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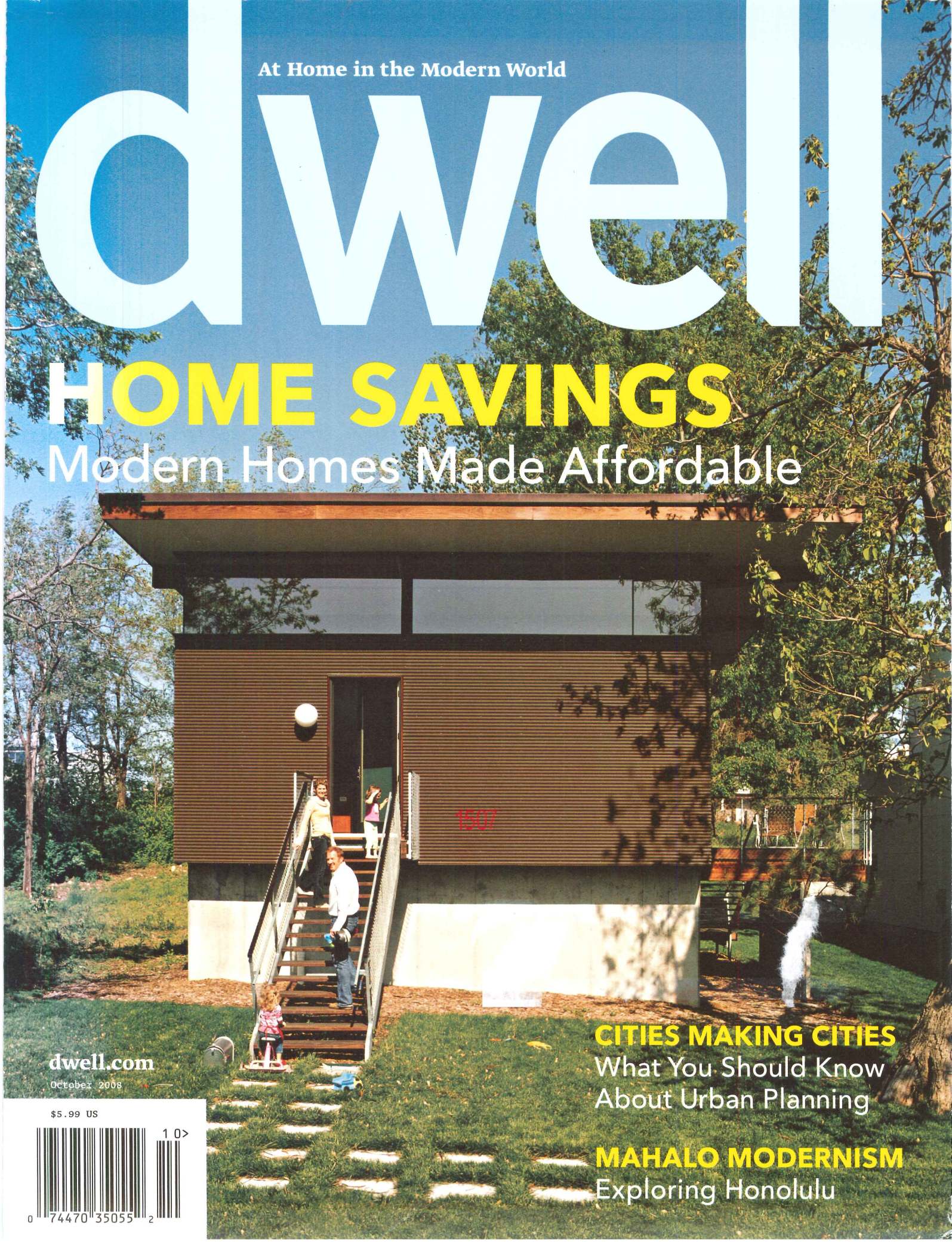

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