

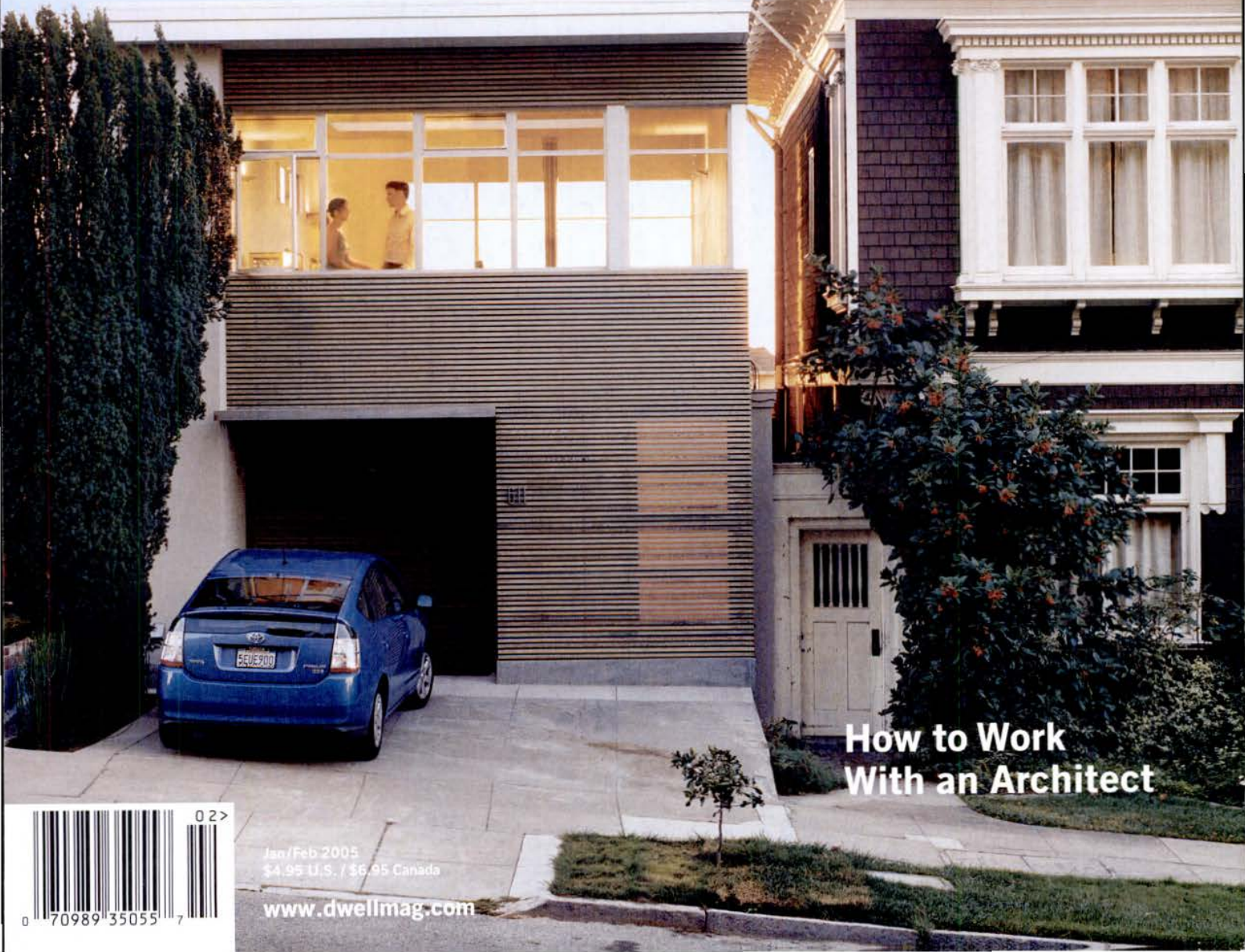
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AT HOME IN THE MODERN WORLD

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Scientific studies have long shown the dangerous effects of standard kitchen cabinets: particleboard held together with glue that emits formaldehyde and other harmful chemicals. Worse than new carpeting, most kitchen cabinetry literally stinks.

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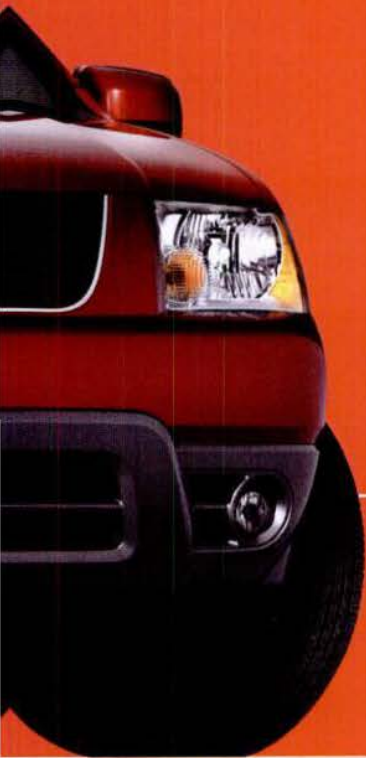
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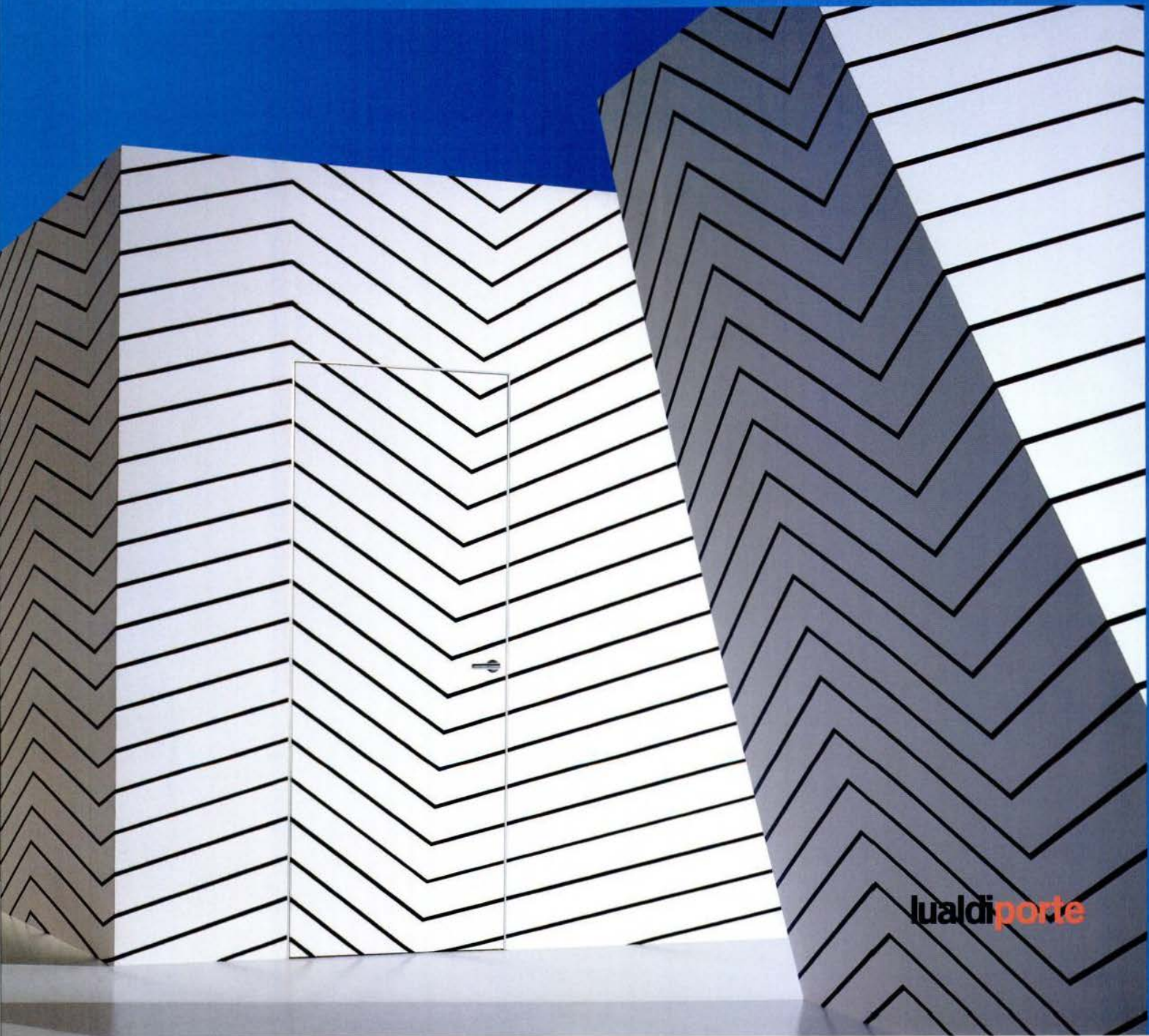
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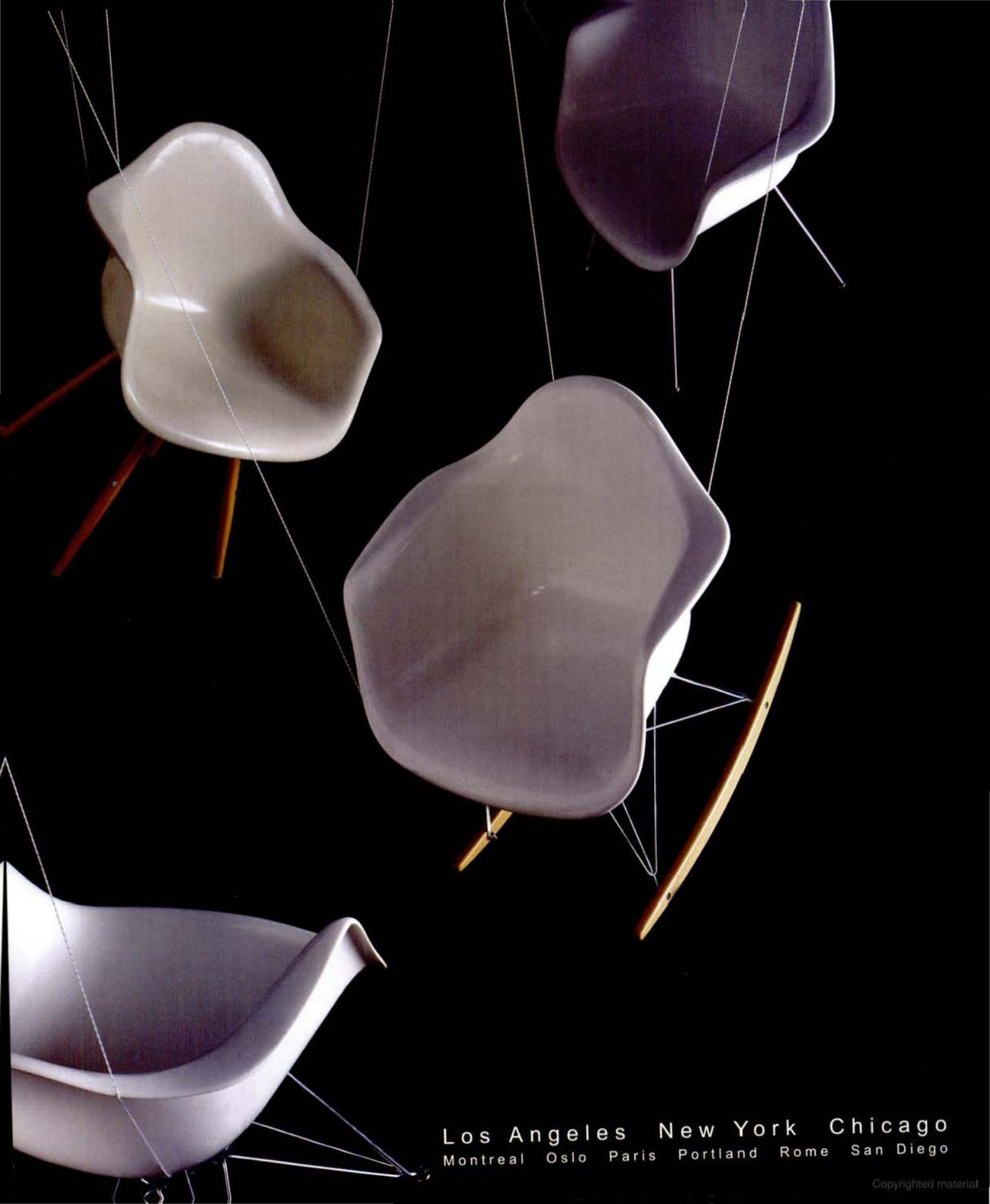


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Editor's Note

From promoting prefabrication and sustainability to minimizing square footage, editor-in-chief **Allison Arieff** muses on fighting the good fight.

dwell

"In an age of mega-super-extra-everything, the best things still come in the smallest boxes." —James Nestor

Dwellings**A Little Is Enough**

The perks of living in my own private closet and other reflections on tight spaces by **James Nestor**.

One Room Fits All

Every studio dweller fantasizes about having another room. Architect Joel Sanders made his client's dream a reality. **Story by Virginia Gardiner / Photos by Grant Delin**

Standout in the Crowd

Edwardian on the left, Victorian on the right, and in between, just enough space for a slice of 21st-century modernism. **Story by Amos Klausner / Photos by Todd Hido**

The New Suburbanism

In a region where many feel that success is best expressed in square footage, one family bucks the McMansion trend. **Story by Deborah Bishop / Photos by Robert Schlatter**

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**Dwell Home II**

Young family buys lot in L.A., wants to build environmentally friendly dream home. No, it's not the premise of a new public broadcasting reality show—it's the Dwell Home II!

Jan/Feb 05 Contents: Small Is the New Big

Cover

Martin Roscheisen's San Francisco home may look small compared to the neighboring Victorians, but architect Cass Calder Smith's delicate design proves that less really can be more. **Photo by Todd Hido**

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Letters

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In the Modern World

Isn't it a pity, isn't it a shame, you wanted that cool table but never knew its name? Our list of products and exhibitions keeps you coming back for more.

65

My House

In Houston, where you'll easily find 700-square-foot master bedroom suites, that same amount of space makes the perfect house for a young architectural duo.

72

Off the Grid

Hybridization is hit or miss (i.e., the jackalope). But this Houston home combines two housing types to create a conscientious alternative.

78

Dwell Reports

While there is no "x" in espresso, there is one in expert. Ours knows which espresso machines make the perfect cup and which deserve the ax.



Nice Modernist

Public Architecture forges ahead into uncharted territory, and creates a model for fitting pro bono work into the daily practice of every firm.



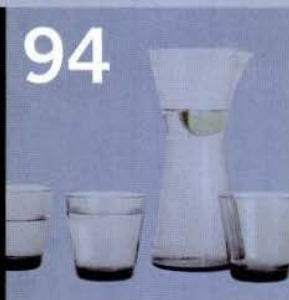
Elsewhere

São Paulo, Brazil, can be a wee bit overwhelming. So architect Isay Weinfeld created respite amidst the chaos for his client, clothing designer Alexandre Iódice.



What We Saw

100% juice is often misleading, but 100% Design is exciting. And while we're familiar with writer's block, what about Designers Block? Here, our favorite picks from London and Tokyo.



Context

Editor Sam Grawe travels north of Helsinki, Finland, to Iittala, where glassblowing has been hot since 1881, and designs by Aalto and Wirkkala are still produced by the thousands.

98

Outside

Mobile City Farmstead is bringing a little bit of the heartland into the big city, one vacant lot at a time.

128

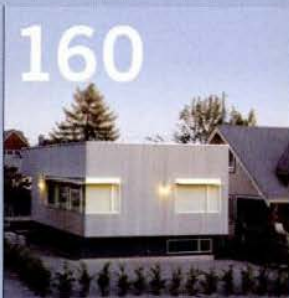
Architects 101

From plans to personalities: Everything you need to know about working with an architect (well, almost).

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Sourcing

A handy page to help you find all of the wonderful people, products, and services featured in Dwell.



Houses We Love

In Seattle, making room for extended family means moving just around the corner.



» "is it wrong to stay with him
for his washer and dryer?"

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Letters



My anticipation of the Dwell Home was saddened after seeing the photo of the trashed water bottles ("Reasons to Celebrate," October/November 2004). My husband and I co-founded a company 20 years ago that promotes reusing your clean water bottles instead of devouring new plastics every time you buy bottled water. Here is a picture of our water vending station known as Water Express. Our customers bring their own clean containers and refill them with pure drinking water. We estimate we have saved over 200 million one-gallon water bottles from landfills since our inception. Can you help me find someone to redesign our little windmill so that it can bring uncommon design to the common woman?

Lani Dolifka
Brighton, Colorado

Editors' Note: Can anyone help Lani? If so, send us your contact info and we'll forward it to her.

I could not have been more thrilled to see a local home featured within the pages of Dwell—a home that I drive by on a regular basis, often wondering who the architect was ("Modern Awakening," October/November 2004). As a recent transplant from the San Francisco Bay Area, imagine my surprise (and remorse) upon moving to Park City, where the majority of homes have that "ski lodge" look and feel! I had owned an Eichler in Cupertino and miss the floor-to-ceiling glass, clean lines, and open spaces that the home afforded us.

Very few homes in this area embrace the modernist sensibility, and I was thrilled to see the Jespersen residence featured in the magazine. What a beautiful home! Thank you for showing me that there are other modernists in this area.

Cheryl Roder-Quill
Park City, Utah ▶

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Highlands, design Patricia Urquiola. Picture taken inside the PALAIS DE TOKYO, site de création contemporaine, Paris.

MOROSO ^M

I loved the article "Modern Awakening" by Heather Bradley. It was educational, clever, and funny. It seems that nowadays, journalism can either be very direct with no personality or just plain corny. Ms. Bradley's use of mullet symbolism left me and my husband in tears of laughter. Thank you for keeping ever-so-serious architecture light and interesting.

Michelle Burgess
Denver, Colorado

As a native Utahan and a longtime admirer of the simple beauty and clean lines of modern architecture, I enjoyed your article highlighting the Jespersen residence. However, I was disappointed by your assumptions regarding Mormons. I am proud to be a so-called Mormon, especially one who embraces modern architecture. Next time I hope you can lay aside sweeping generalizations and understand that not all Mormons are stuffy, uncreative people with a lack of appreciation for good style. Thanks again for a great article and an innovative magazine even a Mormon can appreciate!

Mia Chapman
Salt Lake City, Utah

Heather Bradley responds: In no way was I trying to make any correlation between the practice of Mormonism and propensity toward, or aversion to, modern design. To do so would be in direct opposition to the open-mindedness and tolerance this magazine aims to achieve.

Wow, what a surprise! I was stunned to see Red Feather Development Group as your Nice Modernist for the October/November issue ("Housing's Hay Day"). The willingness to explore all facets of building in America is exactly why I love the magazine. Yes, I live here in South Dakota with its typically third world conditions, but that doesn't mean that we don't have dreams or the drive to carry those out. So, thank you, Robert Young and Dwell and your efforts to draw the rest of the world's attention to us for a moment.

Valerie Pourier
Kyle, South Dakota

You have spoiled other magazines for me. I recently let my subscription to *Architectural Digest*, a magazine I have been receiving for 11 years, lapse. Others are soon to follow. I began studying architecture a couple years ago, and since then, my expectations have risen. I. M. Pei said that he is never sure if a project has been successful until he sees people using it. What Dwell understands that none of the other shelter magazines do is that architecture and

design are for people, not for photographs. I just wanted to say thank you for being different.

Elizabeth Winter
Annapolis, Maryland

I was overjoyed to see your lengthy "Sustainability 101" in the October/November 2004 issue. The greener Dwell gets, the more ecstatic I become. I've always had a penchant for good design, but the articles on affordable, off-the-grid homes and Nice Modernists keep me reading your publication. As an extremely frugal AmeriCorps volunteer, I never allow myself luxuries like magazine subscriptions but yours is so good that I had to break my rule.

Rita Botts
Seattle, Washington

A couple of months ago, you helped a man who wrote a letter regarding where he could find an appropriate engagement ring for his Dwell-reading girlfriend. Now I have the next question: Where does an engaged Dwell-reading couple register for gifts? Surely we have all seen the types of wedding gifts many couples receive, but where can we register to save us from the agony of the typical department store wedding registries?

Stefanie Smith
Seattle, Washington

Editors' Note: Congratulations on your upcoming nuptials! We'd suggest Moss online (www.mossonline.com), Unica Home (www.unicahome.com), Clio (www.clio-home.com), and Lekker Home (www.lekkerhome.com).

Thank you for mentioning the Los Angeles Metro Rail ("Transportation 101," September 2004). People laughed when the first four-station leg of the subway opened in 1993, but extensions and connecting lines have been built since then, and continue to grow. By 2012 (at the latest), the Expo Line will run from Downtown to Culver City, and soon after to Santa Monica. With Expo and projects like a Green Line extension to LAX, L.A. will have the beginnings of a world-class rail network. An extension of the Red Line subway all the way down Wilshire Boulevard would help redefine L.A. . . . well, at least I can dream.

Robert Franklin
Los Angeles, California

Thankfully, the home on page 176 of your September 2004 issue really isn't a mirage ("It's Not a Mirage"). My first impression was to be a little shocked, like owner Bev Lisee, but the story and photo tell of a comfortable and deep ▶

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Dear Ketel One Drinker
On those awful days when you're
feeling your age, just remember,
we're 314.

Contributors

Deborah Bishop ("The New Suburbanism," p. 118) is Dwell's San Francisco contributing editor.

Sarah FK Coble ("Apples from Asphalt," p. 98) is a freelance art and design writer based in Naples, Florida.

Todd Hido's ("Standout in a Crowd," p. 110) photographic work has been featured in *Artforum*, the *New York Times Magazine*, *Doubletake*, *I-D*, and *Vanity Fair*.

Misty Keasler ("Small Amidst Sprawl," p. 65, and "The Lowest Utility Bill on the Block," p. 72) is a photographer based in Dallas, Texas.

Amos Klausner ("Small Amidst Sprawl," p. 65, and "Standout in a Crowd," p. 110) is the director of the Museum of Contemporary Art at the Luther Burbank Center for the Arts in Santa Rosa, California.

Donlyn Lyndon, FAIA ("Architects 101," p. 128), is professor emeritus in the College of Environmental Design at the University of California at Berkeley, and the editor of the design journal *Places*.

Emily Nathan ("Design for the Public," p. 82) shoots regularly for magazines such as *Conde Nast Traveler*, *Gourmet*, and *Real Simple*.

James Nestor ("A Little Is Enough," p. 103) writes about art and culture for *Salon*, the *San Francisco Chronicle*, and other publications.

Calvin Rambler (Editor's Note, p. 31; "A Little Is Enough," p. 103; "Architects 101," p. 126) earned a bachelor's degree in architecture (he's still an avid fan), but now prefers illustration.

Robert Schlatter's ("The New Suburbanism," p. 116) photographs have appeared in the *New York Times Magazine*, *Big*, *Surface*, and *Wired*.

Robert Sullivan ("Architects 101," p. 126) is the author most recently of *Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants* (Bloomsbury USA), out in paperback this spring.

Terry Wade ("São Paulo: Calm in the Chaos," p. 84) has lived in São Paulo for the last four years. Trained as an urban planner, he now works as a journalist.

experience. I'm dreaming of a similar project in my little country of Catalonia, but even though we don't have deserts, so far, it's still a mirage.

Lluís Pareras
Palamos, Catalonia

Thank you for spearheading the development of modernist prefab homes. Your contest idea was brilliant. Now for the big question: Is anybody manufacturing these homes? Is there a clearinghouse of up-to-date information regarding which homes are now being offered to the public? Such a site would, preferably, have contact information for the architects, manufacturers, or whomever so we can learn more.

John Burns
Rohnert Park, California

Editors' Note: *The theme of our April 2005 issue is modern prefab architecture, and we are planning a major conference on prefab in the fall of 2005. Please email info@thedwellhome.com to be added to the mailing list, and we'll update you with program details via email and in the pages of Dwell.*

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Corrections:
Dwell would like to credit the following for their work on the Day/Hachigian residence featured in our September 2004 issue: Atlas Sheetmetal (siding), Mike Gilbert Stonework, Elysian Landscapes and DRY Design (landscaping), Select Electronic Design (theater), and general contractor Kent Snyder.

On page 56 of our October/November 2004 issue, the chair listed as the Mary chair is actually the Ideal chair from Speke I Klein.

In Memoriam: Ezra Stoller
Ezra Stoller's photographs of structures like Frank Lloyd Wright's Guggenheim museum and Eero Saarinen's TWA Terminal have assumed the iconic stature of the buildings themselves, insuring that people the world over have experienced at least a part of their beauty and magnitude. Stoller, who was 89, passed away on October 29 at his home in Williamstown, Massachusetts. His legacy includes a wealth of images that continue to grace the pages of countless books and magazines, inspiring architects, photographers, and laypeople alike.

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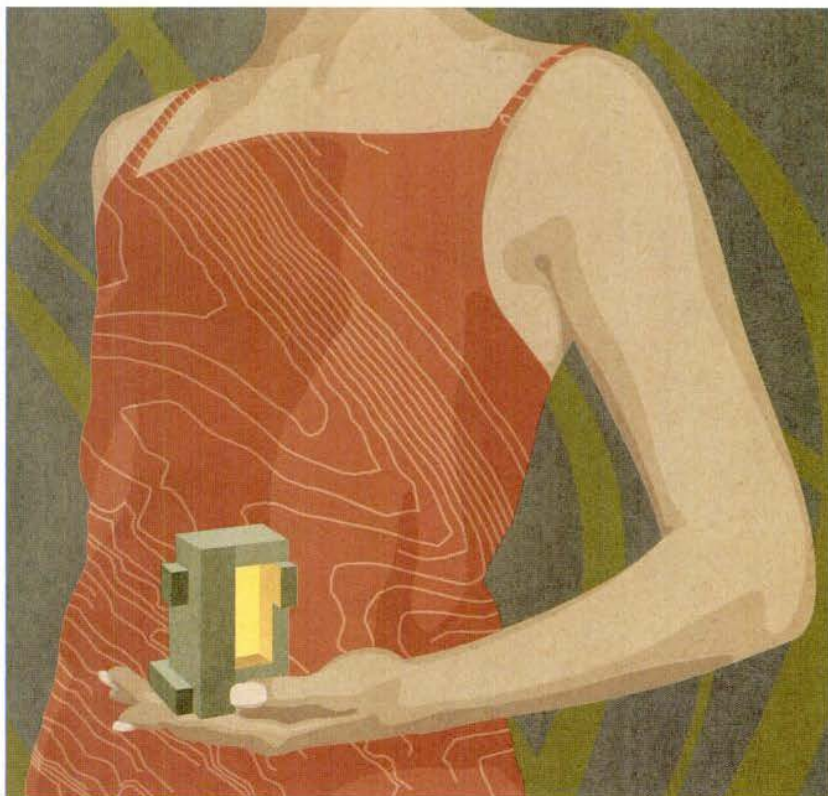


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Small Change



In a recent interview I did with Frances Anderton, host of KCRW's radio program *Design and Architecture*, she noted that Dwell had become proactive in its mission. The magazine isn't just writing about and showing photographs of the design of houses, she suggested, but is actually influencing the ways in which they are designed and built. In my day-to-day working life, where we have five or six weeks to put out each issue of Dwell, I don't always stop to consider the proverbial big picture, but when Frances made this flattering observation, I realized that, yes, maybe Dwell is having that sort of impact—and it made me feel very proud.

