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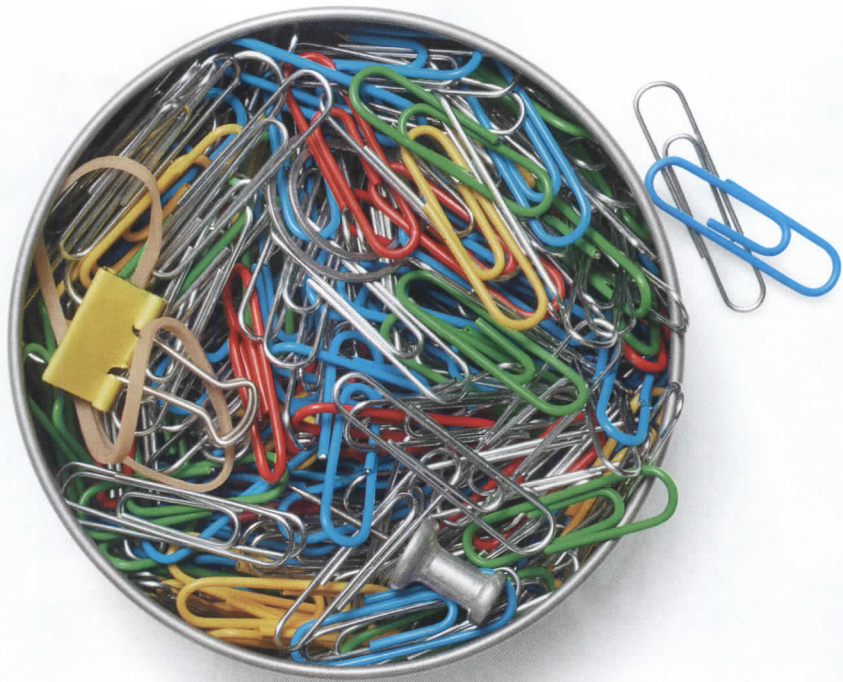
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PHOTOS BY
Johannes Romppanen

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Leslie Williamson

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TEXT BY
Kelly Vencill Sanchez
PHOTOS BY
Spencer Lowell

“My experience of visiting factories taught me all about practical matters of design.”
— Yrjö Kukkapuro, designer

dwell

DWELL JUNE 2014

On the Cover: A 1,600-square-foot prefab in Sonoma, California, is perfect for an octogenarian artist, p. 100. **Photo by Joe Fletcher**

This page: A Karuselli lounge chair by designer Yrjö Kukkapuro in his Helsinki home-studio, p. 122. **Photo by Johannes Romppanen**

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TEXT BY

Margot Dougherty

PHOTOS BY

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A lively, tactile wall treatment personalizes a paper artist's eclectic dining room in Valencia, Spain.



Above: Jaime Hayon's Analog table for Fritz Hansen.

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Kicked Any Furniture Lately?

As I write this, the Dwell team has just returned to our offices in New York and San Francisco after taking in a week of design in Milan during Salone Internazionale del Mobile, the most important furniture fair in the world. Our team, larger this year than ever before, fanned out over the city, seeing as much as we could among hundreds of installations and exhibitions, both on the show floor at Rho and in myriad galleries, showrooms, and pop-up events elsewhere in Milan. During this hectic week we explored the engine of the design industry, talked to designers and architects—professionals and novices alike—as well as the small army of people involved in the manufacturing, packaging, and marketing of the pieces we have come to admire and evaluate.

Proximity is critical to our understanding of design—we have to kick the tires, feel the seams, pull out the drawers. We can't parse on the basis of static imagery alone. Every time we have the opportunity to touch a piece or examine its joinery, we have a greater understanding of all that it took to see the object come together. And it's only through this kind of discovery that we begin to understand why quality furniture is valued so highly—sound construction yields longevity. Or, more simply: good stuff lasts.

Hans J. Wegner, who would have turned 100 this year, said that a chair is only finished when someone sits in it. The Danish designer's Wishbone chair is an enduring classic that pops up in photographs again and again in our pages. After sitting in one during a five-hour-long dinner party not too long ago, I can attest to its comfortable proportions and materiality. After watching a craftsman handweave 393 feet of paper cord into a Wishbone's seat this April at Salone, I am beginning to understand how that comfort is achieved. The chair, produced by Carl Hansen & Søn, is beautiful, functional, and well made. It is worth every penny.

For this issue we selected stories that reinforce the age-old idea that furniture is what makes a house a home. From a midcentury ranch house in Los Angeles that is the perfect backdrop for an enviable collection of sturdy yet elegant Vitsœ pieces by Dieter Rams (page 134) to the Helsinki residence of famed furniture maker Yrjö Kukkapuro (page 122), whose mod creations will soon be rereleased by Artek, these are special houses, whose significance is enhanced by the sensitive interior material choices of their inhabitants. We also get a rare glimpse of the great Italian designer and architect Gae Aulenti's home in Milan (page 128), captured by the photographer Leslie Williamson, one of the last visitors to gain access to the home before Aulenti's death in late 2012.

Elsewhere in the issue we delve into the notion of today's office, sharing products and trends emerging in the marketplace (page 50). Variety and versatility are the directives of the day, informing furniture design for people who work at home or in a more traditional commercial setting. We realize that for every person who spends eight or more hours in a task chair, someone else prefers to work in bed or on the sofa, logging just as much company time on a laptop. After all, one person's formal dining table is another's home office. As the lines between home and work continue to blur, it is becoming exceedingly hard to determine a one-size-fits-all approach for the office—or living room, or kitchen, for that matter.

Which takes us back to experiencing furniture design firsthand. Novelties and trends are always fun to catalog but it's more important to cultivate respect for how something is constructed and how it functions. A simple look will never be good enough. Take the time to examine furniture closely and always ask critical questions. Only then will the true value of an object become evident. And above all, may your good stuff last.

Amanda Dameron, Editor-in-Chief

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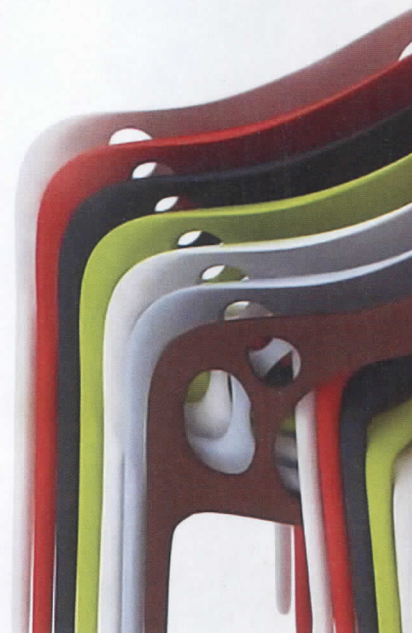
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Feedback

I'm addicted to the issue of Dwell featuring Jonathan Adler's place (March 2014). Cannot put it down!
Stephanie McGuire
 Posted to Facebook

Loved the March 2014 issue! On page 62 there is a bathroom pictured that shows one wall painted green. Would it be possible to find out the specific color name?
Laura Shubert
 Sent via email

Editor's Note: The hue is Dulux's 40YY 34/446. dulux.com

Thank you so much for this month's issue (March 2014). To an artist like me living in the South—an area where modernism is underappreciated—Dwell magazine is a lifeline and buoy. All issues have been great, but this one made me realize that I am not located in the right place.
Robert Evans
 Sent via email

Dwell always inspires me. I love doing things differently, and you are a good resource for living differently.
Elizabeth Ann Miller
 Posted to Facebook

I just received my March 2014 issue. As usual, I can't wait to sit down with a cup of coffee to scan the pages. I instantly found my favorite inspiration so far, Lucy Marston's kitchen (Modern World, p. 58). Truthfully, I haven't even looked through the whole magazine—I've been staring at the pages titled "Modern World" for at least an hour. Can I find more pictures of her house somewhere online? I love the simplicity but depth of the space. I'd particularly like to know the paint color on the cabinets in the kitchen.

Erica Bell
 Sent via email

Editor's Note: To see more images, visit dwell.com/suffolk-renovation. The paint is Dulux's 50YY 12/095. dulux.com

I so resonate with your Editor's Note (February 2014), and for that matter your magazine. The "before" shot is essential to fully express the transformation that is taking place in a home. Another critical element is the careful consideration given to "seamless" renovation. Ideally, someone should never be able to identify where a renovation begins and ends. I stumbled across your magazine at my local hair salon and will be reading the whole thing. Nice work!

Curt Audet
 St. Charles, Illinois

Seeing the Carved Duplex ("Minimal Interests," February 2014) firsthand, I applaud the design and the extensive work brought forth by architect Alex Gil and Claudia DeSimio. They have allowed history to repeat itself by letting present-day technology to emerge and coexist. It's not until you experience the space from the inside out that you can truly appreciate all the time and effort put forth.

Hans Welch
 Posted to dwell.com

Corrections: On page 64 of our April 2014 issue, we misspelled Noreen Perez's name. On page 68 we misidentified Michael Lehrer as a landscape architect; he is a registered architect. On page 70, Cassy Aoyagi should have been listed as a landscape designer, not a landscape architect. We regret the errors.

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One of the most popular stories on dwell.com today is about this affordably built modern house in #Atlanta, Georgia.
Photo by Gregory Miller
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Obligatory tourist shot. Gorgeous day in Amsterdam!
Kelsey Keith
 senior editor
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We just arrived in #Paris to cover Maison & Objet.
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@elfoxart: The @dwell article on the history of the term "good design" is a fun, engaging read #design



@dafnedglez:

@dwell New issue + inspiration + new ideas = new projects!

@UnchartedVision:

7 great homes from the February issue of @dwell. So many cool and unique homes all over the place!

@CousinSlowpoke:

If I could live in a @dwell magazine, I would.

@MattFerrel: Never thought I'd have Pete Campbell envy, but the @dwell article [on his house] has me questioning everything.

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Contributors

June 2014



Margot Dougherty

Editor of Hunters Alley and One Kings Lane's Vintage & Market Finds, Margot Dougherty is based in Venice, California, where architect Don Dimster's duplex is located (My House, p. 92). "A great discovery during the project was finding a bootleg cellar during construction," she says.



Rico Gagliano

Writer Rico Gagliano is cocreator and cohost of the public radio arts-and-culture show *The Dinner Party Download*. After penning a feature on Walker Workshop's Hollywood House for our June 2012 issue, Gagliano returns to Dwell to cover the Los Angeles firm's Oak Pass Project ("Sound and Vision," p. 112). He admits to coveting its owner's vintage Berlin Wall periscope.



Spencer Lowell

A photographer who works in the fields of science, industry, art, design and nature, Spencer Lowell's clients include *National Geographic*, *Time*, and *Wired*. He was born and raised in Los Angeles, where he lives with his wife and son. For this issue he photographed "Designed for Living" (p. 134). "The Fissmer-Loehnen family lives in a beautiful space where nothing had to be staged," he says.



Johannes Romppanen

A self-taught portrait and documentary photographer, Johannes Romppanen ("Strong Finnish," p. 122) works out of Helsinki, Finland, and has shot for *Monocle*, *Case da Abitare*, and *T: The New York Times Style Magazine*. "Spending the day with Yrjö and Irmeli Kukkapuro was a real treat," he says. "The boyish charm of Yrjö really never fails."



Kelly Vencill Sanchez

"Merging your belongings and collecting habits with your spouse's can be a risky undertaking," says writer Kelly Vencill Sanchez. "I'm always trying to 'deaccession' things, while my husband keeps bringing them home, so I loved seeing how Elise Loehnen and Rob Fissmer ("Designed for Living," p. 134) have reconciled her love of objects and his penchant for restraint."



Leslie Williamson

Though she's based in California, photographer and writer Leslie Williamson is often on the road for assignments. She traveled to Gae Aulenti's Milan house ("Zeal Milanese," p. 128) for her new book, *Modern Originals: At Home with Midcentury European Designers* (Rizzoli, 2014). "Every time I visited, I entered the door adjoining Aulenti's office," Williamson says. "It didn't occur to me until the second day of shooting that I wasn't sure where the front door was located." □

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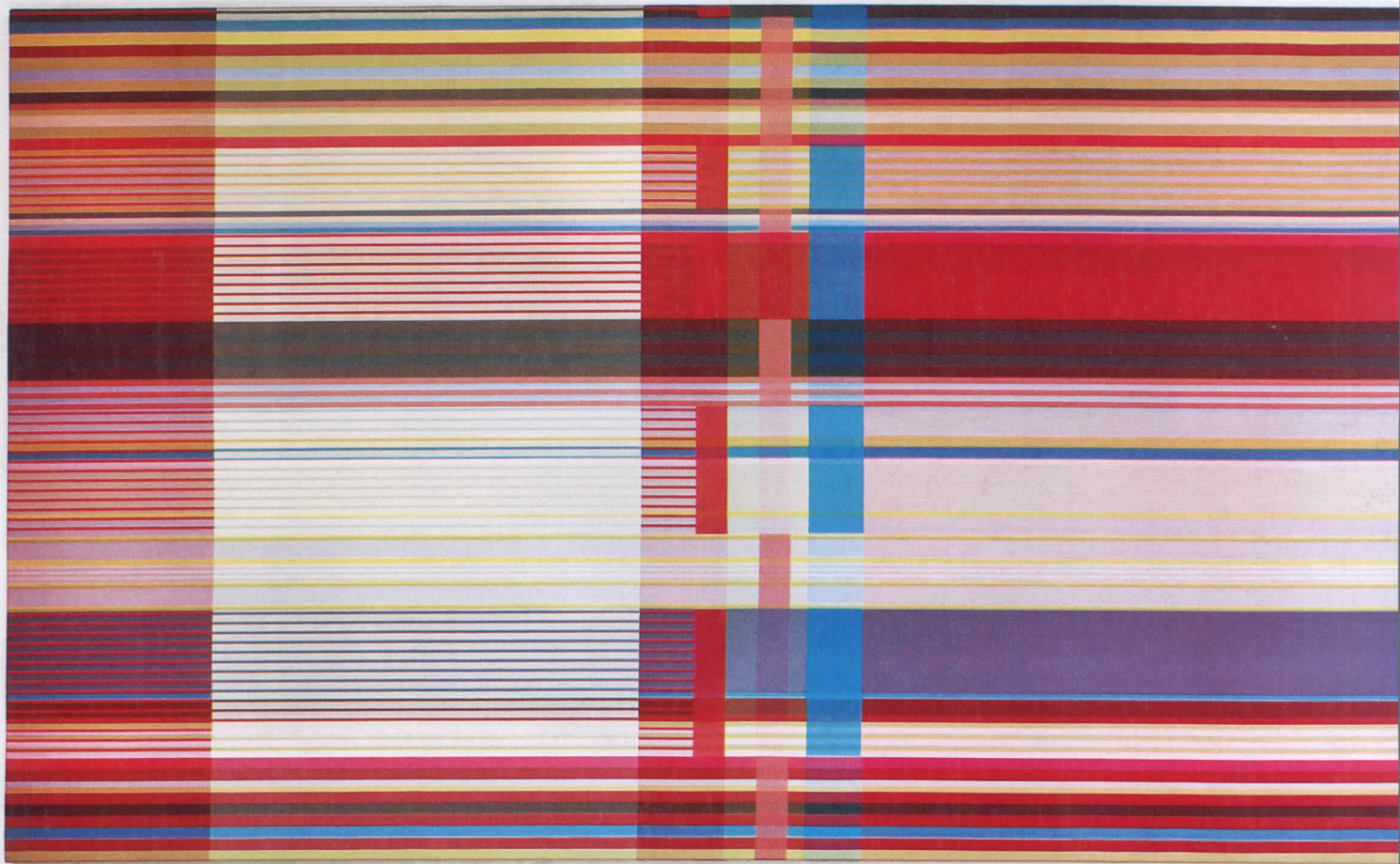
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Modern World

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Designtex, an American upholstery manufacturer and Steelcase company, has tapped Harriet Wallace-Jones and Emma Sewell of the British textile studio Wallace Sewell for its newest collaboration, a series of wool fabrics in saturated, oversized plaid. The large-repeat stripes and grids are inspired in part by Bauhaus textile artist Anni Albers and in part by Wallace Sewell's London neighborhood. In keeping with the duo's focus on industrial production within Britain, the fabrics are being woven at the Hield Brothers mill in West Yorkshire.
designtex.com
wallacesewell.com

Bright On

Enliven your interior with a punch of supersaturated color in the form of vivid furniture and lighting pieces.

Lazy sofa bed by Andreas Lund for Softline, \$2,886–\$4,636 This isn't your standard pull-out sofa; pushing the backrest down creates a flat sleeping surface. Available in hundreds of fabric and color combinations. softline.dk



Neon tables by Sebastian Herkner for Haymann, \$1,660 Thin layers of white onyx are placed atop acrylic to achieve an acid-washed look for the steel-legged tables. haymanneditions.com



Mitt chair by Claudia & Harry Washington for Bernhardt Design, \$2,100 Inspired by a baseball glove's shape and stitching detail, the versatile upholstered lounge chair features soft, rounded edges—a boon for families with young children. Made in the USA. bernhardtdesign.com

“Larger objects, like a sofa, can take control of the room. I select larger items first. I prefer classic and elegant anchor pieces that melt into the space.” —Jiun Ho, designer



Twiggy lamp by Marc Sadler for Foscarini, \$2,800–\$3,900 Foscarini, an Italian lighting manufacturer, introduced seven limited-edition rainbow-inspired colors of its popular LED or incandescent floor lamp. foscarini.com

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Contemplation I rug by Yasmina Benazzou for Tai Ping, price upon request
Celebrating abstract art, the wool-and-flax carpet's golden gradient mimics the effect of diluted paint spilled on paper. taipingcarpets.com



Bar Technicolor pillow by Leah Singh, \$120 Bands of vibrant wool embroidery adorn the cotton throw pillow made in India. leahsingh.bigcartel.com

Swell sofa by Jonas Wagell for Normann Copenhagen, \$3,850 Available in 21 hues spanning lemon yellow to rich purple, Swell now comes in two- and three-seat models. normann-copenhagen.com



Outfitting Chandigarh

Architect Pierre Jeanneret master-minded furniture to embody India's progressive architecture.

When India's government commissioned Le Corbusier to design its new capital city in 1951, the project brief went beyond architecture. His cousin Pierre Jeanneret developed a collection composed of chairs, tables, desks, bookshelves, and room dividers that shared the city's visionary symbolism. "Pierre Jeanneret's furniture was conceived like an architect—minimalist and non-decorative," says French gallerist François Laffanour. Jeanneret married modern sensibilities with traditional carpentry techniques to produce the pieces. Objects in the family, like the Managing Committee table and Cinema armchair (below), share a geometric language, and their dimensions correspond to Le Corbusier's Modulor theory. galeriedowntown.com



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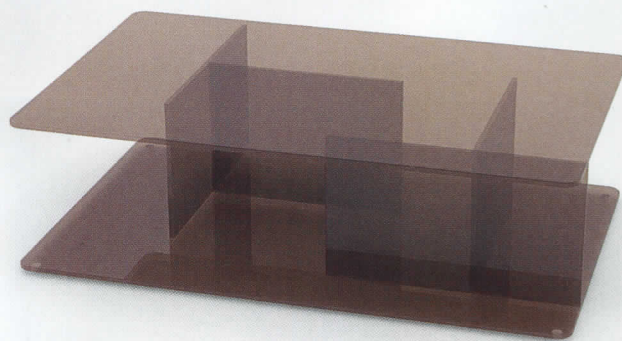
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Earthy Delights

Designers nod to the natural world in the form of warm-toned materials, details pulled from the atmosphere, and patterns that go with the grain.

