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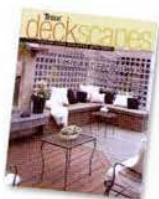




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## Editor's Note

Allison Arieff gives props to pop culture, asserting that while the renovate-for-happiness trend may be formulaic, it also reveals the promise inherent in good design.

## dwell

“When one has finished building one’s house, one suddenly realizes that in the process one has learned something that one really needed to know in the worst way—before one began.”—Friedrich Nietzsche

## 95

## The Soul of a House

You always knew that restoring a house was as much a matter of the heart as of the mind—so does the National Register of Historic Places.

## Dwellings



## New Beginnings

Fresh out of architecture school and faced with a life-altering challenge, Uni design group realized their most important project might be their own home.

Story by Virginia Gardiner /  
Photos by Adam Friedberg

## The Siple Life

Murray Siple built a life around experiencing and documenting physical extremes—and then built a home around them, too.

Story by Amara Holstein /  
Photos by Misha Gravenor

## Pursuing Perfection

Rod Stewart had it right, “Some guys have all the luck,” as BassamFellows aptly demonstrate with their loving restoration of their house in Connecticut.

Story by Marc Kristal /  
Photos by Mark Seelen

## Real-Life Renovations

## Cover

Standing in her newly renovated Cambridge, Massachusetts, home, Chaewon Kim reflects on the built and the soon-to-be built over a cup of tea. Photo by Adam Friedberg



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For all you culture vultures and shopaholics: a list of exhibitions and products to satisfy all flights of fancy.



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A Portland, Oregon, couple finds that in a modern home, it's easy to see the forest for the trees.



### 56 Off the Grid

A pair of Arizona-based architects prove that sleeping in a pod is hardly an extraterrestrial experience.

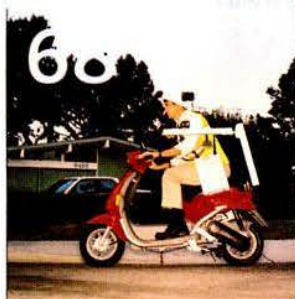


### Dwell Reports

Interior designer Katherine North sheds some light on window shades.



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### 60 Nice Modernist

Sam Yates will paint the town Palo Alto, once he figures out what color that is.



### 70 Elsewhere

Two Bay Area transplants inhabit their dream home in Tel Aviv, a city where modern design is surprisingly bountiful.



### 78 Context

In São Paulo, Brazil, architect Ruy Ohtake, armed with passion and paint, brightens one of the darkest spots in the world.

## 82 Archive

In the 1950s, when there was nary an air conditioner to be seen, a group of pioneering architects brought climatically fitting design to Miami, Florida.

## 86 Dwell Labs

Ingvar Kamprad is not the plenipotentiary of cheap furniture. We found more stores and websites where you can actually afford the bed and a nightstand.

## 88 Outside

Dwell explores the extensive reasons why the grass is intensely greener when it's on the roof.

## 92 Dwell Home II

Months of permit processing lie ahead, but there's still something to be learned along the way as the Dwell Home II looks to clear its first obstacle.

## 122 Travel 101

From trains to planes, see how travel is inextricably linked to design. Plus, is Philippe Starck coming to a Motel 6 near you?

## 154 Sourcing

As Voltaire taught us, the superfluous is very necessary. Here's how to find all the super stuff in Dwell.

## 156 Houses We Love

Yet another spectacular house in Austria further serves to debunk the myth of a nation obsessed with Freud and lederhosen.

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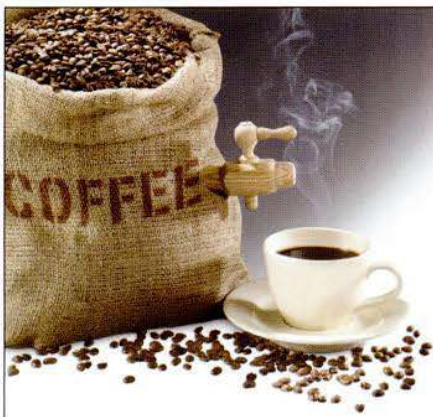
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Fjord design Patricia Urquiola. The picture was taken inside the "Nordic Countries Pavillon" at Giardini of La Biennale di Venezia.

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## Letters

While I applaud Bruce Mau's espousal of design's reformative power ("Design = Everything," December 2004), the idea is hardly new—art and design historians recognize it as a basic tenet of modernism. Since the early 20th century, modernists have touted the ability—and duty—of architects, designers, and industry to make the world a better place through design, while at the same time fostering a more discerning public.

It's great that Mau is once again giving voice to one of the loftier goals of modernism. Maybe now with the potential that global communications and green manufacturing present, responsible designers and architects will bring the idea closer to reality.

**Kevin Rau**  
Oshkosh, Wisconsin

I am in the middle of packing to move from a small country house to probably an even smaller city apartment. As I look at the pristine, uncluttered spaces in Dwell, I can't help wondering where the stuff is! I mean the books, decorative objects, kitchen gear, office machines, not to mention off-season clothing and sporting equipment. What would I find if I opened a modernist's garage or hall closet?

I consider myself to be fairly disciplined in weeding out unnecessary possessions, but storage has to be one of the biggest problems of living in the 21st century. Self-storage facilities are everywhere. Please do us a great service by devoting an issue to storage.

**Linda Cooper Bowen**  
Cold Spring, New York

**Editors' Note:** Your wish is our command—which is why we're devoting a complete section to Storage 101 in our July/August 2005 issue.

Have you thought of having a regional (world-wide?) list section for architects who could advertise in your magazine? A lot of us can't find good Dwell-style architects in our area, and a breakdown by location would be a good place for us to start looking.

**C. Sineni**  
Chicago, Illinois

**Editors' Note:** In our October/November 2004 issue, we launched a new supplement to the magazine called the "Bay Area Design Guide" that was exactly what you are talking about. For 2005, we are working on design guides for Los Angeles and New York as well. You should also have a look at the architects listing in our Marketplace section in the back of every issue.

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*We received a ton of mail from architects and designers all over the country in response to Lani Dolifka's letter (January/February 2005) requesting help redesigning her company's water vending station. We look forward to the outcome. Please keep us posted!*

**We are a design/build company called SPG/ Symmetry Products Group** that specializes in theming. Here are photos (shown above) of some of the work we have done for themed buildings. Please pass our information along to Lani Dolifka. We may be able to help her.

**Julie A. Lancia**  
Lincoln, Rhode Island

**We are Studio Mojita, a group of women** designers from all design disciplines, and we were quite charmed by Lani Dolifka's letter. We are based in San Diego, California (not too far from her), and our team of interior and graphic designers might be just what she's looking for. Please forward our contact information to her, and thanks so much for being such a gracious messenger and for your wonderful publication.

**Margo Porras**  
San Diego, California

**Thank you for your attention to the construction of modern prefab housing** ("Prefab, Proven," December 2004). I am a developer of cohousing projects in Ann Arbor, Michigan, and we are currently in the process of constructing our third community. This will be the second that we have done using modular housing.

The benefits of factory-built housing are numerous, and you cover them nicely. But you are also the first to publicize the difficulties encountered in the two most critical handoffs. The first comes between designer and factory and the second between factory and field during construction. Until a common language can be developed to allow effective communication between the architect/developer/general contractor and the factory, we will struggle with design conversion. Likewise we will struggle with fit and finish until the factory and the field crew communicate effectively and efficiently about scope of work responsibilities.

Together these two communication issues must be resolved before the Dwell Home can be anything except a one-off experiment. Clearly, Dwell demonstrates prefab's ability to play in the high-end modern world. But if it's going to have a big impact, it has to be more accessible to the middle class.

**JD Lindeberg**  
Ann Arbor, Michigan

**I am not a religious person but you all have got** me saying, "Thank God." I was just talking to a coworker last week about how discouraged I've been with the terrible, overpriced housing stock in Annapolis, Maryland, where I've just moved with my expecting wife and two-year-old son. Both my wife and I are landscape architects, and as designers we have been cursed with a critical eye and shallow pockets. We have been dreaming of living in a modern home but never thought we could afford it. Then, today I purchased Dwell at Whole Foods, and after reading "Prefab, Proven" have been given hope that our dreams can become reality.

**Jamie Walsh**  
Annapolis, Maryland

**My wife and I live in Utah, so you can imagine** how frustrated we are with the bland, outdated, and out-of-style architecture predominately found here. "Prefab, Proven" gave us a spark of hope that there is a possibility of building a modern home (and eventually a development) in our mountain community.

**Marriott Murdock**  
Orem, Utah

**In your April/May 2004 Editor's Note, you wrote** about the persisting stigma of prefab. As my husband and I get ready to build a home in the Bay Area, your words ring true, especially in an area that doesn't receive a lot of print coverage: finding a general contractor with the right vision and experience to build affordable, custom homes that take advantage of prefabricated building systems.

If we're trying to do the right thing by building a more efficient, greener, prefabricated building, how can we find a qualified general contractor and other project team members who share our vision and price point? We want the process of our project to successfully answer this question for ourselves, and to become a case study for others.

**Alka Joshi**  
San Francisco, California

**Editors' Note:** As we learned during the building of the Dwell Home I, finding the right team of people to take a project from start to finish is essential. Accordingly, we're trying to present stories and information that will help inform and assist our readers in doing just that. Our April issue will address building concerns specific to modern prefab, and in June, we'll feature houses facing tremendous obstacles in their design and construction—from design review boards to extreme climates. Stay tuned.

**I find your "In the Modern World" section a great** resource for innovative products. However, I wish you would include the prices. Sure, I know putting price tags on things can seem tacky, but because I use Dwell as a resource guide, it would help immensely.

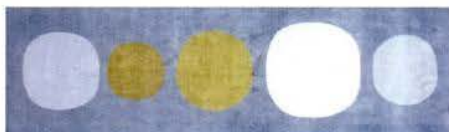
**Mike Doyle**  
New York, New York

**Editors' Note:** Thanks for the suggestion—we'll try and incorporate them into future issues.

**In "Harlem Renaissance" (December 2004),** Marc Kristal quotes from Shelley Rice's book *Parisian Views*, saying that Paris was completely reconstructed by Haussmann. Nonsense! Haussmann cut wide boulevards in the fabric of the old Paris, which was mostly the eastern half of present-day Paris, but left the city practically untouched between the boulevards. Most of the areas that were totally built anew are on the west side, in what were mostly unbuilt or lightly built areas.

Haussmann was not the innovator U.S. town planners make him out to be. What he did in Paris in the mid-19th century had been done in the 18th century in other French towns, like ▶

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## Letters

Nancy, Rennes, and especially Bordeaux, a town then considered the most beautiful in France, a town he knew well. In his Haussmann biography, David P. Jordan does say that when the future Napoleon III visited Bordeaux, guided by Haussmann, he was very impressed by the look of the town. Victor Hugo, a few years before, said, "Take Versailles, add Antwerp, and you have Bordeaux."

**J-L Brussac**  
Vancouver, British Columbia

**I have been reading your magazine for just a few short years now, having given up on *Architectural Digest*, *Metropolitan Home*, and so many others that are not of any use when it comes to ideas for real homes. While I enjoyed the articles and photography, it wasn't until your October/November 2004 issue that you showed me that you understand one of the most pressing problems facing architecture and housing today: price.**

I'm referring, of course, to the piece on Red Feather Development Group ("Housing's Hay Day"). Finally, an article about a decent house at a decent price. The cost of housing has spiraled far away from the income of so many Americans and the trend seems to be getting worse. It was uplifting to see this article in a trendy, slick (as in well-put-together) home magazine.

**Jason Kartak**  
Altamonte Springs, Florida

**I could not get online fast enough after reading "Five Questions About Working with Architects" (January/February 2005) by Andrew Wagner.** The standard fee for architects is closer to 5–12 percent, not 15–25 percent per Mr. Wagner's article. Any client savvy enough to hire an architect would question a \$75,000–\$125,000 fee on a \$500,000 house. While I appreciate his optimism, this error is a disservice to your readers, architects, and clients who may consider quality design out of their budgetary reach.

**Jim Henry**  
Portland, Oregon

**Editors' Note:** While a fee of less than 10 percent is extremely low, that, of course, doesn't mean that there are not architects out there whose rates fall more in line with your estimation (5–12 percent). The architects queried for this story all suggested fees between 15 and 25 percent depending on services and size of budget, and that is what the research was based on.

**I enjoyed your "Holiday Gift Guide" (December 2004) and your inclusion of the Bantam bicycle.** Another excellent modern bicycle source worth considering in a future issue is Jitensha Studio

in Berkeley, California. Hiroshi Imura has been located in his small, gallerylike shop next to the U.C. Berkeley campus for nearly 20 years. He produces beautifully designed, contemporary, chrom-moly steel bicycle frames ranging from practical to performance-oriented. Check out [www.jitensha.com](http://www.jitensha.com) for more information.

**Mark Eastman**  
Palo Alto, California

**I have to tell you about a great little bed and breakfast that my husband and I stayed at this summer.** We are both registered architects and my husband is also a preservationist, so we usually like to stay in older parts of towns we visit and lodge in historic bed and breakfast locales but this was quite a modern surprise.

When I was planning our trip up to Baltimore, I came upon the website for the Inn at 2920. It looked very modern and clean so I thought we could try something new. I am very glad we did. We highly recommend it! Their website is [www.theinnat2920.com](http://www.theinnat2920.com). Enjoy!

**Eliza Beth Engle**  
Alexandria, Virginia

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### Corrections:

Thumbs down! In "Vive le Marseille!" ("Elsewhere," December 2004), we featured a giant sculpture of a thumb by the artist known as César. The thumb pictured in the story was, as several jet-setting readers informed us, not in Marseille but in Paris. Both cities can lay claim to one of César's bronze digits; we regret having shown the right thumb in the wrong place.

In our "Home Entertaining 101" (December 2004), we featured jams and preserves by June Taylor, but we failed to supply her contact information: June Taylor Company, (510) 548-2236, [www.junetaylorjams.com](http://www.junetaylorjams.com) ■

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**Iain Aitch** ("Travel 101," p. 132), our London contributing editor, wrote about design hotels for this issue, though he is equally at home exploring the chintz-laden world of rural English B&Bs. He writes for a variety of U.K. newspapers, including the *Guardian*.

**Peter Belanger** ("Shed Some Light," p. 62) has been shooting images professionally for over 14 years, focusing on commercial product and lifestyle photography. Belanger has a love for cool products, hence he was a natural fit to photograph the "Dwell Reports" this month.

**Nicolas Blechman** ("Travel 101," p. 122) is the founder of the illustration and graphic design studio Knickerbocker Design. He was formerly the art director of the *New York Times* op-ed page and publisher of *NOZONE*.

**Judy Cantor** ("Tropical Modern," p. 82) lives in South Florida, where she spends as much time in the shade as possible. She writes about tropical life for Miami's *Street Weekly*.

**Dianna Dilworth** ("Travel 101," p. 128) is a New York-based writer and contributes regularly to various design- and culture-oriented publications. Researching Virgin Galactic's fantastic offer of space tourism was close to home for her, as she recently wrote and directed a short infomercial for Time Travel Enterprises, a fictitious company that sells time travel as a tourist package.

**Adam Friedberg** ("New Beginnings," p. 96) is a photographer currently working on a long-term project photographing building lobbies.

**Michael Gillette** ("Editor's Note," p. 31) is originally from the United Kingdom but now resides in sometimes sunny San Francisco.

**Gabriela Hasbun's** ("Shed Some Light," p. 62) work has been featured in national publications such as *Vibe*, *Wired*, and *Inc.* For her first contribution to *Dwell*, Hasbun photographed interior designer Katherine North.

**Amos Klausner** ("A Case for Living," p. 156) is the director of the Museum of Contemporary Art in Santa Rosa, the heart of California wine country. It was a perfect pairing for Klausner to write about a modern home in Austria's famous Wachau Valley wine-growing region in this month's issue.

**Jamie Kripke** ("The Color of Palo Alto," p. 68) spent an afternoon with artist/Nice Modernist Sam Yates looking for locations in Palo Alto, giving him an even deeper respect for Yates's undertaking. Kripke says, "Photographing Sam zipping around on his electric scooter also had an unexpected effect on me, taking me back to my roots shooting mountain bikers in the Ketchum, Idaho, back country."

**Marc Kristal** ("Pursuing Perfection," p. 112) is *Dwell's* New York contributing editor. As he interviewed architect Craig Bassam about the New Canaan, Connecticut, home he redesigned with partner Scott Fellows, he went on the road vicariously, catching up with Bassam at home, in his car en route to South Carolina, and—at 7 a.m.—in a California hotel room.

**William Lamb** ("Trading Shingles for Shrubs," p. 88) lives in St. Louis, where he is a staff writer for the *St. Louis Post-Dispatch*. Lamb, who also has written for the *Washington Post* and the *Philadelphia Inquirer*, reports that his landlord has ignored several requests to have a green roof installed on his apartment building.

**Barbara Lamprecht** ("The Soul of a House," p. 95) is the author of two books on modernist Richard Neutra. She writes for the *Architectural Review* and *Fine Homebuilding*, "which," she says, "is great, but so is that point you reach when you put on a tool belt not so much for effect—though that's pretty sexy, of course—but because you may actually need it."

**Lydia Lee** ("Technically Tel Aviv," p. 70) is a freelance writer in the San Francisco Bay Area. During a trip to Tel Aviv last year, she was amused and dismayed to see how some of the city's 70-year-old Bauhaus buildings have been "improved" over the years, but impressed by the city's overall architectural diversity.

**Brian Libby** ("The Pace of Portland," p. 49) has written for the *New York Times*, *Metropolis*, *Premiere*, and the *Christian Science Monitor*. Visiting Ben Watson's Portland residence left Libby craving a forest view of his own.

**David Proffitt** ("Pod Living," p. 56) is a freelance writer based in Phoenix. A confirmed upper-story apartment dweller, he's looking forward to a cantilevered version that will give him the extra bedroom he's been dreaming of. ■

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## Restoring Reality

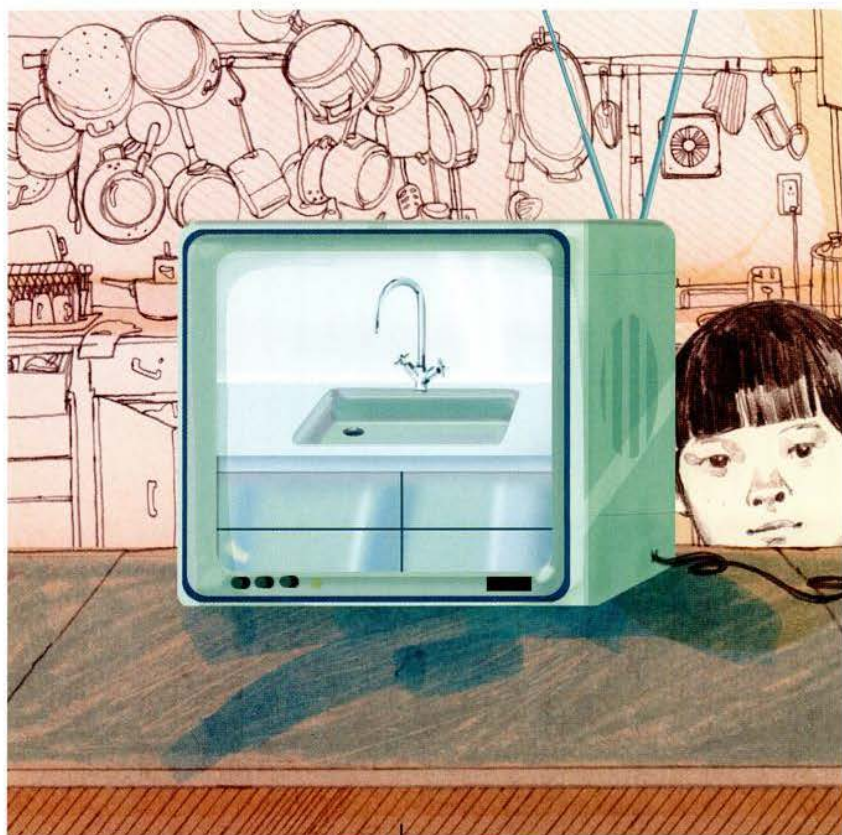
A great thing about being in the American Studies department back when I was in graduate school was that I had complete license to indulge in culture in all its forms, from Heidegger to *Hee Haw*. I was reading hundreds of pages of theory a week, but I could also justify the \$2 Tuesday screening of *Encino Man* expressly for its master narrative of Western culture's fetishization of the Other. Post-academia, I try to get away with similar rationalizations for my guilty pleasure of watching MTV's *The Real World* by tying my viewing of a show meant for 17-year-olds to ideological theory: to wit, my belief that every citizen of the U.S. should be forced to spend a week living in one apartment with seven people of different races, religions, and ethnic backgrounds in order to glean some basic lessons of cultural tolerance.

*The Real World* aside, I shun reality TV. I far prefer fictional accounts of human dysfunction. But I must admit that not long ago I found myself near teary-eyed, glued to the television watching an episode of *Extreme Makeover: Home Edition*. I'd come home from a ridiculously hectic day at the office and plopped down on the couch for a little channel surfing. Enter the Vardon family, consisting of two deaf parents and their virtuous

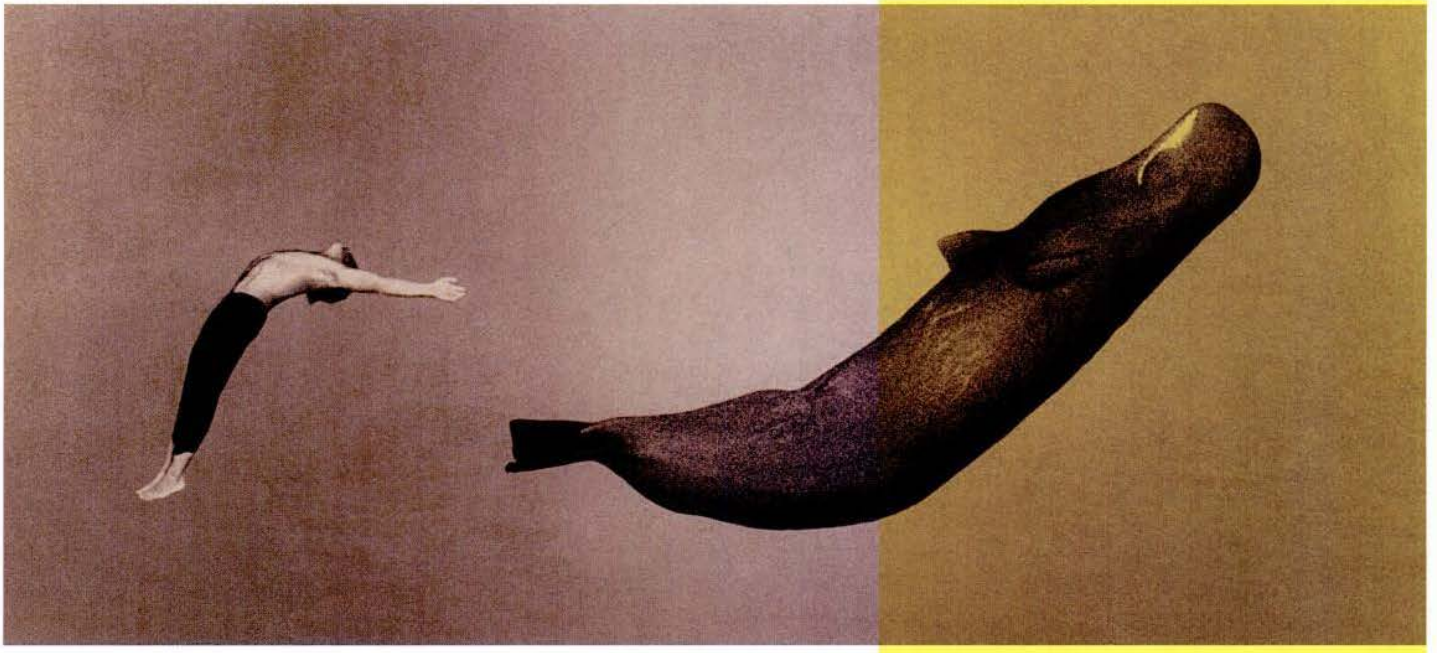
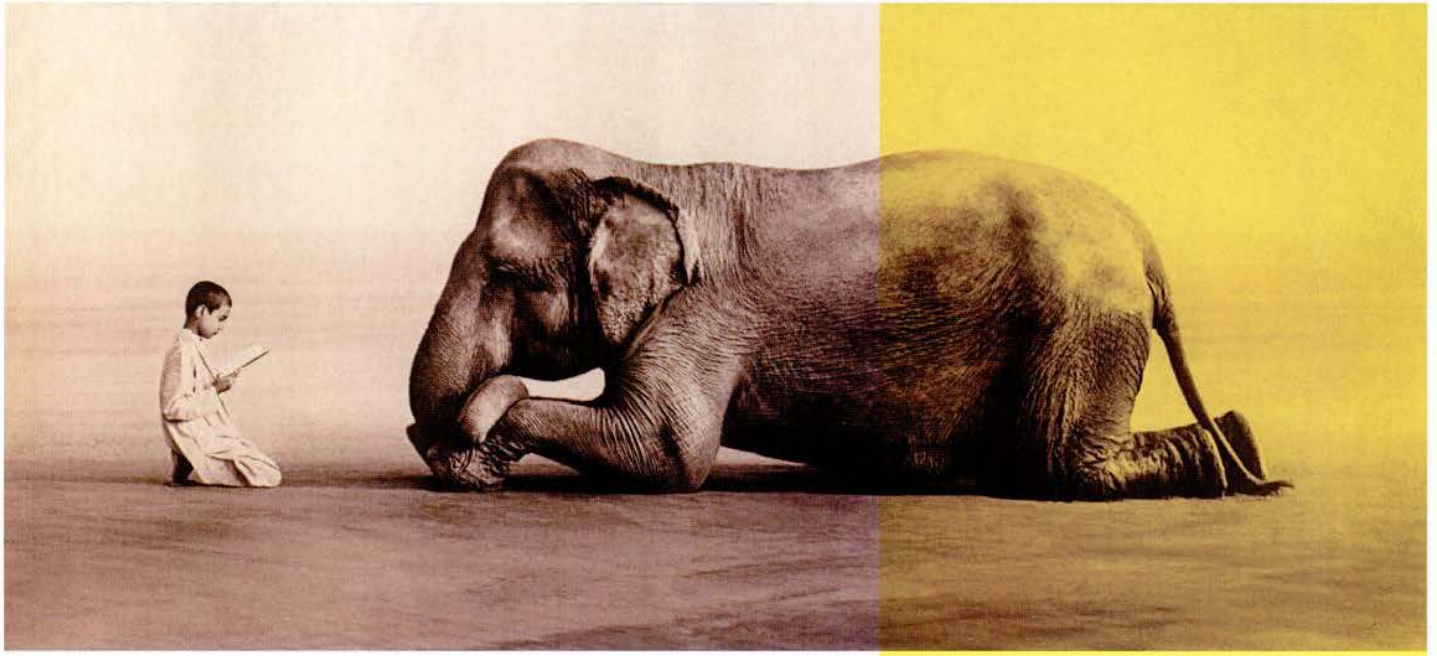
14-year-old son Stefan, who had assumed tremendous responsibility in taking care not only of the household but also his little brother Lance, who was not only blind but autistic. Slight emotional manipulation by the network? Sure, but in the end the *Extreme Makeover* team had taken their perkiness down a notch and admirably renovated the Vardons' house so as to fully accommodate the special needs of the family. They even threw in a \$50,000 college scholarship for Stefan.

Why did I find myself unable to turn this show off? Well, I was too tired to move, but also it was about the only reality show on television that didn't rush toward delivering devastating doses of humiliation to its participants. It wasn't mean-spirited or competitive but truly benevolent in its intent (even if that intent was inextricably tied into ratings and product placement). And, unlike most other home shows, it didn't treat design as a commando mission meant to blindside the so-called beneficiaries with enough animal print to costume the Broadway cast of *The Lion King*. Design, in this particular episode anyway, was both aesthetic and functional, practical and inspirational. It may not have been "reality" per se but it had a purpose larger than itself.

