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AT HOME IN THE MODERN WORLD

EXPERT PANEL

**62 Women
Influencing
Tomorrow's
Generation**

Designers at Home

Sharing Stories of Houses That Were Worth the Wait

Modern Timeline

**10 Decades of Furniture,
Products, and Ideas**

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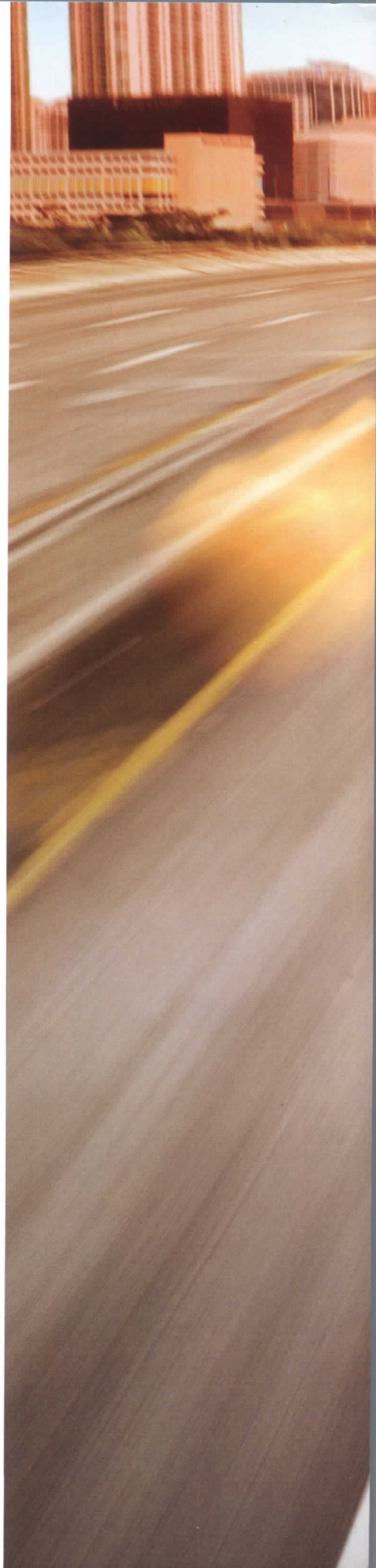


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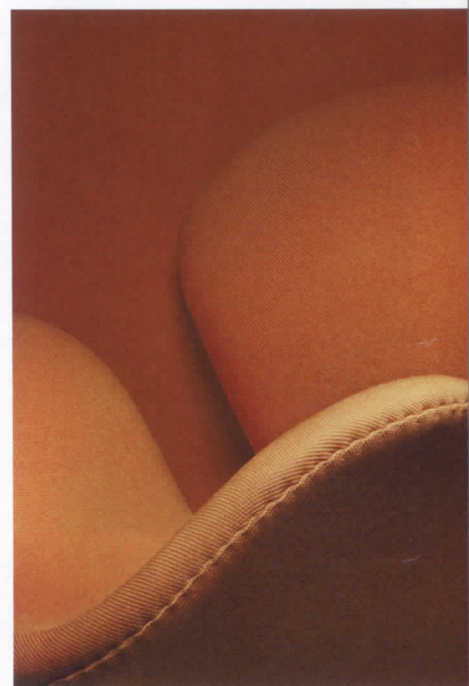
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Cover and this page:
Raked stucco walls and warm hues make the Purdy-Devis house feel as sunny as its Los Angeles neighborhood, p. 70.
Photos by Lisa Romerein

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One in a Crowd



On the roof of the Bauhaus building, Dessau, Germany, 1928. From left: Josef Albers, Marcel Breuer, Gunta Stölzl, Oskar Schlemmer, Wassily Kandinsky, Walter Gropius, Herbert Bayer, László Moholy-Nagy, Hinnerk Scheper.

"Whether or not someone is a good designer has nothing to do with gender. It has everything to do with the work that's been done. That's the only thing that makes the difference."

—Lucia DeRespinis

Industrial designer and adjunct professor
at Pratt Institute

This is an issue that highlights women in design, both past and present.

That's a true statement, but here's an even truer one: This issue promotes good design by people who also happen to be women. We've been careful to acknowledge the distinction between the two throughout the process of building this theme—a first for us—because we feel it's better to recognize excellence than it is to assign merit based on arbitrary conditions.

Of course, the path here has been long. In the summer of 1959, Lucia DeRespinis joined a team of her colleagues from George Nelson & Associates to take part in the American National Exhibition in Moscow. As the only woman in the group, she faced inevitable assumptions about her technical proficiency: "Only once people understood I knew what I was doing did the whole prejudice of being a woman disappear. It wasn't the workers in the factory, either—the problem was upper and middle management. In meetings they would only address the men in the room. I felt like the sixth wheel on the wagon."

Thankfully, more women than ever before populate today's design world. We owe much of that to the founding generations of female architects, builders, and artisans that have contributed their ideas in years past, and this issue is a tribute to that lineage. But it's not a hollow gesture to yesteryear: By continuing to find fresh talent and herald new ideas, we remain rooted in the present, and we're excited by the work that's unfolding today. In our stories, the common denominator is, ever still, an emphasis on capability, creativity, and innovation.

The homes featured in the following pages are the culmination of years of work and planning by the residents and the architects. We are fascinated by the way designers express themselves in their own homes, and we take inspiration from their imagination and perseverance. The furniture and products nod to new strides in technique and materiality. The ideas expressed and the people profiled in our articles solidify what's important in modern design. This is what we endeavor to do in every single issue of Dwell, and I'm proud to say this one is no different. ■■■

Amanda Dameron, Editor-in-Chief

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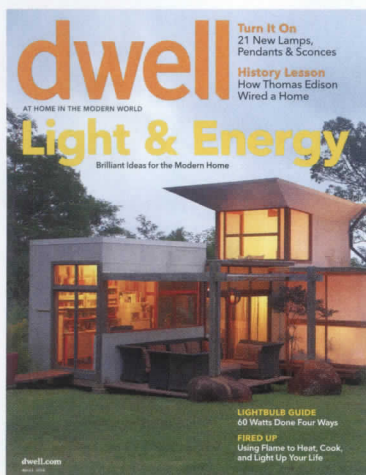
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@traveler4life2: I am obsessed with @dwell—after my MLA I better make some good money b/c I need, not want, but need a @dwell home.

@AnnaMa_M: Loved the "Going Big, Going Home" article in this month's issue of @dwell magazine.

@BKVGroup: We really enjoyed your "About Face" piece in April's #Dwell. Nice showcase of integrated sustainability and #solardecathlon.

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TWEETS

Thanks for publishing examples of "good design" and the updates on environmental strides being made in both construction and product ("Coming into Views," April 2012). Seeing everything come together in a pleasing project is why I subscribe.

David Ruud
Posted on dwell.com

What a great house ("Grateful Shed," April 2012)! The wingless plane in the backyard is a cool element.

David Reamer
Posted on dwell.com

There are many things I love about this space ("Hygge House," April 2012), but it desperately needs color! The shots of Maja's room and those with family (who are wonderfully colorful) add warmth it otherwise lacks. I'm all for clean white spaces, but it just seems to make this space look barren.

Ann
Posted on dwell.com

While I thought the photo accompanying "Back to Nature" (Finishing Touch, April 2012) was stunning, there was a bit of a geographical error in the article. Honshu is the main island in Japan. Kyushu and Shikoku are the larger southern islands (there are many other smaller islands).

Rebecca Leonard
Alexandria, Virginia

Editors' Note: You're right! In "Back to Nature" (Finishing Touch, April 2012) we misstated the geographical location of Onomichi. We intended to say: "on the southern end of the Japanese island of Honshu" instead of "on the southern Japanese island of Honshu."



We read "Bridges We Love" (March 2012) and wanted to pass along a photo of another bridge built for bicyclists and hikers. The High Trestle Bridge located near Madrid, Iowa, replaces a historic railroad trestle crossing the Des Moines River. It has

lighted accents at night from blue LED strips on the inside of its steel arches, and the east and west entrances are works of art, too. inhf.org/high-trestle-trail-intro.cfm

Ron and Laura Toyne
Cedar Rapids, Iowa

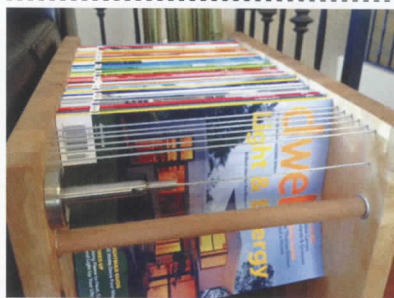
Can you tell me what the exterior material is on the home featured in "Builder's Special" (March 2012)?

Ann Delmonico
Newport, Rhode Island

Editors' note: The home's cladding consists of bonderized steel, which is galvanized steel treated with phosphate and chromate to create a dull-gray finish, cut into one-foot squares.

Love the magazine. As someone trying to break into the furniture-design field, it keeps me up to date with all the latest trends and styles and introduces new and interesting products and materials.

Zac Lindeman
Chicago, Illinois



I thought someone at Dwell HQ would be interested in my latest design project: a combination magazine rack and end table using repurposed issues of Dwell.

Warren Woodson
Gilbert, Arizona

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Sarah Amelar

Los Angeles writer Sarah Amelar trained as an architect and was a longtime editor of *Record Houses* in her native city of New York. In covering the "The Homemakers," (p. 70), she joined owners Laura Purdy and Juan Devis, their architect Linda Taalman, and landscape designer Laura Cooper around a backyard table: "With our glasses clinking, the group shared fond recollections of this renovation experience—and, let's just say, the conversation flowed."

Hotze Eisma

Photographer Hotze Eisma was born and raised in Amsterdam. "I was named for my grandfather, who lived in a small village in Friesland, which is a northern province of Holland that has its own language. Even for the Dutch, my name is uncommon," he says. "While shooting the Friesland residence of Paula Leen ("A World Apart," p. 78), I overheard her daughter Lotte asking in Frisian, 'Is Hotze there?' It felt like coming home!"

Albert Font

Specializing in travel, fashion, food, and interiors, Albert Font has nearly 40 years of experience working with publications. He photographed the Ibiza vacation home he shares with his wife, rug designer Nani Marquina, for "Another Side of Ibiza" (p. 84). "At first glance it seems easy to shoot your own house," he says. "But in the end it's hard to take a professional look at your home because you are connected on a personal level."

Marc Kristal

New York writer Marc Kristal has been a fan of architect Toshiko Mori since seeing her design for the visitor's center at Frank Lloyd Wright's Darwin D. Martin house in Buffalo, New York. He's happy to finally have a chance to write about her work for this issue's Houses We Love (In the Modern World, p. 23). Kristal's new book, *The Great American House: Tradition for the Way We Live Now*, written with architect Gil Schafer, will be published this fall by Rizzoli.

Alexandra Lange

Critic, journalist, educator, and architectural historian Alexandra Lange is based in Brooklyn, New York.

This month, she penned "Girl Talk" (p. 92). Says Lange: "I was not allowed to have Barbie, for which I do not blame my mother, and I'm planning to have the same rule for my daughter. Writing this article stirred up memories of my friend Meredith, the only girl I knew in Cambridge in the 1970s who did have Barbie. I loved going to her house and playing with Barbie's clothes—it was the wardrobe I envied."

Lisa Romerein

Seattle-born photographer Lisa Romerein specializes in architecture, interiors, gardens, food, travel, portraits, and lifestyle. Since 1995, she has lived in Santa Monica, California, shooting feature stories for *Martha Stewart Living*, *Coastal Living*, *House Beautiful*, and other magazines. Shooting "The Homemakers" (p. 70), she was inspired by the reuse of a eucalyptus tree that had to be cut down on the property. "They made it into pavers on the back patio, a coffee table outside, and stools for the kids' play area. Genius!" she exclaims.

Daniel Shea

An artist based in Chicago, Daniel Shea splits his time between working, teaching through community-arts initiatives at Columbia College Chicago, and taking assignments for publications including *Fader*, *Wired*, *The Atlantic*, *Time*, and *Monocle*. He photographed the women of Chicago's Quite Strong collaborative (In the Modern World, p. 23). "They were awesome to work with. We started early and waited for the perfect light to come through the windows," he reminisces. "They brought bagels. Funny jokes were made."

Suzanne Wales

A writer from Australia, Suzanne Wales has lived in Barcelona for close to 20 years. She regularly contributes to *Wallpaper**, *Frame*, *Concierge*, and other publications with a design and architecture focus. Wales traveled to the home of Nani Marquina and Albert Font for "Another Side of Ibiza" (p. 84). "They were the perfect hosts, and seeing the sensitive, straightforward way they renovated their holiday home was a revelation. Sincerely, it was among the most enjoyable assignments I have ever done." ■■■

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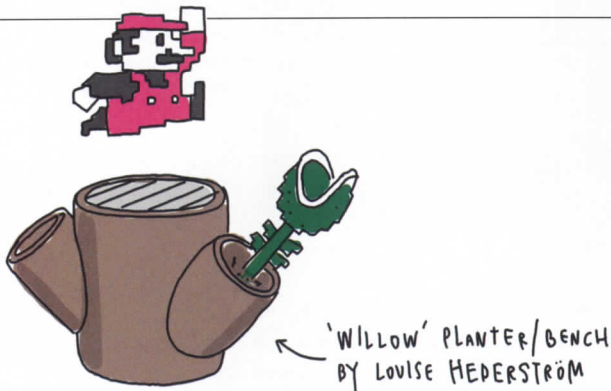
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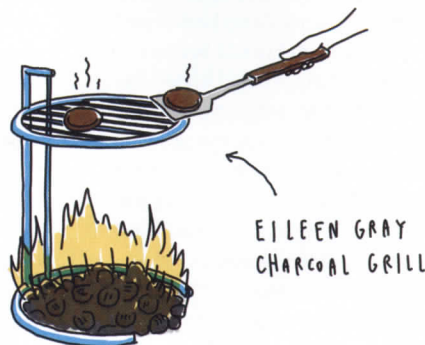
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Riffing on
Raw Steel in Idaho

Light in Motion



Under the tutelage of a Bauhaus master, Margaret De Patta trailblazed the American studio jewelry movement with wearable art.



Two of Margaret De Patta's jewelry pieces—a rutiled-quartz-and-onyx ring from 1954 (above) and a 1964 pin made from sterling silver and beach pebbles (below left)—exhibit the qualities typical of her oeuvre, where the organic, the handmade, and machine-tooled intersect. As Museum of Arts and Design curator Ursula Ilse-Neuman puts it, "It's very unusual for a jeweler to be that interested in constructivism and the Bauhaus movement."



Margaret De Patta (1903–1964) followed a circuitous path to becoming one of the 20th century's seminal figures in jewelry design. She was trained as a painter in her native California, only turning her focus to jewelry after she made her own modernist wedding band in 1929. A few years later, while tinkering with the lively forms that would become her hallmark, De Patta studied under the Hungarian-born constructivist László Moholy-Nagy during a yearlong sojourn at the New Bauhaus (now the Institute of Design) in Chicago. Channeling the school's principles of art and industry, she helped to redefine jewelry for a design-cognizant audience. The resulting pieces were both carefully crafted and inexpensive, dynamic objects that reflected light, framed space, and moved with kinetic energy.

Ursula Ilse-Neuman, curator of jewelry for the Museum of Arts and Design (MAD) in New York, learned about De Patta ten years after she organized a show for MAD on the German Bauhaus. Following her research on the Chicago Bauhaus school, Ilse-Neuman hit upon Moholy-Nagy's protégée's "bold, yet meticulously conceived" jewelry, which was overshadowed by the period's more celebrated furniture and textiles. And though De Patta is revered in the field of jewelry design, the public hasn't had much opportunity to see her sculptural forms in person, save for an exhibition put on by the Oakland Museum of California in the 1970s. In *Space-Light-Structure: The Jewelry of Margaret De Patta*, on view at MAD until September 23, the designer's unusual yet wearable application of light and space is ever-present. —Kelsey Keith



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Architect: Toshiko Mori Architect
tmarch.com
Location: Chilmark, Massachusetts



Landscape architect Michael Van Valkenburgh, who has a house nearby, "worked with the nursery guy to do the landscape," Toshiko Mori says, having two blueberry bushes moved closer in and grading the driveway for a diagonal approach to the main entry. "He loves the site and just took a personal interest—the effect is very subtle."