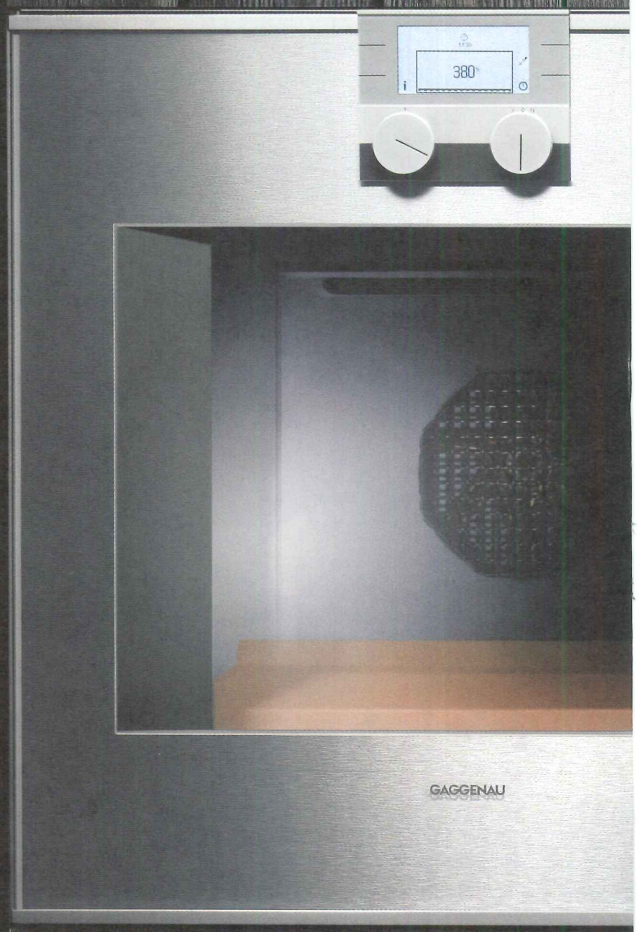

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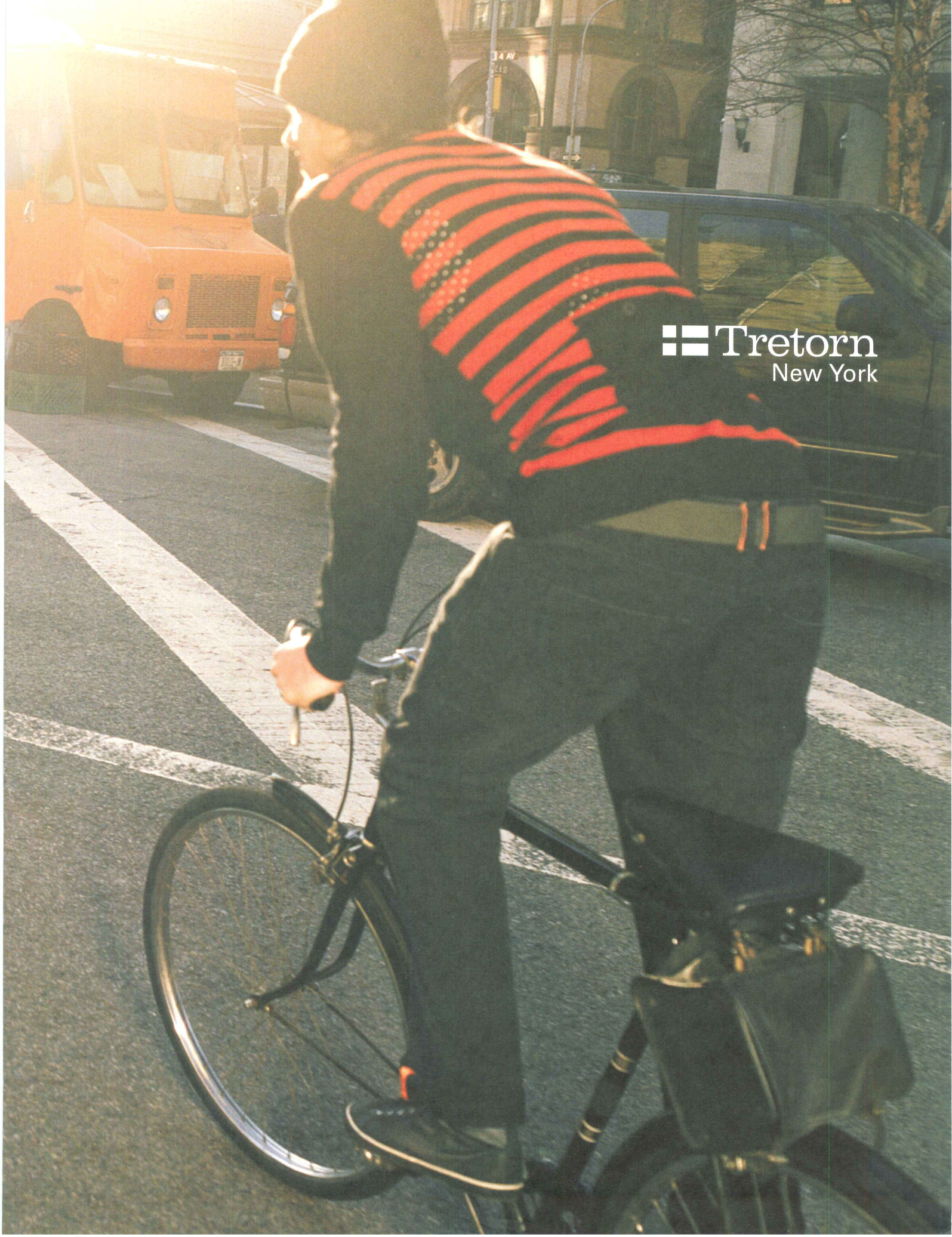
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