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Modern Across America



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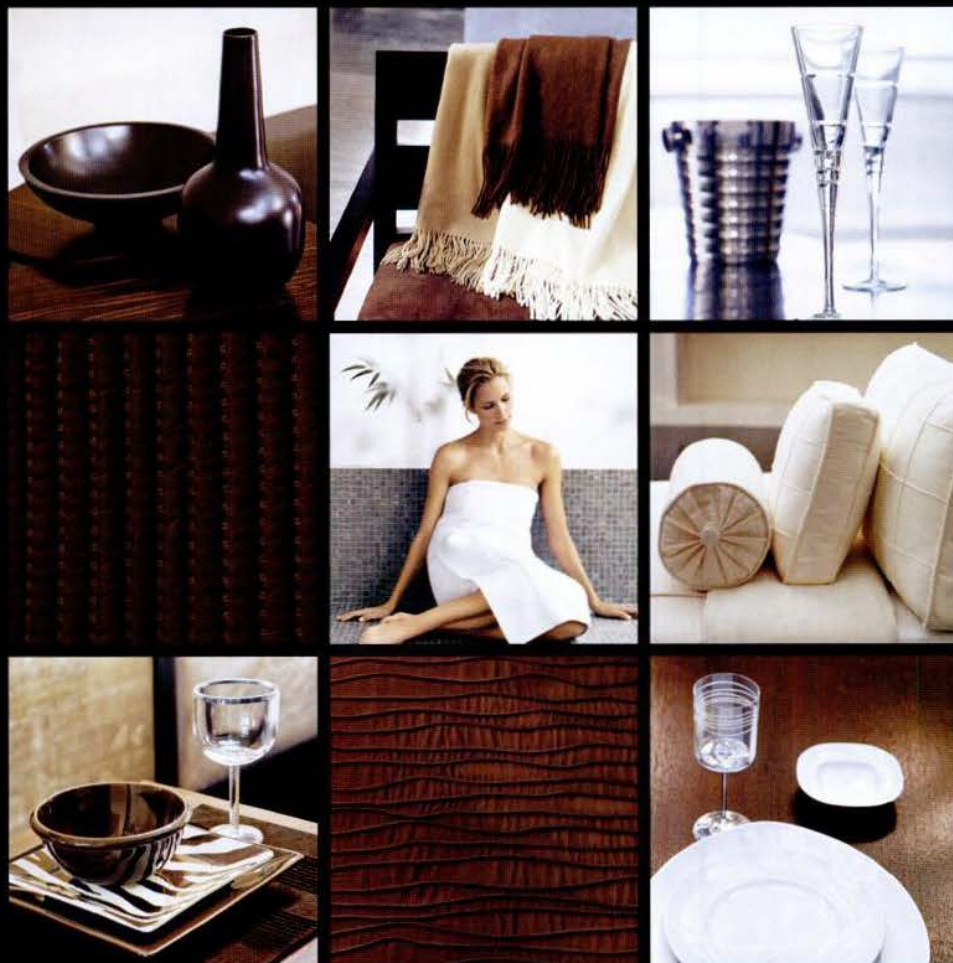


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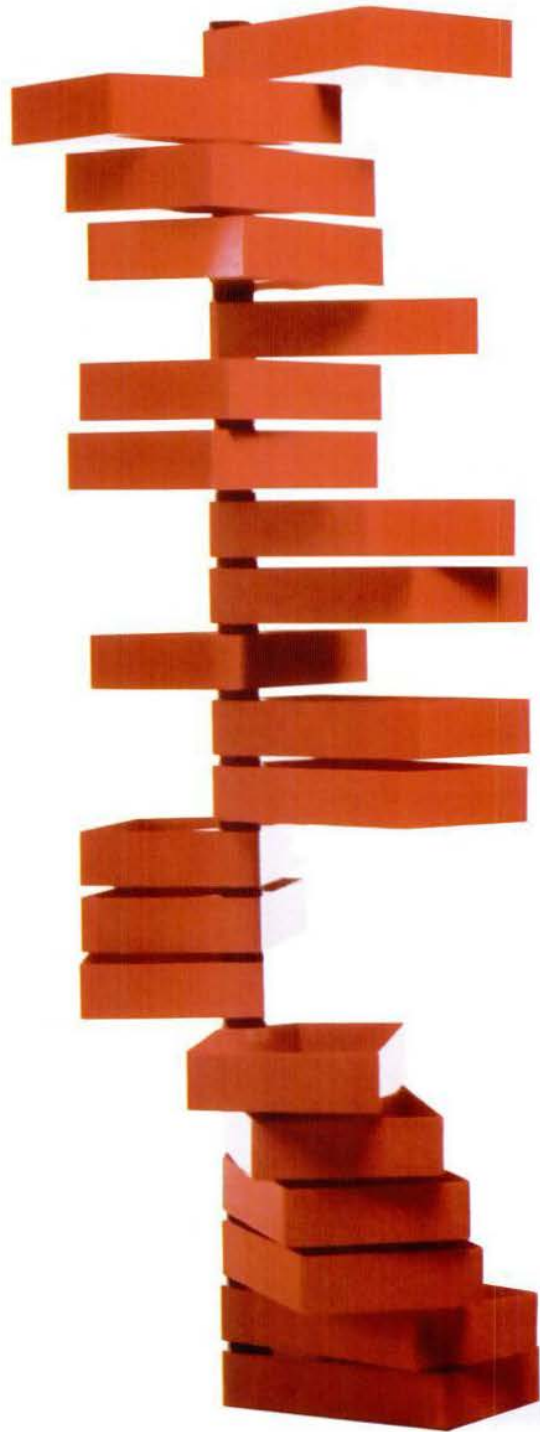
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A close-up photograph of a woman's neck and upper chest. She is wearing a light-colored, possibly white or light blue, V-neck top. A thin necklace is visible, featuring a rectangular pendant that is vertically oriented. The pendant has a light-colored top half and a darker bottom half, with a small horizontal line near the bottom. The background is plain white.

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"my heros are
furniture designers
and architects
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designers."

Paul Frank

CHAPTER
— 4 —

BANANNA REPUBLIC

“Boston has always seemed a little too steeped in New England clam chowder to become a design capital, but this could happen yet.”—Virginia Gardiner

Cover

Utah resident Berlin Jespersen gleefully celebrates modernism in her own backyard. **Photo by Zubin Shroff**

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Editor's Note

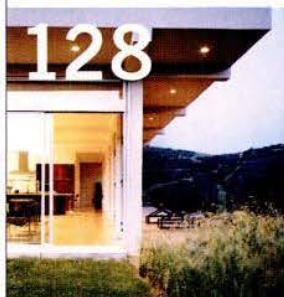
In what turned out to be more like a house *swarming* party, we unveiled the Dwell Home in all its constructed glory to thousands of guests on a sweltering day in July.

120

Uncommon Places

Steven Shore's photographs document the American landscape in a way which transforms the humdrum to the sublime.

Dwellings



Modern Awakening

Yes, there is more to Utah than Mormons and Sundance: Brent Jespersen almost single-handedly brings modern design to the great Salt Lake.

Story by Heather Bradley / Photos by Zubin Shroff



Beantown Dream

Two architects build their version of Boston vernacular—minus the brick and bay windows—but take it a few steps forward.

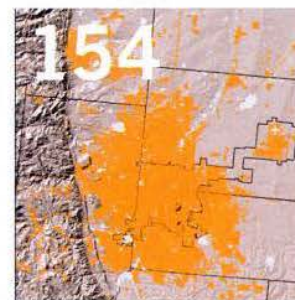
Story by Virginia Gardiner / Photos by Roger Davies



Big Easy Living

Pioneering architects Julie Charvat and Byron Mouton pay homage to the preservation-obsessed Big Easy without compromising their own personal style.

Story by Donovan Finn / Photos by Amy Eckert



Boomtown Bust?

An influx of residents may spell big bucks for city coffers, but the architectural legacy is rarely as productive. However, in places like Phoenix, Las Vegas, and Denver, that may be starting to change.

Modern Across America

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Letters

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In the Modern World

Ten info-packed pages suggest that while the change in season may be bittersweet, fall is certainly favorable for design.

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My House

With artful planning and boundless moxie, two Austin, Texas, architects demonstrate that good design easily trumps square footage.

78

Off the Grid

With sustainable features like a wind-powered heat pump and energy efficient Argon-filled glazing, Britain's Mole Architects prove that black is the new green.

84

Dwell Reports

Just because you're bookish doesn't mean your tomes shouldn't look glamorous. Bloomsbury USA Publisher Karen Rinaldi edits out the shelves that don't stack up.

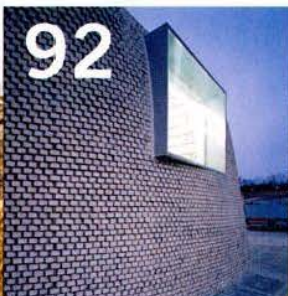
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Nice Modernist

By implementing straw-bale construction, the non-profit group Red Feather creates high-quality, low-cost homes for families living on tribal reservations.

92



Elsewhere

Places like the Heyri Art Valley are boldly changing the face of the demilitarized zone—and are putting the Seoul back in South Korea.

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Context

Which is more stunning? Vitra's timeless furniture or the jewel box of a production facility where it is produced?

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What We Saw

Great expectations are met at the London Architecture Biennial, held in the historic Clerkenwell district.

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Invention

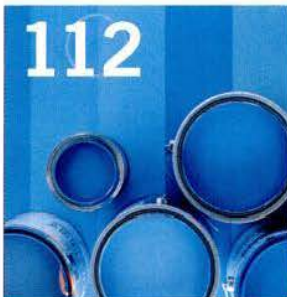
Bulthaup's innovative and ergonomic design takes the kitchen off the floor and puts it on the wall.

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Archive

In one of his rare residential projects, Eero Saarinen enlisted a dream team of designers to create the Kiley House in Columbus, Indiana.

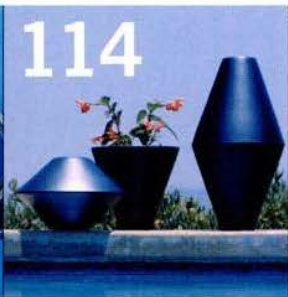
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Dwell Labs

With these five eco-friendly options for covering your walls, you can paint the town—or at the very least your living room—green.

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Outside

Even if your thumb is far from green, your plants can look their best in Vessel's reissue of classic pots by Architectural Pottery.

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Sustainability 101

From easy ways to be kind to the earth to the latest eco-friendly products and services, a comprehensive guide to everyday sustainability.

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Sourcing

Bringing consumers and manufacturers together, one product at a time.

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Houses We Love

With an eye for a view, two artisans craft their ideal home atop the Santa Rosa hills.



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Drivers wanted. 



I enjoyed the article on Suuronen's Futuro House ("Back to the Futuro," July/August 2004). It reminded me of a similar project in my hometown of Pensacola, Florida. The house is located on Pensacola Beach and has been an informal landmark for locals since at least the 1970s. I hadn't seen the house in more than 20 years, but during a visit to my parents last summer, I dropped by to see if the thing was still there. It was, and seemed to be in good condition, though the new owners had painted it white as opposed to the original sky blue. I have no idea if this is indeed a Suuronen, but I thought you all might like to see a photo.

John Southern
Los Angeles, California

We frequently vacation to Pensacola Beach, Florida, and have always wondered about a home across the street from the beach that is identical to the Futuro House. It may not be an authentic Futuro but it is identical. I just thought someone might be interested in it; it's located on Via De Luna Drive.

Holly Saint
Florence, Alabama

Editors' Note: A new book on the Futuro, Tomorrow's House from Yesterday, was recently published by Desura Oy Ltd., and is available through William Stout Architectural Books (www.stoutbooks.com).

In your July/August issue, you published a letter from a gentleman in Santa Monica, California, named Harrison P. Richardswise who has been inspired to build a prefab house near Malibu. This man's letter was of particular interest to me because I share a similar feeling with regard to the possibilities of owning a home in this current economic environment in the same area. I, too, am inspired by Dwell and have researched prefab quite a bit since I found your magazine late last year.

I realize that you are probably not at liberty to share this man's contact information with me, but I was hoping you might forward my informa-

tion to him. My goal is to discuss his project with him and discover the practicality and possibility of a similar venture.

Jeffrey Bergeron
Ventura, California

Editors' Note: Help! We've been flooded by mail requesting contact information for Mr. Richardswise, but alas, it seems to have vanished from our files. Harrison, if you see this letter, please drop us a line and we will forward you the mail. Thank you!

Having returned to a crisp 72 degrees in Los Angeles, I want to send you my thanks for the Dwell Home Open House in North Carolina on July 10. You must be very proud that you are truly the first to carry the banner for modernists since *Art & Architecture* magazine closed its doors in the 1960s. Like many others, I made the pilgrimage to the humid Carolina woods not quite fully understanding why I was there. Upon seeing the hundreds of cars parked along the roadway loaded with people eager to view this noble structure, I was overjoyed to realize I was not alone. I felt like Richard Dreyfuss in *Close Encounters of the Third Kind*. I left the house three and a half hours later with the realization that this quiet revolution is alive and well, with Dwell leading the charge.

Mark Epping
Los Angeles, California

I knew they were out there somewhere; real people working at real jobs who take a chance, build their dream home and encounter some very real financial struggles along the way. This Dwell subscriber craves more stories like "Smart and Spartan" in the September issue. Please print more articles laying out the financial aspects of the projects you showcase.

Doris J. Benter
Huntington, New York

I was very happy to see my country, Brazil, represented in "What We Saw at Movelsul Brasil" (July/August 2004). I'm from the south of Brazil,

where the Movelsul Brasil fair is located, and I know exactly what you mean when you say it is not an easy place to get to. I live in São Paulo and have just finished my loft, which was rebuilt from an older apartment. I am very excited about it and am happy to see so many like-minded people from all over the world in the pages of your magazine.

Giovanna Nucci
São Paulo, Brazil

Joe Sabel's effort ("If I Had an Acre," July/August 2004) is outstanding. When I first viewed it, I said, Did Eames design this? We need a feature article on this project in Dwell! In the unlikely event you have not read *Production Dwellings: An Opportunity for Excellence* (1970) by Frank Lloyd Wright, you should get a copy. An article on the master's concepts for mobile homes will interest your readers. I saw Wright a couple of months before he died while I was on an undergraduate visit to Taliesin. He laboriously walked toward our group as all of our hearts were pounding, hoping he would talk to us. Alas, he ignored us as we parted to make way for his passage. Such is greatness.

Robert Parker Hodge
Gig Harbor, Washington

I was absolutely blown away by the retreat housing project by Joe Sabel. This is exactly what I have been looking for! I have a nice slice of land next to a river in Sweden and I have been looking for something like this for a very long time, since I don't have that much money but do have lots of friends handy with the welder, and easy access to cheap metal!

I would be a very happy Swede if you could help me out, hooking me up with photos or blueprints and more information about this project.

Jonas Nystrom
via email

Editors' Note: You can contact Joe directly for information at Airship11@aol.com. Best of luck with your future retreat! ▶



2004 Nice Modernists

The 2003 Nice Modernists party at LA MOCA was great fun. For 2004 event details, log on to www.dwellmag.com. At left, are our 2003 recipients together with Dwell's founder Lara Deam (far left), editor-in-chief Allison Arieff (second from right), and publisher Michela O'Connor Abrams (far right).

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Landscape Photo: Mt. Coognowerrin, Australia.

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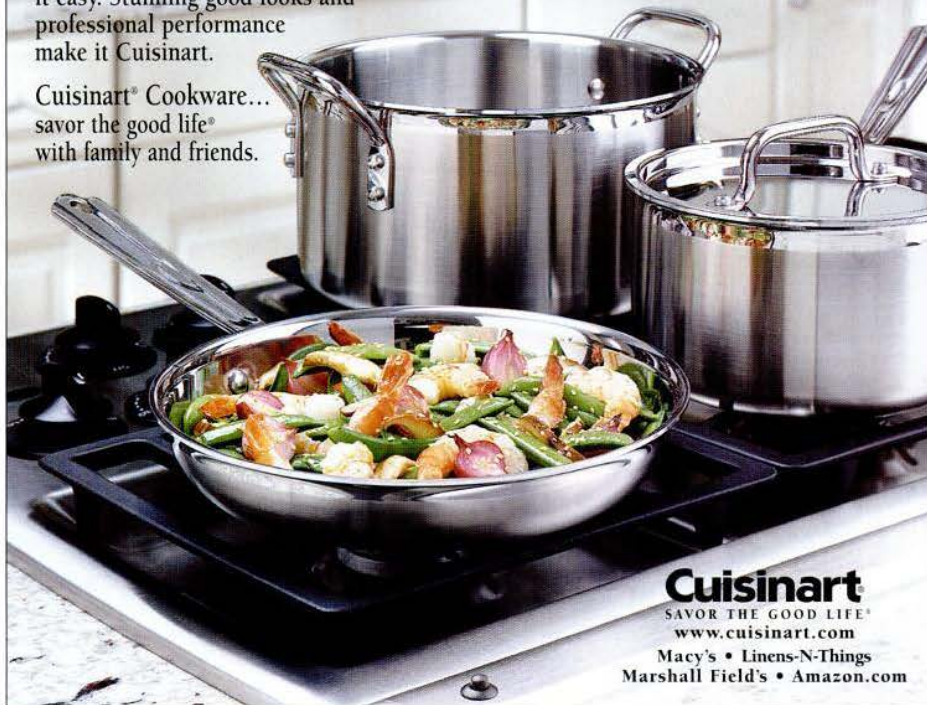
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Letters

I have a question about the article "Heat Your Feet" (June 2004). You wrote that electric heat is 20 times cheaper to install than forced air. Do you have more information on that? From what I've heard, forced air is less than half the cost to install than radiant heat.

Larry Kahle
Palo Alto, California

Editors' Note: You're right, radiant heat is often more expensive to install because it is labor intensive. However, once installed, radiant heating systems require less maintenance and are far more efficient, which means they are much less costly to operate.

I was just looking at the Dwell Labs ("Closets Close-Up") in the July/August issue and noticed the Stanley Design Solutions Deluxe Closet System. The URL given for this product goes to Stanley Tools, which has nothing about closet systems. Can you send me the correct URL? I'm very interested in this product.

J.P. Collins
San Francisco, California

Editors' Note: Stanley has informed us that the Design Solutions Deluxe System is not yet on their website. However, the product will be rolling out to Lowe's stores across the country this fall. In the meantime, you can call 800-647-8145 for more information.

I love your magazine to death. The links are extremely useful and I have developed some ideas for redoing my little condo (500 square feet) by reading your magazine. There's one problem: All the architects and designers seem to be from New York or California. I can't find anybody in the Philadelphia region who does such marvelous work and is willing to tackle a small project like mine. I dream about having my little home featured in your magazine, or at least having a place that looks like it could be featured in your magazine. Any tips on how to find a designer or builder in my area who can help me realize my dream?

G. Hatfield
Wynnewood, Pennsylvania

Editors' Note: We have a few suggestions for you. First, New York isn't that far from Philadelphia. Plenty of architects would be willing to do the work from there. Failing that, you can contact your local AIA chapter for recommendations or post your inquiry on our discussion board (www.dwellmag.com), where you are sure to get some good advice/referrals. ▶

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Join Dwell Across America This Fall!

On October 14, we'll celebrate Dwell's fourth anniversary at the opening of "Picturing the Modern World," an exhibition of work by Dwell photographers, at the James Nicholson Gallery in San Francisco.

Also on October 14, in New York, Dwell will co-sponsor Daniel Leibeskind's free lecture on the "Architecture of Memory" at the New York City College of Technology in Brooklyn.

On October 21, the first of five lectures in a series sponsored by Dwell and Heath Ceramics kicks off in San Francisco. Series speakers include architect Ron Radziner, fashion designer Christina Kim, photographer Todd Hido, designer Federico De Vera, and artist/furniture designer Roy McMakin. See www.dwell-mag.com for detailed information on all of these events. We hope to see you there!

Your article on sheets ("Between the Sheets," June 2004) didn't address my biggest complaint with most manufacturers: The flat sheets are too short for thick mattresses. Oh, they've made the fitted sheets with pockets deep enough, but if you want to fold down the top of the sheet over a blanket, the sheet will be untucked at the foot as soon as you get into bed. I get some high-end catalogs for linens and I find it interesting that they offer full/queen flat sheets. Does that mean their flat sheets are too big for a full bed and

not quite big enough for a queen bed? I love really nice linens, but the sheets not only have to feel good, they have to fit the bed.

Ann Hoagland
Ventura, California

I am disappointed that the renovations of the Walker Art Center in Minneapolis were featured in the June 2004 issue ("In the Modern World") but not the planned demolition of the Guthrie Theater. The theater shares the site and a park-

ing ramp is planned for its location. The thrust stage theater was designed by Ralph Rapson, and it is a significant mid-century building. There should be outrage at the prospect of losing this iconic theater.

Peter Flick
Winona, Minnesota

Editors' Note: *We regret the loss of any classic modern building, as we are fundamentally indebted to them. The controversy over the Guthrie Theater demolition is very much alive, and in this instance, we were merely reporting a fact. We invite our readers to decide for themselves. See www.savetheguthrie.org.*

We are undertaking a barn restoration project in Minnesota and would like to investigate solar power. In your April/May issue, an architect had worked with someone in the Netherlands ("Run by the Sun") and had used some solar panels that were affordable and seemed not to be hideous. Do you have any information about those panels, or how I could find out more?

Gerri Summerville
Minneapolis, Minnesota

Editors' Note: *The solar panels that were used in the IJsselstein project are thin film solar panels; they are available through Terra Solar (www.terrasolar.com). For additional information on solar technology, we'd recommend that you contact the architect on this project, Gregory Kiss, of Kiss + Cathcart (www.kisscathcart.com).*

I just received the September issue, and had to comment on how much I appreciate the beautiful covers every month. The nonglossy stock on which the cover is printed definitely reminds me that I'm about to dive into a different kind of magazine. Dwell makes a great addition to our living room reading materials. We're college students who have all different kinds of people over, and they always pick up Dwell first to "ooh" and "ahh," regardless of their interests.

I'm quite impressed, as I just decided to look at the issue and opened directly to the article on Bruce Goff ("A Well-Rounded House"). I knew exactly who it was when I saw the oculus on page 80. My partner is an interior design major and I am an architecture major at the University of Oklahoma, where Bruce Goff is a standard to whom we are trained. I excitedly applaud your decision to highlight an architect of the past, one who is practically unheard of in mainstream conversation, but worthy of the attention nonetheless. It proves both that your staff is dedicated to universal awareness and that ►

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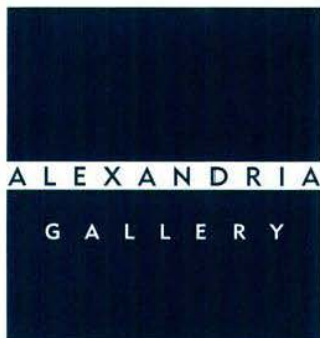


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Contributors

London editor **Iain Aitch** ("Paint It Black," pg. 78, and "What We Saw," pg. 102) has written for the *Guardian*, *Financial Times*, and the *Independent* in his native England. He writes as much about travel as he does architecture, and his recent book, *A Fête Worse Than Death*, follows the bizarre goings-on during an average English summer.

Heather Bradley ("Modern Awakening," pg. 128) is the urbanite editor at *Soma* magazine. She traveled to Salt Lake City for this month's feature story on the Jespersen home, and found it quite fascinating—although next time she'll bring her own minibar.

Photographer **Roger Davies** ("Beantown Dream," pg. 136) lives in New York and shoots for a number of magazines, including *British Traveler*, *Wallpaper*, the *New York Times*, *Details*, and *Departures*.

Since receiving her MFA from Bard College in 2001, New York-based photographer, **Amy Eckert** ("Big Easy Living," pg. 144) has been published in the *New York Times Magazine*, *Nest*, and *Liberation*, in Paris, as well as exhibiting at the Galerie Communis this past Spring. She is currently at work on a series of drawings inspired by 17th- and 18th-century wallpaper designs.

Donovan Finn ("Big Easy Living," pg. 144) is a PhD candidate in urban and regional planning at the

University of Illinois. This is his second article for *Dwell*.

Designers **Lorraine Gauthier** and **Alex Quinto** ("It's Easy Being Green," pg. 184), from Toronto-based Work Worth Doing, take a broad view of design. Their "To Do List" shows strong predilection for idea leadership and ingenuity. Both are recent graduates of Bruce Mau's Institute Without Boundaries.

The illustrations of San Francisco-based **Michael Gillette** (Sustainability 101, p. 166) have graced the album covers of such bands as Aphex Twin, Pulp, St. Etienne, and the Beastie Boys, among others.

Brent Humphreys ("Do-It-Yourself Duplex," pg. 73) is a Texas-based photographer who specializes in location work with people. "The travel is one perk," he says, "but the range of subjects I photograph, from Cajun squirrel hunters to Fortune 500 CEOs, offers the true reward." Humphreys' work has appeared in *Discover*, *Newsweek*, *Popular Science*, and *Ski*.

Amos Klausner ("Miller's Modern Mission," pg. 108) is the director of the San Francisco chapter of the American Institute of Graphic Arts.

William Lamb ("The Repotting of Modernism," pg. 114) lives in St. Louis, where he is a staff writer for the *St. Louis Post-Dispatch*.

He also has written for the *Washington Post*, the *Philadelphia Inquirer*, *Newsday*, and *usatoday.com*.

Jeanne Claire van Ryzin ("Do-It-Yourself Duplex," pg. 73) is an arts and architecture critic for the *Austin American-Statesman*. She has also written for *Architecture* and the *New York Times*.

Zubin Shroff ("Modern Awakening," pg. 128) lives and works in New York where he specializes in environmental portraiture. His work has appeared in publications including *Travel & Leisure*, *Food & Wine*, *Fortune*, *Geo*, *Departures*, *Outside*, *The New Yorker*, *GQ*, and *Esquire*.

Kate Stohr ("Housing's Hay Day," pg. 90) is a freelance writer and co-founder of *Architecture for Humanity*. She lives in New York.

Jane Szita ("Making a Habit of Sustainability," pg. 166) is *Dwell*'s contributing editor in Amsterdam and the managing editor of the Doors of Perception conference and website.

New York-based design journalist **Andrew Yang** ("Pioneering the DMZ," pg. 92) has contributed to *Wallpaper*, *ARTnews*, *Surface*, and the *Architect's Newspaper*. He is also an editor of the design journal *306090*.

responsible modernism is historically well rooted.

I was unaware of the possibility of living an extraordinary modern life until I first picked up your magazine. *Dwell* is a monthly reminder that there's still room for classic living in a modern world, and that the responsibilities that should coincide with it aren't negligible. Thank you for your efforts.

Kiel Thedford
 Norman, Oklahoma

I enjoyed reading "My Father, the Architect" in your July/August issue. For a future issue, a turnaround might be of interest to readers: how "My Son, the Architect" affects the lives of parents. (To be inclusive of daughters, "sons" might better read "offspring.")

Beyond the familiar treatment of houses

designed for the parents of architects, *Dwell* could explore ongoing impacts on those parents, such as receptiveness of the older generation to contemporary viewpoint and design, concerns about marketability of a son's (or daughter's) designs, especially of houses designed for family or friends, and parents' ability to comprehend the architectural world of their offspring. These might be suggestive of interesting angles.

William Sherman
 Nantucket, Massachusetts

The "On the Rocks" sofa that you show in the July/August issue ("What We Saw") is extraordinary. I'm sure it will be wildly expensive, but it has captured the imagination of everyone in my house, so I need to at least find out. It doesn't look like it's available anywhere in the U.S., however, I've sent a quick note to the people at ▶

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Letters

Edra asking if they know anything. Barring that, do you have any idea?

CJ Albert
Roswell, Georgia

Editors' Note: We suggest you try *Moss in New York* (www.mossoonline.com, 866-888-6677) or *LIMN in San Francisco* (www.limn.com, 415-543-5466).

I picked up a copy of your magazine at the Charlotte International Airport while waiting for a flight, and I just wanted to say that I am impressed with the layout and copy. I am currently looking to build a small getaway for myself and your magazine will influence my decisions.

Marshall Munn
Florence, South Carolina

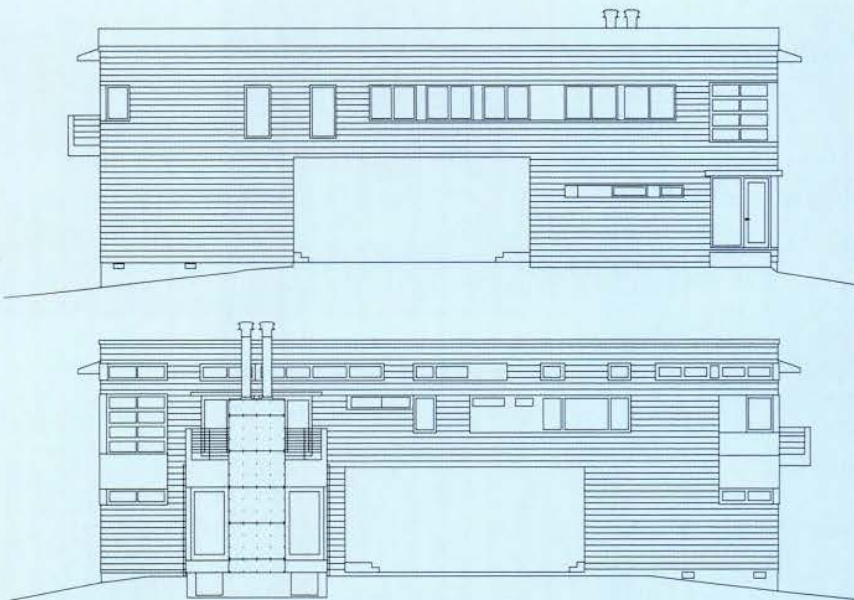
I read your "Editor's Note" (September 2004), and wanted to say from one Bruin to the other, that Professor Hines was one of the best profes-

sors I ever had at UCLA. His "Architecture from 1880's-Modern Day" was the first official class I took as a history major, and I am forever grateful for what he taught me. I look forward to reading your issue this month!

Laurel Moglen
via email

Corrections: In our September issue on page 52 ("Director's Cut"), we misspelled the name of kitchen manufacturer, Bulthaup; their correct website address is www.bulthaup.com. In our April/May issue on page 38 ("In the Modern World"), we misspelled the name of furnishings company, Matteograssi; their correct website address is www.matteograssi.com.

Please write to us:
Dwell Letters
99 Osgood Place
San Francisco, CA 94133
letters@dwellmag.com



Prefab Goes on the Road!

This October, editor-in-chief Allison Arieff will address the Automated Builders Consortium Convention in Philadelphia on "The Future of Prefab: The Dwell Home and Beyond." For schedule and details, visit www.automatedbuildersconsortium.org.

In November, at the AIA Minnesota 70th annual convention, Arieff will moderate a panel on the latest developments in prefab homes. Speakers include architects Charlie Lazor (Flatpak House), Michelle Kaufmann (Glidehouse), Geoffrey Warner (Wee House), and Joseph Tanney (The Dwell Home). See www.aia-mn.org/convention.cfm for details.



Convivium, kitchen from The Arclinea Collection. Designed and coordinated by Antonio Citterio



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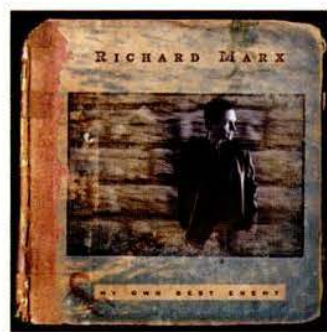
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Norah Jones *Feels Like Home*

The follow-up to her eight-time Grammy®-winning *Come Away with Me*, *Feels Like Home* is another achingly-beautiful album and an instant classic. *People* magazine noted that she "once again hits all the notes with her smoky-voiced stylings ... you'll be humbled by her graceful, unassuming talent," while *Time* magazine simply stated, "She may prove to be the most natural singer of her generation."

