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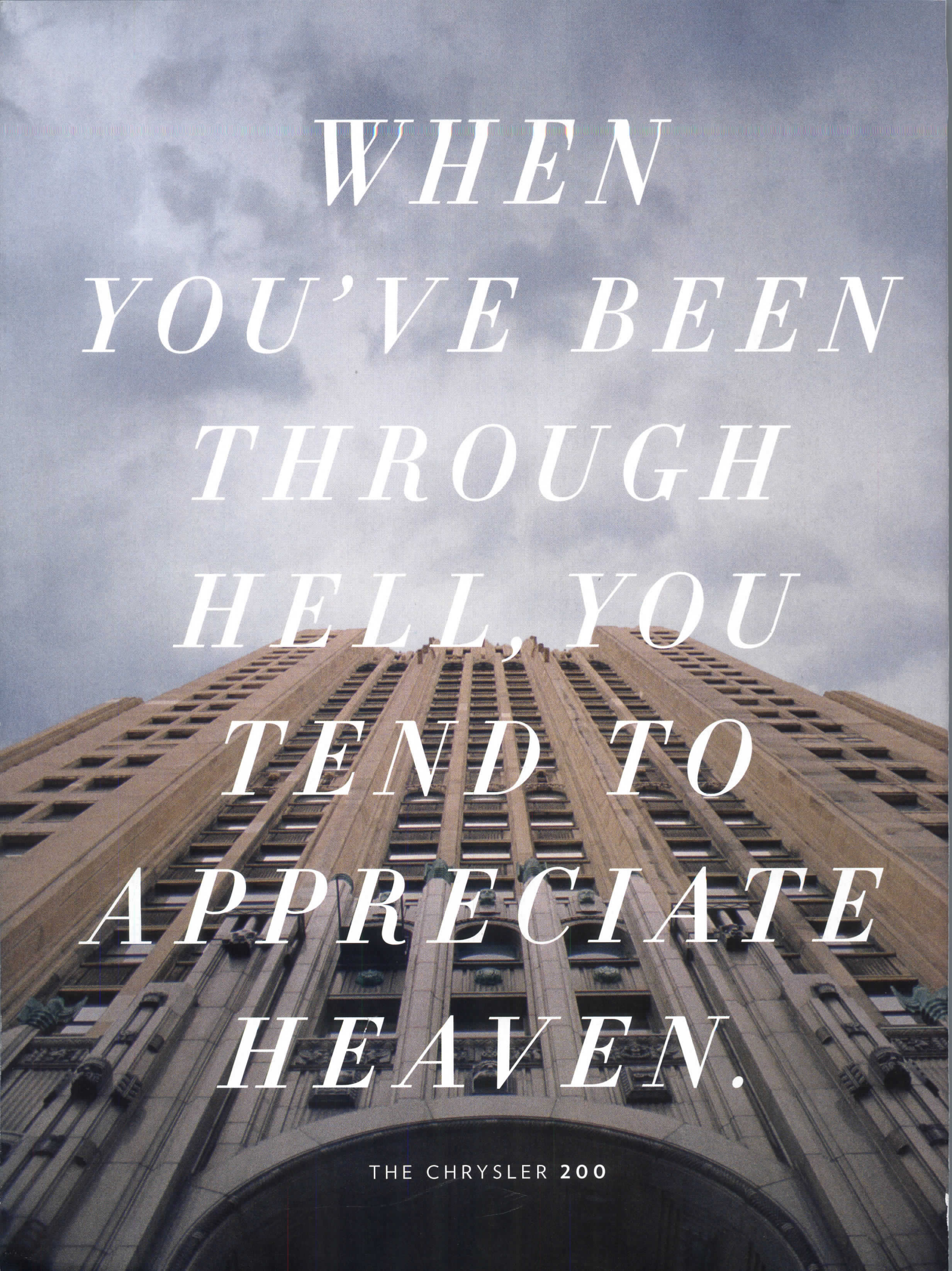
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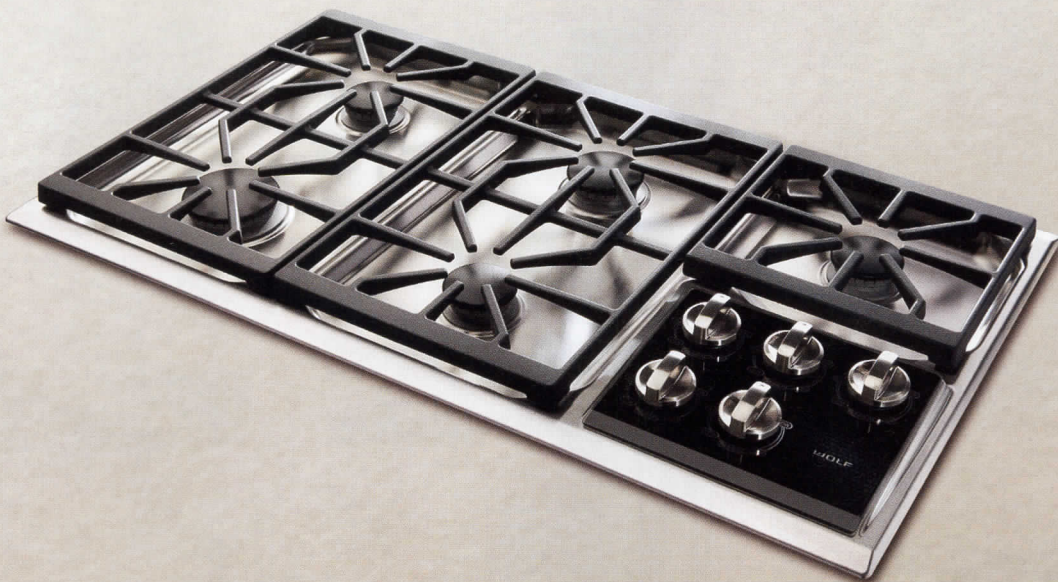


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BEFORE MAKEOVER



DURING MAKEOVER



Together with Room & Board, Dwell scoured the country for a living room deserving of a modern rejuvenation. Stories of design-related distress, haggard hand-me-downs and forlorn furnishings flooded into our inboxes. After reading hundreds of such tales, we happened upon Shira, a midwife, her husband Adam, a farmer, and their daughter, Emuna. They'd recently moved into their first home, and were in need of our helping hands.

Fast forward to a snowy day in February, when a crew comprised of Room & Board visual specialists, delivery associates, and a Dwell staffer rolled up their sleeves and helped place \$10,000 worth of furnishings in Shira's home.

"For a long time we hadn't invested in our living space, and it's been really exciting to start," says Shira, who'd lived for years in a yurt on Adam's farm. Their new house, located outside Seattle, boasted a bright, earthy kitchen and den, but the living room was an empty and underutilized expanse dominated by "Goldie," a brazenly gold velvet couch. "Everything in our home has been gifted to us," says Shira, explaining how Goldie came to survive the sojourn from yurt to house (basically, they were stuck with it until something better came along). But with Room & Board on the case, Shira and Adam were finally able to say good-bye to Goldie. In its place, Room & Board furnished the room with pieces sure to be passed down to happy family members for generations to come.

"We wanted furniture that was comfortable, classic, familiar," explains Shira. "Cozy, with character and style." No problem for the Room & Board team. They set to work, and filled the spacious living room with lively and tailored pieces, using an antique screen already in the room as the anchor for a soft gray couch, a velvet rocker, two cheerful yellow chairs and a rounded coffee table. Adam's favorite piece, a large cherry credenza, was added to one end of the room to create a potential dining area. The goal? To achieve a feeling of nature-inspired sophistication while addressing the need for a toddler-safe zone, through the deft use of varied textures, soft fabrics, rounded edges, and vibrant accent hues. One drab chandelier swapped out for an elegant drum shade, plenty of plush pillows picked out and plumped, and framed family photos placed on the walls were the final touches.

The end result is a living room coaxed from blank canvas to cozy family hangout. It just goes to show—there's always Room for Improvement.



ROOM & BOARD AND DWELL PRESENT

ROOM FOR IMPROVEMENT

PHOTOS: PHILIP NEWTON



AFTER MAKEOVER

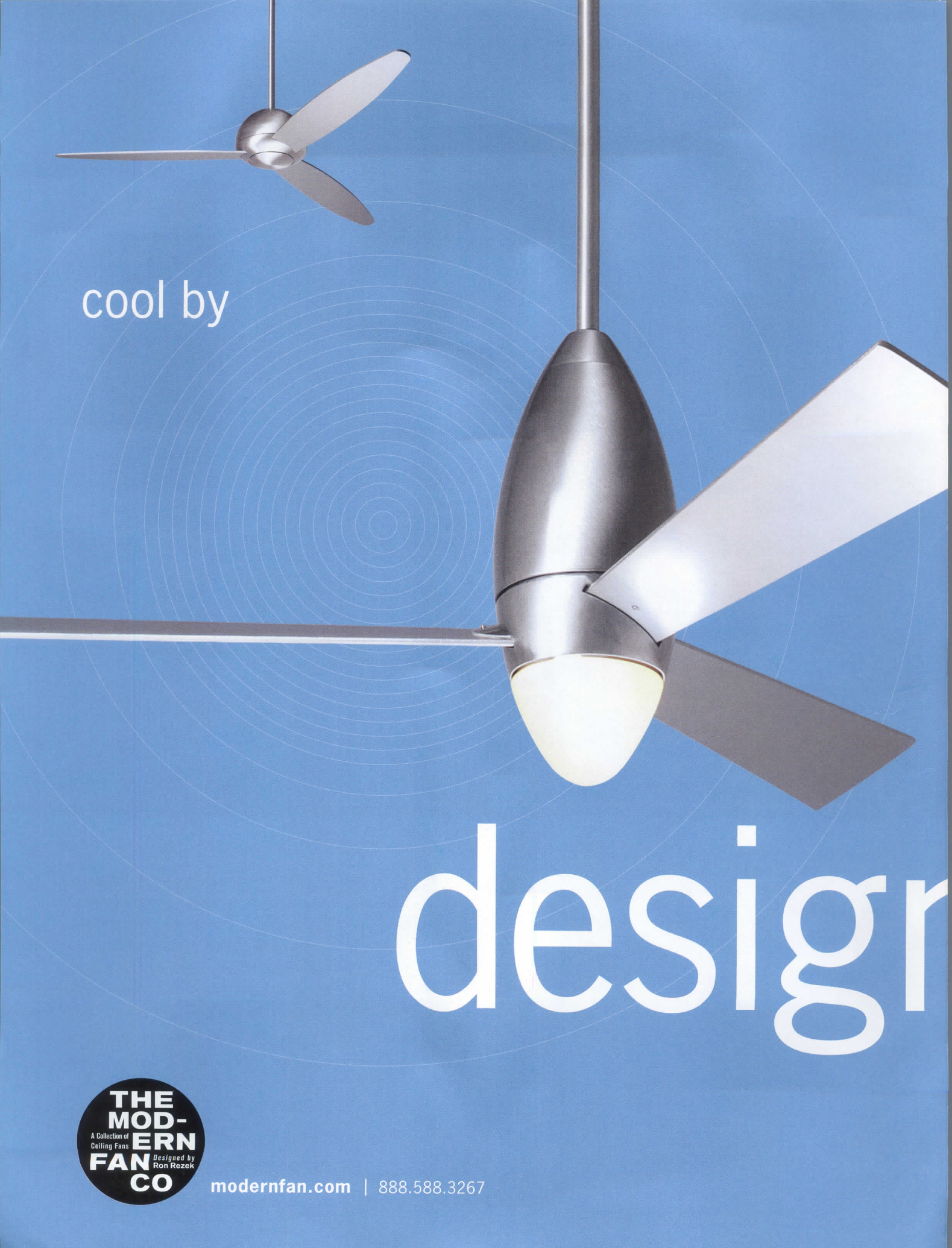


Shira Jacobs entered Room for Improvement, a design contest, hoping to transform the bare living room of her new home into the modern space of her dreams. To Shira's surprise she won, and Room & Board stepped in to create a sophisticated, family-friendly gathering spot fit for her husband, daughter, and their many friends and family. **Mission accomplished.**

To see more images of the makeover, head to roomandboard.com/shira-livingroom or dwell.com/shira-livingroom-makeover.

Watch the transformation unfold in this behind-the-scenes video.

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The image features two modern ceiling fans against a solid blue background. The fan in the foreground is a sleek, dark-colored model with a bullet-shaped motor housing and a glowing white light fixture at the bottom. It has three long, thin blades. The fan in the background is a smaller, silver-colored model with three standard blades. Concentric white circles are centered behind the fans, creating a ripple effect that suggests airflow. The text "cool by" is positioned to the left of the foreground fan, and "design" is at the bottom right.

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Playtime!

July/August 2011

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Editor's Note

Dwellings

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Something for Nothing

To promote the potential of aluminum, the Eames Office invented the solar Do-Nothing Machine—an ode to idleness-as-inspiration that still inspires today as it did a half-century ago.

Story by **Jordan Kushins**

88

Kids & Play

Who says parents just don't understand? These seven projects—hanging beds, indoor slides, and all—prove that adults can be completely tuned in to the desires of their fun-loving children.

Story by **Jaime Gross and Jordan Kushins**

98

A Place to Stand

When Kiwi architect Amanda Yates designed a home for her parents, her vision of the modernist-cum-Maori domicile extended well beyond her parents' immediate needs. With a child and partner of her own, Yates aimed to create a home to suit the whole family.

Story by **Jeremy Hansen**

Photos by **Matthew Williams**

108

Family Matters

Structural engineer Jawed Umerani teamed up with his coworkers at Bohlin Cywinski Jackson—with whom he has made many an Apple store stand—to craft a suburban home ideal for family gatherings.

Story by **Lydia Lee**

Photos by **Justin Fantl**



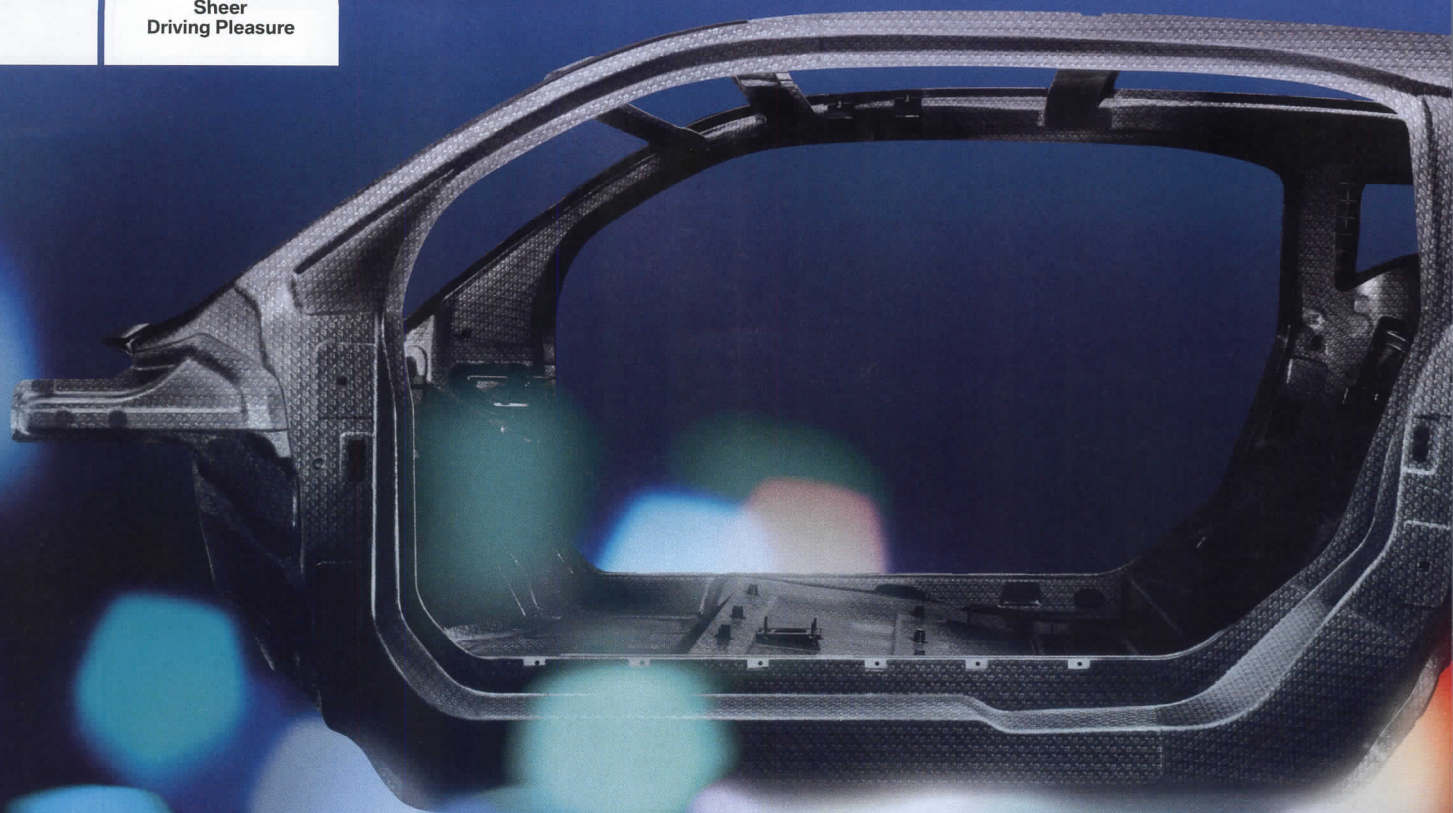
Cover: Tokatea, p. 98
Maramaratotara Bay, New Zealand
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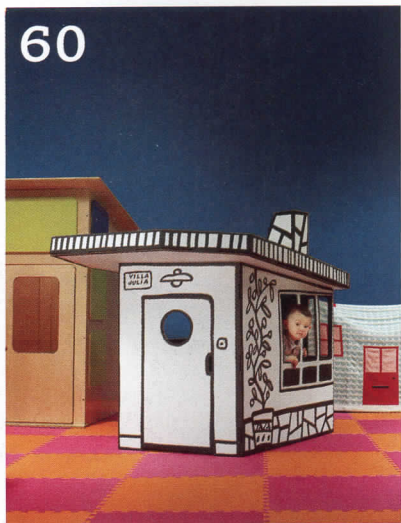
— Leonardo da Vinci

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“We have three kids and it’s craziness. And we’ve realized that’s what it needs to be. We’ve learned you can live in the eye of a tornado and everything can be okay.” —*John Tong*

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In the Modern World

We share the designs that make us feel young again, from kids having a blast in Mikiko Endo’s T-shirt tents to high school students crafting modern chicken coops.

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My House

In a formerly decrepit dairy, Toronto architect and diehard DIYer John Tong carved out a flexible and comfortable home for his wife and kids.

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Dwell Reports: Playhouses

Do all play structures lead to structured play? Find out as we (with the help of Dwell’s next of kin) put five modern playhouses to the test.

64

Off the Grid

Talk about a family heirloom! David and Mayuko Lai created their own multifaceted family jewel: a sustainable home to be inherited and inhabited by generation after generation.

72

Outside

Forgoing bright and busy for a more subdued palette, landscape architect Eric Blasen fashioned a four-tiered San Francisco backyard play space complete with concrete slide, sandbox, and garden.

76

Profile

“Perfection is macho and boring,” declares Berlin-based Dutch designer Hella Jongerius, whose own designs veer toward the artfully flawed, the unexpected, and the handmade.



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Design Finder

Through collaborations with indigenous artisans and his shop blackbox, industrial designer Gustavo Fricke is helping rein-vigorate Oaxaca’s design and craft communities one piece at a time.

122

Restaurant Design 101

If you’re the sort of customer who cares as much about your favorite haunt’s ambience as its étouffée, then flip straight to this guide on what separates fine dining from fine design.

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Sourcing

You’ve gotta have it—check out our Sourcing page for how to get it.

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Finishing Touch

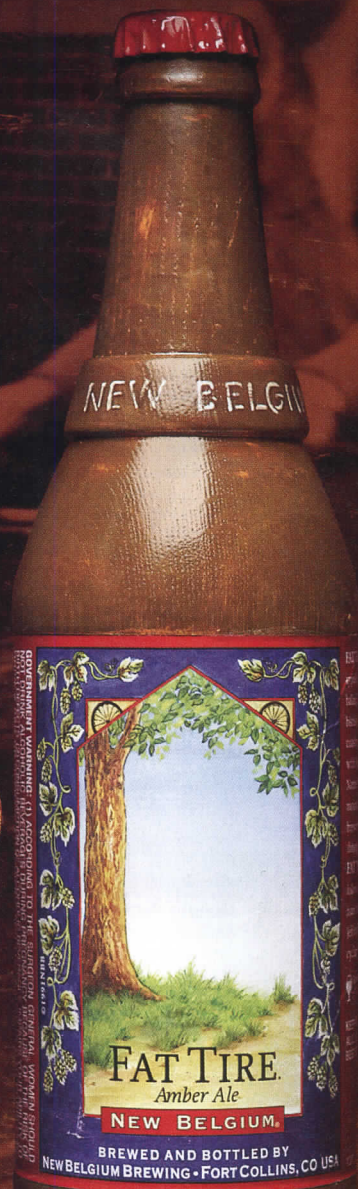
Winding from ground floor to roof deck, a multihued spiral staircase provides the residents of this west London home with a whimsical way from A to B.

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Good Bones

As I reach my mid-thirties a pronounced affliction has beset the living spaces of many of my acquaintances. No longer tidy temples of personal tastes, these rooms have given way to the tidal flow of toddler tackle. Robust and colorful plastic things push the furniture to the edges—if indeed it remains at all. Some homes are in fact closer to some kind of injection-molded-plastic theme park, the lower regions of their domestic landscape playing host to configurations of Princess Pony Land, Dinosaurworld, Tiny Tinkers Toy Train Town, and the like. Though they may cause the passing visitor like me mild distress, these are, of course, welcome and wonderful impositions on interior perfection. After all, one of the most important roles a home can play is that of incubator—a container in which to grow a family.

There are multitudes of factors that drive the way our buildings are shaped, but with most architecture, all too often the numbers dictate the design. Commercial construction hones in on an architectural mean—ensuring a building's viability will remain constant from one buyer to the next—by making the safest possible choices. Unless you're a genius like Eero Saarinen or Marcel Breuer, designing with Everyman in mind has a middling result at best. With that approach, designing for a family simply becomes a matter of how many bedrooms you'll need. I don't know about you, but I don't tend to think of myself as simply "Bedroom #2."

Of course we can buy the off-the-shelf "container" and live perfectly wonderful lives. I grew up in a house that started out on the same drafting table as every other house in the neighborhood and turned out okay. But architecture—even middling architecture—does play a constant contextual role in our lives. Good architecture should both serve and delight.

When it comes to service, the design phase in which architects elicit their clients' needs, desires, likes, and dislikes is called "drafting a program." Whenever I visit a home that ends up in the pages of the magazine,

I always inquire after the program—it's invariably the most crucial aspect of the story. The program should, and usually does, play a role in every design decision that's made from that point on. In the case of the homes published in this issue, the programs revolve heavily around the notion of family—from kids and parents to grandparents and visiting relatives. In New Zealand, we visit a hillside home that Amanda Yates designed for her parents to enjoy their retirement in while also serving as a beach retreat for generations to come ("A Place to Stand," page 98). In Los Altos, California, Bohlin Cywinski Jackson designed a home around a central courtyard that allows the residents to host large family gatherings without ever feeling at a loss for space, simultaneously providing places for private moments without being disconnected from the group ("Family Matters," page 108).

Whether or not a building manages to delight is more subjective—I doubt the designer of even the most horrifying subdivision homes sets out with the objective of repulsion. In the projects featured throughout this issue, delight comes in the form of design's lighthearted, playful side. Architecture is all around us; we might as well have a little more fun with it. So if you prefer your living spaces decked out with swings, ladders, slides, and secret cubbies, you'd do well to start out with "Kids & Play" (Concepts, page 88).

