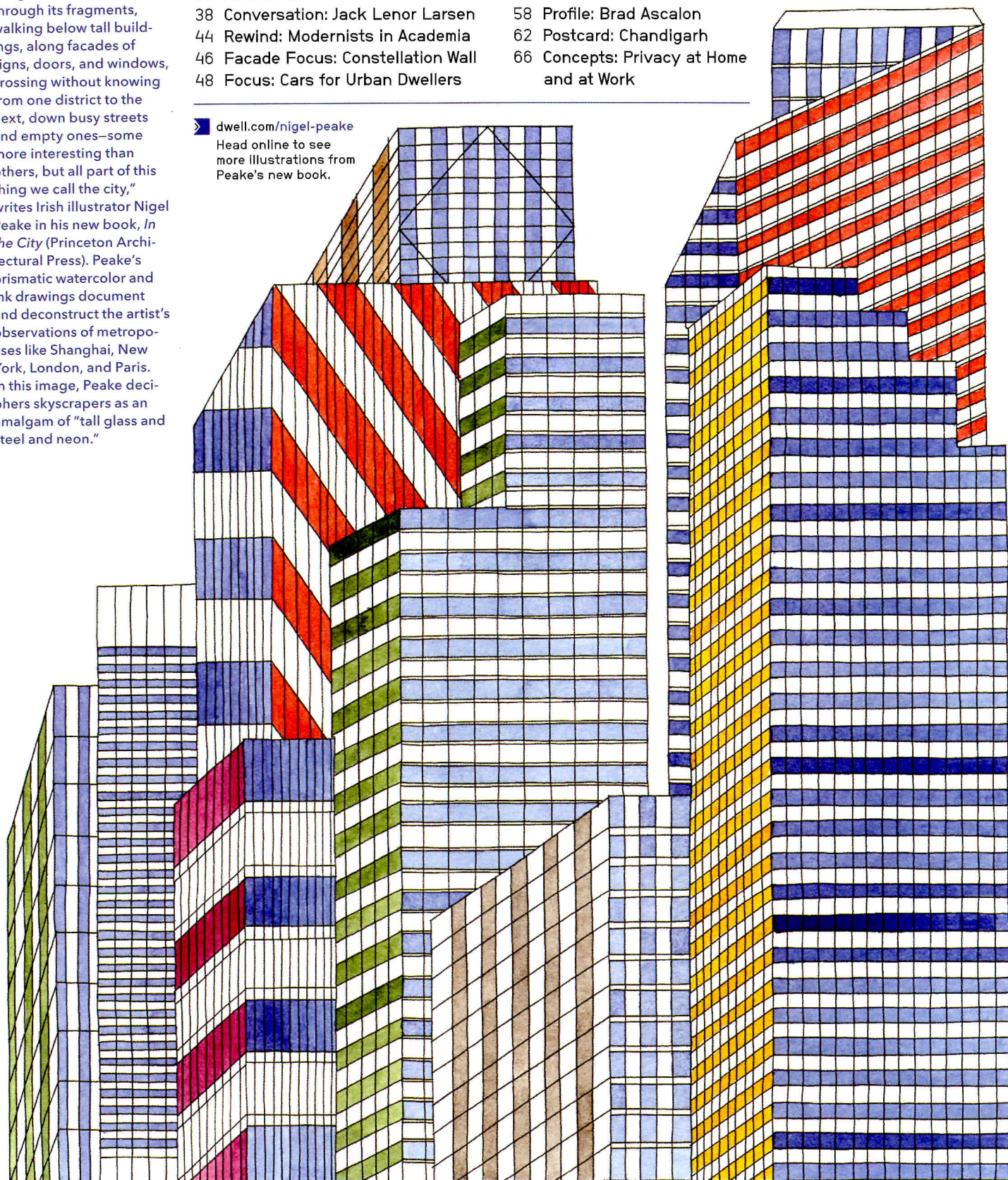


Illustration by Nigel Peake



Top of the Hill

In Sheffield, England, a historic housing complex is transformed from a city nuisance into a budding neighborhood.

Project: Park Hill
Architects: Jack Lynn and Ivor Smith
Location: Sheffield, England

In 1961, architects Jack Lynn and Ivor Smith built Park Hill, a 32-acre, Corbusian working-class apartment complex with 995 flats, plus pubs and shops. But by the 1980s, Park Hill had become dangerous and crime-ridden. Little changed until 2004, when design studio Urban Splash and architecture firm Hawkins/Brown (in collaboration with Studio Egret West) began to resurrect the mixed-use buildings.

“The original designers got it right on so many levels,” says Hawkins/Brown partner David Bickle. Innovative elevated walkways, dubbed “streets in the sky,” allowed residents to easily move from



building to building. Each apartment was oriented for maximum sunlight (a boon in the cool climate), and many had two stories. “The existing configuration was smart and flexible; we worked within that structure to create new apartments,” explains Bickle.

Another big gesture was to visually open up the streets to pedestrians. Transparent commercial spaces replaced all ground-floor apartments, and the already wide streets were landscaped to connect to the area’s surroundings.

Slowly, a community is returning to the once-blighted space. “It is amazing to see the life flow back into the building,” says Bickle. “We are stripping away the pejorative views and replacing them with something that gives locals a sense of pride.”

Park Hill is only a five-minute walk from the city, separated from it by train tracks (left). The new colorful facade was developed with the English Heritage society to ensure it was consistent with the original design (above).

Photos by Keith Collie (bridge); Daniel Hopkinson (exterior)

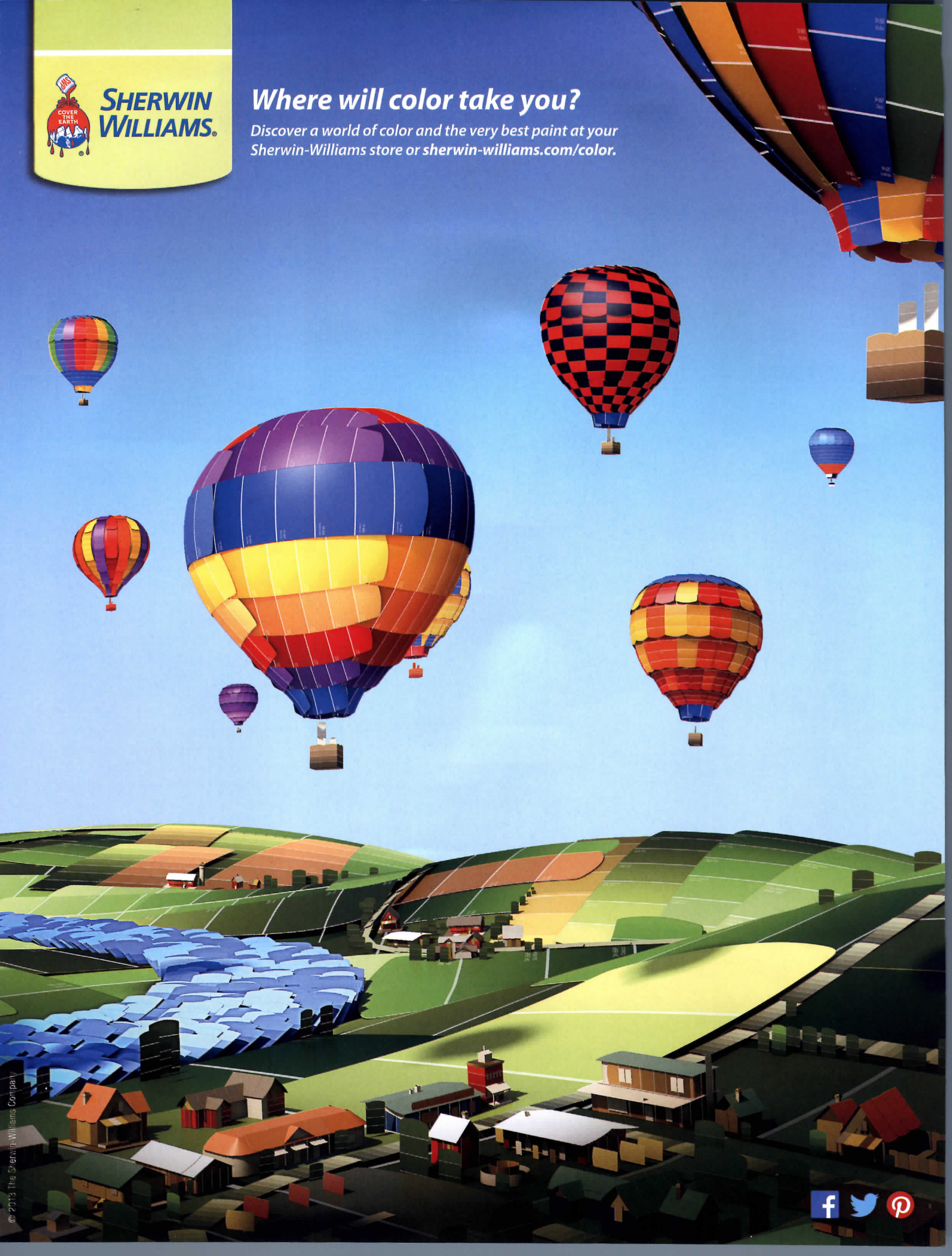




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We chat with the masterful weaver, textile designer, and gardener whose global aesthetic continues to reverberate and influence today's interiors.

By Kelsey Keith
Photos by Jon Snyder

These days, eclecticism as a design motif is easily produced, thanks to today's global market and the trailblazing work of mid-century pioneers like Alexander Girard, Ben Thompson of Design Research, and a certain Seattle-born weaver named Jack Lenor Larsen. So how did one textile artist help further the movement toward internationally inspired, richly patterned furnishings with a modern bent? Larsen grew up surrounded by nature, the son of a contractor; studied architecture in the sublime but restrained Northwest style; learned to weave with California bohemians; and then attended Cranbrook alongside America's most rigorously trained mid-century designers. He went on to establish a hugely influential design studio—working with the likes of Frank Lloyd Wright, Alexander Girard, and Florence Knoll—while traveling the world to unearth new fabrics, inspiration, and techniques.

At 85, Larsen doesn't indulge in the term *retired*. He sold Larsen Design Studio to British fabric company Colefax and Fowler in 1997 and now dedicates his time to LongHouse Reserve, his estate in East Hampton, New York, whose grounds are open to the public from April to October each year. He still travels frequently to far-flung locations (the self-professed Japanophile is taking his 40th trip to Japan this year), schedules regular exhibitions of his prized collections, and gardens voraciously. Dwell sat down with Larsen at his Long Island home and New York City pied-à-terre to quiz him on all things design.

Jack Lenor Larsen

The textile designer at home at LongHouse Reserve, the Long Island estate he had designed by Charles Forberg, whom Larsen calls "an architect's architect." One of the most notable features of

the house—inspired in equal parts by Japanese Shinto shrines and Larsen's old New York City loft—is the 65-foot-long glass ceiling embedded along the spine of the peaked roof.

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Living room highlights (left) include a carved chestnut archway by Wharton Esherick, a 1949 Edward Wormley sofa for Dunbar, and a Norfolk pine tree. The ground-floor guest room (above) sports built-in beds and a hanging sculpture by Robert Clark.

How did you break into the New York City design scene?

When I was at Cranbrook, in the spring [of 1951], we went to New York with our portfolios to see if we could make some contacts. It was sort of a game, since the only job I would have happily taken at the time was with Knoll. But "Shu" [Florence] Knoll said I was too much of an individual to fit into their mold. My colors were very different; my colors were earthy. By the late 1950s, though, architects were buying my fabric for Knoll furniture in order to get something that wasn't red, yellow, or electric blue.

What should a thoughtful interior look like?

Those of us who are postwar modernists are tired of the stereotype: boxy rooms and furniture you'd expect. Eames and Saarinen: good stuff, but predictable. I don't know if we need clutter, but collecting something that seems special to you is a way of personalizing not only a space, but one's lifestyle. My feeling is that a modern house doesn't have to be a box; there are alternatives.

How can you personalize on a limited budget?

Rooms in which everything is expensive are rather boring. Even traditionalists like Sister Parish used rag rugs to

Larsen's Greatest Hits

A Jason, a diaphanous drapery fabric incorporating metallic thread and goat hair, was custom-designed for the J. Irwin Miller House in Indiana. Larsen explains, "I was trying to imitate birch bark."

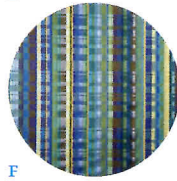
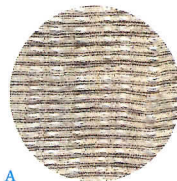
B For Louis Kahn's First Unitarian Church in Rochester, Larsen designed a series of gradient wall panels that spanned the color spectrum while using only three colors of yarn.

C In the 1960s, Larsen Design Studio created a terry-cloth towel with architectural bas-relief for J. P. Stevens, then the world's second-largest textile manufacturer.

D Larsen studied ikat while traveling in central Asia and Afghanistan in the 1970s. "I was impressed by the vibrancy of the patterns and with the process," he says. "The design is in the fabric, not on it."

E "My first print collection was Spice Garden, in 1955; I commissioned a great draftsman [Don Wight] to do a fabric called Bouquet Garni. That was a best seller."

F "Originally, Remoulade was a hand-weave, and it was expensive but popular," says Larsen. Alexander Girard included it in his winter palette for the 1953 Miller House.



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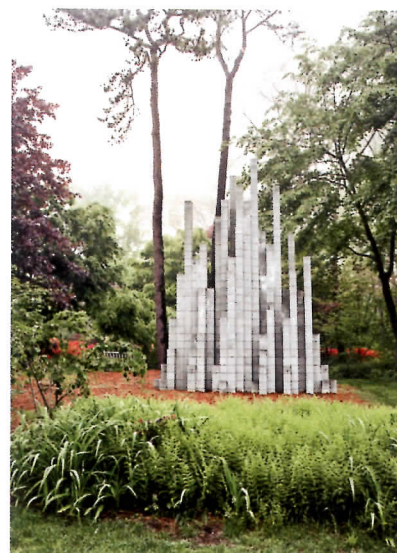
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tone down eighteenth-century furniture and to make it more human. The contrast of silk against burlap is interesting and produces tension. I used to feel very guilty that I owned fabrics that were costly, but the cost is a factor in how much you buy. People who buy 200 yards of curtain [fabric], that's a lot of money. But do four or six chair seats or pillows—you can have the best; you just can't have so much of it.

What would you say is your largest influence, culturally speaking?

I haven't done anything that looks Japanese because I'm not able. It's subtle, and I can't play that game. But I'm certainly influenced. Things grow on you, and you don't realize in the beginning how special they are. That's what I see in Japan.

As a designer who's done both vivid collections and more muted pieces, what is your relationship to color?

We used more neutrals than anyone else because we have so many hand-crafted textiles with great materials and hand-spun yarn. *Texture* was the buzzword—durable and substantial but without color and pattern. We were very good at that.

What was the industry like in the 1950s, and what do you consider your first success?

I could compete without an inventory or a big operation. People would give



me 50 percent down; I'd buy the yarns and get to work. Profits took a long time because I was embarrassed to work for profit. But eventually I had a president who didn't share that problem. After eight years, we started Larsen International because we thought we had conquered America!

What do you think of the textile industry today?

In Thailand, people don't want to take the bother to reel silk and fuss with silkworms anymore. Working in a factory seems to be more modern than staying home and weaving or farming. On the other hand, looms and the industrial processes are becoming more flexible—they can do more tricks! I keep saying, "Don't think of craft as [just] handicraft or we're going to die!"

While Larsen's home remains private, LongHouse Reserve's 16 acres of carefully plotted gardens are open to the public from April through October. For Larsen, planting is a serious industry: "I figured out I could go away on weekends and garden without facing up to leisure." Flora includes wisteria around the front door (above left).

Site-specific installations dot the landscape, like a Sol LeWitt (above right)—one of the last he made before his death in 2007—and a Dale Chihuly in the pond (below). The ground floor of the house opens up to a three-story atrium and hosts a few pieces from Larsen's wide-ranging collections, like a rope sculpture by Mariyo Yagi (left).



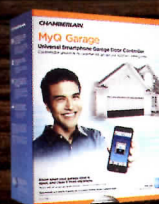
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Collaborations between academic institutions and design greats have exposed students around the world to masterful lessons in furniture. Get schooled on some of the smartest partnerships from the past century.

By Liz Arnold



A. Ronan and Erwan Bouroullec

In 2012, the brothers Bouroullec collaborated with Danish company Hay on wooden furniture for the Faculty of Humanities at the University of Copenhagen. Inspired by a Bernt Petersen-designed trestle chair that they saw at the university, the updated seat design—in which two halves meet at an exaggerated, elegant seam—is fittingly reminiscent of an open book. Both chair and table are available in soap-treated beech and stained or lacquered oak.

C. Eero Saarinen

The junior Saarinen's debut as a furniture designer—at age 20—came with a commission for most of the furnishings at Cranbrook's Kingswood Middle School for Girls in Michigan. (His father, Eliel, designed the campus.) His 1930 auditorium armchair, made of tubular chromed steel and wood with light-green woven upholstery, has a cantilevered seat, like Mies van der Rohe's Brno chair from the same year.



B. Fritz Flötotto

B. Fritz Flötotto

The Formsitz chair, developed by the company Flötotto for German schools in 1956, features a patented seat made of "pagwood": beech veneers soaked in resins and treated to develop characteristics of plastic. (A contemporary polypropylene version of Fritz Flötotto's original chair was designed for the company in 2012 by Konstantin Grcic.) For efficient classroom sweeping, the Formsitz chair slides into brackets on the underside of the corresponding wood desk, also from 1956.

D. Robin and Lucienne Day

Churchill College at the University of Cambridge commissioned Robin Day for the first time in 1962 for dining room furniture. The results yielded additional projects for himself and his wife, Lucienne, a textile designer. Robin's black leather Club settees and armchairs and black vinyl-covered Interplan desks and tables still outfit the Senior Combination Room today.



C. Eero Saarinen



D. Robin and Lucienne Day

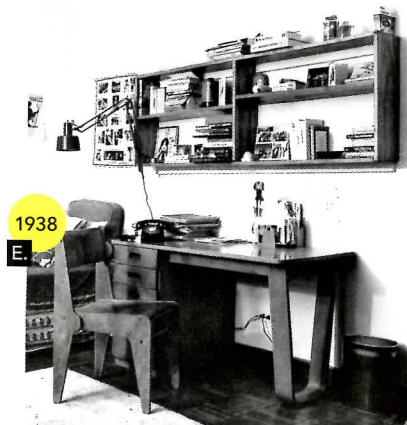
E. Marcel Breuer

Some of Marcel Breuer's earlier experiments found a home in his 1938 commission from Bryn Mawr College—just as students found a home in the newly built Rhoads Hall, outfitted with desks, chairs, dressers, mirrors, and bookshelves of his design. The L-shaped chair, for example, continued Breuer's experiments with cutout plywood.



2010

Today's classrooms have begun using flexible furniture systems for active learning. The mobile Node chair by Thomas Overthun and IDEO for Steelcase (left) sports a height-adjustable seat, a storage base, and a south-paw-friendly swiveling work surface.



E. Marcel Breuer

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Project: Don River House
Architect: LGA Architectural Partners,
lga-ap.com
Location: Toronto, Ontario

Starry Night

A celestial light installation illuminates the garage door of a recently renovated Toronto house.

Photos by Philip Cheung

For one Toronto family, when the sun goes down, the stars come out twice: in the sky and also on their garage door. A perforated pattern depicting the constellations Sagittarius and Scorpio is the masterstroke on an addition by LGA Architectural Partners. The focus was on the outdoors, says firm principal Janna Levitt, who worked with landscape architect Scott Torrance to create a series of garden rooms. Levitt laser-cut the astral pattern into panels of Eternit fiber-cement board; she then installed LED lights behind the surface in a four-inch-deep cavity. The design—a nod to Le Corbusier's depiction of Orion at the Saint-Pierre de Firminy church in France—acts as a moment of cosmic contemplation for the residents. While lounging in the garden, which is planted with native species, they can glance at the glowing composition and be reminded of the great mysteries of the universe. —Alex Bozihovic



Architect Janna Levitt devised a creative embellishment for a residence in Canada. Unassuming by day (below), the exterior glimmers in the evening (above) thanks to punctures that mimic the night sky.

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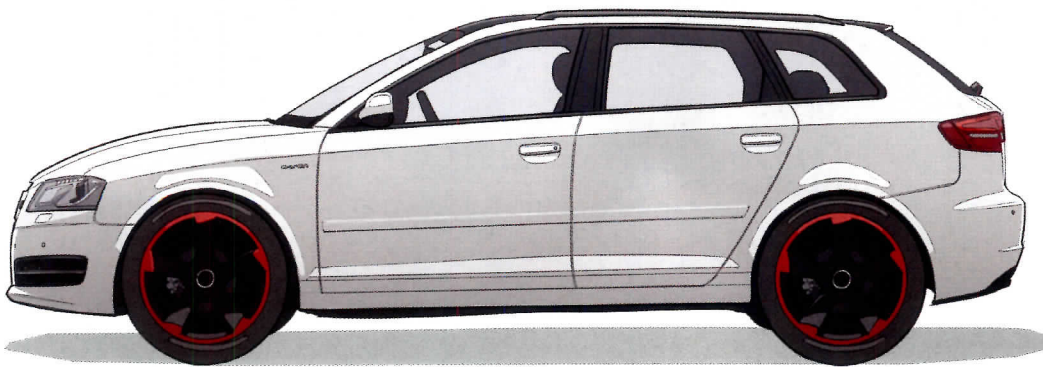
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Car Talk

Vehicle manufacturers wise up to the demands of urban dwellers. Illustrations by Ian Galvin



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by Fiat
from \$31,800

Like Smart cars, Fiats are practically Lilliputian—ideal for wedging into tight parking spaces. An electric version of the popular retro-inspired car is available in California as of this summer. After a four-hour-long full charge, the zero-emission vehicle travels about 87 miles. The car's accompanying mobile app locates the nearest charging station—useful for those trips into unfamiliar territory. fiatusa.com

For the first time in a century, American cities are growing faster than the suburbs surrounding them. For Sheryl Connelly, a trend forecaster at Ford, the shift foreshadows the auto industry's future. She largely credits "young people and their appetite for an urban lifestyle" for the migration into cities.

It takes about three years for a car to go from concept to production, so consultants like Connelly, who try to predict the preferences of future car buyers, are steeped in research about the millennials—individuals born sometime between the mid-1980s and the early 2000s. "Millennials would rather lose their wallets than their cell phones," says Connelly, who sees technology gaining increasing importance to drivers. "In the past, a car had appeal because of horsepower, torque, and engine size. Today, cars have to perform on many more fronts—I like to think of them as toolboxes on wheels."

This year, manufacturers debuted a flurry of cars outfitted with features custom-tailored to urbanites: high-design, electric-powered models; sleek interiors inspired by contemporary furniture; smartphone apps that track a vehicle's diagnostics; compact sizes; and even cyclist-detecting safety technology. Here we present a sampling of the latest fleet on or about to hit the market.

