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At Home in the Modern World

Editor's Choice: Emerging Talents, Enduring Classics, and Top Trends

Energy 360: The State of Solar Power

Inside Look: Homes in Paris, Copenhagen and England

Furniture Makes It Modern

dwell.com
September 2015

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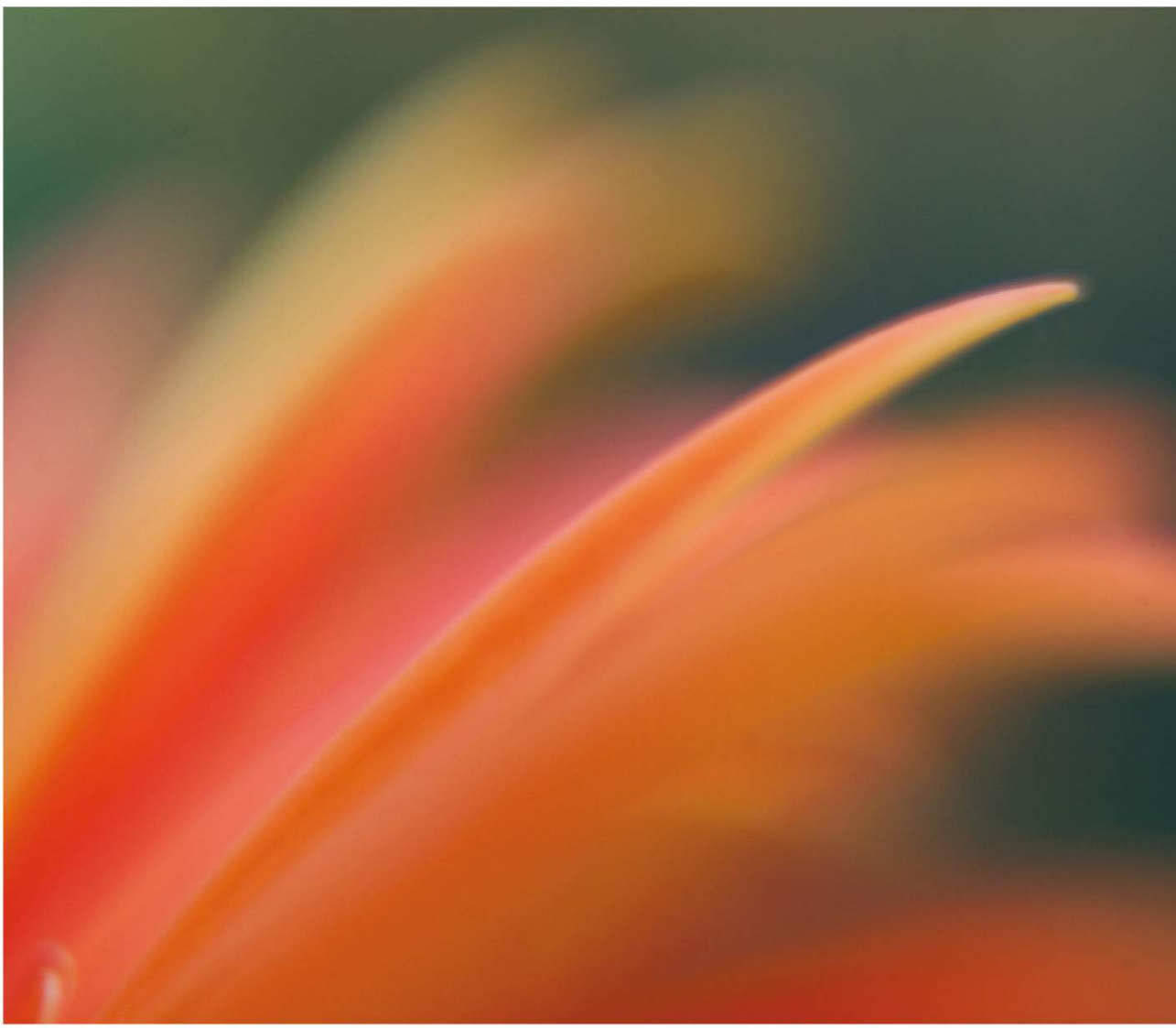

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"With furniture it's fairly basic. You want to sit on things, or you want to eat off things, or put things away. It's not like we're trying to reinvent the wheel." —**Sheridan Coakley, resident and owner of SCP, a modern furniture retailer**

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On the Cover: A symphony in pink and red, this Paris dining room includes a chic Warren Platner dining set, p. 100.
Photo by Henry Bourne

This page: An Alvar Aalto table and chairs provide a place to gather in the dining nook of an English kitchen, p.116.
Photo by Christopher Sturman

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The Rio table (above) was designed by Charlotte Perriand in 1962 for a private house in its namesake city. Cassina's reissue, seen here in natural oak with a white Carrara marble top, is just one of the classic pieces returning to the market this year. Head to page 35 for more.

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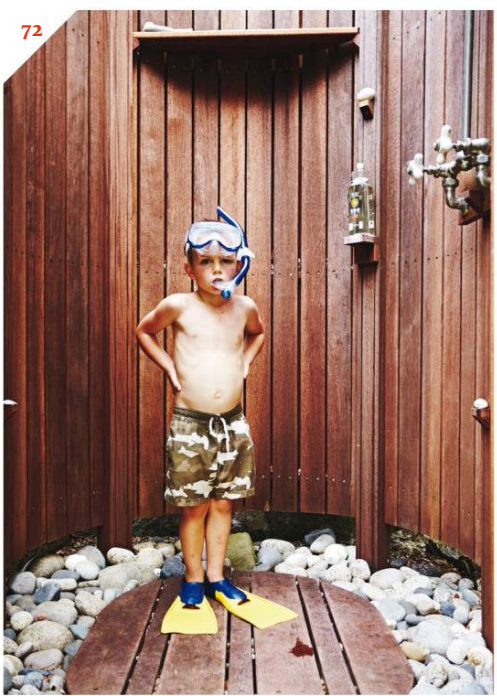

PHOTOS BY CHRISTOPHER CHURCHILL (PRICEWISE), STOKKE (PROFILE)

It's more than just great design
It's a concept

Discover the Adelaide chair. Designed by Henrik Pedersen, it is a chair that entails curves, comfort and character. Curves as inspired by nature and the shape of an acorn. Comfort as a result of the high quality design and materials. Character from an almost endless array of customization options. Here is a truly versatile piece of design – here is the Adelaide chair.

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Furniture Makes It Modern

"Success…seems to consist of an object's ability to transform the atmosphere of surroundings in an unusually powerful and pleasing way while managing not to exclude or overpower the other objects in the room. Though this may be the goal of every project, it's not often the result."
—JASPER MORRISON

The quote above appears in the British designer's recent tome, *A Book of Things*, in reference to the marketplace's affinity for the Glo-ball lighting pieces he created for Flos in 1998. As he gratefully nods to the collection's persistent success over the past 17 years, Morrison acknowledges that he can't pinpoint exactly why it remains a best seller—noting also that if he could, he would like to repeat such a favorable outcome more often.

It's intriguing to use the words of a world-renowned designer—one with decades of experience developing objects for the industry's most notable companies—as a point of discussion about the elusive nature of market success. It's also a proper introduction to this issue's theme, which explores the popularity of certain furnishings alongside the newer forms, reconsidered production processes, and progressive material interpretations emerging on the horizon.

In the front of the book we share conversations and revelations we've captured over the past year, as we attended furniture fairs and design conferences from Milan to New York. We salute exciting explorations by up-and-coming talents, from textile designer Nadia-Anne Ricketts in the UK (page 36) to Istanbul-based ceramicist Tamer Nakişçi (page 54). For a more seasoned view on the business of making, we chat with Erwan Bouroullec, who, with his brother Ronan, is pursuing a new collection in wrought iron (page 38). Michael Young shares his thoughts on how leaps in manufacturing ability, coupled with large brands using their considerable muscle, are making way for more sophisticated work (page 48). The names of design heavyweights, from Achille Castiglioni and Charlotte Perriand to Franco Albini and Patricia Urquiola, are as resonant as ever, thanks to a crop of reissued pieces (page 42). New work from Joseph Guerra, Sina Sohrab, Nicholas Karlovasitis, Sarah Gibson, Nin Truong (and many more) signal promising careers to track (pages 44 and 52).

By pausing for a moment to reflect on the past, we are reminded that true turning points in design can be glossed over in our relentless pursuit of the new. Through two profiles in this issue, we consider the furniture world of the 1970s as glimpsed through the work of Percival Lafer (page 64) and Peter Opsvik (page 80). Certainly it's true that we've seen a resurgence of that decade's influence in a number of pieces introduced in the past few years, but rather than collect today's examples in a trendy, superficial presentation of the era, we prefer to examine how a few furnishings of that time emerged through specialized research in ergonomics, as was the case with Opsvik's ubiquitous classic, the Tripp Trapp high chair, or how flat-packed shipping strategies helped bring Brazilian modernism to a larger American audience, as evidenced through Lafer's creations. Historical context helps highlight the significance of these moments in time, and clarifies for us how truly innovative these moments were, through to the lasting impact that's still discernible today.

The process by which people acquire and use furniture in real life is, of course, our main concern. We salute the act of slow, meaningful collection over time, and mixing resources and tools to customize and realize personal style. This can mean patiently trawling online bazaars to find workable gems under tight budgets, as one Massachusetts family did to realize a 168-square-foot outbuilding (page 72). It can also mean grouping diverse vintage treasures alongside mementos from far-flung locations, as Nicolas Roche did in Paris (page 100). Furniture that works within a bustling family environment appears in Copenhagen, where a designer incorporated her own pieces into a renovated Tudor that she shares with three sons, ages 9 to 14 (page 108). We end with the home of Sheridan Coakley, owner of the London-based modern furniture purveyor SCP (page 116). Coakley found beauty in a sprawling, unloved 1970s bachelor pad in Hampshire and transformed it into a living laboratory for the pieces he carries in his store (including a Jasper Morrison Glo-ball fixture).

"Living is all about making use of what's inside us," said Charlotte Perriand, who believed that the 21st century would be built by those able to capitalize on new technologies while communicating on a global scale. Furniture design may seem like a small conversation in the larger discussion about our evolving culture, economy, and philosophy, but it's a clear, tangible expression of how we live in the modern world.

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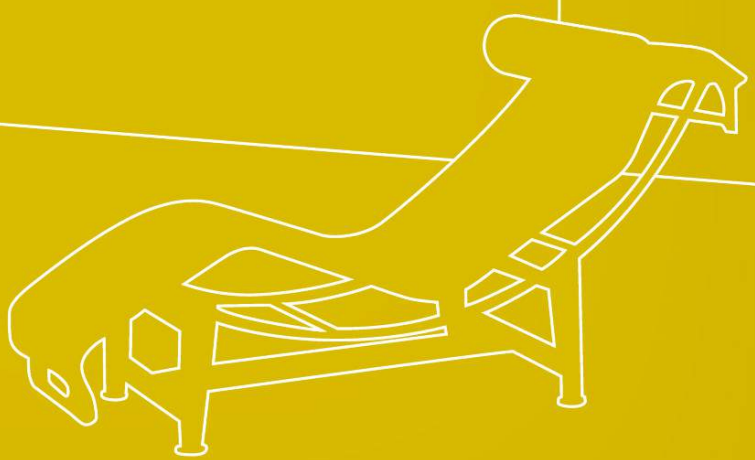

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LETTERS

Two rounds of applause for the May issue. The first one for another series of products made in America (Modern World, May 2015), the second for a piece on the storage of renewable energy (Energy 360, May 2015). William Lamb and Francesco Muzzi explain and illustrate several ways green energy is generated and stored, mostly in the American West. What we might add to their list is the availability of energy in the magma under volcanoes. Deep drilling in Hawaii and in Iceland has reached the magma, and there is active research on harnessing the energy under Iceland. We now know that a massive amount of energy exists under Yellowstone, which produces a super volcano every 600,000 years (we are close enough to that event to think about it). Talk about renewable energy! It would be ironic that Dwell, a modern design magazine, should encourage research that might help solve two problems: the need for renewable energy and the defusing of a catastrophe that could menace human life.

John Canuteson
Liberty, Missouri

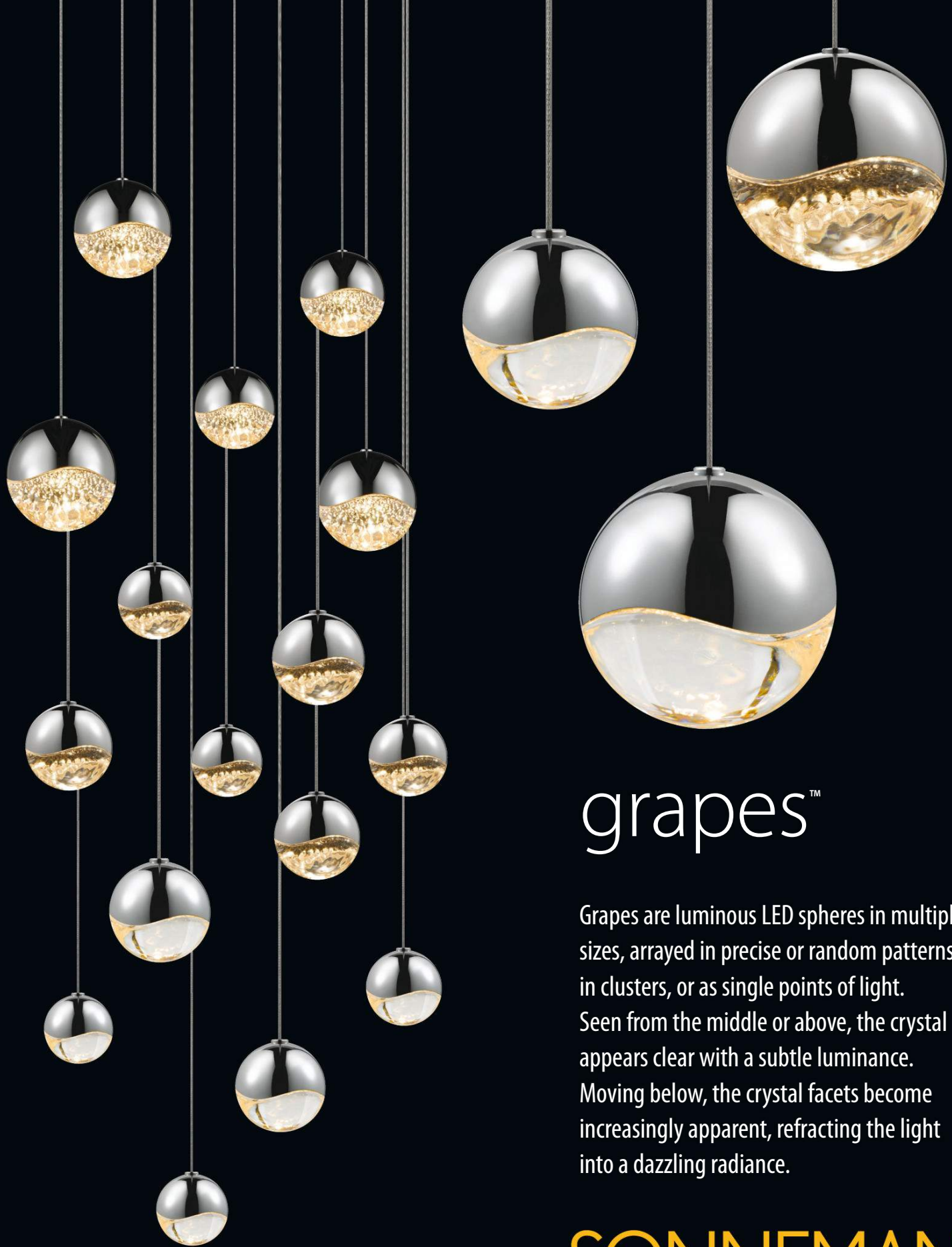
Dwell is a progressive magazine that I have enjoyed reading for some time. But I am disappointed in how William Lamb references the designing of two "dormitory" buildings (above) at Haverford College—colleges and universities that are progressive are not building "dorms" or "dormitories," they are building residence halls and student housing that provide an environment for learning and community (Outside, June 2015).

Ron Butler
Maryland

Editor's Note: *We feel this may just be a matter of semantics. We identified the buildings as Kim and Tritton Residence Halls as the project name and in the story text, but used "dormitory" as a generic (less jargony?) term elsewhere.*

Having worked in a group home in the USA years ago, it was so nice to see the care given to create a homelike and attractive environment in Paris (right), for children who are often viewed as less than, often through no fault of their own (Nice Modernist, June 2015).

Elizabeth Driscoll
Posted to Facebook >



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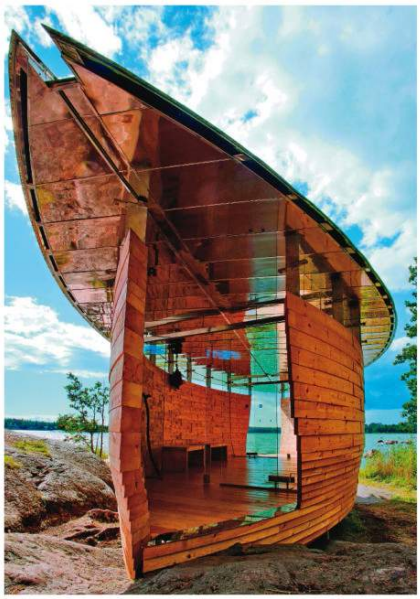
SOCIAL MEDIA

In the June 2015 issue we profiled architecture professor Travis Price, who takes his students to remote locales to build modern structures that reflect the local folklore.

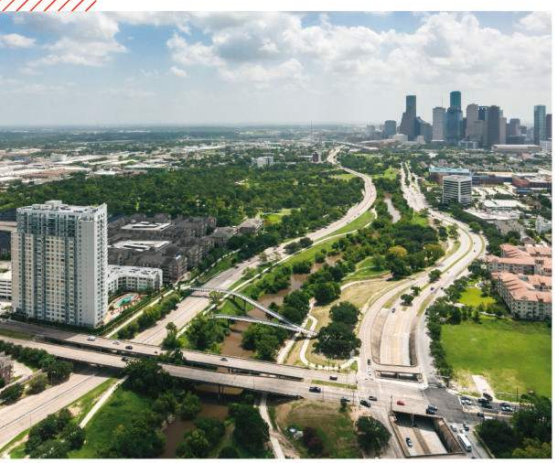


He's the Elise Keating of architecture. …students studying design not the law. **—Kelly Dobbs**

I thought it looked like Noah's Ark as soon as I saw it! **—Celia Allen**

The next ark, first prototype. **—Ron Pulliam**

Yeaa...a work of art. Neat. **—Bob Guy**



To continue the conversation started in our Energy 360 article in the June 2015 issue, we asked: Can neglected urban waterways like the Los Angeles River and Houston's Buffalo Bayou become thriving greenways?

