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Live product demonstration by GE Monogram Executive Chef Tageré Southwell at the GE Monogram Design Center in New York City.

GE Monogram Design Centers: Must-visit destinations for the latest in luxury kitchens

Photo by Peter Dressel



CHRISTINE SMITH
**GENERAL CONTRACTOR/
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"MY FAVORITE WAY TO PROVIDE PRODUCT TRAINING IS TO TAKE A CLIENT TO THE GE MONOGRAM DESIGN CENTER..."

What is the most rewarding part of completing a client's kitchen renovation?

I love visiting clients in the completed space and seeing them use – and enjoy – their new kitchen. It's rewarding to hear my clients repeatedly tell me how much they love the new space and how grateful they are for the design and ease of food preparation. It inspires me for future projects.

How do you provide product training advice on how to best use their new appliances?

My favorite way to provide product training is to take a client to the GE Monogram Design Center in New York. I introduce them to GE Monogram Executive Chef Tageré Southwell, and the knowledgeable GE Monogram product specialists. I encourage my clients to interact and ask questions through the entire demonstration. Chef Tageré explains each detail of the appliance and shows my clients how easily they can prepare recipes in their own kitchens. Plus, we get to enjoy and savor the delicious appetizers and food that Chef Tageré has prepared. Many clients rave about this hands-on training, telling me that they truly enjoy preparing food in their new kitchens.

What feedback have you received from clients about the way GE Monogram products have changed their lifestyle?

I find more clients now enjoy cooking at home. More specifically, they delight in the way they can cook faster and easier by using the GE Monogram Induction Cooktop and the GE Monogram Advantium® speed cook ovens. The clean-up is easier and allows them more time to enjoy their lives.

What is your vision for improving a client's lifestyle during a remodel?

I like to create a space where the cooking activity integrates with other activities such as homework, family meetings or friends for cocktails/dinner. Whenever possible, I open the kitchen space into another area, to encourage this interaction, which enables more mingling and sharing of food tasks when preparing holiday meals or special event dinners. I see the kitchen as a hub where family and friends gather to spend pleasurable time together and make lasting memories in the space.

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In a recent kitchen remodel, designer Christine Smith used the following GE Monogram appliances: 36" Induction cooktop, 36" Slide-out hood, 48" Stainless Steel built-in side-by-side refrigerator, a stainless steel undercounter wine reserve and a stainless steel undercounter beverage center.

Photos by Renata Rivera



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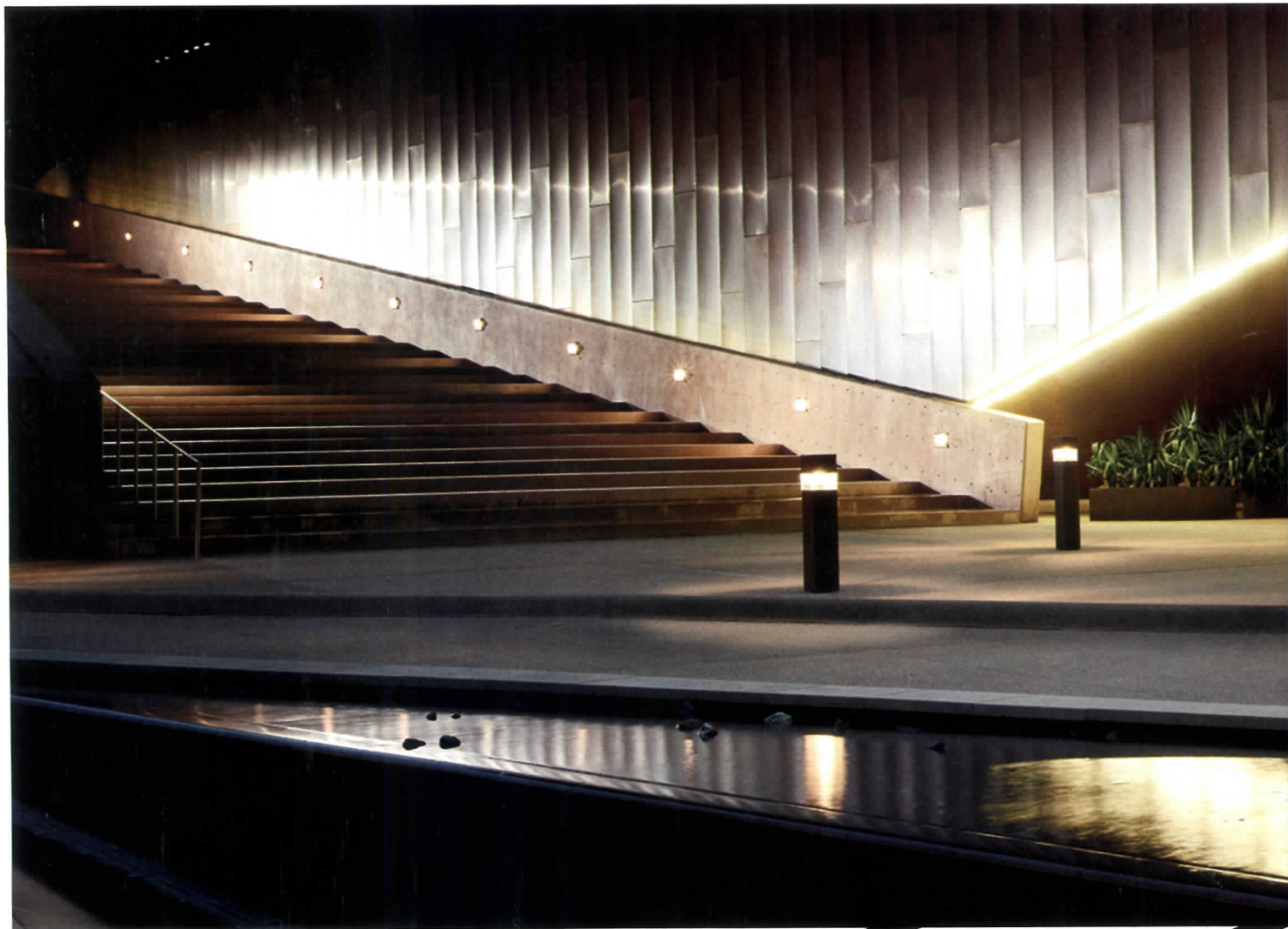


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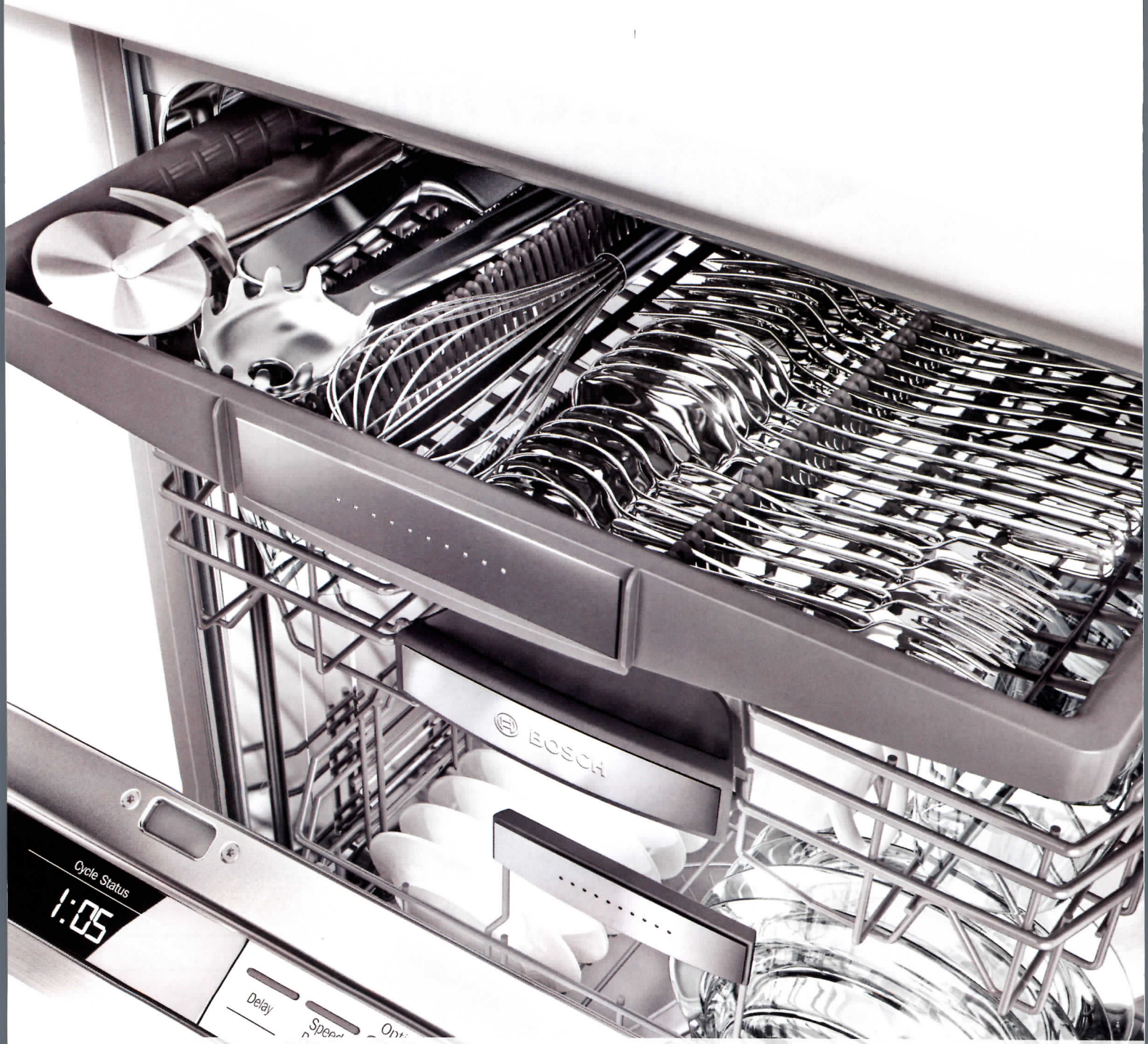
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Contents

FEATURES

106 Kapital Style

Implementing styling tricks he's learned throughout his career, interior designer Peter Fehrentz eliminated walls and introduced bold hues to his artful 646-square-foot Berlin flat.

by Kristina Raderschad
Photos by Peter Fehrentz

112 Inside the Actor's Studio

Vincent Kartheiser's *Mad Men* character, Pete Campbell, may live large, but in real life, the actor's 580-square-foot house in L.A. is a tiny testing ground for ingenious industrial solutions.

by Aaron Britt
Photos by Joe Pugliese

NOVEMBER 2013

112

Cover: A canary-yellow Fiat 500 complements Paul Hinkin and Chrissy Pearce's 1960s Deckhouse in Emsworth, England, page 120.
Photo by Ben Anders

dwell

This page: Designer Funn Roberts created a pulley system that allows resident Vincent Kartheiser to raise his bed during the day for extra space, and lower it at night, page 112.
Photo by Joe Pugliese

“AROMATHERAPY
while doing chores. **LOVE!**”

Tassie, on Facebook

“Should be by
EVERY SINK.”

David, on mrsmeyers.com

“I LOVE all
the scents, but
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Judy, on Facebook



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Contents

FEATURES

NOVEMBER 2013

120 High & Tight

After years of yearning for a 1960s Deckhouse, a London couple finally inhabit their 538-square-foot dream home in Emsworth, England.

by **Dominic Bradbury**
Photos by **Ben Anders**

124 Pump Up the Volume

A 93-square-foot former boiler room in San Francisco is transformed into a guesthouse with architect and metalworker Christi Azevedo's careful design and clever custom-fabricated furniture.

by **Diana Budds**
Photos by **Cesar Rubio**

“WE WERE INFLUENCED BY SOME OF THE COMPACT HOUSING THAT YOU SEE IN JAPAN. NOWHERE FEELS THAT SMALL HERE, EVEN THOUGH WE HAVE ONLY 538 SQUARE FEET.” —ARCHITECT PAUL HINKIN



120

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This page: Architect Paul Hinkin and his partner, Chrissy Pearce, bought one of 50 Deckhouses at Emsworth Yacht Harbour in England, page 120.
Photo by **Ben Anders**

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Contents

NOVEMBER 2013

DEPARTMENTS

20 **Editor's Note**

28 **Feedback**

37 **In the Modern World**
We crammed these pages with scores of must-have, multifunctional furnishings and fun-size microhomes. We duck inside eight houses from Austin, Texas, to Whanganui, New Zealand, and visit a 580-square-foot roof garden that is seeded by birds and irrigated by rain in San Francisco. Plus, in case you weren't one of the 31,000 attendees at Dwell on Design 2013, we recap the best from the show floor.

152



38

126 **Concepts**

A humorous essay with serious tips for parents who want to raise their children in a modern home without losing an Eames or an eye in the process.

150 **Sourcing**

Saw it? Want it? Need it? Buy it.

152 **Finishing Touch**

A snug Stockholm kitchen relies on a less-is-more attitude with thoughtfully constructed cabinets and counters.

42



This fall, Ikea introduces the company's first foray into flat-pack, the Lövbacken table originally designed by Gillis Lundgren in 1956. ikea.com

82 **Backstory**

With help from a pair of local woodworkers, architect Ben Kaiser remodeled a 520-square-foot retreat with clever built-in components, including a hide-away dining table and chairs and a bespoke sofa bed.

90 **My House**

Architect Irene Sævik divided the 970 square feet of her Scandinavian summer home across three glass-walled pavilions, letting the surrounding forest infiltrate the interiors.

98 **Focus**

An unusual roof design allowed California- and Japan-based architect Koji Tsutsui to carve out sunshine and space for his childhood friend's Tokyo home.

90



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Editor's Note

Small Spaces, Big Ideas

Living in diminutive quarters is an experience that never leaves you. The inherent challenges never cease: the problems of storage and clutter, the battle between acquisition and display, and the constant renegotiation of space and belongings. The upside is that while the memories of the skirmishes reverberate, so too do the victories—for if an area is truly tiny, any subsequent home you inhabit will feel palatial in comparison, and you'll be able to incorporate the same solutions again and again. While *small*, much like *affordable* or *green*, is a tricky adjective—one person's cottage is another's sprawling estate—clever design responses make way for thoughtful living, no matter the size of the home's footprint.

Problems of perception and spatial inequity are not new to Dwell. In years past we have featured "Small Space" issues in which we touted homes clocking in at just under the national average for newly constructed abodes, but many readers clamored for tighter constraints. We concur. According to the U.S. Census Bureau, this year's number is around 2,600 square feet, but as urban density increases and more citizens live with less space, we'd rather up the ante with the stories we present. In the pages that follow, we present 19 homes with a mean of approximately 600 square feet.

We've packed the issue with a slew of smart and satisfying design ideas, from the ingenious pulley system on actor Vincent Kartheiser's bed in his Los Angeles bungalow to the deep palette that enhances

the feeling of spaciousness in Peter Fehrentz's 646-square-foot Berlin apartment. We laud a British couple's patient quest for a 1970s Deckhouse and share a glimpse of their new life unfolding in well under 600 square feet. Don't miss the lyrical use of light and shadow in the Bent House in Japan, a 793-square-foot wonder that speaks volumes about the virtues of living with fewer possessions. We also visit projects in Norway, Portland, Brooklyn, Austin, and Stockholm, all homes with modest dimensions but limitless creativity.

Good design is never the lipstick and rouge that covers the surface of things. Good design is a network of systematic responses that addresses needs on a daily basis and solves the problems of today. Modern design is about making informed decisions based on an appreciation for materials and methodology—it's not about replicating a "look" and it's certainly not a style that's dictated by furniture and fixtures. It's about choice. Choose to incorporate good design into your home, and every home you have will be as big as you need it to be.

Amanda Dameron, Editor-in-Chief
amanda@dwell.com
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2. Fresh food capacity compared to current Samsung products.

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



Dwell Media LLC
550 Kearny Street, Suite 710
San Francisco, CA 94108
Phone 415-373-5100
letters@dwell.com

Subscription Inquiries

Call toll-free: 877-939-3553
Outside the U.S. and Canada:
515-248-7683
dwell.com

Owner & Founder

Lara Hedberg Deam
President
Michela O'Connor Abrams

Editor-in-Chief

Amanda Dameron

SF Editor Jaime Gillin, **L.A. Editor** Erika Heet

Senior Editor Kelsey Keith

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Copy Editors Laura Harger,
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Contributing Designer Holly Gressley

Photo Director

Anna Goldwater Alexander

Associate Photo Editor Julia Sabot

Executive Director,

Media Production / Manufacturing

Fran Fox

Editorial Production Director

Leah King

Editorial Production Manager

Peter Driscoll

Advertising Production Coordinator

Joy Setterlund

Media Relations

Alexandra Polier

apolier@dwell.com

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Dwell on Design

Executive Director of Operations,

Dwell Events Lynn Cole

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Katie Murrin

Editorial Content Director Erika Heet

Dwell Insights Group

Vice President

David Cobb

415-373-5114, david@dwell.com

Client Services Director

Michele Gerus

Advertising / Dwell on Design

Brand Directors / New York / East

Kathryn McKeever

917-210-1730, kathryn@dwell.com

Suzanne Mitchell

917-210-1731, suzanne@dwell.com

Brand Director / Northwest

Stacey Rabin

415-373-5106, stacey@dwell.com

Brand Director / Southwest

Nancy Mors-Ramos

310-384-5656, nramos@dwell.com

Brand Director / South / Southeast

Nuala Berrells Media

Nuala Berrells

214-660-9713, nuala@dwell.com

Brand Director / Midwest

Meredith Barberich

415-342-8830, mbarberich@dwell.com

Brand Director / Detroit

Steele Inc.

Lisa Steele

248-647-6447, lsteele@dwell.com

Brand Manager / International

Carlo Fiorucci

39-0362-23-22-10

carlo@fiorucci-international.com

Modern Market / Dwell on Design

Senior Modern Market Manager

Tammy Vinson

Brand Manager / Northern U.S. / Canada

Diane MacLean Owen

248-860-4699, dianeowen@dwell.com

Brand Specialists / Southwest

Sunshine Campbell

310-570-3818, sunshine@dwell.com

Ellie Whelan

310-592-7004, ewhelan@dwell.com

Dwell Media LLC

550 Kearny Street, Suite 710

San Francisco, CA 94108

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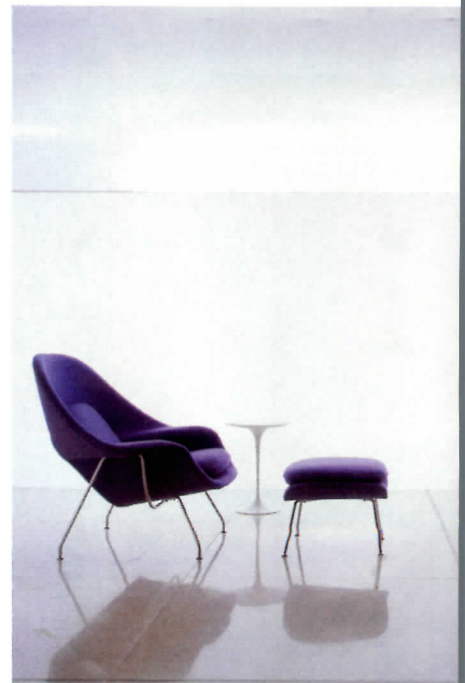
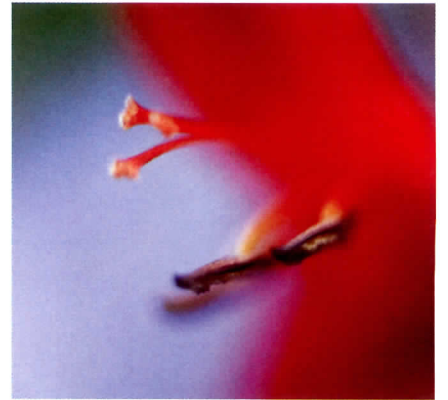
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Feedback



Love the lot, the lighting, the light-weight roof, the vertical siding, the Porsche, the glass walls, and the landscaping ("It's a Family Affair," July/August 2013). Classy.

—Jakob Clark, posted on Facebook

Letters

I brought my two sons with me to Dwell on Design, and it was great to watch their eyes light up at the prefab houses they could tour! To see new ideas and creativity spark in their minds is invaluable. When we got home, they started creating new structures on Minecraft (a computer game) related to things that inspired them at Dwell on Design.

Jeffrey Yip

Every year at Dwell on Design I get to see so many new products and items. This is a great showcase. Nice to meet designers and industry people and hear talks at the show.

June Takahashi

Editor's Note: Miss this year's Dwell on Design? Flip to p. 72 for our wrap-up of the show.

I have always thought that the Edgeland House ("Living Edge," April 2013) was just gorgeous. Such a clever mix of the green roofing and the glazed facade.

Matt Green
Posted on dwell.com



Just received the "Designers at Home" issue of Dwell (September 2013) and thoroughly enjoyed each project. There is inventiveness and innovation throughout the buildings, interiors, and furniture in each of the featured houses. I wish that all design magazines inspired me like this issue.

Chris Clarke
Brisbane, Australia

I picked up the September 2013 issue of Dwell when a friend told me there was a piece on Paolo Soleri in the magazine ("A Radical Proposal," p. 30). I enjoyed the entire publication, especially the Soleri feature. I would love to see more on this visionary genius. Soleri, yes! More, please.

Laurie Krmaric
South Bend, Indiana

Editor's Note: Soleri created many incredible drawings and sketches during his lifetime, more than we could ever print. We suggest picking up a copy of *Soleri: Architecture as Human Ecology* (Monacelli Press, 2003) or *Arcoology: The City in the Image of Man*, which is now in its fourth edition from Cosanti Press.

I've been a subscriber for years but for some inexplicable reason hadn't followed the website with any consistency. I recently discovered the photographer Promo Daily posts after seeing them mentioned over on aphotoeditor.com and have been digging into the rest of the website ever since. Really love the focus on the folks who help tell the visual story of the homes featured in Dwell!

Brad Snyder
Posted on dwell.com

Editor's Note: Visit dwell.com/promo-daily to catch up on the entire series. 📖

Tweets

@nadaleen: Died and gone to #gorgeous #prefab #heaven with @dwell's prefab sourcebook.


@LaughingAtUs: This month's @dwell is possibly the best issue in years. Love the content, layout, and stories.

@Iennology: @dwell = inspiration. These home features give me ideas for when it's my time to "pitch tent" in the very near future. #dreamBIG #dreamhome

@walkyourcamera: I can't ever get enough of the photographs in @dwell.

@itsa_lisa: My first Dwell is here! Hooray for @dwell #magazine #juneissue.





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Feedback

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Toothpick sculpture at the Exploratorium
San Francisco, California

Diana Budds,
associate editor

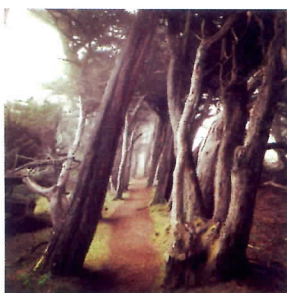
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The Valley National Bank building, built in 1967
by Weaver & Drover
Phoenix, Arizona

Anna Goldwater Alexander,
photo director

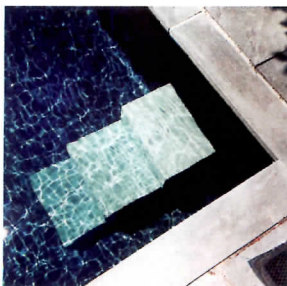
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Photographing a wonderful story in Sea Ranch for an upcoming issue
Sea Ranch, California

Julia Sabot,
associate photo editor

1,280 likes



Minimalist stair in a lap pool at LongHouse Reserve
East Hampton, New York

Kelsey Keith,
senior editor

635 likes

Ask Dwell

Have a burning design query? Tag [@dwell](https://twitter.com/dwell) and [#AskDwell](https://twitter.com/AskDwell) for answers.

@brianwbates: @dwell, any gift recommendations for a three-year-old architect? I was thinking Lincoln Logs?



@Vidamiami: Love @pbskids #exploration blocks. Classic wood blocks with funky patterns & shapes thrown in.

@alexislloyd: Magna-Tiles! So great. magnatiles.com

@jstorlone: Lego Duplo. Lincoln Logs are better for older kids. Chewing on wood is not recommended for three-year-old architects.

@ChicagoMaMusing: Didn't Frank Lloyd Wright play with Froebel blocks? We also love Dado cubes and the MoMA modern house.

@JGwizdala56: KEVA blocks. My son has the structures set. Will provide years of fun. Fun for me, too!