V60

by Volvo
from \$31,900

In showrooms early 2014, the new V60 sports wagon features fold-down seats for versatility. Like all of Volvo's fleet, the V60 includes the company's low-speed collision-avoidance technology, called City Safety. It works at speeds up to 31 mph, automatically braking the car to prevent collisions. Responding to increasing traffic congestion and the fact that most accidents occur at low speeds, the systems in 2014 models will now include cyclist detection. volvocars.com





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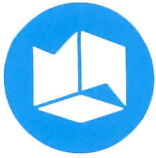
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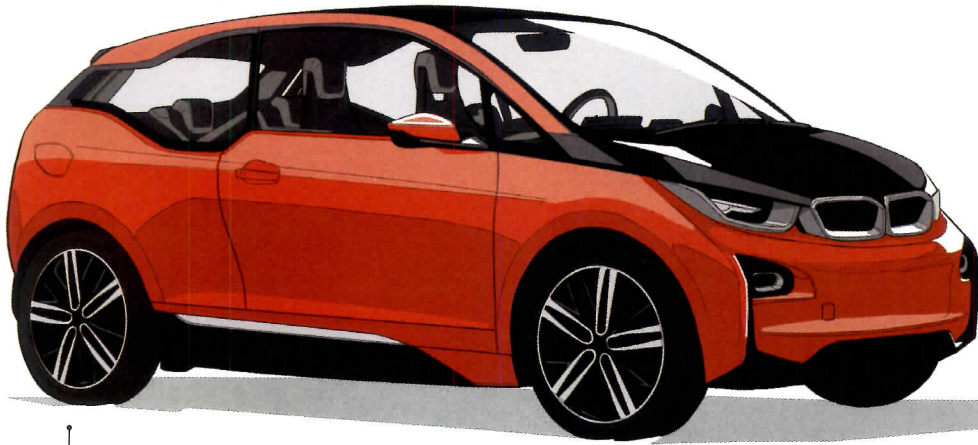
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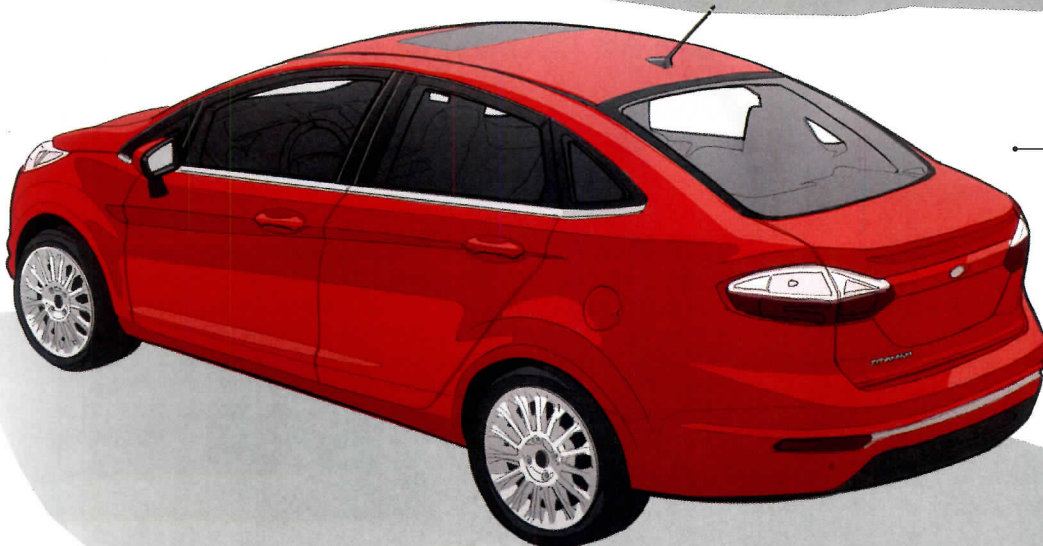
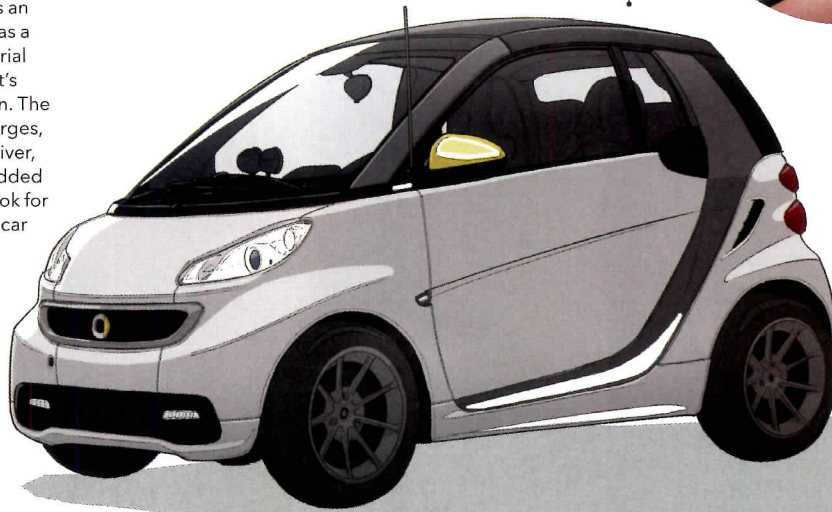
Smart ForTwo BoConcept Edition
by Smart
from \$18,900*

To appeal to design-savvy consumers, Smart collaborated with the Danish furniture company BoConcept to develop the ForTwo's leather-trimmed interior. On the market in the USA in late 2013, it offers a top speed of more than 78 mph. When fully charged, its range is 76 to 90 miles. Smart's handy mobile app alerts drivers to real-time battery status and the closest charging stations. At 8.8 feet long, it's among the smallest cars on the market today. smartusa.com



i3
by BMW
from \$41,350

BMW designed and developed the i3 as an electric vehicle from the ground up. It has a carbon-fiber body shell—the same material used in high-performance bicycles—that's 1,000 pounds lighter than a steel version. The car can go up to 100 miles between charges, more than enough for the typical city driver, according to pilot-program research. Added bonus: The i3 can parallel park itself. Look for it in showrooms in early 2014. (Concept car shown.) bmwusa.com

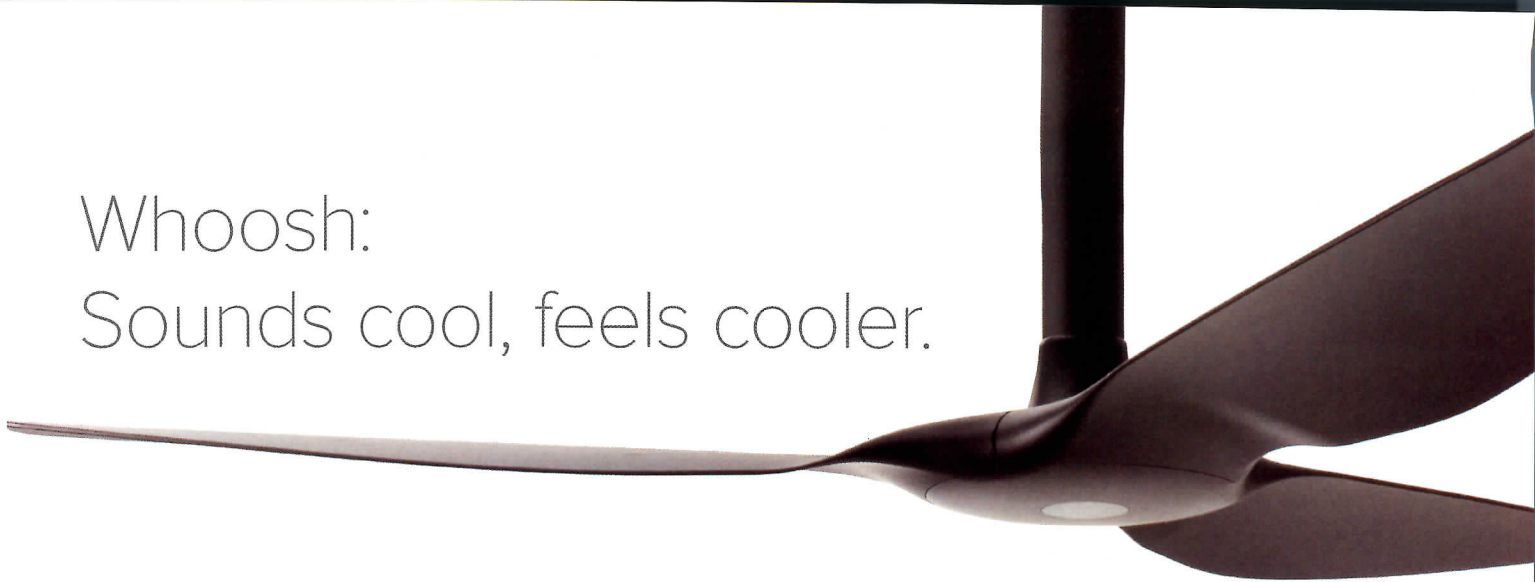


Fiesta
by Ford
from \$14,000

Catering to young urban denizens, the Fiesta incorporates technologies drivers now expect elsewhere in their lives, like smartphone connectivity and voice-recognition software. The gasoline-powered, entry-level model—branded to be "built for the digital generation"—achieves a fuel economy rating of over 40 miles per gallon. The 2014 models are on sale as of June this year. ford.com

*Standard auto industry practice is to release pricing information closer to showroom launch.

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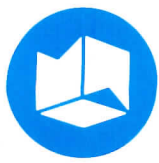


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The Green Light

Ron Cogan, editor and publisher of *Green Car Journal*, dispenses buying advice for the latest fuel-efficient and environmentally friendly models. **Illustration by Michael Jeter**

What do you think are the biggest innovations for urban cars?

The number one trend is downsizing: Urban cars are lighter and have higher fuel efficiency, and a smaller footprint means it's easier to park. Number two is a smaller engine. With a lighter vehicle, you can have a smaller engine (and higher fuel efficiency). In the past, smaller vehicles tended to be spare by nature. Today they are very different: higher quality, more stylish, and packed with electronics.

Can you name a few examples of cars that typify the future of urban driving?

If you're just going around town, there are lots of vehicles that fill that need,

vehicles like the Honda Fit—models that are smaller, with very high fuel efficiency and a lot of functionality. And just because you live in an urban area doesn't mean that you don't need a crossover vehicle that seats five and carries a lot of gear for your kids. Instead of a large sport utility vehicle [SUV], people will own a midsize or compact SUV, like the Mazda CX-5.

If I'm a city dweller shopping for a car, what should I ask myself to guide the buying process?

First, what is my need? If your needs are 20 miles of driving per day in a city, mostly for commuting, a battery-electric vehicle might be perfect. If you have a long commute, then an electric vehicle is not for you—consider a plug-in hybrid or a range-extended hybrid, like the Chevy Volt. For highway commuting, diesel vehicles do very well in fuel efficiency. The Volkswagen Jetta TDI gets 42 miles per gallon [MPG]—now that's hybrid territory. If most of your driving is city driving, clean diesels are still efficient, but that's where hybrids shine.

Price range is second. How much can I afford? Do I want to buy or lease a vehicle? Then you want to start shopping actual models, different brands, and different types. See what appeals to you. Make sure it has the fuel efficiency that you need or want.

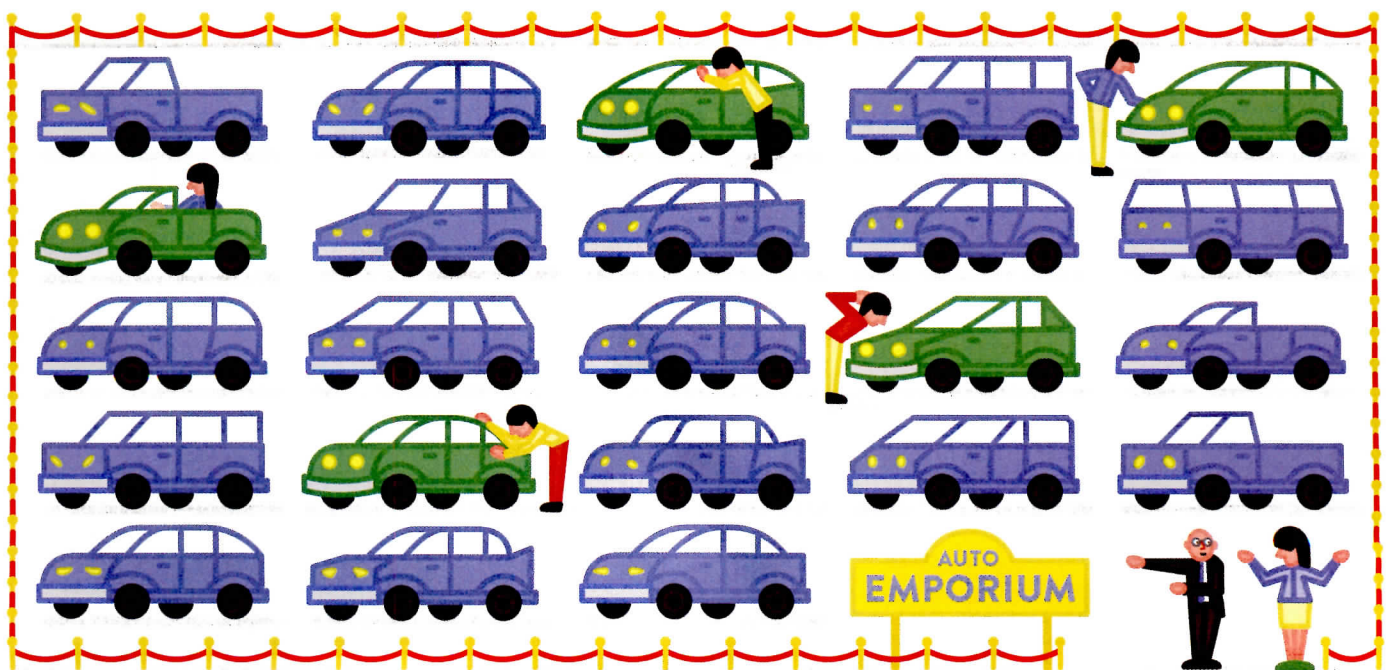
In the green car field, what are the most overlooked technologies?

Not enough credit is given to the vast improvements in conventional vehicles. There is a growing number of 40-MPG-plus standard vehicles that run on gasoline or clean diesel. Because the media focus on electrification so much—battery electrics, plug-ins, and hybrids—focus is taken away from conventional vehicles that are significantly more efficient than older models. As people think green and want to make a difference, it isn't just about alternative fuels; it isn't just electric. Mainstream vehicles are much better than before.

Can you recommend brands or models that people should look into?

Our 2013 Green Car of the Year was the Ford Fusion. It's offered in multiple power trains, all very efficient. I recommend the Mazda vehicles that use SKYACTIV technology, so the CX-5, Mazda6, and Mazda3.

For more information, visit Cogan's website, carsofchange.com, or pick up a copy of his quarterly publication, *Green Car Journal*. Visit fuelconomy.gov for fuel efficiency comparisons.



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Bird's-Eye View

Nelson Byrd Woltz carves out a vertical garden for a New York City residence and, in the process, creates a nest for its human and avian inhabitants.

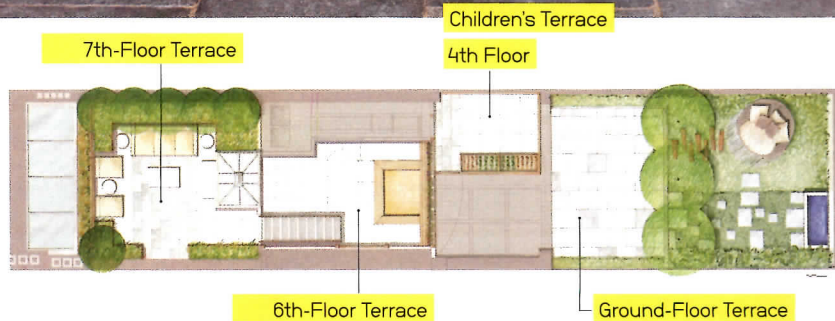
Project: Carnegie Hill House Garden
Designer: Nelson Byrd Woltz, nbwla.com
Location: New York, New York

Delving into the ecological habitats of New York City while weaving together urban and green spaces, Nelson Byrd Woltz Landscape Architects has created a thoughtful garden space spread over six floors of an 1899 Carnegie Hill town house. We asked Elizabeth Meyer—a leading landscape architecture academic who contributed to Princeton Architectural Press's recently released *Nelson Byrd Woltz: Garden, Park, Community, Farm*—to pose a few questions to lead architect and firm partner Thomas Woltz.

Elizabeth Meyer: How is this project, despite its small scale, representative of your attitude toward design, both public and private?

Thomas Woltz: Our process looks back over time, through layers of history. We had great clients who described to us how they live, how they want to live, their family structure, and their values. And they wanted a place rich in narrative to raise their children. So we looked at the physical context of Carnegie Hill—its proximity to Central Park and its natural habitat.

EM: Can you speak to the analogy [you gave me] that doing an urban garden is like building a bird's nest?



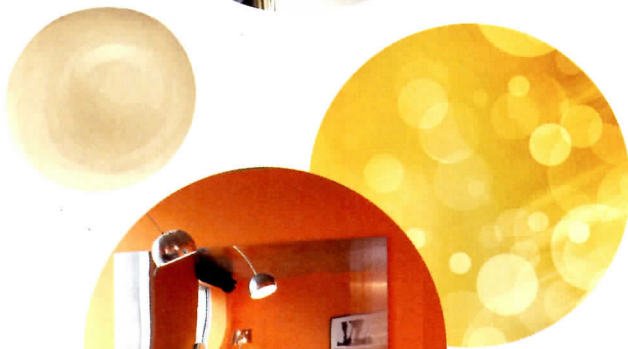
TW: One of the first calls I made was to the head of ornithology at the University of Maryland to ask what birds would need resident ecology [in the garden]. It's similar to that of Central Park, which is 843 acres, three blocks away; this [relatively] tiny 1,280-square-foot garden could tie into that ecology. So the idea of a nest and nurturing feeling hit home.

B&B Italia Outdoor's Canasta sofa, by Patricia Urquiola, shares a shady patch in the ground-floor Carnegie Hill garden with three ginkgo biloba trees, an existing fountain with an Italian marble spout designed by Thomas Woltz, and bluestone pavers. The terrace is filled

with woodland greenery: *Leucothoe*, ostrich ferns, and lady ferns. Woltz describes the garden as a vertical progression up the six-story home: "You're threading in and out of the building, so it's a delightfully blurred experience, from garden to architecture and back."



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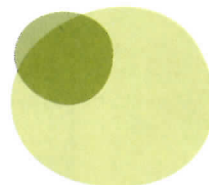


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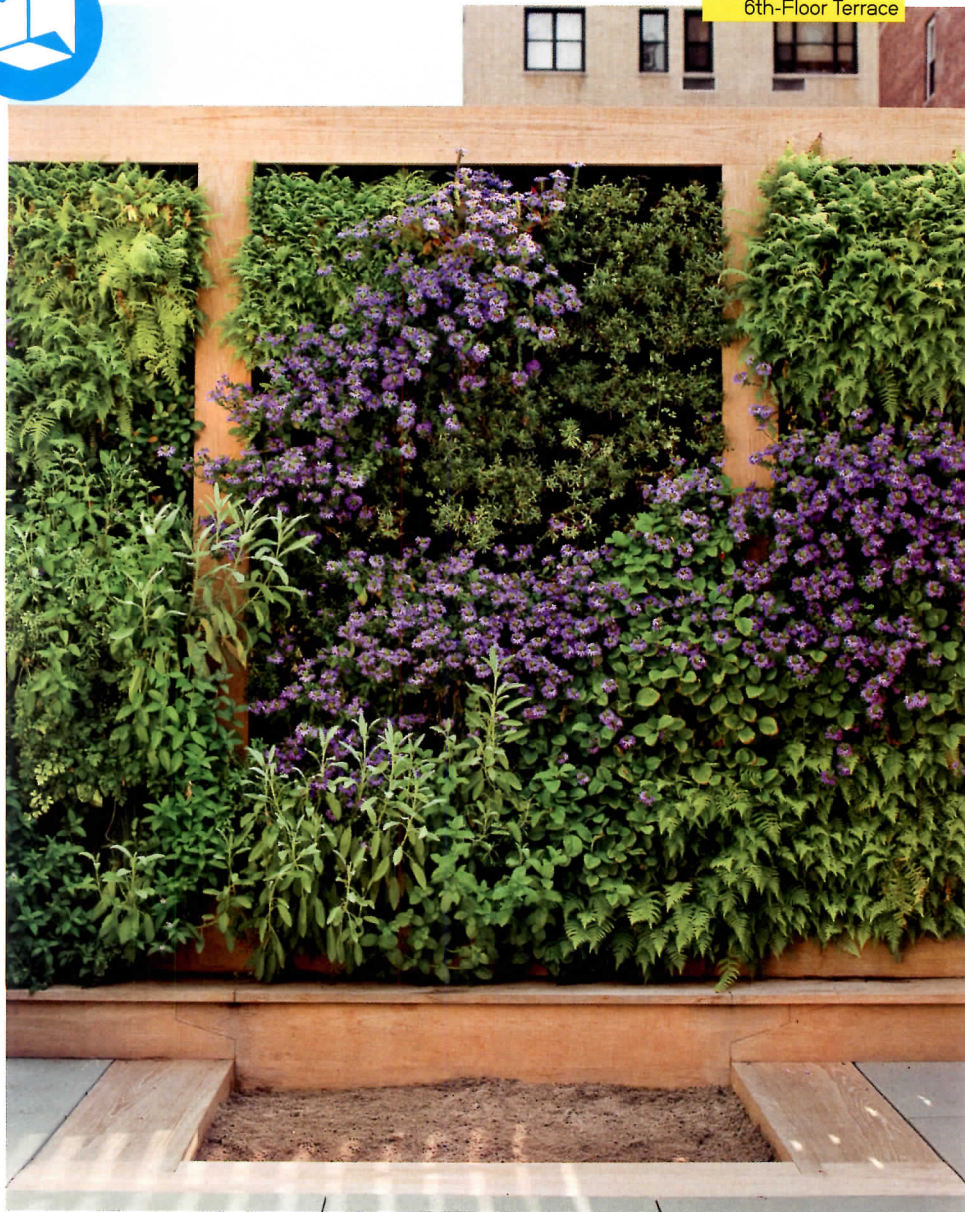
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6th-Floor Terrace



The perennial plants on the green wall (above) were plotted out as a piece of verdant abstract art. Edibles, like strawberry, thyme, and rosemary, are planted within children's reach. The seventh-floor terrace, or "sky meadow," is at the very top

of the town house (right). A sofa from Sutherland's Poolside collection is covered in fabric from Perennials; the illuminated side tables are by Porcuatro for Tango Lighting. The screens (below) are constructed from FSC-certified teak.

6th-Floor Terrace



7th-Floor Terrace



EM: In this case, how did you make the concept into something physical?

TW: The nest idea informed the woven detailing of the planters, for one. The plant community offering protection and a habitat for birds is not unlike this garden providing the same for children. On the top-floor terrace, which we call the "sky meadow," you just see the tops of buildings and water towers when you sit down—a birdlike experience.

EM: The surprising thing is the contrasts of scale at play—making something very intimate where you are most exposed. It's a real lesson for anyone who has a small garden. Do you have any advice for making an enclosed outdoor space feel larger?

TW: We pulled off a game of perspective by planting three trees close to the back of the rear wall, which is glass. You look through them as if they were a screen. It's a potent illusion.

EM: It's a great design tactic—a new layer that makes something feel bigger, which is sort of counterintuitive. Tell me about the complex choreography.

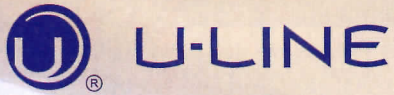
TW: That is a central theme in our work, the depth of our collaboration. There's a village of people—from horticulturists to carpenters to ornithologists—thinking hard, being clever, and working hard to make this space. It's made richer by the hands of many.

EM: Why does living outdoors matter, particularly in cities?

TW: I think it's a biophysical need. Our bodies crave and need contact with nature. But what we also do at NBW is try to rebuild healthy ecologies that have been disrupted.

EM: Is there anything else you wanted to add about your design process at Nelson Byrd Woltz?

