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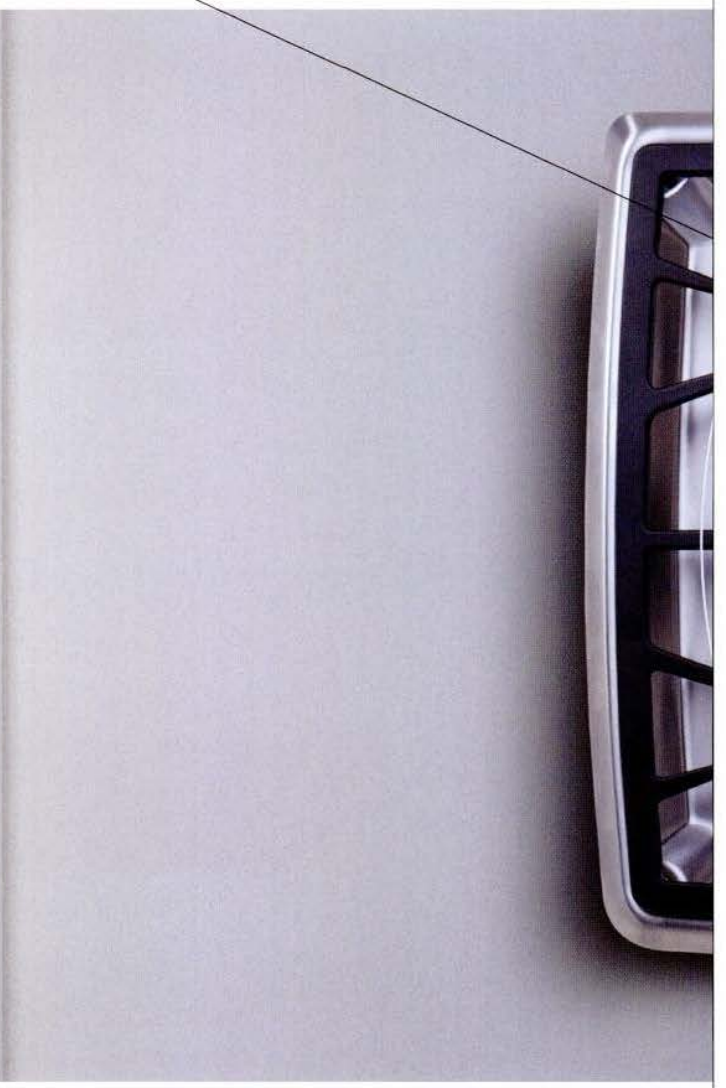

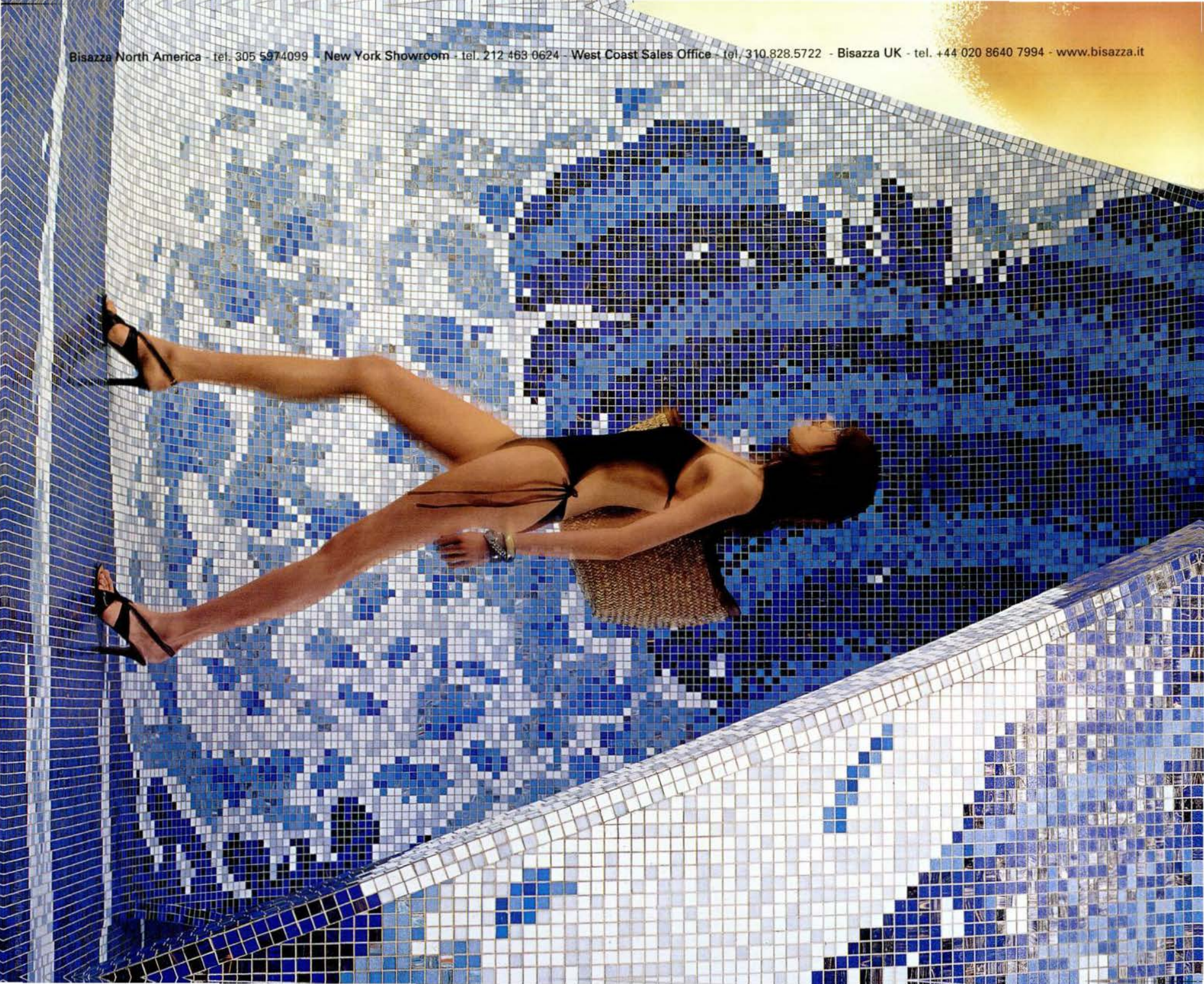
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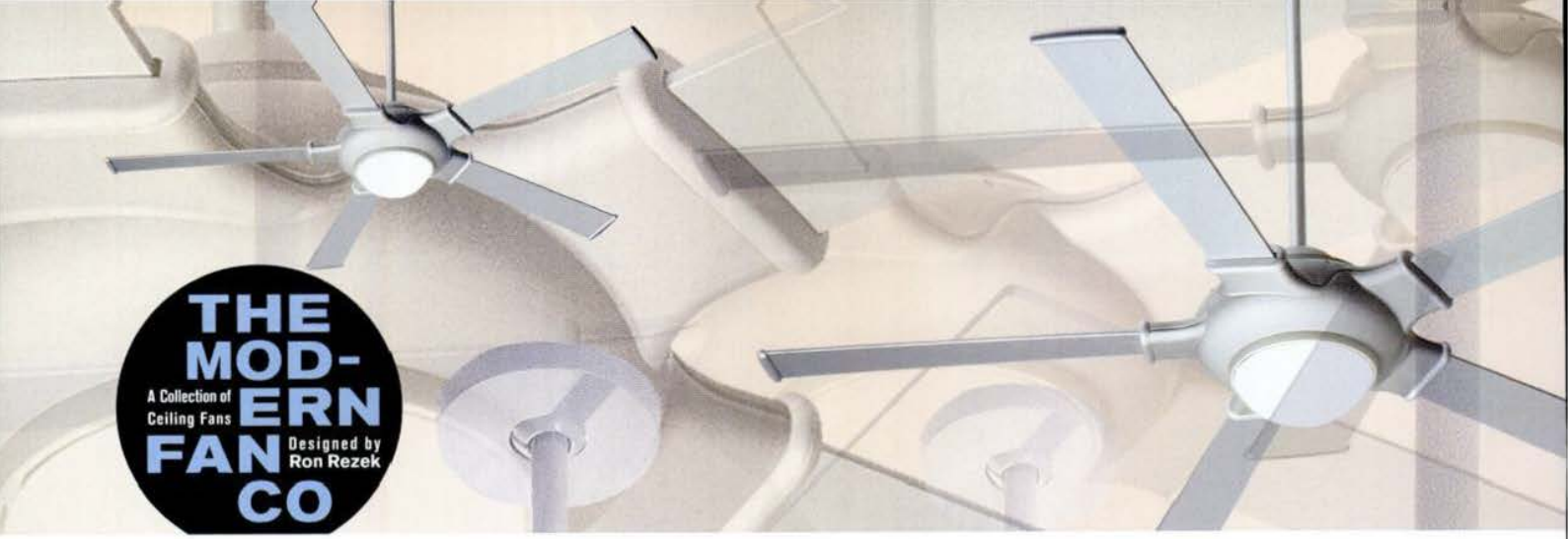

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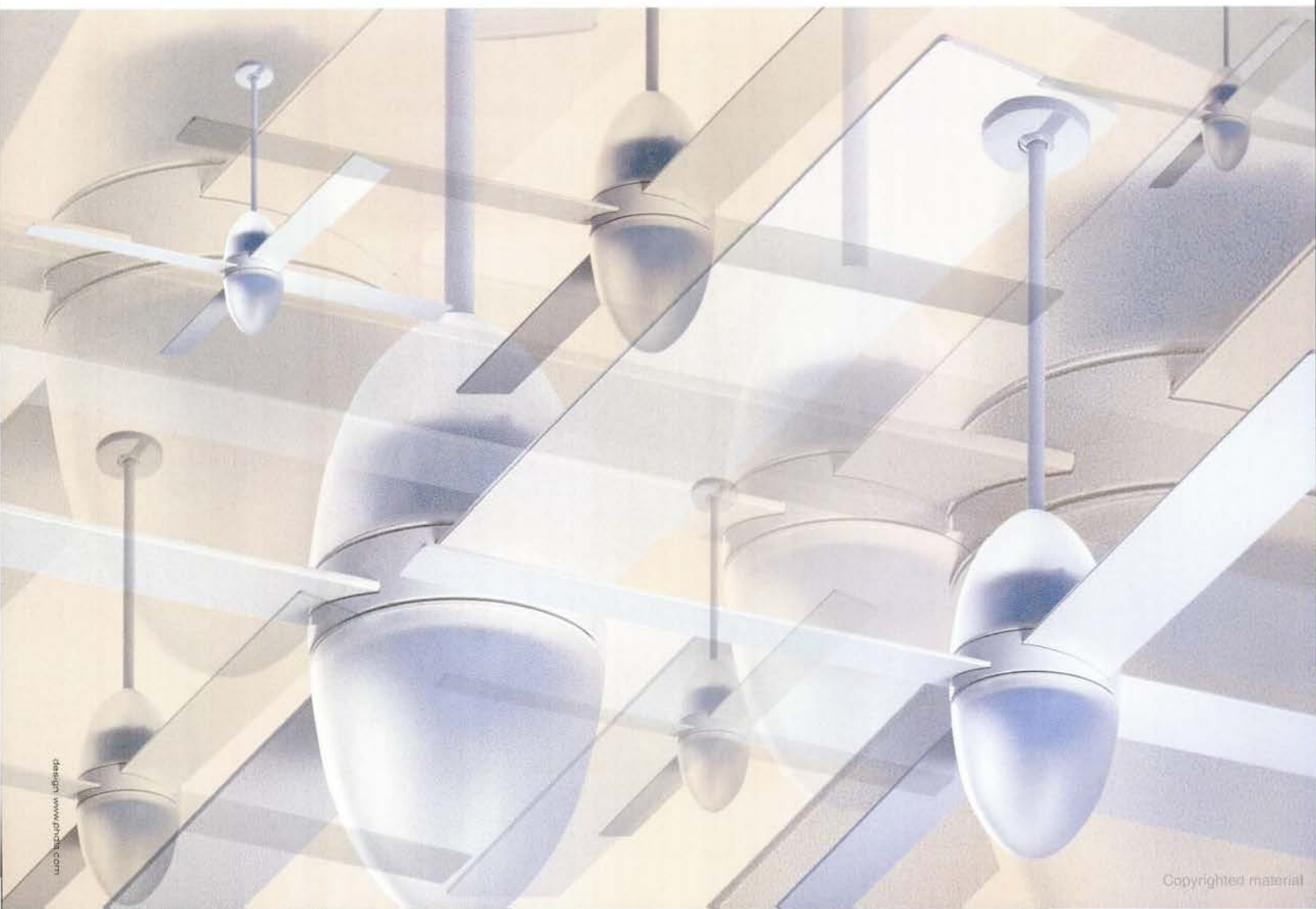

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"You know, our house didn't come from some architectural fantasy. It came from a concept of life." — Juan Reutter, page 52

Cover
With the Pacific Ocean in the background, the Reutter family enjoys the swings that architect Mathias Klotz designed for the deck of their summer house in Cantagua, Chile. Photo by Claudio Edinger

August 2002 Contents: Life's a Beach

I'm very disappointed with Dwell. You announced in the April issue that in the next issue there would be an article on how to build a house for $145,000 or less. I waited almost two months, literally counting the days for the June issue that would have this article. With today's rising real-estate prices, an article like this could lead to realization of lifelong dreams for thousands of people. I know I can't be the only one who grabbed the June issue the first day it hit the newsstand, only to be disappointed that the article was not included. What happened? I hope you run the article; I think you'd be changing the lives of more people than you can imagine.

Paul Madsen
Sunland, California

Editors' Note: Sorry for the delay! Please see the article on page 82.

Dwell, you have made a true mark. Since I know very little about architecture/interior design/industrial design, I have a truly uninformed opinion. Be that as it may, I simply love your magazine. Living in the physical world at its real best. Articles about living for those of us with real incomes. If there is hope for affordable/livable/creative home design, you are it.

Chris Bellamy
Seattle, Washington

First of all, I love this magazine—it has integrated so many wonderful aspects of design as they should be. However, when reading about the Cherner-O'Neill house in Lower Manhattan ("My House," June 2002), I was alarmed when the article spoke of the center pivot windows which open at the floor to five stories below without mentioning any sort of protective measures for the owners' one-year-old child. These windows can pose a serious risk for parents of young children and I would hope that the owners in this case have imparted some sort of safety precautions. Are there any specific methods of child safety for center pivot windows?

Jeremiah Birnbaum
Maplewood, New Jersey

Editors' Note: The residents have installed a peg system that makes the windows childproof. When they are in place, the windows can only open a few inches, but when there is no child present they can swing them wide open for dramatic effect.

I confess to skimming through the first few issues of my subscription with curiosity. Whether various articles appealed to me was not the point. Your presentations were never redundant, which certainly was an exception to other publications. However, you got to me with the June issue. I returned from Europe last night wondering why all of those wonderful windows, common in almost every hotel and home I visited, were not readily available for our projects in the states. I've searched for these many times in the past. Bingo—there they were on page 20. I've already contacted the manufacturer for specs on two projects giving you full credit for the connection.

That would've been enough but I also must ▸

Meet Our Nice Modernists

After working for 15 years as real-estate agents in Seattle, Cynthia Creasey and her husband, John "Mack" McCoy (below, right, front), were frustrated by the lack of choices for buyers seeking modern design. "We would just see beige, over and over," says Creasey. "I knew there was a market for cool because those are my clients."

So the pair, together with Brian and Ann Tschider (below, right, rear) of Cobalt Construction, hired BjarkoSerra architects and began to develop something "with more character, quality, and color."

The result (below, left) is a four-unit condo in the Fremont/Wallingford area with views of the Olympic Mountains to the east and the downtown skyline to the south. The building, clad in two-tone corrugated steel, boasts large windows and has a cheerful, neighborly countenance. The building was completed in September, and by April, three of the four two-bedroom units had sold for between $240,000 and $480,000.

Creasey is naturally pleased that her first experience as a developer has been a success, and is also happy that she and her partners were able to provide an option for "underserved" Seattle modernists.

To nominate someone for the Dwell Nice Modernist Award, go to **www.dwellmag.com**, where you'll find the nomination form. Nice Modernists can be from any design discipline. They can also be developers, planners, politicians, or humanitarians—or anyone who furthers the cause of thoughtful, engaging design.

PHOTOS BY KRISTY LINDGREN

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admit that I began searching e-fares for Barcelona after reading your article. I think I'll just have to go back to those older issues to spend a little more time to see what else I missed. I'm hooked.

Ken Burghardt
Forestville, California

As a commercial artist, I have found the first issues of Dwell to be inspiring and delightful. You have given me a renewed sense of the possibility to integrate art and great design into the real world. I found "The Hacker/Schwartz Method for Getting an Oval Rug" (June 2002) interesting, but I noticed that the rug on which Mr. Schwartz sits has a number of flaws in its shape. There is an easier and better way to draw an oval (actually an ellipse; an oval has two parallel sides and radiused ends). We used this method years ago in our sign shop to accurately draw very large ellipses. A diagram that can be found in Bill Gray's *Studio Tips* (Van Nostrand Reinhold Company, 1976) provides a much more accurate method than trying to draw it by hand.

Dave Thomas
Edwardsville, Illinois

I read at breakfast. Bad choice some mornings. Especially this morning as I worked through your story on the lawsuit in Louisville, Kentucky, regarding the neighbors in the Lakeside subdivision vs. the Wyatts and their home made of "nontraditional" materials (April 2002). I've lived in Louisville for 35 of my 38 years. I read stories like this and put my head in my hands. What makes a city attractive to young professionals is what our city is so sadly lacking . . . a welcoming attitude toward diversity, a deep-seated curiosity, and appreciation for cultural and structural (architectural, organizational, educational) variance.

The force that has slowed our city for years is fear. Mark Twain was right. We are generally 20 years behind the trends that take hold on either coast. Some days there is real comfort to be found in this slower pace. Other days, it is stifling. There are many good people here—hard-working, honest, generous, creative—who are laboring in earnest to enrich the experience of living in this city. Some of them, 20 years from now, may even be seen as visionaries. How sad then that the stories currently deemed fit to print on a national scale about the realities of living in Louisville are tales of ignorance and fear.

Christine Long
Louisville, Kentucky

Congratulations

Australian architect Glenn Murcutt is the 2002 winner of architecture's most prestigious honor, the Pritzker Prize. Past winners have included Herzog + de Meuron, Rem Koolhaas, and Sir Norman Foster, all known for their large public commissions. But Murcutt, who was profiled in our June 2001 issue, just designs houses, ones that are minimalistic both in their style and in their impact on the land. We are happy for Mr. Murcutt, and gratified that an architect who so embodies Dwell's values has won this important award.

I know you can't include every city with sky-scrapers in it, but I'd like to mention the unique experience I had during my college years. While studying design and architecture, I found Atlanta to be an amazing laboratory for skyscraper construction. From 1985 to 1993 I watched 13 new 'scrapers being built and I'm sure more have gone up since then. It was an amazing experience to observe and document as competition increased to create more and more innovative tops for these showcases of capitalist success. I have always preferred the look of buildings under construction more than their finished appearance, so the open-girder peak of the C & S Bank building is a favorite. The 191 Peachtree temple-topped twin towers and the famous "King & Queen" buildings out near the Perimeter also pushed skyscraper design into a new, creative arena. By comparison, I find the skyline of my new home, San Francisco, to be utterly boxlike and monotonous.

Elizabeth Rubenstein
San Francisco, California

I have been with you since the get-go, first pil-fering your paper opiate from my mom's design office and then getting my own supply by mail. The early highs of such heady pleasure have been waning, however. Much to my horror, as cool as your June issue is, it is nearly indiscernible from the *Metropolitan Home* I also got this month. In fact, it was almost as if the two of you have been trading ideas.

Met Home had a story about a modern take on lesbian cooperative housing and a plea for people to start financing good, cheap, mass-produced housing as a better alternative to mobile and modular homes. Dwell, on the other hand, featured a half-a-million-dollar "weekend home" and page after page of trendy, modernist-icon-filled rooms that certainly did not reflect the "Fruit Bowl Manifesto" I so eagerly embraced a couple years ago.

I remember your articles on prefab homes, Houston's poverty-stricken redevelopment, a couple leaving the city to sleep under the stars in an off-the-grid shelter, good design solutions for starving students, and other truly modern ideas. I don't think focusing on modernist apartments and homes of the well-heeled is wrong in and of itself, but it certainly is not as interesting as what you used to publish—a good mix of high and low end, accessible reality, and lofty dreams.

Eric Carr
Tucson, Arizona

You have only occasionally broken your inaugural promise to lay off the plastic fruit, but this is more than offset by the overflowing trash cans and Starbucks cups that sneak into the pictures. Dwell is a fine effort. Could you, once in a while, throw in a floor plan? The photography and text are great but most times it is impossible to get an appropriate sense of the layout.

Peter J. Wood
Prairie View, Texas

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Coming in October:

In our next issue, in celebration of our second anniversary, it's our third annual There Is *Too* a There There issue, featuring houses in Fort Worth, Des Moines, Omaha, Sioux Falls, and Calgary. Plus home offices, eye-opening alarm clocks, and furniture from Milan.

Corrections In our June 2002 issue, the architect's name for the Eichler Summit in San Francisco was misspelled. It should be Tibor Fecskes, not Fesces. Mr. Fecskes is still practicing today in San Rafael, California.

The chair by Freecell Collective in "An Incomplete Guide to American Independent Furniture Design" uses seats intended for the cabs of tractors and combines—not turbines.

We regret the errors.

PHOTO BY STEPHEN OXENBURY

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If you've been reading Dwell from the very beginning, you'll recognize the essay on this page. It's the Fruit Bowl Manifesto. We originally ran it as the introduction to our debut issue nearly two years ago. We're running it again to call attention to the Dwell Nice Modernist Awards. And because it's a way of reminding our readers (and ourselves) what we care about and what we believe. And also because we feel like it. So turn the page right side up and read it. Okay?

The Fruit Bowl Manifesto

You know what this is, right? It's a bowl of fruit. Maybe you've got one this pretty, this perfect, sitting on your kitchen counter. Or maybe not.

Generally, in magazines concerned with the design of homes, fruit bowls abound. High-priced photo stylists spend hours arranging them. You see them in photographs of kitchens and living rooms. Often there's a bowl of unblemished green apples on the bathroom vanity or a bowl of pomegranates in the bedroom. The fruit bowl is sometimes accompanied by a vase of tulips, glistening with spray-on dew, and precious little else. No quart of milk. No crumpled bag of Pepperidge Farm cookies with only half of one cookie left at the bottom. No dish of Meow Mix on the floor. In short, no signs of life.

At Dwell, we're staging a minor revolution. We think that it's possible to live in a house or apartment by a bold modern architect, to own furniture and products that are exceptionally well designed, and still be a regular human being. We think that good design is an integral part of real life. And that real life has been conspicuous by its absence in most design and architecture magazines.

We understand the impulse, the desire to show rooms that are insanely perfect. There is something compelling about an empty room or a house in which no one has lived. Something virginal. It would be an awesome responsibility to be the first one through that door.

Perfection is intimidating. You have to be on your best behavior to live with it.

By contrast, we want to demonstrate that a modern house is a comfortable one. That today's best architects are able to fashion environments that are at once of the moment and welcoming. And the only way we know to demonstrate that a home is truly livable is to show it as it is lived in. If a photograph in this magazine includes a fruit bowl, it's there because the homeowners eat fruit.

Our philosophy of fruit bowls is directly related to our feelings about modern design.

Here at Dwell, we think of ourselves as Modernists, but we are the nice Modernists. One of the things we like best about Modernism—the nice Modernism—is its flexibility. Rather than being an historical movement from the first half of the 20th century, left over and reheated, we think of Modernism as a frame of mind. To us the M word connotes an honesty and curiosity about methods and materials, a belief that mass production and beauty are not mutually exclusive, and a certain optimism not just about the future, but about the present.

Maybe that's the most important thing. We think that we live in fabulously interesting times. And that no fantasy we could create about how people could live, given unlimited funds and impeccable taste, is as interesting as how people really do live (within a budget and with the occasional aesthetic lapse).

While a lot of magazines show homes as pure space, so isolated from the particulars of geography or daily life that they might as well be constructed on a Hollywood sound stage, we think that the connections to society, place and human experience—call it context—are exactly what make good architecture great. Those connections are also what makes architecture interesting to people who aren't architects.

One more thing: Be grateful that we are not more like Adolf Loos, the Viennese architect who wrote the seminal essay "Ornament and Crime." He was one crabby Modernist. Take the following: "When I want to eat a piece of gingerbread, I choose a piece that is plain, not a piece shaped like a heart, or a baby, or a cavalryman, covered over and over with decoration."

Were we Loos-ish, we would denounce the styled bowl of fruit as an anachronism, an example of old-fashioned handicraft that has contaminated any number of otherwise pure Modernist environments. We would argue that the only truly Modern arrangement of fruit is one made by machine, a symbol of mass production: the canned fruit cocktail. We would slip cans of Del Monte (in heavy syrup) into every photo.

We would. But we're too nice.

—KARRIE JACOBS, EDITOR-IN-CHIEF

P.S. We prefer our gingerbread decorated.

Please let me know what you think about Dwell: karrie@dwellmag.com.

Originally published in Dwell #1, October 2000

Photo by Robert Cardin

Know Any Nice Modernists?

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What have you seen lately that has made you feel good, not just about the future, but about the present?

What have you seen that has made you feel wildly optimistic?

Nominate your favorite Nice Modernist; he or she could be an architect, a builder, a developer, an artist, or just some normal human being who's done something nice.

Dwell will publish one Nice Modernist per issue, a special section of Nice Modernists in the December issue, and give out Nice Modernist awards at a ceremony in New York in late October.

Use the form below or go to www.dwellmag.com and download the form.

Send it to: Nice Modernist / Dwell Magazine / 99 Osgood Place / San Francisco, CA 94133
Fax it to: (415) 743-9978

I think this person (or firm) deserves a Nice Modernist Prize (please fill in as much information as you can):

Name _____ Firm/Title/Profession _____

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Daytime Phone Number _____ E-mail Address _____

Here's what this person (or firm) has done to deserve a Dwell Nice Modernist Prize (attach additional sheet if necessary):

_____

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Attach or enclose a photo of the person or firm's work*

This is who I am:

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Street Address _____ City _____ State _____ Zip _____

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- ☐ I read about it in another publication or website. If so, which one ?

_____

My favorite thing about Dwell is*

_____

_____

My least favorite thing about Dwell is*

_____

_____

*Optional

Remember that book, *Subliminal Seduction*, which claimed that the word "sex" was inscribed on the surface of Ritz Crackers as a way to get you to buy more of them? Well, this is our attempt at subliminal seduction. Forget sex and crackers. We want you to nominate someone for the Dwell Nice Modernist Award. We want you to do it today. Right now, even. Don't dawdle. Okay, maybe you're not influential enough to nominate a "genius" for the MacArthur prize, but you're plenty influential enough to nominate a Nice Modernist. Stop trying to read your crackers and do it!

Because Good Architecture Is for Everybody

I keep thinking about a remark made by Chilean architect Mathias Klotz, who designed one of the sea-side homes in this issue. He is a little weary of beach house commissions, he says, "because they're someone's extra house, like a toy." The article's author, associate editor Virginia Gardiner, notes that Klotz copes with the toylike nature of these summer houses by playing with them. A home office becomes a tree fort, reachable primarily by ladder. Beds become go-carts, mounted on wheels.

This issue of Dwell is, for the most part, about houses used as playthings, rather than as necessities: Beach houses. Backyard studios. Tree houses. Saunas.

What appeals to us about these modest buildings is that their designers felt able to test ideas that they may, perhaps, never get to apply to a primary residence, one that isn't a toy. We have, for instance, a woodland sauna camouflaged by a mirrored exterior. Just try that trick in your suburban neighborhood.

Oddly, the inventive little buildings we feature in this issue remind me of the houses designed by Samuel Mockbee, an architect who died at the very end of last year. He was 57 and succumbed after a battle with leukemia. Mockbee, working with the architecture students of Auburn University's Rural Studio, in Hale County, Alabama, played with the very necessary houses of the poor with the sort of spirit that an architect like Klotz brings to the second homes of his affluent clients.

Mockbee, his colleagues, and his students built homes of great beauty for people who couldn't normally afford beauty. They were fanciful in their use of structure and materials—employing everything from car windshields to strawbales to industrial cardboard—for clients who had probably never imagined living in anything that was more than simply a roof over their heads.

The Butterfly House was built by Samuel Mockbee's Rural Studio students for Anderson and Ora Lee Harris on a budget of $30,000. The 600-square-foot, un-air-conditioned house is dominated by a large screened-in porch.

At Dwell, we love it when architects play with their commissions. We think that brand of play is applicable whether you are designing for clients who are building a second house, or a third, or for clients who have never lived in anything plusher than a tarpaper shack. We believe that good architecture is for everybody and that play is part of the repertoire of a serious architect. Toward the back of this issue, in a section called Glass 101 (page 100), there is a spot where the language of the extra house runs smack into the language of the necessary house.

Architect Michael Bell creates this collision. Bell first appeared in our pages more than a year ago when he was teaching at Rice and helped organize an exhibition called 16 Houses, architect-designed homes for Houston's impoverished Fifth Ward. Bell's own design was, like Philip Johnson's famous Connecticut house and the Farnsworth House, made entirely of glass. Except it was designed in such a way that its major components could be purchased off the rack at places like Home Depot; the house was intended to be built for a mere $113,000. And it would be set not in some wooded glade but in a relatively dense urban setting.

Subsequently, New York City's Department of Housing Preservation and Development drafted Bell, who now teaches at Columbia, to work on a conceptual scheme for 2,000 units on 100 undeveloped acres in the Rockaways, a beachfront community divided between tight-knit working-class enclaves and several generations of public-housing projects. Bell was brought in not to design what would actually be built but to goad potential developers into thinking creatively. It was, I suppose, about teaching New York City developers about the power of play.

Bell and his colleagues came up with the vision of a mixed-income seaside community of interlocking glass houses, some intended as studio apartments, some family homes, and some live/work places. Naturally, the developers actually chosen by the city are doing something far less radical and less playful. Arverne-by-the-Sea, as the nascent development is called, is a New Urbanist scheme including two-family homes, low-rise apartments, and retail. The renderings show a mix of traditional and quietly modern buildings. Nothing as flashy as acre upon acre of glass.

Still, we hope that the small projects in this issue, the spare houses, the saunas, and the backyard studios, can somehow inspire architects and developers to go for broke on the big-ticket projects. We would like to see the language of modern luxury influence the language of necessity. After all, good architecture is for everybody.

KARRIE JACOBS, EDITOR-IN-CHIEF
karrie@dwellmag.com

Story by Andrew Wagner | Photos by Todd Hido

A House in Elk: Dad Retires. Daughter Debuts.

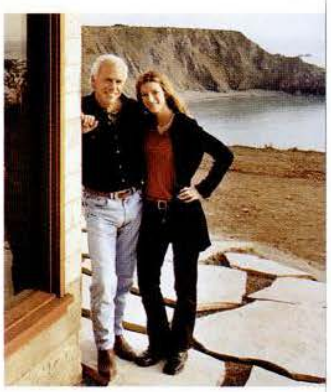
After moving from Santa Fe in 1999 to be closer to the water and to his daughters (Susan, who lives in Tiburon, California, and Renée, who at the time was getting her masters in architecture at the University of Washington), George del Gaudio scoured the rugged North Coast of California for a plot of land on which to build a retirement home of sorts. Once George found the right spot in Elk, about three hours north of San Francisco, there was no question as to whom he wanted to design his new home. "I immediately asked Renée," he says.