ANYTHING is possible in LA... **—Tyler Gazecki**

Channelized and heavily disturbed, but sure. **—Ryan Kargel**

For years I rode a 15-mile stretch along Brays Bayou and never encountered mosquitoes or water stench. Did endure attacks by nesting birds along the path. Buffalo Bayou, depicted here, runs thru prime urban land. Land values are measured in price per square foot...$50-$500/SF. Just above this it runs through Memorial Park, larger in area than NY's Central Park, and just as heavily used by our city. Model or not, there is a significant move to further augment natural spaces around the metro areas, which I am proud to see! **—Ken Verrett**

They've done it in my hometown [Quebec, Canada] and it was a huge success. **—Philippe Tremblay**

DWELL POLL

We asked readers to share their outdoor spaces with the hashtag #dwelloutdoor. Here are two of our favorites:

@mon_palmer

@contentarchitecture

PHOTO BY WILLIAM TATHAM/SWA GROUP (ENERGY 360); COURTSEY OF ORO EDITIONS (TRAVIS PRICE)

SPOTLIGHT

@Carlhansenandson on Instagram

It should come as no surprise that we love seeing homes around the world featuring classic modern furniture. We are enamored with the #globalhomes initiative led by Carl Hansen & Son—every day they are sharing choice shots, and the winner will win a Wishbone Chair. This one, posted by @y.isan, features a perfect moment captured in a family home in Japan. We also spy a Tripp Trapp—head to page 80 to learn more about that classic piece. ›

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Kelsey Keith

We are thrilled to welcome back to the pages of Dwell our former special projects editor, Kelsey Keith, who is the editor-in-chief of the website Curbed. She visited the Charrier residence outside of Copenhagen (page 108) at the tail end of an unseasonably hot summer in Denmark. "Though I wish I could have brought home a Hans Wegner original as a memento of the trip," she says, "I made do with the best honey I've ever tasted, courtesy of the Charrier family beehives."

Favorite piece of furniture: A Charles Pollock-designed executive chair for Knoll that she waited to buy until she found just the right color combination—a custom ivory tweed upholstery on a black base.

Dan Rubinstein

Currently the home and design editor at *Departures*, Dan Rubinstein lives in New York City. He penned the cover story for this issue, featuring Nicolas Roche's kaleidoscopic Parisian home (page 100). "Roche's apartment truly encapsulates the virtues of any design lover: rare and bizarre vintage finds, shots of quirk and color, and some good old-fashioned problem-solving. I remain utterly fascinated with his Bond-style, mega-groovy bed of unknown origin."

Favorite piece of furniture: His Vegetal chair from Vitra in black. "I'm a big fan of using outdoor furniture indoors when appropriate."

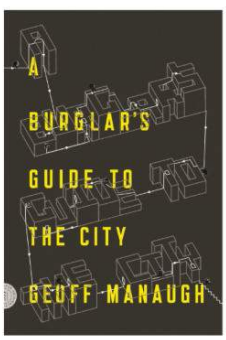
Patrick DiJusto

For this month's Energy 360 column on the state of solar power (page 56), Patrick DiJusto, a book editor at Make: and the author of *This Is What You Just Put In Your Mouth: From Eggnog To Beef Jerkey the Surprising Secrets of What's Inside Everyday Products*, has this to say: "I decided not long ago that solar's future was at least 20 years away. Doing this piece has convinced me that solar is now."

Favorite piece of furniture: "I try not to play favorites with my furniture. It's all Swedish (from IKEA), and you know how sulky they can be."

Geoff Manaugh

On his website, BLDGBLOG, Geoff Manaugh writes about architectural speculation and the urban future. His next book, *A Burglar's Guide to the City* (FSG Originals, Spring 2016), looks at the built environment through the eyes of criminals and the police who track them. His second in a three-part series on security appears on page 84. As for his thoughts on this issue's theme of furniture, Manaugh writes: "Harry Houdini, the famous escape artist, wrote a small book about crime where he describes a method for robbing houses that involved furniture—more specifically, a woman hiding inside a sofa. She (that is, the sofa that she's hiding inside) gets delivered to a home; when the coast is clear, the woman then pops out, steals all the jewelry and silver, crawls back inside the sofa, and, a half-hour later, the delivery crew comes back to the house and says they delivered the wrong sofa…They then haul her and the (now much heavier) sofa away to freedom. It's called a 'sofa job.'" □



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Finn Juhl is considered the father of Danish modernism. An architect and designer, Juhl earned recognition internationally for his organic, sculptural idiom and collaboration with cabinetmaker Niels Vodder, leading to pioneering methods and techniques for the production of wood furniture.

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Modern World

A detail shot of Turkish designer Tamer Nakişçi's latest collection of tableware. Read more on page 54.

PHOTO BY JAMIE CHUNG

BeatWoven's DreaMelody: Patterns in Play collection features designs derived by custom software from musical patterns in iconic British pop songs, including Queen's "A Kind of Magic" and "Lucy in the Sky with Diamonds" by The Beatles. The large cushion with piping is $450; small pillows are $300.

Super Sonic

British designer Nadia-Anne Ricketts spins sound waves into graphic textile patterns.

What does your favorite song look like? BeatWoven, the music-inspired textile line by London-based designer Nadia-Anne Ricketts, might just have the answer.

"It's bizarre, but I always get a bit of a color palette in my head when I hear music," says Ricketts, who transforms songs into silk using a proprietary software that helps her visualize sound. From there, the designer intuitively adds color and edits the patterns before they're woven on digital jacquard looms at a British silk mill that dates back to the 18th century.

"I usually think of an interior story and then choose music that fits within that story," says Ricketts of her audiovisual inspirations. British pop music served as the starting point for the collection she debuted stateside at this year's International Contemporary Furniture Fair, and she is currently working on a new line inspired by jazz, as well as private commissions. Think of it as music for your eyes. >

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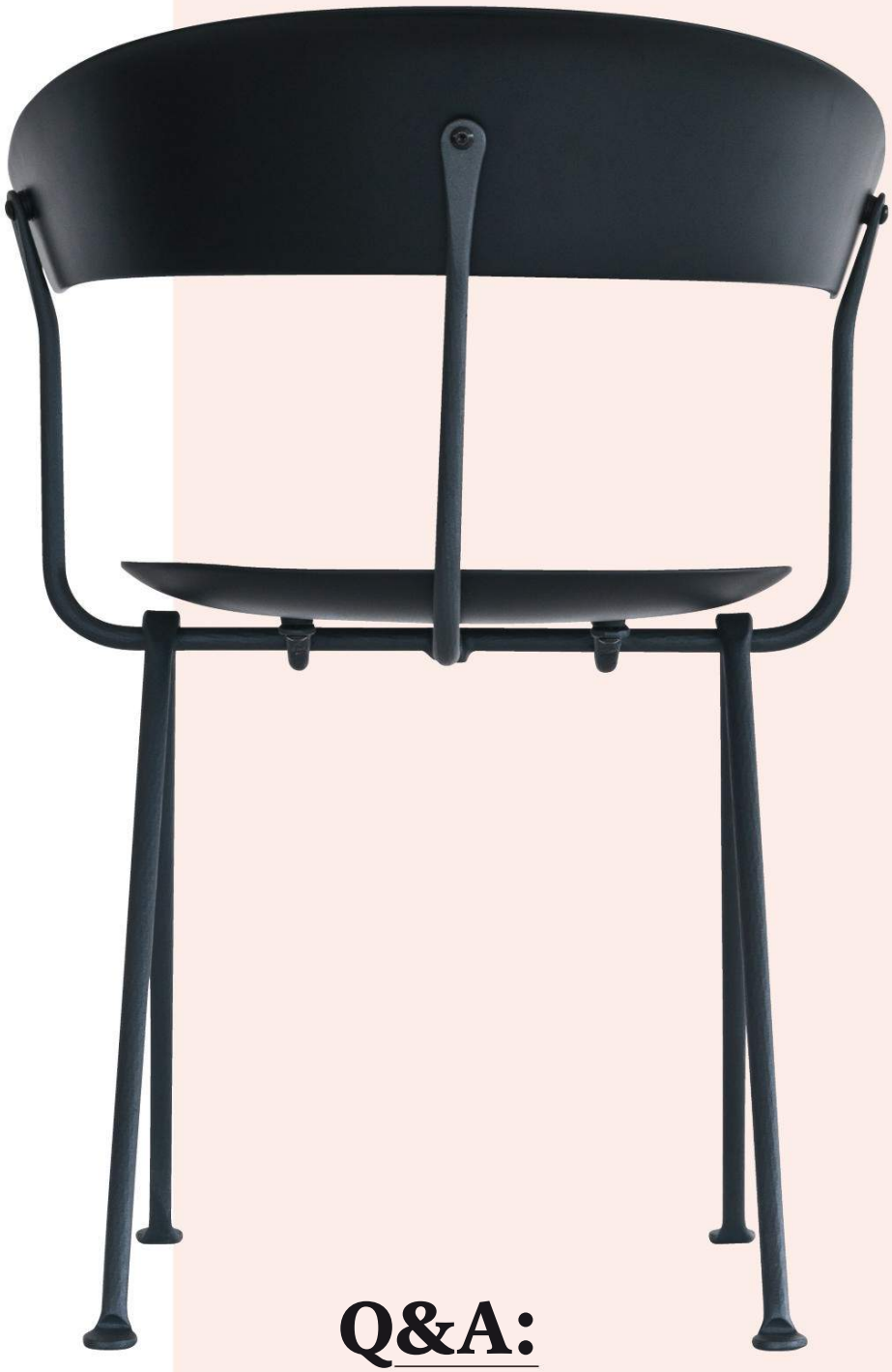

Erwan and Ronan Bouroullec's new Officina collection for Magis includes chairs, stools, and tables made with wrought-iron frames, marking the brothers' first experimentation with the material. In this age-old technique, iron is hammered into shape by hand.

Q&A: Erwan Bouroullec

The French product designer provides food for thought on the new wrought-iron collection he and his brother, Ronan, designed for Magis.

ILLUSTRATION BY
Sam Kerr

Since 1999, brothers Erwan and Rowan Bouroullec have run an independent practice from their Paris-based studio, working with furniture brands such as Vitra, Kvadrat, and Cappellini. This year, they launched the Officina collection with Magis, using wrought iron to achieve the modern, elegantly functional pieces for which they are known. We caught up with Erwan at the Milan Furniture Fair to get his thoughts on the use of an ancient technique for a contemporary collection, and how production choices hold the power to shape the industry.

How did you first approach the idea of using a traditional method for a contemporary line?
If you compare it to cooking, to play with wrought iron is just like having an incredible fish—a beautiful one, like whole tuna. You shouldn't do anything. You should just slice it perfectly and maybe bring just a little something. Because in the end, design techniques are like a flavor or seasoning. In the case of wrought iron, you've got a really, really rare flavor.

How do you feel it contrasts with more common methods or materials, like aluminum or powder-coated metals?
It's so strong because it's filled with history, first. Then also, it's filled with some >

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The Officina collection offers a range of material options, including steel, tempered glass, American walnut, Carrara marble, Ardesia slate, and leather. Shown here are the chair and table with galvanized, gray metallized frames; on the previous spread, a black wrought-iron frame is paired with a polypropylene seat and back.

incredibly primal steps: You see it, hammer it, heat it—fire, melt, *poof!* Hammer it into shape, and that's it. As soon as we were confronted with it, it posed a big dilemma. It really took us a while to achieve such simplicity.

How do you feel this fits into your trajectory of work as a designer?
One responsibility that I understand, more and more, is that in the end, we work with companies, and those companies are partially in danger. Most of them are European, producing locally in Europe, so we have to think carefully when we do things. Now, with globalization and the movement of everything, design has to be much better every time. You need to find some clue—a reason—to resist local production.

Have you found there are others that share your desire for a more organic way of producing things?
I'm happy I'm working with some producers that all have high expectations for good design. So, they've got different production techniques. Some of them are more industrial, some of them are less, but at least something that they all share is that if you do something, it has to be worth doing it.

To you, what makes it worth it?
One of the biggest considerations behind furniture is to make pieces that are able to travel time. If you look at all the production of the '90s and the design, a lot of things were not able to do that. They were getting old instantly, and they were getting old by their visual language, and also by their function. They were just not necessary. This is one of the worst things you can do for furniture. They have to be able to be kind of non-temporal. In this regard, I think we work with the right partners. >

"For me, as a product designer, I feel like the strongest political action that any citizen makes is by buying things. We are buying things all the time, and of course, it has a huge, huge consequence on the way the world goes."
—Erwan Bouroullec, designer

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New Editions

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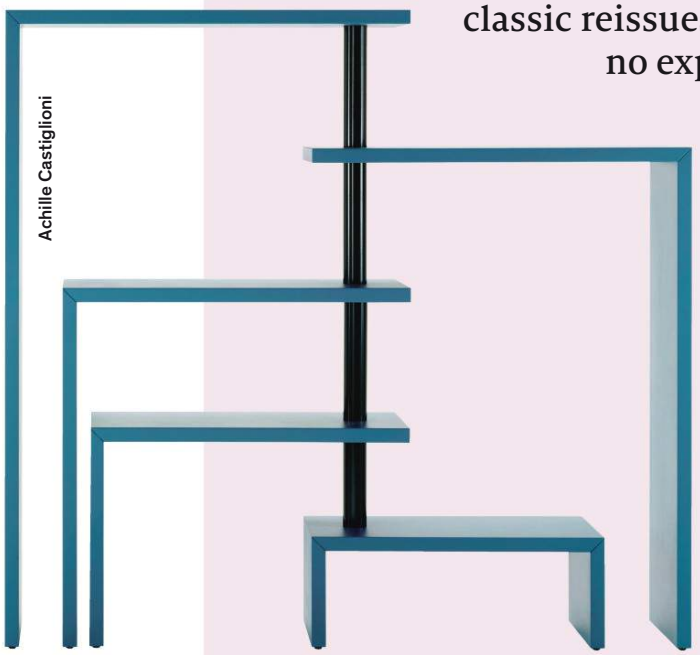
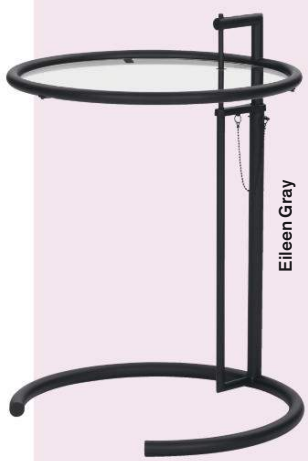


Joy shelf for Zanotta, $3,511 Achille Castiglioni's rotating shelf unit, which first debuted in 1989, was unveiled in two new colorways at this year's Milan Furniture Fair: burgundy and dark blue-green. zanotta.it

Tufty-Time '15 for B&B Italia, $11,418 for a three-element sectional For its 10th anniversary, Patricia Urquiola's modular seating system is reimagined with a new pleated cover, arriving to U.S. stores in November. bebitalia.com



Adjustable Table E 1027 for ClassiCon, $1,720 Named for the house she shared with partner Jean Badovici, Eileen Gray's 1927 design is now available in the matte-black lacquer finish the designer envisioned. classicon.com

840 Stradera table for Cassina, from $3,480 Like the Roman pendulum scale that gives it its name, Franco Albini's 1954 mixed-media writing table—part of Cassina's I Maestri collection—is a study in balance. cassina.com >

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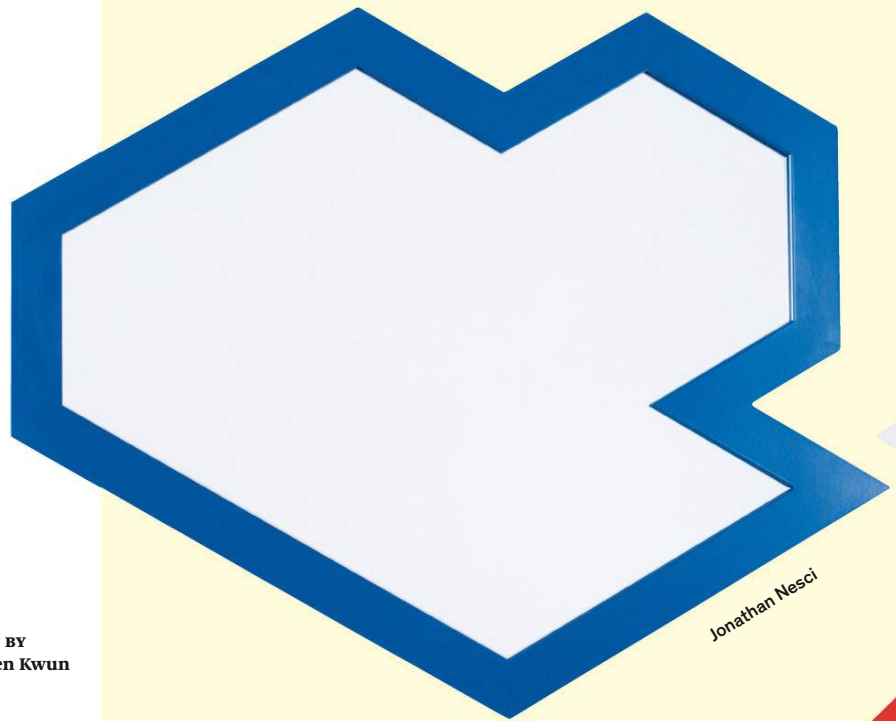
Mirror, Mirror

Whether wall-mounted, freestanding, or handheld, these adventurous sculptural shapes and accents have us reflecting upon the traditional looking glass.



Present Perimeter by Jonathan Nesci for Patrick Parrish Gallery, from $800 Part of a larger collection of tables and accessories, Nesci's limited edition of powder-coated, steel-frame mirrors combine the geometric forms of hexagons, trapezoids, rhombuses, and triangles. patrickparrish.com

Jonathan Nesci

TEXT BY
Aileen Kwun

Not since the days of disco have mirrors been this hot. As signs of other movements from the 1960s and '70s continue to reemerge through a contemporary filter—think tufted cushions, pastels, and illustrative, all-over patterns—mirrors, too, have become ripe for reinvention as an underexamined staple of interior design.

This was especially evident this spring, as the annual orbit of trade fairs saw designers introduce pieces that looked beyond the form as more than a mere reflector. Abstracted shapes, fine materials, finishes, and color-blocked accents all made an appearance, as did Op Art patterns and sculptural structures reminding us that mirrors can take on a dimensional, physical, and even space-defining presence. Functional aspects, too, were reimagined, with tactile grips and sturdy bases that suggested compact solutions and novel placements.