Sometimes design strives for that sense of purpose; sometimes it doesn't. And that's okay. As my cultural studies courses proved, there's room for both fluff and Foucault, Alessi and Architecture for Humanity. In putting together this issue on home renovation, we pretty much expected the former (i.e., another humdrum '70s kitchen transformed into culinary showpiece). But then we started getting project submissions that were cool renovations, only more so. There was Uni's renovation of their Cambridge home, an arduous experience that designer Chaewon Kim claimed helped get her through the incomprehensible diagnosis of cancer at age 26 (today, at 30, she's a survivor). And there's Murray Siple, a former snowboarder who is now quadriplegic, who commissioned Acton Ostry Architects to do a renovation geared toward not only aesthetics but independence. Relaying an anecdote about another man who also remodeled his house to fit his wheelchair needs, Siple says, "He can't get to his kitchen sink so now he always has to ask someone to go get him a glass of water. That's what I wanted to avoid: I didn't want any spaces I couldn't reach." I hope stories like these can illustrate that design, while certainly rooted in aesthetics, is also about the heart, the body, and the mind. At its best, it can please not only the eye but, as Barbara Lamprecht argues in her thoughtful musings on restoration (p. 95), the soul.



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**Ashes and Snow** / 5 Mar–6 June / Hudson River Park's Pier 54 / New York, NY / In 2002, Gregory Colbert's photographic installation brought animals to the Venice Arsenale in the form of artistic collaborators: His sepia-toned shots explored spiritual connections with manatees, ibises, and others. Colbert's zoomorphic work makes its U.S. debut in a Nomadic Museum designed by Shigeru Ban out of reusable materials, including shipping containers, paper tubes, and tea bags. [www.ashesandsnow.com](http://www.ashesandsnow.com)



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**Lazy Lady chair / By Ilkka Suppanen for E&Y**

Except for the part about a big brass bed, Bob Dylan's "Lay Lady Lay" is a fitting lyric for the Lazy Lady chair. This oversized but not overstuffed lounger features three cushions, which can be upholstered in any combination of hue and fabric. Now imagine the advertisement—a supine Teri Hatcher relaxes in a Lazy Lady accompanied by strains of "whatever colors you have in your mind, I'll show them to you and you'll see them shine." Clio in the bag! [www.eandy.com](http://www.eandy.com)



**Bose SoundDock / Bose**

These days we have a host of ways to plug speakers into our iPods, rendering the old stacking stereo systems obsolete. Apple's collaboration with Bose, which for decades famously mastered compact-but-powerful sound with its archetypal Wave radio, is a marriage made in heaven. Easy to operate, with an unobtrusive, classic design, the SoundDock is your iPod's pedestal, delivering rich, pure sound even when it plays the scratchy MP3s you ripped from vinyl. [www.bose.com](http://www.bose.com)



**New Design Japan: Cool Ideas & Hot Products / 18–19 Mar / Japan Society / New York, NY**

When it comes to design, the Japanese are renowned for their trend-bunking innovation. This two-day symposium will explore the breadth of vision expressed in everything from electronic gadgets and humanoid robots to fashion and textile design. [www.japansociety.org](http://www.japansociety.org)



**Too Perfect: Seven New Denmarks / 8 Sept–1 Apr / Danish Architecture Center / Copenhagen, Denmark**

As if it weren't enough for Denmark to have universal health care and a secure social security system, Canadian eco-designer Bruce Mau and young Danish architects imagine the country as an even more perfect place. On display are idealized constructions that address issues like affordable housing and biotech farming. [www.dac-rethink.dk](http://www.dac-rethink.dk)



**AIA SF/SFMOMA Architecture Lecture Series**

Despite the ubiquity and endless self-promotion of a certain Rashid, there's more than one designer by that name. Hani is a study in contrasts with his brother Karim, maintaining a low profile rather than stamping his moniker on everything he touches—and preferring carefully considered creations over mass-produced plastic objects. Cofounder of the architecture firm Asymptote, Hani has been involved in an array of projects, from a virtual-reality trading floor for the New York Stock Exchange to fashion designer Carlos Miele's flagship store in New York City (shown here). The architect will speak on March 3 to cap off this year's lecture series. [www.aiaasf.org](http://www.aiaasf.org)



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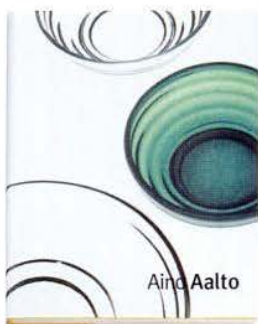
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### Eglu / Omlet

Dogs are loyal, cats are lazy, and chickens, well, we can't say enough about chickens. So when little Suzy asks, "Mom, Dad, may I have a pet chicken?" do not scoff at her desire to be closer to her food or her ability to look beyond bourgeois tastes in domestic pets. Buy her a hen and one of these snappy roosts. Each comes with a specially designed run that is "virtually impenetrable to badgers and foxes" and is insulated so that your chicken little doesn't get cold during the winter months. Remember: Happy chickens make yummy omelets. [www.omlet.co.uk](http://www.omlet.co.uk)



### Aino Aalto / Edited by Ulla Kinnunen / Alvar Aalto Museum / \$80

The phrase "behind every great man there's a great woman" is trite, but for Alvar Aalto it turns out to be remarkably apt. In 1924, Aino started working in Alvar's office—they were soon married. Over the next 30 years, the couple collaborated on everything from glassware to building projects. With this well-written and illustrated book, Aino's accomplishments come to light. [www.alvaraalto.fi](http://www.alvaraalto.fi)



### Ruth Duckworth, Modernist Sculptor / 13 Jan–3 Apr / Museum of Arts & Design / New York, NY

Considered to be one of the world's foremost ceramicists, Ruth Duckworth created a new aesthetic with her gently sloping vessels and tastefully protuberant figurines. This first retrospective of her work spans the past 50 years, and includes photos, diaries, and drawings alongside her works in clay. [www.americancraftmuseum.org](http://www.americancraftmuseum.org)



**Lundgren Monuments** / Modern buildings have a way of standing out in a crowd of staid granite. And while we've come to appreciate this tendency toward anomaly, we can't say that it translates particularly well to every context—especially, say, a cemetery. Pretty business signs do not always make good headstones. [www.lundgrenmonuments.com](http://www.lundgrenmonuments.com)



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**Designing Modern Life: A History of Modern Design /**  
6 Nov 2004–27 Nov 2005 / Design Museum /  
London, England

At most institutions, the lofty premise of displaying the history and impact of modernism in a single exhibition would cause people to snicker at the curator's hubris. But the Design Museum—which has steadily churned out innovative shows since its opening in 1989—has succeeded at the task. From Charles Rennie Mackintosh's early 1900s interiors to bold posters from the 1930s (shown here) to designs by Le Corbusier and Charlotte Perriand, this show is sure to please even the most discriminating modernist. [www.designmuseum.org](http://www.designmuseum.org)



**Evolution/Revolution: A Century of Modern Seating /** 20 Nov–5 Jun /  
The Wolfsonian-Florida International University / Miami Beach, FL  
The oh-so-utilitarian chair is much more than a place to rest one's weary bones (or posterior). The chair is built for thought, work, honor, and leisure, and its various incarnations attest to its unwavering aesthetic appeal. This new exhibition explores the chair's various permutations from 1849 to 1946, taking into account the economic, social, political, and technological circumstances shaping its design. [www.wolfsonian.org](http://www.wolfsonian.org)



**Expressing Structure: The Technology of Large-Scale Buildings /** By Virginia Fairweather / Birkhäuser / \$82.95

Given the calamity at Charles de Gaulle airport, the public is increasingly aware of the structural integrity of buildings as well as their aesthetic quality. Of course, it is often the most architecturally remarkable designs that require the most engineering acumen. This book explores the skill necessary to make buildings soar. [www.birkhauser.ch](http://www.birkhauser.ch)



**Pillows /** Kenny Gee

We will abstain from making crass references to the long-locked adult-contemporary musician. But we will say that with their simple patterns and vibrant colors, Mr. Gee's wool pillows fit quite well in most contemporary settings, and will make any sax-ual harassment much easier to bear. [www.kennygeehome.com](http://www.kennygeehome.com)



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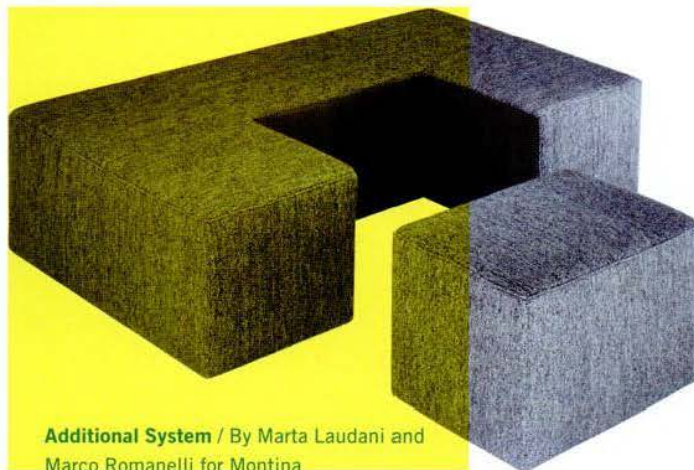
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**Dennis Oppenheim: Indoors, Outdoors** / 18 Mar–22 May / Price Tower Arts Center / Bartlesville, OK

A rabble-rousing artist in the '60s and '70s—creating self-inflicted sunburns and chaining attack dogs outside a museum—Oppenheim has mellowed a bit, shifting his focus from attention-gamering performance art to provocative architectural sculptures. Anthropomorphic houses in various states of contortion and churches that challenge the sacrosanct are among the pieces in this show. [www.pricetower.org](http://www.pricetower.org)



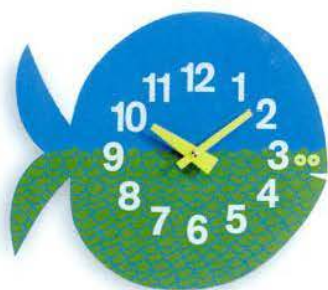
**Additional System** / By Marta Laudani and Marco Romanelli for Montina

The Additional System may be a video gamer's ideal seating arrangement. Not because the ergonomics lend themselves to an eight-hour Madden 2005 marathon, but because the pieces interlock with the reassuredness of a completed line in Tetris. These modular components are complemented by a matching oak table (not shown). [www.montina.it](http://www.montina.it)



**Concrete Architecture** / By Catherine Croft / Gibbs-Smith / \$45

Beloved for its load-bearing properties, adaptable aesthetics, and complete versatility, concrete can be seen in august structures all over the world. Croft's manifesto—accompanied by plenty of pictures—illuminates the history, substance, and endless possibilities of concrete. [www.gibbs-smith.com](http://www.gibbs-smith.com)



**Zoo Timers** / By George Nelson for Vitra / Omar the Owl, Talulah the Tucan, and Fernando the Fish are back, proving modern doesn't have to mean chic—cute will do just fine, thank you. [www.vitra.com](http://www.vitra.com)

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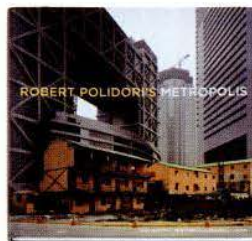
**House Boat / Niall McLaughlin Architects / London, England**

Inspired by inflatable rubber dinghies used by Irish fishermen, the architects drafted a fully sustainable floating home, replete with green technology and easily moored on the banks of the Thames for quick jaunts to the pub. The main body of the craft is woven carbon fiber, which limits the view from the interior without causing claustrophobia—the architects compare it to the “delight of hiding in a hedge.” [www.niallmclaughlin.com](http://www.niallmclaughlin.com)



**The Sun Goddess / Egg Designs**

This innovative design brings the soothing motion of a rocker to the supine splendor of a lounge, a combination that, from an outside perspective, might seem crazy (prostrate, rocking back and forth). But we're certain that the only cause for psychic pain would be a squeaky floor. [www.eggandmilk.co.za](http://www.eggandmilk.co.za)



**Robert Polidori's Metropolis / By Robert Polidori, Martin C. Pedersen, Criswell Lappin / Metropolis Books / \$65**

Robert Polidori has carved an impressive niche for himself. Arguably one of the foremost architecture photographers of the day, he maintains that he isn't one. And in many ways, we have to agree: His photographs set him apart. This book features photos from Polidori's personal archive and the stories behind the images. [www.amazon.com](http://www.amazon.com)



**Rocker stool / Context**

For those who have a penchant for tipping back their chairs, this piece will prevent unsightly spills onto the floor while ensuring flexibility in seating positions. An asymmetrical stripe of mahogany, walnut, or maple intersects the surface of each stool, which consists of layers of Baltic birch plywood. [www.contextfurniture.com](http://www.contextfurniture.com)



**Landscape Confection / 29 Jan–1 May / Wexner Center for the Arts / Columbus, OH**

In this exhibit, several artists break from the traditional Hudson River School–esque landscape to reinterpret the genre using everything from paper to silk to stitched fabric (as seen at left in Rowena Dring's *Tree*) to transcend even the most romantic conceptions of man and nature. [www.wexarts.org](http://www.wexarts.org)



**Yangtze Remembered / 22 Jan–24 Apr / Peabody Essex Museum / Salem, MA**

In the U.S., even the biggest construction project can be halted should a rare snake be in harm's way. In China, however, government decisions are unquestionable decrees. The Three Gorges Dam—an edifice that will plow water into a picturesque area larger than Lake Superior, displacing more than 1.3 million people in exchange for electrical power—is one such tragic example. Photographer and author Linda Butler visited China eight times between 2000 and 2003, documenting where and how village people lived before and after construction began. [www.pem.org](http://www.pem.org)

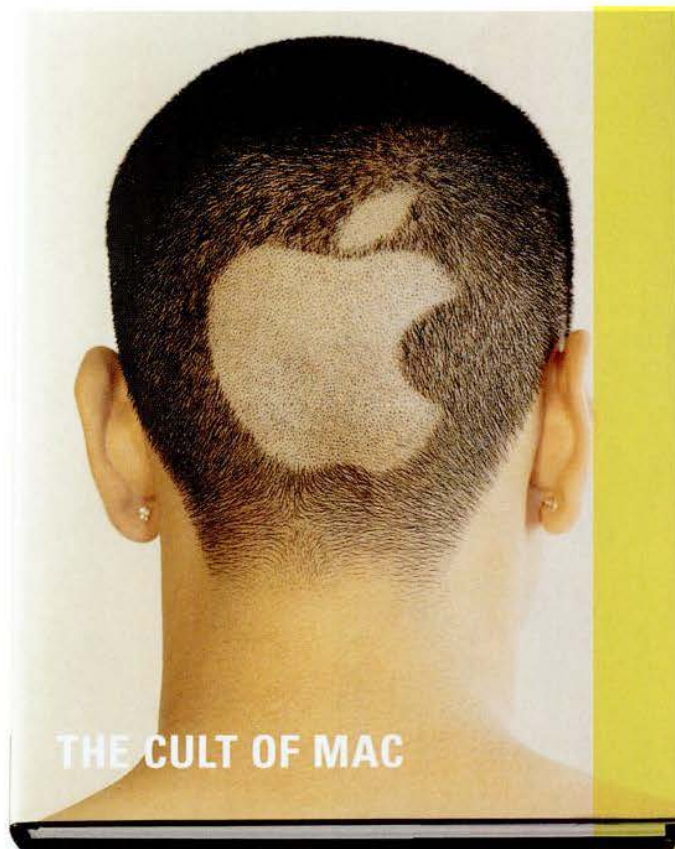
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**The Cult of Mac** / By Leander Kahney / No Starch Press / \$39.95 / Thanks to Apple's evangelical fans, it's hard to imagine anyone using a Windows PC to undertake anything more creative than jotting down a grocery list.

When semiconductor pioneer Gordon Moore predicted the exponential growth of computer power in 1965, little did he imagine the way his now-famous law would be interpreted by one tiny but resolute group of computer users: Mac fans. Connected to their machines like toddlers to teddy bears, some worshippers at the altar of Apple would sooner spend \$25,000 retrofitting an aging but beloved PowerBook 2400 with the OS X operating system or give a defunct 128K Macintosh a second wind as a novelty goldfish tank than accept the popularly held belief that a computer becomes obsolete the moment it's off the production line.

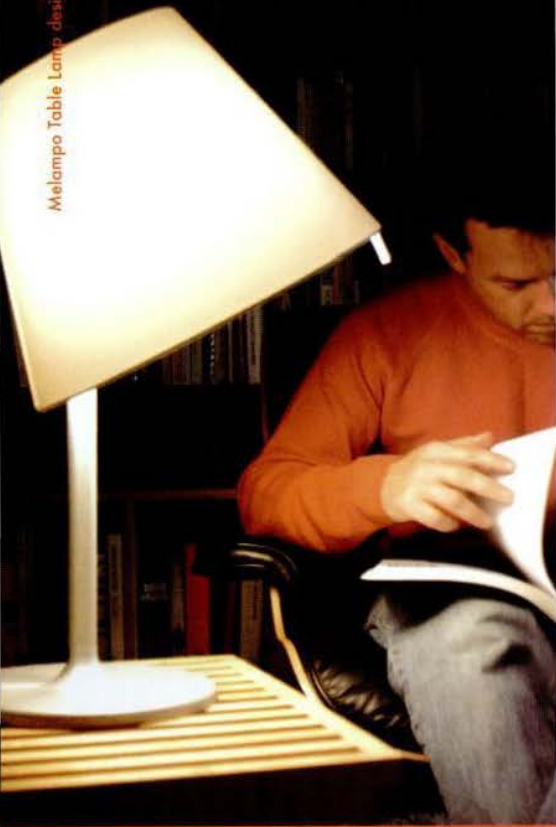
"The Mac is more than a computer," writes *Wired* News columnist and self-proclaimed Apple nut Leander Kahney in *The Cult of Mac*. "It's a community, an identity,

a church." Apple represents less than 2 percent of computer sales worldwide, but Kahney's book reveals an alternate universe, one in which Mac enthusiasts have the Apple logo tattooed on their buttocks, revere CEO Steve Jobs as a deity, and spend their leisure time at the local CompUSA trying to persuade customers to ditch their Sony Vaios for PowerBook G4s.

While Kahney's book is packed with iPopping anecdotes illustrating the myriad ways Mac fans "Think Different," the author seldom digs below the interface of basic reportage to explore whether members of the Cult of Mac truly are different from, say, the zealots offering libations to the temples of Harley Davidson or Nike. [www.nostarch.com](http://www.nostarch.com)

"my mom did a fancy  
finger painting on the wall  
in orange and yellow.  
then she got a bunch of paint  
and made a swirly painting.  
that was hot stuff then.  
that was before she  
went country clutter."

Paul Frank



### In the Modern World



### [b&k+brandlhuber&co+a42.org](http://b&k+brandlhuber&co+a42.org): Collecting the Future / 17 Feb–10 Apr / De Singel International Arts Centre / Antwerp, Belgium

“Where would you like to live? Or make love? Or die?” The avant-garde German architecture firm b&k+, known for futuristic work (such as offices in Cologne, above), posed these questions to the artistic residents of Antwerp. The answers—in the form of postcards, pictures, and photos—were morphed into a structure that represents the community’s architectural ideal. [www.desingel.be](http://www.desingel.be)



### Sodeo sofa / Della Robbia

The Sodeo sofa liked its accompanying table so much, it smothered it. Luckily, there’s a bit of the table left on one side (for magazines and the like) and plenty of nice-looking cushions upon which to lounge—not to mention the added bonus of a gentle curve and sectional healing. In the end, it seemed to work out for all parties involved, and will most likely work out for all your forthcoming gatherings and rendezvous. [www.dellarobbiausa.com](http://www.dellarobbiausa.com)

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### Huyghe + Corbusier: Harvard Project / 18 Nov–17 Apr / Harvard University Art Museums / Cambridge, MA

As if Harvard didn’t have enough notable contributions, they had to snag the only North American building designed by the late great Corbu. Fortunately, they also commission contributions from people like artist Pierre Huyghe, for whom being important doesn’t preclude being silly. Case in point: a puppet opera starring Corbu and Huyghe. [www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu)





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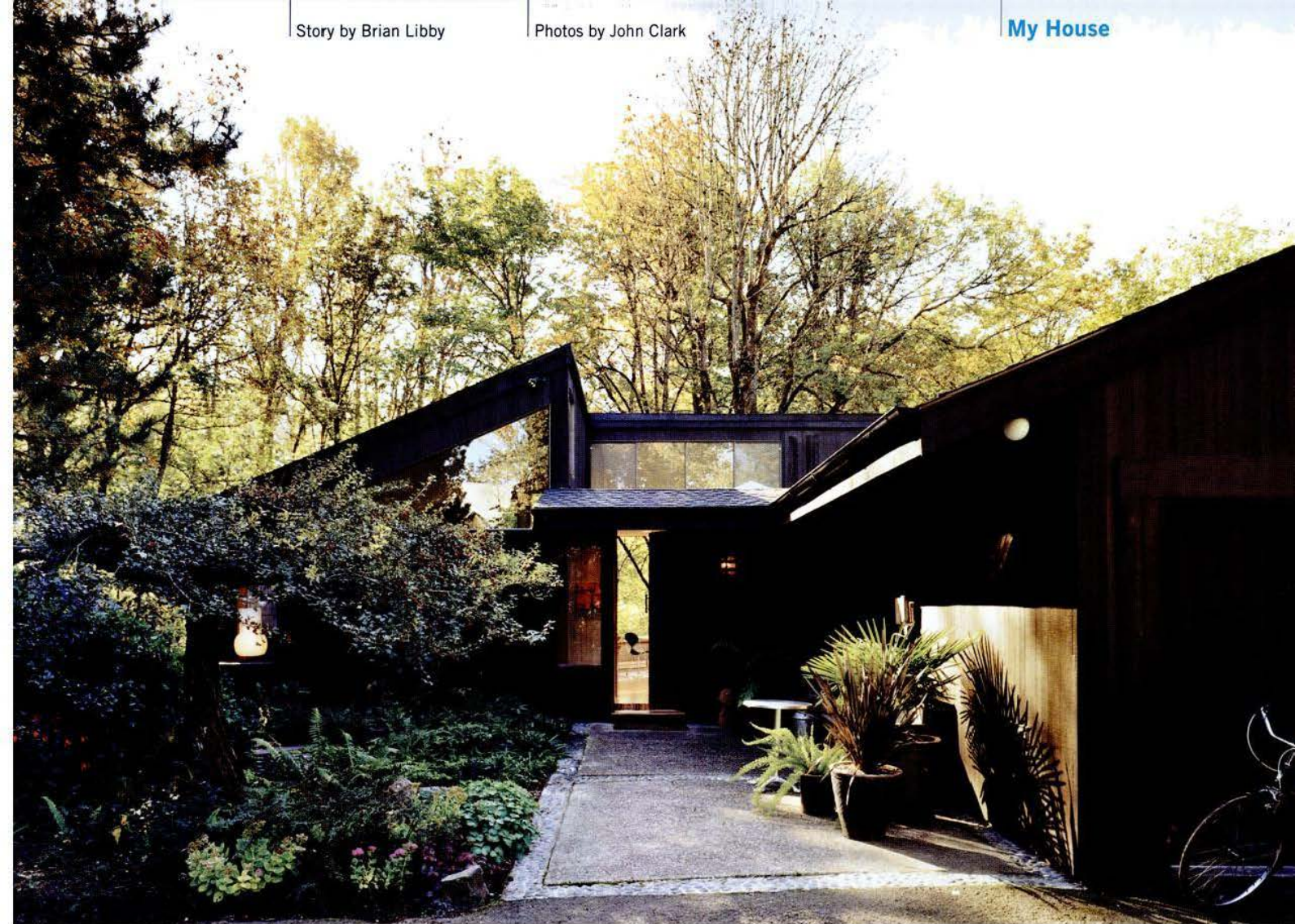
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## The Pace of Portland

When creative director Ben Watson and his partner, painter Claudio Tschopp, relocated from Basel, Switzerland, to Portland, Oregon, three years ago, they had been told about Portland's Pearl District, a popular former industrial enclave now brimming with galleries, restaurants, and residential lofts. But the outskirts beckoned: "I decided that if I'm in Portland," Watson recalls, "why not enjoy the essence of what the city is?"

That essence, he contends, is Portland's concurrence of urban and natural environments. Besides the abundant natural wonders a short drive away, Portland also has the largest wilderness within a major American city: 5,000-acre Forest Park. On the edge of this wooded sanctuary, yet just minutes from downtown, Watson and Tschopp found their ideal spot.

Designed in 1972 by local architect Edgar Waehrer, the house is a later example of Northwest modernism, which combined the clean lines and open plans of mid-century modernism with an emphasis on natural local materials and natural light. The small, 1,200-square-foot house feels

spacious, thanks to 16-foot ceilings and an abundance of windows that not only frame the picturesque view but also foster an openness that began with the architect's decision to eliminate all doors (except for the bathroom). "It's not for everyone," Tschopp says. "The house forces you to do things together."

The early '70s décor left by the original owner, an elderly widow, had a lot of wood surfaces, which Watson and Tschopp felt created too much of a dark, damp, almost summer camp effect. But they liked the texture of the wood walls, which are actually the same material surface as outside. So instead of painting, Watson and Tschopp bleached the walls to better invite sunlight in while maintaining the tactile quality. They also replaced the faux-travertine linoleum floors with white wood recycled from bleachers at a high school gymnasium downstate. "I'd been thinking that white cork would be beautiful but it ended up being too rosy," says Watson. The larger planks seem to draw one's eye more to the house's signature view and unique artworks. ▶

Despite its proximity to downtown Portland, Oregon, Ben Watson and Claudio Tschopp's home is surrounded by forests.

## My House

Now, the interior light of this brightened space constantly changes throughout the days and seasons. On a clear day, sun filtering through the forest makes an elaborate moving pattern of shadows. And when the rain clouds move in come autumn, there is a delicate softness to the light, which has an almost painterly quality.

It's not surprising, then, that home life has affected Tschopp's point of view—professionally and personally. "If you look at what kind of art people produce in the Northwest, it's a cliché to say there's a tendency toward nature, but now I can see where that comes from," explains the Swiss-born artist. "All that greenery and open space: It really influences you, not just as an artist but in terms of your overall lifestyle. If you live in other places, having lots of rain is supposed to be sad. But here, the rain makes life really mellow. You find yourself more accepting of things."

Watson and Tschopp's home expresses a casual style reflective of Oregon's laid-back temperament. "When I think of my New York days, I think of everything being crisp and black and leather," Watson says, laughing. "I didn't want that here." Accordingly, their interiors are more West Coast modern than downtown loft. In the dining room, for example, a pair of classic bent-plywood

Eames chairs flank a circular marble dining room table by Saarinen, where the pair leisurely read the newspaper after their daily morning jog in the forest. In the living room, a clean-lined yet plush Cappellini sofa Watson bought back in Switzerland is complemented by a seven-foot-tall watercolor painting of a pomegranate—one of two the couple own by artist Anastasia Schipani—hanging above a dilapidated chest of drawers. Watson proudly says, "I paid five bucks for it at a junk shop in Connecticut and it has floated around with me for years, because it's right."

Watson and Tschopp considered knocking down the wall that separates the light-deprived kitchen—which is the only room with dropped ceilings—from the living room, but ultimately backed off in deference to the architect's original plan when a simpler option emerged for their kitchen: removing the cupboards in favor of simple open shelves.

