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It all happened so quickly. I'd been out to lunch with some of the guys I work with. We went to this salad place on Ocean. As we headed out of the restaurant, Marc, our chief architect, tossed me a set of keys. "You drive," he said. "But keep the key in your bag. You won't need it." Get ready, I'm thinking. (He's got a thing for me, so I half-expected the alarm to go off.) I walked up to his car—a new Lexus—and touched the door's handle. It unlocked for me. I pushed an ignition button, and the car came to life. Interesting. As I drove, a bit more aggressively than usual, Marc and Alex were deep in conversation about last night's game. I couldn't tell you what they said—I was in another place.

"Before I knew it, I was hooked."

Not another world or anything, but another mental space. It was a rush. I'm serious, the endorphins were sprinting through my bloodstream. When we got back to the parking structure, I pulled into Marc's spot. I pushed the ignition button to turn off the engine and got out. The door locked when I touched the handle. The key never even left my bag. We walked back inside. The guys were going on about some animation festival up in New York, and I was still feeling like I had before in the car. Could I bottle this mood? Could I go market it, quit my job? I had major things to ponder during the meetings I breezed through that afternoon. Marc called at six-thirty to say he was heading home and could he have his car key back. I hesitated, and then did something which, still to this day, I don't fully comprehend. I told him I didn't have the key to his Lexus, and that, sadly, he'd have to catch a ride home with Alex.



R. S. V. P.



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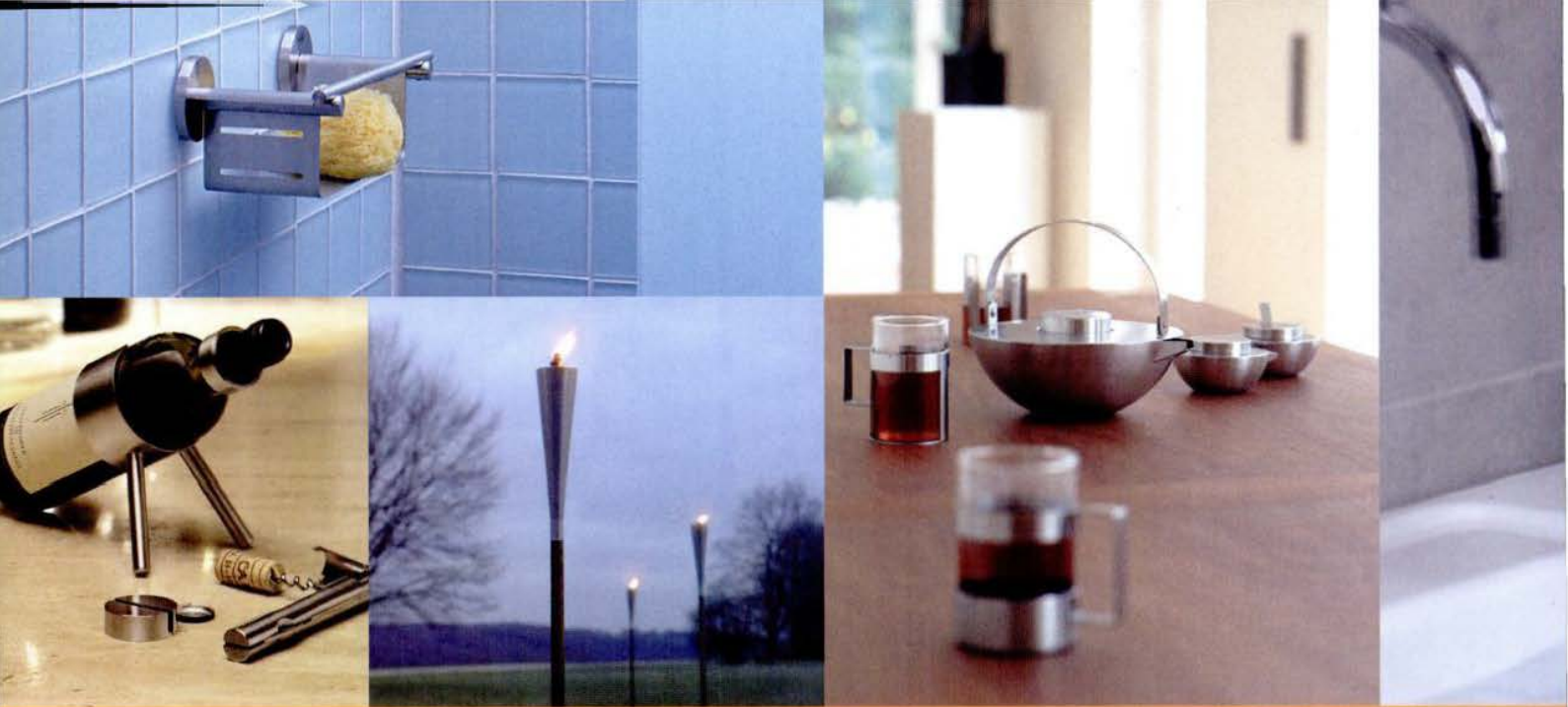


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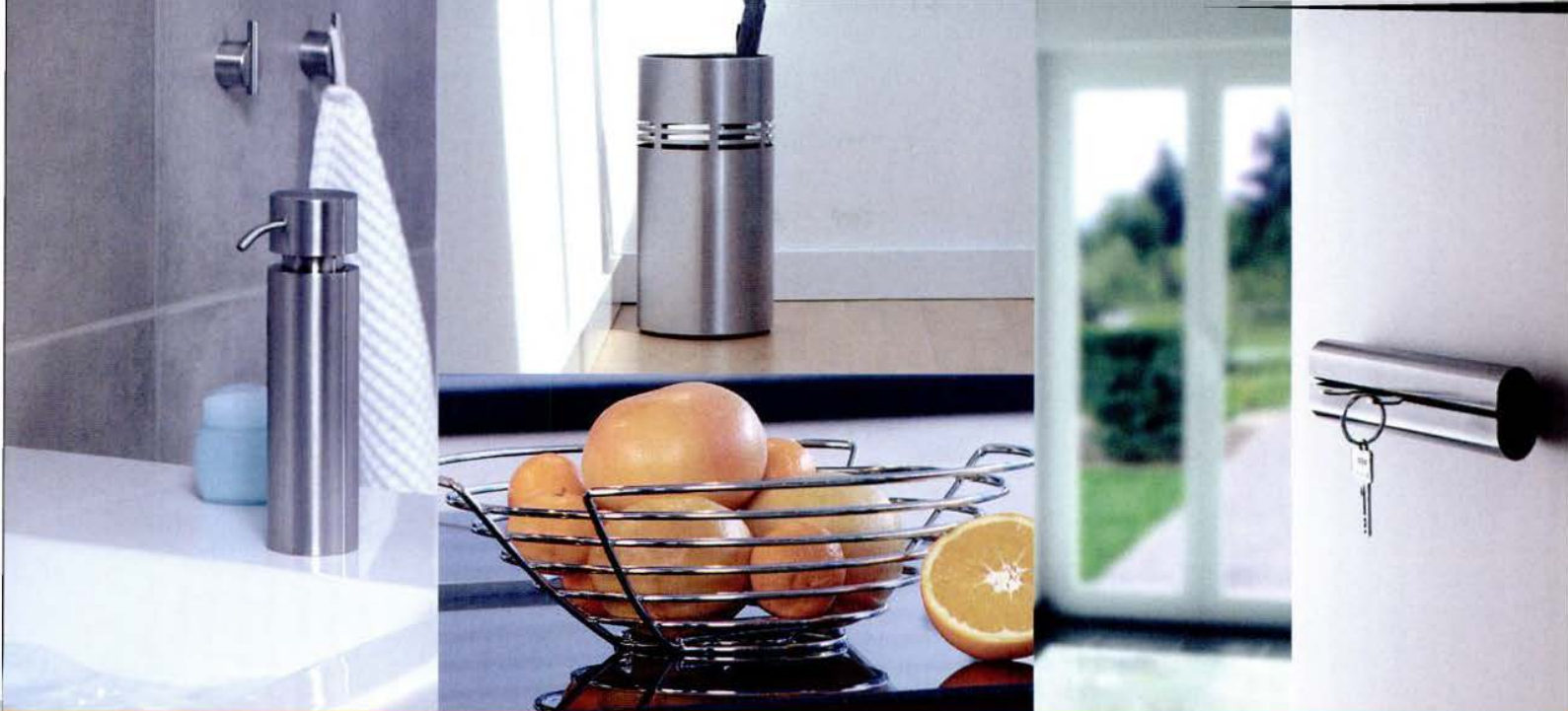


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Check out www.dwellmag.com/neoporte for details.

Being Green

As a member of the U.S. Green Building Council, the team at Neoporte works to further industry awareness and use of sustainable and recyclable materials. They are

also proud sponsors of two university teams in the 2005 Solar Decathlon, a competition from the U.S. Department of Energy to design and build innovative solar-powered homes. Student and teacher teams from Cornell and University of Texas at Austin looked to Neoporte to supply doors that enhance the energy efficiency of their home designs and are iconic examples of timeless beauty, form and function.



In the Los Angeles area? Visit the Neoporte showroom. You may have seen images, but no picture can come close to the visceral reaction you'll have when experiencing a shimmering full-size stainless steel Neoporte in person. Showroom located at 1550 18th Street, Santa Monica, CA 90404.



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3Skin design by Ron Arad. Picture taken inside PALAIS DE TOKYO, site de création contemporaine, Paris. Art installation by Daniel Buren, August 2004.





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



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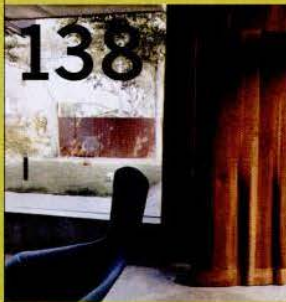
Cover: Hertz/Fong residence, page 69
 Photo by Misha Gravenor

Dec/Jan 2006 Contents: Green Is Good

“Responsible design and manufacture is about making something that doesn’t become obsolete because it’s bad design or breaks easily.”

—Jonas Hauptman

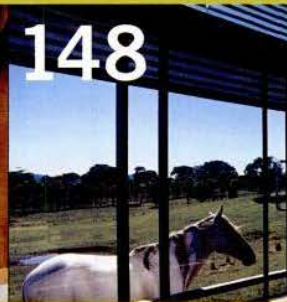
Dwellings



Solar Inspiration

You don’t have to be an architect to build green, but architects Lawrence Scarpa and Amanda Brooks set an enviable example.

Story by Sydney LeBlanc /
 Photos by Darcy Hemley
 and Marvin Rand



Green Acres

A hundred miles south of Brisbane, Australia, a couple proves that being put out to pasture is not necessarily a bad thing.

Story and photos
 by Peter Hyatt



Sign of the Times

Berkeley, California, has long been home to forward-thinking, ecologically minded activists, and with Leger Wanaselja Architecture leading the way, even the buildings are catching up.

Story by Sam Grawe /
 Photos by Randi Berez

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Earth-Friendly Furniture?

Materials? Processes? Ideology? Dwell investigates what it really means to be green in the furniture industry today.

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Re: Building Community

The founders of Portland, Oregon’s innovative nonprofit recognize that one building’s waste is another’s raw material.

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Editor’s Note

It’s still a big challenge, observes **Allison Arieff**, but a new influx of products, policies, and philosophies make it easier to be green.

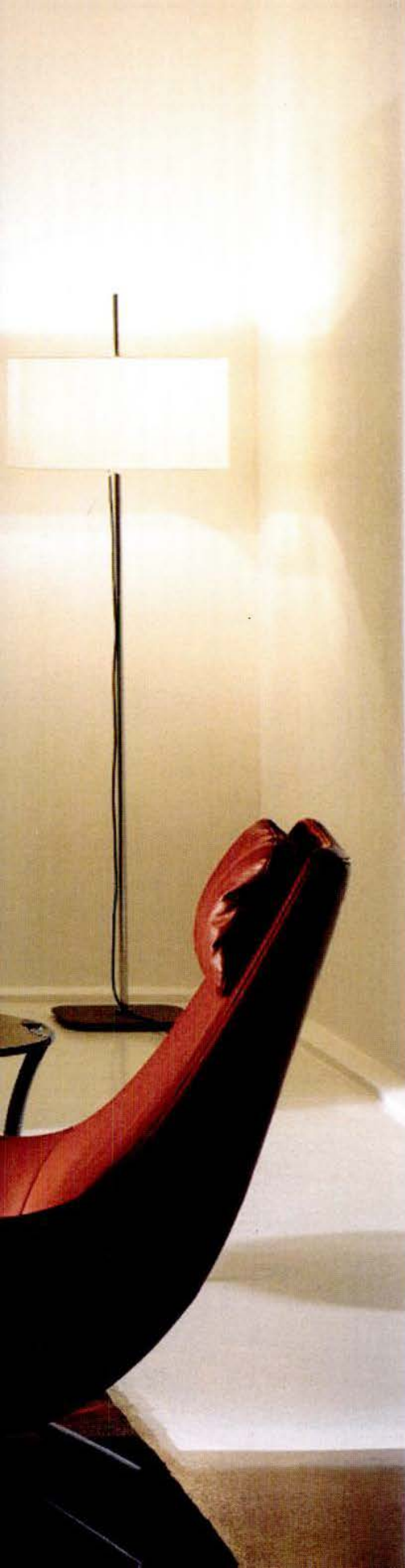
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Sustained

Building green is not just an exercise in semantics: **Aaron Britt** finds eco-conscious terms rife with meaning.

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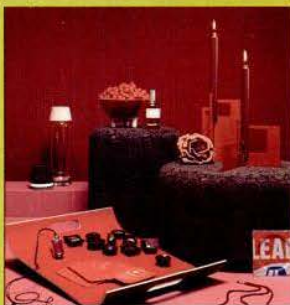


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Letters

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In the Modern World
In design, as in life, there are followers and leaders. We like where these designs, products, and books are taking us.

Special Pull-Out Section



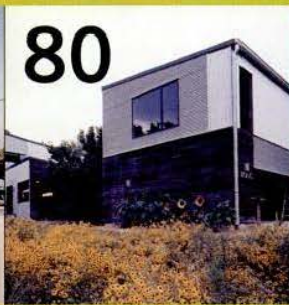
Dwell Holiday Gift Guide

Eight pages of great ideas, lifting our spirits, one colorful gift at a time.



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My House

At David Hertz's California compound, it's hard to believe that what feels like a luxury eco-resort in Bali was once two derelict lots.



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To build sustainably, this Ann Arbor, Michigan, homeowner brought his work home with him.



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There's more to Edward Durell Stone than 2 Columbus Circle. Dwell takes a look back at the architect's life and work.

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Professor Pliny Fisk is happy to say that, compared to the '70s, his sustainable rhetoric is becoming down-right mainstream.

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Four ecologically minded fireplaces that won't set your conscience aflame.

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Dwell Home II
How much money and energy does substituting fly ash concrete for portland cement really save? A lot, it seems.

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Renovation 101
The agony and ecstasy of home renovations, featuring case studies, caveats, and true confessions.

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Where to find what you want in the pages of Dwell.

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Houses We Love
Inspired by dance, this red house in Mexico is as playful and vibrant as the tango.



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victoria ghost and charles ghost design philippe starck



I run a program called the Ultimate Black Belt Test (www.ultimateblackbeltest.com), a master program in the martial arts community. A few months ago my team (above), consisting of martial arts master teachers from all over the world, went to rural Alabama and built a home for an elderly man designed by students from Sam Mockbee's Rural Studio.

For me it was a dream come true, as I was trying to call Mockbee to volunteer the very same day I saw his obituary. Now I'm working with Stan Dunn from your "Apples From Asphalt" article ("Nice Modernist," January/February 2005) on taking my master's team to Chicago and turning a vacant lot into a community garden. What do the martial arts have to do with architecture? They are both about beauty, truth, and awareness—three of the most powerful forms of self-defense.

Thanks for the inspiration and for being a "black belt" magazine.

Tom Callos
Placerville, California

I'm sure this isn't the type of letter you normally receive, but I am a little concerned about something. I am a recent graduate from the UW-Madison interior design program and have been a fan of your magazine for some time. My concern is that as an interior designer I won't have the opportunity to affect our culture the way an architect can. I have always been told that interior designers were considered second tier when it comes to the design process, but I have never put much stock in what other people

say. I have always tried to believe that one can make of themselves or their profession what they want. I know your magazine is an architectural magazine, but there are always instances where interiors are featured, and it seems like these spaces could just as easily have been created by an interior designer. I suppose that what I am asking for is some objective reassurance that interior designers do/can play just as important of a role in our culture as architects.

Jason George
Fairfax Station, Virginia

Editors' Note: Readers, care to weigh in?

I really enjoyed the photos by David Maisel ("Living in Oblivion," September 2005) but the photo on page 156 is backwards. The two towers—known as Ocean Towers at the corner of San Vicente and Ocean Avenue in Santa Monica—are my design and were built in 1972. Three blocks to the left of the backward photo is another condominium on Ocean called Park Plaza that I designed. There are two more of my designs farther down, facing Ocean Avenue.

William Krisel
Los Angeles, California

I found the aerial photographs of Los Angeles by David Maisel to be very compelling, but his commentary on the city to be supremely annoying. You can point to almost any vital city—San Francisco, Chicago, London, Moscow, Tokyo—and bemoan the "psychic costs," sprawl, and ecosystems that have been destroyed or replumbed to serve its people. At 5,000 feet, anyone would have a sense of "alienation" from what's below—whether it's L.A. or Shangri-la. Today, planners extol L.A.'s urban grid for its efficiency and appealing streetscapes—something I appreciate, rather than deplore, every time I fly in.

DJ Peterson
Los Angeles, California

My wife and I (and I imagine many of your readers) have a healthy appreciation for modern design, furniture, and architecture, but we also love antiques and old houses, and own several family heirlooms that we appreciate just as much. I wonder what a modernist (or perhaps postmodernist) approach to combining vintage and modern elements in the home would be. How does one tastefully and respectfully update some features of an old house to bring in a modern flair? Or how does one integrate old furniture with modern pieces? I'd love to see how other folks have approached the same

problem, and perhaps gain some new ideas for our future projects.

David J. Weiner
Los Angeles, California

Editors' Note: This merging of old with new is a keen interest of ours as well. Keep an eye out for our February/March 2006 issue, "Modern on the Inside," where we'll explore homes that do this seamlessly.

I've subscribed to your magazine since you first started publishing and have become very interested in modern design. We have recently bought a house in Menlo Park, California, on a sloped piece of land and would like to design a new house on the property. How do I find out more information on the Dwell Homes and about using geothermal, solar, or other forms of green energy sources to incorporate into our design and building process?

Synthia Wong
Menlo Park, California

Editors' Note: We hope the homes in this issue offer some guidance . . . also, take a look at www.thedwellhomesbyempyrean.com.

I have been interested in your coverage of new prefab technologies. Any suggestions for whom to contact about constructing a prefab studio/guesthouse?

Susan Fillion
Baltimore, Maryland

Editors' Note: There are lots of great options to explore: www.rociromero.com, www.metroshed.com, www.modulardwellings.com, www.moderncabana.com, and www.modern-shed.com. Good luck!

Thanks for the great piece on realtors who choose modernism ("Realtors Who Choose Modernism over McMansions," September 2005). However, as a real estate broker in Austin, Texas, I was disappointed that you didn't include our mod city. Mid-century and modern homes are alive and well in the capital of Texas. Take, for example, the homes designed by the late A. D. Stenger. He was Austin's answer to Eichler when it came to modern ranch-style homes. His innovative designs changed the face of Austin architecture in the 1950s. His unique style of sloping roofs, clerestory windows, and prominent stone fireplaces created living spaces like no other at that time. I'm fortunate enough to call one home. Keep us in mind next time.

Drew Marye
Austin, Texas ▶



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The story on realtors who specialize in modern homes was very useful. Do you know of anyone who specializes in modern houses in Austin, Texas?

Catherine Ross
Austin, Texas

Editors' Note: Catherine, meet Drew. Drew, meet Catherine!

I am nearly surrounded by McMansions here in Washington, D.C., and am looking to buy something interesting within my pitiful price range. It'll probably be a condo, but when I saw your article on modern real estate agents I thought, Great! However, Washington, D.C., did not make the list. Does such a real estate agent exist for the D.C. area?

Lisa Blonder
Washington, D.C.

Editors' Note: Take a look at www.hollin hills.com and contact Sandi Poole, who should be able to help you out. Good luck!

I eagerly read "Realtors Who Choose Modernism over McMansions," but I noticed there was no mention of the Washington, D.C., region. I'd love to read about any modern neighborhoods you have found in the area. Growing up there, I noted the popularity of Colonials and split-levels in suburban Virginia and Maryland, and of course the Victorian town houses in D.C. The desire for less homogeneity brought me to Los Angeles, where the combinations of architectural styles found in a city block are endless.

Tisa Habas
Los Angeles, California

Editors' Note: Tisa, we hope you saw our October/November 2005 issue featuring the Hollin Hills neighborhood in Alexandria, Virginia ("Community of Vision").

I just bought my first issue of Dwell, in part because of the intriguing cover photo of the Rucksack Haus ("Suspended Habitation," September 2005). However, after reading the article I felt compelled to write.

What concerns me about this particular structure is the lack of consideration for community. Yes, this fellow wanted to expand his own personal space, but at the expense of his neighbors. If I lived next to, above, below, or across from his apartment, the view out my window would be dominated by this big black box. Moreover, were I beneath him or even to the side of him, the natural light into my own apartment would be significantly diminished.

The Rucksack Haus design, while innovative, is only appropriate in settings where there is sufficient area around it so as not to impact others and their right to the enjoyment of their own dwellings. In a crowded city neighborhood it may be tempting and seem clever to push out your own limited space, but to do so in this way encroaches on everyone else's limited space.

Victoria Mason
Seattle, Washington

Just what every city needs: an architectural cliché tacked onto an otherwise lovely brick loft building ("Suspended Habitation," September 2005). Thankfully, this idiotic construction is not part of the streetscape but hidden away in a rear yard, where bad student projects and junked cars belong.

Benjamin Cherner
New York, New York

I am generally thrilled with your photographs of clean, crisp modern interiors. But I often have a nagging complaint. If one does not live on a huge lot, sheltered from the onslaughts of urban life, window coverings are required. So what is available for someone who wants to maintain a minimalist look while achieving privacy and sun control? I'd appreciate knowing if there are window-covering designers in the San Francisco Bay Area who address this problem successfully.

Elizabeth Crews
Berkeley, California

Editors' Note: Check out our March 2005 issue, in which we dedicated our "Dwell Reports" section to window coverings. To order back issues, please call (877) 939-3553.

My husband and I recently sold our home in the suburbs and moved to an apartment in downtown Salem, Oregon. After combing a one-mile radius of downtown, we found a lot on a lovely street of older homes within walking distance of downtown. It has two small, square, vintage 1940s cottages at the back of the lot. We want to combine the cottages into one home. We don't want to transform them into a McMansion.

I've been unable to find examples of this being done. Do you have any idea where I could see how others have approached a project like this? We are hiring an architect, but I want to have some ideas in my head before going into this.

Lorraine Milan
Salem, Oregon

Editors' Note: Our January/February 2006 issue, "Modern on the Inside," should have some good ideas for you. You may also want to take a look ▶

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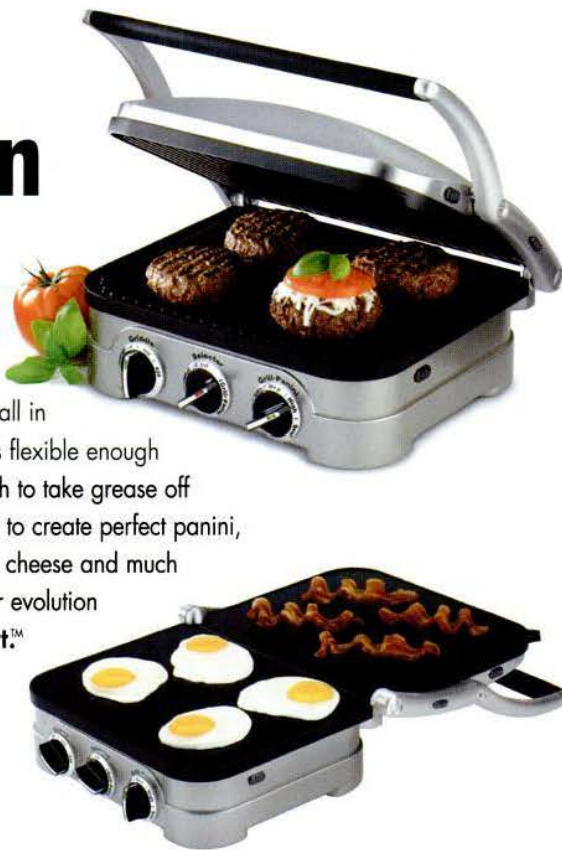


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Hurricane Katrina

As you read this, Hurricane Katrina is several months behind us, the culture and future of New Orleans is in front of us awaiting its fate. We've heard from so many of you with wonderful suggestions such as Fred Schechter who writes that, "There are thousands of underpaid, underutilized, young architects who now have an opportunity to design, develop, and create, great homes for people who desperately need them. By setting up design contests, and utilizing FEMA and money from donations (in kind and cash) people would have a chance at reclaiming their lives, while giving earnest, hard working architects and designers an opportunity to learn, work, earn a living, and develop themselves, while helping others." And another, from Kate Stohr, co-founder of Architecture for Humanity who wants to try to raise some funds to create a design/build program to house as many of the displaced families as possible in a better designed solution." At Dwell, we're looking for ways to have a positive impact on this tragedy and welcome your feedback. Write to us at letters@dwellmag.com

at the recently published book *Cottage*, by M. Caren Connolly and Louis Wasserman (Taunton Press, 2005).

I had decided to drop my subscription to Dwell since I was not at all interested in the huge, expensive homes you had been featuring. Then came the September 2005 issue with a couple of modern homes designed for the average homeowner. So I reupped. Please give us more solutions for the masses.

Mary Berger
Walnut Creek, California

I have just finished devouring my first-ever issue of Dwell (September 2005). Well done.

Soon, my husband and I will embark on building/refurbishing a new (to us) home. I have been tearing random ads and pictures from various magazines for over a year in preparation. Quite honestly, Dwell is too full of excellent ideas, and I am therefore compelled to keep the entire mag for reference.

I feel that this issue contained a good balance of content. I would like to see more moderately priced items (as they fit within the scope of the mag), although I do note the references to IKEA and Home Depot. I would also like to hear some of the pros and cons of the less traditional building materials and surfaces. And, generally speaking, don't be afraid to get a little technical—based on some of the letters, your readership is an intelligent group.

Sarah Ferrari
Baltimore, Maryland

Regarding "Developer Does Dallas" (September 2005), could you explain to me how the architects "urban ideal" makes these houses "good neighbors"? All I see along the street edge are blank garage doors and opaque fences. This is just another example of an architect/developer team giving the street the finger. Please include in your magazine some dialogue and sympathy regarding houses and buildings' relationship to the street, and be critical of projects that do not make "good neighbors." By the way, the interiors of the houses are quite nice.

James Roland
Santa Ana, California

I see that the 2,000-square-foot Dwell Home II ("Getting Tanked," September 2005) is projected to have \$500,000 of construction costs. I'd appreciate a more in-depth discussion of this aspect.

First: How does \$250 per square foot compare to other homes being built in Topanga Canyon? I understand that costs in L.A. are higher than where I live, but \$250 a square foot sounds high-end. Second: What does the \$500,000 price tag include/exclude? Land cost is mentioned as excluded. What about the site improvements, the testing that is mentioned, architectural and engineering fees, etc.? Third: How is the cost allocated? How much is going into the septic system, for instance? How much to site work and foundation, to materials, to plumbing, HVAC and electrical?

Guy Rollins
Wimberly, Texas

Editors' Note: We will provide an ongoing analysis of the costs, processes, obstacles, etc. of the *Dwell Home II*, although, of course, we will not have the final costs in hand till the project is completed. The \$500,000 cost, as you noted, is exclusive of land costs. A rundown of other fees will be outlined in coming issues.

Every issue I notice more and more bossiness in the letters that people write to you. The September 2005 issue seems to be an all-time worst. You guys are doing something wonderful. Please don't let the letter writers cause you to doubt yourself in any way, shape, or form.

J. Haley
New York, New York

Your article about South Korea ("Magical Micropolis," April/May 2005) came at a wonderful time for me and my travel partners—in July we spent a week there. On our way back from the DMZ, we stopped by the Heyri artist community.

We ate lunch at the Ma Sook Hyun Restaurant and Gallery, where the staff was so charming. South Korea is a beautiful country—from Jeju Island, in the south, to the beautiful ancient Buddhist temples on the east coast. I highly recommend people take a trip to South Korea; they won't be disappointed.

Paxton Quigley
Beverly Hills, California

With regards to "Modern Across America in Print" ("In the Modern World," October/November 2005), you state, "As her monograph makes clear, Julie Snow, working out of Minneapolis, Minnesota, is indebted to a Case Study aesthetic . . . Further north, in Halifax, Nova Scotia, the shingled exteriors of Brian Mackay-Lyons' work speak to the vernacular style of coastal farmhouses."

For what it's worth, Minneapolis, Minnesota, is actually north of Halifax, Nova Scotia—the former located at 45 degrees north latitude, while the latter is at 44.9 degrees north.

Paul Uusitalo
Brooklyn, New York

In response to "Modernist Destiny" (October/November 2005), I hope you haven't deliberately excluded Wyoming from your search for "nice" modernism. We have fewer people per square mile than any other state and therefore fewer buildings and therefore fewer examples of responsible modernism. But I'm happy to let you know it's here. May we have a pin please?

Eric Logan
Jackson, Wyoming ▶

Dear Ketel One Drinker
Ketel One makes the perfect gift
for all your friends and relatives
this holiday season
(especially the ones you're
likely to be visiting).

I was flipping through the pages of the October/November 2005 issue and noticed something that confirmed my worst fears—my home state of South Carolina is pinless on the “nice modernist” map.

Admittedly, the Palmetto State has not historically been at the forefront of progressive thought, and we have, as a result, been lagging a bit behind. But we are changing all that here in Columbia, the capital city and hub of the emerging Riverbanks Region. We are experiencing an unprecedented urban renaissance and I’m hopeful that a surge in modern residential architecture is on the horizon. Thanks for all the inspiration, and be sure to have plenty of pins ready for South Carolina next time.

Brian Linder

Columbia, South Carolina

Thanks for the picture of the Dwell staff

(October/November 2005). As a subscriber and a working designer, I was surprised by this photo of a generic-looking group of people, all dressed about the same, all predominately slim, and about the same age group with few exceptions. Very surprising for a magazine that attempts to deliver trendy, cutting-edge design. I would have rather seen a frumpy bunch of artsy fartsies than one that looks like they all shop at Banana Republic. Obviously you can’t judge a book by its cover (or staff in this case)!

Marina Dimakopoulos

via email

Corrections

In our mention of the exhibition “Whimsical Works: The Playful Designs of Charles and Ray Eames” (September 2005), we neglected to mention that the accompanying images were ©2005 Eames Office LLC (www.eamesoffice.com). We regret the omission.

In “What We Saw at ICFF” (September 2005), we misidentified the name of John Houshmand’s table. The correct reference is No0015 Spalted Maple with Steel Legs. Additional info at www.JohnHoushmand.com.

In our review of INDEX: 2005 (“In the Modern World,” October/November 2005) we stated that the Dutch created the INDEX award when in fact it was the Danish.

We regret the errors.

Please write to us:

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San Francisco, California 94133
letters@dwellmag.com

Contributors

Iain Aitch (“What We Saw,” p. 112), our contributing editor in London, went in search of future design stars at London’s New Designers show. He was displaying his English sense of good manners by complimenting one designer on her snazzy contact lenses, only to find out that her stunning pupils were actually the result of a rare ocular condition.

Randi Berez (“Sign of the Times,” p. 154) was a student at U.C. Berkeley and welcomed the opportunity to go back and visit her old neighborhood for the Dwight Way photo shoot. Much has changed! Not, however, Berkeley’s commitment to sustainability.

David Griffin (“Everybody Must Get Stone,” p. 120) is a freelance writer who grew up 20 minutes away from the A. Conger Goodyear House in Old Westbury, New York. His previous writing on architect Edward Durell Stone includes a piece on Two Columbus Circle for the National Trust’s Preservation website.

Chris Hammer (“Long-Term Investments,” p. 132) is principal of Sustainable Design Resources (www.greenclips.com/SDR) and the publisher of *Green Clips* (www.greenclips.com). She’s been a practicing environmentalist since childhood (just ask her mother), but her first residential project was the EarthWays Home in St. Louis. Since then her consulting has evolved to thinking about environmental impacts of each phase of a building material’s life, exactly the focus of this article.

Chad Holder (“Steel and Magnolias,” p. 80) had a blast during his shoot in Ann Arbor, Michigan. “We were followed around by five-year-old Gary, who took pictures of us as we took pictures of him and his home,” says Holder. “Gary made it a point to inspect every Polaroid shot and didn’t hesitate to let me know if it was a bad shot. He was the toughest art director I have ever had.”

Peter Hyatt (“Green Acres,” p. 148) is a Melbourne-based writer and photographer who specializes in architecture. He is the author of numerous books, including *Great Glass Buildings* and *Local Heroes Architecture of Australia’s Sunshine Coast*. His visit to the Myocum House in the Byron Bay hinterland was an adventure of planes, trains, and horseback riding.

Sydney LeBlanc (“Sustainability in Stages,” p. 69, and “Solar Inspiration,” p. 138) is a New York City writer who seeks out visit-worthy buildings for her book series, *The Architecture Traveler*. For this issue, she checked out two solar-powered houses in Venice, California, and happily reports that the future of sustainable cutting-edge architecture has arrived.

Ture Lillegraven (“The Exhibitionists,” p. 96) photographed Jenna Didier and Oliver Hess of Materials & Applications in Los Angeles. “When I received the call to shoot this assignment, it was meant to be. The day before I’d pointed out the strange gold vortex on Didier and Hess’s lawn to a friend while driving by. Wondering what it was, we came up with several possibilities—none of which were true, but all quite amusing.”

Sam Martin (“Eco-noclast,” p. 126) is a freelance writer based in Austin, Texas. He was quite at ease shooting the breeze with Pliny Fisk after having recently completed his fifth book, the upcoming biography *Green Masters: Pliny Fisk III*, due out spring 2006 from Ecotone Publishing.

Chris Rubin (“The Exhibitionists,” p. 96), a second-generation Angeleno, grew up in West Hollywood in a modernist home. Today, he lives in Silver Lake, not far from his subjects for this issue, where he writes about design, lifestyle, and culture for publications including *Wallpaper*, *Departures*, and the *Los Angeles Times*.

