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Volume 11
10
October 2011

# dwell

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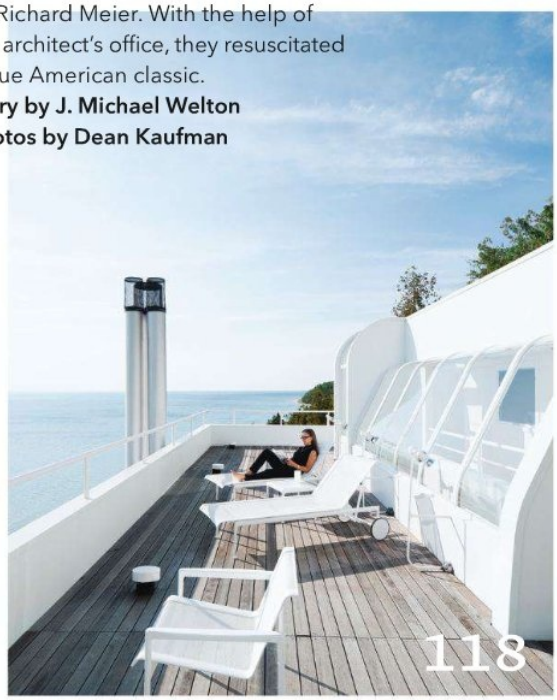
## October 2011








**Cover:** The Douglas House
Harbor Springs, Michigan, page 118
Photo by Dean Kaufman

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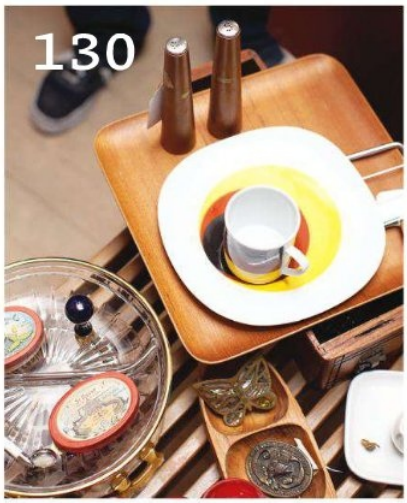


"The whole experience is about opacity to transparency."

—Richard Meier

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# Comeback Kids

**As sputtering false starts to this editor's note prove,** honing in on the exactitudes of American design is no easy task. Like most other aspects of our culture, our design runs the gamut. With some 300 million people spread out over 3.79 million square miles, you're going to run into some differences. For contrast, look at Finland, a nation renowned for its straightforward design sensibility. There, you'll find a mere five million souls occupying some 130,000 square miles, most of which is left to the reindeer. About a fifth of the population lives in and around Helsinki, the capital, so it's no wonder they can all agree on using blond birch. But back Stateside, what's tops in Toledo may not pass muster in Muskogee, and might not even get all the way to Wasilla.

This diversity gives American design its true character. Instead of appealing to the universal everyman sought by the likes of Saarinen, Eames, and their post-Bauhaus ilk, today's crop of young designers have tried to carve out appropriate, if not eclectic, niches within our ragged patchwork. A stroll around this year's International Contemporary Furniture Fair and New York Design Week indicates as much (see page 24 for our take). While blue-chip furniture purveyors like Herman Miller and Bernhardt still occupy center stage, much of what is exciting at the show happens at its borders, where nascent companies and eager grads work furiously to fill the void left between America's rich mid-century design tradition and today.

Without the established design infrastructure—government support systems, generations of family businesses, a full calendar of fairs and shows—of their European counterparts, U.S. designers are forced to embrace good old American self-reliance. Roll & Hill, the Brooklyn-based lighting company in its second year of operation, was the brainchild of designer Jason Miller, and in many respects it represents a self-styled effort to have his own work, and that of his contemporaries, reach the marketplace. Rich Brilliant Willing, the trio that received an ICFF Editors award for new designer, works for other makers (including Roll & Hill) but also produces its own designs. A spate of newcomers—Iacoli & McAllister, Jonah Takagi, Objeti, Studio Dunn, and Studio Gorm, to name but a few—all operate with a similar make-it-happen methodology. Of course, this scrappy approach has its constraints. Expensive tooling, high-tech new materials, and extensive research and development are not always readily available.

Dominique Gonfard, cofounder of New York City–based Lerival, which develops and brings to market architect-designed furniture, doesn't necessarily see this as a bad thing. "American manufacturing presents today's locally rooted design companies with ongoing challenges and often shifting parameters to work within," she says. "However, once you look at these simply as design constraints to be carefully considered during a product's development, the benefits of manufacturing locally can be quite rewarding." To produce the new Icon wall system by Turkish architect Ali Tayar, Lerival turned to a New Jersey metal fabricator typically accustomed to working with military and automotive contracts. The connection to high-quality furniture may be unexpected, but as Gonfard says, "there's such a high level of manufacturing skill out there that taking advantage of it becomes the obvious thing to do."

Though this new American design movement may be a little rougher around the edges than the contemporary design we've been importing, a little shot of punk-rock, "git-'er-done" attitude seems to ideally suit the times we live in. Perhaps in reaction to our prolonged economic woes, American design is enjoying a moment that indulges heavily in nostalgia, conjuring fantasies of the pioneering spirit that made our land great (for more on that see Max Wastler's "Ain't That America," page 87). This just so happens to coincide perfectly with the handcrafted, hyperlocal, just-out-of-the-workshop vibe of so much new American design. Where it will go next is hard to say, but even Thomas Edison (not to mention Steve Jobs) once worked out of his garage.

**Sam Grawe, Editor-in-Chief**
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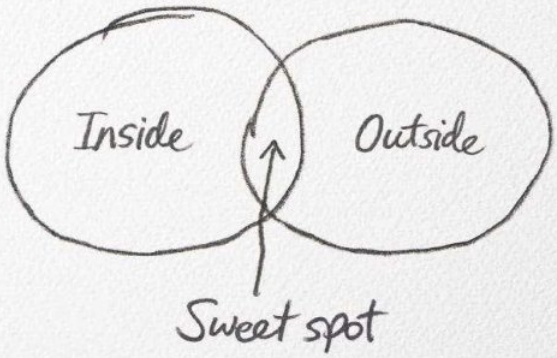


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**I enjoyed the Beach Houses We Love** issue (June 2011). However, you need to present more ideas about beach homes built above the ground. Too many are built on the oceanfront and at or near sea level, the result of which can be and often is disaster. The home on our oceanfront property in a rural part of the Big Island of Hawaii will, per building codes and common sense, need to be built off the power grid and well aboveground.

**Greg Druehl**
**Menlo Park, California**

Photo by Susan Jordan

On the opening page of In the Modern World in your June 2011 issue you have a great photo of an environmental art piece. My first-grade son has just completed a homework assignment to make a robot out of recycled items. Because of my son's propensity to collect trash and save it like treasure, we decided to take the project one step further and create a robot out of discarded items that he found. The result is "Treasure," created by Finn and me (I had to man the glue gun). It's on display in our home and is by far the best piece of art we own.

**Susan Jordan**
**Orinda, California**

I was relaxing on the beach with the June 2011 issue when I realized one of the featured houses was located a couple blocks away. I've driven past the home featured in My House several times and wondered who owned it and what the interior looked like. Thanks for recognizing it. It's not that the ubiquitous nouveau beach cottages are that bad but that fresh, clean home designs like this are so good.

**Steve Fugate**
**Valparaiso, Indiana**

As a Melburnian, I was really proud to see the Melbourne Detour (June 2011) in an American magazine. Architect Andrew Maynard can quite rightly call himself a Melburnian now: After an 11-year induction into our city, he certainly knows all of the top spots and our best architecture. (We also have a really good residential architecture scene; just check out Maynard's works.)

In Melbourne today, we don't seem to worry about Sydney anymore. After all, Melbourne is the home of design, culture, sport, and food in Australia. Sure, we don't have Bondi, but we are a short drive to some really nice beaches on the Mornington and Bellarine Peninsulas. Some of my favorite spots are Seven Seeds cafe in Carlton and De Clieu in Fitzroy. Smith and Brunswick Streets in Fitzroy and Collingwood are really great for shopping, food, and people watching. Richmond is great for these things too, as well as furniture and homewares. There are too many to list, but if you ever have a few days, add time in Melbourne to your itinerary, especially in March (our autumn season).

**Chris F**
**Posted on dwell.com**

**Correction:** In our "100 Kitchens We Love" issue we incorrectly attributed the building of the Dangar Island home. It was designed by Sue Harper Architects and built by Liam Flood. Andy Irvine was the environmental engineer, and Max Irvine (no relation) was the structural engineer.

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**David Robert Elliot**
David Robert Elliot, a photographer based in Chicago, drove the short distance to Pilsen, Illinois, to shoot the Vintage Bazaar (Design Finder, p. 130). "Traveling is great and I love it, but it's also nice to be able to work in town and meet people who share the same city," Elliot says. "My only regret was that I didn't have any time to grab some vintage stuff of my own."

**Brent Humphreys**
Brent Humphreys, an Austin-based photographer, shot the nearby home of Anne Suttles and Sam Shah (Off the Grid, p. 62). "I had long admired the house from the outside but was absolutely blown away by the craftsmanship and the details inside," he says. When not shooting, Humphreys is busy restoring his home and documenting the work at thezidellhouse.com.

**Kelsey Keith**
Brooklyn-based writer Kelsey Keith went back to her college stomping grounds to profile the renovation of a historic house on the Charleston, South Carolina, peninsula ("Raise High the Roof Beams," p. 104). She swapped the dive bars of her twenties for the rustic fire pits and thoughtfully planted lawns of her peers, now designers and artists populating the picturesque neighborhoods north of Spring Street.

**Dan Maginn**
Dan Maginn, a principal architect at El Dorado Inc. in Kansas City, Missouri, stayed put to write "An Introduction to Building Codes" (p. 134). Inspired by his 18-month-old son, Lawson, he is translating the 2009 International Residential Code into toddler-speak, using a vocabulary of 100 monosyllabic words. Maginn is bogged down in Section 1904.1, finding no way to translate "cementitious materials ratio."

**Daniel Shea**
Chicago-based photographer Daniel Shea traveled to Charleston, South Carolina, to shoot Josh Nissenboim and Helen Rice's renovated home ("Raise High the Roof Beams," p. 104). "The city's younger artistic community is really entrepreneurial and supportive," Shea reports. "We went to great cafes and an auto garage that had been turned into a gallery and events space. As we walked around, Josh and Helen seemed to know everyone."

**Jake Stangel**
Jake Stangel is a Left Coast photographer who traveled to Wichita, Kansas, to shoot the Finn Lofts ("Building Community," p. 96). He was taken by the kindness and hospitality of everyone he met and heartily recommends visiting the Fisch Haus Gallery and the Donut Whole ("for the most amazing donuts of your life," he says), and walking along the train tracks (where he saw more than 20 trains in two days).

**Noah Webb**
Los Angeles–based photographer Noah Webb headed to Louisville, Kentucky, to shoot Juliet Gray and Mathias Kolehmainen's home ("A Well-Grafted Home," p. 112). He loved the green, tree-lined streets and homes speckled with American flags and was impressed by how the couple blended their new modern addition to the beautiful existing structure.

**J. Michael Welton**
North Carolina–based writer J. Michael Welton explored the history and renovation of Richard Meier's iconic 1973 Douglas House on Lake Michigan ("On the Waterfront," p. 118). Welton spoke with Meier, the original client Jim Douglas, the home's project architect Tod Williams, others in the office at the time of its design, and the current owners, who have painstakingly renovated the house.

**Sarah Wilson**
Sarah Wilson is an Austin-based photographer who shot the Cricket Trailer (Outside, p. 70) at the 9E Ranch in Smithville, Texas. Impressed by the trappings of the ingenious trailer, Wilson was tempted to cause a diversion, abscond with the little Cricket, and make a break for the West Texas desert, stopping only to pick up her boyfriend and dog before disappearing into the wild.


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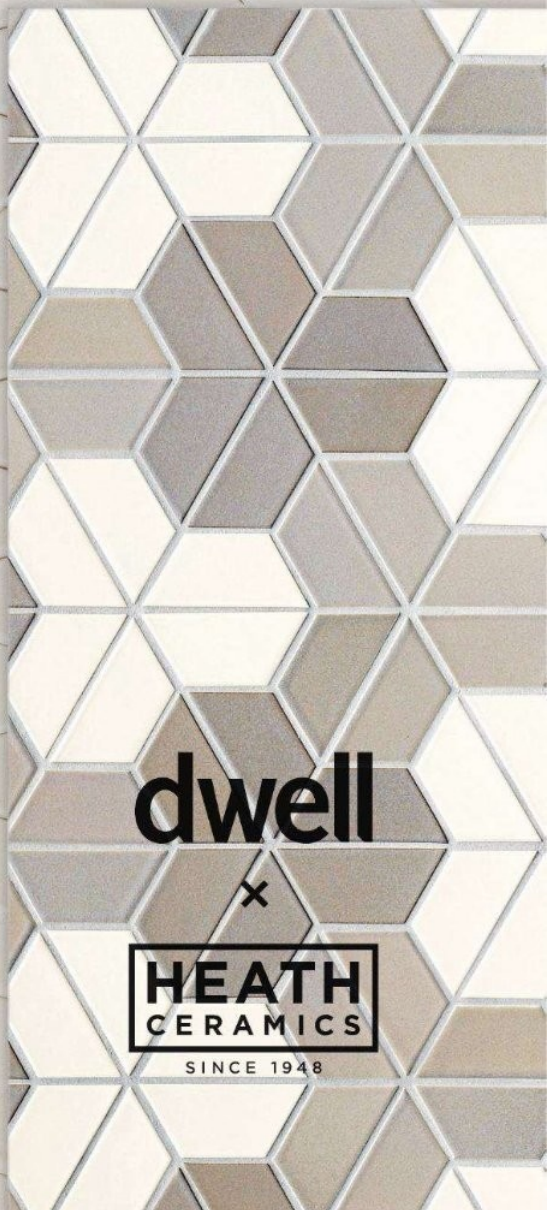

# IN THE Modern World

## Design Intelligence from around the Globe



Illustrations by Craighton Berman

# Component Smarts

Monica Khemsurov and Jill Singer from online magazine *Sight Unseen* invited designers to create pieces using only items purchased from the McMaster-Carr catalog, a go-to resource for industrial parts.

**Consider it an experiment in truly industrial** design. Fifteen designers took on the challenge to produce prototypes using off-the-shelf manufacturing parts sourced entirely from the venerable McMaster-Carr catalog, which has been selling hardware for over a century. A warehouse in the NoHo Design District displayed the "McMaster-pieces," and the hot spot for emerging talent offered an amalgamation of melted pipe fittings, affixed stickers, riveted leather, screwed nuts and bolts, lit wicks, and more.


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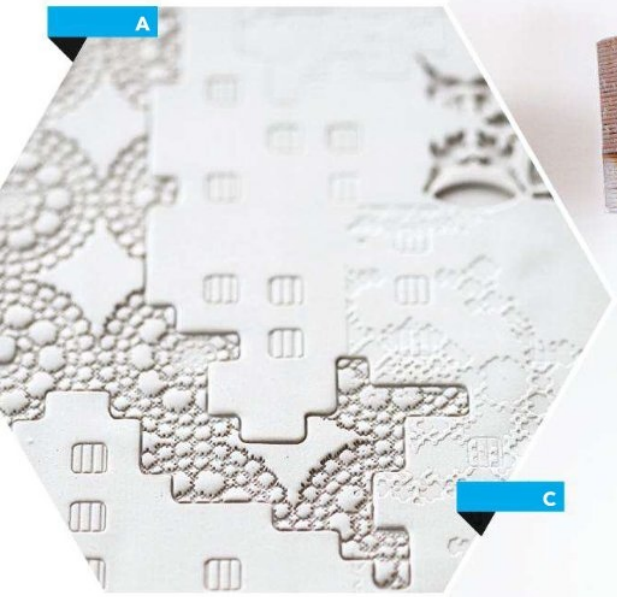
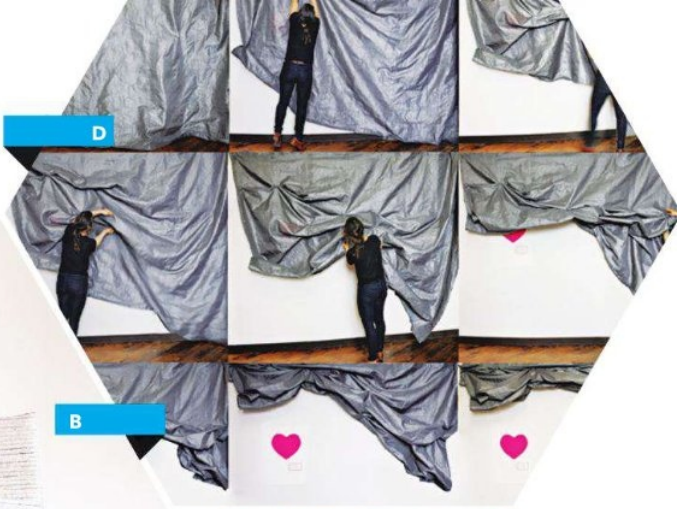
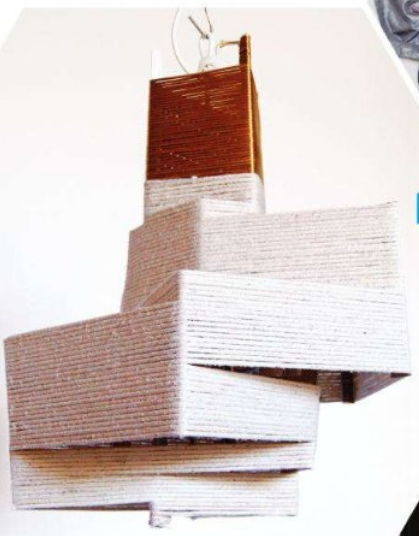
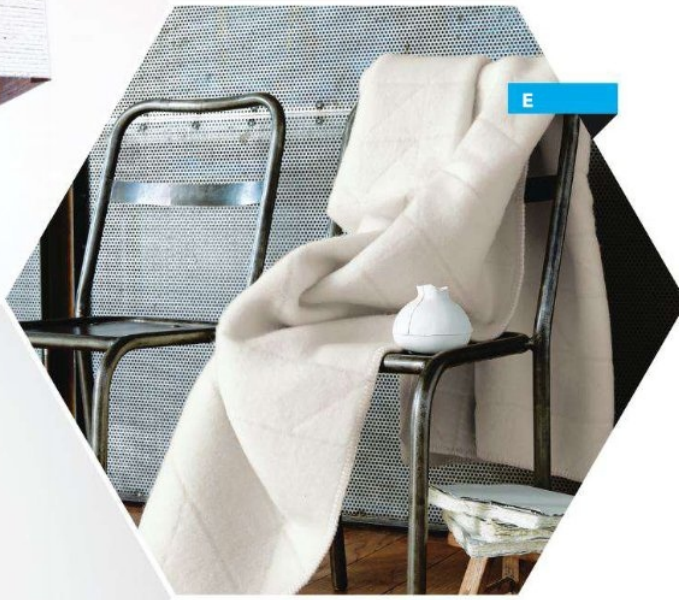
# Rough Trade

**Superslick finishes have lost their sheen. What's intriguing now is design that's a little rough around the edges.**








**A. Déchirer Tile**
by Patricia Urquiola
for Mutina
A muted color scheme lets the vaguely pixelated pattern of Patricia Urquiola's large-form ceramic slabs shine—figuratively. The bas-relief appears to be pliable, but in reality the rock-hard surface is built tough enough for high-traffic floors or accent walls.
mutina.it

**B. Prototype Lamp**
by Matt Gagnon
Matt Gagnon spent five days as window dressing during Design Week. The designer stood in the front display at the Future Perfect shop in NoHo, treating passersby to a live demonstration as he created his signature Prototype lamps out of materials such as wool yarn, cotton rope, and surgical tubing.
mattstudio.com

**C. Trash Me Lamp**
by Victor Vetterlein
for &Tradition
This rough-hewn lamp may look like a brutalist's best friend, but it's really more like an eco-lover's dream. The blocky fixture is constructed from simple paper pulp, making the deceptively delicate piece a recyclable illuminator.
andtradition.com

**D. Foil Curtain**
by Elodie Blanchard
for ElasticCo
This clever textile eliminates the need to fumble with curtain cords. Embedded magnets allow the drapes to be easily arranged—and secured—with a scrunch.
elasticco.com

**E. Åre Blanket**
by Anderssen and Voll
for Røros Tweed
The subtle geometric forms on these Norwegian wool blankets emerge during production, when the tightly woven lines resist tufting and remain taut and ever-so-slightly debossed.
rorostweed.no

**F. Quake Mugs**
by Gustaf Nordenskiöld for
Design House Stockholm
To create these collapsed cups, Nordenskiöld shook a tray of still-wet hand-thrown ceramic mugs. He then made molds of the originals to mass-produce them.
designhousestockholm.com

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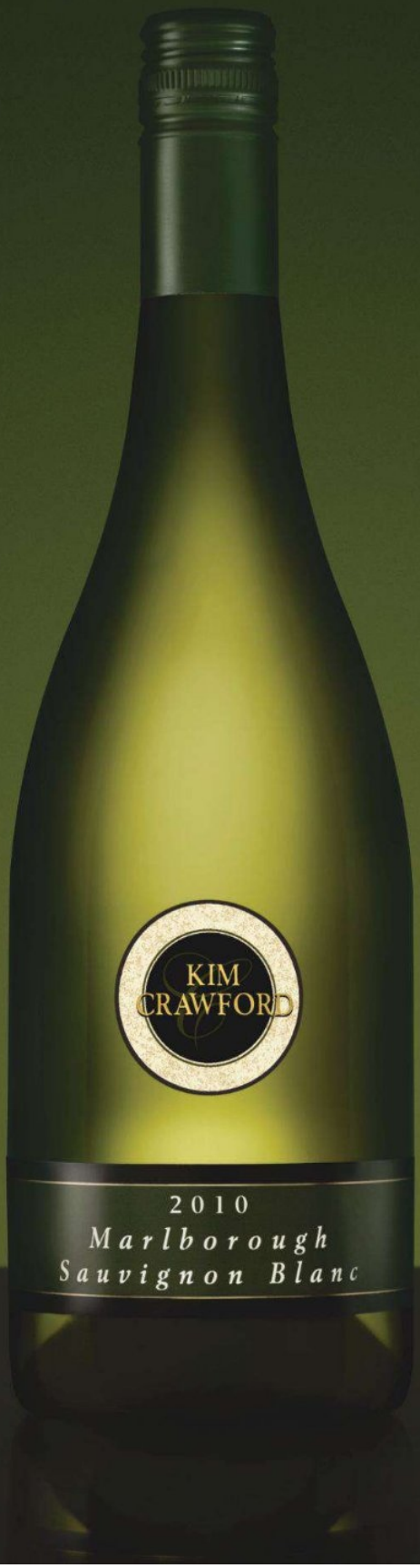


facebook.com/kimcrawfordwines

# Made by the Shade

Lightbulbs are getting smaller, but a spate of new designs show that shades don't have to follow suit. We welcome the weight of these bold new fixtures that won't disappear into the shadows.


**A. Delta Series**
by Rich Brilliant Willing
richbrilliantwilling.com

**B. Pendant Lamp U336**
by Jørn Utzon for Artek
artek.fi

**C. Foundation Lights**
by Fort Standard
fortstandard.com

**D. L.U.M. Lamp**
by Um Project
umproject.com

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# Second Life

Recycled materials from cardboard boxes to warship teak make sourcing an adventure—and the resulting products singular creations.

**Bow Bins**
**by Cordula Kehrer**
**for Areaware**
The juxtaposition of natural rattan sustainably harvested in the Philippines against pop-colored plastic bins proves that opposites attract, and cut quite an attractive profile when combined.
areaware.com

**Jupiter Scrap Lights**
**by Graypants**
The duo behind Graypants studio are often found scouring Seattle's streets for unblemished cardboard boxes—the material that provides the structure for their signature fixtures. Laser-cut and fire-resistant, the corrugated orb pendants are upcycled odes to responsible design.
graypants.com

**War Craft Coffee Table**
**Wearing Dazzle**
**by Uhuru Design**
When painted large on the exterior of a warship, the black-and-white stripes on this low table "dazzle" and confuse the eye of the enemy. Uhuru used teak from the deck of an authentic World War II vessel to create a collection inspired by the material's storied nautical past.
uhurudesign.com


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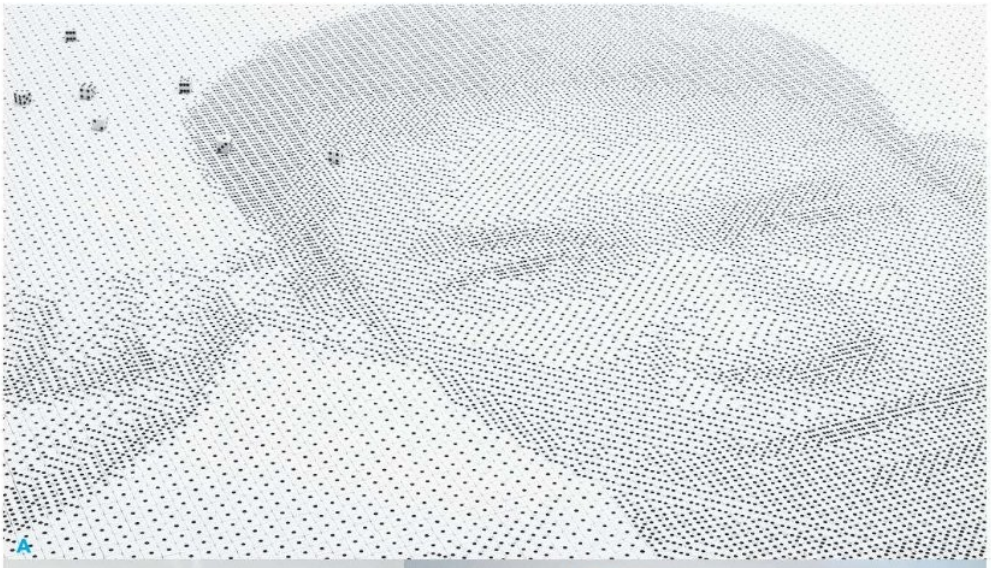
# Inspired Design

The memory of designer Tobias Wong lived on at *Brokenoff Brokenoff*, an exhibition hosted at Manhattan's Gallery R'Pure. The show was composed of pieces interpreted by his admiring contemporaries.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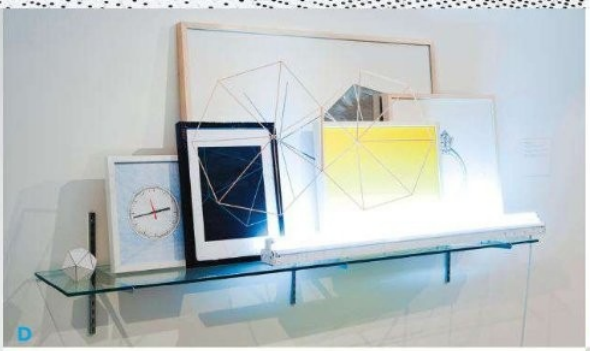
D

E

F

**A. Die**
by Frederick McSwain
Tobias Wong once traded a cigarette for a die from a stranger on the street. McSwain honored his friend with a portrait composed of 13,138 plastic dice—one for every day of Wong's life.

