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Sometimes we can go through life with blinders on, not seeing or truly experiencing what's out there. It's safer that way. Accepting whatever we encounter as "reality," and telling ourselves that we're perfectly fine with it. I was guilty of this. I'm sure others are, too. I had the job; I had my better half who put up with most of my quirks; I had the great house and the cool sports car. I should have been happy, right? But lying there at night, counting the cracks in the ceiling of our restored Craftsman, I felt this vague unease that I see clearly now as an epiphany of sorts. As I drove to work the next morning, in a car that I'd pretended was everything a car should be, a resolve boiled **I WAS LIVING A LIE** up inside. But I didn't rationalize my way out of it this time. I took control. When I got to the office, I called a Lexus dealer to set up an appointment for that evening. The day dissolved into a blur of cc'd messages, task force brainstorming and one conference call that went about thirty-eight minutes too long. By the time I thought to check the clock, it was already after seven, so I closed my laptop and got out of there. My meeting with the Lexus guy, which turned out to be more of a pleasant transaction, lasted a little over an hour. When I left, it was as if the gauze had been lifted from the lens. I felt a clarity that had escaped me for years. My drive home was, well, different. I felt strangely whole. Even powerful. Like this benevolent leader, with throngs of flag-waving villagers lining the route. I felt taken care of, too. Something I didn't even know you could feel in a car. I owe a big thanks to the new Lexus IS for making an honest man of me again.



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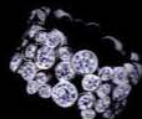


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“When we saw this place, there was just something about it, but at the time, it took a little imagination.”

—Jonathan Nelson

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Modernism meets Greek Revival on Manhattan's Washington Square Park.

Story by Marc Kristal / Photos by Craig Cutler

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Taking Liberties

San Francisco seems forever fettered by the Victorian vernacular, but sometimes subversion comes from within. Story by Andrew Wagner / Photos by Dave Lauridsen

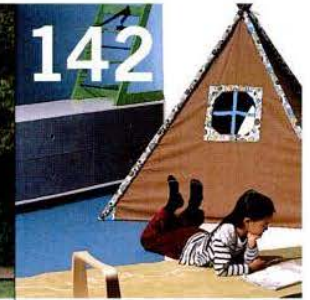
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Victorian Secrets

A traditional London dwelling leaps forward a century or two without appearing anachronistic. Story by Amanda Talbot / Photos by Richard Powers

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Playing with Design

We won't grow up—or at least our tastes won't. Check out the latest in modern furnishings for tots to tweens. Photos by Anita Calero

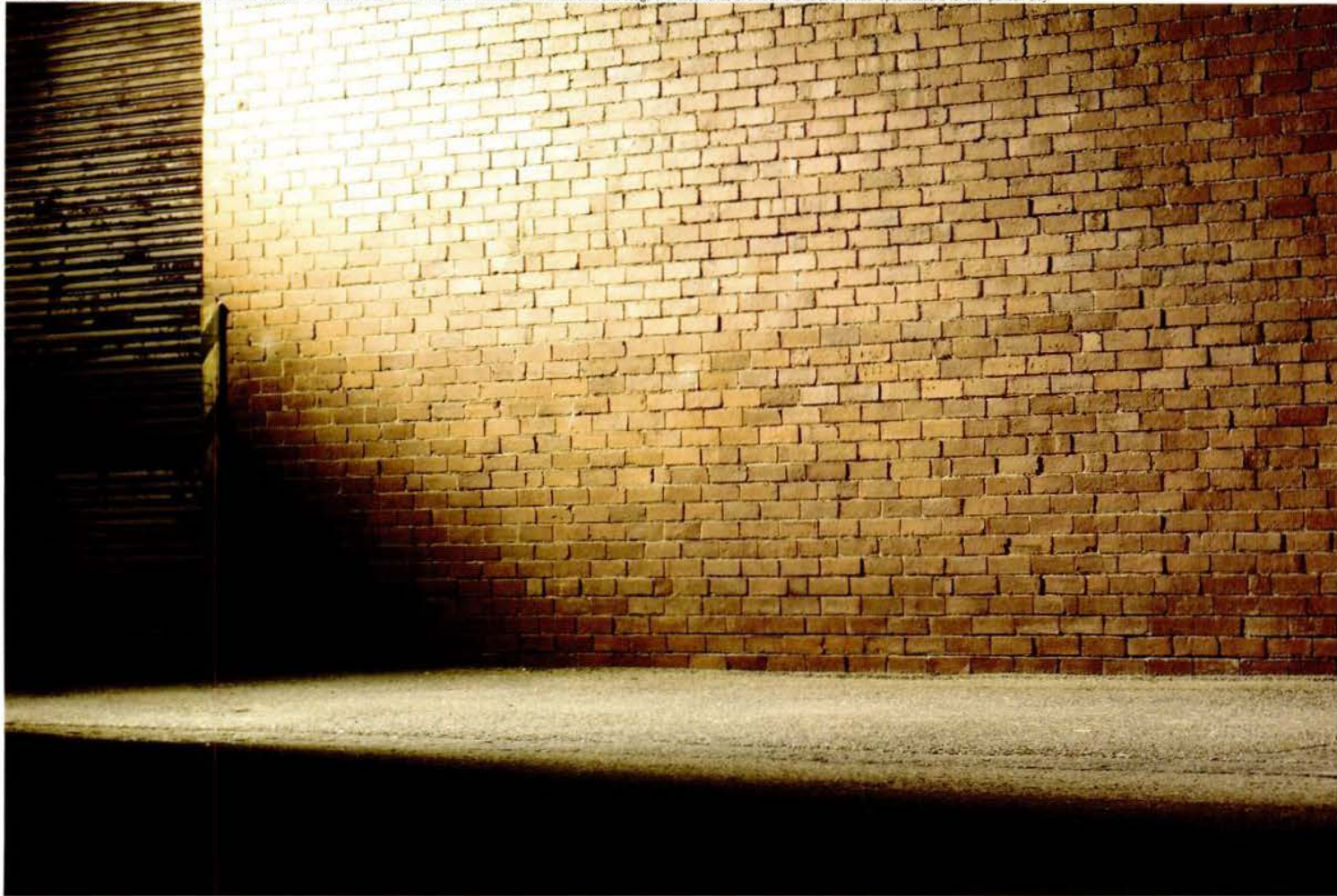
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The Edifice Complex

Deyan Sudjic talks to Jane Szita about architecture and power, fodder for his new book *The Edifice Complex*.

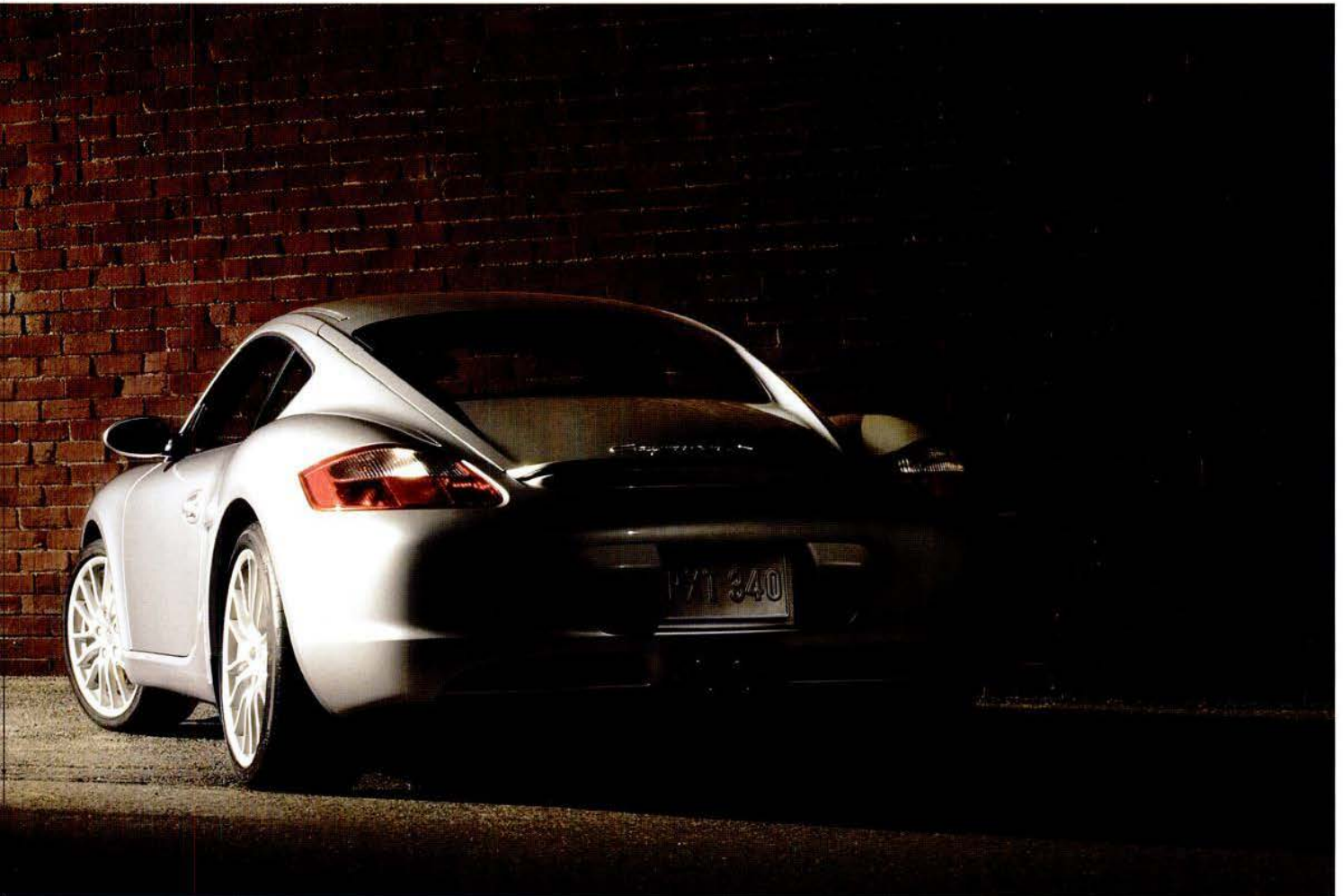
Cover: [Liberty Street, page 124](#)

Photo by Dave Lauridsen



The black t-shirt under the white lab coat.

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What We Saw

Our editors report on the very latest from design shows in Spain, England, and Italy.



Conversation

From aesthetics to economics to education, says David Kelley of Stanford University's d.school, it's time for each of us to think like a designer.

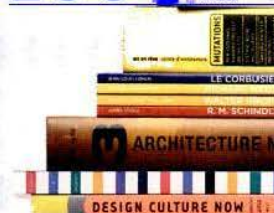
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Archive

Ray Crites might have brought modernism to Iowa, but his championing of solar energy has had a much broader reach.

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Dwell Labs

Many a love affair with modern design begins with a book: Here, a host of design experts list the key titles that set them on the path of infatuation.

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Not all green roofs are created equal. We check in to see how things are going atop Dwell Home II.

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Design-Build 101

Demystifying design-build: Where does design stop and building begin? Plus, tools of the trade.

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What a pleasure it was to flip through the

October/November 2005 issue and come upon the article on Maynard Hale Lyndon and Lu Wendel Lyndon ("Partners in Design"). As the co-art director on the "big ball of string" catalog featured on page 150, I have fond memories of both Maynard and Lu. Taking a similar stance as your own nice modernist philosophy, Maynard and Lu were bringing humanity to the forefront in an industry whose materials were pretty void of human consideration or inclusion.

So thanks for the stumble down Memory Lane. It's great to see that Maynard Hale Lyndon and Lu Wendel Lyndon are still lovingly inflicting stellar design on the world.

Paul Huber

San Francisco, California

I am always excited to see the transformations

that occur to the houses in your magazine. However, given that I live in a traditional cookie-cutter house from the suburbs, it would be great if you could do an issue on people who have renovated these types of houses to a more modern look.

Y Hsieh

via email

Editors' Note: We hope you will be inspired by the homes we feature in this special "Modern on the Inside" issue.

On the cover of the October/November 2005

issue there's a picture of a family, and on either side there are thin, tall plants. Could you please tell me the name of the plant? I've seen it in before, and I love its look.

Viviana Furth

North Miami, Florida

Editors' Note: Read on, Viviana.

I like the picture and the aesthetic on the cover

of the October/November issue. It strikes me as ironic that the plants featured are equisetum, an elegant, ancient plant that has been on the planet for as many as 325 million years. It is a good example of ancient design with a modern appeal. A meeting of the old and the new. It's also one of my favorite plants!

Leslie Goldberg

Tiburon, California

My husband is fond of modern architecture;

I find it chilly and, well, pretty ugly. I'm originally from New England and I have a bone-deep preference for "traditional" houses and furniture. However, over the six months I've been reading Dwell, y'all have changed my mind. First, I was

hooked by your passion—for the modernist lifestyle and for affordable prefabricated housing. Then there's the regular discussion of environmental impact of buildings and the act of building them; these are things that have bothered me about the other design publications since they are rarely, if ever, mentioned.

I do have a question for you: I'm an amateur ethnomusicologist, interested very much in African and African American music forms and how they intersect with culture. Not knowing much about it, I admit, it seems to me that modernist/contemporary architecture is based on a European and Asian aesthetic, with many angular lines, grids, and triangles, also using mostly neutral colors and just a few bold patterns. I wonder if there is room in modernist/contemporary architecture for an African aesthetic, using more curves, natural forms, bold colors, and patterns. Are there any modernist architects (African, African American, or any other ethnicity) out there designing stuff that reflects that aesthetic?

Helen Keniston Oney

Huntsville, Alabama

Editors' Note: We are in the midst of researching aspects of design and architecture in Africa and are hoping to publish a number of articles about it in the coming year.

Okay, what's next? Pictures showing someone's

collection of racist figurines? Their naked statues or porn art? C'mon, guys, page 217 of Piero Busnelli's hunting trophy room ("Home Is Where the Design Is," October/November 2005) just does not cut it! Those pictures sure will make me think twice about buying anything he produces.

Marcus Velez

Seattle, Washington

In the October/November 2005 "Dwell Reports,"

Rebecca Chapa picks a Schott Zwiesel Tritan red wine glass as her favorite all-purpose wineglass. Exactly which one in the line of many styles is she talking about—one of the Forte or Fortessa or another?

Judi Casey

via email

Editors' Note: For that perfect glass, please go to www.fortessa.com. Click on "Catalogs," then "World's Best Crystalware 2005 Catalog," then "Forte Collection." The glass you're looking for is #(1) Wine/Water Goblet. Cheers!

I've got two ideas for you to consider for articles:

Do you know about the early sustainable development in Davis, California, called Village Homes?

It is one of my favorite places on the planet and I've traveled a lot. My second thought is, what about doing an international issue? Pick four great cities and give us architecture and places to stay. Think of all the fun research.

Karen Slokoel

Missoula, Montana

Editors' Note: We too love Village Homes. In fact, senior editor Andrew Wagner spent a lot of time there while growing up—his soccer coach, Michael Corbett, was the architect and developer of the project. As for your second idea, check out our October 2003 issue, "A World of Great Design." This is a topic we will be exploring again soon.

I bought the September 2005 issue at the

grocery store and started madly flipping through while waiting in line, looking for the article on the interesting thing happening on the front cover ("Suspended Habitation"). When I got home, I found it, but on the last page! Clearly it is a "small" project but such big thinking is marvelous. I like your style, Dwell, but one more page would have been thoughtful for those of us who like to dive into solution-based urban projects.

R. Bernstein

Los Angeles, California

I'm very interested in the prefab houses you

are featuring, but this is now, and will increasingly become, an era of expensive gas and land. What we really need are models for living well in a higher-density, greener built environment. For me, the most interesting buildings Dwell has featured have been multi-unit projects from Europe. (And, oddly enough, San Diego.) What we need to see are town houses and apartments that contain most, if not all, of what the average American thinks he or she needs in a home, but in an aesthetic package that is as striking and new as the Case Study Houses were.

If you look at the sudden explosion in the construction of large condominium projects, you will see some economic support for my position. I'm talking about not just San Francisco and New York but also places like Minneapolis, for example, which is in the midst of an unprecedented condo-building boom. Even Las Vegas, of all places, seems to be going crazy for huge residential projects. There is going to be a reversal in the residential norm in the U.S., from single-family detached to multifamily complexes. I would love to see Dwell jumping on and even leading this bandwagon.

Ted Jones

San Francisco, California ►

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In response to Marika McCue's letter (October/November 2005) regarding "Love's Labor Found" (September 2005): In late 1997 our firm completed our design and received bids to build the house. The bids we received from a general contractor (dated 4/4/98) came in at \$282,704.60. This met the McCues' targeted budget of \$280,000.

Based on these bids, they obtained a construction loan from a bank and received a building permit. Against our recommendations, the McCues chose to turn down these qualifying bids in order to save the more than \$33,000 in general contractor fees. Had the clients hired a general contractor who initially submitted a bid, the project would have been locked in at a price and on a schedule; however, as most quotes last only 30 days, work that was originally bid in 1998 was no longer valid when the McCues went to the same people to try to get the work done in 1999, 2000, or 2001.

When they decided to become the general contractor themselves, they took on responsibility for the project. Although resourceful people with a "can-do" attitude, their inexperience as general contractors led to delays in the schedule and put enormous pressure on them. Originally, the construction period was in the 12-to-14-month range but it turned into a three-year project. During this time we provided the McCues support with our continuing construction administration role, but we had very little control in making sure that they adhered to the details of the project.

There is a bumper sticker you see on the back of many pickups that says "Licensed Contractors Build Confidence." Pay attention, as there is no stronger or sweeter truth than this in the world of modern design and construction.

Marwan Al-Sayed
Phoenix, Arizona

I appreciate your focus on prefab housing. Here in Madison, Wisconsin, Frank Lloyd Wright tried out a number of his concepts for prefabrication. But there's another interesting story about prefab that you might look into for a future story. Lustron Homes were manufactured in Ohio and shipped all over the eastern half of the country. The all-steel houses were developed and made in the late '40s as affordable housing for World War II veterans. And at least here in Madison, their square cladding panels finished with baked porcelain still look good after more than 50 years.

Bill Weber
Madison, Wisconsin

After reading "Developer Does Dallas" (September 2005), I was surprised that a project

offering little more to the street than a continuous row of garage bays could be considered a "good neighbor." While the developers may have met very specific marketing parameters, they did so at the expense of the civic realm. This project clearly does not enrich the street or encourage resident interaction. In fact, cities such as Portland and Sacramento have developed zoning regulations and design guidelines to discourage this type of development. I would challenge Dwell to look beyond the design of private living spaces and find examples of contemporary architecture that follow sound planning and urban-design principles.

Don Giard
Brookline, Massachusetts

I've always wished that Dwell would include more presentation and discussion of floor plans, sections, and details of how things are put together, as well as the nature and brands of the materials used. Not only will it give the magazine more relevance than, say, a modernist *Architectural Digest*, but one of the most exciting aspects of architecture is learning how and why different things with different natures are put together. There is nothing more frustrating than seeing a beautiful floor and not being able to find out what it is and how it is installed.

Daniel Ng
Berkeley, California

Just a word to congratulate your team on your fifth anniversary. My husband and I are big fans, and your magazine has inspired us in the remodeling and conception of our flat in Montreal. It's also just a great pleasure to read your magazine each month.

Lara Hedberg Deam's note in the October/November 2005 issue was quite inspiring. I too got hooked on modern architecture by the work of Frank Lloyd Wright. I like the drive and vision of Dwell. Thanks for the great work of your team!

Michel Laprise
Montreal, Quebec

I have been looking through back issues trying to find something on modern baby furniture. Have you ever done or thought of doing an issue that highlights the different options, companies, and furniture manufacturers that make nice, clean-lined baby furniture and accessories?

Joey Netter
Greenwich, Connecticut

Editors' Note: Please check out our special Dwell Kids section on page 142. With six babies born to Dwell staffers in 2005, we consider this a subject well worth exploring! ►

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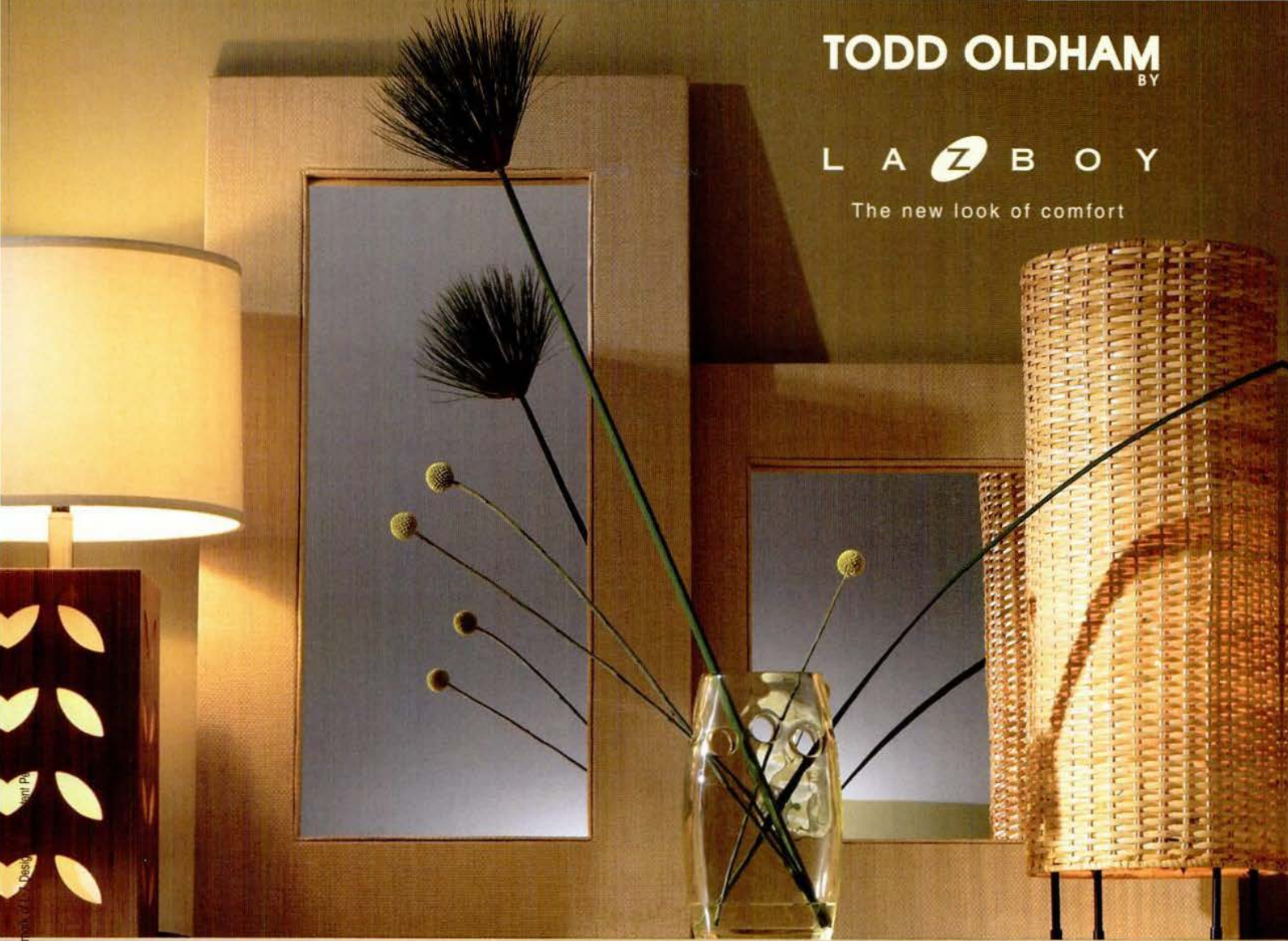
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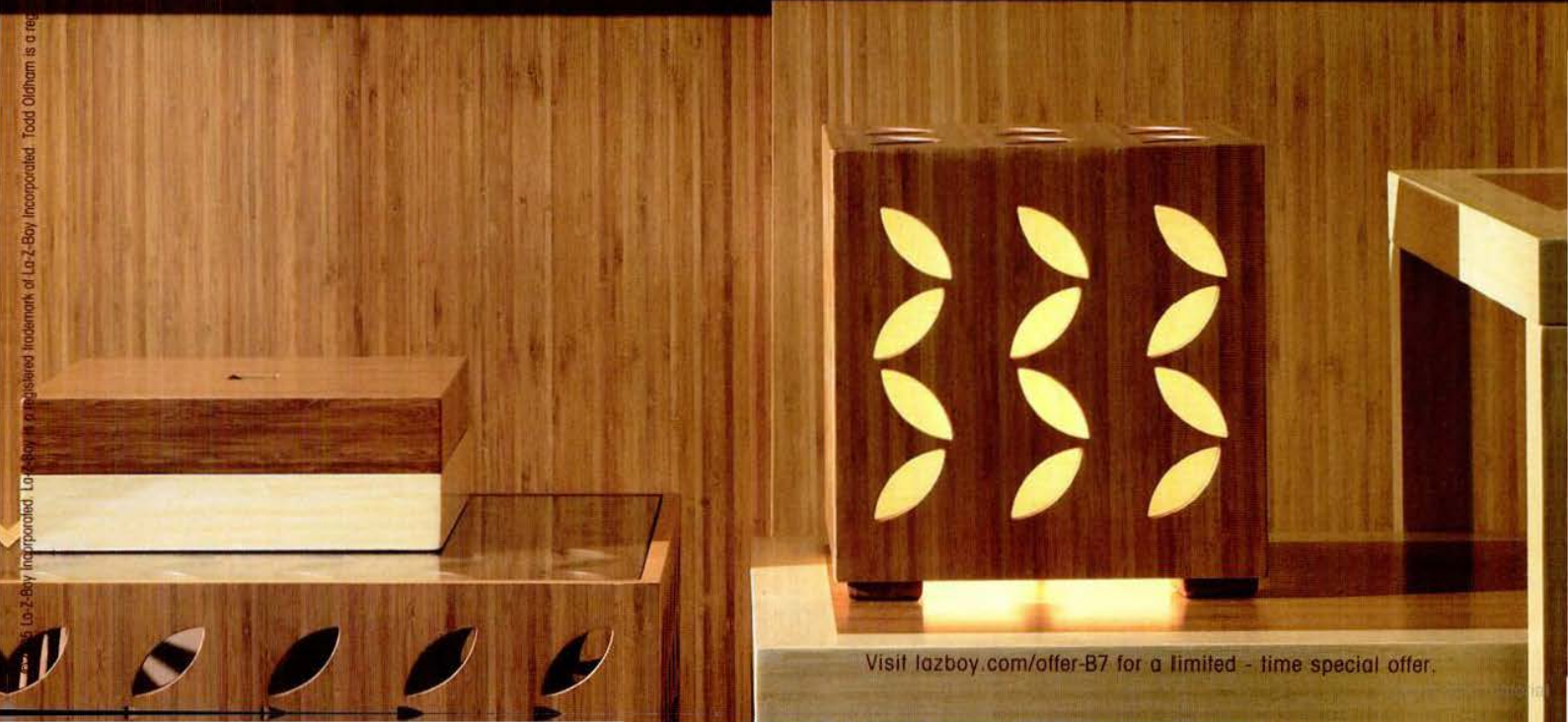
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I am a designer and reader of Dwell. I am also a native of New Orleans and am involved in the planning of the city's future. In the issue of city planning, and especially housing, I think there is a need for some innovative, affordable building solutions that come from the prefab community. Can you please help me find the resources (designers, architects, builders) that I can bring to the table, or at least use as examples of how to rebuild for the displaced without forcing characterless suburbia upon my beautiful city?

Blake Haney
New Orleans, Louisiana

Editors' Note: Please see "HELP Is on the Way," page 184. Readers—any suggestions for Blake?

As a car nut (and budding architecture nut), I applaud your piece on the Dwight Way (December/January 2006). I found the integration/repurposing of car parts fascinating. However, while you were busy trumpeting the eco-friendly ethic surrounding this house, you did have one flagrant foul. On page 159, the Volvo door gate doesn't do such a great job of concealing the SUV in the driveway. A gas-guzzler like that certainly discredits the green stance of the homeowners.

Chris Gambardella
via email

Corrections

In "Eco-noclast" ("Conversation," December/January 2006), the \$70 per square foot cited is for the framework only (not the Fatwalls). Also, we neglected to credit Luke Brown and Matt Wilson for the renderings.

The image on page 187 of the December/January 2006 issue, used to illustrate the "Some Assembly Required" exhibition at the Walker Art Center, was misidentified. The house shown in the photo is by Resolution: 4 Architecture, not Alchemy Architects.

In our Holiday Gift Guide, the Secret Service pillow featured on page 3 was incorrectly attributed. The designer is Hybrid-Home. The bowl and vase credited to Heath Ceramics on page 6 should have been attributed to Elliot Golightly (www.elliottgolightly.com).

In our blurb on the "INDEX: 2005" expo ("In the Modern World," October/November 2005) we referred to the citizens of Denmark as the Dutch, when of course we meant the Danes.

We regret the errors.

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Contributors

Iain Aitch ("What We Saw, 100% Design," p. 90), Dwell's London contributing editor, took an A-Z street map and an underground ticket to traverse his hometown, seeking out the slew of new design shows that have sprung up around 100% Design, discovering them everywhere from exhibition halls to abandoned buildings.

Andrew Blum ("Thinking Design," p. 96) lived near Ideo's Palo Alto headquarters for two years, but he didn't speak with founder David Kelley until after moving to Brooklyn last summer. "Not that Kelley noticed," Blum says. "I hadn't changed my phone number yet, so he assumed I was in the neighborhood." When not impersonating a Californian, Blum is a contributing editor at *Metropolis* and *BusinessWeek Online*.

David Griffin ("Ray of Light," p. 101) is a freelance writer and an arts consultant with Thomas & Associates, Inc. He remembers visiting many solar-powered homes during his childhood in the '70s, the years that Ray Crites's Holms Residence was built in Iowa.

Marc Kristal ("Row House Revival," p. 116), Dwell's New York contributing editor, was triply intrigued by his subject in this month's issue: He'd been dying to see one of the apartments on Washington Square's famed Row since moving to the neighborhood in the 1970s; he admired resident filmmaker Mo Ogradnik's work and wanted to meet her; and he was curious to see how committed modernist Matthew Baird had transformed the interior. Kristal is happy to report that in no respect was he disappointed.

Richard Powers ("Victorian Secrets," p. 132) is a British photographer based in Sydney, Australia. "It was fantastic to be back in London to shoot the Kew House," he says, "keeping one eye on the weather and the cricket score (England vs. Australia) while the other was firmly placed on the great modern design mixed with the classic."

Jane Szita ("The Edifice Complex," p. 148), Dwell's Amsterdam-based contributing editor, discovered how scary architecture can be in the hands of the mad, bad, or sad. Curator and architecture critic Deyan Sudjic had plenty to say about all this and more when discussing his new book, *The Edifice Complex*. "Amsterdam is a city relatively untouched by the edifice complexes of tyrants and magnates," says Szita, "which maybe explains why I like it so much."

