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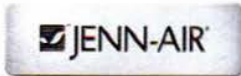
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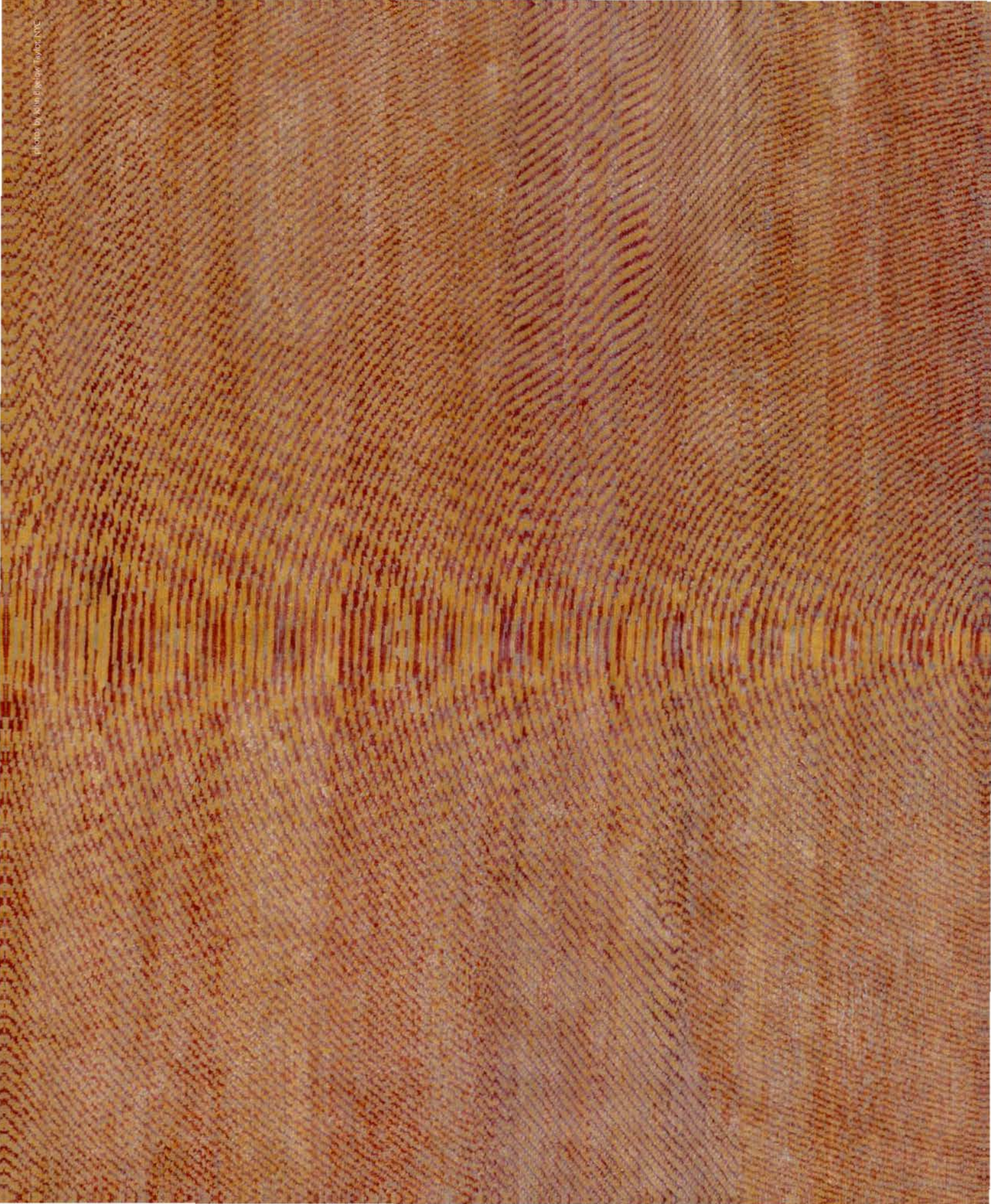
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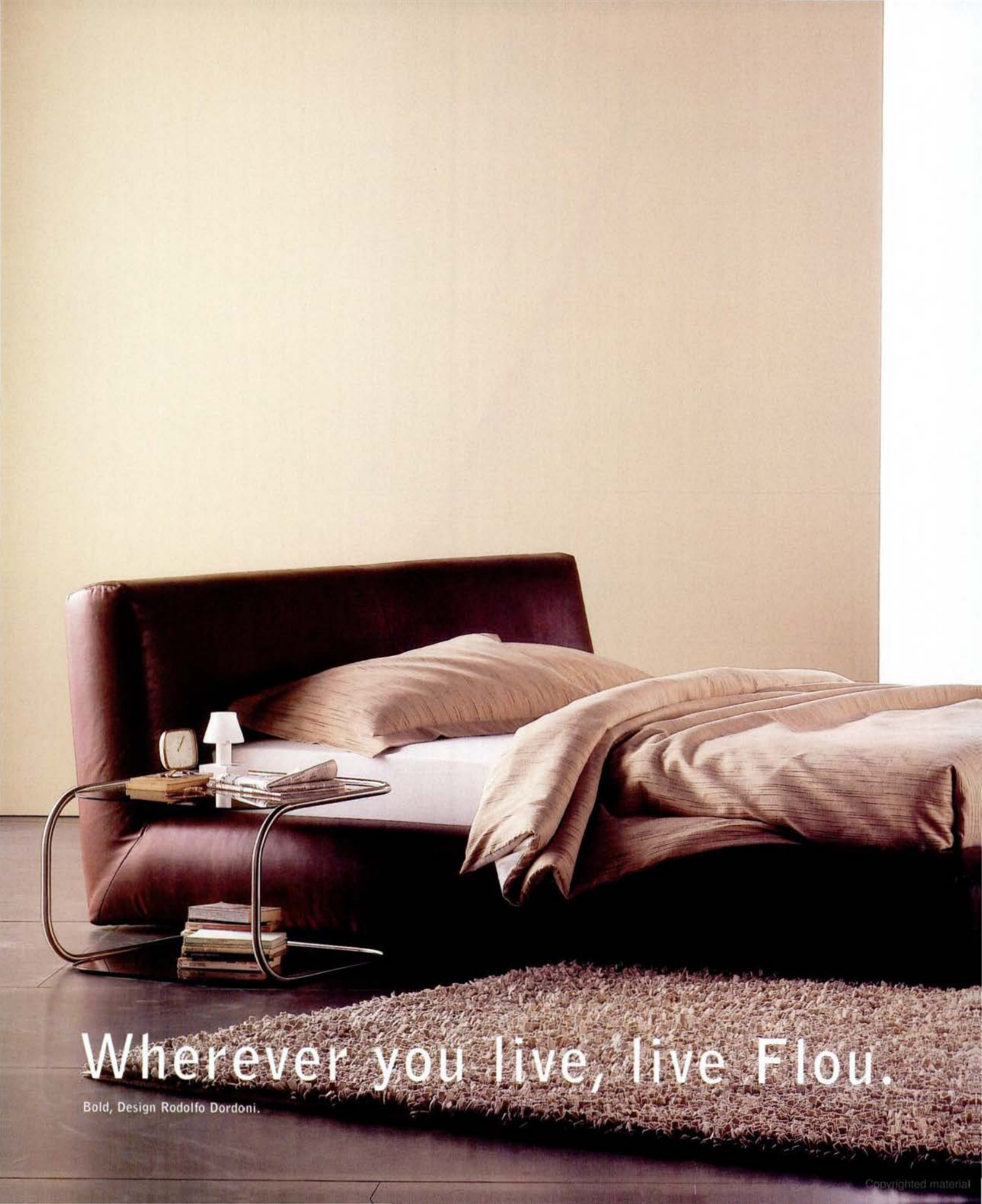
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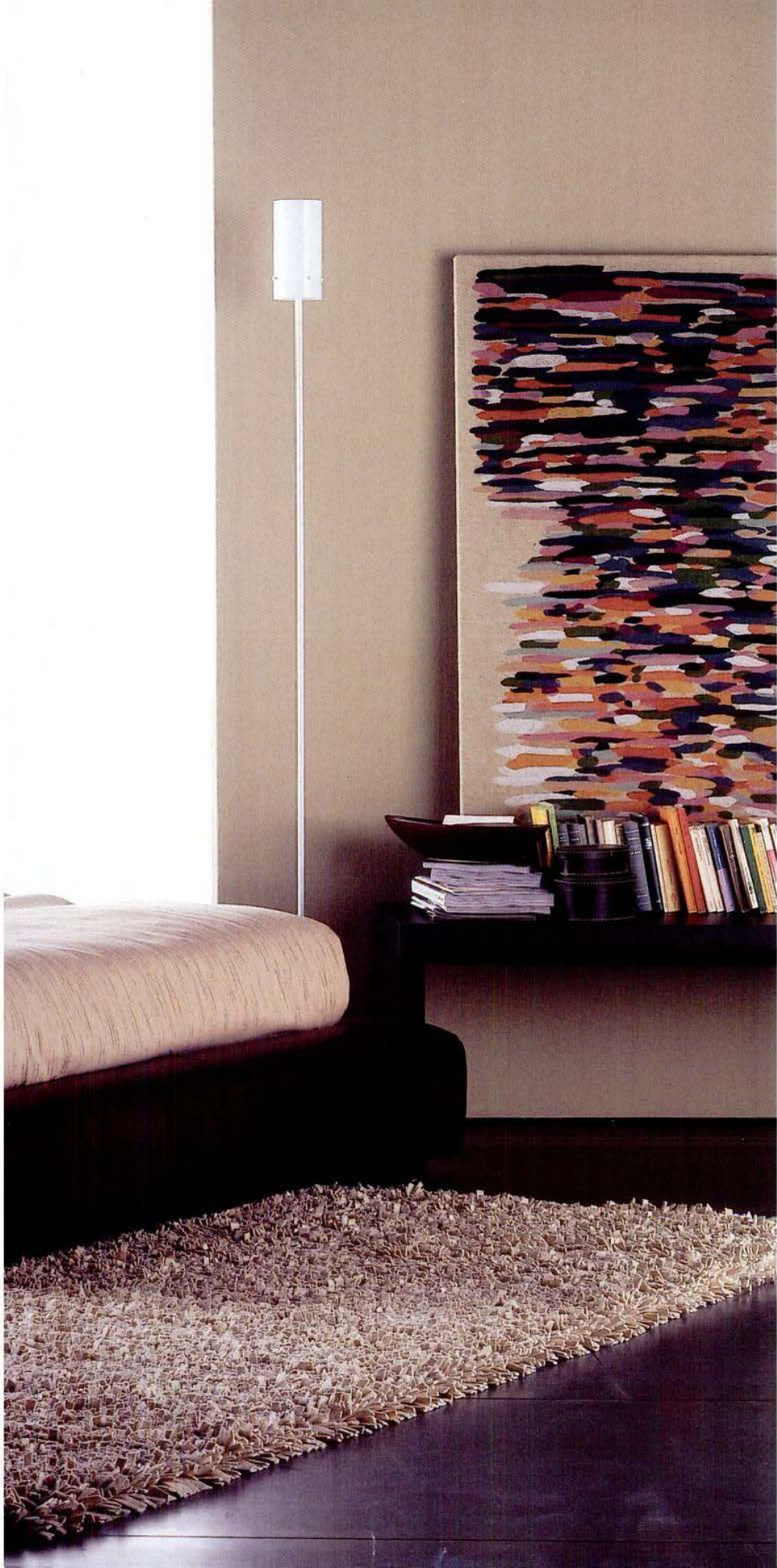
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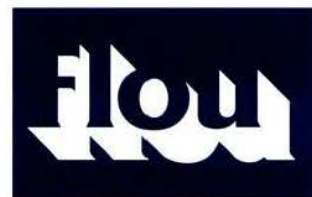
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Editor's Note

Nearly 20 years after her first visit to the Eames House, editor-in-chief Allison Arieff reflects on the long-range impact of that fateful field trip.

Dwellings



Way Out West

Leaving the bustle of Washington, D.C., architect Joe Day and his wife return to California and discover that life in a single-family dwelling isn't as isolated as they had feared.

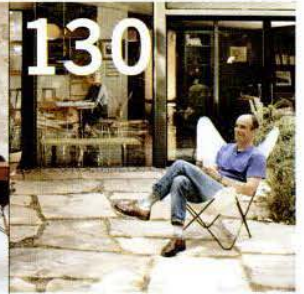
Story by Raul Barreneche /
Photos by Gregg Segal



Domestic Democracy

In a code-happy L.A. suburb, how do you break the mold without breaking the law? Architects Alice Fung and Michael Blatt steer clear of anarchy with a little democratic design.

Story by David A. Greene /
Photos by Dave Lauridsen



Mutual Fulfillment

In Santa Monica, architect and activist Cory Buckner is working to preserve the living monuments of L.A.'s mid-century-modern past, including her own home by A. Quincy Jones.

Story by Sam Grawe /
Photos by Darcy Hemley

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L.A. Architecture

What is Los Angeles architecture? The answer is as varied as the city itself.

dwell

“The city is kind of a blank screen onto which you project your own desires . . . everyone has their own [private vision of L.A.](#)” —Deborah Richmond, page 49

Cover

Done lawyering for the day, Nina Hachigian cools off in the lap pool in her Silver Lake backyard. **Photo by Gregg Segal**

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34 In the Modern World

Who's who and what's what: a veritable Thomas Guide to this month's peerless exhibitions, products, and the work of designers in all fields.



49 My House

Architects Olivier Touraine and Deborah Richmond take direction from filmmaker Wim Wenders and his wife, Donata, to produce a house in the Hollywood Hills.



54 Off the Grid

Two corporate architects shelved the AutoCAD while designing and building an inventive, eco-friendly bungalow for themselves in Santa Monica.



58 Dwell Reports

What spins, agitates, and is full of hot air? No, not a politician: a washer/dryer! Our expert, who put himself through school repairing them, assesses the latest.


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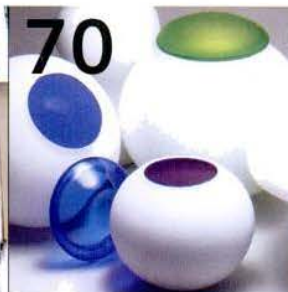
62 Nice Modernist

In downtown Los Angeles, a duo promotes modern design *and* valiantly rescues wayward pets—all under one roof.



64 Elsewhere

In Berlin's Savignyplatz neighborhood, amidst the café-lined streets, architects Frank Barkow and Regine Leibinger take the *Berliner zimmer* into the next century.



70 What We Saw

Editors visit N.Y.C.'s ICFF and Brooklyn Designs in those dueling design boroughs of New York, then are off to North Carolina for High Point.

78 Archive

The Midwest is home to most of Bruce Goff's oeuvre, but his final project—the iconoclastic Struckus House—made its mark in Southern California.

82 Dwell Labs

When Bing Crosby crooned “Don't Fence Me In” in 1944, he clearly hadn't considered that there might be more to fences than white pickets.

84 Outside

Lawn mowers are so 20th century. Los Angeles architect Mark Rios takes a cue from California's indigenous flora to create landscape architecture for today.

88 Dwell Home

Renderings begone! Exclusive photos of the Dwell Home, from factory to freeway to foundation.

140 Transportation 101

Where did sprawl come from? What direction is car design heading? Can an SUV truly be green? Plus: adventurous ways to get from point A to point B.

172 Sourcing

Whether you need it, want it, or just plain have to have it, we'll tell you where to find it.

176 Houses We Love

In Rancho Mirage, two young designers introduce old family friends to modernism and make two new fans for life.

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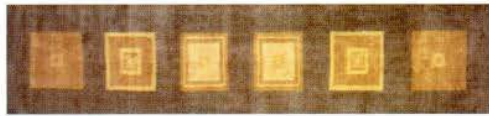
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It's rare that I write to a magazine, but I uncharacteristically became obsessed with Didier Krzentowski's home deliciously displayed in "Like a Kid in a Candy Store" (June 2004). I fell in love with the Gino Sarfatti 2109/16 ceiling lamp in his house, and if I mention the lamp one more time to my wife, my remains will be located under the foundation of our house. Anyway, I tried to contact Krzentowski's gallery, and as I suspected, they speak French, and speak it very well. In fact, they speak it better than I do. This is where I need your help. I want to find that lamp. It is quite possibly the perfect lamp for our home remodel project that's slowly coming to an end.

Joel Aron
Larkspur, California

Editors' Note: You'll have better luck finding vintage pieces by Sarfatti in Europe than in the United States. Krzentowski's Galerie Kreo (www.galeriekreo.com) carries Sarfatti's work, and may be able to help you locate another 2109/16. Other sites worth browsing are www.fiftie-fiftie.be, www.olderthanme.com, and www.fearsandkahn.co.uk (which also has a great page of links to other vintage furniture dealers). You might also try LA Modern Auctions in Los Angeles. Good luck!

I just got the June issue and was so happy to learn that Didier Krzentowski's purple Nesso lamp doesn't obscure his view of the Eiffel Tower. Just a reminder that some of us live in the real world.

Gary Hinshaw
Knoxville, Tennessee

I am in love with an avid Dwell subscriber. My girlfriend, Rachel, is studying architecture and has modern tastes in line with your magazine. She puts incredible emphasis on good design in everything she does. This is something that I have grown to love about her as she has made our home beautiful and improved the quality of my living and workspace. However, this is also something that I have grown to fear as I begin thinking about asking her to marry me. I'm pretty sure she will say yes—I'm not afraid of that—but I am afraid she will not like the engagement ring I pick out. As I search for "modern design jewelry" on the Internet, I find lots of very ugly stuff. I'm hoping you can direct me to jewelry designers that share the same tastes as Dwell.

Scott Doniger
St. Louis, Missouri

Editors' Note: Your girlfriend is lucky to have such a thoughtful beau! In our June issue, the

article "Fresh Gems" offered some helpful hints. You should also take a look at www.georgjensen.com, www.biegel-net.de, www.niessing.com, www.tedmuehling.com, www.geoffreygood.com, and www.cathywaterman.com. Any of those might have just what you're looking for. Please let us know how it all turns out, but really, how could she say no?

Scott's response to our response:

Thank you for your helpful suggestions. I proposed to my girlfriend, now fiancée, and the ring was a huge success. I ended up working with a jeweler in Santa Fe, New Mexico, to design some rings specifically for us. The sites you recommended were great inspiration.

I've been enjoying your magazine since the second issue. The latest issue inspired some ranting on my blog, and I was shocked to see how many emails I got from folks who are Dwell junkies. I'm discovering that Dwell addicts have the same level of freaky following as Apple and Volkswagen! Deft positioning, or have you just totally nailed a need for some folks out here in reader-land? Doesn't matter really—just keep making your wonderful magazine!

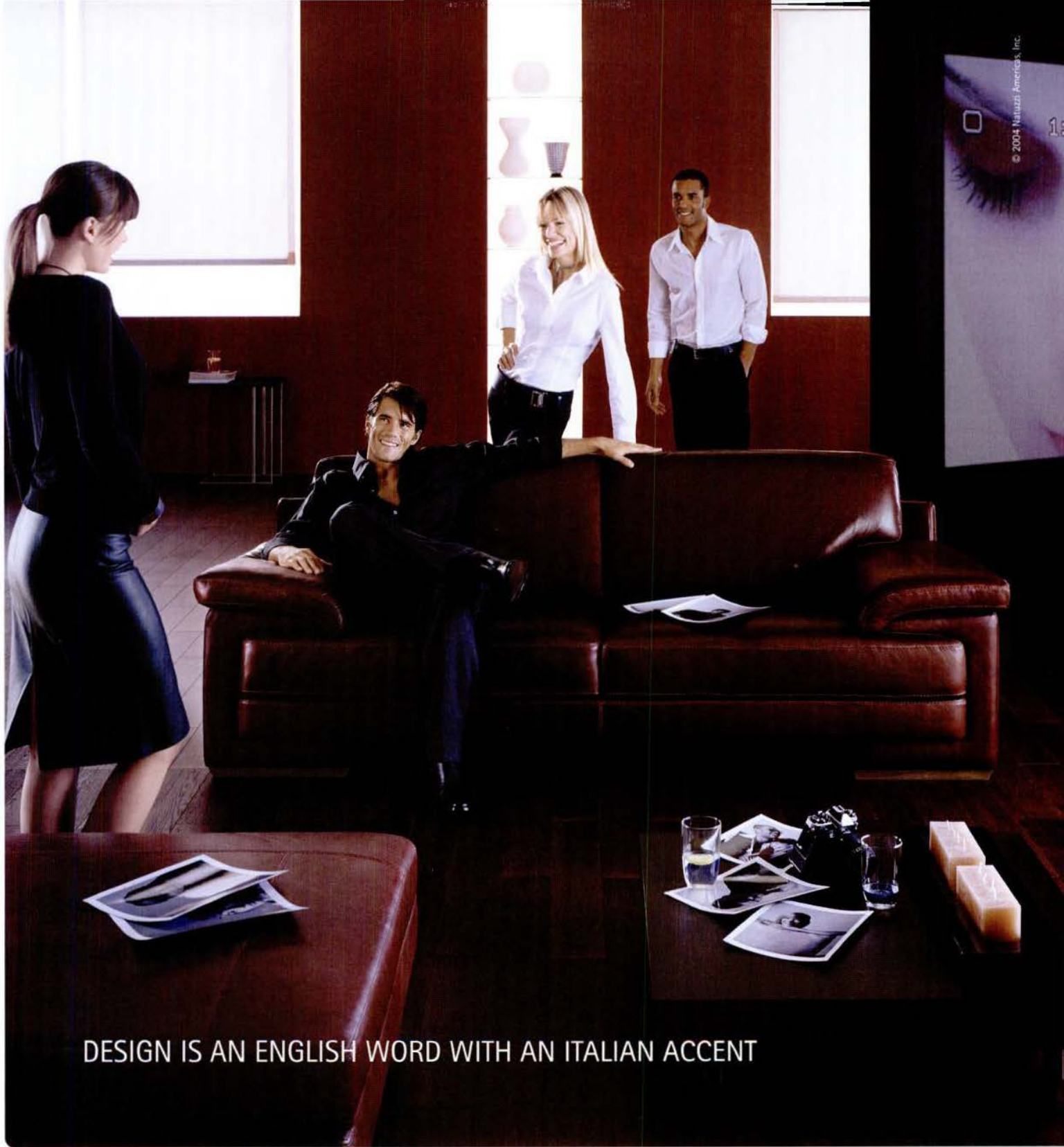
Jim Corbett
St. Louis, Missouri

To begin, I would like to compliment Dwell for the article "Gehry Guest House Drama" (April/May 2004). I found it quite compelling and it served as a catalyst for discussion in our studio. As a result, we are curious about the status of the Winton guest house. We searched the Internet for information on the situation but found nothing. Would you be able to give us an update or let us know whom we should contact concerning the building?

Robert Smith
Ottawa, Ontario

Editors' Note: At press time, Kirt Woodhouse, the developer who owns the property, told us he was "still looking for a good solution to keep the house intact and get it in the public domain." We encourage anyone interested to contact Woodhouse via email at woodhouse18@aol.com.

Do you not have a system of "listing" in the United States ("Gehry Guest House Drama," April/May 2004)? In the U.K., any building deemed worth preserving, whether ancient or modern, may be listed. The degree to which works on a building are restricted depends upon the grade of the listing—in some cases, it may ▶



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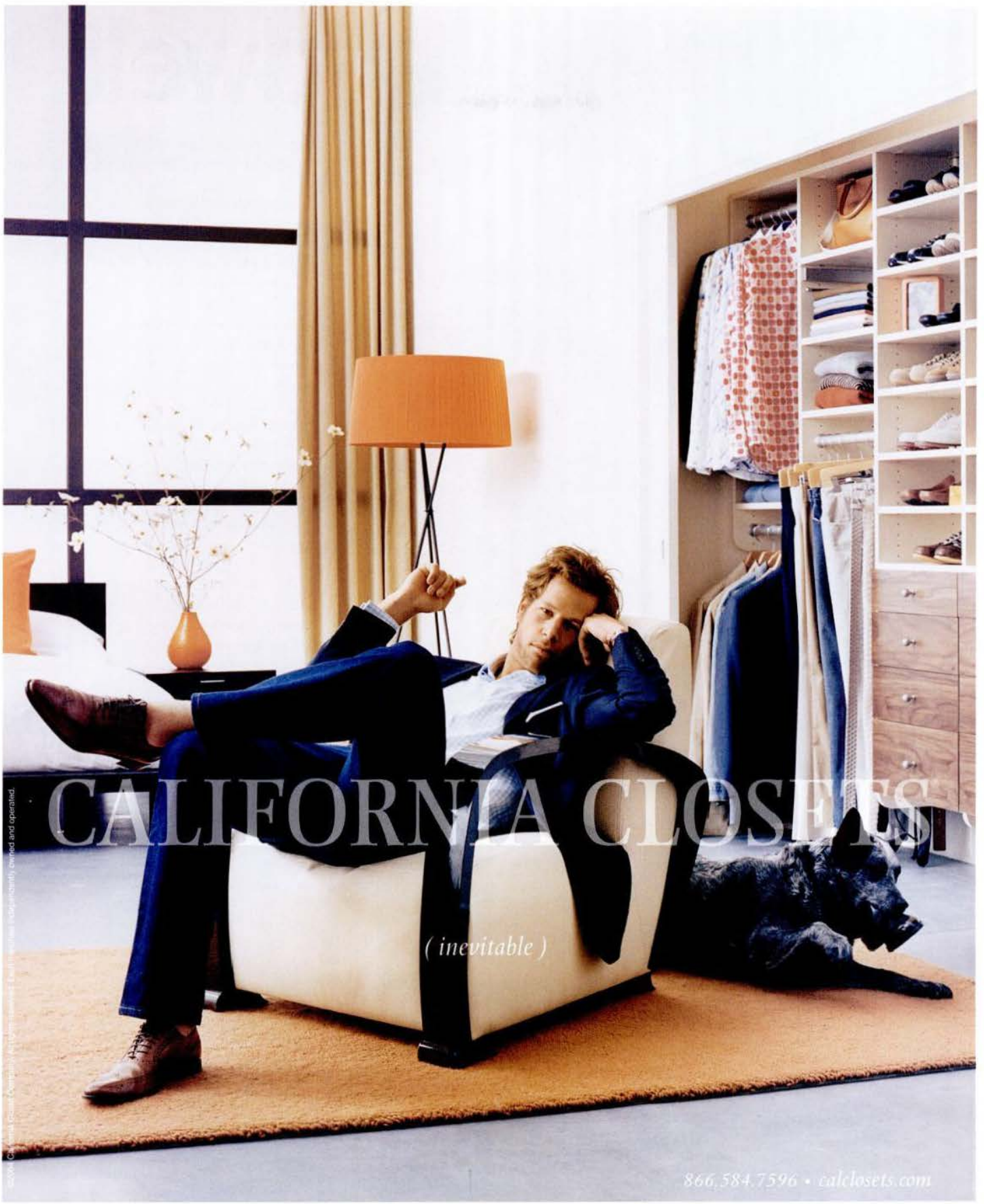
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Gregg Segal's ("Way Out West," p. 112) photos have been featured in *Esquire*, *Harper's*, *Vanity Fair*, *GQ*, and the *New York Times*, among others.

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My other point concerns your featured Los Angeles architects ("Cutting It Up," April/May 2004) and their 500-square-foot apartment. By European standards, this is not exactly small for a one-bedroom dwelling; we regularly design flats at around 350 to 380 square feet. Six hundred square feet would be considered a reasonably sized two-bedroom unit—a case of American space standards reflecting the land you have available, perhaps.

Andrew Hilton
Cheltenham, United Kingdom

Editors' Note: *The United States does in fact have a form of listing called the National Register of Historic Places (www.cr.nps.gov/nr). However, each state has its own Historic Preservation Officer, who is in charge of nominating properties for listing. Because of this, a*


property considered historic in California may not meet the same fate were it in, say, Minnesota. In regards to your Los Angeles question, this is simply a case of differences in space standards between the U.S. and elsewhere.

As an architect, I thoroughly enjoy Dwell and concur with your mission to promote livable modernism. However, I was rather disappointed in your June 2004 effort. In Virginia Gardiner's article "Basilicata: From Caves to Couches," she describes the town of Matera, Italy, and its Middle Eastern appearance. She mentions that Matera was featured as Jerusalem in two films, including "Mel Gibson's regrettable *The Passion of the Christ*." While I found the story of Basilicata's transformation interesting and informative, I was not amused by the author's film and/or religious criticism.

Ryan Eshelman
Norman, Oklahoma

I have always enjoyed reading your Editor's Notes because I could imagine you sitting in my flat recounting the same story to me and my friends. In this era of political correctness and ▶

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the colorless corporate attitudes that seem to prevail (even in small start-ups), I think your personal and slightly self-revealing approach to your editor's page is amazing.

David LeCheminant
San Francisco, California

Your June 2004 Editor's Note caught my eye because of your reference to Fort Hood, Texas. Having spent 34 years as an army arts and crafts director on a variety of installations, I couldn't help but wonder if Allison Arieff's father built his coffee table in one of our woodshops. Many soldiers and spouses built and are still building tons of utilitarian objects, from wall units to bedroom sets and everything in between. I feel very strongly that many families might not know specifically about army arts and crafts but could well have the same sentiment you expressed about your maple nesting tables.

Jan Osthus-Kaplan
Fairfax, Virginia

I just read "Heat Your Feet" in the June 2004 issue. Most of your comments refer to installing new systems. Is there an economical way to install radiant heating in existing concrete flooring? Our local flooring dealer said it was too difficult and costly to attempt to install radiant heating on preexisting construction.

The lower level of our home is extremely cold in winter months due to the concrete slab understructure. If radiant heat is not possible to install on preexisting construction, is there a thermal carpet pad that could be laid under the carpet? We really want to use the family room all year round!

Jeffrey Leute
Seaview Island, New Jersey

I have a house built in 1941, on a slab, with hydronic radiant heat. The heating system works well and I really enjoy the quality of the heat. However, my gas bills from the use of the furnace that heats the water are outrageous. What would you suggest in terms of a new system to heat the water? Is this a feasible replacement considering the age of the system?

Roy Otwell
Atlanta, Georgia

Editors' Note: We looked into your questions and found many excellent sources. Check out the following sites for loads of info: www.radiantpanelassociation.org, www.radiant-floor-heating.com, www.electric-floorheat.com, and www.radiantec.com. These are just a few of the sites that have information not just about specific products but about the process in general.

I was absolutely blown away by the retreat housing project by Joe Sabel mentioned in your Editor's Note in the July/August 2004 issue. This is exactly what I have been looking for! I have a slice of land next to a river in Sweden and I have been looking for something like this for a long time. Could help me obtain more information about this project? That is exactly—with some modifications due to the Swedish climate—what I would like to build. Millions of big thanks in advance.

Jonas Nyström
Sweden

Editors' Note: We recommend you contact Joe Sabel directly for information. He can be reached at Airship11@aol.com. Best of luck with your future retreat!

I have been following the Dwell Home for some time now, and would like to know where I can find the latest detailed information on construction status, cost, and plans to make the home commercially available.

Randy Colson
Dallas, Texas

I would appreciate any guidance regarding get-ting more information about some of the pre-fabricated home designs I've seen in Dwell. I just checked out www.thedwellhome.com—the house pictured there is basically what I'm looking for, but in a one-story model.

Andrea Kelly
Johnson, Vermont

Editors' Note: We are hard at work trying to make the Dwell Home available to interested readers. Stay tuned to www.dwellmag.com and these pages for the most up-to-date info on making the second, third, fourth, and fifth Dwell Home prefabs a reality. One suggestion: Never start the process of factory building during deer hunting season.

Corrections: In "Window Shopping" (July/August 2004, p. 63), the "Andersen" in Andersen Windows was misspelled. In "Outlaw Architect" (July/August 2004) the caption on page 106 misidentified Mrs. Foster as Mrs. Hass. We regret the errors.

