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Suspended 30 feet in the air, sandwiched between camera equipment, a film director and an Academy Award™-nominated actor stands artist Robin Rhode. The circumstances that brought him to this moment reside directly below — a 100 x 200-foot white canvas. Located stage left sits an all-new 2009 BMW Z4 Roadster rigged with gallons of paint. What will unfold

Every artist has his muse, and in this case, it's a stunning 300-horsepower BMW Z4 Roadster. With a 0-60 time of 5.1 seconds* and a new 7-speed Double Clutch Transmission to enhance driving pleasure, every detail of this Roadster has been meticulously crafted and reengineered. From the pampered interior that dons stitched leather and wood trim to the

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over the next seven hours is a secret Robin's not ready to divulge. Perhaps it's because he doesn't know. In truth it's because he doesn't have the slightest inclination. The lights dim. The Z4 engine roars. Action.

elegant and sporty lines of the exterior to the new retractable hardtop, this joyful Z4 experience redefines the art of driving.



But first: let's start at the beginning. The very beginning. In 1975 Alexander Calder put paint to car and transformed a BMW 3.0 into a piece of art. In the nearly 35 years that followed, influential artists from Warhol to Lichtenstein to Holzer would embellish BMWs with their own personal creative visions. Built on the idea that only an independent company could offer the freedom that artists require, these Art Cars became symbols of BMW's commitment to the arts and laid the foundation for this latest creative endeavor.

To introduce their Roadster to the world, BMW commissioned South African artist Robin Rhode to literally capture the joy and spontaneous emotion of the Z4 drive. But rather than a BMW serving as the canvas like it did in the past, it will now become the paintbrush. But what does joy look like? How do you convey something so personal, so abstract? You start with color. Robin chose five — yellow, red, blue, green and gray — each color rooted in BMW Art Car heritage. To Robin this painting should live as an homage to all the great artists before him. His joy was inspired by their joy.

On November 2, 2008, the large bay doors of Downey Studios opened, and a parade of forklifts brought in the massive canvas. Across Los Angeles, intricate paint dispensers were engineered to the Z4 to precisely capture the Roadster's fingerprint as it drives. A remote

control would allow Robin to regulate how much paint would be applied and to which specific tire. To document this art creation, BMW partnered with director Jake Scott of RSA Films. His vision was to design an elaborate camera grid consisting of over 40 HD cameras above and around the canvas to ensure that every inch was covered. But as the day of the event arrived, one question remained unanswered: What would this painting look like? If Robin knew, he wasn't telling. His abstract painting would be created spontaneously, driven by the emotion of the moment. A rough sketch would be his guide, but the rest remained under lock and key in his head.

And so the beginning brings us to the end: Robin hovering over a blank canvas. Below, foreign press, art journalists and actor/art enthusiast Dennis Hopper wait anxiously for what will unfold. Maybe they'll witness an epic disaster. Or maybe they'll witness the beauty of an artist within his moment. Whatever they are about to see is a secret Robin isn't ready



to divulge. Perhaps it's because he doesn't know. In truth it's because he doesn't have the slightest inclination.

The lights dim. The Z4 engine roars. Action.

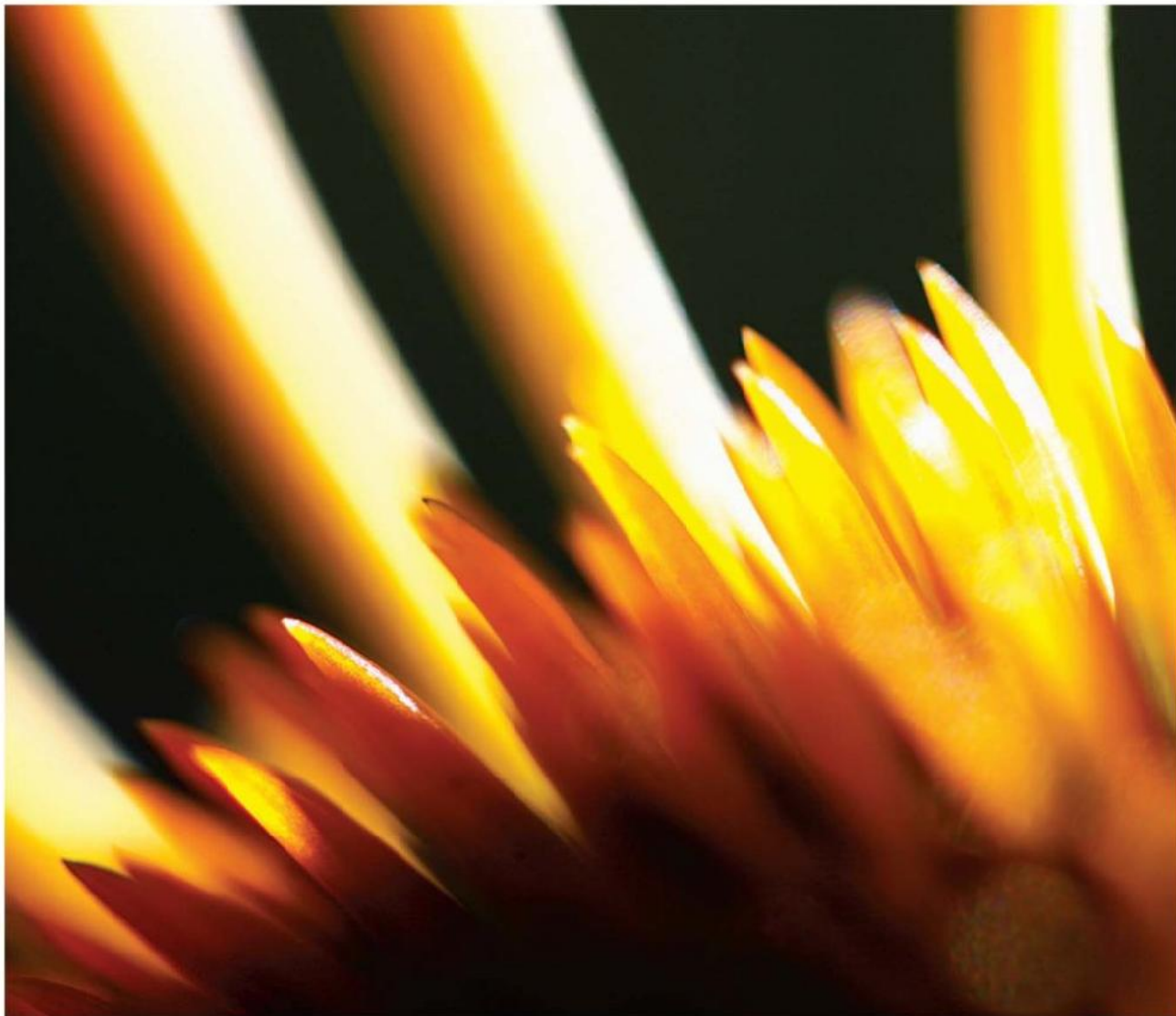
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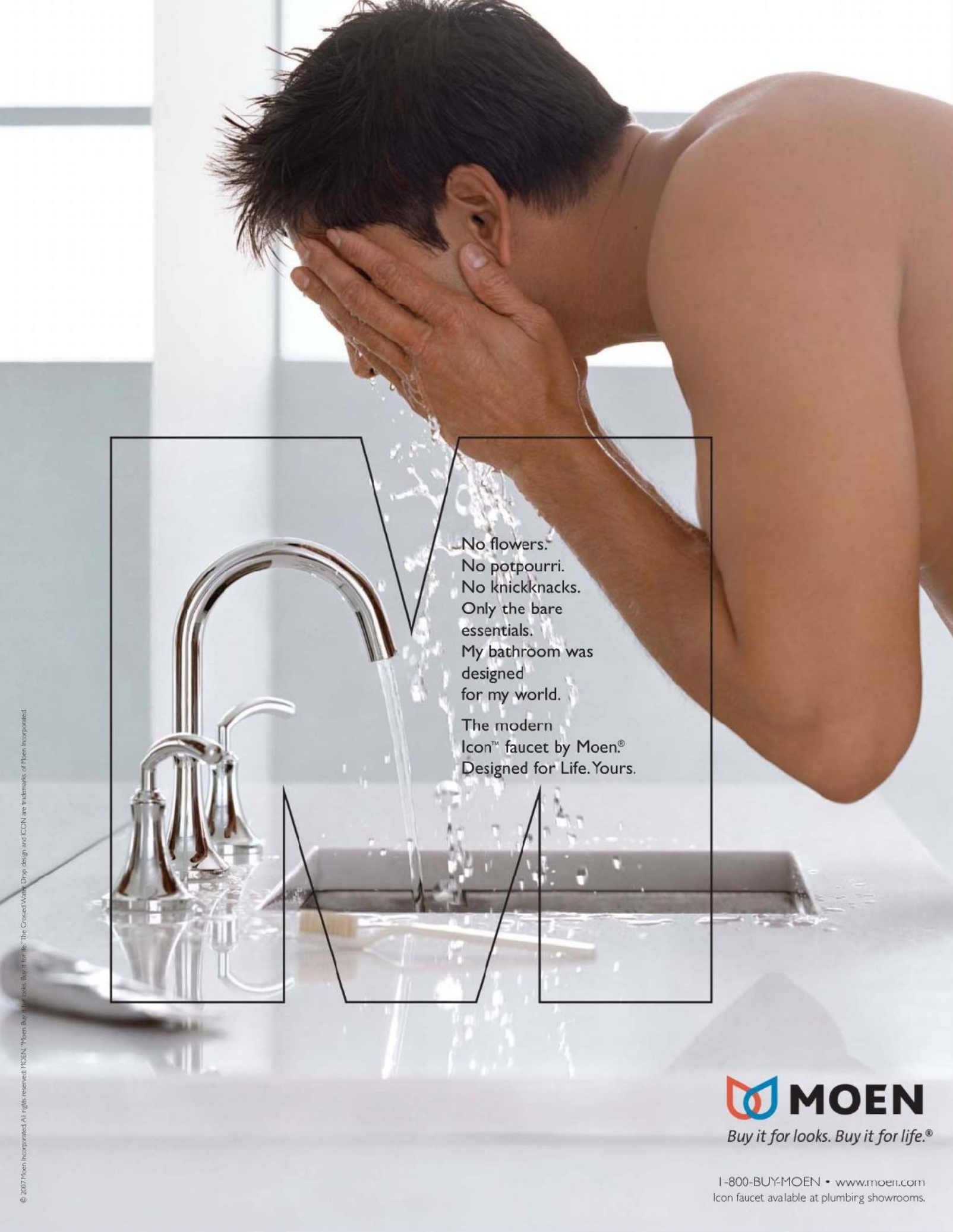
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Think Smaller

June 2009

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Downshifting & Second Gehry

Living space is at a premium, but these two families who have dared to dream small understand the simple pleasures afforded by tight quarters.

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A Narrow Victory

Compact living isn't a challenge for Michael Finger, Joanne Kennedy, baby Esther, and eager nine-year-old Jonah. When noroof architects renovated their New York City apartment, they paid great attention to storage solutions and pirate ships.

Story by Sarah Rich

Photos by Raimund Koch



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Compound Addition

After acquiring a modest abode in L.A.'s Beverly Glen, architects Hadley and Peter Arnold purchased the property next door, thoughtfully developing both into an ecologically responsible refuge that takes advantage of the idyllic canyon climes.

Story by Sarah Amelar

Photos by Catherine Ledner



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Orchard Jam

Andrew McKenzie proves that you can go home again, as the Kiwi musician settles into a two-story, tune-friendly space in an apple orchard, right next door to his childhood home.

Story by Guy Somerset

Photos by Patrick Reynolds



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Waste Opportunity

Plumbing the depths of the global sanitation crisis, Virginia Gardiner explores a growing problem that should bring toilets from taboo to top of mind and make solutions a number-one priority.

Story by Virginia Gardiner

Illustrations by Leif Parsons

Cover: Finger-Kennedy Apartment, New York City, page 82
Photo by Raimund Koch

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Put a naokin in your lap and pick up a fork and knife as we bring you a heaping helping of new products and furniture and a tasty Square Meal prepared to satiate your cultural cravings.

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Polishing a 100-year-old, 400-square-foot barn in Oakland, California, into a meticulously finished two-story house took Tolya and Otto Stonorov longer than expected, but the renovation proved a tidy transformation that was well worth the wait.

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Subzero frosts and high-heat waves are not a problem for Peter Kuczia's lakeside getaway in Poland, which weathers extreme climate shifts in efficient, affordable style.

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OMG, our ABCs will give you the 411 on CAD and CNC; delineate between cool roofs and curtain walls; and introduce you to a fellow named Le Corbusier.

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Modern air travel is about far more than merely making it from point A to point B. The journey is the destination, and we take a look at airport design and how terminals are evolving: which innovations take flight and which are left grounded.

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See it. Love it. Need to find it? Locate all the particulars required to lock in on a purchase with our handy Sourcing page.

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A foldaway bed provides a down-to-earth solution to the space race in this Bay Area office-cum-guesthouse.

“I love small projects on difficult sites and small budgets.”

Einar Jarmund



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When it comes to levying blame for our current economic woe there is no shortage of culprits to castigate. When I do it, it goes something like this: First, I blame the irresponsible borrowers who bit off more than they could chew by buying a new house with three garages 60 miles away from where they work, even though they hadn't even paid off their Bowflex. Then, I denounce the decades of work by those foolhardy bureaucrats who were bent on the deregulation that enabled those borrowers to get loans for both their new homes and their Bowflexes. Next, I take a big bite out of the buccaneer bankers who bundled those bad loans into default credit swaps and bought big houses on Long Island. After that, I get red in the face at the once-sound institutional giants that mistook themselves for drunks at some two-bit casino and gambled on insuring the infallibility of those swashbuckling bundles. Somewhere in there, I'll turn on a TV and get fired up at the mainstream media's inability to do anything other than propagate the establishment's status quo. Finally, I'll save my biggest finger to wag at the elected officials who bail out the now-failed institutions with taxpayer money that then buys lobbyists who funnel the money back to the elected officials so they vote for exactly what the institutions want—like another round of bailouts. And just when I think I'm ready to let go and maybe simply enjoy a glass of wine after a long day of work, I get to thinking about another culprit whose complicity in this whole mess has yet to be fully exposed or discussed, and that's bad design. You heard me right, bad design!

Bad design has become so ingrained that it's basically part of our national identity—as American as an Applebee's Sizzling Apple Pie Skillet Sensation®. As proof, I offer you the recently opened Capitol Visitor Center, where you'll find 580,000 gleaming square feet of it—think homeland security meets half-baked neoclassicism meets Embassy Suites—right under the nose of our democratic process.

Sure, the Capitol Visitor Center didn't cause this mess; it's merely a telltale symptom of the greater pandemic. The real problem is the root thoughtlessness, both programmatic and aesthetic, that informs design

decisions made around the country on a daily basis. You'll sometimes hear architects talk about a building having good bones. Well, badly designed buildings have bad bones. How many schemes have you seen to transform foreclosed exurban housing into viable multi-family homes? Not many, I reckon. Why? Bad bones. Their design was focused on wooing prospective homebuyers with features such as impressive double-height foyers, facades that bring new meaning to the term “historical fiction,” and a feel-good array of surface options. As long as the house sells, who cares how much energy was wasted in making it, or how crummy the “bones” no one sees are? But with housing starts down more than 80 percent in some areas, and the very nature of once-assured systems being completely overhauled, there has never been a better time to care.

For years, our magazine has been prognosticating that this simply couldn't go on unabated. It's not that we wanted people to lose their jobs or homes, but being nice modernists, we wanted to point out that there are better ways of doing things. So we championed the revival of once-forsaken downtowns and people who saw the good bones to work with there. Density makes for a richer cultural experience and also lessens the environmental impacts of building and living. As the average American home grew in scale (to about 2,500 square feet in 2004, according to the National Association of Home Builders), we told stories about people who dared to dream a little smaller—like the residents in this issue, who all inhabit spaces smaller than 1,000 square feet, and not just in cramped megacities. If good design decisions can allow one family of three (and a dog) to live happily in a mere 400 square feet (“My House,” p. 51), then imagine the benefits that would come with replicating that model on a massive scale.

Right now, we must be cognizant of making good decisions in order to avoid bad design, but given the uncertainty of what were once certainties, we may not have that luxury forever. If we're ever going to wean ourselves off of our bad habits, we need to quit them while we still have the choice—and thinking small is just a start. ■

Sam Grawe, Editor-in-Chief
sam@dwell.com

dwell ON DESIGN ⁰⁹ LA

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DESIGN CONFERENCE

Friday, June 26

Curated and conducted by the editors of Dwell, this comprehensive design conference focuses on good design in architecture, product design, landscapes and interiors.

EXHIBITION WEEKEND

Saturday, June 27+Sunday, June 28

The editors of Dwell continue to bring the pages of the magazine and website to life through a series of engaging panels and seminars at the Design Innovation and Sustainability Forums.

EXHIBITION



TRADE DAY

Friday, June 26

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GENERAL ADMISSION

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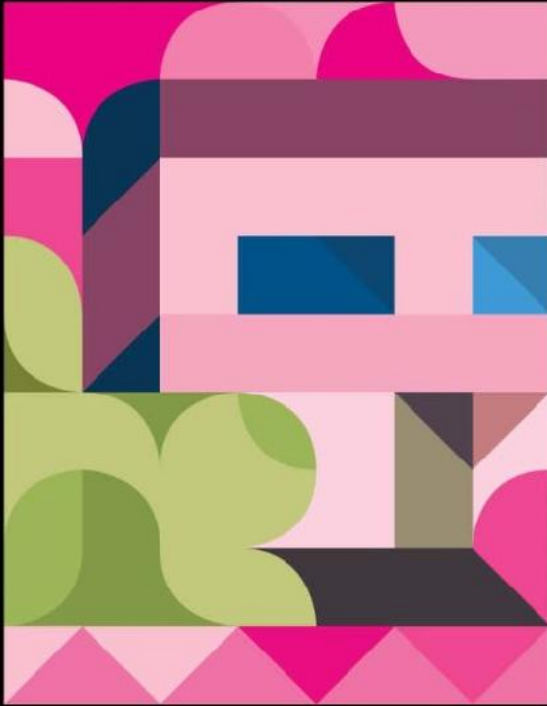
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SPECIAL EVENTS



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Friday, June 26

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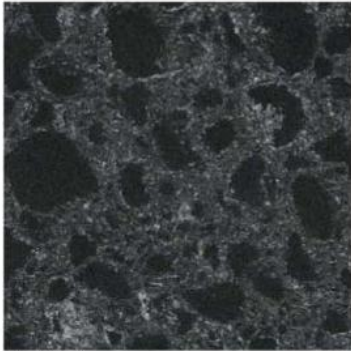
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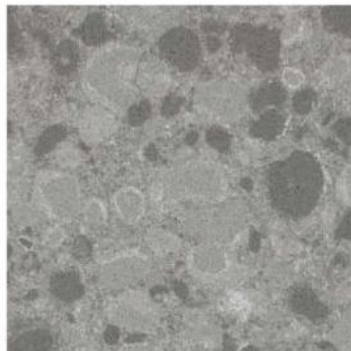
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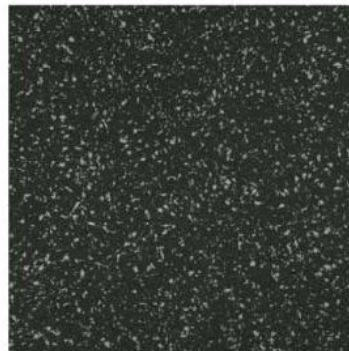
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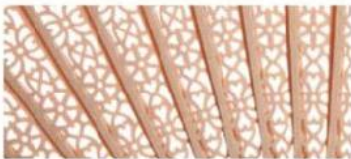
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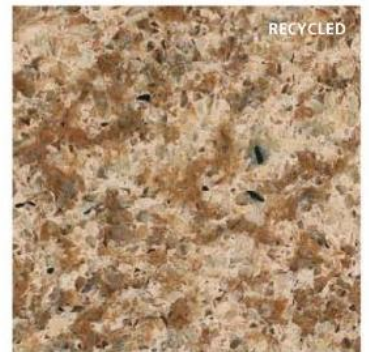
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I was happy to see the March 2009 issue dedicated to Australian and New Zealand architecture. I've witnessed the cultural overtone of modern design in the expanse of Australian environments for years and have wondered why they are so ahead of the curve. My last visit Down Under was about a year ago, and the new signature of Aussie architecture was clear: Embrace the climate and all that surrounds you. From the outback to the beachfront to the main streets of Sydney, the design concepts glorified the elements of space available to the designer. It is because of the continent's diverse climates that you see such a vast range of reflective architecture. It makes me ask myself, "What am I doing here?"

Jane Chapman
Greenwich, Connecticut

I am a freelance writer from Brooklyn, New York, and one of my jobs is to write brief synopses of articles that focus on New Zealand for a website that acts as a watering hole for expatriate New Zealanders around the world (nzedge.com/media). I was ordered to buy a copy of your March 2009 issue—since it featured the country quite prominently—to see if there was anything worth writing about.

My work forces me to spend a lot of time flipping through magazines, and I have to say that reading *Dwell* was a blissful experience. The caliber of writing is in a league of its own, even reminiscent of my only subscription, the *New Yorker*. I have no reason to contact you except to say that in a time when print media is tightening its belt across the board, I am glad to see someone so handily producing material that is not only relevant but eloquent, thorough, and infused with—care I say it—wisdom. I went immediately to your website and subscribed for a year.

Kudos to your writers, most notably Jeremy Hansen.

Richard Duke
Brooklyn, New York

It was so exciting to come across "On the Porch" (March 2009). As a designer for a small, eco-minded design-build

company, Environs Residential Design and Construction, I always try to incorporate a front porch in our renovations and new construction projects. I was glad to see that *Dwell* recognizes that modernism, sustainability, and front-porch living should go hand-in-hand when designing a great house.

Dawn Landau
Atlanta, Georgia

There is an article in the March 2009 *Learning from Down Under* issue titled "On the Porch," in which the author, Drew Himmelstein, laments a lack of porches and outdoor spaces in modern architecture. Take heart! I know of one sensitive architect.

Our house in New Orleans was flooded during Hurricane Katrina, so we decided to build anew on the same lot. Through a rather interesting turn of events, we began working with local architect Byron Mcuton of Bild Design (whose Lowerline House was featured in the October 2006 *American Modern* issue of *Dwell*). One of his first questions was about a front porch, and we told him how much we had enjoyed the one on the old house.

We now have a house with a porch, inset balconies, and beautiful spaces beneath the main living area, which is ten feet above grade. It's been six months, and my jaw still drops every time I look at the house.

Alan Mayne
New Orleans, Louisiana

Thank you for your great Prefab issue (February 2009). Having lived in an architect-designed factory-built house for nearly 40 years (1955-1994), I took particular interest in the historical timelines of your coverage.

I was fresh out of college in 1952 when several Eichlerlike mid-century-modern neighborhoods were being developed in and around the Denver area. I was intrigued by the clean, contemporary design of the homes, and a few years later my family and I moved into one of our own. The neighborhood was a development in Harvey Park, designed by California architect Cliff May, and unique at the time for being the only example of inexpensive factory-built modular post-and-beam construction in the area. Everything but the brick fireplaces



My sons and I are often apart these days, but together we are taking on global warming.