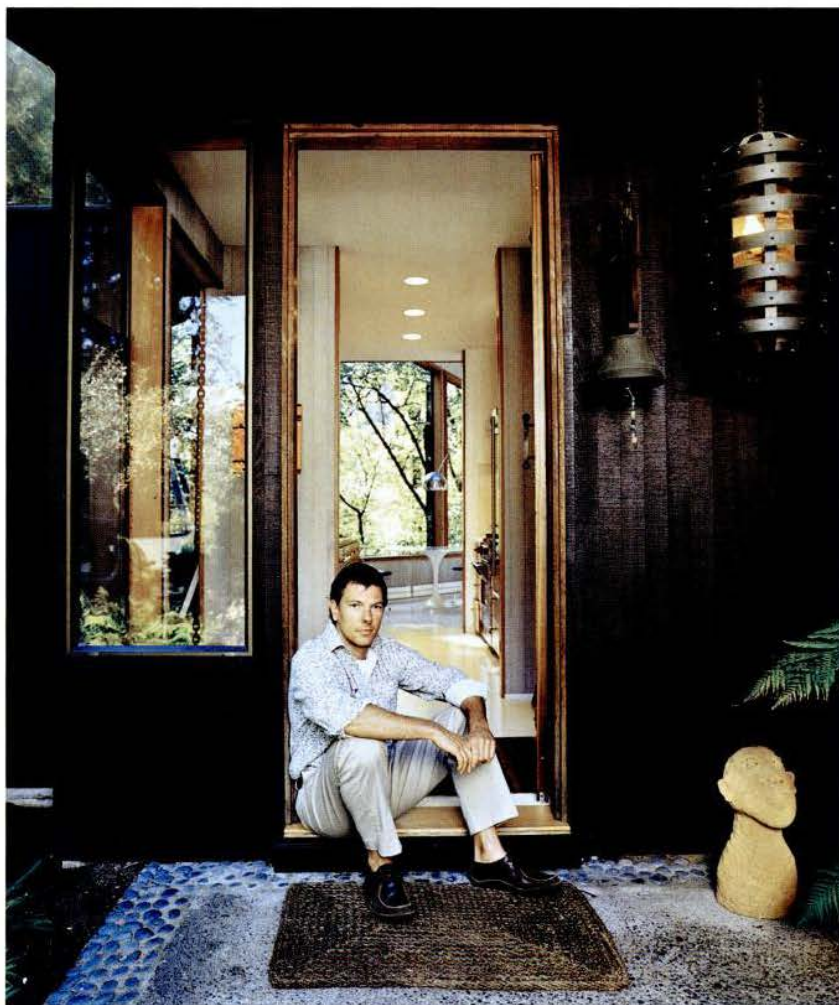
Light is in abundance in Watson's spare home office, which is defined not by its furnishings but rather by the massive clerestory window where Watson peeks out, contemplating a run later this morning.

"That's how I look at a home," he says. "It should be a background for your life." ▶



Natural light fills the home, which Watson and Tschopp decorated with a mix of modern classics, thrift-store finds, and more contemporary design pieces like the Cappellini couch. **E** p. 154

The open floor plan provides views straight from the front door to the back patio, creating an interesting play of color, light, and shadow that has influenced Tschopp's (at right) paintings.



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Rive Droite collection, design by Christophe Delcourt. Oak veneer, solid oak edges, Sesame stain with medium-luster lacquer and patina, White-gold stain or Olive-green stain with medium-luster lacquer and patina, Bronze stain. Sofas, beds and armchairs in cowhide grain leather, satin finish.

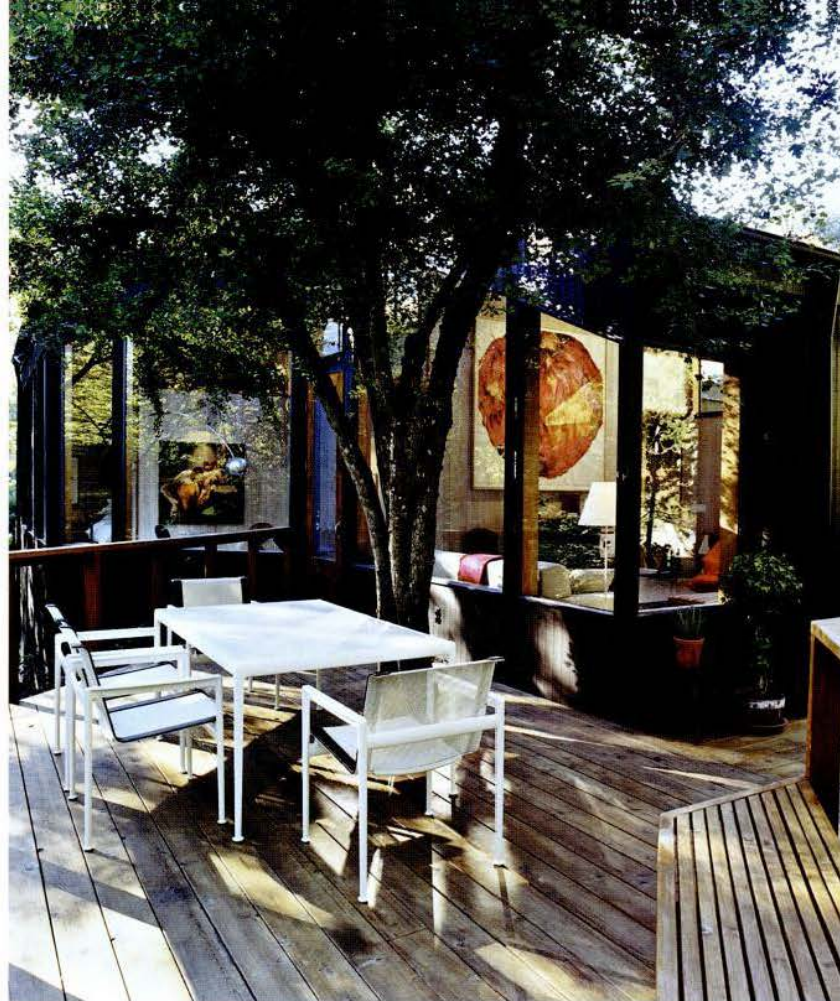
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## Make My House Your House

### Room in the Bathroom

A double-sized shower clad floor to ceiling in tiny earth-toned tiles was built after relocating the water heater and claiming its space. A chic yet discreet toilet is wall-hung and the tank concealed, greatly ameliorating the somewhat claustrophobic feel of the original bathroom.

### Reflecting Presence

To brighten the kitchen, which was once the darkest room, Watson and Tschopp decided on a glossy white finish, painted directly on the same rough-cut cedar paneling used throughout the house. This maintains the consistency of materials and texture, while reflecting light and enhancing the natural illumination. Stainless steel appliances and vintage bronze hardware add luster. Super White semigloss (walls) and Old Pick Up Blue (ceilings) are by Benjamin Moore. [www.benjaminmoore.com](http://www.benjaminmoore.com)

### Indoor / Outdoor

Watson, who works from home when he's not traveling, likes to use the back patio as his office during warmer months. In choosing patio furniture, he decided on a reversal of the interior color palette: A rectangular white metal table and chairs by Richard Schultz (above right) are durable but refined while contrasting with the cedar deck. [www.richardschultz.com](http://www.richardschultz.com)

### Clean and Classic Lines

Watson and Tschopp selected understated furnishings that allow the view and their extensive collection of artwork to shine. Classic modern pieces like the Arco lamp and Saarinen Tulip table (at left) mix well with more contemporary pieces from designers like Antonio Citterio, not to mention Watson's beloved iBook. Lamp and table available from Design Within Reach. [www.dwr.com](http://www.dwr.com) ■



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 Gyro sofa bed		 Saarinen table	 Media Cabinet	 International corner sectional	 Barrel chair	 Le Corbusier chair with ottoman		
 Pasquina leather chair	 Nelson sofa	 Frank Lloyd Wright table	 Philippe Starck chair	 Ferrari chair	 Freedom bed with moveable head/foot rests and tables			
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 Lem	 Lyra	 Le Corbusier lounge	<p style="text-align: center;"><b>www.italydesign.com</b></p> <p style="text-align: center;"><b>MODERN ITALIAN FURNITURE IN STOCK</b></p> <p style="text-align: center;">Design Centro Italia   www.italydesign.com 1290 Powell Street   tel. 510.420.0383 Emeryville, CA 94608   fax 510.428.1251</p> <p style="text-align: center;">Most items in stock. Allow 2 - 4 weeks for delivery.</p>			 Modern classic leather platform bed	 BaBa	 Bombo



## Pod Living

When Maria and Matthew Salenger moved back to Phoenix, Arizona, several years ago, they had one goal—to revolutionize suburban living. The young designers had been living in London while earning graduate degrees, and both were excited to escape the cramped confines of their big-city apartment for the sunny weather and wide-open spaces of the Sonoran Desert. But the shock of returning to the 2,000 square miles of suburban sprawl that make up most of metropolitan Phoenix and its surrounding suburbs nearly changed their minds.

“When you come from a bigger city like New York or London, this is such a weird place,” Matthew explains. “People tend to go home, draw the shades, and watch TV. Then they eat dinner and there’s no reason to go outside.”

But the couple’s love of the desert climate—plus their new jobs and a desire to stay near family—induced them to stay, and they started looking for a place to live. Originally, their intent not to contribute to the smog and traffic any further meant another dense, high-rise building, but neither wanted to give up the green space

of a yard, so they decided to embrace Phoenix’s suburban aesthetic and see what they could do to reinvent it.

“We both feel a very strong connection with natural objects—plants, trees, grass. Both of us grew up near mountains,” says Matthew, who spent his childhood in Hawaii, “and that was our need—space—but how do you do that in a suburban lot?”

They found a 1,100-square foot, three-bedroom, two-bath ranch house in Tempe, a suburb of Phoenix that’s home to Arizona State University. Their first order of business was to strip everything to the essentials, transforming the interior into the suburban equivalent of a loft. Most of the interior walls were removed, leaving only the bathrooms and utility closets enclosed. New sliding-glass doors were installed in place of exterior walls to allow easier access to the backyard and bring in more natural light. A backyard patio was extended to cover the whole rear of the house, and years’ worth of mismatched carpeting was ripped up to reveal the concrete slab that now serves as the floor. The resulting ▶

“It’s really nice waking up and having a tree in your bedroom,” says Matthew Salenger of the innovative sleeping structures he designed with his wife, Maria. “When we sleep in a standard bedroom now, we really miss the pod.”

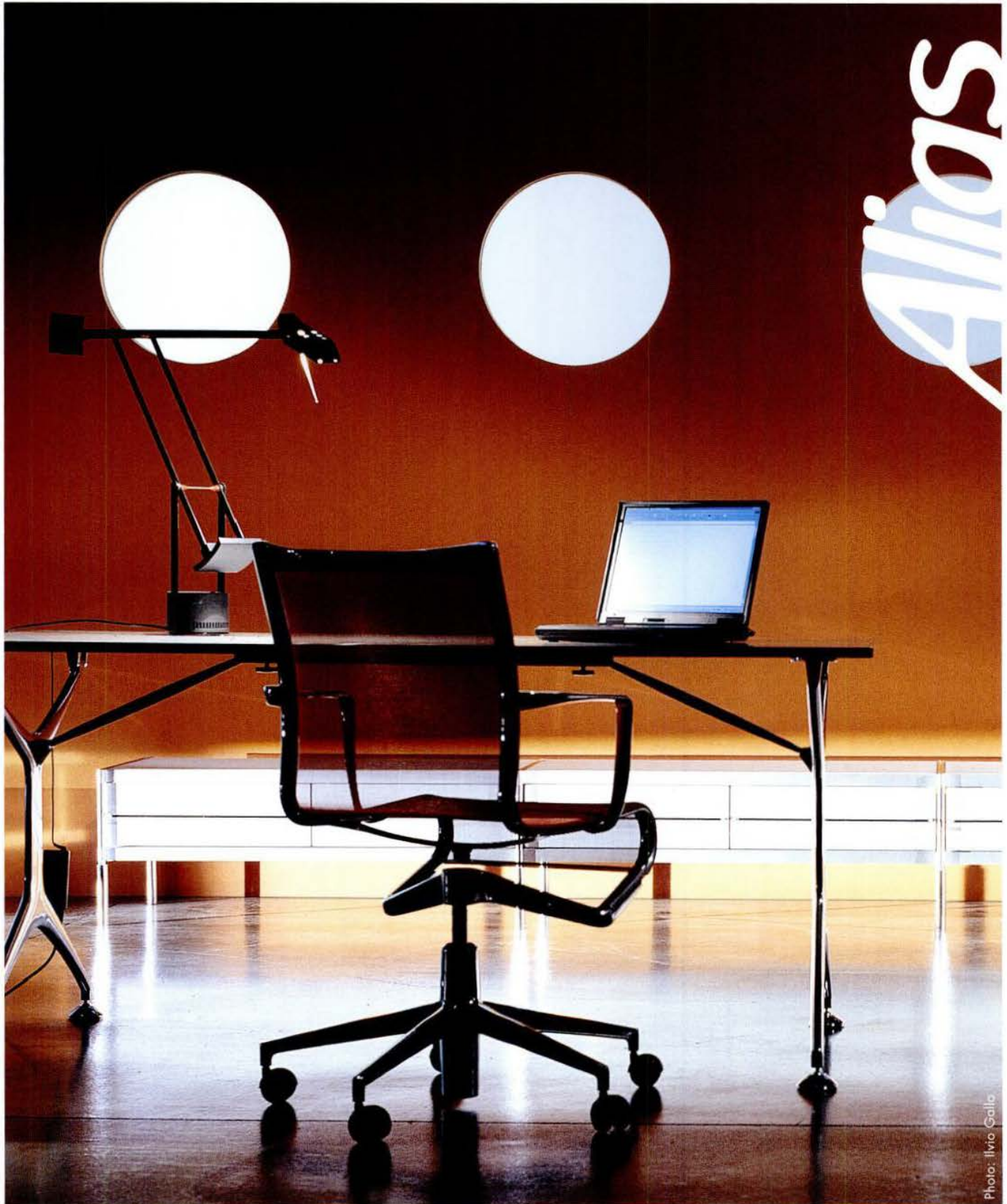


Photo: Ivrio Gallo

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

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U-shaped, gallerylike space has a kitchen and dining area at one end, an office at the other, and sitting areas in between. To find the bedrooms, though, it's necessary to venture into the backyard.

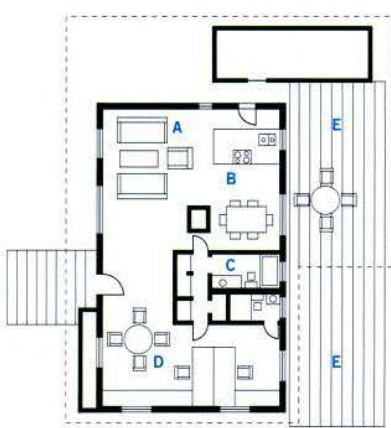
That's where the Salengers built two freestanding "pods" about the size and shape of shipping containers. One serves as their bedroom and the other is for guests. The 30-foot-long structures are both clad in white corrugated fiberglass and divided into distinct spaces. The sleeping areas are just large enough for a bed, and they're the only fully enclosed, insulated parts of the structures. The rest is open to the sky, with window-walls looking out over the decks and "meditation gardens" filled with trees, succulents, and other plants.

The Salengers say they were able to add the two bedrooms for about \$7,000 each, significantly less than the \$20,000 to \$30,000 a typical bedroom addition costs. More important, though, is that it makes them get out in the yard they pined for for so long and take note of small things like the morning dew on the grass and the smell of the peach-tree blossoms.

The innovative structures also help the homeowners avoid the all-too-common trap of worrying about resale value when making design decisions. The steel-framed pods are completely portable, and the couple points out that when they eventually do decide to relocate, their creations can double as moving vans, allowing them to recoup their investment in the additions if a buyer wants something different. "All we have to do is put two walls back, and it's a two-bedroom house again," Maria says.

This flexibility is the key to the couple's concept of transforming the suburbs. By using cost-efficient stock sizes and recycled materials—much of the wood used to frame the pods' sleeping spaces came from the interior demolition, for instance—the young architects hope their designs will help revitalize older neighborhoods by providing an inexpensive way to live more lightly on the land while getting more space and flexibility out of existing houses.

After all, Matthew says, "Original modernism—the furniture, the houses, everything—was designed so that everybody could have good architecture." ■



- A Living Room
- B Kitchen
- C Bathroom
- D Office / Conference
- E Back Patio
- F Pods
- G Bedrooms



Portable and easy to move should the couple relocate, the pods rest lightly on the lawn behind the main house.



## Cooling Trend

It's a fact of physics that hot air rises, and this simple concept is all Maria and Matthew Salenger needed to design a passive cooling system for the backyard pods they use as bedrooms at their house in Tempe, where the average daily temperature is 86 degrees.

The light, steel-framed structures float on stilts above the yard, allowing cooler air to circulate underneath. On hotter days when this isn't enough, operable windows along the roof line and vents in the floors allow hot

air to escape out the top and draw the same cooler air up from the lawn.

By relying on this energy-efficient system during all but the hottest months (when they run a small air-conditioning unit only in the evenings when they're home), the couple, who work together as the architecture firm coLAB, has chopped their monthly power bills in half—no small feat in a climate where summertime temperatures can top 115 degrees. —D.P.

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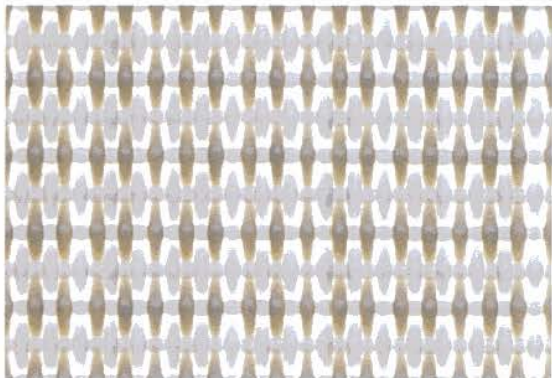
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**ThermoVeil or EuroVeil series by MechoShade / \$150–300 (48" x 60" window) / [www.mechoshade.com](http://www.mechoshade.com)**

ThermoVeil comes in 48 colors, has four weaves and six levels of opacity. EuroVeil comes in 12 colors, in one weave and level of opacity. Both are made from vinyl-coated polyester yarn. Manual clutch lift hardware comes standard; motorized options available. Fascia optional. EcoVeil, an earth-friendly line, will be available soon.

**Expert Opinion:** Mecho never does anything chintzy, and their hardware and fabric are superior. I would use them in a loft with a lot of hard-to-reach windows because their motorization options are sophisticated.

**What We Think:** Mecho has the most advanced, albeit expensive, system. Their cloth is stronger and nicer-looking than fiber-glass blends, but not nice enough to endure the headache of trying to get commercially oriented Mecho to spec a residential project. ▶

# Shed Some Light

There's no reason to treat your modern window with an outdated fashion. These shade designs will augment, not obstruct, your sensibilities.

It seems we have all but forgotten that voyeurism was once considered deviant. Forget deviant, it's hard to imagine a time when *The Real World* was a novel concept. We've made a national pastime out of creating new inane scenarios within which to compromise one another's personal lives. But while television offers a plethora of "reality," there's still nothing better than the real thing. It's fitting, then, that the semi-sheer roller shade has become a popular choice for many modern homes. This negligee of a window covering affords a daytime exterior view and a nighttime interior view that not only makes snooping more viable, but also blocks UV rays, reduces heat gain/loss, and cuts down on solar glare. While this may be ideal for creating a temperate interior environment, the shades' PVC-riddled coating isn't necessarily good for ours. Pleated cellular shades (also known as honeycomb shades) provide a similar, albeit more conservative, light-filtering effect, but are fashioned from a nontoxic fabric whose cell structure offers superior energy-efficiency.

Both shade types have enough customization options to rival a Starbucks latte, but wading through these choices can be daunting—especially when the differences between the products aren't easily discernible. To help us dissect this vast and variegated species, Dwell enlisted Katherine North, principal designer at Northbrook Design in San Francisco. Having worked as an interior designer for ten years, North understands

when it's best to use a 5 percent over a 10 percent opacity (the degree of openness in the mesh) and in which color. "Like a screen on a window," she explains, "the darker the shade color, the clearer [the outside view] is"—and the easier it is to see inside at night. Lighter colors are aesthetically desirable and better for temperature regulation and solar deflection, but create debilitating glare on television and computer screens.

North explains that choosing a reverse roll (rolls off the front) over a standard roll (rolls off the back) can be as simple as matching your window type. "If your window is double-hung or has protruding levers, you'd want a reverse roll, so the shade will have enough space to clear the window." Most manufacturers offer an optional cassette, a metal or fabric-covered fascia that attaches to conceal the fabric roll. This feature, coupled with an inside mount, makes for a "cleaner look and less light leakage, and the standard continuous loop pulls are safer for kids." Many manufacturers offer similar products, but it's the simple variances in cloth and hardware that make a difference. North critiques each with a keen eye and a diplomatic tongue, a skill undoubtedly refined by years of gently suggesting sound design choices for decorating neophytes.

*Note to our readers: The prices provided here are estimates. Each manufacturer sells through a number of distributors, whose prices will likely vary. We recommend shopping around before you buy.*

**A Note on Our Expert:** Katherine North is the principal and founder of Northbrook Design, which specializes in designing interiors for residential and hospitality projects in the San Francisco Bay Area and New York. North entered into interior design in part because she loves reading interior-design magazines, and someone once told her that a good career is one in which you're happy to read the trade magazines. Her greatest design anxiety is having a sofa not fit through the doorway, and her least favorite decorative object is a torchiere floor lamp. "No one should be allowed to fabricate, sell, or purchase them, but every bachelor in America seems to have one."

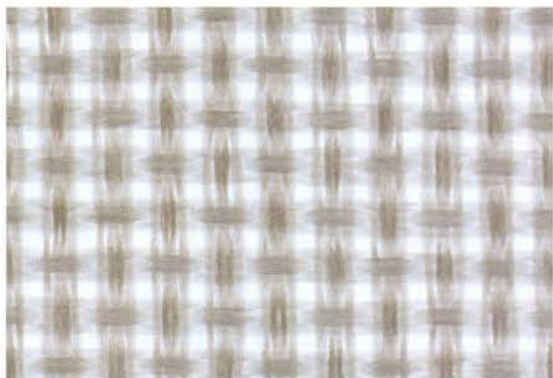
Shade materials have been enlarged to show quality of weave.



**Rollstar series by Castec** / \$150–300  
(48" x 60" window) / [www.castec.com](http://www.castec.com)  
Vinyl-coated fiberglass comes in over 100 colors in seven levels of opacity. Manual clutch lift hardware comes standard; motorized options available. Fascia optional.

**Expert Opinion:** Castec is reliable and operates well. I've encountered a certain degree of quality control when I work with their distributors, so I spec these for a lot of my projects.

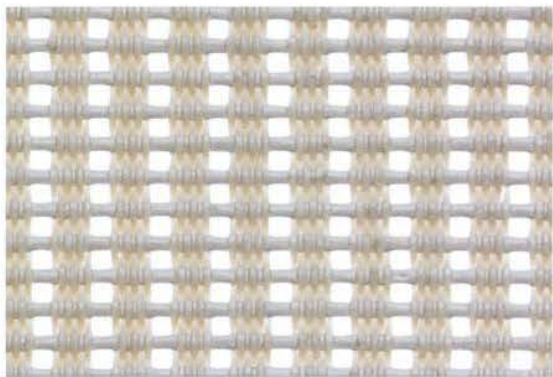
**What We Think:** Castec provides a similar-quality product to Mecho, but their customer service is much more accessible. While they're a bit on the expensive side, the number of colors, range of opacity, and overall quality make it worth the price.



**Remembrance Designer Screen Shade series by Hunter Douglas** / \$150–250  
(48" x 60" window) / [www.hunterdouglas.com](http://www.hunterdouglas.com)  
Vinyl-coated fiberglass comes in 93 colors with the option of three levels of opacity (from semi-sheer to ultra-sheer). Manual clutch lift hardware comes standard; motorized option available. Fabric-covered fascia optional.

**Expert Opinion:** Hunter Douglas is extremely user-friendly. This could be a good choice for the end user. It's not overly complicated or fussy, and the result is a very straightforward and economical system.

**What We Think:** There is no reason for a window shade to be complicated, and Hunter Douglas has certainly streamlined the configuration options. Their shade cloth is comparable to Castec's, and they offer similar motorized features. It's a good product at a reasonable price.



**Sonata series by Comfortex** / \$150–200  
(48" x 60" window) / [www.comfortex.com](http://www.comfortex.com)  
Vinyl-coated fiberglass comes in 11 colors with three levels of opacity. Manual clutch lift hardware comes standard, as does the fascia.

**Expert Opinion:** All of Comfortex's colors fall within the desirable neutral palette and their hardware is nice, which is the bottom line: You're not going to be able to see a big difference between the cloths, but you will notice cheesy hardware.

**What We Think:** With quality standard hardware and a sturdy-looking fascia, Comfortex offers a classy and affordable alternative. There are fewer options, but none that will preclude you from getting a desirable window treatment.



**Cellular shades by Bali Blinds** / \$150–200  
(48" x 60" window) / [www.baliblinds.com](http://www.baliblinds.com)  
Fabric comes in over 100 colors with cordless, continuous pull, bottom up/top down, and multiple shades on one bracket options.

**Expert Opinion:** Aesthetically, I would never choose this, but people like them because they do insulate rooms and it makes a big difference with heating bills. To me, it's a functional choice but not an aesthetic one.

**What We Think:** We agree that the cellular shades are stylistically inferior, but we like their efficiency and the value. The cordless option is also great in a nursery setting—no strings for children to get tangled up in—and the bottom up/top down can be good for a bathroom because it allows light in while adjusting for privacy. ■

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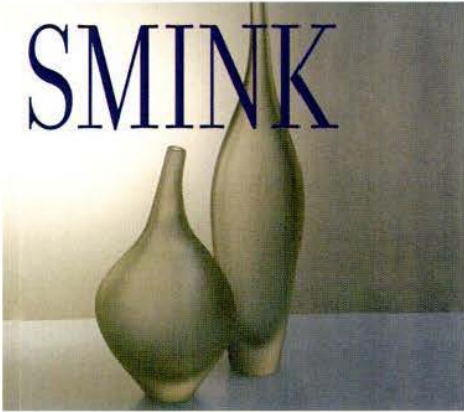
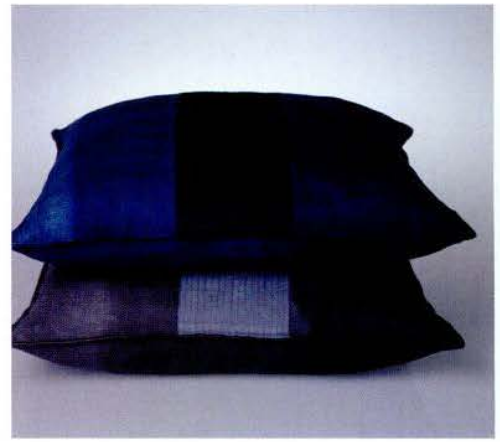
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## The Color of Palo Alto

Some artists thrive on keeping viewers at arm's length, confounding museum patrons with their work. Samuel Yates, by contrast, delights in making meticulously detailed projects that demand audience participation. "I create sculptures that revolve around narratives and performances," he explains.

So when the city of Palo Alto, California, invited Yates to create a temporary installation for their city hall plaza, he was immediately hooked. Staring at a map of Palo Alto, a well-manicured suburban community, he asked, "How can I take the concept of a public art project to its logical conclusion and involve every single member of that public?"

After reading that the late industrialist Henry J. Kaiser had created "the color of Rome" to sate his wife's demands for an Italian paint job for their Hawaii estate, Yates was inspired to make "The Color of Palo Alto." Over several months, he'll photograph each of the city's 20,000 parcels of land—homes, gas stations, businesses, and supermarkets—and merge the digital

images into one color to represent Palo Alto's average hue.

The photos will be displayed this summer on 100-foot-high-by-3-foot-wide semi-transparent panels arrayed on the city hall façade. The color of Palo Alto—which Yates predicts to be a "blue-gray-green of some sort"—will be available at Palo Alto Hardware.

