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The Future of Home Design
is on page 73



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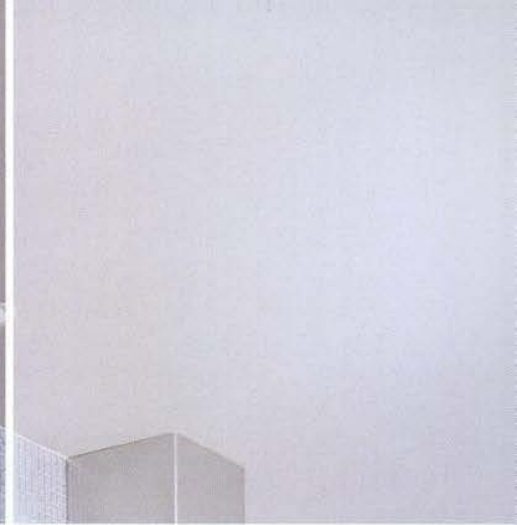
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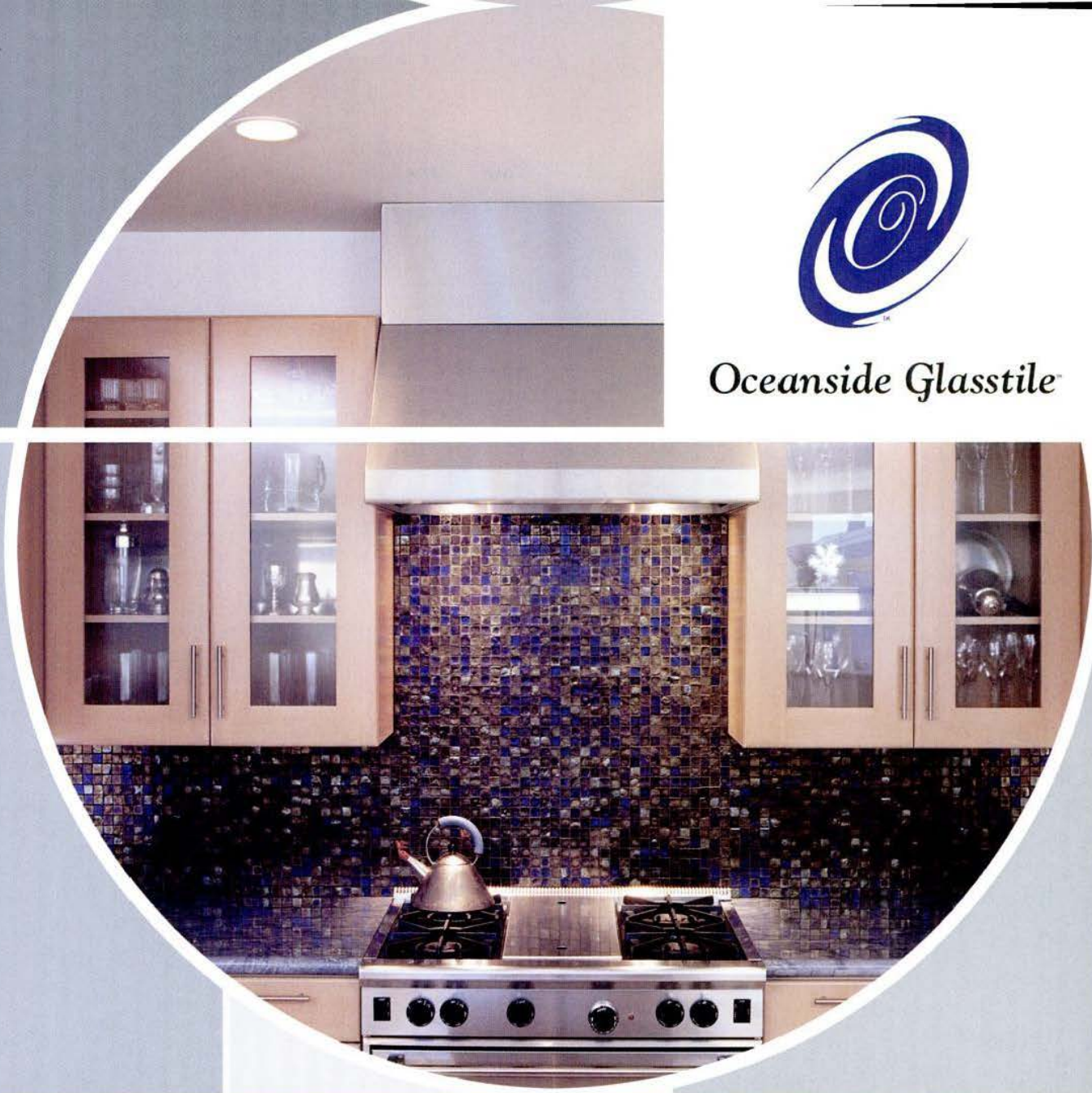


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July/August 2003 Contents: Perfect Getaways

Cover

In this elegant, light-filled residence on Australia's Gold Coast, a view-rich deck doubles as a dance studio.

Photo by Stephen Oxenbury

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Editor's Note

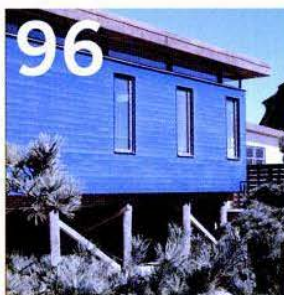
Now that the Dwell Home-in-progress has a site, a client, and an architect, we look ahead to the next exciting phase of the project: construction.

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Luis Barragán

The renowned Mexican architect had a way with words as well as architecture, as this excerpt from his 1980 Pritzker acceptance speech suggests.

Dwellings



Bridgehampton, NY

Stelle Architects took a funky 1970s beach shack and created a modern homage to the sunny summers of yesteryear—all in the name of self-defense.

Story by Alastair Gordon /
Photos by Alexei Hay and
Jeff Heatley



Baldringe, Sweden

Swedish glass artist Ingegard Raman, collaborates with a trio of Stockholm's hottest architects to turn an old schoolhouse into an idyllic refuge.

Story by Andrew Wagner /
Photos by Louise Billgert
and Ake E:son Lindman



Whidbey Island, WA

David A. Greene heads to the Pacific Northwest to visit a tiny island getaway, its owners, and its proud architects, and finds a lot to love—apart from the drizzle.

Photos by Zubin Shroff

"Vacation houses are fun—it's like building a boat, or a toy. [But] the more time I spend out here, the smaller our apartment in New York is starting to feel." —Ray Murray, page 42



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SHIFT_enthusiasm

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In the Modern World

Yutaka Sone, BeoVision 5, and a Ping Pong Bed take the design world by storm and Dwell is here to tell you about it.

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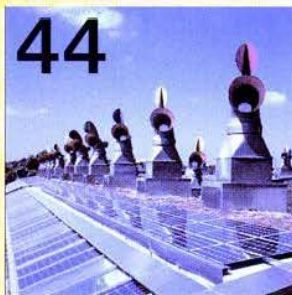
My House

In Long Island's North Fork, a Japanese/agrarian/Scandinavian-inspired house provides a perfect respite from the fast pace of Manhattan.

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Travel

Is Corbu becoming as much of an influence as "castle" in the Napa Valley? Take our tour of modern design in California's wine country and see for yourself.



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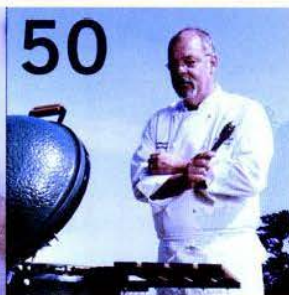
On the outskirts of London, Teletubby-colored cock-combs prompt British commuters to take note of a brighter, more ecologically sound future on the horizon.



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Nice Modernist

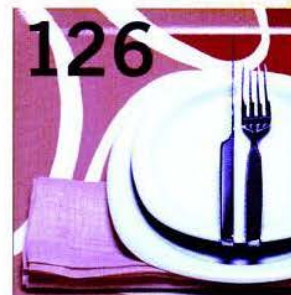
Able to answer architectural questions in a single bound, Dwell devotee Gregory La Vardera's erudite emails are an invaluable resource to the Dwell Web community.



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Dwell Reports

A barbecue champion takes five grills for a spin and demonstrates that there are some darn sophisticated ways to roast a weenie.



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Modern table settings, cool home bars, recipes for the perfect dinner party, and a brief history of entertaining experts, from Russel Wright to Martha Stewart.

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Invention

You're at work. It's almost 4 p.m., and you're so tired. Never fear, the bed/desk is here. And it's caffeine-free!

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A handy list of telephone numbers, websites, and addresses for the architects, designers, and products, you see in our pages.

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In the Hamptons, most homes make a statement with size rather than style. Amid the square footage, one creation by architect Andrew Geller endures.

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Dwell Labs

Transforming your backyard from an empty lot to a glorious garden is as simple as renting a jackhammer and introducing friendly plants and flowers into the mix.

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The Dwell Home

Drum roll, please! The winner of the Dwell Home Design Invitational has been chosen . . .

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Houses We Love

In Australia, Innovarchi Architects created an elegant glass structure that they jokingly refer to as "a fishbowl with somewhere to get dressed."

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I am a senior citizen who discovered my artistic abilities four years ago. In 1999 I started writing, in 2001 painting, and in 2002 metal sculpture. It is exciting. As a "late bloomer," I find joy in recycling the simple things discarded by others.

After reading "Phat on \$50 a Month" (March/April 2003), I was inspired to display some of my old brooches by creating unique pieces of art. I am having a ball.

We are never too old to learn. I am sure many are encouraged by the articles in Dwell. Keep them coming!

Edythe M. Gandy
Renton, Washington

Praise to your magazine. I especially appreciate the regular theme of making good design affordable. But I find your focus too narrow. All of your attention is paid to single buildings when we also dwell in neighborhoods, towns, and cities. Once we've built our dream houses, we still have to get in our SUVs to drive to a McGrocer, McWal-Mart, or McTarget, through ugly, alienating McSprawl.

It's time the affordable design community (is there one?) turned its attention to the affordable good design of neighborhoods that combine the locations of work, shopping, and recreation within walking distance of a dream home. Dwelling happens in these places, too.

John Guillory
Baton Rouge, Louisiana

The most exciting article in your May 2003 issue was "Cubism for the Masses." The description of Richard Horden's use of interior space for the i-home was fascinating.

The world has a great need of this effort to house people who cannot afford the residences you usually feature. Not only students but the millions who struggle on minimum wages, the millions who are homeless because the cost of housing is exorbitant. Modern architecture could

do a wonderful service if it could design and build such housing.

Charles and Mary Berger
Walnut Creek, California

Editor's note: Please contact Richard Horden at info@hcla.co.uk for more views of the i-home.

Thank you for your editor's note ("The Biggest Renovation of Them All," May 2003) about our Gaudí Hotel proposal for Ground Zero. I found it extremely insightful and sensitive concerning a memorial project that requires more dignity and respect than it has received so far from some New York design professionals. It seems your magazine is so popular that I was able to find only one copy left in all the venues that sell Dwell in Boston.

Paul Laffoley, AIA
Boston, Massachusetts

It was startling to glance through our first issue of Dwell and see a house ("Winter Wonderland," January/February 2003) reminiscent of our home in the foothills of the Cascade Mountains. In 1977, my husband designed and the two of us built our home in the Entiat Valley. As stated in your article, the pitch of our roof is functional for the amount of snow we get and it mirrors the slopes of the foothills. The house utilizes the eastern face passively for warmth with large windows while the west face has only a strip window to minimize afternoon's glare. This home has been cozy for full-time residence by our family, yet spacious with its open design. I found it interesting that nearly 30 years ago, we moved into a home employing, as you say, "the most basic design language possible." We are enjoying the many unique dwellings in your magazine—particularly this one so reminiscent of our home.

Christine Mallon
Ardenvoir, Washington ▶

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Join Dwell in New York for "The Future of Mass Customization" at the IDSA

In August, as part of the Industrial Design Society of America conference on "What Is Cool?," Dwell will present a keynote panel on the possibilities (and limitations) of mass customization, moderated by editor-in-chief Allison Arieff. Our esteemed panelists are: Christoph Berger, vice president and director of mass customization at Adidas; José Paris, a concept designer for Ford's Brand Imaging

Group; and Joseph Tanney, principal of Resolution: 4 Architecture, the architect of Modern Modular, an innovative new company for custom prefabricated homes—including the Dwell Home (see pages 75–78).

"The Future of Mass Customization" panel will take place in New York City on Friday, August 15, from 11:15 a.m. to 12 p.m.

For more information on the IDSA conference, and to register, go to www.idsa.org.

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Contributors

Iain Aitch ("From A to Bed(ZED)," p. 44) is Dwell's London-based contributing editor and the author of *A Fete Worse Than Death*.

Frequent Dwell contributor **Raul Barreneche** ("Hinterland Hideaway," p. 152) is the author of *Tropical Modernism*, forthcoming from Universe this fall.

Stockholm-based photographer **Louise Billgert** ("Living in Black & White," p. 102) has an amazing assistant named Petter Lofstedt and is a total horseriding freak.

Photographer **Dwight Eschliman** ("Entertaining 101," p. 130) has shot for *Metropolis*, *Details*, *Fortune*, *GQ*, and Hewlett Packard.

Alastair Gordon ("Watching It All Unfold," p. 96), author of the book *Beach Houses: Andrew Geller*, is Dwell's New York contributing editor.

David A. Greene ("Weekends on Whidbey," p. 110) is Dwell's Los Angeles-based contributing editor. He is also a producer for *True Hollywood Story* on the E! television network.

Former assistant to photographers such as Philip Lorca Di Corcia, **Alexei Hay's** ("Watching It All Unfold," p. 96) photographs have appeared in the *New York Times*, *Scientific American*, *ID*, and *Dutch*, among others.

Stephen Oxenbury ("Hinterland Hideaway," p. 152) is a portrait photographer with a great love of architecture. He lives in Sydney, Australia.

New York-based photographer **Zubin Shroff** ("Weekends on Whidbey," p. 110) began his career in photography, fresh out of school, with a camera and a train ticket. His work has been published in *Travel & Leisure*, *Real Simple*, *Outside*, the *New Yorker*, *GQ*, and *Esquire*.

Craig Stoll ("Entertaining 101," p. 130) is the chef (and co-owner with wife, Annie) of Delfina restaurant in San Francisco.

Congratulations to the citizens of Cincinnati in finally getting a new contemporary art museum designed by one of the leading practitioners in the field, Zaha Hadid ("In the Modern World," May 2003). Hadid's design, protruding from a downtown corner, will bring significant attention to an organization with a long and colorful history. As the former curator there, I applaud the effort and commitment that it took in realizing this new structure. Once it opens, it will be hard to imagine the downtown area without it.

Imagine, too, what the building would have been like if it had been designed to be green and sustainable. I offered that avenue to the director when the organization was engaged in the search for an architect, and his response was remarkable for this forward-thinking organization as he said, "You've got to be kidding!" Too bad.

David J. Brown
Senior curator and HOME House Project director
Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

I am not an architect, designer, or contractor. I am an ordinary person deeply inspired by the hope and sensibility promoted by the philosophy of your quality magazine. I live on the edge of the Pacific with horribly unreliable electric service and water only sometimes. I just want you to know what joy and delight I feel by the arrival of the Dwell package. Thank you. May success continue and your focus remain firm.

Angela Airey
Jaco, Costa Rica

I just have to say that I love this magazine. I'm only 18 years old but I think that anybody can benefit from Dwell. Although I don't have the means to build my own house, after reading

each issue, I feel more determined to design and build something truly unique. The photography is sweet, especially the full-page photos. You really get to look at the details of each home. Keep up the good work!

Brandon Cook
Berrien Springs, Michigan

As a former retailer of contemporary home furnishings, your recent article on platform beds ("Dwell Reports," March/April 2003) caught my eye. I have selected, displayed, sold, set up, and delivered 1,000-plus platform beds and I think you overlooked two exceptional ones. One, the New Light designed by F.H. Nielsen for Frontline Design International in about 1987 but probably not available anymore, with its sliding tray, light, and headboard, was incredibly refreshing. The second, the Tado Maratona 2 designed by Vico Magistretti for Flou in 1998, is elegant, understated, simple, and, in my mind, perfect.

Would I put these in a hotel? No. In my house? Absolutely!

Chuck Hooton
Gainesville, Florida

I find your magazine good-looking, fresh, topical, and stimulating but dreadfully ineffective as information. Like TV . . . lots of interesting and quick bits without depth and little substance. I desperately want to see plans so I can understand context, proportion, spatial relationships, etc. Why are we being denied vital information? When I was on the staff of *Architectural Record* in the early '50s, we always showed plans, elevations, sections, and details with every dwelling. Please, please at least put a (small if you need ▶



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the space) plan (preferably with scale) with each dwelling. The plan is the essence of the design expressed graphically. Can you imagine publishing an article about Mies, Eames, or Wright without any plans?

Don Ervin
Kingston, New York

Editor's note: We appreciate your comments and will do our best to incorporate more plans and information in the future.

I am writing to inform you of an omission in your March/April 2003 issue. "A Capital Idea" was a well-intended highlight of some of the more interesting modern architecture in a city plagued by poor urban planning. While the Robert C. Weaver Building is, as you stated, classic

Marcel "Breuer in a heavy-handed mode," "the plaza's playful ring-shaped pavilions," which were cited as one of the features that "merit a visit," are decidedly not part of Breuer's design. They are the original design of the landscape architect, Martha Schwartz. One of the former directors of the Department of Housing and Urban Development brought Schwartz in to make the plaza a safer and more livable environment for workers and visitors. Schwartz more than succeeded in bringing a more practical and pleasurable exterior to what your article accurately described as a "menacing" building.

Ironically, this omission of a contemporary landscape architect who worked to redeem the serious flaws of a modernist architect's design highlights the very problem your article supposedly sought to address: the failure of

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Letters

even our country's capital city to engage in and promote creative urban planning and design.

Schwartz is a highly respected and highly controversial landscape architect whose designs, though equally loved and hated, never fail to make people more aware of and positively engaged with their surroundings. Architects, and those who claim to be interested in furthering both responsible architecture and urban design, should pay more attention to the extremely important and exciting work being done in the landscape architecture field today.

Heather Lawson
Los Angeles, California

The woman pictured on your June 2003 cover is going to get a stiff neck trying to converse with her husband. This represents a triumph of design over function. Why can't architects wrap their minds around the concept that people might want to communicate through these openings, and having to stoop down to do so is inconvenient and counterproductive for people on both sides of the pass-through window? Good design is functional.

Gary W. Priester and Mary E. Carter
Placitas, New Mexico

I found the phraseology used in your blurb about the Duo Tables by Umbra ("In the Modern World," March/April 2003) slightly derisive. As a proud and avid thrift-shopper, I often find wonderful, overlooked mid-century pieces at secondhand stores and don't look upon my frequenting such places as "weak moments" while "browsing dead people's housewares." If the point of your magazine is to promote affordable style and praise sustainable consumption, thrifting should be given its rightful place as an effective tool of both.

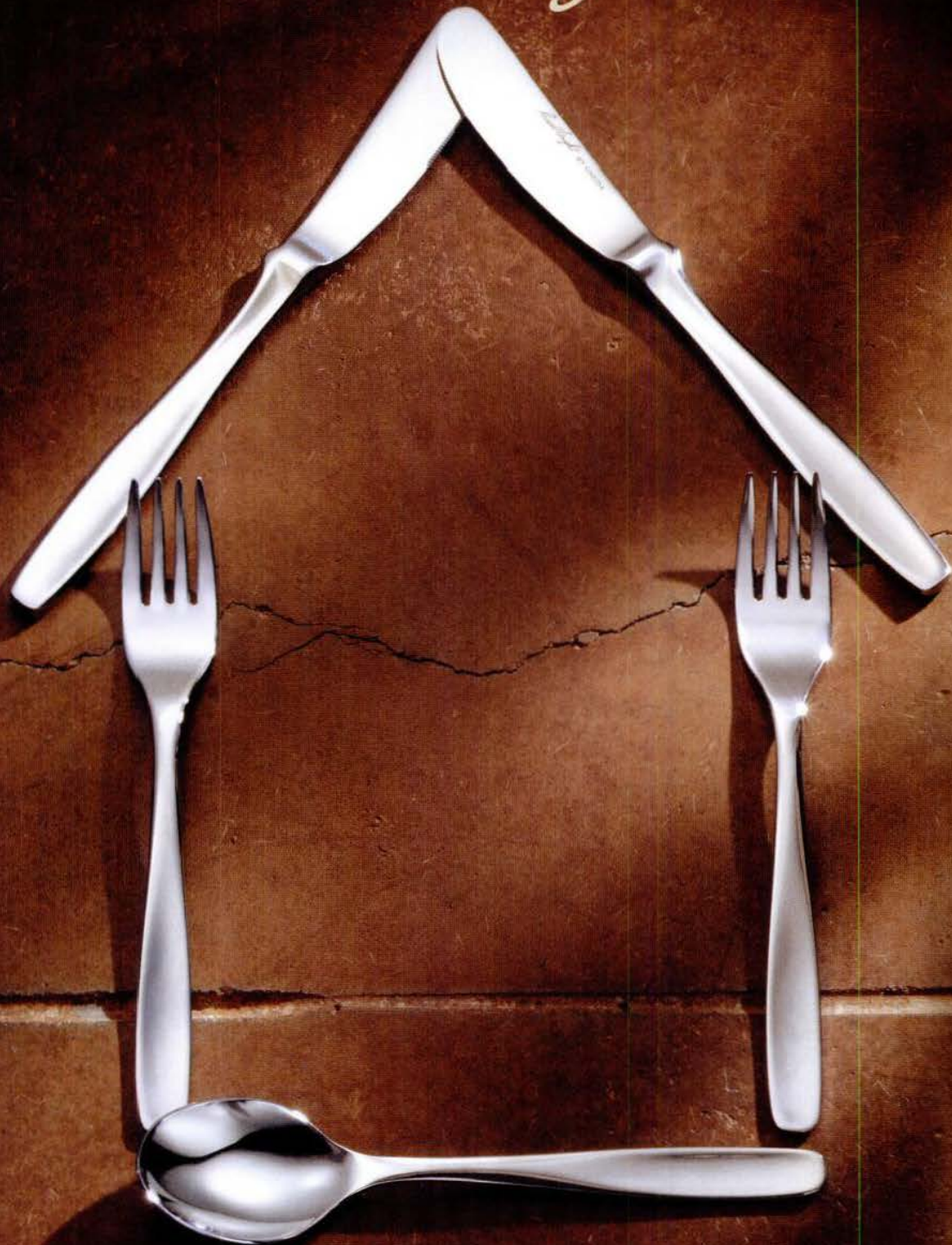
Kentin Waits
Chicago, Illinois

Editor's note: Rest assured, we meant no harm. On weekends, we can often be found frequenting flea markets and thrift shops ourselves.

Correction: The U.S. distributor for Parklex featured in "The Little Red House That Could" (June 2003, p. 136), is Finland Color Plywood Corporation. www.fincolorply.com

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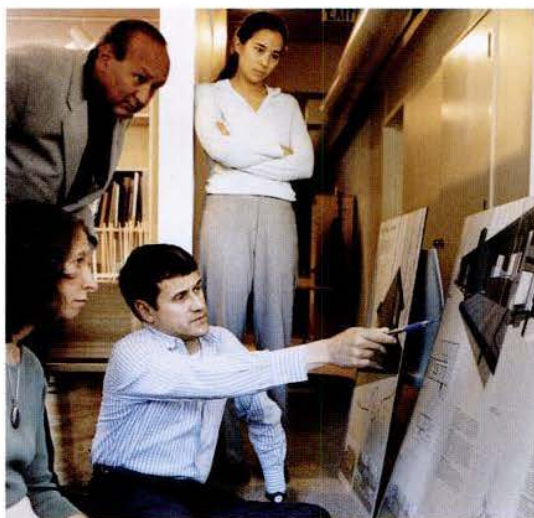


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Future Dwell Homeowners Nathan Wieler and Ingrid Tung and jurors Frank Anton, Allison Arieff, Ray Kappe, Joseph Rosa, and Sarah Susanka spent the day making a very difficult decision. "There were so many amazing designs," Nathan says, "Ultimately we chose the house we did because it was functional, beautiful, took advantage of our landscape, and seemed like a fun house for everyday living. And the architects had done their homework on how to build a modern prefab home within our budget."

Lest Ye Be Judged

In January, we announced our plans for the Dwell Home Design Invitational, in which we asked 16 architects and designers to submit designs for a modern prefab home at a budget of \$200,000. Since then, we've heard from architects, developers, venture capitalists, and no small number of would-be Dwell Homeowners, all excited to learn more. It seems that the notion of a prefabricated future has captured everyone's attention. Even *Time* magazine recently declared prefab to be one of 11 "people, products, and practices that will change the shape of the near future."

Since the idea for the Dwell Home was first hatched, relationships have been formed, loans approved, land purchased, and concepts developed. Construction of the Pittsboro, North Carolina, house has not yet begun, but the arrival in April of the 16 architectural models—arranged in a sort of lilliputian Dwell Home community in our office—signaled a momentous shift. Admittedly the siting was terrible given the space constraints of our conference room, but something about seeing the physical manifestation of the participants' hard work

and inspiration made the undertaking begin to feel that much more real and exciting.

As we move into the next phase—construction!—I'd like to acknowledge everyone here at the magazine for all the hard work they've done to make the Dwell Home project a reality. Many thanks, too, to the members of the jury for their informed opinions and expertise, which were instrumental in guiding the future homeowners, Nathan Wieler and Ingrid Tung, through the decision-making process. We'll continue to chart the progress of the first Dwell Home in our pages and on a new website we created for the project: www.thedwellhome.com.

Only one design was chosen, but all 16 succeeded in illustrating prefab's tremendous potential. We're optimistic that one day, all of those mini Dwell Homes in our conference room will be transformed into a real community of reasonably-priced modern residences.

But first things first: For the winner of the Dwell Home Design Invitational, please turn to page 75.

ALLISON ARIEFF, EDITOR-IN-CHIEF
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Living Under the Crescent Moon: Domestic Cultures in the Arab World / 5 July–11 Jan / Vitra Design Museum / Berlin “The casbah of Algiers,” Le Corbusier once said, “has everything: all the elements of an architecture that shows immeasurable sensitivity to human needs and desires.”

Mateo Kries, director of the Vitra Design Museum in Berlin, first dreamt up an exhibit about Arab domestic landscapes in 1995. “I was living in Marrakech at the time,” he says. “Not only did it seem ethnologically interesting, but the work on display would have a strong relation to our conception of modern design and architecture—which is why this exhibit belongs at the Vitra Design Museum, not a museum of folk art.” Kries’s vision becomes a reality starting July, in a show entitled *Living Under the Crescent Moon: Domestic Cultures in the Arab World*. Four sections—nomadic tents, rural villas, urban dwellings, and the impact of radical modernization—will offer visual and tactile explorations of countless beautiful and functional designs for everyday life.

From the casbahs of Morocco (above), to Mauretanian villas and tents (left, top and bottom), to Yemenite mud-bricks and Syrian farmsteads, the show attempts to simulate a journey through the world’s Arabic countries. The show itself will travel starting in spring 2004. “At the moment, of course, this subject is of interest to many museums,” says Kries. “We already have future venues set in Valencia, Rotterdam, and Wiel am Rhein. We hope that the show can travel to the United States, as this seems most critical. But in fact, our viewpoint is far from discussions about politics and war. There is a very normal and fascinating daily life in these places, which people don’t know because they hear only about religious and political conflicts.”



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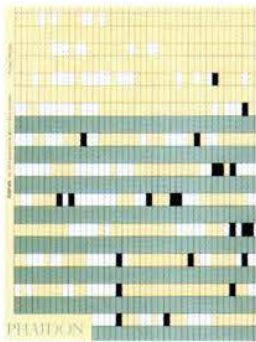
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Room 606: The SAS House and the Work of Arne Jacobsen / By Michael Sheridan / Phaidon / \$69.95
Preservation is key in charting the human connection to the built world. Sadly, in the interior design world there is a tendency to acquiesce to trend or ego. We remodel. We renovate. We look forward, ignoring the historical importance of seeing the original space. Now the last remaining interior of Arne Jacobsen's Scandinavian Airlines System (SAS) of design, Room 606 is a landmark for the design of the last century and a beautiful book, too. www.phaidon.com

Portal Entry Way / Lunar Design Once, visual entertainment meant sitting on the front porch watching the world go by. This might seem quaint by today's standards, but attaching this system—with its automated sensors and lighting—to your front door would be anything but. www.lunardesign.com



Disturbing Trend: Sacagawea Dollar
Americans could use a good dollar coin for their vending machines, which regularly spit out worn and washed dollar bills. The world's strongest currency deserves a noble embodiment. But the Sacagawea coin, like the Susan B. Anthony before it, fails on basic functional grounds: It's too close in size to the quarter and fails the pocket-fumbling test. This buck stopped here.