Film star David Strathairn with sons Tay and Ebbe

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was manufactured in California, shipped to Colorado, and assembled and erected on site-built foundations.

Sadly, in the ensuing years, the neighborhood completely lost its identity through numerous unfortunate additions, renovations, and alterations. Today, only a few homes remain in their original states. Nevertheless, I was still disappointed to see no mention in the issue of May's venture into the world of prefab.

A recent publication titled *Cliff May and the Modern Ranch House* shows many examples of May's work, including his brief sojourn into the world of prefab. Also, most of the photographs in the book were shot by Joe Fletcher, a past Dwell contributor.

Bud Fowler
Denver, Colorado

While reading the February 2009 issue and the magazine as a whole over the last several years, I have become concerned about your ongoing support of prefabricated housing. While I agree that prefab uses less energy and resources than conventional new housing, your coverage of it encourages sprawl by showcasing immaculate and enviable single-family houses in secluded or exurban development communities. When covering single-family dwellings, it is more in keeping with your mission to promote reclaimed urban spaces and the enormous carbon, energy, and material savings they afford.

Prefab is not the solution for the number of people moving into urban areas nor the energy problems that are topping national concern. I'd love to see more stories about reclaimed, sustainable, multifamily housing in urban areas.

Andrew Said Thomas
Brooklyn, New York

The February 2009 issue was the first in our subscription to Dwell, and we were pleased to find that you share our philosophy about prefab. We live in France in a prefab wooden house designed by Austrian architect Oskar Leo Kaufmann (who exhibited in the 2008 New York Museum of Modern

Art's Home Delivery: Fabricating the *Modern Dwelling* show) and are passionate about the concept.

Also, we thought you'd find the October 1945 cover of the French magazine *Science et Vie* interesting—and still relevant!

Bruno Manuel and Anne Legrand
Paris, France

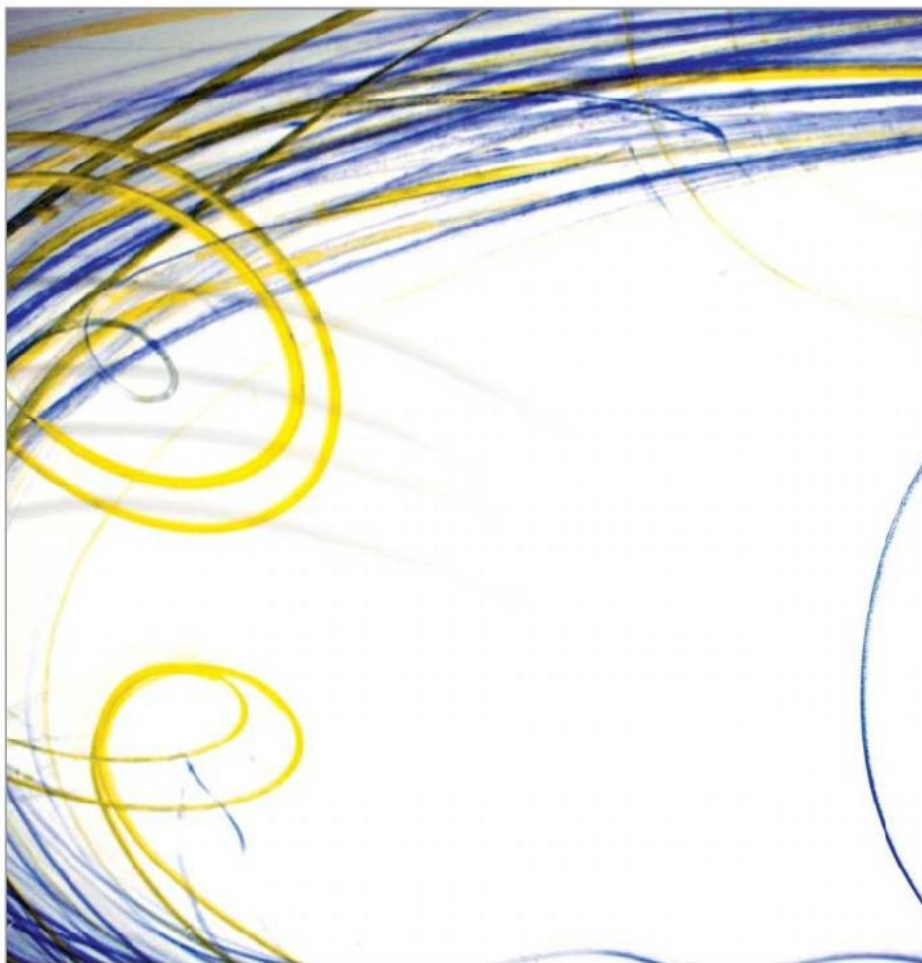


As a loyal reader who is seriously considering purchasing a prefab home, I was excited to receive the February 2009 Prefab issue. I scoured the magazine with the hopes of supplementing my knowledge in order to make an

informed decision, but I was yet again left with the impression that prefab is for the wealthy and architectural elite.

Alas, I am a true middle-class American who enjoys architecture and good design. My wife and I are trying to downsize to one salary so she can spend time with our new baby, which makes it necessary to sell our overpriced, overinflated semisuburban home in the Washington, DC, area. Our solution: prefab. But as I turned each page, the featured homes became more elusive, obscure, and customized rather than accessible or affordable. Even the brilliant article by your former editor-in-chief Karrie Jacobs ("The Prefab Decade") stated in reference to the MoMA exhibition: "By commissioning these houses, the exhibit's curators ensured that MoMA would feature one-of-a-kind artifacts that could be seen nowhere else. But prefab isn't about one-of-a-kind. On the contrary, the whole point is to generate multiples."

Your Prefab issue achieved a similar fate as that exhibition: While the homes profiled were beautiful and in the spirit of prefab, they did not



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Designed exclusively for Dwell by architect Jonathan Davis of pieceHomes and built by Will Casper of Icon Fine Homes, Little "e" is an eco climbing structure/achter playhouse that will be up for auction through Dreams Happen.



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Downsizing

Whether for reasons of economics or the environment or simply to clear clutter, many people are selling off excess space, moving into more compact quarters, and kicking the pack-rat habit. At dwell.com we want to hear your stories of paring down possessions and learning to live small. Join the conversation, read stories from the community, and share your own tricks for design-minded downsizing. dwell.com/smallshare

Far and Wide

If "hazy" and "lazy" don't accurately describe your typical days of summer, you might consider scheduling a few sunny adventures to catch up on your requisite daily intake of Vitamin D (and add an extra dose of Zs). Whether your travels are for business or pleasure, be sure to read Dwell's "Airports 101," on page 114, for a glimpse into the design of some of the world's great transportation hubs. Then hop on to dwell.com and check out our editors' picks for luggage and travel accessories. dwell.com/luggage



The Weekend bag by A.P.C. (top), Bauhaus by Matt & Na: (bottom)

capture the idea of "Real Homes for Real People." I was hoping for some nuts and bolts about zoning, acquiring land, green packaging, or financing but found nothing, not even a mention of Alchemy Architects' WeeHouse. I admire the balance you must strike in each issue by featuring superior architectural design versus design for the masses, but this issue really fell short when addressing the future of prefab: homeowners like me who make a modest wage but value good design.

Steve Temme
Alexandria, Virginia

Who is the designer of the green chair pictured in the living space of the "Swiss Mix" house (February 2009)?

Posted by Mary Early
on dwell.com

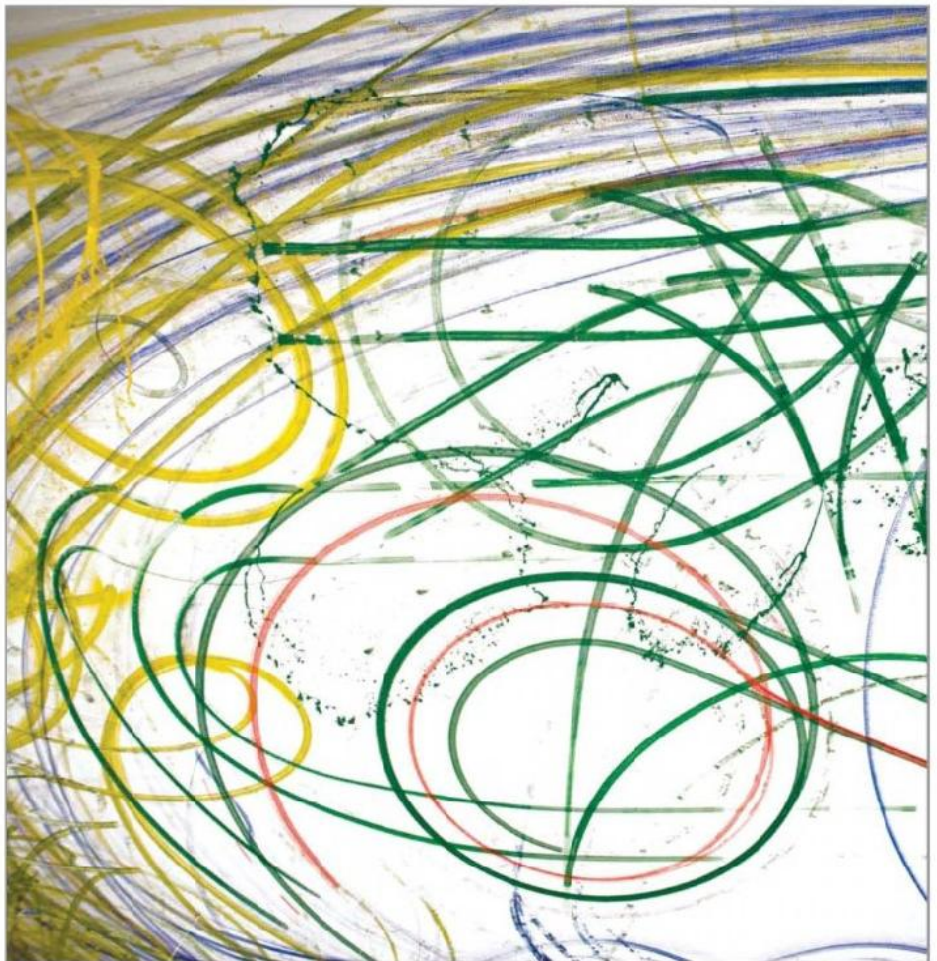
Editors' Note: The Transform seating was designed by Croatian studio For Use for Moroso. Visit moroso.it for details, and check out our Sourcing section at the back of the magazine to find additional information about the products and furniture that fill our pages.

I love your magazine and have been a subscriber for years, but there's one thing that bugs me: It would be helpful if you listed the prices of the products and furniture you showcase in the "In the Modern World" and other sections. It's a waste of time to have to go searching around the Internet to find out how much these things cost. I have fallen in love with too many sofas that I cannot afford. Would you please consider including the prices in the descriptions?

Lisa J. Servon
New York, New York

Editors' Note: We've considered including prices, but the manufacturers' list prices are often much higher than retail prices at various locations. Because different retailers offer the items for a range of figures, it's difficult to determine the actual market price.

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Sarah Amelar

While reporting on Hadley and Peter Arnold's Canyon House ("Compound Addition," p. 90), writer and architect Sarah Amelar got to rub shoulders—or rather wings and fins—with the family's menagerie: three dogs, a cat, two rabbits, two birds, and a fish. Amelar also attended the world premiere of *The Mystery of the Two Sisters*, an original play staged in the courtyard by the Arnolds' daughter and her friends.

Aya Brackett

Having recently purchased her own small house, Aya Brackett was excited to photograph the home of Tolya and Otto Stonorov ("My House," p. 51)—especially after learning that the couple once rented the house she now owns. "Eating fried-chicken sandwiches, carousing with their dog, and admiring the many handmade wooden household items were just a few highlights of the shoot."

Tom Downs

Tom Downs is a Bay Area travel writer and author of guides for Lonely Planet and Wilderness Press. His research for this month's "Airports 101" (p. 114) involved no travel—and thankfully no airport limbo time. Downs spoke with the behind-the-scenes people who influence the way we move from point A to point B. "Everything is manipulated, down to the mood a traveler will experience on a plane."

Michael Dumiak

Berlin-based writer Michael Dumiak crafted his story about Peter Kuczia's home in eastern Poland ("Off the Grid," p. 58) in a cheap motel in Paris where the promised free wi-fi was neither free nor wi-fi. "I wound up doing most of the writing in a blinking street arcade full of pinball machines and teenage gamers playing Doom," Dumiak says. He escaped the chaos around him by thinking back to Kuczia's calming design and the cattails by the lake.

John Kachoyan

John Kachoyan is a London-based writer and artistic director of Redshift Design Group. Before leaving his

native Australia, Kachoyan worked for BBC World Australasia during the day while staging plays at night. For this month's "Design Finder" (p. 110), he visited the stunning twentytwentyone showroom and chatted with Simon Alderson and Tony Cunningham about whether they'd one day see a *British Design Idol* reality show.

Catherine Ledner

When photographer Catherine Ledner arrived at Hadley and Peter Arnold's Canyon House ("Compound Addition," p. 90), she found it filled with animals and light. "Their daughter Josie and I both have an affinity for all things alive and creative and we hit it off right away," Ledner says. "While we did have some tough weather to work around, the pictures reflect the house during different moods, which is cool."

Patrick Reynolds

Auckland, New Zealand-based photographer Patrick Reynolds traveled south to Hawkes Bay to shoot the home of Andrew McKenzie ("Orchard Jam," p. 98). "There was something perfect about the house nestled

among the organic orchard in Hawkes Bay—especially with ripe red apples hanging from the trees like Christmas decorations and the sounds of the owner's guitar as he worked on new songs for his band."

Camille Rousseau

French artist Camille Rousseau has always longed to create architecture. She found fulfillment (at least temporarily) by illustrating buildings and landscapes for "Downshifting" (p. 80) and "Second Gehry" (p. 81). "It's funny: I am working from Paris, sending drawings to San Francisco, and dreaming of living in California. I always want to be, do, and live something different. I always want a bigger picture."

Michael Webb

Writer Michael Webb lives in a classic Richard Neutra-designed apartment in Los Angeles. He visited Fernando Barnuevo's Ulrich Franzen-designed house that he restored as a snug nest for his family ("Downshifting," p. 80). "Even in the torrential rain the house outshined its conservative neighbors in Rye, New York," Webb says. ■■■

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Booleen Valley is commissioned by Montalvo Arts Center through the 2009 arts initiative *AGENCY: The Work of Artists*, curated by Julie Lazar. The initiative is funded in part by grants from The Andy Warhol Foundation for Visual Arts, The William and Flora Hewlett Foundation, the James Irvine Foundation, Nimoy Foundation and gifts from Mickie and Gitson Anderson, Jo and Barry Ariko, L.J. Cella, Wanda Kownacki and John Holton, Sally and Don Lucas, Judy and George Marcus, and Kathie and Robert Maxfield.

MOCA's presentation is supported by The Ron Burkle Endowment for Architecture and Design Programs. In-kind media support is provided by *Los Angeles* magazine. 89.9 KCRW is the Official Media Sponsor of MOCA. Generous support for MOCA Pacific Design Center is provided by Charles S. Cohen.

Los Angeles 

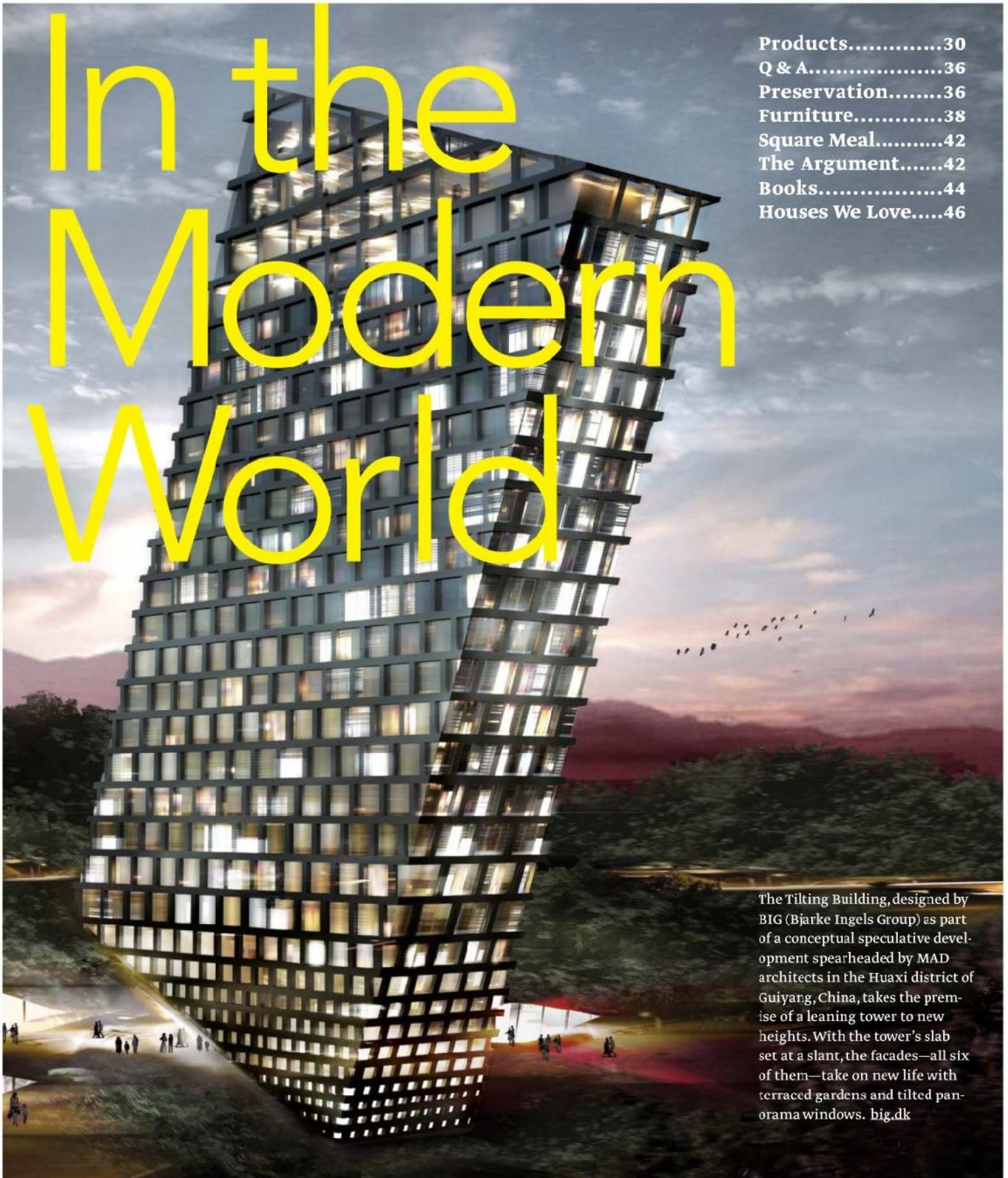
ABOVE: *Booleen Valley*, 2008, installation at the San Jose Museum of Art, November 8, 2008–January 11, 2009, photo by Richard J. Karson, © Montalvo Arts Center

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The Tilting Building, designed by BIG (Bjarke Ingels Group) as part of a conceptual speculative development spearheaded by MAD architects in the Huaxi district of Guiyang, China, takes the premise of a leaning tower to new heights. With the tower's slab set at a slant, the facades—all six of them—take on new life with terraced gardens and tilted panorama windows. big.dk

June Calendar

Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

June 1

Pucker up with a pickle, as Sir Norman Foster, creator of London's most gherkinlike tower, turns 74.

Mediterraneo flat paper napkin holder

By LPWK/Emma Silvestris for Alessi
alessi.com

Encouraging your guests to use a napkin instead of the tablecloth might be as easy as putting out the (recycled) paper goods in this stainless steel holder from Alessi. It's guaranteed to get their attention, but no promises on making them mind their manners.



Alexander Girard
Memory Game
 By House Industries
houseind.com

Alexander Girard's designs spiced up Herman Miller's Action Office nearly four decades ago, but today

Taikamyly fabric

By Sanna Annukka for Marimekko
marimekko.fi

Chances are your bedside reading doesn't include Finland's national epic, *The Kalevala*, but that should not preclude you from tucking in under textiles imprinted with folkloric patterns inspired by the 50-part poem. Annukka's new collection for Marimekko includes her rendition of the mythical Sampo. (right)

these environmental enrichment panels have a new audience to engage—your toddler. Match up the 36 designs—printed with nontoxic inks on replenishable basswood—for a truly timeless learning experience.



June 2
 Carlo Scarpa, the "Professore" of Italian modernism, was born on this day in 1906.



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**Dish drainer**

By Ernest Perera for *Delica*
delica.es

Doing the dishes by hand may be tedious, but drying is an even more precarious affair, balancing sopping saucers on slippery platters and bowls. One false move

and your game of culinary Jenga results in a trip out for more tableware. This space-saving drainer composed of a melamine resin makes for a sturdy, easy-to-clean place to set your stuff. Watching plates dry has never been more fascinating.

Geo birdhouse

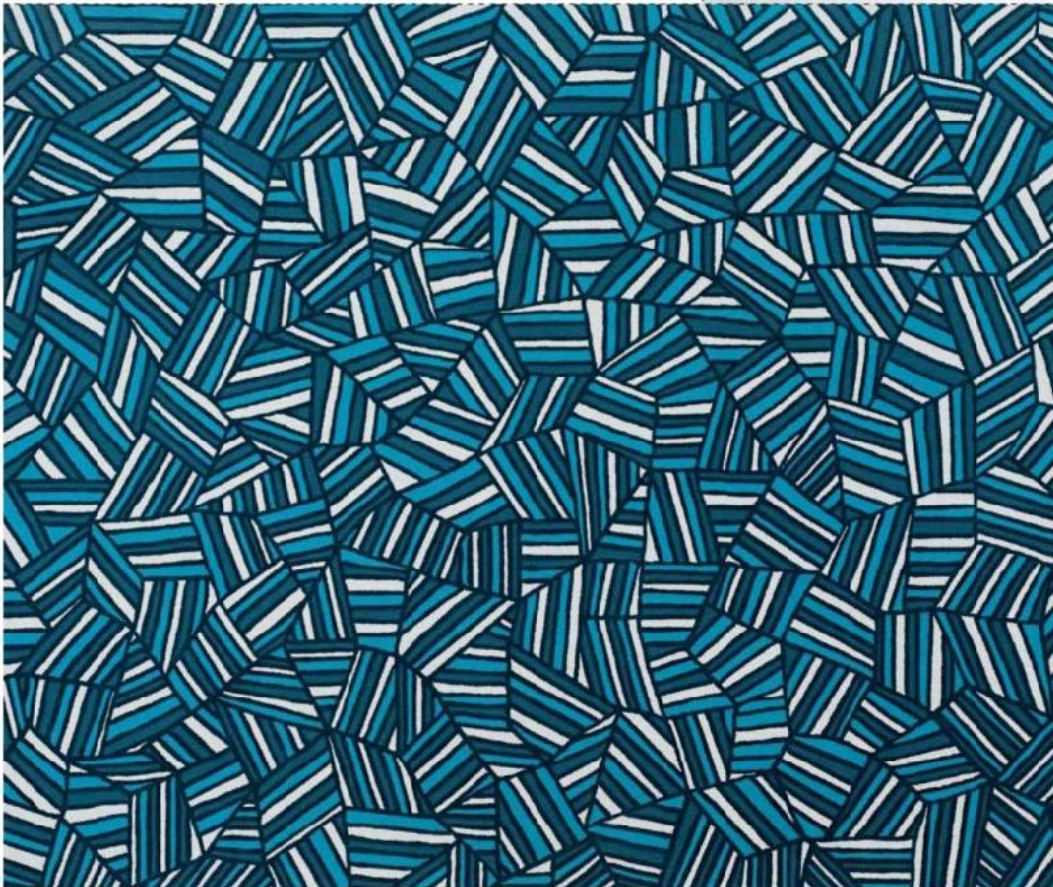
By Kelly Lamb for *Areaware*
areaware.com

Foreclose on the rustic pitched-roof tree house and feather up for a modern roost. Just think of the handsome flock you'll attract with this ceramic Bucky Ball—it's certain to be the tweet of the town.