Renée, however, was not so sure. "He has a lot more confidence in me than I do, but he convinced me that this was an opportunity I couldn't pass up—so I didn't."

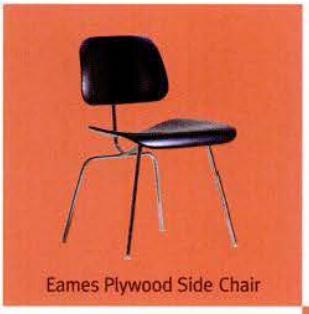
With the land secured, Renée began designing. Though she had only been in architecture school for a year, she knew where to start. She provided her father with a list of simple questions about how he lived and what he wanted from his home. She didn't expect what she got in return—essentially a story of his life up to that point and a glimpse of how he pictured his future.

While Renée set about designing a dream home for her father, he began to look into the overwhelming task of gathering the necessary documents required for a coastal development permit. "Up here you need everything. I had to hire a botanist to make sure there were no endangered plants I would be endangering further. I had to hire a geologist to determine how firm the land was, and finally I had to hire an archeologist to make sure there were no ancient burial grounds or anything that I would be digging up. Thankfully, the county has a list of recommended professionals. I mean, where do you start when you need to hire an archeologist?"

All documents approved and in hand, George just needed the plans. Renée had been hard at work on the design but asked her father to hold out for another year. "If he could wait another year, I told him, the house would be so much better," Renée reasons. "I would know so much more after another year of school." George acquiesced and by the next year he had the floor plans, elevations, site plans, and a complete model of his future home. He submitted his application for the coastal building permit in August 2000 and it was approved in February 2001. The house was completed in April of this year. ►



George del Gaudio's house is more than a home—it's an observatory for the ever-changing weather patterns of the rugged Northern California coast. George and daughter Renée (above) wait patiently for the landscaping, all the while enjoying the stunning views.



Eames Plywood Side Chair

Aalto Dining Chair

Nelson Coconut Chair

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Noguchi Table

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Eames Lounge Chair and Ottoman

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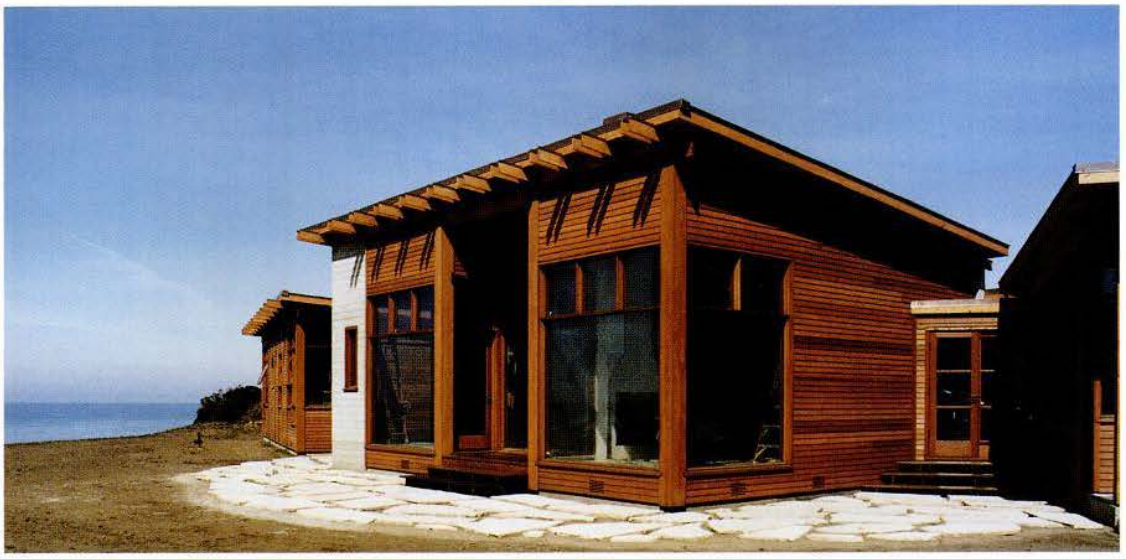

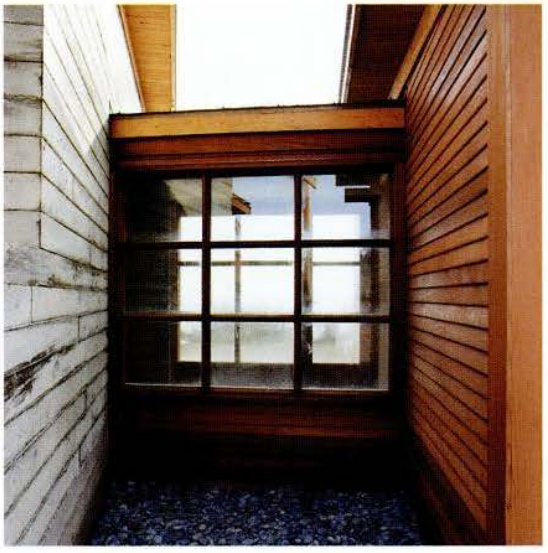

George's 2,755-square-foot home sits on eight acres just 100 feet from a cliff that drops straight down to the Pacific. Renée opted to create three separate structures linked by breezeways—essentially glassed-in halls with skylights that allow the light and air to enter but still stay relatively warm when the cool, dense fog rolls in. The structures use local materials (redwood, Douglas fir, and flagstone), and everything was kept raw to acknowledge the ruggedness of the surrounding landscape. From the roadside, all you can see is a set of gently sloping rooftops. Then, as you enter the house, unsuspecting, the dramatic views of the ocean explode.

The central structure contains the kitchen/dining/living area and a utility room. To the left is the master suite, with a master bedroom and bath as well as George's office. To the left is the guest suite. Knowing he'd want to accommodate lots of guests comfortably (and offering a not-so-subtle hint to his daughters), George asked that the guest suite have not only two different bedrooms for adults but a separate room for visiting children.

"This was really the only sticky part of the process," George says. "Renée went through three versions of the floor plan before she got it right. I really wanted the space to be maximized and to take full advantage of the views and light." Renée sees things just a little bit differently. "It was pretty forward-thinking. My sister wasn't even pregnant then, but now there is a baby room and a baby."

All problems aside, del Gaudio and daughter are thrilled with the outcome. "I love nature," George says, "and I wanted to always feel like I was outside. This house, with all its windows and all its doors, gives me that." For Renée, the house offered a chance to hone her design skills and to see her father in a new light. "It was great. I think I've grown tenfold as a designer and even more as a daughter." ■

From My House to Your House

Interior Platforms
Renée placed platforms, essentially small stages, in all three structures. "They offer different perspectives of the interior and are a great way to take full advantage of the amazing exterior views."

Room Dividers
In order to separate space, Renée designed room dividers that are not floor to ceiling. These allow light to penetrate every part of the structure and even provide additional wall space for hanging art.

Two-Sided Fireplace
This simple concept allows two parties to enjoy one fire even if they are not necessarily enjoying one another's company.
p. 106

The breezeways (bottom right) act as a link between the three structures and provide a glimpse of the ocean in the distance. Looking through the breezeway from the living structure to the guest structure, the concrete was kept raw and untreated in order to acknowledge the ruggedness of the surrounding landscape.

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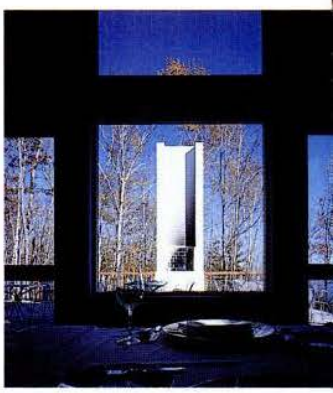
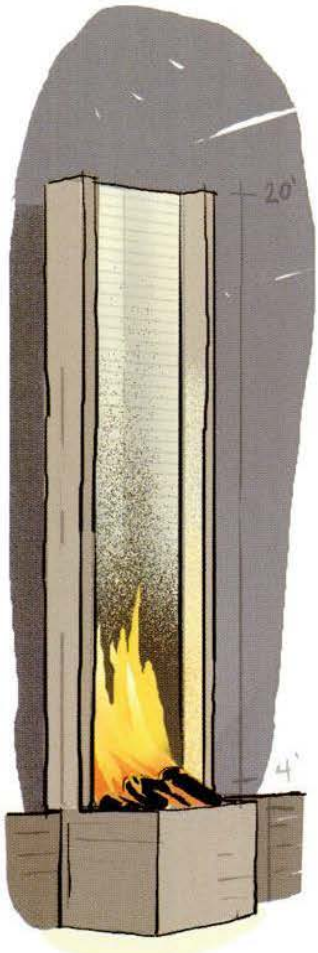
Story by Andrew Wagner

Illustration by Jed Morfit

David Salmela's unchimney is a prominent feature at the Wild Rice restaurant in Bayfield, Wisconsin. The 20-foot height allows for a dramatic fire show both inside and out, night and day. p. 106





Free-Range Fire

As David Salmela sees it, "everyone likes fires." And as odd as that sounds, he is right. This insight has led the Duluth, Minnesota–based architect to capitalize on "the drama of fire," by creating what he calls the "unchimney."

"The idea started about ten years ago. I was working on a project for a client in Duluth who really liked fires. We thought about the best way to maximize the power of fire, and we thought we would build, essentially, a fire pit anchored by a whitewashed wall. When you had a fire, the flames could climb up the wall like ivy and leave their mark—creating, really, an art form both while the fire burned and while it didn't. Of course, that project never got built, but the idea evolved from there."

Salmela had two main issues with fireplaces and fire pits as he knew them. A fireplace captures the heat and expels it in a certain direction, which works well for heating a space. But in containing a fire you lose much of its drama. And while a fire pit captures the drama, it squanders much of the heat. "It just goes everywhere, there is nothing to reflect it," Salmela explains. So the architect wanted something that could serve both purposes. Enter the unchimney. Standing like a backstop for the fire pit, it reflects the heat toward those sitting in front of it; and since it is outside, the flames are able to climb as high as they want depending on the size of the fire.

Salmela still had to contend with the fact that fire is dangerous. To address this issue, he gives his unchimneys a slight U- or V-shape in order to contain the flames. "The U evolved from a structural need to strengthen the chimney wall, but it also creates a vertical draft plane for the flames and smoke and keeps sparks from shooting forward," Salmela explains. "Still, we don't recommend using an unchimney in windy weather."

Samela used firebrick and concrete in the tower walls, which extend four feet underground and are filled with compacted sand and gravel. By resting the tower on a concrete footing below the frost line, he ensures a long life to the structure. Whitewashing the walls instills an eerie quality. "The soot just continues to build up on the bricks, and each fire burns differently so different fire marks are left after each burn. Even if the structure is brand-new, with the quickly gathering soot the unchimney really adds a presence and a feeling of age without looking decrepit or in disrepair."

While Salmela says he has never seen another unchimney, he is the first to admit that the fire-wall idea is far from original. "I'm sure in primitive times it was done against stone walls or cliffs, but what did Corbu say, 'There are no new ideas,' " the architect jokes. He is excited by the unchimney approach of treating the fire and its effects as an aesthetic element rather than strictly as a tool for heating. "In today's built world, everything is so precise with inflexible materials and super-clean surfaces. I felt we needed a little spontaneity," Salmela says. "What is more artistic, abstract, and spontaneous than a smoke pattern? The unchimney is all about the visual—a fire can be so much more than heat." ■

PHOTOS BY JIM WEBSTER (EXTERIOR), PETER BASTIANELLI-KERZE (INTERIOR)

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Story by Mimi Zeiger

Solar panels (rendered in purple, above) provide the Solar Umbrella residence with all of its electricity. The design is a contemporary reinvention of the solar canopy, a formal strategy that provides thermal protection in climates like that of Southern California which have intense exposures. The passive and active solar design strategies utilized by architects Angela Brooks and Lawrence Scarpa resulted in a residence that is 100 percent independent from the grid.

Solar Flair

Solar panels drum up visions of science fairs, survivalists, and satellites, but Pugh + Scarpa Architects is successfully defying such stereotypes, giving sustainable living a much-needed modern point of view. For Lawrence Scarpa, principal architect, the biggest problem in green building's legacy isn't the technology but how little design innovation goes into the architecture. "I am interested in developing a new language through the use of materials and the environment," Scarpa states.

"Architecture has to be expressive of the technology," he continues, but technology doesn't mean it has to be high tech. Scarpa found proto-green inspiration when he was in graduate school at the University of Florida. He grew intrigued by the shotgun and other vernacular houses in the area; their built-in air circulation and shaded porches are inherently energy efficient and sustainable. "Those houses," he muses, "have a poetry of living within the environment."

In accordance with what Scarpa calls "global regionalism," his firm picks up on the California modern aesthetic—flat roofs and fluid connections between inside and out—that cropped up around Los Angeles beginning in the 1920s and mixes it with 21st-century technology. An example is the firm's Euclid Solar House, designed for client Jim Jacobson and his brother, Jeff. Although it is on a single lot, the project consists of two outdoor pavilions wrapped around an exterior courtyard that is bisected by a lap pool. Like the Schindler/Chase house (designed by R. M. Schindler in 1921) it references, the project is a rich collage of interlocking spaces and materials. Only, in the case of Euclid Solar, those materials are ultra-modern: Indigo solar-voltaic panels drape over the exterior walls and the roof.

Pugh + Scarpa's solar-voltaic panels are a far cry from the clunky rooftop assemblies of the '70s. The blue translucent screens bear an unmistakable resemblance to perforated metal, and their materiality changes according to the light source—reflective in the sun and filigree at night when the lights from inside shine out. Scarpa gets a kick out of this duality of solid and void, since the material that collects energy for the house is also a generator for creative design. ▸

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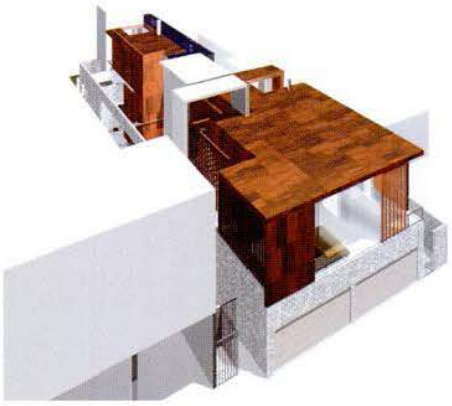
Euclid Solar is comprised of two separate and distinct residences, positioned 22 feet apart on opposite ends of an urban lot in Santa Monica (far right). A 10-by-40-foot lap pool literally divides the lot in two, clearly establishing separate territories for each brother's home.



These same panels also help take Pugh + Scarpa's Solar Umbrella House in Venice, California, off the grid. One-hundred-percent energy efficient, the house, recently renovated and expanded by Scarpa and his partner and project manager Angela Brooks, for themselves, is ecologically ahead of the pack. "A building should take some responsibility for the environment," he states. This accountability can be seen in all aspects of the design, from the canopy of solar-voltaic panels, which gives the house its name, to the gravel used in the driveway in lieu of concrete or stone (so that rain runoff can drain into the nearby Pacific) to the "xeriscape" landscaping. "What some people call weeds, we find beautiful," quips Scarpa. "We make lawns out of indigenous, drought-resistant plants."

Presently, Pugh + Scarpa is finishing up construction on its most ambitious green project to date, Colorado Court in Santa Monica. Employing a small gas turbine generator and solar panels, the 44-unit affordable-housing project is completely sustainable. Even the building's courtyards are shaped according to the direction of prevailing winds for optimal cooling. "There are spatial experiences that turn the focus to technology, but fundamentally it is about the architecture," Scarpa says of the design of Colorado Court. "In affordable housing, the most elaborate material for building structures is stucco," he laments. But his firm makes the most of the limited materials generally used in these types of projects.

Colorado Court is a demonstration project in sustainability, and has gained support from both the city government and the community. But how do the people moving into the complex react? "At first, when a few of the tenants heard that the water is recycled, they were worried that they were going to be drinking it," says Andrew Bishop, who handles building leasing for the Community Corporation of Santa Monica. "Most tenants are excited. They want to go to the nearby farmers' market and buy organic vegetables. They want to live cleaner lives." This sentiment echoes Scarpa's own mission as a founder of the nonprofit Livable Places, which strives for more sustainable affordable housing. Pondering the question "What does it feel like to live green?," he answers, "It feels normal. It's how I am." ■

Colorado Court Goes Green

While the solar panels on the façade of Colorado Court may be the most recognizable sign of a green building, they are only one of several environmental ideas at play in the complex. The panels work in conjunction with a micro-turbine gas generator so that there is no flux in the energy supply during peak usage in the morning and evening. The heat given off by the generator produces hot water, eliminating water heaters in the units. Later in the day, when the California sun hits the solar panels full force, the building becomes a mini power plant; the electric meter, which in a conventional building runs infinitely forward, runs backward. So there is no electric utility cost for the occupants.

Other green devices go generally unseen, like the insulation made from recycled material, and the natural ventilation provided by winds off the Pacific. In ambitious accordance with a city requirement to reclaim and mitigate 20 percent of the storm-water runoff, Colorado Court collects runoff from the entire block, allowing the water to reabsorb into the earth.

These experiments in sustainability increase the price of building, but pay off over the long term. "How long can we afford not to do these things?" asks Scarpa. "Sure, it adds cost, but the ADA [Americans with Disabilities Act of1990] compliance adds cost, but no one complains about that. Noted architects are afraid to be green." p. 106

Dada

NUVOLA kitchen system
design: Luca Meda

Photo by Hope North

Kathy Ireland evaluates the Flexy Batyline Mesh Chaise from Henry Hall.

Story by Sam Grawe

Tune out the sound of the leaf blower next door. Forget the wailing fire engines 20 stories below. Just lean back on your chic, streamlined chaise, imagine the sound of warm waves lapping on talcum powder sand, and . . .

Relax!

Forget about your analyst's sofa—if there's a piece of furniture designed to offer therapy, it has to be the outdoor chaise lounge. The very thought of furniture made for stretching out, sinking in, and filtering out life's unpleasantries—except for the din of lawn-mowing, bug-zapper zapping, and wafting barbecue odors—is enough to make us question what all those chairs, benches, and especially stools are doing in our lives. Most likely they're just causing the back pain that leads to the stress that leads to the analyst's sofa.

The chaise lounge, or *chaise longue* (literally "long chair"), which became a hot commodity in France during the late 17th century, has an ancestry dating back to ancient Egyptian, Greek, and Roman designs. However, modern descendants have been spotted everywhere from MoMA's design collection to the flight deck of a B-2 stealth bomber. As the *Washington Post* reported, an $8.88 blue vinyl model from Wal-Mart was purchased by Lt. Col. Eric N. Single to be used by the $2.2 billion airplane's two pilots (probably not at the same time—don't ask, don't tell) for one-hour naps during 30-hour missions to the former Yugoslavia and back.

Basking in the glow of a computer monitor in a confined space might appeal to bomber pilots, programmer geeks, and video game enthusiasts, but chances are the rest of us are more interested in getting a tan with our chaise lounge. To help us review five contemporary outdoor chaises, Dwell enlisted Kathy Ireland, a former supermodel with plenty of lounging, tanning, and design experience. Who knows? She might even get the pilots, geeks, and gamers to join us on the lawn.

Chaise Lounge RL 2000 by Loom
Designer: Ross Lovegrove
$2,300 / cushions $325

Using technology originally developed almost 100 years ago to create a wicker alternative by wrapping wire in paper, this chaise sports a lightweight aluminum frame surrounding a contoured "loom membrane." Both the membrane and optional cushions are available in a range of colors, including natural, white, silver, and black.

Expert Opinion: I like how the designer took a risk with this piece but still made it comforting for the consumer with a little extra padding. I believe that beautiful people come in all shapes and sizes and colors and ages. The shape of this chaise really celebrates the larger width of the seating area—and celebrates people of different shapes and sizes. I find that very refreshing, especially in design for the home.

What We Think: Hmmm. We're not entirely convinced that Lovegrove really had the all-you-can-eat-buffet crowd in mind when he developed the RL 2000 (it would probably require further structural reinforcement), but if there is a more comfortable seat in which to digest a backyard barbecue, we'd like to see it.

A Note on Our Expert:
She's been called the world's first supermodel. So we think it's appropriate that she's Dwell's first, too. Her cover appearance on *Sports Illustrated*'s 25th-anniversary swimsuit issue not only led to a host of innocent schoolboy fantasies (as evinced by 90 percent of any Internet search engine's results for "Kathy Ireland") but cemented her modeling and acting careers. In 1993, she started Kathy Ireland Worldwide from, quite literally, the ground up, with a line of designer socks. The company has since blossomed into an empire that includes apparel, gardening products, healthy recipes, a website, and a line of home décor. Kathy admits, "I wish I had more time to lounge, but as a busy mom it's something I can only dream about."

1966 Collection Contour Lounge Chair / Adjustable Lounge Chair
Manufacturer / Designer: Richard Schultz
$1,950 (Contour) / $2,355 (Adjustable)

These 60's designs have been retrofitted with 21st-century materials, including durable Teflon thread. "I designed the collection in 1966 at the request of Florence Knoll," Schultz says. "She wanted well-designed outdoor furnishings which would withstand the corrosive salt air at her home in Florida."

Expert Opinion: When I saw this piece I thought of our design team's meeting with Prince Edward in Windsor Castle. We can't appreciate that which is new without proper respect for that which is timeless. This piece celebrates that philosophy, which I also live by in my designs. I particularly like the form of the Contour Lounge Chair. It's so elegant.

What We Think: If there were a pool at Dulles Airport (think *La Jetée* meets *The Swimmer*), they would have no choice but to furnish it with this classic. We too are entranced by the Contour Lounge Chair's swooping form, although we would have liked to see wheels on both models.

Kush Lounge Chair by Zero
Designer: Karim Rashid
$1,800

The most colorful lounge chair of the bunch, this brand-new design by Karim Rashid is part of the greater Kush family. "Kush is serious and happy at the same time—like Zero," says Carlo Poggio, Zero's president. "Karim has taken our skills at steel-frame manufacturing and brought to us new technologies in molding soft elements."

Expert Opinion: This chair will definitely be a topic of discussion at your next barbecue. The materials and colors are a great conversation waiting to happen. It's a piece with a definite point of view and I applaud the designer's efforts to help consumers with a taste for modern industrial looks un-leash their personal style.

What We Think: We're still waiting for self-proclaimed nature-hater Rashid to "change the world." Because Kush certainly hasn't changed ours—as this goes to press our "soft elements," despite recent interaction with a supermodel, are sadly still soft. We do, however, enjoy the decidedly upbeat colors and lack of translucency.

PS Vågö by IKEA
Designer: Thomas Sandell
$19.95 (chair) / $9.95 (footstool)

Affordable, durable, stackable, and, most important, comfortable, this molded-plastic lounge chair and footstool set from IKEA is Sandell's attempt to make outdoor plastic furniture nice again. The set is available in four colors—green, red, gray, and black. The stool nests under the chair for easy storage.

Expert Opinion: People appreciate great value. Even if you're a person with a large budget, this is a very cool piece and it's going to look great. This is also a choice that would definitely appeal to college students or families making their first furniture purchases.

What We Think: While we might not catch as many z's in this upright lounger, we'll sleep better knowing our checking account hasn't hit bottom. IKEA and Sandell score yet again by introducing plastic furniture you don't have to be ashamed of.

Flexy Batyline Mesh Chaise by Henry Hall
Designers: Kris Van Puyvelde / Frank Boschman
$2,100

The arcing curves of this Belgian-designed chaise from San Francisco manufacturer Henry Hall won it the Prix Decourverte at the 2001 Maison et Objet show in Paris. Flexible Batyline mesh, in orange, bronze, turquoise, blue, or black, is stretched over a 28-by-85-inch stainless steel frame. Miniature rubber wheels make it easy to maneuver.

Expert Opinion: I love the use of the teak for the armrests and stainless steel for the frame. But I really think what makes this piece a winner is the use of the Batyline mesh. You can imagine just relaxing after a day of playing with the kids. The mesh shapes to your body, and it allows for the air to circulate around your entire body.

What We Think: Although this chaise looks like it has more parts than a $40 erector set, its simple lines and hours of comfort more than make up for that. We agree with Kathy: There's nothing worse than standing up and realizing that your entire backside is a different shade of wet. The Batyline mesh should negate any perspiration issues. ■

p. 106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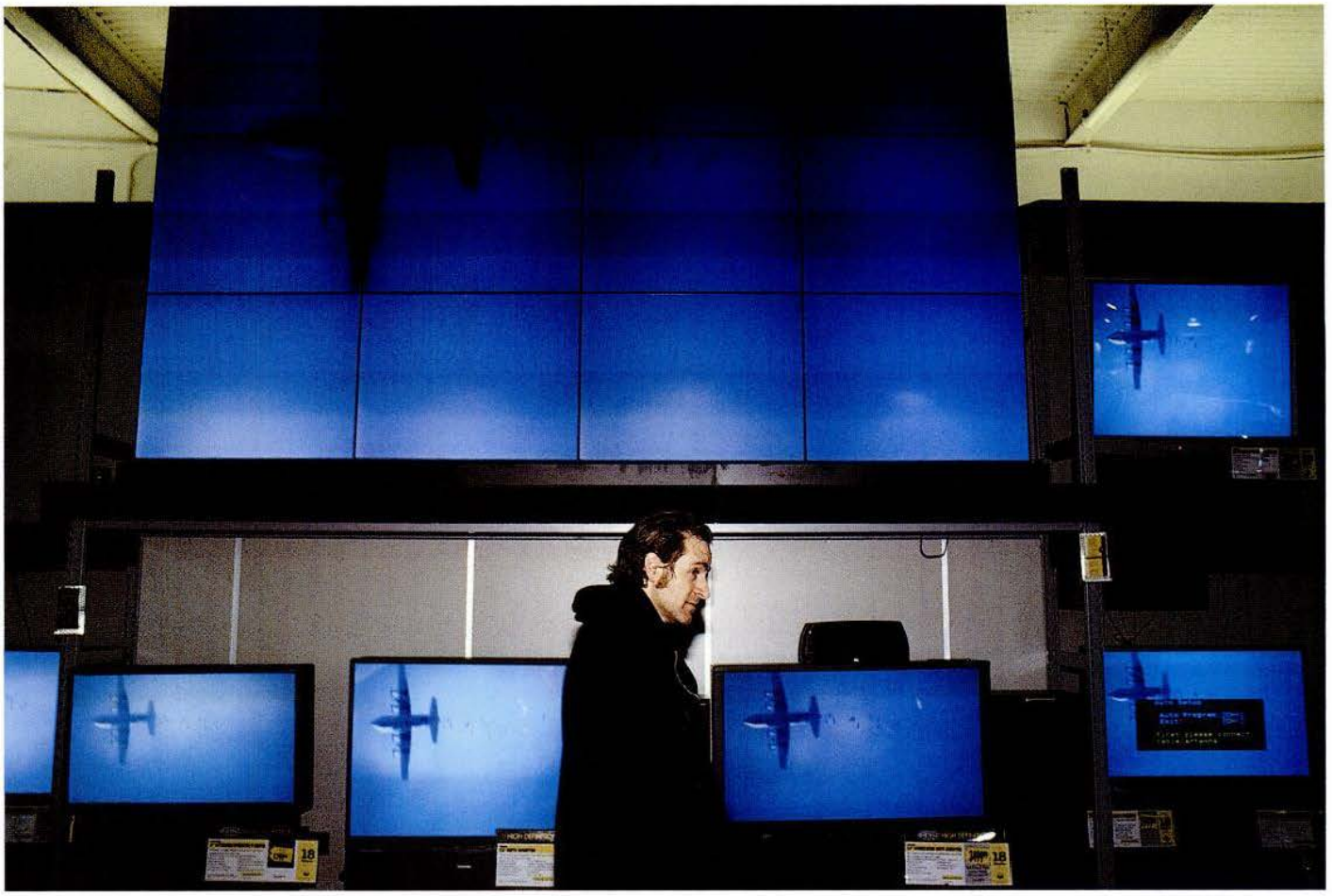

American Astronaut Seeks the Right Stuff

In the late '60s there was the Sound of Music—not the Julie Andrews movie but an audio component retailer that, by the early '80s, had expanded into video products and appliances and changed its name to Best Buy. Today, Best Buy stores are big, plentiful (over 400 retail stores in 41 states), and full of stuff—Best Buy is the largest volume specialty retailer of consumer electronics, personal computers, entertainment software, and appliances in the United States.

Cory McAbee, like Best Buy, started out in the music business. He's been the lead singer/songwriter for the musical group The Billy Nayer Show since 1989 but continues to expand his repertoire. He played Pontius Pilate in a stage production of *Jesus Christ Superstar*, made an animated short and a stream-of-consciousness musical, and has emceed for stripathons, Mexican masked wrestling, and fetish fashion competitions. Most recently, McAbee starred as Samuel Curtis, an interplanetary trader from Nevada, in *The American Astronaut*, a film for which he was the writer/director, storyboard artist, songwriter, and soundtrack co-composer. One review described the film, shown at Sundance in 2001, as "*Death Race 2000* meets the *Rocky Horror Picture Show* meets *The Grapes of Wrath*."

Up until the time Dwell sent him on a mission to Queens, big-box stores were uncharted territory for McAbee. "Because of how I've lived my life, I've never thought in terms of appliances," he explains. "For years I didn't even have a telephone or TV. This was my first adventure into a store like Best Buy. I'm completely out of touch with technology, so at first, everything felt very alien, but eventually I saw a couple things that I wouldn't mind having."

A / TV Antenna/Rabbit Ears
Jensen **$34.99**

This was the lowest-tech thing they had in the store. The packaging advertises that this is "Cutting Edge Technology for Superior TV Reception." I could use a pair of these. They're remote controlled with "hands off" operation so you can control reception without getting up. I liked this item because I felt like it was a dinosaur of technology but they'd brought it up to date. ▸

Cory McAbee evaluates high-definition monitors at Best Buy in Elmhurst, New York (top). "Toshiba said it was capable of displaying the highest quality picture available—and it did." McAbee, however, opted for the rabbit ears (above).


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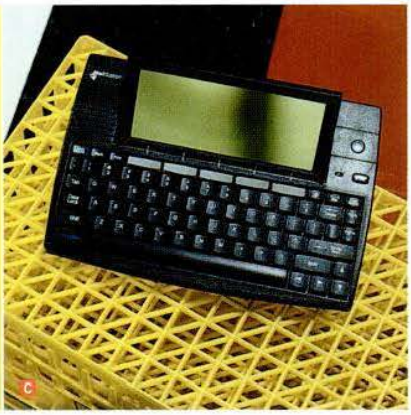


"There was nothing there that I needed, but I saw a couple things that I wouldn't mind having."

B / Portable Beard and Mustache Trimmer
Con Air **$19.99**

I've given up shaving with razors because I don't like them, so a while ago I bought a beard and mustache trimmer to use instead. As close a shave as it can give is okay by me. The salesman showed me this cordless rechargeable one, but I was hoping for a battery-operated one so I could bring it when I travel. It had five attachments, including a blender, a taper, and a mustache comb. It also had a nonslip rubber grip for your thumb, which is good because you don't want to lose control while shaving.

C / MailStation
Cidco **$79.99**

It's an email device and that's all it's for—email. You don't need a computer. It's good for people who are computer illiterate. It plugs into a phone and has a picture-driven display across the screen. You just click on the picture icon of the command you want to perform. I didn't have a computer until recently and used one of these for a while. My film had been accepted at Sundance and people were trying to contact me, so I got one of these so I could communicate with the rest of the world. There's another model of the email station that is kind of rubbery and rounder to appeal to the younger generation, but I prefer the "classic" Cidco.