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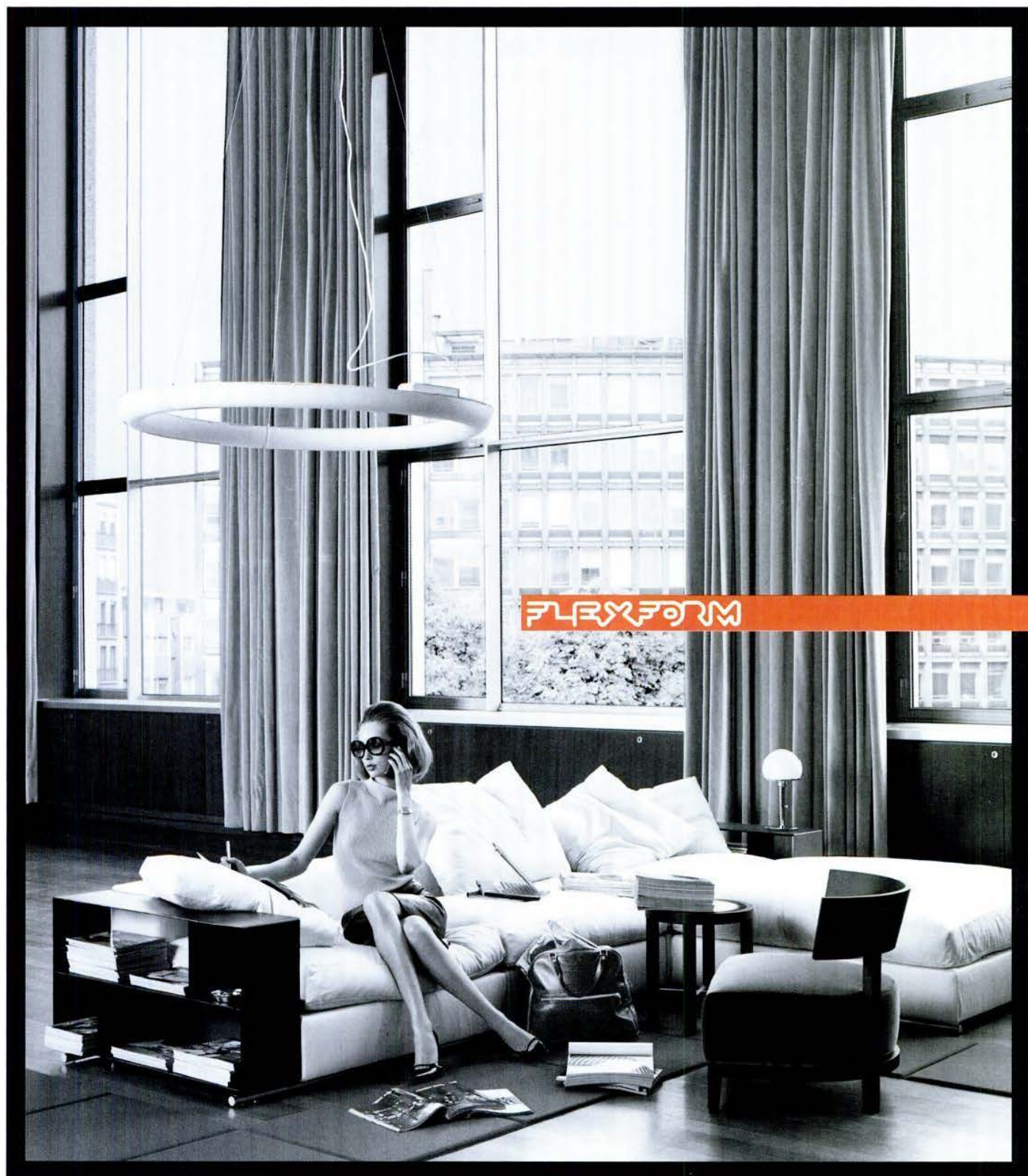


Pavilion system from Planus Pavilion Collection, designed by Antonio Citterio.

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Hmmm. Perhaps we should do this sort of thing more often.

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We Love L.A.

Inspired by the architectural innovation of Los Angeles, we're devoting an entire issue to the city, and hope to further explore the possibilities there with the announcement of the Dwell Home II.

When I was 19, I signed up for a sophomore seminar at UCLA on the culture of Los Angeles. It was the late '80s, and yes, at that time most people would have suggested there was no such thing, save for the culture found in Los Angeles's limitless supply of frozen yogurt shops. But my professor was Thomas S. Hines, historian and author of the definitive monographs on modern icons like Richard Neutra and Irving Gill. In the classroom, his group of ten students intently discussed subjects across the cultural spectrum, from the art of the L.A. barrio to the Hollywood screenplays of a frustrated F. Scott Fitzgerald.

One day, without any advance discussion—or maybe, college being college, I just hadn't been paying close enough attention to the syllabus—Professor Hines piled the lot of us into a van and we headed west toward the ocean. I remember nothing of the drive there but I will never forget the feeling of walking into two houses: first, the Eames House in Pacific Palisades, and then, Neutra's Lovell House. I remember having an overwhelming desire to wake up and have my morning cup of coffee in the Lovell living room . . . the particular confluence of light, space, and materials at the precise moment I stood there had me sold on modernism for life.

Looking back, I'm glad we took that field trip with little advance knowledge or information. It allowed me to fully appreciate the place on its own terms. It is a little bit like having the discipline not to gravitate directly toward the identification label when you go to an art museum, and

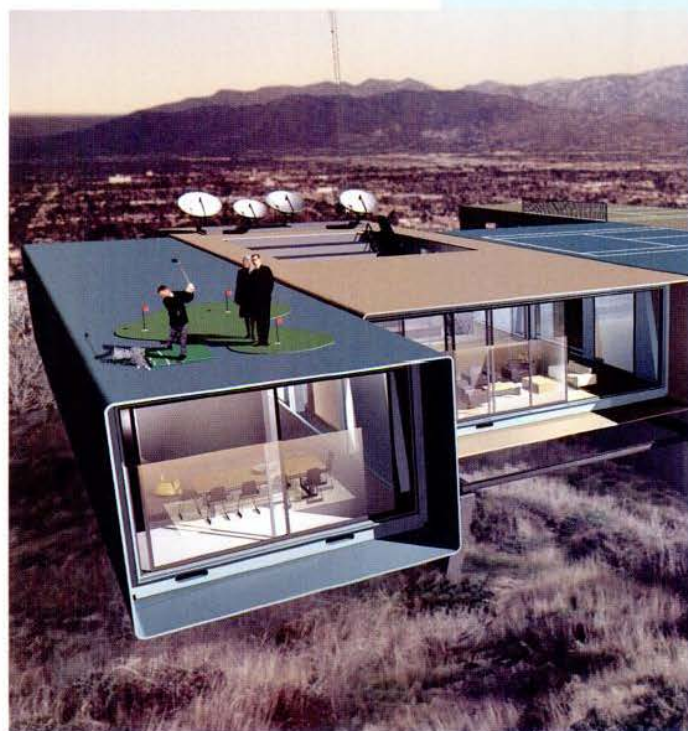
instead just to let yourself appreciate the painting on its own merits, irrespective of who created it.

With this issue, we are figuratively in that museum, appreciating the architecture of L.A., a city we feel is unique in its fostering of cutting-edge design. Not only are we showcasing it on nearly every page of this issue, we are announcing an exciting new project designed to promote its continued success.

We are proud to introduce the Dwell Home II, an invitation to create a single-family home in L.A. whose design will celebrate both the rich modernist history and contemporary dynamism of Southern California architecture. Five Los Angeles firms have been invited to submit designs for Dwell Home II: Barbara Bestor Architecture, Deegan-Day Design, Escher Gunewardena Architecture, Inc., Lorcan O'Herlihy Architects, and Pugh + Scarpa Architecture. With an eye to creating a house on the forefront of architectural creativity and innovation, the Dwell Home II will explore in depth issues integral to the future of home design, from architectural diversity to the incorporation of sustainable technologies.

As a former history major, I can tell you that it's bad form—or just bad luck—to proclaim a historical moment while you're in it, but what the heck: L.A. architecture is having that moment now. Check it out. ■

ALLISON ARIEFF, EDITOR-IN-CHIEF
allison@dwellmag.com



Mogul House

In an update of the Los Angeles pleasure palaces of studio execs in the 1920s and '30s, *Daily Variety*, the movie industry's bible, recently commissioned a number of L.A.-based architects to design the ultimate mogul home for the 21st century.

The standout was a single-floor home by Jones, Partners: Architecture, a firm renowned for its forward-thinking designs. Inside the house, three 4,500-square-foot areas support different aspects of a mogul's fabulous life: a living section with bedrooms, kitchen, and pantries; a recreation/health section with an indoor gym, swimming pool, and bar; and the ever-important entertainment section, which includes an indoor/outdoor screening room that opens up to the night sky. A fourth section, at 2,700 square feet, is reserved for the office.

Each section is arranged on a sliding-rail system so that it can be shifted back and forth for different adjacencies and spatial organizations. In addition, the architects have envisioned a number of robotic units that will discreetly provide convenient surfaces for drinks and cigars, then clean up any resulting ashes and debris.

"This is a completely flexible system," explains partner Wes Jones, "which will permit the owner to readjust the entire house on demand." www.jonespartners.com

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Minotti Los Angeles / 8936 Beverly Boulevard, West Hollywood, CA

West Hollywood is perhaps best known for its raucous night scene on the Sunset Strip. But during the day, bleary-eyed revelers can wander just a few blocks away to a neighborhood full of choice modern design offerings. New to the area, near Kartell and Ligne Roset, the Italian company Minotti's first store is full of understated, attractive pieces, making it a worthy stop on any home decor buying spree. www.minotti-la.com



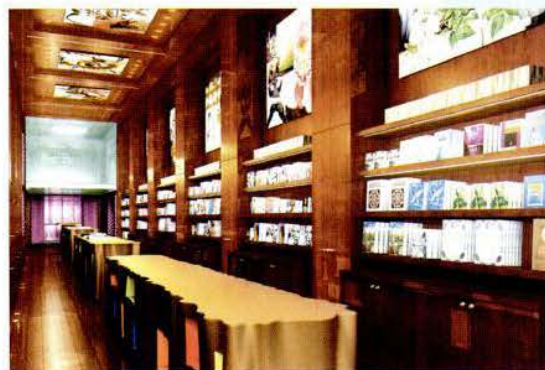
Robert Smithson / 12 Sept-13 Dec / MOCA / Los Angeles, CA

"No other postwar artist has had as much influence on the current generation of contemporary artists as Smithson," explains MOCA's Connie Butler. One can see, for instance, how Smithson anticipated the architecturally driven work of Jorge Pardo and the sculptural designs of Renee Green. This show features more than 150 ultra-rare pieces, many of which are so frail that they will never be shown again in our lifetimes. www.moca-la.org



Interior designers

Designers Kelly Wearstler (who designed the Maison 140 bar, above) and Antonia Hutt have each pursued an avant-garde, slightly baroque vision that is driving Los Angeles design into the 21st century. Whether they're using mod flourishes from the 1960s or arcane antiques from the 18th century, they both push the envelope of witty juxtapositions and a tasteful use of light, scale, texture, and, above all, color. www.kwid.com, www.antoniahutt.com



Taschen store / 354 N. Beverly Drive, Beverly Hills, CA

Taschen produces books that mischievously blend pop culture, sex, and high art into a glorious, orgiastic explosion of images. Therefore it follows that the Germany-based publishing company would hire Philippe Starck to design its flagship store in Beverly Hills. His resulting design consists of sleek, polished wood, ultramodern accents, and German artist Albert Oehlen's provocative collages. If browsing is considered an art form, the Taschen store is a masterpiece. www.taschen.com

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Central Los Angeles Area High School #9 /

By Coop Himmelblau

Austrian architects Coop Himmelblau are not inclined to create tame structures. Instead, their buildings—such as the UFA Cinema Center in Dresden or the Gasometer B apartments in Vienna—are experimental masses of jutting glass, spatial interplay, and soaring, light-filled atriums. Breaking ground this fall is their new performing-arts high school in downtown L.A., scheduled for completion in 2006. A fantastical structure—replete with a variety of tumbling shapes, huge circular windows, and a spiral ramp twirling up a tower—the school will fit in nicely to a neighborhood that includes MOCA and the Walt Disney Concert Hall. www.coop-himmelblau.at



Los Angeles



Mossler Deasy & Doe

In the past 26 years, David Mossler, Mike Deasy, and Crosby Doe have guided the sales of thousands of signature homes—from modern masterpieces by John Lautner, Richard Neutra, and Raphael Soriano to more experimental designs by Frank Gehry, Eric Owen Moss, and Coop Himmelblau. The passionate team has earned a reputation for exposing their clients to the subtle nuances of the houses, even when such proselytizing falls on deaf ears. www.architectureforsale.com



George Nakashima: Nature, Form and Spirit / 12 Sept–2 Jan / Japanese American National Museum / Los Angeles, CA

For the better part of 60 years, craftsman George Nakashima produced thousands of exquisitely made objects that borrowed equally from the minimalist qualities of the Arts and Crafts movement and the meticulous, graphic strength of mid-century modernism. Nakashima, who died in 1990, had such reverence for his materials that he would let each individual piece of wood determine the final design, rather than force the design upon it—meaning that no two Nakashima pieces are alike. www.janm.org

L.A.: Light/Motion/Dreams / 14 Mar–9 Jan / Natural History Museum of Los Angeles County / Los Angeles, CA

This museum has long been devoted to chasing a slightly different, more artistically aware kind of animal than the usual natural history fare. Now comes its most ambitious show to date, which attempts to look at Los Angeles and its culture through a prism of nature. François Confino's clever exhibit design includes such displays as vintage L.A. photographs in a fully furnished, 19th-century home that comes to life via video wallpaper and an area where visitors can peer at beachfront property from a fish's point of view. www.nhm.org

PHOTO BY GEORGE ERMIL (NAKASHIMA)

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Monument to Now / 22 June–31 Dec / DESTE Foundation for Contemporary Art / Athens, Greece

This summer, the Olympic Games return to the land of their birth, which is also reliquary to some of the most cherished traditions of the Western world, from democracy to the pedimented portico. While the athletes make history and break records, the “Monument to Now” exhibition presents the most groundbreaking and influential artwork from the past decade, featuring an impressive list of international artists whose work is part of the Dakis Joannou Collection. www.monument-to-now.gr



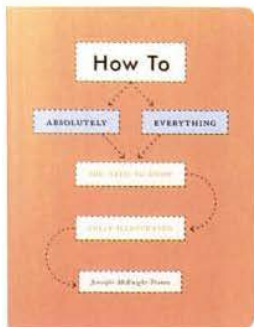
Xplory / By Stokke

Most strollers are built for utility, not views, leaving children at eye level with dogs, car fenders, and knees. Norwegian company Stokke, which designs ergonomic seating for both children and adults, has just introduced an easy-to-manuever stroller that gives children an adult view of the world, allowing them to look down on their lesser-prammed peers. Adjustable, so that babies can either recline or sit upright on the padded seat, and with shock absorbers on the wheels, Xplory ensures a smooth start to life. www.stokkeusa.com



Humble Masterpieces / 8 Apr–27 Sept / MoMA QNS / New York, NY

“Everyday, we use dozens of minute objects. . . . If they work well, chances are we will not pay much attention. Yet, albeit modest in size and price, some of these objects are the true masterpieces of the art of design,” says MoMA design curator Paola Antonelli. From tea bags and Post-it Notes to scissors and Band-Aids, this exhibition celebrates excellence in ubiquity, examining the aesthetics of essential, ordinary products that most of us can’t imagine doing without. www.moma.org



How To: Absolutely Everything You Need to Know Fully Illustrated / By Jennifer McKnight-Trontz / Chronicle Books / \$9.95

From the writer who brought us *How to Be Popular* and *The Good Citizen's Handbook*, this little volume diagrams a host of actions, processes, and minutiae—from combing hair and parallel parking to turning a cartwheel and slicing bread—using simple illustrations, directional arrows, and minimal text. Mundane and mostly intuitive, yet highly consequential and often essential, it is a study of modern life. The only other book you could possibly need is the *Kama Sutra*. www.chroniclebooks.com



Sudden / By the Maharam Design Studio for Maharam

Founded in 1902 by Louis Maharam, the company originally made only commercial textiles; it’s now known as one of the best places to pick up fabrics to re-cover your eBay Eames find and boasts patterns by an illustrious roster of designers, from Bruce Mau and Hella Jongerius to Arne Jacobsen and Anni Albers. Sudden, a polyurethane fabric that has the shiny sleekness of liquid metal, comes in 25 vivid colors and is a worthy addition to the company’s pantheon of products. www.maharam.com



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William Eggleston: Los Alamos / 21 Aug–2 Jan / SFMOMA / San Francisco, CA

Eggleston began creating vibrant images in the mid-'60s, providing legitimacy to color photography at a time when only black-and-white prints were considered true art. The Los Alamos series was taken on cross-country road trips through the southern United States between 1964 and 1974, and epitomizes Eggleston's eye for seeing beauty in the mundane. His portraits of ordinary people and landscapes are full of lush colors, from a prim woman sitting in a green diner booth to the unwavering deep blue of a summer sky. www.sfmoma.org



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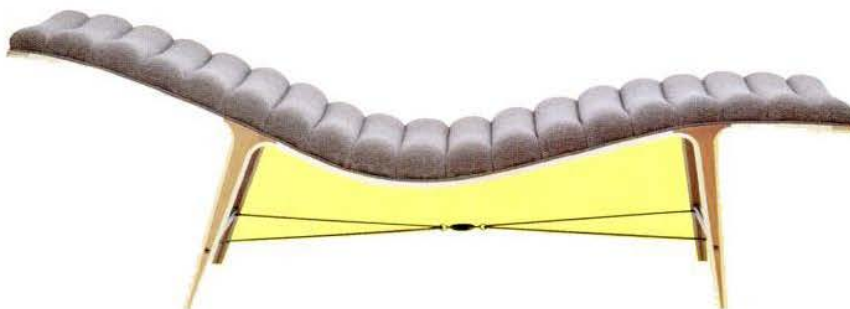
Root Shock / By Mindy Thompson Fullilove, M.D. / Ballantine Books / \$25.95

"Places can have a special quality that is greater than the sum of their parts," Fullilove writes. "Neighborhoods can have magic." Exploring the history of inner-city upheaval and focused on areas in Pittsburgh, Pennsylvania, Newark, New Jersey, and Roanoke, Virginia, *Root Shock* recounts people's nostalgia for the places they lived—and the trauma they felt when bulldozers flattened their brownstones to make way for Starbucks. With photos and anecdotes accompanying her relaxed prose, Fullilove shows the downside to, as well as possible solutions for, urban renewal. www.ballantinebooks.com



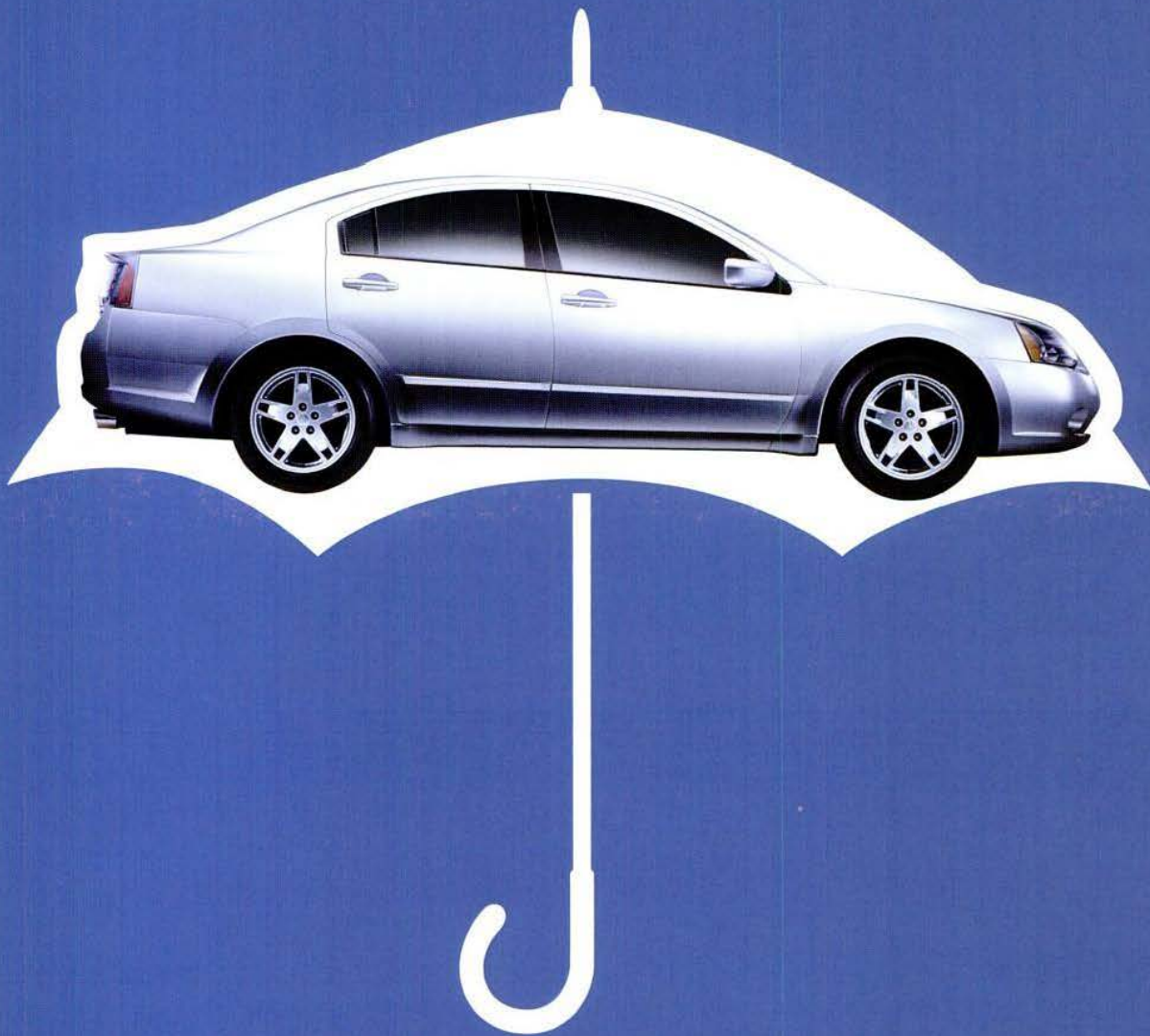
Nordic Cool: Hot Women Designers / 23 Apr–12 Sept / National Museum of Women in the Arts / Washington, DC

Though the paucity of flesh might leave some feeling betrayed by this show's suggestive title, most people will find it easy to refocus their lustful tendencies on the tasty range of furniture, textiles, and household accessories on display. This exhibition of designs by Scandinavian women includes more than 200 objects, thematically grouped by seasons, land, and lifestyles. www.nmwa.org



Listen-to-Me chaise lounge / By Edward J. Wormley for Dunbar

Designer Edward J. Wormley said, "Furniture is needed for practical reasons, and because it must be there, it may as well be as pleasant as possible to look at, and in a less definable psychological way, comforting to the spirit." His Listen-to-Me chaise lounge is the literal interpretation of that statement, a seat made for confiding childhood memories and giving the rest of your furniture an inferiority complex. Available in Elmo leather or customer's choice of material. www.collectdunbar.com



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Between Past and Future: New Photography and Video from China / 11 June–5 Sept / International Center of Photography / New York, NY
 In the 1970s, China was a bleak place for artists: Portraits of rosy-cheeked children and renderings of Mao were the state-mandated norm. Fast-forward almost 30 years, and the country is now in the throes of a pseudocapitalist expansion, accompanied by an explosion of creative output. The photos and videos in this exhibition—such as Ma Liuming’s delicately depicted nude walk along the Great Wall and the haunting urban images by Sze Tsung Leong—are evidence of China’s tremulous, dynamic move toward modernity. www.icp.org



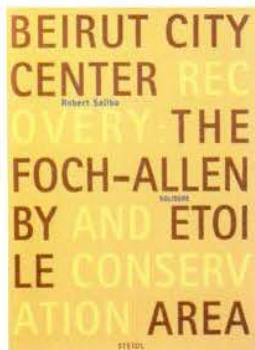
Disturbing Trend: Tanning shower / By Idrolux USA

Who could forget Kohler’s 2002 introduction of chromatherapy to the bathing world? What the folks at Kohler knew was that soap and shampoo can only do so much. Colors, like aromas, can refresh your body in ways you never even knew. But what if instead of just looking pretty, those colored lights could tan your skin, too? With the arrival of this shower, they do. Remember, you’re not clean unless you’re ultraviolet clean. www.idroluxusa.com



Walker in the Rough: Artist-Designed Mini Golf in the Minneapolis Sculpture Garden / 28 May–6 Sept / Walker Art Center / Minneapolis, MN

There never was a more quixotic pastime: During its heyday in the 1920s, the popularity of miniature golf had a nation tilting at windmills. Whether your recreational sympathies are with the gentle knight or his incredulous squire, the Walker’s functional homage to the game is worth a shot or two. Holes designed by artists and architects as part of a juried competition raise the par for kitschy kin at roadsides everywhere. www.walkerart.org



Beirut City Center Recovery: The Foch-Allenby and Etoile Conservation Area / By Robert Saliba / Steidl / \$80

After Lebanon’s 15-year war ended in 1990, Beirut decided to rebuild and, in 1994, created Solidere—a development and planning company—to undertake a downtown transformation. This book recounts the history and remarkable current-day status of Foch-Allenby and Etoile, two of the busiest areas of the city, using before-and-after photos, diagrams, and building details. www.steidl.de



Handbags / By Angela Adams

Starving artists everywhere, take note: Angela Adams, who began her career as a decorative painter, has since switched to more profitable mediums. Her modified paintings appear as mod designs and graphic prints on items from rugs to pillows, with perhaps the most entrepreneurial acumen we’ve seen in an artist since Andy Warhol. This fall, her new line of wool handbags makes its debut. We don’t care if that’s selling out, as long as she’s selling to us. www.angelaadams.com

PHOTOS BY GENE PITTMAN (WALKER), JIM HUGHES (BOOK)



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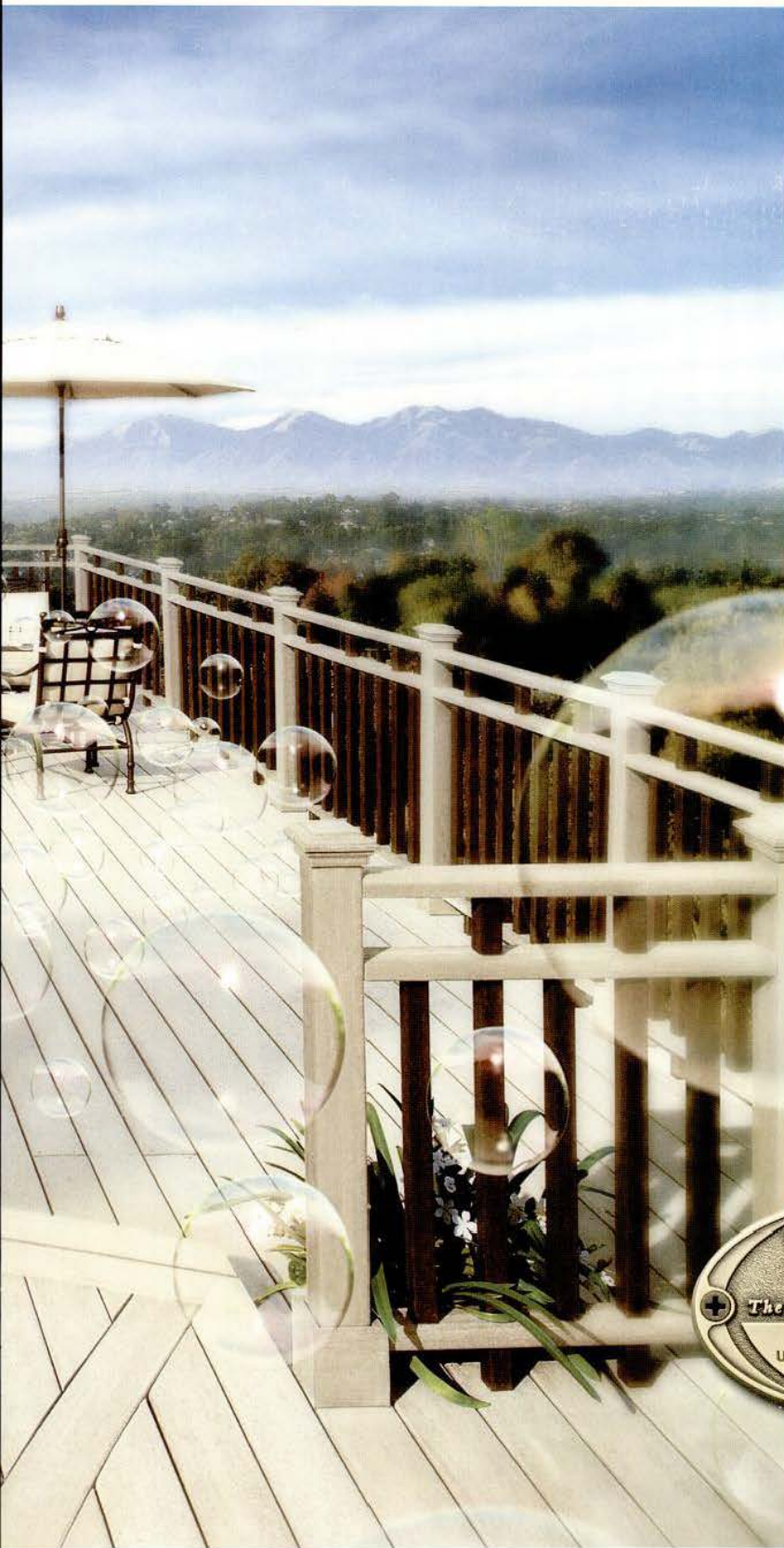
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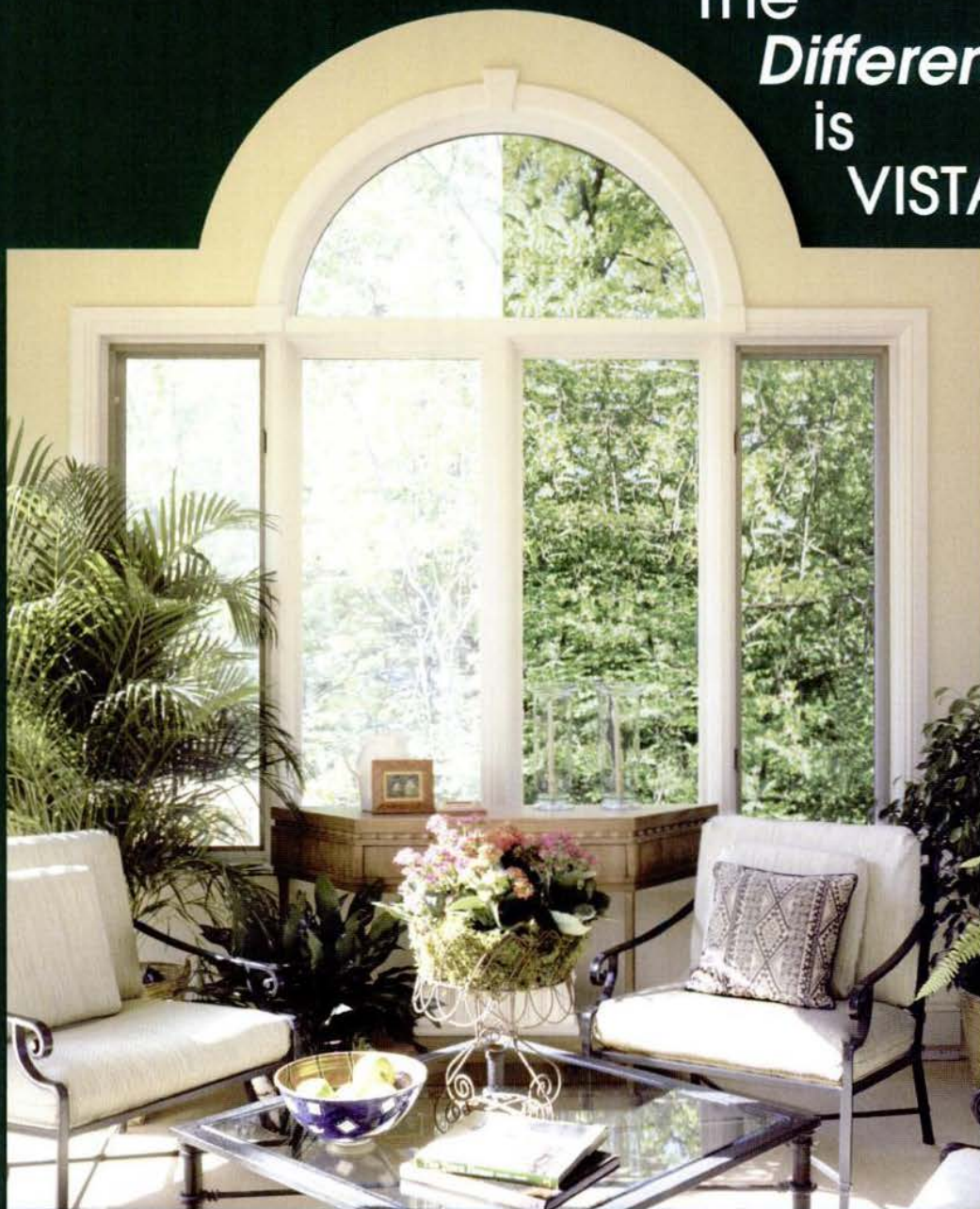


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Director's Cut

A double-height living room makes not only a bright, airy space for relaxing and entertaining but also an ideal showplace for the Wenderses' collection of aboriginal Australian artwork.

With films like *Wings of Desire*, *Buena Vista Social Club*, and *Paris, Texas* to his name, Wim Wenders is one of cinema's most acclaimed directors. But filmmaking wasn't always his aspiration. "When I was growing up, I dreamed up houses and drew them," Wim remembers. "I had a big book of houses by Richard Neutra, and I wanted to be an architect for a long time."