TW: We often begin with science and research, and it's such an important part of our practice to understand the biological dynamics of a site and its region. I would love to encourage other landscape architects to embrace science as part of their design practice.



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PROFILE

Brad Ascalon has had a productive year. In April, the 36-year-old industrial designer launched a glass-and-brass table lamp for Gaia&Gino; in May, it was both the Peasant table, for the nascent New York label Juniper, and the oak veneer and powder-coated steel Darwin table, Ascalon's first self-produced piece. In June, at NeoCon, he previewed his new Nestle contract seating collection—done in conjunction with Stylex—which will be available in 2014. And this October, with San Francisco gallery NWBLK, the New York-based designer debuts Rely—a trio of single-legged oculi that overlap to form a three-legged end table.

Brad Ascalon

As commissions for new furniture and lighting roll in, third-generation designer Brad Ascalon carries on the family tradition.

Photographs by Andrew Hetherington



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Rely, it turns out, was the product of disarray: It came to Ascalon one night while he was tidying disheveled stacks of playing cards and poker chips after a game. "I wanted to translate that visual into a functional object in which each component had to rely on the others for structural integrity," he explains. "The whole is greater than the sum of its parts."

The same could be said for the busy designer's oeuvre. From the Upper East Side studio and home that he shares with his wife, Amy, and their Yorkie mix, Charlie Parker, Ascalon shows no sign of slowing. His recent works include furniture, product, packaging, and environmental design, for the likes of Ligne Roset (the Lovey table, perched like a tambourine atop a hi-hat stand) and Bernhardt Design (the boxy Pillar chair).

Ascalon earned his master's degree in industrial design from Brooklyn's Pratt Institute in 2005 and founded his studio in early 2006. Between the two events, *Wallpaper* named him one of the world's "Ten Most Wanted" emerging designers, despite the fact that he didn't have anything in production. "I was interning for Karim Rashid at the time," Ascalon says, "and that really boosted things, gave me a little clout. I've been working hard ever since to keep that snowballing."

Though a long career in design can be elusive, Ascalon's work ethic,

David Ascalon's circa-1998 sculpture *Resolve* (bottom) and Maurice Ascalon's tabletop designs (right) help inspire Brad's work, like his glass-and-steel Rely table for NWBLK (above).

and his pedigree, have him poised to achieve it. Though he tried to escape the family legacy with a stint in the music industry, Ascalon is a third-generation creator. He absorbed crafts skills—metal sculpture, welding and brazing, stained glass, mosaic—and a love for the warmth of traditional materials from his artistic father and grandfather. "This is why I rarely work with plastics or 'new' materials; there is still so much to say and do with the old ones," he says. Ascalon is no stranger to experimentation, though, developing techniques like water jet-cut stained glass and shattered mosaics.

Where he may have achieved his greatest balance of form and function is in the Carrara marble menorah he designed for Design Within Reach in 2011. It harks back to the Jewish-themed work of his grandfather and father in an austere, minimalist way that offers a modernist's take on age-old tradition. But unlike the somewhat more decorative Judaica of his forefathers, Ascalon has found a clean design language for his menorah. "I've always tried to break out of my predecessors' notions of what's possible." —*Shonquis Moreno*

Family Business

Brad Ascalon's grandfather Maurice was born in 1913 into a Hasidic Hungarian shtetl as Moshe Klein. The designer, sculptor, and master silversmith studied art in Brussels and Milan and, in 1934, moved to British Palestine, where he set up the company Pal-Bell to manufacture decorative art and liturgical objects. His copper relief *The Scholar, the Laborer, and the Toiler of the Soil* clad the Jewish Palestine Pavilion at the 1939 New York World's Fair. In 1956, with his 12-year-old son, David (Brad's father), in tow, the family immigrated to America, eventually landing in Philadelphia. David, who focuses on large-scale sculpture and stained glass, now runs Ascalon Studios, which he founded with Maurice in 1977. Brad occasionally makes the drive to southern New Jersey to log a few hours in his dad's workshop.



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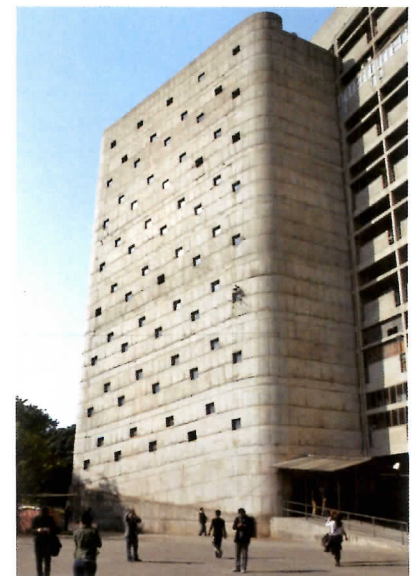
Over 60 years ago, Prime Minister Jawaharlal Nehru tapped the Swiss architect Le Corbusier to design the Indian city of Chandigarh, a new modern capital for the state of Punjab. The resulting Palace of Assembly is one of the architect's great brutalist buildings.



Charting Chandigarh

Los Angeles architect Linda Taalman made a rare visit to Le Corbusier's fraught masterpiece, the capitol complex of the city of Chandigarh. Here she offers her take on Corbu's vision for a modern India.

Le Corbusier commenced work on the master plan of Chandigarh, India, in 1951. The city was intended to serve both as the administrative seat of the newly partitioned state of Punjab and as an architectural symbol of Jawaharlal Nehru's nascent democracy, writ in the future-facing language of European modernism. Yet, decades later, his city plan remains unfinished: buildings like the High Court, Palace of Assembly, and Secrétariat need refurbishment, and some question whether the complex doesn't work better as an architectural statement than as a functioning set of government buildings. Architect Linda Taalman reflects on Chandigarh, its future, and why, some 60 years later, it can feel like a ruin.



Le Corbusier designed the immense Secrétariat building's facade (138 feet tall and 833 feet long) to be cooled by a system of brise-soleils (above).



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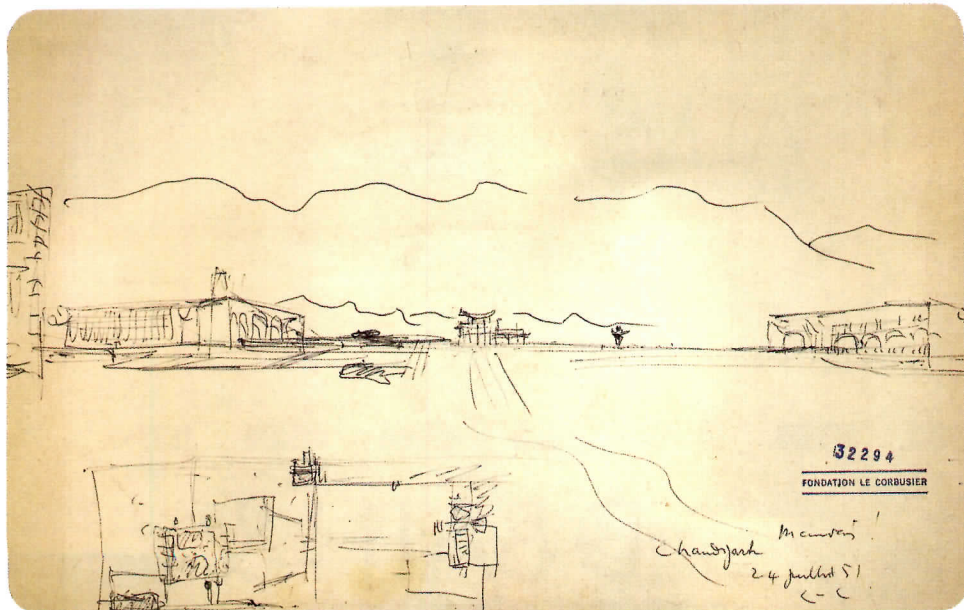
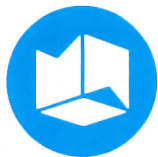
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Is it showing its years?

The complex has aged quite gracefully; the monolithic concrete buildings seem to have hardly changed since the day the forms were removed. But, of course, half a century of monsoons have taken their toll on the surfaces where water was designed to spill from the gutters, and weeds and trees have crept in through the cracks. The rawness and monumentality of the place probably made the complex seem like a ruin from its first exposure to the elements. Its lack of urbanity enhances the feeling of it being a strange, isolated thing from another world—you feel it will be there for eternity.

Efforts have been made to place Chandigarh on UNESCO's list of World Heritage sites. But further cooperation among preservationists, historians, and city officials is required to move forward. The question remains, though, as to whether the site should continue on the path of its original design by Le Corbusier or if the complex might better be adapted and transformed by its users. Alternative proposals for how to transform Chandigarh would be quite interesting to consider.

Does the capitol complex actually work as an administrative hub?

It seems as if the buildings might have never been used exactly as intended. Workers have continually altered the interiors by rearranging furniture and equipment. Although Le Corbusier's architectural language of brise-soleils was designed to control the sunlight and heat gain, numerous window air-conditioning units have been added over the years, giving the complex a hacked quality and calling into question if the passive environmental design put in place by the master really works.

What is it like being there?

Chandigarh feels strangely empty. Its enormous plazas—which were intended to serve as active walking and assembly spaces between the structures—give the complex a feeling that we might be in an Antonioni film or that the world might have ended and these are the remains of an ancient civilization.

dwell.com/chandigarh

Should Chandigarh be completed, scrapped, or recast for the 21st century? Share your views online.

A 1951 drawing by Le Corbusier shows the Palace of Assembly and the High Court with the Himalayas in the distance (above). The architect designed the now-iconic *Open Hand* monument, as a symbol of India's

non-alignment during the Cold War (below). Due to limited funds, the structure wasn't put in place until 1985, and today it's a far stronger symbol of Chandigarh itself than of Nehru's foreign policy.

It's not easy to get into the capitol at Chandigarh. How did you manage it?

The complex is manned by armed guards and is only accessible to people who work there and for special tours like ours. Getting in required official signed letters that were reviewed at each checkpoint. Nicholas Roberts, my colleague at Woodbury University, received written permission with the assistance of the Chandigarh College of Architecture. We traveled with our guide, the planner and editor of *The Emerging Asian City*, Vinayak Bharne, and a dozen adventurous students from Woodbury.

How does the capitol relate to the rest of Chandigarh?

It's removed from the city—separated by a wide road, a dense landscape of trees, and earth berms. The capitol complex isn't even visible from downtown; after crossing through the security barrier, it rises up suddenly in front of you. The disconnect is enhanced now by fully grown trees. The everyday resident doesn't even see it.



Required Reading

For another smart take on Chandigarh, try Vikramāditya Prakāsh's 2002 book *Chandigarh's Le Corbusier*. washington.edu/uwpress

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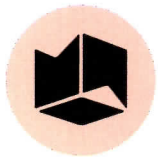


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Privacy 2.0

As the lines between our public and personal lives become increasingly blurry, designers are helping redefine privacy for the 21st century. Here we explore the new frontiers—in residential architecture, product design, and furnishings.

By William L. Hamilton
Illustrations by David Galletly



With *surveillance* as the word of the day, thanks to the recent NSA intelligence scandal and even Congress's skepticism of Google Glass's intrusive properties, privacy is rapidly becoming the 21st century's greatest quandary. Not as in, How do we protect it? But rather: Do we even know what it is anymore?

The ubiquity of online socializing, new technologies, and mobile devices—with their heavy trade in personal information—has erased the old lines between public and private. For anyone sitting in a public hotspot, smartphones, tablets, and laptops can be private islands in the stream, one's

only chance for isolation and, paradoxically, one's best chance at active community.

But what of the physical world? As virtual technology redefines what it means to be alone or together—or to be alone, together (the new family meal: one table, four family members, four devices, four conversations)—architects and designers are developing a new sense of built reality. Today's homes address their role as rapidly shifting spheres of social interaction. Call it code engineering for brick-and-mortar sites.

In the American postwar heyday of the nuclear family, everyone had their own

room; when you wanted privacy, you closed your door. Today, with the centrifugal forces of technological autonomy—allowing you to be anywhere but where you are and with anyone but whom you're with—tearing at the family core, designers are being asked to reinstall magnetizing cores of social life to residential projects. Jennifer Post, an interior designer, and James Wagman, an architect, both based in New York City, report that residential clients with the resources to create ambitious new spaces now request second living rooms exclusively for their children, so that computers and other



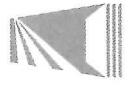
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media won't go into bedrooms, behind closed doors.

Such tiers of privacy—the parents entertain in their own distinct realm, in the foreground of the house—recall the progressive enfilade of 17th-century courts, where the architectural notion of a retreat from the public first appeared: rooms scaled back from grand to intimate, in socially calibrated stages, until you were alone with the king in a small, luxurious closet—the most treasured form of society.

Designers today are reimagining that progression in uniquely innovative ways. In northern Japan, architect Jun Igarashi built a house for a young couple that advances its own novel version of “alone together” by way of a contemporary configuration of the classic enfilade. House O has no interior doors and no hallways—traditional elements for producing privacy. Instead, its 15 rooms are subtly angled away from one another and attached obliquely. Each room enjoys a life of its own, slightly separate; each, says Igarashi, has a selfish, unshared pleasure, like the view of a tree garden seen only from the kitchen. It is as though the house has its own sense of presence and remove—in place and yet apart. House O's spaces also descend in ceiling height from the front to the back, making the last spaces encountered the smallest and most private. ▮



House O, designed by Jun Igarashi, forgoes hallways and interior doors in favor of casually interconnected rooms (above). The black-painted volumes are posi-

tioned to jut out and away from on another, enhancing a sense of privacy in the wings (below). A sheer curtain screens the living room (left) from the outside.



“Everyone is bombarded with advertising, smartphones, social media—and though privacy has been taken away from us, you get it back when you enter a home that's calm and peaceful.”

—DESIGNER JENNIFER POST

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Sofia von Ellrichshausen and Mauricio Pezo's reinforced concrete home in Chile (left) stacks rooms for working (below left) in a vertical column atop horizontally-oriented spaces for living. The designers clad all interior walls with thin strips of pine and built all the furnishings. In the bedroom (below right), hinged panels on either side of the mattress provide hidden storage.

A house in Concepción, Chile, also employs a version of the enfilade, but, cleverly, the progression goes up as well as back. In a seven-story tower that serves as a home, workshop, and office for two architects, Sofia von Ellrichshausen and Mauricio Pezo, the living and dining areas are located at the base, inviting the visitor in in a conventional way, with capacious scale and a sweep from front to rear. The building, though, retreats up. The bedrooms are located on the second floor; at the top of the tower are two studios and a meeting place for the designers. Creativity—which can place a high demand on privacy—can be achieved in the literal aerie of the tower. “Inefficient circulations,” as von Ellrichshausen calls them, separate work from the more public life of the house. From the bedrooms, the architects need to descend three stories, leave the house, re-enter through another door, and walk up five stories to the top of the tower. ▶▶



“We consider the notion of privacy to be protection of our own individuality.”

—ARCHITECTS MAURICIO PEZO AND SOFIA VON ELLRICHSHAUSEN

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At its purest, privacy is a kind of exhilarating removal from the world as one knows it, with its own intensely personal view. Ed Ogosta, an architect based in Culver City, California, designed Four Eyes House, a vacation home in Southern California's Coachella Valley that, once built, will range freely at ground level in all directions, accommodating a messy, sprawling, weekend lifestyle. But the house separates upstairs into four solitary pavilions: Each contains a tiny bedroom, about the size of a bed, and each enjoys a different view out onto the landscape—like four distinct lenses for self-realization. It is a proactive privacy, one that instructs the eye as well as the soul.

"A well-designed private space is a place for bigger thoughts," says Ogosta. "Modern life is so insistent that you're always on. You need spaces where you can be off, for contemplation. The idea of sleeping, dreaming, and waking in a miniature room the size of a bed, in the sky—that individual expression is a form of privacy." ■■■

Renderings of Ed Ogosta's as-yet-unbuilt Four Eyes House (below), designed for a family, reveal a quartet of towers rising from a ground-floor common space. A bedroom occupies the top of each tower; a ladder leads to a sleeping nook and an east-facing window seat in the Sunrise suite (right).

Q&A

To further explore privacy in the modern world, we present three common problems—from noise to peeping neighbors—and a fleet of products to solve your woes.



Q: I live on a busy street in an urban area. The cacophony is deafening. I love the view but hate the noise! What can I do?

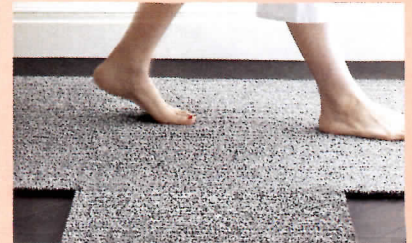


Acoustic wall panels are often used in public spaces to muffle din. These recycled polyester-fiber tiles from *Offectt* are cozy enough to hang at home. [\\$150 offectt.se](http://$150 offectt.se)

Indow Windows manufactures thermal inserts that convert a normal frame into a double-paned super-window. They'll also help save on your energy bill. From \$100 per window indowwindows.com



Textiles help minimize sound both inside and out; consider wall-to-wall carpeting fit for a rental, like Flor's tiled rugs. From \$8 per square flor.com



For uninterrupted sleep, the National Sleep Foundation has a suggestion: a Marpac white noise machine, particularly the Dohm-NSF model. \$60 bedbathandbeyond.com ▶▶





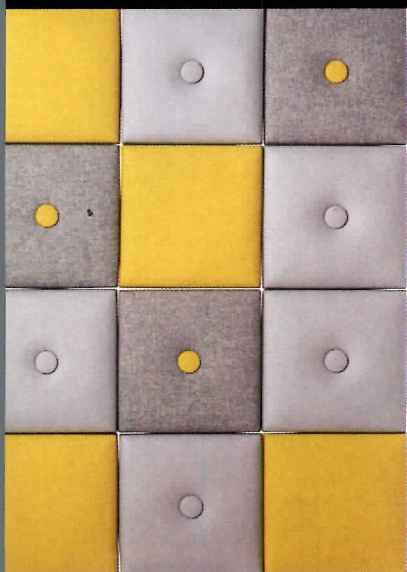
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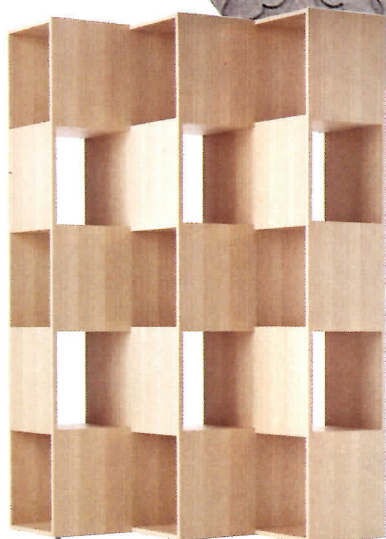
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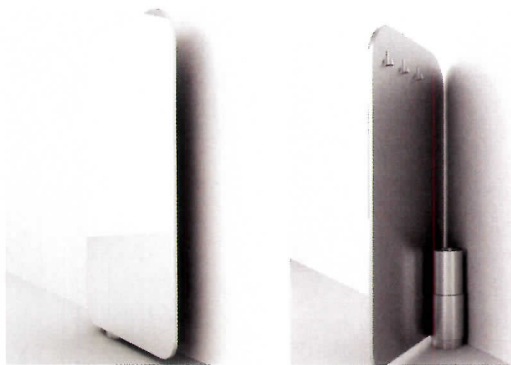
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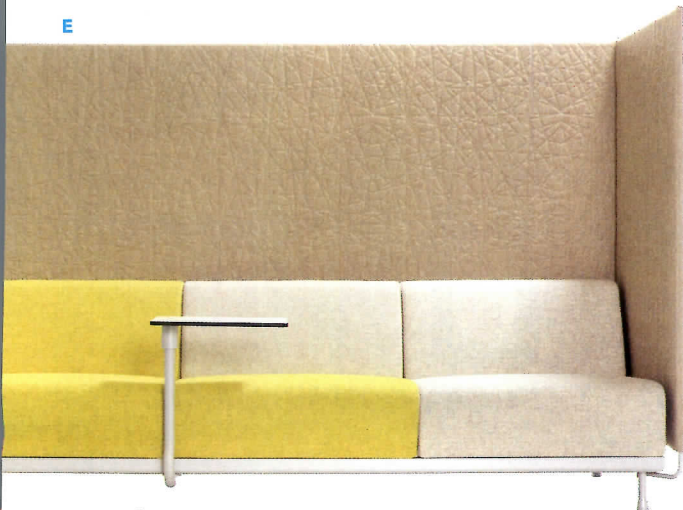
A Pillow by Joel Karlsson and Krook&Tjäder for Karl Andersson & Söner \$255 each
Acoustic wall tiles, made of recycled fabric and PET bottles and covered in wool, are available in eight different colors, with or without a button. morlensinoway.com



B Asterisk rug by Jennifer Morla for The Workshop Residence \$300-\$600
Designer Jennifer Morla applied abstracted typefaces to cut and layered industrial felt for these made-to-order rugs that soak up sound. theworkshopresidence.com



C Fold by Nendo for Conde House \$7,500
Oki Sato's geometric white oak screen sports interlocking sections to improve visual privacy from any angle. nendo.jp



D Ruotami umbrella stand by Ilaria Petreni for Made It \$2,360
One way to avoid peeping colleagues: Open this wall-mounted mirror and your neighbor will see his or her own face, not your work-space. madeit-interior.com

E Reflex Embrace by Toine van den Heuvel for M2L from \$8,980
As offices become more flexible and workstations more mobile, furniture systems are less task- and more comfort-oriented (plus noise-muffling). M2L.com

Q&A

Q: I work in an office, and my coworkers are often on the phone. How do I mitigate background noise so I can concentrate on my own to-do list?



Ideal for impromptu meetings is Jang Won Yoon's Code, a high-walled seating system upholstered in felt, for Bernhardt Design. Price upon request bernhardtdesign.com

If an overall overhaul of the space isn't viable, opt for Note Design Studio's slim but mighty Dezibel sound absorber for ZilenZio. \$775-\$1610 zilenzio.se

If all else fails, take comfort in Bang & Olufsen's new H6 noise-canceling headphones. \$399 shopbangolufsen.com

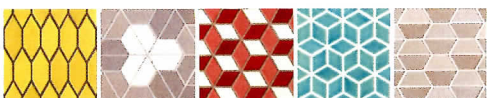
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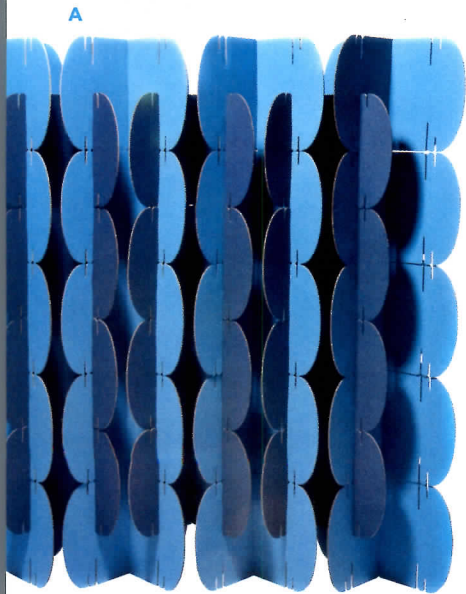
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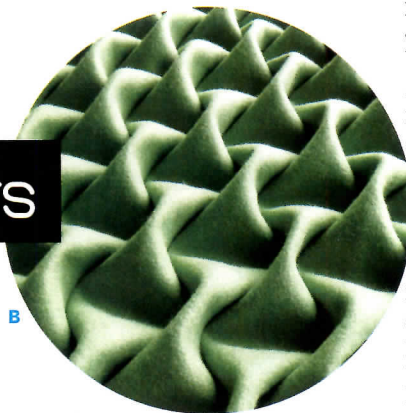
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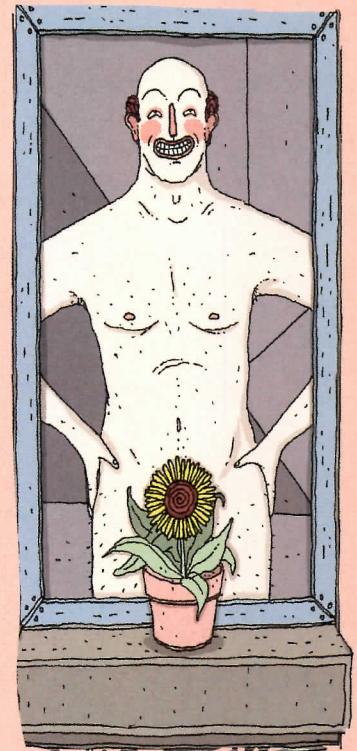
D Ready Made Curtain
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Q&A

Q: My bedroom window looks onto my apartment building's central shaft. I don't want to forgo precious daylight but I don't want my neighbors peeping in! Help.