Preserving Schindler's Paradise / 6–31 Aug / MAK Center for Art and Architecture L.A. at the Schindler House / Los Angeles, CA
The Schindler house is widely considered a masterpiece of modern architecture. But not even an icon is protected from the unsightly shadow that will be cast by a three-story condo complex planned for the property next door. In righteous response, MAK is hosting a design invitational to propose more appropriate alternatives for the house's new neighbor. A passel of architects will participate, and the ten best submissions will comprise this exhibition. www.makcenter.org

PHOTO BY GERALD ZUGMANN (SCHINDLER)

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Seen at the mall, Edison, N.J. 1/7/01

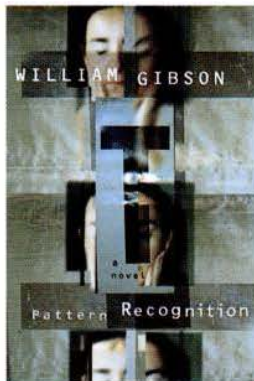
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Inn at Price Tower / Bartlesville, OK

One of the greatest tragedies in the history of 20th-century architecture is the leveling of Frank Lloyd Wright's Imperial Hotel in Tokyo, which met its sorry end in 1968. For those who still dream of spending the night in a Wright, reverie requires only a trip to Oklahoma. Six upper floors of Wright's 19-story Price Tower have been transformed into 21 designer guest rooms. www.pricetower.org



Pattern Recognition: A Novel / By William Gibson / Putnam / \$25.95

Only Gibson could have crafted the character of a so-called cool hunter who's allergic to trademarks and logos. (Tommy Hilfiger and the Michelin Man are the most toxic.) Similar attempts at novel-cum-cultural critiques of mass consumption usually read like brandname-heavy overmatter from *Less Than Zero*, but Gibson has created an enigmatic and unique character in the form of international design consultant Cayce Pollard—and a compelling thriller to boot. www.penguinputnam.com



The Hourglass Pool / Wenzel

Permanent pools require money and yard space, and once they're installed, they can be high-maintenance. If, like us, all you want is a soak and a beer in the dog days of summer, opt for Wenzel's hourglass pool. It inflates with a battery-operated pump and can fold into a bag for the off-season. www.wenzelco.com



Reinventing the House on Wheels / The Lyceum Competition: A Traveling Fellowship in Architecture

With entire courses already devoted to Madonna and daytime TV, it was only a matter of time before trailers were embraced by academia: This spring, just blocks from Harvard, judges for the prestigious Lyceum Fellowship evaluated student proposals for a rethinking of the much maligned mobile-home park. University of Cincinnati undergraduate Joel Davenport was awarded a \$10,000 travel stipend for his highly inventive Skyline Living Module (below). His itinerary will focus on the potentials of integrating solar cell and wind turbine technologies into the external skin of buildings. We'd like to congratulate Joel, and we encourage our readers to find out more about Skyline at www.lyceum-fellowship.org

The HOME House Project / 9 May–7 July / Southeastern Center for Contemporary Art / Winston-Salem, NC

Though high-design architecture may be attractive to many, price often limits attainability to only a few. To address this dilemma, SECCA has collected more than 500 entries for housing solutions that are aesthetically appealing, ecologically conscious, and eminently affordable. Architects' submissions will be displayed, and then a chosen few will be built for families in need. www.secca.org





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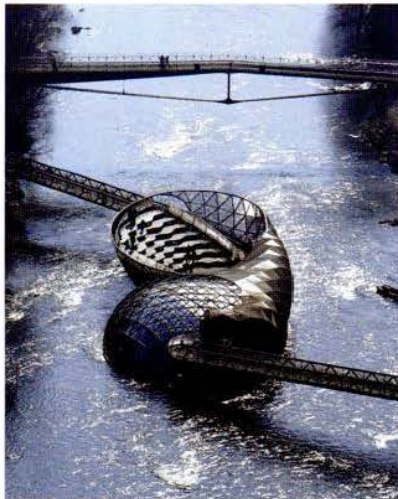
Marcel Breuer: A Special Installation of 1930s Furniture / 10 Aug–2 Nov / Busch-Reisinger Museum / Cambridge, MA

After escaping Nazi-controlled Germany in the 1930s, Hungarian designer Marcel Breuer took a side step from the efficiency of metal to explore the controlled warmth of wood. The Busch-Reisinger Museum recently acquired Breuer creations, including his 1936 chaise lounge, with its seductive continuous line, and meaty 1938 dormitory furniture from Bryn Mawr College's Rhoads Hall, to celebrate the 100th anniversary of his birth. www.artmuseums.harvard.edu



Emerging Architecture 3 / 21 June–10 Aug / The Lighthouse / Glasgow

Among the new works selected for this exhibition in a series highlighting Austria's youthful architectural prowess is Weichlbauer/Ortis's canary-yellow WohnDNA. The cantilevered design evolved using computer programs that harness chaos theory and fuzzy logic into architectural data crunching—but it looks more like the result of an afternoon spent with Legos. www.thelighthouse.co.uk



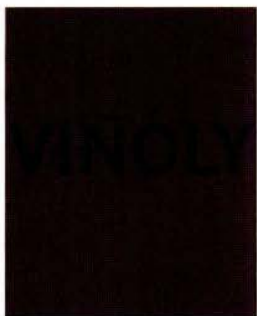
The Island on the Mur

Within the complex symmetry of Vito Acconci's nautilus-inspired man-made island on the Mur River, some unusual performances will take place this July. Acconci's amphibious architecture is part of the miraculous 2003 arts festival in Graz, Austria, where other marvels include an exhibition hall designed by Peter Cook and Colin Fournier (to be completed in September). Apart from an "island republic" dedicated to the young people of the independent scene, Acconci's creation contains an open-air theater, a children's playground, and a café. This summer's performers include Swiss tragicomics Theater Klara and the experimental German duo Hygiene Today. www.graz03.at



Fruitscape / Alessi

If Eve had served Adam the apple from the sexy, stainless steel curves of Stefano Giovannoni's Fruitscape, we might still be running around naked in the Garden of Eden, free from sin and displaying apples instead of eating them. This new product from Alessi will have you searching through farmers' markets for the sheer joy of baring your forbidden fruits. www.alessi.com



Rafael Viñoly / Princeton Architectural Press / \$65

In an interview conducted for this monograph, Viñoly describes the design atmosphere at the height of 1980s postmodernism: "I was teaching at Columbia at night, and I remember feeling sad and embarrassed because people would label me a modernist, which was saying I was the scum of the earth." Despite the assessment, Viñoly's modernist sensibilities remained intact. From 1960s civic projects in Argentina to the Cleveland Museum of Art (to be completed in 2009), this volume documents it all. www.papress.com

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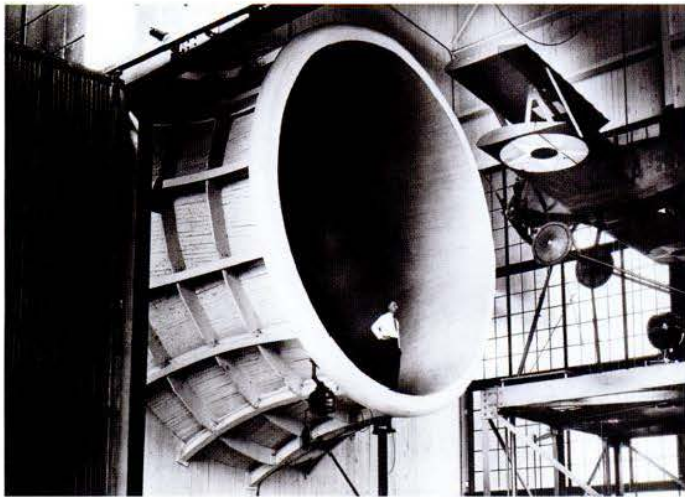
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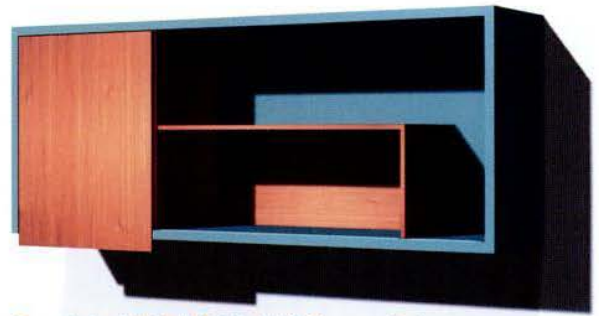
Aerospace Design: The Art of Engineering from NASA's Aeronautical Research / 2 Aug–8 Feb / The Art Institute of Chicago / Chicago, IL

Coinciding with the centennial of the Wright brothers' big day at Kitty Hawk, this exhibition demonstrates just how far we've come since that 12-second, 121-foot flight. Displaying items from NASA's incredibly dense archive, and a generation of designs yet to be unleashed from Earth's atmosphere, expect to find this engineered "art" as functional as it is beautiful. www.artic.edu



Yutaka Sone: Jungle Island / 4 May–27 July / The Museum of Contemporary Art at the Geffen Contemporary / Los Angeles, CA

With *Jungle Island*, artist Yutaka Sone creates an experience for the 21st-century urbanite that is akin to that of a puzzled Victorian explorer stumbling upon the monolithic Olmec heads deep in the Mexican rain forest. As visitors wind their way through a 30-by-50-foot gallery full of tropical tree ferns, philodendrons, and date palms, they'll discover four painstakingly accurate one-and-a-half-ton marble re-creations of Los Angeles freeway intersections. www.moca-la.org



Snaggletooth Wall Cabinet / 3 Square Design

Twenty million years ago, the snaggletooth shark roamed the seas, devouring small beasts with its fearsome front teeth. With the same name as that formidable fish, but perhaps not quite the attitude, this wall cabinet's dangling front door will hide your favored tequila from guests' prying eyes. It's available in white, blue, taupe, olive, and black, and in a variety of woods. www.3squaredesign.com



2.4 Chair / Some

Leave a watercolor in a gentle drizzle and you get a softly smudged palette of trickling color. You can achieve the same effect in Some's new 2.4 chair. Choose from endless color combinations (or solid clear resin) in your chair design, commissioned according to your tastes and the shades of your home. A stainless steel frame provides the tensile support. www.some.ca



Kindergarten Architecture / By Aurora Cuito, Paco Asensio, and Sofia Cheviakoff / Gingko Press / \$39.95

The word "kindergarten" evokes memories of milk-scented spaces, finger-smudged walls, and nap time—hardly the stuff of architectural cognoscenti. But children need stimuli from their surroundings to develop and grow, and boring brick buildings don't help. Showcasing 22 kindergartens from Chicago to Stuttgart, Germany, this book illustrates a new breed of light and airy places for children to "learn, play, and dream." www.ginkopress.com

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BeoVision 5 / Bang & Olufsen

For years, the television hunkered in the corner of America's family rooms, clad in an ornate wood-grained armor and equipped with swagged wrought-iron handles to give the impression of mobility. Sci-fi movies from *Forbidden Planet* to *Fahrenheit 451* told us otherwise: that the time would come when even our telephone conversations would take place on huge, flat screens embedded in our walls. The 42-inch plasma screen BeoVision 5 (compatible with any BeoLab speakers [pictured]), with its simple brushed-aluminum frame and narrow body, comes close to tomorrow. www.bang-olufsen.com



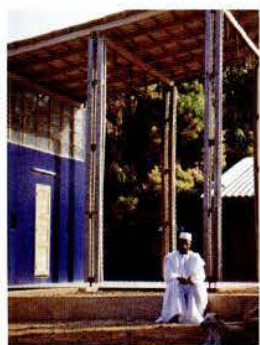
Ping Pong Bed / Roche Bobois

It wasn't long ago that the only thing bringing together Maoist China and capitalist America was a Ping-Pong tournament. So when Paola Navone named her Beijing-inspired collection, a stir-fry of Asian minimalism and Western materials, after the phenomenal tabletop sport, she did it in homage to the day in 1971 when 15 American table-tennis champions deplaned in Communist Beijing and chipped a crack in the Cold War with a few heated matches of Ping-Pong. www.rochebobois.com



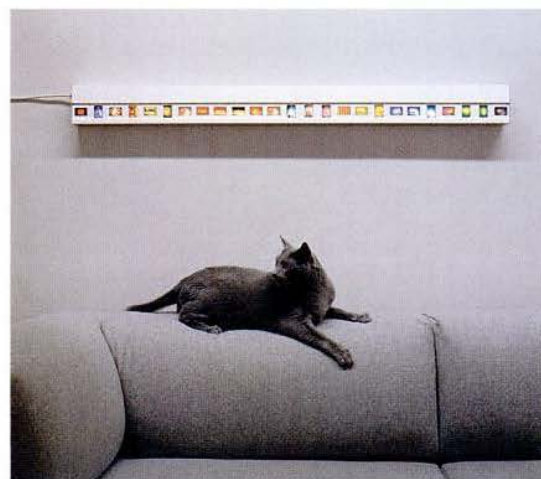
Portfolio / Los Angeles Forum for Architecture and Urban Design

Established in 1987, the L.A. Forum is a good group of people working to advocate and educate on matters of architectural concern. The nonprofit sponsors lectures, events, newsletters, and publications. New for these busy bees is a portfolio of eight images—each inspired by a different architectural firm—by local emerging artists. Limited editions of the portfolio are available for sale through the Forum's website. www.laforum.org




Before Next. Learning from Roots / 11 June–24 Aug / Museum of Finnish Architecture / Helsinki, Finland

Mikko Heikkinen and Markku Komonen have designed many high-tech structures around the world, but you wouldn't have guessed that they also designed a poultry-farming school in Guinea. This exhibition features five of their African projects, as well as a new women's center in Senegal designed by Finnish architects Saija Hollmén, Jenni Reuter, and Helena Sandman. www.mfa.fi



Slide Light / By Suck UK / The Conran Shop

Slide librarians, usually found bent at the waist with a loupe pressed firmly to the eye, have long pored over their miniature, transparent artifacts through the hushed fluorescent glow of an illuminated table. The similar technology employed in Suck UK's wall-mountable Slide Light, available in either four-foot or two-foot lengths (which hold 25 and 13 slides, respectively), may inspire you to become your own personal slide librarian. Tel: 866-755-9079



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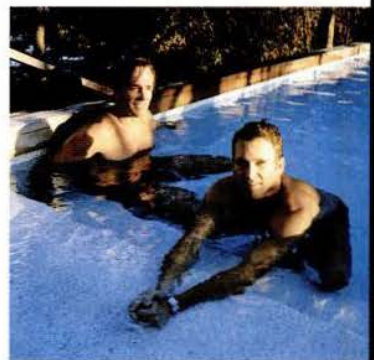
Before air-conditioning became more or less universal, summer homes were crucial to the average New Yorker's life. Just think of *The Seven Year Itch*, in which Tom Ewell's overtures to neighbor Marilyn Monroe are made possible by his family's seasonal retreat to the country, his frequent delusional spells, and his apartment's rare cooling system. Today, summer homes have acquired additional layers of meaning, with New York's favorite obsessions—society, celebrity, wealth—inscribed onto Manhattan's surrounding geography.

Ray Murray and Geert Martens weren't interested in a scene of any sort. "That's the whole point of getting out of town!" says the boyish Murray, in his slight North Carolina drawl. Like everyone who lives in Manhattan long enough, the easy-going pair was ready to figure out how to escape. Murray, vice-president of graphic design and brand identity at Nautica, and Martens, who works in the Official Records Editing section of the United Nations, embarked on a property search that lasted about a year and a half and brought them to upstate farmland, the Jersey Shore, and all over Long Island.

They finally settled on a site in Mattituck, a relatively undiscovered hamlet in Long Island's North Fork. Their property, which is nestled between a 15-acre rye field and Deep Hole Creek (an inlet off Great Peconic Bay), had a bit of everything they wanted: proximity to water, affordability, and accessibility by train.

The couple knew they wanted a house that, like the courtyard houses of the Caribbean, was strongly oriented toward the outdoors. "We were inspired by a friend's house in St. Bart's, which had a great outdoor living room space," says Belgian-born Martens. "We thought it would be perfect for the weather here, and the way we like to live." Fortunately for them, architect and future friend Bill Bialosky was on the same St. Bart's vacation. Once Murray and Martens decided to build, Bialosky was on their shortlist, and together they began planning the MMM (Mattituck Murray Martens) House. The couple was impressed with Bialosky's work on the dozens of beach houses he had designed on nearby Fire Island.

The site's many constraints had deterred more than one previous potential buyer: It was long and narrow, ▶



Geert Maartens (left) and Ray Murray enjoying the pool. Their MMM House (above), designed by architect Bill Bialosky, provides a perfect escape from the hectic pace and unforgiving humidity of New York City summers.



Built-in storage erases visual clutter and allows pieces like the Land bed by Lema and simple bedside lamps by Artemide to stand out. **E** p.144

about 310 by 150 feet, and the requirement of a 75-foot setback from the adjacent wetlands reduced the width of the buildable lot even further. Still-rural Suffolk County also requires properties to have their own well and septic systems, each of which had to be a minimum distance from the house and from each other. "There was really only one way to build on the property: to line up everything in a row," says Bialosky. The garage anchors the front end of the site, followed by the main house, which opens to a covered patio, which spills onto a pool and deck, which faces the cabana/guest bedroom.

Viewed from a distance, the house resembles a barn. One sees a wooden fence, behind which only the upper part of a metal-roofed A-frame is visible. "The aim was to create something that would sit on the field as inoffensively as possible," says Bialosky. Up close, one realizes that the house actually isn't barnlike at all—unless there's some obscure tradition of Shaker-Japanese-Scandinavian barns. The stripped-down, cedar-sided exterior gives way to a mix of maple and fir inside, which produces a honey-colored glow. A steeply pitched 23-foot

ceiling over the main living space, clear sight lines along the house's 75-foot length, and floor-to-ceiling wrap-around windows make the house seem wider than its slender 18 feet. The construction and detailing are decidedly unfussy, and contribute to an overall sense of calm. For example, cabinets are without exposed hardware, pocket doors disappear into walls, and built-in lighting eliminates the need for freestanding fixtures.

Free of the burdens of primary dwellings, weekend houses serve as a respite not only from hectic city life but from clutter as well. All the stuff that crowds ordinary routines need not be accommodated—there's no place for junk mail, winter clothes, or formal place settings. Rather, the getaway house gets only the fun stuff: the barbecue, the punch tumblers, the beach towels, the pool-side loungers. With relaxation its main aim, the MMM House feels, unsurprisingly, very spa-like. Explains Bialosky, "Vacation houses are fun—it's like building a boat, or a toy." There's one drawback, though: "The more time I spend out here," says Murray, "the smaller our apartment in New York is starting to feel." ■



At left, the minimal interior of the MMM House is furnished with a few well-chosen pieces, including a marble-topped Tulip table by Eero Saarinen and cherry wood dining chairs by Enrico Franzolini.

The couple's favorite space by far is the covered patio, which, like the living room, has a fireplace built into a custom wood box. "Our family and friends love to hang out here all day long," says Martens.

Make My House Your House

1 / To keep the budget lean, Bialosky, Murray, and Martens mixed off-the-shelf items with custom detailing. Bialosky designed a trim detail for standard Andersen windows and doors that gives them a more finished, craftsman look. Murray and Martens chose sleeker, stainless steel hardware to replace the cheap-looking brass fittings that came with the doors. And Bialosky chose standard industrial light fixtures (chosen for their high performance) and concealed them with a built-in valance that blends with the wall.

2 / Cabinets, shelving, and closets that fold into the architecture eliminate the need for freestanding furniture and, hence, visual clutter. Neither of the two bedrooms in the house need dressers; large walk-in closets with built-in drawers suffice. Built-in lighting and sliding pocket doors also contribute to the seamless look. "We didn't want stuff all around," says Murray. It's evident that he and Martens are minimalist in taste, and tidy in manner. Built-in furniture can save not only space but money, too.

3 / What began as a notebook of ideas and inspirations grew into a detailed inventory of everything the new house would contain. While the house was under construction, Murray and Martens clipped photographs of things they liked and bought them as they encountered them. They kept their acquisitions in storage, taking Polaroids that they corresponded to a mental map of where everything belonged. When the house was finally finished, they were unpacked and ready to entertain within two days. —C.L.H.

NIMBUS



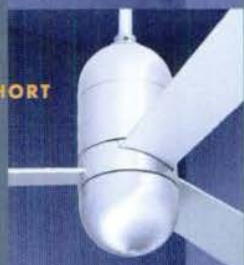
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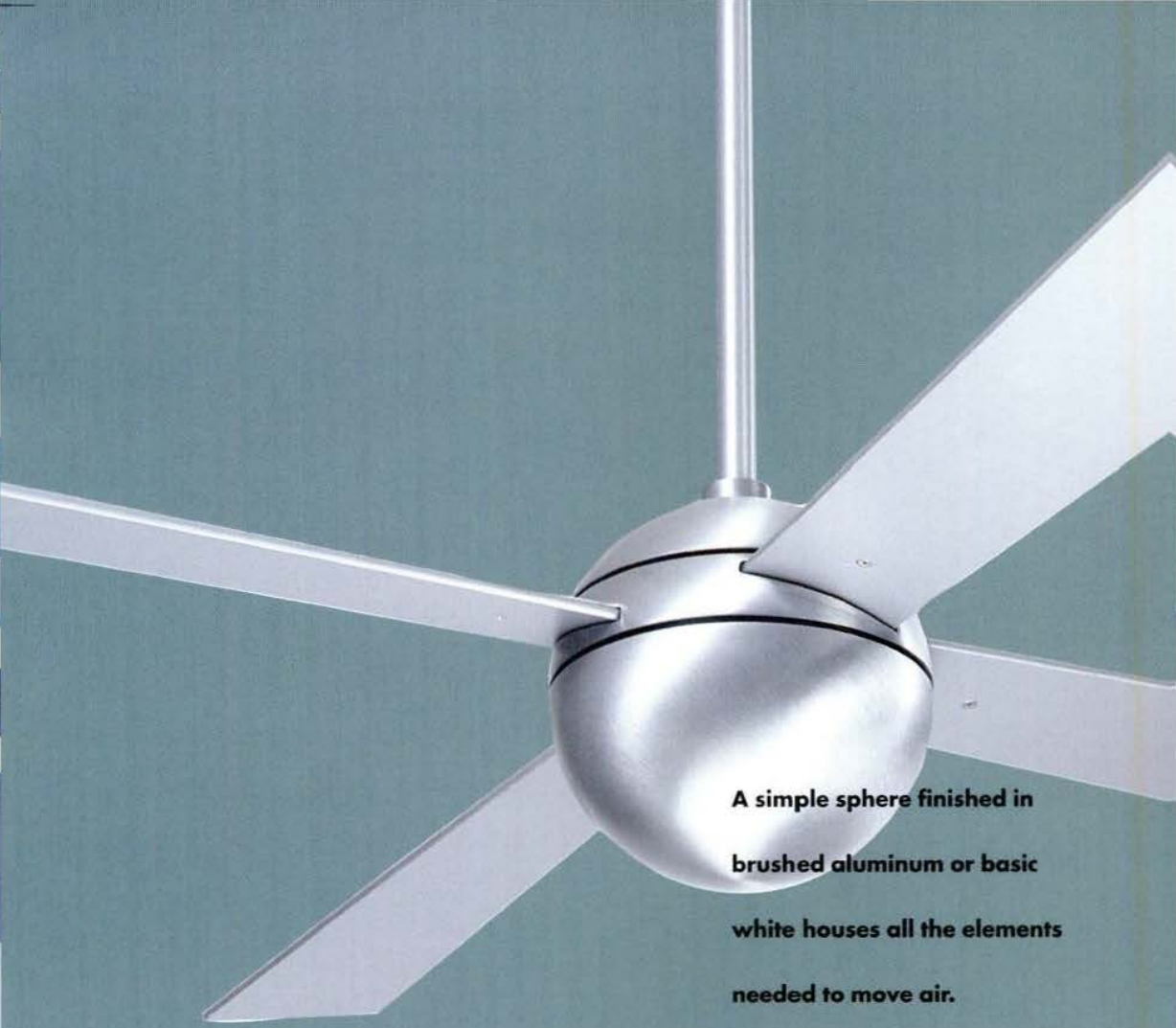
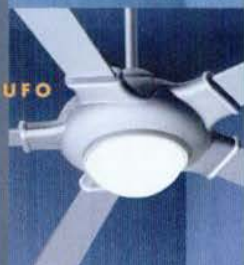
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From A to (Bed)ZED

Among BedZED's environmentally friendly features are many alternatives to car travel. It's easily accessible by public transportation, and carpools, along with electric cars and scooters, are encouraged. Alternative energy-source vehicle owners benefit from free on-site recharging as well as being exempt from the new \$7.88 daily Congestion Charge that vehicles entering central London during business hours must pay.

Traveling by train through London's outer sprawl, it's easy to see why commuters often fall asleep, miss their stop, and wind up having to call the spouse and a taxi from the end of the line. The view from the window is enough to make anyone's eyelids feel heavy—identical office blocks, the odd scrap yard, and mile upon mile of recently built faux-heritage townhouses. These uninspiring solutions to the city's ever-growing need for housing huddle together in soulless instant villages on any plot of land large enough to turn a profit.

Just over 15 minutes from central London, the monotony is fleetingly broken by a flash of brightly hued structures above the roofline of the townhouses. Passengers crane their necks as they speed past, unsure what the strange Teletubby-colored cockscombs could belong to. No one would put a selection of red, yellow, purple, blue, and green fins on top of houses, would they?

Well, Bill Dunster would, as he is the architect responsible for the design of BedZED (short for Beddington Zero Energy Development), which he claims is the world's first sustainable high-density housing develop-

ment. The colored masts that sit on top of it are actually part of an air-conditioning system: Powered by the breeze, the fins rotate to let stale, warm air out and fresh air in without the need for electric pumps or fans. But the environmental focus doesn't stop with ventilation—the entire 82-home live/work development is a testament to what can be done to minimize the impact our living spaces have upon natural resources, while keeping housing both affordable and pleasing to the eye.

As you meander down the road from Hackbridge station toward BedZED, what strikes you most is the glass. Most new homes in the United Kingdom keep window size to a minimum as a cheap way of complying with government guidelines on greenhouse-gas emissions. But at Dunster's BedZED development, triple-glazed windows make up almost the entire southern aspect of each block. "If you want to meet thermal regulations by putting the minimal amount of insulation in a property, you would do so by minimizing the area of window," says Dunster. "So what you get are these dismal interiors. Our solution is to face [the windows] south and it ►

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The spacious interiors drenched in welcome sunlight make residents forget that they are being so kind to the environment.

Much emphasis has been put on affordable housing; many of the homes within the complex are rentals for low-income families.



“We’ve tried to show that it’s not just energy-efficient architecture, it’s integrating all the green lifestyle initiatives into the urban fabric.”

becomes not a heat loss but a heat benefit. So you’ve got the advantage of sunlight and free heating.”

The buildings are heavily insulated (each sits in a 12-inch-thick “jacket”) and constructed from thermally massive materials that retain heat in the winter and release it in warmer weather, eliminating the need for central heating. In the summer months, the glass walls can be opened out onto balconies and gardens.

Solar panels on top of the homes provide electricity, supplemented by a small power plant on-site. Tree trimmings from the local area fuel the plant, and the thermal energy created by the generation process is utilized to heat water for the entire development. Nothing goes to waste at BedZED, not even peelings from the weekly delivery of organic vegetables, which go to a communal compost heap.

The inspiration for BedZED was Dunster’s realization that the environmentally friendly office parks he was designing were actually more sop than solution, with workers often having to drive a polluting 30 miles or so each day to reach them. BedZED was designed so that occupants could choose a live/work unit, rent office space on-site, or simply be at the center of a well-served public transport hub within walking distance of two train stations, a tram link, and several bus lines.

BedZED also places emphasis on social housing: Many homes are allotted for rental to low-income families and key workers such as firefighters and nurses. Just over a third have been sold, with a one-bedroom apartment going for \$166,900 and a four-bedroom house for \$397,375. The office space is sold or leased at a premium, thus subsidizing affordable housing.

It’s hard not to wonder why all high-density housing isn’t created with the same care. If it can be attained for a similar price to that of less attractive, lower-yield projects, then why aren’t imitators spreading across southern England as rapidly as pseudo-Georgian estates?

Dunster exhales heavily when faced with this question. “There is no excuse for not building to ZED specifications—which is basically a zero-energy heating standard,” he says. “We’ve tried to show that it’s not just energy-efficient architecture, it’s integrating all the green lifestyle initiatives into the urban fabric. Once we can get enough volume from suppliers, then we can reduce our costs and make our homes cheaper than normal homes.”

If this lofty goal can be achieved, we could well see the British finally liberated from days spent in dark homes under artificial light. It may even put a little color in our cheeks. Now, if we could just get Dunster to design some dental practices . . . ■

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† A combination of sound ratings established per ARI's test standard: 270; and the efficiency ratings established per ARI's test standard: ANSI/ARI 210/240-94.

‡ Lennox is proud to partner with the EPA in its Energy Star Cool Change Program.

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What would we do without him? Nice Modernist Gregory La Vardera logs on to Dwell's website from his architectural office in New Jersey. At press time, "lavardera" had posted over 400 messages to our Web discussion board.

La Vardera Logs On

With the exception of our collective moms and dads, there may be no more ardent supporter of Dwell than Gregory La Vardera. The soft-spoken architect from Merchantville, New Jersey, was a charter subscriber to Dwell but the true extent of his enthusiasm for the magazine was not known publicly until our staff began noticing recurring postings from a mysterious "lavardera" on our Web discussion board (www.dwellmag.com).

As Dwell grew, "lavardera" became a permanent fixture of our website. "Dwell readers are hopeful," he explains. "Everyone is working and hoping for the same thing and that binds us all together." La Vardera logs on not occasionally but several times a day, each time displaying an impressive range of knowledge on everything from architecture in Scottsdale, Arizona, to cost estimating and metal studs. His contributions to our site have been an unexpected and much welcomed perk for all of us here (who, in the course of putting together the print version, may not log on as often as we'd like).

We particularly admire his skills at mediating nasty discussion-board disputes—one might even describe him as the Kofi Annan of the Dwell community.

The magazine's website has recently become a great outlet for La Vardera's current architectural fascination: stock house plans. "I went looking for them in books and online and couldn't really find any for modern houses like you see in Dwell," he explains. "I spent hours browsing one day and thought, This is something I have to do. It's one place where you can change the world in some small way." He's been busy drawing house plans ever since, and at last glance, his Web thread on the subject (with some 200-plus posts) had members calling for the formation of an association to get the idea off the ground.

As one of his fellow Dwell posters put it: "Lavardera does a great job of talking to people who otherwise might have to pay for some consultation, and I appreciate that." And so do we. ■

Nominate Nice Modernists at www.dwellmag.com.

spark:03

From Conception to Consumption: Bringing Modern Design to Market
 Design Within Reach, along with CCAC and Dwell Magazine, hosts this kickoff symposium.
 July 18 – 20, 2003 CCAC San Francisco Campus, 1111 Eighth Street (16th and Wisconsin)

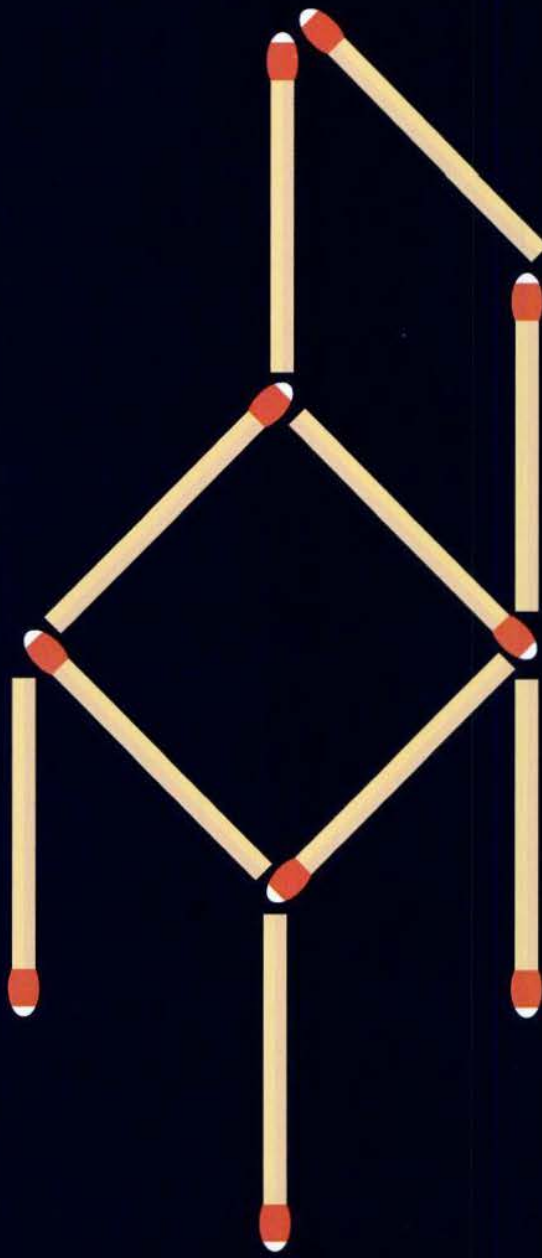
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creations to market. Spark:03 promises to be interactive, anecdotal, possibly controversial, definitely entertaining and completely founded in case study. Presenters will include (additional presenters to be added): Ray Anderson, chairman & founder, Interface • Lena Simonson Berge, director of marketing for US & Canada, IKEA • Tim Brown, CEO & president, IDEO



Spark:03 presents a singular opportunity to explore the questions, nuances and processes involved in bringing design ideas to fruition in the marketplace. Spark:03 is presented by three respected and diverse entities in the design community: Design Within Reach, the California College of Arts and Crafts (CCAC) and Dwell magazine. Spark:03 will convene a formidable group of international design practitioners, ranging from IKEA to IDEO and including such speakers as Ray Anderson from Interface, known for his leadership and vision regarding "green design." All represent an array of empirical knowledge, ideas, opinions and vision – all related to successful ventures in bringing a designer's

When it comes to cooking, few are the people who don't respond feverishly to the act of grilling. Maybe our primal attraction to the sometimes dirty act is a cunning genetic artifact handed down from cave-dwelling ancestors huddled over open fires. Or maybe it's a result of having too much fun squirting lighter fluid into the flames as kids (we fully expect a letter from the National Lighter Fluid Association recommending proper usage and safety). Most likely, it's what cookbook author James Beard aptly describes as "an ultimate degree of flavor whose hallmark is a crust of exquisite brown char." That's right, those nice dark lines—but grilling does a lot more than make pretty patterns on your food.