This is perhaps why the German filmmaker and his wife, Donata, embraced the challenge of creating a home in the Hollywood Hills out of what was once a 5,000-square-foot 12-car garage. The three-level structure was built by a vintage car collector, who lived in an adjacent

house. But instead of moving into the house, Wim had it converted into an office/editing studio and set his sights on the garage. "As we came up the driveway, I told Donata, 'This is it,'" Wim recalls.

It was the wide-open space that attracted him. "The city of Los Angeles has all this space, but the houses somehow don't reflect that," Wim explains. "This, however, was one big weird loft that captured that generosity of space. It didn't seem to belong here."

But this was no simple garage conversion. Because the plywood shear panels had rotted, the interior had to be gutted and the skin replaced. Site limitations, including ►

My House

The largest ground-floor room (right) serves as a workspace for Donata, who, like her husband, is an accomplished still photographer. On the upper two floors (below), architects Olivier Touraine and

Deborah Richmond hid the stairwell with a wall rising to about two-thirds of the ceiling's height, creating a mezzanine that doubles as more exhibit space for the couple's pictures.

setback restrictions to one side and unsuitable sandy soil to the other, also meant the structure could not be expanded. The job was complex, and even though the architects, husband-and-wife team Olivier Touraine and Deborah Richmond of Touraine + Richmond Architects, had compiled impressive resumes working for the likes of Rem Koolhaas, Renzo Piano, and Jean Nouvel, they were largely untested on their own. Wim was undeterred. "I think he liked the idea of working with young architects, because he wanted to be involved in the design process," says Richmond.

Wim made for an unconventional client. "In the U.S., film producers basically obligate you to stick to the script, whereas in Europe, it's more of a guide," Richmond continues. "At some point I realized that's how Wim treated our drawings: something to be constantly revised. Even as things started to be built, he and Donata would walk through the space and say, 'Maybe this wall should go here.' But we had a very good contractor [Arni Osvaldsson of Brown/Osvaldsson Builders], and he made it work."

Wim and Donata knew they wanted to keep the living area two stories (the sloping site puts it on the second floor), creating a dramatic space to entertain and to display their extensive collection of aboriginal Australian paintings, not to mention the couple's highly praised still photographs. The concrete floors were preserved (light-colored maple flooring was used in other parts of the house), contrasting with pristine white walls while also forging inviting space complemented by generous bookshelves and plush custom-designed furniture. "Wim and especially Donata were searching for that rare achievement: warm modernism," says Richmond.

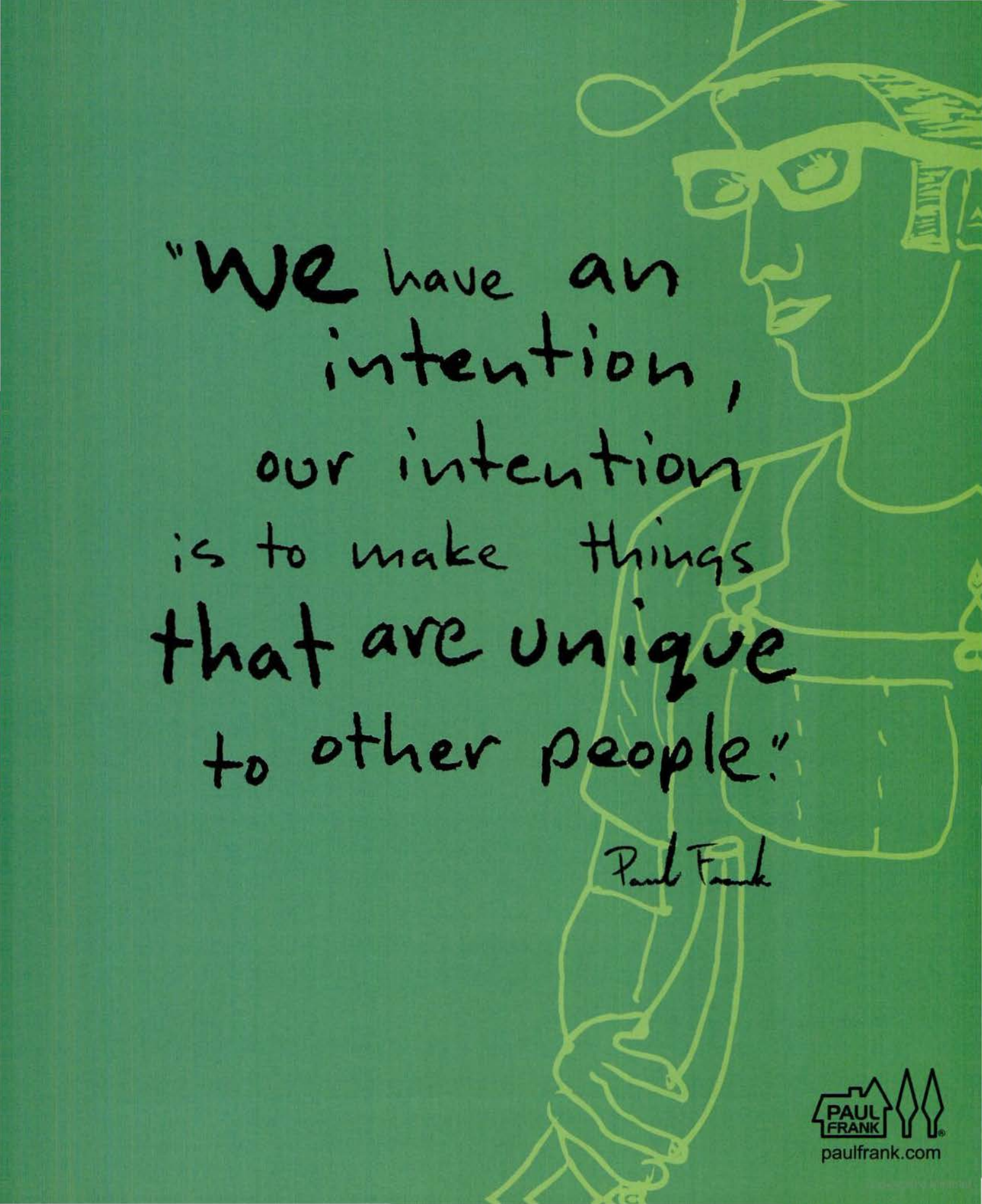
The spacious living area leads through two large glass doors to a patio with a Cubist-like water fountain (to mask noise from the nearby 101 freeway) and a vine-covered trellis for shade. "We wanted a permanent ambiguity between what's inside and what's outside," Touraine explains. Indeed, the combined space makes for a great party house, which the director admits to taking advantage of.

The interior also features a mezzanine for the master ▶



"Wim and especially Donata were searching for that rare achievement: warm modernism," says Richmond.





"We have an
intention,
our intention
is to make things
that are unique
to other people."

Paul Frank

bedroom (two other bedrooms occupy the main and ground floors), highlighted by a Philippe Starck bed and a walk-in closet enclosed by Japanese shoji screens. A large upstairs bathroom is anchored by a blue stone countertop and infinity-edged tub. The architects also punched out a striking geometric pattern of windows into the trowel-finished stucco façade. With bamboo trees growing outside, the windows make nature an extension of the art on the wall.

Perhaps fittingly, considering Wim makes art house films, this story concludes on a bittersweet note: Wim and Donata have put the property up for sale, citing a

desire to be closer to Germany. "We traveled back and forth 12 times last year. It gets a little tiring," Wim says. "But leaving is difficult, because for me this is the perfect house."

Still, there is a lingering moral to all the filmmaker's time spent in California. "Wim understands something vital about Los Angeles, that the city is a kind of blank screen onto which you project your own dreams and desires," Richmond concludes. "As someone who grew up here, I find that to be true of a lot of people who move here from somewhere else. Everyone has their own private vision of L.A." ■



How to Make My House Your House

Storage

Wim had Touraine and Richmond custom-design a storage unit for his massive music collection that holds 4,000 CDs and 1,500 LPs. "And it's already full," Touraine laughs. Made from a steel tube skeleton with plywood panels clad in brushed aluminum, the unit opens on top with a hydraulic lid similar to that of an automobile hatchback, with additional pull-out drawers. The unit can also act as a desk with collapsible arms. Wim spent \$11,000 for his, but the architects say it could be done much more cheaply by using different materials or by scaling the piece down into modules.

Bulthaupt Kitchen

The Wenderses wanted a small kitchen adjacent to the living room that maximized space for dining and entertaining. Touraine, raised and trained in France, recommended the German custom-kitchen manufacturer Bulthaupt for its strength, form, and innovative compact storage. Spacious shelves at a 90-degree angle pull out like drawers. www.bulthaupt.com

Windows

Windows weren't a priority in the structure's former life as a garage, so Touraine and Richmond punched several new ones into the façade. The guiding principle was to set up axial views. "Wherever there is a circulation path, we wanted to extend the view to the outside and frame views of the landscape," Touraine says. Putting windows on three of four sides (the other is nestled into a hill) also makes for good daylighting, distributing sunlight evenly to reduce unwanted disparities between bright and dark portions of the space. www.metalwindowcorp.com

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Smart and Spartan

From living in a smaller house to maximizing materials and minimizing waste, environmental friendliness is often a simple question of common sense. For Susie Tashiro and Joel Blank, who had toiled as architects in the corporate design world, it was that and more. "We were tired of being pigeonholed in the more technical side of architecture," Tashiro explains.

For years, the pair had been relegated to working on starchy office buildings, where knowledge of CAD and strict adherence to building codes was more important than how a space felt. They yearned to create their own version of a Case Study House that would integrate their emotional and tactile responses to Southern California with the formal, intellectual rigors of modernism. When they found an old stucco shack hemmed into a narrow 2,000-square-foot lot in the Ocean Park neighborhood of Santa Monica, the couple was enthralled with its promise. "There's a certain quality of intimacy and humbleness that small houses have," says Blank. "We felt immediately connected to it."

To keep their modest budget (and their day jobs), Blank and Tashiro worked evenings and weekends with two local design students and Blank's two sons, 19-year-old Martin and 16-year-old Rafael. Discovering major termite damage, dry rot, and structural problems just when their budget ran out, the duo was in despair. The partially demolished home couldn't be sold, and they had no funds to move forward. But fortunately, a market upswing allowed them to refinance and continue the project.

Throughout the renovation, the designers were guided by the necessity to save time, energy, and resources. Combining the kitchen and bathroom areas into one raised volume, Tashiro and Blank kept the building's new plumbing in a single small, dedicated crawl space, reducing front-end construction and installation costs and ensuring easy cleaning and repair in the future.

A primary objective was to create a feeling of expansiveness for the cramped quarters, so they removed the interior walls and ceiling, lowered most of the floor by several inches, and added 85 square feet to the existing ►



Large glass surfaces on the new front (top), side, and rear walls visually extend sight lines in three directions, making the 707-square-foot structure feel much larger.

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622. Five motorized skylights were installed, further enhancing the verticality of the space while acting as an energy-conscious ventilation system in summer.

The space has a warm/cool balance throughout, driven by ecological consciousness and design. Polycarbonate panels more commonly used as greenhouse roofing take the place of more traditional walls. The translucent corrugated 12-by-2-foot strips (“The cheapest thing you can buy at Home Depot,” jokes Blank) shield an asymmetrical arrangement of energy-saving fluorescent tubes that light the exterior of the house at night and double as a source of cool-colored light that counteracts the main space’s warmth. In the living room, an epoxy-coated concrete floor acts as an effective heating and cooling agent by storing solar heat during the winter days and releasing it slowly during the night. Bamboo planted out front provides privacy and heat reduction during the summer.

Outside, the pair employed similarly efficient strategies. “Since the lot size is so small,” says Blank, “the backyard had to double as a parking lot.” Space for two cars was achieved via four crisscrossing concrete troughs that act as wheel guides (see below). Relocating construction dirt to the backyard created base soil for a garden and eliminated significant hauling costs.

After 14 months—during which the architects burned the candle at both ends—the \$125,000 construction cost atop the mortgage sadly made the house too expensive for the pair to inhabit. Tashiro and Blank hoped to hold on to the property by renting it, but almost all the potential tenants were intimidated by the home’s minimal style. Fortunately, Seamus Blackley, an entertainment agent from New Mexico, and his wife, Van, understood the architects’ vision immediately. The house fit their aesthetic and captured the California lifestyle they desired.

“We entertain a lot and because it’s such a comfortable space, we have a hard time getting people to leave,” says Blackley. Tashiro and Blank are understandably disappointed by their dream deferred, but for now are thankful that they’ve found folks who can enjoy it until they can. ■



Polycarbonate panels in the living area (above) bring in cool-colored light that balances the warmth of the existing interior. Right: Three styles of carpet samples bound for the landfill were rescued and stitched together to create a plush bedroom floor in oceanic hues of blue and green.



Fencing Lessons

The smooth, horizontal flow of Tashiro and Blank’s rewood fence creates a striking definition of space in the otherwise serene backyard. Instead of the spiky treachery found in most fences, the ruddy stripes traverse the property lines with measured elegance—their warmth balancing the cool, silvery exterior of the house. Economic ingenuity and ecological concern for dwindling availability of new hardwoods spawned this fencing response. “This was a self-funded project, limited in scope and budget,” confesses Blank. “We had to come up with a design that would use

the maximum amount of wood we could buy, but that would hold up over time.” Cutting two-by-fours on the diagonal effectively doubled the coverage while retaining the most wood girth. “If we ripped an element in half, it would be only three-quarters of an inch wide,” says Tashiro. “But these triangular pieces preserve the structural integrity of the material. It’s a clean, straight look.” The beams were set against the posts in a downward slant to prevent rain accumulation, reducing the need for replacement and maintenance over the next decade.—J.J.



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Bosch Nexxt Laundry System

Washer, \$1,199–\$1,479; dryer, \$769–\$979 (gas or electric). 15 wash programs (e.g., permanent press, delicates, wool) monitor temperature, load size, and water level. A suds sensor ensures well-rinsed clothes. Sanitary cycle heats water to 155 degrees F. Dryer is timed to synchronize cycle time with washer.

Expert Opinion: I like its very clean look. These have inclined drums, which they say makes it easier to load and unload your laundry. I don't know if it's true, but it's some-

thing I would look at. Physically, these are a little smaller than the others, which is nice.

What We Think: Bosch wins our heart (and, when we save enough pennies, our laundry) with its combination of sleek design, whisper-quiet workings, and super-efficient machinery that puts water- and energy-wasting washers to shame, using as little as 10.6 gallons of water per load. In a move common to auto manufacturing, these appliances are designed in Germany but made in the U.S. for the American market, hence the larger capacity than their European counterparts.

Keep It Clean

Is the number for the Maytag man programmed into your speed dial? Do your washer and dryer rattle and roll across the floor? Upgrade to any of these multi-featured energy-efficient machines, and you'll never dread doing laundry again.

A Note on Our Expert:

While working toward his PhD in electrical engineering at Princeton, Matt Fetterman (photographed at Abt Electronics in Glenview, Illinois) maintained the 12 washers and dryers used by over 700 graduate students. He also started an online washer and dryer advice column, fielding help requests from all over the world. Now a telecommunications engineer in Chicago, Fetterman still holds dear his laundering interest: "I wrote a science-fiction story about washing machines, called *Spin Cycle*," he says. "I think it stands up pretty well in the genre of washing machine science fiction."

For his wife's birthday present in 1874, an Indiana

man forwent a trip to the store and instead built her one of the first noncommercial washing machines out of an old wooden tub, a series of pegs, a handle, and some gears. Perhaps not the best move for his marriage, but a good business decision: William Blackstone went on to sell his mechanical marvels for \$2.50 apiece and helped herald an era of clean clothes without the pounding and mangling required previously.

Over a century later, electrical engineer and washer and dryer aficionado Matt Fetterman believes we are entering a new period of innovation that will similarly revolutionize the way we do laundry. "It's sort of a golden age, if you will, in washer and dryer technology," Fetterman explains. "The electronics are more sophisticated: They control how much water is in the washer and evaluate your clothes. They're advanced machines."

Before discussing the details, it's helpful to first learn a few fundamentals of these machines. In washers, an inner tub with hundreds of perforations holds clothes; water is forced through it from a stationary outer tub. In top-loading washers, agitators repeatedly plunge the inner tub's contents into the soapy water to get them clean; front-loaders lack agitators and instead tumble clothes to evenly distribute detergent. Water drains from the inner tub, and everything whirls at high speeds (up to 72 mph in the newer machines) to force out as much

moisture as possible before getting transferred to the dryer. There, a fan blows air over a heating element (in an electric dryer) or a gas jet (in a gas dryer) and pushes warm currents through the clothes in a rotating drum to whisk away wetness.

Beyond these basics, there are now a plethora of options and elaborate trappings from which to choose. Washers and dryers do everything from sanitizing your shirts to cleaning silk and fluffing clothes for hours. More companies are also now offering top-load machines instead of front-loaders, copying a trend that predominates in energy-conscious Europe. Older top-loading washers are energy hogs that use 40 or so gallons of water per load; as Fetterman notes, "Front-loading washers clean better, they use less water, and they wring water out of your clothes so you don't end up drying as long."

For our review, we focused on energy-efficient front-loaders (with one Earth-friendly top-loading exception), many of which are foreign-made—despite Fetterman's partiality to American machines for their easy availability of parts and familiarity to repairmen. We also looked at those options that would appeal to both Luddites who are simply interested in dirt-free laundry as well as to techies like Fetterman who are delighted by fancy digital features. Despite these appliances' lackluster appearances, Fetterman helps us prove that even in the most mundane of machines there is excitement to be found. ►

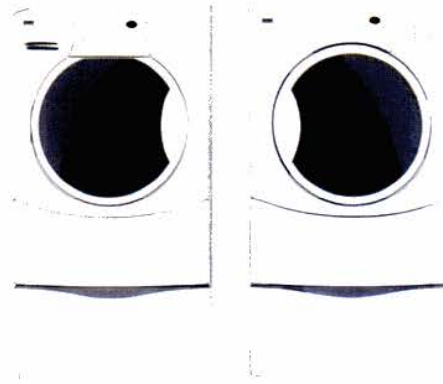
Kenmore Elite HE3t

Washer, \$1,430; dryer, \$879 (gas or electric). 9 wash cycles and 6 temperatures. Sanitary cycle up to 150 degrees F, wool and silk cycles, and stain treat option. Dryer senses level of moisture left in clothes and adjusts accordingly.

Expert Opinion: If you bought these, I don't think you'd ever be unhappy with them—they are very well made. In terms of appearance, they remind me of the Honda Element, for its odd use of plastic as a design feature. The barrels in the washers

spin very fast, making a noise like a jet engine, and to combat that, this washer has excellent noise-reduction technology.

What We Think: Although we're awed by their function, we are bothered by their form, with clunky front panels and overly convex openings. And it's disturbing to think we would ever need to wash 22 bath towels in one load, a capacity that the company touts. But we like the delicate cycles on the washer and the function that helps large loads stay balanced, avoiding balled-up sheets and clumping of clothes.



Miele W1986 washer and T1576 dryer

Washer, \$1,899; dryer, \$1,399 (electric only). Novotronic microchip monitors wash programs (e.g., jeans, dress shirts, silks, mohair) and adjusts temperature and water level accordingly. Sensitive wash option for people allergic to detergent; delay start up to 24 hours. Dryer has 11 programs; also has auto reverse tumbling action.

Expert Opinion: You can't run this washer on house electricity, since it runs on 220V, which is an immediate down point. And the capacity is a lot smaller. This might be good

if you're in Europe, but if you're in the U.S., you would have to be really passionate about the company.

What We Think: The fact that the washer can steam water to a scalding 190 degrees F is helpful for bacteria-phobes, and its cute compact size is a real plus for smaller places. We agree that the electrical requirements are annoying, but to minimize the hassle, Miele now offers an easy installation kit to respond to its American users. For small families without mountains of wash, these might be the perfect machines.



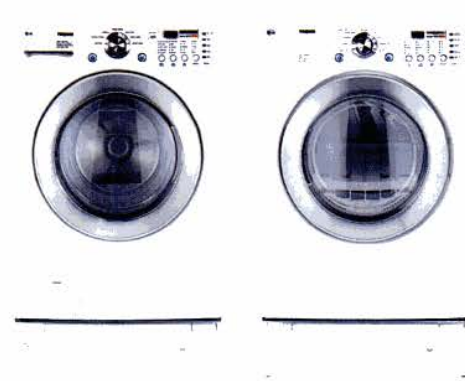
LG Tromm Front Control Laundry System

Washer, \$1,099; dryer, \$849 (gas or electric). 7 cycles for washer and 6 temperature choices. Systems adjust water level and wash time for washer, and heat and time for dryer. Direct drive system. LG also offers an innovative washer/dryer combo machine.

Expert Opinion: I'm impressed with LG; these have a cool electronic interface that I enjoy. I like the high-tech control knobs—you choose the cycle by twisting them from one option to another, and little LED indicators light up as you twist. You can also pro-

gram these to start at a certain time up to 12 hours ahead. From a design perspective, these were my favorite.

What We Think: We're not as enamored with all the fidgety gears and twinkling lights, but we do think these are great machines, with helpful touches like doors that open 180 degrees and a detergent dispenser in the washer. Unobtrusively designed with front controls, the LG can squeeze into tight spaces and can easily be stacked, while still maintaining capacity to hold obscenely large amounts of laundry.



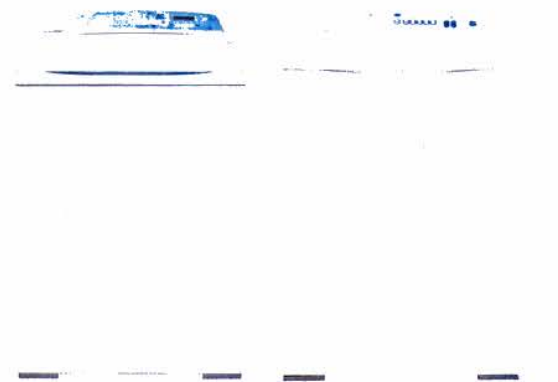
Fisher & Paykel Intuitive Eco washer and SmartLoad dryer

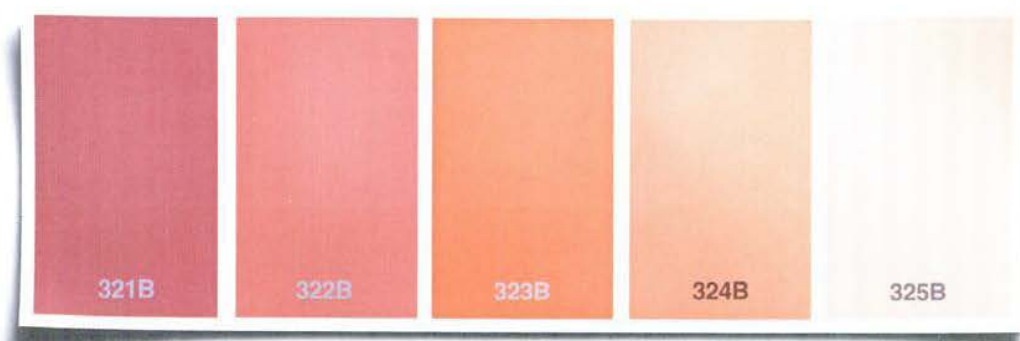
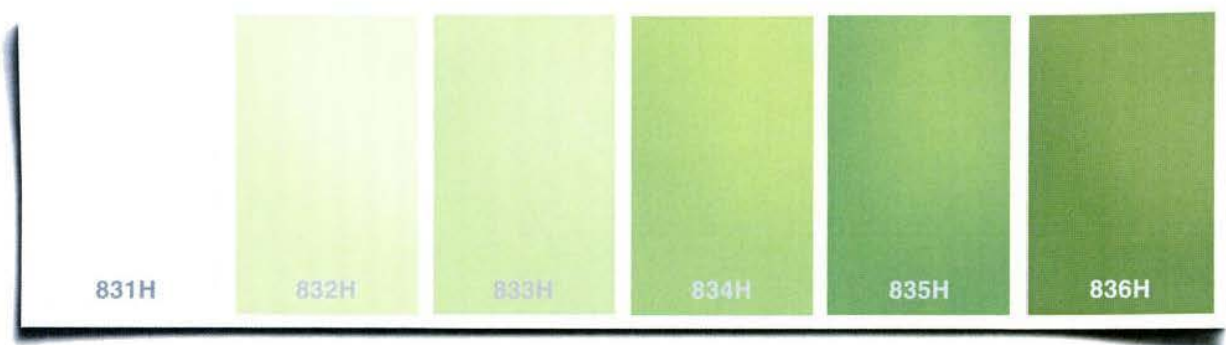
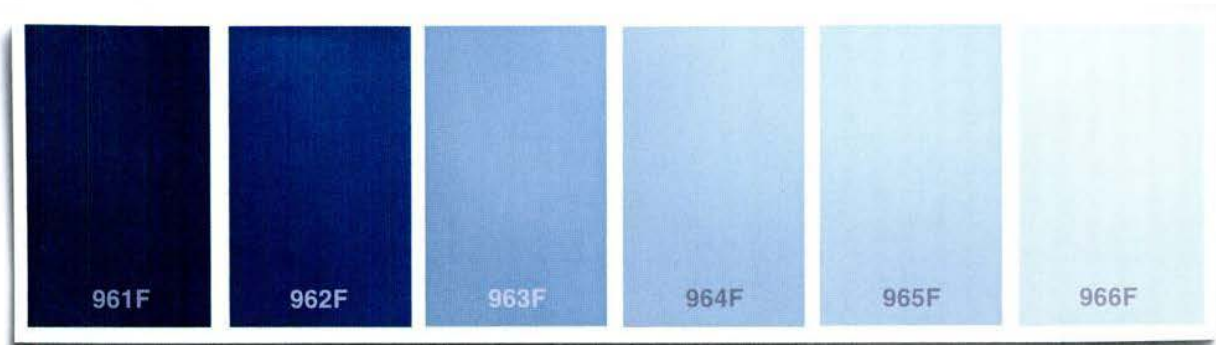
Washer, \$849; dryer, \$779–\$799 (gas or electric). 13 different "Life Cycles" wash choices (e.g., muddy cycle, towel wash, diaper rinse) with preset water temperatures and timing. Dryer tumbles clothes back and forth and has a self-cleaning lint filter.

Expert Opinion: These are very good machines, reasonably priced between a conventional top-loader and a front-loader. The washer has a high-speed drum and all sorts of sensors—in some ways, it's equiva-

lent to having a front-load washer. The washer also has direct drive, meaning that there are no belts or pulleys to repair.

What We Think: Peter Jackson might have done well to use these Kiwi appliances before his Oscar appearance: The wide range of wash settings is easy enough for even the most frazzled movie director to operate, and the de-wrinkle setting on the dryer helps keep dress shirts creaseless for up to 24 hours. We also appreciate that this model conserves energy yet retains a top-loader shape for those who hate to crouch. ■





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Nuts About Mutts

Walk into the factory of Modernica, the Los Angeles-based business specializing in reissues of enduring furniture designs by the likes of Eames and Nelson, and you'll find another lovable classic. This one can be found curled up under a desk or making leisurely rounds of the production floor with Modernica's general manager, Lori Weise. Sinbad, a shepherd mix now comfortably in his senior stride, was abandoned six years ago among the factories and homeless encampments that define this rough-and-tumble section of downtown Los Angeles.

Back in 1998, Weise and plant manager Richard Tuttlemondo recognized that the neighborhood's mistreated and abandoned dogs contributed to an unbridled pet population, which in heavily trafficked downtown meant many died from traffic accidents or were found injured on construction sites, and decided to take action by extending themselves and their love for animals into the local community. They gained the trust of the area's largest group of pet owners, the homeless, by offering

food to their dogs, education about animal reproduction rates, and a helping hand. "Homeless people really love their pets, but they just don't have the resources to take care of them in the same way we might," says Weise.

With newfound street cred the two began taking strays and pets to a local veterinarian to be spayed or neutered. It was the start of Downtown Dog Rescue. Today, the small operation that Weise and Tuttlemondo started is affiliated with the nonprofit Friends for Animals and offers a growing list of health, training, and placement services that includes clinics four times a month for pets and their owners at Modernica.

The dog packs along the freeway off-ramps are not gone, but they have diminished, a sign that Weise and Tuttlemondo's work is paying off. But success hasn't slowed Downtown Dog Rescue and its founders can still be found plying the back alleys and wide boulevards around Modernica looking for animals in need, knowing that change happens one dog at a time. ■



Lori Weise and Richard Tuttlemondo rest easy knowing they are able to help their furry friends like Sinbad, at left.

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†Based on Escape Hybrid increased fuel economy and lower emissions and award-winning Dearborn Truck Plant.

From Jugendstil to Glass and Steel

Historically speaking, even before its bifurcation and reunification in the 20th century, Berlin has been through thick and thin. It was decimated during the Thirty Years' War, grew rapidly as a capital during Prussian times, and doubled its population during the Industrial Revolution. The sprawling city with endless streets of residential housing is in many ways like its sister city Los Angeles—from certain vantage points, you can imagine it going on forever.

Berlin's cityscape is dominated by huge blocks of six- or seven-story 19th-century houses with backyards accessing numerous rear buildings known as *mietskasernen*. It is these sometimes grand, sometimes gray, uniformly styled tenements with their abundance of high-ceilinged, wood-floored, drop-dead-cheap apartments that make the city on the river Spree such a great place to live. The traditional layout includes a dozen rooms in the front building and a side wing accessed by a through room—the so-called *Berliner zimmer*—and as a result it's hard to find a place that hasn't been chopped

up and divided. But American-born Frank Barkow and his German wife, Regine Leibinger, who moved to Berlin after meeting at Harvard's Graduate School of Design, happened to get lucky.

Most of their friends settled in the flourishing Mitte area in the city's "Wild East," but with strains of manifest destiny, the couple decided to go west. While living in a tiny university apartment, they grew fond of the Savignyplatz neighborhood, with its tree-lined streets, cozy cafés, and outstanding turn-of-the-century architecture. When an apartment in a 1910 Jugendstil building became available, they jumped at the chance to upgrade from their dormlike digs. The space was largely unchanged, thanks to the former resident, who had lived there for over 30 years. Barkow and Leibinger, no strangers to architectural problem-solving (such as designing the new architecture department at Cornell University), now faced the task of implementing their modern lifestyle in a historic setting. Dwell sat down with Barkow to find out how the transition was going. ▶

Huge interconnected rooms and high ceilings are what attracted architects Frank Barkow and Regine Leibinger to this West Berlin apartment. Their subtle changes to the original structure updated the space and made the front room a favorite hangout.



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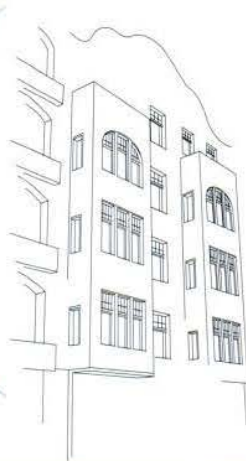
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The *Berliner zimmer*, a through room devoid of daylight, was incorporated with the kitchen by an interior opening.

The architects privatized areas with shoji-like room dividers based on the façade of the Eames Case Study House.

Why did you choose to live in an older apartment rather than a contemporary one?

Our office is an industrial loft with vaulted ceilings. Where we live is more domestic and private. We already had 1950s American and European furniture with pieces by Eames, Wegner, and Prouvé, which in their material qualities are complementary to the Jugendstil style of the apartment.

What did you do to rejuvenate the space?

We pulled the kitchen out from the back and connected it with the *Berliner zimmer* that had been kind of locked in (with very little daylight) and took a chance by opening up the kitchen with a big horizontal cut. That wasn't so easy, since we had to hold the wall up with a huge steel I beam. Our friend, artist Jorge Pardo, further brightened it up with creative lighting. To separate the corridor from the side wing we created a steel-and-glass system—a prototype inspired by the Eames Case Study House for a façade we were planning.

How did the renovation work out for you and your family?

We have two kids now—Linus, who is three, and Felix, who is one. Because of the boys, we ended up putting in another wall, but the apartment is still big enough for them to ride a bike in. Shifting the historical program around, the front rooms became a home office and study, which is one of my favorite spaces.

How did the fact that you are both architects influence the renovation?

The architect couple thing involves a bit of sparring and a certain amount of restraint. I need that dialectic resistance, just the way we like working with clients. To me architecture is something you can sink your teeth into. The particular dilemmas you react to are what give strength to an individual project.

What are the downsides to urban living?

We like the dirty realism of it, but the neighbors upstairs are impossible. I mean, we have kids of our own now, so we are probably torturing somebody who lives below us. With these kinds of apartments, you can't choose who you live with.

Ten years from now, will you be in this apartment or in a house you designed yourself?