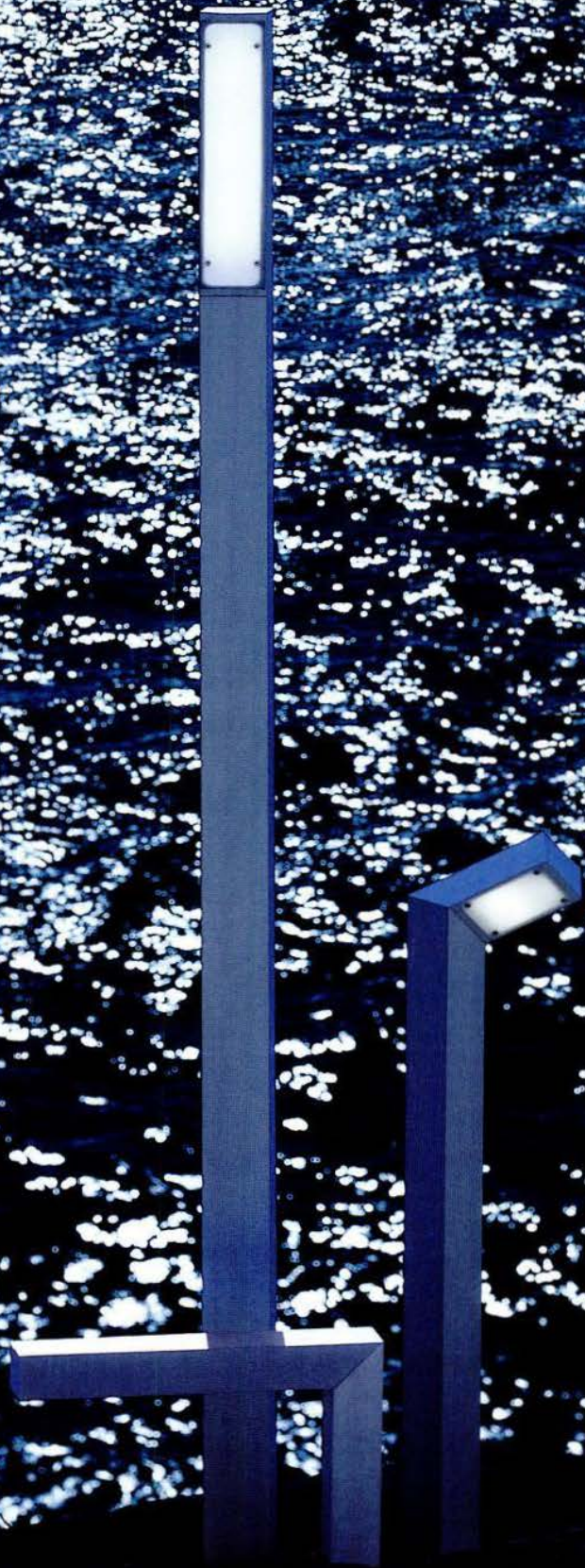
Chloe Veltman (“Shall We Dance?,” p. 212) is a British writer based in San Francisco. Veltman was inspired to take up ballroom-dancing lessons after visiting the Frank Gehry and Vlado Milunic–designed Tancici Dum in Prague. Having written about Michael Rojkind’s ballet-themed house in Mexico City for *Dwell*, she is now planning to supplement her ballgown collection with a tutu or two.

Andrew Yang (“Steel and Magnolias,” p. 80) is a New York–based design journalist currently working on his first book for Phaidon Press. Visiting the McMurtrie family at their home in Ann Arbor, Michigan, he discovered that with its concrete floors and exposed beams, their house was one of the most urbane in the suburban town. “It was just like a New York loft, but with a beautiful lawn, a basement, and a backyard,” he says.

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Let's Make Green the New Black

How can we integrate sustainability into our everyday lives? Perhaps one energy-efficient lightbulb or organic tomato at a time.

Did you know that a plasma TV uses more energy than your refrigerator, roughly 500 kilowatts per year? Neither did I.

According to the Environmental Protection Agency's Energy Star program, most of us believe that only cars and industry contribute to greenhouse gas emissions, but the fact is that in lighting, heating, cooling, entertaining, and feeding itself, the average U.S. household is responsible for twice the greenhouse gas emissions as the average car (22,000 lbs. vs. 11,500 lbs.). For all the bickering about SUVs, it seems that energy-efficiency begins not on the road but at home.

The sustainable homes that Dwell presents each issue in our regular Off the Grid section—those that feature photovoltaic panels, graywater tanks, etc.—are not an option for the majority of us, who live in existing apartments and houses, or even those of us who plan to build from the ground up and discover that many major home-building companies believe that sustainable architecture is not a concern to most of their customers. So what can the average person do to be eco-friendly?

This goal often feels like an insurmountable challenge. How can we each act without being hit with that nagging feeling that our individual efforts are without impact? I couldn't begin to claim to have all the answers, but I am encouraged by the increasing number of firms, companies, agencies, and individuals offering proactive suggestions and actions that we can all implement in our everyday lives.

The aforementioned Energy Star program suggests five ways to make your home more energy-efficient, including switching to energy-efficient lighting and buying efficient products that meet or exceed the government's Energy Star qualifications. More tips can be found at www.epa.gov. (Many TV manufacturers, by the way, are aiming to reduce power use in their newer models, by as much as 25 percent in 2006.)

Other changes that we can all make in our daily lives include our choices of cleaning products. The interior designer Clodagh provides her clients with "Clodagh's Cleaning Bible" (www.clodagh.com), which recommends appropriate, nontoxic materials and products for specific architectural elements as well as products for more general house-cleaning needs. And *The Green Guide* (www.thegreenguide.com), a ten-year-old grassroots newsletter, provides information on a comprehensive array of topics, such as how to make smart choices about what we eat, how we travel, and how we furnish our homes.

Cities are also adopting standards for themselves and their residents. The City of Santa Monica, for example, just put out a Green Building Guide (www.globalgreen.org/gbrc), which includes measures to make your home healthier and more environmentally sound. And in Portland, Oregon, arguably America's greenest city, a nonprofit like the ReBuilding Center (see p. 168) has created a simple solution to the huge problem of building construction and demolition waste by recognizing that one person's trash is another's treasure.

This issue and the resources in it only scratch the surface of what's out there, but I hope they inspire you as they have us. I'd love to hear from you about more ideas for making green the new black. ■

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

A Lincoln car is shown from a front-quarter perspective, driving on a bridge. The background features a city skyline with a prominent tower, likely the Transamerica Pyramid, under a blue sky with light clouds. The image has a motion blur effect, suggesting the car is moving quickly.

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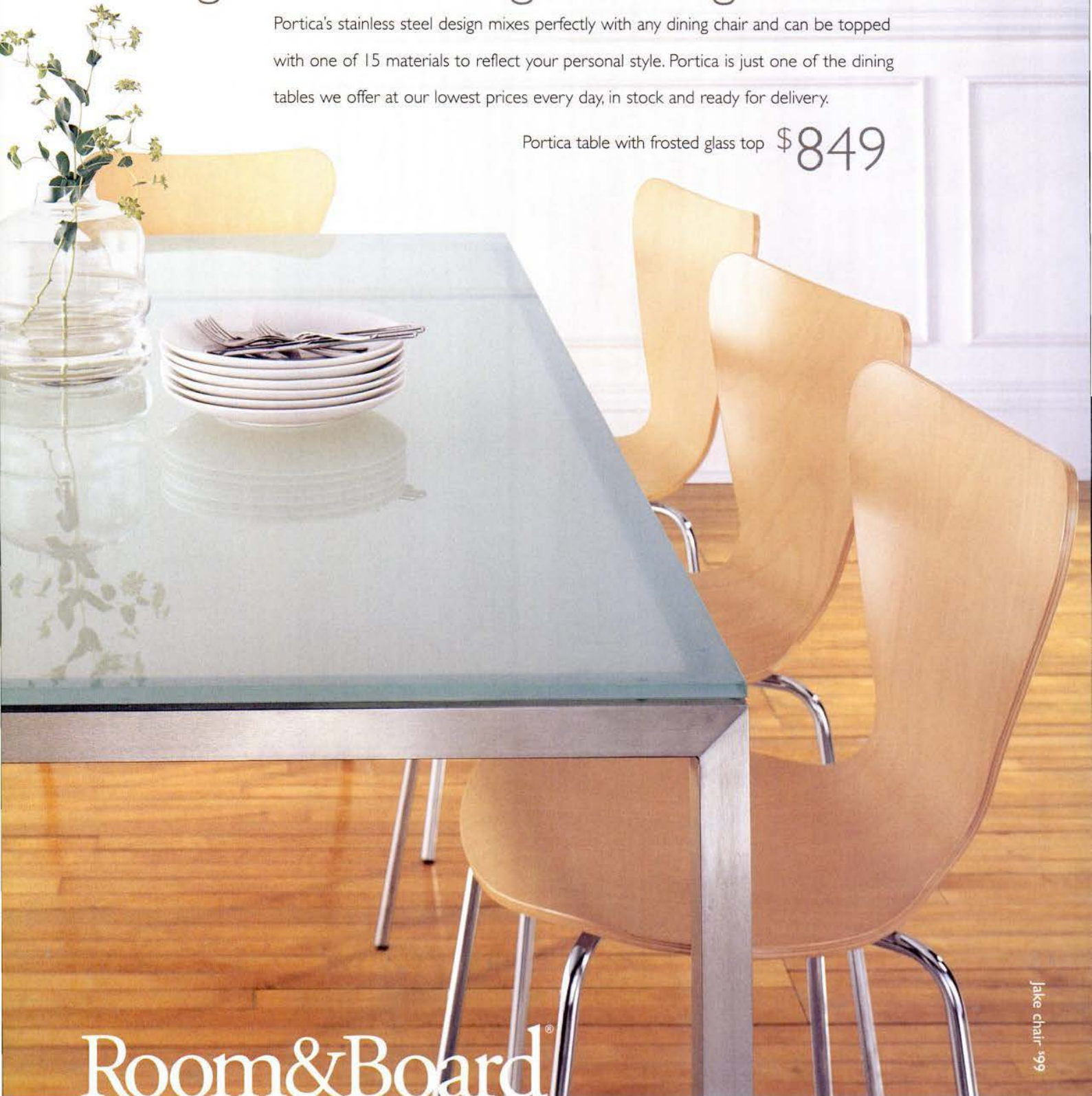
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Goethe once said, "Colors are the deeds and sufferings of light"—an apt description of this exhibit, which pairs the aesthetic forces of shape and color in their most personal expression: fashion. The show was organized by the Kyoto Costume Institute (KCI), and Cooper-Hewitt will be the first to display it outside of Japan.

Featuring more than 60 contemporary and historic ensembles culled from KCI's collection of over 11,000 Western-style dresses dating from the 18th century to the present, "Fashion in Colors" is organized according to six color schemes: black, multicolor, blue, red, yellow, and white. The anachronistic pairing of costumes highlights the structure and design of each piece, as well as the changing significance of color.

For instance, black, once reserved for mourning, is now a standard of chic, while blue, once available only to nobility due to its complex production process, has been democratized through indigo and synthetic aniline dye processes. The Red and Yellow sections will examine the relationship between color and trade; as dyes have been valuable trade goods and exploration often yielded new colors and dyeing techniques.

Contemporary designers like Vivienne Westwood (right) and Viktor & Rolf (below), along with other reputable designers like Elsa Schiaparelli, Emilio Pucci, and Balenciaga, will pepper each space with experimental couture creations, hanging alongside costumes dating back to the 17th century.

Assouline will publish an accompanying full-color catalogue, which will include an extensive collection of interdisciplinary scholarship on the historical importance and influence of color, with essays by Akiko Fukai, Claude Levi-Strauss, and Claude Imbert, among others. www.cooperhewitt.org



Fashion in Colors / 9 Dec–26 Mar / Cooper-Hewitt, National Design Museum / New York, NY / From the iconoclastic designs of Junya Watanabe/Comme des Garçons to the bombastic bustles of 19th-century dress, fashion's colorful and storied history is explored in this exhibition.

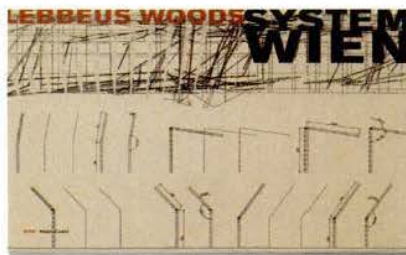


Jacket and skirt / By Vivienne Westwood
"Harlequin" jacket and pants /
By Viktor & Rolf

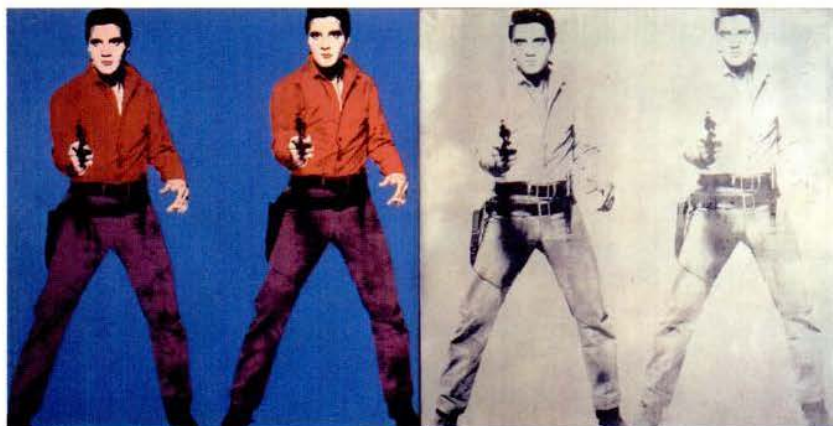


Cradle to Cradle Home Design and Construction Competition

Even though William McDonough and Michael Braungart wrote the book on cradle-to-cradle design, they can't be expected to carry the torch forever. Fortunately, in 2004, an eponymous competition was launched to do just that. The winning design (left), by a team led by Matthew Coates and Tim Meldrum, features a tapering, two-story, chimneylike core that will contain black and graywater treatment, a heat sink, a ventilation stack, a skylight, and structural support for solar energy collection. With the house scheduled to be built in Roanoke, Virginia, cradle-to-cradle thinking is ready to leave the ivory tower and hit the city streets. www.cradletocradlehome.com



Lebbeus Woods: System Wien / Edited by Peter Noever / MAK/Hatje Cantz / \$70
Lebbeus Woods has become a master of re-engineering entire cities without moving a single brick. This time he takes on his hometown of Vienna, and the city will never be the same—at least in this book. www.stoutbooks.com



Andy Warhol/Supernova: Stars, Deaths, and Disasters, 1962–1964 / 13 Nov–26 Feb / Walker Art Center / Minneapolis, MN
Warhol, to whom we owe the phrase “15 minutes of fame,” also predicted our nation's current obsession with celebrity and tragedy. These works, culled from the prolific two-year period after the artist shifted from painting to silkscreen, feature iconic celebrity images juxtaposed with various “disasters” Warhol plucked from his exhaustive personal collection of images. www.walkerart.org

Sofa Moritz / By Ralf Pfeiffer and Felix Nibbes for Gut Und Schön
St. Moritz, Switzerland's ritziest retreat, boasts a ratio of 5,700 hotel beds to its 5,600 permanent residents. Sofa Moritz, a new divan from Berlin, boasts a ratio of two adjustable arm/back rests to one six-foot-eight-inch seating surface. In both cases, you are guaranteed commodious accommodations. www.gutundschoen.com



PHOTO BY JIM HUGHES (BOOK)

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Becoming Wall/Becoming Chair / By Coggan + Crawford Architecture and Design

Originally designed for an exhibition of concept chairs, *Becoming Wall/Becoming Chair* has become both in the Coggan + Crawford offices in Brooklyn. The maple plywood-and-solid poplar bench, originally conceived for a yoga studio, was inspired by asanas. The result is a balanced fluid installation that you just might want to have installed in your own home. www.coggancrawford.com



Bow lamp / By Octate

For those who dream of trotting in tunics and storming castles by catapult, this lamp might conjure a medieval reverie. Named for its gentle curve, the Bow lamp is fashioned from walnut or maple-veneer multi-ply. The bow is created only when the fixture is fastened to the wall; the tension causes the thin layer of multi-ply (about as thick as card stock) to bow. The result, which is slightly unexpected, is the obvious choice for hunkering down, late at night, with a copy of *The Adventures of Robin Hood*. www.octate.com



Eero Saarinen / By Jayne Merkel / Phaidon / \$75

Saarinen once said, "The only architecture that interests me is architecture as fine art. That is what I want to pursue. I hope that some of my buildings will have lasting truths." As Ms. Merkel argues here, most do. This 233-page monograph is filled with illustrations, drawings, and documentary photographs of the architect at work and, of course, his buildings. www.phaidon.com



Asymmetric chaise / By Harry Bertoia for Knoll

In 1950, at the request of Hans and Florence Knoll, Harry Bertoia moved to Pennsylvania and began experimenting with bent metal rods. These trials resulted in Bertoia's iconic 1952 series of chairs for Knoll, including the Diamond, Bird, and side chair and barstool. This contemporaneously designed chaise never made it into production due to cost; but thanks to a renewed consumer interest in mid-century modernism, and Knoll's commitment to its roots, the chair is now being manufactured en masse. www.knoll.com

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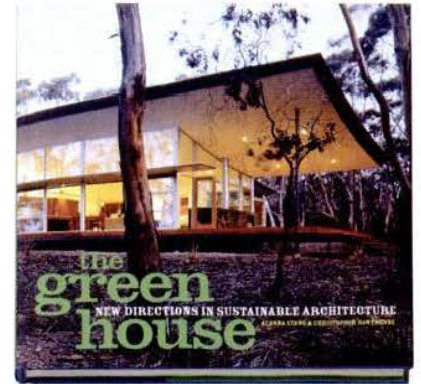


Atlanta Symphony Center / Slated to open in 2008

With a number of high-profile structures under way, when does Santiago Calatrava rest? He's mitigated his visionary burden with this commission by working closely with acoustician Kirkegaard Associates, Inc. and theater consultants Auerbach Pollock Friedlander—ensuring that the “most modern symphony hall” will sound as good as it looks. www.atlantasympphonycenter.org

The Green House: New Directions for Sustainable Architecture / By Alanna Stang and Christopher Hawthorne / Princeton Architectural Press / \$45

This thoughtful and surprisingly entertaining book by a former editor of *I.D.* magazine and the current *Los Angeles Times* architecture critic showcases the world's most stunning green houses. www.papress.com



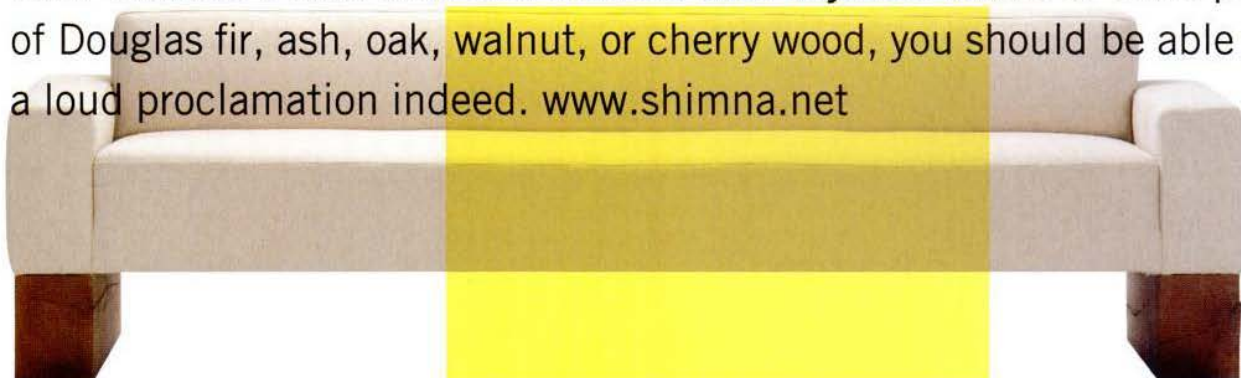
Sierra Club glassware and dinnerware / By Parsons School of Design

When people think Sierra Club, they think environmentalism and copious mailings. But with their collaboration with Parsons School of Design, Sierra Club will be synonymous with stylish dinnerware. Two teams of undergraduate design students designed the series which will be available for purchase in 2006. productdesign.parsons.edu



Beam Collection / By Michael P. Lamont and Scott McNeill for Shimna

Yes, a couch needs to be comfortable, but it should also make a statement. With Shimna's new chiseled chaises and daybeds made of solid pieces of Douglas fir, ash, oak, walnut, or cherry wood, you should be able to make a loud proclamation indeed. www.shimna.net



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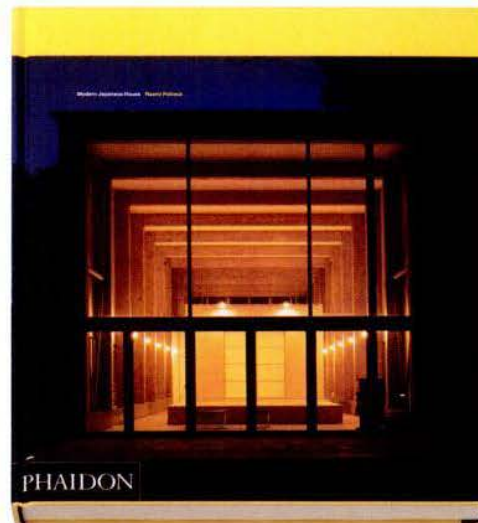
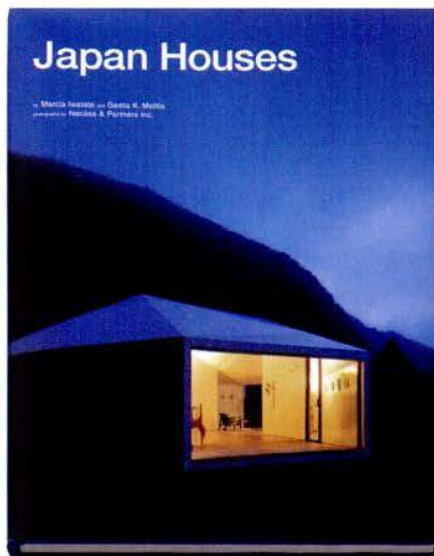
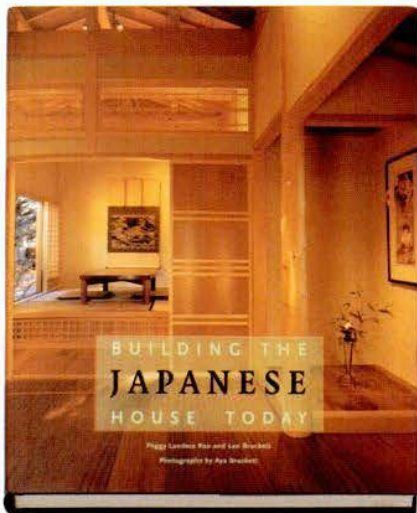


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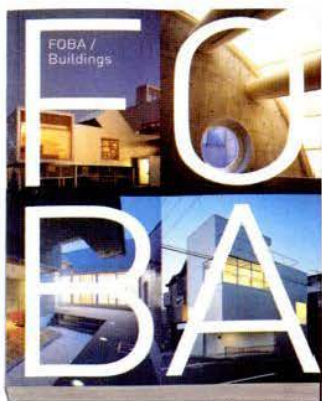
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Big in Japan? / The tenets of Western modernism—“less is more” and “form follows function”—can just as easily be applied to centuries of Japanese architecture. Four new books explore the unique nature of the contemporary Japanese home.



Clockwise from top left:

Building the Japanese House Today /

By Peggy Rao and Len Brackett / Harry N.

Abrams / \$40 / www.abramsbooks.com

Japan Houses / By Marcia Iwatate and Geeta

K. Mehta / Tuttle Publishing / \$50 /

www.tuttlepublishing.com

Modern Japanese House / By Naomi Pollock /

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FOBA Buildings / By Katsu Umebayashi,

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Princeton Architectural Press / \$40 /

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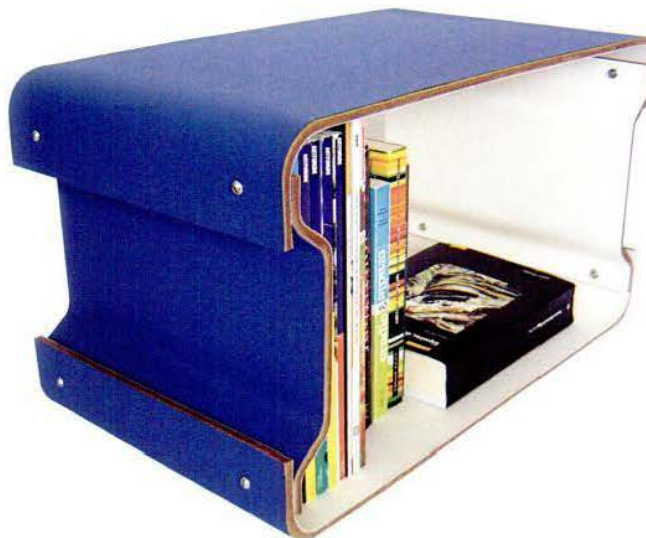
Although there is a tendency to think of the United States as a country in the process of continually scraping away at its history through new construction, this is exponentially truer of Japan. There, due in part to continually evolving earthquake codes, the average life span of a building is a mere 25 years. The architectural landscape is a metamorphosing patchwork of small, tightly packed lots.

This context often yields surprising results. Yoko Inoue’s House for a Vegetable Seller, featured in *Modern Japanese House*, is a six-story pillar of a home, scarcely wider than a common bedroom, sandwiched between two drab existing structures. Moving away from the dense urban environment, the homes in *Japan Houses* represent an upper echelon of residences—largely unrestrained by budget or spatial limitations. Not so for the buildings created by Katsu Umebayashi’s firm, FOBA—each is an endemic response to client and siting. *FOBA Buildings* traces the firm’s ten-year history. *Building the Japanese House Today* combines a how-to approach with anecdotes from Len Brackett’s decades of experience at the intersection of Japanese and American building conventions. The book thoughtfully explores a culture of building in which even the smallest joinery detail is revered—and features lovely photos by our own Aya Brackett to boot.



Dada / 19 Feb–14 May / National Gallery of Art / Washington, DC

Dada, the name of a post-World War I avant-garde movement, means “yes, yes” in Romanian, “rocking horse” in French, and a “sign of foolish naïveté” in German. Somehow these various meanings merge into an apt appellation that encompasses the movement’s international scope and general irreverence. Dada enjoys its first major U.S. exhibition this year. www.nga.gov



Modular bookshelf / By Weidmann

They say opposites attract. Last year, old-school fiber manufacturer Weidmann teamed up with Erika Hanson and Emiliano Godoy to launch the environmentally friendly material Maplex, made solely from wood fibers. If the modular bookshelf is any indication, this is indeed a match made in heaven. www.weidmann-creative.com

Saturnia lamp / By Oskar Cerezo for Luzifer Lamps

Floating overhead and lighting up the night sky, the Saturnia lamp has a way of working itself into your subconscious much like the Marfa Lights. But unlike those unidentified flying objects that are probably just planes, the Saturnia leaves you with a feeling of calm. Its warm light has livened up homes and businesses all across Spain, and now we’re hoping for many American sightings. www.luziferlamps.com



Turin Triennial Threemuseums: The Pantagruel Syndrome /

11 Nov–19 Mar / Various venues / Turin, Italy

This exhibition is named after 16th-century French author François Rabelais’s protagonist, Pantagruel, a giant who embarks on various Gulliveresque travels that satirize contemporary society. This ribald and fantastic muse sets the tone for the work of the 75 contributing artists, including feature exhibits from Doris Salcedo and Takashi Murakami (left). www.torinotriennale.it



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The Rafael Viñoly–designed Nasher Museum of Art at Duke University will serve as a major arts center to the Raleigh-Durham community. The 65,000-square-foot facility includes three large gallery spaces, a 173-seat auditorium, and other amenities.

The Seattle Art Museum opted for a more economically conservative expansion plan that will work in conjunction with a 42-story high-rise office tower for Washington Mutual. The tower will be occupied by the museum in phases over the next 20 years and will add an additional 300,000 square feet of new gallery and public space to the 150,000 square feet of the existing museum.

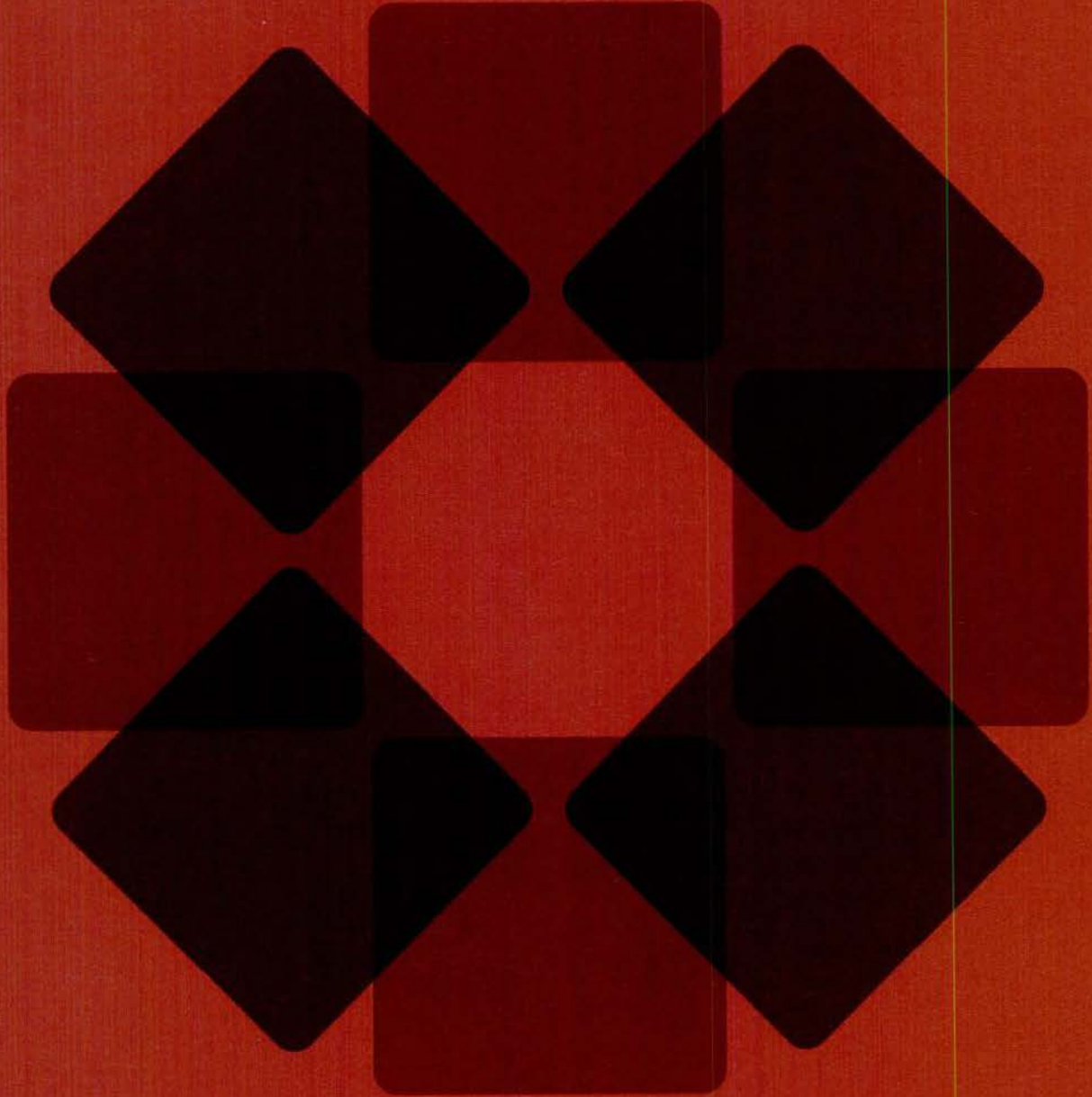
With his Whitney Museum expansion plan, Renzo Piano wanted to be mindful of Breuer's original design, stating, "What is important for the Whitney is to balance the historic and the new, to create a cohesive museum, an intimate museum, an evolving museum by knitting together existing elements with new ones."

Museum Expansions / At the rate museums are being constructed and expanded today, it would seem that an FDR-type character were running things in our nation's capital. While that's not the case, the private sector is doing its share of patronizing both the arts and architecture.