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Dwell Letters
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[@erikaheet](https://twitter.com/erikaheet)
Erika Heet,
Los Angeles editor



[@kelseykeith](https://twitter.com/kelseykeith)
Kelsey Keith,
senior editor



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Olivia Martin,
associate managing editor



[@dianabudds](https://twitter.com/dianabudds)
Diana Budds,
associate editor



[@annagoldwater](https://twitter.com/annagoldwater)
Anna Goldwater Alexander,
photo director



[@JuliaSabot](https://twitter.com/JuliaSabot)
Julia Sabot,
associate photo editor



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Contributors



Ben Anders

When he's not spending his spare time restoring his London home or dragging his children to design shops and exhibitions, photographer Ben Anders is happiest traveling and adding to a vast portfolio of personal work that includes gauchos in Argentina, the rugged mountains of Iceland, and lush Bavarian landscapes. He shot "High & Tight" (p. 120). "Getting the yellow Fiat involved was great fun and perfectly complemented the owners' sense of humor."



Dominic Bradbury

Journalist and writer Dominic Bradbury lives in a village in Norfolk, England, with his wife, Faith, and their three children. He has authored a dozen books on architecture and design, including his most recent, *The Iconic Interior* (Abrams, 2012). The story of Paul Hinkin and Chrissy Pearce's Deckhouse ("High & Tight," p. 120) fed into Bradbury's ongoing interest in mid-century design and the idea of the modern microvillage. "It's such a perfect spot for a house," says Bradbury. "It's peaceful and wonderfully positioned right by the water—so great for anyone who loves boats."



Joanne Furio

Having lived in Manhattan for ten years, Joanne Furio (*Focus*, p. 98) knows something about tight urban spaces. "The density in Tokyo made Manhattan seem luxurious," says Furio, now a contributing writer at *San Francisco* magazine. "Given such constraints, I was impressed with how Koji Tsutsui's breakthrough design could turn a simple box into something so sublime."



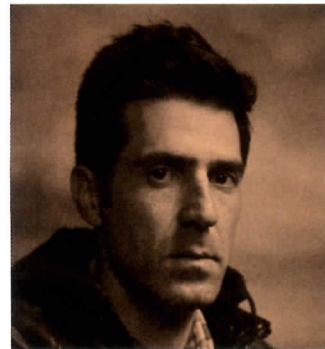
Amara Holstein

After visiting the spa-like backyard space Phloem Studio designed in Portland, Oregon (*Backstory*, p. 82), Pacific Northwest-based writer Amara Holstein has become certain that there is nothing more pleasant on a brisk fall evening than submerging oneself in a massive hot tub and watching clouds scudding overhead. A former editor at *Dwell*, Holstein has also contributed to *Wallpaper*, *Good*, and *Frame*.



Dan Maginn

A principal with El Dorado Inc., a Kansas City-based architecture firm, architect Dan Maginn wrote *Operation Childproof* (p. 126). The story was inspired by an unfortunate incident in which, as a three-year-old, he tumbled off his cereal-eating perch on the kitchen counter. His fall resulted in a smashed box of Lucky Charms, a broken collarbone, and an intense fear of leprechauns.



Joe Pugliese

California-born photographer Joe Pugliese specializes in editorial portraiture. He travels extensively around the country to meet his subjects and compares the job to a never-ending dinner party filled with fascinating guests with great stories to tell. "Photographing actor Vincent Kartheiser ["*Inside the Actor's Studio*," p. 112] was no exception. He invited my crew and me into his cozy home and kept everyone engaged and amused during the all-day shoot," says Pugliese. The Los Angeles-based photographer can often be found exploring the surrounding hills by bicycle.



Kristina Raderschad

Architecture, art, and design journalist Kristina Raderschad lives with her husband and two children in an 18th-century farmhouse close to the Dutch-German border; however, she called Peter Fehrentz's Berlin apartment home while reporting "*Kapital Style*" (p. 106). "To help me fully experience his interior design work, Fehrentz gave me the key to his flat, and I stayed there for three nights. I had a great time in Berlin and loved the dark, handsome style of the space," she says. ■■■


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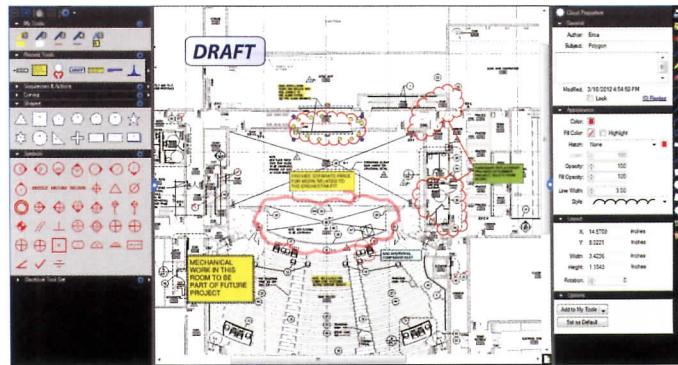


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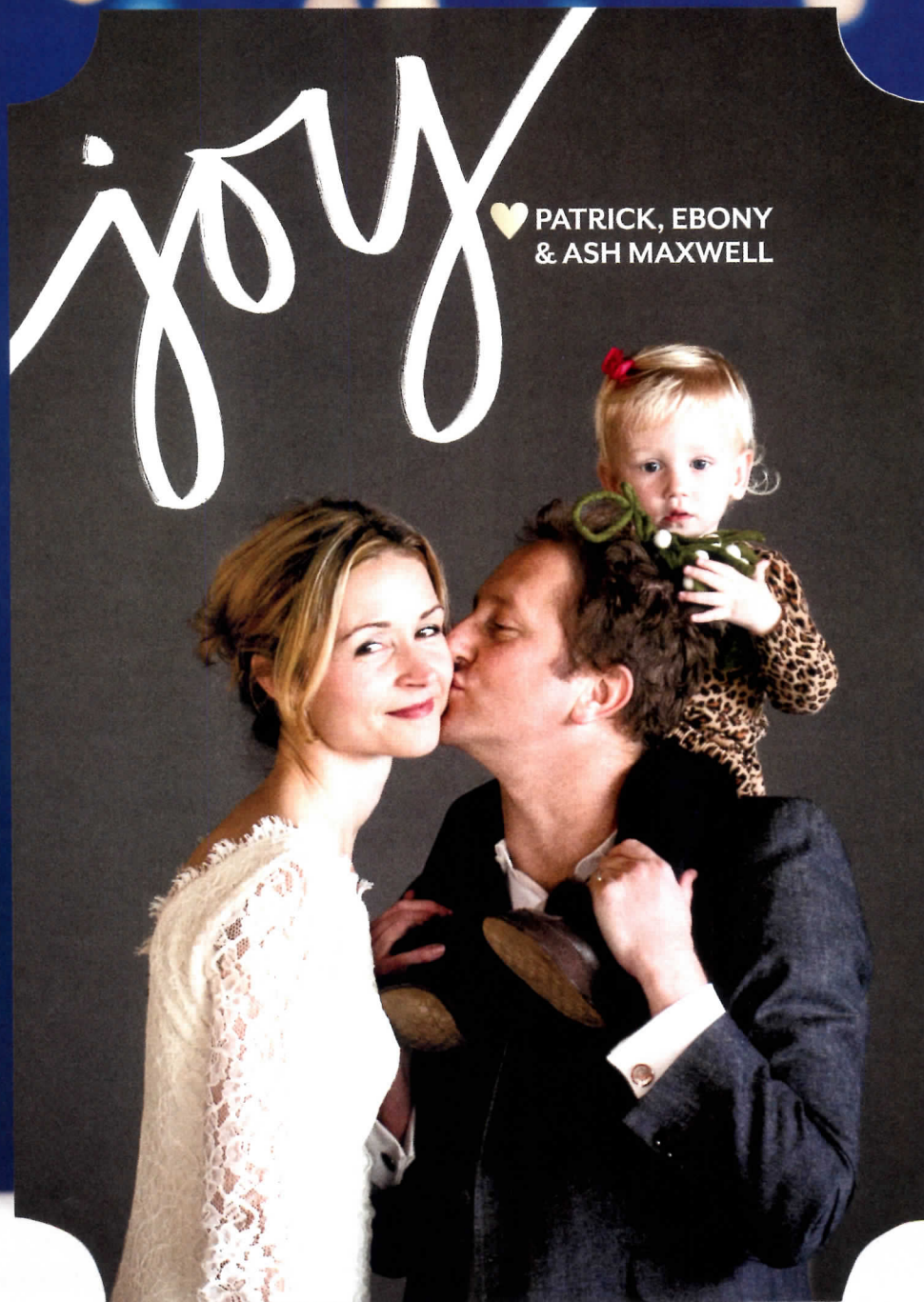
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In the Modern World

- 38 Outside: Living Roof
- 42 Products: Furniture for Living Small
- 52 Houses We Love: Brooklyn
- 54 Houses We Love: Austin
- 58 Big Ideas: Micro Housing
- 66 Houses We Love: New Zealand
- 70 Houses We Love: Chile
- 72 Report: Dwell on Design 2013

Artist and graphic designer Eiko Ojala, who lives in Tallinn, Estonia, loves playing with light, and though his work looks handmade, he draws every shape and shadow digitally. His lively illustrations have graced book covers (including those of Norway's renowned crime novelist Jo Nesbø) and newspapers and magazines from the *New York Times* to the *Harvard Business Review*. ploom.tv



Illustration by Eiko Ojala

> dwell.com/eiko-ojala

Log on to see more of the Estonian illustrator's papercut artwork.



Praise the Roof

In an unusual collaboration among birds, wind, and one of San Francisco's leading landscape architects, a California designer has made a pair of unique outdoor living spaces—one low and one high.

By **Zahid Sardar**
Photos by **Ike Edeani**



Bernal Hill, one of San Francisco's sunniest and least-developed spots, is a bare peak rising some 450 feet out of an otherwise densely packed neighborhood of charming turn-of-the-20th-century homes and shops. But whereas many manmade gardens are watered to be verdant year-round, Bernal Hill's winter green and summer brown are a refreshing marker of the seasons. And that is exactly what designer Peter Liang desired atop his recently remodeled 2,000-square-foot home on the hill's southern slope.

"I wanted to plant a green roof for its thermal mass, but I wanted it to be as natural as possible," Liang says. "To achieve that, what better partner could I have found than nature itself?"

Now his 580-square-foot green roof is like a piece of the hill; its indigenous vegetation—seeded by birds and wind—is irrigated only by seasonal rain and dew.

Purple thistles, California poppies, clover, and dandelions have all taken root in the roughly ten-inch-deep, lightweight humus and grape-husk soil. Liang has even handcrafted naturalistic undulations in the roof's terrain to serve as shields against night breezes for when he and his wife, Grace, slip up through a ceiling hatch to sleep under the stars.

Liang, whose design-build firm, Blue Truck, is temporarily located in Santa Monica, loved sculpting the

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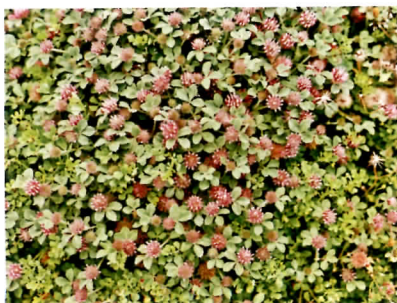


roof's gentle berms with his fellow builders. "Designing like that is not hypothetical. There is something intuitive and real that presents itself in the making," Liang says.

An opportunity for hands-on collaboration presented itself again when the home's second-story addition neared completion and Liang realized that his upslope backyard offered little play space for his two toddlers. This time, he called a friend—the prominent San Francisco landscape architect Andrea Cochran.

Cochran suggested leveling the 715-square-foot yard so that Liang's first-floor open-plan living room and kitchen could flow smoothly into it. She recommended a low, slatted fence on the south side to let in more light for a patch of lawn, and taller plants on the west and north edges to enclose the "outdoor playroom."

Hornqsheng Tu—a landscape architect in Cochran's office—took over the project and worked on his own time, fine-tuning the details and choosing child-friendly succulents, such as thorn-free foxtail agaves. Liang also leaned on Troy Martinez, of 5 Elements Design, for help with plants and labor.



Across a small patch of lawn, a cedar walkway lines the raised planting beds (right). While the backyard is a more manicured space, the roof is allowed to be wild. Plantings such as red clover (below left) and weeds, including black medic (below), are watered and pollinated naturally. "Bees are especially attracted to the clover," notes Liang.



For his family's recently remodeled home in San Francisco, designer Peter Liang undertook a two-part landscaping renovation: He planted a living roof (previous page), then, with the help of landscape architect Andrea Cochran, redid the backyard (left). The once-sloping space now has climbing vines, a slatted fence, and foxtail agaves.

The flattened backyard, shored up with Cor-Ten steel retaining walls, rubble, and new soil, now has a low-maintenance ryegrass and fescue lawn, bordered on two sides by flush cedar boardwalks for the children to tricycle on. "The lawn was controversial," eco-conscious Liang says. "But I gave in. We needed a soft space to pitch tents!"

Tough fiberglass planter boxes for herbs line up on the north side, masking the retaining walls. "These are things we've used before, but they are very site-specific here," Tu says, because these low-cost substitutes for Cor-Ten planters also double as chalkboards for the children.

Standard construction materials were deployed for the sturdy yet affordable west fence as well: Tu set 12-foot-tall, galvanized steel tubes at one-foot intervals, in four-foot-deep, 12-inch round concrete footings, and then spot-welded horizontal cables onto them to provide rungs for a tenacious and fragrant jasmine vine to climb.

"On the roof—as in jazz—our restrained, composed moves have encouraged something irrational and wild," Liang says. "That's exactly what the best collaborations do."

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You live in a small house, and you love it! Before you moved in, you got rid of your old hockey pads, pruned your T-shirt collection from 50 to 15, and felt totally liberated dumping those college textbooks. But you still need some furniture. And like it or not, furniture takes up space. Which, let's face it, you're a little shy on.

Thankfully, we've rounded up this class of top-drawer furnishings to outfit a diminutive space. Need your chair to convert to a bench and back again? Gotta be able to tuck that side table into a closet when more than two guests show up? Looking to cut some of the bulk out of your living room without, you know, sitting on the floor? Take notes and learn to live small.



“Choose, prioritize, proportion, and twist the ingredients. It may sound like a paradox, but sometimes, to make it all work, you should even lose some space.”

—THIERRY GAUGAIN, INDUSTRIAL DESIGNER OF JUST ABOUT EVERYTHING, INCLUDING AN 11-SQUARE-FOOT BATHROOM CABIN



A Citybook modular shelving by Mr. Less & Mrs. More, from \$1,670 Sheet-iron modules can be rearranged with the aid of small magnets. mrless-mrsmore.com • **B** The Profile Chair by Knauf and Brown, from \$850 The duo's folding seat compresses on a single axis, giving it a minimal profile. knaufandbrown.com • **C** GJ Nesting Tables by Grete Jalk, \$1,400 Designed in 1963 to match a similar molded plywood chair, these collector's items have been reissued by Lange Production in Denmark. suiteny.com

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A



B

“It’s all about creating cozy spaces, but deliberately so. Design, especially in a small space, should feel intentional. What’s most important is not to over-compartmentalize. Allow for flexibility.”

—KATE GROGAN, A LOS ANGELES-BASED DESIGNER FOR POLIFORM



C

A Cocktail Table Walnut by Brush Factory for YES, \$399 A 20-inch circular walnut top rests on interlocking legs and packs flat for easy storage. yescincinnati.com • **B** Ottoman by Jean-Marie Massaud for Coalesse, \$995 This hard-sided ottoman conceals compartments for magazines and remotes. coalesse.com • **C** Chairway by Ontwerpstudio Sjors, \$2,400 An attached stool retracts seamlessly into the sturdy multipurpose chair. sjorsvanderleest.nl



Ponti Petite

Want to live like a Ponti-ac? Now you can, thanks to a small-scale furniture collection originally created by Italian architect Gio Ponti and newly issued by Molteni & C.



In the 1950s, Gio Ponti designed six pieces—an armchair, rug, picture frame, dresser, tea table, and wall-mounted bookcase—for his family’s eighth-floor apartment, in a building he also designed, on via Dezza in Milan. The apartment was a flexible, open space, with few doors, and its modern multi-functional furniture was “a way to let the house breathe, not just be formal and cold,” says Francesca Molteni. Translating Ponti’s vision of apartment-ready furniture into the present day took Molteni two years: When visiting the designer’s nephew’s studio, she stumbled upon never-realized production drawings, then worked with Ponti’s heirs and artistic directors at Cerri & Associati to perfect the details. molteni.it



Gio Ponti’s bookcase and tea table represent the designer’s edited interior vision: Do a lot without taking up precious space. The bookcase (left) sports a thin, elongated frame, while the small table (below)—with gridded metal supports painted in three colors and supporting a round glass top—makes for a now-you-see-it, now-you-don’t optical illusion.



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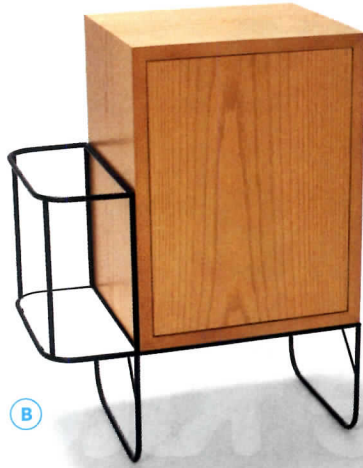
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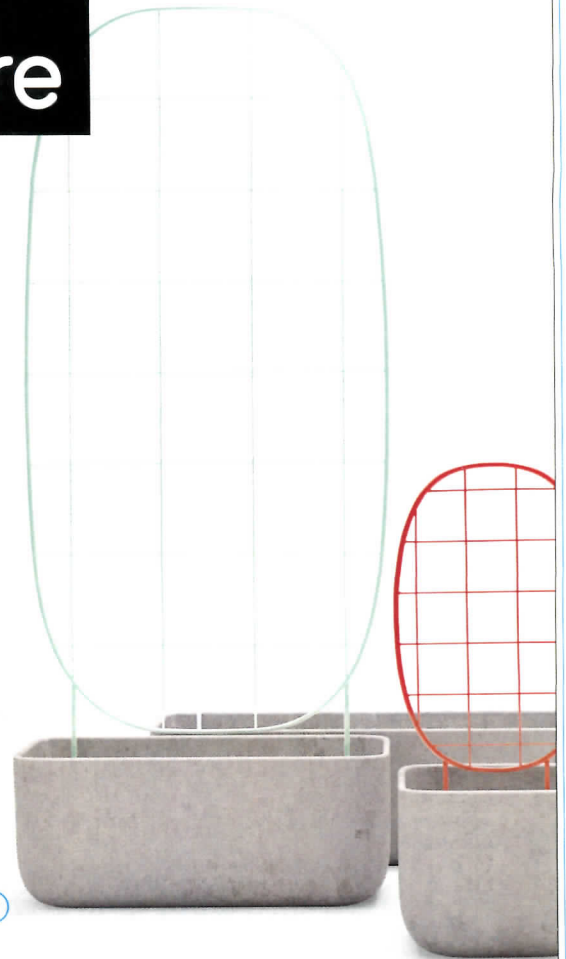
Under the Wire



A



B



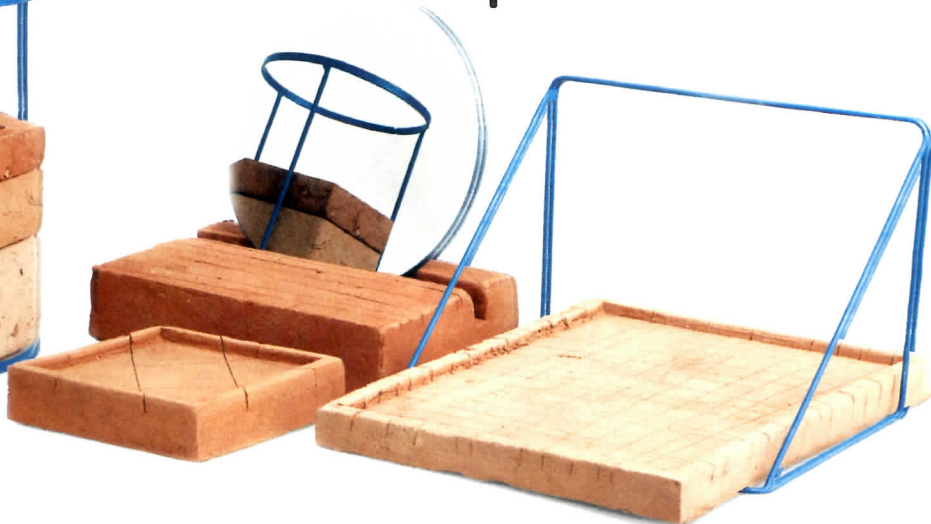
C

Negative space is a positive in our book: Incorporate thinly outlined furniture pieces into your small space and cut the visual clutter.

A TT by Ron Gilad for Adele-C, \$500 The removable tray inside a wire frame seems to float within a minimalist cage. adele-c.it • **B** Naturally Cabinet by Alexandra Gonçalves Ribbons of blackened stainless steel outline wood cabinetry and lacquered white sheet metal. alexandragoncalves.com • **C** Plantrellis by Luca Nichetto for Berga, \$600-\$1,700 Using chicken wire to support growing vines is a thing of the past thanks to these sleek wire trellises set inside concrete planters. berga-form.se • **D** Guapo desk by CB2, \$499 This trim work surface sports an industrial iron frame with a mango-wood drawer. cb2.com • **E** Adobe desk tools in terra cotta by Ilaria Innocenti, \$150-\$200 Wire "molds" affixed to weighty clay bricks make for an experimental set of work accessories. ilariiai.com



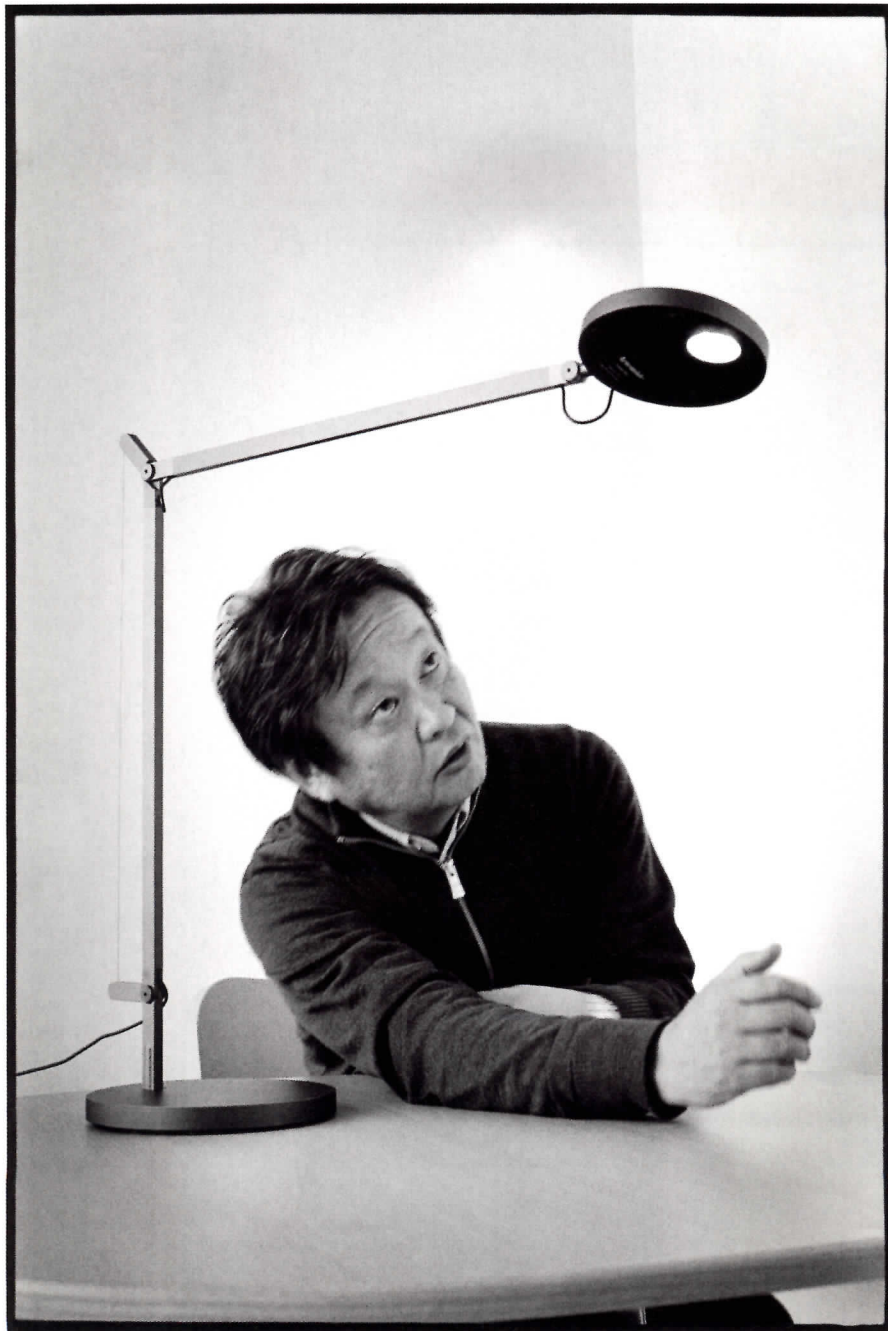
D



E

A tribute to light

Elliot Erwitt, 2013



Naoto Fukasawa: Demetra



artemide.net

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A **Concentré de Vie** by Matali Crasset for Campeggi, \$4,250

Two upholstered seats and two pouffes fit into a shell to make a traditional sofa; when removed, the flexible seating arrangement could furnish a small room. momentoitalia.com

• **B** **Par4 Coffee Table** by Bernard Vuarnesse, \$1,800 Four multi-colored tabletops reverse and slide out to expand the usable surface. momastore.org

• **C** **Spacebox** by Calligaris, \$528 The lacquer and melamine wall-mounted desk sports myriad interior cubbies and folds up when not in use. calligaris.us

A



“Pick the things that you want to do well. It’s not about trying to have every single function. If it’s not doing anything to improve the experience, then take it away.”