But effecting change isn't easy. This past October, for example, I attended the Automated Builders Consortium Convention in Philadelphia, hoping to get a few manufacturers interested in building modern prefab homes. It was the first time the group had invited someone from the design world to address their convention, and they'd

asked not only me but Joseph Tanney, the winning architect for the prefab Dwell Home I, as well as architect Carol Burns, whose research on prefab done at the Harvard Graduate School of Design has been highly influential. My presentation of some of the exceptional prefab homes we've published in Dwell—from David Hovey's glass-and-steel desert homes in Arizona to Werner Aisslinger's portable Loftcube—was met with polite smiles and nods—and the occasional snicker. This crowd, I thought, has been building one thing and in one way for nearly a century. What would possibly motivate them to change?

The experience left me feeling quite disheartened (as did the "Taste of Philadelphia" buffet that followed the presentations). But then I spent a few hours walking the streets of Philadelphia with Tanney, one of my prefab partners in crime, admiring that city's amazing 18th-century buildings and getting excited about the possibility of creating 21st-century ones. We talked about the manufacturers we've met over the past year, a few of whom are game to give this modern prefab thing a shot. I realized that we couldn't be let down by those intent on doing business as usual. We just had to keep at it.

And so we are—and not just in the realm of prefab. With the Dwell Home II, a sustainable house to be built in Los Angeles, we continue in our goal of inspiring innovation in home design. "Can a glass box be green?" asked the winning architects, and their exciting submission responds with a resounding "Yes!" On page 49 of this issue, we present a special design portfolio featuring Escher GuneWardena Architecture's terrific design along with those of the four runners-up.

Finally, while we're at it, one more windmill to tilt at—out-of-control square footage. We're not sure why the average square footage of the American home shot up from 700 in 1900 to 2,265 in 2000, but we're hopeful it's a trend that can be reversed. Just look at the great homes we feature this month.

One caveat, however. As you peruse this issue on small spaces, we prepare ourselves for the inevitable torrent of emails—"You call that *small*?"—so please bear with us. Good things may come in small packages, but change happens just one small step at a time. ■

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



BATH ARCHITECTURE



GINKGO
free standing resin bathtub
Design: Yves Pertosa



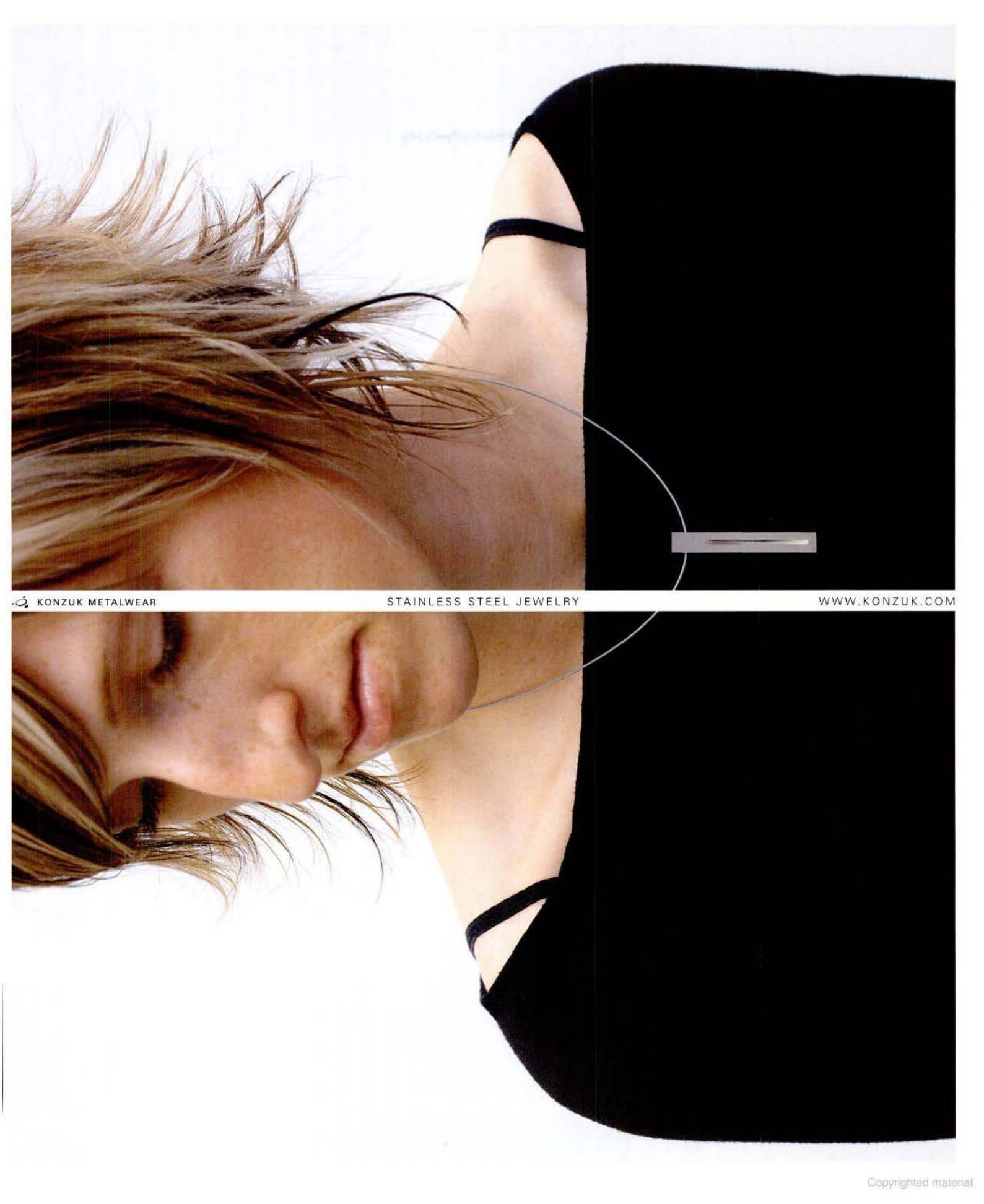
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Candida Höfer: Architecture of Absence / Aperture / \$35 / 25 Jan–17 Apr / California State University Art Museum / Long Beach, CA / Unlike manicured architectural photography, Höfer's images of empty theaters, libraries, and apartments speak more about the missing inhabitants than the spaces. Her monograph features 65 color images, many of which will be on view in the exhibition. www.aperture.org and www.csulb.edu/org/uam



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RHOMBUS BY CAMILLE GRAESER 1944

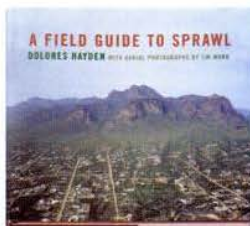
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Swing / By Stefan Heiliger for Basix by Rolf Benz

Despite the fact that Swing comes from Rolf Benz's new line of "more fashionable, often cheekier" furniture, we still had to pinch ourselves to make sure we weren't dreaming it was 1979. That was the last time we saw the slumpy-sleeping-bag upholstery look, but we're happy to welcome it back into the fold (as long as it's not part of a broader nesting trend). This genial armchair-and-ottoman combo screams out for a room with hanging ferns. www.basix-by-rolf-benz.de



A Field Guide to Sprawl / By Dolores Hayden / W.W. Norton & Co. / \$24.95

"Sprawl is unregulated growth expressed as careless new use of land and other resources," writes Hayden. From alligator to zoomurb, this book describes the kinds of unfettered building growth that mar our landscape. Accompanied by photographer Jim Wark's aerial shots, the book's tongue-and-cheek tone makes the weighty subject matter go down easy. www.wwnorton.com



Scarves / Hiroko Kurihara Designs

Wrapping one of Hiroko Kurihara's handmade creations around your neck does more than just protect you from the elements—it also helps keep less fortunate folks warm. A former Habitat for Humanity employee, the Berkeley, California-based designer has dedicated herself to designing with a conscience. For each plush wool scarf (or blanket) that is purchased, Kurihara donates one to a homeless person, ensuring that shopping becomes a good deed, rather than just another guilty pleasure. www.hirokokurihara.com



Jawbone / By fuseproject for Aliph

Have you noticed the surging population of people carrying on one-way conversations in broad daylight? What you don't see are the mics they have plugged into pocketed digital mobile devices. Replacing your headpiece with Jawbone won't make your conversation any less annoying for your fellow earthlings, but—with the help of a cheek-vibration-detecting voice enhancer—at least it'll be crystal-clear for you. www.jawbone.com



Worldview

The Architectural League, much like its math or chess counterparts, is peopled with specialized zealots who are most likely smarter than Joe Millionaire or the Bachelorette. Thanks to this site, we can all experience their savvy. Worldview lets architects post what's new and exciting—and is likely ignored by the mainstream architectural press—in the realm of architecture and urbanism in their cities. With featured cities like Tijuana (pictured here), Oslo, and Beirut, the site proves to be one of the more compelling and attractive nerd-fests out there. www.worldviewcities.org

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Boris Mikhailov / 22 Sept–2 Jan / Institute of Contemporary Art / Boston, MA

Unlike the sterile statuary images of Stalin and Lenin used for Soviet propaganda and commemorative buttons, Mikhailov documents the height, fall, and aftermath of the U.S.S.R. as a complex, sometimes frail, and always human place. More than 500 photographs are on display, from black-and-white images of families frolicking in small villages in the '80s to haunting hand-colored panoramas of post-Communism homelessness and famine. www.icaboston.org



René Herbst: Pioneer of Modernism / By Guillemette Delaporte / Flammarion / \$65

While affectionately dubbed "the man of steel," René Herbst's expertise lay outside the realm of physical fitness. In fact, people meant it quite literally: Herbst was one of the early proponents of incorporating tubular steel into modern designs. This book explores his work and includes photos of numerous exhibition projects and displays for luxury stores. www.editions.flammarion.com

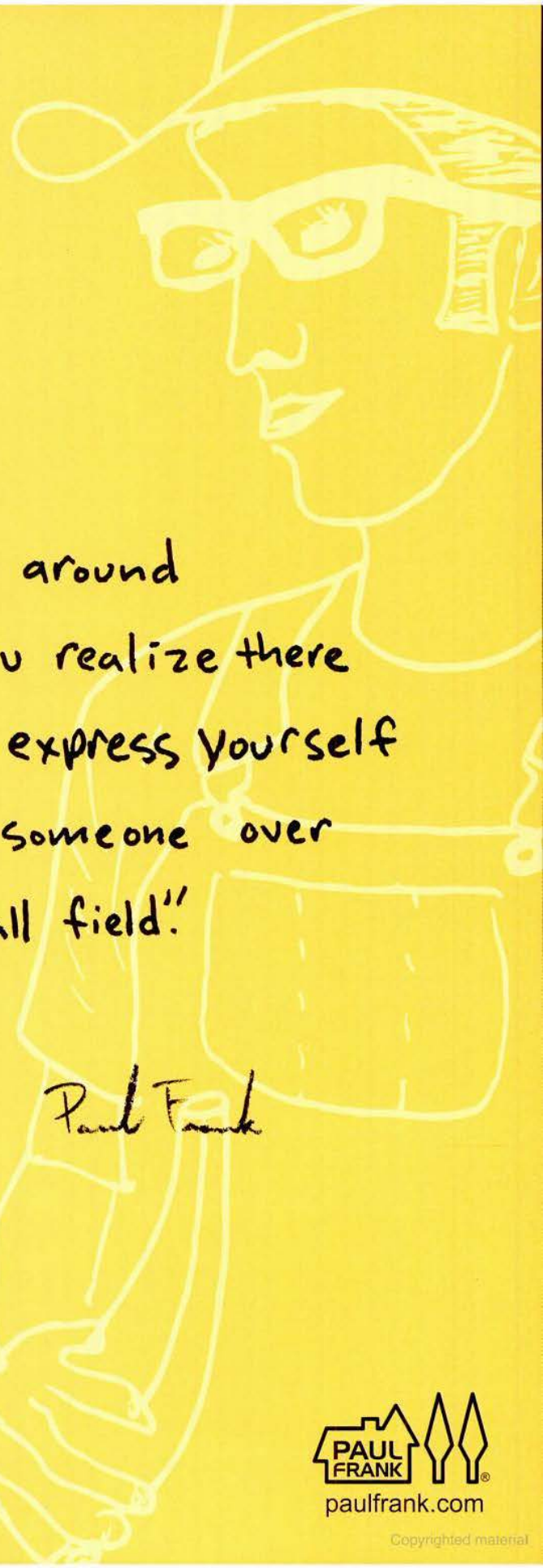


Pottery / By Timothy Foss

In true underdog style, Foss's pottery trumps that of the mass-produced persuasion in both spirit and content. With a subdued color palette and unexpected shapes, this series of cups, bowls, and vases has an organic, amorphous quality that hints at geometry. These pieces will appeal to the more traditional artisan as well as the coolest modernist. www.timothyfoss.com




Strato sofa / **Matteograssi** / With more facets than Paris Hilton's new jewelry line, and certainly more restraint than her amorous endeavors, Strato perfectly mediates between the excess of deco glamour and the minimalism of contemporary tubular steel. www.matteograssi.com



"When you hang around
creative people, you realize there
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without knocking someone over
on the football field."

Paul Frank



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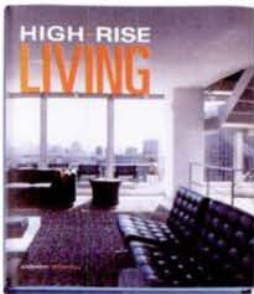
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Flori armchair with pouf / By Werner Aisslinger for Zanotta

There's a reason the Ottoman Empire fell, so why do we continue to revere the eponymous footrest? Zanotta has nominated an alternative, a third-party candidate, a dark horse, if you will—the "pouf." The pouf is defined as a piece of furniture like an ottoman, generally circular and affording cushion seats on all sides. One can certainly endorse a well-rounded leader, especially when it's so easy on the eyes. www.modernliving.com



High-Rise Living / By Andrew Weaving / Gibbs-Smith / \$39.95

When city dwellers grow up, some make a dash for the suburbs while others look skyward. This book chronicles the latter to examine 25 high-rise apartments in three categories: Classic (Kisho Kurokawa's 1970 Nakagin Capsule Tower), Now (Gary Chang's Waterfront/Bondsuite), and Future (BlueBase's Modular Accommodation System). www.gibbs-smith.com



Amenity linens / By Amenity

Early-evening light filtering through branches and trees casts delicate shadows on walls and window shades. Instead of boring solids and bright prints, designers Nicole Chiala and Kristini de Corpo mimicked these ephemeral natural images to create their new line of duvets and pillow shams. Dandelions, leaves, and flowers all rest in silhouette against backdrops of 450-thread-count cotton in all shades of neutral. www.amenityhome.com

PHOTO BY PETER BELANGER (BOOK)

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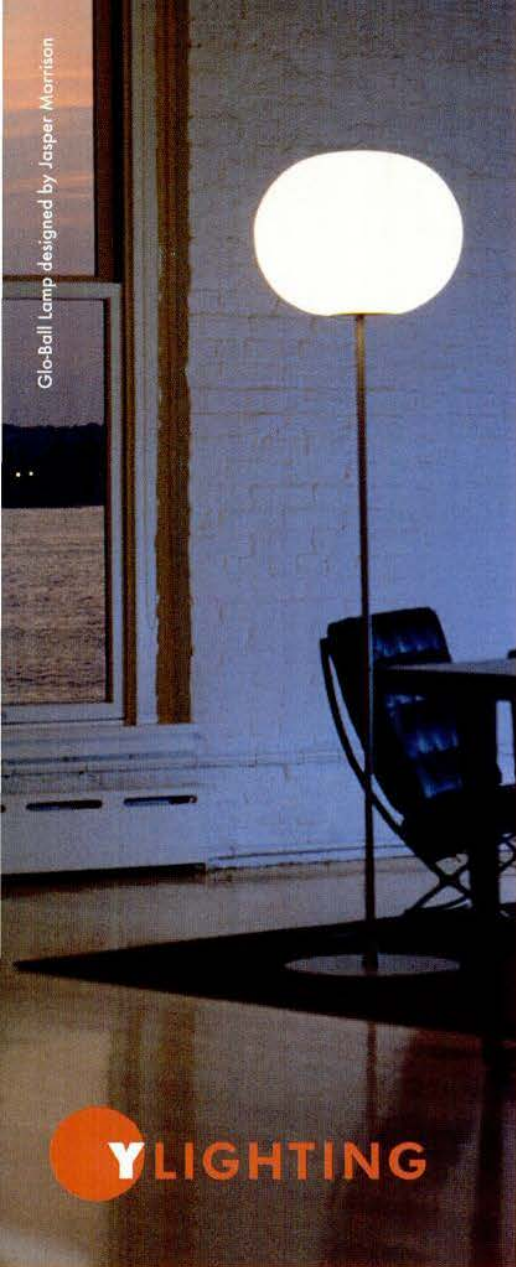
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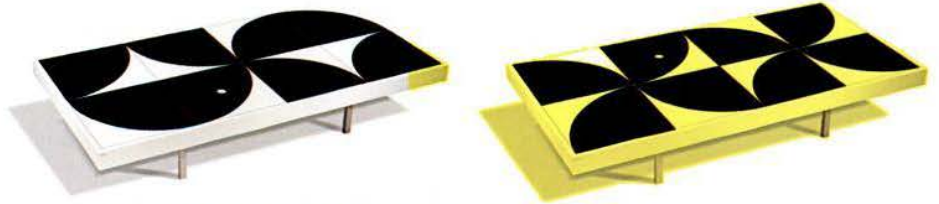
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In the Modern World



Thumb Puzzle table / By Douglas Homer

This multifunctioning piece of furniture can be either the surface upon which to play a game or the game itself. Either way, you'll only have yourself to blame if the design doesn't work with your decor. www.douglashomer.com



Our Land: Contemporary Art from the Arctic / 26 Nov–30 Jan / Peabody Essex Museum / Salem, MA

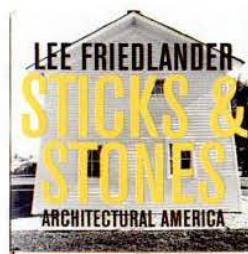
It's hard to imagine creativity flourishing in the Arctic landscape, where summer temperatures often hover just above freezing and the sun makes only intermittent appearances. Yet almost a quarter of the 29,000 people who live in Nunavut territory ("Our Land" in the Inuit language) are artists and craftspeople. This exhibition displays a fascinating array of Inuit art, from traditional greenstone carvings to avant-garde multimedia installations. www.pem.org



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Lee Friedlander: Sticks & Stones—Architectural America / By Lee Friedlander / Distributed Art Publishers (DAP) / \$85

Friedlander captures a variety of American landscapes, from desolate factory lots to the burgeoning city skyline, often framed through the window of an automobile. His black-and-white prints reveal the essence of the American structure, with all its many permutations, and capture the spirit of those who inhabit it. dap@dapinc.com

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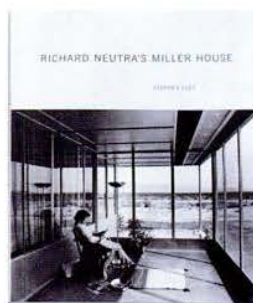
New Art from Cuba, the Dominican Republic, Puerto Rico, and the Diaspora / 29 Oct–30 Jan / RISD Museum / Providence, RI

The titular countries have radically different cultural politics, yet share the same continual massive movement of people across their borders, from tourists and colonists to émigrés and militarists. Caught in the current of this dynamism and separated from their homelands, the U.S.-dwelling artists in this exhibition are producing some of the most creative work on the art scene today. Works include an undulating sea of flip-flops by Dominican artist Tony Capellán (shown) and camouflage pieces by Cuban artist Santiago Hernandez. www.risdmuseum.org



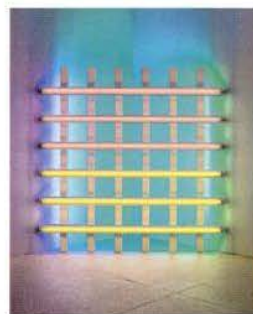
Dog dish / By Susan Kralovec for Everyday Studio

Dogs eating from Kralovec's laser-cut steel feeder don't have to dirty their noses or strain their necks anymore when digging around in their bowl for that last piece of kibble. This wall-mounted design—available in various sizes and colors—lets dear Fido and Spot access food at eye level, instead of next to their feet. In exchange for the inflicted misery of little sweaters and neck cones, this dish gives a bit of well-deserved dignity back to the dogs. www.everydaystudio.com



Richard Neutra's Miller House / By Stephen Leet / Princeton Architectural Press / \$40

Leet might well be the first Neutra expert to cite connections between architecture and posture, playing into Neutra's larger belief in modernism as therapeutic. Leet's new book about Neutra's Miller House explores every aspect of construction, delving into complex nuances of the architect-client relationship. www.papress.com



Dan Flavin: A Retrospective / 3 Oct–9 Jan / National Gallery of Art / Washington, DC

Fluorescent bulbs often bring to light our most wan and sickly selves. But for decades Dan Flavin explored the largely unrecognized beauty of these banal tubes, transforming prefabricated lighting into works of art. Casting his name in lights, this retrospective traces Flavin's prodigious career, exploring both installations and works on paper. www.nga.gov



The Bent One / By Sam Cocker for Morgan Cheetham

Fashioned from multiple layers of Aeroply and bent birch and oak veneers, with a gesture curvy enough to silence even the staunchest Horta enthusiast, this chair pushes the limits of pliability to earn its godly moniker. Originally a prototype in a series of experiments conducted by designer Sam Cocker to see what could be achieved through bending laminate woods, the Bent One is certain to garner at least a handful of devotees when it goes into production. www.morgancheetham.co.uk



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The Florida Home: Modern Living 1945–1965 / 25 June–23 Jan / Historical Museum of Southern Florida / Miami, FL

These days, comparing Florida to California is like comparing oranges to arugula, but that wasn't always the case. In the postwar years, Florida, much like the Golden State, experienced an influx of suburban development. Most of the homes built were modern in style and reflected the demand for future-oriented living. This exhibition explores the development of Miami's single-family home in relation to the social and cultural climate of the time.

www.historical-museum.org



Profile: Pentagram Design / Edited by Susan Yelavich / Phaidon / \$49.95

Pentagram prides itself on aesthetic diversity and has developed a stellar body of work, based not on an encoded style but on the integrity of each design. In senior partner John McConnell's words, "we may be 'polemic averse,' but we are idea rich." Pentagram has put into practice the tenets of a true democracy. If only more people would follow their lead, perhaps design could indeed change the world. www.phaidon.com



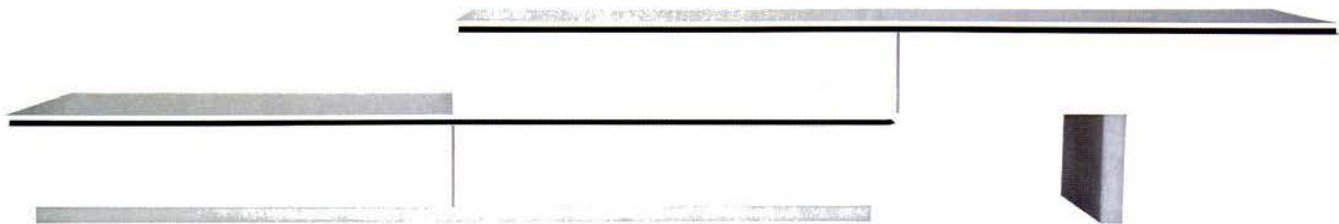
Multimedia cabinets / SieMatic

Those who want to keep dinner an interactive family event have to face yet another impediment to the media-free meal. These multimedia cabinets offer shelves for both your television and your computer and fit into any SieMatic kitchen configuration. The cabinets feature stainless steel doors with basalt-colored glass, with the option of either bronze or aluminum frames or frosted-glass panels. www.siematic.com



Art by Natasha Kissell

Kissell paints rolling English pastoral landscapes, in which pristine modern homes replace the usual scenes of lolling picnickers and happy bovine groups. Jutting angles and soaring rooflines are set against layers upon layers of pastel hillsides and trees that rise to the top of the picture plane. Imbued with a healthy sense of humor, these scenes have an incongruity and placidity that's a welcome alternative to the popular "painters of light." www.natashakissell.com



Luz / By Norberto Delfinetti for Frighetto Industrie / This storage unit has ample space for all your antiquated CD cases while looking just as pretty as your 40GB iPod. www.frighetto.com



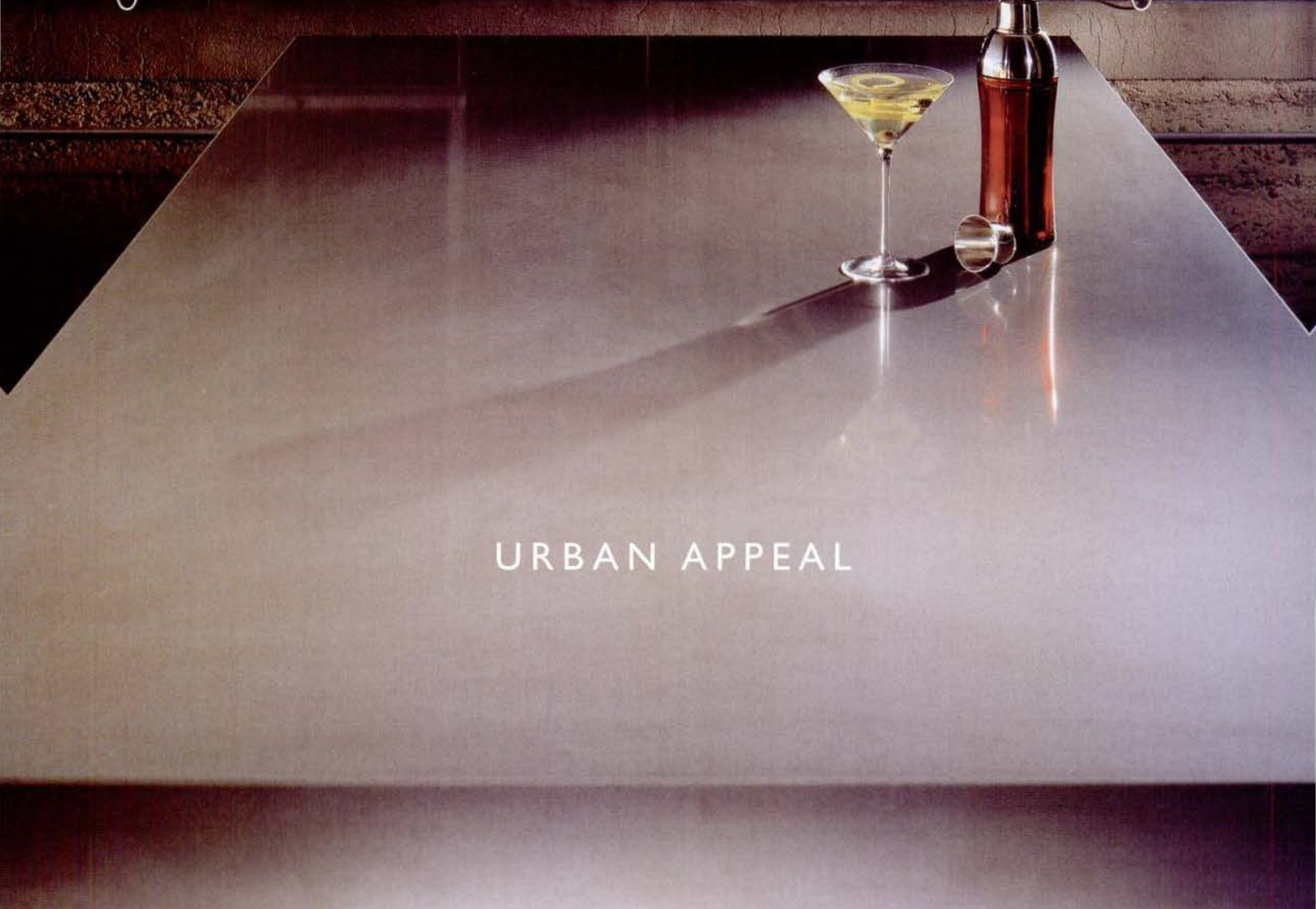
MULTY Sofa Bed
Design: Claude Brisson

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A Barbara Bestor's submission took inspiration from Charles and Ray Eameses' Case Study House #5.