Amanda Talbot ("Victorian Secrets," p. 132) is a writer and producer based in Australia. "After traveling in America to produce photo shoots of large, open-plan houses, I was feeling a little gloomy about the prospect of the houses in the UK," she says. "But watching cricket on the television with Jonathan Brenner, and looking out onto the fabulous garden in the backyard, I almost felt like I was back home in Australia."

Julian Worrall ("Simply Sustainable," p. 69) is an Australian architect in Japan afflicted with an incurable passion for words. He has discovered that he can indulge this vice by writing about architecture. While researching his contribution to this issue, he spent eight hours in a car with a Japanese architect and an Italian photographer, resulting in the invention of a new language—Japanglese. Patents are pending.

The Dwell 2006 Calendar

Featuring 12 months of fab prefab projects from the likes of Rocio Romero, Charlie Lazor, David Hovey, and Resolution: 4 Architecture, the Dwell 2006 calendar will make scheduling in the new year as efficient as factory production. To order, go to www.dwellmag.com/shop.

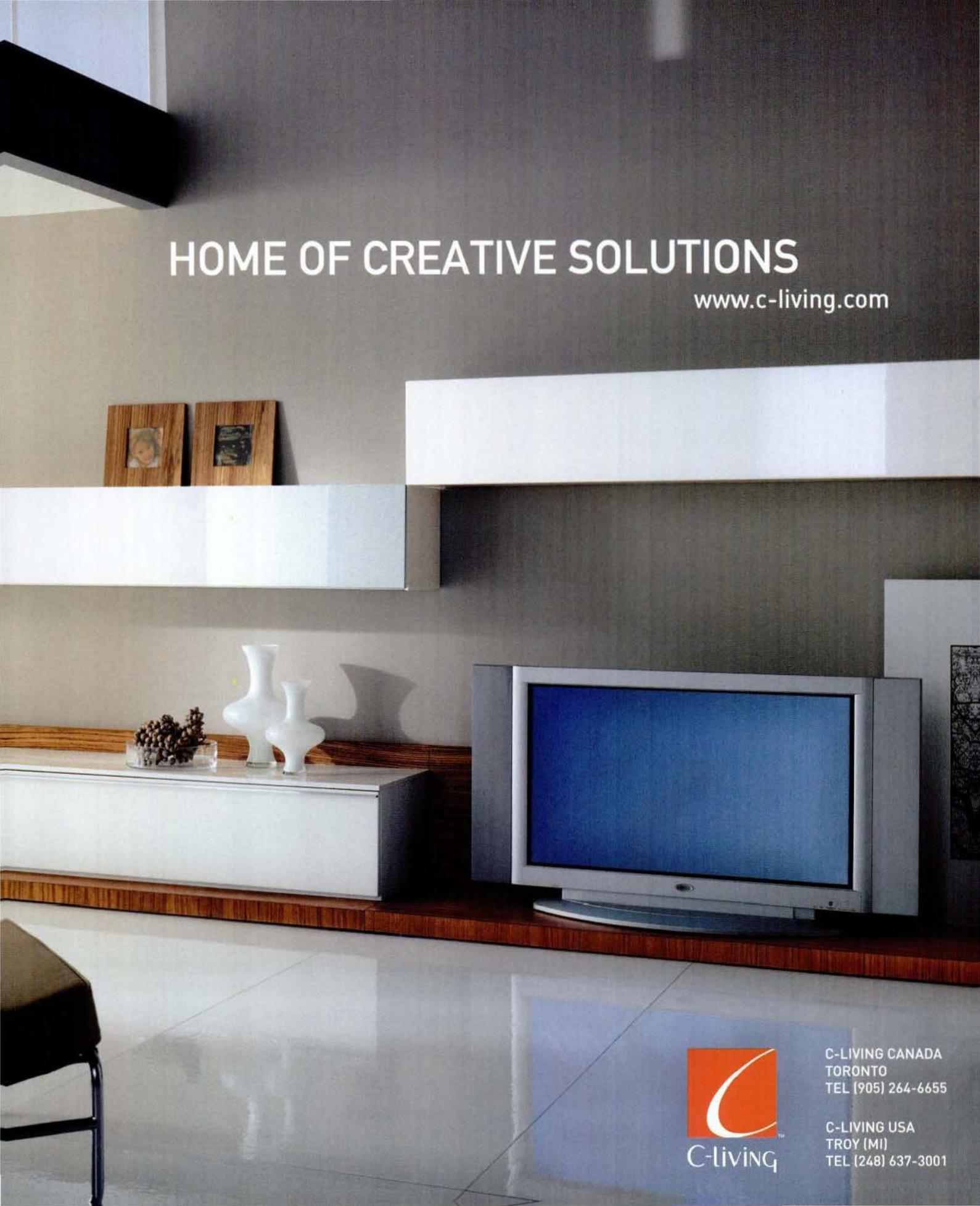


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Living in the Present

A peril of my job, as you might imagine, is a certain degree of house envy. Having spent nearly six years visiting and reporting on the homes we feature in *Dwell*, I have gotten more used to it—though occasionally, the yearning for a modern home of my own does make me, if not green with envy, then a little blue.

For I live in not a steel-and-glass box or urban loft but an apartment in a mansard-roofed Edwardian building known as The Westgate. This place is not a hindrance in any way, however, to my desire to live modern. The Westgate's grand exterior and enviable views of both the Golden Gate Bridge and downtown San Francisco—not to mention salacious historical tidbits attached to it, like the rumor that the Mitchell brothers (of *Behind the Green Door* fame) filmed their early works in one of its apartments back in the '70s—make it the perfect vessel for what I like to call modern on the inside.

Architect Matthew Baird, whose interior renovation of a Greek Revival row house you'll see on page 118, explains this concept perfectly: "For many years, there was a sensibility that, if you were in an old house, the cabinets you built had to look old, the materials you used had to be fatigued like stonewashed jeans. Americans are starting to be comfortable with putting something contemporary inside something that's very old, in a way that's been going on in Europe for centuries."

Accordingly, when Baird began this renovation project, his plan was "to honor its bones" but also "look more toward the future than the past." This seems to me a far preferable strategy than some of the other prevailing tendencies of our time, the most pernicious, perhaps, expressed by the Columbia, the best-selling model offered by Toll Brothers, the U.S.'s largest developer of custom homes. The Columbia comes with 22 exterior façade options ranging from Craftsman to French Provincial—an aesthetic array that just might appeal to the wearer of the stonewashed jeans Baird refers to.

Our lives are a product of our history, and it seems to me that a home that embraces the past while also being very much of its own time presents a near ideal scenario for contemporary living. (And I say that not just because it would cost my husband and me close to a million dollars to buy a small patch of land in this cramped and crowded city we call home.) Sure, I hope to build my modern dream home some day—and no doubt the Toll Brothers will be offering a "Soho Loft" front before too long. In the meantime, I'll take in the Edwardian-molding-framed view of the bay from my '60s Danish modern sofa and feel not green or blue but content. ■

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



Not all of us can afford our own masterpieces of modern architecture, but as my own apartment (above) and the projects in this issue show, we can do a lot within traditional architectural shells.

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Elephantus / By Foster and Partners

Perhaps it's their mammoth size, or their wizened skin, but something about elephants demands our respect. That is why the Copenhagen Zoo's 10-to-15-year development plan gives the entire northern section of the zoo to their elephants. Not only that, Copenhagen's Realdania Fund agreed to help finance the new elephant house designed by Foster and Partners (with landscape design by Stig L. Andersson), which is projected to be completed in 2007. Few cities can boast a Foster-designed building, let alone one for pachyderms. www.zoo.dk



Øresund Region / Santiago Calatrava's newly opened Turning Torso (top right) towers over Malmö, Sweden's reinvigorated western harbor. The second tallest structure in Europe, the 623-foot building is the proverbial pillar for a recent flurry of architectural activity in the Øresund region that straddles Malmö and Copenhagen. www.turningtorso.com

Ordrupgaard Museum Addition / By Zaha Hadid

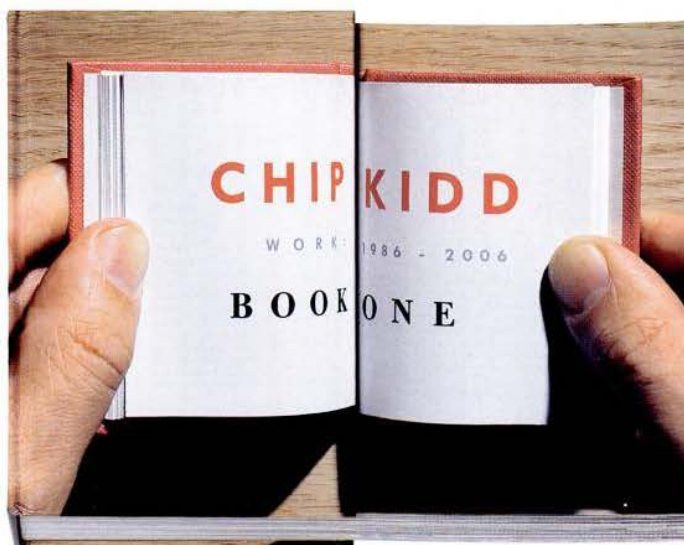
Wilhelm Hansen's progressive tastes for the art of his time inspired this private collection of Danish Golden Age and French Impressionist art so it's unsurprising that an equally progressive architect was chosen to design the Copenhagen museum's recently opened extension. Zaha Hadid's fluid black lava concrete structure provides a startling contrast to the original estate and its bucolic surroundings. The addition adds extra exhibition space and an anomalous lobby that affords excellent light and a view of the grounds, as well as a new café area. www.ordrupgaard.dk





Oil and vinegar carafe / By Eva Solo

Forty-three years after Julia Child first broadcast *The French Chef* to a public that found omelets exotic, a stroll down the oil and vinegar aisle of your local grocery is evidence aplenty that the average American has gone gourmet. But what's the fun of buying those fancy flavored oils and vinegars when you can make your own? For the adventurous culinary chemist, Eva Solo's slender carafe equipped with an airtight rubber stopper and utilitarian spout is the perfect addition to the laboratory. www.evasolo.com



Chip Kidd: Work 1986–2006 /

Curated and designed by Mark Melnick / Rizzoli / \$65

Chip Kidd's edgy, visually concise designs have graced the covers of books by many a lucky author, from Howard Stern to George H.W. Bush to David Sedaris. John Updike introduces this thoroughly satisfying monograph, which includes commentary from the multitude of authors Kidd has worked with, as well as images of covers that never made it to print (usually on account of publishers' squeamishness). www.rizzoliusa.com

Arne / By Antonio Citterio for B&B Italia / Yes, it comes in other colors. But no matter what palette you pick, Arne's modular components will fit nicely into any space, either against a wall or out in the open, or perhaps both. www.bebitalia.it



PHOTO BY PETER BELANGER (BOOK)

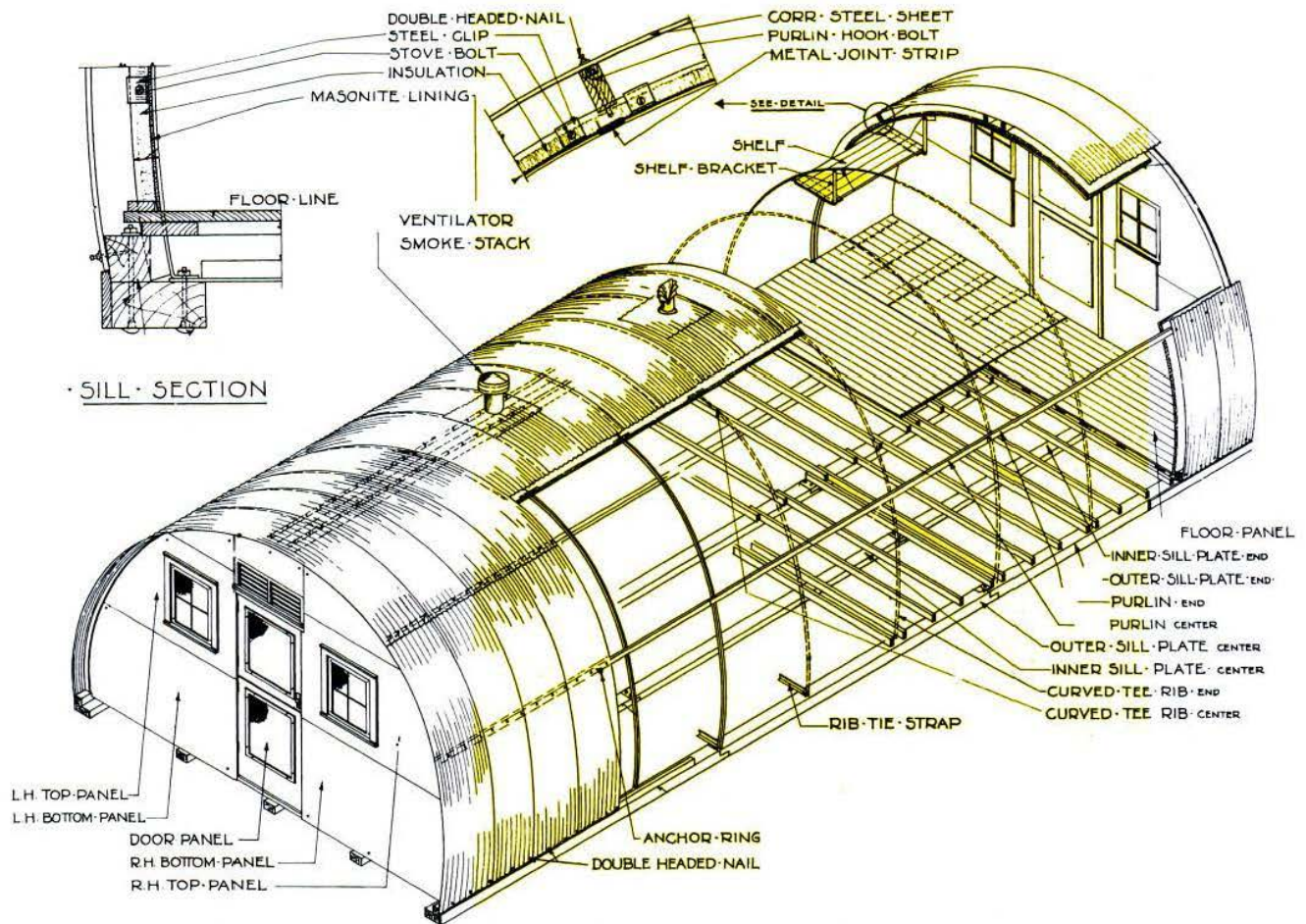
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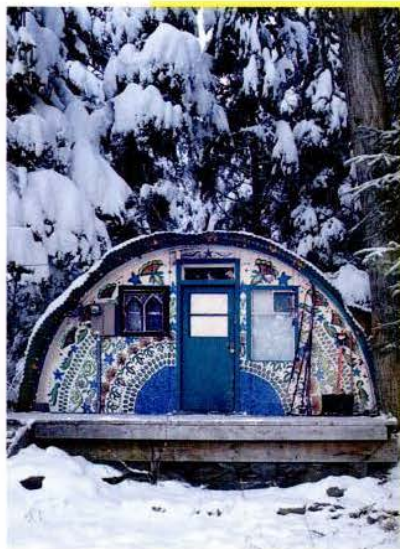
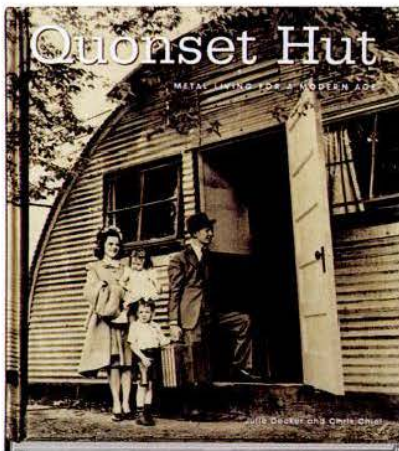
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The Quonset Hut: Metal Living for a Modern Age / By Julie Decker and Chris Chiei / Princeton Architectural Press / \$22.95 / The Quonset hut is the ultimate weapon of mass construction. By the end of World War II, over 120,000 had been shipped to every conceivable corner of the globe.



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PHOTO BY PETER BELANGER (BOOK)

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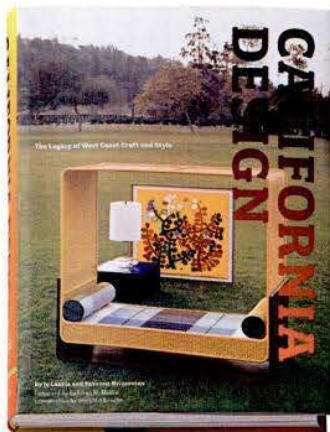
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California Design / By Jo Lauria and Suzanne Baizerman / Chronicle Books / \$29.95

Cataloguing the groundbreaking and decidedly antiestablishment exhibitions of California design held at the Pasadena Art Museum from 1954 to 1976, this easily digestible volume encapsulates an era of rapid and rabid artistic development on the left coast. www.chroniclebooks.com

Napkin rings / By Cero Designs

The humble napkin ring sits patiently while its tabletop companions flaunt their service, only to be relegated to an obscure cabinet after the meal. In defiance, Cero Designs' hand-molded and -lacquered ring boldly argues for its own place at the table. www.cerodesigns.com



Movies / By Grass Collective / Despite the frenetic, anxiety-inducing mood of today's programming, most people would say they watch TV to relax. But Grass Collective takes zoning out to the next level with their streaming footage of the California coastline, phosphorescent sea nettles, and the endless streams of light in the L.A. basin. www.grasscollective.com



Ecstasy: In and About Altered States / 10 Oct–20 Feb / MOCA / Los Angeles, CA

Exhibiting a number of recent or specially commissioned works from nearly 30 international artists, "Ecstasy" explores altered states and modes of perception. Artists represent or incorporate actual pharmaceutical and organic drugs into their works, either by taking the drugs and documenting the effects or by simulating the experience through various mediums. Visiting this exhibition is the perfect activity for those who like the idea of Burning Man but can't stomach the hula-hoops. www.moca.org



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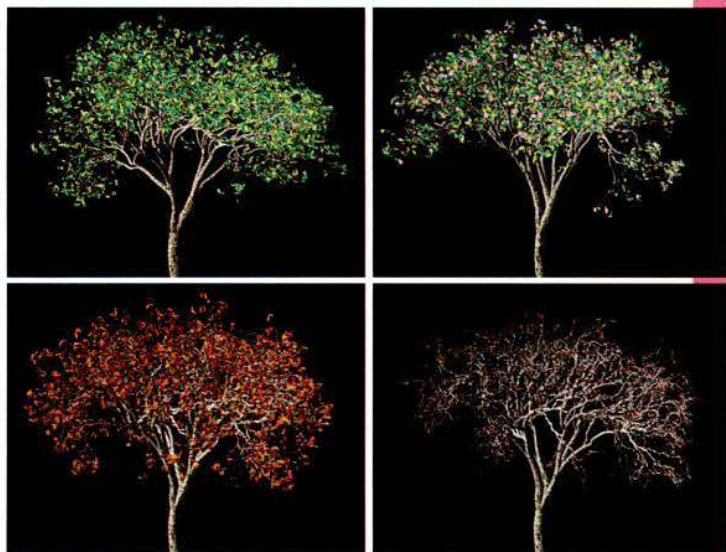
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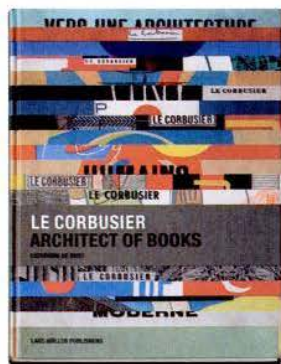


Decelerate / 16 Dec–19 Feb / Kemper Museum of Contemporary Art / Kansas City, MO
 “Decelerate” explores the recent rejection of the chaotic speed of modern life in favor of a slower, more mindful existence, and the ways this cultural phenomena has translated into art. It includes pieces from ten artists whose work is either labor-/time-intensive or in some way suggests a slower, more contemplative way of looking at the world—like Jennifer Steinkamp’s computer-animated trees (left) that move and breathe with the wind. www.kemperart.org



Pillows / By Amenity

According to a study at the University of Manchester, the typical pillow contains more than a million fungal spores. There’s only one word for that: gnarly. But before you turn into a homespun Howard Hughes, maybe it’s just time to order some new pillows—and what better than these hand-silk-screened, 100-percent Belgian-linen beauts? www.amenityhome.com



Le Corbusier: Architect of Books
 1912–1965 / Essay by Cathérine de Smet / Lars Müller Publishers / \$50

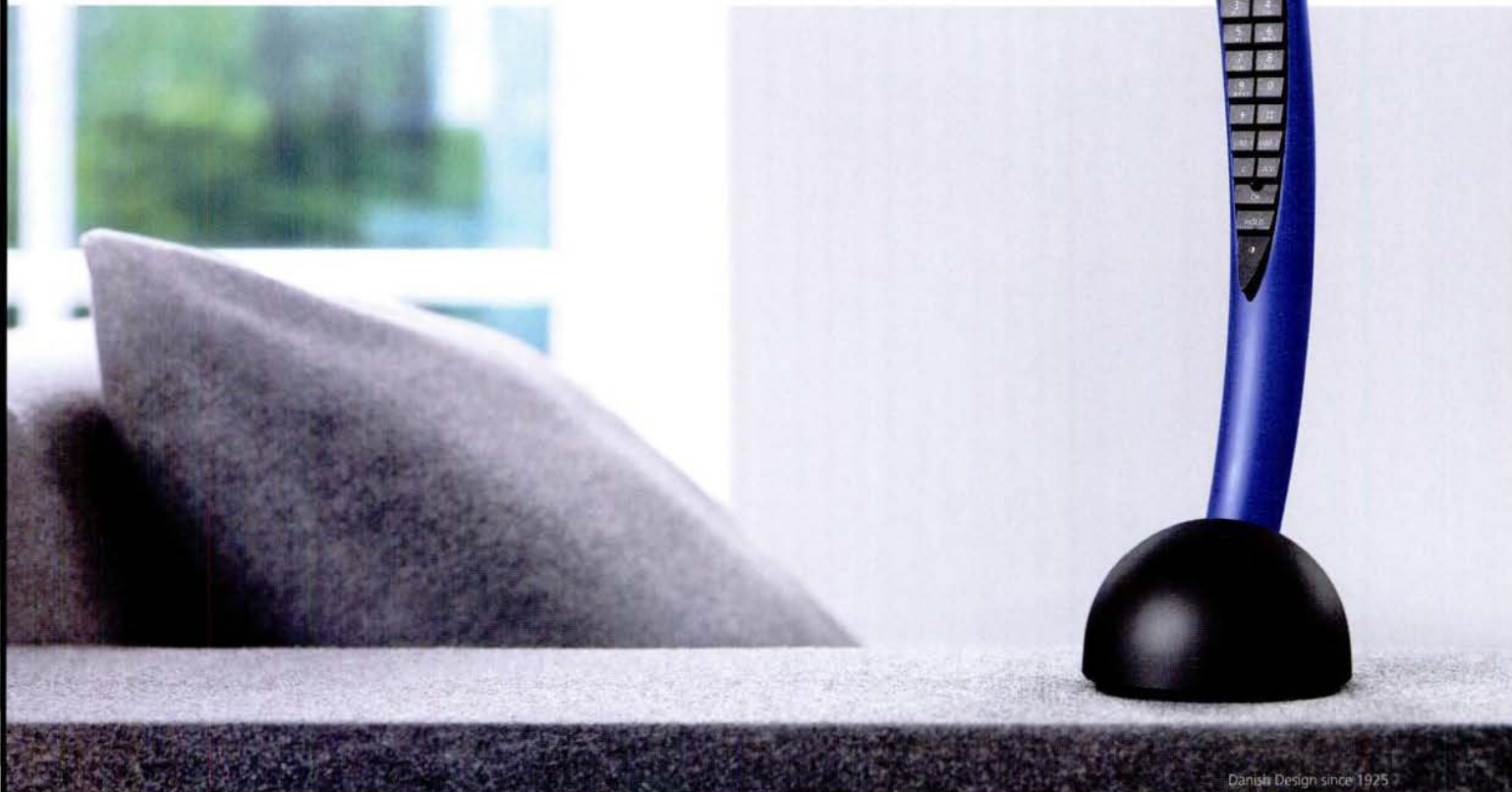
The ethos of architecture exists not only in the built world but just as often (and perhaps with more far-reaching spirit) in the pages of books. As this *livre* proves, this is especially true for our pal Charles-Edouard Jeanneret (a.k.a. Corbu). www.artbook.com



Park Lane / By Björn Dahlström for Nola

Perhaps Nola’s playful approach to designing outdoor furnishings comes from their beginnings designing playground equipment. From large, fungus-looking plant holders to vibrantly colored building-block benches, it’s no wonder that they’ve become one of Scandinavia’s most popular manufacturers of outdoor furniture. As this elegant interpretation of the common park bench attests, weathering the elements doesn’t mean having to look tired. www.nola.se

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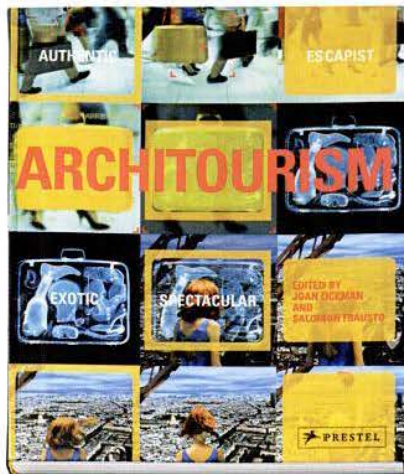
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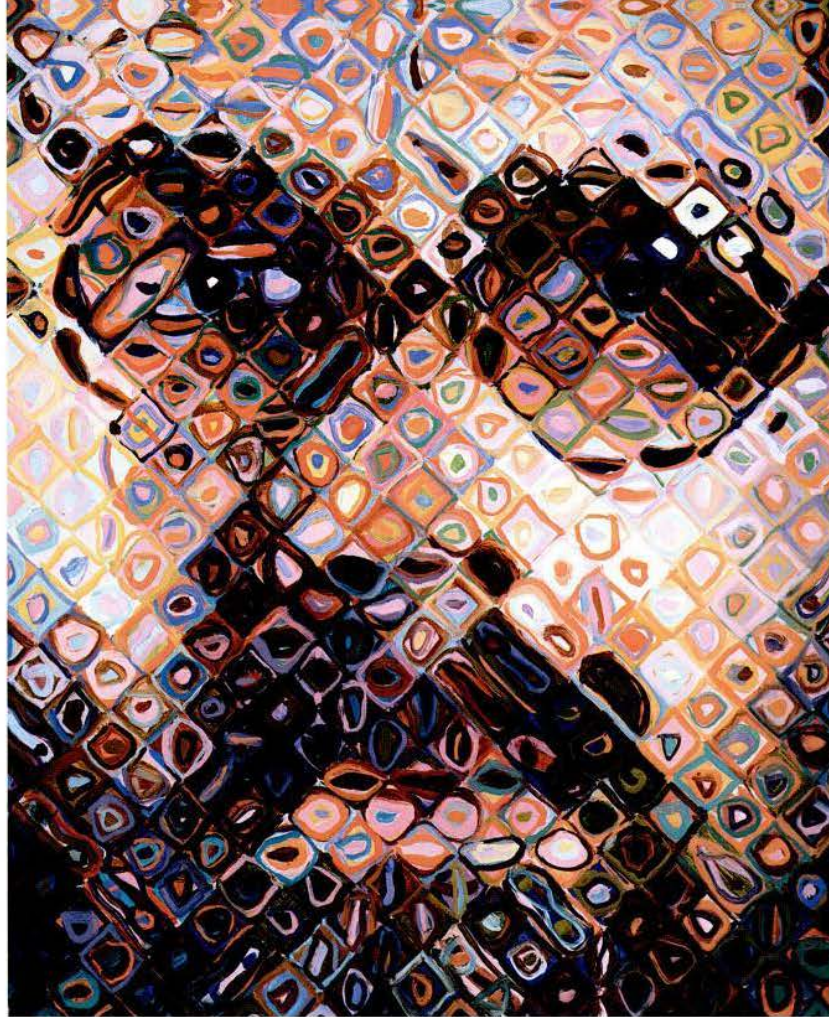
Stationery collection / By Pantone Universe

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Architourism / Edited by Joan Ockman and Salomon Frausto / Prestel Press / \$39.95

A compilation of the 2002 conference "Architourism: Architecture as a Destination for Tourism," this book offers up diverse thoughts on tourism's role in the creation of architecture, and vice versa. A heady topic to be sure, yet the authors, editors, and visual contributors handle the subject with appropriate aplomb, plucky humor, and enough images to soften the sometimes-arduous lessons you'll digest. www.prestel.com



Chuck Close: Self-Portraits 1967–2005 / 19 Nov–28 Feb / SFMOMA / San Francisco, CA

Some of the best ideas are born of constraints and, in Chuck Close's case, some of the best art is too. Using a variety of processes and employing a grid, Close transposes his image to various surfaces. This exhibition will showcase four decades of the artist's prodigious pursuit of his own image. www.sfmoma.org



Waterwheel calendar / By Good Morning Inc.