**Crystals rug**

By Angela Adams
angelaadams.com

Since temperature and water-vapor humidity determine how ice crystals take their shape, we're guessing it was superhot when this rug formed in Angela Adams's studio. Things will cool down once this made-to-order mat is underfoot.

**June 8**

Bruce Goff, born on this day in 1904, was a veritable Doogie Howser of architecture, beginning his career at the age of 12.

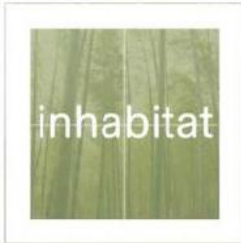


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Author Gabrielle Blair, a graphic designer and mother of five in New York, covers everything found at the intersection of motherhood and design: products, ideas, demos, gifts, books, parties, even answers to Ask-Design-Mom questions. Updated daily.
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William Krisel

Palm Springs, California, architect William Krisel started practicing in the post-World War II building boom, designing more than 40,000 homes over the course of his career—including a House of Tomorrow that later became the honeymoon home of Elvis and Priscilla Presley. Despite his success, he left it all behind in 1979 when the profession—inundated with lawyers and building codes—became “too uptight.” Dwell recently caught up with the recalcitrant modernist.

Why did you become a licensed landscape architect in addition to an architect?

The architect should be in charge of everything. To me, the indoors and outdoors are not separate.

What outside your field inspires you?

Music, art, painting, and traveling, but architecture is in everything I see, hear, or do. There's no way I can evaluate outside interests except to relate them to architecture.

Is there a specific object that changed how you think about design?

I've always been told that the egg is something that can't be improved upon. Giving it some thought, I agree.

What is your ideal project?

My ideal project is a tough challenge with a minimum budget and lots of conditions to be met. Design is design, and it has nothing to do with dollars and cents.

Where do you hope architecture will be in 20 years?

I hope architecture will be known for architecture and not for starchitects.

What would today's House of Tomorrow look like?

Reimagining the House of Tomorrow is futile; all it encompasses is taking advantage of every new gadget, from the kitchen to the bathroom to the lighting. To me, going back to more functional, comfortable, smaller places is the real challenge.

For an extended interview visit dwell.com/magazine.



Kraigher House

If it was unusual for an influential modernist like Richard Neutra to design a home in a distant corner of America, it is even more remarkable that 70 years later this house would be revisited and restored.

This past January a team of preservationists, led by biology professor Lawrence Lof, completed a meticulous restoration of the three-bedroom Brownsville, Texas home originally designed by the Austrian-born architect in 1937. Neutra's client was George Kraigher, a high-flying member of the Serbian air force who became a Pan Am pilot.

As the first International Style house built in the state, Kraigher's home, on six acres outside town, stood apart from the 19th-century, "Border Brick" style buildings of the region. By the 1990s, however, the house was boarded up and in total disrepair, its roof half off and its interior open to the rain.

In 2005, after a campaign by the preservationist community in Brownsville, the city gave the University of Texas a 99-year lease on the property for \$1. It looked like a foolhardy venture. Interior flooding had been so pervasive that the lower portions of the wood beams had rotted away. "The exterior stucco was all that held it up," remembers Lof.

All that remained of the architect's built-in furniture were the imprints on the wall where it had once been affixed.

Applying standard archaeological practices, the 61-year-old UT professor scoured the shambles for original paint colors and materials. His most coveted resource proved to be the correspondence between the architect and his client. Neutra never came to the site, so it was in his letters that he stated, for instance, his preference for the paint color in the bathroom: the "Indian Red" that now adorns the walls. (Neutra finally visited in 1951, long after the house left Kraigher's hands.)

Lof journeyed across the border to Monterrey, Mexico, to have a factory make special rolling wheels to crimp the galvanized-steel stock needed for the one-piece fascia/gutter. Craftsmen were hired to redo the traditional three-coat plasterwork. Simple button tufting described in the letters was replicated for the banquet cushions.

Still isolated on a three-acre site, the house features classic Neutra design elements like metal casement windows and deftly placed stucco walls. One of his core beliefs was that a new harmony could be created when machinelike forms are embraced by the rough-hewn desert. In suburban Brownsville, evidence of this utopian vision emerges once again.

—David Hay



Photos by Julius Shulman / J. Paul Getty Trust (Krisel), Juan Miguel Gonzalez (Kraigher), Illustration by Elisabeth Moch

Q & A

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**Corallo lamp**

By *Studio Lagranja for Pallucco*
pallucco.com

Like an elusive sea creature glowing from within a thicket of coral, the Corallo lamp captures the intrigue of the deep within its tangle of injection-molded polycarbonate branches. (*above*)

**Re-Trouvé table**

By *Patricia Urquiola for Emu*
emu.it

Reminiscent of fish scales or a delicate lace skirt, this Patricia Urquiola-designed table is deceptively solid and, thankfully, able to support the weight of a breakfast spread or full dinner. (*above*)

RIN chairs

By *Hiromichi Konno for Fritz Hansen*
fritzhanzen.com

It takes a strong design to hold its own against Fritz Hansen's long line of classics, but RIN is at least named for the task (it means "to appear courageous" in Japanese).

**June 17**

Take the day off with a Solar Do Nothing machine and dream fondly of Charles Eames's 102nd anniversary.

June 19

Relegate your flames to birthday candles, not Yale's newly renovated Paul Rudolph building, as Charles Gwathmey turns 71.



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All books are not created equal. Hardbounds often run larger than paperbacks, which themselves range from handheld to oversized. Factor in your magazine collection and any number

of knickknacks that need a home, and it's remarkable that shelves so often come in the standard stacked rows of one-height-fits-all rectangles. Store your things on this customizable system and your collections will surely find their proper place. (above)

Confluences sofa

By Philippe Nigro for Ligne Roset
ligne-roset-usa.com

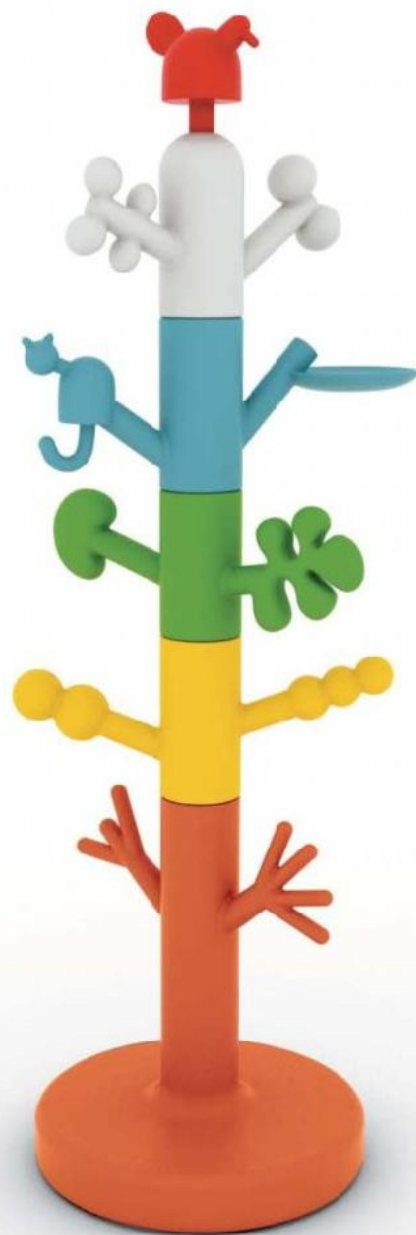
This armless modular sofa can help you finally make your move, as you cuddle up to your woo-ee in a cozy Confluence of well-designed intentions.



Paradise Tree

By Oiva Toikka for Magis
magisdesign.com

They might be the four words that children dread most: "Go clean your room." Chores are a bore, but perhaps the cuckooing fauna of this cheery clothes stand will quiet the dulcet chorus of "Aw, Ma, do I hafta?"



June 25

Work has been underway on Antonio Gaudí's Sagrada Família since 1882; it's unlikely to be finished in time for his birthday.



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Canteen

Great Britain has never had a reputation for great food—it is, after all, the nation where a dish called mushy peas is purportedly a good thing. But designer-cum-restaurant-entrepreneur Patrick Clayton-Malone says British cuisine has rebounded from its maligned reputation. A renewed national interest in supporting local farms has introduced color and freshness to traditional dishes.

At Canteen, the restaurant Clayton-Malone founded in 2005 with Dominic Lake and Cass Titcombe, the focus on simplicity and quality extends beyond food to the eatery's design itself. "It was important to create a space that reflected our values—democratic, honest, British," he says.

Iconic modern buildings like the brutalist Royal Festival Hall, where the second Canteen opened in 2007 (the first opened at Spitalfields in 2005), were a source of inspiration, as was the London-based design company Isokon, whose work peaked in the 1930s under the direction of several Bauhaus legends. "Although not financially successful in their

time, they were trailblazers," Clayton-Malone says of Isokon. "Their ethos was to create great design but not be exclusive. Everything they produced had real integrity and design longevity."

In 2008, Clayton-Malone launched a design studio, Very Good & Proper, to produce custom furniture and accessories for Canteen. Their first commission, the Canteen table, was developed with designers André Klouser and Ed Carpenter for the third Canteen location on Baker Street, which opened in late 2008. The birch-ply four-top on cast aluminum legs was designed to be cost-efficient, timeless, and durable.

London-based retailer twenty-twentyone sells the Canteen table and will carry future VG&P designs. They also supplied lighting and seating for the Baker Street location, where bright colors and warm oak create a welcome place to linger. Londoners can come in early for potted duck or piccalilli and stay late for treacle tart. While it may still be hard to find a hot buttered Arbroath smokie across the pond, Canteen is doing its part to put a fresh face on Her Majesty's gastronomy.

canteen.co.uk

Great Biting

Bangers and mash: sausage and mashed potatoes

Bubble and squeak: leftover cooked veggies and meat pan-fried with mashed potatoes

Cornish pasties: handheld savory pies, usually filled with meat and potatoes

Knickerbocker glory: ice-cream sundae in a milkshake glass

Piccalilli: chutneylike condiment made of chopped vegetables

Pork scratchings: pork rinds made from salted pig skin

Singing hinnies: flour, milk, and lard blended into dough and griddle-fried like pancakes

Spotted dick: steamed suet pudding containing dried fruit

Toad-in-the-hole: row of sausages baked in Yorkshire pudding batter



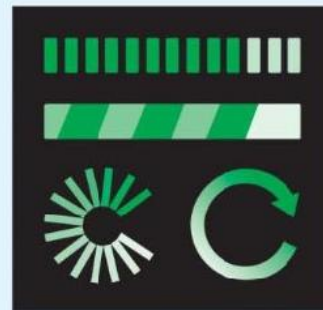
Architects' Websites

I'm on a deadline, I need a fact, and once again my computer has frozen up, overwhelmed by the high-intensity graphics and animated introduction of yet another gloriously beautiful and utterly useless architecture website. My needs are simple: I want to know, for example, the floor space of a new building and whether it's LEED certified, or the exact name of the client. These aren't hard questions, and it doesn't seem worth troubling the firm's office staff with a phone call. This should all be on the web, right?

Not always. And even when you can find the facts you need, it's often after a maddening tour through the Flash-fired fantasies of a web designer who approaches the presentation of actual information rather like a bloviating after-dinner speaker clearing his throat for 20 minutes.

Take the website of Zaha Hadid. First, there is an introductory page, in which a ghostlike rendering of the famous Iraqi-born architect is seen as if through wind-rustled vertical blinds. This entry page leads to yet another, where parallel bands of delicate white lines trace out an aimless but appealing pattern of interconnected ribbons. These sleek and flowing designs recall the lines of her signature projects: the space-age ski jump in Innsbruck or the Contemporary Arts Center in Cincinnati.

But where is the information? Only to be discovered by passing your cursor over patterns until the categories—Projects, Publications, Gallery, Studio—emerge. But you can't actually get to the gallery by clicking on the word "gallery." That would be too easy. And once you get to the gallery, you find a spectral presentation of hard-to-decipher images floating promiscuously free of the



text links. This is a website that treats you like Zen master confronting a dull-witted acolyte: There are no answers, little rabbit, only questions.

It seems that the bigger and more adventurous the firm, the more Byzantine the website. You might think that a profession that has always been prickly about accusations of megalomania would be a little less megalomaniacal in its approach to the web. Only Hollywood movie websites are as complicated, and perhaps there's a connection.

Architects fret about the static nature of their work. They crave the ability to control the experience of a building in a flowing, dynamic, narrative way. You enter here, see this, feel that, and move on to this room, where you feel something else. It's astonishing in public presentations of new projects, especially those involving memorial architecture or public space, how much effort has gone into anticipating and controlling the serial experience of moving about in the new building. That effort, of course, is all for naught, because people rarely follow the maps and plans laid out for them.

But not on the web. Here, all is perfect order and control. It is a proxy world for ambitions that are thwarted in the real one. One beautiful screen follows another, just like one room follows another. Unless, of course, I'm using my ancient laptop, which crashed when I clicked on "Skip Intro."

—Philip Kennicott

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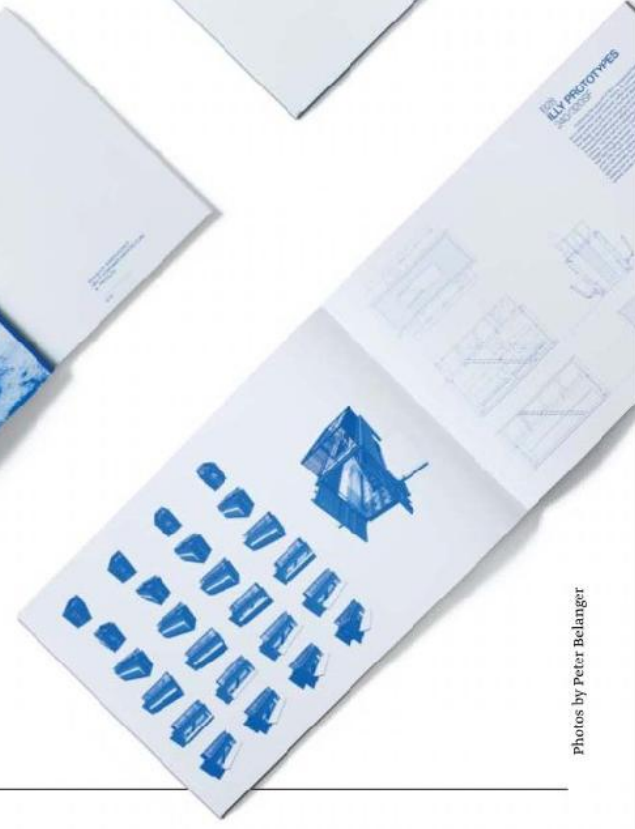
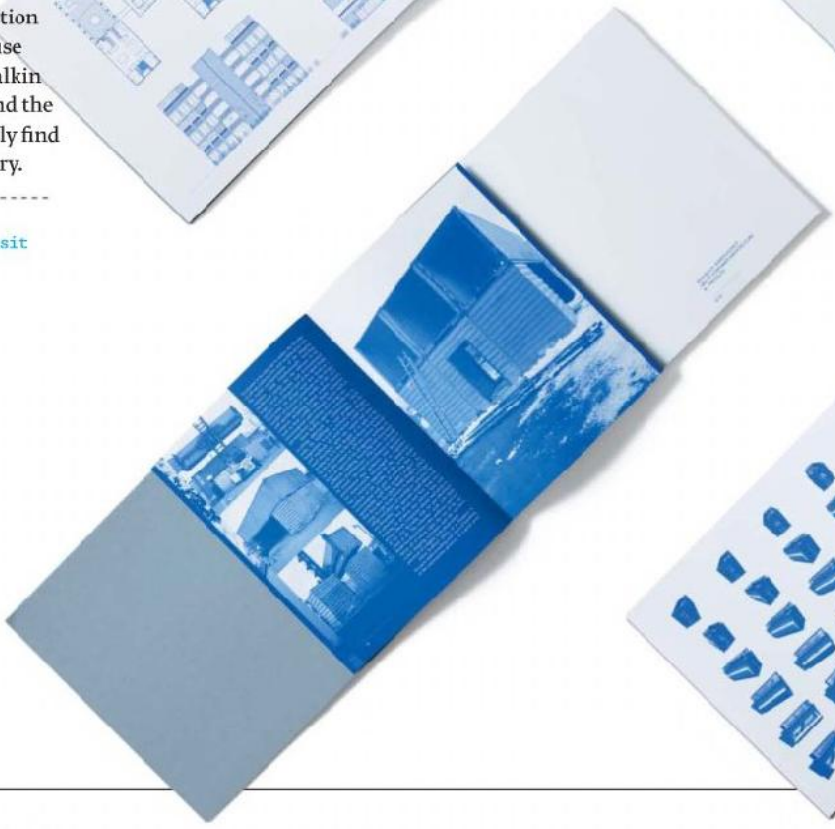
Quik Build: Adam Kalkin's ABC of Container Architecture

Will McLean, Editor

Bibliotheque McLean, \$49.99

Artist-architect Adam Kalkin's original idea for *Quik Build* was a Dr. Seusslike anthology of his work with recycled shipping containers from "A to Z and beyond." He also intended it to accompany his piece in the Museum of Modern Art's *Home Delivery* exhibit last summer. Instead, the 180-page monograph consists of a half-size introduction booklet with text and essays by Kalkin, Barry Bergdoll, and others (Part A); 32 project descriptions accompanied by plans, elevations, and renderings from his Push Button House to the Boite En Valise that he's currently building (Part B); and 29 pages of color photos of the featured projects (Part C). "What I try to prove in this book is that the container is a conceit, something that has manifold meanings," Kalkin says. "It's a unit in global exchange; it can be a performance piece; or it can be used to make affordable housing, million-dollar homes, or commercial structures." Though container construction may be a passing fad in house design—something even Kalkin does not deny—*Quik Build* and the ideas it propagates will surely find longevity in any home library.

For an exclusive interview with Adam Kalkin, please visit dwell.com/magazine.



Photos by Peter Belanger

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Photos by Cesar Rubio (Kokoris), Jeff Dreyfus (East Aurora)

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Photos by Peter Bennetts (Vader), Annika Lundvall (Villa Maarsingh), Nic Lehoux (Joe's)

Houses We Love

01



02



03



04



05



06



07



08



09



10

customer file № 000 12 84596 003
Jennifer C. Dervin / SF. CA.

01 Black ceramic sculpture picked up in Oaxaca Mexico
 02 The book that took me around the world
 03 Wooden Rhino puzzle I brought home for my son
 04 My father's camera that still takes great shots
 05 Japanese backpack given to me by a business owner
 06 Marcel Wanders Egg Vase
 07 Grandma's favorite scissors that I use daily
 08 My Fukasawa lamp from YLighting
 09 Kimono doll found in an alley store, Tokyo
 10 Favorite one pot meal cooker by iittala

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Built-In Style

In Oakland, California, two designers transformed a 100-year-old barn into a (very) cozy home of their own by redefining the functionality of walls and windowsills.

Living spaces smaller than 500 square feet are generally reserved for college kids or those trying to make it big in the Big Apple. Tolya and Otto Stonorov are neither—they're designers living in the Rockridge neighborhood of Oakland, California—yet their home is a 400-square-foot, two-story building that they renovated and now share with their two-year-old son, Niko, and their four-year-old dog, Oscar. A carefully designed space and tidy lifestyle is what keeps everything—including their sanity—in place. ▶



As told to Miyoko Ohtake
Photos by Aya Brackett
Illustration by Christine Berrie

Three years ago, Otto and I wanted to start doing more of our own work, so we quit our jobs at big architectural firms and started our own office, Stonorov Workshop. Our first project: Renovate our home.

We started in August 2006 but didn't finish until April 2007. It all took much longer than we expected and we worked on the house nonstop for those eight months, even after I became pregnant with Niko in October.

When we opened the walls, you could see straight to the outside. The framing was nonexistent and the floor dipped down a foot in the bathroom; we didn't know how it was standing. When I pulled the first piece of drywall off the ceiling, rat feces came pouring down on me. It was awful.

We had to replace nearly everything, except the upstairs floor, which was one of our few wonderful finds. I was walking up the stairs one day and because the former owners never put on a trim board, I could see a section of the flooring. I looked and said, "Oh my god, that's wood!" The Pergo flooring came up in half an hour, and we did very little to finish the wood that was underneath.

The parts of the house function as very different areas, even though they're all within the same tiny space. We don't have a TV, but when we set up our laptop across from the sofa, that becomes the hangout area. When we're at the table, it's very much the eating area. Being able to open both doors to the patio makes a big differ-

ence in extending the space. We've been able to host dinners with six adults without feeling too closed in.

The fact that the house is two stories is really important. You walk up the stairs and suddenly you're in a 16-foot-high space, which makes it feel really big. Upstairs is the bedroom and our quiet space. We fantasize about moving to the country and wanted to have our own little oasis up there, so we placed each window in a way that allows you to see only trees.

Niko loves the house. He climbs up the stairs, does laps around the kitchen island, and really likes throwing things out the custom dog door. There are no corners, so it's pretty kid-proof, but sometimes the energy gets overwhelming with Niko and Oscar both ▶▶



Even in the Stonorovs' tiny first-floor room (left), the curse of the kitchen as the inevitable gathering place lives on—though the two-foot space between the sink and metal

island is less than ideal for the family of three and their blue heeler, Oscar. Outside (right), the couple clad the house with a rain screen of 1.5-by-1.5-inch strips of

spruce to create a "modern rustic barn." The extradeep sills of the first-floor window become a bench on the outside and a shelf on the inside.



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“The house is pretty perfect for what we’ll want in the future—we’ll just add another room that way or push it out this way.”



running around and balls all over the floor. That’s when we go for a walk.

The only way we can live in 400 square feet is because we thought out each detail and tried to make every space usable when we were designing the renovation. Everything is built in so there’s nothing jutting out into any rooms. We have an inset bookshelf along the stairs with the exact space for our photo albums, cookbooks, and favorite architecture and garden books. We made the window ledges extra deep so we can put our keys and wallets somewhere when we come home. We also have to keep it really clean. When things start getting everywhere, it becomes claustrophobic.

It was really important to us as home designers to do the building ourselves.

You spend time drawing plumbing and electrical systems and you know in theory how it works but you don’t know how it actually goes together. Now when we draw something, we know the implications of our design and if it’s going to work or not.

We won’t live here forever—we will have another kid eventually—but it will transfer into a studio for our firm pretty easily. Working here will be great, and later someone like my mom could live in this house.