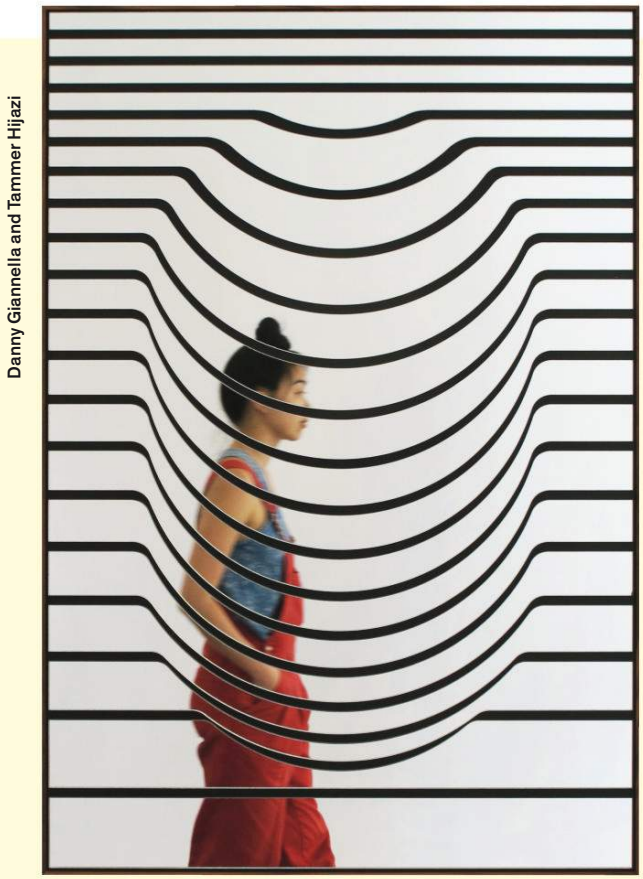
Representing the fairest of them all, the following selections challenge our gaze upon the conventional mirror—or at least make us acutely more aware of it, in a visual manner especially #trending among a generation of Instagram-friendly onlookers. In the age of the selfie, it seems, the beauty of a reflection lies not only in the eye of the beholder, but the apparatus through which it's framed. >

PHOTOS BY CLEMEN KOIS

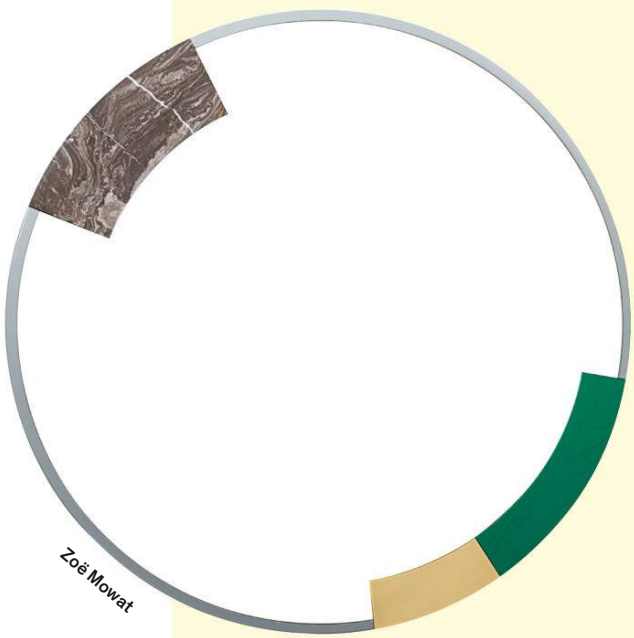
Ile Pouf, Around table, Aura sofa and My Turn swivel chair
Designed by Niels Bendtsen, Vancouver Canada

bensen.ca

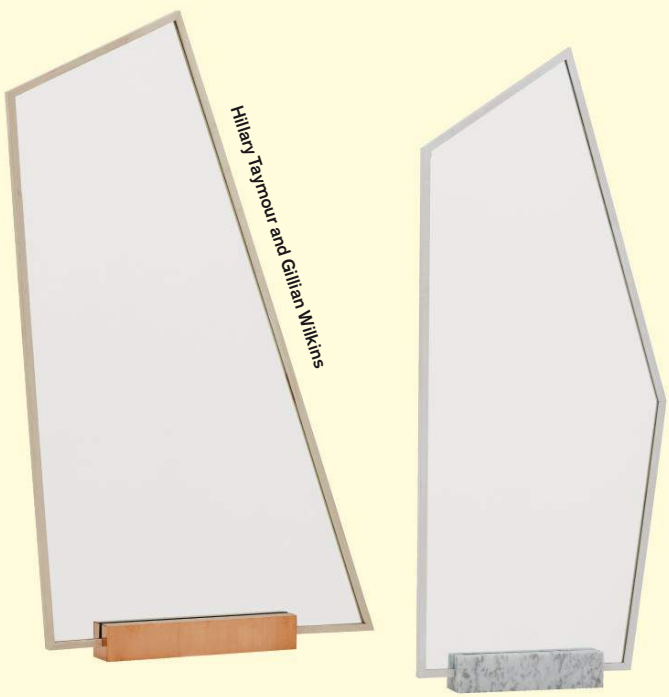
Utility Mirror Pocket by Visibility for Good Thing, $24 Available in three shapes, these handheld, stainless-steel mirrors are polished to a reflective finish then given a colorful, industrial rubber tool grip. goodthingny.com



Line Mirror by Bower, from $6,500 The curvilinear stripes of this mirror lend eye-popping dimension and a groovy Op Art vibe to an otherwise flat surface—without creating any unbecoming distortion effects. bowernyc.com



Ora Mirror by Zoë Mowat Design, from $850 Color-blocked accents of brass, marble, and painted wood emphasize the rounded border of this series, which takes its name from the Latin word for edge. zoemowat.com



Line 1 by Social+Studies, $3,000 Jagged shapes paired with marble and copper bases give sartorial flair to this collection of mirrors by fashion designer Hillary Taymour and stylist Gillian Wilkins. andsocialstudies.com >

PHOTO BY JULIE LANGENEGGER LACHANCE (ZOË MOWAT DESIGN)

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ILLUSTRATION BY
Sam Kerr

Young's <5_MY chair for Coalesse, $1,700, is a cutting-edge carbon-fiber design that weighs in at less than five pounds. The chair was inspired by his work with bicycles, is stackable for easy storage, and can be customized to match any color using an app.

Q&A: Michael Young

The prolific Hong Kong designer muses on how major brand collaborations are accelerating innovation.

With studios in Hong Kong and Brussels, British-born designer Michael Young uses the latest technological tools to push furniture forward. This year alone, he created a chair for Coalesse, launched his own furniture and lighting line, EOQ, and debuted a glassware prototype in memory of his dear friend (and fellow British expat) James Irvine. Here, he shares his take on material matters and reveals what he finds so exciting about the business of design today.

How does experimenting with materials play into your practice?
It's pretty much the reason my studio is in Hong Kong, because you have some great factories. Anyone can design a classic chair and bang it out and there you go. I think to be involved in technology as it progresses through time is more relevant. It's a pretty important part of the studio's ethos to work with new precious materials and just progress, not stagnate.

We see so many different contemporary designers collaborating with multiple companies—what's that doing for contemporary design?
Things seem to be getting more and more sophisticated, to be honest with you. You look at what's going on with Magis and Moroso and Moooi and Emeco. Design is getting better. The manufacturing ability and sophistication of objects is growing very beautifully. The demand is increasing. I think it's a really good moment where designers are now doing better and better >

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Young lauched his EOQ line at New York's International Contemporary Furniture Fair, showcasing material-driven pieces like the Shindo chair (left), $2,775, a lightweight creation made from 20 layers of carbon-fiber twill weaves. Chelsea Boy, a protoype gin-and-tonic glass (below) dedicated to his late friend, designer James Irvine, was presented at Bar Basso during the Milan Furniture Fair.

"History informs you more than the future. I don't know what the future is." —**Michael Young, designer**

work, and technology's getting more sophisticated. This is really a very good decade for design.

Do you think this collaboration runs the risk of everything looking too similar? There's definitely a danger of that. How do you differentiate with chair design any longer? There are so many chairs on the market. I don't think it's about making a difference. It's about evolution, really. I think a lot of the things that Kartell and Vitra and Magis are doing are showing that level of poetry, using new technologies to repeat history.

Are manufacturing processes where furniture design can evolve the most? Yes. In many ways, most things have been done before, and it's technology where you can make that small change. At the end of the day, furniture really shouldn't look like it belongs in a spaceship. I love warm, authentic aesthetics. I guess the Coalesse chair is a fairly modern take on a chair, but it's got its market segment, and that's it. We know the market exists for that particular chair, so that's why it was designed. >

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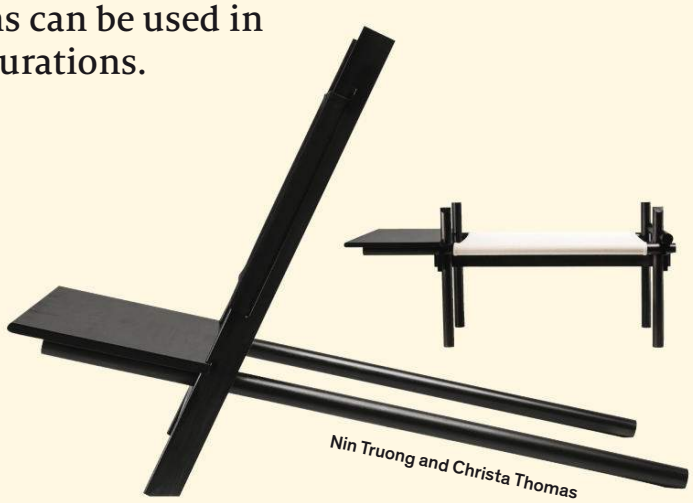
At Your Discretion

Flexible and interchangeable, these shape-shifting designs can be used in varying configurations.

Fractal for DesignByThem, $188 per unit The eight petals of this modular table can be magnetically linked to form a large octagonal surface, or separated and aligned into different arrangements. designbythem.com



Contrast for Blk Pine, $1,100–$1,400 The Seattle workshop's debut furniture collection uses a pared down, kit-of-parts construction that allows a lounge chair to easily morph into a side bench. blkpineworkshop.com

Self-Made Seat for Campeggi, starting at $259 per cushion The plush poufs of this sofa system can be freely stacked and arranged. Each cushion can also be carried like a suitcase by its bold, bright orange strap. campeggisrl.it

Crescendo C2 Maximus for Stilvoll, $4,500–$15,830 A modern reinterpretation of the traditional writing desk, this piece comes with top-storage compartments and legs that can adjust from 21 to 34 inches in height. stilvoll.de >

PHOTOS BY PETE DALY (THEM)

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Spotlight: Tamer Nakişçi

On the tails of a winning tabletop design, an emerging Turkish talent looks to the future to establish his own brand.

TEXT BY
Aileen Kwun
PHOTO BY
Jamie Chung

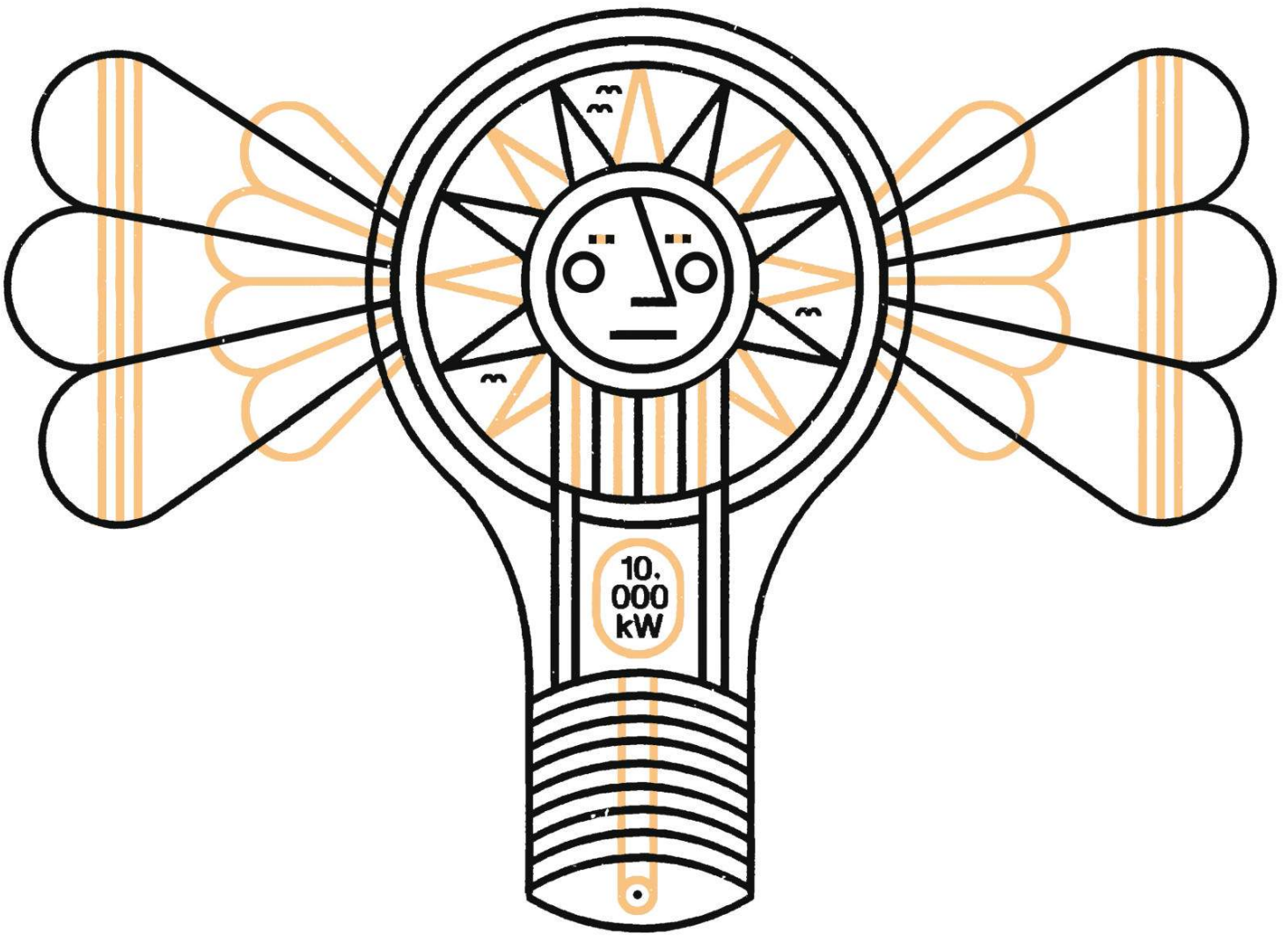
Tamer Nakişçi was one of 11 designers to be spotlighted in this year's ICFF Studio, a scholarship program and competition for emerging talents to take their single best prototype on the industry-wide stage during ICFF. For his presentation, the 32-year-old Turkish designer exhibited the Relax tabletop collection, a 14-piece bone china set with subtle, irregularly undulating edges that form a biomorphic effect when stacked in multiples.

"As a designer, I have always been interested in the relationship between objects, spaces, and people," he says, noting that the varying shapes of the plates are meant to introduce an element of tactile surprise to the everyday.

Since the launch of ICFF Studio 10 years ago by the fair's organizers and Jerry Helling, president of Bernhardt Design, the program has forecasted the rise of several established designers, including Jonah Takagi, Ini Archibong, Brad Ascalon, Nolen Niu, and Rita Jiang—many of whom have gone on to successfully establish their own practices. Nakişçi, who splits his time between London and Istanbul, collaborating with his brother at his family's interiors firm, holds similar ambitions. This fall, he plans to bring his winning design into production through his own independent brand and latest venture, Futureisblank.

"I believe that design has the power to restore our consciousness and change our perspective about the things around us," he says, on the experimental nature of the project. "I'm trying to wake people up, and take them back to that stage where they believe everything is possible, and the future is blank." □

Energy 360: The Solar State



Tech breakthroughs are bringing solar power to the people, and rankling electric utilities.

TEXT BY
Patrick DiJusto
ILLUSTRATIONS BY
Raymond Biesinger

It has been the "power source of the future" for at least the past 40 years. It's one of the few things on which people agree across the entire political spectrum. And thanks to the development of more efficient and inexpensive solar panels and intelligent infrastructure like smart meters and inverters, it looks as though solar power's time in the sun has finally arrived. The amount of solar photovoltaic power generated in the United States has increased from 16,000 megawatt hours in 2007 to 15,874,000 in 2014. That thousandfold increase has caused electric utilities across the country to either panic or seriously rethink their business model.

The chief reason for the disruption is that, unlike most other renewable sources of energy, solar can be controlled at the homeowner level. Lennar Corporation, a major American >

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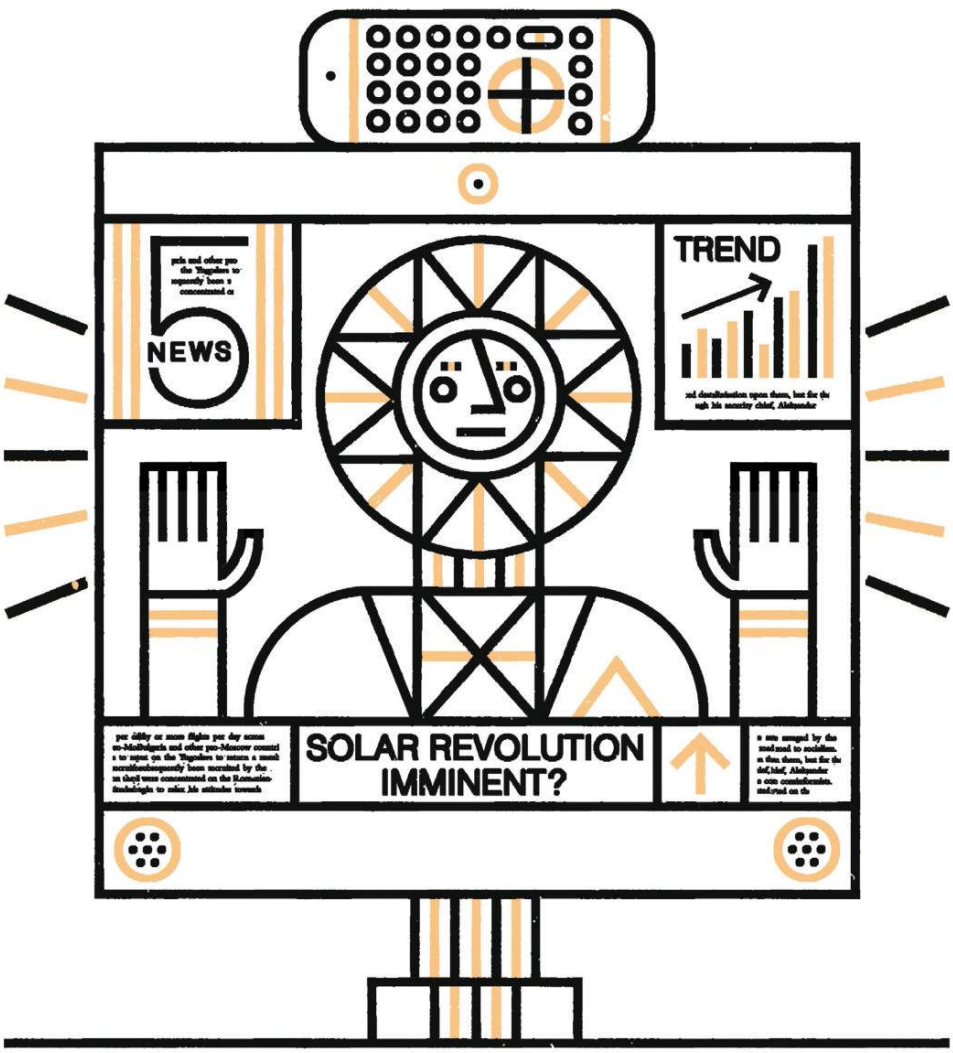
homebuilder, has been looking at integrating "no brainer" solar—photovoltaic installations that require next-to-no customer involvement—into their houses since around 2006. Now, when you build or buy in any of their 100-plus SunStreet communities, every single home is designed from the ground up with an integrated solar generating system, which produces 70 percent of their estimated energy needs.