Clockwise from top left:
Nasher Art Museum / By Rafael Viñoly
Seattle Art Museum / By Allied Works
Architecture
Whitney Museum of Art / By Renzo Piano
Building Workshop

PHOTO BY JERRY BLOW (NASHER)



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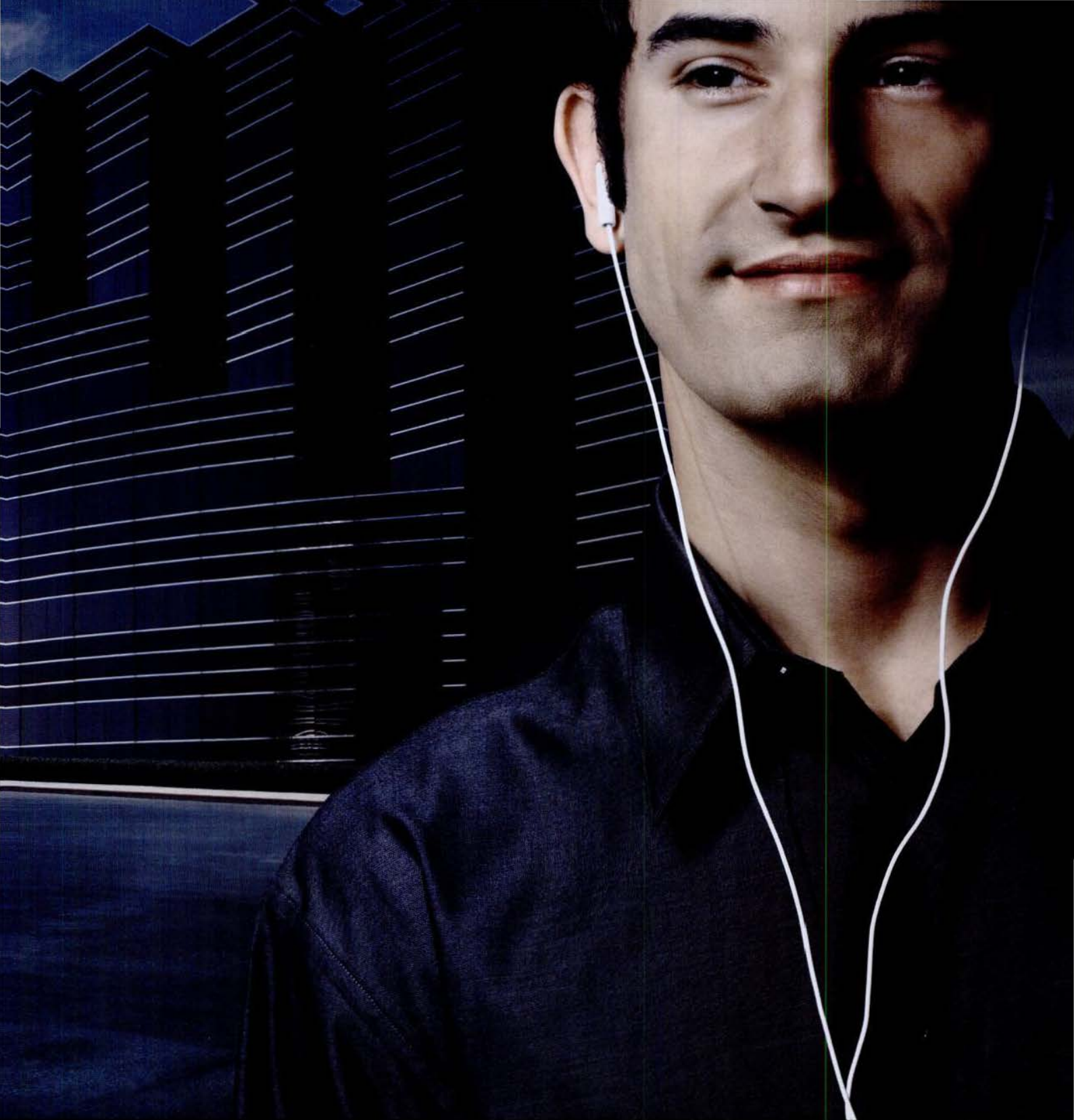





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In the Modern World

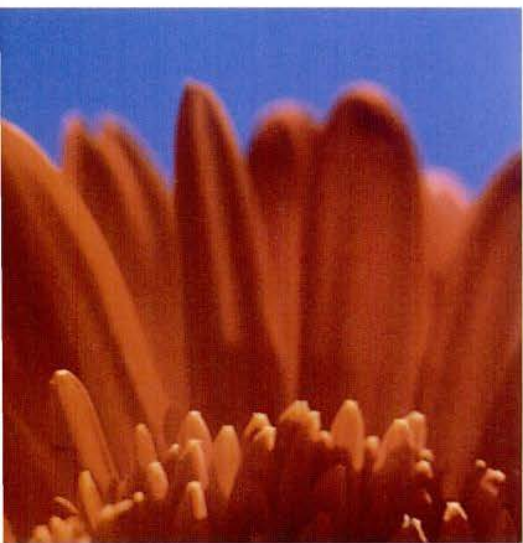
Andrea Zittel: Critical Space / 26 Jan–29 Apr / New Museum of Contemporary Art / New York, NY

Andrea Zittel is largely responsible for elevating the lowly mobile home to high art status. The artist's first comprehensive U.S. show will feature work from her *A-Z Designs for Living* assemblies and stations, *A-Z Leisure and Recreation* vehicles, and her Barneys-worthy sartorial concepts, *A-Z Uniform* clothing. www.newmuseum.org



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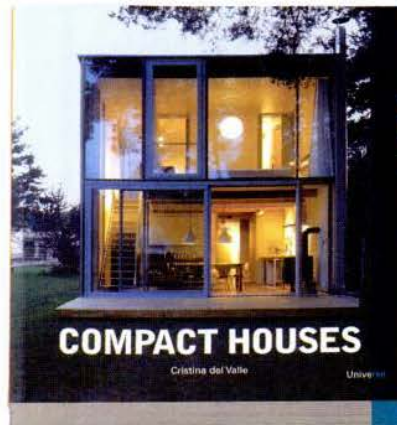
Misfit chair / By Marc Krusin for Liv'it Furniture

Why not craft simple, subtle, and comfortable chairs? Liv'it went this route with their stacking Misfit chair, in which an elegant chrome body supports industrial-strength reticular fabric. While the Misfit may not look as wild as its name suggests, its remarkable repose certainly makes it stand out from the pack. www.livit.it

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Compact Houses / By Cristina del Valle / Universe Publishing / \$29.95

When it comes to the environment, building small is no small feat. But by inhabiting a diminutive footprint and requiring less energy to maintain, small houses are in and of themselves a more conscientious building choice. And, as this compact survey of 51 tiny modern abodes shows, decreasing square footage doesn't mean sacrificing style. www.rizzoliusa.com



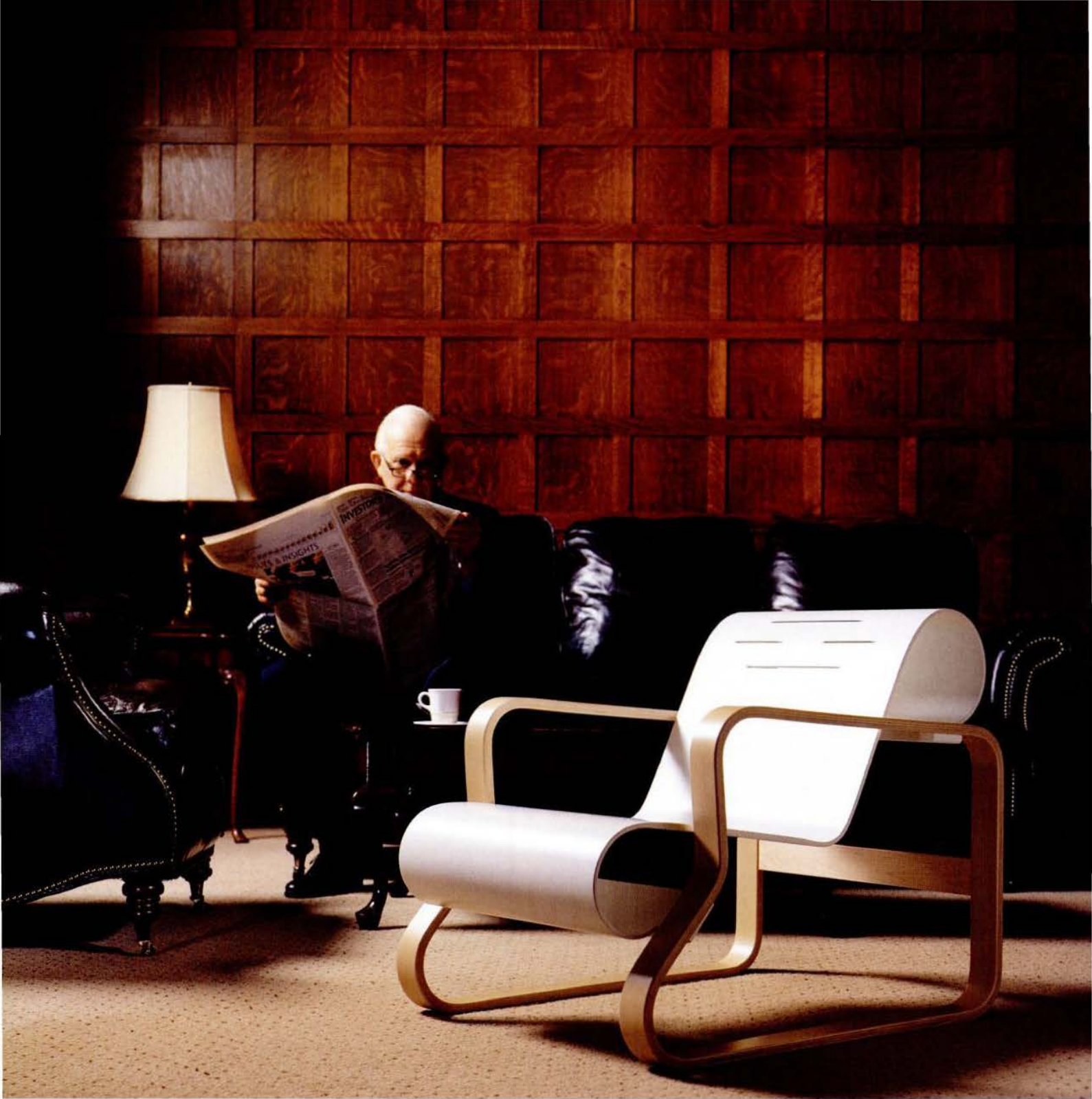
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Herman Miller bends the rules. | **Aalto Paimio Chair.** The art of being unstuffy.

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Some Assembly Required: Contemporary Prefabricated Houses /
 11 Dec–26 Mar / Walker Art Center / Minneapolis, MN

Prefab has officially made the transition from mobile home park to museum. With groovy designs like Alchemy Architect's weeHouse (above) now widely available to the public, we're hoping it now hops off its pedestal and on to streets near us. www.walkerart.org



Hombroich Spaceplacelab / 23 Sept–31 Dec /
 Center for Architecture / New York, NY

On 650 acres of farmland outside Cologne, Germany, 16 international architects—including Raimund Abraham, Shigeru Ban, and Álvaro Siza—will continue the 30-year experiment in civic revitalization that is the Museum Island Hombroich. For "spaceplacelab," designers must devote 90 percent of their 40-acre lots to landscape and 10 percent to architecture.

www.aiany.org/centerforarchitecture

Julius Shulman 2006 Portfolio Calendar

How does an architect know when he's made it big? A large museum commission? Maybe. But as the renowned photographer of most of the twentieth century's most important architects, being photographed by Julius Shulman is perhaps a more telling marker. This calendar, issued to celebrate the photographer's 95th birthday, will feature twelve signature images of iconic buildings in four-color and black-and-white and is available for purchase at the Los Angeles County Museum of Art bookstore. www.lacma.org

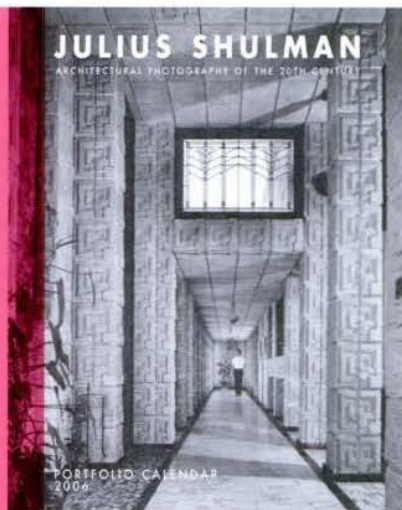


PHOTO BY JIM HUGHES (BOOK)



Eames Storage Unit



Aalto Dining Chair



Covey Model Six Stool



Eames Molded Plywood Chair



Eames Lounge Chair & Ottoman



Goetz Sofa



Capelli Stool



Nelson Coconut Chair



Mirra Chair



Eames Chaise



Eames Walnut Stool



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Nelson Marshmallow Sofa



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Aalto Palmio Chair



Nelson Platform Bench

For more about Herman Miller's design legacy, please go to HermanMiller.com/discoveringdesign. For the Herman Miller retailer nearest you, call 1 800 866 3124, or go to HermanMiller.com/hmhome.

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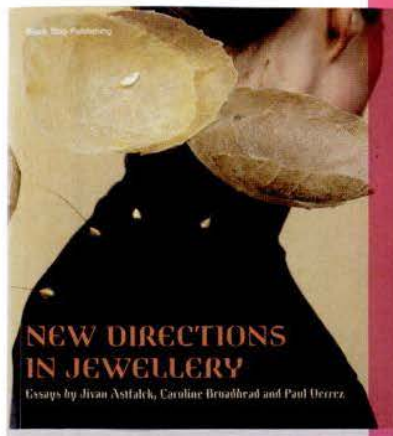
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In the Modern World



New Directions in Jewellery / Essays by Jivan Astfalck, Caroline Broadhead, and Paul Derrez / Black Dog Publishing / \$39.95

This book eschews the staid solitaires and boring brooches of traditional jewelry design for more artfully inspired baubles. Three essays introduce the history and trajectory of contemporary jewelry design, and are accompanied by various examples of outstanding artisans working today. This glittering survey is inspired, covetable, and as unexpected as the jewels it features. www.bdpworld.com

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Columbia's formaldehyde-free, soy protein-based adhesive allows architects and designers to spec hardwood veneers without worrying about the carcinogens. The new veneer core and Woodstalk agrifiber core-panel products will add a cabinlike coziness while still leaving you with a breath of fresh air. www.columbiaforestproducts.com



Fabric by the Yard / By Hable Construction

Gone are the days of Suzy Homemaker hunched over the sewing machine making potholders and curtains. While most of our generation is content with big-box offerings, we'd like to encourage the crafty resurgence. When we saw these fabrics from the Hable sisters (who, we reluctantly admit, also offer a bevy of pre-made textile goods), we thought of a million nice things to make. Now to find the time . . . www.hableconstruction.com



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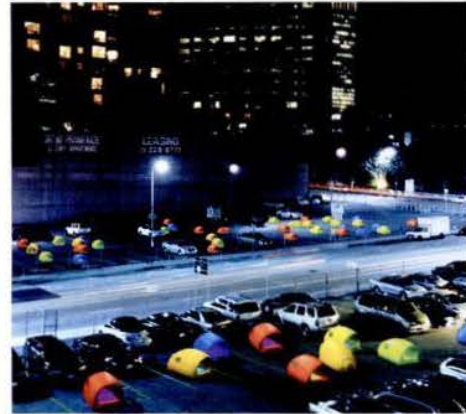
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In the Modern World

Safe: Design Takes on Risk / 16 Oct–2 Jan / MOMA / New York, NY

As unlikely a muse as safety is, it is the divine inspiration for this exhibition and catalogue of over 300 exemplary contemporary design objects and prototypes created to help protect and comfort people in their environments, like the Urban Nomad Shelter (right) designed by Cameron McNall and Damon Seeley of Electroland. www.moma.org



Chroma cushion / By Miller Updegraff for Eleventwentyfive

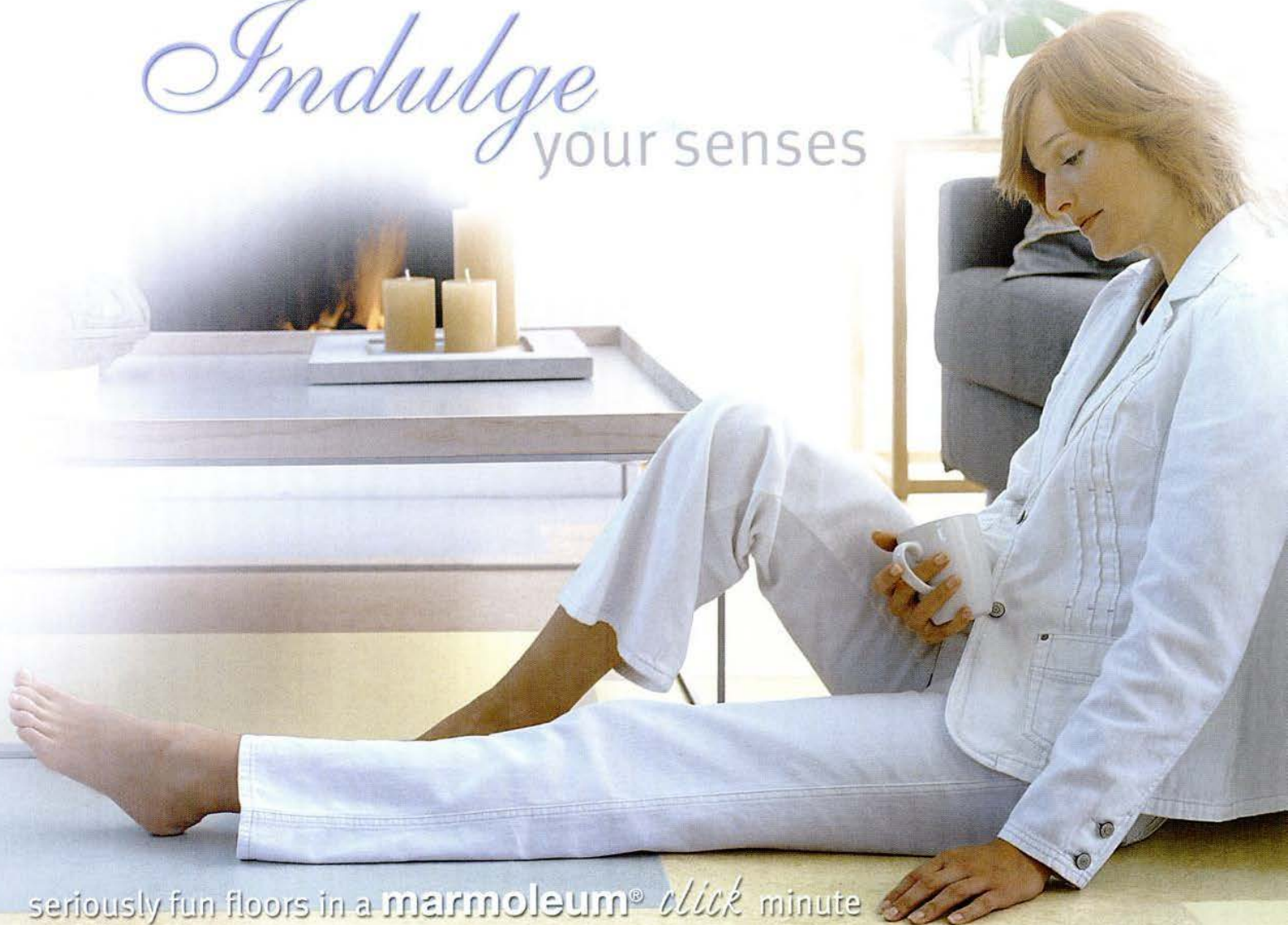
Continuing to blur the lines between art and design, Eleventwentyfive's Chroma cushion gives you paintings you can rest your rear on. Made of machine-washable denim, the Chroma isn't really a painting, of course, but its target design follows the explorations of colors found in much of Updegraff's work on canvas, found in private collections throughout the world. Finally, art that's both fun and comfortable. www.eleventwentyfive.com

Liberty chair / By Niels Diffrient for Humanscale

Introduced a year ago at NeoCon (not by neocons, although they too are quite fond of promoting liberty), Diffrient's Liberty chair has won awards and accolades from coast to coast. We were most impressed with Humanscale's attention to sustainability: More than half the materials used are recycled, and the chair itself is 95 percent recyclable, ensuring that its first-rate ergonomics won't end up in the landfill. www.humanscale.com



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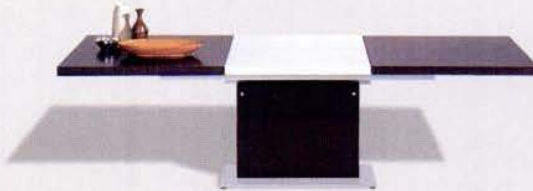
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Sustainability in Stages

"Personally, I'd rather be living outside," says architect David Hertz. As a young man surfing in Bali, he was impressed by tropical village compounds where indoors and out flow into each other. "Those houses seemed able to breathe, like plants and flowers."

Hertz has transported this idea of an ecological village to Venice, California, where he lives near the beach with his wife, Stacy Fong, and their three children. The compound—four dwellings connected by bridges and clustered around a courtyard lap pool—is an exuberant presence on a confined city lot.

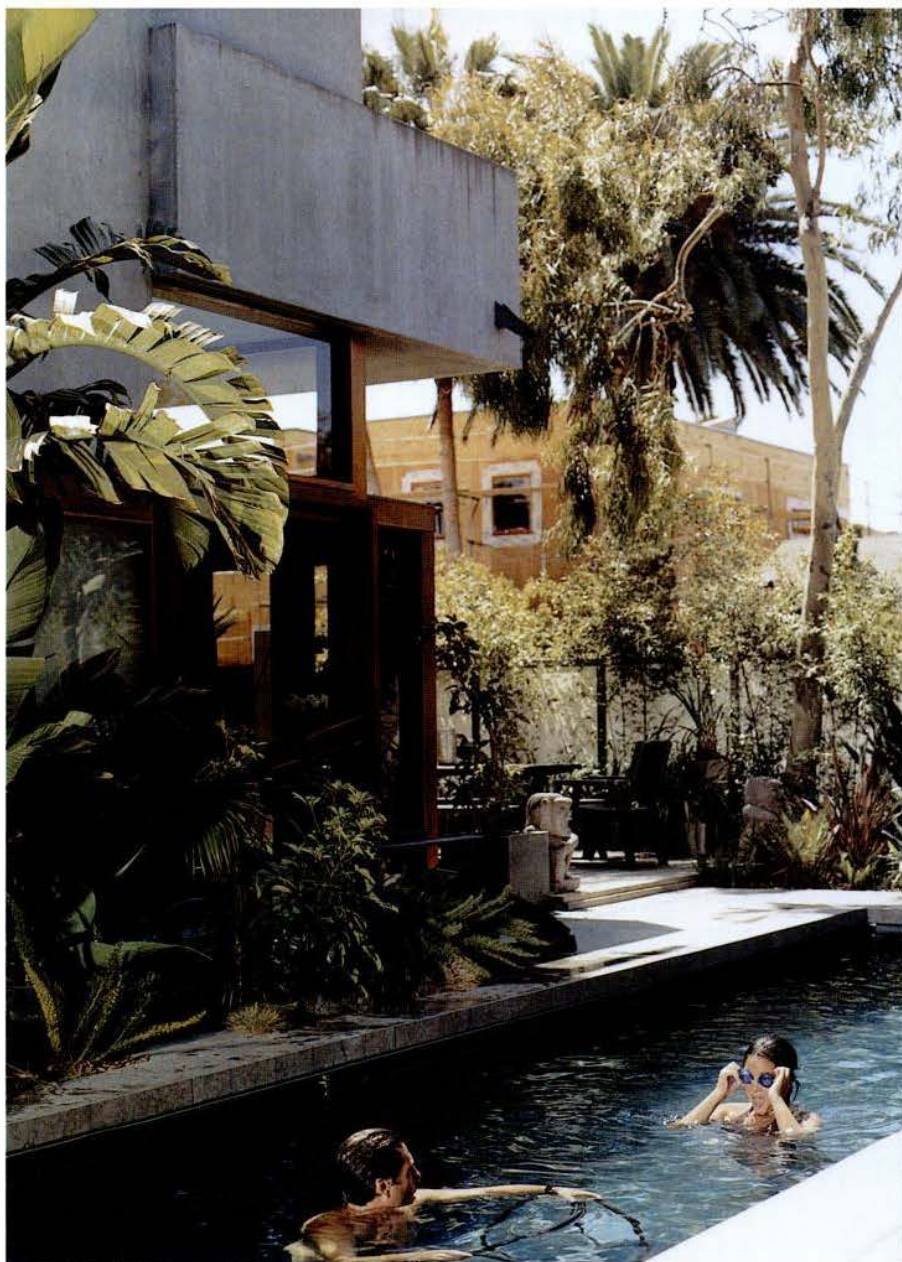
Like many family homes, it evolved in stages, beginning with a lucky encounter. In 1994, walking in their Venice neighborhood, Hertz and Fong spied a rare sight:▶

In the new addition to the Hertz/Fong residence, the architect's son Max tinkers with his extensive array of Legos and War Hammer miniatures in the upstairs office/playroom.



My House

Trellis-like balcony railings (below) cue the exposed timber frame extending over the house. The balcony and fence are made from sustainably harvested ipe wood. Sophie and Colin (right) enjoy their new pool, the only part of the home not solar-powered.



a vacant 40-by-90-foot lot. Up until that point, they'd only been thinking of adding a second story to accommodate their three rambunctious youngsters. They made a low offer to secure the lot, but serious strings were attached: They had to design and permit their as-yet-undreamed-of dream house in just 90 days or forfeit the deal.

Fortunately, the pair was up to the challenge. Hertz is a graduate of SCI-Arc, and worked with adventurous architects John Lautner and Frank Gehry before starting his own Santa Monica-based practice in 1984. He began pioneering a then-radical specialty: ecologically sensitive design. Hertz parlayed this early interest into offbeat but practical projects. He's currently completing a tilt-up house of prefab industrial refrigeration panels in Venice. And for the old Tony Duquette estate in Malibu, he's salvaging a mothballed Boeing 747, which he will dissect and reassemble into a solar-powered residence with a meditation pavilion in the cockpit.

Hertz is also an entrepreneur, whose product Syndecrete, his recipe of cement plus recycled glass chips, computer parts, and vinyl records (among other things), transforms trash into stylish interior elements. Around the time he and Fong bought the vacant lot, he had already been precasting tiles, countertops, sinks, furniture, even vases out of Syndecrete. (Fong, a nonpracticing architect, handles the business affairs for Syndecrete and Hertz's architectural practice.)

"I saw the house as a working laboratory to test my ideas and as a showcase for Syndecrete," Hertz says. Pressed for time, he dashed off a design that stacked space in two buildings joined by a glass bridge above a courtyard. He had no inkling that he had initiated an expansive family compound that would be ten years in the making.

In 1996, the family of five moved into their new house, a light-filled, 2,700-square-foot modernist aerie that unfolds in seven open levels across two buildings and ►

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Sophie, 11, rinses off in the outdoor shower made from 12-by-12-inch Syndecrete tiles cut into 3-by-3-inch squares, which Hertz intentionally set so that they appear to undulate. The sink is from Boffi; the shower fixtures are Arne Jacobsen for Vola. [p. 210](#)





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The exuberant results of Hertz's design are visible from the street (left). Giant birds of paradise, king palms, and bamboo tower above the fence. The Balinese long building, seen on the far left, is almost nautical; on the right, the original house's rammed-earth entry wall frames its concrete layers. The courtyard (below) is now the heart of the house.



a connecting bridge. The kids got bedrooms in the rear building, with parents up front. A solar panel, solar radiant heating, sustainable hardwoods, and nontoxic materials also evidenced the couple's growing interest in intertwining sustainability with cutting-edge design.

By 2002, the family had outgrown the nest and decided to build onto the adjacent 40-by-90-foot property they'd bought as an investment in 1998. "This time," Fong says, "we wanted more space, especially outdoors, a pool for the kids, and the ability to entertain leisurely."

While vacationing in Bali, the couple envisioned a resortlike family compound. Hertz designed two new glass-walled buildings connected by bridges opening onto a central courtyard and lap pool—now the heart of the house—plus a home theater, exercise room, outdoor kitchen, and beach shower. Colin, 13, and Sophie, 11, got new bedrooms while eight-year-old Max stayed put in the boys' original space.

"If I'd plopped a house in the middle of the lot, I'd have had four small bifurcated yards," Hertz explains. "With four buildings at the corners I could explore multiple interior spaces."

As a practical consideration, the wide-open resort atmosphere is sustained by hefty solar power. Hertz and Fong realized, as many homeowners do, that a new addition was a great way to gain solar capacity. The original house had just one solar panel (its rooftops were designed more for outdoor living). In the addition, the new rooftops support a 15-kilowatt power plant that provides electricity and heat for the entire complex (except for the pool). The monthly savings are sizable.

Though they're far from the Far East, Hertz and Fong are luxuriating in their tropically inspired eco-resort. And a new generation of surfers is enjoying a harmonious environment, where their boogie boards seem right at home. ▶

PHOTO W. SEOUL

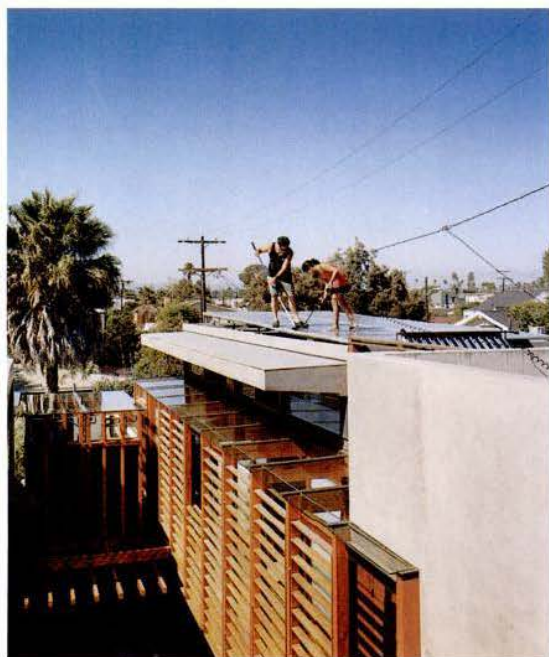
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How to Make My House Your House

Sustainable Wood Trellises

Inspired by Balinese villages, architect David Hertz shaded large glass expanses with vertical trellises of sustainably harvested ipe wood (above, top).

Syndecrete

Castoffs get architectural pizzazz with Syndecrete, Hertz's creative mix of concrete and recycled glass chips, old computer parts, postconsumer carpet fiber, scrap wood chips, vinyl records, etc. His house features Syndecrete countertops, sinks, dining table (above right), fireplaces, tiles, floors, and more. For customers, he'll make almost anything. Syndecrete comes in 11 standard

colors (and hundreds of custom colors) and with ground, polished, or textured surfaces. www.syndesisinc.com

Optical Windows and Skylights

Wired to a whole-house thermostat, a series of electric windows and skylights automatically open or close as the temperature rises or falls. "You don't even have to be home for it to work," says Hertz. www.optical-components.globalspec.com

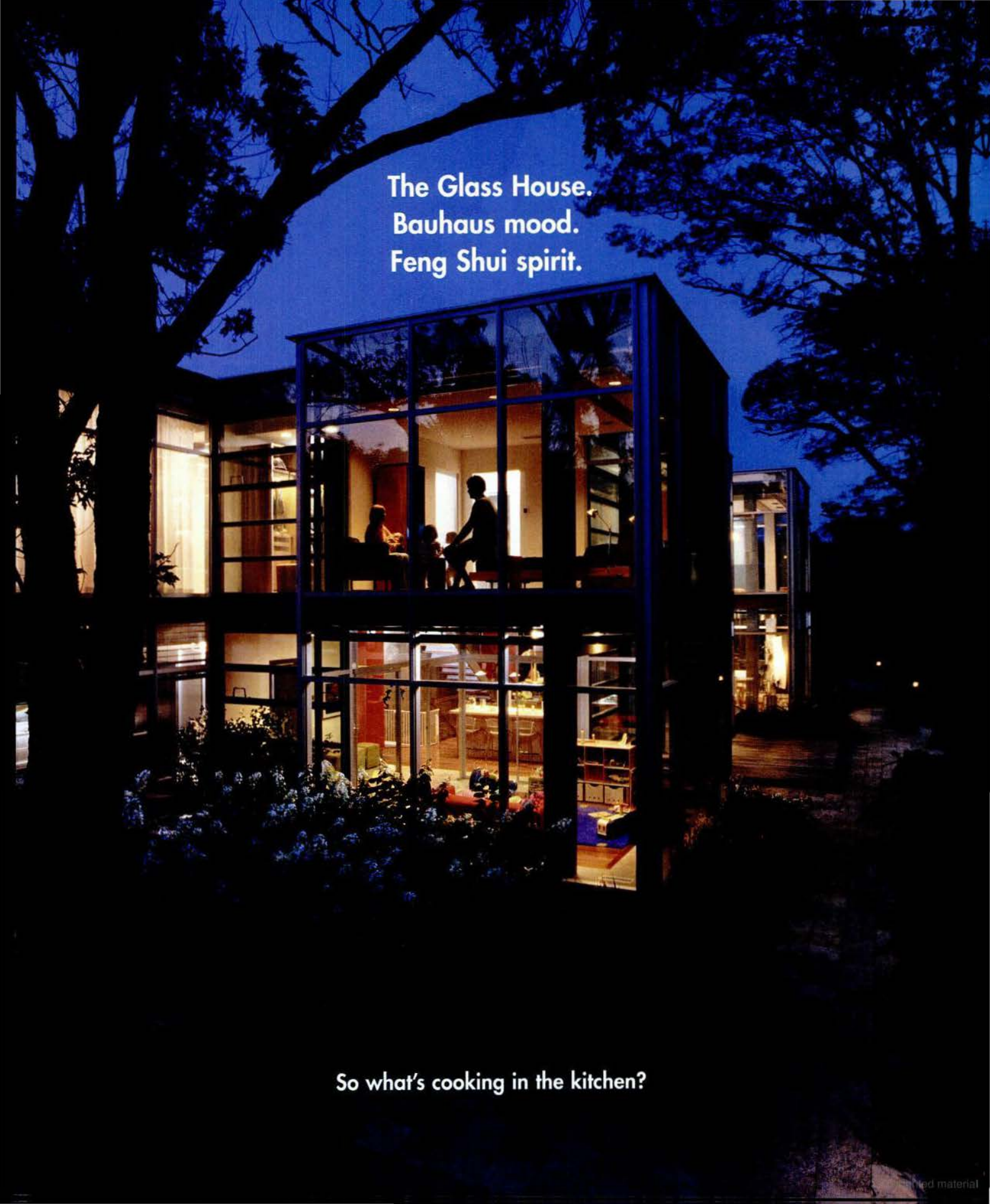
Self-Sufficient Solar

A high-tech photovoltaic panel array and a parabolic evacuator tub collector generate all household electricity (above left). The

15-kilowatt, net-metered system lights the lights, heats the house, and provides hot water for the whole house. Running it is virtually cost-free. "Guess what? You can't afford not to have solar," says Stacy Fong.

Natural Rhythms

Hertz sited the house to catch ocean breezes and change with the light. He merges indoors and out with large windows, sliding glass doors, and skylights. The expansive central courtyard (seen above right), rooftop terraces, and sleeping porch are all outdoor rooms. "Even if you need air-conditioning, roof overhangs, shading, and landscaping will help," Hertz says. ■



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In this house of glass, outside and inside meet. Here we see Thomas Roszak, the architect and developer of "Sienna" in Evanston and "Vetro" in Chicago, with his wife Justyna and their children Calvin, Ettiene and Simon, in their clearly visible GE Monogram kitchen, Chicago.



imagination at work



Tom McMurtrie and Genia Service with their five-year-old son, Gary. Their new Ann Arbor home is a study of different shapes and volumes.

Steel and Magnolias

What sort of house might a man with the title “recycling coordinator” live in? Would it be constructed entirely of old aluminum cans? Or would it consist solely of yesterday’s newspapers and last week’s *New Yorker*? It might surprise you to learn that even in the liberal bastion of Ann Arbor, Michigan—where aluminum-can cottages might be welcomed with open arms—the person holding that post lives in nothing of the sort.

Located on a quiet residential street in this university town, the home of Tom McMurtrie—the recycling coordinator for the city of Ann Arbor for the past 14 years—and his wife, graphic designer Genia Service, was designed and built with careful attention to energy usage. Though it incorporates energy-efficient materials, a stereotypical hard-core hippie house it is not. ▶

Christened the SunHome by the family, the house was designed by Monroe, Michigan-based designer Tonino Vicari, who began the project fresh out of the University of Michigan's architecture school.

"We were both interested in the clean, contemporary look," says McMurtrie of his and his wife's decision to build their home from the ground up rather than trying to buy into some of Ann Arbor's older housing stock. "It is something neither of us had lived in before." Service continues, explaining that she "grew up on a farm and then I lived in a small Victorian for 12 years in San Francisco. But I guess I've always wanted a loft." And now she has one—complete with a backyard and a garage.

Despite its overwhelmingly industrial appearance, the unusual home responds to Michigan's changing climate like a champ. In the summer, when the angle of the sun is higher, the interiors receive less heat but remain bright while the concrete floors keep cool throughout the day. In winter, the lower angle of the sun warms the rooms directly and radiant heating coils in the floor heat the house. But these are just the beginnings of a home whose whole being is predicated on its relationship to the sun.

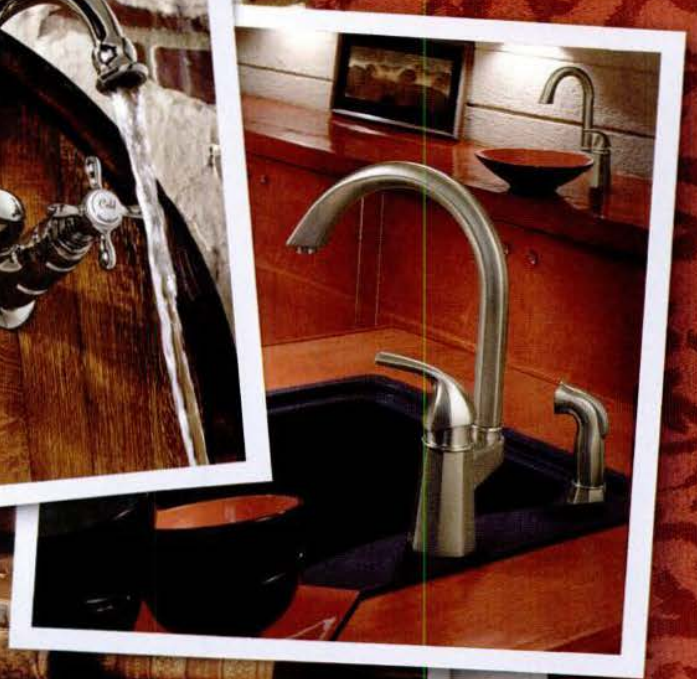
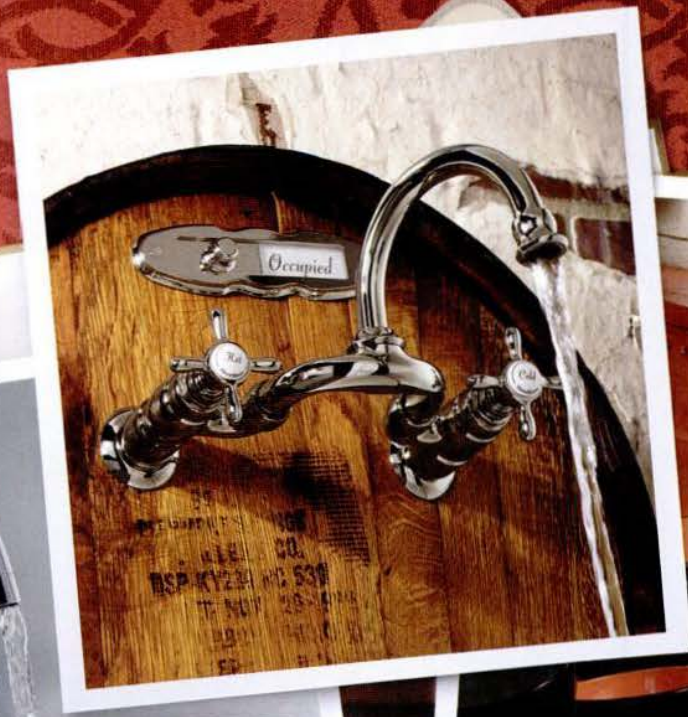
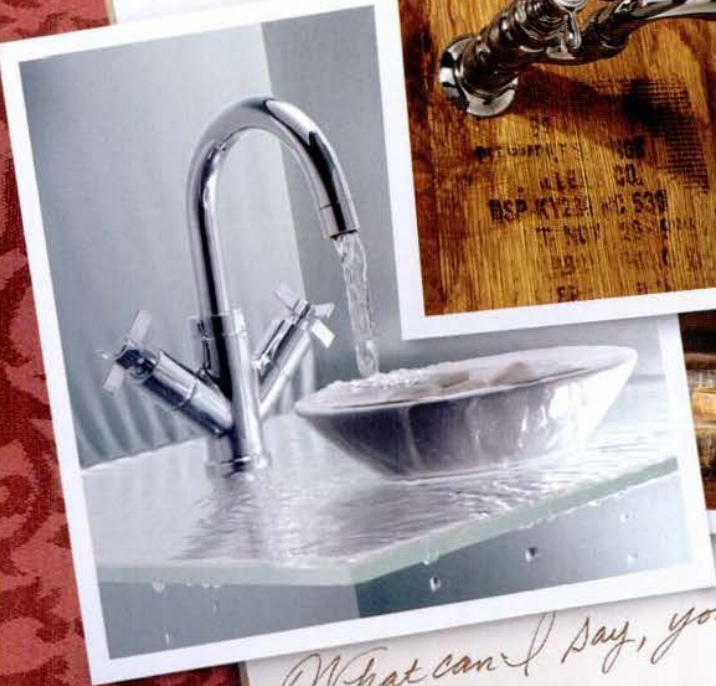
Addressing the couple's desire for a cutting-edge house that still respected its immediate surroundings as well as the environment in general, Vicari designed a two-story, C-shaped structure, which he placed neatly on a quarter acre of land and built around a 75-year-old magnolia tree that blossoms with pink flowers every spring. With its reflective steel cladding on the sun-drenched second floor and reclaimed wood from an old barn on the heavily shaded ground floor, the flat-roofed SunHome looks not unlike an early Frank Gehry project. The weather-worn red-painted panels of reused barn wood are visible in the courtyard, but the color on the wood fades into a silver hue as it wraps around the garage.