Derome light by Russell Pinch, \$1,285 Standing just over three feet tall, British designer Russell Pinch's table lamp has an ultra-thin ash veneer shade. When illuminated, the natural wood grain becomes visible. pinchdesign.com



Lucent coffee table by Matthew Hilton for Case, \$1,185 Bronze glass panels joined at right angles create cubbies for storing books and magazines. casefurniture.co.uk

“Nature is full of movement and gesture, both formally and on the level of texture. These qualities add a rich layer to a modern room, instantly giving it a sense of timelessness.”
—Nicole Hollis, designer



Element Vessel Terra-Cotta by Vitamin, \$214 Made in the United Kingdom from slip-cast terra-cotta, oak, and cork, the Element Vessel works as a vase, decanter, or sculptural object. store.vitaminliving.com

Pushpin stool by Kenyon Yeh for Esaila, \$320 Taiwanese designer Kenyon Yeh takes the shape of a pushpin and increases its size exponentially for his cork combination stool and end table. esaila.com



IW73A by New Moon, \$80 per square foot Hand-knotted in Nepal, the vegetable-dyed wool rug translates traditional Navajo flat-weave designs into a plush form. newmoonrugs.com

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Ahnda chair by Stephen Burks for Dedon, price upon request Latticed red, orange, and brown textile cord make up the sides and back of the indoor-outdoor lounge chair. dedon.us

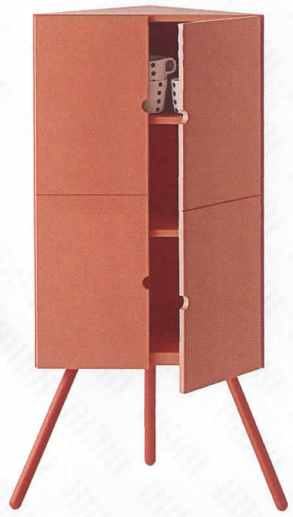
Fog by Front for Zero, \$727 The gradient on this glass pendant by the Swedish studio Front transitions from opaque on the bottom to clear up top, creating a cloudy look. zerolighting.com



PS 2014 corner cabinet by Keiji Ashizawa for Ikea, \$99 For its PS 2014 line, Ikea collaborated with international designers to create furniture targeted to renters, including this triangular cabinet built to tuck into underutilized corner spaces. ikea.com



Majordome tables by Cédric Ragot for Roche Bobois, \$1,605 A chromed-steel frame finished in brass or gold supports walnut-veneered MDF tops. Available in four different bases, including the Pied X Double Plateau, shown here. roche-bobois.com

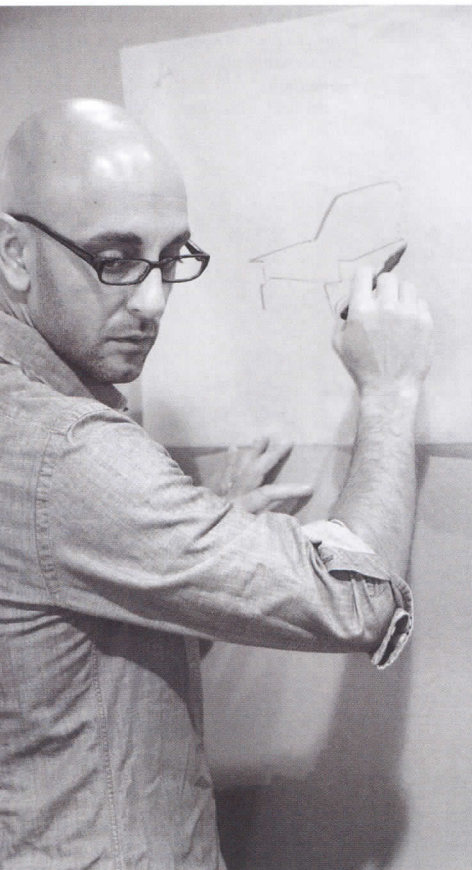


Required Reading

DIY Furniture 2 offers instructions and inspiration for furniture making.

Finding well-designed furnishings on a modest budget is an ever-present challenge. Christopher Stuart of Carmel, Indiana might have the solution. For the second volume of his book *DIY Furniture*, he tapped 30 emerging designers to contribute do-it-yourself versions of their own pieces. "Those interested in design should find the book helpful by seeing how others are innovating with common materials," he says. A handy at-home maker can reproduce a range of designs from coffee tables to chandeliers with common hardware-store materials and basic tools. Of particular note is the lolo console by Thomas Jenkins of Norway (below). laurenceking.com

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Osaka Chair designed by Armen Gharabegian
available at www.Lounge22.com

LOUNGE22
hand crafted in los angeles

Frame of Thrones

Structure comes forward in this armada of architecturally inclined sofas and armchairs.



Superkink chairs by Osko + Deichmann for Blå Station, \$2,462 Tubular steel pieces often feature a gentle bend, but the Swedish manufacturer Blå Station creates the corners as an angular statement. Comes in fabric or leather upholstery. blastation.com



Altay sofa by Patricia Urquiola for Coedition, \$7,856 Coedition of France debuted its inaugural line this year. Prolific designer Patricia Urquiola created the Altay, which sports a glossy black coat on its beech frame. coedition.fr



Fly sofa SC3 by Space Copenhagen for &Tradition, \$5,292 Movable cushions make it easy to get comfortable on this dowel-backed looker. Choose from white oiled oak (shown) or a darker smoked-wood version. andtradition.com

Elysia lounge chair by Luca Nichetto for De La Espada, \$4,795 A frame in solid American black walnut (shown) or European ash hugs a padded seat and backrest. Fabric upholstery options include blue, red, and dove gray. delaespada.com



Yas by Samuel Accoceberry for Bosc, \$4,599 Historically, stilt walking was a common way to move through wet terrain in the Gascony region of southwestern France. Bosc, a local furniture maker, uses this reference for its eiderdown-filled sofa. bosc-leslandes.fr





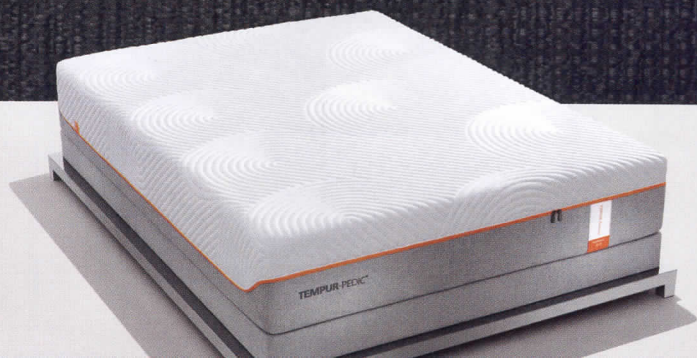
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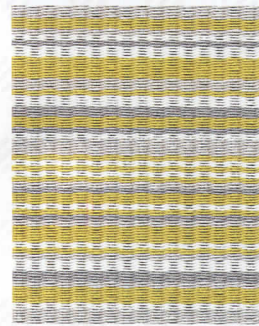


Zartan Raw chair by Philippe Starck and Eugeni Quitllet for Magis, \$525 Using a mixture of recycled polypropylene and natural wood fiber, the Italian manufacturer has made a stacking chair whose production is kinder to the environment. magisdesign.com



Afila pendant lights by Alessandro Zambelli for .exnovo, \$690–\$772 Marrying new materials with traditional ones, this lighting series features 3-D printed nylon shades and a Swiss-pine structure. exnovo-italia.com

“There are more and more good-looking engineered fabrics out there, and it’s worth considering them if you need upholstery that’s family and pet friendly.”
—Betsy Burnham, interior designer



Midsummer rug by Ritva Puotila for Woodnotes, \$2,950 for an 8'x10' Consisting of tightly woven strands of paper yarn, the Midsummer rug is hypoallergenic, stain resistant, and easy to clean. woodnotes.fi



Boiaccia Wood table by LucidiPevere for Kristalia, \$6,432 Oak legs support a tabletop made from Fenix-NTM, a water-repellent, anti-bacterial surface developed using nanotechnology. Though it looks like stone, the surface is soft and warm to the touch. kristalia.it

Pucker Up

Delightfully tactile surfaces come courtesy of treatments ranging from showy to subtle.



Bloom blanket by Bianca Cheng Costanzo for Oak Form, \$249 Origami folding techniques inspired this Italian cashmere throw. bloomblanket.com



Hug armchair by Studio Jean-Marc Gady, \$3,425 Bumpy upholstery offsets the rigid oak structure. sieges-perrouin.com



Ploum love seat by Ronan & Erwan Bouroullec for Ligne Roset, \$4,525 Quilted stitching over foam padding gives this seat dimension and depth. ligne-roset-usa.com

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Save the Dates

We toast modern furniture companies and iconic pieces celebrating momentous anniversaries in 2014. Our time line features the founding years of 11 industry heavyweights.

1934
Model A chair by Tolix
tolix.fr/en



1949
Kartell
kartell.it



1934
Molteni & C
molteni.it



1934
Boffi
boffi.com



1954
Zanotta
zanotta.it/en



1964
Geiger
geigerintl.com



1964
Steltman chair by Gerrit Rietveld
rietveldoriginals.com

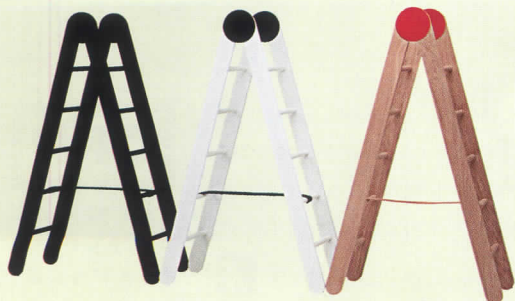


1964
Kettal
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1989
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Workplace Shake-Up

What's the future of office design? We investigate how start-up culture is influencing everything from corporate campuses to contract furniture.

TEXT BY
William L. Hamilton
PHOTO ILLUSTRATIONS BY
Sonia Roy

Back in the day, a model employee was an “organization man,” loyal to a company. And the workplace was a model of organization, too: a rigid grid of cubicles, centered by conference rooms, squared by corner suites.

Today, that landscape has evolved—or more precisely, dissolved. The concepts that surfaced more than a decade ago at scrappy start-ups—everyone sitting in a big room, developing a genius idea—are being embraced by the establishment and refined by contemporary architects and furniture designers. The newest work environments are open floor plans that foster informality, flexibility, and an interactive group dynamic. They accommodate various styles and types of work in the same versatile spaces, without the proprietary real estate of traditional typologies: I sit here, you sit there, we meet there.

“Time and space—there are many kinds

of time throughout a day at work, and there are many ways to use the space,” says the designer Patricia Urquiola, who is developing Collaborative Lounge, a group of office furnishings—her first—for Haworth. Don’t have a dedicated space for greeting clients? Urquiola’s tall, upholstered pieces can carve out a private seating area within a larger space. Need a conference room quickly? Ronan and Erwan Bouroullec’s Alcove Highback sofas from Vitra allow for an instant huddle. Need privacy for a quick phone chat? Try Quiet, a cross between a wingback armchair and a call box, designed by the London-based firm Tilt.

“The key is providing variety—more choices, less prescriptive,” says Yves Béhar, who designed the Public Office Landscape for Herman Miller. His desks, chairs, and storage cases function individually but also combine to create work groups, an arrangement that Béhar calls “social desking.” >



HEAT RISES.





“Things are nimble and transform. That’s how we get our information now.” —David Rockwell, architect

As the workforce transitions—Generation Y entering, Generation X managing, Boomers retiring—yesterday’s “organization man” is giving way to today’s “disorganization man,” continually recalibrating the norm. Mark Zuckerberg defines this as the “Hacker Way,” stating in a letter to potential Facebook investors: “Hackers believe something can always be better, and that nothing is ever complete.” The workplace is being hacked, too. Increasingly, companies believe that innovative design is critical to successful entrepreneurship and that the ability for employees to easily collaborate translates into a competitive edge.

“Collaboration is the new telecommuting,” says Joseph Chen, product lead at Oculus VR, a virtual reality hardware company that Facebook recently snapped up for \$2 billion. Oculus, whose staff has grown from a dozen to 100 in less than two years, provides feedback to Herman Miller

on how the company’s office furniture engenders the workplace experience—all in an effort “to contain the insanity without stifling creativity,” Chen says.

Randy Howder, a senior associate at the architecture and design firm Gensler, is helping to shape Facebook’s international campuses. Design can play a critical role at tech companies, he observes. “When the product is cloud-based, the physical manifestation of the ‘brand’ only happens in the workplace,” he says. “Facebook has no retail presence, which puts pressure on the work environment to be a communications tool for customers.”

Starting with nine existing buildings in Menlo Park, California, Gensler created an anti-corporate headquarters at the client’s request, ripping out private offices and cubicles and leaving existing doors and marks on the concrete floors where enclosures had once stood—a kind of anarchic

archaeology. Employees personalized the rest, writing on walls and creating art installations to supplement the furnishings Gensler sourced from Blu Dot, CB2, and other residential resources.

Another corporate headquarters, designed by Gensler’s Los Angeles branch, follows the new-wave workplace model with a glass-walled open floor plan that encompasses a range of places to work, meet, or relax—spaces where employees can serendipitously bump into people, much as they would on the street. Employees sit at multiperson stations rather than individual desks, and bar-height common tables accommodate lunch with one’s laptop.

A + I Architecture worked with Tumblr last year to redesign its original start-up space in New York City into a corporate headquarters where next-phase realities like a sales force and official business visits could be integrated. “We looked a lot at >

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Shop Furniture and Accessories for Outdoor Living

As summer arrives, it's time to take your modern life outside. The Dwell Store's broad assortment of outdoor furniture and accessories features boldly colored Adirondack chairs, compact dining solutions, and bright, functional accents.



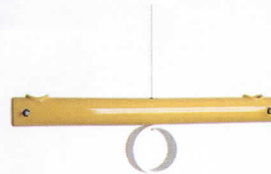
Bistro Table and Chairs Fermob, \$216-\$311

The Bistro Table and Chairs from Fermob are inspired by original bistro sets from Paris in the early 1900s.



Toolbox Loll Designs, \$57

The toolbox is made of a durable, washable, and recycled material that cleans easily and doesn't rust.



Mobile Bird Feeder J. Schatz, \$195

Jim Schatz's simple stoneware bird feeder includes two feeding holes and a perch.

Boo Fire Basket Skargaarden, \$275

When not in use as a fire basket, the Boo can be overturned and used as a pedestal for a candle.



4-Slat Adirondack Chair, Loll Designs, \$639

The classic Adirondack Chair features a contoured back and seat, creating a welcoming space for relaxation.



“If the product is cloud-based, the physical manifestation of the ‘brand’ only happens in the workplace.” —Randy Howder, Gensler

student centers,” said A + I principal Bradley Zizmor. A + I created multiuse areas based on scale of interaction—who would use it, how, and when. The cafeteria, for example, is also the company’s largest presentation room, with audio-visual equipment suspended in the ceiling. There are sofas at the edge of communal computer stations where employees with laptops—barefoot, their legs tucked under them—sit programming, headsets on, as though they were cramming for an exam.

DoSomething.org, a not-for-profit youth-services organization that moved to an 11,000-square-foot open-plan workplace in New York in 2012, has taken the idea of a collaborative mix to a radical degree. Every six months, the staff of 75 draws lots from a hat for new desk assignments and reshuffles the seating. Nancy Lublin, the CEO, calls it “reaping,” a playful reference to *The Hunger Games*. “It’s complete

cross-pollination,” Lublin explains. “You’re not necessarily sitting next to your team.” Like Facebook, DoSomething.org finished its own space: For budgetary reasons, its employees painted it themselves, designed their own lighting fixtures, and sourced most furnishings from Ikea.

“I don’t think an office needs to be beautiful like a museum, especially a not-for-profit,” Lublin says of her organization, which has only ten employees over age 30. “But people this age spend more time at the office than at home. There should be places to sit on a couch, take a break, have decent coffee.” On that note there’s also a shower, for staff members who bike or jog to work.

The frontier of office design could be co-working facilities—club-like membership spaces that businesses share. This new approach has become increasingly popular; *The New York Times* reported in

May 2013 that there are nearly 800 nationally, up from 300 two years earlier. NeueHouse, designed by David Rockwell and located in a renovated 1913 building in Manhattan, opened in July. Aesthetically, it’s a sleek pastiche of the New York Public Library’s famous reading room, a classical European bank, and a 1940s-era fantasy of office life. There’s a screening room, a recording studio, a cafe, an in-house IT support staff, and a catering kitchen run by an alumnus of Le Bernardin. Initial members include Island Records founder Chris Blackwell and the staff of *Dazed & Confused* magazine, all of whom would rather be there as paying guests than foot the bill for upscale offices of their own.

“There’s a theatrical fluidity to the space, as opposed to hierarchy,” says Rockwell, who has also designed stage sets. “Things are nimble and can transform. That’s how we get our information now.” □



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Living Proof

Dutch designers Makkink & Bey prove that flexible furnishings can increase efficiency in the modern workplace.

TEXT BY
Jane Szita
ILLUSTRATION BY
Stuart Patience



Jurgen Bey is a designer on the move. He splits his time among three locations: his studio in Rotterdam; Amsterdam's Sandberg Institute, where he teaches; and in the countryside, where he lives with his family. Though each place has its own "rhythm," he says, "I am very disciplined about what I do, when, and where."

Tapping into his own peripatetic work habits, Bey—along with his partner, the architect Rianne Makkink—joined forces in 2006 with Leo Schouten to form the office furniture company Proof. They focus on atypical, ahead-of-the-curve products and in-depth research projects (the most recent concerned office acoustics). "The goal isn't to develop a big company," says Bey, "but to slowly develop a product line that's connected and coherent: a family of things with a strong identity."

Proof's current collection includes Makkink & Bey's Ear chair, with an asymmetrical, wraparound headrest; the quirky-but-practical wall-hung PhoneBox by Axia Design; and UNStudio's spatially intriguing SitTable. What they all have in common is an attempt to subvert what Bey calls the "busing" tendency of the modern office: "In open-plan spaces, you need to create the opportunity for privacy," he says.

Paradoxically, Bey believes that envelopes of privacy lead to greater exchange. "The idea behind Ear chair and the other pieces is to create an intimate space, the

kind of setting where you can have a meeting without going into a special room," he says. "We focus on enabling informal interaction, the kind of furniture that makes it possible for people from different departments to encounter and exchange knowledge with each other." proof.com

The extended wings of Studio Makkink & Bey's Ear chair for Proof provides visual and aural privacy in the workplace (above). Their WorkSofa collection (below) is a series of modular benches in gradient hues that can be grouped for presentations or casual meetings.



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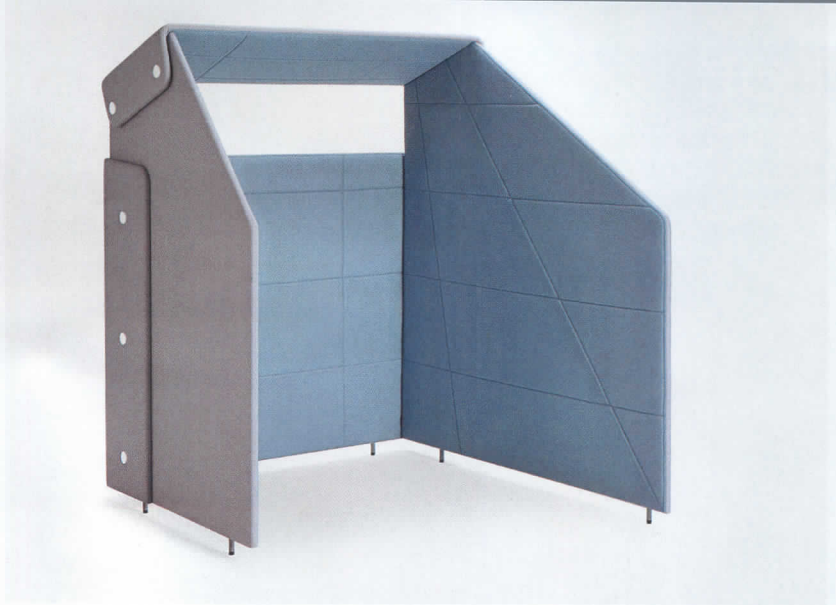


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The Homey Office

The new workplace acts more like a living room than a holding pen for corporate drones.



Focus divider by Tengbom for Offect, \$5,738 Meant as a temporary haven for an open office plan, this structure improves upon the old cubicle model with a clerestory window and a laminated felt interior. modobjects.net



Pocket Organizers by Simon Legald for Normann Copenhagen, \$17.50-\$35 each Bringing extra utility to wall storage, these polypropylene vessels are mounted on hidden sliding brackets and can be cleaned in the dishwasher. normann-copenhagen.com



Polo desktop light by Joan Gaspar for Marset, \$420 The slim LED lamp can be reconfigured with the addition of a base, clamp, table, floor stand, or wall bracket. marset.com



Stitch acoustic panel by Stefan Borselius for Abstracta, \$1,415 For a cozy Scandinavian take on an office sound absorber, try Abstracta's quilted fabric version on ash legs. icfsource.com




Antenna Workspaces desk by Antenna Design for Knoll, from \$672 Knoll expands its line of classic American office furniture with a worktable set on tubular steel rails and legs. knoll.com

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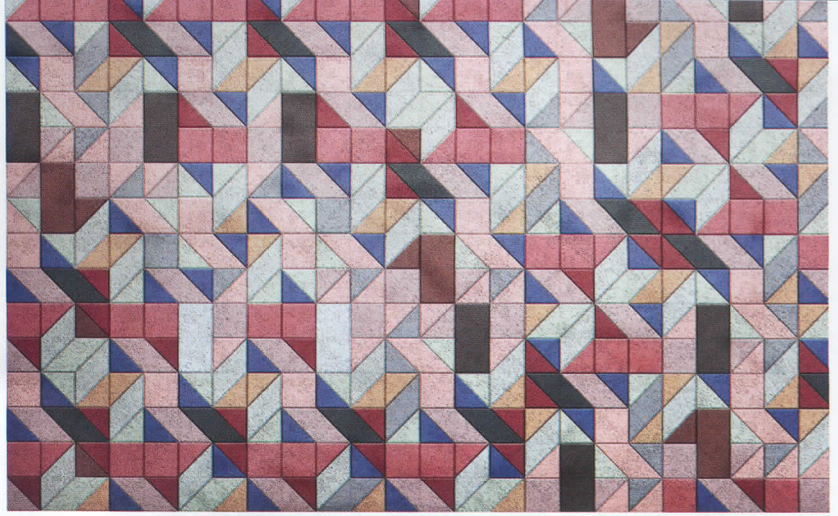


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Träullit tiles by Form Us With Love for BAUX, price available upon request Wall tiles soak up background noise and provide a jolt of pattern and color. This iteration—made in Sweden from wood wool, cement, and water—also helps regulate a room’s humidity thanks to the composite material’s high absorption rate. baux.se

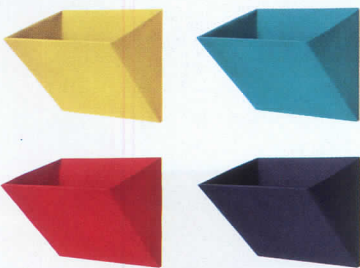


“Making an office space feel more like a living space fosters creativity, spontaneity, and collaboration. The challenge is striking a balance between fresh energy and mindless distraction.” —Hannah Robertson, architect



Workbay by Ronan and Erwan Bouroullec for Vitra, from \$7,785 The “microarchitectural” module made of polyester fleece on an aluminum frame can curve and snake through an open office environment, breaking up a staid, rectilinear desk arrangement. vitra.com

Leaning wall pockets by Diane Steverlynck for Objekten, \$95–\$135 each Individual wall-mounted storage buckets in coated canvas make for a cheerful alternative to traditional shelving. objekten.com



Fire by Formfusion, \$250 An unobtrusive powder-coated steel bracket conceals a fire extinguisher and a first aid kit but provides easy access in case of an emergency. konstantinlawinski.com



Docks by Till Grosch and Björn Meier for Ophelis, from \$6,450 Enclosed upholstered seating is the trend du jour. This sofa, available in 57 colors of Kvadrat fabric, also includes a central “e-box” for hiding cables. ophelis.de



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The Office at Home

Working remotely has its benefits (easy kitchen access, for one), but it doesn't mean your workstation should be any less serious.