Houses may be made of glass, bricks, and mortar, just as we are made from blood, organs, and bones, but the materials mean nothing when it comes to the concepts they represent: home and family. The two are inextricably linked—think of the house you grew up in without the smell of mom's cooking or dad's tool bench and it's not quite home. So the homes in this issue—plastic playthings and all—are special indeed. Their designs amplify, channel, and celebrate the correlation between living space and loved ones—as important a role as any for architecture to play. ■■■

Sam Grawe, Editor-in-Chief

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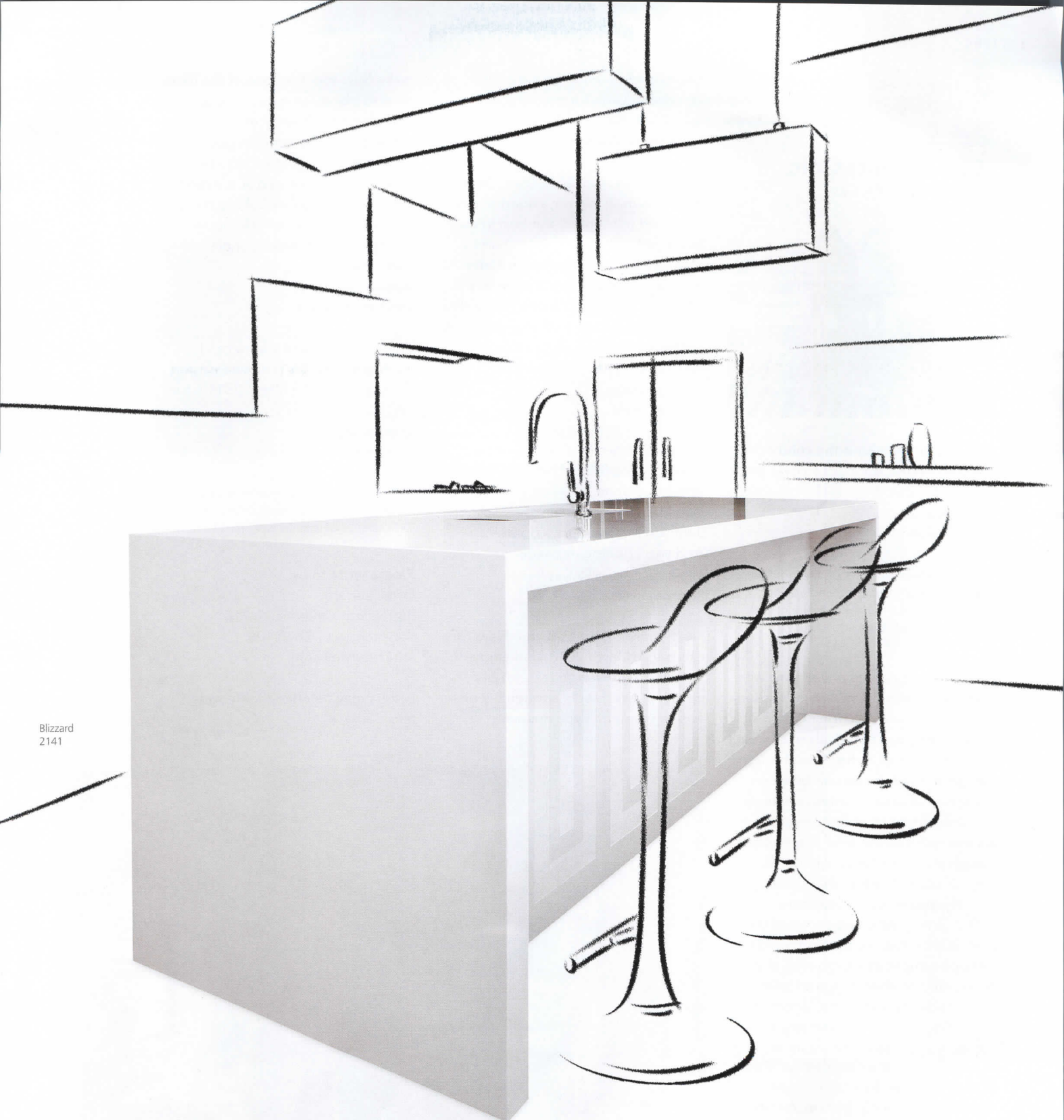
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Where can I purchase the child's chair featured on the April 2011 cover and in "Fine Finnish"?

Shelly Weissler
Sent via email

Editors' Note: The chair is the Tripp Trapp by Stokke (stokke.com) and adjusts to accommodate the child as she grows from an infant to an adult.

Over the past couple of years my wife and I have become avid Dwell readers. Not only do we subscribe to the magazine, but also to the ideals of compact modern living, of better lives through design, of the intersection between the luxury of urban contemporaneity and the middle-class family—in short, we subscribe to the kind of ambitious, resourceful, counter-conventional, edgy, inspiring design that Dwell proudly presents and promotes.

That is why, when we received the April 2011 issue, we both groaned in disappointment as we glanced at the cover. We breathed a sigh of relief once inside the magazine, discovering interesting and semi-interesting stories, but were dumbfounded again as we came upon the cover story ("Fine Finnish"). Clutter in a field of white. The opposite of minimalism. A complete lack of architecture, lack of definition, lack of hierarchy, lack of design. With so many great projects in our colorful world today, with so much rich, thought-through design living in the shadows, why waste

pages and attention on a glorified discount Swedish furniture ad?

Jonathan Aprati
North Haven, Connecticut

I enjoyed the April 2011 Dwell Reports about chairs. It is always good to see the world reinvented, but best in class, to me, will remain the Arco chair by Mario and Claudio Bellini for Heller. It works equally well as a chair to put a booster seat on for a one-year-old as a comfortable stop for the grandfather.

The Arco chair is an essential element at any family gathering.

Steve Goodman
Houston, Texas

I was in stitches (and tears) reading the Essay (April 2011), a fictional email exchange between architect Dan Maginn and his grandiose client Johnson M. Grapejus. Adorable. And yes, I got the message.

Virginia de Oliveira-Alves
Sent via email

I was thrilled to pick up your New York City issue (March 2011) and enjoyed so many of its design features but cannot stress deeply enough my disappointment that you managed to

make New York City, one of the most diverse places on earth, look almost entirely white. A white man reclines in Harlem, a white woman power walks on a roof in the Bronx. Thirty-two languages are recognized at my son's elementary school in Cobble Hill, yet your version of New York City is strangely, unrealistically, unpleasantly homogeneous.

Barbara Barna Abel
Brooklyn, New York

Who designed and where can I purchase the table (below) featured on page 85 of the March 2011 issue ("All Together Now")?

Michelle Younis
Sent via email

Editors' Note: The table was designed by the architects, Freda Kolatan and Erich Schoenenberger, of su11 (su11.com).

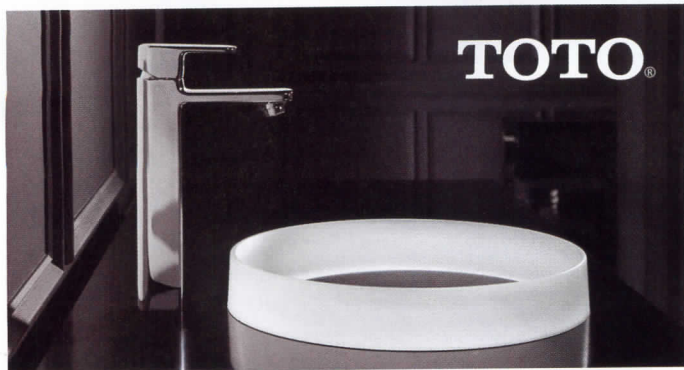
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Alex Bozikovic is an editor at the *Globe and Mail* in Toronto and author of *nomeancity.net*. He also writes for *Azure* and *Frame*. For this issue, he visited architect John Tong's family home in downtown Toronto (My House, p. 52). Bozikovic's own house across town is slightly less chaotic but has a much higher number of percussion instruments and plastic toys.

Justin Fantl

Justin Fantl is a photographer living on the East Coast who returned to the familiar city of Los Altos, California, where he lived for many years, to shoot the Fashandi-Umerani Residence ("Family Matters," p. 108). "The family was so incredibly gracious and prepared a lunch for the Persian New Year that consisted of about 18 different courses," Fantl says. He admits to trying every item—and returning for seconds.

Jeremy Hansen

Writer Jeremy Hansen got a quick refresher course in New Zealand history when he visited the home Amanda Yates designed for her parents ("A Place to Stand," p. 98). The hills nearby still bear the contours of early Maori fortifications, and the house overlooks the bay where British explorer Captain James Cook once anchored his ship. "The historical richness was channeled into the building, making it a uniquely New Zealand residence and a pleasure to visit," he says.

Romina Hierro

Photographer Romina Hierro chose to live in Oaxaca, Mexico, for its striking beauty and deeply rooted indigenous heritage. While shooting product vignettes at blackbox (Design Finder, p. 118), she was intrigued by the shop's home in an 18th-century building in the city's historic center, a place where "ancient works fuse with modern creativity to reveal unique handcrafted items," she says.

Lydia Lee

Writer Lydia Lee's memories of extended family gatherings include

a tradition of bringing a tin of Danish butter cookies for the host and contributing a dish to an enormous array of Chinese food on the table. "The Fashandi-Umerani family reminded me of the joys of having several generations gathered together," she says ("Family Matters," p. 108). "Their spacious contemporary design isn't just an aesthetic ideal, it's wholly practical: They can pack more people in."

Bethan Ryder

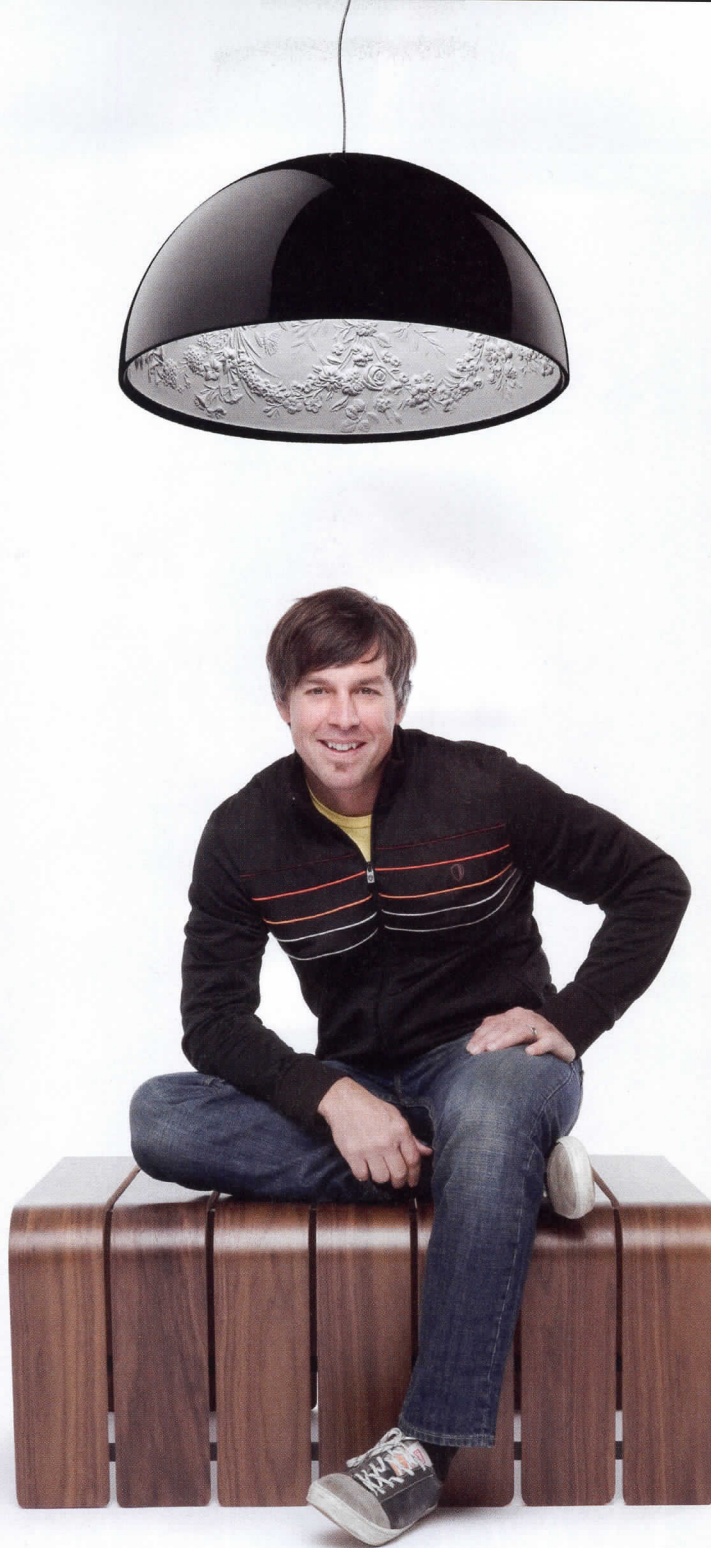
Not so long ago, London-based author Bethan Ryder would have considered a glamorous cocktail-fueled night all part of research for her writings about restaurant design. She was relieved to discover, as a mother of one with a second arrival imminent, that reporting for "Restaurant Design 101" (p. 122) involved visiting a local, family-friendly city farm cafe, where the drinks were suitably alcohol-free, the dress code favored comfort over style, and the only unwanted attention came from greedy goats in the feeding zone.

Christopher Wahl

Photographer Christopher Wahl stayed close to home to shoot this month's My House (p. 52). It was just a five-minute drive from his house in Toronto to that of John and Anne Tong and their ten-year-old daughter and three-year-old twins. "I have two young children, so I am aware of the accumulation that happens," Wahl says, "but the Tong family has created some creative solutions for dealing with the clutter."

Matthew Williams

Brooklyn-based photographer Matthew Williams traveled back to his home country of New Zealand to visit the Yates Residence ("A Place to Stand," p. 98). "Architect Amanda Yates did a pitch-perfect job of reflecting in the design her indigenous Maori culture, which respects the land and nature," he says. "She also was able to point me in the direction of the best hamburger." ■■■



Eric Pfeiffer

Occupation:

Founder, Pfeiffer Lab / Pfeifferlab.com

Hobby:

Surfing / Cycling

Favorite Light:

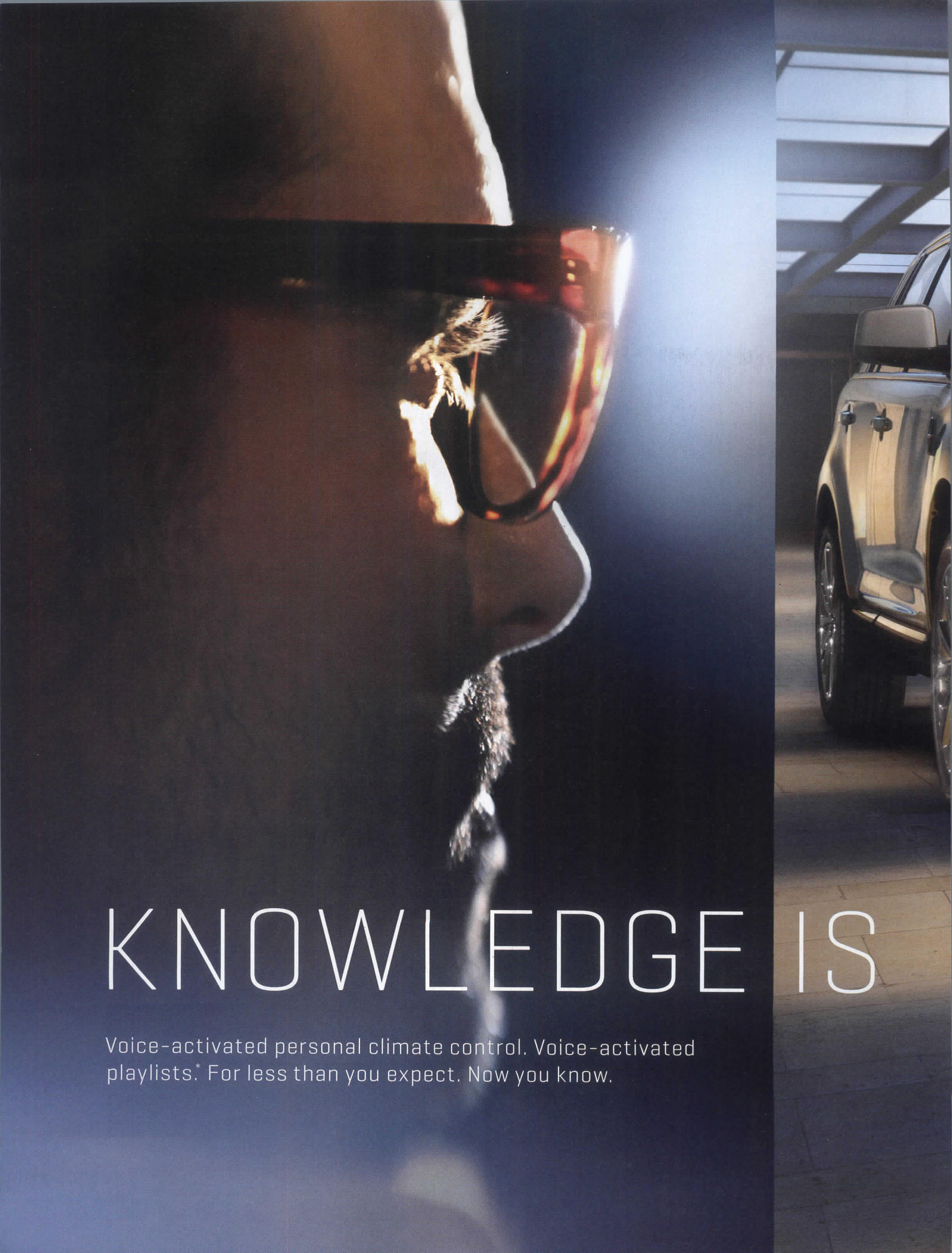
Skygarden Suspension Light by FLOS

Design by Marcel Wanders in 2007



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A large, dark, high-contrast photograph of a man's face in profile, wearing sunglasses. The sunglasses reflect a bright, warm light, possibly from a palm tree. The background is dark and moody. On the right side, a portion of a silver SUV is visible, parked in what appears to be a parking garage with concrete pillars and a tiled floor.

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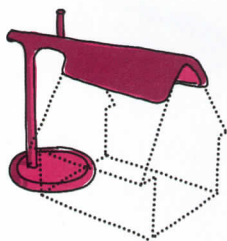
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IN THE Modern World

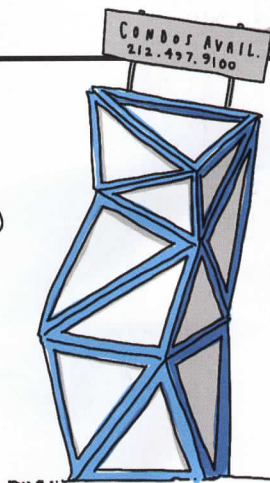
Design Intelligence from around the Globe

How ARCHITECTS
DESIGN OBJECTS



28 We Recommend

the GENTRIFIED
CHICKEN COOP



WHERE'S the
STARBUCKS?

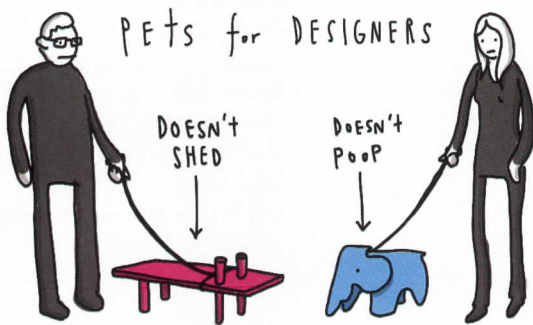


ACROSS the ROAD.



30 R&D

PETS for DESIGNERS



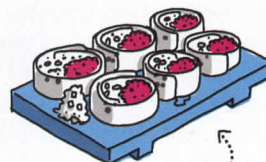
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Products & Furniture

Trend Watch:
Tints Meet Timber

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CHIPOTLE



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with WASABI SALSA

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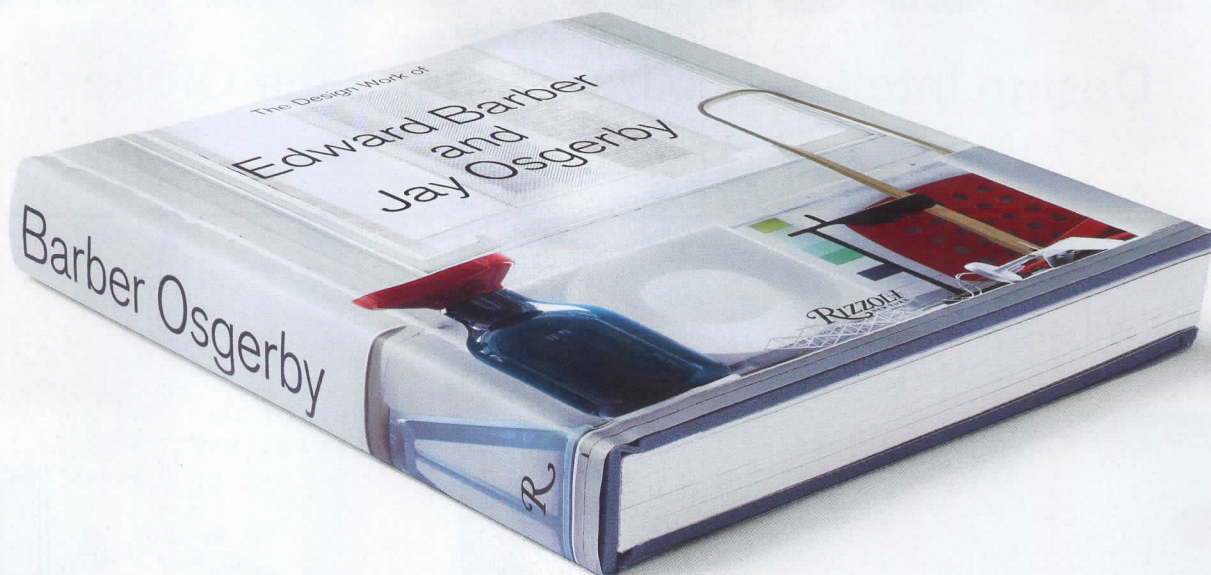
Rewind

Lautners Are Forever:
The Elrod House

Origin Stories



Newly published monograph *The Design Work of Edward Barber and Jay Osgerby* offers the inside account behind the British duo's expansive portfolio.



"Every project represents a kind of moment," says designer Edward Barber, reflecting upon the collection he and partner Jay Osgerby have created since starting up their west London studio together in 1996. "It's a bit like experiencing different smells or music. Each is very reminiscent of

a specific time and place." The pair—who first met during architecture school at London's Royal College of Art (and since moved their workspace to the east side of the city)—have filled this book with sketches, process shots, and narratives, illuminating the story behind each finished project.

The effect is a well-fleshed-out look behind the scenes of how a product comes to be. It also marks the first time Barber and Osgerby have seen all of their creations in one spot. While they maintain that there isn't a single piece that sums up their aesthetic, we can do it in a single word—impressive.

The Best of

Barber Osgerby:

We pick their greatest hits.



Loop Desk for Cappellini, 1999

Loop was a table prototype before being produced for London Design in 1997, then picked up by Cappellini and, later, turned into a desk. "When you design that very first piece you have no idea what's going to happen," says Barber.



Tab Light for Flos, 2007

Quite plainly, the sexiest task light you will ever see. The space between the single fold houses the halogen (or LED) bulbs, while the eponymous tab at the base of the shade enables a redirection of rays.



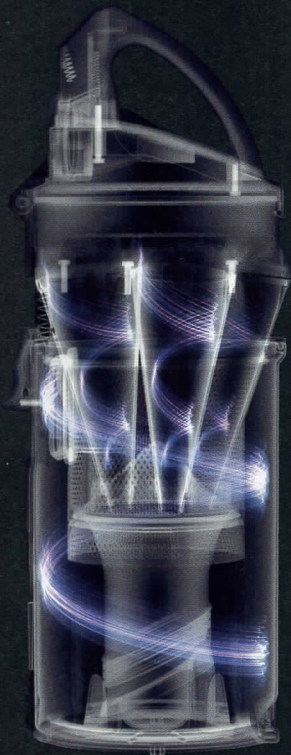
Iris Table for Established & Sons, 2008

This limited-edition piece for Established & Sons allowed the duo to start their process where it normally ends, with color composition. Precise machinery translated layouts of anodized color chips into the glass-topped coffee table.