D / Chest Freezers
Wood's **$229.99–329.99**

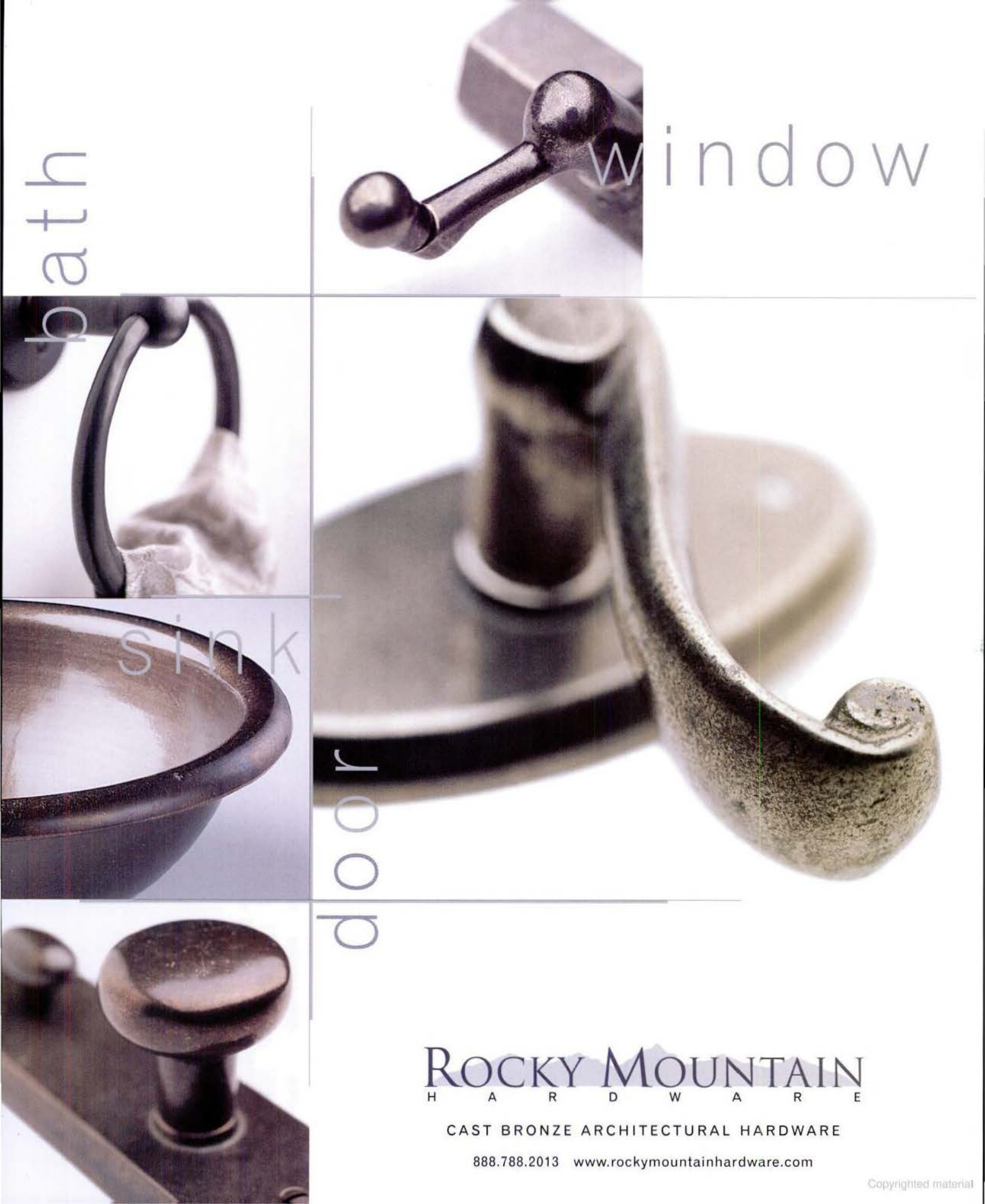
The way people shop in bulk these days, this freezer would really come in handy. There were two versions; I was attracted to the larger one because it looked like you could keep a whole human being in it. There was a sticker inside illustrating what you could keep in it: fish, ice cream, rabbits, cheese. I liked this freezer because it reminded me of my grandparents—they had three of these when I was growing up—and because I learned something I didn't know—which is that people freeze cheese.

E / Portable DVD/CD Player SD-P1500
Toshiba **$899.99**

I've envied these things whenever I've seen them, especially when people have them on planes. If you have one on an airplane you can watch the film of your choice while I am forced to watch the airplane movie. It looks like a small silver book. I thought that this was the most enviable of items in the whole store.

F / 8-Pack of AA Batteries
Duracell **$6.59**

You can't get 'em for this cheap from the guys who sell them on the subway! And they're guaranteed fresh through 2008. I need batteries! My clock is dead and I already stole batteries from the TV remote to shave. ■



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Story by Iain Aitch

Hélène Cacace relaxes in the Selfridges' Microflat as a passerby on Oxford Street looks on. The lack of window shades in Hélène's unit, however, inhibits excessive displays of joy, like dancing naked in the living room.

How Much Is That Lady in the Window?

With 57 percent of Londoners earning less than $34,000 a year and the average one-bedroom apartment anywhere near the centers of work and nightlife costing $275,000, living in London just doesn't seem to add up. Piercy Conner Architects have come up with what they think will be the solution: small, prefabricated, factory-made units that can be slotted into specially built shells on small plots of land or occupy economical spaces above supermarkets.

These "Microflats," which at 345 square feet are one-third smaller than the average starter apartment in London, would provide stylish housing at less than $145,000 per unit. The Microflat dwellers would, according to the architects, live a Microlife with those of a similar age and status, and enjoy features such as an intranet and communal leisure facilities.

To launch the Microflat, and to see how it would work for real, Piercy Conner cooked up a scheme to build one in the window of the popular London department store Selfridges. They then held an open competition for two Micronauts, one male and one female, who would live in the flat, under public scrutiny, for one week each.

Catching sight of the tiny Microflat while walking down bustling Oxford Street, it looks no different from any other tightly packed department-store window, with its sofa, television, and shining kitchen equipment. From inside, the Micronauts stare out at London's busiest shopping street, living mannequins for one week only.

Occupying the shop window for the second week was 24-year-old Hélène Cacace, a marketing researcher who currently lives near Oxford, England, with her parents.

What made you want to live your life in public for a week? What was the first day like?

I'm really interested in the Microlife idea itself. I think that the actual concept of it could work. I was at college in London and I graduated this summer. I don't live in London, but I would like to move back here. When I do, it would be great if I could buy somewhere rather than paying out rent every month.

The first evening I was on my own and cooked myself dinner. It took a while to get used to the public outside, but in the flat I felt really relaxed. I had a glass of wine, watched TV, played on the PlayStation. Going ▸

PHOTOS BY PAUL MCGILL

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to bed was a bit strange and I woke up a few times with the traffic. I have been living my life as usual, though—I've been washing up, ironing. I just had a massage today and I did yoga the other day.

How would you feel about living in one for real?
I think it would be amazing if I could buy a flat like that—if it wasn't in a shop window, that is. If it was under £100,000 (approximately $143,000), and if I was sharing the mortgage, I could afford to do it. It's big enough to share with somebody; it's not like a bedsit or studio—it has a separate bedroom and living area so if you weren't talking, someone could sleep on the sofa.

What's it like living in this neighborhood?
It's really great for coming home at night from places. The Microflat team took me out on Monday night to a restaurant and tonight I am going to the theater. It's a good location. It's good for shopping, too, when your back garden is Selfridges. I don't think that Microflats are ever going to be built in this area, as they would be unaffordable. But it is great being in the middle of town. You walk up the road and there's Soho.

What do you like most about Microflat?
I think it's been really well designed. It is quite a small space, but it doesn't feel small at all. The pod area is really well designed. There is room for storage and all your utilities are there. The only thing I don't like is the fact that there is nowhere to put your socks; there aren't any drawers. But that's why I am here—to test it out and give advice about things. ■

The open floor plan for the tiny 345-square-foot Microflats somehow manages to incorporate a living/dining room, an enclosed bathroom, and a bedroom. The 360-degree views of the flat (above) give a sense of how the actual space might feel. p. 106

Storefront Windows Around Oxford Street

Marks & Spencer
Right next door to Selfridges is the store where Brits buy their underwear. Marks & Spencer has become less stiff-upper-lip of late, so expect to see their range of Joe Corre (of Agent Provocateur) lingerie on full show.

Wagamama
If you exit to the rear of Selfridges, you will catch a windowful of both Londoners and tourists slurping noodles while trying not to splash the broth on their designer sweaters. Cheap, fast, and very popular, branches of this Japanese-style canteen are now sprouting all over London.

Skandium
Almost opposite Wagamama at 72 Wigmore Street is the original branch of this wonderful Scandinavian design paradise, where you can pick up a teak monkey, a Tom Dixon rug or Arne Jacobsen cutlery.

John Lewis
Robin and Lucienne Day were design consultants for this department store a few blocks east of Selfridges until 1987, and you can still spot their influence in-store. A recent makeover means that more fashion now fills the windows, though it is still great for fabric and will match any price in town.

PHOTOS BY HUGH GILBERT

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Story by Sam Grawe

Sea Ranch: It's a Shore Thing

As sprawl, suburbia's calling card, spreads unabated, revisiting one Northern California community developed in the 1960s proves that there are intelligent alternatives. Two and a half hours north of San Francisco, the Sea Ranch sits on a 12-mile-long stretch of 5,000 coastal acres. Formerly occupied by Pomo Indians, Russian colonists, and a host of sheep ranchers, the land was purchased in 1963 with the intention of transforming it into a community that would discreetly merge with the environment, while providing its residents with both privacy and a sense of shared interest. To achieve that effect, 3,500 acres were divided into 2,310 clustered building sites (leaving open as much land as possible—about half), and the remaining acreage was left as forest preserve.

In devising guidelines for the development's master plan, landscape architect Lawrence Halprin studied how both man and nature had fared over time in the visually striking but unforgiving environment. He later wrote, "Our most difficult task was to find a way for people to inhabit this magnificent and natural system in numbers without destroying the very reason for people to come here." From the replanting of indigenous species to create windbreaks to the requirement of untreated lumber for exteriors, the Pomo practice of living lightly on the land was adapted to the modern age.

Many of the principles that dictated how later sites would evolve, both in feeling and actuality, are evident in the earliest construction, the Sea Ranch Condominium I (above). Designed by the firm MLTW (Charles Moore, Donlyn Lyndon, William Turnbull, and Richard Whitaker) in 1964, the condominium's ten units are tightly packed around a central core, providing residents with a communal center while maintaining views to the exterior. The pitched rooflines—the angle of which was derived from observing the natural wind-hewn shapes of coastal cypress—have in the intervening 30 years not only become the Sea Ranch vernacular but helped define modern building in Northern California. ■

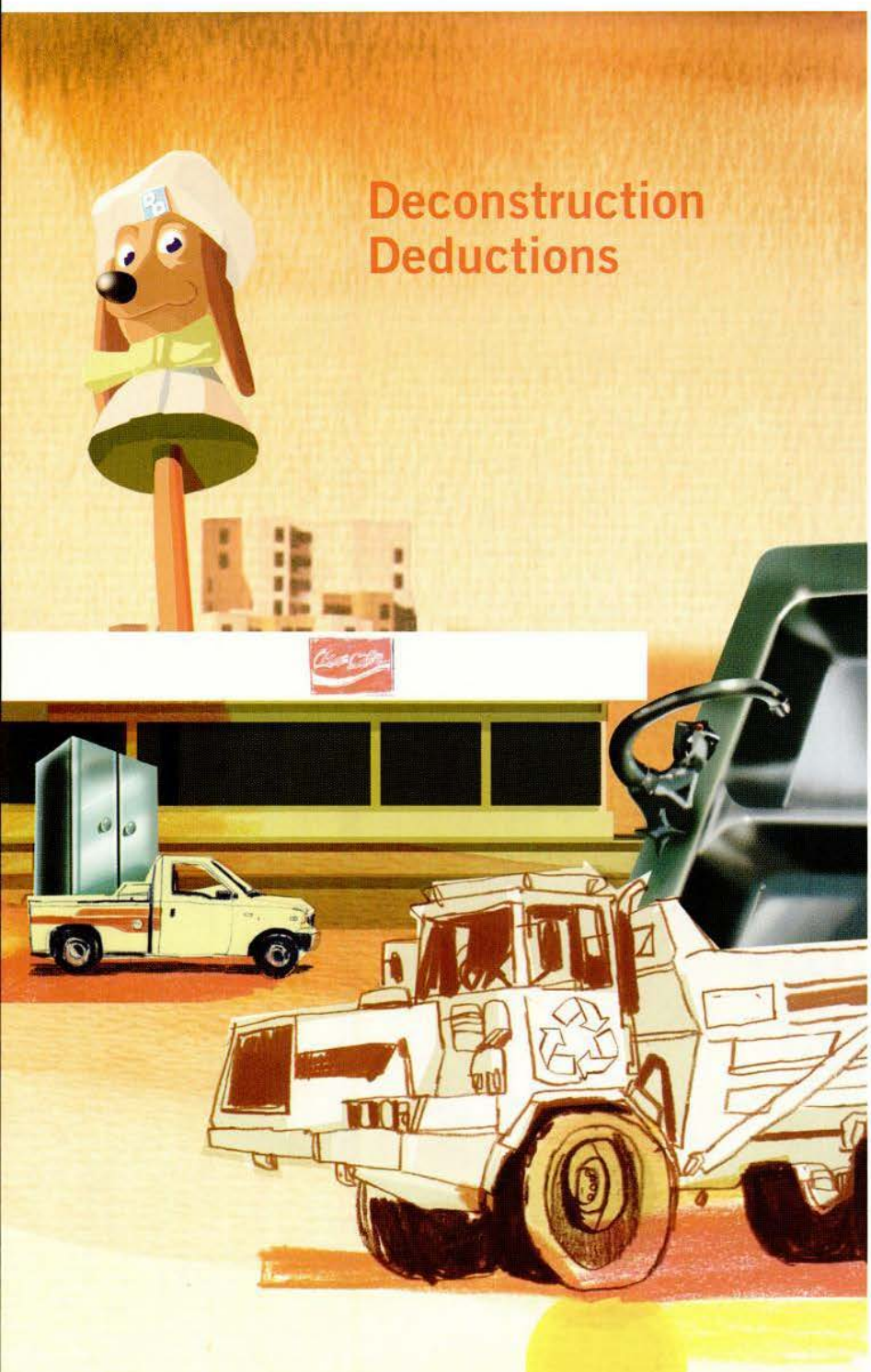
In 1991, industrial designers Susan and Bruce Burdick built a weekend retreat to escape the bustle of their San Francisco design practice.

Based on barn and shed utility architecture, the home's simple forms and modest size demonstrated that Sea Ranch principles were as relevant in the 1990s as they had been in the 1960s. In 2000, the Burdicks moved to Sea Ranch full-time, where they have been working on furniture designs for Italian manufacturer Depadova, in addition to keeping their cat, Mr. Peanut, better company. At top is the original Sea Ranch Condominum built in 1964.

Story by Sam Grawe

Illustration by Michael Gillette

Deconstruction Deductions



Hello Dwell,
I enjoyed the renovations I have read about in your magazine. I wonder, though, if I want to renovate, say, my kitchen, what can I do with the cabinets and other furnishings so they don't just end up in the landfill?
—James Welker

Dear James,

There's always a hard way to do things. And then there's an easy way. In the case of deconstruction, the hard way involves debating the principles of an outmoded French philosophy with anemic undergraduates until the world as we know it no longer makes sense. The easy way, thankfully, has absolutely nothing to do with Derrida, hierarchical dualisms, philosophy, or nerds. Simply put, it's deconstruction—the actual physical kind.

What you may not know is that a whole industry exists to recycle or "harvest" building matter, and your participation is tax-deductible!*

Deconstruction is now a viable green alternative to demolition. Although dismantling a building piece by piece isn't necessarily simple—it's more time-consuming and (initially) more expensive—ultimately it's more rewarding. The costs can be recovered by donating the harvested materials, everything from insulation to the kitchen sink, to local organizations such as Habitat for Humanity (who cannot accept used materials themselves, but often partner with a local salvage yard so that proceeds from the sale of your item end up in their coffers) and claiming a tax credit. Often the very same salvage yards offer a deconstruction service and will lead you through the process from start to finish.

One such operation, Boulder, Colorado–based ReSource 2000, has in the past year allowed deconstruction clients to claim tax deductions ranging from $2,900 to $65,000. Ben Spencer, their deconstruction coordinator, points out that anything salvaged from a pre-1950s structure qualifies as antique, and materials from the 1980s to the present can compete with new products.

Operations such as the Institute for Local Self-Reliance are working on a national, regional, and local level to make deconstruction available in more communities by establishing retail yards and aiding in training. ILSR's deconstruction program manager, Jim Primdahl, recently helped train 48 unemployed housing-project residents to dismantle 348 decrepit HUD townhouses in Washington, D.C. "It's one of the few things that's really a win-win situation," he says. "It's a totally different science than putting together a building, and once contractors learn of this option, they're often thankful. You might have gotten 25 good years of use out of a product or material—and be done with it—but that's not to say that it won't be good for another 25 years. Deconstruction takes the embodied energy of the material to the highest level."

In the end, deconstruction benefits both the future owner of your kitchen cabinets, and possibly you on April 15. ■

p. 106

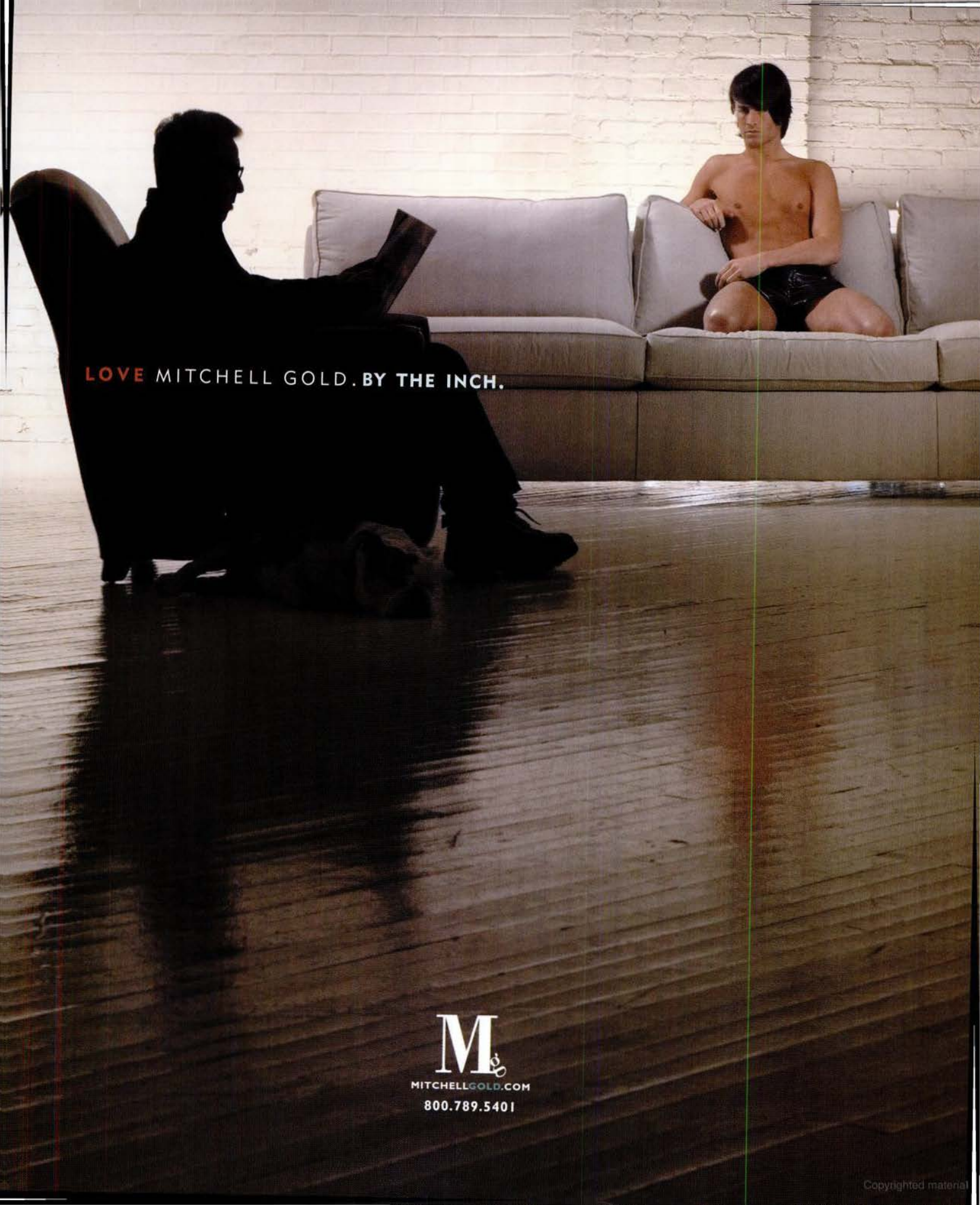
Some Useful Websites

Institute for Local Self-Reliance
www.ilsr.org

The Used Building Materials Association
www.ubma.com

Habitat for Humanity
www.habitat.org

*This can depend on what you decide to do with your deconstructed house.



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A Son of the Beach

Lifelong Hamptons resident Alastair Gordon is the author of *Weekend Utopia: Modern Living in the Hamptons* (Princeton Architectural Press, 2001). His book on the beach houses of Andrew Geller will be published next spring.

Above, the scene at the Hamptons c. 1970. Gordon's family beach house (inset), a kit house purchased from Techbuilt, was built in 1962.

I think that the beach house is sort of the sonnet form of American architecture. It's a place where so many important young architects tried out their first experiments—usually because their parents hired them. One of the reasons I wanted to do *Weekend Utopia* was to show that there was probably just as much, if not more, experimental architecture going on in eastern Long Island than there was in California [during the Case Study period]—but of course it wasn't right in the city because the city was vertical and dense, so the experimentation happened at the beach.

The houses of that generation, the postwar period, most of them didn't have furnaces or double-glazing or much of anything other than a water heater (and some of them didn't have those), a kitchen sink, and a little bit of electricity—and a lot of them didn't even have electricity. You could perfect the house as object without really having to worry about many practical considerations.

Andrew Geller designed houses for six or eight thousand dollars. He couldn't have done that if he also had to put in insulation and a basement and furnaces and all that stuff; it would have been very constricting. When I was writing the Geller book, I was looking at the houses he'd designed specifically for year-round use. There weren't that many and they're all sort of uptight; he didn't have that kind of free-swinging improvisational gesture that you see in the summer houses. And then I thought, That's it. The beach house form, whether it was Peter Blake or even Philip Johnson, it was really like jazz. It was a real improvisational medium where you could throw a house together very simply.

The seasonal nature of beach houses is what has interested me most. What is the element that makes these houses unique from other kinds of architecture? Well, you use the house for three months and then you board it up. One, they're all about the view, and two, you've got to shut it up in the winter. Peter Blake took those two themes and made this beautiful little icon, the Pinwheel House, which is all view. Its very shape and character are determined by those four sliding walls. I think that's one of the most important postwar houses in America, I really do.

I still spend my summers at the beach house I grew up in. It's too small for all of us to be there at one time, so we're trying to figure out how to do something with it that keeps the nature of the house. The whole point of having a small beach house that's right on the water is living outside. You experience being in an intimate family situation, which I love. It forces you to be together. On rainy days you go nuts, but it's lovely. Absolutely no television, no nothing. It's so peaceful to sit on the deck and do nothing, to read or paint and hang out with the kids, and go sailing. It's the only time I slow down, which is a little bit ironic because the Hamptons have become such a social-climbing scene. And all around us now are these mega-mansions. I almost got run over by Puff Daddy last summer. He rents the house down the road. The neighbor to one side has a lot that's about a tenth of the size of my lot but he's built this giant thing with 20 bedrooms in it. I don't think he has any fun; I don't think he has any fun at all. I come in late at night and can see the glow of his television. I just get into watching sunsets and all the stuff that used to be what summer was about. ■

In the middle of Chile's 2650-mile shoreline, a place with unique architectural history, architect Mathias Klotz's house for the Reutter family is full of idiosyncrasies, but devoid of pretension.

Strangeness by the Sea

With zero vertigo and a striking horizontal reach, Casa Reutter extends toward the Pacific. The entrance involves a long bridge, a steel staircase, and two decks.

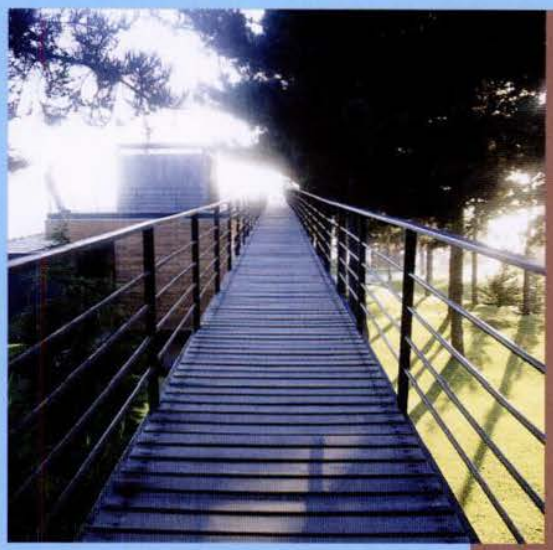
At 10 P.M. on a January evening in Aculeo, Chile, darkness is finally settling over a 19th-century patio. Centolla crabmeat and vodka cocktails are on the table. The children are asleep with a nanny. Birds are making soft noises, and somewhere distant, someone is playing a George Harrison record. But otherwise, in this pastoral place 40 miles south of Santiago, it is quiet. Mathias Klotz is sitting on a bench with his wife, Magdalena; Magdalena's family surrounds them. Mathias is stuffing a golf ball into an old leather glove and stretching the worn material around the ball to sculpt a face. The face is silly and Magdalena smiles. Later on at the dinner table, Mathias stuffs a napkin ring into his sleeve, and observes his wrist's strange new growth while he reaches for the salt.

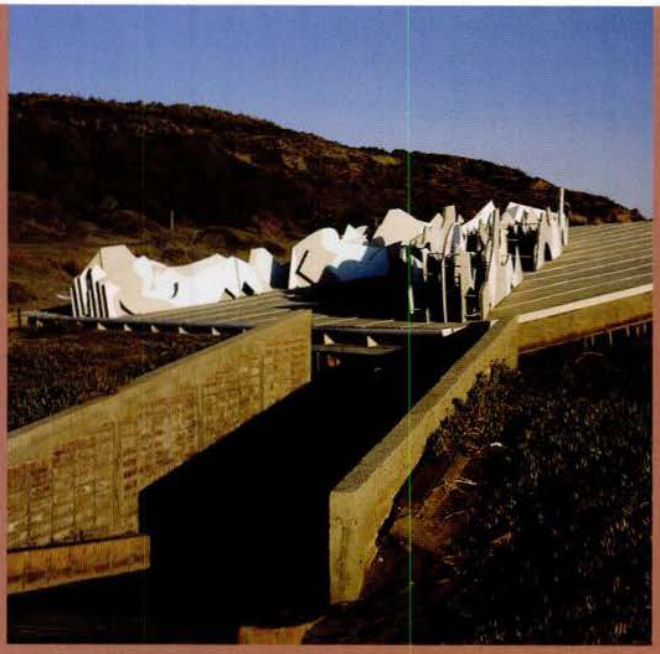
Among the under-40 college-educated population of Chile, Mathias Klotz is a celebrity—as much for the profound, prolific nature of his architectural work as for Chileans' avid interest in design. Since the 1970s, the architecture biennales of Santiago have drawn hundreds of curious non-architects. The Universidad Católica in Santiago has one of the four oldest architecture schools in the Americas. And young architecture buffs love to tell stories about the avant-garde Valparaíso school of the mid-20th century, where, among other things, a professor once showed up for his class wearing a spandex unitard stuffed with variously shaped blocks, to demonstrate volumes. That image comes to mind while Mathias plays with his napkin ring—although he was educated at the Universidad Católica in Santiago, in the early 1980s, not at Valparaíso.

The next morning, Mathias drinks a strong cup of tea in the kitchen while Magdalena plugs in a laptop and the modem makes its aggravating, necessary noise. Collecting some briefcases and plans, we hasten to the Jeep; I take the backseat. The engine needs a jump-start. After some laughter and requisite curses over jumper cables, we're on our way to a morning of usual business in Santiago, visiting project sites to talk with contractors. In the afternoon ▸

Project: Casa Reutter
Architect: Mathias Klotz
Location: Cantagua, Chile

The family, with aunt Olgui, grandmother Chabela, and Elly, the nanny, enjoy their ample outdoor space (of 4,500 square feet total, 2,550 square feet of the Casa Reutter is deck).





Above: the first glimpse. When the house was finished, Juan overheard a wee passerby say to his father, "Dad, in modern house, there must be a very modern family, too."

The Valparaíso School

Valparaíso is a port city 70 miles northwest of Santiago. Its densely inhabited hillside plunges toward the Pacific, dictating an unusual way of building houses. Stories stack upon each other with such reckless abandon that the upper floors protrude at bold, funny angles; locating the centers of gravity becomes a lost cause. In the 1950s, architect Alberto Cruz and poet Golofredo Iommi moved from Santiago to Valparaíso, took appointments at the Universidad Católica Faculdad de Arquitectura, and founded a revolutionary school of architecture based on poetry.

They inherited some of their ideas from Le Corbusier, who, in his early writings, expressed the belief that poetic impulses have a utilitarian purpose—that utility, his touchstone for architecture, involved as much "poetry" as "mechanical performances." The duney shore of Ritoque, 20 miles north of Valparaíso, became their Ciudad Abierta, or Open City (above). With a group of professors and students, they built a series of experimental structures that are unabashedly strange but humble, and are often wittingly ephemeral in the harsh Pacific climate. Valparaíso aesthetics, such as uninhibited, sometimes surreal decorative impulses, and creative interaction with the outdoors, have visibly influenced contemporary Chilean architecture. —V.G.

we'll drive to Cantagua, where one of Mathias' favorite houses, the Casa Reutter, and some of his favorite clients, Juan and Mariela Reutter, await us.

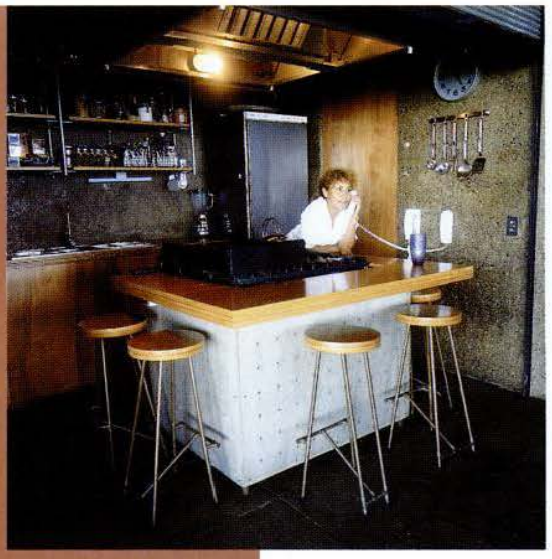
After covering at least 30 miles around Santiago, and another 80 to get to the coast, we arrive at the Casa Reutter, one of three beach houses Mathias has built in the last five years. Although he is a little weary of beach house commissions, "because they're someone's extra house, like a toy," he has milked that predicament by playing with them. The Reutter house exemplifies this.

Beginning with a tree-house-like entrance, the house feels extraordinary. As one approaches along a narrow 99-foot iron-and-wood bridge among high pine branches, the grassy hillside sinks farther below with every step. At the bridge's end, one finds the third-story deck, the giant Pacific, and the home office where on most summer days Juan and Mariela Reutter are at work.