Anita Baker *My Everything*

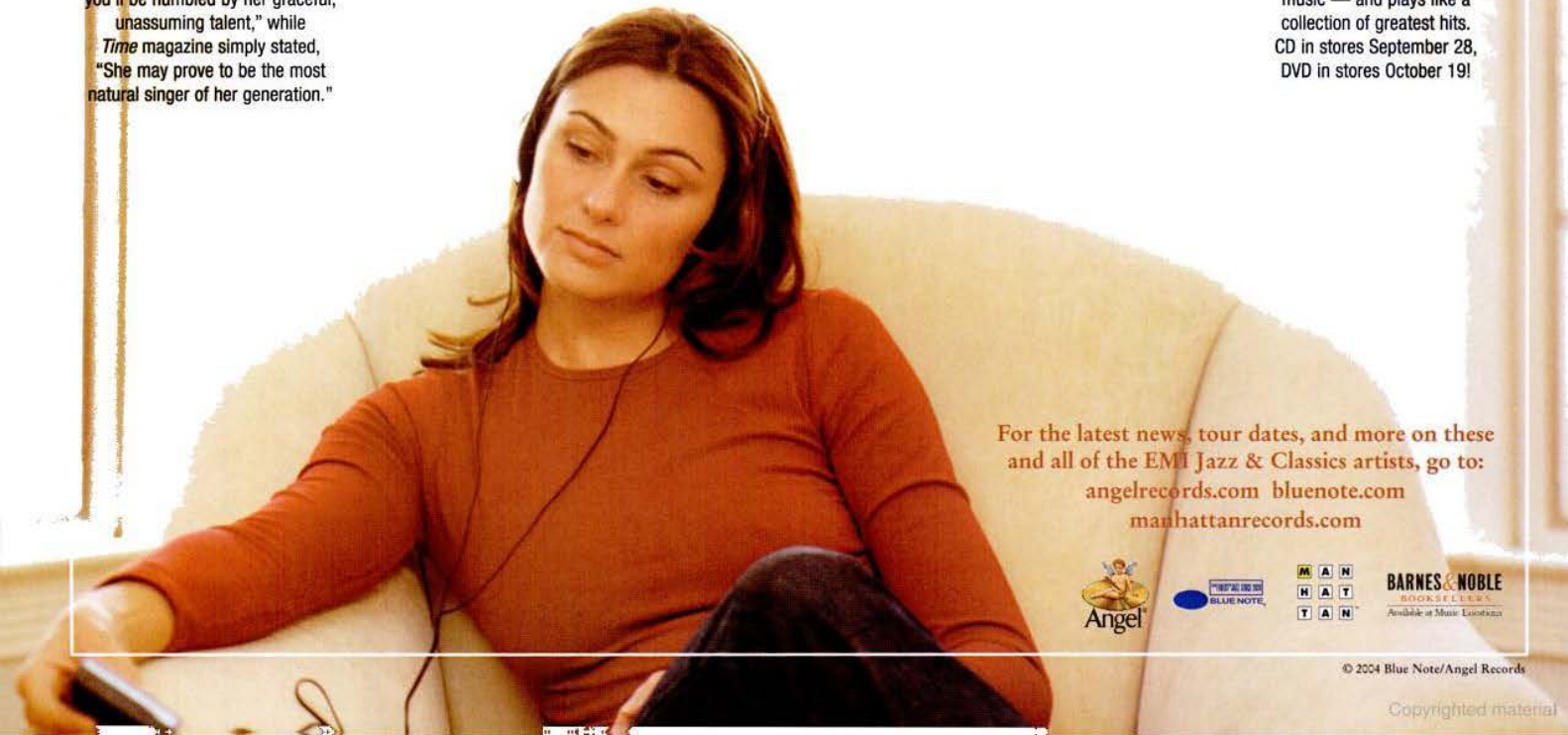
Adored by music fans everywhere, Anita Baker is back with a powerful new album filled with her classic and soulful sound. The album is Anita's first studio album in 10 years and includes the #1 hit "You're My Everything" and the sultry "How Does It Feel?"
In stores now.

Richard Marx *My Own Best Enemy*

The multi-platinum, Grammy®-award winning singer, songwriter, and producer Richard Marx returns with his new CD, *My Own Best Enemy*, filled with pop gems including the hit singles, "When You're Gone" and "Ready to Fly."

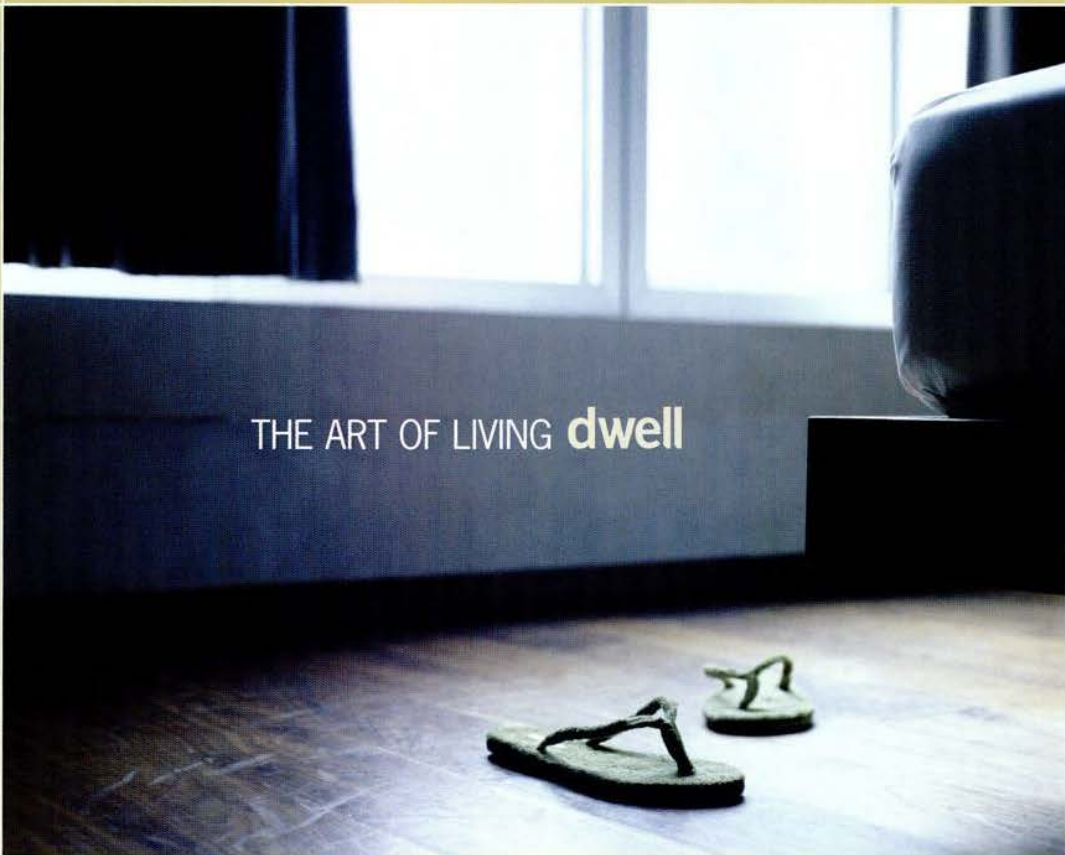
Sarah Brightman *Live From Las Vegas*

Recorded at the MGM Grand in Las Vegas during her **2004 Harem World Tour**, this new live CD and DVD (sold separately) demonstrate the musical seductress's penchant for fusing musical genres — classical, musical theatre, rock, and world music — and plays like a collection of greatest hits. CD in stores September 28, DVD in stores October 19!



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Reasons to Celebrate



Visitors came in droves to the Dwell Home Open House held this past July in Pittsboro, North Carolina. Most were local but many traveled from as far away as California. In our next issue, we'll publish a timeline with photos of the Dwell Home from start to finish.

On Saturday, July 10, 15,000 people came out to support John Kerry and John Edwards during their campaign stop in Raleigh, North Carolina. Supporters, the local news reported, had come from as far as Asheville (about 200 miles away). A rally for George Bush in Marquette, Michigan, on the 13th would draw a similar crowd.

Not far from the Kerry/Edwards rally that very same Saturday, some 2,500 people came to Pittsboro, North Carolina, for another event that turned out to be of national interest, the Dwell Home Open House. They

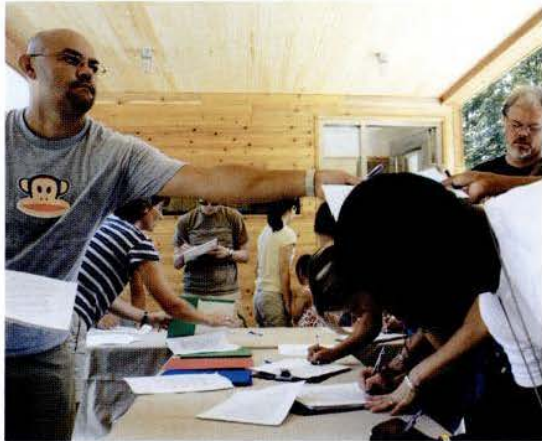
arrived from as far as Asheville—and Sacramento, Portland, Atlanta, Los Angeles, Miami, Grand Rapids, and Buffalo. Though the temperature was a breezeless and humid 99 degrees (with a heat index of 110), traffic was backed up a quarter mile down Hanks Chapel Road as throngs of people made their way to see the house.

An article, "Swell Dwelling," on the front page of the Home & Garden section of Raleigh's *The News & Observer* that morning had helped attendance, but still, we were expecting 300... maybe 500 people that day. Certainly ▶

not thousands. In our effort to hydrate the hordes, we eventually rounded up every last bottle of bottled water in greater Chatham County.

I must confess that the house was not quite finished on July 10. In fact, until 11:30 that morning, the life-saving building crew from Carolina Building Solutions was hard at work doing everything from placing bathroom sinks to installing bamboo on the stairway. At 11:45, the hallway was still being painted while the cleaning crew swept the floor. Homeowner Nathan Wieler accepted

delivery of a mattress for the master bedroom while the entire Resolution: 4 Architecture office hauled site debris to the dump. Louis Cherry and Ann Marie Baum from the Raleigh design store Cherry arranged furniture, which they had delivered themselves the night before. Dwell's sales rep Kathryn McKeever climbed a ladder to hang the Maharam curtains in the living room, while our publisher Michela Abrams (in stiletto heels) and I frantically opened furniture crates from Herman Miller. At the foot of the breathtakingly steep road that leads up to the ▶



Clockwise from top left: So many cars parked on Hanks Chapel Road en route to the event that the sheriff was called. After a gentle reprimand, he drove off; a view of the house's beautiful fenestration;

another view showing the roof deck with outdoor fireplace and second floor master bedroom; Dwell reader (and beyond the call of duty volunteer) Jeff Strickland hands out info to the throngs of visitors.

PHOTOS BY ROGER HAILE (ROAD, REGISTRATION, SIDE VIEW), JEROME ENGELKING (CORNER VIEW)

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look forward to celebrating our anniversary this October. But what years and bigger page counts don't fully convey—and what the July 10 Open House did—is the passionate zeal of our readers and staff alike, united in their interest in the promotion of modern design and its ideals. It is fitting that this issue is our fifth annual look at modern design across America, because as the Dwell Home Open House illustrated, the modernists aren't all in Manhattan lofts or glass houses in L.A. They're all over the country and they—and you—are hungry for more.



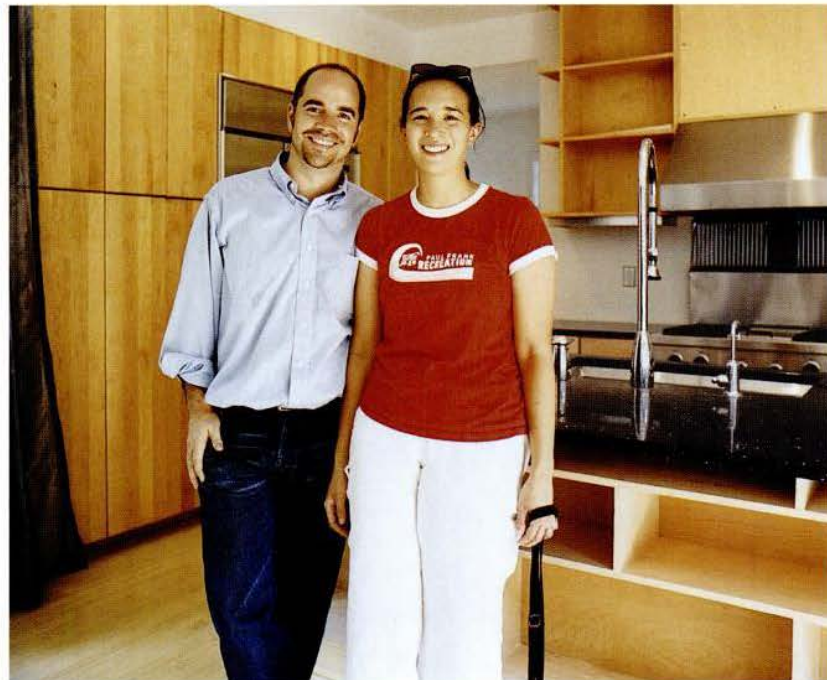
Clockwise from top left: The office featuring Herman Miller furniture and bamboo floors by Sustainable Flooring; the Resolution: 4 Architecture team poses in front of their creation; home-owners Nathan

Wieler and Ingrid Tung in their beautifully appointed new kitchen; and finally, no, that's not the aftermath of an Aerosmith concert. It's the aforementioned water bottles at the end of the event.

This month we feature homes in New Orleans, Boston, Salt Lake City, Santa Rosa, and even the demilitarized zone that lies between North and South Korea. If we can find modern design there, we can find it anywhere—and we will continue to do so.

Thanks to everyone on Dwell's brilliant staff for an incredible run so far, and thanks especially to you, our readers, for your continued support.

ALLISON ARIEFF, EDITOR-IN-CHIEF
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PHOTOS BY ROGER HAILE (PORTRAITS), JEROME ENGELKING (OFFICE), BRYAN BURKHART (TRASH)

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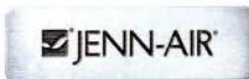
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Picturing the Modern World: The Photography of Dwell Magazine /
13 Oct–13 Nov / James Nicholson Gallery / San Francisco, CA

In the average shelter magazine, you're treated to photos where an artful tableau of wine and cheese sits tastefully on the granite counter in a kitchen utterly devoid of human presence. Ever wonder where all the people went? We always did, and since our launch in 2000 we have worked to create our own unique approach to architectural photography—one that recognizes that a home gains its meaning through the people who live in it. The result is imagery that is at once highly accessible and high art. At a special exhibition celebrating Dwell's fourth anniversary, the work of Catherine Ledner, Peter Brown (his photo of the Bruno residence in Lubbock, Texas, shown below), Hertha Hurnaus, and others whose compelling shots have graced our pages will be on display. www.nicholsongallery.com



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How Latitudes Become Forms: Art in a Global Age / 17 July–3 Oct / Contemporary Art Museum Houston / Houston, TX

Though government officials thrive on endless global bickering matches, the artists in this exhibition seek to educate—not alienate—viewers on the cultural and sociopolitical nature of their work. Twenty-eight artists from a variety of countries, including South Africa, China, Turkey, India, and the U.S., present their multimedia projects, ranging from Brazilian artist Marepe's movable echo chamber made out of tin washbasins and cook pots (shown at left) to Japanese artist's Tsuyoshi Ozawa's tiny and immaculate "museum" of soy sauce art. www.camh.org



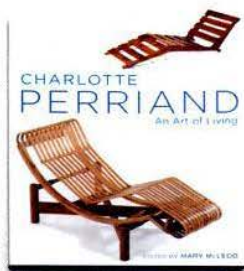
Havana: Photographs by Robert Polidori / 22 May–9 Jan / Peabody Essex Museum / Salem, MA

A self-proclaimed "habitat photographer," Robert Polidori certainly believes in the expressive and reflective nature of buildings. His vibrant catalog of Havana's architecture provides a stimulating and luminous glimpse into a country plagued by political upheaval. The anthropomorphic quality of these buildings conveys a unifying sensibility despite dramatic shifts in styles—from Spanish-mandated neoclassical to the streamlined nautical modernism of the 1940s. www.pem.org



Wallpaper and textiles / By twenty2 for Designtex

For aesthetic cleansing from the usual floral and plaid wall coverings commonly found in bed-and-breakfasts and chain motels, we recommend coming home to walls and seats covered in the new paper and textiles by Kyra and Robertson Hartnett's studio, twenty2. Their collection for Designtex is clustered into three groups—Lads, Fronds, and Minors—that feature shimmering geometrics, architectural abstractions, and understated plaids. www.dtex.com



Charlotte Perriand: An Art of Living / Ed. by Mary McLeod / Harry N. Abrams, Inc. / \$65

When 24-year-old Charlotte Perriand asked Le Corbusier for a job, she was brusquely informed, "We don't embroider cushions here." Far from deterred, the young French designer ended up working for Corbu from 1927 to 1937, helping to produce the studio's renowned tubular steel chairs. This rich collection of essays and photos recognizes Perriand's skill at creating accessible furnishings and interiors. www.abramsbooks.com



BYO lunch bag / By Built NY

Though we're still attached to our battered Superfriends lunch box, this handy carrier from Built NY is almost appealing enough to make us want to retire our Wonder Woman thermos for good. Nylon-covered neoprene insulates and protects the bag's contents—be it a dainty side salad or an Atkins-friendly top sirloin—and drinks are kept separate from food, to maintain optimal temperatures for each. Available in red, orange, navy blue, and black. www.builtny.com

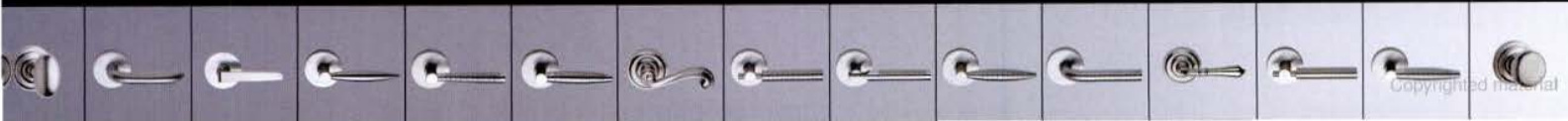
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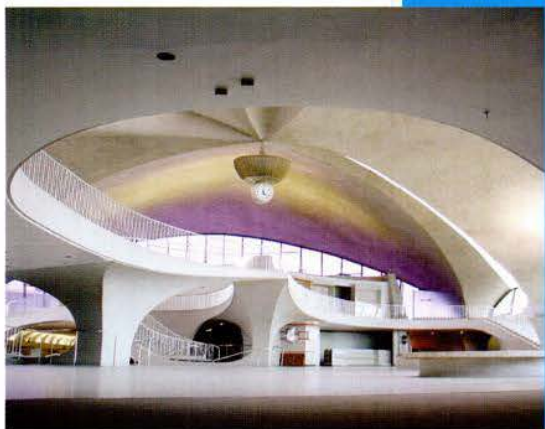
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Terminal 5: A Project for Air Travel at JFK / 1 Oct–31 Jan / John F. Kennedy Airport / New York, NY

The early 1960s marked the dawn of the jet age, when air travel was exciting and Eero Saarinen's curvilinear, futuristic Terminal 5 was built for JFK Airport. The 2001 closing of Saarinen's masterpiece was a symbolic death knell for that time, cementing the loss of aviation glamour. This exhibition reopens Terminal 5 to the public, resurrecting the thrill of flying through a series of installations, videos, and sculptures—such as Jenny Holzer's redesign for an arrivals board, Tobias Wong's ideas for a gift shop, and custom-made luggage by Toland Grinnell. www.terminalfive.com



Conversation Pits and Cul-de-Sacs: Dutch Architecture in the 1970s / 19 June–3 Oct / Netherlands Architecture Institute / Rotterdam, The Netherlands

The conversation pit is easily the most underrated architectural feature of all time. Don't agree? There's no better place to debate the topic than in the sunken seating area created for this exhibition. Beyond the pit, this show focuses on issues raised by Dutch architecture and social planning in the 1970s—a decade without a dominant design movement but with an instantly recognizable style. www.nai.nl



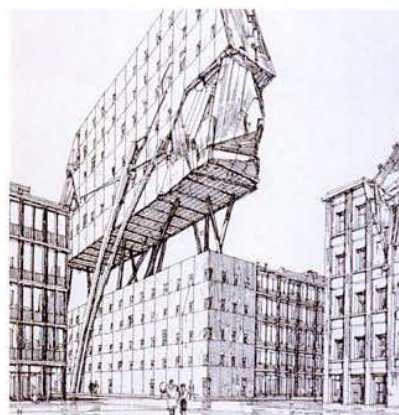
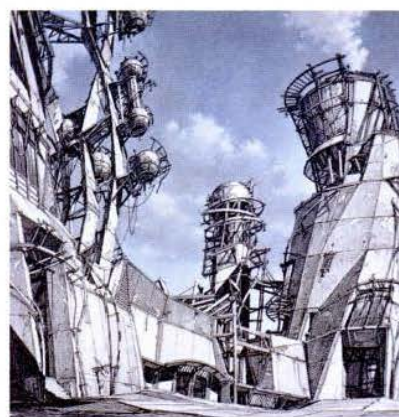
Supernatural: The Work of Ross Lovegrove / By Ross Lovegrove / Phaidon / \$55.95

The white-bearded Ross Lovegrove conjures the image of some sort of futuristic Gandalf—an impression furthered by the otherworldly objects presented in this lush monograph. Working with innovative materials and manufacturing capabilities, Lovegrove has brought his take on organic futurism to everything from airplane seating to tea kettles. This is the first book to document Lovegrove's oeuvre, to which the designer contributes an informative text—it seems this magician explains his tricks. www.phaidon.com



Textiles / By Bev Hisey

In the early '90s, Toronto-based designer Bev Hisey sold neutral-colored damask pillows and fluffy throws. Tired of beige and seduced by retro-modern fashion, Hisey now hand makes vibrantly hued wool pillows, runners, and rugs in a variety of delectable styles. Die-cut dots are formed in almost obsessively perfect geometric patterns on her cushions, various colors are layered in blocky prints to make her floor coverings, and in her newest collection, stripes and squiggles abound. www.bevhisey.com



Lebbeus Woods: Experimental Architecture / 31 July–16 Jan / Carnegie Museum of Art / Pittsburgh, PA

"All mimsy were the borogoves, and the mome raths outgrabe" (to crib from Lewis Carroll) when Lebbeus Woods limned his febrile fantasies. Some works, such as *The Fall*, depict the momentum of a structural space transformed by cataclysm. Others envision otherworldly structures. Resembling nothing on earth, the brillig work of this beamish boy is on display. www.cmoa.org



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Subhankar Banerjee: The Last Wilderness, Photographs of the Arctic National Wildlife Refuge / 9 Sept–15 Oct / Gerald Peters Gallery / New York, NY

In the 19th century, painter Albert Bierstadt produced sweeping vistas of the American West, documenting (and embellishing) the frontier's natural paradise and arousing nationwide interest in manifest destiny. In the 21st century, photographer Subhankar Banerjee is producing sweeping vistas of the continent's last frontier—the Arctic National Wildlife Refuge. Compiled from Banerjee's two years of traveling over 4,000 miles with an Inupiat guide, the images reveal landscapes and wildlife few will ever see in person. www.gpgallery.com



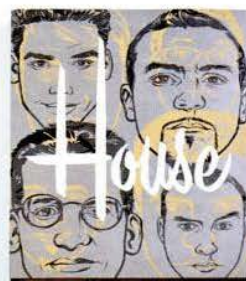
Memories of Home: 50 Years of Public Housing in Hong Kong / 2 June–11 Oct / Hong Kong Heritage Museum / Sha Tin, Hong Kong

On Christmas Day, 1953, more than 53,000 people in Hong Kong's Shek Kip Mei squatter area lost their homes in a fire. Prompted by the devastation, city officials initiated a public housing program for over three million residents over the course of the next 50 years. Photos and narratives (in both Chinese and English) document the history of this mega-scale housing project. hk.heritage.museum



Medium bags / By Medium Footwear

Many companies venture far from their core business to increase market share, but few do it well. Take the World Wrestling Federation's ill-fated foray into football. Others, like Medium Footwear, manage such mergers seamlessly. The Santa Barbara-based shoe company now offers four leather shoulder bags. The Rucksack (shown here) is even large enough to hold your after-work softball duds. Going from shoes to bags makes more sense than going from a triple suplex to a quarterback blitz. www.mediumfootwear.com



House / By Andy Cruz, Ken Barber, Rich Roat / Die Gestalten Verlag / \$69

From hot rods and bowling lanes to Shriners and Richard Neutra, the influences House Industries credit in this all-consuming book are as varied and prolific as the designers' own body of work. The lengthy text recounts everything House has done from 1993 to the present, and it's easy to imagine the delight of poring over the graphic-laden pages for hours. www.die-gestalten.de



Mary chair / By Patty Johnson for Speke | Klein

Our oft-overlooked neighbors to the north hold dear their self-effacing national identity and proud lack of frippery and frills. It's no surprise, then, that the simply named Mary chair, with its supremely basic form and quiet presence, was created by Canadian furniture designer Patty Johnson. Well matched to similarly understated siblings the John dining table and Jack side table, this wood seat (in white oak, cherry, or walnut) is elegant while remaining easily adaptable to all environments, making it, like its compatriots, welcome anywhere in the world. www.spekeklein.com



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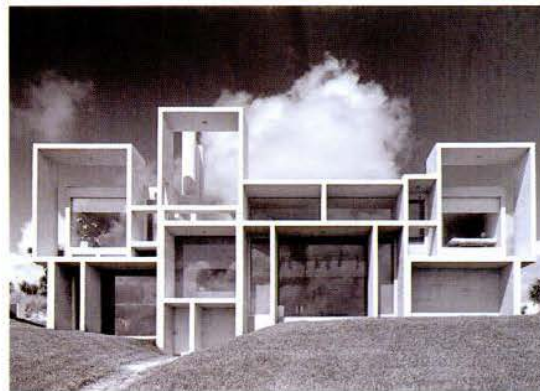
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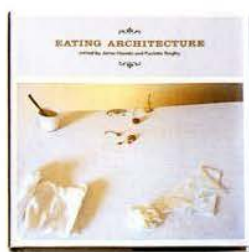
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Glamour: Fashion, Industrial Design, Architecture / 9 Oct–16 Jan / SFMOMA / San Francisco, CA

Loops, flourishes, and trimmings were anathema to most mid-century modernists, who steadfastly espoused function above form. But as SFMOMA architecture curator Joseph Rosa notes, once-pared-down designs have given way to fanciful and imaginative creations. With nearly 125 objects, photos, and architectural models from folks like the Bouroullec brothers, Marc Newson, and Paul Rudolph (one of his designs, at right), this exhibition explores the history of glamour in all its excess, from its rarified and oft-reviled status mid-century to its glorious ubiquity today. www.sfmoma.org

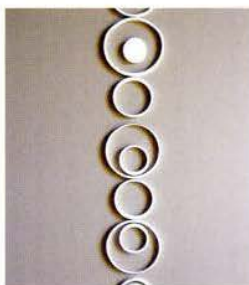


notNeutral Loves Blenko / By notNeutral
One might associate the collecting of glassware with plates from the Franklin Mint or the *Antiques Roadshow* set, but Blenko products are an exception. The bright and bold vases, bowls, and decanters have become staples of the mid-century-modern marketplace—looking right at home atop Nelson benches and Eames storage units. For those unwilling to track pricey auctions on eBay, notNeutral has reissued six different original Blenko designs in four vibrant colors. www.notneutral.com



Eating Architecture / Ed. by Jamie Horwitz and Paulette Singley / MIT Press / \$39.95

“Most noble of all the arts is architecture, and its greatest manifestation is the art of the pastry chef,” French chef Antonin Carême once stated. In this book, the editors, both architecture professors, expand on this quotation, exploring both real and metaphorical similarities between architecture and cuisine. The text can be a bit academic, but the carefully placed photos and sketches and essays such as “Taste Buds: Cultivating a Canadian Cuisine” and “Too Much Sugar” make this a satisfying read for any architectural gourmand. mitpress.mit.edu



Wallter / By FOLD Bedding

If you're tired of struggling to hang picture frames perfectly perpendicular, or maybe just plain tired of pictures, perhaps it's time for a new approach altogether. FOLD, makers of fine bedding, are now offering Wallter—a series of half-inch-deep, self-adhesive wall applications. The mod-inspired designs are primed and ready to be painted, and can be combined in any number of ways. Sounds like a perfect afternoon arts and crafts project. www.foldbedding.com



Millennium Park / Chicago, IL

Some cities have all the luck. While places like Boston and Houston languish in relative architectural obscurity, Chicago has yet another structural masterpiece to call its own. Among its highlights, the space features artist Anish Kapoor's shiny 110-ton stainless steel sculpture, an interactive fountain with 50-foot-high video displays by sculptor Jaume Plensa, and an outdoor amphitheater resplendent with Frank Gehry's signature stainless steel ribbons and curves. Despite its gratuitously grandiose name, we'd happily picnic in this park. www.millenniumpark.org

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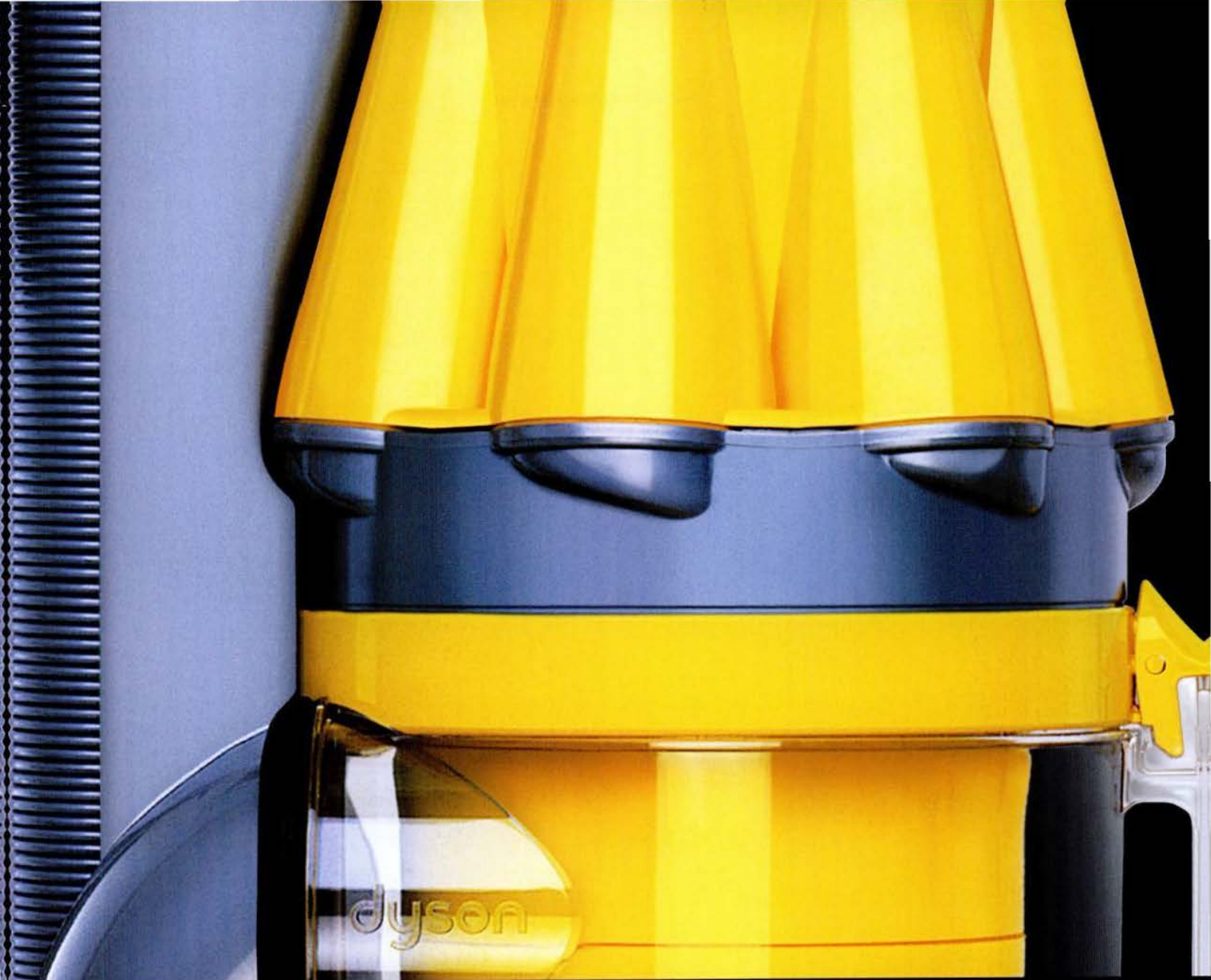
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Illuminated Art—Illuminated Cities / 17 Oct–30 Jan / Stiftung Wilhelm Lehmbruck Museum / Düsseldorf, Germany

From 50-foot-high red neon umbrellas to stridently flashing lights outside strip clubs, outdoor lighting dominates the nighttime scene of urban centers around the world. Yet those dazzling displays are hardly tasteful, incurring the wrath of neighborhood residents and the disdain of artists from afar. To prove that bright lights can be good for the big city, this exhibition has selected examples of a number of attractive and ambitious light installations—some fervently artistic, some blatantly commercial—that show the potential for illumination to be inspired design, rather than urban blight. For those not able to travel to the Continent for the show, an exhibition catalog is also available. www.lehmbruckmuseum.de



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Via sofa by Artifort / Amsterdam Airport Schiphol / Amsterdam, The Netherlands

Passengers endure endless transatlantic hours in precariously narrow seats and aren't much better off awaiting their next flight in airports' hard plastic chairs. Now Artifort, the century-old Dutch design company that specializes in curvy furnishings, has applied their comfort-driven ingenuity to the Amsterdam airport. Designed by Paul Linse, the vibrant black-and-red leather seating promotes lounging and provides privacy for singles, while clustered arrangements let families stay together. From now on, we'll request all our layovers at Schiphol. www.artifort.com



Massimo Catalani: My Urbanity / 24

Sept–21 Oct / Gallery Qui / New York, NY

Italian artist Massimo Catalani explores architecture with an intense focus on intimate details, from his depiction of the suspension wires on a bridge to his illustrations of windows and doors. Though the subjects of his paintings are small, the overarching concepts with which Catalani is obsessed—from historical context of buildings to his ambivalence over contemporary forms—come together in this exhibition. www.zwickercollective.com



Design Is Not Art: Functional Objects from Donald Judd to Rachael Whiteread / 10

Sept–20 Feb / Cooper-Hewitt, National Design Museum / New York, NY

Can a chair be art, or just good design? An exhibition featuring workable but hardly workaday objects by Minimalist and post-Minimalist artists explores the distinction (or lack thereof) between the functional and the merely aesthetic, with efforts by Donald Judd, Scott Burton, Richard Tuttle, and others. www.cooperhewitt.org



Globe floor lamp / Float

Long ago, diviners predicted the future by gazing at the moon's reflection on a cloudless night in a still bowl of water. Though you might not be able to foretell the results of elections or winning Lotto numbers by staring at this lamp, if you look long enough into the glowing sphere, you might be able to channel a little of the wisdom of those ancient soothsayers into helping answer some of life's more mundane questions. www.floatland.com



Frame Collection / DDC

Movable walls hold added appeal: On one side, paintings can be hung to show off at cocktail parties and events; on the other side, a thin plasma TV and an entertainment center can be installed for weekend lounging and movie watching. DDC's Frame Collection provides just such a double-faced wall—as well as a stationary version that's equally sleek—and comes replete with customizable frills like shelves, consoles, and panels. With a selection of finishes that includes wenge-stained oak and six colors of glossy lacquer, this ideal storage and space-rendering system even has side space for a collection of CDs. Finally, an ideal replacement for the usual uninspired and unattractive TV stand. www.ddcnyc.com

The logo for Maharam, featuring the word "maharam" in a lowercase, sans-serif font. Each letter is contained within a thin vertical rectangular border, and the letters are separated by small gaps.

maharam.com



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The image shows a close-up of a melange tweed fabric. The fabric has a dense, textured appearance with a mix of yellow, orange, and white fibers. The texture is characteristic of tweed, with visible fibers and a slightly uneven surface. The color palette is warm and earthy.