After years of renting a modernist Martha's Vineyard summer house by famed Harvard Five member Eliot Noyes, Kathy and Jerry Kauff wanted a place of their own, one that would be both a pleasurable *à deux* retreat and a kids-and-grandkids magnet. So when a rare four-and-a-half-acre property with magnificent sunset views across Menemsha Pond became available, the Kauffs jumped at the opportunity.

"They're very athletic, very outdoorsy," says architect Toshiko Mori, yet the Kauffs wanted to be able to live entirely on the ground floor if time's march made stairs a burden. At the same time, says Kathy, "we didn't have the means to build a 5,000-square-foot trophy home."

Mori's smart design obliged them with a structure that's half that size but feels like two interleaved residences: a loftlike ground floor with kitchen,

living room, and master suite and a second story containing four bedrooms and two baths. To make the upstairs feel more spacious, Mori created an unusual inverted hip roof that, without contravening the Vineyard township's strict, tradition-based building code, elevates the ceilings at the edges rather than the middle, opening the snug rooms to sunshine, sea breezes, and panoramic vistas.

Simple materials like prefinished bamboo flooring and off-the-shelf items like a prefab fireplace kept costs low, as did Mori's refusal to start building until every design issue was resolved. The latter tactic also produced a home that, in every particular, functions as planned. "Toshiko paid attention to how we live and made it work so nicely," Kathy says. "We benefited from her discipline." —Marc Kristal



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The Future Perfect

We cast the net far and wide to find the next generation of iconoclasts: five industrial design products—from the craft-influenced to the machine-inspired—destined for tomorrow's museum collections from up-and-coming female designers.

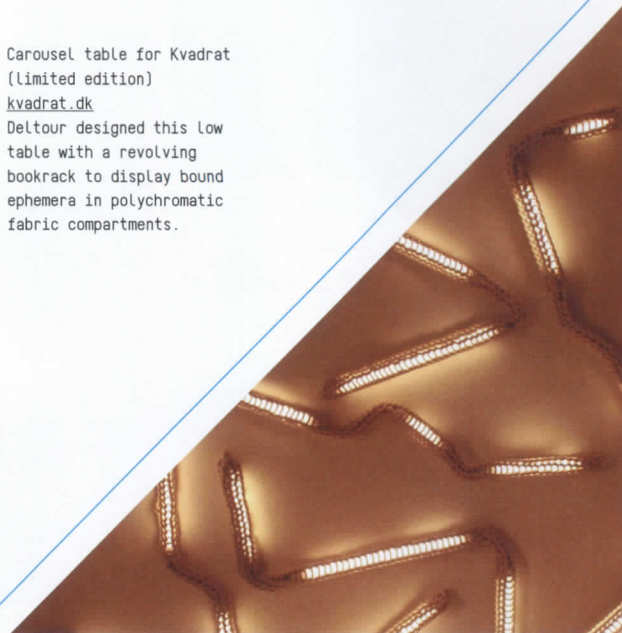
@ Extended slideshow at dwell.com/magazine

Pauline Deltour

Paris-based Deltour was a designer and project leader at Konstantin Grcic's office in Munich for three years before branching out on her own in 2010. Current clients include Alessi, Tacchini, Muji, Bree, and the city of Munich. paulinedeltour.com



Carousel table for Kvadrat (limited edition) kvadrat.dk
Deltour designed this low table with a revolving bookrack to display bound ephemera in polychromatic fabric compartments.



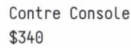
Tanya Aguiñiga

The Los Angeles furniture designer and maker was raised in Tijuana, Mexico. Her highly emotional, tactile, and colorful work combines furniture design and community activism. aguinigadesign.com

Rope Lights
\$150 per foot
aguinigadesign.com
Covered in hand-knitted cotton rope, these modular compact fluorescent lights plug right in to a socket; no fancy adaptor required.



Gomez's range of unfussy furniture pieces keeps a tight focus on natural materials: wood, ceramic, leather, and cloth.
carolinegomez.com



The beech Contre collection (French for "against") does just that: leans on a wall, requiring only two legs for support instead of four.



Berlin-born Warm moved to Great Britain in 1999 to study product design at Central Saint Martins. After designing in-house at Tom Dixon and David Linley in London, she opened her eponymous design and consulting firm in 2008. corinnawarm.co.uk

swedese.se

These new side tables come in three sizes, all of which feature hand-turned and lacquered wooden bowls that detach from powder-coated steel bases.



Based in Malmö, Sweden, Louise Hederström has a cheerful aesthetic derived from a wide array of sources, from the sheet metal she often uses (inspired by the tractors on her childhood farm) to her product names, many of them homages to Elvis Presley.

nola.se

This multifaceted planter is fitted with "branch" pots that can grow a variety of flora in one go. Add a wooden top in oak or birch for a ready-made seat.



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Strength in Numbers



Touting a model of collaborative creativity, five young Chicagoans share talent and resources to promote the work of female designers.



By Lisa Skolnik
Photos by Daniel Shea

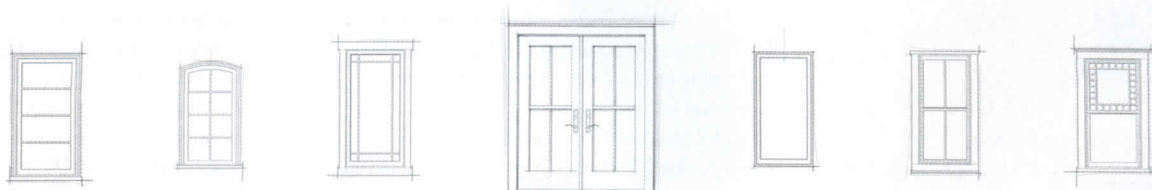
Design, like music composition or the scientific method, can be lonely, insular work. Which is precisely why, in January 2010, five Chicago creatives met for brunch and decided to combine forces. “More brains are better than one, especially when you need to come up with singular ideas,” says art director Elaine Chernov, one of the twenty-something females who moonlight as *Quite Strong* when not working day jobs either as freelancers, in graduate school, or at some of the Windy City’s biggest design agencies.

Though Chernov, web developer and photographer Jennifer Sisson, illustrator Jana Kinsman, and graphic designers Katherine Walker and Victoria Pater knew each other vaguely through friends, the professional circuit, and social media, it took the breaking of bread to hash out their mutual gripes and their collaborative mission. The problems at hand? The pains of freelancing (efficient pitching, self-promotion, and getting paid) and the realization that design can be a boys’ club. As Chernov points out, “Dudes head



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all the big firms and seem to get most of the recognition, even though the field is pretty evenly split right now." Sisson jumps in to quip, "Except in tech, of course."

They started the meal as acquaintances and ended it as a collaborative, deciding to band together on freelance design projects, rent out a shared studio, and encourage others to do the same. "We all needed space to work on projects. But more importantly,

Above, the collaborative's printed projects include letterpressed collateral for a local leather company, a MoxieCon program, and illustrations used by CB2 for a set of plates. A bookshelf in Quite Strong's studio, below, holds a tongue-in-cheek motivational motto.



we knew a partnership would help ourselves, and others, professionally," explains Walker, who also came up with the name. "I already owned the domain, and we all thought it was apt," she says, laughing, recalling she snatched it up a month earlier after seeing the movie *Meet the Parents*, in which Ben Stiller riffs on his non-existent portfolio.

As the group refined their purpose, the name went from flip to significant. First came a Logan Square studio, then in August, their website, a joint effort, was up, sporting the pointed tagline "Creatives of the female variety." The following October, they started a monthly meet-up for like-minded design types. Then, as Jana Kinsman recalls, "It blew up. We began as a group who respected each other and wanted to do creative things, then started getting attention and became a community resource."

The initial catalyst for all that attention (local media queries and speaking invitations) was the stunningly simple yet crucial "Lust List," a digital address book of inspirational female designers, developers, and artists around the globe. The list cites heavy hitters like Jessica Hische, Diana Sudyka, and Kate Bingaman Burt, as well as relative unknowns. Currently numbering 124

and counting, the compilation garners submissions from all over the world, and some of those listed have even reported snagging commissions thanks to the visibility.

Quite Strong has grown their gig in substance and spirit offline as well, starting with a slew of pro bono projects, from branding and web development for nonprofit legal action group Out for Justice to mentoring students and other design professionals through the local chapter of AIGA. They curated an exhibition for Chicago's Twelve Galleries Project in January, showing the work of fine artists next to designers from their Lust List. And in April they pulled off their most notable effort to date, a sold-out daylong seminar in conjunction with Columbia College called Moxie Conference (MoxieCon).

How to top that? "We're trying to figure it out ourselves," says Walker. First up will be a change of venue. The women gave up their Wicker Park storefront in May in favor of rotating monthly pop-up events. "We're together all the time, be it in person or online, so collaborating is now virtual and second nature," she says. So is the most salient lesson they've learned, power in numbers: "When all five of us stand together," explains Sisson, "people pay more attention to us."



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dyson.com/NoBags

Designing Women



Blazing a trail through the canon of design, these 25 artisans worked to make some of the modern era's most recognizable furniture, lighting, and objects. From the sculptural pottery of Eva Zeisel to the ceramic

1920s →

Marianne Brandt

Eileen Gray

Gunta Stölzl

- 1 Tea service, 1924
- 2 E1027 table, 1927
- 3 5 Chöre jacquard wall hanging, 1928



1



2



3

1930s →

- 4 Black Board rug, 1930

Edith Heath

1950s →

Ray Eames

Eva Zeisel

Charlotte Perriand



8

- 9 House of Cards (with Charles Eames), 1952
- 10 Classic Century sauce boat, 1952
- 11 Mexique bookshelf (with Jean Prouvé), 1953
- 12 Bench, 1954



9



10



11

Anna Castelli Ferrieri

1970s →

Cini Boeri

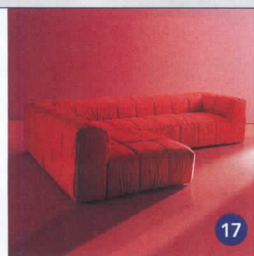
Gunta Stölzl

Gae Aulenti



16

- 17 Strips sofa, 1972
- 18 Rhythm wall hanging, 1973
- 19 4794 lounge chair, 1975



17



18



19

Andrée Putman

Paola Navone

Maya Lin

2000s →



23



24



25

- 26 Resolve office system, 2000
- 27 Prince chair, 2001
- 28 Caboche ceiling light (with Eliana Gerotto), 2005
- 29 Fracture series, 2007

- 30 Moël armchair, 2007
- 31 Series ZH door handle (with Woody Yao), 2007
- 32 Fungo stools, 2008
- 33 Morgans chair, 2008
- 34 Tropicalia swing, 2008

Zaha Hadid

Paola Navone

Andrée Putman

Patricia Urquiola

2010s →



31



32



33



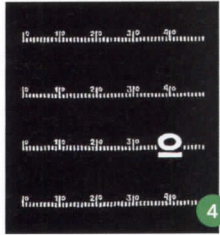
34

- 35 W103c light, 2010
- 36 My Storage, 2011
- 37 Polder sofa with Maharam fabric, 2012
- 38 LC Shutters lamp, 2012
- 39 Tokyo outdoor chaise, 2012

Photos courtesy Monika Stadler (Stölzl), Amsterdam Modern (Perriand Lamp), MIT (Dover Sun House), Red Wing Collectors Society (Zeisel Shakers), ©Eames Office LLC (House of Cards), Knoll Inc (Knoll bench), Heath Ceramics (Tile), J. Lohman Gallery NYC (Aulenti Teapot), Photos by Jeffery Cross (Heath Set), Marc Eggmann (Polder Sofa).

tableware of Edith Heath, from the earthy comfort of a Cini Boeri sofa to the laser-cut precision of Louise Campbell, here are some of our favorites from a century of covetable goods.

Eileen Gray



4

1940s →

Eva Zeisel

- 5 Town and Country shakers, 1945
- 6 Grasshopper lamp, 1947
- 7 Dover Sun House (with Maria Telkes), 1948
- 8 Coupe line, 1948



5

Greta Grossman



6

Eleanor Raymond



7

Florence Knoll



12

1960s →

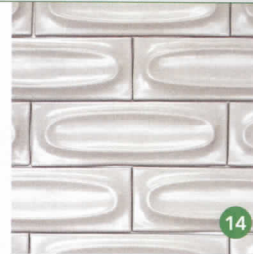
Ray Eames

- 13 Walnut stools, 1960
- 14 Oval tile, 1960s
- 15 O'Hare International Airport Tandem sling seating (with Charles Eames), 1962
- 16 Componibili modular storage, 1969



13

Edith Heath



14

Ray Eames



15

1980s →

Gae Aulenti

- 20 Teapot and creamer, 1980
- 21 Stump table, 1982
- 22 Serenissimo table (with Massimo Vignelli and David Law), 1985



20

Lucia Mercer



21

Lella Vignelli



22

1990s →

- 23 Compas dans L'oeil table lamp, 1994
- 24 Otto dining chairs, 1998
- 25 Stones seat, 1998

Ayşe Birsel



26

Louise Campbell



27

Patricia Urquiola



28

Ineke Hans



29

Inga Sempé



30

Inga Sempé



35

Ineke Hans



36

Hella Jongerius



37

Louise Campbell



38

Charlotte Perriand



39

Facade Focus: Steel



Idaho-based architect Susan Desko—previously a senior design architect for Frank Gehry—created a house built of untreated steel plate and glass that towers among the trees of its Ketchum landscape.



Project: Vogel House
Architect: Susan Desko
Location: Ketchum, Idaho

As a bricklayer's daughter, Susan Desko spent much of her childhood exploring her father's building sites, which helped inform her improvisational style.

Inspired by a pair of rectangular zinc vases, her very first residential commission began as two chimneys with fireplaces and a kitchen between the two. The house appears in its finished state as a series of forms that evoke minimalist sculpture, including a rectilinear main



house, a guesthouse, and a 60-foot-long bridge of raw steel that joins the forms. The intense geometry of the untreated metal changes color with the light of day, while the glass reflects blue sky, clouds, and greenery. Tall logs ornament the facade, lending a textural counterpoint to the smooth coolness of the steel.

Desko's design is at once daring and intuitive—a structure with an edge that seamlessly blends into its natural environment. —Laura Mauk



Photos by Sharon Risedorph



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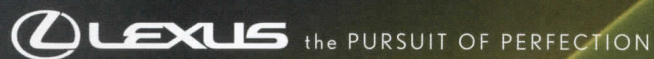
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131-Day House

Architect Jayna Cooper had never designed a house before, much less played general contractor, when she broke ground on her new home in the middle of Los Angeles in 2009. After a grueling four months of hands-on hard work—managing subcontractors, sourcing materials, driving the front loader—she moved in. Here, she walks us through her completed home and reveals what it took to make this \$200-per-square-foot abode a reality.

As told to Aaron Britt
Photos by Mikey Tnasuttimonkol

To afford property in Los Angeles, I was going to have to buy something cheap. I had been monitoring the MLS [Multiple Listing Service] almost daily for a year or so, and when I saw this property come up for sale, I pounced. Although the lot wasn't in the best neighborhood, it was geographically central and just a couple of blocks away from a future light-rail station [now open] which I found appealing. The asking price—\$225,000—was also low for 2007.

As I was designing my house I kept in mind standard lumber and plywood sizes so that there would be minimal waste. When choosing materials, I did basic research on cost per square foot and picked out some of the least expensive materials in the building industry. Basic, inexpensive stuff like corrugated sheet metal, stucco, and drywall can look really great if it's incorporated into the design in a modern and well-thought-out way. And although I didn't want my house to look like it was full of Ikea products, there are certain times and places where Ikea can be appropriate—such as my medicine cabinets. I also had my splurges: I love my high-quality



Architect Jayna Cooper designed and built her new home in L.A. Her Lasalle patio set is from Target and her Engineer dining table and Orbit armchairs are from CB2.



quartz countertops in the kitchen and my Kohler Karbon sink faucet.