While the exterior shape of the house was largely derived from the magnolia tree—which the house elegantly frames and preserves—the interior space was guided by an advanced software simulation tool called Lightscape. Used to predict the light conditions during specific times of the year, and even down to definitive times of the day, the computer studies also helped determine where all rooms and windows would be placed and the size of each. "The morphology of the house ►

Poured-concrete floors are heated using radiant coils embedded in the floor. The dining table and chairs are by John Widdicomb Furniture. The light fixtures are by Weplight. [p. 210](#)



Mom-



What can I say, you taught me well—
"Choose wisely," you always said.
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a bit contemporary—with a touch of
sophistication. Sure, I went for looks,
but I made sure they were all smart.
They are perfectly "me".

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The base of the house was built using a custom-prefabricated concrete foundation. The roof (bottom) is a standing-seam steel roof from Wick Building. The material came to the site in two rolls of 28-gauge steel and was roll-formed onsite.



was based on the maximum solar absorption," Vicari explains. This thinking has led to a home flooded with natural light and also allows for the bare minimum of electricity usage year-round.

A basement boiler efficiently distributes hot water through radiant heating tubes cast into the concrete floors, helping to eliminate stuffy hot air in winter. According to McMurtrie, the house's complete energy costs are nearly the same as those of a more traditional neighboring house with half the square footage.

"It's great to show people an alternative," he says. "People are excited that this is a different way to build a house. And it doesn't cost that much more."

McMurtrie and Service admit that a steel-clad house on a street of older homes in a Midwestern town has attracted its share of disapproving bystanders. "A lot of people really love it, but it's a bit controversial to some," says McMurtrie. "But it's also in the Midwest, so it's got a little bit of Garrison Keillor." Regardless, there's proof that the house has finally won over the neighborhood: Vicari is set to begin construction on a similar house right next door. ▶



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I Love Trash

Before Tom McMurtrie became the recycling coordinator of Ann Arbor in 1991—a position that lets him shape the town's recycling policy—he made his business selling Solarwall (www.solarwall.com), a product that uses solar energy to collect hot air for heating purposes. “I’ve always been a believer in sustainable systems,” says McMurtrie. That strong conviction, shared with his wife, led the family to steer away from using unrecyclable materials like vinyl

siding, and instead to build with reusable materials like steel and reclaimed wood.

McMurtrie's background in solar energy had a large impact on the features of the house, from the location of windows to the reflective steel siding, which absorbs less heat from the sun than the normal wood-clad homes found throughout the Ann Arbor area. And the house's six-inch-thick walls incorporate 50 percent more insulation than normal, keeping the house warm in winter

and drastically lowering the need for air-conditioning in the summer.

In his 14 years on the job, McMurtrie has seen a profound change in the way residents view sustainability. “Once people try recycling, they realize it's not that difficult and it's really quite an easy thing,” he says. That makes him optimistic about his ability to effect change. “People are a little hesitant to experience things initially, but with time they are very accepting.” ■



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For computing commuters, laptop bags are not just about fashion. Here are a few that protect as well as they serve your style and your hardware.

Computer Commuter

Nineteen-eighty-nine was a watershed year: The Berlin wall fell, television wunderkind *Seinfeld* premiered, and Dwell's beloved hometown, San Francisco, shook to its core. It is not altogether surprising, then, that in this time of revolution, innovation, and general upheaval Apple released its first laptop computer—the Macintosh Portable—inciting a sea change in personal computing. A Cro Magnon–like predecessor to the modern-day iBook, the Mac Portable delighted critics but was altogether underwhelming to consumers, who were perfectly content typing away on their bulky stationary word processors.

The problem with antecedent laptops like the Mac, the Osborne 1, and the Compaq Portable series was that each weighed between 16 and 30 pounds, making the prospect of portability seem about as convenient as slaying the Nemean Lion. (Their Herculean heft was due, in part, to lumpish lead acid batteries.) Today, laptops have become svelte and savvy, and are giving standard desktops a run for their money—the operative word, of course, being *run*, because nowadays people are

working from everywhere and anywhere and they're taking their computers with them.

But just as you wouldn't strap a baby into the front seat of your car, you wouldn't consider just any old briefcase fit to carry your electronic bundle of joy. Laptops require a hardy yet stylish satchel, an attaché worthy of a 1.65 GHz processor and 512 MB of RAM.

Of course, for every make and model of laptop, there are a hundred bags in which to house it. That's why Dwell sought out Mark Frauenfelder, telecommuter extraordinaire and editor-in-chief of *Make* magazine, to help separate the wheat from the chaff. "I have a big thing about zippers being weak," Frauenfelder says. "Once I was traveling and the zipper was stuck on my bag. I was pulling really hard and it broke, and my hand, which was in a fist, shot up and I punched myself in the nose." Sage words of warning, yet something the average consumer might fail to consider despite having been foiled at least once by the duplicitous YKK. It seems Frauenfelder has experienced every foible known to digital travel; amateurs take heed. ►

A Note on our Expert: Mark Frauenfelder got his degree in mechanical engineering and designed disk drives in the late '80s before launching *Boing Boing*, a technology and culture magazine that later evolved into a website. He worked as an editor at *Wired* from 1993 to 1998. In 2003, Frauenfelder picked up and

moved his family to the island of Rarotonga. He helped launch *Make* magazine in 2005, and is the author of two books: *The World's Worst: A Guide to the Most Disgusting, Hideous, Inept, and Dangerous People, Places, and Things on Earth* and *Mad Professor*, a book of science experiments for kids.



The Slim Cargo / Acme Made

\$139.99–\$249.99 / www.acmemade.com

Large outer cargo pocket, internal accessory pockets, removable shoulder strap, nylon zipper, closed-cell-foam padding with high-impact plastic inserts, leather handles, quilted satin computer case lining. Available in various fabrics and 3 sizes.

Expert Opinion: I like the design of this. The padding has more of a reinforced feeling than a pillowy feeling. I don't have any idea how these would hold up in weather or in cleaning up stains, but I would be nervous to sit this down on the sidewalk or the road. If you are someone who's really obsessive or neat, or if you're just taking it from your home to the office, it's probably fine.

What We Think: Employing fabric designs from the likes of Alexander Girard and the Eameses, Acme Made makes a nice-looking laptop case. The structural quality of the bags is sound, and this variation on Acme Made's original Slim case makes room for more stuff, like a cell phone and iPod, in the front pocket. The Teflon-coated fabric adds an extra layer of protection from stains and water, and the closed cell foam and high-impact plastic will ensure your computer stays dry even if the exterior fabric is saturated.



Warren Street Technical Nylon Bag / Jack Spade

\$285 / www.jackspade.com

Padded laptop sleeve, detachable shoulder strap, interior organizing pockets, exterior cargo and cell pockets, contrast green lining. 16.5" x 3.5" x 12.5"

Expert Opinion: One thing I like about this is that you can just unzip the whole thing, so that it folds completely open. You could actually leave your laptop in it while you're working on it; it gives you good access to everything. What I couldn't stand, though, is there are these two little zipper pockets on the front, but there's a flap covering them that makes it difficult to get in there. You have to force open the flap with your thumb and then still you can't get all the way in.

What We Think: We couldn't help but be attracted to this bag; the design is simple, functional, and stylish. While the padding is minimal compared to the other bags, we think that our laptops would be perfectly secure in day-to-day transport. The 100 percent nylon material is coated with Teflon and can be cleaned with a damp cloth, and with understated flourishes like interior contrasting colors, these bags are a handsome and practical choice.



Buck Briefcase / Mandarin Duck

\$340 / www.flight001.com

Padded interior laptop compartment, and document compartment with several organizing pockets. Polyurethane resin-treated fabric provides strength and water protection. 14" x 11" x 3.75"

Expert Opinion: This feels like it's going to protect your computer: It's got good padding and reinforcement on all the panels. The clip system is very well designed and supersolid. One of the really interesting features is the shoulder strap, which has a pocket that fits around your shoulder; once your shoulder is nestled inside the pocket, the bag is not going anywhere. I hate it when I bend down to pick up something and my bag slides off my shoulder. There's also this little compartment that you can pull out—it's a nylon bag with elastic around it—that acts as a little rain jacket for the bag. It looks like a giant shower cap.

What We Think: The quality of this design is reflected in the price; this is a well-constructed, straightforward bag. While it provides the utmost in protection and durability, some people might find the size and aesthetic to be a bit clunky. The cup on the shoulder strap ensures a snug fit, but it could present problems for people with narrow shoulders or a small frame. But if transporting your computer at all unnerves you, this bag will undoubtedly set your mind at ease. ▶



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*Remote monitoring device communicates with washer and dryer through household wiring. Simply plug into any outlet.





Marina Computer Handbag / Timbuk2
\$80 / www.timbuk2.com

Ballistic nylon exterior, no-slip shoulder handles, waterproof bottom, padded laptop protection, exterior zipper pocket with lined cell phone pocket, interior zipper pocket. 15.5" x 12" x 4.5"

Expert Opinion: You can put this around your shoulder and it's not going to slip. It has a waterproof bottom made of the same material as the shoulder strap; you could set it down and if the ground's wet, it won't soak through. The ballistic nylon shell looks like it could really stand up to serious abuse. I also like the way that it zips open wide so you can get in there and look at what you have. I don't like those bags that just zip open a little way so that you're just staring into this chasm and sort of fishing around. It probably has a bit of overkill on pockets.

What We Think: Timbuk2 has translated the craftsmanship of their messenger bags into a more urban design that looks something like a chic bowling bag. We feel confident that our laptops would be well protected, and we like all that extra room for files and cords and other accoutrements. The one caveat to this, and really all Timbuk2 designs, is the prominently displayed logo—we just don't get the swirl.



Fleur Tote / One & Co. for Incase
\$150 / www.goincase.com

Removable laptop sleeve, accessory pockets, document pouches, iPod pouch, 12-inch-long shoulder strap.

Expert Opinion: To me this looks cheap. The strap is too short for putting on your shoulder but then too long to carry. And there's no way to adjust the straps either. I don't know why they did that. The pockets are way deep down inside. The bag comes with a separate pull-out laptop case, but the bag itself doesn't zip up, so it's exposed to the elements or pilferers. I just don't particularly like the design of it. It's my least favorite.

What We Think: The program for One & Co.'s collaboration with Incase was to create a fashionable laptop case geared toward women; if there's any truth to the adage "anything for fashion" then this bag will sell well. With compelling color choices like kelly green and pinstriped charcoal, the Fleur tote will undoubtedly accessorize better than a lot of other bags. We see this more as a day bag, not something to be used for serious travel.



Loft Bag / STM
\$76 (12"), \$86 (15.5") / www.stmbags.com.au

Full-size pocket for folders, zippered back and front pockets, removable padded shoulder strap, pockets for cell phone, documents, and cables.

Expert Opinion: This one is not too bad, but I just couldn't get excited about it—I don't know why. They attempt to make the strap nonslippery, but it's not that good, and it's got a cell phone holster, which I guess is okay, but I don't really like it that much. It looks like it could hold a pretty good-size laptop, but as far as ease of use goes, it doesn't match the Mandarin Duck. The zippers look really flimsy; they're definite nose punchers.

What We Think: We've never been able to rally around cell phone holsters, but the padding is decent, and we like the capacious interior and the two size options. The over-size flap might hinder quick access, but it also provides a desirable extra layer of security. Placing the rectangle vertically creates a clean line, and makes the bag more conducive to traveling unencumbered in tight spaces. ■



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The Exhibitionists

Bringing fresh and original design ideas straight to the public is the central mission of Materials & Applications, the Los Angeles–based nonprofit research center that exhibits projects by adventurous architects and designers. Founder Jenna Didier and technical director Oliver Hess both live and work in the space, so they have a unique experience of the installations, which are open to the public 24/7. “I sometimes come out in the morning and find a few beer cans left over from late-night guests,” says Didier.

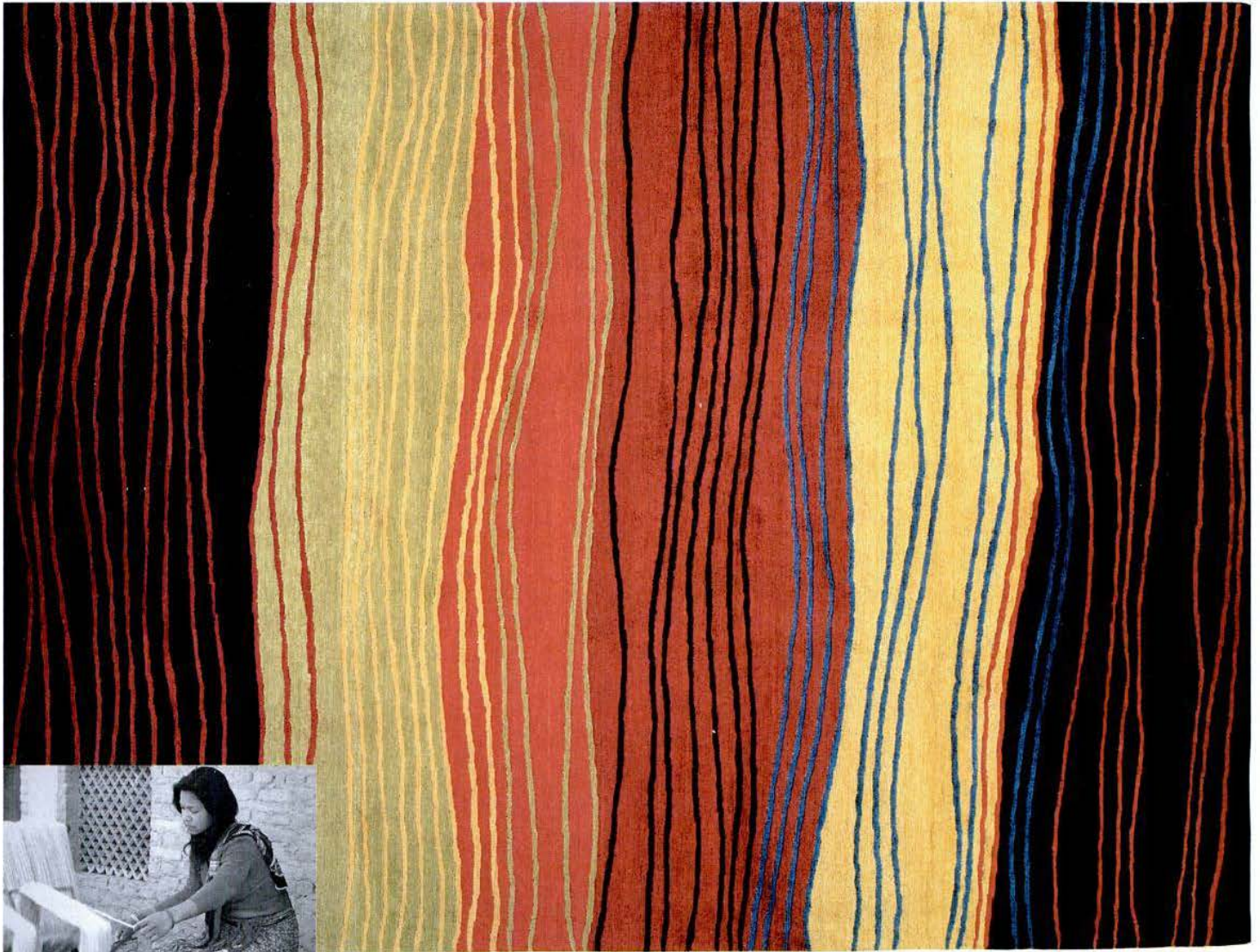
Allowing architects and designers to experiment with new and unusual materials at little cost in a temporary setting is their primary goal. Didier and Hess curate—and sometimes also help fund and construct—the installations in their 25-by-50-foot front yard. The young couple brings a combined interest and experience in robotics, high-tech interactivity, and special effects to these projects, some of them subsidized by Fountainhead, Didier’s fountain design and installation company. Her agenda extends not just to aesthetics but to ethics. “Having worked extensively with water and electricity, I’m very concerned about sustainability,” she says, “so I always look through that lens.”

Maximilian’s Schell, a recent M&A installation inspired by Disney’s sci-fi film from 1979, *The Black Hole*, is a dramatic, vortex-shaped canopy crafted from high-tech sail material. Created by architects Benjamin Ball and Gaston Nogues, it illustrates how materials from one industry—high-performance sailing, in this case—can be used in others, including architecture and design. Adding a sonic component to the piece is Electric Skychurch founder James Lumb, who created the “Resonant Amplified Vortex Emitter,” a sound loop that contributes a subsonic drone to the site.

Past M&A participants have created installations with everything from steam-bent wood to plastic-encased foam. What the installations have in common is the repurposing of unusual materials from various industries for use in architecture and design, where their unique properties can be exploited in new and innovative ways, encouraging exploration and experimentation in a temporary setting.

M&A’s location on a busy street in the heart of Silver Lake, one of L.A.’s trendiest neighborhoods, no doubt facilitates greater public access to these installations. Though anyone is free to visit at any time, and the designers often bring clients to view their work, it’s Hess and Didier who experience the projects most directly—and perhaps enjoy them the most. “It’s like having all your interests come to you,” Hess says. “It’s environmental design,” Didier adds, “and we are the occupants.” ■

The Materials & Applications team in front of their latest exhibit, *Maximilian’s Schell*. At left, a detail of the installation.



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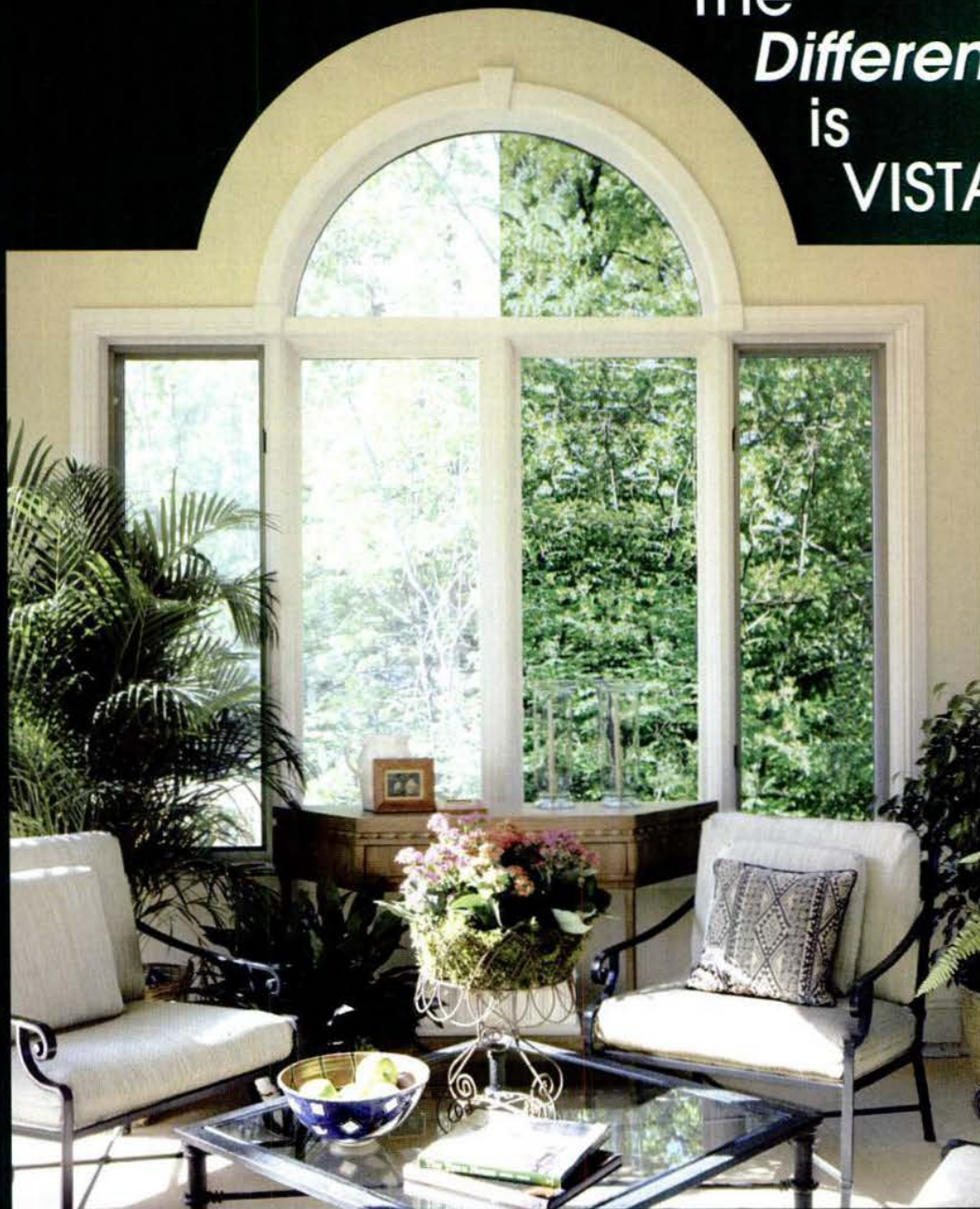
Three pointed spires dominate the skyline of Cologne, Germany, from nearly every vantage in the city. The ornate gothic cathedral, built at the heart of the Roman plan's concentric rings, looms over low-rise buildings and fanning arteries. More than 90 percent of the city was destroyed by Allied bombing raids during World War II, and as a result, the architectural tourist feels an inescapable sobering sensation. Rebuilding an ancient city in the course of a few decades created a varnish of brutal modernity, but scratching Cologne's surface reveals a vibrant center of art and design.

Martin Kudlek represents Cologne's next wave of artpreneur. Choosing between New York, London, Berlin, and Cologne, Kudlek settled on the latter to open the Galerie Martin Kudlek. He specializes in the work of young, upcoming artists with a focus on photography, and as a savvy gallerist keeps regular tabs on the city's pulse. We walked the streets with him, chatting about the city he calls home. ▶

Gallerist Martin Kudlek waits for a train at Cologne's central station. Construction of Cologne's gothic cathedral (in the background), or Kölner Dom, began in the 13th century but its distinctive spires weren't completed until 1880.

Curating Cologne

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Tell us how you got started with the gallery.

I studied art and architectural history and then taught, but academic work is just you and the book. Working in a gallery is much more lively. There are more tasks involved and different people—buyers, collectors, and artists—and a lot of life in all of it.

How would you describe the art scene in Cologne?

Cologne used to be, after New York, the second most important art city in the world, but that was 15 years ago, up to the early '90s. Now a lot of it has been taken over by London, Los Angeles, even Berlin.

Apart from galleries, are there any museums that exhibit design?

There is the Museum für Angewandte Kunst

(Museum of Applied Art), built by Rudolf Schwarz from 1951 to 1958. This was the first major museum built after the war—originally for a painting collection; it became a design museum later. It was built when Schwarz was having a big debate with Walter Gropius, who was saying that strict modernism was the only style because it was ethically right. Schwarz argued that people needed to feel at home again. His modernism embraces the people—the museum is built of brick, concrete, and a lot of window spaces with a lot of light from the courtyard. However, the building is very brutal too; he wanted to shield the art from the city. It is built over a medieval church courtyard, which is a very nice space, and you don't have to pay to get into the café there. ▶



Above: Architect Rudolf Schwarz's Museum of Applied Art (located An der Rechtschule) signaled a new standard for postwar design in Cologne.

Left: The architectural offices of Johannes Schilling (located at Gereonswall 75) also serve as a gallery space for young, upcoming artists.



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A view from the east side of the Rhine looking back at the Kölner Dom's distinctive elevation. To the left is Groß St. Martin, one of Cologne's 12 Romanesque churches.

The Hopper Hotel St. Antonius also has a nice courtyard café.

Yes, you can sit there and eat fairly nice things if you're lucky. I would recommend people stay there. It is built in an old monastery, and the rooms are very clean and reduced. Designers and architects love it and I like it too—it's my favorite hotel here.

What are other interesting examples of mid-century design?

Well, if the weather is good, I would get on the cable car to the Rheinpark. That is where Bundesgartenschau, the federal garden show, took place in 1957. It still has a few very nice pavilions, one or two of which have been restored. A lot of the rubble that was in Cologne [after the war] was used for sculpting the park. It's on the east side of the river, not the town center side. From there I would walk down to the Hohenzollernbrücke, a bridge that leads back to the cathedral and has a very nice view.

Is the cathedral worth a visit?

Cologne is defined by the cathedral more or less: You can't really not go there, but once you have been there for half an hour you have seen it. I would go check out one of the Romanesque churches, of which there are 12 in Cologne. They were all built between the 10th and 13th century; the most important are St. Gereon, St. Apostein, St. Pantaleon, and St. Maria im Kapitol.

What is the relevance of these Romanesque churches to modern-day Cologne?

To get back to Rudolf Schwarz—the city's rebuilder, so to speak—after the war, he said that the churches are the backbone of Cologne. From a historical point of view, they are quite pure and are more important than the cathedral, I would guess. Schwarz wanted to form a sacred path to connect all of them, and to get to know the city that way, which is a good idea because they run north to south all around the ring. ▶

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Detour

Is there anything exciting being built at the moment?

The most spectacular is the Kolumba Diocesan Museum by Peter Zumthor. Also, just now finished is Renzo Piano's Peek & Cloppenburg department store, which is made of 6,800 single glass slabs, all of different sizes. It is in a shopping area that I don't really like, but the building has managed to make much nicer.

Are there any stores worth visiting?

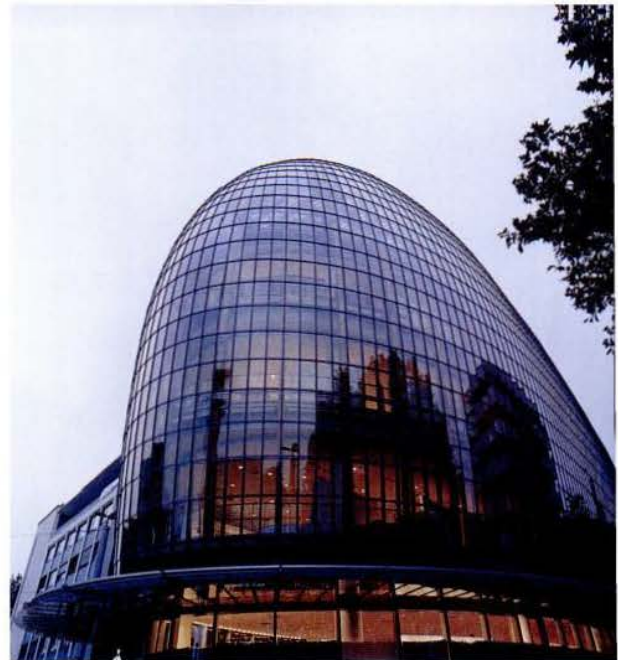
There is a place called Sign of the Times, which specializes in '50s and '60s furniture. They buy unknown designers of that time, and it can be extremely interesting. The owner does not like to show trash like some other shops do. He shows good design from the '50s, '60s, and '70s.

Does a lot of the inventory come from East Germany?

Yes, of course. Much of it is quite clever in its practicality. I guess that was the important thing in the East. In the West it was to play around with things, you did not have to use them. But in the East everything had a purpose. There is also a very special shop called o.k. Versand. They buy objects from China, India, Bulgaria. Very cheap design, often made from recycled cans, that sort of thing.

After a long day of walking around, perhaps you'll want to try some Kölsch?

Well, it is a beer you can drink and drink and drink—very light. There are many Germans who are mad about it and don't really drink anything else. ▶




Above: Renzo Piano's recently completed design for the department store Peek & Cloppenburg (located at Schildergasse 65-67) has invigorated the surrounding area.

Left: In the old Belgian quarter (a lively area for nightlife), Sign of the Times (located at Brüsseler Strasse 80-82) sells both classic and unknown mid-century furnishings.

Below: Kudiek and a friend enjoy the fresh Kölsch at Malzmühle (located at Heumarkt 6).



Cologne,
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Detour

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Where would you go to try it?

The hard-core Cologne beer hall that Bill Clinton went to is Malzmühle. They make the best beer and it is not too far from the cathedral. If you are into wines, however, there is a place called Vintage, which I like.

During the furniture fair we always end up at a bar called Six Pack . . .

That is the second stop after 1 a.m. or so. It is a hole in the wall—open late and lined with refrigerators filled with bottled beer. For some reason it is quite nice and I often end up there.

After a nice day taking in the city, tourists can move on to their next destination, but as a resident, what do you see in Cologne's future?

I am quite excited about its future because we need to do something to save it. It is a very proud town that has a fantastic history of art and art collectors. But if Cologne is not careful, this status could change because people are moving away. People like myself and my colleagues, we are trying to convey how nice it is here. Cologne is still an important city—there are a lot of things going on here and there are quite a few galleries that have opened up in the last few years. It is not quite the magnetic city it used to be, but hopefully it is getting there again. ■



Above: Kudlek bicycles in the Rheinpark, originally built in 1957 for the federal garden show. Although most of the surviving pavilions are in ruins, a few have been restored.

Left: Kudlek surveys Cologne's street life from his gallery (located at Schaafenstrasse 8).



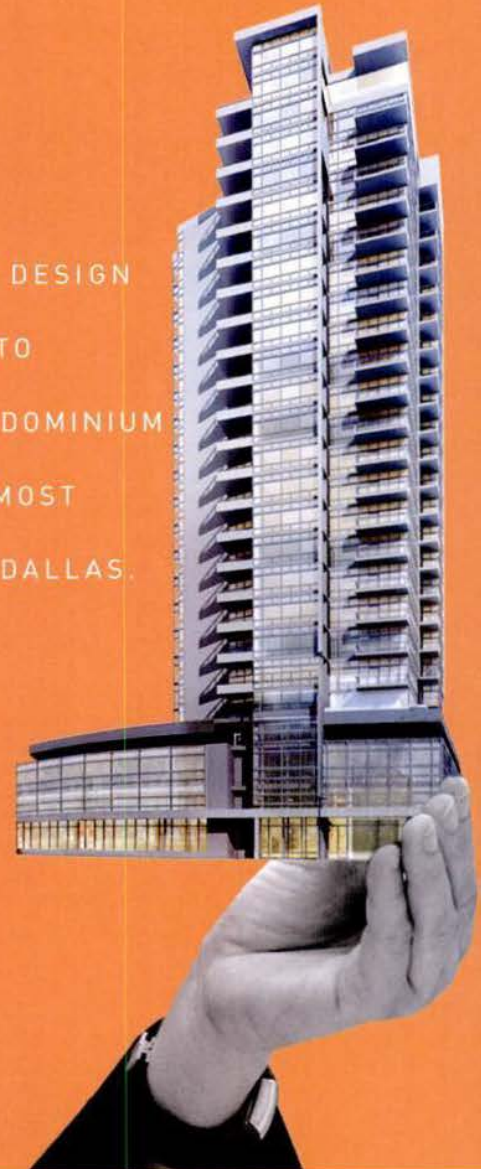
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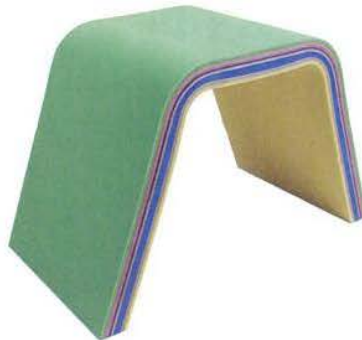
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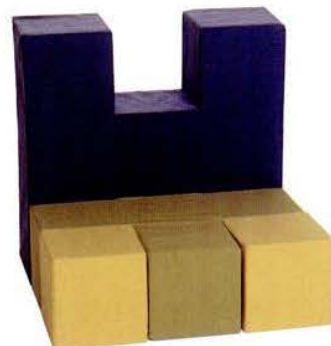
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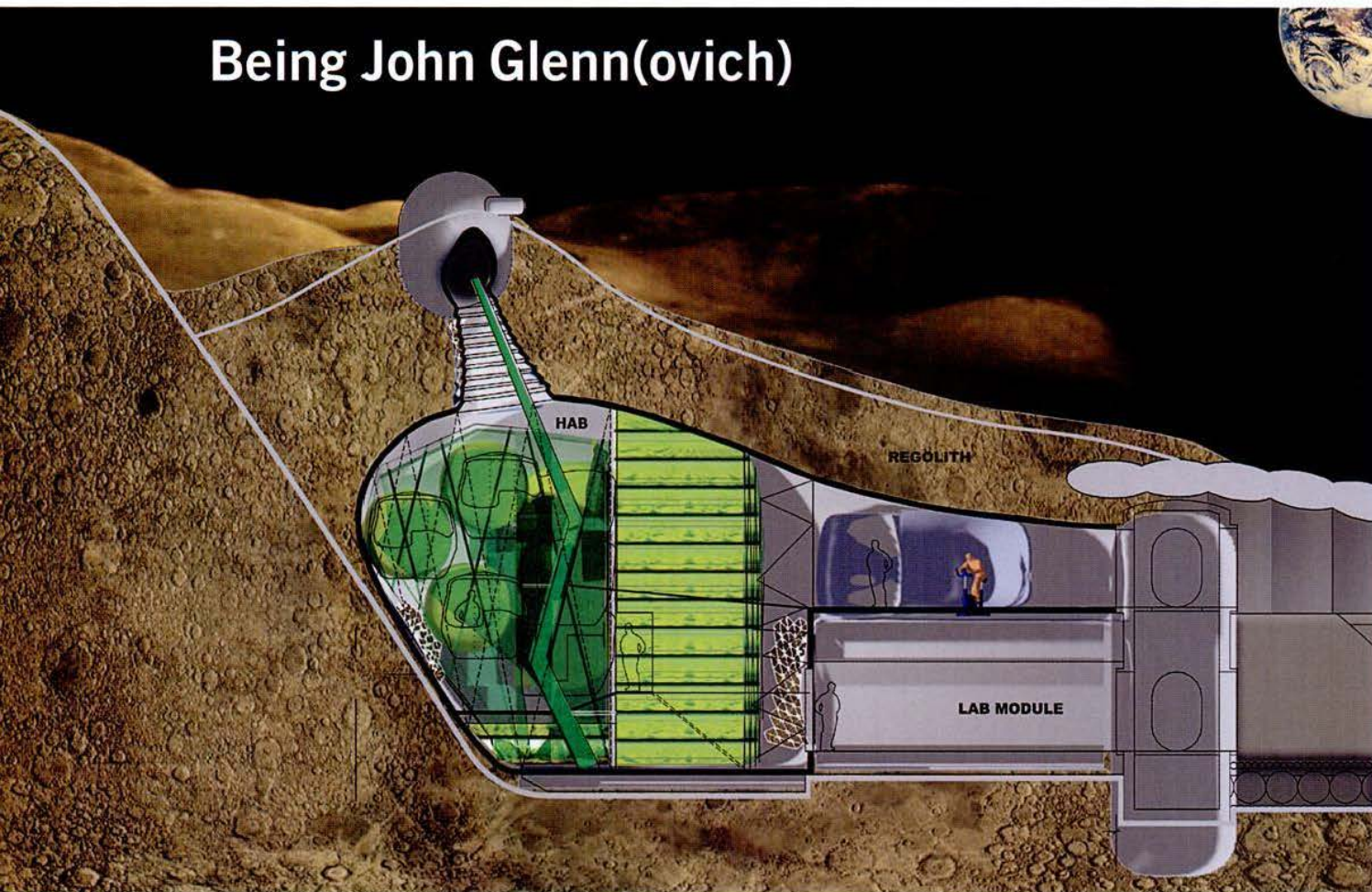


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Almost 40 years after the first man stepped onto the surface of the moon, the 2004 flights of privately funded SpaceShipOne to the edge of outer space and back signaled the twilight of government-run space agencies like NASA. It also heralded the ascendancy of a loose global network of young designers and private entrepreneurs who are now setting the pace for the second race to the moon and the first race to Mars—and imagining the first shelters we will live in when we get there.