To scientific experts, the grilling process becomes a treatise on heterocyclic amine formations and the polycyclic aromatic hydrocarbons resulting from fats and juices dripping onto open flames. These carcinogens might not be especially good for you, but what's at stake is the very taste we're grilling for. Dwell

consulted with master barbecue chef Lee McWright, who assessed the situation simply: "There's flavor in flare-ups."

Flavor-enhancing flare-ups have fueled a love of grilled foods the world over. From burgers and dawgs to escobar and sherry-marinated peaches, these days just about anything is fodder for the grill—and there are more grills than ever, with increasingly sophisticated features, to choose from. While traditionalists will never stray from a simple charcoal setup, those looking for a complete outdoor cooking arena can be equally satisfied. Consider CalFlame's \$27,000 Gourmet 3000, which, with its gas grill, refrigerated beer tap, canopy with retractable awnings, and three mounted flat-screen closed-circuit monitors, allows you to wow guests as the star of your own live TV cooking show. Since Emeril already has that covered, we turned our attention to five outdoor grills ranging in style from flat-top griddle to infrared to gas to charcoal, and enlisted the aforementioned barbecue champion McWright to test them out.

A Note on Our Expert: Judging by the myriad trophies netted by Lee McWright for his award-winning barbecue, you wouldn't guess that before he met his wife, Bobbie, in 1983 he rarely cooked. The husband-and-wife team has parlayed what began as a hobby into the successful Music City Catering operation; a product line of Pig Pals sauces, seasonings, and rubs; and international renown as barbecue masters. In 2001, they became the U.S. Barbecue Champions when they were awarded the highest overall score in all four categories: pork, pork ribs, beef brisket, and poultry.

Sizzle!

No longer just a tool for dads in kiss-the-cook aprons flipping burgers, today's barbecues rival their indoor counterparts for culinary complexity. From chanterelles to chateaubriand, everything tastes better off the grill.



DCS 36-inch BGA Series Grill / \$3,275 (plus \$1,527 for cart)

The stainless steel 36-inch DCS relies on 75,000 Btu (one Btu is the amount of energy required to raise the temperature of a pound of water one degree Fahrenheit) distributed across three gas-powered burners and ceramic radiants to fire up its 646-square-inch grilling surface with ease. Special features also include an integrated motorized rotisserie (which holds up to 50 pounds of food) and a smoker tray that allows you to add wood chips to enhance your meal's flavor.

Expert Opinion: This is a very good-looking piece of equipment—definitely a show-piece. This might not be the first thing

people consider, but I liked the hood design with the rounded pitch at the back. It throws the air and heat around in a cyclonic movement as it comes up from the flames. I also liked the rotisserie and grease-management system. You could do a whole rib eye on there without having to worry about the fat rendering off of it.

What We Think: The BGA would make an impressive addition to anyone's backyard. While some of the bells and whistles—such as the trademarked Integrated Grill Surface Lighting System—seem a little overblown (albeit helpful for that late-night hot-dog craving), they don't detract from the overall quality. This is truly the Rolls Royce of grills—with the sticker shock to match!

Big Green Egg / \$499 (for 15-inch model)
The Big Green Egg's design dates back to ancient China, where clay cookery was first used. A smoker, a grill, and an oven (it'll cook a turkey in two to three hours), the ceramic Egg, unlike its ancestors, stands up to high temperatures and repeated use.

Expert Opinion: The Big Green Egg is a great conversation piece, and if you don't drop it, it will last a lifetime. If you're patient, it's by far the most fuel-efficient product out there—it will burn forever on

eight to ten briquettes. As soon as you shut the top, you're creating a controlled environment that warms up almost instantly because the ceramic holds the heat in and is designed for the air to move around the egg.

What We Think: We were intrigued by the BGE's rabid following of Eggsperits who get together for annual Eggfests—people really go nuts for this thing. And, as it turns out, with good reason. Being fans of charcoal grilling, we were delighted with the succulent results—the design really does work magic. ▶





Weber Q / \$199

The extremely portable Q (which measures 31.5 inches across with work tables folded up and weighs a mere 41 pounds) is, according to Weber, an answer to “cute little European cars, and really cool spy gadgets.”

Expert Opinion: This is the tailgater’s dream. What I really like is the cast-iron grate. I’m big on cast iron. It’s so good at distributing heat evenly—like when your grandmother would turn out corn bread from a cast-iron pan and it was browned evenly all over. The more cast iron you have, the fewer Btu you need because it stays hot. It’s by far the number-one cooking surface as far as I’m concerned.

What We Think: Still in limited production, the Q might be hard to come by, but we predict that in the next few years you can expect to see as many Qs outdoors as you’ve seen George Foreman grills indoors. We enjoy the Q’s high-tech good looks, but future models could benefit from more creative coloring. What really matters, though, is that it cooked a great bacon burger.



TEC Radiant Wave / \$1,299

Through a design where ceramic burners with thousands of evenly distributed flame ports replace conventional burners, TEC’s gas grills cook food through a radiant infrared process. The Radiant Wave is one of TEC’s most affordable models, featuring 28,000 Btu, stainless steel construction (including a 264-square-inch cooking grid), and propane or natural gas capacity.

Expert Opinion: You could cook a multitude of different items with the Radiant Wave, because it’s basically a bona fide stovetop, but if you’re grilling you’re going



to be looking for that grilled flavor. With this unit, you’re not getting the charred chunky kind of stuff—but then again, a lot of people are looking to avoid that. It would be the ideal thing for a novice user because you’re not going to have the flare-ups.

What We Think: Looking like a funky robot from a classic *Doctor Who* episode, the Radiant Wave wears its technological innovation proudly. While TEC claims that the infrared burner acts similarly to charcoal (which also releases infrared energy) but without the hassles of ash and waiting around for it to heat up, we found that the flavor just wasn’t the same.

Evo Flat Top Grill / \$2,495

Solidly constructed from heavy-gauge stainless steel, the gas-powered Evo’s most unique feature is a flat cooking surface not unlike a nonstick frying pan. The 650 square inches of solid steel are heated by 48,000 Btu. Temperature control ranges from 250 to 630 degrees.

Expert Opinion: This design is extremely versatile and seems to have a lot of good features such as the removable waste tray and electronic starter. I like how it has a variety of handles and gripping devices—that’s very important when you’re cooking. With this surface, you’re going to miss a little of the flavor from grease dripping down, but it’s great for vegetables—which

are tricky because they’re done right, and then they’re too done—because you get even heat from end to end. You’ve got great temperature variation on here, too.

What We Think: This isn’t your traditional grill by any means, but for those interested in making cooking outdoors a little more creative than ground chuck, it offers a blank slate for endless culinary variation. With the evenly heated surface, anything we would ever attempt in our kitchen (try placing pots and pans directly on the Evo to cook sauces or pasta) can now be made outside—which is nice for getting tan, but after spending \$2,495, we still might need to invest another \$20 for a charcoal-burning companion, too. ■

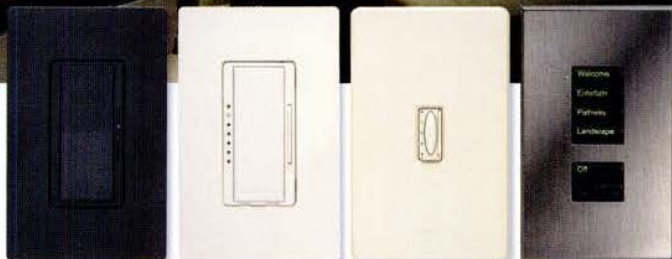
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A Lot in a Little Lot

Toronto, the largest city in Canada, puffs its chest out in pride at its numerous entries in the Guinness World Records. They include not only the “tallest free-standing structure in the world” and “largest underground shopping complex” but also the “largest corrugated cardboard box” and “largest ball of plastic wrap.” But despite its obsession with size, Toronto is an architecturally diverse place. With over 20 distinct architectural styles, mid-20th-century designs by Mies van der Rohe and Viljo Revell peacefully coexist with gentrified Victorian neighborhoods and renovated historic sites.

For Denise Cooper, a lawyer, and her architect husband, Drew Mandel, this kind of stylistic mix gave them free reign in building their home on an undersize lot in a city full of supersize structures. The former site of a single-car garage, the lot measured 13 by 115 feet and didn't appear to have much potential. “When we bought the property, I went back to my office and told a coworker its dimensions. She said, ‘What did you buy—a bowling lane?’” explains Cooper. “‘No,’ I replied. ‘I got two bowling lanes.’”

Cooper and Mandel found the unlikely property after searching for more than a year. Natives of Toronto (and former junior high school classmates), the couple knew they wanted to settle in the city, but had almost given up looking in the midst of the flush late-1990s economy. “For a picky architect, it became a frustrating process where you had to pay hundreds of thousands of dollars for a pile of junk,” Mandel says with a sigh. Then, in the summer of 1998, the couple bought what Cooper affectionately calls “our little piece of grass—because it's not dignified enough to be called a lot.”

The slim house, designed by Mandel and completed in the fall of 2001, is shouldered into place by its larger neighbors and seems to be holding its breath as it stands carefully in its limited space. But in this architecturally varied urban area, Cooper and Mandel's clean-lined, 1,800-square-foot split-level home incites no great neighborhood controversy—it's just another interesting design and further proof of what makes this city so agreeable. As Mandel says of his hometown, “Though it doesn't draw passions like Paris and New York, Toronto is a pleasant balance of everything; it's a very livable city.”

Eager to hear more about their new house and neighborhood, Dwell recently spoke by phone with Cooper and Mandel. ▶



Strong attention to detail, irregular spaces, and plenty of windows let the house appear far larger than its measurements and “not claustrophobic at all,” Denise Cooper says, pictured at right with Drew Mandel in their kitchen, where sleek appliances include a KitchenAid oven and cooktop by Dacor. [➔ p. 144](#)



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Left: Entering the living room from a small vestibule above “makes the space feel less predictable,” Mandel explains.

Below: Mandel’s favorite place in the house, the bridge “gets a great glow through the skylight” when it snows.



What were your initial thoughts about building a house in that confined space?

Cooper: We were looking at furniture before the house was built, and I remember thinking I couldn’t see fitting a couch in the lot—much less putting in a house. So for me, it was just a fascination that we could actually get a building in there, much less something nice.

How did you cope with size limitations?

Mandel: I designed our home with big, open spaces—almost all the rooms are given the full 11-and-a-half-foot width of the house. We also tried to keep spaces flexible. Stairs and the fireplace hearth act as seating, ductwork has been covered with stone and serves as a bench, and sliding doors fold in front of cupboards. Every room is used well.

What were your design priorities?

Cooper: Since we built to the lot line, we couldn’t have any windows on the sides of the house. So Drew became obsessed with getting light inside, and he achieved this by having the whole back of the house be glass, with more windows in the front. There’s also a ten-by-ten-foot skylight in the ceiling, which allows light to beam down—it’s just amazing during the day.

What is your favorite part of the house?

Mandel: There’s a little bridge on the top floor that I find to be the most remarkable place. It’s set on an incline ramp with a glass balustrade, so it’s very open, and you can see through to the entire house. It’s fantastic in rainstorms, and at night, when the moon is directly above, it illuminates that whole space.

Describe your neighborhood for us.

Cooper: The street reminds me of Greenwich Village in New York. The other houses on our street are gabled homes, row houses, and old Victorians. If we tell people in the city where we live, they say, “Wow—that’s an incredible street.” It’s very charming. ■

On the Go in Toronto

The Power Plant / Harbourfront Centre / 231 Queens Quay West

Located in a renovated power plant, this contemporary art gallery hosts multimedia exhibitions by cutting-edge national and international artists, with an emphasis on local talent. Tel: 416-973-4949

Quasi Modo Modern Furniture / 789 Queen Street West

A favored fixture on Queen Street West since 1981, Quasi Modo carries a wide range of modern furnishings and accessories, including designs from Knoll, Paola Lenti, and Herman Miller. Tel: 416-703-8300

Susur / 601 King Street West

Chef Susur Lee’s Asian-influenced creations make his swanky restaurant one of the toughest reservations in town. Try the tasting menu—the exchange rate makes the price near-palatable. Tel: 416-603-2205

TNT Blu / 392 Eglinton Avenue West

With its white walls and concrete floor offset by a soft blue glow from overhead lights, the long and narrow space could double as a subway tube. Designed by local architect Johnson Chou, this branch of the hip Toronto clothier sells over 100 lines of denim, sweats, and T-shirts. Tel: 416-544-8544

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The Fiera Milano, where Salone del Mobile is held each April, warrants its own zip code. Covering 43,040 square feet, the fairground has a hardware store, two metro stops, rooftop restaurants, and even a heliport. It consists of 26 unnavigable multistory pavilions with signage created by a chuckling Cheshire cat. During Salone, throngs of buyers, journalists, and designers moved through endless booths full of lighting and lounge chairs. Cell phones emitted shrill custom rings, answered quickly by their pinstripe-suited owners with an intense “Pronto?” At lunchtime, uninspired panini became the hottest (well, room temperature) commodity around. Off-site, at locations like Zona Tortona, there was a greater concentration of innovation, such as the ethereal light sculptures by Johanna Grawunder and fun textural rugs at Danskina. And at Palazzo della Ragione, near La Scala, “Imagining Prometheus” presented mythically inspired works from artists such as Shirin Neshat and Robert Wilson. As one walked past the dramatic exterior installation, a hypnotic score by Giovanni Sollima radiated out to the cobblestone street, the perfect soundtrack to a wet and chilly day in April.

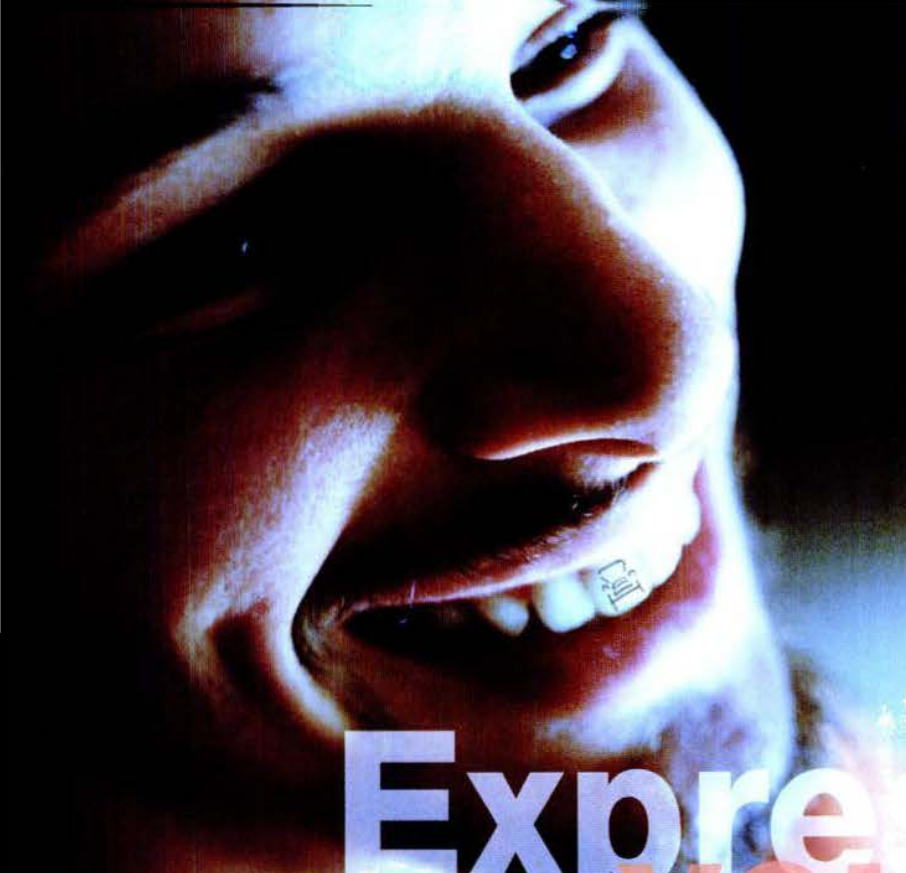
... at the Milan Furniture Fair

Enriched by risotto and Barolo, our editor explores the endless aisles at Salone for the latest in modern design.

Lens / By Patricia Urquiola / B&B Italia

For the first time in 37 years, B&B Italia displayed its wares at its sleek new showroom rather than at the fair. This was a good move, as the company unveiled so many new products they might have run out of floor space at Salone. Among the best were these Lens tables by Patricia Urquiola that felt evocative both of '40s-era spotlights and the glow from old lighthouses projecting out to sea. www.bebitalia.it





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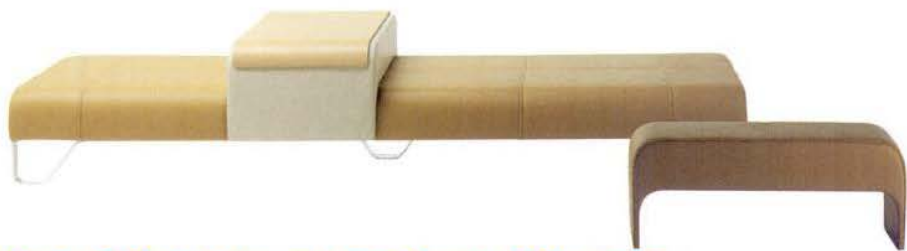
Cucina Festiva / By Ronan Bourellec / Boffi

Designer Ronan Bourellec's conceptual kitchen cum theater set (a collaboration with design students Edouard Larmaraud, Adrien Rovero, Sibylle Stöckli, and Raphaële Zenger from the Cantonal College of Art, Lausanne), displayed just off the Via Corso, was an inspired feast waiting to happen. Described as a "rent-a-kitchen," all this striking tableau needed was a cook—a hungry crowd was ready and waiting. www.ecal.ch or www.boffi.com



Fariba / By Philipp Mainzer / E15

Part of an elegant collection of beds, desks, benches, storage units, and chairs, this European walnut-and-stainless steel sideboard, designed by architect Philipp Mainzer, is just inspirational enough to make you want to fold up your things as neatly as an eager Benetton employee would. www.e15.com



Parco / By Sezgin Aksu and Silvia Suardi / Poltrona Frau

We're quite fond of any furniture that can be used for both work and leisure—and we're particularly partial to furniture that can be used for napping (see page 66). So we're excited to "parco" ourselves on this smart and stylish collection of multipurpose benches and sofas that double as beds. Don't feel compelled to keep Parco's movable arms and backrests in their full upright position—unless you live with a bossy flight attendant. www.poltronafrau.com



Operation Saunabus / 8 Designers from the University of Art and Design / Helsinki

How Finnish rock bands might travel in style. Described by its young creators as a "steaming design exhibition on the road," this customized old school bus was exhibited together with world tour-friendly cups, chairs, plates, and even a bikini bag of the students' own design. Operation Saunabus was, in the cold, wet, and cab-starved days of Salone, something you wished you could commandeer for the afternoon for use as a personal tour bus. www.saunabus.org



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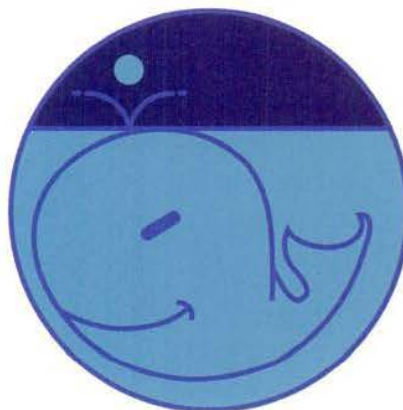
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PIT / By Aziz Sariyer / Derin

Of course, nearly every manufacturer had a sofa to show at Salone. Recurring trends included goose-down cushions and/or removable (and washable) upholstery. But some of the most unique lines, materials, and textures came from Derin, one of Turkey's leading furniture companies. www.derindesign.com



Baby Zoo Lite Carpets / By Laurene Leon Boym for FLOS

Perhaps the most playful product at the fair, Laurene Leon Boym's ultracute rugs light up when tiny feet traipse across them. The half-rug/half-light hybrids began, Boym explains, "as self-generated experiments in phosphorescent fibers . . . resulting in something that was entirely solar-luminescent, like Kryptonite." Shown here in Whale; also available in Camel, Cheetah, Kitty, Sahara, and Owl. www.flos.net

Bike (and just about everything else) / By Muji

Open stores in the United States, please! In a light-filled industrial space in the Zona Tortona, Muji presented a Zen-meets-Wal-Mart, stacked-to-the-ceiling display that incorporated nearly all their ingenious products—from stationery to chopsticks to one-time-use travel toiletries—and rivaled most installation art pieces to be found at the Whitney. www.mujionline.com/uk



Andreas Slominski / Fondazione Prada

A few metro stops away from it all was this quirky show consisting of an odd juxtaposition of Christmas festival lights, absurdist animal traps (above), and tiny vans for mice and rats. Slominski staged performance pieces, too, including *Throwing Your Life Away*, in which passersby were asked to toss their keys off the bridge from Milan's Naviglio Grande, while a professional frogman stood by, prepared to retrieve them in a flash.

www.fondazioneprada.org



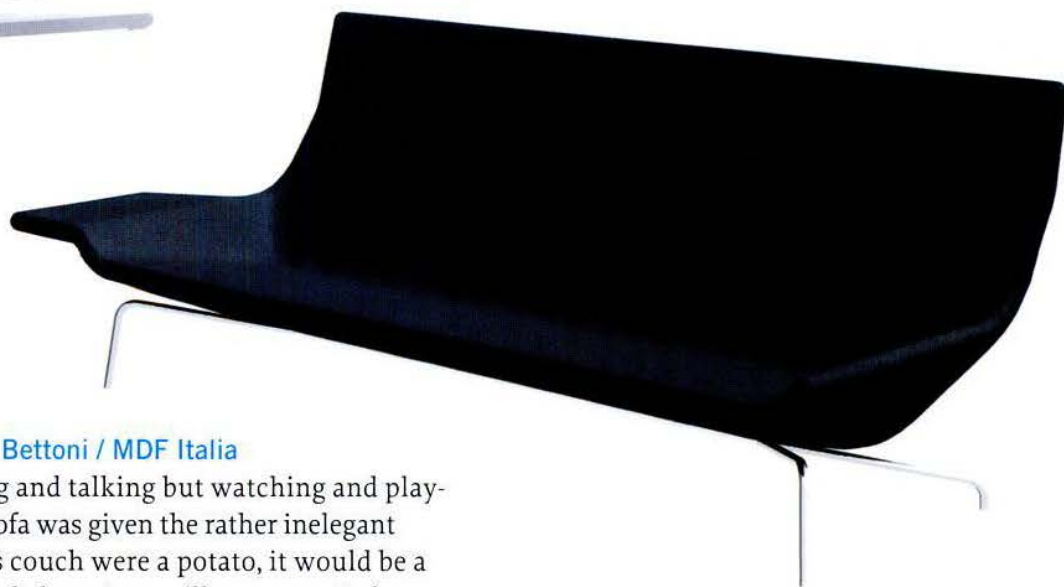
Crédence / By Xavier Lust / DePadova

With a name like that, how could Mr. Lust have escaped a career as a Versace runway model? By designing a curvy, anodized-aluminum cabinet so complexly engineered that DePadova refers to the limited edition piece as their Ferrari. Fittingly, it's available in red lacquer. www.depadova.it



Zeta Chair / By James Irvine / CORO

Stacking chairs are as ubiquitous at Salone as air kisses in triplicate, but Irvine's slender and simple Zeta—which tilts back ever so gracefully to accommodate the next chair in the lineup—distinguished itself from the pack. www.coro-next.com



Folio HM Sofa / By Francesco Bettoni / MDF Italia

Designed not only for relaxing and talking but watching and playing, this elegant high-backed sofa was given the rather inelegant name of "Home Media." If this couch were a potato, it would be a *frite* not a Pringle, but the extended tray/arm will support a Bud as easily as a Barolo. www.mditalia.it

... at the Kitchen/Bath Industry Show & Conference

Meanwhile, in Orlando, Florida, the “other” capital of international design, hundreds of kitchen and bath inventions from humble squeegees to swarthy fridges were on display. Behold the picks of the litter:



Rafty Bath in Lucite / By Richard Janoušek

In the static light of Orlando's sprawling, windowless convention center, Richard Janoušek's Lucite bathtub appeared, floating on its pedestal like a rescue dinghy. The Lucite, intriguing in its lightweight transparency, makes a novel, if odd, tub. Janoušek's inspiration was "an inflated tractor-tire tube that we used for bathing when we were children," which he somehow conflated with an iMac.



Freestanding Bathtub / By Marc Newson for Porcher

Porcher, the high-end branch of American Standard, projects a stylish European image with its new line from Marc Newson. The sink, bidet, and tub are bright white porcelain with dotted fixtures. If only Newson could've made a matching toilet—was he too proud?
www.porcher-us.com



Laundry System / LG Electronics

Though still infatuated with the metallic-industrial look of stainless steel, consumers are also ready for something new. Accordingly, LG Electronics has just rolled out Titanium. Not only is it a good show-offy surface, but it has two functional edges over stainless: no fingerprints, and on fridges, it holds magnets. While KitchenAid has introduced Meteorite, a similarly futuristic and low-maintenance finish for its kitchen appliances, LG used its warmly burnished coating to cover its washer and dryer. The duo is powerful and energy efficient, and employs front-facing windows for optimal spin-cycle viewing. www.lgappliances.com



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All Work and Some Zzzs

Above, workers suffering through various uncomfortable solutions for napping in the workplace. Below, left and right, the Cabrio bed/desk in its two positions. The bed descends and is ready for use, without displacing any items on the desk. **p. 144**

There are afternoons when returning to the office after a heavy lunch is like wandering into the Wicked Witch's field of somnolent poppies. Then there are mornings when the 10 a.m. cup of coffee wears off with such ruthless abandon that the only recourse is a half-hour of horizontal shut-eye. But if you confess to guilty workplace snoozes, people think you're lazy, and doctors push drugs for hyperthyroid disorder. It's hard to put a finger on when we got so serious, naps developed a stigma, and the office forsook the daybed. But Giulio Manzoni, of Como, Italy, has developed the Cabrio bed/desk for Clei to bring back some well-appointed workplace napping.

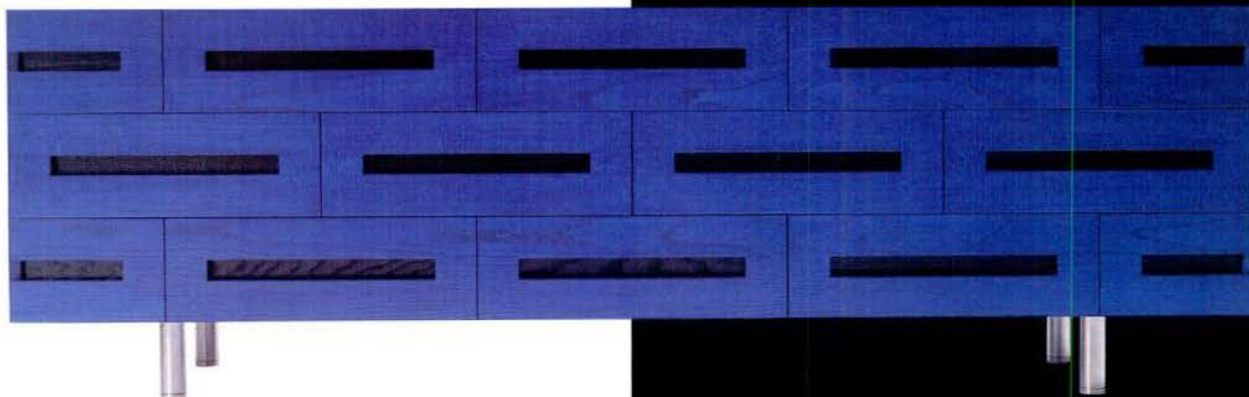
Manzoni sees design as an opportunity to address "latent needs." As he told Dwell, "Ideas come from careful analysis of people's hidden desires, and of their dreams. Whether or not they admit it, everyone dreams of uniting the disparate, seemingly irreconcilable realms of work and rest." Manzoni's Cabrio bed/desk embodies his provocative modus operandi, inviting nap lovers to surrender in style. Faced with a sinking spell, the office worker lifts the desktop to release the plush orange

mattress (there are also a dozen other colors available). The desk surface rises without the merest tilt, so nothing on it need be displaced—and the sleeper won't bump his head if he sits bolt upright upon waking (slumber broken by inspiration, of course). The bright colors and cleverly conceived mechanics dissolve any sense of culpability or shame.

The Cabrio harkens back to 1960s Italian design trends, such as those which infused Emilio Ambasz's groundbreaking 1972 MoMA show, "Italy: The New Domestic Landscape." Among works in the show were Alberto Salvati and Ambrogio Tresoldi's Tavoletto, a discreet coffee table, and the Armadio-letto, a wardrobe on wheels. Both pieces featured a fold-out twin mattress with inviting colored stripes. Salvati and Tresoldi's beds were grouped with other designs that "proposed more informal patterns of behavior in the home." In the '60s, Italian design paved the way to a more casual, but no less civilized, domestic landscape. Manzoni's invention is proof that office spaces, for all their inherent stodginess, are catching up. Naptime. ■



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Holiday in a Box

For most of the year, Joyce and Irwin Hunt live in a large apartment on Manhattan's Upper West Side. But in the summer months, they migrate to Fire Island and the eccentrically shaped beach house that architect Andrew Geller designed for them in 1958. "I can't wait to go out to that tiny house," says Joyce. "It's all about freedom. Even when you're inside, you're outside."