"Go stand on the edge of the deck," Juan suggests, "and take in the Pacific. That's what I always do first." Following Juan's advice, I look at the ocean, over which the afternoon sun creates a whitish hazy light that blasts through the pines on the north side and over the town of Cantagua to the south. The steep, populated seaside is a reminder that we're a mere 30 miles from Valparaíso, the city where Chile's most distinctive architectural influence grew in the 1950s and '60s—an influence that scholar Horacio Torrent, one of Mathias' colleagues and friends, says feeds into the eccentricity of Mathias' work. At the Valparaíso school, an architecture developed that was as unusual as it was unpretentious (see sidebar, above).

Something of the same atmosphere emanates from the Reutters' beach house. The couple, who co-run Comercial Cisandina, a salmon and sea bass exporting company, contacted Mathias in 1997. They had heard his work was unusual; they wanted, in Juan's smiling words, "a strange house for a strange couple." Four months after the first meeting, Mathias was ready with a design; the house was completed one year later. ▸

PHOTO BY ALBERTO PIOVANNO / ARCAID (VALPARAISO)

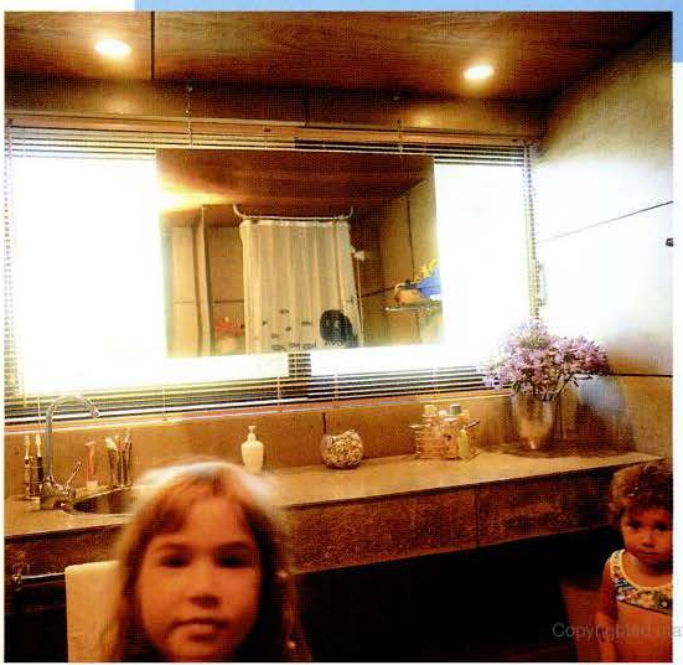


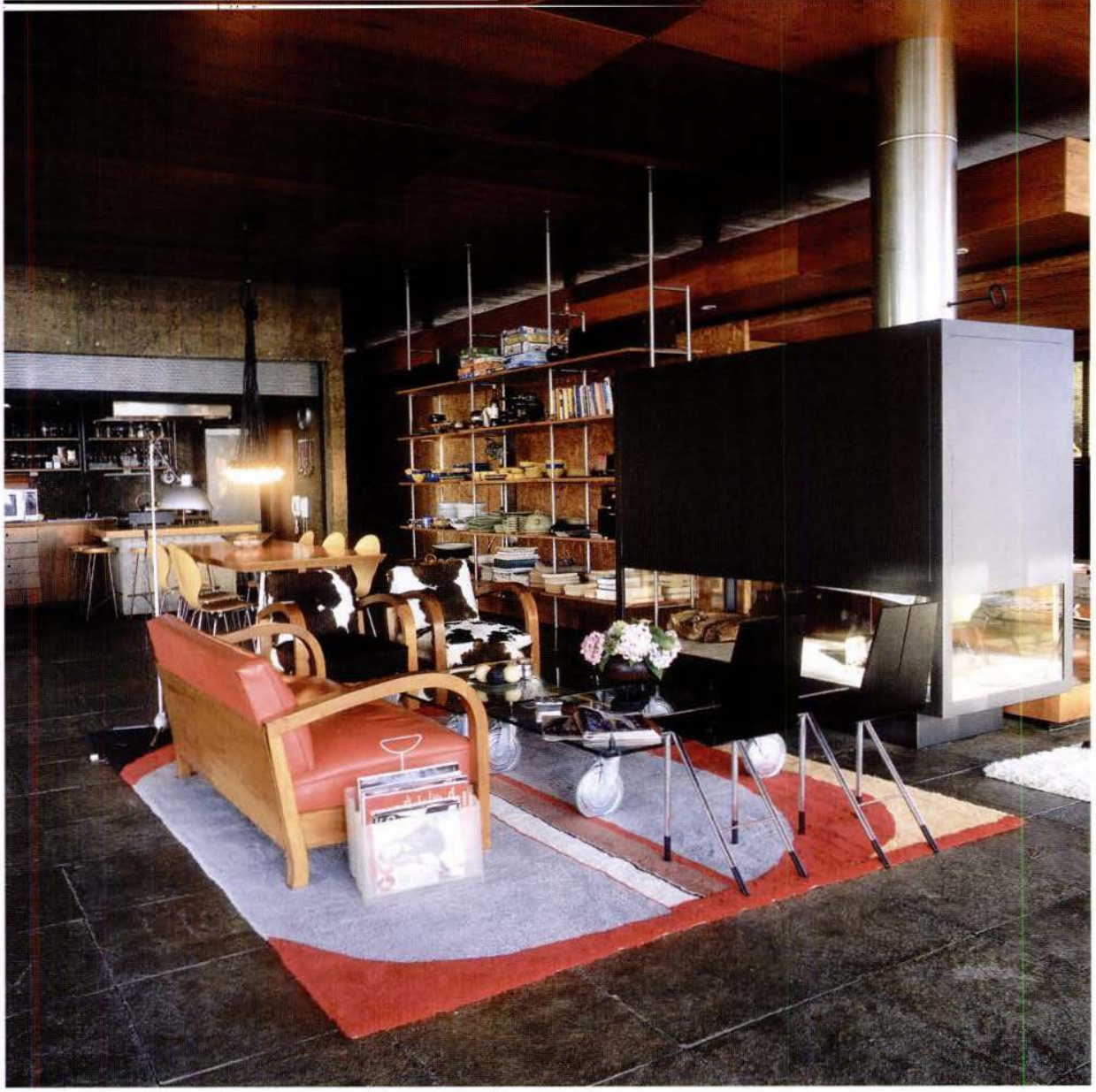
The main living area would not function without the large room divider and shelving unit, designed by Mathias Klotz and remarkably easy to put together. Four prefabricated steel ladders reach from floor to ceiling, firmly affixed at each end so they never wobble. They support five rows of finished plywood sheets, which, covered with the Reutter's platters, vases, and board games, create a hallway between the three bedrooms and the dining area. Because the shelves' steel supports reach floor to ceiling, they double as routes for electrical cords that power, among other things, Klotz's budget replica of Rody Grauman's 85 Lamps chandelier for Droog.

Above: The kitchen's garage door is visible at the upper right. Below: The girls are still too little to fully appreciate the bathroom mirror, which hangs in front of the window, framing its reflection with daylight. Right: The living room chairs came from Mariela's family, but were reupholstered à la Holstein. Mathias was relieved that the ancestors' furniture happened to be attractive.

What specifics did the Reutters request for the design? "Hardly any," says Juan. "But we did ask," adds Mariela, "for connections between rooms that, in Chile, are unconventional. Because every year we do business in Japan, and we like the houses there—how you can close doors, but when you open them, you might see three or four other rooms at once."

The rooms in the Reutter house connect in surprising, sometimes comical ways. On the main floor, three bedrooms abut the living room: the master bedroom, a room for Gabriela and Antonia, Juan and Mariela's children, and a guest bedroom, mainly for Juan's three children by a previous marriage. To separate the three bedrooms from the central living area, there are no walls, but several sliding fiberboard panels. Between the kitchen and the dining room is a daintily scaled but bona-fide garage door; the Reutters only shut it occasionally. (As we tour the house, Mathias pulls the garage door down halfway, but it clatters so loudly that he can't go on. Magdalena laughs at ▸





him. Mathias later suggests to Juan that the kitchen door might need oil.) A 13-foot ladder connects the home office to a small room beneath with a sofa and a TV. Gabriela, who is six, just learned to climb the ladder this year. She proudly pops her head into the office once in a while.

Delicacy counterbalances the house's humor to make it more astounding. The reddish-brown wood beams sustain an elegant horizontality reminiscent of Schindler's Kings Road House; the rare lumber comes from alerce trees that grow in southern Chile, and can only be taken from naturally felled trees. Otherwise, the house is mostly windows—to the west, the south, and the north. Daylight reaches every room thanks to the open layout, sometimes becoming striated as it peeks through the living room shelves or between the long steel louvers by the outdoor staircase.

At a moment when disbelief mingles with awe at actually standing in a place like this, Juan exclaims, "You know, our house didn't come from some architectural fantasy. It came from a concept of life." His statement seems both false and true. The Reutter house is loaded with fantastical elements; but still, it is grounded in a way of life that is palpably down-to-earth. Every idiosyncrasy serves a purpose.

Mathias designed all of the house's beds, and they all have wheels on them—large ones, originally made for hospitals. Why? "So that if the kids won't get up," Mariela jokes, "we can say 'go,' and push them into the sea." But seriously, Juan continues, "of course the wheels have locks on them. But the wheels make sense, because it's easier to move the beds if you're cleaning the floor."

The ladder that descends from the home office also serves a purpose—since the only other route from the third floor down to the second is an outdoor stair. According to Juan, "The ladder was partly Mariela's idea, so that if it's raining, and the kids need something while we're working, we don't have to go outdoors to go downstairs." ►

Illustration by Jed Morfit

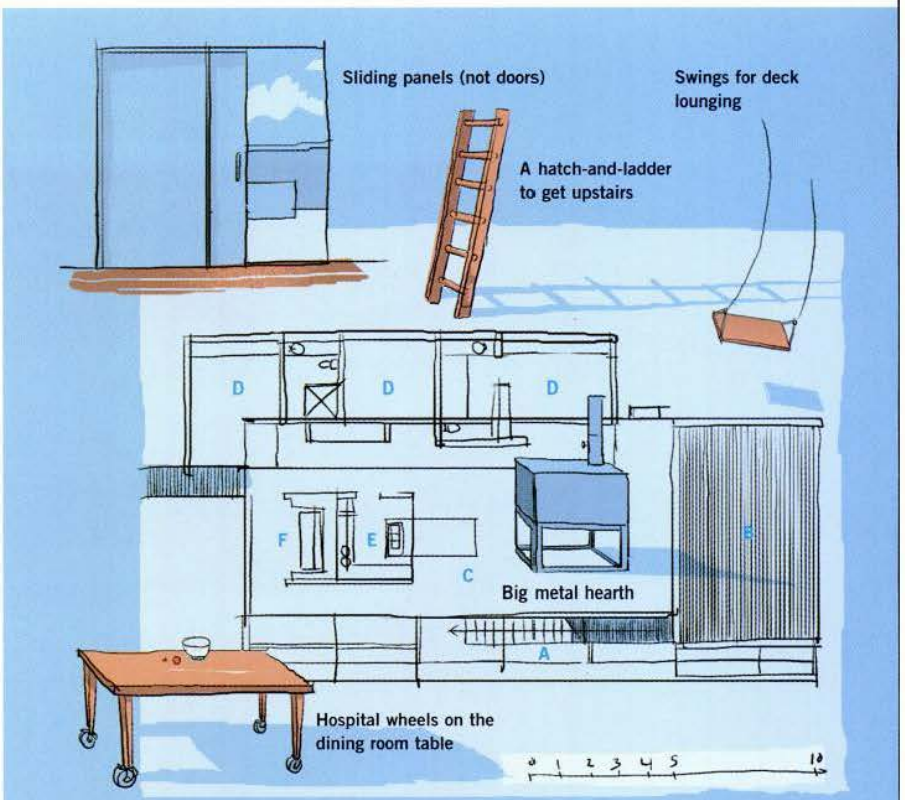
As he did the beds, Mathias designed the dining room and living room tables with wheels. The wheels on the dining table are useful when Mariela cooks for friends—most recently, on Juan's birthday. They wheeled the dining room table up flush with the island in the kitchen, and she served dinner teppanyaki style.

Perhaps most beautiful are the swings that Mathias designed for the second-story deck. After dinner, Juan and Mariela close the garage door and opt for lounge chairs so that guests can enjoy the swings over drinks. "Our friends always want to sit on them," says Mariela. "So we say sure. This house is very special at night. The sunset over the ocean produces wonderful atmospheres. And then the darkness. We asked Mathias for all lights with dimmers. And we light many candles."

"At night our house is magic," Juan agrees.

"Because we are here—of course," Mariela jokes.

Virginia Gardiner is an associate editor at Dwell.



Main Floor: A=stairs to 3rd floor deck, B=deck, C=dining area, D=bedrooms, E=kitchen, F=TV room

To the beach ▸

Below left: When Juan's children from his first marriage visit, they sleep here. Below right: Klotz's dining room table is surrounded by Bunny Chairs from Sintesi. The metal-encased fireplace is situated to warm both the living area and the bedrooms. i p. 106

The tub, sided with broad stainless steel panels, holds enough bubbly water for four.

Story by Victoria Milne

Photos by Amy Eckert

This elemental $150,000 metal and plywood pavilion is not everyone's idea of a shack, but it's a reminder of a time when summer houses in East Hampton were all about sand and sea.

The Perfect Beach

Project: Kuchin/Anderson Beach House
Architect: Preston Phillips
Location: East Hampton, New York

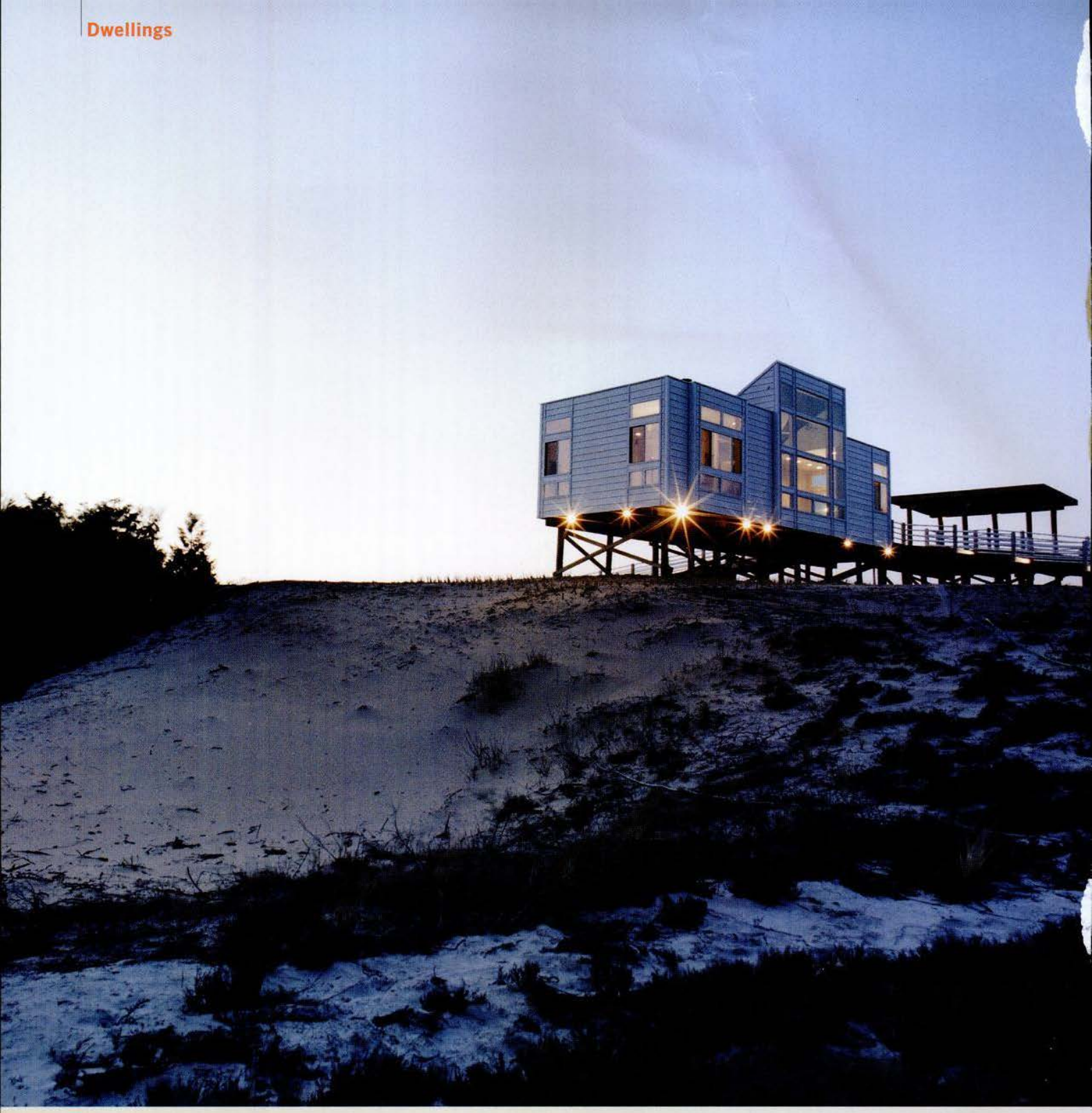
Shack

It started out as an experiment: Ken Kuchin wanted to build a cabin on his empty beach property for only $150,000. This early retiree and his architect, Preston Phillips, moved a stand around to test the views before choosing a site seven feet above grade. Phillips' original, rather ambitious scheme was scaled back to what he now calls a "butterfly-roofed shoebox." That it ended up beautiful proves Charles Eames' dictum that "design depends largely on constraints."

"I'm not going to put art in the house because the windows frame the art," says collector Kuchin (seated at right; friend Anthony Bronza is on the left). Though Kuchin and his partner, Bruce Anderson (foreground), spend most weekends at their larger home across town, he comes by every morning to walk on the beach. "The way the house sits up high on the pilings is my favorite aspect," says Anderson. "I think it looks very safe and secure." To furnish the house, the pair chose unique furnishings like the Hans Wegner chairs (opposite).*

*See page 86

"The idea was to test the site with a house that was carefree, with open windows, salt, and wet feet," Ken Kuchin explains. "The discipline was to build a casual house you didn't have to worry about."

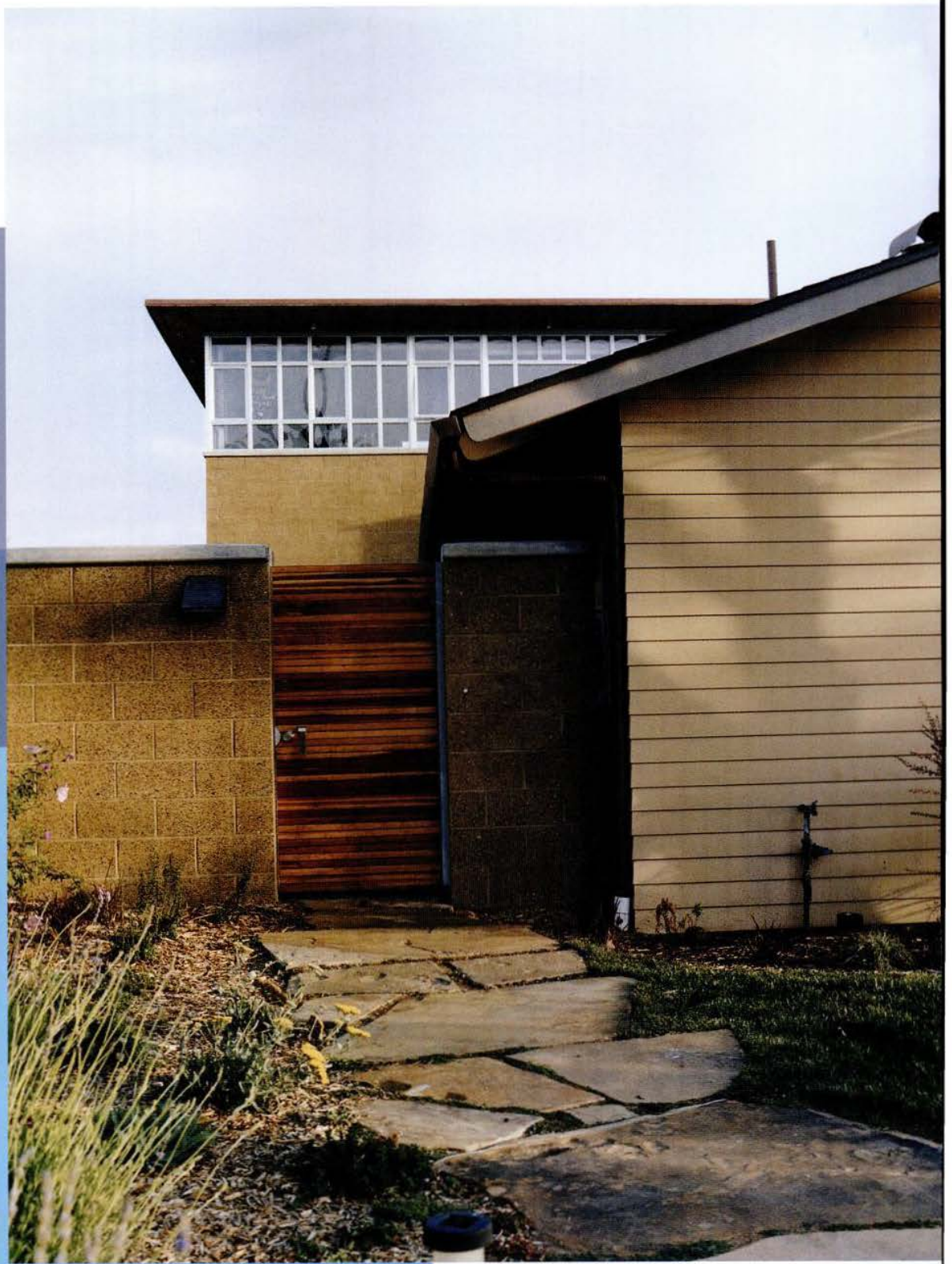


"I like to walk in the room and see the natural landscape and not have to go to the window to see it," says Kuchin.

"The house fits within the modernist vein of East Hampton houses I studied when I was in architecture school," Phillips explains. "They were modern and used cheap materials." Phillips continued this tradition with PVC pipe railings and plywood interior finishes straight from Home Depot. The house's top windows have a sensor that closes them automatically when it rains—a concession to the only luxury building material, the natural cork floor.
p. 106

Story by David A. Greene

Photos by Misha Gravenor



The original 1950s cottage (this page) is overshadowed by the airy new addition. Opposite: Laurel, David, and son Lane (Silas was at school) search for marine life right in their own backyard. The boys love the beachfront location, explains Laurel. "I can't get them back inside whether it's freezing cold outside or boiling hot."

For the Smith family of Solana Beach, California, surfing, swimming, and beach combing are an important part of daily life. They hired the San Diego architecture firm Public to bring the ocean into their home.

Every Day at the Beach

Project: Smith Residence
Architect: Public
Location: Solana Beach, California

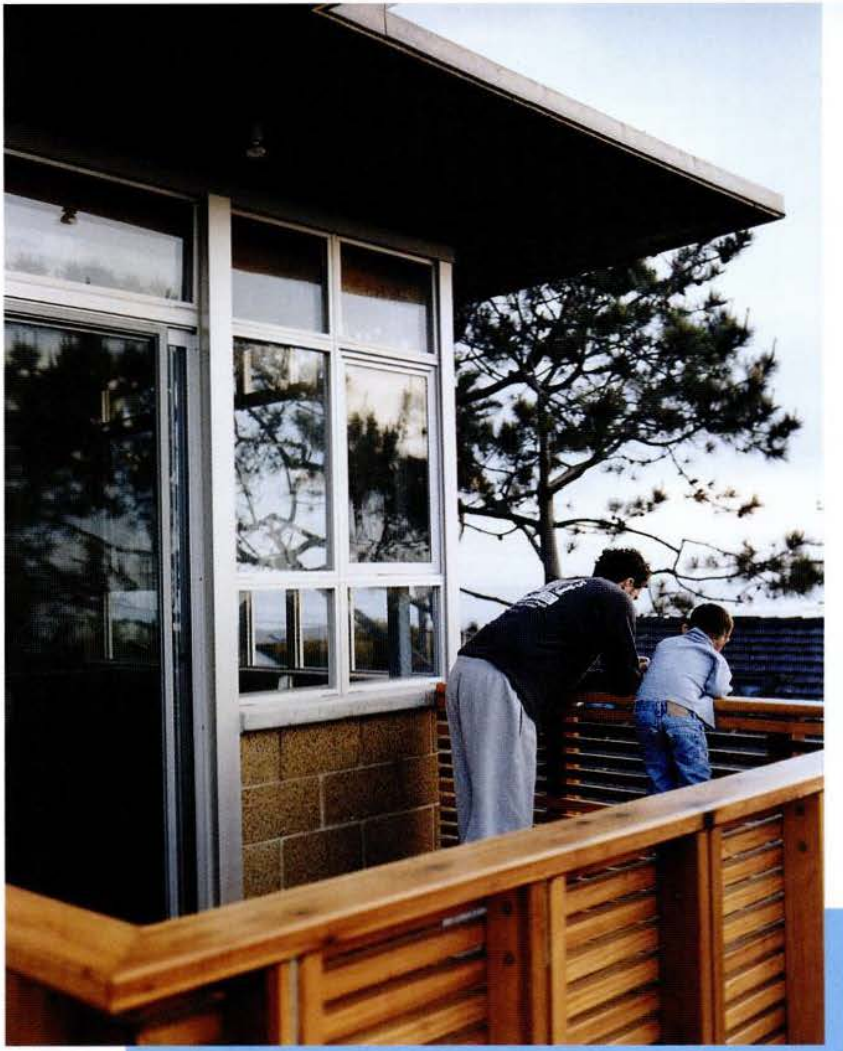
"It's impossible to get kids to stand still and stare up at the sky. But here, we do it all the time." Laurel Smith is talking about watching sunsets from the second story of the Solana Beach, California, house she shares with her husband, David, and their sons, Silas, six, and Lane, four.

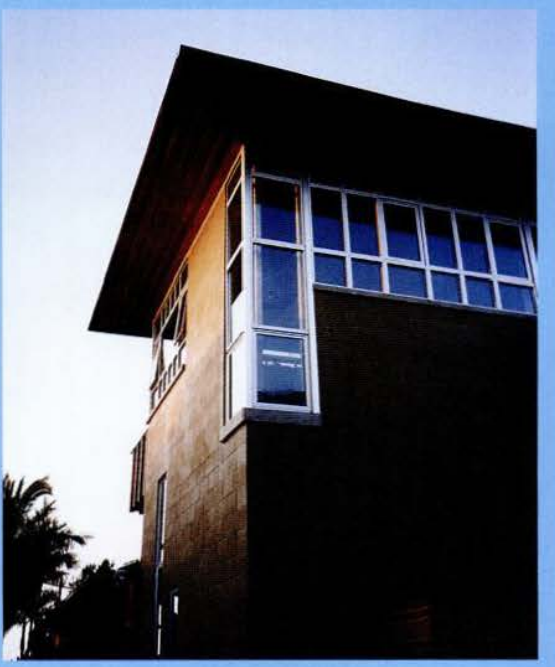
Public, the San Diego firm of partners James Brown and Jim Gates, designed the renovation and two-story addition. The architects took their inspiration from an old structure on the property—a crumbling, glass-paned orchid house that Brown calls a "beautiful jewel." "Conceptually, we hoisted it onto the second floor," he says. The sun-filled room is used throughout the day as an office and computer den; sometimes the kids will open up a big, blue IKEA tent in the middle of the floor.

But really, the wide-open space is all about the ocean. During the day, one can see Carlsbad to the north, La Jolla to the south, and the azure Pacific to the west. And at night, there are the stars. "I love that room at night," says Laurel. The balance of the renovation consists of a master bedroom and bath downstairs, along with two rooms for the boys—a playroom with a bare floor and an 11-foot ceiling (high enough for a basketball hoop), and a bedroom with carpeting and a cozy low ceiling.

And the orchid house? Sadly, it was torn down, as was the existing garage. "The original home had four rooms, so we just inserted a main supporting beam and opened it up," says Brown. But achieving this breezy effect required the most onerous aspect of the renovation, the insertion of a massive glue-laminated wood beam through a hole in the front of the house. "It was heavy as hell," says Brown, laughing, "but it's amazing what a lot of determined muscle can do."

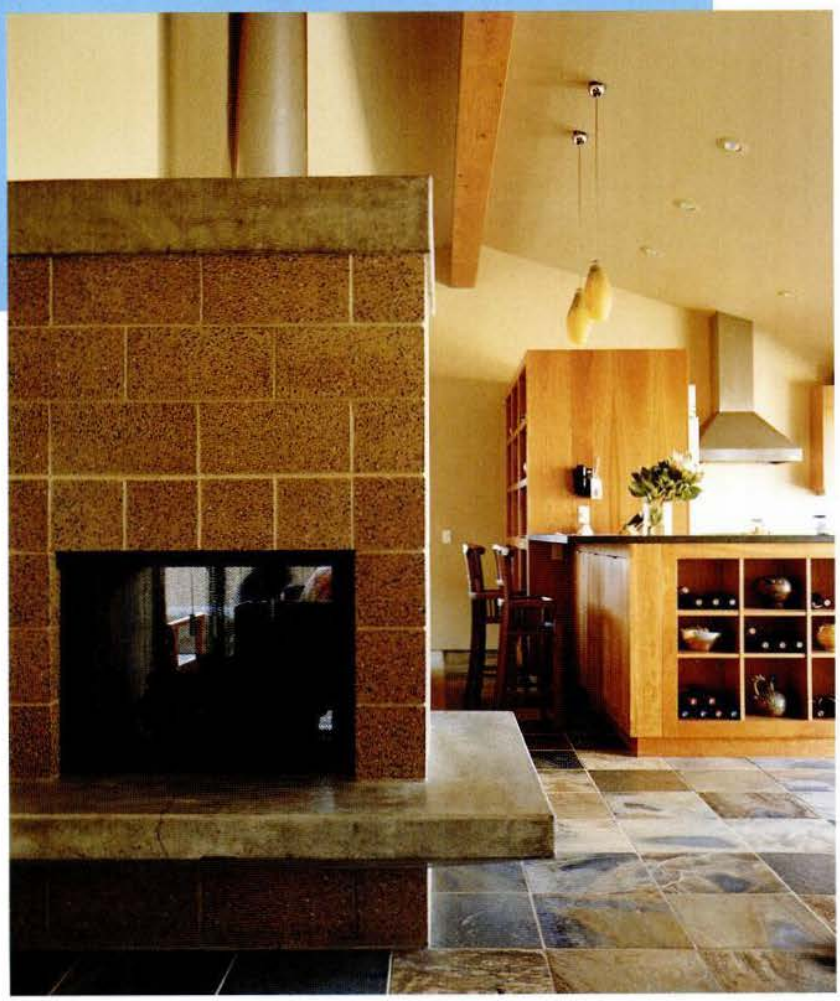
The front house was a dilapidated 1950s board-and-batten beach cottage. ("The smell of gas was so strong," recalls Laurel, "that even the rats were dead.") In the kitchen, pine cabinets and green tile were replaced with a wall of windows. The front door was swapped for ►





Opposite: The family congregates in the glass-paned ocean-viewing room inspired by the orchid house that was once on the property. Usually it's used as an office but it sometimes doubles as a make-believe campground. Above, David and Lane take in the sunset from the second-story balcony. Below, Public used concrete construction for the addition because, as architect Brown explains, it requires "no drywall, no painting, no nothing." It also makes for a building that's incredibly strong—essential in earthquake-prone California. "Every inspector said this place is like a bomb shelter," says Laurel.