B Deegan-Day's design focused on the challenges of living in the rugged landscape of Topanga Canyon.

C Lorcan O'Herlihy Architects chose to see the sustainable requirements of the competition as an opportunity to further design innovation.

D Pugh + Scarpa took advantage of the Southern California sunshine, adding outdoor rooms that could economically increase the square footage.

E Escher GuneWardena asked if a glass box could really be green. Their answer was a resounding "Yes."

Design portfolio presented by 2005 Ford Escape Hybrid.

Dwell Home II: Making Modern Green

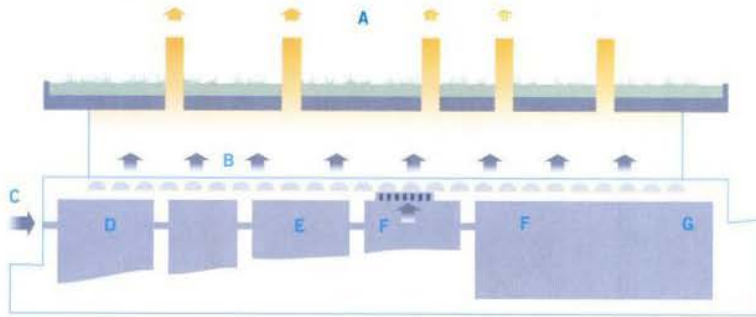
Green design is much more than a catchphrase bandied about by eager-to-please politicians and hopeful hippies—it's become a necessity. Sustainable building technologies are now part of the design guidelines for everyone from the federal government to private industry. To help push home design in the same direction, Dwell invited five of Los Angeles's top firms to create a sustainable single-family home in Los Angeles. We hope it will help establish a progressive model for future housing.

ALL HYBRIDS ARE NOT
CREATED EQUAL.



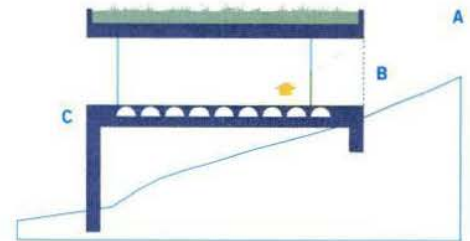
 **HYBRID**

Developments in new materials and manufacturing methods are rapidly expanding in numerous directions and Escher GuneWardena's design is geared toward taking advantage of all of these.



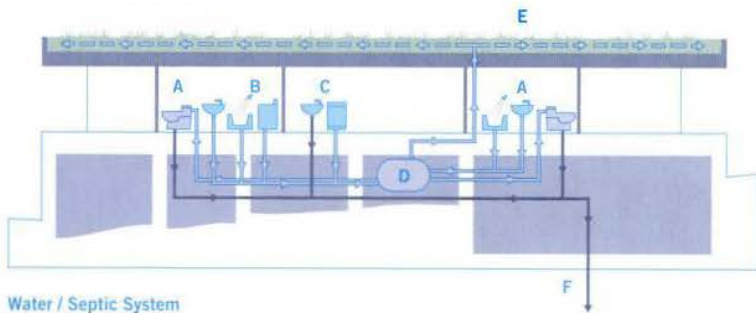
Air Intake / Circulation System

- | | |
|-------------------------------------|------------------------------------|
| A Solar Chimneys with Vents | E Cool Cavities |
| B Airfloor System / Floor Registers | F Airfloor Air Intake / Filtration |
| C Air Intake at Night | G Garage |
| D Under-Floor Crawl Space | |



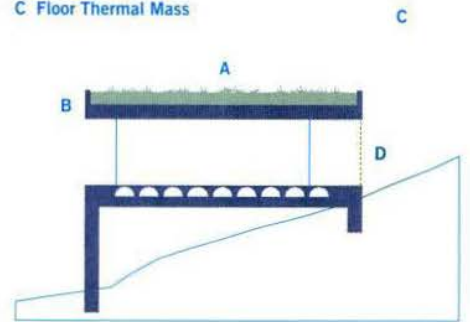
Winter Solar Gain

- | |
|--------------------------------------|
| A Winter Sun (11 am-1 pm) |
| B Shading Panels Open for Winter Sun |
| C Floor Thermal Mass |



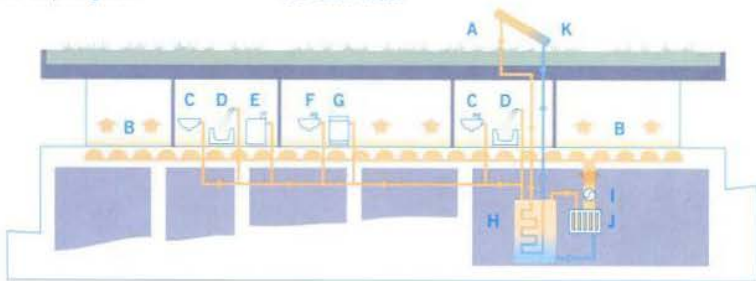
Water / Septic System

- | | |
|--------------------------------|---------------|
| A Bathroom Fixtures | F Septic Tank |
| B Washing Machine | ■ Fresh Water |
| C Kitchen Sink / Dishwasher | ■ Gray Water |
| D Gray Water Tank / Filtration | ■ Black Water |
| E Drip Irrigation | |



Summer Rooftop Cooling

- | |
|---|
| A 2 Ft. of Soil Insulates, Creates Thermal Mass |
| B Large Overhangs |
| C Summer Sun (11 am-1 pm) |
| D Fixed / Movable Panels Used as Shading |




Heating / Hot Water System

- | | |
|-------------------|-------------------|
| A Closed System | G Dishwasher |
| B Airfloor | H Water Heater |
| C Bathroom Sink | I Fan |
| D Bath / Shower | J Air Coil |
| E Washing Machine | K Solar Collector |
| F Kitchen Sink | |

And the winner is . . .
Escher GuneWardena Architecture





Firm: Escher GuneWardena Architecture
Sustainable Elements: Living roof, convection ventilation, airfloor, and photovoltaic panels
Project Team: Frank Escher, Ravi GuneWardena, Abbie Chung, Brian Hart, Anupama Mann



“One really cannot talk of sustainability without thinking of current regional, national, and global ecological problems. This project, in a small way, can show how an individual house is connected to these larger problems, and that green design and good design are not mutually exclusive.” Those words from Frank Escher, of Escher GuneWardena Architecture, succinctly sum up the intentions of the firm’s winning entry for the Dwell Home II Design Invitational. With its green roof inhabited by photovoltaic panels and low-water-consuming native plants, trellises on the sides of the building that double as sun screens, and a modular system of air channels embedded in the concrete floors that will both heat and cool, the aesthetically stunning house bears out Escher’s claim.

The design is slightly skewed to the north in order to capture all the advantages of views and light the

topography has to offer, as well as to help reduce the excavation and site disturbance that comes with any new home construction. The open plan enclosed by high-thermal-performance glass places the structure firmly in its environment. Roof overhangs, the green roof, the plant trellises, and a movable climate-controlling aluminum-and-polyester screen normally seen in greenhouses team up to control the Southern California sun—and offer insulation as the temperatures drop. A solar water-heating system consisting of “collector panels” on the roof delivers hot water to an insulated water tank where all water for the house will be heated. This same water will circulate through air coils to heat the floor slabs. Looking at the design and Escher GuneWardena’s enthusiastic and optimistic approach to single-family homes in the 21st century, it seems that green design really can be good design.

The green roof lets the house subtly sink into the surroundings. Rather than intruding on the landscape, the house seeks to be a welcome addition.

The glass walls that engulf the home on all sides further contribute to the structure’s unobtrusive nature while also providing significant heating and cooling opportunities.

Unlike the competition's mild hybrids, which always require power from the gasoline engine, full hybrids - like the new Ford Escape Hybrid - have the ability to drive in electric-only mode at certain speeds. That means fewer trips to the gas station, 61% fewer smog-forming pollutants. 80% better fuel economy.* In fact, this SUV is the most fuel-efficient SUV out there. No, all hybrids are not created equal. On the road to a better future, some are born to lead the way. Fordvehicles.com/escapehybrid.



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Firm: Pugh + Scarpa

Sustainable Elements: Structural concrete insulated panels and standard solar panels

Project Team: Lawrence Scarpa, Joshua Ashcroft, Angela Brooks, Silke Clemens, Christopher Ghaték, Vanessa Hardy, Ching Luk, Justin Patwin, Tim Petersen, Gwynne Pugh, Katrin Terstegegen

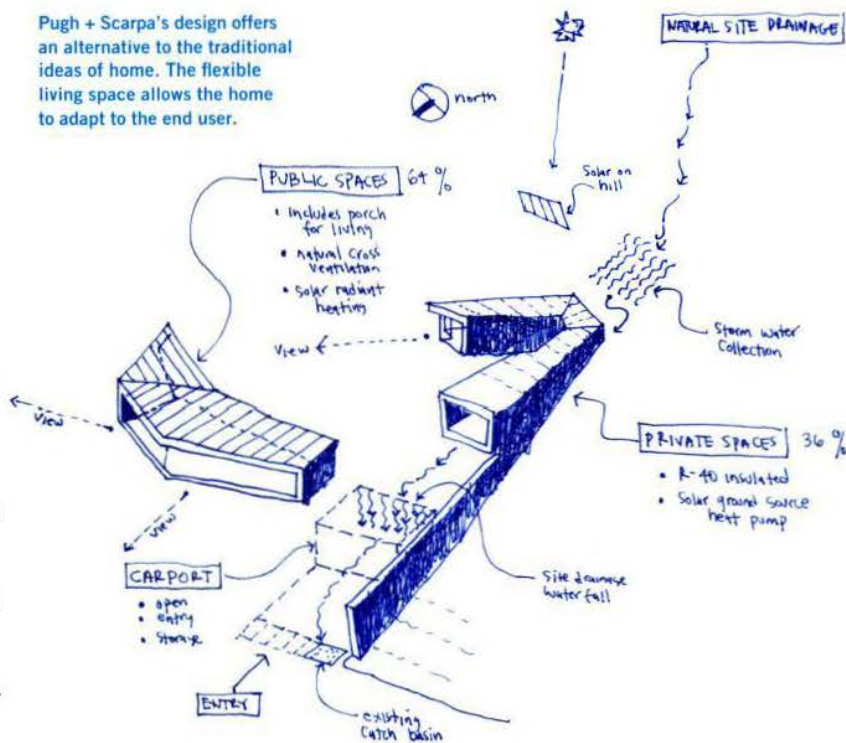


Pugh + Scarpa

Pugh + Scarpa's sculptural entry, which dramatically emerges from the hillside, took its design directive from the modest budget and challenging building site. Harnessing the Southern California climate, the main structural component is a "living porch." When open, this light-filled deck increases the size of the house by nearly 50 percent. The minimal work needed to create the porch, and the minimal maintenance it requires once occupied, would keep costs down while keeping the quality of life unusually high. The design also seeks to open the home to the surroundings, and even incorporates an existing swale into a natural water feature: The living room bridges the trough rather than redirecting it, allowing it to act as a natural drainage system for the lot.

The house would be constructed of lightweight structural concrete insulated panels, reducing building costs as well as the impact on the land. To keep the project within budget, the design takes an innovative approach toward energy generation, using both standard, off-the-shelf technology for heating (like freestanding radiators) and natural ventilation and architectural overhangs for shading. Solar panels were utilized in the hopes of producing enough energy to make the house energy-neutral. The two-story, open-plan, and publicly centered design is an homage to classic Californian modernists, who understood the opportunities offered by California's geography and weren't afraid to take full advantage of them. ▶

Pugh + Scarpa's design offers an alternative to the traditional ideas of home. The flexible living space allows the home to adapt to the end user.



STEEL, REINFORCED WITH STYLE

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Firm: Deegan-Day Design LLC
Sustainable Elements: Fibreblock, bamboo flooring, solar panels, long-life-span materials
Project Team: Joe Day, Felicia Martin, Yo Oshima, Ninotchka Regets, Bonnie Solmssen, Jakub Tejchman



Deegan-Day Design

Deegan-Day Design took the defensive when considering sustainable design in Topanga Canyon, viewing it as a case of “human survival.” Citing the influence of writer Mike Davis’s take on the rugged terrain as “a revolutionary not reformist landscape,” the architects offered the homeowners three design schemes, each of which addresses the challenges of building in the region and, perhaps most important, how to escape it, as the landscape is prone to devastating wildfires.

Once occupant safety was established, sustainable components became more clear. “As a matter of course, we try to integrate recycleable/renewable materials into all our work,” Joe Day explains. “We would use Fibreblock (recycled from carpet pads), bamboo floors, and solar panels.” Day continues, “We also see the site impact and life span of given materials and finishes as a key aspect to sustainability.” Each of the design options are two stories, and all feature basic subdivisions of equal zones for the kitchen, living area, master bedroom, children’s rooms, and study/extra bedroom, as well as a separate structure for parking. The house is cut into the upslope of the site, adding shading and minimizing the need for glazing on the south side of the upper floors, and increasing the passive thermal efficiency. All of the designs include a heliport, which would ensure a smooth escape via Sikorsky helicopter should the need arise. It never hurts to be prepared. ►



Deegan-Day created three schemes, each featuring a heliport to address Topanga Canyon’s tendencies toward natural disaster. The homeowners’ safety is central.

While protection from the elements is key to the design, so is an embrace of the terrain. Large vanishing walls open the living area up to the vast expanses of Los Angeles.



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Firm: Bestor Architecture

Sustainable Elements: Strawboard panels, natural ground-floor cooling and insulation, cotton batting R-19 wall insulation, recycled and reclaimed wood, solar panels, decomposed granite, and Ipe decking

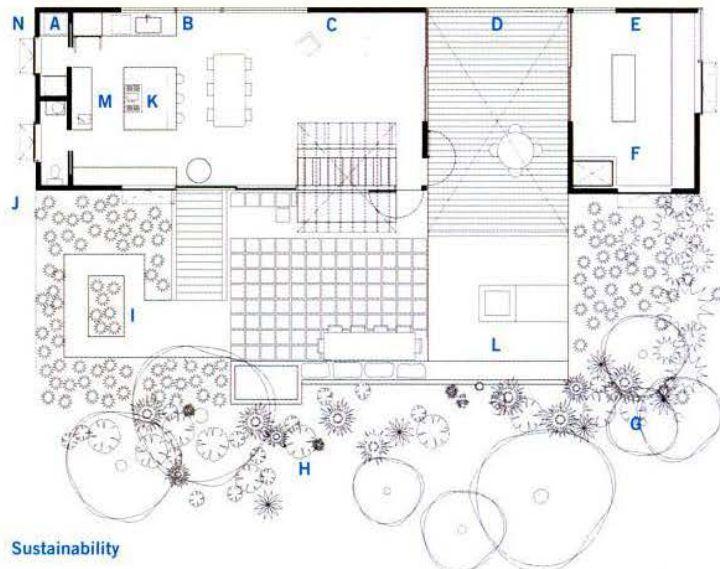
Project Team: Barbara Bestor, Seth Ferris, Elinor Nissley, Alice Park, Simon Storey



Bestor Architecture

For her design, Barbara Bestor drew inspiration from the functional use of space in the Eameses' Case Study House #5 live/work prototype. "In a lot of my work," she says, "and on this project in particular, the idea is to create a set of exterior rooms that are essentially more living space." By creating outdoor "rooms" that mirror the interior plan, and by employing low-tech methods to achieve high efficiency, Bestor's design reduces costs by saving building material and energy.

Asserting that "the circulation of a party isn't all that different from the circulation of tricycles in a kindergarten," Bestor found contemporary kindergarten design to be a relevant and useful model for the home's flow of space. The key is to direct movement, as Bestor explains: "You have to structure open spaces, or people won't move through them." To aid in the circulation, the house is split between public and personal areas, the upper level serving as the family/common space and the lower as the more private space. Various moves, like a light well that links the upper and lower levels and structural parroting in the form of outdoor rooms, create visual continuity between these spaces. Bestor's thorough understanding of the economics of space and her strong commitment to the use of recycled and renewable materials help ease the house into the sometimes unforgiving landscape of Topanga Canyon. ▶



Sustainability

- | | | |
|--|--|--|
| A Gray Water Washer/Dryer Drainage System | E True Linoleum Flooring | K Paper/Resin Countertops |
| B Low-Emission Glass Prevents Heat Gain and Provides Insulation | F First Floor Naturally cooled Through Ample Cross-Ventilation and Ceiling Fans | L Ipe Decking (Dense, Sustainably Harvested Hardwood, No Sealer Required) |
| C Reclaimed Solid Wood Flooring | G Buffalo Grass | M Formaldehyde-Free MDF Cabinets with Water-Based Safecoat Polyureseal |
| D Arsenic- and Chromium-Free CA-B Pressure-Treated Lumber for Exterior Deck | H Xeriscape Plantings | N Solar Panels on Roof |
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Photo: Jean Villain

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Firm: Lorcan O'Herlihy Architects

Sustainable Elements: Living roof, passive heating and cooling, and natural ventilation

Project Team: Lorcan O'Herlihy, Kevin Tsai, Donnie Schmidt

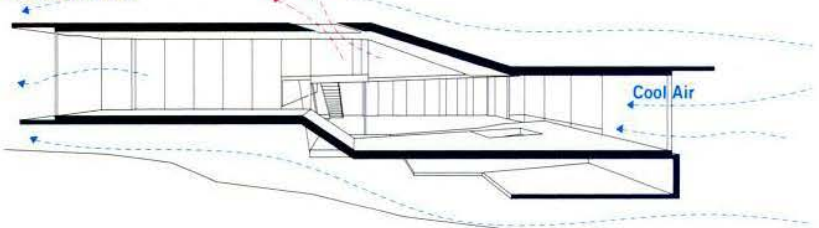


Lorcan O'Herlihy Architects

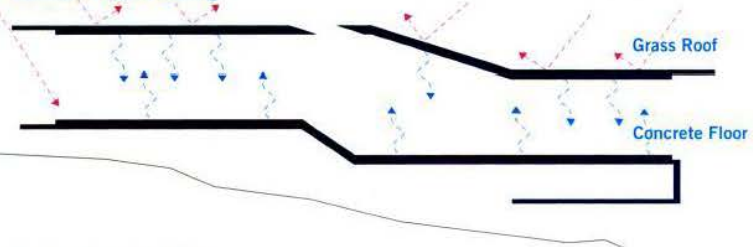
Citing the “sober” quality of many sustainable designs, Lorcan O'Herlihy set out to create a house that would augment rather than hinder innovation. “We’re using sustainable design to push new spatial concepts,” says O'Herlihy. Since cutting into the hill would have been intrusive to the natural habitat and building up would be more costly and require excessive material use, O'Herlihy resolved the site limitations by floating a ground-floor slab on top of stem walls. The overall height and depth are reduced by following the natural contour of the topography.

Comprising a series of interconnected spaces and volumes that roll across the hillside, O'Herlihy's submission utilizes the physical and climatic attributes of the site. The consolidated public space takes advantage of clever sustainable solutions like concrete floors that work in conjunction with a green roof and south-facing overhangs. These features help to regulate heat gain/loss in the summer and winter months, respectively, while wind scoops funnel prevailing winds to promote and replenish air circulation and naturally cool the interior. While most sustainable designs promote a gentle imprint on the natural habitat, few allow the habitat to form its imprint on the structure of space. By allowing the land to dictate form, O'Herlihy was able to create a dynamic space and avoid the characteristically staid quality of many sustainable designs. ■

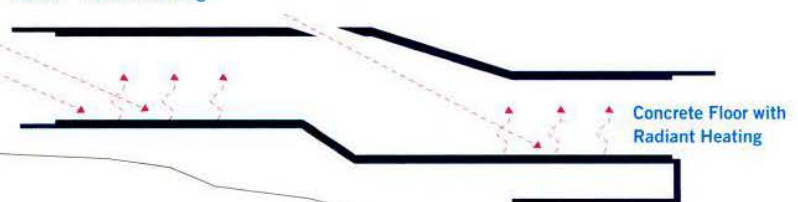
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Small Amidst Sprawl

This 700-square-foot house reflects its owners' desire for something other than "the major Texas trends—enormous beige McMansion box houses or fake urban townhomes," says Mark Schatz, "both of which are rampant down here."

Rising out of the Texas bayou, Houston is both a sprawling metropolis and the largest city in the United States without zoning regulations. This cause-and-effect relationship has, over time, resulted in a hodgepodge of land use and a multitude of architectural styles that give the city its most unique alias, a city without memory. It was here, over a decade ago, that Mark Schatz and Anne Eamon met, married, and began considering how they could add meaning to a city that

has only recently confronted its own fractured evolution.

A self-described tinkerer, Mark Schatz taught himself the basics of the building trade before enrolling in the University of Houston's architecture program in 1990. Eamon grew up on the bayou. She took classes at the Glassell School of Art at the Museum of Fine Arts, Houston, and enrolled in the engineering program at the University of Houston before switching majors to architecture in 1992. She met Schatz a year later and ▶



A ladder leads up to the bedroom, which is tucked under the curve of the vaulted roof. The Sunburst clock is by George Nelson; the flat-screen TV is by Philips. **E** p. 158

they immediately hit it off. "Mark was fearless," says Eamon of her husband and design partner. "He wasn't afraid of jumping right into a project and trying something. I admired that and he really helped me open my eyes to a new way of thinking about design."

Less than a year after they met, and still in school, the two started searching Houston's more affordable areas for inexpensive property that would give them the chance to practice what they preached. "Our budget was smaller than a shoestring but we found a small, overgrown lot near MacGregor Park in the South of Riverside neighborhood. It was just a mile from school," notes Schatz. The property was being sold through a HUD auction, and as luck would have it the couple were the only bidders. "Just buying the lot was a stretch for us and we really didn't have any money left to build anything," adds Eamon.

Over the next two years, they cleared underbrush off the lot and planted a beautiful shade garden. Japanese maples, azaleas, and hydrangeas thrived alongside mature pecan and oak trees. Schatz and Eamon became experts at pinching pennies. They decided to move onto the property and stop paying rent in their nearby apartment. With friends and family helping, and plenty of pizza and cold beer to keep spirits high, they built a simple 200-square-foot garage/studio and moved in. "We lived in the studio for three more years while we saved for the

house. It was a pretty tight space, but it was worth it," recalls Eamon.

The extra time gave the couple some breathing room during the design process. They eventually decided on a plan for a series of pavilions on the property that could be rented to the university's commuter students. They thoughtfully discussed their social-redevelopment project and overcame disagreement with several rounds of design drawings and models. "I wanted something beautiful and Anne wanted something grounded in nature and natural systems," explains Schatz. "We found inspiration in Renzo Piano's design for the Menil Collection here in Houston. It's modern but gracefully references the surrounding neighborhood. Le Corbusier's work and his metaphor of the house as a machine for living was also a guiding principle."

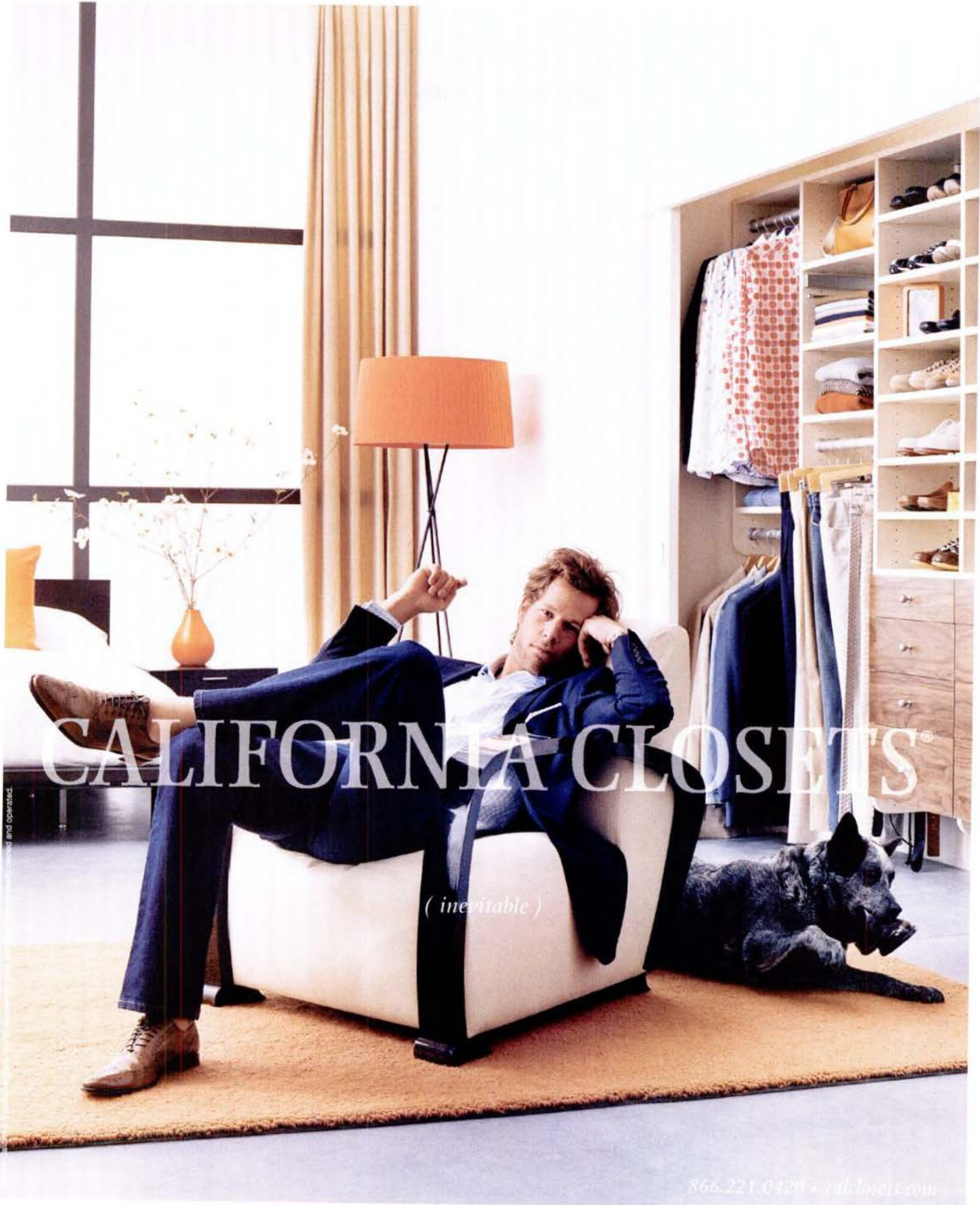
In 1998, Schatz and Eamon grabbed shovels and got to work by digging the footings for the 700-square-foot house. They chose a site on the lot directly underneath a lush hardwood canopy. By including a curved roof, they were able to save the trees' upper branches while echoing their gentle angle. With Piano and Corbu in mind, the couple successfully referenced the light-industrial buildings in their neighborhood. They wrapped the roof and portions of the exterior walls with Galvalume, an aluminum-and-zinc-coated sheet steel known for its ▶



The architects designed the bed and nightstands themselves and picked up the lamps from Target. The 3107 chairs and Superellipse table (below) are from Fritz Hansen.

"We've found that you can mix design and commodity stuff well if you're attentive to the overall presentation," says Schatz.