Joyce admits to having been in awe of the architect at their first meeting: "He had such an aesthetic sensibility," she says. "It was shining all over him. If he had said, 'Put the toilet on the roof,' I'd have said, 'What a nifty idea.'" Fortunately, that suggestion never materialized. Instead, Geller designed a ground floor with an open living/dining area and cleverly left one section of floorboards unsecured so that the Hunts could lift it up like a trapdoor and easily sweep sand out. The second-floor master bedroom is reached by a retractable staircase that can be folded into the ceiling to save space and two tiny bunk rooms are ingeniously squeezed into each end of the house.

When finished, the Hunt house created quite a stir.

"Strangers would walk up and down the street gawking," says Irwin. "We used to have dreams that people were standing inside our bedroom staring at us." Soon after its completion, the house was prominently featured (and amusingly described) in a 1959 *Life* magazine article on vacation homes. "In the expanding U.S. economy owning a second home may become almost as common as the second car," read the article. "One distinguishing feature of these houses is their uninhibited design. When it is a holiday house, even conservative families accept unusual forms and they are pleased if their house has a playful air like . . . the odd looking milk carton house on the page following."

Today, the Hunt house, unlike most of the modernist beach houses of the '50s and '60s, remains in relatively pristine condition. Joyce still recalls the first night the family spent in their topsy-turvy house. "We went for a walk. Geller had affixed blue and green lights to the outside of the house and when we rounded the block, it looked like a space ship had just landed. It was a thrilling sight." ■



Given the region's propensity for hurricanes, Geller aimed to turn the house (seen at top c. 1958) into an aerodynamic object. Its leading edge points toward the ocean so that gale-force winds blow under and over its sloping walls.



Fiat XL design Benedini Associati - photo Fabrizio Bergamo - styling Luca Rossini



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Dear Dwell,

I have garden envy. Every spring, I see my next-door neighbors getting their perfect garden ready for barbecues while I stare hopelessly at my crappy concrete yard. I've decided this is the year that I'm going to do something about it. Do you have any budget-conscious tips for transforming my eyesore into something that will make my neighbors green?

—Jack Barnes, Brooklyn, NY

Don't Step on the Cracks

If you step out onto the Crack Garden and look down, this is a slice of what you see: clusters of small flowers lined up in pretty rows. With help from a rented jackhammer and a group of friends, Kevin Conger of CMG Landscape Architecture filled a dingy concrete yard with stripes of blooming color.

Here's a happy fact: Gardens can morph to accommodate any shape, space, and budget. If you have a good imagination and don't mind dirty fingernails, you can create your own urban oasis without burning a hole in your wallet.

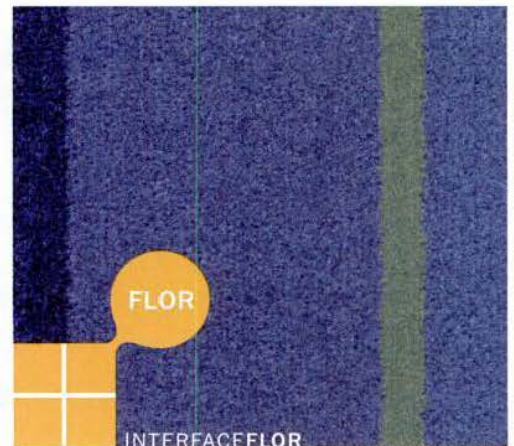
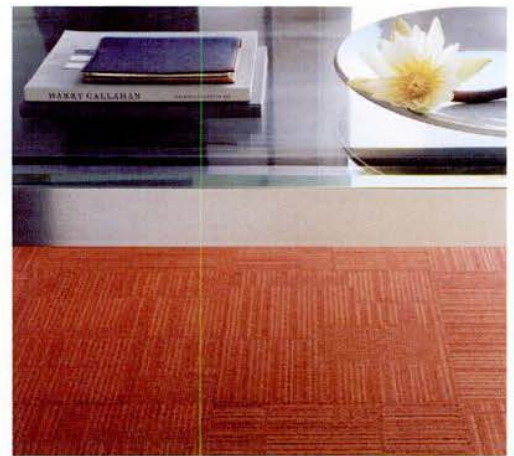
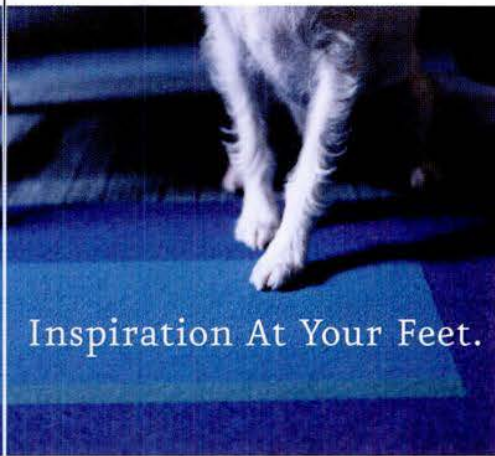
According to horticulturist and landscape designer Kathleen Ferguson, the key is not to go overboard. "Don't force the gardens of Versailles onto a balcony patio when a simple elegant planting will suffice," she advises. When assessing your options, think carefully about how you wish to utilize your space (i.e., outdoor entertaining, meditation, visual buffer). Then tackle the problematic areas by finding creative ways to work with what you have.

If you're truly dealing with a concrete jungle, consider breaking it up. Try saw-cutting a gridlike pattern in the slab, so that planting can intersperse with functional areas. Or, go out on a limb and rent a jackhammer (a lifelong dream for many). Some deliberate cuts in the concrete can provide order for your random mix of herbs, vegetables, and flowers.

CMG Landscape Architecture founder Kevin Conger and his neighbors invested a mere \$500 in their celebrated "Crack Garden," and the entire operation took less than two weekends—with everyone taking turns on the jackhammer, of course.

Regardless of terrain, creating definition is necessary. "Herbs, vegetables, roses, poppies, catnip—you name it, it's in the Crack Garden," Conger says. "But if the garden is an eclectic mess, it's hard to find tranquility. The cracks provide the real bones—they make it visually compelling." And by integrating architectural features such as decks, terraces, and fountains, you can further articulate the shapes of your garden.

Whether you decide to embrace your concrete or have it hauled away, keep this precept in mind: Gardens are the sandboxes of adults—places for play and experimentation. This might mean switching things around twice a year, introducing new plants and pulling out whatever's not working. "Everyone has their own romantic ideals of what a garden should be," Conger says. For some, the romance is in the cracks. ■



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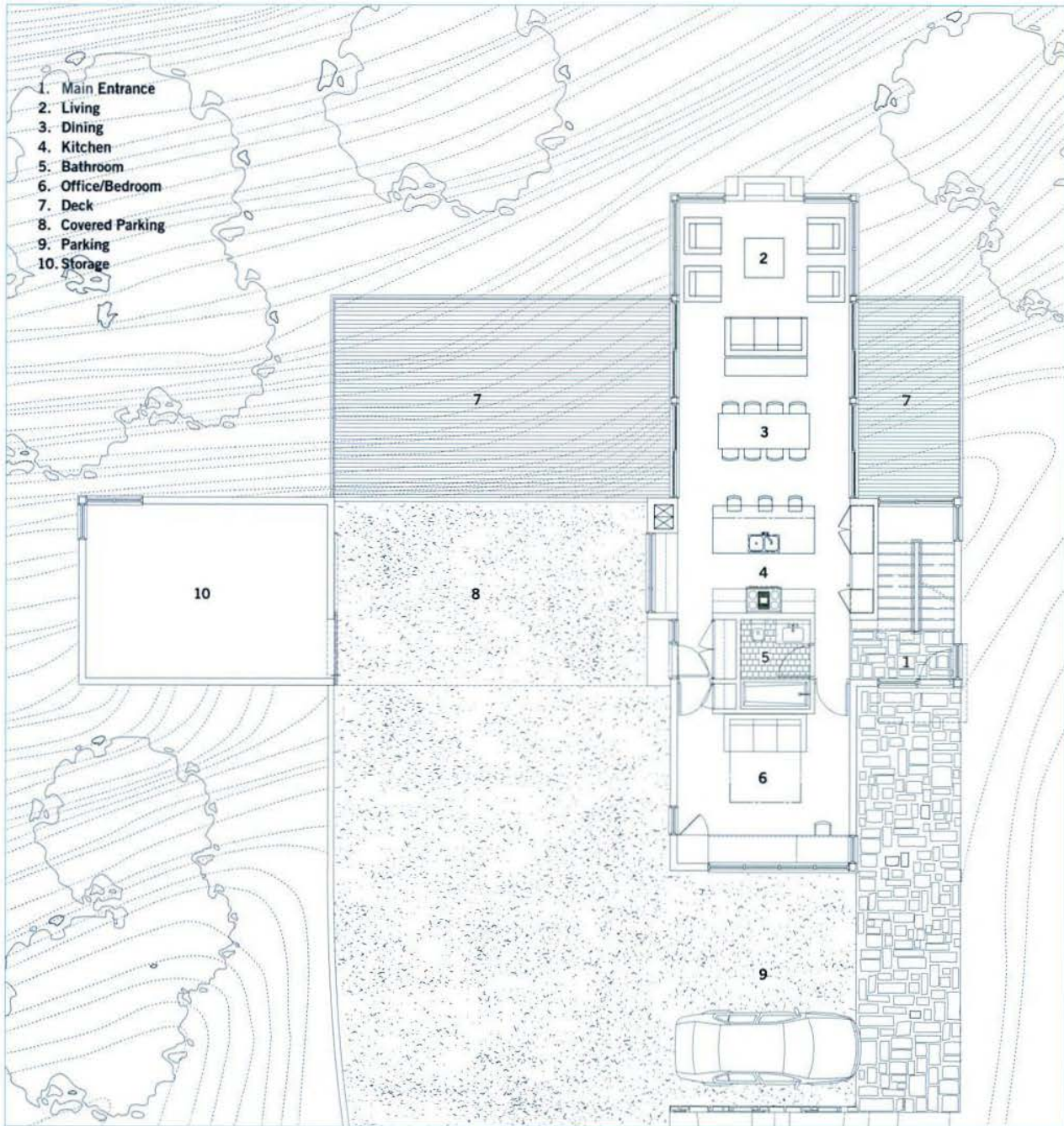
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Resolution 4: Architecture incorporates materials like horizontal cedar siding, bamboo flooring, and aluminum-clad windows, demonstrating that prefab can transcend its less-than-stellar reputation.



Through a keen understanding of the central role the house plays in daily life, Modern Modular seeks to allow the home-building industry to meet the needs and desires of homeowners of the 21st century.

Modern Modular is based on pre-fabricated modules that can be produced inexpensively in a factory environment. The modules are trucked to the site and craned onto a site-built concrete foundation that houses all mechanical systems. The house is finished with additional elements produced on-site for practicality and economy.



In January 2003, we introduced the Dwell Home Design Invitational, which presented a unique challenge to 16 designers and architects: Design an innovative prefabricated house for \$200,000, one that bucks the status quo and embraces all the benefits that prefab construction has to offer.

In April, we received 16 inspired designs. Soon after, our jury met with the Dwell Homeowners-to-be, Nathan Wieler and Ingrid Tung, to select the winning entry. The jury considered a variety of criteria in order to make its determinations, ranging from aesthetics to adherence to the budget to construction viability to potential for mass production. After much heated but constructive debate, they chose our winner. Groundbreaking is slated for late summer 2003. We will continue to update you on the Dwell Home's progress in our pages and on a new website dedicated to the project: www.thedwellhome.com.

We are now pleased to present 16 exciting proposals for the Dwell Home, and thrilled to announce the winner of the Dwell Home Design Invitational...



the dwell home

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And the Winner is...

Resolution: 4 Architecture

“As labor costs continue to rise in America, it is becoming increasingly difficult to afford the high cost of building a quality custom home,” says architect Joseph Tanney. In response, Tanney and Robert Luntz, principals at architectural firm Resolution: 4 Architecture, created Modern Modular, a housing concept that leverages existing construction methodologies of prefabrication to create mass customized, modular homes at a reasonable cost.

Modern Modular houses are based on prefabricated, factory-produced, easy-to-transport modular units, minimizing the cost of production. Final structures are designed from the inside out using a series of standard “modules of use.” Modern Modular envisions dwellings composed of these modules, which have the potential to be configured in a variety of ways, meaning limitless home design possibilities, each specific to client and site.

The Modern Modular design proposed for the Dwell Home represents just one of many configuration

options—a program specific to Nathan Wieler and Ingrid Tung—and careful consideration of the Pittsboro, North Carolina, site. “It’s impossible that one home is right for everybody,” says Tanney. “Modern Modular is about establishing a system that can be modified for each individual client.”

By merging conventional wood framing with advanced technologies that allow for mass customization, Resolution: 4 Architecture hopes not only to transform the traditional relationship between architect and client in home construction, but also to change the future of residential architecture itself. “Modern Modular offers an option for a modern, affordable home that could aesthetically transform the American domestic landscape,” says Tanney. “The challenge that lies ahead is execution and implementation. We believe we have the strategy; now we need to execute it—and the Dwell Home offers the perfect opportunity to show that the system works.”

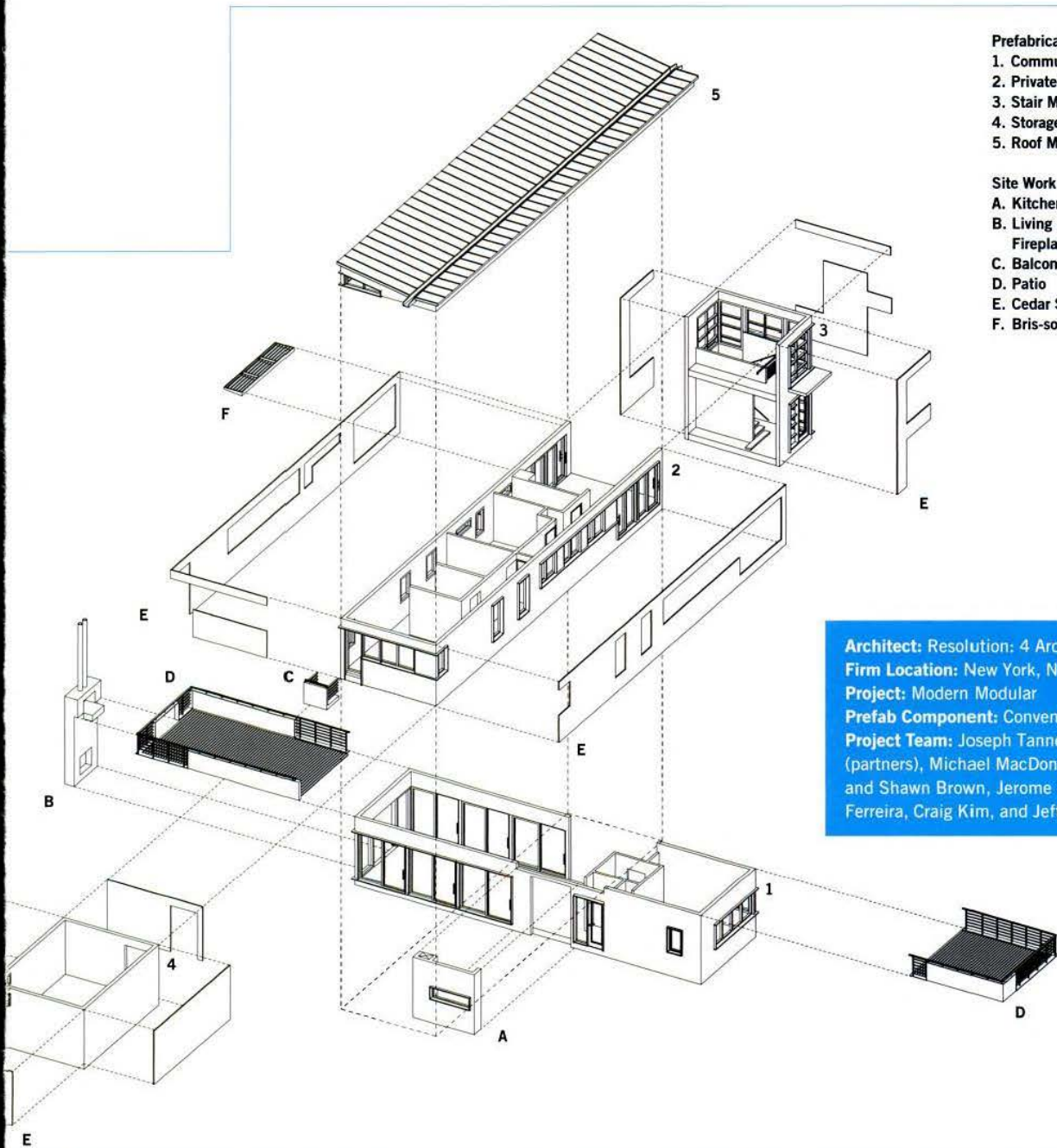


Prefabricated Construction

- 1. Communal Module
- 2. Private Module
- 3. Stair Module
- 4. Storage Module
- 5. Roof Module

Site Work

- A. Kitchen Saddlebag
- B. Living Room
Fireplace/Chimney
- C. Balcony
- D. Patio
- E. Cedar Siding
- F. Bris-sole!



Architect: Resolution: 4 Architecture

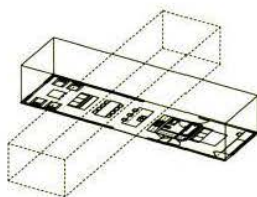
Firm Location: New York, NY

Project: Modern Modular

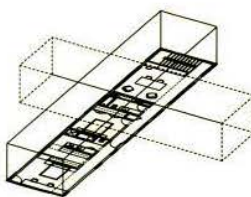
Prefab Component: Conventional wood framing

Project Team: Joseph Tanney and Robert Luntz (partners), Michael MacDonald (team leader), and Shawn Brown, Jerome Engelking, Catarina Ferreira, Craig Kim, and Jeffrey Straesser

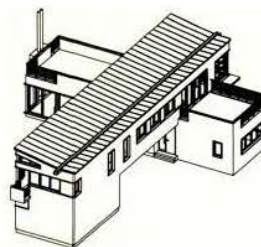
Communal



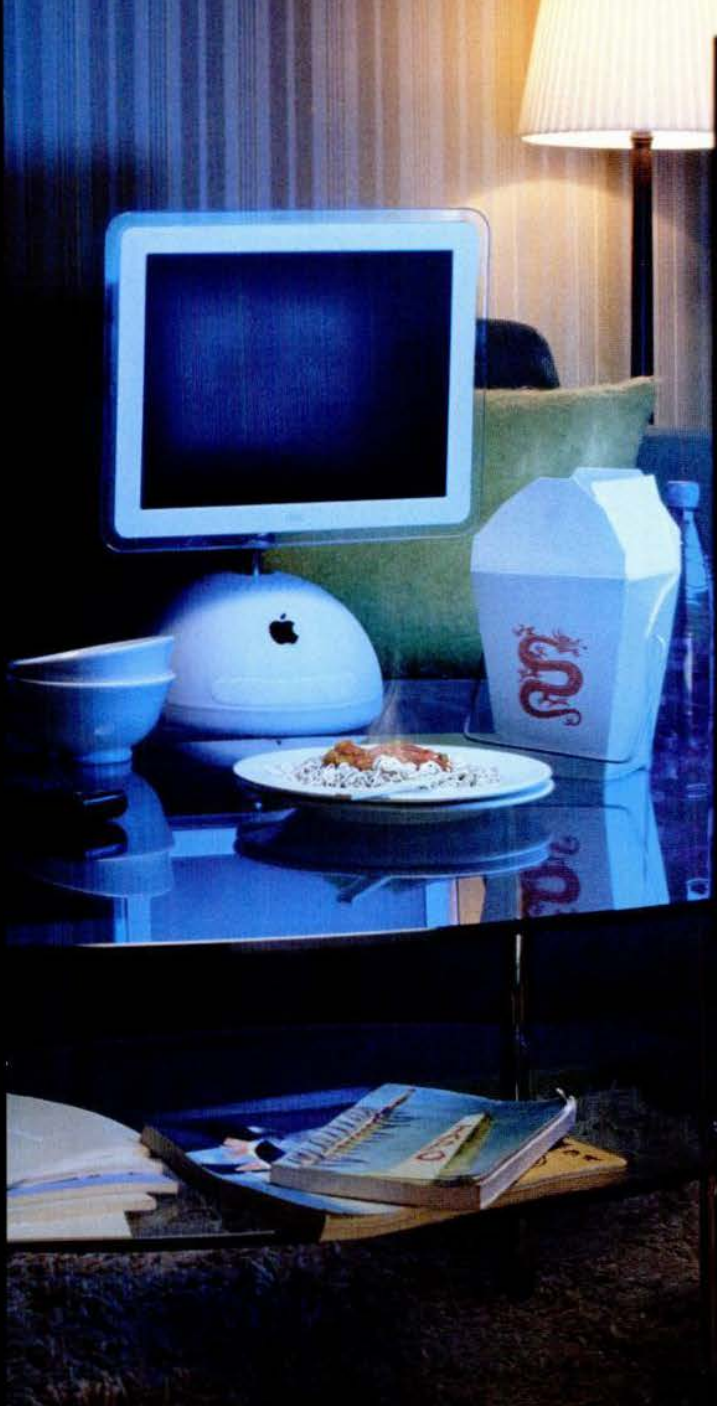
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The Dwell Home



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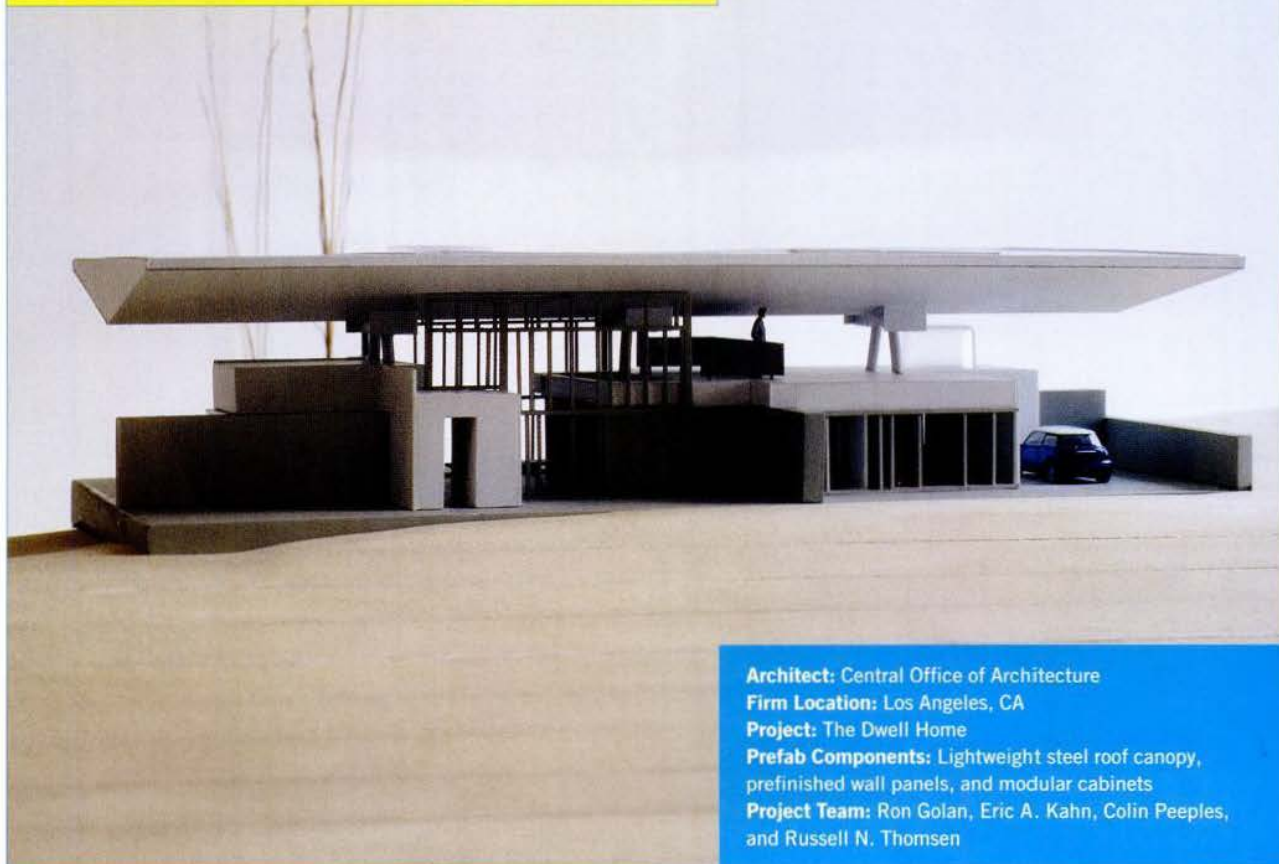
COA's submission takes its inspiration from a wide array of elements ranging from Jacobsen's Series 7 chair to gas-station canopies. "As a lively interplay between constants and variables, the architecture of the Dwell Home will be both uniquely situated

yet capable of responding to a wide range of other applications," say the architects. They hope that their entry will "be capable of enabling the joy of living, and manifesting the ineffable, the human, and the deep complexity of dwelling as a human condition."

Ask the Central Office of Architecture what drew them to prefab and they respond with a manifesto-worthy reply: "We believe in the potential of economy as poetry, and in liberation through standardization." For the Dwell Home Design Invitational, COA designed a Los Angeles-inspired variable-prototype model (VPM), which deploys and integrates four levels of building-production technology: mass production, mass customization, prefabrication, and in situ construction. These key elements are separated clearly in order to define their production/assembly roles. The COA home would include a lightweight steel roof canopy constructed to form a 25-and-a-half-foot structural bay. Influenced by Le Corbusier's concept of Le Modulor, the firm also proposes the use of interchangeable panel types—allowing for flexibility within the economies of standardization—and modular cabinetry for storage and structure. The foundation is post-tension concrete slab.

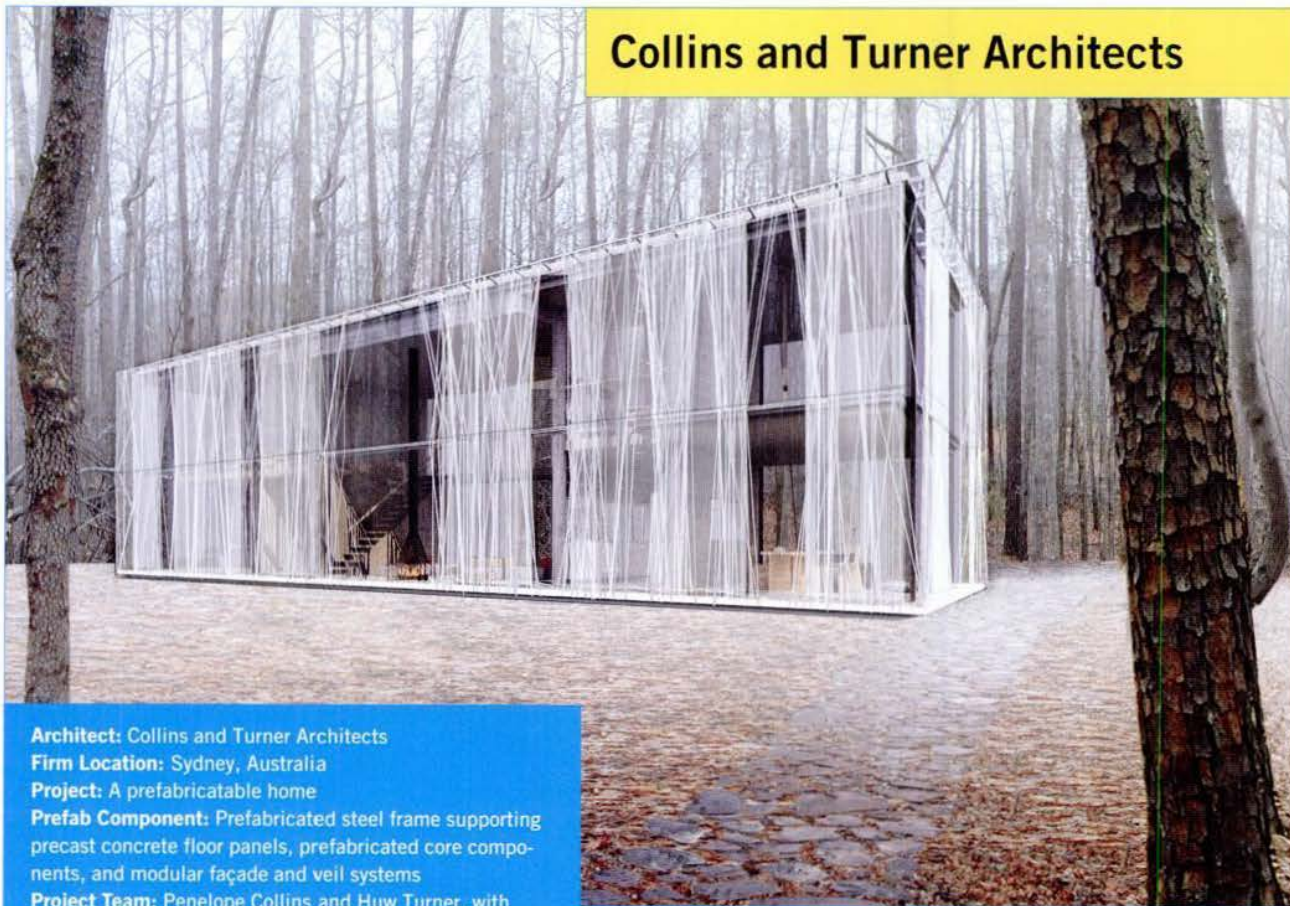
"Mass customization," explain the architects, "has become more and more integrated with mass production, and the effects have made room for an intense optimism. [As a result of the Dwell Home], the gap between design and production might be narrowed and made increasingly collaborative."

Central Office of Architecture



Architect: Central Office of Architecture
Firm Location: Los Angeles, CA
Project: The Dwell Home
Prefab Components: Lightweight steel roof canopy, prefinished wall panels, and modular cabinets
Project Team: Ron Golan, Eric A. Kahn, Colin Peeples, and Russell N. Thomsen

Collins and Turner Architects



Architect: Collins and Turner Architects

Firm Location: Sydney, Australia

Project: A prefabricatable home

Prefab Component: Prefabricated steel frame supporting precast concrete floor panels, prefabricated core components, and modular façade and veil systems

Project Team: Penelope Collins and Huw Turner, with assistance from the Enstruct Group (structural engineers) and Steensen Varming (environmental engineer)

Penelope Collins and Huw Turner gleaned much of their prefab knowledge from time spent working for Sir Norman Foster's architectural office in London. Their projects there included the new European headquarters for Commerzbank, the Reichstag renovation, and the new European headquarters for U.S. computer-game company Electronic Arts.

For the Bombala Farmhouse, their first independent project, the pair designed a high-quality prefab retreat for a family in New South Wales, Australia. Completed in 1998, the resulting pared-down form has become a prototype for future Collins and Turner projects. A set of kit houses based on the Farmhouse is slated for limited production by an American developer and will hit online shelves in 2004.