Tip Ton Chair for Vitra, 2011

From start to finish, Tip Ton—made for use in educational environments—saw nearly 100 prototypes before its patented forward tilt was perfected. "We knew what the problems were but weren't yet aware of the solutions," says Barber.



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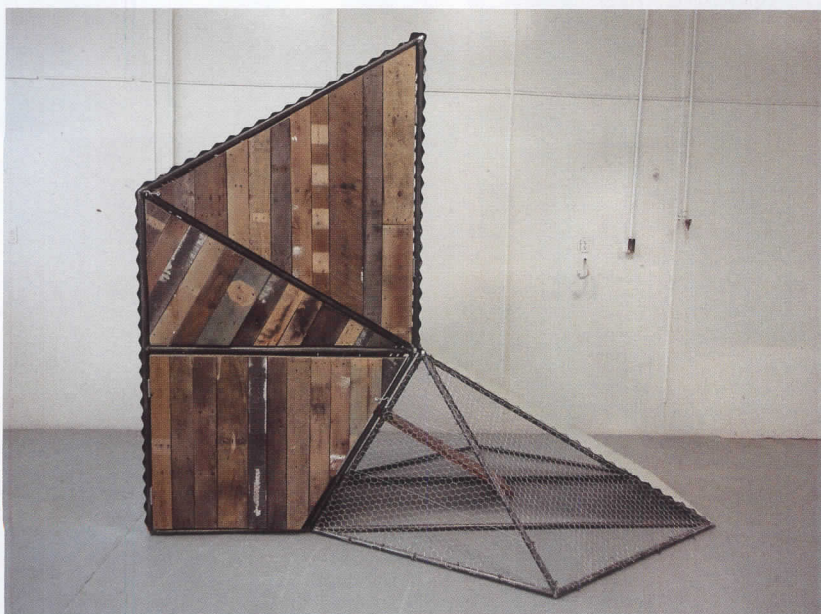
www.dyson.com/outperforms



If You Build It, They Will Cluck



North Carolina high schoolers take on a creating a sustainable small-scale housing solution—for hens.



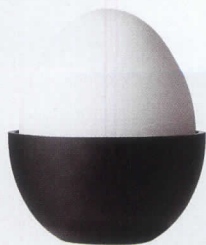
Students cut corrugated metal and pulled pallets apart to create Chicken Circus (top left), which opens above and below to fill feed and collect eggs. Inspired by Bucky Fuller's geodesic domes, the team behind Coopus Maximus (left) arranged plywood between six metal hinges according to a prototype originally built in cardboard. Chicktopia's twisting run (top right) is made from reclaimed tobacco sticks.



In Bertie County, North Carolina, farming is a way of life. So when Emily Pilloton and Matthew Miller were searching for a project for the ten high-school juniors in their Studio H design-build class (the educational arm of their nonprofit organization, Project H Design), coops were a natural choice. "Chickens are part of all of our existences here," Pilloton says, "but we wanted to look at them through a new lens. What does it mean to raise four chickens for a sustainable backyard rather than churning out 250,000 for the conglomerate down the road?" Building on the design and construction skills they developed making Cornhole game boards earlier in the year, the students embarked on creating hospitable homes for a handful of hens. studio-h.org

Eggcoutrements

Whether you get them fresh from the backyard or off the shelf at the local market, ready-to-eat eggs deserve proper presentation. We prefer ours soft-boiled; here are our top cups.



Egg
by Mikal Harrsen
for Normann Copenhagen
normann-copenhagen.com



Omaggio Køkken
by Ditte Reckweg
and Jelena Schou Nordentoft
for Kähler
kahlerdesign.com



Surface
by Ole Jensen
for Muuto
muuto.com



Naturofantastic
by Virginia González
for Lladro
lladro.com



Wire Ware
by Naoto Fukasawa
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A



B



C



D



E



F



A. Spöka Night Light
by Bodrul Khaliq
for Ikea
ikea.com

B. Pony Chair
by Eero Aarnio
for Adelta
adelta.de

C. Eames Elephant
by Charles and Ray
Eames for Vitra
vitra.com

D. Welcome to the Jungle Furniture
by Rui Alves
for My Own Super
Studio
myownsuperstudio.com

E. Nelson Zoo Timer Clocks
by George Nelson
for Vitra
vitra.com

F. Dodo Rocking Bird
by Oiva Toikka
for Magis
magismetoo.com

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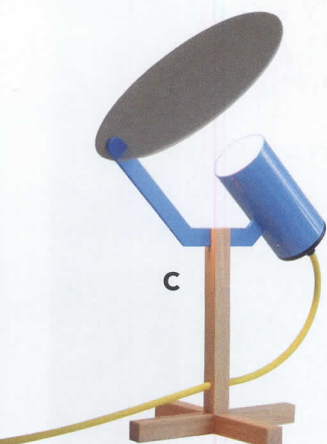
Trend Watch: Tints Meet Timber



Craftspeople will never deny the simple beauty of milled wood, but we've noticed a spate of vivid hues popping up against those natural grains.



A



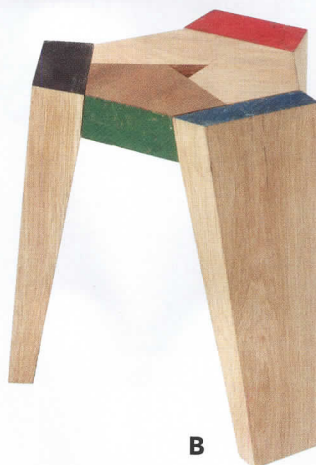
C

A. Caravan Dresser by Kalon Studios

From the front, this dresser gives just a hint of its true color. The painted portion—nontoxic and low VOC, natch—wraps around the entire exterior of the piece. kalonstudios.com

B. Endy Stool by Studio Ve

Endy's boldly colored surfaces nod to the most sensitive part of a plank—the raw, cut edge—which is painted at the sawmill and, more often than not, discarded. studiove.com



B



D

C. Big Bounce Lamp by Atelier Takagi

Jonah Takagi translated his experience in set design to this industrial product; the "bounce" in question is a reflection and diffusion technique used for filming. ateliertakagi.com

D. Florinda Chair by Monica Förster for DePadova

Mother Nature's finest beech meets man-made plastic in this stackable seat that makes the most of both materials' properties. depadova.it

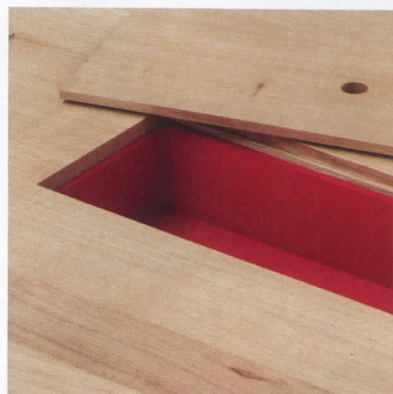
Detail We Love



Dining Table

by Gesa Hansen
for the Hansen Family
thehansenfamily.com

Dining tables serve a pretty fundamental function—a place to consume our peas and carrots. But what if the meat and potatoes of your table occur beneath the flat surface? The latest from Hansen Family offers functional intrigue in the form of a pair of colorful compartments hidden under two solid oak panels—which themselves are backed with slate—allowing you a spot to stash your salt and pepper and rest your hot pots on.





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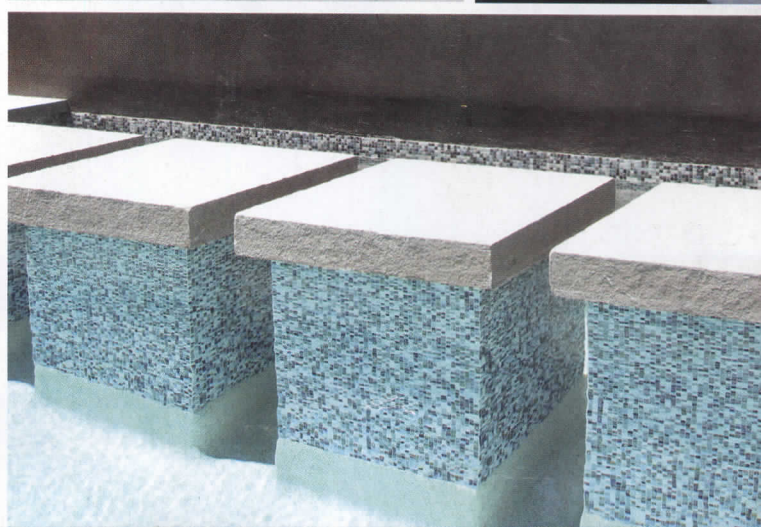
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Design Fellow
Greg Elsner
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Spicing Things Up



Chipotle's recent approach to restaurant design aims to transform the traditionally tasteless experience of eating fast food into something more refined.



Chipotle Mexican Grill is known for its gargantuan burritos. This year the company is refining its image and rolling out a modern store design created by Architecture Outfit founder Thaddeus Briner. "Chipotle's restaurants didn't parallel the ideology of the food," he says of the old corrugated panels and exposed ductwork. Briner developed a "kit of parts": a recipe book for what the eateries will be made up of. So what can you expect with your carne asada?

A. The box

AC fir plywood wall panels form boxes that house banquettes, bathrooms, condiment stations, and more.

B. Fast seating

High stools and family-style tables offer a moment's repose for a quick bite on the go.

C. Slow seating

Banquettes create space for longer lunchtime meals with lighting meant to mimic candlelight.

D. LED lighting

LED and fluorescent lighting fixtures placed over eating areas create intimate atmospheres.

E. Art

Scaled-up work by longtime Chipotle collaborator Bruce Gueswel hangs near most windows to draw in guests.

Tray Chic

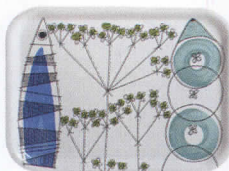
Fancy the low-frills thrill of fast food without the hassle of leaving the house? Try toting your tacos de la casa from the kitchen to the couch on a slick-looking platter.



Golden Orchard
by New House Textiles
newhousetextiles.co.uk



Juhannustaika
by Aino-Maija Metsola
for Marimekko
marimekko.com



Small Picknick
by Marianne Westman
for Almedahls
almedahls.se



Tools
by Björn Dahlström
for Iittala
iittala.com



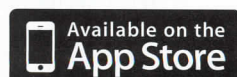
Form Futura
by Maria Dahlgren
metagram.se

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Young at Any Age



Japanese designer Mikiko Endo lets her wild imagination go to work—so we can play.



Left to right: Fuwa-Fuwa sculptures mimic fun-loving shadows at the Hakone Open-Air Museum; old T-shirts become new tents in Endo's Ka Me Ki Chi project; Mr. Loop—a winding blackboard—wraps around the room at another Hakone exhibit.

From a tiny two-person office in Tokyo, the multitasking Mikiko Endo designs Japanese houses and maternity clinics in Zambia, runs woodcutting day trips in the forest, and conducts art workshops to raise money for HIV-positive families. The 40-year-old mother of one is best known, however, for her elegantly wacky play spaces: from a children's clothes shop masquerading as an enchanted forest to a giant spiraling blackboard that transforms adults and children alike into chalk-happy maniacs.

You started designing for kids as an architecture student in the Netherlands 11 years ago. Why?

I was forced into it! I used to take my daughter [a toddler at the time] to the park, but I'm a bad mom and I'd get really bored. So I started to do design research for

my thesis there. How can I make the park cuter? How can adults enjoy themselves too? How can I bridge the gap between life and architecture?

So what does work for all ages?
Kids and adults both like things that are giant, extreme, and surprising—but also very simple.

For example?

In my Hakone Art Loop installation I wanted people to feel they'd turned into artists. That doesn't happen in a familiar space, so I installed a blackboard that reached to the ceiling in some places, almost like a monster. We found drawings on it twelve feet up. The gallery manager said they could have been done by a grown-up who got up on another grown-up's shoulders to draw.

How do you get into that child-like headspace yourself?

That kind of project is half art, and making art is like taking a trip to an imaginary world. I read books, spend time out in nature, listen to music, play the piano.

A problem with playgrounds?
There's no risk these days. You've got to eliminate hazards, of course, but kids will learn to protect themselves. I think there should be some dark places.

Who's your hero?

Mozart. His music is so simple and beautiful, like a sparkling star. I aspire to work like that.

And your toughest critic?

My first project was an indoor play-park with a tunnel-maze. I made the outside very flashy and photogenic because I wanted to get good reviews, but the inside of the maze was plain cardboard. When my daughter tried it out, she said to me, "Mama, you've got

to put a bell or a prize at the end of the maze. If you just make the outside look good, you're tricking people." Kids are so honest. I really learn a lot from them.

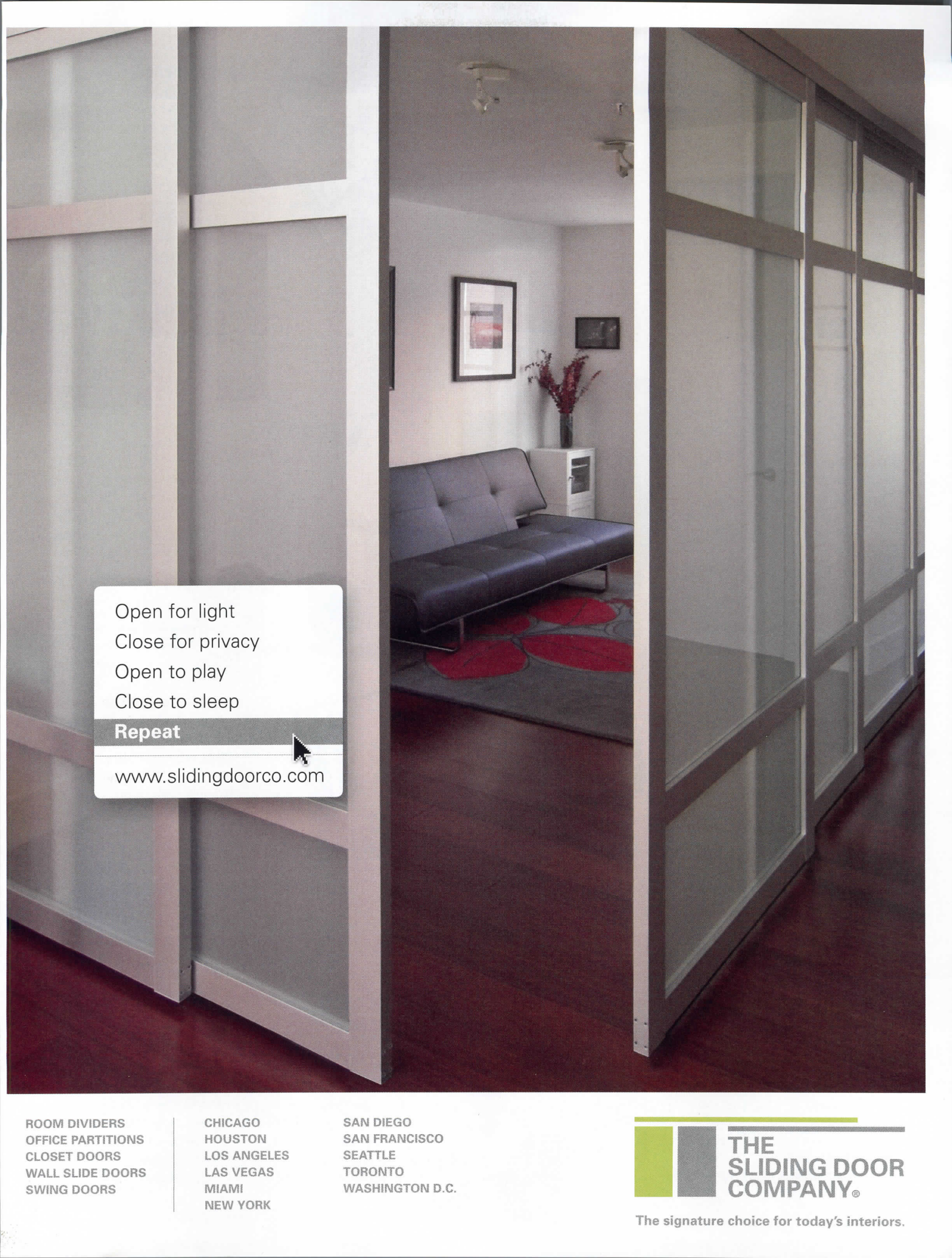
Are you still learning?

As an architect, I use wood all the time, but I didn't really know where it came from. I was like a cook who only knew about cut-up fish from the supermarket. [When I went out to the woods to cut timber for a recent project] I felt like I'd learned the shape of the fish for the first time.

When not designing?

I like to take walks in the park with my daughter and talk to the trees—we give them names, and decide which ones look like people we know. I also started ice skating lessons. It'd be great to learn to jump at this age.

—Winifred Bird



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Bruno Munari's ABC by Bruno Munari Chronicle Books, \$20

There are myriad ways to make the alphabet come alive, but few match the pitch-perfect pacing of Bruno Munari's 1960 gem. This picture dictionary is illustrated with a healthy respect for white space, allowing each image—say, an owl, and an orange, and an onion—to breathe. Keep an eye on the fly as he flits from page-to-page.

Who Will Comfort Toffle? A Tale of Moomin Valley by Tove Jansson Drawn & Quarterly Publications, \$17

Youth can be a solitary place, when the journey of growing up feels like a forlorn endeavor. Every kid needs to know that in spite of the loneliness of finding oneself, there's a friend out there to be discovered. Follow little Toffle on his trek to seek out a sympathetic pal in Tove Jansson's 1960 Scando classic. We'll cop to getting choked up.

Design Dossier—Graphic Design by Pam Pease Paintbox Press, \$24

Learning to communicate isn't limited to speaking up or writing down. For the kids who have

mastered the art of the crayon—or, maybe more commonly, the mouse—and are increasingly intrigued with the wide world of visual statements, this dossier will teach them the basic tenets behind graphic design. Q&As with pros like Pentagram's Paula Scher are accompanied by a handy timeline of milestones.

Charley Harper Coloring Book of Birds by Charley Harper Ammo Books, \$7

Ah, to draw like Charley Harper. The longtime Cincinnati took his greatest creative cues from nature, transforming the vibrant environment into geometric interpretations of flora and fauna. Here, a collection of his feathered friends is laid out in black and white, waiting for a helping hand to fill in the hues.

Little 1 by Ann and Paul Rand Chronicle Books, \$17

Poor Little 1. The loneliest number spends so much time trying to fit in—with established pairs of pears, trios of bears, and ever-expanding groups that just don't have room for one more. Renowned graphic designer Paul brings his signature style to the drawings, while his wife Ann's narrative will keep kids captivated until the end, when (spoiler alert!) a simple hoop saves the day.

Patrick Hruby Memory Game by Patrick Hruby Ammo Books, \$16

Sure, this game isn't exactly reading, per se. But acquiring the skills to observe and recall are key in the developmental process, and what better way to cultivate your kid's mental dexterity than with a rousing game of Memory? Patrick Hruby's bold graphics chronicle circus life, the great outdoors, and more.



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Shutter Island



Lowering the shutters on this small writer's retreat completely exposes the interior to the site's impressive island views.



Project: False Bay Writer's Cabin
Location: San Juan Islands, Washington
Architect: Olson Kundig Architects
olsonkundigarchitects.com

Architect Tom Kundig's assignment was simple enough: Build a tiny, Thoreau-like getaway for an Atlanta-based writer who owned ten acres on San Juan Island in Puget Sound. "The idea was not to clutter anybody's thinking, especially a writer's," he said. So he designed a 500-square-foot retreat that's both womblike and open to its surroundings.

When raised via wire rope and hydraulic winch, the floor-to-ceiling shutters protect the interior. When lowered, they add 600 square feet of deck—and sweeping views of the landscape. "It's edited and clear," he said. "Parts of it are intentionally exposed, and others are protected, enclosed, and intimate."

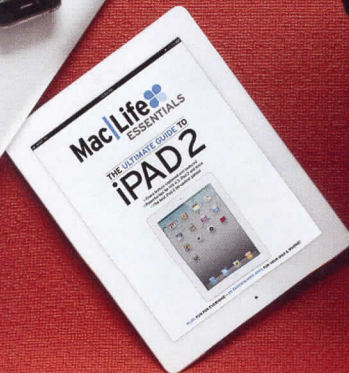
—J. Michael Welton



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Rebirth of the Cool



The Sunshine State once yielded a bumper crop of modernist homes that—as this remodel proves—are still worth savoring.

Project: Sarasota House
Location: Sarasota, Florida
Architect: Siebert Architects P.A.
siebertarchitects.com



Photos by Undine Prühl

Originally designed: 1960
Original architect: William Rupp
Florida modern: A breezy seaside take on (largely postwar) architecture, borrowing elements from the International Style—linear and light-filled—in a distinctly Floridian setting.
Key feature: The floating staircase.

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Golden Years



At southern Sweden's Partnergruppen Nursing Home, universal design and high style harmonize in a bright and airy ode to graceful aging.



Project: Partnergruppen Nursing Home
Location: Norra Vram, Sweden
Architect: Marge Arkitekter
marge.se



There is a certain stigma surrounding nursing homes. Despite that they are meant to provide residence for those living out their “golden” years, the reality of eldercare is not always so idyllic. In southern Sweden, Marge Arkitekter took into account the day-to-day needs of mature residents, as well as their visiting families, in order to create an environment dedicated to supporting social interactions, while eschewing the disconcerting nature of the distinctive long, drab hallway. Employing local traditions by using brick, plaster, and wood, the firm constructed mews to mirror the look of neighboring farmhouses surrounded by gardens for easy interaction with the outdoors. The airy, open reception area—complete with espresso bar—is paralleled in the communal living areas and courtyards that adjoin each of three wards, making this a living space worthy of the tenants within.

Photos by Johan Fowelin

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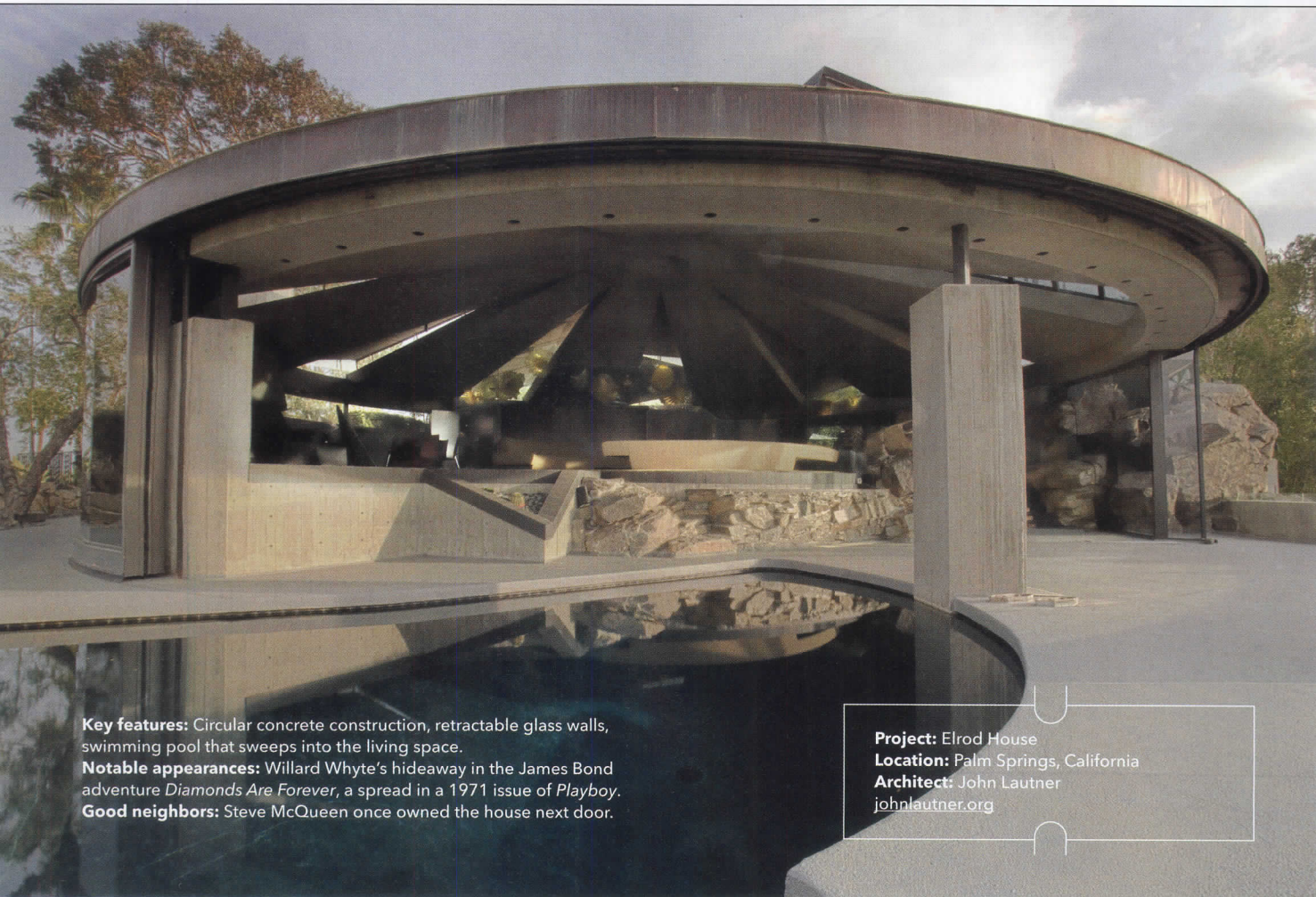
AMERICAN SOCIETY OF
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Lautners Are Forever



Quintessential California architect John Lautner would have been 100 this July. Set high above Palm Springs, his beyond-groovy Elrod House is nothing short of concrete poetry.