Hyppolite desk by Florence Watine for Hartô, \$900 The petite secretary desk can fit in even the smallest home office; its powder-coated legs are available in eight colors. hartodesign.fr

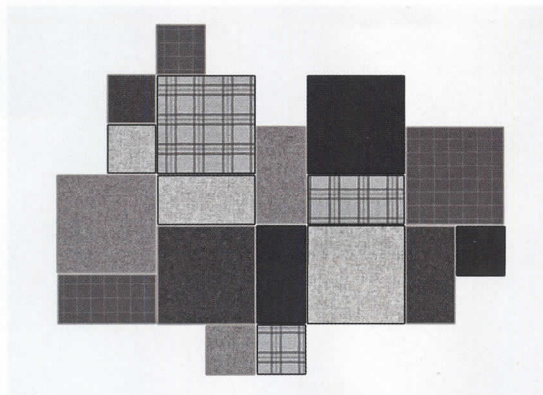


Babylon collection by Samuel Wilkinson for Lexon, \$15-\$80 Inspired by rocks, these faceted desktop accessories—tape dispenser, scissors, stapler, cup, pen, and alarm clock—are made of injection molded plastic. store.dwell.com

Kork by Twodesigners for Linadura, \$220-\$245 Lightweight but heavy duty, these modular storage compartments—evocative of Kartell's Componibili—connect via layers of recycled cork. linadura.com



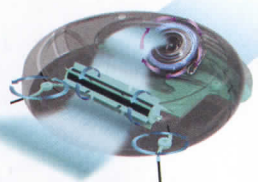
BuzziPatch by Sas Adriaenssens for BuzziSpace, price available upon request Patchwork rug tiles that attach to one another with leather straps are available in four color sets, like Charcoal Dust (as shown). buzzispace.com



OneLessOffice by Heckler Design, from \$1,097 A space-saving office suite that stacks, expands, and hides clutter is made from commercial-grade steel in Phoenix, Arizona. hecklerdesign.com

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Task Force

Five new seating designs that make long hours in front of a desk a pleasure, not a pain.



Clarity chair by BMW Group DesignWorksUSA with All-steel, from \$750 This streamlined version of the classic task chair features a mesh seat and back that allow a range of poses without manual adjustment. allsteeloffice.com



Collection Ciel! chair by Noé Duchaufour Lawrance for Tabisso, from \$1,500 The French designer's ideal work chair warms up the category with a walnut veneer shell, Gabriel upholstery, and leg options including casters (as shown) or wooden legs. tabisso.com



Gesture chair by James Ludwig for Steelcase, \$979 A seat made from steel, nylon, polypropylene, and aluminum was designed to accommodate nine new postures identified in a company study on how people work today. store.steelcase.com



Mirra 2 chair by Studio 7.5 for Herman Miller, from \$649 A leaner, lighter office chair from one of the stalwarts of American workplace design includes a butterfly-shaped back that allows for dynamic, flexible support. store.hermanmiller.com

dwell.com/task-force
Glean more tips on how to shop for an ergonomic office chair.

How to Shop for an Ergonomic Task Chair

Humanscale's Sacha Burn details what to consider when buying body-conscious seating.

- "Look for five key adjustments. Some chairs have more; some have less. These five should accommodate 95% of the population: seat height, seat depth, backrest and lumbar support height, and armrest height."
- "It's crucial to think about seat pan depth—especially if you're short. Look for at least two inches of clearance behind the back of knee when you're sitting in the chair."
- "Choose a seat with either an adjustable backrest height or lumbar support so the chair's curve fits into the curve of a back like two pieces of a puzzle."



Diffrient Smart chair by Niels Diffrient for Humanscale, from \$1,310 The designer's ergonomic legacy lives on with a chair that features a tri-panel mesh back and the company's patented mechanism-free recline. humanscale.com

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Rising Above

The owner of Flexform's New York showroom, David Levy, creates an elegant dining room overlooking Mexico City.

PHOTOS BY
Alicia Vera

PROJECT
City Apartment
DESIGNER
David Levy,
flexformny.com
LOCATION
Mexico City, Mexico

In a couple's Mexico City apartment designed by David Levy of Flexform, a Murano chandelier hangs above a marble-topped dining table from the showroom (above left). The Antonio Citterio walnut-back Morgan chairs are also from Flexform (above right).

In the midst of Mexico City's ever-changing landscape, a time-honored residential model endures: the high-rise. It is in such a building that David Levy—owner of the furniture maker Flexform's New York showroom and the head of the Mexico-based development firm Piso 18—has designed an apartment for an art-collecting couple with two grown children and six grandchildren.

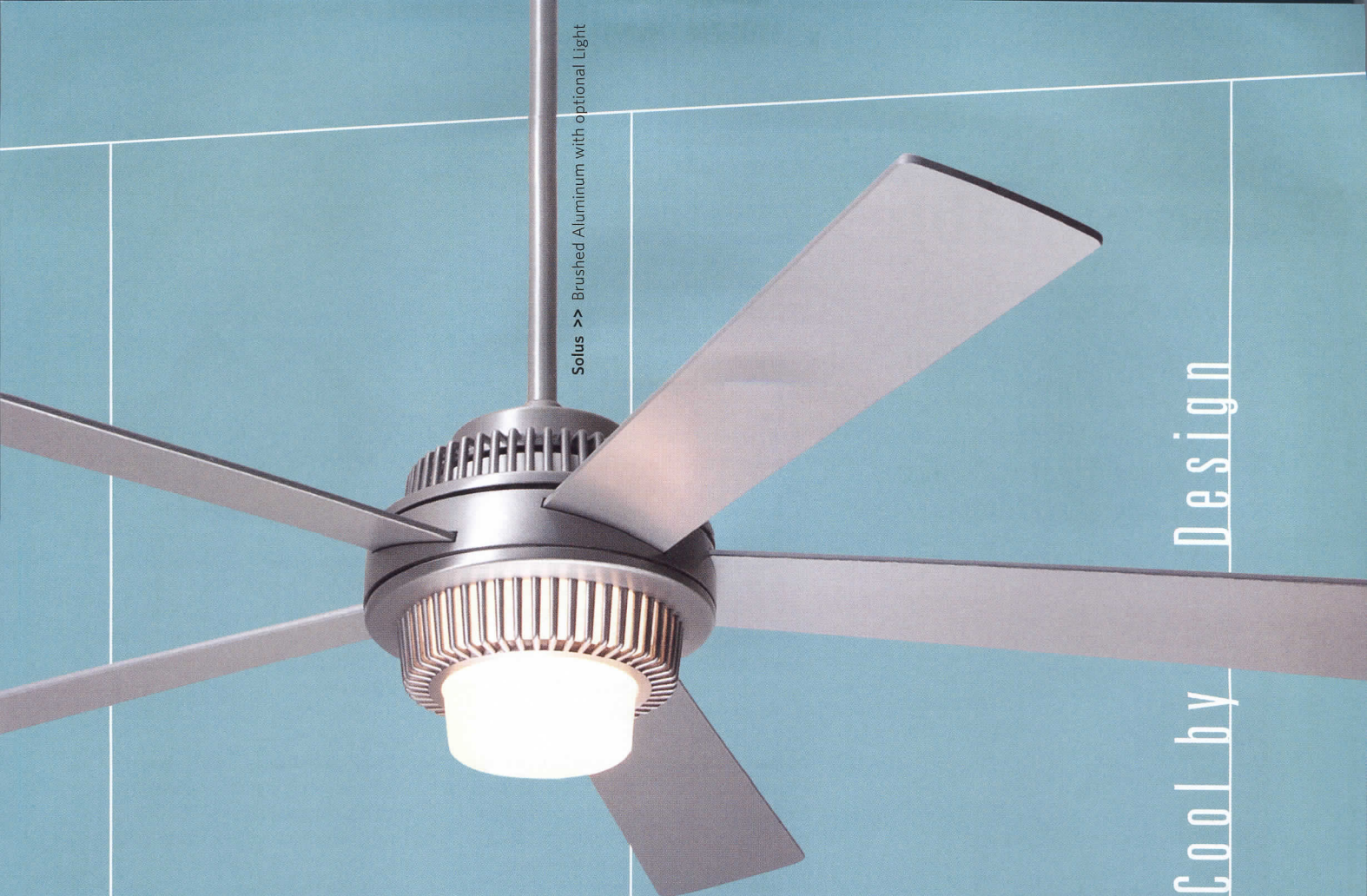
"The clients particularly love Italian design," says Levy, who established a European connection in the area most resembling a formal space, the dining room. "We tried to incorporate their love of European finishes and style into their casual yet still quite elegant living environment."

Located just off the entrance to the apartment and separated by a floating Calacatta-marble wall, the room is spare, save for a substantial white-marble-topped Flexform table surrounded by a dozen of Antonio Citterio's solid-walnut Morgan chairs, designed for the Bulgari Hotel in London. Levy added a custom

black-lacquered Italian sideboard to hold tableware.

Levy sheathed the room in whitewashed pine, giving the illusion of more light, and clad the fireplace wall, which divides the room from the living room bar, in matte marble. A deep, low-slung recess in the fireplace offers a peek into the rooms beyond—allowing the space to be at once separated from and connected to them. Similarly, it can expand and contract as the family's needs vary. "The couple can entertain their large family in the space, yet it still feels intimate enough to relax in at home after a long day," says Levy, who adds that they use the room for "enjoying company, family reunions, casual relaxing, viewing the city, and fun."

With its generous band of horizontal windows, the room looks down to the Piso 18—designed common area for the building's residents, with walkways and children's play areas. Beyond is a view of the bustling city, where cranes abound and a brand new batch of high-rises slowly ascends as a silent symbol of progress. □



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Keynote and Notable Speakers

Join the action at Dwell on Design 2014 with inspiring storytellers—from a notable Los Angeles graphic designer to exceptional architects and design innovators.

Stephen Burks

Dwell's collaboration with Dwell on Design keynote speaker Stephen Burks is a yearlong affair, beginning with an exhibition of his work, *Stephen Burks Man Made*, in Milan this April. It has now traveled to Los Angeles for Dwell on Design and will wrap up in New York this October. Featured in the show are brand-new pieces that Burks is introducing for 2014, including his mixed-metal Anwar chandeliers for Parachilna (B) and a collaboration with the French manufacturer Roche Bobois, the company's first with an American designer in its 40-year history.



Describe your identity as a designer.

Not that I want to get pigeonholed, but people see me now and expect a basket! It's a little bit scary, because when did that become my mandate? At the same time, it's cool to have a recognizable vocabulary.

How do you want people to consider your work?

What I push for is a constant reflection of modern—and how modernism was founded on the principle of being inspired by other places, from Gauguin to Picasso to the midcentury designers.

Tell us about your new creations for 2014.

We have a new table collection coming out with Calligaris that's hyper-modern and architectural. It has nothing to do with *Man Made*, but there's an undeniable geometric element that I hope people pick up on.

The Roche Bobois project is called *The Traveler* (C), and the concept is to get a product made locally. The collection in the U.S.A. might look totally different than what is available in Europe or Asia. How does one express local culture without falling into cliché?

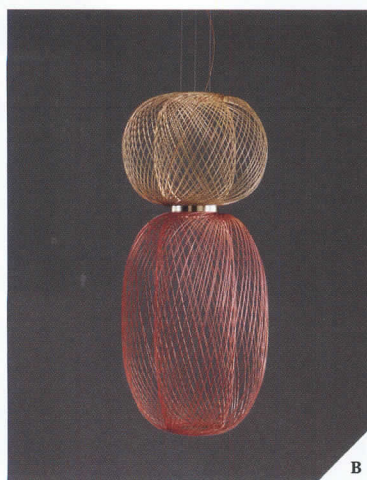
What is your dream project?

My dream client would be Hermès. My ideal is to get closer to how these master artisans in New York are working, and convince them it's not that much different than how a kid in South Africa is working. readymadeprojects.com



Design Prize Switzerland

For 12 years, the Design Prize Switzerland jury has recognized local talent working to advance the design field in their country. This year's pieces range from running shoes to textiles to furniture, including *Etagé* by Moritz Schmid (A) and Dadadam's *Cresta* chair, which will be on view in a rare U.S. exhibition on our show floor. Design Prize curator Michel Hueter and Swissnex's Sophie Lamparter will appear on-stage to share more about contemporary Swiss practitioners and their unique perspectives. designpreis.ch



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Deborah Sussman

Los Angeles's own Deborah Sussman—a pioneering graphic designer and one of the creators of the larger-than-life signage known as supergraphics—comes to the show to discuss her long and storied career. Fresh off a Kickstarter-funded retrospective at WUHO, Woodbury University's Hollywood architecture gallery, Sussman and her vibrant aesthetic are experiencing a popular resurgence—though she's been working steadily, for decades, on a blue-chip roster of Los Angeles civic design projects with her husband and partner, Paul Prejza. At 82, Sussman—who began her career in the office of Charles and Ray Eames in the 1950s and achieved renown for her 1984 Summer Olympics design (A)—is still hard at work on major projects that elevate the very image of Los Angeles, like Grand Park, which opened downtown in 2013, and graphics for the city's subway system. sussmanprejza.com



A



B

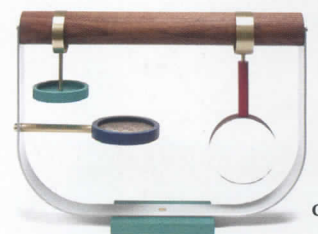


Alvin Huang

Architects today aren't just trained to build houses—instead, they set up their practices to explore emergent design technologies and cutting-edge material performance. Alvin Huang, who leads SDA/Synthesis Design and runs the Architectural Association Visiting School Los Angeles (AAVSLA), uses the experience he's honed working for the likes of Zaha Hadid to inform his myriad projects. At Dwell on Design, Huang is curating an exhibition of student work from the AAVSLA, and he'll discuss his use of novel architectural materials and the concept behind such proposed projects as the Shanghai Wuzhou International Plaza (B). He will also join USC professor Doris Sung to discuss how technology can improve building science, making for smarter structures. synthesis-dna.com

Dwell Store Pop-Up

The first physical manifestation of the Dwell Store, which launched online in the fall, will embody the same principles Dwell has espoused for 14 years: beauty, utility, and modernity. Design seekers shopping for their modern homes will find 50 cash-and-carry products we've sourced from around the globe, including Uniform Wares watches, the M Lamp from Juniper, stools and tabletop items from Hay, accessories by Tom Dixon, and an exclusive-to-Dwell jewelry stand by a Montreal designer, Zoë Mowat (C). Each day, designers featured in the pop-up will be on hand at the show for a meet-and-greet with customers. store.dwell.com



C

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East Side: VillaCasa

In Mount Washington, known for its perilously steep streets, architect Michael Ferguson of Space International created an atmosphere at VillaCasa that is at once grand and comfortable (C + D). Seizing on the gently sloping site, he installed a lap pool that doubles as a retaining wall, allowing for courtyards beside the pool and outside the ground floor living and dining areas. The sizable horizontal space—which draws in cooling canyon breezes that waft through the home—permitted the house to be positioned in the middle of the property, above street-level neighbors for added privacy. Upstairs, strategically placed openings offer views of the landscape rather than houses below. space-intl.com



Dwell Home Tours

Once a year, the owners of select modern homes by top Los Angeles architects allow a glimpse inside.

As part of Dwell Design Week, which runs ahead of and concurrent with Dwell on Design, the Dwell Los Angeles Home Tours provide a rare opportunity to experience some of the finest modern houses in Los Angeles. We've selected ten residences, split evenly between the East and West sides of the city: Our West Side tour, on Saturday, June 14, includes projects by AIA architects David Hertz, Steven Ehrlich, and Don Dimster (see My House, page 92). Our East Side tour, on Saturday, June 21, features homes by Michael Ferguson of Space International, and Escher GuneWardena. Each tour ticket includes a free two-day pass to Dwell on Design. Here is a sneak preview of select homes from both tours.

West Side: 700 Palms

In the 1980s, architect Steven Ehrlich helped usher modern design into Venice, sparking a shift in the sleepy beach bungalow neighborhood. As Venice continues to transform, Ehrlich's vision remains relevant. His own home at 700 Palms (A + B), which received the 2009 AIA Housing Award, emphasizes flexibility—a must in this constantly changing neighborhood. A roll-down scrim enables privacy or openness, a floating suspended bridge separates living and dining areas, and a window wall slides open to expose the garden. Despite practical features, such as recycled materials and heat-absorbent concrete flooring, the home feels inclusive, nodding to Venice's communal spirit. s-ehrllich.com



PHOTOS BY GREY CRAWFORD (A), ERHARD PFEIFFER (B), JOSHUA WHITE (C, D)

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Designer of Distinction
Tama Duffy Day, FASID



Design for Humanity
Judith Heerwagen



Design Innovation
Haworth



Nancy Vincent McClelland Merit
Amy Campos, ASID



A



B

East Side: Lecam Residence

Set in the Hollywood Hills, the Lecam Residence (A+B) features stunning views in all directions. To the east is the Griffith Observatory, to the south, Sunset Boulevard, and, to the west, the Pacific Ocean extending to Catalina Island. Pierre Koenig's Case Study House No. 22, featured in Julius Shulman's iconic photograph, is visible from the kitchen and front deck. "At night the view becomes like a flat-screen TV, all black with the lights of the city," says architect Vianney Boutry. To maximize the scenery from this 1980s remodel, Boutry replaced a wall in the master bedroom on the third floor with glass, and kept color and furnishings to a minimum, introducing white-oak floors, recycled wood cabinetry, and mostly white paint with touches of color. ateliervb.com

West Side: The Meridian House

Conventional living no longer appealed to architect Thane Roberts, the principal of Evo-Tecture, after nine years of sailing around the world. Upon his return, both his yacht and the cooperation he experienced on islands in the South Pacific influenced Roberts as he designed his family home in Santa Monica (C). The house is modeled after a ship, with sleeping pods that resemble boat cabins, a full-scale replica yacht deck, and "wind scoops" that pull in fresh air. A meridian line provides date and time information based on the sun's position, just one way the home connects to its surroundings. Outdoor bathing areas, a street-facing terrace, and the lack of enclosed hallways reinforce community. evo-tecture.com



C



E

West Side: The Butterfly House

For architect David Hertz of the Studio of Environmental Architecture, sustainability is intrinsic to design. His Butterfly House, in the Silver Triangle neighborhood of Venice (D), is a nature-inspired project; the inverted roof resembles a butterfly wing and captures rainwater used to irrigate the lot. Two living walls line the property's outer edge; drought-resistant succulents grow from the southern-exposed street-facing wall, while ferns and herbs sprout from the interior wall over the lap pool (E). Inside, iPads display real-time energy data—sustainability in action. davidhertzfaia.com

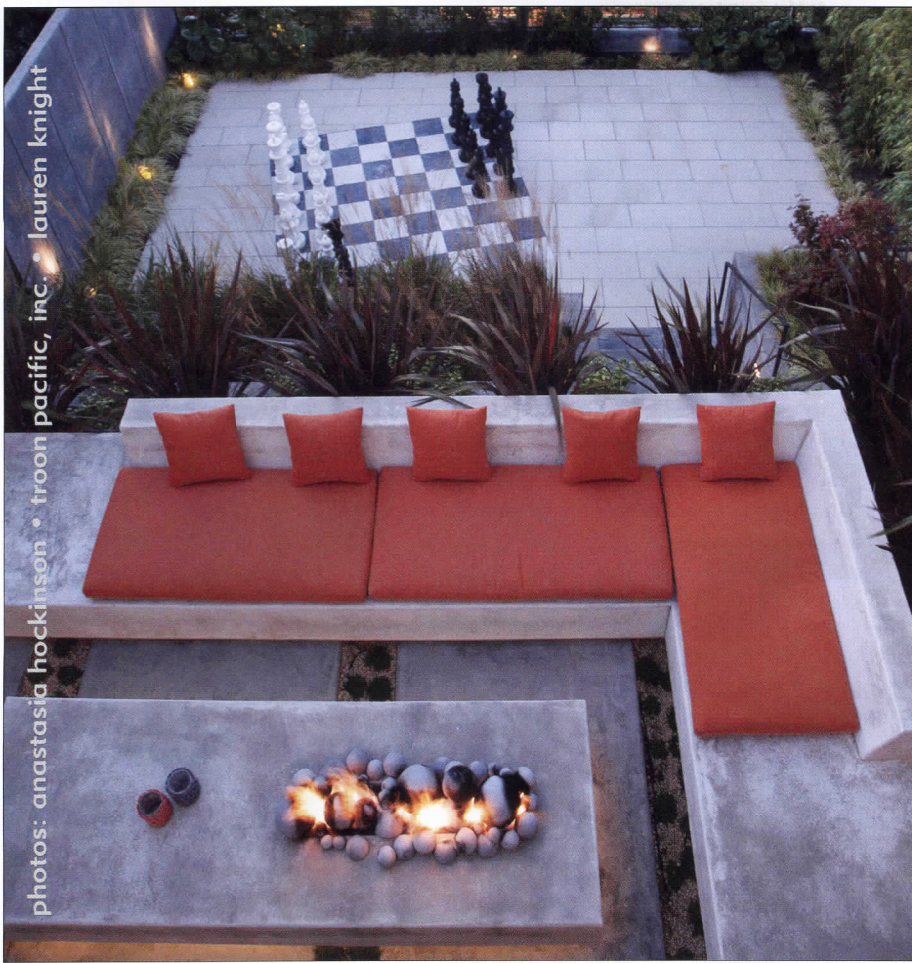
—Sarah Amandolare



D

PHOTOS BY CHASE BROCK/LAWRENCE ANDERSON (A, B), KEVIN ROBERTS (C), LAURA DOSS (D, E)

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Modern Family

For the tiny modernists who visit the show floor each year, we offer architectural ice cream, house kits, and gear from big thinkers.