That's a sore spot: Regine is threatening to move us to suburban Grunewald because of our children. Then again, the roof apartment above ours is available and we could annex it. After all, our office is only ten minutes away, we can sit in cafés, walk around, have shops and galleries nearby—why move? ▶





Model Vega
design S. Barsacchi

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Berlin Bars and Beyond

■ Sale e Tabacchi / Kochstrasse 18 Berlin-Mitte / Tel: 011-49-30-252-1155

Just a stone's throw away from the infamous Checkpoint Charlie, this trattoria in the Kochstrasse in Berlin-Mitte offers a sceney, big room atmosphere with high-end Italian food and straightforward minimal interiors by Max Dudler.

■ Galerie Markus Richter / www.galeriemarkusrichter.de

If maximal minimalism is your thing, Galerie Markus Richter will be, too. Focusing on contemporary minimal and conceptual pieces and works mediating the borders between architecture and art, the gallery is an indicator of Berlin's thriving avant-garde visual arts scene. Now is the time on *Sprockets* when we dance!

■ MoMA in Berlin / www.smb.spk-berlin.de/nng/e/s.html

Despite the fact that Los Angeles is Berlin's sister city, it's sometimes said Berlin and New York have more in common. Through September 19, 2004, 200 of the most significant masterpieces of the 20th century from New York's Museum of Modern Art corroborate the theory. They are on display at the Neue Nationalgalerie—which happens to be one of Mies van der Rohe's 20th-century masterpieces.

■ Double Dutch / Klosterstrasse 50 / Tel: 011-49-30-209-560

Pritzker laureate Rem Koolhaas recently won

Berlin's architecture prize for his design of the Dutch Embassy. The result is an eight-story glass cube on the banks of the Spree, replete with all the Koolhaas hallmarks—such as the circuitous route that terminates at a rooftop garden.

■ Scharoun Bar / Galerie Bremer Fasanenstrasse 37 Berlin-Charlottenburg / Tel: 011-49-30-881-4908

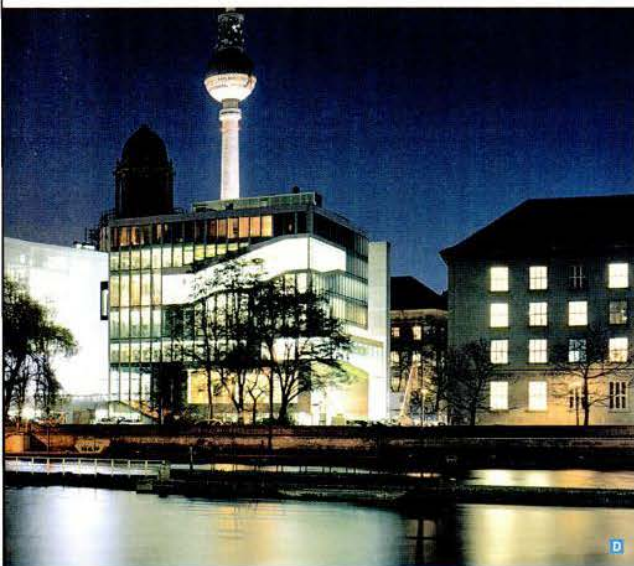
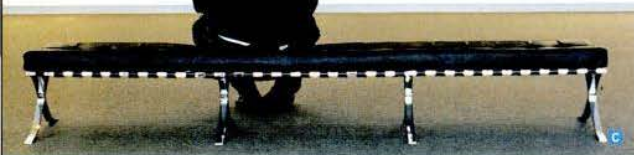
Since 1955, now 84-year-old bartender Rudolf van der Lak has run the Scharoun Bar, which lies behind the Galerie Bremer in the Fasanenstrasse. The original design—including light fixtures, chairs, and tables by Hans Scharoun—is still intact.

■ The Little Hen / Leuschnerdamm 25 Berlin-Kreuzberg / Tel: 011-49-30-614-7730

A relic of the cold-war Berlin student days, the Zur Henne once faced the Berlin Wall in the Leuschnerdamm. An auto-graphed black-and-white photograph of John F. Kennedy over the bar allows those days to linger. As the name indicates, the crusty-patinaed bar and restaurant features fried chicken with potato salad or coleslaw, period.

■ AedesBerlin / www.aedes-galerie.de

Founded in 1980 as the first private architecture gallery in Europe, AedesBerlin has two easy-going gallery/cafés, one in the West at Savignyplatz, the other in the popular Hackesche Höfe in the East. ■



PHOTOS BY HANS-GEORG GAUL (GALERIE MARKUS RICHTER), JENS LIEBCHEN (MOMA), CHRISTIAN RICHTERS (DUTCH EMBASSY)

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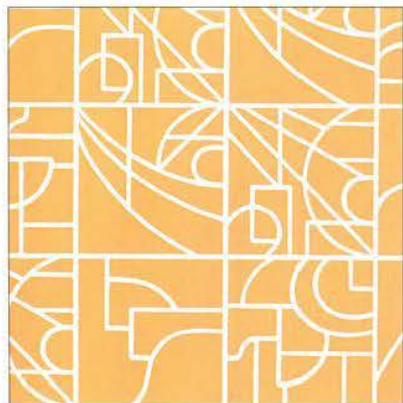
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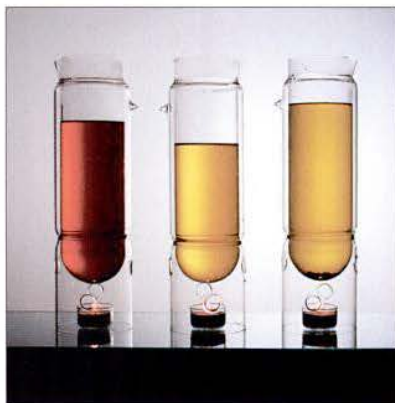
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International Contemporary Furniture Fair

It may be called the International Contemporary Furniture Fair, but this year, furniture seemed to be in short supply. The Danes and Canadians made strong showings, as did offsite exhibits such as “Wonder Women,” featuring female designers like Matali Crasset and Eva Zeisel. Some of the most talked-about pieces included Molo’s Float tea lantern and Jasper Morrison’s small appliances for Rowenta (next page).



Swamp Thing dining set / By David
Brunicardi / www.davidbrunicardi.com



Chiara / By Matali Crasset / Dune /
www.dune-ny.com



Cabin New York City exhibition of Canadian design at
Felissimo Design House / www.motherbrand.com



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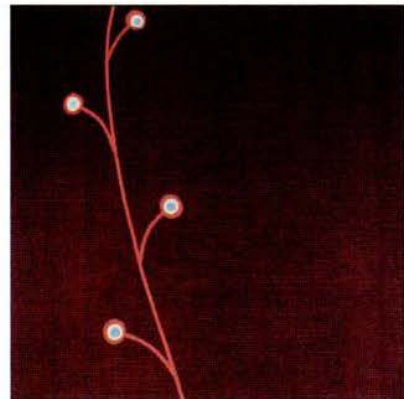
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Tambour table / TRUCK Product Architecture / www.the-truck.com



RAW booth / www.metropolismag.com



Quilt (detail) / By Denyse Schmidt Designs / www.dsquilts.com

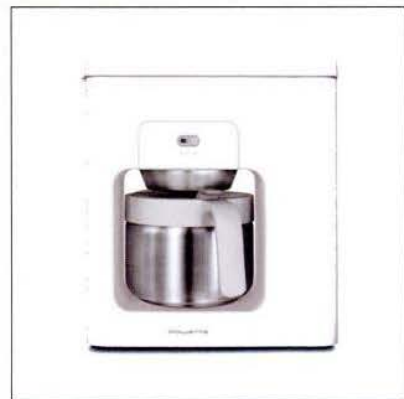
In past years, things like injection-molded plastic generated all the buzz at ICFF. This time, apart from some inventive pieces like TRUCK's rolltop coffee table and Monica Nicoletti's coat rack/umbrella stand, the greater interest was in the tactile and textural. New materials, textiles, and accessories were the standouts, especially wall coverings by Flavorpaper, Milo, and Twenty2, Denyse Schmidt's folksy yet modern quilts, and RAW, a booth sponsored by *Metropolis* that showcased some of the more innovative materials and designs of the entire show.



Lotus sofa / By Flemming Busk and Stephan Herzog / Globe Furniture / www.globefurniture.dk



Tree of Everyday Life / By Monica Nicoletti / Dune / www.dune-ny.com



Coffee machine / By Jasper Morrison for Rowenta / www.rowentausa-morrison.com

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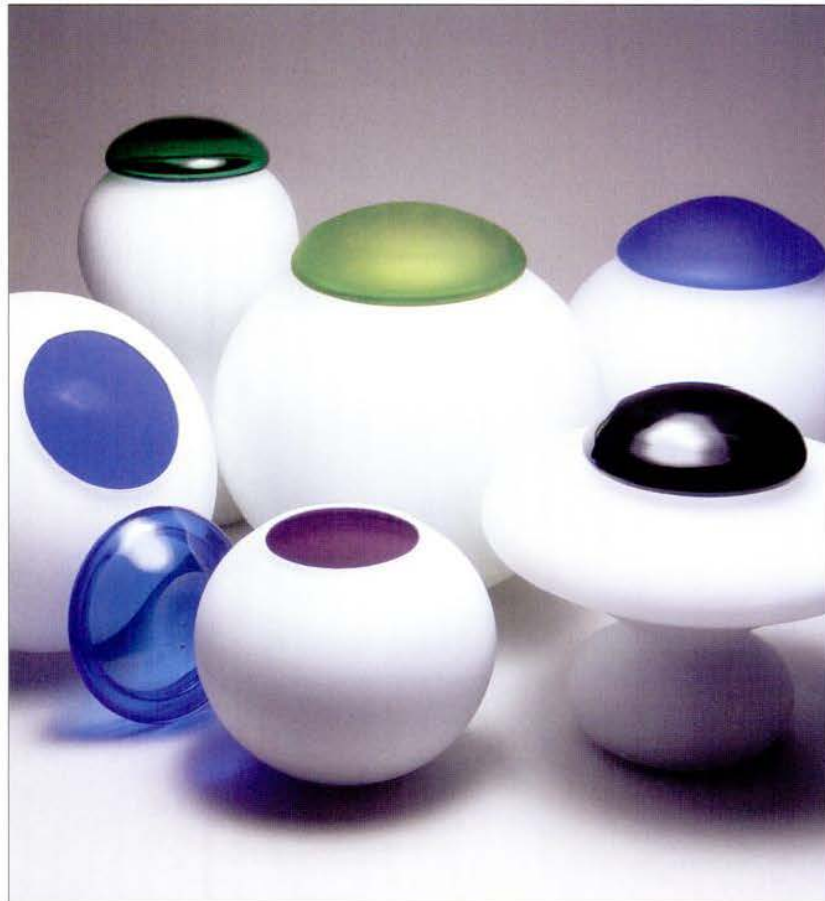
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Cross 1 table / By Douglas Fanning for DYAD Studio / www.dyad.com



Mag Rack / By 54Dean / www.54Dean.com



Orbital jar series / By Further Design / www.furtherdesign.com

Brooklyn Designs

Evincing the flavor of a crafts fair, the second annual Brooklyn Designs featured the art-school-meets-industrial-fabrication aesthetic of the borough. Among the best: Hiveminddesign's Tier shelving system and the Donald Judd-inspired pieces in the 10 Essentials collection. Other intriguing products included 54Dean's appealing Mag Rack and T4 Designs' silk-screened cork floor tiles.



10 Essentials bed and dresser / By David Metzger / www.10essentials.com



Tier shelving / By Hiveminddesign / www.hiveminddesign.com



Cork flooring / By T4 Designs / T4designs@aol.com

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International Home Furnishings Market

In the furniture capital of the U.S., also known as High Point, North Carolina, there are a lot of cushy couches and comfy chairs that make this biannual market feel like an episode of *Leave It to Beaver*. But on further inspection, there are things worth checking out, like American Leather's Swing chair, which gently rocks at the pace of a human heart, and Natuzzi beanbags that form to your back.



Swing chair / By American Leather /
www.americanleather.com



Inverted Cone lamp / By Todd Oldham for
La-Z-Boy / www.lazboy.com



Leather beanbag 2102 / By Natuzzi /
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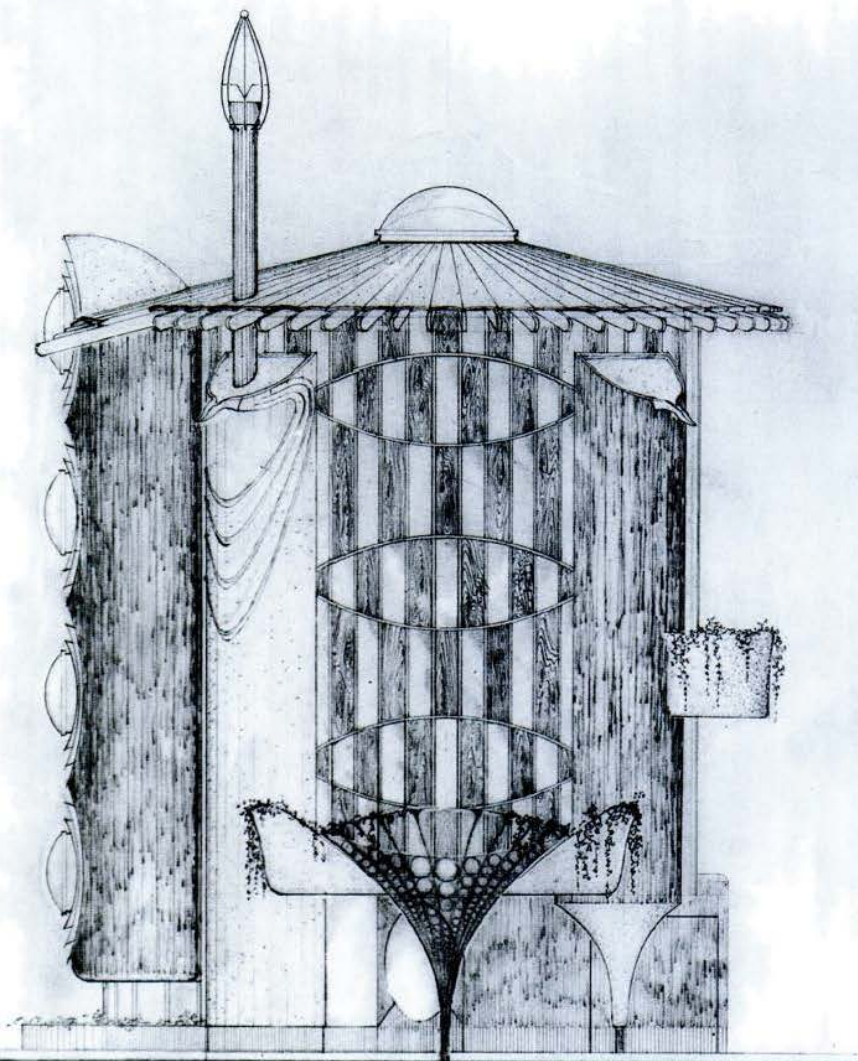


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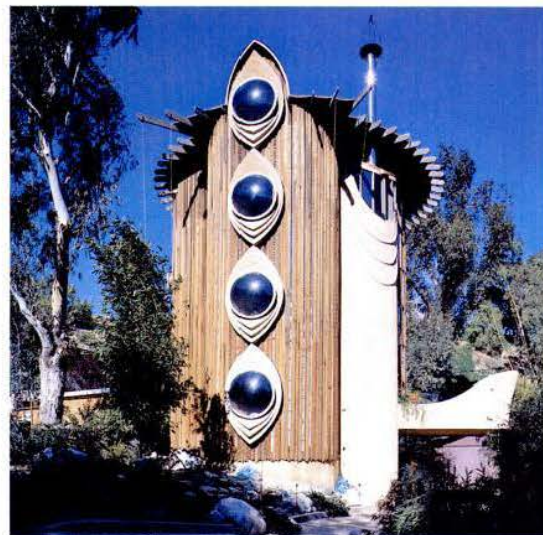


AL STRUCKUS HOUSE Woodland Hills California
 BRUCE GOFF ARCHITECT FRANK DURILL ARCHITECT

A Well-Rounded House

The Struckus House, which like most Bruce Goff designs exists outside the continuum of architectural trends, was completed nearly a decade after Goff's

death. Goff created a detailed series of renderings and plans, which Al Struckus, along with architect Bart Prince, used to construct the house.



At an age when most boys start to think about girls, Bruce Goff was thinking about buildings. In 1918, Goff—only 14 years old, and not yet out of high school—built his first house in Tulsa, Oklahoma. Over 60 years later, Goff completed his final design, the Struckus House in Woodland Hills, California.

All told, Goff designed over 500 projects, 147 of which were constructed, most of which were residential. Taking a cue from Frank Lloyd Wright's notion of organic architecture (from 1956 to 1964 Goff worked out of an office in Wright's Price Tower in Bartlesville, Oklahoma, and the two remained lifelong friends), he believed that buildings should be as different as their owners. Speaking to this, in 1968 Goff wrote, "The creative architect must beware of subjecting his works to a 'personal style' or 'trademark.' ... Each of his works deserves to become its own form and style. Therefore each of his works will be original and collectively they will represent their architect's originality. Such an architect will not fear originality but will thrive on it; he cannot and will not imitate others or himself!"

The strikingly unusual Struckus House is no exception. Al Struckus, an avid art collector and woodworker, began corresponding with Goff in the 1970s, and later commissioned a painting from the architect. Soon after, the two began discussing plans for a house on a hillside site in Woodland Hills. As a result of the site's compact footprint, and Struckus's savvy for complex woodworking, Goff concocted a four-story stucco-and-redwood tower. In plan, the structure is all curves—five small circles orbiting the perimeter of a larger circle. The elevation is marked by Goff's typically novel brand of detailing: four large "eyeball" windows, Popsicle stick-like eaves, and an undulating checkerboard of redwood and glass. The interior showcases the one-of-a-kind details that make living in a Goff house a unique experience: rotating closets and bookshelves, including a sort of large-scale lazy Susan that enabled Struckus to easily change his living room exhibits; an oculus flanked by hanging mirrored discs; railings replaced by cargo ▶

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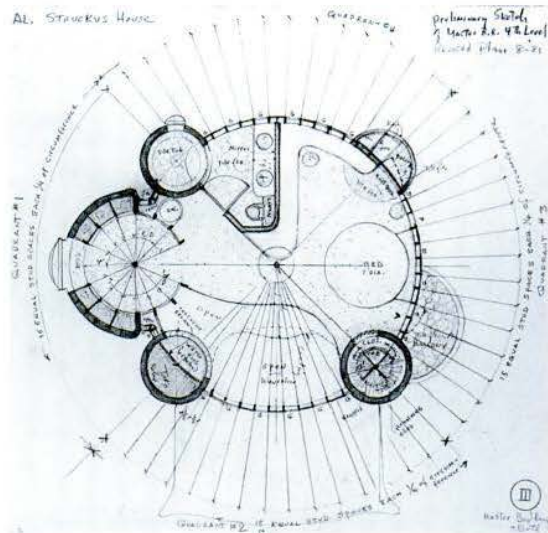
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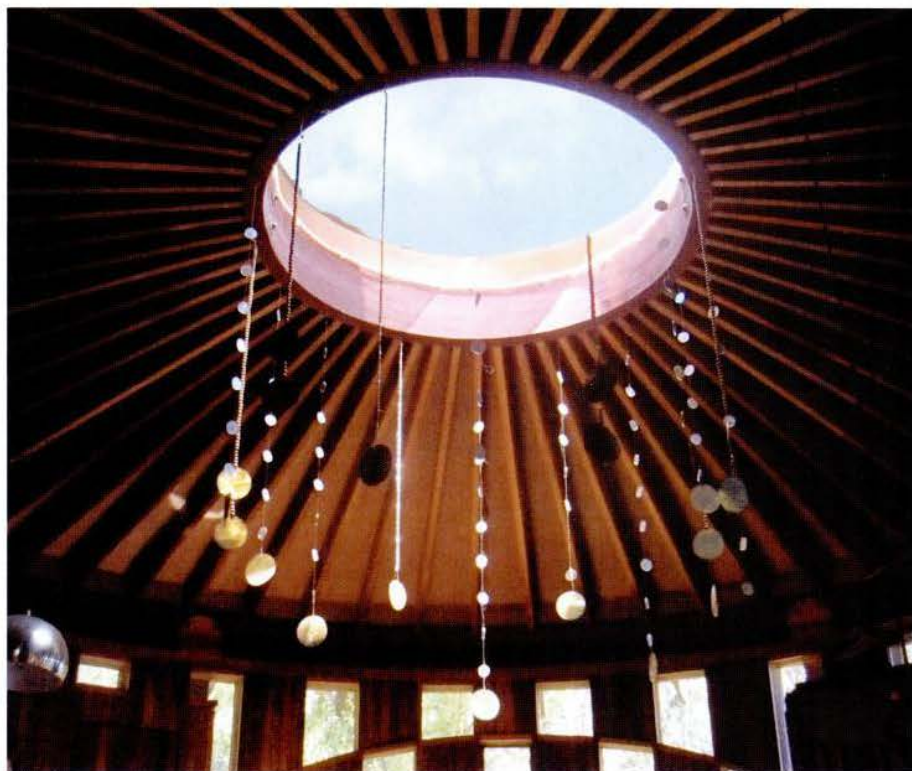


netting; and a two-story tiled tokonoma, a feature Goff picked up on one of his frequent trips to Japan.

Ground was broken in the spring of 1982, but in August, Goff passed away. Architect Bart Prince, who first worked with Goff during summer breaks from architecture school and assisted on a number of projects during Goff's later years, oversaw the completion of two designs that were still on the boards—the Struckus House and the collaborative Pavilion for Japanese Art at the Los Angeles County Museum of Art. Prince recalls, “There was no way of knowing what Goff would have done, and he would have been disappointed if I tried to do what he would do, so the idea was to do something that was my own work, but maintained his intent.” Struckus and Prince talked frequently over the course of the next decade, sorting out details such as the circular stained glass in the large pivoting entry, an elaborate iron gate, and, says Prince, “little projects that didn’t come to mind until the house started to be built.”

Prince describes the lengthy construction process as “a labor of love for Struckus. He was enthusiastic and determined to do it right—he took his time and stuck with it through one crisis after another.” Prince remembers that at one point Struckus had run out of cash, and told the architect he was going to have to sell a pot. “I said, ‘I don’t think a pot’s going to do it, you’re about \$50,000 short,’” Price recalls with a chuckle. “The next day he called and said, ‘Well, I got \$75,000 for it.’ I guess it wasn’t your typical kind of pot.”

Eventually, in 1994, construction of the main house and myriad side projects were complete, but sadly, Struckus died shortly thereafter. The nonpareil home was left empty until Ann and Kevin Marshall, both employees of the Getty Museum, purchased it from the Struckus family in 1998. “It’s like living in a sculpture,” Kevin muses as he appreciates the various handcrafted details and structural flights. Although Goff may have designed the house to suit Struckus, the Marshalls find themselves equally at home—venerating Goff’s creativity a century after his birth. ■

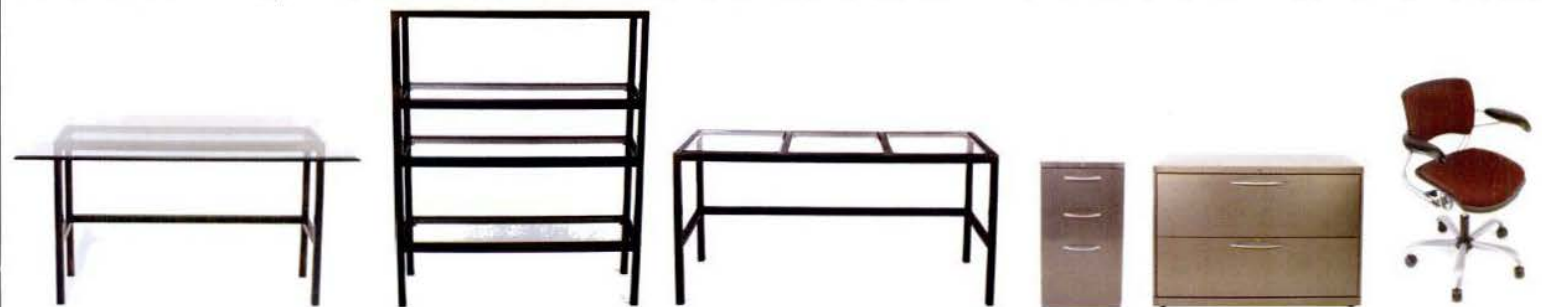


In plan (top left), the house resembles a turtle. Here the third floor is shown, complete with circular closet, shower, and bed. Struckus himself laminated the quarter-inch-wide

strips of wood to create the centrally pivoting door (top right). Sixty radiating studs converge on an oculus, which provides ample light for the fourth-floor living area.



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 —Lauren Silberman, Kansas City, MO

When most people think of fences, they imagine pristine white pickets or ominous barbed wire. Others might picture low-lying brick or stone walls, or perhaps even institutional cinder block—put to good use above by landscape architect James van Sweden. While any of these could be effective barriers, there are other options that can add both intrigue and privacy to your home.

1) Fiberglass-reinforced plastic (FRP) has been used mostly for greenhouse roofs, but with Kemlite's introduction of its colorful Sequentia panels, these translucent screens now present an enticing option for keeping little Billy's soccer ball off the street. www.kemlite.com

2) Hungarian architect Áron Losonczi takes the lowly cinder block a hundred leaps forward with the introduction of LiTraCon. Glass fibers embedded in concrete

blocks allow light to pass through, revealing shadowy silhouettes in sharp relief on the other side. Passersby will get a mysterious glimpse of your yard, but nosy neighbors will be kept at a safe distance. www.litracon.com

3) Potter and Soar has been supplying the U.K. with wire cloth and wire mesh products for over 175 years. Recently its products were used by Richard Rogers for London's Millennium Dome. www.wiremesh.co.uk

4) Robin Reigi has intriguing choices for the modernist in need of proper fencing, including 78 percent recycled content terrazzo-like tiles, marble stones set in resin, engineered wood, and cast-concrete surfacing. www.robin-reigi.com

5) In Situ Design has taken Coolaroo—a mildew- and UV-resistant knit fabric—and used it as outdoor fencing in a project in the Bahamas. The fabric is loosely tethered at the corners to a series of frames—ideal for windy locations and perfect for obscuring an outdoor shower from the garden. www.insitudesign.com and www.coolaroo.com ■

Landscape architect James van Sweden was able to work wonders with soul-numbing cinder block for a garden fence at his house in Maryland. While fencing and other security systems remain light-years behind aesthetically, several companies and designers are now presenting products that could help beautify any public buffer.



the signature blonde

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No Mowing Required

"One thing I knew for sure: I didn't want to hear—or see—any lawn mowers," says the owner of a garden in Brentwood, California, designed by Mark Rios of Rios Clementi Hale Studios. Playing host to neither an emerald sea of water-guzzling grass nor an azure Hockneyesque swimming pool, the yard is nonetheless endowed with both a greensward and a working body of water.

Rios and the homeowners clicked within 15 minutes, when he became the only candidate who asked to see the interior of their house. Chair of the landscape architecture program at the University of Southern California,

he may be exceptionally attuned to the rapport between indoors and out: "I don't like getting hung up on where the threshold is," says Rios, whose past projects include the stretch of Grand Avenue connecting Frank Gehry's Walt Disney Concert Hall with Rafael Moneo's Cathedral of Our Lady of the Angels and a chess park in Glendale where late-night matches are illuminated by 30-foot lanterns shaped like abstracted chess pieces.

Noting that all the house's main rooms face the garden, Rios composed a setting that could provide a pleasurable experience from the inside while also enhancing ▶



"I love glass," says Mark Rios, who placed big pivoting glass gates between the street and the entry court and used a wall of glass panels to define the back garden. "Sparkling in the sunlight and revealing the shadows of moving plants—it's quite alive."

Pull up a boulder: Friends gather 'round the fire pit (above) to spin yarns and keep warm—generally eschewing marshmallows in favor of a glass of zinfandel.



his signature masterpiece

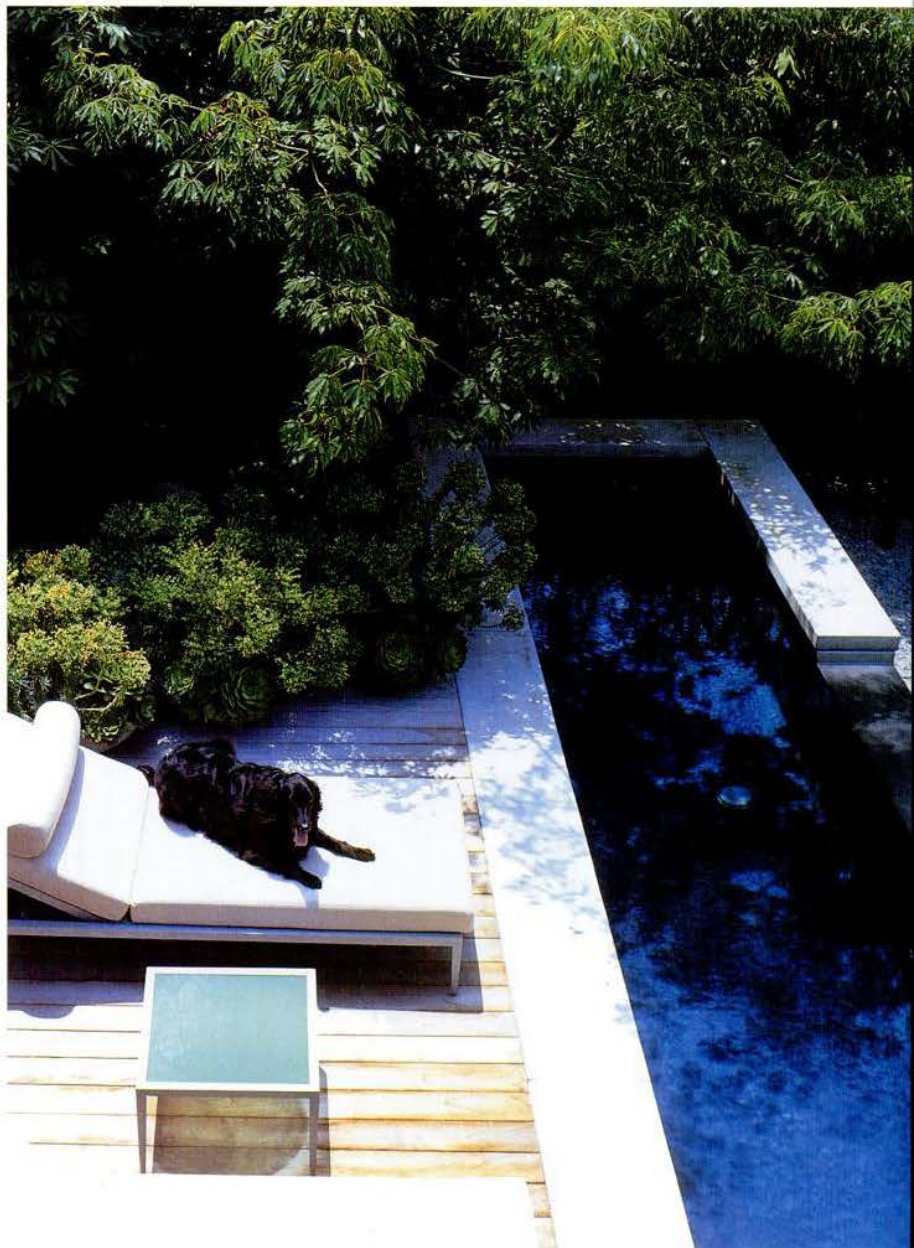
life outdoors. A large swath of “no-mow” Korean grass fulfills the residents’ mandate for something “natural, but not manicured,” and boulders encircle a gas-fueled fire pit, offering a semi-rustic place to pause under the stars. From here it’s a short hop to the 23-foot-long pool, really a self-contained spa. “Instead of putting in something so obviously geared toward recreation and sports, this affords an experience that can be either social or contemplative,” explains Rios. A hot soaking pool takes up a third, while the cold plunge’s partial infinity edge feeds a recirculating fountain.

“Not to get too Zen, but the sound of the water is very meditative, and also screens out the noise of the traffic that swirls around the house,” says the homeowner, a trial lawyer who gets quite enough Sturm und Drang at the office. “I like the feeling of being in a retreat.” Off to the side, an outdoor dining room equipped with stove, fridge, and furniture is sheltered by an overhang. And in the front, wide, cantilevered steps appear to float off the ground, lifting one through a procession of ginkgo trees that are sculpturally barren in the winter, bright yellow in the fall, and a cooling green come summer. ■



Hot and cold running water: In front of the house, an aluminum trough (seen just above and on the previous page) is uplit at night to project ripples of water onto a planter box filled with fortnight lilies. The

self-contained spa in the back garden (at right) offers opportunities both for a restorative hot soak and a cooling dip, as water on the cold side continuously recirculates over a partial infinity edge (top left).



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Left: Workers at Carolina Building Solutions prepare the modules for transport and then send them on their way. Below: The foundation in process.