Our forebears used waterwheels to harness the power of flowing water to crunch grains. The waterwheel calendar, however, harnesses the endless flow of time to crunch numbers. While computers, cell phones, PDAs, and just about every other electronic device (with the exception of the terminally blinking VCR) keep us readily informed of the date (and time up to the latest second), these pieces of heavy card stock do it more elegantly. So clear off a little corner of your desktop and make room for this clever design from Japan. www.shop.walkerart.org



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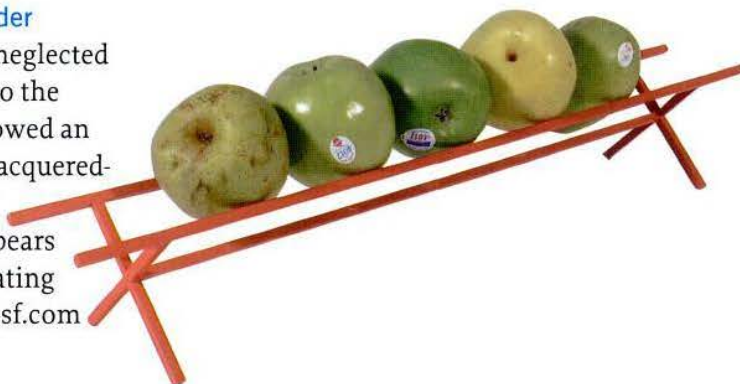


After the Ruins, 1906–2006: Rephotographing the San Francisco Earthquake and Fire / 17 Dec–4 June / Legion of Honor / San Francisco, CA

To bolster its image, FEMA should hire photographer Mark Klett, whose recent work documents the aftermath of the disastrous 1906 San Francisco earthquake, and the city's ultimate regeneration. Taking cues from archived images of the devastated city, Klett rephotographed each location for contrast. The resulting images remind us of the force of nature as well as man's ability to start anew. www.thinker.org

Fruit Bowl #5 / By Ron Gilad for Designfenzider

There are few sights less appetizing than the neglected remains of a bowl of fruit that has entered into the unholy union of moldrimony. However, bestowed an exalted position aboard Designfenzider's red lacquered-metal Fruit Bowl #5 (which you will notice in no way resembles a bowl), your peaches and pears will be spared putrefaction, thanks to the aerating design and regal positioning. www.propeller-sf.com



Rugs / By Frederica Tondato for Emmerson Troop

Frederica Tondato's pantheistic vision is both micro and macro. Inspired by everything from reptile skins to aerial cityscapes to microscopic cells, these custom wool-and-silk chain-stitched rugs will add a bit of natural rapture to any space. www.emmersontroop.com



Masters of American Comics / 20 Nov–12 Mar / MOCA & Hammer Museum / Los Angeles, CA

In honor of comics' ability to traverse the touchy terrain between fine art and popular entertainment, this extensive exhibition features a series of in-depth retrospectives of the work of Art Spiegelman, Robert Crumb, Winsor McCay, Charles Schulz, and Chris Ware, to name five of the 15. The organizers also recognized that, though a big exhibition in two swanky museums is cool, comics are still meant to be read, and therefore have compiled a fully illustrated catalogue with various authors (Raymond Pettibon, Matt Groening, Dave Eggers, etc.) waxing on about the subjects of the show. www.moca.org/ www.hammer.ucla.edu

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New Work by Cornelia Parker / 19 Nov–5 Mar / Yerba Buena Center for the Arts / San Francisco, CA

British artist Cornelia Parker examines the conservation and reappropriation of matter. Her latest work, created from remnants of a Black Southern Baptist church destroyed by arson, will hang alongside her acclaimed *Mass (Colder Darker Matter)* (left), which was constructed from remains of a predominately white Baptist church struck by lightning. www.ybca.org



American Streamlined Design: The World of Tomorrow / 17 Dec–19 Feb / Georgia Museum of Art / Atlanta, GA

Showcasing 180 objects designed and manufactured between 1930 and 1950 that employed then-new materials like Bakelite, aluminum, and stainless steel, this exhibition offers a glimpse of some of the first designs to bring visual beauty into the homes of average Americans. In the hands of Raymond Loewy, Donald Deskey, Norman Bel Geddes, and Henry Dreyfuss, desk lamps, fans, staplers, and even hairdryers, with their sleek lines and unencumbered details, became engaging, functional works of art. With many of the pieces being exhibited for the first time, you'll undoubtedly be left with a hankering for an era when garbage cans inspired more than waste and spoons spoke to more than just a hungry stomach. www.uga.edu/gamuseum



Squat / By Stefano Barbeau for Vessel

One of Vessel's simple, most successful products finally gets outfitted for the great outdoors. At once a bench, a table, and a modular shelving unit, Squat is an attractive, functional fit for whatever it may hold in your backyard, or on your patio or deck. www.vessel.com



Jularp / By Ola Wihlborg for IKEA

It's hard to make a candelabra modern. Just the word itself evokes looming estates and massive mansions—a prop for a Jean Cocteau film, not a light treatment in a modern home. Thankfully, IKEA's Jularp, a gentle compromise between tradition and Jon Russell's Ghost candelabra, doesn't offend our tastes or our pecuniary sensibility. www.ikea.com



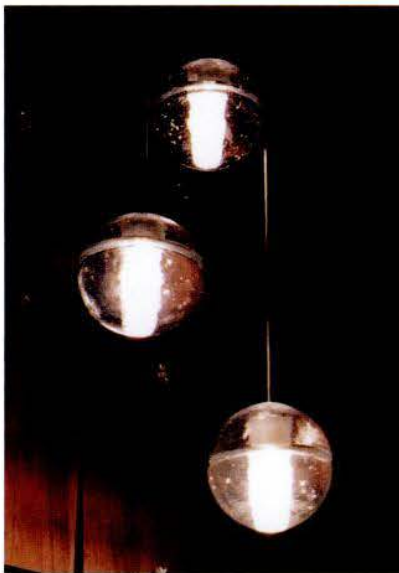
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No. 14 pendant series /

By Omar Arbel for Bocci

Once installed, this hanging lamp with its aqueous glow might create a feeling of euphoria similar to the orb from Woody Allen's *Sleeper*. A halogen bulb emits light from within the frosted cylinder cavity crafted from cast glass. Available as a single or in clusters of three and five. www.bocci.ca



Arclinea indoor greenhouse / By Arclinea

Adhering to a slow food diet can be difficult, particularly if you live in a place with long winters. Arclinea's latest innovation, based on technology developed by NASA, incorporates a specialized LED lighting system that mimics the movement of the sun from rise to set, allowing small herbs to grow indoors in the dead of winter. www.arclinea.com



GloBed / By Thomas Oliphant

Everyone knows a good foundation is the key to a good house, but people often overlook the structural integrity of their beds. This low-profile design with integrated, illuminated nightstands and footboards creates a seamless, structurally sound alternative to the bed set—and it also allows you to find your water glass without turning on a light. www.thomasoliphant.com

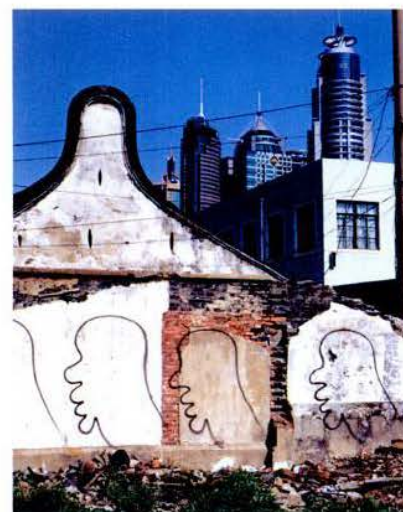


Wine thermometer / By Jakob Wagner for Menu

Remember the good old days when any old bottle would do? Just get a corkscrew, a few glasses, and drink the night away. In recent years, all that's changed, as good wines have become more affordable and movies like *Sideways* have driven even regular Joes to oenophilia. Thankfully, homewares manufacturers like Menu have stepped in, making the transition from Two Buck Chuck-chugging bachelor to sophisticated sipper a bit smoother. The wine thermometer, for instance, allows you to easily discern whether that vintage you are serving is too warm, too chilled, or just right. Of course, you still need to know what types of wines should be served at what temperatures, but it's a start. www.menu.us

Regeneration: Contemporary Chinese Art from China and the U.S. / 11 Feb–14 May / Williams College Museum of Art / Williamstown, MA

Everybody seems to have China on the mind. Probably because from art to architecture to fashion, China is leading the way in innovation. "Regeneration" provides a look at some of the more prominent Chinese artists on the international scene, as well as emerging artists. Though the work ranges from traditional art forms to the cutting-edge, all demonstrate rapid change. www.wcma.org





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Time Is on My Site

In Galileo's day, men counted their pulses to tell time. In 2 A.D., Ptolemy, who understood more about the movements of the sun and the earth than most of us do today, designed a tool called the quadrant that, by measuring heaven and earth, brought the infinite scale of the universe into the palm of the hand. Today, a house built by Carrie and Kevin Burke brings that universal scale into their own Charlottesville, Virginia, living room.

The Burkes (both architects) call their living room an "observatory" because their home is a time-telling instrument based on ancient technologies. From the street, the modern, copper-clad structure recuses itself from a row of whitewashed Victorians while mimicking them metaphorically: The fanned point of its north roof is a counterpoint to the traditional Victorian turret, and the texture of its siding and the proportions of the windows refer saliently to the neighbors'. As the house's copper walls weather into a mossy patina, they'll mark the passage of time, allowing the house to recede from view "like deep shade in a garden," says Carrie.

The house's primary mechanism for telling time, however, is an oculus embedded in one side of the roof through which a light beam tracks through the observa-

Architects Carrie and Kevin Burke designed their home to be a time-telling observatory. Sunlight is corseted through a 24-inch glass eye suspended just beneath a skylight, making the living room double as a sundial.





tory. Forming an indoor sundial, it indicates both the hours of the day and the cycles of the season by alighting on crosshairs and lines marked on the floor with auto detailing tape. Later, the Burkes will fill incisions in the floor with powdered metal to make certain dates permanent: solstices and equinoxes; Carrie and daughter Ava's August birthdays, when the light licks the edge of the banister; and Kevin's birthday in January, when the beam rests directly beneath the skylight.

The layout of the house evolved from the synchronization of the cycles of the family's daily life with the cycles of the sun, and vice versa. The Burkes identified where light would and would not fall, and built the house so that they could, for instance, wake up in the cool dim of the downstairs bedrooms and ascend into the warmly lit upstairs to grind the first coffee beans of the day. They also find themselves adjusting to the light as they find it: Kevin has a particular fondness for ascending into the mornings; no matter what she is doing, Carrie can sense solar noon from her studio on the mezzanine.

Before construction began, the site was surveyed to align the house precisely north to south along the solar axis and to ensure that the roof angle would parallel the angle of the sun at winter solstice. The roof angle makes the house site-specific to an unusual degree because it is unique to its latitude at 38 degrees and 3 seconds. (In Alaska, to work as a timepiece, the roof would have to be much more shallow while in Athens, Greece, it would work in the same alignment.) Carrie calculated the locations of structural beams in the roof using sun charts and trigonometry and then translated the radial geometry of the light into the orthogonal geometry understood by her builders. "I learned to love math through this project," she says.

The house is, in effect, a medium and laboratory for the strategic transformation of light by shaping, deflecting, filtering, and reflecting it. "Sometimes people assume that paying attention to solar cycles is almost religious, but it's not about that," says Carrie. "It's actually quite mundane, in the best sense of the word." ▶

Inside the house, the speed of the planet's rotation is indicated by the rate of the light beam's movement over the floor and walls. When the Burkes first moved in, the speed of shifting light made them dizzy.

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How to Make My House Your House

Copper Cladding

Since copper is a commodity, its cost fluctuates and installation can be both difficult and expensive. The Burkes bought their copper when it was at a 15-year low. For the first two weeks, the house was as shiny as a new penny, then it began to weather (above). "It incited a local controversy," says Carrie. "But we understood that time would prevail. Now we're happy when people say they don't know of a copper house on Park Street." One possible source for copper is Una-Clad. www.unaclad.com

Sundial

The Burkes turned their living room into a sundial by aligning their house on the north-south solar axis, but you can enjoy an oculus without being in the right alignment. (An oculus—think Pantheon—is an architectural element that is round or eye-shaped and often made of glass.) To create the most rudimentary version, mount a sheet of plywood with any shape cut into it to give form

to a beam of light. After mapping the path of the light beam over the seasons by using removable markings (like pencil), inscribe the markings permanently with paint or inlaid metal strips.

Cor-Ten and Gravel Garden Steps

The stairs (top right) going up the knoll to the roof garden and to the house's second-level entrance are made from Cor-Ten steel risers (which develop a rich, rusted patina) and filled with gravel in order to create a nonslip surface that drains well. Steel and steelwork by Virginia Industrial.

Controlling Light

The Burkes eliminated glare by minimizing the number of windows on the east and west sides of their house. On the south, though, windows are taller and offer views of trees even though the house is in the heart of downtown Charlottesville. The direct light that enters through the flanks of the house is mediated via a sophisticated array of blinds

(seen in the bathroom, above right), tints, a trellis calibrated to cut light from April through August, and several bald cypress trees that provide shade in summer but lose their leaves in winter, allowing light (and heat) to infuse the house. Baby cypress trees, about nine feet tall, should cost around \$100 each at your local nursery.

Kitchen Garden

In order to create a 10-by-12-foot kitchen garden on the lower section of the roof, the Burkes used a green roof system by American Hydrotech that they buried under a foot of soil with a Lee Valley soaker hose. The system was installed atop a concrete block-and-steel joist structural slab. "Grow the food that's difficult to buy in the grocery store or that is best when freshly picked, and plant small amounts to maximize variety in a small amount of space," advises Carrie, who, because she likes Asian cuisine, grows Thai basil, lemongrass, scallions, and garlic. www.hydrotechusa.com ■

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Take a Line for a Walk, design Alfredo Häberli, picture taken inside the PALAIS DE TOKYO, site de création contemporaine, Paris.

MOROSO 



Architect Tadashi Murai designed this remote retreat for a Tokyo transplant who abandoned his corporate existence. Other configurations of the modular design are shown below.

Simply Sustainable

Located in a hidden valley on the picturesque Izu Peninsula, a few hours west of Tokyo, the Watanabe Residence, designed by architect Tadashi Murai, looks more like an imposing black box propped amidst the wooded landscape than a model of environmental friendliness. But homeowner Hiroyuki Watanabe's unusual background helps explain his choice of shelter, and certainly his lifestyle. One of a growing group of Tokyo refugees, Watanabe recently traded in his three-piece suits for overalls and moved to the mountains, finding more meaning turning wood than churning out spreadsheets.

Peering inside his home, one finds a similar disdain for tradition and a fondness for nature, all encompassed in Murai's ingenious building system composed of modules pieced together to form a customizable green home.

The genesis of Murai's prototype, known as the Aero House, occurred in 1999, as the result of a commission to provide a reception area and office at a woodland cemetery. The remote location meant that the usual utilities and services—electricity, gas, water, sewage—were not available, and the project brief indicated that the building should be easily transportable. Far from being deterred by these unusual constraints, Murai instead saw an opportunity to conduct an experiment in sustainable architecture, and produced a small, mobile box for the client. While it mainly functions as an office, this prototype unit was designed to have the capacity to support periods of habitation.

The cemetery project was the first iteration of what would eventually become Hiroyuki Watanabe's home. ▶



Off the Grid

The Tokyo transplant commissioned a fully equipped structure that comes with its own power, heating and cooling, water, and waste-disposal systems, all designed to minimize environmental impact and maximize self-sufficiency. While a laundry list of sustainable features were available, Watanabe opted for only some of them.

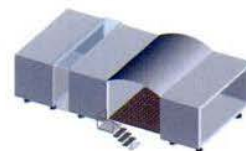
In a fully loaded Aero House, low-voltage electricity is supplied by a system of wind generators, solar cells, and storage batteries. Heating and cooling are handled by passive-design techniques: In the winter, sunlight is allowed to penetrate to the interior, and air heated by a solar wall is circulated to the living space; in the summer, cool air from the underfloor space is pumped inside. A green roof planted with moss forms a natural insulation barrier that further reduces energy demands. The water system consists of a freshwater storage tank and graywater recycling for irrigating the green roof. A composting toilet completes the package.

The modularity of Murai's design reduces construction waste and keeps building costs low. The basic module is

a roughly 20-by-8-foot wooden box that's ten feet high and open on two of its long sides. These units can be configured in linear, stacked, or scattered combinations to create a variety of dwelling types (shown at right and on previous page). A single module is easily set up in just one day by a crew of four to six workers while an entire house takes longer, depending on a range of variables like the number of modules used, the site, ground conditions, and so on.

The standard timber materials of the Aero House, combined with the modular approach, allow users to add and subtract at will. And if the owner moves, the entire building can easily be transported to the new site, bypassing the wasteful "scrap-and-build" mentality that is common in Japan.

"I aim for a kind of 'non-design' design," says Murai of his flexible prototype. "I don't think it is desirable to control every element and detail—a beautiful, clean box should be sufficient. The rest can be left to the users' needs and creativity." ▶



In Japan, where the average life span of a building is about 25 years, using basic materials like plywood was essential to Murai's design.



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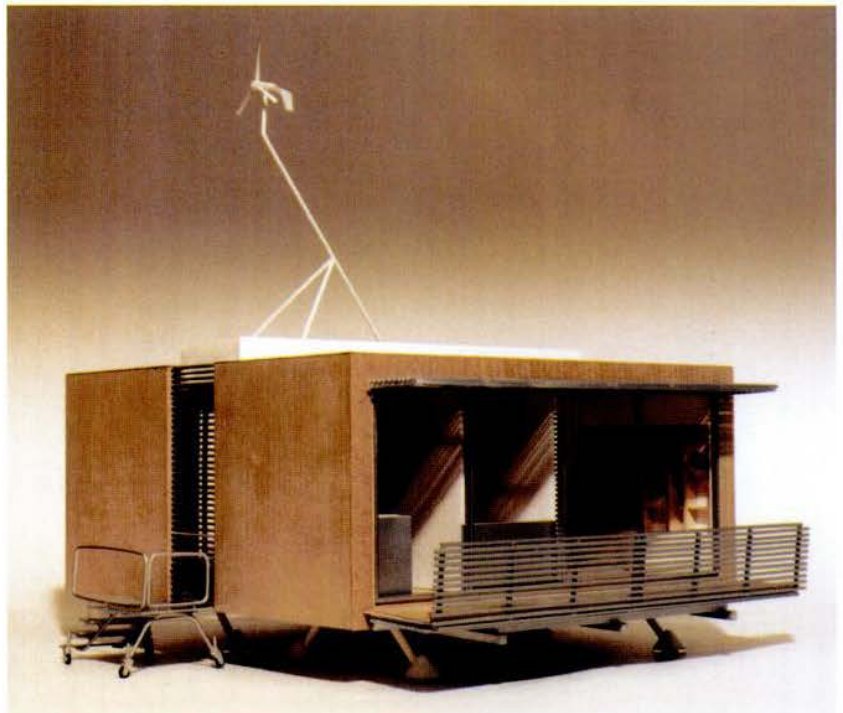
Sliding wood-and-glass panels open the house fully to the outdoors. Raising the home on piloti increases ventilation and eliminated the need for costly foundation work.



Little Feet

For his initial Aero House prototype, architect Tadashi Murai wanted something as sustainable as possible. This meant going beyond the usual basic incorporation of green products and building sustainability into the overall framework.

The Aero House demonstrates a distinction between intrinsic and supplementary green characteristics. The intrinsic elements are part of every Aero House, and are found in its combination of transportability, modularity, materials drawn from renewable resource supplies, and a desire to disturb the site as little as possible. Supplementary elements, such as the green roof and graywater recycling, are left to the discretion of individual homeowners, but every owner of an Aero, regardless of his or her specific program, will be investing in the green aspects that are fundamental to its design. ■



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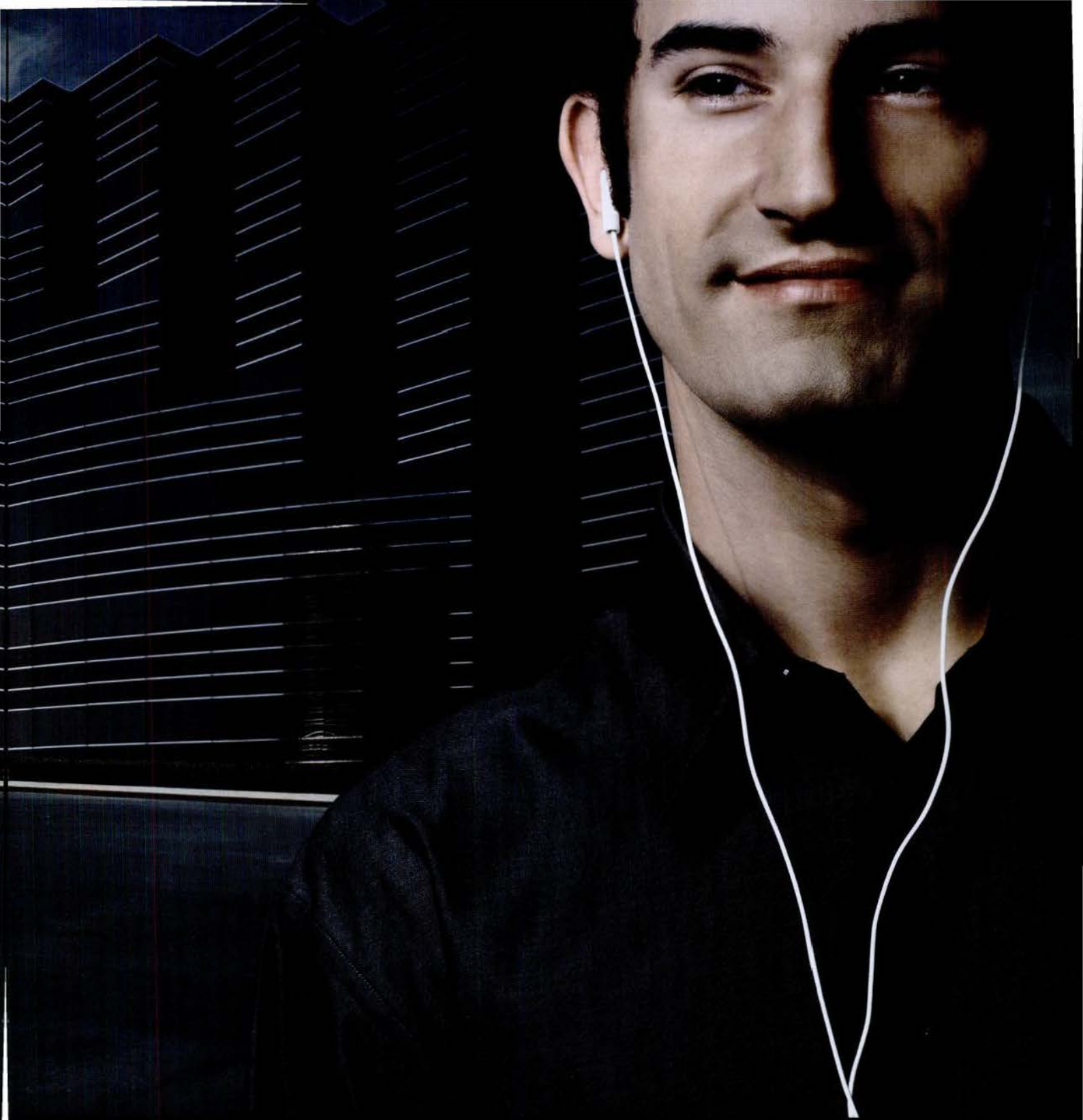
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A Note on Our Expert:

"I have very diverse work, but it's all about pattern, color, material, and finishes," says Laura Guido-Clark, whose career segued from interior design (which she never actually practiced) to textile design. After designing for other companies for a few years, Guido-Clark started a firm 16 years ago with a friend. Working for companies as diverse as Mattel, Toyota, and InterfaceFLOR, she has learned valuable lessons from each: "Barbie taught me to never be afraid of pink, it's a neutral, and FLOR has taught me that being shaped like a box helps you think outside it." A line of bedding she designed with Karen John is now available at Design Within Reach.



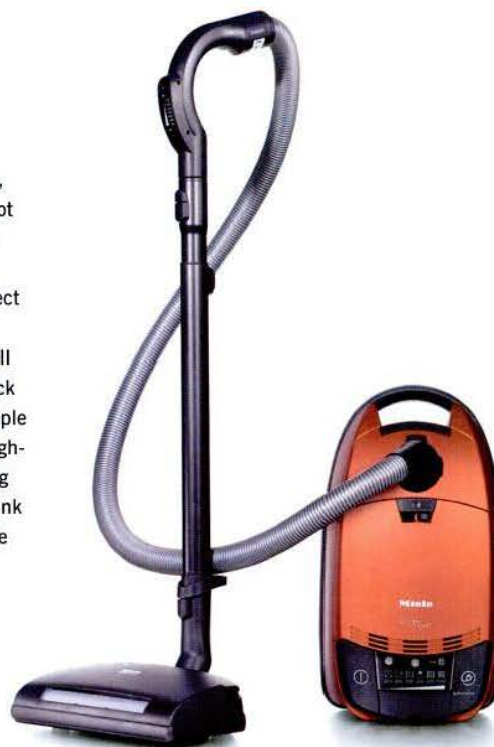
Miele Red Velvet / \$1,299 / www.miele.com

HEPA filter system; 14.5 lbs.; 1,200 watts; 12 amps; 10-ft. cord; 4.5 qts.; powerbrush, floor, and dusting brushes; furniture and crevice tools.

Expert Opinion: It's just so seamless; it has a sense of self-containment. The color is really beautiful and has what is called a soft-touch finish—this is a higher-end machine. It's interesting to me how the more expensive the machine is, the more intimate it becomes—you relate to it, as much as one would relate to a vacuum. It looks like it will

endure. It's not as loud as the Electrolux, and the attachments are nicer, but it's not as accessible as the Electrolux and it's a little difficult to adjust.

What We Think: This is as close to perfect a vacuum as any. The quality of each of the attachments, the material, and overall usability are impressive. The one drawback is the price, which is more than most people will want to pay. However, as with any high-quality piece of machinery, you are paying for endurance and reliability. But we think the Electrolux can do everything the Miele can, at less than half the price.



Viva la Vacuum!

Is kitty leaving too much for you to remember him by? Are your wellies tracking dirt? Whatever the mess, these vacuums will help you suck it up.

Vacuum cleaners promise order and cleanliness, but they can also be infuriating. Like most appliances designed to expedite chores and ameliorate messes, their malfunctioning can have an adverse effect. Rage. Despair. Bitterness toward an errant paper clip or that hairball/quarter combo that undid your Dirt Devil. Broken or poorly made domestic appliances are nuisance compounded, which is why, when you're serious about simplifying your life, it's a good idea to invest in a quality product. While there is no such thing as a perfect vacuum, at least in physics, there are a number of near-perfect models designed to obliterate the plenum of filth in your home.

Finding the right machine has a lot to do with your personal needs. First and foremost you must decide between a canister and an upright. Canister vacuums are lighter and less cumbersome, making them easier to maneuver up stairs and around tight areas, and their

low profile and multifaceted attachments allow them to get around and clean furniture easily. However, some people find dragging the unit behind them to be awkward, and prefer uprights. Uprights generally have larger bags, and the more enlightened ones, like Dysons, have incredible power and suction, but canister vacuums with HEPA (high efficiency particulate air) filtration systems tend to leak less dusty air back into the environment.

However, most important, canister vacuums are the preferred choice of Laura Guido-Clark, creative director of InterfaceFLOR and an industry expert on "skin"—the manufactured variety. We asked Guido-Clark to help us discover which canister vacuums would do the best job sucking up the amalgam of fibers and threads that litter her studio. While she can't help but linger bemusedly on the look and finish of each vacuum, she certainly knows that at the end of the day, it's about performance. Luckily, the two aren't always mutually exclusive. ▶



Sanyo SC-X1000P bagless canister vacuum / \$199.99 / www.sanyo.com

HEPA filter system; 30 lbs.; 12 amps; 1,440 watts; 18-ft. cord; rug/floor switch; power-head floor brush, plus upholstery, crevice, and round brushes.

Expert Opinion: I think the connotation they wanted for this one was more industrial, sort of like a maintenance machine. I don't relate to it for the home because it just feels a little cold and slick. It's a little cumbersome and there aren't any alternate lifting options. The turning radius isn't as good

on this one, but you can't really complain about the suction.

What We Think: Well, we couldn't complain about the suction—until something got stuck. The design of this machine connotes power, but it's largely aesthetic and insubstantial. This machine has fewer attachments and is unwieldy, which suggests that cleaning with it will be a more involved and laborious process than most people would like. For those who don't want to deal with a bag, this could be an affordable option—but really, if it's not a Dyson, you ought to be using a bag.

Bosch Formula Electro Duo Plus HEPA / \$599.99 / www.bosch.com

HEPA filter system; 12 lbs.; 12 amps; 1,400 watts; 25-ft. cord; 4-qt. dust bag; crevice, brush, and upholstery tools.

Expert Opinion: This has a Mini Cooper-esque cute bulbous thing going on—very ladybuglike. It feels really light and simple; and the attachments are accessible, which I like. It's easy to push, and the [pivoting] handle is center-based so you have choices. It's quite small, so I bet you could get in and around corners. The suction gauge is nice and very quiet, and you can control the suction in the floor attachment from the handle. Its gloss finish will show scratches, though.

What We Think: Not to throw the c-bomb around too much, but this machine is dang cute. The design is simple and straightforward; there aren't too many buttons or settings to overwhelm, and the performance and ease of use are enviable. This probably isn't the best machine for a heavily carpeted area, as the suction and carpet brush don't seem to be as strong as those of the other high-end models, but it's ideal for a smaller apartment or loft. This is the perfect choice for a female, mid-20s, magazine-writer type, who works, perhaps, for a modern design and architecture publication, and is possibly named Amber. ▶





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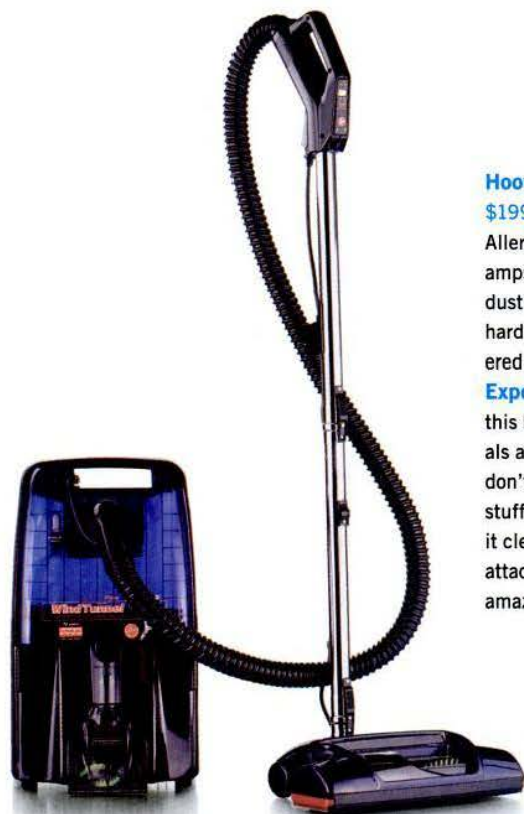
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Hoover WindTunnel Canister S3639 / \$199 / www.hoover.com

Allergen filtration system; 14.2 lbs.; 12 amps; 1,400 watts; 25-ft. cord; 7.5-qt. bag; dusting brush and furniture nozzle; crevice, hard-surface, and powered hand tools; powered rug/floor nozzle.

Expert Opinion: It's harder to get behind this because of the way it looks. The materials are connoting an older trend, but they don't work well. I don't really want to see stuff going in my bag, and if I did, I'd want it clear, not tinted blue. I don't get this attachment [on top] at all. The suction is amazing; it's way better than the Sanyo.

It is a high-powered suction machine. In terms of the way it works, it really picks stuff up. In terms of tools, it's great; they're just not cased well.