While collecting all the materials, products, fixtures, and furniture I'd need, I constantly inquired whether vendors and shops would give me a deal—designer discounts, seasonal, multiple items, referral, clearance, friendly neighbor discounts, anything to save a few bucks. For example, when picking out my plumbing fixtures I found the ones I wanted online using discount plumbing websites, then I called the manufacturer and spoke to a sales rep and just asked, "If I buy this, that, and the other from you, would you consider giving me a discount?" People almost always said yes.

In addition to using standard-size kitchen cabinets, which are less expensive than custom cabinets, I asked for a designer discount, and then on top of that I got another discount for actually designing the cabinetry layout myself (thus saving the company's in-house team time). The point is, everything is negotiable, and if you're nice and can give someone a good excuse to give you a deal, they usually will.

Another huge way to save money is to be your own general contractor.

Though I'd never done it before, I have the personality type to run a really tight, efficient job site. Before I started construction, I interviewed between six and 12 subcontractors for each trade. I got recommendations from people in the industry, used Superpages, the Internet, and the phone book, which meant I had to spend money upfront on printing and mailing out drawing sets to over one hundred subs. For weeks, I was buying out the entire stock of mailing tubes at Staples and Office Depot and standing in line at the post office like a crazy person with an armful of them.

Then came the interviews. During the process I would pick up on something from one company that I would realize that I needed to ask another. Everybody I talked to seemed to notice different things about the project, and I caught a lot of my own mistakes and had a chance to correct them before construction commenced. Once I'd narrowed it down to the competent subs, I called references and looked at previous work, which helped me find the truly qualified. The next factor was the cost, and of course the lowest bidder looked the most appealing. ▶

Though Cooper kept the fixtures rather humble, she did run a splashy red motif throughout. The pillars (above, top) make a statement with Painter's Choice Gloss

Apple Red. The Alien pendant light with red cord (above) is by Constantin Wortmann for Next Design. She splurged on a Karbon faucet from Kohler (top right).

YLIVING



GNIRIA PERFECT

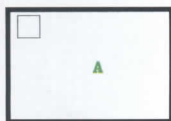


YLIGHTING

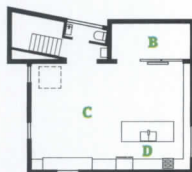
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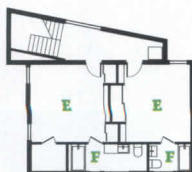
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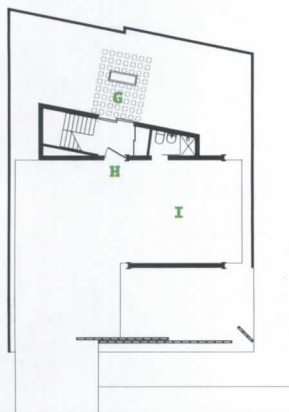
Roof Deck



Third Floor



Second Floor



Ground Floor



Cooper Residence Floor Plans

- A Roof Deck
- B Balcony
- C Living/Dining Area
- D Kitchen
- E Bedroom
- F Bathroom
- G Patio
- H Entry
- I Carport



But I'd often call the sub that I was the most comfortable and excited about working with, and offer them the project at the low-bidder's price. In almost every case, they accepted.

At the end of each workday, I would make a friendly call to each sub to remind them of the next few days' schedule, to confirm that they would show up when expected, and that they would bring everything needed for the work to be done. I tried to be friendly, always asking rather than demanding, and as a result the subs were accommodating and worked within the tight schedule.

I was so excited when I finally moved in. In fact, I did it a couple weeks before I should have. I was living in construction debris out of sheer eagerness to be out of my rental apartment, which I never liked much. To keep you from moving in before the final inspection, the city will turn on either the gas or the electricity, but not both. So I had light, but I was showering at the gym.

The best advice I got on this project, and advice I give now, came from a wise friend and seasoned architect. He told me: "Don't try to do everything in one house, especially your first house." Just keeping in mind that this would be one of many houses I'd design in my lifetime took a lot of the pressure off to cram in everything that I'd ever dreamed of. ▮



The house is quite vertical, but Cooper, with boyfriend Tonu Mets (above), designed it with an eye toward outdoor spaces like the carport and fire pit out back (top).

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Get Fired

Cooper's yard is small, but she wanted a spot for barbecues and socializing. The fire pit she devised was actually made of construction castoffs—she used leftover ends of framing two-by-fours for forms and poured the small concrete fire pit at the same time as the driveway slab—which means that it was very cheap but still offers a hot spot to relax with guests.

Traffic Gem

To mitigate the noisy bustle of South La Brea Avenue, Cooper designed the interior of her house so that less-used spaces would face the street. "I located the bathrooms, a bank of cabinets, and the closet between the street and the bedrooms," she reports, creating an aural buffer zone that helps her sleep at night.



Mount Up

Keeping a house clean can be a challenge for anyone, but Cooper made things just a tick easier by getting her furniture up off the floor. "I chose to wall mount lots of the furniture so that I could easily sweep or let my Roomba run underneath without crashing into the legs." She used knotty pine for cabinets and a chest of drawers of her own design and suggests installing wood blocking behind the drywall for extra support. irobot.com



Playing Defense

Cooper was faced with a conundrum when designing her property gate. She didn't want passersby to be able to see in, but neither did she want a totally solid barrier keeping street life out. Using spare sheet metal, she fashioned a gate that's solid on top and porous steel wire on the bottom. With a tube steel structure for support and a DoorKing 9100 motor to open and close the heavy fence, she was set. doorking.com



Up from the Bottom

For the large windows in the living room and bedrooms, Cooper chose bottom-up roller shades to allow for both plenty of privacy and cascades of natural light. The translucent fabric of the Window Vogue shades means that even when the shades are rolled up to head height, a bit of California sun still shines through.

santamonicashadeandscreen.com ||||

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As if
Gravity
or
attraction
that keeps me
here



Dwell in the Digital World

CONTEST//

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CONTEST//

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PRODUCT COLLECTION//

The Future Perfect

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EXTENDED FEATURES//

Designing Women

Extending the reach of our first all-female line-up, we're running a series of interviews, slideshows, and product collections that will honor modern design past and present. We reach into our archives to highlight women who blazed paths for the industrial designers of today, visit designers and architects at home, and select our favorite pieces available on the market now.

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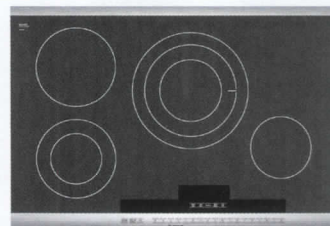
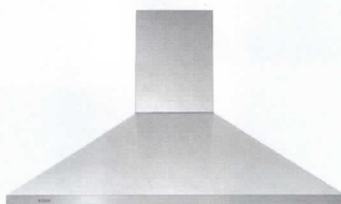
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By Diana Budds

Photos by Aya Brackett



1. Salvaged Wood Side Table
by Urban Hardwoods
\$1,250

Crafted from reclaimed timbers, this bedside stand need not be relegated to the bedroom. It could work as a sculptural piece anywhere. urbanhardwoods.com

2. Crushed-Silk Sham
by Eileen Fisher
for Garnet Hill
\$68 each

Layer in texture and dimension with this ruched silk sham. We favored the fawn hue, but its sister shades of soft white, oat, and rosewater are also attractive. garnethill.com

4. Ines Duvet Cover
by Area
\$420-\$495

We love the earth-toned gradients in this duvet, shown here in the sand colorway. It's made from 100 percent linen, a material that wicks away moisture to keep you cool while you slumber. arealinenshop.com

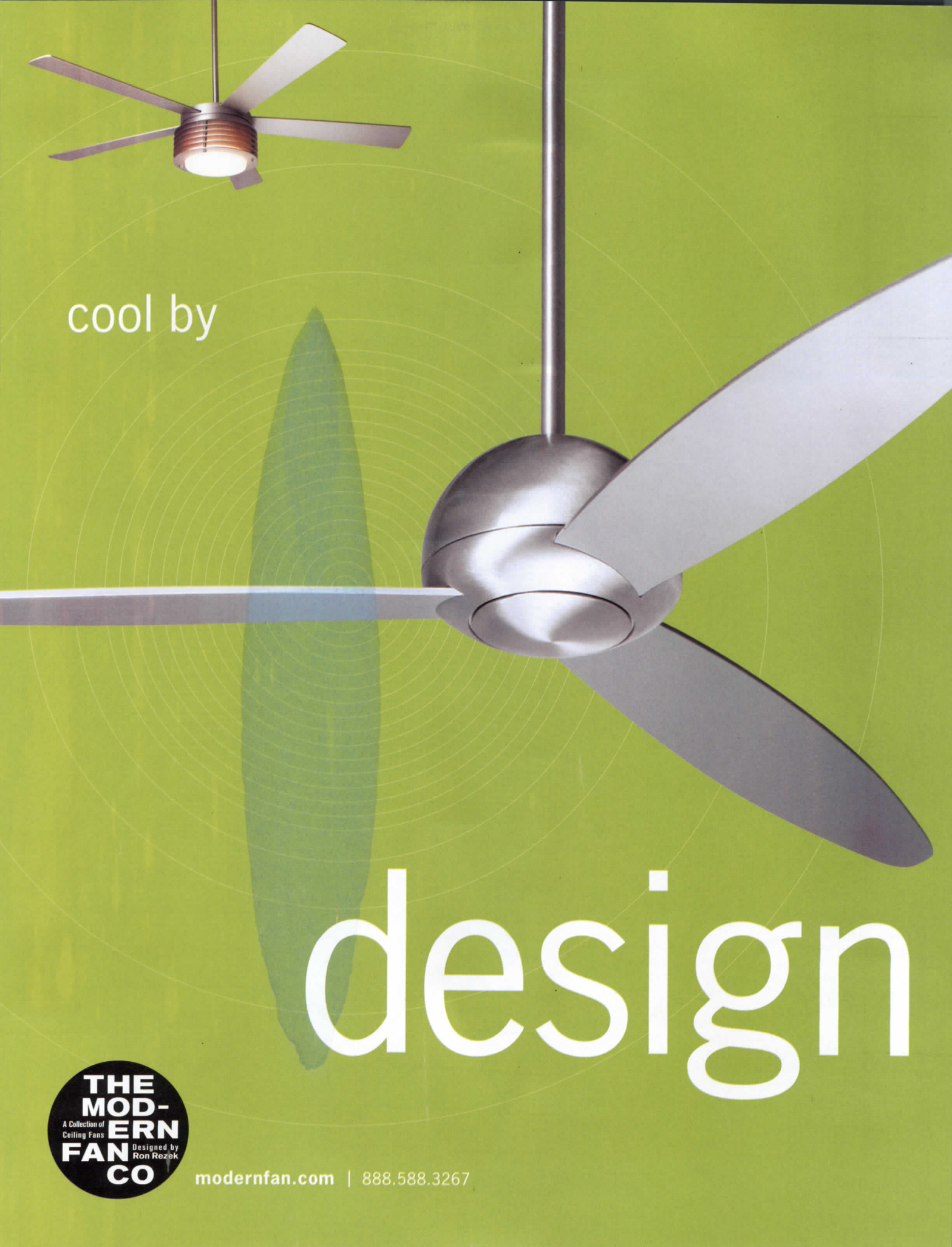
3. Egg Press Dot Sheet Set
by Schoolhouse Electric & Supply Co.
\$145-\$235

A hand-printed pattern of dots adorns these 280-thread-count Egyptian cotton sheets. schoolhouseelectric.com

5. City Throw
by Bryce & Co.
50" x 70"
\$625

This utterly soft cashmere throw in a waffle weave feels like a luxury sweater. It's the perfect companion for a chilly morning or evening. bryceandco.com



The image features two modern ceiling fans against a vibrant green background. The background is decorated with faint, concentric circles emanating from the center, creating a sense of motion and airflow. In the upper left, a smaller ceiling fan with five light-colored blades and a cylindrical, ribbed motor housing is visible. In the foreground, a larger ceiling fan with three wide, flat, light-colored blades and a sleek, metallic, spherical motor housing is shown. The fan's blades are positioned as if they are in motion, with one blade extending horizontally across the frame. The overall aesthetic is clean, modern, and minimalist.

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1. Small Tablo Table
by **Nicholai Wiig**
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for **Normann**
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shop.normann-copenhagen.com



2. Organic Pleated Bedding by **Loop**
\$156-\$236 per set

Delicate pleats span the width of this organic cotton top sheet and edge the pillowcases, creating a subtle and refined embellishment.

looporganic.com

4. Herringbone Throw by **Boss Home**
for **Hugo Boss**
51" x 61"
\$470

Woven from baby alpaca, this throw hits a classic note thanks to the herringbone detail running down the edge.

hugoboss.com

3. Stacked Stones Pillow by **Coyuchi**
\$115

Made in India, this throw pillow features a hand-stitched appliqué and buttons made from coconut shells. Ideal for adding a graphic pop to your bedding motif.

coyuchi.com

5. Sailor + Regatta Navy Duvet by **Unison**
\$120-\$160

This cotton percale duvet has wide stripes on one side and narrow ones on the other—a boon if you like variations on a theme.

unisonhome.com



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by BoConcept
\$479 per
set of three**

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**2. Mega Dot Quilt
by HAY
93" x 97"
\$325**

More chic than your average quilt, this mod reversible bed covering boasts bold colors and playful stitching. hayshop.dk
aplusrstore.com

**4. Bloomsbury Basket Weave Throw
by Wallace + Sewell
39" x 83"
\$224**

From the array of colors to the supersoft lambs-wool to the intricate way the yarns are woven, this covering offers much to rave about. wallacesewell.com

**3. Solid White Sateen Duvet
by Live Good Inc.
\$230**

Three cheers for Live Good's sustainability commitment. Its finished products and components are made in the United States, like the organic cotton fabric and wooden buttons. livegoodinc.com

**5. Lisbona Throw
by Missoni Home
51" x 75"
\$935**

This wool-polyester blanket has a pixelated graphic rendered in muted greens, plums, and blues, and a cozy taupe underside. missonihome.com



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We identify a cross-section of designers hard at work in every corner of society, from a Taiwanese graphic designer working in the New York headquarters of Pentagram, to the first female architect in Pakistan, to three trailblazers at MIT. Across their varied disciplines, these 15 thinkers, planners, and makers define today's creative economy.

PORTRAITS BY JONATHAN PUCKEY

Women of Influence

Natasha Jen

Pentagram's newest partner adopts a spatial approach to graphic design and building brand identities that go way beyond logos.

BY KELSEY KEITH

Pentagram, the world's largest independent design consultancy, applies the same unconventional thinking to its infrastructure as it does to its many client projects all over the globe. Natasha Jen, the firm's newest hire (and first intern to return as a partner), explains that though partners do collaborate informally with one another, "it's like running your own business." Given that Jen only started her own practice, *Njenworks*, in 2010 following stints at Base, 2x4, and SYPartners, working with the

"tremendous scale" of Pentagram is, she says, an "obvious" honor.

The self-described architecture enthusiast, who has worked with Rem Koolhaas's venerated Office for Metropolitan Architecture, OMA offshoot REX, and experimental architecture firm SOFTlab, sees graphic design as complementary to the built world. Jen's first order of business at Pentagram (carried over from *Njenworks*) is a commission from fashion company Kate Spade that reimagines the brand's retail. ■





Regardless of media type—be it digital, print, or interface design for an Android phone—Natasha Jen sees the future of design as less compartmentalized. “I do enjoy working within these conventions,” she says, “but I think the boundary between the physical and digital world will soften.”