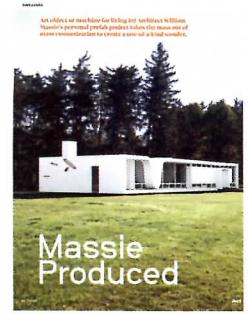


Solar shades are a minimalist way to block UV rays (and screen views) while letting in filtered daylight. \$172 for a 36" x 60" shade theshadestore.com

Trove's window films are printed on bamboo or rice paper with digital patterns created by the company's founders, a pair of artists. \$13 per square foot troveline.com

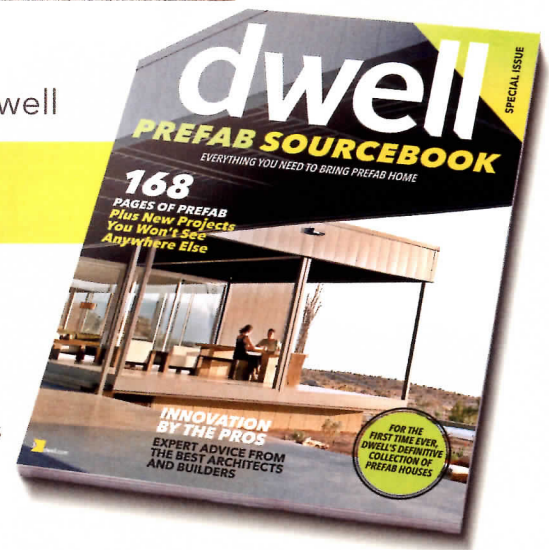
Camo netting made from Tyvek is cheap, sculptural, and effectively obscures sight lines while allowing in light. From \$45 cabelas.com

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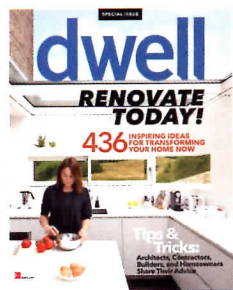


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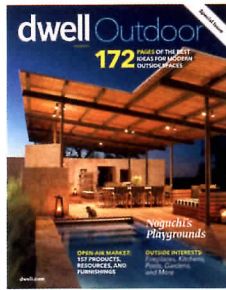
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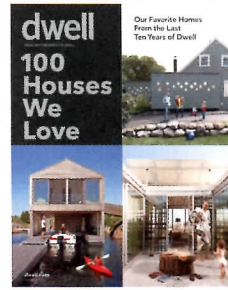
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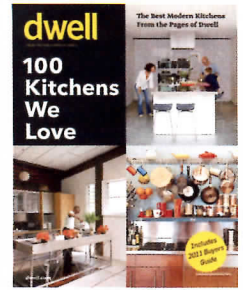
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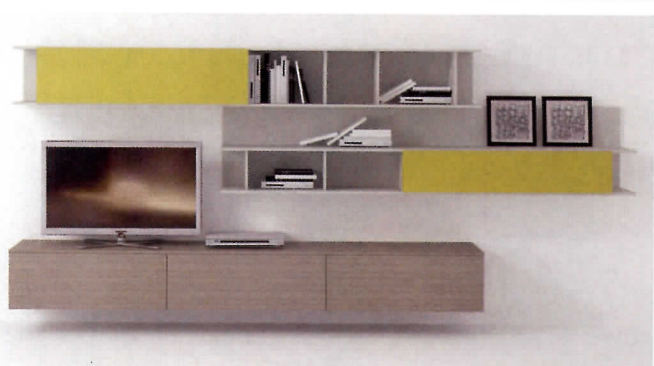


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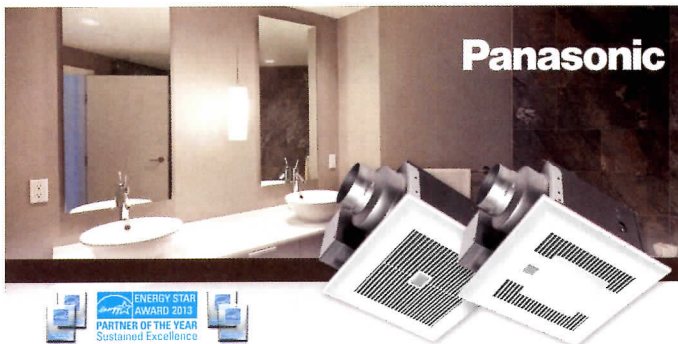


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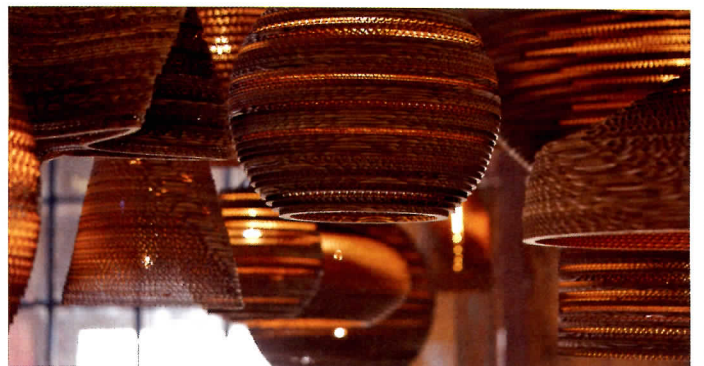


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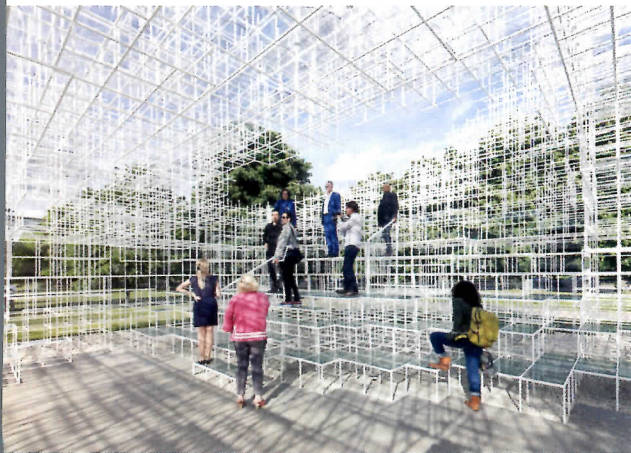
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Sou Fujimoto

With his experimental buildings, the Tokyo-based architect is creating a new breed of hybrid design.

By Naomi Pollock
Portrait by Jeremie Souteyrat



Sou Fujimoto works in a former factory in Tokyo. Since many of his ideas start out as 3-D concepts, hand-built models are one of the fastest ways for him to visualize and modify his ideas. His sketches for the 2013 Serpentine Gallery Pavilion in London were rendered into small paper and foam models, then into assemblages of wooden dowels (above), and ended up as an enveloping array of delicate steel bars (left). He is the youngest architect ever to receive the prestigious commission.

Sou Fujimoto's career may have gotten off to a slow start, but these days he is a hard guy to catch. With multiple projects in Japan and commissioned work around the globe, the architect's practice has moved into high gear. And it doesn't show any signs of losing speed. During a recent pit stop at his Tokyo office, Fujimoto took time out to talk about his career and where it is headed.

When not on an airplane, Fujimoto presides over his 30-person firm, occupying the top floor of an old printing company in central Tokyo. An airy, loftlike studio, it holds a maze of desks, punctuated with large study models. Though he has a private office, Fujimoto rarely uses it. Instead he prefers a large rectangular conference table, out in the open, where he can engage easily with his staff. When he really has to concentrate, however, Fujimoto sometimes heads off to Starbucks, a deeply ingrained habit that predates the launch of his practice in 2000.

Before he established his office, coffee shops were Fujimoto's refuge from his one-room combined living and working space. After receiving his undergraduate degree from the University of Tokyo, Fujimoto neither entered graduate school nor apprenticed himself at an established firm. "Basically, I was afraid of everything," says the architect shyly. "I was afraid to show my portfolio, but I was also afraid of being overly influenced."

Photo by Iwan Baan (Serpentine Gallery Pavilion)



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Resembling a jumble of houses piled on top of one another, the dynamic Tokyo Apartment building from 2010 (above) evokes the chaos and crowding of Tokyo. Adding to the complexity, the dwelling units do not correspond to the house forms. Instead, stairs and ladders link individual tenant spaces that span the different pitched-roof volumes. The building sits on a corner site amid a quiet residential neighborhood. In 2008, Fujimoto designed House N (left), one of his first commissions, for his in-laws.



[by a mentor].” Instead, Fujimoto settled into a comfortable pattern of reading, sketching, and entering competitions on his own.

Unsurprisingly, this relaxed, unorthodox approach to professional development did not sit well with Fujimoto’s parents, living up on the northern island of Hokkaido. Eager to jump-start his son’s career, Fujimoto’s father, a psychiatrist, commissioned the designer to create a new wing for his hospital. “That’s when I realized that I didn’t know anything practical about architectural design,” notes Fujimoto, smiling.

This period of professional groping came to an end a few years later, when Fujimoto got another commission in Hokkaido—this time for a residential facility for kids, run by his father’s colleague. A cluster of white cubes bound by window walls, the Children’s Center for Psychiatric Rehabilitation caught the attention of the media, and, from then on, Fujimoto was off and running. Urban in concept, the striking building is a refreshing and dynamic play on scale.

Today Fujimoto remains entranced by the relationship between architecture and urbanism—an interest brought out by living in Tokyo, where narrow, winding paths packed with small two-story structures abound. Functioning as communal backyards where kids play and neighbors gossip, these passageways are open to the public but also extensions of the adjacent houses. “I was fascinated by that condition,” explains Fujimoto. “I thought it would be nice to make a city like architecture or architecture like a city.”

Like many architects, Fujimoto tests out new ideas by designing homes. Small and quick to build, houses are perfect laboratories for experimentation—especially in Japan. Here most domiciles last only 30 years before being torn down; few people want to buy old houses, so the residential resale market is practically nonexistent. One of Fujimoto’s first opportunities to blend building and city came from his in-laws, a retired couple ready to replace their outmoded house in Oita City. The resulting home, House N, is a bold set of stark white nesting boxes that continue their city’s concentric organization: a web of pedestrian pathways inside a network of streets within a grid of multilane roads. Well-orchestrated openings in the house boxes admit light, views, and air, enough to sustain even the leafy trees growing in the covered terrace without compromising the clients’ privacy.

By contrast, Fujimoto’s Tokyo Apartment project has a strong urban character but is all “house.” His answer to collective living, the building consists of six discrete house-shaped components, linked by external stairs and containing four apartments. Pure white and jumbled on top of one another, they echo the crowding and chaos of Tokyo that Fujimoto adores. ▮



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“I thought it would be nice to make a city like architecture or architecture like a city.”

—SOU FUJIMOTO

House NA from 2011 (above and below) has glass walls and a steel structural frame containing a matrix of tiny rectangular rooms and outdoor terraces, each on a separate floor level linked

by stairs, ladders, or movable steps. Hemmed in by neighboring homes on three sides and a narrow street in front, the house belongs to a couple clearly at ease with Tokyo’s urban condition.



While living in Tokyo stimulates Fujimoto’s curiosity about the play between scales, his interest in this idea is not limited to Japan. His museum on a grassy hillside near Aix-en-Provence is speeding ahead. Composed of ten freestanding, three-cubic-meter boxes—each one earmarked for a single artwork—it is barely a building. “We call it the Smallest/Largest Art Museum,” laughs Fujimoto.

If he has his way, Fujimoto hopes to test-drive smaller-scale projects, like designing furniture. Peering out thoughtfully from behind his oval-framed glasses, the architect explains, “It is not necessary to divide the city and architecture or architecture and furniture. By melding them together, we can create something entirely new.”

Photos by Jeremie Souteyrat (top); Iwan Baan (bottom)

OCTOBER

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THE BIG REVEAL

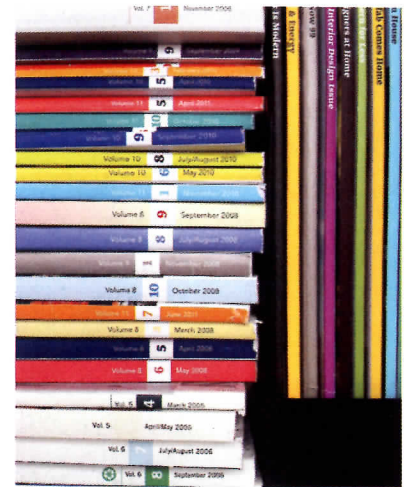
Architect Isay Weinfeld is recognized as one of the leading contemporary practitioners in Brazil. On page 106, we venture into a house in São Paulo that he designed for a family of six to offer a peaceful refuge from the busy metropolis. Spy more photos of the indoor-outdoor abode in our extended slideshow.

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Portfolio Review

Architect Sou Fujimoto's high-concept, eye-catching buildings defy easy categorization.



House K, 2012



Smallest/Largest Art Museum, 2011



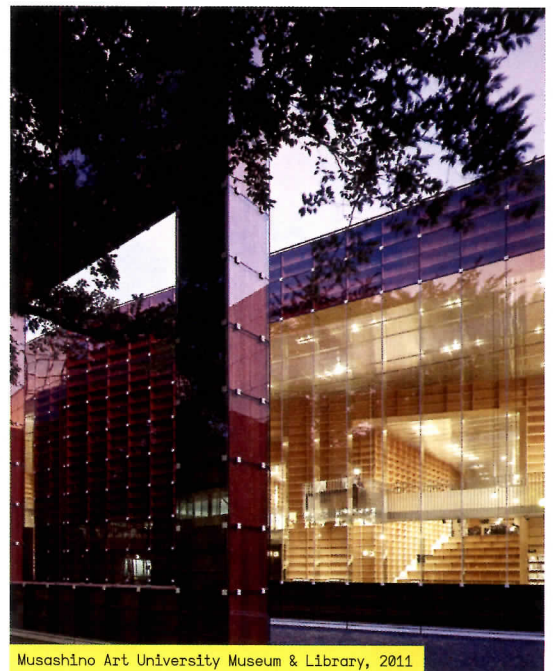
Beton Hala Waterfront Center, 2011



House O, 2007



Benetton Tehran, 2009



Musashino Art University Museum & Library, 2011

Children's Center for Psychiatric Rehabilitation, Hokkaido, 2006
 Resembling a pint-size city, this building has plenty of nooks and crannies to delight its residential patients.

House O, Chiba Prefecture, 2007
 A weekend home on the Pacific coast, House O has glass-enclosed rooms that jut out toward the water.

Final Wooden House, Kumamoto Prefecture, 2008
 Cedar bars—for the walls, floor, stairs, structure, and furniture—are the primary building blocks for this small cabin in the woods.

House N, Oita Prefecture, 2008
 Taking his cues from Oita City's concentric organization, Fujimoto composed House N from three white nesting boxes.

House before House, Sumika Project by Tokyo Gas, Tochigi Prefecture, 2008
 Commissioned by Japan's largest supplier of natural gas, this model home is a haphazard cluster of white cubes with trees growing on the top.

Benetton Tehran, competition, Iran, 2009
 This proposed mixed-use building is a stack of glass boxes with live trees inside.

Tokyo Apartment, Tokyo, 2010
 A cluster of pitched-roof house forms conceals four independent apartments piled helter-skelter.

House NA, Tokyo, 2011
 The architect's glass-encased house holds 25 separate floor plates, each corresponding to different functional areas.

Musashino Art University Museum & Library, Tokyo, 2011
 Fujimoto combined the renovation of an existing 1960s building with new construction for galleries and a library, formed from a giant, spiraling bookshelf.

Beton Hala Waterfront Center, competition, Belgrade, Serbia, 2011
 Fujimoto merged urban and architectural scales to create a city center that unites transit nodes with galleries, restaurants, and cafes.

Smallest/Largest Art Museum, project for Château la Coste, Aix-en-Provence, 2011
 The Smallest/Largest Art Museum consists of ten freestanding boxes, each big enough for a single artwork.

House K, Hyogo Prefecture, 2012
 Responding to a tight site, this hill-shaped house made of concrete holds one long room, divided by multiple level changes.

Publication of Sou Fujimoto: Sketchbook (Lars Müller Publishers), 2012
 By replicating Fujimoto's Moleskine notebook, a new book illustrates his thought processes through sketches and drawings.

Serpentine Gallery Pavilion, London, 2013
 On view until October 20, Fujimoto's Pavilion is an ephemeral composition of steel bars that blurs the boundary between architecture and landscape. ■■■

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Paris Match

FOR FELIX CLAUS, A 1930S RENTAL APARTMENT IS MORE THAN AN IDYLIC PIED-À-TERRE—IT'S AN ARCHITECTURAL GEM THAT REQUIRES REVERENCE AND CAREFUL TENDING.

Long before he moved into the historic building, Dutch architect Felix Claus admired 51 rue Raynouard, an apartment block in the Passy district of Paris designed and built in 1932 by Auguste Perret. One of the seminal architects of the 20th century, Perret is renowned for high-profile commissions like the Théâtre des Champs-Élysées in Paris and the post-Second World War rebuild of Le Havre, and for his pioneering use of reinforced concrete. He constructed 51 rue Raynouard to house the design firm he ran with his two brothers and created a 1,830-square-foot apartment on the seventh floor for himself and his wife. Here, the apartment's balcony offers an impressive view of rue Raynouard. ▶

**By Anna Lambert
Photos by Hotze Eisma**

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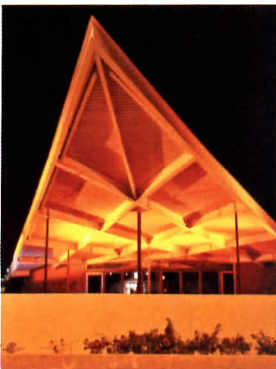


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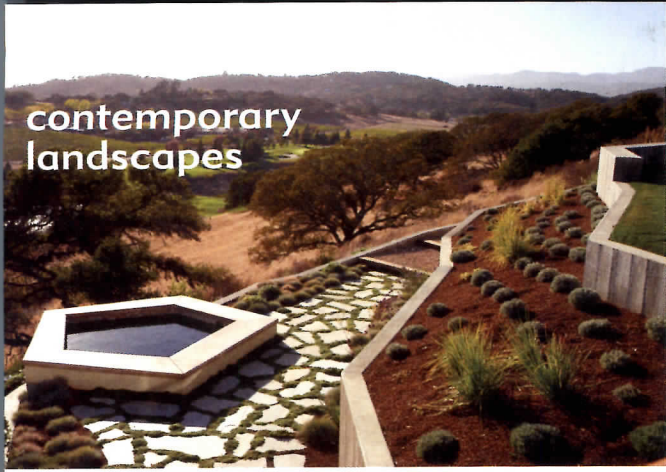
In 2006, Claus—director of Claus en Kaan Architecten, one of the Netherlands’ top architectural practices—finally got inside Perret’s apartment. He was duly impressed. “It’s the sheer abundance with which limited materials are used here that first struck me,” he says. “The wall-to-wall French oak paneling, combined with materials that were ahead of their time—columns made not from marble but from stone-blasted concrete, the extraordinary round plaster ceiling inset, and the fiber-wood paneling—and his attention to the tiniest of details.”

He tracked down the organization that owns the apartment, the Association Auguste Perret, to see if he and his wife could rent the unit as a pied-à-terre. To his surprise, they said yes.

In the dining room, a marble-topped table by Eero Saarinen is ringed with Eames wire chairs. Through oak accordion doors, the atrium beckons with red Utrecht armchairs by Gerrit Rietveld and a yellow Diana table by Konstantin Grcic. ▶



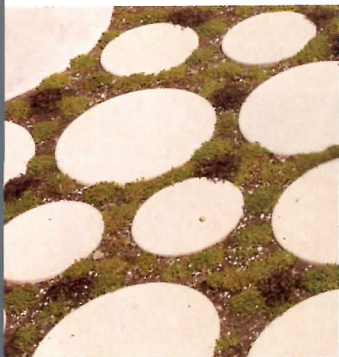
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"The building is listed on a historic register, both inside and out, which means it's especially difficult to run," says Claus, ruminating on why the Association Auguste Perret agreed to let him rent Perret's apartment. "In many ways, I think it was an answer to their prayers: income from someone who understood the space and in no way wanted to tamper with it."

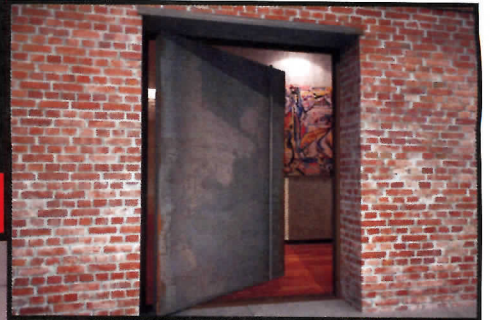
A framed vintage Michelin map of France—"the same one my parents used to drive us around," says Claus—leans against the oak-paneled wall in the bedroom, alongside an AJ floor lamp by Arne Jacobsen and a lacquered metal Fronzoni 64 bed by A.G. Fronzoni. ▶▶



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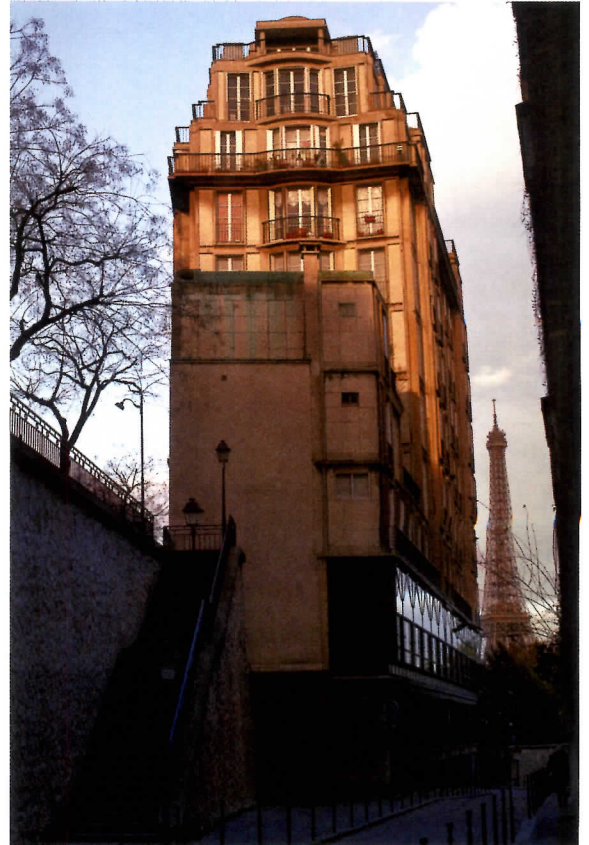


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Living in a space with such a strong aesthetic comes with attendant challenges. Decorating is one. "Chrome furniture and 20th-century classics work well here, as do low pieces, such as my Rietveld chairs, which complement the low ceilings," says Claus. "I'd originally thought I'd be able to hang lots of art here, but the wood just doesn't allow for it. It's as if there's no room for anything else." In the atrium (right) are two Low Pad chairs by Jasper Morrison and a Still coffee table by Foster + Partners. The calf leather-upholstered banquette between the grand salon and the bedroom (above) was designed by Perret and is original to the apartment; Claus likes to imagine that it's where Perret would curl up for a nap. The side table is by Eero Saarinen. The apartment building (above right) is a ten-minute walk from the Eiffel Tower. ▮



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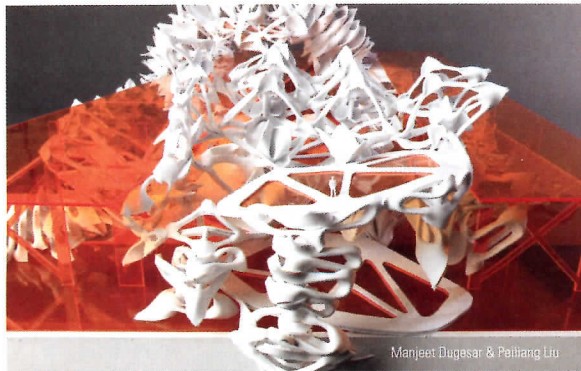


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Architectural interventions are restricted in the historic apartment. Claus takes it a step further, however, and refuses to make even minor repairs. "It would destroy the pristine character of the space, which is just as it was when Perret's wife died in 1961," he says. "We are just passing by." The plumbing in the bathroom, for instance, no longer works, so his wife uses the room as an office, working between the original stone basin and bathtub. The couple brushes their teeth and bathes in the kitchen, where Claus installed a makeshift shower.