At left, Laurel enjoys a rare moment of quiet. Below, the cherry wood kitchen cabinets were designed by Barry Forbis of In Design. The concrete fireplace was designed by architect James Brown. Opposite page, clockwise from upper left: Silas takes a tumble in his bedroom. The Smiths have no need for drapes or shades and with this sunlight streaming in, who can blame them? Forbis designed the Smiths' bed with nightstands attached. Eames chairs flank a reading table upstairs. Forbis also designed the cabinets in the master bathroom; the green glass tile is by Carter.



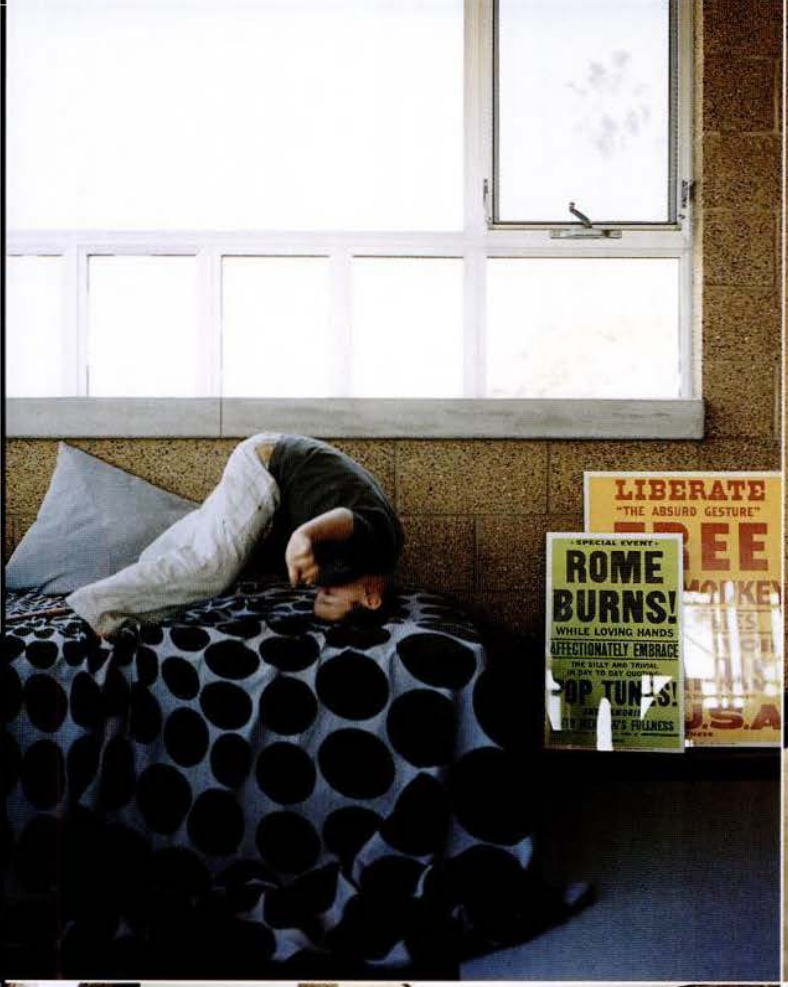
a set of huge sliding-glass doors, creating an inviting patio that is as much a living room as the one inside.

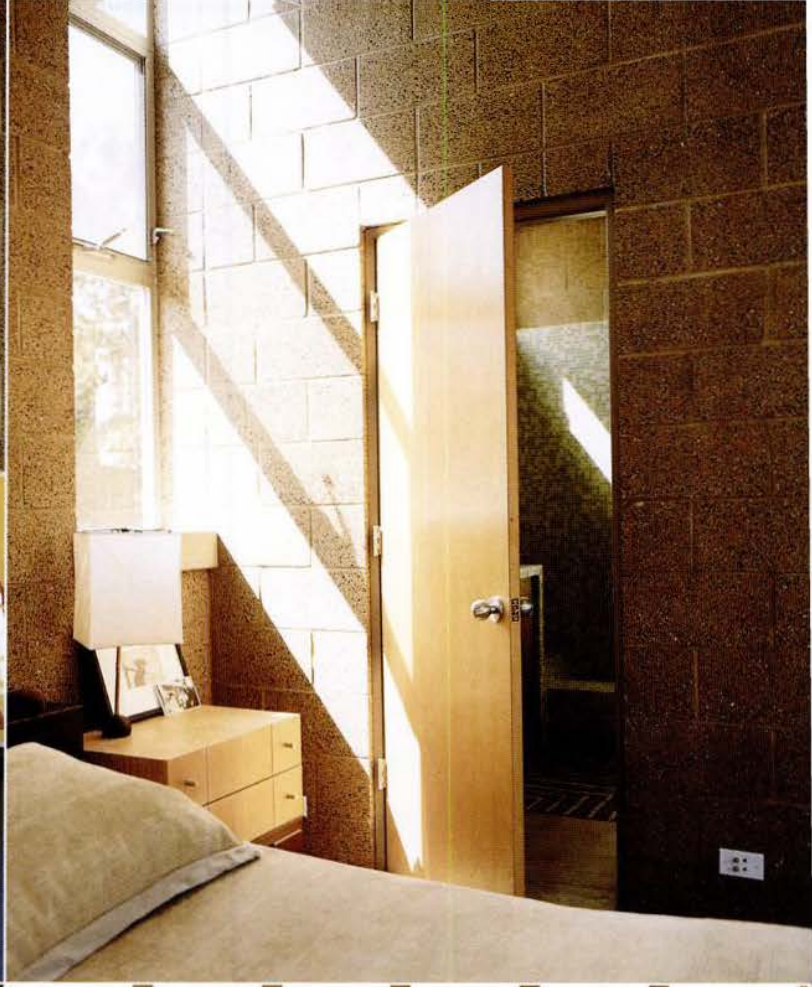
Public uses a lot of off-the-shelf and commercial materials in their residential practice. Accordingly, all walls in the Smith addition are concrete block, ground and polished to expose the colors of the aggregate. Framing is hot-tipped, galvanized steel, as is the exposed stairway to the second floor. Floors are poured concrete downstairs, commercial vinyl composite tile upstairs. And all the new glass is made from industrial storefront-window systems. "You get great bang for your buck," says Brown.

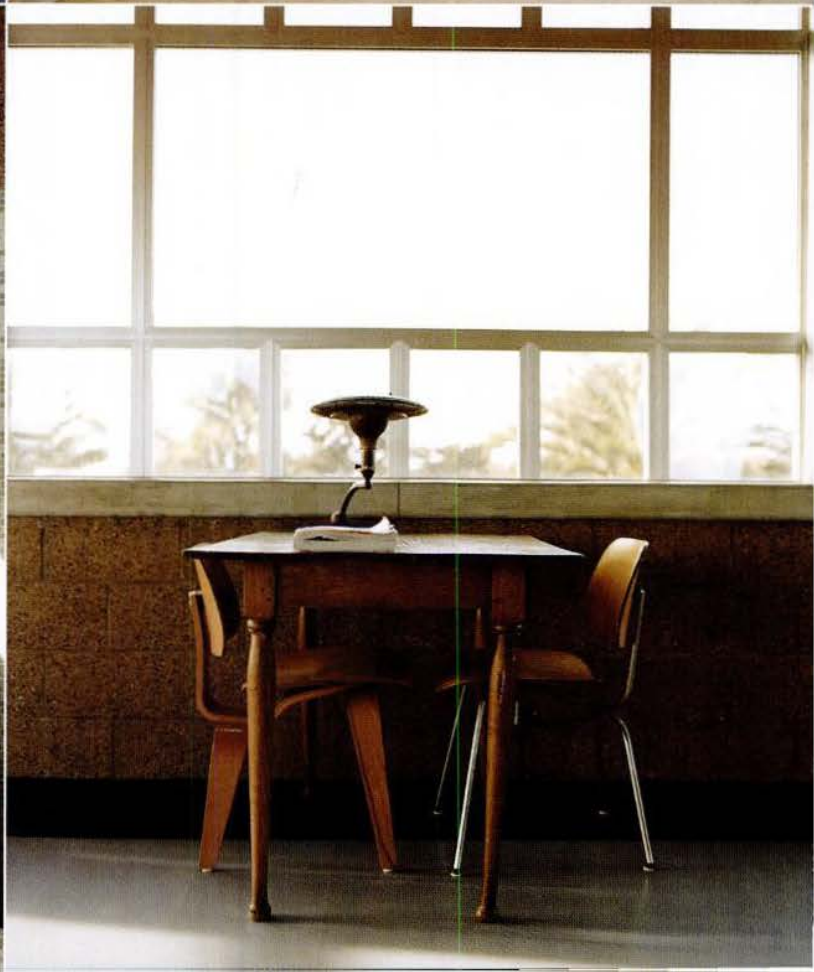
Unlike almost every other house in the neighborhood, the Smiths' doesn't have a driveway in the front yard. Instead, a wide swath of flagstones sweeps from the entry gate to the curb, for the unloading of bodies and groceries; there's also alley access to the tiny backyard.

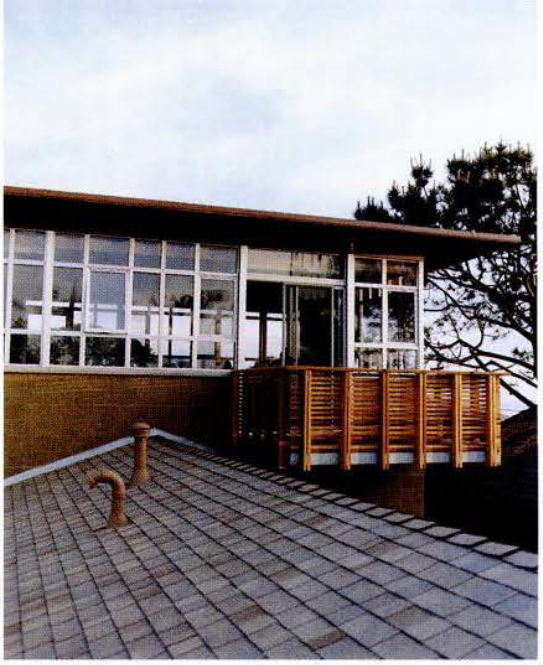
When the addition was going up, neighbors thought the Smiths were building a gymnasium. And rather than complain, they thought it was pretty cool—a good sign. Architecturally, Solana Beach is typical of Southern California's older beach neighborhoods: a hodgepodge of styles, including Spanish-colonial fantasies and original clapboard bungalows, as well as view-hogging, multiple-bedroom beasts clinging to the bluffs, threatening to drop onto the rocks below. (In the 1920s, in order to provide an ocean view for the town, water pressure was used to help erode the bluffs to create a cove entry and beach; it took one man three months with a fire hose to do the job.)

David, an emergency-room physician, and Laurel, who runs a Mexican-crafts import business with her best friend, had lived at the beach before, in funky Venice, California. When David got a job at a hospital in San Diego, they moved to Kensington-Talmadge, an inland subdivision built in the 1920s by savvy developers who used the fame of silent-film stars the Talmadge sisters (and Natalie Talmadge's husband, Buster Keaton) to advertise their version of the perfect Southern California lifestyle. Like all Southern Californians, though, the ▸


LIBERATE
"THE ABSURD GESTURE"
SPECIAL EVENT
ROME
BURNS!
WHILE LOVING HANDS
AFFECTIONATELY EMBRACE







Below, David dries off Lane in the backyard. Opposite, young surfer Silas rinses off after a day at the beach. The redwood-enclosed outdoor shower is a must for after-beach cleanup. Outdoor shower fixtures should be stainless steel to prevent rusting; the Smiths' are by American Standard. p.106

The "Lock"

Seen from the street, the Smiths' addition (right) seems to hover like a separate building, located on a lot behind the original. Rather than try to meld the old with the new, Public emphasized the difference. "It was so obvious, we couldn't not make reference to it," Brown says. All the thresholds inside are mahogany except one that's made from sheet metal—the one that leads from the old house to the addition. Brown calls it a "lock" between the old and the new, and while it's an interesting visual statement, it also serves a practical purpose, since there is no real physical connection between the two buildings. Their different materials will react differently during an earthquake, so they're not bolted together. Only a waterproofing element bridges the gap.

Inside and upstairs, the steel poles that hold up the roof run inside the windows. This allows the glass to go all the way up to what from the outside looks like a hyperthin roof but is actually a cantilevered extension of the insulation cavity. Public used a readily available storefront window system of aluminum square tubes. The windows themselves are from Milgard. The redwood-slat balconies in front and back are built on extensions of the steel floor supports; so while the wood will weather to a silvery gray, the frame will endure.

Smiths always thought about owning a house at the beach—not just near it, on it—but anything more than a passing fancy ran into the brick wall of reality: money. If a beach house was in their future, it would be in Solana Beach, a community of retirees and professionals, with a tax base that supports one of the best public-school systems in California—and where houses on the beach, while still expensive, are a good $200,000 to $300,000 less than in more exclusive North County towns.

And then there's surfing. David, originally from Wisconsin, has been a dedicated long-boarder for ten years. Laurel recalls that "David used to drive to the beach almost daily. He'd pack up his board and wetsuit in the truck, pull the overnight shift at the hospital, get off work in the morning and go surf." So when the perfect house came on the market, they took the plunge.

The boys were very young during the move and subsequent year and a half of construction/renovation, but took to beachside living. "They love it," says Laurel. "Sometimes they say, 'Not the beach again!,' but then I can't get them back inside, whether it's freezing outside or boiling hot."

An air of utility defines the Smiths' new house. This is no pristine modern showplace, stocked as it is with an eclectic array of Mexican handicrafts gathered on Laurel's travels, kids' toys, and mismatched furniture. It is what it is—a true beach house, a shelter from the elements to be utilized when the outside isn't hospitable (which it almost always is).

"We see ourselves here in ten years," say the Smiths. "This house will evolve nicely." The final verdict comes from their old neighbors in the hipper 'burbs up north: "Our friends from L.A. never wanted to come down to San Diego before, always whining that it was too far. But once they see the view, we can't get them to leave."

David A. Greene is a writer for Talk Soup *on the E! Network, and a former art critic for* The New Yorker *and the* Village Voice.

The Box Outside

Like kids reveling in the freedom of a backyard pup tent, adults are liberated by the relative isolation of a backyard studio, sauna, or even an outhouse.

Dan Hisel

Cadyville Sauna

Plattsburgh, New York

We all know that shvitzing in a sauna can be a time for self-reflection, but with the Cadyville Sauna the process starts even before you get to the door. Dan Hisel was on summer vacation from Yale graduate school when he retreated to the land of some relatives near the Adirondack Mountains. In what became a busman's holiday, he designed and helped build a sauna overlooking the Saranac River, then proceeded to cover most of it with mirrors.

As you approach, the building appears to be in constant motion, broadcasting the movement of the forest, the rushing river, and, finally, your imminent arrival. Some find the experience enchanting, others disorienting. "The mirrors do create a kind of crisis, because the architecture doesn't appear to have a form of its own," says Hisel, who claims his choice of materials was not theory-driven but has since written about the nature of camouflage and disappearing architecture. "Just as the body dissolves in the sauna through sweating, the sauna dissolves into the woods through all the multiple reflections."

While the sauna is enclosed, it's by no means sealed off from nature. A sheer rock face, which sometimes seeps water, forms one of the walls and a window overlooks a wild grotto where the river creates a whirlpool. You have to scramble through the woods a fair amount just to get here. "The owners like to work for the experience—they didn't want to level off the earth or add a shower. If you want to cool off in winter, you go roll in the snow."

PHOTO BY DON DUNSTER

Story by Deborah Bishop

The craving for a temporary, private retreat starts soon after leaving the womb. It might begin with camping beneath the stairs or sealing off a swath of musty attic, before progressing to playhouses and forts and on up to tree houses. As we get older, and the world becomes an even more noisome place, the thrill of contained escape only grows stronger.

There is something about being a little outside the social order, yet within shouting distance of hot water, cooked meals, and warm beds, that tweaks one's perspective. It's not so much a question of that exhausted cliché "thinking outside the box," but rather the act of thinking inside of an entirely different box (one hopefully bereft of one's colleagues, family members, and clutter). And when that box happens to approach temperatures of 200 degrees, as with the private saunas depicted here, the possibilities for transcendence are even more dramatic.

Although outbuildings were born of a great agrarian tradition of hard-working shelters—barns, garden sheds, icehouses, and the like—they have also included places of play and whimsy—summer houses, gazebos, follies, and that accessory of the well-appointed estate, the hermitage (complete with hermit, of course). Our outbuildings have something in common: While serious labor or relaxation may go on inside their walls, they gain no points for austerity.

After talking with an octet of architects about their more lilliputian projects, we found that (budgets aside) it's just as liberating for the designer to think small as for the client. (Just as it must have been vastly more amusing to design, or frolic in, the Petit or Grand Trianon than in drafty Versailles—where would you rather tryst or play milkmaid?) "There is a freedom in designing an outbuilding," says tree-house architect extraordinaire Jeff Etelamaki. "It's not permanent with a capital 'P'! You can be more expressive." Describing the scale of small, rich spaces, such as the office/studio he designed in a converted garage, Christopher Aykanian concurs: "When there's no room for grand gestures, we come face to face with the qualities of the materials." The freedom to focus on materiality rather than creature comforts is echoed by Peter Tolkin, whose photo-studio project plays off the local Craftsman vernacular: "It's liberating to shed the typical restraints that come with a dwelling—like the desire for closets big enough to house two cars. The scale keeps things simple." For Steve Badanes, whose design/build projects tend to be contained as well as environmentally sensitive, simplicity is a given. What's striking about his Vermont privy is not only its symbiotic relationship to the landscape but the exterior decoration that elevates it from outhouse to tourist attraction.

As this goes to press, San Francisco writer and frequent Dwell contributor Deborah Bishop is expecting twins any day, and thinking longingly about a small, soundproofed outbuilding of her own.

PHOTO BY JARED POLESKY

Steve Badanes

Privy

Prickly Mountain, Warren, Vermont

"People come from all over the state to see the privy," says Steve Badanes, a founding member of the Jersey Devil design/build firm and a professor at the University of Washington. The state is Vermont, and the composting privy—covered on three sides by Linda Beaumont's mosaic of flea market plates and jagged mirrors—sits on Badanes' "summer camp" at Prickly Mountain, a compound close to the Yestermorrow Design/Build School where he also teaches.

Based on a plan in 1978's back-to-the-land classic *The Toilet Papers: Recycling Waste and Conserving Water*, by Sim Van Der Ryn, the outhouse is poised on a steep slope over a 55-gallon Ben & Jerry's plastic drum, which collects the nutrient-rich fodder that, eventually, feeds the trees in the surrounding forest. A ventilated pipe keeps things fresh and a drawer stocked with sawdust shavings keeps flies at bay. "The mosaic provides a kind of camouflage, and the privy is well placed in the woods. You sort of have to be within ten feet before you even see it."

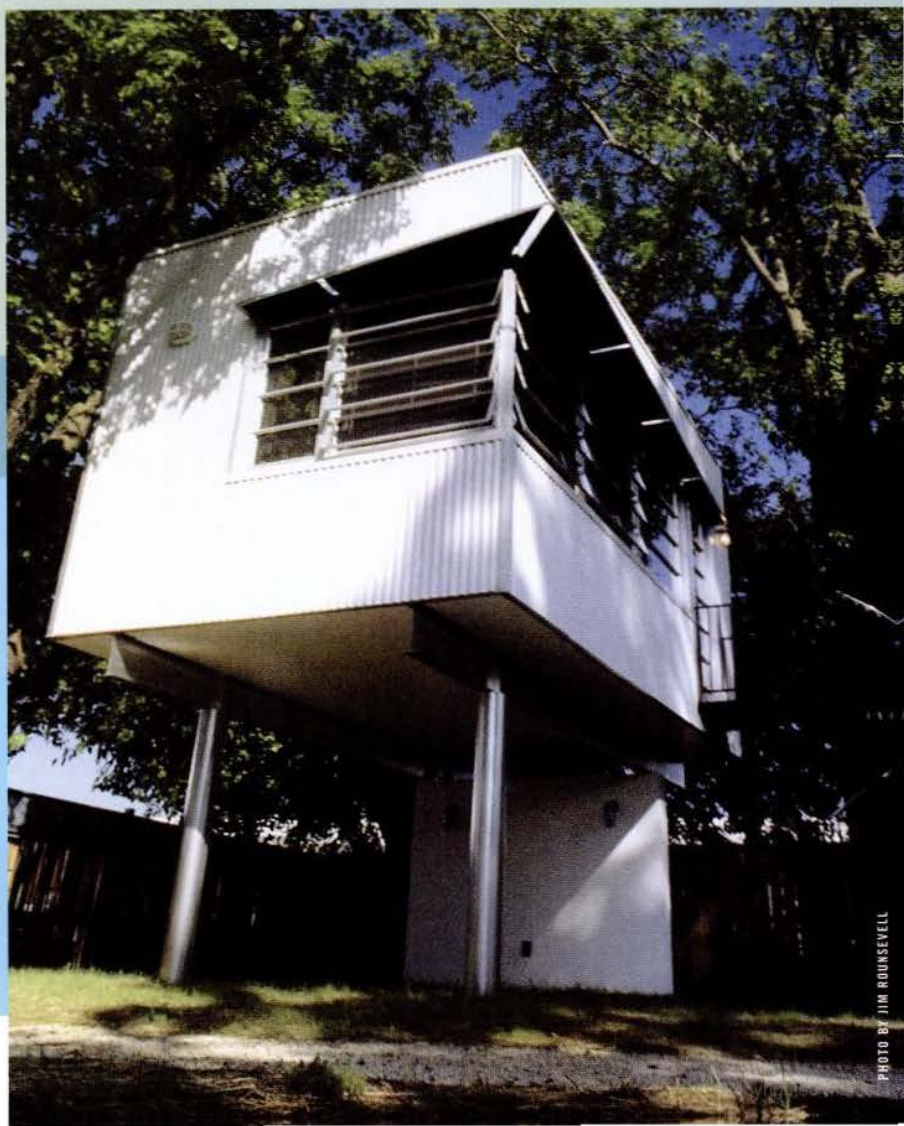


PHOTO BY JIM ROUNSEVELL

Neal Deputy

The Yardbird (home office)

Charlottesville, Virginia

"The burden of the Jeffersonian aesthetic can be oppressive," says Charlottesville native and Miami-based architect Neal Deputy, "and he would have agreed!" So Deputy turned to a different local tradition when designing the Yardbird, an airborne backyard office poised midway between the neoclassical University of Virginia and an area of mills, coal towers, and warehouses that grew up around the railroads. "These buildings are elegant without straining to be beautiful."

Supported on a concrete wall and steel piloti, the "custom prefab" aerie was assembled out of corrugated-metal siding, plug-in awning windows, and aluminum trim—with nary a red brick in sight. Engineered wood and rubber tile trick out the interior. "I consider it an alternate, affordable classicism for Charlottesville, and one that Monticello's designer would have endorsed," says Deputy, who reveres Le Corbusier.

The owner, who initially requested an earthbound "calf barn" office, has come to love the ivory tower that causes passersby to get out of their trucks, gawk, and (assuming it's some kind of aerial shed) ask, "How do you get the lawn mower up there?"

PHOTO BY PETER TOLKIN

Peter Tolkin

Photographer's Studio

Pasadena, California

When Peter Tolkin was asked by art photographer Laura Parker to design a photo studio/gallery behind her shingled Craftsman bungalow, he wanted it to relate to—but not mimic—the "watered-down Greene and Greene aesthetic" so ubiquitous in Pasadena. "I planned to reveal what is usually hidden, including the joinery."

Indeed, there is beauty in the exposed-plywood panels, redwood frame, and recessed cladding—typically swathed in siding—while even the pattern of the Simpson screws creates a kind of ornamental design element. The redwood was milled from trees that had lain for 40 years in a creek bed on Parker's family property, naturally aged and water tempered.

In the 400-square-foot studio, which has one freestanding exhibition wall, Tolkin sees an "art crate" analogy—relating to how creative work is shipped. "But essentially, it's a well-constructed box that gets northern light. A great place to shoot, read, think—and escape."

"Essentially, it's a well-constructed box that gets northern light."

Jeff Etelamaki

Tree House

Princeton, New Jersey

When Jeff Etelamaki agreed to design and build a tree house for Daniel and Arielle Shipper (seven and nine at the time), he wasn't sure where to start. So he had his clients draw their "programmatic needs." Shockingly enough, they each wanted a house of their own!

After brushing up on wind dynamics, Etelamaki (aided by his friend Matthew Michalski) chose two trees and installed support beams that were fixed on one end and flexible on the other, allowing the houses—which are distinct but connected—to expand and contract. Veering away from sentimental touches, he went for good industrial materials such as corrugated steel, black rubber, and chain link threaded with safety-orange fiberglass. Both houses are 64 square feet, to preserve sibling harmony, with a stairway leading to a common vestibule. Amenities include a dumbwaiter for hauling stuff up and a pulley system for sending messages.

An enthusiastic crowd came for the ribbon-cutting and the architect imagined himself handing out business cards to nine-year-olds. Does he ever worry about liability? "Thanks for reminding me. All the time!"

PHOTO BY JEFF ETELAMAKI

PHOTO BY MARK WILSON

Webster Wilson

Sauna

Whidbey Island, Washington

Webster Wilson took a lot of saunas during his four months of studying in Finland. "It was a great way to meet the people," says the Seattle-based architect, who got the epiphany for his master's thesis during one sweaty session. "Most Finns have a lakeside summer cabin, and the saunas are these little gems of wood construction. I wanted to design and build one from scratch." He returned to Washington full of ideas, but practical constraints guided the project, which had to be shippable if he were to sell it and recoup his costs. He ended up crafting a red cedar box that slips into a fir-beam frame; a covered deck serves as changing area.

The 200-square-foot sauna found a good home when a young retired couple bought it and placed it near a dense stand of old fir trees on their Whidbey Island property. While there's no icy lake, running into the rain serves much the same purpose. One added perk: "I have an open invitation to go up and use it anytime."

"The landscape moves through the building . . . it's not hermetic."

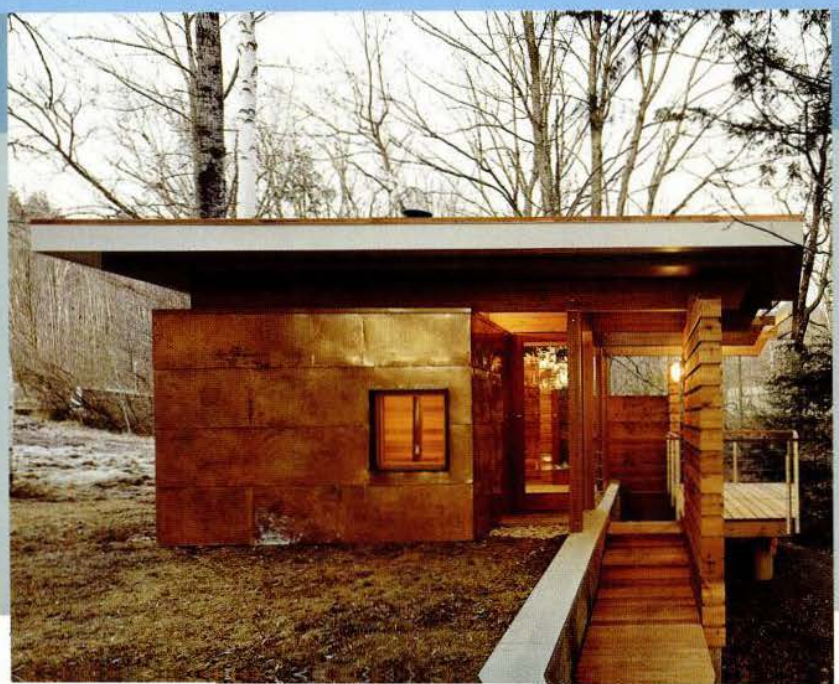


PHOTO BY DAVID JOSEPH

Salvatore Tranchina

Sauna Pavilion

Berkshire Mountains, Massachusetts

"The pressure was on!" recalls Salvatore Tranchina, of his commission to design a sauna for a bucolic Berkshires estate on the site of a former Shaker village. The property is dotted with original stone-and-timber outbuildings that set a potentially daunting standard of solidity and harmony with the landscape.

Set on a sloping meadow close to the Appalachian Trail, Tranchina's pavilion is protective even as it invites nature in: "The landscape moves through the building . . . it's not hermetic." The sauna cube is sunk into a plinth, while the rest of the 500-square-foot structure is contained within a partially exposed cedar screen. A picture window in the sauna overlooks the pond, which can be leapt into from the walkway. Materials echo the integrity of the older buildings, while staying true to the times and task. Over the years, as the sauna's copper sheath starts to patina, the cedar grays in the sun, and the local stone attracts moss, the building will continue to settle in and be claimed by the site.

Christopher Aykanian

Painting Studio/Office

San Fernando Valley, California

"Most of my buildings are shy, they don't have real big egos," says Christopher Aykanian, describing his transformation of a Sherman Oaks garage into an airy office and art studio that glows like a cathedral. "It's when you're inside that they speak up." Taking his lead from the adjacent postwar tract house covered in cedar siding, the architect used humble materials "to create something poetic" and provide his clients—an actor and painter expecting their first child—with two private retreats.

Aykanian credits the three sliding garage doors to the couple's resale concerns. "That pushed me to a less static design. They can control the level of light and privacy, and the garage can still house a car someday." The office, which occupies the front half of the 800-square-foot space, has the original concrete floor, polished and stained, and one shiplapped wall with a sliding window tinted green in homage to the nearby grapefruit tree. In the adjacent painting studio, Aykanian removed every other row of wood siding along one wall—inside and out—to let natural light in and create a glowing lantern effect at night (which the neighbors love). Illuminated under blue or yellow gels, the lacquered plywood floor and ceiling glisten.

In devising the back wall of colored and sandblasted Plexiglas panels, Aykanian looked both to the theories of Josef Albers and out to the backyard. The semi-opaque mosaic creates an illusion of space, and the colors—culled from the lemon tree, the sky, and the vegetation—are in constant flux: As the sun and clouds move across the sky, gray can brighten into lagoon blue in a heartbeat.

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Story by Karrie Jacobs

Sushi

You go to the furniture fair in Milan every year looking for something that will change the way you think about design. And, if you're very, very lucky, you find it.

What We Saw in Milan,

The Salone Internazionale del Mobile, held every April in Milan, is a chaotic swirl of everything new—sensual upholsteries, brilliant plastics, vivid forms—and much that is timeless: red wine, prosciutto, and cigarette smoke. Inevitably, the weather is miserable.

You spend long days working the fair, trooping from booth to booth in a vast, bizarrely organized fairground, always searching for a piece of design that will change everything, one that will rearrange your belief systems, or, at the very least, your living room. Somewhere, in some exhibition hall is a piece of furniture that will speak to you of a brighter future or at least a more comfortable one. And you have to keep going until you find it. These are the rules.

Every day, after spending hours at the fair and taking an all-too-short restorative snooze, you go to a series of parties at furniture showrooms and, yes, look at more furniture.

So it is the rare piece that, after five days of this, sticks in your head. In recent years, the Brazilian brothers Fernando and Humberto Campana have perfected the trick of designing items that are memorable, not because they are the iconic ones that everyone will be imitating next year, but because they seem to have been teleported in from some other galaxy, some part of the universe where ideas about what it means to sit are completely different than they are here.

"Thank god for that," says Fernando Campana, 41, "for living in another galaxy. We cannot be so contaminated by trends and fashion ideas." Fernando, who was trained as an architect, and Humberto, 49, who studied law but is, according to Fernando, the "intuitive" one—"He dreams more"—go out into the world as if they were anthropologists, observe the cultures of Europe and America, and process what they discover back in their Sao Paulo studio.