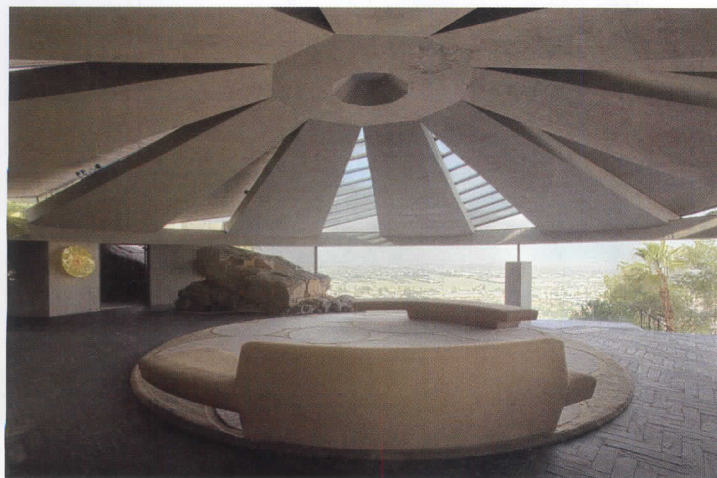


Key features: Circular concrete construction, retractable glass walls, swimming pool that sweeps into the living space.

Notable appearances: Willard Whyte's hideaway in the James Bond adventure *Diamonds Are Forever*, a spread in a 1971 issue of *Playboy*.

Good neighbors: Steve McQueen once owned the house next door.

Project: Elrod House
Location: Palm Springs, California
Architect: John Lautner
johnlautner.org



Palm Springs knows no shortage of domestic modernist gems—the desert community flourished under the direction of many mid-century masters and remains an oasis of classic homes to this day. Michigan-born John Lautner transformed his early experience working under Frank Lloyd Wright into a career creating a wealth of Southern California structures that broke out of the mold of the oft-restrained geometry of glass and steel. Interior designer Arthur Elrod commissioned this house in 1968, and the cliffside residence—complete with oversize exposed rocks, spiral staircase, and its signature dome—remains one of the most recognizable homes of the era.

Photos by Joshua White, courtesy Hammer Museum

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Play's the Thing

With ingenuity and plenty of elbow grease, architect John Tong turned an old Toronto dairy into the ultimate family clubhouse.



As a founding principal of 3rd Uncle Design, Toronto architect John Tong spends his days dealing with contractors, tradespeople, and demanding clients. So when he's home with his family there's nothing he'd rather do than...build. Since he and his wife, Anne, bought an old dairy in a back alley in 2001, the incorrigible DIYer has given it his stamp by hacking Ikea shelves, repurposing his boutique-hotel designs, and scooping vintage treasures from the trash and the auction block. His greatest feat: He's made the century-old industrial building into a colorful playground for three kids.

Story by Alex Bozikovic
Photos by Christopher Wahl



With its reclaimed-wood cladding, the kitchen (top left) is a rough-and-ready backdrop for the family's tableware. Daughters Uma and Maelle have the run of the house.



The house's open-plan layout encourages the entire family to hang out together, even while partaking in different activities. The durable area rug, made from carpet tiles

by InterfaceFLOR, is the ideal base for both reading and playing with trains, as Luka, three, demonstrates. »



John: When I was single I lived in dumpy warehouse lofts with my photographer friends.

Anne: John's homes were more like ateliers. At one point he was living with a bunch of architects in Toronto—they all had platform desks to do their work on. We had great parties there.

John: When our relationship became more serious and Anne decided to move to Toronto, our concern was: Where are we going to live? This space was a godsend. We bought it from a photographer friend of ours. It's in a residential neighborhood, it has a brick chimney, it's open, and it was up to us to make it what we wanted.

Anne: But there were so many problems! No one but an architect could have really fixed up this place. We had to repair the foundation and bring in an engineer. And when we had kids, we started adding bedrooms.

John: The guy who lived next door, Harry, was great. He had a big courtyard but he was 80 and he didn't go

out there himself. He said, "You guys are young, you use it." So we treated it like it was ours. As we were renovating and investing in this place, Harry had a stroke and we started to realize the complications of the property line.

Anne: The house is about 2,000 square feet, but the backyard is really another room. When we first moved in, it was pretty much a parking lot. Now we have a table out there for family gatherings, and we built a porch that the kids use as a stage: They sing, they do clown shows, and the adults sit at the table below. We also have nine inflatable pools—some days in the summer we'll put them all out and the little kids will bounce between them.

Anyway, Harry was fond of our daughter Uma. So when he got sick, he gave us the chance to buy his place. He wanted Uma to have a backyard.

John: So we went to the bank and we made the deal; it was Harry's last piece of business before he died. We fixed up his house and uncovered ▶



The courtyard (top left) is an extension of the house, with a big table that hosts parties, a stage for impromptu performances, and part of an old loft overhead that will

one day become a treehouse for the children. John and Anne love to cook, but with three kids running around at mealtimes, "it's mayhem in here," John says.

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Uma (top left) has a private room just over the wall from her parents. She's sitting in a vintage Eames chair that John's friend scored at an auction. John built a shelf

system for the basement (top right) when it was Anne's office; he adapted it to store the kids' toys when the area became a playroom. In the bathroom (above), the

tin ceiling. We have two apartments up there now.

Anne: Our house is still evolving. John loves mixing things together, and there's a lot of experimentation. With the kids it makes sense to live that way. I think if you come back in two years it will be very different.

John: The kids have really changed our priorities. The day Anne told me we were having twins, I was literally speechless for ten minutes. Right away I knew everything had to change.

Anne: With one child, the space was perfect. But now we have three—Uma is ten and the twins, Maelle and Luka, are three—and it's time to expand. We intended to add a second-floor addition while I was pregnant. But we didn't, and then the twins came, and there was no way I was renovating with twins. It's been three years now.

John: Sometimes it's like the shoe-maker's barefoot children here. But I don't know if that's bad. As a designer, I'm not a buyer as much as I am a do-it-yourselfer. If I can lift it, if I can cut it, I can probably do it. I think I got that attitude from my parents. They were immigrants. If they could repair something, they would. Now that we have three kids, I do less and less around the house. Anne tells me, "You don't have the time!" So if I can't do it in a weekend, it doesn't get done.

This is still a loft. In terms of our privacy, it's tricky. Uma can stick her head over the top of the wall, from her bed, and say hi! So we do have to choose our moments.

Anne: I don't feel uncomfortable with it. There are three-quarters of the planet where entire families sleep in the same room. I never saw myself in a traditional home.

John: What you see here is real life. At dinner it's mayhem: I cook every night, and pots are everywhere. We have three kids and it's, like, craziness. And we've realized that's what it needs to be. We've learned you can live in the eye of a tornado and everything can be okay. Eventually we'll finish the upstairs renovation, and when the kids grow up we want to move to France. But for now this is our hideout. ▶

twins take advantage of a custom-built Corian sink and wooden base with integrated step when it's time to wash up. **i**

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Double Jointed

In the downstairs bathroom, John chose a "potwasher" fixture by Encore that's often used in restaurant kitchens. Its double-jointed arm lets it reach every corner of the custom Corian sink, where all five family members wash up—sometimes at the same time. componenthardware.com



Behind Closed Drawers

To continue the spare lines of the kitchen cabinets, John designed and built an "appliance garage" by cutting up Ikea drawer fronts to build hinged doors that enclose an area beneath the cabinets, hiding a toaster, microwave, breadbox, and electrical outlets. ikea.com



Dude, Where's My Cord?

The plugged-in family already has three iPods, two cell phones, and three cameras—"and that is before the twins are old enough for theirs," John points out. To corral the wires, he incorporated a charging station in a piece of millwork that acts like a windowsill; the tangle of cables stays behind black back-painted glass panels flanked by plywood-covered speakers.



Buddy Hacked It

The light fixture hanging over the stairs to the playroom is another Ikea hack: The hanging hardware is actually for curtains, and the six Grundtal lights are meant to be hung under cabinets. They're mounted on a horizontal three-quarter-inch-thick piece of pine, and two other slats hang vertically along the two sides. "It's really an afternoon project," says John.

Kids' Lit

To display the children's artwork in a fun and flexible way, John designed a four-foot-high lightbox, custom-built by Geron, and installed it above the staircase. The front panel is non-glare acrylic held in place with magnetic strips; low-voltage LED strips provide the backlighting. "We'll change out the art at least at every holiday and birthday," says John. geron.ca

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House Party!

All it takes to play is a healthy imagination,
but a modern playhouse adds to the fun.



Story by Sam Grawe
Photos by Peter Belanger

While the debate rages on between the benefits of free play versus structured play, we can all agree that these play structures make any modern family home so much merrier. For a little perspective—in more ways than one—we turned to the Dwell team's toddlers, Cedar Foss, Oliver Blue, and Madeleine McKinley-Hinson, who were all more than happy to pick a house, move in, and let the good times roll. ▶





Ultimate Safari Maze
by Playhut
21" H x 19" L x 6" W
(collapsed)
7.5 pounds
\$60
playhut.com

Constructed from a nylon-like nonwoven material slung between springy edges, the Ultimate Safari Maze pops into action or neatly tucks away into the included tote bag just like those handy visors for your car's windshield. That makes for easy setup and transport.

Our test crew—especially Cedar—loved crawling through the maze's modular tunnels, while the design nerds among us appreciated the brightly colored, almost Memphis-like animal prints.

While we love the fact that you can set up the maze any which way (and combine it with other Playhut products), just like in the grown-up modular building industry, the connections that link the various pieces are less than ideal. Instead of having male and female connection points on opposing pieces, all of the maze's Velcro and plastic connectors are hermaphroditic—making it overly complicated and unwieldy to assemble. Try explaining that to a two-year-old.



TrueModern Playhouse
by Edgar Blazona for TrueModern
61" H x 68" L x 67" W
275 pounds
\$1,350
truemodern.com

Durable and dependable, the TrueModern Playhouse has great genes. Blazona has been designing grown-up backyard prefabs for over a decade at Modular Dwellings.

Although our testers seemed to enjoy the rough-and-tumble appeal of some of the more flexible (read: destructible) designs, this more refined and larger-scale playhouse constructed from Baltic birch would be an ideal retreat for older children.

Putting this puppy together is definitely a job for both mom and dad—requiring some heavy lifting and a couple of hours. You'll want to measure twice before assembling, as it does take up quite a bit of space and likely won't be going anywhere anytime soon after assembly.

At this scale and price, we'd love for it to be an outdoor design, but the finishes aren't intended to hold up to the elements. A custom rain cover will be available soon.



Villa Julia
by Javier Mariscal for Magis
53" H x 65" L x 47" W
18.5 pounds
\$274
magismetoo.com

Anyone who's ever played in a household appliance box knows that cardboard is perhaps the most kid-friendly building material around—and it's used here to great effect. Precious, but not too precious, architectural, but not too severe, the easily constructed Villa Julia just might be the perfect playhouse.

The tiny chimney and fireplace are among the classy details that make this design a hit with all ages.

The Villa's cardboard construction means it's easy to "customize." Coloring in the walls is good; tearing out a window frame or bending an entire wall, not so much. We estimate the Villa's lifespan to be two to three years, tops.

Eighteen-month-old Oliver was the perfect fit for the Villa Julia's compact interior, but we suspect that he—and older, bigger kids—would soon outgrow it.



House Blanket
by Donna Wilson
59" L x 85" W
less than 2 pounds
\$408
donnawilson.com

Donna Wilson maintains mythic-like status in our office thanks to her playful, universally good-humored approach to design (and the fandom of a certain associate editor). Her House Blanket typifies this fun-loving, anything-goes attitude.

There's no assembly required and the House Blanket is always ready to transform the nearest piece of furniture into a fictional and very, very cozy fort.

While it may ratchet up the cost even further, we wish the House Blanket were larger—it barely covered up the two chairs we put underneath it, leaving hardly any room for us to hide and play.

Ultimately, this is just a rectangular blanket with a houselike pattern on it. We'd love to see a little more inventiveness—perhaps a unique, more architectural shape that could drape in interesting ways, or cutouts and characters to take it to the next level.



Circle House
by Gitane Royce for Modern Playhouse
66" H x 42" L x 48" W
139 pounds
\$1,300
modern-playhouse.com

We wish more grown-up homes had the simple, no-frills good looks of Royce's design—but then again, most American houses aren't "inspired by Scandinavian fishing cottages from the modernist era." Madeleine proudly concurs.

If you've ever built an Ivar shelving system from Ikea, you've tackled a far more challenging construction project than this. The wood panels of the Circle House, sourced from responsibly managed domestic forests, pack flat.

With a price tag like this, you better hope that your kids are as into real estate as you are. You wouldn't want an ignored Circle House to end up in a foreclosure auction (or more likely, on Craigslist).

We wish Royce took the Scandinavian fishing cottage inspiration to the extreme. This is another one we'd love to set up outside—but as yet, it's intended purely for indoor use. ■■■

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L is for Longevity

Though tricked out with high-tech touches, this house's greenest feature is decidedly low tech: the family's intention to make it their lifelong home.

It took David and Mayuko Lai five years to find a buildable lot in Los Angeles. That's a drop in the bucket, however, compared to how long they plan to stay put.

After visiting too many overpriced, impossibly steep sites, the Lais finally found a flat lot in Culver City. Harboring a dilapidated 1950s home, the property was listed as a place to "build your own dream house," and that's just what the couple did. Along with Cara Lee and Stephan Mundwiler of Lee + Mundwiler Architects, they devised a design with solar panels; a tankless water heater; a cool roof; and room for their three kids, Maya, Yumi, and Shota.

In constructing their ideal abode, David and Mayuko created a new family heirloom: a house in which to live out their days, then pass on to the next generations. ▮

Story by Miyoko Ohtake
Photos by Jessica Haye and Clark Hsiao

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Hardscaping

Large lawns are the nemeses of water conservation. So instead of greenery on the front and side yards, at the Lais' home—dubbed the L House—there's gray. The gravel, accented with drought-tolerant plants, creates a low-water landscape and emphasizes Lee and Mundwiler's intent to create a "house floating in a desert."

Your Turn...

Trade out your grass-filled, water-hogging lawn for one of these alternatives.

Gravel

The Lais worked with landscape architect Michael Schneider of Orange Street Studio to design gravel-covered front and side yards that eliminate the need for watering—and mowing. Companies like Bourget Bros Building Materials and Lyngsø Garden Materials offer an array of gravels, stones, and boulders for creating colorful yards. bourgetbros.com lyngsogarden.com

Synthetic grass

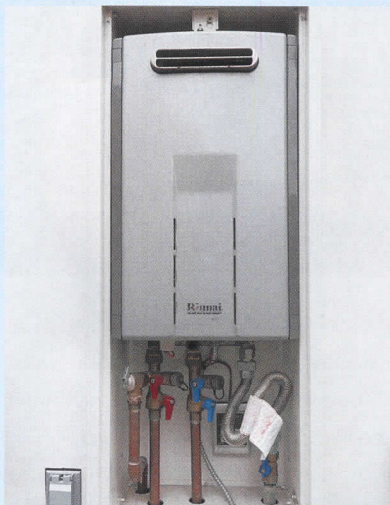
For the look of grass without its maintenance needs, consider synthetic grass or artificial turf, which is increasingly being designed for front- and backyard use. Put the time you'll save not cleaning grass stains toward improving your putting. heavenlygreens.com southwestgreens.com synlawn.com

Edibles

A new generation of young gardeners is advocating an idea of yore: home vegetable (aka victory) gardens as lawn replacements. While you'll still need to water and tend to your crops, the fruits of your labors will be just that: your own local, sustainable source of edibles. Writer and gardener Ivette Soler's book *The Edible Front Yard* is a perfect primer for doing it yourself. theagerminatrix.com

On-Demand Hot Water

To avoid running the tap—and pouring water and money down the drain—the Lais installed a Rinnai tankless water heater and Metlund D'MAND recirculating pump for near-instant hot water. When David or Mayuko enter the Miele-outfitted kitchen, a sensor triggers the systems, readying the water to flow out of the faucets at piping-hot temperatures four to five times more quickly than without the setup.



3 Home Improvement Projects You Can Do In 30 Minutes



▲ **Hang floating wall shelves** Family photos and artwork are great, but if you'd like to try something new with an open wall space, install a pair of floating shelves. These simple home accessories allow you to mix picture frames with vases, books and small mementos.

Look for a floating shelf kit that comes with metal brackets or similar mounting hardware. To start, use a tape measure to figure out where to place shelves and lightly mark with pencil. Find the wall studs (with a stud finder or by knocking on the wall) and attach brackets directly into studs. Drill pilot holes first, then secure brackets with screws. Check to make sure brackets are level, then slide the shelves on.

What you'll need

floating wall shelf kit / level / tape measure / drill / pencil / stud finder

Upgrade your outlet and switch covers

Many homes have standard plastic covers over every light switch and electrical outlet. But you can instantly give a room more polish and style by upgrading those off-white wall plates. Simply buy nickel, chrome or bronze versions to match your décor.

Before you begin the swap, switch off the electricity at your fuse/breaker box for safety. Then remove the screws on the existing covers and gently lift off the old plates. Place the new cover onto each switch or outlet and secure with one or more screws. Turn electricity back on.

What you'll need

screwdriver / new faceplates

Replace your showerhead Want to turn your bathroom into a mini spa? It's as simple as installing a new showerhead. Choose a rainfall head for a gentler water flow or a multi-function massaging head.

Begin the project by removing the old showerhead at its base with an adjustable wrench. Once the showerhead is removed, you'll need to cover the threads at the end of the pipe with Teflon tape. Then screw on your new showerhead by hand and tighten it with an adjustable wrench. Reward yourself for a job well done with a long hot shower.

What you'll need

Teflon tape / adjustable wrench / new showerhead

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Longevity

The most sustainable element of all is the Lais' intention to make their first home their last home as well. "Some people have this mentality of getting a starter house, then upgrading from there," David says. "We just wanted to find a place to live in and then stay there forever." As a result, the L House responds to the family's unique needs, such as having a Japanese-inspired, communal master bathroom located in the middle of the second floor.

For Lee and Mundwiler, it was a new type of approach. "Usually people think in real estate terms: 'We need another bathroom for when we sell,'" Lee says. "For this project, we didn't have to discuss how it would work for someone else." ■

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Foam Cool Roof

At the recommendation of their general contractor, Ronald Kolodziej, the Lais opted for a foam cool roof from Ari-Thane. The simple, sprayed-in-place layer of white polyurethane reflects light, which reduces the amount of heat absorbed by the home and decreases the need for air-conditioning, cutting cooling costs by up to 15 percent.

Your Turn...

Before you build anew or reroof your current house, use these tools to determine if a cool roof could be right for you—even if your home is steeply pitched and your heart is set on terra-cotta.

Savings calculator

Find out how much you can save on heating and cooling costs with a cool roof by using the Oak Ridge National Laboratory's Roof Savings Calculator.

roofcalc.com

Cool-roof finder

Pick your roof covering—be it white foam, blue tiles, or adobe shingles—by searching the Cool Roof Rating Council's 2,200-product database and seeing how each surface scores.

coolroofs.org

Solar Power

The parapet roof hides 26 photovoltaic (PV) panels. In the kitchen, an SMA Sunny Beam solar monitor (right) displays the number of kilowatts generated. Though the monitor doesn't display real-time energy consumption, the family often operates in the negative. "It helps us understand what's going on and seeing it reminds us to be energy-conscious," David says.



Your Turn...

See how much energy your PV panels are producing when you're at home or on the road with these solar monitoring programs for your computer and smartphone.

Kaco: kaco-newenergy.com

SolarEdge: solaredge.com

Sunny Portal:

sunnyportal.com

SunPower:

sunpowercorp.com ||||

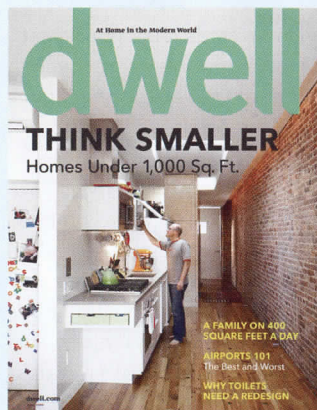
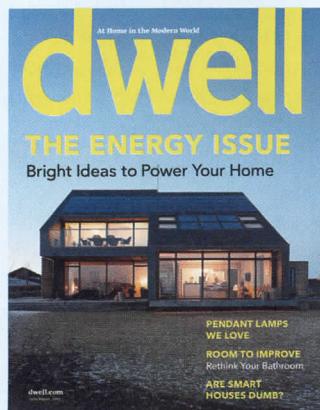
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Good Clean Fun

Far from pandering to the whine of youth, this urban play garden fosters thoughtful interaction in a protected setting within the bustle of San Francisco.

Too often, backyards take a backseat to the immediacy of interior renovations, and, after the fact, connecting the spirits of the two is a challenge. For Jen Chaiken and Sam Hamilton, the imminent arrival of their twin daughters signaled that it was time to tackle the "hillside of weeds" behind their San Francisco home. The project required negotiating not just an exigent landscape, but also a litany of complicated municipal codes based on the bordering city street.

In spite—or perhaps because—of the restrictions, Chaiken and Hamilton were determined to approach the project on their own terms. "We wanted to enjoy the process," Chaiken says. The couple chose nearby San Anselmo landscape architect Eric Blasen and his business partner and wife, Silvina, for the venture. Blasen's

interpretation of imaginative play aligned with the couple's desire to create a space that catered to both the whims of children and aesthetics of adults—a yard that would be more Tadao Ando than Magic Kingdom. Inspired by the Japanese architect's approach to concrete, Blasen decided that the same minimalist aesthetic could translate well in a play space.

More than anything, however, "the site drove the design," Blasen explains. "The big 'aha!' moment was when we decided to create usable space out of the slope," he says. They honed in on a gently terraced scheme in which each of four levels offered a different platform for play with one additional condition: The area must also be a beauty to behold from above. The three-story house has both a balcony and roof deck—the adult playground—from

Story by Jordan Kushins

Rather than resist the natural slope of the Buena Vista Heights backyard, landscape architect Eric Blasen composed a well-considered, minimal, multiterraced space.