This much generating capacity in the hands of individuals creates an entirely new energy landscape, one that many utilities aren't ready to handle technologically or logistically. From Wisconsin to Hawaii, utilities are taking what some call punitive action against small-scale solar power, ranging from monthly surcharges to a complete moratorium on new photovoltaic hookups. Michael Hyland, senior vice president of engineering services at the American Public Power Association (APPA), an electric utility service organization, says, "We have an inkling that many utilities will need to review their rates and how they have charged for electricity over the past hundred years." One positive change the APPA sees is the development of what it calls community solar: putting photovoltaics on publicly owned land—near landfills, airports, parking lots—that can be utilized by the entire community. The utility will benefit by not having to deal with multiple owners and installers, and the homeowners will benefit by not having to front the cost of their own solar installation.

With social and technological innovations like these, the power source of the future may finally be ready for the present. Or as Hyland puts it, "Electricity drives the economy. It is sometimes thought of as the eighth wonder of the world. So this is really a juicy time to get into the industry." >



"Solar's been around for decades, but it's still something we're getting our arms around in the utility industry."
—Michael Hyland, *SVP of Engineering at the American Public Power Association*

Bright Side of History

Recent innovations in solar technology have made photovoltaics drastically more affordable and accessible to individuals. According to the Solar Energy Industries Association (SEIA), a U.S. trade group, the cost of installing residential solar panels decreased 45 percent between 2010 and 2014.

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Sun Spots

Some homebuilders have already committed to making solar panels standard in all new homes. Lennar Corporation has put photovoltaic installations on thousands of rooftops in more than 100 SunStreet communities in California. The company plans to extend the program to Colorado and Nevada soon.

"In the near future, the question won't be if you have solar, but what kind you have."
—Scott Franklin, *CEO of Lumos Solar, a solar module company*

Q&A: Hal Harvey, CEO of Energy Innovation

The head of a clean energy think tank shares his vision.

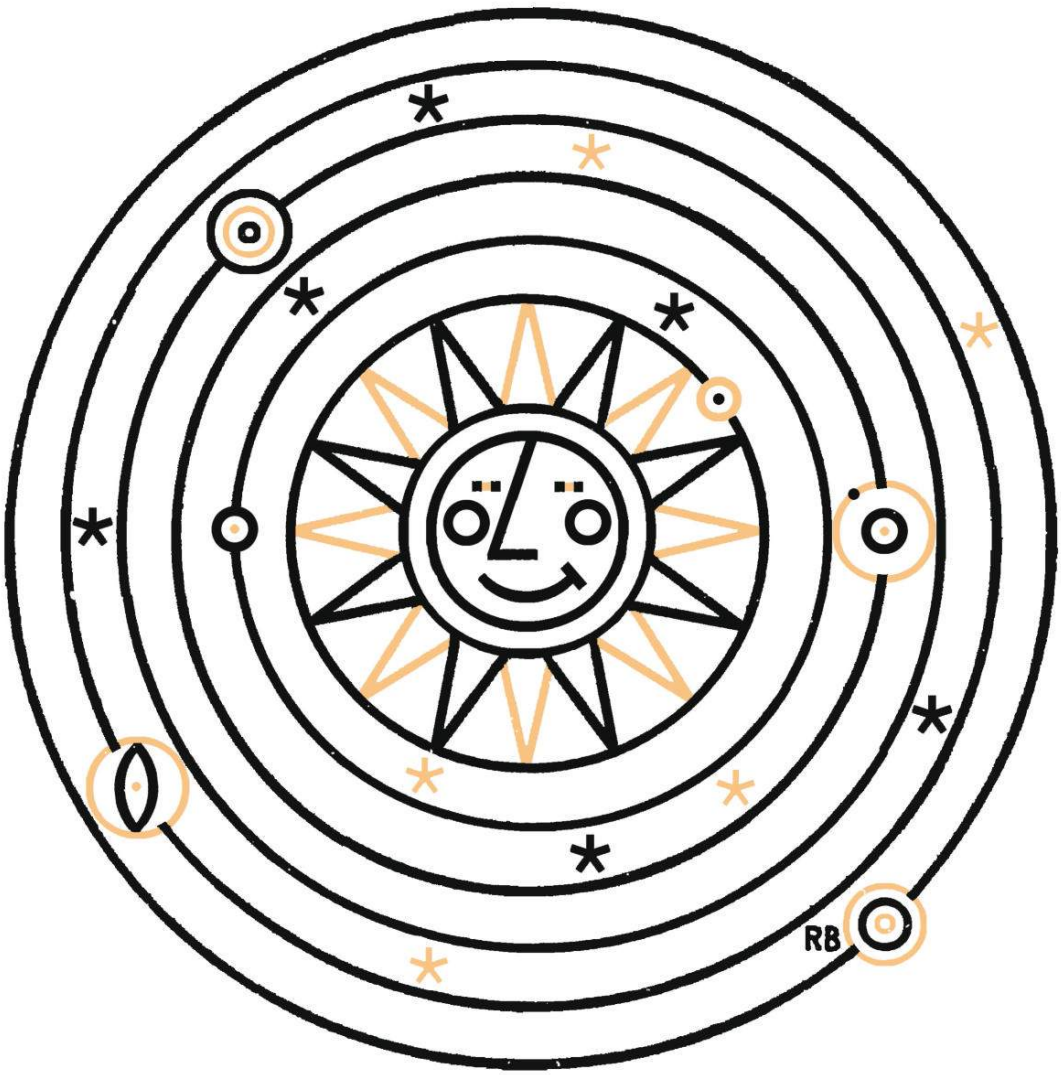
What do you think the next five years will bring in solar power?
There's been an extraordinary collapse in the price of solar panels in the past five years; more than an 80 percent price reduction. And the frontiers for further price reduction are significant. What does it cost to get something engineered, permitted, hooked up? Just as a benchmark, the Germans install solar panels at half the price that we do because they have made further advances on soft costs. So a 50 percent reduction awaits us by clearing up bureaucratic clutter. That is a big deal.

So solar's big challenge now is to clear up this red tape?
Yes. With these dramatic price drops, solar becomes a contender for both electricity markets and customer loyalty. And when you become a mainstream player, you get grown-up enemies. Solar is disruptive to energy markets. It used to be that German utilities made all their money in the energy markets in the middle of the day when prices were high. Then solar comes along and the power prices become incredibly low because sunshine is free. So all the conventional generators >

start losing money, a lot of money. German utilities have lost 75 percent of their market value in the past five years to solar. If that's not a wake-up call for the utility business, I don't know what is.

What's the solution?
The wrong answer—which some utilities are pursuing vigorously—is to charge anyone with a solar panel a lot of money every month just for the privilege of having a solar panel. That's a very bad idea for America because it means we're going to deprive ourselves of free energy. It's bad for homeowners because it deprives them of choice. And it's bad for utilities because it's basically telling your customers, "You're not actually customers, you're hostages."

The right way is for utilities to say, okay, it turns out there are a lot of ways to make electricity, and there are a lot of ways to save electricity. Xcel Energy, an eight-state utility, is doing that; they've written a 65-page paper for the Minnesota Public Utilities Commission saying they want a 40 percent reduction in emissions by 2030, and they want to be the agency that drives a reinvention of the whole business. If we do that, we can de-carbonize the grid at essentially no cost, something I could not have said five years ago. That's crazy-good news. □



On the Beam

Acknowledging the capacity for individuals to generate their own electricity, Xcel Energy recently unveiled a proposal to add 2,400 megawatts of combined large-scale and residential solar energy to its Upper Midwest system. If enacted, it would cut emissions 30 percent by 2020, and 40 percent by 2030.

Suggested Reading

Energy and Sun, edited by Ludger Eltrop, Thomas Telsnig, and Ulrich Fahl. Jovis, May 2014.
"The Future of Solar Energy," The MIT Energy Initiative. mitei.mit.edu/futureofsolar
"Upper Midwest Resource Plan," Xcel Energy. dwell.com/xcel-energy-plan

Rainier® cable railing shown with wooden top railing and post stem reducer

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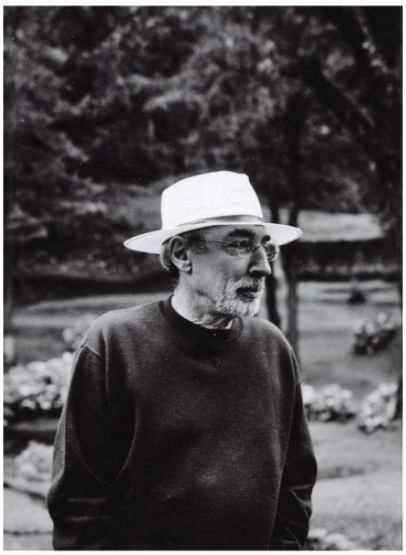
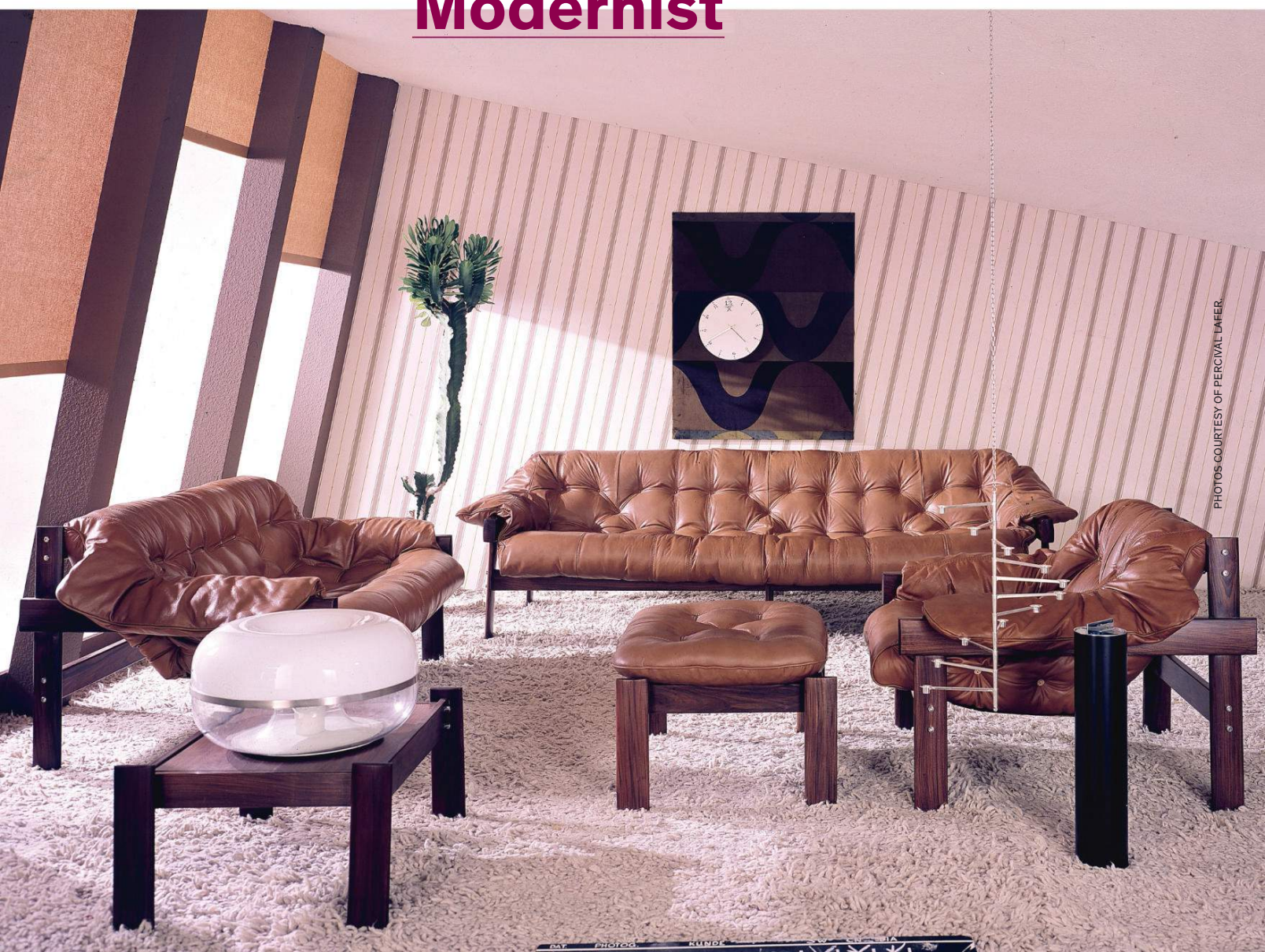


Furniture designer Percival Lafer at his country home in Campos do Jordão, Brazil, in 2011 (left). Designed in 1965, Lafer's MP-041 series presented an innovative, modern aesthetic, with heavy solid hardwood frames and hand-tufted, pre-formed cushions (below). Built to accommodate compact, flat packaging, the collection also helped minimize shipping costs.

TEXT BY
Lisa Skolnik

An Unsung Modernist

Despite a rise to prominence in the 1970s, pioneering designer Percival Lafer has remained a best-kept secret for collectors of midcentury Brazilian furniture.



PHOTOS COURTESY OF PERCIVAL LAFER.

Japan Style, 2015

The Tokyo International Gift Show Is a Design Industry Destination
With over 2,500 companies displaying the latest in decorative accessories and modern-design marvels, the Tokyo International Gift Show was a favorite stop this year for Dwell editors. We were lucky enough to spend several days perusing the various halls, each filled to the brim with independent makers, large technology companies, and young, up-and-coming designers. The show takes place twice each year at Tokyo Big Sight, the incomparable exhibition center designed in 1996 that will be the future home of the 2020 Summer Olympics. The Autumn Show, happening from September 2-4, 2015, will welcome over 200,000 visitors—a powerful reminder of how influential the Japanese design industry continues to be on the world stage. Head online to see a selection of makers and objects we glimpsed in January 2015, including these winsome *soba choko*, or small ceramic dipping cups by Maruhiro Inc., shown at left. dwell.com/japan-style-tokyo-2015

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The MP-89 armchair (1970) was made with a diagonally cut Plexiglas cylinder, fishing net, and leather cushions (above). A late 1970s ad for the MP-163 armchair and footrest (1976): Dubbed the "Earth Chair" by retailer Brazil Contempo, it was Lafer's first design to feature an inner structural steel frame (below).

Mention modern Brazilian furniture and names like Sergio Rodrigues, Joaquim Tenreiro, and Jorge Zalszupin come to mind. Yet the most prolific Brazilian furniture designer from the early 1960s to the mid-1980s is arguably Percival Lafer, comparatively unknown in the USA despite the examples of his work for sale today on 1stdibs and eBay.

Lafer credits the availability of his work here to the 35 Brazil Contempo stores that existed stateside from 1970 to 1985. When he began making furniture in 1961, his vision was to "bring good design to everyone, not just the intellectual elite" with modern, well-made pieces that were mass-produced and affordable. That he did, with "an incomparable product for the price," says Joanne Podell, cofounder of the now-defunct retailer. "Percival's furniture not only captured the modern aesthetic of the moment, but was exquisitely crafted using gorgeous, solid hardwoods that were novel to U.S. consumers." With burnished leather upholstery and meticulous finishing details, Lafer's pieces were also big sellers in Western Europe and Scandinavia.

Ironically, Lafer never intended to be a furniture-maker. In 1960, as a senior at the prestigious Mackenzie Presbyterian University College of Architecture in São Paulo, he'd already admired Tenreiro, Zalszupin, and the then-emerging Rodrigues, all renowned for embracing Brazil's nascent design ethos of the mid-century. But like 2006 Pritzker Prize winner Paulo Mendes da Rocha, who graduated from Mackenzie in 1954 and began making waves with his innovative concrete buildings by the early 1960s, Lafer planned to practice architecture—until his father, a furniture dealer, died right before his graduation.

While mourning, "my brothers and I decided to all work together to insure the continuity of the company," says Lafer. "But I didn't want to do retail, and our lines were traditional." He found solace >

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"My mind is always going a mile a minute, filled with ideas on how to make things better, faster, and cheaper, or to use materials in a new way." —Percival Lafer

Formed by shaping a preexisting fiberglass mold of a sofa, Lafer's MP-071 armchair (1973) exemplifies how an existing design can dramatically transform during the production process. The addition of a foam lining gives comfort to the seat. >

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in the store's small custom upholstery workroom, where his tinkering yielded the streamlined MP-001 armchair, produced in 1961. A T-shaped steel base covered with thin pieces of solid rosewood, it had an upholstered seat crafted out of layers of foam instead of springs.

"I made it in a modern way," explains Lafer, noting that the blend of steel and wood in his designs was informed by the analogous structures of architects Oscar Niemeyer and Mendes da Rocha, whose work posed "a real departure from traditional methods." In short order, the chair was a huge hit and Lafer built his first bona fide factory.

Around that time, Rodrigues, eight years Lafer's senior, introduced his now-iconic Mole chair, which Lafer notes "influenced not only me, but a whole generation." Rodrigues paid Lafer a visit in the late '60s, after his MP-041 collection took off. Though he was initially wary of the seeming similarities of their work, recalls Lafer, "He recognized they were true originals that only helped to expand the market for this kind of 'Brazilian look.' We developed a relationship of great respect for each other."

By 1974, Lafer had produced a prolific and diverse range of work, including the now-vintage MP Lafer sports car, kiosks, telephone booths, and fiberglass architectural components. In 1985, when shipping costs increased exponentially, Brazil Contempo stores came to an abrupt halt in the States. By then, Lafer was immersed in making ergonomically correct recliners, which he continues to produce today for the home and healthcare markets. "I've always been drawn to the motion features of furniture," he says. "The engineering and design work that goes into its mechanisms is fascinating and fulfilling." Though chairs are once again his present mainstay, he still doesn't necessarily consider himself a furniture designer: "I love to make physical objects, and I'm constantly thinking about all the ways I can improve them." □

The seat support of the MP-129, designed in 1976, hangs on the upper back beam of its solid hardwood frame (below). The MP-163 "Earth Chair"and matching footstool in light beige, and the S1 collection of armchairs, sofas, and tables, designed in 1975 (bottom).

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In coastal Massachusetts, a resourceful couple and their equally enterprising children use reclaimed materials to create a versatile 168-square-foot backyard building.

A Family Affair

TEXT BY
Justin Ellis
PHOTOS BY
Christopher Churchill

PROJECT
Lanesville Outbuilding
DESIGNERS
Tim and Meg Ferguson Sauder
LOCATION
Gloucester, Massachusetts

When the Ferguson Sauder family—parents Meg, a school counselor, and Tim, a design instructor, plus kids Cole, Olive, and Asher—wanted a multifunctional backyard addition, they decided to build it themselves. Two Liftoff chairs by Tim Miller, one of Tim's former students, surround an oil-drum fire pit set in granite dug up on the property. On the deck, the Panamericana chair is by Industry of All Nations.