**B. Reflection**
by Brad Ascalon
The original Mirror Puzzle was a not-so-standard jigsaw—Wong substituted reflective pieces for standard printed cardboard. Ascalon's black-and-brass stained glass evolves the thoughtful concept.

**C. Secondhand Romance**
by Todd Bracher
An iconic vice gets a delicate glass display. Bracher's cigarette holder allows voyeurs to watch as smoke rises and ash descends.

**D. Convex Concave**
by Stephen Burks
Wong once decked out a Parisian shop window with clever diamond-inspired designs. Burks opted for fragmented reflections from this faceted steel *objet*.

**E. Call Me or Copy Me**
by Marc Thorpe
Wong's business card was a stencil, which he passed along with a brief but evocative disclaimer: "Call me or copy me." Thorpe transformed the plastic piece into gold.

**F. The Times of New York Candle**
by Josee Lepage
Realizing one of Wong's final concepts, Lepage's contribution converts the tactile nature of print into an altogether different sense. This scented candle was designed to capture the musky spirit of the Gray Lady.

Photos by Miller Taylor


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# Hot Houses

**When Seattle's fire stations needed an overhaul, the city selected local architects to give these ultimate live/work spaces a modern-minded update.**

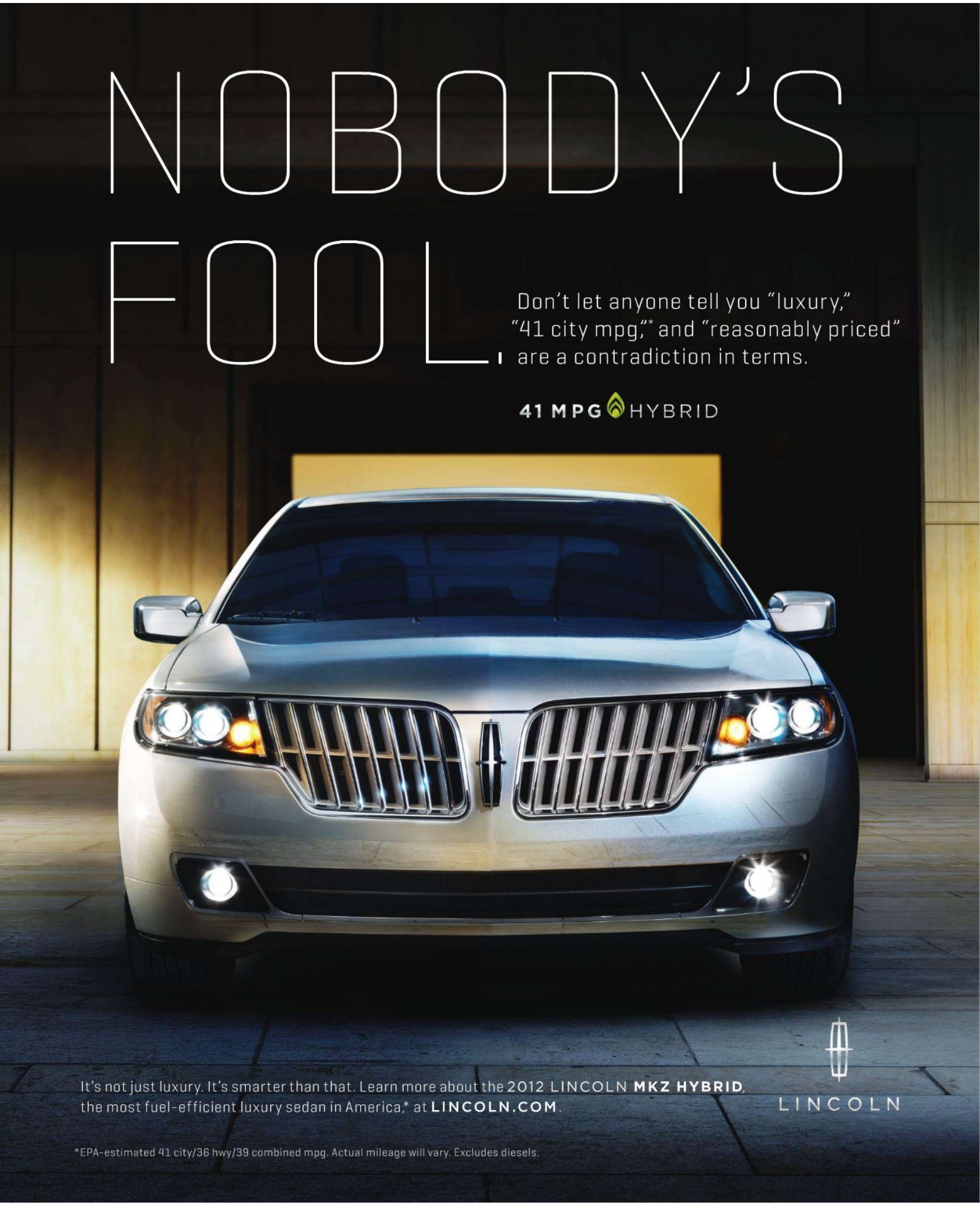

**Seattle, Washington, firefighters** don't need to bunk next to their trucks anymore. Thirteen architecture firms so far have been hired as part of a $300 million program to upgrade all 32 neighborhood stations by 2015 (20 substantial renovations and 12 new constructions), and each proposed a sustainable new style of fire-station living.
*—Tim Newcomb*

**Fire Station 39**
by Miller Hull Partnership
www.millerhull.com
Massive glazed doors invite the community to peep into this outpost's guts and rigs, while an external steel sculpture acts as water feature, filtering rain from the roof to a 7,000-gallon underground cistern that supports toilet and truck-washing needs. Kitchen and sleeping quarters are separated from working areas, preventing smudges from dirty work gear. *(above)*


**Fire Station 38**
by Schreiber Starling & Lane Architects
sslarchitects.com
Color coding characterizes the exterior of Station 38, set on a reclaimed brownfield site: White demarcates the living spaces, red is for working, and slate indicates operations. The distinct curved roof channels rain runoff to a garden. The firefighters appreciate the revised operational flow that has them out the door from anywhere in their new home within a minute of the bell tolling. *(left)*

**Fire Station 30**
by Schacht Aslani Architects
saarch.com
Sunlight changes the look of Number 30's imaginative frittered-glass signage, but the red doors in front remain colorfast. Schacht Aslani Architects' Eric Aman moved five bunk rooms upstairs, allowing the "beanery," a kitchen-dining room with a range, stove, television, and dining table, to take in the street-level views downstairs. Geothermal heat and on-site storm-water treatment helped the building achieve LEED Gold certification. *(above)*

Photos by Nic Lehoux (Station 39), Francis Zera/zeraphoto.com (Station 38), Michael Jensen (Station 30)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# Vinyl Sliding

Jack White believes the best way to introduce a new generation to the allure of albums is to bring the music to them—in the Rolling Record Store, a custom converted delivery truck.


**Jack White is well known for his music, but make** no mistake—the man also has the heart and soul of a designer. Last year, the onetime upholsterer decked out the eclectic Nashville headquarters for his Third Man Records. More recently, he converted a delivery van into a record-slinging mobile unit fully capable of supporting heart-thumping live performances. "We want to take it all over," White says. "Just have little hootenannies right next to the truck." Here's how he pimped his ride:

"We installed a whole mic panel on the side of the truck so bands can stand outside, plug right in, and perform. Turntables allow us to have guest DJs show up and spin for the crowd."

"The first sofa I thought of was George Nelson's Marshmallow. We got this couch as an homage."

"When we pull up to the sidewalk, hydraulics allow the whole truck to drop about a foot so customers on the curb are at eye level with the people inside."

"The grills are from a '69 Pontiac GTO, and we found some '49 Ford fenders in a junkyard and threw those on the back."

## Sonic Truth

There are few better aural pleasures than sweet sounds from smart devices. Here are a few of our favorites for rocking out.

**iTube Carbon Trinity Hybrid Valve Amplifier**
by Fatman
fat-man.co.uk

**Monotribe Analogue Ribbon Station**
by Korg
korg.com

**PT-01USB Portable Vinyl-Archiving Turntable**
by Numark
numark.com

**The RPM Headphones**
by Nixon
nixonnow.com

Photos by Jo McCaughey (Rolling Record Store)

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PIXELMAGS™

# The Body Electric

The lead designer behind BMW's new electric car future shares his thoughts on the future of mobility, automotive design, and the everlasting appeal of KITT.

**Benoit Jacob cut his teeth in automotive design at Renault, where he worked to develop the look of more affordable alternatives to the company's existing fleet. Later, at BMW, he won praise for his work on the M1 Homage and CS coupe concepts. This past July, as the head designer at sub-brand BMW i, Jacob unveiled two new carbon-fiber-reinforced concept cars, the i8 and the i3 (below), which will herald the company's foray into the world of electric cars.**

**What set you on the path toward automotive design?**
Since I was a kid I've had a passion for cars and sketching. These two things together equal car design.

**Where do you see vehicular design moving in the next 20 years?**
Cars have to be cleaner, lighter and more sustainable—this is a trend we cannot ignore, and it will influence their look and aesthetics. Most people will still be passionate about cars but in a more responsible way. A car has to be more integrated in the urban landscape than it is today.

**When did BMW begin thinking seriously about electric cars?**
BMW i was launched in 2007. Our task was to think about the future of premium mobility.

**How did you incorporate BMW's design heritage into your ideas for the new electric car concepts, the i8 and the i3?**
We reinterpreted the company's iconic shapes, like the double-kidney-shaped grill. We also paid a lot of attention to proportion, stance, and surfacing, which have always been of great importance to BMW.

**How do you appoach the gap between energy efficiency and design?**
There should be no conflict between the two.

**Are there current trends in the marketplace of electric cars that will not last?**
The ugliness of the cars.

**Which American cities are important to consider when designing cars of the future?**
The two megacities of the United States—New York and Los Angeles. Their sizes and typologies are completely different, and our cars must be able to adapt to the mobility requirements of these two very different city characters.

**You're a French man living and working in Germany. What's the difference between the two countries' relationships with the automobile?**
Germans wash their cars more often.

**Which would you prefer to drive, the DeLorean from *Back to the Future* or KITT from *Knight Rider*?**
I would prefer KITT, because it's a car that thinks for you and the red light on the hood is simply fascinating. It's also the only car that can jump over traffic.

**Portrait by Riccardo Vecchio**

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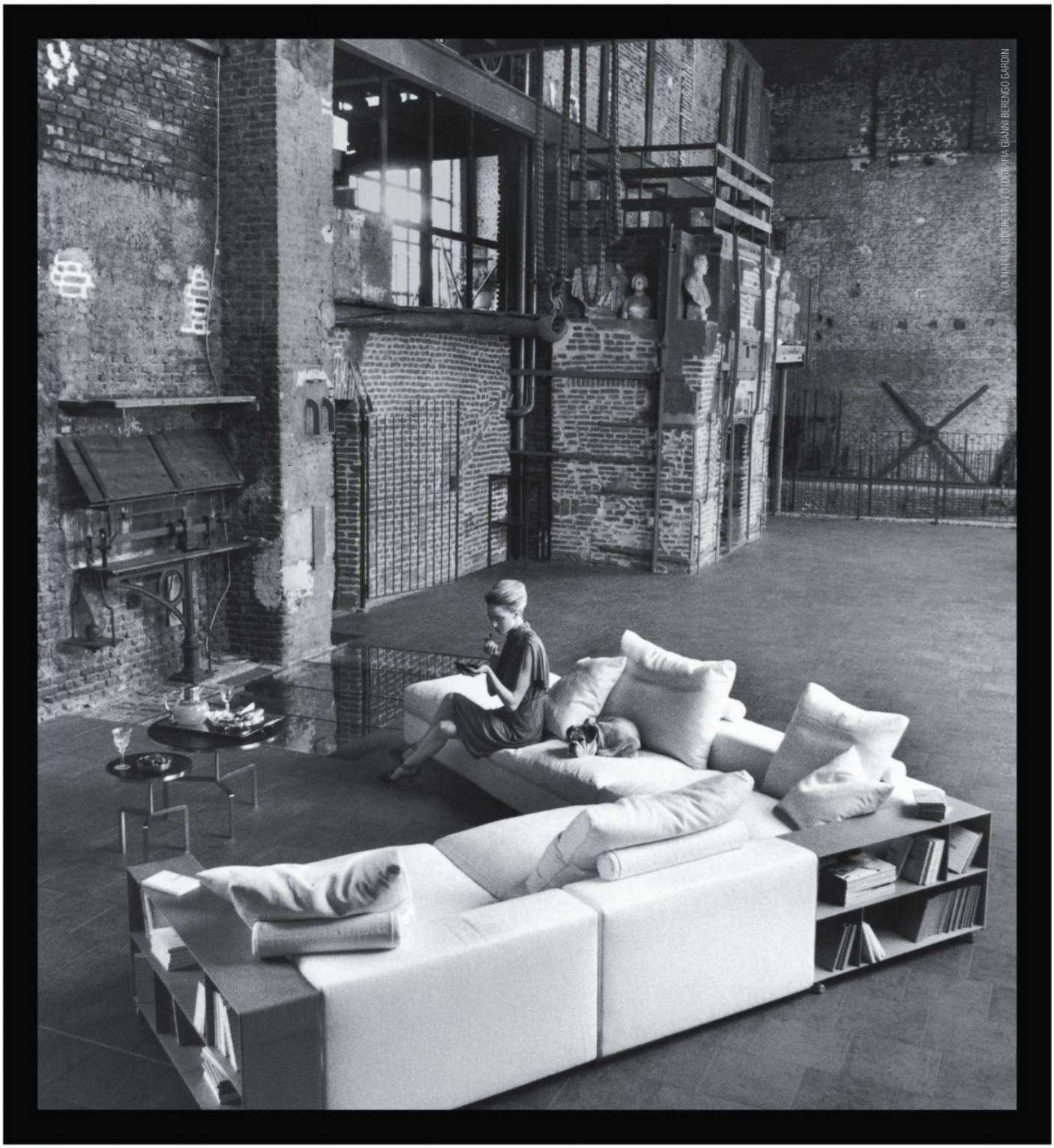


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# West Side Story

**A comprehensive look at mid-century California design reveals a modern coming of age for the Golden State.**

***California Design, 1930–1965,*** a new exhibition at the Los Angeles County Museum of Art (LACMA), explores the mid-century era through the work of icons like Charles and Ray Eames, John Lautner, and Edith Heath as well as lesser-known designers, offering a robust take on how developments in the west emerged and influenced the rest of the country.

Curators Wendy Kaplan and Bobbye Tigerman began research for the exhibition five years ago, tracking down the now mostly octogenarian designers who lived and worked through the boom. They found many still firmly ensconced in their studios, forever refining their skills. "One of the most touching things we discovered is that most of these craftspeople never stopped creating," Kaplan says.

The 500 objects on display, from jewelry to furniture to ceramics, are presented in four categories: shaping, making, living, and selling. "History never goes from point A to point B," explains Kaplan of the thematic approach. "These concepts can be grasped on many levels." In addition to the prescribed showcases, the pair will be presenting an unprecedented showstopper: the Eameses' actual Pacific Palisades living room, which has been temporarily transported into the museum in its entirety and which shows the playful, personal touch that imbued the couple's comfortably cluttered life. It's the highlight of an all-encompassing survey of the coastal state's approach to design. In the end, California has transcended its auspicious geography to forever secure its reputation of effortless cool.

## The Best *of* California Design 1930–1965

**SHAPING**
Desk and chair by Kem Weber, 1939
This office set was designed specifically for the 1939 World's Fair in San Francisco, where it was first exhibited. Its clear Bauhaus influences are apparent in the smooth curves of chrome, satinwood, and leather.

**MAKING**
Earthenware bowl by Gertrud and Otto Natzler, 1943
In the mid-century, "there wasn't a hierarchy between handcrafting and mass production," says Kaplan. This earthenware vessel from an Austrian-born duo contrasts clean lines of many industrial items of the time.

**LIVING**
Lobster bathing suit and trunks by Mary Anne DeWeese for the Catalina Sportswear Company, 1949
Two of the country's largest swimwear manufacturers were based in California. These almost-outfits blur the indoor-outdoor divide.


**SELLING**
Los Angeles Times, October 21, 1951
Tigerman's labor of love at the retrospective is a full-scale re-creation of the photoshoot for this classic *Los Angeles Times* cover, which featured a tableau of the most popular furniture of the time.

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Photo by Matthias Heiderich

# Side Out

**Winter only comes once a year, but in Ithaca, New York, those frigid months determined the variegated envelope of this upstate home.**

"The trick to designing in the Ithaca climate is to balance day lighting and heat loss through windows," explains Kevin Pratt, principal at local architecture firm Epiphyte Lab. "Lots of glass just doesn't perform well here—it gets too bloody cold in the winter." With that in mind, the exterior of this home for a family of four received the bulk of the budget, encompassing extensive insulation and solar-responsive siding, resulting in a house that's almost entirely passive.

**Project:** Hsu House
**Location:** Danby, New York
**Architect:** Epiphyte Lab
epiphyte-lab.com

Photos by Jerome and Susan Kaye

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# Ski for All

In Hobe Sound, Florida, a home overlooking a custom-built water-ski circuit is hardly par for the course.

**Project:** Ski House H2o
**Location:** Hobe Sound, Florida
**Architect:** Hughesumbanhower Architects
huum.com

When you're an avid water skier with property overlooking an aquatic slalom course, maintaining a view of your surroundings is key. "The home is really driven by exposure to the landscape," says architect Scott Hughes. The residence was designed to provide not only an optimal platform from which to watch every Raley, backroll, and scarecrow, but also efficient shelter from Florida's blistering sun and torrential rain. A series of floor-to-ceiling windows along the north façade open the cozy living room, dining room, and kitchen to an expansive vista of bucolic Otter Lake, while a simple corrugated-metal roof shades a terrace and directs cooling breezes through the upper transom. Despite the inlet's obvious appeal, the resident's favorite view is actually from his cantilevered master bedroom, where he's seen bobcats, deer, wild turkey, otters, and even the occasional alligator cruise by.

Photo by Tom Winters


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NATURAL QUARTZ

# Potter's Gold

**Visionary architect Bruce Goff designed this Oklahoma home for ceramic-loving John Frank, who customized it with scads of personalized pottery.**

**Project:** John and Grace Lee Frank House
**Location:** Sapulpa, Oklahoma
**Architect:** Bruce Goff

The John and Grace Lee Frank house in Sapulpa, Oklahoma, is a one-of-a-kind icon and the result of an unusually symbiotic architect-client partnership. Architect Bruce Goff had already made a name for himself in the Sooner State by 1955, when John—owner of the now-übercollectible Frankoma Pottery company—commissioned him to design a home. Goff indulged his characteristic organic-futurist style in the sweeping crescent shape of the structure, which is anchored by a central cylindrical fireplace. This signature fixture was imagined and set by John himself, who also designed the 2,500 tiles that accent the interior and exterior—all of which were hand-glazed by Grace Lee.

**Frank House by the Numbers**

**1955:** Year Goff set up his own architecture studio in the Frank Lloyd Wright-designed Price Tower in Bartlesville, Oklahoma

**7,500:** Coats of glaze applied to the home's tiles—four colors applied three times each

**1:** Rooms in the house, when the interior walls, all of which are movable, are slid or folded out of the way

Photos by Andrew T. Boyle


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# An Epic Plot

**Architect Steve Bull designed a high-impact, low-maintenance home for a pair of intrepid clients in Alaska, but that was only the beginning of the adventure.**

Working as ER doctors at a hospital in eastern Anchorage, Alaska, Tanya Leinicke and Rick Navitsky are accustomed to high-pressure situations, like ministering to the aftereffects of moose stompings and bear maulings. So when two stressful events intersected at the same moment in the couple's life—a political revolution in Nepal jeopardized their adoption of a son just as the design and construction of their 2,100-square-foot house ramped up—they handled the situation with an uncommon measure of grace and perspective. Four years later, the couple told us how it all began—and how hiring the right architect made all the difference.

**Story by Jaime Gross**
**Photos by Eirik Johnson**

Prayer flags flutter alongside Leinicke and Navitsky's house (above and right), which was designed by Steve Bull to require very little upkeep, both inside and out.

The standing-seam metal siding was rolled on site in an effort to reduce waste. It was prefinished with Kynar paint in the color Preweathered Galvalume.

**Navitsky:** We came to Alaska from New Mexico in 2001, not necessarily to make it our home, but for adventure.

**Leinicke:** I had to pay back my Air Force scholarship to medical school, so I worked at the Air Force base in Anchorage for four years. We fell in love with the place. Every time you go outdoors you feel like you're in a *National Geographic* article. And the community's very strong. Alaska's still the kind of place where if your car gets stuck in a ditch, three people will immediately stop to help you out.

**Navitsky:** We looked downtown for a house, but we weren't able to find the right place. We wanted something small, efficient, and green, but also light and airy. Then a colleague told us about this property.

**Leinicke:** Land like this isn't easy to stumble upon. We drove up, took a look, and were like, Whoa, we better buy this. Or somebody else will, quick.

**Navitsky:** On a clear day you can see the whole Anchorage bowl from here: Denali, the snow-covered Alaska Range, the three volcanoes to the west.

**Leinicke:** Finding an architect was easy. We had a close friend in Seattle who's an architect and she recommended Steve Bull, the founder of Workshop AD. They'd worked together before, and she thought we'd be a good fit. We didn't even talk to any other architects. That's kind of how we are—we're instinctual and we know a good thing when we see one.

At our first meeting, instead of asking us how we wanted our house to look, Steve asked us general questions about how we like to live our life. For example, he asked: "How do you like to spend the majority of your time?" We responded: "We like to play outside a lot, and we like to spend time with friends and family." We told him we felt a family should be able to do different activities but all together. We also said we wanted to separate our bedrooms from our entertaining and play spaces—we work night shifts a lot, so we need a quiet place to sleep.

When we met again three weeks later, it was amazing how he'd incorporated our ideals and ways of living into a design. He created a house that feels like it's outside, with large shared spaces and small individual areas. There's a wing off the side, where the bedrooms and bathrooms are. It has a sliding door to accommodate our odd waking and sleeping hours. We can also shut it if someone shows up unannounced and there's laundry all over.

**Navitsky:** As a Buddhist wannabe practitioner I wanted a space where I could meditate. Steve created a cantilevered room with tatami-mat floors ▶

The open-plan living room and kitchen are a giant playground for five-year-old Suresh and his parents, as is the durable sofa and table base from Room & Board. Steel alcoves inset into the white-stained cedar wall shelter firewood, books, and treasured objects. The thick peacock rug from CB2 offers a cushioned surface for energetic play.


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and a low window that looks onto the birch grove. That's our guest area as well—we have a pull-out futon.

**Leinicke:** Steve took our design education into his own hands. He discovered early on that we're the kind of people who would rather take a free day to go rock climbing or on a long run with friends than to rip through design magazines. He totally respects that—he's a cross-country ski fanatic and a crazy runner himself.

**Navitsky:** We mentioned liking Japanese architecture, so he brought us a few books and asked us to put tabs next to things that appealed to us. He also limited the choices for us—he'd hone in on a finite list of materials that he thought fit with our taste. He really made it easier.

**Leinicke:** At the same time as we chose Steve as our architect we started the adoption process. I think we sort of neglected to anticipate how involved we'd get in both efforts. Well into the design of the house we found out we could go to Nepal and meet our son—but because of political turmoil, we couldn't take him home. So we started commuting between here and Kathmandu every six weeks. After our fourth visit we managed to push the adoption through. We got Suresh in February, and the house was done in March.

**Navitsky:** As a result, Steve probably had to be more hands-on during the building process than many architects.

**Leinicke:** In the end I think we benefited from that. Because we were gone so much, Steve had a lot of artistic freedom—and because of that a lot of great things happened in the house.

**Navitsky:** I have to say, we did not get stressed about building the house.

**Leinicke:** That's the thing, when you rank your priorities—the child or the house—your child takes priority. It wasn't as hard as you might expect. We love this house but at the same time we had this beautiful perspective. When you go to a place like Nepal, and all you can think about is your soon-to-be-son who lives in an orphanage, you suddenly realize how unimportant all the details are. You stop worrying about things like picking the right tile color. Fortunately, we picked the right architect.

The loft above the living room (top) is Suresh's terrain, given over to toys, books, and a colorful Lego table. The clerestory windows maximize the natural light in the house—essential since there are only three hours of sun on a typical winter day. "The angle of the roof is slightly higher than the sun at its lowest point," explains Navitsky.

The meditation room (above) has a low narrow window overlooking a birch grove. The tatami mats are from the website orientalfurniture.com.