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Schatz and Eamon bought a small sheet of copper, cut out their house numbers, mixed and poured some concrete, and voilà—their own groovy house numbers for \$125.

excellent corrosion resistance. Combining this with off-the-shelf materials like concrete block and Hardie siding, a cement-based product with a wood-and-masonry-fiber mix, they effectively rounded out the homage to industry and kept costs low.

“Progress was slow and we were still committed to doing everything ourselves,” says Eamon. “With both of us still in school and working as interns, it became a night and weekend job.” Once the house was weathertight, the couple finally moved in and continued work on the interior. They chose polished-concrete floors to help insulate the house against summer heat, and repeated the cool feel for the kitchen countertop and the stair treads leading to the second floor.

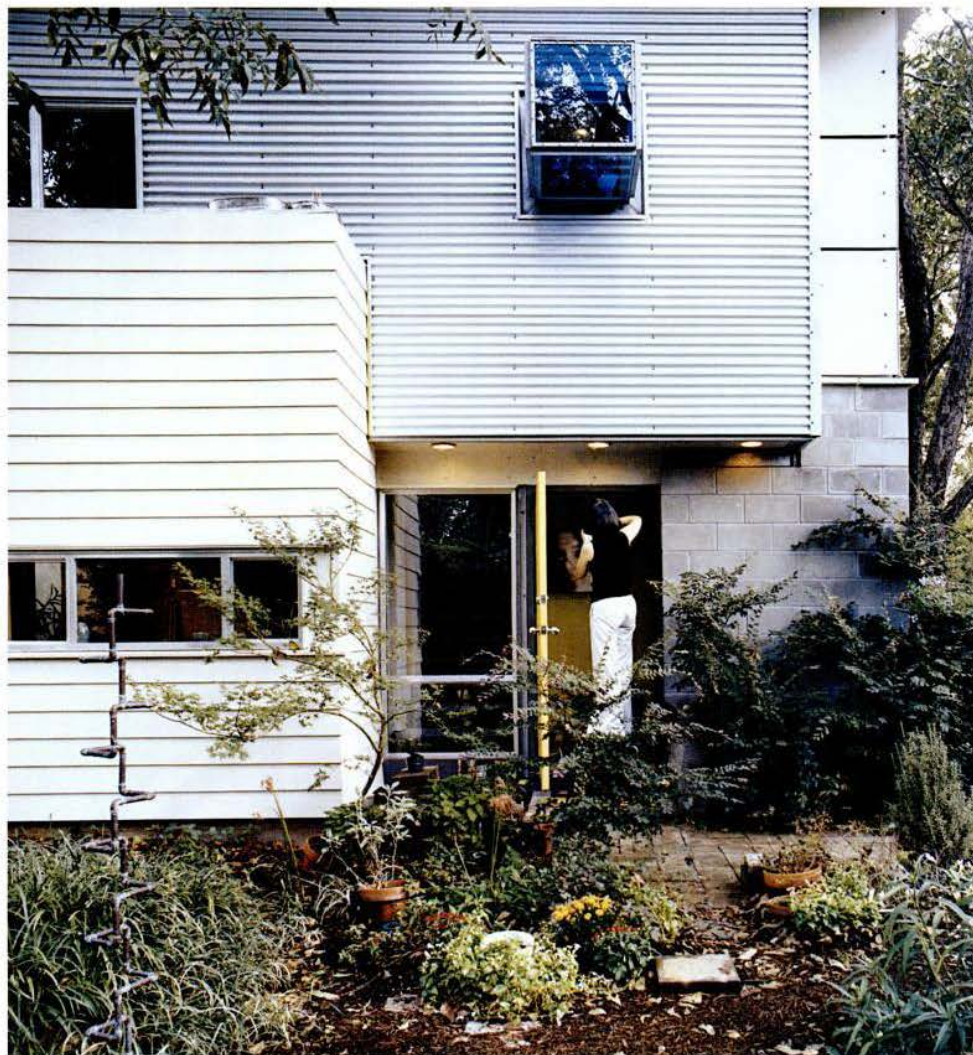
Maximizing space was a big concern in such a small house. By adding accent walls of pure color, like the deep gray in the bedroom, they were able to give the house the impression of greater size.

Schatz and Eamon also made a point of paring down their possessions while adding built-in storage wherever they could. They cleverly tucked a pantry under the stairway, for example, and in the bathroom they made room for a stacked washer/dryer unit that was short enough to still allow for a cabinet to fit above. The garden was also a huge help, say the homeowners: “It allowed us to extend the small interior spaces of the home into the larger shared environment.”

With the house only recently finished, the couple have graduated from school and have established their new partnership, m+a architecture studio. Plans for a second house on the adjacent lot are well under way, with construction planned for early 2005.

“It’s amazing to look back at the last decade and see how far we’ve come,” says Eamon. “We really enjoy our little machine, but we’re already thinking about the next pavilion!” ■

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1 / Galvalume

Galvalume (exterior, at left) is made by applying an alloy coating of about 55 percent aluminum and 45 percent zinc to traditional sheet steel. It comes in a variety of widths, sizes, and colors. Its corrosion resistance makes it perfect for roofing and siding applications—and its good looks work well in residential projects. www.galvalume.com

2 / Lighting

Lighting can eat up a bigger part of the budget than one might think, but there are some creative and inexpensive ways to light a home. Schatz and Eamon went to Home Depot and purchased simple exterior flood-light fixtures. The stripped-down style fit perfectly with their home and only cost them a few bucks. www.homedepot.com

3 / Storage

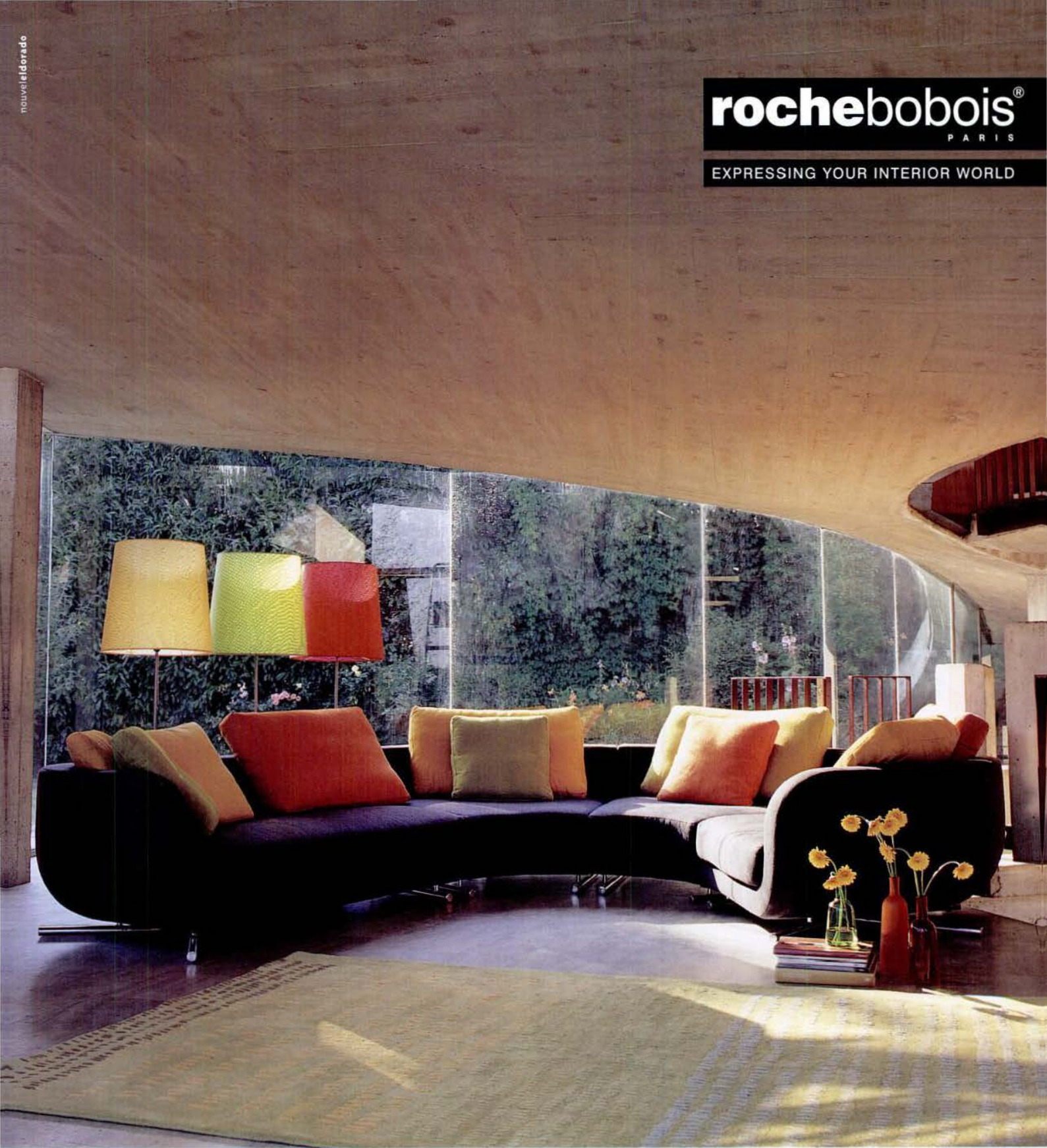
Creating storage space in a small house can be a real challenge but today’s appliances come in hundreds of varieties and configurations to make the task easier. Stacked washer/dryer units and small-height refrigerators, both used here, are an effective and inexpensive way to save space. www.sears.com

4 / Outdoor Rooms

Creating outdoor rooms in a garden setting is a great way to extend and add space to a small home. Schatz and Eamon used native plants, flowers, and bushes to bring color and comfort to their property.

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The Lowest Utility Bill on the Block

Brett Zamore calls the house he designed for David Kaplan the Shot-Trot because it fuses two regional housing types, the shotgun and the dogtrot.

Unlike the original shotguns, which featured cramped, interconnected rooms, Zamore opened up the space as much as possible. Large barn doors slide open on either side to increase ventilation.

Even before the words begin to form sentences, when you talk to Brett Zamore about Houston and architecture you understand it's going to be an intense conversation. He speaks with the kind of fervor normally reserved for topics like politics, the reason for which soon becomes clear: According to Zamore, Houston's politics are dominated by huge developers operating in a new kind of sprawling, zoning-restriction-free Wild West. As the conversation continues, you cast Zamore in the role of Wyatt Earp—he's quietly taking a stand.

"You'll be in a neighborhood and it can change in a blink of an eye," Zamore says somewhat excitedly. "Over the past ten years the city has been devoured." A decade ago, Zamore was a graduate student at Rice University, where instead of playing mind games with paper architecture, he renovated a shotgun house in Houston's Fifth Ward district, giving the house and the neighborhood a much-needed face-lift.

At the time, David Kaplan, now a business reporter for the *Houston Chronicle*, befriended Zamore while writing

about the project for a Rice publication. A few years later, Kaplan was ready to find a place of his own. Instead of settling for one of the thousands of developer homes that have altered the Houston landscape like a nonindigenous parasite, Kaplan, still fond of the shotgun, rang up Zamore. The pair looked at possible fixer-uppers in Eastwood, an old residential and industrial neighborhood close to downtown that had yet to be clear-cut by developers. Zamore soon had a different idea: to build something from the ground up.

For the young designer, this didn't mean dreaming in computer-molded blobs and subjecting the neighbors to a vision of Houston 2040; rather, Zamore conjured the area's architectural past. Unlike the Wal-Mart mentality of developers (who'll sell the same thing from Minnesota to Mississippi, regardless of practicality), Zamore based his design on a fusion of the hot and humid South's most successful housing types: the shotgun and the dogtrot.

Sitting on two long and narrow lots, the Shot-Trot, as it is now known, borrows its 16-by-80-foot footprint from ▶



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The Shot-Trot's two bathrooms are housed in eight-by-eight cubes that cantilever off the main space while maintaining the preordained grid.

Kaplan and his dog Bella (below) were able to splurge on a sofa from Ligne Roset after the house priced out at less than \$100 per square foot.

Kaplan was the intended client from day one, but, as Zamore says, "He liked the idea of designing something that anyone could live in." Zamore is considering developing the Shot-Trot into a prefab kit.

Vernacular Ventilation

"One thing that was critical was how the house breathes," states the house's designer, Brett Zamore. Because of Houston's unforgiving climate, it was important to create a house that wouldn't have to rely on air-conditioning 24/7. Fusing the air-flow-conductive elements of two vernacular housing types, the shotgun and the dogtrot, made this possible.

Scientifically, this is accomplished by the high ceilings and solid spaces on either side of the breezeway openings creating differential pressure, which forces the air to move

through the house at a greater speed. By having three-layered openings (sliding slatted-screen barn doors, glass French doors, and mesh screens) on either side, Zamore created an extremely flexible ventilation system, which can be adjusted, via windows and ceiling fans at the front and rear of the home, for sunlight, prevailing winds, and seasonal shifts. "We're in an area of the Gulf Coast where the winds change 180 degrees depending on the season," adds Zamore. "To get air moving through in different directions was critical." —S.G.

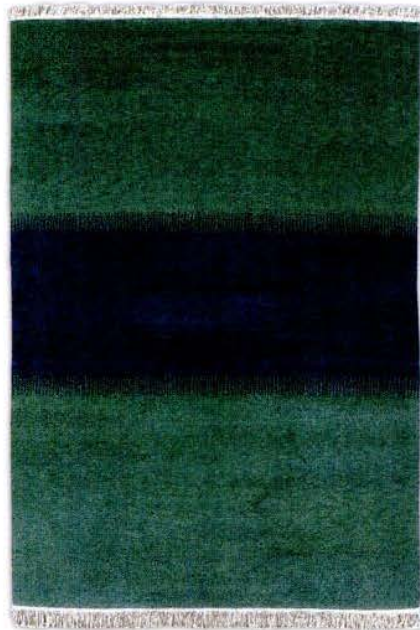
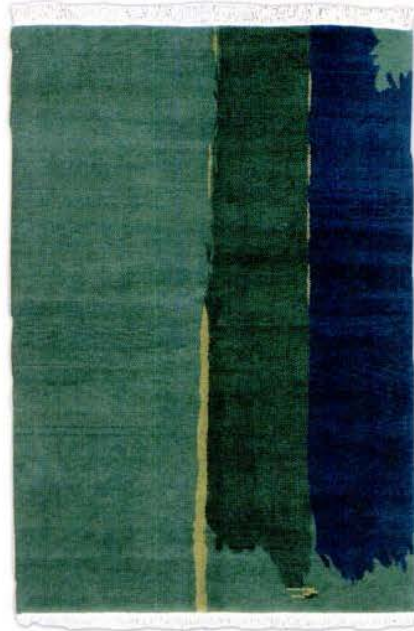
the shotgun. At the building's center two large barn doors slide open on rails, creating a central breezeway—like a dogtrot. This was a pertinent exercise in historical reenactment. "Old homes were designed to have air flow through them and cool themselves off as best as possible," Zamore states. "It's like a self-mechanized air-conditioning unit."

Like its neighbors, the Shot-Trot sits 30 inches off the ground on a framework of beams and drilled piers, which, according to Zamore, is both "critical for the success of air movement in the house" and better protects the home from floods and their aftereffect, mold (both of which plagued the city after Tropical Storm Allison in 2001). The Hardiplank exterior cladding was accordingly chosen for its resistance to humidity and termites. As a further measure, the walls of the house are designed to allow airflow from the base to the eaves by maintaining a gap between insulation materials.

By envisioning the Shot-Trot as a kit of parts, Zamore was able to scale back on construction costs and minimize waste of time and materials. He based the house on an eight-foot grid that accommodates standard-sized wood members, such as the four-by-eight sheets of plywood used in the decking throughout. Installation for these and much of the framing required little more than a nail gun, eliminating cumbersome onsite cutting. Materials were further consolidated, and precious time saved, by using prefabricated elements from local sources. Wooden trusses for the roof were constructed offsite by All Pan Inc., and installed in less than a day. The Galvalume roof, chosen over asphalt tiles for its longevity and ability to deflect heat, was ordered to size, and set in place shortly thereafter. One of the home's most luxurious elements, old-growth pine and red oak flooring, was salvaged from local tear-downs. (While demolished homes are common in Houston, according to Zamore, salvaging, unfortunately, is not.) In the end, the Shot-Trot modestly priced out to slightly less than \$100 per square foot.

While Zamore is further developing the kit of parts into a full-fledged prefabricated Shot-Trot, Kaplan and his dog Bella are happily moved in, and are enjoying a home that befits the neighborhood and has the lowest utility bills on the block, if not the city. ■





Clockwise from top left: *Nima Plantation II*, Shown in Mustard Seed. *Nima Frontier*, Shown in Sea Moss. *Canyon II*, Shown in Fire. *Nima Dusk III*, Shown in Sea Moss. Available in 4x6, 6x9, 8x10, 9x12, 10x14 and runners. Custom sizes up to 20x30.



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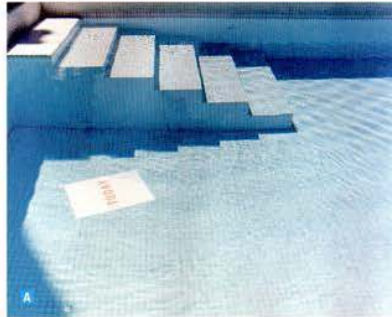
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La Pavoni Europiccola

Manual piston machine made of triple-plated chrome. Takes ground coffee. \$550 with black base, \$625 with chrome base.

Expert Opinion: This is my favorite machine, made by a company that dates back to 1905. The coffee quality between the manuals and the automatics is often the same, but the difference is in the steaming. Manuals have dry steam, because it's stored in the tank; automatics have wet steam, so you need to bleed out the water. Plus, this machine has a new group head, which

means you can get a nice crema without having to cool down the porta filter unit.

What We Think: More art piece than machine, the La Pavoni is extremely easy on the eyes with its gleaming chrome form; we'd be delighted to see this on our kitchen counter. The coffee it produces is a rich, intense liquid with a nice tawny topping. We don't like the fact that the filter baskets pop out after every use, forcing you to use multiple baskets or risk burning your hand cleaning it out. But that's a small price to pay for perfect espresso. ▶



Make Your Best Shot

Bitter black brew got you down? Lackluster crema floating in your cup? With the assistance of an espresso expert, Dwell evaluates five home espresso machines that will help you tamp, pull, and froth better beverages.

More than 1,000 years ago, an intrepid Ethiopian goatherd named Kaldi popped some bright red berries in his mouth, enjoyed the resulting jolt of caffeine, and thus started the coffee revolution—or so legend goes. Though the name of the Ethiopian epicure might be in question, what is certain is that the discovery of the joys of caffeine started in Africa and centuries later ended up fueling legions of brooding intellectuals all across Europe. Today, gas stations, groceries, and cafés all serve the drink and its multiple variants, from 7-Eleven swill to triple-whip iced caramel macchiatos. But Dwell's drink of choice remains the venerable espresso.

Making espresso is more than just a simple series of motions: Connoisseurs believe it to be both an art and a science. The science consists of a series of steps that must all be aligned to score the perfect double shot. Espresso is not a kind of bean, roast, or grind; rather, the term means “pressed out” in Italian, and indicates the particular process used to create the coffee. Mark Romano, the national technical director of illy caffè North America, laid out the parameters for us: “There should be 7 grams of coffee for a single shot (1 ounce), and 14 grams for a double shot. The water should pass through the grinds

for between 25 and 30 seconds, and the grind must be perfect—grinds that are too coarse will produce weak coffee, and grinds that are too fine will make bitter coffee. The water should be between 190 and 197 degrees Fahrenheit, and bottled water should be used.”

The successful execution of these parameters is dependent on the skill of the person making the espresso and the quality of the machine. We can't help with your level of talent, but we can recommend machines that have the capacity to make excellent shots—and some that don't require any ability at all on your part.

We reviewed each of the three types of mid-range home espresso machines. There are old-school manual piston machines, in which the user grinds the coffee, fills the filter basket, and pulls the lever to propel the water through the grinds. Semi-automatic machines electronically push the water through the grinds, but require some user interaction. Then there are super-automatic machines, which spit out espresso with the flick of a switch.

We enlisted Christopher Cara, proprietor of San Francisco espresso-machine store Thomas E. Cara, Ltd., to aid us in our assessment of each machine in terms of taste, ease of use, and, of course, countertop appeal.

A Note on Our Expert: Thomas E. Cara opened his store in 1946 to bring to San Francisco the espresso machines that he had discovered in Italy while serving in the war. His son Christopher has since taken over the small store, where he repairs, maintains, and sells the machines—often to the grandchildren of his father's original customers. Cognizant of both the beauty and the utility of the espresso makers, Christopher understands his clients' adoration of their machines. “Most people, they get married and the first thing they get is a pet, then kids come later. For some of my clients, they get married and the first thing they get is the espresso machine.”



Riviera Baby Luso

Manual piston machine made of chrome. Takes ground coffee. \$600

Expert Opinion: In this machine, the filter baskets turn and lock in, which means it's easier to make multiple cups since you don't have to pop out the basket each time. And it has a nice water tank capacity, so you get 12 to 14 demitasses (as opposed to eight with the La Pavoni). But like any other manual machine, you have to get a feel for it. It's like a manual transmission versus an automatic: You have to learn when to put the

clutch in so you don't screw the gears up.

What We Think: Learning to drive a stick was a long road of lurching and stalling, and we're a little dubious that we have the patience and time to work this machine. But like the La Pavoni, if you can grimace your way through mistakes, the payoff is great. Since we're always a sucker for small businesses, we also like the fact that Riviera is a family-owned company; we'd be happy to discuss the finer points of the machine's excellent espresso over a double shot with owner Mrs. Zacconi and her three daughters.



FrancisFrancis! X5

Semi-automatic machine with a brass boiler. Takes both ESE pods and ground coffee. Available in a wide range of colors. \$550

Expert Opinion: I don't like the design of this. It's too gimmicky and toylike, and it reminds me of an old Easy-Bake Oven. You have no idea what the buttons are for, and the steam knob is slippery. Plus, I don't like pods. I know coffee is a mess, but pods aren't cheap. I guess this would be good for an office: It's idiotproof and people can't screw

up the coffee, although if they have to figure out how to steam milk, then God only knows.

What We Think: We can't claim the same superior knowledge of espresso-machine handling that Cara can (we usually defer to others to make our espresso), so we're somewhat preferential to the ESE pods—prefilled little packets of coffee that alleviate the need for grinding, measuring, and tamping. We do love the colors and upbeat approachability of this compact machine. But we concur that the user interface is anything but intuitive.



Rancilio Silvia

Semi-automatic machine made of heavy-gauge stainless steel. Takes ground coffee. \$740

Expert Opinion: This is a good machine and makes nice crema—and it looks solid and clean. This could go in any kind of kitchen. The stainless steel cleans up easily if you get fingerprints all over it, like I do. But it only takes a small amount of coffee in the filter basket, which throws me. If you like a lot of coffee in your basket, this is probably not one to get. And it takes more work to get

it up to par than the manuals—you really have to prime it and let out the wet steam. If you don't, you can burn out components.

What We Think: We like the fact that this machine would look at home in a coffee house. It gives us the air of a barista, without having to deal with any disgruntled customers. The espresso is satisfying, and the machine is easy enough to operate. All in all, we'd say this is the perfect choice for the unadventurous: a machine that has an agreeable aesthetic with clearly marked buttons that produces satisfying results.



Saeco Caffè Charisma

Super-automatic machine made of ABS plastic. Takes whole beans and ground coffee. \$775 for black, \$825 for silver.

Expert Opinion: This machine is not very attractive; it's all plastic and it looks like the kind of machine that would be in a restaurant that would advertise "express-o" on the front window. With all the noise and clicking, it sounds like there's a little Italian in there. I don't like the coffee it makes, either. But the buttons clearly tell you what to do, which

is good, and the water tank is easy to fill.

What We Think: There's no doubt that the Saeco is an ugly duckling, and provides a cacophonous aural assault while it busily grinds the espresso. With that said, for the truly lazy or impatient, the coffee is tasty enough, and even a Luddite can operate this machine—plus, there's no need to worry about grinding your beans or agonizing over your inability to properly tamp. We just recommend that if you buy this model, you have the cabinet space to hide it from view. ■





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Design for the Public

If John Peterson were a doctor or a lawyer looking to do pro bono work, he wouldn't have had to face the quandary he did in 2001. Wishing to balance the high-end residential work his firm, Peterson Architects, was doing with broader-reaching pro bono projects, Peterson was struck by the lack of support and resources available. "While many individual firms are quite generous," observes Peterson, "the profession as a whole has not recognized pro bono service as a fundamental obligation of professional standing—or as an integral component of a healthy business model." Peterson wanted to change that, so he started the nonprofit Public Architecture.

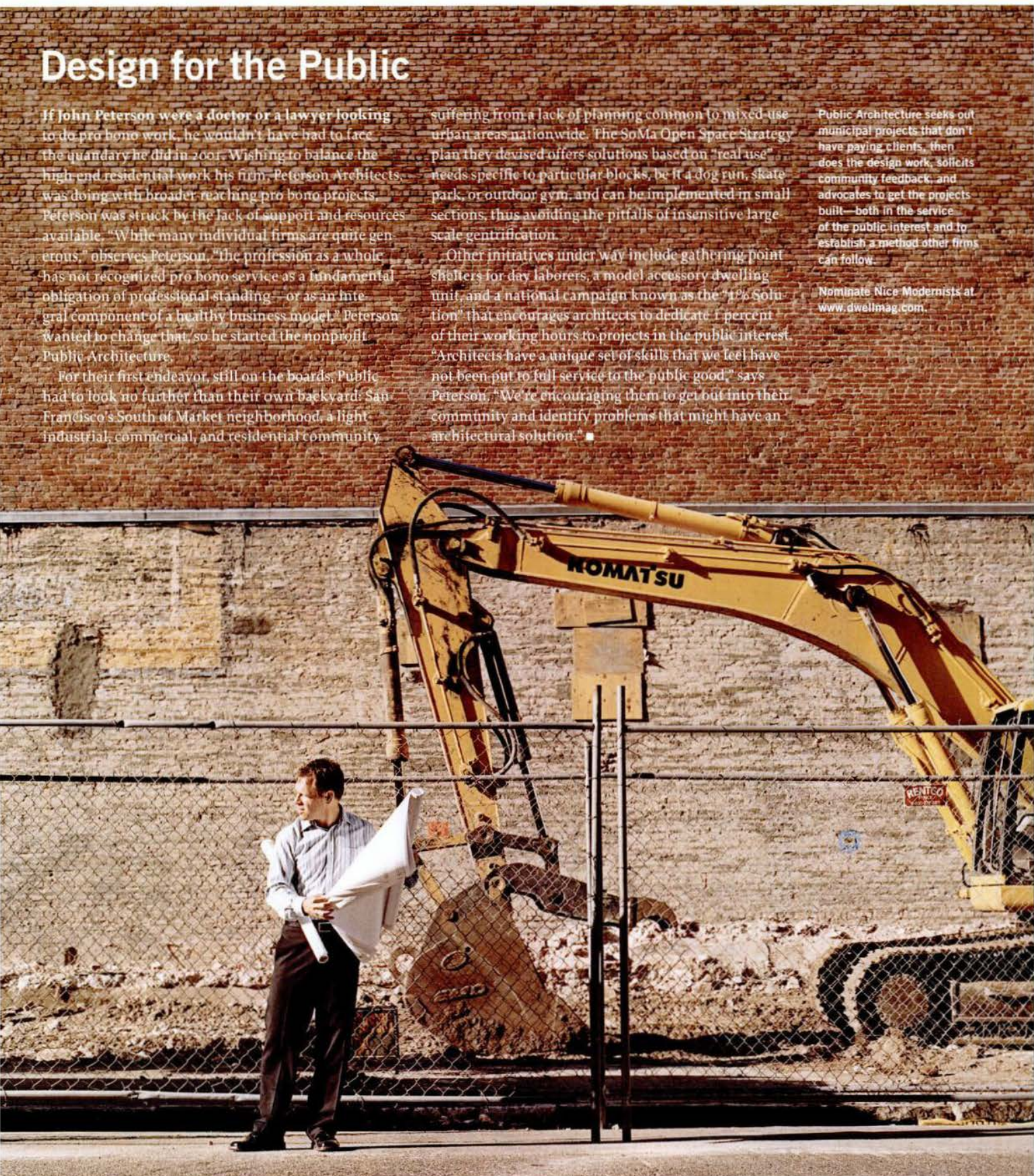
For their first endeavor, still on the boards, Public had to look no further than their own backyard: San Francisco's South of Market neighborhood, a light industrial, commercial, and residential community

suffering from a lack of planning common to mixed-use urban areas nationwide. The SoMa Open Space Strategy plan they devised offers solutions based on "real use" needs specific to particular blocks, be it a dog run, skate park, or outdoor gym, and can be implemented in small sections, thus avoiding the pitfalls of insensitive large-scale gentrification.