One of these next-generation designers, India-born, San Francisco-based Susmita Mohanty, doesn't look old enough to have earned her multiple advanced degrees in electrical engineering, architecture, and industrial design. But between Mohanty and her Vienna-based colleague, architect Barbara Imhof, the two have already worked with NASA, the European Space Agency, and Boeing, among others, and are poised to outpace these hoary and cumbersome institutions with the establishment of two space-design consultancies in the U.S. and

Europe. MoonFront and Liquifer are breaking away from the creakily bureaucratic, man-in-a-can methods of space design, which from the beginning have been largely dominated by men, engineers, and the West.

No longer. Mohanty and Imhof have coined the term "third genre" to describe the latest phase of architectural design for space, which is focused on humans instead of machines and uses creative methods that are multicultural, multidisciplinary, and pragmatically visionary (not, in this case, an oxymoron). "We're like the underground," Mohanty says. "I collaborate with a virtual network of experts scattered all over the world and tap into that network in different ways for each project." It is an outspokenly progressive design underground that brings together biology, robotics, materials, informatics, artificial intelligence, and the quantum and cognitive sciences to build living space in outer space and on other planets.

Spurred by renewed interest from the U.S., Japan, India, China, and Europe in returning to the moon, Mohanty, Imhof,

and colleagues organized a workshop in 2002 to design lunar bases. The concepts generated fed into the European Space Agency's Aurora program, which has the goal of establishing human missions to the moon, Mars, and beyond within 30 years. From 16 countries, 50 students—including engineers, architects, industrial designers, and experts in mining, applied physics, and medicine—formed teams to design habitats for hypothetical missions, including ice and helium mining and solar cell production. Mohanty predicts that we humans will have actually established a first-generation moon base by 2025: "It's not a question," she says. "It's an imperative. Going to the moon, in addition to Mars, is not an either/or scenario if we are looking at sustainable ways to explore."

These young technocrats view design for outer space as a natural extension of design on earth. Nonetheless, space presents unprecedented challenges. To name a few: Instead of 1 G (9.81 meters per second squared) of gravity, humans experience

The Kepler (opposite), one of nine conceptual moon dwellings, includes greenhouses to maximize the crew's exposure to the "outdoors." Tycho's design (below) focuses on reducing the stress of its inhabitants. "Stimulation in a sensory-deprived area has to be established," says Barbara Imhof.



0 G in orbit, 1/6 G on the moon, and 1/3 G on Mars. "In zero gravity," Imhof explains, "buildings have no more foundations. Their structure no longer reflects the human sense of equilibrium. 'Vertical' is not a valid concept." Reduced gravity affects not just our orientation in space but our mobility. It takes less energy to move but you make less headway. On the moon, for instance, it's easier for a person to walk on a wavy surface than on a flat one. Mobility is also diminished when dust settles so heavily on and in astronauts' space suits that they become exhausted within a few short hours.

Longer stays in space present even greater challenges. It takes only four and a half days to get to the moon, but any mission to Mars would require nearly two and a half years. Though it is rarely discussed (by NASA in particular, says Mohanty), long sojourns in space are difficult both socially and psychologically when it comes to love and sex between crew members, boredom, lack of privacy, the inability to go outdoors, maintaining productivity, and so forth. These ►



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Another moon-dwelling concept, the Kopernikus, has robotic arms tucked beneath its belly to assemble rovers in diverse configurations, depending on use (paramedic services, cargo transport, etc.).

are issues, insist Mohanty and Imhof, that are just as significant and natty as the physical and engineering obstacles. According to Imhof, "Interaction between humans and their closest environment—the habitat—is a crucial factor for mission success."

To explore and address this broad spectrum of issues, workshop participants came up with nine concepts for dwellings on the moon. One, the Kepler Base, supports a crew of six researchers buried in the rim of a crater and consists of three autonomous modules—living quarters, workspace, and a rover—connected by airlocks and assembled in phases. In contrast to Kepler, the Kopernikus Base—intended to provide commercial services to nearby communities—is jacked up on legs above the moon's surface to avoid disturbing lunar dust. Modular and scalable in order to support future expansion, it consists of a combination of solid and lightweight inflatable units. Because real estate is at a premium—the crew might as well be living in Mumbai in terms of population density within the habitat—at least some of the rooms, especially public areas, must be reconfigurable to serve multiple purposes.

Like Kopernikus, most of the "habs" achieve their efficiency by blending various resources, functions, methods, and technologies. "When it comes to habitats," says Mohanty, "my mantra is, Think hybrid. Blend informatics, artificial intelligence,

and advanced sensor technologies. Habitats in space should be holistic, not a patchwork of disconnected, fragmented entities or an assortment of hardware parts."

Because the mining crew of the Tycho Base needs to find and follow helium 3 sources along the mares of the moon, this inflatable habitat is designed as a sphere that rolls, through mass displacement, a few dozen feet each week. It relies on a bladder of water around its circumference to shield the crew from radiation. Tycho consists of several decks that can be reconfigured depending on how the crew needs or wants to use it. Windows give views to the outside and—significant psychologically—homeward. Private living spaces are visually isolated and insulated for sound. Most intriguing, the Tycho project explores the potential of technology to virtually extend the limited physical dimensions of the habitat.

"A space habitat is a space permeated by technology," says Imhof, who imagines the rooms of a lunar dwelling to be soft, flexible, and transparent to different media, allowing the crew to modify and adapt the space to changing needs. To communicate with earth, an astronaut could, for example, enjoy a game of table tennis with his daughter back home, the astronaut playing against an interior wall of the ship, equipped with active sensors that transmit the information to a similar wall on earth, and the daughter returning the virtual ball to her

father in space. The blurring of virtual and physical space becomes more than a cool gimmick in outer space. It becomes essential. "Future habitats should be programmable," Mohanty says, "able to self-deploy, self-repair, adapt to environmental variations such as dust, radiation, quakes, and storms, as well as adapt to the needs of the inhabitants."

What next-generation designers are learning in order to work in outer space has important applications for building in extreme environments on earth, and vice versa. Developed for space, systems in which air, water, and waste systems are maintained and resources reclaimed self-sufficiently (think Biosphere 2—except it works) could be adapted to eliminate costly sewage networks and allow waste to be recycled locally, according to Mohanty. After a 1999 earthquake in Turkey, the European Space Agency developed a SpaceHouse for earth applications, using the same ultralight carbon-fiber-reinforced plastic composites that it uses on its spacecraft. The house's shell could withstand rattlers up to 7.0 on the Richter scale. On the other hand, designs for the densest cities on earth, can be applied to space habitats where crews share cramped interiors for extended periods. Mohanty and Imhof are looking for reciprocities like these between earth and space, and applying them to their designs. The possibilities, for the first time in a long time, seem as endless as the expanding universe. ■



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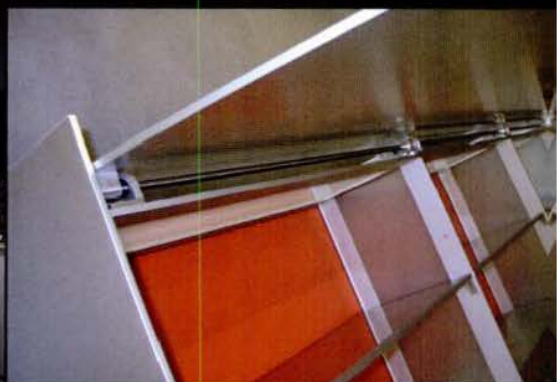
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Everybody Must Get Stone

Rescued from the wrecking ball, Edward Durell Stone's house for A. Conger Goodyear, was originally built in 1938 (bottom). It remains a bit worse for the wear (below) but, thankfully, is still standing.



When design historian John Stuart Gordon first saw the vacant A. Conger Goodyear House in Old Westbury, a wealthy community on the North Shore of Long Island, New York, an unexpected impulse struck him: "I realized that I wanted to buy the place."

The house, designed by 20th-century American modernist Edward Durell Stone, had been empty since the late 1990s. Yet Gordon, who had first become interested in Stone through a study of an early collaborator, the interior and industrial designer Donald Deskey, could immediately see himself living there. "I remember looking at a large space and thinking, What a place to hang paintings! Then I found out that the room had been designed as the house's art gallery." For Gordon (and many others) it is exactly this transparency of purpose that marks Stone's genius as a domestic modernist. As Gordon now puts it, "His intentions are so clear you don't need to anticipate them."

In the end Gordon decided that the house was not a

responsibility he could take on. But his reaction remains testament to an unexpected aspect of a man whom some have criticized as a remote, elitist presence in American architecture. By turns famous and infamous for his jewel-like approach to decoration and interior detailing, Stone and his oeuvre are undergoing a dramatic reappraisal, with his works both celebrated and reviled, restored and under immediate threat of demolition.

The Goodyear House's recent history encapsulates both extremes. Built in 1938 for a lumber industrialist and art collector who also served as the first president of the Museum of Modern Art from 1929 to 1939, the house is a remarkable balancing act between the austerity of the then-developing high modernism of Mies van der Rohe and the warm, site-oriented romantic functionalism of earlier American masters like Frank Lloyd Wright.

Stone's respect for both men was perhaps to be expected of any bright young architect of the day seeking to expand his international experience. Less ▶



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Stone drew on many influences in his work, creating spaces that were as exacting as Mies's and as warm as Wright's.

expected is the complete mastery with which Stone pulled off a melding of these two thematic approaches. Though widely held to be in complete and irrevocable opposition, he combined them with a willingness to indulge in luxury and convenience that seems classically American.

The house incorporates the gliding surfaces, glass walls, and diamantine detailing of Mies with a low-slung plan that features the wide overhangs and patio-like informality of Wright's best Oak Park houses. The result is something at once complex and uncluttered, spectral and earthy, a structure as precise as a Baroque minuet though still nothing less than a home.

And so it remained until the 1970s, when the Goodyear family donated the house and its 100-acre estate to the New York Institute of Technology for use by the school's president. However fitting the recipient may have seemed, the school sold the property in 1997 for development. In 2001, the house was slated for demoli-

tion by the buyers, the Wheatley Construction Company, whose Wheatley Farms subdivision had already gobbled up most of the original grounds.

Alerted to the situation, the World Monuments Fund (WMF), which had just listed the building as an endangered site of international significance, worked to preserve the house with the help of Philip K. Howard, chairman of the Municipal Art Society of New York. A last-minute call to the mayor of Old Westbury delayed demolition just long enough for the WMF and the Society for the Preservation of Long Island Antiquities, along with the Barnett Newman Foundation, to enter into a partnership to purchase, maintain, and restore the house until a buyer could be found. That buyer was located this July, and the Goodyear House, now under a covenant that protects it inside and out, has at last been recognized as a seminal work of a 20th-century aesthetic too often overlooked in the seemingly unending zombie march of tract homes. ▶

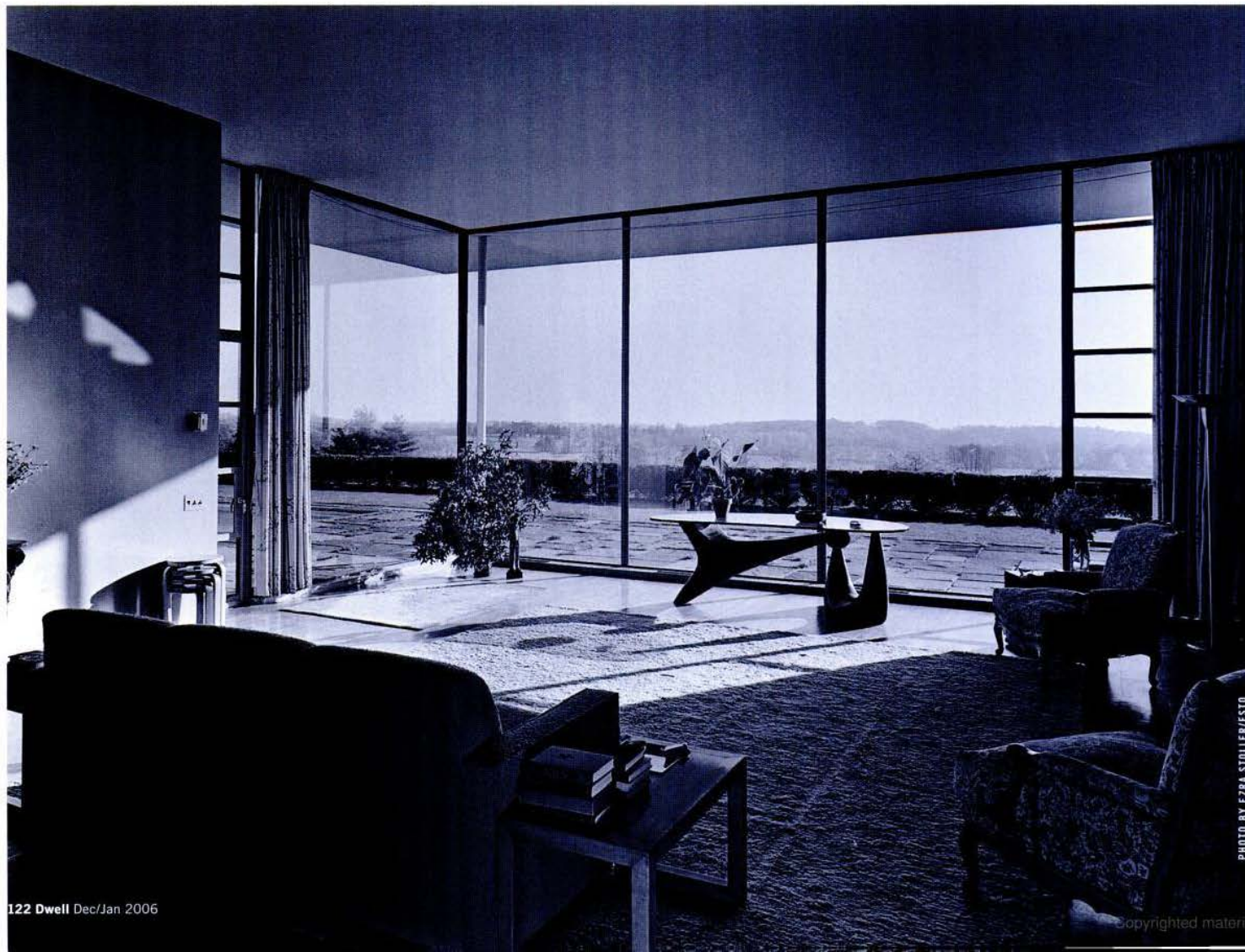


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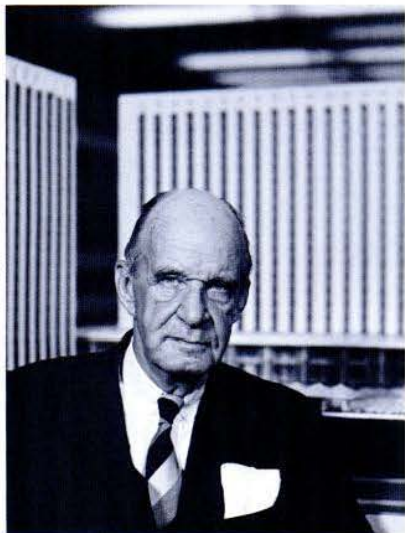
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Ten Things You Should Know About Edward Durell Stone



1 / Edward Durell Stone was born into one of the founding families of Fayetteville, Arkansas, in 1902.

2 / Stone received five honorary degrees but never graduated from college. He attended the University of Arkansas and took classes at Harvard but notably failed "Theory of Building Construction."

3 / From 1930 to 1932, Stone worked under the direction of Associated Architects at Rockefeller Center, on Radio City Music Hall and Center Theater.

4 / In 1933 he designed the Richard H. Mandel House in Bedford Hills, New York, with Donald Deskey. The house was unique in its design and collaborative effort.

5 / During World War II Stone was a major in the U.S. Army, serving as chief of planning and design for the Army Air Corps.

6 / When he entered private practice again, Stone returned to what he called his "hair shirt period," using natural woods and stone and very much looking to Frank Lloyd Wright, who became a close lifelong friend.

7 / Stone's big break came in the '50s, when he was asked to design the American

embassy in New Delhi, India (1956 to 1959), and the United States Pavilion at the 1958 Brussels World's Fair. It was during this period that he created his own aesthetic, combining modernism with elements of neo-classicism, regionalism, and decoration.

8 / Stone had three wives—Orlean, Maria, and Violet—whom he married in 1931, 1954, and 1972, respectively. Maria is the most closely identified with Stone's professional life, and it has been suggested that her tastes paved the way for Stone's experiments with decorative elements. Frank Lloyd Wright, speaking of the New Delhi embassy, said that it should be called the "Taj Maria."

9 / Stone's later works include the building at 2 Columbus Circle (1964), originally the Huntington Hartford Gallery of Modern Art. The building's current owner, the Museum of Arts & Design, plans to reconstruct the façade and do interior work. The new design for the museum is by Allied Works Architects along with Handel Architects.

10 / Stone's last major commissions include the Standard Oil Building (1974; now the Aon Center), Chicago's second-tallest building, and the John F. Kennedy Center for the Performing Arts in Washington, D.C. (1971). Stone died in 1978. ■



Kennedy Center for the Performing Arts



2 Columbus Circle



Altscho House

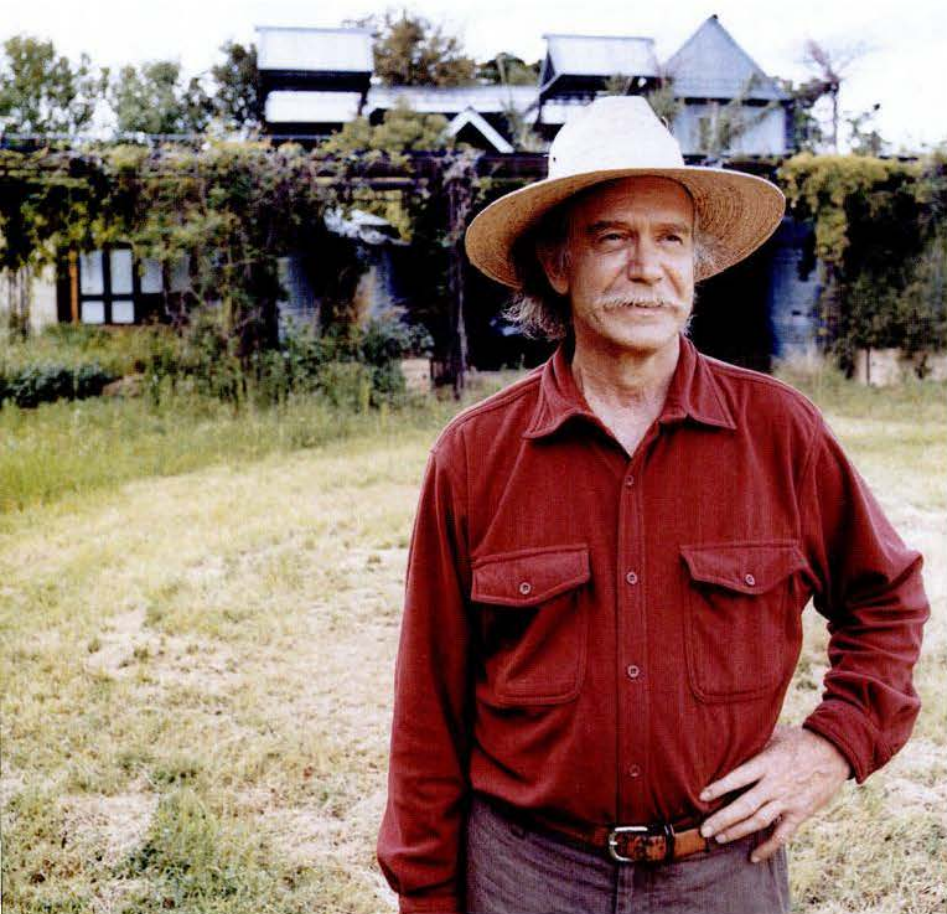
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Undeterred by the 100-degree central Texas mid-July heat, sustainable-design pioneer Pliny Fisk III and a posse of interns and students from his graduate course at Texas A&M University are hard at work at the Center for Maximum Potential Building Systems, Fisk's office and nonprofit test site, which sits on 18 acres just east of Austin. This year marks the center's 30th anniversary, and the group is erecting a number of new demonstration projects to celebrate the milestone and to honor Fisk's many contributions to the field of sustainable planning and design.

Fisk received his master's degrees in both architecture and landscape architecture at the University of Pennsylvania in the late '60s, under the tutelage of ecologist and *Design with Nature* author Ian McHarg. In 1975, while an assistant professor at the School of Architecture at the University of Texas at Austin, Fisk created the Center for Maximum Potential Building Systems and began pursuing work in four distinct areas: design, master planning, policy and education, and tools (which include educational games and the creation and testing of new building systems).

Since creating the center, Fisk has been jailed in south Texas, shot at in Nicaragua, and toasted in the Soviet Union, but he's also designed a model sustainable village for a rural Chinese government, created environmental-impact maps of material flow through the building industry for the U.S. Environmental Protection Agency, and consulted on indigenous building materials for private architectural firms and a variety of clients. In the early '90s, he and wife Gail Vittori, the center's co-director, helped organize the City of Austin Green Building Program, the first of its kind in the country and a model for many other green building groups, including the U.S. Green Building Council. ▶

Eco-noclast

Sustainability pioneer Pliny Fisk seen here at his Center for Maximum Potential Building Systems. Fisk's latest obsession is the GroHome (right), a flexible building system he hopes will price out at \$70 per square foot.





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Fisk's flexible GroHome system (above) begins with the GroJoint, a basic building block for an entire series of structures from simple posts to closets, bathrooms, offices, and kitchens (right), all built from prefabricated components.



One of Fisk's long-held beliefs is that for a house or community to be truly sustainable it needs to be flexible enough to easily grow or shrink to fit its residents' changing needs. Since 2002 he's been working on the GroHome, a new building system that he hopes will help do just that. Recently we spoke to Fisk about the GroHome and the state of sustainability today.

Is teaching sustainability different for you now than it was in the mid-1970s?

Sure. I'm not constantly introducing topics that no one's heard of, which is what used to happen. There's more acceptance by the university and the faculty for what I'm doing. Texas A&M even created a new position for me—Fellow of Sustainable Urbanism—in three different programs: landscape architecture, architecture, and planning. That certainly didn't exist at any university in the mid-'70s.

You've been developing flexible and open building systems for many years now. Have you seen much progress there?

Well, you begin to live long enough where you see the cycles of things. You begin to see phases repeating. If you're lucky, and you stick to what you're doing long enough, each phase picks up on the last one. Building systems, open building systems, flexible building systems—there has never been a discourse on these things. Now we're beginning to get that discourse going.

The GroHome seems to be as much about community as it is about a building.

The building system doesn't stop with building alone but is part of a larger master plan of community or village. You are actually considering the GroHome from the GroJoint all the way up to the region [it's built in] so that you have a sensible way of understanding your footprint. What we're purposefully trying to do is make this a continuous way of thinking that allows you to understand what you're doing in the long term as well as in the short term. It's adaptable, but you're also respecting the conditions and parameters of the region.

Is it important to test your ideas, rather than just talking to others about them?

Absolutely. You learn as much doing it as you do talking about it. We in the green building industry need to have the ability to make huge mistakes.

What are you enjoying working on most now?

Well, it's not what you enjoy doing most. It's what begins to evolve at a point in time that makes sense for you to do it. A little bit of it is politics, and a little bit of it is who has the money to fund [your work]. Another part of it is being able to adjust to the dynamics of the moment. Probably the reason the center has been around so long is that we've been able to do that. ■

a different perspective...



albert

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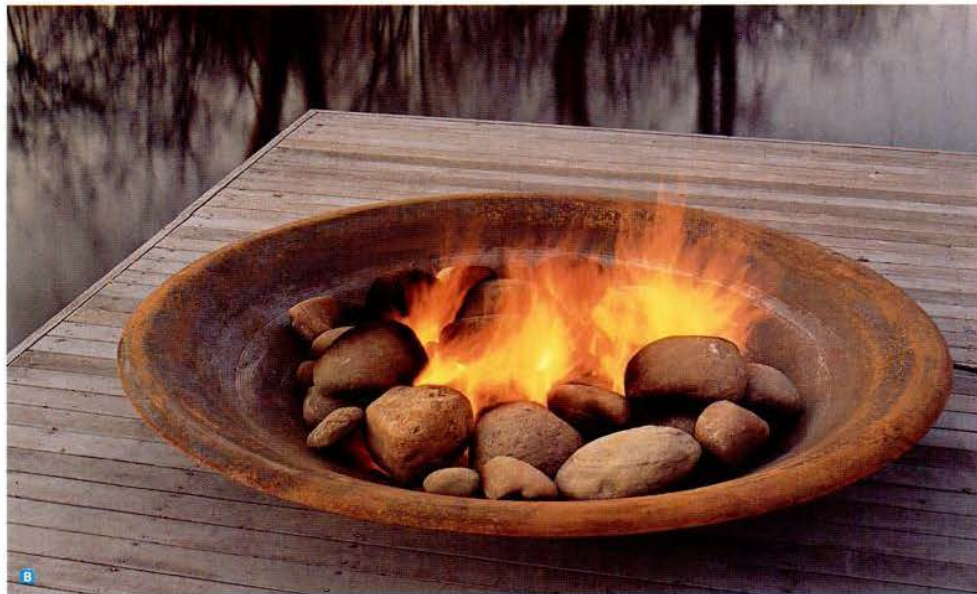
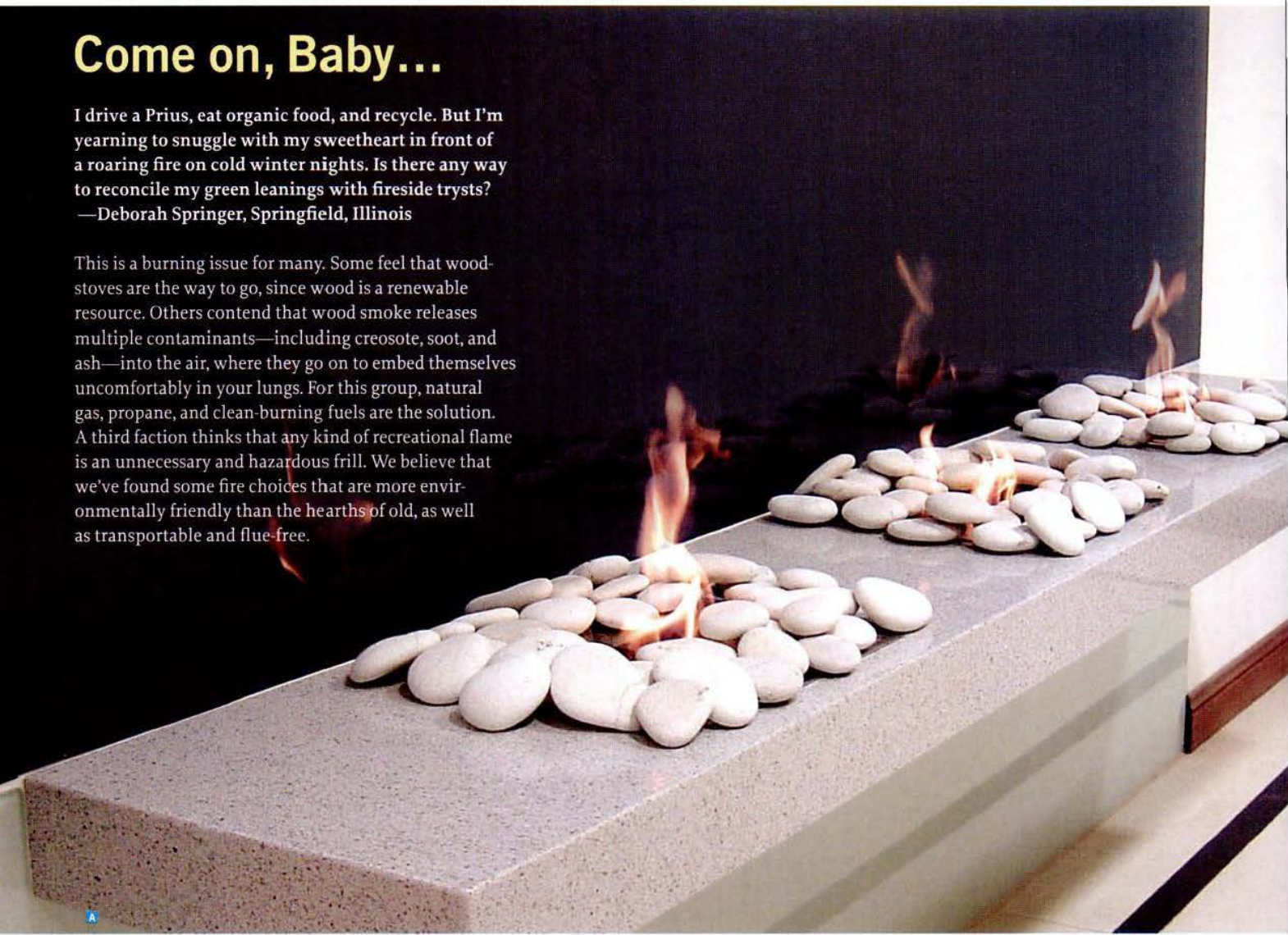
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Come on, Baby...

I drive a Prius, eat organic food, and recycle. But I'm yearning to snuggle with my sweetheart in front of a roaring fire on cold winter nights. Is there any way to reconcile my green leanings with fireside trysts?
—Deborah Springer, Springfield, Illinois

This is a burning issue for many. Some feel that wood-stoves are the way to go, since wood is a renewable resource. Others contend that wood smoke releases multiple contaminants—including creosote, soot, and ash—into the air, where they go on to embed themselves uncomfortably in your lungs. For this group, natural gas, propane, and clean-burning fuels are the solution. A third faction thinks that any kind of recreational flame is an unnecessary and hazardous frill. We believe that we've found some fire choices that are more environmentally friendly than the hearths of old, as well as transportable and flue-free.



▣ EcoSmart Fire by the Fire Company / www.ecosmartfire.com

Leave it to the inventive Aussies to come up with a green fireplace with aesthetic appeal. Available in a range of attractive freestanding and built-in pieces, the EcoSmart functions much like a fondue set, fueled by a portable stainless steel burner. It runs on denatured ethanol, which when burned off-gases only heat, steam, and carbon dioxide.

▣ Firebowl by Elena Colombo / www.firefeatures.com

For those who have a large yard and yearn for an outdoor fireplace, the Firebowl is both beautiful and functionally green, using propane or natural gas for low environmental emissions. The standard model measures six feet in diameter, but each design can be custom-fitted to its alfresco location.

■ **Fabio Granite Gel Burner by Acantha /**
www.acanthafireplaces.com

A coffee table that spits flame, the Fabio is a hunk of sustainable love that would work well in any living space. The fuel behind this design is Greenheat Organic Gel, which is derived from sugarcane. The gel emits no toxins or strange gases when lit, so you can enjoy long nights of passion (à la the other Fabio) unfettered by noxious fumes.

■ **Ellumo Classic by Artequa /**
www.artequa.com

Dodging the whole issue of sustainable fuel altogether, these Scandinavian designs use digital lights to create remarkably firelike flames inspired by the otherworldly northern lights. Ellumo can be mounted against any wall, at any height. The only downside, of course, is the lack of actual heat. ■



Foscarini Mito Floor Lamp by Marc Sadler: \$1193

A tall, slender floor lamp with a textured, cylindrical shade that tapers towards the top. It is mounted on a thin, dark metal stand. The lamp is shown against a dark background.

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Long-Term Investments

Last January, we announced the Dwell Home II Design Invitational with the aim of establishing a model for sustainable home building in the 21st century. Los Angeles residents Glenn Martin and Claudia Plasencia offered up their plot of land in Topanga Canyon as the testing ground. Escher GuneWardena Architecture was selected from a group of five architects to build the winning design: a 2,000-square-foot home with a budget of approximately \$500,000 exclusive of land costs.

The architects' current plan for the Dwell Home II calls for the use of many simple

green design approaches to building, such as using locally manufactured materials to cut down energy costs associated with the long-distance shipping of goods. As you might expect, the Dwell Home II also specifies many green materials but we were curious to find out more about their environmental impact and how they compare to standard American building materials.

For instance, what are the long-term environmental benefits of a green roof? Do the eventual savings in operating costs justify a sustainable product's greater initial installation expense? For example, the yearly

operating costs in electric consumption for an 80-gallon electric boiler suitable for a three-to-four-person household can range between \$350 and \$450, while the yearly operating cost of a solar hot water system can range between \$15 and \$170.

The following chart attempts to put these questions in perspective using a simplified version of Life Cycle Analysis, an exhaustive analysis of the environmental impacts throughout the product's entire life cycle. Our life-cycle-thinking approach was inspired by the Minnesota Building Materials Database and compiled by Chris Hammer. ■

Standard Material	Sustainable Material	Use in Dwell Home II	Environmental Summary	Biological or Technical	Cost
Impervious concrete (solid paving)	Pervious concrete	Driveway	Pervious concrete allows water to seep through and eventually reach the water table below. Retaining water onsite is better than channeling it through the storm-water system where it picks up pollutants (dirt, oil) and dumps it directly into the ocean, lakes, or rivers.	Technical	15–20% more for a pervious-concrete driveway.
Concrete	Concrete with fly ash (a by-product of coal-burning plants)	Foundation, driveway retaining walls, plinth exterior and interior walls, possibly the roof structure	Fly ash can be substituted to reduce the amount of portland cement (15% of concrete's mass) required, which reduces greenhouse gas emissions (CO ₂) from production, the amount of material going to landfill, and possible leaching of toxins now embedded and inert in concrete.	Technical	No significant difference in price.
Standard framing lumber	Forest Stewardship Council (FSC) certified framing lumber	First-floor wall framing	FSC-certified products and processes improve the conditions of fast-growth forests, reduce monoculture plantations, and seek to improve diversity of wood sources by using local species as alternatives to fast-growth species.	Biological (with reservations for resins, binders, adhesives used)	15% more for FSC-certified lumber.
Plywood	Bio-fiber panel	Kitchen and storage cabinetry, wall paneling	Made from rapidly renewable agricultural waste (wheat, rice, or sunflower) with the use of VOC-free bio-based resin to bind the fibers together.	Biological	0–15% more for bio-fiber panel.
Built-up roof	Green roof (with thermoplastic roof membrane underneath)	Roof waterproofing and roof garden	Green roofs conserve energy by reducing the urban heat-island effect. They also improve insulation, absorb sound, and manage storm-water runoff by reusing it onsite.	Biological and technical	Installation costs two to five times more for green roof, offset by longer life span and less repairs.
Conventional onsite septic system (septic tank and seepage pit)	Advanced onsite septic system (septic tank with advanced filters and seepage pit)	Domestic wastewater and roof/site irrigation	Advanced septic systems use biological processes to break down waste and create purified water. The filtration technology allows for the domestic reuse of this water for flushing toilets, landscape irrigation, or in some cases even potable water.	Technical	Approx. 50–80% increase in price for the whole system, offset by significantly decreased water bills.
Electric boiler	Solar water heating system (using parabolic evacuated tube collectors and solar storage tank)	Domestic hot water supply	Solar water heating system uses the sun to create clean, renewable energy.	Technical	Up to four times as much in installation cost for solar, but operating cost is vastly reduced.
Standard double-pane glazing	High thermal performance glazing (low-e, spectrally selective glass)	Glazing enclosing the living area	High thermal performance glazing saves energy and helps create comfortable spaces.	Technical	Up to 50% more for high thermal performance glazing, offset by decreased heating and cooling bills.
Local utility	Photovoltaic system (PVs) (connected to the grid, net metering instead of battery storage)	Supplying the house with approx. 9 kilowatts of electricity per year	PVs provide a clean, renewable source of energy by utilizing sunlight. They contribute 75–80% less to CO ₂ emissions than gas cogeneration power plants.	Technical	Significant initial cost increase for PVs. Savings accrued through PV use pays for investment in a number of years. After that, free electricity.