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### Hands Off

Architect Steve Bull aimed to create a home for Leinicke and Navitsky that was virtually maintenance-free. To that end, the exterior is standing-seam metal siding that will never need to be painted; the cedar walls are finished with an eco-friendly Osmo semisolid stain rather than paint; and the floors are end-grain fir, a recycled by-product of door manufacturing that "is so tough it will outlast most buildings," says Bull.
custombiltmetals.com
osmona.com
oregonlumber.com

### Unhampered

Cabinetmaker Jon Deel did all the millwork in the house, including a pair of built-in laundry drawers—one for darks and one for lights—next to the LG front-loading washing machine and dryer. They're conveniently located directly across from the bathroom and bedrooms, so the family simply sheds their clothes in the hallway, forgoing hampers entirely.
jonswoodworking.com
lg.com

### Micromanagement

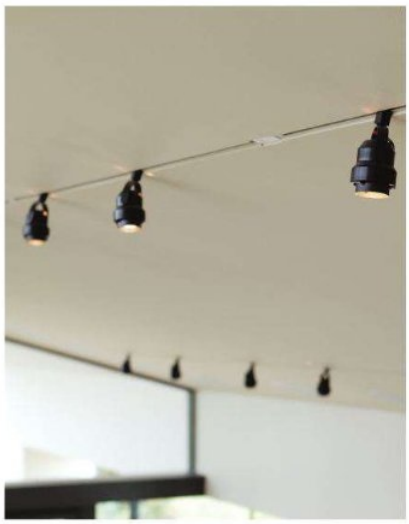
A Weil-McLain gas-fired boiler and underfloor radiant heating keep the house comfortable year-round—as do the individual programmable thermostats installed in almost every room, seven in all. That means the couple can lower the heat in rooms they use less frequently while keeping things toasty in the places they spend the most time. It's a smart way to maximize energy efficiency through Alaska's disparate seasons.
weil-mclain.com

### Back on Track

In cold places, recessed lighting in a vaulted ceiling can lead to water vapor problems in the roof. So Bull inset standard surface-mounted Juno track lights into a notch. "With a flush track the common track light looks much more sophisticated," he observes.
junolightinggroup.com

### Pocket Change

"We wanted the main spaces of the house to flow into each other while still being able to isolate areas for privacy," says Bull, who designed floor-to-ceiling pocket doors that slide into the wall, closing off the bedroom wing, the meditation room, and the entryway. "We spec'd Häfele Hawa Junior sliding door hardware. At about $225 per door it's a bit more expensive than some other brands, but it is very smooth and quiet."
hafele.com



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# COUNTER

**We used and abused seven eco-friendly countertops to investigate if they could stand the heat of Dwell's kitchen.**

**Story by Diana Budds**
**Photos by Peter Belanger**

If your kitchen counters look more drab than fab, consider revamping with a sustainable surface. At your fingertips is a myriad of green countertops with the look and feel of traditional materials plus environmental creds that will ease your conscience and take a load off Mother Nature. We put them to the test to see how they coped with everyday culinary maladies—stains, spills, an errant cleaver chop (or two), and heavy objects falling from great heights. Read on for the results.

# ARGUMENTS

| | PROS | CONS |
|---|---|---|
|  **IceStone**<br>**$49–$64 per square foot (materials only), $110–$120 per square foot (as installed)**<br>**icestone.biz** | IceStone is one of the most popular recycled countertops out there. All braggadocio aside, they earned a Cradle to Cradle Gold.<br><br>A spectrum of colors is available—21 to be exact. While Purple Haze may not make it into our kitchens anytime soon, any nod to Jimi fills us with burning desire. | This Leviathan of countertops was felled by the humblest of condiments: A single dollop of yellow mustard etched the surface.<br><br>IceStone is porous and should be sealed twice a year. High maintenance? We think so. Check IceStone's website for care recommendations as they're subject to change. |
|  **Eco**<br>**by Cosentino**<br>**$68–$118 per square foot (materials only)**<br>**ecobycosentino.com** | Eco by Cosentino consists of 75 percent postindustrial or postconsumer materials, which nabbed them a Cradle to Cradle Silver and Greenguard certification.<br><br>Its nonporous surface needs no sealant, which makes it low maintenance—two of our favorite words. | If your tastes run toward Technicolor, Eco might be too drab; Cosentino sticks to the neutrals: an array of whites, grays, and blacks. |
|  **Caesarstone Recycled**<br>**$12–$18 per square foot (materials only), $65 per square foot (as installed)**<br>**caesarstoneus.com** | Since we're not looking to replace our countertops with the seasons, there's nothing better than a lifetime warranty, which Caesarstone offers to residential customers.<br><br>Its nonporous surface and Greenguard certification give Caesarstone substance. | Do your homework: Certain colors in the collection are more recycled than others. The proportion varies from 15 to 40 percent. |
|  **Teragren Bamboo**<br>**$20–$25 per square foot (materials only), $50–$75 per square foot (as installed)**<br>**teragren.com** | The edges on the countertops are easy on the eyes. We swooned over the dark chestnut slice sandwiched by two oh-so-beauteous blonde pieces.<br><br>Of all the materials, this is one that won't damage your prized Santoku should you chop directly atop. | In our tests, bamboo was most susceptible to stains. If you zealously swirl a goblet of Barolo, a sponge better be handy.<br><br>We managed to slice straight into the ends of the butcher block and the Traditional Bamboo worktop is easily marred. Opt for Teragren's much stronger Strand line. |
|  **PaperStone**<br>**$24 per square foot (materials only), $75–$90 per square foot (as installed)**<br>**paperstoneproducts.com** | PaperStone is made of 100 percent postconsumer paper fused with a petroleum-free resin derived from cashew liquids.<br><br>The material more closely resembles wood than stone, making it much easier to work with. Handy DIYers can even install the surface themselves. | Beware of bleach! If you're going to the lengths of installing eco-friendly countertops, this liquid likely isn't in your home, but an unattended spill will leave a light, ghostlike impression on the surface. |
|  **Bio-Glass**<br>**by Coverings Etc.**<br>**$100 per square foot (materials only)**<br>**coveringsetc.com** | The material is 100 percent recycled glass and each shade represents a single waste stream, be it flat glass or water bottles, wine bottles or beer bottles.<br><br>We tried to mar Bio-Glass, cycling through soda, red wine, bleach, coffee, tea, juice, and mustard, and nothing left a blemish. | Clocking in at $100 per square foot for just the material, Bio-Glass costs mucho moolah. |
|  **Squak Mountain Stone**<br>**by Tiger Mountain Innovations**<br>**$32 per square foot (materials only), $95–$110 per square foot (as installed)**<br>**squakmountainstone.com** | Squak started as a grad school project on sustainable design. The hand-cast slabs are made of recycled paper and glass bound with low-carbon cement.<br><br>Rugged and rough around the edges, we were romanced by this stonelike material's comely imperfections. | Those imperfections come remarkably easily. Dropping a can of tomatoes and chopping on the surface carved deep divots and our sample broke in transit. Countertops that warrant kid gloves don't pass muster.<br><br>If you're a clean-cut type, "rugged" may read more "ragged." |


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# This Is It

## Austin couple Anne Suttles and Sam Shah built a house to last their lifetime—and longer. Mixing new efficient systems with old upcycled materials, they keep it weird while keeping it green.

**"Anybody can throw money at a house** and make it green," says designer Kevin Alter of Alterstudio Architects. "Anne and Sam's approach is different." For proof of this, look no further than Anne Suttles and Sam Shah's stairwell, where a neon sign declares their long-term commitment to their 2,428-square-foot green home in Austin, Texas: "This Is It."

There's a tankless water heater feeding the faucets and a TPO cool roof on top, but the most sustainable element is the couple's lifestyle. They chose their hilltop site in Austin's Bouldin neighborhood for its walking distance to downtown, weekend farmers' markets, nearby corner stores, and bustling South Congress Street. With natural ventilation built into the house's design, Suttles and Shah hardly use their air conditioning. And thanks to floor-to-ceiling windows and a strategically placed glass floor below a skylight, they rarely turn on a light during the day. Both work from home, and when they need a set of wheels, they drive their shared hybrid.

Before building the house, Suttles and Shah had to remove the existing home. Rather than tearing it down, they hired Come and Take It Structural Movers & Demolition to pick up the structure and drive it to Leander, Texas, where it's now home to another family. Construction and demolition waste accounts for 40 percent of all U.S. landfill material—and the couple doesn't plan to add to it. "We want to live here forever," Shah says.

**Story by Miyoko Ohtake**
**Photos by Brent Humphreys**

@ More eco-friendly tips at dwell.com/magazine

Anne Suttles waters the bamboo muhly, palo verde, strawberry tree, and magic carpet thyme thriving in their Austin yard.

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## Solar and Rainwater Collection Setups

Right when Suttles and Shah were prepared to put up solar panels, Austin rescinded its lucrative rebate program. Nevertheless, they followed through with their plans to ready the house for photovoltaic panels, a solar waterheating system for the pool, and a rainwater collection setup so that everything's in place when there's more money in the bank.

**YOUR TURN:**
SOLAR AND RAINWATER COLLECTION SETUPS

*If you're building a new house or undertaking a major renovation it's a good idea to install the framework for systems that you'll want down the road but can't afford right now.*

***Wire the house for solar.*** *Prepping for panels in advance saves money in the long run, as retrofitting can be a laborious and expensive task once the house is already wired.*

***Ready the roof for solar water heating.*** *As part of preparing the roof for photovoltaic panels, the designers also laid the groundwork for future solar water heating for the pool.*

***Design the drainage system for future rainwater collection.*** *Though Suttles and Shah don't collect their rainwater just yet, the central drain (above) will make it easy to install a collection tank at its base without having to redirect any pipes.*

***Invest in quality appliances now.*** *Reject the notion of starter appliances. "The most wasteful thing is to redo something instead of getting it right from the start," Alter says. Suttles and Shah splurged on energy-efficient Wolf, Miele, and Liebherr appliances.*


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## Cross Ventilation

Though the couple and designers worked well together, the windows proved a point of contention. "Architects across the board hate screens," Suttles says. "But we picked our lot for its breeze. I told Kevin, you've got to find me a place for screens!"

To avoid looking through the "veil of metal," as Alter describes it, the designers took cues from Le Corbusier's only building in the United States—the Carpenter Center for the Visual Arts at Harvard University—and created "ventilators." In the corners of the kitchen and living room (below), narrow screened doors let the southeast breezes flow through the home and allow the remaining glass windows to stay fixed and clear. "Anne really challenged Kevin on this issue," Shah says, "The results really blew our minds."

## Foam Insulation

Traditional batt insulation leaves gaps in the walls and as a result falls short of being able to keep houses cool in 100-degree heat and warm when winters dip into near-freezing temperatures. Alter and his partners instead specified open cell foam insulation. When sprayed into walls, it expands to fill the cavity and hardens in place, creating insulation with twice the R-value per inch (a measurement of thermal resistance) than batt insulation.

# SHADES OF GREEN

## LANDSCAPE ARCHITECTURE

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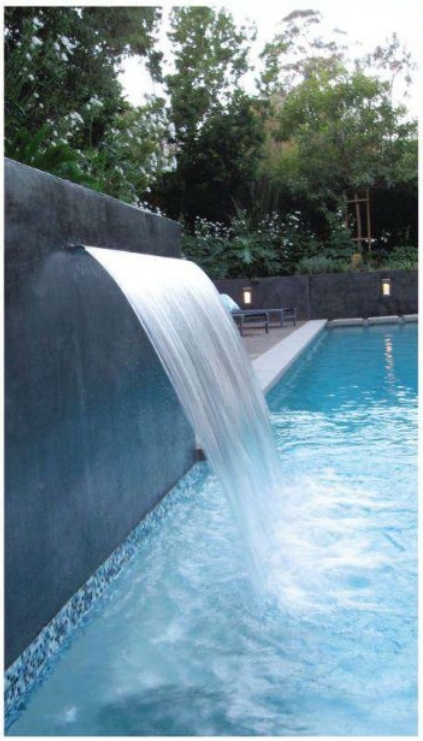
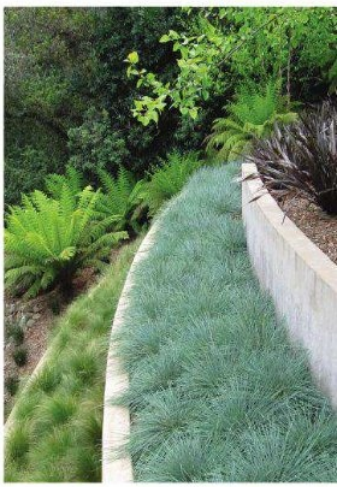
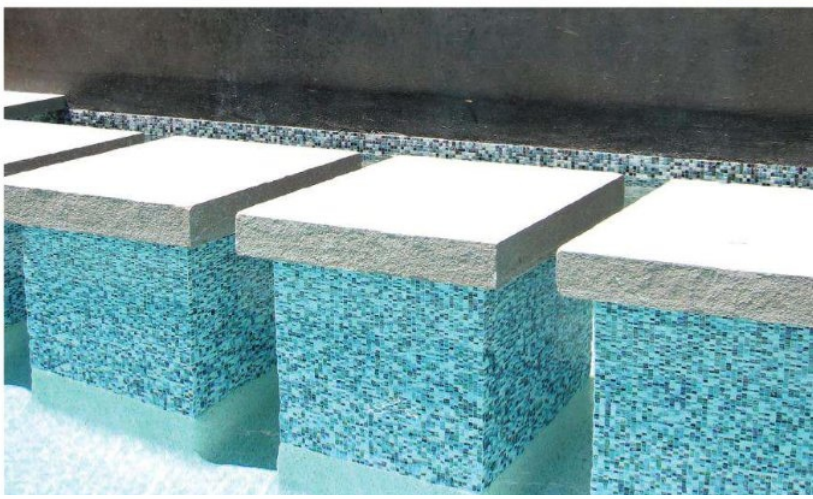


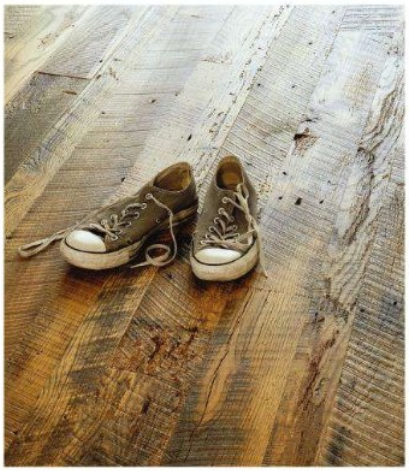


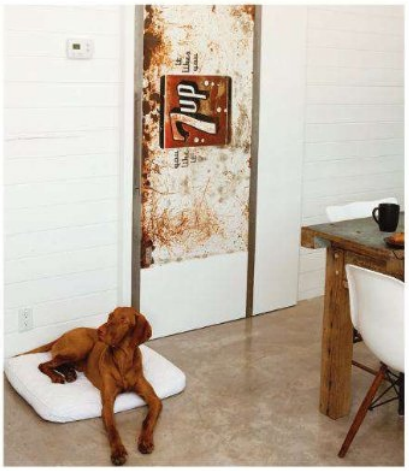


## Salvaged Objects

Throughout the house, Suttles and Shah mixed old with new. The dining table is made from two old Mexican doors. Around it, four wooden chairs that once belonged to Suttles's grandmother are paired with two new fiberglass side chairs from Modernica.

Incorporating vintage and salvaged pieces into the modern house not only looks good, but also helps keep perfectly fine, used materials out of the trash. Upstairs, the floors are clad with beautifully textured reclaimed wood from a barn in Missouri, and in the master bedroom, old wooden fruit boxes turned into side tables soften the sleek lines of the couple's Alpine bedframe from CB2. Suttles first spied the rusty 7Up sign, now on the door to the TV room, on the side of a house in Gonzales, Texas. She asked the owner how much she'd sell it for, handed over the $70, then climbed up a ladder to take it down herself. "Every single thing has a reason for being in the house. It all has a story," Suttles says.







**YOUR TURN:**
SALVAGED OBJECTS

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*thisisnotikea.com*

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# Dwell in the Digital World

BACKSTORY//

## Richard Meier's Douglas House

In this month's issue, we travel to Harbor Springs, Michigan, to the 1973 Douglas House—one of architect Richard Meier's first residential commissions. Meticulously restored to its former glory over the course of five years by its faithful residents, the house has returned to its rightful place as an American archetype. Check out a behind-the-scenes glimpse of Meier's original drawings, extended images, and more details on the renovation.

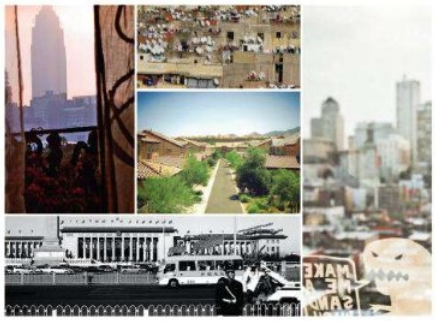
dwell.com/douglas-house


CONTEST//

## Playhaus Design

Time is running out to enter Playhaus, our latest competition partnered by James Hardie. We're tasking you to wow us with fantastical funhouses for the mini design ethusiasts in the making. We want to see structures sure to slow passersby, and be the envy of fun-loving kids and sophisticated parents alike.

dwell.com/playhaus



BOOK//

## World Views

Hot off the presses! Get your copy of *World Views*, our first-ever photo book featuring the personal vistas of Dwellers worldwide. In our online contest, also called World Views, we asked for your shots on the modern world, and our editors then culled together the cream of the crop.

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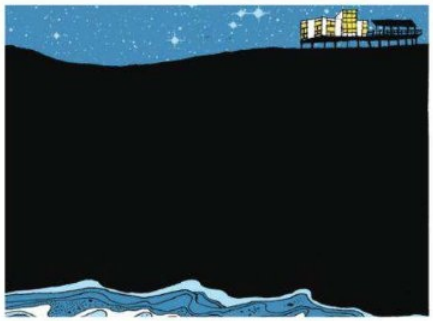

ART//

## Dwell & Arkitip Series

Through the years, illustration and graphic design have played a huge role in the way we portray and interpret modern life so we've collaborated with Arkitip on a limited-edition series. We've asked 10 artists to produce illustrations of 10 houses featured in the last decade of the magazine. Pick your favorite, or buy all 10.

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# Snug as a Bug

**Part tent, part RV, the NASA-inspired Cricket Trailer is the go-to camper for the modern road tripper.**

**In 1999, architect Garrett Finney land-**ed a dream job at NASA. As a habitation module designer, he mocked up rest-eat-sleep spaces for astronauts aboard the International Space Station. Four years later, however, when he realized his capsule would never see the light of day, let alone the dark of space, he left NASA and turned his attention to a new venture.

Combining his small-space expertise and backpacking background, Finney designed the Cricket Trailer, a small, self-contained pop-up camper. It's his response to bigger-is-better RV culture: "It's not a house on wheels but a portable adventure living space," he says. Each trailer weighs between 1,000 and 1,500 pounds and costs from $10,000 to just under $18,000 depending on how heavily it's outfitted. "I fabricate the shell and you make the dozen decisions that make the trailer work for you," Finney says. Although the Cricket is earthbound, the results are out of this world.


**1. Roof rack**
Toss a pair of skis or a couple of bikes on top and make the Cricket your weekend warrior basecamp.

**2. Folded-aluminum panels**
Finney fabricates the insect-like folded-aluminum shell in his 5,000-square-foot factory in Houston. "From a manufacturing perspective, folded panels make sense," he says. "If I need to make changes, I just adjust the computer program and the machine cuts the new shape for me."

**3. Pop-up top**
The Cricket Trailer has a streamlined, aerodynamic silhouette when locked down for driving but pops up to provide six feet two inches of interior headspace when parked.

**4. Locking doors**
The side and back doors lock, providing security that a tent can't offer.

**5. Trailer hitch**
Each Cricket Trailer measures 15 feet long, six and a half feet wide, and six feet ten inches tall in travel mode. Finney designed the camper so that a car as small as a Subaru Outback can haul it around. "The hope is that you already own your towing vehicle," he says.

**Story by Miyoko Ohtake**
**Photos by Sarah Wilson**

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The author takes in the view on the 9E Ranch in Smithville, Texas, after a night of camping in the Cricket Trailer.


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**6. Refrigerator**
The 43-quart-capacity refrigerator or freezer hums through the night but keeps your beer and brats cold for the next afternoon.

**7. Sink**
A 12-gallon freshwater tank feeds the built-in sink, which features a hinged cover that folds down flush with the laminate countertop. Owners can also opt for a built-in two-burner cooktop.

**8. Power switches and outlet**
On a full charge, the Cricket's two 12-volt batteries will power the trailer's fridge and lights for up to five days—longer if you add portable solar panels to your setup. The interior three-prong outlet and a voltage converter let you charge a phone or laptop.

**9. Handheld shower**
Intended for rinsing off muddy feet and pets, the handheld shower works best when sprayed out the trailer's side door (though water will flow into the floor drain if used inside). "You're supposed to leave your house and its comforts at home," Finney says.

**10. Portable toilet**
To keep Cricket owners from having to plan trips according to dump station locations, Finney outfits trailers with self-contained portable toilets when a bathroom is requested.

**11. Tent enclosure**
Mesh-lined window openings bring in daylight and encourage cross ventilation. For this model, Finney used remnant ripstop nylon that was originally made for Mountain Hardwear outdoor gear company.

**12. Laser-cut aluminum frame**
Circular openings in this frame make hanging sleeping bags, pillows, blankets, and luggage as easy as stretching and hooking elastic cords into place.

**13. Reading lights**
The LED reading lights can be set to white or red. In the dark, red light keeps your pupils from dilating, meaning you can run outside at a moment's notice and catch a glimpse of a shooting star without waiting for your eyes to adjust.

**14. 3-in-1 benches, bed, and storage**
The back end of the trailer features benches that hide storage space beneath and, at night, become the sleeping area (large enough for two adults and one child—or more if you add a child loft berth).

**15. Multiheight table**
The removable multiheight table creates an eating spot at its highest position, extra sleeping room when lowered and covered with a cushion, and more floor space when removed. "The trailer is surprisingly big for how small it is," Finney says. During the design stage, he built a full-scale cardboard model—a practice he picked up at NASA—to see how the spaces would work together.

**16. Pop-open back**
The back of the trailer opens up to provide easy access to the under-bench storage and bring in a breeze.

**17. Canopy**
The detachable canopy adds shade and a foyer.


"The trailer is big enough that you want to be inside it but small enough that you also want to go outside," says Garrett Finney, the Cricket Trailer's designer. The camper's name hints at its shape and is meant to conjure visions of sleeping under the stars with crickets chirping nearby.

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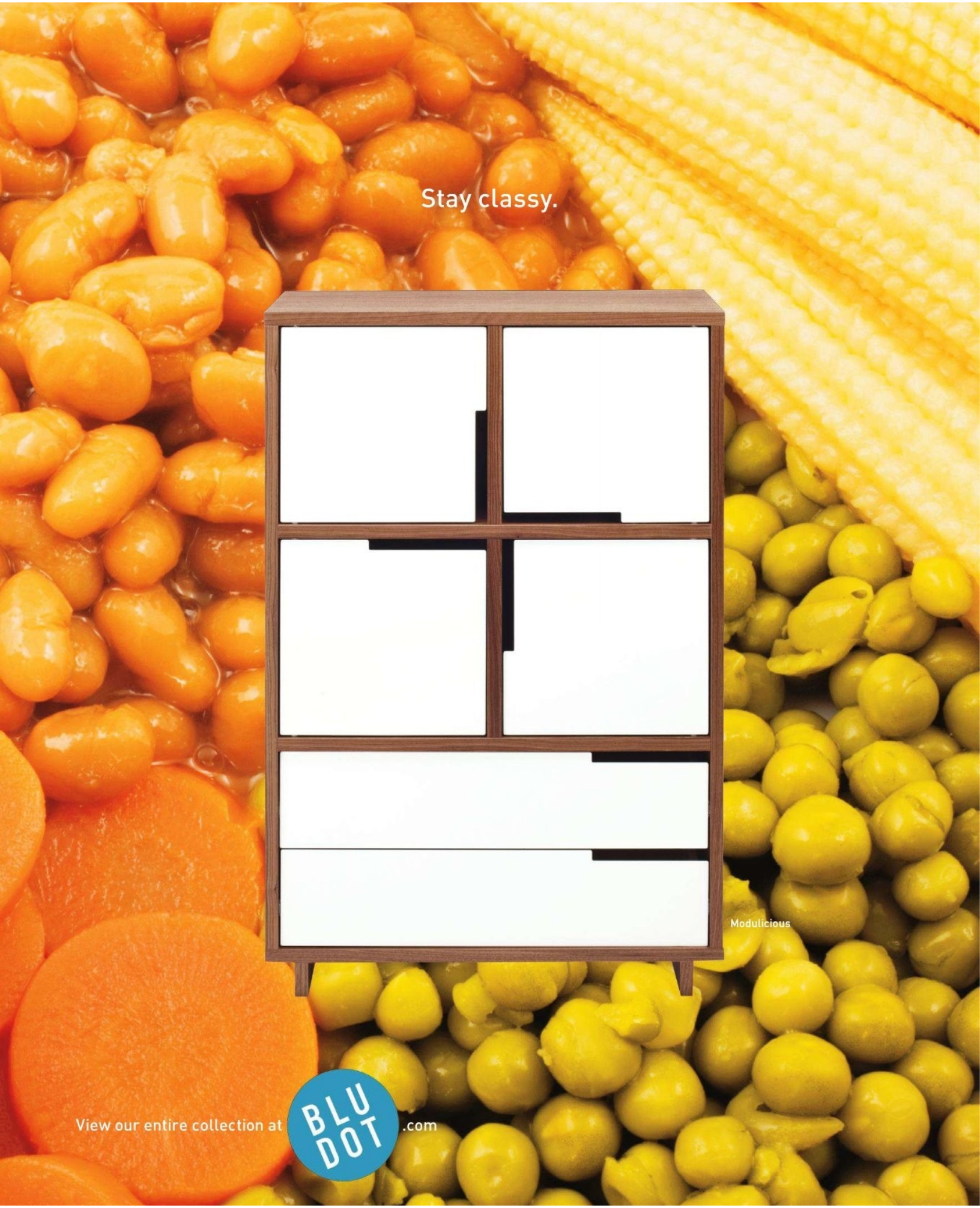
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# Made in the USA

It's not often that you you'll find Ralph Nader and Pat Buchanan on the same side of an issue, but ask either one and he'll tell you he's all for buying American. But to buy American we have to make American. Though we're not the manufacturing powerhouse we were at mid-century, there's still plenty of good design rolling off our assembly lines and out of our workshops.