Reflected in the bathroom mirror is a photograph of a Perret-designed building in Le Havre, shot by Dutch architectural photographer Kim Zwarts. "It's impossible not to pay homage to him within the space," says Claus. ▮



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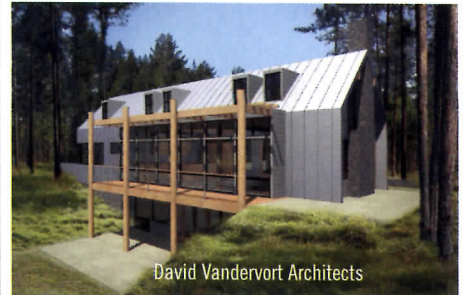
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In the living room, a black Carrara floor lamp by Alfredo Häberli for Luceplan echoes the shape of the column. The Jean Prouvé Trapèze desk is topped with a Kelvin LED lamp designed by Antonio Citterio with Toan Nguyen for Flos. Books rest on a wood Zig Zag chair by Gerrit Rietveld.

Renting the apartment was a dream come true for Claus, who founded his firm in Amsterdam, but had always wanted to live in Paris. "Why? Anyone who's visited the city will know the answer—it's self-explanatory," he says. He currently spends most weekends in his second home—"I couldn't live here permanently; I'd find it too overpowering," Claus says. He frequently throws parties for fellow design aficionados. "It's fantastic for entertaining, simply because most of my friends and contacts, as architecture fans, are thrilled to have a chance to spend time here." ■■■





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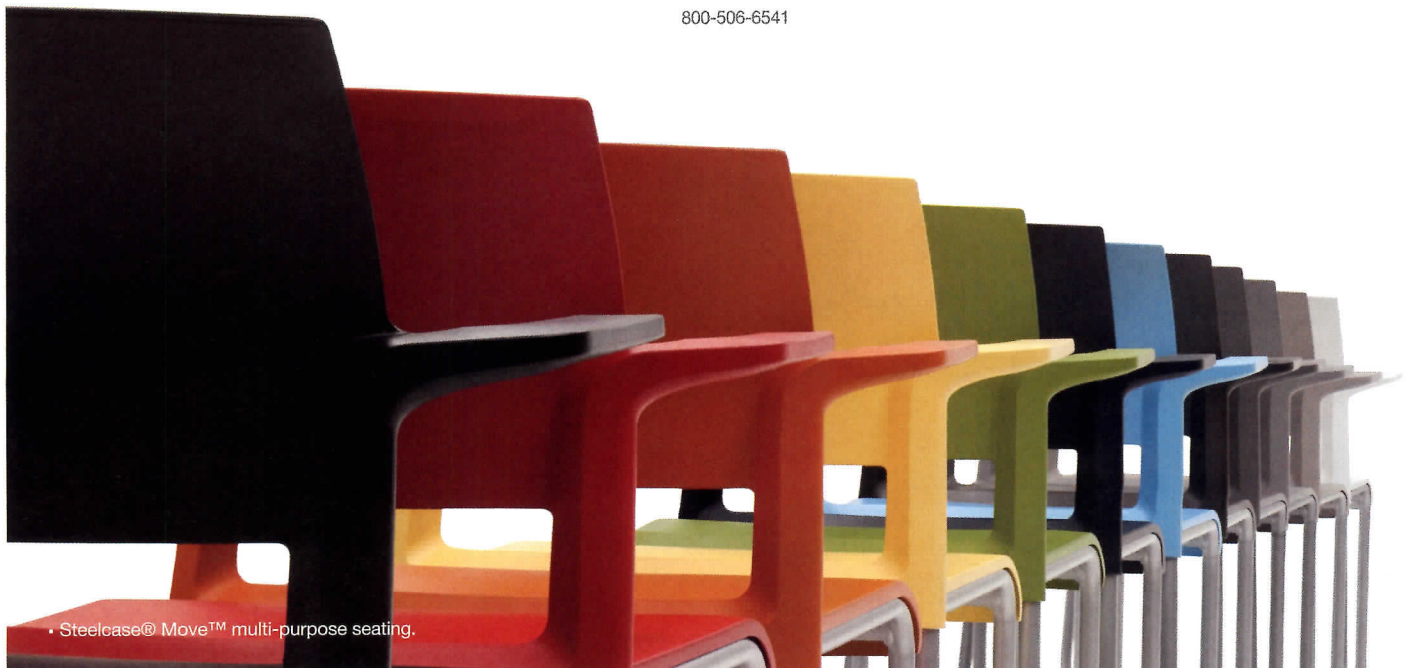
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THE HAI

By Iain Aitch
Photos by Amit Geron



Project: Tel Aviv Town House
Architect: Pitsou Kedem Architects
Location: Tel Aviv, Israel

LIFE



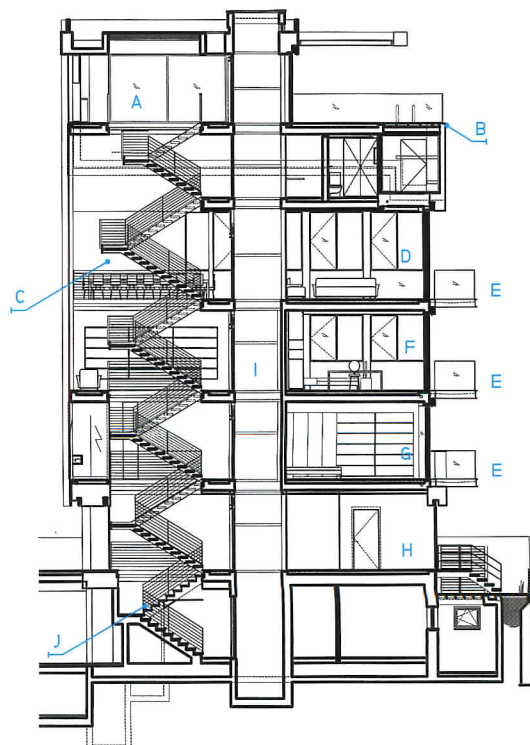


Tall and surprisingly open, the Tel Aviv Town House by Pitsou Kedem Architects continues in the tradition of its Bauhaus-inspired neighbors with a white facade and black window frames (opposite). The living room features stunning views of the city, a Bend sofa and Phoenix coffee tables, both by Patricia Urquiola for B&B Italia and Moroso, respectively, and two Gray armchairs by Piero Lissoni for Living Divani (above).

Downtown Tel Aviv won't come as a surprise to students of modern design. But for those for whom a mention of Israeli architecture conjures images of the Wailing Wall or some far-flung kibbutz, the density, urbanity, and bracing modernity of the city—founded only in 1909, unlike nearby Jaffa, which is over 3,000 years old—are a shock. Sporting, perhaps, the greatest collection of Bauhaus architecture in the world, the Tel Aviv–Jaffa metropolis is also incredibly dense, with around 40 percent of Israel's population and some 18,500 people per square mile. As a point of comparison, that's denser than the São Paulo, Shanghai, and New York metro areas. Interwar modernist architects who immigrated to British-controlled Palestine are responsible for the city's unique architectural character. But those designers of the 1930s, '40s, and '50s who created Tel Aviv's famed White City, now a UNESCO World Heritage Site, were blessed with a pioneering city plan by Scottish biologist Sir Patrick Geddes and plenty of space to build.

Today, Tel Aviv–based architect Pitsou Kedem could hardly help but be influenced by this proliferation of elegantly efficient blocks in his seaside city. And a just-completed commission offered Kedem a rare opportunity to carry on the city's architectural legacy while trying his hand at an archetypal urban form, the town house.

"You are allowed to build about 12 flats on this plot," says Kedem of the city lot with which he and design team Hagar Tzvi and Hila Sela were presented by a family of four. "But the client decided to build one family town house. If you live in Tel Aviv, ll

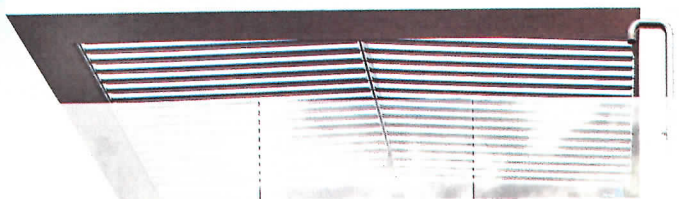


Tel Aviv Town House Elevation

- A Top Floor Living Room
- B Swimming Pool
- C Dining Room
- D Living Room
- E Balcony
- F Master Bedroom
- G Study
- H Entry
- I Elevator
- J Staircase

“Tel Aviv is different from the rest of Israel. This is one of the most modern cities in the world.”

—Architect Pitsou Kedem





The fourth-floor kitchen features appliances by Miele, and Heracleum II pendants by Bertjan Pot for Moooi hang over both the kitchen island and the dining table (above). The residents use either the black steel staircase or a glassed-in elevator by Wितtur to get around the house (opposite top). The family eats at Table B by Konstantin Grcic for BD Barcelona. The Plastic side chairs are by Charles and Ray Eames for Vitra (opposite bottom). The decking on the rooftop is Burmese teak and the colorful Picot pouffes are by Paola Lenti (left).



you usually have an apartment, but this fulfills two dreams in that you have a private house and it's still in the middle of the city."

The family had been living in an apartment in the city center, but growing children meant that they faced that omnipresent urban parent's choice between more space in the suburbs or learning to live on top of one another. Neither solution appealed to the couple—who love the rumbustious 24-hour city—so they turned to Pitsou Kedem Architects, and a three-year project began.

"We just discussed the way we live in the city," says Kedem. "They wanted an urban life but to still have [individual] privacy."

The six-story, 4,843-square-foot town house certainly meets that brief, with the white exterior and huge black-framed windows creating a contemporary update on Bauhaus forms. Inside, suspended floors mean that each level is both open and adaptable, and because the house is divided up between so many floors, the black steel staircase doubles as an

architectural showpiece and a perpetually used bit of circulation.

A garden and a pool were two of the family's must-haves; both wound up high on the roof to afford views of the city and to create a unique haven above the bustle.

"The swimming pool runs east to west, so it is like swimming toward the sea, which is five minutes away," says Kedem. "They can swim into the sunset on this east-west axis. The family lives between two conditions: One is like a vacation with the sea and the wind from the west, and the other is right in the middle of this very busy city."

For now, the town house is a private respite from the urban rush, and a perfect example of tight site-specific architecture rooted in its historical context. Ever-growing Tel Aviv may eventually crowd similar structures around it—Kedem predicts that, in ten years, all residential buildings will be as tall as the town house. But even then, this gem of a home will remain a conduit for embracing the city and the sea. ■■■



THE BIG REVEAL

Project: Casa Deck
Architect: Isay Weinfeld
Location: São Paulo, Brazil

By Robert Landon
Photos by Matthew Williams

A lush garden with a swimming pool and a concrete wall covered in plants. The garden is filled with various tropical plants, including ferns, palms, and large-leafed plants. A swimming pool is visible in the foreground, with a person swimming. The background features a concrete wall covered in climbing plants and a large tree.

SÃO PAULO ARCHITECT ISAY WEINFELD'S
CASA DECK OFFERS CINEMATIC VISTAS,
A LUSH GARDEN, AND A RETREAT FROM
BRAZIL'S LARGEST CITY.

With São Paulo on one side and a terrace and garden on the other, the Strozenbergs' living room feels vast. The sofa is a Harry Large by Antonio Citterio for B&B Italia and the coffee table behind Ticiana Strozenberg (with baby) is a vintage design by Geraldo de Barros. The custom wood paneling throughout the house is by Fiamoncine, as are the window treatments. The windows themselves come from Lumisystem (opposite top). The travertine terrace just beyond the living room has a pair of chairs, coffee table, and sofa by local furniture maker Saccaro (opposite bottom).



As you enter the front gate and push through dense, dripping foliage, you may wonder if you've made a wrong turn. Then, through the thick leaves, you catch a reassuring glimpse of a neat garden and, just beyond it, a long, columned terrace. A late-morning downpour seems to have spent itself and at the end of this unexpected patch of jungle, you're confronted all at once with a staggering view of São Paulo, slashed now with sunshine. The entire scene is framed, as if within a 70mm movie lens, by the Strozenberg family's long, low-slung, light-filled living room.

"The cinema is without a doubt one of the strongest influences in my life," says architect Isay Weinfeld, who designed Alan and Ticiana Strozenberg's home and gardens. And these filmic tendencies are evident even before you reach the Strozenbergs' front door. Instead of a straight shot down a front walk, Weinfeld leads you on a more complex narrative of unforeseen turns and sudden surprises, as thick tropical foliage postpones, and at times hints at, the big reveal.

Weinfeld has in fact tried his hand at moviemaking. Together with fellow São Paulo architect Marcio Kogan, he codirected the 1988 film *Fogo e Paixão* (Fire and Passion), a small cult classic in which the madness of São Paulo's built environment plays a leading role. Weinfeld says his architecture shares cinema's concern "with light, with rhythm, with suspense, with symmetry and asymmetry," and he tries to lead people through his buildings "in the same way a filmmaker leads the spectator through a movie."

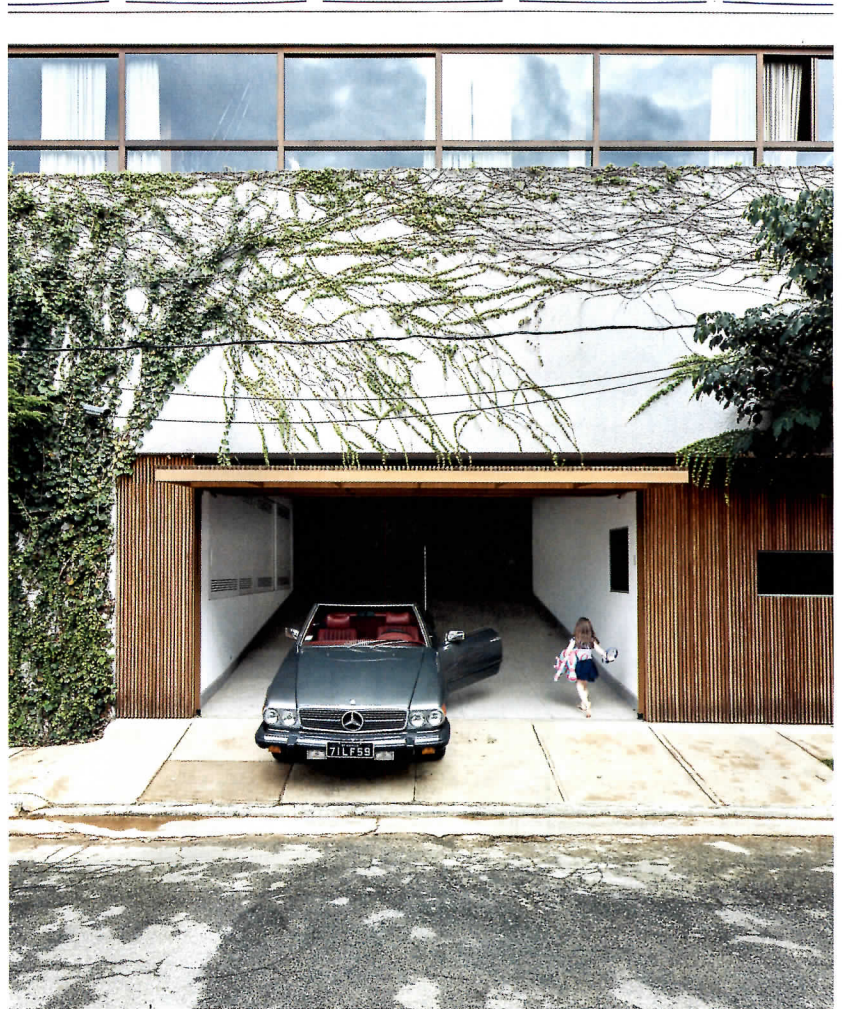
Appropriately enough, the Strozenbergs' home recalls one of those high modernist roosts up in the Hollywood Hills—the kind that, in films like *The Player* and *Mulholland Drive*, represent L.A. dreams realized. The Strozenberg residence shares with these homes a common architectural DNA, including an open floor plan, floor-to-ceiling windows, an integration of house and garden, and a huge deck with unimpeded vistas across Brazil's sprawling, car-crazy metropolis.

"From our windows, I can see São Paulo and its constant buzz," says Ticiana. The serene home's distance from São Paulo's ceaseless thrum and miasmic traffic can be a valuable thing, indeed.

In the process of creating this leafy hillside retreat, the Strozenbergs were full partners with Weinfeld, from initial sketches to the final choice of materials.

"I only feel ready to start designing after a great deal of conversation with my clients, listening to their needs, their desires, their expectations," says Weinfeld.

This focus on his clients' unique needs is borne out in the wide variety of work Weinfeld has produced in São Paulo. On the one hand, he is responsible for Hotel Fasano (another collaboration with Kogan), whose urbane bars and restaurants are favorite retreats of discerning Paulistanos. On the other, he's the author of Livraria da Vila, a bookstore whose simple whitewashed spaces provide a rare meditative retreat amid the city's mad rush. ▀





A wooden partition separates the dining room from the living room. The jacaranda table is a vintage find designed by Jorge Zalszupin for L'Atelier. The dining chairs are by the Brazilian designer Sergio Rodrigues and architect Isay Weinfeld designed the sideboard. The fluorescent lamp sculpture on the wall is *Luz Natural* by Eduardo Coimbra.

In the case of the Strozenbergs, Weinfeld was collaborating with design-savvy pros: Ticiana is a graphic designer, and Alan is an advertising wunderkind. And the couple came to the table with two very clear principles: First, they wanted every room to connect with the surrounding gardens. And second, they wanted no decoration for its own sake. Rather, every aspect of the house should be of use in their real, day-to-day lives. No living room reserved for guests. No part of the house roped off except on special occasions.

"We were very clear that we did not want a showroom," explains Alan. "When you have four kids, it's hard to maintain showroom conditions anyway."

Despite its clean design, the house reveals the bustle of family life. In the living room, you might run across a cluster of recently abandoned toys, while in a back hall, a stack of contemporary art lies in wait for the right patch of wall.

To nurture a feeling of conviviality, Weinfeld made the kitchen, living room, dining room, and media room all flow together seamlessly. Wood-paneled bays provide separation without isolation, and all these spaces in turn communicate with a common terrace and garden. "Alan can watch a football game in the media room, Ticiana can entertain guests in the living area, and the kids can be having a snack in the dining area or playing in the garden or pool—all at the same time," explains Weinfeld.

The Strozenbergs' insistence on utility extends even to their *churrasqueira*, or barbecue grill. A sacred element of the Brazilian home, it should, by tradition, be fired by charcoal or wood. But the Strozenbergs opted for an unorthodox gas model. "It's the only way we knew we were actually going to use it," laughs Ticiana.

That same desire for functionality encompasses the forms and materials of the house itself, where Weinfeld and his clients have opted to invest in space and light rather than showy surfaces. The travertine floors in the living area have an unassuming matte finish; otherwise, the house consists of glass and recycled wood, arrayed in simple, largely rectilinear forms—from the concrete slab of the roof to the unadorned pillars that hold it aloft.

But in the end, this austere palette serves to enhance the home's truly luxurious element: proximity to nature and all its potential. "We didn't want a garden that was sculpted and pruned," Ticiana tells me. "We wanted something that would grow along with us."