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Pain Couture by Jean Paul Gaultier /
6 June–10 Oct / Fondation Cartier /
Paris, France

Forget *prêt-à-porter*—Jean Paul Gaultier presents a new form of fashion, *prêt à manger*. When asked to organize a show for the Fondation Cartier, Gaultier shunned the typical retrospective, instead opting for a unique integration of two staples of French culture: fashion and the bakery. Working with master bakers, the designer created 20 dresses and accessories, including a strapless bustier of baguettes. In addition to exploring the edible outfits, visitors can buy piping-hot signed baked goods from Gaultier-attired bakers. www.fondation.cartier.fr

Bow Haus

This innovative new puppy pad doesn't sacrifice form for function and will ensure that Fido keeps his functions contained. Part stylish coffee table/part pet penitentiary, the Bow Haus has a custom-perforated metal frame and a removable base and lid, providing a safe and effective means for house-breaking your dog without disturbing your decor. www.bowhaus.ca



THEhotel at Mandalay Bay / Las Vegas, NV

Early this year, THEhotel opened—and apart from a ridiculous name—it has little in common with its overdecorated Sin City peers. The lobby resembles an oversized W Hotel interior, with shiny surfaces and various shades of muted browns, grays, and creams; the rooms all have similar subdued decor, as well as luxe touches like plasma TVs, granite bathrooms, and generous-sized bottles of bathing amenities. One of the best features, however, is the absence of slot-machine noise, since there is no gambling in THEhotel—but don't worry, there's no shortage of ways to lose money at neighboring Mandalay Bay. www.mandalaybay.com



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In the Modern World

Liquid Stone: New Architecture in Concrete / 19 June-23 Jan / National Building Museum / Washington, DC

While revered by architects as an innovative and amenable building material, concrete is often overlooked by the layperson as being strictly utilitarian and aesthetically banal. This exhibition looks to change this misconception by enumerating concrete developments in technology and design. With novelties like translucent and self-reinforcing concrete, and exemplary structures like Calatrava's Auditorio de Tenerife and Meier's Jubilee Church in Rome, it is hard to deny concrete's edifying appeal. www.nbm.org



Profi-Grill Wagen / By Küppersbusch

On most apartment balconies, there's barely enough room for a plant and a chair, much less a hefty grilling system with multiple compartments and gleaming rotund hood. Küppersbusch has answered urban dwellers' pleas for a perfect summer burger with this slick little rolling barbecue. The ceramic glass surface is easy to clean and the contact grill heats up quickly, without need for lighter fluid or poking at charcoal. And should a light drizzle start, the cooker can be lifted off the cart and brought inside. The only thing you'll miss is grill marks. www.kuppersbuschusa.com

WPS1 Internet Radio / www.wps1.org

P.S. 1 Contemporary Art Center in Long Island City, New York, has been cranking out innovative art exhibitions for over 30 years. This spring, the museum extended its reach to the Internet and launched the world's first Web-based arts radio station. Streaming all day, every day, from its William Massie-designed TriBeCa space, WPS1 hosts a diverse set of programs, including a real estate show that gives advice to artists and organizations, conversations with writers, and a series of historic recordings from MoMA's archives with luminaries like Jasper Johns and Marcel Duchamp.





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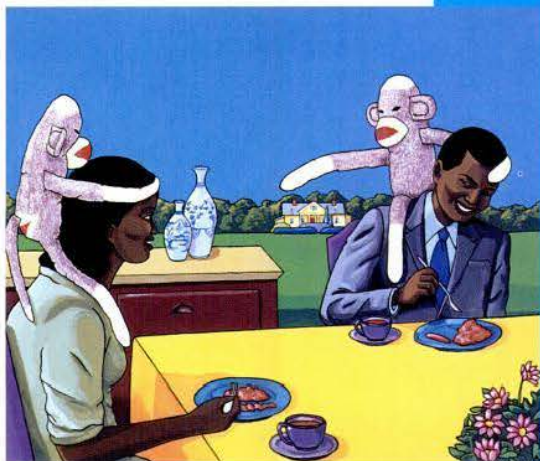
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SITE Santa Fe Fifth Biennial / 18 July–9 Jan / Santa Fe, NM

Derived from the Italian word “grotto,” the word “grotesque” was first used in the 15th century to refer to the disturbing images found inside the palace ruins of Roman emperor Nero. Since then, various painters, from Dürer to Dalí, have turned an obsession with the grotesque into an art form, and have delighted in portraying the incongruous and bizarre. In this exhibition, more than 60 artists explore 21st-century meanings of the word, from fantastical to frightening; standouts include Lamar Peterson’s sly pictures (left), Charles Burns’s multivolume comic book, *Black Hole*, and the ever-entertaining films of John Waters. www.sitesantafe.org



Nova table / By Ben Buettner

If your spouse or roommate is Felix to your Oscar, Ben Buettner’s Nova table might be your best bet for maintaining domestic tranquility. The steel-and-wood table is helpfully divided down the center, so there’s no question whose side an uneaten muffin or half-finished coffee sits upon. As a result, messier ones in any home can leave crumbs and paper piles at leisure on their side of the table, while neat freaks can rejoice in the pristine cleanliness of the perfectly symmetrical array of objects on their half. bxbdesign@yahoo.com



Dinner for Architects: A Collection of Napkin Sketches / Ed. by Winfried Nerdinger / W.W. Norton / \$19.95

Over the years, paper napkins have contributed more to society than just wiping barbecue off sticky fingers at picnics. Readily available from bars and restaurants, they instantly transform into a makeshift sketch pad. In this book, compiled for a Munich exhibition, we are treated to what many of the world’s leading architects have been caught doodling at dinner. www.wwnorton.com



Take-Out Menu Organizer / By Knock Knock

There’s little reason to disparage the ubiquitous take-out menu, but most folks will still concur that the unsightly stack clogging their kitchen drawer has driven them nuts. Thankfully, Knock Knock has solved this problem. Consisting of a file folder with clear sleeves, dry-erase pens, order pads, and restaurant review slips, the menu organizer should restore order to the unruly task of ordering in. www.knockknock.biz



Hypnos / By Alfredo Häberli for ClassiCon

If you’ve ever experienced the displeasure of spending the night on a poor sofa bed (with the ubiquitous back-crushing bar), then you’ve certainly yearned for a visit from Hypnos, the Greek god of sleep. Fortunately, you no longer have to trek to Mount Olympus to make the introduction. Alfredo Häberli’s newest seat, Hypnos, transforms from a lounge chair to chaise to bed with a series of simple flips and folds. An easy-to-clean footrest means you don’t have to take off your shoes for that quick power nap. www.classicon.com



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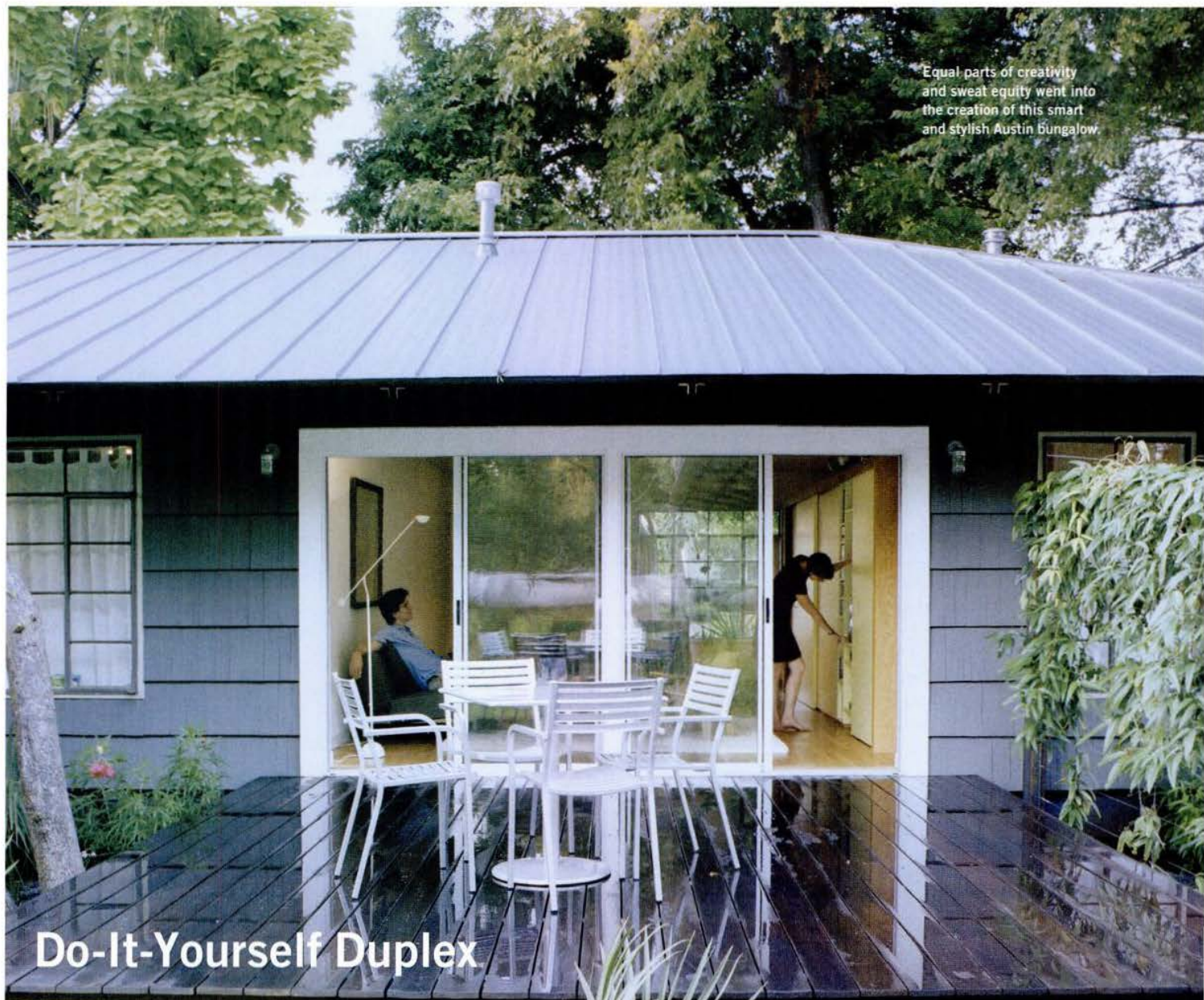
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Equal parts of creativity and sweat equity went into the creation of this smart and stylish Austin bungalow.



Do-It-Yourself Duplex

When John Maier went looking for property in 1999, he wasn't searching for a beautiful house. The University of Texas School of Architecture grad was just a single guy hoping to get a foothold in the Austin real estate market as it rocketed upward during the high-tech boom. A fixer-upper was what he had in mind—something in which he could invest a little sweat equity, utilizing the skills he learned working as a construction carpenter after graduating from architecture school. So when he found a 1950 duplex in a coveted central

Austin neighborhood for \$95,000 (a deal in the high-priced Texas capital), Maier didn't imagine that four years later it would be his beautiful house.

Well, half of it, at least.

Maier and his wife, Ulrike Zelter, a German architect whom he met a year after buying the property, transformed one half of the 1,350-square-foot duplex into an open yet spatially efficient apartment that seamlessly connects to the once dysfunctional backyard, effectively making it their second living space. The transformed ▶

duplex became the inaugural project of their design firm, Maier + Zelter.

Initially, Maier planned a general cosmetic renovation of both units, with the idea of opening up one of the dark, cramped two-bedroom, one-bath units and occupying it himself. But when he met Zelter, who had come to Austin from Berlin to work on a yearlong project, the scope of the remodel—and their relationship—blossomed.

"I guess you could say the whole process was a little organic," says Maier. Organic—and very DIY. Though Maier and Zelter contracted out some of the exterior construction, they did much of the work themselves, including the wiring and plumbing and the design and fabrication of all the cabinetry and the custom concrete bathroom sink.

The do-it-yourself ethic was one trait the couple had in common; a desire to live small was another. Neither Maier nor Zelter felt it was necessary to increase the size of their 675-square-foot living space. "We didn't want to be overbuilt or out of scale like so many remodels and additions in Austin are," explains Zelter. All they added to the duplex's footprint was a 32-square-foot mudroom off their side kitchen entrance, a utilitarian transitional space between inside and out.

Yet while living bigger was not necessarily important for the couple, expanding their space to the outdoors was. Maier, who originally hails from an often chilly region in Iowa, and Zelter, who claims the rainy central Germany town of Weinheim as her hometown, revel in Austin's temperate, dry climate. "Why just live inside?" says Maier. "Besides, we got more bang for our buck by developing the outdoor areas."

By punching through a wall and installing two double-width sliding glass doors, they connected the main living space to a backyard deck that steps down to the yard via large, steel-sided landscape boxes. It was just part of their battle against the symmetry of the side-by-side duplex. "There was no obvious ownership of either the front or the backyard by one unit or the other," says Zelter. "And so nobody used the yard." The new back porch gave them claim to the backyard. In front, they ripped out a tiny stoop and replaced it with a porch that runs across the front of the other apartment. Now, their tenant has 200 square feet of covered outdoor space.

When it came to landscaping, Maier and Zelter knew they needed a collaborator. The ever-shifting clay foundation in their area had transformed the narrow, 50-year-old cement driveway into a badly cracked and undulating wreck by the time Maier and Zelter started their remodeling project. Jon Ahrens of Kings Creek Landscaping had a solution. With a forklift he ripped up the chunks of driveway cement, replaced them in a loose configuration, and then surrounded the oversized "tiles" with a sea of black Texas gravel. And the uninspired cement walkway out front? Ahrens cut it into tile-sized chunks and used them for pathway stepping stones.

For all the attention they gave to the outside of the house, Maier and Zelter worked from the inside out. "The trick was to take everything out that wasn't functioning ▶



Maier and Zelter relax on the front porch (left).

The couple shunned walls in favor of distinctive, space-defining hues (below). "Color is influenced by the material that surrounds it," says Maier, "so we wanted something that would make the oak floors sing. And we wanted to have visually cool colors to look at during the hot Texas summers."



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Photo: Oom Swivel Grande lounge chairs, I Swivel U Swivel coffee table & Reef rug

and put back as little as possible," says Maier. Gutting all of the interior walls, save those surrounding the bathroom, left them with one large living space—and no closets. They didn't want to end up, Maier says, "with one of those empty spaces where all the function gets pushed to the sides," but they did need to create storage space. Their solution was to design a 16-foot-long and three-foot-wide divider unit trimmed in white oak that separates the living area from the bedroom and bathroom. Solid wood sliding doors hide closets on one side; in the living room they open to reveal a home office desk and media equipment. By stopping just short of the ceiling, the dividers allow the space to maintain an open feel. At the far end, a pocket door closes off the bedroom from the living room.

Wherever possible, the architects reused existing

materials. That meant refurbishing the original steel casement windows and exterior cedar shake siding and building a minimalist-inspired dining table and benches from leftover Douglas fir bathroom wall studs. It also meant salvaging clay tile for the mudroom and bathroom floors from the trash heap of a custom residential project Maier was working on at the time.

Most of the design decisions were guided by spatial and economic constraints, but it's a safe bet that the couple would have created a modestly scaled, eco-conscious home for themselves regardless of the resources at hand. "In the larger picture," Zelter explains, "we live and share resources with the rest of the world."

"People forget too easily that design is about solving problems," adds Maier, "not just style." ■

The simple butcher-block countertops in the kitchen (below) are from IKEA. The couple designed and built the maple cabinets themselves, along with the black iron backsplash. **➤ p. 206**

Throughout the house, walls double as room dividers and storage areas, allowing husband and wife to work, cook, and read within a small space without disturbing one another.



Make My House Your House

Use Bold Color

Maier and Zelter had already settled on oak floors by the time they started thinking about color for the walls. They chose Benjamin Moore's Lemon Freeze for the closet divider and Icy Moon Drops for the kitchen base cabinets; to anchor the walls that surround the bedroom, they chose Chili Pepper. "The intense red keeps the other colors from floating away," says Maier, "and increases the sense of depth in the living room because it's a dark receding color behind a light color." www.benjaminmoore.com

Keep It Clean

The couple wanted a sleek, finished look in their tiny kitchen, but high-end appliances weren't in their budget. So they designed and built a painted wood cabinet and placed an economically priced Frigidaire refrigerator behind it. They solved the mess factor of having a kitchen in plain sight of the main living area by using butcher-block sink covers, which they brought back in their suitcases—along with the kitchen sink and sink hardware—from an IKEA store in Germany. www.frigidaire.com / www.ikea.com

Bring Light In

Maier and Zelter wanted more natural light in the newly created inner hallway between the cabinet/closet wall and the bathroom and bedroom—and they also needed a pull-down ladder to access the attic crawl space. They solved all those problems by opening up the ceiling around an ordinary pull-down wood attic ladder and bringing light in by way of a translucent polycarbonate skylight. Placing the bathroom sink—a poured concrete one of their own design—in the hallway underneath the skylight gives the entire vanity area more room and better natural light.



HELLO!

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Paint It Black



Meredith Bowles's Black House in Cambridgeshire is a modern update of the agricultural shed. Once the price of photovoltaic panels comes down, the house will generate its electricity from them. For now, wind does the work.

We English have a reputation for being somewhat eccentric, and architect Meredith Bowles certainly does not let the side down as he drives me across the flat plains of the Cambridgeshire Fens toward his home, known as the Black House. The Fens, reclaimed from marshland in the 17th century thanks to Dutch drainage engineers, look more akin to the wide-open spaces of the American Midwest than to the English countryside and are dotted with large agricultural sheds and barns made of corrugated tin or cement cladding. Bowles slows as we pass each one, enthusing about its uncomplicated design or beautiful decay, or declaring, "Now *that* is a shed."

The Black House, where Bowles lives with his wife, novelist Jill Dawson, and two sons, Lewis (15) and Felix (3), is the culmination of his obsession with these simple structures, aided by his ever-growing collection of photographs of sheds from around the world. English city dwellers moving out to the country usually seek out brick-built, timber-framed barns to convert to nostalgic, rustic dream homes, but forward-looking Bowles wanted

something more contemporary when moving both his home and his burgeoning architectural practice, Mole Architects, out of London. "As an architect, the nostalgia for a world past makes me cringe a bit," he says. "It is not a good driving force."

His Black House is a cross between the sheds he so adores and a childlike drawing of a simple house. Taller and narrower than the single-story agricultural buildings that surround it, the Black House has three floors that look out west across the velvety peat fields and back into Ely, the nearest town. Rather than a style decision, the black hue of the house reflects the color of the weather-proof coating applied to the exterior cement fiber cladding. The stark exterior sits well with the dark soil, the yellow-stained Scandinavian softwood window frames providing a stylish contrast.

As well as affording views of the 12th-century Ely Cathedral and picturesque sunsets, the house's westerly aspect allows for a healthy afternoon solar gain. It is not yet solar-powered, because at \$36,000 Bowles found ▶



Pictured: Grisham 3-piece sectional by Robin Bruce.

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A Kitchen to Match the Crops

In the Black House, the splashbacks in the kitchen are made from hard-wearing plastic, which is recycled waste from industrial cutting boards and garden furniture. The bright combination of green and yellow is part of a range called Jazz from young U.K. manufacturer Smile Plastics (www.smile-plastics.co.uk). They make sheets of plastic from recycled cell phones, CDs, water bottles, and toothbrushes and have also recently added a rubber material made from

Wellington boots. The kitchen was designed in shades of green and yellow, as it faced out on to a pea field. This year, the field had a crop of wheat, but the couple is hoping that the peas come back, as they go far better with their interior color scheme. "It did look great with the peas," says Bowles. "It is nice to have a change of view every year, though." Jazz plastic products come in a range of thicknesses from 1/3 inch to one inch. —I.A.



Homeowner (and novelist) Jill Bowles in the dining room (above).

The bedroom window (right) frames a painterly view of the English countryside.



the panels beyond his initial budget of \$300,00. For the time being the house's electricity is generated at a wind farm in Cornwall. This helps run an air-to-air heat pump that takes heat energy from the air, increasing the efficiency of the electricity input threefold to provide hot water and warm-air heating. Argon-filled glazing, which has a low-emission coating to reflect heat back into the house, reduces heat loss in winter, while solar blinds deflect heat in summer.

The house is built atop concrete piles, raising the structure two feet from the ground and aiding in ventilation. This has practical and environmental advantages insofar as the house is above the sodden Fens soil and there is no need for a damp course (a plastic membrane between structure and ground).

"It is like a granary," says Bowles, "which are always raised to stop rats climbing up. Same principle, slightly different reason."

Bowles is something of a fan of simple solutions, reasoning that decisions to install low-energy lightbulbs and domestic appliances all help in the struggle to lessen the property's environmental impact. Those materials that had to be imported were shipped rather than air-freighted, and the Black House has built-in storage for recyclable products such as paper and glass. Recycling is king throughout the house, with the 7.8-inch-thick insulation in the walls being made from recycled newspapers and the acoustic insulation mats between floors manufactured from old car tires.

Bowles's ability to bring in a sustainable project at a reasonable budget has not gone unnoticed in the region. It has in fact resulted in a proposed scheme to create ten smaller "sheds" for a local social housing project. U.K. government guidelines on social housing are pushing developers toward solutions that involve low environmental impact along with the speed and cost savings of prefabrication, so we could yet see stylish shed living become the norm in rural England. Bowles has his fingers crossed that this happens, for both the prosperity of his practice and the inevitable fall in the price of solar panels that would at last see him able to afford to become self-sufficient in power generation. ■



Photo: Ilvio Gallo

FRAME design: Alberto Meda **SEC** design: Häberli-Marchand

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CROSSING CULTURES & TIME



The James Do Collection, which is being introduced this Fall by San Francisco-based MAXsf, is an ongoing collection of signature designs that spring from the global consciousness of the founder and designer, James Do. Do, who launched the San Francisco Collection earlier this year, is known for his trademark combinations of contemporary Euro-American aesthetics and the craftsman tradition. James, who is very modest about his own accomplishments, shared his thoughts on making furniture—and art—recently.

“Making the best furniture is no different than making inventive visual art.”

What inspired your new collection?

“I love the Art Deco movement, which was globally inspired. I like classic designs: Shaker and Craftsman furniture, Asian lacquer, and the clean, modern look that emerged in the '40s and '50s. Making the best furniture is no different than making great, inventive visual art—you borrow influences from the past and from right now, and you bring them together in ways no one's seen before. For me, that means crossing cultures and time.”

How do you incorporate these different influences in your work?

“I'm from Vietnam, but I studied architecture in the U.S. [Do studied at the Rhode Island School of Design and the Massachusetts College of Fine Art.] Integrating East and West isn't just an idea to me. It's my life. However, my designs haven't always had such a direct Asian influence. Western culture today is very influenced by Asia, so I purposefully drew from the forms of Asian calligraphy for the San Francisco Collection. My first pieces for the signature collection draw from craftsmanship of Vietnamese Lacquer, which inspired the Art Deco movement nearly a century ago.”

What goes into quality furniture?

“Most importantly, we have our own factory and I personally work with our crafters to refine our woodworking techniques. Design and craftsmanship must be integrated. Wood is, by nature, organic and alive—it requires special skills to ensure stability.”

“We make furniture with three principles in mind: we want it to be clean and beautiful; we want it to be functional and accessible; and we want it to withstand time. For our chairs, we use more stable hardwood, with mortise-and-tenon joints. For our tables, armoires, and other large pieces, we use hardwood and high-quality veneer to achieve clean and stable surfaces, and we finish them with multiple layers of top coat—we want people to use this furniture, and then to pass it down to their children and grandchildren. Solid construction is the key.” ■

The Lombard Chair



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A Note on Our Expert: Karen Rinaldi is the publisher and editorial director of Bloomsbury USA, headquartered in New York's Flatiron Building. Bloomsbury—and Rinaldi—are responsible for such surprise bestsellers as Anthony Bourdain's *Kitchen Confidential*, Ben Schott's *Schott's Original Miscellany*, Susanna Clarke's *Jonathan Strange & Mr. Norrell*, and Robert Sullivan's *Rats*. When not reading or editing, Rinaldi dreams of building her modernist dream house at the beach and learning to surf. She would settle, however, for publishing books on modern design and finding the perfect surfing novel.

A century ago, Thomas Wentworth Higginson, outspoken critic of Walt Whitman and frequent correspondent of Emily Dickinson's, wrote in the *Atlantic Monthly* of the inevitable situation that arises from a compulsive book habit. "In the gradual growth of every student's library, he may—or may not—continue to admit literary friends and advisers; but he will be sure, sooner or later, to send for a man with a tool chest. Sooner or later, every nook and corner will be filled with books, every window will be more or less darkened, and added shelves must be devised. He may find it hard to achieve just the arrangement he wants, but he will find it hardest of all to meet squarely that inevitable inquiry of the puzzled carpenter as he looks about him. 'Have you really read all these books?'"

The carpenter's question, valid only to those mysterious, reading material-free individuals who dare occupy the airplane seat next to yours on transatlantic flights, is of course irrelevant to the bibliophile. Because whether or not you've read all those books isn't really the point: The accumulation of them serves to continually fuel the fantasy that one day you will actually have time to read them all.

Storage of all these books, as Higginson wittily relates,

can be a big problem, but it's a very solvable one. To assess some of the many creative shelving options available, we enlisted the help of someone who spends her days surrounded by books: Karen Rinaldi, the publisher and editorial director of Bloomsbury USA. What, we wondered, does she look for in a bookshelf?

"Stability," she explains. "Because once you start loading it, you want the shelves to look like they're holding the books. I am always looking for shelves that fit into a particular space well, because you want books to be part of the space, not to define it."

And Rinaldi has no patience for people who use books as decor. "That is the most disrespectful thing you can do to your books. People who color coordinate their books to match their interiors don't deserve to have books in their houses."

Though she's in the market for some new bookshelves of her own, the publisher of books on subjects ranging from vermin to Baryshnikov has found one way to reduce the book storage problem. "I used to keep every book I ever acquired. I don't do that anymore. Now I only keep the books in my house that I have a personal attachment to or that I need for reference. I have no problem buying a book again if I need it."

Shelve It!

Smothered by Sontag? Hemmed in by Hemingway? If your books are taking over your life—or if you're using a stack of coffee-table books as your coffee table—it's time to take action.

AS4 Shelving / By Atlas Industries / Shelf modules from \$108 to \$144; drawers from \$270 to \$630 / www.atlaseast.com

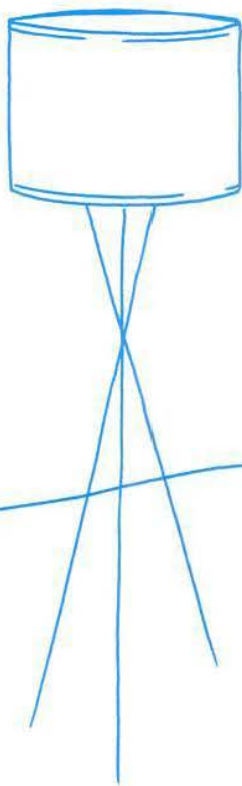
A modular, reconfigurable system with shelves and drawers available in cherry, maple, white oak, or walnut and metal components available in stainless or cold-rolled steel.

Expert Opinion: These are perfect bookshelves. They're beautiful. They have that old library feel but look modern. They don't

scream "look at me." They look like they're there to hold the books. These are the ones I'd be buying. I love that you can integrate them with a desk and drawers—it's an ingenious system.

What We Think: Not only does this system look great, it can be disassembled and reconfigured if you move or just feel like having your books on the opposite side of the room. Our books are waiting: Where do we sign up? ►





Treku Bookcase / Design Within Reach / \$720 / www.dwr.com

This wall-mounted modular shelving system has a white wenge wood veneer with dark wenge stain and aluminum profiles. Each system includes four adjustable shelves. 87.5" high x 20.9" wide x 16" deep.

Expert Opinion: I love the way it looks for objets d'art, but for books you want something that feels incredibly solid. You look at this and your eye says it's going to tip forward. It's a beautiful piece of furniture but it's not about the books. The shelves are more interesting than the books.

What We Think: For small spaces, Treku would seem to be the ideal shelf. We like its straightforward design but agree that it is better suited to tasteful visual display than serious book holding.

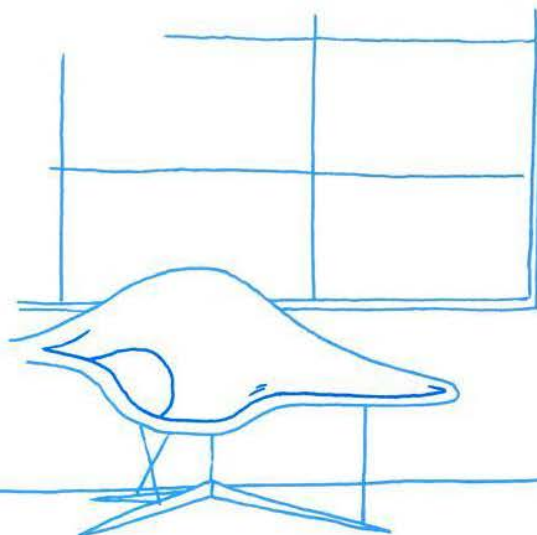


Sapien Bookcase / Design by Bruno Rainaldi / \$180 (short), \$230 (tall) / www.dwr.com

By holding books horizontally, the Sapien can accommodate up to 70 books in a compact footprint. Made from steel with a lacquer finish, it comes in two sizes: short (10 shelves) and tall (14 shelves).