When the Campanas made their high-profile American debut at New York's Museum of Modern Art in 1998, their work was otherworldly and beautiful, but felt impossibly conceptual. Their chairs, clusters of metal and garden hose, or sheets of cardboard stacked like the layers in a sugar wafer cookie, were reminiscent of the art furniture of the 1980s, pieces destined to be sold one at a time in galleries.

Boa

Part I

In the October issue, Dwell will showcase more pieces from Milan and from New York's International Contemporary Furniture Fair. For more information about Sushi and Boa, visit www.edra.com.

In fact, that same year the Italian manufacturer Edra had begun producing a series of chairs the brothers had fashioned from enameled steel frames and a spaghetti-like maze of soft cotton cord. And since then, the Campana brothers' designs for Edra have been among the most memorable things on display in Milan.

This year, Edra's showy, effusive collection was chockablock with novelty. On display were a variety of amoebic inspirations, such as the floor-hugging Body Props by French designer Olivier Peyricot and the Superblob sofas and armchairs by Karim Rashid. Even in this setting, the Campanas' Boa sofa and Sushi chair were notable for their eccentricity and their originality.

Boa is a massive hunk of pure sensuality. Composed of nearly 300 feet of velvet-coated, polyurethane-filled tubing, it is like a giant plush toy for grownups. In the context of the fair, where everyone is foot-sore and jet-lagged, the Boa was a magnet, a de facto nap room for the weary aesthete. "It has an environmental meaning," the Campanas said in the Edra press release, "because it is like a huge meadow to dive into." Yes, it is.

Sushi is, in a way, more faithful to the Campanas' scavenger roots. "In the favelas of Brazil they make mats and bedspreads of all sorts simply by overlapping fabric remainders," the brothers explain in the press release. "We began with this poor tradition." Sushi is a dense cluster of fabric scraps held together by an elastic tube. Fernando says, "We started rolling pieces together like a big California roll." To understand how to manufacturer Sushi, the Edra craftsmen watched the brothers assemble the motley collection of pieces, and made a video tape of the process so that it could be replicated. Like most of the Campanas' work, Sushi seems to exist in a very pleasant gray area between the formal and the formless.

In Milan, there is a dominant voice. It is an aesthetic language of shiny, softened planes, seamlessly fashioned into couches, beds, and wardrobes, a language best spoken by the dominant Italian designers Antonio Citterio and Piero Lissoni. The Campanas, by contrast, are speaking a language largely of their own invention, one comparable to the secret language of twins. Fortunately, it's a language you too can understand. You see their pieces and you know just what they mean. You see them in Milan and think, Okay, we can go home now. ■

Story by David Hay

How to Build a House for $145,000

Architect William Massie used a computer-driven milling device to build an arc-shaped tower house in Montana's grassy plains.

Keith and Sylvia Owens are a suburban London couple who like to indulge in travel and architecture, albeit in a modest fashion. Seven years ago, they found their way to Montana. The clarity of the sky and horizons that stretch for miles so inspired them that when, a year later, Sylvia read an English magazine, *Build-It*, advertising 20-acre plots near White Sulphur Springs, they decided to investigate. After arriving in this tiny town in 1997, they bought the smallest available parcel of Grassy Mountain Ranch. "It was the price of a new car," remembers Keith, an art teacher. They planned to erect a cheap, prefabricated log cabin, sit back, and enjoy the spectacular views. Keith would finally have the time to read more about one of his heroes, Le Corbusier.

Then they met William Massie, a 38-year-old architect who designed solely on the computer and planned to build his concept houses in cheap materials like concrete. At that point, back in 1999, he had never built a home, but he promised the Owens that his experiment would be cheaper than anything they could truck in. Even that log cabin. The cautious-inclined couple took another chance.

Two years later, their 2,000-square-foot summer home is a gleaming four-story tower with shimmering, white elliptical sides. The glass façades front and back make the interior so open to the wild Montana landscape that, according to Sylvia, "we feel like we're living in it." For the Owens, the house fulfills a lifelong ambition to live in an architecturally daring home. What's more, they could afford it: The price tag was just $145,000.

The house was a turning point for Massie, too. Since he left the large Manhattan firms James Stewart Polshek and Robertson and McAnulty seven years ago to go out on his own—he supported himself by teaching in the department of architecture at Montana State University in Bozeman—he's been determined to return modernism to its low-cost heritage. In the mid-20th century, modernist architects designed their houses to be mass-produced objects like the Model T. "Modernism," argues the architect, "has become this bourgeois condition that costs a huge amount of money, and is rarely constructed in the same materials or vocabulary or political arena as the rest of the country."

With the Owens house, and another inexpensive home for the New York photographer Vicky Sambunaris, Massie is reversing that course, revolutionizing construction technology while at the same time expanding his design horizons.

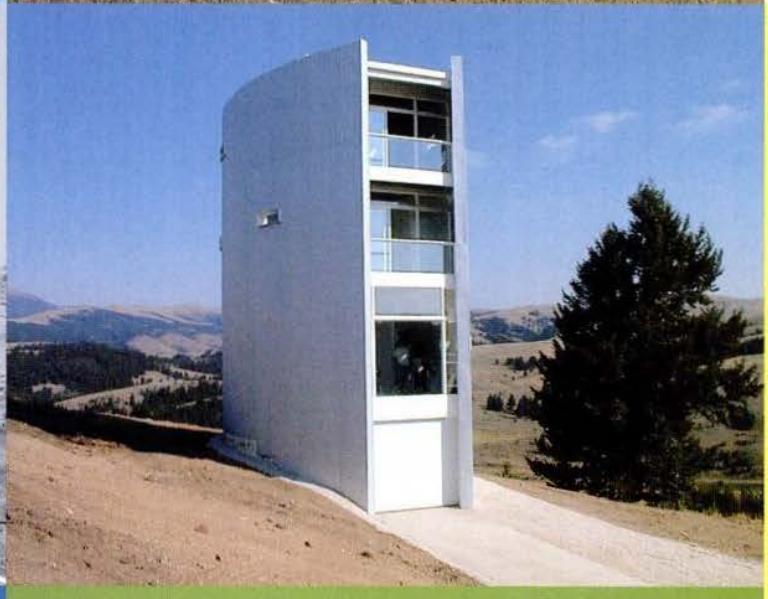
It starts on the computer. In Massie's hands, the PC is not a toy on which to concoct something elaborate and hard to build. He has little patience for the deconstructivist antics of a Frank Gehry. "I'm interested in the computer's ability to simplify, not complicate, the building process," he says.

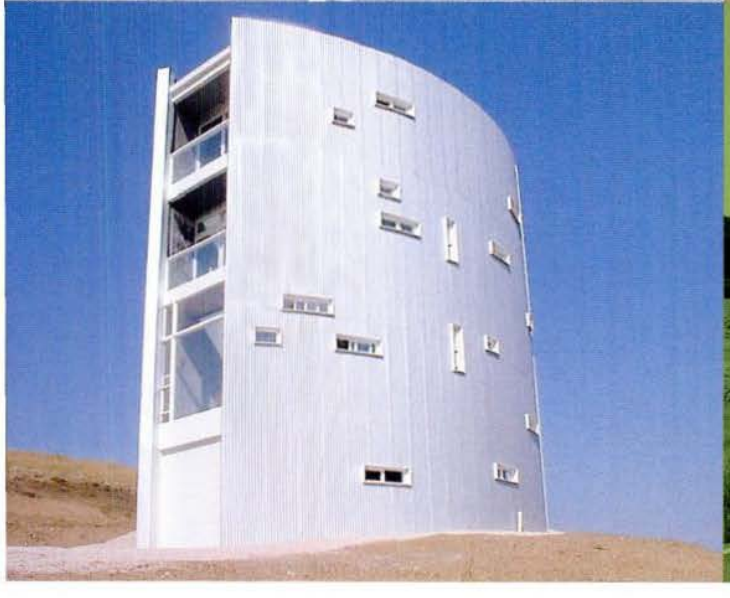
Massie draws with an $800 nerve-surface modeling program called Rhinoceros. "You take control points in three-dimensional space and push and pull them so you're sculpting the object," explains Massie. He's so used to designing this way that he admits to "feeling things in the computer almost with my hands." Every part of the Owens' house was realized on his Dell PC.

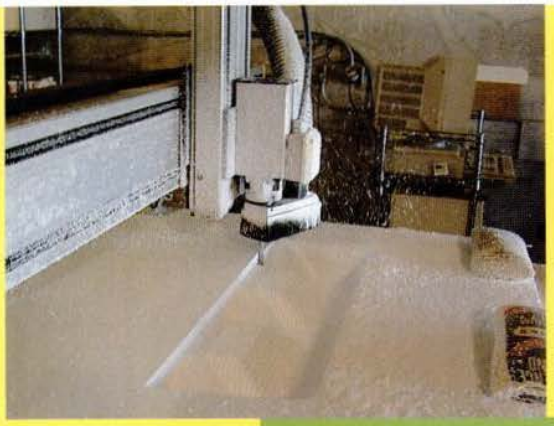
But unlike many other architects who design solely on the computer, Massie moves directly from these models into construction, avoiding costly working drawings that have to be explained to a contractor. He builds the houses himself, operating out of a 200-square-foot garage in a Bozeman industrial park. The office is large enough to fit ▸

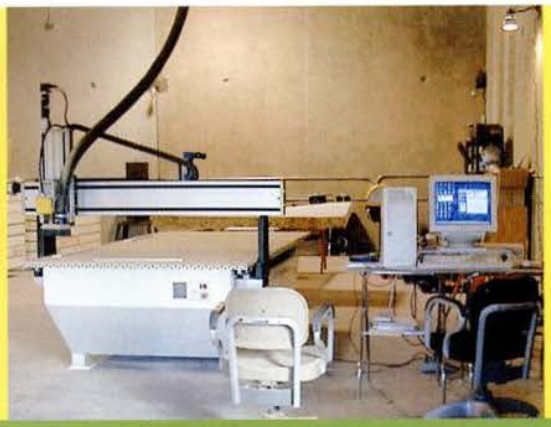
PHOTOS BY BILL MASSIE

From a distance, the Owens' 2,000-square-foot Montana home appears to rest directly in the middle of the road. But up close the four-story tower, constructed from precast concrete, occupies its own asphalt-free hilltop.









William Massie's secret for designing and building low-cost homes is a computer-driven milling device that, following the contours of an electronic 3-D drawing, can cut molds from wood or Styrofoam. Massie uses these molds to cast everything from the load-bearing walls of a house to, literally, the kitchen sink.
p. 106

"I can machine out a kitchen sink easily," says Massie. "It comes out in negative, like an ice cube tray."

a bank of computers and four architecture students as adept at programming as they are at pouring concrete.

Massie's designs all feature low-cost materials, such as plywood and concrete, that can be bought at Home Depot. He's especially fond of concrete because it's highly malleable. "It allows me to experiment, and when it's poured into a beautiful form, there's nothing more beautiful in the world," he asserts. (He never misses the annual World of Concrete convention in Las Vegas.)

To realize his forms, Massie relies on a $60,000 computer numerically controlled (CNC) machine. Taking its orders from the PC that stores Massie's designs, this milling device can carve out a foam or wood mold for a piece of curving roof or a shower basin. "I can machine out a kitchen sink easily," says Massie, standing by the ungainly apparatus as its arm slides back and forth, cutting lines into a four-by-eight-foot block of Styrofoam that exactly match the computer model. "It comes out in negative, like an ice cube tray." The foam mold is then taken to the site, where concrete is poured into it. Once hardened, the piece is ready to be placed in the house.

For larger elements, like the 40-foot-long curving wall of the Sambunaris house or the roof of Massie's own home, he makes the molds in sections, and then glues the resultant concrete pieces together. The curving concrete forms are strong, and can carry more stress than their flat counterparts. On his own house—which is barely a mile from the Owens' place—he wasn't satisfied with the engineering analysis for the curved concrete roof sections. "I had to know how strong they were, so I loaded up my pick-up and drove over them," he says.

Constructing housing parts in this fashion is inexpensive. The necessary Styrofoam and concrete cost about $40 per mold. Sometimes that's not cheap enough for Massie. The high, curving exterior walls on the Owens house, for example, are made up of 700 panels, each of which had to be cast in concrete using a standard polystyrene foam mold. The price on these store-bought molds was right—$25—but they produced a flat surface. So with his CNC machine, Massie carved out large custom plywood clamps, which, when clipped to the standard foam molds, bent them into the desired curve. Concrete was then poured in. The walls took three weeks to erect and cost $40,000. The total construction budget was $110,000.

These materials have another, less obvious advantage: flexibility. Take, for instance, the siting of the Owens house. When you drive toward it, the house appears to be standing plumb in the middle of a five-mile stretch of straight highway. Just before you reach it, the road drops away and there's the house high on the hill above you. To accomplish this visual sleight of hand, before filling the formwork with concrete, Massie's crew shifted the plywood-and-foam mold around the site until they got the sightlines exactly right.

For all their ingenuity, Massie's drawing and construction technologies don't just appeal to a client's bank account. They also unleash new design possibilities. Massie has always been fascinated by sinuous forms, but as a dedicated modernist he could never find a reason to use them—until Montana's rolling hills came to the rescue. "Suddenly, I needed curves if my buildings were to have a relationship with this landscape."

Even though the Owens tower is a nod to the grain elevator—it too has Galvalume siding—it is the house's curvature that pulls it into the hillside. More significantly, it distinguishes the house from the oversized (and overpriced—one of similar size sold recently for $265,000) log cabin residences that dominate other parts of Grassy Mountain. Massie, the low-cost crusader, is thrilled. Says the architect, "If I can produce a house that is standard in terms of its expense but extraordinary in terms of its idea, I know I'm winning."

David Hay, a Los Angeles-based playwright and journalist, writes about the impact of design on our daily lives.

This Just In:
William Massie was named the winner of the Musuem of Modern Art and P.S.1's annual competition to design and build an installation for P.S.1's outdoor courtyard in Long Island City, Queens. His project, Playa Urbana/Urban Beach, incorporating wading pools and shaded areas, will open in late June. For more information check www.ps1.org.

Story by Andrew Wagner

Upwardly Møbler

In their famous 1961 televised debates, John F. Kennedy and Richard Nixon sat in simple and refined Round Chairs designed by Hans Wegner. Forty-one years later, Steelcase is giving the Danish designer another great American moment by reissuing his classic furniture in the United States.

"We are cabinetmakers, not salespeople," Søren Pedersen declares while seated behind the wheel of his red SUV, as Copenhagen gives way to the rolling green fields of the Danish countryside. Søren is the son of master carpenter Ejnar Pedersen and co-owner of PP Møbler, the furniture shop in Allerød, Denmark, his father founded in 1953. Since 1969, PP has been the primary manufacturer of prototypical Danish designer Hans Wegner's joinery-type furniture. "If you want to think about the money," Søren is fond of saying, "you better forget about the furniture."

Søren offers this up as a way of explaining PP's recent alliance with Grand Rapids, Michigan–based Steelcase North America, the largest furniture manufacturer in the United States. He is aware of the seeming disconnect between the patient and time-consuming task of producing the wood furniture that came to define Danish Modern design in the 1960s and his willingness to partner with a company that has, in recent years, gobbled up smaller shops with its eye on the bottom line. But Søren is quick to praise Steelcase for its respect for PP's traditional production techniques, which are the hallmark of Wegner's designs and the Pedersen family's craftsmanship.

It's easy to see how PP, a small shop with 23 employees, still headed by the spry 79-year-old Ejnar, might feel that its craft is endangered. Though small shops like PP were once a driving force in the Danish economy, Søren estimates that today there are only four remaining. More common now are factories such as Fritz Hansen, the classic Danish furniture maker who partnered with Knoll in the early '90s.

The differences between the new factories and the old shops are stark. Fritz Hansen, for instance, consists of a sprawling campus with two factories and a third under construction. Robots man most of the machines—cutting, painting, lifting, and delivering Arne Jacobsen Ant Chairs and the Seven series stacking chairs to the vast warehouse, where they await delivery across the globe—a scene that appears to be straight out of Spielberg's *A.I.*

About two miles down the street is PP Møbler, where on most days, Ejnar, Søren, and Søren's wife, Inga, sip afternoon coffee and review schedules and budgets, while a solitary fax machine clicks out order confirmations in the office. Downstairs in the shop, pieces of Wegner's famous Round Chair are sanded by hand, and the inlays

Though Wegner, now 88, only makes infrequent shop visits, his attention to detail and the craft in which he originally designed are followed to the fullest. The Swivel Chair (far left, opposite page) combines a solid oak back and arms with chrome-plated pipe frame and upholstered leather seat. The Flag Halyard Chair (center) was reintroduced by Brayton International, Steelcase North America at the ICFF this year. The Wood Round Table (upper right) features ash wood and chrome-plated legs. The Valet Chair (bottom) shows Wegner's appreciation for the utilitarian. The back is modeled after a coat hanger and is intended to be used as such. The seat flips up, allowing the user to fold and drape his pants at the end of the day. The space beneath the seat is an ideal spot for keys and a wallet. p. 106

of his Valet Chair are meticulously inserted into the intricately cut backs. The rope weaving necessary for the Rocking Chair and the Circle Chair is farmed out to the former postman down the street.

The atmosphere at PP could not be more different from the corporate culture of Steelcase. But it's these differences—and Steelcase's own desire for definition—that engender the company's interest in PP Møbler.

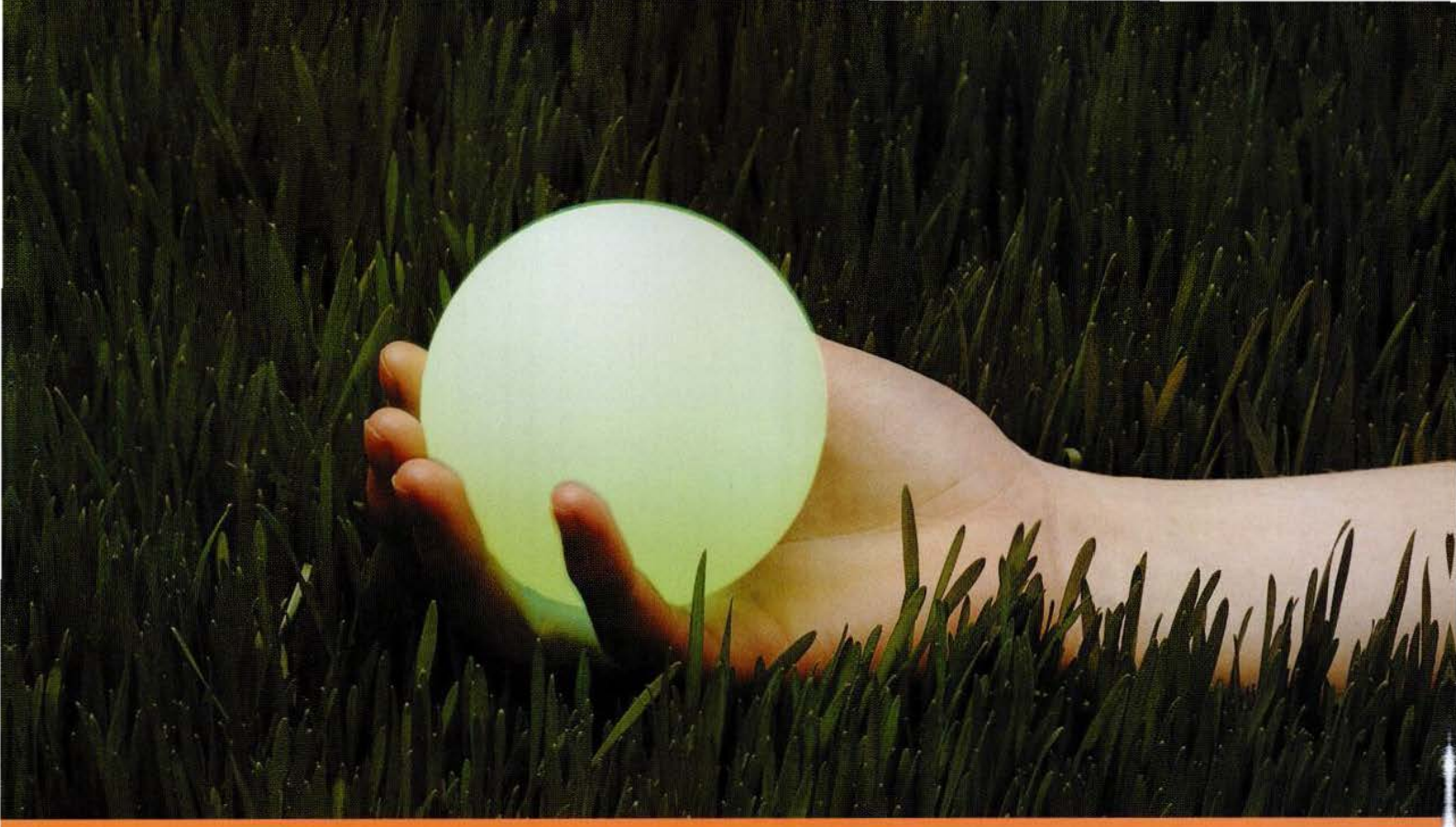
When David Gresham, vice president of design at Steelcase North America, first joined the company in 1997, he determined that most people knew the Steelcase name, but they did not associate it with an iconic product. "Steelcase did not have any design legacy," Gresham says. "We were missing that history, that crucial icon."

Gresham felt that Steelcase needed to take the same approach that Knoll had with Fritz Hansen—licensing a product for U.S. distribution. "We felt by doing this, we would not only introduce this amazing work to a huge market but also strengthen our commitment to the design world," Gresham says.

While Søren and Inga were thrilled with having someone else handle the marketing and distribution, Ejnar remained skeptical. "This is a family business," Ejnar explains. "Without the family ties, it could easily die."

Steelcase insists they too want to keep the family feel of PP. "We wanted Brayton International [one of Steelcase's smaller subsidiaries] to handle this relationship," Gresham explains, hence the cumbersome moniker under which Wegner furniture will be sold: Hans Wegner Designs by PP Møbler for Brayton International, a Steelcase Company. "They are smaller and can treat the relationship with the dignity it deserves," he continues.

Still, how can PP not go the way of Fritz Hansen when introduced to an international market? Rob Schepper, vice president of product development at Brayton, explains: "PP is only required to provide us with 250 pieces the first year, 500 pieces the second, and 750 the next. That will enable them to ensure the quality they expect, we expect, and anyone buying a Wegner piece expects." Even so, Søren is confident the small shop can handle any size order. "Try us," he says proudly. "We might need a little more time for a large order but PP has always said, 'If it seems impossible, let's try it.'" ■



skin

SURFACE SUBSTANCE + DESIGN

MAY 7–SEPTEMBER 15, 2002

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Skin: Surface, Substance, and Design is made possible by Swatch, The Horace W. Goldsmith Foundation, NIKE, Inc., the Smithsonian Special Exhibitions Fund, Elise Jaffe and Jeffrey Brown, Orentreich Family Foundation,and BMW Group.

Bubble, 2000, soft silicone light. Designer: Aaron Rincover, b. 1970. Mathmos Design Team. Manufacturer: Mathmos, United Kingdom. Photography by Vanessa Stump.

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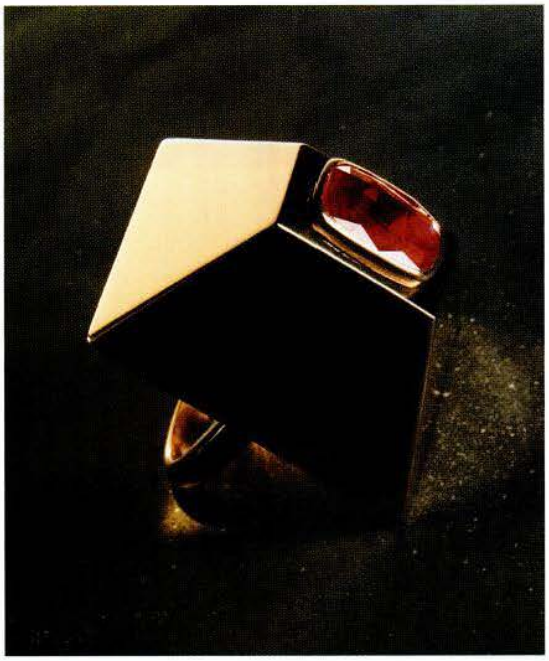
dwell

In the Modern World...

Greg Tate
Spider Chandelier
As an architecture student, Greg Tate experimented with furniture design as a way to work out ideas quickly and inexpensively (two adverbs rarely applied to architectural practice). Once his apartment began to resemble a personal showroom, he started to sell his wares to friends; now, his work is available in galleries and through commissions. Here, descended from a web of cords, is the Spider Chandelier, constructed from electrical conduit, J-boxes, dimmer switches, 60-watt PAR lamps, and rubber grommets. Of his method, Tate says, "I usually walk the hardware store aisles for materials and start by simply making something and letting the process take over." In this case he must have felt a tingle. For more zoomorphic designs, see page 96. gtate@tblurock.com



Exhibits

Cartier Design—Viewed by Ettore Sottsass
14 June–15 Sept
Vitra Design Museum Berlin
Berlin, Germany
The Cartier collection, which includes the Maharajah of Nawanagar's Elephant Mystery clock, Daisy Fellowes' Tutti Frutti necklace, and the Duchess of Windsor's Tiger opera glasses, could be a destination for the next Muppet caper—if it were still the early '80s. However, the eminent and elderly Sottsass (who radiates the best of the '80s) doesn't care about the "social importance of pieces or their material value," he says. "My choice was made on the basis of colors and design." Not only did Sottsass choose the pieces for Vitra, but he constructed all the display sets to complement them. It seems a perfect union between his vibrant and funny design style and the unabashed opulence of expensive jeweled accessories. Don't come crashing in on a motorcycle. www.design-museum.de

A Metropolis in the Machine Age
28 Feb–2 Sept
Hirshhorn Museum
Washington, DC
European Cubo-Futurists and American Precisionists are among movements represented here—both were transfixed by the stone-and-steel structures that filled cities in the 1910s, '20s, and '30s. According to the curators, the 1889 completion of the Eiffel Tower, combined with newfound steel and elevator-shaft savvy, heightened skylines forever and inspired new ways to make paintings, prints, and sculptures.
hirshhorn.si.edu

Living in Motion
4 May–8 Sept
Vitra Design Museum
Weil am Rhein, Germany
Leave it to Vitra—the manufacturer of Rietveld, Panton, and Breuer chairs (among many others), and the builder of Frank Gehry and Tadao Ando buildings (among many others)—to stage a major exhibition of collapsible, inflatable, and modular furniture alongside movable walls, folding screens, and flexible architecture. Seeing as how hyper-precise Germans are mounting this traveling exhibition, you are guaranteed to be mentally and physically exhausted after your visit.
www.design-museum.de

Artists Imagine Architecture
22 May–2 Sept
Institute of Contemporary Art
Boston, MA
If it's true that architecture is the "Mother of All Arts," then it is fitting that the Institute of Contemporary Art has hired Diller + Scofidio to design their new building, scheduled to open in 2005, and even more fitting that, leading up to that day, they have scheduled several exhibits examining how "architecture . . . affects our daily lives." But all you really need to know is that the show features Isa Genzken's piece entitled *F—k the Bauhaus.*
www.icaboston.org

Museums for a New Millennium: Concepts, Projects, Buildings
24 May–4 Aug
Milwaukee Art Museum
Milwaukee, WI
As amazing as Santiago Calatrava is, the folks in Milwaukee have been getting off on their new Calatrava-designed addition for an awfully long time. First the self-lauding book *Building a Masterpiece,* a $75 look at Lake Michigan's newest shoreline attraction, and now this pat-on-the-back of an exhibition. To their credit, other new museum designs will be featured as well, including the work of Sir Norman Foster, Robert Venturi, Rem Koolhaas, Jean Nouvel, Renzo Piano, and Zaha Hadid. www.mam.org

Uncommon Denominator: New Art from Vienna
25 May–Mar 2003
MASS MoCA
North Adams, MA
The astute curators at MASS MoCA want us to know about today's provocative art scene in Vienna, which is little known to the United States. Of special interest is the Design as Concept section, which includes Heimo Zobernig's fearless architectural installations and ▸

Second Chance

Those Americans who have visited Japan or Europe might have been puzzled to find that trains are more popular than freeways. Meanwhile, in the U.S., railroad tracks cut in the early 20th century have been mostly neglected by the federal government, which is busy hunting for Osama and/or crude oil. The old rail tracks, which have become overgrown grassy places for feral cats and runaways to hide out, are slowly being bought in chunks by private landowners, so they will never again work for trains. Rails-to-Trails, an optimistic non profit group based in D.C., is taking over the old rail tracks and converting them to parks, with hopes that maintained trails can someday house operational train tracks again . . . someday when gas prices are high enough to dampen our national enthusiasm for the puffy, greedy SUVs in which we suffer road rage toward other travelers, instead of sitting quietly across from them. Dwell, naturally, is hoping that Rails-to-Trails will host a design competition for landscape architects to plan some long, skinny parks. For more information, visit www.railtrails.org.