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Treating Your Windows Right

When it comes to investing in home improvement, few homeowners think about upgrading their window treatments, even though choices over how much and how little light you let into your space can affect the comfort and usability of your home for years to come—as well as the value of what you keep inside it.

Protect Your Goods

The right shades and drapery go a long way toward protecting what's yours—whether that means bringing more warmth to your house, shielding memorable photographs and favorite art from sun damage, or guarding your family's privacy during your time together.

So say the clever thinkers at Lutron Electronics, who have brought their decades of expertise with light dimming technology to a state-of-the-art system of electronic shades, providing control over the most variable light source of all: the sun.

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Lutron's Sivoia QED™ (Quiet Electronic Drive) system for roller shades, Roman shades, and draperies makes tugging on stubborn shade cords obsolete—users make all adjustments with a remote control. Full automation makes it easy to achieve the look and feel you want in every room, all with the touch of a button.

Elegant technology alone, though, isn't the whole story—the designers have also paid considerable attention to aesthetic details.

"With our roller shades, we're pleased to offer over a hundred fabric choices," Lutron says.

Bring the Outdoors In

The company's popular translucent varieties somehow bring the outdoors in without doing the reverse—plenty of light shines through the shade, but the neighbors can't see inside your house.

The wide range of options also features several printed designs patterned after abstract expressionism and the architecture of Frank Lloyd Wright.

"Most manufacturers keep things neutral to go with the widest variety of decor," Lutron says. "But we don't shy away from bolder choices or homeowners with sophisticated tastes."

Lutron's Sivoia QED system has a wide range of options, including the sheer and the drapery track shown.

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Organic. In the environmental movement no term has so gracefully leapt the divide between tree hugger and soccer mom. From poorly scrubbed Earth Firsters to trans-fat-watching urbanites, no appellation better elicits an ethos, at once alimentary, political, and holistic, than the big O.

Following on the tea-tree-oil-scrubbed heels of "organic" come two other eco-terms that have the same clout and resonance in the design and building sectors: "green" and "sustainable." Like organic, these terms have been updated by a lingo-savvy set of environmentalists. "Green," aside from a verdant hue, also means immature, unripe, handy in the garden, and envious. But in the early '70s, the term became the official standard of the environmentally minded. The West German *Grüne Aktion Zukunft*—Green Campaign for the Future—set their sights on nuclear testing, with Greenpeace promptly following in 1971.

Now the name of a major minor American political party and a stalwart of lefty lexicon, "'green' is no longer considered 'tree hugger, end of story,'" says Rick Fedrizzi, president and founder of the U.S. Green Building Council. "Now 'green' speaks clearly to environmental, economic, and human needs." He calls green buildings those "that are environmentally and resource efficient—healthy places to live and work and are solid bottom-line performers for their owners."

Initially talked about as "intelligent" or "smart" buildings, green buildings appeared on the scene in the early '90s. Today, the demand for green houses is up, and Fedrizzi notes that green schools are producing higher test scores for students and green hospitals shorter stays for patients. Green economics and green development have ensued. Maybe it is easy being green.

"Sustainability" is another eco-term made good. "Sustain," a cousin of the French *soutenir*, to support, has been traced to the 13th century, but, like green, saw a new meaning emerge in the early '70s. The *Oxford English Dictionary* defines this well-buttressed adjective as "of or relating to human economic activity and culture that do not lead to environmental degradation esp. avoiding the long-term depletion of natural resources."

Perhaps most crucial to its success has been sustainability's jump to the boardroom. Jeff Erikson, director of the consulting firm SustainAbility, tells me that sustainability, "corporate shorthand for the application of sustainable development," is premised on "the 'triple bottom line,' that is, environmental, social, and economic progress." Corporations using this term "want to send the message to their employees that it's not just a 'do-good' add-on, but it is about the long-term success of the company."

Sustainability has teeth, but to see if it's got legs we need only look as far as sustainable agriculture, sustainable tourism, and sustainable cities. Not only has sustainability found an ever-growing list of adherents, but it has an ideology-conjuring handle firmly in tow. With a flurry of recent usage, and a crossover to big business, it looks like sustainability is here to stay. ■

Objection to Hapless Development? Sustained.

Solar Inspiration

A husband-and-wife architect team proves a house can be good for the environment—and look great, too.

Project: Solar Umbrella

Architect: Pugh + Scarpa Architecture

Location: Venice, California

Lawrence Scarpa has an intriguing insight as to why solar- powered houses have yet to take the country by storm. Aside from the economic and political hurdles, he says, “the truth is that solar energy will never catch on unless people like it.” He sees strong solar architecture as the ultimate solution. It’s a challenge he and his wife, Angela Brooks, have been more than willing to take on.

Scarpa and Brooks are architects and co-principals in a Santa Monica design firm where exploring new technologies is a daily practice. When it came time to build a home for themselves, they were eager to see how far they could go in applying their green-design know-how in their everyday lives. It took seven years, but they succeeded in creating a solar-powered house that meets their high design standards while costing almost nothing to run. By combining avant-garde aesthetics with sound environmental practices, they’ve blown away the lingering frumpy image that helps keep solar houses out of the mainstream.

The couple’s forward-thinking home started with a tiny vintage Spanish-style bungalow in Venice, California, which they bought and remodeled in 1997. “We stripped off all the hacienda charm in that first renovation,” says Scarpa. Although the house was small, the property—a deep through lot with streets front and rear—was ideal for future expansion. The Venice location was promising, too. The

bohemian beachside community is a well-known architectural incubator: Trendsetting modern houses from the likes of Frank Gehry, Lorcan O’Herlihy, and David Hertz regularly pop up on streets lined with tall palms and colorful bungalows. Scarpa and Brooks could have contributed an adventurous design with conventional systems to that mix and still held their heads up. But their professional and personal lives propelled them in the direction of the house they call Solar Umbrella.

In the 1990s, Scarpa and Brooks, through their firm Pugh + Scarpa Architecture, gained a reputation for imaginative, playful design schemes outfitted with unconventional materials. For creative-minded clients, including a number of Los Angeles film editing and production studios, they came up with one innovative idea after another. They brought in industrial shipping containers to house Reactor Films, covered walls in Dixie cups at Creative Domain, and mounted translucent Ping-Pong balls on the walls at Jigsaw. In the their own exceptional workplace, they even hired an employee whose job is just to have ▶



Scarpa and Brooks envision solar panels as just another architectural element to integrate into a creative design. In their own house, they've mounted luminous solar panels in a rusted-steel-beam grid to form a modernist canopy that frames the façade. This imaginative "solar umbrella" hides the household power plant in plain sight, part of an artful composition that includes a hanging screen tied with bristles of industrial brooms.



fun experimenting with new products and materials.

At the same time, they were becoming serious sustainability pioneers. Their first solar-powered effort—Colorado Court, a low-income apartment house in Santa Monica—cemented their environmental commitment. When the project was named a finalist in the 2003 World Habitat Awards, Pugh + Scarpa became solar celebrities virtually overnight.

The firm's breakthrough idea at Colorado Court is stunningly simple: Solar panels are treated as art objects—exciting new elements to be integrated into the overall architectural design. "I was inspired by the sheer beauty of solar panels," Scarpa recalls. "They rekindled an interest I'd had 20 years ago in school."

The architects chose polycrystalline solar panels, which are vivid blue. Then, circumventing the traditional practice of tilting solar panels so

that the sun hits them at a 90 degree angle for maximum efficiency, they mounted them vertically on the outer walls. Set against the sage-green stucco building, the blue panels gleam in the sun like crushed sapphires.

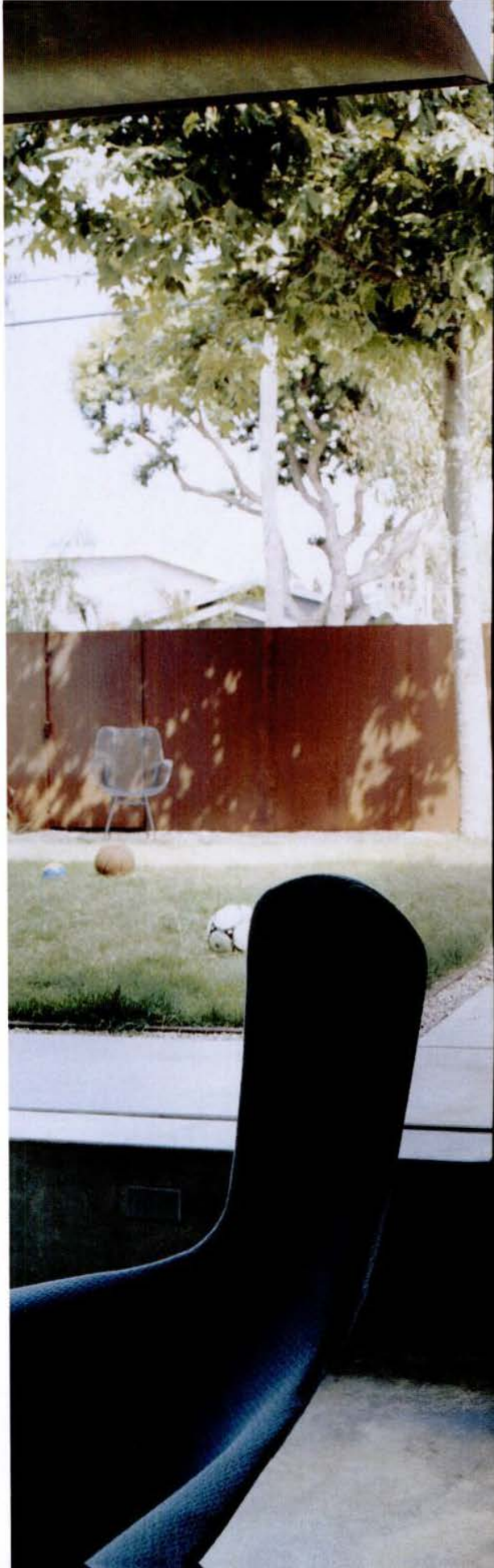
With their first solar success as a springboard, Brooks and Scarpa became increasingly vocal champions of sustainable design. They cofounded the nonprofit Livable Places to fund environmentally friendly projects and to help build public support for sustainability. They also began advising the U.S. Green Building Council on developing LEED rating standards for this emerging field.

Despite their busy professional lives, the couple still had energy for the bungalow breakout. "We'd drawn up plans for a single-story expansion, then our son Calder came," Brooks says. "He changed everything!" To provide private spaces for themselves and their son, ►

The living room flows effortlessly out to the courtyard (opposite). This unity is underscored by the living room's blue shag rug from the Shag Rug Company. [p. 210](#)

Angela Brooks and son Calder (this page) revel in the benefits of free solar energy, cheerfully opening the living room's big glass doors when it's time to play.

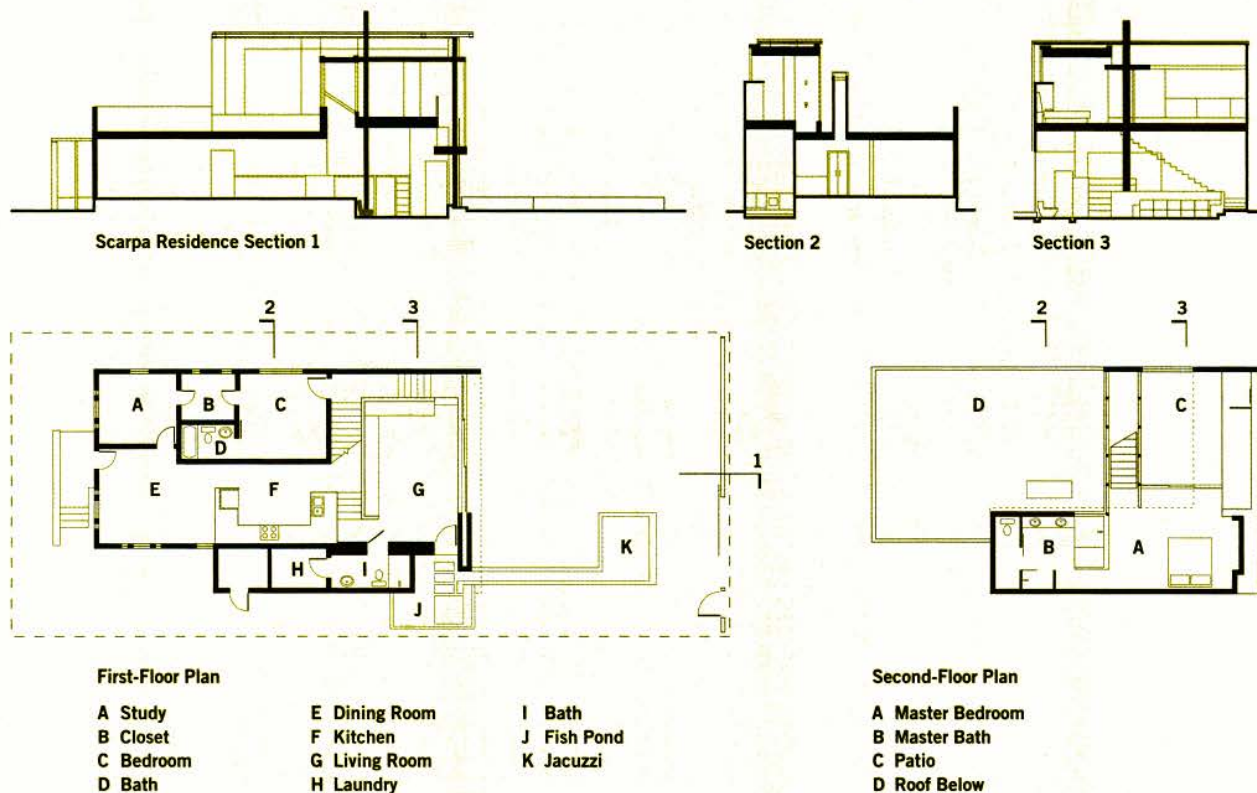




A built-in sofa (opposite) with Design Tex upholstery marks the boundary between the two-level addition and the bungalow. Leading up to the master bedroom, a perforated metal staircase, lit from above, casts a Sigmar Polke-like shadow grid on the concrete floor.

The fluted cherry front door (this page), designed by Scarpa, launches a rippling motif that reappears in furniture and on walls. The Harry Bertoia Bird chair is from Knoll.

➤ p. 210



they designed a two-story addition to the bungalow. They also decided to flip the house, transforming the old backyard into a front entry courtyard. When you visit at nightfall, walking into the courtyard feels like entering a full-fledged work of contemporary art: a cross between a rusty steel Richard Serra sculpture and Dan Flavin's ethereal light installations. Opening the gate—a rusted steel plate—leads you to a gravel-bordered grass courtyard with a raised concrete pool, lit from within, as luminous as an aquatint. The water spills over into an adjacent trough where silver balls bobble. A 30-foot-long line of fire blazes along the front courtyard wall, suggesting a magical desert encampment.

Then there is the arresting presence of the house itself, where ingenious 3-D special effects are layered onto a simple glass-walled box. On the left of the large sliding glass doors, there's a concrete panel imprinted with ghostly images of eucalyptus leaves gathered from the property. Beside it hangs a ladderlike screen that's covered with, of all things, the bristles of industrial brooms. Overhead, the house is framed by a bold horizontal canopy of rusted steel beams inset with milky-white glass-encased solar panels that glow softly in the evening light. A similar structure is mounted vertically against the left side of the house. If you didn't know those steel frames encased solar panels, you could be forgiven for thinking they were merely an aesthetic choice.

Crossing the threshold from the outdoor path that runs through a koi pond almost feels like walking on water. The front door, a great slab of cherry wood sculpted with ripples, opens into a double-height living room. With its glass front wall slipped into side pockets, the living area and courtyard merge into a single continuous space. Clerestory windows also contribute to the open-air feeling. "We wanted to live that wonderful indoor-outdoor California life, but with more light and space," explains Brooks.

Upstairs, in the master bedroom suite, the indoors-out atmosphere is enhanced by a 200-square-foot rooftop terrace. The bedroom also serves as Scarpa's painting studio. Calder, now six, got his own bedroom suite. "But he likes to come up here and paint on my paintings," Scarpa says. "This whole house is like a playhouse for him." Downstairs, the open kitchen/

Above, to gain extra oomph for the expansion, the architects reoriented the house, grafting a new living room, upstairs master bedroom, and terrace onto the bungalow's rear. The old backyard was transformed into a spacious entry courtyard.

In the dining/kitchen area (opposite), are cabinets and floors made of oriented strand board and a cherry dining table fabricated by Joe Cooper to the architects' design.



dining area (renovated in 1997) is in the rear, in the former bungalow.

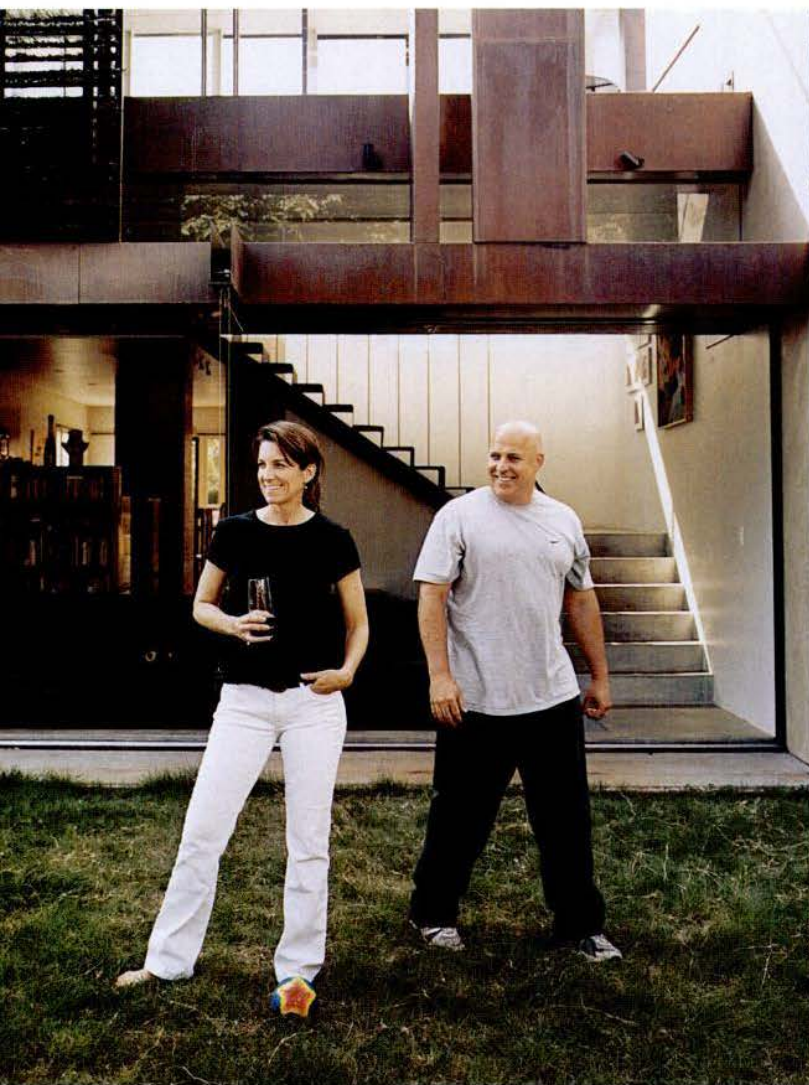
Solar Umbrella was inspired by Paul Rudolph's 1953 Umbrella House in Lido Shores, Florida, an icon of Sarasota School modernism that offered startling new climate-control interventions. To mitigate the scorching sun, a wooden trellis, reputedly fashioned of tomato stakes, covered the roof, the swimming pool and the terrace. (It has since been removed.) "He was my hero," says Scarpa, a Florida native, who as a young man worked in Rudolph's New York City architecture office.

Brooks and Scarpa took Rudolph's trellis idea one step further, installing solar panels into a steel-beam canopy that shades the house and provides electricity. The canopy is part of a 4.5-kilowatt solar system that powers almost the entire 1,900-square-foot house, and the pool. There are 89 BP Solar amorphous photovoltaic solar panels mounted in

the steel-beamed structures, on the roof, and atop the carport. "It's not rocket science," says Brooks. "Our system is simple. We used normal electricity. We did the wiring diagrams. It could all be done by a nonprofessional."

The solar system has a net-metered connection to the utility company's power grid. The couple effectively sells electricity to the company during daylight and buys it back at night. Of the \$340,000 spent on the addition, \$34,000 went for the solar components, reduced to \$11,510 after rebates and tax credits. Brooks and Scarpa expect to break even financially in seven years—sooner if energy prices keep rising.

"Even without rebates," Scarpa says, "we spent \$34,000—about the cost of a new SUV—for a lifetime of free energy." They also got a very cool new place to live. ■



Brooks and Scarpa (opposite) took an unlovable old bungalow that occupied a deep through lot, with streets front and rear, and transformed it into their dream home. The ingenious new solar-framed façade is seen here.





Green Acres

Design pared to the bone is a high-risk strategy, but as this Australian home illustrates, it can also produce a sublime environmental connection.

The Kropach/Catlow residence at Myocum, 100 miles south of Brisbane, Australia, is set in the hinterland near the surfing mecca of Byron Bay. Here, a subtropical climate, pristine beaches, and fertile farmland are home to the diverse industries of surfing, fishing, beef cattle, and farming.

The making of this striking sustainable house brought together an equine specialist, a flight engineer, and a sure-footed architect. Clients Louise Kropach and Ross Catlow were well prepared to take up residence in a lightweight metal structure, having already inhabited a farm shed they had erected onsite. For their permanent home, project architect James Grose produced a carefully sited, lightweight assembly of steel and glass. It rises from a disarmingly simple diagram and plan, and is characterized by vernacular language notable for its bolt-together steel frame and softly burnished cladding. Its stretched veranda form, with its extruded, repeated elements, is a model of economical design.

Kropach and Catlow found their property a year after moving to Byron, and then spent the next two years planning.

Project: Kropach/Catlow Residence

Architect: James Grose

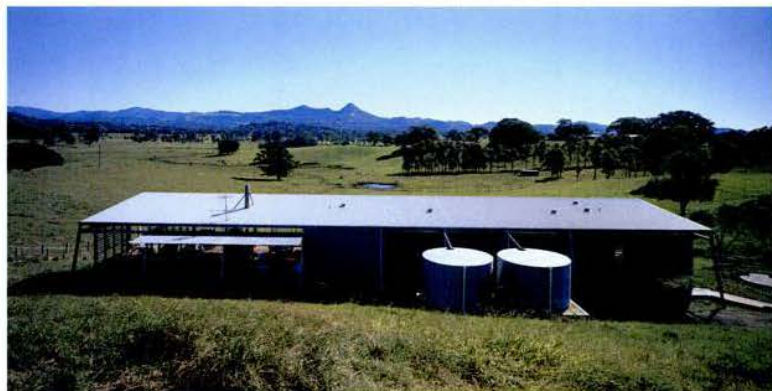
Location: Myocum, Australia

“We considered a cheaper but larger home from a cookie-cutter building company,” explains Kropach. “But this would have meant huge earth excavations and been a blight on the hillside. We didn’t want to upset the land any more than necessary, so this convinced us that we needed an architect.”

It took them a year to find one. “We wanted someone who wasn’t caught up in their own self-importance, who loved simple lines and could provide a solution that wouldn’t quickly date,” says Kropach. “We were referred by a friend who lived in a house designed by James. When we met James, he was so excited by our property and our thoughts about the type of house we wanted. We knew immediately we had found ‘the one.’”

The couple had moved to the Byron Bay area in 2000, when Kropach was facing serious health issues. “Ross and I thought a break from Sydney would do me good. Well, it certainly did. We just fell in love with the place and knew it was where we wanted to be. During that holiday we took a lease on a house for a year and returned to Sydney... to pack up! Since ▶

This low-maintenance home near Brisbane, Australia, exemplifies architect James Grose’s design philosophy based around simple, lightweight construction techniques well suited to the region’s subtropical climate.







"There's a lot of horse talk here, and with this place there is plenty of opportunity for interaction. My horses can play

Mister Ed and join right in," says Kropach. Above, her inquisitive Andalusian steeds regularly socialize with guests

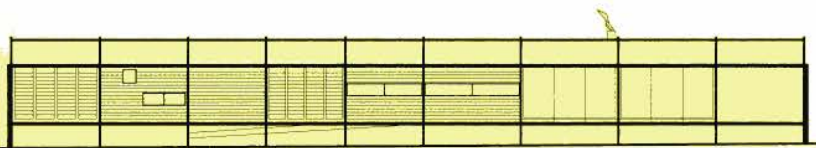
via sliding windows along the house's main north-facing elevation.



The home's stretched veranda form is a model of economic and democratic design of extruded and repeated ele-

ments. It's no accident that this generates major cost savings, thermal efficiencies, and is generous in shared

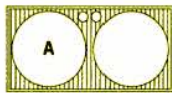
amenities for all residents. The terrier, however, is mostly interested in the view from his eye level.



Kropach/Catlow Residence North Elevation

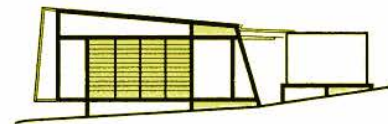


East Elevation



Floor Plan

- | | | |
|----------------------|-------------------------|------------------------|
| A Water Tanks | D Master Bedroom | G Dining/Living |
| B Bedroom | E Kitchen | H Deck |
| C Master Bath | F Entry | |



West Elevation

moving here, my health has improved enormously.”

In Byron Bay, Kropach saw an opportunity to return to the world of horses, her childhood passion. She can now use her home as a base for her horse-training business. “With time on my hands I immediately found a great group of ‘horsey’ people here who introduced me to a study program for equine behavior called Parelli Natural Horsemanship. It has been my focus and interest ever since. Ross went along with it all, just happy I was doing something I loved.”

For Catlow, a commercial flight engineer, the house provides another good reason to look forward to his return home from extensive international travel. With its winglike blade roof and screens, the home is a low-tech version of the high-tech craft he helps fly. “I’m interested in design that is focused on maximum efficiency,” he explains. “The house is quite unfussed. It exhibits a great economy of materials and assembly, but has a simplicity that takes a great deal of effort to achieve.”

As for their architect, he sees the house, and residential design in general, as a vital opportunity to design in an environmentally responsible way. “This house demonstrates that you can interact with, rather than impose yourself on, the natural landscape,” says Grose.

Sited on an east-west axis to take in views of Mt. Warning, the home has an elevated ground floor incorporating two bedrooms with views to the north. A deck

on the western end provides highly functional additional floor space despite low overall square footage. Adjustable broad-bladed louvers provide the fine level of breezeway comfort control. Sliding walls and windows further blur the inside-outside experience while glass louvers are used to generate effective cross ventilation. An extended, raking roof line to the north shields summer sun yet captures winter light.

Standard housing developments tend to cause no small amount of environmental problems—not least upsetting the natural ground absorption and drainage patterns with consequent effects on water supply and quality. In contrast, the Kropach/Catlow house reflects strong sustainable-design principles, a factor that appealed greatly to its owners. The construction materials and assembly used are highly reusable, and offer an effective environmental solution. “When the time eventually comes, it can be unscrewed, unbolted, put on a truck, and used again with very little environmental impact,” says Grose, though he predicts the house has a long future on the site.

Kropach’s assessment bears this out: “Living here is a natural observatory,” she says. “Lying in bed beneath the moon and stars is magical. It connects us to gorgeous views and gives us a real sense of belonging. After all our years of traveling around the world, we finally have our piece of paradise that we can call home.” ■



Purchased by the pound from a local salvage yard, street signs from Reno, Nevada, were crafted into a one-of-a-kind fence (opposite). As seen from below, highway signs from California make for a unique exterior detail (below).

If you haven't seen a Toyota Prius on the road, chances are you haven't been on a road lately. The heralded gas-electric hybrid sedan, with its semifuturistic countenance, leads the world in hybrid sales. Toyota has already sold over 50,000 Priuses in the first half of 2005, outpacing the rival Honda Civic Hybrid by 40,000. If you haven't noticed many Civic Hybrids out there, it's not just due to disappointing sales figures, but rather because the Civic looks identical to its gas-guzzling older sibling. If there's a lesson to be learned, it's this: If you're going to go green, it pays to be conspicuous.

But is the same true for architecture? "I think it's actually the opposite," contends Katy Hollbacher, program manager of the nonprofit organization Build It Green. "Green building is currently very similar to conventional building as far as aesthetics go." However, in Berkeley, California, at the busy intersection of Dwight Way and Martin Luther King Jr. Way, sits a notable exception. With a fence made from street signs, awnings crafted from hatchback windows, traffic-sign siding, and a gate fashioned out of Volvo station wagon doors, the Dwight Way, a mixed-use urban-infill project designed, built, and developed by Leger Wanaselja Architecture, is nothing if not conspicuous.

"The response was overwhelming," says architect Cate Leger, recalling the open houses held for prospective buyers of the condominium units in 2004. "It was a mob scene," adds her husband and fellow architect Karl Wanaselja. "There was a line around the block." Although the Dwight Way, with its unusual use of unusual materials, may not be the norm when it comes to sustainable building, the visibility of certain green elements made for lasting impressions and quick sales. Wanaselja reports, "The woman who bought the unit in front told us she changed her route to work so she could drive by every day to check up on the progress." While green building has pull, especially in left-leaning eco-conscious Berkeley, the resounding success of overtly green Dwight Way (and the Toyota Prius, for that matter) suggests that perhaps the first step to turning around public opinion is to turn heads.

The project, which the architects conceived in two phases (a renovation, followed by new construction), began in 2001 when Leger and Wanaselja purchased a run-down building that was originally a corner store with apartments above. "It was this warren of rooms, where every possible space, even the closets, had been turned into bedrooms," says Leger, touring one of the ►

Project: The Dwight Way

Architect: Leger Wanaselja Architecture

Location: Berkeley, California

Sign of the Times

Looking for directions on the road to sustainability? At Leger Wanaselja Architecture's multifamily development in Berkeley, California, all signs point to green.



ROAD WORK AHEAD

BEGIN RIGHT TURN LANE

YIELD TO BIKES



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Residents park their bikes under the stairs (opposite), which lead to the second-floor units. Street signs provide an exterior siding, and were also bent into railings (left).

Cate Leger (above) waters a plum tree, which the couple hoped would survive construction. She recounts, "We wanted to call it Plum Court, but didn't know if the tree would make it. Most developers name their project after what they've ruined to make it, so we decided against it."

Dwellings

now sun-lit and airy 820-square-foot condominiums. "We got mail for 23 different residents the month after we bought it," adds Wanaselja incredulously.

As soon as the building permits arrived, the pair, who also served as the project contractors, first divided the building into four units, keeping as much of the original structure in place as possible. Although the Dwight Way wears its sustainability on its eaves, throughout the renovation every aspect was considered for maximum eco-sensitivity. Windows were punched into the southern elevation, allowing for greater passive heating. The building was insulated with blown cellulose, which consists of shredded newspapers and phone books. Old-growth Douglas fir and redwood were salvaged during demolition and reused as windowsills, walls, floor patches, and custom doors. Embossed wainscoting, laying dormant under a century's worth of plaster and bad paint jobs, was restored to offer a historical decorative touch. Terrazzo kitchen counters consisting of recycled glass in a concrete matrix were commissioned from Berkeley-based Counter Production. Low-flow dual-flush toilets and energy-saving Scandinavian kitchen appliances were installed to reduce utility demands.

While these features of the Dwight Way read like a green building checklist, Leger and Wanaselja cross into more experimental territory with their use of recycled car parts and street signs. Being the designers, contractors, and developers offered the couple a unique opportunity to explore their unique ideas. "It's hard to get a client who says, 'Do me a place with car parts and street signs,' but we can do it for ourselves and people can respond to it," Wanaselja explains. In the estimation of Build It Green's Hollbacher, it's a positive move that keeps items out of the landfill and saves resources that would otherwise be used on virgin materials.

In a phase-one condominium, the glass rear hatches of Mazda RX-7s are used as protective railings along the stairs. Wanaselja, obviously no stranger to the salvage yard, goes into further detail. "I look for ones that still have some hardware so it makes it possible to attach to a building—the glass is tempered, so if you try and drill a hole it will break." "But it meets code!" Leger adds with a laugh. In the bathroom, a closer look reveals that what seem to be ordinary glass shelves are in fact windows from Volkswagen Karmann Ghias. "Those are hard to find," Wanaselja points out. Furthering the automotive discourse, Porsche 924 hatches are used as awnings above ▶



"It's hard to get a client who says, 'Do me a place with car parts and street signs,' but we can do it for ourselves and people can respond to it."





Karl Wanaselja, with clicker in hand, redefines "gated community." Acting as the contractor, he worked closely with a gate fabricator to assemble the unusual entrance. "I wanted to find an orange one," he says, referring to the Volvo hatches, "but finding seven silver ones was hard enough."

Dwellings

many of the exterior entrances, and a gate to the parking lot is crafted from hovering Volvo station wagon doors.

Other salvaged materials come in the form of street signs, bought by the pound at the local dump. On the building's south elevation these are reversed and brushed, creating aluminum scales that reflect brightly in the afternoon sun. Elsewhere the signs are bent into outdoor lights, stair railings, and eaves and fabricated into fences (in one case, reversed one-way signs create a peculiar homage to the picket fence).

The original lot purchased as part of phase one was large enough to accommodate another structure, so construction began on the ground-up phase two in 2003. For Leger and Wanaselja, building green doesn't just mean using the right materials, it extends into living with smaller, more manageable spaces—a democratizing of resources. Sitting parallel to the renovated corner building, with a narrow garden and pathway between, phase two borrows from and evolves the design vocabulary developed during phase one.

It's not unexpected, then, that the architects' ecological approach extends to every aspect of the building. The concrete slabs employed 50 percent fly ash, a waste product of coal burning. The natural plaster walls were

left unpainted and removed the need for caulk and trim. A system of dry wells was dug to keep graywater runoff onsite. Car parts and street signs make appearances throughout—as railings, shelves, awnings, siding, lighting, and fences.

As developers, and green developers at that, the couple took a risk with the Dwight Way. "We were cantilevered way out there," Wanaselja jokes as only architects can. "The number crunching was scary." The response, however, has been overwhelmingly positive—a new renovation and infill project is already in the works. "It's a way of expressing our values," intones Leger, "and an outlet for our creative channels."