Expert Opinion: If books are stacked organically on a coffee table, okay, but to create a stack deliberately is counterintuitive. You want the spine to be up and down in front of you. This just goes against your instincts. They seem like bookshelves for people who aren't book people but want to turn their books into art objects.

What We Think: While we admire the attempt to think out of the box, we have to agree with Rainaldi on the arbitrary stacking thing. Books stored this way remind us just a little too much of the way our home office looked while we were in the middle of procrastinating on our master's thesis. ▶





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Modular Bookshelf / Design by Giulio Polvara / Kartell / Joint pieces from \$21 to \$25 each; shelves from \$18 to \$81; storage cubes, \$153 each / www.kartellus.com

This sectional bookcase made from black or white lacquered polyurethane allows for the creation of shelves with limitless shapes and dimensions. Elements lock together without a need for tools, screws, or metal pins.

Expert Opinion: I like these. They're cool. They're understated enough. They'd work in any environment. I like that you can put books on top as well as in the available storage cubes, which is really useful.

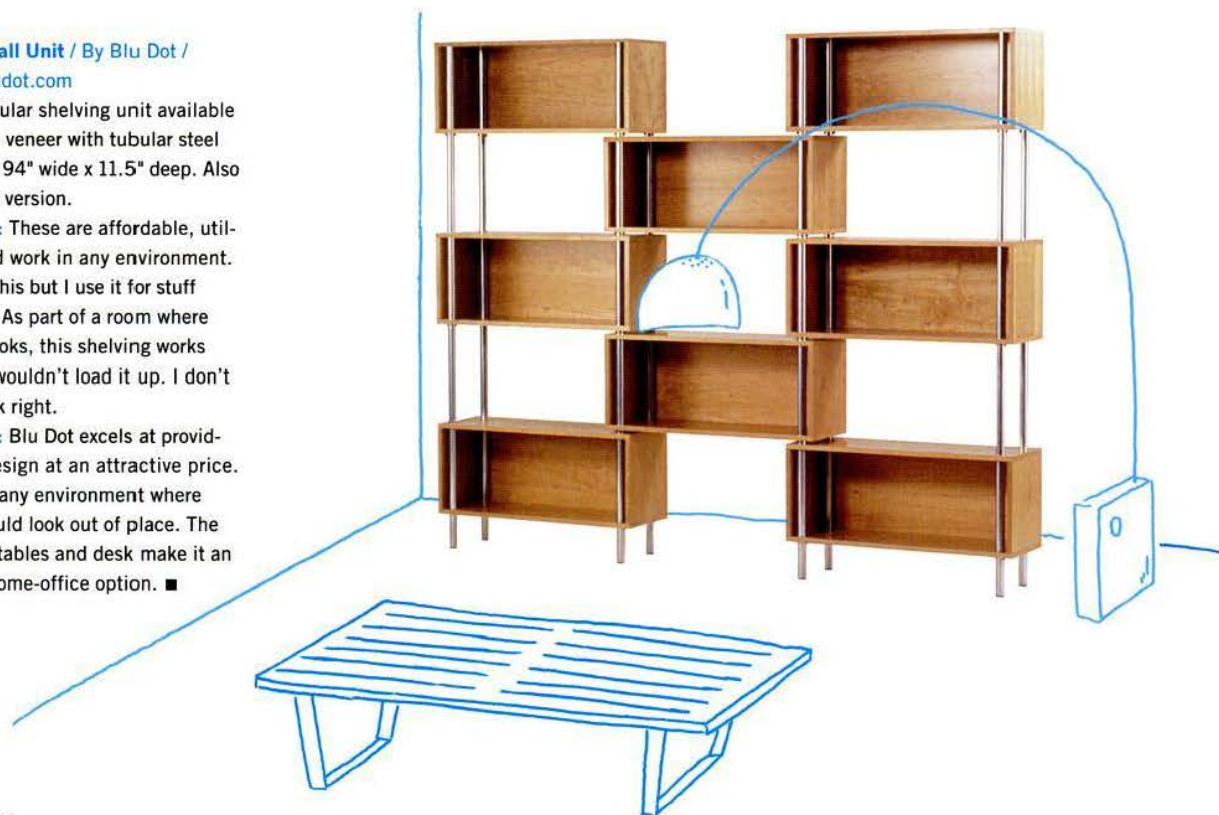
What We Think: We like the flexibility of this system and are especially drawn to its bold graphic quality. These shelves are on the verge of upstaging the books they hold, but we won't hold that against them.

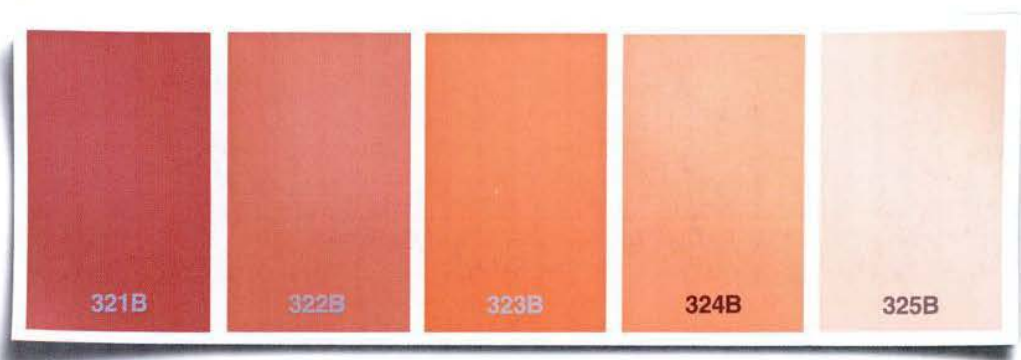
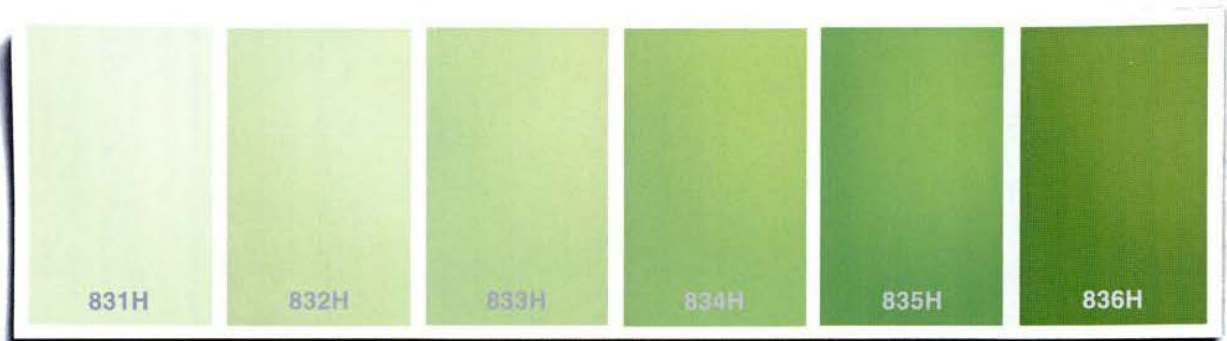
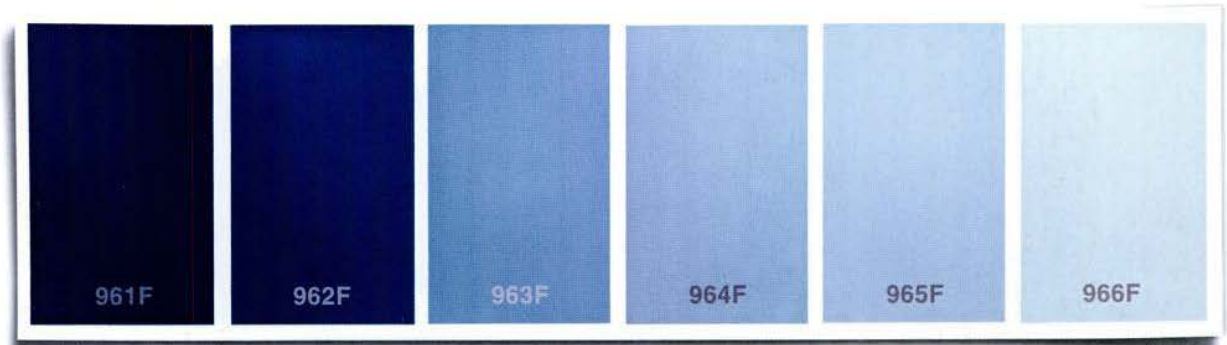
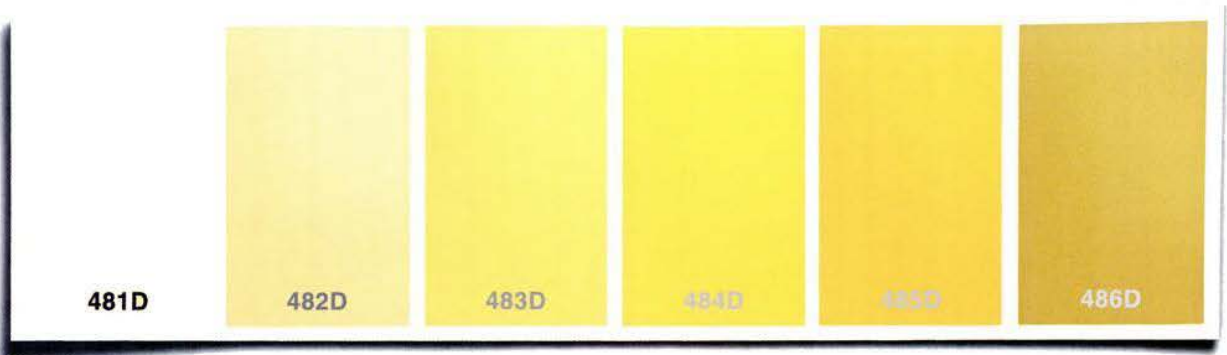
Chicago 8 Box Wall Unit / By Blu Dot / \$1,599 / www.bludot.com

An 8-section modular shelving unit available in cherry or maple veneer with tubular steel legs. 74.5" high x 94" wide x 11.5" deep. Also available in 3-box version.

Expert Opinion: These are affordable, utilitarian, and would work in any environment. I actually bought this but I use it for stuff other than books. As part of a room where you have some books, this shelving works really well, but I wouldn't load it up. I don't think it would look right.

What We Think: Blu Dot excels at providing good, solid design at an attractive price. We can't think of any environment where the Chicago 8 would look out of place. The coordinating end tables and desk make it an especially great home-office option. ■





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Housing's Hay Day

When Robert Young founded Red Feather Development Group ten years ago, it was never his intention to pioneer sustainable, grass-roots building techniques. His goal was simply to build comfortable, safe, and affordable housing for tribal families “stacked up like cord wood” in overcrowded, run-down trailers and rental units—many without running water or electricity. In fact, the first home Young built, a simple stick-frame structure for Lakota elder Katherine Red Feather—hence the organization’s name—came from a kit.

Dozens of home-repair projects and wheelchair ramps later, Young, who owned a sportswear company before devoting himself full-time as executive director of Red Feather, began looking for a low-cost housing type that could be constructed by tribal members without the aid of professional contractors or even Red Feather volunteers. His search led him to an unexpectedly indigenous solution: straw bale construction, a building technique first used by settlers on the Northern Plains in the 1800s.

“It’s like Legos for adults,” says Young, who was drawn

to the approach by its simplicity. First the foundation is laid. Then tightly compressed straw bales are stacked like bricks to form the walls. Finally, the bales are sealed with stucco. A two-bedroom home costs \$45,000, according to Young, including plumbing and other fixtures, and can be built in three weeks. The homes offer a number of additional advantages over typical low-cost housing types: Straw is readily available on most reservations, and the thick walls it creates insulate residents from extreme weather conditions and reduce heating costs.

Red Feather plans to push the boundaries of “agritecure” further by using materials such as carpeting made from corn husks and countertops made from compressed sunflower seeds. But for Young, sustainability remains secondary to providing shelter. Hoping to inspire more tribal families to take their housing needs into their own hands, the group published a handbook on straw bale construction last January. Says Young, “I love the green aspects of straw bale, but if it couldn’t house somebody, I wouldn’t do it. I’d go back to stick frame.” ■

Red Feather first began experimenting with straw bale construction five years ago, and has since built four homes (like the one shown above), a literacy center, and study halls on reservations in South Dakota and Montana. www.redfeather.org

Nominate Nice Modernists at www.dwellmag.com.

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Pioneering the DMZ

The Heyri Valley in the demilitarized zone (DMZ) between North and South Korea is a sprawling area with lush, rolling hills. But despite the luxurious landscape, little has been built here since 1948, when the two countries split, due to the site's reputation as both neutral terrain and a political no-man's-land. The times, though, are definitely changing, and the Heyri Art Valley, a community recently settled by teachers, writers, artists, and filmmakers, is as sure a sign of it as any. While the Heyri Valley is less than an hour away from Seoul, South Korea's superdense capital, it is worlds away from the political tensions that exist on the divided peninsula.

Consisting of nearly 400 single-family and mixed-use lots, Heyri was planned by Jun Sung Kim and Jong Kyu Kim. The two enterprising developers invited a cadre of young Korean and international architects to design buildings for this artistic utopia. The budgets are low, but the opportunity to create compelling projects has attracted firms like New York-based ShoP/Sharples Holden Pasquarelli and Amsterdam-based NL Architects.

One of the first houses to be built was the Pixel House, so dubbed by its architects, James Slade of Slade Architecture in New York and Minsuk Cho of Mass Studies in Seoul, for its Lego-like brick pattern. Designed for junior high school teacher Young Hyo Jin, his wife, event planner Sook Hee Chang, and their two young children, five-year-old Sukwon and seven-year-old Gaeul, the house is situated at the end of a street filled with modern row houses, and is intended to reinforce Heyri's master street plan of subtle curves and nuanced topographies.

"We wanted the house to become something between a building and a piece of the landscape," says Slade. Since the stacked and staggered bricks curve, certain recesses create shadows that move in the light.

The 3,000-square-foot lot—"definitely the smallest in Heyri," says Cho—is being built out in phases, with other freestanding structures scheduled to complement the 900-square-foot house in the future, as the children grow older and more funds become available. Dwell recently talked with Jin and Chang about their life in Heyri. ▶



The front of the house features a large storefront window that wraps around two sides of the structure, revealing the kitchen to passersby. A small terrace on the second floor provides the family with an optimal outpost for taking in fresh air and neighborhood happenings.

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What attracted you to the Heyri Art Valley?

Jin: First, I wanted to escape from the city. Second, I wanted to raise my kids in a rural setting while at the same time giving them access to culture.

Chang: We found out about the plan for Heyri Art Valley, and we thought, This is it! The plan had nature, culture, and people. It also had a past and a future. It also fit us, financially. We could pay for our home gradually, and build when we could afford it, as opposed to the way people typically buy homes—which is to buy all at once.

How is this different from your life in Seoul?

Jin: We're able to see changes in nature day by day. When we go to bed, we can hear frogs croaking. When the sun rises, we hear chickens clucking. There is a community starting to form here. Every month, there's a town meeting, and two or three times a week, I teach yoga. We garden together and have barbecues.

Chang: We discovered at night when it was so dark, we could see shooting stars from our house. Every night since then, we have been coming outside to wait for the same experience, wearing heavy winter jackets.

We were so happy in the winter. Unlike snow in the city, which melts quickly, here it came up to our knees. We'd stay home from work and school and spend a day playing with our dogs, our neighbors, and their kids. We made snowmen and watched snow gather on tree branches and the bricks of the Pixel House. This is really the life that I've always wanted to live.

What is your favorite part of living here?

Chang: I like the texture of the house. It's concrete brick but it feels like stone. Although we didn't complete all the structures as planned, someday, when we can afford it, we plan to have two other buildings for a yoga room and one that we share with the children for various activities. The way the architects maximized such a small space is so excellent. In the end, I love everything about the house.

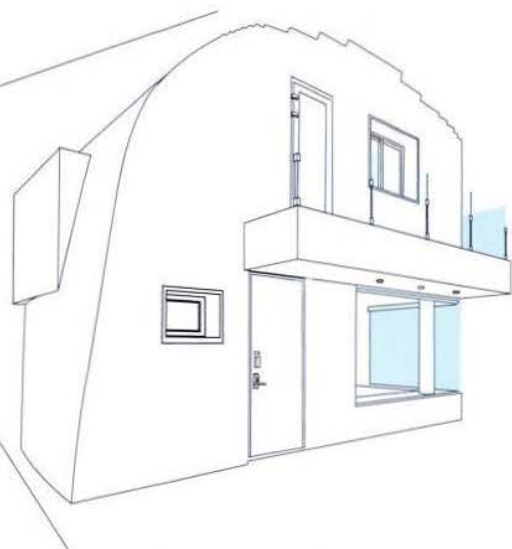
What kinds of communities do you think will spring up in the DMZ near Heyri in the coming years? Does it make you optimistic about North and South Korea's relationship in the 21st century?

Jin: Both North and South Korea have recently agreed to stop their loud propaganda, which I think is a breakthrough. Heyri is the first community that has benefited from this improved situation. It's a concentration of people who dream about reunification.

Chang: When we go up to the hill of Heyri, we can see North Korea so close. It's only five minutes away. It's as if it's waving at me to come over. I want to take a walk along the chicken-wire fence that keeps us away. We are living our past, present, and future since we are confronted by the fact that we are living in a separated country every day. I want to invite children all over the world and have a peace camp at Heyri. I want to send a message of peace and tolerance all over the world. If I can't do it, my children will do it, with the other kids in Heyri. ▶



A / North Korea
B / Heyri Valley
C / South Korea

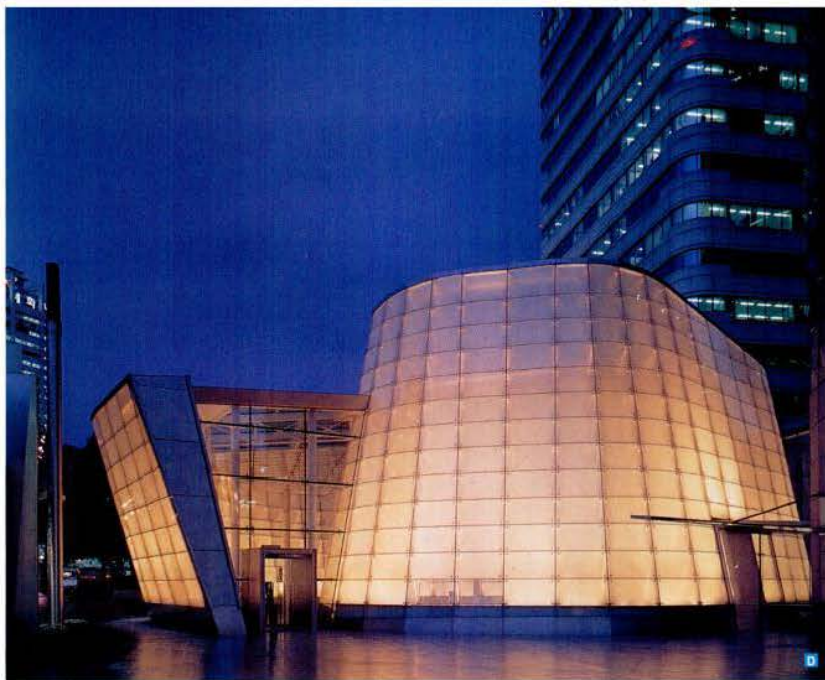


The interior (above) follows the exterior's gently curving lead but is warmed by the use of stained wood floors and plenty of books.

The tapered concrete brick walls (left) gently bow, closing off the house to the adjacent street to the south and creating an open courtyard to the east. The bunkerlike back is composed entirely of brick, with a single seven-foot-wide window for exposure.

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Seoul Searching

A Dalki Theme Park / H-69-1 Heyri Art Valley, 1652 Beopheung-ri, Tanhyun-myun, Kyonggi-do

From one end, this commercial space seems to float off the ground, while at another end, it appears to burrow into the landscape. Designed by Moongyu Choi, Minsuk Cho, and James Slade, the theme park opened in June and is featured in a video installation at the Venice Biennale through November 7.

B Boon / 82-3 Chungdam-dong, Kangnam-gu / www.boontheshop.com

Glowing from floor to ceiling, this shop and refreshment stop designed by LOT/EK sits in the fashionable Chungdam-dong district, and sells the work of designers like Yohji Yamamoto and Dries van Noten.

C W Seoul-Walkerhill / 21 Kwangjang-dong, Kwangjin-gu / Tel: 011-82-2-465-2222

The first of Seoul's boutique hotels opened in August 2004 and includes installations by the glass designers of Etkin FitzGerald Studio.

D Samsung Museum of Modern Art and Rodin Gallery / 7 Sunhwa-dong, Jung-gu, Seoul / www.samsungmuseum.org

One of the few Korean museums devoted to modern art, Samsung recently unveiled three new buildings by Rem Koolhaas, Jean Nouvel, and Mario Botta.

Samsung Tower Palace / 467 Dogok-dong, Kangnam-gu, Seoul

The epitome of the high-rises in modern Seoul, these seven buildings are the tallest and most technologically advanced residential towers in the city.

Sun Tower / 37-71 Daehyundong Seodaemungu, Seoul

One of the most dramatic structures anywhere, this skyscraper designed by Thom Mayne of Morphosis includes multiple building skins and a fractured-deconstructed tower.

Restaurant Dal / ArtSonje Art Center / 144-2 Sokeuk-dong, Jongro-gu / Tel: 011-82-2-7364627

More than just a fashionable Indian restaurant, Dal is also situated in one of Seoul's best contemporary art centers, ArtSonje.

Heyri Community Center / 1652 Beopheung-ri, Tanhyun-myun, Kyonggi-do
Meant to be the heart of the local art community in Heyri, this community center was also designed by town planners Jun Sung Kim and Jong Kyu Kim.

Hangil Library and Exhibition Hall / 1652 Beopheung-ri, Tanhyun-myun, Kyonggi-do
Designed by SHoP for Korea's major publisher of art books, the Hangil Library sits at the foot of a hill and connects the interior through integrated ramps. ■

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The Bourellecs' Algues screen (right) gives the impression before assembly of Barrel-of-Monkeys for grownups. Their Joyn dining table uses the same stylistic vocabulary as their office collection for Vitra while Jasper Morrison's Soft Sim sofa references mid-century precedents. **1** p. 206



Vitra's campus just outside of Basel, Switzerland, illustrates the company's profound commitment to innovative design. The Vitra Design Museum (left)

was Frank Gehry's first European commission. Other architects represented on the site are Jean Prouvé and R. Buckminster Fuller (above).

Vitra's Vision

The places in which beautiful things are made rarely compete with the beauty of the things themselves. This is not the case, however, with the Swiss furniture company Vitra.

The term "production facility" cannot begin to describe the company's architectural candy store of a campus in Weil am Rhein, Germany. About 15 minutes from Basel, Switzerland, where the company's corporate headquarters are located, the Vitra campus features factory buildings by Nicholas Grimshaw and Alvaro Siza, a pavilion by Tadao Ando, a firehouse by Zaha Hadid, a gas station by Jean Prouvé, an R. Buckminster Fuller dome, and a design museum by Frank Gehry fronted by a Claes Oldenburg and Coosje van der Bruggen sculpture.

Vitra's chairman, Rolf Fehlbaum, commissioned all of these buildings, and he took chances with every one. The design museum was Gehry's first building commission in Europe, for example, and the fire station was one of Hadid's first built projects anywhere. The plurality of bold architectural styles Fehlbaum has gathered together on what was once just a small patch of land in the Alpine foothills speaks volumes about Vitra and the vision of the man behind it.

"The relationships between these buildings enhance their meaning," explains Fehlbaum. "It's the same with our furniture." Each piece in a room, Fehlbaum believes, should stand on its own yet be able to integrate flawlessly with the other items around it, with no one chair or table competing for attention.

Instead of entering a store and purchasing a matching ►

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living room suite or bedroom set, the idea put forth by Vitra is to acquire new pieces to complement existing ones. Fehlbaum describes Vitra's concept for the new collection as collage—"not just an accumulation over time of objects and furniture . . . but an arrangement with structure"—and it most certainly takes inspiration from Charles and Ray Eames, whose house Fehlbaum first visited 40 years ago at the age of 19. The couple's "select and arrange method," where furniture, objects, folk art, textiles, plants, and flowers were combined for pleasing visual effect, is the point of departure for Vitra's appealing collage concept.

In the 1950s, Fehlbaum's father, Willi, ran a company that had begun manufacturing and distributing furniture by the Eameses and Nelson in Europe—that company would go on to become Vitra. Half a century later, things have come full circle. Today, the Vitra at Home collection offers a mix of classics from those mid-century icons (along with designs by Josef Albers, Jean Prouvé, and Sori Yanagi) together with brand-new, destined-to-be-classics pieces by Ronan and Erwan Bouroullec and Jasper Morrison. Of this blending of past and future Fehlbaum explains, "We are not at all interested in being the new thing at the fair," expressing a sentiment shared by many weary of searching for the "it" chair or table in the sprawling aisles of the Milan, Cologne, or New York City furniture shows.

Vitra at Home reinforces the company's appreciation of and continued commitment to design's history and its future, a favorable tendency that seems utterly appropriate to the present. ■



An affection for DIY characterizes many of the Bourellecs' new designs. Their Zip Rug (above) is a modular carpet system. The zippers allow its felt modules (available in green, orange, light brown, and dark brown) to be configured in any number of ways. With Vitra's collage concept, tried-and-true classics like the Prouvé chair (above) and Yanagi stool (inset), are integrated with new pieces by Morrison and the Bourellecs. **➤ p. 206**

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London Architecture Biennale

This new celebration of architecture took place in Clerkenwell, one of London's most historic districts, in June. Clerkenwell loomed large in the work of Charles Dickens, but the old buildings and byways now mingle with glass-fronted offices and innovative social housing, as well as a number of cutting-edge architectural firms like m3, Back4, and Fluid.



The Oculas / By Lee McCormack

This curvy piece of furniture designed by Lee McCormack provides a technological escape pod from office colleagues or the kids. Made to order, they can be equipped with DVD players, PCs, and possibly a cold beer, too. www.theoculas.com



The Web House / By m3

The perfect home for Peter Parker, this inflatable web-style apartment can hang from the side of an existing building. Floors and amenities are dropped in once the skin is inflated—and you have received permission to live on the side of your employer's office block. www.m3architects.com



Cow Lamp / By Back4

Clerkenwell still houses a wholesale meat market, and the Biennale opening event saw a main road grassed over and cows driven down to the market from Back 4, an architectural practice that occupies a former cattle-holding pen. This Back4 lamp celebrates that heritage. www.back4.co.uk



Discovering the Fleet / By Fluid

Clerkenwell is the meeting point for many of London's "lost" rivers, which have long since been pushed underground by development. For this site-specific work, architects from Fluid re-created the path of the Fleet River, complete with beach. www.f-l-u-i-d.co.uk



Mobile Modular Housing / By Allford Hall Monaghan Morris

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The Kitchen Reconfigured

In terms of physics, kitchens live in a vertical world. This is inevitable, as the two things we can't cook without, heat and water, tend to rise skyward and drain earthward. We can hardly do away with that reality, but Herbert Schultes, a 66-year-old designer from Munich, Germany, has come close. His new kitchen for Bulthaup, the b3 series, is horizontal: It is suspended on the wall, independent of floor and ceiling, on a hidden steel grid.

Eight years ago, when Bulthaup hired Schultes to create a new kitchen, the task daunted him. "It seemed impossible to improve on their system 25, which was so well accepted internationally," Schultes explains. "So I said to my team, 'Let's go back to the basics.' We studied Le Corbusier's Le Modulor, and considered having everything within reach of a person at their work surface—everything in the semicircular area defined by the arm's length as a diameter."

Corbu's Le Modulor concept applied the classical idea of ideal human proportions to design, insisting that man's built surroundings should complement his physi-

cal measurements. When Schultes and his team envisioned Corbu's man as a chef, they found most kitchens ergonomically inadequate. Cupboards or appliances on the floor require bending over, and only tall people can reach the olive oil or brandy on the shelf above the fridge. "We decided to leave out the spaces above and below reach, and have everything in the middle area," he says. This meant nothing could rest on the floor, so the team created the world's first wall-mounted kitchen system.

Considering the poundage of many appliances, this was no easy feat. In the heaviest areas—the freezer packed with ice, the wine-filled fridge, and the oven baking potpies—the grid needed to support at least one ton, about the weight of an adolescent hippo. "It was a problem of statics," says Schultes. "We decided to design a steel skeleton to support everything. At the same time, we devised weight-saving strategies for hanging elements by using light materials like aluminum."

Forty-three patents later, and over 70 years after the world's first steel-frame houses, the b3 system boasts a ▶

Bulthaup's new b3 series was designed as a cooking workshop, where factors such as scale and ergonomics play an integral role. The system is based entirely on Bulthaup's "functional wall" (a modular steel grid), from which all of the kitchen's elements hang.

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reinvented steel frame: a customizable grid that can be added to existing interiors. The skeleton is the first stage of kitchen installation and can affix to any wall, be it wood, stone, or plaster. At the Milan Furniture Fair last spring, the skeleton was on display in its naked form, looking shiny and strong. Combined, the grid's vertical and horizontal bars create a ten-centimeter space by the wall, which houses connections required for water, air, gas, and electricity. "We rethought the kitchen ducts," says Schultes, "to be as simple as a computer desk's cable channels, all behind the wall."

Once the skeleton is in place, the fun really starts. To conceal its bones, b3's skin consists of rectangular panels, in various materials from cherrywood to laminate. Where the panels meet, along tidy horizontal lines and buffered by a narrow rubber rim, are one-centimeter gaps, which conceal a connecting point to the weight-bearing grid. These horizontals create a nice visual effect, while the gaps facilitate hanging and moving the modular kitchen parts. Schultes and his team designed a legion

of attachments, all of which hang from the steel grid. Though you might want to keep the stove and dishwasher in place, the b3 series offers a host of movable accessories, such as spatula racks and knife holders.

Schultes himself is amazed by the skeleton's utility. "I've already sketched an entire loft based on this system. At one end you could place the kitchen. At the other you could cantilever a bed. In between could be books, and a washroom with a cantilevered sink and toilet."

Back in the kitchen, an unprecedented if somewhat mysterious calm comes with the b3. It has to do with being elevated. Remember that dread at having to fish out a stray penne from the space behind the stove? Or that nauseating day you decided to sweep under the fridge? That won't happen with the b3, since everything is 18 inches off the floor. For Schultes, the wall-mounted kitchen provides a more arcane reward: "There are rooms that have proportional tension, and others that don't," he says. "With all of the b3's elements suspended, and the edges exposed, we see better proportions." ■

The hanging kitchen was achieved in part by keeping all surfaces as thin as possible (a mere 10 to 13 mm). Ergonomics are improved by cabinets that you can position your feet under, and by arm's length accessibility to all tools. Above the countertop boxes pop open for easy storage, while elements such as a spice rack or knife block hang from the middle functional bar. [p. 206](#)

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Miller's Modern Mission


While the Hoosiers were busy celebrating Indiana University's 1953 NCAA basketball championship with religious zeal, another winning team was taking shape in Columbus, a small company town 50 miles south of Indianapolis. J. Irwin Miller, the hard-working chairman of the Cummins Engine Company and a modern architecture enthusiast, invited Eero Saarinen to design Miller's family home on a rolling piece of land along the Flatrock River. Saarinen was already busy with several high-profile projects—including the Gateway Arch in St. Louis and the General Motors Technical Center outside of Detroit—when he agreed to design the house. It would turn out to be one of very few residential projects Saarinen completed before his premature death in 1961. With Miller behind the bench, Saarinen rounded out his squad with future Pritzker Prize winner Kevin Roche, architect and textile designer Alexander Girard, and Dan Kiley, the pre-eminent landscape architect of the 20th century.

Saarinen based his plan for the Miller residence on a nine-square grid with public spaces centralized and private spaces such as bedrooms and service areas pushed to the corners of the building. By running skylights in channels between the steel beams that support the oversized roof, he reinforced the sense of order and gave the home ▶



Six of Columbus, Indiana's buildings, built between 1942 and 1965, are National Historic Landmarks, and 60 other buildings—including this house Eero Saarinen designed for J.

Irwin Miller—sustain the city's reputation as a showcase of modern architecture. Miller's company financed the program that made all this great architecture possible.