First the bad news: According to the Bureau of Economic Analysis, American manufacturing hit its postwar peak in 1951, when it accounted for 27.9 percent of the gross domestic product. By 2010 that percentage was down to just 11.7 percent—a small tick above the 2009 nadir of 11.2 percent—and the production of furniture and related products as a percentage of GDP accounted for just half of what it did in 1977. As a percentage of GDP, similar declines have hit the manufacturing of textiles, electronics, and appliances with loads of middle class jobs disappearing, too. They wouldn't call it the Rust Belt if all its cogs were turning.

Competition from low-wage countries, manipulated foreign currencies, and a penchant for off-shoring production has put the American factory in dire straits. Yet, when we rounded up the best of American-made design, we were pleasantly surprised at the breadth of goods still made on our shores.

A flashlight made in California, a fly swatter in Ohio Amish country, nail clippers in Idaho, eco-savvy furniture in Philly, and stoves in small-town Mississippi are just a few of the designs that roundly refute the notion that America doesn't make anything anymore. Even more impressive is the constellation of major cities and tiny townships that host the still-chugging American industrial machine.

Granted, some everyday objects (we're looking at you, MacBook) will likely never be made domestically. The odds of ever talking, texting, or becoming the mayor of anything on an American-made mobile phone are slim, but the following pages offer a rousing guide not only to the designs dreamed up here in the United States but to the designers (sung and unsung) who have ensured they are made here too.

So whether your political predilections run toward assuring high wages for workers or robust protectionism (or maybe both), take a page from your old pals Ralph and Pat and look again for the sweetest words in American design lexicon: Made in the USA.

Story by Aaron Britt
Illustrations by Steven Noble

@ See more at
dwell.com/made-in-the-usa

## Sayl Office Chair by Yves Béhar for Herman Miller

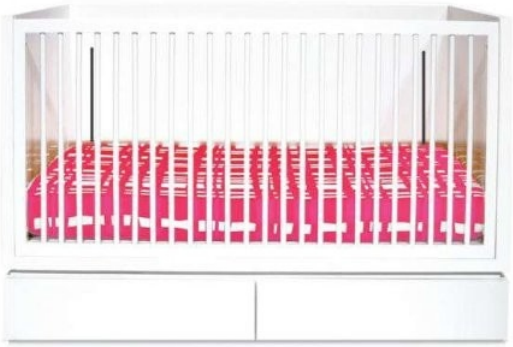
*Made in Zeeland, Michigan*

Taking the grand span of a suspension bridge as his model, San Francisco-based designer Yves Béhar of fuseproject swooped into the task seating market with this techy, inexpensive (they start around $400) desk chair. The 3D Intelligent material that comprises the chair's back is rigged for high tension, and thus more support, at certain points and for a greater range of movement at others.
hermanmiller.com

## General's Test Scoring Pencil by General Pencil Company

*Made in Jersey City, New Jersey*

It takes 27 mechanized steps to crank out a General's Test Scoring pencil. One of them is laying the hot graphite into the California incense cedar shafts; another is applying the five layers of paint that coat the sturdy stick's exterior. We hope Scantron appreciates the effort.
generalpencil.com

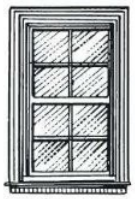
## Dylan Crib by Ducduc

*Made in Torrington, Connecticut*

Produced not far outside New York City, Ducduc's Dylan crib is just the flexible nest for your budding modernist. The crib converts to a toddler bed and then a daybed as your child grows, making its design as varied and long-lasting as it is sublimely simple. The average Dylan crib is handmade by a team of eight skilled artisans out of entirely American materials.
ducducnyc.com

# BUY LOCAL

NEED A COOLER, BENCH, PAIR OF BOOTS, TILE, LAWN TRACTOR, JUMBO JET, MAYBE A NEW DECK OF CARDS? WE STILL MAKE 'EM ALL, AND HERE'S WHERE.



**ProLine Double-Hung Windows**
by Pella
Pella, Carroll, Shenandoah, and Sioux Center, Iowa
pella.com

**.357 Magnum**
by Smith and Wesson
Springfield, Massachusetts
smith-wesson.com

**Fire Extinguisher by Amerex**
Trussville, Alabama
amerex-fire.com

## Viking Designer Series Range

*Made in Greenwood, Mississippi*

Viking keeps its manufacturing lean by only building what's already been sold, and the manufacturing process is equally refined. From start to finish, the average Designer Series range takes about six hours to complete in Viking's Mississippi factories.
vikingrange.com

## Lehman's Leather Fly Swatter

*Made in Amish country, Ohio*

Imagine a fly swatter from the 19th century, and you'll likely picture this Amish-made bug smasher from the Ohio-based "old-fashioned, non-electric merchandise" emporium Lehman's. The handsome head is made from one-eighth-inch-thick, hand-sewn cowhide, and you can rest assured no machine helped form the 15-inch wire handle.
lehmans.com

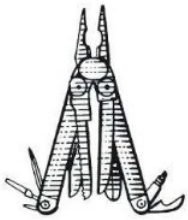
## Richard Schultz Swell Seating Collection

*Made in Palm, Pennsylvania*

Not only made in America, the Swell Seating Collection and its pieces are nearly all made in Pennsylvania. The specialized sewing necessary to produce the slings that make up the seats is done at Schultz HQ in Palm, Pennsylvania, in a converted glove factory. Even the vendor who makes the cardboard boxes for shipping this outdoor furniture is just down the road.
richardschultz.com

**Classic Limited Trailer**
by Airstream
Jackson Center, Ohio
airstream.com


**Industrial Three-Gallon Cooler**
by Igloo
Katy, Texas
igloocoolers.com



**Charge AL**
by Leatherman
Portland, Oregon
leatherman.com

**X700 Tractor**
by John Deere
Horicon, Wisconsin
deere.com

**Shed**
by Modern-Shed
Sedro Woolley, Washington
modern-shed.com


# THE HOMEMAKER

KARL TARANGO KEEPS SACRAMENTO, CALIFORNIA'S PREEMINENT PREFAB FACTORY HUMMING.

MADE IN THE USA

**Importing foreign starchitects to design American** buildings is common practice, but actually constructing them tends to be a local affair. And that goes double for factory-built structures whose parts need to be trucked to the job site as efficiently and cheaply as possible. Overseeing a slice of the prefab pie, at least in Northern California, is modular building veteran Karl Tarango, general manager of Zeta Communities' factory in Sacramento. Tarango got his start in the 1990s building modular and HUD-code projects in Colorado before graduating to custom, multifamily homes and then to "selling builders and developers on urban infill and commercial structures." He tells us about his unoutsourceable end of architectural manufacturing.

"If you came into the factory today you would see single-family units and a couple of different types of school projects," Tarango says, "including a childhood development center that's about 1,900 square feet and consists of seven modules." At the moment, business is booming, and he and his team of some 50 workers are sitting on an enviable backlog of work that includes commercial spaces, plans for single-family homes designed by Marmol Radziner, and 22 net-zero-energy homes set to be installed in Stockton, California.

At capacity, Zeta's 91,000-square-foot Sacramento plant produces between 1,500 and 2,200 modules per year, which in housing terms equates to between 500 and 600 units. "Our primary focus, and our mission really, is to do urban-infill multifamily projects," Tarango says, but he notes that landing large projects can take time in the development stage, making smaller projects critical to keep Zeta's perfectly located fabrication team busy.

"The Sacramento facility is ideal for a lot of reasons," Tarango says. "It's right along I-80 and I-5, so it's very accessible. Location and ease of transport are huge concerns for the modular industry. The logistics need to work."

Those logistics helped Zeta to expand its range to Oregon and Utah, but Tarango doesn't see these projects becoming the norm. "There's no question that even regional projects sometimes don't make sense," he says. "Zeta would love to have a factory that would ship no more than 300 miles. It might take a while to develop that kind of market stability, but to stay cost-effective and green, we'd love it."

Photo by Jayson Carpenter

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## Kingstown Barstools by Studio Dunn

*Made in Providence, Rhode Island*

Each Kingstown barstool is made from sustainably harvested hardwood sourced from forests in the Midwest and on the East Coast. The stool's production marries traditional handcrafting techniques and modern machining methods, and the structural cross between the legs is made from castoffs and remnants of Studio Dunn's other products.
studiodunn.com

## Bluestain Flooring by Greeno

*Made in Greenough, Montana*

The mountain pine beetle has ravaged broad swaths of our northern forests, killing millions of western pines nationwide. The wood of the trees they effect, however, takes on a handsome bluish cast, and the folks at Greeno mill the dead wood into usable flooring.
greenobuilt.com

## Bamboo Tray by Domestic Aesthetic

*Made in Detroit, Michigan*

Though Domestic Aesthetic is based in Brooklyn, its undulating Bamboo tray is handcrafted in Detroit. Its makers had previously worked supplying metal parts to the auto industry but have branched out into other materials. Made using a CNC router and then hand-sanded, the Bamboo tray is a prime example of American manufacturers moving into new territory to stay vital.
domestic-aesthetic.com


**Bicycle Cards**
by US Playing Card Company
Erlanger, Kentucky
bicyclecards.com

**Wooden Stepladder**
by Bauer
Wooster, Ohio
bauerladder.com

**Sportster Motorcycle**
by Harley Davidson
Kansas City, Missouri
harley-davidson.com

**Deacon's Bench**
by Thos. Moser
Auburn, Maine
thosmoser.com

**Four-Quart Glass Roaster**
by Pyrex
Charleroi, Pennsylvania
pyrexware.com

Photo by James Ransom (Bamboo Tray)

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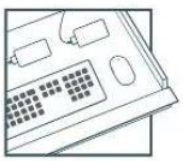
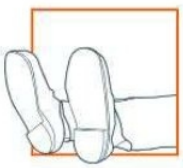


MULTIFUNCTION SYSTEM DRAWER

EASY-ACCESS PANELS



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# THE BEST POLICY

**We spoke about the state of American manufacturing with Howard Wial, an economist and fellow at the Brookings Institute, where he directs the Metropolitan Economy Initiative. Wial paints a sobering picture—albeit one with a few glimmers of hope.**

## WHAT'S WRONG WITH AMERICAN MANUFACTURING, HOW A WEAK YUAN IS KILLING US, AND WHAT OUR LEADERS SHOULD BE DOING ABOUT IT.

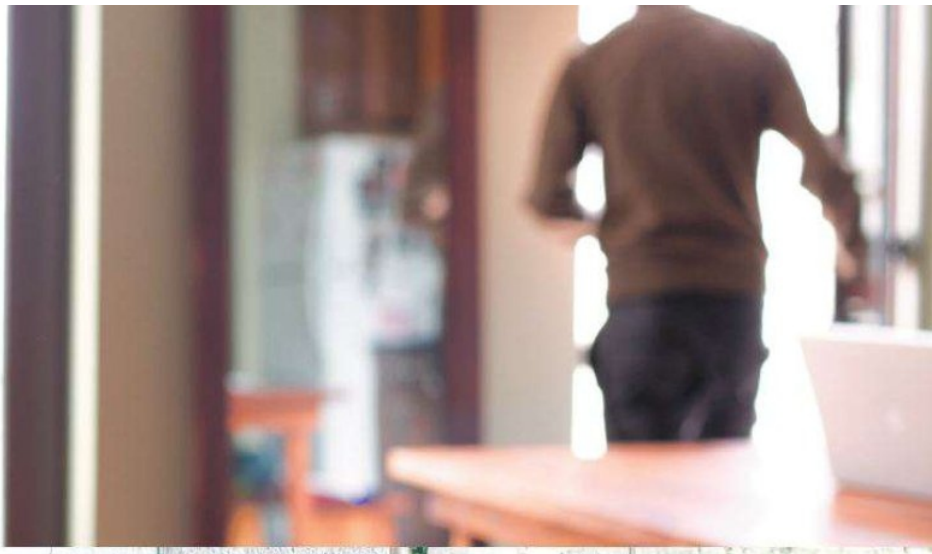

**What has the last ten years of American manufacturing looked like?**
The last ten years were the decade of greatest manufacturing job loss in absolute and percentage terms. The United States had a big loss in the 1980s—that's when we began to decline—though that rate let up a bit in the '90s, when the losses weren't as severe. But it's really fallen off a cliff in the 2000s.

**Any bright spots today?**
Right now durable goods are enjoying a mini boom. Though it's not much compared to the jobs we've lost, it has been gaining jobs over the course of the last year largely due to exporting to developing countries. Whether that will continue is an open question.

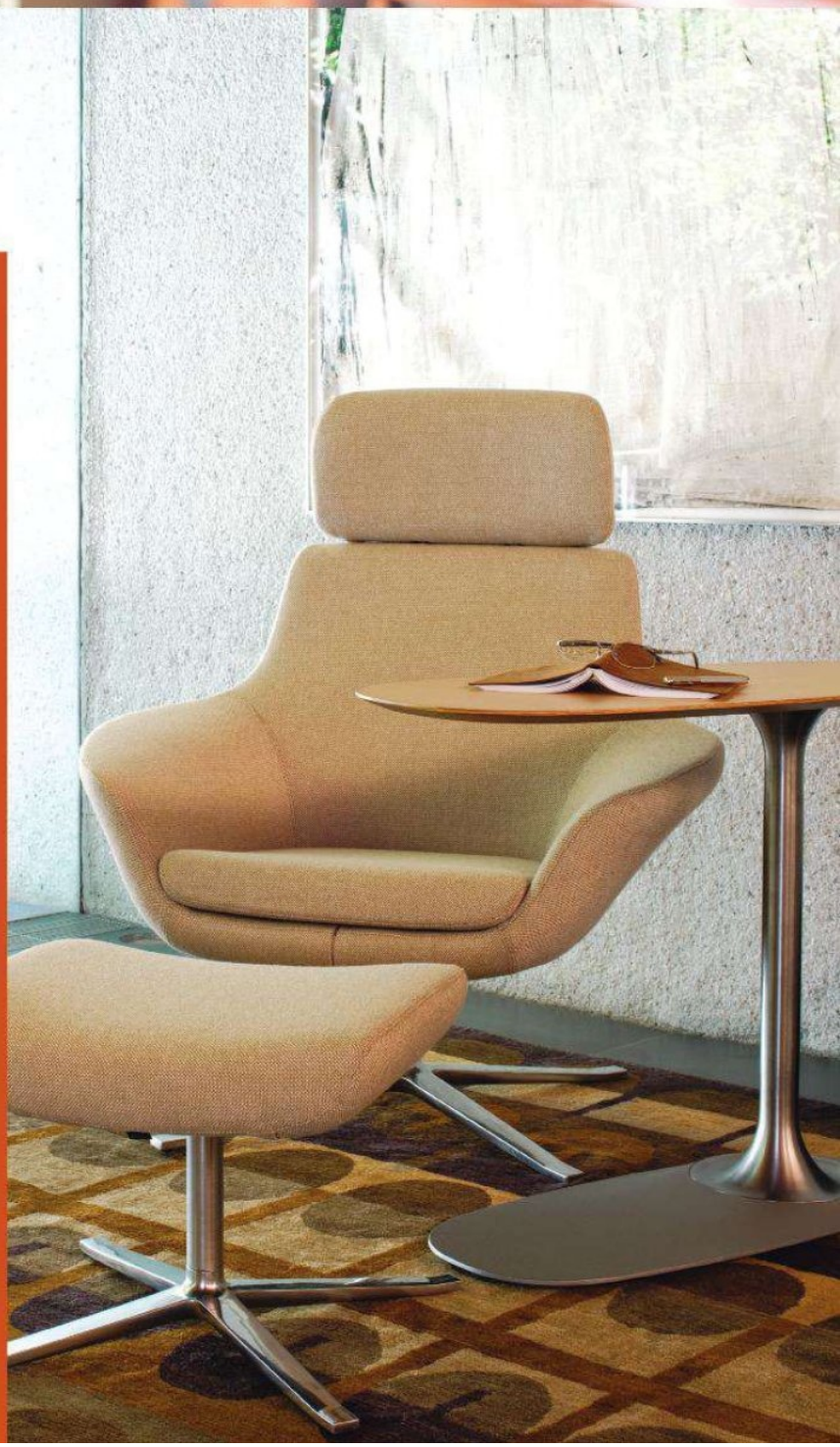
In terms of the industries that were growing before the recession and that we can expect to grow or remain fairly stable in the near future, there are two kinds: very high-productivity, high-value-added industries like medical devices and aerospace and other kinds of goods that are expensive to ship either because they're very heavy or are perishable.

**What are we getting policy-wise from our leaders to help grow domestic manufacturing?**
We're not getting that much from our leaders, or not much that matters. We've gotten some better funding of manufacturing assistance for small and medium-size companies, and that's something we've seen from this administration that is a reversal of what we saw in previous one. But the big elephant in the room is the value of the dollar relative to the Chinese yuan. The Chinese currency has been allowed to go up a bit relative to the dollar in the past couple of years but not enough to really put the United States and China in a more balanced trade situation. A more balanced trade situation would mean more manufacturing in the States. So far we've seen more talk than action on that.

**Give us a glimpse of manufacturing in 2025.**
I don't think we can count on a manufacturing renaissance to happen just by putting policy on autopilot and hoping that things will work out. Jobs and production could revert to their previous patterns of decline, or they could continue the pattern of the past year and grow in durable manufacturing even as wages decline there. Neither of these would be a good outcome. We could also see more mid-level goods such as autos and machinery being produced here. But if we retain or grow more jobs in those mid-level industries, they are likely to be relatively low-wage jobs compared to existing ones in those industries.



# For The New Ways We Work



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Bob Lounge with Headrest
Bob Ottoman
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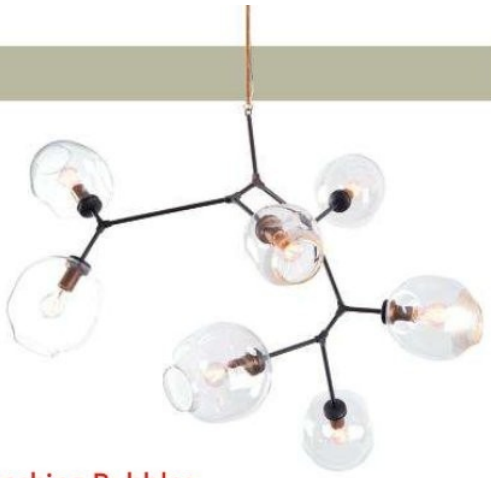
## Chester Wallace Bag

*Made in Portland, Oregon*

Made to fit your standard six-pack, designer Patrick Long's handsome canvas sack has its priorities straight. Long and his "nuts-and-bolts studio run by multitaskers" in Portland, Oregon, produce around 1,250 bags per year. They make them of fabric that is dyed and finished by a family-run business in New Jersey.
chesterwallace.com



## Branching Bubbles by Lindsey Adelman

*Made in New York, New York*

Like organic Capsela constructions hovering over the dining table, Lindsey Adelman's Branching Bubbles chandeliers have a Brooklyn-born brand of industrial expressionism. The one-off quality of the handblown globes and rigor of the handmade arms express Adelman's marriage of wabi-sabi and modernist tendencies.
lindseyadelman.com

## Medium Straight Glass by Heath Ceramics

*Made in Jane Lew, West Virginia*

We love Sausalito, California–based Heath Ceramics for carrying the torch of mid-century design and California manufacturing. For their drinking glasses, they linked up with an 80-year-old glassblowing workshop in West Virginia. Each glass is touched by no fewer than ten artisans—who blow and finish every piece by hand—before it heads to market.
heathceramics.com


**Crayons**
by Crayola
Easton and Bethlehem, Pennsylvania
crayola.com

**Trundle Desk**
by Eric Pfeiffer for Offi
State College, Pennsylvania
offi.com

**1941 Replica Brushed-Chrome Lighter**
by Zippo
Bradford, Pennsylvania
zippo.com

**Hickory Handle Hammer**
by Vaughan
Walnut Ridge, Arkansas and Bushnell, Illinois
vaughanmfg.com

**Magazine Rack with Handle**
by Plexi-Craft
Long Island City, New York
plexi-craft.com

Photo by Joseph De Leo (Branching Bubbles)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# AMERICAN CLASSICS

NOT EVERY ICON COMES WITH AN EAMES ATTACHED. AND THOUGH YOU DON'T WANT YOUR HOUSE TO LOOK LIKE A BAR IN BROOKLYN—"DON'T SIT ON THOSE LOBSTER TRAPS, MAN, THEY'RE VINTAGE!"—A FEW SPLASHES OF UNFUSSY AMERICANA CAN GO A LONG WAY TO WARM UP YOUR SPACE WITH A BIT OF HOMEGROWN DESIGN.


## *ProStock Ash Wood Bat*

*by Louisville Slugger*
*Louisville, Kentucky*

As potent today as when the Great Bambino swung one. Nothing screams "America" louder or with such verve as a Louisville Slugger. They're still made in downtown Louisville, and from Jeter to junior, they still provide that blissful crack of the bat.
slugger.com

## *Aviator Glasses*

*by Randolph Engineering*
*Randolph, Massachusetts*

No, your Ray-Bans won't get you laughed out of the barbecue, but if the aim is to look like, you know, an actual pilot, you can't go wrong with the glasses Randolph Engineering makes for the military.
randolphusastore.com

## *Glacier National Park Blanket*

*by Pendleton Woolen Mills*
*Washougal, Washington*

Oregon's Pendleton Woolen Mills produces a small group of colorful blankets inspired by America's great open spaces that are a fitting and cozy ode to our great national parks.
pendleton-usa.com

## *Ball Wide-Mouth Pint Jars*

*Lids and bands made in Muncie, Indiana; jars made in Indiana*

Before you got into urban homesteading, before you were drinking obscure Vermont microbrews out of them at the off-campus co-op, even before your grandmother started keeping her leftovers in them, Ball's Mason jars were a near perfect example of food storage.
freshpreservingstore.com

## *Liberty Americana Picnic Basket*

*by Picnic Plus*
*Amish country in Ohio*

Ask a child to draw a picture of a picnic basket and you'll get something rather like this handmade holder of outdoor treats. Best of all, a wooden divider on the bottom protects that apple pie from undue jostling, though it won't stave off Yogi Bear.
spectrumpromo.net/picnicplus

Photo by Andrew Takeuchi (American Modern Dishes)

### *Lodge Cast Iron Skillet*

*South Pittsburg, Tennessee*

Made since 1896 and refreshingly unattached to any celebrity chef, the 12-inch skillet from Lodge Cast Iron is a built-for-the-ages stalwart of American-made cookware. Perfect for baking, braising, and bashing any unwanted intruders.
lodgemfg.com

### *Enfield Shaker Dining Chair*

*by Shaker Workshops*
*Gardner, Massachusetts*

Though the residents of the last working Shaker village may have set aside their tools, you can still get your fix of elegant simplicity from the replicas produced by Shaker Workshops. The slightly splay-legged form and low back of the Enfield dining chair would work well in any interior.
shakerworkshops.com


### *Gibraltar ALM11000 Premium Mailbox*

*by the Solar Group*
*Taylorsville, Mississippi*

The purest expression of what American mailbox-ness is and ever will be, the Gibraltar ALM 11000 is a poem in smooth finished aluminum. Pick one up at any big hardware store for under $20.
thesolargroup.com

### *American Modern Dishes*

*by Russel Wright*
*for Bauer Pottery*
*Los Angeles, California*

A bellwether in America's shift in taste toward modern design, potter and artist Russel Wright's 1937 American Modern line of dishes and tableware has all the clean, expressive warmth you'd want on the dining table. And yes, that even goes for the creamer.
bauerpottery.com

## AIN'T THAT AMERICA

WHY YOUR FAVORITE NEW SHOP LOOKS LIKE IT WAS MADE FOR 1930S LONGSHOREMEN AND HOW YOU SHOULD FEEL ABOUT IT

*By Max Wastler*

A couple sits in the back bar of Manhattan's Freemans Restaurant. His destroyed work boots rest on the bent wood of a Thonet stool, as his flannel shirt stretches across the cobbled aluminum bar top to elbow the rib of her wispy chambray shirtdress. They signal their mustachioed bartender and ask for two long-forgotten cocktails. "Ain't that America?" John Mellencamp sings over the stereo.

From the looks of things, America—at least a nostalgia for the straight-shooting, built-to-last brand of it—is back. The trend is steaming ahead like an old B&O engine and seems to stem from a deep-seated longing for a simpler, more prosperous America. Add in a mounting fatigue with buffed-to-a-gaudy-sheen luxury hotels and lounges and you've got the right conditions for a back-to-the-land design movement.

Much of the going rusticity jibes nicely with our American modernist forebears, who favored simple forms and honest materials. One finds George Nakashima's dab handprints on the burled tabletops of that favorite locavore chophouse. A pair of Womb chairs feels entirely at home in the old-fashioned San Francisco men's store Union Made. The Ace Hotel chain's brand of mid-century flea market chic feels earned (or at least meticulously shopped) rather than the product of online purchase orders.

Even the names of this new breed of shop and eatery evoke the hardworking America of yore. Longman & Eagle is a bar and restaurant in Chicago; Comstock Saloon is a Barbary Coast–inspired cocktail bar in San Francisco, Winslow's Home a "new American general store" in St. Louis. If your branding guys aren't pushing the Klondike, fire them.

But perhaps the real appeal of the trend is its true sense of democracy. Iconic design mingles with everyday objects in a convivially curated mix of the high and low. Let that gas lamp remind you of the hardy souls who built this land. Let the knotty pine walls recall the sturdy pioneers. No need for fancy clothes here, friend. A few good tales of your summer baling hay in Nebraska will do. Just don't forget to lay a few gold nuggets on the barrelhead.


# AT THE PRINTERS

BROOKLYN'S FLAVOR PAPER IS HAULING DOWDY OLD WALLPAPER INTO THE SPLASHY 21ST CENTURY, AND YOU GET TO WATCH.

**Housed in a recently remodeled building on Pacific Street in Brooklyn, the high-end, high-design team of wallpaper makers at Flavor Paper don't mind putting their manufacturing process on display. The workshop is on street level and passersby freely gawk at the massive sheets of colorful paper—and the people making them—through a massive window. A mirror on the ceiling shows pedestrians even more of the process in what founder Jon Sherman calls "open kitchen-style production." He founded Flavor Paper in New Orleans in 2004, but moved to Brooklyn in 2009. Here's what you'd see if your nose were pressed to the glass.**

### Screen Time

A sheet of Flavor Paper wallpaper starts with the screen. Once the pattern—digital or hand-drawn—is finished, it's printed onto a large sheet of film. Next comes a photographic process, in which an emulsion is placed on film, the film is exposed, and the emulsion is washed off. From there the image is burned on a screen and is ready to print.