The artwork has multiple layers of what Yates calls the "public-ness of the project." To promote environmentalism, he motors around town taking pictures from his electric scooter then downloads the images in a solar-powered garage made from recycled and salvaged materials that sits in front of city hall. Locals will benefit from the donation of the photos to the city's historical association, as well as integration of the photos within the city's 911 system.

These images are only the beginning of what Yates envisions as a broad-reaching public service announcement. "It's not just about taking photos," he states adamantly. "It's about involving the entire city as an art project, and seeing what the possibilities are." ■

After the project is completed, Palo Alto might have a different curb appeal: Yates eagerly anticipates that locals will repaint their homes, furnishings, and assorted objects in the Color of Palo Alto.

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## Technically Tel Aviv

As computer programmers in the high-tech haven of California's Silicon Valley, Ayelet and Yoram Arnon were used to working remotely. But when the couple decided to move their family back to Israel, they took that technology to another level altogether.

First, Ayelet chose her architect, Irit Axelrod, while on a weeklong business trip to Tel Aviv. Then throughout the design process, Axelrod faxed plans to her California clients and communicated regularly via email. Axelrod, who has a distinctly modern style, guided her clients—self-described modernism neophytes—through every design choice down to the furnishings.

Trained at Technion Israeli Institute of Technology in Haifa, Israel, the architect's minimalist design sensibilities are natural for a city where modernism is an essential part of its identity. After Germany's Bauhaus was closed by the Nazis in 1933, over a dozen of its students came to Tel Aviv, in part to create urban housing for the influx of immigrants. Tel Aviv got 4,000 International Style buildings made of reinforced concrete and painted

beige or white, earning it the nickname the "White City." (Upkeep of these buildings has been spotty, but ever since UNESCO recognized the White City as a World Heritage Site in 2003, Tel Avivians have put more effort into restoring their vintage Bauhaus treasures.)

"We grew up on the International Style, and people are very aware of the modern movement here," says Axelrod, a native of Tel Aviv. "I like the massive geometrical look, the clean lines, the emphasis on functionality."

The International Style certainly informed Axelrod's thinking for the Arnon residence—as the white, sharply angular building, full of windows and natural light, will attest—and her long-distance work with them informed the future of her practice. She integrated the bicontinental nature of the relationship into her practice permanently: Axelrod lives in San Francisco, but works on projects in both locales.

On a recent visit to Israel, Dwell talked to Ayelet Arnon about her family's new house in Bnei Zion, a suburb of Tel Aviv. ►

The stark geometry of the Arnon residence takes its cue from the Bauhaus, while the lush garden and large, view-framing windows recall the family's recent past in California.



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**Did the political situation in Israel affect where you decided to live?**

Not really. We had no intention to live in or near the occupied lands, of course, but mostly our decision was influenced by the wish to stay close to Tel Aviv.

We used to live near downtown in a very small, two-bedroom flat. When we moved to California, we rented a very nice house with a backyard, and got used to it. After living in Sunnyvale [a Silicon Valley suburb], it didn't seem right to go back to Tel Aviv. It's noisy, dirty, traffic is bad, there's no parking—there are lots of cons to living in the city with kids. Bnei Zion is mostly farmland. And there are lots of high-tech companies in the area, which is also important for us.

**How is living in Israel different from living in the U.S.?**

I think the biggest difference is the stress. It's more crowded here, and people work longer hours and are always in a hurry. You can tell people are stressed by the way they drive and how they rush to get their shopping done. The weekend is shorter. In the United States you have both Saturday and Sunday, but here most stores are closed on Saturday for Shabbat, so we have to finish all business by 2 or 3 on Friday afternoon. Everything is a little busier.

**How did you find your architect?**

We heard about Irit Axelrod from the person we bought the lot from. We met with her, and somehow it was all very easy. We saw some of the office interiors she had designed, and we liked her choice of colors and furniture, and the way she used space. It was very quick, but we were in this state of mind where we weren't even sure if we were coming back here to live or not. We didn't take it so seriously.

**Did you know what to look for when you started out?**

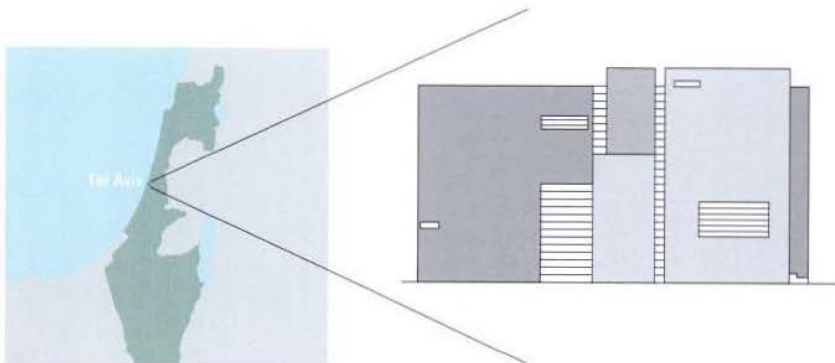
There are people who know exactly what they want, but that was not us. We are computer people—we know how to design programs—but we are not design people. I think I was aware at some level that I wanted modern and minimalist, but I didn't know how to express these ideas.

**What was it like to go through the design process?**

A lot of things about the house were a big change for us. We needed to get used to modern design. I had to get used to the idea that the floor can be gray and everything can be white, and it will still be nice to live in. I learned that I don't have to have warm colors. After a while I started expressing an opinion.

**Are there any parts that you would change?**

We have a marble floor, and it's lovely, but I think I would consider concrete. Irit suggested concrete, but we said, "No way"—it was too strange to us then. Since then I've seen it in other houses. I think to myself, Well, okay, you cannot be the first one in everything! ▶



Double-height windows and a skylight create dramatic light effects in the living, dining, and kitchen areas on the ground floor. "There's a point on the stairs where you can see this strip of light from one end to the other," explains Ayelet. "I think it's the nicest spot in the house."

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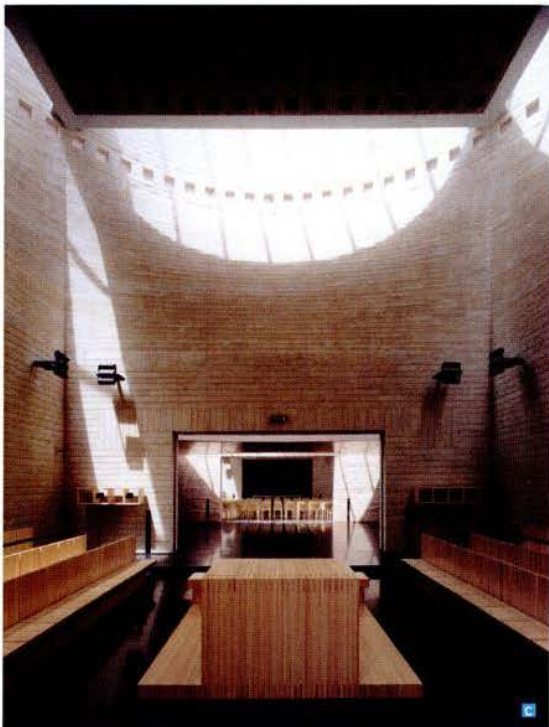
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## Wandering in the White City



Walking along Tel Aviv's two-mile stretch of Mediterranean beachfront, you'll see everything from an homage to Spanish visionary Antonio Gaudí to slick glass penthouse apartments.

### **Tel Aviv Museum of Art / 27 Shaul Hamelech Blvd. / [www.tamuseum.com](http://www.tamuseum.com)**

Israel's major art museum has a strong collection of modern and contemporary art by Israeli and international artists. The original Brutalist building, designed by Dan Eytan and Itzhak Yashar in the late '60s, is getting a major new wing by American architect Preston Scott Cohen.

### **Bauhaus Center / 155 Dizengoff St. / [www.bauhaus-center.com](http://www.bauhaus-center.com)**

The center offers guided tours, as well as maps of key buildings like the Levy (Haonia) House (shown), along Rothschild Boulevard and other main thoroughfares.

### **The Cymbalista Synagogue and Jewish Heritage Center / Tel Aviv University / [www.tau.ac.il/institutes/cymbalista/synagogue.html](http://www.tau.ac.il/institutes/cymbalista/synagogue.html)**

This modern synagogue, designed by Swiss architect Mario Botta, serves both sacred and secular uses with its twin towers (it's also a cultural center).

### **Yosef / 213 Dizengoff St.**

This small boutique features the edgy creations of one of Israel's young fashion designers; many others also have shops in the area north of Dizengoff Street.

### **Palmach Museum / 10 Haim Levanon St. / [www.palmach.org.il](http://www.palmach.org.il)**

This low-slung building, designed by architects Zvi Hecker and Rafi Segal, is in the shape of a deconstructed Star of David. Inside, the museum re-creates the struggles of a small band of early Israeli fighters through a visceral multimedia experience that includes loud explosive effects and three-dimensional displays.

### **Nahum Gutman Museum / 21 Rokach St. / [www.gutmanmuseum.co.il](http://www.gutmanmuseum.co.il)**

Gutman is beloved in Israel for his colorful watercolors of local people and landscapes. The artist's Bauhaus home is in a quaint old neighborhood, Neve Tsedek, where the bohemian spirit is nurtured at numerous art galleries and cafés.

### **Betty Ford / 48 Nahalat Binyamin St.**

For those who aren't trying to kick the habit, this intimate bar with a charming outdoor patio provides drink and sustenance—not to mention owners with a biting sense of humor.

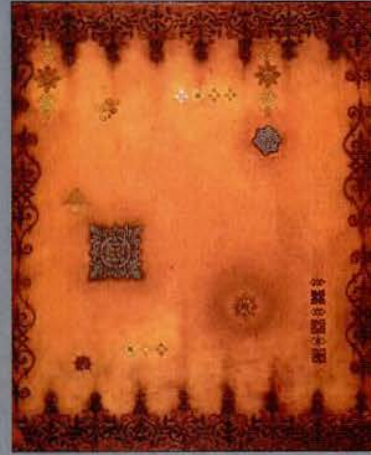
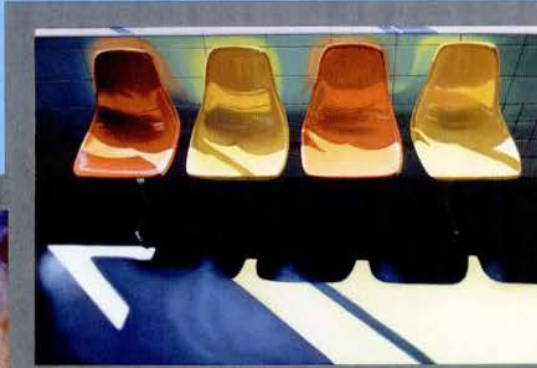
### **Stephan Brown / 99 Allenby St.**

Located in a former fur shop called Stephan Brown, the restaurant kept the name and restored the space to its original vintage glory. A classic Tel Aviv restaurant, known for its excellent cuisine.

### **Soho / Dizengoff Center**

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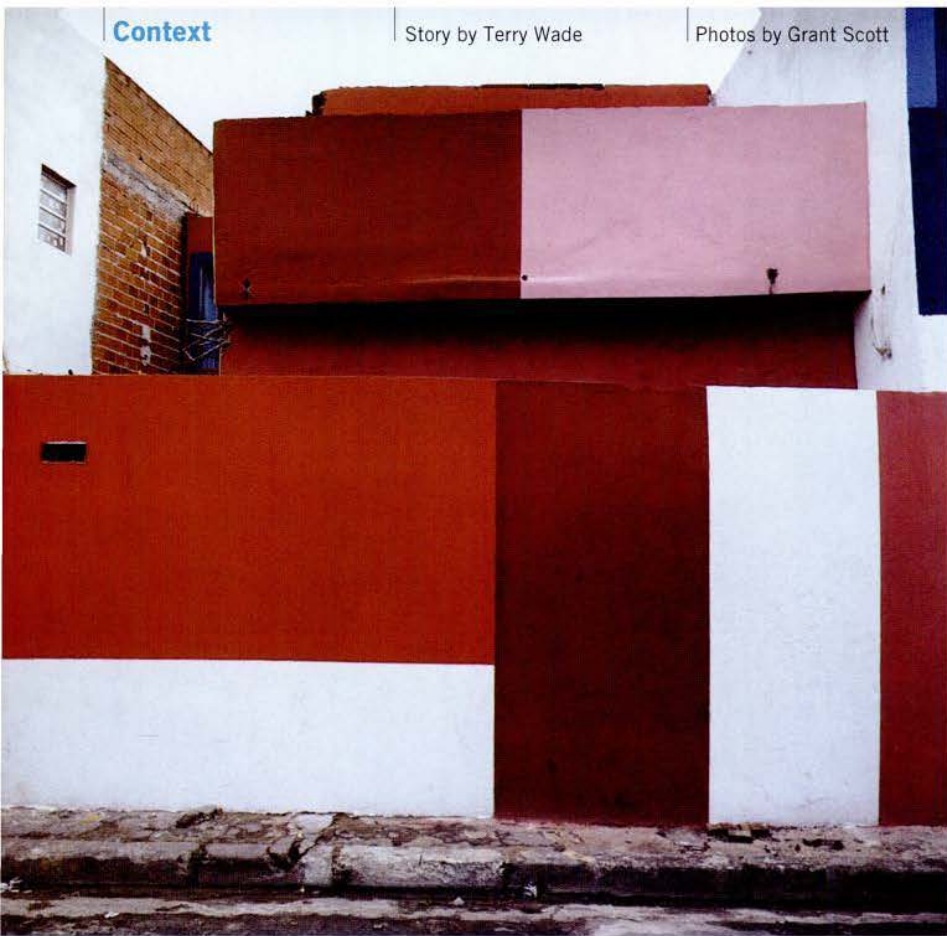
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Architect Ruy Ohtake unearths Brazil's colorful history in his quest to bring some beauty to the largest slum of São Paulo.

## Paint the Town Red

Residents of each house were asked to pick from six colors after consulting with Ohtake. The newly colorful cityscape is bringing both cohesion and individuality to what was once a disheveled and disorienting district.

On a winding, hilly street in São Paulo, workers are putting the final touches on the last of the 276 houses being painted to create a kaleidoscope of colors that reflect the dynamism of Brazilian culture. This isn't occurring in one of the city's swankiest neighborhoods, but rather in an area on the poor, hardscrabble periphery of Brazil's bustling financial and industrial center.

Urban design is often viewed as only a concern of the chattering classes, but lately it has become the interest of community leaders in Heliópolis—the largest of 400 favelas (or shantytowns) in São Paulo and the second largest in South America. To combat the favela's typically gray, depressing mishmash of cement and brick, the group asked São Paulo-based architect Ruy Ohtake to create an urban-design project that would unify and beautify what can be a staggeringly bleak place.

"Ohtake told a newspaper that Heliópolis was the ugliest part of the city, so we went to him and asked him to figure out how to make it beautiful," explains Geronino Barbosa, who is a director at the Heliópolis

community group UNAS. Ohtake, who has a longstanding interest in reclaiming the colorful streetscapes of Brazil's colonial past, was so taken by the opportunity to literally paint his hometown red (and yellow and purple and green) that he donated his time. "The project was a great challenge from the very beginning," Ohtake recalls. "But I believe in beauty as a social function, so what better way to exercise that belief?"

The Ohtake painting project is taking place in one of the favela's 14 subdistricts, where some 6,000 people live. The favela is as diverse as it is big, with hugely varying degrees of income and urbanization among its 120,000 residents packed into about one-half square mile. Settlers first invaded the vacant land (sandwiched between a highway and an avenue) that became Heliópolis in the 1970s. Crime is common, but many families live quite well. Precarious shacks fill the newer areas, while older sections—like the one where Ohtake is painting—have paved streets, sewage, schools, phone lines, bakeries, meat shops, and restaurants. ▶



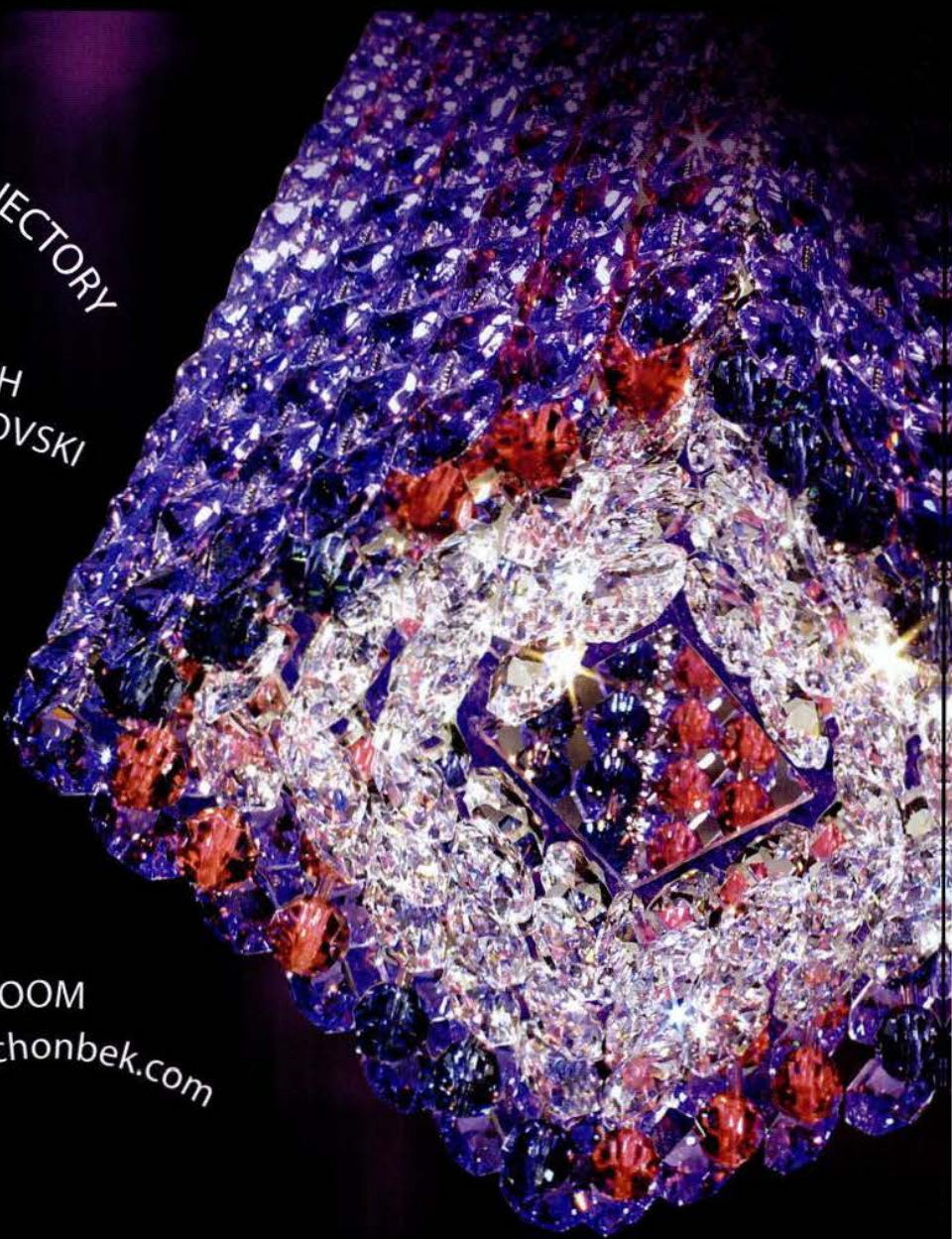
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To get the project started and to actively involve all of the members of the neighborhood, Ohtake engaged the homeowners in the development of the color scheme for each house. Residents were given a choice of six vibrant colors, ranging from bright yellows to deep purples, while Ohtake chose the hues for window and doorway trims. The architect then put his design-world renown to use, convincing the Suvinil paint company to donate the paint. Community members are doing the actual painting, instilling a remarkable amount of pride in the project and bringing back a bit of Brazil's colorful past.

The early results are startling. Viewed from the top of the street, the houses create a river of color in an otherwise dreary landscape of unfinished brick homes wedged between forlorn streets and factories. While often unfinished, with rough textures, many houses in the favelas share fragments of modern design: spare, simple boxes and a minimalist aesthetic of utilitarian rawness. But when seen together, at street level, they resemble the organic forms of Italian hill towns, with elements that allow a pedestrian to experience surprises like narrow, paved footpaths, winding streets, and tiny staircases that lead to dangling terraces, hidden plazas, and little bars.

Ohtake's undertaking in Heliopolis may provide a

new model for favelas that have urbanized and are now preparing for the next stage of development. But it also has larger implications, as it has reinforced the importance of the urban ideal of the neighborhood's main street (in this case, Rua da Mina) also serving as a communal living room for residents.

"Our dream is to expand this project to the entire favela," says Barbosa, who grew up in Heliopolis but lives outside of the painted zone. "People love their painted houses. One of our participants told me that her house has been transformed into a sort of Carnaval parade," he continues, referring to Brazil's exuberant, world-famous pre-Lenten bash.

While the favela's name might appear cruelly ironic (Heliopolis, an ancient Egyptian city, was once the center for worship of the sun god Ra and for the early study of philosophy and astronomy, and an important reference for urban design), Ohtake's paints are brightening the outlook. Heliopolis, for now, isn't a center of learning, but it could become an important reference for urban design in poor neighborhoods—not to mention a good place to make a life.

"Who doesn't want to live in a beautiful house?" asks Joao Miranda, the head of UNAS. "We want the same things as everyone else." ■



While life in the favelas is still far from perfect and the disorder is still constantly in evidence, the brightly painted homes have added new life and excitement to the neighborhood.

Ruy Ohtake worked off the main color schemes selected by homeowners to choose the window and door trims, making the project a true collaborative effort.



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## Tropical Modern

Many homes, like Igor Polevitzky's Heller House (above, in a photo from 1950), have unfortunately been altered beyond recognition, or destroyed. With the advent of air-conditioning in the '60s, homes like these that depend on shade and natural breezes for cooling became less desirable.

In the 1950s, a group of Miami architects turned the house inside out, embracing the environment with expansive, screened-in living areas, atriums, and louvered walls. The nation's postwar optimism and enthusiasm for the new concept of leisure time found its maximum expression here in modern tropical homes that had water views or were hidden on jungle-like lots.

"People here were enthusiastic about new architecture," says architect Rufus Nims, now 90, better known to some as the creator of the modern design for the Howard Johnson restaurants and motor lodges. "They were in a new place and they understood that we could work with them to achieve a better way of living."

Nims was one of a group of pioneering architects who came together in Miami, including the late Igor Polevitzky, whose Birdcage House featured screens across the entire façade instead of solid walls, and Alfred Browning Parker, whose Pacesetter House introduced the public to Parker's integration of local stones and wood as well as his intense focus on landscaping.

This new school of Southern architects was guided by the natural heat-busting techniques found in Florida vernacular architecture. "The old Crackers down here knew that if you can get in the breeze and in the shade, you don't get hot," Nims explains. "And if you get in the sun and out of the breeze, you don't get cold. But the idea was to do it better." With that in mind, Nims and his peers adopted open floor plans and innovations like Le Corbusier's exterior window shades, used on the Ministry of Education and Health in Rio de Janeiro.

"Nims invented ways of resolving the age-old problem of living in the tropics," says Allan Shulman, a Miami architect who co-curated a recent show on postwar tropical homes. "He believed that we deserve an appropriate architecture for this very distinctive environment."

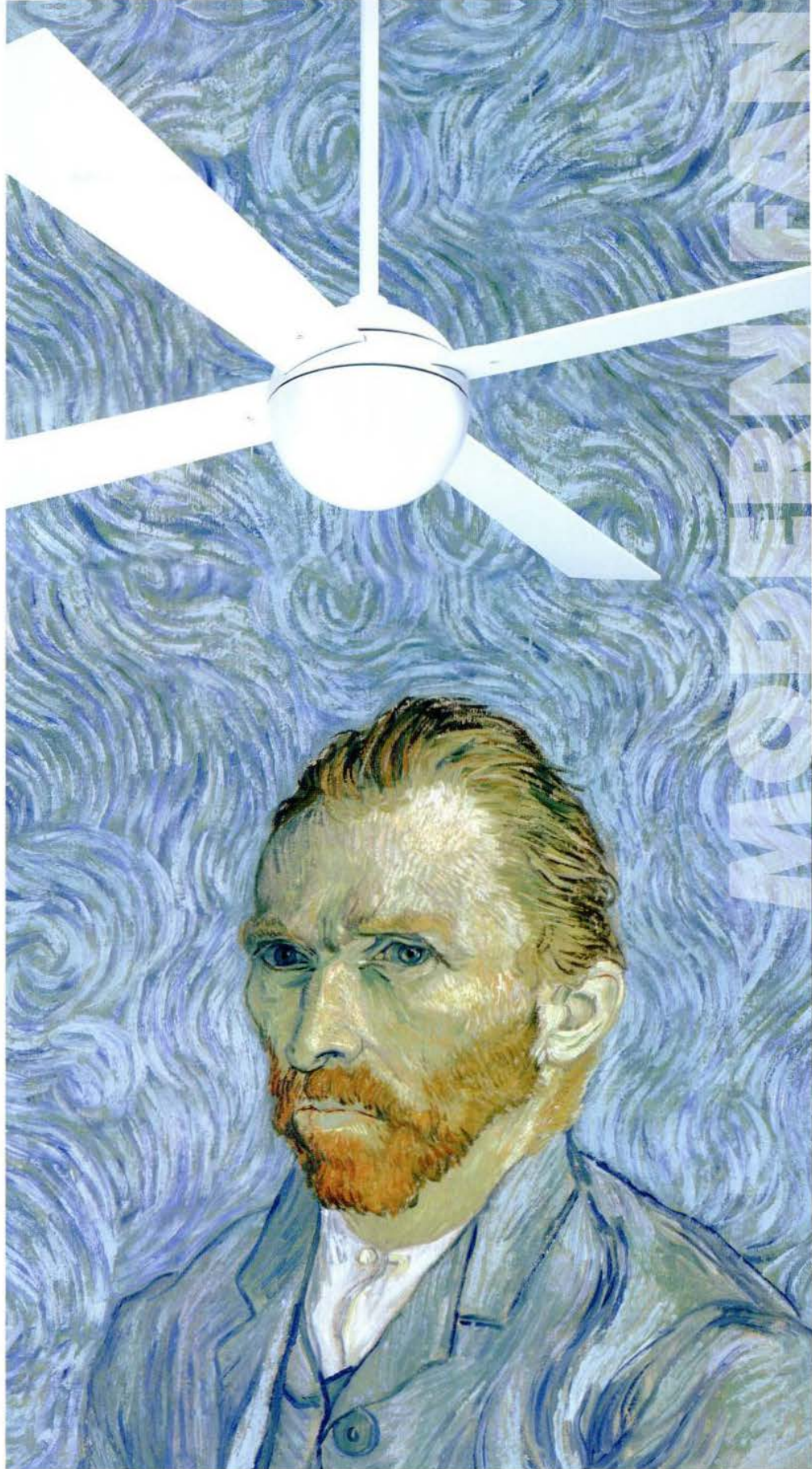
"I think alienation from the environment is a very bad thing," says Nims, who these days spends most of his time on his own mango tree-shaded patio. "I've refused to do houses for people who didn't care whether they were living here in Florida or in New Jersey." ■