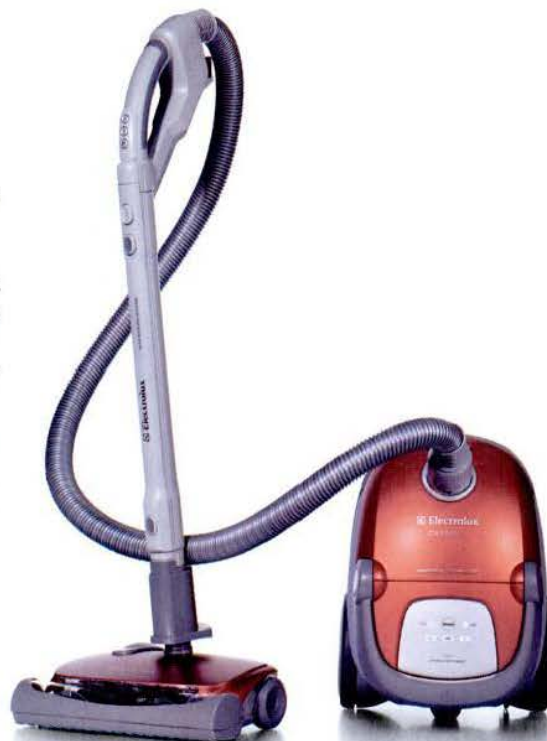
What We Think: This isn't the best-looking machine on the market, but it certainly remains true to the Hoover name as far as suction goes. It's unfortunate that such a powerful, well-made mechanical system is housed in such a shoddy body. It's true that it's what's inside that counts, but the extraneous cords and overall plasticity make this the least desirable of the group. While we're always for Britishisms, we're going to have to do our hoovering elsewhere.

Electrolux Oxygen³ Ultra / \$499.99 / www.electrolux.com

HEPA filter system; 14.6 lbs.; 12 amps; 1,440 watts; 21-ft. cord; 2-qt. dust bag; dusting and bare-floor brushes; crevice and upholstery tools.

Expert Opinion: The Electrolux seems a bit more cumbersome [than the Bosch], but the finish is really beautiful. The way they did the material on the filter system, it almost looks like a speaker system. The handle is quite ergonomic and you can actually get to the brushes that you use the most. That's a nice feature. This thing has turbo suction—it's like it has got a life of its own.

What We Think: Like the Bosch, the Electrolux is an agile and effective machine. The difference is that the Electrolux seems more thought out in both material and functionality. The attention to detail, finish, and use makes this a desirable machine. The vacuum brush is powerful and the easy-to-reach attachments are a real perk. The floor attachment is powerful and quickly sucks up anything you throw in its path. While the Bosch seems more maneuverable, thanks to the castor wheels, the Electrolux boasts all of the compact efficiency but in a more luxurious package. ■





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Saved by the Book

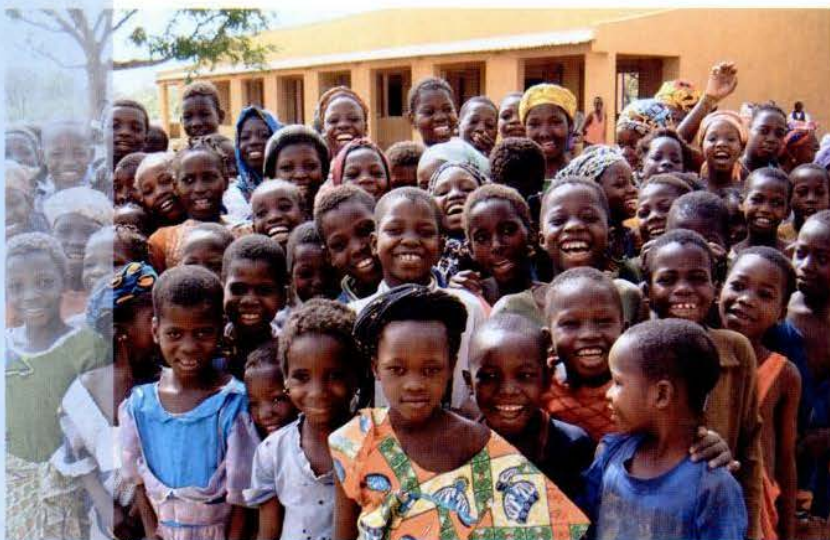
In 1990, while trekking through a remote mountain village in Nepal, financier Jim Ziolkowski stumbled upon a celebration for the opening of a new schoolhouse. Impressed by the locals' level of enthusiasm, and taken aback by the limited construction capacity of the area, Ziolkowski decided upon his return to the U.S. to leave his finance career and devote himself to constructing schools in developing countries. What started out in 1991 as a small-scale program in which he, his brother, and a good friend laid the bricks and mortar for several schools quickly grew into an international nonprofit called Building with Books—named for the idea of promoting opportunity and empowerment through education. To date, the organization has built 136 primary schools in nine countries from Bolivia to Malawi, and served over 53,000 children in doing so.

All of the schools are located in out-of-the-way places with no preexisting education facilities. In order for communities to qualify for the program, each village must agree to arrange for local volunteer construction labor and governments must commit to providing teachers. Building with Books then brings in engineers and construction materials, and the schools are erected within three to six months. Each school follows an architectural prototype that has been adapted for the local climate and culture. At the school built in Mali, for example, there is no glass in the windows, so as to let breezes blow in during summertime, when temperatures hit 130 degrees. Buildings in other places incorporate rain shelters, vernacular shapes, and local building techniques.

Debbie Tran, a trek and program coordinator for Building with Books, recently escorted a group of high school students from the U.S.-based volunteer arm of the organization to assist in the construction of a new school in Nicaragua. Tran describes the experience: "About 300 people live in this village, [working in] a small organic coffee cooperative. We helped about 20 villagers build the school on the edge of a cliff in the middle of a cloud forest. Everything was done by hand, from making sand and mixing cement to digging the foundation and making bricks. We literally built the schoolhouse from the ground up."

Despite the backbreaking work and diligence required to create these structures, "no community has ever turned down the offer of a school," notes Jeff Wood, marketing manager of Building with Books. "Building a school is the event of a lifetime for many villagers." ■

Students in West Africa (top two photos) and Nicaragua celebrate the completion of their new schools. All three projects were facilitated by the non-profit Building with Books.



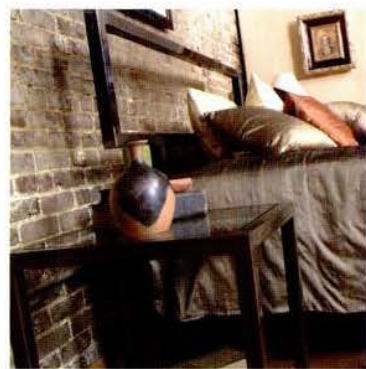


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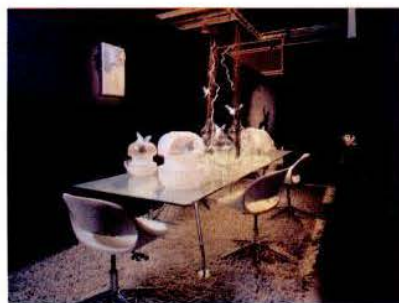
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VALENCIA

Held in the vast trade halls on the outskirts of Valencia, Spain, this year's International Furniture Fair included 812 exhibitors from around the globe, but it was the local manufacturers that stood out the most.



Re-Ciclos by Lladró
 Hoping to update their image for a younger generation of would-be collectors, Spain's world-famous porcelain maker hired Valencia-based design firm CuldeSac to completely rethink their product and display. Using outdated Christmas ornaments (far left and above) and bells (which would otherwise have ended up in a Dumpster, thus the

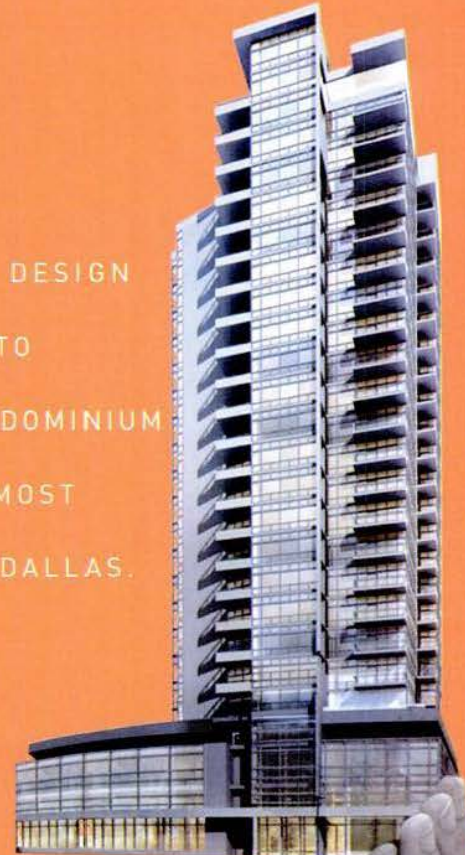
title Re-Ciclos) to create unique geometric volumes, CuldeSac crafted a complete environment. Pairing Lladró's elongated figurines with their own furniture designs in dramatic, atypical settings—the most valuable pieces were set in vaults, another in a block of melting ice—CuldeSac's labyrinthine booth won the fair's award for Best Interior Design. www.lladro.com

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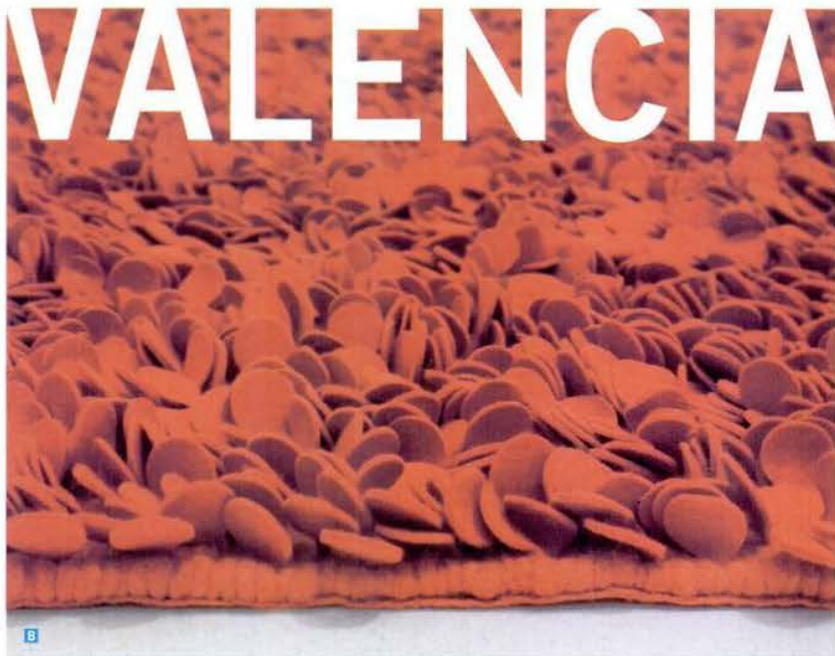


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VALENCIA



A



B

As at most major furniture fairs, there are stadium-sized, detritus-filled halls one wants to avoid completely, but one area showed some promising offerings from contemporary manufacturers alongside the Design Tapas created by selected designers.



C

A Mikado by Luzifer

Designer Miguel Herranz's latest work seems to be inspired by the document shredder, with a nod to the Möbius strip. www.luziferlamps.com

B Roses by Nani Marquina

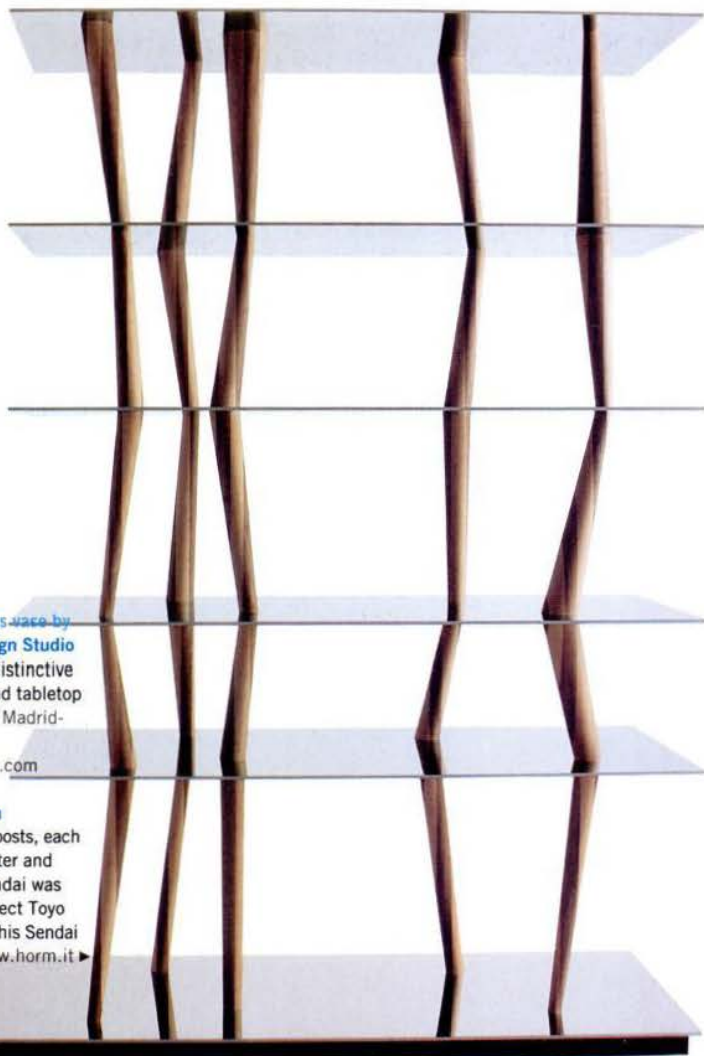
Barcelona-based rug designer Nani Marquina introduced a number of new rugs at the fair, but we were taken with the felt petals of Roses. www.nanimarquina.com

C Roos 2 branches vase by Marre Moerel Design Studio

Moerel exhibited distinctive organic lighting and tabletop ceramics from her Madrid-based studio. www.marremoerel.com

D Sendai by Horm

With turned wood posts, each of a unique diameter and distinct angle, Sendai was designed by architect Toyo Ito to complement his Sendai Media Library. www.horm.it



D

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design: m. de lucchi, g. fassina



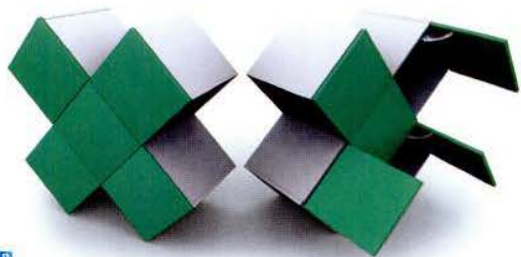
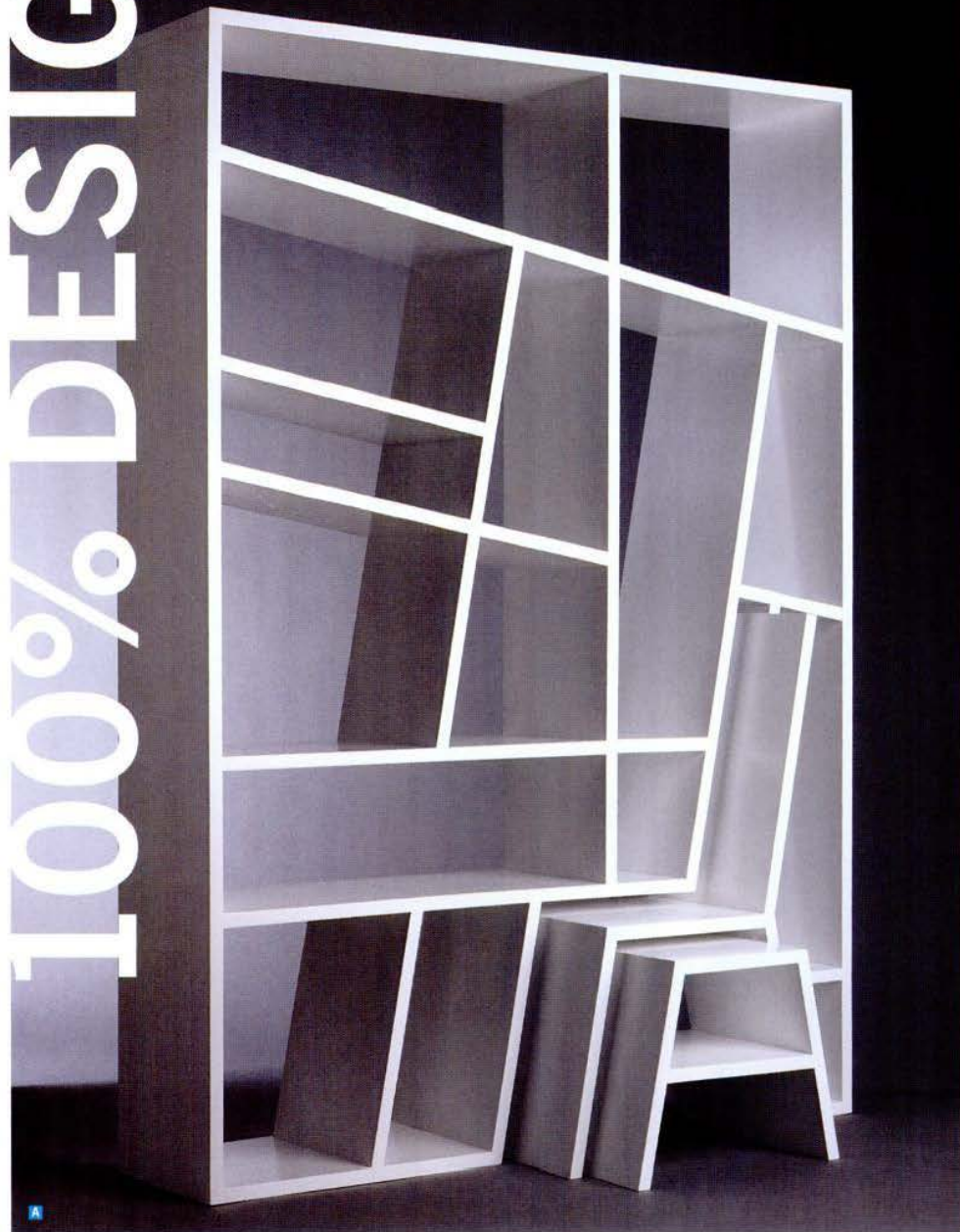
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A Shelflife by Charles Trevelyan

Ideal for anyone who likes to be organized without the regimentation of symmetry, these shelves also hide a stool and a table. www.viablelondon.com

B Plus storage unit by Naughtone

There is something childishly satisfying about these units, which resemble outsized

pieces from a giant's game of tic-tac-toe. The number of doors is variable, so you can choose to display favorite knickknacks or hide the clutter. www.naughtone.com

C Type 3 lamp by Kenneth Grange

No longer simply for the desk, the classic Anglepoise lamp has recently been given a new lease on life, not least by this

floor-standing model. www.anglepoise.com

D Micro by James Harris

Taking inspiration from retro office equipment, this simple storage unit conjures up the days when a 4MB hard drive was considered huge. james@harrisware.co.uk ▶



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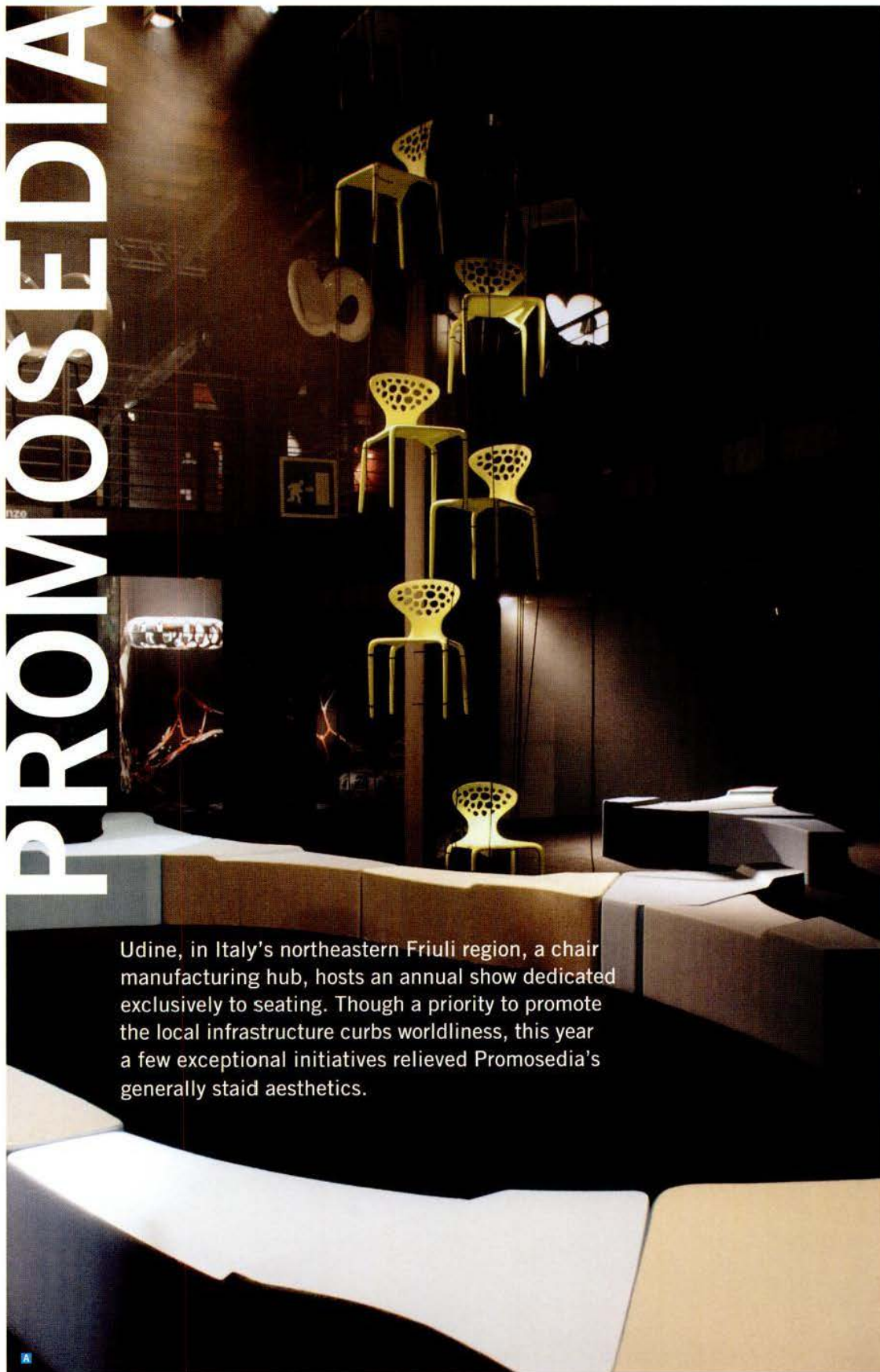
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PROMOSEDIA



Udine, in Italy's northeastern Friuli region, a chair manufacturing hub, hosts an annual show dedicated exclusively to seating. Though a priority to promote the local infrastructure curbs worldliness, this year a few exceptional initiatives relieved Promosedia's generally staid aesthetics.



A Supernatural by Moroso
Though their factory is close by, this was Moroso's first Promosedia installation, suggesting that the show is gaining importance. www.moroso.it

B Soft wooden chair by Front
Asked to rethink the wooden chair, the Swedish female foursome created a clever beaded upholstery. www.frontdesign.se

C Taiga chair by Vadim Kibardin
Kibardin received an honorable mention in the international design competition for this Rietveld-meets-chaos chair. www.kibardin.com

D Rodrock chair by Reed Kram and Clemens Weisshaar
The Munich- and Stockholm-based duo fused curving horizontals with 5mm dowels. www.kramweisshaar.com ▶



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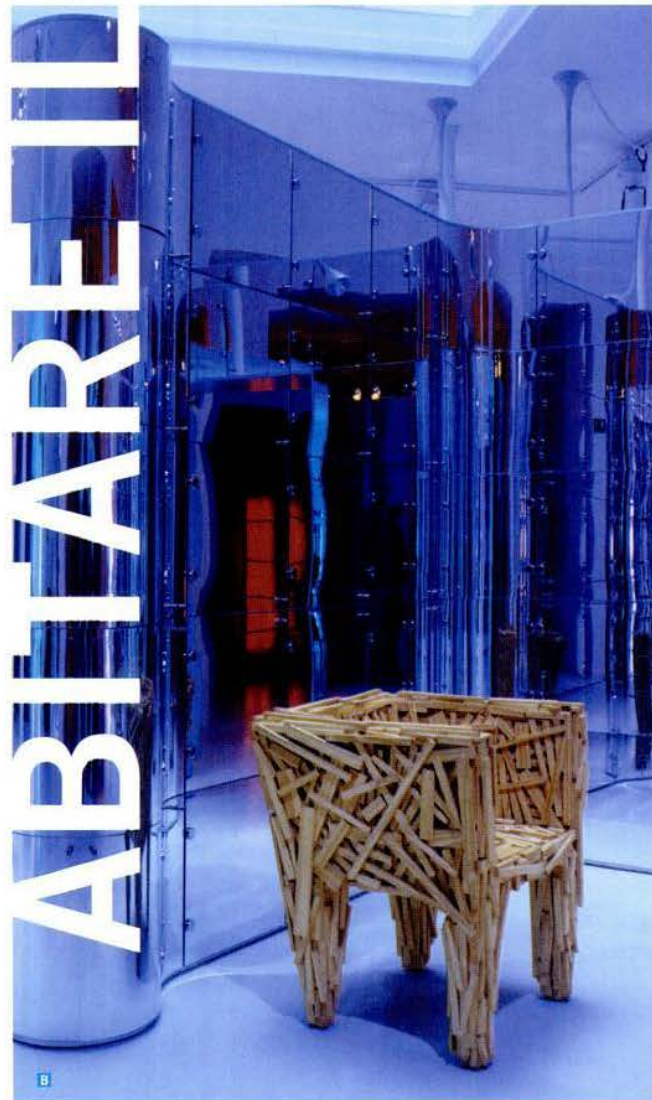


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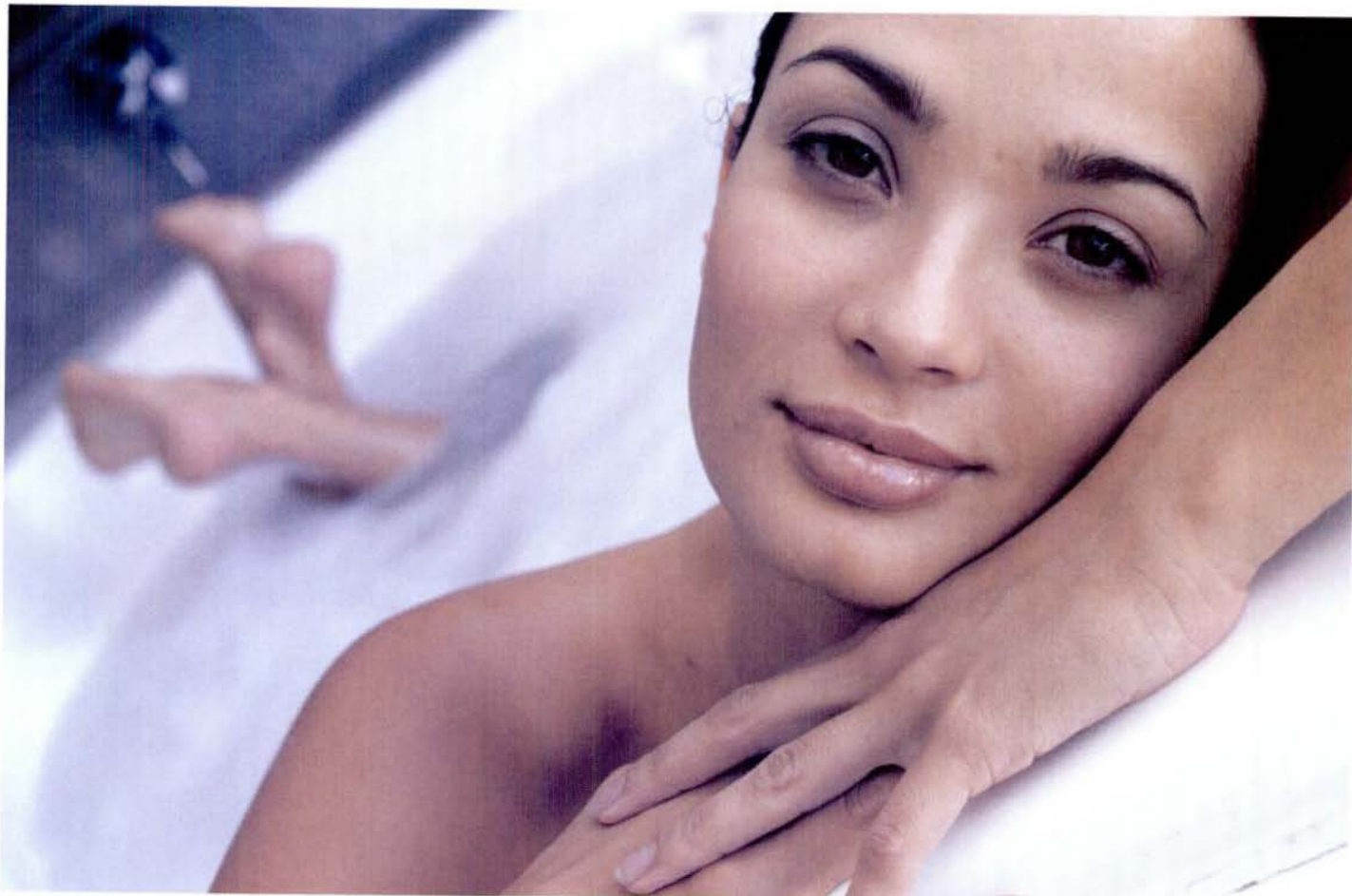


Verona, Italy's annual investigation of residential design celebrated its 20th anniversary with "100 Faces 100 Projects," for which well-known designers built life-sized interior vignettes. The concept could have yielded interesting results, but the installations, and their execution, often appeared rushed.