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its most striking feature: a ceiling that appears to float on a pillow of light, resting just above walls of glass and marble. For his part, Girard worked closely with Saarinen and the Millers to design the interior, employing neutral materials like travertine juxtaposed with small flourishes of warm teak as a backdrop for the Millers' impressive collection of art and antiques. Girard also included the first of his signature conversation pits as a gathering place for family and friends. Kiley, the progenitor of modernism in landscape design, used the Miller residence as his personal proving ground. He skillfully extended the simple geometries of Saarinen's architecture beyond the home, using classic devices such as groves, allées, and hedges to create outdoor rooms the family could inhabit and experience in different ways. These lush environments, warm and intimate, are best considered on a measured stroll along the land.

By tearing away the conventional load-bearing elements found in mid-century residential architecture and abandoning the preexisting barriers used to delineate interior and exterior spaces, Saarinen and his crackerjack team celebrated a new kind of transparency for modern living. For the Millers, the final score was an old-fashioned Hoosier romp. ■



Designer Alexander Girard's bold use of color and wit are seen throughout the Miller house. He designed the checkerboard carpet above, as well as the conversation pit—

his first—below. Landscape architect Dan Kiley, whose efforts can be seen on the previous page and below, used the Miller residence as his proving ground.






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—Jackson C. Frank, Santa Barbara, CA

Paints That Are Good for You

Fortunately for your family, and your walls, a number of low-VOC (volatile organic compounds) and zero-VOC paints are now available from paint companies large and small. These paints tend to have a minimal price, performance, and aesthetic difference from “normal” paints yet they are far friendlier to both you and the environment.

Pristine EcoSpec / By Benjamin Moore / www.benjaminmoore.com

Pristine EcoSpec is Benjamin Moore's greenest product, although the acrylic paint itself is “01 Pure White.” Available in semi-gloss, interior latex eggshell enamel, or interior latex flat finishes, it contains less than ten grams of VOCs per liter (to qualify as low VOC a paint must have less than 200 grams per liter).

Harmony / By Sherwin Williams / www.sherwinwilliams.com

Paints with less than half a gram of VOCs per liter, such as this one, qualify as zero VOC according to the EPA's standards (but be aware that adding tints sometimes

bumps up the VOC numbers). Harmony's primer, flat, eggshell, and semi-gloss variations are almost odorless and dry overnight.

BioShield Paint / By EcoDesign / www.bioshieldpaint.com

EcoDesign's BioShield paint line includes solvent-free wall paint, clay paints, color washes, and oil enamel paints, all concocted from such things as citrus peel extracts, seed oils, tree resins, beeswax, and natural pigments. The cost is slightly higher than “normal” paint, and only about 50 color variations are available.

Milk Paint / By the Old Fashioned Milk Paint Company / www.milkpaint.com

If you're seeking bovine inspiration, search no further than the Old Fashioned Milk Paint Company. Milk paint is a timeless formula (think Quakers) that this company has been churning out for 30 years. Technically, the paint is a combination of milk protein (casein) and lime (calcium), plus mineral pigments. ■

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The Repotting of Modernism

The place: Los Angeles. The time: the late 1940s. The sleek lines and sharp angles of modernism have set the tone for architecture in much of Southern California, but no one has thought to concoct a line of indoor/outdoor earthenware to complement the new designs. This oversight presents first-generation modernists with an unappealing choice: settle for dowdy terra cotta fare or do without potted plants on the patio.

Enter Architectural Pottery. The Los Angeles company issued its first catalog in 1950, instantly revolutionizing the market for outdoor accessories with a line of planters whose conical and ovoid shapes made them look as if

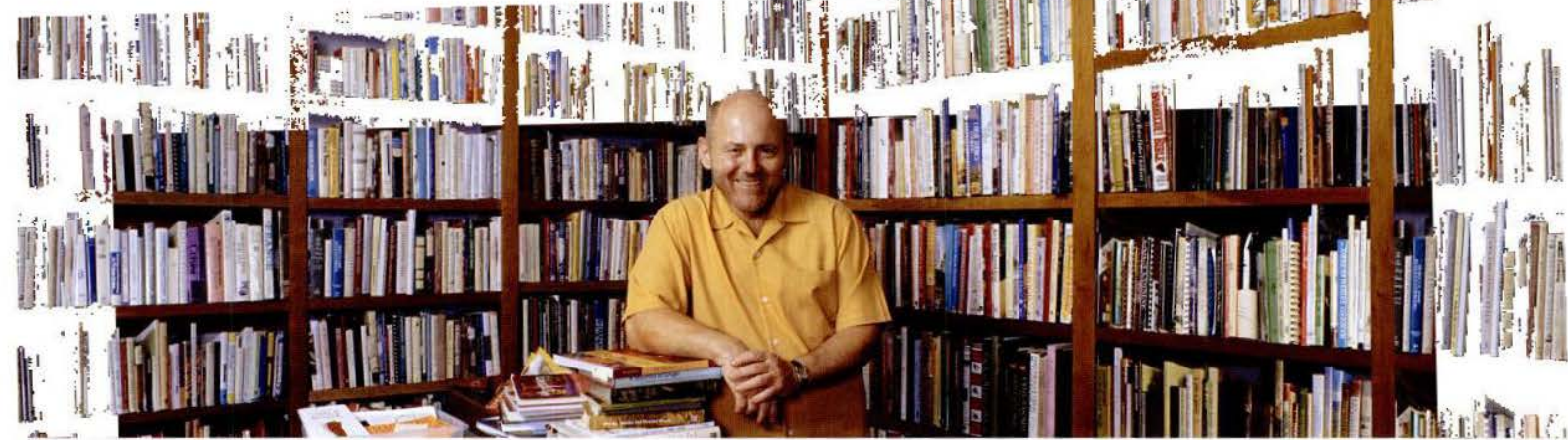
they had been beamed earthward from a lunar colony in the distant future of, say, 1999.

The company, founded by the husband-and-wife team of Max and Rita Lawrence, survived 35 years of shifting tastes before a fire finally put it out of business in 1985. Now Mike Stephenson, a former housepainting contractor and self-described design buff from San Diego, has reproduced 27 Architectural Pottery pieces and is selling them through Vessel U.S.A., a company he launched specifically for the purpose.

"I had seen all of these vintage designs being reproduced, like Herman Miller and Knoll," says Stephenson. ▶

Architectural Pottery was first issued in 1950 (perhaps in response to the 21 Case Study Houses that had already been built). At one time, the company produced around 200 different pieces, 27 of which are now being reissued by Vessel U.S.A.





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"The only thing that it seemed hadn't been reproduced and reissued was Architectural Pottery, so I pursued that."

The reproductions account for just a fraction of the approximately 200 pieces that Architectural Pottery's factories produced in their day, but the collection includes some of the company's most popular and iconic designs, which range in price from \$80 to \$1,495, depending on size and whether the pieces are glazed.

Bill Stern, the author of *California Pottery: From Missions to Modernism*, says Vessel has done an admirable job of re-creating the originals. "The color lines aren't always the same," Stern says, "but then again the glazes can't be made the same way they used to be made because of restrictions on lead and uranium and other things. But

I think they do an excellent job. The proportions are right and the glazes and the surfaces are good."

Malcolm Leland, one of Architectural Pottery's designers, started working with the company a few years after its debut. He hadn't thought much about it until Stephenson approached him a few years ago about reproducing his gourd-inspired Hershey Kiss-shaped ceramic bird shelter.

"I'd put away the pieces that I had, and I don't think I looked at them for 20 years," says the 81-year-old Leland, who adds that he has been "very happy" with the reproductions of his work. "I'm kind of amazed at how these old pieces are suddenly coming back and people are thinking about them." ■

Vessel's reproductions look just as at home outside as they do indoors. Pictured here are matte-glazed pieces originally designed by La Gardo Tackett (from left to right: the IN-1, S-2, and IN-2). **E** p. 206





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—Greg La Vardera, Dwell magazine’s “Nice Modernist” (July/August, 2003)

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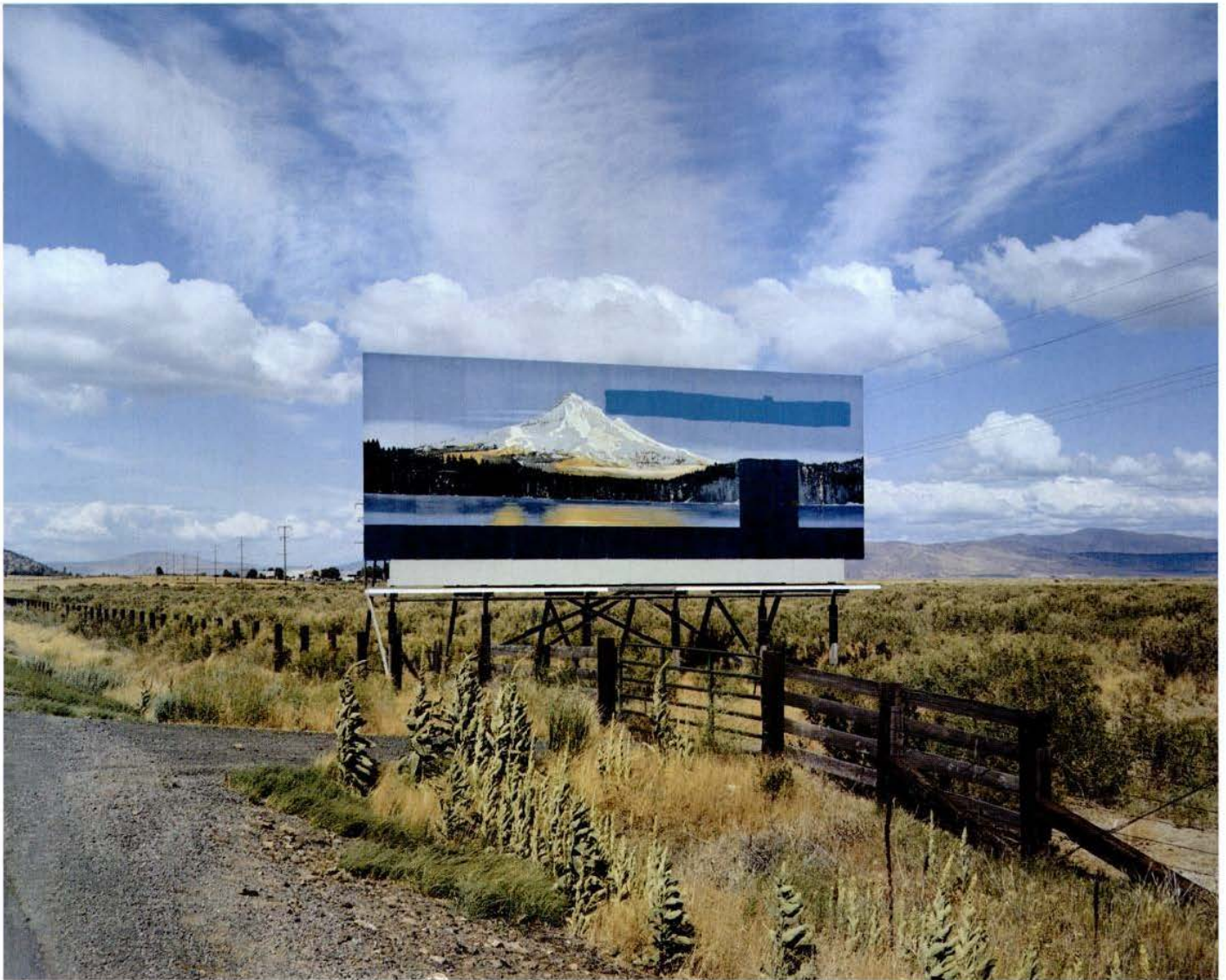
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U.S. 97, South of Klamath Falls,
Oregon, July 21, 1973

Uncommon Places

Just over 30 years ago, photographer Stephen Shore set out on a road trip across the United States, with the aim of capturing through his lens the poetry of everyday life. His photographs, recently reissued in a new monograph from Aperture, seemed a fitting complement to our fifth annual exploration of modern architecture in unlikely places.



Room 219, Holiday Inn,
Winter Haven, Florida,
November 16, 1977

On the morning of July 3, 1973, Stephen Shore got in his car and set off on a journey across the U.S. On the first day he had lunch in Easton, Pennsylvania, and dinner in Harrisburg. Three days later, he arrived in Battle Creek, Michigan, having already covered 1,424 miles. The evening of July 9 found him in Ashland, Wisconsin. Instead of traveling the next day, Shore took a large-plate camera out of his car and stayed in town to capture the local motifs: the old post office, the Army-Navy store, the Art Peterson Gun and Locksmith Shop, various buildings on Second Street, and, finally, the bathroom of room

number 8 in the Beach Hotel, where he had spent the night—16 pictures in all; good work considering the cumbersome equipment.

Over the course of the next 11 years, Shore undertook many such summer trips, shooting hundreds of photographs similar to those of his first journey: parking lots, crossroads, houses, and every so often an interior, or even a portrait. Although he calls this cycle of pictures *Uncommon Places*, it presents a view of everyday life in the American city. —Text excerpt by Stephan Schmidt-Wulffen from *Uncommon Places* (Aperture, 2004).



Miami Beach, Florida,
November 13, 1977



South University Drive,
Fort Worth, Texas,
June 4, 1976



Sault Ste. Marie, Ontario,
August 13, 1974



West Ninth Avenue,
Amarillo, Texas,
October 2, 1974



West Avenue, Great Barrington,
Massachusetts, July 12, 1974



Room 316, Howard Johnson,
Battle Creek, Michigan,
July 6, 1973 ■

In Salt Lake City, a place not renowned for progressive architecture, Brent Jespersen built a luminous canyon retreat—using his architect father and a famed Utah modernist as his guides.

Modern Awakening

Project: Jespersen Residence
Design Team: Brent Jespersen and Earl Thomas Jespersen
Location: Salt Lake City, Utah

The Jespersen residence sits in virtual isolation atop Emigration Canyon. With its oversize sliding glass doors, flat roof, and meticulous attention to geometric principal, the recently

completed home creates a haven in the mountain wilderness. The backyard features a cedar deck that extends into a field of rolling wildflowers and local fauna.



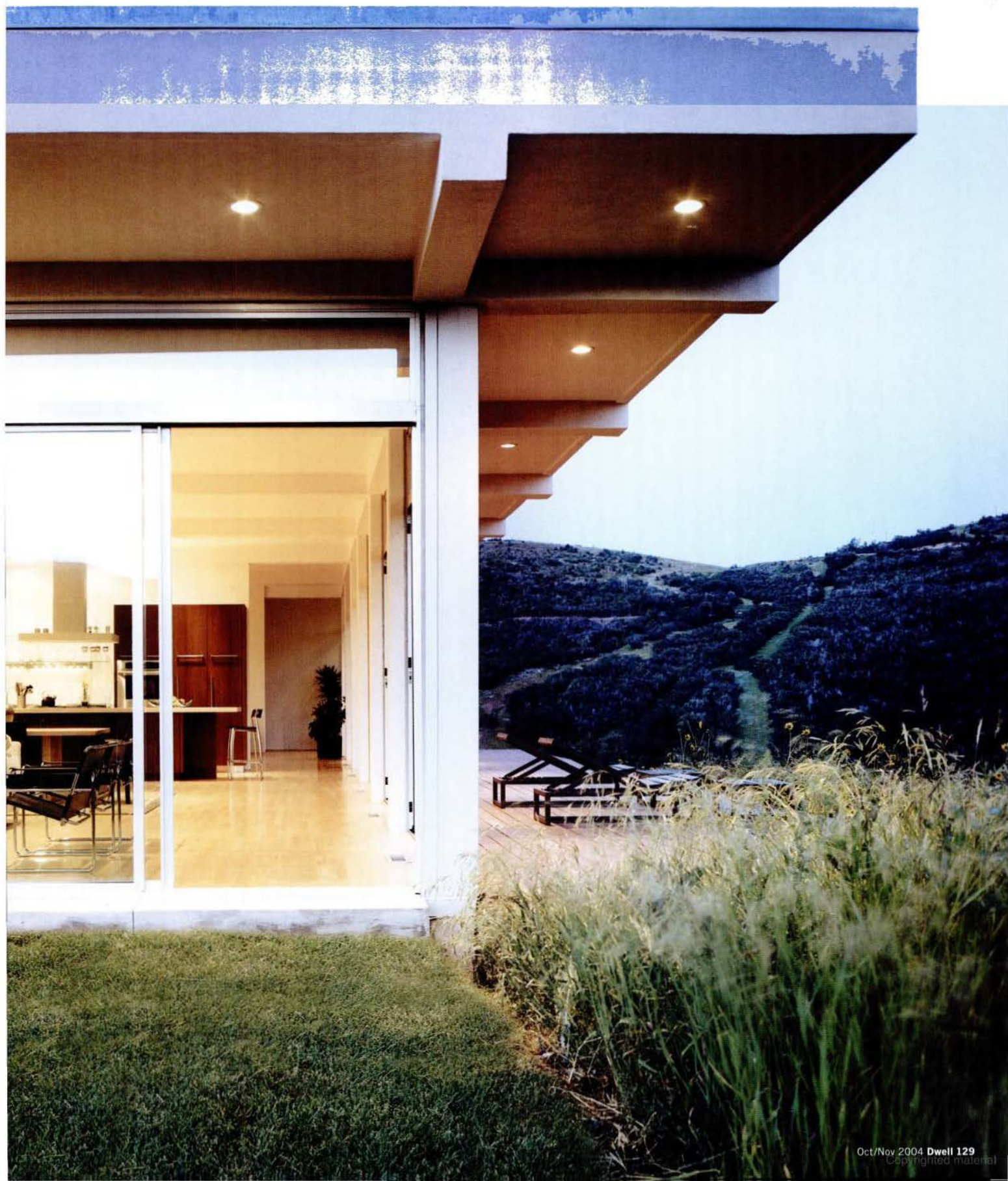
I am standing outside my hotel in Salt Lake City, when a silver Audi screeches to the curb and Brent Jespersen bounds out. My first impression is that this is a man who is no stranger to the bungee cord. We peel out of the valet area and he eagerly begins to describe his recently completed modernist home. A massive Ford F-250 roars past us, blaring what I come to understand as New Country. Jespersen shakes his head.

“You see that a lot,” he laments. “But please don’t write about suburbanites in their SUVs, drinking laws, or Mormons.” While the suburbanites or drinking laws could be downplayed, the Mormon presence proves harder to dismiss. Salt Lake City has a population of only 182,000. Of that number, 45 percent are members of the Church of Jesus Christ of Latter-Day Saints.

Founded as a religious utopia in 1847, and practically walled in by immense mountains and the Great Salt Lake that glitters like a mirage in the distance, Salt Lake City was designed as an immense grid that extends outward from the ten-acre Temple Square, the spiritual and literal heart of the city. The most prominent structure is Salt Lake Temple, which broke ground in 1853 (and was not finished until 1893), whose finial spires create an imposing presence. (“No Tours” says the brochure, firmly.)

It’s a clean, preternaturally calm city. Jespersen points out a light-rail system, one of many civic improvements courtesy of the 2002 Winter Olympics. It rolls by, empty. We drive down Main Street, the aptly titled downtown artery. Several commercial buildings sit vacant but the closest thing to urban blight is an unleashed Labrador.

Jespersen’s new home is in Emigration Canyon, roughly ten miles from downtown and about 6,000 feet ►

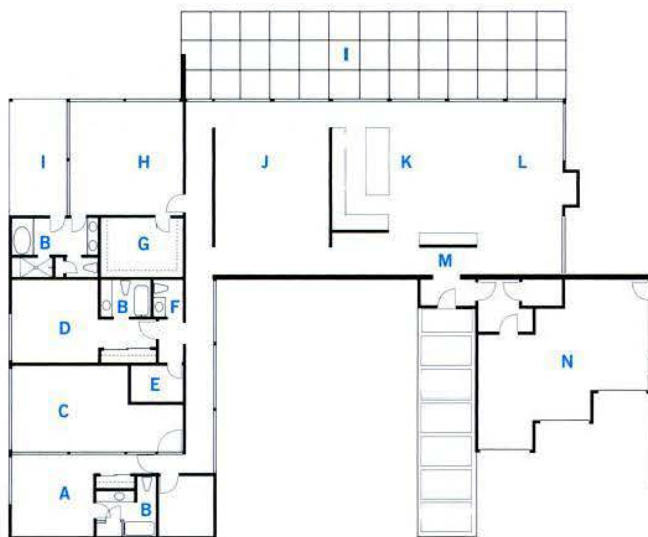




The living room (opposite) utilizes Eames lounges and a B&B Italia sofa to create a spare but comfortable environment. Sliding glass doors provide ample ventilation.

Cassina cab chairs and curvilinear vases from Vietnam create a sense of calm, providing a warm contrast to the strong clean lines of the interior. [p. 206](#)





- | | |
|------------------|--------------------|
| A Rec Room | H Master Bedroom |
| B Bathroom | I Terrace |
| C Exercise Room | J Den |
| D Bedroom | K Kitchen / Dining |
| E Laundry | L Living Room |
| F Water closet | M Entrance |
| G Walk-In Closet | N Garage |

Berlin Jespersen, 8, (below) daintily rocks the family drum kit, which Brent is also learning to play. Right, Jill prepares breakfast in the custom kitchen (opposite), which features a Roman travertine-topped work island.



above sea level. I soon learn that besides being an avid surfer, snowboarder, and fan of the bands who once graced the stages of Lollapalooza, Jespersen has a passion for architecture, perhaps an inherited one. His father, Earl Thomas Jespersen, was a prominent architect in Texas in the 1960s and '70s, where his forward-thinking and artistic approach to architecture (he was also a painter and craftsman, but only recreationally) bolstered the popularity of his design studio, particularly among the astronauts of NASA's burgeoning space program. In fact, Jespersen Sr. had the distinction of designing Neil Armstrong's Texas beach house.

Entranced by architecture at a young age ("I loved going to the office," he effuses, "playing with the models and drafting"), in subsequent years Jespersen, who now makes his living as a partner in an executive search firm with his wife Jill Perelson, found himself exhaustively studying the International Style as executed by Mies, Neutra, and Koenig. So when he stumbled upon a spare, elegant steel-frame home on the base of Emigration Canyon in early 1998, he decided he had to own it.

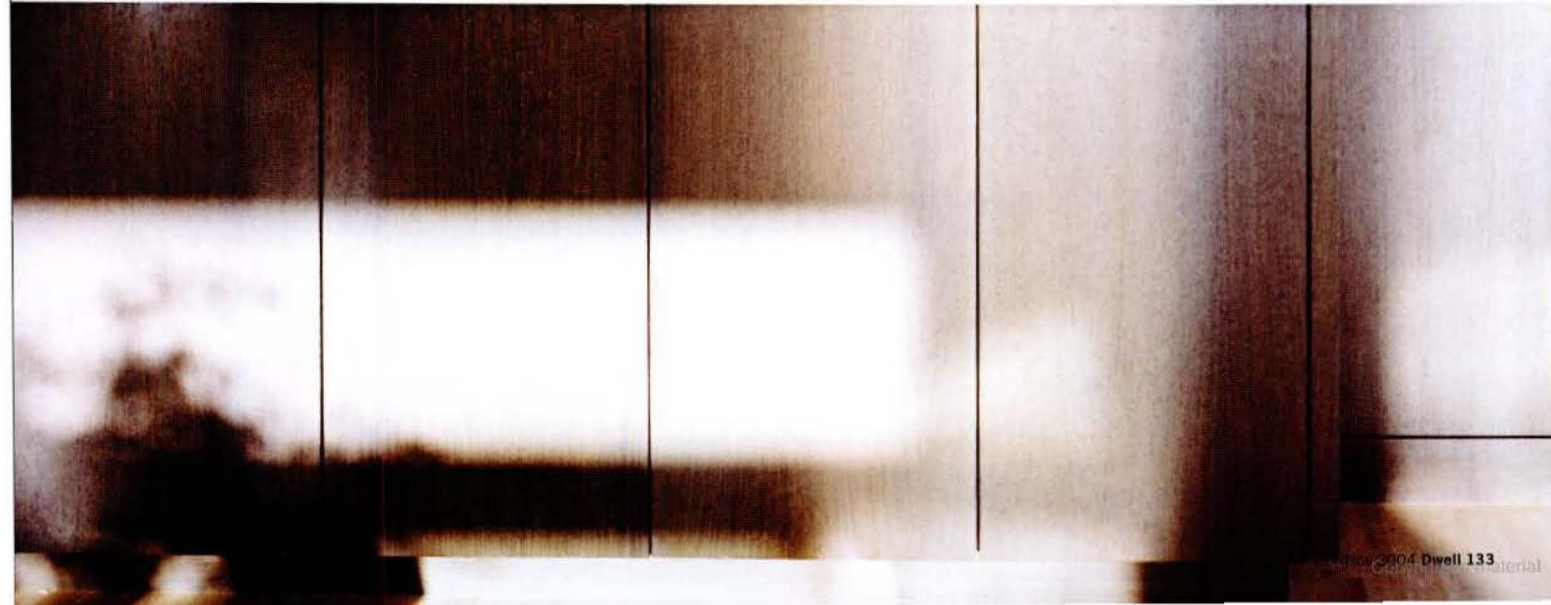
He describes the simple joys of the 1,800-square-foot dwelling: floor-to-ceiling glass, an open floor plan, and a spacious backyard with a river running through it. The house was designed by renowned Utah architect John Sugden (see page 135). A revered figure in the Utah modernist scene (a small scene, granted, but a scene nonetheless), Sugden had studied under Mies at the Illinois Institute of Technology when he returned from the war until 1952, and then worked alongside him, most notably on the legendary Farnsworth House in Plano, Illinois.

Sugden later relocated to Utah, where he designed several noteworthy commercial buildings and a dozen private homes, including his own groundbreaking home/studio, the Cube House. Jespersen was floored by the progressive simplicity of Sugden's 1957 design but underwhelmed by the subsequent renovations.

"You can't imagine the heinousity," he says, and then proceeds to describe an aesthetic nightmare: a pitched roof with cheap metal siding over Sugden's timeless metal frame. Inside he found dated Santa Fe decor, turquoise carpet, and cheesy blue tiles. "There was black light in the bathroom," interjects Perelson.

Jespersen spent three years refurbishing the Sugden house, removing the roof and installing rectangular vertical windows. "I gutted it. Guttied it!" he says proudly. But the space soon proved too small for the couple and their spirited young daughter, Berlin, who had a penchant for zipping around the open-space plan on her Razor scooter. Local zoning ordinances were complicated and Jespersen didn't want to destroy the original footprint, so he decided to build an entirely new home. Drawing inspiration from the original Sugden house, his fascination with classic California mid-century-modern architecture and Mies van der Rohe, and working in collaboration with his architect father, Jespersen began the considerable task of building from scratch in early 2003.

Barreling up Emigration Canyon to the site of his new home, Jespersen discusses his decision to build. ▶





"I wanted to create a temple, something truly serene and calm." For the exterior he chose cream stucco and lots of glass, and as we pull around a bend the one-level house comes into view, perfectly at home on the windswept bluff. The landscaping appears to be based on the mullet principle: business in the front (manicured grid lawn, with native vegetation sprouting in careful symmetry), party in the back (sunflowers and wild mountain grass growing in harmonious chaos).

Jespersen's design applies geometric principles to steel, aluminum, stone, and glass to create a relaxed yet sophisticated modern space. The most distinctive feature of the house is a long travertine wall that runs the course of the building—inspired by Mies's 1929 Barcelona Pavilion. The open floor plan recalls Sugden's design, only doubled and bisected in a perpendicular fashion. The two main sections of the home, the living/kitchen area and bedroom and guest-room wing, are connected by intersecting hallways.

Jespersen took a sabbatical from work to act as the general contractor for the project, and was involved with every detail, from the recessed lighting plan to the vast

cedar deck, which extends out into the canyon. High ceilings (10' 6") and six ten-foot-tall commercial-quality sliding glass doors create an airy, cross-ventilated space.

The decor is an austere yet eclectic blend of old (vintage Eames lounges) and new (slick B&B Italia sofas). The freestanding kitchen features wenge cabinets with custom-made handles, maple flooring, and a Roman travertine-topped work island.

But the real decor is provided by nature, with the floor-to-ceiling windows framing views of a mountain landscape both familiar and ruggedly exotic. The natural beauty offers considerable consolation for living in a place with a reputation for cultural homogeneity. As night falls, an oceanic darkness settles on the property, and amidst the crickets and rolling wildflowers, one can see the benefits of the trade-off quite clearly.

Jespersen points out his hot tub, in a recessed area off the main deck. "You've got the stars, you've got the canyon, you've got a beer in your hand—who wouldn't want that?"

A Mormon, perhaps. But that is clearly beside the point. ■

All of a Sugden

Architect John Sugden (1923–2003), who once worked under Mies Van Der Rohe, developed a “system” approach to architecture, creating prefabricated steel component frames that were then dropped into place by crane. This flexibility and precision enabled his buildings to integrate with their natural surroundings, rather than intrude on them.

Sugden taught at the University of Utah for 25 years and designed many private and commercial buildings, including his home/studio, known as the Cube House, seen at right, and the University of Utah’s Merrill Engineering Building.

Robert L. Bliss, former dean of the

University of Utah and longtime colleague of Sugden, comments, “Developing contemporary work has been difficult in Utah, and John was an outstanding practitioner of contemporary work.”

There’s a certain wry justice in the fact that, according to his wife, Jutta Sugden, a noted graphic designer, in spite of the initial resistance to the modern design, there is now a considerable wait for any of his houses to come back on the market.

As Sugden himself put it in 1990, “My struggle has been to maintain a measured, clear, and consistent architecture expressing the technological drive of our times.”—H.B.



The main living room, separated by a freestanding wall, continues into an open study (left). The bookshelves, close to ten feet tall, are home to numerous architectural books, philosophy texts, and the literary work of Ayn Rand. Recessed speakers emanate music throughout, dependant on the wills of Jespersen’s iPod.

A meticulously manicured lawn (below and opposite) complements the pared-down lines and massive front door. By night the path is illuminated by floodlights, which almost succeed in deterring the local wildlife. Almost—Jespersen notes that deer, moose, and other hoofed beasts visit the property on a regular basis.



Beantown Dream

Project: Valentine House
Design Team: Single Speed Design
Location: Boston, Massachusetts

Ample windows cut into the north elevation of the Valentine House (below), behind which live the architects. The openings reveal lofty double-height spaces inside. The ground-floor garage often serves as a shop for architectural model-making.

Jinhee Park and John Hong (opposite), in a doorway that opens to the building's shared roof deck. Behind them is the upstairs lounge of their neighbors, adorned with Eames chairs, Kartell stools, and a woodstove from Rais Wittus. [p. 206](#)

In this tightly packed Northeast city where developers pounce first on any available lot, two young architects found a rare ground-up opportunity.

Over the past few years, John Hong and Jinhee Park have watched buildings proliferate around their three-story house. From the roof deck, the most action-packed view is east facing, where Goliath high-rise apartments gather around the Massachusetts Institute of Technology. Smack in the middle, Stephen Holl's 2002 dormitory stands square and porous, like SpongeBob in a gray tweed suit. Farther off and almost obscured by new construction is an old Boston landmark: the pastel-striped cylindrical holding tank of the old Necco wafer factory, recently converted to a biotech facility.

After a moment assessing times gone by (the Necco headquarters was neat, but wafer memories conjure a chalky aftertaste), Jinhee and John point out the asphalt-covered rooftops of a classic, century-old New England housing type: the triple-decker. "They all have flat roofs, but none thought to build a roof deck," John muses, adding, "I'd like to see more potted plants and hibachis."

The three-story wood-frame buildings clad in placard, with one living unit on each floor, are elementary constructions; in John's words, "three boxes stacked on each other." In Jinhee and John's neighborhood, a U-shaped landmass north of the Charles River known as Cambridgeport, triple-deckers became common in the early 20th century, when light-manufacturing plants, along with the once-renowned Valentine soap factory, created ample need for multi-unit working-class housing. Today, Cambridgeport's dense urban fabric remains; the triple-deckers are restored, and most of the old factories have become loft apartments. ▶





John and Jinhee, who run an architecture firm, Single Speed Design, also live in a triple-decker—but they designed it themselves. Both alumni of Harvard Design School, they formed their firm in 2000, when John, 35, was tiring of a two-year stint in New York, while Jinhee, 32, had finished her master's. John, who was already thinking of moving back to Boston, got a call from his brother, Andy. "I found us a deal in Cambridge," Andy told John, "so you're moving back to Boston."

Andy Hong, who is three years John's senior, studied electrical engineering, architecture, and computer science at MIT, and then got a graduate degree at the MIT Media Lab. Part mad scientist, part wheeler-dealer, he started the software company ATG (Art and Technology Group) in 1991 with some grad-school friends. Today, Andy is an international multitasker; between various consulting jobs overseas, a sound production company called The Lodge, and a music label, Kimchee Records, he has hardly any time for his hobbies, which include building radio-controlled cars and airplanes. "I think I spend

more money on radio-controlled vehicles than most people do on their real cars," he admits sheepishly.