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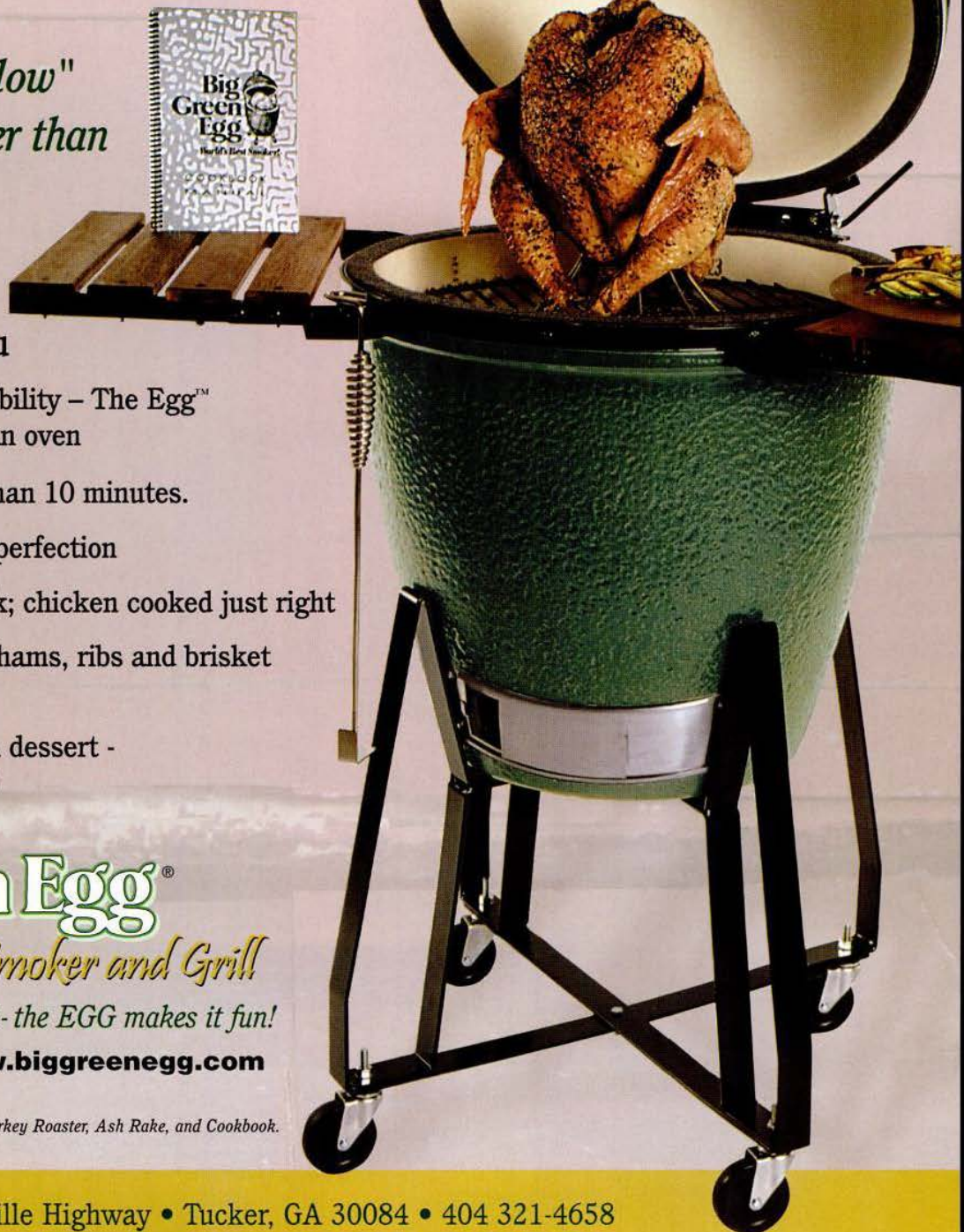
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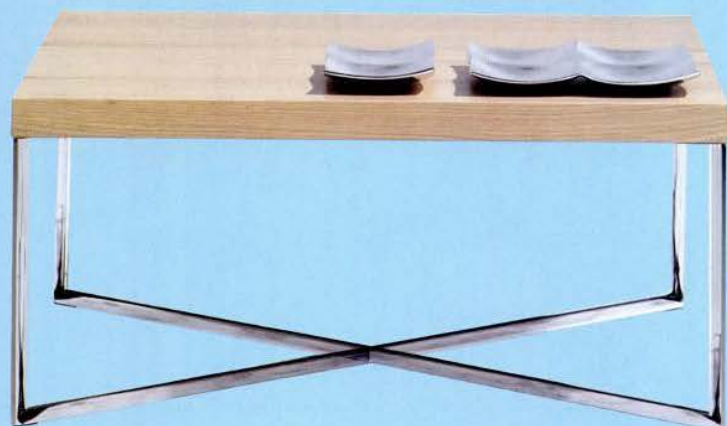
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## Cheap Seats

Your magazine is great, but I'm on an IKEA budget. Are there any other stylish, modern, yet low-priced furniture lines out there? I have looked everywhere from the Salvation Army to the Expo Design Center.  
—Jim Capeneka, Ann Arbor, Michigan

Admittedly, once the modern bug has bit, the accompanying sticker shock can be just that—shocking! So, when times are tight, we, like you, are fans of the IKEA method of interior design. However, we are pleased to report that there are now more options for the modern man (or woman) on a budget.

### BoConcept / [www.boconcept.com](http://www.boconcept.com)

Leave it to the Scandinavians to keep things in the reasonable range. Although most BoConcept stores in the U.S. are on the East Coast, their thorough website allows you to check out the entire line of furniture for every room in the house. Products like 36-inch oak veneer and stainless steel coffee tables for \$229 and queen-size platform beds for \$699 should leave your wallet half-full instead of half-empty.

### EQ3 / [www.eq3.com](http://www.eq3.com)

It seems every stodgy furniture maker is launching a hipper, sleeker, modern-leaning companion company to appeal directly to the younger cost- and style-conscious consumer. Palliser, the staid Canadian standby, is no exception—hence their introduction of EQ3 in 2001. The retailer offers products for every room at prices ranging from \$199 for a desk to \$449 for a platform bed. EQ3 has a growing number of stores across the U.S. (including three in Michigan), but, alas, doesn't offer web or catalog sales.

### Habitat / [www.habitat.net](http://www.habitat.net)

#### The Conran Shop / [www.conran.com](http://www.conran.com)

The uber-hip Habitat was founded in 1964 by Terrence Conran and home design in England hasn't been the same since. Unfortunately, the U.S. has yet to be graced by the store's presence. Habitat's amazing website does allow those of us on this side of the pond to get a taste of the store's goods. In the U.S. you can visit Habitat's distant cousin, the Conran Shop in New York City, and online for Conran products.

### West Elm / [www.westelm.com](http://www.westelm.com)

This Williams-Sonoma offshoot began as a catalog-only endeavor, but recently four stores have opened, two in New York, one in Chicago, and one in San Francisco. For the rest of us, the catalog and website will have to suffice, but this shouldn't be a problem as both provide plenty of information to guide your home-shopping spree. With prices intended to keep your budget intact (shelving from \$19 to \$29, side chairs from \$50 to \$299), and a selection large enough to ensure some individuality, West Elm makes online shopping a great option. ■



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## Trading Shingles for Shrubs

It wasn't long ago that the idea of planting a rooftop garden was dismissed as expensive, impractical, and even silly. Now, more than a generation after European pioneers began making so-called green roofs fixtures of the German and Scandinavian landscapes, North Americans are finally tuning into the benefits of going green.

Green roofs, alternately called eco-roofs or vegetated roofs, have begun to sprout atop residential and commercial buildings across the continent. Chicago's City Hall has one, as does the Gap headquarters in San Bruno, California. *Guinness World Records* recognizes the 10.4-acre green roof at the Ford Motor Co. truck plant in Dearborn, Michigan, as the world's largest, a title soon to be claimed by the expanded Javits Center in Manhattan, where a 22-acre green roof is in the works. Escher GuneWardena Architecture incorporated a green roof into its winning design for the Dwell Home II in Los Angeles.

Advocates say that the flurry of green-roof construction has as much to do with the roofs' practical benefits as with their aesthetic appeal. Equal parts roof garden,

insulation system, and sponge, green roofs absorb storm water, outlast conventional roofs, and help make buildings more energy-efficient, according to Alison Empey, a spokeswoman for Green Roofs for Healthy Cities, a Toronto-based advocacy group.

"Green roofs absorb pollutants in the air and release oxygen," Empey says. "They help improve air quality and help combat urban heat island effect," which occurs when asphalt and rooftops absorb and radiate heat.

The concept isn't a new one. The Hanging Gardens of Babylon, completed around 600 B.C., is perhaps the earliest example. Sod roofs have been common in Iceland for hundreds of years. Modern green-roof technology originated in the late 1960s and early 1970s in Germany, where they remain popular.

Tom Liptan, an environmental specialist with the city of Portland, Oregon, became an advocate in the mid-1990s after the city received a state mandate to significantly reduce the amount of raw sewage in its storm water runoff. Liptan, who had attended a lecture on ►

Architect G. Mackenzie Gordon's Lakeville, Connecticut, home features an intensive green roof populated by evergreen shrubs and spreading junipers.

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green roofs given by a British environmentalist, installed one on his single-car garage as an experiment. He began with a waterproof membrane, added a thin layer of soil, and, ultimately, perennial sedum plants and grass. Tests that Liptan conducted revealed that the plants absorbed most of the rainfall, allowing the rest to drain slowly.

Liptan's garage experiment eventually gave rise to Portland's green-roof incentive program. The city offers grants of up to \$5,000 for green-roof installation (from time to time the city also gives grants of up to \$50,000) and gives "floor-area bonuses" to developers who incorporate green roofs into their designs, allowing them to build additional square footage.

Green roofs generally fall into two categories, extensive and intensive. Extensive roofs, like Liptan's, are lightweight and thin, usually weighing between 10 and 50 pounds per square foot. Self-regenerating plants, such as sedums, mosses, and meadow flowers, work well because they require little irrigation, fertilization, or maintenance. A typical extensive green roof costs between \$14 and \$25 per square foot to install.

Intensive green roofs are more elaborate. Soil depths typically start at six inches, allowing for a wider variety of plants, shrubs, and trees. Intensive green roofs can weigh 120 pounds or more per square foot and, because structures often have to be engineered to support the extra weight, can cost \$40 or more per square foot to install. In both cases, a root barrier, often a layer of dense polyethylene, is used to keep roots from penetrating the roof, while lightweight engineered soils help ward off unwanted insects.

Architect G. Mackenzie Gordon made an intensive green roof a focal point of the three-bedroom, 3,300-square-foot concrete house he built for himself in Lakeville, Connecticut.

"Most of the roof plantings are evergreen shrubs and spreading junipers," says Gordon, a trained landscape architect. "I think it's more interesting to have more variety. The shrubs that I picked are mostly fragrant ones with varied blooming times. It's a richer landscape than if you just put down one crop there."

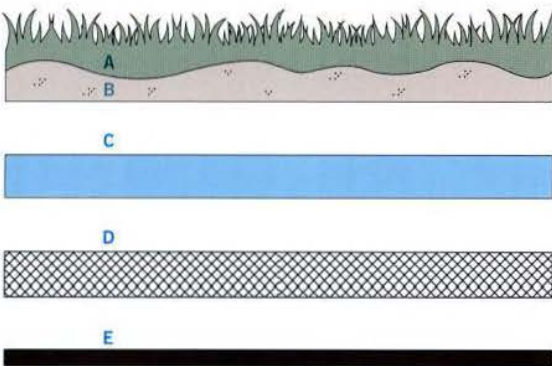
Breathe Architects, a Toronto-based firm that specializes in renewable energy systems, is in the process of installing an extensive green roof on top of a 3,700-square-foot house for a family of four in Mono Mills, Ontario. The roof, which sweeps at a 12-degree angle over a carport, was engineered to carry up to 115 pounds per square foot, anticipating heavy snowfalls. Native prairie grass and wildflowers will provide the cover.

Essential to the roof's appeal, explains Breathe Architects' Martin Liefhebber, is that it insulates the house, reducing the need for air-conditioning. Also, the soil and plants shield the roof from the elements, giving it a longer life expectancy than a conventional roof.

"Shingles are carbon- and oil-based and, of course, every ten years they're essentially junk," Liefhebber says. "With a green roof, the membrane keeps the water out, but it's underneath the soil where it stays shaded and cool, so you're looking at a 40-year roof instead."

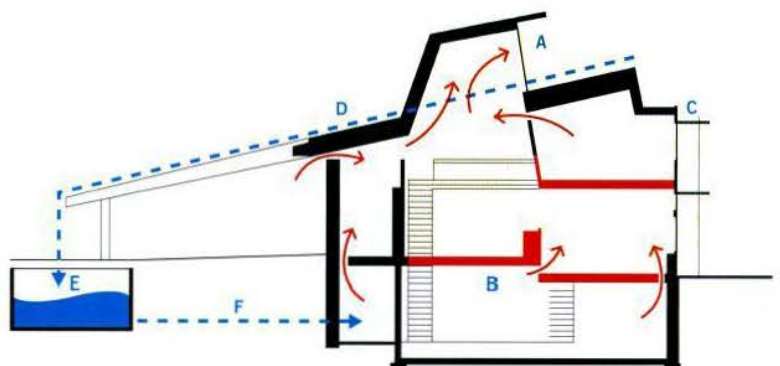
Liptan says the long life span is appealing, but isn't reason enough to make the installation of a green roof worthwhile. Instead, he prefers to think of green roofs as being greater than the sum of the benefits they confer.

"A green roof doesn't give you enough bang for your buck as it relates to any one particular issue, when it comes to energy savings and things like that," Liptan says. "But when you quantify the benefits and add them all together, green roofs start to become very attractive. If you have the ability to do those calculations, you start to see that when you put it all together it really pays off." ■



Extensive Green Roof

- A Vegetation
- B Growing Medium
- C Filler Membrane
- D Drainage Layer
- E Waterproof Membrane



Breathe Architects' green roof promotes energy efficiency

- A Sun as Light / Heat Source
- B Floors Heated by Winter Sun
- C Overhangs Block Sun
- D Moist, Green Roof Keeps House Cool
- E Water Collector From Green Roof
- F Water in Cistern Provides Cooling



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## A Sea of Paperwork

The California Coastal Commission was established in 1972 by the voters to help protect the state's most treasured natural feature. The Commission's jurisdiction stretches all the way from the sandy beaches to four miles inland, capturing the Dwell Home II despite its location more than two miles from the ocean.

In our January/February issue, we announced the winner of the Dwell Home II, our second home-design competition. Los Angeles homeowners Glen Martin and Claudia Plasencia offered up their plot of land in Topanga Canyon as the testing ground, and Escher GuneWardena Architects was selected from a group of five firms to design and build a house for the young family of three. The goal was to help establish a model for sustainable home building in the 21st century.

Deciding to build a home is usually just the beginning of a bureaucratic maze of city offices, inspectors, and paperwork. Due to the Dwell Home II's unique location, the land falls under the jurisdiction of the California Coastal Commission, an agency established to "protect public beach access, wetlands, wildlife on land and in the seas, water quality, scenic vistas, and coastal tourism."

The Commission is a necessary entity, but getting approvals from it has the potential to be overwhelming. "It's not what they do [that is problematic]," explains Dwell Home II owner-to-be Martin, "it's the time it takes."

That the Coastal Commission often takes up to five months to approve a project complicates matters enough, but the fact that the Dwell Home II is located in an unincorporated city within Los Angeles County makes them even more complex. As architect Frank Escher explains, the project "falls under the Los Angeles County General Plan and also the Topanga Canyon Community Standards plan. It's in the coastal zone, so we need to get a coastal development permit, and the project is also in the hillside development zone."

All of the zones and jurisdictions can add up to a huge headache, but good planning and an even better permit expeditor can help ease the pain and facilitate the process. Escher GuneWardena will tackle the permitting in four phases, submitting many of their plans to various departments concurrently to save time.

Bojana Banyasz, the project architect explains, "You have to please so many different people with so many different concerns, but that is one of the things that makes this project so interesting." ■

little bo peep...



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Deep in the rules dictating a building's eligibility for the U.S. National Register of Historic Places lies the heading "The Seven Aspects of Integrity," integrity being a building's "ability to convey its significance." One of those seven aspects is "feeling." Who knew? Even though "restoration" ranges from conservation to reconstruction (all technical preservation terms ripe for debate and tax breaks), each conspires in "feeling." Our laws recognize the sensual language of buildings.

Leaving aside the preservation of 20th-century icons of domestic architecture (a special breed), residential restoration for the rest of us generally falls into one of three camps. The first is where the owner embarks on an exhilarating, costly journey to understand the soul of the house, mastering obscure arenas of building technology and history, pondering the story of a wall opened up, revealing its bones. For this camp, the house is not only a solid investment but a demanding lover and mistress.

Andreas Stevens (a.k.a. record producer/DJ Greyboy) exemplifies this camp with his 1958 Opdahl House by Edward Killingsworth, a Case Study House program architect. Of music, Stevens says, "I constantly find myself stripping back the amount of musical layers recorded in session, and even the tools I use to make the music," a statement that also applies to his approach to his "mistress." "Whatever she wants, she gets," observes scholar Cara Mullio, who sees Stevens's kind of personal involvement as a new paradigm in restoration. His

self-assigned role is to liberate the house from layers of additions and "stuff." The feeling is one of intimacy: a restoration that both clarifies Killingsworth's original intentions and revitalizes the physical connection between human and building.

The second restoration camp actually comprises two approaches: the clumsy, in which "upgrades" of 17,500 BTU ranges and polished-granite countertops abound where Formica or linoleum once reigned happily for 50 years, and the creepy, in which the collectible house is "restored" more perfectly than when new, and adorned with a predictable tribe of signature mid-century furniture. No personal idiosyncrasies dare challenge an accepted canon of cool. We're on location, never at home. The house isn't at home either. The feeling is one of arch gravitas. Both approaches unwittingly diminish modernism's ideals.

The third camp evokes a Japanese approach to restoring villas and temples: eternal renewal, *wabi sabi*, imperfection completing perfection. These owners and their houses talk constantly, even if they bitch at each other occasionally. Interiors may be dated, even frumpy. Sometimes mid-century furniture flourishes along with new pieces that speak of an owner capable of wit and adaptation, who supports another tenet of modernism: affordable, good, contemporary design. I love these houses. They reveal both the signature of architecture and the feeling of real life. ■



# The Soul of a House

# New Beginnings

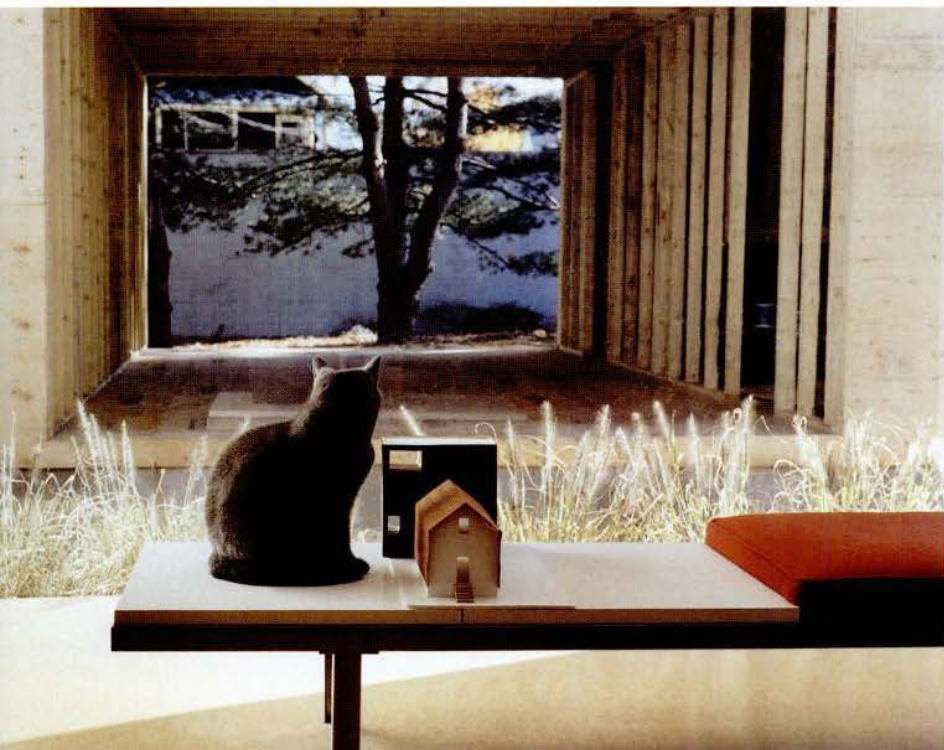
Uni, an international group of designers in Cambridge, Massachusetts, is riding out a self-professed renovation high that never seems to cease.

**Quoting Nietzsche right off the bat, I might as well** be a tweed-wearing lush in an old Woody Allen movie. But Beat Schenk and Chaewon Kim's live/work house in Cambridge, Massachusetts, brings to mind one of the mad Prussian's aphorisms: "When one has finished building one's house, one suddenly realizes that in the process one has learned something that one really needed to know in the worst way—before one began."

Read the adage twice, and after you've tripped over six uses of "one" that don't exactly bless the translation, consider this antidote to its described fruitlessness: Keep renovating. Whatever your sudden realizations, you are always beginning again.

Schenk and Kim, the married pair who founded the design group Uni with two friends, Ted Ngai and A.C. Fernandez, inhabit their biggest project in a perpetual state of what Kim calls "renovation mania." They bought a tiny 700-square-foot, two-story house in 2001 and finished renovating it last year. Now, they're working on a 1,800-square-foot addition. And they just purchased the house next door, which they plan to gut, rebuild, and sell next year.

When Kim and Schenk bought the first house, renovation wasn't their plan. "We wanted to build ground-up, but finding an empty lot in Cambridge was impossible," explains Kim. "This house was small, but on a ▶



Seated on a George Nelson bench, feline resident Miu Miu (left) gazes through the east picture window at the ongoing construction. Sharing the bench is a quarter-inch-to-one-inch-scale model of the house and addition. **➤ p. 154**

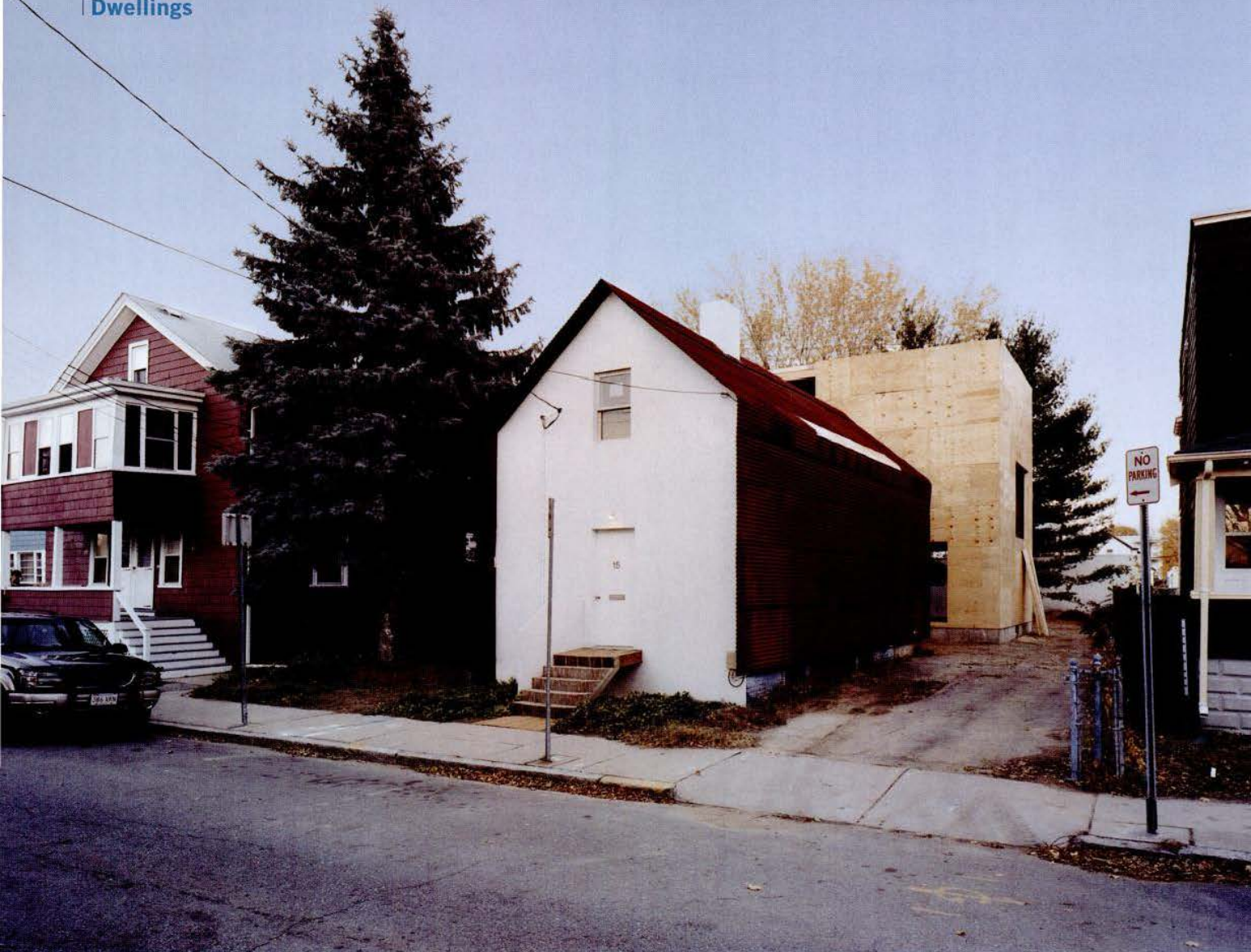
On the north façade (opposite), a rectangular void cuts through the addition's second floor, creating a perpendicular echo of the void Miu Miu faces at left. A translucent passage will connect the addition to the existing house.

**Project:** 15 Clifton Street

**Architect:** Uni

**Location:** Cambridge, Massachusetts





The house's street-facing west façade. A narrow skylight cuts through the Cor-ten cladding where the roof curves to meet the south wall, bringing crucial light into the second floor—and, through an opening in the ceiling, also the first floor.

big lot, so I figured we could easily tear it down to build something new."

"But Won"—Schenk's nickname for Chaewon—"took me to see the place and I thought it was too cute to tear down." Though both were horrified by the house's interior—a dark cluster of nooks and crannies dating from the late 19th century—they were intrigued by its iconic pitched-roof "house" shape. Their redesign cleared out the crannies to make each floor into a wide-open space. They brought light into the backyard-facing east façade with large windows and translucent panel walls. They coated the exterior in corrugated Cor-ten steel; its bold rust color surreally intensifies the house's form.

Schenk, who is Swiss, and Kim, who is Korean, met as students at SCI-Arc in the early '90s, where both spent their free time browsing among building supplies at the downtown Los Angeles Home Depot. This year, upon completing their first house, they got around to naming

their firm with Fernandez and Ngai. "We were going to call ourselves Unit," Kim says, "because it could stand for 'U and I plus Ted.' But then people told us other implications of the word 'unit.' So we decided to name ourselves Uni, like sea urchin sushi."

The young group is notably international (Ngai is Chinese, Fernandez is Filipino). Between the four of them, they speak 12 languages and have worked for Rem Koolhaas, Kazuyo Sejima, Coop Himmelblau, and Frank Gehry. Nonetheless, their first project was humble—the original renovation cost \$50,000.

Instead of hiring a contractor, Kim and Schenk undertook their own construction, with periodic help from Fernandez, who still lived in Los Angeles. (Ngai was finishing a degree at Harvard Design School.) "Our goal," Schenk says, "was to show that with the most basic building materials, a clever plan can make something exceptional." ▶



Typical for traditional New England, the original structure (left) looked quaintly stifling both inside and out. Now light emanates through the house's rear window (below), and through polycarbonate panels concealing the upstairs bedroom.



Lit by the skylight and an Artemide ceiling lamp, Schenk and Ngai consult laptops on mid-century Heywood Wakefield desks, which Fernandez salvaged from a Harvard junkyard and then restored. **E** p. 154

While executing the renovation, Kim and Schenk lived in the house through days with no running water, a winter with no heat, and “a lot of backaches.” But they still managed to enjoy the numerous challenges. “The day we started working,” Kim says laughing, “we both ended up in the emergency room. I tripped and sprained my ankle. Beat didn’t wear safety goggles and got sawdust in his eyes.”