Photos by Marion Brenner

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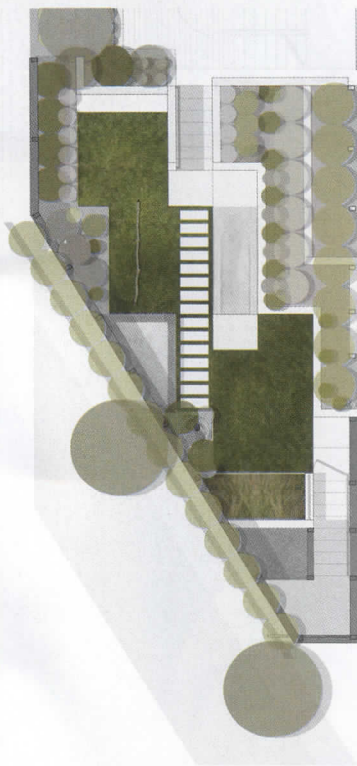
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Looking down to a pleasing view was as important as looking up and seeing the skyline.



which an unbroken vista of the entire city can be seen. Looking down to a pleasing view was as important as looking up and seeing the skyline.

Before construction could begin, however, preparations had to be made to ensure that the new space wouldn't put any pressure on the city-owned fence abutting the yard. Nine load-bearing steel piers were drilled 20 feet down to provide the skeleton for a new 44-foot-long wall along the southern edge of the garden—18 inches in from the existing partition—to meet municipal building requirements.

Once these structural accommodations were made, the design began to take shape. The flat upper terrace, which hosts a cantilevered concrete bench and is primarily where the parents sit and watch activities unfold, leads into a steep slope with three side-by-side elements: steps, a sloped lawn, and a concrete slide. "Everyone gravitates toward the slide," Chaiken says of the feature, which harks back to a less-litigious time when public cement slides were more common. Accent details, like the flat handrail and stone stairs, mirror those repeated both inside the home and out front, respectively; Blasen worked directly with architect Tim Gemmill to ensure a cohesive feel between the spaces.

A small sandbox and herb garden—valuable real estate for fresh additions to daily meals—share the lower level. Beneath that is a small area that the couple anticipated would be an ideal place for Hero, the family dog, to do his business, though, as it turns out, he's not particularly fond of that spot; instead, the mulchy, fenced-in space serves as the entryway to the small shed where garden gear and warm-weather toys are stored away in winter.

It took a few years for the twins—now six years old—to begin enjoying the yard. But today, it's a favorite spot on sunny days at home, and even when the cloud cover hangs low, the space manages to retain heat within its sturdy walls. Plus, between its promise of play or quiet time, it nearly always provides an answer to the age-old kid conundrum: "Mom, I'm bored. What should I do today?" ■■■



The view from the uppermost level of the yard (top left) looks down to the slide and sloped lawn, sandbox, and, beyond the gate, bioretention unit and mulch.

Looking out from the roof deck gives an expansive panorama of the San Francisco skyline, but a peek over the edge reveals the minimal lines of the backyard below.

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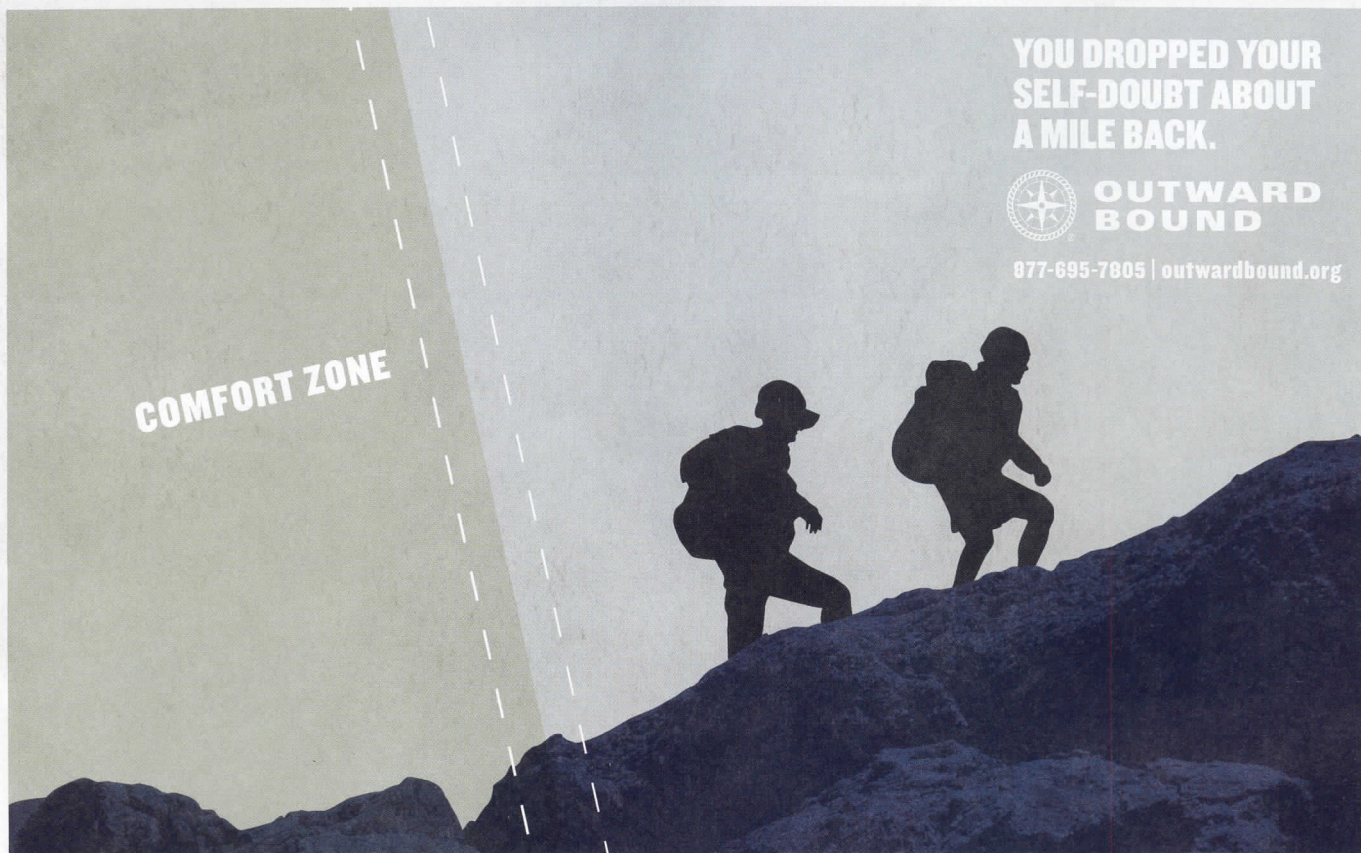
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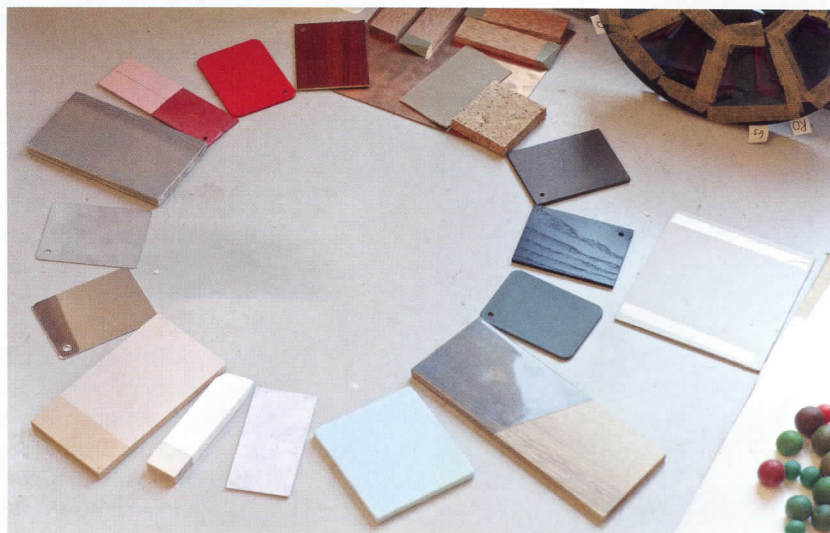
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The walls of Jongerius's workshop are covered with sample materials and colors, including a prototype for her new Borders textile for Maharam. A chromatic composi-

tion in progress (opposite top) includes an array of cards from the color system she devised for Vitra, ceramic samples, and other more obscure items.



Hella Cool

In her Berlin studio, rogue Dutch designer Hella Jongerius creates colorful, covetable objects that meld the handmade and the mass-produced in surprising new ways.

"I came here to be alone," Dutch designer Hella Jongerius says, explaining why she moved to Berlin from her native Netherlands. "Questioning the limits of the design profession—that's my talent. So I wanted the space to research and study, to answer my own questions rather than the demands of the design industry." Up until three years ago, Jongerius ran a busy ten-person studio in Rotterdam. "But I didn't want to be a people manager anymore," she says. "I wanted to be a beginner again, an outsider." So she sorted through the contents of her studio and moved the essentials—and herself—to Berlin, glad to be alone with her work.

Misfit, then, was an appropriate title for the major retrospective of her work earlier this year at Rotterdam's Museum Boijmans Van Beuningen, and the Irma Boom-designed book published in its wake. In many ways, Jongerius doesn't fit in.

One of the talented and successful Dutch designers to emerge with Droog in the 1990s, Jongerius is the female exception in the boys' club of top designers. Her genre-shattering work combines craft and technology, tradition and innovation, and high and low tech. Not for nothing does she call her studio Jongeriuslab; her work is more about conducting experiments than making design statements. She shows a stubborn reluctance to confine herself to a particular market: Her range extends from one-off design art pieces for Galerie Kreo to mass-produced (but still hand-finished) items for Ikea.

The term misfit also applies to Jongerius's delight in imperfection and irregularity. Her designs are often warped, scarred, or left partly unfinished. "Perfection is macho," she says. "And boring. I like to see the hand of the maker." Soft Urn, the 1993 Droog rubber vase that put her work on the map, has a simple form that retains jagged marks from its casting process. Her B-Set porcelain tableware is intentionally fired at too high a temperature, giving each piece a unique deformation. Thanks to her long-term collaborations with design companies like Ikea, Vitra, Maharam, and the porcelain factories Nymphenburg and Royal Tichelaar Makkum, Jongerius has helped spark a resurgence of handcrafted detail in manufactured objects. "Hella wins their trust," says Louise Schouwenberg, the curator of *Misfit* and Jongerius's longtime friend and collaborator. ▮

Story by Jane Szita
Photos by Oliver Mark

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"And increasingly, she works directly with experts and craftsmen in those companies to take what's already there and bring it up to date. Her designs don't shout. She happily puts the work of others on show."

In her large studio in Prenzlauer Berg, a new series of dishes she's creating for Nymphenburg underlines her restrained approach. Combing through the factory's archives and pattern books, Jongerius extracted a detailed model of a fox, some ceramic makers' marks, and a thorny pattern. Then she arranged them on a simple bowl to create a fresh story from old elements.

As Jongerius's work progresses, she has moved from the monochrome simplicity of Soft Urn and B-Set toward a more colorful, richly crafted vocabulary. The Polder sofa she designed in 2005 for Vitra features modulated shifts in shade and texture, and combines trail-

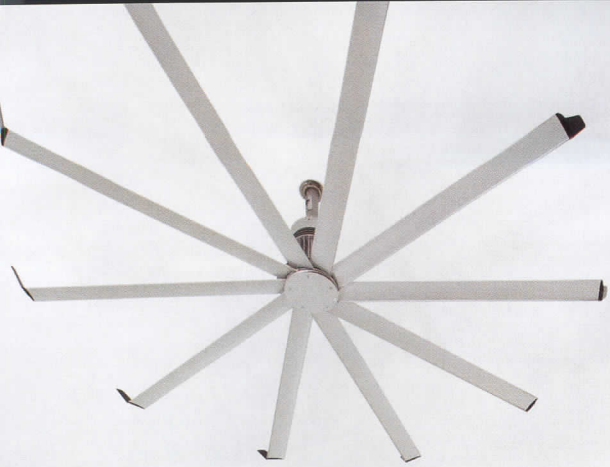
ing threads and hand-sewn buttons (modeled on thrift-store finds) with Vitra's expert cabinetry. "The marketing people said a sofa in six different shades would never sell," she scoffs. (It did sell, and well.) Salespeople often resist her work, she notes, because of its novelty. A 2002 Maharam fabric with a lengthy 3.3-yard repeat was considered unmarketable because it would be difficult to display in showrooms. Jongerius stuck to her guns, and the fabric remains in production today.

More recently, Jongerius has embarked on a mission to transform the design industry's use of and attitude toward color. "We need an alternative, because the industrial palette is so poor," she says. "Modern colors are stable—and that's about it. They don't change with the light, so they don't look alive. And if we want a darker color, we just add black, which, ▶



The book *Misfit* (top) was designed by the Dutch graphic designer Irma Boom to accompany the Rotterdam exhibition. Jongerius's studio (bottom) is a vibrant

jumble of prototypes, products, and samples, including a red Polder sofa for Vitra and, on the far right, a Blossom lamp for Belux and prototype for the Rotterdam Chair for Vitra.



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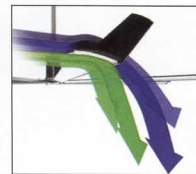
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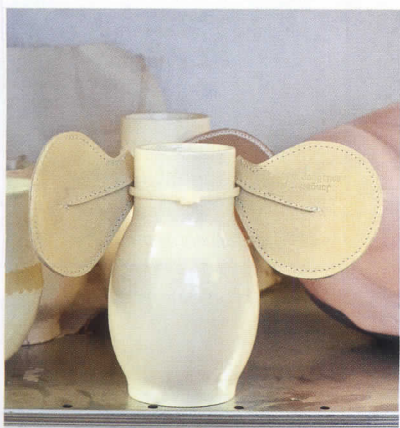


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—Hella Jongerius



Jongerius's personal cabinet of curiosities (top left) includes miniature models of her designs. She rarely makes drawings, preferring to sketch in 3-D. Other pieces in her

studio include (clockwise from top right) *A Tribute to Camper* from 2009, two color experiments, and a ceramic-and-leather Mouse vase from her *Home Props* series.



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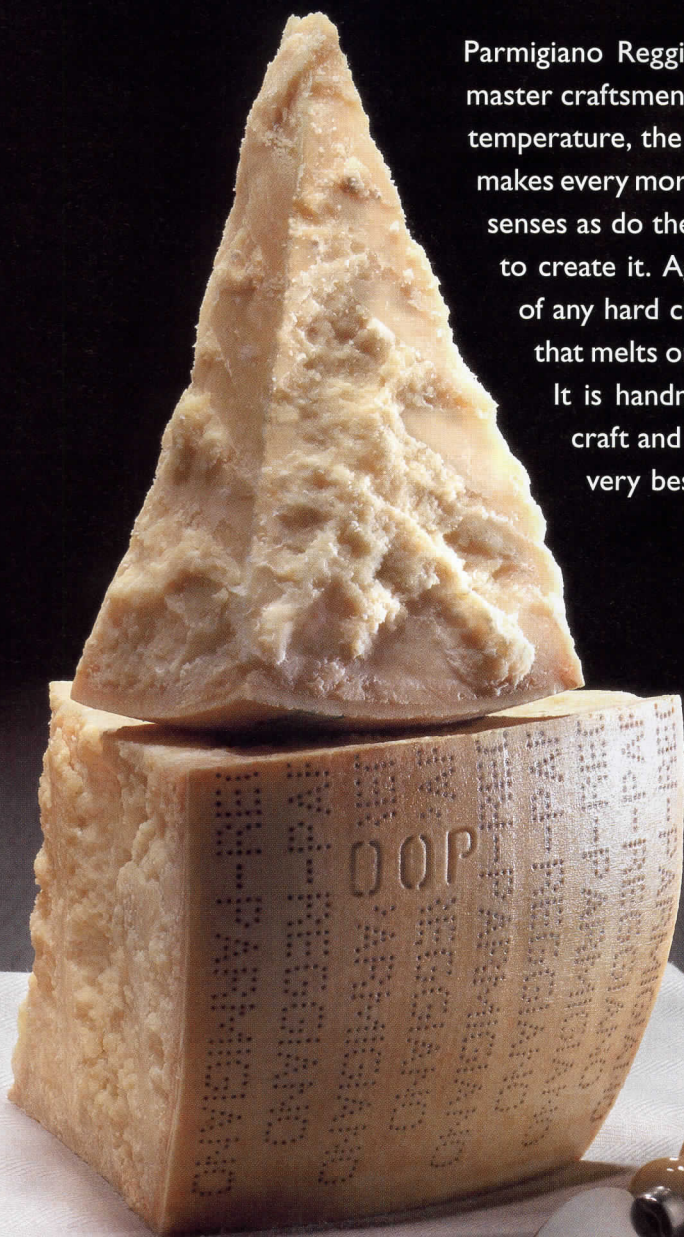
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sadly, makes all colors gray." For years, she has used pottery glazes to experiment with color recipes, culminating in the *300 Unique Vases* installation at the *Misfit* exhibition. Jongerius—together with the Royal Tichelaar Makkum craftsmen with whom she collaborated—layered oxidation glazes with industrial and synthetic pigments in a spectrum of colors. The final circular arrangement suggests an alternative, three-dimensional color wheel in which each shade's inherent dynamism shines, thanks to its relationship to the others.

It came as no surprise, then, when in 2005 Vitra entrusted her with overhauling its color system. Her first decree: Produce the plastic Eames chair in three shades of white. "People mainly bought the white one, so I said 'If that's what they want, let's give them more.'" The overhaul took several years, and she remains Vitra's color consultant.

Currently, the busy designer is developing a new color system for shoe brand Camper. The challenge there, she explains, comes in creating a palette that lures buyers away from black and brown. Meanwhile, she is producing her own paints—starting with a range of 15 rich, velvety Colourful Blacks—with Swiss company kt.COLOR.

Though her color mission continues, "the research is done," she says. "I need a new research project and I have one: plastics." The material needs to be rehabilitated in a range of ways, Jongerius believes—from the aesthetic (currently "it looks either cheap or high-tech futuristic") to the environmental ("we need bioplastics"). She's looking for industrial partners to aid her experimentation. And so begins her next odyssey, in a new medium: the latest challenge for a design rogue with a remarkably broad comfort zone. ▀

Although Jongerius insists she had a major clear-out before leaving Rotterdam, her studio in Berlin (top) is as packed as ever. Note the Ikea PS Jonsberg vases on the top

row of shelves, each made using a different ceramic technique, with ornamentation inspired by different parts of the world. On a work table (bottom), a cluster of early

color experiments foretells her *300 Unique Vases* project.

Building Green Made Simple

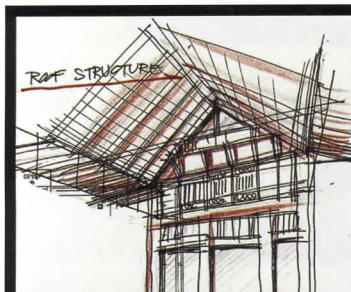


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Hella Jongerius



1993

Graduates from Design Academy Eindhoven. Exhibits her Bath Mat and Soft Urn (right) with headline-making new collective, Droog Design.



1999

Embroidered Tablecloth (left) continues patterns derived from Ming vases across plates and cups.



2005

Introduces the Polder sofa (right), Jongerius's first industrial piece of furniture and her first collaboration with Vitra.



2009

Designs PS Pelle, Mikkell, and Gullspira Wall hangings for Ikea (left), handmade by Indian women.

2009

Frog Table for Galerie Kreo (right)



"For me, decoration is a bridge between user and object. With Frog Table, I was trying to see how far I could take it."



1997

B-Set porcelain tableware (right) launches a long-running collaboration with Royal Tichelaar Makkum.



1999

Kasese Chair



2002

Repeat, for Maharam (left)



2004

Nymphenburg Sketches (left) brings the porcelain animal figures of the German pottery up to date.



2005

Cupboard (left), an experimental one-off for Galerie Kreo

2006

Worker Chair for Vitra (right)



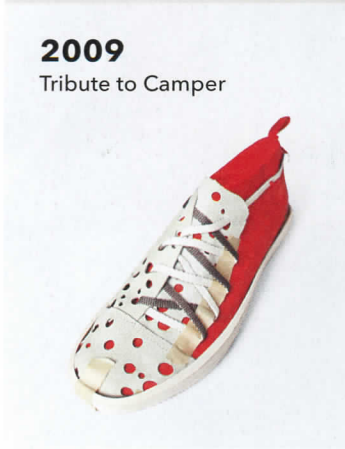
2007

Office Pets



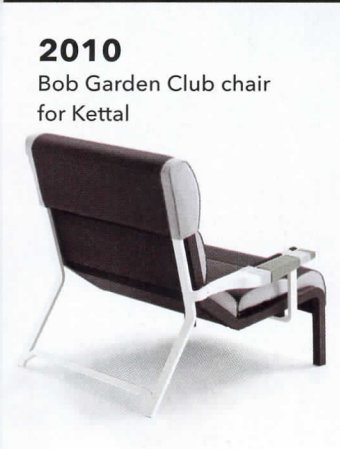
2009

Tribute to Camper



2010

Bob Garden Club chair for Kettal



2010

Misfit exhibition in Rotterdam introduces 300 Unique Vases and the Colourful Blacks paints. Hella Jongerius: Misfit (her second monograph) is published by Phaidon.



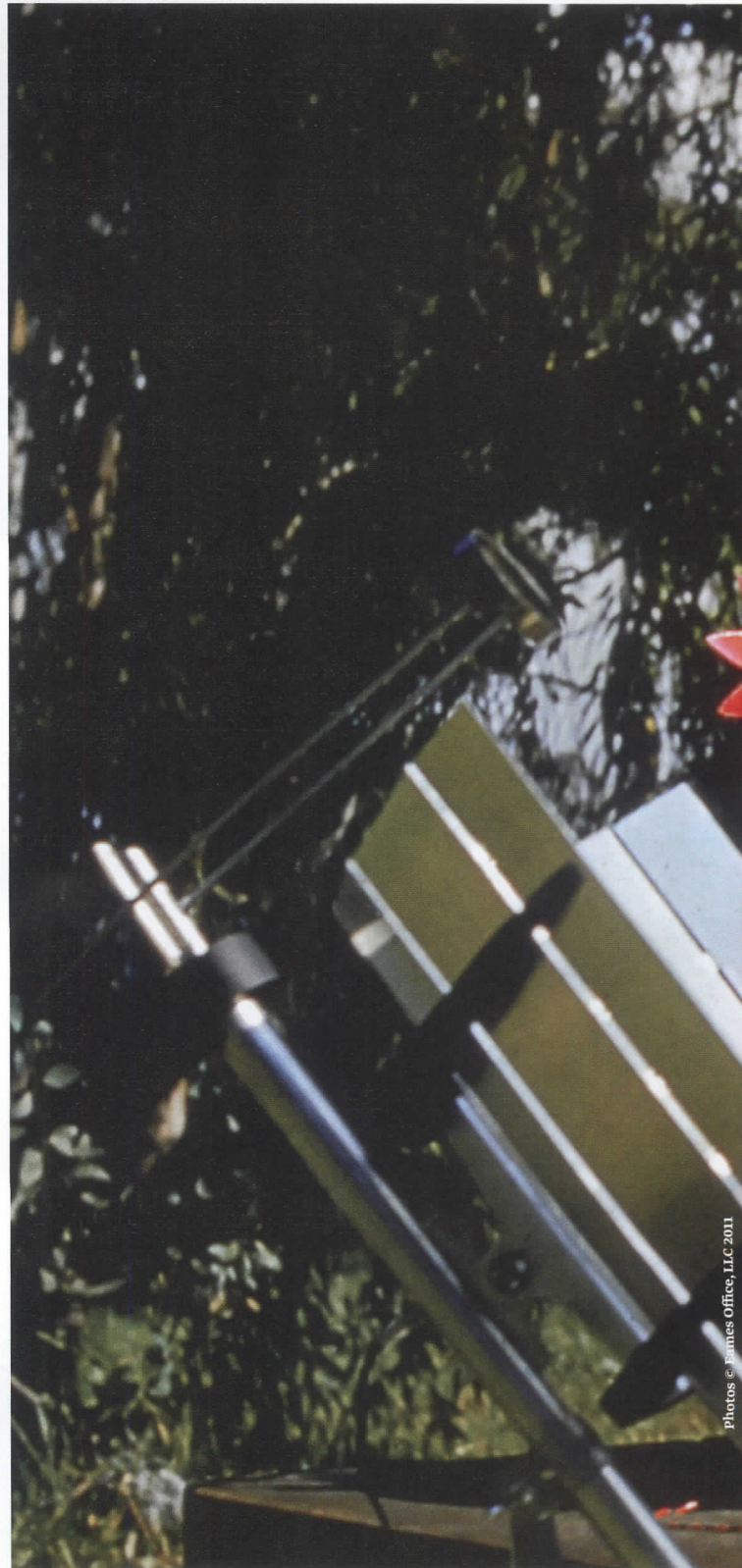
S*METWING FØR N*TWING



Designed by the Eames Office in 1957, the Do-Nothing Machine was developed for the Aluminum Company of America (Alcoa), which requested a design to show off the potential of its lightweight metals. No strangers to the art of amusement, having already created their now-iconic plywood elephant and House of Cards, Charles and Ray proposed a sophisticated toy. Their office had been experimenting with solar power, and it wasn't long before their photovoltaic research was wed with the aluminum plaything.