Overall, it’s pretty perfect for what we’ll want in the future—we’ll just add another room that way or push it out this way. The only thing I would change is the six-inch-wide concrete kitchen sink. It’s too damn small and if you drop something in it, it’s a goner. ▶

Self-proclaimed perfectionists Tolya and Otto “obsessed about making everything” themselves—from the windows down to the beds (top left). But their handiwork,

such as the built-in shelves and cabinetry (top right and bottom), accessible from both sides, helps keep the lines of the house clean and the rooms tidy. **i**



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Trouble with Trivets

The kitchen island—an equipment stand purchased from online restaurant supplier Serv-U—is essential in providing much-needed counter space. The bottom shelf creates additional storage and the outlets mounted underneath allow it to become a coffee and toast center. Because it's stainless steel, the family can put a hot pan right on the surface without worrying about trivets—which are hard to keep handy in such a small place. servu-online.com

Dropping Acid

To create the look of their ground-level floor, the Stonorovs poured concrete and finished it with an acid stain. They chose the materials because of the unpredictability of the final result: You never know how the acid stain will react with each individual bag of concrete.



Panel-y Box

Using simple and easy-to-maintain materials in innovative ways was a guiding principle in the Stonorovs' design. The bathroom walls are made out of HardiePanel vertical siding, which they also used to clad two of the exterior walls. jameshardie.com



Tales from the Crib

The Stonorovs couldn't find a crib they liked and that fit their budget, so Tolya custom-made Niko's sleeper out of walnut plywood and 3form plastic circles laser-cut by East Bay Laser & Waterjet. Otto made the sliding changing table out of solid walnut. Worried that their dog, Oscar, was feeling neglected, he built a Japanese-style water and food dish for him. stonorovworkshop.com

Seconds Best

The Stonorovs love Heath Ceramics, which they used for their tableware and bathroom tiles. The Sausalito-based company's premium tiles, which list for \$29-\$78 per square foot, were out of the couple's price range, but they found just what they were looking for in the warehouse's back room: seconds, which sell for 75 percent off of the retail price. heathceramics.com

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Pole Star



By creatively manipulating the angles and levels of exterior surfaces on this modest Polish country house, architect Peter Kuczia achieved exceptionally high solar exposure, increasing its capacity to gain energy from the sun.

Architect Peter Kuczia built his second home on the edge of Lake Laka in Poland on a site that weathers subzero winter winds and 90-degree summer heat. The house earned the nickname “chameleon” for its ability to adjust comfortably to the region’s extremes using advanced sustainable design.

Kuczia’s carbon-saving getaway makes use of more than 180 tons of recycled construction material from the surrounding area and a modular facade made of untreated larchwood. It is strategically positioned to catch the sun and features a thermal recovery system—self-regulating ventilation—in order to gain efficiencies. All told, energy use at the house is about 25 kilowatt-hours per square meter annually (7.9 Btu per square foot), which for the 1,900-square-foot space averages out to between seven and ten times less than a traditional home.

Kuczia’s design demonstrates that efficiency and affordability don’t have

to come at the expense of style. The place cost the same amount to build as a conventional house of the same size. The lake views and rear atrium add upscale touches to a sleek and graceful design. “I am not an ascetic, but I am definitely ecologically conscious,” the 40-year-old architect says. “I live in Germany, but my wife and I come from Poland and I am often there. I need a place where I can feel at home.”

Laka is a small lake in the rolling hills and farmland of the Silesian province, near the old town Pszczyna about a half hour from Katowice, the Upper Silesian state capital. “You can sail and windsurf here, and in good weather you can see the Beskidy mountains from the window of the house. It’s only a half hour from Szczyrk—a good skiing region.”

Kuczia was born in Pszczyna, so he has a longtime attachment to the area. But it was later in life, while working on his graduate thesis, that he started thinking seriously about Lake Laka. ▶

Story by Michael Dumiak

The sun shines over the meadow on the backside of Kuczia’s carbon-saving creation, whose central atrium contains the living room. In summer, the glass doors open.

Photo by Tomasz Fikula

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His architectural project—purely academic at that point—was to design a solar-powered residential settlement by the lakeside. “Not so long ago I had the opportunity to purchase land at almost the same place. I could actually make my student’s dream into reality.”

So it came to be—the architectural concept leaping into Kuczia’s mind during a night drive between Germany and Poland. The development of the idea drew on his thesis as well as years of practical experience and research into reducing carbon emissions and building with local materials. He consulted with a scientist from a technical university in Silesia and got support from the German environmental foundation in Osnabrück, the northern German city where Kuczia is based.

Viewed from above, the house is basically two long box-shaped structures with a wedge rising between them, forming a right triangle from the side. The interior of the triangle contains a loft and the exterior slope provides the main space for future solar panels that will make the house completely self-sufficient. “The roof at the top of the house is designed for photovoltaics. There are no parts that could cause shadows, no chimneys. That’s important. At the moment, I use

a solar heater above the atrium for heating water. I’d say it heats about 30 to 40 percent in winter, and in summer, it’s 100 percent.”

The sun-catching glass atrium below acts as a winter garden but is open in summer. The orientation of the house on the property is specifically intended to keep 80 percent of the structure exposed to light and warmth through the sun’s daily arc. (In a conventional building, the total surface available for solar gain is about 65 percent.) The long side of the wedge means there is more surface area to absorb solar energy. The bulk of the roof slopes north to south, and all sides of the house have the potential to harvest power.

The advanced efficiency of Kuczia’s design is best seen as a sum of many technologies and features working together, much like how a bicycle achieves its overall aerodynamic advantage through fine structural details. The use of local larchwood saved transportation costs by being sourced in close proximity to the site, and the wood was left untreated, eliminating the need for toxic finishes. The garden-ready rooftop can provide additional insulation and soundproofing. “Not to mention, green roofs simply look nice,” adds Kuczia.



Probably the greatest overall contributor to the home’s efficiency is the thermal recovery ventilation system, which keeps fresh outdoor air flowing in, warmed by the leftover heat of expelled indoor air that travels out through ducts. Structural materials serve dual purposes, with perforated brick load-bearing walls storing heat, making an airtight construction and breaking up the sections of black-fiber concrete. From the outside, both brick and concrete are obscured by a softer facade made of wooden planks, each placed a half inch apart to facilitate circulation. The orange and yellow accents are intended to reflect the colors of the lakeside and the architecture’s connection with its surroundings. ▶



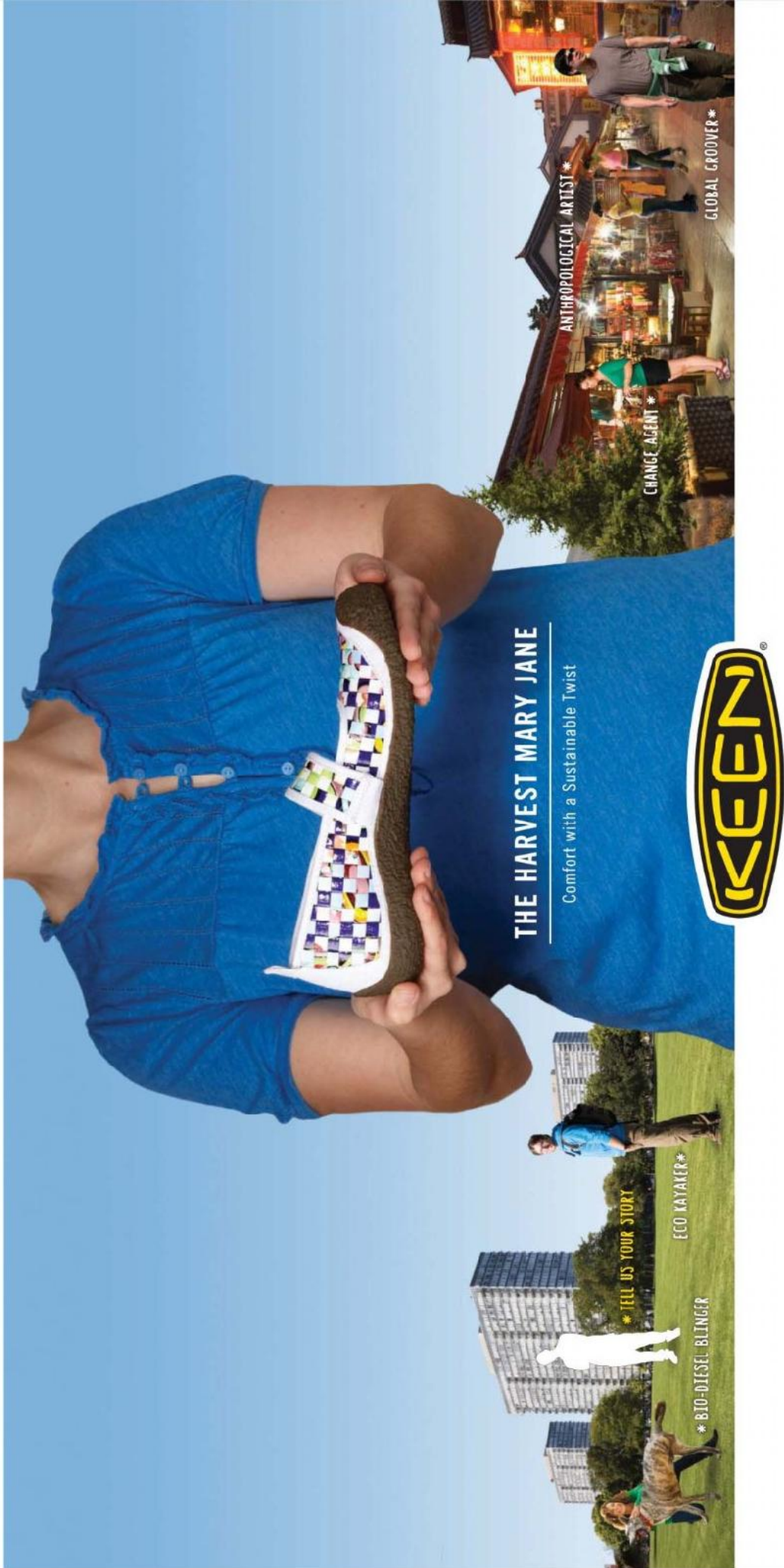
Photos by Tomek Pikula (roof detail), Peter Kuczia (landscape)

The main living area of the house is in the larchwood-clad ground floor. The “black box”—a three-story structure made from charcoal-colored fiber-cement panels—

contains another living room. The facade absorbs warmth from the sun, preventing heat loss in winter; in warm weather, hot air escapes through the top window. ⓘ

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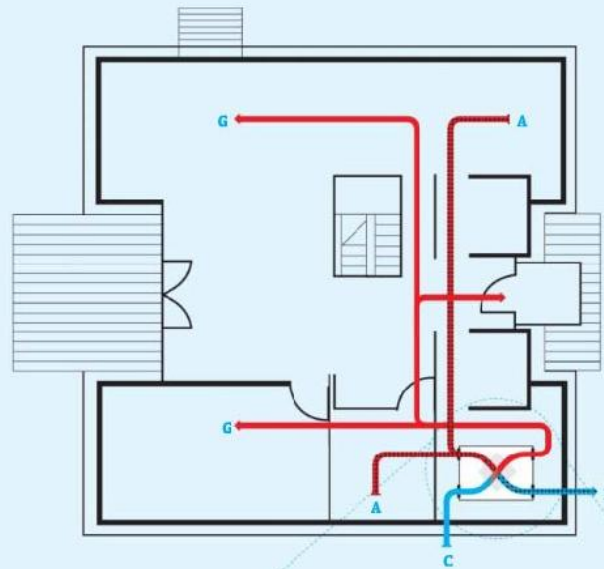
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Circulatory System

The thermal recovery ventilation system is the four-chambered heart of Peter Kuczia's home. Mounted on the wall of the laundry room on the ground level, its job is twofold: to keep fresh air circulating through the house and to regulate the temperature. At theoretical top performance, the unit can transfer up to 75 percent of the warmth from stale indoor air (think veins) to fresh air drawn from outside (think arteries). The system can also work in reverse. "In the summer, the inside air can cool the warmer air coming from outside to reduce ventilation costs," Kuczia says. "But I prefer natural ventilation then."



Thermal Recovery Ventilator

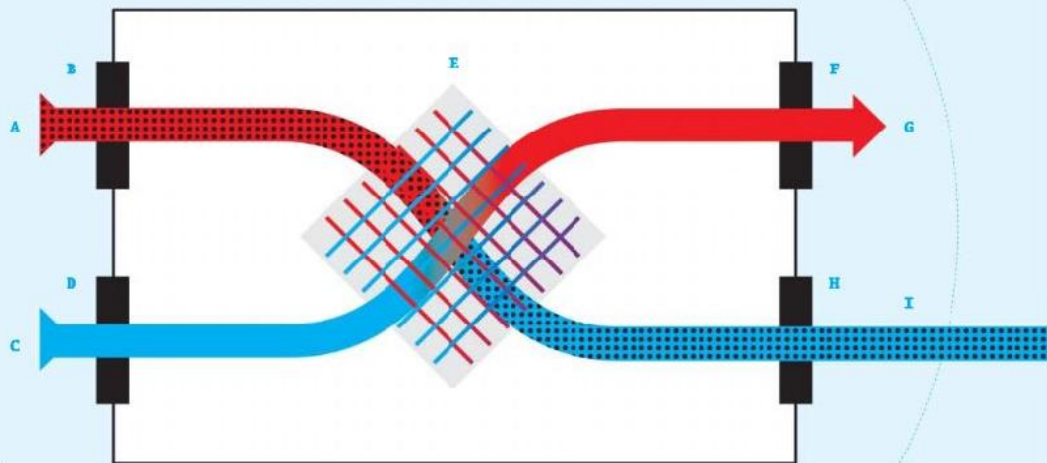
- A Stale airstream
- B Duct fan draws air in from within the house
- C Fresh airstream
- D Duct fan draws air in from outside
- E Heat exchange core
- F Duct fan recirculates air into the house
- G Warmed fresh airstream
- H Duct fan blows air outside
- I Stale air exhaust

Thermal Recovery Ventilator Detail

1. A duct fan (D) draws cold fresh air from outside (C) into one side of the recovery ventilator. The heart of the ventilator is a diamond-shaped heat exchange core (E), which resembles a radiator grille. These slots create thin alternating pathways for air to travel through, but not mingle.

2. At the same time, another duct (B) draws used warm air from within the house (A). As it passes by the cool fresh air in the alternately aligned passages of the heat exchange core, the warmth is transferred to the incoming fresh air.

3. Warmed fresh air (G) circulates back into the house via a third duct (F), while the stale air (I)—which is now considerably cooler, thereby reducing possible condensation—is expelled from the house via a fourth duct (H).



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Our homes generally celebrate design you can see, but throw open the closet doors and behold a new frontier. These five closet systems not only make getting dressed easier and folding laundry more fun, but you may even find that missing sock along the way.

Story by Miyoko Ohtake
Portrait by Dennis Kleiman
Illustrations by Brendan Callahan

The Ubik system wraps around a closet space the size most of us only dream of. To keep yours this clean, Robertson insists on one accessory: a hamper for hiding laundry.

Special thanks to Poliform USA for providing shoot location.

Closet Cases

Closets are the repositories of things we'd rather not face—skeletons and monsters being just two items on an overflowing list. Piles of mismatched shoes, corners crammed with forgotten frocks, and awkward shelves that are just out of reach all contend for the other reasons why we'd rather keep our closet doors shut.

Fortunately, there are people and products standing at the ready to help even the most disastrous closets (and their owners). The secret to success, says professional organizer Standolyn Robertson, is to let your habits dictate what kind of closet system you'll use, rather than allowing a product to force you into an unnatural—and ultimately

unsustainable—sorting style. If you are a visual learner, use transparent baskets and labels; if you always put your keys on a hook, set up your closet so you can put your bathrobe on a hook, too.

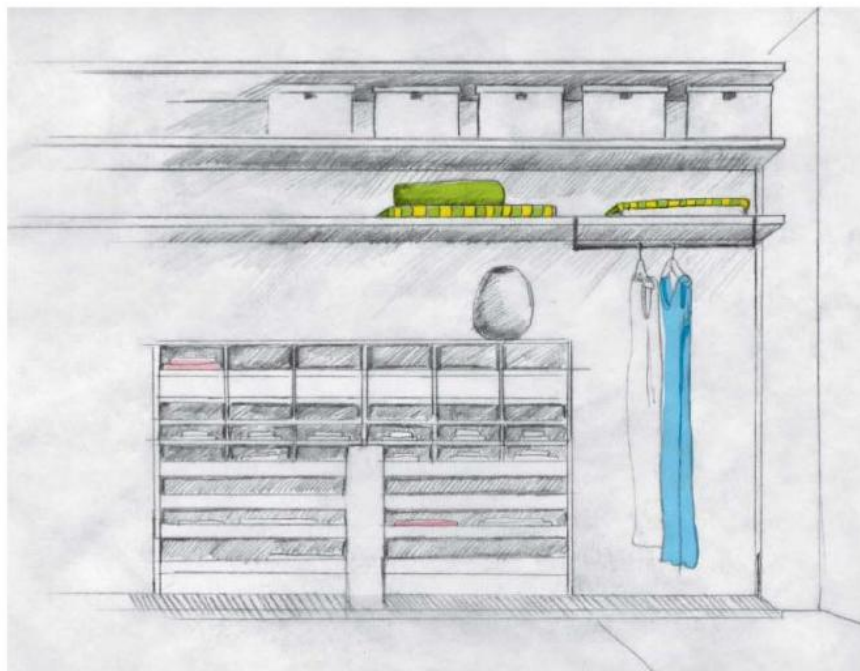
Even with the best advice, choosing a closet system is harder than it may seem. The near-infinite number of results from mixing and matching parts, accessories, and finishes can make reaching a decision overwhelming and comparing prices, apple-to-apple style, close to impossible. Here, with Robertson's expert help, we walk you through five systems from across the spectrum to highlight what to look for depending on your space situation.

A Note on Our Expert

Standolyn Robertson wanted to be a professional organizer even before there were such things as professional organizers. ("You want to be a wife?" her friends would tease her growing up.) Today, Robertson owns and operates Things In Place organizing services in Waltham, Massachusetts, and is the president of the National Association of Professional Organizers, established in 1985. In addition to a laundry basket, Robertson's other must-have item for maintaining a clean closet: a garbage can for tossing out tags, labels, and dry-cleaner bags.

Ubik

by Poliform / poliformusa.com



Expert Opinion: The Ubik system includes back panels, that give it a very finished look. The panels are available in multiple heights, which some of the other systems lack; the extra space is great for out-of-season clothes, hatboxes, and other storage. For the owner of this system, function is important but style carries equal weight. This is for a place you're going to be in for a while because it's definitely a long-term investment.

What We Think: To best appreciate the sleek look of the Ubik system, whose aesthetic we admire (but whose cost causes consternation), proper lighting is a must—especially if you choose to turn the system into a free-standing wardrobe with doors. Ubik would surely tame a pile of pumps or litter of linens, but without a background in apparel retail, we're not sure who has the gumption to keep their shirts in each mailbox slot-like cubby. ▶

Elfa

by the Container Store / containerstore.com



Expert Opinion: I install this system a lot. It's probably the easiest to do because all it requires is a mallet—though you can get away with using the side of a shoe. The Container Store provides free planning services that you can use in the store or on the phone, and then the staff will email you the drawing. It's a very visual system, which is good for those kinds of thinkers, but it means you'll see everything if it's not behind closed doors.

What We Think: Though seeing what's in your wardrobe will prevent you from forgetting about the sweater your mother-in-law knitted you, your collection of clothes will probably look little like the color-coordinated images shown in advertisements. We'd prefer solid drawers to Elfa's mesh-and-wire baskets, but the large number of other accessories and the walk-in, reach-in, and freestanding options demonstrate the Elfa range is anything but elfin.

Selectives

by ClosetMaid / closetmaid.com



Expert Opinion: If you have a reach-in closet, this is a good choice—unlike some of the other systems, it can fit in a two-foot-deep space and the drawers fully extend (though it can also be a walk-in system). This is not the top of the line, and there is a limited color palette, but if you have a restricted budget and want to upgrade from a basic wire system to something with solid shelves and drawers that glide in and out, this is a strong selection.

What We Think: Nothing comes for free: The financial savings of purchasing this system mean putting in a little elbow grease, as installation requires an enthusiastic DIYer equipped with a drill, hammer, and screwdriver. You can pay a small fee for the company to send you a custom layout, or play designer using ClosetMaid's free online planning program—either way, you're a weekend away from being closet-made. ▶

◀ Designed by Jorge Pensi



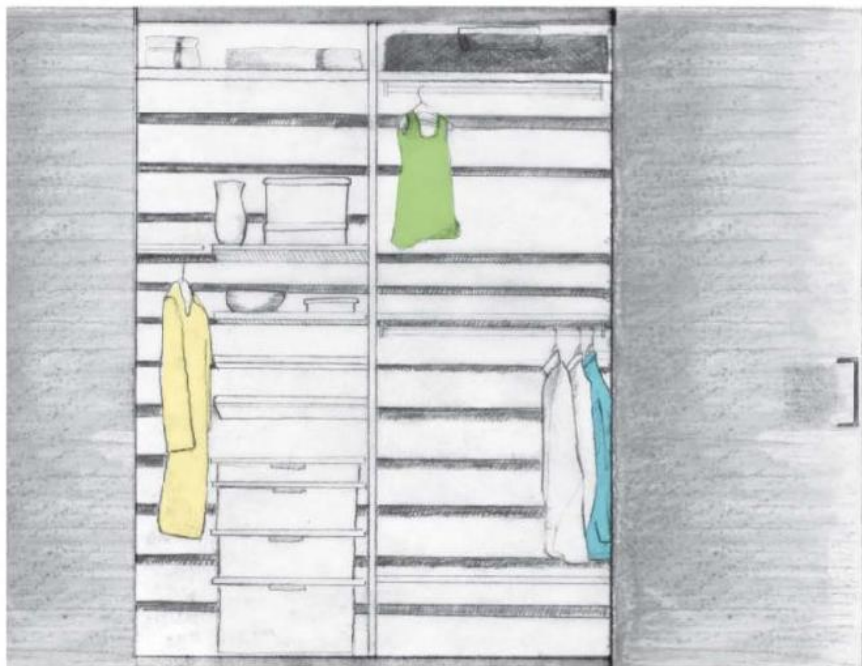
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Gliss 5th

by Molteni & C / molteni.it



Expert Opinion: The Gliss 5th acts as a freestanding wardrobe, so it's great for spaces that don't have closets or for a place where you need additional storage but don't want it to be built-in. The system is made of particleboard, like the others, but there are really nice veneers and leather and fabric covers for some of the panels that give them a great feel. I really like this system.

What We Think: If you value your sock drawer over all else, Gliss 5th is the system for you. It can overwhelm a small space, although the angled end sections and doors that open 165 degrees do help it blend in and let you get to those hard-to-reach corner spots. The large number of color and finish choices mean you can coordinate this system with your existing decor or, should your pocketbook permit, outfit the rest of the room with matching tables and chests of drawers.

Stolmen

by Ehlén Johansson for Ikea / ikea.com



Expert Opinion: This is great for people who may not be staying in one place for that long. I'm not big on moving particleboard, which is what the shelves and drawers are made of, but because they're small pieces, they're okay to pack. I also like that Ikea flat-ships this product, giving it a green aspect. One limitation is that nothing mounts on the wall, only the floor and ceiling; therefore, it won't work for you if your ceiling is too high.