—PETER COOKE, DESIGN LEAD FOR BRITISH AIRWAYS

C



B

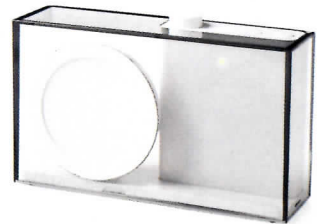


Now You See It, Now You Don't

In an especially small space, trick the eye into doubling the volume with transparent objects and reflective surfaces.



The white **Bel Air** scoop vase (\$228) by Jonathan Adler is a low-profile way to showcase blooms. jonathanadler.com



Philip Wong's **Flow Radio and Speaker** (\$85) amplifies sound from AM/FM waves or an MP3 hookup via its see-through casing. momastore.org

Antonio Forteleoni debuted his **Mirror! Mirror!** prototype at the 2013 Salone Satellite. The reflective surface—not an actual mirror—is made by staggering several layers of glass. antonioforteleoni.com



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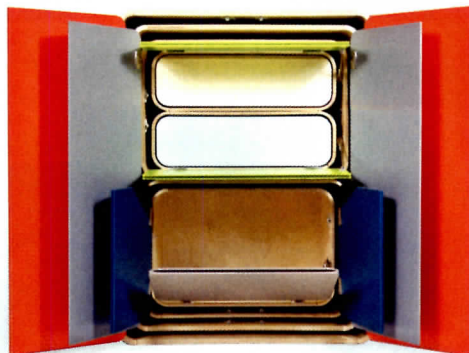
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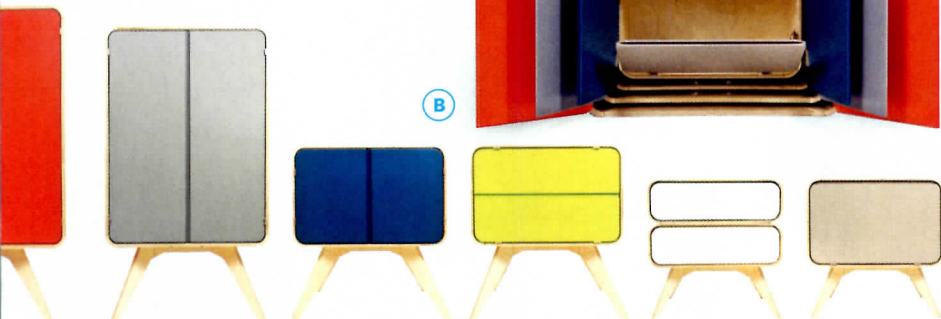
A

A Parallel Bed by Jeffrey Bernet, Nicholas Dodziuk, and Piotr Woronko-wicz for Design Within Reach, from \$2,900 (bed) and \$210 (table) Customizable with a range of sizes and an optional detachable table, Parallel can fit into rooms from minuscule to petite. dwr.com • **B** Matrioshka by Sasa Mitrovic, \$4,000 All-in-one storage in the form of two wardrobes, three cabinets, two standalone drawers, and two legs that fold into one unit. twentytree.com • **C** Fusillo wall shelves by And Vice Versa, \$560-\$590 Modules in this flexible wall-mounted shelf rotate to act as a bookend or a hanger. fusillo.andviceversa.com

> dwell.com/tiny-houses
Head online for more diminutive home picks, plus the furniture to fit in them.



B



“Many tiny houses are steep-gabled and pitch-roofed, but if you build a little place I’d go for a curved roof. It feels cozier to me. The dimensions of the space recede and you bring the outside in. And if you live in a decent climate, put your bathroom outside.”

—LLOYD KAHN, EDITOR OF THE 1973
DIY CLASSIC SHELTER



C

Build It Lean

Minute modern places to work, live, or float

Like life-size dioramas, Kanga Room Systems’ modern cabins are essentially one-room boxes whose “lids” have been pried up and propped open with windows. Starting at 120 square feet and under \$10,000, the streamlined structures can be flexibly partitioned into sleeping, bathing, and dining areas. Typical small-home dwellers “are looking to simplify their life and eliminate the superfluous,” says Kanga owner and designer Jason Ellis. kangaroomsystems.com

At 44 square feet and just over 3 feet wide at its narrowest, the Keret House in Warsaw, Poland—which brings to mind a giant coin in an oversized slot—is known as the thinnest home in the world. The all-white combination studio-living space (below) was designed by Jakub Szczesny of Centrala for Israeli author Etgar Keret. centrala.net.pl

Mike Auderer of Olympia, Washington, makes petite, environmentally friendly houseboats. His own 550-square-foot craft is the sleek and cheerful *Sweet Pea*, where he’s lived for the past year and a half. “I pretty much run it with a cell phone and a laptop,” he says. “I wouldn’t change it for the world.” firstmatebuilders.com

—Edith Zimmerman



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Architect Philip Ryan placed fluorescent bulbs that mimic daylight in the ceiling alcove of his Brooklyn apartment (left). The glow reflecting down the walls makes the room feel more expansive.

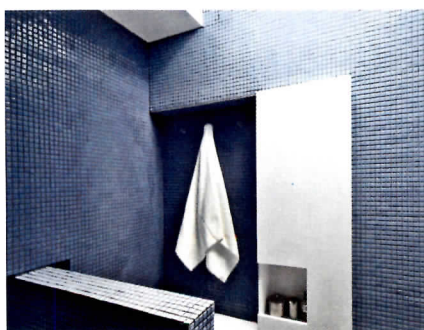
Restricting storage to a monolithic bank of bookshelves and cabinets (below) cuts down on furniture clutter. "If you put a lot of small things into a small space, it can feel twice as small," Ryan says. "If you have an object with heft and mass, it makes everything feel larger. It seems contradictory, but it works." He outfitted an Ikea Pax and Komplement closet system with custom doors and placed automotive felt over them to dampen sound from a nearby track of the Long Island Rail Road.

Crowning Achievements

Project: Crown Heights Apartment
Architect: Studio Modh Architecture, studiomodh.com
Location: Brooklyn, New York

Like many apartments in early 20th-century row houses, architect Philip Ryan's Brooklyn abode was the epitome of spatial inefficiency. "You were constantly running into doors," he says. An early renovation goal of Ryan's was to reconfigure the 580-square-foot apartment's geometry: "I wanted two linear rooms: one zone for cooking and eating and another for living and sleeping." He removed interior walls and crafted a hallway spanning the length of the residence to increase the flow of light and air throughout. "Even when you're in these relatively tight areas, the eye doesn't focus on the smaller moments—you're getting borrowed views from the other rooms, making the space feel more generous," he says.

A renovation in Brooklyn proves that the secret to living in compact quarters lies in the details.



In the bathroom (above left) and throughout the apartment, Ryan kept lines as pure as possible by designing built-in storage alcoves. The cutout space in the white cabinet does double duty as a door pull and a cubby for frequently used items. The same philosophy inspired the quirky window-sill flowerpot recess (left).

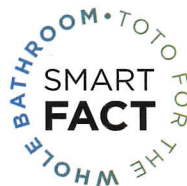


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In a family's pint-size lake retreat in Austin, Texas, ipe siding and decking meet concrete floors and steel-and-glass windows. Stained cypress was used for the ceiling and soffit. The custom barn-style sliding door conceals the family's collection of giant inner tubes and other boating equipment.

Project: Cousin Cabana
Architects: Un.Box Studio
un-boxstudio.com
Location: Austin, Texas

Photos by Kimberly Davis

It Takes a Village

A family matriarch enlisted an architect, an interior designer, a builder, and a landscape architect to help realize her vision for a diminutive, low-key lakeside getaway.

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Owners Dudley and Sandy Youman (above) keep a flotilla of watercraft ready for entertaining their children and grandchildren. Interior designer Herb Schoening worked with the Youmans on the furnishings and finishes for their 480-square-foot cabin. A Saarinen Womb Chair upholstered in Knoll fabric is accented by a Maharam pillow

and a ceramic Oppiacei pouffe from Skitsch (above right). Acapulco chairs, handmade by Greenpoint Works in Brooklyn, and a Prince Aha stool by Philippe Starck for Kartell grace the deck outside. Landscape architect Tait Moring installed pavers around the structure's perimeter (right) and kept the tree cover intact.



Purchased in the 1970s, Sandy and Dudley Youman's narrow Lake Austin waterfront encompasses five heavily wooded acres with 120 feet of lake frontage. For years the only buildings on the property were a dilapidated shack and a boat dock, until Sandy Youman decided she wanted a modest family-style "cabana that is married to the land." She hired Austin architect Jared Haas of Un.Box Studio, and the result is a simple mini-house that crams multiple functions (and five grandchildren) into a one-room, 480-square-foot structure.

Though the Youmans initially requested prefab, Haas convinced them that custom

might be the way to go, especially since steep terrain and inconvenient access points prohibited off-site construction.

"We spent a year just designing the shell," says Haas. "It became a family process and a huge team effort." Joining in were interior designer Herb Schoening, landscape architect Tait Moring, and contractor True Build.

Moring kept the plantings simple out of respect for the site's inherent drama. He added native limestone walkways, plus subtle shrubbery and ground cover—like wavy scaly cloakfern, fragrant mistflower, and moss verbena—of which 90 percent are indigenous lake species.

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A Little Slice of Home

From crowded cities to a trailer park of tiny houses planned for Sonoma County, California, multiunit micro-housing complexes are popping up all across America.

By Taflin Laylin
Photo by Eli Meir Kaplan

Brian Levy, Tony Gilchrist, and Jay Austin (left to right), are creating the Boneyard Studios complex in Washington, DC, along with Lee Pera and a team of architects and builders. The four structures onsite are both experiments in small-space living and, during public “work days,” a base for educating the community about construction, design, and tiny houses.



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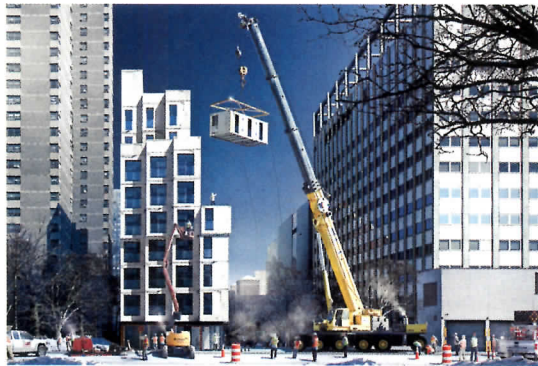
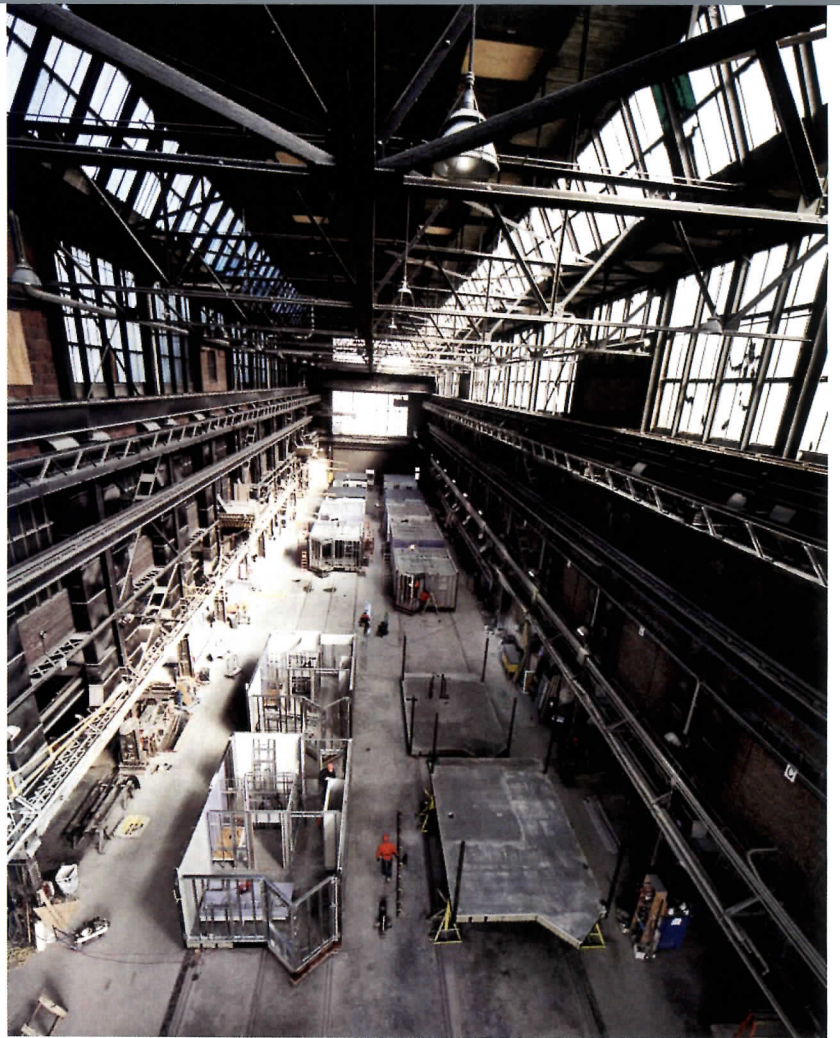
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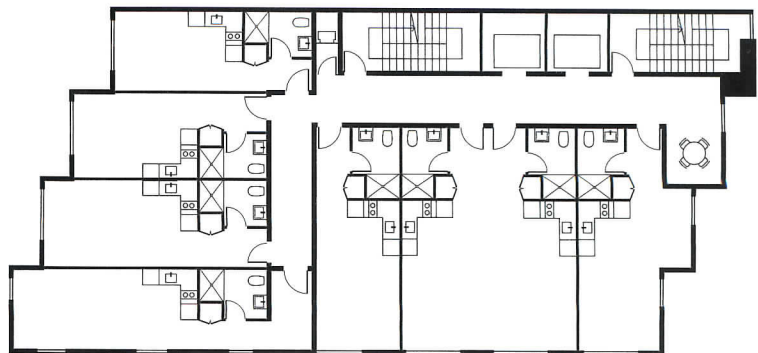
In Texas, where bigger is supposedly better, there's a budding demand for very small homes. Fort Worth might be one of the last places you'd expect to find a waiting list for tiny housing, but if the city's new White Buffalo micro-unit complex is any indication, the yen to live small is a nationwide trend. White Buffalo's 63 units range from 540 to 995 square feet—grand by micro-home standards, but miniscule for Texas—and were fully leased in half the time developer Lang Partners predicted.

The Big Apple is currently undertaking the adAPT NYC micro-housing project, a pilot program on public land in the Kips Bay neighborhood. Architects and partners Eric Bunge and Mimi Hoang of nArchitects won the commission to design the 55-unit building in January 2013. And as former dwellers in a 350-square-foot apartment, they relied on their experience to devise the winning design. What the couple most missed during their tenure in a tiny home was natural light and air, so each of the 250- to 370-square-foot units will have nearly ten-foot ceilings and Juliet balconies.



nArchitects, Monadnock Development, and the Actors Fund Housing Development Corporation partnered on a winning proposal for a micro-unit apartment block. Renderings of their project (right) reveal a building made of 55 modules that will be prefabricated in a

factory in the Brooklyn Navy Yard (top) and craned into place on a city-owned lot on East 27th Street in Manhattan (above, left). The units are arranged on every floor to form a staggered facade (above, right) and will measure between 250 and 370 square feet each.





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To make the sub-300-square-foot units in San Francisco's prefab and LEED Platinum-targeted Smart-space SoMa building (below left) more livable, Panoramic Interests and ZETA Design + Build installed clever convertible furnishings, including a hydraulic table that

lowers to become a window seat (below right) and a Murphy bed that turns into a dining table. "It's important to be able to get rid of the bed," says developer Patrick Kennedy. "To me, there's nothing inherently more depressing than looking at the bed all day."



In San Francisco, sky-high rents and a forward-looking bit of 2012 legislation spearheaded by City Supervisor Scott Wiener have paved the way for Smartspace SoMa, a new prefab building containing twenty-three 295-square-foot apartments, developed by Panoramic Interests. In fall 2013, students from the California College of the Arts will move in. Rents are set at \$1,600 per month, a staggering sum in many cities but a relative steal in tech-boom San Francisco, where studios can fetch \$2,500 to \$3,000 on the open market.

Even the hinterlands are getting in on the action. Jay Shafer moved into his first tiny house 16 years ago and has been helping people lose domestic square footage since 1999, when he founded the venture that would become Four Lights Tiny House Company, manufacturing homes under 300 square feet. Shafer is currently at work on his grandest vision yet: a whole community of micro-dwellings in Sonoma County, California.

"I want to build a core of 12 to 20 houses, and then more houses around that," he says. "We'll also have a communal farm." Shafer's cheekily named Napoleon Complex is essentially a trailer park,



Jay Shafer's Four Lights Tiny House Company sells floor plans for houses that start at 98 square feet. The Gifford (left) is a Craftsman-inspired, 112-square-foot structure that can be wheeled from site to site. Shafer has designed a residential community of micro-dwellings in Sonoma County, California.

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BIG IDEAS

an R.V.-zoned community of up to 70 houses, each under 400 square feet, set to be completed in 2015. Shafer argues that a success here will create a broader “contagious model for responsible, affordable, desirable housing.”

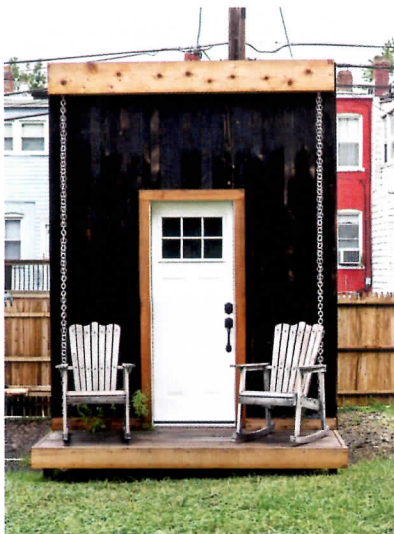
This vision—a community of tiny mobile houses—is already taking shape on an alley lot in Washington, DC, albeit on a smaller scale. Lee Pera, who works for the Environmental Protection Agency, started the Boneyard Studios village with Brian Levy in early 2012, and today she and three cohorts are putting the finishing touches on the interiors of their four 200-square-foot-and-under homes on wheels. For Pera, the project is about paring life down to the essentials, forming a community with her neighbors, and “starting the conversation” in DC about compact, affordable housing.

Though she'd like to live there full time, current zoning forbids it, making Boneyard Studios strictly an experiment. But each mile she travels back to her main residence fuels her commitment to community outreach on living small. The momentum seems to be at her back.



At Boneyard Studios in Washington, DC, Brian Levy's Minim house (top) has a built-in sofa with storage and a moveable table that can serve as a dining area, desk, or kitchen worktop. Jay Austin's Matchbox

house (below and right) is only eight feet wide but feels bigger thanks to a well-organized interior, a skylight over the lofted bed, and some clever storage moves, including magnetized spice containers overhead.



Photos by Eli Meir Kaplan

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Rookie firm Patch Work Architecture used locally sourced Lawson cypress to clad the exterior of a 970-square-foot house in New Zealand. Vibrant painted accents contrast with the otherwise neutral structure. Steel trusses, painted in a blue hue called Lochmara from Resene, are visible through the fiberglass panels on the veranda.

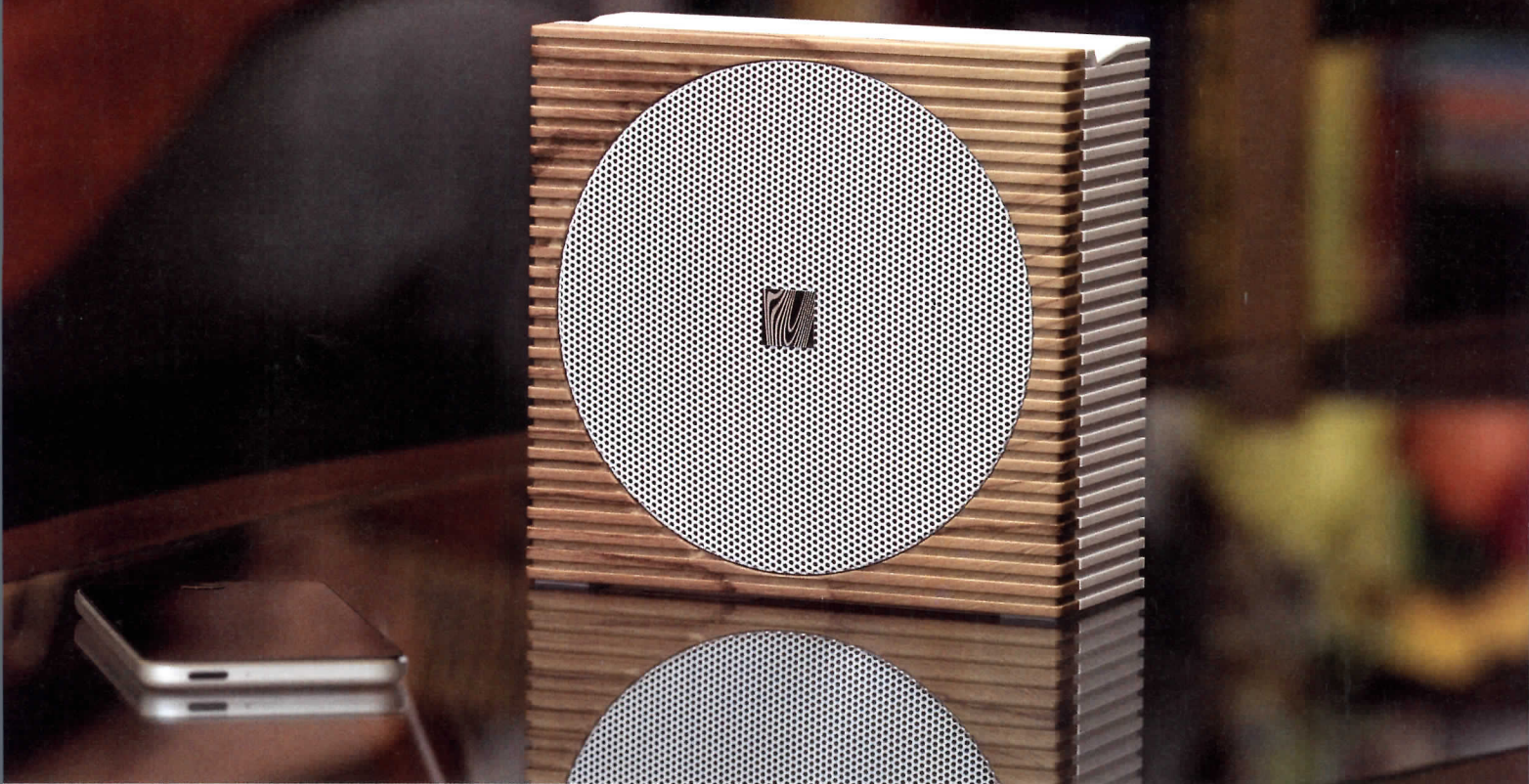
Kiwis' Big Adventure

Three designers jump-start their practice with an affordably built abode in New Zealand.