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—Tim Ferguson Sauder, resident

To keep the project close to their $10,000 budget, the family looked for bargains whenever possible. The circular window was a misorder they snagged for 90 percent off from a local building supply store. The mahogany siding is a mix of Craigslist purchases and Dumpster finds.

Tim and Meg Ferguson Sauder had two problems: Like many parents, they wanted more space for their active family. They also needed to get rid of a deteriorating, hornet-infested storage shed sitting in the yard of their home in Gloucester, Massachusetts. So the family devised a solution in the form of a gift-box-size modern outbuilding that's more of a weekend retreat than simply a place to park the lawn mower.

The project was started out of pure necessity. Tim, the creative director of a student design studio at nearby Gordon College, where he is also an instructor, needed a home studio of his own. The couple's children, Cole, 13, Olive, 10, and Asher, six, who have an informal business making long-board skateboards out of recycled wood, needed space to play and tinker. And with a large extended family always ready to visit them in Gloucester, an idyllic seaside town on Massachusetts's North Shore, an extra bed would come in handy.

As Tim and Meg describe it, building a better shed turned into a family project and an exercise in inexpensive, sustainable building. "We wanted to do this as a sort of experiment to see what we could do if we got to start from scratch," Tim says.

With the exception of the roof and plastering, Tim, Meg, and their children built the 168-square-foot space themselves, almost exclusively with reclaimed materials. The mahogany that wraps the building and covers the deck came from a garbage bin, as did the oak for the floors, which was >

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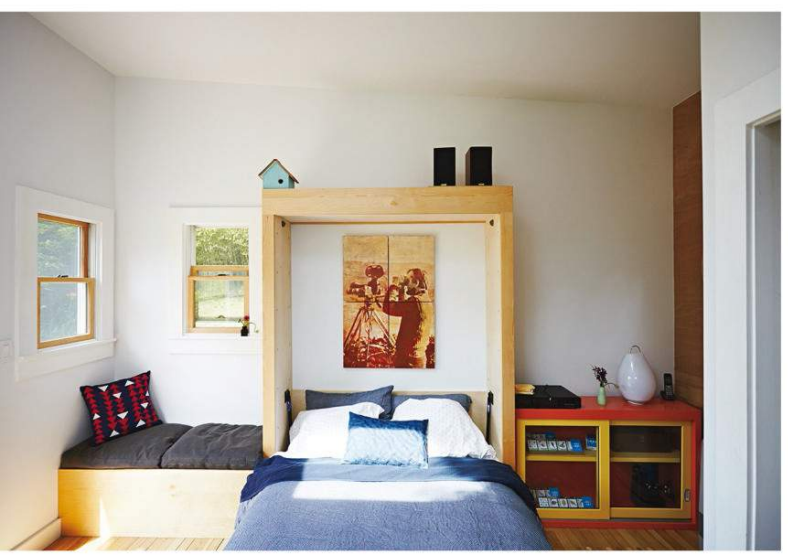
rescued from an apartment renovation near the famous Boston watering hole Cheers. A porthole-style window came at a discount from a building supply outlet. The outdoor fire pit was cut from an oil drum.

The interior is a bright and cozy space that alternates functions from design studio to playroom to guestroom, depending on the family's needs. Tim and Meg found a Murphy bed, through Craigslist, that they reassembled and covered in birch. Tim fished a broken Eero Saarinen Executive chair from Knoll out of a Dumpster on campus; Meg convinced a local auto mechanic to repair the fiberglass frame, and they reassembled the chair themselves. Wanting to add a small bathroom without connecting to the sewer or a septic system, they found a waterless EcoJohn toilet, also via Craigslist, that uses a small propane burner to incinerate waste.

In the 12 years they've lived in their home, Tim and Meg have taken on a few renovation projects. They gutted the interior, built new walls, and constructed an outdoor shower for rinsing off after summer adventures. "I think we like the challenge of saying you can make things really >



The outbuilding serves as a studio, a guest house, and a playroom. A Murphy bed sourced from Craigslist was customized with a birch surround to give it a built-in appearance (left); a matching desk also folds up and away (above). A found Eero Saarinen Executive chair was restored with help from a local auto body shop (below).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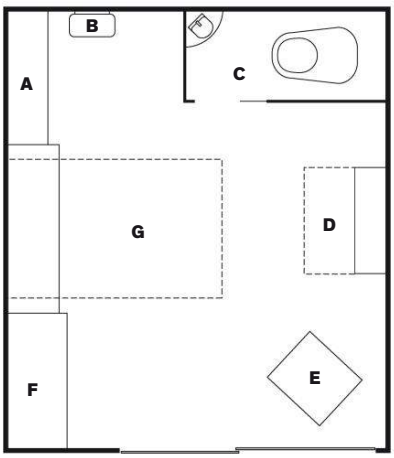

Lanesville Outbuilding Floor Plan

A Display Cabinet
B Heater
C Bathroom
D Fold-Out Desk
E Chair
F Cushioned Seat
G Murphy Bed

beautiful without spending tons of money," Tim explains.

Meg, a counselor at a local school, says that the family has always used Craigslist to find deals. While the push to use repurposed pieces in the outbuilding was driven in part by a goal of staying under a $10,000 budget, she says using ethically sourced goods is a daily part of the family's life. When they began the project, in 2012, they worked with an architecture student on preliminary designs for the space. But Tim says they quickly realized their serendipitous approach to materials meant that normal planning wouldn't work.

In all, the process took about a year. Now the patchwork of recycled materials fits well with the outbuilding's multiple roles. In the summer, it serves as a hub after badminton games or boat trips on Ipswich Bay, which is visible through the sliding glass doors. Some evenings, the family packs in for movie night, and, in the winter, the children play floor hockey and basketball inside. "It's kind of like our playground," says Olive. "When we get bored upstairs, it's like we have a second house." □

An outdoor shower (left) was the family's first construction project. "Doing the shower made us realize we can build things the way we want to build them," says Meg. Design details include mahogany and granite where the deck meets a stone retaining wall (below).

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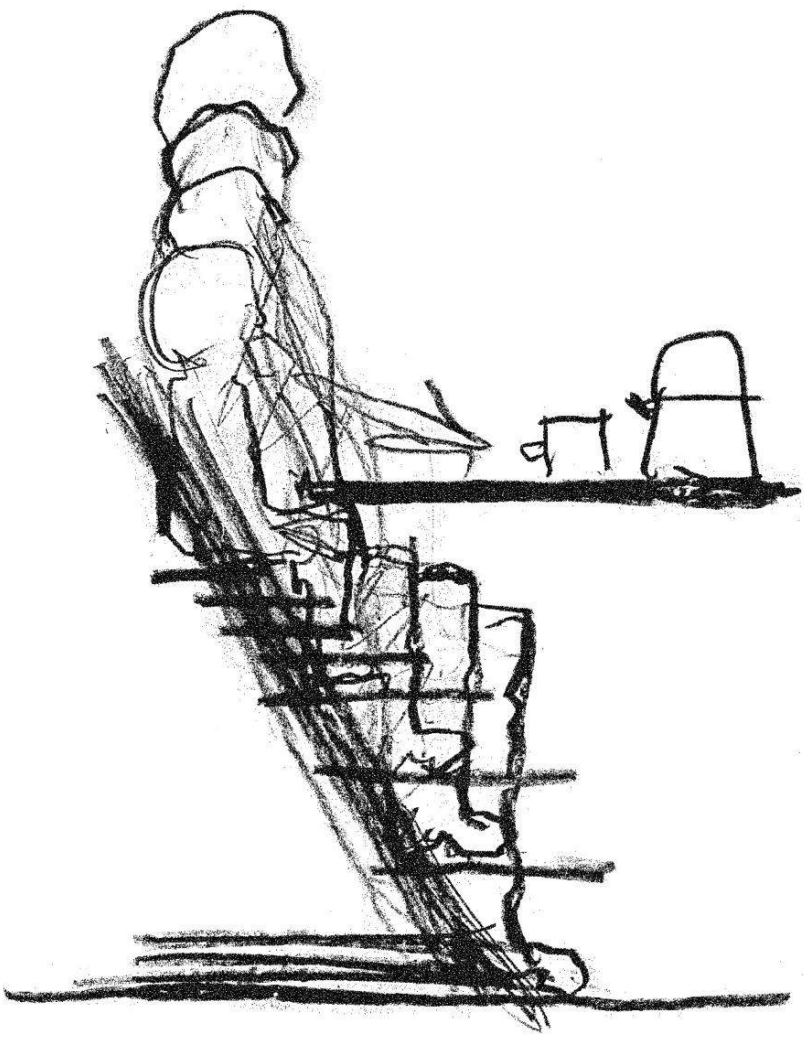
Made for Measure

Peter Opsvik, a longtime specialist of ergonomics, reflects on his iconic 1972 Tripp Trapp chair.

TEXT BY
Aileen Kwun

A 2013 portrait of Norwegian furniture designer Peter Opsvik in his workshop, a venue he finds "more suitable for experiments than the computer" (top left). Available in a range of colors, the Tripp Trapp comes with add-on accessories including the Baby Set, which securely seats children from 6 months to 3 years old. An early sketch of the chair shows Opsvik's concept of an ergonomic design for users of varying heights and sizes. Here, the sitter's elbow is shown aligned at table height, regardless of body size.



An artful reminiscence of Rietveld's 1934 Zig-Zag chair—with a spare, wooden geometric frame in the shape of a letter Z, and bearing a name equally alliterative—the Tripp Trapp, designed by Peter Opsvik, distinguishes itself from other high chairs in that it allows children to sit closer and more intimately to the family dining table. "I tried to find a chair that allowed our [then-] two-year-son to sit comfortably together with us at the table," the Norwegian industrial designer recalls. "So I had to figure out the solution myself."

Selling more than 9 million chairs to date, the Tripp Trapp has remained in continued production since its launch in 1972. With movable seat and footrest >

PHOTOS COURTESY OF STOKKE

panels that can be adjusted to a user's growing height, the timeless design is built to be long-enduring for its individual user, as well: It can be used comfortably from infancy to adulthood, scaling up from a high chair to a task chair that accommodates users of up to 300 pounds. For Opsvik, who has focused on ergonomic design for more than 45 years through his independent, Oslo-based practice, the Tripp Trapp remains his most famous work. "It is satisfying to see that products that solve everyday challenges are appreciated," he says. "The distinct visual form gives Tripp Trapp longevity. It does not look old-fashioned and thus, there is no reason to replace it." □

Kaare Stokke, owner and CEO of Stokke, which has manufactured the Tripp Trapp since 1972, fronted one of the first marketing campaigns for the chair in 1974. Seated with his wife and children in Opsvik's design, Stokke publicized it as an ergonomic chair for the whole family.

"Double-size furniture is a way of understanding how three-year-olds perceive their surroundings."
—Peter Opsvik, *Rethinking Sitting*, 2008

Opsvik first developed the idea for the Tripp Trapp after observing that his son, Tor—shown at left in a 1972 Stokke booklet—struggled to sit correctly and comfortably in an adult chair. Featured on a 1970s cover of *Nye Bonytt* (a Norwegian interior magazine now called *Bonytt*), the Tripp Trapp revolutionized seating for the entire family. Adults and children alike are shown seated in the chair, accompanied by the heading: "This year's furniture" (right).

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Home Security

Panic House

TEXT BY
Geoff Manaugh
ILLUSTRATIONS BY
Francesco Muzzi

If a family's home is their castle, as the saying goes, some homeowners have begun to take that sentiment quite literally. Step into the heavily fortified world of safe rooms—otherwise known as *panic rooms*—with three designers working at the outer limits of architectural craft. ›

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Tom Gaffney won't tell me where he is. We're talking on the phone and I know he's on the Upper West Side of Manhattan, but he won't give away his exact location. Gaffney is on-site installing a safe room—something most of us know as a "panic room"—but revealing the address, even the street, would defeat half the purpose of fortifying a home in the first place. After all, if someone knows you have a panic room, they know there's something you're trying to hide or protect.

Gaffney runs a private security design firm called Gaffco Ballistics, based out of a small town in central Vermont. Hailing originally from County Sligo, Ireland, Gaffney still speaks with a rolling brogue, quickly and concisely. He is not in the business to waste time. Gaffney explained to me that his entry into the field came back in 1986. At the time, he was doing work fortifying—or "hardening"—check-cashing facilities in some of New York City's most violent neighborhoods. For the most part, this meant nothing more than installing bullet-resistant glass, but it soon graduated to building self-enclosed, inaccessible safe rooms inside the businesses.

The safe room, of course, is by no means a modern invention—as University of Cambridge professor of classics Jerry Toner pointed out to me in an interview about burglary in the ancient world—you can see archaeological evidence of safe rooms even in the volcanic ruins of ancient Pompeii. Indeed, urban fortification is all but synonymous with Western history. From castles on hills to concrete bunkers buried six feet beneath the back garden, protective architecture is not an anomaly; it is the rule. Perhaps precisely because of this, the development of contemporary panic rooms is a fascinating tale of design innovation, wealth, occasional paranoia, and brutal necessity. It is a story of crime, self-protection, and architectural extremes—and it's almost certainly not one you've heard before. The first rule of having a panic room is not to talk about having a panic room.

There are two schools of thought in modern panic room design. One of these is well represented by Gaffney's firm, as well as by SAFE ("Strategically Armored & Fortified Environments"), a Los Angeles–based company run by the husband-and-wife team of Al and Lana Corbi. Gaffco and SAFE both primarily approach home fortification by means of dissimulation and disguise. You are not meant to know you're in a protected space. Fine woodwork, exacting architectural details, and precise paint jobs deliberately cloak the fact that the room you're standing in is certainly bulletproof; it is all but guaranteed to be on 24-hour video surveillance; and it is most likely hooked up to a biometric interface for remotely triggering automatic locks and security shutters.

As Lana Corbi explained to me, fortification can be as obvious or well hidden as a client demands; indeed, some of the most protected homes in Los Angeles are the ones that seem not to have a single security guard or camera in sight. These systems are integrated into the house with a careful eye for craftsmanship. In other words, perhaps you've even been inside a Gaffco- or SAFE-hardened home; the whole point is that you would only have known if the owner told you.

The other school of thought in contemporary panic room design is best represented by CitySafe, a remarkable operation run by a Vietnam vet and former New Jersey cop named Karl Alizade. Alizade's work is what you might imagine if you took the same kind of prefab, modular approach to architectural design so often seen in the pages of Dwell magazine, but you added an apocalyptic dose of *Mad Max* and the Global War on Terror. Alizade makes impenetrable, easily assembled safe rooms, and he does so using a proprietary concrete mix, a patented bolt-together assembly system originally designed for high-security jewelry safes and vaults, and no visible concern for aesthetics. The results are gunmetal gray boxes that would not look out of place in a James Cameron film and that do not even pretend to have a second purpose.

Alizade tests his products against an impressive, if terrifying, range of weaponry, including .50 caliber armor-piercing sniper rounds, rocket-propelled grenades, and even C-4 explosives. In all cases, his safe rooms win. Alizade's products are designed to resist terrorists and small armies; they will easily repel a >

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◢ Roofs are particularly vulnerable, as they are often the least-fortified part of a residential structure. Gaffco Ballistics will install saw- and bullet-resistant Kevlar plates to thwart potential attackers.

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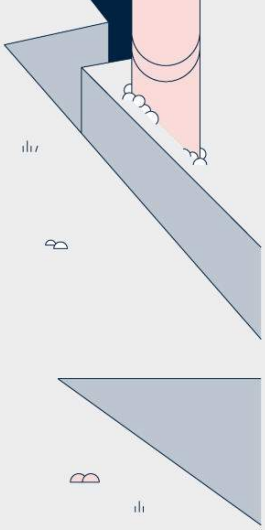
neighborhood burglar. His rooms are certified by the U.S. State Department and even underwritten by Lloyd's of London as functional vaults. Appropriately, Alizade is currently embarking on a shift in business plan to focus on the more drastic needs of his clients in defense, infrastructure, and government. This includes fortifying nuclear power stations, U.S. embassies, and overseas military bases. The beauty of an Alizade safe room is that its panelized assembly requires no welding or even hammering; you could have the most secure room in the city bolted together in your house in near silence, and, next time you move, you can take the whole thing apart and bring it with you.

For his own part, Gaffney is following the market and he, too, continues to push the boundaries—and scale—of home fortification. Gaffney pointed out that it is often inaccurate to refer to a safe room at all, because many clients are now fortifying their entire homes from the outside in. Total home fortification means replacing every window in a Manhattan brownstone with bulletproof glass, for example, and even adding a layer of anti-explosive film; it means nesting ballistic Kevlar plates behind drywall and, in extreme cases, using lead-lined Sheetrock to protect against radioactive attack. More recently, Gaffney added, he has been installing a number of positively pressurized, radiation-resistant, home air-filtration systems. In fact, the steep rise in orders for these in residences throughout New York City has taken Gaffney aback—but the perceived threat of biological and nuclear terrorism has led his clientele to seek adequate protection.

Lana Corbi would call this approach a "safe core": fortifying not just a closet-sized refuge into which a homeowner can crawl when things go south, but also a scalable network of rooms at the center of the home that can house multiple family members. The safe core could contain a refrigerator, wireless communication equipment, and even a week or two of food and water. Corbi reminded me that it's not just burglars you might need protection from, but also extreme weather, natural disasters, and prolonged infrastructural failures such as blackouts. A well-prepped safe core is where you can ride out the turbulence—the longer, the better.