What We Think: If your ceilings are within the usable range—between 6'10.5" and 10'9"—the mounting system increases Stolmen's versatility, letting you assemble its modular sections next to glass or brick walls, behind the doors of a closet, or out in the open as shelves or housing for an entertainment system. This is a great choice for cost-conscious consumers—we just wish it came with as many finish options as it does screw caps. ■■■

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Design, Quality and Innovation

As Jarmund/Vignæs's growing crop of small, smart houses have garnered increasing attention, their equally prolific civic works have them poised to be Norway's next big export.

They're not Snøhetta, Norway's architects-of-the-moment—and they want you to know it. They're Jarmund/Vignæs, and they fancy themselves an architectural anachronism. They like to make small houses with small budgets. They may not have the profile of Snøhetta, but with a battery of projects all over Norway, including a renovation of the Ministry of Defense and a nice little abode for the crown prince and princess, they're getting there.

Jarmund/Vignæs's office is on the seventh floor of a gritty 1970s building in one of Oslo's less lovely corners, replete with standing water on the concrete floors and elevators that more readily summon thoughts of Ceaușescu than King Olaf. The sign on the door is small, the paint is peeling, and on my way over the cabbie double-checked that I knew where I was going. I step inside expecting a respite from the grim aesthetics of the ride up. Instead

I walk into the model shop, an impressive morass of cardboard and balsa wood that is more like the unkempt garage of a serial putterer than the foyer of a gang of successful architects. There is no front desk and no one greets me; a couple people look up from their drawings or pause their conversations to inquire who I am and how they might help me. I'm convinced I've wandered in by way of the side entrance, somehow bypassed the smiling receptionist, and am now obtrusively milling around outside the bathrooms wondering where the low throb of distant chill out music is coming from.

Esinar Jarmund, tall, dressed in black, and with a shaved head, catches sight of me and shows me around the cluttered open-plan office. In a refrain that he will echo throughout our hours together, he tells me, "It's important to show what we are actually doing. ▶"



Fjord Focus

Story by Aaron Britt
Portrait by Pia Ulin

At nearly 80,000 square feet, the Oslo International School is one of Jarmund/Vignæs's larger projects. Situated just outside Oslo, the school was recently renovat-

ed, with some 40,000 square feet of new construction. The colored panels suggest a sunny optimism, something the architects hoped to imbue in an educational context.

Photo by Ivan Brodey

inteara

Design: Domenico Preloca



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We don't want to show the polished face of architecture. Though we have some big clients, we don't want to be corporate architects. We practice an architecture that has rough edges."

The edges may be rough, though it might be more fitting to say that Jarmund/Vignsnæs practice a restless architecture. They do accept big commissions—take the Svalbard Science Center, located in the Arctic archipelago of the same name, whose copper cladding is a kind of planed, geometric mimicry of the craggy mountains. They are perpetually seeking new challenges, new solutions, new forms in which to invest. Woody Allen they're not.

The firm grew out of the childhood friendship of Jarmund and Håkon Vignsnæs. They both attended the Oslo School of Architecture, and after Jarmund did a stint in the U.S. at the University of Washington, the two joined forces and opened their practice in 1995. Their first big commission came just a couple years later: a renovation of their old haunt, the Oslo School of Architecture. The project, according to Jarmund, "had us quadruple-checking and quintuple-checking everything."

As Jarmund and I wander the halls of his old school, he describes how the designers who had been his teachers just a few years before were

suddenly his very free-with-advice clients, and it became clear to him that the renovation of the raw, industrial-feeling space had to be more about the students than the faculty. "The goal was to find a really relaxed solution for this school. We didn't really want to add more building," he says. "I mean, these kids are going to be here studying for six years. The building they come to everyday shouldn't be competing with them and their work. The truth is, we tried to do as little as possible."

The exterior metal stairs that overbrim with vegetation and lead to the green roof are a nice touch, as are the shipping containers tacked onto the roof to house the ventilation systems. "The budget was really small," Jarmund tells me. "In fact, the only way we got any money to design with was to make the technical upgrades really efficient and use the money allotted for those."

The result is at once functional and clever, as the school feels less like a haven for high architectural theory than like a giant workshop, one where the spit outshines the polish, where industry meets the academy, and in which, one presumes, lies the spiritual provenance for the firm's cache of messy models.

"I always knew that I wanted to make things—boats or airplanes, something. And Håkon always loved to draw," Jarmund says by way of explaining their fertile partnership. Because they don't swing the hammers themselves, working through models suffice as that "something" they physically make. "We tend to think of ourselves as the last generation of architects before the digital world took over," says Jarmund, sounding rather more atavistic than his 40-some years suggest. "We've never been able to fully capture the possibilities of 3-D design on the computer, but it's bullshit to call them 3-D models because they're printed out on 2-D paper."

Further decrying an architecture more and more reliant on the superficial slickness computers can offer, he continues: "We like to make rough ▶"

The Svalbard Science Center (top), on the arctic Svalbard archipelago, is clad in copper sheathing, a material that remains workable even in very low temperatures.

In the renovation of the Oslo School of Architecture (above), the firm maintained the building's industrial feel while adding green space on the stairs and roof.



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models that aren't that nice. They are tools. The result of our work should be polished, not the tools that we use along the way."

Those results, particularly the dozen houses the firm has done, are clearly what most excites Jarmund, where his firm is at its best, and the lever by which they've raised their standing. "I love small projects on difficult sites. With all of those limitations, and I love limitations, you have to invest intelligence." We visited the recently completed Edge House a half-hour's drive outside Oslo and it demands just that. The house is situated at the very edge of a modest terrace carved into a steep hillside; Jarmund/Vigsnæs opted against setting it on the flat space in favor of pushing it as far into the air as it would go. The sharp geometry and perilous perch belie the sense of peace within, achieved through an open plan, plenty of blond wood, and walls of glass.

The double-height ceiling and knotty interior give the Cabin Nordmarka (left) a pleasant lightness, despite being situated deep in the Norwegian forest.

The Triangle House is another triumph in textured geometry. Vertical and horizontal blocks of wooden slats compete with large windows oriented toward the sea. The Villa by the Ocean near Stavanger, Norway, feels more Californian than Nordic, with its long, low profile, green roof, and seaside concrete construction. "Doing a small house is like doing a portrait of your client," Jarmund muses. "In one case it's an old abandoned farmhouse for a pair of historians. In another, a guy wants a house out of James Bond."

The leitmotif running through the canon of Jarmund/Vigsnæs's houses, each one closer to a tone poem than a symphony, is size. Rarely larger than 3,000 square feet, the majority are more often closer to 2,000; Jarmund is loath to take on big residential commissions. "We thrive with the challenges limitations bring. Clients with limitations know what's important. Wealthy clients don't know what's

important because for them, everything is equal. If they want eight fireplaces, they can have them."

Despite the scrappy, we're-makers-not-marketers facade, Jarmund presents, his firm's stature is on the rise—the Devil Rays to Snøhetta's Yankees, maybe. They're in the process of designing a new hotel and tentatively have their sights set on the proposed Oslo Library, slated to sit next to Snøhetta's celebrated new opera house on the fjord, an act that might give Jarmund more than a little competitive satisfaction. Nonetheless, houses remain the firm's bread and butter and the milieu in which they've done, and continue to do, their best work. "We're architects for the middle class, and the middle class has limitations," he asserts. "It's wrong to say that good architecture is without compromise. It's full of compromises. What good architecture has is a connection to necessity." ▮

The Triangle House (right) was completed in 2006, and its natural materials and geometric form equally embrace the surrounding forests and ocean.

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Jarmund/ Vignæs

1995

Studio Established

Einar Jarmund (center) and his childhood friend and classmate at the Oslo School of Architecture Håkon Vignæs (seated) founded the firm in Oslo in 1995. In 2004 the firm expanded, adding Alessandra Kosberg (left) as the third partner.



2002

The Red House



2002

Oslo School of Architecture

Jarmund and Vignæs were only too happy to return to their alma mater for a much-needed renovation, though they were a bit less sanguine about having their former professors for clients.

2002

Villa Flindt/Vraalsen

Perched directly on a steep rock face, this concrete-and-wood house offers open interiors and staggering views of the nearby fjord.

2004

Stable House

This Oslo house, previously used as a forge, stands over 30 feet high. The architects kept three of the existing walls, but replaced the fourth with glass, opening the final facade to the streetscape.

2004

Villa by the Ocean



2005

Svalbard Science Center

Connected to a small university, the Svalbard Science Center is on the frigid island of Svalbard in the Arctic Ocean.

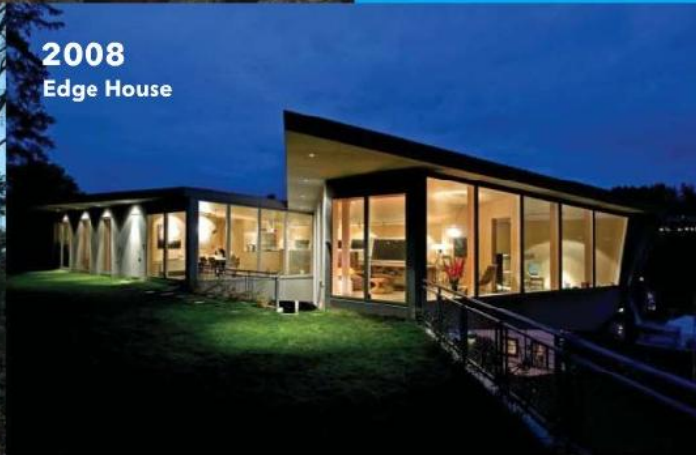
2006

White House



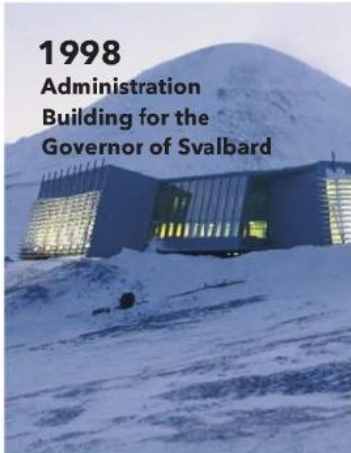
2008

Edge House



Photos by Pia Ulin (portrait), Nils Petter Dale (The Red House, Kvitsøy Coastal Control, Cabin Nordmarka, Edge House, Farm House), Ivan Brodøy (White House, Triangle House)

1998
Administration
Building for the
Governor of Svalbard



2000
Kvitsøy Coastal Control



2000
Fisherman's Hut

A summer house in Vestfold, Norway, the Fisherman's Hut rests on a narrow strip of terrain that divides the inland forest from the beach.

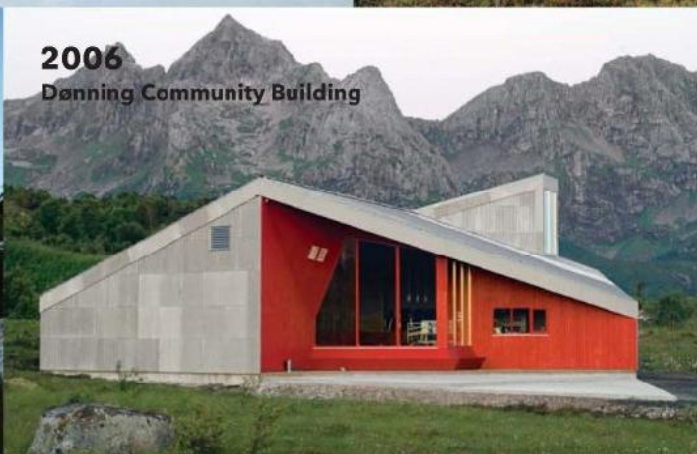
2003
Villa Bjørnsen/Sund



2004
Cabin Nordmarka



2006
Dønning Community Building



2006
Norwegian Ministry
of Defense

Located in the city center of Oslo, the Ministry of Defense embraces Miesian geometry and a view of the harbor. III

2006
Triangle House



2008
Farm House



"Doing a small house is like doing a portrait of your client. In one case it's an old abandoned farmhouse for a pair of historians. In another, it's a guy who wants a house out of James Bond."

Downshifting

Sometimes a change in size is all it takes to make a major alteration. Here are two stories of spatial decisions and their impacts, when two families on opposite coasts—one urban, one rural—make the move to smaller or larger homes. When it comes to personal space, size does matter.



In 2002, Fernando Barnuevo Sebastian de Erice fell in love with a classic modern house in Rye, New York, that was threatened with demolition. He bought it and restored it with the advice of Ulrich Franzen, the architect who built it for his own young family in 1955 and who now lives in retirement near Santa Fe, New Mexico. In 2007, Fernando persuaded his wife, Gloria, and their five children to give up a 7,000-square-foot colonial farmhouse across town and move into his dream home, barely a quarter the size. Everyone was encouraged to keep a few favorite things and ship inherited furniture and antiques to the family house in Madrid. Their goal was to live the simple life, in touch with nature.

It helped that Franzen had created a modest masterpiece, even winning the acclaim of Walter Gropius, his former professor at Harvard, who wrote to praise its contribution “on the way to a bold, visual triumph over the gravity of inanimate materials.” A steel-truss roof that resembles a slender bow tie in profile seems to float atop eight steel columns. The house is raised on a brick base and the spacious glass-walled living room opens at either end to sheltered wood decks. Though the four bedrooms and shared bathrooms to the rear are tiny, the children have a two-acre wooded garden in which to romp and hunt for frogs in spring.

A year after the move, this experiment in living more in the manner of Thoreau at Walden Pond seems to be working well. Fernando relishes his idyllic retreat from the tensions of investment banking in Manhattan and business life on the road. Gloria wishes she had a quiet retreat when the children return from school with their friends—who think it’s cool to live in a glass house amid the traditional stone mansions nearby—but she finds it easier to maintain than their sprawling old place. She agrees with Fernando’s comment that “the house has changed our lives. It’s like a stage that has to be shared with others, and it has brought us much closer together. We can glimpse deer and wild turkeys from our fireside and stay in touch with every change in the seasons.”

Fernando and Gloria made few alterations to the house and furnished it much as Franzen did, with comfortable modern classics. Gabriela, their 22-year-old daughter, is studying at Pratt Institute and living in New York City but comes home on weekends. She and the younger children—Jacobo, Mencia, Beltran, and Patricio—have adapted to living in close quarters. When their father told them he had received an offer to sell the house, they chorused, “Daddy, you can’t!”

Daddy was delighted to know they had come to share his enthusiasm for a house that has proved its worth for three idealistic owners over a span of 54 years. At a time when some of their neighbors are being compelled to downsize, the Barnuevos have done it as a matter of choice.

—Michael Webb



Second Gehry

In 1962, Frank Gehry and Fereydoon Ghaffari—colleagues at Victor Gruen Associates before Gehry became an iconoclastic artist-architect and Ghaffari a master planner whose credits include the City of Valencia—bought land on a hilltop in the Ocean Park neighborhood of Santa Monica, California, and designed a six-unit rental building there. Though steeply pitched roofs and wooden balconies gave the building a faintly Tyrolean feel, the dwellings were clearly modern, with open plans, clean lines, built-in cupboards, and sliding glass doors connecting to outside balconies. The apartments were not huge—the two one-bedrooms around 800 square feet each and four two-bedrooms about 1,200 square feet—but they felt deceptively spacious. A show unit was decorated with Danish-style furnishings, and the *Evening Outlook*, a local newspaper, referred to them as “swank apartments.”

Eighteen years ago this *Dwell* editor was lucky enough to move into one of the one-bedroom units. It comprised a bedroom, a living-dining room

giving onto a small kitchen, and a special feature: An atrium, open to the sky as you entered the unit, flooded the living room with light. To a single woman the apartment was perfect: compact and cozy while not pokey, and reassuringly safe (a quality reinforced by being bound by good neighbors).

Any more space would have been superfluous and a move elsewhere inconceivable. . .until the arrival seven years ago of a live-in boyfriend (who became a spouse), and then a baby. The dining area became hubby’s cluttered home office; the calming ante-room became a dining room; the one bedroom filled up with the entire family; and earplugs had to be worn by anyone who wanted to work while others watched TV. Not that this nestlike experience was intolerable; in fact, in many ways it was very pleasant due to the feeling of closeness. But a bedroom for a growing child was becoming imperative.

When a two-bedroom apartment in the same building became available, it was time to make a move. While immensely appealing, on the one hand, this pending jump in volume of 400 square feet after so many years of living small also raised some questions: How would it feel to have more privacy? What about not tripping over each other with every move? Would there be less of a sense of togetherness? And is the move up a denial of the very principles espoused by *Dwell* and many of its readers: to live as economically (though stylishly) as possible?

In reality, of course, the two-bedroom is still petite. Twelve hundred square feet would be generous for a family in Tokyo or New York—or much of the rest of the world—but it is half the square footage of the average American single-family home, and a third of that of many homes in Los Angeles. Rattling around in wasteful space is not in the cards.

But such a move also makes one reflect on not just the nature of tight space but the nature of the design of tight space. The one-bedroom has been livable all these years largely because it is very well designed, with every square inch maximized, with good proportions and a light-filled atrium, as well as details like a continuous picture rail that unifies and heightens the space. There are even niches for desks and unexpected windows—not to mention that the small space gives onto shared external staircases and balconies that offer views south and west of a sliver of ocean and the distant horizon.

The same design principles were applied to the two-bedroom apartment, but where the smaller one-bedroom feels self-contained, in the two-bedroom space flows out through three sets of sliding doors to the porch and deck. It feels more exposed, and more conducive to inside-outside California living, which of course is delightful—but less nestlike. Will we miss that? The mind spins at how minor spatial differences can have a major emotional impact.

But there is one thing that is not in doubt: The new apartment is still very “swank.” ■■

—Frances Anderton

A Narrow Victory

Living small is par for the course in New York City, but accommodating a family of four in under 700 square feet rarely looks as effortless as in this storage-smart renovation.



Story by Sarah Rich
Photos by Raimund Koch

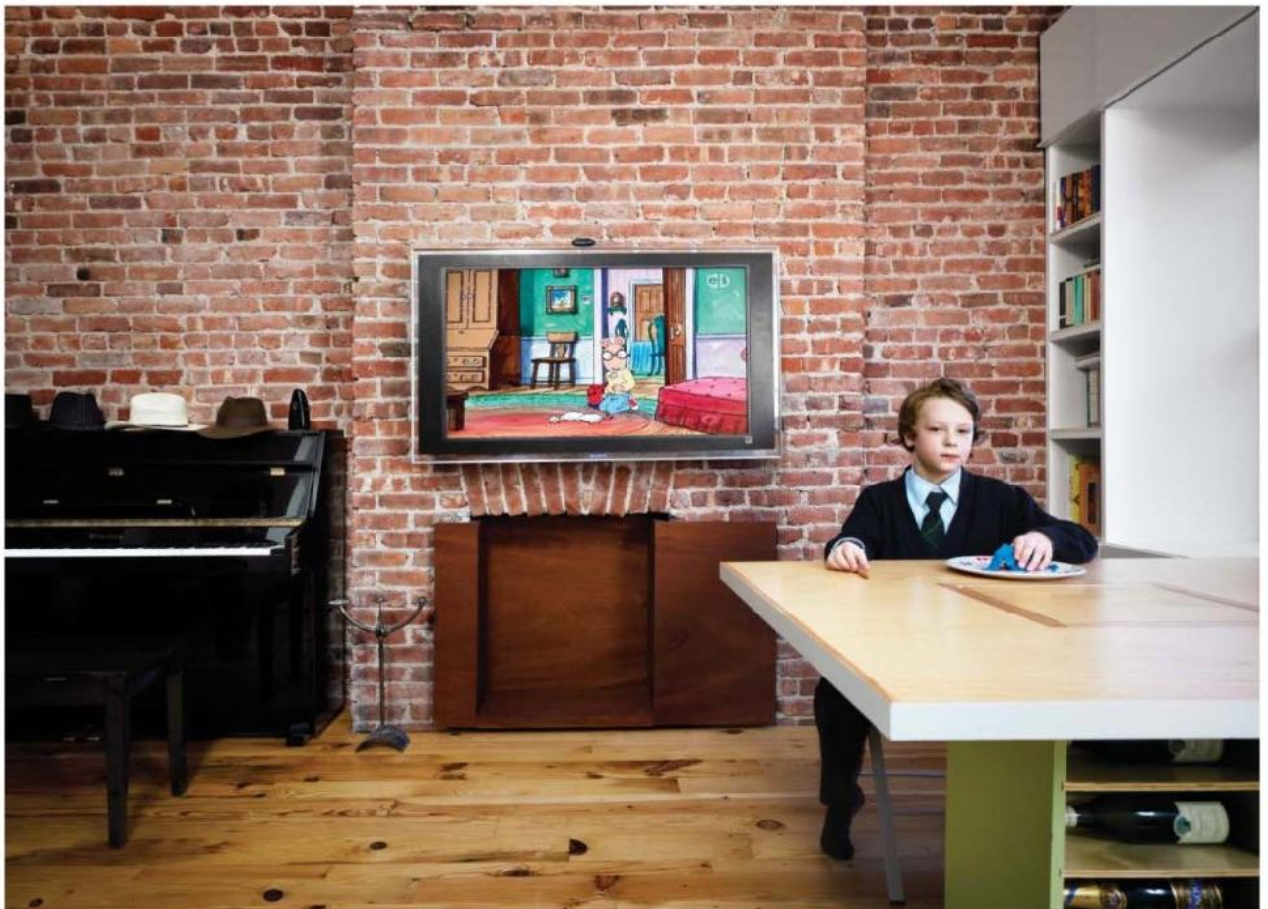
Project: Finger-Kennedy Apartment
Architect: noroof architects
Location: New York, New York



From the living room (opposite), the narrow apartment stretches back into the sleeping quarters by way of a compact kitchen that packs all the needs of a home chef against one wall. From the street (left), the building has the classic look of a lower Manhattan residence, but inside, the exposed original brick (below) is one of the few reminders of the apartment's old bones.

For a nine-year-old who loves pirates and science fiction, Jonah Finger thinks of his family's apartment as make-believe come true. His parents, Michael Finger and Joanne Kennedy, completed the renovation of their 640-square-foot walk-up in Manhattan's East Village in May of 2008, just a week before the birth of Jonah's baby sister, Esther. And while changing houses and getting a new sibling can be a turbulent transition for a kid, moving into the new place provided a thrilling amount of entertainment for Jonah. He has secret compartments under the floor to fill with toys and his own Murphy bed hiding in the wall behind his dad's desk. For Finger and Kennedy, these features are critical space-savers that allow them to live peacefully in the postage stamp-size apartment, but the inventive design is also a reminder that livability isn't just about organization and tidiness; it's about the joy of interacting with a space.

The day I visited the family, Hurricane Ike was rumbling across the Atlantic and the humidity in New York City was nearly 100 percent. Climbing the four flights to their door left me slightly drenched, but the apartment was a cool refuge. With ice water in hand, we took a spin around the tiny place, Jonah playing docent while his father and Scott Oliver, one of two architects for the project, filled in the blanks. Oliver's partner, Margarita McGrath, was away that day at Virginia Tech, where she teaches architecture courses part-time. ▶▶



Oliver and McGrath run the firm noroof architects, a collaboration that began in 1994. Their initial renovation plans pivoted around three existing conditions: the placement of the building's plumbing, two skylights Finger had installed prior to the design phase, and a request from Jonah that the apartment be turned into a pirate ship. "He gave us a brief with very specific design ideas, including where lighting rigs should go," Oliver remembers, adding that a boat was actually a logical source of inspiration in terms of designing creative solutions for compact living.