NTI CALECA (CARTIER DESIGN). PAINTING BY (A) ROBERT DELAUNAY

ROGER DUBUIS

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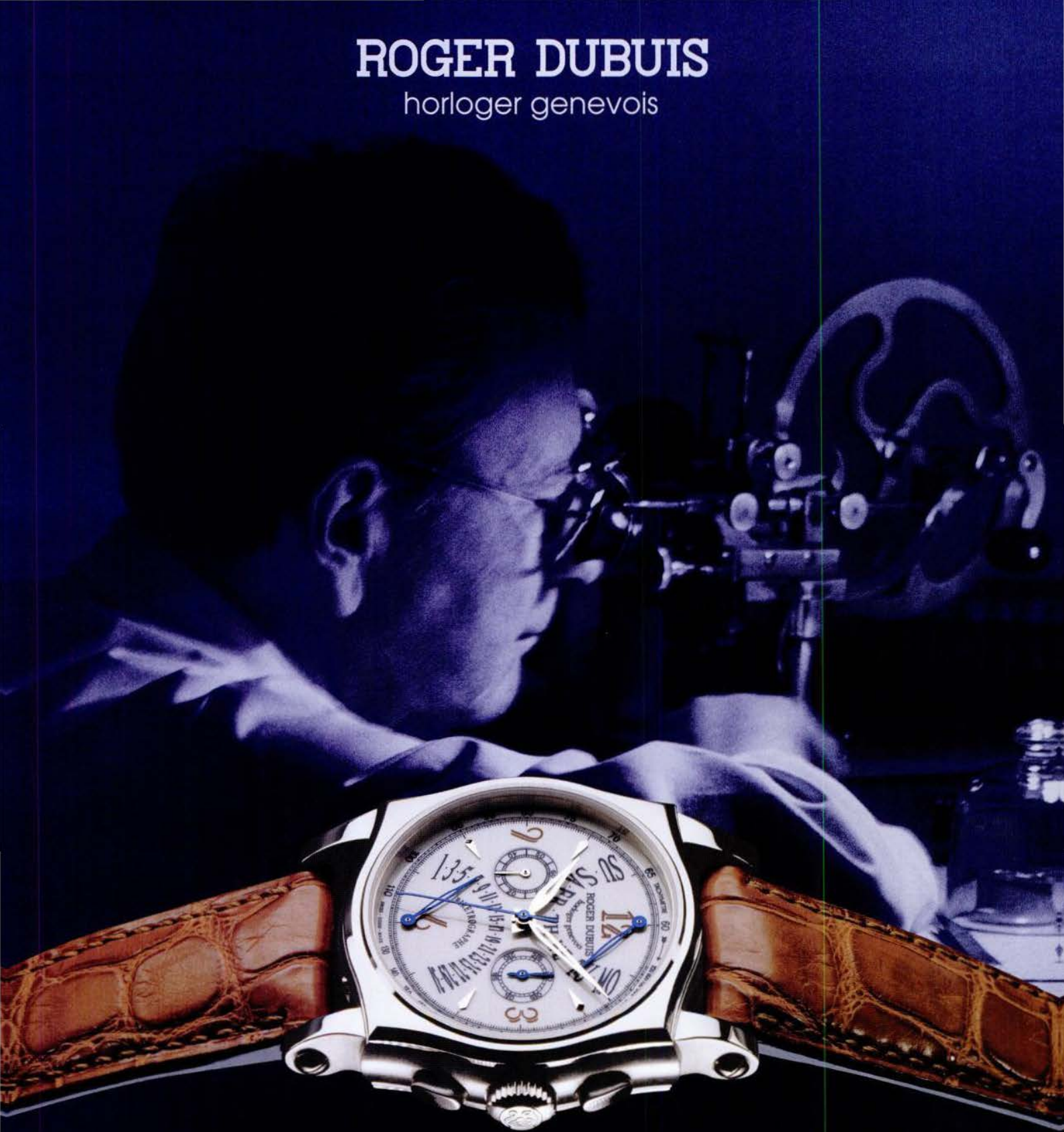

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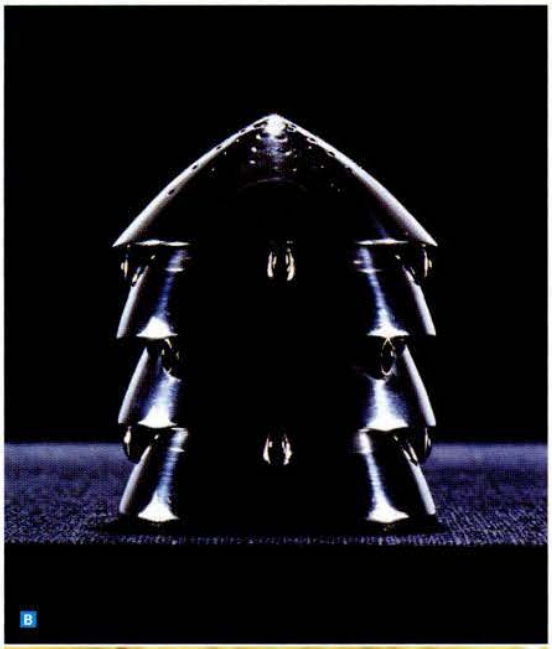
Exhibits (cont.)



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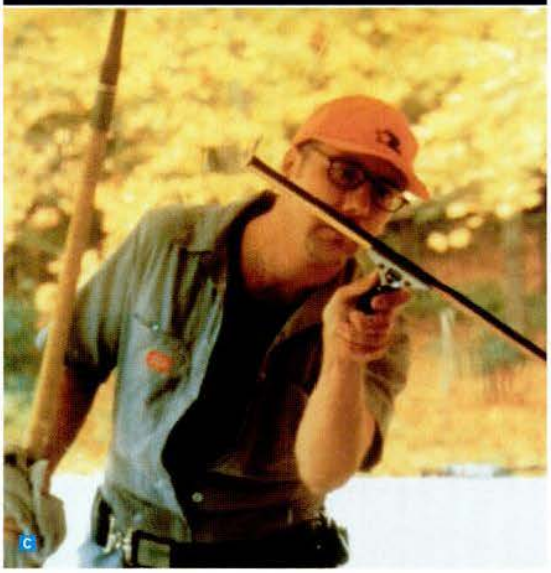

C

Lois Weinberger's political garden design. For something goofier, check out Erwin Wurm's puffy, pink-fleshed *Fat Car* in the Body/Performance Art area.
www.massmoca.org

Housebroken
13 June–20 July
Rena Bransten Gallery
San Francisco, CA
Sometimes when artists and architecture collide they have a harder time bonding than oil and water. Rather than make grandiose statements, the eight artists represented in this exhibition focus on more varied, smaller, and wittier domestic themes. Among them, photographer Larry Sultan explores the porn industry's "sets" (mostly single-family tract houses) in suburban San Fernando, and architecture professor An Te Liu builds a psychedelic 12-foot-tall column out of kitchen sponges.
www.renabranstengallery.com

B **Josef Hoffmann: Homes of the Wittgensteins**
16 June–2 Sept
Clark Art Institute
Williamstown, MA
Does every modern architecture class begin with a lecture about the Weiner Werkstatte? While just hearing those words is enough to make most American architecture students chuckle, it would do them good to get serious and contemplate a movement that transcends Art Nouveau, Art Deco, and even mid-century modernism, to look like something you could buy at Alessi tomorrow. This display of Hoffmann's pieces for the Wittgenstein family—including sugar bowls, centerpieces, pepper shakers, and chairs—presents a detailed cross-section of his style. www.clarkart.edu

C **Iñigo Manglano-Ovalle**
21 June–18 Aug
Cleveland Center for Contemporary Art
Cleveland, OH
Should modern architecture be a pristine work of art, a functional place to live, or both? We're obviously obsessed with that question, and so is video-installation artist Iñigo Manglano-Ovalle. Born in Madrid, Spain, this attractive bespectacled MacArthur fellow has done a number of video environments that deal with urban issues such as violence and ethnic identity. So, we expect an impressively human perspective.
www.contemporaryart.org

AUTObodies: Speed, Sport, Transport
29 Jun–16 Sept
MoMA QNS
Queens, NY
While midtown's MoMA closes its doors to be reincarnated by architect Yoshio Taniguchi in 2005, AUTObodies will open the Queens location. Fenders and exhaust pipes are guaranteed to fire up as many men as women. The wonderful automobiles from MoMA's permanent collection, including Pininfarina's 1946 "Cistitalia" and a bullet-shaped Ferrari Formula-1 Race Car, will gleam next to car-oriented artwork.
www.moma.org/momaqns/

Propposition: Jason Rhoades and Paul McCarthy
29 June–18 Aug
Santa Monica Museum
Santa Monica, CA
Some of us are tired of Paul McCarthy's penchant for naturalistic portrayals of feces that exude from the wrong orifices. Gross! However, "Propposition," his collaboration with Jason Rhoades, promises to be less base and more design-oriented. First seen at New York's David Zwirner Gallery, this installation brings Rhoades' highly spatial clutter sense into a nice harmony with McCarthy's deranged humor.
www.smmoa.org

When Philip Met Isabella: Philip Treacy's Hats for Isabella Blow
5 July–27 Oct
Design Museum
London, England
Friendship, which endures the nappiest hat heads, can produce the loveliest hats. Shaped like fedoras, pillboxes, or even baseball caps, Treacy's designs, grouped into "day hat," "street hat," and "occasion hat" categories, were inspired by Isabella, his favorite hat muse. Whether you go to learn about their relationship or to enjoy the meticulously sewn, elaborately adorned hat shapes from slanted to poofy, this show might make you want to go buy your own.
www.design-museum.org

Dreaming in Pictures: Photography of Lewis Carroll
3 Aug–10 Nov
San Francisco Museum of Modern Art
San Francisco, CA
Apart from writing great fiction, Lewis Carroll published books about mathematics and, according to these curators, was a revolutionary photographer. Carroll, whose best-known book about mathematical philosophy, *Symbolic Logic*, reveals the depth of his spatial and verbal passion for numbers, took photos that are space-savvy, allegorically rich, and lousy with portraits of melancholy Alice.
www.sfmoma.org

PHOTO BY DAVID SUNDBERG / ESTO (AUSTRIAN CULTURAL FORUM)

Openings

Austrian Cultural Forum
Open April 2002
New York, NY
The first big public building in the U.S. to be designed by Austria-born architect Raimund Abraham, the Austrian Cultural Forum (at left) will house exhibits, lectures, blond braids, and a trace of alpenglow within its tall, skinny 24-story stepped-glass frame. This summer, don't miss the lecture series "Thinking Out Loud," featuring cultural celebrities like artist Vito Acconci and photographer Elfie Semotan.
www.acfny.org

Pasadena Museum of California Art
Open June 2002
Pasadena, CA
The new PMCA, whose acronym is easily mistaken for the Pennsylvania Manufacturing Confectioners' Association, does not sell candy, although the building, with its swollen curves and rounded cubes, might look nicer if gummy bears were peering out the windows. Nonetheless, there's a lovely breeze in the open-air staircase inside, along with enough art, architecture, and design from 1850 to the present, to keep the Golden State proud.
www.pmcaonline.org

MoMA QNS
Open 29 June
Queens, NY
Three cheers to MoMA for dragging its visitors out of stuffy, Trump-flavored midtown and into the outer boroughs. First there was P.S.1, now MoMA QNS, which will accommodate MoMA's main exhibits while the Manhattan location closes for construction. Renovated by architect Michael Maltzan, Queens' former Swingline Stapler Factory (Milton is whimpering) will provide MoMA with 160,000 feet of interim exhibition space.
www.moma.org/momagns/

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212 941 9816

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Chicago, Illinois 60622
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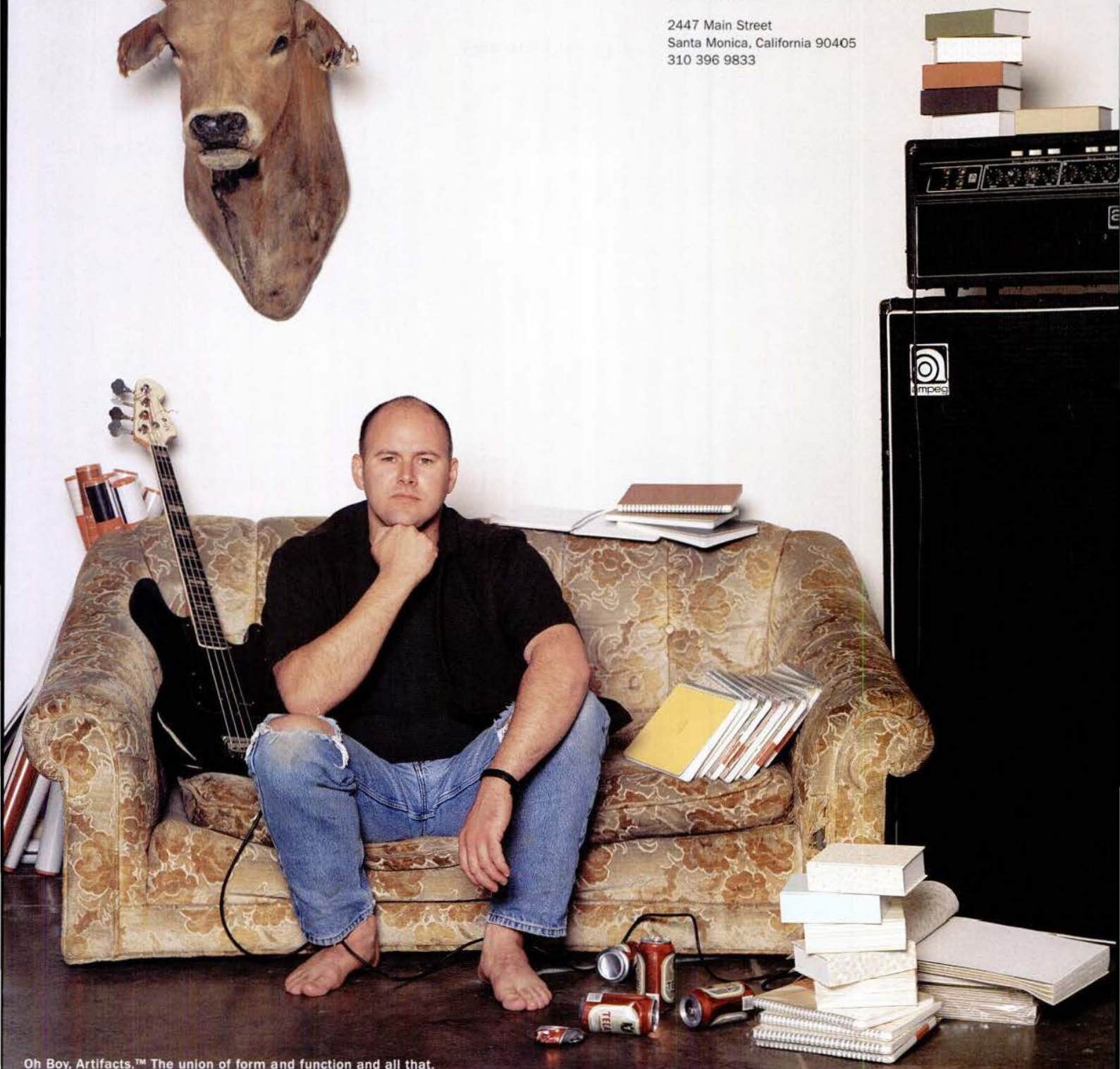

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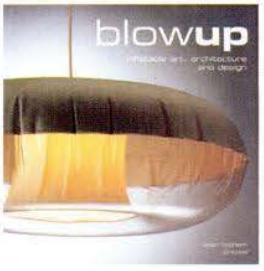
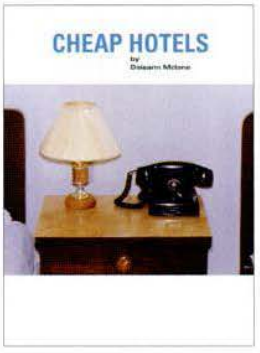
Books



Blowup: Inflatable Art, Architecture and Design
By Sean Topham
Prestel, $29.95
Inflatables may appear to be lite fare more suitable for Urban Outfitters stores than for serious intellectual exploration. But Sean Topham quickly lets the air out of that notion in this meticulously researched and beautifully illustrated history of pneumatic technologies. From hot-air balloons to blow-up dolls, Archigram to Action Man, *Blowup* investigates the historical and technological significance of inflatables in art, architecture, fashion, and design and argues for air-filled PVC as a serious material.

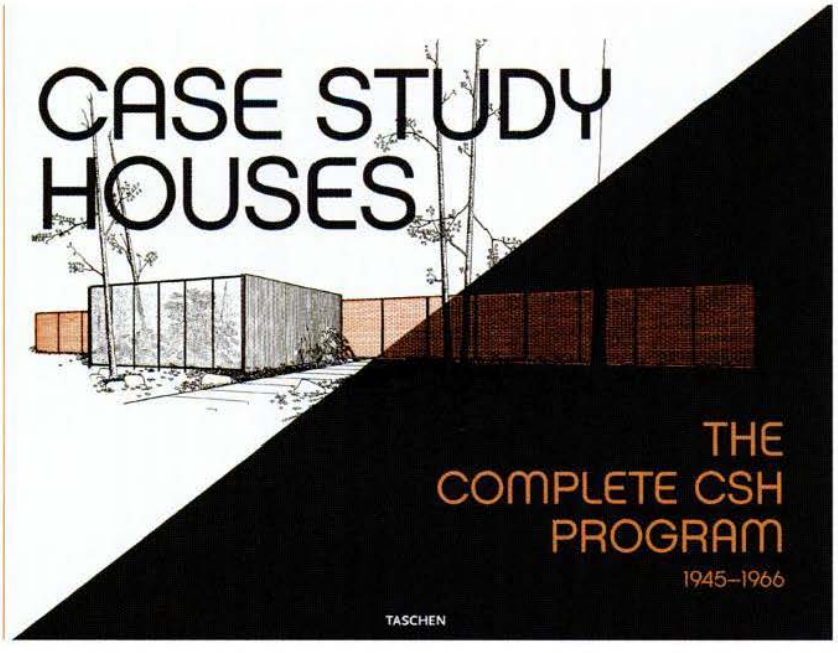
California Modern: The Architecture of Craig Ellwood
By Neil Jackson
Princeton Architectural Press, $50
Ellwood may have been overshadowed by his Case Study contemporaries but the California architect was no shrinking violet. The oft-married, media-savvy driver of a red Ferrari, Ellwood was once described by a close associate as the "Cary Grant of architecture." But his flamboyance and lack of an architectural license notwithstanding, his contributions to California modernism, as Jackson vividly demonstrates, are indisputable.



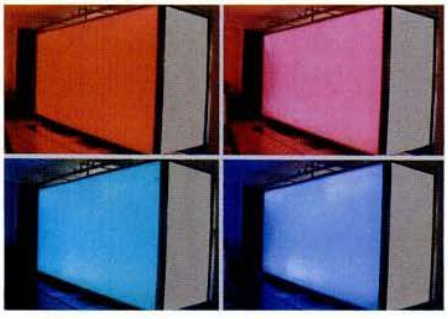
Cheap Hotels
By Daisann McLane
Taschen, $20
The *New York Times'* Frugal Traveler, Daisann McLane, spent four years on the road, staying in more than 200 budget hotels in just about every country you could find on a map (and some you couldn't)—and took photos of her rooms before she turned in every night. Her ultimate discovery (and one the reader will vicariously share), presented in words and pictures, is that travel ecstasy tends to increase in inverse proportion to one's hotel bill.

SPECK: A Curious Collection of Uncommon Things
By Peter Buchanan-Smith
Princeton Architectural Press, $25
There's no shortage of books that beautifully illustrate personal collections of random ephemera, but Buchanan-Smith's is somehow far more intriguing than most. Whether it's the missing animal signs (e.g., Lost Black Lab: No Collar, No Legs, Needs Medicine!), the oldest piece of dust, or the collected rubbish masquerading as typography, we couldn't say, but it's worth coming to your own conclusion.

Accommodating Change: Innovation in Housing
Edited by Hilary French
Published by Circle 33 Housing Group with the Architecture Foundation, $22
So the Brits have finally caught up with us Americans in a particularly uncharming way—homelessness. Enter Circle 33, a London-based developer of social housing willing to fund a design competition for public housing *and* with the wherewithal to actually build the winner, sponsor an exhibition, and publish a catalog—all with the hope of creating socially and ecologically sustainable neighborhoods. Plans, models, photos, and even good writing. America, pay attention!

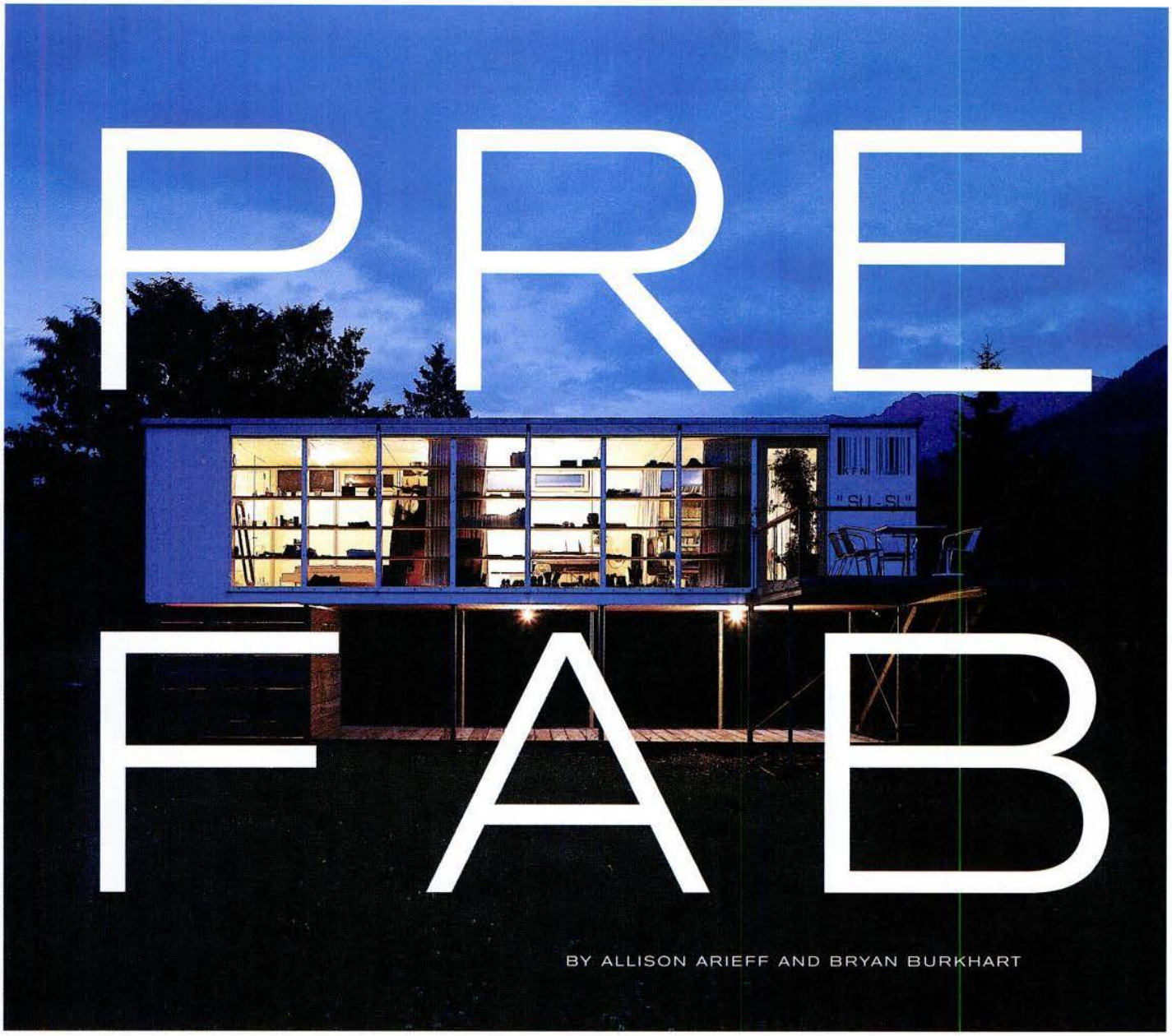


Case Study Houses: The Complete CSH Program, 1945–1966
By Elizabeth A.T. Smith
Principal photography by Julius Shulman
Taschen, $150
Oh, boy—seldom is it worth $150 and very sore arms to own a massive book, but in this situation, it seems crucial. This magnum opus on the Case Study houses is downright gorgeous. It features beautifully reproduced photographs (many by Julius Shulman), illustrative original renderings, and detailed but no-nonsense text elucidating the history of the influential homes.



Materialism

The soupiness of the Grateful Dead's *Wall of Sound* was a result of using 641 speakers and 48 amps to deliver 11 separate channels of audio. The beauty of Cesar Color's *Wall of Light* is that it's just one light that is the whole wall. Using a trademarked technology called ChromaTransFusion, this new system features a color-changing frosted interlayer (mmm . . . frosting) between two sheets of safety glass. The interlayer distributes colored light through the glass so that the entire surface illuminates evenly. Panels can be up to 5 by 12 feet, and can be placed either against an existing wall or back to back to form a room divider.



A NEW BOOK FROM ALLISON ARIEFF, SENIOR EDITOR OF *DWELL*
AND BRYAN BURKHART, AUTHOR OF *AIRSTREAM: THE HISTORY OF THE LAND YACHT...*

Prefab houses have done a lot to earn their reputation for being cheap and ugly, and indeed, the prevailing vision of prefab—endless rows of shabbily constructed cookie cutter structures built with cheap materials—is, unfortunately, fairly accurate. But now and throughout prefab's history, there have been many exceptions to the rule, as evidenced by groundbreaking projects from architects and designers from Le Corbusier to Buckminster Fuller, the Eameses to Philippe Starck. *Prefab* takes a look at prefabricated housing's fascinating history and imagines its promising future by presenting a group of innovative homes and concepts from over 30 contemporary architects and designers including Shigeru Ban, Thomas Sandell, David Hertz, Greg Lynn, and KFN. By showing how far this much maligned building technique has come, and how far it can go, *Prefab* endeavors to inspire a change in the way people think about housing, and the way architects, builders, developers and financial institutions approach it—and ultimately, the way individuals live in it.

PREFAB from Gibbs Smith, Publisher
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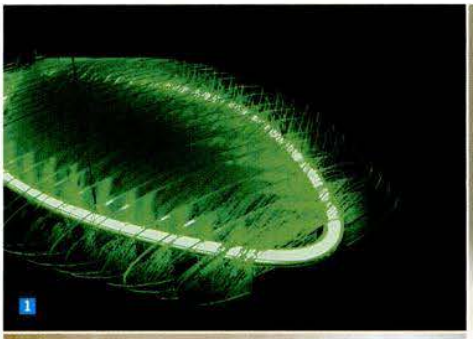

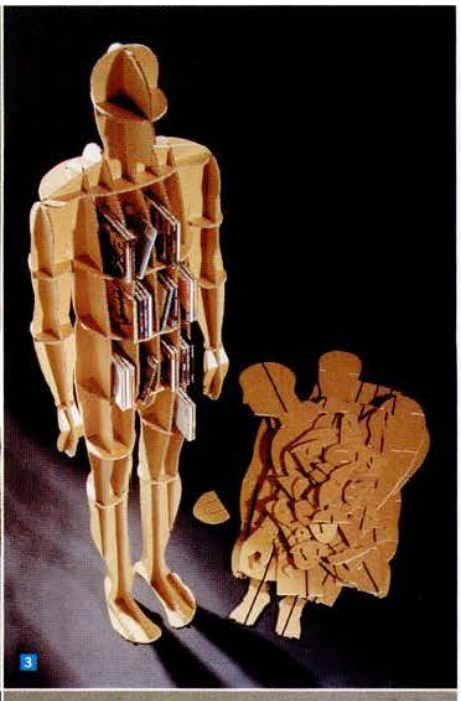

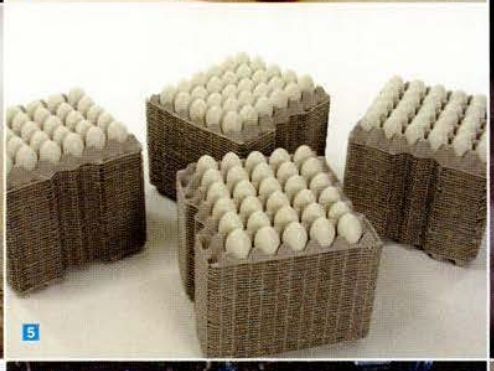


Products

1 Lightlife Meeting Point
By MaxJenny
We thought trilobites were extinct, but perhaps—as was the case for our friend the coelacanth—they've been at the bottom of the ocean all along, awaiting rediscovery. Okay, so this lamp isn't a trilobite, but with its deep-sea effect of the phosphorized screen printing and its vaguely prehistoric form, in a dark enough room it may well pass for one. Albeit one for the "high-flying urban modernist." www.maxjenny.com

2 Pony
By A-Delta
This is furniture you might want to hide when Catherine the Great visits. We are pleased to welcome back to our stable Eero Aarnio's unlikely Pony. The 1973 stretched-fabric-and-foam design has been revamped by German manufacturer A-Delta and is available in orange, black, white, or green. You can decide how to mount and ride Pony—bareback or sidesaddle. In either case, it's more fun than adjusting the lumbar support on your Aeron chair. www.eero-aarnio.com

3 PapMan
By Pr-ide
Don't get us wrong, we're not advocating bringing mannequins back into style (unless shoulder pads can come back, too), but PapMan could be a useful gentleman to have around. Not only can you dress him in your favorite clothes, but he also holds CDs or magazines. Best of all, he comes packed flat and you have to pop his parts out of perforated cardboard to put him together. With a couple of PapMen (and Pabst, man), you can be your own Dr. Moreau. www.papman.de

4 The Slug Boot Remover
By Terence Conran
Most people, especially gardeners, think slugs are gross. But they're a lot like people—somewhat slimy, and fond of Budweiser (ornery gardeners leave out beer-filled dishes to drown them). Conran has designed slime-free, streamlined, enlarged cast-aluminum slugs to help remove your muddy boots.
Tel: 866-755-9079

5 Puef COUVEUSE
By Sophie Mallebrache
If only the women of today could display their eggs as proudly as the chicken can. Oh, well, at least we can be proud of contemporary foam technology. Our phenomenal cellulose has gotten so dense and durable, it can be formed into imitation-organic shapes that are as lusty and glorious as the first stage of chickenhood. When you encourage a reticent guest to sit here, she'll speak up before risking the disastrous (and smelly) destruction of 30 impeccable avian ova.
www.via.asso.fr

6 Grippy Fish Faucet Sponge
By Casabella
Domestic fish, who perish when their tanks get skanky, know about mildew. Listen to your despondent guppies. These fish-shaped sponges hang snugly to drip-dry from your faucet, and remind you that an occasional scrub (first rub with the scouring side, then degrease with the cellulose sponge side) will do wonders to stave off the impending necessity of Clorox.
www.casabella.com

7 The Solar Dot
By William Diffley
If you've ever been involved in pool maintenance, you might have fussed with PVC pipes on a sputtering heater, or lifted a stiff, bloated groundhog pup out of the prefilter rubbish trap. The Solar Dot—a flat, rubber, manta ray shape suctioned to the pool floor—is a pleasant departure from drowned mammals, and a great alternative to noisy, finicky heaters. When the water's warm, simply roll up and store the little guy till you need it again. Tel: 800-851-6030

8 Sola Flip-Flops
By Genie Tang for IKEA
These were designed for wet sand—but might work just as well on freshly poured sidewalk cement to make someone wonder what sort of gargantuan geometric amphibian came hulking along. As illustrated by the Dude in *The Big Lebowski*, any self-respecting Californian knows the universal might of flip-flops, the simplest form of four-dollar shoe. IKEA mixes flip-flops' simplicity with Swedish zaniness. This summer, the cool people are dressing like frogs. www.ikea.com

PHOTOS BY TANYA ZANI ENGSTRÖM (4,6)

dwell

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Curious Orange

The prospect of exploring how humans occupy the habitable regions of the planet seems impossibly mind-boggling, but that's exactly what the Center for Land Use Interpretation (CLUI) does every day. With research that results in museum exhibitions, publications, and interactive programs, CLUI seeks to examine and understand land and landscape issues. Through this lens, Orange County, rarely a destination for the world traveler, becomes an exceptional place to study the present and the future.

Orange County is sometimes cited as one of the most advanced forms of American landscapes: the state-of-the-art, dense, homogeneous, affluent, high-tech, mall-centered, franchise-studded, car-oriented, master-planned community of the future. This, some theorists say, is where many of us are headed.

Orange County is an advanced and sophisticated landscape with nearly 3 million people, and an economy larger than Israel's. This community, defined by a county line that forms a rectangle roughly 40 miles long and 20 miles wide, with mountains on one side and ocean on the other, is still smaller than some places in the U.S. that have no population at all.

Named after an industry that disappeared inversely to the growth of the population of the county, Orange County is about as new as a place this big can be. A reported 97 percent of the buildings within its borders were constructed after 1950, making it among the most "post" of the postwar boom communities in the country. This has little to do with another "post" designation often attributed to the region, the county as a supreme post-suburban place. This moniker comes from the notion that Orange County is a "suburb" without an "urb" to "sub," a concept sustained by the perception that the 33 or so communities within the 948-square-mile county identify themselves as part of the zonal "Orange County," more than as distinct cities and towns—something that is true, but as with most things, only to a certain degree.

As a place that grew up with the automobile, Orange County has ample roads that provide easy access to the many wonders and surprises that are contained within its gleaming expanse, sights that can stimulate reflection on how far we have come in so short a time. With each new vista, another stroke is applied to the portrait in our minds of who we collectively may be—soon-to-be residents of the future America.

A Loma Ridge Emergency Operations Center
Atop Loma Ridge, and visible from many points in the eastern parts of the county, the Emergency Management department of the county exists to coordinate control in the event of a major local disaster, such as an earthquake, terrorist attack, or accident at the San Onofre nuclear power plant. In addition to extensive communication capabilities, the EOC has stores of fuel, food, and water and can serve 140 emergency authorities in self-contained mode for up to two weeks.