It was the summer of 2000 when Andy phoned John. "I was looking for a space for my recording studio, and for John and Jinhee to open an architecture studio. I walked into a realtor's office—a former Model T Ford assembly factory—and realized it was just what I needed. So I told the realtor, and he said, 'Funny you should mention that. I just sold it to a developer, and he's on his way over.'" Moments later the developer, Husam Azzam, walked in the door. A gifted negotiator whom John later nicknamed "Sam with the golden tongue," Husam was a good match for Andy. "He had purchased the office and the parking lot next door, where he was planning to build apartments," says Andy. "It seemed like the ideal live/work setup for me and John, so I convinced him to sell me both properties. But since it was his first big chance to build in Cambridge, he insisted that he remain the developer."

Andy made a condition too. He was unimpressed with ▶

"They all have flat roofs, but none thought to build a roof deck. I'd like to see more potted plants and hibachis."

Andy Hong tunes out with his hi-fi system in the living area of his ground floor (below). The big room contains a kitchen, a washer-dryer, and ample work surfaces. "Since I travel a lot," he says, "I really look forward to hanging out in the big room, catching up with my hobbies and doing laundry."

Opposite page, clockwise from upper left: To save money and time, the architects used similar designs for the bathrooms in both their and Andy's apartment: Philippe Starck toilets, fixtures from New York's AF Supply, and custom cabinets painted with watertight auto-body paint. **3** p. 206

Music is a big part of life for the Hong brothers: Andy was a DJ for an MIT radio station, where he met Thos Niles, a punk rocker. John plays the electric guitar, but these days he doesn't have enough time to practice.

Knowing that Andy's multitasking begets clutter, John provided him with plenty of cabinets. By making very particular requests of The Home Depot—asking for irregular-sized doors and painting them electric green—John defied the generic look of big-box cabinetry.

Between the kitchen and main entrance is a large mud-room where Andy keeps "a bike for every season, including two one-speeds." The slate floor, with a drain and a hose in the wall, facilitates mud removal.







Husam's plan for the parking lot: a faux-traditional triple-decker. He didn't see the point in rehashing a hundred-year-old style for a ground-up project. "I immediately thought John should do a redesign," Andy remembers, "but Sam really wanted his signature on the building. So I convinced him that we could work together—that his signature could be our signature."

When John arrived in Cambridge, he and Jinhee faced a huge opportunity, notwithstanding some constraints. "It's downright rare, being able to design a house with a roofdeck," John says of Boston, which, like many East Coast cities, has hardly a yard of unbuilt space. But working with a developer also presented tough stipulations: They had to use the developer's contractors, who build only triple-deckers, tend to put things together as cheaply as possible, and won't entertain building a frame out of anything but wood. When it came to details like corners and cabinetry, the architects had to escape the stock Home Depot/developer look, and find their own ways to achieve something contemporary and

Avid cooks, Jinhee and John spend part of every day around their custom-built kitchen island (opposite), surrounded by Compasso d'Oro barstools. An edamame plant on their patio occasionally provides leaves for Korean dishes. **E** p. 206

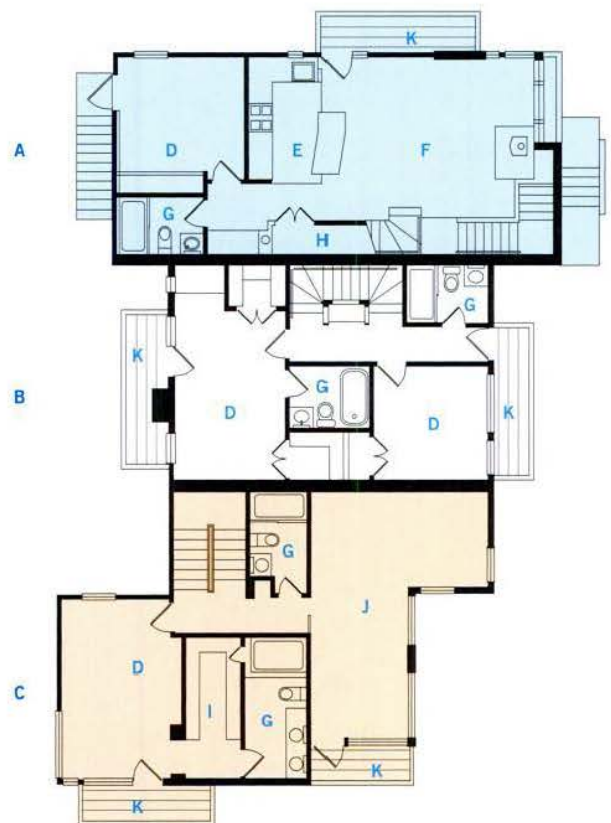
Their bathroom (below) has walls of watertight Plexiglas. "They were so easy to set up," John says, "the contractors installed all six bathrooms in one day."



clean. Worst of all, they had two weeks for the design.

"It was hell," John says of those two weeks. "But," Jinhee adds, "it was interesting." Reworking the triple-decker, they rotated the traditional plan 90 degrees: Rather than encapsulate the three units horizontally, they did it vertically. Each unit is three stories, with its own stairwell. John and Jinhee's is on the north side, and Andy's is on the south. Andy's friends from MIT, Thos and Johanna Niles, inhabit the central unit with their dog, Ajax. Skylights and patios cut into every unit, while several double-height rooms bring in plenty of light and ventilation. The three apartments share the roof deck, which is adorned with whirligigs and a waist-high safety wall, which John painted with a Jorge Pardo-esque striped color scheme.

Inside, the architects found ways to contemporize the space, despite developer limitations. At the baseboards of walls, where modernists tend to want clean corners that triple-decker contractors can't make, they replaced the usual neocolonial molding with rectilinear milled



Valentine House Second Floor Plans

- | | |
|-------------------|------------------|
| A Unit 1 | G Bathroom |
| B Unit 2 | H Laundry |
| C Unit 3 | I Walk-In Closet |
| D Bedroom | J Office |
| E Kitchen | K Balcony |
| F Living / Dining | |

stock poplar. In the kitchens and bathrooms, they created budget custom cabinets by making special requests from The Home Depot and bringing sketches to Korean furniture makers in Queens, New York. They bought slate in bulk to cover all three apartments' bathroom floors, patios, and the mud room where Andy cleans his mountain bikes. In that room, and in every bathroom, a spigot is built into the wall, and a drain into the floor, for easy cleaning—a feature Jinhee says is ubiquitous in Korea, where she grew up.

Finished in 2002, the project is clad in western red cedar and copper, which is slowly acquiring a green patina. Named the Valentine House, for its street (which was named for the soap factory), the structure cuts a striking figure in Cambridge. Husam was so pleased that he hired Single Speed for numerous other apartment projects now popping up in the area. Single Speed's newest renovation is a Husam project—a four-story addition to a 1900s funeral home on Massachusetts Avenue, to be finished this year.

Jinhee and John, looking east from the dual-story roof deck (opposite). The door behind Jinhee leads to the top floor of Andy Hong's unit, where a bar fridge contains wine ready for parties. In the background is the boxy form of a traditional triple-decker.

The building's south elevation (below). The lofty double-height balcony, with windows leading into his study, shows how the architects' break from the triple-decker's usual horizontality created dramatic results.



Last year another builder, Paul Pedini, called Single Speed Design after noticing the Valentine House on a neighborhood jog. Paul, who works for Cambridge's Modern Continental Construction—a national infrastructure contractor—had been supervising much of Boston's Big Dig. He was dismayed to see heaps of demolished highway materials headed for the landfill, and wanted to try building a house with them. Single Speed is now Paul's architect, and the Big Dig house, the world's first ever to be made from highway beams and roadbeds, is slated for completion in 2005.

Surprisingly, John and Jinhee are getting tired of the Valentine House. "It's hard to live with stuff you designed," he says. "It's like having a painting you made hanging over the bed. When you see it every day, you can go nuts thinking about what needs reworking." Asked if his dissatisfaction has to do with designing for a developer, he accedes, but he's quick to acknowledge the great reward that came with it: the ground-up house in Boston that gave their career a kick-start. ■



Valentine House Third Floor Plans

- | | |
|------------|-------------------------|
| A Unit 1 | G Open to Below |
| B Unit 2 | H Balcony |
| C Unit 3 | I Entertainment Room |
| D Bedroom | J Shared Roof Terrace |
| E Bathroom | K Open to Below |
| F Office | L Light and Air Snorkel |

Is Boston the Next Bilbao?

Boston has always seemed a little too steeped in New England clam chowder to become a design capital. It's hard to imagine a place so filled with quaint old bricks and Richardsonian Romanesque turning into the next Vienna, but this could happen yet.

John and Jinhee think of Boston as being somewhat of a sister city to San Francisco—left-leaning and progressive politically, but aesthetically conservative (both towns have lots of gay marriages and bay windows). Technology—computer and bio—has brought plenty of new wealth to Boston, and the city is seeing an invasion of buildings by world-famous architects. Most notable is Frank Gehry's gargantuan academic complex for

MIT, which blows the rest of the campus's austerity out of the water. Simmons Hall, Stephen Holl's dormitory is equally revolutionary. Ground has also broken for a new Institute of Contemporary Art by Diller + Scofidio, and Lord Norman Foster is designing a renovated Museum of Fine Arts.

John emphasizes the importance of renowned architects making their mark in his city. "Before, the idea of cutting-edge buildings didn't seem believable here," he says, "much like the way Harvard GSD got a bad rap for being a school of paper architecture. Now, radical architecture is becoming a physical reality. It's changing the atmosphere." —V.G.





The most unexpected thing about Byron Mouton and Julie Charvat's home on Zimple Street in New Orleans's Carrollton neighborhood isn't its dizzyingly diverse surroundings of both upscale bistros and Section 8 rental housing. Nor is it that it's a chartreuse and silver tower in a sea of more traditional, century-old houses. What's most surprising is that you can drive right by without even noticing it.

"I take that as a compliment!" says co-designer, builder, and owner Mouton, who runs his own firm, Bild Design. He and Don Gatzke, former dean of the architecture school at Tulane and now dean of the University of Texas at Arlington's School of Architecture, envisioned the Zimple Street project as a way to inject a bit of spark into New Orleans's historically minded architectural climate while remaining true to the city's beloved character. Their goal was to create a new housing type that reinterpreted time-honored New Orleans architectural styles, capitalized on the city's physical and cultural idiosyncrasies, and, finally, could be built affordably in a city where the median household income is about 35 percent below the national average.

The result is a unique design that combines three distinct interior spaces on one oversized urban lot, plus four small yards, which, in typical Big Easy style, really function as outdoor rooms and gathering spaces. Mouton is a laid-back yet energetic New Orleans native who has spent a lifetime studying his hometown; this project was an attempt to update two of the city's most common vernacular housing types. The large ground-floor apartment, designed by Gatzke as a rental unit, is a modified version of the traditional shotgun shack—a rectangular "bar" shape seen all over this city of long, narrow lots. Mitigating many drawbacks of traditional shotgun ▶



In the hot and humid South, time seems to stand still and the architecture is often no different. But in New Orleans, Bild Design, headed by local boy Byron Mouton, is hoping to change that.

Big Easy Living

A view of the Zimple Street house from the Mississippi River levee (opposite), designed by Byron Mouton and his

colleague Don Gatzke. Mouton and girlfriend, Julie Charvat (above), watch the world go by, New Orleans style.

Project: Mouton/Charvat Residence
Design Team: Bild Design
Location: New Orleans, Louisiana





Custom furniture softens the house's aesthetics, including a coffee table (opposite) adapted from old piano parts and a dining table (above) by AXIS

Millwork and Fabrications. Ceiling fan (above) by Craftmade. Vintage, red Alky chairs (opposite) by Giancarlo Pirette for Castelli. **E** p. 206



house design, Gatzke and Mouton pulled the front door around to the side of the unit to facilitate the creation of private space within. They also slid the structure to one side of the lot, allowing for an entry courtyard shared by all three units, and creating a perfect gathering space when friends congregate to boil up a pot of Mouton's gumbo.

As Gatzke explains, "I was more interested in the horizontal relationship of internal spaces to the outside garden, while Byron was more intrigued by the vertical organization and the view." The resulting "tower" portion of the project was designed by Mouton for himself, Charvat (who trained as an architect but runs her own architectural marketing and graphic design company), and their canine colleague, Schiele. It also boasts a local vernacular precedent. The camelback housing type was an enterprising creation of local residents constrained by narrow lots and New Orleans assessors, who historically levied tax bills based on the height of houses as viewed from the street. Pushing a second story up from the rear half of a small house allowed residents to maximize living space without enlarging their tax bills.

The base of the tower is a small studio apartment, currently an office for Mouton and Charvat. The floor above contains an open kitchen, dining, and living spaces, while a bedroom, utility hall, bath, and sitting area occupy the top floor. Although the tower unit measures only 1,000 square feet, careful design strategies maximize every square inch of the footprint. "We increased the experience rather than the volume," Mouton relates. "[There's] a very specific route of circulation. You always step from that route into a room and from that room toward an outdoor space. That experience makes the smaller volumes feel much, much larger." ▶

Windows on the third floor frame views of the Mississippi River (above), while Charvat relaxes in the adjoining bedroom (left). Familiar building elements applied in

unexpected ways and a strict rectilinear palette help unify the two building forms. The scale is just right for creating cozy outdoor rooms (opposite).





A three-story house risks seeming too tall for this neighborhood, but assiduous site design and a shallow roof pitch mean this structure is not much taller than nearby two-story houses with steeper roofs. From the top floor another design inspiration becomes vividly evident. "Most people live in this city and never see the Mississippi River, because of the levee," Charvat points out, adding that much of New Orleans is actually below sea level. The house is just blocks from the river and the design elevates the third story high enough to breach the levee. This view, to Charvat and Mouton, has become a tangible part of the house's acknowledgment of New Orleans's history.

"The house opens a dialogue with the old and the new and within the neighborhood," Charvat explains. "Everyone knows the house." Dialogue and amiable boundary-stretching are critical to the project. Despite the city's socially liberal reputation, progressive architecture in New Orleans has been almost absent since a brief flirtation in the 1950s. The house may be visually daring, but it's also an attempt to update familiar housing typologies by adapting traditional materials and design concepts to a modern paradigm.

One perhaps surprising proponent of this strategy is architect John P. Klingman, chair of the Architectural Review Committee of the New Orleans Historic Districts Landmarks Commission (and a professor at Tulane's School of Architecture). "Byron and Don showed a great commitment to the future of the neighborhood and the city," Klingman notes. "I constantly see proposed new construction that is visually derivative of traditional New Orleans house types, but often underscaled almost to the point of parody. Instead, here we see expressive design with contemporary elements, but with materials and ▶



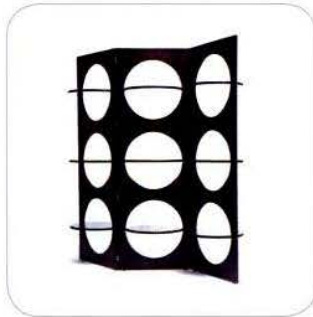
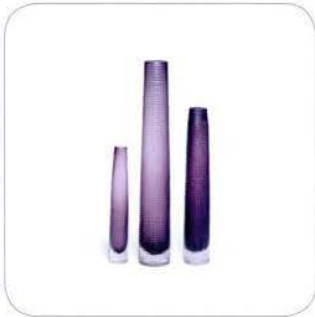
The ground-floor office (above) is flooded with light from two sides. Unexpected materials, such as a cement board shower surround (left), were often cheaper and easier to install than more traditional ones.

"We made design decisions based on what we knew was easily available," Mouton recalls. "The trick was to assemble these materials to express qualities that aren't normally evident."



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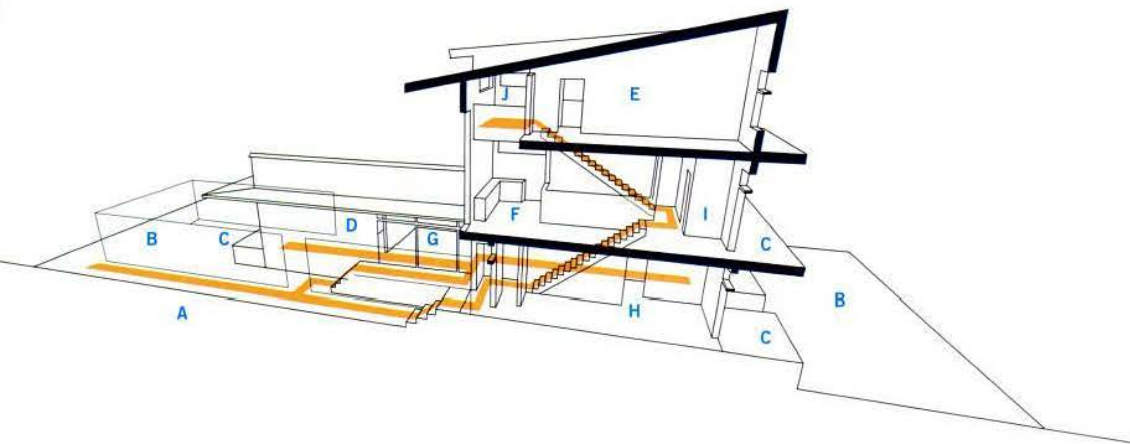
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simple massing that are compatible with the New Orleans vernacular." The strong character of traditional local architecture has a powerful pull, and nostalgia can sometimes become paralyzing. Mouton and Gatzke's design illustrates that residential design can be fresh and optimistic, yet still contextually appropriate.

Staying true to what makes a city like New Orleans so vibrant and alive is a challenge when you're trying to be forward-thinking. The city has very few wealthy patrons for extravagant contemporary architectural showpieces, but it does have a large pool of potential clients who are young, adventurous, and urban-centric. Mouton hopes to cultivate this population by designing appealing products combining creativity, customization, and affordability for young home buyers. The Zimple Street project was his first ground-up attempt at developing a prototype.

Mouton and Charvat see the house as a small but powerful testament to the city they love so much. Mouton says, by way of explaining the project's more subtle goals, "The trick as an architect is to think about social circumstance and physical circumstance. Here we have the opportunity to make a project that's new, but still respectful of the scale and materiality of the place. We wanted our project, in some ways, to be consumed by the context, but on the other hand to challenge our expectations of the context." For these two, what's really important are the historical factors that shaped their city and the ways in which this project responds to those factors. If the neighbors' favorable reaction to the chartreuse newcomer is any indication, Mouton and Charvat's home just might serve as an inspiration and model for other progressive and contextually sensitive projects, not only in New Orleans, but everywhere. ■

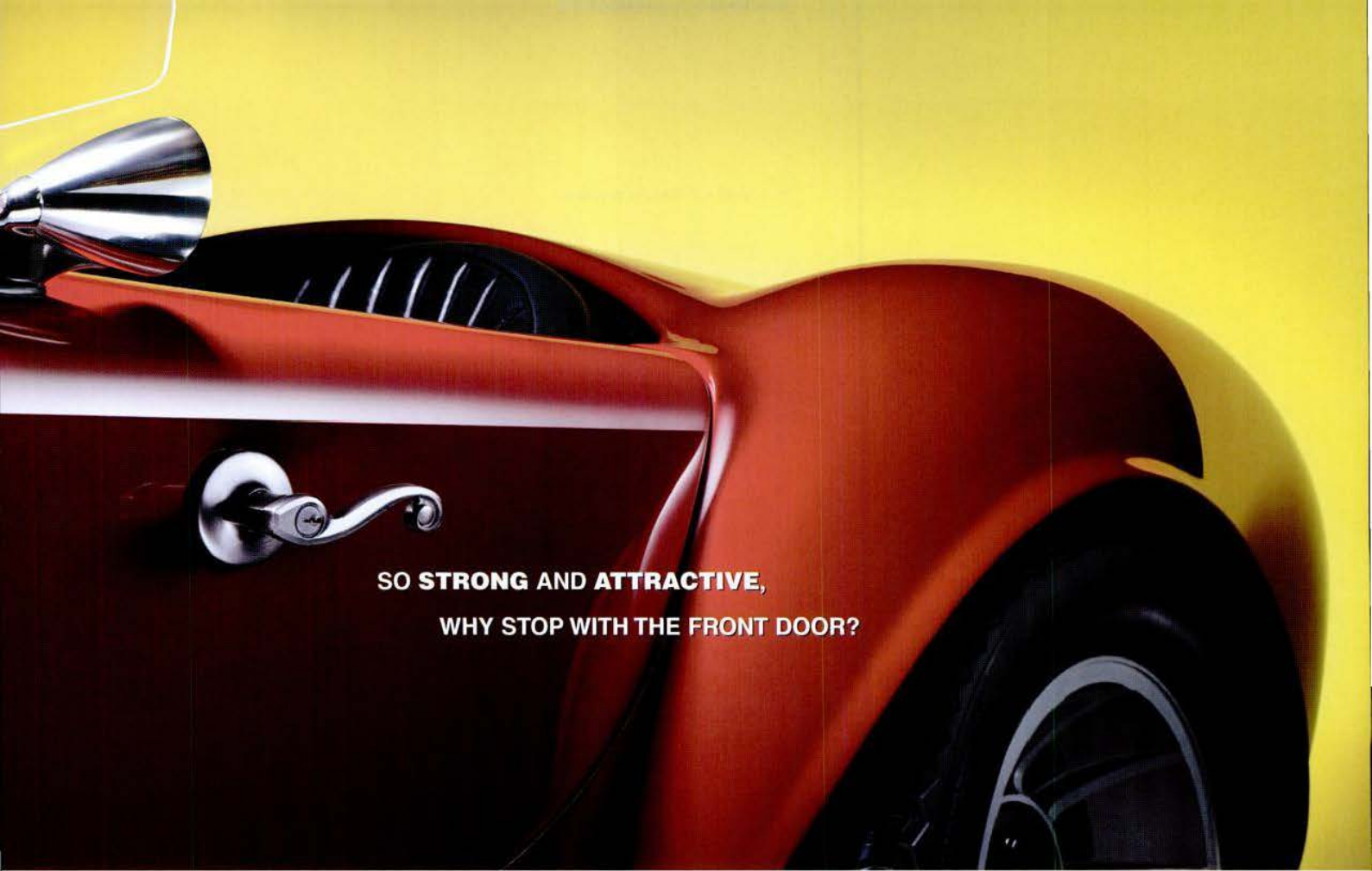


Section of Mouton Residence

- A Drive / Garden
- B Garden
- C Deck
- D Bedroom Beyond
- E Bedroom
- F Kitchen
- G Family Room Beyond
- H Apartment / Studio
- I Living Area
- J Sitting Area

The living room of the tower transitions to a sizable balcony overlooking a private rear courtyard (top). As Gatzke notes, the design of the house emphasizes flexibility and evolution of uses for the three

distinct spaces: "The ground-floor 'bar' unit could be internally connected to the studio apartment and upper floors, allowing it to be rented or combined as a larger single unit."



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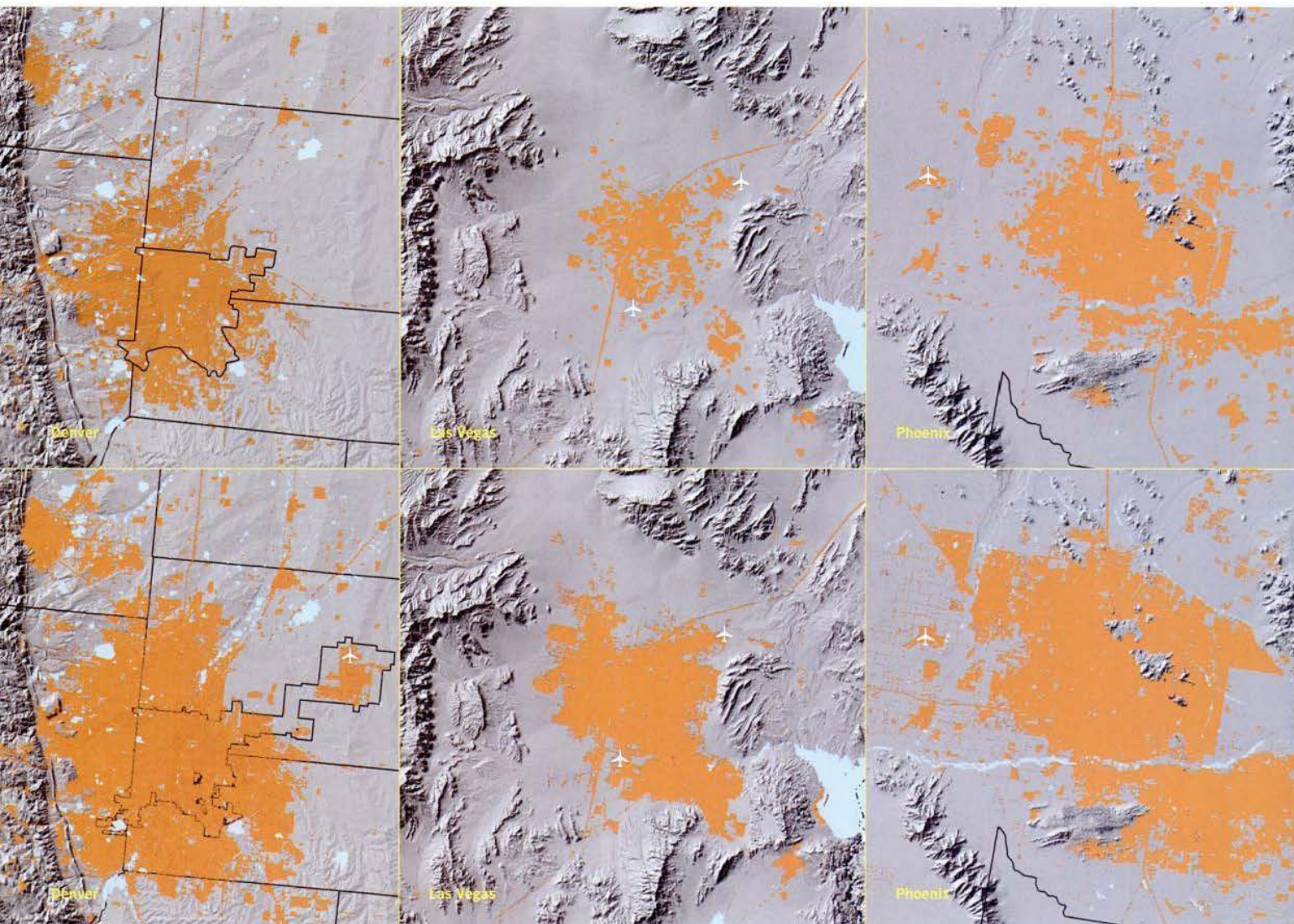
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Boomtown Bust?

As more and more people search for still-greener pastures, what were once bucolic towns have become parts of ever-expanding cities. With no end to the growth in site, is there any hope for the architecture of America's fastest-growing cities?

	1970	2003
Denver, Colorado		
Housing Units:	410,509	1,003,218
Population:	1,227,529	2,581,506
Housing Cost:	\$19,100	\$237,775
Las Vegas, Nevada		
Housing Units:	93,047	648,642
Population:	273,288	1,576,541
Housing Cost:	\$23,000	\$180,950
Phoenix, Arizona		
Housing Units:	318,714	1,386,308
Population:	967,522	3,389,260
Housing Cost:	\$17,500	\$152,175

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Unbridled population growth in underdeveloped cities and counties often signals a financial windfall for ailing governments and civic institutions. Unfortunately, the economic good tidings are rarely matched by an upswing in quality of the architectural output. Too often these boomtowns—places like Tarrant County, Texas, or Orlando, Florida, where opportunity and cheap land seem limitless—are built up and out with what New York City-based architect Michael McDonough has called “hit-and-run architecture”: structures raised as quickly and cheaply as possible in order to capitalize on the flood of new residents.

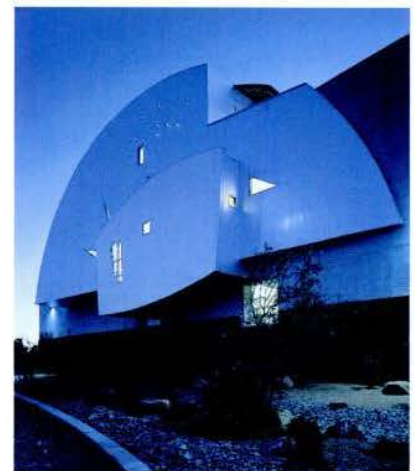
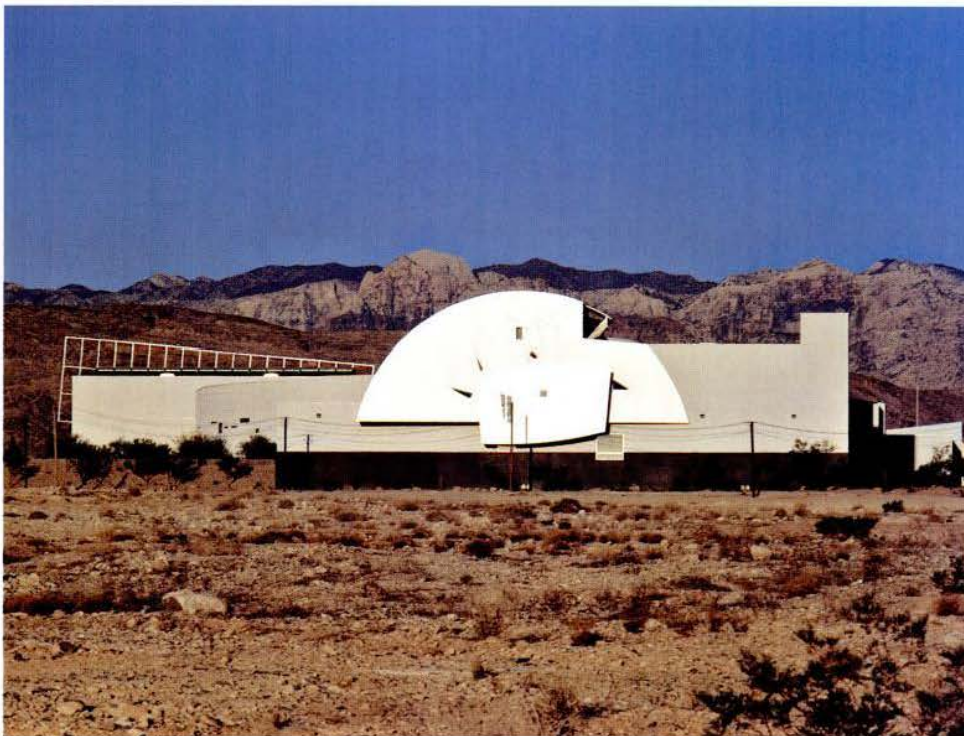
While use of the word “flood” might appear dramatic, recent numbers from the U.S. Census Bureau reveal it is wholly appropriate. Las Vegas's Clark County, for instance, has taken over the number-four spot in terms of cumulative county population growth, elbowing its way into competition with bellwether expansionists Los Angeles County (number one) and Riverside County (number three) in California. Between April 2000 and April 2003, 200,000 additional souls (more than 5,500 a month) have found their way to the land of bright lights and all-you-can-eat buffets. Drawn by the often overblown allure of employment and warm weather, more than 1.5 million people now call the Las Vegas area home.