Once assembled, the Do-Nothing Machine's kinetic panels, pinwheels, pulleys, and geometric cutouts derived their energy from a sun-charged battery pack. It was a closed-circuit Rube Goldberg device whose whirling, turning, and rotating parts engaged viewers' imagination and little else. Leave it to Charles and Ray to show us that doing nothing can be as complex as doing something, and that more play might just be the best solution to all our problems.

Story by Jordan Rushins



Photos © Eames Office, LLC 2011

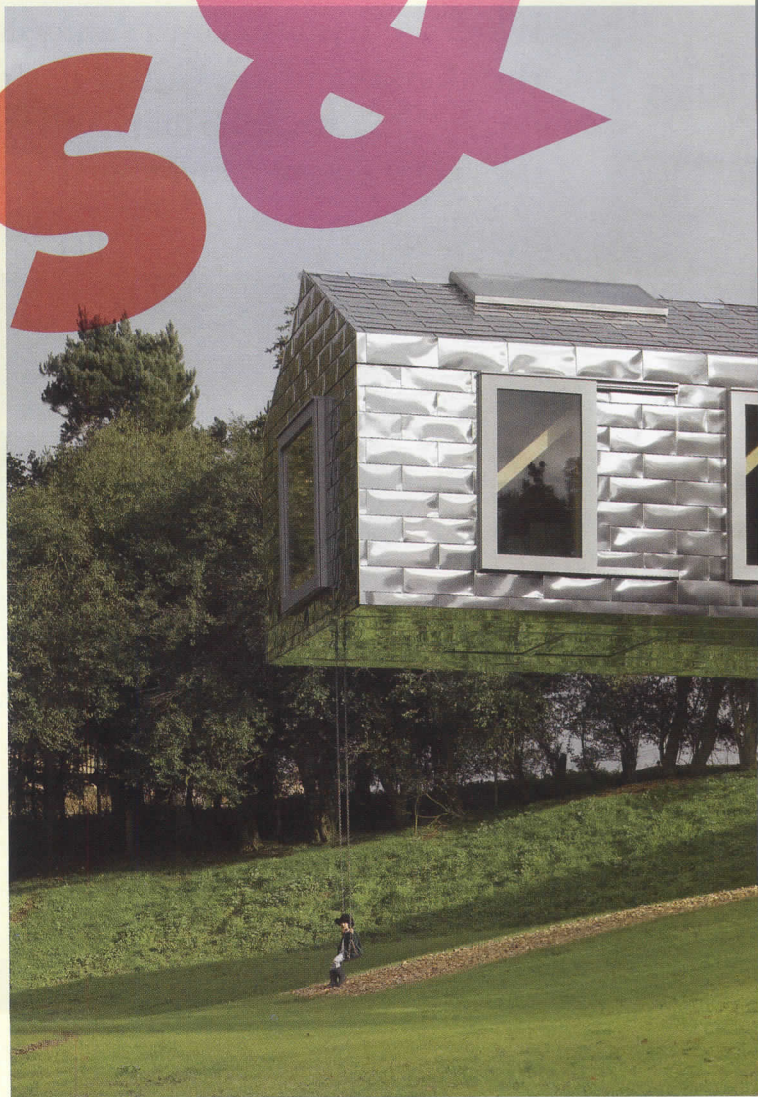
When set in motion on a sunny day, the Charles and Ray Eames-designed Do-Nothing Machine demonstrated the visual magnetism of moving parts.

The Eameses felt that the experience of play needn't be actively directed, hence their machine required no personal participation. Charles and Ray inspected and made adjustments to the mechanics (opposite left).



Kids &

For a youthful perspective on design's playful potential, look no farther than the following pages. These projects put the fun back in functional design.



Projects

Balancing Barn
Tribeca Apartment
Technicolor Loft
Lit Eva
Playhouse
3 Beds, 1 Room
Palisades Kids' Room

Play

Story by Jaime Gross and Jordan Kushins



Project Balancing Barn
Architect MVRDV
Location Suffolk, England

It may look like a rendering, but the Balancing Barn, designed by Dutch firm MVRDV, is a very real vacation rental in the English countryside. Thanks to a nearly 50-foot cantilever (achieved with a rigid steel structure and hefty counterbalancing), the house appears to shoot off the hill and hover over the ground. Polished metal sheeting clads the exterior and underbelly, reflecting the sky and surrounding landscape. A single swing beneath the barn welcomes brave souls for a vertiginous ride. »



① Glass Floor

Part of the living room floor is glazed, offering a glimpse under the house—and, perhaps, the flying pigtails and peering face of a child at the top of their back swing.

② Best View

Though there are plenty of scenic spots nearby—an adjacent nature reserve, a small lake—the shady gravel runway beneath the cantilevered structure is surely the most postcard-worthy picnic site.

Project Tribeca Apartment

Architect Diana Kellogg

Location New York City

Backyard playgrounds in Manhattan are few, so when Diana Kellogg and her husband, Neil Burger, purchased a Tribeca townhouse in 2002, providing rec space for their two children took indoor ingenuity. An existing 12-foot-high, brick-vaulted ceiling and steel support beams in the basement provided the infrastructure for an easily modified, ever-shifting layout: Baby seats made room for swings, since joined by a trapeze, basketball hoop, and soccer net. "We've had up to 20 kids down there and—miraculously—no one's gotten hurt," Kellogg says.

① Strong Beams

Most of the beams were already sized to accommodate the weight of heavy machinery. Kellogg had steel rings welded on, and the various components—ropes, the "kid catcher" net, and swings, most of which she sourced at Ikea—can be attached with carabiners.

③ Desk

Each child has a desk and workspace across from the more active side of the room.

④ Stickers

Stickers are affixed to the oversize world map on the wall, marking locations where the family has traveled or plans to visit.

② Cage Lights

All pendant lights in the room are covered by cages and swivel at their bases, protecting them against the inevitable stray basketball or rough-and-tumble contact.



Photo by David S. Allee



Project Technicolor Loft Designer Ghislane Viñas Location New York City

Australian expat Hanne Larsen lives in New York City with her four children, India, Atticus, Arlo, and Banjo, aged three to ten years. Charged with remodeling the family's loft, interior designer Ghislane Viñas took advantage of the 13-foot ceilings by tucking a fort in the top corner of the playroom and building a triple-decker bunk bed in the boys' bedroom. The fort's perforated enclosure "lets people know there's a space up there," says Viñas. The kids found another purpose: They like to catapult foam balls and toys onto unsuspecting passersby below. ▶

1 Material Logic

The boys' bunk bed and the storage wall in the playroom are made of plywood sandwiched between sheets of white Formica laminate. Viñas chose laminate over paint because it is chip-proof and easy to clean, and she likes the crisp edge it creates.

2 In the Round

The holes in the dry-wall are finished with white PVC plumbing pipes and flanges. "There are more expensive and labor-intensive ways to do it," says Viñas, "but this was the most cost-effective."

3 Easy Climb

The wall-mounted steel ladder from O'Keeffe's is sturdy and easy to climb. "My three-year-old can negotiate it with no problem," says Larsen. For that matter, so can their cats, Cookie Rockstar and Delilah Pixie. "They like to climb up and stick their heads out the holes." Bonus: Since the ladder doesn't touch the floor, it's easy to clean around.

4 Feeling Blue

To contrast all the white, and add a pop of color, Viñas painted the wall inside the loft and behind the ladder light blue, echoing the hue of the BoConcept area rug.

Project Lit Eva

Architect H2O Architectes

Location Paris

Enlisted to make a single small bedroom more suitable for two children, Paris firm H2O Architectes built up, creating a multilevel, all-in-one structure that contains a lofted bed, a desk, bookshelves, storage, and a staircase. Sliding doors, peepholes, and plenty of nooks and crannies give the space-expanding solution a playful spin.

① All-in-One

The piece was constructed from MDF and secured to the ceiling with angle brackets and bolts. Seven-year-old Eva sleeps and plays on the top level (for safety the mattress sits lower than the lip around the bed) while three-year-old Jean sleeps in a small bed off to the side of the structure.

② Hidden Storage

A trapdoor in the base of the unit opens to reveal additional storage space for blankets, books, and clothes.

③ Light Color

The blue hue—a satin acrylic by Dulux Valentine—keeps things light and airy and ensures the structure's mass doesn't overwhelm the room. When sections get scuffed, they can just be repainted.





Project Playhouse

Architect Ary Indra

Location Tangerang, Indonesia

Upon seeing an architectural model of his future house, Indonesian architect Ary Indra's son, Aria, spotted a problem: Since his bedroom was upstairs, and the kitchen downstairs, how was he going to grab a snack quickly if he got hungry? Fortunately the five-year-old had a fix in mind: a slide. Indra seized on the idea—both to humor his son ("the king of the house," he says) and as a way to demonstrate concrete's flexibility. The slide corkscrews from the second floor hallway to the ground-level dining room. ▶



1 All-Ages Ride

As it turns out, it's not just Aria who thrills to slide. The whole family uses it—including Grandma. "My mom holds a Koran recital weekly, and the members are mostly ladies in their golden years," says Indra. "The maid tells me that the ladies, shy and giggly, try this slide before they start the recital procession. Can you imagine that?"

2 Concrete Plan

Indra's contractor built the slide using scaffolding and plywood formwork. "The twisted part was quite difficult to make, as the plywood had to be thin enough to twist but strong to support the concrete," says Indra. He retained the exterior's rough surface to contrast the surrounding glass, but had the interior surface hand-troweled for a finer finish.

3 Smooth Moves

To darken the interior surface and make it slick, Indra rubbed it down with coconut oil—a traditional Indonesian technique for making concrete smooth. After it dried, he wiped the surface with water to get rid of the grease.

Project 3 Beds, 1 Room

Resident Marian Anderson

Location Baytown, Texas

When Marian Anderson's youngest child was ready for a "big kid bed," she decided to tackle an online DIY project, modified to suit her family's three-to-a-room necessity. Using power tools and materials largely sourced from Home Depot, the Andersons finished suspending the sleepers over a single Labor Day weekend. "The boys helped drill the holes and bang the nails," she says.

① Nightlights

Wall-mounted nightlights complement the nautical look of the space. To simplify the process of wiring them, the Andersons gutted some inexpensive outdoor work lights and replaced the electrical elements with simple tap lights.

③ Rung Up

For added safety, the highest bed has additional support in the ladder, and the lowest has near-hidden legs.

② Bolted In

Six to eight six-inch lag bolts secure each frame to the wall.



Photo by Marian Anderson

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Project Palisades Kids' Room

Interior Designer Erica Islas

Location Pacific Palisades

Interior designer Erica Islas worked with Mary and George Garvey for years on their home in Pacific Palisades, California, but her latest collaboration with the couple included two additional clients: their sons, Ned and Harry. The boys—six and nine years old when planning began—weighed in on what they liked, and the resulting raised beds and reading nook suits their elevated sense of design. ■■■

① Well Kept

Storage was a “huge factor,” says Islas: Each of the platform beds have five sets of drawers for clothes, with additional shelving underneath, and a bookcase headboard.

② Rope Course

The hemp rope was made at a nearby boatyard and

hung between the beds. The boys use it to climb down from their platform beds to the floor.

③ Climbing Wall

Islas marked the location of each rock on the climbing wall with a little help from little hands and feet—Harry and Ned tested where each grasp should go. ❶



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Kathy Ireland

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Garment: Valentino gown given by Dame Elizabeth Taylor

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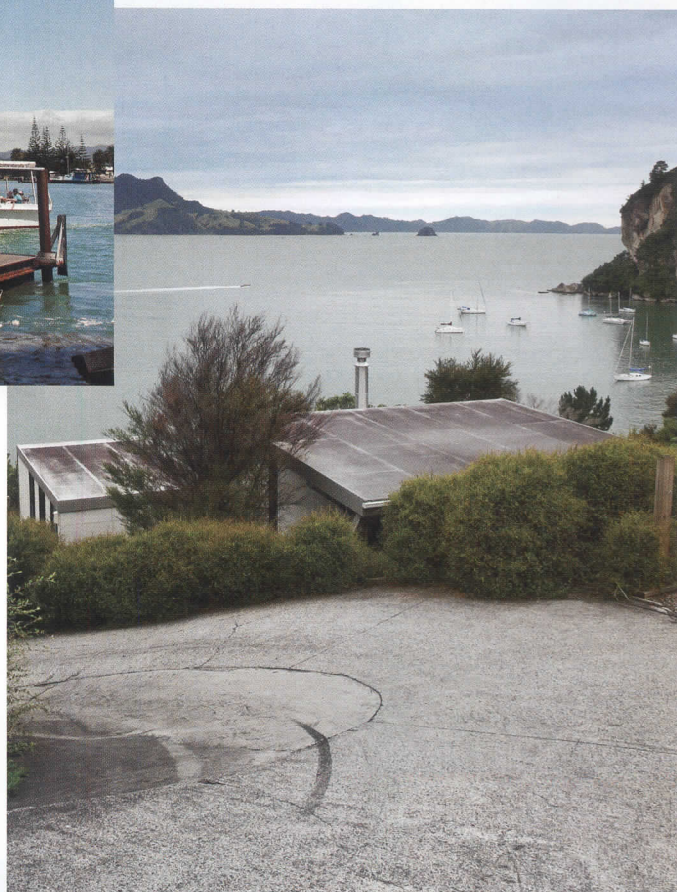


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A Place

Designed for her parents and generations to come, Amanda Yates's seaside New Zealand house is "somewhere between architecture and landscape" but firmly rooted in family life.

The house Amanda Yates (opposite with her partner, Adam Rose, and their baby, Awa) designed for her parents, David and Christine, occupies a hillside site with views over Maramaratotara Bay (right). A short walk down the road, a ferry service (left) carries passengers on the two-minute journey across the channel to the small town of Whitianga.



David and Christine Yates's house on New Zealand's Coromandel Peninsula is a family home in the truest sense of the word. It was designed by their architect daughter, Amanda, for their retirement, with the knowledge that future generations of the extended family—including Amanda, her partner, Adam Rose, and their one-year-old son, Awa—will see it as their place now and for decades down the line.

Inspired by her academic research into precolonial Maori structures that were partly dug into the land, Amanda, who is also a lecturer at Wellington's Massey University, set out to create a building "somewhere between architecture and landscape." This may not sound like your average retirement pad, but David and Christine were willing guinea pigs in their daughter's architectural experiment. In fact, after the trio purchased the land and set the budget for the house (about US \$330,000), David and Christine let Amanda call the shots entirely.

"I think we were ideal clients—we just let her have free rein with the design because she knew how we lived," says Christine, as she looks over the turquoise waters of Maramaratotara Bay below the house. For her part, Amanda is grateful for the freedom her parents gave her. "The house has been a brilliant laboratory for me to test ideas," she says. "I wouldn't have had that opportunity with a regular client."

Amanda—an only child—knew well that her mild-mannered parents had an adventurous streak that

Story by Jeremy Hansen
Photos by Matthew Williams

Project: Tokatea
Architect: Amanda Yates
Location: Maramaratotara Bay,
New Zealand

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dwell.com/magazine







The concrete wall mimics the slope of the hill outside as a reference to early Maori structures that were dug into the land. The simple kitchen has strandboard cabinetry and an MDF island that conceals a fireplace at one end. The ceramic works on the built-in seat at right are by Raewyn Atkinson and Robyn Lewis.

meant they would embrace her unorthodox design: a compact two-bedroom house that blends a cave-like quality at one end with a surprising openness at the other. "Because there were only three of us [when I was] growing up we're a pretty tight crew—good friends as well as family," she says.

The home she grew up in was radical for its time. Located in the city of Hastings, a few hours' drive south of the Coromandel Peninsula, it was designed in 1904 by William Rush and featured innovative open-plan spaces, verandas and rooms where people could sleep outdoors in summer. Christine decorated it with flair. "She put some seriously cool stuff in it," Amanda remembers. "We had horrifically expensive French wallpaper with orange-and-brown poppies on it in one room, turquoise walls in another, and a yellow ceiling in the kitchen."

To design her parents' new home—which has one bedroom and living space on the lower level and a self-contained studio upstairs—Amanda drew on a formative architectural experience from her childhood: Her father, a doctor, commissioned revered architect John Scott (who also happened to be one of his patients) to design a new building for his small medical practice in the late 1970s. "I'd never seen a building going up and it was really intriguing," Amanda says. "I remember it so clearly—it had wonderful spaces for kids, with mysterious nooks, wide window seats where you could read, and great big panel doors that allowed you to slip through their sides when opened. I'd never seen a building like it before."

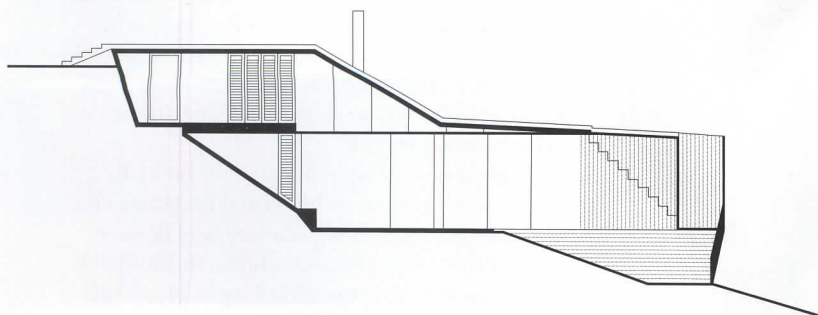
Accordingly, Scott's buildings inspired many features of David and Christine's 1,340-square-foot home, most notably its pivoting doors and modest material palette of concrete and strandboard. The home is anchored to the hill with a dramatically sloping concrete wall that mimics the gradient of the rock face. It's an conscious echo of Ngamatea, one of Scott's most famous houses. David says their home's "humbleness in size and its position on its site" also reminds him of Scott's work.

The two architects share similar concerns as well: Scott's buildings were deeply interested in how best to synthesize the influences of his Maori and European heritage. Amanda, who traces a Maori ancestry on her father's side, Scottish and English on her mother's, shares that interest as well. The internal concrete wall of David and Christine's home is a direct reference to early Maori dwellings while other parts of the house more clearly take European modernism as their point of departure, with glass doors that slide away so the kitchen and dining area becomes a covered deck.

Though Amanda may well have run the risk of some cross-cultural architectural pastiche, what she's achieved is beautiful, balanced, and flexible. On a sunny day with the glass sliders pushed back (which is most of the year according to David and Christine) you can sit at the table at the end of the kitchen island and hear birdsong and the sounds of the waves in the bay. In spring, blossoms from



The north-facing doors slide completely away to open the house to the outdoors, offering an uninterrupted view of the water. The pendant lights over the table are from Iko Iko.



Tokatea East Elevation

the manuka trees drift prettily onto the floor. On a cool night when a storm rages, the couple can sit near the fire—cleverly incorporated at the other end of the kitchen island—and feel protected from the elements by the home's solid embrace of the hill.

Another of Amanda's canny tricks was to carefully control views from the house to create a feeling of blissful isolation. In reality the location is deceptively convenient: It's just a five-minute walk and a two-minute ferry ride to the small town of Whitianga, while three magnificent beaches are an easy stroll away. "It's a walking neighborhood, which is fantastic because it's so social," Amanda says. There are also hiking trails tinged with history that still bear the contours of precolonial Maori settlements. Nearby hilltops look out to the bay where the English explorer Captain James Cook spent a few days at anchor on his first voyage to New Zealand in 1769.

Before they moved to the Coromandel Peninsula full-time, David and Christine had vacationed in the area for almost 40 years. Nowadays they happily stay put while the holidaymakers come and go, »



A pop of color in the kitchen cabinets (top left) refers to the native greenery outside, while the home's sliding doors blur the boundaries between inside and out (top right). In the living area (bottom left), the wooden bench is part of a set Amanda designed for a 1995 play. The Miss M sofa is by New Zealand designer Simon James. An almost-concealed door designed as a part of the kitchen cabinetry leads to the main bedroom and en-suite bath (right).



“The house has been a brilliant laboratory for me to test ideas. I wouldn’t have had that opportunity with a regular client.”

Christine (at left), and Amanda (at right) chat with David’s sister Aroha Yates-Smith (center) in the kitchen. Builder Ross Percival helped finesse the finely tuned detailing that separates the internal slope from the rock outside (opposite). The Pedro wire stool is by Craig Bond for Candywhistle. |||







among them David's sister Aroha, her partner, and their three children, who have a vacation home nearby, and Amanda's oldest friend, Gail, who purchased land down the road and has asked Amanda to design a house for it. Sometime soon, Amanda and Adam will travel up from their home in Wellington to bury Awa's placenta on the property (it's currently in their freezer), a Maori tradition that reinforces the idea of this being a family home for the ages.

There's a Maori word for this sort of permanence: *turangawaewae* (pronounced "too-rung-a-why-why"), commonly translated as "a place to stand." It describes the belief that if a community stays connected to the land it comes from, it will always know its place in the world. The term is normally ascribed to ancestral lands in communal ownership, but Amanda hopes her parents' house will become a contemporary version of this, a place where now, and in the future, all the extended family can continue to gather.

Last January, more than 20 family members met for a summer meal to celebrate the new year. While the adults were bemused by the sloping internal concrete wall, the kids intuitively understood its designer's intention to blur the interior with the rock outside. "They ran up and down it and had a great time," Amanda says. Future generations are at home here already. ■■■



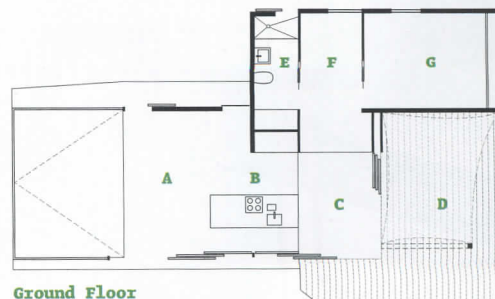
**Tokatea
Floor Plans**



- A Living Area
- B Kitchen
- C Dining Area
- D Outdoor Room
- E Bathroom
- F Study
- G Bedroom
- H Studio



Second Floor



Ground Floor

Amanda designed the upstairs studio (this page) with its own entrance and a small kitchen and bathroom for when she, Adam, and Awa come to visit. For now, one-year-old

Awa is small enough to sleep in the hammock (opposite top) that hangs from the ceiling. The shower (opposite bottom) provides a glimpse of the outdoors. 



Family Matters

The open spaces and transparency of modern architecture turn out to be extremely useful when there's a house full of relatives.



Story by Lydia Lee
Photos by Justin Fantl

Project: Umerani Residence
Architect: Bohlin Cywinski Jackson
Location: Los Altos, California

In her spacious kitchen, Mahnaz Fashandi (opposite) prepares for Persian New Year with her brother Mohsen and her parents Mohammad and Azam. From the street (this page, bottom), the house maintains a low profile, saving the architectural surprises for the inside.



The best part of Persian rice is the crunchy crust from the bottom of the pot—the *tadig*—which, traditionally, you aren't supposed to serve until the end of the meal. Eat it before and "you're saying that, in effect, the meal is over, and there are no more goodies," says Mahnaz Fashandi. "I had to tell my mom, 'No, it's OK to bring the *tadig* out with everything else.'" Negotiating the customs of their extended families is part of Mahnaz Fashandi and Jawed Umerani's life: Fashandi, originally from Iran, has elderly parents who live with them about half the time and five siblings who pay occasional visits, while Jawed is from Pakistan and often sees his mother and three brothers. On both sides, there is a deep-rooted culture of enormous social gatherings.