And so, on a tricky hillside lot in a concrete-bound megacity, Weinfeld and his team have carved out a space where rushing cars give way to thick clusters of palms, bamboo, and fruit-bearing trees, which beckon outside every room. ▮



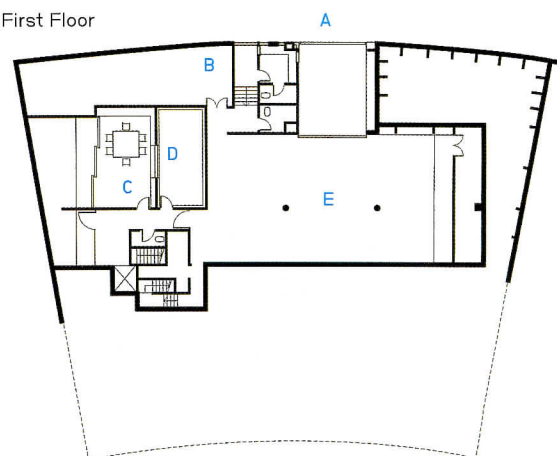


Weinfeld's cinematic streak is also evident in the home's interiors: he designed the entertainment center in the media room (opposite). The rug is from Clatt Carpets & Cia. Throughout the house, the Strozenbergs use floor-to-ceiling curtains for privacy. Those in a bedroom are by Toque Final (left). A small interior courtyard features a huge skylight and the sculpture *Air-Port-City/Cloud-City/14-5-4 Cloud Modules 30 Net* by Tomás Saraceno (below). ■■■

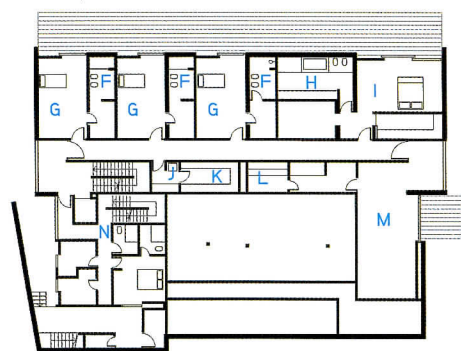


Casa Deck Floor Plan

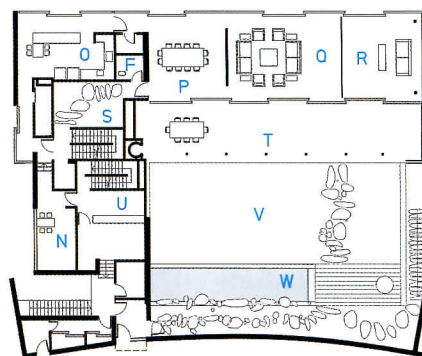
First Floor




Second Floor



Third Floor



- A Vehicle Entrance
- B Storage
- C Studio
- D Study
- E Garage
- F Bathroom
- G Bedroom
- H Master Bathroom
- I Master Bedroom
- J Pantry
- K Linen Closet
- L Sauna
- M Gym
- N Service Quarters
- O Kitchen
- P Dining Room
- Q Living Room
- R Media Room
- S Courtyard
- T Terrace
- U Laundry Room
- V Garden
- W Swimming Pool



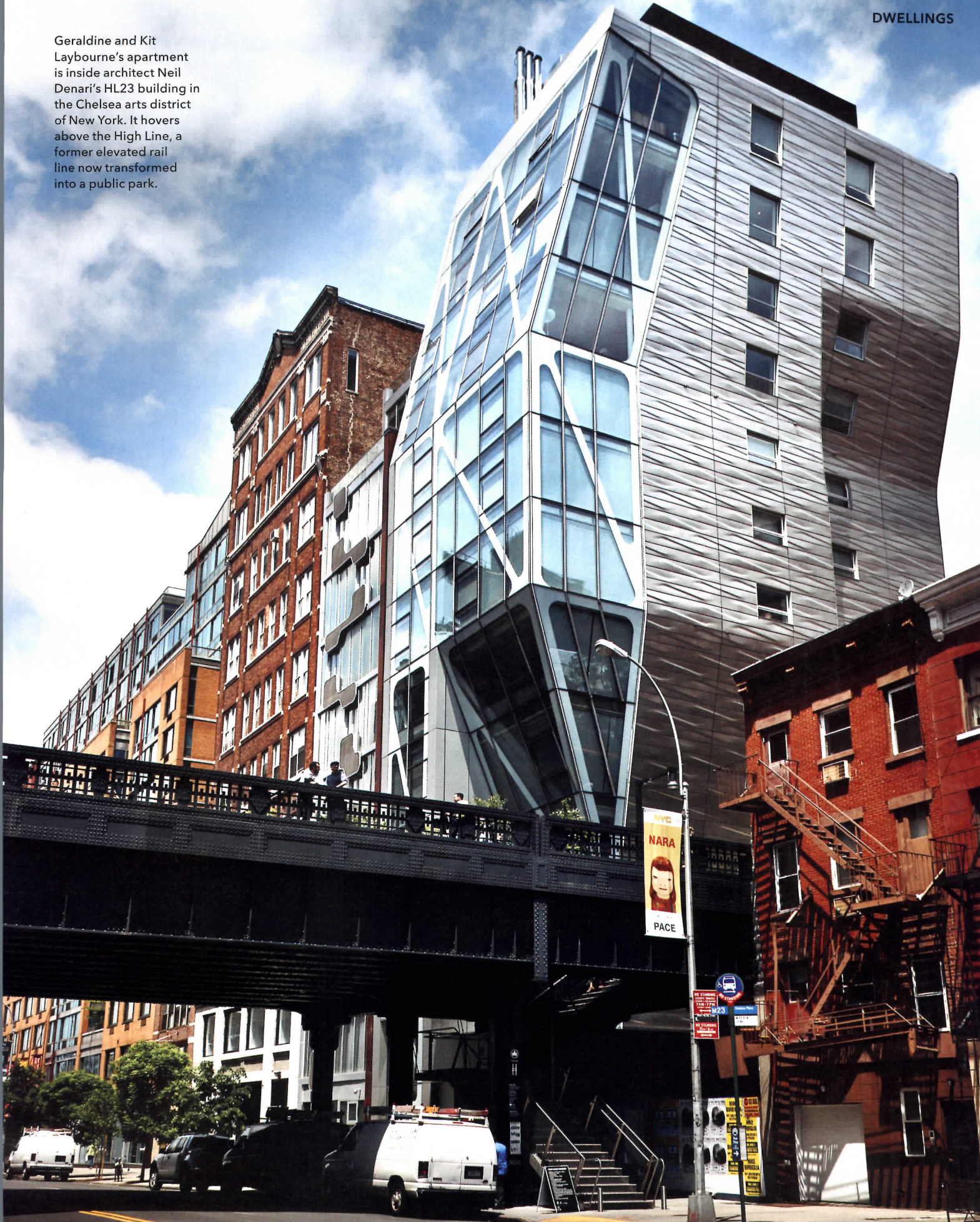
AN APARTMENT OVERLOOKING
THE HIGH LINE IN NEW YORK CITY
CAPTURES VIEWS OF A CONSTANTLY
CHANGING URBAN LANDSCAPE.

Eye in the Sky

By Beth Dunlop
Photos by Christopher Wahl

Project: Laybourne Residence
Architect: Neil Denari
Location: New York, New York

Geraldine and Kit Laybourne's apartment is inside architect Neil Denari's HL23 building in the Chelsea arts district of New York. It hovers above the High Line, a former elevated rail line now transformed into a public park.



Geraldine and Kit Laybourne watched with fascination as HL23, a building unlike any other in New York City, began to take shape. Architect Neil Denari of Los Angeles uses the word prism to describe his glass-and-stainless-steel condominium that rises, with a quite unexpected profile, right over the High Line in Chelsea. He explains, “It’s an object sculpted by the forces of the site.”

Graphic at a distance and geometric up close, HL23 is creative, daring, and at once fully serious and a bit playful—making it pitch-perfect for a couple who are likewise creative, daring, serious, and playful.

The Laybournes called upon Sandra Chamberlin, a former next-door neighbor and a sculptor with an astute eye for interior architecture and design, who at times also functions as a contractor, to help them scope it out. “We are construction junkies,” says Gerry Laybourne. “We love looking at buildings.”

The three of them scrutinized the plans, potential views, and square footage of at least five floors of HL23 before settling on one almost at the top of the building. “It was a chance to buy into a building that was architecturally significant,” says Kit Laybourne, a producer, educator, and painter.

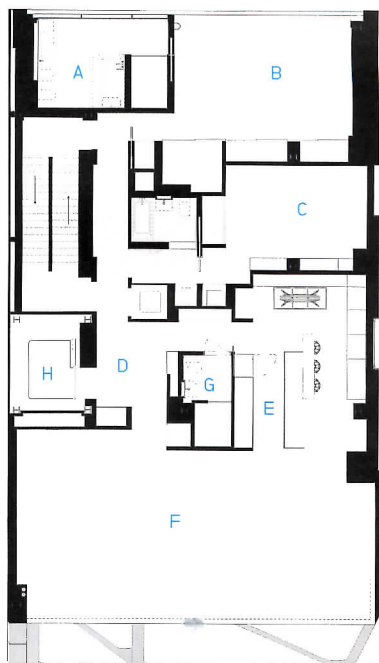
With the advice and consent of Denari, and after almost daily consultations with the senior designer, Rick Michod, the Laybournes decided to make some changes, all inspired by the powerful architecture of the building. They opened up the floor plan, moving the kitchen and eliminating one of the three bedrooms in the 2,300-square-foot space. “Sandra

The Laybournes (right) worked with architect Neil Denari, designer Sandra Chamberlin, and lighting designer Linnaea Tillett to create their two-bedroom apartment inside the HL23 building in New York. Their kitchen features an Artematica Vitrum glass system from Valcucine, artwork by Craig Kucia, and banquette cushion fabrics by Hella Jongerius for Maharam (below). In a corner of the living room, a large work by Martin Mull and a pair of paintings by John Meyer join Moroso furnishings: a Misfits sofa by Ron Arad, a pair of white Nanook tables by Philippe Bestenheider, and Fjord tables by Patricia Urquiola covered in antique kimono fabric (opposite).



Laybourne Residence

- A Master Bathroom
- B Master Bedroom
- C Guest Bedroom
- D Entry Hall
- E Kitchen
- F Living-Dining Room
- G Bathroom
- H Elevator



told us we would not be happy with the kitchen and sent us to Valcucine,” says Gerry, a television executive who headed up the Nickelodeon and Oxygen networks and is currently chairman of a marketing agency. “The very next day, we picked out our yellow-and-gray kitchen.”

The builder-designed fireplace was re-envisioned to be more horizontal and to sit off-center along the west living room wall. Made of Pierre de Cluny stone, it has a rosewood “eyebrow” made from a single piece of wood. A living wall was also added to the living room. Lighting designer Linnaea Tillett (the Laybournes met her through Maya Lin, a mutual friend) was brought on to figure out how best to illuminate the apartment, which has two window walls and a spectacular view, day or night, but still needs additional light, especially in its interior spaces.

The apartment itself looks straight down onto the High Line and out across the city, with panoramic views to the south from the living room and to the north from the master bedroom. Due to what Denari calls the “dynamics of its geometry,” no two apartments in the building are alike, but all offer what he terms “a unique optical experience.”

To enhance that, Chamberlin says, “I felt the walls should remain white to keep the interior much more in touch with what Neil’s vision was, his sense of structure. I wanted to honor the idea that it was a piece of art that related directly to the High Line.” From there, the challenge was to integrate the couple’s much darker art collection and invoke their sense of humor and play in the design. “I wanted a vivid color palette,” says Chamberlin, “and I thought of Gauguin’s paintings. It was helpful to imagine the rich colors of his work.”

Early on, as Chamberlin tells it, Kit Laybourne said, “We want to get this Ron Arad [Misfits] sofa, but you can decide which color.” At first, she admits, she thought Misfits was actually a misfit, “but then I saw how beautifully it worked with the architecture to create a kind of interior landscape.” In consultation with Keith Anderson, then of Moroso (but now national sales manager at Artek USA), the Laybournes chose four red modules (eventually an additional piece of the collection was added, in gray).

The Misfits also became an instant playscape, likely not part of Arad’s original intent. (“Your couches have holes in them!” announced grandson Rex, age six, when he first saw them.) “In terms of our family, it is always important to us that the places we live be appealing to children,” says Gerry. The Laybournes have two grown children (daughter Emmy writes young-adult novels, and son Sam writes for television) and four grandchildren, all of whom put HL23 to its highest and best uses by making forts with the furniture, playing hide-and-seek, standing in the windows to count passing taxis or wave at pedestrians on the High Line, or nestling into the two Tokujin Yoshioka Bouquet chairs that sit in one corner.

The furniture includes a dining table and chairs that Kit Laybourne designed with Greg Talmont

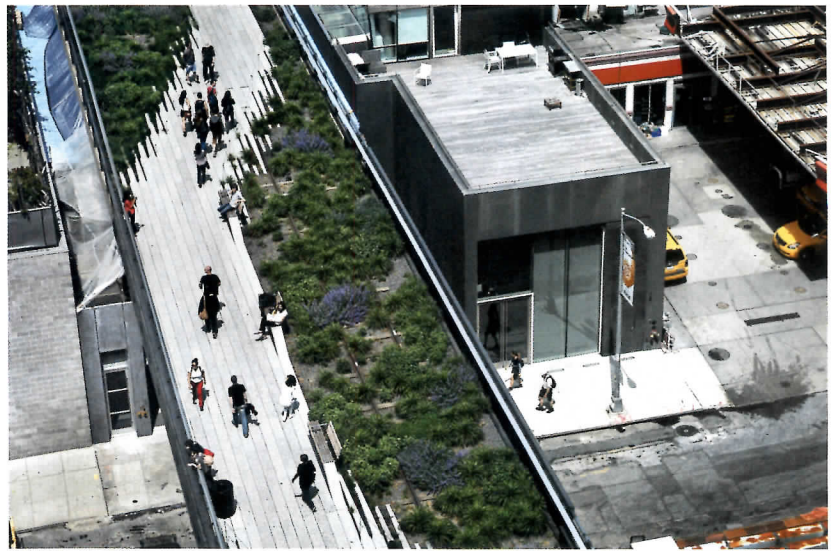


and the late John Petrarca for the couple's previous, and almost polar opposite, apartment—in a staid Arts and Crafts period building on Central Park West—and Patricia Urquiola's Fjord Stones small tables, to which Gerry added "slips" made of vintage Japanese silk made by Andra Gabrielle. "I felt like it was getting too masculine," she says.

Tillett Lighting Design's installation combines both the practical—in the form of a family of fixtures that utilize a linear ceiling channel and combine downlighting and uplighting—and the aesthetic. The latter comes in the hallway, where Tillett was given free rein to treat the space "as a blank canvas and populate it with light"; the result gives the sense that seeds from the High Line have blown in, "embedding themselves in the ceilings and walls and sprouting incandescent lightbulbs."

Likewise, Laurent Corradi's living green wall was treated as art, with the plants arranged as carefully as paint on canvas. The Laybournes' art collection includes a piece by Maya Lin (which hangs in the master bedroom on a wall that subtly tilts outward), along with work from Cathy Choi, Craig Kucia, Martin Borowski, and Martin Mull.

It is all very mindful. "We proceeded with a philosophy and a vision," says Chamberlin. "All of us understood that the poetry of what you look at is very important." ■■■



A pair of Bouquet chairs by Tokujin Yoshioka (opposite) for Moroso are comfy perches from which to gaze down on the High Line public park, a former elevated New York Central Railroad spur, or branch line (above). In the master bedroom, a sculpture by Maya Lin hangs above a

Siena bed from B&B Italia. The Cornice 25 rug is by Paola Lenti from Karkula. The side table at right is by Patricia Urquiola for Moroso, and the figures in front of the window, *Possum Trot Ladies with Spidey* (aka *Bugsy*), are by the American artist Calvin Black (below).





Together with architect Nunzia Carbone, Italian expat Edoardo Allegranti renovated a traditional 1930s brick row house on a residential alleyway in central Shanghai (opposite). The interior consists of five different levels, all linked by a steel-and-wood staircase. Carbone sourced the chandelier from a local shop.

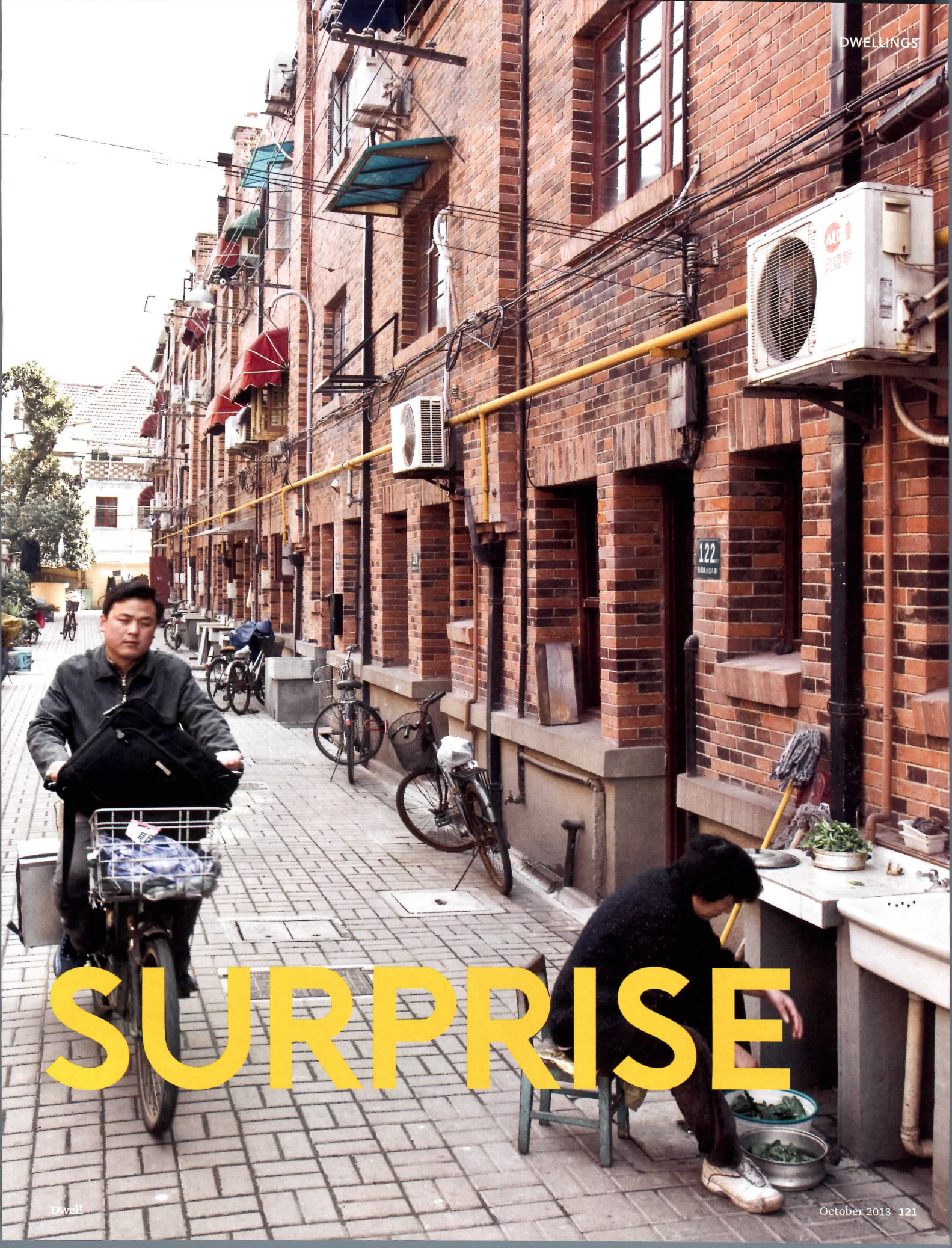
SHANGHAI

SEEKING A STRONGER CONNECTION WITH HIS ADOPTED CITY, EDOARDO ALLEGRANTI REVAMPS A LILONG HOUSE IN CHINA'S BUSTLING MUNICIPALITY.

By Kerstin Rose
Photos by Christian Schaulin

Project: Allegranti Residence
Architect: Dedodesign
Location: Shanghai, China

SURPRISE



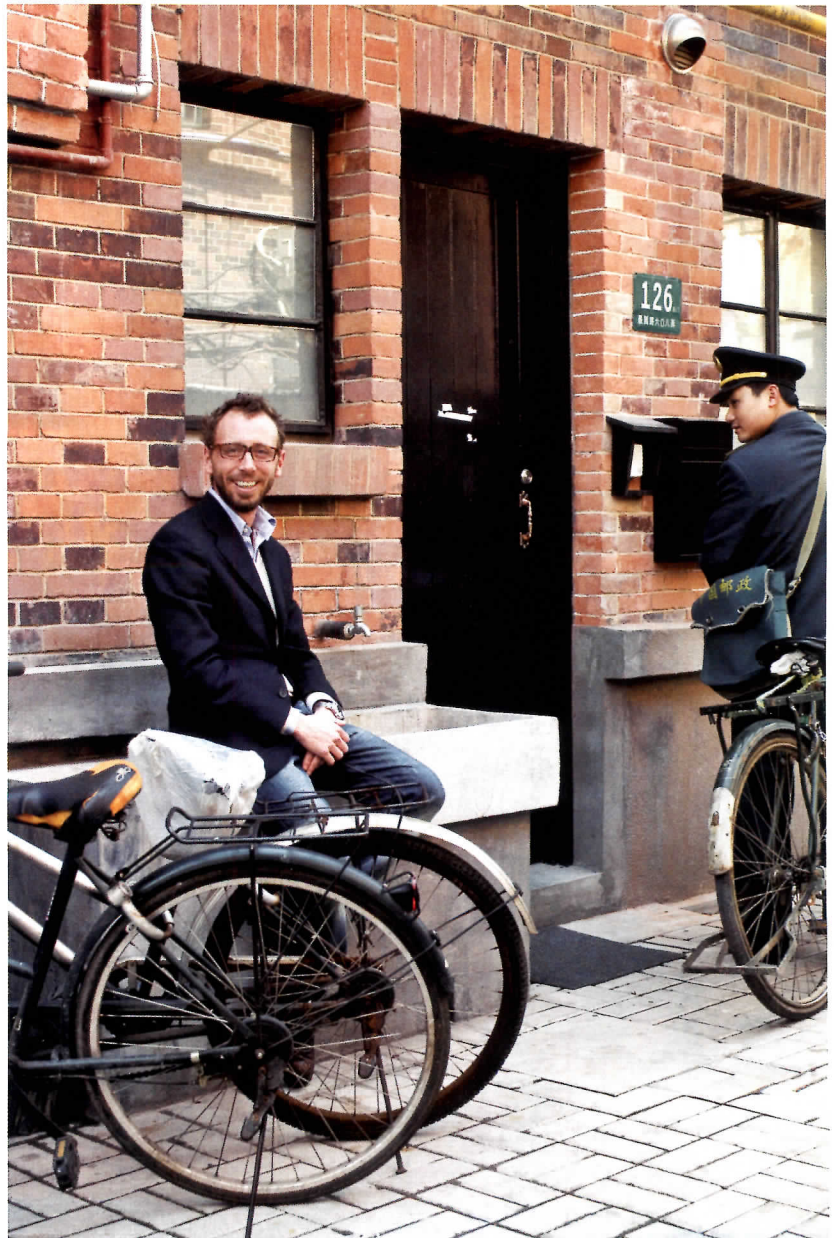
For the past eight years, Edoardo Allegranti has worked in the shipping business in Shanghai. Until recently, the young Italian executive lived in a high-rise building reserved for foreigners—just like the majority of international expats working in China today. Apartments in these buildings are typically identical to one another and come fully furnished. Residents take the elevator down to the basement garage, the gym, or the supermarket, where they can buy food from their home countries. Allegranti sought a less cloistered life. “I wanted to get back in touch with real life, to no longer feel so isolated,” he says. He dreamed of living among locals in the center of the city, of strolling through streets buzzing with activity, and of shopping in tiny neighborhood stores. But what he missed most of all was having a home of his own that he could furnish and decorate as he pleased.

A friend introduced Allegranti to fellow Italian Nunzia Carbone. Carbone, an interior designer and architect, opened her studio, Dedodesign, in Shanghai in 2001. Together they set about looking for a new home for Allegranti. They were especially interested in finding a *lilong* house. The words *li* (neighborhood) and *long* (lane) refer to an urban housing form that melds features of traditional southern Chinese courtyard dwellings with those of British row houses. *Lilong* districts—blocks of attached houses linked by pedestrian alleyways and set back from the city’s main thoroughfares—are among the most distinctive areas in Shanghai. Though intimate and neighborly, the districts still afford residents the privacy and seclusion of living in one’s own multistory home.

After Allegranti and Carbone had searched for months, visiting dozens of houses suggested by friends and local agencies, they finally found Allegranti’s dream home: a brick row house from the 1930s. “Although it had neither a bathroom nor heating, the moment we saw the place, we both thought, This is the one,” Carbone recalls.

The house is situated in a private setting off Yuyuan Lu, one of Shanghai’s most enchanting older streets, with mature trees surrounding the entrance to the lane. This was what Allegranti had been looking for. “The area feels both very urban and at the same time rather like an idyllic 19th-century village,” says Allegranti.

When he bought the house, it was in a dilapidated state. It was divided in two by an enclosed staircase, and all the rooms were dark, dirty, and humid. But for Allegranti and Carbone, the vision was clear: The three individual stories as well as the two

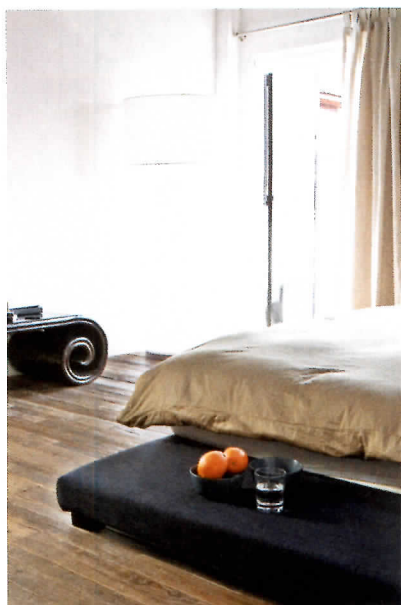


The words *li* (neighborhood) and *long* (lane) refer to an urban housing form that melds features of traditional southern Chinese courtyard dwellings with those of British row houses.