For the Dwell Home, the firm presented an elegant steel-frame volume clad in a translucent/transparent ventilated-cavity system, enveloped by a mesh veil that provides sun shading, insect screening, and sculptural bracing. This inventive ventilated-cavity façade is made of multi-cell polycarbonate combined with clear, double-glazed vision panels. Utilizing the "stack effect," it tempers the internal environment, minimizing energy consumption.

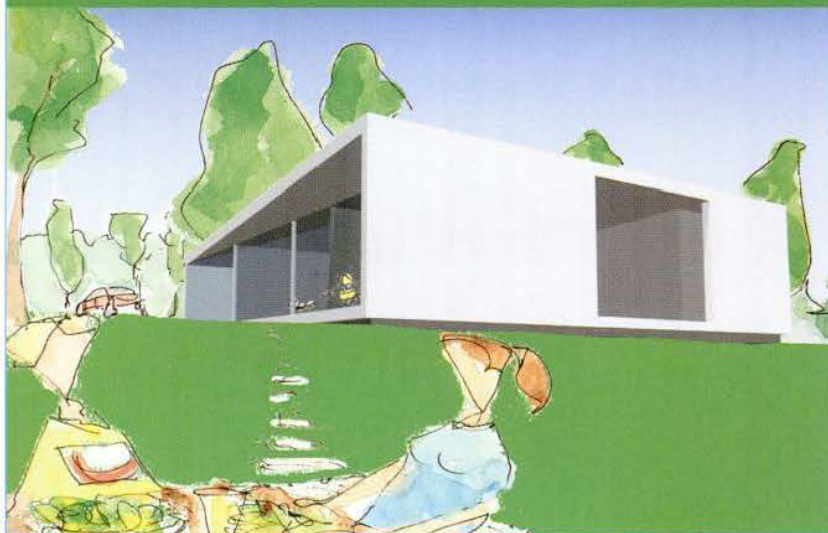
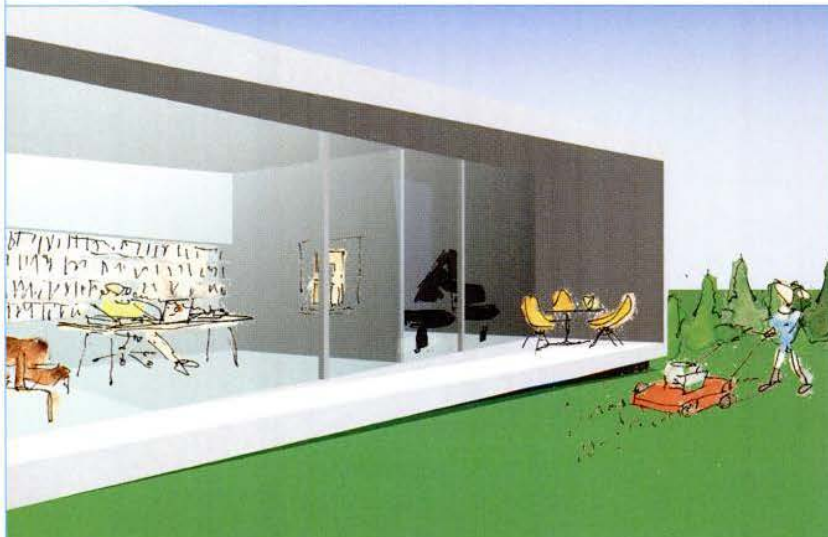
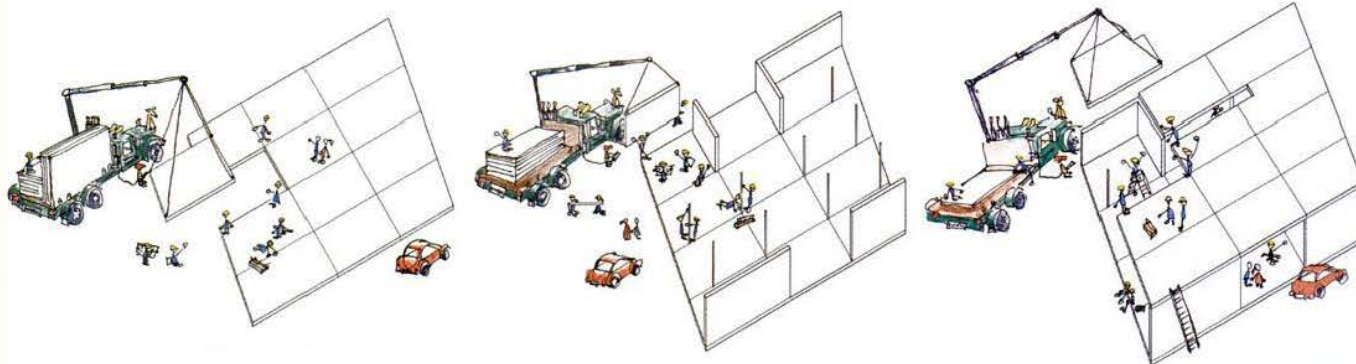


The distinctive translucent wall system is composed of high-performance ventilated polycarbonate panels, double-glazed glass, and aluminum frames. Conceived of by the architects

and engineered by Steensen Varming, this advanced technology results in a house that contributes less to global warming and consumes fewer natural resources.

Architects: Claesson Koivisto Rune
Firm Location: Stockholm, Sweden
Project: The Dwell Home
Prefab Component: Prefabricated sandwich sections, concrete plinths, and steel columns
Project Team: Märten Claesson, Eero Koivisto, and Ola Rune

Claesson Koivisto Rune



Claesson Koivisto Rune's supremely minimal entry follows the firm's established clean aesthetic to a tee. The system proposed for this sculptural volume consists of prefabricated sandwich sections shipped on a flatbed truck and assembled on-site. The simple structure is essentially built with wall and roof planes, sealed with glass, and polished off with the addition of horizontal, flush-fitting, wood paneling painted white. The floor rests on concrete plinths, and the roof is supported by the wall sections and steel columns.

CKR's design is based on two rectilinear U-shaped structures standing back-to-back—one opening to the east and encompassing the bedrooms and bathrooms, the other opening to the west for the office/studio and gym. A hallway running north-south separates the two U structures and acts as the communal area, featuring the entryway, kitchen, dining room, living room, and even an interior herb garden lit by a skylight. The walls of the house are deep, effectively hiding storage such as bookshelves and closets as well as mechanical equipment. The roof is a flat sloping plane, with the higher end rising toward the south, allowing for the most natural light. The roof is a rhomboid, rather than square, the exposed wedges at the east and west ends acting as dramatic outdoor terraces.

CKR's house is built with wall and roof planes and sealed by glass. The simple design makes the most of the surrounding landscape: one wall of each room consists of glass, creating an appealing interplay between indoors and out.

Sliding glass doors in each room provide direct access to the outdoors. The rhomboid roof creates two wedge-shaped terraces. Throughout the day, varying degrees of light and shade shift along those spaces.

Advanced computer technologies have the potential to radically change the way prefab houses are designed and built. One architect whose work best expresses this impending shift is William Massie. In his practice, he uses computer technology to the utmost, constructing design and components within digital space. Massie's Dwell Home project is no exception: To build the house, he produced drawings and computer code that drive a variety of computer numerically controlled (CNC)

machines, which in turn would construct building components. Those components would then be assembled in a shop environment and shipped to the site. Massie's floor plan indicates two living wings and a sleeping area connected by a kitchen and dining area. Three distinct "bars" frame a large deck, which also acts as an outdoor room as well and allows for transparency between the three volumes, "creating audible privacy, but a great deal of visual connection."

William Massie's proposed building is constructed of prefabricated R-control panels. Panels would be manufactured with all rough electrical and plumbing systems for appliances and fixtures in-place prior to delivery.

Architect: William Massie, Massiearchitecture.com

Firm Location: New York, NY

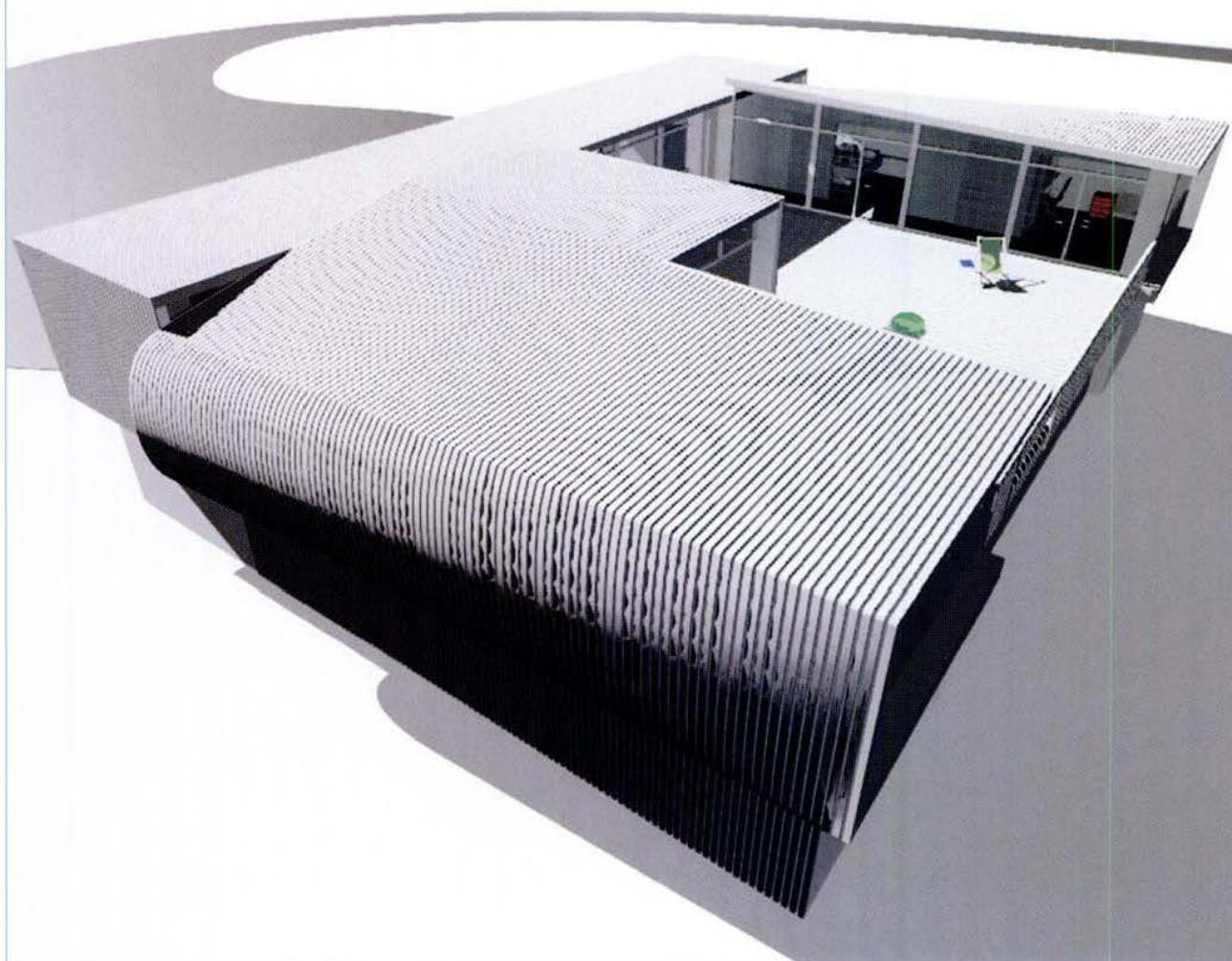
Project: The Dwell Home

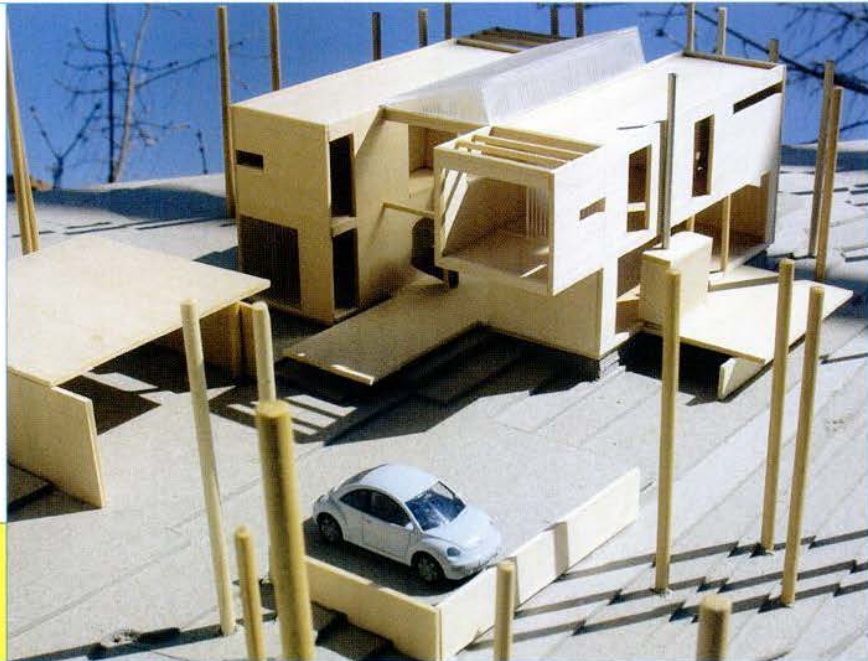
Prefab Component: Engineered lumber, structural insulated panels (SIPs), Trex cladding, and Polyurea (an advanced and highly flexible polymer)

Project Team: William E. Massie, with Eric Schaefer, Brian Oltrogge, Suzanne Monto, Brian Price, Amy Massie, Eli Oldham, Peter Berman, and Josh Gliko



Massiearchitecture.com





Ralph Rapson and Associates, Inc.

Rapson and Associates based their entry on simple, prefabricated trailer systems that would allow for simple addition and subtraction as necessary. The insulated structural panels,

however, insure that the house is much more than a trailer. The skylit atrium brings the outdoors in and makes nature a key component in the design.

Architect: Ralph Rapson and Associates, Inc.

Firm Location: Minneapolis, MN

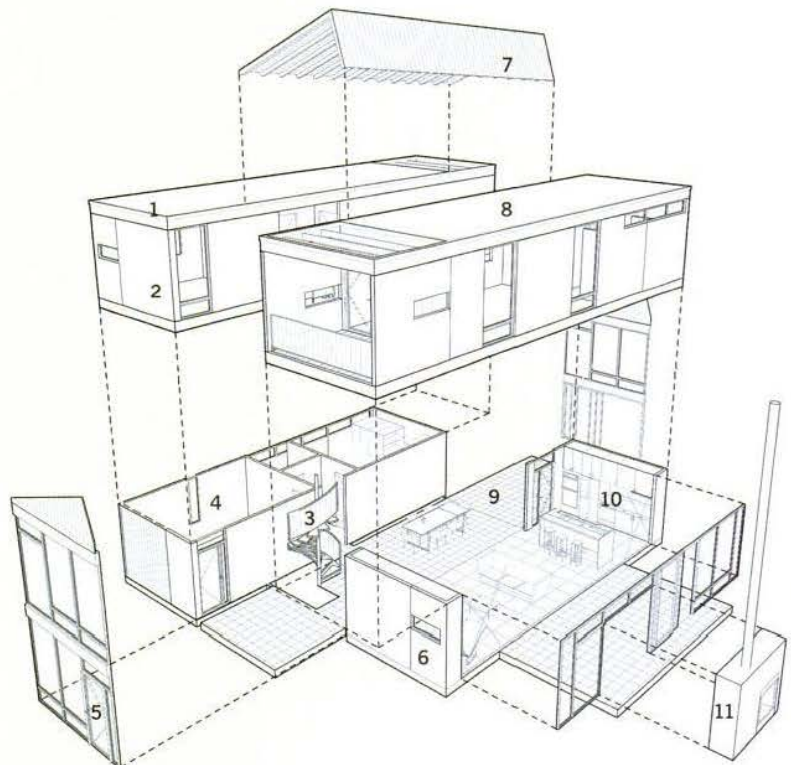
Project: The Dwell Home

Prefab Components: Factory-manufactured steel "trailer" modules with aluminum-skinned structural insulated panels (SIPs) and engineered wood and insulation

Project Team: Ralph Rapson, with Andrew Balster, Toby Rapson, and Casey Renner

A leader of the New Bauhaus in Chicago and an influential figure in American modern design, Ralph Rapson established an early reputation with his experimental concept houses like the 1945 Case Study House #4 and the 1939 Fabric House. Rapson's contribution to the invitational is a "two-story response" based on his original design for the Case Study House Program.

This structure is similarly arranged around a central skylit atrium that makes nature central to the house. The main building elements are prefabricated, modular "trailer" structures. The modules are organized into upper, lower, and front units. The lower unit is for the office and utilities, and the upper unit is intended for the (future) children's rooms, another office/workshop, and a second bathroom. The front "trailer" holds the living room/dining room/kitchen, as well as the master bedroom and bath. The design is intended to allow the simple addition of future modules for extra space as necessary.



- | | |
|--|---|
| 1 Factory-Manufactured, Two Bedroom / Bath Module, 12' x 44' | 7 Polygal Skinned / Timber Framed |
| 2 Aluminum-Skinned Structural Insulated Panels | 8 Factory-Manufactured Master Suite Module, 12' x 44' |
| 3 Premanufactured Circular Steel Staircase | 9 Green Belt Atrium |
| 4 Office / Utility Module, 12' x 36' | 10 Kitchen Structural End Wall |
| 5 Aluminum Window and Entry System | 11 Indoor/Outdoor Fireplace |
| 6 Media Structural End Wall | |



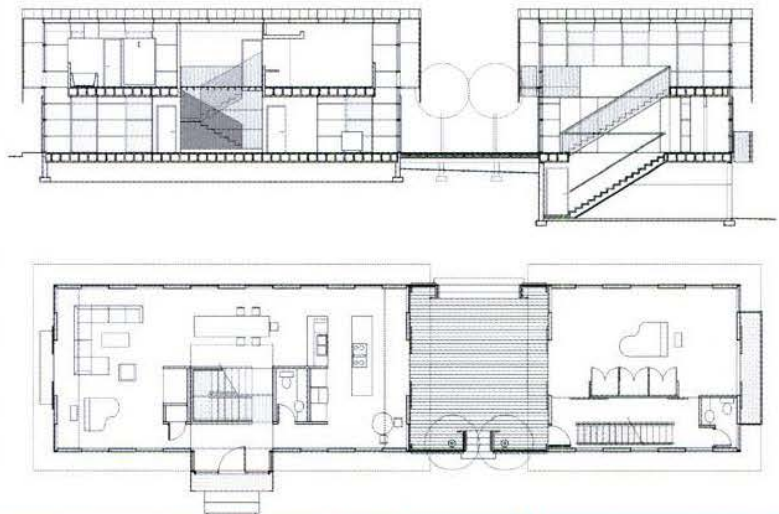
Anderson Anderson's model for the AB Parts House. "We're interested in prefabrication both in terms of mass production and site adaptability," says Peter Anderson. "We don't necessarily expect that the market is there to make something 100,000 times the same way."

Anderson Anderson Architecture

Known for the building-components systems

they have developed over the past 12 years, Anderson Anderson are interested in exploring the idea of mass customization of components to allow for maximum adaptability and individuality. Their AB Parts House, which uses a system of structural insulated panels (SIPs) for its walls and ceiling, continues this exploration. Concrete-slab floors provide thermal ballast for passive heating and cooling. Resource-efficient, sustainably produced engineered wood products, and recycled steel products are used throughout. The house is sited to maximize light, airflow, and views. Extended eaves and sun screens provide shade.

For Anderson Anderson, one of the lessons learned from prefab's previous failures of prefabrication is that uniquely proprietary systems of single-source components are too costly to develop. They believe that the most effective way to reap the benefits of prefabrication involves incremental transition from site-based craft and assembly to off-site creation of building elements and components. To that end, the team designed the AB Parts House using only readily available, off-the-shelf materials and tried-and-true prefab systems that they knew from experience could be financed through standard banking channels in a timely manner, and would likely be approved by building departments and/or architectural review boards.



Architect: Anderson Anderson Architecture
Firm Location: Seattle, WA, and Berkeley, CA
Project: AB Parts House
Prefab Component: Structural insulated panels (SIPs)
Project Team: Peter Anderson and Mark Anderson, with Hannah Brown, Lawton Eng, Aaron Kortreger, and Brent Sumida

Architect: Michael Bell
Firm Location: New York, NY
Project: Stations House
Prefab Component: Structural ceramic or structural resin floor and wall system
Project Team: Michael Bell and Thomas Long

Michael Bell



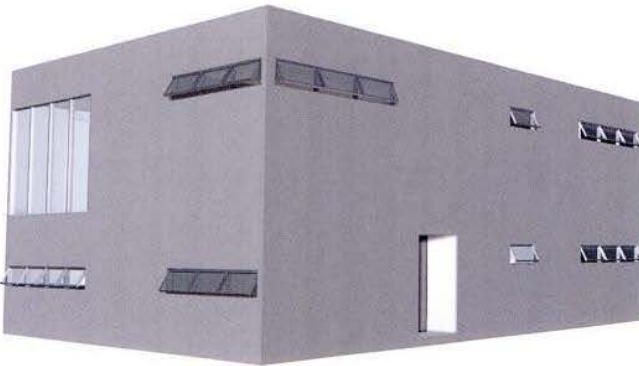
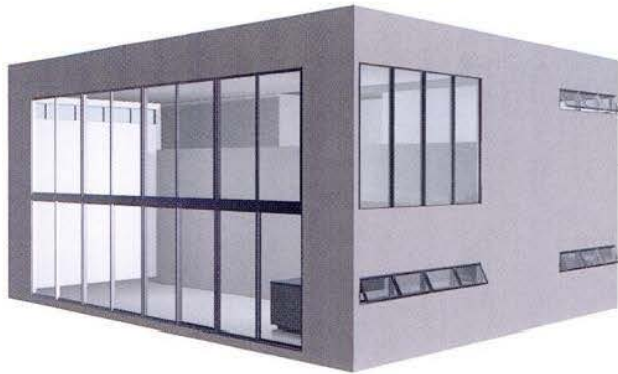
In 1998, for the 16 Houses Project, architect Michael Bell brought together 16 teams to create plans for innovative and affordable homes for residents of Houston's Fifth Ward. For the Dwell Home Design Invitational, Bell submitted Stations House, a theoretical exploration of prefabrication that continues the work he did with 16 Houses, for which he also designed a glass house. "The 20th century has been one of mass production, and we have worked continuously to bridge the gap between themes of alienation of workers and end uses in many commodities," Bell says of his work. "The house as a form of manufacturing and elaborate finance is a given, but [the Stations House] is suggesting that in this case, it would make much more sense to propose a theme of intimate and private life amidst premanufacturing, [asking] where is private life and how does private life improve in a manufacturing society?"

Adam Kalkin

During World War II, the ever-imaginative Buckminster Fuller (an early prefab proponent) created living units for U.S. troops out of steel grain silos made by Butler Manufacturing Company. Following in Fuller's footsteps, architect and artist Adam Kalkin has seized upon the idea of using leftover steel shipping containers for modern dwellings. Working with Butler Manufacturing Company and interior decorator Albert Hadley, Kalkin is currently designing and building the 99K House, a simple steel home that seeks to redefine affordable prefab industrial chic. Kalkin's Dwell Home submission is a riff on this theme, and is similarly created from a basic kit of parts: one 45-by-32-by-28-foot galvanized steel Butler building, two 20-by-8-by-8.5-foot shipping containers, two 40-by-8-by-8.5-foot shipping containers, and one 20-by-16-foot aluminum-and-glass garage door.

Architect: Adam Kalkin
Firm Location: Bernardsville, NJ
Project: Prefabricated House Kit
Prefab Component: Galvanized steel Butler building and shipping containers
Project Team: Adam Kalkin, with Chris Balasic, Keiko Mano, Annan Mozeika, Chiun Ng, and Roscoe Tanner

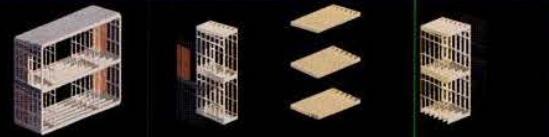




Designer: Rocio Romero
Firm Location: St. Louis, MO
Project: The Dwell Home
Prefab Component: A kit of parts (precut wood components)

Rocio Romero

Rocio Romero's interest in prefab derives from her "passion for efficiency in architecture" and her commitment to attractive, affordable housing. For her mother's vacation house in Laguna Verde, Chile, for example, the designer created the LV Home—an elegant, light-filled glass dwelling facing the ocean—for just \$30,000. Romero's interest has led her not only to design prefab homes but also to launch a manufacturing facility in Perryville, Missouri. The first LV kit home prototype was manufactured in June 2003; mass production will commence by midsummer. For the Dwell Home, Romero opted to use the kit of parts as a way to deliver prefabricated homes. Every component is precut and designed to be cost-effective, especially, as she explains, "if you are a do-it-yourselfer and plan to be directly involved with the construction of the project."



su11 architecture + design

"We believe that architecture needs to be more flexible in order to meet the demands imposed upon it, and to proactively become part of an everyday exchange with its user," says su11.

To that end, the architects proposed a concept based on two distinct zones. The Shelves would house all the necessary and/or desired functional and utilitarian programs of the home, while the Flex Space would provide a spatially and programmatically open zone where all the activities of daily life would take place. For construction of the I/N House, su11 proposes a simple wood structural system in which nine-by-three-by-eight foot-wide units are prefabricated and filled with the chosen programmatic layers (steel can be substituted for lumber). The width of the Flex Space would never exceed 12 feet and would be free-spanning. The structural units incorporate the space for floor and roof, while a system of flexible panels measuring 9-by-4 feet, with a thickness of 1.5 to 4 inches, would be used to create the façade.

Architect: su11 architecture + design
Firm Location: New York, NY
Project: I/N House
Prefab Component: Wood structural system
Project Team: Ferda Kolatan and Erich Schoenenberger (partners in charge), Grace Ahn, Cathy Jones, Denise Lee, and Sara Tracey (model building), and Andre Chaszar (structural engineer)

Architect: Jones, Partners: Architecture
Firm Location: El Segundo, CA
Project: PRO/con Package Home
Prefab Component: 20-foot ISO shipping containers and steel-frame infill panels
Project Team: Wes Jones, with Doug Jackson, Robert Johnson, and Dora Jones

The success of the PRO/con system is based on its acceptance of a "loose fit" between the factory-built units, their arrangement on the site, and local tolerances. This is in contrast to the traditional approach to modularity, which stipulates a level of exactitude rarely

achievable in the field. Because the containers are combined with a prefabricated 8-by-20-foot panel system, the space between them provides a sunny and expansive residence for the clients.



Jones, Partners: Architecture

Jones, Partners: Architecture has consistently received acclaim for their "critical manipulation of technology." Case in point is the Program Container System (PRO/con), a prefab house assembled from standard 20-foot steel shipping containers that can be tailored to individual tastes and budgets. As described by Jones, Partners: Architecture, the PRO/con idea is "the perfect generic of multinational conglomeration." As the world fills with excess shipping containers, this house smartly takes advantage of their inherent logics of storage, transport, structure, and skin.

The 20-foot International Standards Organization container is the basic module from which Jones's radical

house concept develops. In the PRO/con system, package house homeowners can lease or buy fully outfitted, program-specific containers that are then shipped to the building site and assembled according to the client's needs and the architect's design.

PRO/con combines the shipping container unit with a system of prefabricated steel-frame infill panels: floor panels with recycled-wood flooring; window panels; and roof panels. "The loose modularity of the PRO/con system," says Wes Jones, "does not view the house as finished product but as a continuously negotiated collection of products and their ultimate relation to the ever-changing American family."



“Seeing what was being constructed [by the manufactured-housing industry] and realizing that we could do much better, and the materials could, in a very inexpensive way, be rethought, has brought me to where I am today in my work,” says architect Jennifer Siegal.

Office of Mobile Design

Jennifer Siegal's Swellhouse was conceived in the belief that rethinking the power of prefab housing technologies can bring mass customization and individual choice together in an affordable and sustainable home that a great number of people could attain. The design is based on OMD's signature S modular structure, which recognizes the economy of movement and allows “form to follow necessity.” Individual components are assembled in a factory and trucked to the site, where the independent S's can be bolted together quickly. All electrical, plumbing, and information technologies are hidden within the walls.

The materials were selected for their performance and environmental benefits. The Ecology Sun System (ECOSS) glass panels—each a sandwich of sheet glass with acrylic plastic bars and aluminum louvers—reduce solar heat gain, while fiber cement-board panels produce a rain screen and water barrier and also allow airflow between walls and the cladding. Sliding panels throughout the house form flexible areas like interior courtyards or exterior decks. The Swellhouse floor plan aims to promote a simple and elegant flow between the activities of everyday life and, according to Siegal, “aligns itself with the early modernist belief that good design with environmental sensitivity through sustainable technology will be available for the masses at low costs.”

Architect: Jennifer Siegal, Office of Mobile Design

Firm Location: Los Angeles, CA

Project: Swellhouse

Prefab Components: Fiber cement board and Ecology Sun System (ECOSS) glass panels

Project Team: Jennifer Siegal, with Kelly Bair, Mike Dolinski, Matthew Fajkus, Simon Guest, Clay Holden, and June Okada



Swellhouse Materials:

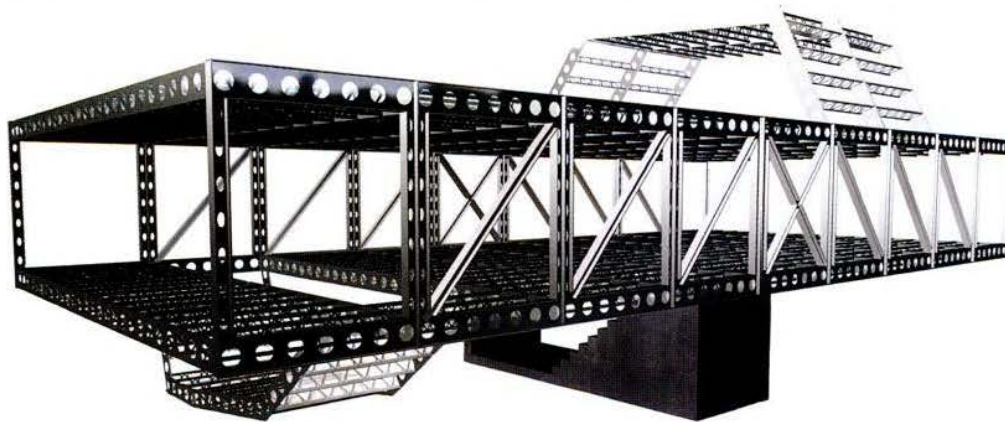
- 1 Natural Fiber Cement Board
- 2 Bamboo Flooring
- 3 Painted Gypsum Board
- 4 White Painted Cabinetry
- 5 Prefabricated Steel Stairs
- 6 Clear Sealed Concrete Flooring
- 7 Fire-rated Wood Louvers
- 8 Concrete Foundation Pads
- 9 Ecology Sun System Glass Panels
- 10 Anodized Aluminum Sliding Doors
- 11 Prefabricated Steel C-Channel Structure
- 12 Anodized Aluminum Pivot Windows
- 13 Recycled Glass + Slate Flooring



Architect: kOnyk
Firm Location: Brooklyn, NY
Project: *up!house*
Prefab Component: Double cantilever structural system
Project Team: Craig Konyk (principal), with Franky Antimisiaris, Adrienne Broadbear, Rise Endo, Hidekazu Minami, Thomas Shea, Daelyn Short, Hyunkil Son, Austin Tuon, and Yumiko Yamada

kOnyk

kOnyk's *up!house* would be available in four sizes, exterior colors, interior finishes, and price ranges—and delivered right to your site to be assembled within 24 hours.