Las Vegas isn't the only American city making remarkable leaps in population. Following the promise of high-tech jobs, three of Denver's six metro area counties (Douglas, Adams, and Arapahoe) alone combined to add more than 107,000 people to the region between 2000 and 2003. And Maricopa County, which encompasses Phoenix, ranked number two on the Bureau's list, with ▶

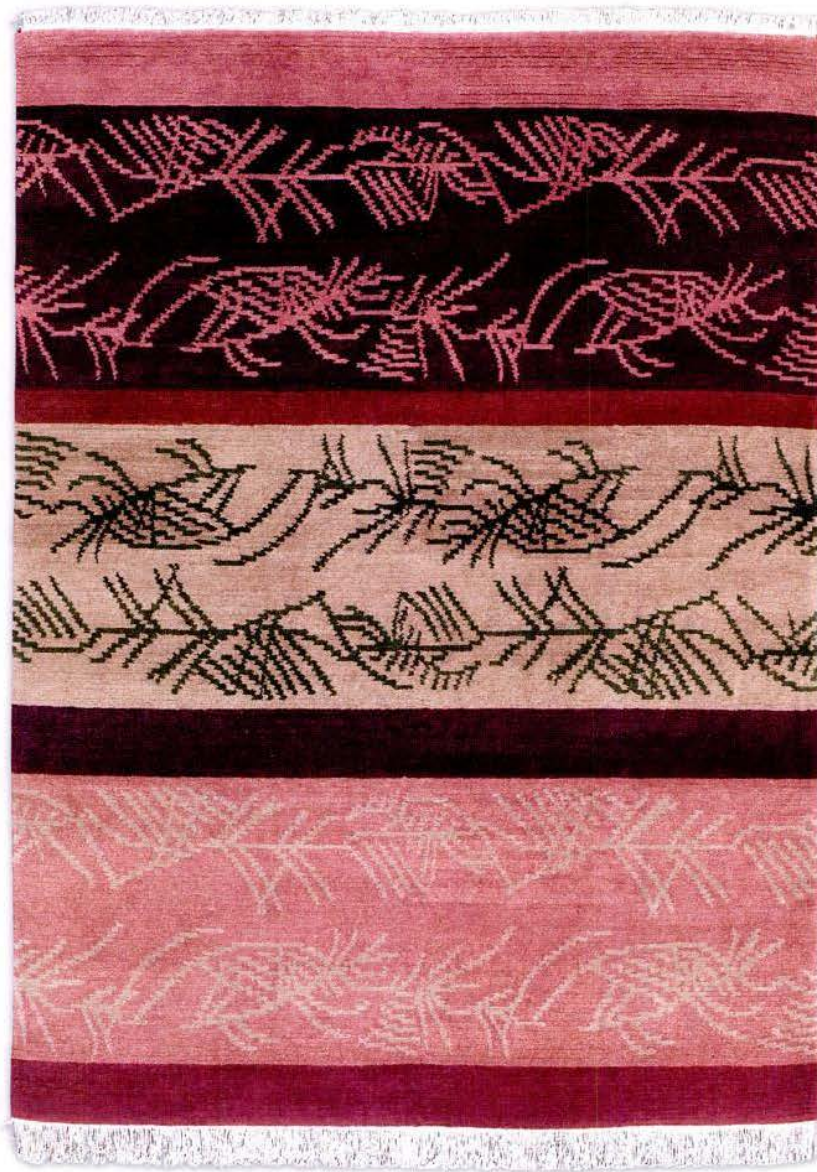


The now-under-construction Visitor Center at the Las Vegas Springs Reserve (above) by Tate Snyder Kimsey demonstrates the city's commitment to forward-thinking architecture. The firm's 119,000-

square-foot Sahara West Library (below), completed in 1996, proves this interest is more than just a passing fancy. Besides books and computers, the structure also houses a 10,000-square-foot museum.



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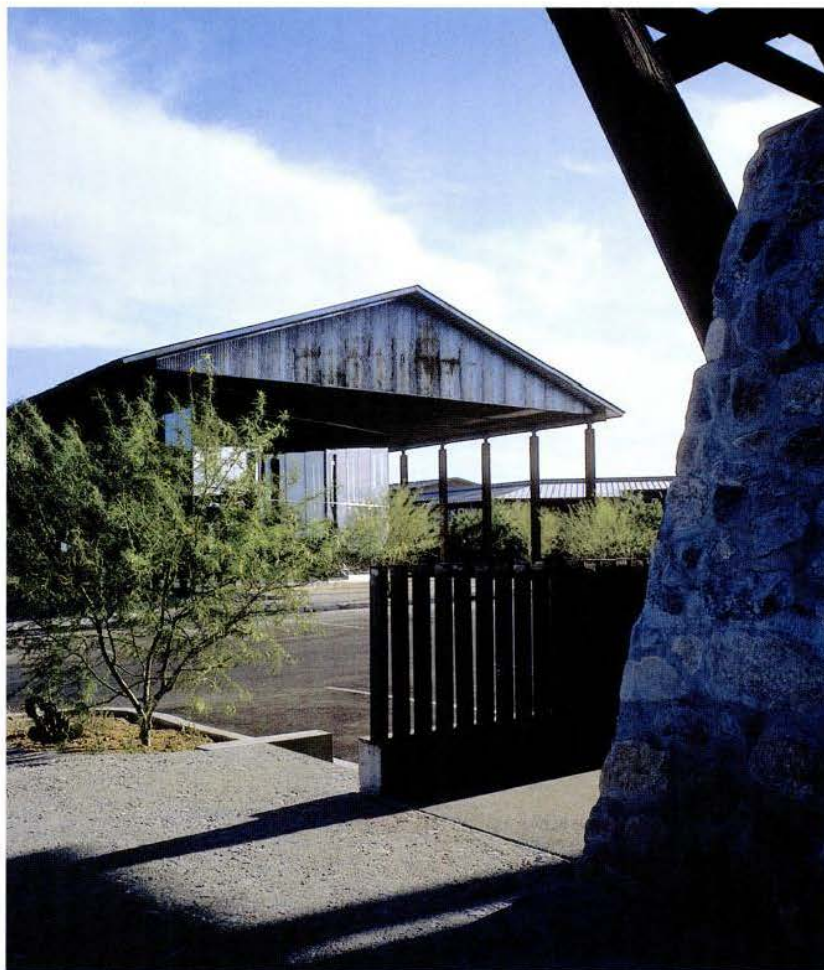
an additional 317,000 migrants during those three years.

But even as these cities continue to expand and their suburbs develop further into what are often called exurbs, there are architectural rumblings that are breaking the building monotony.

"I believe the Phoenix metropolitan area has a fantastic opportunity to be one of the greatest cities of this century," says Peter M. Koliopoulos, founder of Circle West Architects in Scottsdale, which just completed work on the 274,000-square-foot Market Street at DC Ranch Development. "It is really a combination of things: our natural environment, the influx of young people, the relative lack of built history compared to a New York or a Chicago, and people's willingness to embrace new ideas."

Koliopoulos, who is originally from Chicago, sees parallels between his hometown at the beginning of the 20th century and his adopted city today. "The Phoenix area is just so young, but that is really exciting," he offers. "We are essentially creating our history as we go. My impression of this part of the country has been that our clients, and the general population, are very attuned to design and concerned about it. There is a lot of pressure to create buildings that respond to this unique environment—the desert—and that pushes people to have an understanding of how best to build here." With a number of top-notch architects like Rick Joy, Wendell Burnette, and Jack DeBartolo (to name just a few) calling Arizona home, innovative architectural solutions to the state's density dilemmas might not be far off.

While that may be the case in Arizona, where a history of design consciousness has prevailed for years (after all, Frank Lloyd Wright began his Taliesin West in 1937 and Paolo Soleri has been conducting architectural ▶



Building O (above and left) is part of the new Market Street at DC Ranch Development in Scottsdale, Arizona, by Circle West Architects. With 15 buildings consisting of more than 274,000 square feet of residential, office, and retail space, the development is a self-sufficient city within a city.

To stay true to the development's desert context Circle West incorporated steel roofs similar to those seen on surrounding sheds, but plenty of floor-to-ceiling glass gives the structure a modern twist.

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experiments at Arcosanti, outside of Phoenix, since 1970), other cities that are feeling the population quake are not quite so lucky. "Architecturally, Phoenix is 50 years ahead of us," observes Kevin Kemner of Las Vegas firm Tate Snyder Kimsey. Unfortunately, there are a minimal number of opportunities for architects in Sin City, particularly in the residential sector. "The open land in Las Vegas is controlled by the Bureau of Land Management," Kemner explains, "and therefore the land is auctioned off in large tracts with increasingly high prices. It's rare that there are single lots to build on. There has also been a lot more emphasis on interior space here in the past few years."

But that doesn't mean that there's nothing of architectural significance happening there. Las Vegas has fascinated designers and urban planners for years, and the city has long been active in supporting forward-thinking projects like the new Lloyd D. George U.S. Courthouse and Federal Building and the Clark County Detention Center, both by Mehrdad Yazdani of Cannon Design. In fact, according to Kemner, most firms in Vegas end up working on civic jobs. Tate Snyder Kimsey has been able to take on a number of large-scale buildings in the city because of this, most recently the under-construction visitor center at the Las Vegas Springs Preserve. Says Kemner, "There's that feeling in the air that anything is possible, and that sense, thankfully, even shows up in our institutional clients, who can often be averse to risk taking." With the city and municipal governments taking the architectural lead, architects are now looking to developers to follow suit.

In Denver, that is exactly the hope—and the key to a bright future—according to architect Michael Brendle, the head of Brendle APV Architects. "Denver's not a ▶



Just outside of the city proper, in Cherry Hills, Colorado, the "Blue Cube" house by Brendle APV Architects suggests that there are clients in the Denver area willing to take on an architectural challenge.



The house's huge expanses of glass are intended to let the resident take in the ample views and lush landscape that architect Michael Brendle says are still plentiful in Denver, despite the surging population.





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modern town," he says. "It's a boom-and-bust city rooted in tradition." According to Brendle, it is the booms more than the busts that have blighted Denver. Echoing the earlier sentiments of McDonough, Brendle explains that "during the boom cycles, all of a sudden you see a lot of out-of-town firms come in, put up a lot of mediocre architecture, and leave. And when there's a lot of building activity, all of a sudden it's very difficult to get the subcontractors and the contractors who know how to do the kind of quality work I think the city deserves. So you see a lot of weak projects weakly executed."

But Brendle sees promise in the city for a number of reasons. "Our climate is incredible," he begins, "and Denver is at a really interesting point in its history. Older eastern cities and European cities have folded back into themselves many times over, so what you see is this interesting mix of old and new architecture—a layering. Denver is just starting to experience that. We are also starting to get architectural centerpieces like Daniel Libeskind's forthcoming Denver Art Museum. But along with that, we need to see more high-quality work by local firms—firms that are committed to the shape of the city. If we start to see that quality on a larger scale, as the city expands, I can only see great things."

While Americans search for the elusive greener grass, these places continue to grow, garnering the population nucleus that can drive a metropolis into the pantheon of world cities. Great cities, however, compete at much more than a numbers game. But with smart planning and a healthy embrace of architecture that responds to this growing density, a walk through downtown Phoenix might start to feel like a warmer version of a stroll down the streets of Chicago in the '30s. At least one can hope. ■



The Mile High Church of Religious Science Celebration Center in Denver was completed by Brendle APV in 1998. The Center was an addition to an already "futuristic" building completed in 1971. The structure's dramatic appearance has more to do with the congrega-

tion's open and liberal philosophy than the city's warm embrace of modern architecture. As Brendle says, "Denver is not a modern town. It's a boom-and-bust city rooted in tradition." But with more buildings like this popping up, things may be changing.



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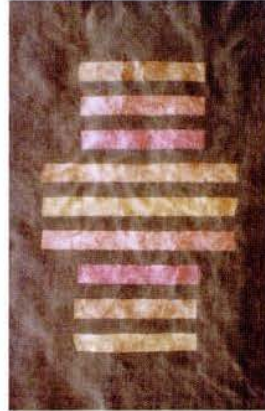
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## Making a Habit of Sustainability

French-Belgian design and collaboration expert François Jégou and Ezio Manzini of Milan Polytechnic devised last winter's "Sustainable Everyday: Scenarios of Urban Living" at the Milan Triennale, an exhibition that offered a vision of the "extended home" in contrast to the self-sufficient "eco house" idea. Dwell spoke with Jégou about what he calls "future dwelling"—dwelling as in the action, not the object.



### What was the starting point for "Sustainable Everyday"?

Well, there are plenty of eco-architecture fairs showcasing sustainable materials, physical systems, and so on. We wanted to do the same for the immaterial aspects of the house—the patterns of use and everyday scenarios.

### That sounds rather abstract.

When you view the house as a purely material thing, sustainability boils down to the eco-pessimistic approach of doing less with less. By focusing on systems of use, we can make the sustainable life more attractive, more desirable than the consumerist option, because we have an opportunity to reinvent—not just restrict—the way we live.

### How does the building itself fit into these patterns of use?

The first guideline for sustainability is: Use what already exists. Of course, when you start from scratch, you can greatly improve

the environmental efficiency of the house, but it's more sustainable to adapt existing buildings, and how we live in them.

### Eco-architecture isn't a solution in itself, then?

Eco-architecture is a technology-driven solution. Ten years ago, it aroused great hopes, and it is still a good path to follow. But now, we see that in spite of all our technological advances, life on our small planet is not going well, and the problems are not just physical. So, rather than focus on technical solutions, Ezio Manzini and I tried to think in broad terms about strategies for social connectivity and mutual support in neighborhoods. Ecological architecture is meaningless if the social ecology has disintegrated.

### How quantifiable are the gains from social connectivity as a sustainability strategy?

There's an analogy with the car: We keep improving car design to reduce fuel consumption, by say, 10 to 15 percent every two to

three years. That's great, but not enough—for sustainability, we're looking for a 95 percent reduction. To get this, we also have to change the scenarios of consumption: Car-sharing will give you an additional 75 percent reduction. It's the same with a house. Reducing energy levels won't be enough without changing the modality of everyday life.

### Not home-sharing, surely?

Home-extending, actually. That means externalizing some of the functions of the home. The home is then not limited by physical space. So that in a community of homes where people cook or get take-out every night, we introduce a Food Atelier—a food services center. Here you'd find a restaurant, open professional kitchens for residents to use, a take-out pick-up point, and advisory services. Similarly, the Connectivity Club, a computing and business center, would replace the current situation, where every household has one or more home computer. ▶



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**But in that situation, don't people resent losing some of the functions of home?**

Not really, at least not in Milan, where we collected extensive feedback. The Food Atelier doesn't rule out cooking at home, but offers alternatives so you don't have to every day. People liked the idea of having access to large, professional kitchens where you can cook for 30 instead of just six. And many visitors thought the advice center would save them lots of time scrutinizing labels and so forth.

**You're talking use, not ownership?**

Exactly. Most homes now own an electric drill, which on average is used for only 20 minutes of its life. We proposed a Handyman Shop for maintenance equipment, laundry facilities, and so on. Even clothes leasing—a sensitive area, perhaps, but with great potential—proved popular with very diverse groups, like the parents of growing kids, fashion addicts who wear an outfit maybe once, and diehard environmentalists.

**What would you say to a skeptic?**

That these solutions already exist in various forms—"Sustainable Everyday" merely brought them together. There's nothing sci-fi about it. For example, from Beijing we took the idea of the Lift Club, a sort of safe hitchhiking service organized by way of mobile text messaging. In Milan, we found a scheme among mothers so that kids can walk, rather than ride in cars, to school. In Tokyo, every new building has to have a roof garden for the greening of the city, and we adapted this idea for the greening of our sustainable city. All these things are banal locally, but when we introduce them elsewhere, they are innovations.

**How can you encourage "Sustainable Everyday" strategies to succeed?**

Our next project, Emude, will be fleshing out some of these scenarios, and considering how we can adapt them to different cultures. Obviously, it is vital to understand the impact of cultural factors. In the Naples

workshop, for example, we found that local connectivity is a given, whereas in Chicago it's a somewhat alien concept. Somewhere like Holland, car-sharing is already a mundane fact of life—but how to persuade the Italians, who still find it strange? A crucial factor to the success of the sustainable strategies is the presence of a charismatic person to lead the way. Two people can start the same movement; one will succeed, one won't. It all comes down to mobilizing these successful social entrepreneurs.

**And successful theorists?**

We are absolutely not the new gurus of sustainability! Ezio and I just collected lots of current ideas. That's the encouraging thing—much of "Sustainable Everyday" is already happening on a small, local scale. You can almost see the big picture. We're just trying to join up the dots.

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## Corporate Consciousness

During the panel discussion "Building a Legacy of Sustainable Public Buildings" at the AIA convention in Chicago this past June, former New Hampshire congressman and ambassador to Denmark Richard Swett asked the capacity crowd of about 300 architects, engineers, and designers how many of them practiced sustainable design. Five hands warily went up. He then asked how many were a part of larger firms that practiced sustainable design. Two hands slowly climbed skyward.

Swett's point was simple and succinct: Despite the hype over environmentally sensitive design, there's still not enough being done to address the reality of the earth's rapidly depleting resources. But some positive signs are coming from entities that actually have power to effect substantive change.

In 2003, the General Services Administration (the federal agency responsible for overseeing the design and construction of any new or refurbished public building that houses a federal workplace)

launched an official sustainable design program. They also announced that all new GSA projects must meet the minimum requirements for Leadership in Energy and Environmental Design (LEED) certification, issued by the U.S. Green Building Council.

The GSA's policies have already yielded an impressive five LEED-certified buildings since then. Along with the GSA's already established Design and Construction Excellence Programs, in which the agency strives to work with the nation's best (rather than simply the most inexpensive) architects and engineers, the sustainable design program should ensure that the public no longer foots the bill for asbestos-ridden concrete blocks. GSA structures like the new Federal Building in San Francisco designed by Morphosis, for example, should set a sustainable building example for the environmentally beleaguered building industry, and the business concerns that fuel it, for years.

In 1999, Bill Ford Jr., the chairman of the board of Ford Motor Company, delivered a ▶



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(Previous page) Morphosis rendering of the new San Francisco Federal Building under construction at 7th and Mission Streets.

Workers lay the sedum at Ford's renovated River Rouge plant (below).



challenge to his employees to make Ford a model of 21st-century manufacturing. Ford Jr. realized that the new model would need to come in the form of environmental leadership. With that seed planted, sustainable architecture superstar William McDonough was brought in to lead a \$2 billion transformation of Ford's revolutionary factory, the Rouge, designed in 1917 by Albert Kahn.

With the majority of the renovation completed in May 2004, the 600-acre site in Dearborn, Michigan, now constitutes one of the largest brownfield redevelopment projects in the United States. The tar-and-metal roof that once covered the sprawling factory is now the largest living roof in the world, made up of 10.4 acres of drought-resistant sedum plants. Where conventional flat roofs require replacement every ten years and endlessly clog landfills when discarded, the living roof is expected to last at least twice as long due to its resistance to solar radiation, storm damage, and thermal shock—and its contents are entirely recyclable.

What were once unforgiving asphalt parking lots whose water runoff contributed to the unhealthy state of nearby wetlands are now porous pavement, allowing storm water to be filtered of refuse prior to entering the nearby Rouge River watershed. New skylights flood the formerly cavelike factory floor with natural light, and photovoltaic panels covering the new visitors' center supplement the structure's energy supply. Phytoremediation processes using plants and their symbiotic microbes are now used to transform dangerous hydrocarbons created in the steel-making process into absorbable organic compounds. Even three beehives have been added to help pollinate the grounds while creating usable wax and honey.

All of this has proven to be a huge PR boost for Ford. But it's not strictly a publicity stunt: the whole project was completed with a firm eye on the bottom line. Perhaps if Ford shows that going green is not only ecologically friendly but economically friendly, other companies might take note.

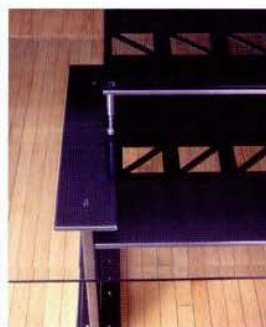


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## Green on Green

We've come a long way from the days when sustainability meant ugly and inefficient. On the following pages, you'll find a plethora of goods that have perfectly reconciled earth-friendly features with innovation and style.

### ■ Mijita, San Francisco Ferry Building

Restaurants are havens of wasted food and green opportunities that use vast amounts of energy. But now we can preserve our moral centers while dining at Mijita. The authentic new Mexican restaurant comes with a hefty culinary pedigree: chef Traci Des Jardins (known for restaurants Jardiniere and Acme Chophouse) who sets the menu using seasonal local ingredients. But perhaps the best part is the space itself, designed by Sandra Slater to be entirely sustainable, from the nontoxic paint on the walls and reclaimed wood furniture to the low-energy appliances and biodegradable take-out containers. There's even a composting program to handle uneaten food—although that's one aspect of the design we're not sure will get that much use. [www.mijitasf.com](http://www.mijitasf.com)

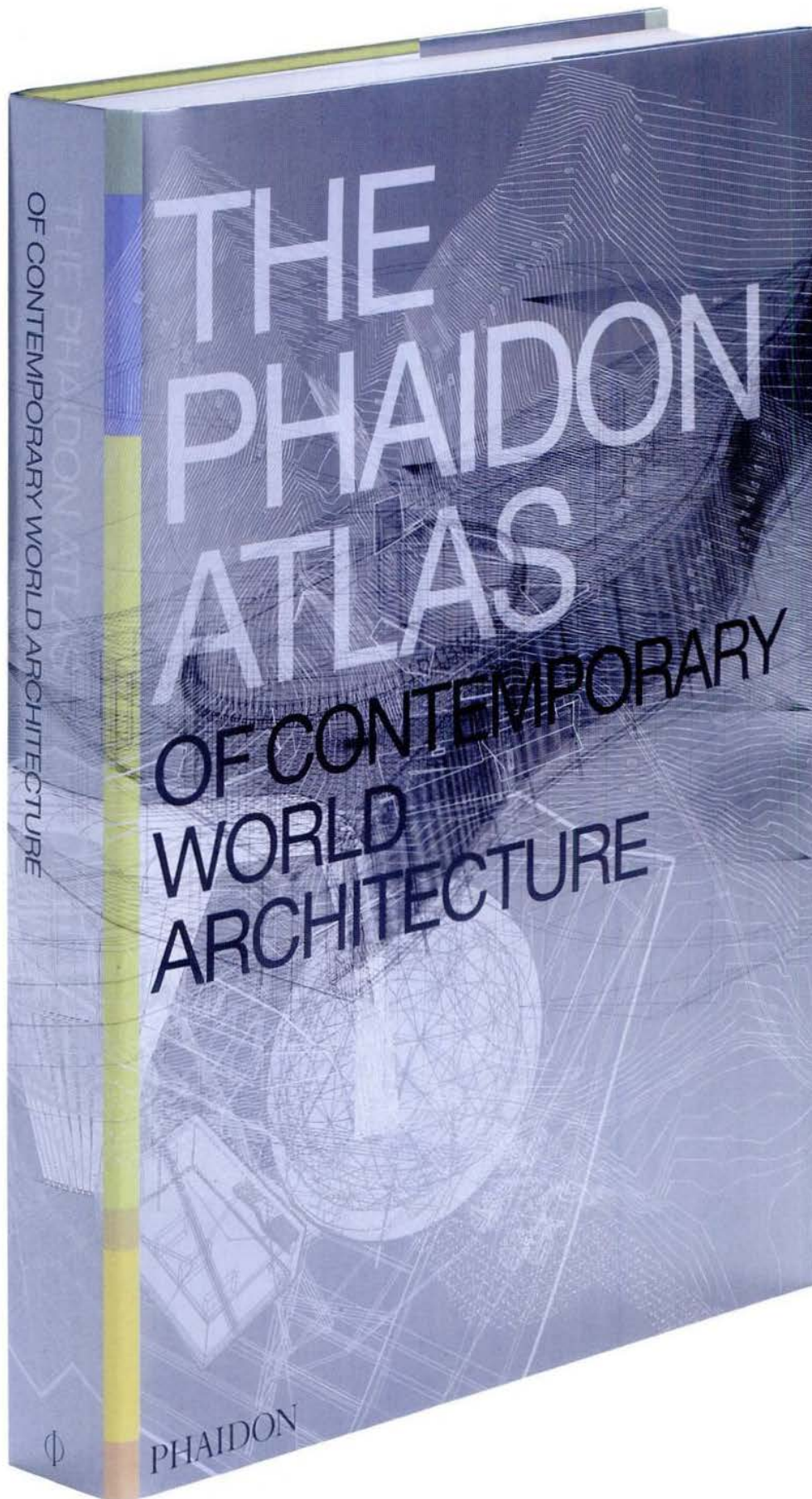
### ■ Green Sandwich Panels by Green Sandwich Technologies

Structural concrete insulating panels (SCIPs) are hardly the sexiest product around. But like corset ribs or garters, they're the unsung underpinnings without which everything else would collapse. Used as floors, roofs, and walls, these panels need no wood framing or joints. Instead, they slot and lock into place, and are easily moved into any number of desired sizes and shapes. We won't get into the logistics of how they're constructed (it involves wire trusses and rigid foam cores), but suffice it to say that the resulting product is heavily green. Achieving a 40–60 percent energy savings for most buildings based on their exceptional insulating properties, these panels are our favorite way to erect a new home. [www.greensandwichtech.com](http://www.greensandwichtech.com)

### ■ Shoes with Souls

We thought that buying leather shoes wasn't so bad, since the rest of the cow is used for meat anyway—but then Shoes with Souls founder and CEO Christopher Brian informed us that the leather-tanning process makes leather nonbiodegradable and creates a smorgasbord of toxic substances, including coal tar derivatives and formaldehyde, which pollute the ground and water around tanneries. Shoes with Souls provides our cringing toes with a welcome alternative. Using microfiber uppers from Italy and natural rubber soles made by small communities in Colombia (helping to end dependence on cocaine production for subsistence), Shoes with Souls creates footwear for men, women, and children that is toxin-free and eminently fashionable. [www.shoeswithsouls.com](http://www.shoeswithsouls.com) ▶





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**Renzo Piano, Architect**

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**EcoVeil by MechoShade Systems, Inc.**

In order to maximize a house's energy potential—and to eke out those last few minutes of sleep without sunrise hitting your eyes—it's important to make sure your windows are well covered. But most shades are made with PVC and leak small amounts of toxins as you snooze. MechoShade, a corporation with a history of eco-friendly products, has just created a healthy new shade called the EcoVeil. Developed in association with MBDC, a green design firm founded by renown architect William McDonough and chemist Michael Braungart, EcoVeil is made of a yarn that can be melted down, recycled, and reborn as new shades or other products—unlike other similar goods that cannot be reused. Washable, UV-resistant, PVC-free, and emitting no VOCs, EcoVeil will let you and your windows rest easy at night. [www.mechoshade.com](http://www.mechoshade.com)

**BioLogic by Whirlpool**

Every year, Whirlpool's in-house design team dreams up fantastical conceptual products. This year, one of the company's best ideas was BioLogic, a washing machine that reimagines the way laundry is done. Unlike

conventional machines, in which a load is whirled and washed very quickly using a lot of detergent and energy, BioLogic takes up to a week to finish a load, quietly swirling water through clothes that sit inside a series of pods. The machine is powered by the sun and fuel-cell technology; aquatic plants purify the gray water left behind after a wash cycle—which is then used to clean the next load of clothes. The theory behind BioLogic, according to Whirlpool, is that "you [would] tend to your wash as you would tend to your garden," carefully watching the clothes go through various cycles and weeding out any overactive plants. Though the machine itself will probably never hit the market, Whirlpool assures us that BioLogic's sustainable elements and innovative design will help shape future retail offerings. [www.whirlpool.com](http://www.whirlpool.com)

**T-K1S Water Heater by Takagi**

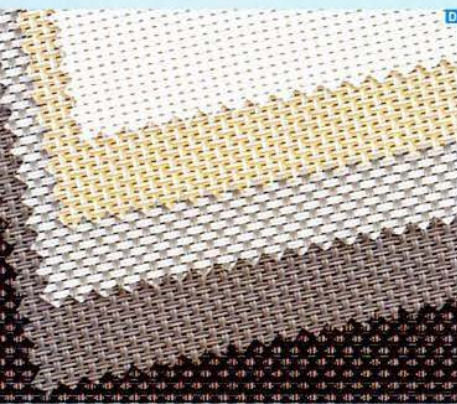
In large families, the last person in the shower gets stuck shivering in cold water. For tightwads, turning on the hot water means pennies on the gas bill. And for environmentally conscious folk, a warm bath is equated with excess energy consumption. For all of these people, a tankless water heater

might be the perfect solution. Warming up water only when in use (unlike conventional tanks, where pilot lights burn 24/7 and water is constantly kept toasty), Takagi says that the T-K1S uses minimal energy and reduces water-heating bills by half for most households—and the water never runs cold. [www.takagi.com](http://www.takagi.com)

**Freitag**

Freeways are a source of irritation for most people. For Swiss brothers Markus and Daniel Freitag, they're a source of inspiration. After watching the constant parade of trucks trundle by on a major thoroughfare near their house, the duo was moved to create attractive, sleek messenger bags out of old truck tarps, with straps and hardware composed of seat-belt straps and bits of bicycle inner tubes. Since Freitag's 1993 debut, new styles have appeared on the scene, including wallets, shopping bags, and mobile phone carriers, as has a cult following of avid consumers and a bevy of eager imitators ready to capitalize on Freitag's success. In a world where styles often seem interchangeable, we also like that no two Freitag bags are alike. [www.freitag.ch](http://www.freitag.ch) ▶

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**FELT**

A fourth-generation member of a felt-obsessed family (her great-grandfather emigrated from Germany to Canada and started a business to import the soft fabric), Kathryn Walter established her design studio four years ago to maximize both the sustainable potential and sculptural qualities of felt. Her products are crafted out of the wool and recycled-fiber material supplied by the family's felt company, now run by her brother, and include delicately perforated light fixtures, rectilinear bags, and a clever log carrier, for cold northern nights. Geometric patterns predominate, and nontoxic dyes are used for the products' neutral palette. [www.feltstudio.com](http://www.feltstudio.com)

**MetaForm Studio**

MetaForm Studio has turned the pastime of salvaging trash and foraging amongst cast-offs into a fine art. Architect and designer Khader Humied and his wife, artist Chris Randolph, started the studio three years ago as a complement to Humied's sustainable architecture firm, with the intent to reuse and remake discarded materials into modern designs. Wood pallets become desks and

stools, car tires are reborn as chairs, and metal pipes become the arms and legs of sofas. Our favorite product, however, is the couple's new Sunflower lights, made of slats and strips of old flower and fruit crates found on the streets of Manhattan's flower district, which are twisted and gently bent into latticed lamps that cast subtle gradients of light. [www.metaformstudio.com](http://www.metaformstudio.com)

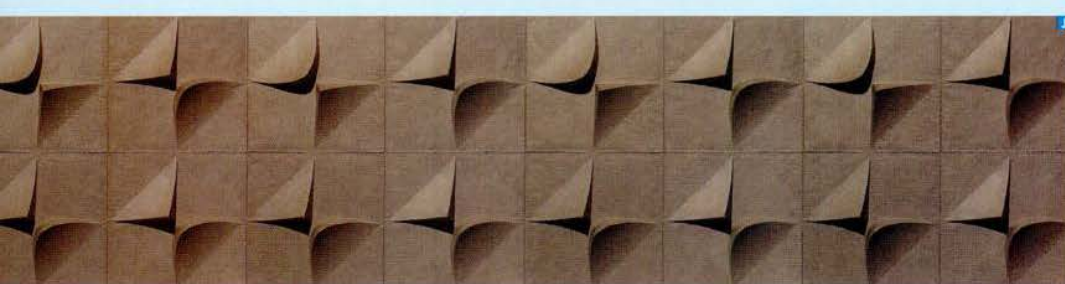
**MIO**

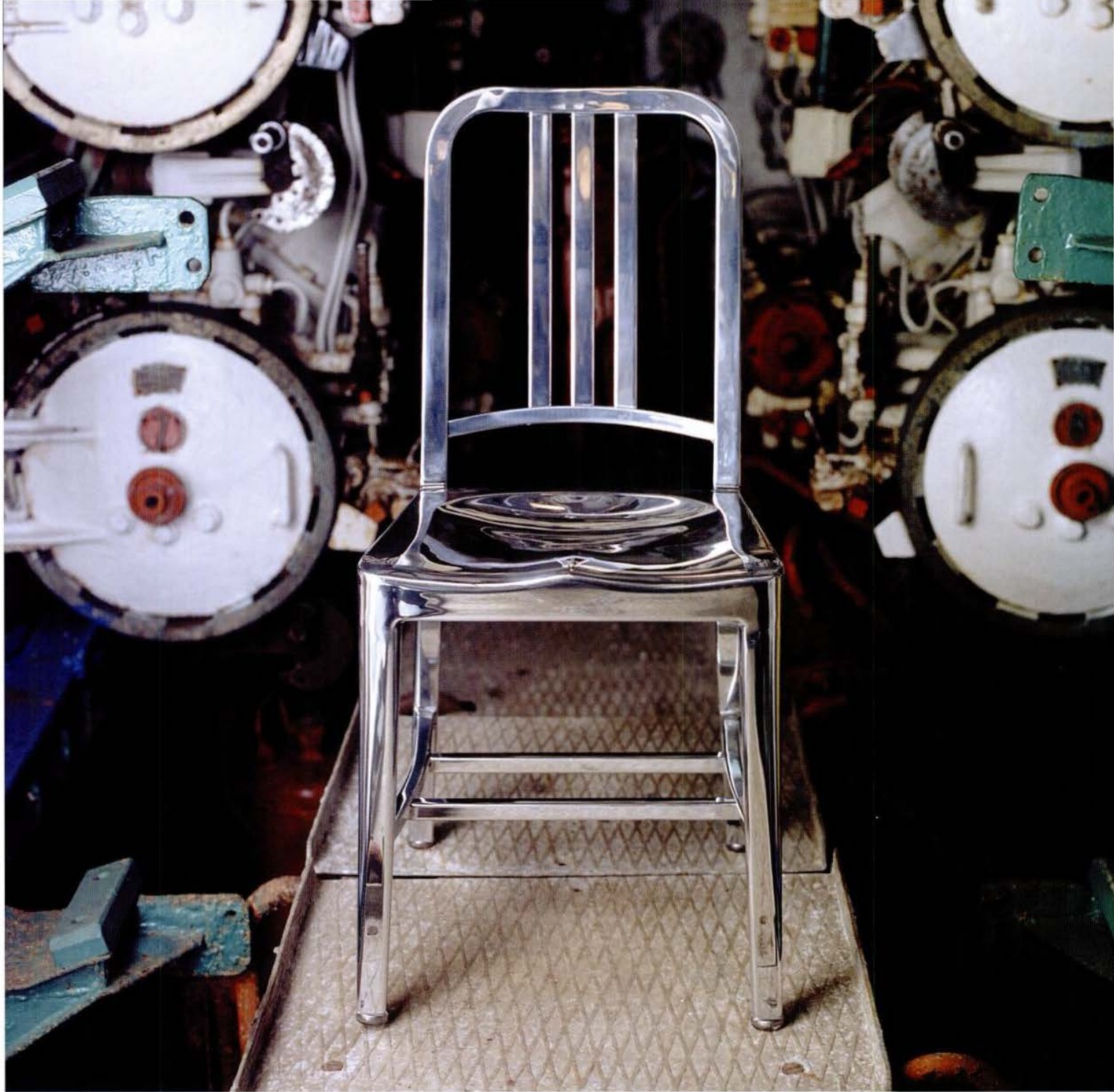
"To me, green design is not just an aspect of design—it is design," declares MIO's principal designer, Jaime Salm, of his firm's central mission: to create sustainable products utilizing materials like wool felt, aluminum, and paper in novel ways. The resulting innovations are not just wacky conversation pieces but well-designed, aesthetically pleasing objects. Among the choice offerings are Shroom, a friendly little light with a recyclable carbon steel frame; Stoop, a stackable aluminum seat inspired by urban perches that can be pushed under beds until needed for parties; and V2 wallpaper (shown), a series of three-dimensional tiles inspired by apple cartons and made of 100 percent waste paper that can be arranged in

different patterns for psychedelic or geometric effect. [www.mioculture.com](http://www.mioculture.com)

**EcoEthanol by Iogen Corporation**

That exorbitantly priced liquid we pump into our cars isn't always pure gasoline—ten percent or so of U.S. gasoline is a blend of up to 10 percent ethanol. There's been plenty of discussion about the evils of gas, but little furor over the unfriendly properties of ethanol—an alcohol that's made by distilling corn and wheat, a process that uses a human food source for fuel and leaves behind straw and stalks that farmers often burn (a health hazard in itself). Late this past spring, Canada-based Iogen Corporation debuted its EcoEthanol process that makes cellulose ethanol, a happy alternative to the traditional kind. Cellulose ethanol is made of farmer's garbage, if you will—the aforementioned straw and stalks—creating a recycling program for what's usually burned. Furthermore, the factories that make this new ethanol are powered by plant by-products, not fossil fuels. Iogen's ethanol can be used in most cars and, through partnerships with Shell and Petro-Canada, should be available worldwide in the near future. [www.io-gen.ca](http://www.io-gen.ca) ▶





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### reSeat Collection by Hauptman Products Inc.