For anyone who knows Berkeley, a place long associated with vociferous manifestations of counterculture, the Dwight Way, with its overtly green approach, seems a perfect architectural summation of the city's values. Like so much in this island of blue (the political blue, that is) it's hard not to wonder how the Dwight Way would be regarded were it built elsewhere: as a mere roadside curiosity, or as impetus for greater, more positive change in the way the public perceives housing? Leger and Wanaselja are positive it's the latter. We'll reserve judgment until Detroit unveils its first fuel-cell pickup truck. ■

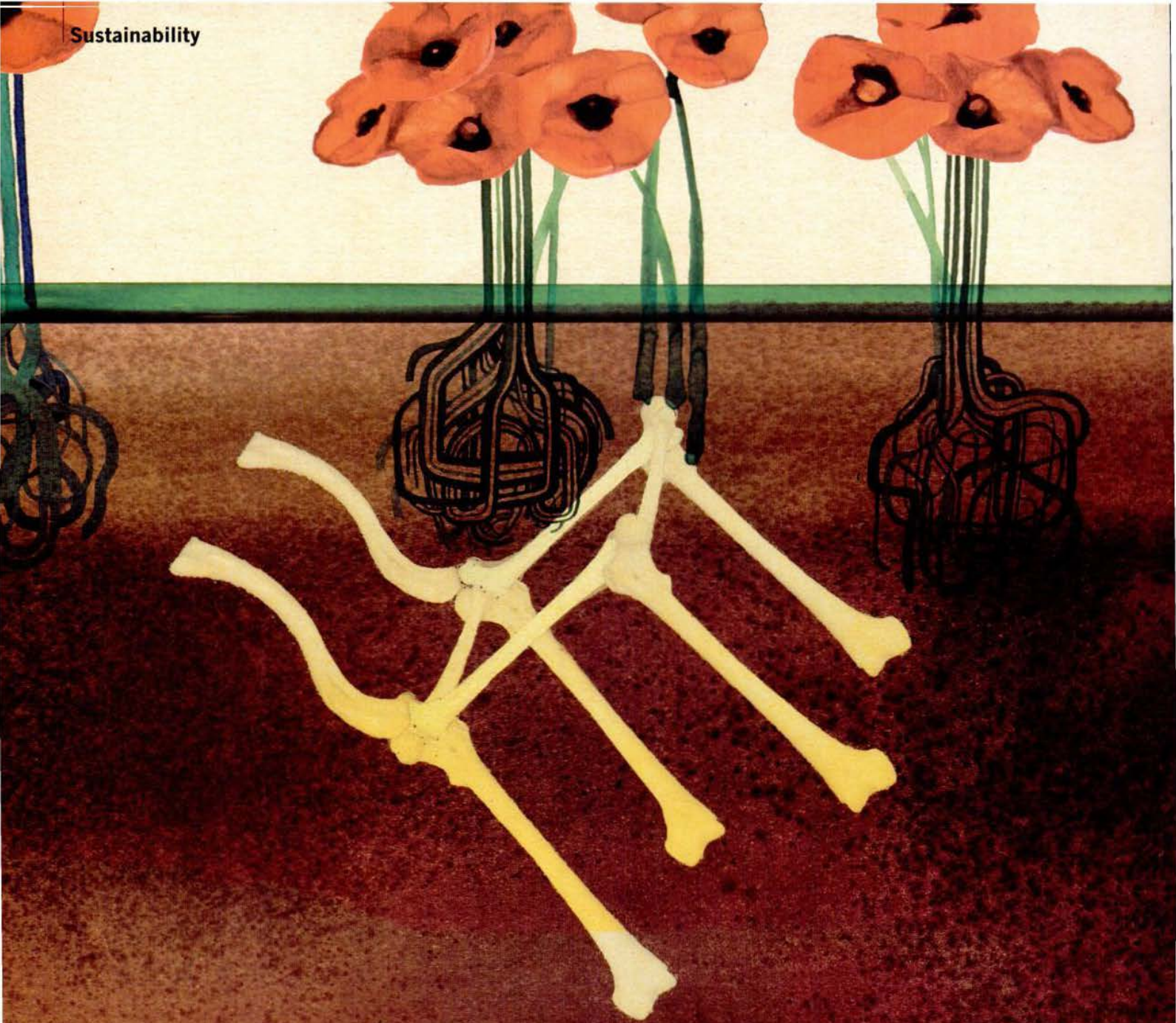
Hatches from Mazdas (below left) create a unique railing in one of the condos. Large amounts of natural light spill in from the new skylights. Resident Jennie Haydel is an artist who works with reclaimed materials.

The multitasking Wanaselja (opposite) admires his handiwork from a second-story landing on the phase-two units. More car hatches create distinct awnings.





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Earth-Friendly Furniture?

Of all places in the U.S.A., the affluent, left-leaning socioeconomic of urbanized Northern California seems like a good place to start looking for eco-sensitive furniture. The abundance of hybrid autos, grass-fed beef, and hemp products privileging these parts is arguably unrivaled by any other place in the country. So our search begins with a call to Dan Friedlander, owner of San Francisco's prominent high-end contemporary furniture store Limn, which he founded in 1981. "I can sum up eco-friendly furniture pretty quickly," Friedlander says. "Unfortunately, there's almost nothing to talk about."

He continues with an anecdote. "For years we had this tag on our products, giving them an environmental ranking out of ten. Most of the products we sell started at around five, since they're not throwaways, they're meant to last several generations. Then we would adjust depending on their materials. But we finally stopped using the tags, because customers never asked about them."

This lack of discussion might seem justifiable, insofar as ecology isn't as dire of an issue for furniture as for other household products. Though studies assert that the building industry accounts for practically half ▶

Story by Virginia Gardiner

Illustrations by Michael Gillette





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of all energy consumed by the U.S. (the largest energy consumer in the world), they don't quantify the furniture industry's piece of the pie. In home-ecology terms, furniture doesn't have polluting sore-thumb status of vinyl siding or inefficient kitchen appliances, for example.

But a number of environmental issues plague the furniture industry. To name a few: the uses of nonrenewable and rain forest woods, petroleum plastics, mined metals, and toxic sealing and finishing chemicals. Some such substances release carcinogenic gas into the homes they occupy. Postconsumer, too much furniture inundates landfills. The U.S. Environmental Protection Agency defines "durable household products" as ones that last at least three years—a rather absurd benchmark that points to the prevalence of planned obsolescence.

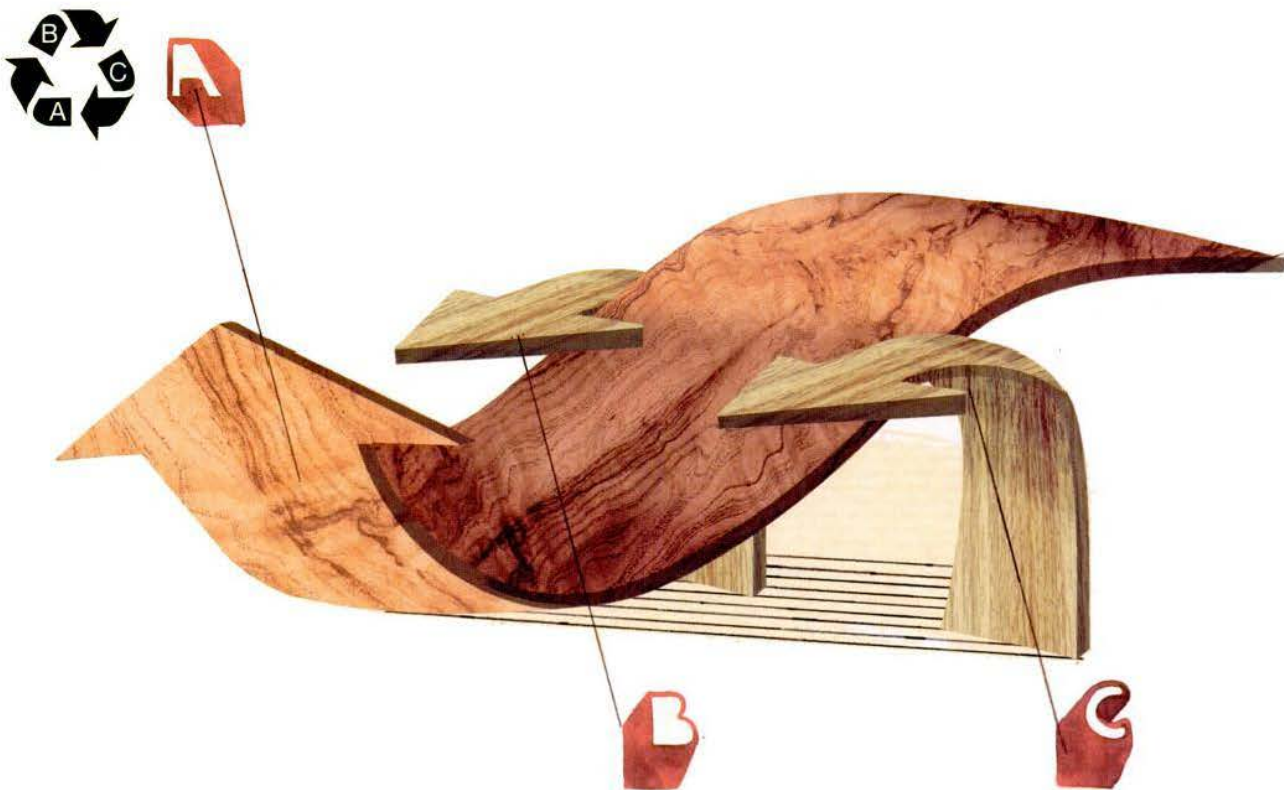
In fact, a handful of furniture makers are working to rectify the situation—and conceiving a host of theories about solutions. Central to the discussion is the architect and world-renowned sustainability proselytizer William McDonough, who was instrumental to the green building movement in the mid-'80s, and in 2002 published the design-oriented, manifesto *Cradle to Cradle: Remaking the Way We Make Things*. Cowritten with a corroborating chemist, Micheal Braungart, *Cradle to Cradle* immediately earned core status in most design curricula.

The book physically exemplifies its own message with a "treeless" composition—the pages are made of recyclable plastics and the ink is removable and nontoxic. Our culture, the book says, "takes, makes and wastes," rapidly consuming and disposing of products. Therefore,

products should be made of either renewable, biodegradable materials or materials that can be recycled without reduces the material's quality.

Among the *Cradle to Cradle* case studies—companies that have executed admirable transitions to more sustainable production practice—is the Michigan-based furniture giant Herman Miller. In 1993, McDonough's architectural firm rebuilt Herman Miller's factory, renaming it "The GreenHouse" for its newly ample natural light and ventilation. The authors praise the new facility and add: "Many companies might have stopped there, satisfied that they had created visible evidence of their concern for the environment. Herman Miller's leaders, however, understood that the company's impact extended well beyond its home in western Michigan through supply and distribution chains that literally span the world."

In other words, the company revamped the composition of all its products. "We looked back retrospectively," says Peter Wise, international marketing manager for Herman Miller. "We examined the materials in the Aeron and Caper chairs, and altered them to reduce environmental impact and increase recyclability—often changing suppliers and retooling. We came out with the Mirra chair, the first office task chair to meet the protocol of the BREnvironmental Assessment Method [www.breem.org]. The protocol says that the product should be easy to dismantle to its component parts, by untrained people with ordinary tools, and that each component should be labeled as to its recycling method. ▶



Jonas Hauptman, another Michigan-based furniture maker and sustainability advocate, who works on a smaller scale, also finds praise for Herman Miller. “Responsible design and manufacture is about making something that doesn’t become obsolete because it’s bad design or breaks easily. A few of the older American companies, Herman Miller the first one, are making products that embody those values. I’m speaking specifically about the Aeron chair, which is so well designed and made that it will be reused and reused.”

Hauptman’s company, Hauptman Products Inc, sells a high-end sustainable chair line, reSeat, to residential and contract markets. “They’re made of flaked aspen,” he explains, “a farmed wood from Northern Michigan that’s kind of similar to grove bamboo—very fast-growing. It’s typically used for paper. Most people would say that furniture made of mahogany [a rain forest wood] has intrinsic value based on its materiality—whereas a wood composite doesn’t. What I’d say is that if this renewable, recyclable wood composite performs better, and has just as much workmanship applied to it, then we ought to rethink our ideas about what materials should be commodified.”

High-end flaked-aspen furniture is also high-priced, Hauptman admits, going back to his sustainability tenet: “The premise that everything is going to be thrown away is pessimistic. Things get thrown away because marketers have promoted products with short life spans. If we build products that last, we’ve made a huge step in the right direction. I’m trying to shift peoples’ thinking, and

say there’s more than one way to skin this cat.”

Emiliano Godoy, a Mexican industrial designer who works with both Mexican and U.S. clients, has a different perspective. Godoy earned his master’s in industrial design at New York’s Pratt Institute with a thesis project on biodegradable disposable products made from sugar (including coat hooks and table lamps). He is currently teaming up with Brooklyn-based product designer Erika Hanson to develop furniture made from Maplex, a biodegradable and recyclable cellulose fiber-based material bound with heat, pressure, and water, for a U.S.-based manufacturer called Weidmann.

“One of my big conclusions is that it doesn’t matter how long you keep a product,” Godoy says. “Even if a piece of furniture lasts three or four generations, that’s nothing if you think in seven-generation ecological terms. As a designer, I think it’s arrogant to say, ‘I’m going to design something without thinking about its disposal because it’s so great people will keep it for generations.’”

Asked about recycling, Godoy responds, “It’s a myth. For instance, most plastics are recyclable, but when you see the figures, something like 8 percent actually get recycled. The fact that *Cradle to Cradle* is recyclable is pretty cool, but let’s say I buy that book, I come to Mexico, and eventually it has to be disposed of—am I going to send it back to the U.S. for recycling? Most of the world doesn’t have the distribution or infrastructure for recycling. As designers, we can play dumb and say, ‘We’re working with recyclable materials,’ but I think it’s our responsibility to go one step further and ask, is there an ►



Hästens

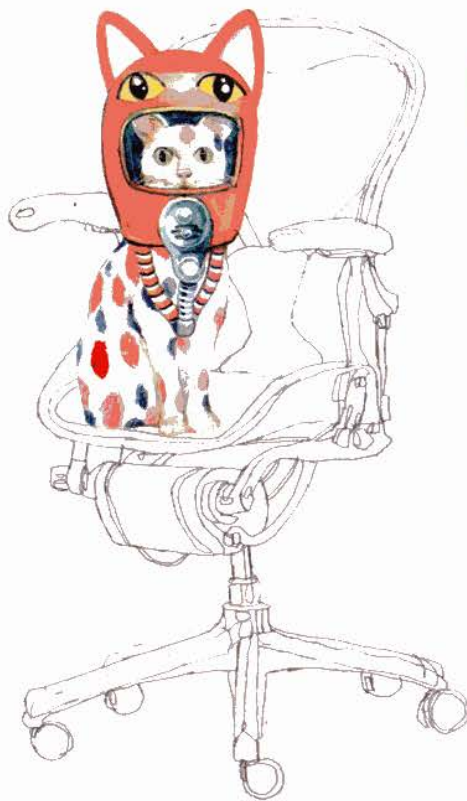
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infrastructure to recycle it?" Godoy's solution—to make products disposable by compost—is compellingly futuristic. "There are not enough biological, carbon-neutral materials available," he points out. "My goal is to make more. It's not that they won't work, it's just that we have 150 years of research in metals and plastics, and we're only starting out with the other." Directly addressing Earth's carbon cycle, his idea offers a hypothetical solution to the fundamental cause of global warming.

He also touches on what might be the most immediate concern: availability. It's often difficult for designers to track down responsible raw materials that already exist. In New York—a city where one expects to find just about anything—Bart Bettencourt, furniture designer and co-founder of Brooklyn-based Bettencourt Green Building Supplies, saw this need while researching green materials in 2001. "I found good ones out there, but they were in California, Europe, or Canada. They were extremely difficult to attain in the East Coast. When I called up lumberyards and asked them to start carrying, for instance, bamboo plywood, they didn't want to take the risk." So he started his own distribution company. The first container arrived in 2004, and business is growing steadily.

The "risk," Bettencourt explains, is the X-factor of trying new materials. "Especially in New York, where the time constraints tend to be very tight," he explains, "it makes a huge difference having the material in hand to pitch to clients. We can also tell builders how it holds screws, how it takes finish, how the edges hold up.

I personally think people want to do the right thing environmentally, but it's like the chicken and the egg—you have to make it easy for them."

While Green Building Supplies addresses materials at their start—for example, assuring a line of shelves is made of a renewable, zero-formaldehyde sunflower-seed board—Bettencourt also shares a furniture line with partner Carlos Salgado, made from reclaimed wood scraps and named Scrapile. "It started when I was doing carpentry for exhibits at the Guggenheim," he recalls. "I was astonished by how much usable wood they were dumping." The Guggenheim's dump is now one of many urban sources for Scrapile's unique building material—a beautiful striated board of fused wood bits, used for shelves, chairs, benches, tables, and lamps.

Bettencourt has big dreams for Scrapile, as he explains it could work "anywhere people generate waste from industry. It could be a community-based program in Los Angeles, Chicago, Detroit, Boston. If we put together all that waste, there's a good chance we'd have enough to make all the new furniture we need."

"But," he concludes, pulling our discussion out to macrocosmic, hypothetical realms, "in an ideal world we'd start with 100 percent renewable resources from the get-go, and all our waste would be biodegradable, with zero toxins, good to go back into the earth." Bettencourt has just done something perilous: He mentioned the ideal world, by all accounts a nonexistent place. But if idealism is what drives the ingenuity that might lead us to a better future—furniture and all—more power to it. ■



castore suspension
design: m. de lucchi, h. ubbens

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Re: Building Community



Mark Lakeman (left) is the co-founder of the ReBuilding Center, a nonprofit in Portland, Oregon, that recycles five tons of old building parts and then sells those parts to more than 200 customers daily.



Boasting an inventory that changes by the hour, the ReBuilding Center in Portland is North America's largest nonprofit resource for used building materials.

In 1995, when Mark Lakeman returned to Portland, Oregon, from the Guatemalan rain forest, he decided to build a teahouse. The 34-year-old designer had moved to the Sellwood neighborhood, near a nondescript intersection. One day, he decided to create a sort of communal space there, combining salvaged materials he'd been collecting for some time and weaving walls from branches, flowering vines, and salvaged lumber. The structure stretched from the sidewalk into an overgrown lot. Fabric and fiberglass formed a translucent roof. Cushions and overstuffed chairs furnished the space. On Mondays, neighbors gathered in the evening for tea and potluck suppers. Everyone used it but no one truly owned it. When the city finally pulled the plug, Lakeman dismantled the quirky structure and redistributed the parts to more permanent buildings.

This is the story Lakeman tells when asked about his design for the brand-new 40,000-square-foot store for Portland's sustainable emporium known as the ReBuilding Center: "The design really started when I met Shane." Shane Endicott, who founded the center (which is a nonprofit project under the umbrella of Our United Villages), had been managing a wood depot at the nearby St. Vincent de Paul's, when he visited the teahouse. Lakeman's use of salvaged material to bring together a community echoed Endicott's continuing work in the salvage business, and the two began a friendship that deepened in 1998, when the wood depot outgrew St. Vincent's and Endicott started the ReBuilding Center.

Portland writer Randy Gragg calls the vast store "a Crate & Barrel for a parallel universe." The ReBuilding Center is a graceful, economical piece of architecture, but as Lakeman's tale makes clear, it is also the face of a much more profound kind of design. "Buildings are the material expression of a community," Lakeman says.

"To design a building I cultivate friendships. I help communities talk about their problems and the plans emerge from there."

Lakeman is no anomaly in Portland. The city's long-standing interest in sustainable economies—which includes a 30-year legacy of strong urban-growth boundaries, robust bike and mass transit, and progressive green initiatives—has recently been irrigated by a huge influx of younger designers, many attracted by the city's burgeoning green and recycling initiatives. (Portland has more LEED-certified green buildings than any other U.S. city.) Lakeman came from Eugene, where he had trained as an architect with Alcibiades Tsolakis and Thomas Hacker at the University of Oregon. He then joined Portland's signature big firm, ZGF, in 1987. He bounced from there to an even larger commercial firm, and then quit in order to travel. After eight years, and a life-changing stay in Guatemala ("I learned how to listen and be still") he returned to Portland.

After the teahouse disappeared, Lakeman's Sellwood neighbors wanted to harness the community atmosphere, and so Lakeman and Endicott founded City Repair, a community-organizing nonprofit, to help them transform the intersection into a piazza. "City Repair kind of grew hand-in-hand with the ReBuilding Center," says Lakeman. "We'd go into a new neighborhood and get everyone talking about their hopes, and from that we'd generate a project that everyone could work on. Shane always had the materials we needed, plus he was running the ReBuilding Center the same way. It not only supplied materials for the neighborhood, but it gave jobs to the community and became a real public resource."

Within City Repair (with its mission to "help others to creatively transform the places where they live") Lakeman structured a design offshoot he calls ▶

Sustainability

Communitecture. Under this name he and a handful of collaborators—including Christine Young, who along with architectural intern Jon Cherry produced all the building documents for the ReBuilding Center—established a design collective that offers architectural services to those willing to engage their unusually dispersed method. “What we mostly do is sit around and drink wine or coffee, and talk and listen,” Lakeman says. “I don’t charge for my time. I’m in it for the friendships. The fees kick in only after a project goes into the computer and I have to start paying someone to work.” Communitecture pays Lakeman a salary and he donates his time to the all-volunteer City Repair.

This question of money and its movement is not peripheral to the story of the ReBuilding Center. It is essential. Endicott expressly asks that all ReBuilding Center materials be sold at less than half of “new” cost; prices are dropped if a buyer needs something but can’t afford it. “We’ll turn down offers two or three times

higher if it means getting the stuff to someone in the nearby community,” Endicott says. His early encounter with Lakeman reinforced his vision of what the ReBuilding Center could become. “Mark understood the community dimensions,” Endicott says. “He saw that it’s about building a strong social fabric. It’s not just about selling recycled scraps. You can do this with anything.”

Lakeman says the most productive City Repair projects begin where there is no money. “When everybody volunteers and you get resources moving around without money, you form some really lasting bonds. If there’s no liquid capital, social capital grows to fill the void.” At the center, this same ethic of volunteerism resulted in astonishingly low square-footage costs. The new building came in at under \$45 per square foot, including the cost of a seismic upgrade for an existing 25,000-square-foot structure. This is the project’s most radical element: If money is a kind of power that is licensed and controlled by a central authority, the power inherent in other ▶

The exterior and interior views of the ReBuilding Center. Hundreds of reused windows form a frieze that bands the building (left); inside, everything from nails to sinks to “miscellaneous” can be found.





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It's like a candy store for DIYers: The bustling center is a popular destination for homeowners, contractors, artists, and enthusiasts interested in building with affordable, environmentally low-impact materials.

forms of capital—labor, affiliation, materials, intelligence—provides a radically unrestricted reserve. Grow that and you grow the power of the disenfranchised.

Every American city could use a ReBuilding Center or a City Repair, and many already have them. In Palo Alto, California, for instance, Whole House Building Supply & Salvage resells salvaged materials from their building demolitions at a sprawling warehouse, while in Washington, D.C., GreenHOME works with Habitat for Humanity to recycle old building materials into new affordable housing.

Given its founders' commitment to community, it's not surprising to find that the ReBuilding Center displays some of the openness and democratic clarity of a giant modernist shed. Although Lakeman first imagined "a kind of gothic forest of columns" composed of two-by-fours, he ultimately chose to open the space up with long spans of recycled steel supporting a shed roof.

"The building's function is essential to the mission of the center," explains Lakeman. "We weren't about to sacrifice functionality in order to forward the aesthetic."

Lakeman worked only with recycled materials, making exceptions for concrete and some polymer-based translucent roofing. "The trade-off was the light. The building can function almost entirely without electricity during the day because the light coming through the roof is so substantial." Lakeman also added an element that he admits "really was part of my agenda": a tall cob entryway made of hand-packed mud, sand, and straw at the center of the front façade, a piece of natural architecture by Lydia Doleman that Lakeman believes is consonant with the ReBuilding Center's commitment to sustainability, and foregrounds a practice that will ultimately empower disenfranchised communities. "It's made of dirt with your hands," he explains. "No one can take that from you." ■

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Our Renovation

Every night I said, "Trust me, sweetheart, this is going to be amazing, beautiful, fantastic."



"This. Is. It." I walked up and down over the warped and broken floorboards, tracing a finger across a wall-sized hand-painted mural of what appeared to be an angry deer lurking behind some black trees.

"This. Is. Horrible." Brigette looked at me in despair.

"All these walls," I gestured wildly, "can come down."

We were alone in the third-floor Tribeca loft we had read about just that morning in the *New York Times*. I had asked the woman showing us the space if we could have a few minutes to ourselves. I knew I had to convince my wife that what she was seeing—and smelling—was only temporary, that a full-scale renovation would transform it into the glorious New York City loft of our imaginations.

"Forget what you're looking at," I said. "Forget everything." I came up behind her. "Imagine that none of these little rooms are here," I whispered. "Imagine the space."

We had just been given a tour of the seven or eight little rooms that had been carved into the 2,000-or-so-square-foot expanse— weird, windowless enclosures skillfully designed, it seemed, to provoke feelings of alienation and despair.

"Well," Brigette acknowledged, "it is pretty big."

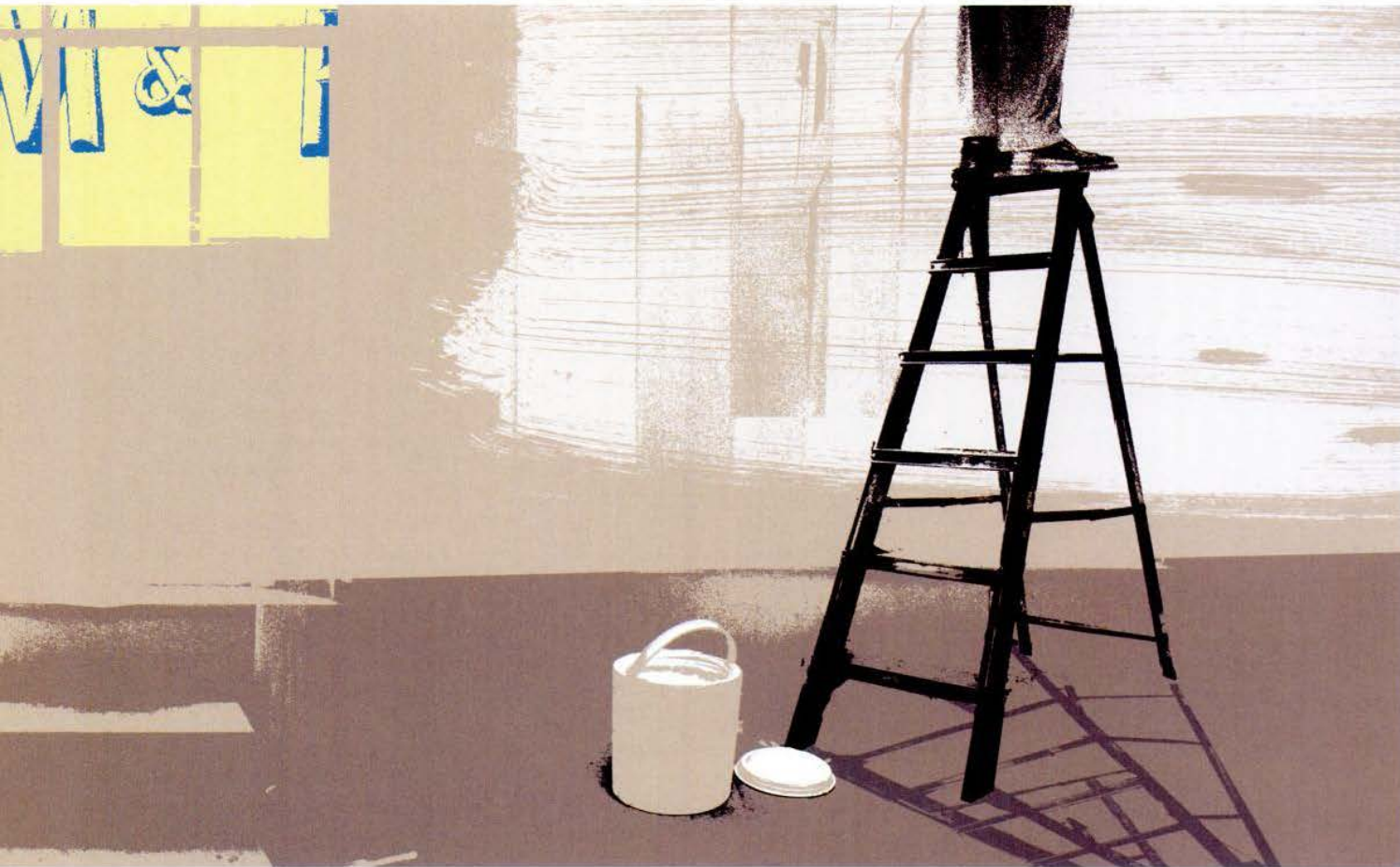
And so there followed three years of almost unendurable torture. Hiring a crew. Demolishing the floors, ceilings, and walls (including the lovely mural). Designing the space. The rough framing. The plumbing. Oh, you want water going through these pipes? That's \$10,000 extra. Electricity? Oh, you mean everywhere in the apartment? Ventilation. A gas line. A furnace. And millions of other things that, trust me, you never thought about in your entire life and that only seem to be available at \$10,000 a shot. Did I mention the mice that scampered and cavorted beneath our bed at night because the walls were open to the elements? Or those early days when the only way to

get into the place was to climb the fire escape, go in through the window, and hop precariously from beam to beam?

Because Brigette and I couldn't afford to take on a new mortgage and pay rent on our old apartment, we moved in as early as we could—which meant before there was hot water, before there was air-conditioning, before there were floors, before, I'll be honest, it was habitable. We pushed our bed into the middle of what would later become the kitchen and covered it with an enormous plastic tarp to keep the sawdust out of the sheets. We cooked our meals on a hot plate and took our showers at the gym. We breathed the fumes of that caustic stuff they use to remove paint from brick walls. We read books by the glare of construction lamps. Some mornings we woke up to find carpenters placidly reading the paper over a cup of coffee a few feet from our bed. Every night I said, "Trust me, sweetheart, this is going to be amazing, beautiful, fantastic." And every night Brigette cried.

But gradually, slowly, incrementally, after a million timid steps forward and a thousand painful steps back, things started to change. On the day we got hot water there were tears of joy instead of despair. One day we had a floor, not just a plywood subfloor, but an actual expanse of honey-colored birch.

After living through clouds of dust from the sanding and polishing of the Sheetrock, a powder that permeated every piece of clothing and coated every object, we looked around one afternoon at clean, high walls of white. The hot plate gave way to a professional stove. The bed was pushed into the actual bedroom. Furniture was unpacked. Brigette picked up some daisies and put them in a vase. We stood in the same spot we had stood on the day I talked her into moving here and marveled at every miniscule detail, observing a hushed silence, awed at all that we had done and gone through, until finally Brigette sighed and said, "I think we need to redo the kitchen." ►



Before You Renovate

Finding the perfect home sometimes means creating it. Renovation can require as much effort in the planning as in the execution so you'll need some patience—and you should arm yourself with as much knowledge as possible before jumping in. Here are some essentials to consider:

Know Thyself

Know what you're working with and what you need. For instance, you may want to preserve gorgeous historical details in the kitchen while installing cutting-edge appliances. Consider what you want both functionally and aesthetically. How do you use and want to use your house? Which materials, textures, patterns, colors, and finishes do you want to wake up to and go to bed with?

Get Help

Any time you renovate beneath the surface, moving structures or services around, it's wise to consult an architect. They'll allow you to budget more accurately, get more value

for your money, and find, contract, and act as an intermediary between you and your contractor. Be sure to check references—and not just one reference but three.

Hire the Right Person

Look for licensed professionals with whom you can communicate and whose aesthetic is in sync with your own. Architects can document existing conditions and translate your wishes into precise plans and specifications that can then be understood by a builder. Often, having an architect is compulsory in order to get a building permit.

Design-Build

To eliminate the middle man, hire a design-build team. Once a euphemism for contractors trying to shave time and money off the project, today's design-build teams take an integrated approach. "The design informs and improves the building," says Thomas Wright, of Atlas Industries, "and the building informs and improves the design."

Conform to Code

Find out if you need a building permit and get one by checking with your local building department. If you build without a permit, it could come back to haunt you if you ever want to sell your house. Even years later, you will be required to make the changes legal, which takes both (more) time and (more) money.

Plan for the Unexpected

Building is unpredictable and renovation is even more so. Make sure you and your contractor set aside contingency sums of at least 15 percent of the estimated total cost of the project. Contractors will sometimes build contingencies into their bids, but if you don't see one, ask. Even if a contingency is included, smart clients will squirrel away their own. ►



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Remaining Sane While Your Home Is Dismantled

Be Flexible

Sticking obstinately to the original schedule and budget is challenging, and sometimes unwise, especially during a gut renovation. Face this reality before you begin: Those who will not bend may break.

Get Out

Any designer or contractor worth their salt will tell you: The best way to not lose your mind during a renovation is to live elsewhere while you're doing it. Have a place to go, away from sweaty strangers, crumbling plaster, and daily surprises.

Be Early

Designer Oliver Freundlich of MADE urges you to make decisions down to tile, grout, and finish details and have everything your builders will need delivered to your door before they arrive. This insures that workmen won't sit idle or, even worse, disappear for a couple of days.

Schedule Some Quality Time

In *Good House Hunting: 20 Steps to Your Dream Home*, Dennis Wedlick recommends scheduling regular meetings with the entire team to review progress (or lack thereof), listen and communicate carefully and professionally, and update the construction schedule and budget. Avoid making decisions during the meeting; final decisions should be delivered afterwards—in writing.

Spend Time With Your Choices

Always request samples of your materials—countertops, light-switch plates, wall coverings, etc.—and make sure that, when you see them in combination, the elements correspond to each other and to your taste. You may be living together for a long time.

Be Resourceful

In *Good House, Cheap House*, Kira Obolensky suggests some clever ways to keep costs down without skimping on good design, such as renewing elements instead of replacing

them, compromising and splurging strategically, and using off-the-shelf products creatively (instead of costly customizations).

Ditch the Chips

Abandon the paint chip, all ye who enter here. Paint an entire wall and watch the paint dry, literally, before committing to a particular color.

Mock It Up

Just as you request samples from materials companies, don't be afraid to ask for mock-ups from your builder, full-scale or smaller.