The easiest way to understand the concept of a customized prefabricated house is to compare its production to that of a car with options. Both are factory-built and delivered to the customer with the requested add-ons. kOnyk's *up!house* wholly embraces the automotive analogy with a project that incorporates not only factory production but power windows and a moon roof. The *up!house* would be available to the customer online, delivered onsite by the next day, and assembled within hours—complete with that new-house smell.

The *up!house* expresses its “prefabricatedness” with a double cantilever system that keeps the house up—and costs down—by minimizing the onsite foundation

work. This is how the system works: Acting as a balance beam from a center support, the weight of one side is counterbalanced by the weight of the other, not unlike a seesaw. When completely assembled, this lightweight steel structure box/beam acts like an inhabitable Vierendeel truss. The system allows the entire house to be supported by two reinforced-concrete walls on spread footings. These footings would be the only elements constructed onsite. The *up!house* employs an energy-efficient dual-envelope design and a steel unibody construction chassis. Its exterior consists of three-inch-thick, polystyrene core ABS-insulated sandwich panels and twin-wall polycarbonate walls.

The *up!house* can be as minimal or as swank as you like. Options include a Jacuzzi and sauna package as well as a Norbert Wangen kitchen. Start small and expand as necessary.

Marmol Radziner + Associates

Best known for their renovations of homes by Richard Neutra, Frank Lloyd Wright, and R.M. Schindler, and for such buildings as the TBWA/Chiat/Day headquarters in San Francisco, Marmol Radziner + Associates is one of the few design/build firms in the country led by architects. For their Dwell Home submission, MR + A focused on creating a system that would allow for ease of mass production across the globe. The proposed house utilizes steel-frame units, each measuring 12 by 12 by 18 feet, making duplication and various configurations extremely straightforward. The architects' plan allows for the steel frame to be clad in transparent, translucent, or opaque wall systems. The steel-frame modules would be assembled at the factory, and the walls and glazing would be positioned at the factory as well. Modules

would then be trucked individually to the site, where each one is placed on the poured foundation with a crane. The modules can be fitted vertically or horizontally, and the roofs can be flat or slanted. Additional parts, such as decks and patios, are added at this point, and additional modules can be added as needed. The design also incorporates many affordable green design components such as fly ash concrete for the foundation and Electric Arc Furnace steel for the frames.

Due to the pre-existing network of steel-frame factories, MR + A believes that the obstacle of manufacturing and distribution would be a non-issue. Cost savings would be significant due to the advantages of off-site production, and the controlled environment would also allow for less waste compared to site-built construction.

Marmol Radziner + Associates' entry relies on steel-frame units at the standard size of 12 by 12 by 18 feet allowing ease of duplication and configuration. As the architects say, "because 12 and 18 are both multiples of 36, a structural logic is maintained within various configurations of the modules."

In this plan, each module would be assembled at a factory and trucked individually to the site, where it would be placed on the preprepared foundation.

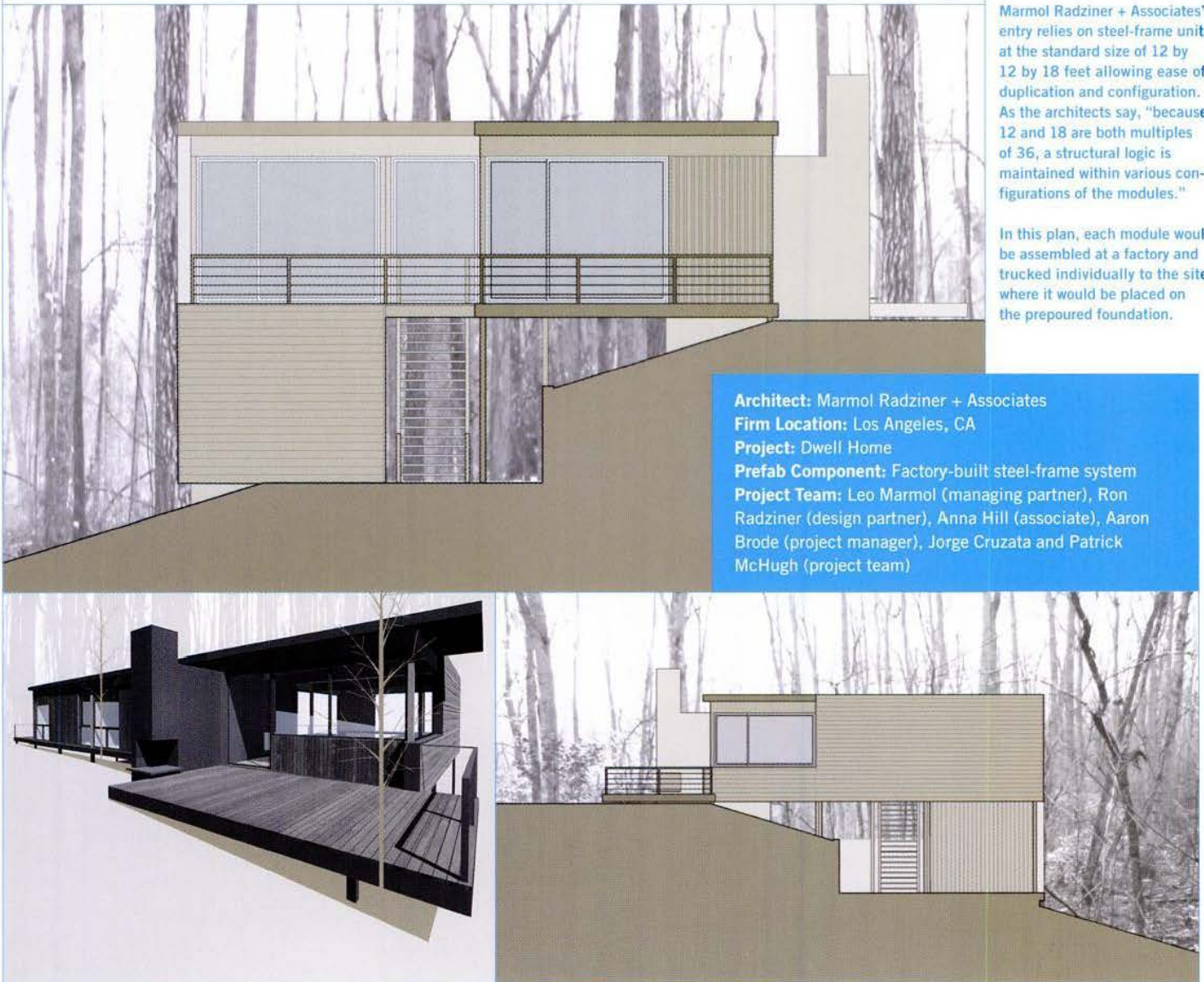
Architect: Marmol Radziner + Associates

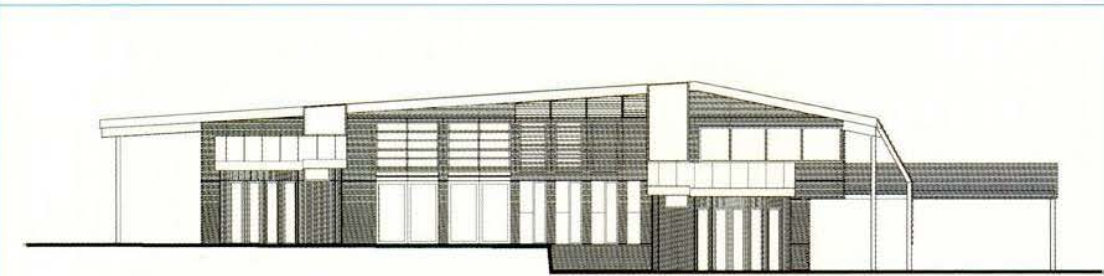
Firm Location: Los Angeles, CA

Project: Dwell Home

Prefab Component: Factory-built steel-frame system

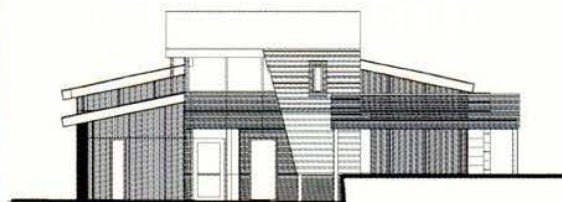
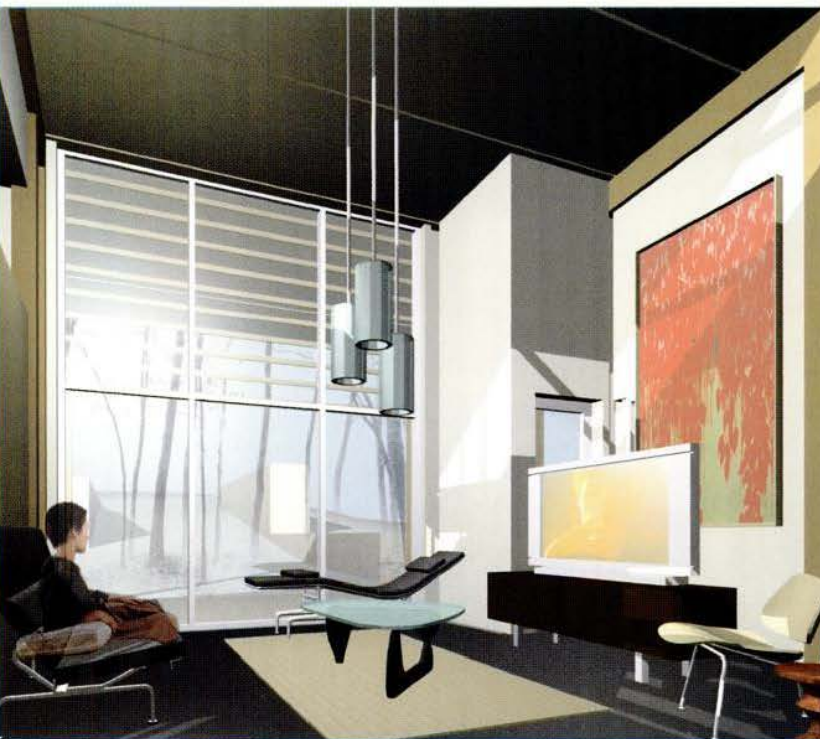
Project Team: Leo Marmol (managing partner), Ron Radziner (design partner), Anna Hill (associate), Aaron Brode (project manager), Jorge Cruzata and Patrick McHugh (project team)





The A-100 House is based upon the guiding principles of singularity, duality, and adaptability. The architects, in explaining singularity, state that "the house is home to one family sharing one space, and that house is an integral part of one world."

Duality, they explain, means "economy and commodity are intertwined so elements designed for physics also make for character and convenience"; and adaptability means simply that the residents "should be able to control their shelter to ensure comfort and resource management," the way a sailor might focus the wind to propel him to his destination.



Anshen + Allen (with Arup + Partners)

The goal of Anshen + Allen's A-100 House is to advance the paradigm established by Joseph Eichler, who began developing affordable single-family homes in 1949. Eichler homes capitalized on the prudent assembly of post-and-beam building systems: The A-100 House attempts to take this idea further by allowing residents to tune their homes to their own spatial and environmental needs. Anshen + Allen's prefabricated solution includes preassembled components that can be easily transported to the site, and a foundation system consisting of precast footings that support precast concrete floor panels. The floor system is panelized, as are the wall and roof assemblies. The exterior wall panels are insulated to provide energy-efficiency and the roof incorporates photovoltaics to generate electricity. With the exception of site adaptation, the A-100 comes preassembled. Site excavation and a small portion of the foundation system construction would take place onsite.

Architect: Anshen + Allen (with Arup + Partners)
Firm Location: San Francisco, CA
Project: A-100 House
Prefab Component: Post-and-beam system
Project Team: Jeff Logan (principal and director of design), Andy Adams, Paul Adamson, Peter Alspach, Richard Bell, Brian Blake, Laura Friesz, Arlene Kossman, James Iosbaker, Andrew Jackson, Brett Kelly, Chris May, Son Nguyen, Zigmund Rubel, Kevin Settlemyre, Richard Smith, Colin Speer, and Marci Uihlein

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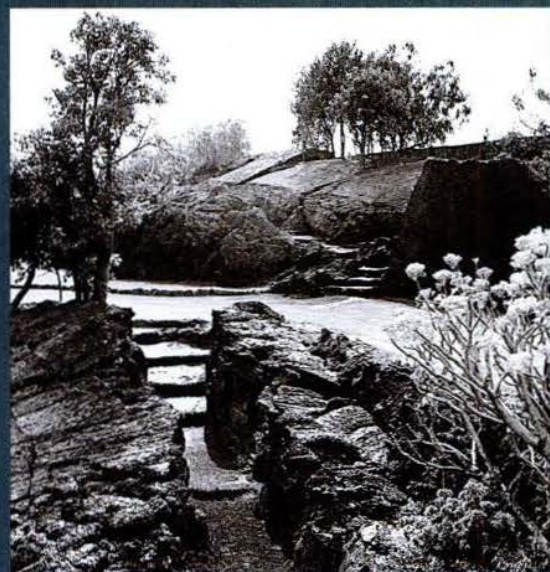


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“In a beautiful garden, the majesty of Nature is ever present, but Nature reduced to human proportions and thus transformed into the most efficient haven against the aggressiveness of contemporary life. . . . To the south of Mexico City lies a vast extension of volcanic rock, arid. . . . While walking along the lava crevices, under the shadow of imposing ramparts of live rock, I suddenly discovered, to my astonishment, small secret green valleys. The shepherds call them ‘jewels,’ [because they’re] surrounded . . . by the most fantastic, capricious rock formations, wrought on soft, melted rock by the onslaught of powerful prehistoric winds. [This] unexpected discovery . . . gave me a sensation similar to . . . one experienced when, having walked through a dark and narrow tunnel of the Alhambra, I suddenly emerged into the serene, silent, and solitary Patio of the Myrtles, hidden in the entrails of that ancient palace. Somehow I had the feeling that it enclosed what a perfect garden no matter its size should enclose: nothing less than the entire Universe.”

Luis Barragán



Watching It All Unfold

Project: Winer Residence
Architect: Stelle Architects
Location: Bridgehampton, NY

Photo by Jeff Heatley



Helene Winer's simple summer house in the Hamptons is saturated with the kind of glowing, sea-brewed light that has long made this area a mecca for artists.



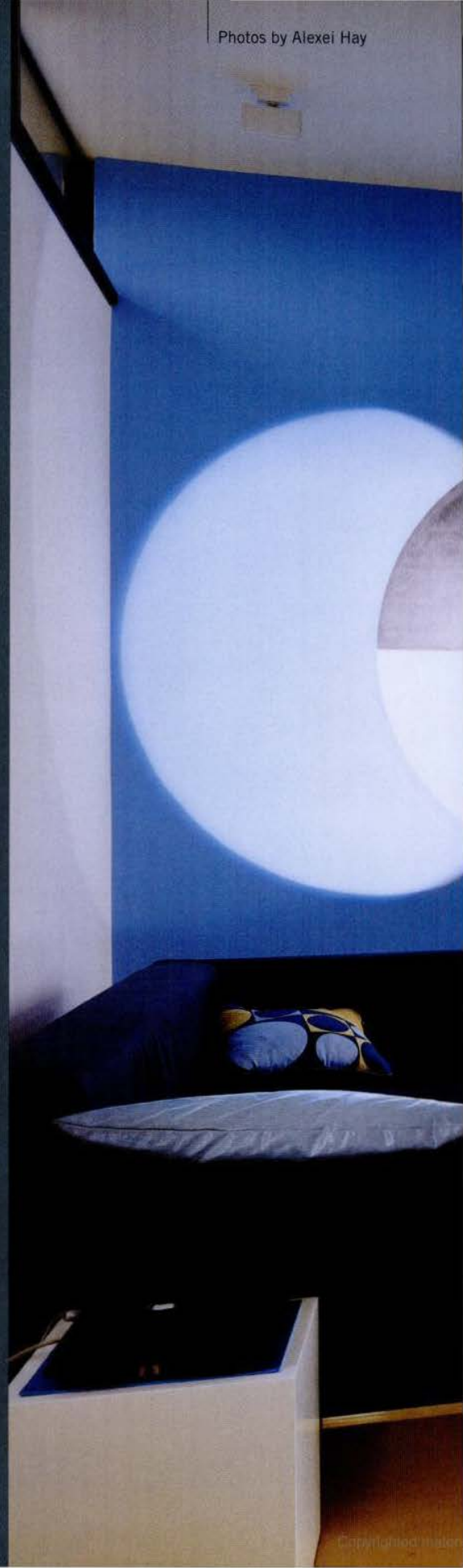
Dune Road runs down the middle of a narrow spit of sand separating the Atlantic Ocean from Mecox Bay—the kind of barrier beach that gets flooded every so often by Nor'easters and hurricanes. But despite the threat, people continue to build as close to the water's edge as zoning allows. Helene Winer bought a modest 700-square-foot beach shack here back in 1992, when there were still only a few summer houses nestled into the dunescape.

Winer is an art dealer who runs Metro Pictures, a Manhattan gallery that launched the careers of contemporary artists like Cindy Sherman, Robert Longo, and Mike Kelley. Her love for the beach goes back to a childhood spent in Southern California. "As a teenager I served burgers at the Surf Rite Inn at Hermosa Beach," says Winer, who loved the casual lifestyle and the little bungalows that lined the streets of Hermosa. That was the feeling she wanted for her house in the Hamptons—and would have had if the neighborhood hadn't changed so drastically during the building boom of the 1990s. The architecture got bigger and more pretentious and Winer found herself surrounded by ugly new houses looming over her property. "I had to build something in self-defense, because I was low and small," says Winer, who describes one of the neighboring houses as "a kind of shingle erection," rising high on its lot to get maximum views. "They could see right into my living room."

Winer's first instinct was to respond aggressively. "She wanted to build something really ugly just to piss off the neighbors," says Kate Evarts, a partner in Stelle ▶

Above, a flat roof and pared-down lines are in marked contrast to the traditional houses that have proliferated in the area. The Winer house was raised on pylons above its natural setting of ocean, sand, beach plum, and black pines.

Because of reflections from the bright yellow floor, the homeowner, who is a New York art dealer, decided not to hang art on the wall. Instead, she commissioned painter Michael Owen to do a geometric wall mural based on a painting called *Couplet* by Frederick Hammersley.







Steel-framed doors by Crittal open out to a screened-in porch off the minimal kitchen. The kitchen island is topped with formica, and the cabinets are maple. The bright yellow surface of the floor is as smooth and shiny as an ice rink, made possible by a poured epoxy called Dex-o-Tex.

The bathroom walls (facing page) were made from plaster with pale blue pigment mixed in and then polished with wax to make them water-resistant. The Happy D bathtub and sink are by Duravit. The bathroom accessories are from Umbr.

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Architects, the locally based firm that worked with Winer on the remodeling of her house. "We talked about getting old refrigerator doors and creating a street façade in the most tasteless way possible," Everts continues.

Cooler heads eventually prevailed. Winer's funky little bungalow was preserved as an icon of summers past and expanded with a thoroughly modern 1,100-square-foot addition. Everts incorporated a sundeck that stretched as close to the wetlands as setback laws would permit. (Winer's original wish list included a swimming pool, but there wasn't enough room.)

The most important challenge of the project was to restore a feeling of privacy and seclusion. "My task was to block out the neighbors," explains Everts, who oriented the new section toward the north and its views of Mecox Bay. The oversized intruders were blocked out with fencing to the east and west. "We thought of it like a horse with blinders," says Everts. "You have absolutely no sense of the neighbors when you're inside the house."

A twist on Le Corbusier's machine for living, the Winer house is a machine for seeing. A glassed-in breezeway separates the old from the new part and serves as a transitional space between the ground-hugging bungalow and the addition, which was elevated to gain better

views. A narrow clerestory window wraps around the entire house and gives the interior an airy, light-headed feeling. All of the rooms are saturated with the kind of sea-brewed light that has always made this area a mecca for artists from Jackson Pollock and Willem deKooning to David Salle and Julian Schnabel.

While at the beach, Winer tries to keep her life as loosely structured and low maintenance as possible. The landscaping around the house consists of simple native plants: dune grass and beach plum with a narrow footpath cutting through marsh grass to the water's edge. As Everts explains, "Helene goes out and rakes the pine needles in the sand, and that's her idea of a garden." The gallerist likes to walk her dog on the beach and entertain friends, but she avoids the kind of high-powered celebrity scene that the Hamptons is famous for: "I don't participate socially in the Hamptons," says Winer as she sips her cappuccino from a paper cup. "I'm a witness to the way things unfold. I like the entertainment value of being here."

Winer admits that she is happy in her refurbished house and hardly ever thinks about the neighbors anymore. "I got something even more beautiful and more substantial than I had anticipated." ■



Project: Ingegerd Råman and Claes Söderquist Residence
Architect: Claesson Koivisto Rune
Location: Baldringe, Sweden





Living in Black & White

A colorful collaboration between three architects, a glass artist, and a painter adds up to a deceptively simple Swedish retreat fit for a king. Or a queen.

Previous page, from left to right: Märten Claesson, Claes Söderquist, Ingegerd Råman, Eero Koivisto, and Ola Rune share a laugh in Råman's Stockholm studio.

This page: "I was originally going to have the studio in the house," Råman explains when discussing the new studio (at left). "But we started living in the house as soon as we could, and we got so used to it as it was that we decided we couldn't be without that space in the house. So we requested the new studio."

When designing the studio, CKR tried to bring in elements of the traditional farmhouses in the area. "But to keep it from just being a white box, we did a lot of little things, like putting in a skylight and having the roofline match directly with that of the main house," Claesson says. "There was a lot of passion and energy put into this little space."



Meeting your idol is often a mixed blessing. After years of studying their work and learning everything about them through magazine articles and television interviews, meeting the person behind the persona can be a real letdown when flaws and frailties that are hidden so well on glossy pages and TV screens come to life. But thankfully, this is not always the case and sometimes the real person is even better than the character you created.

For Märten Claesson, Eero Koivisto, and Ola Rune, founders of the Stockholm, Sweden-based design office Claesson Koivisto Rune (CKR), Ingegerd Råman was one of those characters. Råman, now 59 years old, is a figure of epic proportions in the Swedish design scene. For the past 40 years, her work has helped Sweden continue its dominance in the glass field—producing classics for every major glass manufacturer, including Orrefors and Skruf. After a Skruf opening featuring Råman's work, Sweden's Princess Christina Magnuson declared to the *New York Times*, "Glass is one of the joys of life. It's an integral part of the Swedish experience."

In 1995, "the grand dame of Swedish glass design"—as Koivisto now calls her—approached CKR about designing her home in Baldringe, seven hours southwest of Stockholm. It was with great awe and admiration that

the youthful trio, fresh out of Konstfack (the premier design school in Stockholm), enthusiastically accepted. "She is amazing," Koivisto says. "She is very special. For her to ask us, just out of university, to work on her home was amazing. Us, in a country full of architects!"

But little did the architects know that Råman's choice was not made at random. She had been keeping an eye on the boys in black. For their final project at Konstfack, CKR constructed their first house, known as Villa Wabi (Japanese for simple quietude), in the center of Stockholm, with the goal of showing that a home could—and should—be a sanctuary, even if it is in the middle of a heavily populated city. This philosophy was precisely what Råman and her husband, artist Claes Söderquist, were looking for in their new house.

"My studio is an hour on foot from our flat," Råman explains. "I used to walk there every morning. Sometimes Claes would come, and we would pass Sergels Torg, where the Wabi house was being constructed."

As the architects slaved over the house, Råman and Söderquist watched it take shape. "When it was finished," Råman says, "we looked at each other and said, 'This is for us'—this is how we had always been living."

The Wabi house, with its pristine white walls and ►



After being liberated from a dark sea of trees that had engulfed the property, Råman and Söderquist's yard is now a restful space perfect for lazing about on glorious Swedish summer afternoons. "The farmland is very flat and very beautiful," Claesson says. "It's like looking over the ocean, and the house is like an oasis."





Ingegerd Råman's work for Orrefors, including (from top) Pop, A Drop of Water, and Undercover, have firmly established her as one of the pre-eminent glass designers working in Sweden. Before Orrefors, she also worked at Johansfors and Skruf. In 1995 she was awarded the Swedish government's professor's title, given to those who have been deemed to have made extraordinary contributions to their fields. The perfection she exhibits in her glass work was also in demand during the construction of her house.

Right: "The house is very generous," Rune says. "It's not like coming into a church, it is very sensitive." Lining the bedroom are closet and storage spaces all hidden by white panels opened by a "shadow gap" at the top of each.



what many (though not the architects) would call a minimalist interior, cried out to Råman and Söderquist. Though the two had never considered themselves minimalists, plenty of others are hard-pressed to refer to them as anything but. This still amuses Råman, and she likes to relay the story of the time she and Söderquist were going abroad for half a year and asked a neighbor to watch their house for them. "He came over and looked at the place," she says, "and he said to us, 'If you're coming back in six months, you didn't need to move all the furniture out!' He didn't realize that though we had been living in the same flat for 40 years, we were still living this kind of extreme existence, with very little furniture or clutter."

Not long after the completion of the Wabi house, Rune was attending a celebration for the 150th anniversary of Svensk Form, the Swedish design consortium. At the dinner, he happened to sit next to Råman, and the two struck up their first real conversation. "When I met Ingegerd at the party, she and Claes had just bought an old schoolhouse that was quite cheap because no one wanted it," Rune explains. "We started talking and we both thought, Hey, why not work together on this thing."

Although both Råman and Söderquist were extremely well respected in their fields, that respect, as is the case

the world over, did not necessarily translate to monetary wealth, particularly in socialist Sweden. Thus, the rehabilitation of the old schoolhouse was forced to take an unusual route to completion. "To be quite frank," Rune says, "we were able to come up with a rough plan quite quickly of how the place should be, but the final layout was changed, and changed, and changed again." Putting the plan into place would happen in a piecemeal fashion. "Whenever they had money, we were able to do one part of the project, then another. When a commission would come in, it would all of a sudden be time to do the bedroom!" Rune continues.

But the first order of business was getting the structure to the point where they could even begin work on the interior. The house had been abandoned for 15 years and the surrounding land was essentially a thick forest that sunlight could not penetrate. "There were at least 100 trees in the backyard so you couldn't see anything," Rune explains. "It was very, very dark inside, which may be why no one wanted it." So the first undertaking Råman and Söderquist requested was the clearing of some of the trees, allowing the house to emerge from the shadows.

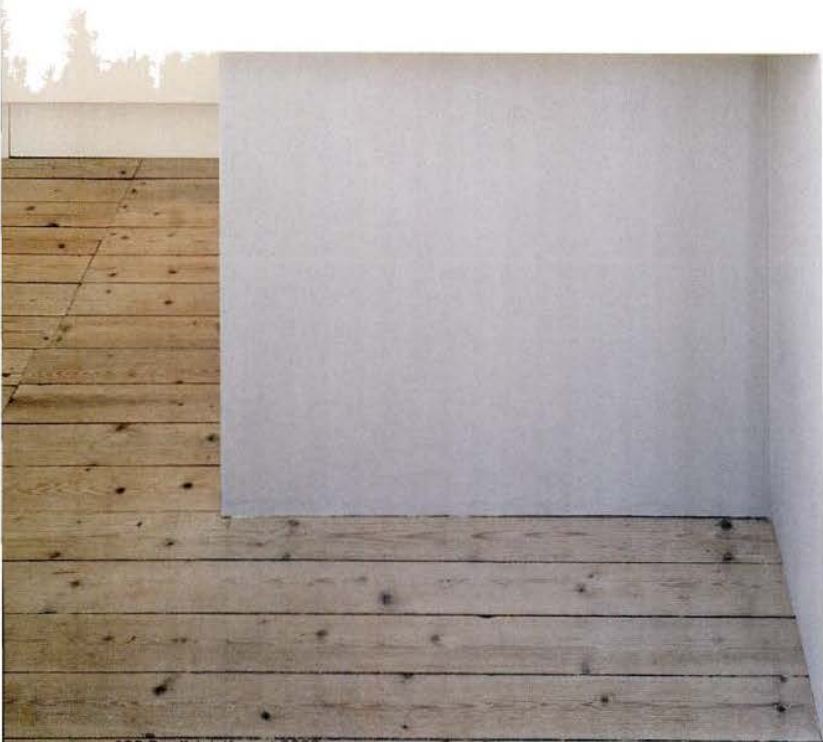
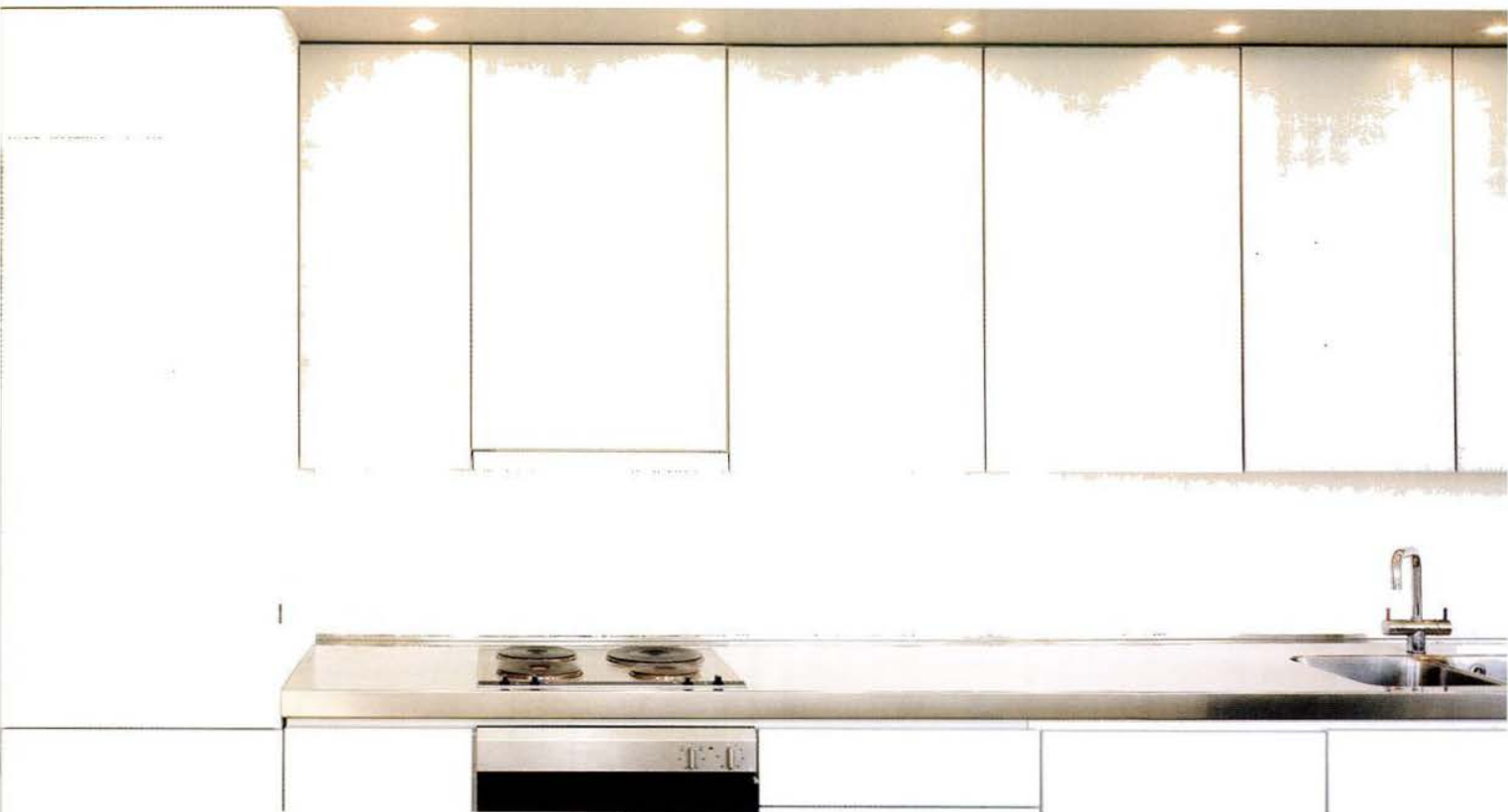
The trio then proceeded to seal the house from the elements—"because you know what the winter is like ▶



"With design, it should be like it has always been there," Råman says, referring to her new getaway. "When you go into the house, it is so quiet. Even people who don't live here think it is peaceful because of the proportions and the material. It is a very sensitive house."