At Dwell, the evolving concept of the modern family is ever present, so we take great pride in offering programming and products for families of all shapes and sizes. This year, we'll introduce our Modern Family Pavilion on the show floor, dedicated to our favorite projects from our pages—from great rooms to tree houses. Onstage, design innovators share their approaches to creating products and spaces that parents, children, and extended family members can all appreciate. As always, attendees 12 and under are admitted to the show free.



A

Green Apple Supply

When Stephanie Tobor's daughter was diagnosed with juvenile idiomatic arthritis at age three, Tobor immersed herself in research about possible causes. She narrowed these down to local drinking water and environmental pollutants in her home state of Texas, and set about replacing her home and baby products with toxin-free alternatives. Frustrated by the lack of healthy options, Tobor pulled up stakes, moved to Colorado, and founded Green Apple Supply, which offers eco-friendly children's school and art supplies, as well as toys like the Scoots fire truck (A). "Eco products should be affordable for everyone, and by prioritizing compassion over profit margin, we are making it possible," says Tobor, who will take to the stage to share her story. greenapplesupply.org

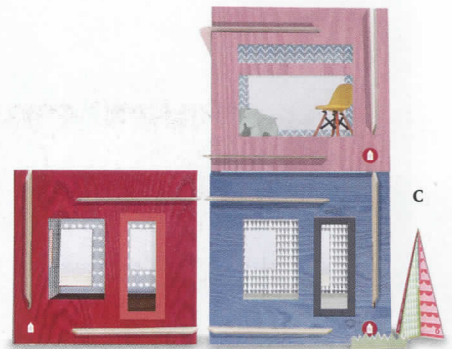
Coolhaus and Lille Huset

Natasha Case had always been fascinated by what she calls Farchitecture: the marriage of food and architecture. After studying architecture and then working in the field at Walt Disney Imagineering, she and her business partner, Freya Estreller, had an epiphany. They filled a barely mobile postal van with ice cream sandwiches named after architectural legends (with names like Mies Vanilla Rohe and Frank Behry) and headed out to the Coachella music festival, and Coolhaus ice cream was born.

For her part, Alyson Beaton—like most architecture students—became fascinated with cities and their buildings, and started creating eco-friendly, DIY "doll houses" (B, C, + D). Beaton founded Lille Huset—"little house" in Norwegian—and will bring examples to the show floor. Catch Case and Beaton onstage with Dwell Editor-in-Chief Amanda Dameron for a discussion on how architecture inspired their respective businesses. eatcoolhaus.com lillehusetshop.com



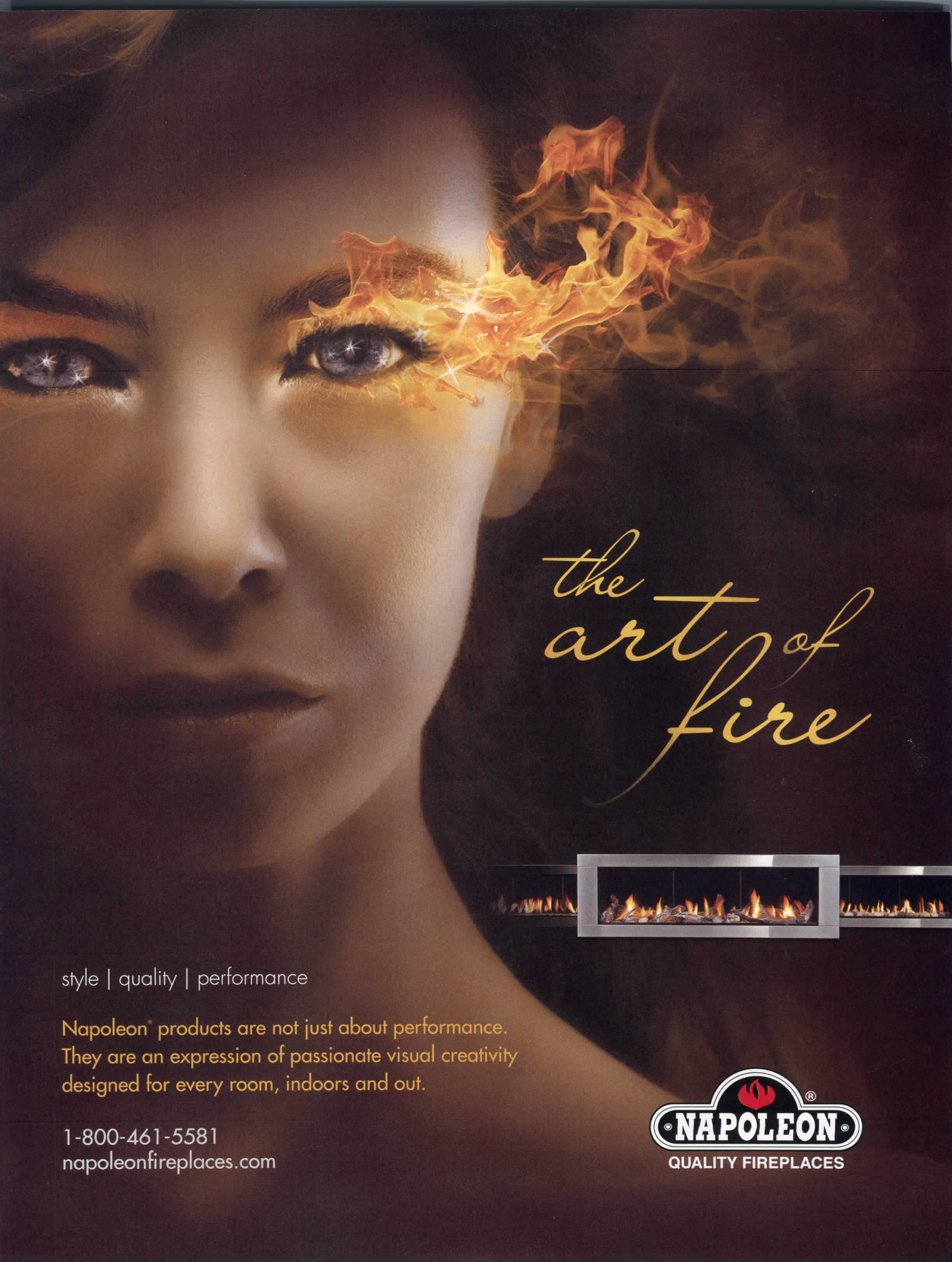
B



C

D





the art of fire

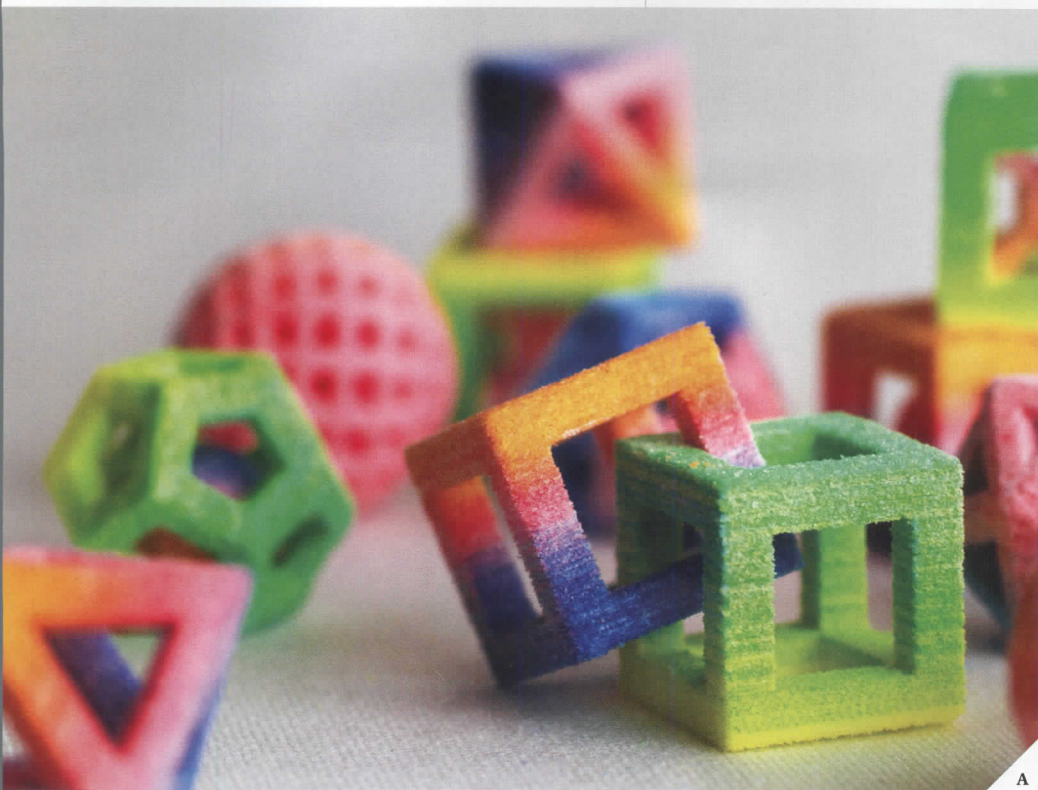


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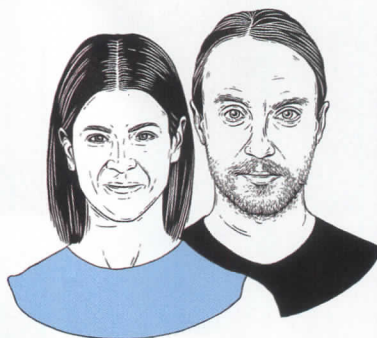


A

Tech and 3-D Printing

We highlight two buzzworthy developments—the advent of edible 3-D printing, and smart homes for the next decade.

With technology advancing and shifting so rapidly, it can be hard to keep track of the latest advances. Innovators and experts in smart-home technology and the increasingly affordable and accessible world of 3-D printing will be onstage at Dwell on Design to help make sense of it all. Among others, Nick Domitrovich of the New York interior design firm ICRAVE will discuss the future of 3-D printing and its implications for professionals and consumers, and Dr. Rao Mulpuri, CEO of View Dynamic Glass, will demonstrate “smart” glass that works like photochromatic sunglasses by changing tint with the light, reducing uncomfortable glare and heat.



The Sugar Lab for 3D Systems

Liz and Kyle von Hasseln put their own spin on the emerging technology of 3-D printing when they started the Sugar Lab, which designed and printed three-dimensional, edible, and delectable candy (A) and chocolate treats. The company has since been acquired by 3D Systems—a heavyweight in the 3-D printing world, where the Von Hasselns are now the creative directors of food products. They will appear on the Demo stage at Dwell on Design to show off the latest culinary innovations in the world of 3-D printing.

the-sugar-lab.com

The Smart Kitchen of 2025

The kitchen of the future has long piqued curiosity. Will we ever have that *Jetsons*-like experience where meals materialize at the push of a button? It's closer than you may think. At GE Monogram, the latest advancements in aviation and infrastructural industries inform residential appliances like refrigerators, dishwashers (B), and washing machines, which means that jet-engine technology might soon make its way into your home. “Having access to those insights is valuable as they trickle into the consumer space,” says Lou Lenzi, director of industrial design operations at GE. “These innovations might not come in five or even ten years, but we can call upon that knowledge.” For example, the company is developing a refrigerator compressor that doesn't use Freon and requires less energy. “There are three things that set GE apart,” Lenzi says. “One is our technology platforms, two is our development process, and three is the diverse skill set of our people.” Join Lenzi on the GE Monogram Stage as he reveals the company's Smart Kitchen of 2025 and the latest advancements for 2014. geappliances.com



B

PHOTO COURTESY, 3D SYSTEMS (A); ILLUSTRATION BY STUART PATIENCE

10

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- Barbara Bestor, AIA - Award Winning Architect
- Quinn & Karen Hatfield - Hatfield's Restaurant and The Sycamore Kitchen

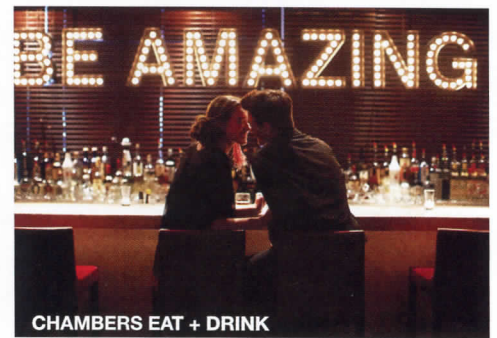
2013 Award Winners



BEER BELLY
designed by MAKE Architecture
photo by Jory Cordy



NORTHERN LIGHTS BAR
designed by MINARC
photo by Ragnar Th Sigurdsson



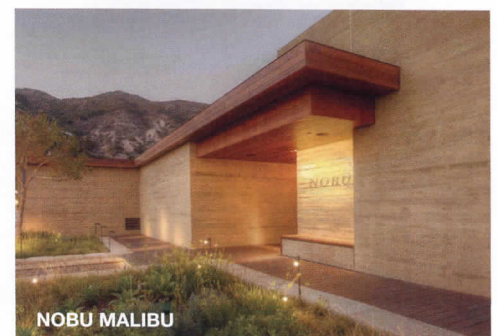
CHAMBERS EAT + DRINK
designed by Samonsky + Pometta Architects
LLP photo by Jeff Dow



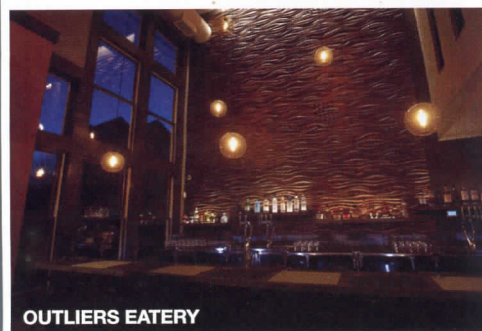
SHOREBAR
designed by Built: a design/build company
photo by John M. Sofio



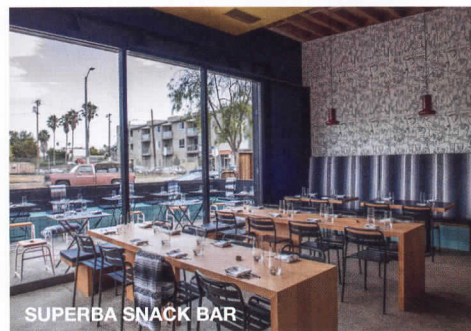
BELCAMPO
designed by BCV Architects
photo by Ed Anderson



NOBU MALIBU
designed by Montalba Architects, Inc. & Studio PCH, LLC
photo by Ivan de la Luz



OUTLIERS EATERY
designed by Remi Design
photo by Stephen Davis Phillips



SUPERBA SNACK BAR
designed by Design Bitches
photo by Ed Anderson

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Thos. Moser

Since 1972, Thos. Moser has produced handcrafted furniture in Maine. The company has grown to include more than 70 skilled craftspeople, and while it's still rooted in high-quality carpentry and timeless design, it has recently begun to collaborate with emerging designers. In 2013, a Pratt graduate, Fahmida Lam, apprenticed with the company to design and build a piece that embodies Thos. Moser's history and values but with a modern sensibility. The collaboration yielded the Fahmida chair (A), which will be on view at Dwell on Design. thosmoser.com



B



C

Frank Bros. at the Getty

From 1938 to 1982, Frank Bros. of Long Beach outfitted L.A.-area houses with the latest furniture (B + C). "Their contributions to the modernist landscape of Los Angeles in the 20th century cannot be understated," writer and curator Jennifer M. Volland says. Frank Bros. influenced how showrooms marketed and presented modern wares. "The store was a laboratory of ideas, with innovative marketing and public-relations campaigns long before the practices became standardized in furniture showrooms," she says. The Getty recently acquired the store's archive and, in a special presentation, curator Christopher Alexander will join Volland to discuss this underdocumented period in history. getty.edu

Lounge22

Armen Sevada Gharabegian, CEO of the Glendale-based furniture maker Lounge22, believes that design doesn't happen in a vacuum. "I believe it is integral for all industrial designers to understand the materials and processes pertaining to what they create," he says. "From concept to execution, my ethic is to be involved, hands on, until the prototype is completed." Gharabegian, a former professor at the Art Center College of Design in Pasadena and the designer of the Osaka chair (D), hosted a panel at his showroom on how looking beyond the traditional boundaries of design can push the field into new territory. We'll continue the conversation onstage. On the show floor, Lounge22 will exhibit its latest pieces, all made in Glendale and in its factory just ten miles away from the convention center. shop.lounge22.com



D



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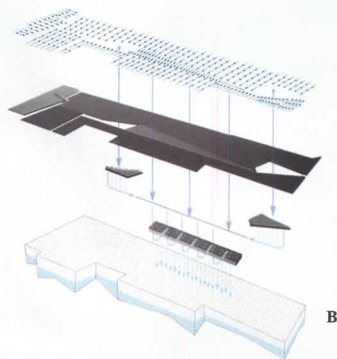


A

Energy 360

With water conservation at top of mind in Los Angeles and beyond, we'll study how design can help.

Since its inception, Dwell has helped drive the discussion about sustainable design. With a punishing drought threatening Southern California's drinking water supply, the question of how to responsibly manage water resources has taken on renewed urgency. This year at Dwell on Design, we will examine what it means to design responsibly with water in 2014 and how beloved bodies of water like Los Angeles' Silver Lake Reservoirs might be put to use to help restore a watershed.