Pause to Reassess

"If you gut your bathroom or kitchen, pause after the demolition to reassess the situation," says Freundlich. "This is a critical moment." Once you rip open your walls, you may need to adjust to the reality of rotten pipes and rampant mold—or you may discover a design opportunity inside. ▶

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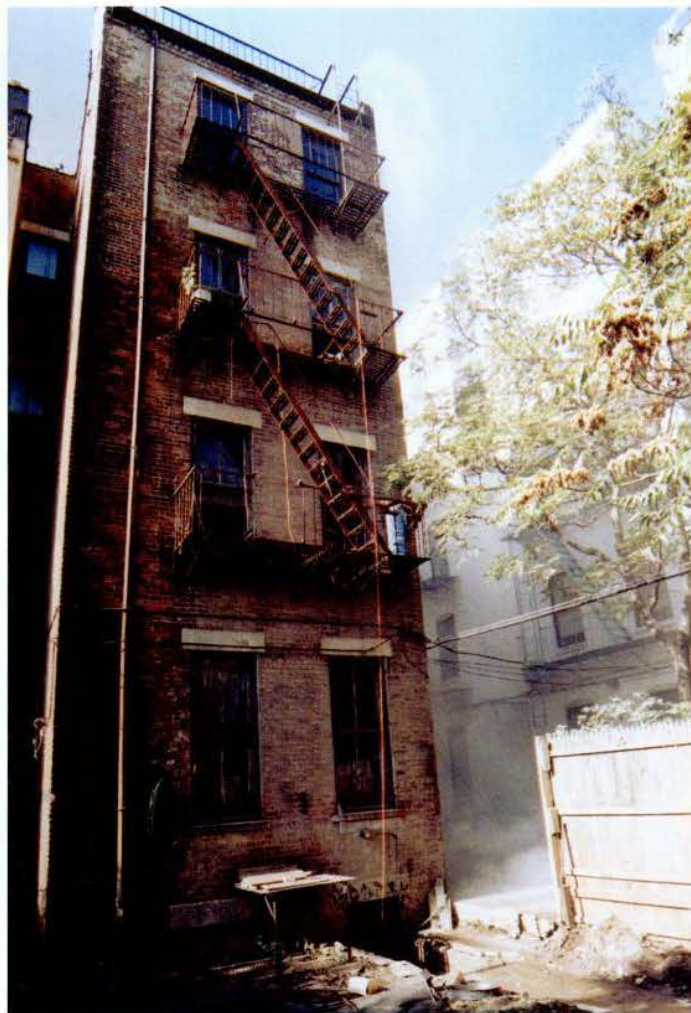
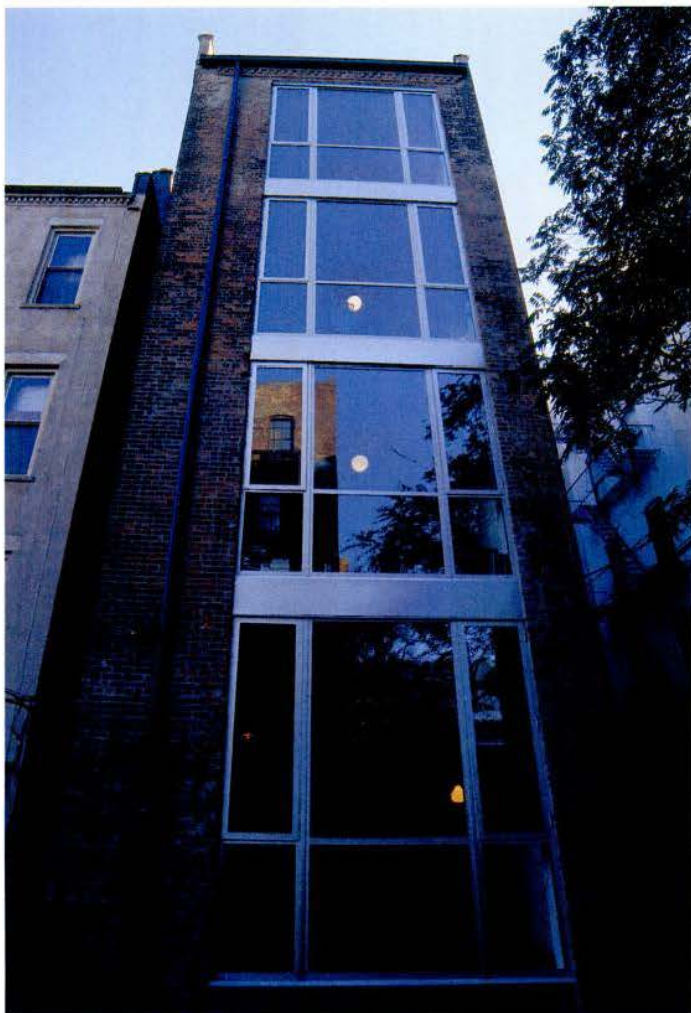
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Architect: Halpert & Ruiz

Project: Brownstone renovation

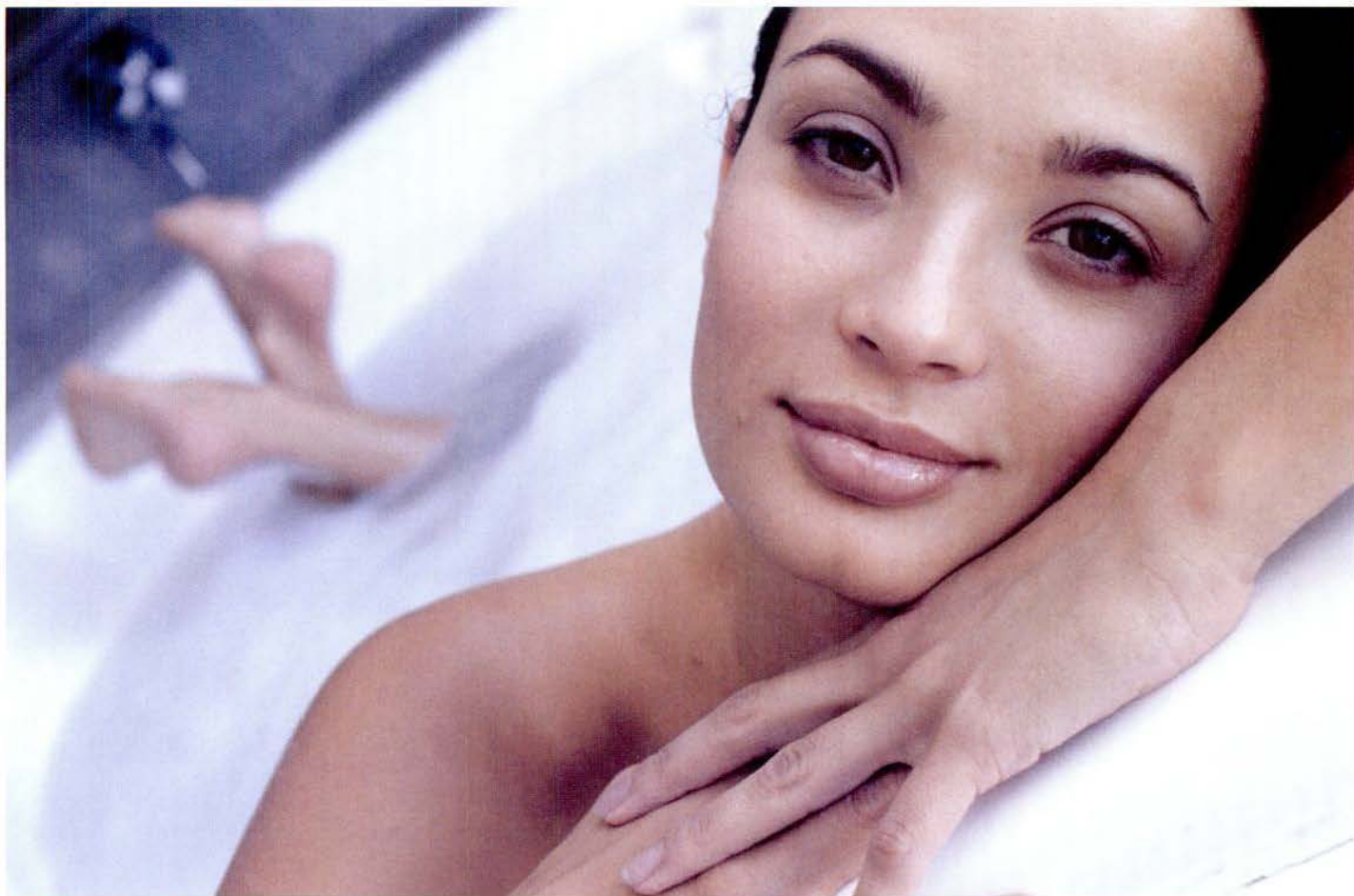
Location: Bronx, New York

Face Off: Looking Good on the Outside

The husband-and-wife architecture team Halpert & Ruiz know that if a house's face is pretty from the outside and views are good from within, as a landlord you will have an easier time finding good tenants. The brownstone they bought in the Bronx wasn't livable when they began their renovation. The plumbing was nearly useless and there were only 40 amps of power coming into

the entire four-family building (instead of the standard 100 amps per apartment). Because it was a tenement, the layout was bleak with a great deal of space wasted on corridors and crepuscular inner rooms with only a single window looking smack onto a brick wall. The pair decided that merely repairing or replacing the basics, putting up some drywall, and slapping on a few coats of

paint wouldn't have been worth their trouble. The result was the equivalent of a backless cocktail dress: Halpert & Ruiz replaced almost an entire four-story brick wall and its fire escapes with a ribbon of glass that opened each entire floor to light. The historically significant location made this a worthwhile (and just plain enjoyable) improvement to the building. ▶



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Architect: MADE

Project: New kids' rooms

Location: New York, New York

Clever Details Increase Property Value

Doing something unique can increase a home's resale value. With witty design details sprinkled among a slough of practical improvements, New York-based architectural design-build firm MADE helped to increase the value of a Manhattan town house by \$700,000 just one year later when the family traded up for larger quarters.

One of the most common reasons for renovating a house is to accommodate a growing family. In Manhattan, a young family wanted the designers to turn adjacent spaces that were divided by a large brick arch into their children's bedrooms. MADE filled the arch with colorful panels containing cabinetry for storage, shelving and, at the floor level, a sliding dummy door

that allowed the daughter and son to crawl between the two rooms.

"We knew we wanted to fill the arch with something beautiful to look at," says MADE partner, Oliver Freundlich.

"It had to do with making something playful, thinking about the kids and giving them something tailored to their size, not the adults'." ▶



You can't just think outside the box. You have to think **outside the gamut.** bruce mau

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Architect: Geoffrey Warner, Alchemy Architects
Project: Kitchen renovation
Location: St. Paul, Minnesota

Kitting Out Kitchen and Bath

The most intensely used rooms in the house depend on good plumbing, ventilation, and electrical systems, and contain the highest number of fixtures per square foot—all of which makes renovating them expensive. To maintain your investment, these rooms should be renovated every 15 to 20 years. In this kitchen renovation by Geoffrey Warner of Alchemy Architects,

architect and client had to make some resourceful choices in service to the budget.

The architect used Fireslate instead of costly Corian for counters, stripped existing slate tiles of shiny sealant to give them new life, customized IKEA cabinetry and an ugly vent with inexpensive galvanized sheet metal, and opened a wall that separated the kitchen from the rest of the condo to make

the kitchen feel larger and bring in light. Warner carved out a large well space around the skylights to reveal beautiful old structural ceiling rafters. It involved Sheetrocking and mudding but created a focal point for the space. The light over the dining room table is made from two old beams, some rope, and halogen bulbs. It perfectly expresses what the architect calls “tightwad panache.” ▶

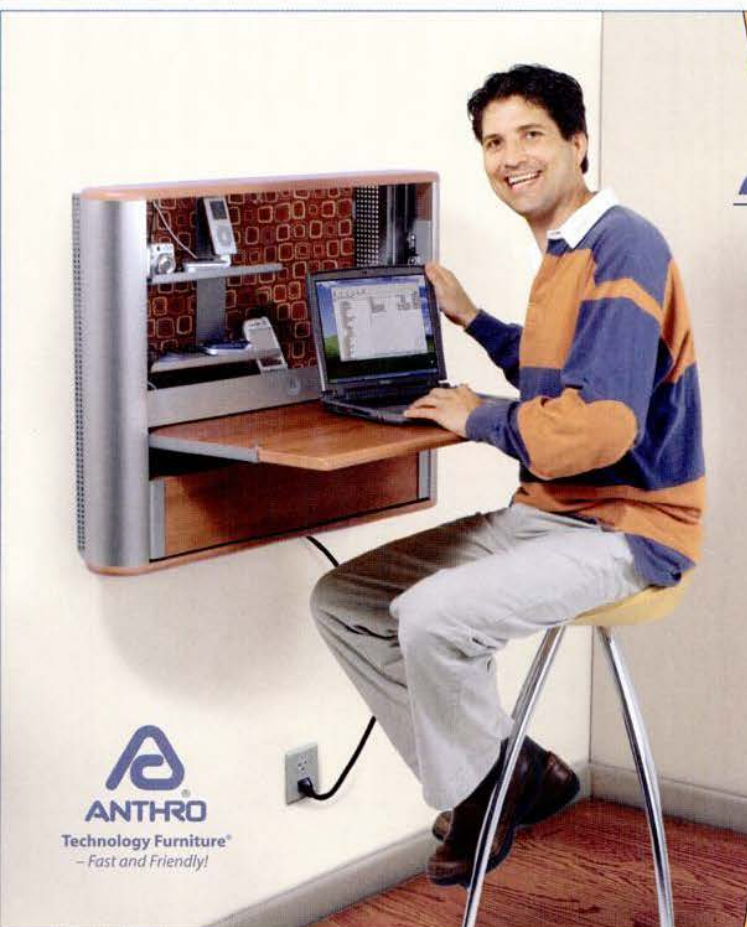


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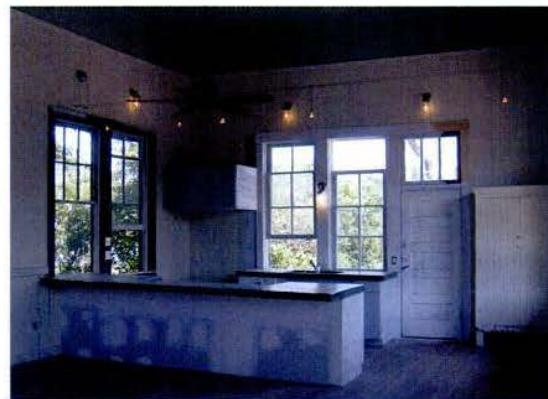
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Designer: Francois Lévy
Project: Train depot relocation and renovation
Location: Austin, Texas

Strategic Changes Make a Big Impression

Designer Francois Lévy and his wife, Julie, bought an abandoned 1904 train depot and transported it 50 miles to an inner-city lot in Austin, Texas. With Julie serving as the de facto general contractor, they renovated it strategically for themselves and their three children. Francois decided to preserve the depot's open plan by emphasizing vertical circulation. He added a spiral staircase that

features load-bearing MDF treads. The attic was turned into a master bedroom and cast-in-place concrete counters were used to add a modern touch to the antique context. As most home renovators do, they added closets and storage space, but unlike most people, they also had to remove restroom stall partitions that had been added clumsily in the 1960s beside what had been the waiting

room. Julie salvaged old materials, rescuing windows left over from Habitat for Humanity projects, for example. Since she is not an architect, the search for and use of salvaged materials allowed her to make significant design contributions to the project. As Francois says, "It was a bit like shopping for whatever's fresh at the market before deciding on a dinner menu." ►

Some Assembly Required: Contemporary Prefabricated Houses

Walker Art Center, Minneapolis
December 11, 2005–March 26, 2006

Exploring a variety of approaches to the world of prefab, the exhibition "Some Assembly Required: Contemporary Prefabricated Houses" surveys several recent built designs that turn the dream of owning a modern home into a reality. These new designs utilize the latest technologies and reflect a range of approaches—from a kit of parts for self-assembly and factory-built structures that are delivered whole to customized modules and panelized systems that are combined in different ways and assembled onsite. Featuring the work of Alchemy Architects, Lazor Office, Steven Holl, Resolution 4: Architecture, and many more.



Alchemy Architects, weeHouse, Pepin, Wisconsin, 2003

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It bears repeating: Home improvement can be a challenge. Stack the cards in your favor by getting authoritative information (often only a website away), and looking for products that are good for the environment, give you more control of your living space, and won't make you tear your hair out installing them.

Renovation Resource Guide

Wallpaper That (Almost) Hangs Itself

Made from a nonwoven paper, Sherwin-Williams' EasyChange patterns peel from the wall in full sheets without injuring the wall or being damaged in the process. Not only is changing papers clean and easy, but you can bring your favorite pattern with you if you move or design (and redesign) rooms for growing or fickle children. www3.sherwin.com

Paint in Your Pajamas

Glidden hosts an online color consultant and color visualizer at their website, but color on your computer monitor won't look the same as on your wall. Use this as a virtual space for brainstorming and finding inspiration, but test color on a full wall before dedicating the whole room to it. www.glidden.com

Save Electricity, Get Vitamin D

Solatubes are cylinders on a smaller scale than a skylight that funnel natural light into hinterland rooms that would otherwise remain dark (or require artificial light) throughout the day. The cylinders can also be fit with electric light in order to go from day to night using the same unit. www.solatube.com

Toward a Greener Kitchen

Italian kitchen manufacturer Valcucine is one of the biggest, greenest interiors companies around. The company manufactures its kitchens with materials that can be recycled, offers kits of parts that can be mixed and matched, and designs for efficiency as well as looks. www.valcucine.it

Machine-Made Tile

Because handmade tile is irregular, it can't be laid out with tight grout joints. In the store, the edges of that Moroccan sample may look perfect but when the whole 350 square feet of it arrives, it probably won't go in crisp and clean. At about \$2.50 per square foot, relatively inexpensive machined

tile can be beautiful and, with its regular edges, is easy to install.

Lighting You Control

Dimmers give you flexibility, and anyone with a little handiness can install her own. For minimalists, Lutron even makes nearly invisible, screwless wall plates. www.lutron.com

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The American Institute of Architects can help you locate an architect in your area: Simply enter your zip code and building type. For a fee, the AIA also provides more than 80 printable contract documents and forms for various types of projects. www.aia.org/architect_finder/

The National Association of Home Builders can help you find local professionals and builders associations. NAHB's Resources (For Consumers) section has helpful tips on remodeling, customizing, maintaining, and financing changes to your home. From the Ready to Remodel? page, you can find information about anything from how to create the ultimate spa experience at home to how to determine the best option for financing your project. www.nahb.org

The National Association of the Remodeling Industry can help you find and interview professional remodelers and contractors in your area. It also provides sample questions to ask when contacting references and a handy list of warning signs that may indicate the professional you're interviewing isn't right for you. www.nari.org

CNN Money's Renovation Wizard can give you the average cost for 15 common remodeling projects and how each could potentially add to the value of your home. www.cgi.money.cnn.com/tools/renovation/renovation.html ■

DESIGN IN REAL TIME

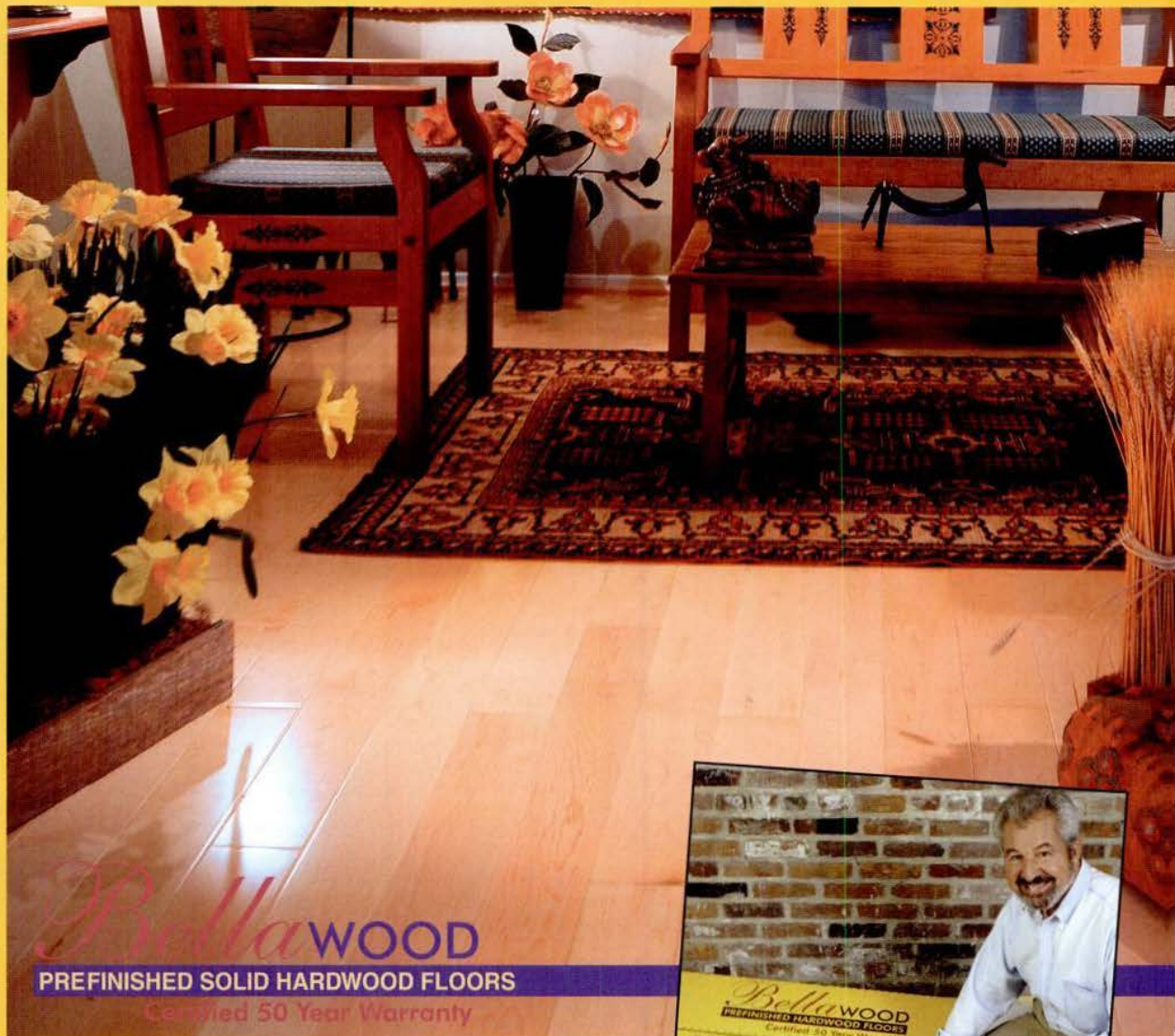
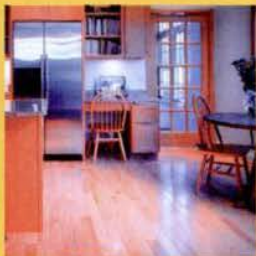
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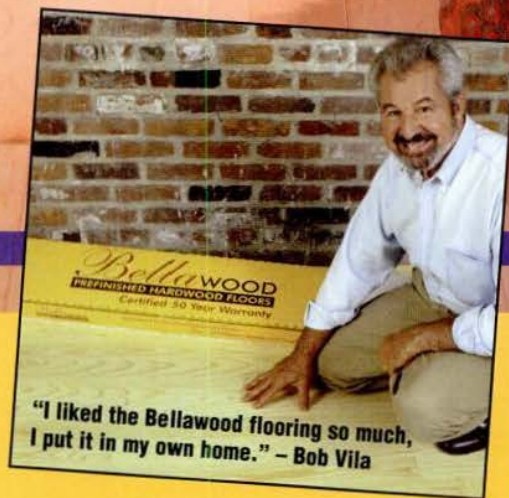
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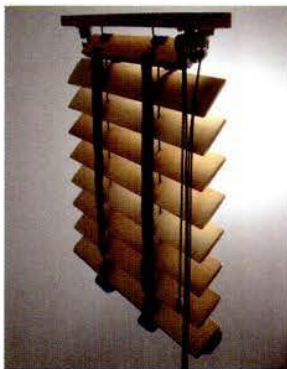
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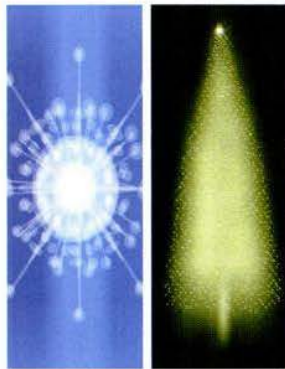
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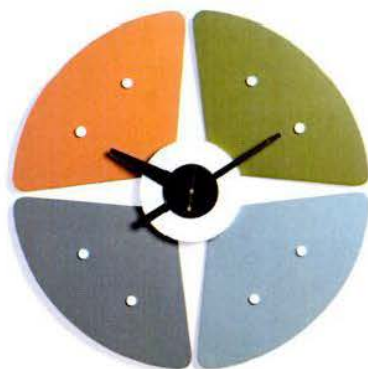
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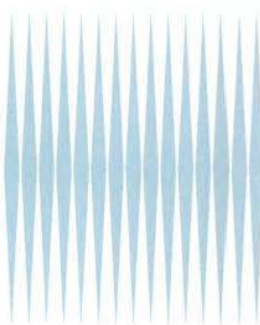
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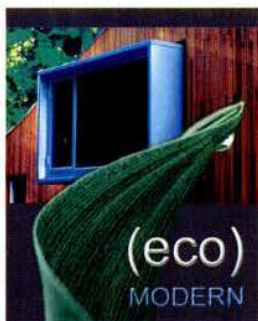


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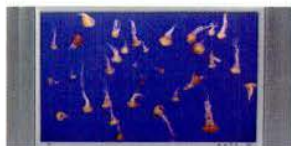


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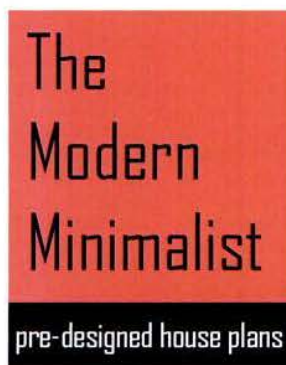


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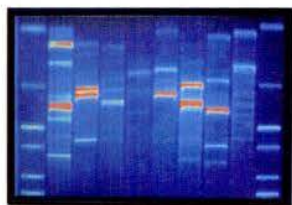
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Shown: *Jewel Tones* by Anna Good



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Shown: Computer tote in Flannel Tangerine

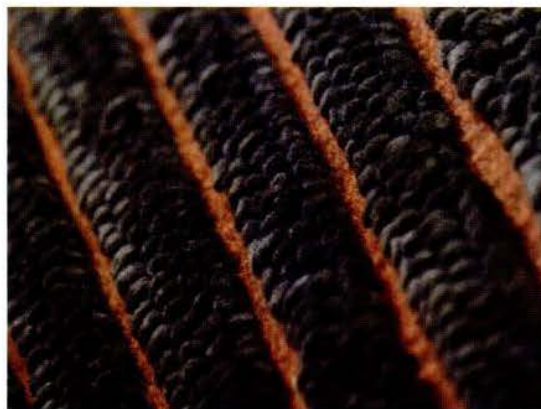


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Shown: Incalmo bottle set tallest 24"



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Shown: Wall Panels: original photographs on glass with stainless steel hardware, 30" x 24"



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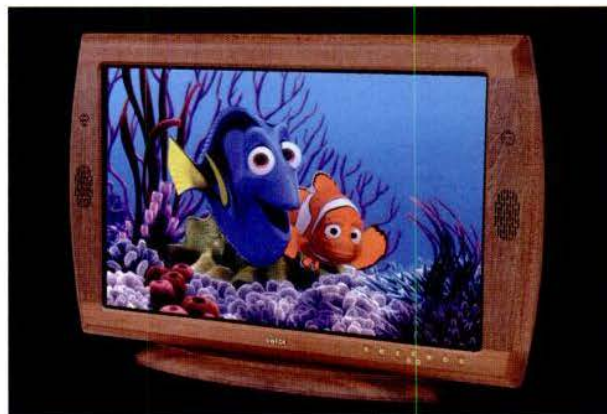
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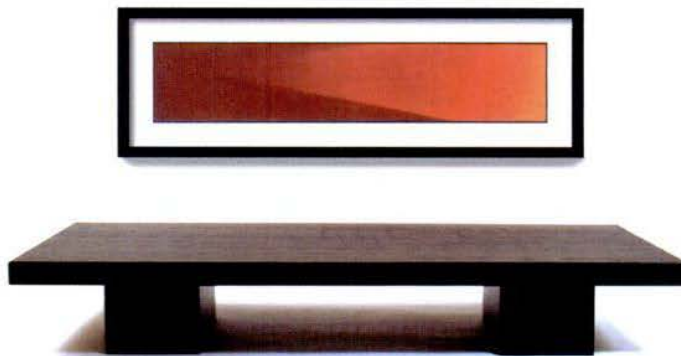
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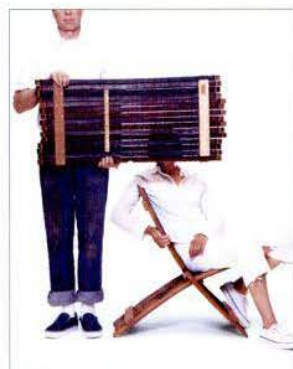
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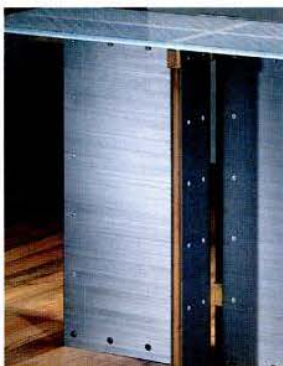
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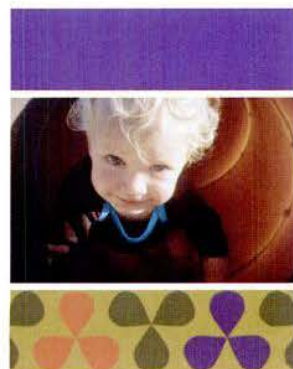
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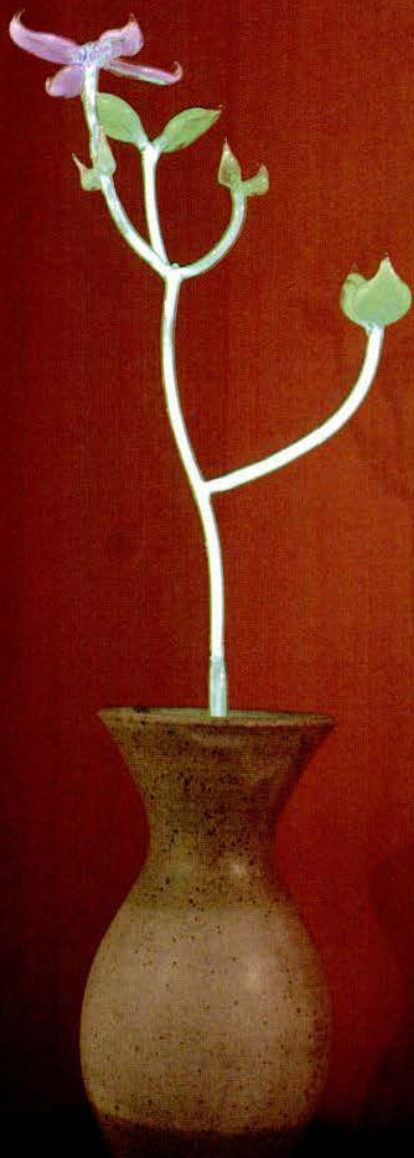
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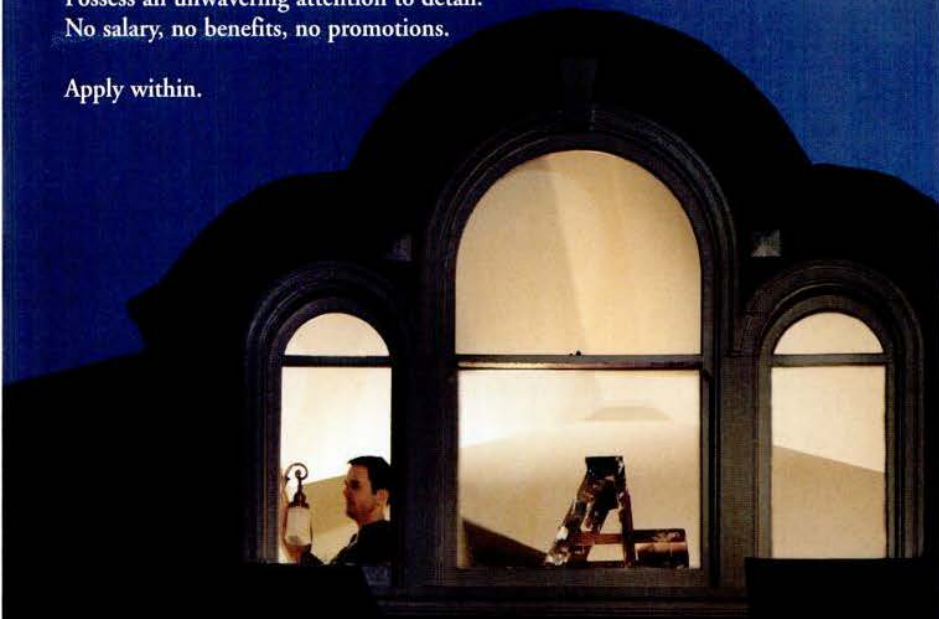
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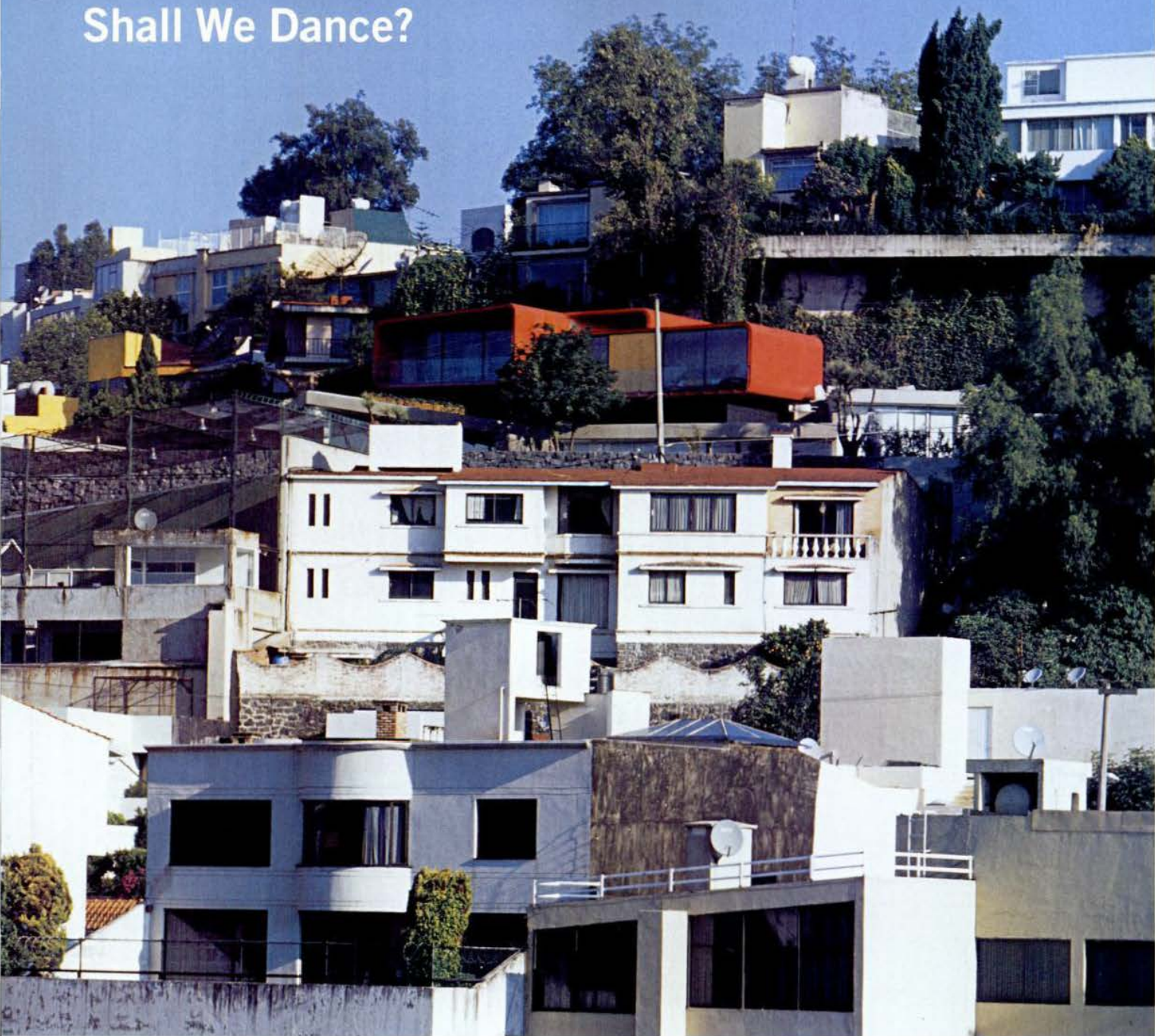


Described in travel guides as “concrete suburban,” the hilly Tecamachalco area north of Mexico City is a chaotic landscape of tile roofs and white stucco. Here, an idiosyncratic addition, designed by architect Michel Rojkind for Alberto Saltiel, makes a bold statement.

The house's sensuous red contours take their inspiration from Saltiel's daughter, a promising ballerina who recently studied in Russia. Prague's Tancici Dum (better known as “Ginger and Fred”), designed by Frank Gehry and Vlado Milunic in the 1990s, is perhaps the most well-known example of architecture inspired by movement.

But Rojkind's design demonstrates just how different two dance-themed buildings can be: While the graceful lines of Tancici Dum bring to mind a twirling ballgown captured mid-waltz, Rojkind's radical riff on the theme of two bodies in motion is more Martha Graham than Ginger Rogers. Rojkind's new addition accentuates the quirks of the original structure. In both its bold color and dynamic shape, the house truly reflects a ballerina's spirit. “Being 22 years old, my client's daughter is very passionate about life,” says Rojkind. “What other color but red could illustrate that passion?” ■

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