Shipping Out and Shaping Up

On Wednesday, April 21, five flatbeds, each with its own police escort, transported the Dwell Home modules from Carolina Building Solutions' factory in Salisbury, North Carolina, to the construction site in Pittsboro. While the modules were being fabricated, contractor Steve Olson and his team had been busy with the foundation work on the site, which sits atop a winding road just a few miles off U.S. Highway 64.

As has been the case with many aspects of this prototype prefab project, the laying of the foundation proved to be trickier than expected. "The foundation for the Dwell Home is a block foundation with a stucco finish applied," explains Olson, "but due to the unique design, the engineers came back with what I would characterize

as extraordinary engineering requirements. There were 14 points in the foundation that the home needed to be anchored to, for example."

Challenges met, the foundation was poured, and on April 23, the last of the modules were set in place. Our editor Andrew Wagner, in North Carolina for the High Point furnishings market (see page 76), was on hand to see the process in action.

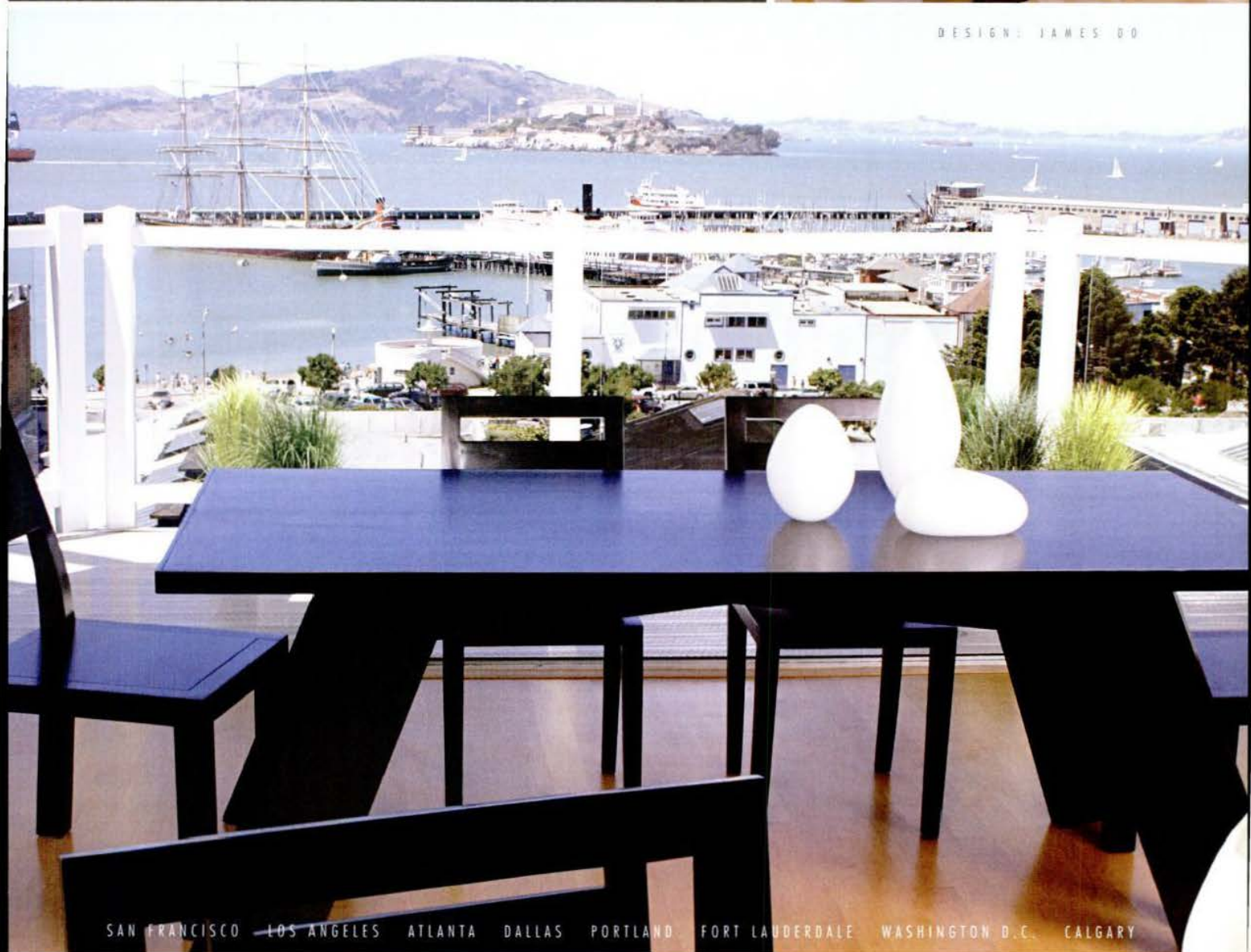
"When I arrived on the site, I expected to find the usual construction chaos: garbage, lots of wood, tools, builders, and trucks," Wagner recalls. "Well, I found all that and more. A lot more! The house was built! There it was, in its completed form—minus finishing, of course, but there it was." ▶



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Clockwise from far left: Trucks make their way up the newly created Beech Hill Road with the modules; homeowner Nathan Wiener documents the process; modules are lowered onto the foundation.

“I found myself in a relaxed environment with everyone calmly cleaning up and discussing what missing pieces needed to be completed by the end of the day, when they would be done with their job of building a home—about six days after they started.” —Andrew Wagner



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“The biggest challenge for me has been dealing with the naysayers. Most people who looked at the site said that it couldn’t be done. Even the day the 110-ton crane arrived, the crane operator claimed he couldn’t get his crane up that hill!” —Steve Olson



On the two days the home was set, there were 25 workmen and six or seven pieces of heavy equipment onsite. Storms were raging throughout the Midwest, but fortunately they didn’t make their way east to interfere with the process.



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The Dwell House



At left and below: The crane operator deftly installs the roof modules. Not shown are workmen, architects, and clients holding their collective breath.

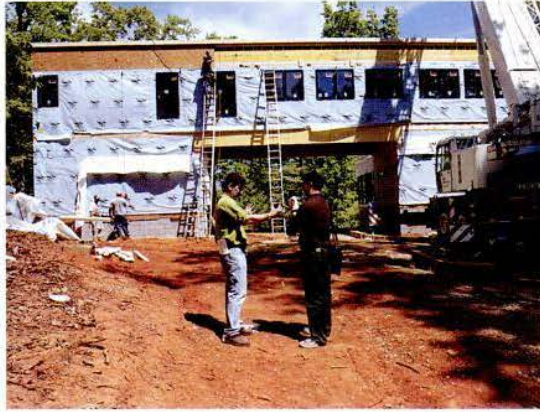
“Every time you take on what seems like a difficult project, it makes everything else you do on down the road that much easier.” —Steve Olson



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Far left: The roof module is installed. Near left: Andrew Wagner gets the lowdown from Dwell Home architect Robert Luntz.

Below: The house awaits its red cedar cladding.

Next: After nearly three months of challenging work, onsite construction draws to a close over the summer. In December, we'll publish the complete story of the Dwell Home.



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Los Angeles, Joan Didion has written, is “the last stop for all those who come from somewhere else, for all those who drifted away from the cold and the past and the old ways.” In a place that puts reinvention at a premium, a place where everyone seems to be from somewhere else, the influences on the built environment are

all over the map. The architecture that results is a fascinating pastiche of the good, bad, ugly, and sublime; the past, present, and future. In the pages that follow, we present an absolutely nondefinitive glimpse of what Thomas Pynchon has described as “less an identifiable city than a group of concepts.” ▶

What Is Los Angeles Architecture?





“Los Angeles gives one the feeling of the future more strongly than any city I know of.” —Henry Miller, Novelist



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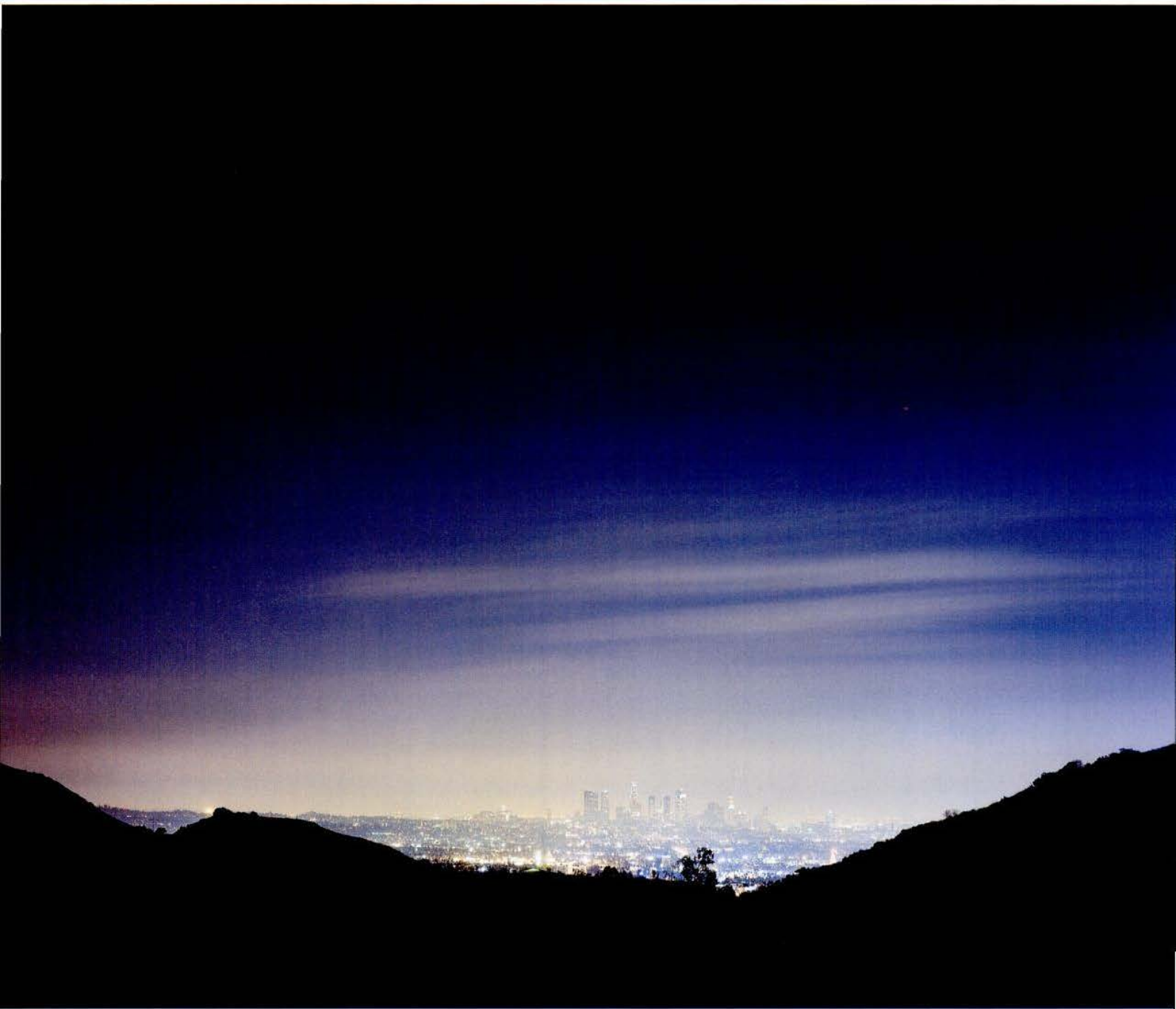
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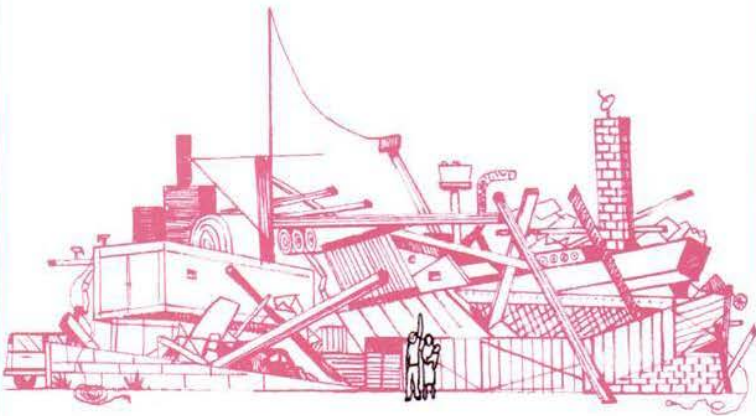


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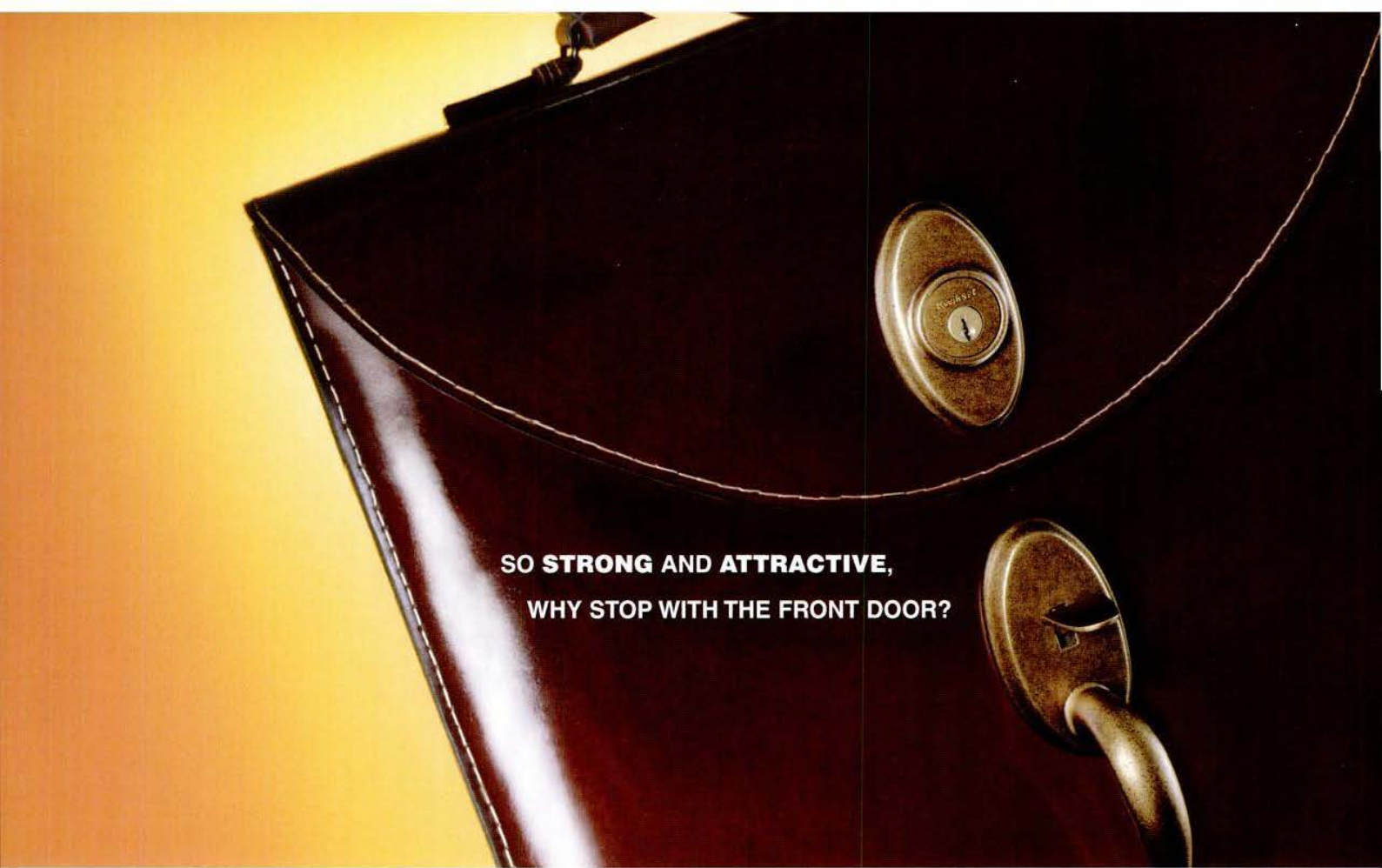


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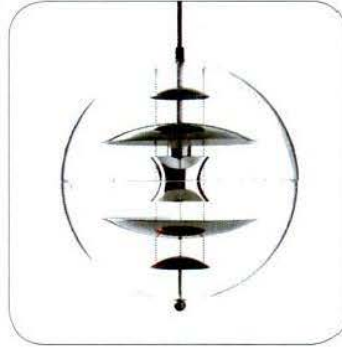
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Host of KCRW’s radio program *DnA (Design and Architecture)*



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Project: Day/Hachigian Residence
Architect: Joe Day
Location: Silver Lake, Los Angeles

Architect Joe Day and his wife, Nina Hachigian (opposite), transformed a 1940s tract house in Silver Lake into a hard-edged but open home that engages the neighborhood and takes advantage of the views.

Way Out West

In the hills of Silver Lake, an architect looks to everything from Neutra to airports to create a strain of California modernism that's distinctly 21st century.





For Joe Day, moving back to Los Angeles in 1999 ended a protracted spell of California dreaming. The designer had suffered through swampy summers in Washington, D.C., in the early '90s when his wife, Nina Hachigian, was working at the Clinton White House and Day was on sabbatical from the Southern California Institute of Architecture (SCI-Arc). Washington reluctantly became the full-time home for the couple in 1997 when Hachigian, a Stanford-trained lawyer, went to work at the Federal Trade Commission. Day took a job at HNTB, a large architecture firm in Alexandria, Virginia, but commuted to L.A. monthly to keep up with his own projects, including a clothing line called Dayware and the renovation of a house the couple had purchased in Silver Lake. After less than a year, Day left HNTB to work exclusively on his California projects. The cross-country shuttling between D.C. and Culver City, where Day ran his own firm within a design collective called Hedge, became

more frequent, the pull of Southern California, stronger.

By 1999, Day and Hachigian were both back in L.A. full time. They moved into their Silver Lake home before work began on the addition to the front of the house so they could get a better feel for living there and make any adjustments to the design. Their daughter, Sosi, was on the way, so even the most educated guesses about life in the house would inevitably change with her arrival.

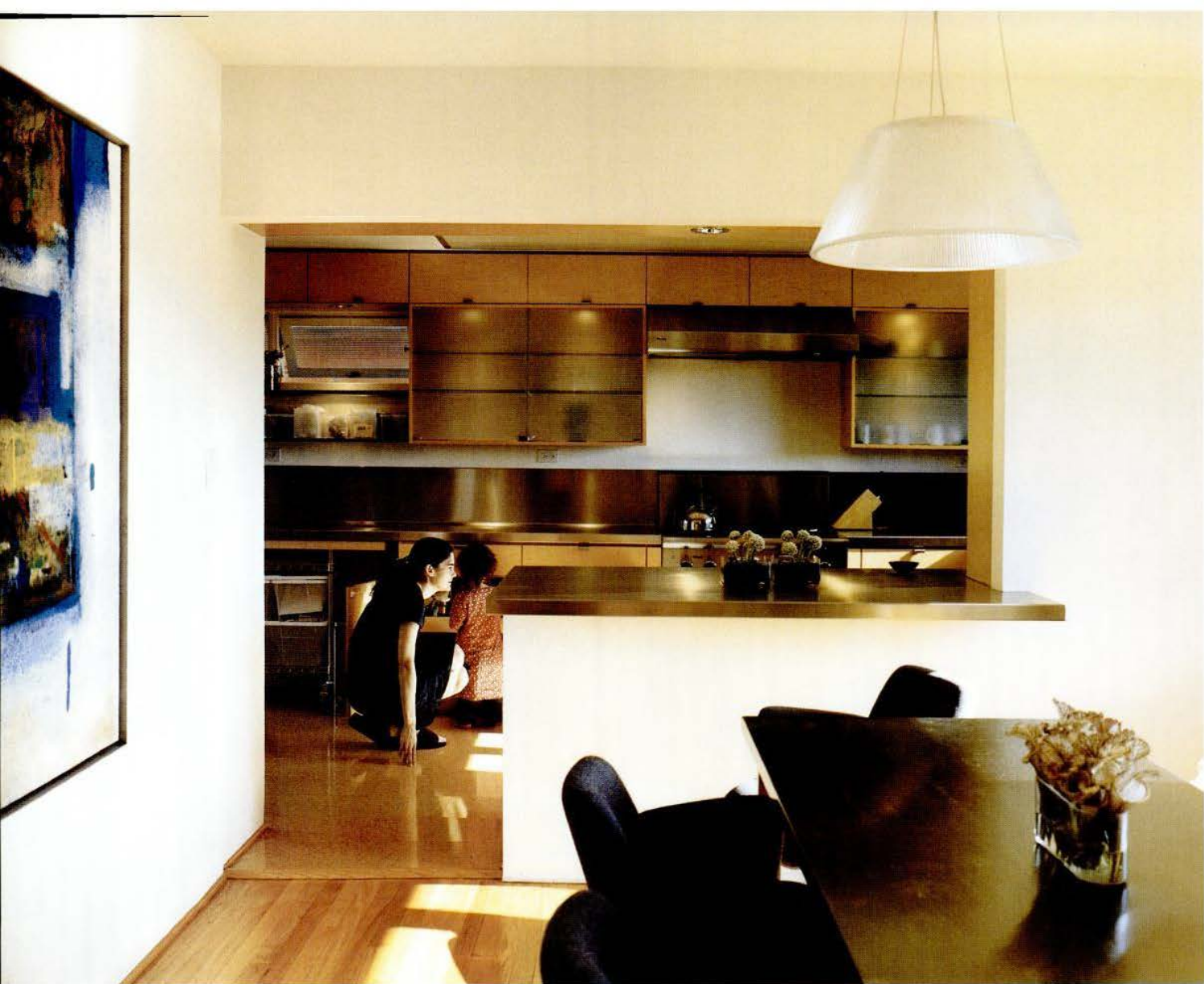
Though they were thrilled to be back in Los Angeles, years of city living on the East Coast cast a sliver of doubt on the couple's change of address. "We were both a little leery about moving into a single-family home," explains Day. "Over the years, we lived in half a dozen apartments, all of them in dense urban areas. So we were used to interacting with people. We were worried about the change, the privatization that happens with house living." That aversion to semi-suburban isolation became an important jumping-off point in Day's design. ▶

Hachigian and Day in the living room/screening room (above), which opens onto a terrace above a reconstructed garage (opposite). The living-room table with a resin-and-acrylic top was designed by Hachigian's brother, Garo.

▶ p. 172

Day skinned the house in corrugated-aluminum siding, a tough industrial palette he picked up while designing airports. The corrugated stainless steel canopy was fabricated by Day's former SCI-Arc classmates.





The Day/Hachigian home is located just up the street from Rudolf M. Schindler's 1934 Oliver House and about three miles from the Griffith Observatory. The original structure, built in 1947 in a style Day jokingly calls "tract moderne," sat high on a hillside lot, looking out toward the domed observatory. Despite its privileged vantage point, the house pretty much turned its back to the street. The only appreciable exterior living space was a private garden on the back side of the house; out front, there was just one window and no outdoor spaces from which to gaze at Silver Lake, Griffith Park, and the sprawling metropolis beyond. The aim of Day's \$440,000 renovation, which took four years to complete, was to engage the neighborhood and the city at large by opening up the interior living spaces to the street and adding new outdoor spaces overlooking the more public realm of the street.

Day demolished the original hip-roofed garage down

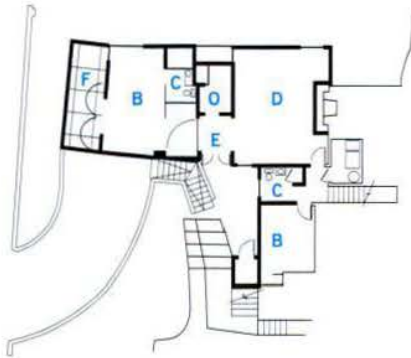
to the foundation and replaced it with a simple, clean-lined box with a perforated stainless steel door. He added 620 square feet to the original 2,700-square-foot home, expanding the existing first floor of the house—one level uphill from the garage—toward the street and creating a guest bedroom (with its own balcony) atop the garage. The guest-room roof in turn became a large terrace off the living room and screening room on the main floor, another flight uphill. In addition to the guest room, the first level contains a second bedroom and a large shared study for Hachigian and Day.

All of the rooms flow into each other and out onto terraces in front and a shady garden in back with a hot tub and lap pool. Day tore out many of the original interior walls that made the house dark and cellular, replacing them with planes of sandblasted reeded glass and translucent acrylic to connect the rooms visually and brighten the interiors. Different surface treatments of these ▶

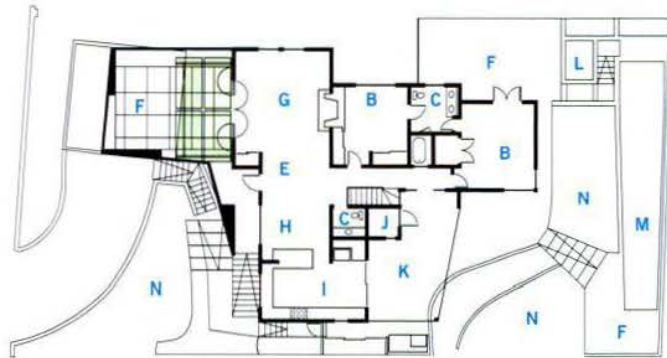
Hachigian and daughter Sosi in the renovated kitchen (above), which opens up to an outdoor dining terrace. The dining table was reconditioned from a language lab, its top wrapped in stainless steel. Dining chairs are by Kartell. **E** p. 172

Day designed the plywood-and-aluminum platform bed in the master bedroom (opposite), which also opens onto a shady private terrace. The painting is by An Te Liu.

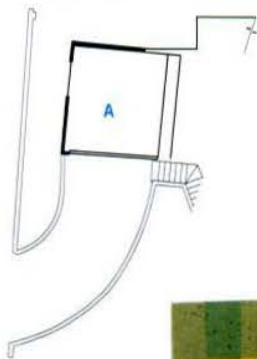
Lower Level



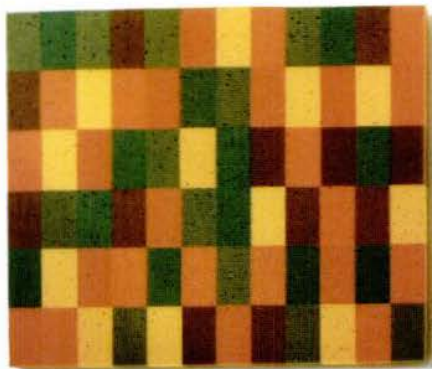
Main Level



Garage Level



- | | | |
|------------|--------------------|--------------------------|
| A Garage | F Terrace | K Outdoor Dining Terrace |
| B Bedroom | G Living/Screening | L Spa |
| C Bathroom | H Dining | M Lap Pool |
| D Study | I Kitchen | N Garden |
| E Entrance | J Washer/Dryer | O Storage |



materials create varying degrees of translucency and veiling throughout the home.

One element that really pushed Day's ideas of blurring public and private space is an LED sign mounted above the front door. That one small gesture creates a dialogue between the house's inhabitants and the world outside. The sign flashes messages that run the gamut from the philosophical (quotes from André Breton and Joan Didion) to the personal (announcements of Sosi's birthday) to the civic-minded (reminders to vote, cheers for the Lakers, encouragement for firefighters during last fall's forest fires). Like other elements of the design, the sign is a synthesis of multiple influences, including airport diagrams and the backlit street numbers found on the exterior of many L.A. houses.

Day began designing the house while still in Washington, and, in a somewhat wry twist, brought a material sensibility gleaned during his East Coast tenure back to

California. While at HNTB, he worked on major airport renovations in Houston and Salt Lake City. ("The nice thing about airports," says Day, "is that everyone agrees they ought to be modern.") The projects gave him access to the firm's expansive library of industrial material samples. "A lot of the decisions about the palette of the house came from having access to such an interesting range," admits the architect.

Some of the materials that worked their way into the design have a direct provenance from Day's airport projects, including the corrugated-aluminum decking and paneling. He brought in other industrial components—bleacher seats, restaurant floor mats, brushed and perforated stainless steel—that take on a warmer cast when juxtaposed with bamboo, cork, and bluestone floors and dry-stacked planters and retaining walls outside.

Day is conscious of the continuum of California modernism that his house fits into, a legacy that includes ►

Below: The family that works together stays together: Hachigian and Day at his-and-hers workstations in the shared lower-level study.





Above, clockwise from top left: The sun-filled master bathroom features a tub by Hydrosystems and controls by Grohe; Sosi getting into trouble beneath a colorful grid painted by her dad as a riff on the German painter Gerhard Richter; the lower-level

guest room, which makes inventive use of a hospital curtain; a roll-down shade encloses a guest bath on the lower level. The bath tile is two-by-two Daltile mosaic. The sink is from Kroin. **➤ p.172**



Schindler and Richard Neutra as well as the late Frank Israel, with whom Day worked and taught. But the influences on his house extend beyond the West Coast: A semester in Switzerland, where he discovered the work of hyperrational minimalists like Peter Zumthor and Herzog & de Meuron, and the expressive, exuberant architecture of post-Rem Koolhaas Dutch architects he studied at SCI-Arc plugged Day into a broader discourse. "Many of the decisions on the house—everything from window detailing to the LED sign to the perforated sunscreens—relate to that dialogue," explains Day.

As in Schindler's classic California houses, custom furniture is an important part of Day's design. He collaborated on several pieces with his brother-in-law, Garo Hachigian, a furniture designer and fabricator based in San Diego, including built-in mahogany benches on the guest-room terrace and a pair of outdoor wood dining tables and benches inspired by German beer halls.

Hype Arc Design + Build fabricated the aluminum-and-plywood frame of Day and Hachigian's bed and a bent-aluminum chair in the downstairs study, as well as the garage door and a corrugated stainless steel awning on the front deck.

Though Silver Lake is still far from the busy sidewalks of New York and Washington, Day and his family are finding life in a single-family home less isolated than they feared. Their revamped home has not only connected them to the landscape and the city, it has also sparked interaction among the neighbors—thanks almost entirely to the LED display sign on the exterior. "Sometimes they'll leave us notes suggesting that it's time to change the message or telling us they really liked a particular one," explains Day. "I think it's an experiment in public address, but sometimes I worry that it's an imposition on the world, broadcasting 24/7. I guess I'm still self-conscious about it." ■

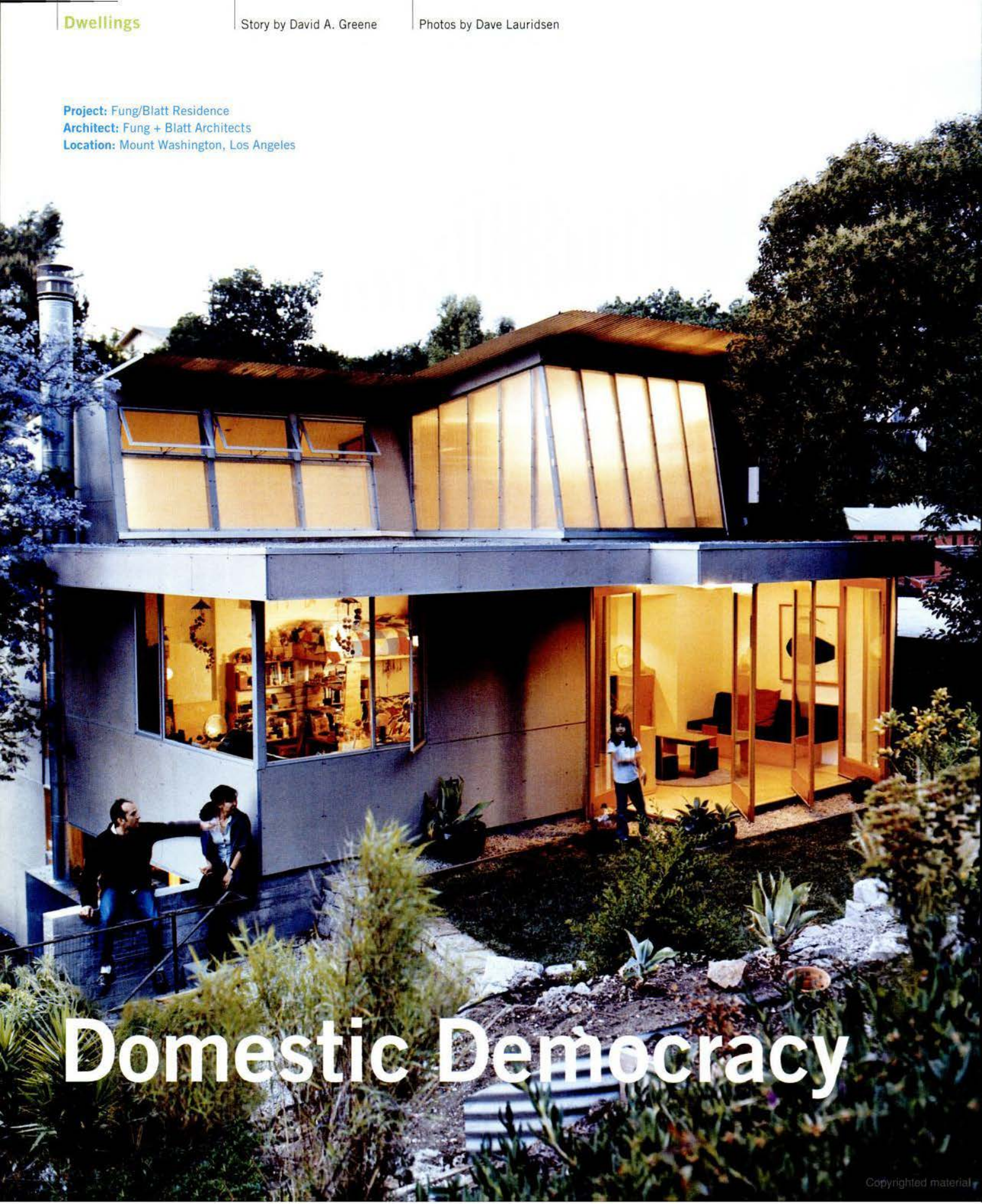
Opposite: Day, Hachigian, and Sosi congregate on the back terrace at a dining table designed by Day and his brother-in-law, Garo Hachigian. Below: Day takes a swim in a new lap pool framed by a lush Southern California garden. The lower wall next to the pool is made from stacked Pennsylvania bluestone, which was used for all exterior stone as well.