At home in Los Altos, California, 45 minutes south of San Francisco, the contemporary and traditional worlds mingle together like yogurt and fizzy water—a Persian drink they serve often—in a refreshing update on the single-family home. Designed by Bohlin Cywinski Jackson, the firm best known for designing Apple's impeccable retail temples, the Umerani residence embodies simplicity and transparency, facilitating togetherness without claustrophobia: a good recipe for extended family visits. ▶





The open dining space accommodates groups such as Fashandi's book club with ease (bottom), before they move on to a feast that includes stuffed tomatoes and giant meatballs called "koofteh" (top). The architecture mixes Douglas fir beams and exposed steel framing, achieving its soaring spaces without pretentiousness (opposite top). Fashandi (opposite bottom) arranges flowers and greenery for Persian New Year, which is a celebration of spring.

Umerani, who came to the United States from Karachi in the late 1970s to study structural engineering, has a long working relationship with BCJ. He served as structural engineer on several of the firm's local projects beginning in 1997 with Pixar's Emeryville headquarters, followed by the Apple store in San Francisco and other award-winning residential projects. These close collaborations led to friendship between Umerani and the BCJ architectural team. "I loved how there was no cookie-cutter or signature thing, no 'This is how buildings should be' in their approach," says Umerani.

In 2005, Pennsylvania-based BCJ partner Peter Bohlin paid a visit to Apple headquarters in Cupertino, and Umerani invited him to his home. He wanted Bohlin to take a look at the old ranch house he and his family were ready to update after about a decade of living in it. Over tea, served in gilt Persian glasses accompanied by walnuts and dates, Umerani and Fashandi, a biochemist, talked to Peter about what they wanted for their new home.

One key idea they had was to create two living areas, so that large groups could disperse and find comfortable spots, whether for family gatherings, their college-age son Mehran's friends, Umerani's





“The courtyard house is a great concept—
it has this ease and grace about it, and it
welcomes you to participate.” —*Peter Bohlin*

A photograph of a modern courtyard at dusk. The courtyard is paved with large, light-colored stone tiles. In the center, there is a square fountain, which is a modern rendition of a traditional Middle Eastern feature. The building surrounding the courtyard has large glass walls and a red wooden roof structure. A red lounge chair is positioned in the courtyard. The interior of the building is visible through the glass walls, showing a warm, lit space with a red wall and a chair. The sky is dark, and the trees in the background are silhouetted against the twilight.

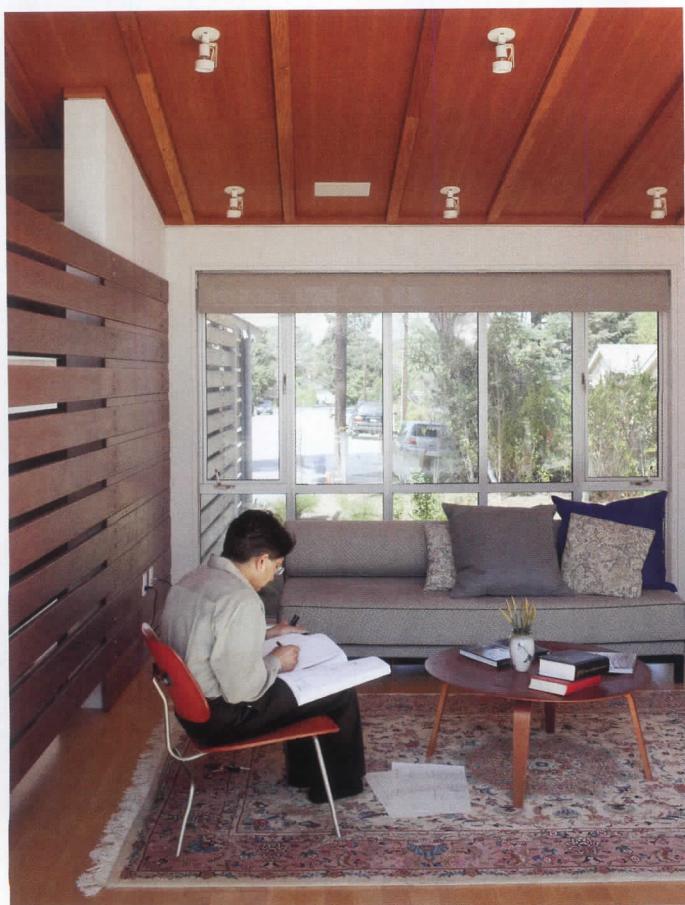
The square fountain at the courtyard's center is a modern rendition of a very traditional feature in many Middle Eastern homes.

Umerani Residence
Floor Plans

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



“All the things that Jawed does in his professional life on a daily basis, we’re celebrating in this house.” —Gregory Mottola



Urdu poetry reading group, or Fashandi’s friends. Fashandi and Umerani both wanted a water feature, since each grew up in a home with a fountain, a traditional architectural element in Islamic countries. “The sound of the water is very nice—I love the sense of serenity it adds,” says Fashandi. On his wish list, Umerani also wrote, “Exposed structure, elegantly expressed.”

Because the site is closely hemmed in by neighboring homes, the architects at BCJ proposed a courtyard house. “We were looking for a way to give all the rooms a special world, and the solution was to have them surround a court,” says Bohlin. “It’s a great surprise—you come in from the suburban world of 30 years ago outside and enter into this very calm space.”

From the outside, the one-story house plays it low-key—a modern structure, to be sure, but one that appears to be made almost entirely of wood with a pair of horizontal windows and one larger window peeking out onto the street. A modest screen of ipe slatting funnels you to the front door.

Once inside, visitors find themselves in a sublimely transparent space, looking through glass walls into the large courtyard. All the public spaces connect directly to this central yard, and the hallway leading to all the bedrooms runs along it as well, making everyone’s comings and goings visible. In warm weather, the family opens the courtyard’s many sliding doors, and the simple square fountain gurgling in the center adds a gentle counterpoint to conversations around the house. Guests converge in the kitchen and meander easily to the dining table and sofa, since all are in one large room. But they also have the choice of migrating over to the other sitting area to the left of the front door, a room where Umerani likes to spread out all his blueprints when he works from home.

“Because Jawed thinks a lot about how buildings are made and how they work, you couldn’t really ask for a better client,” says Gregory Mottola, one of two principals running BCJ’s San Francisco office. “The central courtyard idea kept on getting refined, and together, we figured out how to do it without any solid sheer walls.” The two side walls are reinforced by a giant X of slender tension rod braces, the most attractive lightweight solution, and the wall facing the entry is similarly braced. Douglas fir rafters and ceiling panels soar overhead. BCJ’s residential work often features galvanized steel framing with timber roofing, the contrast throwing each material’s beauty into relief. A row of steel columns in the great room provides support, but also hint at a classic colonnade. The architect and couple chose bolted connections, rather than welded ones, and decided to leave the nuts and bolts that hold the structure together exposed, providing the space with the satisfying sense of being in a massive Erector set. “All the things that Jawed does in his professional life on a daily basis, we’re celebrating in this house,” says Mottola, who oversaw the completion of the project in late 2008. ▮

The visible structural engineering is part of the beauty of the home's design. At the roof corner (near right), a double-channel steel hip beam and cantilevered wood rafters come together like pieces of a puzzle; to the far right is an interior view of the same corner. Tension rods (below) provide bracing for the glass walls, and exposed bolts reveal how everything is put together. Jawed Umerani, who did the structural engineering on the house himself, likes to work on blueprints in the front room (opposite).





The master bedroom has sliding doors that connect directly to the backyard (left). In the living room (bottom left), Fashandi enjoys lounging in the Saarinen Womb chair by Knoll near the fireplace. The red wall is flanked by thin windows, causing it to glow in the sunlight; outside, the back of the fireplace functions as a minimalist sculpture (bottom right). In the backyard (opposite), Umerani and Fashandi decided to limit the lawn to minimize water consumption. 

Fashandi, who had been eager ever since moving in to see something—anything—done to improve the dark, run-down house, has seen her greatest expectations fulfilled. “I didn’t know the house would be like this, because I didn’t have the capability to read blueprints, like Jawed,” she says. “I love it. When our guests come here, they don’t feel like they’re guests, which is great,” she says. “And when we have family staying with us, we can be together but apart at the same time. In the old house, it was like we were always running into each other.”

Celebrating Persian New Year in mid-March, Umerani and Fashandi have about 20 guests over including Fashandi’s brother in from Chicago. For the Los Altos family, this is a small gathering. “When the shoe racks in the closet are filled—they hold about 40 pairs—that’s a sign that we’re starting to max out,” laughs Umerani. But even when it’s just the two of them, the home still feels convivial. “I can sit in my chair by the fireplace and see straight through the courtyard to where Jawed is working in the TV room,” says Fashandi. “It’s nice to see people moving around, it brings a sense of life to the house.” ■■■





Hecho en Oaxaca

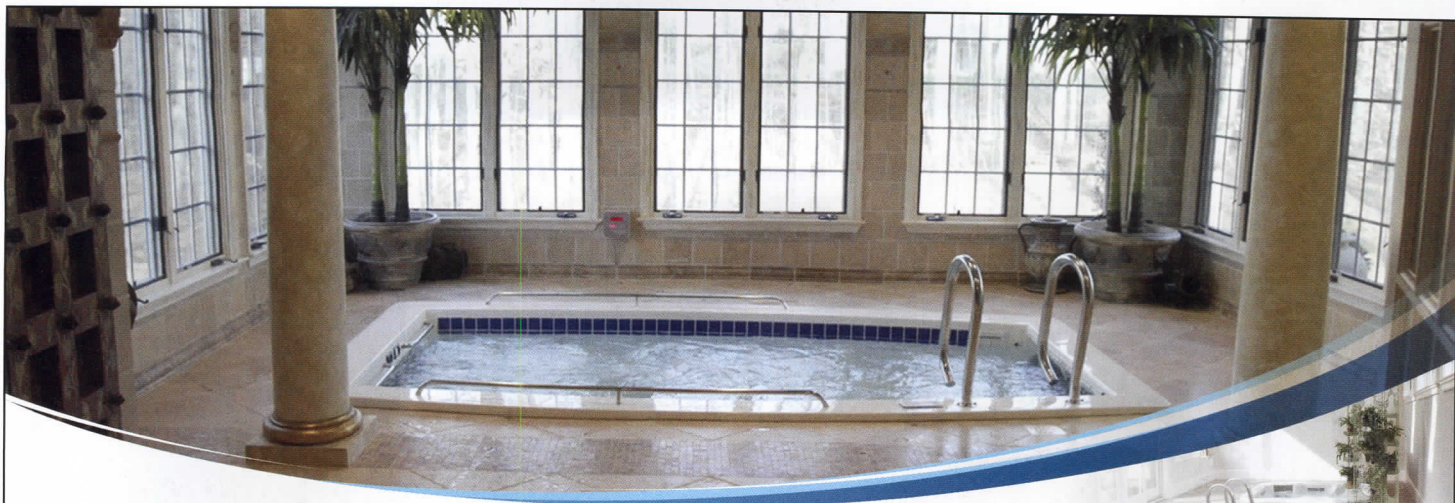
An experimental shop in Oaxaca, Mexico, is resuscitating the region's ancient crafts traditions and bringing indigenous artisans' designs into the 21st century.



Story by Jaime Gross
Photos by Romina Hierro

According to founder Gustavo Fricke (standing, with Rosario Martinez Llaguno, center, and Roberto Vega, right), what makes blackbox special is that "we have lots of

soul. Many shops in Oaxaca buy goods from handcrafters cheaply and resell them for four to 20 times the price. That's exploitation. We want to be respectful of the makers." »



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Go Find It!

blackbox
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la-blackbox.com

Where: Oaxaca, Mexico

Who: Gustavo Fricke, Roberto Vega, and Rosario Martinez Llaguno

Specialty: Handmade furniture, clothing, and objects by artists and artisans throughout the state of Oaxaca

Top Seller: Woven wool bags emblazoned with silhouettes of birds and telephone poles, \$75

Best Deal: Limited-edition screen-printed posters by local artists, \$17

Coollest Find: Chairs made from pipes and fluorescent plastic tubing by architect and artist Joel Gomez, from \$100

In 2006, inspired by Oaxaca's plethora of indigenous communities, who, says industrial designer Gustavo Fricke, "inherit craft traditions that are older than Columbus," Fricke opened blackbox. To stock the shop, located in a colonial house in downtown Oaxaca city, Fricke and other designers collaborate with local artisans to create stylish, contemporary objects in time-honored ways. By spotlighting native talent—from city and village alike—Fricke and shop managers Roberto Vega and Rosario Martinez Llaguno hope to provide a sustainable livelihood for Oaxaca's underemployed artists and craftspeople and, as Fricke says, "push their work forward."

Why did you open blackbox?

Each village outside Oaxaca city has a crafts specialty—making black pottery, wool weaving, carving *alebrijes* [fantastical wooden figures]—and the artisans pass their skills down through the generations. But to cater to tourists' tastes they started producing the same designs over and over again. I thought it would be interesting to collaborate with these artisans, to use design as a tool for social improvement.

What's your overarching goal?

To build trust and working relationships with these communities and give them a new channel for their work. I want the younger generation to feel proud of their skills, to realize: "Shit, man, this is cool and I made it. I learned this from my grandpa, and now this is giving me my bread."

And what's the biggest challenge?

The indigenous people in Mexico have been betrayed all their lives. It takes time to prove we're worth their time. They still call me *güero*, or "blondie"—meaning an outsider.

How has the shop evolved?

It started with 12 products that I designed in collaboration with hand-crafters. Now it is open to more local designers, artists, and artisans. I moved to San Francisco in 2008 for graduate school, so Roberto and Rosario, young artists who founded the Lapiztola street



art collective, have been running the shop day to day.

How do you define good design?

Good design is when you strip all the designer BS away and you are able to experience the soul of an object.

Can you give an example of a successful collaboration?

I met my favorite artisan, Sergio Lazo, when he was in the city selling his woven wool bags. I went to his village, Teotitlan del Valle, and sat with his family in a circle; it was like having a meeting with a Cherokee chief. I pulled out a blueprint for a rug design—I had traced the shadows from a tree on a big piece of paper—and asked, "Can you make this?" I told him I was promising a relationship. They started talking in their indigenous language and then said okay. We've been working with his family ever since. Today he's so proud of his work that he signs every piece he makes. The challenge for us is to create more stories like that.

What's next for blackbox?

I want to establish a cooperative model of management, to open the responsibility and profit of the store to more people. I'm also designing two new lamps made out of *carrizo* [a bamboo-like material] for a crafts community in Papalutla, and I'm looking for more ceramic and glass objects to sell. ■■■

Located off a cobblestone street in downtown Oaxaca, blackbox (above left) beckons with intriguing objects in the window and street art on the outside wall.

Among the shop's best-sellers are these woven wool bags (above right). **i**

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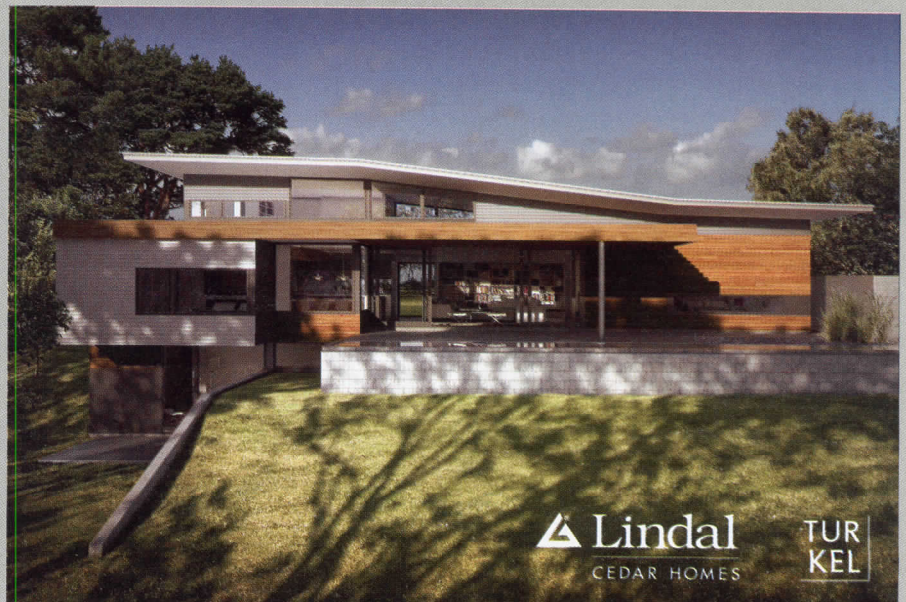
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An Introduction to Restaurant Design



FUN FACT 1:

The phrase "You are what you eat" derives from Jean Anthelme Brillat-Savarin's aphorism "*Dis-moi ce que tu manges, je te dirai ce que tu es*" ("Tell me what you eat and I'll tell you what you are"), which first appeared in his 1826 work, *The Physiology of Taste*.



FUN FACT 2:

The world's highest restaurant, At.mosphere, opened in January 2011 on the 122nd floor of Dubai's Burj Khalifa tower. At 1,450 feet, it's 300 feet higher than the previous record holder, 360 in Toronto's CN Tower.

Eating has always been a sociable event, from primitive campfire cooking to reclining on *lectuli* at lavish Greek and Roman banquets. However, although taverns and inns had always existed, the restaurant as an institution didn't fully emerge until the 17th century. The word "restaurant" initially appeared in the 16th century, meaning a restorative broth, but by 1771 the term had mutated to refer to an "establishment specializing in the sale of restorative foods" as well. Like so much in culinary history, the Parisians owned the sophisticated version of the concept as American and British visitors marveled at the phenomenon.

We have the aspirational middle classes of post-revolutionary France to thank for the restaurant we recognize today. As the popularity of dining out grew, top French chefs like Marie-Antoine Carême and Auguste Escoffier took their talents to London and raised the restaurant game in grand hotels and dapper gentlemen's clubs. Taste, whether of the palate or the eye, began to matter.

The sheer proliferation and glossy sheen of hospitality environments today bring earlier times to mind, particularly in the baroque leanings of contemporary Dutch designer Marcel Wanders and his ilk. In the 19th century, interiors followed the French and Viennese belle-epoque style; decor exuding prosperity and a theatrical grandness was the fashion. Mega-dining complexes like Delmonico's in New York and the Trocadero in London reigned, replete with Corinthian columns, chandeliers, red velvet swags, and lavish gilding.

Story by Bethan Ryder
Illustrations by Dan Williams

The 1930s saw some movement toward the simplification of restaurant design, but it was the iconoclastic 1960s that signaled the true democratization of dining out. With a diversity of eating venues and socially mobile patrons hungry for new experiences, design was a powerful tool to distinguish between the new bistros, brasseries, cafes, diners, and casual dining chains that emerged.

The late 20th century saw the return of power-dining: Mega-restaurants like Quaglino's in London and Tao in New York came to the fore with the unstoppable rise of superstar chefs operating in league with big-name designers such as Philippe Starck, Christian Liaigre, Adam Tihany, and David Rockwell.

But sure as bust follows boom, evolution has been on the menu. Ostentatious, big-budget productions haven't disappeared, but the major players are adapting to the times: Global brands are giving way to locavore concerns. Many of the cooler-than-thou venues in urban centers are egalitarian, chef-proprietor neighborhood joints that embrace a new farm-to-table simplicity showcasing their foodstuffs with open, canteenlike kitchens and deli-style food displays.

Today, it's not just about what or where you eat, but also the how and the who that is fetishized. In progressive quarters there is less attention paid to staggering wine towers, faddish color-changing lighting, and Vegas-hotel-lobby-style interiors: Splashy design has been upstaged by the food and its provenance—which, naturally, is a design aesthetic in and of itself.



Words You Should Know

Back of house: The kitchen and staff-only areas in a restaurant, usually hidden from view from the diners.

Chef's table: A dining table in the kitchen, or a small vestibule off the kitchen, where patrons pay a higher price to eat a tasting menu and watch and interact directly with the head chef and the kitchen brigade.

Community (or communal) table: A long table, often accommodating up to 30 people, where patrons dine alongside strangers. Philippe Starck introduced these into many of his hotel restaurants and bars during the latter part of the 1990s.

Farm to table: Describes restaurants that proudly source their ingredients as locally as possible, cutting out any middlemen and, wherever possible, dealing directly with the farms and producers who supply their meat or vegetables.

Front of house: Originally a theatrical term, this refers to the public part of a restaurant—the reception area, bar, and dining room.

Mise: Pronounced “meez,” it's short for *mise en place*, which translates to “put in place.” It means that all the ingredients a chef will use to make a dish are laid out in a particular way.

The pass: The counter where the head chef checks the presentation of dishes before they are passed from the kitchen to the service staff.

Top: The size of a table and how many diners can sit there. A two-top seats two, a four-top seats four.

Turnover: The speed at which tables are vacant and full during a shift. In a high-turnover restaurant each table might host at least three different seatings in an evening. ■■

FUN FACT 3

The Union Oyster House, in Boston, Massachusetts, is the oldest restaurant in continuous service in the United States. Its doors have been open to diners since 1826.

Food Court Gourmet

No need to brave the teeming throngs only to score a slice at Sbarro: These hopping food malls are as haute as can be.



San Francisco's Ferry Building Marketplace and New York's 45,000-square-foot temple to artisanal Italian food, Eataly, are exemplars of a new concept in culinary design that fuses retail with dining to create bustling, gourmet entrepôts. The latter is a collaboration between Slow Food proponent Oscar Farinetti and a trio of New Yorkers, Lidia and Joe Bastianich and star chef Mario Batali. There, the greatest design challenge, says Alec Zaballero of TPG Architecture, was "massaging" five restaurants, a cafe, a wine store, and the countless mini-departments into the historic structure, a 1903 property in the Flatiron District.

In renovating the interior, TPG benefited hugely from the existing fabric, with gems like original terrazzo and sugar-cube-marble-mosaic flooring. "The design aesthetic was a celebration of the history of the space," says Zaballero. "We salvaged materials as we found them, refabricating historically approved facades, and when we didn't have original features we used polished stained concrete."

This is not an intimate dining experience: The occupancy is 1,400 and eating areas are designed to merge with the retail scrum, which adds to the churning buzz of the place. "Imagine an Italian hill town market," says Zaballero. "It has that sort of spontaneity and creative chaos."

FUN FACT 4:

The first *Michelin Guide* was published in 1900 as a car and road-trip guide—hence its signature phrase for a recommendation, "vaut le détour" (loosely translated, "worth a visit").

FUN FACT 5:

The world's largest restaurant is the 6,014-seat Damascus Gate in Syria, which employs up to 1,800 staff members and boasts an open-air zone with waterfalls, fountains, and replicas of archaeological ruins.

Sound Advice

Successful restaurants offer the holy trinity of good food, good service, and good ambience. Design can influence all three, but botch the ambience, and you'll be forever fighting a battle against your own eatery. Perhaps the most common folly is poor acoustics.

Conversations drowned out by the general din can ruin even the most handsomely appointed restaurant.

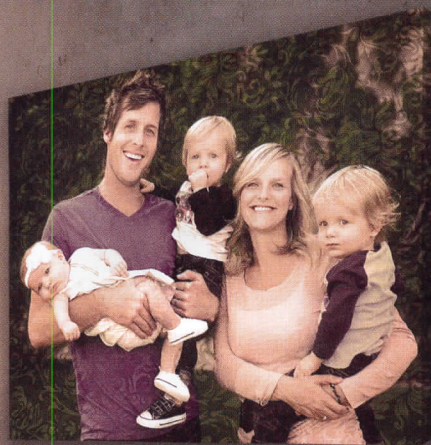
"Acoustics characterize a space as much as lighting, color, and scale," says designer Peter Bentel of Bentel & Bentel. And if the ideal is an interior that engenders a pleasant, energetic buzz, not the high-pitched racket of a late-night bar, many restaurants fall wide of the mark.