Project: Dogbox
Designers: Patch Work Architecture,
patchworkarchitecture.co.nz
Location: Whanganui, New Zealand

Photos by Paul McCredie

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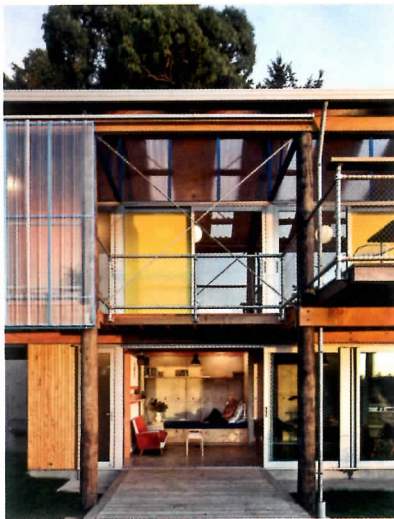
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In 2010, Ben Mitchell-Anyon, Sally Ogle, and Tim Gittos took out a loan, quit their day jobs, and embarked on their inaugural project together as Patch Work Architecture. The assignment was simple: Find an inexpensive plot of land and build themselves a small house. "We were all keen to build something exciting and experimental, yet modest and simple at the same time," says Mitchell-Anyon.

They purchased a hilly plot in Whanganui, a sleepy provincial city located two and a half hours north of Wellington, New Zealand, and kicked off construction in 2011. During the next year, the trio (with the help of their architect friend Caroline Robertson) designed and built everything in the house, from the structure down to the cabinetry, tweaking and modifying details along the way. Thanks to their sweat equity, the residence came in at about \$130 per square foot and taught them the value of onsite decision-making, which will inform the budding firm's future projects. "There are things that you can never really know from a computer model or a drawing," says Mitchell-Anyon.



The second-story viewing platform (above) was born from an onsite discovery. After framing the first level, Patch Work Architecture noticed a vista to the west and decided to add a window. A promenade (right), playfully dubbed "the wharf," offers a spot to catch morning rays.



The designers fabricated everything in the house, down to the quarter-sawn pine and macrocarpa-wood kitchen cabinetry and concrete floor (above). "Physically the most challenging part of the build was wrestling an incredibly slippery concrete pump up the muddy driveway in the rain!" says designer Ben Mitchell-Anyon. The enamel pendant light is vintage.

> dwell.com/patch-work
Head online to see more images of the eccentric New Zealand home.

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Project: Casa Klotz
Architect: Mathias Klotz, mathiasklotz.com
Location: Tongoy, Chile



Mother Nature's Son

Mathias Klotz's first project, a deceptively simple bayfront house in Chile was commissioned by his mom on a shoestring budget.

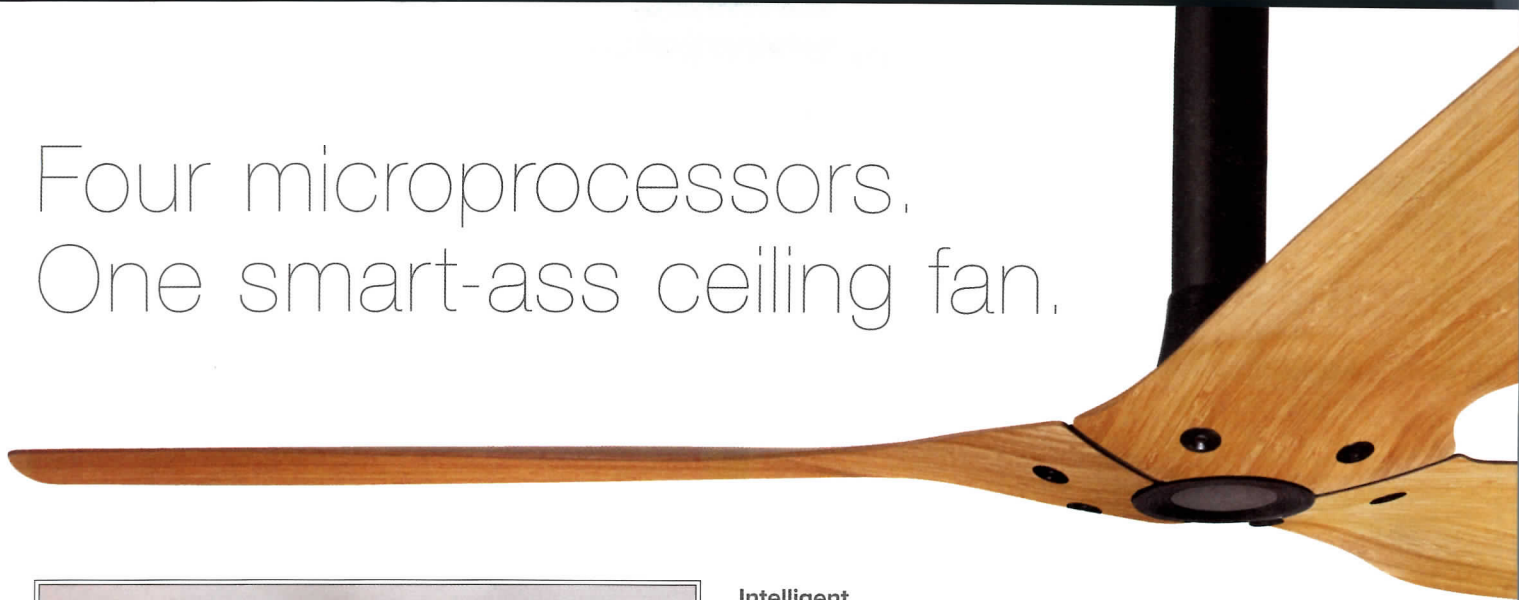
Situated between a bay and a coastal mountain range, Casa Klotz makes a powerful geometric contrast to its isolated natural surroundings. The northern facade, which faces the water, takes in the view via double-height windows in the main living room, plus terraces punched into the second floor.



In 1991, after Isabel Germain separated from her husband and inherited some money from her mother, she decided to build a one-of-a-kind refuge on a remote beach outside Tongoy, Chile. Luckily, her \$20,000 budget went far with her architect of choice: her son, Mathias Klotz.

Klotz—who sketched the layout on an airplane napkin and says that, to date, “it’s the only project I have completed without making changes”—designed the beach house as a low-cost dwelling that requires little maintenance. To this day, the Klotz family still spends the summer and occasional long weekends in their getaway. As for its architectural legacy, Klotz says of his earliest completed project, “It represents what I consider to be the essential aspects of a building.”

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Dwell on Design 2013

At our best-attended show yet, the floor was overflowing with great design, while our onstage programming kept the audience engaged all weekend long.



With a record attendance of nearly 31,000, Dwell on Design welcomed visitors from 34 countries and six continents from June 21 to 23 to the annual show at the Los Angeles Convention Center. Ahead of and concurrent with the show, Dwell Design Week (which ran June 14–23) included the Dwell Los Angeles Home Tours, two Meet the Architects Nights—in which we hosted the architects of the residences selected for the home tours—and showroom events with Dwell editors at Lladró, Marimekko, and Resource Furniture. This year, for the first time ever, we announced Dwell Labs, in which select designers from the American Society of Interior Designers (ASID) reimaged eight units in the modern L.A. buildings Met Lofts and 1600 Vine, on display before, during, and after Dwell on Design.

On the show floor, over 400 exhibitors displayed more than 2,000 products in five distinct zones: Dwell Outdoor, Kitchen and Bath, Design and Materials, Furniture and Accessories, and Technology. Holding court in the middle of the show floor, Dwell Outdoor was curated by Shades of Green Landscape Architecture, installed by FormLA Landscaping, and filled with five full-scale prefab structures, two Airstream trailers, and myriad outdoor furnishings. Three stages were packed with design programming all three days, and we welcomed authors such as Ed Begley, Jr., and Martyn Lawrence Bullard for book signings.



ASID further partnered with Dwell on Design this year by hosting its annual Chapter Leadership Conference both at and around the show; we also collaborated on a series of Continuing Education programs with record attendance with organizations ranging from the American Institute of Architects (AIA) to the National Association of Home Builders (NAHB), the U.S. Green Building Council (USGBC), the National Kitchen & Bath Association (NKBA), and many others.

Encompassing more than 200,000 square feet of space on the show floor, Dwell on Design 2013 welcomed nearly 31,000 visitors to our celebration of the modern world, held annually in Los Angeles (above). More than 400 exhibitors set up shop over a weekend in June, including Emeco (top), debuting Konstantin Grcic's Parrish chair.

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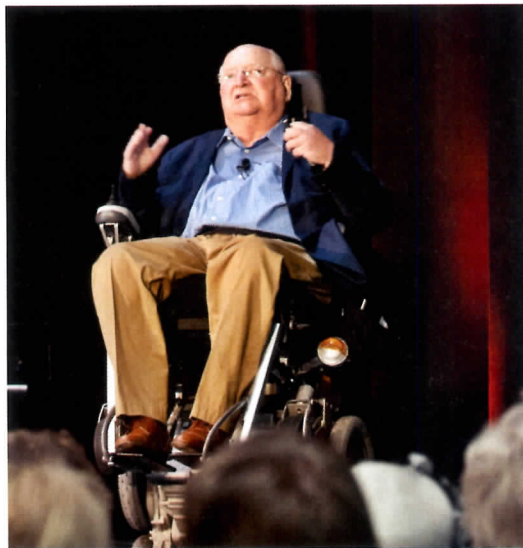


Design Language

It is our great pleasure each year to welcome the leading minds in architecture and design to engage us all in a meaningful dialogue at the show, and this year was no exception. Kicking things off was our keynote speaker, architect Michael Graves, who shared his own design journey with the audience, including his devotion to Italian architecture, his curation of his home in Princeton, New Jersey, and his new product line for jcpenny. The weekend was filled with design programming ranging from slideshows to interactive Q&As to inspire the audience.



Dwell editor-in-chief Amanda Dameron, *Breaking Bad* star Bryan Cranston, builder Bryan Henson, and project designer John A. Turturro (above, from left), discuss the actor's sustainable beach house (see Dwell, July/August 2013). Also onstage were keynote speaker Michael Graves (far left) and, from left, Dameron, The Lincoln Motor Company's Janet Seymour, and designer Trina Turk (below left). Exhibitors included Airstream (left) and Franz Viegner (below), the Dwell on Design Kitchen and Bath Award winner.



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Onstage

More than 200 speakers took to three stages—the Sustainable Design Stage, the Design Innovation Stage, and the Business of Design Stage on Friday, which became the Demo Stage Saturday and Sunday—for a series of panel discussions, lectures, symposia, and hands-on demonstrations. On Friday, June 21, ahead of Graves’s keynote address, we handed out the 2013 Dwell on Design Awards to winners in ten design categories.

The American Institute of Architects, Los Angeles (AIA|LA) took the stage Saturday, June 22, for the annual Restaurant Design Awards, hosted by designer Barbara Lazaroff. Throughout the weekend, we previewed exhibitions from the Getty and the Museum of Contemporary Art (MOCA), the MAK Center, and educational institutions such as the Julius Shulman Institute at Woodbury University and SCI-Arc.

Industrial designer Isabelle Olsson (right) gave the Demo Stage audience an interactive overview of her latest endeavor, Google Glass.



Highlights

On the Demo Stage, we invited Emeco CEO Gregg Buchbinder, blogger Laura Guido-Clark, and Simply American blogger John Briggs (above, from left) to contemplate the implications of knockoffs. Nearby, on the Design Innovation Stage (right), panelists and audience members gather after a discussion. Attendees were offered free one-on-one consultations with designers (center right).



Show attendees had plenty of opportunities for interactive fun throughout the weekend, including free one-on-one consultations with architects, designers, landscape designers, and Dwell editors. The VividWorks Passport to Design program encouraged designers to participate in a treasure hunt of sorts, utilizing furnishings from exhibitors to design the ultimate virtual living room.

In the Pinterest Pavilion, designer pinboards came to life with Sunbrella fabrics and Sherwin-Williams paint colors, while the Hansgrohe Twitter Wall kept the Dwell on Design Tweets rolling. The “Young Guns” exhibition brought together the top area schools—Art Center College of Design, Otis College of Art and Design, USC School of Architecture, and UCLA Architecture and Urban Design among them—to show student work and allow a glimpse into the future of design.

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The Show Floor

Attendees were treated to more cash-and-carry opportunities than ever before, such as pop-up shops from A+R and AetherStream. Exhibitors debuted new furnishings, while full-scale prefabs, ranging from LivingHomes' new C6 model and the jcpenny-furnished prefab home built by Method Homes, once again proved extremely popular.

To honor Dwell on Design's host city, a team of Los Angeles-based artists painted a series of living murals all weekend, while our artist-in-residence, Tanya Aguiñiga, built and conceptualized an atelier (in collaboration with People Assisting the Homeless and United Way Los Angeles) in which she, her team of artists, and Dwell on Design attendees created move-in kits—consisting of a table, stool, artwork, and blanket—that went to permanent homes for L.A.'s formerly homeless population.



One of several full-scale prefabs on display was a pieceHomes model (above) by Los Angeles-based Davis Studio Architecture + Design. The Black & White Asymmetric Rya (right) was hand-made by another L.A. exhibitor, Brook & Lyn.



Nourishmat (above), the Dwell on Design Award winner in the Design and Materials category, helps even the most amateur gardeners grow their own food. Another Dwell on Design Award winner, Emeco (right), was awarded Best in Show for their striking booth and sustainable philosophy.



Sverre Uhnger's Oo lamp was part of the exhibition "The Essence of Things: New Designs from Norway," making its West Coast debut at the show.

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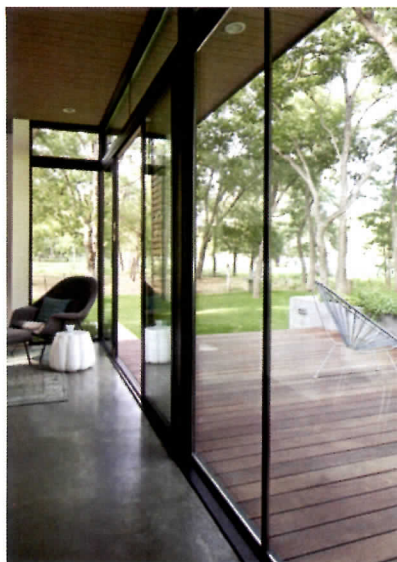
EXTENDED SLIDESHOW

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COLLECTION

IT TAKES A VILLAGE

See more of Un.Box Studio's cabin for the Youman Family, on Lake Austin, in Texas (page 54). Don't miss the slide-show, with shots of the home's impressive one-room interior and locally inspired landscape, as well as an extended interview with architect Jared Haas about making each inch count. dwell.com/homes/austin-cabin



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Need help living large in your cluttered quarters? Our five-step "Let's Get Small" program by architect Dan Maginn is a handy guide to paring down your possessions, calculating the minimum square footage for your lifestyle, and making interior design decisions to optimize a cramped layout. dwell.com/design-101/article/lets-get-small

VIDEO

DREAM/BUY/LIVE

In the third installment of our video series with GE Monogram, we get an exclusive glimpse into a futuristic Manhattan high-rise kitchen remodel. Check out the video to see the impact an updated kitchen outfitted with GE Monogram appliances can make in a home. dwell.com/video/live



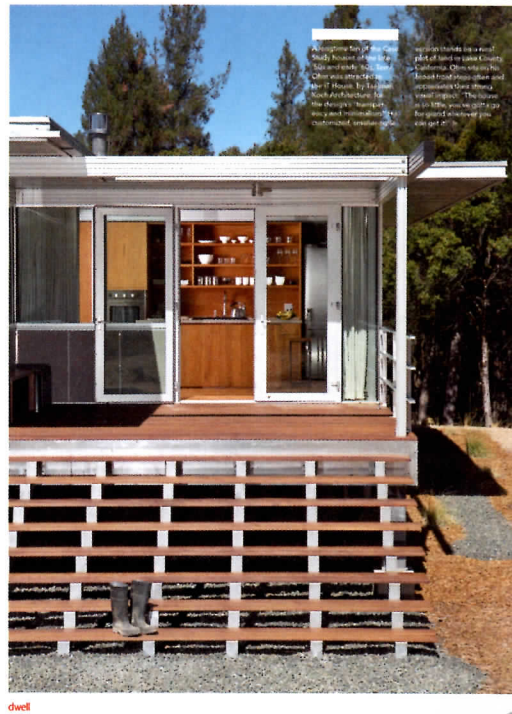
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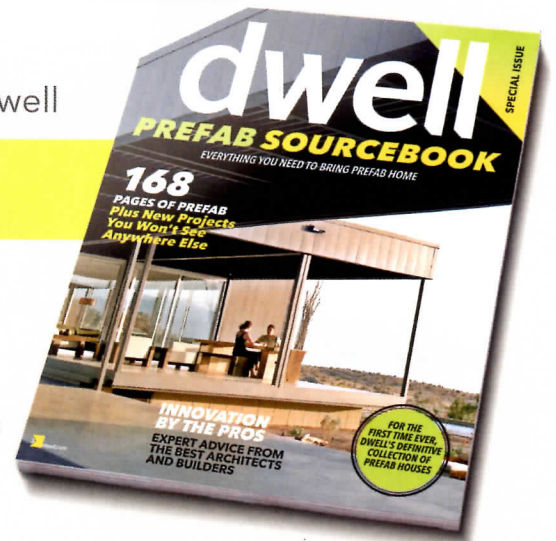
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Dwell Renovation



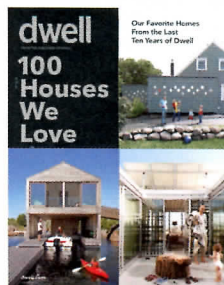
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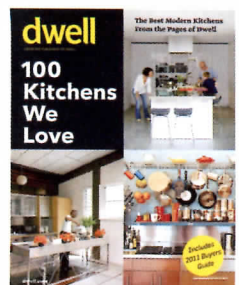
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Strips of white-oak flooring line the interior of the studio, created by designer Jeff Vincent and PATH Architecture. The George Nelson Bubble Lamp Saucer pendant is from Modernica; the kitchen cabinets and appliances are by Jenn-Air. All accessories are from Canoe and Relish. ▶ modernica.net
jennair.com
canoeonline.net
shoprelish.com

The logo for Victoria + Albert, featuring the brand name in a serif font with a circular symbol containing a plus sign between the words.

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Featured product: Drayton

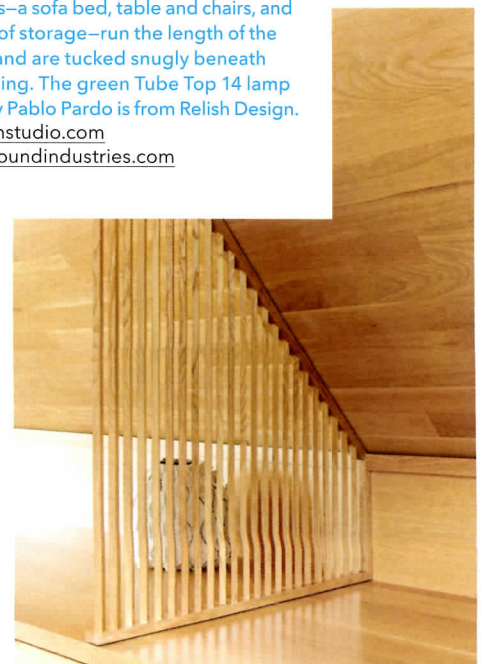
Piles of homework, lacrosse sticks, bills, and other domestic detritus litter every surface of a Tudor-style house in Southeast Portland, Oregon. Three teenagers clamor for attention, and a cat and dog roam underfoot. It's not surprising, then, that when these homeowners decided to redo their garage and backyard, they envisioned the new space as an oasis of calm where each member of the family could quietly pursue their own interests. "They wanted something that could be a guesthouse, art studio, and retreat," says Jeff Vincent, a designer who worked with principal Ben Kaiser of PATH Architecture on the project. "They asked for a flexible space where the family could get away from each other."

To create this ideal, PATH knocked down the existing garage, a decrepit building lacking electricity. In its place, they built a sleek structure whose pitched roof and stucco siding reflect the home's 1923 vintage but which otherwise stands as a simple rectangle. Upstairs, a wall of windows welcomes sun into a large open-plan room with a lofty ceiling. There isn't an interior door in sight, the furniture is cleverly built into the walls, and wood wraps its way around every surface—all of which keeps the 520-square-foot space flowing and flexible. Downstairs, Douglas fir salvaged from the previous garage clads the wood-framed structure, and the eldest daughter's art enlivens the otherwise unadorned space. "The entire family uses the spa, the mother practices yoga while the father writes upstairs, and one of the daughters has claimed the downstairs as an art studio of her own," says Kaiser. "The intent was to leave the spaces undefined to allow the family to use them as they see fit." ■



It's All Wood

PATH partnered with local woodworkers Benjamin Klebba, of Phloem Studio, and Bren Reis, of Earthbound Industries, to build furniture and cabinetry into the walls. "Our desire was to have the spaces appear as though they were carved from a single block of wood, with the movable pieces an integral part of the overall composition," says Vincent. "This created a feeling of seamlessness." The main built-ins—a sofa bed, table and chairs, and plenty of storage—run the length of the space and are tucked snugly beneath the ceiling. The green Tube Top 14 lamp (left) by Pablo Pardo is from Relish Design. phloemstudio.com earthboundindustries.com



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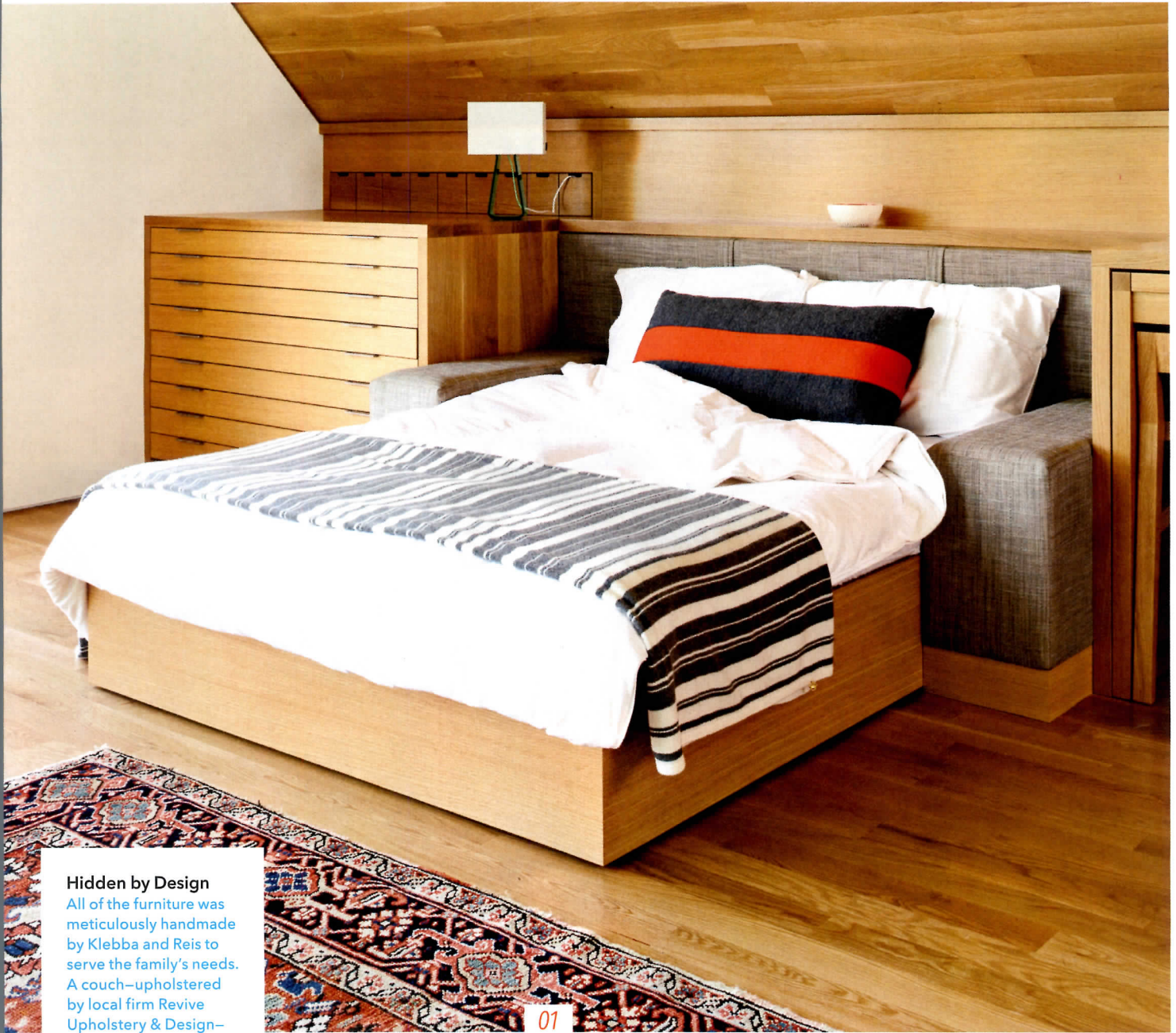