Other initiatives under way include gathering point shelters for day laborers, a model accessory dwelling unit, and a national campaign known as the "1% Solution" that encourages architects to dedicate 1 percent of their working hours to projects in the public interest. "Architects have a unique set of skills that we feel have not been put to full service to the public good," says Peterson. "We're encouraging them to get out into their community and identify problems that might have an architectural solution." ■

Public Architecture seeks out municipal projects that don't have paying clients, then does the design work, solicits community feedback, and advocates to get the projects built—both in the service of the public interest and to establish a method other firms can follow.

Nominate Nice Modernists at www.dwellmag.com.



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São Paulo: Calm in the Chaos

When 33-year-old fashion designer Alexandre Iódice decided he wanted to build a house in São Paulo, South America's largest city, he did what few people here venture to do. Braving the chaotic traffic of the city on his bicycle, he repeatedly rode across the sprawling metropolis, looking for houses that caught his eye.

Iódice took pictures of a half dozen homes he liked (all featuring graceful, unadorned exteriors that hinted at spacious and warm interiors), and then a friend of his mother's referred him to São Paulo-based architect Isay Weinfeld, whose clean, open spaces and versatile use of softening effects like antiques, old leather-bound books, and miniature statues rescued from old plantations, create a comfortable modern aesthetic.

Iódice was wary of meeting with Weinfeld, who is known for turning down more than two-thirds of the design requests he receives. But Iódice, who runs a clothing label with his father that carries the family name, was in for a surprise.

"Isay looked at the pictures I took, and before we had

even really talked, he said, 'I'll build your house for you,'" recalls Iódice. "I asked him how he could make such a big commitment so quickly without even knowing anything about me and he told me, 'I designed most of the houses you photographed.'"

In the centrally located Jardins neighborhood, where expansive estates bump up against chic bungalows—and all the houses are surrounded by high cement walls and private security guards patrol each street—Iódice was lucky to find an old house in disrepair that he could knock down and replace with his new home. The leafy street, with mature trees and little traffic in an otherwise hectic city, seemed a perfect spot to put down roots.

All 3,068 square feet of the finished product testify to Weinfeld's architectural skill, but the ground floor is the true centerpiece of the house. Featuring a dining table and sitting area with wooden furniture designed in the 1940s and '50s and inspired by early Brazilian modernists like Joaquim Tenreiro and John Graz, the open double-height room exhibits Weinfeld's flair for subtle drama. ▶

The simple façade of the house (above) lacks windows and is composed of three inexpensive materials: a tightly corrugated aluminum moving up to bare concrete, followed by wood that encapsulates the two bedrooms on the top floor.

"I told [the architect] I wanted some rough materials like wood mixed in to give the house warmth. I wanted to create a balance between coldness and coziness," says homeowner Alexandre Iódice.

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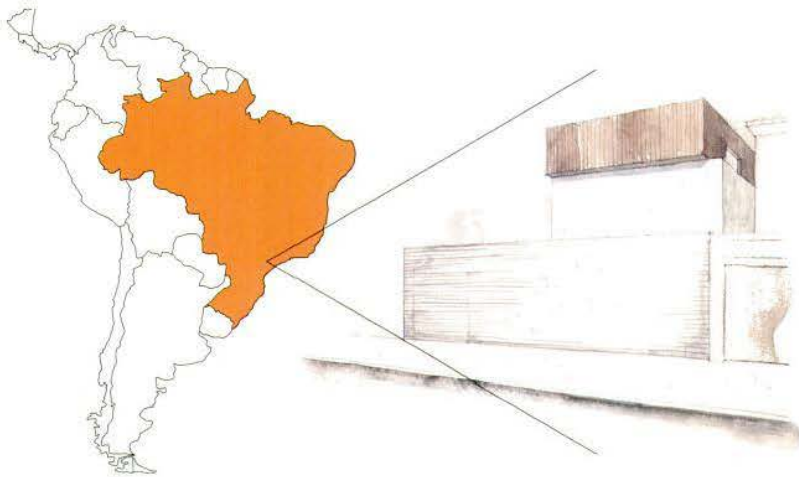
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Dwell recently sat down with Iódice to talk about his new home and his favorite São Paulo haunts.

Why a bicycle?

Walking is too slow and driving is too fast. You can't get the feel of things in a car and you can't really see things. You're separated, and it's hard to interact with the neighborhood.

How long did it take to build the house?

Four and a half years. I just moved in. The project got delayed because we had the original design for the house sitting on the lot differently. It was sort of twisted by 90 degrees and the city said it didn't meet zoning rules about having a certain minimum backyard space, even though we had a big side yard. I appealed to get a waiver, but it didn't work, so we changed the design a bit.

How do you like the house now?

I love it. In some ways I think it's better [than the original design]. I think this house is fantastic. It's very comfortable and inviting and subtle. There's nothing overly done or too complicated. It's got a very nice simplicity to it.

Have you settled on the furnishings?

Almost. We've got a couple of Barcelona chairs in the living room, but they are a little big and we might put some others in their place. Most of the other pieces were designed by Brazilians and were made of wood instead of metal, so we are still making some changes after testing some of them out. I'm perfectly satisfied, but it's fun to try different options to see how they work.



The music and television room (above left) is accessed via a brown marble staircase (above right) that looks like a tunnel chiseled out of a wooden box. The concrete staircase in the music and television room leads to the two bedrooms that rest on the top level of the house.

The living room (left) looks onto three massive floor-to-ceiling windows, which create the back wall of the house and showcase a small garden. This sliding wall of windows allows the house to be opened like a stage curtain in the hot Brazilian summer.

There's a lot of crime and staggering social inequalities in Brazil, and São Paulo in particular. How do you feel about living here?

Brazil is a very complicated place. There's a lot of good here but to enjoy it you need to get used to some danger and the sadness of poverty.

What do you like most about your neighborhood?

It's right in between all the places I need to frequent—my job, the Itaim neighborhood, and the Paulista area. It's easy to get around, which I'm so thankful for. If you are far away from anything, the traffic in São Paulo will drive you crazy and make your life impossible.

What do you like most about the house?

I really like the house at night. I like being in the sitting room and looking outside at the garden. Isay had lights installed that show off the tropical plants, and the lights create these incredible shadows that bounce off the white walls in the backyard. It's very relaxing. I think Isay's designs are modern and contemporary but extremely classic and timeless at the same time. I couldn't be happier. ▶

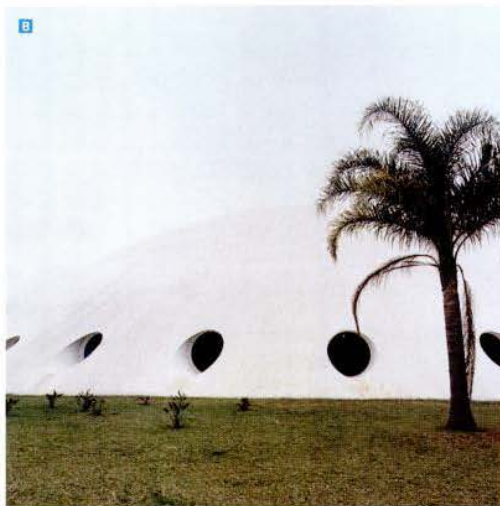
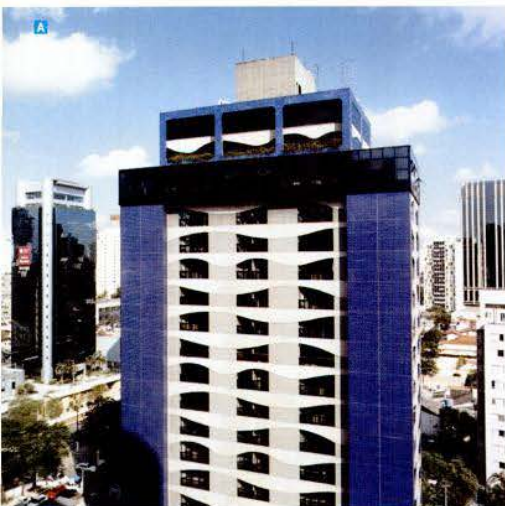


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The São Paulo Scene

Banespa Tower / Rua Joao Bricola 24, 2nd floor / Mon–Fri 10 a.m. to 5 p.m. / Tel: 011-55-11-3249-7180

Ride the elevator up to the public park at the very top of the building. The views make New York look small, as apartment towers and office buildings create a spiderweb of skylines blanketing the city.

OCA Museum / Ibirapuera Park, Av. Pedro Alvares Cabral, Portoes 2 and 3 / Tel: 011-55-11-5549-0449

This flying saucer, designed in the 1950s by Oscar Niemeyer, is impressive from the outside, but go inside to experience the maze of spiraling staircases and vaulted spaces.

Hotel Fasano/Baretto / Rua Vittorio Fasano 88 / Tel: 011-55-11-3896-4000

Slide into the plush leather chairs of this hotel and bar that looks like a movie set

from a 1930s gangster film. Isay Weinfeld helped design the place, and the bar occasionally hosts big-name Brazilian musicians in a space that only holds about 50 people.

Copan / Avenida Ipiranga 200, a stone's throw from Praça de República

Often billed as the largest apartment block in Latin America, the structure, finished in 1966 by Oscar Niemeyer, contains undulating, sweeping lines that belie its heavy concrete construction. More than 5,000 people live in the building, which has its own zip code.

25 de Marco / Rua 25 de Marco

Are stuffed animals shaped like alligators what you fancy? Look no further. Everything from cameras to linens can be found, tax-free, in this Persian bazaar. Great contraband from Paraguay, Taiwan, and Korea.

Pacaembu stadium / Praça Charles Miller

Check out the daily fruit and vegetable market in the sprawling parking lot in front of the old municipal stadium, an aging example of Art Deco design.

La Casserole / Largo do Arouche 346 / Tel: 011-55-11-3331-6283

This 50-year-old French bistro on the Largo do Arouche plaza in downtown São Paulo is a favorite of Iódice's.

Sao Cristovao / Rua Aspicuelta 533, Vila Madalena

A classic Brazilian *boteco* (or bar with pub food). Get there early to sample the *feijoada*, the traditional stew eaten nationwide. The walls, plastered floor to ceiling with framed photos and mementos of Brazil's glorious soccer scene, provide biographies of the country's greatest athletes. ■



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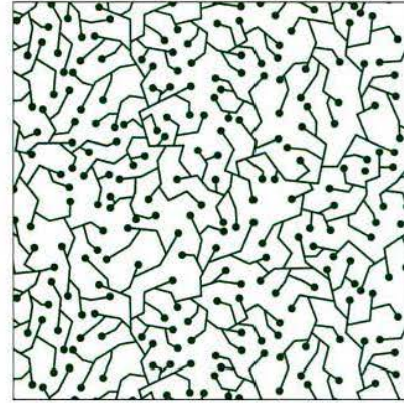


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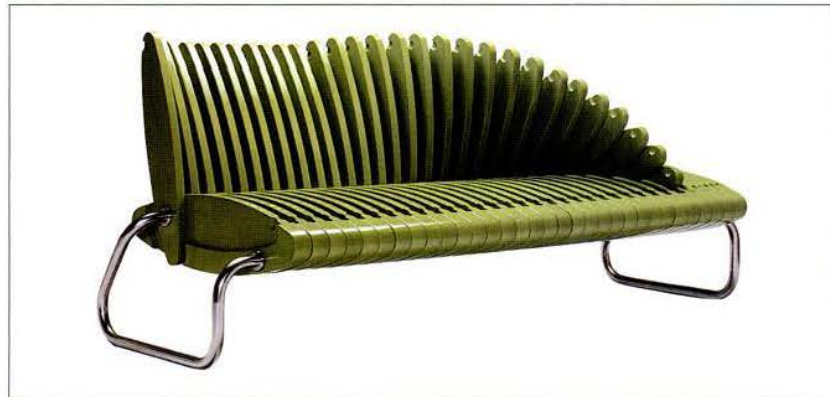
St. Michael's Mount / By Pauline McCloy and Dugald Rees / pomclo@hotmail.com

100% Design

There was definitely a retro feel about this year's 100% Design in London, with many classic designs revisited and reissued, including a whole Ercolani range. As usual, the annual event inspired a slew of satellite exhibitions across the city, with Designer's Block maintaining its status as the most innovative. This selection comes from both shows.



Calyx / By Lucienne Day / www.classictextiles.com



Double Up / By the Design Laboratory / www.sturmundplastic.it

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Tokyo Designers Block

Sometimes the only way forward is backward. That seemed to be the case at the fifth-annual Tokyo Designers Block, where the unifying theme was "1968 Revolutions." Citing similarities between that turbulent year and the present day were installations reviving Guy Peellaert's comic-book heroine Pravda and an Idée installation that looked not unlike the aftermath of the Prague Spring.



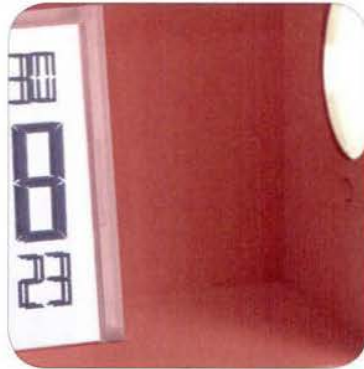
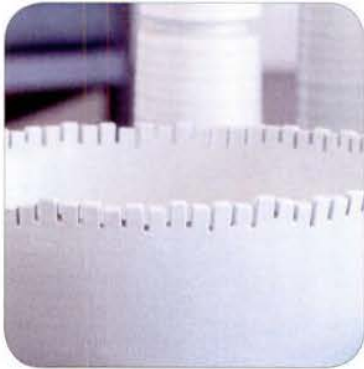
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Iittala: A Glass Act

Iittala glassware, with its distinctive red dot decal, first started appearing in my parents' house in the mid-1980s. At the time I was rather more consumed with another Scandinavian import, Legos. For me, trips to Denmark and Sweden, where we often visited family friends, resonated with a singular obsession—acquiring a brand-new Lego something or other. In 1984, my fascination with the little knobby plastic bricks reached its apex when my father took me to Legoland in Billund, Denmark. For a kid who spent hours building miniature Lego lands, finding myself in a world made of Legos was as near to a religious experience as my secular upbringing allowed.

This past summer I found myself thinking about that historic trip for the first time in years. The memories were triggered by a parallel, albeit more mature, journey my father and I made—driving north from Helsinki, Finland, to Iittala, the small town where the world-renowned company of the same name produces much of their glassware.

Iittala was founded in 1881, and for 50 years focused primarily on utility glassware and pharmaceutical bottles.

It wasn't until the Paris World's Fair in 1937, and a shift toward handcrafted art glass, that the brand began to make waves. In Paris, ten vases designed by Alvar Aalto, Finland's master architect, captured the public's attention. The undulating, asymmetrical designs were based on the free-formed shapes Aalto was simultaneously exploring in his architecture (like the pool at the Villa Mairea). Known simply as the Aalto or Savoy (after the Aalto-designed Helsinki restaurant that commissioned a number of the vases for its interior), the vase would bring Finland, and Iittala, global recognition and a reputation for forward-thinking design.

In 1951, these notions were further cemented with Tapio Wirkkala's installation at the first full-scale postwar Milan Triennale. Wirkkala, Finland's foremost contributor to 20th-century design, had been employed by Iittala since winning a design competition in 1946 with an etched vase called Finestra (windows). At the Triennale, Wirkkala designed not only the exhibition space but also all 33 of the objects shown. Among ▶



Just as in the old days, workers in Iittala's factory are paid by the piece. Tapio Wirkkala's 1954 Tapio glassware (above) has been in continuous production longer than any other series of Finnish glasses.



Model Crystal
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SCAVOLINI

these designs were variations on the now iconic Kantarelli (chanterelle) vase—a modernist homage to the trumpet-shaped mushroom. Over the next 30 years, Wirkkala would produce over 400 designs for the company, creating a catalog of works (both production pieces and one-off works of art) that would showcase continual technical advances as well as the combination of natural and artificial forms.

When we arrived in Iittala, we found a small town bordered by stands of birch and pine trees and dominated by a large factory building. Nearby, the buildings of an old farm have been transformed into the Iittala Glass Center, which comprises the Iittala Glass Museum, the i-Shop factory outlet, a café, and a variety of touristic (i.e., inconsequential) stores selling local goods. Of these, the centerpiece is the museum—housed in a former cow shed—which makes for a fitting introduction to the Iittala experience. Two floors of exhibits guide visitors through the glassblowing process and a variety of pieces by Aino and Alvar Aalto, Timo Sarpaneva, Kaj Franck, and of course Tapio Wirkkala (highlights of his work include an almost one-meter-wide glass plate commissioned for President Urho Kekkonen in 1970, and the rare Paadar's Ice series of vases).

After a bowl of traditional salmon soup at the café, my

father and I joined the hourly tour of the factory to watch the glassblowers in action. In a huge corrugated-metal building housing a giant kiln, 20 workers, many of whom have been with Iittala for over 20 years, operated in a synchronized dance of automated machinery and old-world craft. From an observation deck we watched as hot globs of glass were gathered on rods, rotated, dropped into molds, blown into, cooled, and moved onto the next stage in production. The day we visited they were producing Aalto's Savoy vases—which are still the heart of Iittala's line, with around 800 made each day—and Tapio glassware. These glasses are initially blown in artificial carbon molds, but their distinctive bubble is later added by hand with a wet stick of ash wood; the hot glass forces the wood to release steam, which in turn creates the bubble. Somewhat ironically, for an industrial environment, the wet sticks are stored on a small table in another Wirkkala design, Ultima Thule.

After the temperature became unbearable for our guide (who had obviously grown weary of spending every day near a 2,200 degree kiln), we wrapped up our tour—as is customary for Americans—with retail. I don't recall what I managed to convince my father to buy me at Legoland, but 20 years from now, I'm sure I'll still be drinking out of the Wirkkala-designed glasses I bought on this trip. ■



Iittala's glass factory was founded in 1881 in the building seen above. Over 200,000 visitors come each year to watch as craftsmen produce thousands of Aalto vases and other Iittala products.



Aalto's Savoy vases (top) were chosen for Finland's 1937 World's Fair pavilion and became one of the nation's most iconic designs. Wirkkala's Ultima Thule (below left) and Kaj Franck's Kartio (below) are produced in the factory's automated production wing.



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Apples from Asphalt

A City Farm worker sows the seeds of Ken Dunn's efforts. The proposed Mobile City Farmstead would allow the farms to adjust to their city's evolving economic and social landscapes with ease.

Never mind that it's summer in the Midwest; driving through one of Chicago's tougher neighborhoods—windows up and doors locked—organic vegetables aren't the first things to spring to mind. Or maybe they are. Since 1975, Kansas farm boy-cum-philosopher Ken Dunn, of the Resource Center, a nonprofit environmental education organization in Chicago, has been planting a seed of faith in sustainable urban agriculture, transforming vacant lots with nutrient-rich compost and sowing holes in the urban fabric with tomatoes, melons, and salad greens. And recently, Mobile City Farmstead, created by five young Chicago designers, has joined up with Dunn's City Farm to create progressive, sustainable, transportable architecture.

It's estimated that on any given day, Chicago has over 80,000 vacant lots, covering between 6,000 and 9,000 acres. With 400 demolitions and new constructions under way at any time, the Windy City's reality is a transient one. "It's a dispiriting sort of rolling devastation," says Dunn, whose references range from the grass-roots physi-

cality of compost to John Locke's cerebral philosophy of property rights. In fact, it was on his journey into the city to study philosophy at the University of Chicago that Dunn was, he says, "blown away" by the ravaged surroundings. "It was so full of things that needed to be done," he continues. "So full of people needing something to do."

In 1968, Dunn says, he began "connecting people with the land." That is, he convinced some guys loitering near a vacant lot to help him clean it up, taking the recyclables in for cash and splitting the money with them. "It came to about \$2.75 each," he says. "But then we had a cleaned-up lot—an open space upon which the sun fell."

Using other overlooked urban materials—clay, grass clippings, vegetable waste, horse manure from city carriage horses—Dunn gradually transformed this and other raw jungles like it into three green acres on five parcels of land in the city's transitional neighborhoods, including a tract planted in a demilitarized zone between the infamous Cabrini-Green public-housing project and ▶

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Chicago's tony Gold Coast. These little green acres, now managed by Dunn's wife, Kristine Greiber, the daughter of Wisconsin dairy farmers who met Dunn while studying at the Art Institute of Chicago, have attracted as much attention from the city's hippest restaurants and epicures as from progressive designers and green-space advocates. Then, when Chicago architect Helmut Jahn and the nonprofit Lakefront Supportive Housing announced plans to redevelop the Cabrini site, Dunn readily agreed it was time to pull up stakes and move on, noting philosophically, "Farmers rotate crops to accommodate natural forces. We rotate farms."

And thanks to a nifty mobile modular storage/office/educational space created for City Farm by designers Matthew Kuhl, Karin Lucas, Amy Struckmeyer, Shwetha Subramanian, and Dan Rappel, Dunn's pioneering urban-agriculture project can move in style.

"We were attracted to Ken's attitude that farming is not the best use for this land—that it should be returned to the urban fabric when the economy changes," says Rappel, the team's ad hoc design leader. "It's guerrilla farming—you're in, you farm, and you're outta there."

Mobile City Farmstead's design, which was recognized for excellence at Chicago's Sustainable Design Challenge in 2004, reflects that itinerant sensibility. The team used lightweight, utilitarian, and inexpensive materials to create a modern icon that could become a neighborhood point of green pride—and a place to buy a decent tomato.

"We took totally transportable materials and organized them in a way that looks purposeful and recognizable," explains Rappel, who cites architect and social activist

Samuel Mockbee as the group's inspiration. Like the found and recycled materials used in Mockbee's Rural Studio's projects, Mobile City Farmstead uses diverse materials, such as salvaged shipping crates, straw bales, chain link fence, and canvas to create a uniquely urban architectural prototype. "The aesthetic is modern in that it's very honest—we're not pretending to design a happy little farm here," says Rappel. "And since this will be built by volunteers, we can't spend time building fussy details."

"Mobility is literally the driving force behind the design," adds Matthew Kuhl. "But then we just took a bunch of cool stuff and thought, What else can this do?" As with any mobile operation, versatility is paramount. Canvas awnings not only provide shade for the workers, social gatherings, and onsite educational programs, but also collect rainwater for irrigation. The chain link fence, a necessary and relatively cheap evil, is softened with scissor angles and clambering plants. Straw bale walls mitigate noise and hide tools and ubiquitous farm clutter.

As far as actually building the prototype, both Dunn and the Farmstead designers have been somewhat reticent about entering into Chicago's notoriously daunting permitting process. Lately, however, Chicago has been taking a very green turn. Perhaps it is testament to the freshness of the City Farm vision that the time for urban agriculture is ripe. "There's opportunity for everything good here," states Sadhu Johnston, assistant to the mayor for green initiatives. "The stuff Mobile City Farmstead wants to do is new, but we're interested in the project and want to see what we can do to make it happen."

Time to roll down the windows. ■

The structures on the farmstead are to consist of cheap, salvaged, degradable, and transportable materials—like shipping containers, chain link fence, canvas, and straw bales. The buildings will provide storage for tools and produce, sheltered workspace, an office, a restroom, temporary housing for one employee, and even a small farm stand.

Thanks to a nifty mobile modular storage/office/educational space, City Farm's pioneering urban-agriculture project can move in style. "It's guerrilla farming—you're in, you farm, and you're outta there."



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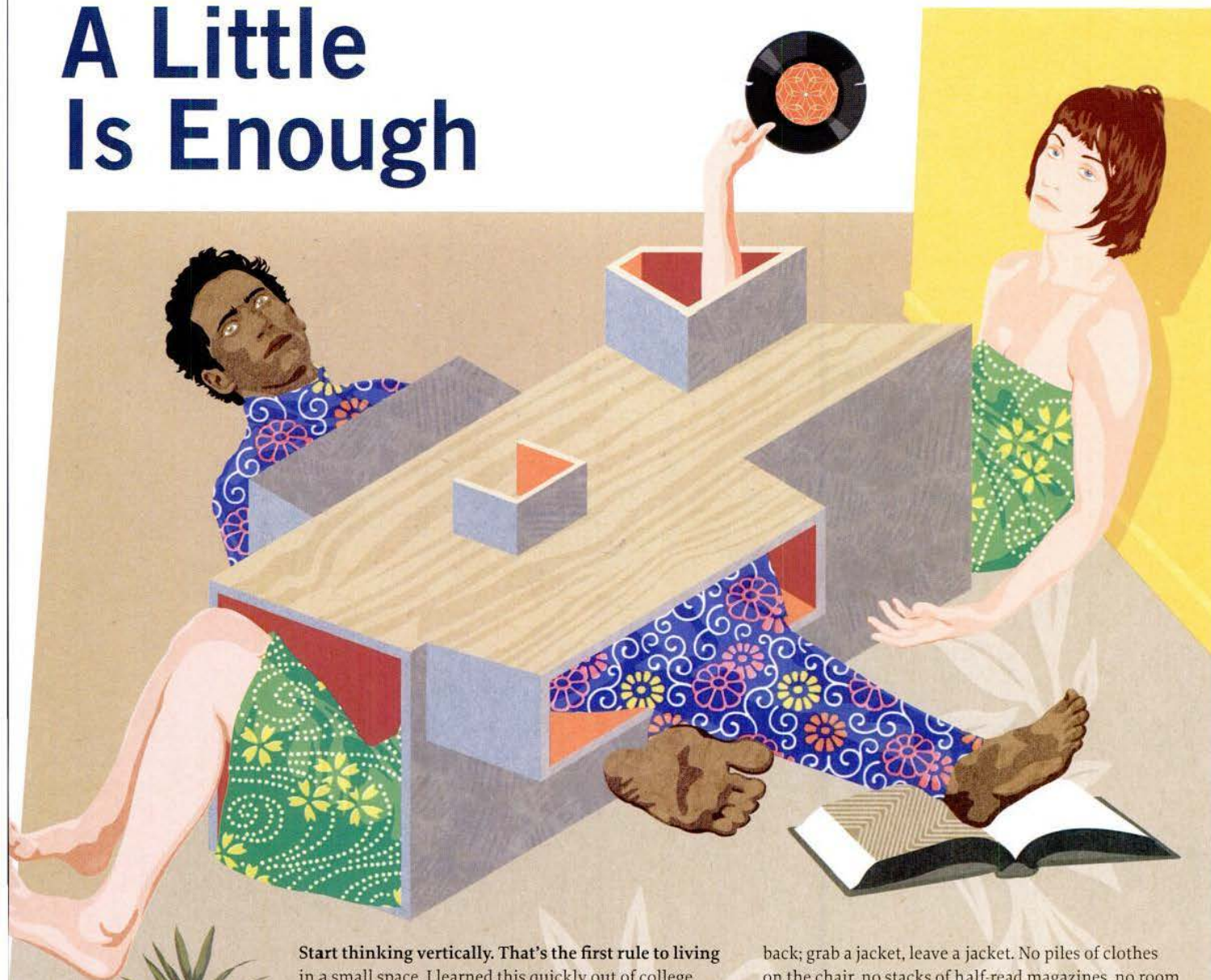
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A Little Is Enough



Start thinking vertically. That's the first rule to living in a small space. I learned this quickly out of college, when I moved into a dilapidated Victorian in-law with a friend. I drew the short straw and got the closet. With the bed taking up 90 percent of the floor, all my possessions gravitated upwards. Building each wall became a game of Tetris: Milk crates leaned on long cabinets, cigar boxes lodged between record bins—these dense stacks surrounded the bed in an impenetrable fortress.