Project: Fung/Blatt Residence

Architect: Fung + Blatt Architects

Location: Mount Washington, Los Angeles



Domestic Democracy

The Fung/Blatt family enjoys the backyard of their Mount Washington home. Despite its 5,000-square-foot lot, the house is just 1,640 square feet. Michael Blatt admits, "If we could add anything to this house, it would be five walk-in closets."

Below: The elevated dining room opens out to a side patio, which climbs the wall just behind the house.

All of a sudden, Los Angeles architects Alice Fung and Michael Blatt find themselves where so many cool kids wind up: as adults. Their funky vintage jalopy from grad school has been supplanted by a pair of sensible Volkswagens, and lazy coffeehouse weekends have been preempted by a pair of rambunctious daughters (Kai, nine, and Téa, six). In other words, they've become their own ideal clients: a nuclear family willing to try something out of the ordinary, but not out of the mainstream.

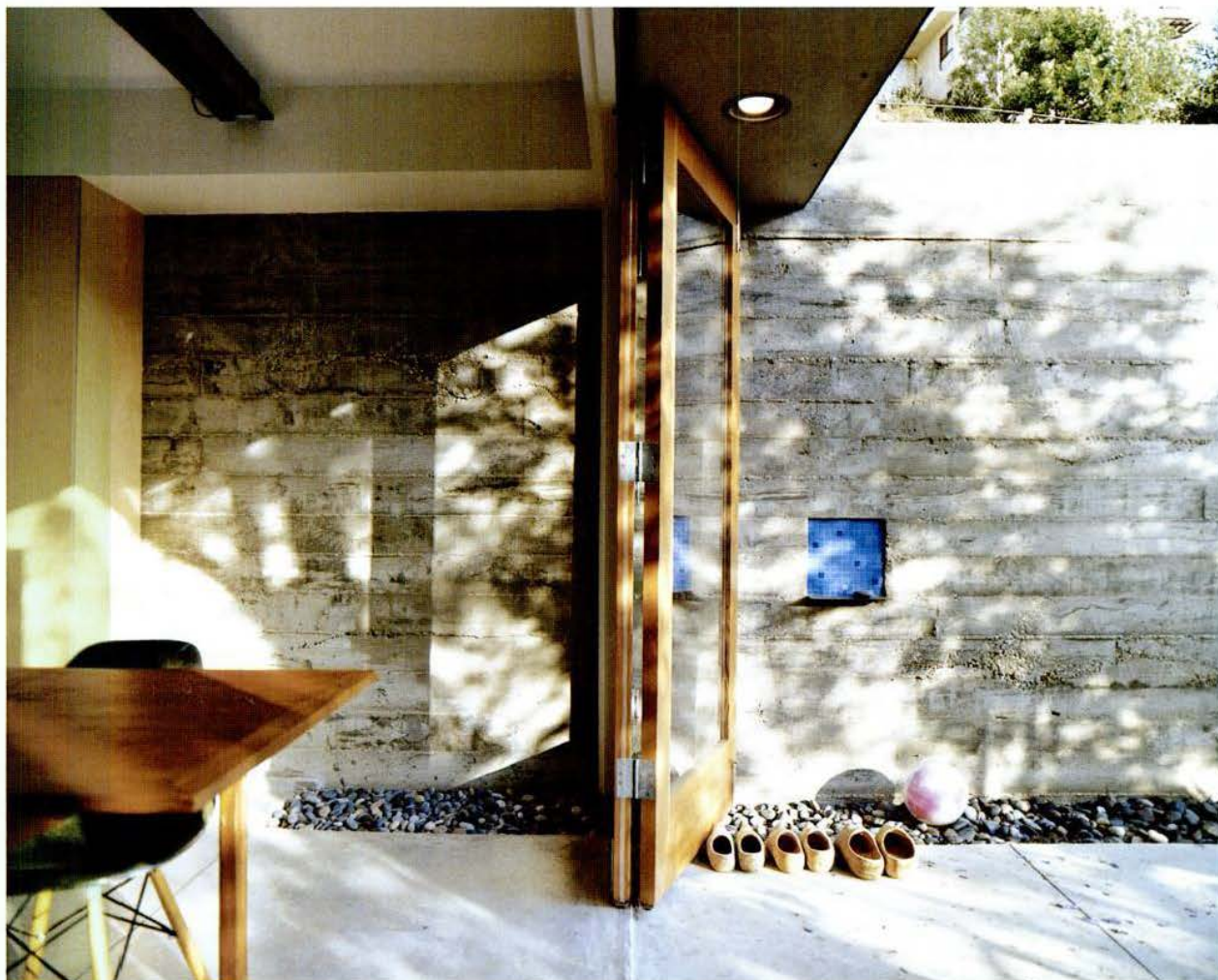
The house the architects designed for themselves is in a canyon on the northern border of Mount Washington, a hilly, northeast L.A. enclave that's not really a mountain but a 940-foot hill. Travel farther along Fung and Blatt's street and you reach Glassell Park, a flat neighborhood with a checkered gangland past. But in Los Angeles, your block is your nabe—no matter the municipal designation—and theirs is lined with mostly single-family homes, with kids riding bicycles down the narrow, tree-

lined road (and adults driving carefully around them).

Stepped back from the street, Fung and Blatt's new abode looks more organic to its setting than its 1960s-era neighbors, in part due to local setback rules instituted to prevent the looming fjords of vertical stucco that plague other lowland Mount Washington streets. (Blatt calls them "the culprit houses.") While abiding by the letter of the law, their house also limns its edge: Where patio walls are prohibited, galvanized steel planters filled with reeds provide privacy and expand conceptual boundaries. The curved roof is made from the same corrugated steel used to make farm water tanks; when bowed and staked with stubby segments of stop-sign posts, scraps of the same steel also serve as retaining walls to keep the area's heavy clay soil from spilling into the street during a hard rain.

Inside the house, the main floor is dominated by a living room that soars to 24 feet and flows out over the ▶

"I think the house reflects our idea of how a family structure should be—open and democratic."





There are precious few decorative flourishes in the house; the architects put their faith in line, form, and materials. Concrete, stainless steel, and birch were used in the kitchen (at left), where not an inch of space goes unused. Galvanized steel was used to clad the fireplace (below left).

Opposite: Téa gets mom ready for her close-up on the curvy nature-meets-industry chaise lounge of the architects' own design. The landscaping in front and out back is characterized by sturdy, resilient, and drought-resistant plants like bamboo and cacti, cultivated in galvanized steel planters.

garage, becoming a deck; hinged glass doors fold completely away. "Sometimes birds fly in and out," says Fung. The high ceiling isn't just decorative, however; since winter light comes from the south, it had to be tall enough to let the sun shine in over their north-facing slope. Out on the deck is a thatchy "sod chair" designed by the architects ("I should probably water it," says Blatt). Fung orients the chair to the west when she's outside, cutting off the boxy downslope houses hunkered on the hilltops around them, leaving nothing but a wide slice of blue sky.

The dining area is raised behind the cement-floored living room, opening up onto a side patio that climbs the hill behind the house. A small kitchen is outfitted with Latvian birch-ply cabinetry; a stacked washer and dryer are hidden smartly in another cabinet, which also serves as the back wall of a guest bath. Throughout the house, cabinetry is used to define rooms—the only fully enclosed spaces are the toilets. Look closely, and a framed door hovers in the small office off the main entry; the walls between office and living room are actually double-sided bookshelves that stop well short of the ceiling.

"I think the house reflects our idea of how a family structure should be—open and democratic," says Fung. "I tried to be a tyrant," adds Blatt, "but no one listened to me." The parents' bedroom is exactly the same size as the girls'—a fact crucial to the architects, but (so far) lost on the kids. In Fung and Blatt's room, a hand-built ladder climbs into an unfinished attic area, which may someday be a meditation room (or a teenage girl's hideaway). Sheathed in Lexan, it's the warmest part of the house on a summer day, and in the winter, it's the coziest. While the formal entrance to the adults' bedroom is through a hallway, the usual route is through the walk-in closet, where parents and kids congregate by the double sinks for morning toothbrushing. "We went with the 1950s thing—a family bathroom," says Blatt.

Rather than give Kai and Téa separate rooms, the architects gave them a single large bedroom with bunk beds. ▶



The steel framing used for the house was left partially exposed. Other pragmatic touches with longevity and economy in mind are evident throughout, such as the screwed-down birch plywood

stair treads (below) that can simply be flipped over when worn out. Most seating below by Charles and Ray Eames. The coffee table by Paul Laszlo is, says Fung, "probably the nicest thing we own." [p. 172](#)





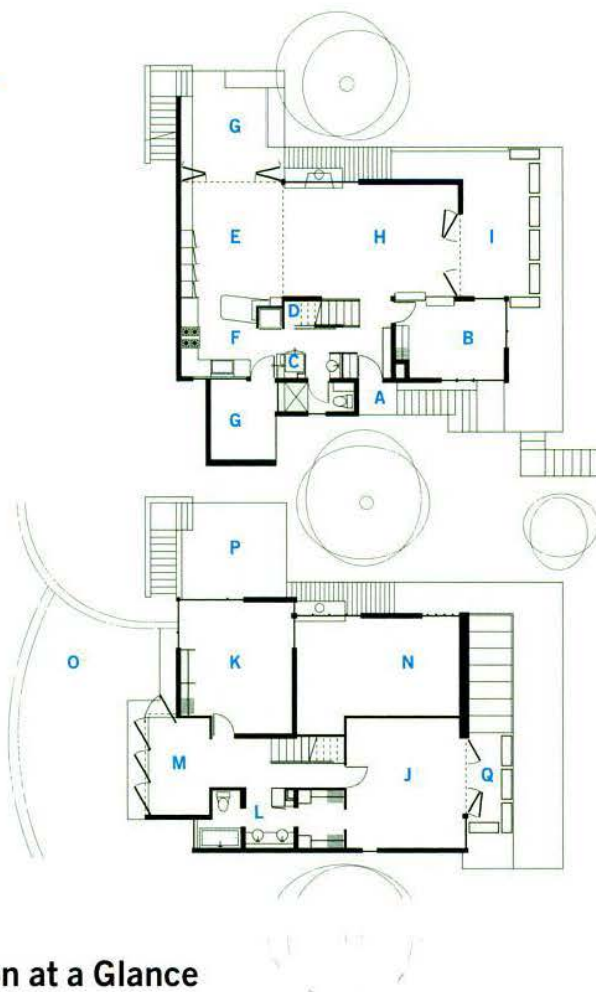
Fung/Blatt Residence Floor Plan

First Floor

- A Entry
- B Study
- C Laundry
- D Storage
- E Dining Room
- F Kitchen
- G Patio
- H Living Room
- I Terrace

Second Floor

- J Bedroom
- K Kids' Bedroom
- L Bathroom
- M Sun Room
- N Open to below
- O Garden
- P Patio
- Q Terrace



Mount Washington at a Glance

Once a weekend getaway for turn-of-the-century Angelenos, the northeast L.A. neighborhood of Mount Washington has long been known as a green, middle-class oasis within the gritty flatlands that surround it: Monthly LAPD radio calls are in the single digits, since it's just too much of a chore to plot one's escape from the twisting streets.

The Mount Washington Elementary School, perched at the very top of the main hill, is perennially rated one of the best public elementaries in Los Angeles—rare in a state where public education is in the death throes of tax-fund starvation. The biggest local landowner is the Santa Monica Mountains Conservancy, a foundation that preserves open space; the largest owner of developed land in the area is the Self-Realization Fellowship, a religious organization that worships a charismatic founder, which took over the former Mount Washington Hotel. (For years, locals and Fellowship residents lived in harmony, but an ill-received expansion plan has lately caused bitter disputes.)

Mount Washington's serenity, safety, and seclusion attract an eclectic mix of politicians, teachers, artists, journalists, and

county workers, while the narrow, twisting roads, steep hillside lots, and sewer-pipe-free zones have kept overdevelopment at bay. But as the Los Angeles real estate market has gone from berserk to insane, the usual suspects have been joined by an influx of speculators looking to build in the next hot neighborhood. Today, giant, million-dollar cracker boxes perch on pylons, cheek by jowl with jury-rigged improvements on the original hunting cabins that once dotted the hills.

But Mount Washington has some natural barriers to the Silver Lake syndrome—the condition where a once-diverse neighborhood is overrun by the tragically hip young and obnoxiously affluent old, draining the area of community. First is the lack of places to see and be seen: Not counting a dingy Winchell's doughnut stand at the bottom of Avenue 43 (near the new Gold Line light-rail station), there is no Brad Pitt sighting-worthy place to get coffee, and not a single commercial establishment is within walking distance of anywhere on the big hill—though it's a great place to take the dog for a walk.—D.G.



Below left: Kai and Téa brush their teeth in the upstairs bathroom shared by all. "We went with the 1950s thing—a family bathroom," explains Blatt. The sinks are by Kohler; the tile (top photo) is by Carter.

Opposite: A river breeze flows up and down Fung and Blatt's canyon street predictably at 4 p.m., cooling the house. In the master bedroom, Blatt and Téa take advantage of the cross-ventilation. The bed is from IKEA; the sheets are a Marimekko reissue from Crate & Barrel. **E** p.172



An airy, intuitive stroll up the stairs, through an open playroom, takes you out onto the flat, grassy patch behind the house, where the girls collect mourning dove feathers and help their mom plant vines to hide the neighbors' cluttered backyard.

The open plan and equitable acreage are loving social engineering experiments by the parents. The most radical element, however, is the fact that neither of the bedrooms is completely closed off. The adults' room opens fully onto the living room, while the kids have a "window" on the other side of the house. Parents and kids can wave to each other like Little Italy neighbors—and the girls can conduct gravitational experiments onto the heads of unsuspecting adults in the dining room below.

With a canyon breeze tempering hot summer days, and warm air collected in the cavernous ceiling radiating down during cooler months, forced-air gas heating is the only climate control required. But the most significant energy-saving feature of the house is the least obvious: the square footage, or lack thereof. In this day of great rooms and four-car garages, Fung and Blatt decided on a 1,640-square-foot, two-bedroom, two-bath house with study (on a 5,000-square-foot lot). Granted, there is room to expand into the cluttered, carless garage, which is plumbed for another bathroom, but the living space is modest—which is to say, just right. "The smaller the house, the fewer resources you use—it's as simple as that," says Blatt.

Unlike so many architects' homes, Fung and Blatt's doesn't feel overbuilt. It has the same light, middle-class feel that a bungalow or raised ranch has—built to code, and ready for living. When discussing it, the architects make the obligatory nod to L.A.'s storied modernist history, but more relevant are what Blatt calls "masterpieces of economy"—the mass-produced post-and-beam houses of the 1950s. Accordingly, Fung and Blatt's heavy noodling was directed toward more modest goals of how to live harmoniously and comfortably within one's means—with a little domestic utopianism thrown in. ■





Project: The Mutual Housing Association Site Office

Architects: A. Quincy Jones, Whitney R. Smith

Restoration: Cory Buckner

Location: Crestwood Hills, Los Angeles

The Mutual Housing Association Site Office, used by the original architects and engineers for nearly a decade, was later renovated into a home after a brief stint as the community's arts building. In 2000, after architects Cory Buckner and Nick Roberts moved in, it was established as Historic-Cultural Monument number 680 by the city of Los Angeles.

Mutual Fulfillment

In the 1940s, the Mutual Housing Association created California's only cooperative community of progressive and affordable homes. Today, one architect is working to keep it intact.

"Suburbia" wasn't always a bad word. While today it evokes assembly lines of vinyl-sided homes, fast-proliferating big-box strip malls, and land stripped of all vegetation, after World War II, suburbia was the latest incarnation of the American dream. Returning GIs were faced with a drastic housing shortage, and across the country, land was purchased and plans were hatched to develop affordable and convenient communities—sprawl was born.

Los Angeles, with its proximity to the Pacific theater, had more than its share of discharged soldiers and, eventually, more than its share of suburban enclaves. In the following decades, many of these nascent suburbs were masticated, swallowed, and digested by Southern California's ever-expanding municipalities—what was once the edge of town is now closer to downtown. L.A.'s boundaries continue to expand, and the city's innards undergo perpetual mutation and regeneration. Meanwhile, nestled in the hills above Santa Monica, one of the country's most unique, and unforgivably mod-

ernist, postwar communities quietly holds its ground.

The community in question is Crestwood Hills, known in its infancy as the Mutual Housing Association. The neighborhood's survival is due in large part to the efforts of architect Cory Buckner, who relocated to the area with her architect husband, Nick Roberts, after a 1993 brush fire engulfed their Malibu home. In the last decade, Buckner's custodial crusade has spurred the restoration of about half of the 30 extant original houses, 15 of which have subsequently been declared Historic-Cultural Monuments by the City of Los Angeles. Fittingly, her present home and office, 990 Hanley Avenue—one of the first structures erected by the Mutual Housing Association in 1947—perches at Crestwood Hill's epicenter like an architectural Centcom.

It is here that I meet Buckner on a perfect early summer afternoon. A warm breeze sways lofty eucalyptus trees and diffuses the sound of children playing at the adjacent nursery school. Rolled-up architectural plans ►



In his writing geared toward builders, A. Quincy Jones encouraged using large panes of glass and sliding doors to bridge the exterior and interior. Here, Nick Roberts puts the philosophy to good use for a weekend barbecue.

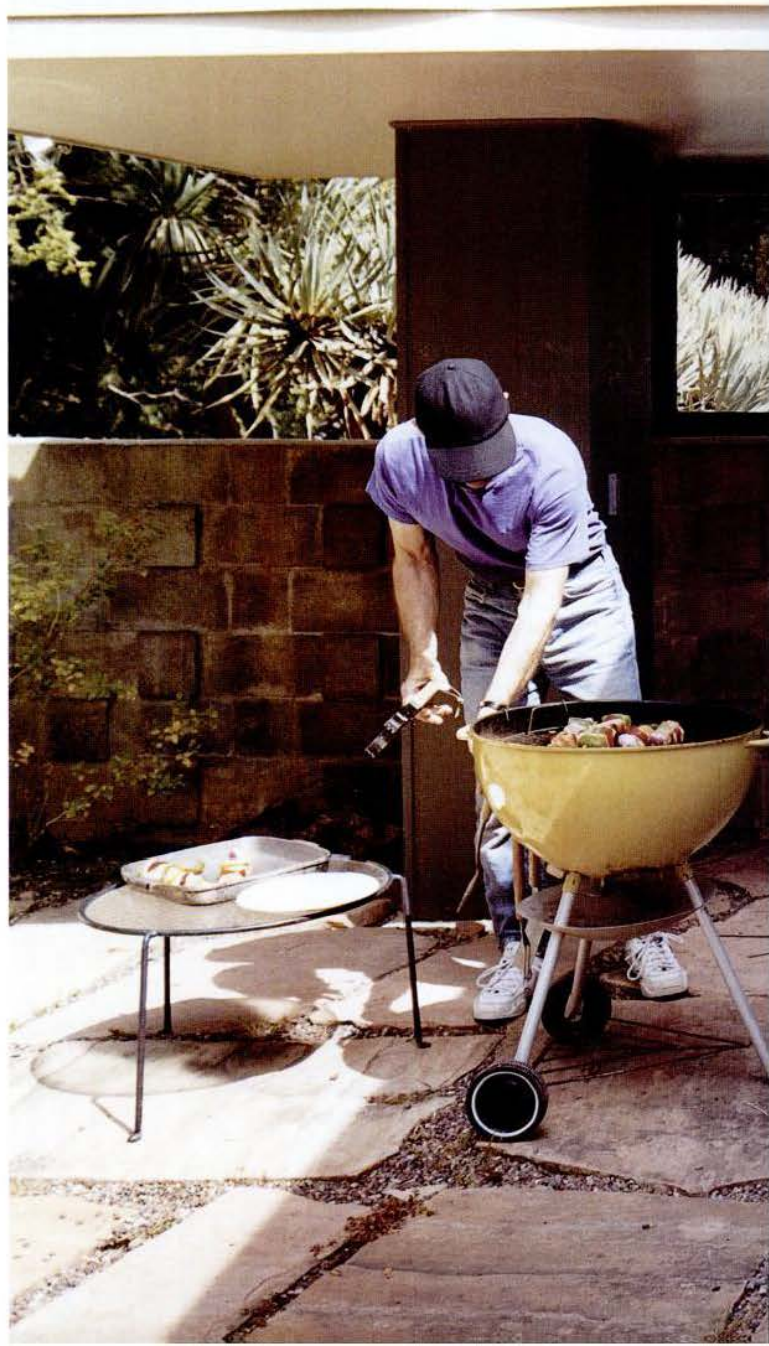


are tossed into the backseat of her BMW and we embark on a tour of the neighborhood.

We drive through the neighborhood the way I came in, eventually taking a left turn into uncharted territory. Buckner pulls over and reaches into the backseat for a book. She produces *A. Quincy Jones*, an architectural monograph she assembled in direct correlation to her work restoring Crestwood Hills. She flips to a black-and-white Julius Shulman photograph of barren hills and small, slightly angular, newly completed houses. Almost instantly the photo transmogrifies into the view through the windshield. The plants and trees have grown, and infill encroaches on the photo's fledgling homes (some still visible through the camouflage of modernity). Off the top of her head, Buckner expertly weaves the story of the neighborhood, and a tangible history takes shape.

In 1946, four musicians return from the war and pool their resources into the Cooperative Housing Group, with the intention of buying land and building four houses with a shared pool and playground at the center. Soon the group balloons to around 500 members, each submitting a \$25 entrance fee and making quarterly deposits of \$500, in the hopes of collectively establishing a cooperative community. By 1947, a board of directors and credit union are in place, and the Mutual Housing Association is formed. Eight hundred acres of undeveloped land are purchased in the Santa Monica Mountains and divided into 350 lots. A year later, after interviewing the likes of Richard Neutra, among others, a design team is settled on: two architects, Whitney R. Smith and A. Quincy Jones, and an engineer, Edgardo Contini.

With construction under way on the architect's site office and a communal nursery school (it was called the baby boom for a reason), the team submits 15 home designs to the board, all of which are rejected for being too modern. The architects go back to their drawing boards and come up with 27 new proposals ("essentially variants on nine designs," Buckner explains as she selectively points out houses along our route), which are eventually approved. The houses, which are still very much contemporary in style (so much so that the Federal Housing Administration won't approve mortgages in ►







The clerestory windows (seen above) were originally screens covered by sliding plywood panels that could be opened to allow in light and air.

Buckner and Roberts both expressed admiration for Jones's thoughtful details—including the sloping glass, angled columns, and Wrightian light shelf.

the area until a delegation goes to Washington, D.C., to plead their case), are designed to utilize abundant and inexpensive new materials such as concrete block, plywood, and large panes of float glass. Their large, gently gabled roofs, accented by composite-plywood I beams, float atop low-slung, window-pierced walls.

Garrett Eckbo, the project's original landscape designer, is highly influential in situating the somewhat small houses at angles that maximize views (by stepping down the ungraded hillsides from the street), privacy, and the diminutive lots. A park with a swimming pool and nursery school is situated on the flat grassy land at the community's center, and plans are hatched for a gas station, medical center, and grocery—none of which ever materialize as the cooperative spirit slowly dies down. Eventually, 150 houses are completed, and in 1956, the site office—which the architects worked out of for nearly a decade—is converted into a home.

As we drive up a winding street called Tigertail, smoggy views stretching to downtown unfold. Buckner

indicates which houses she has restored or remodeled (currently four more are on the boards), which have fallen prey to maddening alterations, and which are simply no longer there. Only 30 of the original 150 houses remain. "The 1961 Bel Air fire took out 45 MHA houses, mostly up here on Tigertail," she explains. Many others were later torn down to accommodate changing tastes and, undoubtedly, larger closets.

"We tried to get people interested in creating a historic preservation overlay zone, but we couldn't get enough support—I think you need half of the neighborhood," Buckner says of her campaign to keep the community intact. "So then I just decided to pursue getting individual houses declared historic monuments." In 1996 she appeared before the "very conservative" City of Los Angeles's Cultural Heritage Commission to seek preservation status for five houses; one commission member, while touring Crestwood Hills, told Buckner she would be lucky to get one passed. After three or four hearings—where, she says, she "brought out the big guns," ►





Buckner takes time out for the newspaper and a cup of tea in a lounge off of the couple's bedroom. The bedroom, which sits within the cantilevered section of the house, was at one time a covered deck. The storage units are from a later renovation, but Buckner, who has expert knowledge of all of the original MHA homes, surmises that "something very similar" would have been in its place.

including Julius Shulman and Elaine K. Sewell Jones, A. Quincy's widow—four of the five houses were approved. It was a major victory for Buckner, who has gone on to have 11 more houses approved, and was awarded a Los Angeles Conservancy Preservation Award for her efforts.

It is entirely fitting that Buckner's own residence (and office) is the aforementioned Mutual Housing Association site office. What was once the neighborhood's nerve center is, in a way, fulfilling that role once more. Buckner pulls her station wagon up the driveway shared with the bustling nursery school, and parks under the house's cantilevered wing—its most distinctive and graceful design attribute. Roberts, an architecture professor at Woodbury University, comments, "The building section is a metaphor for America's boundless self-confidence after World War II: The building literally takes flight across the canyon." In comparison to the other houses in Crestwood Hills, the structure looks like the nephew of Frank Lloyd Wright's Freeman or Millard houses. Exposed concrete blocks are set erratically, creating an

alluring texture to the home's base (and reminiscent again of Wright's earlier work in L.A.—due in no small part to two former Wright apprentices who had been involved in the venture early on, John Lautner and Jim Charlton). Also captivating are the outward sloping glass walls, with asymmetrically corresponding structural supports on the interior. Buckner restored three of the wood supports, which had been removed to accommodate a previous tenant's extra-large dining room table.

Sitting at Buckner's modestly proportioned dining table, surrounded by floor-to-ceiling glass, one feels this is the quintessential architecture of Southern California. For the residents, this way of melding the indoors with nature has its drawbacks, too. "It's virtually impossible to heat this house," she admits. "If this were done today, it would be double glazed with heavy insulation." But for Buckner, whose travails in Crestwood Hills and whose book, *A. Quincy Jones*, have preserved a distinct portion of California modernism, it's a small price to pay for what she describes as "living inside the mind of a great man." ▶



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Buckner restored the three homes pictured here and had them declared Historic-Cultural Monuments. Although the designs called for the use of inexpensive materials such as exposed concrete block, plywood, and glass, Buckner recounts that two of the original builders went belly up during the construction process—in part due to complexities such as the compound beams seen at left. A Quincy Jones, who would later work with Joseph Eichler, remained dedicated to architecturally expressive yet affordable homes.

Builders' Homes for Better Living

Enthusiasts of mid-century architecture may well recognize A. Quincy Jones's name for his involvement with developer Joseph Eichler. The two met fortuitously after being featured for "Builder's House of the Year" and "Subdivision of the Year," respectively, in the December 1950 issue of *Architectural Forum*. Along with partner Frederick E. Emmons, Jones went on to design thousands of Eichler homes throughout California, including the steel prototype X-100 house in San Mateo. While Jones also worked on large-scale institutional and commercial projects, he relished opportunities to design residences. Elaine K. Sewell Jones, his

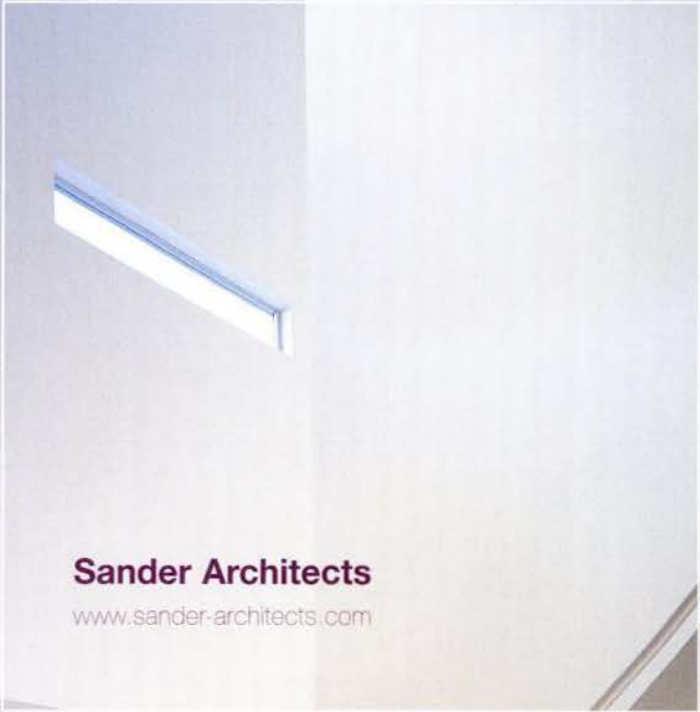
widow, explains, "He always wanted to have the wonderful kinds of custom houses on his drawing boards, because they were a shot into the future. Architects don't have laboratories like Caltech scientists, so they have to find another way. But he also thought it was very important to keep in touch with what should be happening with economical housing." Evidence of this lies not only in his work with Eichler and Crestwood Hills, but also with the Eichler-sponsored Case Study House #24, a tract of what would have been 260 multifamily dwellings set within the desert floor of the San Fernando Valley.