A Rendering by Karim Rashid
This digi-pop illustration out-classed the resulting vignette, in which a nearly nude female mannequin stood next to a chaise. www.karimrashid.com

B Vignette by Massimo Morozzi
The Campana brothers' Favela chair cast a funny reflection on a curvy mirrored wall—an apt spectacle in this eye candy-oriented design circus. www.campanabrothers.com

B



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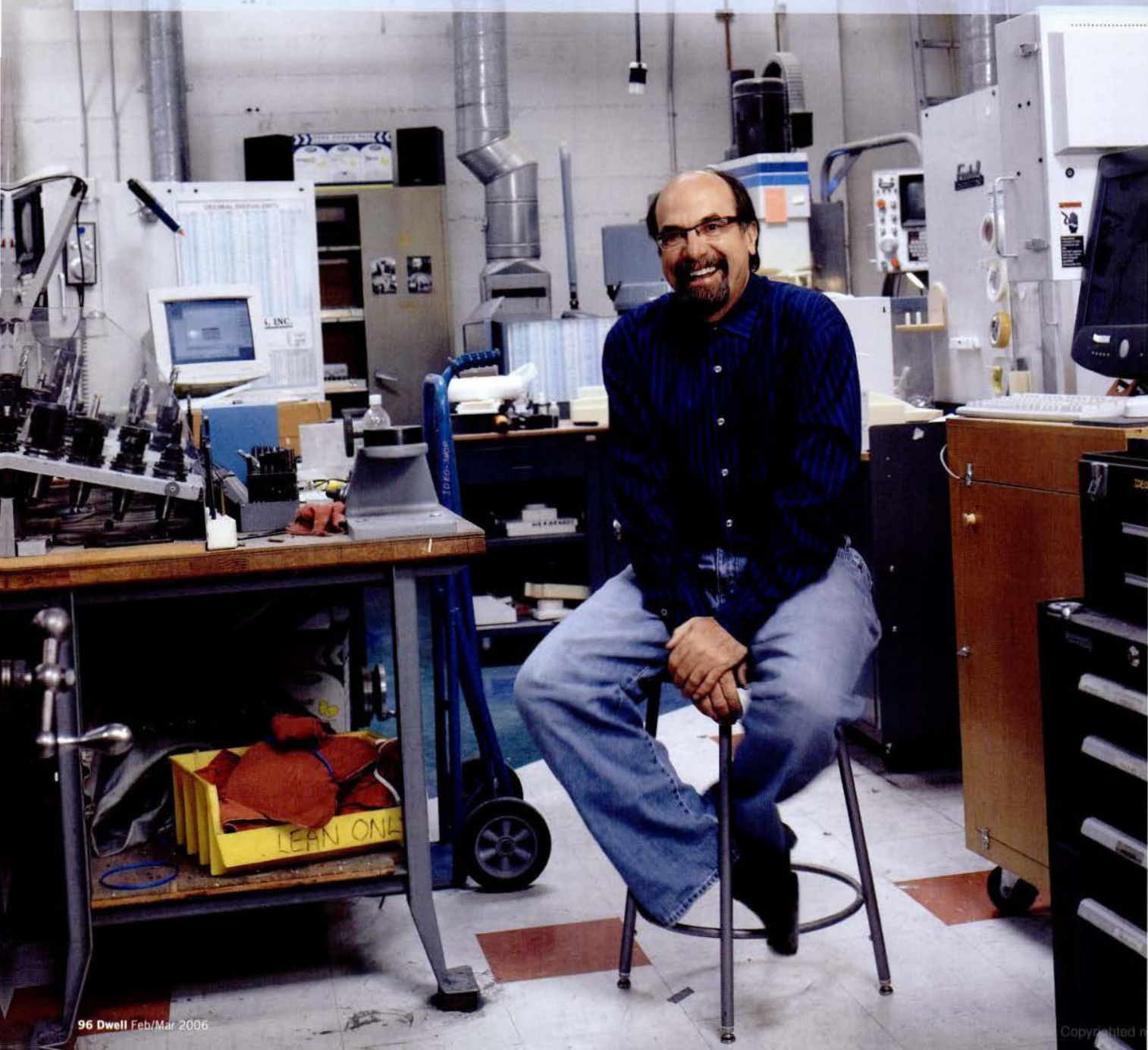
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Thinking Design

Most days, David Kelley rides his bike from the Palo Alto, California, offices of Ideo, the design and innovation firm he founded in 1990, to the Stanford campus, where he directs the university's fledgling Hasso Plattner Institute of Design, or d.school. The ride is about a mile, but to Kelley it's getting shorter every day. Ideo and Stanford have long been "joined at the hip," as Kelley says, but recently the intensity of their relationship has increased—not just because of the 18 Ideo designers currently teaching at the university, but because Kelley has led them in the shared service of a singular vision, which he calls "design thinking."



Design thinking is a methodology, but it's also a way of seeing the world: a cosmology, even a kind of gospel. Design thinking insists that "design" is as much a verb as a noun, a somehow as much as a something, a process as much as a product. As an idea, it's landed Kelley on the cover of *BusinessWeek*, helped raise \$35 million toward a new building for the d.school at the center of the Stanford campus, and guided Ideo in its award-winning designs of organ transport systems, hospital waiting rooms, the Palm V, and hundreds of other products, places, and experiences. In fact, Kelley's twin perch—at the helm of arguably America's most successful design firm and within the walls of one of the world's most innovative universities—not only speaks to his influence in communicating the promise of design thinking, but is its source as well. Both in the academy and in practice Kelley is at the forefront of pushing design closer to the center of our lives—and using design to make our lives better. On a recent visit to Ideo headquarters, Dwell tried to keep up with Kelley's kinetic mind.

You've been doing this for more than 20 years, but it seems like design thinking has only recently broken through to the mainstream. What's changed?

The whole reason that I think design is taking off on the wider scene—with our pictures on the covers of magazines, and the university willing to give me buildings and faculty, and so forth—is the belief that design-thinking methodology leads to new innovation. If you look at what the country's flipped out about, especially if you talk to the businesspeople, it's how the U.S. is going to maintain its economy. And the answer that we need to get more innovative, we need to be the one coming up with new and different ideas. For the first time in my life, it seems that they believe that our discipline is going to be the glue that [will] hold together all these different dispersed talents. I sound like I'm running for office! But diversity is what's cool about the U.S. We're not inherently anything, it's just that we have many different viewpoints that we're putting together, which allows us to come up with different ideas than if you have a more unified point of view.

How do you "design think"?

Instead of feeling that you know it all, that you're the expert in the subject, design thinking also means being humble and questioning it. Many of the people who are designing things today are "experts" which means they're looking for ideas from that "expert" viewpoint. But design thinking is much more about going out into the world not having a point of view and just finding these latent needs that are obvious, but only when you look with no agenda. With design thinking we try to get in the right general area first rather than just accepting what the problem is. We're more experimental and less calculating. It's optimistic. We thrive on the creative challenges rather than the obstacles. And it's more intuitive, or empathetic, or however you want to say it. All this ends up being really cathartic for people who do nothing but analytical thinking!

Design thinking must also come in handy when you're designing a design school.

Oh, yeah! It's really great. We're using the same method [we use for our clients]: polling the students to find out what kind of projects they want to work on, mocking up things out of cardboard, funding different student groups to write magazines. We're just getting a huge buzz going in all kinds of different directions. Then we'll say, "This one's taken hold—let's grab it!" We call it "fast and light," where we find a bunch of possible directions rather than going deep in any particular direction, until we see which is going to be fruitful. We're not about analyzing things, we're more about trying things. ▶



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One of several bulletin boards at Ideo (above) which reveal Kelley's eclectic sources of inspiration.

What kinds of things are the d.school students interested in?

They mainly want to do sustainability, health and wellness, K-12 education, and super-low-cost housing for the developing world. And that's a big change from a few years ago, when they all wanted to be Bill Gates and rich. We're applying design thinking to whatever the subject is. Our question to the students is, "What can design thinking do for [blank]?" So last year we said, "What can design thinking do for autistic kids? What can design thinking do for subsistence farmers in India? What can design thinking do for K-12 teachers?"

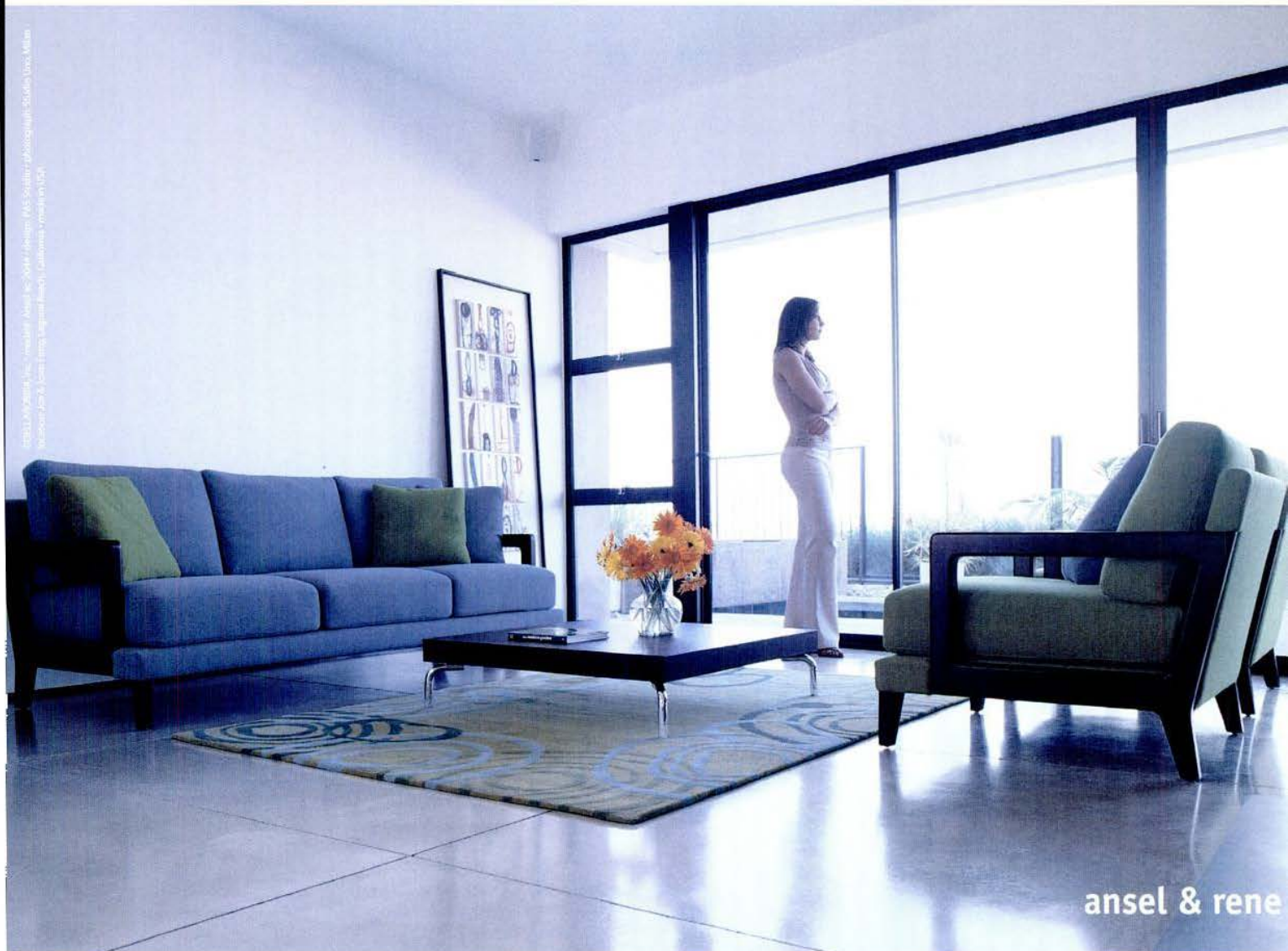
What about in your own life? Do you find yourself using design thinking to consciously design the way you live?

I went through it recently designing a home for my family. We were really saying, "Okay, let's tell a story of a really wonderful dinner party and [ask] how's the architecture going to allow this?" rather than designing a living room that nobody will go into. It's all about life experiences. We need to look at our life experiences and enhance those, rather than enhancing our show of wealth. What do big white columns and fake Tudor mansions have to do with California? Smart people are figuring out that they have to redesign their lives to have better experiences, to enjoy themselves more.

So does that mean you're going to become the Martha Stewart of design thinking?

Well, I'm a big gift giver. Except now I find what I'm doing is giving people experiences: taking everybody to a cooking school or to see Cirque du Soleil. And I find that people really like to get pictures of what they just did, and so I design them a little book. It's probably what my mother did with sending a little Hallmark card as thanks, but what I do is take pictures the whole time, and make the book myself or use iPhoto. But I can't tell you how much everybody loves having that kind of memento of the experience. We remember the experience, rather than remembering what we bought there. ■

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Ray of Light

As U.S. policy makers and corporations finally start to face up to growing global concerns about energy consumption, the architecture of the 1970s—the decade of the gas crunch and the compact car—is garnering renewed interest. Architects and builders of the era who experimented freely with recycled materials, solar power, and ecologically stable waste management left a legacy that may now point the way toward a reinvigoration of contemporary green practices. One of the most dramatic examples of these '70s energy-efficient structures still stands near Jewell, Iowa—a testament to the pioneering work of Ray Crites, one of the first architects in the U.S. to tackle environmental issues head-on.

The Holms Residence, designed in 1973 by Crites along with architects David Block and David Dulaney, resembles a massive piece of earthwork sculpture more than a family home for turkey and hog farmer Harold Holms. The single-story house is constructed of dark beige concrete and is adorned with a vast solar conductor that extends the length of the façade like a great glass sail. Unapologetic in its frank functionalism, the finished 1,700-square-foot building is an aggressive presence given its relatively small size.

Although the Holms family embraced Crites's bold design, they balked at his plans for the interior, which included growing corn in the corners of rooms. Instead, they selected traditional furnishings, which Crites still remembers as "a disappointment." Less disappointing was the energy efficiency of the house. Thanks to the solar conductor, the house's heating costs are just 20 percent of neighboring homes of similar size, according to Block's estimate. Just behind the façade, steel pipes full of water collect heat, and then the heated water is transferred throughout the living quarters through a series of fans and ducts. A curtain screens the pipes when the weather is warm, and with the addition of a heat pump the duct system can be reversed in order to cool the structure.

Crites's designs may have seemed unusual for Iowa, but the architect was intimately familiar with the landscape, having grown up in nearby Danville, Illinois, and attending Iowa State in Ames. After several years in Kentucky, Crites returned to Iowa and cofounded the firm Crites & McConnell. During this time, he worked on a number of projects of note, including the C.Y. Stephens Auditorium (1969), a striking performing-arts ▶

Architect Ray Crites's "false front" on the Holms Residence (below) operates as a solar conductor.

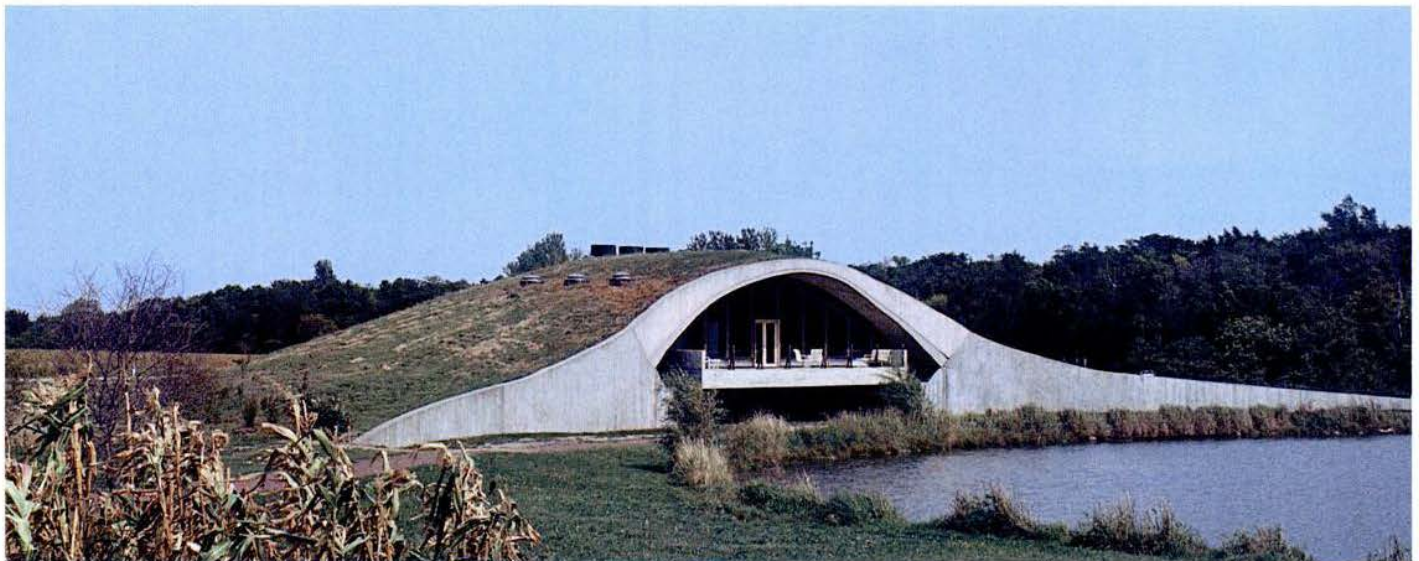


center that recalls the late works of Le Corbusier. Crites's interest in passive solar power had roots in his love of traditional Japanese architecture as well as buildings by Frank Lloyd Wright, which, Crites explains, "drew upon site and natural light as heating sources."

In 1973, Crites settled in Ames to teach at his alma mater. There, he founded the Ames Design Collaborative, a small, handpicked group of graduate students who worked with him on numerous commissions, including the Holms Residence. Architect Rod Kruse, a member of the collaborative, says the experience was invaluable for students attending a school located far from any major architectural firms in bigger cities. "He brought international ideas to the region," says Kruse, who recalls how Crites designed one residential project, the Randall House, "in about four hours from start to finish on a two-foot-eight-inch grid. He had amazing amounts of energy."

Sadly for Iowa, in 1980 Crites took that energy to Florida, to work on the master plan for the Palm Beach Polo and Country Club in Wellington. Scanning Crites's later work, including the Polo and Country Club, it's easy to see the lessons he learned from the Holms Residence—including abandoning some features that might have been overdone. For example, Block acknowledges that "positioning the Holms Residence exactly five degrees to the southeast because the Mesa Verde natives did so was not really necessary." But Block holds out hope that Crites's work will continue to inspire discussions about energy-efficient aesthetics. "There's a growing trend toward the active side of conservation—toward an integration of systems and an integrity of structure," Block says. Crites himself sums up this renewed interest a bit more simply: "I've always thought that solar energy was important—and now perhaps it's going to be more so." ▶

The Seiberling House (right) was constructed out of seven thin concrete hyperbolic paraboloids carried on four extra-heavy steel-pipe columns. The experimental Living History Farm (below) incorporated many of Crites's passive solar techniques and called on the Iowa prairies for inspiration.



PHOTOS BY RAY CRITES (FARM), JULIUS SHULMAN/COURTESY BETTY RESEARCH INSTITUTE (SEIBERLING HOUSE)



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Ten Things You Should Know About Ray Crites

1 / Born in Danville, Illinois, in 1925, Crites first became interested in architecture while stationed in Japan with the U.S. Navy at the close of World War II.

2 / Crites studied engineering at Purdue University, transferring to Miami University in Ohio after changing his focus to architecture. He went on to graduate from Iowa State University in 1952 with a bachelor of architecture degree.

3 / Crites's first works were built in the '50s around Paducah, Kentucky, an area then experiencing a growth spurt due to atomic energy projects being developed nearby.

4 / Founded in 1957, Crites & McConnell designed some 250 buildings, primarily in the Midwest and Florida. Significant works include the Seiberling House (1961) in North Liberty, Iowa, a series of floating planes created for the owners of a significant art collection, and Crites's own house (1964) in Cedar Rapids, a highly sculptural array of interlocking post-and-beam spaces.

5 / Crites & McConnell's C.Y. Stephens Auditorium (1969) at Iowa State University was voted the state's Building of the Century by the Iowa chapter of the American Institute of Architects.

6 / Crites served as the chair of the graduate program in architecture at Iowa State University from 1975 to 1979.

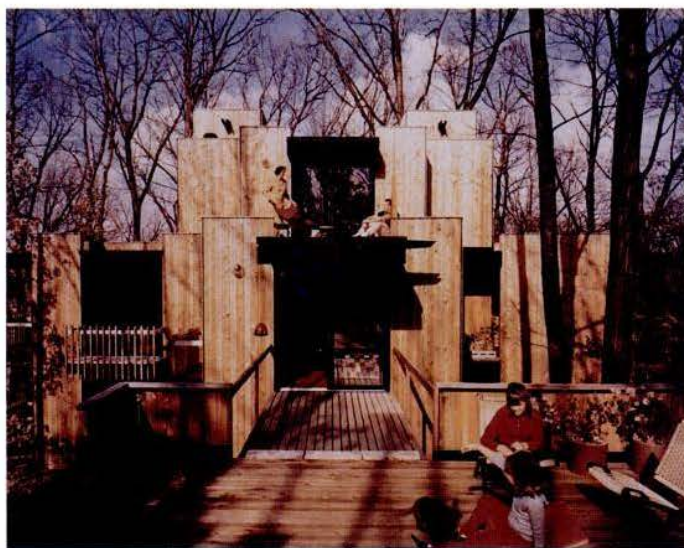
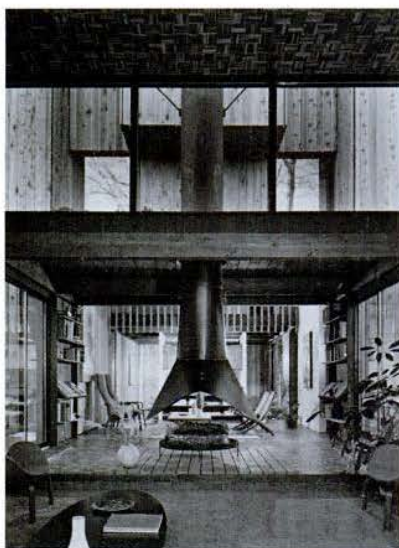
7 / Crites cites Frank Lloyd Wright and Le Corbusier as among his influences; of his contemporaries, he has a strong admiration for the late architect Fay Jones, whose

work reflects a similar sensitivity to site and interest in natural materials.

8 / Until very recently, Crites always stopped work at noon to play handball for an hour and a half. He admits he was "never a big-lunch kind of guy"—and has not taken a lunch meeting in almost 30 years.

9 / Crites is also a painter who works primarily in watercolors. Although he admires abstract painters like Wassily Kandinsky, his favorite subjects are the old barns that he remembers from his days in Iowa.

10 / Crites currently resides in Conway, South Carolina, with his wife of 32 years, Nene. He calls their marriage "the smartest partnership I ever entered." ■



Crites's second home (above left and above) in Cedar Rapids, Iowa, was built in just 11 weeks with materials from a local lumberyard and a carload of western red cedar siding. Crites (far left) is also an avid painter, focusing most of his energy on watercolors of the farmhouses he remembers from growing up in Iowa (left).

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I am new to modernism and eager to learn all I can about architecture and design. What books would you recommend to a novice?

—Mathilda Feigenbaum, Mission Hills, Kansas

Michael Bierut / Partner, Pentagram Design

Bauhaus by Hans M. Wingler

Complexity and Contradiction in Architecture
by Robert Venturi

Envisioning Information by Edward R. Tufte

By Design by Ralph Caplan

Understanding Comics by Scott McCloud

(And, if I wasn't a coeditor of it, I'd add
Tibor Kalman: Perverse Optimist by Peter
Hall, Michael Bierut, and Chee Perlman)

Andrew Blauvelt / Design director and curator,
Walker Art Center

Contemporary by Lesley Jackson

Architecture Today by James Steele

Modern Architecture Since 1900

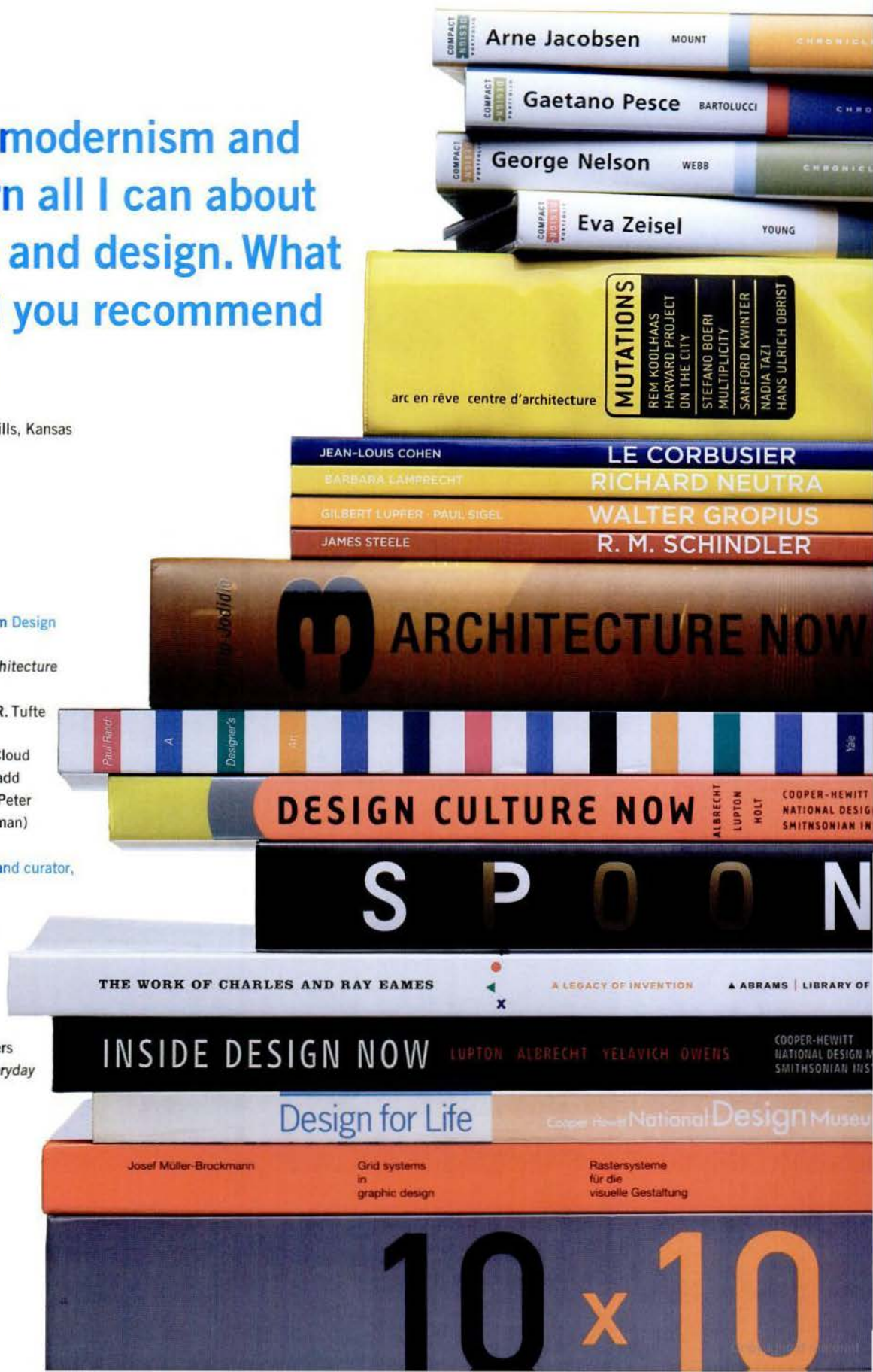
by William Curtis

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and Peter Fiell

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*Toothpicks and Logos: Design in Everyday
Life* by John Heskett

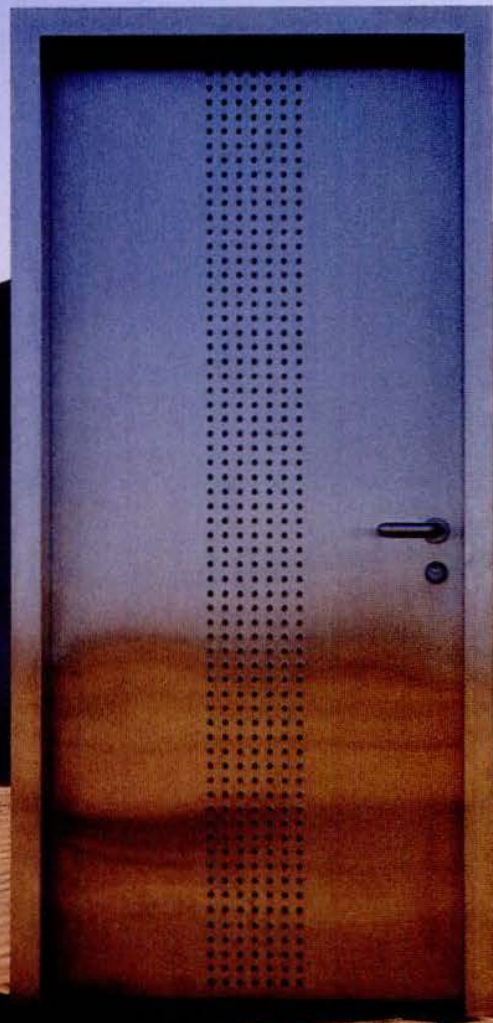
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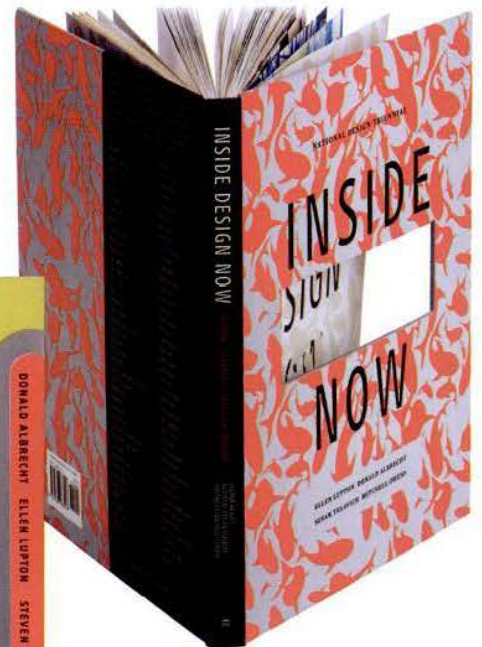


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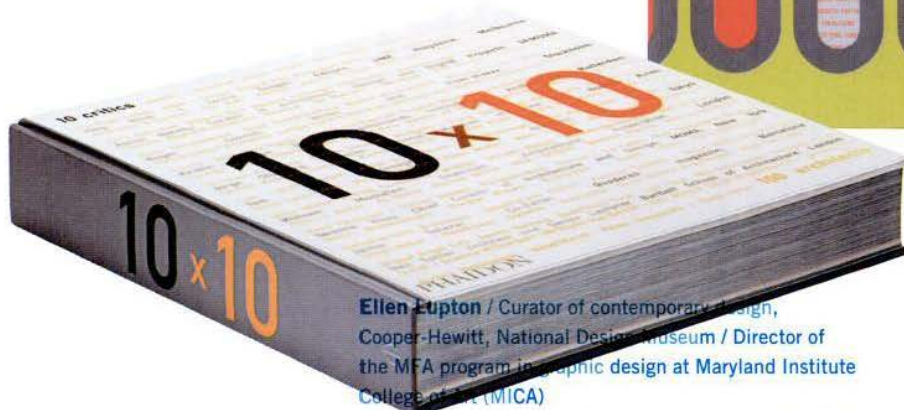


"All the titles we do in our basic architecture series [some shown above]: Aalto, Bauhaus, Gropius, Le Corbusier, Loos, Neutra, Schindler, Schinkel, Wagner, Wright, and many more to come."