Akin to eating healthy food that tastes like sawdust or making daily trips to the gym, buying a sustainable table or chair generally feels like doing a good deed rather than an appealing activity, since good looks and style are lacking in most ecologically sound furniture. Now, designer Jonas Hauptman has created attractive seating and surfaces that also happen to be environmentally correct. Constructed out of a composite of North American aspens—fast-growing trees whose use doesn't deplete the rain forest—the furniture manufacturing process leaves behind few by-products. Watch for an equally pretty collection of pieces by Hauptman in 2006 that will be made out of recycled palm leaves. [www.jonashauptman.com](http://www.jonashauptman.com)

### Powerfloor by Peter Treadway

With Newtonian physics dictating that each action creates an equal and opposite reaction, it's clear that society's overreliance on fossil fuels and the power grid is unjustified—there's energy all around us. With this in mind, Peter Treadway, a graduate student in industrial design at Art Center College of

Design in Pasadena, California, conceived a method of harnessing one of our most intrinsic power sources: the human stride. The appropriately titled Powerfloor calls for two contact plates separated by a polymer to be set under a salient surface flooring. As people walk on the floor, the two plates are drawn closer together (and then apart), creating an electrical charge. Treadway sees Powerfloor first being used in high-traffic areas such as airports and malls, and at some point being cost-effective enough for all sidewalks. [www.petertreadway.com](http://www.petertreadway.com)

### eGo Cycle by eGo Vehicles

Though it looks like an old Schwinn minus the pedals, in terms of performance, the perky little eGo will leave its traditional two-wheeled cousins in the dust. The eGo is electric, and once you get seated and twist the throttle to start, it can power up hills and motor over grassy fields at speeds up to 23 mph. Fueled only by two 12-volt batteries, the cycle is stealthily quiet and completely nonpolluting—a sweat-free way to get to work or the store without emitting fossil fuels. We are especially taken with the full range of eGo accessories, from a cargo trailer

that carries an additional 100 pounds to a suspension saddle that makes your ride even easier. [www.egovehicles.com](http://www.egovehicles.com)

### Books

*Cradle to Cradle*, by William McDonough and Michael Braungart (North Point Press, 2002), criticizes the way that products become waste and outlines how items can instead be recycled and reused when their initial purpose is served. *EcoDesign: The Sourcebook*, by Alastair Fuad-Luke (Chronicle Books, 2002), is a handy yellow pages of cool eco-designs, from furniture and textiles to architecture and cars. Brenda and Robert Vale document and illustrate the construction of their energy-efficient house in *The New Autonomous House* (Thames & Hudson, 2000), while Australian architect Glenn Murcutt's graceful and place-sensitive theories about building are beautifully recorded through a series of interviews in *Touch This Earth Lightly*, by Philip Drew (Duffy & Snellgrove, 1999). For a historical look and do-it-yourself guide to green roofs, we recommend *Planting Green Roofs and Living Walls*, by Nigel Dunnett and Noël Kingsbury (Timber Press, 2004). ▶

PHOTO BY JIM HUGHES (BOOKS)



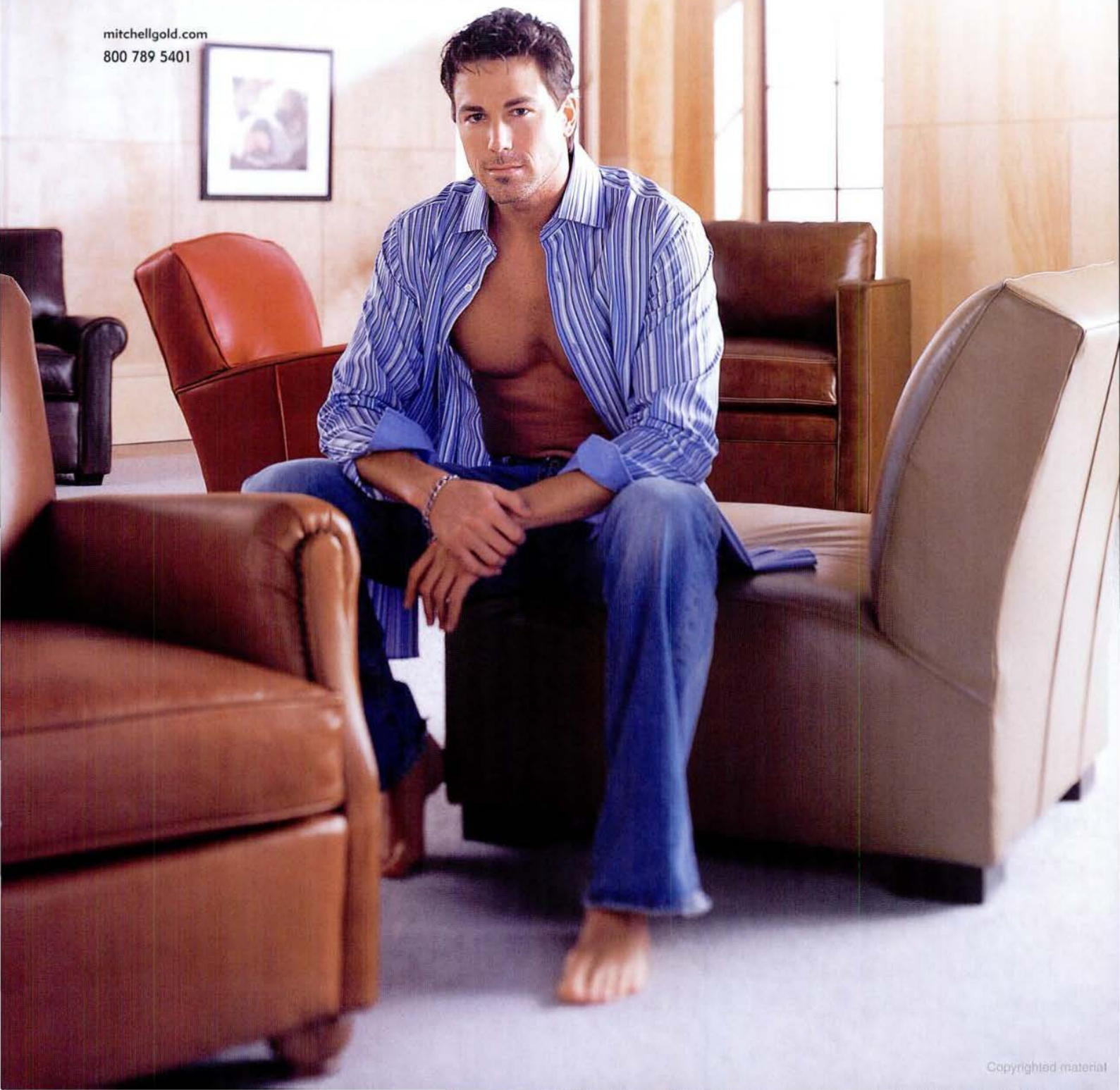
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**Eco Tableware series**

by Tom Dixon

Paper plates become soggy and tear, and plastic dishes clutter up landfills. But sometimes disposable dishes are appealing when otherwise faced with hours spent slogging over a sink after dinner guests have departed. That's why we're delighted by British designer Tom Dixon's latest offering. Dixon—the genius at the helm of Habitat, the European home store—has recently fashioned bamboo-by-products into dishware that's both ecologically sensitive and alluring. Eco Tableware is dishwasher-safe and robust enough to be used for years, and there's no need to feel guilty should you forgo washing in favor of tossing: This dishware is designed to be composted back into the earth. [www.tomdixon.net](http://www.tomdixon.net)

**Giggle**

Nurseries can be health hazards: Most crib bedding, like other fabrics, is finished in allergenic formaldehyde; the paint on the walls constantly emits low levels of toxins; and mass-produced PVC plastics abound. Allison Wing, a former health-care marketing executive, has just opened a baby store

called Giggle that should help put parents' anxieties to rest without compromising their aesthetics. "I went the route between great-looking and healthy beige," explains Wing. "I wanted eye candy that also has product integrity." The result is a place where people can buy Giggle's signature 100 percent nontoxic organic cotton sheets in vivid prints, as well as other carefully chosen brands of baby gear, like Erbaviva's diaper rash ointment, non-VOC paints, and Stokke's attractive wood high chairs and cribs. Should anyone be worried that these items won't appeal to the young set, Wing's toddler son gives a well-tested seal of approval to everything in the store. [www.egiggle.com](http://www.egiggle.com)

**The Green Dollhouse Project**

In a clever tactic that aims to make sustainability appealing and approachable, a group of Bay Area architects, designers, and builders have created an open competition to build green dollhouses as a way to teach people about the process of designing green homes. Submissions are due December 15 and will be judged on both aesthetics and conservation criteria such as energy efficiency, solar design, and use of recycled

materials. All winning entries will be featured in a traveling exhibition that will make its first stop in fall 2005 at Coyote Point Museum in San Mateo, California. [www.greendollhouse.org](http://www.greendollhouse.org)

**Biodegradable plastics by Plastics Solutions**

Plastic is light, durable, and affordable, but it's also awfully tenacious, sitting in landfills for decades and clogging oceans and rivers in its refusal to quickly degrade. One solution to this problem has been to create "fake" plastics that dissolve in water and are made up of cornstarch, tapioca, and other organic materials, but these products are pricey and aren't as versatile as the real thing. Now EPI Environmental Products Inc. has developed a compound with the catchy name of Totally Degradable Plastic Additives, or TDPA that, when added to ordinary plastics in the production process, facilitates full disintegration in under two years. The magic additive has just been added to EcoSafe trash and plastic bags—finally making it possible for you to outlive the sandwich bags you bring to work every day. [www.degradableplastics.com](http://www.degradableplastics.com)

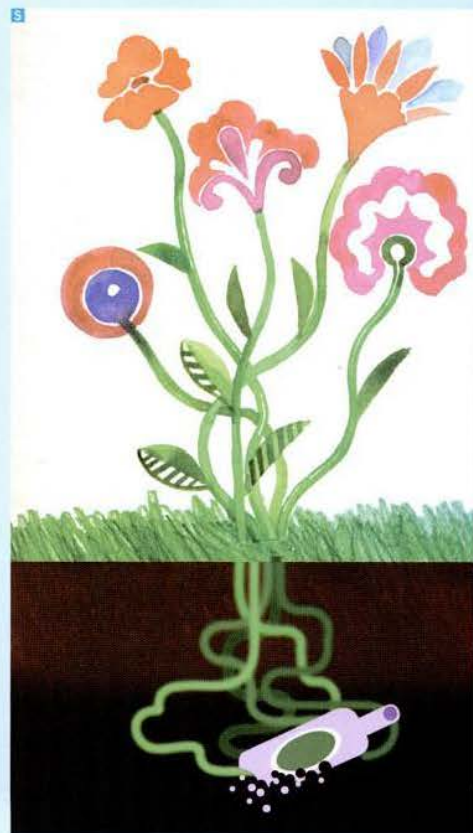


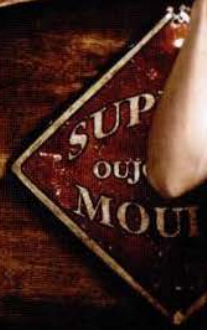
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As I See It, #3 in a photographic series by Sacha Waldman.

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## It's Easy Being Green

The road to global warming is paved with good intentions. On behalf of those who would prefer to avert environmental catastrophe by taking action, we asked designers Alex Quinto and Lorraine Gauthier for assistance. Graduates of Bruce Mau and George Brown's Institute without Boundaries and principals of Work Worth Doing—a firm with aspirations “to use design to achieve positive social and environmental change”—Quinto and Gauthier conceive sustainable solutions every day. Following is the firm's handy list of the top 11 ways we can all help save the planet—from home.



### 1 / Take the hydrogen highway.

Transportation accounts for 67 percent of America's petroleum usage and produces 33 percent of energy-related carbon dioxide emissions in the United States. So while you're waiting for a renewable energy supply, opt for a hybrid vehicle like the Honda Insight or the Toyota Prius. Ford also will be in the running soon with its Focus fuel-cell vehicle. [www.hondacars.com](http://www.hondacars.com), [www.toyota.com](http://www.toyota.com), [www.ford.com](http://www.ford.com)

### 2 / Eat more fibers.

Upholster your chairs in Climatex fabrics. They're safe enough to eat. Not something we can say about today's standard toxin-emitting materials used in interior decoration. The Climatex Lifecycle protocol is a 100 percent biodegradable system: When the fabrics become old and shabby, you can feed them to your garden. [www.climatex.com](http://www.climatex.com)

### 3 / Think high efficiency.

Be the first home on your block to qualify for Energy Star. It will reduce your operating costs, make your home more comfortable, and increase its value. The EPA estimates that every dollar invested in an energy-efficient upgrade can produce two to three dollars in increased asset value. While you're at it, you'll be reducing air pollution inside and out. [www.energystar.gov](http://www.energystar.gov)

### 4 / Install a home habitat.

With houses twice as big as they were in the 1970s, we've put a massive burden on our biosphere and displaced a lot of critters from their homes. A green roof will insulate your home in winter, cool the indoor temperature in summer, slow the flow of storm water off the roof, and provide a habitat for birds and animals year-round. For more information

see Green Roofs for Healthy Cities at [peck.ca/grhcc](http://peck.ca/grhcc). Also check out the easy-to-install green roofs at [www.greenroofblocks.com](http://www.greenroofblocks.com).

### 5 / Eat your veggies.

Did you know that, if you live in California, you could save more water by not eating one pound of beef grown in the state than by not showering for six months? The standard American diet requires 4,200 gallons of water per person per day (drinking water for animals, irrigation, processing, washing, cooking, and so on). A vegan diet requires only 300 gallons per day.

### 6 / Support solar innovation.

Since 1998, the yearly growth in installed capacity of solar energy has averaged nearly 24 percent, with some people generating enough energy to sell it back to the grid. Solar innovators are working madly to make it better, cheaper, smaller, and even microwavable. Watch for flexible solar panels, solar shingles for the home, and tiny solar panels for use in exterior housepaint.

### 7 / Go fluorescent.

We live in one world ecology. The fossil fuels we burn to light the homes of Boise have the same impact on our environment as the biomass stoves that are used to cook flatbread in Ethiopia. The good news is that each of us can do something about it, and it's as easy as changing a lightbulb. Compact fluorescent lightbulbs (CFLs) use two-thirds less energy than regular lightbulbs. If every American household replaced five lightbulbs with a CFL, it would save one trillion pounds of greenhouse gases from going into the air over the lifetime of the fixtures and bulbs, according to Energy Star. Available at [www.homedepot.com](http://www.homedepot.com).



**8 / Create your very own pollution-eating machines.**

Even in the largest, most industrialized cities, indoor air can be more polluted than the outdoors. To breathe easier, and improve the aesthetics of your home, plant a biowall—a wall of pollution-eating plants and mosses. Unlike us, plants thrive on benzene, carbon monoxide, formaldehyde, and other toxins found in the average household. [www.naturaire.com](http://www.naturaire.com)

**9 / Design the afterlife.**

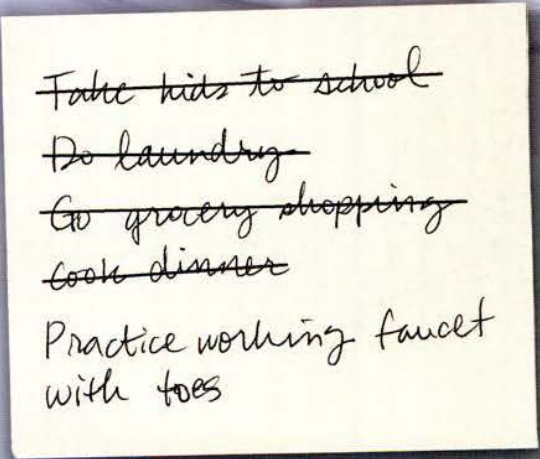
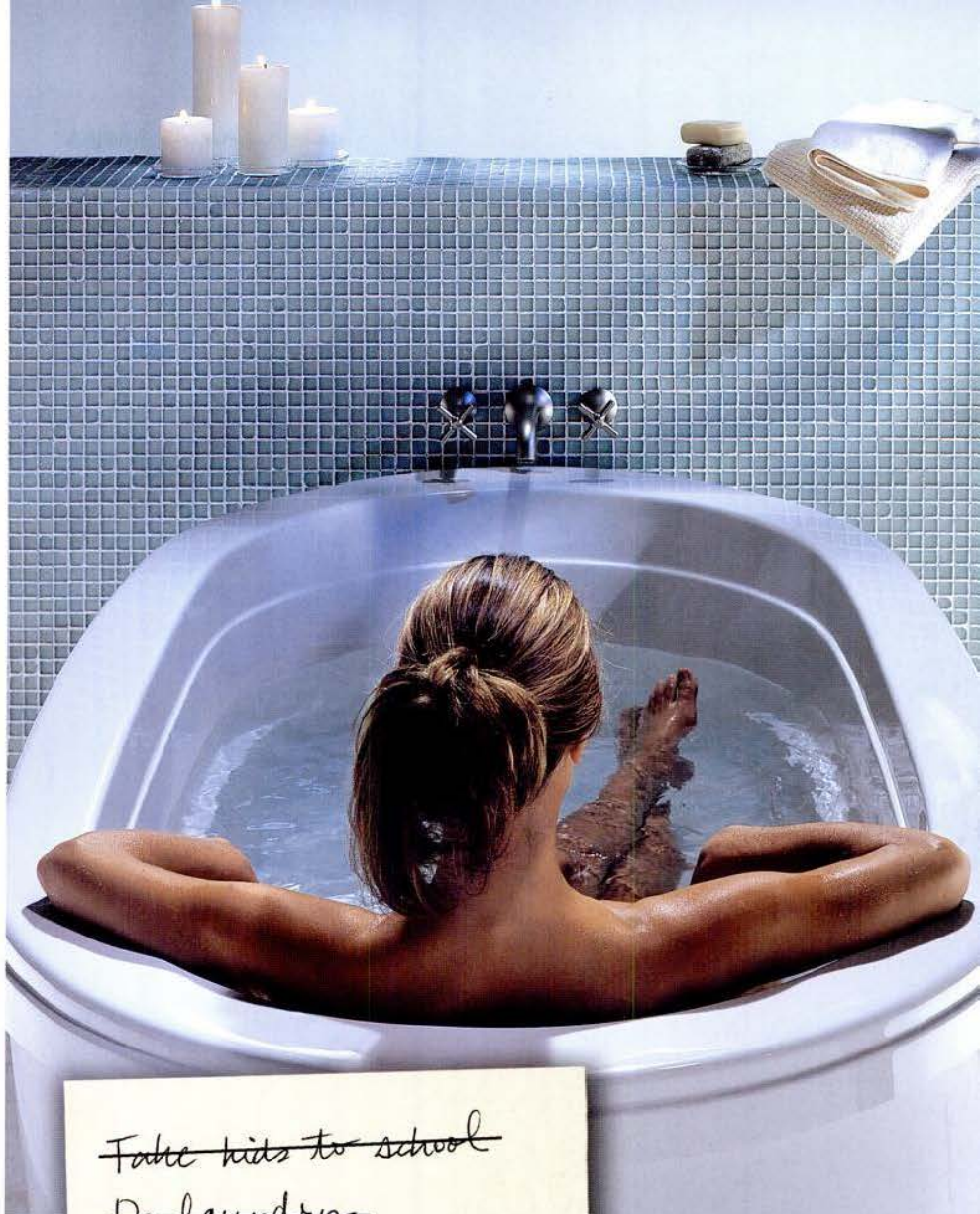
Use your purchasing power to buy products whose end of life is designed from the start. Some noteworthy examples: Herman Miller's Mirra chair is 96 percent recyclable and is designed for disassembly. Nike's Mayfly shoe comes with its own returnable bag to be mailed back to Nike for recycling; the same shoe that took you across the finish line then starts a new life in surfaces for basketball courts and running tracks, donated by Nike. And carpet producers like Interface, Mohawk, Shaw, and Collins & Aikman recycle their carpets through the CARE (Carpet America Recovery Effort) program. [www.hermanmiller.com](http://www.hermanmiller.com), [www.nike.com](http://www.nike.com), [www.carpetrecovery.org](http://www.carpetrecovery.org)

**10 / Read the labels.**

Depending on where you live, look for products with the Eco-Label (Europe), Blue Angel (Germany—the first country to initiate an eco label in 1977), Greenguard Certification and the Scientific Certification Systems (SCS) "Certified by SCS" label (U.S.), and the EcoLogo (Canada). These labels verify and certify products' ecological claims, such as biodegradability, water efficiency, and organic ingredients. For a primer on how nature-inspired product development can make industries both prosperous and sustainable, read the book *Natural Capitalism* by three environmental strategists: Paul Hawken, Amory Lovins, and L. Hunter Lovins (Little, Brown 1999). Then pass it on.

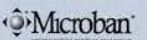
**11 / Place your bets on the triple top line.**

The Dow Jones Sustainability World Index includes some 300 companies. In Canada, there is the Jantzi Social Index. If you've got money to invest, look for a company that practices the triple top line, a term coined by William McDonough: ecology, economy, and equity. Invest in the planet and you'll enrich everyone's future. ■



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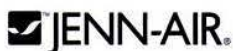
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## Dwell Home II Has Arrived!

We are proud to announce the launch of Dwell Home II, a celebration of contemporary architecture in Southern California. Our charter sponsors have begun to sign on for this next phase of innovative housing. Please look to this page for the growing number of sponsors and enthusiasts who will support our next groundbreaking project.



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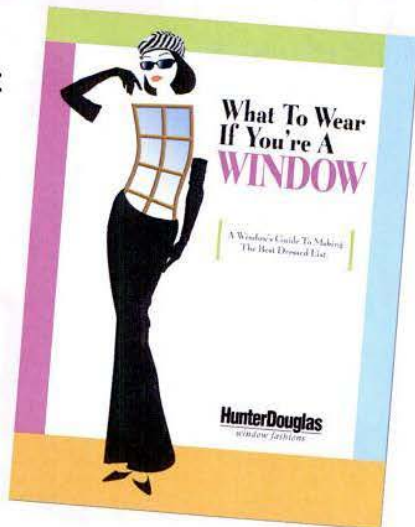
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Join Dwell and the Chicago Architecture Foundation for a cocktail reception celebrating the opening of “A Century of Progress: The Chicago International Exposition of 1933–34”. This exhibition will provide insight into the architectural and cultural significance of Chicago’s second World’s Fair, which celebrated Chicago’s 100th anniversary. [www.architecture.org](http://www.architecture.org)

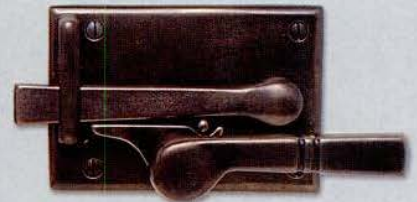
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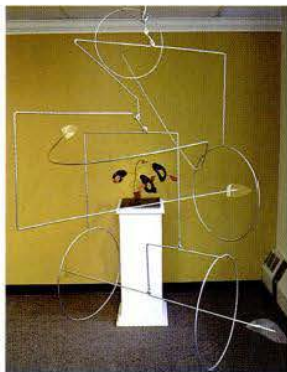
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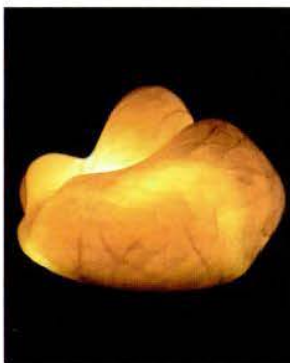
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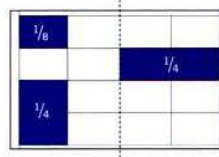
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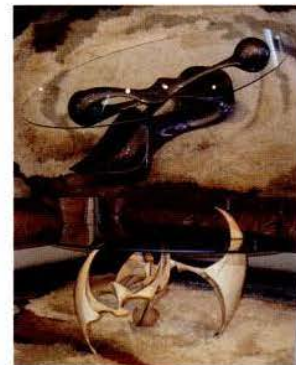
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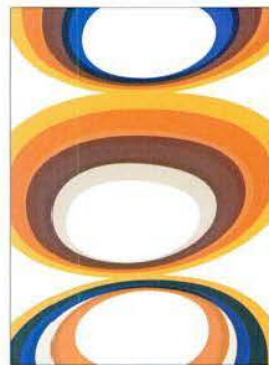
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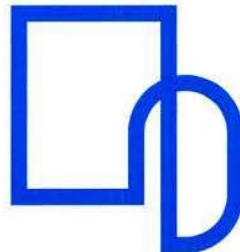


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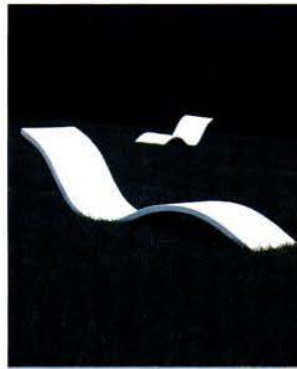


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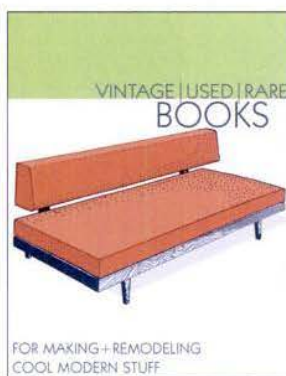
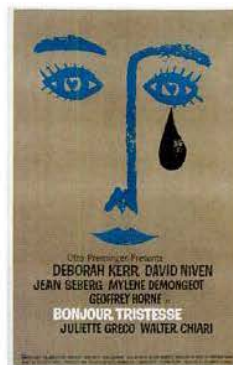
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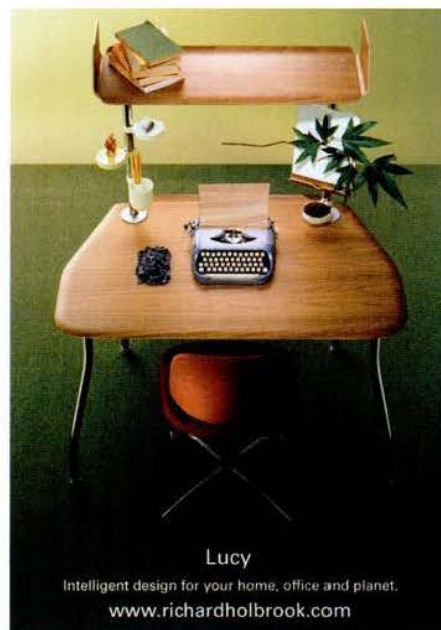
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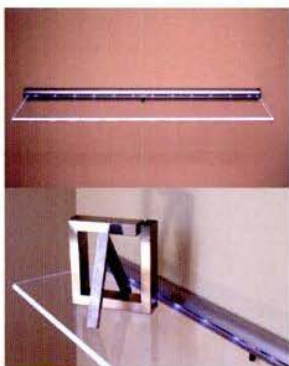
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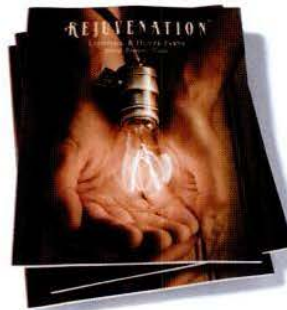
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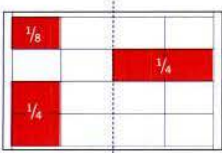


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## Crafty Architecture

Architect Whitney Sander is a bit of a tease. Ascending past a development of staid homes in the Santa Rosa hills, about an hour north of San Francisco, you arrive at the pinnacle to find a long, low Zinealume-clad dwelling supported by what appears to be a massive Erector set, offering what promises to be an intoxicating view of the valley beyond. Instead, you're initially surrounded by an inward-looking vertical space—partially defined by a towering wall of curved, torqued steel—and are feeling like a genie in a bottle.

As it happens, the house that Sander designed for John Swift, a potter of exquisitely wrought, high-fire stoneware, and his wife, Gretchen, a quilter, is lightly glazed with metaphor. Its foyer, which Sander calls the "Entry Vessel," is a public gallery space for John's sculptural work. Then, as you climb the curving stairs and cross a grated catwalk into the "Great Room," the panoramic vista of the Valley of the Moon fairly leaps into your arms, as hawks circle for prey just outside the

windows and the scent of pine trees baking in the dry heat permeates the air.

The Swifts' hilltop residence feels miles from civilization, and the couple sought to keep things here as casual, honest, and low-maintenance as possible. The exterior skin, applied with a clip-rib system, never needs painting, and no attempt was made to conceal the prefabricated steel columns and beams that support the house, which has no load-bearing walls.

Interestingly, one of the awards bestowed upon Sander's design—the Italian Dedalo Minosse International Prize—was presented to the Swifts for having the vision to commission such a structure. "It's hard to find people so open-minded and enthusiastic," says the architect, who has now designed three houses for the couple. "It was a labor of love for all of us," Gretchen concurs. "As homeowners, we may not have the architectural skills—but as artists we know and appreciate good architecture." ■



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