Perhaps more influential than any singular

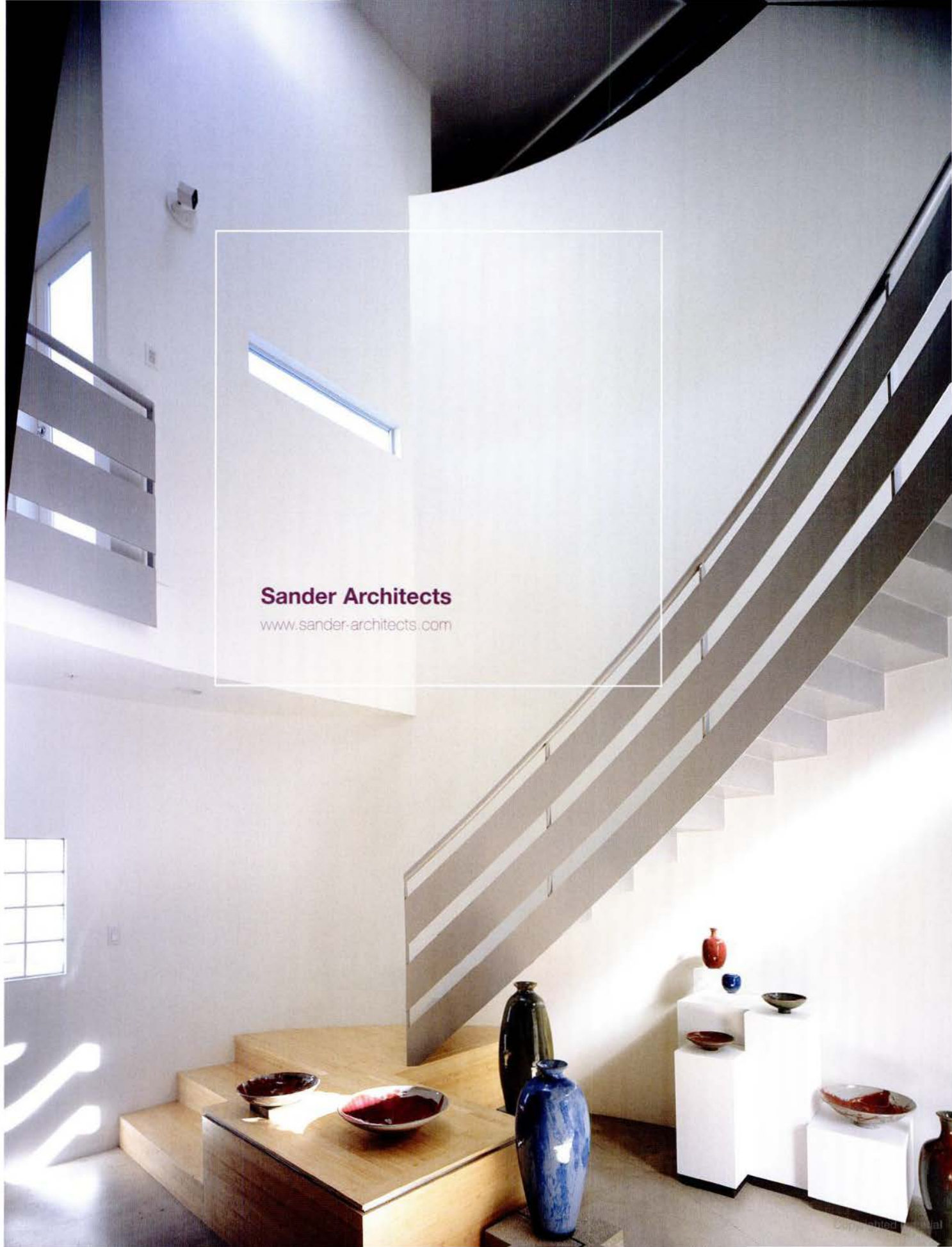
project was the 1957 publication of Jones and Emmons's *Builders' Homes for Better Living*. Buckner comments, "Jones was addressing the builder of these tract homes to convince them of the need to have sensitive designs, to think about site planning in a sensitive way, to add architectural features like sliding glass doors to create that indoor-outdoor feel. A lot of the elements you see in his luxury houses, he basically distilled and tried to present to builders as an alternative." Although the book is now sadly out of print, the ideas presented within remain as fresh today (refreshing even) as when the ink dried 47 years ago.—S.G. ■

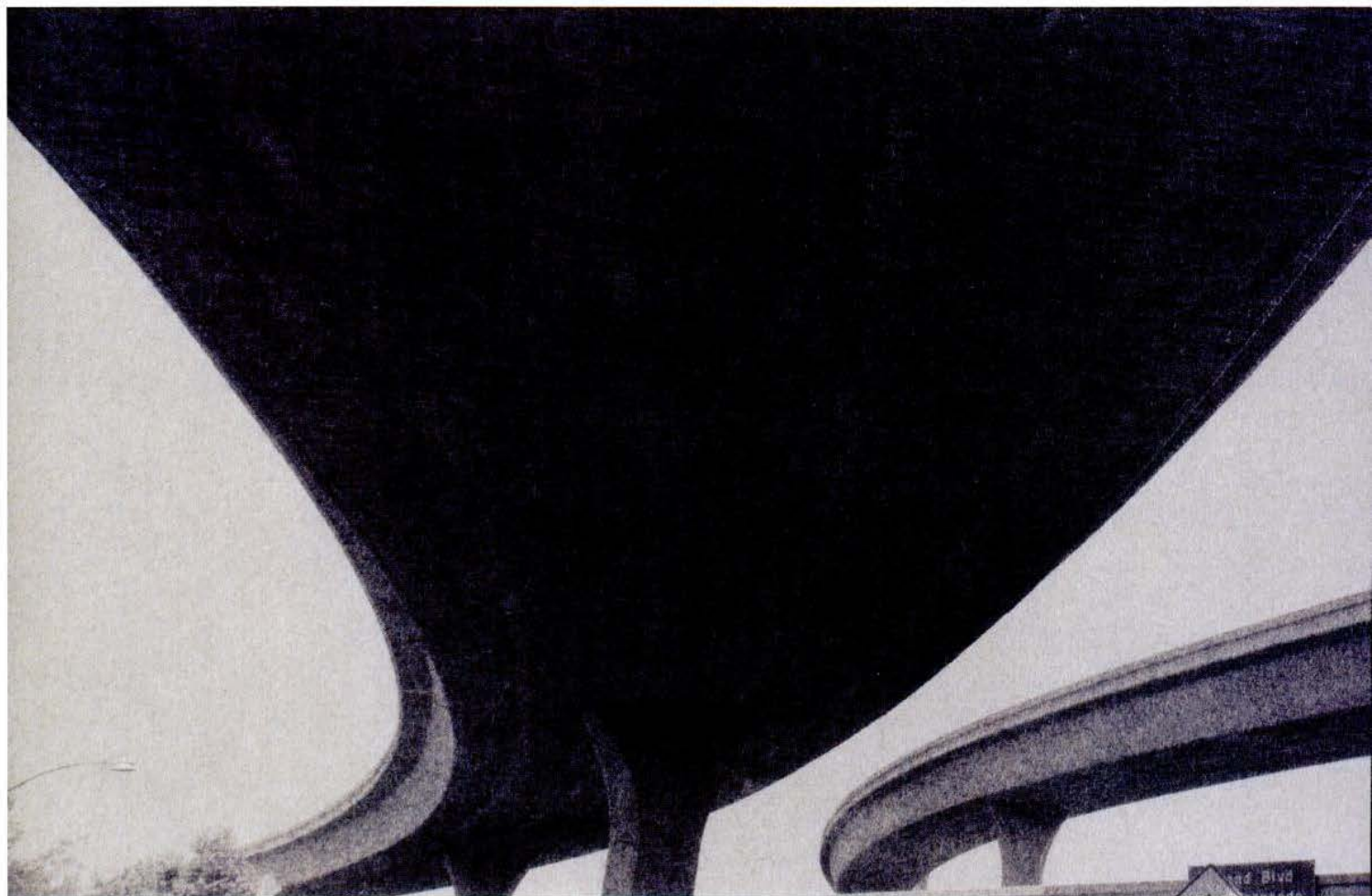


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Suburban Sprawl

According to Owen D. Gutfreund's 2004 book, *20th Century Sprawl: Highways and the Reshaping of the American Landscape*, sprawl in the U.S.A. began with the turn-of-the-century Good Roads Movement, a lobby of cyclists (soon to become motorists) who proposed that road transportation should be a free public good. The idea of low-cost automobility for every citizen implanted itself in the American Dream, and drove a century of legislation—much of which remains unchanged—that

subsidized rubber-tire transportation through road-building grants and low gas prices and decentralized cities by providing more fiscal aid for roads in peripheries and rural areas than in urban centers. "This story's lesson," Gutfreund says of the U.S.'s ubiquitous sprawl problem, "is to be careful what you ask for, because you might get it, and you might get it too much." Intrigued, Dwell pressed him to talk about how Los Angeles, in particular, got too much.

Catherine Opie's "Freeway" series, a group of platinum prints shot in the vast Los Angeles landscape, captures the drab melancholy of freeway structures. In a delicate

grayscale, the images show the geometric austerity of the structures, though the concrete conduits aren't without a subtle sense of vitality and power.



Today we lament sprawl, but there must have been arguments in its favor at some point—what were they?

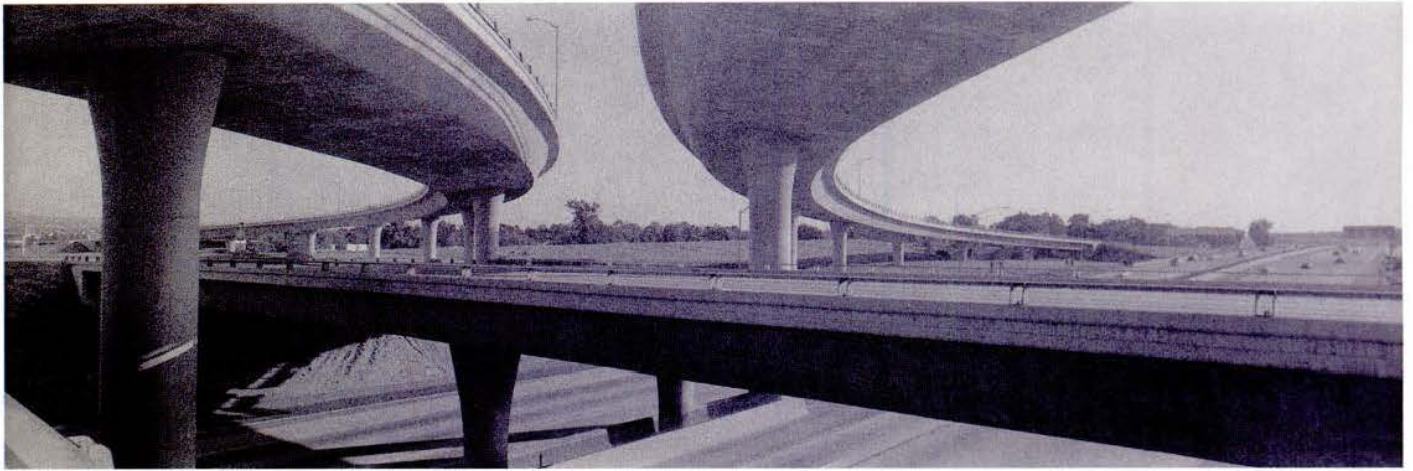
There's no overestimating the appeal of open land to Americans. In the early 20th century, living situations were unpleasant in city centers—as in, a five-story walk up to a 200-square-foot apartment housing a family of six. Lots of people thought, If only we could get all these folks spread out, life would be better. The idea of government-financed road-building, combined with limited highway user costs, came partly in response to that. Then in the postwar boomer years, sprawl swelled with the population. I'm not sure if low driver costs needed to be part of the dream, or whether it was just assimilated in response to influences of government policies encouraging rubber-tire transportation.

How did this influence play out in Los Angeles?

Like most large and relatively underpopulated Western states, California received much more funding per capita from federal grants than more populous states in the East. Starting in the '20s, the state viewed highways as central to its development, and made a markedly aggressive commitment to freeway building—even more than what the Federal Highway Acts induced. California adopted these policies early, and ended up with a strong bureaucracy of highway engineers that wanted no taxes and no tolls. Auto lobbies also recognized that they had a strong constituency of real estate developers and other entrepreneurs interested in auto-mobility—especially in Los Angeles. People building acres upon acres of housing wanted freeway access, and they wanted more roads at low cost to the users.

As a sprawl expert, how would you characterize Los Angeles in particular?

Los Angeles is definitely sprawling to consume the countryside, but it's difficult to group with other U.S. cities, because it's neither here nor there—it's not an old-urbanization-type city like ones in the northeastern U.S., nor is it the newer postwar-type sprawl of Denver, Houston, Phoenix, or Columbus. It's in between. Surprisingly, if you look at its population density, it's denser than you'd think—denser than the extended New York metropolitan area, for example. Still, Los Angeles doesn't have a real downtown; downtown is just one of many nodes of office buildings. Many of those nodes were already formed by the early 20th century, and as Los Angeles was becoming the happening place, the automobile arrived to link the nodes together, at which point all the space in between settled rapidly. ▶



When the boomers retire, do you see potential for sprawl reduction?

Many kids who grew up in a characterless suburban landscape want urbanity. And as gas prices rise, people will consider how many miles they drive per day. Thus far, we've had no real cost to driving but time, which most Americans undervalue. Safety is a less-considered but equally pertinent factor. I recently read that death rates for young adults in Greenwich Village, New York, are far lower than those in Greenwich, Connecticut. People think the city is dangerous, but the danger of daily driving trumps urban perils. Already today, there's a renewed interest in downtowns—but interest in building up peripheries still dwarfs downtown development incentives.

What can Angelenos—and other city dwellers—do to slow the sprawl and reduce traffic?

If we made transportation funding less anti-urban, we would start to see city governments and the private real estate sector refocus on centralized development. In a multinode city like Los Angeles, they could rebuild the nodes so they become more efficient as centers. You can't build a mass transit system and expect it to work right away when the density is low and dispersed, but once you have these efficient nodes, the interlinking transit system becomes more efficient. When that happens, people want to live near it. Of course, this change won't happen as long as we limit fuel-economy requirements. Low gas prices also encourage driving, indirectly contributing to sprawl.

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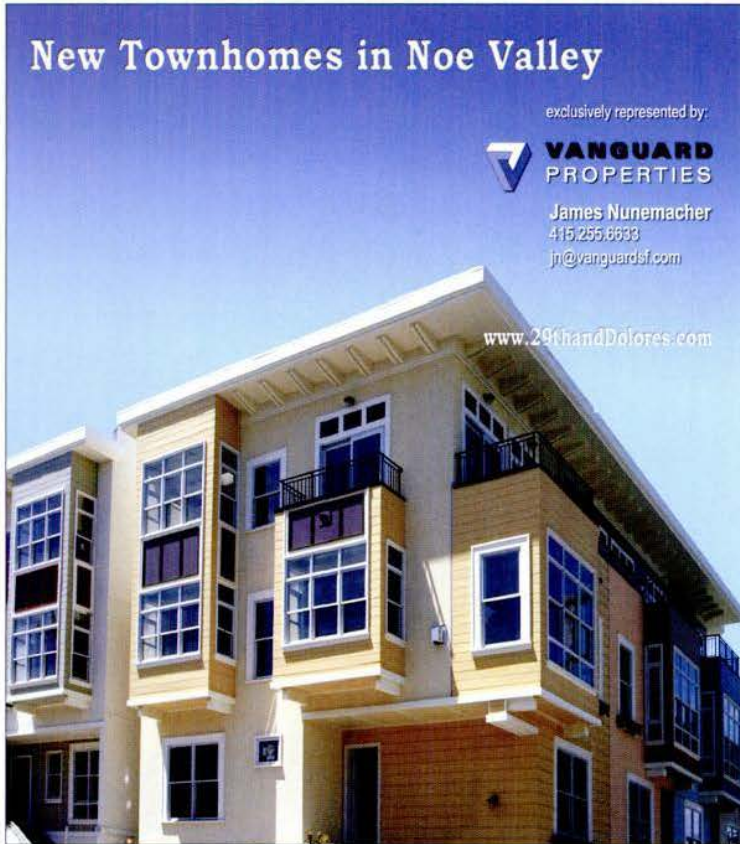
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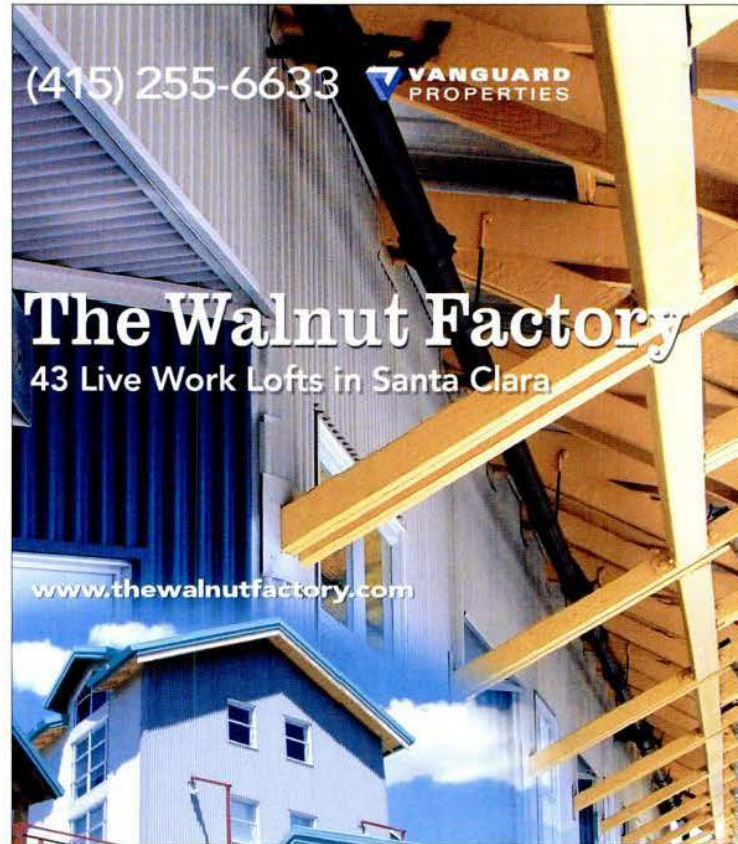
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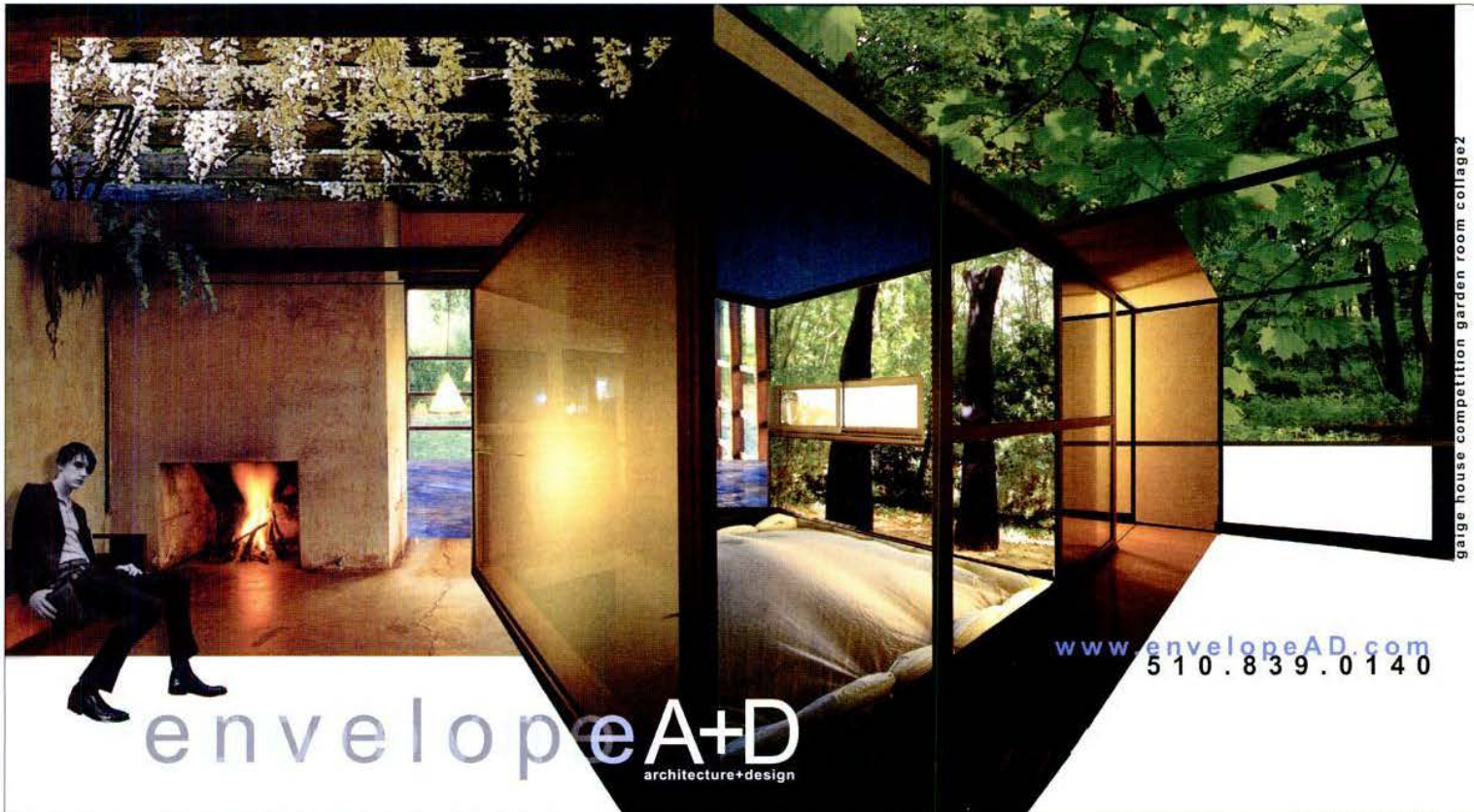
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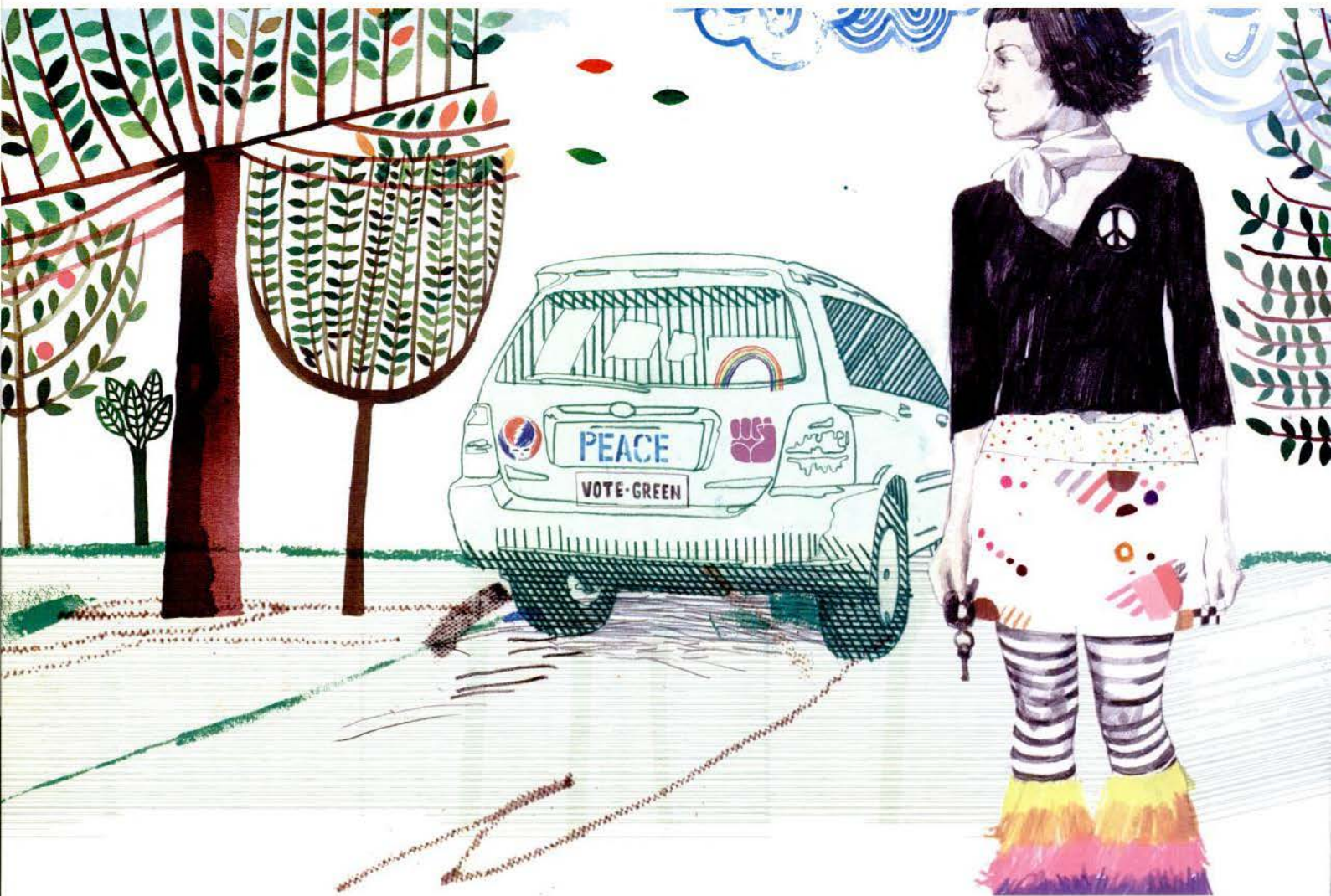


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The SUV With a Conscience

As Morgan Spurlock observes in his documentary, *Super Size Me*, “bigger” is a huge, insatiable part of the American Dream. That might help explain why more than half the new cars sold annually in the United States actually classify as “light trucks,” a.k.a. sport utility vehicles. They’re the best-selling cars in the world’s largest car market, and before they hit the road, they spend hours in idea form, keenly tended to on the drawing boards of engineers and designers.

But bigger often has a dark side, best explained in Keith Bradsher’s 2002 book, *High and Mighty: SUVs—The World’s Most*

Dangerous Vehicles and How They Got That Way. Because United States law grants light trucks more fuel consumption than cars, SUVs need not meet the federal 27.5 mile-per-gallon minimum—indeed, they average 8 to 20 mpg. They’re often prone to rollovers and brake failure. Their crumple zones—the impact-absorbing parts of the hood—are too high up to be compatible with cars’, giving car drivers an oft-fatal disadvantage in collisions.

Anyone who reads *In Touch Weekly* knows that Brad and Jen drive a hybrid Toyota Prius, while manlier types like Arnold ride

around in H2s. But a new opportunity is about to emerge for these rival Hollywood factions, and it might be terribly confusing. How can you pick sides about SUVs if they finally have a more conscientious design—if they become rollover-proof, crumple-compatible, and fuel-efficient? What will Susan and Tim do when faced with the option of having their light truck and eating their carob cake, too? Or, to put it more simply, who can resist luxury with a conscience? Befuddled by such questions, Dwell examined the new SUV options from Volvo, Toyota, Lexus, and Ford now greeting an eager marketplace. ▶



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Songs by Neil Young, Joni Mitchell,
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Ron Sexsmith, and k.d. lang/David Pilch.



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Clockwise from upper right: Toyota plans to release a hybrid version of its best-selling mid-size SUV, the Highlander, by 2005; Ford's first hybrid, a version of the

popular Escape SUV, should hit the streets by late 2004; the Volvo XC90 is equipped with Roll Stability Control, seen here being tested.



Volvo

Shortly after Ford purchased Volvo in 1999, the Swedish safety mavens (Volvo invented the three-point seatbelt in 1959) introduced their first SUV, the XC90, in 2002. Their goal was to remain ahead of the safety curve and mindful of environmentalism. Most notably, the XC90 boasts a patented system to stop rollovers. Known as Roll Stability Control, the gyroscopic contraption registers the vehicle's roll speed and roll angle, while a sensor reads that data's rollover risk. If rollover threatens, the sensor activates an anti-skid system, which slows the engine and brakes one or more wheels, reestablishing stability. Even if the car rolls over, boron steel roof reinforcements all but eliminate the risk of crushing. In collisions with cars, the XC90 boasts "selfless compatibility"—a lowered crumple zone to make it work in impacts with autos.

Though Volvo spokespeople describe it as an "extra-tough challenge" to improve fuel economy and reduce emissions for what they concede is a "relatively large vehicle," they got the XC90 to meet the American Ultra Low Emission Vehicle (ULEV) standard, and the mpg tops contemporaries at 18–24.

Toyota/Lexus

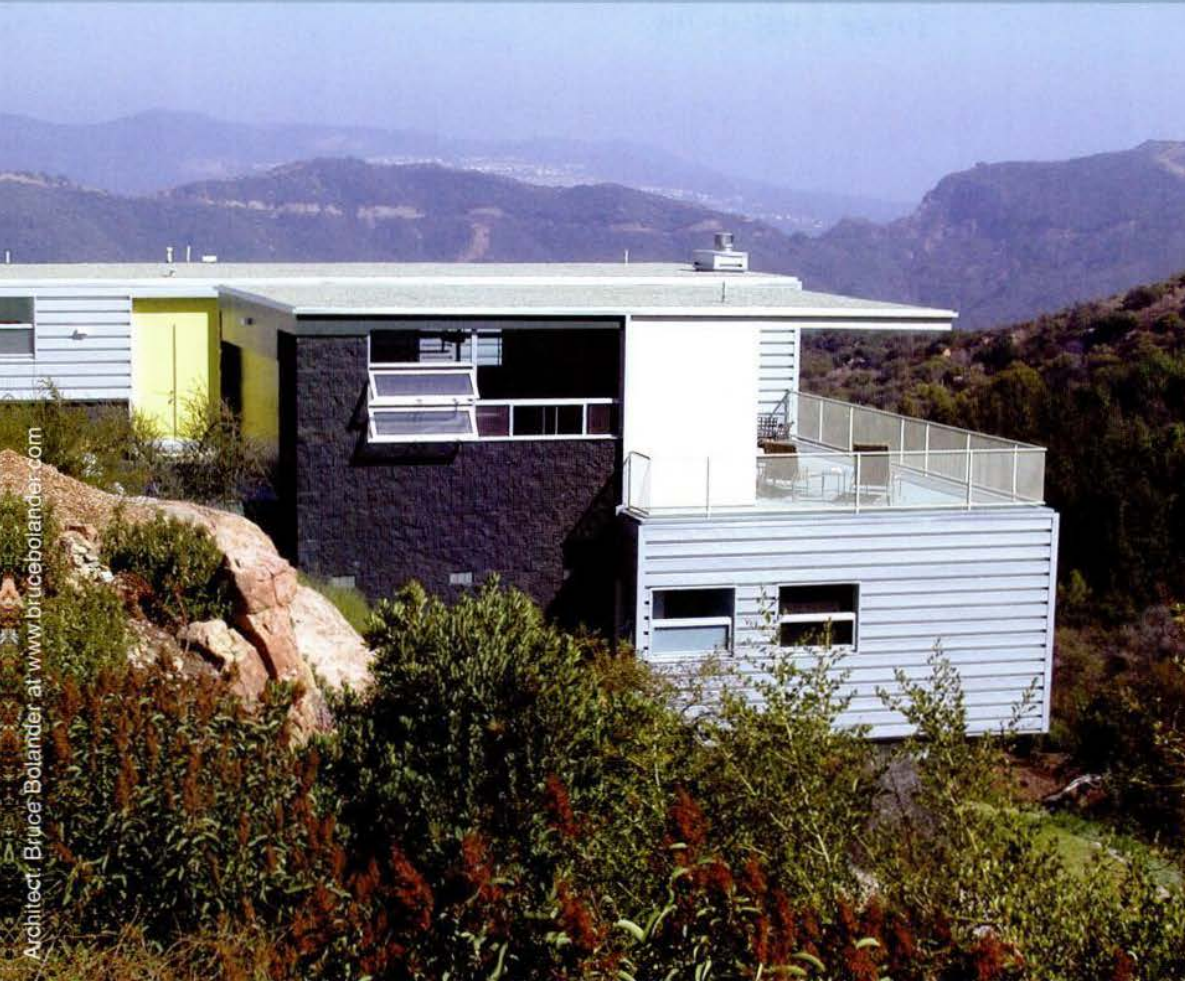
Toyota and its high-end version, Lexus, have followed their first gas/electric hybrid, the Prius sedan, with two hybrid SUVs for 2005. Toyota will offer a hybrid version of its best-selling mid-size SUV, the Highlander, while Lexus presents the RX 400h, a hybrid version of its luxury SUV, the RX330. The Highlander has a six-cylinder engine and is expected to get up to 27.6 mpg. The RX 400h has six cylinders and, according to its manufacturer, gets "significantly better than the current average compact sedan rating of 27.6 mpg," though more precise estimates weren't available at press time. Both meet Super Ultra Low Emission (SULEV) standards, which means less than half the emissions of ULEV-rated vehicles. Both models are relatively small—Toyota tends to be sensitive to people who park in the city. And they deserve credit for pioneering hybrids in the real world of consumers. Still, the Prius, in comparison to its younger-but-bigger brothers, gets 35 to 50 mpg, and is also easier on the eyes. We also couldn't help but notice that these SUV hybrids, batteries and all, still don't top the mileage of an ordinary car.

Ford Escape Hybrid

Though the Ford Escape Hybrid has a four-cylinder engine (reducing cylinders inherently reduces need for fuel), it has the feel of six cylinders. The hybrid, which will be introduced in late 2004, will definitely evade Expedition-esque gas costs—it gets 35 to 40 mpg in the city, and 29 to 31 on the highway. Unlike the Toyota hybrids, the Escape Hybrid relies more on battery power in stop-and-go city traffic. This means that residents of traffic-ridden cities like Los Angeles can save gas and emit less fumes.

Given a choice between a principle of physics (Newton's laws established that bigger and heavier things in motion create, and in turn consume, more energy than small and light things) and a principle of marketing, it's telling that Ford chose to introduce its first hybrid vehicle in the form of an SUV, rather than start with something smaller. Andy Acho, Ford's worldwide director of environmental outreach and strategy, explained Ford's decision in an email: "The Escape, versus a small car, would offer our customers a no-compromise vehicle that allows them to continue their lifestyle while being more environmentally responsible."

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▣ The Segway

Two-wheeled with a forward lean, this might look tipsy, but thanks to an “intuitive” balancing system that uses computer chips, gyroscopes, and balance sensors, the Segway stays vertical better than a Weeble that wobbles. This upright contraption will motor you

down the (otherwise empty) sidewalks faster than your feet.

▣ Santa Monica bus system

Since 1928, Santa Monica's blue buses have been hauling passengers along seaside streets. The Big Blue Bus system has almost 40 buses that run on liquefied natural gas, which burns almost 80 percent cleaner than diesel-fueled buses, and costs just 75 cents a ride. Or catch a coastline ride on the stout electric Tide Shuttle for only a quarter (and bring Grandma along for just ten cents!).

▣ GEM Neighborhood Electric Vehicle

Plug this colorful cutie into a standard house-

hold outlet and you've got a sassy ride for urban errands, from picking up BBQ sauce to dropping off youngsters. GEM goes up to 25 mph, and shifts from pavement to turf mode with just the flip of a switch, should traffic reach its typical hair-raising halt.