Like living in the hull of a sailboat, inhabiting a small room requires that you obey a strict economy of space: No corner is wasted, every inch is maximized. When you remove something you replace it with something else of equal size. You maintain this delicate balance or risk total chaos. A miscalculation would not only create a messy room—it could bury you alive in a hail of Smiths albums and broken Super-8 projectors.

Before you realize it, all your sloppy, lazy habits disappear and the small room becomes a station of absolute militaristic order. One record comes out, another goes

back; grab a jacket, leave a jacket. No piles of clothes on the chair, no stacks of half-read magazines, no room for excess. This giving back of exactly what you take away begins to instill a sense of harmony into your living space—and your life.

It wasn't just the sense of order and cleanliness that I learned to love in the small space, it was also the convenience. Playing any album in my collection without moving from the bed; dressing under the covers on a chilly morning—these things were not a hindrance but a total luxury that no big room could ever offer.

Despite its peculiar charms, I left the closet four months later for a bigger room. It was there that I realized how ruthlessly unforgiving small spaces are, and how I missed the challenge of mastering them. It wasn't just the order, balance, and economy of the small room that I pined for, it was the constant imagination it required to make it work.

In an age of mega-super-extra-everything, the best things still come in the smallest boxes. ■



One Room Fits All

New Yorkers often work, eat, sleep, and entertain in a single room. But for Milan Hughston, a renovation turned that predicament into a pleasure.

Milan Hughston's apartment is at the rear of a historic multi-unit building (right). His quiet street in Manhattan's West Village is moments from the neighborhood's boutique shopping and nocturnal ruckuses. Architect Joel Sanders made Hughston's space multi-functional; here it's shown as a living room, for relaxing or entertaining friends (opposite).



"This might sound odd," Milan Hughston says, sitting in a white Barcelona chair, "but I've always fantasized about living in one room." It's a dog-day summer morning in New York's West Village, and the air-conditioning is on. A stainless steel kitchenette, ebony-stained wood floor, and luminous walls of Formica and fabric make the 400-square-foot apartment look warmly space-age.

Hughston reconfigured the room two years ago, with help from architect Joel Sanders. As he recounts the design process, he cites an unexpected influence. "I'd seen photos of Lincoln Kirstein's apartment," he says, "and I liked his use of soft fabrics."

Kirstein, the erudite art collector and impresario who in 1948 co-founded the New York City Ballet with George Balanchine, covered his walls with pale drapes bunched into decorative pleats. The rooms were strikingly monochromatic: Surfaces melted into each other, punctuated by carefully selected works of art.

Sanders's way of designing seems a far cry from Kirstein's. Sanders earned his master's degree from Columbia University in the early '80s, and has since become a leader in digital prefabrication. For a 2002 exhibit at Cooper-Hewitt, "New Hotels for Global Nomads," the architect composed a hypothetical live/work hotel of interlocking modular units that plug into a structural frame. Last year he finished a room prototype for London's low-budget but high-end easyHotel, built out

of orange and gray streamlined components. Kirstein's drapery is not an obvious antecedent for architecture more reminiscent of Joe Colombo's Total Furnishing Unit from the '70s.

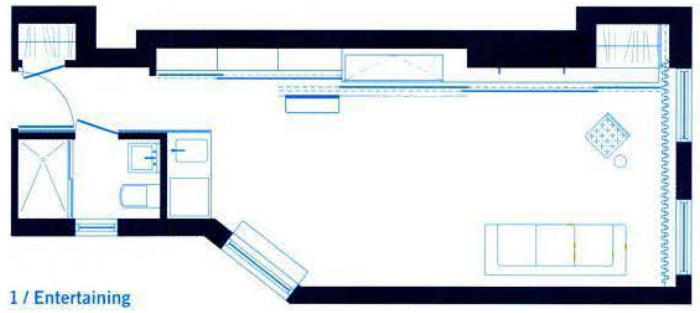
When a mutual friend introduced Hughston to Sanders in 2000, Hughston had just moved into the tiny apartment and wanted it to feel bigger. Sanders, who'd been practicing in New York since 1987, had added space to many an urban shoe box. "My usual approach is to create a versatile living area, building a platform of lounges that can double as beds," he says, after arriving at Hughston's apartment and settling into an Eames swivel chair. "We also considered a wall of custom cabinets. But this was a case where budget constraints made us more creative."

"When I met Milan," he adds, "I was working on an academic paper called 'Curtain Wars.'" In the paper, subtitled "Architects, Decorators, and the 20th-Century Interior," Sanders challenges traditional conflicts between architects and interior decorators. "I'd been questioning the notion that architecture is always structural, conceptual, and masculine," he says, "while decoration is superficial, intuitive, and feminine." The paper's title plays on the term "curtain wall." "Ironically," he writes in the introduction, "the iconic modernist façade which has come to embody all the values of modern architecture—logic, structural integrity, and stripped-down form—takes its name from the curtain, the signature element of the interior decorator."

Hughston appreciated Sanders's way of thinking. "He was interested in helping me from the decorator's standpoint as well as the architect's," he remembers, "choosing furniture and fabric." The apartment's defining feature became a curtain wall in its literal sense: a wall of gold drapes. The fabric, a Teflon-treated nylon/polyester designed by Jack Lenor Larsen and named Cybelle, hangs neatly on sliding panels created by Sanders. "Part of me," Sanders says, looking at the curtain, "was trying to like the things I'd been taught to hate in school. You know how architects always love silvery, steel colors, but hate gold and bronze?"

The gold curtain conceals much of the apartment's functional core. Upon first entering, Hughston's place appears not to have a bed, desk, or dining area, but all three necessities live behind the curtain. A custom-made Murphy bed, with a mahogany headboard, turns the room into a bedroom at night. A Formica tabletop, also ▶

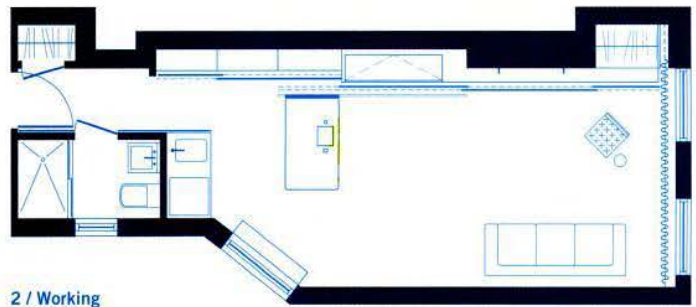
Project: Hughston Studio
Architect: Joel Sanders
Location: New York, New York



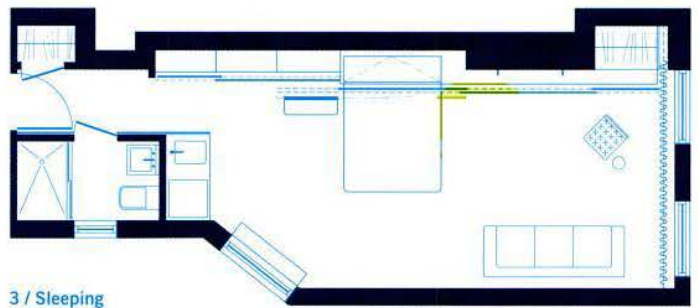
1 / Entertaining



Checking email over coffee, Hughston places his laptop on the fold-down Formica table that Sanders designed. Jack Lenor Larsen's Cybelle fabric covers the wall on his right. Above the sofa hangs an Italian pendant lamp of mysterious origin; if you recognize it, please contact us.



"I think of the bed as intimate space," Hughston says, "and putting the bed away—having it out of sight when not in use—is satisfying." The custom-designed Murphy bed, concealed by day behind the gold curtain, is well built; it's ergonomically easy to lower and has a firm sleeping surface.



“Erasing the hard and fast distinctions between architecture and decoration, built-in and freestanding furniture, these open-ended landscapes will sponsor simultaneous uses, allowing their occupants to freely shift roles and activities.”

Hughston keeps all his tableware behind the curtain, on the shelves nearest the kitchen. The ample shelf space, covering the entire wall (except that taken up by the Murphy bed), makes it easy for Hughston to avoid mess. The contrast of gold and turquoise is warm and lively.



custom-made, flips down to the perfect height for a desk, dining table, or bar; in culinary mode, it slides on tracks toward the kitchenette. Around the two foldaway furnishings are wall-to-wall shelves that store “lovingly distributed piles of clutter” behind the curtain.

“The physical act of sliding open a curtain is somehow more peaceful than opening and shutting closet doors,” Hughston reflects. Every morning, he stows away the Murphy bed and slides the curtain across. On days when he works from home, Hughston lowers the turquoise table and sets up his laptop. If friends arrive, he clears off his stuff, slides the table into kitchen-island position, and serves aperitifs.

Living in one room doesn't seem so odd when it's effectively three rooms. As an answer to his own line of inquiry in “Curtain Wars,” Sanders coined a term in a 2001 exhibit at MIT called “Inside Space: Experiments in Redefining Rooms.” “I propose Ergo-tectonics,” he writes in the show's catalog, “domestic environments with ambiguous identities. Erasing the hard and fast distinctions between architecture and decoration, built-in and freestanding furniture, these open-ended landscapes will sponsor simultaneous uses, allowing their occupants to freely shift roles and activities.”

By merging architecture with decoration, Sanders was able to apply ergo-tectonics to Hughston's apartment without spending a fortune, giving it functional

versatility by altering surfaces. His most complex intervention was modifying the wall behind the curtain. He left the minuscule bathroom interior—the apartment's only separate space—as is, but clad its outside wall with turquoise Formica that matches the fold-out table. He covered the kitchenette with matte silver Formica. The kitchen and bathroom thus acquire a unified podlike appearance, seeming to float above the ebony-stained floor.

Hughston, who has directed modern art libraries for years (he is currently chief of library and museum archives at MoMA), has an admirable collection of 20th-century art and objects. The blending group of surfaces, accompanied by art on display, is vaguely reminiscent of Kirstein's apartment. Behind the couch is a meditative colored-pencil drawing by Beto de Volder, an Argentine artist. On the same wall hangs a skateboard-sized bottle opener from the long-lost, frivolously poppy 1980s store Think Big. A rare pendant lamp hovers over the sofa. Its white plastic shade contains molded bumps that hang around the bulb like stalactites. “It's 1970s Italian, but I don't know the designer,” Hughston admits. “I've asked everyone at the museum; no one knows. I'll take whomever solves that mystery out to dinner.”

Tidiness is crucial in a small space—especially one that makes daily functional transitions. Hughston lost much of his clutter to a freak accident. In 2000, the year after he'd moved from Fort Worth, Texas, to New York, there was a fire in his Texas storage locker. “It was traumatic. But in a way it was liberating. You can lose all your stuff, but you can't lose your eye for stuff.” He curates his compact surroundings with a librarian's meticulousness.

In “Curtain Wars,” Sanders argues convincingly that interior decoration's bad rap is entwined with sexism, as the occupation has traditionally been considered female, while architecture has been thought of as men's work. But Sanders also touches on questions of permanence versus ephemera—“structural” versus “superficial.” As gender stereotypes become outdated, so do our expectations for permanence in architecture—especially in big dense cities, where most people live in small spaces and apartments turn over almost as quickly as park benches. The only permanence is the surrounding urban fabric. As Hughston says, “You don't need a lot of space, because the whole city is your space.” ■

When slid toward the kitchen on custom tracks, the fold-down table gives Hughston much-needed counter space. Luckily, the apartment came with stainless steel appliances; Sanders covered the cabinets with matching Formica. A mirror behind the kitchen sink also adds a feeling of space.



Sitting above the tie-dye-dipped corner of Haight and Ashbury streets in San Francisco is Buena Vista Park, the city's oldest and most beautiful hilltop recreation spot. The park, which was established in 1867, was eventually encircled by large, ornate Victorian homes. Infill throughout the 20th century resulted in an odd assortment of lot sizes and a mix of architectural styles. It was here that inveterate bachelor Martin Roscheisen recently found a small house squeezed between two grand old painted ladies.

"The house was built in 1946 and really wasn't much of anything," explains Roscheisen. "What I did see was potential. The lot is situated high up on the hill and it's adjacent to the park. It has amazing views of Cole Valley, the Golden Gate Bridge, and the Pacific Ocean."

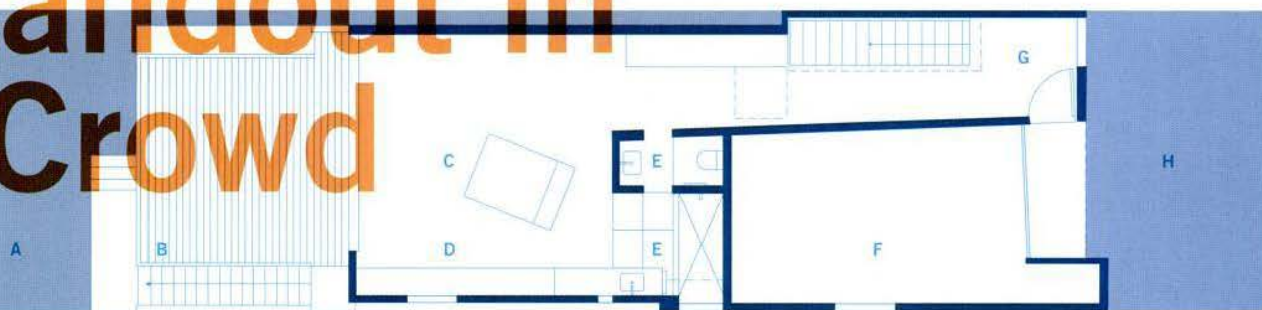
It was keen foresight that brought Roscheisen from

Germany to the United States in 1988, and it was that same vision that helped him drive several Silicon Valley technology ventures to success a few years later. His knack for seeing potential where others might not, and his ability to move from concept to completion, propelled him to purchase the house and take on the daunting renovation project.

A mutual friend introduced Roscheisen to Cass Calder Smith, a graduate of the University of California at Berkeley's architecture program, and one of the Bay Area's rising architectural stars. Known for designing sleek modern interiors at standout restaurants in and around San Francisco, Smith was excited to take on the project and add to his growing list of residential work. "The existing house was typical of its period: a postwar shoe box with lots of tiny rooms and very few ▶

The houses that circle San Francisco's Buena Vista Park run the gamut from wedding-cake Victorian to Scandinavian modern. Architect Cass Calder Smith aimed to create a facade that contextually relates to the adjacent ornate ones yet is purely modern.

Standout in a Crowd



In architecturally conservative San Francisco, this house built on a 20-foot-wide lot proves that modern design can fit—literally and figuratively—in any neighborhood.

First Floor

- | | |
|------------|------------|
| A Backyard | E Bathroom |
| B Deck | F Garage |
| C Bedroom | G Entry |
| D Closets | H Driveway |

Project: Haus Martin
Architect: CCS Architecture
Location: San Francisco, California





311

windows to take advantage of the great location," Smith affirms. "We decided to start over."

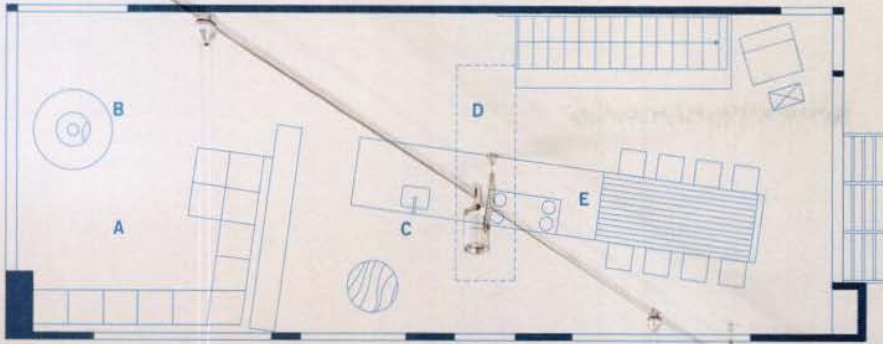
The two-year-long collaboration commenced with a series of candid conversations. At about the same time, Roscheisen launched a new company dedicated to pioneering solar technologies, and even swapped his sports car for a gas/electric hybrid. Attention to sustainability became a guiding principle, and also meshed with Roscheisen's desire for a home that was modern, highly textured, and a reflection of his European heritage. Most of all, the house had to be casual and comfortable. Restrictions, including a lot that was only 20 feet wide, figured prominently in Smith's thinking. Community concerns about changes to the historic character of the neighborhood ruled out building anything taller than the original structure. The architect settled

on a solution that would fit within the footprint of the original home, limit resource use, and make the house feel much more spacious.

Inspired by the language of classic modernism, Smith synthesized the celebrated idiom with his own contemporary standards, assessing how Roscheisen would interact with different areas of the house and even gauging how much time he would dedicate to each. The result was an innovative design for an 1,800-square-foot home that stripped away the excesses of personal accumulation and focused attention on transparent and rational living. That logic and sensibility can be traced back to de Stijl master Gerrit Rietveld, who, with his longtime collaborator Truus Schröder, championed progressive ideas for diminutive spaces with the groundbreaking 1924 Schröder House. ▶

The long, narrow rectangle functions as a kitchen, dining, working, and general gathering area. Neither the owner, a self-declared "card-carrying-modernist," or his girlfriend, Stephanie Kiriakopoulos, miss having a big bulky refrigerator. Skylights set at a 90-degree angle to the workstation boost the dynamism in the room and cast a bright glow over the unit's walnut-and-steel seam.





Second Floor

- A Living Room
- B Fire Orb
- C Kitchen
- D Skylight
- E Dining



The results of Smith's design are captivating from the outside in. The blocky, rectangular front façade is softened by thin, stained-cedar slats set horizontally over dark blue plywood. An inset garage, also clad in cedar, and a deep, overhanging eave give the house playful dimensions and instant interest among its larger, more colorful neighbors. Windows on the second floor run the width of the fascia, further lightening the structure and offering expansive views of Buena Vista Park.

With no internal walls or visual barriers, each interior environment flows generously into the next. The first floor consists of a single bedroom and bath area framed by sliding glass doors. The spacious walk-in shower offers the best views of the sensational vista. A private raised patio in the small backyard further extends and expands the space into the outdoors.

With only one bathroom in the original floor plan, Smith admitted concern and even considered adding a half bath for guests. "Martin loves to entertain, but he was very clear that we shouldn't give up any more square footage," the architect explains. Smith solved the problem by tucking a small guest room, with full bath, under the patio.

The upstairs is imaginative and open, a warm melding of dark walnut, stainless steel, expansive glass, crisp white walls, and ample natural light. A 30-foot-long multifunction workstation is set off axis from the rectangular plan and energetically shoots through the room toward the Pacific. Designed by Smith, it's the home's main engine, serving simultaneously as the dining table, kitchen, and home office. Starting at one end in walnut, it flawlessly morphs into stainless steel ▶

The unifying elements of walnut and steel—with a little marble and concrete thrown in—continue downstairs in the bathroom (below left) and bedroom (at right). Messiness is not allowed but creative storage, like drawers that slide into the platform beneath the stair (below), makes organization easier.



"The small size of the home inspired me to design it as an urban retreat for casual living based on radical simplicity," says architect Cass Calder Smith.



midway down. The unit includes plenty of storage, and a matching stainless steel dishwasher and small refrigerator are slipped under the hip-height counter. A flat-panel monitor sits across from the sink, connected via optical cable to a computer that provides Internet access and runs the home's extensive media center.

When asked about the decision to forgo a full-sized refrigerator, or even an oven, Smith says, "It wasn't just about saving space. The house is in many ways a simple machine that responds to the homeowner. In that respect, we've done away with superfluous items that wouldn't get much use." For Roscheisen it was an easier choice: "A smaller refrigerator is perfect. I try to eat fresh and there's always enough room for a few bottles of wine."

Between the sitting area and the full-height win-

dows that drape the rear wall is a futuristic hearth of spun steel. The Fire Orb, designed by architect Doug Garofalo, is suspended from the ceiling and can rotate 360 degrees. Its irresistible curvaceous form evokes the plastic-fantastic designs of the 1960s, befitting the house's flower-power locale.

The additional levels of meaning built into Smith's design transcend a simple bachelor-pad approach. Here, along Buena Vista Park, the neighborhood's Gold Rush and psychedelic roots inform its modernist pedigree. Need and space drive content, so that objects in the home share divergent and unexpected roles. And with today's traffic-clogged commutes and mountains of email, the best revenge just might be an evening with close friends relaxing in front of the Fire Orb, watching the sun drop below the Golden Gate. ■

The theme of casual living is reinforced with plush, oversized couches (below) designed by the architect. Like the versatile workstation, they play multiple roles by incorporating beautiful walnut shelving into their construction.

This area also makes for a perfect screening room (projector visible below), and Roscheisen often screens films for visiting friends. *Scarface* is a favorite.

The way the floating Fire Orb (opposite) echoes the onion-dome-inspired architecture beyond was a happy accident.





Project: Ward/Lawrence Residence

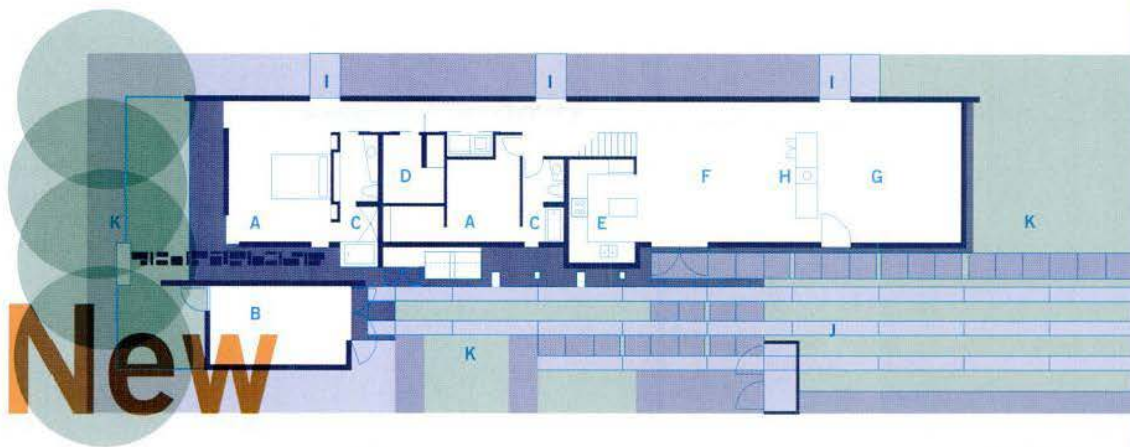
Architect: David Baker + Partners

Location: Palo Alto, California



The New Suburbanism

When an urban expat couple decided to build the suburban house they wanted rather than the one their neighbors expected, they ended up with a spare but airy jewel box and no wooden shingles.



Floor Plan

- A Bedroom
- B Shed
- C Bathroom
- D Closet
- E Kitchen
- F Great Room
- G Living Room
- H Fireplace
- I Water Installation
- J Carport
- K Garden

Turning its back to the street and next-door apartment like a curled-up cat, the long, narrow house spills out sideways to the garden, designed by landscape architect Andrea Cochran.

"The relationship between indoors and out is very intimate," explains architect David Baker, "as with a traditional Japanese home. Sure, one could plunk a bigger house down on the lot, but not without destroying that rapport."

Around the time that Scott Ward was fixing to build his dream home—a spare, airy two-bedroom house near downtown Palo Alto, California—many in this neck of the woods, giddy with stock options, were erecting mini-manors replete with mudrooms, pantries, libraries, billiard rooms, home spas, and other accoutrements emblematic of gracious living in England between the wars (or a Ralph Lauren spread of more current vintage). So you might think Ward's neighbors would be thankful for his sensitivity to scale: The house is relatively restrained at under 2,500 square feet.

Alas, no. In fact, the most printable query Ward heard from his immediate neighbors during construction was, "Is that thing a bank?"

Now that people come to sketch the façade of the "honest modern home" Ward shares with his partner, chef May Lawrence, and teenage son, Brendan, it's hard to believe it inspired such ire. But this is Craftsman country, where folks are as fervent about covered porches and sloping roofs as their neighbors 45 minutes to the north in San Francisco are besotted by bay windows.

"It's nearly impossible to build a modern house in a residential neighborhood in either city," observes

architect David Baker. "And if not for a zoning loophole, we couldn't have done this one." (Due to a smattering of apartment buildings nearby, the street was considered transitional and thus escaped design review.) "But ironically, there's not that much of a chronological divide between these Craftsman and the first modern homes Joseph Eichler built here in Palo Alto."

Architect and client first met when Ward, a New Urbanist developer with a master's in city and regional planning, hired Baker to design an affordable senior housing quadruplex across from one of his more conventional developments. ("David referred to me as 'neotraditionalist by day, modernist by night,'" jokes Ward.) When he reluctantly left the hep café culture of San Francisco's North Beach for the leafy embrace of the 'burbs (closer to work, a nearby park for his son), Ward felt that Baker could best fulfill his vision of a "disciplined, radically spare" home—despite the architect's having earned much of his reputation (and awards) for high-density city housing, some endowed with playful flourishes of the pomo persuasion. Baker, a longtime social activist whose website offers quotes from Gandhi and the Dalai Lama, is known for the kinds of grace notes—fountains, ▶





"The structure (opposite) is simple and straightforward, with nothing hidden" says Baker, "but I made all of the beams and columns as thin and understated as possible, inside and out, so the feeling is delicate rather than monolithic."

Charles de Lisle, of the interior design firm Your Space, designed the kitchen backsplash of PVC rubber flooring embedded with stainless steel "plus" signs (above left). The restaurant supply table is flanked by steel-and-wood Lem Piston stools from Design Within Reach.

Scott Ward and Snowflake (above right) share a moment in the sun on their built-in mahogany perch.

courtyards, gardens, natural light—that enhance daily life, be it in low-income developments, trendy live/work lofts, or the Hotel Healdsburg, a minimalist, luxe hotel in the wine country (which, to Baker's horror, in turn led to many requests for "neo-Tuscan villas").

"Let's face it," says Baker, still tan from his trip to the Burning Man festival, "custom houses are an indulgence, because one could live in a tent. The pleasure is in creating a jewel box—not how the house photographs, but how it feels to be in the space," continues the architect, who grew up in a solar-powered, rammed-earth house in Arizona built by his father, a self-taught designer inspired by Frank Lloyd Wright's Usonian homes.

When approached by Ward, Baker had just returned from Japan, where he was moved by what he describes as the "austere and ethereally beautiful" buildings of Tadao Ando. The opportunity to design an "authentic, calm space" dovetailed with Ward's desire for a "militant, minimalist house" that would turn its back on the street and the apartment building next door. "It all hinged on Scott's willingness to have a fairly modest home," says Baker. "By the time most people custom build, they

assume they can't possibly fit in less than 3,500 square feet." But for Ward and Lawrence, living in the present translates to a space preternaturally free of tchotchkes. "For Scott, the house itself is his personal statement," says Baker, "and he had the courage to express his aesthetic, whatever his neighbors might think."