### In the Ink

Flavor Paper makes all its ink in-house and is constantly matching custom colors as well as keeping its existing stable up to snuff. The water-based inks are comprised of various powders and additives all mixed by eye. But lest you think this is an imprecise process, Flavor Paper records the weights of each element, creating a recipe book of the company's family of inks.

### Print It

Essentially screen printing writ large, the printing process starts with laying a long piece of paper (called a "ground") out on a 48-foot-long vacuum table that sucks it down to the tabletop. From there, the paper maker lays the screen over the paper and squeegees as many coats of ink as are necessary to achieve the desired design. A four-color printing process can yield as many as 13 colors in the final product. As the printers make their passes with the ink, a heater trails along behind, drying the ink shortly after it's applied.

### Cleaning Crew

Once the paper is printed, the screens go back into the washout room, where they're hosed off, and the reusable bits of ink left on the screen are scraped off with a spatula-like tool and dropped back into the ink bucket. Because Flavor Paper runs on a print-to-order basis, there's little waste.
flavorleague.com

Photo by Boone Speed

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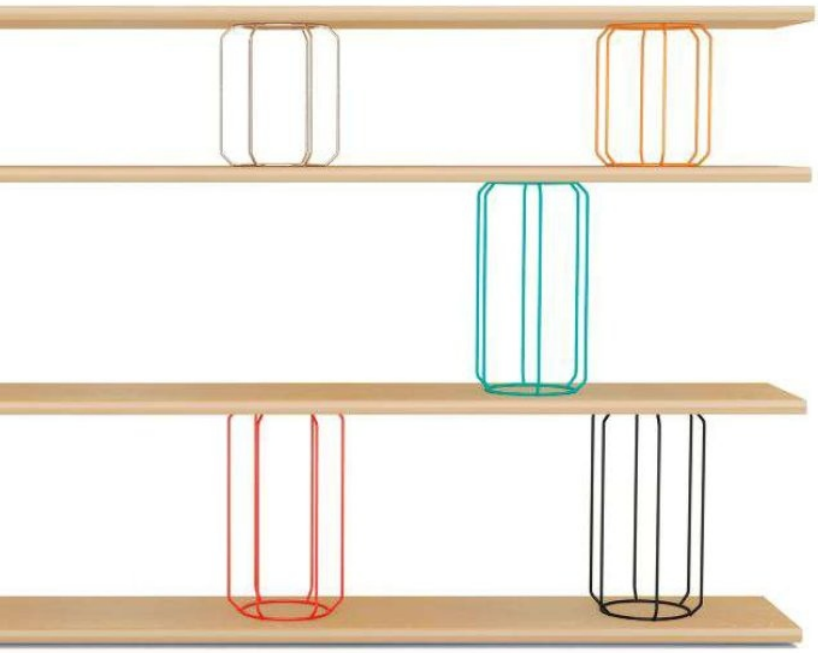
## Klhip Nail Clippers

*Made in Los Angeles, California, and Ketchum, Idaho*

Although nail clippers might strike you as just the kind of cheap, disposable product likely to be produced overseas, the ergonomic design and limited lifetime guarantee of Klhip is as American as apple pie. The surgical-steel pieces are made in Los Angeles, and the clipper is finished in Klhip's hometown of Ketchum, Idaho. Only a small magnet in the clipper comes from outside the United States.
klhip.com



## Circus, 3 Shelves by Stephen Burks for Mattermade

*Made in Brooklyn, New York*

At Mattermade, nothing is more important than capturing the exact specifics of a design, which means that the best results are achieved without the use of machines. An actual person bends and welds the steel cages that support the Circus shelves, and the rift-cut, Forest Stewardship Coucil–certified oak is also finished by hand. Here, production methods never alter a design; instead they steadfastly serve it.
mattermatters.com

## Evans Table by Room & Board

*Made in Minneapolis, Minnesota*

The clean lines and warm finish make the Evans table a good fit for trads, mods, and those who can't make up their minds. The family-run metal fabricator Bell Manufacturing makes the steel bases; the process of machining, grinding, hand-welding, and painting takes about a day to complete. Room & Board then assembles the tops and bases.
roomandboard.com

**Bean Boots**
by L.L. Bean
Brunswick and Lewiston, Maine
llbean.com

**Fiesta Dinnerware**
by Homer Loughlin China Co.
Newell, West Virginia
hlchina.com

**American Modern Dresser Six-Drawer Low**
by DWR Design Studio for Design Within Reach
Bradford, Vermont
dwr.com

**Improve Toothbrush**
by Prevent Care Products Inc.
Morristown, Tennessee
improvetoothbrush.com

**Scrap Lights**
by Graypants
Seattle, Washington
graypants.com

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## 736 TR Energy Star Fridge by Sub-Zero

*Made in Phoenix, Arizona*

The average 736 TR spends about eight hours on the production line, but it's the 5 to 24 hours spent on test runs that assure the quality of this Energy Star-rated appliance. Pieces and components come from all over the world for this fridge—wiring harnesses from Mexico, electronics from Japan—but the aluminum and steel are all American-milled and the plastic sheets that make up the interior are all vacuum-formed on-site in Phoenix.
subzero-wolf.com

## Shingled Hex Tile by Portland Cement Company

*Made in Portland, Oregon*

The Portland Cement Company makes these tiles out of a proprietary concrete, which is cast in a wedge-shaped seven-inch-hexagon mold and left to dry overnight, then for a few weeks on a baking sheet.
portlandcementco.com

**Minimoog Voyager XL**
by Moog
Asheville, North Carolina
moogmusic.com

**Conoid Coffee Table**
by George Nakashima
Woodworker
New Hope, Pennsylvania
nakashimawoodworker.com

# MAKERS' MARKS

TWO MANUFACTURERS (ONE SMALL, ONE BIG) TELL US THE HARDEST PARTS OF MAKING THINGS IN THE USA.

**Michael Iannone founded Iannone Design in Philadelphia in 2004. His team of two produces small quantities of handmade furniture with strong modern lines and a sustainable bent. He elaborates on one of the many challenges of being an indie designer and maker.**

"If I want to get into a new material or another area of design that's a bit of a challenge. I was working on this table with metal legs and I had them made locally but they needed to be refined. I'm suddenly dealing with the issue that unless I buy this huge quantity of legs it wouldn't be cost-effective. Which means then that my price at retail wouldn't be what I feel is reasonable.

"Right now we just do furniture, but I've always been interested in smaller items like tabletop objects or lighting. But if I want to make some kind of modern light, or even play around, I can only use what's available at Home Depot. I can't design the lighting socket how I want it to look because I'd have to order I-don't-know-how-many of them.

"The big guys can order 10,000 of something and get a great price and pass that on to the consumer. But I don't have the luxury of dealing with those numbers."
iannonedesign.com

**The Viking Range Corporation employs some 700 people over four factories in Greenwood, Mississippi, but the blinding pace of technological innovation means that even a proud American manufacturer feels the pull of foreign-made parts. Viking's chief operating officer Steven Ingham elaborates.**

"We at Viking offer a broad variety of products. But when you look at the capabilities that we've developed in-house, they tend to be more around metal fabrication, metal finishing, painting, and porcelains than around electronics manufacturing. As the electronic components that are introduced into our ranges and other products grow more complex, it gets harder to source them in the United States.

"Yes, we can find domestic people to make them, but if it's technology that's more complicated, and if you need a component that's similar to one that is already made by a mass producer, then it's likely that it's coming from China.

"As we want to incorporate those parts into our products we have to buy them from overseas. We just don't have the scale to be an electronics manufacturer so we have to continually work on our supply chains for goods that are manufactured abroad to make sure that we have what we need when we need it."
vikingrange.com


## Dwell & Arkitip

In honor of our tenth anniversary, we joined forces with art-book aficionados Arkitip to produce a collection of limited-edition serigraphs. Each silk-screened print is signed and numbered and depicts one of our ten all-time favorite Dwellings. Head online to get one, or all ten, while you still can.

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Dan Funderburgh
Daniel Carlsten
Mario Hugo
Mark Giglio
Mike Perry
Nathaniel Russell
Steven Harrington
Todd St. John

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MADE IN THE USA

## Racer Rocker by Eric Pfeiffer for Loll

*Made in Duluth, Minnesota*

Made using 288 recycled plastic milk jugs, the Racer rocker zips down the fast lane of sustainable design. Reuse is a big part of Loll's production ethos: All its products are made at the Hawks Boots Sustainable Manufacturing Facility, which for nearly 80 years prior to Loll's purchase was a concrete plant that made culverts, burial vaults, pilings, and the like.
lolldesigns.com

## Henrybuilt Kitchen

*Made in Seattle, Washington*

Simple lines, rich materials, and elegant craftsmanship are the hallmarks of Seattle's premier custom kitchen shop, Henrybuilt. Made with FSC-certified wood by the 20 craftspeople in the company's downtown workshop, these eye-catching islands and comely counters keep the kitchen at the center of the home.
henrybuilt.com

## Sei Duvet Cover by Matteo

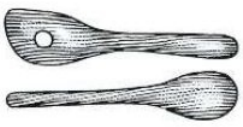
*Made in Los Angeles, California*

Made to order in the heart of Los Angeles from luxurious foreign fabrics, the 600-thread-count Sei duvet cover is cut and sewn at Matteo's factory, which is adjacent to its design studio. From there the finished product is garment dyed (a rarity among bed linens because it produces slight variations in color between batches) just miles away in downtown L.A.
matteohome.com

## Icon Wall System by Ali Tayar for Lerival

*Made in Farmingdale, New Jersey*

Expert metal fabricators construct the modular Icon Wall System. One or more covers a process that includes laser cutting, precision bends (made using tools more common in military and automotive work), and finishing while another handles the final assembly. Each box in the system takes a little over an hour to complete, which means the southern New Jersey factory can make just six per day.
lerival.com



**Wooden Spoons**
by Fort Remington
Oxford, Florida
fortremington.com

**GI Green Ink**
by Noodler's Ink
Dartmouth, Massachusetts
noodlersink.com

**MT10 Turntable**
by McIntosh Laboratory
Binghamton, New York
mcintoshlabs.com

**Wingtip Blucher Oxford**
by Alden Shoe Company
Middleborough,
Massachusetts
aldenshoe.com

**747**
by Boeing
Renton, Washington
boeing.com

# Building Community

With a clean-lined new loft building designed by El Dorado Inc., a fleet of hip galleries, and a burgeoning creative class, Wichita is anything but plains.

Downtown Wichita offers a compelling mix of old—such as a weathered concrete sign by the train tracks at the disused Union Station on Douglas Avenue (below)—and new, like the outdoor wall mural in progress by artist Seth Depiesse on Main Street (opposite). ▶


**Story by Georgina Gustin**
**Photos by Jake Stangel**

**Project:** The Finn Lofts
**Architect:** El Dorado Inc.
**Location:** Wichita, Kansas


Farha

**When six enterprising Wichitans** banded together in 2008 to turn an old downtown broom factory into sleek new lofts, they gave themselves a guiding mantra: Don't scare away the artists.

The Commerce Arts District, located near the railroad tracks in downtown Wichita, is the heart of the city's emerging art scene. In recent years, galleries and studios have sprung up alongside gritty manufacturing shops that produce everything from cabinets to urinal cakes. So when the investors began having grand residential visions for the boxy factory, they knew they had to strike the right chord—or risk pushing away the gentrification-averse creative types who give the neighborhood its life.

The investors and architects met with the neighborhood's artist pioneers to get their thoughts about what kind of development would best suit the community and persuade them they had no desire to be a character-crushing Bigfoot. "We paid close attention to not creating something that would have the arts community saying 'We're out of here,'" explains Douglas Stockman of the Kansas City architecture firm El Dorado Inc. "The project definitely cleaned things up, but we were careful to keep a certain rawness. We didn't want to fix everything."

They probably couldn't have even if they had tried. The building, built to make brooms in the 1920s but most recently used as an appliance warehouse, had plenty of rough edges: ▶

A patio protected by a steel-and-cedar-slat trellis accommodates a meeting between (opposite, left to right) contractor Mark Farha, building owners and developers Brock Oaks and David Farha, and owner and contractor Ted Farha. Two views of the Finn Lofts' southwest corner (this page) include a cut-out rain screen (top) and a wider look at the screened patio (bottom).

**Finn Lofts by the Numbers**
**Address:** 430 South Commerce Street, Wichita, Kansas
**Lofts:** 25
**Mixed-use commercial space:** 7,680 square feet
**Loft size:** 560 to 1,300 square feet
**Rent:** $750 to $1,600
**First tenant:** July 2010
**Construction:** 13 months
**Total construction budget:** $2.9 million
**Original square footage:** 22,500
**Renovated square footage:** 30,000

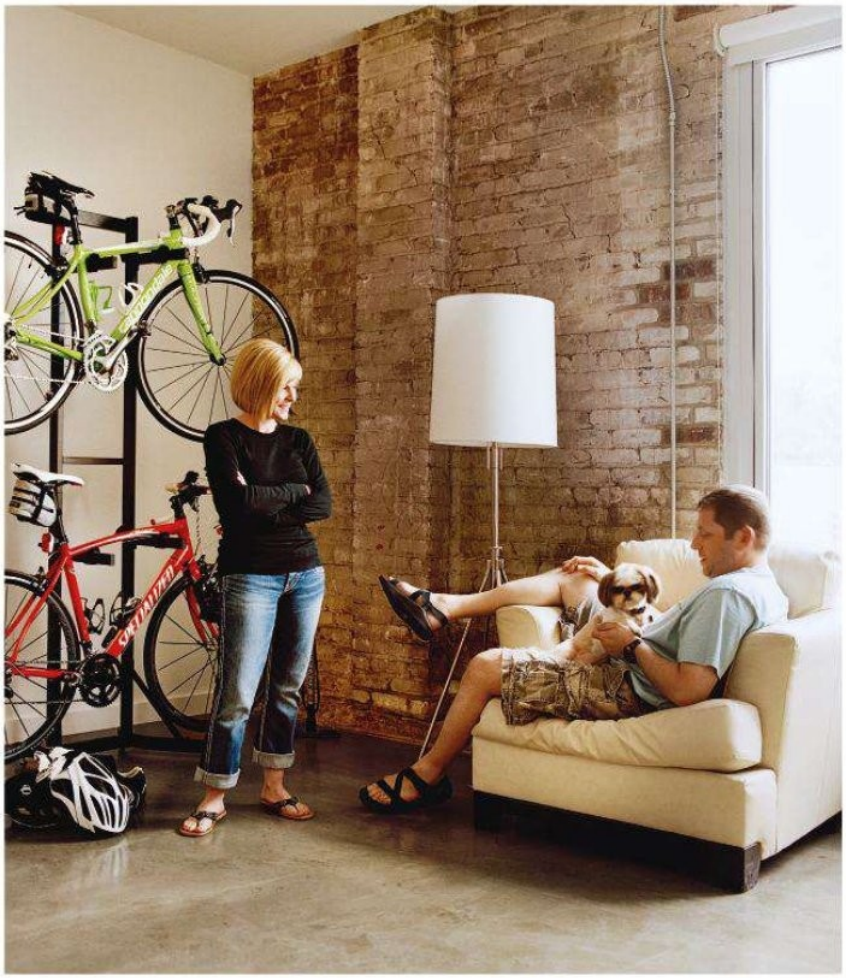
The floors were battered; there were no operating windows and no heating or air conditioning; a long-ago fire had damaged parts of the building; and what appeared to be a giant box from the outside wasn't particularly square inside, nor accommodating to the linear demands of modern design.

"It looks like a block, but it's actually more of a trapezoid," Stockman jokes. "When we first got the drawings, we thought: There's not a right angle in this place."

To transform the raw 22,500-square-foot space—previously known simply as the Finn after its former owner—into the livable, sun-filled Finn Lofts, the architects designed a new building inside the shell of an old one. They also added a third floor, which created space for eight two-story penthouse apartments, each with vertiginous light wells that let the sun in. "We used a kind of carving and adding approach," Stockman explains. Altogether, the building now houses 25 studio, one-bedroom, and two-bedroom apartments, each one configured slightly differently to fit within the building like jigsaw pieces.

By adding the top floor, covering the exterior in cedar strips, and installing custom windows that muffle the sounds of the nearby railroad tracks, the architects transformed the hulking industrial building into a multitextured, multidimensional structure—something gallery hoppers along South Commerce Street can admire from the curb. With its high wooden ceilings, original floors, and scuffed, exposed brick—in some places still marked with graffiti—the building is a compelling mix of polish and rusticity, with a frontier-meets-urban feel. Stockman clad some of the hallways with old lumber salvaged from the center of the building, some of it blackened by fire and roof tar. "It was really important to us to focus on the common spaces," says Stockman. "People are going to inhabit their own spaces in their own way, so why not make the common spaces more interesting? For us, it was about creating a complete experience."

The tenants are also the beneficiaries of some unexpected, but very Wichitan, pleasures. Train cars frequently lumber along the tracks behind the building, bearing all kinds of loads, including the occasional fuselage



## *Melissa and Keith Bishop, Loft B (above)*

**"We went from 3,000 square feet to** 720," says Melissa Bishop, sitting on her leather couch. "Crazy, huh?"

That's what their friends in Hutchinson, Kansas, thought, too, when the Bishops decamped from their McMansion (Melissa's expression), sold most of their possessions on Craigslist, and, shockingly for steak country, became vegetarians. "I think they thought we were having a mid-life crisis."

But really, they just wanted to simplify, ride their bikes everywhere, and start anew. "We downsized our lives," Melissa says. "We streamlined."

Childhood sweethearts—"We used to touch feet under our desks in grade school," Keith remembers—they've found that living in a smaller space has added a new dimension to their relationship. "In our house there were rooms we didn't use. We didn't even open the doors," Keith says. "We've gone from never seeing each other to seeing each other all the time."

## *Jamil Malone, Loft J (opposite below)*

**"I hated Wichita. It was a Podunk** cow-town and there was nothing for me to do here," says Jamil Malone, a native who left for college thinking he'd never return. "But then I came back and fell in love with the place."

Malone calls himself one of the city's "little cheerleaders." "My friends visit from all over—Austin, New York, San Francisco—and they all say 'Why didn't you tell us about this place?' No one expects it to be this fun."

A social creature who seems to know everyone, Malone has hosted several "alcohol-themed" parties and manages to wedge as many as 20 people into his studio. The gatherings are like gallery openings, with the walls of Malone's apartment displaying a roving selection of locally produced art. "I love that I have everything I need in 583 square feet," Malone says. "I love the exposed brick and the old wood. The only thing I miss is a garden, but, granted, I don't want a lawn to mow."

## *Robert Vanselow, Loft R (above)*

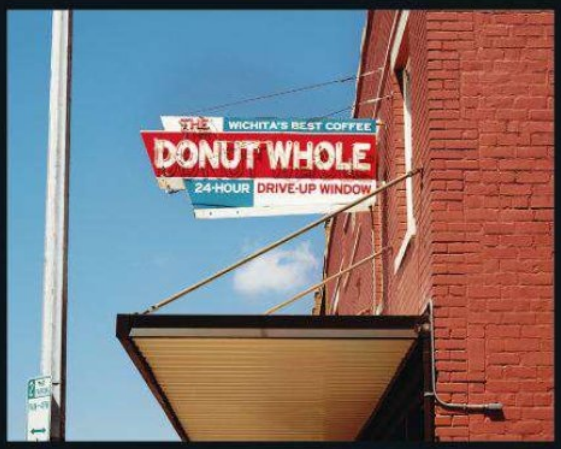
**"I am the most meticulous, picky** person. You can tell," says Robert Vanselow, motioning around his living room. "This place is showroom ready."

A transplant from Florida, Vanselow wanted to minimize the stress of moving and starting a new job, so he bought the loft's display furniture outright and came to Wichita with just a few things. The only personal possessions in the apartment for the first nine months were a few appliances and his clothes, which line the closet like fashions in a high-end men's shop.

Born in Panama to a Jamaican mother and a German father, Vanselow now finds himself in the center of the United States, surrounded by open country. The Finn Lofts, with their clean lines—and, in Loft R's case, a balcony with a view of downtown's skyline—suit his urbane sensibility. "This was spot on," he says. "I knew I was going to live here before I got off the plane."

# Wichita Rising


Wichita's local pleasures include (counterclockwise from top) OldTown Theatre Grill, where you can eat dinner while watching a movie; the Fisch Haus collective, home to resident artists Patrick Duegaw and Elizabeth Stevenson; the Donut Whole, serving more than 25 varieties of donuts every day; and the photography-focused Gallery at Dock 410.





**Surrounded by cattle-**flecked plains smack in the middle of America, Wichita generally has a reputation as a sleepy, middle-of-nowhere kind of place—even though it's Kansas's biggest city (population 382,000).

Its main industry is aircraft manufacturing—Boeing, Learjet, and Cessna all have operations here—while Koch Industries, known for funding right-wing causes, also calls it home. That means there's money—but money tied to conservative priorities. With the exception of the Finn Lofts, and a Moshe Safdie–designed science museum, "there's nothing even remotely progressive" about the city's design scene, says architect Doug Stockman.

But for creative people yearning for low rents and plenty of space, Wichita is a sleeper hit. The hub of the city's budding art scene is the downtown collaborative Fisch Haus, a madcap studio-gallery-home in a 21,000-square-foot warehouse building, founded by four friends more than two decades ago. These days, with Fisch Haus as the centerpiece, the city holds an open-gallery night once a month. On a recent spring night, hundreds of visitors turned out, popping into over a dozen galleries within a ten-block radius to the soundtrack of a pork-pie-hatted three-piece band.

"There are a lot of people who badmouth this town," says Fisch Haus resident Elizabeth Stevenson, a native of Montreal who moved to Wichita over a decade ago after stumbling onto the city in the course of her worldwide travels. "But then they come here and humble pie is served."

of a Boeing 737, manufactured a few miles away. "It's our rolling art show," says Keith Bishop, a Web developer who shares the one-bedroom Loft B with his wife, Melissa.

The crooked old building seems to be adjusting to its new role. "I'll hear creaking every once in a while," says Jamil Malone, of Loft J. "Sometimes a piece of brick falls off the wall. I think it's totally getting used to us, and we're getting used to it." The surrounding community is embracing the change, too, albeit cautiously. "The design is beautiful and it complements the area," says Mitch Willis, artist and proprietor of the Go Away Garage, a gallery and custom motorcycle workshop next door to the Finn. "I guess I would say we're hopeful."

Architect Douglas Stockman says the building's charcoal-and-orange exterior coloring was "intended to reflect the dynamic character of the neighborhood." Here, it provides a festive backdrop to the residents' semi-annual Finn Lofts community party.

**Story by Kelsey Keith**
**Photos by Daniel Shea**

**Project:** 141 Spring Street
**Architect:** Johnny Tucker
**Location:** Charleston, South Carolina

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# *Raise High the Roof Beams*

Creative bartering and a healthy dose of sweat equity allowed a young Charleston couple to transform a derelict 19th-century structure into an inspired living space.

Throughout their circa-1850s residence, Helen Rice and Josh Nissenboim made the most of a narrow footprint and kept the furnishings to a minimum. In the kitchen, two walls were removed to create a combined eating/dining/sitting area. A White Orbit chandelier, by Patrick Townsend, hangs above an old farm table that seats up to twelve.

During the renovation, Rice and Nissenboim, who did much of the grunt work themselves, discovered original heart pine floors and tongue-and-groove paneling on the walls, which they decided to leave as is. The ladder, created by Peyton Avrett, is an unorthodox way to the upstairs, and it also serves as a fire escape since the house only has one stairwell. "It was inspired by the eight-year-old in us who spent childhood drawing up forts and treehouses," Rice explains.

**In Charleston, South Carolina, the genteel city** on the coast of the Atlantic Ocean, reigning style dictates an appreciation for deep porches, painted wood, and 19th-century antiques. For designers Helen Rice and Josh Nissenboim, a gamine artist and a chess fanatic with a homegrown design studio, merging regional roots with a sharply honed aesthetic proved a worthy challenge, and one that drew on the talents and craftsmanship of a community of friends.

The self-admitted workaholics sought a historic house with a larger-than-average footprint so they could incorporate the operations of their design company, Fuzzco, into their living space. (They've since moved Fuzzco headquarters down the street, to a one-story structure they also gutted and redesigned.) Also important, for reasons both practical and personal, was a good yard—in a shaky real estate market, acreage is a tangible asset, and both Rice and Nissenboim have a love for outdoor space and growing edible plants. They found exactly what they were seeking for less than $400,000 in 141 Spring Street, an 1852 wood frame with graceful proportions.

Their residence is considered a classic Charleston single, defined as a one-room-wide structure that hugs one side of a lot with a two-story piazza along the side and a front door that leads onto the open porch. The house had been unoccupied for over a year, leaving the lot exposed to enterprising treasure seekers and indigents looking for a place to camp out. To the casual observer, it appeared completely neglected: peeling paint, ramshackle yard, crumbling plaster, broken appliances and fixtures, and single-paned windows insulated with newspapers and duct tape. Rice and Nissenboim were undeterred. "We were looking for something worn in to play with," Rice explains.

Luckily, the building, which at one time had accommodated a family of nine, had retained its original charm. Nissenboim describes its state at the time of sale: "It was bright yellow and teal. The yard was full of pits where people had

dug for buried treasure [the couple found old bottles, china dolls, and marbles]—even the old privy had been raided."

Rice and Nissenboim's design ethos is rooted in gallant perfectionism: If it's done right the first time, the effect is lasting. Such is the case at their home. Though the house was nothing remarkable in the surrounding landscape of stately peninsula homes, it had solid bones for a decidedly breathable, low-key, and modern living space—even if its windows hadn't changed since the 19th century. "It was our love of the old materials that dictated a lot of the renovation decisions," says Rice. "We didn't want to overshadow or alter those elements in any unnatural way. We wanted the space to feel warm but spare, with a mixture of old and new."