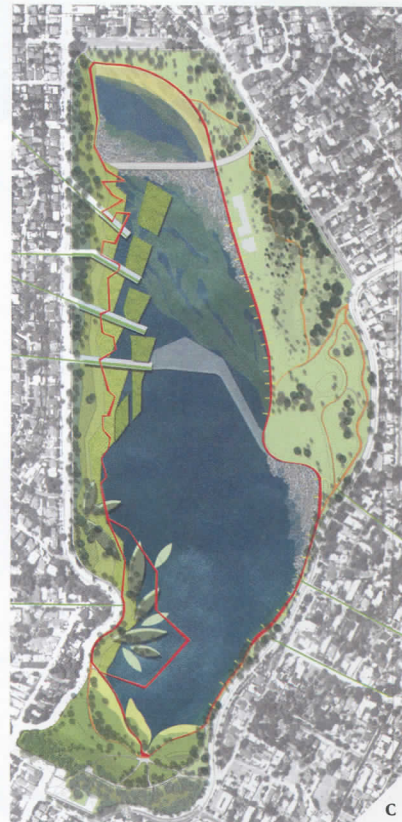
B

Designing With Water

Bill Worthen, an architect and the creator of Urban Fabrick, leads a discussion on the need to fundamentally rethink the way water is used, treated, and considered. At San Francisco's Mint Plaza (A), for instance, shallow grading and a discreet slot drain divert storm water runoff to a pair of rain gardens and an underground filtration system (B), and away from the city's sewer system. He will be joined by Paula Kehoe, director of water resources for the San Francisco Public Utilities Commission, which created a grant program to encourage the use of onsite water-treatment systems. "Designing with water is more than simply selecting low-flow fixtures," Worthen says. "We all need to start thinking differently about water use and reuse in any scale." urbanfabrick.com

The Silver Lake Reservoirs

What's next for Los Angeles's Silver Lake Reservoirs (C), which soon will be disconnected from the city's drinking water system? This is a critical question for Angelenos, who have embraced them as a kind of collective village commons. As president of the Silver Lake Reservoirs Conservancy, Craig Collins is helping to lead the discussion of how the reservoirs can continue to serve as a recreational treasure while helping to address Los Angeles's critical water challenges. Joining him onstage will be Robert Lamb, an architect and urban planner whose "microshed" plan calls for a new hybrid landscape to help the bodies of water capture storm water for filtration and reuse, and landscape architect Mia Lehrer, whose earlier master plan and design work set the stage for a comprehensive future vision, including new public spaces and innovative conservation solutions. lambstyle.com silverlakereservoirs.org mlagreen.com



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American Society of Interior Designers

The country's premier design association returns to the show to explore new talent and the state of the industry.

For the second year running, Dwell will partner with the American Society of Interior Designers (ASID) at Dwell on Design. ASID brings its Chapter Leadership Conference to run concurrently with the show, and together we are offering programming for new and seasoned designers, and design aficionados. We'll hear a state-of-the-industry address by ASID CEO Randy Fiser, celebrate the winners of this year's ASID awards, and welcome top designers in their fields for an educational track of REGREEN programming, which seeks to advance sustainable practices in remodeling. ASID designers will be onstage to address green building, Design for Humankind, and small spaces, and will be on hand all weekend at the ASID booth to provide free design advice to attendees.



Designs on the Future

American Society of Interior Designers CEO Randy Fiser discusses how good design can change lives—and promote healthy living.

When he joined ASID as executive vice president and CEO in 2012, Randy Fiser set out to elevate the mission of the organization and its members. "We lovingly refer to our shift as ASID 2.0, which aims to enhance the conversations designers have with one other, as well as with their clients." Fiser is turning toward strengthening partnerships both within related design organizations and in the industrial design, hospitality, and health-care sectors. "I believe that we have begun to change the conversation around design," says Fiser, who will be giving a talk onstage on the state of the design industry and where it's headed.

You have touted the importance of mentorship in design. Why is it important for seasoned designers to help emerging designers?

I think of this almost as a mentorship that is two directions: We have designers who have experience owning businesses and taking a leadership position, with skills not necessarily taught in design school. The young designer comes in with a strong point of view on how technology can impact design. Their passion for social responsibility can help remind some of the seasoned designers of the role interior design can play in giving back to the communities they serve and the larger world as a whole. We at ASID have helped to bridge that conversation.

How can design improve lives?

There are two different components: One involves the materials selection inside of a space, such as avoiding both endangered woods and materials that off-gas and expose users to toxic

elements. There is research to show how a well-designed space can improve health outcomes for those with respiratory illnesses. Secondly, we have evidence of design scenarios having positive cognitive impacts on adults and children with autism, as well as certain spaces generating mobility for people with varying levels of stress and even obesity. Among our goals is ensuring that interior designers focus not only on how buildings can do less harm, but how they can do more good.

Can you give us a sneak peek of what you will be discussing in your state-of-the-industry presentation?

A key point that we'll focus on is a look at where we are economically. We are definitely in an upswing, so that's a great message for everyone out there—that the market has improved and will continue to improve over the next five years at least. Another element is that the work of interior designers continues to evolve. As we look at the relevancy of trained interior designers and what they can do, the impact of their work and the well being of clients is coming more to the forefront of conversations. Over time, interior design has evolved to much more than decorating. It is a full-fledged discipline making a positive impact on the individuals occupying the spaces designers create.

See Fiser's ASID Industry Outlook presentation, worth .1 Continuing Education Units, on Friday, June 20, on Stage A at 1 p.m.

Emerging Professionals

Among Fiser's priorities is to create a forum to help new designers establish a base that will carry them through their careers. "We have real-world scenarios in which we connect young designers with mentors, creating dynamic, effective relationships between designer and student," he says. He cites partners such as The 1%, a pro-bono service program launched by Public Architecture and funded in part by the National Endowment for the Arts that creates opportunities for veteran and emerging designers alike to join forces and give back to their communities. "Programs like these really advance our profession and the impact of design," Fiser says. "The concept of lifelong learning is very important to ASID." asid.org



A

REGREEN

Though it has relatively understated beginnings—from the minds of residential construction experts who convened at the Pocantico Center in Tarrytown, New York—the REGREEN program has the potential to make a significant impact on the way we build. Created through a partnership between ASID and the U.S. Green Building Council (USGBC) and developed by a diverse group of industry leaders, REGREEN has established specific guidelines for sustainable renovation projects. Among the elements REGREEN addresses are home siting; water efficiency; energy and atmosphere; material and resources; and indoor environmental quality. The guidelines, which are available on the REGREEN website, are designed for both professionals and homeowners undertaking a DIY remodel.

regreenprogram.org

Annette Stelmack

Colorado-based designer, author, and USGBC faculty member Annette Stelmack will hold court at Dwell on Design with a series of REGREEN sessions dedicated to helping industry professionals reduce the environmental impacts of renovation. Among the topics Stelmack will cover are the health effects of buildings and selecting appropriate interior materials. “REGREEN offers designers valuable tools, resources, and step-by-step strategies to deliver healthy, high-performing results for all interior projects,” says Stelmack, who recently applied these principles to a Colorado renovation (A). “The depth of knowledge provided by a team of diverse, credible experts created a program of best practices and guidelines that can be used on any residential project type.”



B

Rachel Hulan

For ASID designer and certified green building professional Rachel Hulan, designing and building green is not an option but a requirement. She has based her career on this philosophy, introducing sustainable elements to interior design projects ranging from the Sundance Film Festival and the Teen Choice Awards to LEED Platinum homes. In practice in Southern California for 16 years, Hulan has created science centers, private residences, master planned communities, and sets for television, always with an eye toward sustainability. While the REGREEN practices are most often used in remodeling projects, Hulan was able to implement the same principles for a new construction project in Southern California (B + C). “The more demand generated for REGREEN, the more designers are likely to embrace it,” she says. hulandesign.com



C

ASID Designs for Humankind

Among ASID's core tenets is the notion of design for all. ASID will contribute to Dwell's Design for Humankind programming in the form of educational sessions that expand the parameters of design to include users of all abilities. "As the core of the design network, we are uniquely positioned to advance meaningful conversations with designers, industry, and the public around evidence-based design, well-being and sustainability, social responsibility, and the ways interdisciplinary approaches to business are impacting all specialties of interior design," notes ASID President Rachelle Schoessler Lynn. Among the specialties Schoessler Lynn cites is the concept of livable design, the subject of one of ASID's educational sessions.



A



B



C

Angela Bourne and A.J. Paron-Wildes

People with developmental disabilities such as autism spectrum disorder often experience the world differently from their neurotypical counterparts. A.J. Paron-Wildes, the mother of a son with autism, and Angela Bourne, whose late brother had Down syndrome, will share their stories at Dwell on Design and look at how elements from lighting and acoustics to color palette and spatial configuration can serve as either a detriment or a support. They'll also explore how strategies that work for individuals with sensory challenges can help those with dementia, traumatic brain injuries, and other cognitive and neurological challenges. "By understanding how an individual experiences the designed environment, everyone benefits," says Paron-Wildes, the author of *Interior Design for Autism*, which features an Allsteel-furnished quiet workroom (C).

Kerrie Kelly and Michael A. Thomas

Universal design has long been associated with aging, but its true essence is about creating livable interiors in which people of all ages and abilities can thrive. In a panel on livable design, ASID designers and certified aging-in-place specialists Kerrie Kelly and Michael A. Thomas—a former ASID president and head of the Design Collective Group—will examine and discuss inspiring spaces that are functional, attractive, and allow users to live independently for as long as possible. "So much of what we are seeing is both functional and beautiful," says Kelly, whose clean-lined designs (A + B) are meant to maximize ease-of-use. "We're using elements to make our homes smarter, livable, and low-maintenance." Onstage, hear Kelly's and Thomas's unique design strategies on creating spaces for optimal impact.

kerriekelly.com
thedesigncollectivegroup.com



D

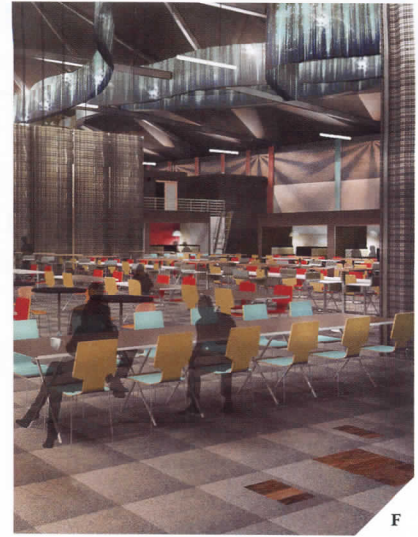
ASID Awards

Each year, ASID bestows four honors on the members of the design community: *Design Innovation*, for a project that contributes significantly to advancing the field of interior design; *Design for Humanity*, which celebrates contributions to improving the human experience through environmentally friendly interior design; the *Nancy Vincent McClelland Merit Award*, which recognizes outstanding support of the interior design profession through education and research; and *Designer of Distinction*, the society's premier award for personal achievement, which honors an ASID professional member who has established a body of superior work demonstrating creativity, excellence, and innovation. The winners will be honored at *Celebration*, the society's annual gala, to be held Saturday, June 21, at Paramount Studios. Select winners will be onstage for a roundtable discussion of their work on Sunday, June 22, at noon. Attendees are eligible for CEU credit.



2014 ASID Award Winners

The Design Innovation prize was awarded to Haworth for its development of Bluescape technology, an interactive touchscreen wall. The Design for Humanity award went to Judith Heerwagen for her pioneering research in biophilia, which examines how building and workplace design influence organizational effectiveness. Architect Amy Campos of California College of the Arts in San Francisco took home the Nancy Vincent McClelland Merit Award for her professional accomplishments, innovative teaching methods, and successful interior design practice (D). The Designer of Distinction is Tama Duffy Day of Gensler, for her body of work in health-care design, which demonstrates the positive impact interior design can have on the human experience. "Design has the ability to increase financial profits, maximize the health care consumer experience, and reduce illnesses, such as childhood obesity," says Duffy Day, who integrated healthy design elements into her own home (E). "It is the core behind every successful business."



F

ASID Student Awards

The winner of the 2013 ASID Student Design Competition: SHELTER also will be honored at Celebration. Participants were required to create a temporary shelter that addressed the safety, health, and welfare of a community in crisis in the aftermath of a man-made tragedy or natural disaster. The winner, Sarah Wadding of Anderson University, created the Anchor (F), a flexible shelter applicable to a wide variety of displacement situations, from earthquakes and tornadoes to civil war. Honorable mentions went to Yating Chang of Parsons the New School for Design, who proposed a utopian Shelter for the People of New York City that can operate up to a year after a natural disaster; Xie Xin of Virginia Tech, who conceived an Emergency Clinic & Eco Healing Complex for Hurricane Katrina evacuees based on portable, prefabricated cubic units; and Xuan Liu of Virginia Commonwealth University, who, after considering the effects of the massive earthquake in Sichuan, China, designed HOPE (Hold on Pain Ends), a functional "safe haven" that provides a residential core, storage, and interactive communal space for emergency, transitional, and durable shelter. ASID will showcase the projects of all four students at Dwell on Design.



E

PHOTOS COURTESY INTERIOR DESIGN FOR AUTISM BY A.J. PARON-WILDES. © 2013 BY JOHN WILEY & SONS, INC. (C), ACA (D), ALAN KARCHMER/SANDRA BENEDEUM (E)

Design for Humankind

Creating environments that work for people of all abilities is the goal of universal design.

At its best, design addresses the needs of the user, regardless of age, aptitude, or gender. Our requirements evolve and change over our life spans; when the built environment keeps pace, our well-being and independence are sustained and supported. We're shining a spotlight on universal design concepts this year at Dwell on Design. Onstage and on the show floor, innovators will discuss aging in place, new experiments in communal living, and how good design can address issues associated with Alzheimer's disease, autism, and much more.



Ko Wibowo

Creating homes that meet the needs of people with dementia poses a challenge for architects. It requires consideration of the user's neurological and physical needs. Tacoma, Washington-based architect Ko Wibowo of Architecture for Everyone will be at the show to discuss his Stevens Addition (A), which he designed for Ken Stevens, an active, vibrant man who'd been diagnosed with Alzheimer's. Like most people, Stevens wanted to remain at home for as long as possible, while his wife, Claire, wanted the peace of mind that her husband could safely negotiate his space. Wibowo's solution is a clean-lined addition that complements the couple's existing Pacific Northwest home while supporting Stevens's independence. Look for the project in an upcoming issue of Dwell. architectureforeveryone.org



C

Andrew Heid

Design brings people together, and that's nowhere more true than in the home architect Andrew Heid created for his parents, Ted and Andrea Heid, in Aurora, Oregon (B) (see Dwell, April 2014). The interiors of the single-level home are all about easy access (C). The house also offers a blueprint for a new way to organize space: Rooms serve as living space during the day and double as private sleeping spaces at night. "In a lot of modern houses, the living spaces are all open, but the bedrooms are down a long corridor and separate from one another," Heid says. "Here, you're connected to one another, but you also have your own privacy." Andrew, Ted, and Andrea will be onstage to discuss the project. noarchitecture.com



B



A

PHOTOS BY CORAL VON ZUMWALT (A), IWAN BAAH (B), MICHAEL WEBER (C), ILLUSTRATION BY STUART PATIENCE

why green?



Mitchell Gold + Bob Williams

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Karen Braitmayer and Erick Mikiten

The respective work of Karen Braitmayer and Erick Mikiten—wheelchair users as well as architects—offers people of all abilities the opportunity to live in beautiful, thoughtfully conceived spaces. “It isn’t specialized design—good work should look like this,” Braitmayer says. Mikiten agrees: “Buildings need to accommodate the fact that we go through periods of wellness, injury, and illness; that we age, that our children go through many physical stages as they grow, and that our social patterns and usage patterns change over time.” At the show, Braitmayer, who leads the U.S. Access Board, will talk about her own home renovation (A), while Mikiten, principal at Mikiten Architecture in Berkeley, California, will discuss a project in Northern California that he designed for a multigenerational household that includes a wheelchair user.

braitmayer.com
mikitenarch.com



A



B

Connect:Homes

Architects Jared Levy and Gordon Stott of Connect:Homes in Los Angeles understand that building a home from the ground up can become an exercise in frustration for anyone without the luxury of time. One client in Sonoma, California, wanted a quick solution for keeping her aging mother nearby and independent. “The conventional home-building process can take up to two years,” Levy says. “If you take into consideration the well-being of the client from start to finish, prefab can really offer an alternative way to build a new house in a shorter time span, with fixed costs and with fewer headaches. And you’re still delivering a beautiful house.” Catch Levy and Stott onstage at Dwell

on Design, where they will discuss the prefab home they built for the client’s octogenarian mother (B) (see Big Idea, page 100), in a third of the time—and at a third of the cost—of a conventionally built home. connect-homes.com
 —Kelly Vencill Sanchez

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TEXT BY
Margot Dougherty
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PROJECT
Dual House
ARCHITECT
Dimster Architecture
LOCATION
Venice, California



Sibling Revelry

Architect Don Dimster celebrates the concept of communal family space with a pair of homes in Venice, California, for himself and his brother.

The dramatic staircase in architect Don Dimster's Southern California home is made from T- and L-profile steel, shelf board, glass panels, and plate steel. Electric shades on the outside of the house keep the sun from penetrating the glass wall of the staircase and overheating the interior. >



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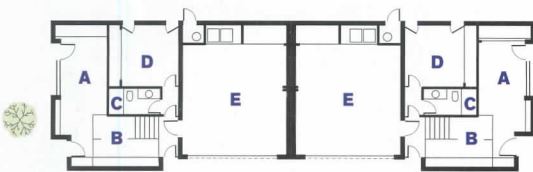
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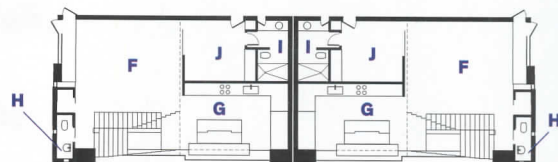
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Dual House Floor Plan



Ground Floor



Second Floor

- A Bedroom-Office
- B Entry
- C Bathroom
- D Bedroom
- E Garage
- F Living Room
- G Kitchen-Dining Area
- H Half Bathroom
- I Master Bathroom
- J Master Bedroom

With a fire pit, mobile shades, and drought-tolerant grasses recessed in the Mangaris plank expanse, the roof deck is a communal space in the duplex (above left). The Kookaburra Shade Sail, made of a woven polymer material that prevents mold, can be moved around as needed.

The glass staircase figures prominently in the facade, but Don designed the windows to ensure privacy (above right). Using computer models, he conducted *visual studies* to suss out sight lines from the street. "People can't see in, but we still get light."

Don Dimster and his filmmaker brother, Dennis, had lived together on and off for nearly a decade when, in 2004, they purchased a 40-by-120-foot lot in Venice, California, just a few blocks from the beach. Eight years and myriad hypothetical schemes later, the Dimsters moved into the duplex that Don, an architect, designed. By this time, Dennis was married to Noreen Perez, an assistant film director, and Don to Lisa Turner Dimster, the design director for the outdoor clothing maker Aether Apparel; what might have become a pair of high-design bachelor pads instead turned into two family homes with considerable flexibility.

The building's most striking feature, both inside and from the street, is a pair of glass-walled, suspended steel stairways that lead from each home's living space to a shared 1,000-square-foot rooftop patio. The terrace provides ample communal space for the two

couples, their dogs, and Dennis and Noreen's new baby. And when each family opts for a bit of private time, the six-inch-thick cinder-block walls that define each of the three-bedroom, two-and-a-half-bath homes give them all the privacy they need. Don shares the story behind the Dimster duplex.

Don Dimster: The lot was empty when we bought it, but we found an undocumented basement with old Prohibition-era bottles and two steep staircases leading into a tiny room about four-and-a-half feet underground. Apparently, there were a lot of moonshine basements in Venice.

We considered every permutation for the building: three units, two units, a garden courtyard—but, in the end, we knew we wanted it to be a duplex, with my brother and me as the occupants. I wanted a building that could read as one but that had two distinct identities. >

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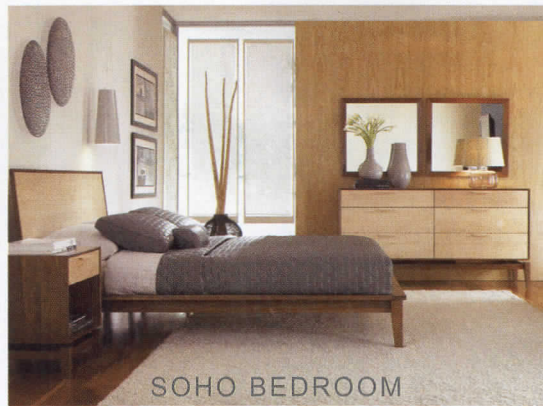
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Don preferred closed cabinets for his kitchen but Dennis didn't want doors swinging out. So Don designed plywood sliders that park at specific positions and fit together like puzzle pieces in Dennis's space (below). Contractor Franklin Pineda custom-built the cabinets using Baltic birch plywood from Anderson Plywood.

Because we wanted a garage, there wasn't much space left on the ground floor, so it was important to have a nice entry that brings you up to the living area. The stair is a special element. We studied different configurations—next to the facade, perpendicular to the facade—but it became obvious the stair should become the facade. It animates the building's exterior and shows life inside the house. Because of its shape, the stair is quite a nice sculptural piece.

The idea of a collective main space was always important. It's actually an old idea; Le Corbusier was a proponent of it in many of his social housing projects, and the theory was that the collective space would always be much more grand and significant than individual spaces. As the building footprint grew, the collective outdoor space moved naturally up to the top floor.

The deck is an access point for the two units. The other night, I went over to

watch basketball and it was so convenient. Lisa and I can go hang out, watch a movie on their side, or meet up with *them* in the middle. It's a nice balance between togetherness and privacy.