Renny Ramakers

A few words with the polymath powerhouse behind Dutch industrial-design giant Droog. BY AARON BRITT



If the Netherlands' 20-year stranglehold on wry, eclectic, and perpetually well-wrought design can be laid at any one organization's doorstep it's the one belonging to Droog. (Sorry, Design Academy Eindhoven.) And together with cofounder Gijs Bakker, Renny Ramakers has seen the powerhouse collective debut icons like Marcel Wanders's Knotted chair (above) and Tejo Remy's chest of drawers. But a new pair of initiatives from Ramakers—who, when not guiding Droog, works by turns as a curator, author, art historian, educator, and critic—looks more toward the company's bright green future than its punchy past.

"Design does not only manifest itself through products, interiors, graphics, garments, or buildings," says Ramakers, "but also through tools, services, scenarios, new business models, and other

ways of engaging with society." The two top-down initiatives are examples of the new social engagement: Droog Lab began in 2009 and is an incubator for multipartner global design projects, while UP, which launched in late 2011, is an economic model for bringing materials otherwise headed for the rubbish heap back into production. By sourcing deadstock goods and delivering them to designers to create something utterly new, UP extends a material's life cycle while bringing more creativity and value to market.

Though Ramakers concedes that at the outset Droog was far more focused on products, the same brand of boundary-pushing navigation of the material world has always been at the company's core. "For me, it's all a part of the same story: facets of an exploration of what design can do."

Corporate Wisdom



Jill Lerner

Managing principal
at Kohn Pedersen
Fox Associates,
FAIA

Schooling:

B.Arch, Cornell
University, 1976

First job:

Norman Rosenfeld
Architects

Made partner:

1999

Biggest building:

Baruch College's
William and Anita New-
man Vertical Campus
Conference Center
for the City University
of New York (780,000
square feet)

Advice for young women in architecture:

"It's easier in school than in the field. Once you get into the working world, women need to seek out mentors who will teach, encourage, and give you opportunities to demonstrate your skills and talent. I would also suggest being more vocal. When I've taught, I've noticed that women's papers are just as good, but the men are asking most of the questions."

Reading now:

"I just finished *Cleopatra: A Life* by Stacy Schiff, a fascinating read about a female leader in another century."

—Aaron Britt

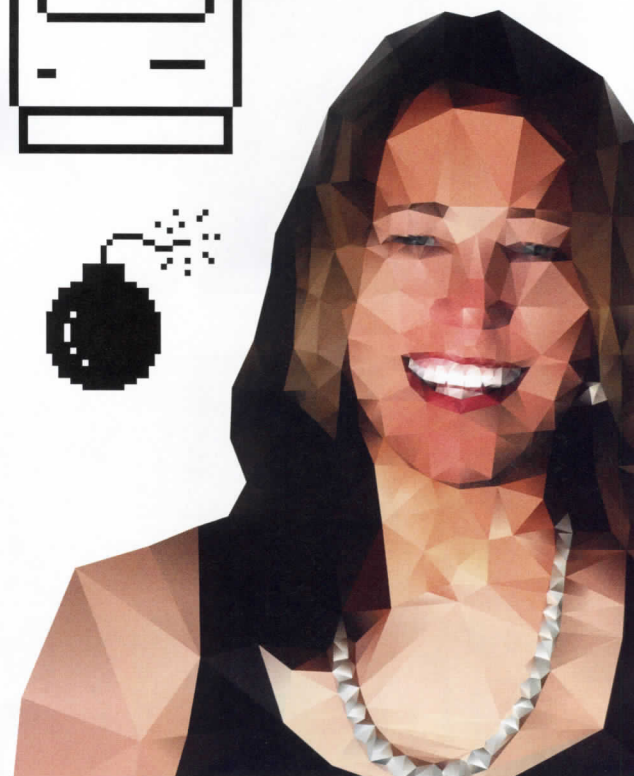
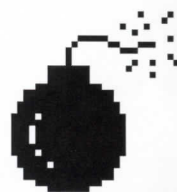
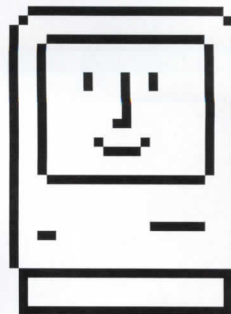


Elisa Orlanski Ours has spent seven years as vice president of Corcoran Sunshine Marketing Group's Planning & Design department, which she founded after graduating with a master's in architecture and four years of on-the-job experience as a construction manager. At this point, Ours has worked on more than 100 properties, notching over 6,500 residences, 1,400 kitchens, and 1,000 bathrooms on her proverbial belt.

Also mother to a four-year-old, Ours starts a typical day around 6:30 a.m., which may include back-to-back meetings with established architects (Robert A. M. Stern), up-and-coming design firms (workshop/apd), and real estate developers (Silverstein Properties). "I am never at my desk," she says, and the benefit of creating her own position is never having the same day twice. The uber-multitasker describes her role as an ever-changing combination of real estate marketing, property

planning, design research, and collaborating with industry leaders and her team at Corcoran Sunshine.

Somewhere in that tightly packed day planner, she schedules time to lead real estate-focused workshops at Columbia University, her alma mater. Ours explains that there is an "innate allure to the academic commitment of teaching future generations," and the university's Center for Urban Real Estate (CURE) program fuses architecture, construction, real estate, urban design, planning, and marketing in a manner very similar to her own career path. She's come a long way from the days of wearing her husband's clothes to a building site, observing that "I am seeing a lot more women in construction now, which is really refreshing. And the women who have construction backgrounds excel faster in architecture because they have more experience and a greater skill set to bring to the table."



Susan Kare

Thirty years ago, an Apple designer helped define the future of personal computers with three iconic icons. BY DIANA BUDDS

Apple user or not, chances are you're familiar with the "Sad Mac," "Happy Mac," and ticking watch icons, the original symbols of the Macintosh operating system. Those unforgettable digitized pictures were created by Susan Kare, who in 1982 helped reframe the computer as an accessible tool for the individual rather than a data-processing machine suitable only for big business.

When Apple hired Kare, then a recent PhD graduate from New York University, she was an artist with no prior computer experience. Armed with rudimentary versions of MacPaint, Kare designed her now-famous bitmap graphics—essentially a grid of black and white pixels. Such icons are "analogous to needlepoint," she explains, and easily communicate

their function to a novice Mac user. And due to their straightforwardness those graphics have endured the test of time. "I believe icons can be in use for a long time, like the pouring paint can," she says. "The key is focusing on finding a strong metaphor, not illustrating a piece of technology where the industrial design is likely to change frequently."

Kare left Apple in 1986 and established her own design studio three years later in San Francisco. Though she has since designed thousands of icons and logos, like a recent one for MIT Media Lab director Joi Ito, her mantra remains the same: "I always err on the side of simplicity, and try to create icons and logos that mean something as opposed to images that are primarily decorative." ■



Yasmeen Lari

With nearly half a century of in-the-field experience, Pakistan's first female architect leads an ambitious nonprofit, the Heritage Foundation of Pakistan.

BY JAIME GILLIN



In the aftermath of a 2005 earthquake in the Hazara and Kashmir regions of Pakistan, Lari came up with a bamboo shelter system called KaravanRoof that is designed with low costs and a low-carbon footprint. The structures are typically built with adobe-and-mud walls and strong bamboo cross bracing—all of which are raw materials available locally and suited to both rural and urban areas.

In a country not historically known for diverse opportunities for women, Yasmeen Lari has carved out an astonishingly broad and deep career. Educated at the School of Architecture at Oxford Brookes, she returned to her native country of Pakistan in 1963 to discover, with some surprise, that she had inadvertently become the country's first female architect. Inspired by the challenges inherent to her homeland—which she characterizes as “an industrially less-developed country, [with] high levels of illiteracy and poverty, booming urban centers, and, more recently, multiple major natural disasters,” she has spent the past half century finding ways to serve local communities with groundbreaking vision.

A practicing architect until 2000, she designed buildings for a wide range of clients, from state-of-the-art corporate campuses to informal settlements and low-income housing. “As a woman architect working in Pakistan, I feel that I was able to develop a greater understanding of marginalized communities compared to my male colleagues,” Lari says. She introduced low-rise, high-density buildings in areas where high-rise and six-story walkups dominated; prioritized courtyards and terraces where women could carry out household chores, grow vegetables, and keep

chickens; and created designs that enabled mothers to watch children playing, following urbanist Jane Jacobs's maxim of “eyes on the street.”

Lari retired from private practice 12 years ago to focus on writing, research, and her work with the Heritage Foundation of Pakistan, a nonprofit she established with her husband, Suhail Zaheer Lari, documenting and safeguarding Pakistan's 8,000-year-old architectural culture. Most recently, she has devoted herself to disaster relief, developing zero-carbon-footprint construction methods using vernacular techniques and local materials like lime, bamboo, and adobe. Working with Architecture for Humanity, Nokia, and the Swiss Pakistan Society, among others, she has built nearly 2,000 sustainable shelter units, which she hopes will help advance green design in Pakistan—as well as demonstrate the essential but less-celebrated role architecture can play in humanitarian aid. “I often tell my colleagues, let us not treat disaster-affected households as destitute, needing handouts,” says Lari. “Rather, let us give them due respect and treat them as we would a corporate-sector client. If we can encourage that elusive element of pride among traumatized families, half the battle would be won, for they would soon be on the road to self-reliance.”

Corporate Wisdom



Allison G. Williams

FAIA LEEDAP,
design principal,
and director
of design at
Perkins+Will

Schooling:

BA in the practice of art, 1972, and M.Arch, College of Environmental Design, University of California, Berkeley, 1976; Loeb Fellow, Harvard Graduate School of Design, 1986

First job:

McCue Boone Tomsick

Made partner:

1997

Biggest building:

The Health Science and Research Campus at Princess Nora bint Abdulrahman University in Riyadh, Saudi Arabia (2.2 million square feet)

Advice for young women in architecture:

“Being female is only an issue when it's made to be and when one allows it to interfere. Gender does not trump or inhibit talent, focus, leadership, and authenticity.”

Reading now:

Lost in the City, by Edward P. Jones
—Aaron Britt



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Mojgan Hariri and Gisue Hariri

The Iran-born sisters blaze a bold path for self-employed architects: Design everything in sight.

BY JAIME GILLIN



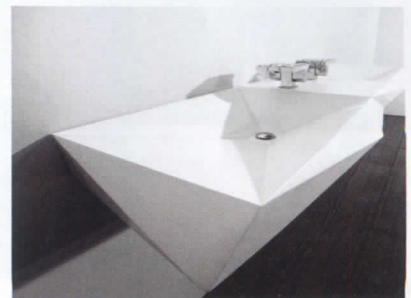
Gisue Hariri and Mojgan Hariri, founders of the New York-based firm Hariri & Hariri, have been close collaborators and complementary thinkers their entire lives. Their creative partnership began when they were children growing up in rural Iran, a year and a half apart in age, building "primitive architecture" with chicken wire, plastic tarp, cinderblocks, and scrap wood. "Our father was an engineer with the national oil company, and we lived out near the fields," says Gisue. "We didn't have many toys but we had a lot of outdoor space, so every day we'd create an environment. That kind of freedom, having the outlook that you can make anything and create your own world—that definitely planted the seed of who we are today."

Who they are today are the heads of one of the most progressive and out-of-the-box

architecture firms currently working in the United States. Their projects run the gamut from luxury apartments and hotels to bathroom accessories to single-family houses to high-concept, high-tech experiments. For the Hariris, design is a holistic, boundaryless enterprise. "Some firms do mostly residential or mostly hospitality," says Gisue. "We never bought into the ideology of breaking down design into small parts."

Witness the master plan they created for the new Sternbrauerei residential development in Salzburg, Austria, currently under construction. Their design, influenced by the geography of Salzburg, incorporates a man-made creek, two main courtyards, and a series of sculptural, angular buildings oriented toward the adjacent rock mountainside. Studies of geology and quarrying for this project began to inform their other work, and in rapid succession they created geology- and crystal-inspired office accessories, jewelry, and bathroom fixtures for Acme Studio, AF New York, and Atelier Swarovski. Such cross-pollination is par for the course. "You begin somewhere and you see how much potential it has," says Gisue. "We've always liked to have continuity and flow, where everything starts to relate to each other in language, form, and materials." What's next for the perpetually curious, always-inspired sisters? "Fashion, I think," says Gisue. "I'd like to design a coat." ■

Architects Hariri & Hariri thrive on conceptual cross-pollination. Their research into geology and quarrying for the Sternbrauerei residential development in Salzburg, Austria (above), inspired the faceted, gem-like fixtures they created for AFNY and Rapsel's Crystalline Bath Collection (bottom) and, more obviously, their Swarovski-fabricated Kryptonite jewelry collection (below).





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Marva Griffin Wilshire

The Venezuelan mastermind behind the world's largest furniture fair is an outspoken friend to the undiscovered.

BY AMANDA DAMERON

In 1998 you launched SaloneSatellite, the portion of Milan's Salone Internazionale del Mobile that's devoted only to showcasing designers under the age of 35. What was the impetus?

There was a such an incredible need—in those days no one was taking care of the young designers. I knew many of them because I was the Italian liaison for many international design magazines, and I was consulting for Salone. The younger designers all wanted their prototypes to be seen by manufacturers. So I talked to management on their behalf, and finally they said “OK, so, see what you can do.”

Now, 15 years later, SaloneSatellite receives thousands of submissions from all over the world, and has launched countless careers. But what was it like in the first year?

I called my friends, ex-colleagues in Paris and New York, and said, “Listen, I am doing this. Spread the news.” Then it got bigger, and then I thought if we asked schools to participate, maybe those same students would submit their work during the next year's fair. And that's exactly how it works.

You began your career by working for Piero Ambrogio Busnelli at C&B Italia, which later became B&B Italia. Is that where you learned the business of design and furniture making?

Yes, working there was like going back to school. All the great designers at the time were involved—Magistretti, Scarpa, even a young Renzo Piano, whose first commission was our office building! I was Busnelli's assistant, public relations office, and interpreter (he spoke no English). We traveled the world. It was incredible.



Womens et Womanus

Meet three women who are helping keep MIT's architecture program—America's first—at the forefront of design innovation.

BY TIFFANY CHU

The Massachusetts Institute of Technology (MIT) is a place where the phrase *mens et manus* (Latin for “mind and hand”) is not just a catchy motto—it's a sweeping institutional creed. Theoretical experimentation sits side by side with hands-on problem solving, and nowhere is this exemplified more than at MIT's School of Architecture and Planning.

Neri Oxman, who studied to be an architect, received her PhD in design computation at MIT and now concentrates on material-based processing at the school's celebrated Media Lab—in other words, emulating natural scientific principles with digital fabrication technologies to transform the construction process. She advises her students to approach design with a beginner's mind: “The best works I have witnessed provoke beauty without bias. Master your art as if you possess all skill and none at all.”

Somewhat less esoteric in her interdisciplinary design practice is J. Meejin Yoon, associate professor and director of the university's undergraduate architecture program, as well as principal at Boston firms MY Studio and Höweler + Yoon Architecture. Spanning architecture, public art, and fashion, Yoon's recent projects include the new Boston Society of Architects

space and the Sky Courts in Chengdu, China.

Another practicing architect, Adèle Naudé Santos, is the dean of MIT's School of Architecture and Planning. As coprincipal and founder at San Francisco-based Santos Prescott and Associates, many of her projects focus on urban design and affordable housing environments around the world.

Each woman has been extremely successful in her chosen field and at MIT as an institution, and each considers the gender question differently. Naudé Santos takes an equanimous approach, urging her students to “think of yourself as an architect first, not a female architect!” But as the industry's demographics evolve, Yoon predicts, “We will see design diversify and the workplace change. If the profession wants to keep its female talent, the nature of professional practice must shift to be more flexible and supportive of women.”

The primary challenge according to all three is how to maintain balance between teaching, research, practice, and a personal life—or, as Oxman explains, “turn the friction among the many parts of life into productivity.” Naudé Santos is characteristically straightforward: “You have to learn to multitask and be prepared to work all the time.”