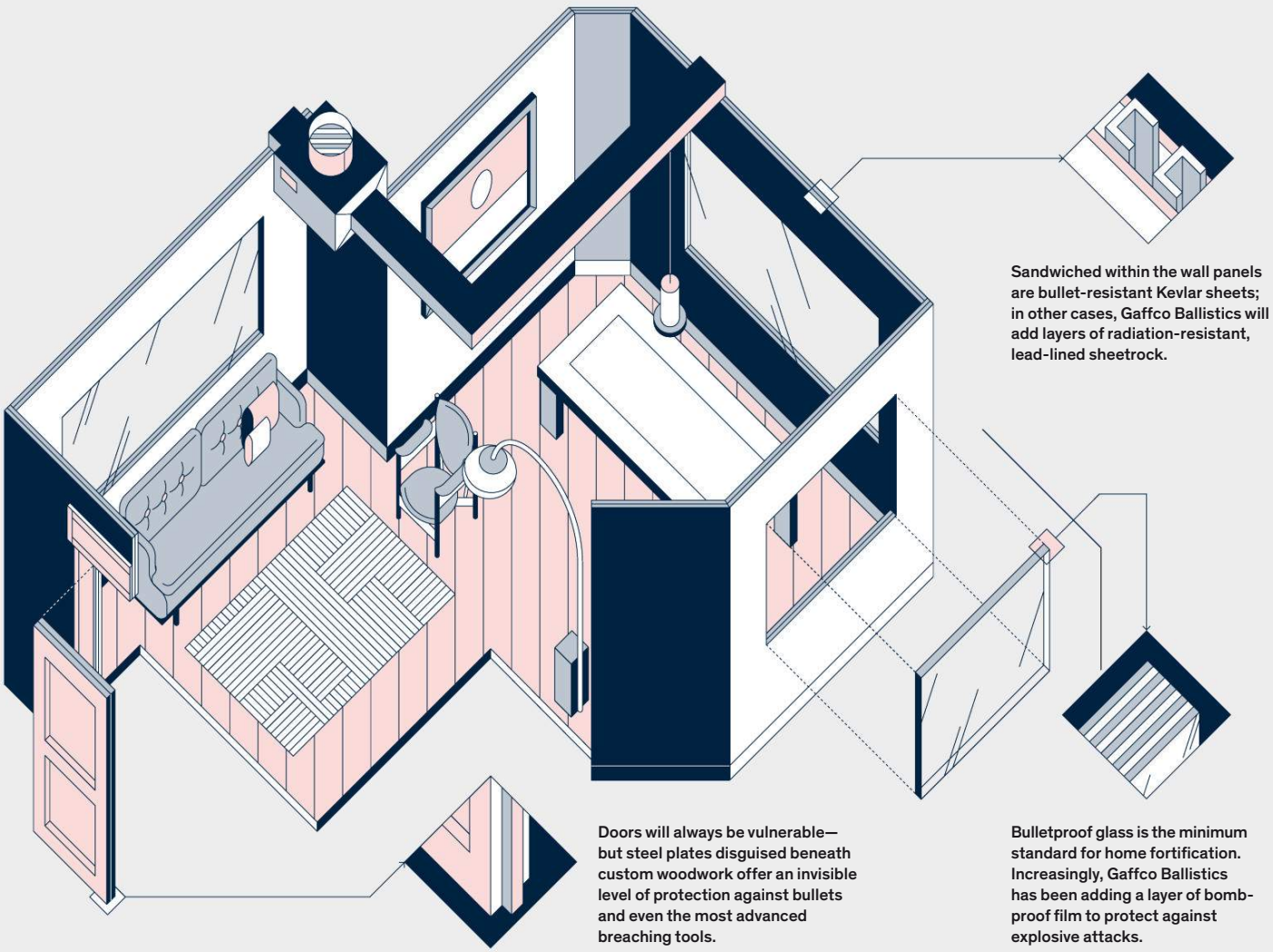
If we can use the phrase "panic room," then perhaps we should really be discussing a "panic house": a safe blown up to the size of a home, and a home that is truly a castle, a fortress hiding in plain sight on a leafy Manhattan street or steep Los Angeles hillside near you. >



◢ While many home-fortification projects are designed primarily with burglary in mind, Al and Lana Corbi of SAFE recommend thinking about much broader risks—including the possibility of widespread social unrest, earthquakes, and even extreme weather events.

An Architectural Introduction to Safe Room Design

You're a single parent with a young child or a wealthy businessperson with a very public profile, and you're concerned about recent developments in the news. You need to know that you have a place to retreat to if someone breaks in, if your house comes under attack, or if there's been a natural disaster or prolonged blackout. What are your options?



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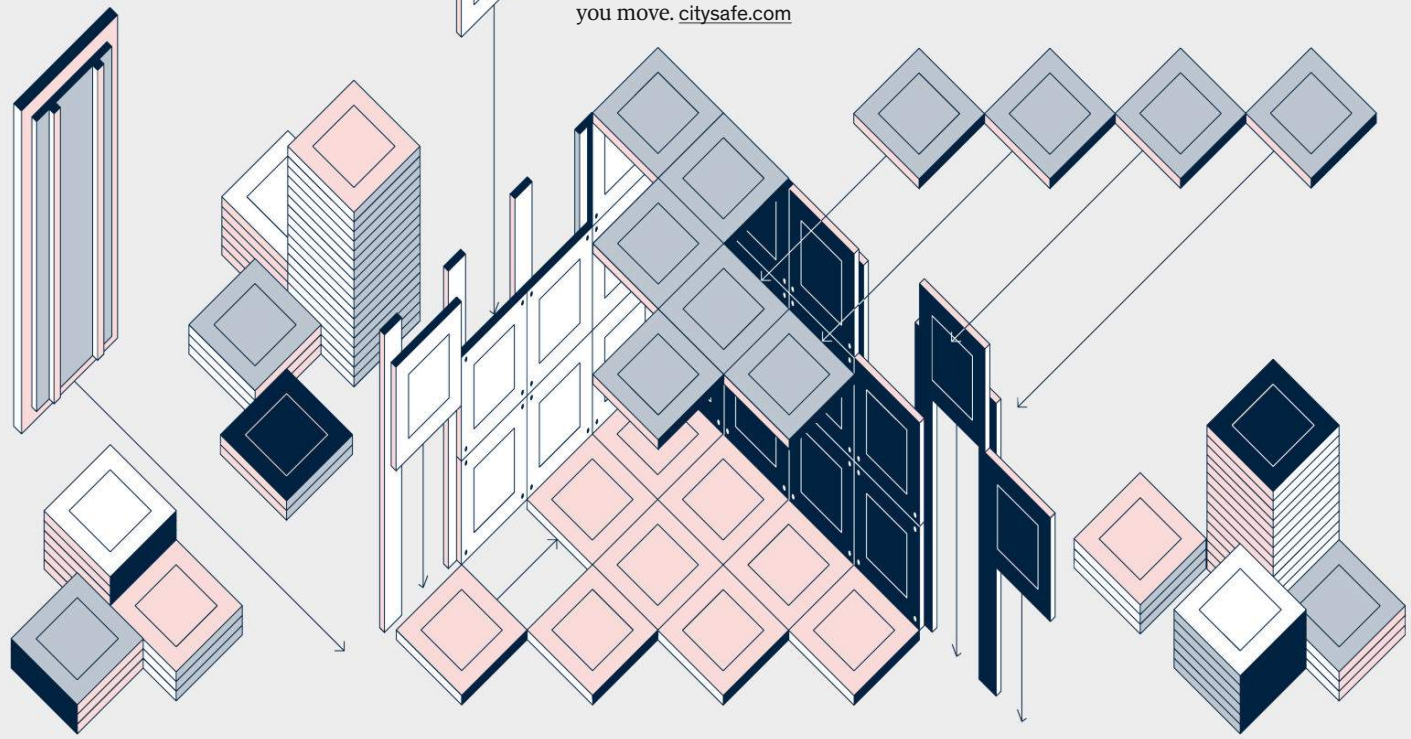

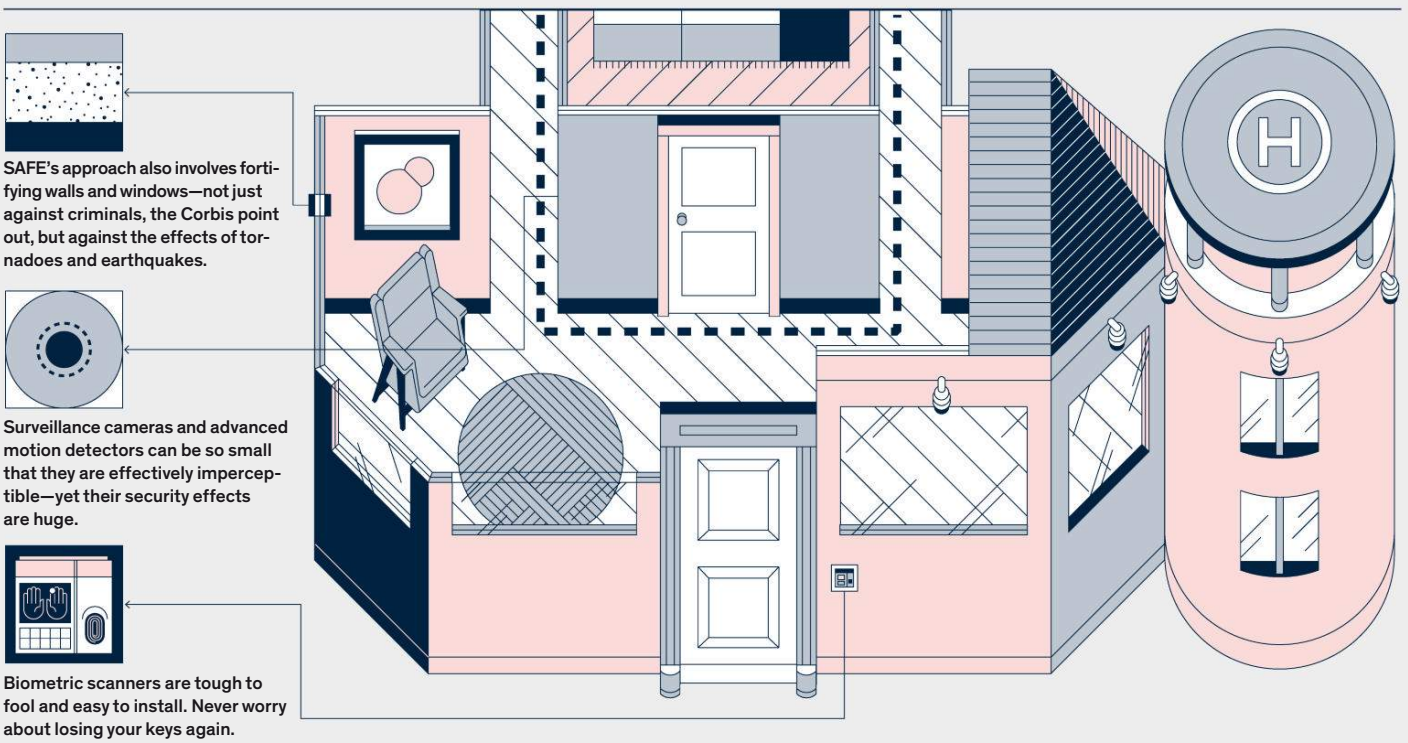

SAFE's approach also involves fortifying walls and windows—not just against criminals, the Corbis point out, but against the effects of tornadoes and earthquakes.

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SAFE

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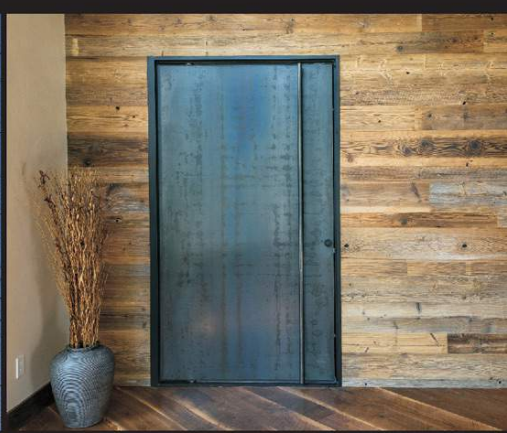

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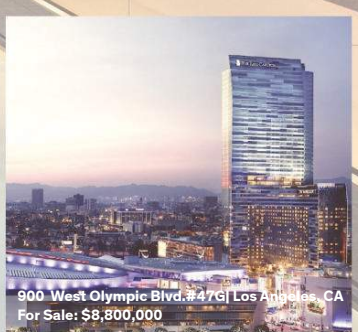

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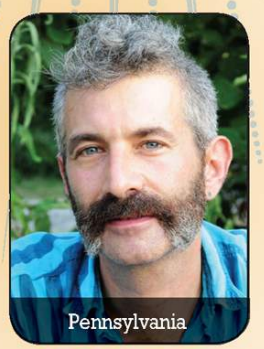
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TO THE TRADE
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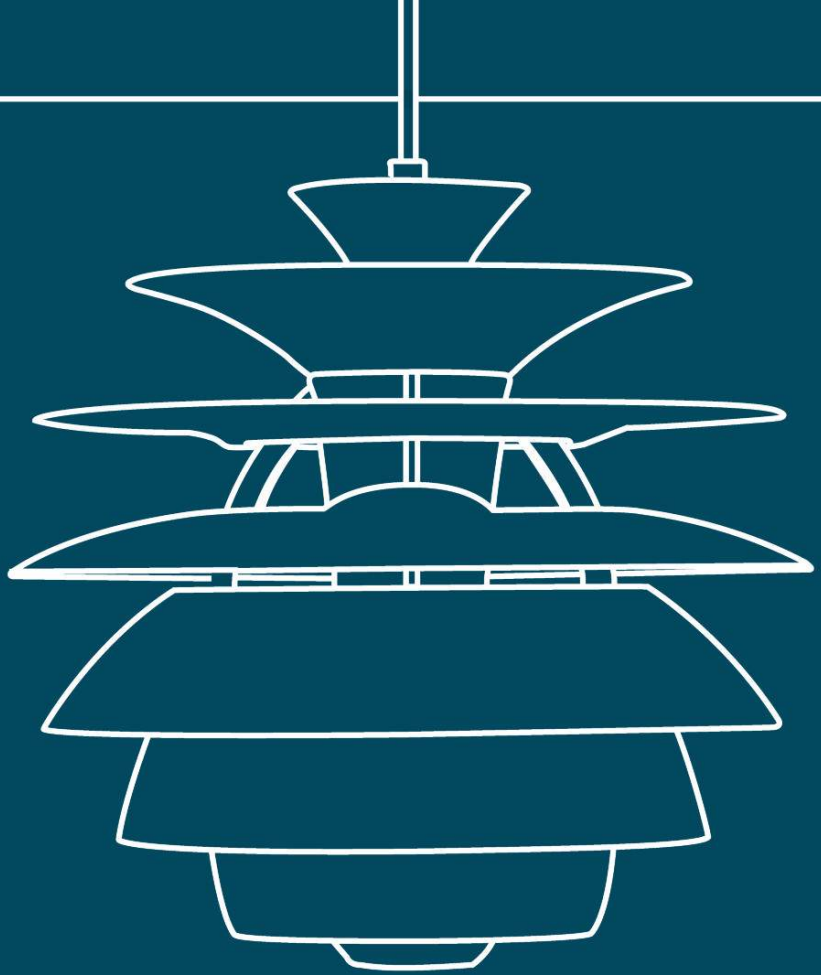

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FRENCH FIX

TEXT BY
Dan Rubinstein
PHOTOS BY
Henry Bourne

PROJECT
Roche Residence
ARCHITECT
Nicolas Roche
LOCATION
Paris, France

An eccentric and eclectic Paris apartment reflects a lifetime of thoughtful collecting—and a considered eye.

A far cry from minimalism, the renovated 900-square-foot Paris flat belonging to Nicolas Roche, a scion of the French furniture company Roche Bobois, is decked out with vivid hues and vintage furniture. A 1960s orange lamp by Luxus is suspended over the Warren Platner dining table and chairs. The 1950s rosewood glass cabinet is from Soriano. Pod Lens pendants by Ross Lovegrove for Luceplan hang from the ceiling.


KIWI
Eden

"I own pieces from many decades. I like to have a 'testimony' of different time periods because they all speak to me." —Nicolas Roche, resident

An architect by profession, Roche removed as many partitions as he could when recasting the apartment's interior, preferring transparency. He custom-made the red room divider from bungee cords (left). On his patio are a table and chairs from the 1968 Ozoo collection by Marc Berthier for Roche Bobois (above). The metal-topped side table is from Roche's grandparents' house and the lamp is vintage Vico Magistretti for Artemide (opposite).

There's more to design than just form and function. The objects chosen for a home require a special sense of purpose and personality—and, in some cases, a brief departure from restraint. "There's sort of a chemistry, a thing that happens sometimes when you see objects and you fall in love with them immediately," says lifelong Parisian Nicolas Roche, creative director at the legendary furniture brand—and his family's namesake company—Roche Bobois. "I am someone who loves objects."

Roche originally studied architecture, in France, with no intention of joining his family's business, which opened its first store in the U.S. in the mid '70s. "When I was a child, I could tell that Roche Bobois was something famous," he says. "I could see the way people would speak of the brand. I would feel rather proud to be part of this, even if I didn't want to work there. But afterward it became a bit difficult because people would always compare me to Roche Bobois. It became a bit heavy to bear." His father and uncle ran the company, but when they began to plan their retirements, Roche stopped practicing architecture and joined the family business. "My aim was to keep the brand's DNA of creativity and elegance," he explains. "But I really wanted to get rid of some headaches, some designers that I felt weren't relevant anymore. I really wanted to bring in new ways of working and new designers. Younger blood, I would say." In the past decade, Roche Bobois has undergone a revival, thanks to collaborations with fashion designers such as Jean Paul Gaultier and pared-down products by the likes of Cédric Ragot and Christophe Delcourt. Despite Roche Bobois's reputation for expressive and sometimes challenging pieces, Roche views the company as more of an old-fashioned atelier. "They're never really industrial products," he says, "because of the big importance placed on how they're finished and made by hand. I think people today are becoming more interested in real things with real materials."

Just as he does with the family business he oversees, Roche fills his 900-square-foot home, in the 19th arrondissement of Paris, with warmth and >


MOKADIS

personality, opting for vintage pieces, including a few Roche Bobois prototypes that never made it to production.

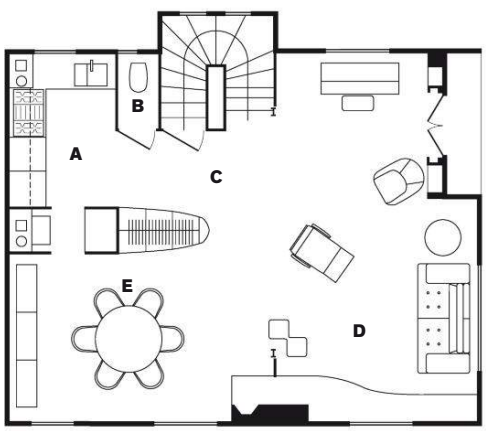
Roche purchased the three-story structure in 2000. Originally a single-family home, the building had been split into two units; he lives on the top floors, plus the converted attic, and a tenant lives downstairs. The house is located near Buttes-Chaumont, a 19th-century park with an artificial lake. The adjacent neighborhood, where Roche lives, has a distinctive architecture style from the early 20th century.

In order to convert the upper floors to suit his lifestyle, Roche removed as many wall partitions as possible—each room originally had a single window, he recalls—to create an open plan for his unit. "I'm single, so I didn't want to keep all those partitions. I just wanted to have a big, open space," he says. ›

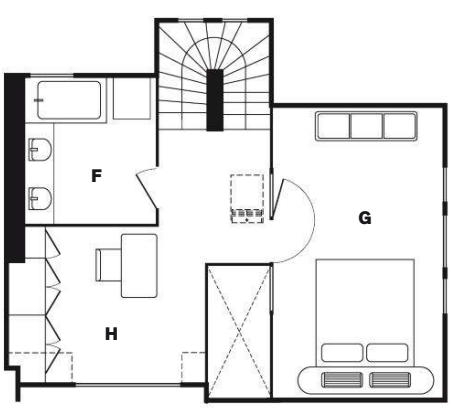
Roche Residence Floor Plan

A Kitchen
B Half Bathroom
C Entrance
D Living Room
E Dining room
F Bathroom
G Bedroom
H Attic

First Level



Second Level



The living room features an Equation sofa and Bi-Pod stool, both from Roche Bobois, atop a 1970s Siberian wolf carpet. Through online sleuthing, Roche found the red Boris Tabacoff chair at an Austrian gallery. The chandelier is vintage. Roche's most-recent acquisitions include the traditional African masks, which he likes for their "aesthetic purity, the beauty of their forms."