The second floor has 11-and-a-half-foot ceilings, is a simple L shape, and contains the kitchen, living, and dining areas. We didn't want to waste duplicate space, so we built the dining room inside the kitchen.

My brother's unit is a mirror of ours, so if you wanted to bust through and combine the whole shebang into one big building, the kitchen would be a logical place to connect. There are six inches between the two walls. You could turn one kitchen into a formal dining room and use it as the passage to the home's other side. The project is really designed to be future-proof: One family could take over both units, two families could stay, or one could sell without affecting the other. >





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A



B

Bright Ideas

The master bathroom (B) has a small window and a large skylight above the shower—and shares a translucent glass expanse with the kitchen, where it becomes the backsplash. “Even though it’s a buried room,” Don says, “we have three sources of natural light. For the shower, we made a very high curb so you can stop up the drain and turn it into a big soaking tub. We used white, one-by-four-inch or one-by-six-inch Carrara marble tiles from Royal Stone and Tile. They come on a 12-by-12-inch sheet. I got the small tiles because you can use them to work the bottom plane into the shower.” royalstonela.com



C

Make It Yours

Close Call

A nine-foot-tall door covered with quarter-inch white oak slides along a ceiling rail and can be moved with just a finger to close off Don and Lisa’s kitchen or bedroom (A). Made of wood and metal, and welded onsite, the door moves along 400-pound-capacity rollers by McMaster-Carr. A matching sliding door opposite hides a storage area. “Because of their size, the doors had to be made inside,” says Don, who did the job himself. mcmaster.com

A Concrete Plan

Don originally wanted to have wood floors throughout the interior but for cost reasons decided to use lightweight concrete instead. “In order to make it as resilient to cracks as possible, the concrete is extra thick—two-and-a-half inches—and has fiberglass and wire mesh reinforcing,” he says. “It was polished and machine-troweled as it was being finished, the same as the lower-level concrete slab, so we could get a similar look throughout.” □



D

On the Table

Don designed and built the white-oak kitchen table (C), which is cantilevered so knees don’t bump the underpinnings. Half of the table can be manually raised to counter height (D), making an ideal serving, prep, or work station. “Don did all of the welding,” Lisa says, “and I’d hold the fire-spark cloth to protect the cabinets and wood bench.”

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Thanks to a prefab in-law unit, an octogenarian modernist lives independently on a peaceful, verdant site in Northern California.

Safe Haven

A 1,600-square-foot in-law unit in Sonoma, California, has two bedrooms and two baths for its 87-year-old resident, whose daughter lives nearby. "The layout is well-suited for older clients," says Jared Levy of Connect:Homes. "It feels generous and open."

TEXT BY
Kelly Vencill Sanchez
PHOTOS BY
Joe Fletcher

PROJECT
Connect 5 House
ARCHITECT
Connect:Homes
LOCATION
Sonoma, California

Knowing when to step in to assist an aging parent is a tricky business. As one Northern California woman can attest, it's an endeavor that requires both tact and courage—and perhaps a leap of faith on both sides.

Even before her mother—now 87—gave up driving, the daughter had begun thinking of how to move her closer. She and her husband live on a hillside property in Sonoma comprising four mostly undeveloped lots with stunning views of the valley. "She loved her house, but she was very concerned about imposing on us," the daughter recalls. "I envisioned her living here, but I had to wait for the idea to ripen." >

dwell



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big idea

The plan took shape: a prefab house down the hill from the couple's own home. Though her mother, a painter, was in good health, she'd had several falls and depended on assistance from caregivers.

Enter Jared Levy and Gordon Stott of Connect:Homes in Los Angeles. After spending six years at Marmol Radziner Prefab, the architects have been exploring ways to improve how modular homes are made, delivered, and installed. Their 1,600-square-foot two-bedroom, two-bath Connect 5 model offered the best fit. "It was large enough that it felt like a home and not a cabin in the woods," Levy explains.

Working closely with the architects, the daughter tweaked the design to suit her mother's tastes and needs, removing the covered entry deck to increase the size of the open-plan living room and opting for drywall instead of an exposed metal ceiling. To ensure accessibility, they eliminated all steps and incorporated features like a drawer dishwasher, a walk-in tub, and an efficient laundry room. A second bedroom affords space for a live-in caregiver. >



Though the daughter didn't want all-glass walls, natural light and airflow were key. Levy and Connect:Homes fellow cofounder Gordon Stott used an LED system to offset light from windows and doors. Says Stott, "It's about 150 watts to light the whole house."

Stott and Levy used Teragren bamboo flooring and Milgard sliding glass doors (below left). "Universal design isn't just for older people," the daughter says about the single-story layout and zero-step entries. "If you don't need steps, don't have them."

The kitchen, which sits at the center of the house, features recycled glass countertops, Ikea cabinets, and carbonized bamboo floors (below). "We had Thanksgiving dinner there," says the daughter. "There's no sense of the house as small. It feels like a house."





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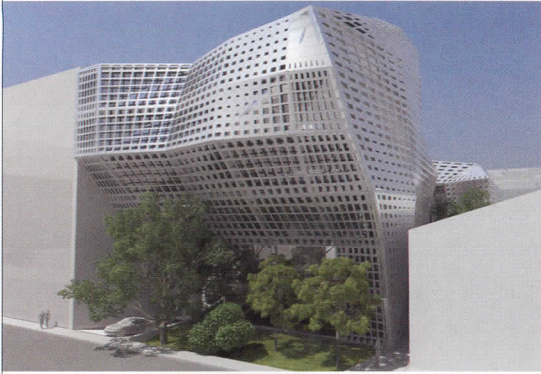
In the living room, interior designer Meredith Rebolledo of Ma(i)sonry Napa Valley paired pieces like Philippe Starck's Eros chairs for Kartell and two 1960s Swedish chairs with the client's Oushak rug.

"The whole [prefab] process took about a year. A year in my mother's life is huge."



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big idea

The house was completed at a third of the cost of a similarly equipped, conventionally built home—about \$165 per square foot delivered and installed, not including upgrades and site costs. “And we got it done in about one-third the time,” Levy notes.

A year after the project began, the mother walked her dog into the house, which was furnished with a mix of objects from her former home and new pieces obtained by interior designer Meredith Rebolledo of Ma(i)sonry Napa Valley. “It was,” says the daughter, “just a homey place to live.”

Most mornings, the mother gets up before dawn and goes to her deck to watch the sun rise. “The floor plan makes everything easy because it’s so open,” she says. “Whatever I need seems to be right in front of me. And there’s light everywhere—I can see my wrinkles better, but I can also do my art better.”

Her daughter stops in throughout the day to visit and to keep an eye on things. “My mom is the coolest lady—I wanted her to be close and comfortable.” She smiles. “She’s always wanted chickens, so that’s the next thing.” □



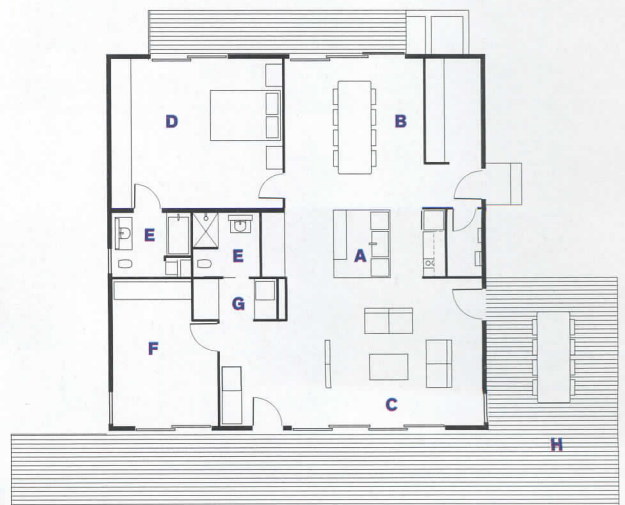
The deck (above) offers views and a quiet spot for outdoor dining. The Western red cedar vertical siding is naturally resistant to rot and decay, making it a hardy choice for the exterior. The bronze wolf sculpture is by Sharon Loper.

David Rowland stacking chairs join a 1970s Italian glass-and-steel table in the dining room (below left). The daughter loves being able to stop in to visit. “I’m over there ten times a day. It’s brought me such peace.”



Connect 5 House Floor Plan

- | | |
|------------------|----------------|
| A Kitchen | E Bathroom |
| B Dining Room | F Bedroom |
| C Living Room | G Utility Room |
| D Master Bedroom | H Deck |



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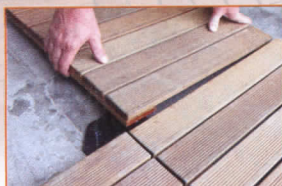
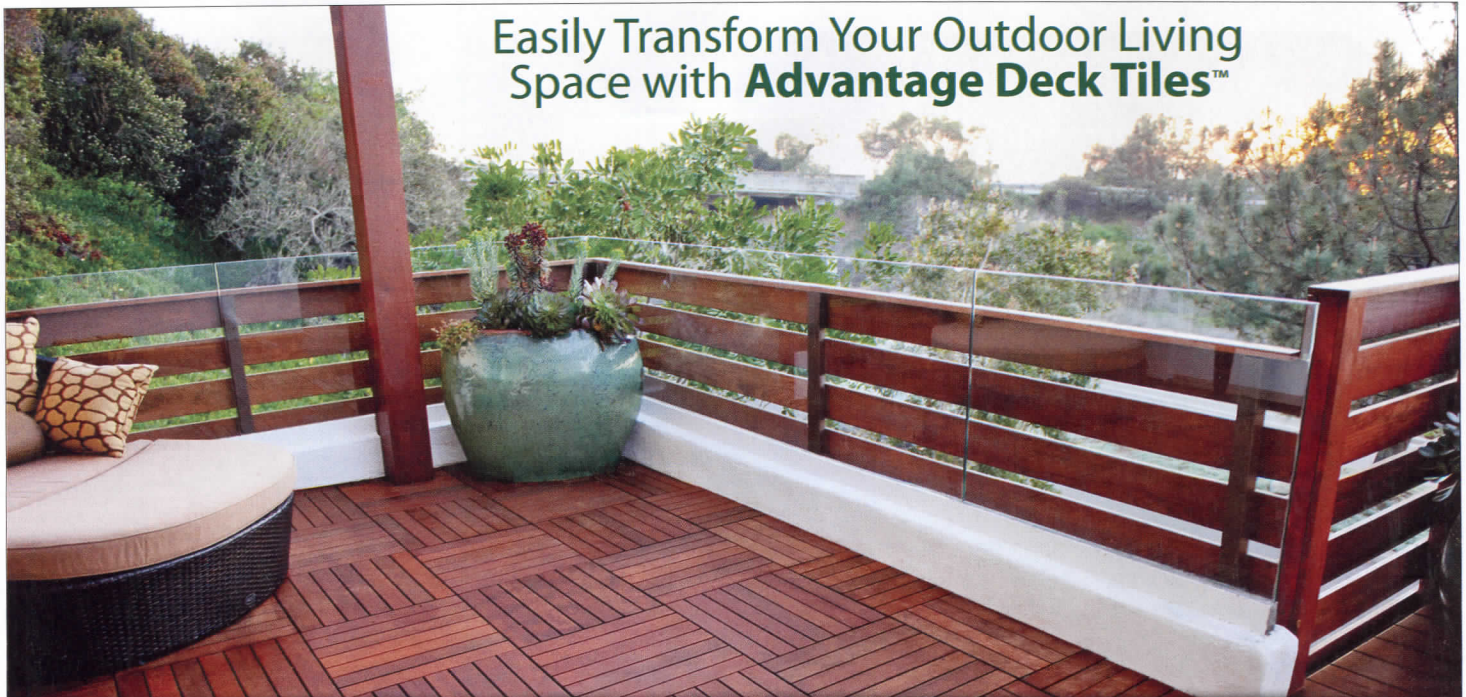


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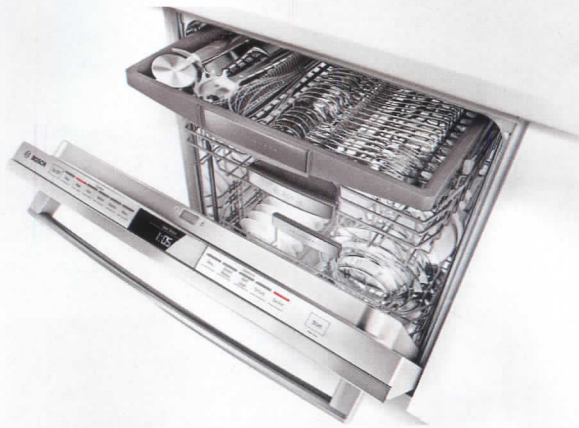
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Event Spotlight

Designing Home at the CJM

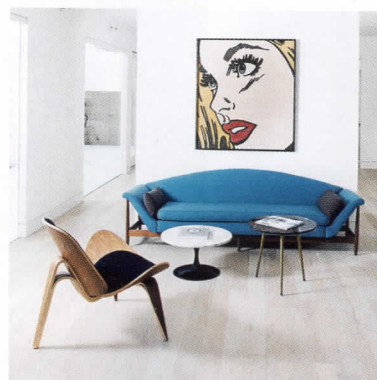
Until October 6, catch *Designing Home: Jews and Midcentury Modernism* at the Contemporary Jewish Museum in San Francisco. Featuring the work of Anni Albers, Joseph Eichler, and Ernest Sohn, among others, the exhibition chronicles the postwar domestic landscape through the lens of Jewish architects and designers. dwell.com/designing-home

Design 101

Experts on Furniture Buying

We polled our favorite furniture, product, and interior designers—including David Weeks, Ben Solemani, and Barbara Hill—to find out how the professionals shop.

dwell.com/buyers-guide



Slideshow

Austrian Design We Love

In this month's Design Finder (p. 154), we stopped by New York's Stillfried Wien, a gallery brimming with furniture and accessories that embody a unique Austrian sensibility. In this slideshow, we share images from the store and our product picks.

dwell.com/stillfried-wien



Online Exclusive

Editor's Picks from the Dwell Store

Since launching in fall 2013, the Dwell Store has grown to include more than 2,000 items including modern classics and pieces from emerging talents. Discover Editor-in-Chief Amanda Dameron's favorites in this special feature.

dwell.com/dwell-store-editors-picks

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The Future of Mobility, Palm Springs Modernism Week

When considering the future of our transportation needs and options, thinking beyond fossil fuels is essential. The ways in which we integrate design and technology have everything to do with our next steps toward sustainability, and even complete autonomy. More so, the future of mobility is clearly a topic of great interest to thought leaders in the design world, as there is an inextricable link between design, technology, and how we move through today's modern world. Thanks to Volvo, key influencers were brought together in Palm Springs to begin a stimulating conversation, one which we are continuing online through engaging digital content at Dwell.com.

Special thanks to our Presenting Sponsor, Volvo CARS. Additional thanks to Modern Living Expo, Moët Hennessy, Swisstraxx, Carl Hansen & Søn, Norm Dinnerware, Workshop Kitchen + Bar, Marmol Radziner Desert House homeowners Kristopher Dukes and Matt Jacobson, and carbon-negative (AirCarbon) by KI.

1 Design innovators gather for an inspiring evening celebrating The Future of Mobility at the Marmol Radziner Desert House.

2 Dwell L.A Editor Erika Heet, Volvo Monitoring and Concept Center General Manager Anders Tylman-Mikiewicz, Greg Goldin, Alvin Huang, and Paul Meyers.

3 Dwell CEO Michela O'Connor Abrams and the General Manager of the Volvo Monitoring & Concept Center, Anders Tylman-Mikiewicz.

4 Volvo S60 and XC60 vehicles showed off the adaptive cruise control features while chauffeuring guests from the Palm Springs Art Museum to an intimate dinner and design conversation.

5 The all-new Volvo V60 Plug-in Hybrid displayed with the pure tension solar pavilion designed by architect Alvin Huang of Synthesis Design + Architecture.

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PROJECT
Oak Pass Tree House
ARCHITECT
Walker Workshop
Design Build
LOCATION
Beverly Hills, California

Sound and Vision

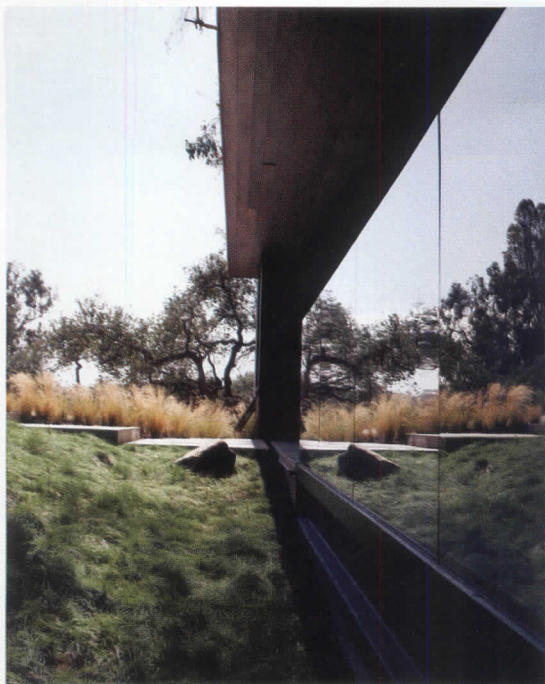
An old barn in a Beverly Hills canyon inspires a new, clean-lined guesthouse and concert venue.

Text by Rico Gagliano
Photos by José Mandojana





With his son, William, watching, architect Noah Walker tries out the floor-to-ceiling Schüco glass doors he integrated into a guesthouse he designed off an existing barn for Nathan Frankel, an amateur violinist, in Beverly Hills, California. The new portion features an open living-dining area.

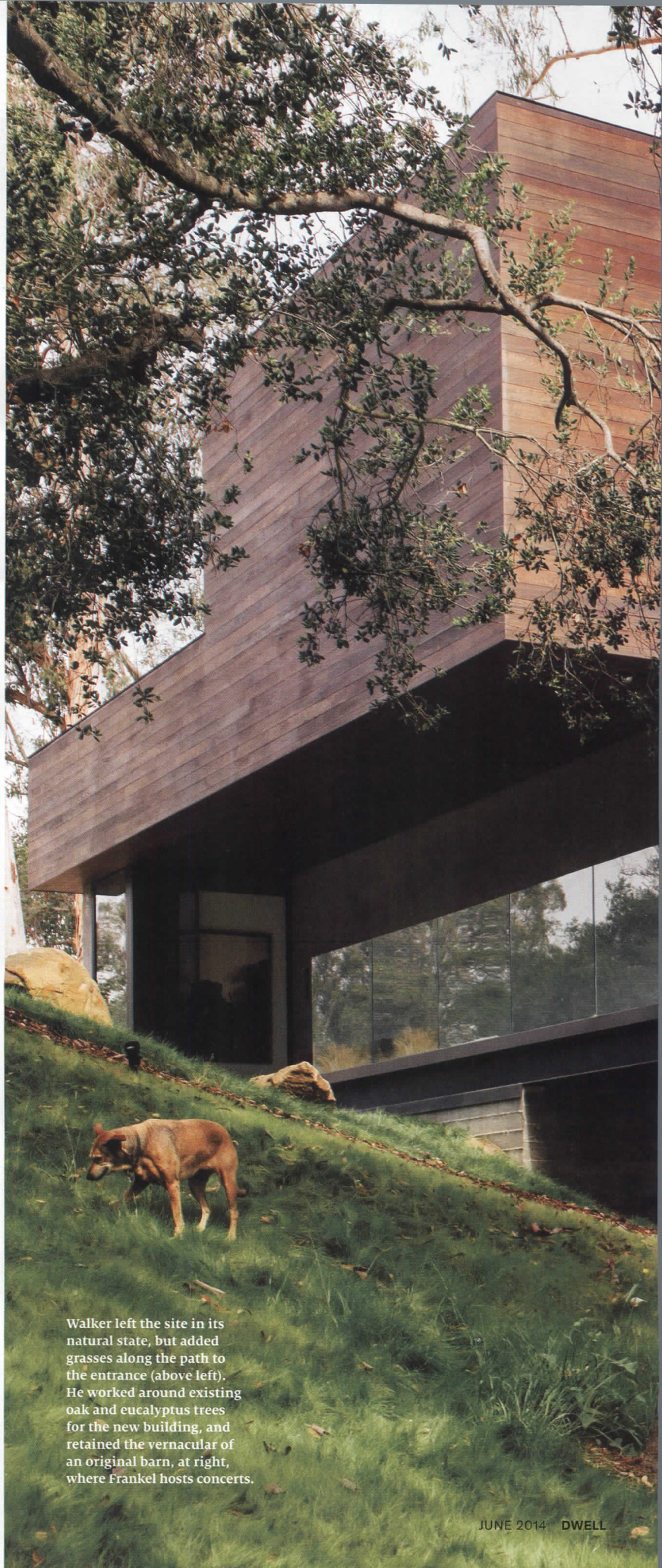


For Nathan Frankel, music and architecture first collided when he was six and tried to play a violin. “The story goes that I threw it against the wall,” he says. “It was not a successful start.”