If some in the neighborhood seemed vexed by its boxy aspect, others were confounded by the materials, despite their elegant austerity. The exterior is clad in panels of Eternit, a sawdust-and-concrete composite made from industrial waste ("a good deal more sustainable than redwood siding," says Baker), whose bolts create a subtly decorative pattern. "It's a floating system, like a high-rise," Baker explains. "You get a crisp look, and because the cracks are voids, the water just runs out." A built-in mahogany bench provides a permanent niche for plowing through the Sunday papers *en plein air*.

The side entrance opens into the living room, which is capped with a soaring, double-story ceiling with the volume of a cathedral. Although the lot is slim (50 feet wide and 150 feet long), the space doesn't seem cramped. "It's insanely narrow, 20 feet," says Baker, "but feels ▶



The house moves in linear fashion towards increasingly private zones—upstairs to the family room and down the hall to the master bedroom, where an open door reveals a secluded garden room at the very back.

May Lawrence (opposite) sits at the dining table, whose mahogany planks are attached to an actual I beam. Above her sprawls a Rigo 99 painting of a bustling Taipei street scene, which according to Ward helps import some “city energy” into the suburbs.”







David Baker and cabinetmaker Thomas Jameson designed the freestanding fireplace/media console (opposite), which effectively divides the more formal living room from the dining and gathering space while concealing cords and other clutter.

A series of stepping-stones (above left) leads from the private garden room behind the master bedroom into the open yard. The glass platform bed (above right) is backed by a headboard whose two sheets of Lucite are embedded with aquamarine wool from Maharam. Hanging pillowside, electroluminescent drapery glows in the dark.

gracious partly because of the extended eaves," which draw the eye outward while shielding the house from the full-on southern sun in summer and providing passive solar heating in winter, aided by concrete floors with radiant heating and thick stucco walls. The room is defined by a floating mahogany fireplace console, which partially conceals increasingly private zones—a pared-down great room, upstairs family room, son's bedroom, and master bedroom, which resides behind a monolithic, 18-foot-tall suspended rolling door.

The structure is exposed inside and out, although Baker designed the beams, columns, and supports to be as delicate as possible. "It's basically a refined, wood-timbered house. Pine tongue-and-groove ceiling planks, fir cross beams, and two steel I-beams—nothing hidden—like a traditional house in Kyoto." Also classically Japanese is the house's relationship to the gardens, which surround and play off it. The most public planting faces the street: a grid of monolithic granite blocks softened by waves of Irish moss and tufts of blood grass. The side lawn is shielded from the street by a triptych of panels that echo the house's façade; big double doors open out from the

dining area, creating a true indoor/outdoor experience. And the master bedroom leads to a secluded garden room where a foliage scrim screens out the looming building.

The apartments next door are effectively erased by a long, continuous wall, which reminds Ward, somewhat nostalgically, of "a little piece of the city—like a brick wall in a warehouse." Along its length, Baker punched out three ground-level "snow-viewing" windows, used in Japan to direct the gaze where it wouldn't naturally drift. They deflect claustrophobia while retaining a meditative sense of privacy, like looking inward and outside at the same time, and each frames a vignette designed by landscape architect Andrea Cochran to evoke water in its various states: a dripping fountain, glass ice mountains, and, in the bedroom, a swirling mist of fog.

Almost as soon as the house was built, Ward and Lawrence happened upon two pieces of art that went up even before there was a place to sit. Hung high at the roof line, a 23-foot-long WPA-era mural depicting scenes of men at work attracts clusters of viewers like moths outside the corner windows when illuminated at night. Down the hall, renegade artist Rigo 99's *Wedding Photo* ▶



May Lawrence sits beside one of three ground-level “snow-viewing” windows for which Cochran designed meditative water installations. This one depicts ice mountains (made from recycled glass) that take on an otherworldly glow when lit up at night.

Studio, Taipei City, 1999 helped prompt the baby-chick yellow of the kitchen walls and the fabric covering the curvilinear Marco Zanuzo sofa.

“I felt much more confident about the architecture than the furnishings,” admits Ward, who brought in interior designer Charles de Lisle. (In a strange twist, the designer had already seen the façade, when a client who lived next door asked, “Isn’t that the ugliest house you’ve ever seen?”) But de Lisle loved it, and was heartened to learn that Ward and Lawrence weren’t seeking some instant furniture program—“Mies, Eames, Breuer, boom!”—but wanted to pick or custom-make each piece to suit its space. For example, their desire for the living room seating to relate to the fireplace prompted a coffee table with a base of sandblasted firewood and a top screened with the mirror image of a spark plug. When pushed together, the custom couches, table, and stools graphically mimic and fill the same dimensions as the console (a slightly fetishistic detail

that has to be explained a few times to be appreciated).

A more relaxed social hub is built around the couch and comfy Cassina chairs on the other side of the fireplace. De Lisle made the I-beam-and-mahogany-plank dining table intentionally narrow, both to foster intimacy and to place Lawrence’s food center stage. Like the table, much of the furniture in the house is either dauntingly heavy or attached—there’s not a lot of moving things about on whim. In the master bedroom, a Lucite sideboard screws into the wall in front of the glass platform bed, where panels of nightlight drapery embedded with fiber optics hang pillow-side. And outside the curtainless windows, the trees are finally high enough to screen the walk-in shower from roving eyes.

“The house has grown into itself,” says Ward. “And now that a couple more modern houses have sprung up nearby, we might even end up with a nice little modern-home ghetto! I can honestly say, I never miss the front porch.” ■

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The Architectural Outsider

The architectural profession is shrouded in mystery. What goes on in those offices is as foreign to most people as what goes into making Spam. So Dwell asked an inquisitive non-architect for his take on one of the world's great unsolved mysteries.

Want to know my gut response if you told me a bunch of architects were dropping by for a drink? Quick, hide the house! Because sometimes—no offense to architects, several of whom I know, a smaller sampling of whom I love—architects can drive me nuts, especially since I'm not an architect. They are the people whom I want to talk to and try to avoid, and given my current, renting-yet-no-

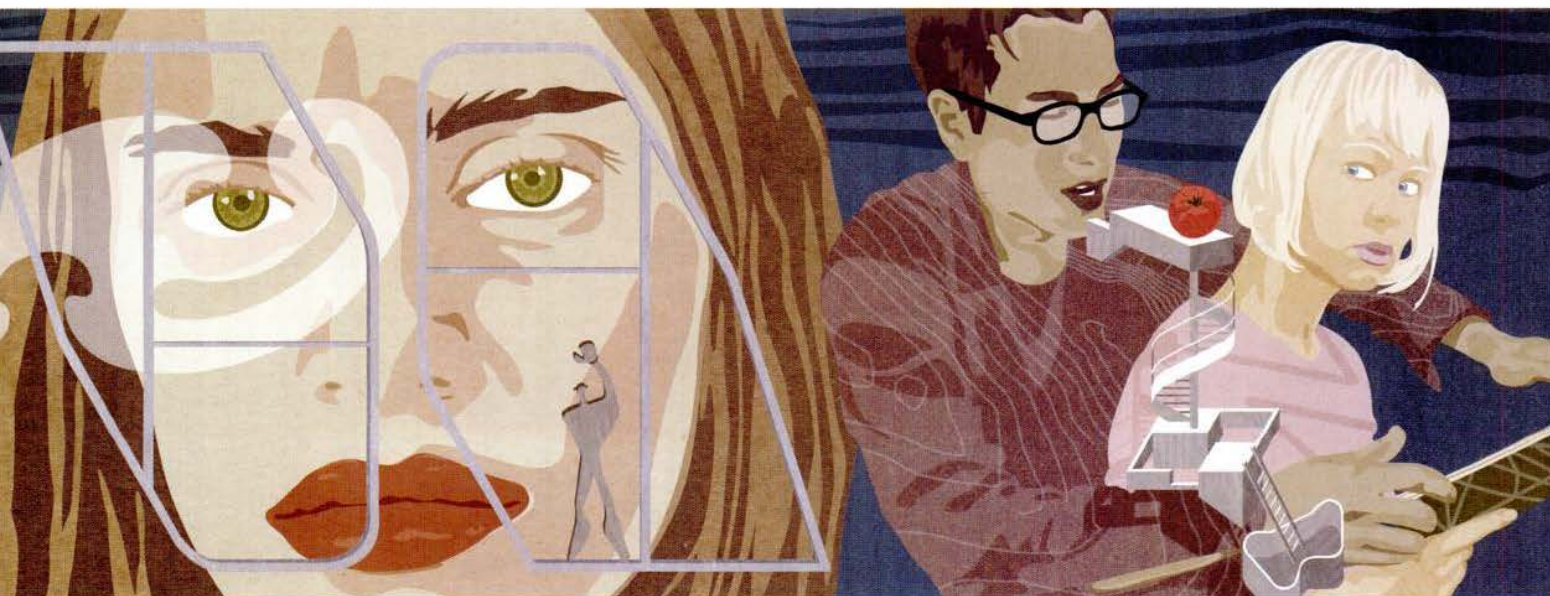
longer-want-to-be-renting state, they are the profession that I both need and don't need. Architects show up and suddenly it's all about them, about how they could improve your life—that is, it's all about architecture.

"That's an interesting way to resolve the tension between the staircase and kitchen," they say when they walk in, which is code for "You actually live in this hell hole?" Then, just to be stereotypical about it, they show up wearing those glasses. What's up with architects' eyewear? Why does a little farsightedness mean you suddenly have to wear the Bauhaus over your nose? I'll admit that my profession suffers from architectural

Story by Robert Sullivan

eyewear, too, especially among critics and novelists, which is perhaps why an estimated 65 percent of all fistfights at parties in nicely designed libraries are between writers and architects—a statistic that I am making up, just to give you an idea of how anxious I get about architecture.

This anxiety stems from a deep personal and, yes, human need. Of course, I mean shelter, but I also mean a need for this basic end-of-the-day expertise, a primal skill that anticipates disaster (flooding tonight) and happiness (sunrise tomorrow), that permits and enhances life. When we were just beginning to walk upright, the architect ▶



The Architectural Insider

The old joke "Enough about me, let's talk about you. What do you think about me?" isn't a joke to architects, it's part of their profession. Dwell asked one design veteran for his take on the world's take on his world.

An architect's role in the world is a curious one. While the doctor is expected to heal and the lawyer to know the law, people seem to expect many different things of an architect. The public wants an architect to compose buildings, to satisfy dreams, to ensure good construction, to avoid litigation, to be functional, artistic, and professional all at the same time. They want architects to become their agents in a contest with the physical

and social environments, when contest seems required, and to be collaborative partners when conditions are more favorable.

The difficulties posed by these multiple expectations are compounded when architects engage with society, rather than build simply for themselves. Building with someone else's resources, as architects usually do, requires working within a web of contractual constraints; not only with those for whom they build but, through them, with the city and its codes, the contractor who will execute the work, and the many others involved in designing and making the place and giving it use. These contractual

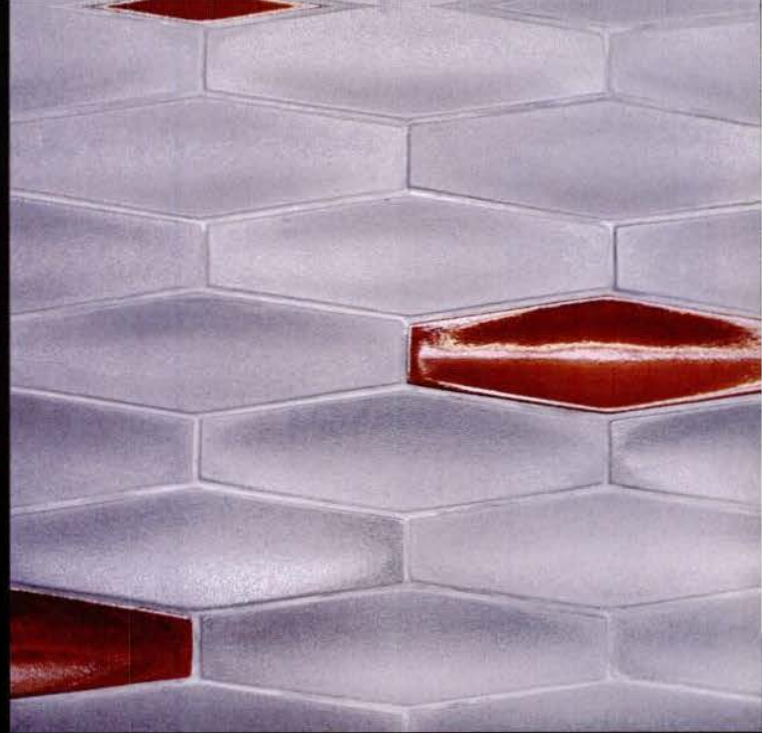
Story by Donlyn Lyndon

arrangements are intricate and extensive, and at their core are based on establishing limits and delineating the terrain in which an architect's moves can be made.

Yet the architect's most fundamental (though certainly not the most obvious) skill is observing relationships. An architect must be able to reach beyond the conspicuous and singular—the tightly conceived—in order to see the possibilities that enfold differing conditions and open ways to proceed. Architects are often maligned for being arrogant and willful, as well they often should be. While arrogance is unnecessary, if an architect has listened well and imagined ▶



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was the one who found shelter and figured out how the cooking fire could function without killing you—he or she was the Army Corps of Engineers of our species. That was then. Nowadays, there are plenty of esoteric treatises about the role of narrative in architecture and whatever else, but the bottom line is, architects have enabled us to live our lives, and let's face it, that's our biggest story. We want architecture to work for us, not just because we want to have a nice room for cocktail parties, but because we understand that architecture is the plant fertilizer of our lives; it is the way to be a big, great-tasting tomato.

So yes, I want to be with architects and architecture, even though architecture can

be so absolutely intimidating. Have you ever picked up a book about architecture that is intended for actual architects to actually read? Processes, situational landscapes, evolving juxtaposition of uses, and the dialogue that coexists in the usage of juxtapositionings: Half the time architects are just talking to themselves. Not that you can blame them. If I spent four years in school building models, if I was then yoked with phenomenal debt and in a no-pay job at a big firm where I had to draw plans for bathroom stalls for new jails or banks, if I had been up until three in the morning for about a week with a team of model builders and then a client came over one morning and looked at my model, at which point the client scratched

his head and said, "Uh, where's the water slide?"—well, I have absolutely no doubt that I'd be talking to myself, too.

But the disappointments run both ways. Non-architects who have ideas about buildings, about landscapes, about their lives, see architecture as a place to explore possibilities, but a lot of times non-architects are architecturally shunned. In other words, an architect gets to design your house, not you. Being shunned does have some sadistic importance, though. In the end, I know I would not be completely happy having a bum like me creating a house for a bum like me. Which is one of the reasons why things manage to work out, which is why architects and non-architects meet hopefully every ►



broadly there's some reason for willfulness: Tenacity is essential to his or her success.

Listening is another indispensable ingredient of the architect's ability to compose: listening to the cadence of the place into which a building will fit, hearing and interpreting what clients and neighbors are saying about their intent, registering the deep continuum of what people really will do in the spaces created, attending acutely to the multiple instruments and materials of building and how they can be compiled into a singular structure that might actually mean something to someone. Listening, as architect Louis Kahn would have it, for "what the building wants to be." Listening in all these ways is fundamental to creating good

works—all the while humming, as well, to the sounds of one's inner voice.

With all this listening and humming going on, one might suppose that it is no coincidence that the disciplines of music and architecture are so often compared. This pairing came full circle when recently I had the good fortune to attend a Kronos Quartet concert in Bernard Maybeck's Kennedy House and Studio, in Berkeley, California. The group played the late-20th-century quartets of the Russian composer Alfred Schnittke. It was an astonishing event, which brought home the extraordinary complexity, richness, and intellectual reach that can be embedded in musical composition and brought to life by the intense

concentration and skill of great performers.

The event, played out in Maybeck's evocative, intricately conceived spaces, made me think once again about what we expect or can expect of composition in architecture. All of which, of course, plays into how architecture (and thus architects) are perceived by their fellow citizens.

Architecture is experienced in various ways, and the artfulness of the architect's designs—like those of the composer's in music—is appreciated with various degrees of knowledge, subtlety, and awareness. And, as with music, architecture's pleasures are expanded by, not dependent upon, the discerning perception of patterns.

The composition of architecture is not ►

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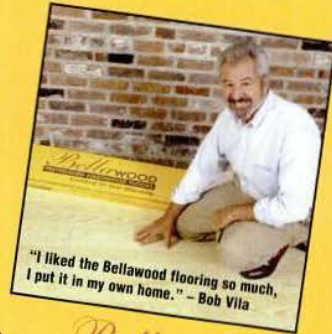
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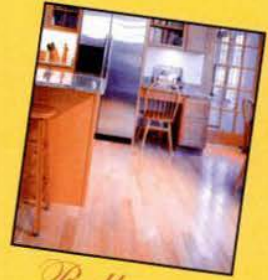


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You see, from the outside, good architecture is like a good therapy session, a good marriage, a good poem—gently and almost invisibly allowing you to be you, as flawed and as beautiful as you are.

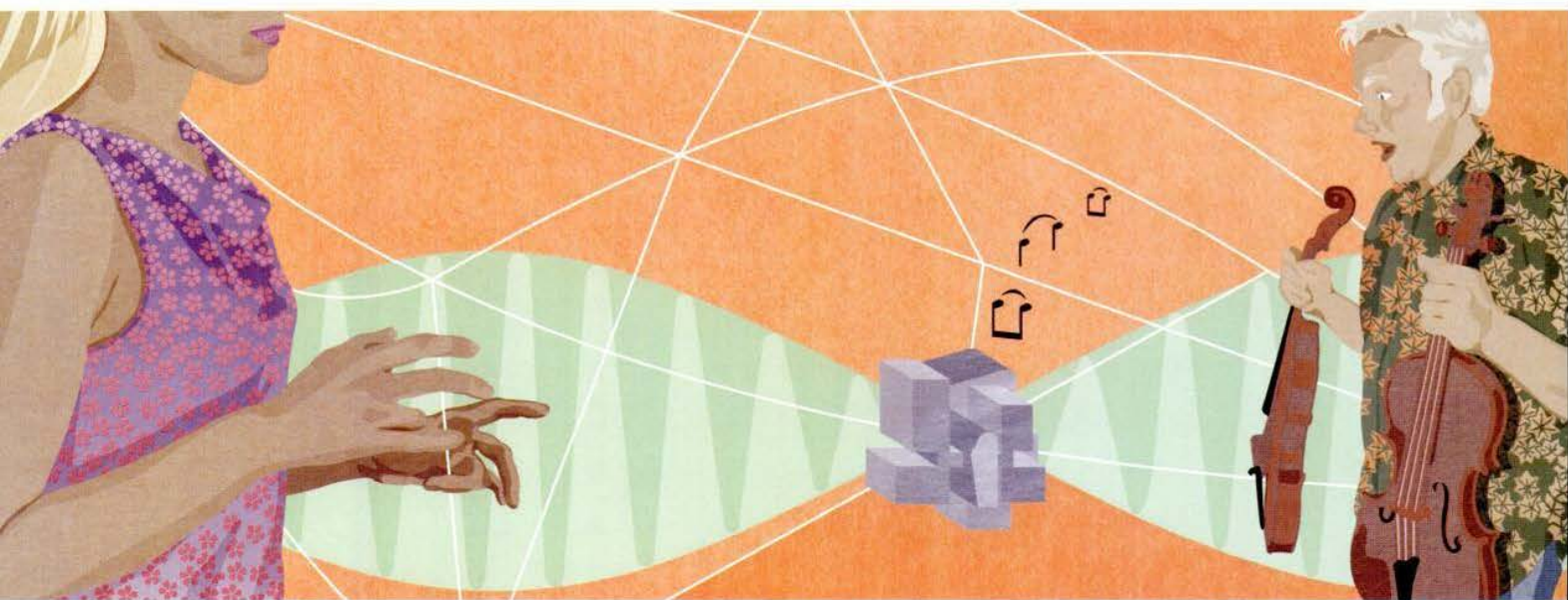
And this is precisely why, believe it or not, I look to architecture to—get ready—save the world. Despite global warming, despite sprawl, despite a mindless misuse of planetary resources, despite population trends that, biologically speaking, simply cannot support themselves, despite all the lazy knuckleheads who talk about business as usual and thrive on slothful convenience—despite all the bad stuff, I've got this feeling that the world is in the midst of redesigning

how it lives, of redesigning its existence.

No kidding. It sounds huge, but then going to the doctor and hearing that you need heart surgery is along the same lines, and absolutely doable these days. The challenge, or so it seems to an outsider, is for architects to be open to the world they are changing. Don't build us out, in other words.

I know this will be tough for a lot of architects, something I know as a guy who types for a living. Writers are much like architects in that as soon as we start thinking of our writing as something significantly more than typing, it gets us into trouble, or at least into a lot of fistfights with architects. Typing is pretty amazing in itself: letters arranged in a billion different ways to

stimulate neurons toward . . . ideas! Same for architecture, which can be defined as dealing with us non-architects to achieve . . . ideas! The word "architecture" itself, by the way, is a building, a recycling of two very old concepts. *Tekton*, in ancient Greek, means builder or worker, and *arkhi* means something along the lines of master or chief, because the ancients sometimes ranked architecture over all the arts. I'm partial to poetry, naturally, but I can see their point, especially on the occasions I've had to gaze up at the hole that they put on purpose in the ceiling of the Pantheon. A poetic circle of nothing that sings out a song in the space of the sky. I wonder if the client liked it right away or if it took some getting used to. ■



only a matter of materials in space, beautifully arranged and finely crafted, but of the actions prompted within that structure—the shifting patterns of light, for example.

The nature of architecture is that much of the experience of it is there to be beckoned. Observers have some control over what they see and touch, how they move through spaces and when and how quickly and intently they consider the scenes before them. In music it is the composers and performers who structure the sequence of experience, who dictate the timing of presentation with precision. The listener can pay more or less attention, and bring more or less knowledge to the listening, but there the participation typically ends.

Architecture is inherently more interactive. Where you look and how you choose your paths through the space severely qualifies the nature of your experience.

Architecture establishes the substratum of our lives, and presents itself for consideration. In many works of architecture there are traces of systematic thought that can be followed throughout, leading the mind through a network of closely related decisions that invite and reward examination. Such exercises in adroit consistency and exceptional care transform technical possibilities into illuminated thought. Still others embody imaginative vision beyond all ordinary expectation, startling us with shapes and forms that reveal another aspect of human

possibility. In some exceptional cases (like the Spanish Steps in Rome), there are spaces or objects, or qualities of light and sound and movement, that simply overwhelm all other sensations and gather the experience of place around them.

Architecture can be moving in ways that unsettle our everyday responses and bring new life to the world. And despite some public perceptions that the profession (or at least its critics and publicists) has become somewhat self-obsessed, it's the art that embodies the most involvement of its audience. While architects and architecture may seem to have difficulties inviting outsiders in, architecture requires that we all be a part of it in order for it make sense. ■



Walls that don't fence architects in.

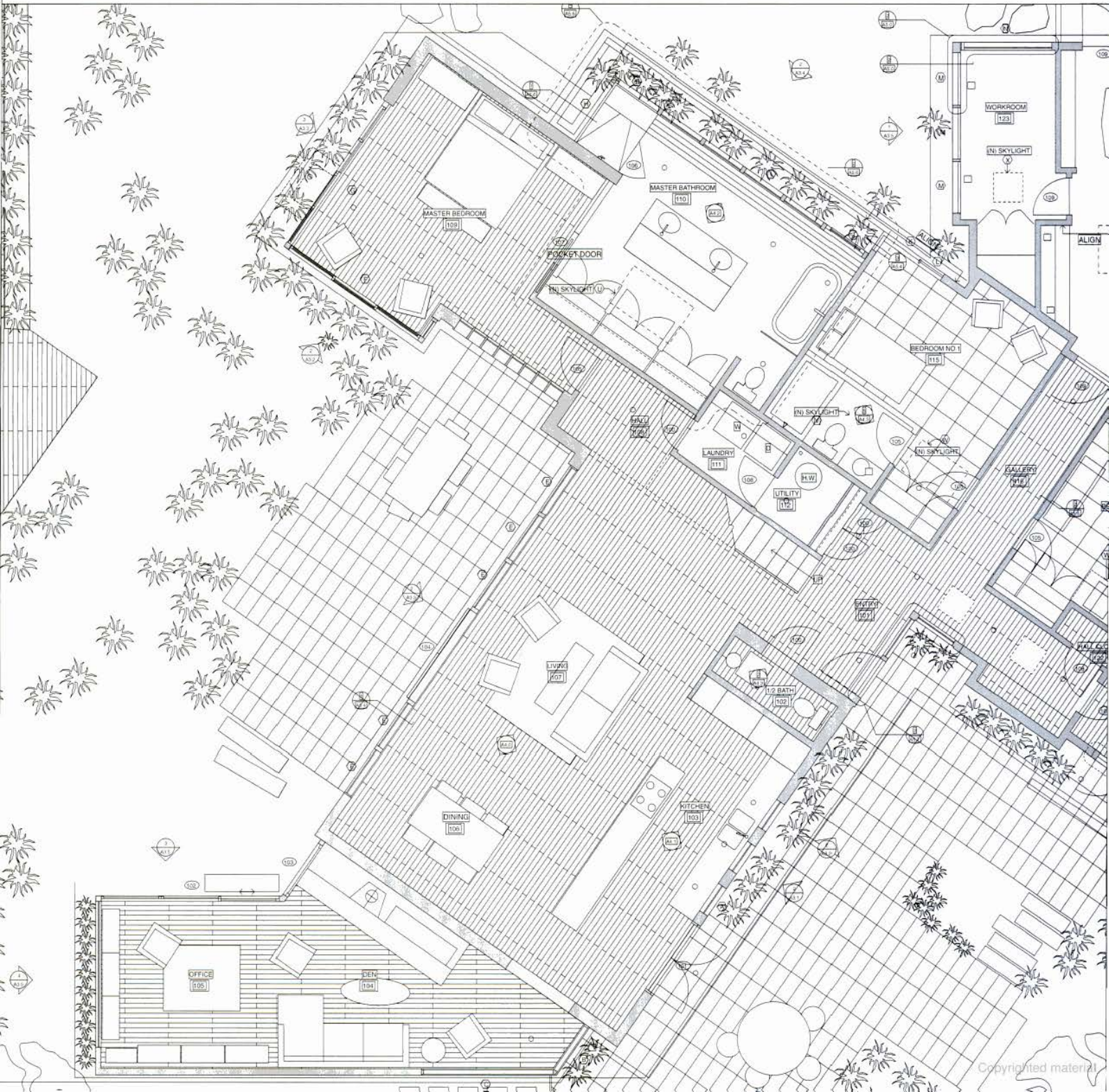
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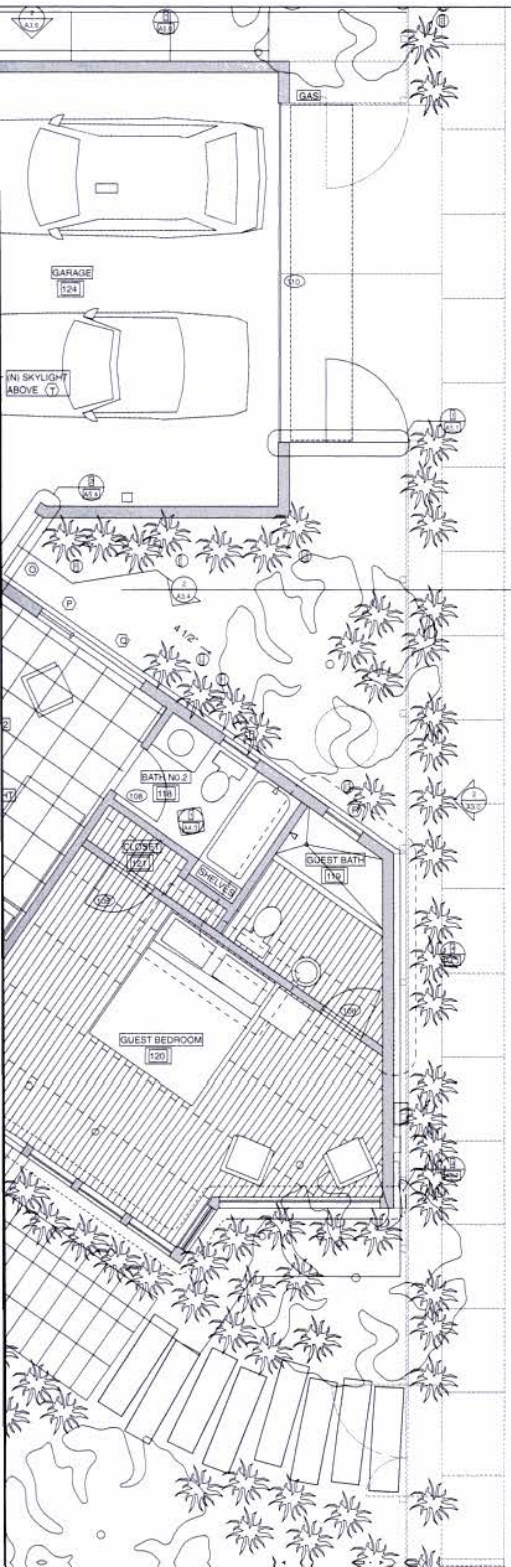


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How to Read a Floor Plan

Here's a quick guide to help you decipher the lines, dashes, symbols, and slashes that combine to create a floor plan.