Angelika Taschen



Compact Design Portfolio Series: Arne Jacobsen



Ellen Lupton / Curator of contemporary design, Cooper-Hewitt, National Design Museum / Director of the MFA program in graphic design at Maryland Institute College of Art (MICA)

- The Work of Charles and Ray Eames: A Legacy of Invention* by Donald Albrecht
- A History of Interior Design* by John Pile
- Objects of Desire* by Adrian Forty
- How to See and Nelson on Design* by George Nelson
- By Design* by Ralph Caplan

- Thomas Hines** / Professor of history & architecture, UCLA
- Modern Architecture Since 1900* by William Curtis
- A Concise History of American Architecture* by Leland Roth
- MacMillan Encyclopedia of Architects* by Adolf Placzek
- Space, Time, and Architecture: The Growth of a New Tradition* by Siegfried Giedion
- The City in History* by Lewis Mumford
- The Culture of Time and Space* by Stephen Kern
- All That Is Solid Melts into Air: The Experience of Modernity* by Marshall Berman

- Frances Anderton** / Host, *DnA: Design and Architecture*, on KCRW and Dwell's Los Angeles Editor
- Phaidon Atlas of Contemporary World Architecture* by the editors of Phaidon Press
- Wabi-Sabi: For Artists, Designers, Poets & Philosophers* by Leonard Koren
- Towards a New Architecture* by Le Corbusier
- Julius Shulman: Architecture and Its Photography* by Peter Gossel and Julius Shulman
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- A Designer's Art* by Paul Rand
- Art and Illusion* by E. H. Gombrich
- Modern Landscapes for Living* by Treib Eckbo
- The Essential House Book* by Terence Conran

“One book I might include is *No Place Like Utopia* by Peter Blake—it offers a good sense of how modern architecture came to America, why certain people found it so alluring, and the reasons why it came to be feared and distrusted by so many people.”

John King / Urban design writer, *San Francisco Chronicle*



Charles and Ray Eames: *A Legacy of Invention*

“Not a design guide per se, rather [*Wabi-Sabi*] is an essay about the particularly Japanese appreciation of beauty of the undesigned, the ‘imperfect, the impermanent and the incomplete.’”

Frances Anderton

Paola Antonelli / Curator of architecture and design, the Museum of Modern Art, New York

My recommendation for a truly beginner’s course in history and theory would be Ralph Caplan’s *By Design* and Kenneth Frampton’s *Modern Architecture: A Critical History*. Not to toot my horn, but the book we published two years ago, *Objects of Design from the Museum of Modern Art* is good, and manageable for neophytes. John Heskett’s history of industrial design is another good text.

Susan Yelavich / Visiting assistant professor, Department of Art and Design Studies, Parsons New School University

No Logo by Naomi Klein
Design for Life by Susan Yelavich
 The Cooper-Hewitt Triennial catalogues: *Inside Design Now* and *Design Culture Now* by Donald Albrecht
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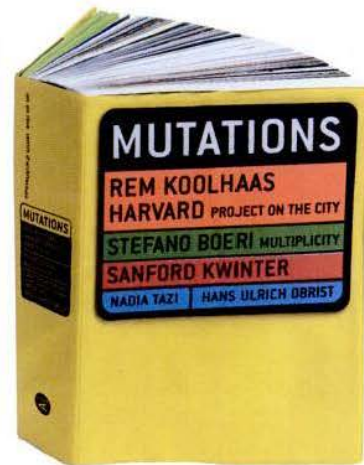
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Glenn Murcutt: Buildings + Projects 1962–2003 by Francoise Fromont
 Compact Design Portfolio Series (includes titles on Eva Zeisel, Arne Jacobsen, Gaetano Pesce, Eileen Gray, Jean Prouvé, and others) by Raul Cabra and Marisa Bartolucci
Modernism Rediscovered by Pierluigi Serraino and Julius Shulman
Materials for Inspirational Design (series) by Chris Lefteri
The Ecology of Commerce by Paul Hawken

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These seem to be our hot must-have books:
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Maybeck's Landscapes: Drawing in Nature by Dianne Harris
Il Rumore Del Tempo by Gaetano Pesce
Louis Kahn Dhaka by Raymond Meier and Nathaniel Kahn
Buckminster Fuller: Designing for Mobility by Michael John Gorman
Book One: Work 1986–2006 by Chip Kidd

Angelika Taschen / Taschen Publishers
Architecture in the 20th Century by Peter Gossel
Architecture Now, Vol. 3 by Philippe Jodidio
Blue Prints for Modern Living: History and Legacy of the Case Study Houses by Elizabeth A. T. Smith
Design of the 20th Century by Peter and Charlotte Fiell
1,000 Chairs by Peter and Charlotte Fiell

Jessica Helfand / Partner, Winterhouse
Theory and Design in the First Machine Age by Reyner Banham (Jargon-free and penetratingly written, Banham's classic volume traces the evolution of 20th-century architecture and design.)
The Elements of Typographic Style by Robert Bringhurst
The Design of Everyday Things by Donald Norman
Grid Systems in Graphic Design by Josef Muller-Brockmann
The Poetics of Space by Gaston Bachelard ■



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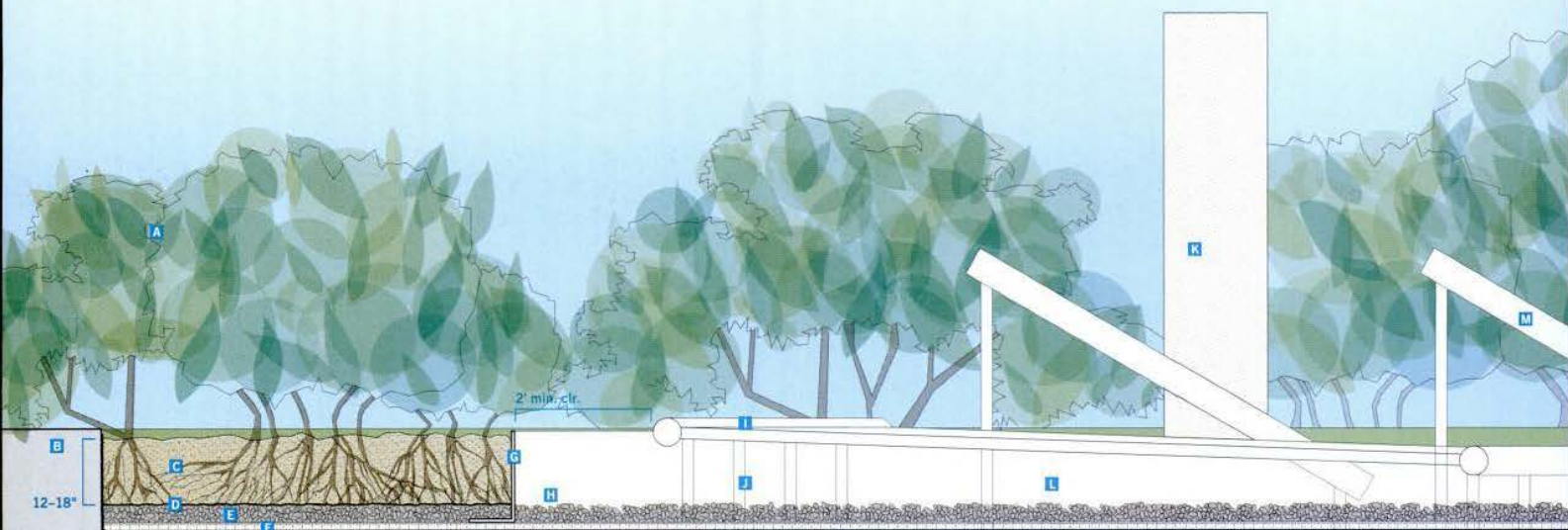
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The Living Roof



Schematic section of the Dwell Home II's green roof

Just over a year ago, we announced the Dwell Home II Design Invitational with the goal of establishing a model for sustainable home building for the 21st century. Los Angeles residents Glen Martin and Claudia Plasencia offered up their land in Topanga Canyon to serve as the testing ground, and Escher GuneWardena Architecture's innovative design was selected as the winning entry. After several months of design, permits, approvals, and the like, groundbreaking for the 2,000-square-foot home is set for spring 2006.

Central to the architects' plan is the inclusion of a green roof. As project architect Bojana Banyasz explains, "Green roofs keep diurnal thermal fluctuations to a minimum, cutting down on radiant heat gain, which translates into savings on the HVAC system."

Water usage is crucial in a place like Topanga Canyon, so the roof structure will also greatly increase storm-water retention, "eliminating the urban heat island effect," Banyasz says. "Even a thin (six-inch soil thickness or less) green roof is able to retain as much as 75 percent of the rain falling on it, stored in the plant and soil layer. This

results in a more gradual release of storm water into municipal sewers, culverts, or the rest of the building site, decreasing the effect of erosion. Green roofs reduce the square footage of impervious surfaces created by every new development, which often alter the drainage pattern of a previously natural area."

The roof will also lessen the environmental impact of building a new house in a less urban setting like Topanga Canyon. According to Banyasz, the roof can "provide nesting space for birds and other animals that can access the roof, as long as native planting is used. This is one of the main reasons why we are really trying to use as many of the plants already found at the site as possible."

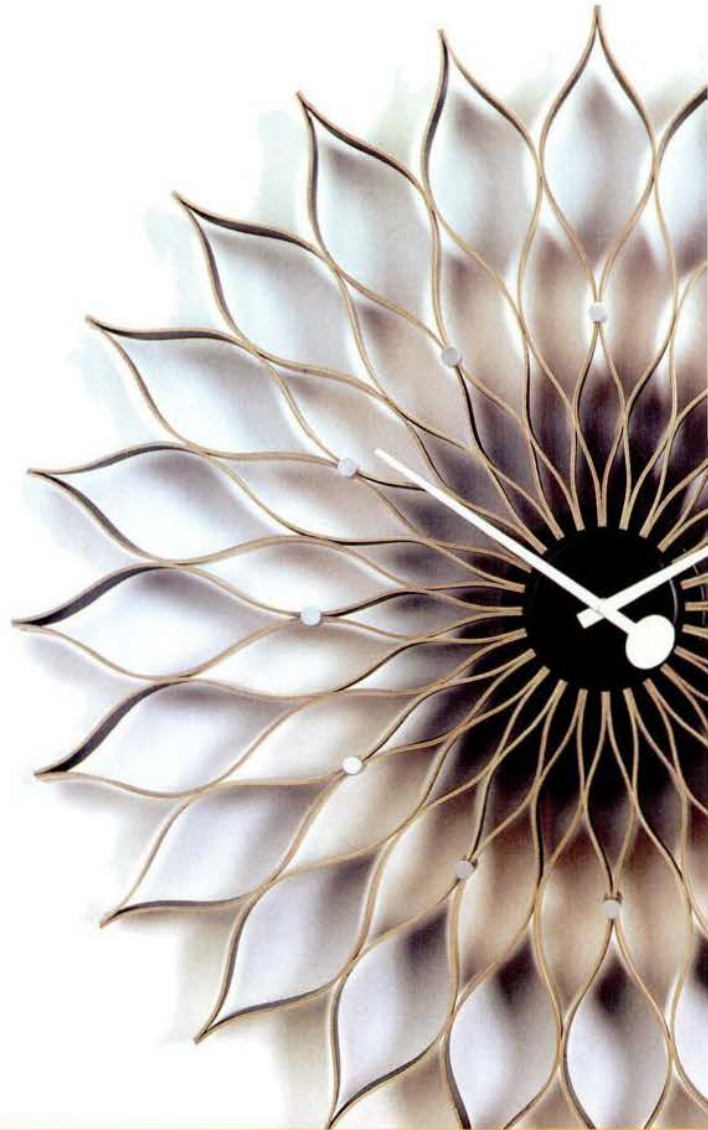
The green roof is also better protected from decay caused by UV radiation, thus lengthening its life and adding up to significant long-term cost savings for homeowners Martin and Plasencia. And finally, while all of the environmental benefits are fantastic, a green roof also provides a simpler pleasure: "It just looks so much better than a regular flat roof," Banyasz says. ■

Dwell Home II Roof

- A Drought-resistant native plants
- B Roof parapet
- C Soil or special growth medium
- D Root barrier, filter fabric
- E Drainage layer: gravel (shown), or proprietary drainage mats
- F Roof rigid insulation (as required)
- G Soil edge support
- H Access path
- I Roof radiator panels
- J Panel support
- K Thermal chimney beyond
- L Air below panels
- M Hot water panels

Green roofs, thankfully, are all the rage, as the United States is finally catching up to Europe in understanding their importance. The nonprofit Green Roofs for Healthy Cities has played a big part in furthering the cause, sponsoring training courses and symposia throughout the country about the design and benefits of green roofs. To learn more, visit www.greenroofs.org.

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Modern on the Inside

Most of us aren't ever afforded the opportunity to construct a home from the ground up, let alone a modern one. Not lucky enough to be commissioning the house of our dreams, the majority of us face the challenge of reconciling our design aspirations within the framework of preexisting Craftsmen or Tudors.

Creating a 21st-century environment inside, say, a 19th-century apartment building can be tough enough, but the challenges are magnified when talking about a place like Providence, Rhode Island—the only city in the United States in which a National Historic Landmark District encompasses the entire downtown. A quick glance at a few of the two dozen buildings that have been given interior makeovers in Providence's 40-block downtown over the past ten years points to some of the opportunities (and many of the challenges) adaptive reuse can present.

These buildings exhibit a level of craftsmanship rarely found in contemporary construction. Details like crown moldings and intricately crafted door hinges that might now

seem superfluous provide clues to the past, while the grandeur of 16-foot ceilings opens spaces up in ways rarely experienced in post-1950 structures. But it is the incorporation of the ultramodern—rooftop gardens, solar panels, floor-to-ceiling windows, open layouts with excellent natural light, insulation, and ventilation—in historic buildings like the Peerless, initially constructed in 1873 and brought back to life by Durkee, Brown, Viveiros, and Werenfels Architects as lofts in 2005, or 15 Westminster, originally designed in 1917 by York and Sawyer and now set to reopen in 2006 as the Rhode Island School of Design's new library, that reminds us that the best buildings are living, evolving things, not just relics of the past. ■



Row House Revival

The façades of the Greek Revival town houses that comprise "the Row," on Greenwich Village's Washington Square, still evoke pre-Gilded Age New York. Within, however, modernity prevails. The Ogrodnik/Bardin family (opposite) enjoy the pleasures of family life in the kitchen.



Project: Washington Square Town House

Architect: Baird Architects

Location: New York, New York

In *The Heiress*, the 1949 film adaptation of the play based on Henry James's 1880 novel *Washington Square*, Catherine, the love-starved daughter of icy-hearted Dr. Sloper, opens the door to the family's Greenwich Village town house to reveal overscaled chambers adorned with intricate moldings and hand-carved mantelpieces, ornate furnishings and pendulous draperies. It's a set, of course, impeccably realized by Harry Horner and Emile Kuri. Yet, in serving the story—by showing the elegance of moneyed New York on the cusp of the Gilded Age, and the way in which Catherine is both cosseted and oppressed by privilege—it also reminds us of design's special ability to express not only the physical reality of a historic moment, but its intimate life as well.

In real (as opposed to reel) life, little survives of that world beyond a line of Greek Revival town houses on the northeast leg of Washington Square. Yet they still powerfully exert the romantic allure of the past. Even as Washington Square Park swarms with skateboarders, students, and Bob Dylan wannabes, passersby who know James's tale suspect that, behind the tall white doors, the ghosts of Catherine Sloper and her class yet remain.

"I always wondered, Who lives there?" recalls filmmaker Mo Ogdornik, speaking for all the curious. "What's it like inside?"

Regarding the former question: Today, she does. As for the latter, following the interventions of architect Matthew Baird and interior designer Janet Liles, Ogdornik's apartment, which she shares with her husband and two children, is a resonant interlocking of the modern and the historic: a design that—like the one in *The Heiress*—expresses both the aesthetic of the moment and its connection to our life and times.

In fact, the story of "the Row," as the town houses came to be known, is the story of the neighborhood in miniature. According to *It Happened on Washington Square*, by Emily Kies Folpe, the park was a potter's field until 1825, when Greenwich Village became fashionable, and real estate moguls—as long-standing and unkillable a part of New York life as cockroaches—realized that "an attractively landscaped green . . . could be expected to lure wealthy householders." The land was reconstituted as a parade ground and, in 1831, the Row's developers leased property from Sailors' Snug Harbor, a seamen's charitable organization that ▶





"I know not whether it is owing to the tenderesses of early associations, but this part of New York appears to many persons the most delectable," wrote Henry James in *Washington Square*. Ogradnik (opposite, ascending the stairs from the entry) agrees. "We were over the moon at the idea that we were going to live here," she says.







The kid-friendly stainless steel kitchen countertop (opposite) exemplifies the design's unfussy commitment to contemporary life. Yet, says Matthew Bardin, "you have all this history underneath you here." A display of evocative old family photos, arranged in the stairwell, underscores Bardin's point.

owned acreage north of the park. The first seven houses were completed two years later, with the other six following shortly after.

The homes, with their luxurious appointments and elegant rear gardens, were an instant hit with haute New York; for the ensuing quarter-century, Folpe writes, "Washington Square was the place to be." By 1939, however, when the last of the leases expired, society had decamped, and the Village was a bohemian bastion struggling through the Great Depression. And so Sailors' Snug Harbor—with a brutality that, in retrospect, seems shocking—converted the original town houses into a single rental-apartment block. The renovation preserved the buildings to a depth of 25 feet, then replaced the remaining structure with five floors of grimly institutional corridors that run the length of all seven houses. The builders also gutted the magnificent interiors and converted the parlor and second floors into two-bedroom duplexes, and the third and attic floors into studios and one-bedrooms. Although the duplexes can still be entered, in grand style, via the old front doors, all the other apartments are only accessible from the corridors (which are reachable through a rear pavilion that forms the building's lobby).

Institutional architecture demands an institution, and New York University leased the structure in 1949 (eventually purchasing it outright) for faculty housing—which is how Ogrodnik found herself in residence: As a professor at NYU's film school, she was provided with an apartment. And as she and husband Matthew Bardin were expecting their second child, they were able to rent one of the duplexes.

No surprise: The couple was overjoyed. Most appealing were the rooms' generous proportions—the main living space measures 25 by 18 feet, and has an 11-foot ceiling—and the incomparable location. "I just can't believe that our children are creating these memories of walking

up the stoop and living across from the park," Ogrodnik says. On the other hand, quips Bardin, "This was not Henry James." Apart from the overall dilapidation, the couple found only one bathroom, a tiny kitchenette tucked beside the stairs in the entry hall, and—despite the two large parkside bedrooms and an unobstructed southern exposure—a dark, oppressive second floor.

Ogrodnik and Bardin were not without ideas. They wanted the kitchen to be part of the main space, and planned to convert the 18-foot-long master suite into a pair of children's rooms with lofts. More important, however, was the quality of the home they sought: a place that, as Bardin puts it, "was going to honor its bones," but would also, in Baird's words, "look more toward the future than the past."

Together, clients and architect devised a modern intervention, with a crisp material palette, that preserves those elements that evoke the house's history. This approach, Baird believes, represents a cultural sea change. "For many years, there was a sensibility that, if you were in an old house, the cabinets you built had to look old, the materials you used had to be fatigued like stone-washed jeans," he says. "Americans are starting to be comfortable with putting something contemporary inside something that's very old, in a way that's been going on in Europe for centuries."

As for the design itself, says the architect, "there were spatial ideas about openness, and programmatic ideas about how you want to live with your kids." Both are encapsulated in the entry, where Baird demolished a vestibule to create a light-filled hall entered directly from the original nine-foot-tall front door. In so doing, he strengthened the connection to the stoop—the house's most significant 1833 holdover—and effectively created a new room, one the children can enjoy while the grown-ups use the adjacent living space. ►



As requested, Baird converted that main room into a living/cooking/dining zone, using a counterintuitive strategy to tie it to the entry. Initially, the trio considered expanding the portal between the rooms by demolishing the wall that separated them, but balked because it was load-bearing. Instead, the architect added structure, in the form of a volume that begins as a storage loft above the stairs, drops down to become a combination coat closet/home office in the entry hall, then flows in a continuous plane into the main room, where it turns a corner and follows the perimeter to form an L-shaped kitchen. Creating a bridging wall between the two spaces that aligns with the edge of the opening between them, Ogrodnik says, “is a very simple idea. But it makes a line that connects the rooms, and creates a harmony and unity.”

On the second floor, Baird removed three huge closets, using the extra square footage to convert the narrow hallway into a generously proportioned family room. To draw natural light into the enclosed space, the architect constructed the walls of the children’s suite out of translu-

cent acrylic, allowing sunshine from their parkside windows to filter through. And while Jonas, four, and Zibia, two, have rooms measuring only nine by eight feet, they did get their lofts—to each of which Baird added a hatch that overlooks the family room. While the children are young, the lofts will be used for play and the rooms for sleeping; as they grow older and require more space, these functions will reverse.

“That was a big thing,” Ogrodnik recalls. “How can we make this apartment work with two children? I love my department, so we’re planning to be here for many years,” she continues. “It’s our golden cage.”

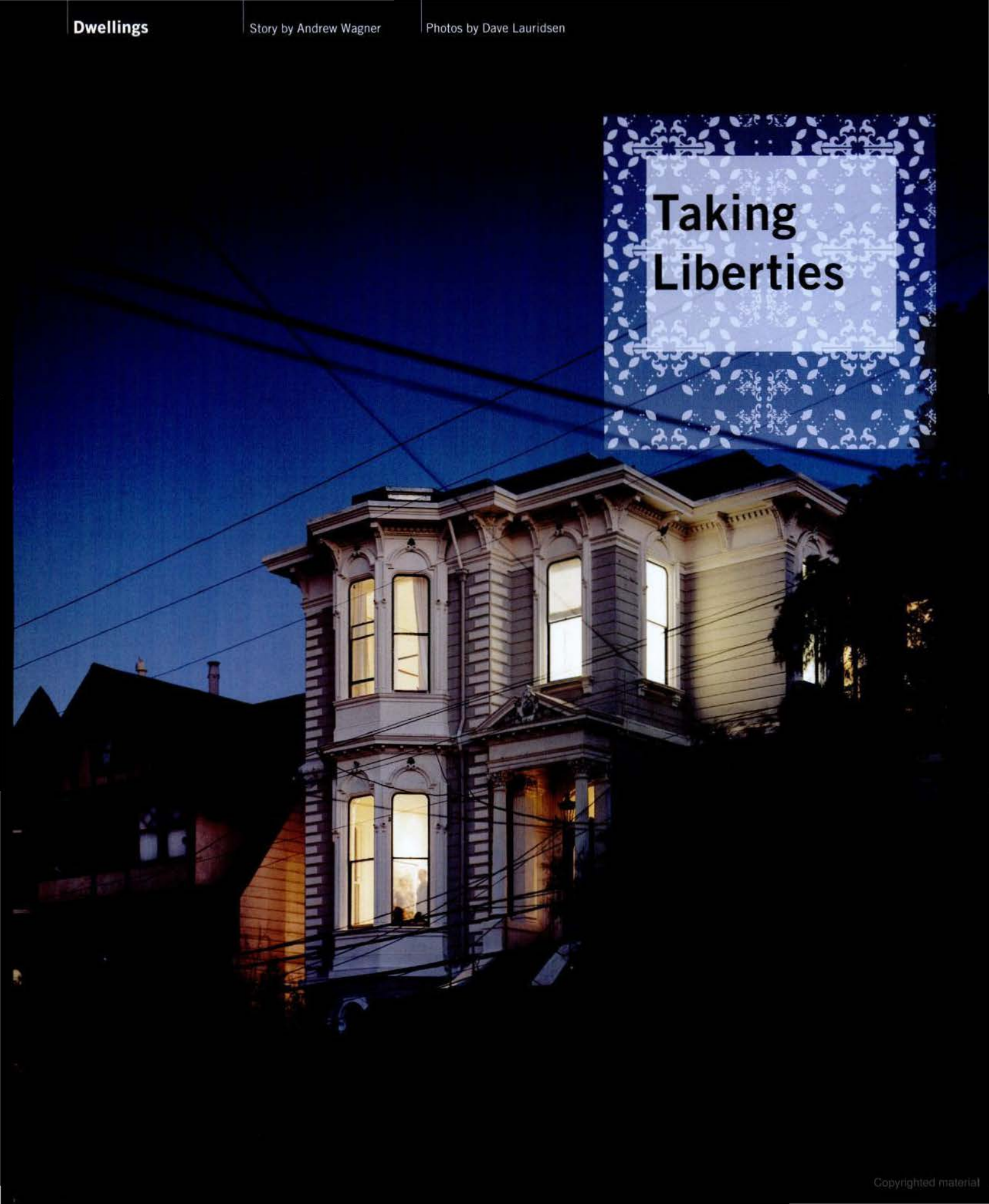
As was just such a house, in a different way, for Catherine Sloper. But a century and a half later, architecture and the intimate lives of families have changed, and Baird’s sleek modern design is reflective of both: It remains emotionally as well as physically liberating. Creatively, too. “I think about this a lot—the effect that my home, growing up, had on my imagination,” Ogrodnik says. “And I think this place appeals to me because it’s a home where stories are told, and that you’ll tell stories about.” ■

"The kids can look down into the sitting room or out the windows of their rooms into the park," says Matthew Baird of the children's lofts with their shiplike hatches (opposite). "It adds a layer of complexity to the design." Ogradnik and Bardin chose to only partially strip the paint from the original front door, resulting in an abstract canvas that, says Bardin, "shows the whole history of the house."





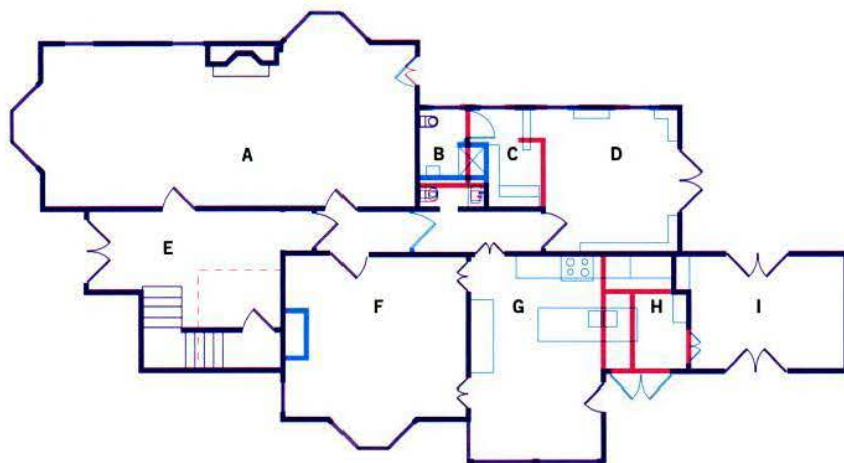
Taking Liberties



Project: Liberty Street
Designer: Nilus Designs
Location: San Francisco, California

The exterior of this 1878 Victorian offers little insight into its new, expansive, light-filled interior. The house even keeps its solar-powered personality under wraps, with its panels tucked neatly (and unnoticeably) behind its low-pitched roof. Homeowner Jennifer Roy takes advantage of her wired kitchen. LEM Piston bar stools by Shin and Tomoko Azumi; custom dining table; chairs by Ligne Roset. [p. 182](#)





Liberty Street
First-Floor Plan

- A Living Room
- B Bathroom
- C Closet
- D Library
- E Entry
- F Dining Room
- G Kitchen
- H Bathroom
- I Study

Key:
Original
Modified
Unchanged

The master bathroom (below) used to be a tiny kitchen in what was once a tiny apartment. The cabinets were designed by Nilus de Matran and fabricated by George Slack. The duo also designed and fabricated the walnut cabinets in the kitchen (opposite), which update and warm the space.



Architect William McDonough often talks about once living in a house designed and built by Thomas Jefferson in Charlottesville, Virginia. He speaks of the quality of light and the ease of movement within this colonial building constructed over 200 years ago. "It's got good bones." That's the thing about architecture: When it is really good—that is, when it's got good bones—it cuts through simplistic, stylistic stratagems.

In San Francisco, nearly 3,000 miles from McDonough's Jeffersonian muse, a house with a skeleton both men would admire sits unobtrusively on a leafy street fittingly called Liberty. Designed and built in 1878 for Judge John Murphy, the 4,400-square-foot white structure has, from the outside, the undeniable characteristics of a classic San Francisco Victorian. Stepped back from the street and resting genteelly at the top

of a large hill, the house keeps a watchful eye on its neighbors and the city that surrounds it.

That's what attracted Jennifer Roy and her husband, Jonathan Nelson, when they found the house in 2003 after several frantic years of scouring the city for a home with a modern feel. "There really was nothing," says Nelson. "When we saw this place, though, there was just something about it, but at the time, it took a little imagination."

As it turned out, it would take more than a little imagination. The storied house had been through several incarnations and served a slew of different purposes, all of which had left their indelible marks. During Judge Murphy's tenure, the large living room hosted Susan B. Anthony and the beginning of the women's suffrage movement on the West Coast. In the early 1900s, Okies fresh from the Midwest used it as a crash pad. Not long afterward, Roy says, a dentistry school took over the property, subdividing it into three separate units for student housing. At the height of San Francisco's naval build-up during wartime, the navy acquired the building and used it to house intelligence officers. The house changed hands again in the '80s, when it acted as a place for wayward rock stars to hang their hats, occasionally hosting impromptu shows in the grand living room.

Perhaps because of its eclectic history, something about the place spoke to Nelson and Roy. "After nine years of looking," Roy explains, "we bought the house in a matter of days." Though the dental school had done all it could to kill the building's original grandeur, 14-foot ceilings and nearly floor-to-ceiling windows on every side of the house and in every room refused to allow bad design decisions to dampen the home's mood. Despite the additions of carpeting, fake wooden wall panels, and criminal drop ceilings, the light-flooded space appealed to everyone who set foot in it.

Well, almost everyone. When the couple's designer, Nilus de Matran, stepped in and saw what a mess it was, he said, "I don't think you guys should buy it," Nelson recounts. "Obviously, it was too late for that."