Upstairs (above), firewood is subtly hidden behind the white façade of the fireplace.

Downstairs (left and right), traditional Swedish peasant chairs found at secondhand stores mix nicely with more contemporary pieces.





here," Koivisto says. With the house secure, CKR continued refining their design. Rather than reforming the exterior, they decided to keep it very much as it was. "We wanted to hide that the project was completely modern," explains Claesson. "We wanted it to be subtle—just a hint that there was something new going on."

Because the funding has come in slowly, the project has ended up taking years to come even close to completion—but this doesn't seem to bother anyone. "It has actually been really good," Claesson now says. "It has allowed us to become really good friends with them—and we are really close now. And all the time gave us a chance to really reconsider every aspect of the project. The whole thing is so well thought through."

This is evident upon close inspection of the details. The windows that were added during the remodel echo the original schoolhouse windows, but, as Claesson explains, they also "enhance the rhythm that already existed." Råman concurs, stating that "with design and building, it should be like it has always been there." Upstairs, white walls enclose the sleeping areas, unhindered by shelving or other pediments, providing for further retreat—but what about closet space or storage? Simple: Behind every wall on the second floor there is

"enormous amounts of storage space," Koivisto says, "with only a shadow gap at the top that fits only a hand so you can pull the doors open. Most people don't even see it." Råman couldn't be more happy about that: "It makes it feel so open, you don't get caught up in all the crevices and your mind can just flow very easily."

As the house neared completion in late 2001, Råman realized that the work was not done. "I was originally going to have my studio in the house," she says, "but we started to live in the house as soon as we could, and we got used to it as it was. When you have 400 square meters, you don't think space will be a problem, but after having such amazing openness and quiet, Claes and I decided we couldn't be without that open space on the ground floor." So CKR have quietly been working on a new studio for Råman on the property—taking their time, of course, enjoying the lively debates about the space and the weekends spent playing mah-jongg while putting the finishing touches on the studio. It is expected to be finished sometime this summer, but they all know the work will never really be done. "The upstairs bathroom is very nice," Råman says, "but we don't have a bathtub yet—they're either too big or not white enough. But I will find it—it will happen." ■

The kitchen (opposite page) by Saari, from Finland, continues the clean lines and clutter-free form found throughout the house. Koivisto says of the couple, "They don't own many things, but every single little thing in the house is very special—every object has a story. Ingegerd is a great cook, so the kitchen was a huge part of the project. We came up with ten different design solutions and it took us about six months to get it right."

Above: More Swedish peasant chairs, all slightly different and refurbished by Söderquist, line the four-meter-long table designed by CKR. "The design is based on old tables that have appeared in almost all countries for generations," Koivisto says. ● p. 144

Weekends on Whidbey





Greg and Margo Plaunt's weekend hideaway may be small, but the inspired design takes advantage of the stunning views and surrounding landscape in a way that makes the house feel like their own private paradise.



Project: Plaunt Residence
Architect: Patano Architects
Location: Whidbey Island, Washington



Previous page: Kevin Eckert feeds the sheet-metal firebox, which was designed by the architects to resemble a Brownie camera's range finder, framing the view of the Cascades in the distance.

Above right: The patio is sheltered—as much as it can be—from the damp winds that blow across the island. The board-formed concrete around the firebox had lampblack added to the mix to help it blend in with the house's surroundings.

Above: Cemonit cement boards sheathe the house, except for mahogany plywood around penetrations like windows and doors.

Opposite: Greg and Margo Plaunt share a moment on their new furniture, which includes a Zanotta couch, while their doors remain open to the world. [p. 144](#)

Five minutes after landing at the airport, I'm in a Seattle cliché: polar fleece, coffee, and a late-model Volkswagen. Chris Patano introduces me to the crowd in the car—his friend (and partner at the firm) Laura Hafermann, their friend Kevin Eckert, and Kevin's friendly Labrador retriever, Daisy. We're off to Whidbey Island, to tour the vacation house that Chris and Laura (as Patano Architects) designed, and Kevin (with partner Andrew van Leeuwen, as BuildLLC) built, for their mutual friends Greg and Margo Plaunt.

While Bainbridge Island is one of the most populous of Seattle's commuter islands, Whidbey Island, about two hours by car and ferry northwest of the city, is the longest, with 148 miles of shoreline. From the interior, Whidbey feels like a Vermont lake town; a sparsely traveled highway wends through wooded marshlands dotted with farms and fraternal lodges. The Plaunts live near the middle of the island, not far from the eastern shore of south Whidbey, home to "artists, liberals, and wealthy retirees," according to Kevin.



The resulting structure works because it is a series of harmonious compromises.

We arrive at the 20-acre site after curving through a thicket of scraggly firs and crunching over scrub blown by last night's windstorm. The Plaunt house was built with minimum insult to the landscape: Only four trees were removed for its dainty 425-square-foot footprint and its 750-square-foot grass-crete patio. (Margo painstakingly planted moss in each of the pavers, which will eventually become an indestructible carpet of green.) Most of the land had once been inelegantly logged; Kevin hired local farmers (and half of the local high school) to clear man-high stands of thistle, which took a full four days to burn. He also hewed to a long list of local ecological ordinances (or, as Kevin deems it, "the outside-person tax"). A muddy, spring-fed puddle was declared a potential salmon habitat; on the day I visited, Daisy was bathing in it.

The Plaunt house is—at least to the architects—all about the view. "But it's not about beating you over the head with it," says Chris, who left the iconic Seattle modernist firm Miller/Hull Partnership in 1999 to start his ▶



his own firm (Laura left Miller/Hull soon after to join him). They explain the view as a series of layers: the swale leading away from the house, now planted with native grasses; Camano Island just across Puget Sound's narrow Saratoga Passage; and the snowcapped Cascade Range in the distance.

From inside, the view is framed by a 20-foot-tall wall of windows edged in vertical-grain fir. Downstairs, a small stand of firs fits perfectly in the tall lower panes; upstairs, a door-sized unit, installed sideways, frames the misty peak of Mt. Baker. To understand why the Plaunts didn't insist on an imposing, single sheet of floor-to-ceiling glass, you have to understand Seattle, where views are the coin of the real estate realm. You also have to understand the Plaunts.

Fourteen years ago, Greg was an art-school graduate from Detroit who found himself parking cars for a living. He wrote a rudimentary computer program for his bosses, and realized that it beat standing outside in the Seattle wet. His company now provides software to the insurance industry. "And this," Greg says, gesturing to his

million-dollar view, "is one of the things I got in return."

When discussing the Whidbey site, the Plaunts speak of "the house" as one would a dear, departed relative. They refer not to this house but to the 3,000-square-foot structure originally planned for the land, a vertically oriented showplace with an even more commanding easterly view. But when the dot-com economy foundered—leaving Seattle feeling like a playground after recess—the Plaunts were forced to scale back.

With their grand plans on hold, the Plaunts wanted to "get to know the land." Soon after, however, they just wanted to get the hell out of the 119-square-foot shed Greg had built that served as the property's only shelter. "I was tired of having to go to the state park to use the bathroom," recalls Margo.

The Plaunts settled on a cabin in the woods. When it came time to design it, Margo had a country-chic vision that Laura describes as "fields of lavender." Greg's taste tends toward the modern, or at least its popularized incarnation—clean lines, geometric forms, everything neat, gridded, and square. The resulting structure

During the design process, both Plaunts came to a more organic understanding of modernism. Margo insisted on a concrete floor because it would be easy to maintain. And Greg got into the idea of a small house.

Local cabinetmaker Andy Caro's work is seen throughout the house, including in the small bathroom (below). "Andy once had a client who was a violinmaker, and even he was impressed," says Kevin Eckert.

Greg is a software designer and allows himself certain perks of the profession, including a spiffy German sports car and, in the kitchen, the espresso-machine equivalent by Pasquin. A 50-inch Panasonic Diagonal Widescreen Plasma television and satellite service provide insurance against bad-weather boredom.

Whisper-smooth operations and a hideaway dishwasher in the kitchen help minimize the potential for domestic mayhem in the small space. Caro's cabinetry adds continuity to the entire structure.





works because it is a series of harmonious compromises.

On the outside, Greg got his modern look with a panelized skin made of Cembonit cement boards, gray matte squares broken up by the glint of metal flashing beneath. While more unwieldy than cedar shingles, they are aesthetically arresting. To introduce variation into the grid, and since windows and vents would inevitably arrive slightly out of spec, Kevin replaced some of the panels with marine-grade stained mahogany plywood wherever there was to be a penetration.

Costwise, of course, mahogany is not technically a compromise. Inside the house, everything is similarly top-of-the-line. Some of the walls and ceiling are paneled in maple, while the stair treads are solid birch. "They're built to take abuse," notes Kevin, careful to mention the pragmatic considerations that went into the United Nations of wood. The loft floor is European ash, glued to float over a radiant-heating system that runs throughout the house. Wall units were hand made by local cabinet-

maker Andy Caro. A pull-out nightstand upstairs leaves an ingenious angled depression where one can sit.

During the design process, both Plaunts came to a more organic understanding of modernism. Margo insisted on a concrete floor because it would be easy to maintain. And Greg got into the idea of a small house. "We're Americans, so we like big things," he says, "but this is all we really need." In the dining area, however, a table has two straight-backed welded-metal chairs on one side and a couple of Kountry Kottage teak chairs on the other—evidence of marital détente.

With 850 square feet of floor space, the place is small. And downstairs, at least, it feels small. But the sleeping loft, which takes up 350 of the 850 square feet, is the calming soul of the house. The building is flared at a 10-degree angle; from outside, through a trick of perspective, it looks perfectly square. Up in the loft, however, the walls expand out toward the landscape, embracing the view. Two windows, one over the bed, another above ►



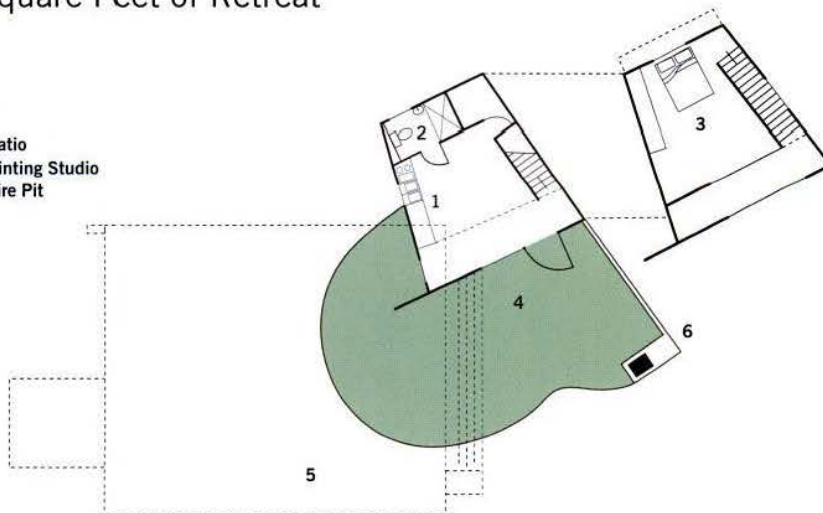


Margo washes Bascha, the Plaunts' Polish sheepdog. The house is too small for a mud-room, so an outdoor shower—for people and dogs—does the trick.

Patano Architects' plans for the Plaunt house feature a future painting studio—on hold until the economy turns around—for Greg, an avid artist when not designing computer software.

820 Square Feet of Retreat

1. Kitchen
2. Bathroom
3. Loft
4. Exterior Patio
5. Future Painting Studio
6. Exterior Fire Pit



the stairway, create perfectly composed close-ups of the firs outside that look startlingly like photographs.

Greg jokes that he bought this land for the express purpose of not being able to see his neighbors—and their not seeing him. “If I were Bill Gates, I’d buy the whole island,” he says dreamily. Greg drops into a hilarious old-man-of-the-mountain voice when he speaks of walking around naked in his island home, chasing off wayward Cub Scouts and scaring his neighbors into meek submission. (He has installed four “lipstick” video cameras on two corners of the house, so that he can check on it—and the views—from the Web.) For all his bluster, however, sharing the house with friends was always part of the plan. Greg’s next big idea is to grow food on the parcel to give to the needy. It could be the polar fleece talking, but it’s still good karma.

Daisy and the Plaunts’ Polish Lowland sheepdog, Bascha, come bounding up, covered in six different shades of mud and grass. As Kevin washes Daisy off

in the outdoor dog shower (which doubles as a shoe-washer), a bald eagle flies by. “Cue the deer,” shouts Chris, only half kidding. Having their work written about is a big deal to the young architects. But what Chris and Laura want to convey is not what one would expect—how skillfully the project is built and sited, though that’s a concern—but more important, how happy their clients are with what they have.

The amount of work left to do on the property is huge. Plans include a guest house and a glass-walled painting studio for Greg, attached to the existing house (the boiler system already has the capacity to heat it). Though construction was supposed to have already started, the size of the studio changes every time one asks, leading to more animated discussion and speculative tinkering. As the sun sets on this gathering of friends, one gets the feeling that the Plaunts are keenly aware of this, and are just fine with the fact that they’ll be keeping their pals busy—and around—for a good, long time. ■

Though the house has been engineered for vacation living, there are no shades on any of the windows—so the Plaunts have no choice but to be up with the sun. The pull-out nightstand disappears into the wall, leaving an angled depression where one can sit while putting on shoes.



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Dominus Winery



Artesa Winery

Good Wine, Good Design

The Napa Valley's main draw is the wine, of course. Oh, and the scenery. And the food. But now, with new and important buildings springing up from the likes of Herzog + de Meuron, James Polshek, and Stanley Saitowitz there's yet another compelling reason to visit. . . .

With an appellation that encompasses approximately 426 square miles—about 34 of which are planted in grapes—California's Napa Valley is an undisputed leader in the wine industry. But as recently as the 1980s, the Napa Valley (which includes the towns of Rutherford, Yountville, and Oakville and the cities of Napa, St. Helena, and Calistoga) still needed to prove that it measured up to its competition in France and Italy. The region has its share of historic buildings dating back to the mid-19th century, when white settlers planted vineyards with cuttings supplied by Catholic priests from Sonoma and San Rafael. As the industry grew—and grew—in the 1970s and 1980s, new vintners came in and, not too surprisingly, turned to an architectural vernacular that was more castle than California. The wine-growing estates they built tended toward faux chateaux and nouveau Mediterraneans. When you drive through the rolling hills of Carneros Highway on a sunny fall day, it's easy to pretend you're in Tuscany—despite having passed Infineon (formerly Sear's

Point) Raceway a few miles back. But milestones like California's shattering defeat of French wines at the famous bicentennial blind wine tasting at L'Academie du Vin in Paris in 1976 helped Californian vintners feel assured of their position in the wine world. Having taken successful viticultural risks in the valley, a number of them were prepared to take architectural ones as well.

Wineries

Private residences by architectural heavyweights like Herzog + de Meuron, Ricardo Legorreta, Michael Maltzan, and Stanley Saitowitz are hidden away from view in the hills of Napa, but modern architecture has gradually begun to make a more public showing. One of the most well-known new buildings is the elegantly intimidating Dominus Winery (1997), by Swiss architects Herzog + de Meuron. With your nose pressed up to the glass of your car window (frustratingly, the winery is not open to the public), Dominus appears to be a linear black ▶

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Turnbull Wine Cellars

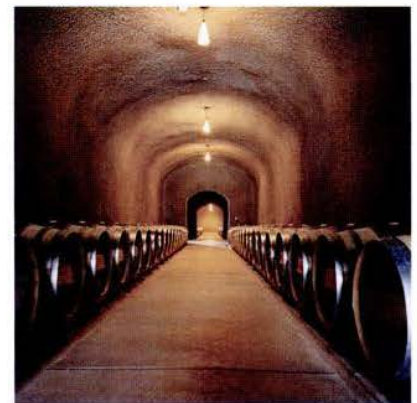
monolith. But up close, the building is a structural marvel of stacked basalt in metal wire cages, a process that capitalizes on principles of thermal mass. The size and spacing of the stones is variegated, which results in a magical progression of lights into darks as the sun shifts position. From the tasting/barrel room, you look through green glass out to the vineyards, a gesture the architects incorporated to give the sense that you're looking out from inside a wine bottle.

In Rutherford, the brand-new Quintessa Winery has similarly compelling curb appeal—and a similarly restricted admittance policy (it is, however, open by appointment). Quintessa's vintner/proprietor, Agustin Huneus, has said that "wine is a statement of place," and, accordingly, he and his wife, Valeria, commissioned San Francisco's Walker Warner Architects to create a fitting architectural expression of the wine they produce. Walker Warner recently began work on a Barragán-influenced residence for the couple high atop the vineyard's 280 acres.

Postmodernism—while it lasted—carved out a little niche for itself in Napa. Michael Graves's colorful building for Clos Pegase (1987) is aging well and provides a great backdrop for owner Jan Shrem's impressive art and sculpture collection (Jean Dubuffet, Odilon Redon). And in the pyramidal (and much colonnaded) Opus One winery (1991), designed by Scott Johnson, European classical meets California contemporary.

A more successful take on the pyramid idea can be found at Artesa, a winery whose design seems all the more radical in contrast to the opulent French chateau (Domaine Carneros) located across the highway. Designed by Barcelona architect Domingo Triay in 1991, the cast-concrete structure seems to have risen straight from the earth. Nearly invisible until you're right in front of it, the building, which is flanked by fountains, wins big points for its dramatic entrance.

Sustainable architecture is well represented by the works of architect William Turnbull (1935–1997). Best known for his



The Quintessa Wine Estate

work in Sea Ranch, California, the Bay Area modernist made significant architectural contributions to the Napa Valley as well. His elegant and subtle structures always belong to the places of which they are a part. Turnbull Wine Cellars (originally Johnson Turnbull Vineyards but renamed when it was sold to new owners in 1993) is an agrarian-inspired compound of redwood buildings in St. Helena that the architect designed and, for a time, owned. With his associates Griffin & Haesloop, Turnbull designed Long Meadow Ranch, also in St. Helena. The earth-formed wine and olive oil production facility is one of the largest rammed-earth structures in North America.

As for the future of the wine country's built environment, one hopes that Healdsburg's Roshambo Winery is a harbinger of architectural things to come. For Roshambo's tasting room, architects Jacques Ullman and Tom Johnson created a light-filled space with a gorgeous undulating ceiling that brings to mind the work of architect Hugh Buhrich. Totally absent here is the ►

ATLANTA CHICAGO HONOLULU LOS ANGELES NEW ORLEANS NEW YORK SAN DIEGO SAN FRANCISCO SEATTLE SILICON VALLEY SYDNEY
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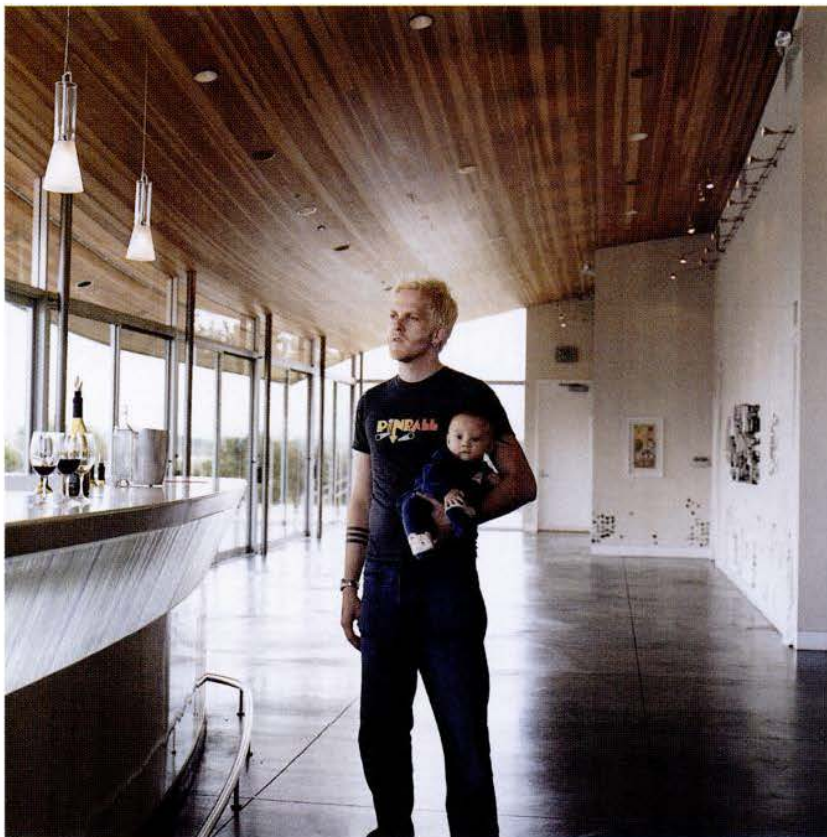


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Roshambo Winery

faux historical gravitas many major wineries try to project—all aged oak and must. The winery doubles as a contemporary art gallery, with bimonthly showings curated by Naomi and Tod Brilliant (shown above with the couple's son, Justice), Roshambo's young owner/proprietors, who hope to encourage a more diverse population to discover the joys of Zinfandel—and contemporary art.

Art and Culture

Speaking of art, a number of wineries in the Napa Valley house impressive collections. Of note are the museum-quality works of the Hess Collection, located in the former Christian Brothers winery building. Donald Hess's collection includes the work of contemporary artists Francis Bacon, Franz Gertsch, Leopoldo Maler, Marcus Raetz, and Magdalena Abakonowicz. Napa's di Rosa Preserve doesn't make wine but is home to collector Rene di Rosa's nearly 2,000 colorful and eclectic works by Northern California artists, including William T. Wiley, Mark di Suvero, and Robert Arneson. Artwork is

displayed in galleries and on 53 acres of the grounds. There is also a 35-acre lake and 162 acres of natural open space/wildlife preserve on the property.

Artists-to-be can be found at the Oxbow School, an arts-immersion high school semester boarding program created by Ann Hatch (who founded the innovative Capp Street Project artist-in-residence program), vintner Robert Mondavi, and Margrit Biever Mondavi. Overlooking the Napa River, the school's centerpiece is a teaching studio complex designed by Stanley Saitowitz, and it's one of the most elegant and humanistic projects the architect has ever done. Four light-filled studios, each supporting a different artistic discipline, look out over the idyllic curve of the Napa River. The place achieves the seemingly impossible task of making you wish you could go back to high school. In lieu of that, you can attend Oxbow's open house exhibition featuring the students' work or stop by to attend a lecture by prominent visiting artists like Allan Wexler, Jim Goldberg, and Ann Hamilton.



The Oxbow School

Just across the river from the Oxbow School is Copia: The American Center for Wine, Food and the Arts. The 80,000-square-foot building, designed by Polshek Partnership Architects, has some wonderful architectural details but also the unfortunate air of a gymnasium. The gardens, designed by Peter Walker and featuring everything from artichokes to zinnias, are glorious. The visitor-friendly Copia (named for the goddess of abundance) has restaurants, a shop, cooking classes, concerts, and food, wine, and art programs on everything from feng shui to the Tuscan table.

Food and Wine

Which brings us to food: There's clearly no shortage of places to get wine in the wine country, but one of the most decadent one-stop-shopping options is Dean & DeLuca in St. Helena, the West Coast outpost of the New York food institution. A quarter of the store is given over to premium wines, the rest to a delectable (and expensive) array of everything edible, from chocolate to chili



Hotel Healdsburg

peppers. It's a great place to pick up lunch, as is the Jimtown Store on Highway 128 in Healdsburg. Great spots for dinner include Mustards Grill, Bistro Jeanty, and the French Laundry (all in Yountville), and Charlie Palmer's Dry Creek Kitchen in Healdsburg.

Hotels

So Healdsburg isn't technically in the Napa Valley, but it is an integral part of the wine country and is home to the only examples of modern-designed hotels in the region. The beautifully appointed rooms at the Hotel Healdsburg, designed by architect David Baker, have Frette linens, six-foot-long bathtubs, and complimentary Peet's coffee. At the art-filled Duchamp hotel, four of the ten villas and cottages are named for modern artists like Andy Warhol and Joan Miró. Mid-price-range options for lodgings in the wine country tend toward the generic (i.e., Travel Lodge) or teddy-bear-filled B&B variety. A great alternative is the '50s-style roadside motel El Bonita, in St. Helena. Sleep well! ■

No Wine-ing: Here's the Info

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www.dominuswinery.com

Quintessa
707-967-1601
www.quintessa.com

Clos Pegase
707-942-4981
www.clospegase.com

Opus One Winery
707-944-9442
www.opusonwinery.com

Artesa Vineyards and Winery
707-224-1668
www.artesawinery.com

Turnbull Wine Cellars
800-887-6285
www.turnbullwines.com

Long Meadow Ranch
877-NAPA-OIL
www.longmeadowranch.com

Roshambo Winery
888-525-WINE
www.winery.cc

Hess Collection
707-255-1144
www.hesscollection.com

di Rosa Preserve
707-226-5991
www.dirosapreserve.org

The Oxbow School
707-255-6000
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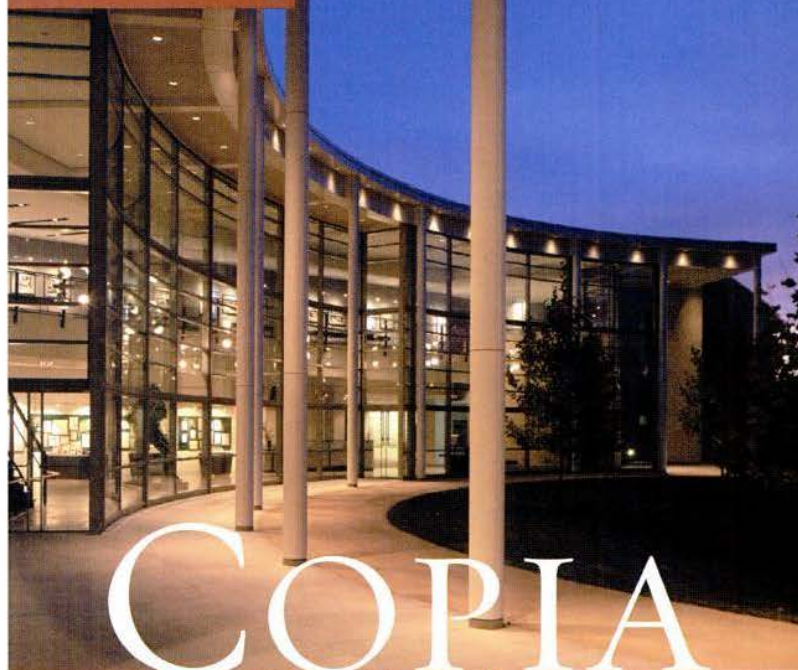
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The Party Never Stops

Of course you love your friends. But do you still love them when the party's over? When you slaved to prepare for them, and still have to clean up after them when they're gone? When you say brightly at the door, 'So glad you could come!' don't you really mean, 'Wish you'd stayed home!'?

—Mary and Russel Wright, 1950

And with these words, a multimillion-dollar industry was born.

As the opening paragraph in "The New Hospitality," the final chapter of Mary and Russel Wright's *Guide to Easier Living* (originally published in 1950, and recently re-issued by Gibbs Smith, Publisher), this surprisingly harsh assessment of pre-party jitters has guided a nation of hosts and hostesses to seek professional assistance for five decades. Despite the fact that we've all been to a million parties, it seems we still lack the necessary expertise to entertain with ease, charm, and creativity.

That's where the Wrights come in.

Being the extremely clever sort they were, Mary and Russel realized back in the day that the post-nuclear nuclear family had no use for imitating "the forms of an English manor house." The couple discovered a burgeoning market not only for guidance on how to throw a successful party (rendering the scenario quoted above obsolete) but also for all the necessary mass-produced accoutrements, from flatware to pretzel holders. (It should come as no surprise that their American Modern china is the best-selling pattern of the 20th century.)

We also, rather unfortunately, have them to thank for opening the floodgates to the endless parade of entrepreneurial party planners, entertaining experts, etiquette enlighteners, and celebrity homemakers to whom we are now constantly subjected in books and magazines, on morning talk shows, and entire cable television networks. From the omnipresent Martha Stewart to fashionista Carolyne Roehm to TV's wedding planner of choice Colin Cowie (he did Jerry Seinfeld's, Kelsey Grammer's, and Lisa Kudrow's) to the Dummy who wrote *Entertaining for Dummies*, everyone wants to share their formula for a successful celebration.

The irony is that while Martha churns out improbable "Good Things" on a daily basis, and the Library of Congress may need to add a new wing to accommodate the ballooning volumes of entertaining how-to's, the

Wright's already had all the bases covered with their handy *Guide*. Many of their hints, tips, and suggestions have been so universally adopted by the mainstream that, to this day, they seem glaringly self-evident.

In a blind "taste test" (that's measuring good taste, not flavor) between the *Guide to Easier Living* and today's crop of prescriptive party manuals, you'll find remarkable similarities. Can you guess, for example, which advice below is from Martha Stewart and which is from Mary and Russel Wright?

#1 "People often worry that they have to offer a full bar when having a party, but it is perfectly acceptable to limit the number of options." #2 "One of the greatest causes of confusion among guests, and added work for hosts, is to offer a great variety of cocktails and liquors. Preparing one kind of cocktail may not look as bountiful, but experience has shown it satisfies almost everyone."