Original portraits courtesy of Santos Prescott and Associates (Santos), Höweler + Yoon Architecture (Yoon); original portrait by Tom Allen for Interview (Oxman)



Eva Franch i Gilabert

New York's seminal downtown architecture gallery heralds a Catalonia-born academic, firebrand, and force of nature as its director.

BY EVA HAGBERG



"I'm a very soft dictator," Eva Franch i Gilabert says over the phone from an underground workspace on the fringe of SoHo, just below a wedge of a gallery that's been changing the public face of New York architecture since 1982. After two years at the helm of Storefront for Art and Architecture, she's explaining her life trajectory. It's one that seems charmed for this Catalan architect-critic-theorist-curator, but then again, she's been regulating exactly how it should go.

Franch i Gilbert says she started "doing what I'm doing 33 years ago," that is, the moment she was born. But her architectural career started in college in Barcelona, where she attended the Escola Tècnica Superior d'Arquitectura, continued through an exchange program in Delft, the Netherlands, then went to find "the next frontier in architecture—and that obviously meant American academia." She applied everywhere, got in everywhere, and decided

on Princeton University as the place to "find the right words, the right alliances, the right actions to keep doing what I always wanted to do."

After a hop to upstate New York (hired on the spot for a fellowship at State University of New York, Buffalo) and a skip south to Rice University (where she ran the master's thesis studio), Franch i Gilabert jumped to New York in 2010, where she's been energizing the social scene with her own personality, in part expressed through a fiercely independent style of dress and a penchant for straight talk. She says her role at the nonprofit gallery is to "merge, amplify, confuse, disturb—we are always putting things in doubt." A perfect illustration was a debate this February, during which a passerby interjected with a lively comment on a MoMA curator's discourse. As she sees it, such are the benefits of the space's porous exterior wall designed by Vito Acconci and Steven Holl. ■■■

Corporate Wisdom



Laurinda Spear

Cofounding
principal of
Arquitectonica

Schooling:

BA in fine arts, Brown University, 1972;
M.Arch, Columbia University, 1975

First job:

Designing her parents' house in Miami

Made partner:

Founded Arquitectonica with partner Bernardo Fort-Brescia in 1978

Biggest building:

"A couple of sports stadiums that we've done are on television all the time—American Airlines Arena in Miami and Philips Arena in Atlanta."

Advice to young women in architecture:

"Architecture is a slow-moving field, which makes it very easy to dip in and dip out if you want to take time to have a family, which makes it very forgiving for women."

Reading now:

"I read *Twilight* and I was amazed that Stephenie Meyer really tapped into this youth market so well. Then I read Bram Stoker's *Dracula* and it's so much better."

—Aaron Britt

The Homemakers



By Sarah Amelar
Photos by Lisa Romerein

Project: Devis-Purdy House
Architect: Taalman Koch Architecture
Location: Los Angeles, California



How a highly productive collaboration among a trio of creative Angelenas—and a good dose of Barragán—turned a dark and beleaguered mid-century house into a family home for the ages.

When experimental filmmaker Laura Purdy describes the transformation of her house in Los Angeles's Los Feliz neighborhood, she speaks glowingly of a "perfect storm" among the women who collaborated on the renovation. For about a year, architect Linda Taalman, landscape designer Laura Cooper, and Purdy met for creative sessions, exchanging ideas as they converged on a detail or spatial sequence. "In a field so often dominated by men, it was unusual to find myself in these intensely fruitful all-female meetings," recalls Taalman. As the women met—getting critical input from Purdy's husband Juan Devis and Taalman's husband and former codirector at Taalman Koch Architecture (TKA), Alan Koch—their children often played together in the background. »



Devis (right) works in the kitchen while Purdy, Eva Luna, and Simon (bottom) play cards under a Louvre Light by Established & Sons. The living room (below) has a Dadone sofa by Antonio Citterio for B&B Italia and a Safari chair by Arne Norell, and the master bedroom (opposite) features a Case Study bed from Modernica.



"I got so obsessed with that magical yellow wall, I borrowed it for a whole room in my house."

—Laura Cooper

And like those great conversations, the resulting design acquired its own flow, full of colorful narrative, spirited counterpoint, and anecdote. Now, in place of dark, disconnected spaces, outdoor rooms echo luminous indoor ones, and Purdy and her family's eclectic collections of art and personal artifacts share space with flashes of pattern and interior planes of saffron and pink stucco.

Vibrant as that infusion of color appears, the renovation strikes a gentle balance. Taalman extracted the latent design intent of this quiet, mid-century-modern house while imbuing it with the warm character and spirited life stories of Purdy, Devis, a Colombian-born filmmaker and public-television producer, and their two young children. Their 2,000-square-foot home was the 1952 work of 23-year-old Les Guthrie (who later developed Redondo Beach's King Harbor Marina). Tucked behind a carport on a cul-de-sac, the white-stuccoed building steps down a slope, largely hidden from the street.

The couple fell for the house in 2003, when the original owners' children put it up for sale. Though it was run-down, the design won them over. But their offer was not the highest bid. "So we sent the sellers a letter about our new baby, Eva Luna, and how we wanted to do the same thing their parents did: raise a family here," Devis recalls. "I guess it convinced them."

Once in their new home, they made few changes, pulling up carpet to reveal existing parquet floors and sandblasting green paint from interior paneling to expose redwood. The main living level provided three side-by-side bedrooms—fully occupied following Simon's birth, in 2006—and the lower floor a home office and playroom. But, by 2009, they were outgrowing the arrangement and, much as they loved the place, wearying of its dark interiors.

Among the architects approached for remodeling, only TKA proposed adding no additional square footage. "The house had good bones," Taalman says. "We could solve the shortcomings within the existing envelope by creating a master suite, a grown-up retreat upstairs, and a kids' zone with bedrooms and a playroom below." The clients leapt for it. ▮



Good as the bones were, Taalman remembers, many rooms and connections seemed spatially “trapped or dead-ended.” A laundry room came between the kitchen and backyard. The lower floor lacked flow to the outdoors. And the yard’s two levels—paved in concrete and separated by a steep slope—barely communicated with each other. TKA soon enlisted Cooper, an unconventional, self-taught landscape designer who trained as an artist and teaches at Art Center College of Design in Pasadena.

The process ultimately involved stripping the building to its studs to modify openings and achieve an even finish. Now, from the street, the house appears virtually unchanged—but just over the threshold, an animated dialogue begins. A new floor-to-ceiling window, facing an existing one, transforms the entry hall into a luminous, glass-walled connector, introducing glimpses of color and a visual link between indoor and outdoor spaces. Cork—replacing an eye-stalling patchwork of parquet—gives the entire floor continuity and a soft bounce underfoot, and even runs down steps and up some of the kids’ walls, morphing into a pinboard. Its flecked rhythm echoes the back patio’s round eucalyptus “pavers,” salvaged from a moribund tree. “For every indoor space, I wanted to create an outdoor counterpart,” says Cooper. Through big living-area windows, a black-and-cream-tiled wading pool appears, reading almost like a patterned rug just outside the glass.

Nearby, jungly plantings evoke the tropical warmth of Devis’s native Latin America and the era in which the house was built—as do the living room’s raked-stucco walls in pink and yellow, ■



Take the cork stairs and rope railing (above) down to kids’ level where Simon and Eva Luna (below) play in front of a wall covered in Daks wallpaper from Walnut. The pair’s art covers a cork wall (opposite) where Eva Luna reads in a vintage Danish lounge chair.





**"The process influenced us all and turned us into friends for life."
—Laura Cooper**

Garden Purdy

The first thing landscape designer Laura Cooper asked Devis and Purdy was to recall childhood gardens and outdoor play. In that spirit, she designed their backyard, integrating the high ground with the low just outside the "kids' wing." The resulting series of outdoor rooms on this quarter-acre is full of memory and play.

Near the house, Cooper clustered lush, big-leafed plants—philodendron, purple heart, and flowering canna. Farther out, vegetable gardens sprout in raised beds, and thyme and mint thrive beneath citrus trees. Native Cali-

fornia silver wild rye and matilija poppies bind the slope, bordering the low "snake wall" that winds around the yard, narrowly ducking beneath a big ficus tree with just enough clearance for a sprinting kid. Wide stadium steps connect the garden levels, turning the steep hillside into amphitheater seating.

Some 35 percent of the materials from the renovation were resurrected in the yard: Redwood panels became fencing. Blocks cut from original concrete patios form the snake wall. And Purdy plans to crochet colorful cozies over various branches and stumps.



inspired by architect Luis Barragán's Mexican modernism. These vivid, rustic planes—some extending from inside to out—contribute to the living area's newfound architectural clarity (inherent but partially trapped in Guthrie's design). Freed from compartmentalizing partitions, a fluid living-dining-kitchen area now rises to the existing pitched ceiling. Taalman created a glass doorway between the kitchen and patio that seems as if it's always been there. Downstairs, a big glass panel, hung from a barn-door track, opens the playroom to the outdoors. Here, as in the master bedroom, a single wall of artfully patterned wallpaper animates the space—lightly echoing the living room's energizing stucco. And a bit of improvisation during construction yielded such playful touches as a large porthole between the kids' zone and a stairway with a rope handrail.

Though Taalman and Purdy ardently sought out just the right materials and finishes, the results are remarkably laid-back, with children scampering about and artwork, ranging from playful to provocative, displayed in thoughtful yet unfussy ways.

"The process influenced us all, and turned us into friends for life," says Cooper. "I got so obsessed with that magical yellow wall, I borrowed it for a whole room in my house." The unusually collaborative and "contemplative" process, says the architect, allowed time to consider "how everyday life happens, how children and families would use the space—and to fine-tune forms and materials." As for the countless experiments to find the precise shade of pink, she adds: "I'm not sure a lot of men would have had patience for that."

But for all the womanly energy, it's unclear if this project embodies a "female sensibility." Soft, free curves—in the eucalyptus rounds, lush plantings, playroom wallpaper, or an animal hide rug—play against the house's straight-edged modernism. But what's feminine and what's simply expressive? "In Latin America, we're not afraid of color," says Devis. "Pink occurs in nature. It's everywhere in the tropics. For us, it isn't considered 'girlie'—I love this pink."

Just as the stucco reveals the raked process of its creation, the Devis-Purdy House and landscape conveys, most of all, the quality of collaboration that went into their making—and, in the end, the family that brings it all to life. ■■■



A World



Inspired by her natural surroundings, a Dutch felt artist intuitively crafts a home on a northern Holland harbor.

Apart

By Jaime Gillin
Photos by Hotze Eisma

Project: Poetryworld House

Designer: Paula Leen

Location: Akkrum, the Netherlands



Paula Leen and Kees Middendorp lived in their home for 16 years before they finally purchased and renovated it. "We like old stuff, and we like reusing the same materials over and over again," says Middendorp, who built the kitchen pantry from

the home's old wooden flooring and zinc from their former countertop. Leen commissioned a local ironsmith to create the 11-foot-long kitchen island, as well as the staircase that connects her ground-floor workshop with the family's living space upstairs. ▶

For a country as small as the Netherlands, the province of Friesland is about as remote as you can get. Located 80 miles north of Amsterdam, in an agricultural area laced with canals and bordering the Wadden Sea, Friesland is distinct from other Dutch regions for a grab bag of reasons—a high concentration of windmills, a high concentration of speed skaters—but is especially notable for having its own native language, Frisian. Uniquely tuned in to the region's weather and landscape, Frisian has a multitude of poetic words to distinguish subtle climatic differences: *Rûzig* means "there is a lot of wind"; *koeltsje* means "there is a little wind." *Krôkje* refers to tiny, slow-falling snowflakes, *izelje* to the rain that falls on a frozen road, creating a thin layer of ice.



Leen and Middendorp's living space is peppered with an assortment of objects and textures, including sheep's wool, an antique French farmhouse table, salvaged chairs, a Glo-Ball light by Jasper Morrison for Flos, and an Axel leather sofa by Gijs Papavoine for Montis.



The couple's bedroom (below) is a serene space with tinted plaster walls and a white felt headboard and lampshade by Leen.

Leen and Middendorp's home (above) faces the Akkrum marina. In the spring and summer, the family can hear the chirping of birds that lay their eggs on the roof, in nests fortified with stray bits of wool that have floated into the garden. "I like to picture the different colored nests up there," says Leen. "It gives me a feeling of harmony with nature."



"For me and Kees, there is very much beauty in imperfection."
—Paula Leen

Similarly responsive to the region's physical and atmospheric states is the central Friesland home of Paula Leen and Kees Middendorp, in the town of Akkrum. In 2005, Leen and Middendorp bought Akkrum's marina, where Middendorp serves as harbormaster and where they had rented a house for 16 years. When they finally bought their long-time residence, they decided to renovate it. They removed the dropped ceilings to expose the rafters and add an airy feeling and installed a radiant-heated concrete floor in their open-plan kitchen, living, and dining area. They also painted the partially yellow exterior black. "For other people, yellow gives a happy sunshine feeling, but for me it was terrible and depressing," says Leen. "I need black and white and gray, the colors of Friesland. Yellow is an extrovert color. But I am a person who stays inside myself." »

Downstairs, in what was formerly a tractor garage, Leen created a felt-making studio and hangout space (this page and opposite) that she calls, in her creative English-as-a-third-language way, "the chill room of me." Here, with the help of an antique sofa and a woodburning stove, she "drinks coffee, gets inspired, and gets warm." A longtime crafter, Leen worked primarily with clay and did bookbinding. But a decade ago she saw the

work of the Dutch felt artist Claudy Jongstra and was drawn to the felt-making process. She experimented by dragging loose sheep's wool, wrapped around a concrete roller, behind a tractor along the harbor front; after an hour, the fibers would interweave and create a fabric. More recently, following three years of trial and error, she built a large steel machine in her workshop that streamlines the way she creates the material.



After initially selling her wares—pouffes, pillows, lampshades, rugs, throws—at the craft shop at Royal Tichelaar Makkum, the oldest ceramics company in the Netherlands, Leen now offers her pieces exclusively through her website and out of her studio, under the label Poetryworld.

“I like buildings where people work with their hands, where craftspeople do their thing—that was an inspiration for our house.”
—Paula Leen



As an introvert and artist, Leen has a strong aesthetic sensibility. “I always go for the most simple design,” she says. “No bling-bling. I always know what I like and what I don’t like.” These days, what she likes is the home she and Middendorp have created for their family. After years of renovation and creative customization—commissioning metal fixtures from an ironworker friend, salvaging furnishings from local barns and flea markets, and arranging and rearranging tableaux of natural found objects throughout her home—Leen has finished tinkering. “When you create a house from your soul, you don’t have to keep changing things,” she says. “In essence, it’s perfect.” ■■■



Another Side of

IBIZA

In a quiet corner of the famed Spanish party island, rug designer Nani Marquina and photographer Albert Font have carved out a serene, site-sensitive home.



By Suzanne Wales
Photos by Albert Font

Project: Marquina-Font Residence
Architects: José Antonio Martínez Lapeña and Elías Torres
Location: Ibiza, Spain

"There are two Ibizas," states practically every guidebook written about the Spanish Mediterranean island. Yet it ceases to be a travel cliché as you leave Ibiza Town, Ibiza's capital. Past the periphery of the city, given over to formulaic holiday apartments and billboards advertising Ibiza's legendary dance clubs, the island's scrubby, gently hilly terrain unfolds toward a coastline of sculptured cliffs cradling sapphire coves. In early spring, pale pink almond blossoms blanket valleys and carob trees fill the air with their pungent, chocolaty scent. Traffic is sparse and the whitewashed roadside bars and restaurants are empty. July brings a different scene, when the island is thronged by millions of tourists in search of their summers of love.

It's safe to assume that the majority of visitors know little about Ibiza's complex historical past, the wealth it accrued through trading in salt, and its regular attacks by pirates. Facts such as these come rolling off the tongue of Nani Marquina, the acclaimed Barcelonese designer of magnificent handcrafted rugs, and her husband, Albert Font, as they drive from the airport toward their holiday home on the west coast of the island.