B Prima Deshecha Landfill
This portion of Prima Deshecha Canyon is slowly being filled in with trash from the households and industries of Orange County. Though the two other major dumps in the county (at Sand Canyon and at Brea) receive more waste, they are running out of room. The Prima Deshecha Landfill is larger in area than both and is expected to operate for decades. Scavengers at the dump collect some of the waste and export much of the saleable material to Mexico.

C AES Power Plant
The AES power plant is the only major power plant in Orange County, which otherwise gets its power from elsewhere. It is located in Huntington Beach, adjacent to the Ascon/NESI Superfund site, a gas and oil tank farm, and near a cluster of offshore oil rigs. The beach across from the plant is occasionally polluted by human waste, possibly due to the cooling water intake of the plant concentrating the waste that emerges from the outfall of the county's sewage treatment plant, which is located a few miles down the beach.

D El Toro Marine Corps Air Station
Until the closing of the base in 1999, El Toro was the largest Marine Corps air installation in the western United States. Even before the departure of the Marines, the debate about whether to turn the base into a commercial airport was perhaps the most talked-about land-use issue in the county. In the meantime, the 4,700-acre base, still owned by the Navy but leased to the county, is nearly devoid of activity.

E Santiago Peak Transmitter Site
The highest point in Orange County, the 5,687-foot Old Saddleback (also known as Santiago Peak) is visible throughout the south county. It is topped by a cluster of over 50 antennas and 20 support buildings that take advantage of the high altitude. Government organizations such as the U.S. Border Patrol and Caltrans have antennas here, as do telephone and UHF communication companies.

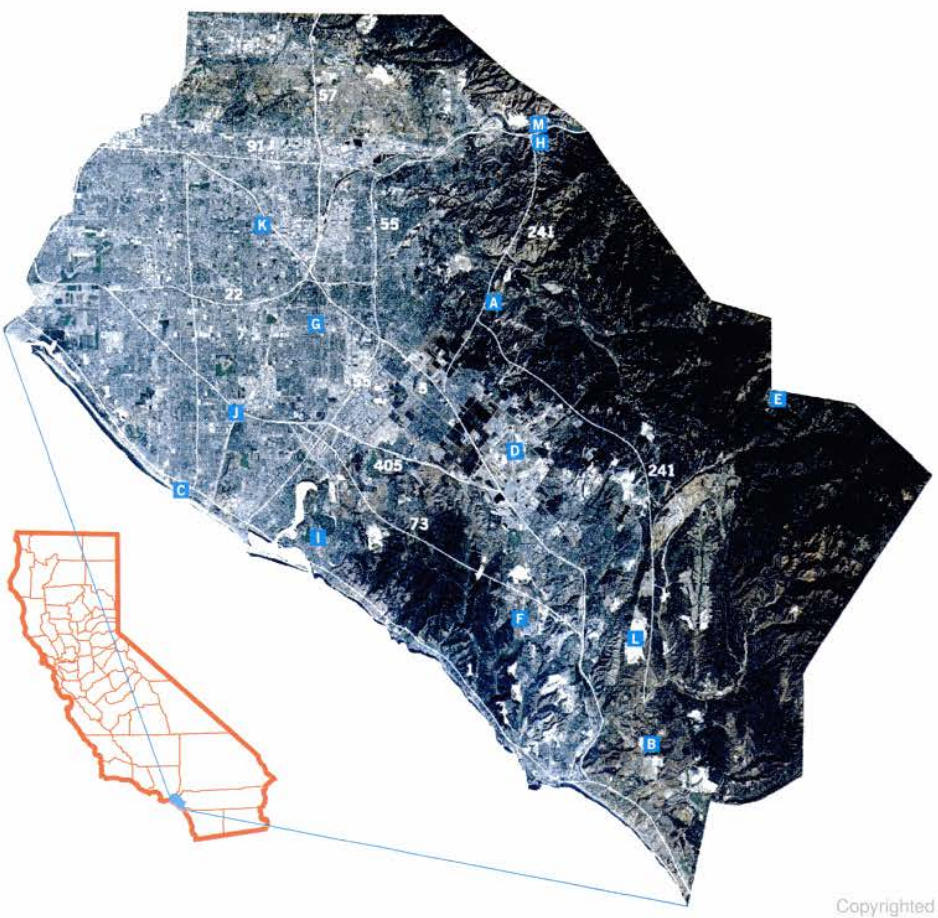


IMAGE COURTESY OF SATIMAGING.COM. ILLUSTRATION BY SHAWN HAZEN

F Cox Communications Satellite Facility
Television signals from satellites stream into this building in an Aliso Viejo office park, the largest cable television earthstation in Orange County. Cox Communications, which operates the facility, provides cable service to approximately 40 percent of the county.

G Central Jail Complex
The county seat in Santa Ana houses the largest incarcerated population in Orange County. Of the 6,000 inmates in the county jail system, around 2,500 are in the downtown Central Jail Complex, across the street from the Sheriff Department and the County Courthouse; 2,000 more are housed at the Theo Lacy facility, across from a shopping mall in the City of Orange, and over 1,000 more are at the James Musick Facility, behind an office park in Lake Forest.

H Gypsum Canyon Plant
Though there are some unused old mining sites in the hills of Orange County, mining here is currently limited to bulk products such as gravel and sand, which are used at cement and asphalt plants. There are two large operations of this sort in the area: one on the edge of Irvine Lake, and the other in Gypsum Canyon, near the northeast corner of the county. Loose material extracted and processed at these plants helps to form the roads and buildings of the county's new landscape.

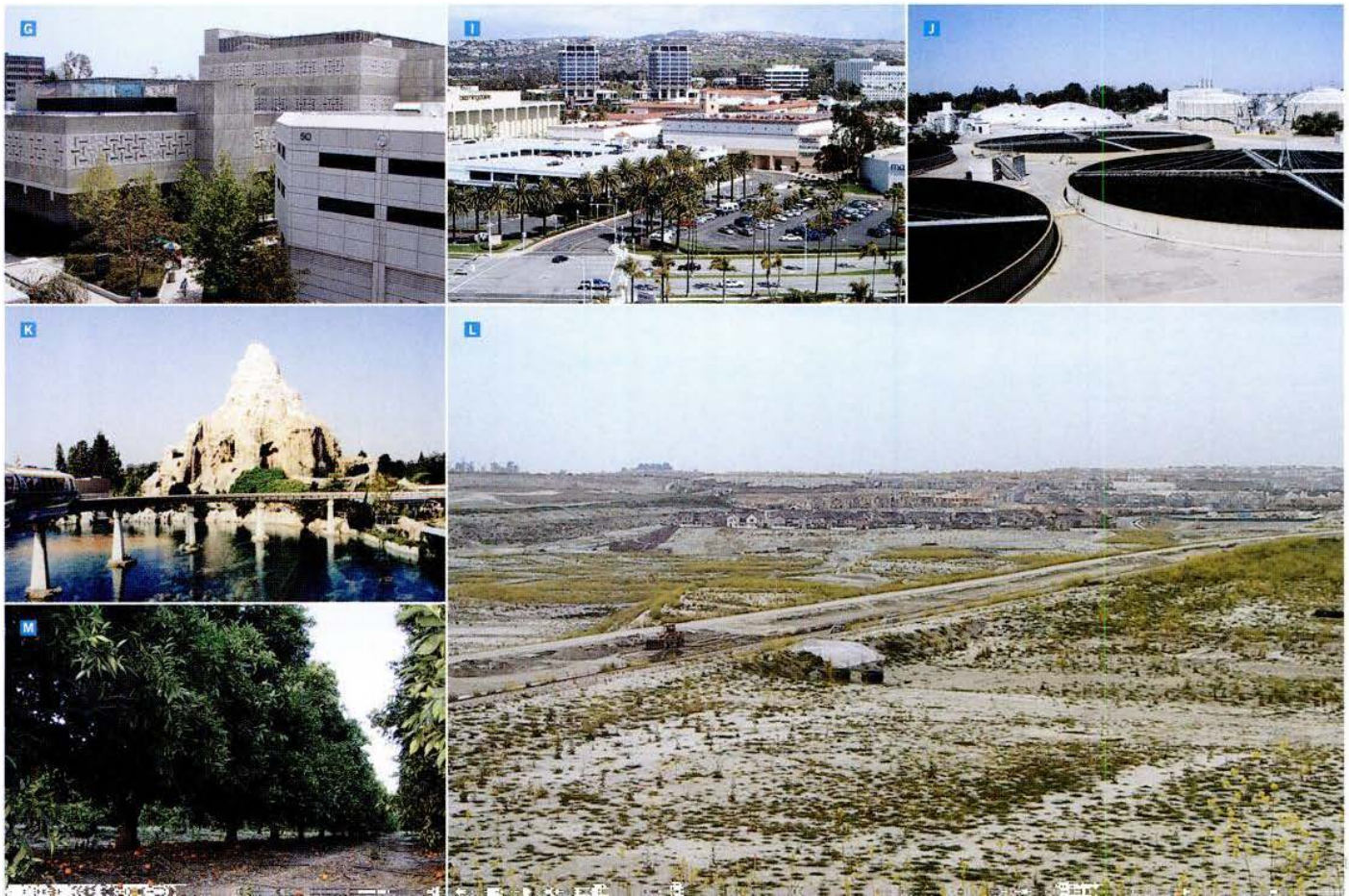
I Fashion Island
Fashion Island, a large shopping-mall complex ringed by Newport Center Drive, is one of the early commercial anchors in the master plan of the Irvine Company, the privately held corporation that owns one-sixth of Orange County and operates out of its headquarters at 550 Newport Center Drive, overlooking Fashion Island.

J Water Treatment Plant #1
Two sewage plants treat most of the wastewater in Orange County. Plant 1, in Fountain Valley, is across from Water Factory 21, which injects water from the plant into the ground through a series of wells along Ellis Boulevard, creating a hydraulic curtain that keeps salt water from encroaching up the Santa Ana River alluvium, into the groundwater of Orange County, where the county gets most of its drinking water.

K Disneyland
Disneyland's Matterhorn was built in 1959, and in order to fit the exemption for an otherwise prohibitive height-restriction ordinance, it had to be built as a sports facility. The basketball court inside the mountain is still occasionally used by cast members. With 15,000 workers, the Walt Disney Company is the largest employer in Orange County.

L Ladera Ranch
One of the master-planned mega-developments under way in Orange County is Ladera Ranch, on part of the old Rancho Mission Viejo (in 1941 a contiguous, family-owned, undeveloped 52,000 acres of southern Orange County). Ladera Ranch is the latest and most state-of-the-art of the master-planned communities established on the former ranch, which is rapidly being developed, aided by the creation of the toll roads through the area.

M Featherly Park Orange Grove
A grove in Featherly Park, near Yorba Linda, may be the largest orange grove remaining in Orange County. It is located next to the streambed of the Santa Ana, the river that brings water to most of the county, and enabled the region to become famous for its oranges. The grove is owned by the county though the trees are harvested by a commercial farming company, which sells the oranges overseas. The largest agricultural product in Orange County is now nursery plants, used for landscaping new developments. ■



A Brief History of the Glass House

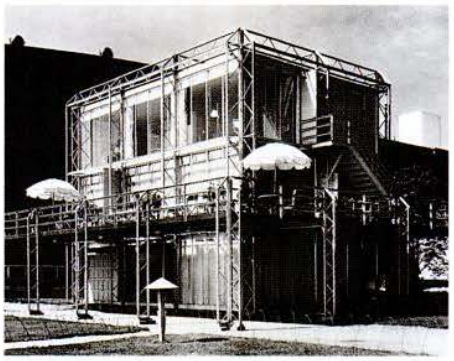
Glass is the material the modern architect turns to when he or she wants to make a statement.

Surprisingly, it can be as provocative today as it was 70 years ago.

1931

The Maison de Verre, Paris
Pierre Chareau and Bernard Bijvoet

Shoehorned into a Left Bank courtyard, this small building was designed to house a doctor's office and an upstairs apartment. The walls are made of translucent glass brick supported by a steel frame. Unlike later glass houses, this one reveals little of the life within. This first glass house is nothing but a tease.



1934

The Crystal House at the Century of Progress Exhibition, Chicago, Illinois
George and William Keck

One of 13 model homes built along Lake Michigan, this World's Fair House of Tomorrow by the brothers Keck pointed the way to the near future. Its ground floor was clad in translucent rippled glass for privacy. Tinted glass was used for the middle floor, and clear glass was used on the top floor. A Buckminster Fuller Dymaxion car was parked in the garage.

1947–48

The Dover Sun House, Dover, Massachusetts
Maria Telkes and Eleanor Raymond

The "Sun Queen," Hungary-born scientist Dr. Maria Telkes, who later designed a solar oven, combined forces with New England architect Eleanor Raymond to build the first house to intentionally harness solar power. The house derived 80 percent of its heat from the sun and Telkes attempted to use Glauber's salt to store the sun's energy.

1959–60

Case Study House #22, Los Angeles, California
Pierre Koenig

The breathtakingly minimalistic design of the home built for Buck and Carlotta Stahl (who still own it) was made famous by the Julius Shulman photo of the girls in white dresses, floating like astronauts above the Hollywood Hills. Constructed of 20-foot-wide sheets of glass held in place by a steel frame, outfitted with compact, freestanding kitchen modules and a walk-around fireplace, this Case Study house was crafted specifically to immerse the occupants in the magnificent view.

1981

The Glass and Steel House, Chicago, Illinois
Krueck & Sexton

A Miesian box built at a moment when high modernism was out of favor: "I had left architecture because of postmodernism," recalls architect Ronald Krueck. "Then I met this individual who was interested in this other aesthetic that was not popular at the time." The client wanted "a factory on the outside and Milan 1970 on the inside." The resulting 5,000-square-foot, two-story house, located on Chicago's Near North Side, is a simple rectangle set way back from the street, discreetly hidden behind a brick garden wall.

1984

Benthem House, Almere, the Netherlands
Benthem Crouwel Architects

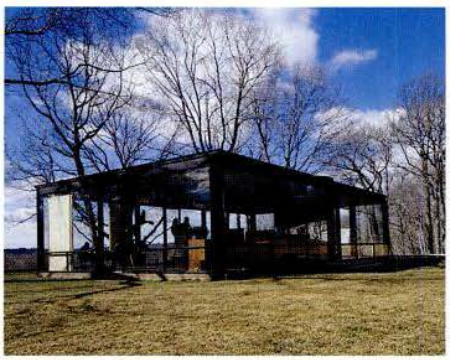
A glass box sitting atop a space frame, this house was designed for an "unusual homes" competition in which architects were instructed to design without taking current building regulations into account. The architects pioneered the use of glass as a load-bearing material; the floor-to-ceiling sheets of glass support the corrugated steel roof.

PHOTOS BY EVELYN HOFER (1931), HEDRICH-BLESSING / CHICAGO HISTORICAL SOCIETY (1934), COURTESY OF THE MARIA TELKES COLLECTION, SPECIAL COLLECTIONS ARCHITECTURE & ENVIRONMENTAL DESIGN LIBRARY / ARIZONA STATE UNIVERSITY (1947–48), JULIUS SHULMAN (1959–60), BILL HEDRICH / HEDRICH-BLESSING (1981), MICHAEL CLAUS (1984)

1946–51

The Farnsworth House, Plano, Illinois
Ludwig Mies van der Rohe

The house that "less is more" built, the Farnsworth house was a pure expression of function (or maybe it was a pure expression of form). The see-through box, supported by slim steel columns, appeared to hover in its garden setting. Astute observers will notice the presence of curtains, never drawn when the architectural photographers are around.



1949

The Glass House, New Canaan, Connecticut
Philip Johnson

Visually a bit lighter but structurally meatier than the Mies version, Johnson's house rests on terra firma and is held securely in place by its steel-columned corners. The house has only a token kitchen and almost no place to hide, but the surrounding landscape offers privacy, and prepared meals magically appear. Inside the opaque brick cylinder is the shower.

2000

The Nautilus Project, Santiago, Chile
Arturo Torres and Jorge Cristi

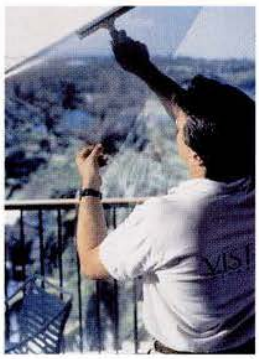
In what was supposed to be a two-month experiment, young actress Daniela Tobar lived her life in public within the walls of a 225-square-foot glass house. Located in downtown Santiago, not far from the Presidential Palace, the glass house drew crowds, especially when Tobar used the toilet or showered. After a Tobar lookalike was sexually assaulted by an increasingly hostile crowd of male onlookers, Tobar moved out, and the architects were forced into hiding by death threats.

2001 (unbuilt)

Arverne Houses, Far Rockaway, Queens, New York
Michael Bell

Best known for the still-unbuilt $113,000 all-glass house he designed for an inner-city neighborhood in Houston, architect Michael Bell was drafted by New York City's Department of Housing Preservation and Development to come up with an innovative approach to mixed-income housing for a 100-acre site in the Rockaways. His dramatic conceptual scheme involves a sophisticated system of pedestrian pathways linking units of varying sizes, all clad in clear glass on the north and south sides and translucent glass on the east and west sides.

Beat Out the Sun



It might be interesting to hear about high-tech solutions for solar protection, like electrochromatic windows, but unless you're building an office or an apartment building, something so costly might be unfeasible. If you live somewhere where the summer sun beats into the south-facing windows, baking your pet hamster or bleaching your red rug, you might benefit from using Vista Window Film. In just one day, an attractive team of Vista professionals will come and film all your windows. The result? Lightly tinted, clear, glare-free windows that won't allow in damaging UV rays, but will be easy to clean and keep your house slightly cooler, so you won't be tempted to waste energy on air-conditioning.

Self-Cleaning Glass

Pilkington, a large glass manufacturer, announced another first in March 2002. There's nothing quite so depressing as looking out at the yard through a murky, grimy, or guano-encrusted vitreous surface—except being hurt in a freak window-washing accident. Finally, you can have the satisfaction of clean windows without ever touching a squeegee or sniffing ammonia. PhotoActiv, a microscopic layer of titanium dioxide, resides permanently on the glass's surface, and works with solar energy to repel and shed dirt. Then when it rains, water washes away dirt through a "water sheeting" effect, and the windows get so clean that your drunken guests might stumble right through.

PHOTOS BY SCOTT FRANCES / ESTO (1946-51), RICHARD PAYNE (1949), REUTERS / GETTY IMAGES (2000)

Glass Class


A


B

C


D

Electrochromatic glass

What it's good for: Changes its tint and UV-protection rating on demand.

How it's made: The glass is laminated with a microscopically thin low-voltage membrane. To adjust for brightness, electricity passes through and reacts with minerals in the membrane.

Where to get it: Flabeg, Saint-Gobain, and Pilkington all make this, or try isoclima.net.

Insulating glass

What it's good for: Air, the best insulator, reduces radiant heat transfer through windows.

How it's made: A desiccant-filled layer of sealed air or gas is inserted between two or more pieces of glass, which are connected with a spacer, and sealed with an organic sealant.

Where to get it: In this country, the highest quality (usually used commercially) comes from Viracon.

A Patterned glass

What it's good for: Decoration, and manipulation of light transmission, a.k.a. privacy.

How it's made: Glass is rolled through a molded press in a semi-molten state (around 600 degrees Fahrenheit). By adjusting the gap between rollers, thickness can be varied.

Where to get it: Joel Berman Glass: www.jbermanglass.com

B Slumped glass

What it's good for: This glass boasts a unique capacity to be as big as it is curvy. Among its fans is architect Frank Gehry.

How it's made: In a process adapted from aerospace titanium formation, originally developed for the automotive industry, a computer rendering is milled into curved molds. A liquid polyester laminate adds stability.

Where to get it: CTEK. More information at www.ctek-on-line.com.

Dichroic glass

What it's good for: Creates an iridescence reminiscent of fire opal (seen on scarab backs or the neck of a male pigeon).

How it's made: Metallic oxides such as titanium, silicon, and magnesium are deposited onto the glass in thin layers in a super-hot vacuum furnace.

Where to get it: Schott glass: www.us.schott.com/english/

Borosilicate glass

What it's good for: The temperature-resistance is useful for strengthening compression processes, or just Pyrex.

How it's made: Like regular soda-lime glass, but at least 5 percent of its composition, from the initial production stage, is boric oxide.

Where to get it: Schott glass: www.us.schott.com/english/

C Acoustic glass

What it's good for: Airports, military, sound studios, and, in extreme cases, noisy neighbors.

How it's made: Several layers of glass (sometimes as many as six) are adhered with sound-proofing laminates in between. The layers have specifically disparate thicknesses so they won't resonate together.

Where to get it: Saint-Gobain or Pilkington

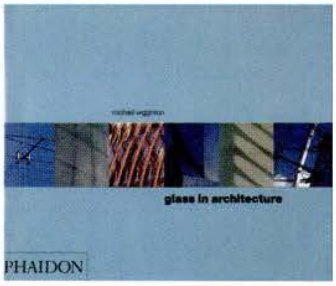
D Fire-rated glass

What it's good for: Can contain flames, inflammable gas, and heat for longer. Useful for housing complexes.

How it's made: Ceramic, which is heat-resistant, has been developed to be transparent. It goes through a kiln process, is polished, and looks like glass.

Another technology uses intumescent layers between glass layers. Under high heat, the intumescent layers turn to foam that retards heat transfer.

Where to get it: Technical Glass Products. Visit www.fireglass.com. p. 106



Clear Writing

The comprehensive **Glass in Architecture** (above) by Michael Wigginton (Phaidon, 1996) covers everything from lamination to the Louvre pyramids. **Houses of Glass** (MIT Press, 1991), by Georg Kohlmaier, documents the marvels of architecture and technology seen in the iron-and-glass structures of the 19th century. The brothers and builders who gave America its first International Style glass houses and used floor-to-ceiling glass and solar technology as early as the '30s are the subjects of **Keck & Keck**, a well-illustrated monograph by Robert Boyce (Princeton Architectural Press, 2001). Mies van der Rohe and Philip Johnson vie for the title of most famous designer of glass structures in, respectively, **Fear of Glass**, by Joseph Quetglas (Birkhauser, 2000), and **Philip Johnson: The Glass House,** edited by David Whitney and Jeffrey Kipnis (Pantheon, 1993). Heinz W. Krewinkel's **Glass Buildings** (Birkhauser, 1998) focuses on the material, structure, and detail of glass buildings, while the latest and most sophisticated advances in glass technology are showcased in Sophia and Stephen Behling's **Glass: Structure and Technology in Architecture** (Prestel, 2000). Stones are thrown in **Glass Houses: Shocking Profiles of Congressional Sex Scandals and Other Unofficial Misconduct** by Stanley G. Hilton and Anne-Renee Testa (St. Martins, 1998). And in last year's cinematic thriller **The Glass House,** after their parents are killed in a car accident two adolescents are adopted by Mr. and Mrs. Glass. Upon moving into the Glasses' glass house (no joke), they suspect their new guardians may have had a hand in their parents' death (perhaps they hurled them through the windshield?).

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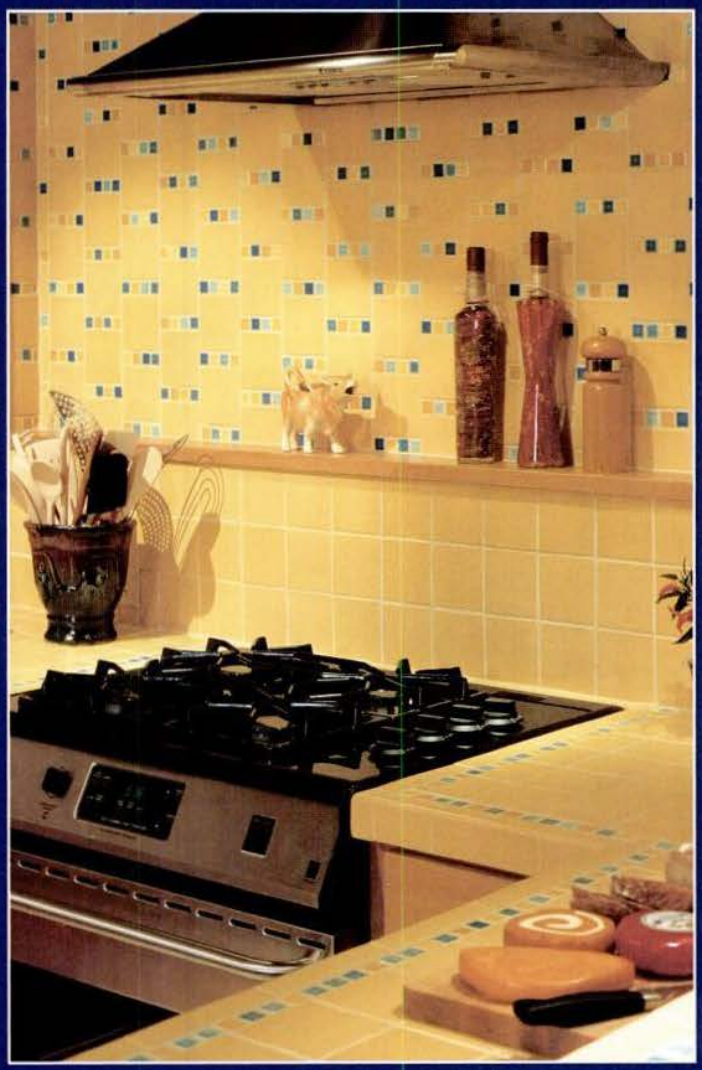

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Two Masters Talk Glass


1


2

In our time, glass has more architectural potential—structurally and aesthetically—than ever before. We asked two glass-focused professionals about projects they've been working on lately: James Carpenter, famous for visual effects, and Tim Macfarlane, famous for engineering feats.

1 James Carpenter, artist and sculptor, known for his work in architectural glass

Glass is frequently used in modern architecture, but glass as a material is always somewhat denied physical presence. It's considered more like an intellectual boundary, a divider to look through.

My work has a lot to do with perception of place or creation of space through the use of information or reflected imagery in glass. I'm very keen on what's there embodied in the glass, in terms of reflected information or refracted information. The work that we do tends to utilize different types of coatings that enhance or eliminate the level of reflectivity so that the surface takes on more depth of information.

We're finishing a project for the German Postal Service in Bonn (above, left). The German Postal Building employs different types of surface coatings on the glass. We came up with an exciting coating idea that combines exterior glass panels with inner layers of colored translucency. When you look at the surface, there's a pattern of rectangles that are very highly reflective on the exterior, but on the opposite side of the reflective surface is an extremely intense shade of cobalt.

When you look from the exterior, the surface reflects the surroundings behind you. The landscape and the sky are reflected in a mirrored pattern so you get this pixelated image of what's behind you or around you—pixelated from the rectangular pattern on the glass. But at the same time, you look through this material and you see this blue-hued pattern occurring on exactly the opposite surface. It's really beautiful and hard to describe. We achieve a miraculous effect, just by positioning a few panes of different glass in close proximity to one another.

2 Tim Macfarlane, Dewhurst Macfarlane and Partners, structural and facade engineering design consultants

We're at the beginning of an era of working with glass in a way that will offer more and more possibilities. Structurally, glass has been a relatively unexploited material. Glass floors and stairs were considered crazy when we started doing them. People said, "Why would you want to do that?" We want to do it because we can.

We're engineering a family house in New Mexico (above, right), in which all the structural walls are glass—the first ever in the U.S. We designed it so that if one piece of glass breaks, that won't mean the entire wall will fail. We have a series of five-foot-wide panels, and the beam that rests on top of the glass panels is continuous, so if you disturb any one panel the load will shift over to the adjacent panels.

The panels themselves are about an inch and a half thick. But they're 12 feet high, so they're slender for their height. We did testing for the local building-control office; we tested some smaller samples to assess the bearing of the glass, and we came up with loads of about 200 tons. We then subjected the 12-foot height with wind loads up to 16 tons and that was fine, too.

With glass, you have to design for the possibility that a panel might suddenly disappear—strength-wise and replacement-wise. In the house it will be as easy as pie to replace the panels. You just cut down the two silicon joints, undo the connections at the top and bottom, and put a new pane in.

The client was originally going to have a house designed by James Turrell. But now, architect Mark DuBois, of Ohlhausen-DuBois Architects, is the architect, and a James Turrell Skyspace will be in the center. Some interesting ideas came from Turrell—that we would use the glass in a frameless way, to support little bits of structure. But DuBois took the idea to the full scale and supported the whole roof with glass. ■

PHOTO BY RICHARD KRESS / JAMES CARPENTER DESIGN (1). RENDERING BY OHLHAUSEN DUBOIS ARCHITECTS (2)


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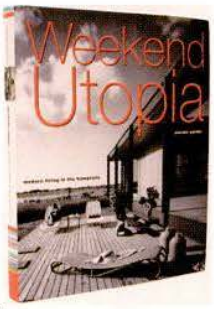

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24 My House

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28 Detail

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46 Archive

The Sea Ranch Association
www.tsra.org
Susan and Bruce Burdick
www.burdickgroup.com
Buildings in the Landscape
By William Turnbull, Jr.
(William Stout Publishers, 2000)
www.stoutbooks.com

48 Dwell Labs

Institute for Local Self-Reliance
www.ilsr.org
The Used Building Materials Association
www.ubma.com
Habitat for Humanity
www.habitat.org

51 Alastair Gordon

Weekend Utopia: Modern Living in the Hamptons by Alastair Gordon
(Princeton Architectural Press, 2001)
www.papress.com

52 Chile

Mathias Klotz
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The Road That Is Not a Road and the Open City, Ritoque, Chile
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(MIT Press, 1996)
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82 How to Build a House

William Massie, Architect
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World of Concrete
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86 Hans Wegner

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By Jens Bernsen
(Danish Design Center, 1994)
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100 Glass 101

Glass in Architecture
By Michael Wigginton
(Phaidon Press, 1996)
www.stoutbooks.com
James Carpenter,
www.jdcainc.com
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www.dewmac.com
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Pierre Chareau: Designer and Architect
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112 Houses We Love

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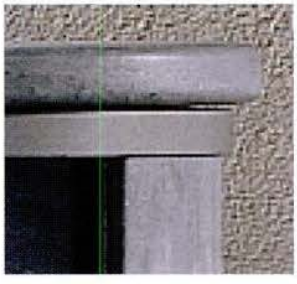

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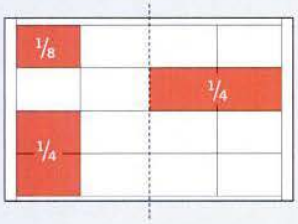

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Photographer Peter Marlow and his partner, architect Fiona Naylor, purchased one of these towers in 1998. The Old Coastguard Lookout was built by an unknown government architect in the 1950s; the couple liked its polished, utilitarian look. "A lot of the tower's decisions are based on function," explains Naylor. "The balconies are there so that the coast guard could go out and clean salt spray off the windows when it hindered their vision. The windows' angled glazing reduces reflection on the glass from the top observation deck. So of course, we get staggering views of the sea, the sky, and the horizon."

For the remodel, Naylor did nothing to mar the functionalist spirit, but added interior materials that create a dramatic rapport between indoors and the bright, grainy light of the sea and sky. Blue-gray limestone, white oiled oak, stainless steel, and paint colors like grayish sage reflect and absorb the seaside sun with a subtle beauty. And, to counteract high winds and chilblain weather, Naylor insulated the windows and built under-floor heating into all three stories.

Marlow and Naylor enjoy the anomaly of tower-as-house-on-sand-spit. "It feels wild and un-English, which I like," says Naylor. "We get the big sky. We visited Montana in 2000—this is my piece of big sky in a small county." ■

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