▣ Trikke 8

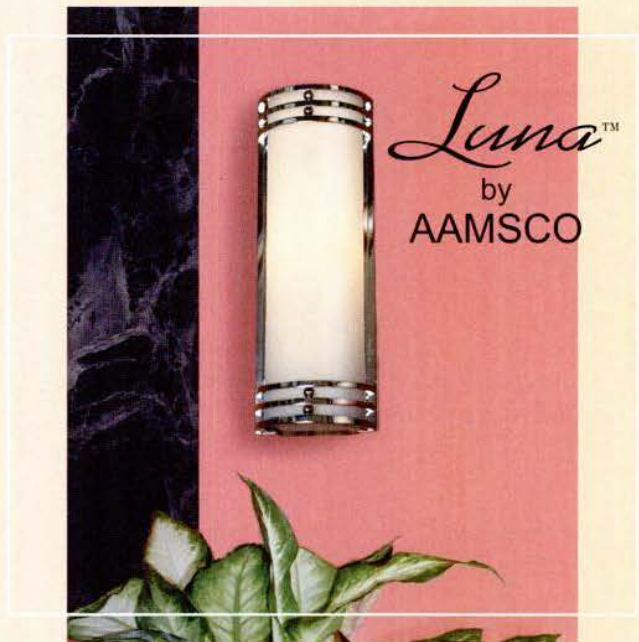
Angelenos of all ages fly down the Wilshire corridor on this slick aluminum three-wheel scooter. Shift your weight right and left to propel forward (top speed: 18 mph); use the patented braking system at stoplights. For its agile stability, Trikke 8 was named the safest vehicle on the road by the Los Angeles Safety Foundation. ▶

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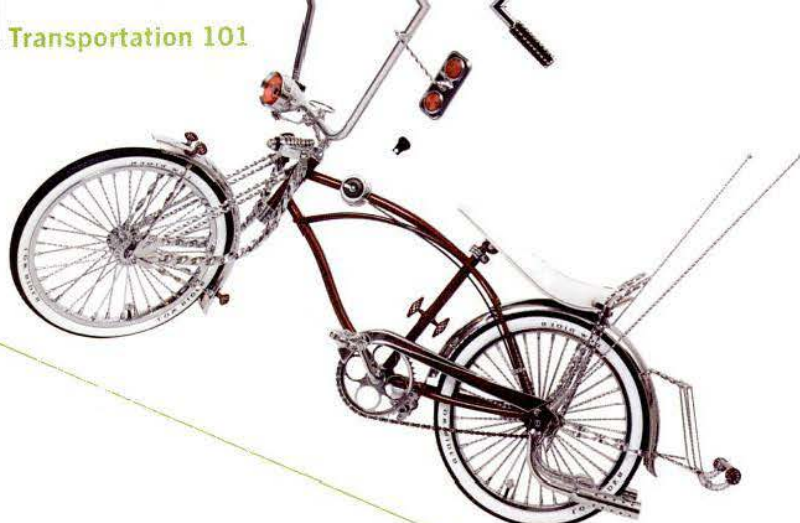
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this award-winning motorcycle. Often seen in swarms.

C Lowrider bicycle

Take a basic bike and make it your own. Once stigmatized for its popularity among gang members, the lowrider now serves as a symbol of pride in Chicano communities, tricked out with high handlebars, hydraulics, stereos, and custom mini-murals.
























































D Catrike recumbent tricycle

This touring and commuting vehicle is a favorite in Santa Monica. Even better than

a convertible, the open-air trike for the environmentally and physically fit lets you take in the ocean air, show off your quads, and hit on pedestrians.

E Xootr scooter

Fun to say and easier to use, the Xootr (pronounced "zoo-ter") folds to fit under your arm when not in use. The steering bar angles back for stability, large wheels don't trip on cement cracks, and a carefully tuned front brake won't jam to throw you off balance.

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 Lem	 Lyra	 Le Corbusier lounge	<p>www.italydesign.com</p> <p>MODERN ITALIAN FURNITURE IN STOCK</p> <p>Design Centro Italia 1290 Powell Street Emeryville, CA 94608</p> <p>www.italydesign.com tel 510.420.0383 fax 510.428.1251</p> <p>Most items in stock. Allow 2 - 4 weeks for delivery.</p>			 Modern classic leather platform bed	 BaBa Bombo

Near right: An illustration by Syd Mead from the 1962 U.S. Steel book *Concepts*. Far right: Two models by students graduating from Art Center's transportation design program.

We are standing in front of Supercar, the best of all possible automobiles. It is swift, silent, and inexpensive. It will bounce off a concrete abutment at 60 mph, leaving its occupants shaken (and perhaps chastened) but uninjured, and continue on its way. Its nonpolluting engine, about the size of a bread box, uses sunlight for fuel—even on cloudy days. When the engine wears out, replacement cost will be only \$31.85 (in 1975 dollars, including federal, state, and city taxes). Supercar's color can be changed electronically at the owner's whim with the touch of a dashboard button. Its on-board computer will do everything but empty the ash trays; and a low-cost option available next year will do that, too.

—*The Time-Life Book of the Family Car*, 1973



Dude, Where's My Supercar?

What gives? The last time I had my not-so-super car repaired it cost \$857 in 2004 dollars. It wouldn't pass California's smog check—so much for the nonpolluting engine. The color changes at my whim, but only to denser shades of dusty. As far as I know, my ashtray has never been emptied, except when I pay tolls. Thirty-one years later and the Supercar has yet to materialize.

To be fair, the vehicle in question—the one parked somewhere near my house—is older than 90 percent of MTV's target audience, so maybe newer, shinier cars are actually super. Television commercials indicate hybrid engines are making a splash, and if *Pimp My Ride* has taught me anything, the average SUV can boast more amenities than a four-star hotel. Still, when I called a local car dealer, listed Supercar's specs, and asked if there was anything I could drive off the lot that afternoon, the answer was simply "nope."

Back at square one, I consulted the *Book of the Family Car* for further clues as to Supercar's current whereabouts, and the answer finally came in the form of the "Design for the Day After Tomorrow" illustrations accompanying the text. Whether you're the producer of *Tron*, an exec at the Ford

Motor Company, or an editor at Time-Life, if you want a futuristic vehicle there's no better person to consult than Syd Mead—so I followed suit.

A few weeks later I found myself on a plush leather sofa in the living room of Mead's post-and-beam Pasadena home. The wall to my right was dominated by a full-size mural of floating cars with gull-wing doors parked at some sort of alien cocktail party. "I've always thought about what things will look like a couple of decades from now," Mead confesses. He's also nuts about cars. As a stylist at Ford's Advance Design studio, an illustrator for a series of groundbreaking books for U.S. Steel, and designer of numerous sci-fi films, Mead's professional career has long centered on providing a window to tomorrow. When I ask if he's seen Supercar recently, he lets loose on the automotive industry: "It's a commodity—pure business. They're not romantically attached to the cars they make. They could start making washing machines the next day and nothing would change." When I ask if he's spent so much time thinking about the future that he's become jaded to the present, he just nods and laughs.

Mead graduated from the nearby Art

Center College of Design in 1959 with a degree in industrial design and an emphasis on transportation. As Art Center remains one of the most well-respected transportation design schools in the world, I decided to take my search for Supercar up the hill to their campus.

That day, in a concrete-floored classroom that had been transformed into a miniature version of the Detroit Auto Show, the 12 graduating students in the program were making presentations of their final portfolios. Geoff Wardle, an instructor possessing veteran knowledge of the auto industry's inner workings, guided me through the displays. Students dressed for their first day on the job made last-minute changes to models and nervously shifted about—apparently awaiting the arrival of a panel of suits to determine their professional fate.

"The students we work with are a very particular breed," Wardle explains. "They are so focused and emotionally attached to automobiles." Their marker drawings and clay (or CNC-cut foam) models, emblazoned with industry logos and motifs, were almost impossible to differentiate from what you might see behind the scenes at an auto company's design division. The degree of



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professionalism results from eight semesters of training—from learning “which end of the pencil to hold” to funded projects sponsored by the auto industry.

I ask Wardle about the school's symbiotic relationship with manufacturers. “They get fresh ideas from young people who are creative but not yet inhibited by all the baggage they have to carry around in the industry—where they have to be concerned with very specific rules, regulations, and engineering standards.” Speaking to this, he showed me a project for Honda where the students had entirely reimagined the infrastructure of America's fastest-growing big city, Las Vegas, replacing cars with a modular “accelerated transit lounge” system. He emphasized that the work remains the property of the students, but that the companies in turn receive “early indication of students who might fit into their organizations.” It made me think that in Supercar's game of Marco Polo, I might be getting warmer—and the manufacturers are playing, too.

Leaving the campus in my rented Chrysler Sebring, I felt defeated but satisfied. I knew then that Supercar, which may no longer even be a car, will only ever exist on paper—parked, or hovering, 30 years into the future.

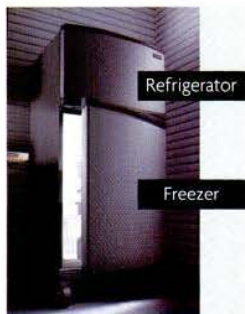
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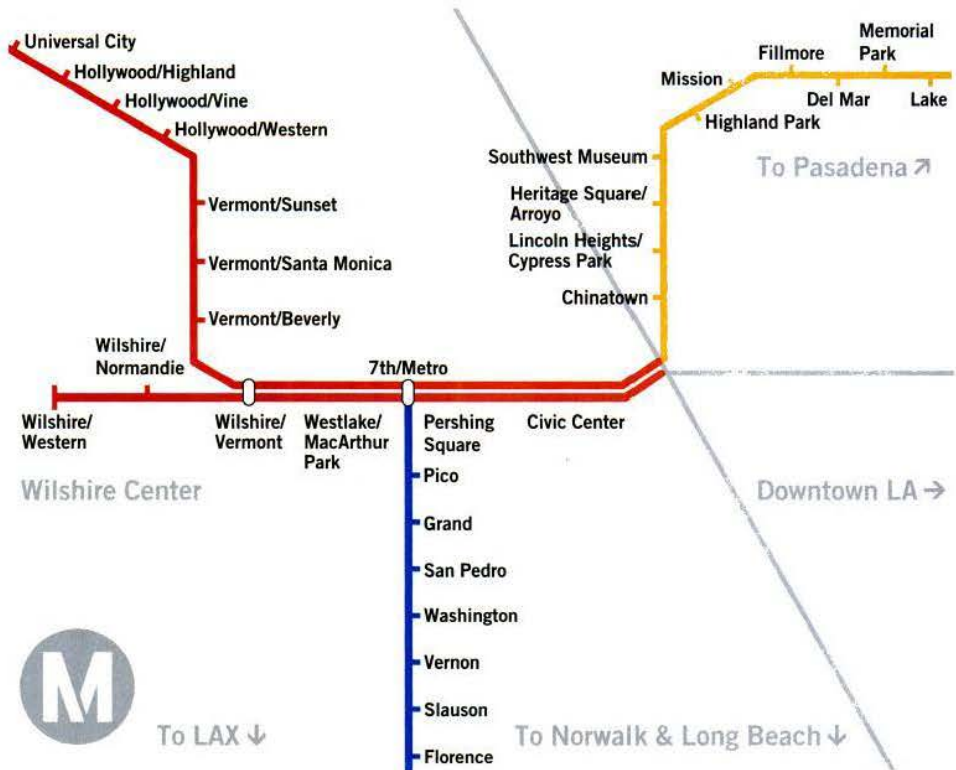
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IT'S TIME TO RETHINK THE GARAGE.™

Transportation 101

Story by Andrew Wagner



Riding the Rails

Mention public transit to the average visitor to Southern California and you'll elicit a quizzical eye roll. But these uninitiated mid-size-car renters are missing out on the often-maligned and misunderstood Los Angeles Metro Rail system (LAMRS).

The L.A. rail system is new, but it's not unprecedented. Old-timers who are native Angelenos will recall the charming red and yellow cars that once populated one of the nation's most comprehensive rail transit systems in the early 1900s. The first of the Pacific Electric Company's lines, which ran the Red Cars, stretched from downtown all the way to Long Beach. The company expanded dramatically and eventually covered 1,000-plus miles of Southern California, but its cars were laid to rest in the early 1960s (the red was retired in 1961 and the yellow in 1963) as the appetite for automobiles intensified. (One viewpoint of this controversial story is told in the 1996 documentary, *Taken for a Ride*, and admirably spoofed in the 1988 animated hit, *Who Framed Roger Rabbit?*)

Rail transit was obsolete in L.A. until the mid-'80s, when the Los Angeles County Transportation Commission (LACTC) began building the Blue Line and its first (and only)

underground system, called the Red Line. However, as digging got under way, toxic soil temporarily derailed the subway, but finally, in 1993, the first section officially opened for business.

As of the summer of 2004, the under-utilized and little-known Los Angeles subway system (the Red Line) with four stations has expanded to include four lines covering 73 miles of track with 62 stops. In addition to the Red Line, which originates and runs through downtown and all the way out to the San Fernando Valley, there's the Blue Line, which runs north and south between Long Beach and Los Angeles. The Green Line crosses the Blue, running east-west between Norwalk and Redondo Beach. The Gold Line runs northeast from downtown to Pasadena.

The LAMRS (which sounds like "lamers," as in, "You didn't drive here? Totally lamers!") is supported by an extensive bus system that, in theory, should allow you to get just about anywhere in Los Angeles without a car. Los Angeles bashers (and lovers) have their doubts, but after being swindled out of our rails once before, and having grown increasingly weary of choking on traffic congestion and smog, it's high time we all got on board.



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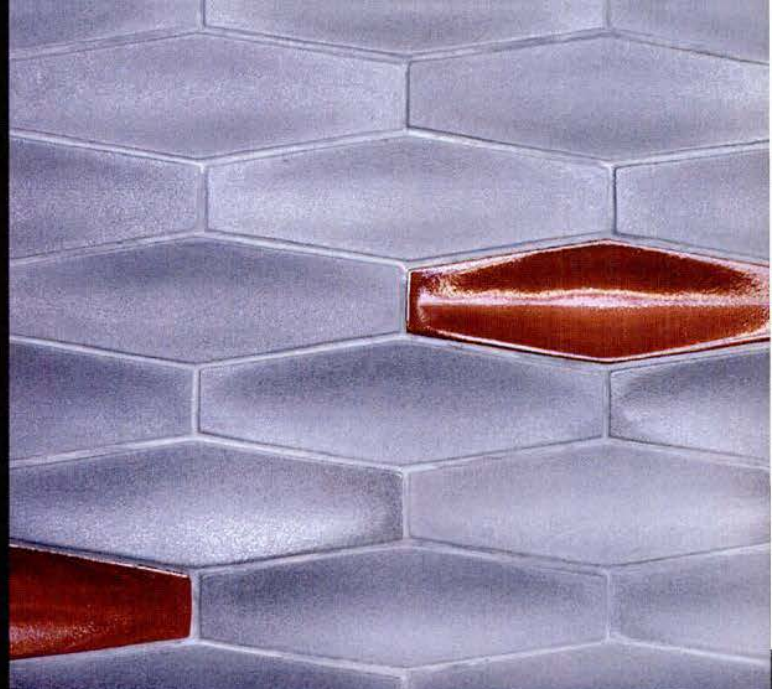
CLUI: An Eye on the Scene

Leave it to the Center for Land Use Interpretation (CLUI) in Los Angeles to take a topic as mundane as traffic control and turn it into one of the more visually and intellectually stimulating exhibits to surface in some time. From March 5 to April 4, 2004, "Loop Feedback Loop: The Big Picture of Traffic Control in Los Angeles" demonstrated the mind-boggling complexity of the

city's highways and streets and the technology devices used to manage them—and the depths to which the Los Angeles Automated Traffic Surveillance and Control Center (ATSAC) and Cal Trans go—in an attempt to keep everything moving at a reasonable pace. Versions of the exhibit will soon be available on CD-ROM and can currently be viewed online at www.clui.org.



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The Dwell Home

By the time you read this, the Dwell Home will be complete. At press time, the general contractor and his team were hard at work on the finishing work: every-

thing from floor installation to interior wall painting. Stay tuned for our October/November 2004 issue featuring photos of the Dwell Home Open House held July 10th.



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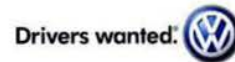
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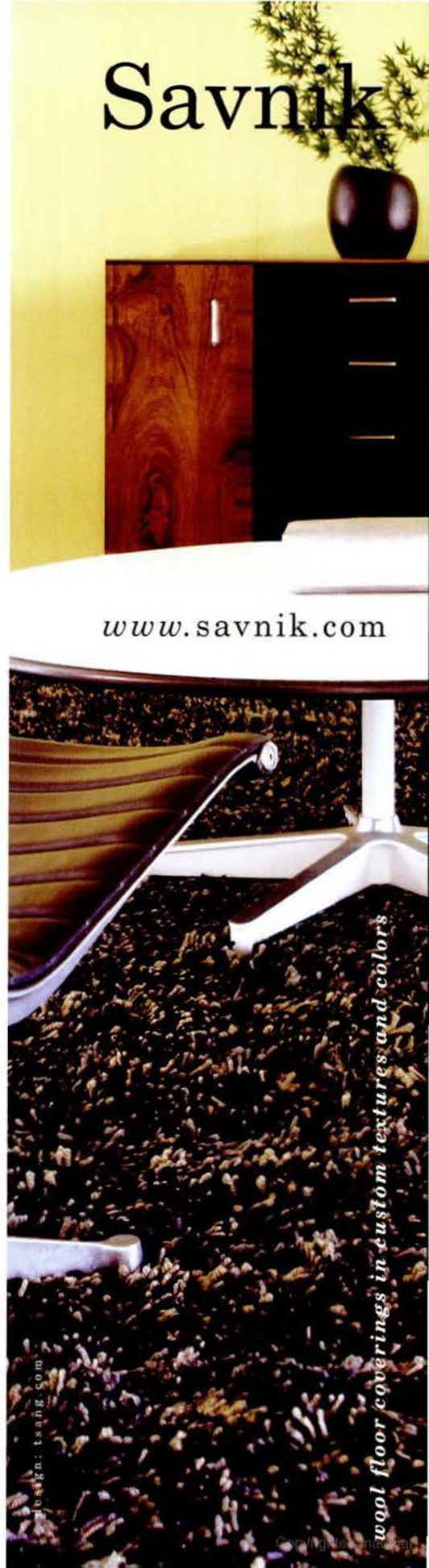
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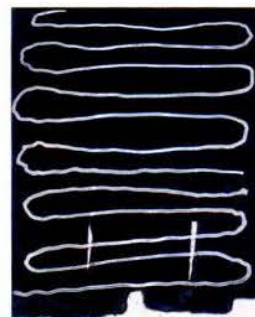
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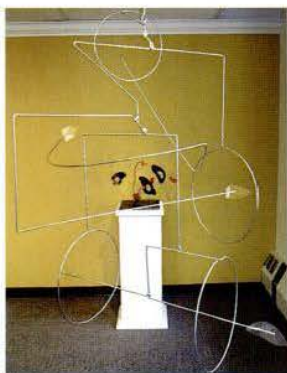
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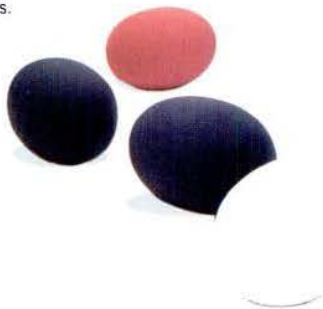
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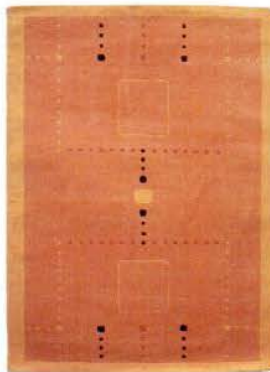
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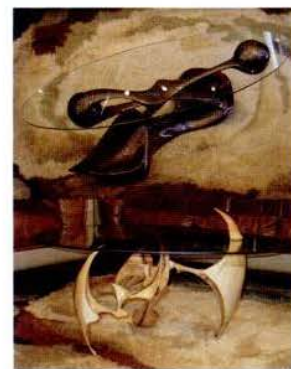
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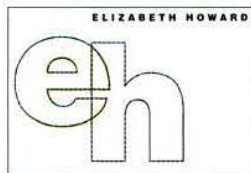




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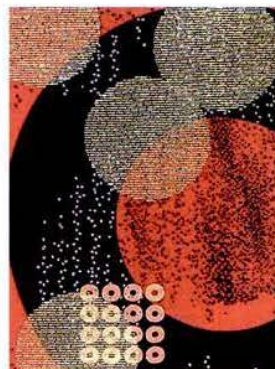
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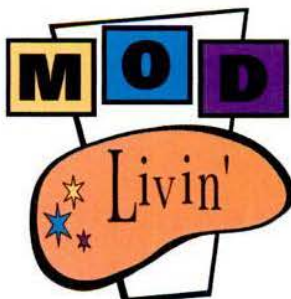


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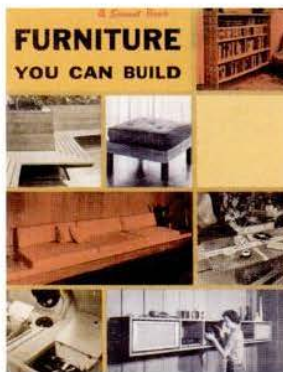
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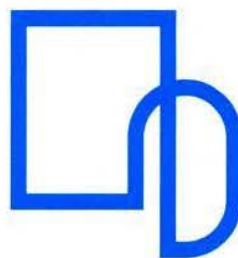
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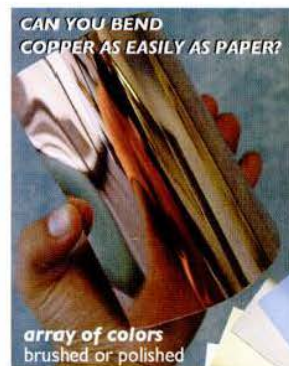
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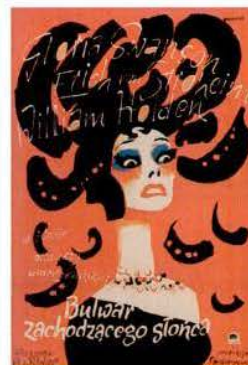
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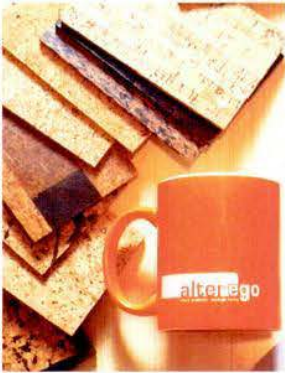
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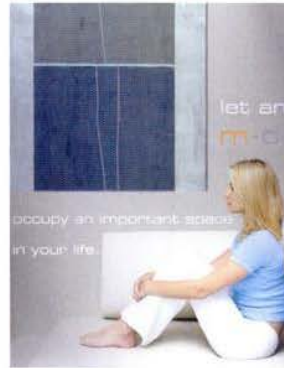
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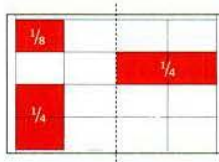


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www.fungandblatt.com
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Lexan www.gelexan.com
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Eames chairs available at Design Within Reach www.dwr.com
Furniture by Paul Lazlo (1900-1993) may be available through Wright

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planspace@aol.com

A. Quincy Jones by Cory Buckner (Phaidon Press, 2002) available at www.amazon.com
Garrett Eckbo: Modern Landscapes for Living by Marc Treib, Dorothee Imbert (University of California Press, 1996) available at www.amazon.com
Eames plywood side chairs available at Design Within Reach www.dwr.com
Eames Arm Shell rocker
George Nelson Bubble lamps
Case Study couch available at Modernica www.modernica.net

140 Transportation 101

20th Century Sprawl: Highways and the Reshaping of the American Landscape by Owen D. Gutfreund (Oxford University Press, 2004) available at www.amazon.com
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High and Mighty by Keith Bradsher (Public Affairs Books, 2002) available at www.amazon.com
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The Time-Life Book of the Family Car available at www.amazon.com
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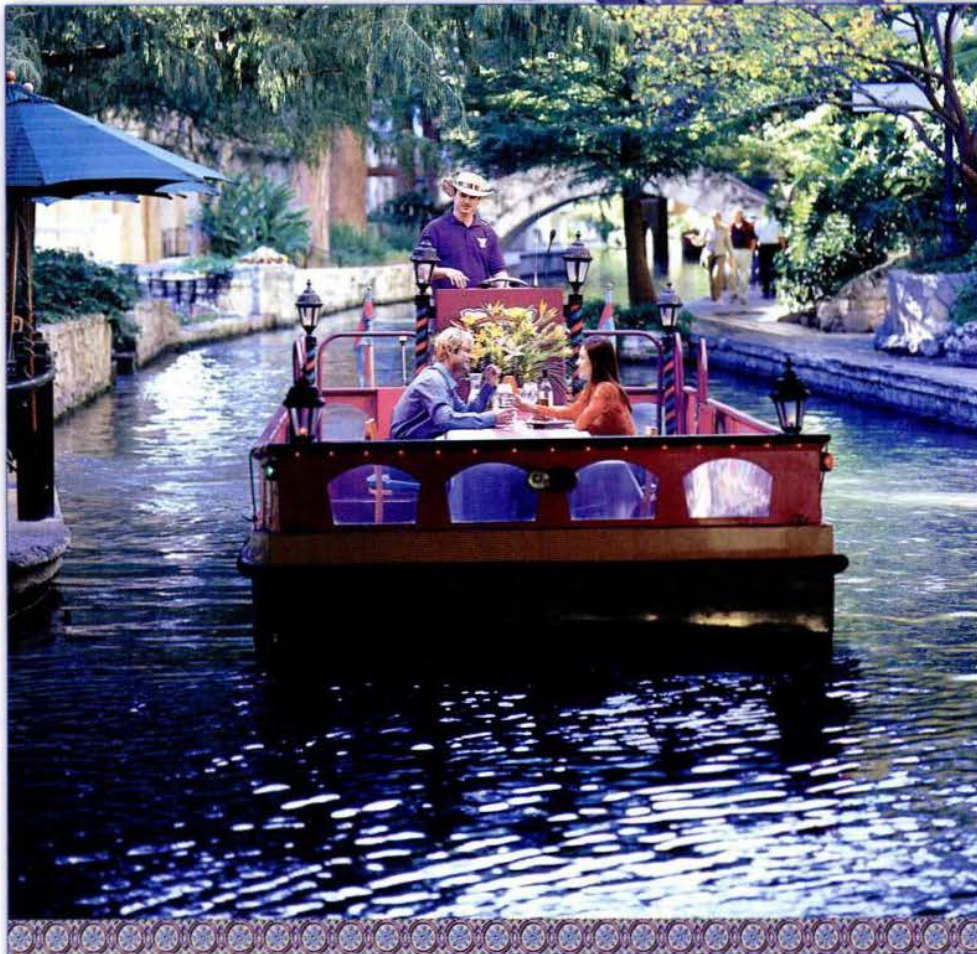
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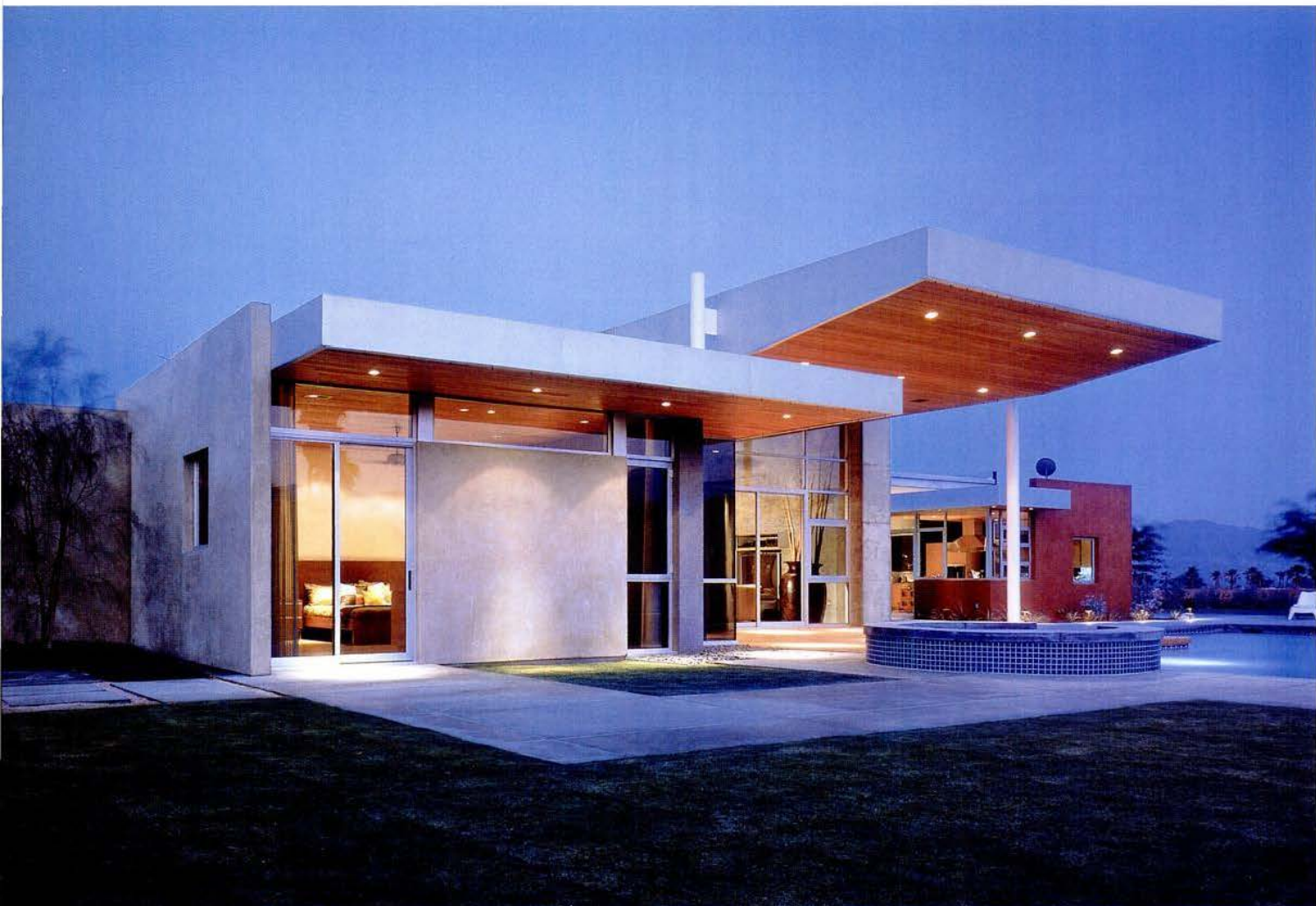
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David Maisel, *Terminal Mirage* #215-9, 2003, photo of Robert Smithson's *Spiral Jetty*, 1970, Art © Estate of Robert Smithson/Licensed by VAGA, New York, NY

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It's Not a Mirage

Some old sayings, like “it’s never too late to learn,” still hold meaning—at least in the case of John and Bev Lisee and modern architecture. In 1998, after years of living in a tract home development in Downey, California, the couple was ready for a change. Having never given much thought to architecture one way or another, the couple’s minds were wide open. In other words, they were the ideal clients for young designers Michael Song and Ken Vermillion.

The Lisees, who own a water pump service and installation company in Downey, are family friends of the Songs, so the connection was simple. The couple enlisted the designers’ help and advice on every aspect of the project—from the purchase of the five-acre parcel of land in Rancho Mirage to the final design. Their only guidelines, explains Vermillion, “were to keep it low maintenance and provide enough space for visiting friends and family.”

To familiarize their clients with modernism, Vermillion and Song (known as VS. Design) introduced them to the work of Steven Ehrlich and Frank Israel,

among others. “They were very receptive,” Vermillion says, “until the 60-foot-wide-by-19-foot-tall, three-foot-thick concrete dividing wall was erected. Bev was a little shocked by the industrial look of it, but,” he continues, “we assured them that once the rest of the house took shape they would be happy.”

They are. The 5,000-square-foot main house and 1,300-square-foot guest house, complete with pool, were finished in late 2002, and the Lisees have enthusiastically embraced their new lifestyle. John even contributed his unique skill set to the project, drilling a well on the property that saves a lot of money on the water charges incurred in keeping the considerable landscaping hydrated in the desert climate. “With the proximity to Los Angeles and gracious amounts of space, there have been a bunch of photo shoots out at their house,” Vermillion says. “I think they really get a kick out of how excited people are by it.” And the designers, for their part, definitely get a kick out of how excited the Lisees are about their work. ■

VS. Design aimed to provide a sense of protection from the often harsh desert climate. “Pocket courtyards” were created in order to insure comfortable outdoor experiences depending on time of day and time of year.



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