Acoustics are generally easier to manage with smaller rooms. "Any room with more than 100 people is hard to control; they make a lot of noise," says Cass Calder Smith, of CCS Architects in California. "The key is to keep the pitch low. One trick is to incorporate acoustic panels on the ceiling."

Designers have devised all manner of other noise-dampening techniques: "At Mazzo restaurant in Amsterdam, we created large canvas artworks, which function as good acoustic baffles," says Rob Wagemans of Concrete Architectural Associates. "You can also use a latex stretch ceiling as a membrane with foam beneath—it resembles a smooth plastered ceiling." Making a regular space irregular also helps, but because one can't always alter a space, consider making two perpendicular walls absorptive. If you can't beat the sound, you can at least shape it. ▀

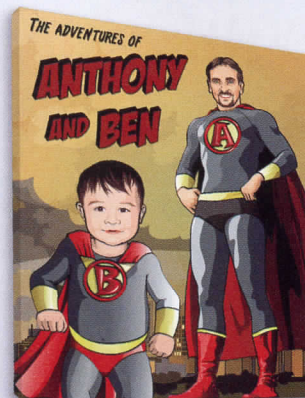


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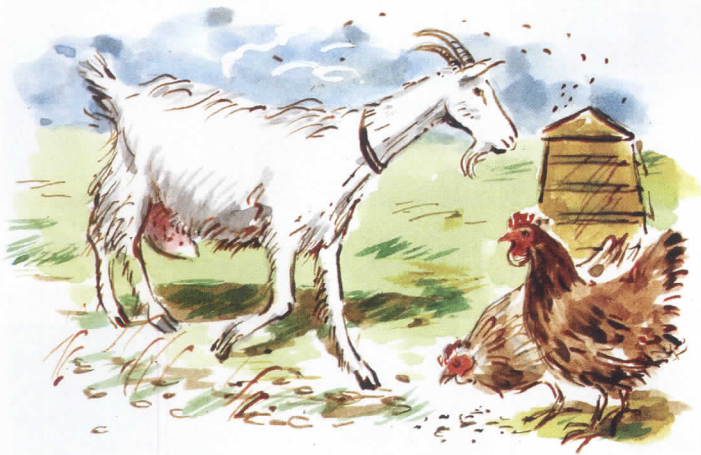
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FUN FACT 6:

Arne Jacobsen's 3107 chair is almost certainly the most popular restaurant seat of all time. Over five million have been sold since 1955, not to mention the countless copies.



FUN FACT 7:

The first eatery we might recognize as a modern restaurant—a listing of the dishes available on a menu, small individual tables, fixed hours—was the Grande Taverne de Londres, founded in Paris in 1782.

In London, lush sprouting herbs and grasses in metal troughs add greenery to the Rooftop restaurant at Sir Terence Conran's Boundary Hotel; Chicago's Uncommon Ground has a full-fledged, neatly landscaped organic rooftop garden complete with beehives. The Platonic ideal of the still-surging farm-to-table movement is the self-sufficient restaurant that grows its own produce on-site. And plenty are moving in this direction.

In the southwest London borough of Richmond, chef Skye Gynell of the shabby-chic Petersham Nurseries Cafe uses seasonal produce grown right there. Set within and around the main greenhouse, the rough, dirt-floored cafe, which has just won that hoary old badge, a Michelin star, is styled rather than designed with antique furniture, mismatched timber-and-metal tables, and chairs with sackcloth cushions.

At the other end of the scale are the far more lo-fi neighborhood Frizzante cafes in Hackney and Surrey Docks City Farms in East London. Vegetable-growing initiatives for local kids are on the menu, and visitors are encouraged to feed the livestock before tucking into simple and cheap cafe grub served from open canteen kitchens onto utilitarian painted wooden tables. The waft of manure may hit your nostrils as you depart, but hey, that's keeping it real.

This is a concept ripe for development and one yet to receive the slick, sophisticated design treatment of high-end eateries. There is a real risk, however, that this could endanger the very authenticity these places offer, but the seeds are surely already being sown somewhere for an haute-on-the-range resto. Even McDonald's latest attempt at positive PR in the United Kingdom is a series of "open farm events," launched as part of their Olympics 2012 sponsorship, where members of the public have the opportunity to visit the farms that supply them. We'd love to see a McDonald's City Farm Cafe in the works, and here's hoping they'd trade the PlayPlace for a cattle paddock. ▮



FUN FACT 8:

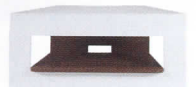
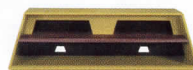
The world's tallest wine tower is at the Radisson Blu Hotel in Zurich Airport. It is 52 feet high, holds 4,000 bottles, and comes complete with "Wine Angels"—female wine stewards suspended in harnesses.



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Tomorrow's Specials

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Rob Wagemans,
founder and creative director,
Concrete Architectural Associates

"Some restaurants will become molecular laboratories of tastes (think El Bulli), but others will be honest, pure, simple, robust, and all about the true taste and quality of the ingredients; the design will reflect this by showcasing the food above all else."



**George Yabu and
Glenn Pushelberg,**
restaurant designers
and founders,
Yabu Pushelberg

"Our eating habits are less formalized—smaller portions and eating on the run are the norm. We'll see more mobile restaurants. The notion of chefs doing street food in traveling trucks is interesting."



Sir Terence Conran,
legendary British designer,
retailer, and restaurateur

"Restaurants that have truly stood the test of time are those that haven't chased the latest trends, which fluctuate like hemlines and give little lasting pleasure. Restaurants that feel warm, comfortable, and have their own character and personality that comes through in the design, the service, and most importantly the food. Without good food, what is a restaurant?"

Gerardo Olvera,
design associate,
Isometrix Lighting and Design

"Lighting systems will be more sustainable, LED will replace halogen, there will be a difficult transition period where it's not possible to achieve the same effects, but in the future LEDs will get purer, more natural, and realistic."

Alec Zaballero,
principal, TPG Architecture

"Increasingly it will be about authenticity of experience and therefore of the food and the materials. It's going to be more personal and authentic."

Tim Mutton,
cofounder and managing
director of Blacksheep,
a hospitality and design firm

"Real food will be the new luxury and only served at fully sustainable 'real food' restaurants that are incredibly expensive. Security and technology will replace the maître d' with 'real food detectors' built into entrance lobbies to deter diners from stealing produce to sell on the open organic food-bay website at vast, inflated sums."

Peter Bentel,
partner, Bentel & Bentel

"Restaurants perform the role of social engines. We have noticed a turning away from 'fancy' restaurants and a move towards more egalitarian establishments. A wider array of social classes are dining together. Is this melting pot the future, or just a snapshot of the current times? Only time will tell."

Cass Calder Smith,
principal and CEO,
CCS Architecture

"For front of house, there'll be smarter ways of ordering, giving more control to the customer, like ordering and paying simply by waving your iPhone at the waiter...there's an app for that."



David Collins,
architect and principal,
David Collins Studio

"There is a desire for artisan brands in food and restaurants to go global. This is ultimately about the level of service that consumers can expect from luxury brands and services. To establish these brands in new territories, the look of the brand will adapt to the characteristics of the locale." ■■■

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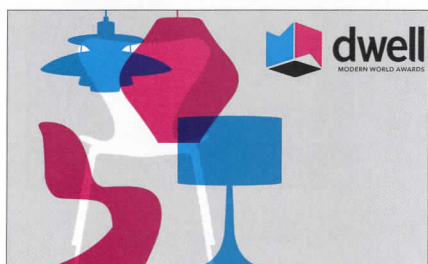


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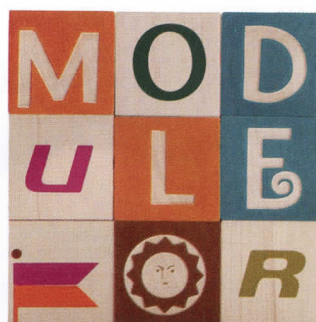
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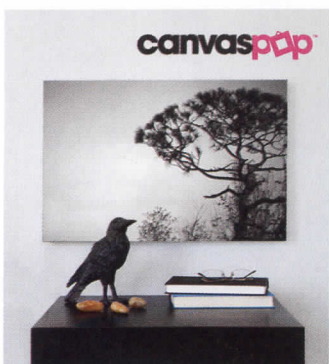
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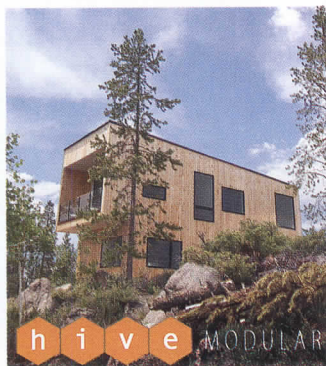


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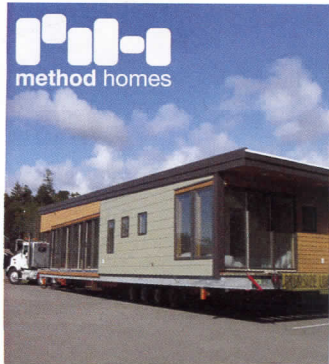


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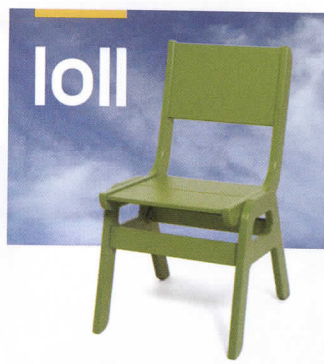
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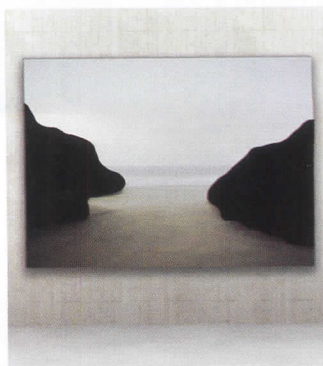
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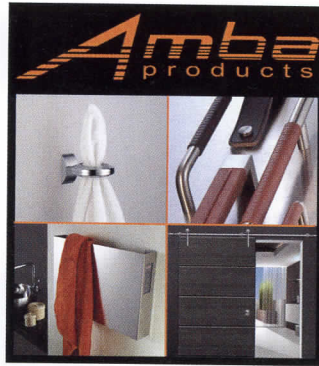


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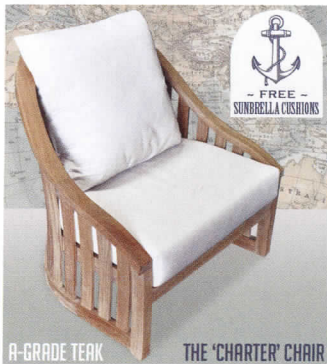
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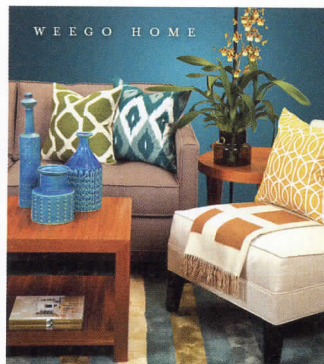
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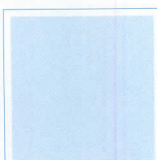
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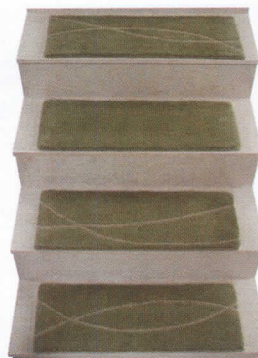
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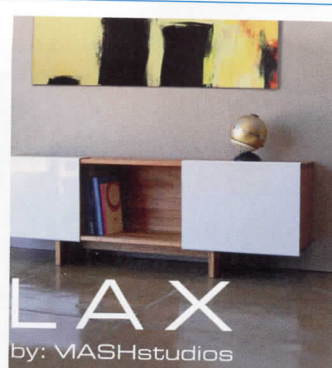
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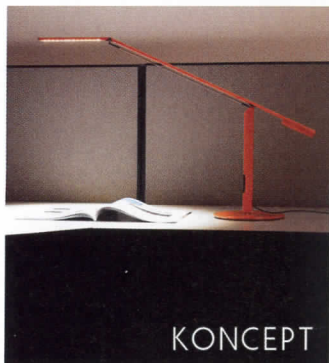
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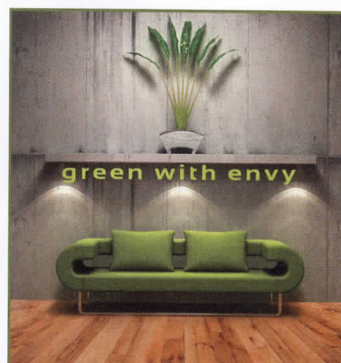
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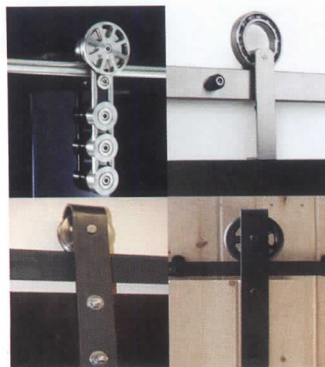
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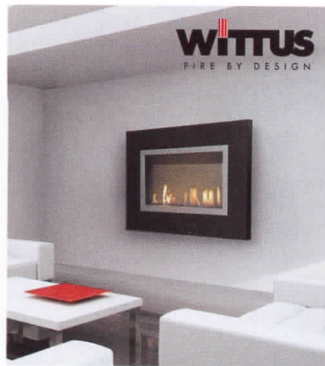


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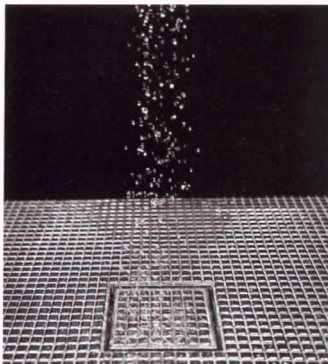
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ABK Group

Velvet Stone

Inspired by the famous Pulpis Stone, Velvet Stone is available in two colors (warm and cold), four shades, and an ultra-soft finish. The glazed colored-body porcelain tiles in sizes 20" x 20" and 13" x 13" are suitable for floors while the 10" x 20" white-body double-fired ceramic tiles are perfect for wall applications.

abk.it



Bardelli

Mezza

designed by Marco Ferreri

For the Mezza collection, world-renowned designer Marco Ferreri took his inspiration from farm animals. The black silk-screen, graphics feature fragments of a hen, duck, pig, and fish printed against a glossy white background. The 4" x 4" tiles come in pairs and can be arranged freely to create a decorative piece of art.

bardelli.it



Casa Dolce Casa

Velvet

Inspired by Venetian marble, the new Casa Dolce Casa collection is a contemporary porcelain tile with non-slip features suitable for indoor or outdoor spaces. Velvet is available in five large sizes: (31" x 31", 16" x 31", 16" x 16", 24" x 24", 12" x 24") and five unique colors (Oyster, Ecru, Charcoal, Taupe, Platinum) with a matte or soft surface.

casadolcecasa.com



Casalgrande Padana

Basaltina

Basaltina is a new porcelain tile series from Casalgrande Padana. The veining, chromatic effects, textures, and surface finishes are all inspired by the beauty of natural stone. Available in six colors and three formats (12" x 12", 18" x 18", 12" x 24") the thick tiles (9.5 mm) can be used for both indoor and outdoor floors and walls.

casalgrandepadana.it



Lea

Gouache. 10

designed by Diego Grandi

Lea uses the latest Slimtech technology to produce the large—and thin—format Gouache tiles designed by Diego Grandi. Exploring chromatic and tactile applications for ceramics, the collection is offered in three warm and three cool color palettes, balanced by a neutral white. The triangular decorative mosaic tiles add a fun geometric element to the line.

ceramichelea.it



Leonardo

Word Up

Leonardo takes urban graffiti off the street and onto a full-bodied porcelain tile. The Word Up collection, inspired by street art, is available in two formats (12" x 24" and 24" x 24") and five colors (Almond, Cement, Beige, Gray, Black). Decorative details such as lettering and patchwork give this collection a creative urban edge.

leonardo1502.it



Monocibec

Ontario

Monocibec's sustainable Ontario collection uses digital printing to recreate the look of nature's most resilient wood types including maple, beech, oak, and walnut. Made of 40 percent recycled content, the porcelain tiles are available in two formats (6" x 35" and 9" x 25") and with a natural, grip, or ribbed grip finish, making it suitable for interior and exterior environments.

monocibec.it



Mosaico+

Dialoghi

designed by Francesco Lucchese

The Dialoghi collection, created by Italian designer Francesco Lucchese, is a unique mosaic tile line that merges glass, wood, metal, and stone. Geometrically shaped chips are mounted in various patterns onto a 12" x 12" fiberglass 8mm-thick mesh sheet. The look of the vibrantly colored glass against dark wood creates a beautifully contemporary design.

mosaicopui.it



Cerdomus

The Slate

The Slate porcelain tile collection from Cerdomus reproduces the colors and tactile appeal of natural slate. Available in beautiful hues such as White, Gray, Gold, Red, and Black and seven sizes (24" x 24", 12" x 24", 12" x 12", 6" x 6", 3" x 6", 4" x 12", 4" x 4"), it also features non-slip technology that makes it perfect for indoor and outdoor spaces.

cerdomus.com



DesignTaleStudio

Beside

designed by Massimiliano Adamo

Developed by Italian designer Massimiliano Adamo, Beside takes its inspiration from the back of ceramic tiles, placing the spotlight on the authentic "Made in Italy" stamp, normally found on the tile's B side. The diagonal square pattern resembles the geometrical texture of mosaics and plays with bright Mediterranean colors, finished with a ceramic glaze.

designtalestudio.com



Emilceramica

Anthology Stone

Anthology Stone features 12" x 24" porcelain tiles that can be laid seamlessly between indoor and outdoor environments due to a special slip-resistant finish. Resembling the textured surface of marble, it is available in three colors (Gold, Gray, Dark Gray) and a wide range of special pieces and mosaics to provide maximum design freedom.

emilceramica.it



FAP

Tracce

FAP's Tracce collection coalesces the classic wood look with the reliable technical performance of porcelain stoneware. Available in two formats (6" x 35" and 9" x 35") and five warm colors (Butter, Honey, Walnut, Coconut, and Almond), the tiles are perfect for the wood-effect in unconventional spaces such as a bathroom.

fapceramiche.com



Mutina

Dechirer

designed by Patricia Urquiola

Inspired by concrete, this full-body, unglazed porcelain stoneware collection is manufactured using the latest Continua technology. Designed by Patricia Urquiola, it features rectangular and hexagonal shaped tiles with a subtle patchwork pattern. Available in three sizes (47" x 47", 24" x 47", 24" x 24") and five natural colors, this highly resistant tile is designed for heavy usage in both public and residential settings.

mutina.it



Piemme

Marmi Reali

Using the latest digital technology, Piemme's Marmi Reali collection mimics the elegant look of marble down to the veins and contrasting hues. The fine porcelain stoneware tiles are available in a 24" x 24" format and in five neutral colors (Alabastro, Marfil, Bianco, Perlino, and Pulpis).

ceramichepiemme.it



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italiantiles.com

dwell.com/ceramictilesitaly



52 My House

John Tong, Architect
3rduncle.com
Drawer fronts and lights from Ikea
ikea.com
Hardware and Douglas fir plywood from the Home Depot
homedepot.com
Concrete counter by Concrete Elegance
concreteelegance.ca
Millwork by Parallel General Contractor
parallelgeneral.com
Salvaged wood cladding from Silver Root
silverroot.com
Vintage furniture from Waddington's Auction House
waddingtons.ca
Bathroom tap by Component Hardware
componenthardware.com
Carpet tiles by InterfaceFLOR
interfaceflor.com
Custom light box by Geron
geron.ca

60 Dwell Reports

Ultimate Safari Maze by Playhut
playhut.com
TrueModern Playhouse by Edgar Blazona for TrueModern
truemodern.com
Villa Julia by Javier Mariscal for Magis
magismetoo.com
House Blanket by Donna Wilson
donnawilson.com
Circle House by Gitane Royce for Modern Playhouse
modern-playhouse.com
Interlocking foam mats by Softtiles
softtiles.com

64 Off the Grid

Cara Lee and Stephan Mundwiler, Lee + Mundwiler Architects
lm-arch.com
Ronald Kolodziej, general contractor
niagaraconstruction@msn.com
Michael Schneider, landscape architect, Orange Street Studio
orangestreetstudio.com
Hello Design
hellodesign.com
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teaforest.com
Neo Sectional Chaise Left by Niels Bendtsen from Design Within Reach
dwr.com
Stockholm wool rug by Ikea
ikea.com
Arco chairs by Mario and Claudio Bellini for Heller
helleronline.com
PP Bath Stool by Muji
muji.us

72 Outside

Blasen Landscape Architecture
blasengardens.com

76 Profile

Hella Jongerius
jongeriuslab.com

86 Something for Nothing

Eames Office
eamesoffice.com

88 Kids & Play

BALANCING BARN Living Architecture
living-architecture.co.uk
MVRDV Architects
mrvd.nl

TRIBECA APARTMENT Diana Kellogg Architects
dkarchitects.com

TECHNICOLOR LOFT

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gvinteriors.com
Beanbag chair by Eazy Bean
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flor.com

Laminate by Formica
formica.com
Ladder by O'Keeffe's
okeeffes.com

Rug by BoConcept
boconcept.com

LIT EVA H2O Architects
h2oarchitectes.com

Paint by Dulux Valentine
duluxvalentine.com

PLAYHOUSE Aboday, architects
aboday.com

3 KIDS, 1 ROOM Bumper Crop
thebumpercrop.com

PALISADES KIDS' ROOM EMI Interior Design
emiinteriordesign.com

98 A Place to Stand

Rod Percival Builders
rodpercival.co.nz
Massey University, Wellington
wellington.massey.ac.nz
John Scott
johnscott.net.nz
Heart-shaped ceramic work by Raewyn Atkinson
raewynatkinson.co.nz
Tall ceramic vase by Robyn Lewis
robynlewis.co.nz
Wooden bench designed by Amanda Yates
amandayates@xtra.co.nz

Pendant lights

from Iko Iko
ikoiko.co.nz
Miss M sofa by Simon James for Simon James Design
simonjamesdesign.com
Louvers and other aluminum joinery from Architectural Profiles
apl.nz.co.nz
Joinery fabricated and installed by Alitech
alitech.co.nz
Liano taps by Caroma
caroma.co.nz

108 Family Matters

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umerani.com
Bohlin Cywinski Jackson
bcj.com
Womb chair by Eero Saarinen for Knoll
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Eames Molded Plastic armchair with Rocker Base by Charles and Ray Eames for Herman Miller
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122 Restaurant Design 101

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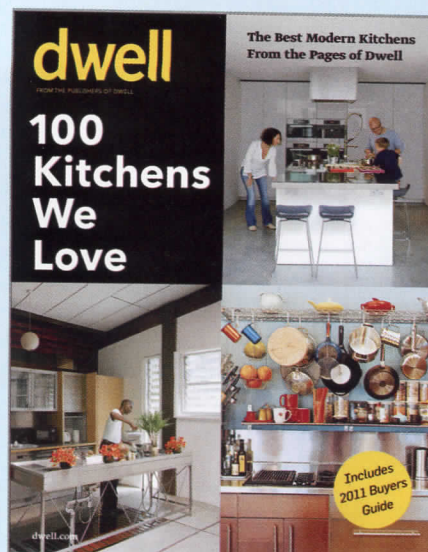
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Rainbow Flight

In a London house that's flooded with light, a spiral staircase provides a prismatic path from floor to floor.

Designer Ab Rogers approaches commissions with the élan of a specialty chef, providing clients with what he calls a "minestrone of ideas" in the planning stages, which are then distilled down to the selected essentials. In the case of the Rainbow House, however, one essential ingredient was consistent in each incarnation presented—a multihued spiral staircase that would be visible from nearly everywhere within the west London house. Situating the double-height flight within the tight width available proved extremely challenging. In the end, small divots were made in the wall to allow hands running along the curving banister to continue without interruption. "Design is not complete without movement," Rogers says of his Technicolor pièce de résistance. "People move around and over and onto it—I want people to engage with their space." ■■■

Story by Jordan Kushins

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