It was Font who was first attracted to Ibiza. He witnessed its heady alternative scene in the 1970s and as a photographer has often been sent here on assignment over the years. Apart from finding its natural beauty alluring, both he and Marquina were drawn to the

In Marquina and Font's living room (opposite), a pair of kilim-covered chairs by Philippe Xerri, a chest of drawers by Piet Hein Eek, and a handmade Tunisian rug provide bursts of color amidst the overall scheme of white, ecru, and cream. Jamaica barstools by Pepe Cortès for Knoll and two Ikea pendants pair nicely with the plaster walls, restored wooden beam ceilings, and polished cement floors in the kitchen (left).

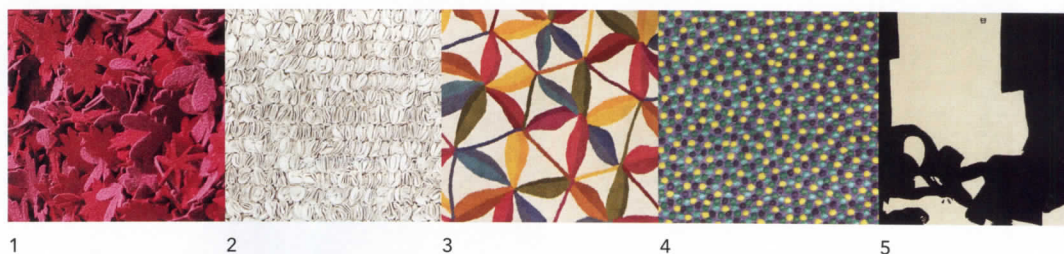
The architects discreetly sunk a pool into the roof terrace of the old corral (below). In order to shade part of the terrace, the architects designed a free-standing sun shelter. So as not to damage the outer walls of the old building, a galvanized-steel frame is secured to the terrace floor. A bamboo-reed covering projects a soft, filtered light onto the outdoor living area below.





Marquina's Greatest Hits

Since founding her rug and textile company in Barcelona in 1987, Nani Marquina has produced 180 rug collections, notable for their unconventional colors and textures and sustainable and ethical manufacturing processes. Here are some of our favorites.



1 Little Field of Flowers, 2006, designed by Tord Boontje 2 Dolce, 2007, designed by Martín Azúa and Gerard Moliné

3 Kala, 2009, designed by Nani Marquina and Care and Fair 4 Topissimo, 2008, designed by Nani Marquina 5 Collage 1966, 2012, based on artwork by Eduardo Chillida

fact that, unlike on the other Balearic Islands, traditional *casas* are scattered in isolation and not conglomerated into villages. Whenever Font was on the island, he went house hunting. “I had been driving around looking for a few weeks on one trip,” he explains, “and was about to give up when I got a call from an agent telling me that one had just come on the market.”

Conversation stops as their four-by-four makes the final potholed descent to their home, known by the traditional name Can Joan des Cocons. (*Can* roughly translates to “house of” in the Balearic dialect, and a *cocon* is a waterhole that forms naturally in a rocky surface; they are abundant in this area.) At first glance, it looks like a North African *casbah* in miniature: three sand-colored cubic structures spread over a natural elevation supported by dry-stone walls. Marquina walks straight to the *era*, a circular terrace once used for sorting wheat and canalizing rainwater. From here, a magnificent view sweeps down through the pine trees to the Mediterranean, a third of a mile away. “The agent didn’t tell us it had a sea view,” she says. “When we saw this we pinched ourselves and signed on the spot.”

Can Joan des Cocons was built 150 years ago as the rudimentary home of a peasant farmer but had been abandoned for at least 40 years until Marquina and Font bought it in 2005. The three detached buildings—the old living quarters, stable, and corral—are built in the vernacular Ibiza style as flat-roofed rectangular volumes that, like dominoes, could be added on to with carbon copies as the need arose. It is an intuitive architectural language that was admired by the pre-World War II Spanish rationalist architects. These days many of their successors build minimalist, high-tech show homes. However, out of respect for both Ibiza’s heritage and the strict laws now governing the renovation of many of its traditional dwellings, Marquina and Font took the opposite approach, contracting the respected Barcelona-based architects José Antonio Martínez Lapeña and Elías Torres to restore their house using largely traditional methods and heritage finishes, without altering the basic structure in any shape or form. “It’s probably the most legal home on the island,” jokes Font.

The result is an aesthetically benign yet technically challenging modernization. In the spirit of conservation, the original ceiling beams of *sabina* (a local wood) were removed, sanitized, and restored, then placed back in the same arrangement. The exterior walls were returned to their original color using a mixture of whitewash and earth from the surrounding terrain, while the floors were rendered with polished cement combined with chips of marble from the neighboring island of Formentera.

A water source was found with the expertise of a local diviner using a pendulum, and power comes from a generator. “Sometimes the previous owner sits and stares at the house from across the ravine,” says Marquina. “And he has told us that he is so happy to see his home back to the way it was many years ago.”

Font largely oversaw the reconstruction while Marquina took care of the interior. Constrained by her new home’s humidity (its foundations are built on rock, which conducts water) and the cost of transporting goods from the mainland, she sourced stripped-back wooden furniture from the Ibiza shop *Sluiz*. Other pieces were sent over from her shop and showroom in Barcelona, including two dazzling kilim-covered armchairs, made by the French designer Philippe Xerri, that sit in the living room. But it’s the small details that speak volumes about Marquina’s love of crafted objects, a passion that is obvious in her work. Scattered throughout the house are stacks of little straw baskets made by local women, rattan cushions from Cameroon, tiny clay candle pots used in Indian purification ceremonies, and clusters of hand-carved wooden cooking tools, all bearing witness to her travels and eclectic predilections.

Despite the lovely interiors, Marquina spends most of her time outdoors, taking a siesta on the terrace or puttering about the property’s fragrant landscape. “Look at this,” she exclaims, caressing a bud on an almond tree. “For a city slicker like me, this is the most amazing thing about a place like this. Whenever I come back I see that life has gone on without me.” ■■■

A Losanges rug by Ronan and Erwan Bouroullec, part of Marquina’s 2011 collection, anchors the master bedroom (opposite). The Básica Mínima bedside lamp is from Santa & Cole, and the kilim pillows, available online and in Marquina’s Barcelona shop, are by Philippe Xerri.



By Amanda Dameron
Photos by Leslie Williamson

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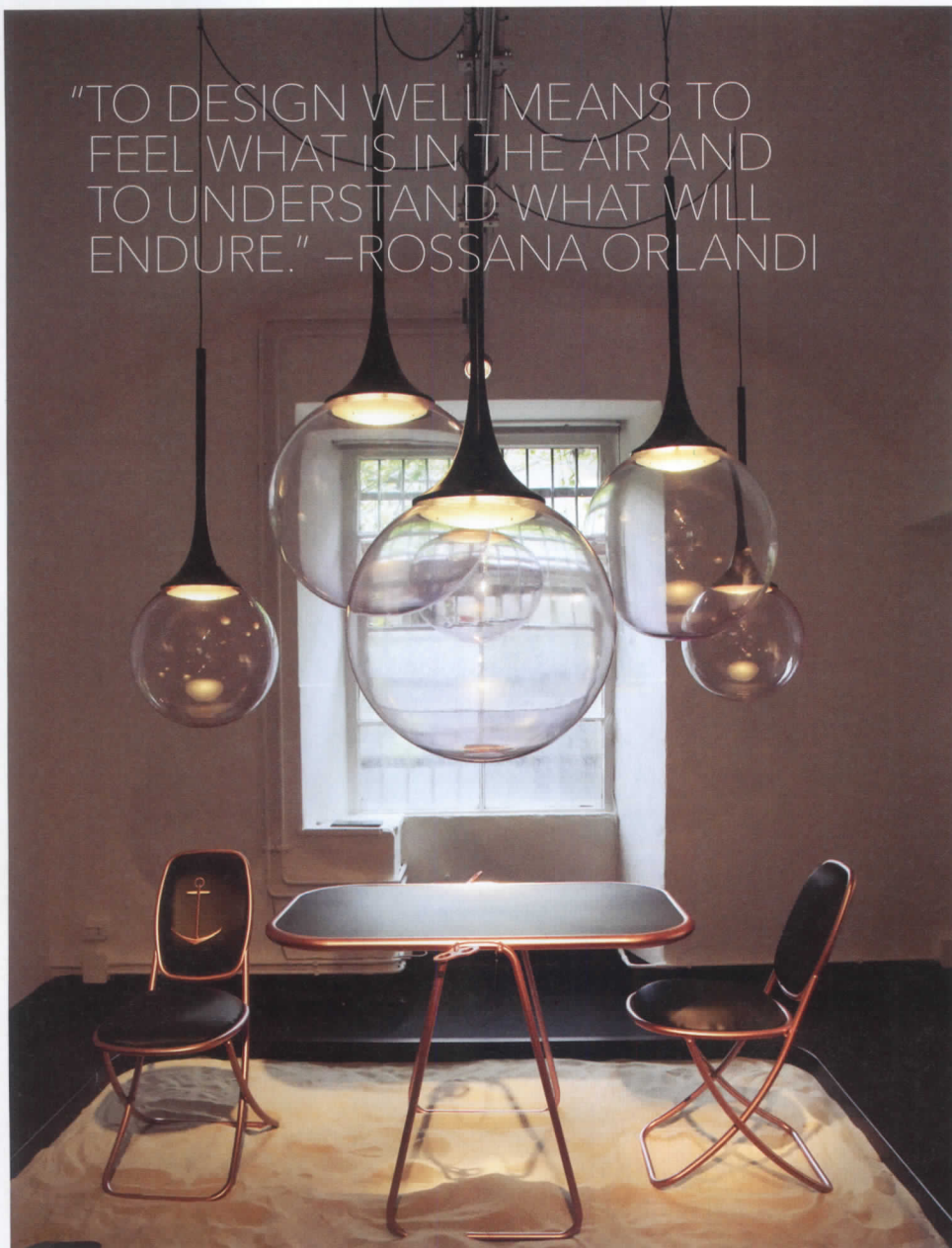


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"TO DESIGN WELL MEANS TO FEEL WHAT IS IN THE AIR AND TO UNDERSTAND WHAT WILL ENDURE." —ROSSANA ORLANDI



Spazio Rossana Orlandi is a sprawling space, a former tie factory that now holds a series of rooms, each one outfitted by a different designer. In one area, Slovenian designer Nika Zupanc's blown-glass pendants hang above her Summertime collection (left). In another area, pieces by Jaime Hayon and Damien Langlois-Meurinne for Sé (above).

What led you to create your gallery, Spazio Rossana Orlandi, 12 years ago?

I've always been a collector. I've followed design since I was very young. But there's a difference between art and design. Some design pieces can become art, become sculpture. But I am not interested in having an art gallery, but rather, a design gallery. Sometimes it's difficult to say if it's a piece of design or art. For instance, Nacho Carbonell. He started as a designer, but from my point of view, he's not simply a designer anymore. His work is art.

You must be bombarded at all times by designers who want you to see their work. How do you decide?

When something is good, I feel excitement. Sometimes it's not immediate, I have to think about it. It depends on the project. Sketches and the realization, there

is always a big difference. The sketches make it possible to understand what is in the designer's mind, but you don't know if the project will be as good as the idea. Because sketches are sketches. I always like to see, to touch, and to try. I was once a fashion designer, specializing in knitwear. That background has taught me to keep my eyes very open, and to find a sense of affinity, an understanding of how two things go together.

How has the design scene in Milan changed over the past five years?

Whatever has happened is because of the financial crisis, but the mentality of the designer has changed a bit. They are more concrete in the resolution of their ideas; they are looking more closely at price and quality. Ideas of eco-sustainability are very important, but that's a term that's been

employed too much and in the wrong way. Because much of what is purported to be sustainable is a lie. A designer must always respect the way of the material, must think about waste and how to use things the right way. The transport problem is also very important. How to make things that are not breakable, items that can make journeys of great distance. Now designers must be very clever and look very carefully at what they do.

Is it harder to find people emerging with pure ideas, or is everyone just copying everyone else?

"Copy" is one word and to feel the influence of other things is a different thing. Copy is horrible. Copy means to have no respect for anyone else. If a designer copies someone else, then they have no creativity, and so better that they change their line of work. ■■■



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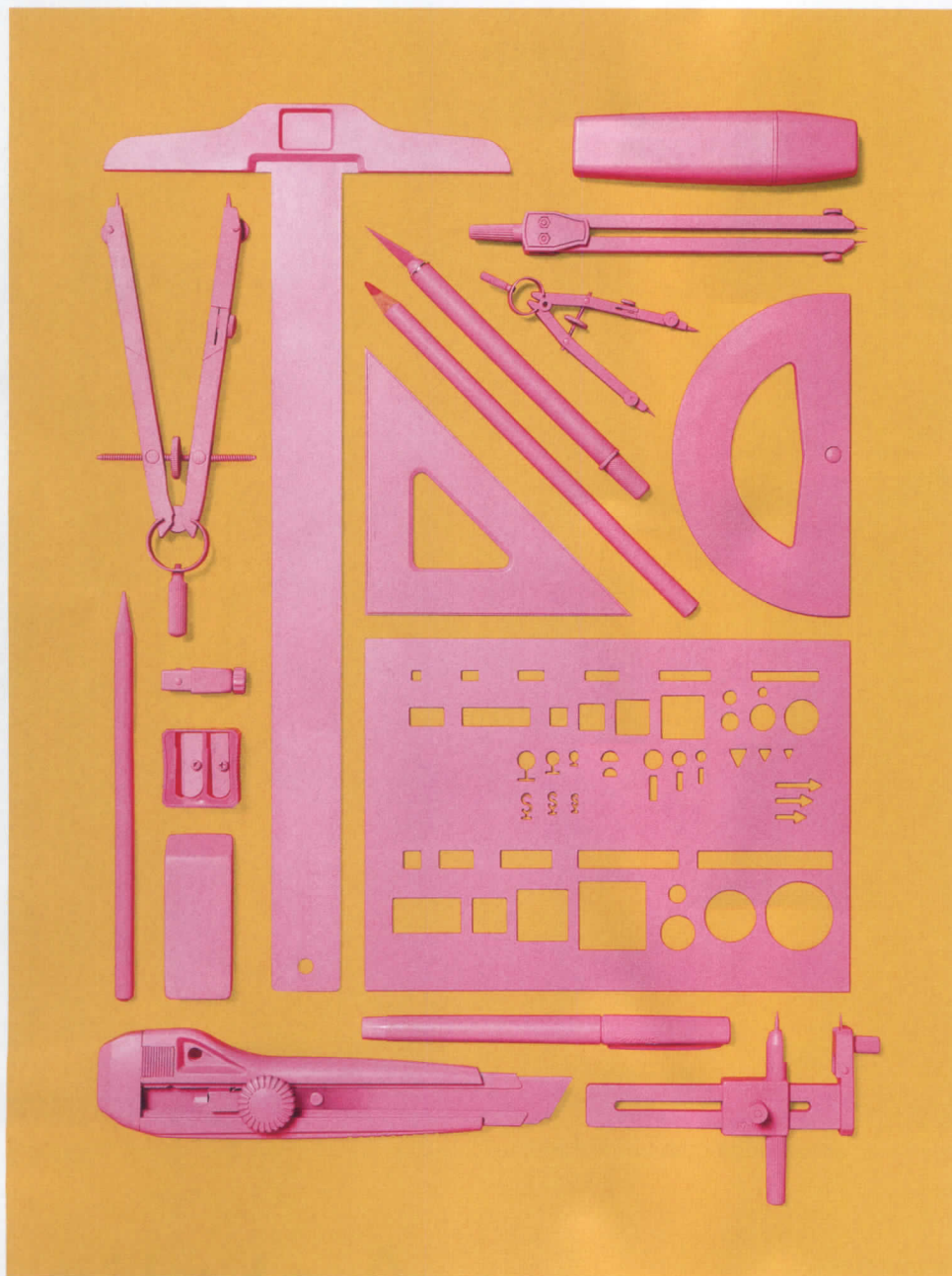
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Girl Talk

By Alexandra Lange
Photo by Bartholomew Cooke

The world's most popular doll, dressed in architect's garb: friend or foe to a profession already suffering from a pronounced gender gap?