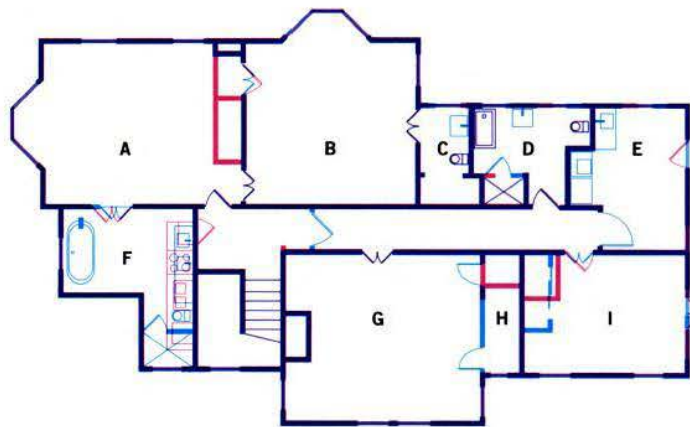
The transformation that lay ahead was, while not insurmountable, far from simple. Because of the house's historic character, making it work was going to have to be strictly an inside job—none of the exteriors, including the windows, were to be manipulated in any way. "Jennifer and Jonathan have been architecture buffs for a long time," de Matran explains, "and what they really wanted was something modern, something that would work with their lives today, which meant accounting ▶



Jonathan Nelson's one wish for the master bathroom was for views from the Zuma tub. He got that and then some, and now three-year-old Jonas (pictured) and his older brother refuse to bathe anywhere else. The stand-alone faucet is by Lefroy Brooks from the XO collection. In the boys' shared room (opposite), Jasper finds plenty of space to scatter toys. An original chandelier provides a reminder of the house's past while muted orange walls plant it firmly in the present. [p. 182](#)







Liberty Street
Second-Floor Plan

- A Bedroom
- B Bedroom
- C Bathroom
- D Bathroom
- E Laundry
- F Bathroom
- G Bedroom
- H Closet
- I Bedroom

Key:
Original
Modified
Unchanged

What was once a bathroom (below) now serves as a walk-in closet and Nelson's office. The closets are from IKEA. "In the living room [opposite]," Nelson explains, "we fell in love with the nail patterns in the floor and asked our contractor, John Hakewill, to follow the original pattern to a T. The floor was so well done originally, all the woodworkers would come in here and they couldn't stop talking about how they hadn't seen such a great floor—ever."



for kids and a lot of visitors." With three floors, eight rooms, and four bathrooms, space was not an issue, but reconfiguring it was.

"When we started to study the space," de Matran says, "we started to see that this was not really a job of remaking it, but of stripping the house back to its original self, which was really a beautiful work of architecture." What had served as three separate apartments now needed to be converted back to one house. "We simply had to do a little bit of deconstruction," says de Matran, "before we could even consider any construction."

First, the walls came down. "That is when we really began to respect and understand the house and what a find it was," says Nelson. The couple, their architect, and their contractor began to appreciate the 19th-

century craftsmanship—from the decorative door hinges to the fanciful window eaves and even the nail patterns in the hardwood floors—and set about devising a strategy for blending Victorian with modern.

Some rooms, like the living room adjacent to the entryway, were clearly meant to be left alone save for the refurbishing of the floors and the stripping of years of paint and wallpaper. Others, like the main kitchen on the ground level, needed complete makeovers. Despite being located right off the sun-filled garden, the kitchen had become one of the dingiest, darkest rooms in the house. It was obvious that this room would need to be brought up to date and thoroughly reworked. "But," says de Matran, "it still needed to work within the framework of the whole house. We didn't want to create separate identities for each room, they needed to work together as a whole."

Working with cabinetmaker George Slack, de Matran designed a marble-covered island with walnut cabinets to act as the centerpiece. "George did the cabinets at the new de Young Museum," de Matran says. "He does exceptional work." Expanding the previously boxed-in room allowed the breakfast nook to reemerge seemingly in the garden, capturing some of the spectacular sunlight that pours in throughout the day.

As much as the kitchen denies its history, the formal dining room around the corner readily embraces it. "Look at the fireplace," says Nelson. "It is amazing. We didn't have to do anything to it. We figured, if all these people who previously occupied the house, even the Okies who had squatted here, had such respect for this fireplace and room, we should too."

Upstairs, de Matran converted what was once a living room into a master bedroom, a kitchen into a master bathroom, and a bathroom into a walk-in closet. "Again, the light and the height of the ceilings made these conversions relatively simple," de Matran says. "The views from Jonathan and Jennifer's bedroom are so fantastic that this was a great room even when it was a cramped apartment."

Nelson explains that, for him, the main objective "was to have that view when I'm taking a bath and that's what we got. It's fantastic." So good in fact that even five-year-old Jasper and three-year-old Jonas can't stay away, despite having their own bedroom and bathroom just down the hall. "They won't take a bath anywhere else," Roy says. But the kids are onto something: Now that the family is finally settled in their strong, sturdy house with good bones, not only would they never bathe anywhere else, they wouldn't want to live anywhere else either. ■



Project: Brenner Residence
Architect: Gregory Phillips
Location: Richmond, England

Victorian Secrets



*image
not
available*

Built in 1875, the house had the typical compartmentalized layout favored at the time—large, formal reception rooms to the front and subsidiary rooms to the rear, including a small, dark kitchen. It may have had curb appeal, but inside it was gloomy, rundown, and in desperate need of attention. Architect Gregory Phillips, a family friend, was retained by the Brenners to make their 19th-century house work with their 21st-century lifestyle. His clients' program was simple: "I only asked for a place to escape from the kids!" claims Judith.

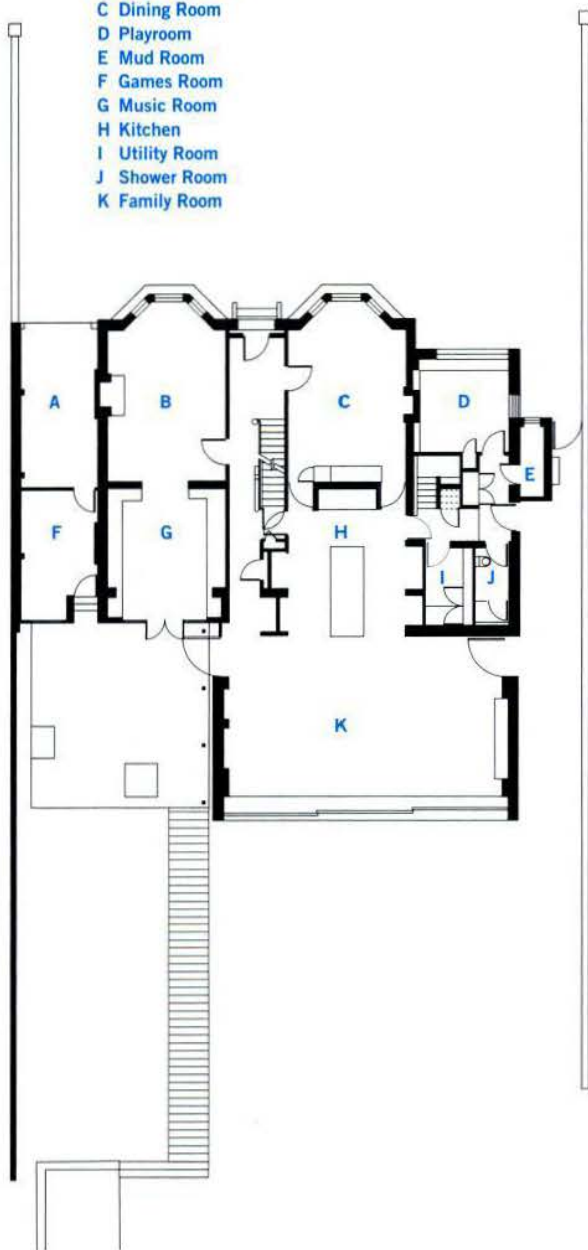




"I like the idea of houses having layers," says Phillips, who incorporated the home's strong traditional features into his design. He kept the formal dining room (opposite), for example, which is divided from the kitchen by an elegant cabinet displaying colorful glass vases, but also created a more casual dining environment in the new extension.

Brenner Residence Floor Plan

- A Garage
- B Drawing Room
- C Dining Room
- D Playroom
- E Mud Room
- F Games Room
- G Music Room
- H Kitchen
- I Utility Room
- J Shower Room
- K Family Room



Phillips retained the old-world charm of original features like the black-and-white floor tiles (seen here in the entryway) and views of the garden from the front door.



The new space was conceived as a blank canvas so that the decidedly nontraditional English garden—a large lawn bordered by exotic palms, bamboos, ferns, and other flamboyant foliage inspired by a recent holiday to Australia—could be the focal point. The minimalist dining table, benches, and stools are by e15.



To avoid formality, Phillips created a different environment for each room. The kitchen, for example, is understated by virtue of its simple cabinetry by Boffi, and its white walls that flow with the rest of the house. "What we love about living here," says Judith, "is that it works well with our young family. There is plenty of daylight, all the latest technology, and we don't have to worry about sticky fingers destroying anything."



The kids' rooms were designed to let the littlest Brenners express their own tastes. "When designing you need to accommodate lots of functions, from piano lessons to just hanging out," says Phillips. "A house should have all the elements that allow you to relax."

what

went





Phillips designed Judith a stark white, glass-fronted art studio (opposite) that echoes the simple form of the new glazed extension (shown on this page). "It's great to have a space where I can be visually stimulated," says Judith.



New residential buildings are few and far between in England, so architects like Phillips have increasingly been charged with creating groundbreaking modern environments within the shells of historic houses. "People just find it easier to work within existing houses to transform them to be sleek, stylish and functional," says Phillips. "Extensions have almost become a requirement for any homeowner who wants to be a part of modern living within the U.K."

Playing With Design

Why should your baby be forced to sleep in a cradle that looks like it was swiped from the *Gone With the Wind* prop department? A new crop of hip and functional designs for infants, toddlers, and tweens provides a host of alternatives for your budding modernist.



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Parker stools / \$248
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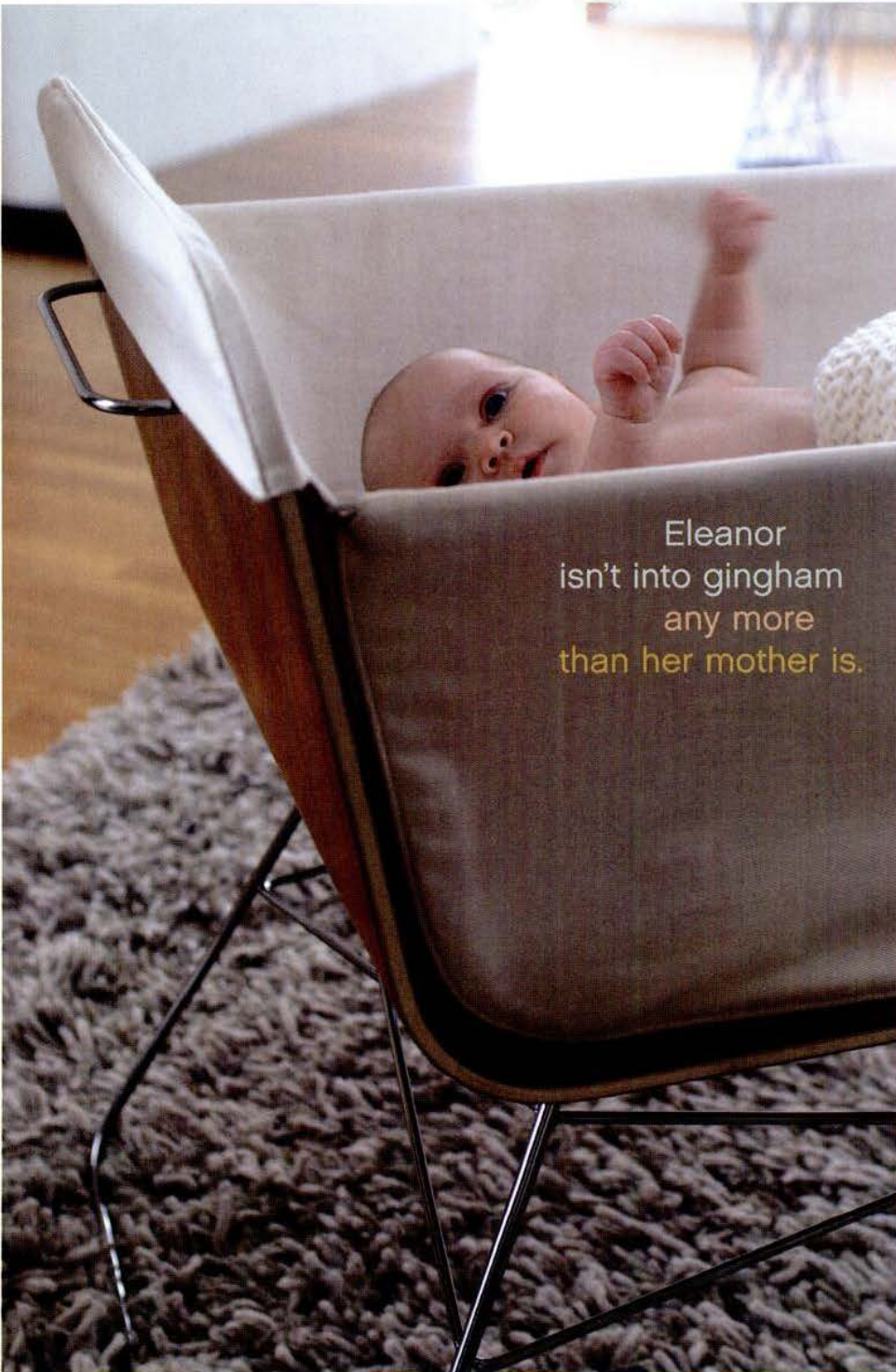
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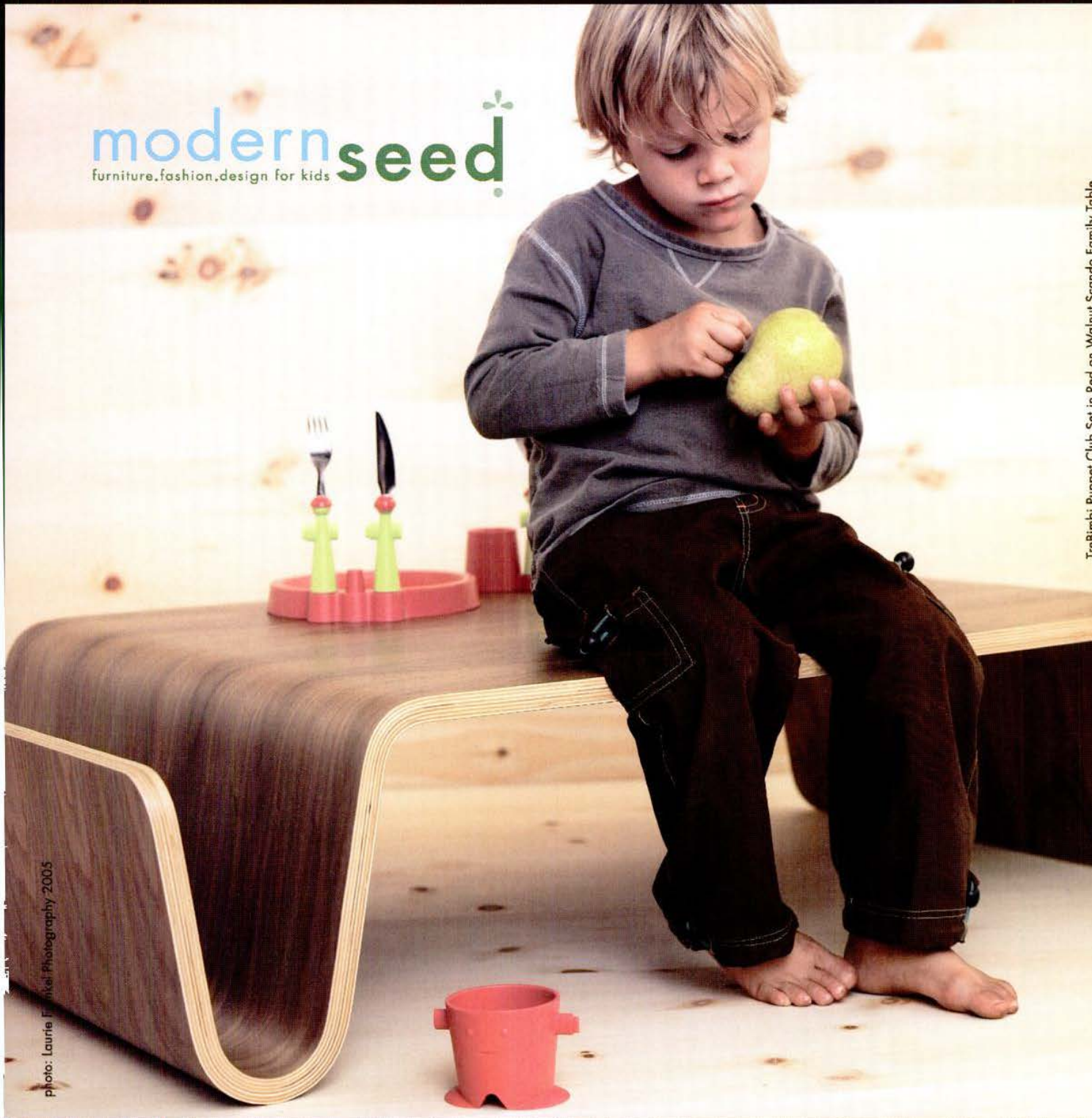


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In his new book,

The Edifice Complex: How the Rich and Powerful Shape the World

writer, curator, educator, and critic Deyan Sudjic examines the role of buildings as propaganda—and urges that instead of merely celebrating the power of architecture, we should spend more time deconstructing the architecture of power.

Sudjic has been called “probably the most influential figure in architecture you’ve never heard of” (by Christopher Hawthorne, architecture critic of the *Los Angeles Times*). Though he left the University of Edinburgh with an architecture degree, Sudjic decided it was his “patriotic duty” not to practice. Instead, he became founding editor of *Blueprint* magazine, was director of the Architecture Biennale in Venice in 2002, and until recently edited *Domus* magazine. He is currently the *Observer’s* architecture critic and dean of Kingston University’s Faculty of Art, Design & Architecture. On the occasion of U.S. publication of *The Edifice Complex*, he sat down to talk with Dwell contributing editor Jane Szita.

What is the edifice complex?

It’s the psychological condition that compels powerful people to employ architecture to construct the world as they’d like it to be, in other words, as a mirror image of their own ego—whether they are political leaders using architecture to seduce, impress, and intimidate or rich people building a house that will have more rooms than they can ever use.

What was the original inspiration for the book?

I was intrigued by a photo of Saddam Hussein, standing over an architectural model, surrounded by his generals. Then I attended a presentation by Arata Isozaki, who was unveiling plans for a new villa to a Qatari sheikh. Each piece of the building was to be executed by a different architect or designer. At the presentation, in a Miuccia Prada–owned art gallery in Milan, the architects all sat and waited for the sheikh, who arrived two hours late. It was an illustration of the relationship between power and architecture in its most naked form, with the architects as subservient as hairdressers or tailors. For the first time, I realized the implications of the relationship between client and architect, and decided to research this book.

Did you make any surprising discoveries?

I was utterly shocked by the case of Jacques Attali, a French civil servant who built vast, Napoleonic, marble-lined interiors to his own glory in a London office, spending more on the conversion than his organization, the European Bank for Reconstruction and Development, gave out in loans that year. I found the relationship between Adolf Hitler and his chief architect, [Albert] Speer, very disturbing. Hitler was passionate about architecture, absolutely driven by it—so much so that some have argued that it was one of his primary motivations to acquiring power, so he could build “Germania.”

I’ll never forget interviewing Speer’s son, also an architect, who is now working in Beijing. He was trying to promote a north-south axis for Beijing on a far greater scale than that once planned for Berlin by Hitler and Speer senior. He told me that his tactic was to find a politician, and persuade him to think that the idea was his own. It was very unnerving.

But the edifice complex isn’t confined to dictators?

No. You see it in rather more benign manifestations, in Tony Blair’s Millennium Dome and the U.S. presidential libraries, for example. And in Los Angeles, a Gehry house is the ultimate status symbol, way beyond a Learjet. It’s cheaper than a Picasso, but more rare. People who commission houses by Frank Gehry are a group unlike any other.

Take Peter Benjamin Lewis, who initially hired Gehry for a modest conversion job which then, over the space of ten years, sprawled into a monstrosity of 42,000 square feet. Throughout, Lewis exhibited this monumental design indecision. Should he have two guest houses or one? Should he be able to see the garage from the front door or not? And underlying it all was the theme of trying to get even with the neighbors: a 75-foot-high Claes Oldenburg golf bag would have been visible from the country club that he felt had humiliated him as a boy. And Gehry gave form to it, dignified this deeply flawed process. Although the house was never built, a film crew even completed a documentary on the project, with a voice-over by Jeremy Irons.

Eli Broad, on the other hand, is a very different kind of client. He describes himself as a “venture philanthropist,” which means, among other things, that he gets to put his name on a lot of buildings. He commissioned Gehry to design his house, but was too impatient to wait for the working drawings. He went ahead and built it himself, with the result that Gehry has never set foot in it.

These two examples are the essence of edifice complex—the compulsion to shape the world you live in, to control how people see you. It’s like designing a life for yourself, whether that paralyzes you with indecision or leads you to take over the architect’s job. ▶

“I’ve tried to rescue architecture from those people who hijack it and talk about it as though it’s a secret priesthood.”

How do you account for the “obesity epidemic” you describe in American domestic architecture?

With the case of the Lewis residence, you see allegedly rational requirements, referred to as “needs,” used to justify a totally irrational use of space. With much status-oriented architecture, size is the only criterion. But then, everything is bigger today—cars, fridges, and, of course, people—for no practical reason. What is all that space for? In part, it’s a symbolic compensation. You dream about your new kitchen when you eat in restaurants; you imagine the rooms the kids will play in when you never see your kids; you fantasize about the dining room you’ll entertain friends in when you haven’t got any friends.

These overblown houses are monuments to lives that don’t exist, our equivalent of the tombs of the ancient Egyptians, which were stuffed with everything they’d need for the afterlife.

Norman Foster said your book proves that any building is only as good as the client.

Of course—architects will always say that. But *The Edifice Complex* is an attempt to write from a different angle. So much that we read about architecture is from the architect’s point of view, and in these accounts building becomes a sort of fairy tale. Reality isn’t really like that—the truth is messier. Today’s architects tend to see their work as neutral and autonomous, apolitical in other words; but the political dimension is always there, whether we like it or not. Architecture is always about power.

Some of the architects in your book—Albert Speer, Philip Johnson, even Mies van der Rohe, who is depicted trying to sell Bauhaus to the Nazis—emerge as desperate, even despicable, individuals.

The book isn’t meant as a hatchet job on architects. I just wanted to explain the circumstances that architects operate in. If you listen to architects, the client appears as an idea, an abstraction; but the unsanitized reality is dirtier. The truth is that clients are influenced by motives like wanting to elevate themselves and put down other people, while architects will just do anything to be able to build. It’s a two-way

relationship in which both sides use and abuse each other. With someone like Philip Johnson, you can read the work as a way of satirizing the clients he flattered to their faces and abused behind their backs.

Why are there no photos in the book?

It’s my vanity as a writer. But seriously, I wanted to get away from the usual architectural tendency to seduce people with images.

So this is a deliberately unarchitectural book about architecture?

Architecture is too important to be left to architects. There aren’t enough books about it that are written by non-architects—Tom Wolfe’s *From Bauhaus to Our House* is an all-too-rare example. Architecture needs to be considered from a general angle—a different perspective is a healthy thing.

Who should read *The Edifice Complex*?

I hope it will appeal to people who wouldn’t be seen dead reading an architecture book. I’ve tried to rescue architecture from those people who hijack it and talk about it as though it’s a secret priesthood, in terms that nobody can understand. Architecture now is much more visible, conspicuous, and talked about, but I’m not sure it’s really understood on a nonaesthetic level. There should be more awareness of its psychological dimensions. A building has a mission to change the world—every building.

Can we ever escape the implications of that?

I’m not sure we should want to—even militant humility in building is a kind of edifice complex in reverse. If the book has a message, it’s that nothing ever changes. The same impulses were at work 10,000 years ago. The whole point of architecture is to create a sense of order, however flawed, in a random universe, so the edifice complex is not something we can just throw out. And abusive architectural relationships have produced wonderful buildings. It’s rather like *The Third Man*, when Harry Lime talks about Switzerland and the cuckoo clock—although in architecture’s case, Switzerland did produce Le Corbusier. ■

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Design, Build, and Beyond

An increasing number of contributors to our ever-expanding built world are referring to their practices as design-build. That means that the same minds and hands do both the designing and the building. Design-build offers a customized product that's designed continuously until it's completed. But there are different approaches to design-build, as a look at several New York City firms attests.



Take Tom MacGregor, who spends most days driving his old pickup truck between construction sites in Brooklyn and Manhattan, and stopping by his wood-and-metal fabrication shop in the Brooklyn Navy Yard. In the afternoons, he returns to his office, a converted garage that also doubles as his apartment. The projects he's working on—five residential and four commercial—have budgets that range from \$80,000 to \$2.5 million.

MacGregor's team consists of six CAD-savvy office employees, five primary builders, and some 45 freelance shop workers—carpenters, masons, metalsmiths. They call themselves ADBNY (Architecture Design Build New York). MacGregor spent the '80s and early '90s fabricating and installing work for artists like Donald Judd, then dis-

covered his passion for architecture in the '90s, when he renovated his own house in coastal Maine. Five years ago, he returned to New York, and has been living the dream of architects who want to control every aspect of their finished product—and get their hands dirty along the way. "From my perspective," MacGregor says, "design-build means you design it, you build it. Sure, I have lots of help from my guys, but there's nothing in my projects that I couldn't have built myself."

In recent years, "design-build" has emerged as a popular catchphrase in the architecture world. Whether it clearly defines a style of working is up for debate. MacGregor's firm is at one end of the spectrum, producing hand-hewn projects from idea to finished product. At the other end ▶



are people like Tribeca-based Joel Sanders, a licensed architect who prefers to team up with contractor Saif Sumaida and work together through the building process.

"There's a traditional idea of an architect as a tailor," Sanders explains, "who makes a pattern and sends it out for bid. These days, a better analogy is the architect as a film director, who has a vision that requires a variety of people to create, from clients to consultants to builders."

Somewhere in the middle of the design-build spectrum are Lower East Side-based Lewis Tsurumaki Lewis, headed by twin brothers Paul and David Lewis and Marc Tsurumaki, and Dumbo-based Freecell, headed by Lauren Crahan and John Hartmann. Both firms consist of licensed architects who spend lots of time in the shop, participating in the hands-on fabrication of their designs. While Freecell's recent work includes furniture, exhibits, and apartment renovations, Lewis Tsurumaki Lewis has created restaurants, college dorms, and gallery installations.

According to Tsurumaki, the benefit of a design-build approach comes down to use of materials. "Traditional forms of architecture tend to reinforce conventional ways of making," he says. "In contrast, our recent projects tend to deploy conventional materials in unconventional ways. The final design doesn't end with the issuance of drawings, but reaches the fabrication phases of the project."

Numerous conditions in New York City make it fertile ground for design-build. First off, the majority of architectural work in this city consists of residential renovation—smaller-scale projects suited to practices

that do their own construction. Second, according to Freecell's Crahan, New York's manufacturing base is dwindling. Architects who want to exploit the melting pot's panoply of building supplies are better off taking those supplies to the shop themselves. Finally, in the city that breathes the mantra "time is money," design-build often saves time, enabling the design process to overlap with every phase of a project, from construction permits to completion. "Because we design as we go," MacGregor explains, "we can start the demo the minute we get building permits."

Despite potential cost savings, the design-build approach is sometimes a hard sell to clients, who suspect a conflict of interest. "The first thing the client wants to know is how much the project will cost," says Sanders. "They seem to wonder, Aren't you getting a kickback by taking away the competition of bidding? I find we need to address the issue up front, and explain why using the builder I know streamlines the process." MacGregor goes a step further—if the clients convey suspicion, he begs them to put the project out for bid, "to prove that I'm not ripping them off."

Meanwhile, the design-builders are swept up in a romance of sorts. Tsurumaki credits design-build for his firm's success: "It allows us so much more potential for unpredictability and free play." MacGregor has little respect for architects who work at desks. "I make a lot of drawings," he says, "but I find at the end that the drawings are meaningless." ▶





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Design-Build Explained

How does design-build affect the project? the process? the client? Here, the principals of five thriving design-build firms weigh in.



Chris Krager, Krager & Associates Design/Build (KRDB)

This Austin, Texas-based studio built its profile by designing and building some notable houses on spec. Chris Krager cofounded KRDB in 2001 with the goal of creating extraordinary buildings that are financially accessible. Their first project, the Cedar Avenue houses (see "Texas Two-Step," March/April 2003), designed and built under Austin's SMART Housing program, set the tone for the practice. The full-time staff of six includes a construction superintendent, but KRDB works assiduously to cultivate a constellation of tradespeople, real estate agents, and finance specialists. www.krdb.com

Which shop work do you do yourselves and which is contracted out?

For the most part, we play the traditional role of contractor, with most of the work on a project being subcontracted. We end up doing some miscellaneous work, dealing with more complex detail issues. We build cabinets, handrail details, and the like. We have certain elements, like this translucent poly "barn door" that we have used numerous times, that we just can't farm out more cost effectively.

Describe the signing-off process required for nonlicensed architects in order to make the building legal.

I have an M.Arch and am in the process of getting licensed. In Texas, where we practice, you do not need a licensed architect to sign off on residential projects, or on commercial projects up to 20,000 square feet; however, we do need a structural engineer to sign and stamp structural drawings.

How does design-build benefit the client, and how does it benefit the designer?

Our work emphasizes making modern design more accessible, both economically and in the sociocultural sense. To this end we

are actually a develop-design-build firm, meaning that our practice is entrepreneurial and vertically integrated, with much of our work being done on a speculative basis. As a young firm with little track record, this is a good way of getting work out into the world. It allows us to control the process creatively, economically, and logistically. This has also provided us with an invaluable feedback loop that accelerated our learning curve with respect to all aspects of practice: the design process, interaction with clients, construction expertise, and business acumen.

Besides the fact that it is a one-source method for the client, the design-build process is imbued with a certain accountability often missing in the traditional architect-client relationship. Because we know that we are ultimately responsible for executing our proposals, we consider the ramifications from the first pen stroke. This is relative not only to budget, but to time, quality, and overall expectations. This doesn't limit our creativity; rather, it has forced us to find ways to do more with less. Effectively managing a client's expectations is the difference between a successful project and a nightmare.

Brian Papa, MADE

Brian Papa is one of three recent Yale graduates who founded MADE, a design studio, fabrication workshop, and contracting team ensconced in a Civil War-era warehouse along the piers of Red Hook, Brooklyn. The trio earned their M.Arch degrees at the same university where, during the 1960s, architect Charles Moore helped to popularize design-build. Out of the gate, they have built a stable of skilled collaborators and turned out a number of residential and commercial projects that demonstrate wit, resourcefulness, and artistry. www.made-nyc.com ►





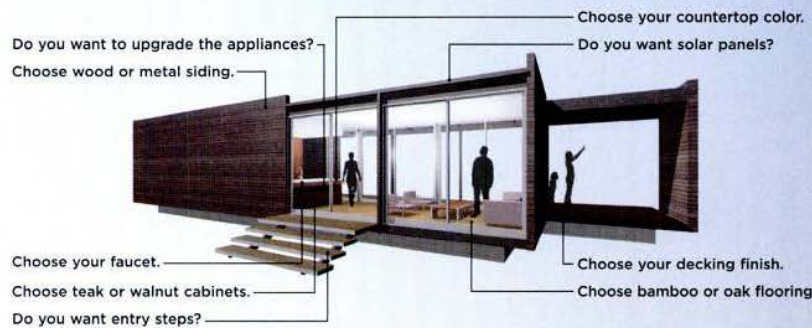
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“Besides the fact that it is a one-source method for the client, the design-build process is imbued with a certain accountability often missing in the traditional architect-client relationship.” —Chris Krager



2/1/06

Define design-build in terms of what it means to your practice.