“When we tore down an old shed in the backyard,” Schenk remembers, “I had to give 24-hour notice to the resident skunk. He didn’t want to leave. He made a horrible stink. I felt a bit guilty because he seemed elderly and winter was on the way.”

“Demolition was a nightmare,” he continues. “We kept finding layer upon layer of wallpaper and paint. We hauled out eight and a half tons of debris. The neighbors kept seeing Dumpsters and they couldn’t imagine how so much stuff could come out of such a little house.” The

hard work changed Schenk from what Kim affectionately calls “a pencil-holding skinny architect” to a broad-shouldered one.

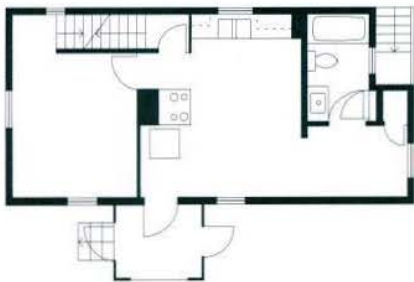
Though the renovation was a rite of passage for all four designers, for Kim it was also a period of recovery. In 2001, she’d been diagnosed with an acute case of breast cancer. She was only 26 years old and thought she might not reach 30. But after a painful two-year treatment she was cured. Her newfound hope for survival coincided with the construction process. “The project helped me,” she says. “It gave me energy.”

Schenk, who helps finance Uni’s projects with a job at Boston’s Cannon Design, still finds himself at Home Depot most weekends. Hours spent there pay off with countless money-saving strategies. “We have a huge collection of do-it-yourself books, and we really used them,” he says. For instance, they covered the floors with cork, which cost \$2 per square foot. ▶

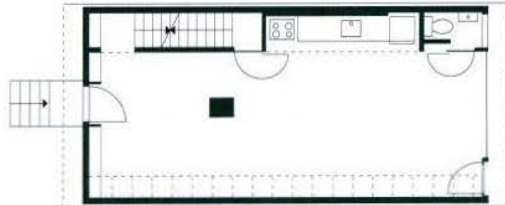




First Floor Before



First Floor After



Kim reads the newspaper in the all-white kitchen. White paint, which requires fewer coats than color, was a money-saving strategy. The desk chairs and aluminum lounge chair are both Eames, courtesy of Fernandez's scavenging. **E** p. 154

“Living in the house while renovating is hard,” Schenk acknowledges, remembering when Fernandez’s bed was a blanket atop a heap of Sheetrock. “But it’s also empowering. You are constantly intimate with what you are building. This is how I like to do architecture. In an architect-client scenario, the intimacy is lost. You aren’t so close to what you are building, and you’re always struggling to compensate with communication.” Having learned from this experience, Uni’s future project objectives will be built-to-sell spec houses—starting with the one next door—and competitions for large-scale commissions.

In the fall of 2004, the addition was merely a wood frame, its box shape hovering ten feet behind the house’s large rear window. By late winter, it might already be clad in black-stained cedar. “It will silhouette the existing house with a shadow,” Kim says. This time, the group hired contractors: “Beat, Ted, and I started working on

the construction,” Fernandez says smiling, “but we were going too slowly, so Chaewon fired us.” Once complete, the addition will contain a couple of bedrooms, three bathrooms, and an extra living space. The designers were granted a variance to connect the addition to the house with a translucent passage; alongside it they envision a small concrete courtyard.

Now that the addition is under construction, Uni is already devising plans for the house next door. As their first building project coincided with Kim’s recovery, the designers found a new beginning, which set into motion a promising cycle. “Now we have three architects living under one roof, and since the group works here, Ted’s also here most days,” Kim says. “We’re surrounded by our own work, and we talk for hours and hours about altering the tiniest details, like the door hinges in the upstairs bathroom.” Even the first renovation is never quite finished. ■



Upstairs, simple porcelain pieces such as a Kohler toilet adorn the modest master bathroom (above). Beneath the downward-pitched ceiling, a polycarbonate-panel wall brings in light from the south-facing skylight behind. **i** p. 154

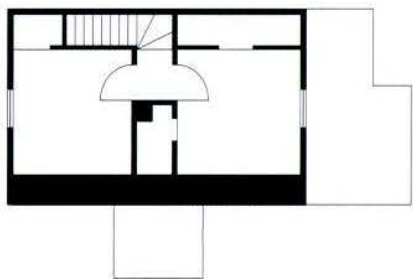
An ingenious floor treatment—slats laid over the ceiling beams—enables the skylight to do double duty (opposite), pouring sunlight into the living room below. The translucent bathroom wall turns that into triple duty.



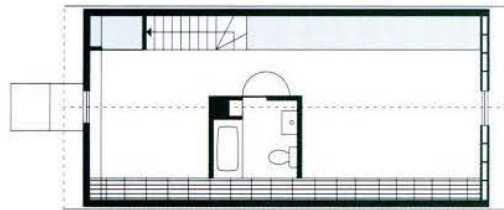




Second Floor Before



Second Floor After



Uni exposed the ceiling beams, formerly concealed by drywall and a kitschy light fixture upon which Schenk would hit his head. They built a platform bed using a couple of hollow doors as a surface for the mattress.

The process of building his home was a creative project for Murray Siple, from the art on the walls (painting below by Mike Frazer) to the placement of windows to frame views. "Architecture is filmic," he explains. "Just like in film, you show people what you're trying to express." **E** p. 154

**Murray Siple has never been one to be hampered by** physical realities. Traversing a near-vertical mountain on a thin piece of wood seems impossible to many, but to former snowboarder Siple it was just another day on the job. The now 35-year-old Siple studied photography and video at the Emily Carr Institute in Vancouver, then left school to make extreme-sports movies, traveling all over the world to film skateboarders, mountain bikers, and snowboarders careening down steep mountains. Not once did fear stand in his way.

Then, in the fall of 1996, a catastrophic car accident brought an early end to Siple's time on the slopes, resulting in what is known in medical terms as C 6/7 quadriplegia. In everyday terms, this means that Siple has only limited use of his arms and hands, and that he's traded in his snowboard for a manual wheelchair.

Full of willful determination and preternatural optimism, Siple resolved to live independently and set about remodeling a house to achieve this goal. The Vancouver firm Acton Ostry Architects Inc. was a natural choice for Siple: Their modern aesthetic and artistic leanings complement Siple's cinematic sensibilities.

Finding a house turned out to be a two-year-long process, due to Siple's exacting site requirements. "Murray told me he was looking for a place in North Vancouver on a cul-de-sac that is as level as you can get in mountainous and rugged North Vancouver. He wanted it to be a '50s open-plan ranch house with a city view next to a forested creek," architect Russell Acton recounts, then says with disbelief, "A year later, he called me and said he found a place—and there it was, exactly what he was looking for."

The lengthy site search provided a perfect interim testing period to determine Siple's needs for the new house. A wheelchair hitting interior walls and running over door treads can take its structural toll, and Siple was fortunate enough to have what he calls his "experimental space." "I had a rental house up the street that was slated to be torn down, so I was allowed to bash it up inside and figure out what did and didn't work," he says with a sly grin that suggests it was a good thing the house was eventually leveled.

Meanwhile, Acton and Javier Campos, another member of the project's design team, were observing ►

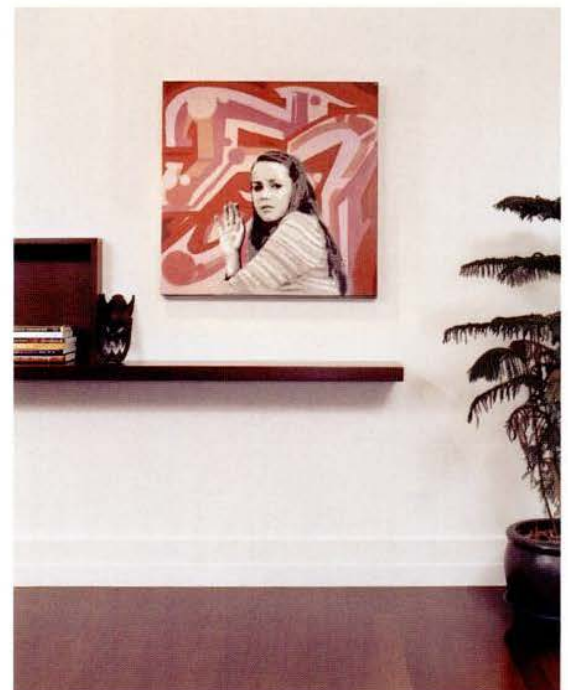
# The Siple Life

A devastating accident could have made Murray Siple a bitter man. Instead, he decided to renovate a house. The result is a masterful achievement of modern design that has allowed the filmmaker to reclaim his life.

**Project:** Siple Residence

**Architect:** Acton Ostry Architects Inc.

**Location:** Vancouver, British Columbia









From the smooth concrete surfaces of the deck and extra-wide sliding glass door to the customized Bensen couch and insert carpet in the living room (previous pages), everything in the house was designed for Siple's utmost convenience. **p. 154**

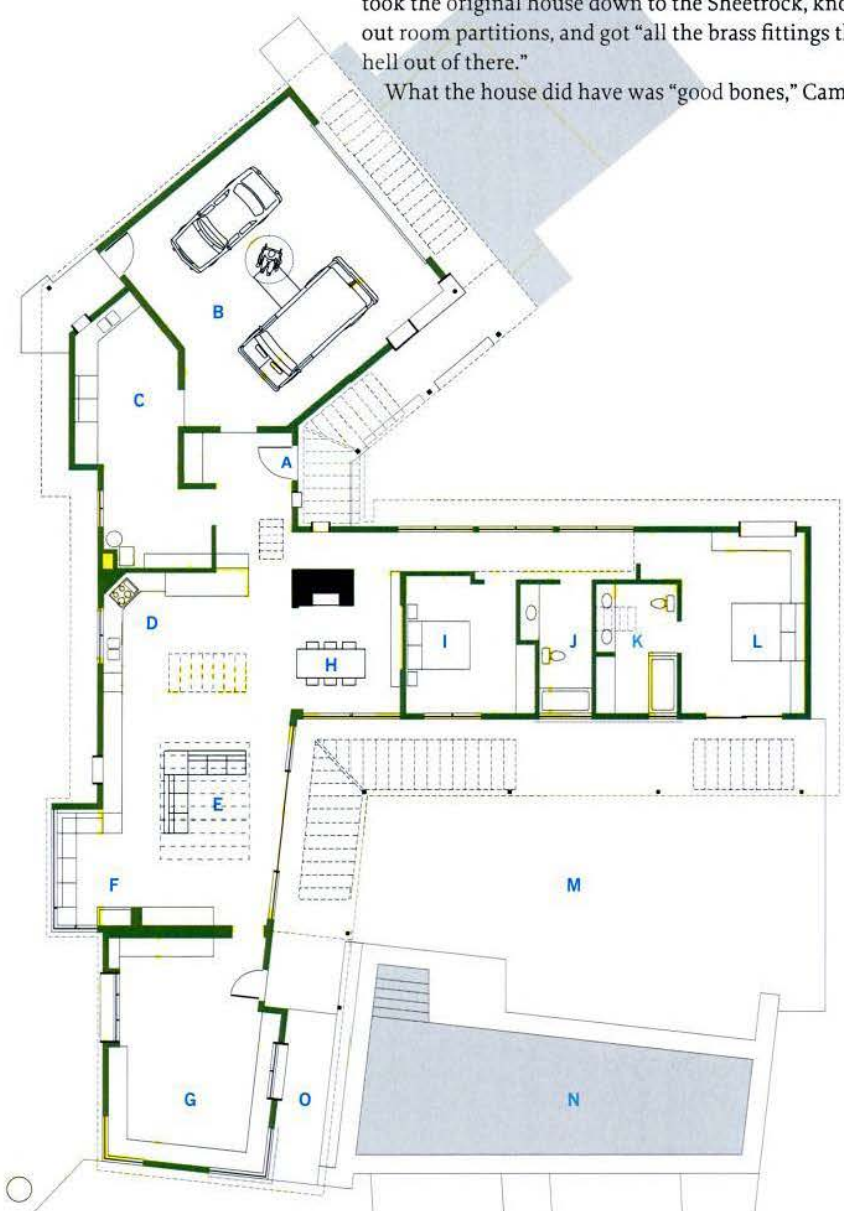
Siple as he completed even the most mundane tasks—from washing clothes to sorting mail. “We know exactly how far Murray can reach, we know how high his knees are. We spent a lot of time watching how he moves and turns and gets around corners and pushes off walls—and all of these things are incorporated into the design,” Campos explains.

After the house was purchased, extensive renovations began, and compelling structural assets were revealed from beneath decades of bad taste. The basic '50s ranch had no insulation, the rough-hewn river-rock fireplace was a clunky eyesore, and popcorn ceilings capped off what Acton describes as a “stuffy and very average” place. The prior owners—a middle-aged couple whose dream home, Acton says dismissively, “was probably a tract house with crown molding”—had painted everything dark red and yellow and set up dividers that created small spaces. At Siple's request, the architects quickly took the original house down to the Sheetrock, knocked out room partitions, and got “all the brass fittings the hell out of there.”

What the house did have was “good bones,” Campos

points out, and those are still evident in the 3,000-square-foot, two-bedroom space. A gently sloping concrete walkway (seams and thresholds are a nuisance for wheelchairs) leads up to the entry in what Acton refers to as the “crotch of the L-shaped house.” Inside, there are few walls, and light pours in through the many windows and baffled-wood skylights that take advantage of the densely wooded location and fulfill Siple's desire to “live in the trees.” The windows provide access to the local wildlife. Deer, coyotes, blue herons, and bears all pay regular visits while Siple writes, produces, and edits award-winning documentary films like *Kronen Strasse* and *Carts of Darkness* in his home studio.

Walking into the living area, it's easy for a visitor to feel intrusive in the intimate space, like you're wearing someone else's custom-tailored suit or handmade shoes—a reflection of the careful detailing that makes the house fit Siple so well. Whipping up cups of cappuccino from his built-in espresso machine, Siple relays an anecdote about another man who also remodeled his house to fit his wheelchair needs. “He can't get to his kitchen sink, so now he always has to ask someone ▶



Siple Residence Floor Plan

- A Entry
- B Garage
- C Utility
- D Kitchen
- E Living Room
- F Sitting Nook
- G Studio
- H Dining Room
- I Guest Bedroom
- J Bathroom
- K Ensuite
- L Master Bedroom
- M Terrace
- N Lap Pool
- O Ramp
- Renovated Floor Plan
- Pre-existing Floor Plan



Though the footprint of the renovated house is much the same as its predecessor (with the addition of the studio and garage extension, seen in floor plan at left), little else remains of the old structure (above).

Meal prep is simplified for Siple. All the cabinets (opposite) are easy to open, there's space under the cooktop for his wheelchair, and a faucet over the range removes the need to haul pots to the sink for filling.



to go get him a glass of water. That's what I wanted to avoid: I didn't want any spaces I couldn't reach. If something falls in a corner, I want to pick it up without calling someone for help."

His frustration at thoughtless redesigns for people with disabilities is palpable—and understandable, based on the seamless integration of accessible elements in his own home. The built-in cabinets all release with a slight touch and roll open on sliders to reveal the contents from both sides; a faucet dangles over the oven range so pots don't have to be moved to the sink mid-cooking; and industrial carpets are built into the cherry floors to prevent uneven wheeling surfaces. Nothing is out of Siple's grasp: Even the Jenn-Air refrigerator was chosen for its adjustable shelves, so Siple can grab a gallon of milk without struggling to reach the back of a tall shelf.

Siple has always had a predilection for parties, yet now he prefers to entertain at home rather than slog into the city through Vancouver's omnipresent layers of precipitation. Moving his wheelchair near the dishwasher, he demonstrates how lots of room was left for him to maneuver even if guests are milling about, unlike

at restaurants or bars where he must constantly ask people to move out of the way. To motivate friends to make the short trip over the bridges to his house (most Vancouverites think the traffic-clogged trip from downtown is a hassle), Siple gets pay-per-view hockey games on his large plasma-screen TV—a major draw for puck-crazed Canadians—and has plenty of floor space for guests.

Although Siple ventures to downtown Vancouver a few times a week to run errands or, as Campos puts it, "when the red party phone rings," he can find most of what he needs at home or in the surrounding leafy green suburb of North Vancouver. "At my previous place, I had to have hired help assist me for four hours a day with laundry and cooking and all that. And I couldn't stay up late because I had to get up early when the assistant came. Now I do everything myself, and someone only comes in once a week to help clean." Siple pauses, then looks fondly around his sleek and spacious home, warm from the crackling fire. "This space has brought me independence."

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All the windows were designed to frame the mountains and trees without compromising privacy. Sunlight streams in through the window over the bedroom closet (left) while animals often cavort outside a studio window (opposite).

In the master bath (below), a different kind of view is afforded by a wall-mounted TV that can be seen from almost everywhere in the room—ensuring that Siple doesn't have to miss even a minute of his beloved hockey games.





## Universally Appealing

The bulk of accessible design has sadly become code for "ugly but necessary." The ADA-mandated handrails, ramps, and elevators are omnipresent in public and commercial spaces, but are usually thoughtlessly crafted blights on otherwise meticulous designs.

Much of this is due to the simple fact of architects covering their assets, architect Russell Acton explains. "When you buy accessible products off the shelf, they've all been engineered and tested, and when something goes wrong, you can sue the company and get covered." Problem is, those

products are created for needs, not for looks—and the plethora of chunky industrial-grade doorknobs and clunky stainless grab bars clearly reflects this design deficit.

This lack of attractive, accessible products is a matter of not just laziness but also bias. "I think there's a marginalization of disabled people," Acton says. "Everyone thinks, They're lucky these products are there, who cares if the designs look good?"

It's an outmoded—and dangerous—way of thinking, especially when you take into account that the U.S. Census Bureau reports almost 40 million Americans will be over

age 65 by 2010. Add that to the almost 10 percent of Americans who are living with a severe disability and that's a lot of people for whom good accessible design is an imperative, rather than a luxury.

Some companies—like OXO and Michael Graves & Associates—are starting to pay attention, creating attractive products that are tailored for people with limited movement. We can only hope the numbers continue to increase, or else when the time comes when we need handlebar grips and skid-resistant floors, appealing accessibility will still be only a fantasy. —A.H.



Project: Bassam / Fellows Residence  
Architect: Willis N. Mills (1955) /  
BassamFellows (2002)  
Location: New Canaan, Connecticut

# Pursuing Perfection

Resuscitating a classic can be time-consuming and pricey, but when it comes to the rehabilitation of neglected masterpieces, one Connecticut couple finds it's worth every minute and cent.



"We didn't realize the exterior was straight-grain redwood," says Craig Bassam of the house he shares with Scott Fellows. "It was covered in layers of gray paint." Bassam replaced the terrace's concrete pavers with bluestone and removed a concrete-block wall.

When it comes to real estate, some guys have all the luck. Take Craig Bassam and Scott Fellows, for instance. While house-hunting in New Canaan, Connecticut, the pair discovered what Bassam describes as “this very beautiful, simple, International Style house,” perfectly sited on two acres. Designed in 1955 by noted modernist architect Willis N. Mills, the four-bedroom, 4,200-square-foot house featured view-filled expanses of glass and generously scaled spaces, including a double-height living room that cantilevered dramatically outward some 30 feet above the landscape. The property had everything—even a pedigreed architectural neighbor: Philip Johnson’s Glass House was just up the street.

Paradise, of course, wasn’t trouble-free. “The house was a wreck,” Bassam admits. “It had been through several owners and various alterations. It hadn’t had any maintenance for years. It was covered in layers of old gray paint, people had put in colonial doors and door handles, there were boxed-out ceiling sections everywhere. And

the kitchen was totally cut off—its relationship to the dining and living rooms was awkward.”

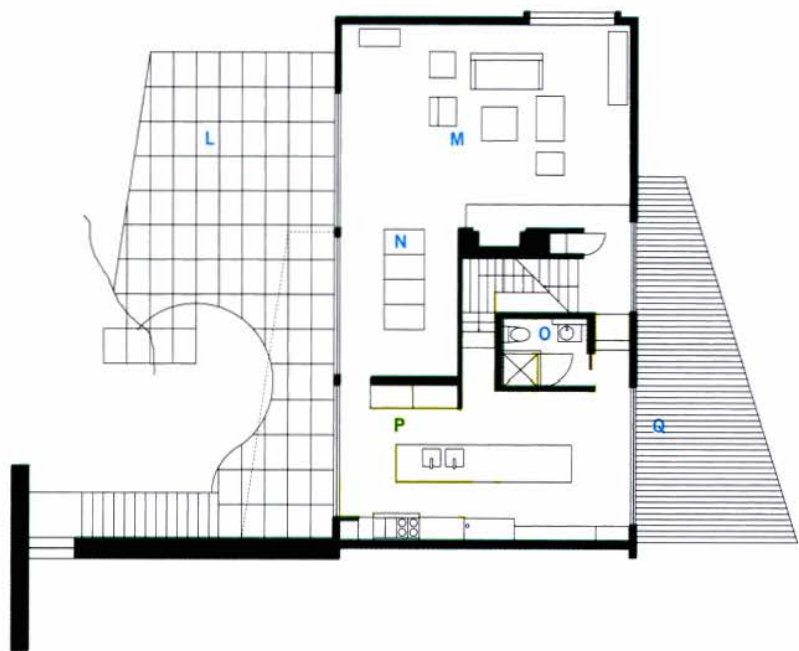
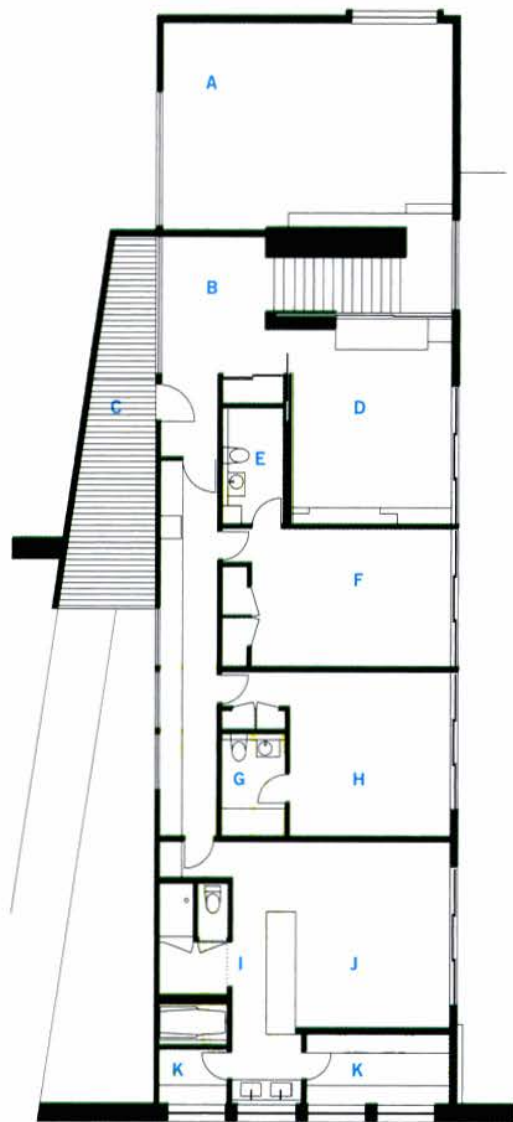
But if luck is preparation meeting opportunity, then Bassam, an architect, and Fellows, the former creative director of Bally, the Swiss leather-goods concern, were more than ready for their moment. “The kinds of projects that I do, they’re very much based on these simple high-modern principles, and the house had that as its essence,” Bassam says. BassamFellows, the company the pair formed to market Bassam’s furniture and a line of jointly designed men’s shoes and accessories, remains committed to what they call “craftsman modern,” and the house lent itself to that, too. Says Bassam, “It was easy to add luxury materials and clean detailing—a sense of warmth and craft, which is very up our alley as well.”

In fact, Bassam and Fellows ultimately added—and subtracted—a great deal. On the upper entry floor, which holds the house’s study and three of its bedrooms (including the master suite, which was fashioned from the ▶

Bassam (below left, with Fellows) hung redwood garage doors that match the house’s exterior. The second-floor bridge (opposite) that leads to the front door flows from the outside in. “Tractor seat” stools designed by Bassam perch on a floor of pristine white terrazzo. **E** p. 154







Upper-Level Floor Plan

A Living Room Below  
 B Entrance Hall  
 C Entry Deck  
 D Study  
 E Bathroom  
 F Bedroom  
 G Bathroom  
 H Bedroom  
 I Master Bathroom  
 J Master Bedroom  
 K Walk-in Closets

Lower-Level Floor Plan

L Terrace  
 M Living Room  
 N Dining Room  
 O Bathroom  
 P Kitchen  
 Q Deck  
 ■ Renovated Floor Plan  
 ■ Original 1955 Floor Plan

original garage in the 1970s), work was restricted largely to refinishing surfaces, rebuilding cabinetry and pocket doors, and redoing bathrooms. Downstairs, however, Bassam significantly altered the plan. “The idea was to make that bottom floor flow from kitchen to dining to living room, to operate as one continuous living space,” he explains.

This primarily involved converting the warren of rooms and passageways that comprised the kitchen area into a single rectangle that extends from the front to the back of the house, simplifying its connection to the dining area, and replacing the kitchen’s solid exterior wall with full-height glass sliders that open onto a bluestone-paved terrace (and are contiguous with identical doors in the dining and living rooms). The architect also replaced the floors, including the wooden one in the living room, with pristine white terrazzo, so that the different spaces would read as a single element. “Now, you come down the stairs, through this core that’s clearly separated from

this big white box that floats over the landscape,” Bassam says, explaining the result. “You turn right into the kitchen or left into the living room, and you can circulate around the entire perimeter of the house along the glazing. You have this simple, free flow.”

With its tightly edited mixture of classic mid-century furnishings and Bassam’s own pieces and snowy, soaring, art-free walls, the design at first seems rather too controlled, too austere. Yet a closer look reveals a sophistication of detail and richness of material that is unexpectedly soothing. “Before, only the stair wall was walnut. Now the walnut continues throughout the house,” Bassam observes, a choice that provides the pleasures of not only warmth but harmony. “The built-in cabinetry and paneled wooden walls in the kitchen, the study, the master bedroom—it’s all finished and detailed in the same way; it unifies all of these rooms as one thing.” This unity, moreover, absent in the original plan from 1955, has been pursued comprehensively this time. ▶

A 13-foot-long island in the kitchen (opposite), finished in the same white terrazzo as the floor, serves as an informal dining area. Bassam replicated the kitchen’s walnut-veneered cabinetry in the study and master bedroom for continuity.



"There's a 13-foot-long island in the kitchen that holds sinks and cabinetry and also serves as an informal dining area. It's white terrazzo, like the floor," the architect points out. "There are four bathrooms and each one of them is finished in the same glass mosaic tiles and stone slab counters. It shows a level of craft and luxury that just wasn't quite there before."

But this didn't come quickly or easily. The renovation consumed two and a half years in all (spread over four years), in large part because Bassam ended up general-contracting the job himself. "It was the only way I could get the kind of quality that I wanted," he recalls. "Modern houses, they're very precise. The details are very fine, there's not a lot of room for error or to cover things up. Joints have to align with other elements. The baseboard is three-quarters of an inch tall—it has to be laid super-straight and correctly. You can't just leave these things to a contractor, you have to be there onsite and spend the time to do it properly." Over time, Bassam's perfectionism

consumed three sets of plumbers, electricians, and painting crews, two tilers, four plasterers, and no fewer than six carpenters, several of whom he imported from nearby New York. But in the end, the partners got what they wanted—and they saved a fortune. Though he declines to give specific figures, the architect says, "To do what we've done [the conventional way] would have cost at least double."