Round 2 pits Emily Post's *Entertaining: A Classic Guide to Adding Elegance and Ease to Any Festive Occasion* against the *Guide to Easier Living*:

#1 "If your living space is limited, you can become adept at working with it. In a small apartment, the party meal can be served directly from the stove, buffet style." #2 "If your kitchen is large enough to permit it, a kitchen-counter cafeteria is one of the greatest work-savers for the [host]."

Let's make it best of three. This one features a passage from "premier event designer" Colin Cowie's website and one from the Wrights:

#1 "For optimum interaction and traffic flow, set up a series of vignettes or drinks-appetizer stations at various key locations around the house." #2 "Placing the food in one room and the drinks in another is a good device for making the guests circulate."

If you guessed the Wrights came up with all the #2s, chances are you've already read their book. Could it really be that there haven't been any significant changes to home entertaining in the half-century since the publication of *Guide to Easier Living*? I

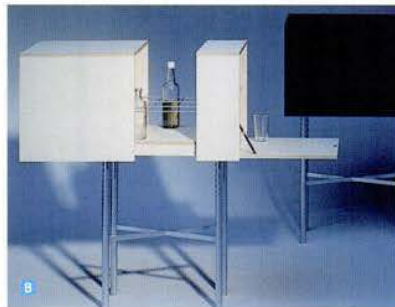
decided the best way to find out would be to throw a party myself and see how I fared by the *Guide*'s standards.

While much of "The New Hospitality" details how to best go about entertaining with meals—from "steak and chops" to "co-operative clean up"—my soirée was to be no sit-down-dinner affair. In the "Refreshments" chapter, I discovered three basic principles more aligned with the gathering I had in mind: "Simplify the menu, simplify service, and arrange things so that guests can help themselves." This didn't seem too far removed from my initial (and might I add ingenious) plan for a menu of booze and ice. Glasses aren't that hard to fill, after all. The "Party Menu Hints" I did in fact heed were all no-brainers along the lines of "Look for unusual crackers" (have you ever noticed that some Pepperidge Farm goldfish have smiles and some don't?) and "Have hors d'oeuvres that require little or no work for you." It's easy to get behind that.

The Wrights also advised that the host provide him or herself "with an efficient group of accessories, as multipurpose as possible and chosen for durability and practicality (not gag appeal, or you'll end up with a mess of pornographic bottoms-up glasses, cute bar aprons and drink thermometers—all destined for the junkman)." I had to wonder, sorting through my kitchen drawers, if by "junkman" they meant me.

In the end, this novice host may not have exactly followed the advice of either the Wrights or their many disciples (or discovered whether significant advances in party-throwing have been made in 53 years—aside from Smirnoff Ice, of course). But my guests—at least one of whom did become quite "confused" by the "great variety of cocktails and liquors" on hand—and I still managed to have a good time. Ironically, the relative success of the event could have been chalked up to a platitude gleaned from none other than *Entertaining for Dummies*: "The single characteristic that makes you an outstanding host is being yourself."





Home Is Where the Bar Is

Ahh, the home bar. Once the mainstay of the 1970s suburban living room, the clunky beast went the way of vinyl and simulated woodgrain decades ago—living on in the occasional frat-house basement and weedy yard sale. But in troubled times, with home entertaining on the rise, there is a renewed demand for a living room booze depot. Though the forms have changed, we're pleased to see that the home bar's mission remains the same: A trip saved from the kitchen is a drink earned on the couch.

A / Mini Bar by Elite

Like the hidden book in the library that, when pulled, opens a secret room, Rick Lee's Mini Bar converts from a box to a home bar with a flip of the wrist. Made of bent plywood with a rift oak veneer (available in natural, black, or dark brown/espesso), the side panel opens to expose three satin-silver-colored glass shelves that hold everything from wine bottles to shot glasses. Even when flush against the wall, an internal metal swivel allows the shelf compartment to spin fully around, doubling the surface area. Hidden casters make it easy to transport. Available in late summer.

\$1,800 / 42" h x 36" w x 19" d / Expanded: 65" / tel: 562.777.9200

B / Pandora by Classicon

The best option for smaller rooms, Konstantin Grcic's Pandora slides from an anonymous box into a bar station with one easy tug. The extendable drop-type door in front gives access to the separate glass compartment and also works as a small mixing table. In back, the larger section holds up to nine wine bottles. The base and inte-

rior bottle rack are made of matte chromium-plated steel tubing.

\$2,041–\$2,355 / 42.5" h x 26" w x 13.75" d
Expanded: 52.5" / www.classicon.com/
available in U.S. via www.informinteriors.com

C / IKEA/PS Cabinet

A low-cost option, this cabinet is big enough to store a saloon's bounty yet small enough to fit into any living room. Steel doors with front vent holes are a nice touch, especially for more industrial-inspired interiors. But the most attractive feature is the lock—perfect for preventing curious teens, or roommates, from sampling your Chivas.

\$99 / 24.75" h x 46 7/8" w x 15.75" d / www.ikea-usa.com

D / Checkers Sideboard from Habita

The modest exterior detailing of this cabinet disguises the party going on within. A click of the front door exposes a catacomb of removable trays, multilevel drawers, and storage shelves—all edged in solid wood and finished with white maple in alternating grain patterns, creating a checkered motif.

And if you ever decide to go on the wagon, this sideboard functions just as well as an armoire, vanity, or TV cabinet. Available in various finishes, including cherry, light cherry, brown, amber, and natural oak.

\$5,644–\$5,892 / www.habitacollections.com

E / Bar Boy by Vitra

Unwilling to get up off the Barcalounger to get another round? Let the castered Bar Boy come to you. Originally produced by Verner Panton from 1963 to 1971, this reissue is made of tubular bent laminated wood with a lacquer finish and looks like '60s-era space-age robot. Its three different-sized segments swivel outward in any direction, allowing simultaneous access to both the booze and the tiny umbrellas.

\$1,300 / black, white / 28.5" h x 13.5" d / www.vitra.com


F / Console by Union Studio

What the multiuse Console lacks in mobility it more than makes up for in design. A dark walnut frame braces three white oak cabinets, each with ample room for bottles, glasses, and bar utensils. Sliding fibercement doors either hide or showcase the potables—depending on who's coming over. The frosted-glass top shelf offers ample room to prepare drinks or display good vintages. And it's also high art: This piece is in the permanent collection of the San Francisco Museum of Modern Art.

\$3,050 / www.unionstudio.com



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Dining Without Reservations

Yeah, yeah, you're tired and you're busy. But think about it—is there a better way to spend an evening than to have a few friends over for dinner?

To remind us of the pleasures of throwing a dinner party, we enlisted Craig Stoll, chef and co-owner (with wife Annie) of Delfina, an always-packed neighborhood bistro in the heart of San Francisco's Mission District, to create recipes for the perfect modern dinner. We also got him to throw in some of his own tried-and-true tips for pulling it off.

"When we first opened Delfina, the decor was minimal—industrial, really—out of necessity, not by design." Stoll says. "When we expanded we wanted warmth, clean lines, natural light—as opposed to the noise, concrete, and freezing wind that characterized our old space! Our architect Douglas Burnham did a great job utilizing materials in the space that really relate to the food we serve. Simple but really good."

"Both at home and at Delfina, I like to keep it seasonal and use what's available locally. In a world where you can get anything at any time, it's nice to have that seasonal expectation, to look forward to asparagus and fava beans in the spring, tomatoes in the summer. It's a nice way to stay in touch with nature.

At home, I always serve food family style on a big platter—never plated stuff. That's for the restaurant."

Other tips from Stoll? "Do as much ahead of time as possible. Don't do something that will keep you in the kitchen all night. Unless you're having really good friends over, don't try something new. And stay away from deep frying."

The following recipes for small plates (the sardine and asparagus dishes), salad, and main course serve four.

Grilled and Marinated Sardines

Shallot oil:

- ▶ 5 c. extra virgin olive oil
- ▶ 5 shallots, peeled and sliced thin
- ▶ 2 to 3 garlic cloves, peeled
- ▶ 5 sprigs fresh thyme
- ▶ 3 tbsp. champagne vinegar
- ▶ Salt and black pepper

White bean purée:

- ▶ 1 c. cooked white beans in their cooking liquid (cooked in water, not stock)
- ▶ 5 garlic cloves, peeled and lightly smashed
- ▶ Extra virgin olive oil
- ▶ Salt

Crostini:

- ▶ 1 loaf day-old country-style bread
- ▶ Extra virgin olive oil
- ▶ Salt

Sardines:

- ▶ 1 lb. sardines
- ▶ Salt and pepper
- ▶ Olive oil



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For the shallot oil:

Peel and slice the shallots into thin rings. Smash the garlic cloves slightly with the side of a knife and combine in a saucepan with the shallots, thyme, and oil. Heat the mixture over a low flame for about 20 minutes. Keep the flame very low so as not to color the shallots or garlic. Add the vinegar and season well with salt and pepper. This can be made a day ahead and kept refrigerated. Bring to room temperature before using.

For the white bean purée:

Combine the garlic and oil in a heavy-bottomed saucepan. Cover and heat over a low flame. Cook for about 20 minutes until the garlic begins to dissolve but before it browns. Add the white beans and their cooking liquid and season lightly with salt. Continue cooking over a medium-low flame until the liquid is almost all reduced. Purée in a food processor until smooth. Add salt if necessary. (Can also be made a day ahead and brought to room temp before using.)

For crostini:

Cut the bread into slices slightly larger than 1/4" thick. The bread must be sliced to accommodate one sardine fillet, so if the loaf is too narrow, slice it on the diagonal. If the loaf is too wide, larger slices may be cut smaller (on a diagonal) to match the length of the sardine fillet. Spread the bread out on a sheet tray and brush both sides with extra virgin olive oil. Saturate well. Sprinkle one side lightly with kosher salt. Toast in a 375-degree oven until lightly browned and crispy on the outside but still chewy on the inside.

For the sardines:

Ask your fishmonger to fillet the sardines for you. Tell him to butterfly them, leaving the two sides attached along the back. Drizzle olive oil on a plate or in a shallow pan, and sprinkle with kosher salt and black pepper. Lay the sardines, flesh side down, on top. Brush the skin side with more oil and sprinkle liberally with salt and pepper. Brush the

grates of a hot grill with oil. Lay the sardine fillets, skin side down. When you can see that they are cooking (about three minutes), gently slide an oiled spatula under each fillet, loosen from the grill, and turn 90 degrees. Allow fillets to finish cooking (another 2 to 3 minutes) and flip them over. Cook for 30 seconds more and remove to the platter, skin side up. Spoon the shallot oil, including the solids, over the sardines and allow to sit for up to half an hour.

Spread the warm toasts with a thin smear of white bean purée and serve alongside the sardines.

▶▶▶



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Asparagus “brutti-buoni” (“Ugly but good”)

- ▶ 1 lb. medium-fat asparagus
- ▶ 6 tbsp. extra virgin olive oil
- ▶ Kosher salt and black pepper
- ▶ ½ lb. chunk Parmigiano-Reggiano
- ▶ Lemon-infused olive oil

Cut off the ends of the asparagus. Carefully peel the bottom third of each stalk with a vegetable peeler. Toss the asparagus with the salt, pepper, and olive oil. Spread the stalks on a sheet pan and roast in a 400-degree oven for approximately 15 minutes. Turn once halfway through. The asparagus should be just cooked through and slightly browned. Allow to cool to room temperature and arrange on a platter.

Shave Parmigiano-Reggiano into curls with a vegetable peeler and arrange on top of the asparagus. Drizzle with lemon olive oil.

Insalata del Campo

The secret to this salad is to cook the pancetta and toast the nuts at the last minute. Chop them just before adding to the salad so that they release their oils and aromas right into the mix.

- ▶ 2½ tbsp. olive oil
- ▶ 1 tbsp. balsamic vinegar
- ▶ 1 shallot, finely minced
- ▶ Salt and freshly ground pepper to taste
- ▶ ½ head radicchio
- ▶ ½ head frisée
- ▶ 2 oz. baby arugula (and any other bitter greens you desire)
- ▶ ½ cup toasted walnuts
- ▶ 4 quarter-inch slices pancetta
- ▶ Parmigiano-Reggiano

Soak the minced shallot in the vinegar, salt and pepper for 20 minutes. Add the oil, whisking constantly. Adjust seasoning.

Remove any wilted outer leaves from the radicchio and then cut in half lengthwise. Cut out the core. Slice each half in a thin julienne. Cut the base off the heads of frisée. Pull apart the heads into bite-size tufts. Wash in cold water and spin dry. Gently wash the arugula and any other greens and dry well. Combine all the greens in a salad bowl. Cover with wet paper towel and refrigerate until you're ready to finish.

Grill the pancetta until just cooked and crisped. It may also be cooked in the oven or on the stovetop in a pan.

Season the greens with some kosher salt and black pepper. Chop the pancetta into small pieces. Crush the walnuts by hand or with the side of a knife. Toss the pancetta and walnuts into the greens. Add the vinaigrette and mix well. Using a vegetable peeler, shave as much Parmigiano-Reggiano as you like over the salad. ▶

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Pollo sul Mattone (Brick-cooked chicken)

This recipe, also referred to as Pollo alla diavola, is meant to be spicy. Weighting the chicken while cooking compresses the meat and extracts flavor from the bones. The finished bird will be flattened, with deep parallel grooves from the grill grates.

- ▶ 1 3 lb. chicken
- ▶ 4 to 5 branches rosemary
- ▶ 1 tsp. red chili flakes
- ▶ 6 cloves garlic
- ▶ Kosher salt
- ▶ Freshly ground black pepper
- ▶ 1 lemon
- ▶ 6 tbsp. extra virgin olive oil
- ▶ Aluminum foil
- ▶ A small sheet pan
- ▶ Some bricks, a wide pot full of water, or another heavy, flat weight

Cut the backbone out of the chicken and fold back the wings. Sprinkle the skin side liberally with salt, pepper, and chili flakes and massage into bird. Season other side lightly.

Put the chicken in a large bowl and squeeze the lemon over it. Add the olive oil.

Peel the garlic and smash it on a cutting board with the flat side of a chef's knife. Bruise the rosemary branches with the back of a chef's knife. Add the garlic and rosemary to the chicken and toss to mix. Allow to marinate for a few hours or up to two days.

For a gas grill, light the grill and allow to burn on high for ten minutes. Turn it down to medium/medium low. If you're using charcoal, allow the coals to burn down until they're white and there's no yellow flame.

Pat the chicken dry and lay it skin side down on the grate. If the grill flares up, either take the chicken off and wait for the coals to die down some more (charcoal grill) or turn the gas down a little (gas grill). Watch the

chicken cook for a few minutes to be sure there aren't any more flare-ups.

Cover the bird with a piece of aluminum foil. Place a small sheet pan on top of the foil, then balance the weights on top of the pan. Again, if the grill flares up, the chicken must be removed and the heat must be lowered before replacing the chicken back on the grill.

Cook the bird for about 30 minutes, checking periodically to make sure its skin is browning slowly and not burning. After about 35 minutes, remove the weights, the pan, and the foil. Using tongs and a spatula, slowly peel the chicken off the grill, being careful not to tear the skin. Flip the chicken over and finish cooking it on the meat side for about ten minutes more.

Alternately, the chicken may be cooked in a large frying pan or iron skillet using the same technique. With this method, use another fry pan on top of the chicken instead of the sheet pan.





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Tabletop Adventure

While some people may argue that the composition of a good meal begins with first-rate ingredients and five-star culinary know-how, Dwell suggests that even the most mundane edibles can be rendered far more appetizing if presented in the right way. In other words, a well-stocked sideboard is just as important as a well-stocked pantry.

To demonstrate, Dwell set the table for our three favorite meals—breakfast, lunch, and dinner—and even unpacked a plastic picnic. You may not find the fish fork or butter knife in their proper places, but you will find a host of great modern tabletop designs, both old and new.



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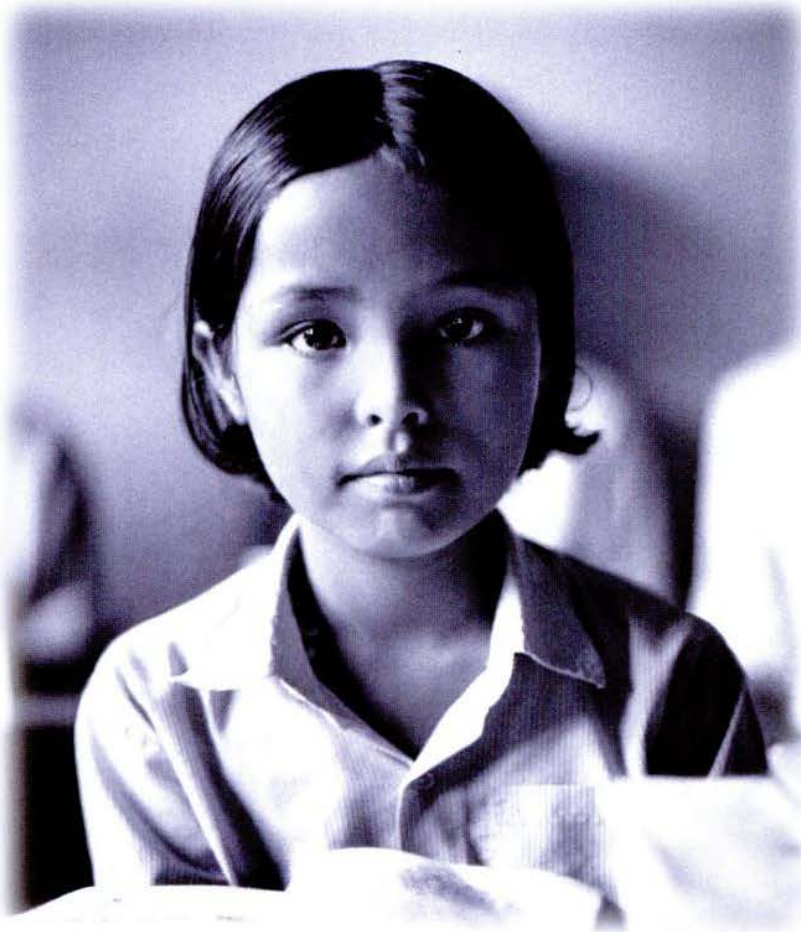
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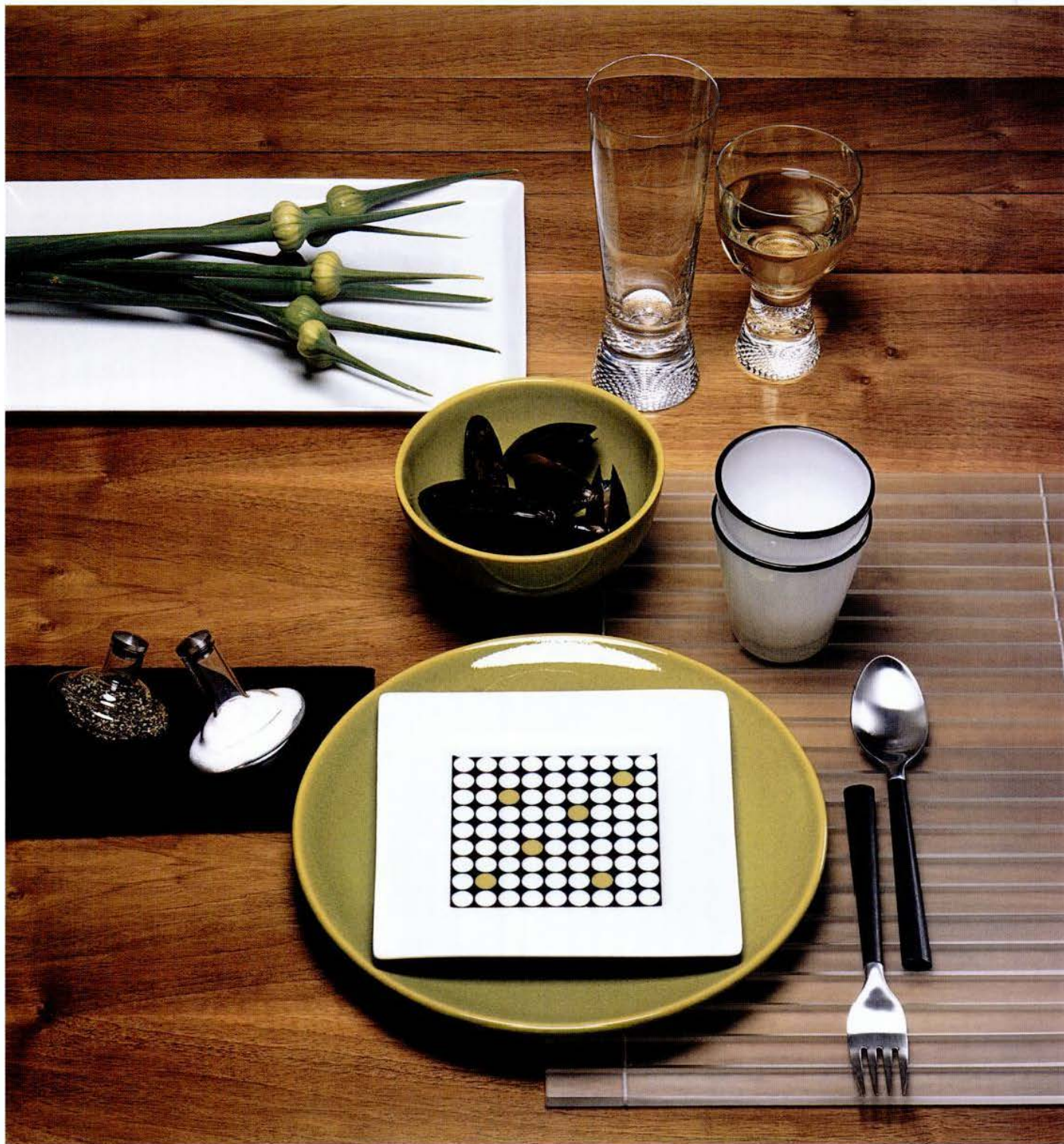
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TAXATION

- they could never file jointly and she couldn't claim her daughter by law.

INHERITANCE

- her partner's estate will be taxed by the federal government from dollar one.

IMMIGRATION

- if her loved one was from a foreign land, their years of commitment would have provided no basis to live on U.S. soil.

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- she can't collect survivor benefits, even though her partner worked her whole life.

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- her employer had domestic partner health benefits, but they don't extend under COBRA.

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- her partner served in the Gulf War, but she has no right to her partner's pension benefits.

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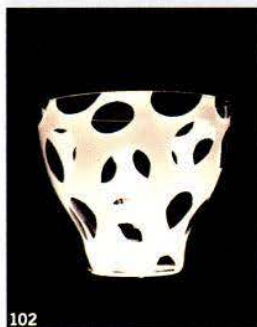
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66 Invention

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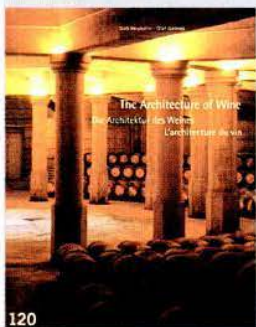
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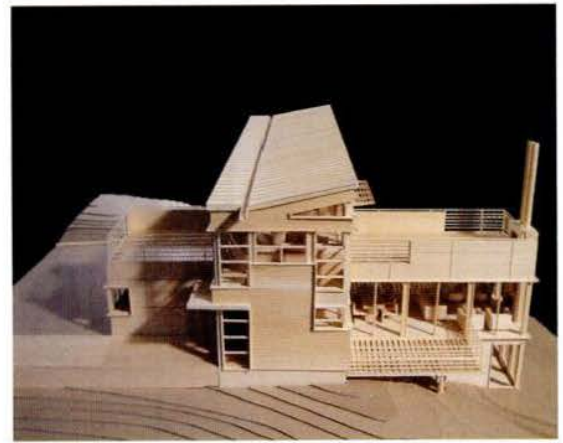
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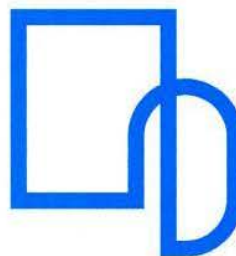
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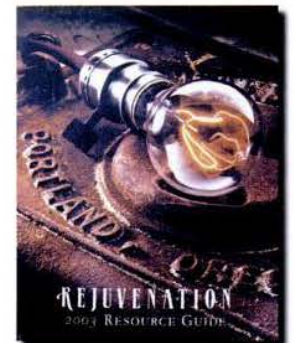
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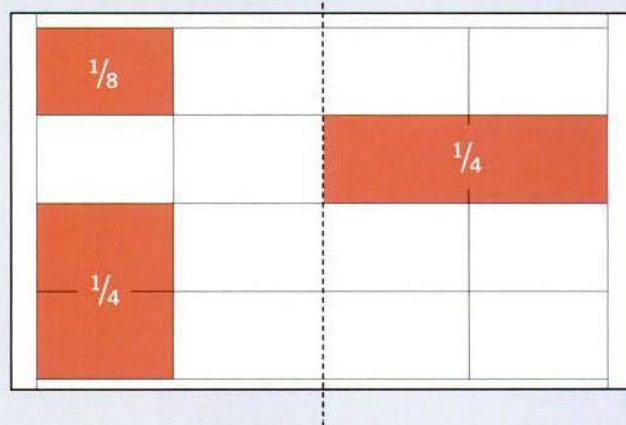
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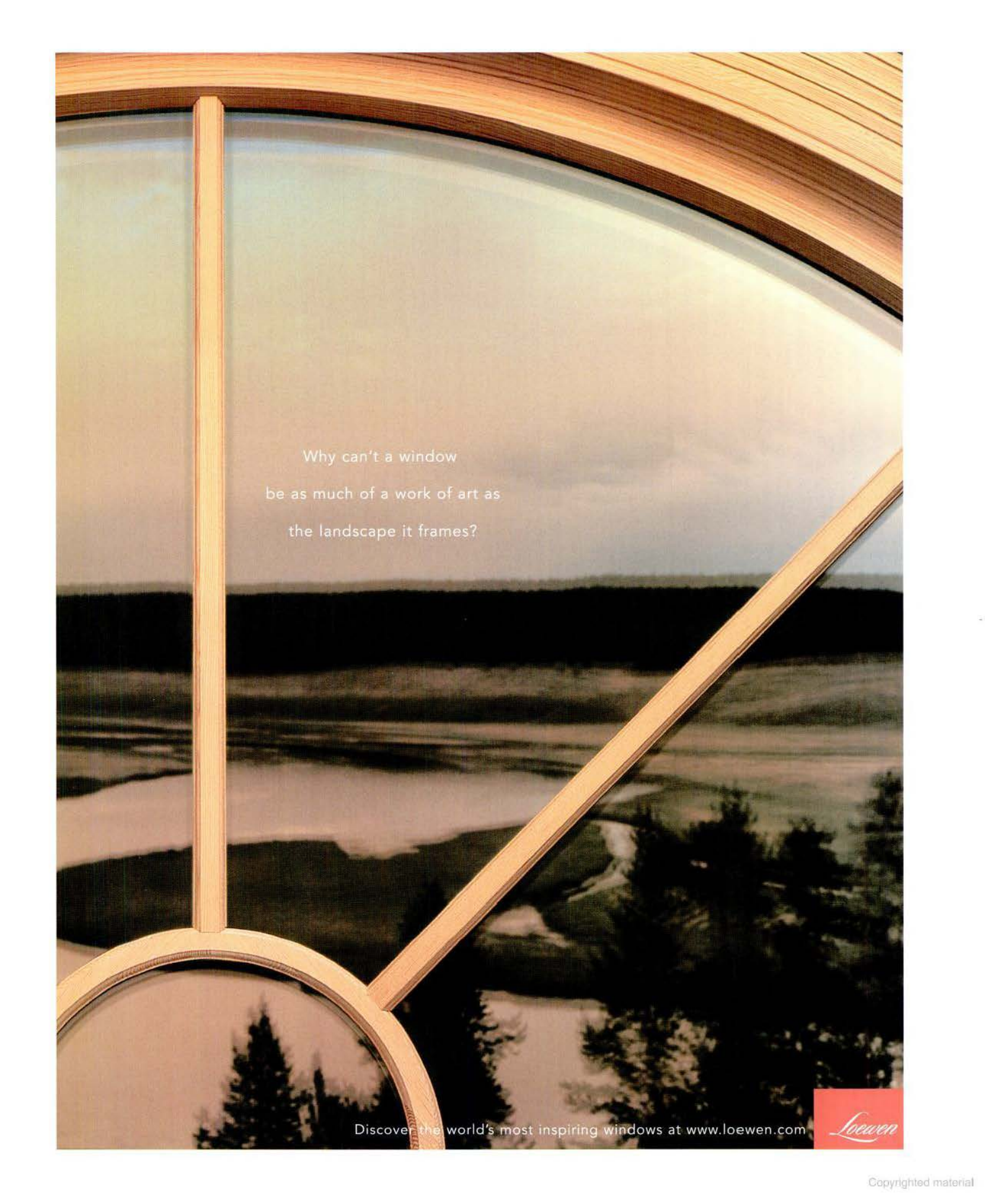


Just a few miles from the glitzy Gold Coast, Australia's touristy version of South Florida, is a lush region called the hinterland, which the local visitors board prefers to trumpet as "the green behind the Gold." Straddling the border of southern Queensland and northern New South Wales, these lush woodlands include a World Heritage-listed rain forest and other quiet spots a world away from the crowded high-rises of the Gold Coast. On a hillside near the tourist hamlet of Mudgereeba, within view of the Pacific, architects Stephanie Smith and Ken McBryde, of the Sydney firm Innovarchi, designed a 4,990-square-foot vacation home for Prudence Bowen and Richard Lennon.

Lennon and Bowen—whose architect father instilled in her, says McBryde, a "passion for hard-core modern"—wanted a hard-edged glass box as permeable to the outdoors as possible. To get this "fishbowl with somewhere to get dressed," the couple picked just the right architects: Smith and McBryde are alumni of architect Renzo Piano's office, having collaborated with him on projects such as the structurally daring Kansai airport in Osaka,

Japan. The clients aren't big beachgoers, but they like the casual, laid-back lifestyle of the hinterland. So Innovarchi designed a pair of adjoining glass boxes, one for the couple and one for Bowen's mother, Juliette, which proved that "casual" and "hard-core modern" aren't mutually exclusive.

In both wings, the living and sleeping areas are located upstairs in roomy, loftlike spaces with louvered glass windows and sliding glass doors that open onto long porches facing the ocean. The couple's pavilion houses an art gallery and a ballet studio, where Bowen, an accomplished dance instructor, practices her craft. This is also where the aspiring young ballerinas she often hosts for two-week visits glide through bourrées and jetés. To keep Lennon out of his wife's hair, the architects put his office on the ground floor of Juliette's wing, next to an art studio and a guest suite where the visiting dance students camp out. The concrete deck that connects the two is more bridge than great divide, and often doubles as a stage where Bowen's pupils lyrically strut their stuff for a captive audience. ■



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