Upon entering the apartment one would never guess its total size. The front door opens onto an 11.5-by-16-foot living room—an open space that belies the density of the remaining 360 square feet. Between two tall south-facing windows, a table folds down from the wall, revealing a built-in bookcase. It's a utility surface most of the time, but it lifts up easily on its hinge and hides away flat to make room for company. "It feels surprisingly spacious," Finger remarks. "For Joanne's 40th we had a party with 16 people—only three of them were children!"

Friends and kids are high on the family's priority list, and their renovation goals revolved more around accommodating family and visitors than stashing a lot of stuff. Aside from Jonah's impressive collection of toys, they keep possessions to a minimum. When the couple met, Finger was backpacking through the U.S. on a visit from his native Australia and ▶

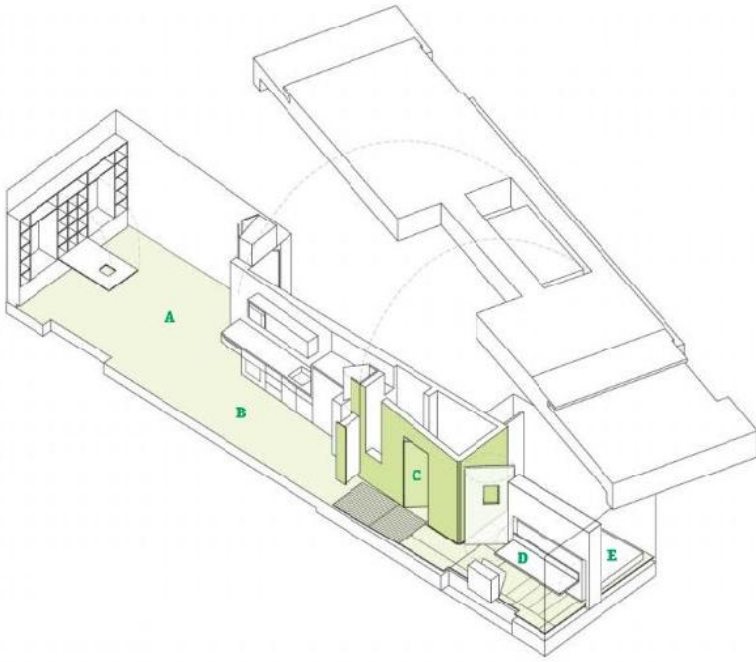




Having a home office in an apartment of this size might seem impossible, but flexible furniture transforms one room into two. Jonah and his dad can work at the desk during the day, and all it takes is gentle downward pressure to lower the desk to the floor, bringing the kid-size mattress into position for bedtime (above).

In the living room (below), a sizable table disappears into vertical space to make room for parties or playtime with the kids. The table's base, which itself is an additional storage container, rolls easily into place to support the surface. When it's time to eat or do homework, the adults lower the table-top, revealing a dozen book cubbies.





**Finger-Kennedy Apartment
Floor Plan**

- A Living/Dining Area
- B Kitchen
- C Bathroom
- D Bedroom/Study
- E Master Bedroom

Kennedy was living in a small employee room at a Catholic Worker house of hospitality for the homeless where she has worked since 1993. When the couple bought their apartment in 2004, they had no trouble adjusting to its size, but they knew it had potential to be more functional and roomy. “We felt like, for Manhattan, it was big enough,” Finger recalls. “It was just a bad layout.”

They hired Oliver and McGrath after hearing of the pair’s skill with small spaces. One of the first steps was to eliminate several inches of dry-wall along the eastern side, increasing the floor area slightly. Finger restored the remaining exposed brick himself, leaving a groove in the rear of the apartment between the reclaimed pine floor and wall that enables a convenient cleaning strategy—simply sweep dust into the channel, then run a vacuum hose through it. “A pretty thorough cleaning only takes an hour,” he says. With a job that demands frequent travel, he values saving time as much as space, maximizing weekend hours for family and his favorite pastime: cooking.

The new kitchen sits along one wall of the connective passage between the living room and the rear of the apartment. Finger had initially envisioned an all-black, showroom-style kitchen, but ultimately they went with CaesarStone and a gray color scheme, which kept the kitchen from dominating. Though the area is narrow, there’s still enough room for Jonah to set up a battleground for several ▶▶





Although the apartment's only windows are on the far ends of the space, skylights keep things bright. Recessed lighting along the brick wall supplements the daylight. The sliding pantry cabinet (opposite left) doubles as a room divider when fully extended, separating the kitchen (opposite right)—its colorful cookware accenting the white surfaces—from the bedrooms.



brigades of army figurines near his father's collection of lime green Le Creuset pots. Pantry goods are stored in a narrow sliding shelving unit that doubles as a screen when extended fully, providing some peace and quiet in the bedrooms if the kids need to go to sleep while the parents entertain.

The floor slopes up at the bathroom, where existing plumbing necessitated some extra elevation. In the found space above the original floor, recessed lighting provides a subtle night-light, partially filtered by a mahogany grill over the top. The pillbox lavatory was strategically placed so that the shower could share one of the kitchen skylights. "We believe that natural light is important in a shower," Oliver explains. "It can transform a standard bathroom into a spa-like space." Birch plywood and jade green stone mosaic floor tiles add to the Japanese feel.

The end of the corridor becomes a slender office/bedroom, with a tall north-facing window that looks out onto a tree and offers glimpses of Manhattan's minimally varied wildlife. "We have a squirrel and a nesting pigeon," Finger tells me, "but of course New Yorkers don't like pigeons." Jonah quickly interjects: "Excuse me, it's a turtle dove, and there were two eggs, and two doves mean good luck."

Clearly Jonah considers himself lucky to have had his pirate ship aspirations honored. He demonstrates the easy transformation of his sleeping berth from desk into bed, which he can do by himself. The floor hatches are also kid-friendly, he readily proves, with each section of mahogany floor lifting up to reveal cavities approximately eight inches deep for storing electronics, clothes, and toys.

The storage units were designed and built by a young firm called STRand, whom McGrath first encountered when the partners were students at Virginia Tech. She and Oliver invited STRand to collaborate on many of the wood elements in the apartment. They designed the kitchen cabinets, living room bookshelves, and even milled the pine floor planks for the front rooms, which they salvaged from a Virginia hay barn.

In the "master" bedroom, the couple now shares their 70 square feet with baby Esther. Through their window, the spire of the Empire State Building can be vaguely made out—a vista Finger relishes despite its reliance on clear skies and sharp eyes. The bed occupies most of the room, but it's not wasted space. The mattress rests on large rolling bins and the flooring at the foot of the bed lifts, too, though for now the baby's crib limits access.

The foursome can live harmoniously in their modest domain, but Finger and Kennedy foresee a time when Esther's toys will tip the balance and they'll need more room. They often talk about moving to Australia, where Finger's family still lives. "We are committed to raising our children to be comfortable living outside the United States," says Kennedy. "When we do leave, it won't be for somewhere else in the city. This is our home in New York." Until the wind blows them in a new direction, they're all hoping Esther develops a penchant for pirates. ■

The bed takes up nearly the entire master bedroom, but it doesn't make the space feel cramped. The wide window keeps the tiny box light, while storage under the bed and floor hides clutter (opposite top). A skylight in the compact bathroom opens the space, and green tiles give the room a spa-like feel (opposite bottom). ③



Compound Addition

A pair of environmentally attuned architects combined adjoining properties in a Los Angeles canyon to house their modernist menagerie.



Story by Sarah Amelar
Photos by Catherine Ledner

Project: Canyon House
Architect: Office of Hadley + Peter Arnold
Location: Los Angeles, California

The Arnolds' architecture studio—right next door to their new home—occupies a 1941 structure by Cliff May (opposite). A wall of burnished concrete block (right) protectively isolates their indoor and outdoor living areas from the busy road. Flanking this wall are a carport and entrance (below) leading past a small, cedar-clad ancillary building for art projects and laundry.



When a friend suggested that Hadley and Peter Arnold consider a house for sale in the posh Los Angeles enclave of Bel Air, Hadley burst out, “That’s ridiculous—we can’t even afford a mailbox there!” To which their friend replied: “That’s okay; this house happens to be about the size of a mailbox.”

As the Arnolds soon discovered, the property was not in the Bel Air of grand gateways, lavish estates, and manicured lawns, but in the adjoining, more down-to-earth neighborhood of Beverly Glen, a place with small, pleasingly bohemian cottages nestled on slightly scruffy lots, thick with wild grasses. Steep canyon walls and an active road, hemming in meager swaths of buildable land, had helped define the local character.

Hadley and Peter—architects who met as grad students at SCI-Arc—were drawn to the 650-square-foot house their friend had recommended: a white, nearly cubic, wood-and-glass structure from 1941 by architect Cliff May. They bought it—and not only set up their small architectural office there, but also made it their home. A baby daughter would soon join them.

About a year later, their next-door neighbor leaned over the fence and proposed selling the Arnolds her own property, the brambly, overgrown site of another small house. A favorable deal, plus the rare opportunity to create a separate home and architectural studio just steps apart, was too good to pass up. They leaped at it. ▶



With exposed industrial materials for finishes, the interior includes hand-troweled, waxed concrete floors, Douglas fir beams, and sealed-plywood ceilings. The open kitchen's island, topped with soapstone, doubles as a bookcase for the living room. Separated only by large expanses of glass, the interior and exterior landscape flow together.



Living small indoors, but living large in the landscape, appealed to Hadley and Peter, who have taught sustainable-architecture studios—first at UCLA and, since 2002, at Woodbury University in Burbank, where they formed the Arid Lands Institute to research innovative responses to climate change and water scarcity. Their locally famous Dry Studio involves wild and bumpy road trips across the arid west, where the entire class camps out, designing and erecting temporary drought-responsive structures. For the Arnolds, moderation is “the wave of the future... essential for a sustainable nation.” Naturally, once they’d purchased the neighbor’s property, unsolicited offers flowed in from developers eager to erect a cluster of multistory residential units on the one-third-acre lot (only a third of which is buildable). Yet Hadley and Peter—determined to preserve the canyon’s surviving landscape—resisted market pressures. Instead, they envisioned renovating their newly acquired one-story, 835-square-foot home and happily moving in. But the building, they soon discovered, was too rotted out to salvage.

Taking the house down to its foundations, however, was “much, much more than we’d bargained for,” recall the architects, who nevertheless saw this radical step as the only viable option. For the project to qualify as a renovation, rather than new construction (a far more costly endeavor, given code requirements), it could not extend one centimeter beyond the existing footprint.

Their new home, Canyon House, now stands on the foundations of the cottage built for the Lohrie family in 1947 by Rodney Walker, who went on to design three Case Study Houses. The Arnolds’ scheme, based on the original structural bays, is very much in the spirit of the Case Study program. Like those homes, and such forerunners as Cliff May’s white cube next door (now the Arnolds’ architecture studio), Canyon House emphasizes spatial flow, openness, and transparency, with sweeping glass walls and generous openings that bring in ample sunlight. The design encourages seamless indoor-outdoor living—a goal arguably achieved more fully in Canyon House than in the more opaque and introverted, plywood-clad Lohrie House. With exposed Douglas-fir framing and hand-troweled concrete floors, the new construction also shares the Case Study Houses’ economy of means and exposed structural materials as final finishes.

Walker was among the early California modernists who translated the ideas and spatial character of international modernism into a West Coast idiom, engaging the landscape with warm, earthy materials such as wood instead of the original style’s hard-edged, industrial palette. Canyon House’s cedar cladding and Douglas-fir posts and beams similarly relate to the setting’s colors and textures: native yucca, sage, poppies, and tall grasses.

Taking cues from existing conditions, the Arnolds created open-air “rooms” defined by surrounding small-scale buildings. Despite the unruly ▶▶





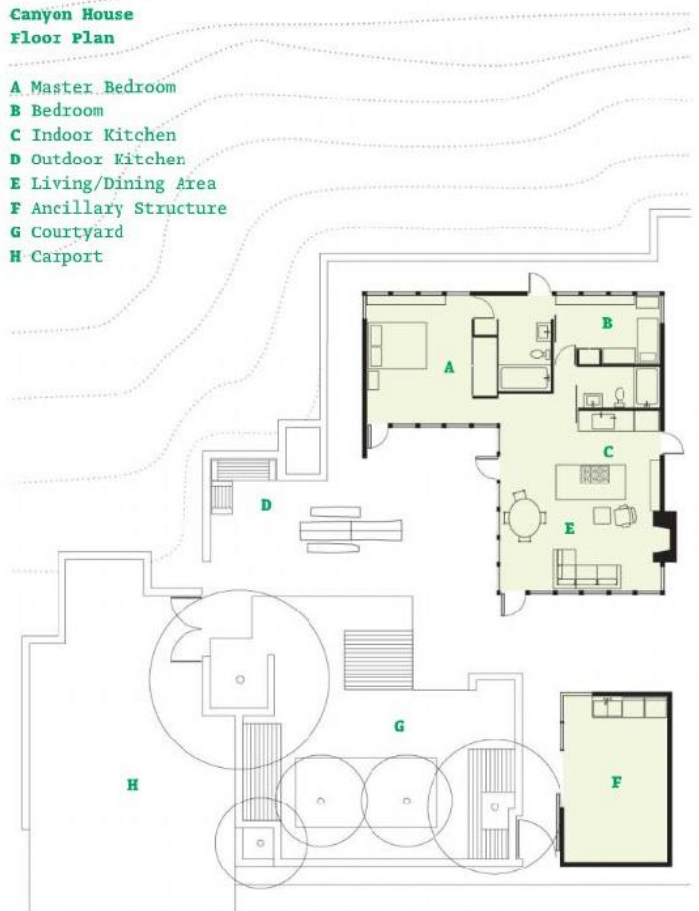
The courtyard acts like an outdoor living room, where the Arnolds' daughter, Josie, plays freely, safe from nearby traffic. The family dines here most of the year at the custom-designed wood-and-steel table. The picnic table set reappropriates the century-old


eucalyptus tree that once grew on the site. Josie's tepee playhouse (opposite top) stands on a platform, where she and her friends erect sets for their theatrical productions. The steep canyon wall rises directly behind the house (opposite, bottom).

overgrowth, they envisioned a protected courtyard framed by the L-shaped house near the back of the lot and the former freestanding carport (long ago reincarnated as a 120-square-foot utility shed) at the front. Miraculously, the ancillary structure had proper permits for electricity and plumbing, and so, Hadley explains, “we were able to leverage a little house into a small home with a tiny outbuilding and a huge outdoor living room.” Eight months of the year, they cook, dine, and entertain outside.

Though a heavily trafficked road runs perilously close to the neighborhood’s houses, the Arnolds have effectively removed their property from the automotive realm by inserting a wall of burnished concrete block along the street front. Creating a surprisingly cloistered and serene refuge in the landscape (you completely forget the road is even there), the division makes the burgeoning canyon wall the prime backdrop. This safe harbor allows the couple’s young daughter, Josie, to run free outdoors with her playmates and a menagerie of pets.

From inside the light-filled house, you feel immersed in the landscape, completely removed from urban encroachments. Minimally furnished with antique, mid-century, and modern pieces, the interior offers an open living-dining-kitchen area, two bedrooms, and a pair of bathrooms. The small ancillary structure houses a workspace, storage, a washer-dryer, earthquake provisions, and a place for Josie to draw and paint. ▶



From their bedroom (below left and opposite), Hadley and Peter can gaze out at the canyon wall or up through a skylight at the clouds and stars. For this room, a removable window (opposite) provides egress, as required by code. The Arnolds consider Francis and Paschal (below right) the patron saints of their home, representing moderation or austerity tempered by generous hospitality. 

During construction, when the house was still roofless, Hadley and Peter mused: “Let’s stop right here: open to the sky.” They added a cap, but modified it to preserve that expansive quality. When camping out, the Arnolds prefer to sleep under the stars without a tent, and when they’re home, they now enjoy skylights, which account for almost 20 percent of the roof surface. Lying in bed or in the tub, they watch fleeting cloud patterns, the moon’s phases, the constellations, and an occasional meteor shower. “When you live in a canyon, your days are short. The sun sets early against high horizon lines,” Hadley points out, “so it’s a gift to have this kind of light, these framed views of the sky.”

Not surprisingly, these environmentally attuned architects made their house and its grounds “as green as we knew how,” says Hadley, citing energy and water issues as “fundamental drivers” behind the design. Instead of air-conditioning, the home offers year-round comfort through cross ventilation and operable skylights (in the bathrooms) that function as thermal chimneys, venting hot air in warm weather. And an integral photovoltaic system not only meets the family’s energy needs (even heating the interior in winter via an electric radiant slab), but it also generates a surplus that the owners regularly feed into the city grid, selling excess electricity to the utility company.

“Equally progressive,” adds Peter, all the site’s rainwater is “allowed to percolate back into the

water table, into the canyon’s underground stream, reducing runoff.” The gently sloping roofs, drought-tolerant plantings, and site-integrated dry wells are all key to this enlightened water management.

“And, of course, we recycled wherever possible,” says Hadley, pointing out materials they salvaged from the site’s previous building, including redwood planks, Douglas fir beams, and brick pavers: “Even the sawdust created during construction went into the grounds as compost.” And the oak bench outdoors, she explains, is a pew from a small summer chapel in Rhode Island, where she and Peter were married. “Our wedding was the last event before the parish sold off its fixtures and moved to another location. So my parents bought the pew and gave it to us for our first anniversary.”

A few steps from the benches, just inside the front door, stand two wooden statues from New Mexico: Saints Francis of Assisi and Paschal Baylon. Francis is thin and austere, the patron saint of restraint and simplicity; he is the environmentalists’ folk hero, “doing more with less,” the owners explain. Meanwhile, Paschal, a chubby, spoon-wielding cook, is the patron saint of hospitality and abundance. (The Arnolds are also talented in the kitchen.) “It’s a fine balance,” says Hadley. “Alone, Francis might seem intimidating, if admirably rigorous, while Paschal’s a bit indulgent, if more fun. But together they feel complete. As we see it, the purpose—and beauty—of restraint is to give rise to abundance.” ■





Orchard Jam



The McKenzie residence sits within the grid of a commercial apple orchard, its roof and upper parts floating above the trees to echo the surrounding hills. Although its steel cladding is suggestive of a barn, inside it is anything but.

Project: McKenzie Residence
Architect: Atelier Workshop
Location: Havelock North, New Zealand

Story by Guy Somerset
Photos by Patrick Reynolds





No sooner had Andrew McKenzie, guitarist and vocalist for the Kiwi alt-country band Grand Prix, moved in to his new house in an apple orchard in Havelock North, New Zealand, than he spent the first night in an impromptu jam session with fellow musicians. After ten years of living in Wellington, McKenzie craved a small, inexpensive modern home where he could keep an eye on his widowed mother—she lives next door in McKenzie's childhood home—and let his music take center stage.

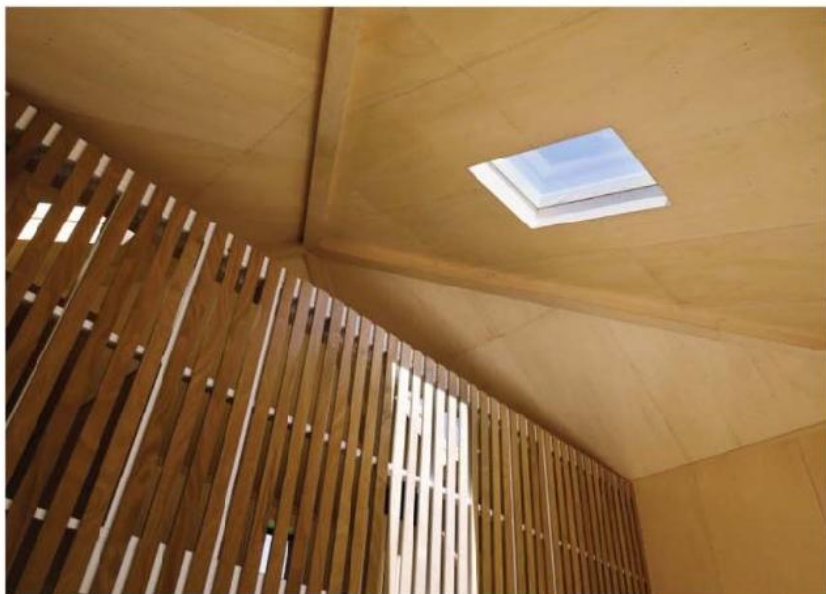
Music looms large in McKenzie's life—a passion that's reflected on the walls of the 861-square-foot house, two of which are lined with mounted guitars. Their cases, along with a sitar, occupy most of the bench space in the narrow study, and in the living room, there's an old Akai reel-to-reel tape recorder and a Fender amp at the ready. "We are also going to see what drums sound like in here," says McKenzie. He thinks that, acoustically, they might require putting curtains across the expanses of glass that run the lengths of the lower walls in the lounge—but only for the duration of recording sessions. His architects, Cecile Bonnifait and William Giesen, will surely be relieved.

Bonnifait and Giesen run Wellington's Atelier Workshop, which last year won a regional award



Music is central to Andrew McKenzie's living arrangements. With guitars hanging on his Gaboon plywood walls, he always has an instrument at hand. The kitchen (below and opposite) is small but utilizes all available space—even allowing room for a hat or two. The living area (opposite, bottom left) features glass doors to ensure it is bathed in light, warmth, and pastoral outlooks.





from the New Zealand Institute of Architects for the McKenzie project, earning praise for its “disarmingly simple” form and execution. “This very direct interpretation of the bachelor pad proves that architecture is not dictated by budget” (in this case, the budget was about about \$120,000) said judges’ convenor Ezra Kelly.

Bonnifait, a Frenchwoman who has lived in New Zealand since establishing Atelier Workshop with Giesen in 2000, is well placed to appreciate the role of music in McKenzie’s life: They play together in another band, Bonanza, where her dramatic Gallic vocals can be heard to the fore. Knowing McKenzie was an advantage, though Bonnifait says that Atelier develops an intimacy with all their clients. “They have to talk about their dirty laundry to us,” she says, laughing. The bigger factor in finding the right way to design such a small house was perhaps that McKenzie knew and trusted her so well.

The size of the house was dictated by planning regulations, 861 square feet being the cutoff point before the project counted as a subdivision. Its 26-by-26-foot footprint and positioning ensured that it would fit pleasingly into the grid of the surrounding orchard, lining up with the rows of trees and complementing McKenzie’s mother’s house, which dates from 1971 and was designed by the late John Scott, one of New Zealand’s most acclaimed architects. Giesen himself lived in a Scott house when he was a boy and muses, “Scott was probably the person who inspired me to become an architect.”

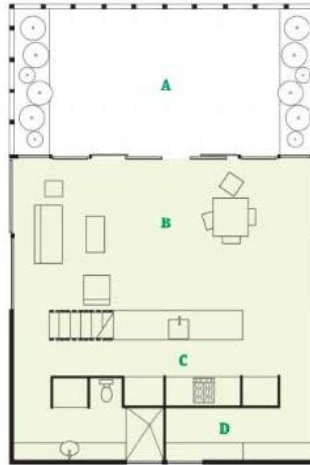
Scott’s house for the McKenzies’ loomed large as Atelier Workshop set to work next door. Bonnifait describes their house for Andrew as “trying to understand the essence of what John Scott was about,” though responding in their own vocabulary.