But encouraged by his father—a classical-music patron and sometime musician—Frankel picked up the pieces and kept practicing. He spent summers at Interlochen Arts Camp in Michigan, and as an undergraduate he was concertmaster in the Brandeis University symphony orchestra. Today, he’s almost certainly the only concert-level amateur violinist in America who also runs his own scrap-metal export business.

In 2008, when Frankel began to envision a custom-built home for himself, he knew he wanted two elements: supreme quiet, so he could focus on listening to and playing music, and a space where others—sometimes many others—could do the same. With architect Noah Walker, principal of the Los Angeles-based Walker Workshop Design Build, Frankel has created a guesthouse high in a Beverly Hills canyon, featuring a living room that doubles as an 80-seat concert hall.

Designing the hall, it turns out, wasn’t as tough as finding a quiet site on which to build. “That’s not >



Walker left the site in its natural state, but added grasses along the path to the entrance (above left). He worked around existing oak and eucalyptus trees for the new building, and retained the vernacular of an original barn, at right, where Frankel hosts concerts.





The new volume houses the dining area (opposite), which includes stairs to the bedrooms. The table is from Blake Avenue and the walnut chairs are from Room & Board. "You don't want bright colors to take away from that relationship between the interior and the exterior," Walker says.

In the kitchen, Walker continued an earthy color scheme (right). The range and wall oven are by BlueStar, the hood is from Zephyr, and the island is Caesarstone. The wall beneath the stairs holds hidden storage, including an Enomatic wine dispenser and Sub-Zero refrigerated drawers (below).

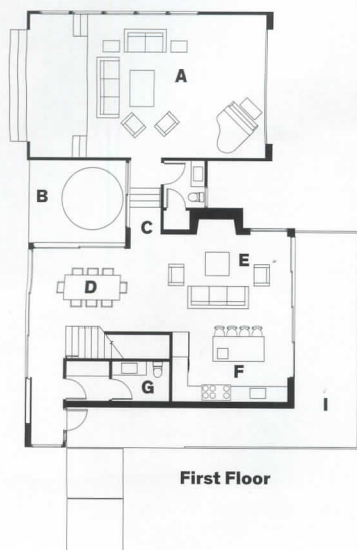
**"We wanted to go with a darker palette on the inside that pulls the eye and the experience out, into the trees."
—Noah Walker, architect**



impossible to find in Los Angeles," says Frankel. "We have hills—it's not like New York City. But for the most part, in the hills, you end up with a small house that juts over a cliffside because there's so little usable land, and you're peering over your neighbor." Not ideal when your house is going to include a concert venue.

The perfect parcel of land finally presented itself in the form of a 3.5-acre hilltop plot, where in the 1970s a previous owner threw debauched parties prowled—neighborhood legend has it—by the likes of Bob Dylan. One can see why superstars might feel free to let loose here: Surrounded by canyon views and greenery, it feels more like a remote state-park outpost than private land just four miles from Rodeo Drive. Still, the parcel wasn't without its downsides, like a narrow access road that made the fire department nervous—Frankel allayed their fears by installing a fire hydrant on the property—or the stands of protected walnut and coast live oak trees spilling down the hillside, which by law can't be damaged or removed.

For both client and architect, though, trees were less an obstacle than an inspiration for the open, minimalist two-bedroom home. "This is very much >



First Floor



Second Floor

Oak Pass Tree House Floor Plan


- A Living Room
- B Courtyard
- C Corridor
- D Dining Area
- E Sitting Area
- F Kitchen
- G Bathroom
- H Bedroom
- I Terrace

a tree house in a lot of ways," Walker says. Taking cues in part from Kyoto's Entsuji Temple and its long views of the countryside, he designed almost every room with giant windows—made with especially clear, low-iron glass—framing the tree canopy. He deployed a dark interior color palette to match the oaks' deep greens and grays. Shortly after construction began, he even shifted the footprint of the house to save a eucalyptus tree he'd originally planned to uproot. Shooting up a mere foot from the back deck, it has become, Walker says, "this wonderful sort of feature... it really starts to shape your experience of the house, how it's just nestled into the trees."


Not surprisingly, the architect saved the most impressive natural display for the living room, which doubles as a concert hall. The space was built around the bones of a 1940s-era barn that came with the property; Walker added ten feet to the structure's length, extending it toward a stand of oaks. Then he installed a floor-to-ceiling window—three massive panes of glass, taking up almost an entire wall—to create a spectacular wide-screen view of the trees that serves as the backdrop for the musical performances. >



The terrace off a bedroom holds chaise longues from Design Within Reach. "When we laid out the project, the eucalyptus tree was going to go away," says Walker. "But then we thought, if we move the foundation a little bit, we can probably save the tree."



“The eucalyptus tree became
this wonderful sort of feature.
It really starts to shape
your experience of the house.”
—Noah Walker, architect



**“The question was how to create something that would minimize the disruption of nature.”
—Nathan Frankel, resident**



Located in the renovated barn, the living room can be transformed into a performance space that seats 80 (above). The art piece is from South Africa. Accompanying the Steinway piano is a sideboard from Restoration Hardware; the pendants are from Cisco Home.

Just as the barn was extended and cantilevered over the sloped site, so too was the deck off the kitchen, which juts out toward the oak grove (opposite). “There are 125 coast live oaks on the property,” says Walker. “They’re beautiful trees, so why not exploit that?”

“That is about as magical as it could have ever happened for me,” says Frankel, gesturing toward the window. “At Interlochen, we would play music and practice in cabins that were in the woods, or at the side of a lake. It was that sort of integration of nature and music.”

Less immediately noticeable in the living room are the ingenious details that allow it to transform into a performance space. Folding chairs and musical gear can be stored in an area beneath the floor. Extra HVAC ducts are tucked away around the edge of the room, ready to cool a large audience. The rear half of the space is 18 inches higher than the front, creating a cozy pit for an L-shaped sofa and allowing for raked seating when it’s concert time.

But the biggest question remained: Would live music sound good in here?

Frankel and Walker opted not to deploy sound baffling or special acoustic design in the space. In fact, Frankel insists all that’s needed is a rectangular room. “I’ve been to places that have, like, curved walls and glass and every conceivable material placed at the most odd angles, and there are still dead spots and

sweet spots,” he says. “Then you go to a shoe box-shaped performance venue anywhere in Europe that was built 400 years ago, and no matter where you sit in it, [the sound] is perfect. It’s a rectangle—that’s all it is.”

One Monday night, Frankel proves it. He’s hosting a benefit performance by the celebrated Romanian violinist Alexandru Tomescu, and the first note the musician drags out of his Stradivarius raises the hair on my arms. The dozens of audience members packed into the room provide all the baffling necessary; it sounds fantastic.

Tomescu fires off “Caprice No. 24,” one of several Paganini compositions so mad and so fiendishly difficult to play, the composer was said to be possessed by demons. Senses swirling, I suddenly notice the globe lamps hanging above me reflected in the giant window behind Tomescu as he bows his instrument with a fury. Outside, above the coast oaks lit from below, there’s a full moon rising. And superimposed over all of this is a reflection of us, the audience. It is layers upon layers, the constructed and the natural and the human, all instruments in harmony. □

Strong Finnish



Text by Kelsey Keith
Photos by Johannes Romppanen

Yrjö Kukkapuro, one of Finland's design legends, is primed for an international resurgence thanks to a new furniture collaboration with Artek.

PROJECT
Kukkapuro Studio
DESIGNER
Yrjö Kukkapuro
LOCATION
Kauniainen, Finland



Yrjö Kukkapuro reclines in his 1976 Fysio chair in the open sitting area of his live-work home outside Helsinki—a perfect time capsule of the Pop art-influenced 1960s. He is surrounded by products from his six-decade career, including a molded fiberglass-and-leather Karuselli lounge chair, designed in 1964 and soon to be reintroduced by Artek.



The 1968 house's shape—a rounded triangle topped with a sweeping concrete roofline that suggests a helmet as it rises above huge banks of windows (left)—lends itself totally to Kukkapuro's philosophy. "It is a structure in waiting, prone to change as the landscape around it—not yet a form, rather a possibility," he says. "It changes in harmony with the seasons and the moods of its inhabitants."

The 81-year-old Finnish designer Yrjö Kukkapuro greets us at his front door wearing a navy sweater, a jaunty red scarf, and a wide grin. His outfit ever so precisely matches the blue and red exterior panels on the street-facing facade of the house he built in 1968, as well as a lawn sculpture positioned near the entry. He's a living *Gesamtkunstwerk*, a total work of art, who lives as he labors, even into his ninth decade.

Kukkapuro and his wife, Irmeli, met in Helsinki's Institute of Industrial Arts, were engaged within two months, and married in 1956. The couple have adjoining studios in the open-plan, 2,150-square-foot structure, which they use as laboratory for a continuous flow of work. A closet area, cordoned off by lively patterned hanging textiles, is the de facto foyer for the space, which features no walls—only mobile barriers in the form of bookshelves and furniture. And the furniture is everywhere: arranged in casual seating groups, standing at attention in soldierly rows, stored out of reach on top of cabinets, and, piled into a corner once occupied by the Kukkapuros' daughter, Isa. (Isa, in a fit of teenage pique, rejected her parents' bohemian attitudes and was granted a room of her own near the kitchen. Her parents removed the enclosure as soon as she left home, though one can still see the imprint left by the temporary walls in the textured polyurethane ceiling.)

In the 1960s, Kukkapuro says, it was "really fashionable for architects and artists to live in old factories" in order to inhabit spaces large enough to accommodate a live-work lifestyle. Since the Finnish capital lacked urban loft space, Yrjö and Irmeli decided

to create their own studio-cum-residence, but closer to nature. The Kukkapuros obtained the land, situated nine miles outside Helsinki in the wooded suburb of Kauniainen, from Irmeli's father. Yrjö acted as the architect for the project and worked with closely with engineer Eero Paloheimo to create the basic form. Inspired by a curved concrete awning spotted on a factory, they at first considered re-creating such a roof in fiberglass, but at 10,000 Finnish markka (roughly \$21,000 in today's currency), it was too expensive. To save money, they ended up using eight-centimeter-thick, poured-in-place concrete backed with spray-foam insulation. The roof's graceful parabola is so mathematically perfect that no interior columns are needed—the lone pole, placed in the center of the structure, is used mostly by the Kukkapuros' grandchildren for climbing.

Even as an industrial design student, Kukkapuro fabricated his own prototypes, and still lives surrounded by in-process models and entries from his extensive archive. "It's easy to inspect and update one's own works when they're at hand all the time," he says. Among those visible are his hallmark piece, the Karuselli chair and ottoman from 1964. The seat—a piece of free-form fiberglass sculpture fitted to the shape of the human body and upholstered with a detachable leather cushion, all set on top of a swiveling, crossed base—brought Kukkapuro international acclaim and earned him accolades from Terence Conran and Giò Ponti, who featured it on the cover of his magazine *Domus* in 1966. Karuselli, which means "merry-go-round" in Finnish, was recently announced as the >

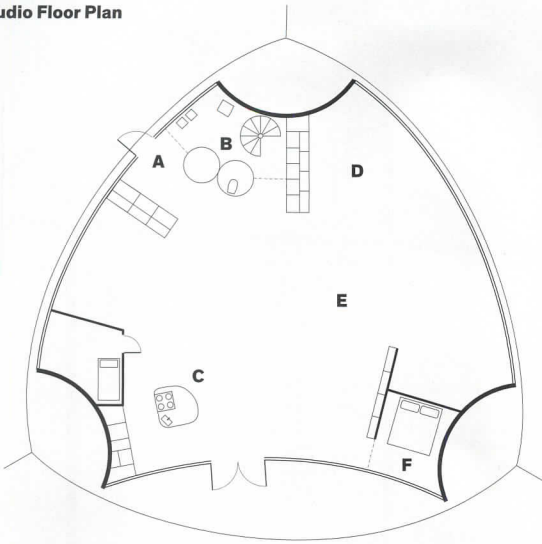


Kukkapuro and his wife built the house with the intention of living in the studio so it would be “no problem for us to bring work home.” Near his standing desk are a few forays into pressed plywood and tube-metal construction, produced after the oil crisis of 1973 forced him to abandon fiberglass and plastics.

“A studio milieu like this, an extreme crystallization of Pop art, maintains an ascetic and modern approach to work.”
—Yrjö Kukkapuro, resident and designer

Kukkapuro Studio Floor Plan

- A Entry
- B Bathroom
- C Kitchen
- D Studio
- E Sitting Area
- F Bedroom



“We want to feel movement in the house; in the 1960s, even the bookshelves had wheels.” —Yrjö Kukkapuro



Kukkapuro with wife Irmeli, a graphic artist, in their shared home and studio (above). In the late 1970s, he experimented with a sofa that sports a stylized landscape painted on its sides (left)—a prelude to the postmodernism of the 1980s. The Kukkapuros' respective work spaces are side by side and occupy roughly one-third of the studio's 2,150 square feet.



The 1964 Ateljee line (above) was born out of a loose idea encouraged by Kukkapuro's manufacturer, Gunnar Haimi. Starting with a wooden box filled with pillows, Kukkapuro came up with a modular seating system comprising plush upholstery attached to a simple paneled frame. The undercarriage was inspired by the metal Heteka cot, ubiquitous in postwar Finland.

first of his designs to be produced by Artek, the manufacturer founded by Alvar Aalto in 1935.

Kukkapuro first learned about ergonomics in 1958 via a lecture on the physiology of chairs based on a study by the Swedish doctor Bengt Åkerblom. From that point, body-conscious design became not just an interest but a crusade. Karuselli's curves inform his entire oeuvre, from the upholstered Ateljee collection (1964) to several office chairs (Plaano, 1974; Fysio, 1976; Sirkus, 1981), to even later experimental seating like Funktus (1991) or Bambu (2002). And like any good modernist, Kukkapuro's pragmatic design extends to his choice of materials. His early experimentation with fiberglass and plastics was driven by two simultaneous interests: free-form sculpture and cutting-edge technology. He was heavily affected, however, by the 1973 oil crisis and immediately turned to alternate fabrication methods that didn't require petroleum, like metal and bent plywood. Birch—prevalent in Finland and a material commonly employed by 20th-century designers—is a highly renewable resource that's ideal for pressing into sheets of plywood. More recently, Kukkapuro worked on a UNESCO-funded project in China with the aim of finding modern, industrial applications for bamboo—which, like birch, grows quickly and can be used for furniture as well as fiber.

Above all, Kukkapuro touts functionality: The materials, the manufacturing process, and the end result should be logical and user-friendly. Accordingly, his

design career is inextricably tied to industry. "For design students, the factory is the best university," he says. "My experience of visiting factories taught me all about practical matters of design."

Finnish design is, at present, primarily spread through the global reach of three companies: Artek, Fiskars, and Marimekko. With Artek now manufacturing and exporting the Karuselli chair—and assessing which pieces from the designer's catalog to produce next—Kukkapuro's name may soon be recognized the world over. Isa Kukkapuro-Enbom, who is also deeply entrenched in the Finnish design scene and is now helping to manage her father's affairs, says: "I believe that his legacy has not evaluated to its full appreciation. He's one of the last modernists still living."

For now, championing that legacy is Kukkapuro's main task. The designer injured his hand in a roofing accident at age 75, so a student comes to the studio two days a week to help him sketch chair models on the computer. Yrjö and Irmeli go to their neighborhood's outdoor gym every day for exercise, and host a steady stream of visitors to the studio, which has become a sort of living museum. And for a man who wrote a significant chapter in Finland's design history, he wants to ensure that the credit is not given to him alone. He stops us on our way out the door to stress the importance of the productive, harmonious relationship he shares with his wife: "Without her work, it's difficult to know how my designs would look." □

PROJECT
Aulenti Residence
DESIGNER
Gae Aulenti
LOCATION
Milan, Italy



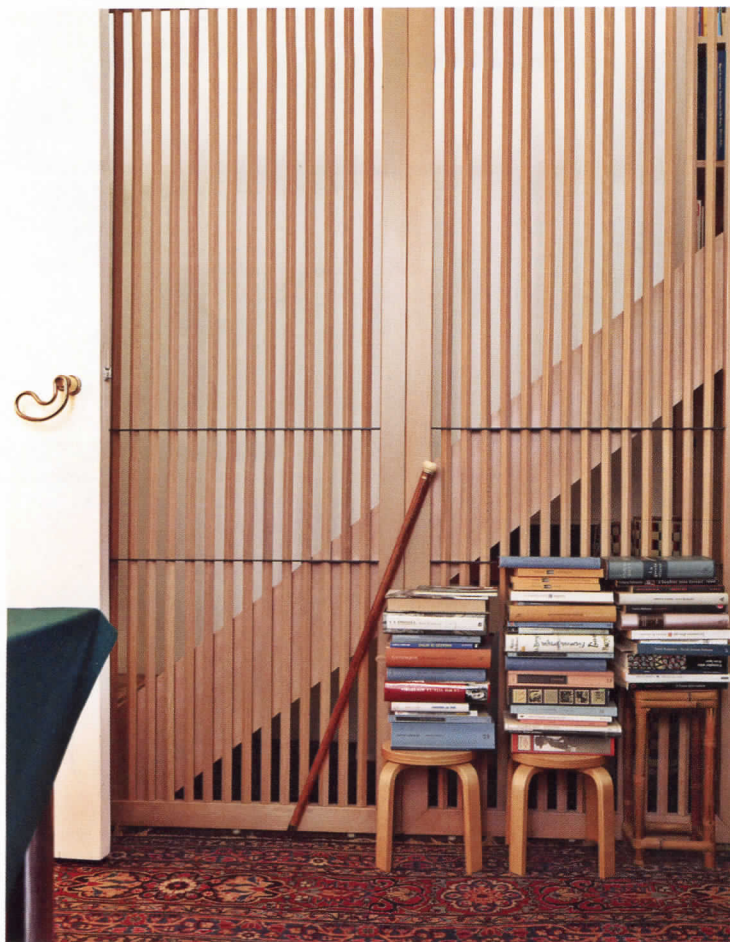
Zeal Milanese

Designer-architect Gae Aulenti lived in Milan until her death in 2012 at age 84. Photographer Leslie Williamson got an exclusive peek at Aulenti's furniture-stuffed flat for her new book, *Modern Originals*.

TEXT AND PHOTOS BY
Leslie Williamson

A limited-edition Roy Lichtenstein carpet dominates one wall of designer and architect Gae Aulenti's living room in Milan. She lived in this Brera apartment, mostly furnished with her own designs, such as her 1964 April folding chairs for Zanotta (left)—from 1974 until her death in October 2012.





One of Aulenti's architectural additions to the existing apartment was a catwalk over the living room that leads to a solarium, lit in the evening by one of her 1967 King Sun lamps for Kartell (opposite). The door opens onto a roof garden that

overlooks the Piazza San Marco. Books from Aulenti's extensive library overflow onto stools—designed by Alvar Aalto and produced by Artek—in her bedroom (above). The door handle, Otto A, is her own design for Fusital, from 1978.

Gae Aulenti (1927-2012) trained as an architect, graduating from Milan's Polytechnic University in 1954. Her career began at the Italian design magazine *Casabella* and, throughout her life, she moved fluidly between architecture (most notably designing the Musée d'Orsay in Paris), furniture design (for Zanotta, Knoll, FontanaArte), industrial design, stage design, academia, architectural theory, and installation art. I came to love her work through her furniture design, and, in particular, her lighting. In the spring of 2012, I ended up on her doorstep in hopes of photographing her home for my book, *Modern Originals*. I had been introduced by a friend of a friend, and after not getting any response for a long while, sent one last-ditch email and received an invitation to see her apartment.

Our first and, as it would turn out, only meeting was a rather quick one. She looked at my first book and liked what she saw. From there, she invited me into her apartment, which is attached to her Piazza San Marco office via a door on the top floor. She waved her hand in a nonchalant gesture, as if to say, "Here it is." It was spectacular. Through my research, I recognized some pieces I had seen in photographs from the 1970s. By this point, the flat held 40 years' worth of Aulenti's own furniture and lighting designs, as well as her extensive and varied art collection added to the mix.

It was late September before I returned to shoot her apartment in earnest for the book, and sadly, she wasn't at home the two days I was there. I made notes to ask her about the odd popsicle-stick art above her television, how her library was organized—and if she had, in fact, read all those books. A month later, Aulenti passed away from a long illness. I had no idea that I would be the last person to photograph her home while she was alive, or that my questions would go unanswered. But when I recall our one and only meeting, and I tend to think she preferred to maintain the mystery. >

British Pop artist Peter Blake's 1968 *Babe Rainbow* print hangs amid pottery and kitchen utensils on Aulenti's stove in her tiny galley kitchen (right). The wicker chair at Aulenti's bedroom desk (far right) is one of her own designs for the Musée d'Orsay in Paris. In the mid-1980s, Aulenti transformed the Belle Époque train station into the world-renowned museum it is today.