Bassam and Fellows also maintain a lakeside home in Lugano, Switzerland, which, with its classic modern lines, meticulous detailing, and wholehearted embrace of a stunning natural site, evinces a sensibility nearly identical to that of its Connecticut cousin. This, Bassam explains, is about more than creating home-front consistency. "Our houses are very important showcases for our company, because our company is a very personal statement," he says. Business and pleasure can be a volatile mix. But on two acres in New Canaan, they've achieved an elegant symmetry. ■

The master suite (below) was fashioned from the house's original garage in a 1970s renovation. Opposite: "The site drops away dramatically beneath the living room," Bassam notes. "You really feel like you're in this big floating box way above the landscape."







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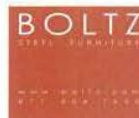
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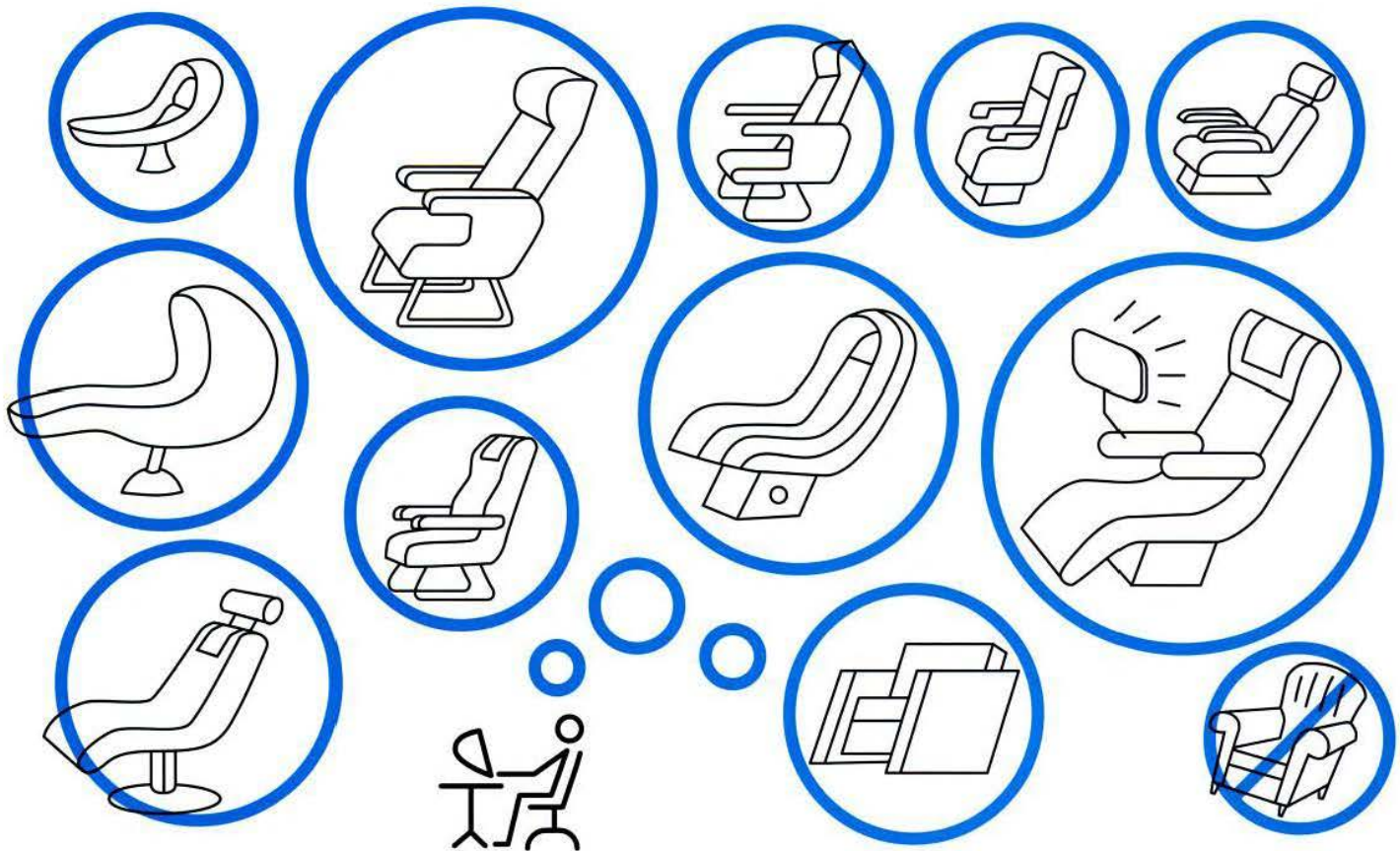
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## Cabin Envy

I'm tired of hearing about the golden age of flight, that era when air hostesses (never hosts) wore Pucci uniforms, Pan Am logos adorned everything from complimentary socks to midtown skyscrapers, seat-back pockets revealed kit bags stuffed with miniature grooming apparatuses, the cocktails were free, the utensils were metal, and presumably you didn't have to take your shoes on and off twice before boarding. You want to know why I'm tired of it? Because I fly in economy class.

Until recently, the forward cabin (purserspeak for first and business class) was only that tantalizing part of the plane I walked through on my way to 37F and was shortly thereafter sealed off with a Velcro-lined curtain. On my last flight, however, I was treated to a business-class ticket. I now know why there must always be a curtain.

While economy class has remained the same for a very long time (give or take a few in-flight entertainment options), innovations in passenger comfort have been exclusively relegated to the forward cabin—and the curtain keeps them there. Air rage has

become a hotly publicized issue, but imagine the tumult resulting from a legroom-starved, sludge-fed, economy-flying plebeian catching a glimpse of a horizontally reclined business-class passenger in a Marc Newson–designed six-and-a-half-foot-long Skybed, snoring mockingly after being swabbed with warm washcloths and stuffed with champagne and braised lamb.

At one end of the spectrum, carriers compete with low fares; at the other, the playing field consists of amenities offered by cushier forms of seating. Over the last few years first- and business-class cabins have evolved to the point where it's hardly fair to even call the seats seats. More appropriate would be something along the lines of DAMILP, or dynamic and mutable in-flight living pods. Recent DAMILP designs have come from world-renowned designers such as the aforementioned Newson (for Qantas) and Ross Lovegrove (whose Skysleeper Solo debuted on Japan Airlines in 2002)—a slight nod to that golden age when Finnair customers dined with elegant Tapio Wirkkala flatware and table settings and Braniff planes

featured interiors designed by Alexander Girard. The common features of the DAMILP, even those not coming from the drawing boards of brand-name designers, are fully reclinable seat backs and folding leg rests that form a sort of bed, the requisite folding tray, an LCD television, an electronic console to control said TV and regularly call on the attendants, an adjustable reading lamp, power outlets, a cubbyhole, and pneumatic lumbar adjustments. Some even go so far as to fully enclose the passenger in a cocoonlike nest for ultimate privacy (one person per pod, please). Cathay Pacific, often rated the world's best airline, even gives out luxury duvets and "sleepsuits."

While you might think that would be enough to satisfy even the most discerning customer, consider that since 1990 Virgin Atlantic has been offering its upper-class passengers in-flight beauty therapy treatments. Once you've had a professional scalp and neck massage at 35,000 feet, the usual treatment of having a screaming child kick the back of your seat for an hour no longer measures up.

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## The Bilbao Effect

In the last 15 years, many a postindustrial city has redefined itself as a design center. Glasgow after its year as European City of Culture in 1990, Barcelona following the 1992 Olympics, Lisbon in the wake of the Expo 98 World Fair, and Bilbao in the first years of its Guggenheim Museum—all made Europe's design-city phenomenon look unstoppable. Of course, their transformations have been helped along by cheap airfares, the weekend-getaway trend, and the legacy of *Wallpaper*-inspired traveling trustafarians keen to discover the next design frontier.

Design expert John Thackara argues that Richard Florida's 2002 book *The Rise of the Creative Class* "has had an enormous influence on cities' design aspirations. They are often obsessed with attracting the

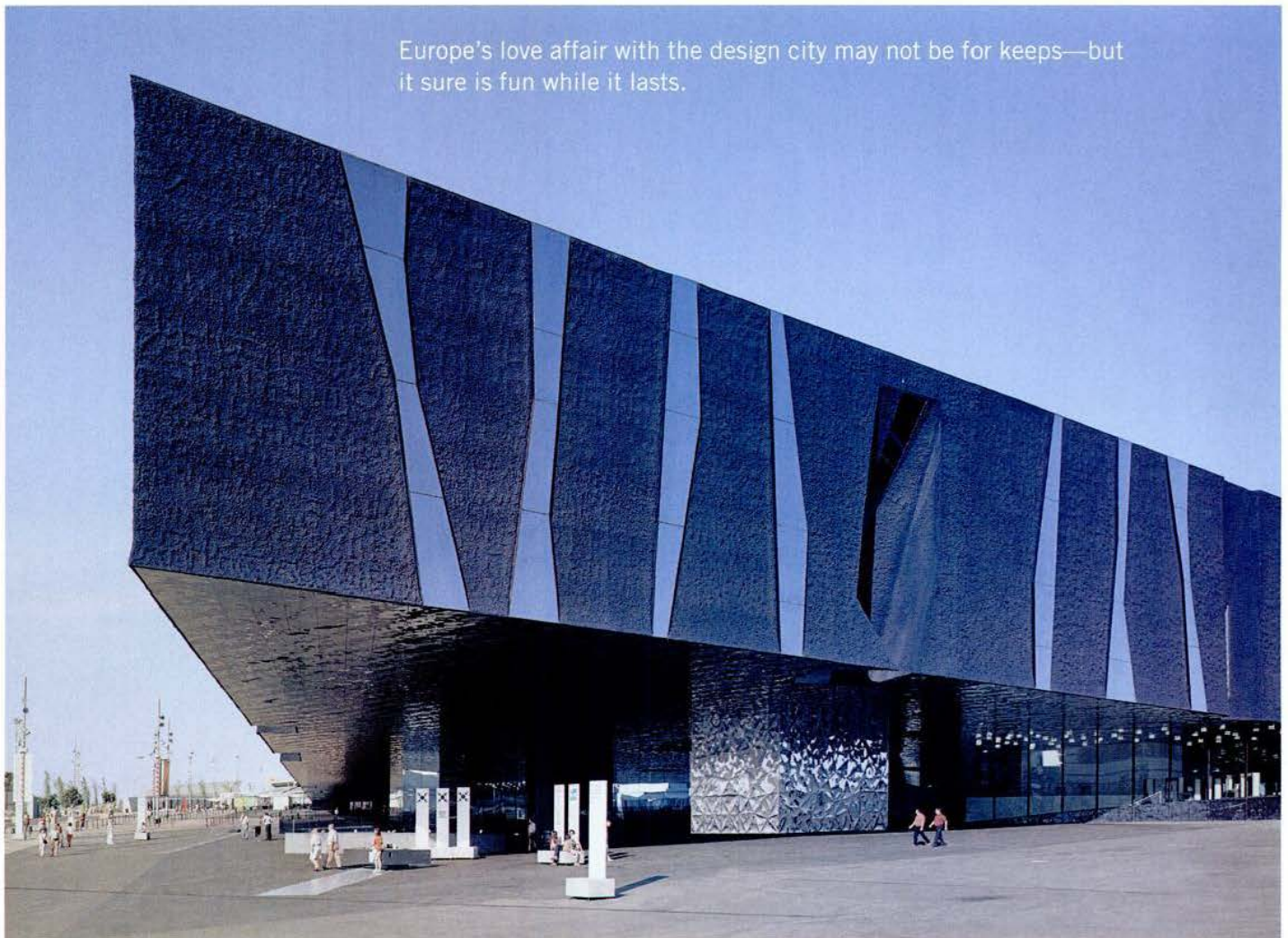
'creative class,'" he continues. "The problem with this thinking is that it creates a monocultural view. I'm actually predicting an anti-design-city movement. A *No Logo* kind of cultural backlash against the idea of a 'design city' is very likely. The more insightful architects and designers I meet think the city is too designed—there isn't enough space for people, for spontaneous creativity. The danger with an overdesigned city is that it squeezes out the space for spontaneous bottom-up creativity and social innovation."

James Bradburne, former director of Frankfurt Museum of Applied Arts, has studied the "S-curve effect" of "one-stop-shop" big design attractions, which tend to lose visitors after the initial rush—Bilbao itself is a noteworthy example. He concurs

with Thackara. "Cities are getting less payoff from their investments in hard assets like buildings. They don't always seem to realize that 'soft' capital like people, atmosphere, and events can be more important in attracting visitors long-term—and making sure they come back."

Clearly, being a design city takes more than a trophy building or two. Soft capital—such as Barcelona's culture of street theater or Antwerp's vivacious bar scene—adds the human warmth without which design alone can be too cool for school. Whatever the future viability of the design-city trend, Europe's urban centers are still keen to vie with each other for hipsters' dollars. Whether or not this pays off in years to come, it's all good fun for design tourists today, as this quick tour of highly visitable locales shows.

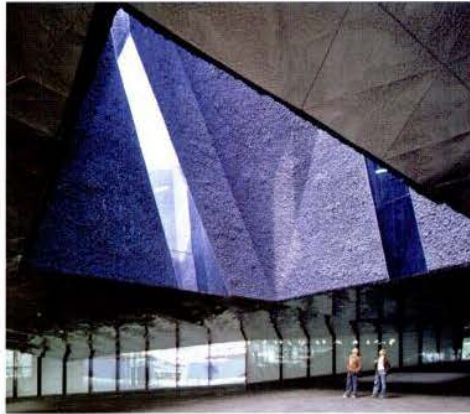
Europe's love affair with the design city may not be for keeps—but it sure is fun while it lasts.





### Antwerp, Belgium

The thinking person's fashion capital. Quirky, cool designers based here include Raf Simons and Veronique Branquinho, as well as the more established Martin Margiela, Ann Demeulemeester, et al. Stay at De Witte Lelie and visit MoMu, the Mode Museum (near left), for an offbeat look at the politics of fashion. Next door, you can check out the upcoming talent at the Flanders Fashion Institute (far left).



### Barcelona, Spain

Barcelona has great architecture, starting with the medieval center, carrying on through the magnificent Gaudí monuments, and continuing up to the present with daring new additions like Herzog + de Meuron's enormous blue triangle, the Edificio Forum (at left). In 1999, the entire city was awarded a Royal Gold Medal for Architecture from the Royal Institute of British Architects. Current visitor faves include the Gothic quarter's cool Hotel Neri, beach-front restaurants in Vila Olimpica, and the El Born district for cutting-edge design shopping.



### Glasgow, Scotland

This once-decaying Victorian city is now a design success story: Once-tepid tourist numbers are now around four million a year. For the design conscious, St. Jude's is the place to stay, and the West End the place to shop. Glasgow has built beautifully on its Charles Rennie Mackintosh heritage, and keeps delivering the goods. On the horizon are Zaha Hadid's Riverside Museum (at left) and Richard Rogers's pedestrian bridge spanning the River Clyde, joining the likes of Sir Norman Foster's Clyde Auditorium in the city's enviable architectural pantheon.



### Göteborg, Sweden

It's the new Stockholm! Göteborg has Sweden's only design and crafts museum, plus some fine modern architecture, such as Gert Wingårdh's imaginative ecological Universum building (near left) and the lipsticklike Göteborgs Utkiken by Ralph Erskine and Heikki Särög (far left). Stay at the stylish new Hotel Odin Residence, and do some design shopping in the area around Vallgatan and Korsgatan. After you max out your credit card, take a tram to the nearby archipelago with its floating saunas: Steam on a wooden raft, then plunge into icy water. ▶



**Lille, France**

As the 2004 European City of Culture, this northern French city regaled visitors with over 2,000 cultural events and performances. The Eurostar connection, which has been accompanied by an ambitious urban-regeneration program, ensures that visitors will keep coming. New modern architecture here includes Christian de Portzamparc's "Boot" tower block (at left), Jean-Marie Duthilleul and Etienne Tricaud's TGV station, and Rem Koolhaas's Grand Palais and Eurolille. Stay at the medievalist-meets-minimalist hotel L'Hermitage Gantois.



**Lisbon, Portugal**

Lisbon is an up-and-coming force in design, with a developing local design scene, a world-class Design Museum housed in the stunning Centro Cultural de Belém building (designed by Gregotti Associati), and interesting initiatives from the Experimenta Biennale. (The second biennale occurs in 2006.) Modern architecture highlights include Santiago Calatrava's train station (far left), the monumental Vasco da Gama bridge (near left), and Alvaro Siza's monolithic Portuguese Pavilion building designed for Expo 98. Stay at Hotel Albatroz.



**Valencia, Spain**

The spectacular City of Arts and Scientists (at left), by local architect Santiago Calatrava, is the jewel in the crown of a city that deserves to rank alongside Barcelona and Madrid for its architecture and ambience, and probably soon will. Valencia is currently developing its port area in preparation for hosting the America's Cup in 2007, which will draw billions of dollars into the city. Valencia does well for design hotels: Palau de la Mar is the latest, with huge rooms and a serene black-and-white design, or opt for Ad Hoc or the Petit Palace Bristol.



**Warsaw, Poland**

Move over Prague: There's a buzz about this once-downtrodden city in eastern Europe, a place now happily discovering the joys of latte bars and designer shops. The most striking modern building is still the Stalin-era Palace of Culture and Science, which initiated the city's long-standing fascination with high-rise buildings like its Trade Tower (far left). Daniel Libeskind recently revisited his native country, so surely it's only a matter of time before he builds something there. Stay in Warsaw's first (and so far only) boutique hotel, the Deco-inspired Rialto.



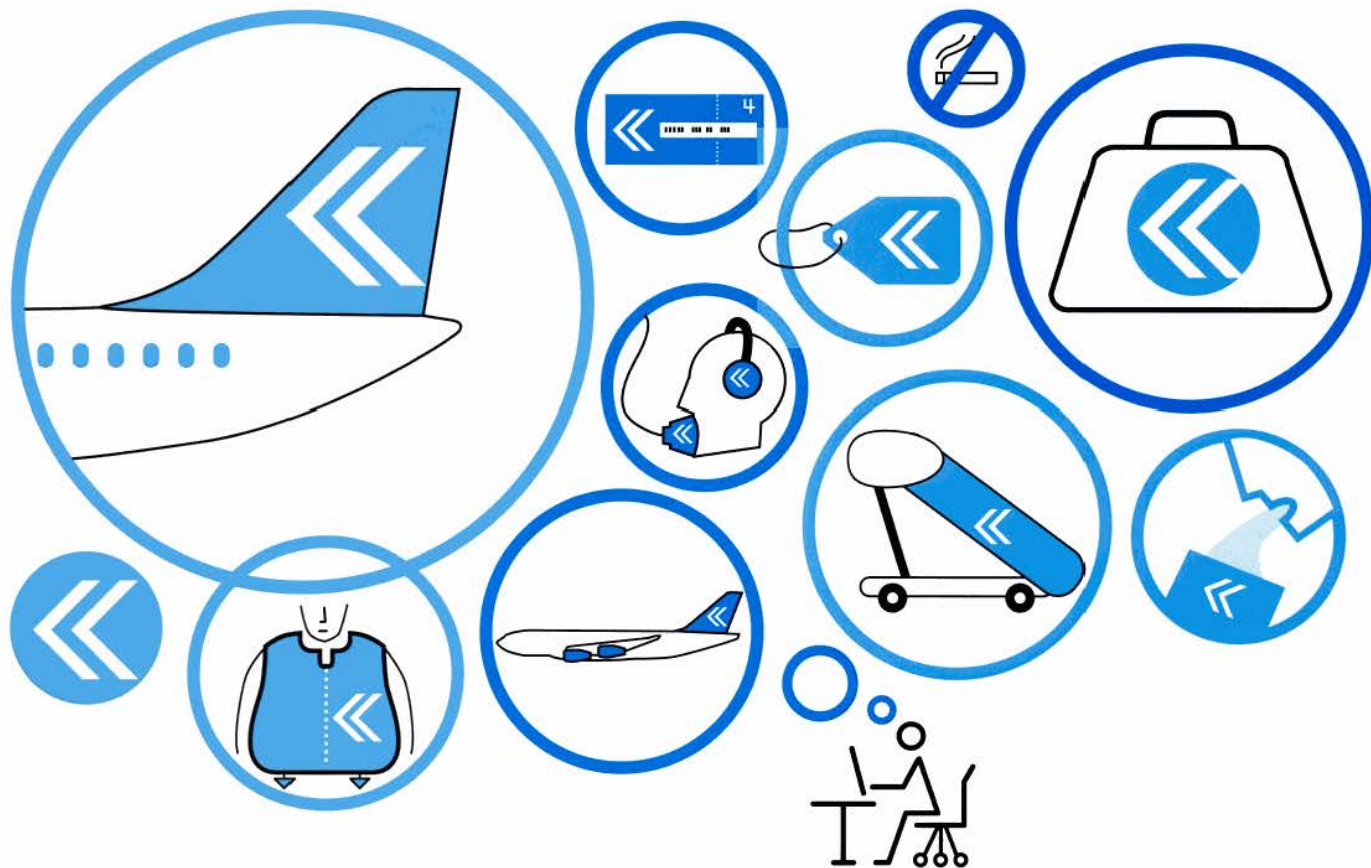


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## Branding the Friendly Skies

In Barbara S. Peterson's new book, *Blue Streak: Inside JetBlue, the Upstart that Rocked an Industry*, she recounts the rise of the design-meets-discount airline through the biography of its renegade Mormon CEO, David Neeleman. Neeleman had no experience in the field when he entered the business during the era of government deregulation (a time friendly to start-up airlines); he later attained, and then lost, a high-level role at the U.S.'s most successful discount airline, Southwest. He's also credited as creating electronic ticketing, a huge money-saver for the industry as a whole. But his most significant contribution to the industry has been to build a strong brand by bringing together aesthetics, customer service, and discount prices, thus paving the way for the most popular trend in domestic air travel.

Despite the high odds of failure for airline start-ups, JetBlue's cheap-but-stylish brand has become very successful, appealing to many demographics. By outfitting spacious Airbus planes with leather seats and personal TV screens and dispensing their signature

snack gimmick, "blue chips," JetBlue has turned heads in the industry.

Good looks have long been a part of airline culture: In the '60s, Braniff's chic stewardesses were dressed by Emilio Pucci, and their airplane interiors designed by Alexander Girard. In the late '70s, Ralph Lauren designed TWA's uniforms. Even earlier, in the late '30s, Pan Am's high-design Boeing 314, equipped with dressing rooms, a stateroom, a dining room, and private passenger suites, was popular with the most fashion-forward crowd. A Pan Am jet famously delivered the Beatles to the U.S. in the '60s, and received the endorsement "Pan Am, as always" from James Bond. But until now, aesthetics and discount pricing have rarely been marketed so hand-in-hand.

JetBlue looked to the irreverent Virgin Atlantic Airways, an airline relying on looks and catchy ad slogans to market low-cost international flights to the trendy rock-and-roll set, as its mentor. It's a business model that stands in stark contrast to the traditional no-frills, low-cost marketing approach of discount-airline pioneer Southwest, which

offers cheap fares and on-time departures but little else. Southwest's ascent into one of the top ten national airlines seems to show that perhaps people don't really care about frills onboard just as long as they save money and reliably get to their destination. This has certainly held true of the European market, where Irish discount airline RyanAir has been very successful with the cost-cutting, no-style approach. (Recently, Ryan went so far as to order planes with non-reclining seats and without window blinds to cut costs, and their rapid expansion suggests that their service is meeting customers' needs.)

But there are those who do want a frill or two. Noting JetBlue's successes, major U.S. airlines like Delta and United, eager to remake their businesses, have jumped on the high-style/low-price bandwagon. But instead of focusing on fixing their existing brands—which are suffering from declining customer service and poor comfort—both are adopting a marketing tactic that seeks to return to the aesthetics of air travel's glamour days while adhering to the sensibility of the discount price point. Delta's regional answer ▶

DESIGN: JAMES DO



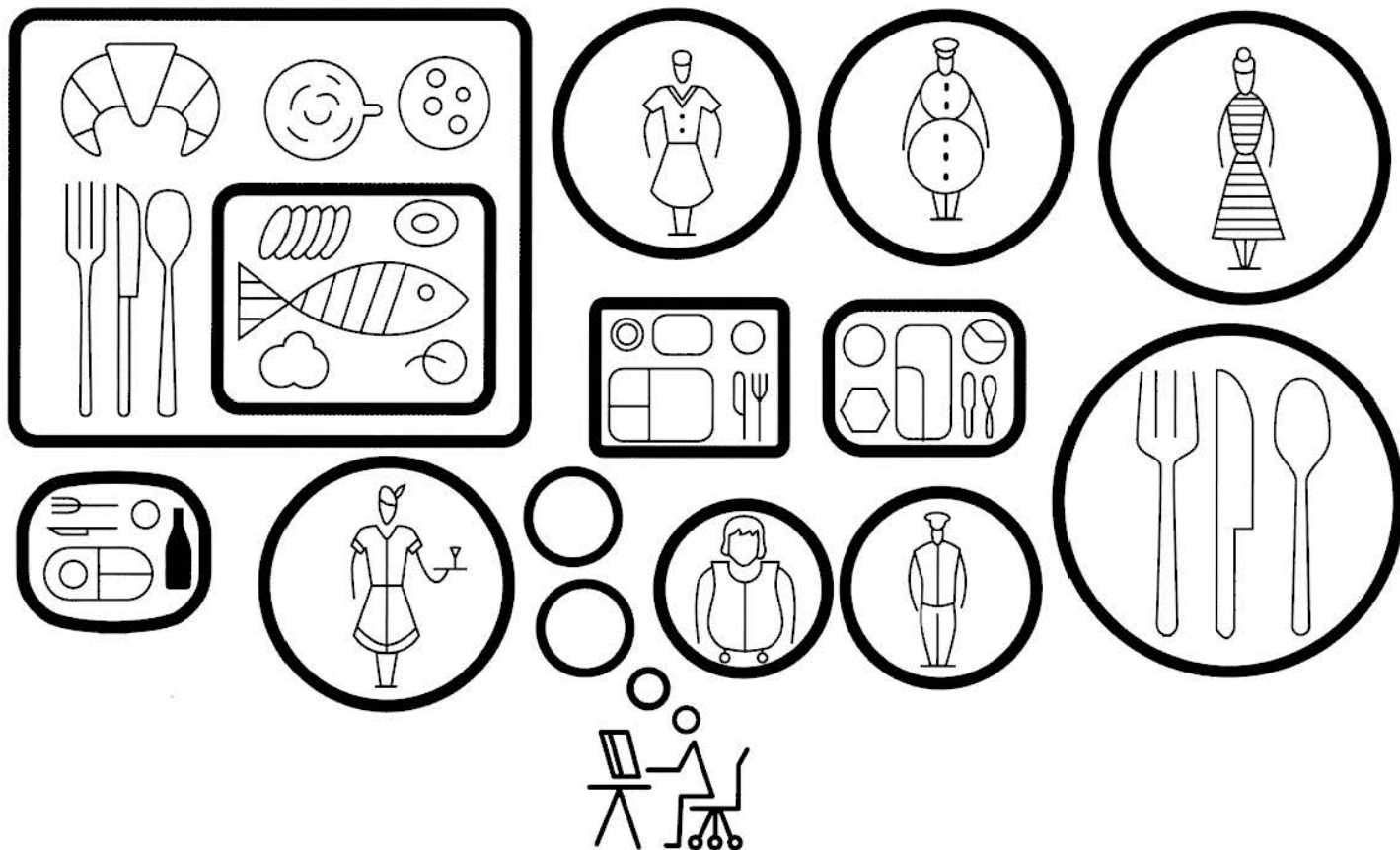
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to JetBlue, Song, offers perks like reasonably priced organic meals and in-seat entertainment that includes movies on demand and digitally streamed MP3 programming, all administered by flight attendants outfitted in uniforms designed by Kate Spade (for gals) or Andy Spade (for guys), for less than the price of a pair of Kate Spade shoes. In 2004, Song was rated as one of the top three domestic airlines by *Travel & Leisure* and *Conde Nast Traveler*.