"The only remaining doors are the one for the bathroom and a glass one for my bedroom, upstairs." The windows on three sides of the main floor now flood the space with light. "I can position myself in any corner of the apartment, and I have a variety of views," he says. "The very cool thing about this flat is that it's surrounded by little gardens. It's rather unusual to have such a panorama in Paris. The main facade is on the south. The light always changes, and this is why I bought this place, because it's so well oriented."

One renovation challenge was creating a coat closet that wouldn't obstruct light to the kitchen. "I didn't want something angular," Roche says, "because I knew that I would constantly walk around it. I didn't want to see edges." Instead, he used approximately 120 red bungee cords to create a semipermeable space that not only stores coats and shoes, but photos and postcards, as well, tucked into the cords for display. "Originally, I wanted to do something in red Plexiglas, but it got very complicated," he says. "So I just simplified the idea."

One trick Roche employs is a bold use of color. The red of the coat-storage cords matches the walls of the adjacent dining area, where a vintage steel 1960s Warren Platner table and chairs and an antique Italian cabinet in rosewood are housed. In the kitchen and bathroom, he used colorful mosaic tiles to create simplistic designs—numbers, animals, biblical scenes—inspired by children's books. Another strategy Roche uses is color blocking on ceilings, such as a light pink over part of the living room, to help define space. One recurring hue is a pastel blue, used on part of the building's exterior as well as on the bedroom ceiling. "Half of the attic's ceiling is painted blue, and the other side is a light beige," he says. His bed is one of his favorite discoveries, a suede-covered French piece, designer unknown. "I found it in a Brussels flea market. It's sort of a James Bond bed—with an ashtray, little boxes to store things, a radio, and lights," he says joyfully. "It's really extraordinary." □

A ladder leads to a guest room in the attic (left). The striking-blue bedroom dresser was part of a modular storage system installed by the previous owner. Antique tea and chocolate pots are juxtaposed with a 1930s painting by Jacques Villon, Marcel Duchamp's brother (below). Roche found his suede-covered bed at a Belgian flea market (opposite). Roche's grandfather commissioned the screen, which has a black-and-white maple-leaf motif, in the 1950s.

"I've always collected many items, from the most stupid things to the most interesting ones." —Nicolas Roche, resident

A furniture designer carves out a modern family home in a renovated Tudor on the outskirts of Copenhagen.

TEXT BY
Kelsey Keith
PHOTOS BY
Hotze Eisma

PROJECT:
Fonnesbæk-Charrier Residence
DESIGNER: Eglantine Charrier
LOCATION: Copenhagen, Denmark

A N D S O N S

In the Denmark home of designer Eglantine Charrier, original 1920s windows and moldings meet modern accessories like a black Caravaggio pendant lamp by Cecilie Manz for Lightyears. Charrier's son, Fabian Fonnesbæk Charrier, 14, pauses on a staircase of white oil-finished pine floorboards (opposite).


NIKE

The house is filled with pieces from Small-Design, the children's furniture company cofounded by Charrier, including the transformable Cube, which does double duty as a chair or table in the top-floor kitchen-dining area (right).

Charrier, below, transformed a cramped attic into a sunny dining room with Vitral windows and white-tinted pine floors by Dinesen. The Sara table is by Hay, the Shell chairs are by Charles and Ray Eames, and the artwork is a hand-printed textile she had framed (opposite).

Charrier chose not to use upper cabinets to give the kitchen a versatile, furniture-like feeling. The black-painted wood island is topped with compact laminate countertops (below left). A red Vola faucet adds color, while the muntin bars on the windows recall the originals (below right).

"We love to stay up here because you have a lot of sky and all the trees around you. It's another world."
—Eglantine Charrier, resident

If you hop on a bike in central Copenhagen and head southeast, you can expect to ride over a canal, past an opera house in the distance, and through a hippie enclave before eventually hitting the sea. What you might not expect is that a 20-minute ride from the city center could lead you to a colony of industrious, round-the-clock workers. Those workers—who happen to measure roughly an inch long, and who have yellow and black stripes—reside within a few homemade hives at the edge of an emerald lawn, in the shadow of an ivy-covered Tudor-style house on the island of Amager. The bees are the proud property of a 14-year-old boy named Fabian, who, with his grandfather's help, harvests upwards of 100 jars of honey each summer.

Fabian's parents, Eglantine Charrier and Jeppe Fonnesbæk, moved to the area 15 years ago, renting the top two floors of a two-family residence (a neighbor lives in the ground-floor unit, and they share the basement). The traditional house, with its generous proportions, terra-cotta roof tiles, and grand corner lot, anchors a historic suburban neighborhood in an area sometimes maligned by residents of Copenhagen proper. (Some of Amager's landmass is the result of 20th-century infill, and the island was a popular landfill spot in the 1970s.) "When we first came out, I didn't know this area very well, and everybody said it was a lot of ugly buildings," Charrier says with a laugh. ›

The living room features a roomy Scandinavia sofa from Bolia and vintage glass pendants from Holmegaard. The original gold stucco wall frames are accented with Farrow & Ball paint in Mole's Breath (above).

With three sons in the family, the kitchen gets a lot of use. Hee barstools by Hee Welling for Hay slide up to a multi-functioning island where the family gathers to eat, study and play (opposite).

"But I saw all these old houses, and I thought, Wow, it's so close to the city that you can just bike in."

The family lived in the uppermost finished floor of the circa-1925 structure for five years, long enough to "get to know the house and see the possibilities," before they gutted and rebuilt the interiors, preserving the exterior shell. The primary addition was the finishing of the attic space—now a kitchen and dining area spanning the length of the house—which required raising the ceilings and updating the trimmings to meet fire code. On the main floor of their residence, Charrier and Fonnesbæk turned the old kitchen into a master bedroom and carved out two bedrooms for their three sons to share.

For Charrier, a designer and the co-owner of a children's furniture company called Small-Design, the highlight of the renovation is the new kitchen. "We chose to make the kitchen a bit furniture-like," she says of the streamlined black cabinetry, "so it's not just a kitchen. We wanted a place to gather friends, where the kids can do their homework or play—a really functional space for the whole family." To get away from a static, built-in feel, Charrier and her husband, a partner in a creative agency that works exclusively with Lego, decided to skip the upper cabinets and stow appliances under the compact laminate countertops. To open up the space, they inserted Vitral skylights under the roofline, like transparent ribs along the traditional peaked roof. "We don't have to heat [this floor] much in the winter," she explains, "because there is so much sun." To complement the open, low-key vibe, Charrier opted for Danish flooring, classic Dinesen wide-plank pine boards with a white-tinted wash.

Deployed throughout the house are Small-Design's versatile birch-plywood furniture pieces, all tailored to kid-size proportions. Charrier, a graduate of the Royal Danish Academy of Fine Arts, founded the company, with design partner Anja Lykke, a decade ago, >

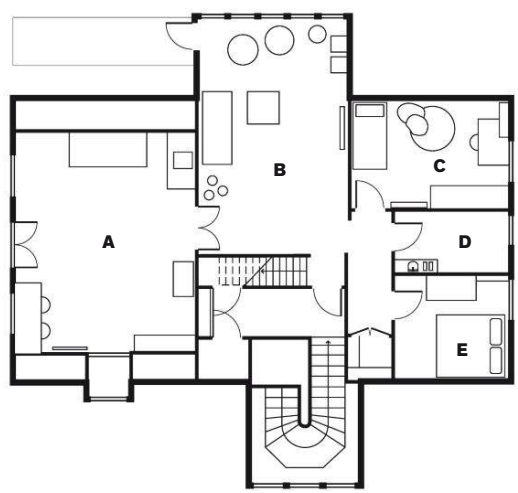
"We wanted to make the kitchen a place where we could have all the activities in the same place."
—Eglantine Charrier, resident

Fonnesbæk-Charrier Residence

Main Floor
A Elliot and Mateo's Bedroom
B Living Room
C Fabian's Bedroom
D Bathroom
E Master Bedroom

Attic
F Dining Room
G Kitchen

Main Floor



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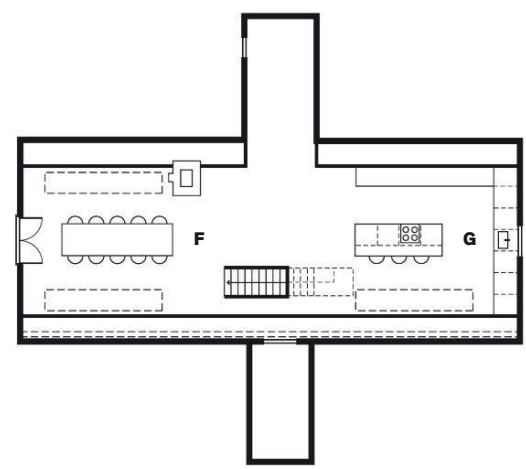


Vines growing off a small balcony connect the indoor space with the lush garden (far left). The family, who reside on the top two floors of this two-family Tudor-style house, kept many of the building's original windows (left).

Original 1925 details include stucco molding throughout the house. A Small-Design Circle table and stools echo outdoor greenery in the room shared by Elliott and Mateo, ages 12 and nine (opposite). The boys' bunk beds are by Ikea (below).

"To be this close to the city and have this big, quiet garden—that's just a perfect combination." —Eglantine Charrier, resident

while on maternity leave. "When you're pregnant, you really get to see what kind of [children's] furniture exists," she says. "We wanted to make furniture that's durable and that kids could use for many years, with many different functions—as a table but also as a chair, or to put books on." All of the pieces in the collection are manufactured locally by Danish carpenters (a definite plus in a global marketplace obsessed with Scandinavian craftsmanship), and 2015 brings new flat-pack versions of Small-Design's offerings, to service an international audience who might otherwise be turned off by shipping costs.

With three sons, Charrier has a built-in focus group for developing her designs. The two younger boys—Elliot, 12, and Mateo, nine—share a spacious room that doubles as a playroom for their collective group of friends. It's equipped with bunk beds, nooks and crannies for stashing toys, and, naturally, an impressive selection of Legos. There's also plenty of convertible Small-Design furniture, like a grassy-green table Charrier picked for the room. "I loved this shade of green growing up," she says. "It gives the impression of the garden coming into the house as well."

Outdoor space is crucial for a family with three boys. Luckily, the house is just 10 minutes from the beach at Kastrup, where the children can dive off the slatted, spiraling Sea Bath, designed by Swedish firm White Arkitekter. Closer to home, there's the garden right outside the front door, where, this year, the Fonnesbæk-Charrier clan added two new beehives, yielding enough of a harvest to host a honey festival, in August, for family and friends. Luckily, for those yet to fall for Amager's budding charms, it's just a quick 20-minute bike ride back to Copenhagen's city center. □

RETRO

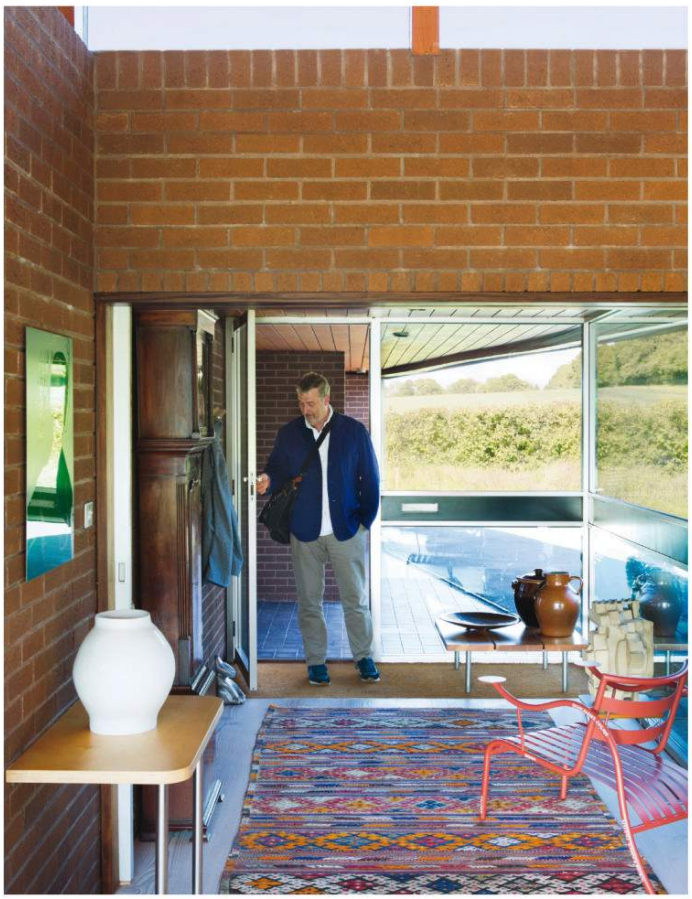
In the English countryside, a British design pioneer transforms a 1970s bachelor pad into a stylish furniture laboratory.

TEXT BY
Iain Aitch
PHOTOS BY
Christopher Sturman

PROJECT
Lawrence House
ARCHITECT
Hugh K. Harwood
LOCATION
Hampshire, England

Sheridan Coakley, owner of the London-based furnishings purveyor SCP, uses his circa-1970s home as a testing ground for the furnishings he carries in his company's inventory. In the foreground, a Balzac lounge chair by Matthew Hilton is draped with a Donna Wilson blanket.


AC
TIVE



Coakley commutes an hour into London, where his two SCP stores are located. In the entryway, a pair of Jasper Morrison tables join a vintage Moroccan rug. The circa 1980s Thinking Man's Chair, also by Morrison, is in the foreground.

In the open-plan living and dining room, a dramatically sloped roofline allows for generous clerestory windows (opposite). Hilton's rounded-form Balzac collection, which debuted in the early 1990s, continues to be a bestseller.

"I'd always wanted a carport," Sheridan Coakley says as he pulls his Jeep into his automobile shelter, outside Lawrence House, his Hampshire home.

"It's a pretty masculine kind of a house," the founder of UK furniture retailer and manufacturer SCP says by way of introduction to the 1975 build. This is, it emerges, something of an understatement about the bungalow, which is an hour's train journey and a short countryside drive southwest of London.

The collaboration between Les Haywood, an engineer who spent his spare time rebuilding Aston Martins, and Hugh K. Harwood, a local architect usually restricted to designing extensions, the home eschews the mock-Tudor or faux-Georgian vernacular of the surrounding countryside. Instead, Lawrence House is part ranch, part middle school, and part space-age bachelor pad. Its design is so aberrant to rural English tastes that the 7,500-square-foot single-story with floating roof sat unsold on its 25-acre site for two years, until Coakley and his wife stumbled across it nine years ago when looking for somewhere near to the preferred school for their children.

"The owner got so desperate that he had got planning permission to knock the house down and to build a two-story house," says Coakley. "Then we came along saying it was fantastic."

SCP is known for bringing on marquee designers such as Jasper Morrison, Konstantin Grcic, and Matthew Hilton, but Coakley has plenty of respect for the work of the two unknowns who designed his home. This even extends to retaining the grand piano–shaped bathroom console and the deep-pile beige carpet, which is only slightly thicker than the fur on Coakley's outsized French sheepdog, Bau.

"It's quite fun to leave something like that, but I don't feel I have a responsibility to keep it as a kitsch feature," he says, noting that he did choose to remove certain past-their-prime features, like a circular bathtub complete with built-in telephone point.

Coakley also has his eye on tearing down the 1990s addition to the rear of the house. This Victorian-style structure, all dark wood and brass, was made to house an indoor pool as a sop to the then-owner's wife, who wanted something in the home that did not scream *Magnum, P.I.* Fortunately, Coakley's own wife, Louise Jenkins, is a huge fan of the home's design, from the original tiled Poggenpohl kitchen to the stables and solid outbuildings that surround the main body of what is essentially a three-bedroom with add-ons.

"That kitchen's pretty astonishing really, considering it's 40 years old," says Jenkins. "It's a kind of balancing act of keeping the old stuff going and then knowing which bits to replace." She met Coakley via her stepfather's antiquarian book business, but since ›

"The kitchen is pretty astonishing, really, considering it's 40 years old."
—Louise Jenkins, resident

The mahogany-paneled Poggenpohl kitchen system is original to the house. Louise Jenkins, left, chats with her daughter, Freya, who sits on a powder-coated Slatted bar stool by Jasper Morrison manufactured in Lancashire (opposite). The kitchen opens to the living and dining area.

In the eat-in portion of the kitchen, a George Nelson Bubble Lamp hangs above an Artek table and chairs by Alvar Aalto. The floor tiles are close matches to the originals, which had to be replaced after a pipe burst.

the move to the countryside she has been more concerned with developing her asparagus patch than hunting out first editions. One wall in the kitchen is taken up with her vast cookbook collection, which sits upon thoroughly modern Michael Marriott shelving.

A reason that the home may have stayed on the market so long is its layout. The bedrooms are small and functional, especially what would have been the two guest rooms. The well-off of rural England generally want sprawling rooms that match the expanses of the landscape beyond the windows. Instead, this home looks like modern city living, with a vast loft-style living area that serves as a showcase for Coakley's abilities as tastemaker.

The walls are covered with pieces by artists SCP has worked with including playful screen prints by Brooklynite Mark McGinnis, but there are also pieces by the couple's 27-year-old son, Oscar, as well as an old Bazooka Joe box—a reminder of the fact that Coakley's father once looked after the brand's UK franchise. A battered leather sofa from the previous owner takes up one side of the room, but the rest is largely filled with prototypes, unsold orphans, and favorites from SCP's store in Shoreditch, East London, including plenty of Matthew Hilton's Balzac seating.

Shoreditch was once the center of London's furniture manufacturing business and boasts the Geffrye Museum to celebrate this fact, complete with SCP furniture on display inside. Today, one is more likely to find craft bakeries and bearded baristas in the area. It's a far cry from 1985, when Coakley moved his small vintage furniture and upholstery business into the area from the then-more fashionable Portobello Road.

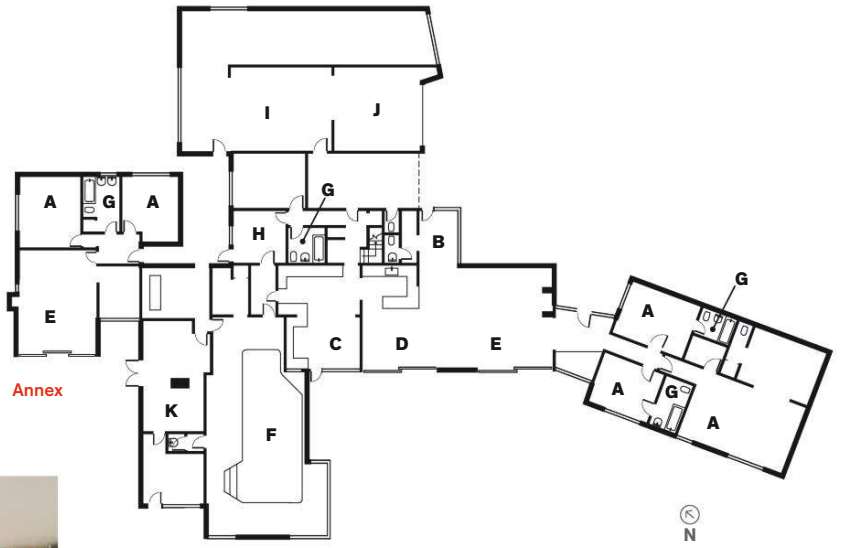
"I would get a lot of classic tubular steel furniture re-chromed because, you know, you wouldn't want a rusty chair," Coakley recalls. "Nowadays, of course you would. The only chrome plater I could find was in Shoreditch."