Since the moment I received my first press release on the “Barbie I Can Be... Architect Doll” (for short, “Architect Barbie”), launched at the American Institute of Architects National Convention last year, I’ve had a consistently negative response. What does Barbie have to do with architecture? I’ve wondered. Future female architects should be playing with tools for building, not dolls inappropriate for use as scale figures. Also: Why isn’t she wearing flats?

As a design critic and parent, Architect Barbie didn't sit right with me, and I was not alone. Much disquiet on the architecture blogs and in the field focused on her stylized wardrobe: black-rimmed glasses, an outdated hot-pink blueprint tube, a skyline-print dress, white hard hat, those oh-so-fashionable high-heel booties. But that was window dressing for a deeper discontent: As the press release that accompanied her debut pointed out, as of November 2010, just 17 percent of AIA members were women. Barbie seemed like a distraction from, not an answer to, an ongoing problem.

Architect Barbie and other gender-specific toys—pastel LEGOs, Lincoln Logs’ pink-accented Little Prairie Farmhouse—narrow girls’ play to what manufacturers think they already like: playing house, not building one. To become an architect after playing with the Barbie, I thought, would be like choosing the profession because you like the glasses.

I polled a selection of female architects and designers on what toys they played with as children, and got some highly detailed and generation-specific

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answers, from the computer game *The Sims* (“I only played it to make houses”) to make-believe games (“rearranging old furniture in the basement to make forts and secret nooks”) to traditional playthings (“crayons, Spirographs, Lincoln Logs, and art supplies”). Some of the women were more experimental, even where dolls were concerned, citing “sabotaged” Fisher Price toys and Barbies “destroyed” with bleach, Sharpie makeup, and shorn hair.

That’s what I hoped to hear. These women used toys to manipulate space and overturn the accepted order. To make and create. To bleach and chop. They knew the pleasures of the empty cardboard box.

But mixed in with reminiscences about Fisher Price airports and now-too-dangerous Tinkertoys were architects who did play with Barbie. They made dream houses out of shoeboxes, clothes out of fabric scraps, and used the dolls to add a human element to their Lincoln Log constructions. “When I played with her it was in this sense of trying on roles,” says Despina Stratigakos, an architectural historian and professor at the University at Buffalo and a cocreator of Architect Barbie. “They weren’t going on dates. They went to work. That’s how we became interested in doing this Barbie: If girls role-play and imagine future scenarios through the dolls, what happens if you suggest a profession?”

Stratigakos and cocreator Kelly Hayes McAlonie, an architect and colleague at the University at Buffalo and 2012 President of AIA New York State, led a series of kids’ workshops organized by the American Institute of Architects for the Barbie launch, teaching 400 girls about women architects both historical and contemporary and inviting them to redesign Barbie’s Dream House. “Some of them didn’t know what architecture was. Some thought women can’t become architects,” says Stratigakos. “They were really delighted when they found out they could.”

This anecdote made me stop and think. It’s not only the 17 percent we should be alarmed about. It’s the fact that a seven-year-old in the

21st century could think all architects are men. How does that happen? For Stratigakos, it is the reach of Barbie, the affordable price tag of Barbie, and the universality of Barbie that are so alluring. I started to wonder: If toy blocks have to be pink for parents to buy them for their daughters, is that so bad? If seeing Architect Barbie next to Cinderella at the store overturns a stereotype, is that so terrible? I realized I’d been subconsciously policing the borders of the profession, thinking that a particular category of toy (structural, nonfigurative) makes the architect. Sneering at Architect Barbie’s dress (real architects wear pants!) is actually a form of prejudice: sexism.

Mashawnta Armstrong, who has an M.Arch from the University of Michigan and who designed a one-off architect-themed Barbie for a 2007 exhibition curated by Stratigakos, notes, “Throughout my days in architecture school I feared being judged for the fact that I like to dress well and paint my nails. Barbie represents all things fashionable and glamorous, and to widen the appeal of architecture to associate those things with it is wonderful. Barbie has a house—that’s the bridge.” Stratigakos says male architecture school applicants often mention LEGO as the vehicle that first interested them in architecture; female applicants rarely mention Barbie—or toys at all. When a manufacturer reinforces the tyranny of the gendered Toys “R” Us aisles by issuing blocks in primary colors and dolls in pastels, they draw a line between building and role-playing, and I would argue that architecture as a profession has for too long drawn a similar line—between the architect and the user and between the lone genius and the collaborative worker. Whether women are, on the whole, more collaborative, nurturing, and emotionally intelligent is up for debate, but the idea that they might be is reinforced from the first toy purchase.

I still don’t like Architect Barbie or pink for pink’s sake. But as an architecture critic I’m not the audience for her, and neither is my daughter. That 17 percent figure indicates a problem for the profession that’s so deep and



“I started to wonder: If toy blocks have to be pink for parents to buy them for their daughters, is that so bad?”

so long-standing that Stratigakos is entirely justified in thinking that we have to plant seeds wherever and however we can.

If Architect Barbie is what it takes to make little girls consider building houses (or, more ambitiously, housing) I guess I can live with her. But Barbie needs to be part of a larger game, not alone in her transparent box. For the kids at the AIA workshops, Barbie was the client. For other future architects, she’s a mannequin for homemade, avant-garde clothes or a player in a drama set in a Lincoln Log cabin. I think of how Barbie is portrayed in the movie *Toy Story 3*: She spends the story in a shimmering unitard and legwarmers but rejects the wardrobe, the Dream House, and Ken in favor of the collective good. As a result, she ends up co-president of Sunnyside. In real life, as in fantasy, it’s not the clothes, it’s the character that makes a leader. ■■■

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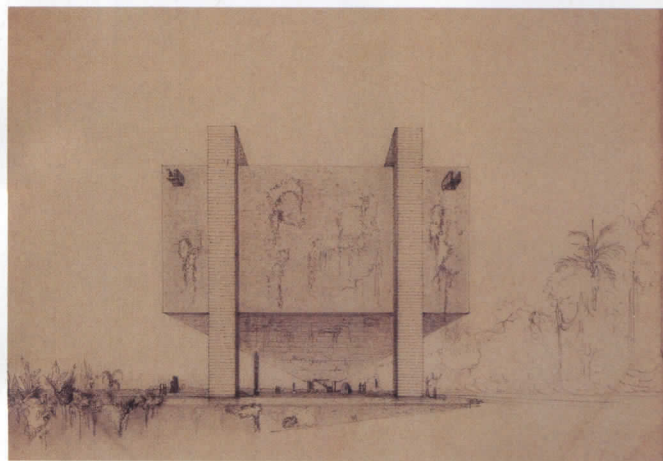
"Raindrops Keep Falling" - Stacey Meacham, Atlanta, GA. "Birds of a Feather 2" - Kristen Smith, Decatur, GA. "Love" - Max and Bunny, New York, NY. "Signed ABCs" - ERAY, Providence, UT ©2012 Minted LLC





Far from Ipanema

Brazil's other great mid-century architect—the Italian-born Lina Bo Bardi—offered a different vision of her adopted homeland, one that married the purity of modernist form with the play of the Brazilian vernacular.



If the monumental geometries of Oscar Niemeyer's Brasília shape the popular idea of Brazilian architecture, the buildings of architect Lina Bo Bardi tell a different story, one in which a woman manipulates the heroic forms of modernism to make space for the Brazilian people. As Bo Bardi put it in an interview with *Domus* published in 1993, shortly after her

death, "I work for public power, I don't believe in private enterprise, not even in a capitalist country. And in Brazil I have always succeeded in doing what I wanted without accepting conditions or shady compromises."

Born in 1914 to a middle-class family in Rome, Achillina Bo was a maverick from the start: Defying her mother's wish that she leave school and marry, "I

By Angela Starita

Perhaps her most iconic design, Lina Bo Bardi's Museu de Arte de São Paulo was completed in 1968; she helped found the institution in 1946.

Photo by Fabiano Accorsi; sketch by Lina Bo Bardi

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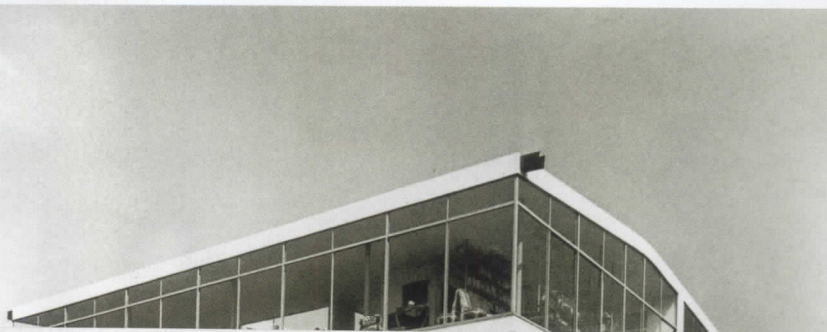
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she earned a degree in architecture at the University of Rome in 1939, then set out for Milan. Since there was little chance to build during World War II, she took a job with architect Gio Ponti as a writer and illustrator for *Domus*, his influential design magazine. Ponti's refusal to be categorized as an architect alone deeply influenced Bo Bardi, who over the course of her career switched with ease between writing



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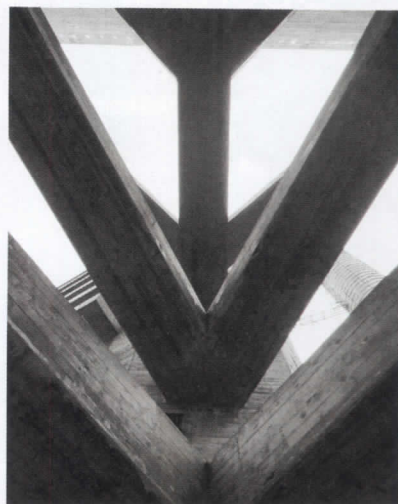
a horizontally oriented glass box suspended from two massive beams, a Farnsworth-style house with the burly supports painted fire-engine red. She took particular pride in what she called the museum's "silent space," the large plaza under the gallery. Bo Bardi saw the expanse as a public gathering place for thousands, despite the fact that in 1968, the year it opened, the Brazilian government commenced a crackdown on civil

rights, including a suspension of the right to gather without permission.

An avowed leftist, Bo Bardi became ever more convinced over the course of her career that architects' work should respond to the social and political needs of disempowered people. "The basis of modern architecture is no longer beauty," she said at the 1991 Congress of Brazilian Architects. Instead, "truly serving a community is already one step closer to a good aesthetic solution."

Bo Bardi's last completed building, the SESC Pompéia, took aim at what she saw as monolithic modernism and a ruling elite increasingly unconcerned with the Brazilian people. The Social Service Trade Association (SESC) hired Bo Bardi to build a recreation center where a steel drum factory stood. Instead of leveling it, she retooled it to fit its new users: locals who were already using the abandoned site to play soccer or catch some sun.

She made deft interventions to the original buildings to promote a sense of play: pipes painted in primary colors, a fireplace, and a "river," cut into



the concrete floor, that winds through the old factory. At the end of the site, Bo Bardi introduced concrete towers housing athletic courts and changing rooms. The towers' windows, massive cutouts with wooden trellises, pay tribute to the muscularity of modern architecture—think Louis Kahn's National Assembly building at Dacca—injected with the unpredictability of the country's local style.

In a 1993 interview, the renowned musician Caetano Veloso described Bo Bardi's influence on the a younger generation of artists who mined popular culture for their own work. "Dona Lina saw the power of popular creativity. She said that it shouldn't be seen as folklore, as documentation, or as a historical style or a curiosity, but as a true cultural force." The same could be said for her architecture: The crowds that still meet under the MASP or dance in SESC Pompéia's theater attest to her belief in the power of communal space to express culture, politics, and joy— aspects of life that, for Bo Bardi, were inextricably linked. ■■■

The last masterpiece in Bo Bardi's career, the SESC Pompéia began construction in 1977 and finally opened in 1982; Bo Bardi died a decade later in 1992 in the Glass

House. In keeping with her abiding belief that architecture should have a humanistic bent, enhancing the lives of the common people, she converted an abandoned

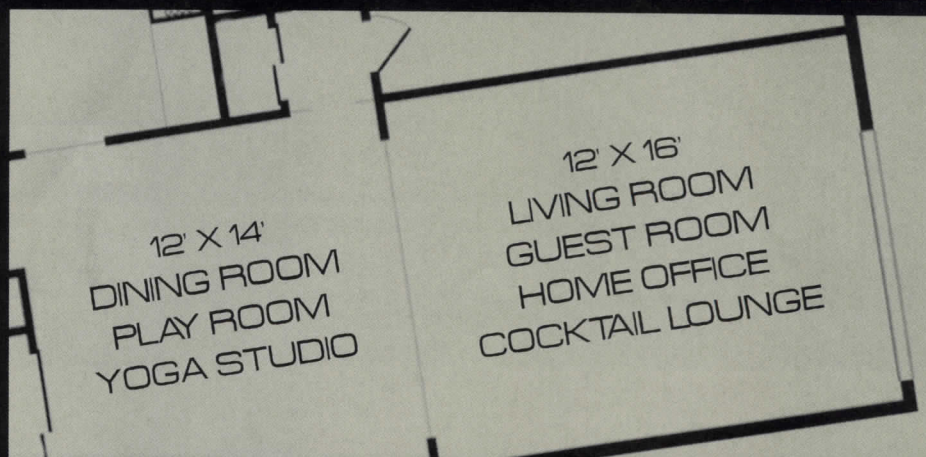
factory into a vibrant social space for the arts, athletics, music, and dance. Nowadays the building remains a hub of social life in São Paulo.

Photos by Romulo Fialdini (SESC Pompéia), Frank van Leersum (details)

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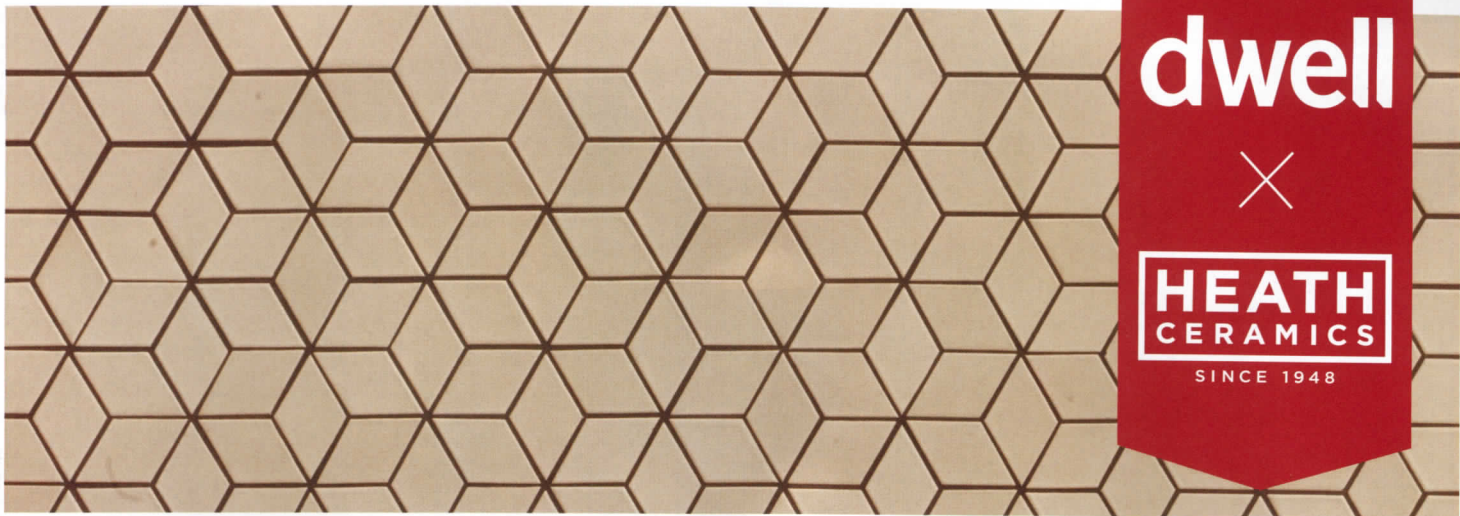


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For all the noisy charm of Marrakech's old city, with its twisting souks, grand La Mamounia hotel, and stately Koutoubia Mosque, one of the most popular tourist destinations remains the Majorelle Garden—once owned by, (and now the eternal resting place of) fashion designer Yves Saint Laurent. Hordes flock to the magnificent walled oasis of lush trees and sculptural cacti to pay homage to an artist who found a place in haute couture for the motifs of his beloved Morocco.