Aulenti bought her apartment and office at the same time in 1973 and reconfigured them to connect via a doorway on the top floor. Aulenti's family is now considering using the space, which is still as she left it, as the headquarters of her official archives. The sofa is covered in a textile that Aulenti picked up on her travels, and her Festo table—designed for Zanotta—sports a custom felt top. □





PROJECT
The Kalmick House
ARCHITECTS
A. Quincy Jones and
Whitney R. Smith
LOCATION
Los Angeles, California



Designed for Living With new owners, a midcentury home in Los Angeles begins a fresh chapter.

Text by Kelly Vencill Sanchez
Photos by Spencer Lowell

Crestwood Hills, in the Brentwood neighborhood of Los Angeles, is an endangered enclave of midcentury post-and-beam houses designed by A. Quincy Jones and Whitney R. Smith. Elise Loehnen and Rob Fissmer bought their house, which dates to 1950, in 2012, furnishing the living room with a Jasper sofa by Room & Board, Laccio tables by Marcel Breuer, and a wool sisal rug from Madison Flooring and Design.



The dining area features a distinctive cinder block fireplace (left). Molded plastic side chairs are arranged around a Segmented Base table, all by Charles and Ray Eames for Herman Miller. The space is illuminated by a Saucer pendant lamp by George Nelson from Modernica.

Loehnen and Fissmer relax on a bench outfitted with orange pillows by Sunbrella on the deck outside their living room (below). A 606 Universal Shelving System by Dieter Rams for Vitsoe dominates one end of the living room (opposite).

Shortly after they moved to Crestwood Hills, an enclave in the Santa Monica Mountains, in 2012, Elise Loehnen and Rob Fissmer got an inkling that their new neighbors felt more than just run-of-the-mill community pride. On their first strolls in the area with their newborn son, Max, longtime residents often stopped them and struck up conversation. “They wanted to be sure we understood how special the neighborhood is and how special it is for Max to grow up here,” Loehnen recalls.

Occupying some 800 acres above Sunset Boulevard in Brentwood, Crestwood Hills is indeed a rarity. The Mutual Housing Association—which four musicians with a dream of cooperative living founded in 1946—enlisted architects A. Quincy Jones and Whitney R. Smith and engineer Edgardo Contini to develop a novel yet affordable housing option for middle-class Angelenos. The team conceived 500 modern single-family houses in the Santa Monica Mountains, on angled sites that would offer canyon and ocean views. In the end, only 160 were built, along with a cooperative nursery school and community center. The post-and-beam dwellings were modest, constructed of exposed concrete block, redwood siding, and tongue-and-groove Douglas fir ceilings, but their abundant windows and angled rooflines amplified their relationship to the outdoors. A 1961 fire destroyed about 45 of the houses; others were poorly redone or demolished outright. Today, just 33 remain intact.

According to architect Cory Buckner, Crestwood Hills holds a unique place in the canon of modern >









**“We cringed when the cats first took their nails to the Eames chair, but what’s the point of having things if you’re not going to enjoy them?”
—Elise Loehnen, resident**

Max’s bedroom is outfitted with a Gulliver crib and a red PS cabinet, both from Ikea, as well as a Birds in Harmony mobile by Christel Sadde and Katsumi Komagata for the Museum of Modern Art Store (opposite). The custom “I brake for unicorns” neon sign is from Let There Be Neon, a shop in New York City.

A print of Enzo Mari’s *La Mela e La Pera* for Danese Milano hangs in the master bedroom (above). Delta lamps by Robert Abbey sit atop bedside tables from Rams’s 606 shelving system for Vitsoe.

architecture. A resident of the enclave since 1994 and the author of *A. Quincy Jones* (Phaidon, 2002), she has spearheaded an effort to have many of the Crestwood Hills houses designated as Historic-Cultural Monuments by the Los Angeles Cultural Heritage Commission. “In the beginning, we had to fight to get people interested in saving them,” she says. “But as the years go by, their appreciation grows. They’re willing to bring these houses back to what they were and to respect and maintain them.”

Fissmer and Loehnen knew nothing about the neighborhood when they began searching around Los Angeles for an architecturally significant house. After moving to California from Jersey City, New Jersey, in 2011, they lived in a Venice loft for about a year. Fissmer, who works for the furniture company Vitsoe, says the move to Southern California

“reinvigorated my interest in architecture,” particularly the midcentury-modern style, which he resisted while studying architecture at the Rhode Island School of Design. When the couple discovered the 1950 Kalmick House, also known as Historic-Cultural Monument No. 634, “within 20 seconds, we knew it was for us,” Fissmer says, recalling the first visit. “We were completely moved by the space—by the floor-to-ceiling windows in the living area, by the house’s simple but deeply considered lines, by the view of the ocean.”

At just 1,468 square feet, the three-bedroom, two-bath house is filled with light. The couple thoughtfully arranged furniture they’ve amassed over the years throughout the open-plan space: tables and chairs by Charles and Ray Eames, objects by Dieter Rams, Fissmer’s sizable collection of vinyl records, and odds and ends that Loehnen has gathered on her travels. >



A previous owner remodeled the kitchen (left) in 2000, outfitting it with cabinets by Bulthaup as well as a Sub-Zero refrigerator and an induction stove by Diva.

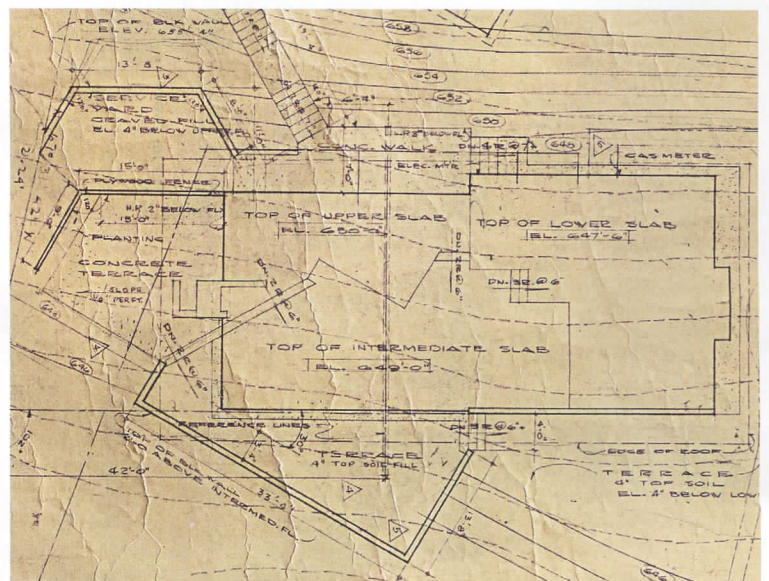
“It’s like Lego for grown-ups,” Fissmer says of Rams’s 606 Universal Shelving System for Vitsoe, which makes another appearance in the office (opposite). “It’s a responsible way to handle storage.” Fissmer discovered a set of plans for the house, signed by Jones and dated 1949, in a tube in the carport.

She has a particular affinity for Ray Eames. “I love that she was a collector—and not a collector of things that were ‘good’ or pedigreed, but of things that spoke to her soul,” Loehnen says. “I try not to be precious about things. We cringed when the cats first took their nails to the Eames chair, but what’s the point of having things if you’re not going to enjoy them?”

Though Fissmer and Loehnen are proud of their collection, they wanted the structure, rather than the things within it, to be the star of the show. “We’re not minimalists,” Fissmer says, “but we try to find an appropriate balance. In a house like this, it should be more about the architecture than your furniture. We’ve made a conscious decision not to obstruct any original walls or finishes, as they’re extremely beautiful.”

When Fissmer and Loehnen purchased the home, many of the original finishes were in good condition. But previous residents had altered or updated the structure, and the couple plan to restore some of the details. One day, Fissmer happened upon some dusty tubes stowed among the cobwebs in the carport. Upon closer inspection, he saw that they held a set of plans and elevations for the site and the house—signed by A. Quincy Jones in 1949. “It was like a time capsule,” he says. The documents will come in handy in the years to come as the couple begin to return the house to its roots. “Every day, we look at each other and wonder how we ended up in this house,” Fissmer says. “We’re very grateful to be stewards of one of the homes in this remarkable architectural community.” □

“We somehow have an amazing amount of privacy considering that the lot is not all that big and we have neighbors on both sides.”
—Rob Fissmer, resident





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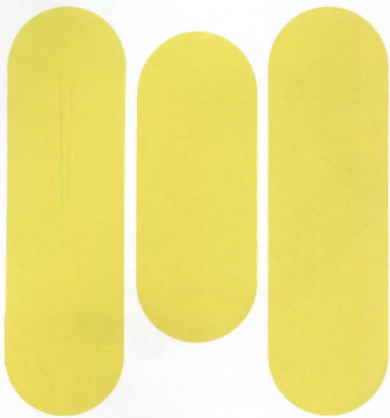
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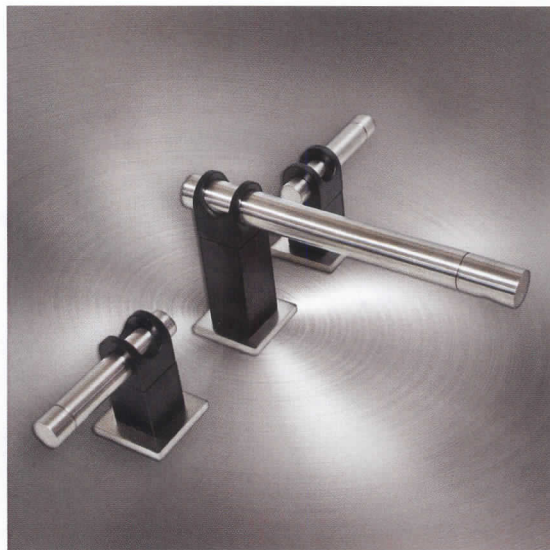
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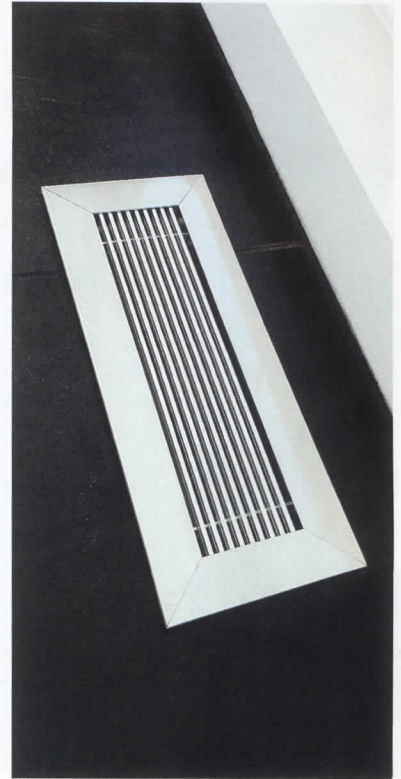
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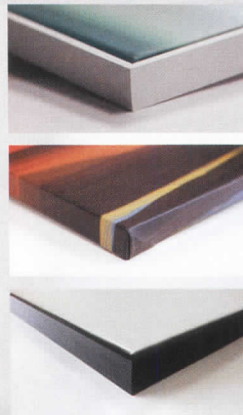


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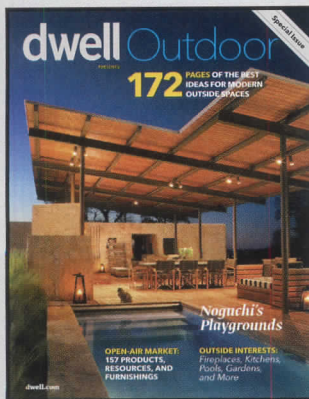
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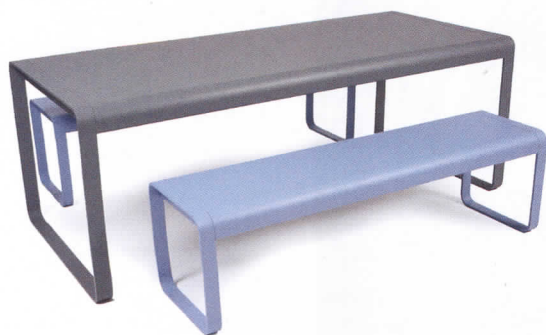


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Austria Hungry

Two Viennese expats open a New York City shop stocked with furniture, lighting, and accessories from their home country and beyond.

Stillfried Wien

40 Walker Street
New York, New York
10013
212-226-2921
stillfried.com



TEXT BY
Diana Budds
PHOTOS BY
Daniel Seung Lee

Anna and Michael Trubrig's Manhattan gallery, Stillfried Wien (top), opened in 2013. Among its offerings is Graz-based studio 13&9's Wood Light (above), which is supported by steel legs and illuminated by an LED bulb.

The shop also sells reissued Austrian classics. Examples include Adolf Loos's 1931 design for Drinking Set No. 248 for J. & L. Lobmeyr and Werkstätte Carl Auböck's desk accessories originally produced in the 1950s (right).



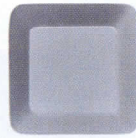
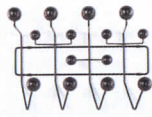
Stillfried Wien, a trove of design from

Austria, Germany, Switzerland, and the Czech Republic, lies one block south of New York City's bustling Canal Street. The store and gallery, which opened in fall of 2013, is a welcome addition to a city saturated with pieces from Italy and Scandinavia. Proprietors Anna and Michael Trubrig moved to Manhattan from Vienna last July, she leaving a career in marketing and fine art importing, he a job in hedge fund management. The couple has since corralled a short list of historic manufacturers who are reinvigorating their inventories by enlisting new talent. We asked them how the new, vintage, and customizable wares they sell embody today's Austrian design.

How would you characterize furniture coming out of Austria and Germany?

Michael: It has a tendency to be a bit more "lean." The pieces begin with manufacturing techniques, seeing what's actually possible, then going toward the design. The designers and manufacturers we work with are interested in the whole process.

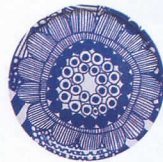
Anna: The focus is on functionality and sustainability. It's a very Austrian thing to work with natural materials like wood, stone, glass, and silver. >



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Design for the Modern World

Why is there a scarcity of shops in the United States focused on design from Austria and German-speaking Europe?

Michael: During the National Socialism Movement, many of the intellectual and creative elite, like Walter Gropius, Josef and Anni Albers, and Marcel Breuer, were forced to emigrate. Some, like Ferdinand Kramer, returned to lead a brief creative push in the 1950s. Overall, though, the following period was rather affirmative and not innovative in its design. While there were talented practitioners, there was a certain void in the second half of the 20th century. In the past decade, a renaissance in contemporary design has appeared. It's driven by a coordinated effort from designers, manufacturers, politicians, and educational institutions.

How do the manufacturers reflect the present day while still holding true to their heritage?

Anna: People our age have taken over the family-owned businesses and manufacturers, like J. & L. Lobmeyr [a glass company] and Mühlbauer [a hat maker]. Augarten, a nearly 300-year-old porcelain manufacturer, had a tradition of introducing young designers. Back in the 1920s, young designers at the forefront of Germany and Europe made all of the china.

Michael: It's a business decision. You have to stick with your roots, but you have to change with the times. People are not interested in buying the same things.

What pieces represent this new take?

Michael: Austrians like to use traditional materials but incorporate something new and experiment with the process. The Tram armchair by [Austrian designer Thomas Feichtner for Czech manufacturer] Ton is one of my favorites (right). Its shape—a combination of bent and molded wood—is reminiscent of seats on the tram in Prague.

How do you select pieces—both vintage and new—for the store?

Michael: We're drawn to pieces that strike us as special and beautiful. A home has a very different character if you have vintage pieces instead of all-new furniture.

Anna: Aesthetics are one point, but we really like to have as much solid wood as possible in our furniture.

Why is solid wood important?

Michael: It's durable. Take the Flaye table by Team 7—if you spill something on it, you can sand it down [to remove stains]. This is a table you can have for 50 years (below).

How does the shop's look complement what you sell?

Anna: We worked with Nikolas Heep and Mia Kim on the ceiling. They are based in Vienna and have collaborated with Augarten and Lobmeyr. It's CNC-milled MDF painted gold, and it resembles the caning on the Viennese coffee chair. Michael hung it himself. People come in just to take pictures of it. □



Recommended Reading

Learn more about Viennese design, past and present.

Carl Auböck: The Workshop
Edited by Clemens Kois and Brian Janusiak (PowerHouse Books, 2012)
powerhousebooks.com

Wiener Werkstätte: 1903–1932
Gabriele Fahr-Becker (Taschen, 2008) taschen.com

Josef Hoffmann: Interiors 1902–1913, Christian Witt-Dörning (Neue Galerie New York, 2009) artbook.com

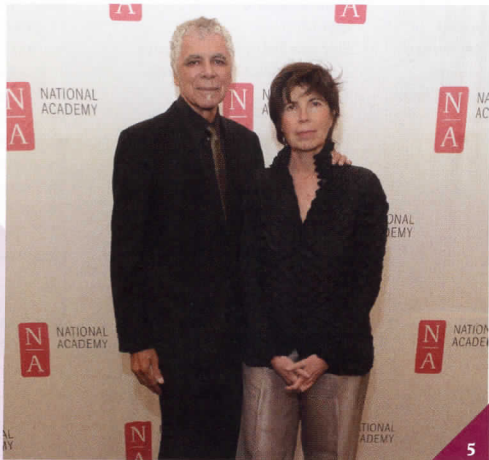


Michael Thonet's bentwood cafe chair from 1859 is one of the most recognizable Austrian furniture pieces. Thomas Feichtner, a designer based in Vienna, reinterpreted the piece in 2013 for the Czech company Ton, honoring the original production processes while introducing a molded-wood seat as a way to bridge contemporary and traditional furniture design (above).

Team 7's leather Aye Armchair is placed adjacent to its Flaye dining table (left). Michael, Anna, and a client sit at a table by Galerie Holzer. The yellow and gray chairs are by Hussl.

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scenes



The 2014 National Academy Spring Gala

On February 5, the National Academy in New York, one of the country's oldest arts organizations, honored architectural firm Diller Scofidio + Renfro with the Lifetime Achievement Award and businessman, philanthropist and art collector William Louis-Dreyfus with the Advancement of American Art Award at the Academy's 2014 Spring Gala. Dwell was proud to be a media sponsor for the event and to be associated with an institution that has so long been dedicated to promoting architecture as an art form.

1 Dwell Editor-in-Chief
Amanda Dameron with the current president of the Academy's Board of Governors, Bruce Fowle, Principal at FXFOWLE Architects.

2 Actress Julia Louis-Dreyfus with her father, Academy honoree William Louis-Dreyfus.

3 President of the National Academy's Board of Governors and principal at FXFOWLE Architects Bruce Fowle talks with honorees Ricardo Scofidio and Elizabeth Diller of Diller Scofidio + Renfro.

4 From left to right Charles Renfro, Bruce Fowle, Liz Diller, Ricardo Scofidio, Director of the Academy's Board of Governors Carmine Branagan, and Chair of the Board of Governors David Kapp.

5 Ricardo Scofidio and Elizabeth Diller of Diller Scofidio + Renfro.

Sourcing

The products, furniture, architects, designers, and builders featured in this issue.

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Bowls from Crate & Barrel
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Lazy sofa available through
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Acapulco chairs from the
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from Restoration Hardware
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Piano by Steinway
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Fysio, Plaano, Sirkus, and
Funkts seating by Yrjö
Kukkapuro for Avarte
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Fiskars fiskars.com
Marimekko marimekko.com

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rizzoliusa.com
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April folding chairs and Festo
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and Ray Eames for Herman
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Kitchen cabinets by Bulthaup
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Delta table lamp
by Robert Abbey
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The Audience print
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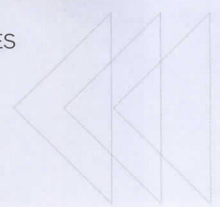
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Fringe Benefits

Paper artist Pierre Pozzi uses his signature material to wrap the dining room walls of his home in Valencia, Spain.

TEXT BY
Diana Budds
PHOTOS BY
Beth Evans

PROJECT
Pozzi Residence
DESIGNER
Pierre Pozzi
LOCATION
Valencia, Spain



Seeking a slightly quieter existence, paper artist Pierre Pozzi relocated from Paris to Valencia in 2010. Soon after, he embarked on a three-year renovation of a 1,970-square-foot apartment, which now features a mix of modern furniture, original architectural details (like ceramic tile floors and crown moldings), and his own artwork. The highlight is the whimsical, three-dimensional wallpaper in the dining room. Pozzi spent three weeks cutting eight-inch-tall, two-millimeter-wide lightweight paper stock into fringe by hand. Guests in Pozzi's home are charmed, captivated, and intrigued by the effect, which he calls "frou-frou." "I try to enchant," Pozzi says of his work. "I'm happy that I achieved what I had imagined." □

Pedrali's orange Frida 752 chair, two metal Tolix Marais chairs, and Philippe Starck's Olly Tango seat surround a dining table that resident Pierre Pozzi wrapped in paper. Fittingly, the 1950s Valencia abode is near Xàtiva, home to Spain's first paper mill.