Due to its age, the house was under strict permitting rules for exterior work. For interior work, the pair had to pull electrical, plumbing, mechanical, and demolition permits, and their friend and architect Johnny Tucker completed all requisite drawings. The walls, outfitted in vintage floral wallpaper and covered in the original plaster plus layers of rotten Sheetrock and wood paneling, had to be replaced. The floors were in even worse shape: hardwood covered with two layers each of linoleum and plywood, or two layers of plywood topped by disintegrating carpet. Also in need of delicate repair was the foundation, which boasted brick piers with mortar that had almost turned to sand.

Though Rice and Nissenboim stayed within the basic vocabulary of the traditional Charleston single (no fractal surfaces or cantilever additions here), they relaxed historic preservation guidelines on the interior in favor of a stripped-down aesthetic. The most noticeable alteration is in the back rooms,

The ladder leads up to an aperture in the floor of the master bedroom, where the pair kept things simple. "Hot Damn," a 2010 painting by Helen Rice, hangs above an Ikea bed. The light fixtures were passed down to Rice by her father and grandfather. The bedspread is from Urban Outfitters.

It was important to Rice and Nissenboim to find a house with a large yard. They worked with Remark Landscape Architects to remove three large hackberry trees to make way for a vegetable garden, while three citrus trees on the western line of the property produce oranges and lemons. Just beyond the back door is a terraced area of poured-concrete forms and a custom wood structure designed to conceal the house's trash bins and HVAC system. The furniture is from CB2.

which were tacked onto the house at the turn of the century. There, they removed two walls to carve out an open living space and removed outdated wooden wall paneling to reveal an original tongue-and-groove wall. The architect admits that "taking a ceiling down to expose beams is sort of a no-no to the preservation crowd," but that's precisely what was done in order to reveal the home's sturdy horizontal beams, milled from dense old-growth trees.

The house's flexible configuration accommodates all the live/work activities of its industrious owners. Over the course of a day, it's not uncommon for them to prepare a Spartan but impeccable breakfast, bike to and from their office down the street to meet with Fuzzco clients, pick vegetables from an abundant garden, play croquet on the lawn, or host a rotating cast of friends for dinner and a lively game of Bandu.

Many of the same friends contributed to the house's transformation. Local woodworker Michael James Moran built the kitchen cabinetry and open shelving lining the walls using modest birch plywood with

poplar faces. Another buddy, Peyton Avrett, constructed the portico on the rear exterior, fabricated several lighting fixtures in the kitchen, and built a custom ship's ladder that leads down from a hole in the ceiling, an efficiently quirky route from floor to floor. Billy Compton, the couple's go-to restoration carpenter, filled in wherever he was needed. This community spirit, along with all the work the residents did themselves, gave the project the feeling of a modern-day barn-raising.

In addition to swinging sledgehammers in the middle of the night, Rice and Nissenboim also bartered Fuzzco design services for work done on 141 Spring: "We traded logo design, print-collateral design, website design and development, video production, audio composition, and back massages." All of this collaboration has yielded side projects with other local up-and-comers, including an interior design consultancy, a software company, and a monthly pop-up dinner series with the the chef and manager of FIG, a hugely popular restaurant that jump-started the local-food trend in Charleston.

As one of the handful of design-minded young people working in the area, Rice and Nissenboim (who both turn 30 this year) represent a shift in the cultural confidence of this city of 100,000. Charleston has always been known for its cute (and not entirely serious) galleries and charming cityscapes, but it's also producing artists and designers that exercise a stronghold on the visual imagination of the city. In creating relationships with their peers through design collaboration, and rehabilitating existing but struggling property in the middle of downtown, Rice and Nissenboim are staking their claim on the creative future of South Carolina's most progressive hamlet.

There are six fireplaces in the house, though none are operational. The couple plans on relining the flues this winter, but in the meantime the mantels serve as much needed horizontal space (opposite). Just a short bike ride from their home is the headquarters of Rice and Nissenboim's design firm, Fuzzco (above). The 1,200-square-foot building, which at one time or another has been a church, laundry, ice cream parlor, and hat shop—was renovated by Thompson Young Design.

# A Well-Grafted Home

Working creatively to meet strict preservation codes, architect Roberto de Leon affixes a modern annex onto a historic Louisville house.

**Story by William Lamb**
**Photos by Noah Webb**

**Project:** Everett House
**Architect:** De Leon & Primmer Architecture Workshop
**Location:** Louisville, Kentucky

Juliet Gray, Mathias Kolehmainen, and their sons Cooper and Cyrus (opposite) have a new favorite hangout: the wide back steps on the additon, which double as theater seating. (They project movies from the second-floor balcony onto an outbuilding across the yard). The living room in the original house (this page) has Victorian details, but the furniture—vintage Bertoia chairs, a Gloss floor lamp by Pablo Pardo, and a Norm 03 Steel Pendant Lamp by Normann Copenhagen—brings the look up to date.

*Architect Roberto de Leon aimed to create a versatile "play space and entertaining area." The residents are pleased with the result: "There's a lot of fluidity to the new space," says Juliet Gray.*

The family room has wall-to-wall cabinets built by Bradford T. Newhall Construction, a local company that also served as the general contractor on the project. The stainless steel drawer pulls are by Sugatsune.

The minimalist white-and-wood interior complements the couple's collection of mod furniture, which includes a vintage sofa by Edward Wormley for Dunbar and two cork tables by Jasper Morrison for Moooi.

**Seeking a quieter and more kid-friendly existence,** in 2007 Juliet Gray and Mathias Kolehmainen traded the glamour of the Hollywood Hills for Gray's hometown of Louisville, Kentucky. Disappointed with the city's meager stock of mid-century modern houses, they settled in a 2,200-square-foot "eclectic Victorian" in the Cherokee Triangle, an enclave of restaurants, shops, and historic homes on Louisville's east side. Expanding their new living space with an addition was part of their plan from the start.

"We wanted a family room that was connected to, but not on top of, the kitchen," Gray says, ticking off their wish list. "We also wanted outdoor space off the kitchen where we could eat, wide steps that would spill into the yard, and that indoor-outdoor relationship that can get lost in old homes with big walls and small windows. We wanted to open it up."

The couple interviewed five architects before settling enthusiastically on Roberto de Leon of Louisville's De Leon & Primmer Architecture Workshop, drawn to his "clear understanding of how to use light and space in a thoughtful way," says Gray.

From the outset, there were challenges. For one, the century-old house sits in a historic preservation district. De Leon and project manager David Mayo had to design a structure whose modern flair wouldn't clash with its surroundings, while also passing muster with Louisville's strict Historic Landmarks and Preservation Districts Commission.

De Leon and Mayo documented every structure within a six-block area, taking design cues from the lean-tos and semi-detached sheds found in many of the neighborhood's backyards. They proposed cladding the addition in fiber-cement lap siding and painting it dark forest green, a color commonly found on historic Kentucky plantation houses. "That was a way for us to make a case for the scale of the addition, the materials, and even the detailing to the landmarks board as a way to say, 'This is really in character with everything that's around this neighborhood,'" de Leon says.

There were two large trees in the backyard—a hackberry and a pin oak—that Gray insisted on preserving. "That really impacted the footprint of the addition," de Leon says. "It zigs and zags around those trees and, in the process, creates these little pockets for the kids to play in while allowing light to enter the existing house."


The cherry veneer cabinets carry into the streamlined kitchen (above), where a Shepard Fairey print and a range by Wolf take pride of place. "We tried to make sure that all the wood used in the project looked seamless and uniform," says de Leon. "Wood was the only 'color' we introduced." Out of respect for the structure's more traditional neighbors, de Leon painted the exterior of the addition (opposite) Black Forest Green, a Benjamin Moore hue commonly used on plantation shutters in the South.

Construction began in the spring of 2008—as Gray was about to have the couple's second son—and was completed in January 2009 for around $200,000. Gray, an avid cook desiring a new kitchen to bridge the old house and the new space, was forced to rough it in the interim. "We had a portable range and a big toaster oven," she says. "It was an adventure."

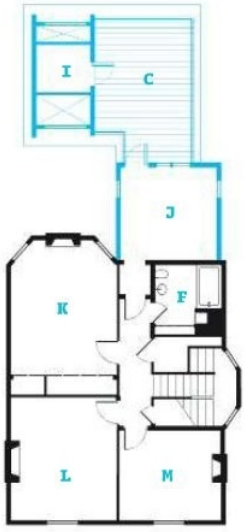
De Leon took pains to carefully integrate the addition and the existing house. He aligned the back door with the front entrance, allowing light to penetrate deeper into the building's core while increasing a sense of flow through the house. Between the dining room and a renovated bathroom in the original structure, de Leon carved out a new vestibule to serve as a transition point—a place where the residents can "decamp," as de Leon puts it, when they enter the house, dropping off jackets and keys before emerging in the new kitchen and family room.

Outside, the dark shade of the addition complements the sage-green exterior of the existing house. Large windows let in ample natural light during the day and bathe the yard in artificial light at night. When the family has friends over, Gray and Kolehmainen project movies from a deck off the second floor onto the side of a detached carriage house, and everyone sits on the wide steps to watch. Today, they spend virtually all of their time in the new addition—that is, when they're not outside admiring it from the backyard.

**Everett House Floor Plans**

A Porch
B Family Room
C Deck
D Kitchen
E Dining Room
F Bathroom
G Living Room
H Foyer
I Music Room
J Office
K Master Bedroom
L Sitting Room
M Bedroom


Ground Floor




Second Floor

# On the Waterfront

After purchasing a revered archetypal lake house designed by American architect Richard Meier, a retired couple launches into the home's second renovation in 35 years.

Located on the shore of Lake Michigan, the 1973 Douglas House was one of architect Richard Meier's first residential commissions. Defined by its verticality, the house features an exterior stepped walkway that extends over the trees, connecting the levels. An original plan illustrates the extreme slope of the site (below).

**Story by J. Michael Welton**
**Photos by Dean Kaufman**

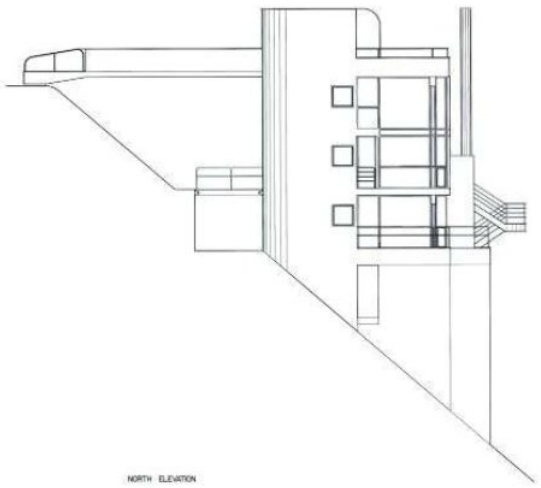
**Project:** The Douglas House
**Architect:** Richard Meier
**Location:** Harbor Springs, Michigan

**It took nine months before Michael McCarthy and** Marcia Myers fully realized what they'd actually purchased in Harbor Springs, Michigan. "We saw this white house listed on the Internet with a lot of glass looking out at the lake," says Myers, who, along with her husband, had searched for years for a waterfront property. They scouted lake houses and talked about beachfront property in New Jersey and Delaware. "But we kept going back to the Harbor Springs house," she recalls. "The price kept going down when prices everywhere else were going up." So they traveled to Lake Michigan to see it in person.

They knew about the basics of architecture and modernism, but they were only vaguely aware of Richard Meier. All they really knew was how deeply they wanted the house. At 3,200 square feet, it was set among the trees on the steep side of a cliff, commanding views over a turquoise lake and 970 feet of private beach. The 1973 home had issues, but McCarthy, an engineer by training, cataloged them all and used the information to negotiate a lower price. The house had been renovated once before, in 1988, but it was structurally sound. Looking for yet more information before they bought the house, McCarthy decided to contact the three previous owners. That was when he began to discern the home's pedigree.

Friends started to rave about their purchase. Architects and professors began knocking on their door, requesting tours. "That's when we realized that what we'd gotten was an American masterpiece," Myers says. The structure, known as the Douglas House, was conceived in the late 1960s when Jim and Jean Douglas of Grand Rapids reached out to Meier after seeing his 1967 Smith House on a magazine cover. "I wanted a Bauhaus sort of a house, very open," Jim Douglas recalls. "We didn't put any parameters on him because architects do their best work when they do it the way they want."

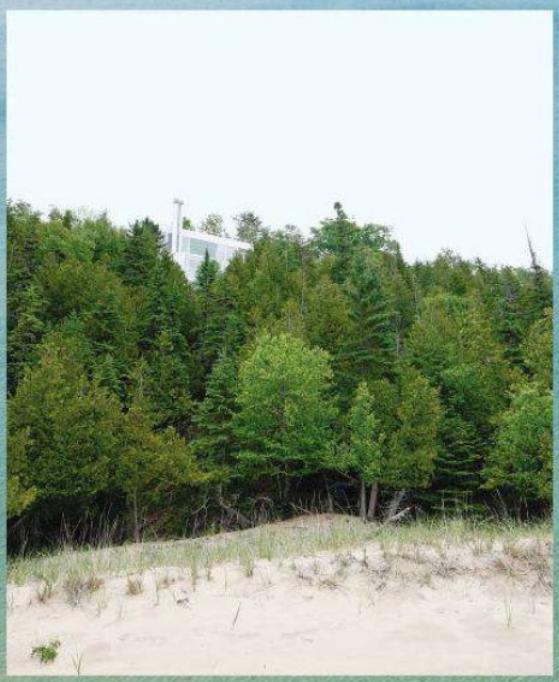
The house was originally planned for a different site located in a development. But when they discussed exterior paint with a homeowners'



association, white was rejected as a color. That didn't sit well with Meier, or with the Douglases. "[The homeowners' association] wanted it to be beige," Douglas recalls. "I got angry." Client and architect decided against the site. Then the Douglases found a waterfront lot with three sides facing Lake Michigan. "It was very private and completely covered in trees—from the road you could see the lake. No one else could figure out how to build there," Richard Meier recalls. "It took me quite a while to do it."

He began by calling for a series of 16-inch round pilings, telephone poles really, to be pounded deep into sand and shale and fly in succession up the cliff to support the house. Where the entry to the Smith House had been at ground level, here it was via a bridge from road to rooftop. The Smith House is experienced as an ascent; Douglas is about a cascade down. It's largely experienced inside, where the glass facade meets water views. "The *parti* is to close down the entry side and open up the water side," Meier explains. "The whole experience is about opacity to transparency."

Nestled into the hillside and largely concealed from view, the Douglas House is accessed via a footbridge that leads to the house's uppermost level (above). Upon entering, the visitor descends to the lower floors via a winding staircase.



Michael McCarthy and Marcia Myers spent years rehabilitating the Douglas House. The double-height living room features a custom sofa and low table of Meier's design, and an Edward Fields rug based on a sketch Le Corbusier created in 1956 for a Tokyo theater.

It's a notion explored earlier by the modern masters. "In my generation, everyone was influenced by Aalto and Wright and Corbusier," Meier says. "[The Douglas House] has a separation of skin and structure, and uses the rooftop as an entranceway, and those things are all Corbusier. I think our work on the Douglas House relates back to modernism—it's not isolated, but it is part of the continuum. Our work is not created in a vacuum."

"In the 1960s and 1970s, to almost everyone at Princeton and Cornell [Meier's alma mater], Le Corbusier was almost the Apostle Paul," says North Carolina–based architect Frank Harmon, who worked in Meier's office at the time the Douglas House was constructed. Tod Williams, who was Meier's project architect for Douglas, agrees: "Richard saw himself as interpreting Le Corbusier. He was making his own mark by looking back at Le Corbusier's work."

"It's about the way you walk in and what you see in a cinematic way," says architect Henry Smith-Miller, a former Meier employee. "At one moment, it puts you out into the lake, cantilevered out via this great leap of faith. I think because of this that Douglas is probably Richard Meier's best house."

But when its newest owners visited it in 2007, they hardly shared Smith-Miller's impression. "It was obvious that the property had been on the market for years," McCarthy says. "There were dead bugs, a musty smell, a collapsing ceiling in the kitchen, fogged glass, and a sagging bridge. The steel windows were rusted; the floors had water damage and some buckling." But the couple was undeterred.

Once they'd bought it, they called Meier's office in New York. The architect suggested that if they intended to modify the building they might consider hiring his firm. "But he said if we were going to restore it, we'd be better off using local engineers," says McCarthy, who did a bit of both by assembling a team to move forward while at the same time striking up an informal relationship with then Meier employee and Michigan native Michael Trudeau.

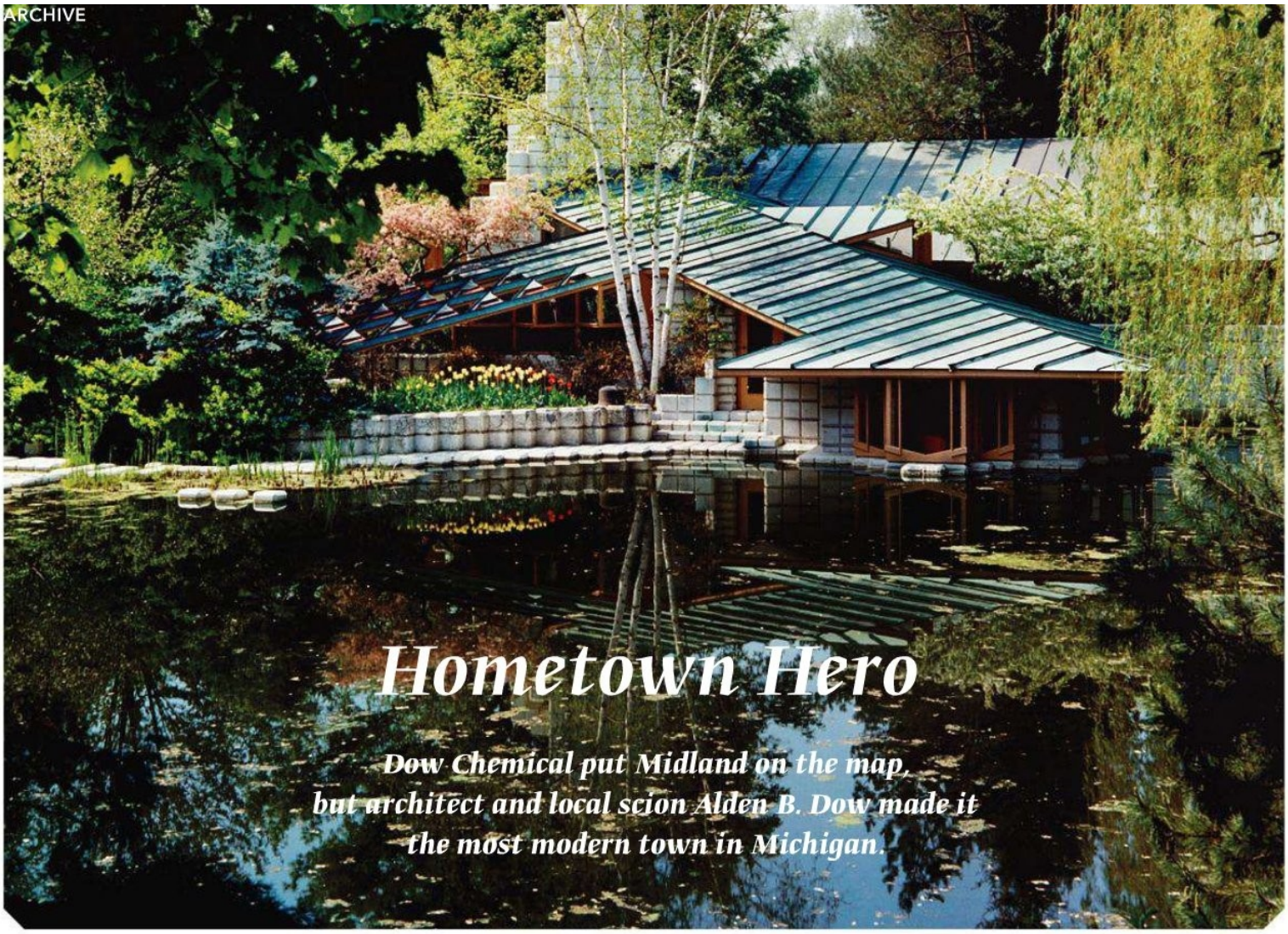
If the couple had questions, they'd call Trudeau, who'd get answers from Meier. "They're impeccably cognizant of keeping the original design," Trudeau

says. This went on for four years. The team removed the original steel awning windows, sandblasted and powder-coated each one, then reinstalled them with thermal glass and hardware from the original supplier. They replaced and painted the redwood siding its original "Meier White," then added a steel backbone to the bridge. HVAC systems were replaced with energy-efficient equipment. They even reupholstered a Meier-designed sofa for the living room.

With the renovation now mostly complete, the couple has reached out to state and national preservation organizations about the home's future. "We had no idea what we were getting into—but this is a keeper," McCarthy says. "Our role is to restore it and maintain it for America."

Forty years after its creation, the Douglas House has returned to its original intent—an architectural experience that moves the visitor through an exploration of inside and outside spaces. "The same is true in the Farnsworth House and Fallingwater," says Meier. "The idea was there from the beginning—it's about the making of space and how to articulate it."

The Douglas House is a clear nod to Les Terrasses, a 1928 residence created by Le Corbusier in Garches, France. Shared elements include curved walls, spatial ambiguities, and the series of ladders and cantilevered staircases that join the levels and encourage a cascading architectural promenade (opposite). The outdoor furniture is from Richard Schultz.



# Hometown Hero

***Dow Chemical put Midland on the map, but architect and local scion Alden B. Dow made it the most modern town in Michigan.***

**If the great Wrightian strain of Ameri-**can modernism is about stitching a structure seamlessly into the landscape, Alden B. Dow is its most committed tailor, an architect who ardently took his small, Midwestern hometown as his cloth and thread.

An heir of the Dow Chemical fortune and a pupil at Taliesin, Dow (1904–1983) lived most of his 79 years in Midland, Michigan. Over the course of a career that spanned five decades, he completed over 100 buildings there.

The architect designed churches, fire stations, Dow Chemical buildings, and scores of houses, perhaps making Midland America's most architecturally unique small town. With one foot firmly planted in mid-century design and the other in the materials lab—having Dow Chemical's considerable R & D team available for questioning does wonders when devising new building blocks—the architect ably jagged from tony homes for corporate brass to small, modular houses to the local elementary school.

Dow's reputation and reach, however, were broad. An international architecture prize in 1937; coverage in *Time* magazine in 1949; and the designing of the low-cost, quickly built city of Lake Jackson, Texas, in 1943 drew considerable attention to the great modernist of central Michigan.

His real love was Midland, however. Architecture was the medium through which Dow helped express what it meant to be an American in the middle of the 20th century. But perhaps even more telling of this fortunate son's everyman values, his scores of designs in Midland feel like one continuous act of civic pride.

Photos by Preston Sweets (portrait), courtesy Alden B. Dow Archives (Studio)

**Story by Aaron Britt**

Alden B. Dow's 1933 home and studio in Midland, Michigan (top), remains his chef d'oeuvre.

An eminent family man, Dow and his wife Vada (bottom) repose at home in this photo from the 1930s.

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# *Home and Studio*

Dow's masterpiece is undoubtedly his home and studio in Midland. Designed in 1933 to be built in stages, the sprawling manse seems to rise out of a pond, its green copper roof and bright-white, geometric form seemingly birthed by the landscape. It's a nearly perfect evocation of a guiding Dow dictum, "Gardens never end, and buildings never begin."

Dow's studio is a compelling mix of the whimsical and the rigid. The drafting studio is all warm wood and crisp angles; Dow's office is softer, more colorful, and in a gesture you'd never expect from Wright, located a few steps below his employees.

As for the family spaces, a sense of play abounds. One of Dow's beloved model trains runs on a circular track overhead in a sitting room; the downstairs bursts with color and holds a small theater; and the main living and dining rooms are vibrant, open rooms with ample space to display the treasures of the family's travels.

The home is an object lesson in Alden B. Dow as innovator. In 1938, Dow patented one of his preferred building materials, the Unit Block, and used it to great expressive effect. Comprised of cinder ash residue from the coal furnaces of Dow Chemical, these rhomboid cinder blocks give the home its earthbound, horizontal gravity, while simultaneously shooting up in playful spires and chimneys.

Most dazzling in the studio, a canny balance of modernist form and Dovian wit, is the submarine room. Built eighteen inches below pond level, it has a bright-pink ceiling, and the water just outside the windows refracts dancing light onto the white walls.

Photos by Balthazar Korab

Dow's office (bottom left) is inviting, complex, and joyous. The drafting room (bottom right) is more austere, though well lit and full of impressive joinery. A screened-in porch (top) overlooks the pond and sports furniture by both Harry Bertoia and Dow himself.

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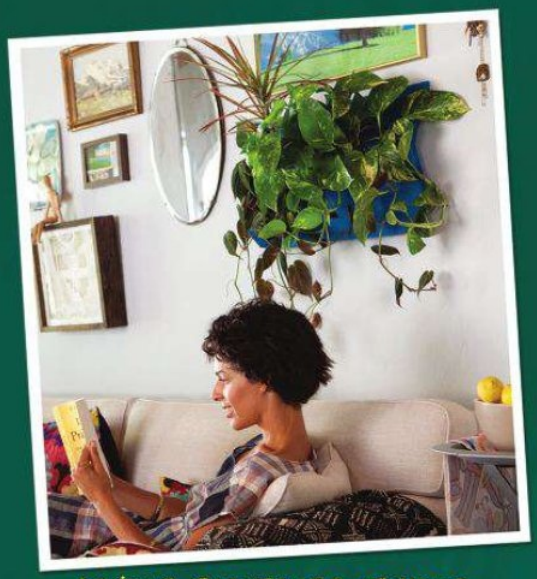
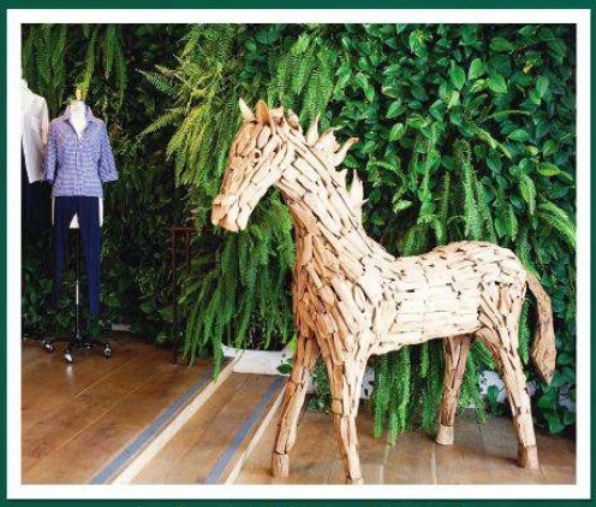


LIVING PAINTINGS AT HOME...