Carbone preserved many of the home's original bones while replacing the roof and plumbing and shoring up the structure. The interior spaces, too, mix new and old. Allegranti (opposite, pictured in back of his house) found many of the furnishings and fixtures in nearby markets, including the antique doors used in his bathroom and closet (opposite top) and the vintage chairs in the dining area (this page). The table and kitchen cabinets are custom pieces by Carbone; the chandelier came from a local shop.

“I felt very excited at the prospect of working with such fantastic materials and making them fit contemporary needs.”

—Architect Nunzia Carbone



Clockwise from top left: a Progetto Oggetto lamp by Marcel Wanders occupies a corner in the bedroom; a yellow glass panel divides the shower from the toilet and the bidet; and all the floorboards in the house, as well as the wooden panels encasing the bathtub in the main bathroom, are made of antique door frames. Carbone custom-designed the silk-covered closets along the stairwell and hung a yellow silk curtain to screen the bedroom level from light and noise (opposite).

mezzanine levels of the 2,150-square-foot unit would be connected by a new steel staircase, and every room would have a view of the neighboring room, even those situated on a different level.

"I felt very excited at the prospect of working with such fantastic materials and making them fit contemporary needs," says Carbone, who worked on the renovation for almost a year with her colleague architect Luigi Arcadu and their Chinese associates. After the foundations of the house had dried out, the roof had been rebuilt, and the plumbing and supporting structures had been renewed, a new problem arose: The load-bearing walls of the building were just four inches thick. Even though Allegranti craved proximity to his neighbors, soundproofing the structure was critical. "We Italians are very lively, we love family life, and we enjoy eating and cooking. But the Chinese beat us at all these things by miles," he says.

The new design emphasizes the house's original bones, exposing the walls of gray brick—some still bearing their maker's mark—and the wooden ceiling beams. The designers restored the old metal-framed windows. The floorboards were made of reclaimed antique door frames, salvaged "thanks to the recycling skills of the local artisans," says Carbone, who works with a team of craftspeople with whom she communicates in Mandarin Chinese.

Other Chinese elements, including some magnificent old doors from a walled courtyard's front gate, are combined with contemporary elements inspired by Chinese interior decoration of the past. One such piece is a long custom-made cabinet between the levels of the master bedroom and the master bathroom. It has silk door panels decorated with a hand-painted green dragon, the symbol of power and strength. "I love to play with Chinese symbols, with lights and surprises," says Carbone of her approach. The guest bathroom, situated on the staircase landing, is separated from the living area by a translucent glass wall—which turns the room into an oversize lamp when the light is switched on. In the main bathroom, the partition between the shower and the toilet is made of yellow glass and decorated with Chinese ideograms.

As is typical of Shanghai houses built in the 1930s, Allegranti's home has two entrances. The official entrance in front is an iron gate that leads to a tiny courtyard and, beyond that, a dining room. Immediately behind the kitchen is the rear entrance, next to which is an outdoor washbasin. From April onward, when the weather warms, such washbasins become the focal point of everyday life in China. People use them for washing vegetables and doing the dishes, for combing their hair and brushing their teeth. But above all, they are the hub of loud and lively conversation.

Allegranti is still amazed at the relaxed way in which the Chinese lead their private lives outside their front doors. "You frequently have extended families of up to 25 people living in one house," he explains. "They don't just go outside to brush their teeth; they also argue out on the street, where they can yell at each other without inhibition." Whenever this happens, he does what everybody else does: He ignores the spectacle and gives his neighbors a friendly nod or enjoys a pleasant chat. And when he goes back inside his house, he feels like he's exactly where he wants to be—right at the heart of things. ■■■

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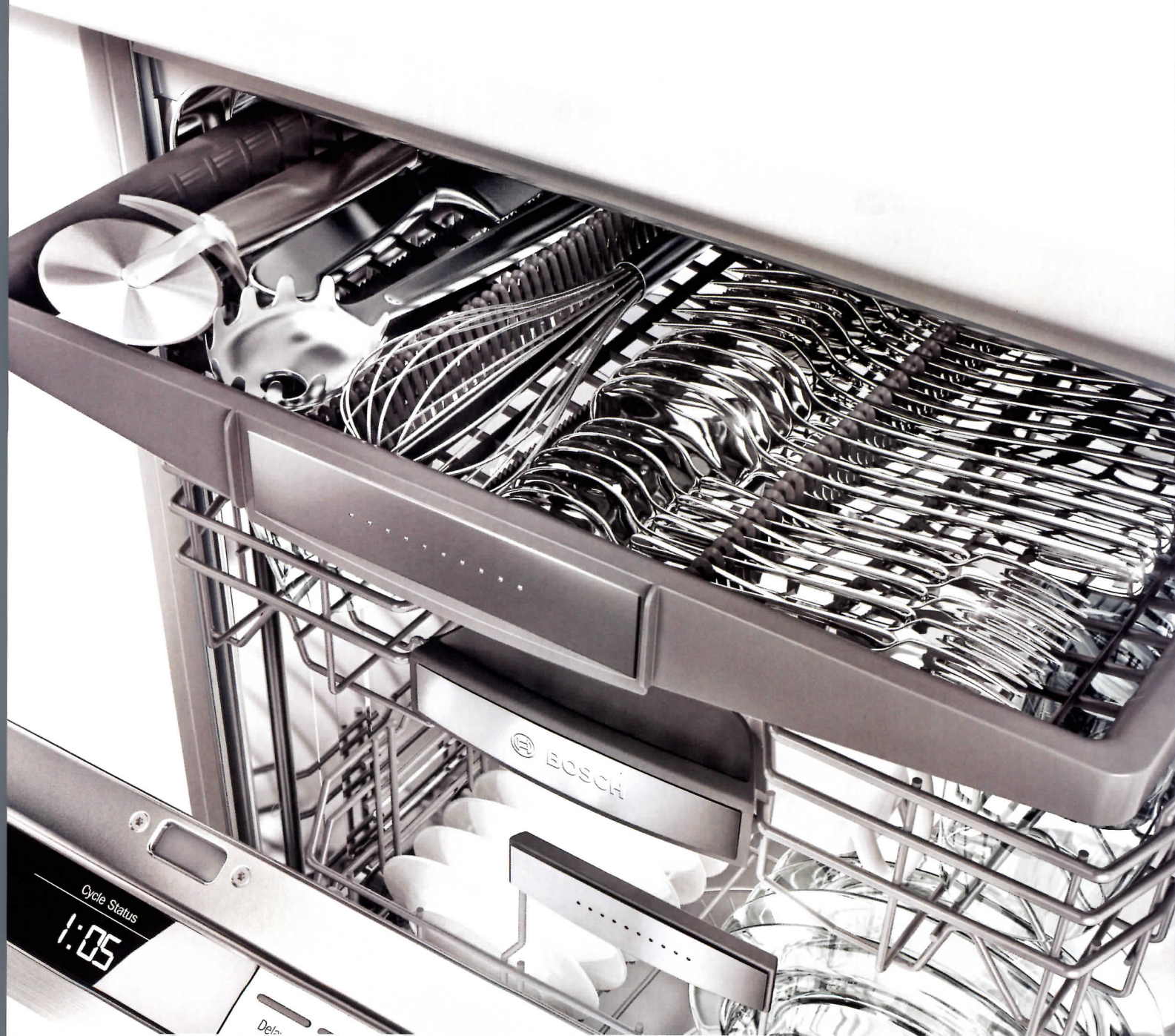
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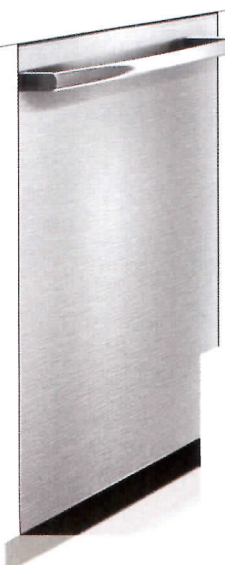
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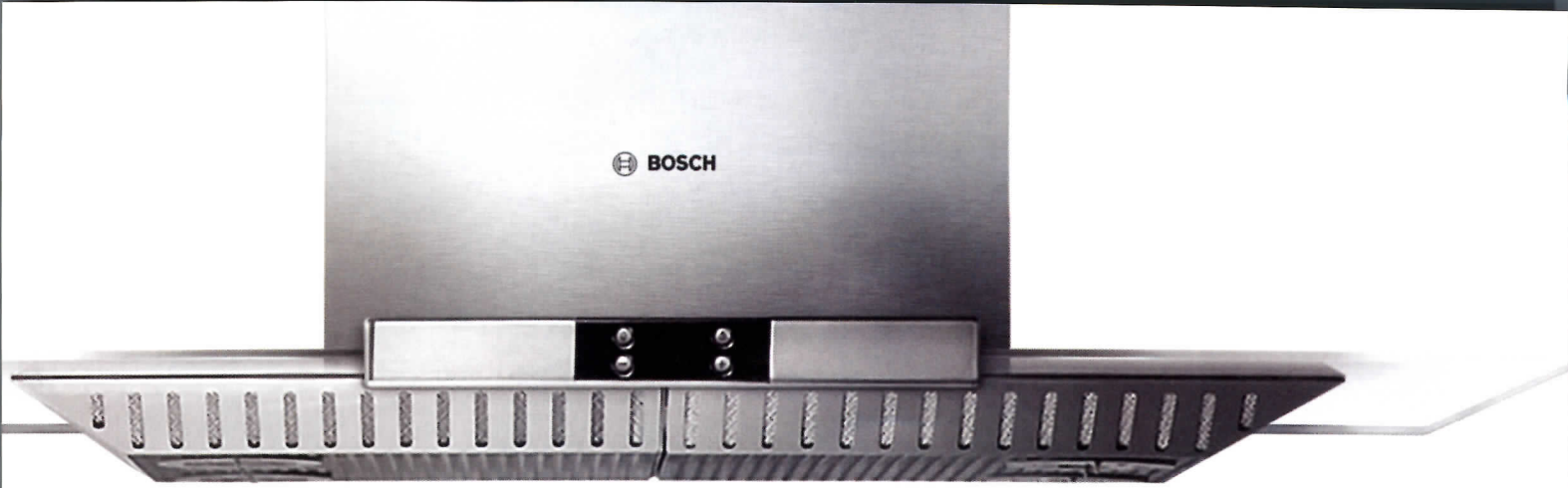
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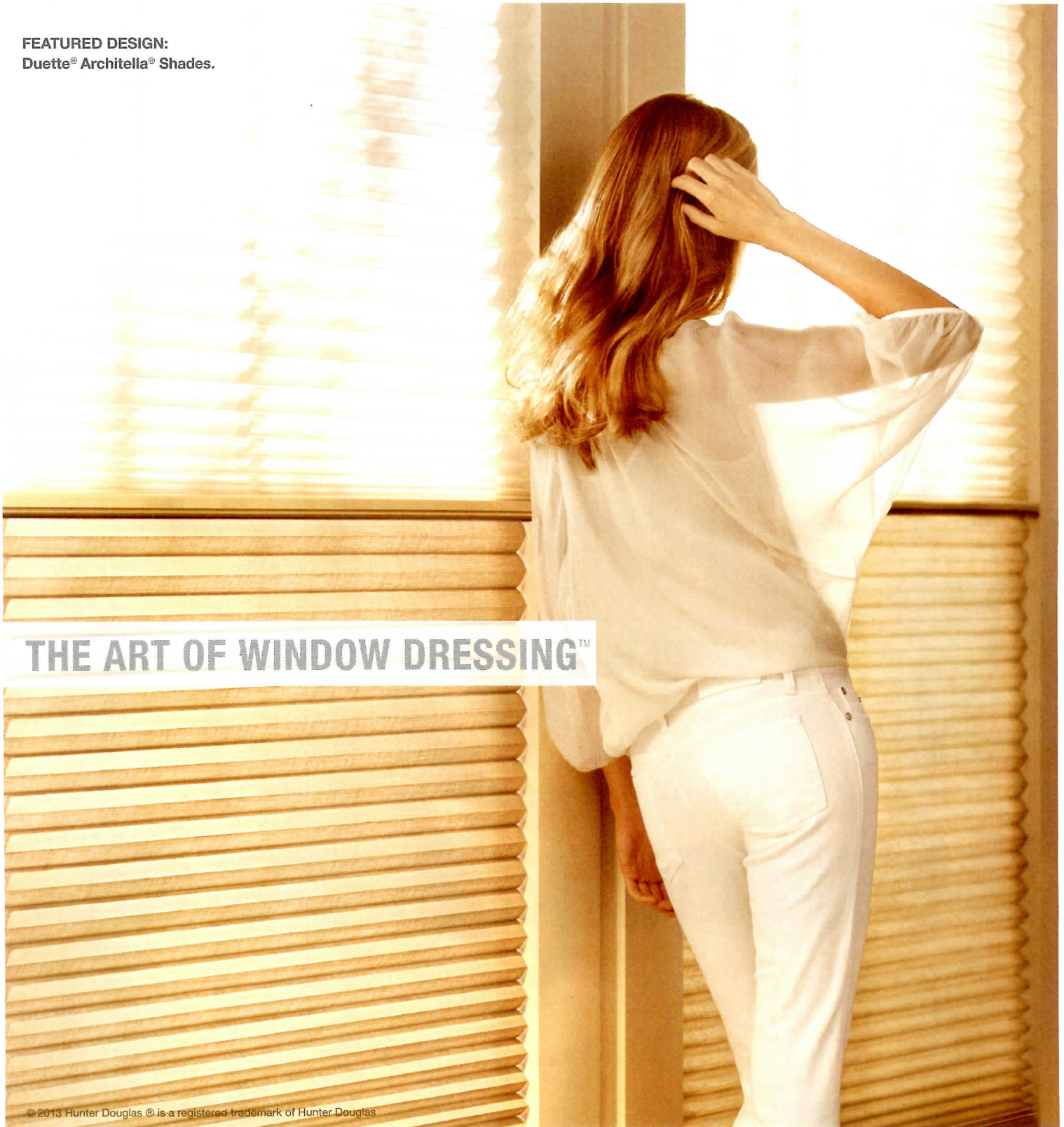
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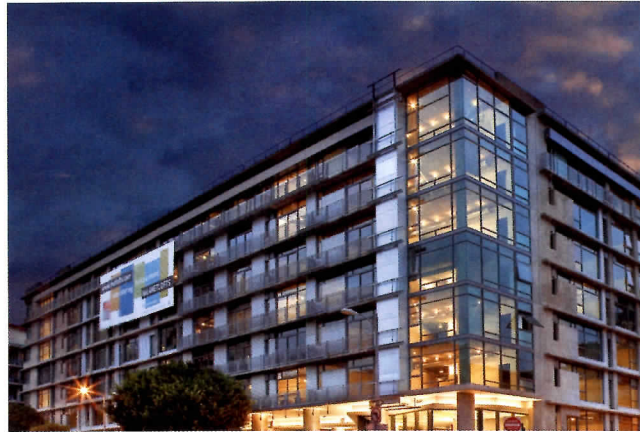
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Modern City Living | 8 Designers Reinvent Loft Space

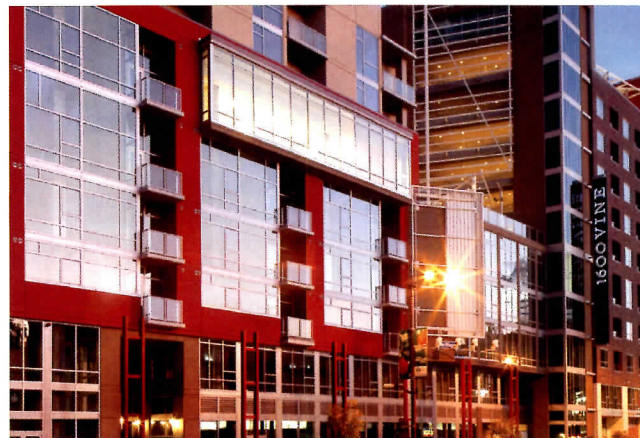
Dwell Labs is a collaboration between Dwell Media and Klein Financial that came to fruition this past June in Los Angeles. The partnership brought together eight exemplary designers from the ASID with two downtown Los Angeles properties, 1600 Vine and Met Lofts, in need of a design refresh. Four units in each property were completely redesigned and the results are stunning.

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Met Lofts

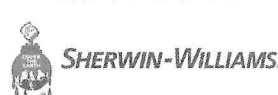
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For more about Suzanne, visit: suzannefurstinteriors.com

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For more about Lauri, visit: laurihowelldesigns.com





Eco-elegance

For more about Rachel, visit: rachelwinokur.com



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DOCOMOMO New York/Tri-State
Fordham University
Four Freedoms Park Conservancy
The Glass House
Guggenheim Museum
Hudson Square Connection
IIDA New York Chapter
Innovation Conference 2013
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The Museum of Arts and Design
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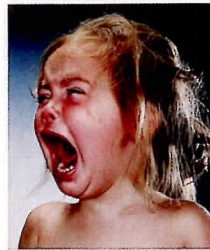
Archtober (ärk'töber) is the third annual month-long festival of architecture activities, programs, and exhibitions in New York City.
www.archtober.org

The Architectural League
of New York
Beaux Arts Ball 2013:

ism

Special Promotion

City Modern



CITY MODERN is back once again to celebrate New York's best architecture and design. Experience a weeklong festival of events, co-hosted by **Dwell** and **New York magazine**, that brings together emerging and accomplished designers, architects, and artists, as well as students and design enthusiasts.

In this section, learn more about the compelling home tours in Manhattan and Brooklyn, and prepare for CITY MODERN with a schedule of daily programming.

citymodernnyc.com

The Architectural League
of New York
Beaux Arts Ball 2013:

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Saturday, September 28, 2013
9 pm to 1 am
69th Regiment Armory
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New York City

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OPENING OCTOBER 2013



City Modern



Festival Schedule



Top: Amanda Dameron, Thom Filicia, Ghislaine Viñas, Michela O'Connor Abrams, Larry Burstein, Wendy Goodman, Francis D'Haene, and Nate Berkus at the 2012 Opening Party.

Above: Emerging Designers panel discussion.

Right: Band members at the 2012 Closing Night Party.

Below: Meet the Architects Night.



An incredible week of home tours, panel discussions, receptions, and much more awaits at the second annual CITY MODERN. Don't miss out on this exclusive programming, from September 27 through October 4. A limited number of tickets are available for each event, so purchase now at citymodernnyc.com.

Friday, September 27

- Meet the Architects Night

Saturday, September 28

- Home Tours: Manhattan

Sunday, September 29

- Home Tours: Brooklyn

Tuesday, October 1

- Design Lens, with MoMA's Paola Antonelli

Wednesday, October 2

- MADE: The CITY MODERN Salon
- David Rockwell Gets Creative @ The NeueHouse

Thursday, October 3

- The Apprentice: Furniture Making, with Thos. Moser
- Creativity and Constraint, with Jonathan Adler
- My Ideal City, with Winka Dubbeldam

Friday, October 4

- Young Collectors, with Jerry Saltz and Bill Powers
- Walking the Line, with Neil Denari

Schedule Subject to Change

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The CITY MODERN festival kicks off with Home Tours, showcasing the most coveted interiors in the city. For one weekend only, enjoy exclusive access to 10 private residences in downtown Manhattan and Cobble Hill, Brooklyn, that have been designed and furnished by New York's premier architects and interior decorators. From a converted 1890s printing factory to a slick, modern duplex, they're the epitome of forward-thinking urban design.

For more details, and to purchase tickets, visit citymodernnyc.com.

Manhattan Saturday, September 28

- 14th Street Loft
- Fractal Pad
- Lafayette Townhouse
- Meatpacking Loft
- SkyHouse

Brooklyn Sunday, September 29

- Dean Street Townhouse
- Flavor Paper Pad
- Pacific Street Trio
- Salle Residence
- State Street Townhouse

Schedule Subject to Change

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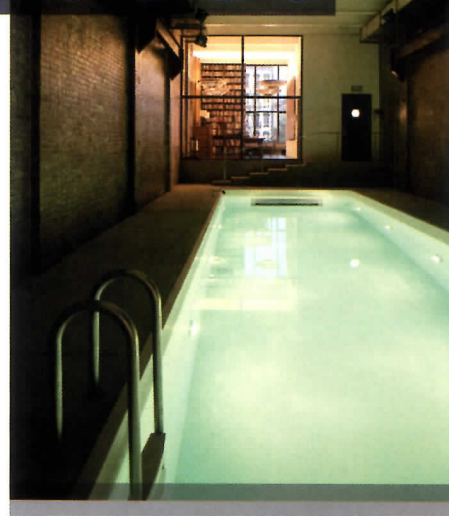
Lafayette Townhouse

This single-home townhouse on Lafayette was constructed in 1909 as a ConEd switching station, to be used for the distribution of power in this neighborhood, positioned between Nolita and Soho. The 10,000-square-foot building has a deceptive residential-type façade that does not reveal the enormity of the spaces within. It was determined at the start of the design process to preserve the character of the old ConEd facility. The powerful brick walls, beams, and vaults were all retained. Rather than create a design that would contrast the existing building with the new construction elements, architect Peter Guzy created a unified design for a home and workplace.

Numerous structural changes were required to alter the use of the building. The original contained one small stair located behind the street façade, and an original DC-current elevator, also located on the street façade. The rear spaces provided

limited access to light; therefore, the street façade needed to be utilized for living spaces. So the stair was removed and a new elevator was installed that only went up to the office and the main living floor. This freed up many windows for bedrooms. A new central (and open) stair became the project's fundamental design element—ascending from the entry to the top floor. Several of the tall spaces were in-filled with additional floor space—and, on the ground floor, with the pool.

Natural light is a critical part of every space, especially a home. Every vista is ideally rendered in natural light. From a dense urban environment, through the waters of the pool, around the central void of the living room, and to the outdoors and the open sky, the profile of the cityscape is all-encompassing. The result was five different levels that successfully instill the feeling of one large home. ■



Top: The single-family townhouse is centered around a large living space that opens onto the kitchen, as well as a small study and loft above.

Above: The second floor contains an indoor swimming pool, which can be seen from the entryway through a glass wall.



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City Modern



Architect:

Peter Guzy

Asfour Guzy Architects
asfourguzy.com

Asfour Guzy Architects was founded in 1988 by partners Edward Asfour and Peter Guzy. The duo have completed projects of diverse scales throughout the United States and Europe. The firm was nominated in 2005 by the James Beard Foundation for the Outstanding Restaurant Design in North America Award, for Blue Hill at Stone Barns.

Lafayette Townhouse



Top: The sun-drenched living room on the top floor leads onto a spacious roof deck with views of downtown Manhattan.

Above: The industrial kitchen blends in with its steel structural surroundings.

Left: The double-vaulted ceilings provide space for a large projector, making this the perfect impromptu home theater.

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Sale Reside



In the late 1990s, artist David Salle purchased two interconnected and derelict buildings in Brooklyn. He turned to designer Christian Hubert to combine them into a 10,000-square-foot studio and residence. Hubert teamed up with the architect David Fratiante. Together they spent two years bringing the project to fruition. It now stands as one of the most iconic architectural structures in Fort Greene, taking up almost half a city block. Among the home's most stunning features are the artist's floor-through

studio and a third-floor bedroom with a garden-terrace on two sides.