Moduluxe Bedroom

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Hidden by Design

All of the furniture was meticulously handmade by Klebba and Reis to serve the family's needs. A couch—upholstered by local firm Revive Upholstery & Design—slides out on hidden casters and transforms into a full-size bed (with the headboard doubling as a linen cupboard) where guests can sleep. The dining table tucks under a shelf when it's not pulled out for meals. There's even vertical storage for canvases for their teenage daughter. "This was a very, very, very custom job," says Klebba. revivepdx.com



02



03



04



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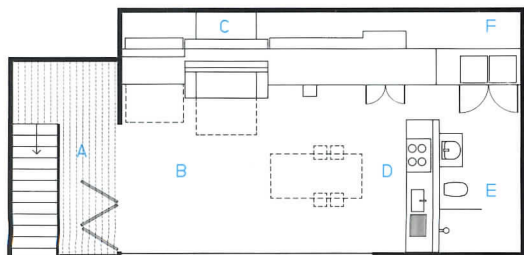


Back to the Landscape

Fusion Landscape Design worked with PATH to remake the backyard into a grown-up playground. Under the stairwell sits a tiny custom cedar sauna and an outdoor shower—just a literal hop, skip, and jump away from the sprawling in-ground eight-by-ten-foot hot tub. Down three short stairs, Gloster’s Elan dining table from Design Within Reach is surrounded by Spark chairs by Don Chadwick for Knoll and a built-in fire pit and DCS grill by Fisher & Paykel—all resting on a smooth surface of bluestone pavers. fusionlandscapedesign.com
dwr.com
knoll.com
dcsappliances.com

Skip to the Loo

In the bathroom, a thin pane of glass separates the shower; an Aquaplane sink by Lacava hovers above a built-in vanity illuminated by a lean Adelphi light by Oxygen Lighting; and blue-green glass penny tiles by Terra Verre decorate the floor. The absence of a door, combined with windows on two sides, makes the bathroom feel like a continuation of the overall space. lacava.com
oxygenlighting.com
terraverre.com



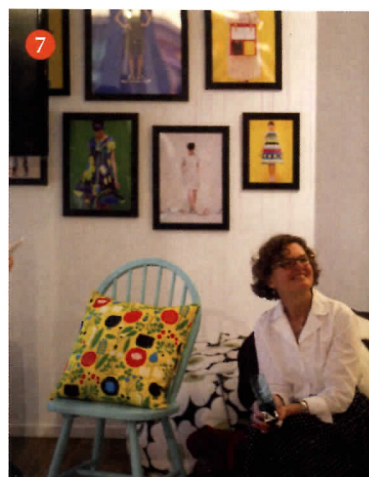
Family Studio Floor Plan

- A Entrance
- B Living-Dining Area
- C Built-Ins
- D Kitchen
- E Bathroom
- F Laundry-Storage



dwell

SCENES



DWELL ON DESIGN | VIP LOUNGE

At this year's Dwell on Design, new looks from HD Buttercup helped define the VIP Lounge, which played host to exclusive demonstrations by celebrity chef Brian Malarkey. After Dacor showed off their new Discovery appliances, guests were treated to a signing of Malarkey's *Come Early, Stay Late* and a special wine tasting. In addition to the furnishings and appliances, Lutron Electronics and Saatchi Online added ambience to the space.



1 Discovery WineStation by Dacor 2 Celebrity chef Brian Malarkey 3 4 5 The Privacy sofa, Pebble table, and Slipcovered Club chair are all from HD Buttercup.

DWELL DESIGN WEEK | EVENTS

Dwell Design Week, June 14-June 23, presented by The Lincoln Motor Company, was a series of special events and home tours leading up to and in conjunction with Dwell on Design, and at which over 3,000 design professionals and consumers experienced the best of Los Angeles design. Dwell-hosted private evening events included an interview with American artist Gary Baseman at Lladró, a behind-the-scenes look at Finnish textile company Marimekko, and a celebration of the opening of the Resource Furniture Los Angeles showroom.



6 Moby and Gary Baseman 7 Susan Inglis 8 Christine Salzer, Lisa Blecker, Challie Stillman, and Roberta Colombo.

Compact Cabin

AN ARCHITECT RECASTS A 1960s ARTIST'S RETREAT IN SOUTHEASTERN NORWAY.

Architect Irene Sævik's summer retreat lies an hour's drive from bustling Oslo. In true Scandinavian form, principles of simplicity and respect for nature govern the house's design. Originally built in the 1960s by the Norwegian artist Irma Salo Jæger, the 430-square-foot cabin sat unoccupied and in partial disrepair for years before Sævik purchased it and decided to expand. "It had an appealing expression that inspired me to develop it further—to transform the site and make a stronger connection between house and landscape," Sævik says. She added an office, bedroom, sauna, and bathroom in a series of individual pavilions joined by decks, bringing the total area to just under 970 square feet. "I tried to make a place where one could stay alone, as well as a good place to be with friends," she says. ▮

By Diana Budds
Photos by Ivan Brodey



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The house is divided into three sections connected by a series of outdoor galleries. "When I walk from one room to another, I have to go outdoors and feel the weather and nature—rain, cold, and sun," says Sævik. Instead of emphasizing the expansive panorama of oak, pine, and aspen trees, the house frames select views—a move inspired by Japanese design. ▶



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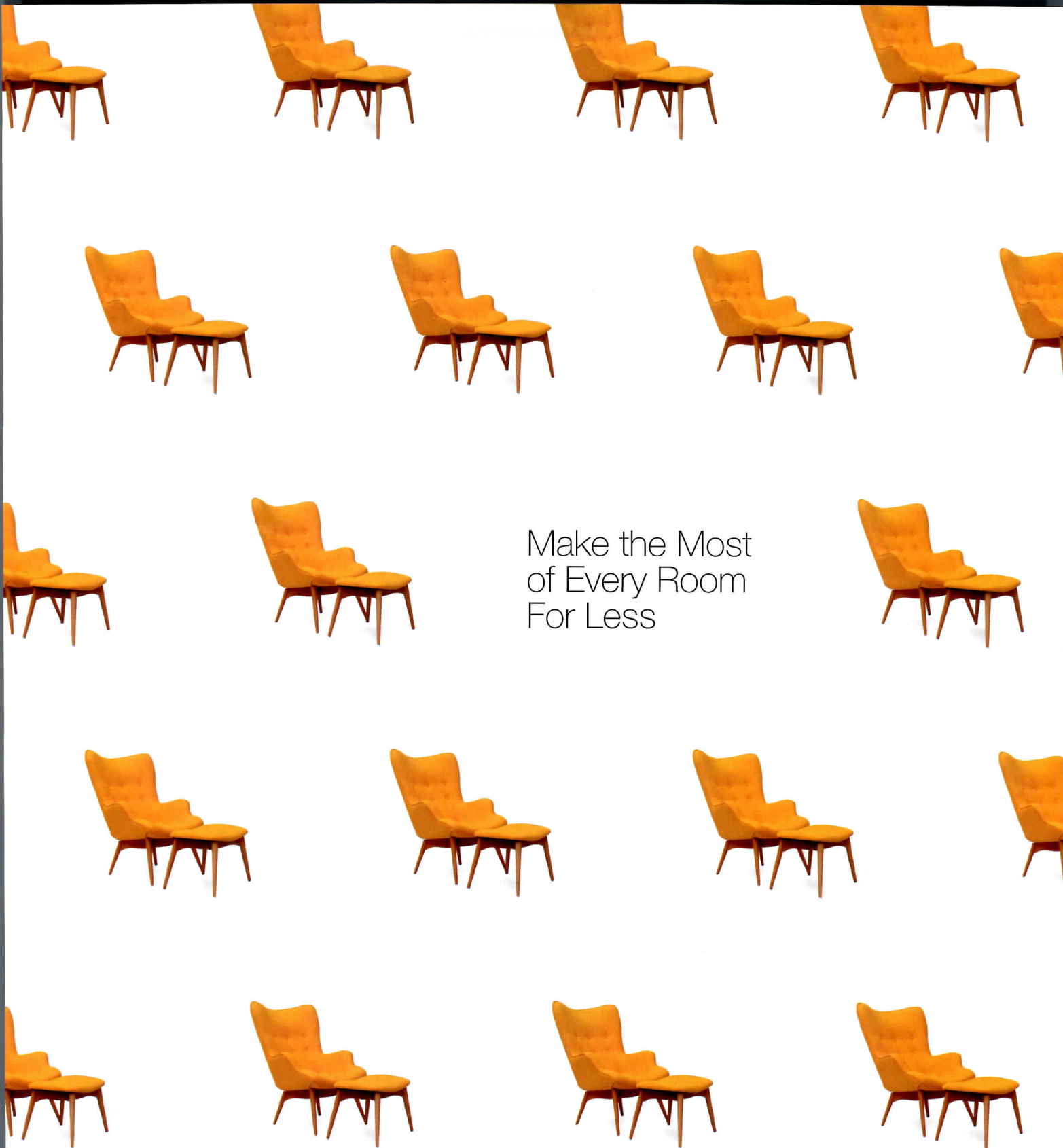




▲ The interiors are clad in white-glazed pine, a contrast to the black-stained facade. The brick fireplace is original. Near a Polder sofa by Hella Jongerius for Vitra is a coffee table of Sævik's design. The rocking chair is vintage and came with the house.



◀ A section of the roof reaches over a rock outcropping—a detail that visually connects the house to the landscape and offers a handy way to climb up to the roof deck without using a ladder. ■■■



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Slice of Light

By Joanne Furio
Photos by Iwan Baan

Project: Bent House
Architect: Koji Tsutsui & Associates
Location: Tokyo, Japan

In Tokyo, Japan, where the houses are crammed cheek by jowl, two old friends from architecture school have created a 793-square-foot home out of canted concrete boxes.



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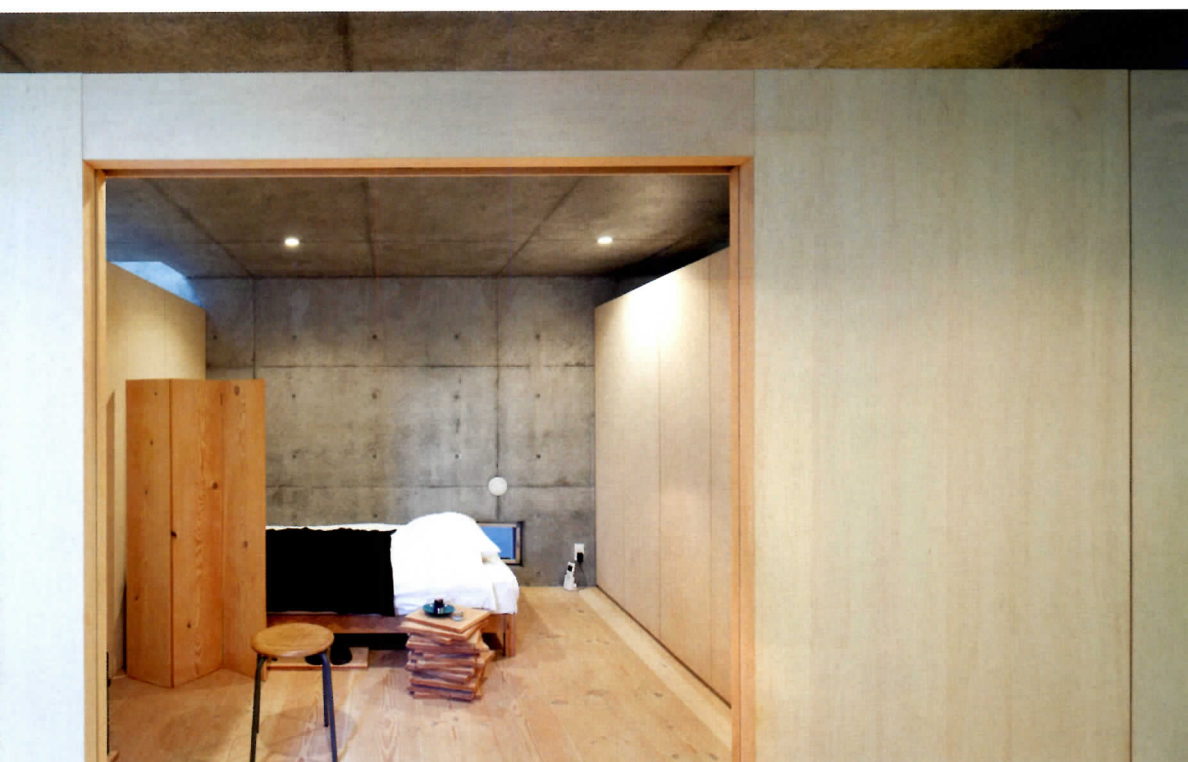
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Tamotsu Nakada needn't do much to reach his neighbors:

He can simply extend his arm and touch two of their houses, each of which is a mere foot from his property line, from his small terrace. "Having more light and air was important to me," says Nakada. But when Tokyo houses are packed in like commuters during rush hour, you need a smarter brand of density.

Enter Nakada's friend Koji Tsutsui, an architect based in the San Francisco Bay Area and in Tokyo. Designing around the property's obstacles, Tsutsui devised a bent roof that provides an expansive sense of space for the 793-square-foot house he created for the 935-square-foot lot. By diagonally chopping off the downslope of a typical pitched roof, Tsutsui allowed more of the sun's rays to penetrate the interiors of his so-called Bent House. The resulting form blends in with the pitched rooflines of the neighborhood while simultaneously breaking from the vernacular with its bold, sculptural profile. The roofline serves another function, shading



After purchasing a thin, L-shaped lot in Tokyo, Tamotsu Nakada asked architect and friend Koji Tsutsui to create an open-plan concrete home to fit the site. Inside, the bottom floor contains the bedroom (left), off of which is the bathroom (above), with a tub from Kaldewei and a Duravit sink. The staircase (below) leads to the living area upstairs.

a terrace that provides the luxury of outdoor living space within this staggeringly tight urban environment.

Tsutsui and Nakada met in the early '90s while studying architecture at the University of Tokyo. Nakada went on to become an advertising copywriter, and Tsutsui got a job with the Pritzker Prize-winning architect Tadao Ando, whose concrete houses are known for their simplicity and engagement with the elements. "He is one of the architects I respect the most," Nakada says of Ando. "I dreamed of creating a concrete house like his."

That opportunity came in 2010, after Nakada had spent eight years in a dark 400-square-foot apartment. A nearby property had been subdivided, and the resulting four lots were available, each shaped like a flag on a flagpole. Nakada contacted Tsutsui, who by then had his own firm and was dividing his time between Tokyo and the Bay Area—where he had become the Joseph Esherick Visiting Associate Professor of Practice at the University





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of California, Berkeley, College of Environmental Design. Unsurprisingly, when it comes to design, the former schoolmates are kindred spirits.

“We already shared the same aesthetic,” says Nakada, sitting with Tsutsui in the 292-square-foot, sun-filled living-dining area of his home one recent afternoon. “His work always has a specific concept. He’s good at minimal houses. And he knows how powerful simplicity can be.”

Tsutsui has been experimenting with the idea of houses as an arrangement of boxes since starting his own firm in 2004. “The way boxes come together is really interesting to me,” says the architect, who creates geometric models from Styrofoam and museum board to help him conceptualize spaces. “We adjusted the combinations to see what kinds of spaces they created in relationship to the site and the surrounding buildings,” his associate Satoshi Ohkami explains. After trying out some 20 combinations, they finally transferred the selected design to a computer.

Tsutsui describes the arrangement of this house as a collection of light wells: “The main box brings light into the main space upstairs; the other, small ones bring light into the first floor.”

The main volume of the house, with its bent roof and two skylights, consists of the kitchen and living-dining area, with a bedroom and bathroom beneath it. The second box holds the entry, with another bent roof that harvests sunshine for the first-floor hallway while providing protection from rain at the front door. The third brings the sun’s rays to the first-floor study.

If Tsutsui gave his friend the house of his dreams, he did it by inviting heavenly light from above into an earthbound,

Tsutsui continued the Oregon pine from the floor to the steel-reinforced cantilevered staircase, which appears to float above the floor. Just above the small entrance vestibule, he incorporated a skylight (below), which brightens the space and allows a peek at the apex of the adjacent roof’s concrete overhang.





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“The main box brings light into the main space upstairs.”

—ARCHITECT KOJI TSUTSUI

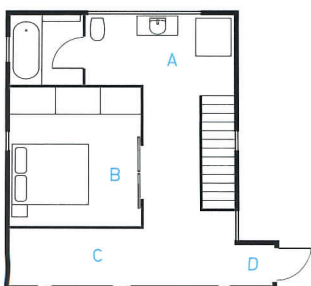


Nakada works from an Alvar Aalto table in the living and dining area, adjacent to the kitchen. He saved on some elements, such as the plywood cabinetry, and splurged on others, such as the Finn Juhl chairs and Vilhelm Lauritzen lamp. A skylight beneath the angled roof allows in a sliver of constantly changing light.

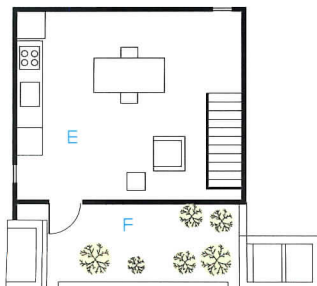
Bent House Floor Plan

- A Bathroom
- B Bedroom
- C Study
- D Entrance
- E Living-Dining-Kitchen
- F Terrace

First Floor



Second Floor



unadorned piece of architecture. Where bolder statements have been made, they appear with an evenhanded elegance reminiscent of Tsutsui’s mentor. The sole stairway consists simply of Oregon pine timbers cantilevering out from a wall (the planks are reinforced with steel). On the lower level, the bedroom sets itself apart from the study and bathroom with a plywood wall that stops just below the ceiling, creating a box within a box and a sense of openness.

Though Nakada found ways to save money on this project—the plywood cabinets in the kitchen are one example—he didn’t scrimp on everything: Splurges include the foot-wide Oregon pine flooring used throughout and a Duravit sink for the bathroom.

Nakada kept the furnishings minimal and minimalist. The main living area contains little more than Finn Juhl chairs, a vintage Alvar Aalto dining table, and a vintage Radiohus pendant lamp by Vilhelm Lauritzen. When Nakada works at home, he spends most of his time in this room, where light pours in from the south-facing bent roof and the skylights atop the 12-foot ceiling.

From his terrace, Nakada’s proximity to the adjacent roof has no effect on his sunny outlook. Living alone in a city where 300-square-foot studios are the norm, all this light and air is a luxury. “Within what looks like a closed concrete box, I can feel the four seasons,” says Nakada. “If it’s sunny, I go outdoors to feel the wind.” ■■■

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Project: Peter Fehrentz Apartment
Designer: Peter Fehrentz
Location: Berlin, Germany

By Kristina Raderschad
Photos by Peter Fehrentz



The old wood floors throughout the open-plan space are painted a dark eggplant. The vintage PP19 armchair is by Hans J. Wegner for PP Møbler. The painting above it is by Ruben Toledo, a friend of Peter Fehrentz, the resident. A trio of Tom Dixon lights hangs over the Pirkka dining table, with bench seating by Ilmari Tapiovaara for Artek. The Berber rug is from Morocco, purchased from the Paris shop Caravane.



“I could see immediately what walls should stay and what should be ripped out and changed. I had a fantasy about how to transform it into a very personal place.”

—PETER FEHRENTZ

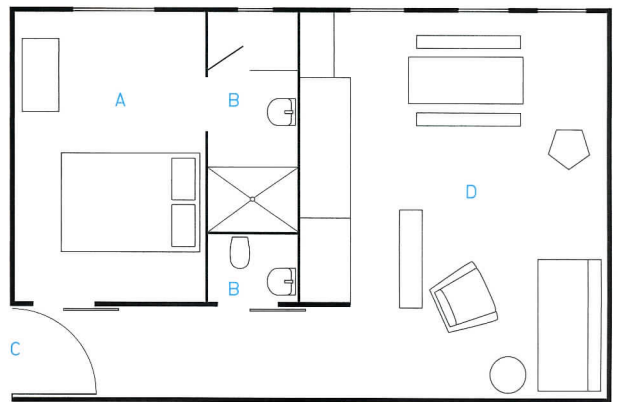
Until recently, Peter Fehrentz lived full-time in Hamburg, Germany. But he longed for a pied-à-terre in Berlin, a city he describes as “lively, complex, multicultural, and, for me, a source of inspiration.” His brother and many friends lived there, and he frequently visited. Finally, in 2009, he took the plunge and purchased a flat in Schöneberg, an up-and-coming neighborhood in west Berlin known for its art galleries, cafes, and fashion boutiques.

In this area, apartments seldom come on the market—so when this one did, he pounced, despite the fact that it held little aesthetic appeal. The fourth-floor unit had no direct sunlight and no balcony; it consisted of a warren of tiny rooms; and it measured just 646 square feet. The bathroom was less than three feet wide, and the only way to get into the shower was to climb over the toilet. Located in the side wing of a turn-of-the-20th-century building, the unit lacked plaster ornamentation and architectural detailing—indicating its past as servants’ quarters. “Normally, you wouldn’t invest much money and time into such a humble place,” says Fehrentz. But he saw the potential for a stylish, refined, and sophisticated place to show his work to clients.

Fortunately, he had the design chops to execute this vision. In addition to his work as an interior designer and photographer, he is

Fehrentz designed the sofa and had it upholstered in fabric by JAB Anstoetz (opposite, top left). He cast the concrete base of the table lamp. The 1950s teak coffee table is vintage. Sheer gray curtains by Ulf Moritz for Sahco add to the apartment’s moody atmosphere (opposite, top right). The copper-colored leather pouffe (opposite,

bottom left) is one of 48 DIY projects featured in Fehrentz’s book, *Made by Yourself*. The English edition will be published in 2014. He created the star as a prop for a photo shoot. The kitchen cabinets (opposite, bottom right) benefit from a pop of rosy color, a custom hue. Fehrentz designed the steel-and-wood storage unit.



Peter Fehrentz
Apartment Floor Plan

- A Bedroom
- B Bathroom
- C Entrance
- D Kitchen-Living-Dining Area

also a stylist and set designer, creating artificial rooms for editorial and advertising photo shoots, and building props, lighting, and furnishings from scratch. Thanks to his professional experience and his hands-on approach, “I could see immediately what walls should stay and what should be ripped out and changed,” he says. “I had a fantasy about how to transform it into a very personal place.”

First he hired local builders to rip out every interior wall they could, creating an open-plan kitchen, living room, and dining area that feels gracious despite its compact size. Seeking a change from his airy, white Hamburg home, Fehrentz chose a dark, elegant palette peppered with a few flashes of color for his Berlin flat. He painted the old wood floors a very dark eggplant that reads as a warm black. The bedroom is a rich blue-green; the living and dining area is white and is anchored by a petrol-blue sofa and a gray armchair. Gauzy gray curtains, hanging from curtain rods inset in the ceiling, screen all four windows and admit a diffused daylight. Due to the northern orientation and lack of views, “I decided to conceive the Berlin flat as a cocoon—a cozy, capsule-like retreat within the lively metropolis,” says Fehrentz. “The northern light, combined with dark colors, creates an artistic, almost dramatic atmosphere, reminiscent of the Flemish Old Masters.” This ▶



Fehrentz displays his collections of art and objects throughout his apartment (right and opposite top). The chair is a vintage Chiavari from the '60s. A sliding door divides the verde bamboo granite bathroom from the bedroom (below). The

table is from Flamant and the Metropol light is from Habitat. Fehrentz designed the wardrobe (opposite bottom); the doors are covered in canvas printed with a baroque landscape scene. The curtains are by Dominique Kieffer.

impression is compounded by details like the baroque landscape scene printed on the canvas-covered doors of the wardrobe Fehrentz custom-designed for the bedroom and by his choice of luxurious materials, such as the verde bamboo granite lining the tiny bathroom and the wenge-stained oak in the kitchen.