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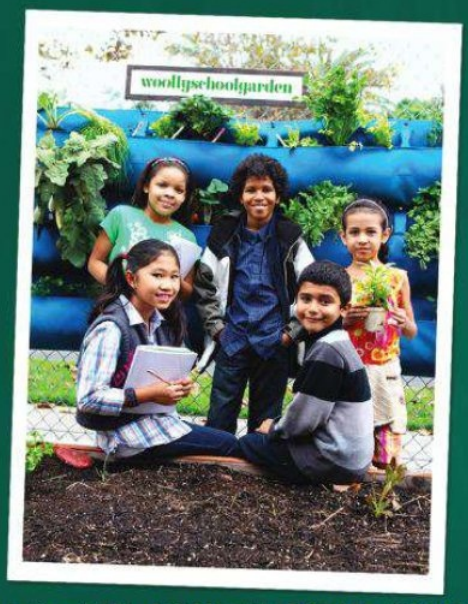


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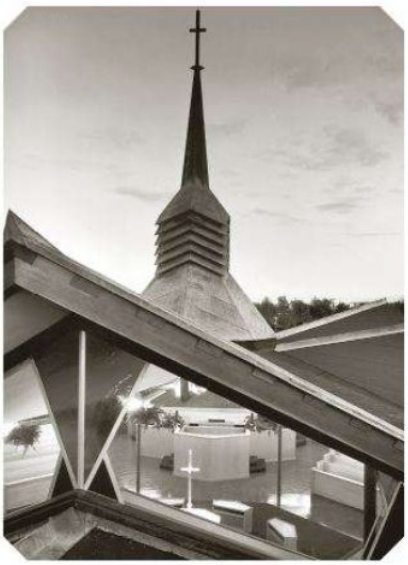
# Midland Modern

### Whitman House

Shortly after his time at Taliesin, Dow came to national acclaim with his 1934 Whitman House for a former mayor of Midland. A fine example of Dow's Unit Block construction, the house and the Dow Studio won the Grand Prix in residential design at the 1937 International Exposition of Art and Technology in Modern Life in Paris. The other architecture winners? The Empire State Building and Rockefeller Center.



### St. John's Lutheran Church

A deeply spiritual man, Dow was well suited to design sacred architecture. His 1953 St. John's Lutheran Church places the altar at the center of the building with the pews, social spaces, and even the octagonal arrangement of the peaked skylights radiating out like a Lutheran rose.

### Dow Test House (Carras House)

The Unit Block was only the beginning of Dow's material innovation. For the 1961 Dow Test House—a design laboratory of a kind—the architect used a prefabricated panel made of sandwiched plywood and Styrofoam as the primary building system. The house was also used to test several Dow products, including plastic clerestory windows and a failed concrete additive called Sarabond. Eventually Dow's daughter Barbara and her husband Peter Carras moved in.

### Lower Pond Bridge at Dow Gardens

Located near where the Dow Home and Studio abuts the Dow Gardens (the massive public gardens the Dow family gave to the citizens of Midland) the dramatic red geometry of the 1974 Lower Pond Bridge shows how his travels in Japan exerted a lifelong influence on Dow's work.

Photos by Hedrich Blessing (Carras House), Glen Calvin Moon (Bridge), courtesy of Alden B. Dow Archives (Whitman, St. John's)

@ To see more of Alden B. Dow's work, visit dwell.com/alden-b-dow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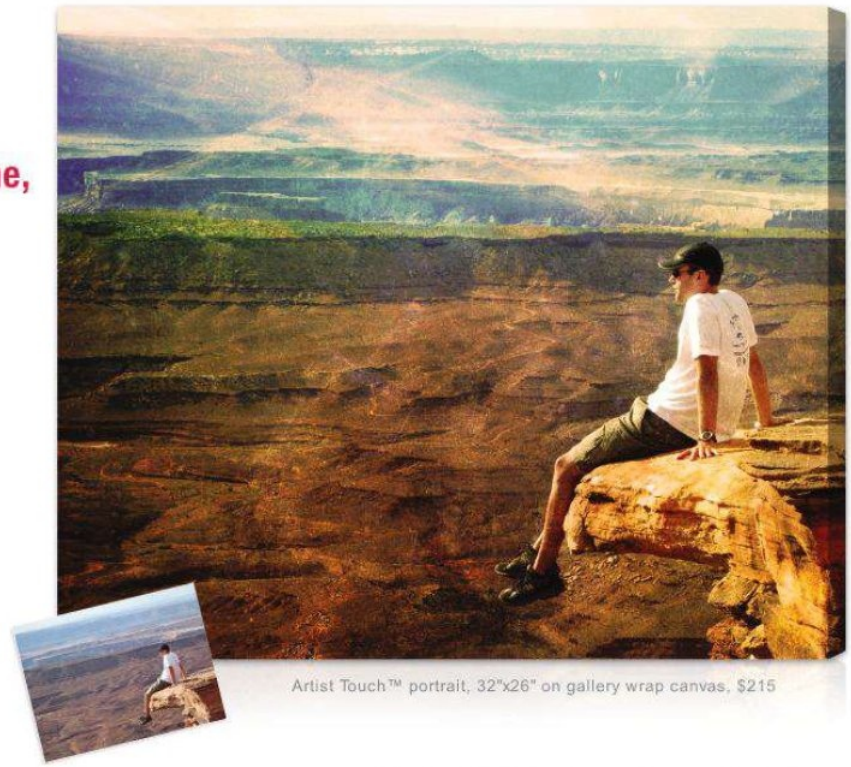

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# The Seekers

**Thanks to the Vintage Bazaar, a pop-up market started by locals Libby Alexander and Katherine Raz, the Windy City is brimming with prime design finds.**


In an age when finding the George Nelson Pretzel chair you've been pining after requires little more than a few directed clicks online, the art of antiquing—pawing through estate sales, garage sales, and thrift stores for that perfect diamond in the rough—has lost some of its luster. Chicagoans Katherine Raz and Libby Alexander established the Vintage Bazaar (TVB) in late 2009, and the pop-up flea market is a place where like-minded design aficionados can go to find chic and affordable decor in the flesh. The pair, who share a passion for well-preserved classics, have hosted TVB events in theaters, ballrooms, and storefronts around Chicago. They recently set up shop in a warehouse in the Pilsen neighborhood, where over 50 vendors came together to delight in the social thrill of the chase.

**Story by Jordan Kushins**
**Photos by David Robert Elliott**

Attending to on-location particulars keeps Katherine Raz (right) and Libby Alexander plenty busy, but Raz was able to man her own booth at the most recent bazaar.

@ For more finds from the Vintage Bazaar, visit dwell.com/magazine

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**How did you meet?**

Katherine Raz: I put a call out on my blog [backgarage.com] asking people to pony up their places for online home tours that highlighted decorating on the cheap. Libby got in touch with me, so I went over to her apartment and we immediately hit it off.

**Why curate a live event?**

KR: We had both just been to the [nationwide DIY marketplace] Renegade Craft Fair and thought there should be a flea market in Chicago with that same young, hip spirit but with vintage goods.

Libby Alexander: The live events are a way to create camaraderie and build community, because they're not just for shopping—we have a DJ, great food, and beer. People get together, buy things, and make friends.

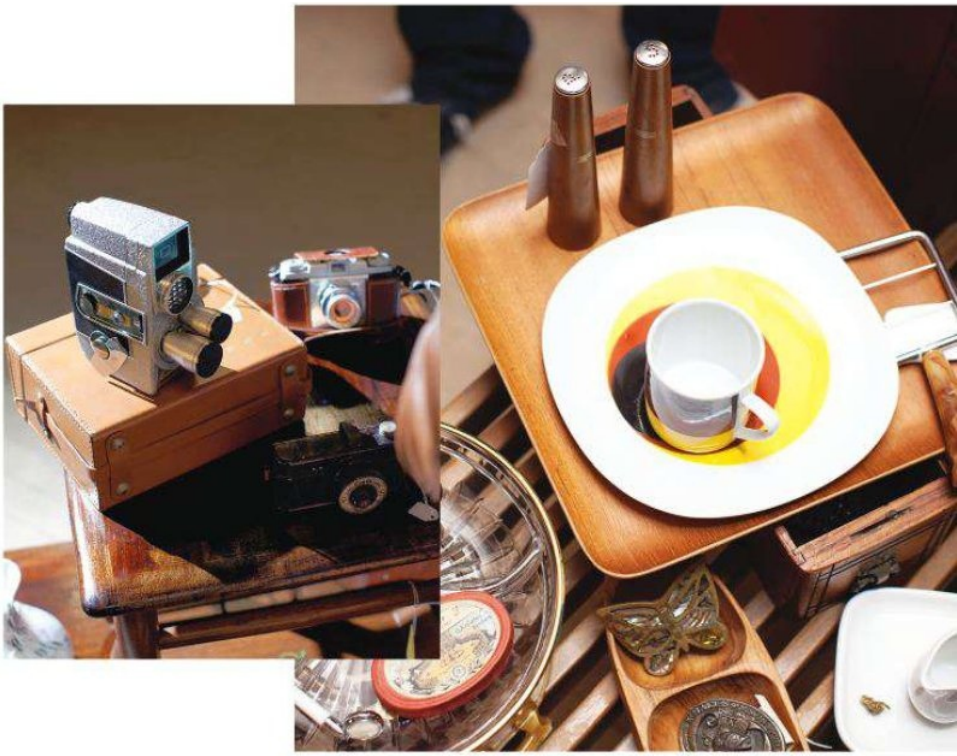
**What makes TVB unique?**

KR: We're trying to redefine the antique market for a new audience, and because of that we like to keep prices affordable, though generally there's a mix of high- and low-end items. People don't come to examine items with a monocle and buy rare pieces. It's not untouchable design.

## Go Find It!

**The Vintage Bazaar**
**thevintagebazaar.com**

**Next event:** Storefront pop-ups planned for the holidays (check website for latest event news)
**Specialty:** Vintage oddments, wearables, decor, and furniture
**Top Sellers:** Danish modern serving trays; statement jewelry; chairs
**Best Deals:** Vintage bar cart for $40; sheepskin throws for $55
**Coolest Find:** Albini ottoman; windup "tweeting" taxidermy bird in a cage; vintage belt massager



**Who is your ideal vendor?**

KR: We're looking for people who have a strong eye and their own aesthetic. When vendors do a good job at curating, their personality really comes across in what they show.

**What kinds of products are offered at TVB?**

KR: We've got everything from mid-century pieces to retro clothing with a modern vibe to kitschy oil paintings.

LA: Our more old-school vendors all have their own collectibles, and typically they're small and a little more niche: Pyrex pieces, glass items, books.

**You both have experience buying and selling. Is it ever tough to part with a great find?**

LA: I went to an estate sale in my neighborhood once and found four Eames shell chairs that I bought for a dollar a piece. I loved them for about a year, then sold them on Craigslist for $85 each. And I've had that moment a million different times, but eventually you get over it.

**As a dealer, have you ever pursued any misguided trends?**

KR: For a while, I was trying to bring back that whole curved corners, mauve, dusty rose, and teal motif. People are wearing clothes from the 1980s and '90s now and I thought I was going to jump in front of that decor wave. In the end, I had to sell everything at a garage sale.

**What's your own home like?**

KR: My place, like a lot of dealers', is in constant chaos. There's always an influx and outflux of great furniture. Everyone thinks you live in a dream house but it basically looks like you live in someone's garage.

**What's next for TVB?**

LA: Our plan is to do four shows a year in Chicago, and expand the TVB website to be more of a resource with vendor home pages, a Luxe on a Budget section, shopper profiles, home and office tours, and video tutorials teaching the basics about different products, from Cathrineholm to Knoll Tulip tables.

KR: Right now, we like creating opportunities for vendors to make money, for people to furnish their homes without spending a lot, and for different areas of the city to have an economic burst where maybe there wasn't one before. We don't really have a plot for world domination.

The Vintage Bazaar captures the ephemeral appeal—and inherent thrill—of traditional flea markets. Danish modern items are still predictably popular, but vendors don't discriminate: A painting of Richard Nixon, a series of classic cameras, still-pristine tableware, and yellowing newspapers have been on offer as well.

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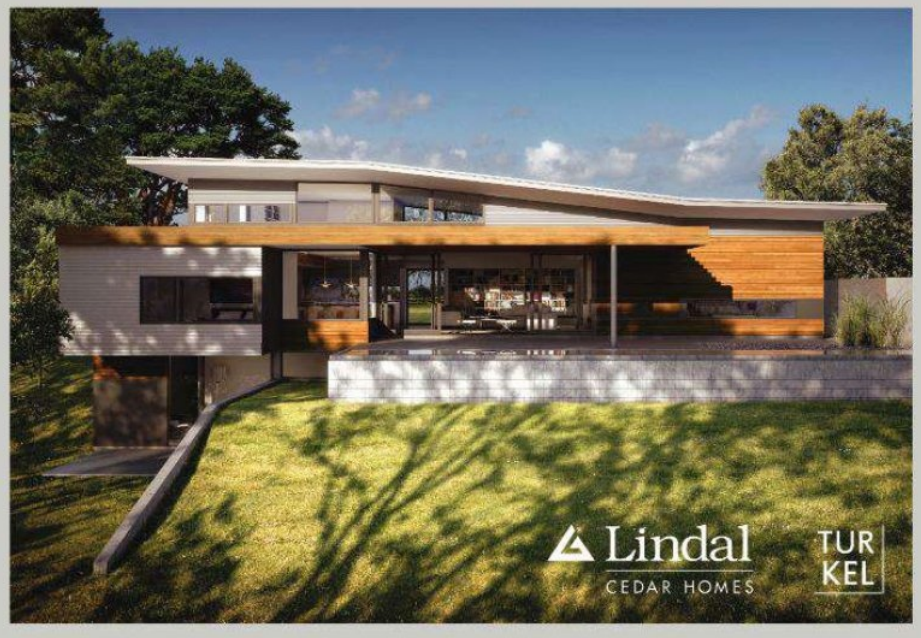
The warmth and livability of a modern Turkel Design Lindal home comes from clean, uncluttered lines and the inspired use of natural materials.



# An Introduction to Building Codes

**Fuss all you like about sprinklers and guardrails, we need building codes. Here's how to get your architect to play along.**

**Story by Dan Maginn**
**Illustrations by Andy Rementer**


**Stuff happens to buildings. Fires burn** them down, storms knock them over, quakes shake them up. As occupants, we add to the chaos with our own bumbling actions: We tumble down the stairs while texting; we zap ourselves while fishing a jammed Pop-Tart out of the toaster; we topple over the balcony while trying to escape a wayward bee. Danger surrounds us like the maniacal vuvuzela cloud that surrounds a World Cup match, and there's no way around it. Building codes don't guarantee our protection from tragedy, but when crafted with care and foresight they can at least give us a fighting chance.

Unfortunately, progress in the development of building codes is typically made in response to some major catastrophe. After the London fire of 1212, a law was enacted that made it illegal to construct thatched roofs or wood chimneys within the city limits. After the Great Fire of London of 1666 (in which nearly 15,000 buildings were lost), further provisions on materials and minimum distances between buildings were codified. In the United States, public outcry in response to the 1911 Triangle Shirtwaist Factory fire in New York resulted in the development of modern fire codes and eventually led to the development of the NFPA 101—the Life Safety Code that, in its amended form, is still in use today.

As homebuilders and homeowners are fully aware, proactive protection comes at a high price. Although modern building codes attempt to balance safety and cost as much as possible, the metaphorical seat belts and air bags have driven the cost of the ol' minivan up quite a bit. Updated every three years, the International Residential Code (IRC) illustrates this. It documents the spirited conversation among safety advocates, developers, architects, and insurance companies, among other voices. And at the pivot point of the safety-money teetertotter is the ever-shifting specter of Risk. Son of Danger, Father of Fault—he never goes away.

Which brings us to a relatively new Risk-centric skirmish documented in the 2006 IRC requiring all new single-family houses to be outfitted with fire sprinklers. When introduced, this provision had an effect on the industry similar to Bob Dylan's first power chord at the 1965 Newport Folk Festival. The Yes Sprinkler side, which includes insurance firms and safety advocates, celebrated and drank champagne (though not too much), chanting, "It's about time." The No Sprinkler side, comprised of residential contractors and developers, booed and scooped

## FUN FACT 1:

**The adoption of sustainable building codes, like the California Green Building Standards Code, is likely to increase in the future. These codes describe more aggressive standards than typical building codes as regards energy efficiency, water conservation, indoor environmental quality, and other green topics.**

## FUN FACT 2:

**At nearly 4,000 years old, the *Code of Hammurabi* contains the oldest building regulations on record. It is similar to modern building codes, except that modern inspectors no longer get to mete out deathblows with an ox whip to violators.**

dog poo into flingable brown paper bags. We architects are stuck in the middle. On one hand, because we are familiar with the catastrophic effects of fire, we applaud the sprinkler measure as visionary. On the other, the thought of a juicy commission falling through because additional sprinkler costs busted the budget tends to mute our enthusiasm.

Results of other Risk-centric skirmishes are reflected in the IRC, many of which seem to pick on the modernists disproportionately. As a group (designers and dwellers alike) we seem to be attracted to the siren call of spatial danger more than the average non-modern Joe. We seek pure forms and clean lines and dynamic spaces that speak volumes without necessarily shouting "Safety first!" Guardrail-free stairs with cantilevered open risers? Yes, please. Barrier-free, infinity-edge swimming pool? Bring it on. Handrail extensions and limits on exterior glazing adjacent to property lines? Uh…can we change the subject?

But we can't change the subject, and for good reason. The IRC is just another animal in the great pet shop of design. A big, joyless, slobbering puppy, say. Similar to the other "animals" in the store—construction cost, climate, craftsmanship, and the like—the puppy should be respected and appreciated, not feared. You should enthusiastically embrace the code puppy and give him a snack. You should get to know him and let him get to know you in return. With patience and with guidance from your code-savvy and benevolently mischievous architect, you'll be able to stand tall and befriend this well-meaning beast. He's as scared of you as you are of him.

# Words You Should Know

**Building Code:** A collection of rules that lay out the minimum requirements for structures to safely house humans.

**Building Inspector:** The individual charged by a municipality to check conformance with the construction documents (and the building code) on the jobsite.

**Building Official:** The individual charged by a municipality to enforce and administer the building code. She reviews construction documents and issues building permits. Not to be confused with the building inspector.

**Building Permit:** The document that declares the construction documents meet the requirements of the building code and zoning ordinance, as set by the building official. Unless you're in a rural area that doesn't require a permit, woe unto you if you start building without one.

**Certificate of Occupancy:** What the building permit wants to be when it grows up. The building inspector or building official issues this after you pass the final inspection.

**Construction Documents (CDs):** Drawings and specifications that describe a house's design, prepared with enough detail to document its adherence to the building code.

**Four-Inch Sphere:** The Platonic form referred to in building code chapters dealing with stairs and guardrails. Prohibit passage of this baby head–shaped sphere through your guardrails or else fail your inspection.

**Termite Infestation Probability Map:** A diagram in the IRC that shows where termites have set up camp in the USA.

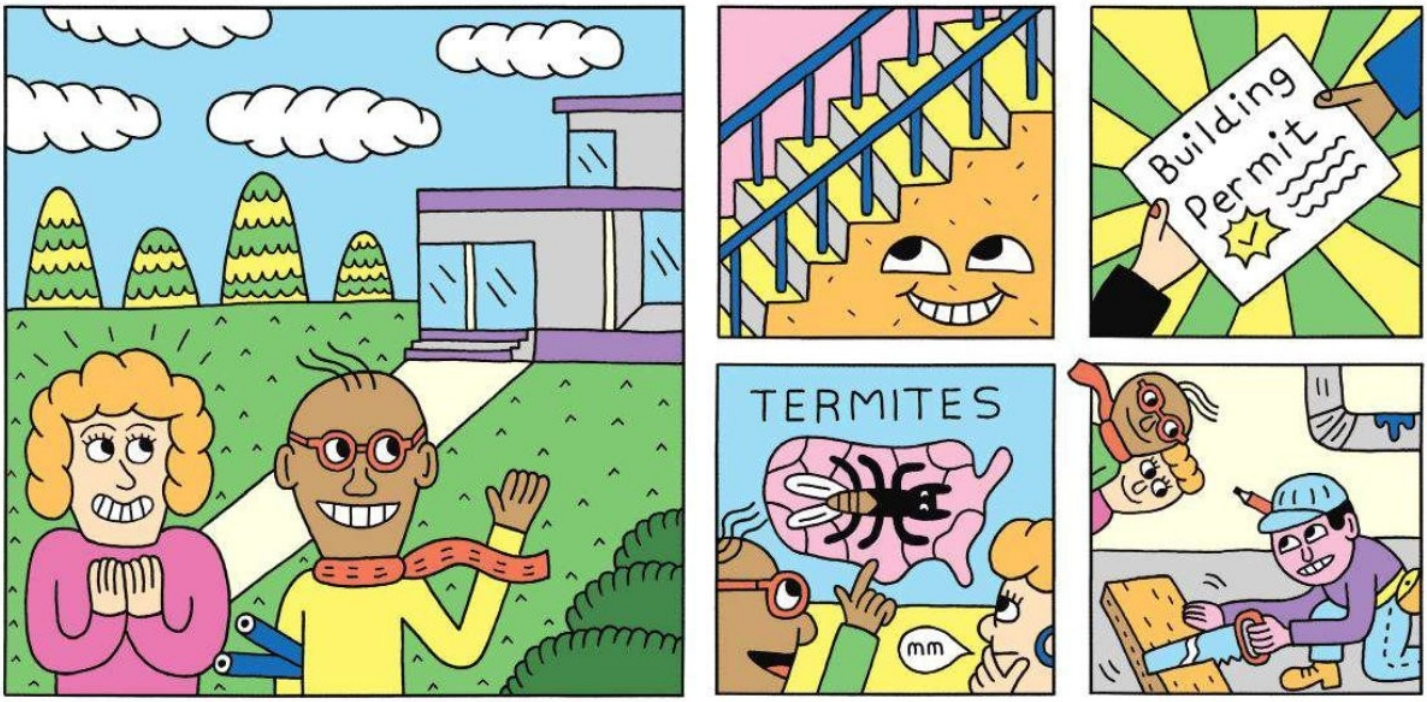
**Zoning Ordinance**: The document, specific to your municipality, that tells you how tall your house can be, how far it has to be set back from the street, and if you can run a business there.

# Up to Code

**How one homeowner chose a savvy architect, made nice with the building code, and moved in without a hitch.**

## FUN FACT 3:

Although there were few building codes in colonial America, Benjamin Franklin took some steps in that direction in 1735, lobbying for minimum safety provisions for fireplaces and surrounding construction. Franklin also founded the first volunteer fire company in Philadelphia in 1736.




**When planning her family's new** house in the Olde Seahorse Farmes subdivision, Penny McWhistle hired a talented architect who was familiar with the residential building code and the zoning ordinance adopted by her city's planning department. She and the architect quickly developed a program to suit her needs. Because the architect had a strong understanding of the site's constraints, he was able to abide by the numerous setback and height restrictions outlined in the zoning ordinance. He developed a full set of construction documents, and after the contractor came back with favorable pricing, he dropped off three sets of the CDs with the city's plan review and permitting department.

After about a week, the building official reviewed the CDs and, finding them to comply with the minimum standards outlined in the building code, she issued a building permit, which the architect picked up, paid for and delivered to the contractor. The contractor had developed a good relationship with the department over the years. He was always well prepared, friendly, and direct in his interactions with them, which they appreciated. In fact, he had even presented them with a handsomely framed enlargement of the Termite Infestation Probability Map one Christmas, which was prominently displayed in their office.

During construction, the contractor called in the building inspector at different stages to review progress. The inspector reviewed the foundation; mechanical, electrical, and plumbing rough-ins; fire-stopping, insulation, and other critical work scopes. Unlike most inspectors, who pride themselves on being helpful and fair, he was a mirthless man who derived satisfaction from finding deficiencies in the houses he inspected. One of the deficiencies he noted on Penny's house came during the final inspection, on an interior stair guardrail. Wielding his shiny chrome measuring tape like a pair of nunchaku, he noted that the gap between the vertical rods that formed the guardrail was four and one-eighth inches, a clear violation of the four-inch-sphere rule. The contractor noted with great sincerity that he would have his right-hand man Kenny fix this egregious violation immediately.