In 1985, an early Philippe Starck show in the SCP store established Coakley's business as a go-to for fans of modern design. The business's aspirations grew with the area around it, as the authorities gave way to pioneers such as Coakley and opened up zoning to retail and restaurants. Before long, SCP was a globally renowned brand with its own UK upholstery factory, turning out Balzac sofas and Donna Wilson chairs. It is now introducing contemporary America design to Europe, including the work of Brooklyn-based furniture and product designers Fort Standard.

"American design is really interesting, and I think

it will become quite dominant eventually," Coakley says, reflecting on the future of the industry he has championed for the past 30 years. "Italy is still the center, but it's really spun out, lost its way."

But Coakley has proven again and again that he's not afraid to take a chance on an underdog. He arrived just in time to rescue a house that some may say had lost its way. Sure, the Austin Powers-esque bar has gone, but the spirit remains. Not many homes can boast an eccentric masculinity as their muse, but Lawrence House is certainly all the more interesting for it. □



Lawrence House Floor Plan

A Bedroom
B Entryway
C Kitchen
D Dining Area
E Living Area
F Pool
G Bath
H Study/Bedroom
I Workshop
J Garage
K Utility Room

In the study, a 2009 Cedric desk by Kay + Stemmer (top left) is joined by a 2013 sofa by Terence Woodgate (top right). A pressed-steel Parallel shelving system, also by Woodgate, holds books and mementos. The dining room features a Glo-Ball T table lamp by Jasper Morrison (left).

The master bedroom boasts a 1970s tufted headboard from Heals Leather and a wall covering of burlap, wool and silk by David Hicks. The bed covering is vintage, 1950s, and the Blocks linen basket was designed by Donna Wilson and made by the People of the Sun, a nonprofit based in Malawi.

dwell.com/lawrence-house
For more information on the products and furnishings shown in this story, head online.

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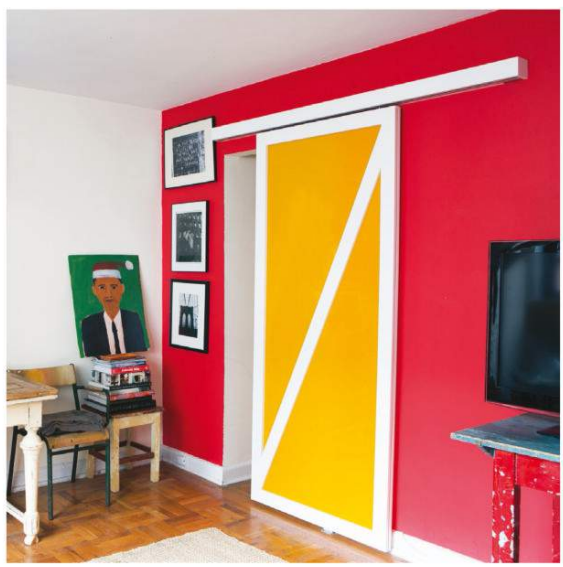

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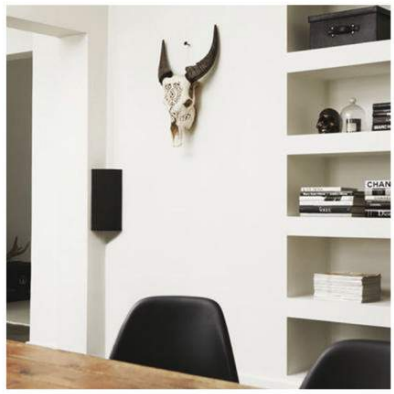

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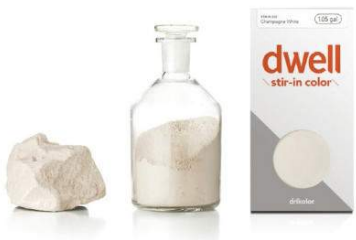

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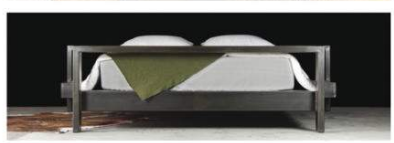

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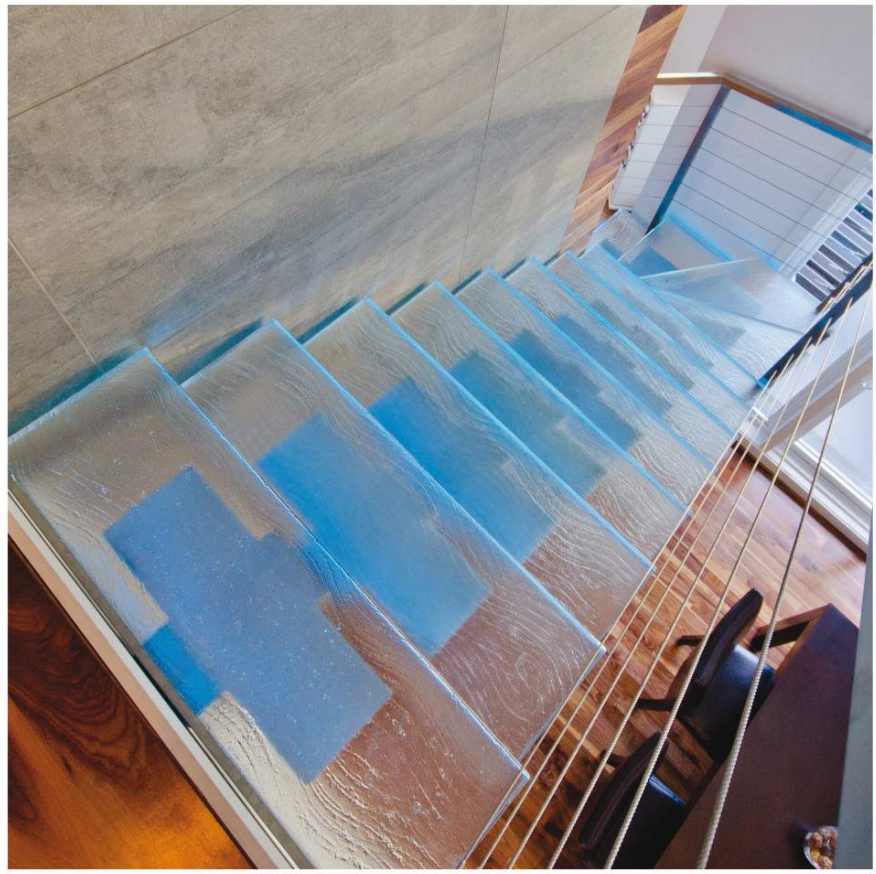

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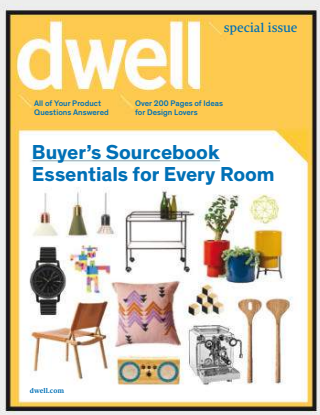

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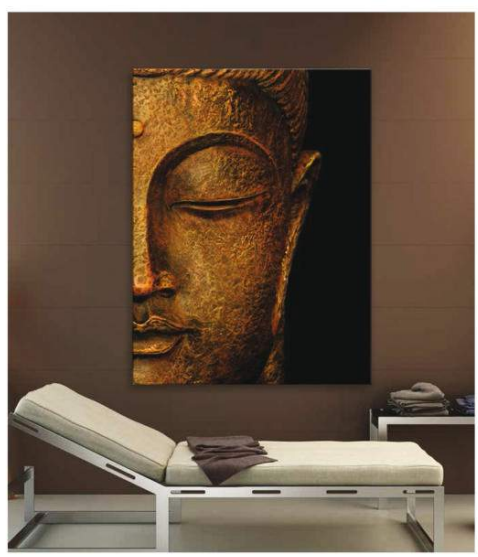

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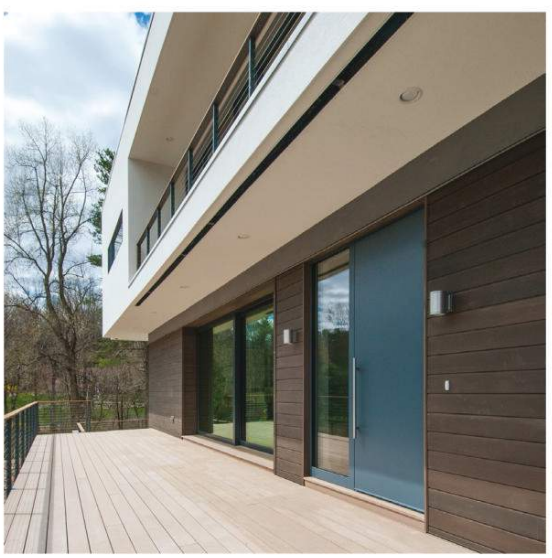

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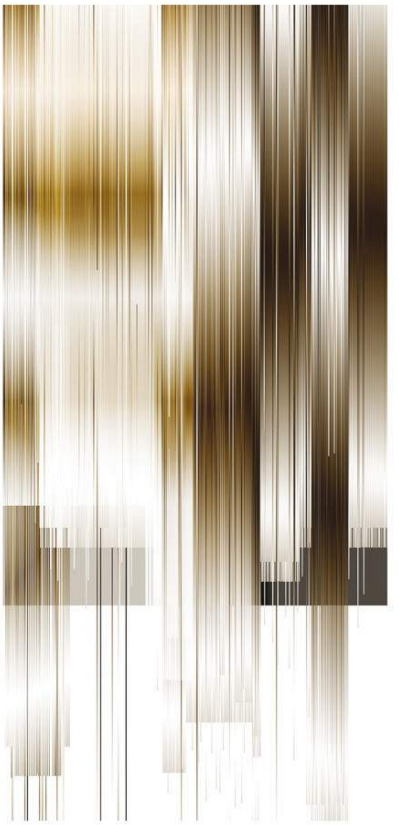

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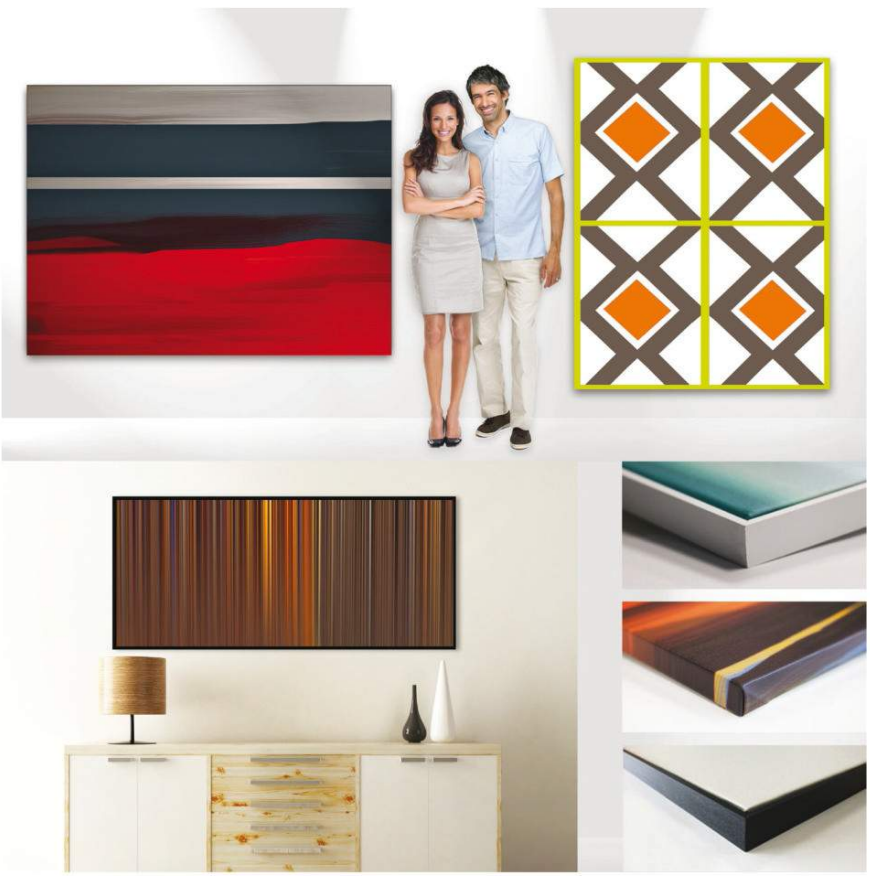

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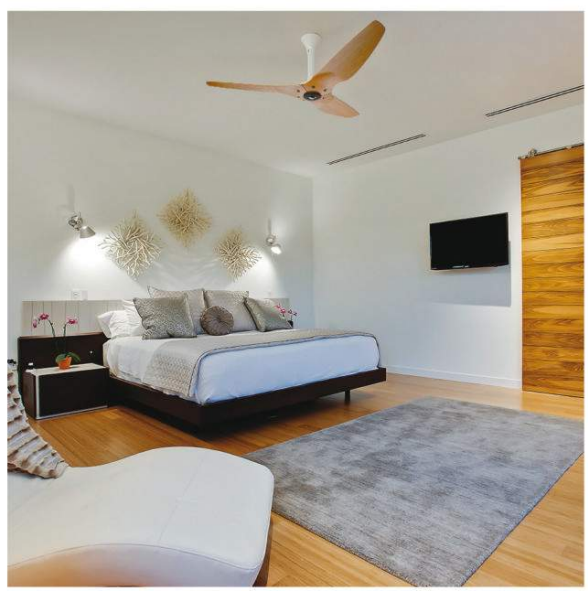

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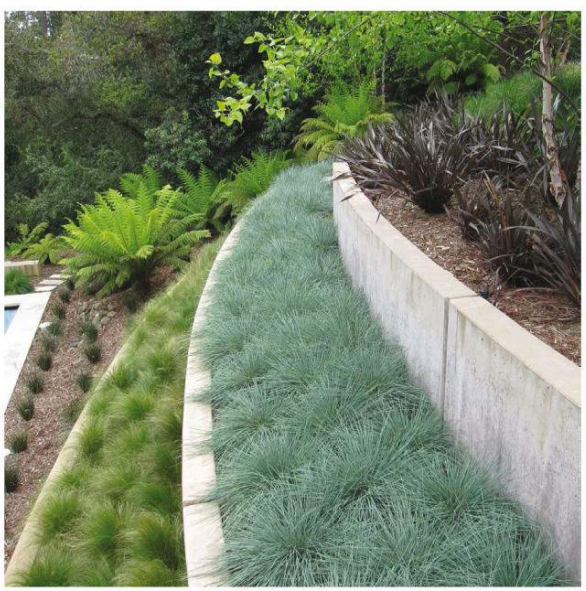

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80 Profile

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Fronzoni '64 chair and bed by A.G. Fronzoni, Extra Big Shadow floor lamp by Marcel Wanders, Steel Box by Carolo Colombo, White cube side table with cast apples by Ilaria Marelli, Satori round side tables by Mario Mazzer, Rainbow chair by Patrick Norguet, all for Cappellini
cappellini.it
Flight recliner by Jeffrey Bernett and Nicholas Dodziuk and Line credenza by Nathan Yong for Design Within Reach
dwr.com
Vintage coatrack by Fontana Arte
fontanaarte.com
Fogg rugs by Gunilla Lagerhem Ullberg for Kasthall
kasthall.com
Countertop in Blizzard by Caesarstone
caesarstoneus.com
Cooktop, wall ovens, refrigerator, and dishwasher by Jenn-Air
jennair.com
Venice terrazzo tile from Concrete Collaborative
concrete-collaborative.com
Drawer pulls by Linnea
linnea-home.com
Dining table and chairs by Warren Platner
knoll.com
Vintage Ozoo collection by Marc Berthier, Equation sofa, and Bi-Pod stool, all for Roche Bobois
roche-bobois.com
Vintage Telegono table lamp by Vico Magistretti for Artemide
1stdibs.com

108 And Sons

Caravaggio pendant lamp by Cecilie Manz for Lightyears
lightyears.dk
Sara dining table and Hee bar stools by Hay
hay.dk
Circle table with stools and Cube by Small-Design
small-design.dk
Skylight windows by Vitral
vitral.co.uk
Shell chairs by Charles and Ray Eames for Herman Miller
store.hermanmiller.com
White-stained oak flooring by Dinesen
dinesen.com
Faucet by Vola
vola.com
Mole's Breath paint by Farrow & Ball
us.farrow-ball.com
Scandanavia sofa by Bolia
bolia.com
Vintage glass pendant by Holmegaard
holmegaard.com
Bunk beds from IKEA
ikea.com

116 Retroactive

Archiver by James Irvine, Big White Pot by Hella Jongerius, and Croquet shelving system by Michael Marriott for SCP
scp.co.uk
Glo-Ball T table lamp, One-tier table, and Slatted bar stools by Jasper Morrison; Field Day throw and pillow by Donna Wilson; Balzac lounge and ottoman by Matthew Hilton; Bubble Lamp Criss Cross Saucer Pendant by George Nelson; Cedric desk by Kay + Stemmer; Woodgate sofa and Parallel shelving system by Terence Woodgate; Peaks linen basket and placemat and Blocks linen basket by Donna Wilson for People of the Sun, all from the Dwell Store
store.dwell.com
Thinking Man's Chair by Jasper Morrison for Cappellini
cappellini.it
Art prints by Mark McGinnis
mistermcginnis.com
Kitchen table and chairs by Alvar Aalto for Artek
artek.fi
Headboard from Heal's Leather
heals.co.uk
Mahogany kitchen system by Poggenpohl
poggenpohl.com

136 Finishing Touch

Esque Studio
esque-studio.com
cedarandmoss.com

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workshop1.com

Playing With Fire

In her Portland studio, designer Andi Kovel of Esque Studios transforms molten glass into colorful creations—including a new foray into lighting.

TEXT BY
Heather Corcoran

Esque Studio is based out of a 3,000-square-foot warehouse in the St. Johns neighborhood of Portland, Oregon. Designers Andi Kovel (below) and Justin Parker share the space with three dogs and their landlord's fleet of champion race cars.

For something that ends up as fragile as glass, the process behind its making is quite physical. Artist and designer Andi Kovel picked up the practice while studying sculpture, and in collaboration with Justin Parker as Esque Studios, she spins, twists, twirls, and polishes the red-hot material for nearly every handmade creation. Their design process usually starts with a sketch, but the pair use their studio as an arena for improvisation. "The pieces that seem to work best long-term feel smooth and organic while we're making them," says Kovel, who has worked alongside Parker for nearly two decades. Their latest experiments, plus a growing demand for custom projects, have led them to lighting design, and this year they've debuted a collaboration with fellow Portland makers Cedar & Moss as well as a line of their own. "Our goal," says Kovel, "is to lead the movement of trend by creating new notions in glass—attaching craft to function to fine art, and to break away from the notion of craft as kitsch." □

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