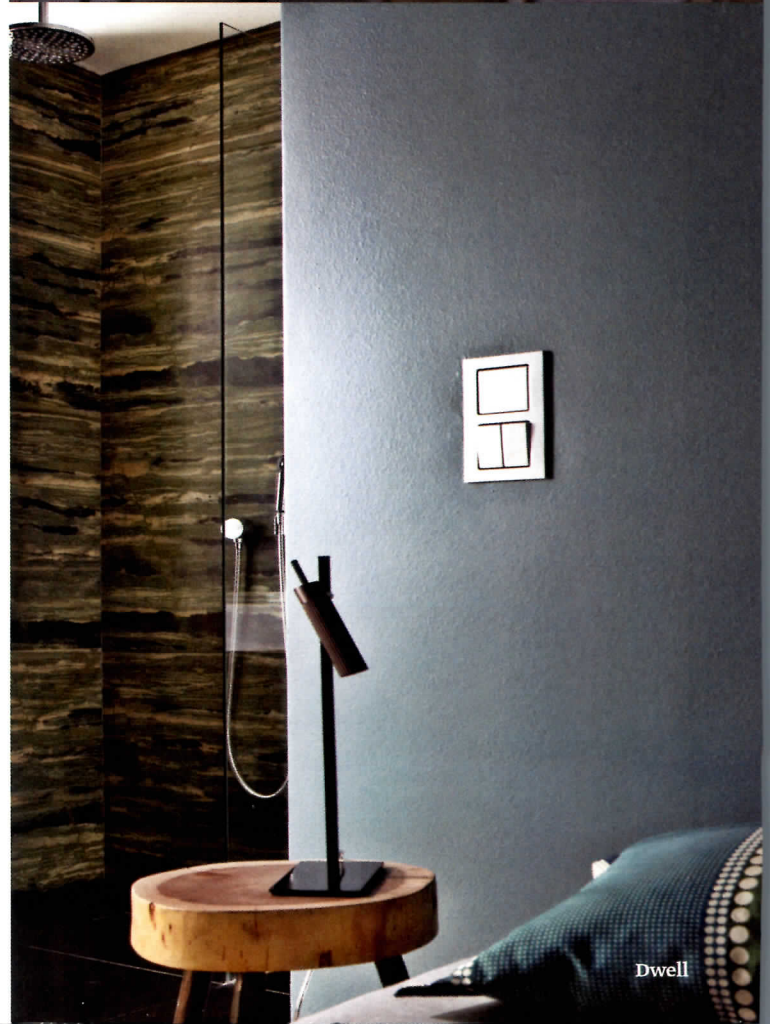
Naturally, the size of the flat also affected Fehrentz's furniture choices. "It is quite a small space, so I made sure that the furniture wasn't too big and could be used for a variety of purposes," he explains. He bought a mid-century Pirkka wooden table and benches designed by Ilmari Tapiovaara for Artek because "benches don't take up much space," says Fehrentz. "You don't want to put too much furniture in a small place—two benches are better than six armchairs." Two other pieces anchor the living space (Fehrentz calls them the "heroes" in the room): an iconic PP19 armchair by Hans J. Wegner, purchased affordably from an online auction, and a mohair velvet sofa, designed by Fehrentz to save space (the backrests are mounted on the wall) and to double as a guest bed. The latter is Fehrentz's favorite piece among his many DIY contributions, which also include a steel-and-wood storage tower in the kitchen and a copper-colored leather pouffe in the living room.

"The northern light, combined with dark colors, creates an artistic, almost dramatic atmosphere, reminiscent of the Flemish Old Masters."

—PETER FEHRENTZ

Finishing the apartment took about three years, during which time he pondered color choices, tried out design ideas, and arranged and rearranged furniture. But once he hit on the right solutions—a reddish pink for the kitchen cabinets, inspired by the color on a matchbox strike zone; a floor-to-ceiling mirrored door between the bedroom and bathroom—he never looked back. Of the sofa, which he placed in the corner of the apartment with the widest view, he says: "Once I came up with the finishing touches, I knew immediately it was right and never questioned it again. It's in the right place, and it's perfect."

In addition to being an ideal weekend getaway, Fehrentz's Berlin apartment also serves as a showroom for potential clients—a three-dimensional showcase of his design sensibility. "I often have meetings with new clients here, and I've also given people the keys so they can spend a weekend in the flat while I'm away," he says. "People usually *think* the space will be too dark. But after they've experienced it in person, they really come around." ■■■



PETER FEHRENTZ'S SEVEN TIPS FOR TRANSFORMING A SMALL SPACE

1

Remove as many interior walls as possible. An open space feels much more generous and light.

2

For paint and furnishings, pick a variety of tones within a single colorway. If you choose red, use a mix of reds—some should be more yellow, others more blue or more pink. Colors appear especially vibrant this way, and they won't clash.

3

Concentrate on a narrow material and surface palette and repeat it in parts of each room. This makes for a holistic space.

4

Think of every piece in the room as a protagonist in a play, so your interior appears as a complex sum of a variety of scenes.

5

Don't be afraid of dark colors in small rooms—the result can be cozy and calming.

6

Create built-in cabinets to store things you don't want to see all the time.

7

Install sliding doors to save space—and, where possible, hang them from tracks in the ceiling to give the room a more spacious feeling.



dwell.com/DIY-book

Head online for step-by-step instructions on how to make Peter Fehrentz's concrete lamp base and leather pouffe—two of the 48 DIY projects featured in his book, *Made by Yourself*.

In the living area of actor Vincent Kartheiser's Hollywood cabin, redesigned by Funn Roberts to maximize every last inch of space, an Eames lounge chair and ottoman mix with a couch and coffee table by Cisco Home from HD Buttercup. The table in the main room (opposite) is from West Elm.

INSIDE THE ACTOR'S

STUDIO



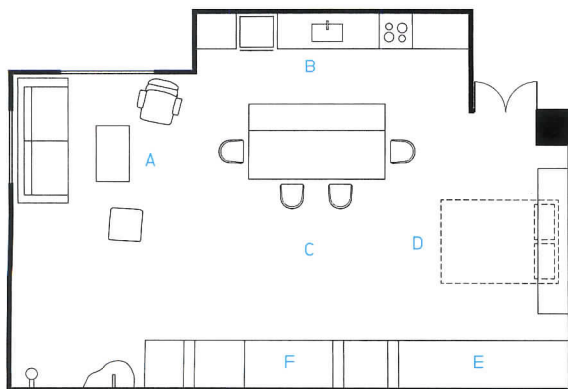
Project: Cabin Loft
Designer: Funn Roberts
Location: Los Angeles,
California

By Aaron Britt
Photos by Joe Pugliese



Mad Men's Vincent Kartheiser has all he needs in his compact, 580-square-foot Hollywood abode.

Grooming by Louise Moon for Leonor Grey!



Cabin Loft Floor Plan

- A Living Room
- B Kitchen
- C Dining Area
- D Bedroom
- E Closet
- F Bathroom

It's a story as old as the movies—actor moves to L.A., hits it big, and buys himself a Hollywood manse. But iconoclastic *Mad Men* star Vincent Kartheiser, a Minnesota native, who purchased his own little slice of Tinseltown in 2003, didn't entirely follow the script. Instead of going big—Hollywood land baron and Reconstruction-era California senator Cornelius Cole's turn-of-the-20th-century mansion is just around the corner—he went small, buying and moving into a 580-square-foot cabin.

Astoundingly, the diminutive space was carved into a variety of rooms, something that the actor endured until he commenced a partnership with designer and builder Funn Roberts in 2010. Kartheiser, often in motion and prone to exuberant outbursts, and Roberts, tall, fair, and soft-spoken, tease and jab each other like old men in a barbershop as they recall the highlights of their ongoing enterprise, which, fittingly, started at the front door.

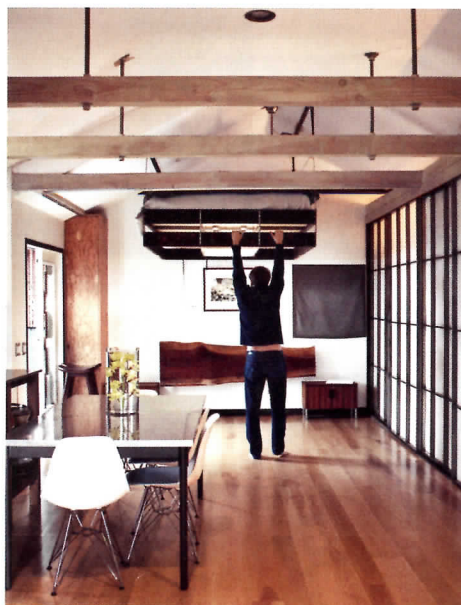
"I had this really terrible wooden front door," recalls Kartheiser. "And Funn was like, 'We've gotta get rid of it.'" Eventually they did, replacing it with a steel-and-glass one, of Roberts's design, that would set the aesthetic tone for the rest of the renovation. From there, the two were off to the races, cooking up smart, space-saving ideas—and finding ways to realize them—in what Kartheiser calls a "Japanese-industrial" style.

"What often happens in our relationship is I come to Funn with an idea and then he makes it into something that's actually livable," says Kartheiser. "Because I have these thoughts that seem really interesting, but they're not really good for real life." If Kartheiser is the mad visionary—not every notion hits, like a shower for the middle of the living room inspired by the 2008 film *Synecdoche, New York*—then Roberts is the will-it-actually-work craftsman, finding ways to translate his collaborator's impulses into reality.

An obvious move—considering that Kartheiser had yearned for a loft—was to completely open up the space to make it one large room. The next deft touch was arranging the bathroom and closets along one wall, then hiding them behind custom Japanese-inspired fiberglass-and-steel sliding screens that glow when illuminated from behind. Custom light boxes along the top of the wall burn gently as well. But the home's masterstroke is a bed that descends from the ceiling for sleeping and then rises again to give



Counterbalanced by a 300-pound weight (above), the bed was designed to hang from the ceiling and can be hoisted up and pulled down as needed (left and below). When not in use as the headboard, the large redwood slab folds down to become a desk. A curtain slides across for privacy.





Custom shoji-inspired screens of Roberts's design conceal the closet (left) and extend to provide privacy for the adjacent shower and soaking tub. Roberts found the Montauk black slate, which he continued in a second bath (opposite). He worked with Kartheiser's existing appliances in the kitchen (below), trading the old cabinetry for new teak.

Kartheiser extra living space once he's up and about. The pulley system that controls the hanging bed needed some serious hardware, including a 300-pound steel counterweight that's hidden in a corner of Kartheiser's closet. For the headboard, Roberts fastened a huge slab of redwood to the wall but put it on hinges so that, when the bed is raised, the piece of wood can flip down to double as a desk.


"We kind of had this idea at the same time, actually," says Kartheiser. "We both said, 'What if we [suspended the bed]?' Then we just had to figure out how we were going to do it." The idea of a Murphy bed was scotched because of the space it would take up on the wall. Now Kartheiser just lifts up and pulls down the bed whenever he wants it. For extra privacy, he has a thick red theater curtain on a ceiling track; the curtain emerges out of an adjacent closet to completely cordon off his bedroom space.

Roberts's custom designs abound in the rest of the house: Metal panels on a pair of side doors offer privacy, safety, and mitigated light; pulling the top off a seeming coffee table in the courtyard reveals that it's actually a fireplace; and the sink in the bathroom is made from a boulder taken from the property of one of Roberts's pals. Kartheiser did opt for a handful of design classics to round out his decor. He's had his Eames lounge chair and ottoman, by Herman Miller, for years, but the keen eye of his fiancée, actress Alexis Bledel, has upped the furniture game in the living room; she selected a couch and coffee table by Cisco Home, purchased at HD Buttercup.

"It's been really nice since Alexis has come onto the scene," quips Roberts, razzing Kartheiser about how much homier his place is now that he's not the sole decorator. Though he's quick to fire off a retort, Kartheiser also concedes that his home, and home life, is better for help from his friends.

"I believe that whenever you're hiring an artist, and Funn is an artist, he's going to do his best work if he's trusted," says Kartheiser. "You trust the artist and you don't micromanage him." ■■■





**"What often happens
in our relationship
is I come to Funn with an
idea and he makes it
into something livable."
—Vincent Kartheiser**



Kartheiser's private courtyard includes a covered seating area and fire pit (opposite, left), designed by Roberts. The area includes a Wally planter from Woolly Pocket near the custom steel-and-glass doors (opposite, below right) and a dry sauna with a ceiling made from 2,500 pieces of wood (opposite, above right).

TIPS FOR LIVING SMALL FROM DESIGNER FUNN ROBERTS

1

One of the hardest things is keeping everything in its place, so having a spot for all the necessities is key.

2

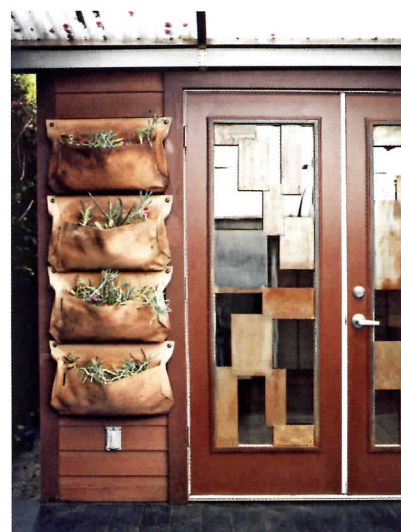
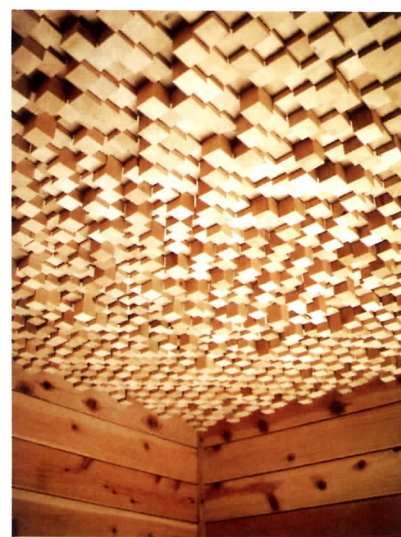
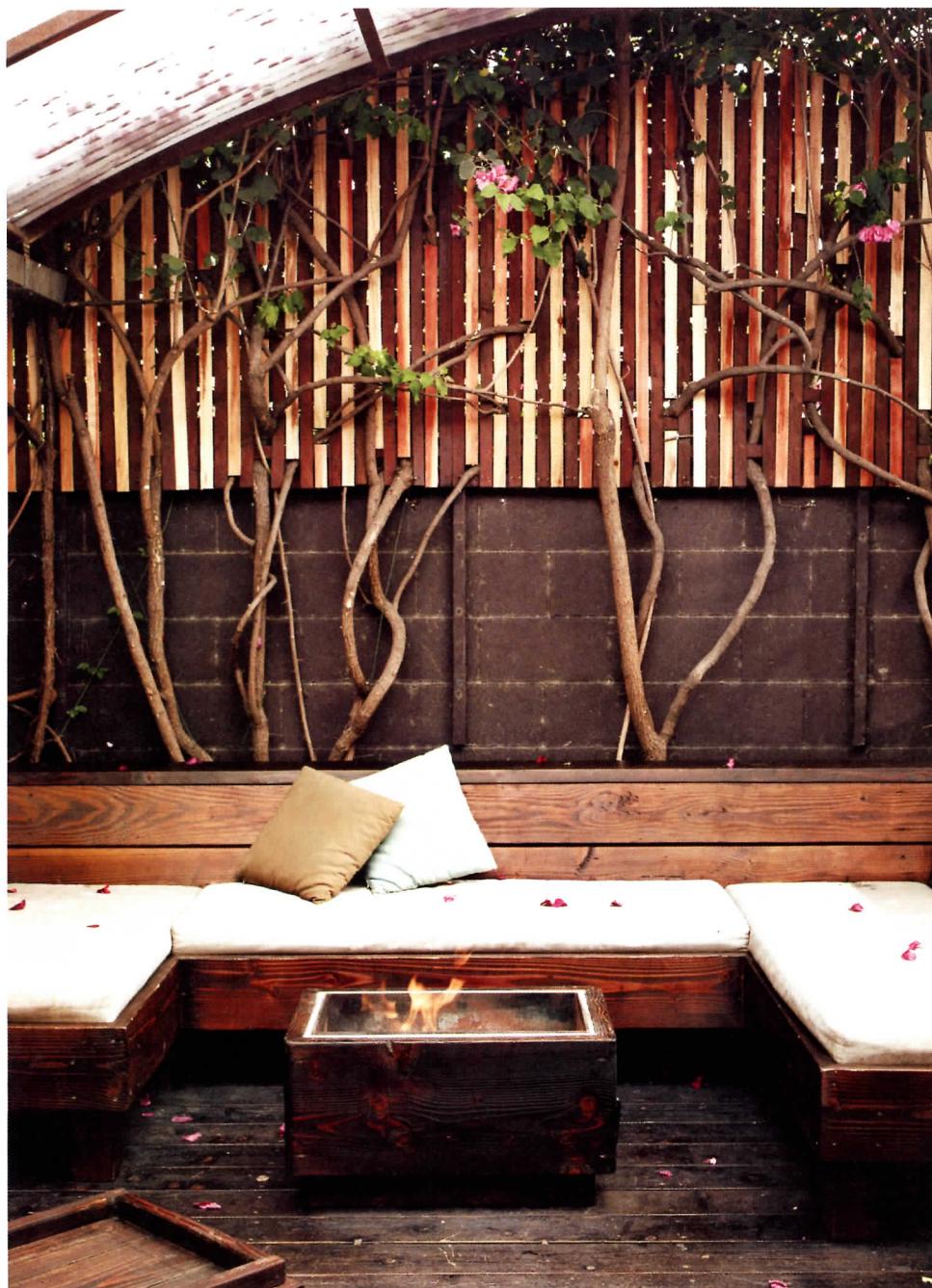
You can almost never have too much storage, so design it into the space.

3

Some people like a totally modern and austere environment, but we chose to display some personal stuff—books and awards—to personalize the space. It's nice to be clean, but you don't want your house to feel like a hotel.

4

Have fun. You want to enjoy the process of designing and building, and you want the client to enjoy the residence. The joy that comes from the process will carry through the project and into the future of the home.



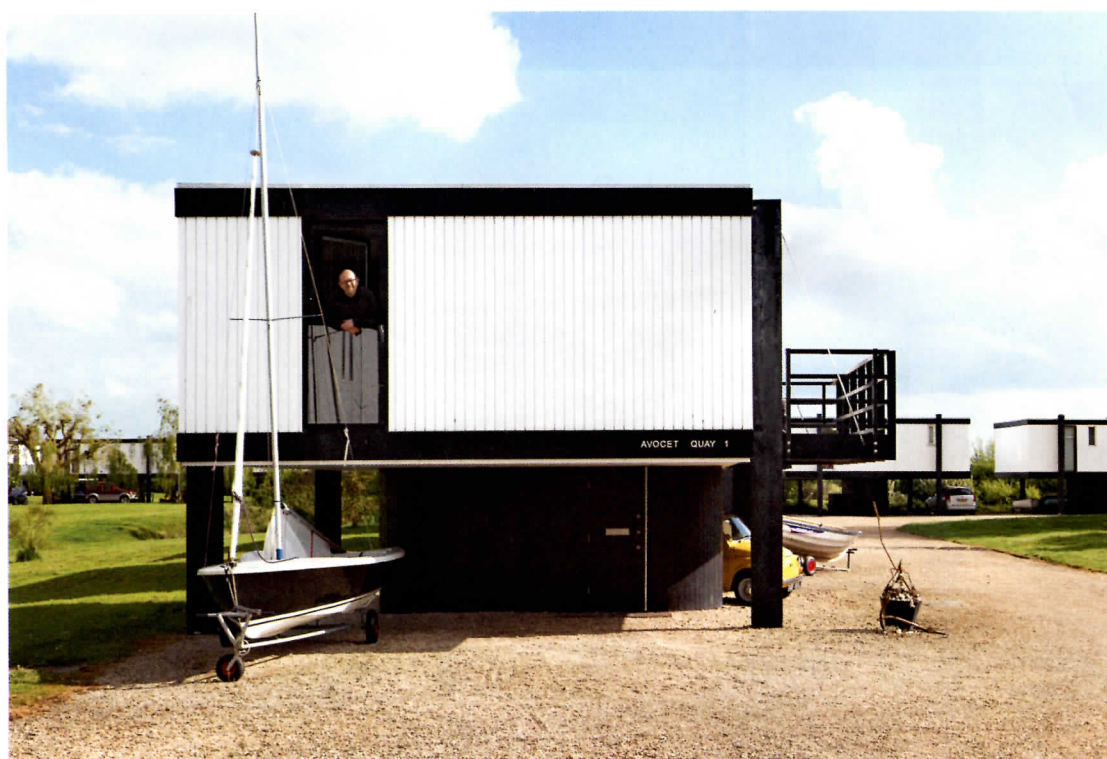
Project: The Deckhouse
Architect: Black Architecture
Location: Emsworth, England

By Dominic Bradbury
Photos by Ben Anders



High & Tight

A DESIGN-MINDED PAIR ENSURES THAT THEIR TINY SEASIDE
GETAWAY IN HAMPSHIRE, ENGLAND, IS SHIPSHAPE.



Architect Paul Hinkin and his partner, Chrissy Pearce, bought and restored a 538-square-foot Deckhouse at Emsworth Yacht Harbour in Hampshire, England. With the help of builder Peter Watts, the couple returned the house to its original early-1970s glory, utilizing the space beneath for both boat and car (left and opposite).

For such modestly scaled homes, Deckhouses generate a huge amount of affection. A total of 50 were built in the late 1960s and early 1970s at Emsworth Yacht Harbour in Hampshire, England, and each of them is just 538 square feet. These black-and-white cabins on stilts sit in neatly arranged rows within communal parkland, forming a secret enclave by the sea. But despite their off-the-beaten-track location, Deckhouses are hard to obtain; architect Paul Hinkin and his partner, Chrissy Pearce, had to wait for years until they finally managed to buy one for themselves.

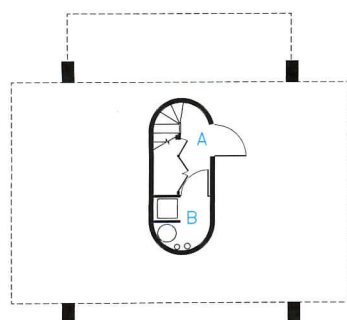
“People either love them or hate them,” says Hinkin, who is the founder and managing director of Black Architecture, based in London. “They call them Portakabins on legs, or caravans on stilts. We have always loved their simplicity and the fact that they sit in this shared landscape with such a strong relationship to the water. They are cleverly designed and positioned so that they don’t overlook one another very much. It’s all so coherent and consistent.”

The houses were originally designed by the British architecture firm Gore, Gibberd, and Saunders and were built in phases beginning in 1965. After spending time in the States working with architect Peter Blake, Vernon Gibberd felt the influence of the mid-century modernist beach houses of Long Island, New York. Rear Admiral Philip “Percy” Gick, a flamboyant character who’d hunted

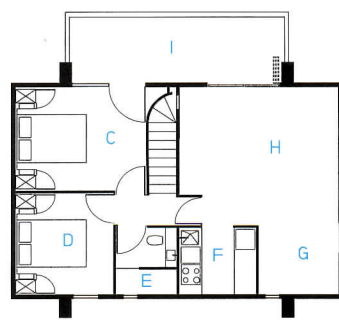
U-boats in a Swordfish biplane during World War II, commissioned the Deckhouses. After retiring from the British Royal Navy, he started transforming a series of old logging ponds into Emsworth Yacht Harbour, managing the work himself and helping out with construction. The Deckhouses alongside the harbor were designed as weekend and vacation homes targeted at sailors, who could store a boat and rigging underneath the elevated body of the buildings and make the most of the Chichester Harbour views.

Hinkin and Pearce—who is Black Architecture’s practice manager—grew up in the area and first became aware of the Deckhouses as students. The pair waited and waited for one of them to come on the market but found that they never did; if a Deckhouse did change hands at all, it was sold privately between friends. Hinkin and Pearce wrote letters asking owners to get in touch if they ever thought of selling. Even then, they had the disappointment of one sale falling through before they finally managed to buy one in 2007. Once the deal was done, the couple found that their work was only just beginning.