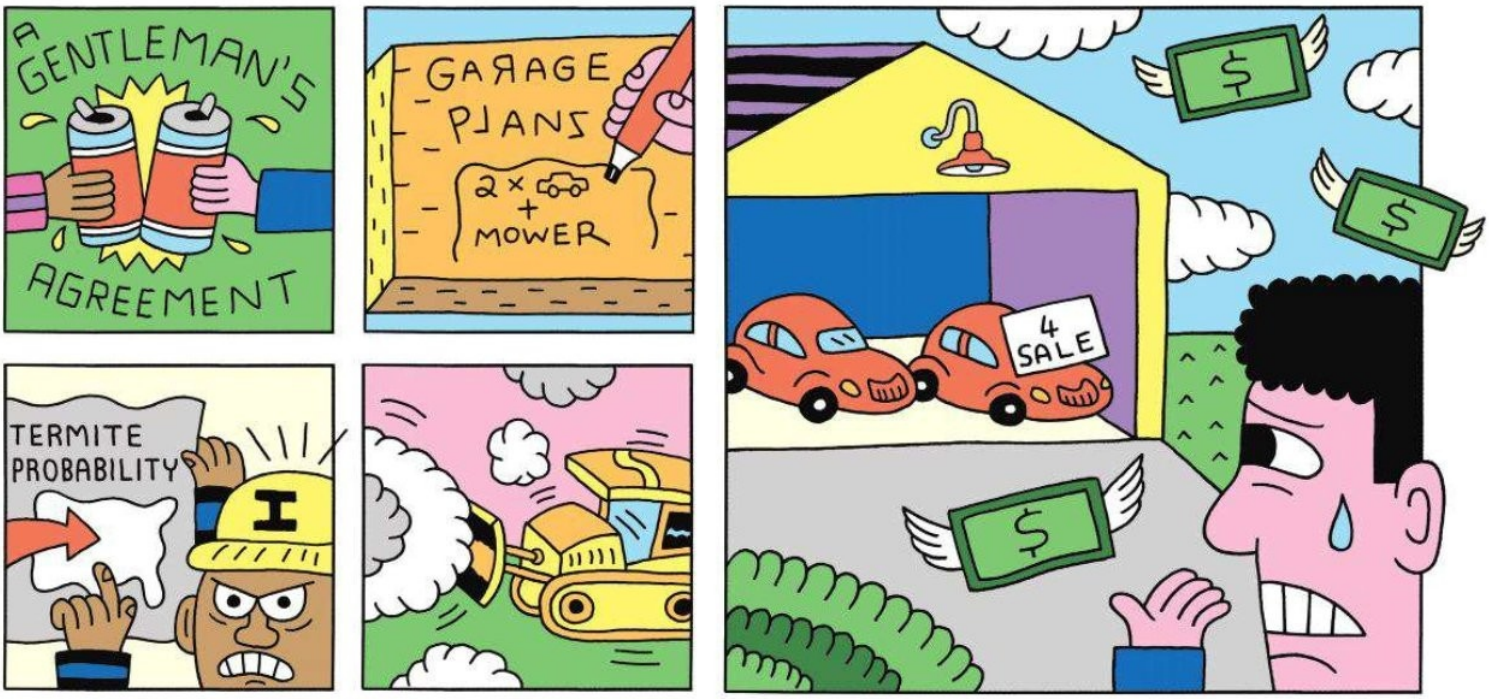
After all the deficiencies were duly corrected, the building inspector dolefully issued a certificate of occupancy. Penny and her family were overjoyed, and they moved into the house later that week.

# Permission Denied

**Muculus Grigsby runs afoul of the permits department, costing him a chunk of change and loads of time.**

## FUN FACT 4:

**The first Uniform Plumbing Code in the United States was developed by the Los Angeles City Plumbing Inspectors Association in 1928. This code dramatically improved the quality of sanitation systems, thus helping reduce the spread of waterborne disease.**




**When planning a detached two-car** garage for the matching PT Cruisers he bought with his lottery winnings, Muculus Grigsby assumed he didn't need a building permit. This assumption was confirmed by his brother-in-law, Kenny, who agreed over a few cold ones to build the garage for "cost plus a dime top-nut," which was Kenny-speak for "construction cost plus ten percent."

A week after their fateful agreement (solidified though a spirited beer bump), Kenny got a $5,000 deposit from Muculus and started digging the grade beam that would define the perimeter of the garage. His construction documents consisted of a series of shakily drawn lines on a piece of plywood, with the words "two cars + mower" written in the middle. The next morning he called in his order for concrete, which he referred to as "hot sauce." Kenny and his ragtag crew did a passable job of forming the grade beam and finishing the slab on grade—the final five minutes of which were observed by a scowling man wearing a "Building Inspector" hat, who seemed to have materialized out of thin air. Pointing at the wet concrete with a rolled-up Termite Infestation Probability Map, the inspector asked to see Kenny's building permit. Kenny looked quizzically at him and replied that no permit was needed for hot sauce. The meeting went south, as did the meeting between Kenny and Muculus later that evening, resulting in Kenny getting the boot.

Because the structure that he wanted was already delayed, Muculus approached a contractor who specialized in garages. Strangely, he was also named Kenny, and Muculus took to calling him "Other Kenny" to avoid confusion. Over a couple of weeks, Other Kenny developed the proper construction documents, which showed the proposed garage in relation to Muculus's property lines and house. He met with the building official, who issued a building permit after confirming that the garage adhered to the requirements of both the building code and the zoning ordinance.

The foundation built by the original Kenny had to be replaced and the site regraded, which set Muculus back $5,000 on top of the cost of the garage. Other Kenny worked quickly, called in the building inspector at all the proper times, and passed the final inspection a month after he broke ground. That night, certificate of occupancy in hand (but $5,000 poorer than planned), Muculus backed his one PT Cruiser into the garage, having had to sell the other to pay for the garage.

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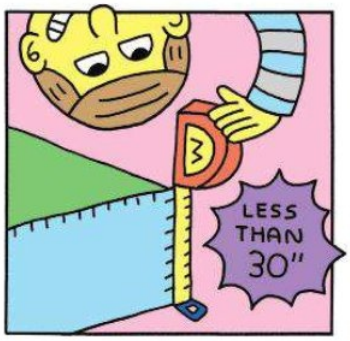
# Modern Problems

**Love superclean design but fear the building inspector? Here's our guide to skirting those modernist missteps.**

**After years of drooling over photos of guardrail-free, precipitously cantilevered Chilean beach houses, you have decided to take the plunge and live the dream yourself. But before you fall in love with a pristine design filled with adrenaline-inducing features, you might want to engage your reality sensors and proactively disarm some of the code landmines that have been lovingly placed by your building official.**




### Don't Trust Anything over 30

The IRC requires a guardrail for any occupied space adjacent to a vertical drop of 30 inches or more. Aside from designing a sexy guardrail system (which is certainly a possibility if your architect is up to the task), there are a couple of ways to maintain some spatial drama. Place the landing of a switchback staircase as the "fourth step"—which works out handily to between 24 and 28 inches. You'll still need handrails for these first few steps and the landing, but you won't need a guardrail. You can perform a similar trick on exterior spaces, too—with some creative sitework and landscaping around patio or terrace, you can potentially build up grade to within 30 inches of its surface and nix the need for a guardrail altogether.


### Heed the Sphere

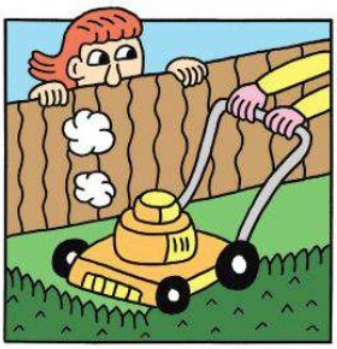
A typical baby is made of two parts: a cantaloupe-size head and an oddly strong body that powers the head into various objects. If the baby head is powered into a hole slightly bigger than the head, then the body can't easily back it out again. These head-size, IRC-violating holes (symbolized by the four-inch sphere) tend to show up on staircases and terraces—places where architects try to emphasize the dramatic experiential quality of vertical space. What to do? Consider using a sheet material for your guardrail panels that allows light in but keeps baby heads out. The last couple years have seen an explosion of perforated metal and translucent resin-based options.

### Visualize the Yard Mullet

On the one hand, you see the Prairie Dropseed grass in your front yard as a testament to your appreciation of natural ecosystems. On the other, your neighbor (and possibly your zoning ordinance or neighborhood association bylaws) sees it as a middle-finger-style manifestation of your radical eco-agenda. Preemptively mute your neighbor and confound the bylaws by mowing a tidy two-foot stripe around the perimeter of your property every few weeks.

### Embrace the Energy Code

To some old-school modernists, if the purity of a design meant an expanse of glass on the west side of the house, so be it. Luckily, where common sense and four-figure utility bills have failed to stop the madness, energy codes adopted by many municipalities have succeeded. Any good designer will embrace the site he is given by his client and will fine-tune different building systems (roof, walls, HVAC, etc.) to respond to different solar orientations. Maximum glass was always a bit of a modern cliché—and now it can stop you from getting a building permit.



## FUN FACT 5:

**Per the International Residential Code, the minimum size of a "habitable room" (aside from a kitchen) is seven feet in any horizontal direction and not smaller than 70 square feet.**

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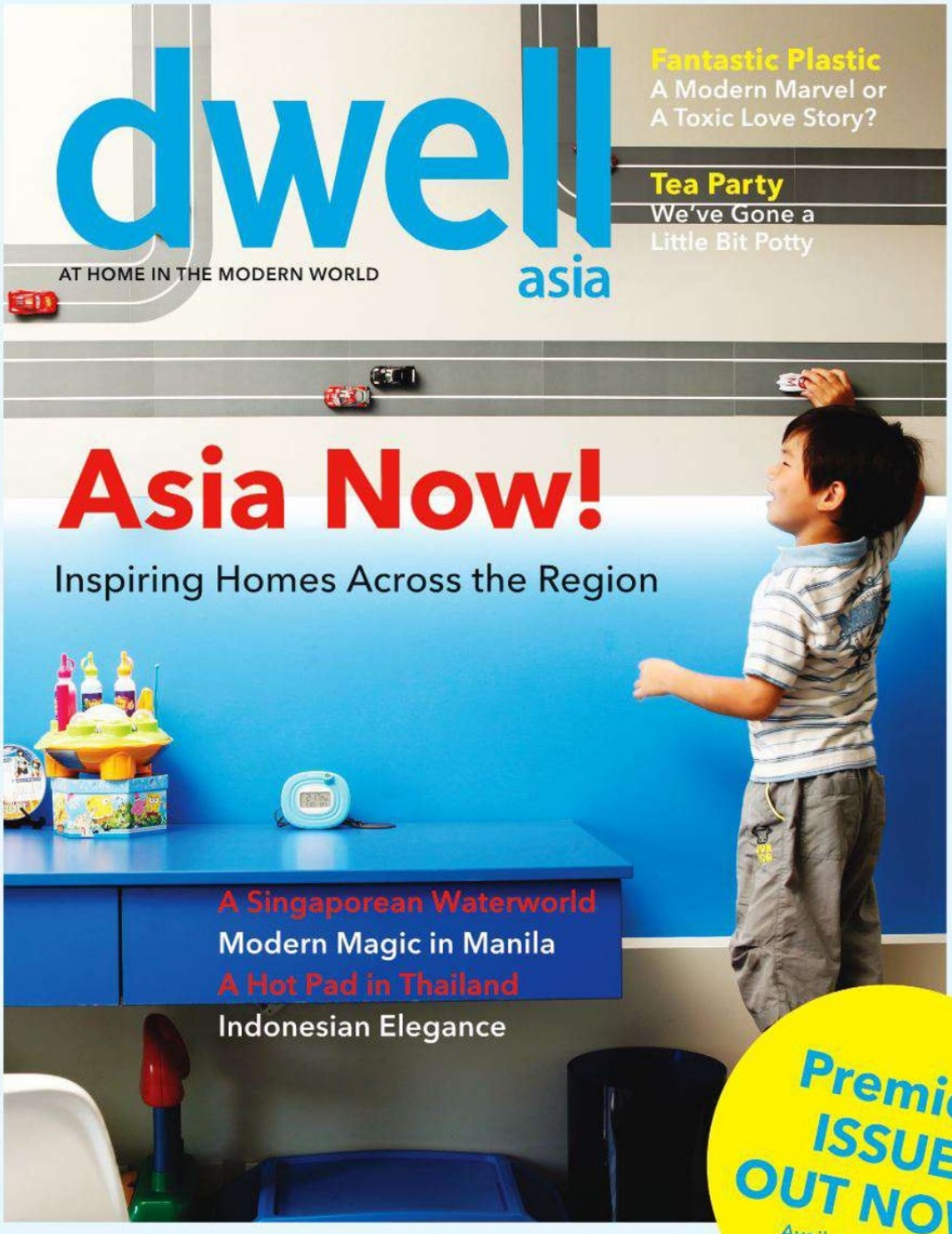


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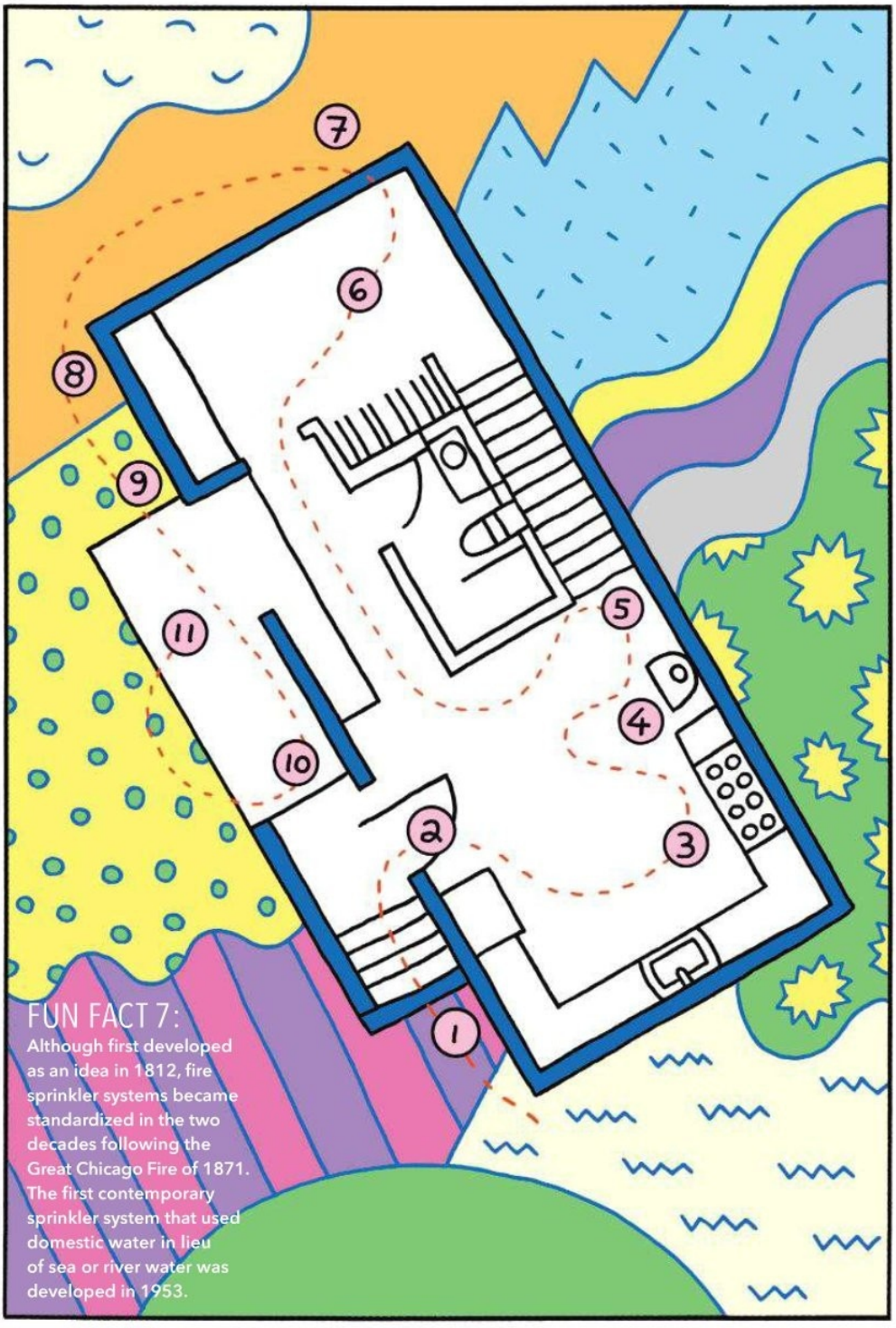
# Moving Violations

## Can you spot the 11 infractions in this modern house?

### FUN FACT: 6

The first automatic electric fire alarm was invented by Francis Robbins Upton and Fernando J. Dibble in 1890. Upton was an associate of Thomas Edison, and there's evidence that Edison worked on the device.




### FUN FACT 7:

Although first developed as an idea in 1812, fire sprinkler systems became standardized in the two decades following the Great Chicago Fire of 1871. The first contemporary sprinkler system that used domestic water in lieu of sea or river water was developed in 1953.

**Years of bloodhound-like neighborhood exploring on the mean streets of Scottsdale, Arizona, have served Jeffy well in his new career as a junior building inspector. Check out the IRC violations he sniffed out on a visit to this prototypical modern home.**

**1.** The ironic 1970s princess touch-tone phone buttons serving as house numbers can't be seen from the street.

**2.** The off-center pivot front door doesn't meet the minimum requirements for egress. It needs to be side-hinged and at least 32 inches wide.

**3.** The eight-burner restaurant-grade superwoktop requires a restaurant-grade superrange hood.

**4.** The Danish woodstove was installed too close to surrounding combustible construction, thereby voiding its (IRC-required) UL listing.

**5.** The space between the imported Spanish glass stair treads allows a four-inch imported Spanish glass sphere to pass through.

**6.** The Tokyo-hotel-style sleep capsule is too small to be considered a bedroom. A room has to be at least 70 square feet.

**7.** The hyperthin ferropolymer-frame window in the bedroom is too small to be considered an egress window. For ground-level windows, the minimum net clear opening is five square feet.

**8.** The experimental translucent R-11 insulation in the translucent exterior walls does not meet the minimum R-13 requirement for Scottsdale, Arizona (zone 3 on the IRC climate zone map).

**9.** The steel reinforcement put in the reclaimed-cypress concrete foundation was never approved by the building inspector.

**10.** The penguin-feeding platform is cantilevered over the penguin lap pool more than 30 inches, thus requiring a guardrail.

**11.** Commercial animal breeding in a residential area isn't approved of in Scottsdale's zoning ordinance.

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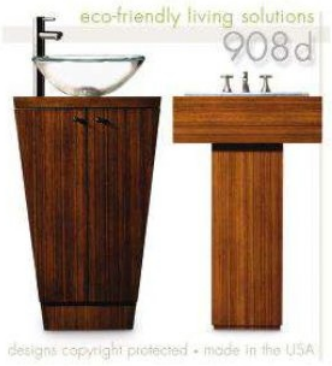


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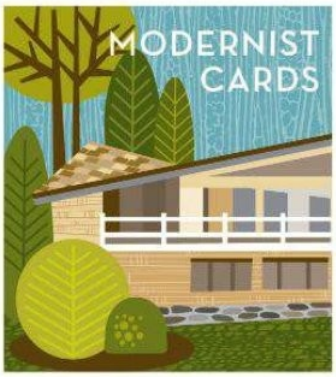


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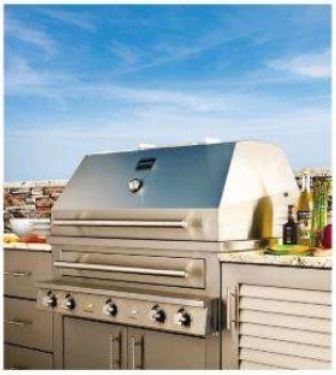

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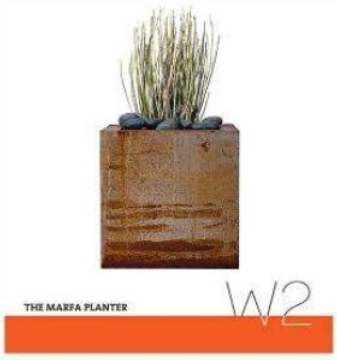


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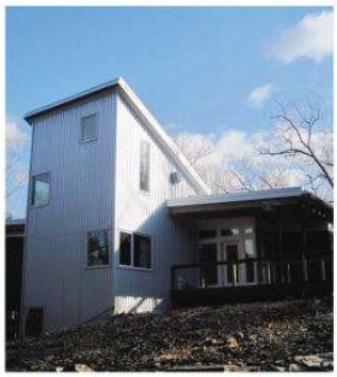

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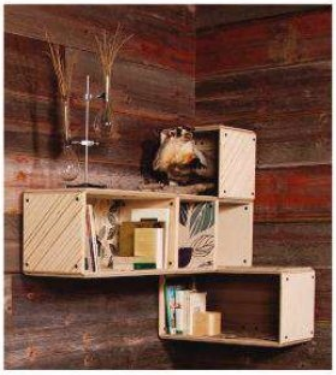

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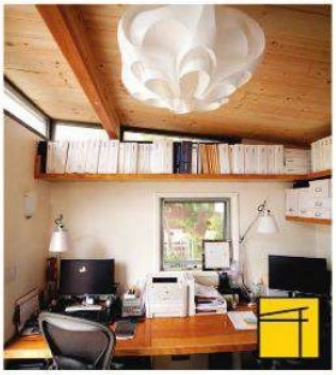

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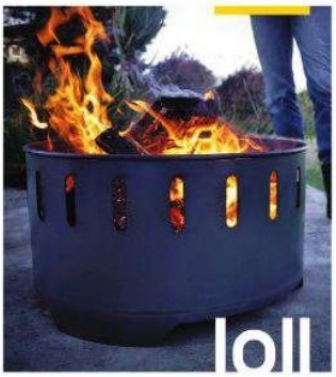


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*Shown: Gray May, Venice, CA.*

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*Shown: Coffee table, sandblasted acrylic, powder-coated aluminum base.*

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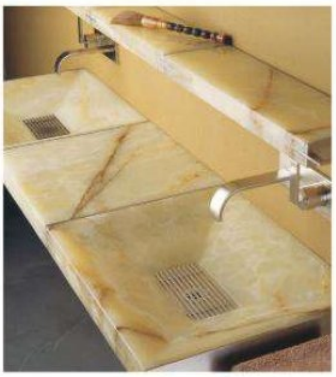

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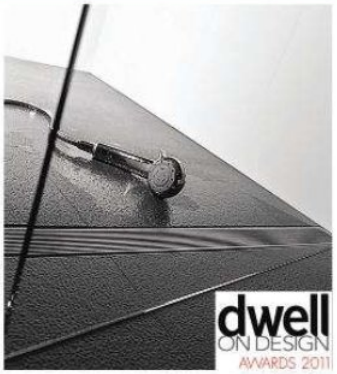


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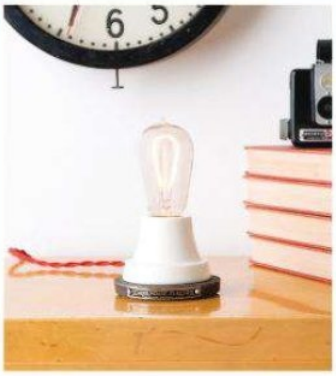

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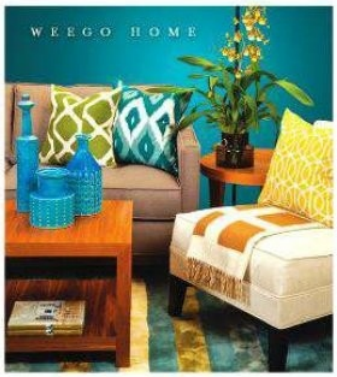


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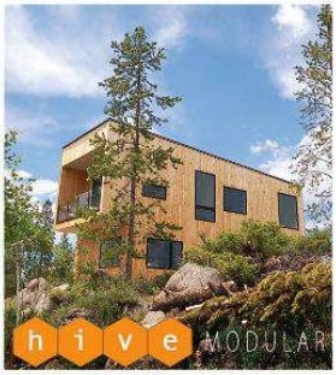


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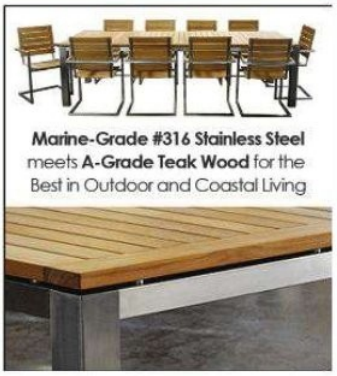


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**Landscaping by Jon Cobb for Green Acres Landscaping**
greenacresusa.com
**Windows and doors by Dynamic and Jeld Wen**
dynamicwindows.com
jeld-wen.com
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**Sofa and coffee-table base by Room & Board**
roomandboard.com
**Fireplace by Rais**
rais.com
**Peacock rug by CB2**
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**Playtable and chair by Lego**
lego.com

## 58 Dwell Reports

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**PaperStone**
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**Squak Mountain Stone by Tiger Mountain Innovations**
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**Kevin Alter, Ernesto Cragnolino, and Tim Whitehill of Alterstudio Architects**
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swbuild.net
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**Alpine bedframe by CB2**
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## 70 Outside

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## 104 Raise High the Roofbeams

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**Pendant lamps by Schoolhouse Electric**
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**Sink and faucet by Vigo**
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**Refrigerator by Fisher Paykel**
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**Range by Jenn-Air**
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**Hood by Zephyr**
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**Bed by Ikea**
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**Bedspread by Urban Outfitters**
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**Outdoor furniture by CB2**
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## 112 A Well-Grafted Home

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**Diamond Lounge chairs by Harry Bertoia for Knoll**
knoll.com
**Gloss floor lamp by Pablo Pardo**
pablodesigns.com
**Norm 03 Steel pendant lamp by Normann Copenhagen**
normann-copenhagen.com
**Family-room sofa by Edward Wormley for Dunbar**
collectdunbar.com
**Nelson platform bench by George Nelson and Eames Molded plywood chair by Charles and Ray Eames for Herman Miller**
hermanmiller.com
**Flight recliner by Jeffrey Bernett for Design Within Reach**
dwr.com
**Cork table by Jasper Morrison for Moooi**
moooi.com
**Range by Wolf**
subzero-wolf.com

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**Richard Meier & Partners**
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**Rug by Edward Fields**
edwardfields.com
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midland-mi.org
**Dow Chemical**
dow.com
**Taliesin**
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**St. John's Lutheran Church and School of Midland, Michigan**
sjlmidland.org

## 130 Design Finder

**The Vintage Bazaar**
thevintagebazaar.com

## 134 Building Codes 101

**National Fire Protection Association Life Safety Code**
nfpa.org
**International Residential Code and Termite Infestation Probability Map**
iccsafe.org
**Uniform Plumbing Code**
iapmo.org
**California Green Building Standards Code**
bsc.ca.gov
**UL**
ul.com
**Scottsdale, Arizona, Building Code**
scottsdaleaz.gov/codes
**PT Cruiser**
chrysler.com

## 156 Finishing Touch

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# Slat Happy

## Budget supplies become modern design gold in this Omaha home.

When is a wall more than a simple way to split up spaces? In Randy Brown's Omaha, Nebraska, home, sculptural transparency reigns over opaque divisions. The architect turned to a local hardware store to purchase a collection of standard two-by-four and one-by-two wood slats; the inexpensive supplies offered an opportunity to truly "play up the contrast between unfinished materials and finished projects," Brown says. He transformed the boards into an installation that separates his youngest son's room from the communal living area. The entire endeavor, which took only "a day or two" to design, was completed in a week with the handy help of two students from his summerlong design-build workshop.

Photo by Assassi

Story by Jordan Kushins

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