Both architects appreciate the sculptural quality of Scott’s work, something they sought to emulate in part by employing sheets of steel to clad the outside of the new house. The materials were meant to suggest a barn sitting in the pastoral landscape, but the architects opted for a wider tray than standard-issue corrugate, which, as Giesen puts it, offers “much more pronounced shadow lines.”

As with that of the Scott house, the roof of Atelier’s house floats above the orchard foliage and within the undulation of surrounding hills. Though the interior is painstakingly symmetrical, the roof is a pyramid with an off-center apex—a feature that presented its own problems. The builder hoped to construct it offsite and lift it on with a crane, but transporting it through the orchard proved too difficult. The builder made it in situ instead.

The height of the ceiling (which also aids acoustics), plus the extensive use of glass to bring in sunlight, ensures the house never feels as small as it is. “It’s more than enough room for one person,” McKenzie says. “I’ve had large groups of friends around and they have said that the living area seems so big.” An outside courtyard that feels like an extension of the lounge, in part because it is enclosed by slats that parallel those inside, doesn’t hurt either. ▶





McKenzie Residence
First Floor Plan

- A Courtyard
- B Living/Dining Area
- C Kitchen
- D Study

McKenzie composes at his dining table (below), which, like many furnishings in the house, came from a secondhand store. The living area flows into an outside courtyard, whose slats parallel those inside, making it feel like an extension of the main house. The corridor by the staircase (left) leads to the kitchen and offers storage space. The living area gains further sun from a skylight in the high pyramid-shaped roof (opposite left). New trees (opposite bottom) have been planted along the orchard grid to provide privacy.





McKenzie's stipulations for the house were few. His budget was small, and he wanted two stories in order to get a view over the orchard to the local landmark Te Mata Peak. And he didn't want plasterboard, known throughout New Zealand by the manufacturer's name, GIB. He's seen a lot of it in his day job as a house painter, and it's the last thing he wanted to come home to. "I do paint a lot of GIB walls. I have nothing against GIB, but I don't like it for myself. It's really smooth and sort of featureless. With plywood, you have more of an honest material, it's got its own features and, hopefully, it will be very durable."

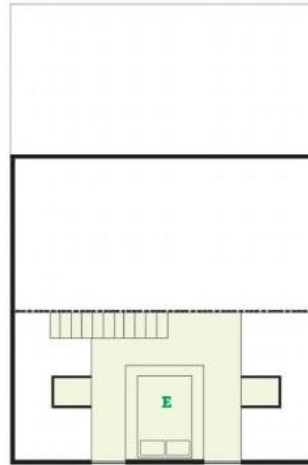
Plywood is used throughout the interior—Gaboan below the datum and Italian poplar above—from the walls and ceiling to the bench and cabinets in the kitchen, and for wardrobes and shelving. There is a bank of shelving beneath the staircase leading to the mezzanine—a neat solution to the fact that the lounge, with its large sliding glass doors on three sides, does not have available external walls to accommodate storage. Two large wardrobes built into the structure of the mezzanine are symmetrically placed on either side of the bedroom and tower imposingly high when viewed from the ground floor. It has all proved more than sufficient storage for McKenzie, who still has room to spare.



McKenzie's modest budget and the zoning laws necessitated a tiny footprint, but being small was also about being sustainable, though Atelier Workshop hardly considered the job simple because they were using fewer materials.

Without the cash for a high-tech photovoltaics, Giesen and Bonnifait took a passive solar approach—a detail as important to them as the wall of guitars is to McKenzie. Sunlight heats the house by day, and at night warmth stored in the concrete floor—which is insulated from below—keeps things comfortable. Louvered windows, common Down Under, are strategically placed to control the flow of air and provide cooling as necessary. In his first winter in the house, McKenzie never needed a heater to keep warm.

"A lot of New Zealand architecture is these colonial houses people plonked in without any thought," says Giesen. "For us, sure, we want it to look good and we want it to be a contemporary building, but if it's not a sustainable piece of architecture, well, it's just a fashion statement really, isn't it?" Giesen should watch out: As more small houses like this—sensitive to the landscape, their contexts, and their residents—start cropping up, Atelier Workshop could find themselves leading the charge of a fashion all their own. ■■■



McKenzie Residence
Second Floor Plan

E Bedroom

McKenzie and neighbor James McNeill (below) play in the living area. The study (opposite top) is narrow but illuminated by a window, louvered like others in the house to help regulate heat. The Gaboon-plywood walls flow through into the bathroom (opposite, bottom left) without a door to get in the way. The mezzanine bedroom (opposite, bottom right) sits beneath the off-center apex of the pyramid roof, with a view over the orchard, one of McKenzie's few stipulations for the home's design. **i**



Waste Opportunity



While the Western world forgets its waste with a flush, 2.6 billion people don't even have toilets. Virginia Gardiner ventures to the World Toilet Summit in search of sanitation's future.



On November 4, 2008, the night Americans voted for "change," it was already the morning of November 5 at the World Toilet Summit and Expo in Macau. Several hundred engineers, entrepreneurs, bureaucrats, and bankers were talking toilets in the conference center at the Venetian, which is just like the Venetian Las Vegas, except most of the gamblers are from mainland China.

Outside the hermetically sealed air-conditioned casino complex, the weather was a sultry 80 degrees Fahrenheit. Taxis dropped off summit attendees at the front entrance, an arcaded affair adorned with faux frescoes. Obsequious men in synthetic gondolier costumes helped with oversized luggage—containing toilet prototypes, perhaps.

The summit, titled "Driving Sustainable Sanitation through Market-Based Initiatives," was meant to appeal to money-minded people. Its host was Jack "Toiletman" Sim, a Singapore businessman who left the construction industry in the late 1990s to found another WTO, the World Toilet Organization. In his opening address, Sim explained that global sanitation is a trillion-dollar market that's virtually untapped because 2.6 billion people worldwide currently don't have toilets of any kind. He showed a photo of a roulette wheel. "It's time for investors to take a chance," he said.

Design, from hardware to underwear, is fundamentally about objects that mediate between the planet and our naked selves. In this light, the toilet is unique. It's the physical receptacle and conduit for our most massive bodily contribution to planetary matter, which, if you haven't guessed, is excrement: The average human being produces 1,200 pounds a year of feces and urine combined. Underscoring Sim's speech, and the entire summit, was awareness that due to lack of toilets, each year 3.12 trillion tons of untreated human waste contaminate water supplies. Resulting waterborne illnesses, which prey mostly on children, kill seven thousand people a day.

The global sanitation crisis is what social scientists Rittel and Webber might call a "wicked problem"—the sort that can only be addressed through design. A solution could save 2.5 million lives a year. It would entail not just objects but infrastructures. The world has yet to wake up to the problem.

For people who have toilets, huge issues remain, like the astronomical cost of sewage treatment (in the United States, the EPA estimates about \$20 billion a year). In fact, worldwide, about 90 percent of sewer effluent is dumped untreated. Then there's the unknown cost of living on chemically treated tap water. In *H₂O and the Waters of Forgetfulness*, philosopher Ivan Illich describes the 20th-century transformation of water from the "stuff that radiates purity" into "H₂O...on whose purification human survival now depends. H₂O is a social creation of

modern times, a resource that is scarce and calls for technical management."

"Forgetfulness" is an apt word to associate with toilets. Ecologists sometimes describe the "flush and forget" mind-set: What household object can rival the toilet's ability to make disgust disappear? The flush is not unlike a sigh of relief. Every day thousands upon thousands of tons of human waste ride the waters out to an unseen infrastructure. Toilets top the water-consumption chart in most U.S. households, and they use water that's treated for drinking.

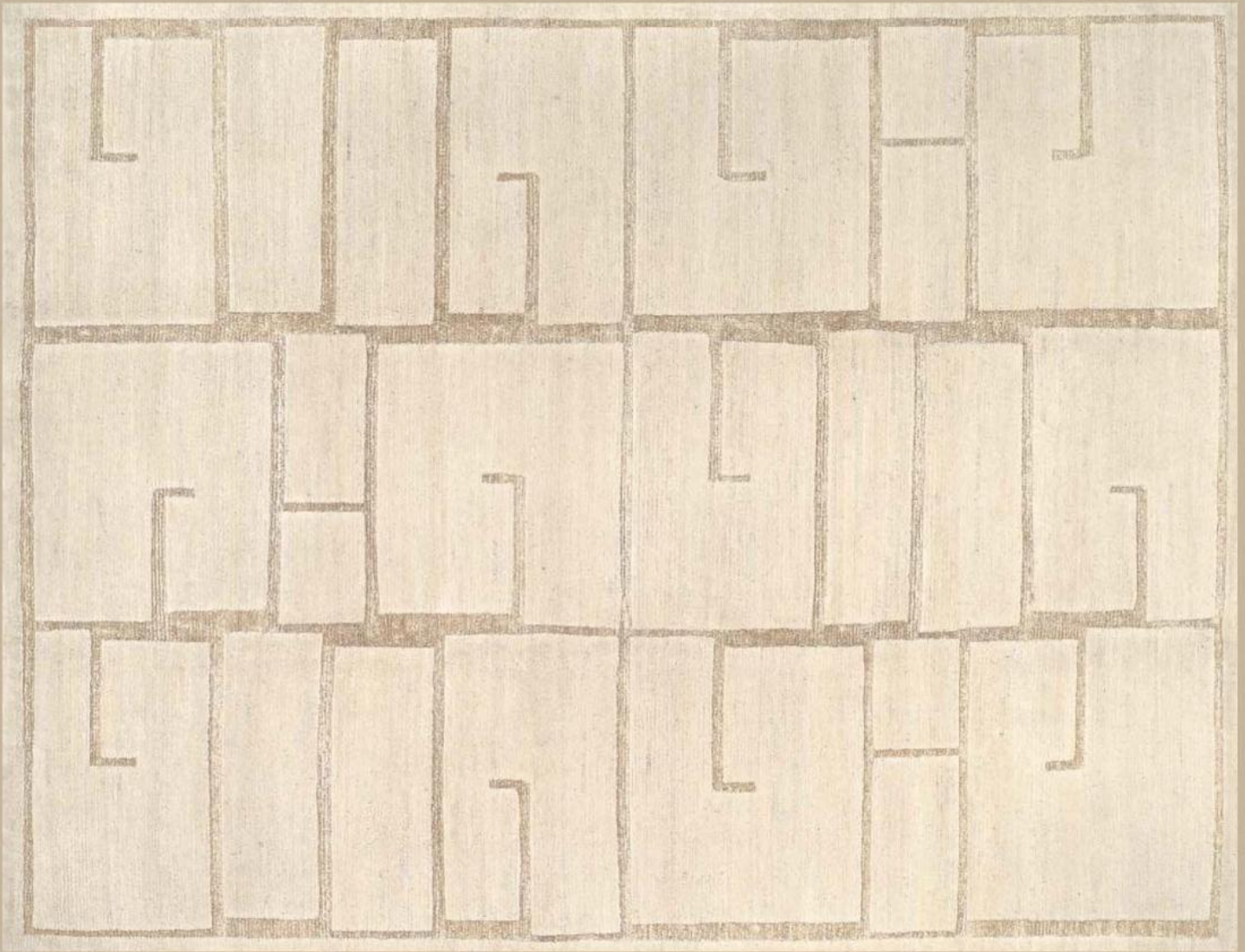
Toilets are also a brilliant invention—as crucial to modern times as the steam engine or the Tesla coil. By preventing proliferation of feces-transmitted disease, they enable large-scale, high-density cities to exist. For the billions without them, toilets are an icon of progress beyond reach, because they rely on infrastructures that 21st-century realities render impossible. Forty percent of the globe is already suffering chronic water shortages, so there won't be enough to flush down toilets. The world has yet to find a commensurately urbane alternative.

Sim looked down from his podium at the multicontinental, interdisciplinary group that comprised his audience. "Trying to address this problem, we have been working in silos," he said. "It's time for us to work together." He asked everyone in the auditorium to recite the Sanitation Pledge with one hand over their heart: "Sanitation is a basic human necessity," the crowd read from the screen, in faint unison. "I have a responsibility in providing sanitation services. I can be your partner in providing sanitation." The crowd shuffled into the networking lounge for a tea break.

Alongside the summit—a packed schedule of panel discussions where topics ranged from "Disaster Sanitation" to "Assessing Toilet Need"—was the expo, in which a motley group of dry toilet producers displayed their wares.

Dry toilets are, of course, the waterless variety. The most successful models utilize ecological sanitation, known as eco-san, a system in which urine and feces are collected separately, feces are composted, and both are reused

Story by Virginia Gardiner
Illustrations by Leif Parsons



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as fertilizer. The process has existed for millennia but was revived recently in Scandinavia, where rocky land makes septic systems impractical. Through urine separation, these toilets solve all the problems that arise when troubleshooting a garden-variety composting toilet: excess moisture (human waste is 90 percent water), excess space (with dry materials added to absorb the moisture), and noxious odor (together, urine and feces produce much more smell than either on its own).

Eco-san toilets recover nutrients such as nitrogen and phosphorus from human waste. They close an environmental loop and turn waste into a commodity. Already, fertilizer is in such demand that U.S. sewer companies often sell their sludge to farms. It's directly applied to crops, despite the fact that it consists of not only human waste but industrial effluent, since our system treats them all together. The implications on public health are dubious at best.

But eco-san toilets aren't yet suited for cities unless they are incorporated in new buildings, such as some recently erected in Dongsheng, an eco-town in China. They need too much space for storage, and too much retrofitting for comfort. Their output, fertilizer, requires transport to the countryside. Still, the underlying concept—turning waste into a commodity through a low-energy, waterless process—seems key to solving the global sanitation crisis, according to Jack Sim.

In the Venetian Macau, recently constructed for \$2.4 billion, there are over 3,000 bathrooms. Circumstances raised the question: Could \$2.4 billion have bought a new toilet design for the 21st century? It would have to be waterless, odor-free, and user-friendly.

And that might not be the end of it. Lourdes C. Fernanco, a mayor from the Philippines, caused a stir in the "Capacity Building" panel when she stood up and said, "As a mayor, I know that you have to be able to sell a concept. We need to make toilets sexy. Like, maybe a toilet can have a theme. So people can sit on the toilet and be X-Men for five minutes." For now the superheroes will have to wait.



Considering the need for new toilets, and their fascinating aesthetics and human relevance, the field suffers a dearth of innovation. Nonetheless, several interesting concepts stood out at the World Toilet Summit.

Envirosan

In postapartheid South Africa, toilet provision has become a political issue. Urine-diversion toilet bowls are in demand. While most are rotationally molded plastic, Envirosan invested in tooling for injection-molded polypropylene, and it paid off. The smooth, shiny, no-frills bowls are bolted into floors in semirural outhouses. Like most urine-diverting toilets, they come with an instruction sheet for how to sit properly. envirosan.co.za

The GottaGoToilet

The GottaGoToilet is a flat-packed cardboard box that unfolds into a toilet. It comes with GottaGo trade-marked biodegradable plastic bags and ChemaSan, a patented powder that, when added to human waste, allegedly turns it into pathogen-free dirt within days. The content of the pellets remains undisclosed and there are warning labels on the box to keep it away from children and pets. The toilet is intended mostly for disaster relief or camping. chemisan.com

The Sit-Squat Toilet

The Sit-Squat Toilet addresses a global range of defecation styles (there are more than you might think). By lifting and lowering the seat, the user can choose whether to sit or squat. The toilet was presented alongside copies of a self-published book by computer scientist and inventor Jonathan Işbit, *Nature Knows Best: Health Benefits of the Natural Squatting Position*. The book links seated defecation to a roster of health problems from appendicitis to colon cancer. Not suggested reading for typical Western bathroom visitors. sg_geocities.com/sitsquattoilet

The Peepoo Bag

The Peepoo Bag is a biodegradable plastic bag that has a minimal form—a narrow rectangle—to minimize cost. It's designed for Kenyan slums, where a common solution is the "flying toilet": "Go" inside a plastic bag, tie a knot, and throw it as far as possible. The Peepoo Bag has a less snazzy name and might be difficult to squat over due to its small size, but it's lined with urea, an organic compound that speeds the destruction of pathogens. After a month, it's safe to use as fertilizer, contents and all. peepoople.com

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Design by Numbers

In 1993, Tony Cunningham and Simon Alderson founded twentytwentyone, a design store that sources, produces, and sells modern furniture, lighting, and products from a converted stable building in London's trendy Islington neighborhood. Through their uniquely curated exhibitions they continue to make people aware of great design—modern, vintage, and contemporary.

What inspired you to open twentytwentyone?

Tony Cunningham: The inspiration was really just a love of modernism and mid-century design, which led to a passion and interest in contemporary design as well.

What is your background?

Simon Alderson: I was a landscape architect; Tony was working in a bank. We met through our design hobbies and it progressed from there.

What's best about your job?

TC: It's a really great industry. There are a lot of creative people to work

with, customers as well as suppliers and designers.

How do you define "good design"?

SA: If there were a simple formula, we'd have loads of design classics.
TC: It has to have a story or integrity to it—and there needs to be a thought process behind it that can stand the test of time.

Is there anything you are embarrassed to love?

SA: One person's kitsch is another's collectible.
TC: It's important that things don't always have to be by someone or have a label attached to them.



1

You curate exhibitions as well as source and sell products.

TC: It's valuable for bringing a particular company or designer to light. It was quite inspiring working with Jasper Morrison and Naoto Fukosawa for our *Super Normal* exhibition.



How has the market changed since you opened the store?

SA: People now understand or know certain designers and their work—like that of Charles and Ray Eames or George Nelson, designers who weren't really known in mainland Europe.

Are there any young designers you're watching?

SA: We did a project with a young group of designers called TEN and recently launched a range of products by them.



3

Why is London a good place for a design store?

TC: It's always been a hub for antiques and design worldwide and a lot of leading architects and designers are based here.

Is your home like your shop?

SA: It's a fusion, an interpretation. There are elements of things sold at twentytwentyone and others all mixed up together in a Victorian jumble. ■

Story by John Kachoyan
Portrait by Peter Marlow

1. Wrongwoods night table by Sebastian Wrong and Richard Woods for Established & Sons
2. Objects from the *Super Normal* exhibit

at twentytwentyone in 2006
3. Candleholder by Stephen Bretland for TEN
Available from twentytwentyone.com



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C

This month's collection of must-know modernist terms takes you from architecture's early Constructivist ideas to our carbon-neutral aspirations.

CAD

In the beginning—the 1970s—CAD was a computer-aided drafting program limited to creating two-dimensional drawings by highly skilled (and highly patient) designers, architects, and engineers, sans mouse. Today, CAD describes computer-aided design with a greatly expanded bag of tricks.

**Cantilever**

In contrast to post-and-lintel building, where a beam is supported at both ends, cantilever construction creates overhangs without external bracing. Cantilevered structures, such as the balconies of Frank Lloyd Wright's Fallingwater house, the most famous example of this building technique, rely on counterbalances for stability.

Carbon Neutral

Obtaining carbon neutrality means balancing the bad (such as fossil-fuel-consuming, pollutant-releasing cars and appliances) with the good (from green roofs to renewable energy to carbon credits). But some environmentalists argue that carbon offsetting is just a modern-day version of buying indulgences to absolve our sins. The ultimate goal: a zero-carbon footprint.

Case Study Houses

In 1945, *Arts & Architecture* magazine announced the Case Study House program, calling for designs utilizing "war-born techniques and materials best suited to the expression of man's life in the modern world." The results: 35 now-iconic homes and apartments by the likes of Neutra, Saarinen, and the Eameses, of which 25 were built. The last house was completed in 1965, but the designs still catch the eyes of buyers—including Pierre Koenig's House #21, which sold on the auction block in 2006 for almost \$3.2 million.

**Achille (1918-2002) and Pier Giacomo (1913-1968) Castiglioni**

Known for their inventive reinterpretations of both a tractor and a bike seat and exploration of materials and form, these Milanese architect brothers collaborated on design objects from 1944 until Pier Giacomo's premature death in 1968, after which Achille created classics on his own. Their purist yet playful designs are still produced by manufacturers from Alessi to Zanotta.

Antonio Citterio (b. 1950)

Though Antonio Citterio's curriculum vitae includes beds for B&B Italia, his prolificacy casts doubts on whether he has ever used one. The Italian architect and designer's work ranges from modular sofas to bathroom fixtures to Vitra's industrial plant in Germany. Citterio also sits on the Italian Design Council and teaches at Switzerland's Università della Svizzera Italiana.

CNC

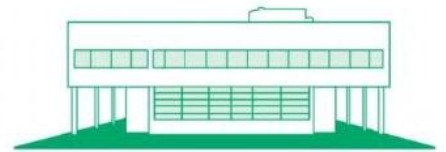
A computer numerically controlled (CNC) machine is the designer's sculptor. Following a computer pattern, it cuts, drills, and grinds away material to reveal heretofore-impossible forms more quickly and with more precision than that of the most skilled worker.

**Constructivism**

This 1920s Russian movement that spanned all facets of art—architecture, film, sculpture, and so on—was characterized by utopian ideas and an admiration for technology, functionalism, and industrial materials. Constructivists decried art for art's sake and sought a new visual order informed by the values of socialism and communism.

Cool Roofs

Cool roofs act like our polar ice caps: They reflect, rather than absorb, sunlight to prevent heat gain. The roofs can be planted as living roofs or coated with light-colored paint to keep things warm in the winter and comfortable in the summer, help save energy costs, and reduce the heat-island effect and greenhouse gas emissions.

**Le Corbusier (1887-1965)**

Charles-Édouard Jeanneret-Gris is the seminal 20th-century architect. Le Corbusier (after his maternal grandfather's name, Lécobésier) practically invented the International Style, propagated the brutalist style (after *béton brut*, or raw concrete), authored over 50 books and pamphlets, and even pioneered the purist style of painting.

Curtain Wall

Without curtain walls, developed by Chicago architect William Le Baron Jenney in the late 1800s, our glassy modern skylines would not be possible. A curtain wall is a non-load-bearing wall affixed to a self-supported building with mullions and muntins, providing wind resistance and weatherproofing. ■

Compiled by Miyoko Ohtake and Sonja Hall

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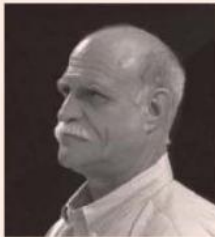


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An Introduction to Airport Design



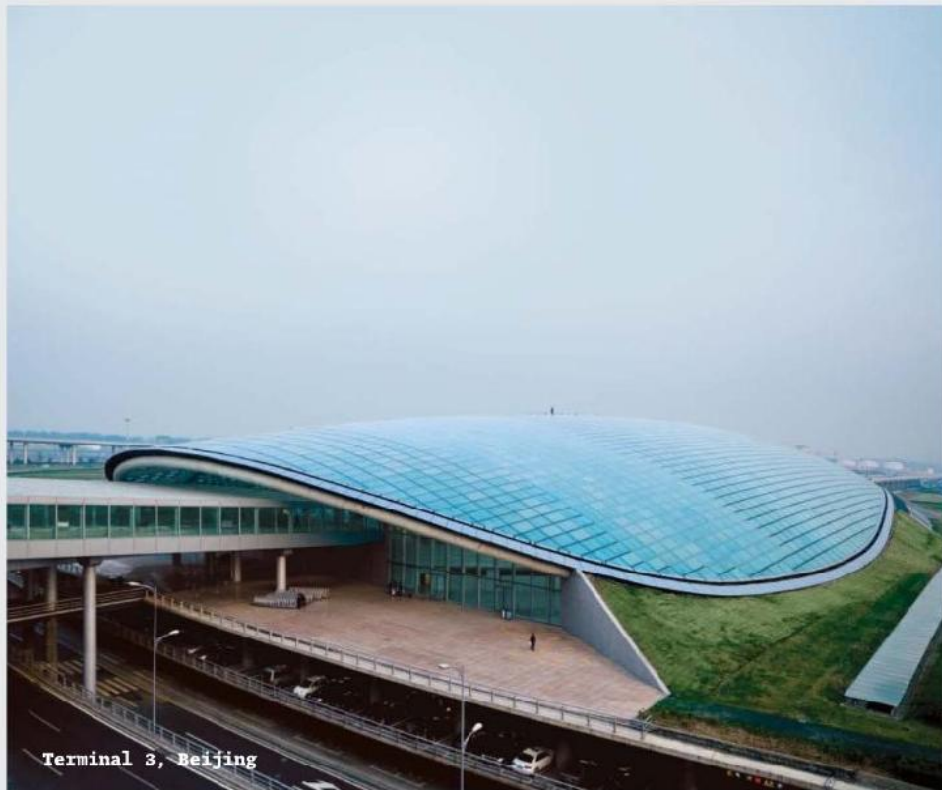
Carrasco International, Montevideo



TWA terminal, JFK Airport, New York City



Barajas Airport, Madrid



Terminal 3, Beijing

Story by Tom Downs

Travel in Your Daily Life:
Airports run on a constant stream of data. Here are some facts and figures from the passenger side.