To read an architectural plan, it's important to understand some of the basic symbols (though they are not universal). This first-floor plan of a residential remodel (courtesy of designer Christopher C. Deam) is our visual guide. Some essentials: When looking

at a plan, you are looking at the house from four feet above; dotted lines represent any element above four feet; and each indicator is directing you to another drawing. This is only an introduction but it should help you to discern the wall from the stair.

Interior Elevation

Page Number



Room Indicator

Room Name



Floor Number
Room Number

Elevation / Section

Drawing Number



Page Number

Detail Indicator

Drawing Number



Page Number

Door



Indicates Swing

Window



Wall



Light Fixtures



Stove / Range



Sliding Glass Door



Bed



Toilet



Closet



Washing Machine



Dryer



Fireplace



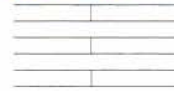
Table



Chairs



Wood Flooring



Shower

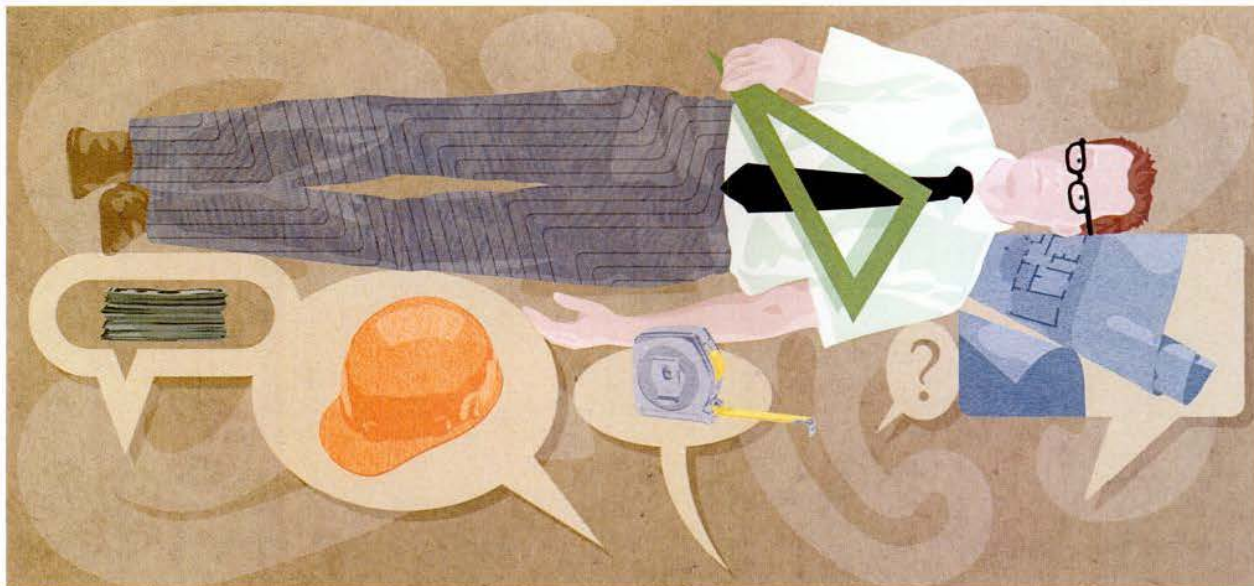


Sink



Stairs





Five Questions About Working With Architects

The idea of building or renovating your home can be daunting. Design schemes flood your brain as you stare at an empty lot or cramped kitchen. How can you best translate those visions into reality? Thankfully, architects are here to help. But still, where to begin?

Do I even need an architect?

If you're building from the ground up, a process that can take at least 12 to 18 months, an architect is essential. As stated in the American Institute of Architects' (AIA) online resource *Architects and the Public*, "most building projects require design and construction documents, assistance in securing a contractor, and evaluation of the progress and quality of construction." Also consider that an architect has probably spent as much time thinking about how a home might look (not to mention how it should function) as you've spent sleeping.

Okay, so I need an architect. How much is this going to cost?

The cost depends on your project budget, the firm, their method of billing, and on the services the architect will perform. There are many different methods of billing, but the standard is 15 to 25 percent of the total cost of the project (rates will fluctuate depending on the budget). Other methods of billing, such as hourly, square-foot basis, flat sum, etc., should be in the same range.

How do I know what services I will require?

I don't want to pay for what I don't need.

Most projects require five key services: schematic design, design development, contract documentation, bidding and negotiating, and construction administration. You can add additional services or request only one or more of the above—it is entirely up to you and your architect. For a nominal fee, you can purchase from a local AIA chapter several intimidating but useful documents that will guide your understanding of over 80 possible architectural services. Two of these documents are of particular significance: B141, which will help set parameters in the discussion with your architect, and B163, which will help you reach an agreement on which services will be performed. The entire B-series of architect-owner agreement forms is worth reviewing (synopses are available at www.aia.org).

Sounds reasonable, but how do I find the right architect for me?

Plan on interviewing four to six architects. Feel free to ask as many questions as necessary to make you feel comfortable. As

in any long-term relationship, trust is critical. Ask to see their entire portfolio, paying particular attention to projects similar in scope to yours. Be sure to ask for references. The most important thing to bring to the table is a solid grasp of what you want, what you need, and what you can afford. Be sure to clearly articulate each of the above. If you do, the right architect should be able to establish a design program that will help you understand the process, and the work ahead.

What if I'm not pleased with the design?

Speak up. It's important to establish the number of design revisions expected and the time that will be given to review submissions prior to the outset of the project. This should help keep things on schedule and on budget. Make sure that any questions you have are cleared up prior to construction—changes made later account for a majority of budget and schedule overruns. This shouldn't be a problem if you clearly articulate what you want. Also, most contracts can be canceled at anytime. While starting over can be costly, it's better than ending up with something you're not happy with. Good luck!

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To Be or Not to Be . . . Licensed

In the United States, it's illegal to call yourself an architect unless you have been licensed by a state—a process requiring a degree in architecture, years of apprenticeship, and a grueling multipart exam. Yet unlicensed “architects” doing the work of architects abound—they call themselves designers. Needless to say, debate over the issue rages on, with some (mainly licensed architects) arguing it is irresponsible to forgo a license and others (mainly designers) arguing that a license is not only unnecessary but potentially damaging to one's career and creativity. Dwell spoke with four professionals with different perspectives on the issue.

Kate Schwensen / Associate Dean of the College of Design, Iowa State University / Ames, Iowa

If a person can practice architecture without going through years of understudy and taking a grueling multipart test, why bother getting licensed?

Sure, it's possible to design buildings without being licensed, but, with the increasing complexity of building technologies, regulations, and knowledge needed to adequately and competently practice—plus the fact that, in most states, you can't design commercial buildings or buildings over three stories—I think most agree it's far better to go through the process. Getting a license is not only learning dry stuff like following building codes, it's becoming part of the profession. In becoming professionals, we take an oath. We have a contract with the public that says we will look after your welfare.

But an oath is just words. Do you really think a licensed architect is going to be more ethical than a designer?

Not necessarily, but if we misserve you in some way, the path for filing a claim is clear. If a designer has done incompetent work, redressing the issue is far muddier. And I don't think they're just words. For most architects, it's equivalent to the Hippocratic oath. We don't have a lot of exciting TV shows about architects, but our oath is just as heartfelt as any doctor's.

What about the idea that getting licensed can hinder creativity? Do you buy that?

Being unlicensed does not allow more creative pursuits. But I realize the process is expensive, hard, and extremely time-consuming. It's a real concern for us—this

growing trend of practicing without a license. We worry that we're losing a generation of talented people who are limiting not only their own but society's opportunities for the future. We've always had rebels in this field, and some have accomplished amazing things. Who knows what they might have done had they been licensed architects?

Jay Serrao, AIA / Serrao Design/Architecture / San Francisco, California

We gather that many licensed architects join the American Institute of Architects. What is the purpose of joining?

The AIA provides a range of support services to architects. These services benefit some architects differently than others; for me, it provides a link to others in the profession, even though it doesn't much enter into my daily practice. I don't have any problems with my membership, though my pocketbook does. The cost of membership, and the cost of licensure, do not balance with the income level of a young architect.

What do you think about the burgeoning group of designers who question the value of being licensed?

I've known people through the years who have had a difficult time getting through the exams. The exams are rigorous and were a challenge for me. There are many facets to architecture, some of which are tested in the license exams. Unfortunately, design quality is not one of them. But other areas, particularly dealing with structural safety, are important. My belief is that being licensed does not qualify one as an exceptional architect. But ultimately the mark of a well-qualified architect is a combination of things: education, training, and experience. The license is just one part of that.

Bryan Bell / Design Corps / Raleigh, North Carolina

What is the value of architectural licensure in the U.S.?

Professional licenses set standards and are given for the “health, safety, and welfare of the public.” I've seen families' self-built homes in Alabama, and the devastation of houses after Hurricane Charley. Our laws should reward expertise that protects people from these terrible results. However, the licensure law gives the architectural profession a monopoly, and with this comes

responsibility that has not been well met.

What do you mean by monopoly?

Professional licenses are awarded and regulated by state governments; only licensed professionals can do certain jobs. That is a monopoly, and it is intended to serve the good of the public, the entire public. But architects have come to serve only portions of our society—only 2 percent of new homebuyers work with an architect. Other professionals, such as builders and manufactured-housing companies, are filling in for needs not being met by architects. But these professions do not provide the real values of well-designed results. Architects need to do a better job of explaining the value of their services. When that happens, it will not take a licensure law for a greater sector of the public to want and use architects as designers—they will do so voluntarily.

John Randolph / Randolph Designs / San Francisco, California

You got a degree in architecture, you design buildings, you oversee their construction, but—because you choose not to comply with the state licensing requirements—you're not an “architect.” Doesn't that limit you?

My vision of an architect is probably different from the California licensing board's. I don't think you need to be an architect to do architecture. I know a lot of people who go through the licensing process and don't do architecture. They may design buildings and pay liability insurance, but in reality they don't push the envelope and definition of what buildings should be.

So, to you, anyone with a vision and some understanding of how buildings are put together can do the job of an architect?

No, it's very important for designers to be competent at what they do. They need to be able to understand the principles of physics, they need to be able to open up the codebook and understand and interpret the code in new ways. But that's not all they need. I have nothing against licensed architects—there are some great ones out there. But for me, the label would be limiting. I am a practitioner of architectural experimentation. I design furniture. I construct exhibitions and conceptual spaces in museums and galleries. The last thing in the world I'm interested in doing is being a simple architect. The first thing I'm interested in doing is architecture.



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Blueprint Small: Creative Ways to Live with Less / By Michelle Kodis / \$24.95 / Gibbs Smith / www.gibbs-smith.com
Kodis examines a number of homes (each 1,500 square feet or less) belonging to people of varying incomes to prove that you don't need a lot of space to be happy.

Homing Instinct: Using Your Lifestyle to Design and Build Your Home / By John Connell / \$34.95 / McGraw-Hill / www.shop.mcgraw-hill.com

A practicing architect and teacher, John Connell employs his wealth of design and building knowledge to introduce readers to both basic and conceptual building terms.

Design-Build: Planning Through Development / By Jeffrey L. Beard, Michael C. Loulakis, and Edward C. Wundram / \$59.95 / McGraw-Hill / www.shop.mcgraw-hill.com

Design/build is the project delivery system that enables one firm to provide all of the architectural, engineering, and construction services on a project. This book is essential to understanding the process.

Modern Construction Handbook (Modern Construction Series) / By Andrew Watts / \$150 / Springer Wien / www.newtecnic.com
Using well-known designs as a point of reference, this book explores a different aspect of construction in each chapter and covers both environmental and standard design.

Why Buildings Stand Up: The Strength of Architecture / By Mario Salvadori / W.W. Norton / \$14.95 / www.wwnorton.com
From nomadic structures like tents and yurts to present-day structures that scrape the sky, Salvadori touches on materials and technology that help make architecture happen.

Habitat for Humanity How to Build a House / By Larry Haun with Vincent Laurence, Millard Fuller, and Tim Snyder / \$24.95 / The Taunton Press / www.taunton.com
A 282-page how-to book that, if it doesn't scare you away from building your own home, might very well make you fire your contractor and dust off your hammer and level.

There's Always Google

The American Institute of Architects / www.aia.org
A valuable resource for both architects and those seeking architectural assistance. For more information about working with an architect, contact your local AIA chapter or the national component at (800) 242-3837.

How to Select an Architect / www.website1.com/aiaoc/arch.html
How to find and select the right architect, and what to ask him or her once you do.

National Association of Home Builders / www.nahbrc.org
As the research and development leader in the home-building industry, the NAHB Research Center is dedicated to advancing housing technology and enhancing housing affordability for the benefit of all Americans.

The American Institute of Building Design / www.aibd.org
A nonprofit professional organization dedicated to the development, recognition, and enhancement of the profession of building design. The website contains helpful tips on how to achieve your home design and building goals.

www.architecture.com
This "all about architecture" website, run by RIBA (Royal Institute of British Architects, the U.K. equivalent of the AIA), has a great section called "Using an Architect" that includes discussions about working with an architect and why to use an architect.

Archinect / www.archinect.com
When all the practicalities of architecture get you down, turn to this site for a little creative and intellectual stimulation. It's got book reviews, web links, and spirited discussion boards. And best part of all, Archinect's crackerjack contributors post fascinating news items daily: In one visit, you can read about a design competition in Ljubljana, Frank Gehry's new house, and Chinese artist Ai Weiwei's collaboration with Herzog + de Meuron. It's all here under one well-designed roof (so to speak).

Film: Architects on Celluloid

Mr. Blandings Builds His Dream House (1948)
When Jim and Muriel Blandings (Cary Grant and Myrna Loy) decide to leave New York City behind and build their dream house in the country, they have no idea what's in store. Even the most embroiled and bitter home builder will crack a smile at the travails of construction that are so often the precursor to the glories of homeownership.

The Belly of an Architect (1987)
Brian Dennehy plays an American architect in Italy who becomes so obsessed with his mentor's oval-shaped buildings that he begins to become equally infatuated with his round stomach. Over a period of nine months, this preoccupation leads to much tragedy. Not to worry: Though these tragic twists making for gripping drama, most real-life projects have much less dire outcomes.

My Architect: A Son's Journey (2003) / www.myarchitectfilm.com
If you thought working with an architect was hard, try having one as a father. Nathaniel Kahn traces the footsteps of his father, Louis, in hopes of understanding this man whom he barely knew.

Eames Film Vol. II / www.eamesoffice.com/film/films.html
Featuring *Tocatta for Toy Trains*, *House*, *Blacktop*, and others. These film essays explore the work of Charles and Ray and their persistent championing of the beauty in common things and honest use of material.

The Fountainhead (1949)
Adapted for the screen from Ayn Rand's novel about a heroic architect's drive for perfection against the pressure to compromise. Starring Gary Cooper as a thinly veiled Frank Lloyd Wright.

The New Modernists: Nine American Architects / By Michael Blackwood Productions / www.panix.com/~blackwoo/
This film looks at nine U.S.-based innovators and their work both domestically and abroad. Featuring Thom Mayne, Steven Holl, Tod Williams, and Billie Tsien, among others. Narrated by Kenneth Frampton.

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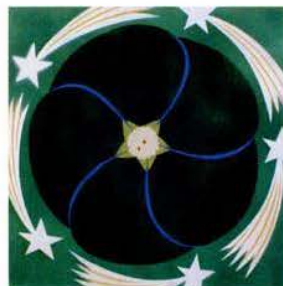


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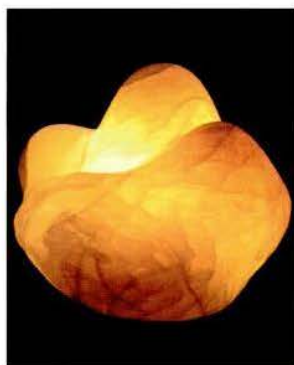
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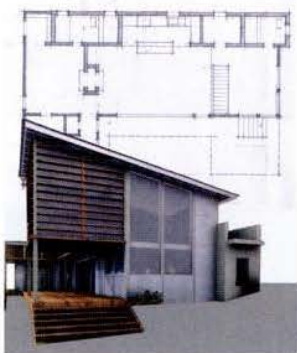
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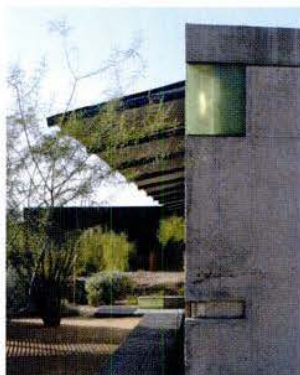
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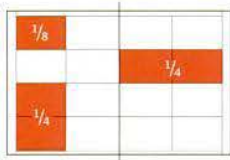
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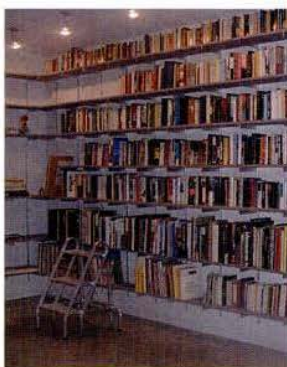
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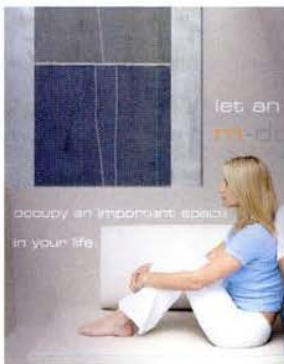
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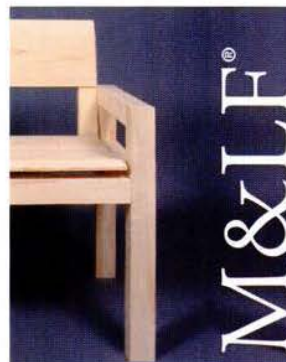
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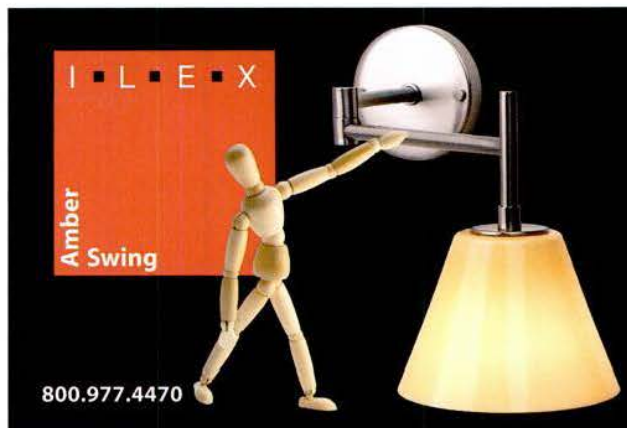
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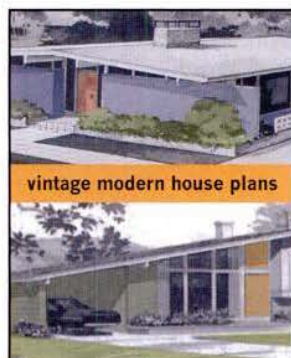


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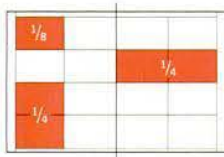
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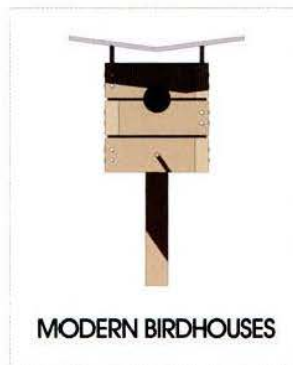
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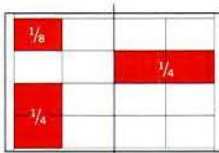
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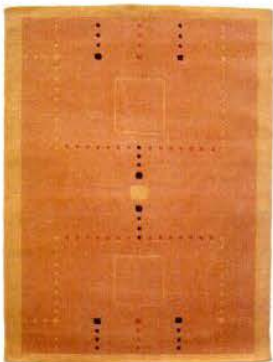
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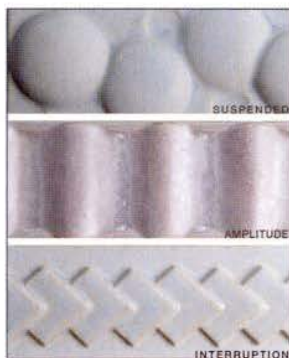
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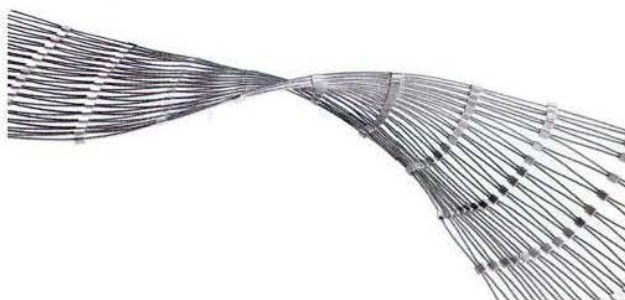
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February 24, 2005 / 6:30 pm

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March 3, 2005 / 6:30 pm

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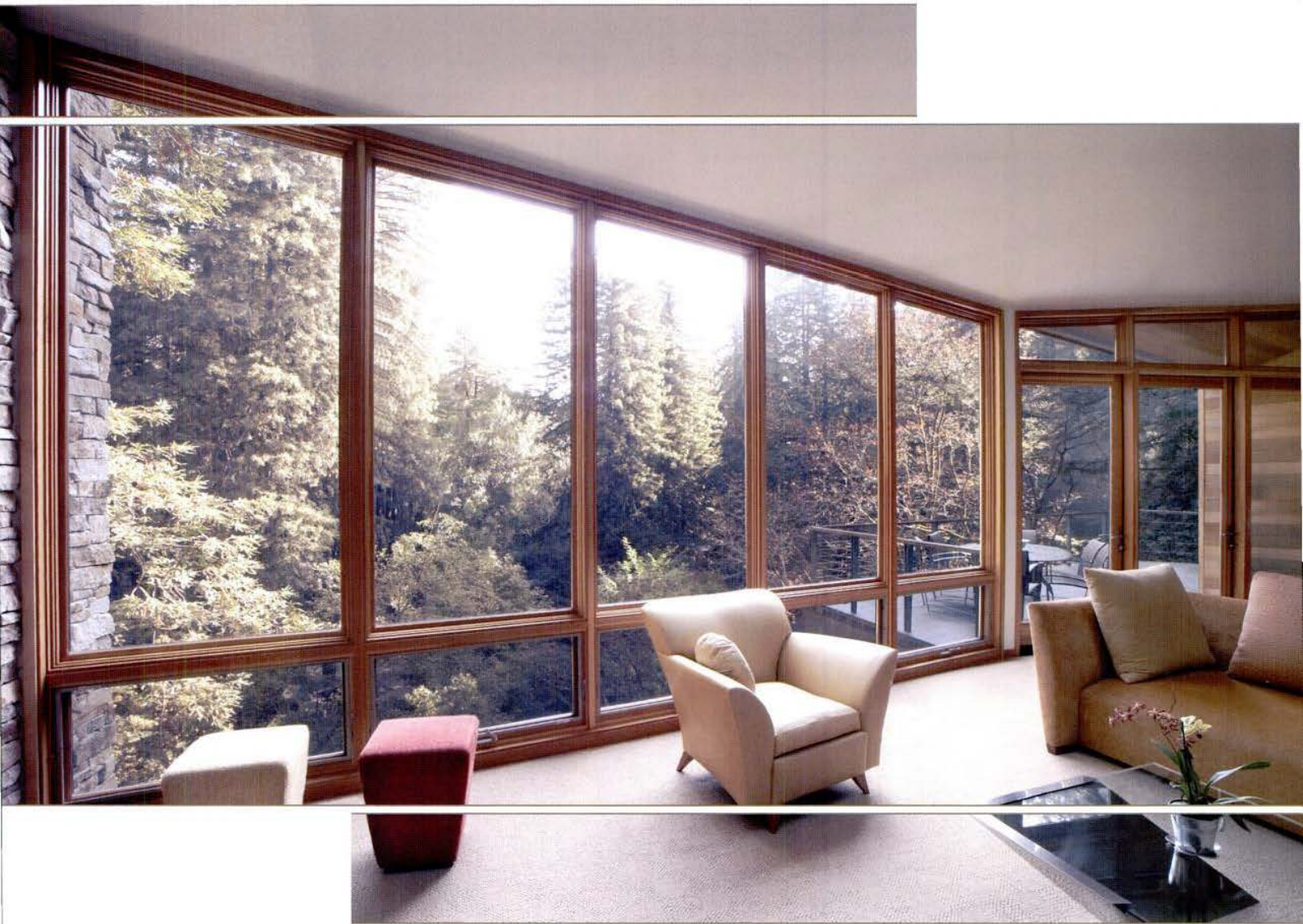
Married for 51 years, Marcos and Jenny Kogan grew up surrounded by the modern vernacular of their native Rio de Janeiro. In 1998, when Marcos began to contemplate retiring from his teaching job at Oregon State University in Corvallis, his daughter, Doris, who was already living next door to her in-laws in Seattle, encouraged her parents to join the extended family.

Easily swayed by their daughter's desire, the Kogans purchased a modest cottage less than a block away from Doris's place. The house needed some work, and the couple hoped to update it in a way that would bring a little of that Brazilian sensibility to the Pacific Northwest. After ruling out a straight renovation, their contractor referred the couple to architect Eric Cobb. Because the project was "so modest in scale," Cobb explains, "all it needed was a few moves to have tremendous impact on the whole house." Utilizing the existing foundation,

Cobb designed an understated 944-square-foot home that is a testament to the fading tradition of inter-generational family living, anachronistic in both concept and aesthetics.

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