Though the outward appearance of the Deckhouses has been carefully preserved—residents must adhere to what Hinkin describes as “a kind of rule book for the estate”—a number of the houses have suffered the harsh effects of the coastal weather. ▮



Ground Level



First Floor

Deckhouse Floor Plan

- A Entrance
- B Utility Room
- C Master Bedroom
- D Guest Bedroom
- E Bathroom
- F Kitchen
- G Dining Area
- H Living Room
- I Deck



In the living room (above), Arne Jacobsen Swan chairs flank a Marcel Breuer for Isokon nesting table. Above the Florence Knoll-designed credenza is a print by English artist Terry Frost. The adjacent deck holds Breuer's Folding Armchair and a table from Aram in London. The room's opposite side (far right) holds the companion Breuer nesting tables and an Eames Aluminum Group chair and ottoman.

The master bedroom (right) echoes the house's black-and-white exterior and includes a custom-built storage unit that the architect designed for the space. Near the room's curving wall (above right), a Verner Panton chair joins a K2 B console table by Tecta, topped by a vintage mirror by Robert Welch. The wall light is from Artemide. "If I had more space, I'd just fill it with more stuff," says Pearce.



"Our house was totally unmodernized and in a pretty poor state when we finally got hold of it," says Hinkin. "The balcony frame had just about corroded away, the decking was failing, the cladding was shot, and there was no insulation."

Almost everything in the house was coming to the end of its life, so Hinkin and Pearce stripped it back to its bones and carefully restored the fabric of the steel-and-timber frame, which sits on concrete legs and a cylindrical stairwell that connects the home to ground level. They fitted the building with a new coat of aluminum cladding, rebuilt the balcony, installed solar thermal tubes on the roof for hot water, and added photovoltaic panels to the roof for electricity.

Inside the house, Hinkin and Pearce had to think imaginatively about how to maximize the sense of space and make the most of the limited footprint. The two bedrooms take inspiration from boat cabins, with plenty of custom built-in storage around the beds; the bathroom is also a custom design. The main living space was reconfigured, and the residents replaced the old galley

kitchen to one side with a more compact yet open design. Folding back the glass doors to the balcony, with its sea view, increases the feeling of space. The furniture—a tidy catalog of the best of Eames, Saarinen, Panton, and Breuer—comes mostly from the era in which the Deckhouses were constructed.

"When you have small spaces, you need to design them efficiently and thoroughly," says Hinkin. "We were also influenced by some of the compact housing that you see in Japan. Nowhere feels that small here, even though we have only 538 square feet."

Hinkin and Pearce now use the house every weekend and over the summer holidays. Hinkin bought a boat and taught himself to sail, while Pearce has taken up kayaking in Chichester Harbour. They are devoted to the house and its setting.

"Elevated houses make such good sense," says Hinkin. "They give you space to tuck your boat or car underneath and help you really exploit the views over the landscape. The Deckhouses were well conceived, and it's amazing that nobody has redone it in the UK. It really feels as though the idea should be reused." ■■■



TIPS FROM PAUL HINKIN ON DESIGNING FOR SMALL SPACES

1

Using a consistent floor color and finish throughout the property allows spaces to flow and the eye to pass from one area to the next with no visual emphasis placed on the transition between rooms. We used a darker tone for the floor, in contrast to the white walls, making the floor the most visually dominant surface and leading the eye to the extremities of the space.

2

Bespoke joinery makes it possible for the volume surrounding the beds to be fully exploited, incorporating the wardrobes, storage cupboards, headboard, bedside table surfaces, integrated lighting, bookshelves, and audio controls into one unified design solution that keeps the majority of the floor space free.

3

Custom fittings, like an integrated basin and vanity top in the bathroom, allow the space to be reduced to just five feet by six feet four inches, while still providing ample room for all of the facilities required. A frameless, full-height, low-iron (clear, not slightly green) glass shower screen and a large mirror above the vanity unit make the room feel spacious and elegant.

4

Full-height doors accentuate the perception of high ceilings, creating a voluminous and airy interior. To achieve this, we had to alter the structure of the roof, but we knew that it would be worthwhile. The space is enhanced further by the recessed shadow-gap detailing of the door-frame architrave, skirting, and cornice. These design moves, along with the use of interstitial blinds instead of curtains, keep visual "noise" within the interior to a minimum.

5

Challenge every assumption to define a clear brief of what you actually need. We did away with a bathtub and squeezed the bathroom floor space to create a second guest bedroom from an existing single bedroom.



Architect Christi Azevedo deployed Ikea cabinetry in the kitchen (left), which spans almost the entirety of the renovated building. In lieu of adding standard-issue fronts to the upper cabinets, she created sliding

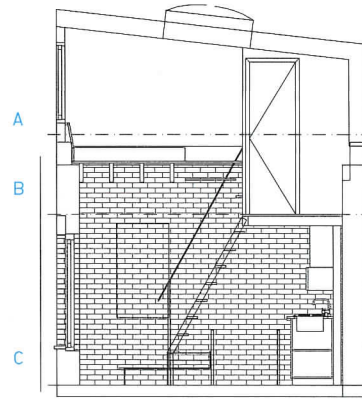
doors of sanded acrylic panels. A PaperStone work top extends from the stainless steel counter for additional prep space. When not in use, the movable dining table—also designed and fabricated by Azevedo—fits snugly beneath it.

Making the most of vertical space unleashes the potential of a petite San Francisco project.

Tasked with transforming a 93-square-foot brick boiler room, built in 1916, into a guesthouse, architect and metalworker Christi Azevedo flexed her creative muscle. “Whether it’s 100 or 1,000 square feet, it’s about going in and looking at opportunities,” she says. In this case, she saw a chance to experiment with light, volume, and materials. The architect spent a year and a half designing and fabricating nearly everything in the structure save for the original brick walls. “I treated the interior like a custom piece of furniture,” she says. She raised the roof five feet and added a full kitchen, a bathroom, closets, and a sleeping loft, accessed via a steel ship’s ladder and a glass walkway. “When you step inside, you don’t feel like you’re in a small space,” says Azevedo, noting that the split-level design draws the eye up through the structure, which rises to 17 feet in the tallest section. Visitors liken the interior to a tree house—an assessment that makes Azevedo proud. “We don’t want to lose the delight in architecture,” she says. ▮▮▮

By **Diana Budds**
Photos by **Cesar Rubio**

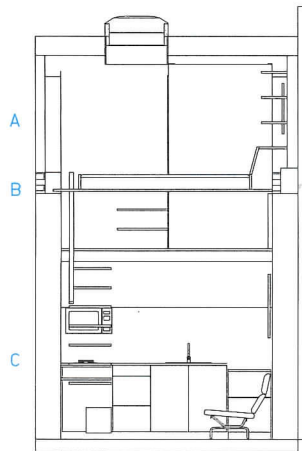
Project: **Brick House**
Architect: **Christi Azevedo**
Location: **San Francisco, California**



Brick House Sectional

Long Section
A Bed Loft
B Second Floor
C First Floor

Short Section
A Bed Loft
B Second Floor
C First Floor



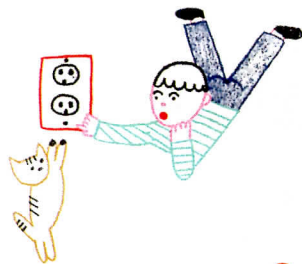
The three levels of the house transition from public to private (left): The ground floor is composed of the kitchen and living-dining area; the bathroom and closet occupy the mezzanine, accessed by a ship’s ladder; and the sleeping loft (below) hovers a couple steps above. The seminal 1970s tome *A Pattern Language*, written by Christopher Alexander, Sara Ishikawa, and Murray Silverstein, inspired the layout. “I’m a huge proponent of the [book],” says Azevedo. “I like the ideas of a bed as an alcove, natural light on two sides of a room, varying ceiling heights, and different levels of privacy.”

Pump Up the Volume



Azevedo clad the newly raised section of the house—which is located adjacent to a furniture and metal workshop—in ReziBond steel. “It looks great, it’s affordable, it’s easy to install, and it can be sourced locally,” she says. “You get the custom metal siding look for not that much money.”





Operation Childproof



What's a dedicated modernist to do once the onslaught of high chairs, diaper-changing tables, and infinite toy bins alights? Parents don't have to give up their figurative edge, even if it means swapping that razor-sharp concrete counter for a friendlier butcher block. Read on for insight from full-time architect and full-time dad Dan Maginn, who's learned how to share space with even the tiniest modernist Destroyer Unit (and enjoy it!).

My son Lawson is three feet tall, with chubby cheeks and a shock of mouse-colored hair—virtually indistinguishable from any other microhumanoid of the same age. My three-year-old is also an alien: a standard-issue Mark III Destroyer Unit from the Planet Entropia, which circles his apricot jam-colored sun many light years from here.

Over time, my wife and I have learned that the civilization that sent him here—the Entropians—appears to be threatened by Modern Things. Perhaps the clean lines and confident forms of modern design remind them of their archenemies, the Eamesonians, who buzz around space in their ergonomically designed and well-built warcraft. Destroying Modern Things gives Lawson—and the chaos-loving Entropians, who programmed him—great pleasure.

By Dan Maginn
Illustrations by Yina Kim

In addition to outright destruction, Lawson is programmed to conduct crude experiments and to report his findings back to his home planet. Controlled from afar, he is used as a primitive tool to test the properties of various Earth materials and the gravitational force that pulls everything together. His programmers compel him to face-plant onto the kitchen floor to test if ceramic tile is harder than a front tooth. (It is.) They drive him to throw carrot juice on the sleeping cat to determine if flailing cat claws can shred vintage fabric. (They can.) They program him to propel himself like a linebacker into the groin of a stainless steel trash can to see if the lid will pop off like a champagne cork. (It does.) After an experiment has ended, a Mark III Destroyer Unit is programmed to wail loudly enough for his Earth Parents to understand that he must be repaired, in preparation for the next experiment.

Even though Lawson is an Entropian, my wife and I have accepted him into our lives and have come to love him dearly. Though he is programmed to destroy, we understand that it is our duty to protect him. We must be vigilant in the bathroom, where electricity and water maintain their tenuous truce. We must be mindful in the kitchen, where sharp things and shiny appliances await their instructions. And in the other spaces we occupy as a family—the living room, bedrooms, garage (places where the Entropic Force is strongest)—we must scuttle his destructive experiments before he commences them.

Whether you find yourself in possession of a Mark III Destroyer Unit or a standard microhumanoid, you should be aware that, although you share the same dwelling, you experience it in vastly different ways. You see your home as a testament to your modern lifestyle. Your kid, however, sees it as a *Hindenburg* reenactment facility. To best protect these life forms (and your stuff), consider the Preventative Missions on the following pages. ▮



Jeff Herr Photography



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OPERATION LOCK 'ER UP

Many compelling experiments lurk behind doors and drawers. If unchecked, Destroyer Units will open up the sink cabinet and lick the Windex, open up the fridge and sample the pinot blanc, and open up the oven door and seize the delicious, sizzling pot roast. Luckily, a variety of childproof latches are on the market for every manner of door and drawer, all specially designed to thwart the Units' clownishly small fingers.

OPERATION PLAY HOOKY

Your investment-grade Le Creuset Dutch oven retains heat well and is perfect for roasting Fiat 500-size waterfowl. It's also perfect for the Destroyer Unit to push off the counter as she recreates the submarine scene from *Finding Nemo*. So buy some hooks and hang your heavy (yet, surprisingly fragile) pots and pans up out of reach. Aside from being safer, it frees up more storage area—and it can look cool if you do it right. While you're at it, put a few hooks by the door for purses and backpacks (which contain dozens of irresistible swallowables) and a couple for car keys, too.

OPERATION BATTEN DOWN THE RANGE

Even if it's off, the kitchen range still beckons. You and I see an open range door as an open range door. But your Destroyer Unit sees it as a gangplank onto a pirate ship. To visualize the potential outcome, apply a pirate's worth of downward force at the end of the oven door and watch one of Newton's laws kick in. Avoid this swashbuckling drama by installing anti-tip brackets, which you can find in a good hardware store.

OPERATION STAY AWARE

Awareness is the best childproofing maneuver of all. Where is your Destroyer Unit right now? Can she reach the little knife on the kitchen counter—the one you just used to remove all the weird veins from tonight's shrimp? Is she trying to turn the cooktop you just turned off back on, to be "helpful"? See the world through imaginary danger goggles, like Jason Bourne does. ▮





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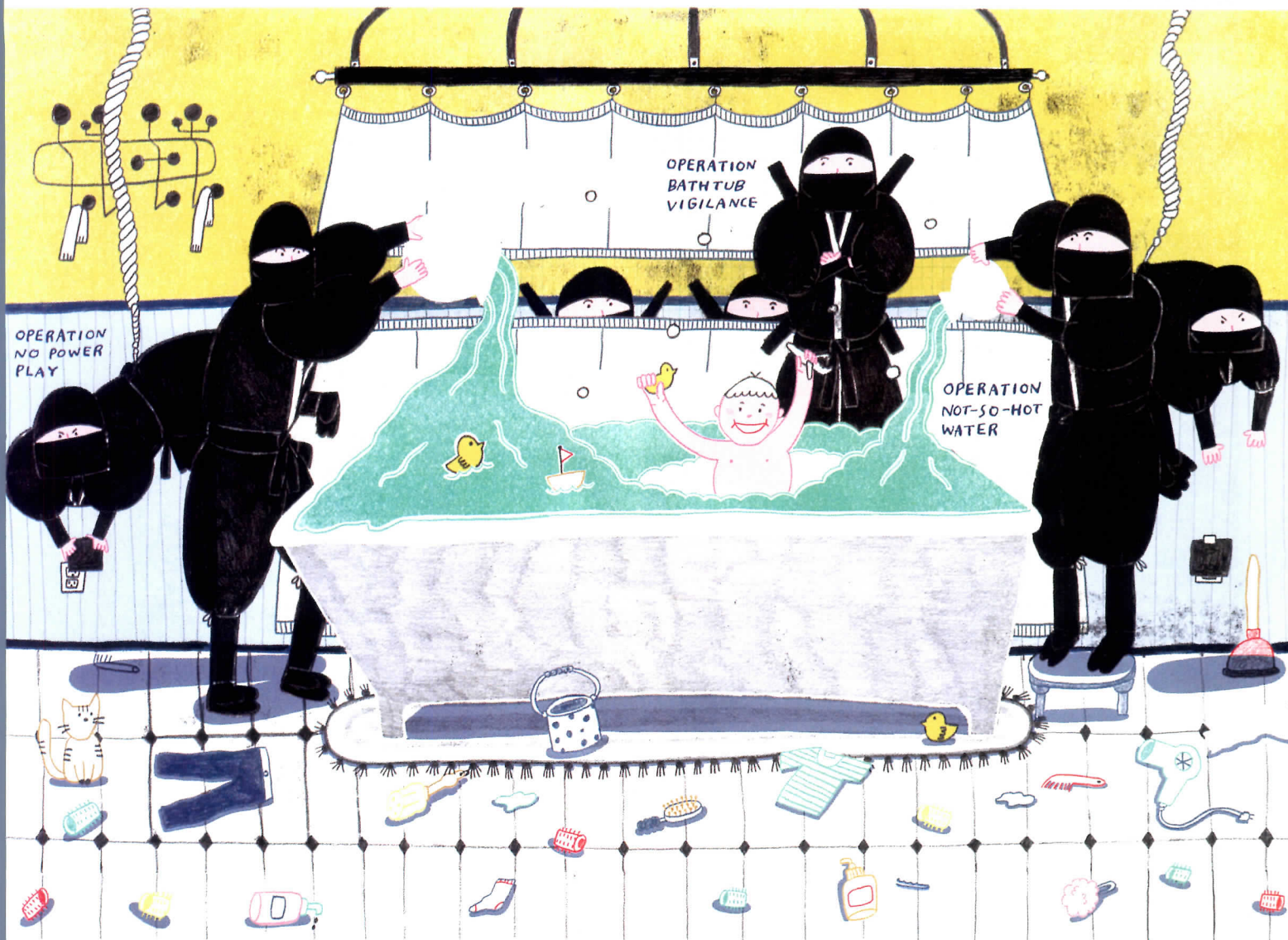
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OPERATION NO POWER PLAY

You should make sure that the juice in your kid-accessible power outlets stays in the little holes, so to speak. Sometimes it makes sense to replace an entire outlet with a childproof model—an electrician will have to do that for you. Or you might just need to pop on a childproof outlet cover, one that slides out of the way when you want to plug something in. You can put those on yourself; just play it safe and flip the breaker off beforehand. Stay away from those removable plastic plugs, though. Even a toddler can outwit those.

OPERATION BATHTUB VIGILANCE

Your bathtub is the rocky coast of Maine, and you are the lighthouse, and your kid is the ship. You must be vigilant and protect the ship at all times because the coast of Maine is a treacherous place. Never leave your little one alone there—even for a minute. Tragically, children can drown in a counterintuitively small amount of water, even a couple of inches. No joke.

OPERATION NOT-SO-HOT WATER

Although a superhot shower feels great on your rusty old bod, it can scald the Destroyer Unit you have sworn to protect in a matter of seconds. Turn your water heater down to 120 degrees, and talk to a plumber about installing an anti-scald system, which automatically disables the flow if the temperature creeps up above that level. ▮



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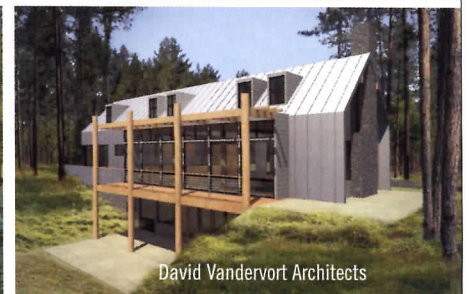
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OPERATION WINDOW BLOCKADE

Mark III Destroyer Units are programmed to do many window-based experiments—glass-breaking, finger-slamming, falling-out-of, etc. It is worth reviewing a few key points to make sure that you're not making the situation worse than it already is. For starters: Try to keep furniture far enough away from windows to discourage falls by sofa trampoline artists. Make sure that all window latches are operational, and install mechanically attached window guards where the odds of glass and kid merging are high. Round out the mission by making sure that any window-shade cords are wound around cleats, out of reach of curious hands.

OPERATION ANTI-TIP

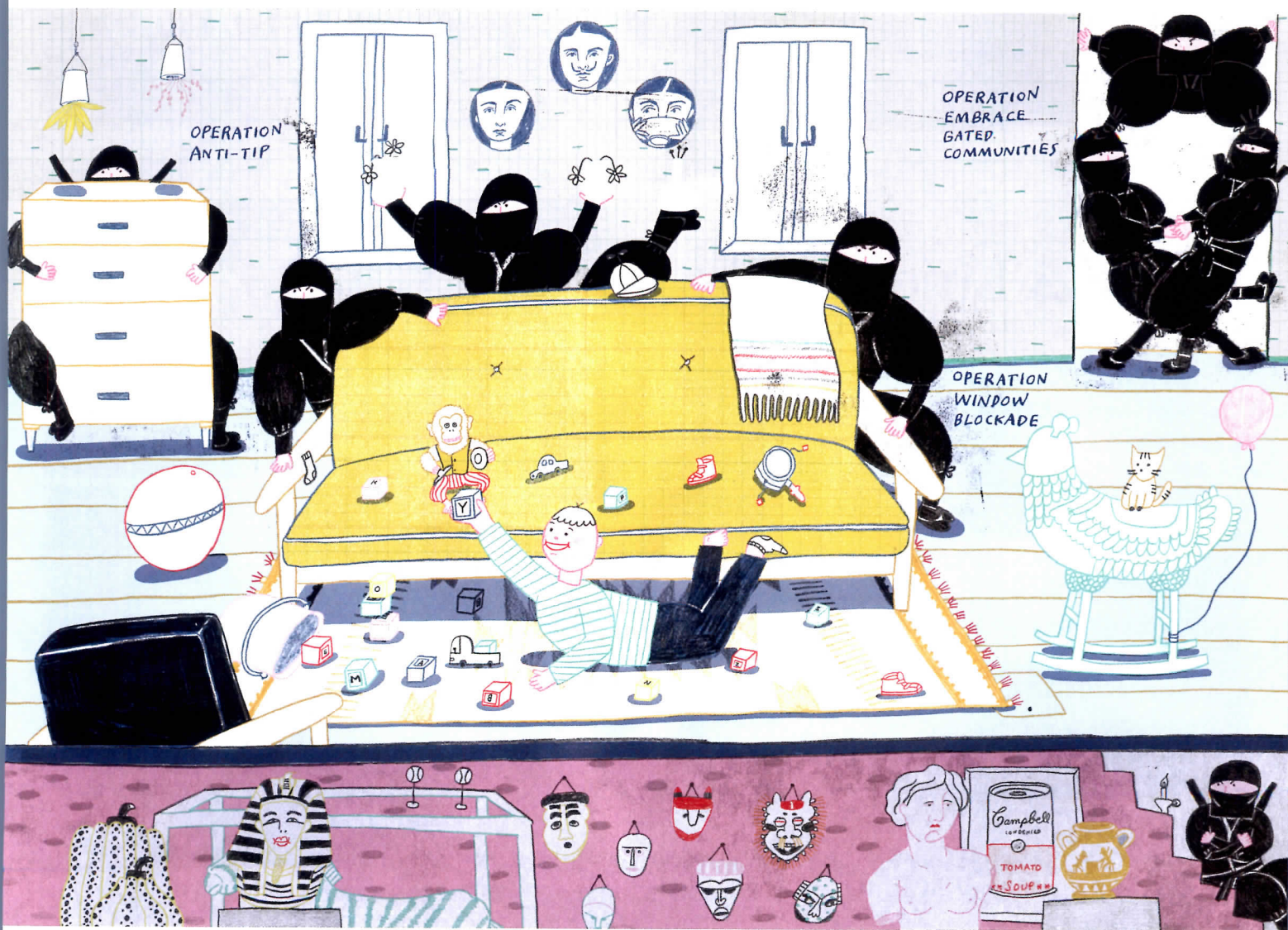
You know those anti-tip mechanisms you just installed on your range? Use similar brackets on any large dressers or wardrobes in your kids' rooms. To a kid, tall things with drawers are like Japanese micro-hotels in which they have reserved the top pod.

OPERATION STORE THE COOL STUFF

You know that Russel Wright pitcher you bought for \$200 last year? The chartreuse one with the swoopy handle and the nicely shaped butt that completes your collection? Your Destroyer Unit is going to play dodgeball with it before the year is out. And I don't blame him—it kind of looks bouncy. Store it, and all your other cool, breakable stuff, in big plastic bins in some *kinder-verboden* area of your home until your Unit is less destructive. Similarly, seek temporary off-site shelter for any particularly precious larger-scale furniture pieces. In the meantime, get thee to Ikea.

OPERATION EMBRACE GATED COMMUNITIES

You can tell if someone is the parent of a toddler by how they enter a room. Toddler-parents take a comically high step through every doorway they enter because they are used to stepping over the many kid-blocking gates that adorn their stairways, bedroom doors, and other forbidden areas. And good for them—especially if they have used mechanically attached gates. Any Destroyer Unit worth his salt can blow through a pressure-mounted gate with a single judo chop. ▮





P2 Design
Newport Beach, California

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- ▶ pocket door
- ▶ bi-fold door
- ▶ sliding glass door
- ▶ hinge & pivot door
- ▶ window wall




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CHALKBOARD PAINT

This stuff was invented by Einstein right after he jotted down $E = mc^2$. Spray it on a big piece of plywood and hang it on the wall, short enough for wee ones and adults to reach. Or lose the plywood and paint the wall—the bigger the better. Wall-scale chalkboards let your kid ramp up the scale of his imagination.

BIG-ASS BEANBAGS

It sounds crazy, but you actually want your Destroyer Units to fall down a lot. Many little falls help them learn to avoid bigger falls, the ones that cause real injuries. Beanbags are fun to sit in, but they are even more fun to fall onto, face-first, while making robot sounds. Just don't tell them they're learning valuable coordination skills.

FORTS

Dreaming up, building, and occupying forts are some of the fundamental joys of being a kid. Yes, you can buy premanufactured ones, but those are for cheaters. Shun them with prejudice, and let your kid be his own architect-builder. Toss some sofa cushions, blankets, and cardboard boxes on the floor. Insert a couple of tots. Walk away.

BUNK BEDS

Bunk beds are a no-brainer if you have two Destroyer Units and a half-brainer if you have only one. The extra bunk is like a little vacation home—a bonus for being an only child. Wait until he or she is six Earth-years old, though.