The buildings, which had remained unused for some time, once housed a Masonic temple. Work on the north building consisted mostly of exterior restoration and interior renovation. The south building was extensively modified to create new interior and exterior spaces; its exterior appearance has been radically transformed. The most visible architectural elements of the design are on the upper floors of the south building,



Architect:
David Fratianne
dfratiannearch.com



Designer:
Christian Hubert
christianhubert.com

David Fratianne has been a registered architect for 24 years. He has worked on prestigious projects, like the Guggenheim Museum renovation, with Gwathmey Siegel & Associates, and a large interior renovation of the New York MTV headquarters, with A+F Architects. In 1996, he opened his own firm, DFA, which works on residential, retail, and commercial spaces, as well as restaurants.

Since the early 1980s, Christian Hubert has designed museum installations, exhibition spaces, and residences for artists, collectors, and scholars. Among his long-standing clients are Lisa Phillips, director of the New Museum; Barbara Jakobson, the art collector and trustee of MoMA; and the artist David Salle.

Hubert has taught extensively in the U.S., as well as in Canada.



where a new zinc-covered roof curves down to become the exterior wall of a projecting three-story extension.

The two upper floors of the townhouse were widened and now open onto new terraces. A section of the north building's roof was also removed to allow the master suite to open onto a large private terrace above the dining room. More than ten years after its completion, the Salle house and studio is as fresh as ever, reflecting the client's care, as well as ongoing refinements to the design and decoration. ■

PHOTOGRAPHS: ELIZABETH FELICELLA



Top: The upstairs bedroom has a garden terrace in front, with a tree so tall it can be seen from the street.

Main Image: The main floor houses Salle's art studio, which runs the length of the two combined townhouses.

Far Left: The vaulted living room is filled with Salle's mint condition collection of mid-century furniture.

Left: A Japanese soaking tub in the bathroom sits beside a glass wall that lets in light, while the adjacent garden terrace provides complete privacy.

City Modern

Occupying a previously vacant four-story penthouse at the summit of one of the oldest surviving skyscrapers in New York City, the SkyHouse project by architect David Hotson and interior designer Ghislaine Viñas created a breathtaking contemporary home in the sky.

The property, constructed in 1895 as the skyscraper's ornamental crown, had never been used as a residence and had no services other than an industrial gas heater and a

minimal bathroom. But Hotson and Viñas recognized the extraordinary opportunity that this 6,600 square feet of raw space presented. With the imaginative participation of a fully engaged client, Hotson restructured the penthouse into four levels and inserted a faceted stairwell with glass bridges, illuminated by skylights. The north end of the penthouse was opened to create a four-story-tall living space, within which an original riveted steel column fitted with climbing holds tempts anyone intrepid

enough to scale the entire fifty-foot height through the center of the space. For an equally dizzying descent, an eighty-foot-long mirror-polished stainless steel slide was installed at the opposite end of the residence; the slide sweeps down over bedrooms, through interior windows, and out over the stairway before flaring out to create a warped partition between the media room and the entry gallery.

Viñas' incandescent colors, startling over-scaled floral patterns, tongue-in-cheek



SkyHouse





lighting fixtures, and sly pop-cultural references create a playful and lighthearted foil to the vertiginous architecture. Hotson cleverly frames the views of the iconic buildings and bridges of the surrounding cityscape at a range of scales, from a peephole in the guest bedroom shower that captures the glow of the

Chrysler Building to the dramatic skylight in the private elevator vestibule, which frames the top of the new Beekman Tower by Frank Gehry. The result is a home of vivid contradictions and breathtaking spatial experiences, combining rigor and whimsy, the precise and the playful, the domestic and the surreal. ■



Top: An eighty-foot-long mirror-polished stainless steel slide winds its way through the home.

Far Left: The unique aesthetic of interior designer Ghislaine Viñas is brought to life with commissioned pieces by designer François Chambard and other modern classics.

Left: The master bedroom is plain and small, a nice balance to the bold color and playful design in the other rooms.



Architect:

David Hotson

hotson.net

David Hotson established his practice in 1991. He spent much of his early career collaborating with his Yale University School of Architecture classmates, particularly Maya Lin. Among these international collaborations was the renovation of the Offices of the Secretary General of the United Nations, for which David Hotson was the executive architect.



Interior Designer:

Ghislaine Viñas

gvinteriors.com

Dutch designer Ghislaine Viñas was heavily influenced by her heritage and upbringing in South Africa. She is known for her flair for color and tendency to experiment. She received the Interior Design Merit Award from *Interior Design* magazine for "Best of Year" in the residential category in 2007, 2008, and 2011.

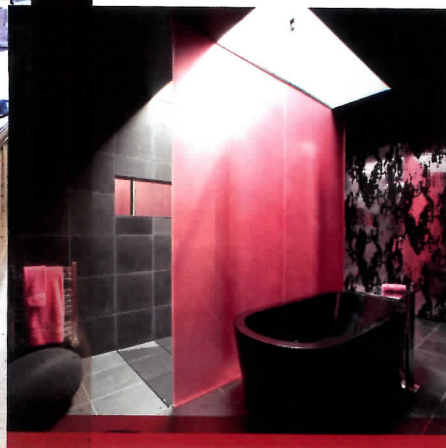
City Modern

When Jon Sherman was looking for an architect to help him transform a 16,000-square-foot parking garage into a space that could serve as both his home and the location for his new wallpaper company in Brooklyn, architect Jeff Kovel came to the rescue with a unique vision. The converted structure on Pacific Street now contains the Flavor Lab, home to Flavor Paper's design and screen-printing operations, as well as Sherman's eccentric penthouse.

To support the hand-screen printing process, the Flavor Lab houses a darkroom, screen etching equipment, and an ink room where all Flavor Paper's colors are custom-mixed. The showroom is located on the second floor and gives clients a unique way to view wallpaper and experience the bespoke offerings. The home was inspired by Flavor Paper's New Orleans' roots (the original company was based there before Sherman bought and relocated it to New York). Unique wallpaper provides a focal point in every room, from leather-clad cabinetry and ceilings to furry bedroom walls.

The building's exterior also reflects an impressive endeavor in melding art and architecture. Illuminated by colored windows set in dark stone, the house appears more like an installation than a home. One of the most captivating features of the home is a Sakura neon sculpture that ascends to a mirrored ceiling—and a phenomenal rooftop meadow. ■

Flavor Paper Pad



Top: The playful dwelling of Flavor Paper founder Jon Sherman is a bachelor pad made for entertaining, complete with a central fireplace, DJ booth, and gym.

Far Left: The first two floors of the building serve as a wallpaper production studio and offices Sherman's company.

Left: The black and rose color contrast in the master bathroom creates a dramatic backdrop for bathing.



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City Modern



Left: The Mardi Gras theme is evident in the living room decor, with its brass saxophone sculpture and gold color palette.

Below: This high-design master bedroom incorporated a wallpapered ceiling, fur walls, and Hans Wegner shell chair by Carl Hansen & Son.

Flavor Paper Pad



Architect:
Jeff Kovel
Skylab Architecture
skylabarchitecture.com

Portland-based architect Jeff Kovel founded Skylab to “depart from an industry of mounting standardization.” The award-winning firm has built several private homes and commercial spaces using techniques and materials that blur the distinction between architecture and design. You might recognize Kovel’s work in the *Twilight* films as the Cullen home.



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Meatpacking Loft

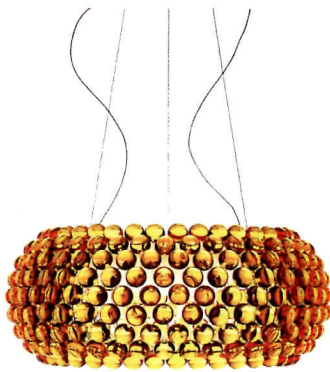
The 2,700-square-foot loft is located in an 1890s printing factory built by John Jacob Astor in the Manhattan area now known as the Meatpacking District. The building, a hybrid structure of heavy timber, cast iron, and masonry, was converted a century later into loft apartments with little respect shown to the building's history or character. Leone Design Studio's goal was to create a casual yet luxurious living space that embraced, rather than negated, the industrial quality of the historic structure.

The owners, a family with two young sons, work in the fashion industry and wanted a space to accommodate their lifestyle while reflecting their personality and taste. The renovation transformed the loft into a series of bright, open spaces, with decor by Mr Call Designs. The sophisticated palette of pale, natural materials contrasts the existing wood and steel elements and captures the pared-down luxury and subtle lines that are the hallmarks of the owners' style and brand. ■



Above: Clean, linear lines dominate the shell of this modern loft makeover.

Left: This family of four maintains a Zen-like household thanks to built-in storage and a minimalist design aesthetic.



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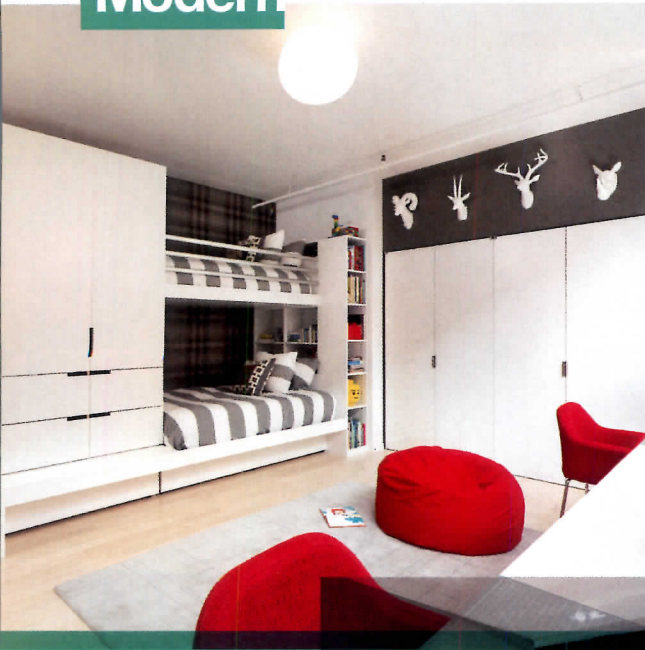
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Top: The custom built-in bunk beds create a fun play zone, plus space for sleep and storage.

Right: The custom kitchen integrates the building's industrial structure with exposed beams, marble countertops, and stainless steel appliances.

Below: Interior designer Jon Call has created a neutral and muted environment.



Architects:

Jen & Roy Leone

leonedesignstudio.com

The Brooklyn-based team of Jen and Roy Leone has designed a range of residential, commercial, and pro bono projects. Roy Leone is a licensed architect in the states of New York, New Jersey, and Pennsylvania. Jennifer Bloom Leone holds a master of architecture degree from Yale University, where she received the prestigious Winchester Traveling Fellowship.



Interior Designer:

Jon Call

mrcalldesigns.com

Jon Call studied architecture in Seattle before moving to New York to work for Diamond Baratta. In 2010, he started his own company, Mr Call Designs, which offers a tailored take on classic style that is American in the broad, free-spirited sense of the word.

Above all, Call aims to give his clients spaces that balance comfort with "the luxury of a room with personality."

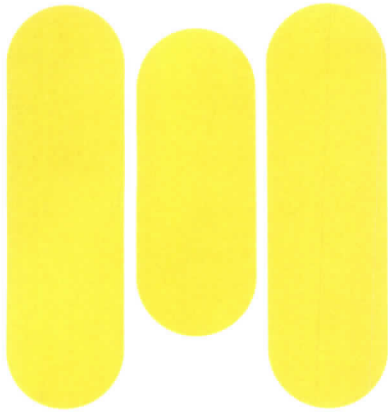


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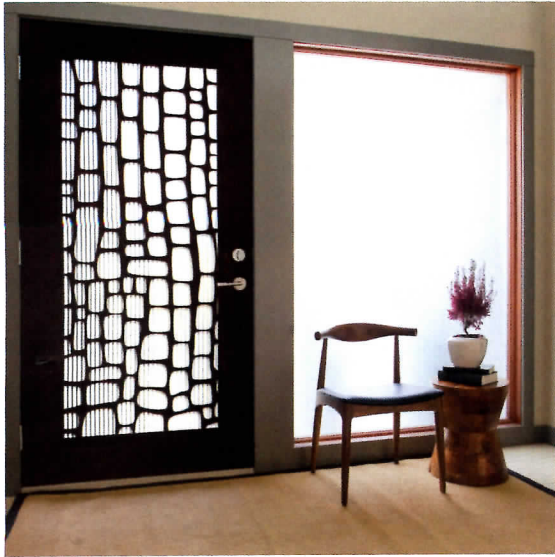
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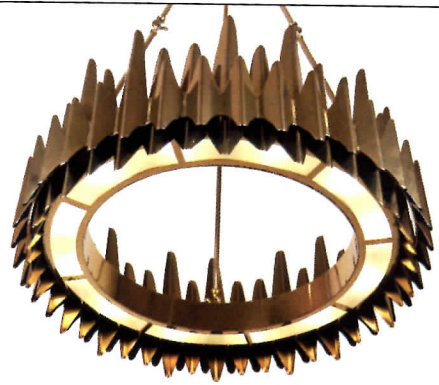
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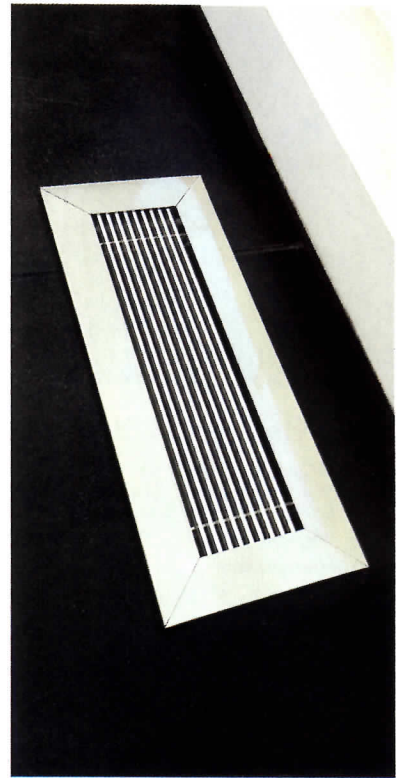
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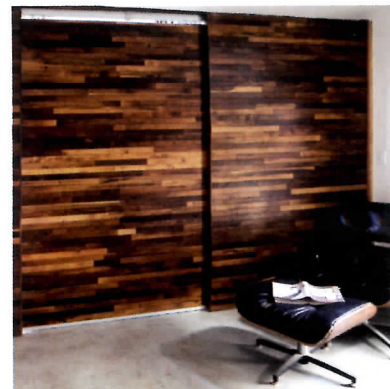
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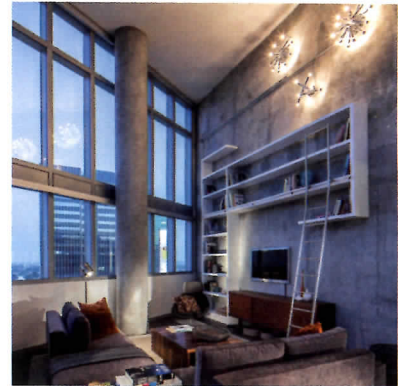


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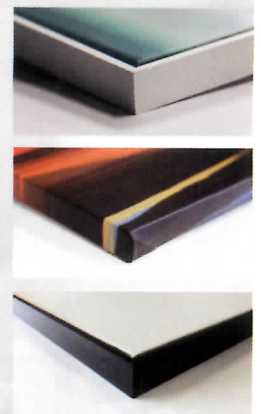
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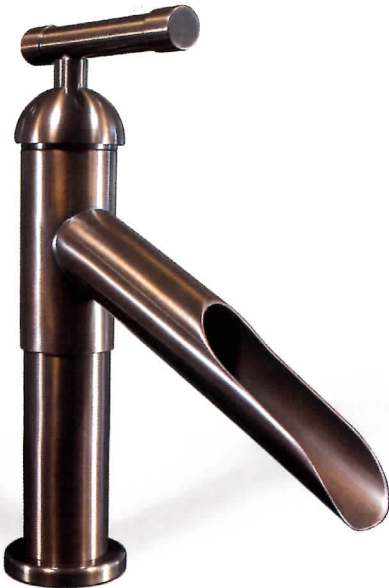
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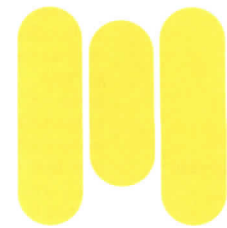
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Steelcase
steelcase.com
Canasta sofa
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for B&B Italia Outdoor
bebitalia.it
Outdoor Poolside collection
by Sutherland
sutherlandfurniture.com
Harry lamp by Porcuatro for Tango Lighting
tangolighting.com
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chandigarh.gov.in
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Taalman Koch Architecture
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Chandigarh College of Architecture
cca.nic.in
Chandigarh's Le Corbusier: The Struggle for Modernity in Postcolonial India
by Vikramaditya Prakash
University of Washington Press
washington.edu/uwpress
Vinayak Bhare
arch.usc.edu/faculty/bhare
Brad Ascalon
bradascalon.com
Dusk table lamp
by Brad Ascalon
for Gaia & Gino
gaiagino.com
Peasant side table
by Brad Ascalon for Juniper
juniper-design.com
Nestle seating
by Brad Ascalon for Stylex
stylexseating.com
Rely table by Brad Ascalon for NWBLK
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Lovey table by Brad Ascalon for Ligne Roset
ligne-roset-usa.com
Pillar chair by Brad Ascalon for Bernhardt Design
bernhardtdesign.com
Ascalon Menorah
by Brad Ascalon
for Design Within Reach
dwr.com
Jennifer Post Design
jenniferpostdesign.com
James Wagman Architect
jameswagman.com
Jun Igarashi Architects
jun-igarashi.com
Edward Ogosta Architecture
edwardogosta.com

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Sou Fujimoto Architects
sou-fujimoto.net

88 Backstory

Felix Claus
Claus en Kaan Architecten
clausenkaan.nl
Dining table and side table
by Eero Saarinen for Knoll
knoll.com
Eames Wire Chairs
by Charles and Ray Eames
for Herman Miller
store.hermanmiller.com
Utrecht armchairs and Zig Zag chair
by Gerrit Rietveld
for Cassina
cassina.com
Diana table
by Konstantin Grcic
for ClassiCon
classicon.com
Low Pad chairs
by Jasper Morrison and Fronzoni '64 bed
by A.G. Fronzoni for Cappellini
cappellini.it
Still coffee table
by Norman Foster
for Molteni&C
molteni.it
AJ Floor Lamp
by Arne Jacobsen
for Louis Poulsen Lighting Inc.
louispoulsen.com
Trapèze desk
by Jean Prouvé
for Vitra
vitra.com
Kelvin LED lamp
by Antonio Citterio
with Toan Nguyen for Flos
usa.flos.com
Carrara floor lamp
by Alfredo Häberli for Luceplan
luceplan.com

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Pitsou Kedem Architect
pitsou.com
Elevator by Wittur
wittur.com
Kitchen appliances by Miele
mieleusa.com
Picot pouffe by Paola Lenti
paolalenti.com
Phoenix coffee table
by Patricia Urquiola for Moroso
moroso.it
Bend sofa by Patricia Urquiola for B&B Italia
bebitalia.it
Gray armchair by Piero Lissoni for Living Divani
livingdivani.com
Table B
by Konstantin Grcic
for BD Barcelona
bdbarcelona.com
Heracleum II light
by Bertjan Pot for Moooi
moooi.com

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Architecture and dining room sideboard by Isay Weinfeld
isayweinfeld.com
Timbó chairs by Carlos Motta
carlosmotta.com.br
Terrace dining table
by MTrancoso
mtrancoso.com
Terrace coffee table, sofa, and armchairs by Saccaro
saccaro.com.br
Harry Large sofa
by Antonio Citterio
for B&B Italia
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Vintage coffee table
by Geraldo de Barros
geraldodebarros.com
Vintage jacaranda dining table
by Jorge Zalsupin for L'Atelier
Vintage dining chairs
by Sergio Rodrigues
sergiorodrigues.com.br
Wood paneling by Fiamoncine
fiamoncine.com.br
Windows by Lumisystem
lumisystem.com.br
Bedroom carpet
from Clatt Carpète & Cia
clatt.com.br
Luz Natural
by Eduardo Coimbra
nararoesler.com.br
Air-Port-City/Cloud-City/ 14-5-4
Cloud Modules 30 Net
by Tomás Saraceno
tomassaraceno.com
Eames lounge chair
by Charles and Ray Eames
for Herman Miller
hermanmiller.com

114 Eye in the Sky

Neil Denari
nmda-inc.com
Custom cabinetry
by Cozzolino Studio
cozzolinostudio.com
Lighting design
by Tillett Lighting Design
tilletlighting.com
Bathroom design
by Thomas Juul-Hansen
thomasjuulhansen.com
Plantwall by Laurent Corradi
plantwalldesign.com
Misfits sofas by Ron Arad; Fjord tables, Phoenix table, and Bloomy end table
by Patricia Urquiola; and Bouquet chairs by Tokujin Yoshioka; all for Moroso
moroso.it
Kitchen design
by Dom Interiors
dominteriors.com
Floors from Dinesen
dinesen.com
Siena bed by Naoto Fukasawa
from B&B Italia
bebitalia.it
Aladdin lounge and Cornice 25 rug
by Paola Lenti from Karkula
paolalenti.it
karkula.com
Two Arm sconce
by David Weeks
davidweeksstudio.com
Bed and chaise longue
by Jasper Morrison
jaspermorrison.com
Chaise longue cover and kitchen banquette cushion fabrics
by Maharam
maharam.com

120 Shanghai Surprise

Architecture and custom furniture by DEDODESIGN
dedo-design.com
Dioscuri floor lamp
by Michele De Lucchi
for Artemide
artemide.us
Taccia lamp
by Achille and Pier Giacomo
Castiglioni for Flos
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Bourgie table lamp
by Ferruccio Laviani for Kartell
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REINVENTING FARGO

Amid the tall grasses and open skies of the Great Plains, forward-thinking urban planning ideas take root in North Dakota.

Photos by David Bowman



Fargo native son Doug Burgum stands on his rooftop deck located adjacent to the Fargo Theatre (bottom). Landscape architect Brian Reinarts outfitted the space with local grasses and plants, LED-illuminated privacy screens, and a natural-gas fireplace.

dwell.com/fargo
Spy the state-of-the-art outdoor cooking area on Burgum's roof deck by Kalamazoo Outdoor Gourmet.



Like many low-density cities, Fargo, North Dakota (population 107,000), is a victim of sprawl. To combat his hometown's swelling city limits, developer Doug Burgum applied the infill and adaptive reuse lessons he gleaned while living in San Francisco and Chicago. "You can't have a healthy community without a healthy core," he says. "And people want to live in a vibrant core, whether it's in Fargo or in California."

Burgum's company, the Kilbourne Group, is hard at work developing downtown Fargo properties, like the Lofts on Roberts—a former office and warehouse that lay vacant for 26 years. Today its residential units are 100 percent occupied. Burgum lives in one of

his own infill projects, 300 Broadway, a condominium sited on a former parking lot adjacent to the historic Fargo Theatre. "My mother, Katherine Kilbourne Burgum, grew up here," says Burgum. "In the 1970s, when I was growing up in nearby Arthur, North Dakota, we would come to downtown Fargo. She would always be saddened by another business closing, another building being torn down. We named Kilbourne Group after her to honor her memory of a vibrant city." From his rooftop deck, Burgum can survey the downtown that he's been working to reinvigorate—one filled with a diverse mix of people, new businesses, a stronger sense of community, and a clear vision for the future. —*Diana Budds* III