Visitors hoping to bask a bit longer in YSL's afterglow are well advised to nip just across the street to 33 Rue Majorelle, a concept shop that has certainly embraced something of Saint Laurent's spirit. Founded in 2010, this thoroughly modern trio of spaces—a boutique specializing in housewares and clothing, a snack bar, and a salon offering furniture, art, and a place to repose—is dedicated to the union of contemporary design and Morocco's famed craftsmanship.

Though the shop represents over 60 designers, mostly from Morocco, co-owner Yehia Abdelnour is quick to turn the focus to the local *maâlems*, or master craftsmen, who make the majority of what's on view. Asked what inspired the shop's tight edit of furniture, linens, apparel, and objets, he cites Morocco's "abundance of skilled artisans, the vibrant and bold colors, the rich hues, the geometric ornaments, and the handcrafted textures." And at the risk of sounding unduly brash, he asserts, "There's no other shop quite like this in Marrakech. In all Morocco." ■

Marrakech Expressed

By Aaron Britt
Photos by Ricardo Cases

33 Rue Majorelle, a new concept store specializing in housewares and clothes in Marrakech, Morocco, is pushing the nation's centuries-old design traditions firmly into the 21st century.



The shop's co-owners Yehia Abdelnour and Monique Bresson (above), take a break in le Salon, a gallery-cum-dining room connecting the concept shop to the snack bar (left).

Photo by Jean-Bernard Yaguiyan (portrait)



PALOFORM 





When people shop in Morocco they often head straight to the souks. 33 Rue Majorelle strikes a pretty different tone.

YA: The souks are the antithesis of what we wanted at 33. Abundance in our view makes things go unnoticed. Too much stuff and too many colors and you get dizzy very quickly. I used to be dazzled by the souk, but you don't know what's going on. Here, you can appreciate each piece without being bothered by the noise coming from the left and the right.

The shop is much better organized than what you find in the medina.

YA: Thanks to Monique Bresson. She has a talent for displaying and exhibiting product that is far greater than just finding nice stuff. Each month

we might have two or three new designers, and we are always rearranging the store so you constantly have the sense of evolution.

I've heard Morocco described as a "handmade nation" when it comes to the decorative arts.

YA: Our objective at 33 was to unite, under one roof, all the vibrant talents that exist in Morocco, whether foreign designers who have moved here or local craftsman working in traditional ways. All of the designs we sell have a distinctive modern flair and share, to a great extent, their sources of inspiration from the classical elements of the past.

Do you see yourselves as preserving traditional Moroccan making?

YA: Yes. There is a French designer, Ludovic Petit, with a brand called Lup31, who moved to Morocco ten years ago, and we sell his versions of classic tea glasses. Morocco has never been that strong in glass, unlike Iraq or Tunisia, and there is just one place to get handblown glass in the country, in Casablanca. Ludovic makes his glasses there, and without him and others who support that large workshop, we'd lose handblown glass here.

We also sell products from a company called Khenfouf, which is run by a German countess who lives out in the countryside and who wanted to help the community she lives in. She started a company in the village whose

The colorful concept shop that faces Rue Yves Saint Laurent (left) is the third piece of 33 Rue Majorelle's tripartite design experience. Bread baskets by Biladi Design (below) offer a modernist riff on a common shape of small Moroccan tables.

proceeds support the community; she does designs and the local women produce these vibrant pillows (which are popular sellers), bags, and toys.

Tell me about the two other spaces at 33 Rue Majorelle, le Salon and the snack bar Kaowa.

YA: Le Salon, which I designed, is supposed to continue the shopping experience from 33; any chair you sit in you can purchase, any picture on the wall you can buy. Le Salon is an extension of the little cafe, too. So you should feel as comfortable grabbing a salad and sitting down as you would browsing for art or furniture.

Is there any chance you'll expand your inventory to include goods from outside Morocco?

YA: The Arab Spring unleashed a big wave of energy throughout the region, and a young generation of Arab artists and designers is changing the face of Middle Eastern design. Lebanon and Egypt are the design capitals—apart from Morocco—in the Arab world, and there is a new freedom that has come with the revolutions. We stock the work of a couple of these artists, but I want to tap into that market because it's very much in line with what we're doing. ■■■

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BEST DEAL Handblown tea glasses from Lup31

COOLEST FIND Vintage ceramic inkwells found in le Salon



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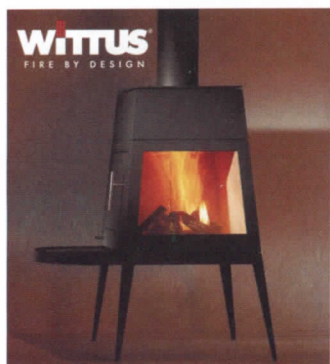
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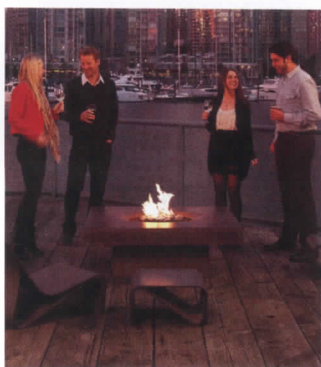


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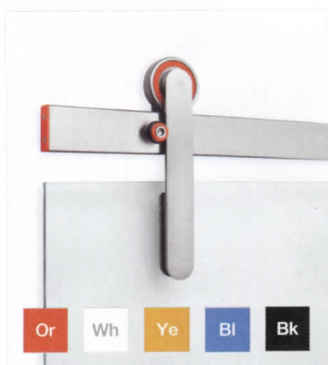
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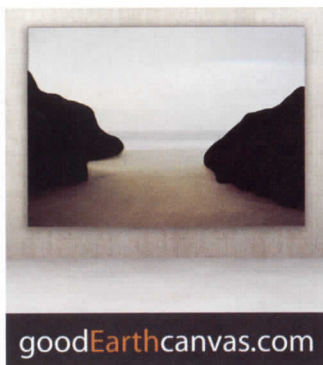
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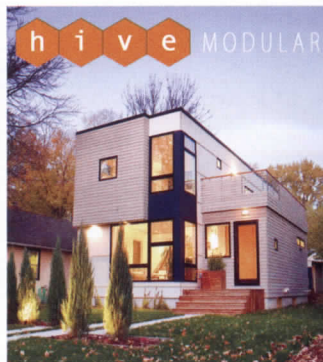
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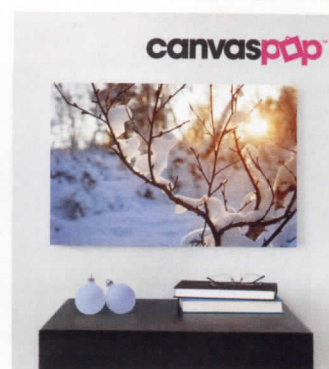
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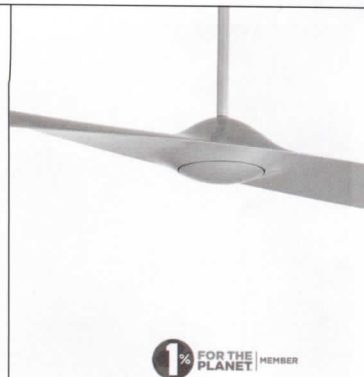
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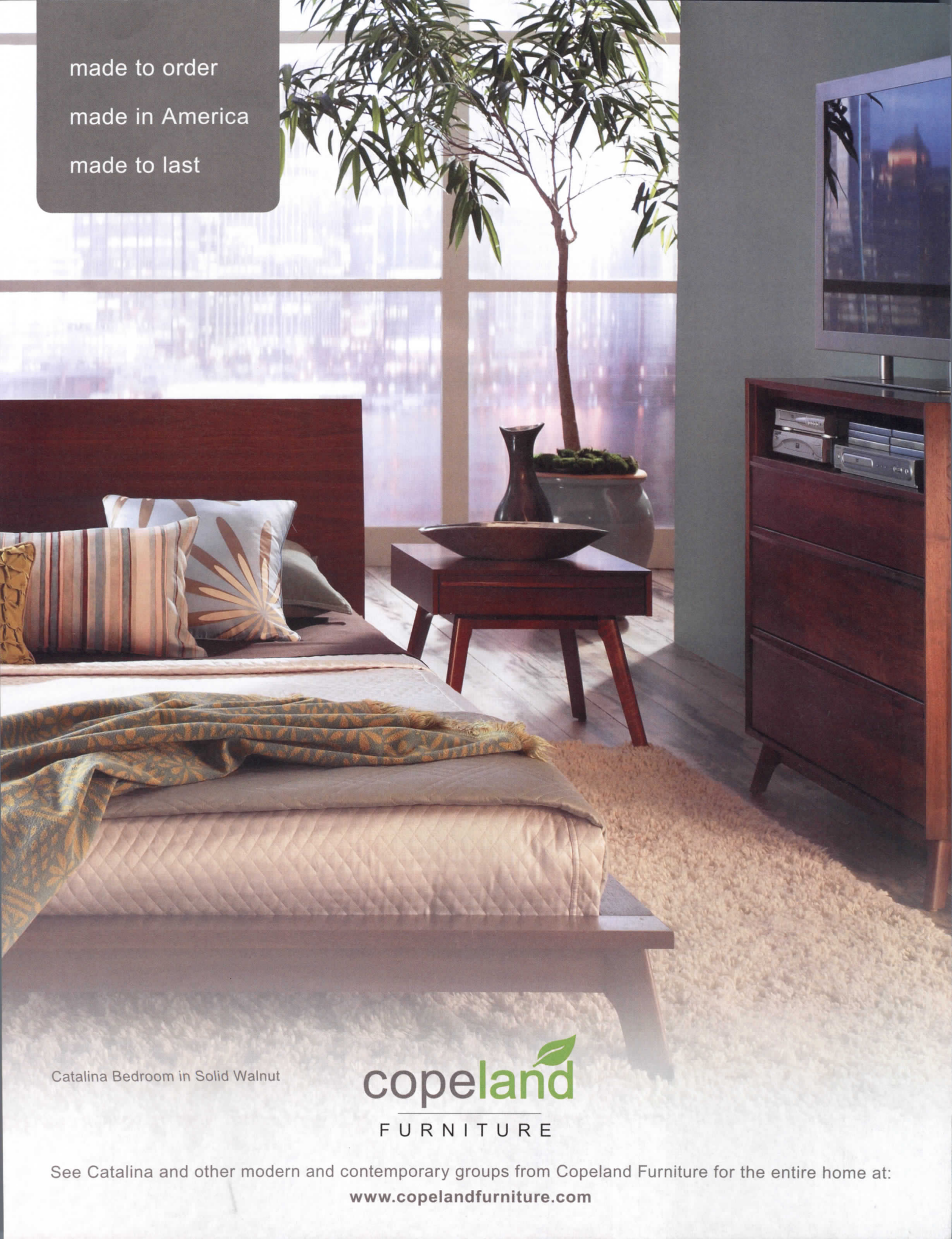
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Organic Pleated bedding by Loop
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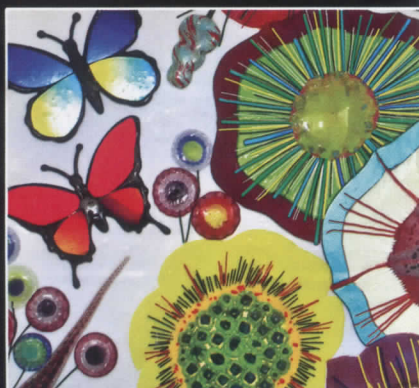
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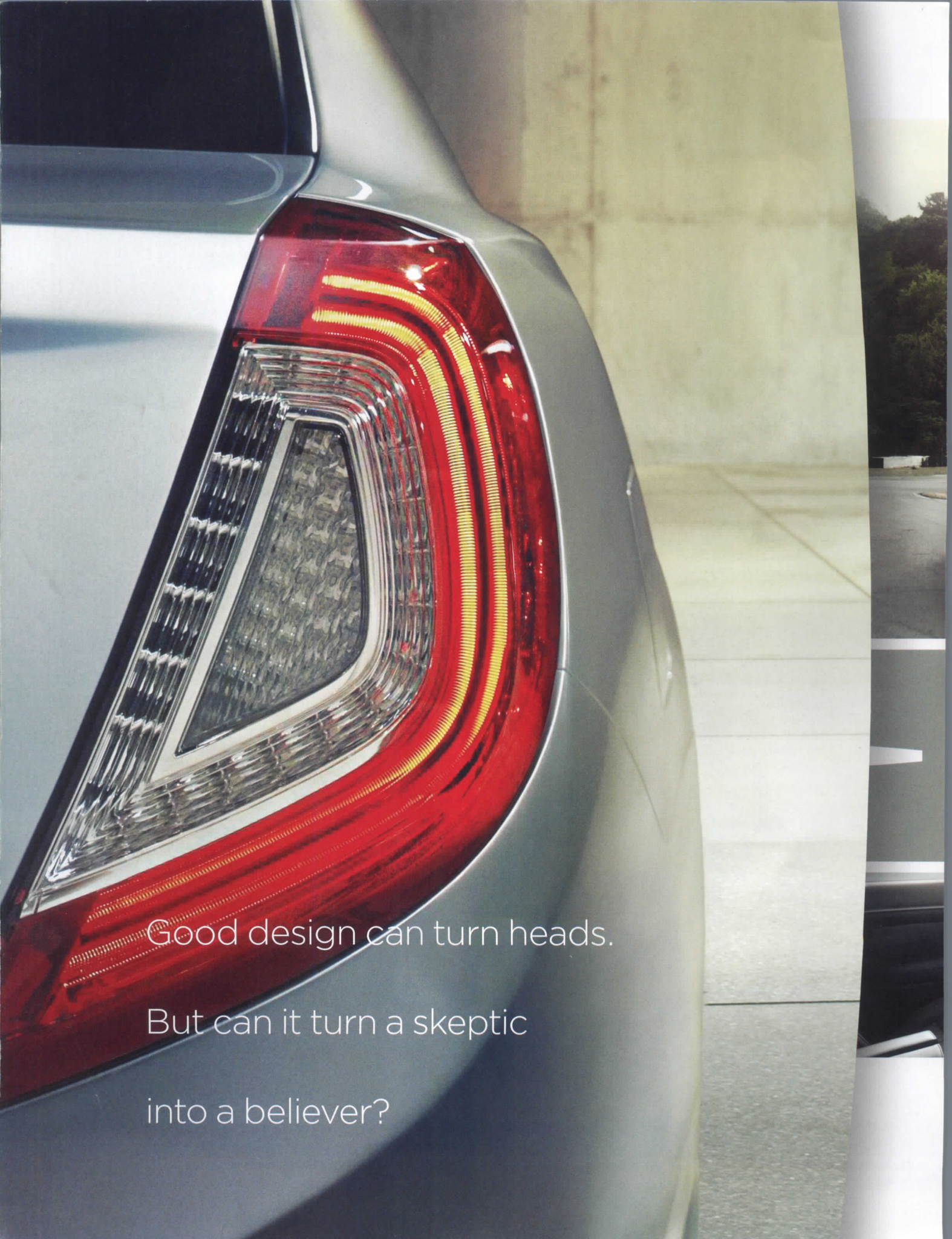
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