PINUP AREAS

This idea is a cousin to the chalkboard wall. Dedicate a couple areas as pinup zones, and encourage your kid to display the fruits of her creative labor. Bypass the depressingly small pinup boards you can buy online or at craft stores, and make your own jumbo version out of homasote or fabric-wrapped panels, which you can tack to your walls. Or just use big pieces of painted sheet metal and magnets. (Some architectural firms have gone this route in their studios.) Appearance-wise, this project can go two ways: You can embrace it as a scrappy homestyle project, or you can work with a professional fabricator for a more finished look.

MODIFIED PLAY SETS

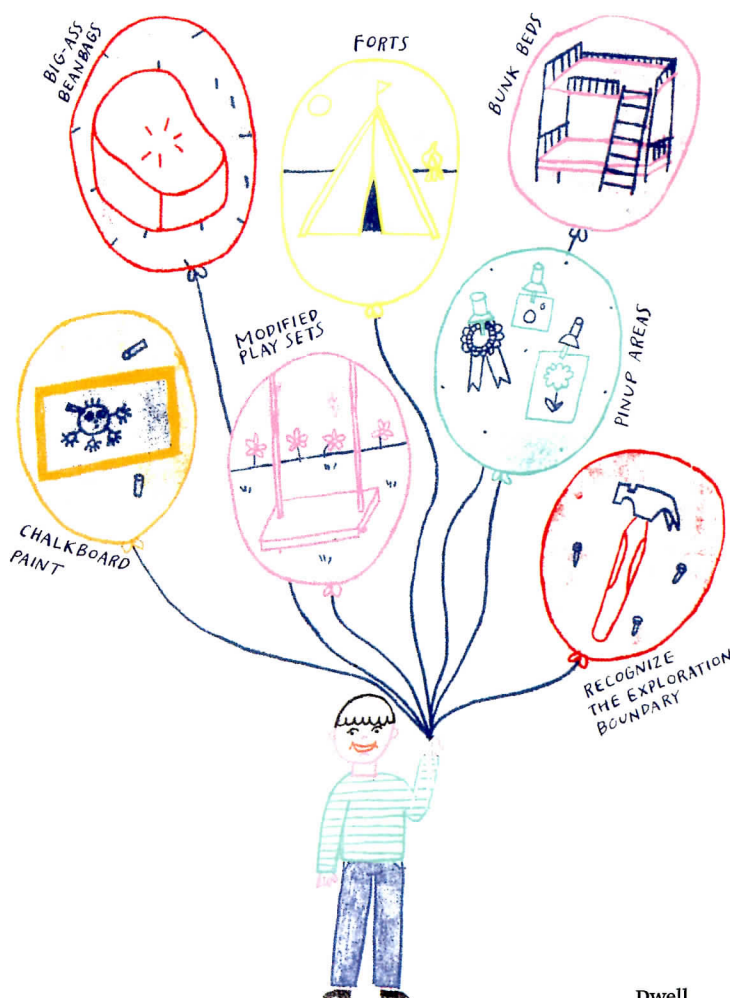
The hand-eye coordination that comes from active play on a backyard play set comes in handy as your Unit navigates the obstacle course that is the real world. But these play areas don't have to look like Middle Earth. Consider buying a nice, juicy kit with a lot of parts—slides and swings and ladders—included. Treat it like a micro-renovation project: Lose the elfin roof and windows, and replace them with more modern forms. You might need to hire a carpenter to help you design and build the replacement parts, but in the end your little one will be swinging in style.

RECOGNIZE THE EXPLORATION BOUNDARY

Caring for a Destroyer Unit can be exhausting, and it's easy to succumb to the Entropic Force. With time, you'll get a sense of the complex border war between the Entropians (who embrace destructive exploration) and the Eamesonians (who favor productive exploration). The front line shifts constantly as your kids develop, and it's difficult to know when you are over- or underreacting. Remember that child-proofing is a design project: Learn to evaluate your home base every few months and to treat it as a work in progress. ■

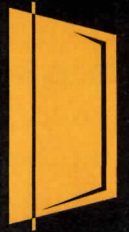
Beyond the Safety Frontier: Explorations in Spatial Fun

You've done everything in your power to protect your Destroyer Units from the smashed fingers, shocks, and falls that they've been programmed to embrace. Why stop there? Remember what it was like to be a kid? Go back in time and bring on the six-year-old you as a "fun consultant." With care and creativity, the two of you can build safe, experientially rich environments.





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Reading Time

From picture books for pint-size readers to more involved, didactic tomes that parents can read to their kids, break out these entertaining and educational volumes for more creative play.

Photo by Peter Belanger

dwell.com/reading-time
Add your own suggestions to our must-read design book list for children.

Designing the Creative Child: Playthings and Places in Midcentury America, by Amy F. Ogata (University of Minnesota Press, 2013)

Housebuilding for Children: Step-by-Step Guides for Houses Children Can Build Themselves, by Lester Walker (Overlook Press, 2007)

Dreaming Up: A Celebration of Building, by Christy Hale (Lee & Low Books, 2012)

The Works: Anatomy of a City, by Kate Ascher (Penguin Books, 2007)

Draw 50 Buildings and Other Structures: The Step-by-Step Way to Draw Castles and Cathedrals, Skyscrapers and Bridges, and So Much More, by Lee J. Ames (Watson-Guptill, 2013)

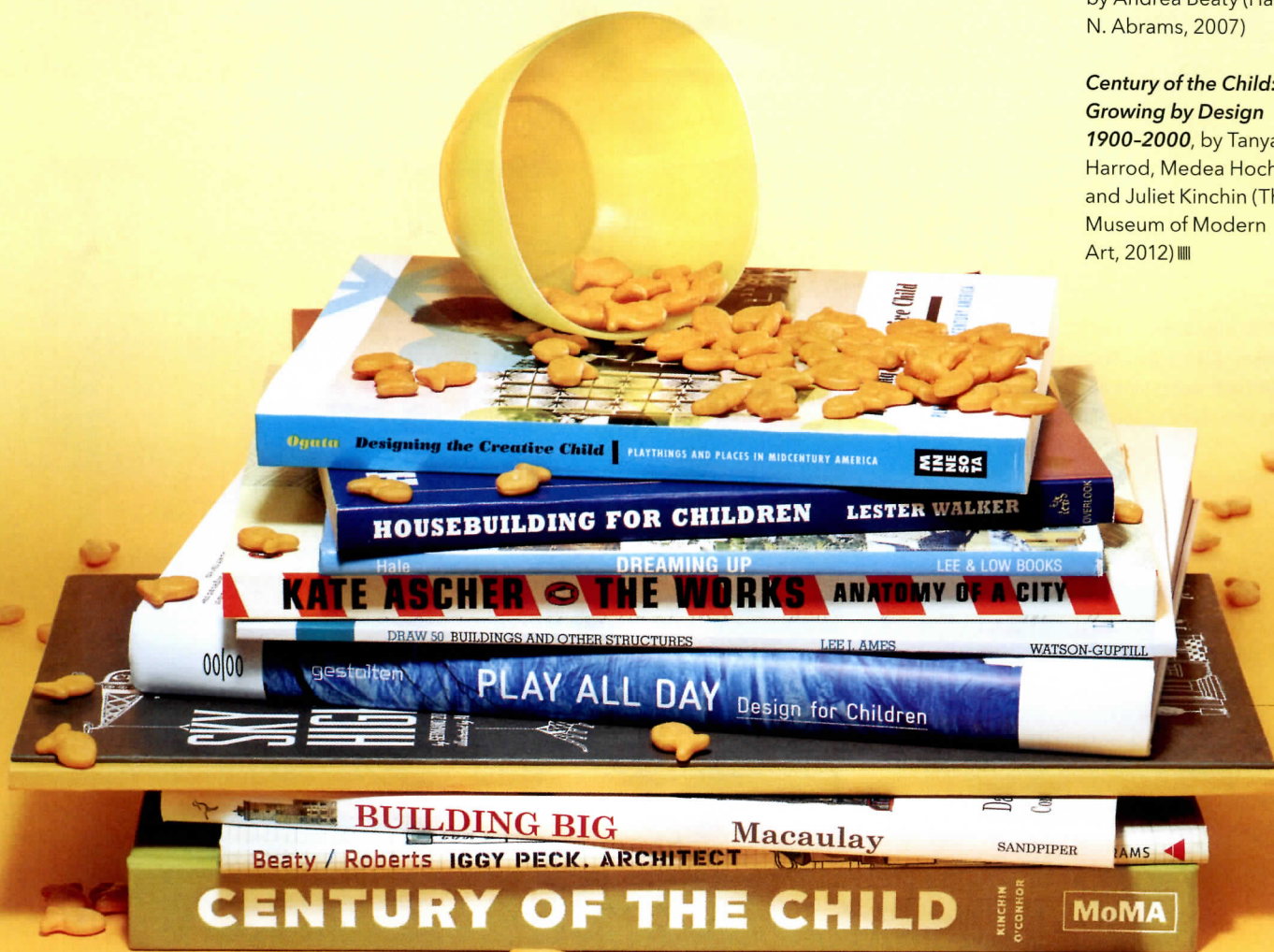
Play All Day: Design for Children, edited by Robert Klanten and Sven Ehmann (Die Gestalten Verlag, 2009)

Sky High, by Germano Zullo (Chronicle Books, 2012)

Building Big, by David Macaulay (HMH Books for Young Readers, 2004)

Iggy Peck, Architect, by Andrea Beaty (Harry N. Abrams, 2007)

Century of the Child: Growing by Design 1900-2000, by Tanya Harrod, Medea Hoch, and Juliet Kinchin (The Museum of Modern Art, 2012) ■■■



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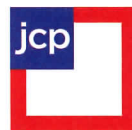
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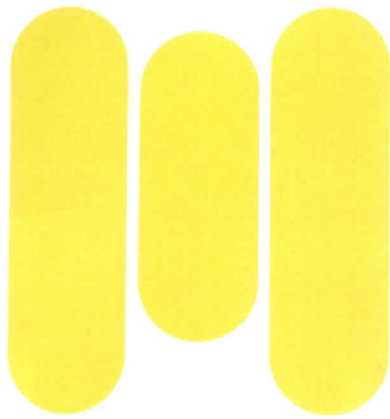
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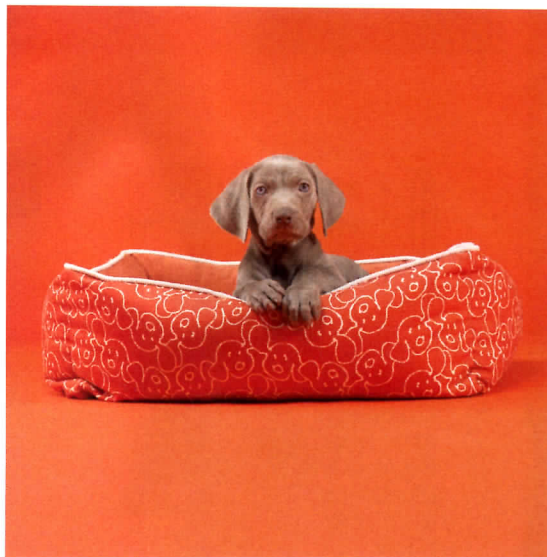


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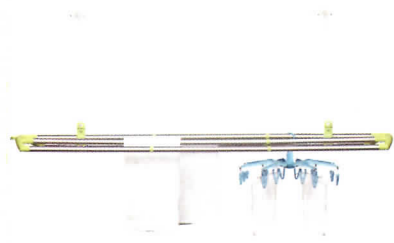
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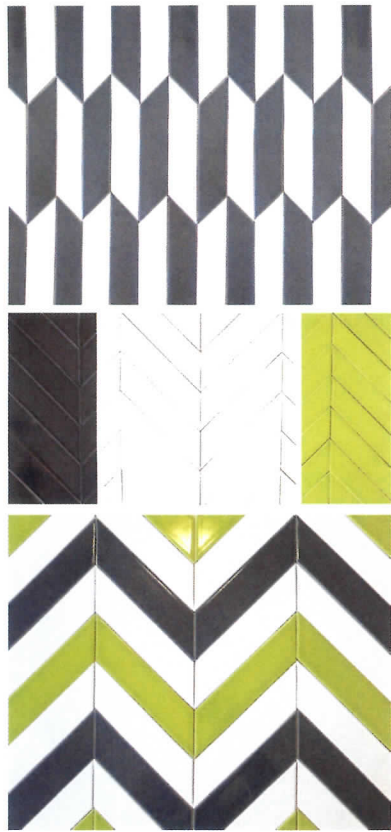


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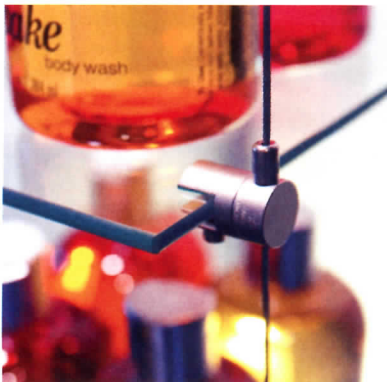
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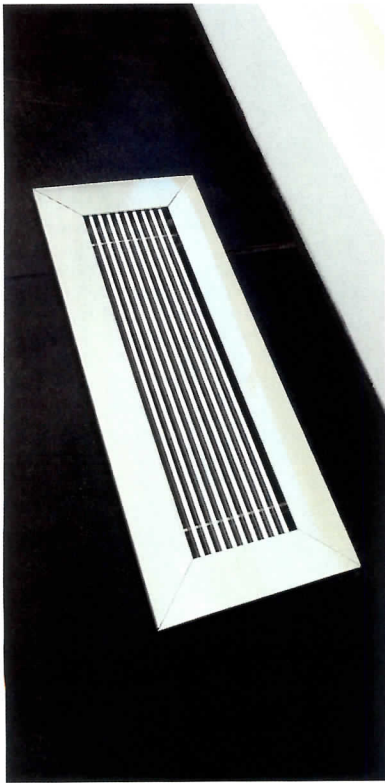
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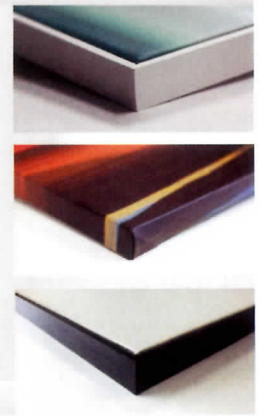
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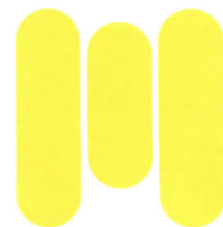
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Herb Schoening Interior Design
512-542-0033
Contracting by True Build LLC
truebuildaustin.com
Womb chair and ottoman
by Eero Saarinen for Knoll
dwr.com
Pillow in Peacock by Maharam
for Design Within Reach
dwr.com
Oppiacei pouffe
by Skitsch
skitsch.com
Prince Aha stool
by Philippe Starck for Kartell
dwr.com
Acapulco chairs (similar to shown)
by Innit Designs
innitdesigns.com
Carter sectional by Gus Modern
gusmodern.com
Artwork by Steffi Klenz
steffiklenz.co.uk
Semi-gloss paint in Daffodil Yellow
by Behr Premium
behr.com
Three-fourths inch Mosaic Tile
by Nemo Tile
nemotile.com

Industrial felt from Central Shippee
centralshippee.com
6000 Kelvin T8 Linear fluorescent
bulbs by Philips
usa.lighting.philips.com
Stainless steel door pulls
from Master Kitchen Supplies
masterkitchensuppliesnyc.com
Patch Work Architecture
patchworkarchitecture.co.nz
Paint by Resene
resene.com
Dwell on Design
dwellondesign.com
American Society of
Interior Designers
asid.org
Handmade piece by Brook & Lyn
brookandlyn.com
Franz Viegner plumbing fixtures
franzviegner.us
Oo lamp by Sverre Uhnger
sverreuhnger.com

82 Backstory

PATH Architecture
architecturepath.com
Kaiser Group
kaisergroupinc.com
Fusion Landscape Design
fusionlandscapedesign.com
Fiddlehead Landscapes
fiddleheadlandscapes.com
Furniture and casework
by Phloem Studio
phloemstudio.com
Windows and doors by Dynamic
Architectural Windows and Doors
dynamicwindows.com
Floor and ceiling
by Perpetua Wood Floors
perpetuawood.com
Honed marble countertops
by Caesarstone
caesarstone.com
DCS barbecue by Fisher & Paykel
dcsappliances.com
Spark chair
by Don Chadwick for Knoll
knoll.com
Elan collection table
by Axel Enthoven, Jean-Pierre Geelen,
and Alain Denis for Gloster
gloster.com
Purist Collection plumbing fixtures
by Kohler
us.kohler.com
Quatrus sink by Blanco
blancoamerica.com
Newport outdoor wall sconce
by Kichler
kichler.com
Ceramic tile on bathroom wall
by Tierra Sol
tierrasol.ca

Felt table runner by Wippowillow,
Wave candleholder by Rosenthal,
Tube Top 14 lamp by Pablo Pardo,
Bague lamp by Patricia Urquiola for
Foscarini, ceramic planter by Marika
van Adelsberg, Spike bowl by Leah
Nobilette, striped cashmere throw by
House of Castellon, and pillow sham
by Kivet for Marimekko, all from Relish
shoprelish.com
Vase by Heath, Wool felt placemats
by Parkhaus, and tea kettle by Sori
Yanagi from Canoe
canoeonline.net

90 My House

A5 Inxx faucet by Mora Armatur
moraarmatur.se
Polder sofa
by Hella Jongerius for Vitra
vitra.com

98 Focus

Koji Tsutsui & Associates
kt-aa.com
Bathtub by Kaldewei
kaldewei.com
Sink by Duravit
duravit.com
Chairs by Finn Juhl
finnjuhl.com

106 Kapital Style

Interior design and custom
furnishings by Peter Fehrentz
peterfehrentz.de
PP19 armchair by Hans J. Wegner
for PP Mobler
pp.dk
Moroccan Berber rug
from Caravane
caravane.fr
Pirkka table and bench
by Ilmari Tapiovaara for Artek
artek.fi
Beat lights by Tom Dixon
tomdixon.net
Curtain fabric
by Ulf Moritz for Sahco
sahco.com
Sofa fabric from JAB
jab.us
Washbasin by Simas
simas.it
Axor Citterio faucet
by Antonio Citterio for Hansgrohe
hansgrohe.de
Hexagonal printed curtains
by Dominique Kieffer
dominiquekieffer.com
Wooden table from Flamant
flamant.com
Bedroom light from Habitat
habitat.de
Wall-to-wall carpet from Vorwerk
vorwerk-carpets.com

112 Inside the Actor's Studio

Funn Roberts
funnroberts.com
Lounge chair and ottoman by Charles
and Ray Eames for Herman Miller
hermanmiller.com
Couch and coffee tables
from HD Buttercup
hdbuttercup.com
Dining table from West Elm
westelm.com
Wally planter by Woolly Pocket
woollypocket.com

120 High & Tight

Paul Hinkin, Black Architecture
black-architecture.com
Swan chairs by Arne Jacobsen
fritzhanzen.com
Rivoli table by Eileen Gray
and deck table from Aram
aram.co.uk
Aluminum group chair and ottoman
by Charles and Ray Eames
for Herman Miller
hermanmiller.com
Verner Pantone chair, George
Nelson clock by Vitra
vitra.com
K2 B console table by Tecta
einrichten-design.de
Wall light from Artemide
artemide.us
Dining table and tulip chairs by Eero
Saarin; credenza by Florence Knoll
for Knoll
knoll.com

124 Pump Up the Volume

Christi Azevedo
christiazevedo.com
Kitchen cabinets from Ikea
ikea.com
Countertop by PaperStone
paperstoneproducts.com
ReziBond cladding by Steelscape
steelscape.com

152 Finishing Touch

Saša Antić
sasaantic.com
Kitchen sink and faucet
by Mora Armatur
moraarmatur.se
Cabinets from Ikea
ikea.com
Cooktop and oven by Smeg
smeg.se
Carrara marble
from Stenfirma Bror Törner
stenfirmatorner.se
Grandpa
grandpa.se
Dusty Deco
dustydeco.com

All Modern
800-615-9703
allmodern.com

Artemide
1-877-ART-9111
artemide.us

**Bartels Doors
& Hardware**
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bartelsdoors.com

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bdiusa.com

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Big Ass Fans
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bigassfans.com/dwell

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Bosch
bosch-home.com

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cadillac.com

**Caesarstone
Quartz Surfaces**
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caesarstoneus.com

Centor
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centorusa.com

Chamberlain
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chamberlain.com

Cherner
866-243-7637
chernerchair.com

Copeland Furniture
802-222-9282
copelandfurniture.com

Eilersen Furniture
eilersen.eu

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emeco.net

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ergomotion.us

Ford Motors
ford.com

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marriott.com

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liebherr.us

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lumens.com

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mrsmeyers.com

Napoleon
napoleonfireplaces.com

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overstock.com

Paloform
paloform.com

Resource Furniture
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resourcefurniture.com

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samsung.com

Sherwin Williams
800-4SHERWIN
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soundfreaq.com

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sparkfires.com

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subzero-wolf.com

Subaru
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subaru.com

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sunbrella.com

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ylighting.com

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totousa.com

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tudorwatch.com

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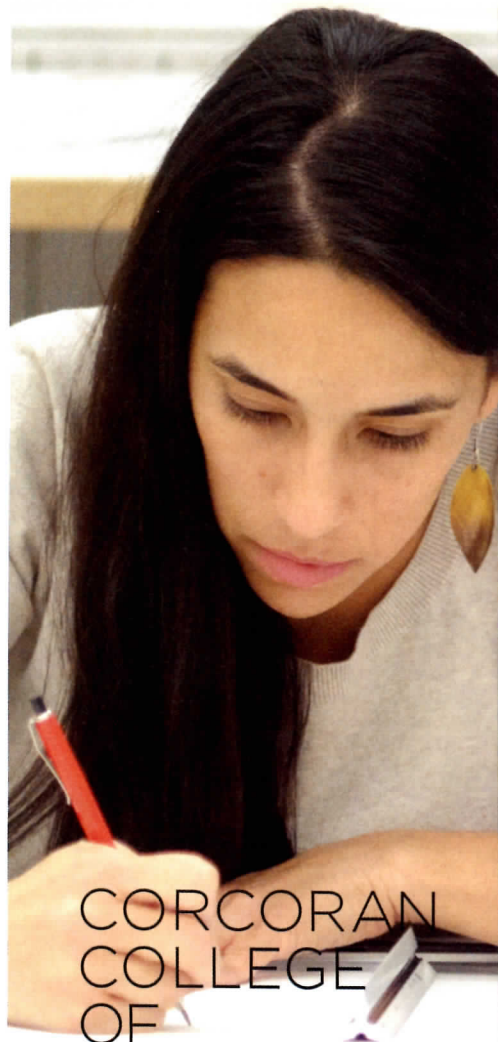
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GET FUNKIS

What's the secret to successfully wedging a kitchen into a 258-square-foot apartment? A visual balancing act.

Interior stylist Saša Antić has lived in his Stockholm, Sweden, apartment for 15 years. It was built in 1938, during the height of *funkis*, the colloquial term for Swedish functionalism—a movement characterized by clean lines and a lack of ornamentation. When he recently decided to update his tiny kitchen, Antić devised a modern scheme that honored the apartment's heritage. "I wanted it to be really graphic but quiet and beautiful," he says.

Antić explains that the secret to living in a small area lies in eliminating visual clutter, not just by culling objects, but also by balancing design elements. He requested an extra-thin slab of Carrara marble for the countertop so that it would recede into

the space, not overwhelm it. The room is outfitted with cabinets from Ikea, painted a serene powder blue—a custom shade matched to one of Antić's favorite cashmere scarves. A compact stove and oven by Smeg is integrated with the cabinetry and countertop so they read as a cohesive unit. A floor-to-ceiling mirror placed at one end of the kitchen makes the space feel longer and reflects natural light from the window directly opposite. A well-edited collection of vintage furniture and accessories purchased at local shops completes the room. "I didn't want too much stuff going on," Antić says. "In a small space, everything is on display all the time. It's important to have things really tied together."—*Diana Budds*



A mirror measuring 8.5 by 3.3 feet (inset) makes the renovated kitchen feel more expansive. The sink and faucet—notice their reflection in the glass—are by Mora Armatur. Resident Saša Antić purchased the stool from local vintage shop Dusty Deco. A retro Ikea pendant lamp hangs above the kitchen table, which is an architect's drafting board Antić found at Grandpa, another store in his neighborhood.