Design-build is a process of making where our understanding of fabrication and practice of design inform each other constantly. This includes concern for quality, beauty, and function, but most importantly it strives toward something poetic and artistic.

Which shop work do you do yourselves and which is contracted out?

We use our shop for two purposes: for the production of millwork and custom fabrication, and as a laboratory. We test ideas and fabricate prototypes and are constantly making samples. Our shop is geared toward woodworking, but we also handle metals, plastics, cast plaster, even rubber work. We select some shop projects specifically because they will challenge our capabilities. In general, we subcontract about 75 percent of the work. We oversee all aspects of our construction projects and collaborate closely with anyone to whom we subcontract work, which includes all of the licensed trades and quite a few specialty trades, including stone, glass, and architectural metals.

Describe the signing-off process required for nonlicensed architects in order to make the building legal.

New York City requires all new buildings and any renovation project that is not a normal repair to be filed with the Department of Buildings by either a registered engineer or licensed architect. A designer can collaborate with a licensed architect to meet these requirements.

How does design-build benefit the client, and how does it benefit the architect?

We've found a lot of success with our more direct relationship where the designer and builder are one and the same. It has allowed our design team to develop an understanding of what is realistic in terms of construction.

Our clients know that everyone involved in the project, from schematic design through the completion of the punch list, is genuinely interested in the highest level of quality, that the party responsible for executing the work onsite is invested in the design, and that this affects all decisions that take place during construction. Our process emphasizes understanding our clients' needs and creating a project with them, which is formally and functionally tied to their desires. The result is a fresh, contemporary, and entirely human architecture.

Dan Maginn, El Dorado, Inc.

The designers at Kansas City-based El Dorado believe they are improving on the conventional architect-contractor relationship by cultivating a more collaborative spirit among client, contractor, and architect while maintaining the roles and responsibilities of each. The 13 full-time “Eldoradans,” as co-partner and local AIA director Dan Maginn describes them, collaborate with an interior designer and a fine artist. Everyone is expected to spend time in the shop.

“The bottom line is that architects should know how to build,” says Maginn. “The best way to know how to build is to get in there and do it. We have a pile of misfit details in the back that we call the Boneyard and it is an honored place because it is a record of the fact that we recognized mistakes and improved.” www.eldoradoarchitects.com

Which shop work do you do yourselves and which is contracted out?

We have a number of Eldo-ready wood-casework subcontractors in Kansas City who provide us with custom wood components. We also utilize three large-scale steel shops to help us with very large steel elements (beams, etc.) and with sheet-metal breaking, punching, and perforating. We design, do shop drawings, develop budgets, take orders, take deliveries of raw materials, fabricate ►

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“We are genetically predisposed to think about how something gets built and that there are associated costs. That keeps our projects on budget.” —Dan Maginn



steel components, and install. We started out ten years ago as architects interested in understanding one material (steel). Our fabrication expertise and interest revolves around steel and its interaction with other materials.

[Describe the signing-off process required for nonlicensed architects in order to make the building legal.](#)

A substantial number of [our team] is licensed and ready to go. We stamp every architectural project that comes out of our office and feel that it's very important to take responsibility for our work.

[How does design-build benefit the client, and how does it benefit the designer?](#)

Design-build (the Eldo way) benefits the client because as architects who know how to build, we understand costs well. We are genetically predisposed to think about how something gets built and that there are associated costs. This keeps our projects on budget.

We can prototype details in our shop in addition to traditional drawing and 3-D modeling. This is huge. The more a client can understand what they're getting, the better. The client also benefits when we show up to the job site with a mockup or prototype and the contractor can see exactly what we're talking about. We have developed a shared language of detailing that would require an inordinate amount of drawing if we were to have it bid out. We don't reinvent the wheel every time: We adapt our existing language of details to new projects. There is a single source of accountability for the client, better timing, and better prediction of cost. Our clients like the experiential, hands-on nature of our process.

Design-build benefits the architect by offering us more control over a situation—economically, design-wise, and craft-wise—and allows us to be more flexible. Our best design stems from a pragmatic understanding of required function, economic constraints, and potential experience.

Our fabrication abilities allow us to react during a project as our understanding develops.

It keeps our thinking and our detailing focused and buildable. Our drawings are simple and clear. In fact, sometimes our drawings are boring, but it's important to recognize that drawings are subservient to built work and experience. We find it improves our relationship with contractors when we take pride in quality fabrication ourselves.

Danita Rooyakkers, BUILD

Danita Rooyakkers is one-third of Montreal-based BUILD, along with partners Michael Carroll and Attila Tolnai. The firm, which was founded in 1995, received Canada's Professional Prix de Rome in Architecture in 2004. The partners believe that it is the overlapping of roles that is critical in satisfying a client and building the finest architecture. www.build-inc.com

[Define design-build in terms of what it means to your practice.](#)

Design-build has a very literal meaning for us in that we design and build the projects we do. We develop the projects ourselves, meaning we purchase the land, research its potential, design the project, build it, and sell it. The fact that we generally do not work for any specific client means that we are our own client as much as the surrounding community is. This being the case, we try to create a project that is architecturally interesting, works within our philosophy of being sustainable and bettering the urban fabric, as well as being a viable project.

[Which shop work do you do yourselves and which is contracted out?](#)

We do design, general contracting, site supervision, project follow-up, and all administration related to the design and construction of the project. We subcontract out all architectural working drawings, mechanical drawings, and construction. ▶



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“When we do it all in-house, the buck ultimately stops here, and the end result is always better for the rigor that it demands.” —Leo Marmol



Describe the signing-off process required for nonlicensed architects in order to make the building legal.

BUILD essentially does the design component and we oversee the design throughout the working-drawing stage with a licensed party.

How does design-build benefit the client, and how does it benefit the designer?

It provides the client with a more consistent, conscientious, and predictable outcome. It also offers a lot of flexibility during the construction process in terms of design, detail, or finishing, and allows the client to be more involved with the building process, which is usually off-limits. There are no surprises at the end, unlike the typical general contracting process in which surprises are a result of insufficient detailing and/or specifications in the drawings. It benefits the designers, allowing the architect to be more involved in the building process, dealing with onsite issues in a more direct and sensitive manner, and enabling us to make incremental changes at critical points in the process.

Leo Marmol, Marmol Radziner + Associates
Los Angeles-based Marmol Radziner is renowned not just for its skillful rehabilitation of run-down architectural icons like Neutra's Kaufmann House in Palm Springs but also for stunning ground-up projects. With concern for both the community and the environment, they often work for nonprofits, and recently finished the prototype for Marmol Radziner Prefab. Leo Marmol, with co-principal Ron Radziner, heads an office—with 70 architectural and 65 construction staff—committed to doing construction and contracting in addition to architecture in order to build its “projects with the same rigor with which they were designed.” www.marmol-radziner.com

Define design-build in terms of what it means to your practice.

Being a design-build firm is at the core of what we do. We are architects first and

foremost, and we see construction as the work that supports our designs. When Ron and I started the firm, we wanted to bring the rigor that we used in designing a project and apply it to the construction process. We saw models throughout history where the idea of the master builder allowed for this type of holistic approach to creating places. In our practice, we view creating a project as one architectural process that accepts the burden, responsibilities, and challenges of actually constructing the ideas that we imagine in our designs.

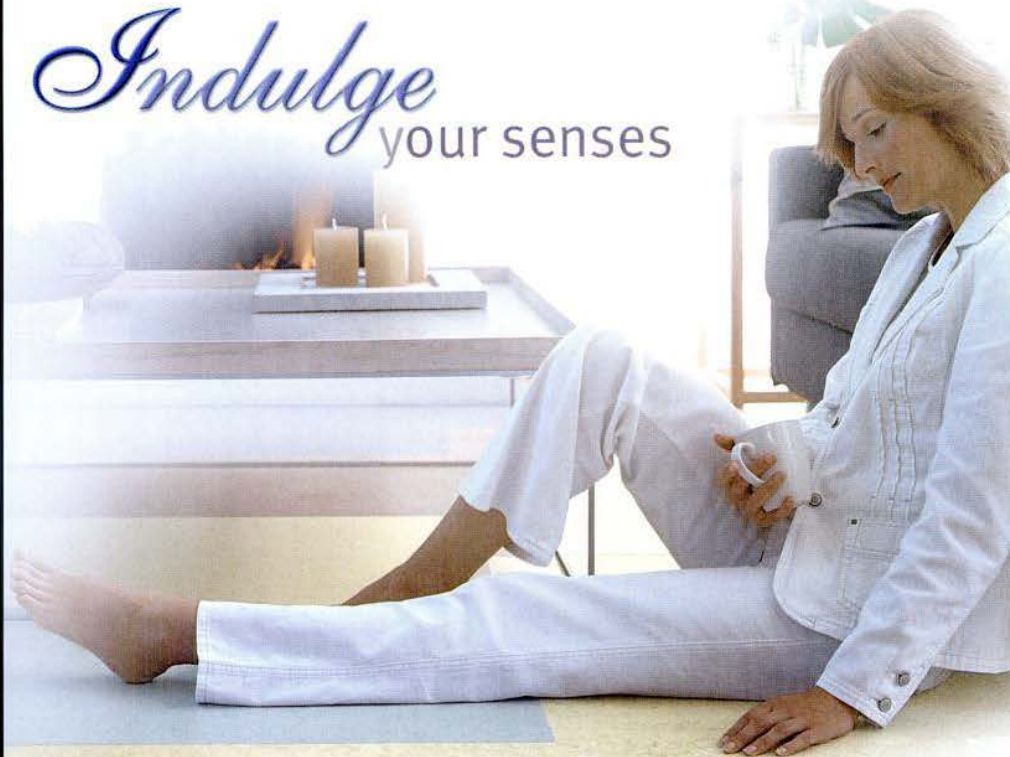
Which shop work do you do yourselves and which is contracted out?

While we wish that we could perform all of the trades involved in construction ourselves, so far we have taken on between one-quarter and one-third of the work in the projects we build. We do this so that we can focus on the aspects of building that have the most rigorous detailing demands. That means we frequently work on custom casework, finished carpentry, metal doors and windows, specialized metal details, structural steel, and sheet-metal flashing. Our metal and cabinet shops create all types of customized pieces, ranging from outdoor teak tables to steel sash windows.

How does design-build benefit the client, and how does it benefit the designer?

Our belief in the benefits of design-build has only strengthened with each project. We are able to design buildings that are very suitable for construction, and at the same time, we understand how construction demands can strengthen our designs. By keeping both aspects under one roof, design-build gives us greater control of all aspects of a project. We are able to work in highly controlled and customized environments that make most builders run the other way. When we do it all in-house, the buck ultimately stops here, and the end result is always better for the rigor that it demands. ▶

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The Eames House, also referred to as Case Study House #8, was designed as part of the California Case Study House program. One of the first homes in the United States to be built entirely of prefabricated industrial materials, the house is sited in a eucalyptus grove overlooking the Pacific Ocean. Primarily steel and glass, the interior of the house showcases Eames furniture designs as well as the various textiles and toys that Charles and Ray designed and collected during their 45-year

marriage and design collaboration. Charles and Ray Eames moved into their home on Christmas Eve, 1949, and lived there the rest of their lives.

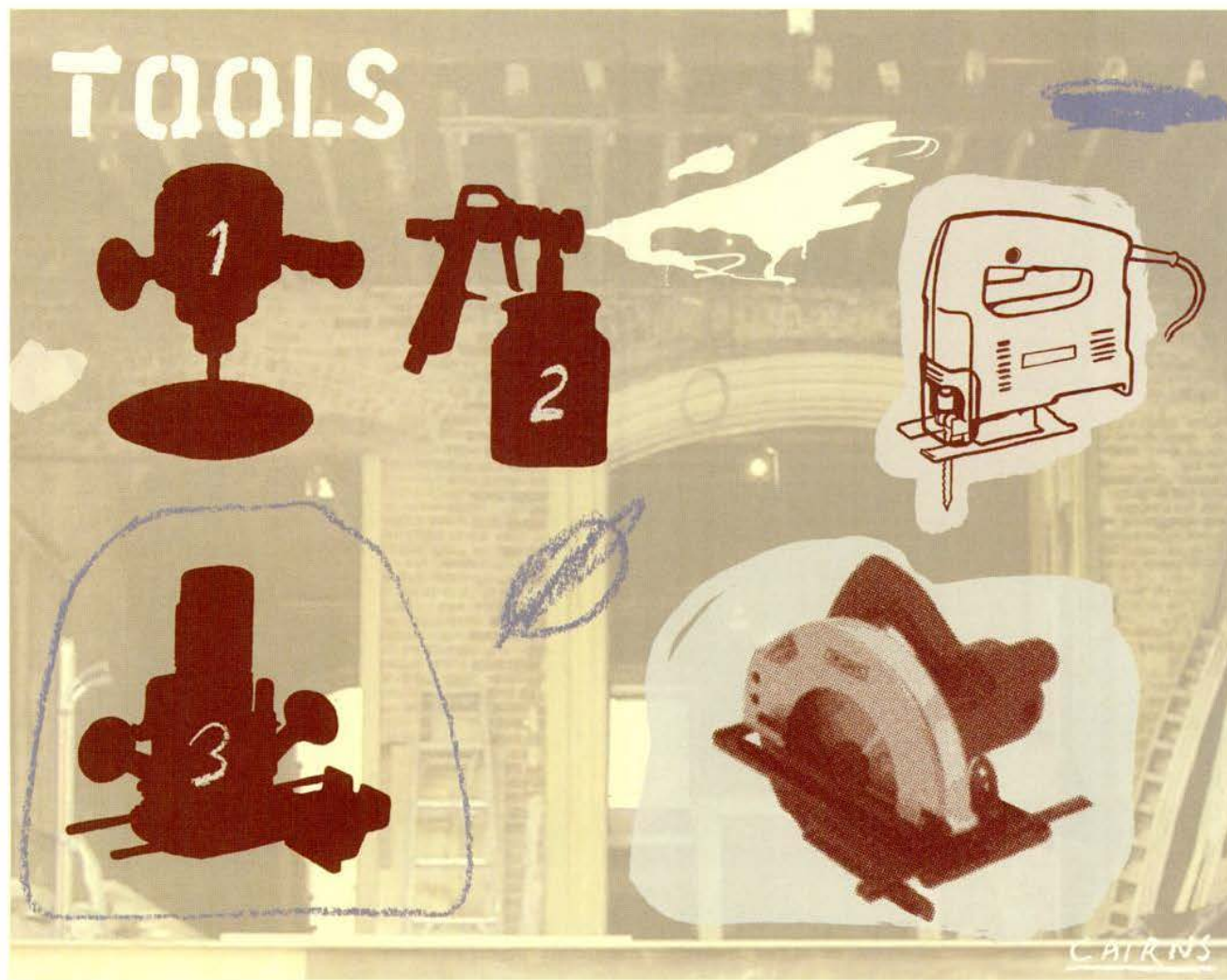
The house itself, while becoming an iconic architectural structure, remains a classic design lesson: in its direct and honest use of prefabricated materials, in its respect for nature balanced with the use of industrial materials, in its humble footprint in the environment, and most especially for the inspiration it provides as an idea fully realized more than 50 years ago and still fresh today.

We invite you to witness the inspiration and help maintain it for future generations. Become a member of the Foundation.

Visit www.eamesfoundation.org.

Eames Foundation





Tools of the Trade

Design-build practices invest considerable time in setting up shop and tremendous capital in tools. Three basic categories of shop work dominate almost every project: cutting, assembly, and finishing. The following items are especially useful.

Cutting

Table saw: Indispensable for cutting wood or composite boards, these beasts are familiar to anyone who's dabbled in carpentry. They come in many incarnations: Extra money buys a quieter motor, sharper blade, and more precise fence—the part that lines up wood blocks to the proper width and angle. **Horizontal bandsaw:** These cut tidy ends when machining metal parts, which are crucial to contemporary living spaces. A good one will set you back at least a couple thousand. They are down-feed, meaning that the

ribbonlike blade is lowered onto the piece to make the cut. Most experts agree that bi-metal blades last longer than carbon ones.

Assembly

Pneumatic air hammer: These use compressed air to shoot nails and other fasteners into wood and woodlike materials. A portable handheld version is best for design-builders, who often assemble work onsite. Among its selling stats are torque and blows per minute.

Welder: Protective goggles and gloves, not to mention some know-how, are necessary when operating one of these. A welding gun raises the temperature of metal thousands of degrees Fahrenheit—either with a gas nozzle or by converting electricity to a direct current—allowing the user to join melting surfaces.

Finishing

Handheld sander: These save tremendous time and elbow grease when creating smooth surfaces. One attaches whatever sandpaper is needed onto these rapid-vibration machines. The best versions are random orbit, meaning they won't create redundant pressure areas that cause unwanted ditches. To make a rough surface shiny, reduce the sandpaper's roughness by degrees, and eventually replace it with a buffer.

High-volume, low-pressure paint sprayer: A gas mask is required while using one of these, which spread varnishes, lacquers, or ordinary latex paint so smoothly that the paintbrush is rendered obsolete. The low pressure of this air compressor that mixes paint and blows it through a gun is what distinguishes these from ordinary paint guns. ■

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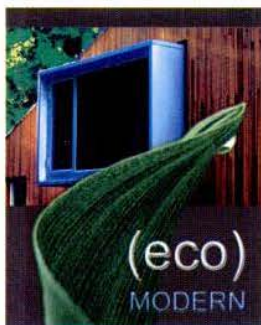
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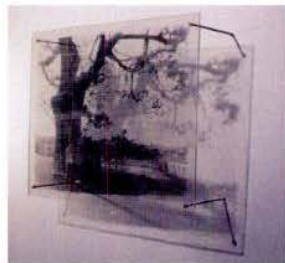


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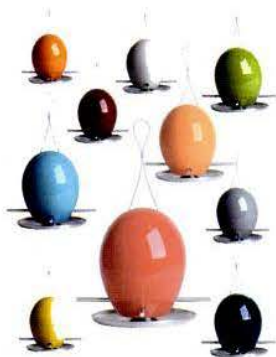


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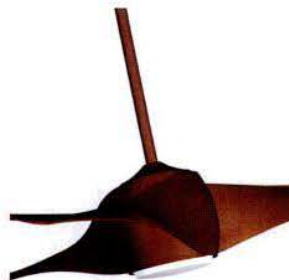
Clothes that inspire girls. Hoop skirts, tulle skirts, capes, and crowns. Quality fabric, original design, U.S. made. Vibrant color combinations to celebrate childhood!

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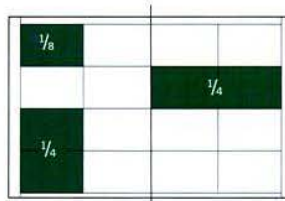
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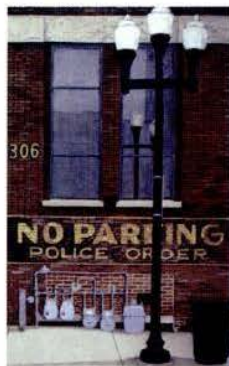
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tdlasko@nyc.rr.com
Tel. (917) 892-4921
63 W 38th Street, Ste. 701
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Shown: *No Parking* by Tom Gross



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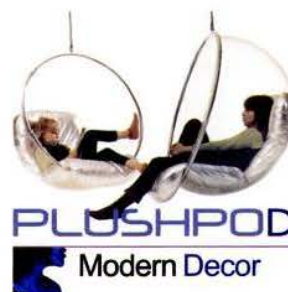


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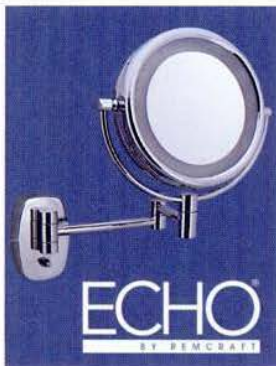
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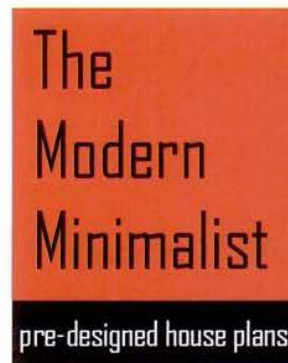
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Shown: "Don't Fall Down" Dresser (Red). Other colors available.



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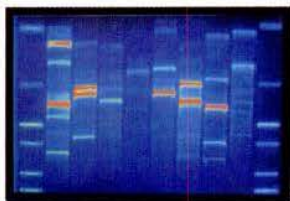


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Shown: Mango Chair, solid African wenge, suede.

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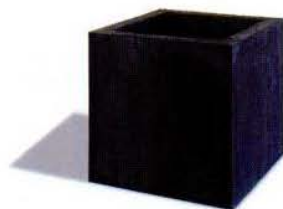
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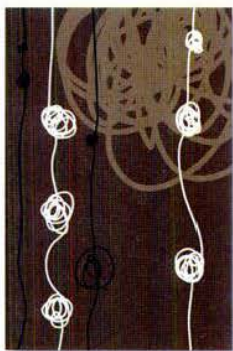
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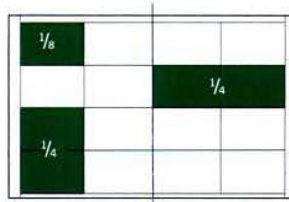
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Shown: SIU404 Island Hood



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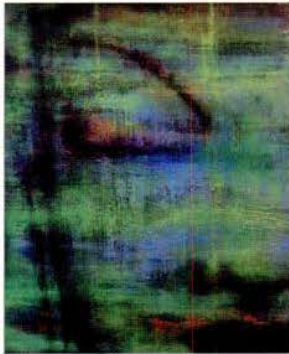
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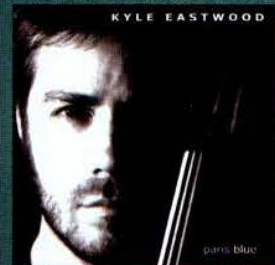
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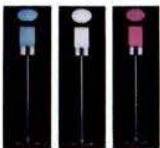









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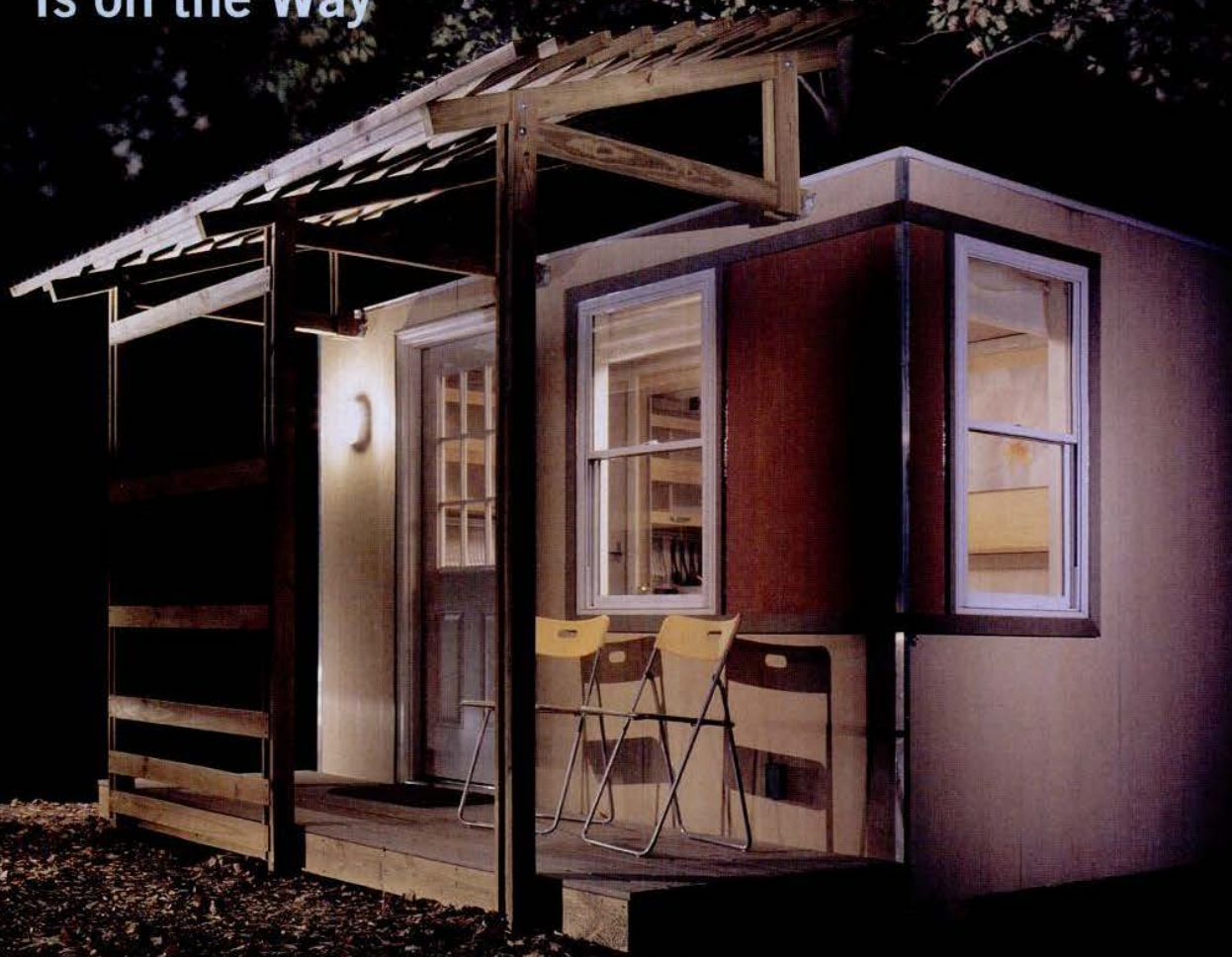
If Hurricane Katrina showed us anything, it was how little attention is paid by individuals, agencies, and governments to the issue of transitional housing until the crisis is at hand. This lack of advance planning results in dismal solutions like temporary trailer parks even though a plethora of innovative options for disaster relief housing are there for the implementing.

Spurred on by the horrific images of the damage inflicted by Katrina (and, later, Hurricane Wilma), architect Carib Daniel Martin and builder Rob Bragan took the initiative to develop disaster-relief housing that would not only shelter the displaced but provide them with a real sense of home. As Martin explains, "[We thought it was time] to once again consider the role of architecture within our social and cultural framework as well as the potential for technology and

industrialization to better the world." In September 2005, the pair designed and built (with the help of several volunteers) the HELP (Housing Every Last Person) house prototype. Just 8 feet by 12 feet, the HELP house squeezes into its comfy quarters two sleeping areas, a full kitchen and eating area, and a bathroom.

Key to the tiny structure's success is its ability to transform its main living space from a lounge to a dining room to a bedroom by utilizing common elements like a sleeper sofa and enough hinges to help hide space-consuming items like a bunk bed and kitchen table. With a nod to Southern vernacular architecture, Martin and Bragan decided to include a small front porch, thereby providing a welcome mat not only for future residents, but for the entire recovering neighborhood. ■

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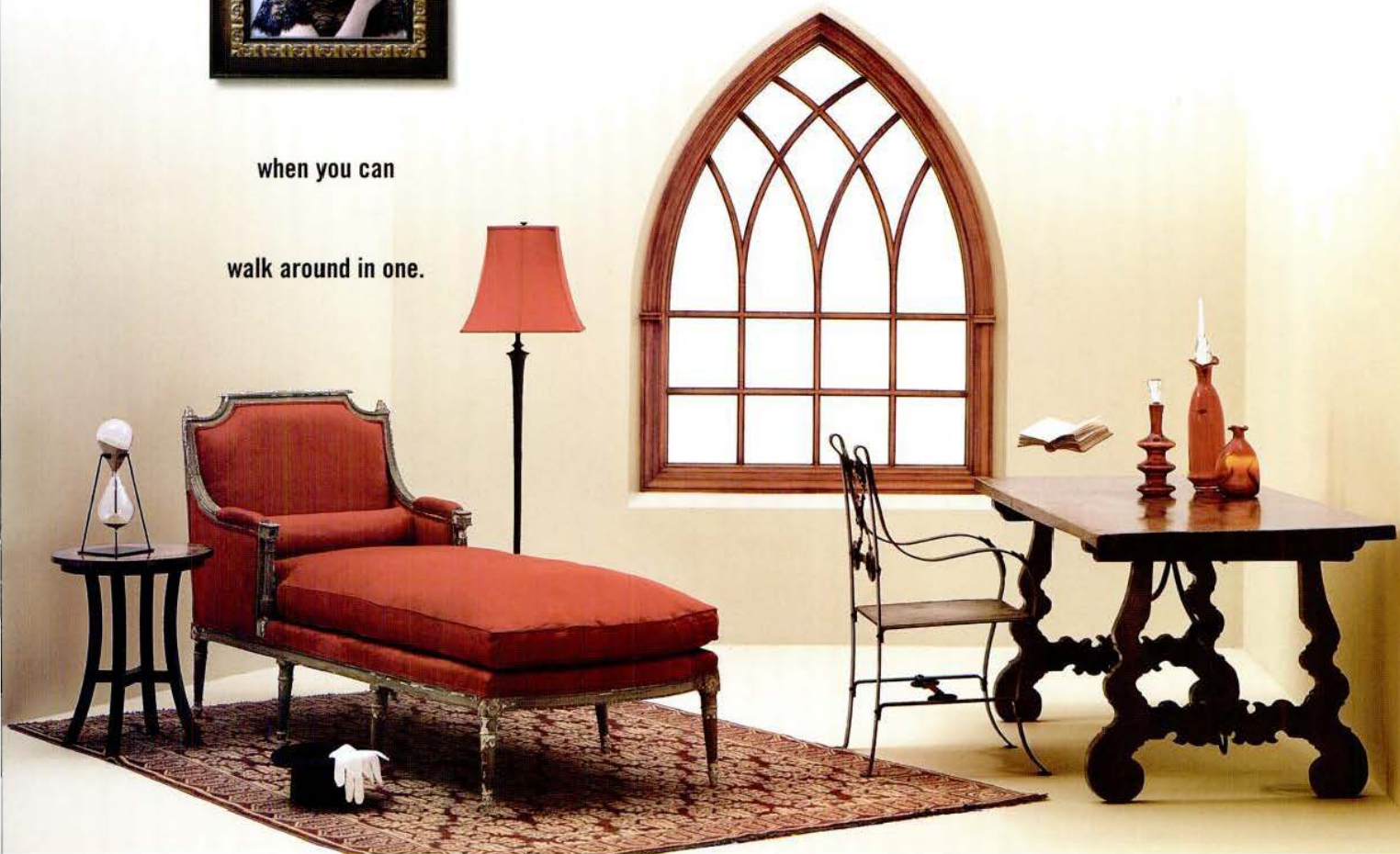
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