But does marketing a designer-discount brand really translate into a more successful business? According to Song marketing director Tim Mapes, it does. "Designer looks doesn't have to mean expensive," he says, an assertion backed up by the fact that Song is currently expanding by 33 percent, from a fleet of 36 planes to that of 48, after just 18 months in business. "Song is like Volkswagen or Target," explains Mapes.

United has also shifted its focus from the United brand itself to its new designer-discount brand, Ted. As envisioned by the design firm Pentagram, Ted "is targeted

towards leisure customers so the plane has a more leisure feel to it," says Tim Simonds, Ted's director of marketing and planning. "As with any brand, the look and feel are very important to the brand image." But what exactly is a "leisure feel"? It seems to be exemplified in Ted's product line, which includes baseball caps, water bottles, backpacks, and sports watches—all identifying the brand with a casual, athletic lifestyle.

Ted flies from major hubs like Chicago, Washington, and San Francisco to places like Ft. Lauderdale, Puerto Vallarta, and Las Vegas. "We offer a more competitive economic model in specific leisure markets," Simonds explains, "and we are succeeding based on our record load factors [that is to say, the percentage of seats that are filled with passengers]." This success has been healthily facilitated by Ted's ability to find a niche at United hub O'Hare International Airport, where other designer discounters have yet to tread.

Following JetBlue's lead may well be the best strategy for major airlines anxious to resuscitate their turbulent businesses.

### Further Reading

#### **The Pan Am Building and the Shattering of the Modernist Dream** by Meredith L.

Clausen: The Pan Am building was to be the largest commercial office building in the world, built in one of the most prime locations in the world—a résumé clincher for all involved. However, if Clausen's exhaustively researched chapters are to be believed, it turned out all wrong, spawning postmodernism and the historic preservation movement.

#### **Naked Airport: A Cultural History of the World's Most Revolutionary Structure**

by Alastair Gordon: Beginning with the glamorous period of aviation in the 1920s and ending with the cattle-herding mentality of today, this book lucidly traces the social and architectural development of airports.

#### **Airports: A Century of Architecture** by Hugh

Pearman: Security pat-downs leave one little time to notice the architecture of airports. This book's art and text will inspire you to give the airport more than a passing glance on your way to the gate.

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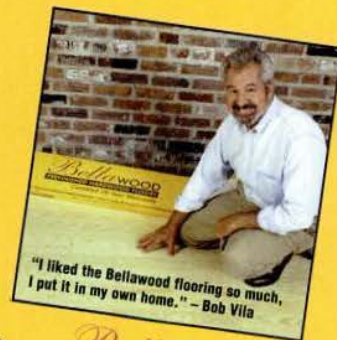
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## Putting the Motel in Hotels

When design hotels first appeared in the '80s, with their stylish bars, big-name designers, and excessive tariffs, many of us could have been forgiven for thinking that they were merely places to stare at in the pages of books such as the *Hip Hotels* series. But recent developments in the hotel market mean that stylish, contemporary rooms may soon be accessible to all of us when we pull off the highway on a business trip or plan a weekend getaway.

Design hotels were initially seen as top-end luxury accommodations, but their success has made us look again at the places where we stay, meaning that chains and budget innovators are all investigating how they can replicate the boutique experience on a shoestring.

No stranger to success at the lower end of

the market, easyGroup pioneered the budget-airline industry in the U.K. with its easyJet brand, and is now launching a contemporary hotel in central London with rooms available from a thrifty \$9 per night. Like easyJet's airplane seats, easyHotel's beds are cheaper the further in advance you book them, with online booking encouraged through discounts. Rooms are modern, if spartan, but the real innovation comes in what is considered an extra. At easyHotel almost *everything* will be an extra, including towels, toiletries, and maid service.

You're not expected to sweep your own floor or provide your own bedding at the glamorous 25hours in Hamburg, Germany, though something of the same mind-set prevails, with tiny toiletries kept at reception with price tags affixed rather than placed in

your room (and later smuggled away in your luggage). The hotel is a riot of expensive-looking '60s space-age design, but it's very much a part of the budget-boutique hotel movement, offering rooms for \$128 a night and weekend specials to the under-26 crowd for \$76.

Yotel, another new London hotel set to launch in 2006 by the group behind YO! Sushi—a hip U.K. chain of inexpensive restaurants in the United Kingdom that serve sushi from conveyor belts—has taken radical steps to bring in stylish central London rooms for \$130 a night. The compact rooms, which are just 112 square feet, were inspired by Japanese capsule hotels, but the most unexpected aspect of their design is that the pod-style rooms have windows that face a light-filled corridor rather than the outside



EasyHotel's rooms (opposite) are cheaper the further in advance you book, but towels and maid service cost extra.

At Yotel (below left), the rooms are just 112 square feet but cost just over \$100 a night.

The Hotel Indigo in Atlanta, Georgia, could use a design rethink (bottom left), but for a Best Western it's not bad.

The sleekly designed rooms at Hamburg's 25hours (below right) can be had for \$128.

world. This allows for future Yotels to be fitted as prefabricated units in otherwise unattractive locations, such as airports, industrial units, or even underground, thus allowing them to occupy inexpensive or undesirable real estate.

But it's not just younger businesses that are taking on the challenge of making a budget stay a more attractive proposition—established chain hotels are nearly all looking into how they can grab a piece of this market. Perhaps foremost among them is Best Western, which has been experimenting with modern interiors in Europe and the U.S. These new hotels offer stylish seating, flattering lighting, and enough pillows to smother a soccer team while leaving out expensive-to-operate extras like room service and nightclubs. (The latter is probably

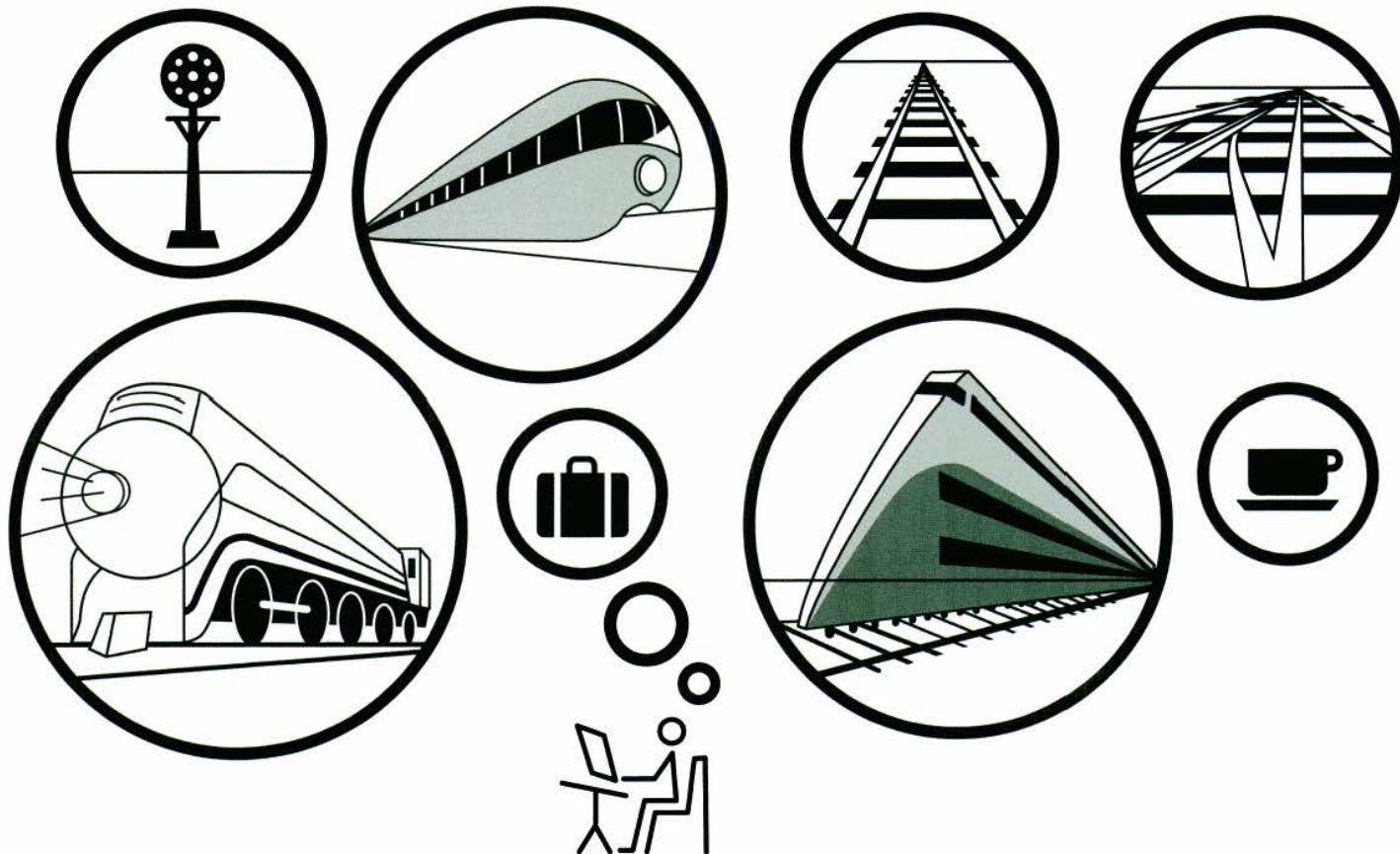
something of a relief for many anyway, considering the number of complaints I've heard from those staying in design hotels who were kept awake by the heavy bass thud from six floors down—or next door.)

Best Western is being closely followed by InterContinental, which is pitching its Hotel Indigo in Atlanta, with other cities to follow, as being like your favorite retail outlet (think Banana Republic).

Choice Hotels, which owns Econo Lodge and Comfort Inn, among many others, has also jumped aboard the bandwagon by rolling out a design sub-brand with rooms at around \$100 a night.

It can only be a matter of time now before Motel 6 announces its plans for a Starck-inspired makeover and starts casting the security guards and dressing them in Prada.





## Back on Track

What is it about trains that gets kids going gaga? Undoubtedly it has much to do with their wheels of steel, whistles, and distinctive chugga-chugga sound. Though trains have successfully secured their place in the toddler's imagination, for some reason, as childhood gives way to preteendom, the train goes the way of the wagon or the dollhouse, tucked away in the furthest reaches of the toy bin of the mind.

Considering the United States' relative youth, it's not surprising that the train has gotten much the same treatment in this country as it's received in playrooms the world over. Like any good adolescent, the U.S. quickly abandoned the charm and solid, salt-of-the-earth good looks of the train when the sexier and more scintillating automobile became a viable option for the masses. Despite the brief emergence of Harley Earl's Aerotrains—built by GM in 1955—which, with its futuristic looks and 100 mph speeds, seemed to signal the dawning of a new era in train travel, trains in the U.S. have taken a backseat to the combustion engine, not to mention the big birds that fly overhead.

To compete, the little engines that could will have to prove that they can when it comes to convenience. Cars take you virtually anywhere you want to go—door to door! And while nobody likes waiting in line for a TSA official to scan their skeleton, airplanes have broken the sound barrier. So what's a train to do? Simple: Fall back on what continues to mesmerize every toddler and causes romantics to sigh with nostalgia for a bygone era—the risk-free trifecta of charm, convenience, and comfort.

### Some Trains Are Still Worth Riding

#### Amtrak Superliner

The California Zephyr travels from Chicago to San Francisco in just two nights, while the City of New Orleans leaves Chicago and cuts through Memphis on its way to the Big Easy.

#### Amtrak Acela Express

The high-speed Acela Express works its way across the Eastern Seaboard from D.C. to Boston at speeds of up to 150 mph. [www.amtrak.com](http://www.amtrak.com)

#### Eurostar

Jump on the Eurostar at London's Waterloo Station and travel at speeds up to 186 mph, reaching Paris's Gare du Nord in less than three hours. [www.eurostar.com](http://www.eurostar.com)

#### The Palace on Wheels

Strictly a tourist train, the Palace on Wheels travels from Jaipur to Jodhpur, India. This rolling mansion takes you through north-central India and stops in eight cities in seven days. [www.thepalaceonwheels.com](http://www.thepalaceonwheels.com)

#### Korea Rail Network Authority

Korea is serious about its trains, having just completed the initial phase of a new high-speed line that travels up to 186 mph from Seoul to Daegu. [www.ktx.or.kr](http://www.ktx.or.kr)

#### Japan Railways Group

Though other countries can claim high-speed, effective rail travel, none has Japan's history. For almost 40 years Japan has operated a series of high-speed lines (known as Shinkansen) that serve Japan's distinct prefectures. [www.japanrail.com](http://www.japanrail.com)



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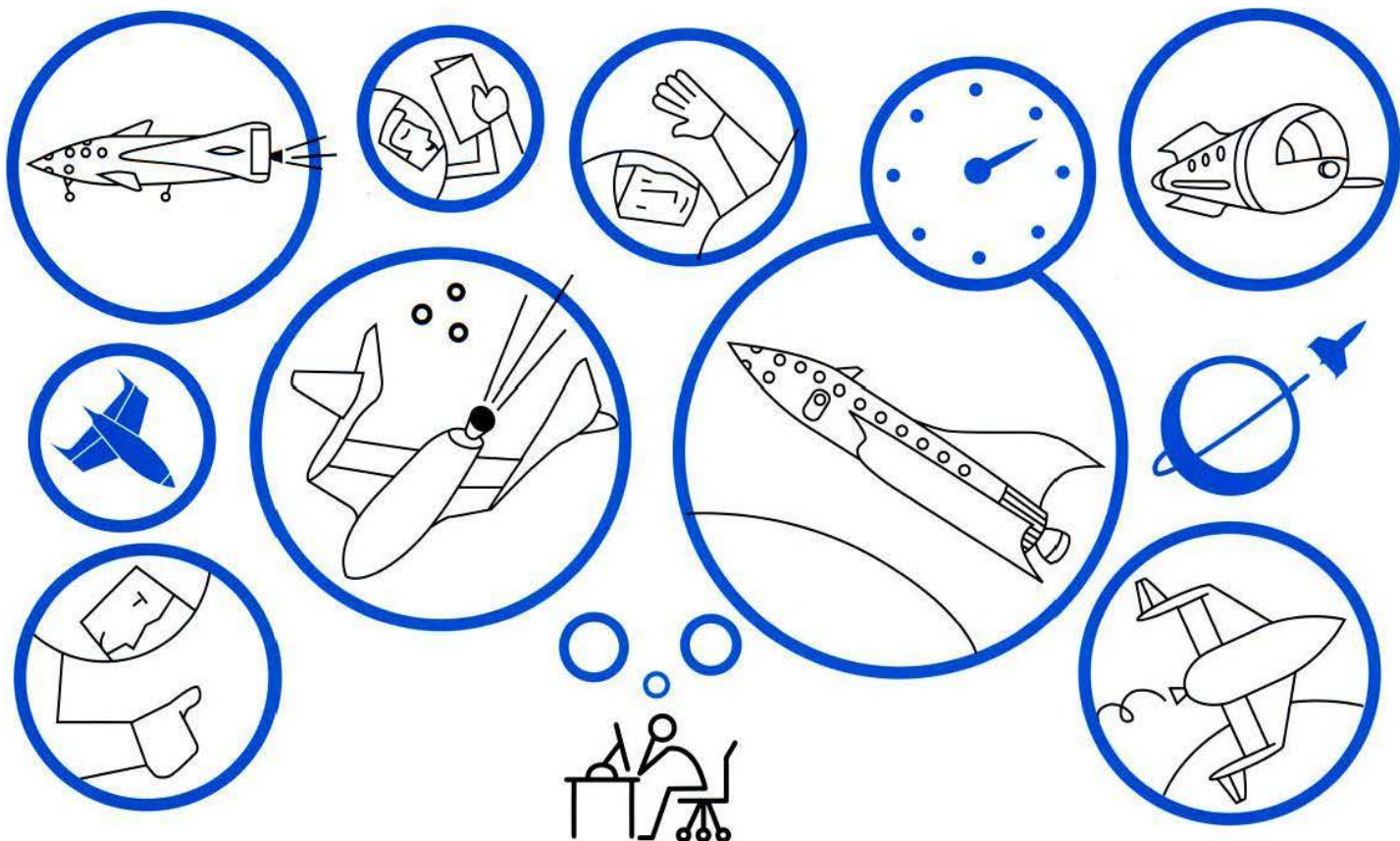
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## 2007: A Space Odyssey

Any cachet attached to the potential of space tourism was placed in dire straits when N'Sync heartthrob Lance Bass signed up to hitch a ride on a manned Russian rocket to the International Space Station. Fortunately, he's no longer the focal point of the trend (with the exception of his role as World Space Week Youth Spokesperson).

Two years after Bass's cosmonaut caper, commercial space travel is on the near horizon, and Virgin, that company that used to just be a record label, is already lining up customers. On September 27, 2004, CEO Sir Richard Branson, a.k.a. the Rebel Billionaire, announced plans for the first commercial suborbital space line, Virgin Galactic, after signing a technology licensing deal that could be worth more than \$20 million over the next 15 years with Paul G. Allen's Mojave Aerospace Ventures. The deal "is just the start of what we believe will be a new era in the history of mankind, one day making the affordable exploration of space by human beings a real possibility," said a modest Branson. Virgin is planning to build as many as five new versions of MAV's

SpaceShipOne, and the company expects to spend more than \$100 million doing so.

The creatively titled SpaceShipOne, by aircraft designer Burt Rutan, won the Ansari X Prize, a \$10 million cash award given to the first team to complete a privately funded, built, and launched spaceship that can carry three people (or weight equivalent), return to earth, and then repeat the same within two weeks. Rutan's design is a clever little craft that transforms from a space plane into a shuttlecock as it returns to earth, drifting back through the atmosphere without overheating. It then metamorphoses back into a conventional aircraft shape to land. The Galactic ship, which will hold five passengers and one pilot, runs on a fuel of nitrous oxide and rubber, just like SpaceShipOne.

Here's the \$190,000 catch: Virgin's proposed space trip lasts a mere two to three hours. (It's a relative bargain, however, as the first two space tourists, American Dennis Tito and South African Mark Shuttleworth, paid more than \$14 million each for their sojourn to the space station.) It will begin

on a runway; the spaceship is attached underneath the White Knight mother ship, and at around ten miles above sea level, it will be released into the atmosphere. The spaceship's rocket engine fires it almost vertically to Mach 1 (600 mph) in under ten seconds, and then it takes off into space at over three times the speed of sound. It is planned that the in-flight entertainment tune of David Bowie's *Space Oddity* will accompany the voyagers. Once in space, passengers may be invited to float around the cabin for three to five minutes and enjoy the view. The Virgin Galactic experience could likely include a six-day package of medical preparation and G-tolerance training, among other things, as well as a welcome-back-to-earth gala dinner where space tourists may receive astronaut wings as a souvenir. Virgin is already signing up dilettantes—astronauts, rather—marketing the package as a unique spiritual experience. The maiden voyage of the V.S.S. *Enterprise*, sans Captain Kirk and Spock, is expected to take place in early 2007, and will begin with one flight a week launched from the Mojave Desert.

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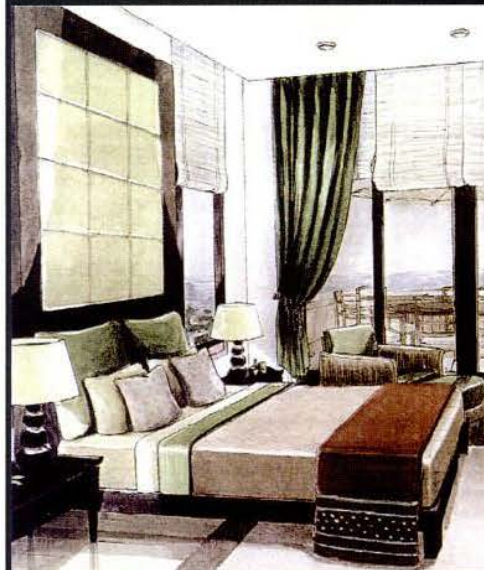
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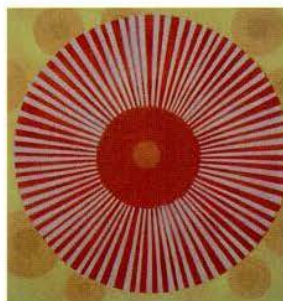


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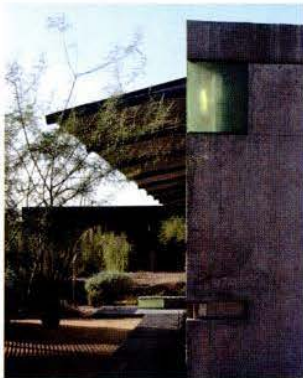
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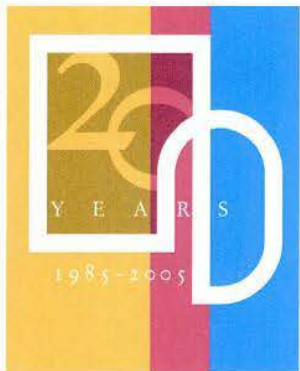


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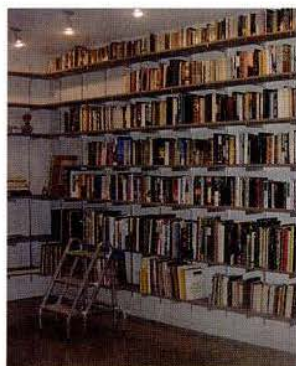


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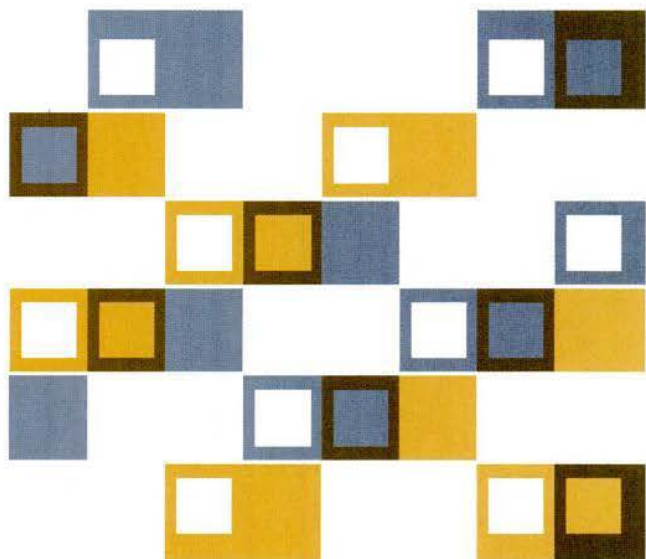
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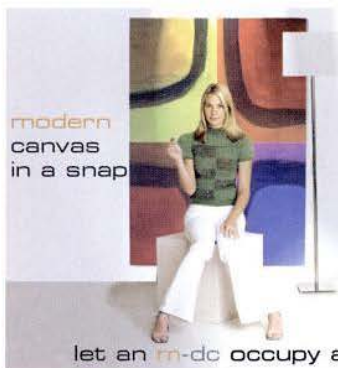
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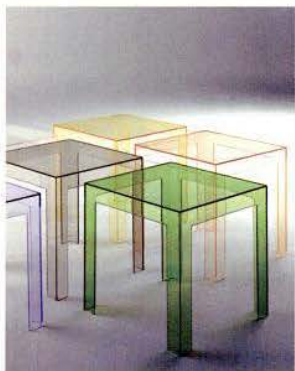
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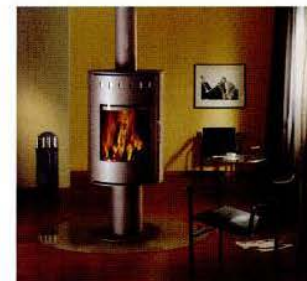
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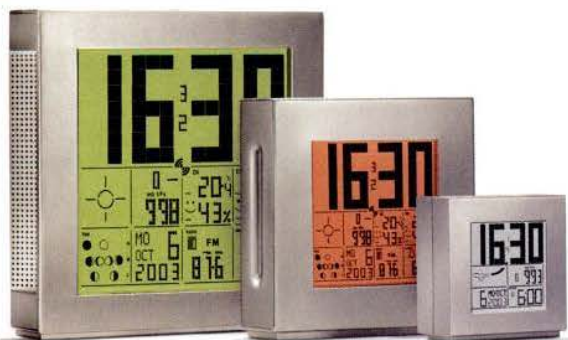
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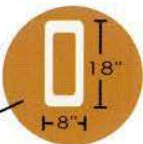
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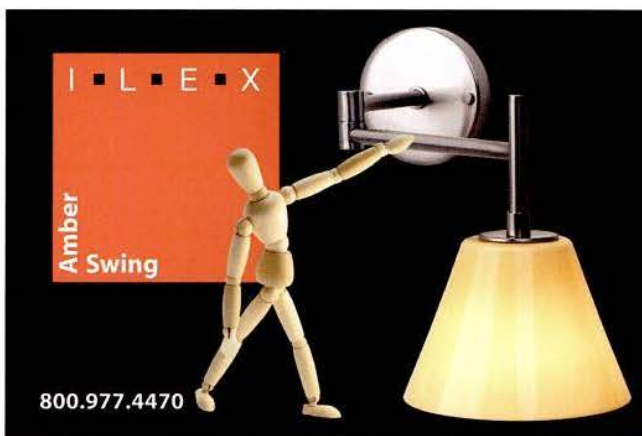
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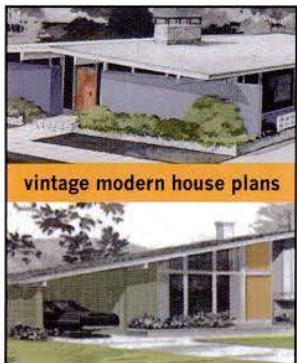


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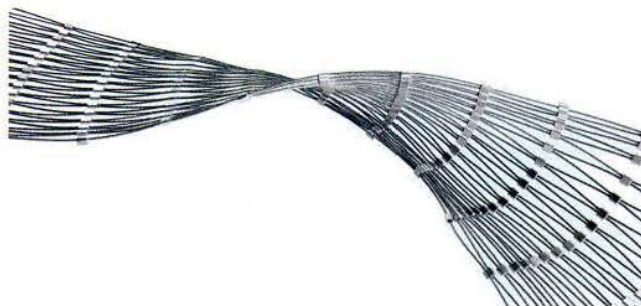
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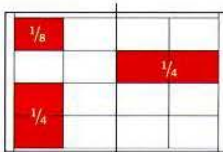
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## A Case for Living

Architecture thrives in wine country, and Austria's famous Wachau growing region is no exception. Filled with old castles and ancient ruins, the Wachau chases the twists and turns of the Danube River northwest of Vienna. Its steep, terraced vineyards produce the intense Veltliner and Riesling varietals, conspicuous in their fragrance of freshly ground white pepper.

When two high school teachers from the small winery town of Mautern began the daunting task of building a new home there, they started by looking at a catalog of factory-built options. The couple didn't like what they saw and decided to get a second opinion. They contacted Christoph Mayrhofer, a Vienna-based architect, who encouraged them to think outside the proverbial box by seriously thinking about moving into one. "I wanted my clients to think about a design that would open a dialogue with the rolling hills, the linear

sight lines of the vineyards, and the winding Danube," explains Mayrhofer.

The design of the house begins with a precisely cut and folded modified tube carefully stacked on a concrete bulwark that holds a garage and guest bedroom. Inside, Mayrhofer paid close attention to his clients' collection of more than 4,000 books, creating a vast library as the heart of the home. He covered three walls with shelves and left the last (the glass expanse shown above) open like a large lens that brings the colors of the Austrian wine country into crisp focus.

"My clients were courageous," notes the architect. "They took a big risk in a town that's more comfortable with ancient monasteries than high modernism." Initial opposition to Mayrhofer's design has given way to real interest, and the Wachau is gaining a reputation for more than just great wine. ■

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