As anyone who has been to Peru, or Bali, or Timbuktu can tell you, travel is not merely the experience of going somewhere. Travel design must convey a complex message: of place, of pleasure, of international exchange. Suitcases, boarding gates, and airport concourses are all designed to serve a necessary purpose while saying something positive about travelers and the places they visit.

Terminals are the Taj Mahals of travel design. The best are gateways to optimistic futures. Like a cathedral, the terminal's colossal concourse inspires a feeling of exaltation before sending you on your way. It is a locus of constant motion, and yet the traveler is encouraged to pause for a plate of raw oysters or a relaxing cocktail, or to sit on a comfortable bench and gape at the terminal's celestial ceiling, upon which the cosmos have been painted. The traveler needn't take notice of the building's true genius: its immensely intricate network of invisible thoroughfares and jetsways spanning the distance from waiting gates to take-off.

At the dawn of the jet age, in the late 1950s, airports began to assume a majestic scale, as if to affirm their new position as the world's primary gateways. Building an airport was—and still is—an act of optimism and modernity, and mid-century designs reflected that. The symbolism of flight and movement as metaphors for human progress became almost as important as the logistical concern for getting greater numbers of people on and off planes.

Eero Saarinen's luxurious TWA terminal at JFK Airport in New York City perfectly embodies mid-century dynamism. Its graceful roof reaches outward like the stretched wings of a gliding bird. Inside, its sweeping, curved lines, shafts of light, and free-flowing spaces are all carefully designed not just to suggest fluid movement but to churn foot traffic in and out.

The rapid acceleration of global exchange in the 1990s inspired a new generation of airports, many in Asia, to welcome and dazzle world travelers. Bold futuristic styles exploit extrava-

gant building shapes made possible by advances in engineering. Near Seoul, Korea, Incheon International's main passenger terminal is an amorphous beauty resembling a metallic jellyfish from outer space. Beijing's striking new Terminal 3 projects a similar intergalactic confidence, at least when viewed from the air at night. The forthcoming terminal at Carrasco International in Montevideo, Uruguay, is a sleekly stylized update of the old flying saucer concept. All of these airports beg to be taken as messages from the future, reflecting upon the desires and intentions of the people who built them and shaping the impressions of the millions who pass through.

A more welcoming approach can be found in Richard Rogers's exuberant interiors for the new Terminal 4 at Madrid's Barajas Airport. The terminal is structurally familiar, but it is executed with a refreshing warmth and flair. There is nothing revolutionary in the terminal's effective use of wood or in its vibrant, Almodóvar-esque color scheme, but in the context of an airport it feels decidedly new. Here, the intent is to ease the transition from the air to the actual place.

There will never be a final word on airport design, as airports are in a constant state of flux. New terminals are built in response to new complications, such as increased traffic and heightened security. Old terminals, no matter how beautiful, are continually modified. "To design a terminal, you have to think ahead," says Ripley Rasmus, a design principal for HOK, who is currently involved in the new Indianapolis airport, the first new airport to be built in the United States since September 11, 2001. "But on a certain level, all airports are construction zones." ▶



Incheon International, Seoul

Photos by Ezra Stoller/Esto (TWA terminal), Richard Bryant/Arcaid.co.uk (Barajas), Michael Weber (Terminal 3), Marc Corritsen (Incheon), Rendering courtesy Rafael Viñoly Architects (Carrasco)

❶ In 2008, over 25 million passengers flew into and out of Chicago's O'Hare International Airport.

❷ The world's busiest airport is Hartsfield-Jackson Atlanta, with 32.8 million passenger arrivals and departures in 2008.

Georgia's Savannah-Hilton Head Airport had 742,000 passengers in 2008.

Gates of Heaven

Effective airport designs are often underappreciated, as it is easy to take them for granted when things go smoothly. You are comfortable, you find what you need, and you are not bored out of your skull. The best airports get the small things right in a big way.



Changi Airport, Singapore

Best International:

Changi Airport, Singapore

Splashier airports attract aerial photographers in droves, but Changi makes no such grand architectural statement. Instead, it woos the common traveler who may be stuck here for a few hours. It is not a hermetically sealed purgatory, thanks to a straightforward design that incorporates open-air spaces, including rooftop terraces and an outdoor swimming pool. Its atrium-like terminals are lush with indoor tropical gardens that exhibit botanical thoughtfulness. Admittedly, the man-made waterfall does approach Las Vegas standards of excess—if you can build Paris in the desert, why not put a jungle in an airport? Ultimately, however, the vines, tasteful wood trim, and warm tones help offset the coldness commonly found in international hubs. A 24-hour cinema, spa, showers, children's play areas, and free Internet service provide the means to kill time or freshen up before the next leg of your trip.

Best in the United States:

San Francisco International Terminal

SFO makes a big impression on those approaching by car or aboard the airport's nifty AirTrains. The terminal elevates expectations with its sweeping, winglike roof and custom lettering oozing cosmopolitan style. The feeling doesn't dissipate indoors, either. The concourse is a light and airy space—if a bit oversized for current traffic levels—that hums quietly and instills confidence and calm in the traveler. International food vendors afford nontravelers quality good-bye time; security checks operate smoothly; and there are no pretzel-like corridors to get lost in. Waylaid travelers can busy themselves with an aquarium, an aviation museum, thoughtful art and culture exhibits, spa treatments, quality restaurants, and wireless Internet. Convenient metro rail services connect the terminal to the city. ▶



San Francisco International



San Francisco International

Photos by Tim Griffith/SOM (Changi), Timothy Hursley/SOM (San Francisco)

ⓐ A Boeing 747 burns almost 4,000 gallons of jet fuel per hour while in flight. In a typical flight from San Francisco to Tokyo, that adds up to 45,000 gallons, one way.

ⓑ The Airbus A380, which began service in 2007, is the largest passenger plane ever built. It can seat 525 passengers (in three classes) or up to 853 (all economy class).

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Terminal Illness

The challenge for airport designers is to consider the complex function of an airport and then cap it off with some truly striking architecture. Most airports get at least some of it right. Some get all of it wrong, or fail miserably in key respects.



Heathrow International, London

Worst International:

Heathrow International, London

Heathrow is famously confusing and perhaps an easy target for airport complaints. Passengers traveling through Heathrow's attractive new Terminal 5 will notice much-needed improvements, but overall the airport lacks a cohesive plan and is woefully inadequate for the number of passengers coming and going. (Airport management admits Heathrow can comfortably serve 45 million passengers annually, when in fact more than 65 million people pass through each year.) In older terminals, signs are lost behind support structures and construction scaffolding, and in some cases they steer you in the wrong direction (and suspiciously through the duty-free shops). Security bottlenecks and interminable check-in lines break the flow at every turn. And an endless series of drab hallways hook and crook between connecting flights. Another new terminal is in the works, and is badly needed. Heathrow's renaissance is still a few years off.

Worst in the United States:

Los Angeles International

Los Angeles is the entertainment capital of the world? You wouldn't know it at the Los Angeles International Airport, where there's nothing interesting to do to kill time during a layover. Like Heathrow, LAX suffers from a half century of insufficient and clumsy expansion. It is best described as a collection of drab terminals connected by a traffic jam, which starts out on I-405 and coagulates on a circular drive that loops around the Landmark Theme Building. (The Theme Building, looking like something a 1950s sci-fi set designer dreamed up, is LAX's only architectural positive.) The terminals are painfully overcrowded and seating is limited—likely as not, you'll wait for your flight seated on a suitcase or the floor. Clear signage and amenities are scarce. The crying shame of it all is this is a primary gateway to Asia and the Middle East, with an international cast of characters strolling through its portals. The scene ought to be inspired and dynamic, rather than stressful and depressing. ▶



Los Angeles International

Photos by Morley von Sternberg (Heathrow), Dave Lauridsen (Los Angeles)

Ⓜ In 1958, Dallas's Love Field became the first airport to have a moving sidewalk. But the concept was hardly new: The first

moving sidewalk appeared at the Chicago World's Columbian Exhibition in 1893.

Ⓜ Before 1972, the FAA did not require security checks with metal detectors.



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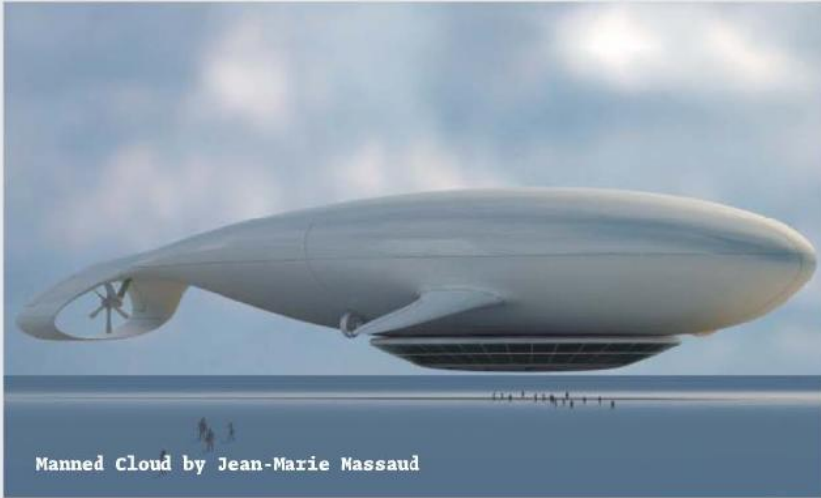
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Manned Cloud by Jean-Marie Massaud

A century ago giant airships—blimps and zeppelins and such—were considered the future of air transport, but with their safety called into question by the *Hindenburg* disaster and the increased reliability of airplanes, they were quickly reduced to quaint novelties floating over sports stadiums. Thanks to the cost of fuel and growing concern for the environment, however, the airship may be primed for a comeback.

Airships are far slower than jets—generally reaching speeds of 100 miles per hour—but they are also far more fuel efficient. Unlike trains and cars, they require little infrastructure; new models can land on water and get to remote places without the need for roads or rails. They can carry heavier loads than planes and move faster than ships.

Several companies, including Boeing, are taking a serious interest. The impetus is not necessarily out of an ecological concern (Boeing's forthcoming airship, the SkyHook, is targeted for oil-exploration firms), but the concept is catching on for broader applications.

The Washington-based Millennium Airship Inc.'s SkyFreighter, like the

Boeing model, is geared for heavy lifting, though it has no Chinook rotors and could conceivably be modified for tourism. Aeros Corp., in California, is already targeting the travel industry, developing its buoyant AerosCraft for long, luxurious voyages, with a cabin five times larger than that of a 747.

Naturally, the slow travel movement is keeping a close eye on airship developments. The British World SkyCat Ltd. has already carried sightseers around London, and similar dirigible day trips are in the works for Monterey Bay in California. It's still hard to imagine daily airship departures for the 24-hour flight from New York to Los Angeles. But if travelers take to these unusual, slow-moving flying machines, pragmatic use of airships may become more viable—and even common.

The Future of Travel

Richard Spencer, principal, aviation and transport designer, HOK
 "Sustainability and energy efficiency are extremely important. We're already seeing a trend of pushing cars farther away from the terminals and improving access to public transit with better rail links and easy-to-use connections. Quieter airplanes make it possible to close the distance between city and airport, which will cut down transit times."

Adam Wells, design director, Virgin America

"There's so much potential to improve airline travel in so many ways, and we've only just begun. We have the opportunity to make travel entertaining and pleasurable instead of stressful and tiresome. We will focus on producing something more ethereal than just products or environments: create a better experience, deliver a sense of freedom that was previously unavailable to all but the wealthiest of travelers."

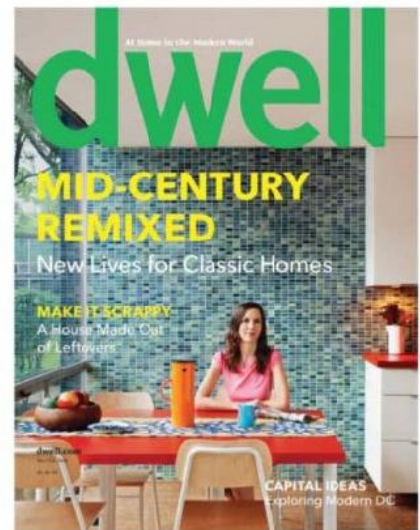
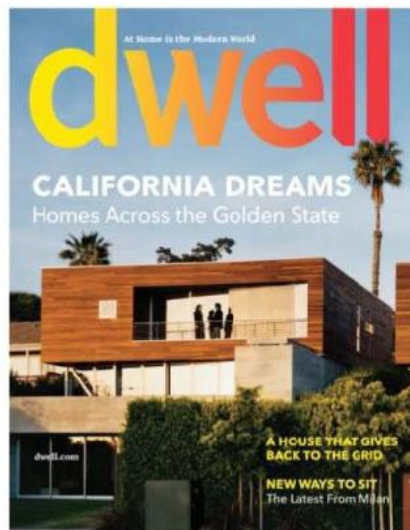
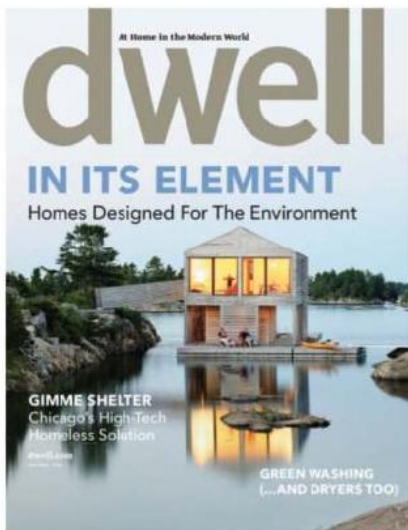
Jim Starry, atmospheric research scientist and founder of Starrport Corp.

"We have to reconsider the basic structure of airports. If we land planes on an incline to assist in deceleration and have runways end on top of the terminals to eliminate the need for taxiing, we can save billions of gallons of fuel each day. It's not that radical an idea. We can utilize the concept to make airports more efficient." ▶

⑦ Denver International Airport covers 53 square miles, making it the largest commercial airport in the U.S. One of DIA's runways is more than three miles long.

⑧ LSG Sky Chefs, the world's largest provider of in-flight meals, partners with more than 300 airlines worldwide and produces around 418 million airline meals a year.

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Bookshelf

Airports: A Century of Architecture

Hugh Pearman, Harry N. Abrams, 2004
This book offers a sharp and thoughtful overview of the architecture, style, and brimming optimism of the age of flight, with highly evocative visual content.

Building for Air Travel: Architecture and Design for Commercial Aviation

John Zukowsky, editor, Prestel, 1996
For this beautifully illustrated book, Zukowsky pulls together essays by an international group of writers who explore the architecture and style of airports and their influence on architecture in general.

Eero Saarinen

Jayne Merkel, Phaidon Press, 2005
Merkel accompanies beautiful large-format photographs with insightful essays on one of the 20th century's most influential architects. Among the highlights, of course, is a lengthy chapter on airports, including the Saarinen-designed Washington Dulles International Airport and the TWA terminal at JFK International Airport in New York City.

The Modern Airport Terminal: New Approaches to Airport Architecture

Brian Edwards, Taylor & Francis, 2005
This elegant and thorough book examines the logistical and contextual considerations that must be factored in to any designer's planning process when building an airport.

Naked Airport: A Cultural History of the World's Most Revolutionary Structure

Alastair Gordon, University of Chicago Press, 2008
Gordon is an engaging historian who aptly covers the growth, style, and above all the culture of air travel, during the decades before shoeless security gates and three-ounce toiletries in plastic baggies.

Click on It

Ask the Pilot

A weekly column from Patrick Smith, an opinionated pilot covering everything from airport security to economy-class ergonomics.
dir.salon.com/topics/ask_the_pilot

Aviation History Online Museum

A fanatical catalog of historic planes, tracing back to George Clayley's 1849 "Boy Carrier."
aviation-history.com

National Air and Space Museum

The next best thing to visiting the museum itself is perusing its site, which offers the latest aeronautic news and historical stories.
nasm.si.edu

Passenger Terminal Today

This site posts late-breaking airport news updated frequently.
passengerterminaltoday.com

World Airport Guide

An easy-to-use reference that's useful for traveling through unfamiliar airports.
worldairportguide.com

Big Words

Airside: The area of an airport open only to flight crews, airport employees, and ticketed passengers.

Air-Traffic Control (ATC): Remember Lloyd Bridges' character in the movie *Airplane!*? He was ATC, directing planes on the runways and in the air.

Apron: The part of a tarmac where planes load and unload.

Autogyro: A nifty one- or two-person aircraft that looks like a rinky-dink helicopter.

Backscatter X-ray: Not as repulsive as it sounds, this is a high-resolution scanner that can detect hidden weapons and explosives on passengers.

Ballistic nylon: An uncommonly tough and durable fabric that is sometimes used in travel luggage. Also used in bulletproof vests.

Deadhead: The anti-payload. In other words, a passenger who flies for free. Not necessarily into hippie jam sessions.

Dingible: A rigid, lighter-than-air airship, with propellers and rudders. Visual cue: Hindenburg, before the explosion.

Flight information display system: Fancy name for those terminal monitors providing flight status and times at the airport.

Ground control: If you see a luggage cart crash into a fuel truck on the tarmac, blame these guys. They're supposed to be directing traffic on the ground.

Heavy: A noun, in air-traffic-controller slang, for a wide-body jumbo jet, such as a 747.

Landside: The area of an airport that is open to the public.

LIFO: "Last in, first out." The prevailing system for luggage intake and outtake. In other words, dutifully check in your bags two hours before your flight and the airline will reward you by making you wait the longest at the luggage carousel.

Payload: As far as the airlines are concerned, you and your luggage are payload, along with anything else carried on a flight for profit.

Puddle jumper: A commuter flight, spanning a short distance, as opposed to a transoceanic flight.

Sniffer: A portable chemistry lab used by airport security to detect explosive chemicals; a sniffer dog does the same for contraband and innocent crotchies.

Visual Approach Slope Indicator (VASI): The lights that line an airport runway to assist landing at night.

Zulu time: Pilot-speak for UTC (Universal Time Coordinated), the standard time used in all flight operations worldwide. So, no, time-zone confusion is not the cause of flight delays. ■■■

© Architect Rem Koolhaas predicts that airports are "on the way to replacing the city." Mega-airport projects in Dubai, Thailand, and Ireland resemble city-states,

with housing, office towers, entertainment venues, factories, warehouses, and convenient transit to the terminals.



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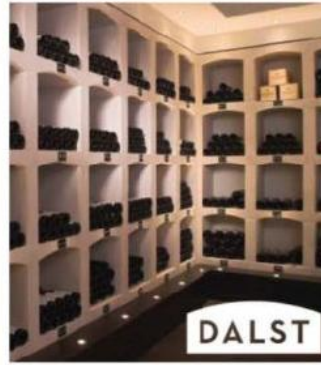
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Shown: *Zonix Ceiling Fan* by Fanimation.

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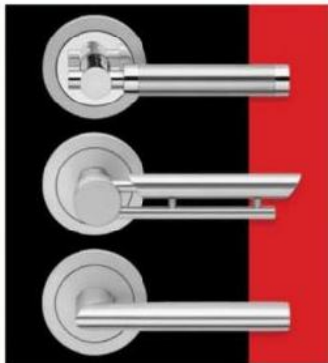
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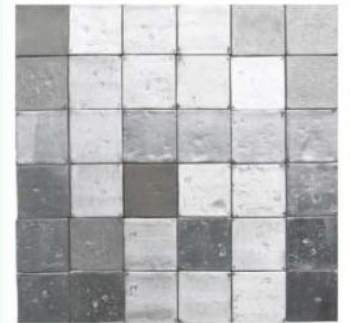
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The Sonia Versatile Collection for the bath offers numerous mix-and-match options and is created by pairing a frame with a console and countertop. The console box units are composed of multilayer, 100 percent water-resistant, marine-grade wood that can be paired with glass panels available in numerous colors or a graphic motif.

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Check out all the new American Artisan looks at an Ethan Allen Design Center or online at the all-new ethanallen.com.

ETHAN ALLEN

Shown: The X-Table (from Ethan Allen's American Artisan collection).

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flyingbeds.com
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sound insulation system
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quietsolution.com
EcoEarth recycled rubber
from Task Floors, Inc.
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90 Compound Addition

Office of Hadley + Peter
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Michael Barrig General
Contracting
Tel: 310-475-2030
Custom mahogany interior
doors designed by Office of
Hadley + Peter Arnold and
fabricated by Real Door Inc.
realdoorinc.com
Custom mahogany exterior
doors designed by Office
of Hadley + Peter Arnold,
fabricated by Larry Katz
and Alex Katz, Coast Door
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farrand_art@yahoo.com
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Mason David Guerrero,
Guerrero Masonry
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Kyocera 2.4-kilowatt photo-
voltaic panels by Sunnyboy
Inverter Solar Integrated
Technologies
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98 Orchard Jam

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John Scott Architect
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Kitchen cabinets, shelving,
wardrobes, bed base, and
other joinery by Huib Pronk,
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Guitars custom-made to
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106 Concepts

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epa.gov/ebtpages/wastes.html
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Forgetfulness
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The SitSquat toilet
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Millennium Airship Inc.
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Aeros Corp.
aerosml.com
Starport Corp.
starportcorp.com

136 Finishing Touch

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of Shands Studio
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Work 'n' Fold

If space is sparse, a multipurpose plan delivers more design for your dollar. When architect Barbara Shands renovated the ground level of her San Francisco home, keeping the garage and creating a new 300-square-foot area, she designed it to do double duty as both office and guest room.

The pivotal element of the renovation is the built-in bed, which hinges down to create instant sleeping quarters and folds seamlessly back in

place when Shands or her husband put in an at-home 9-to-5.

Shands designed the cabinets, which are wired and ready to support an entertainment system, then added the Sico sleeper, which she found after searching for a fold-down bed that didn't require a cabinetmaker's assistance to assemble—just to bolt it in place.

If there were a minifridge, they would never need to leave. ■

Story by Miyoko Ohtake
Photo by Sharon Risedorph

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