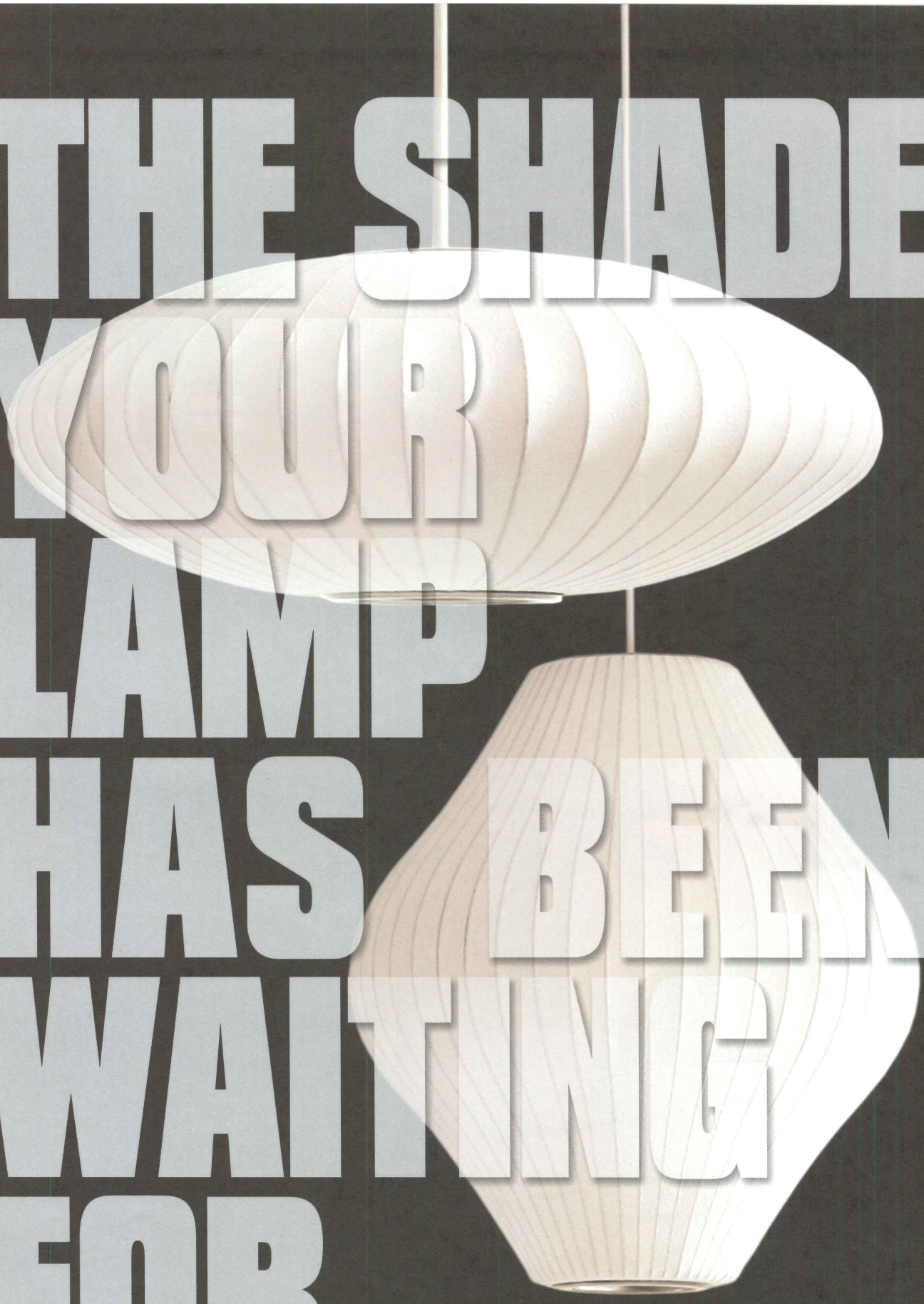

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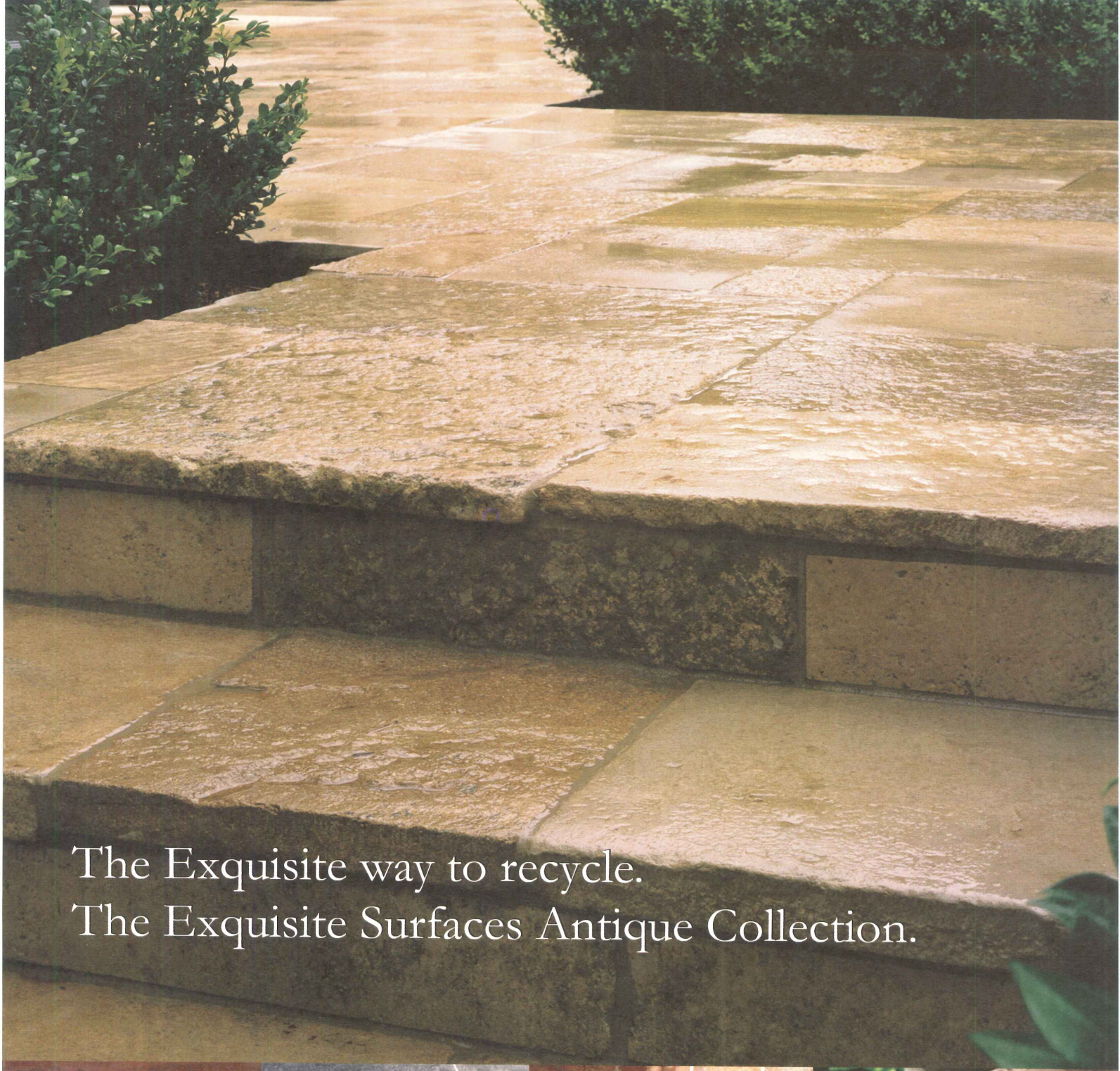

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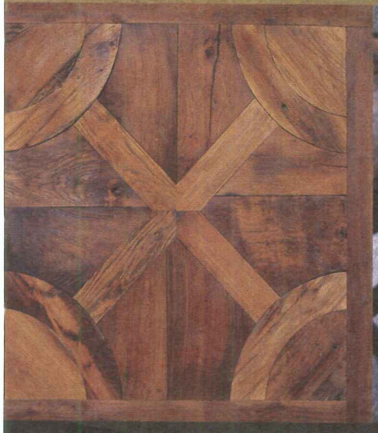

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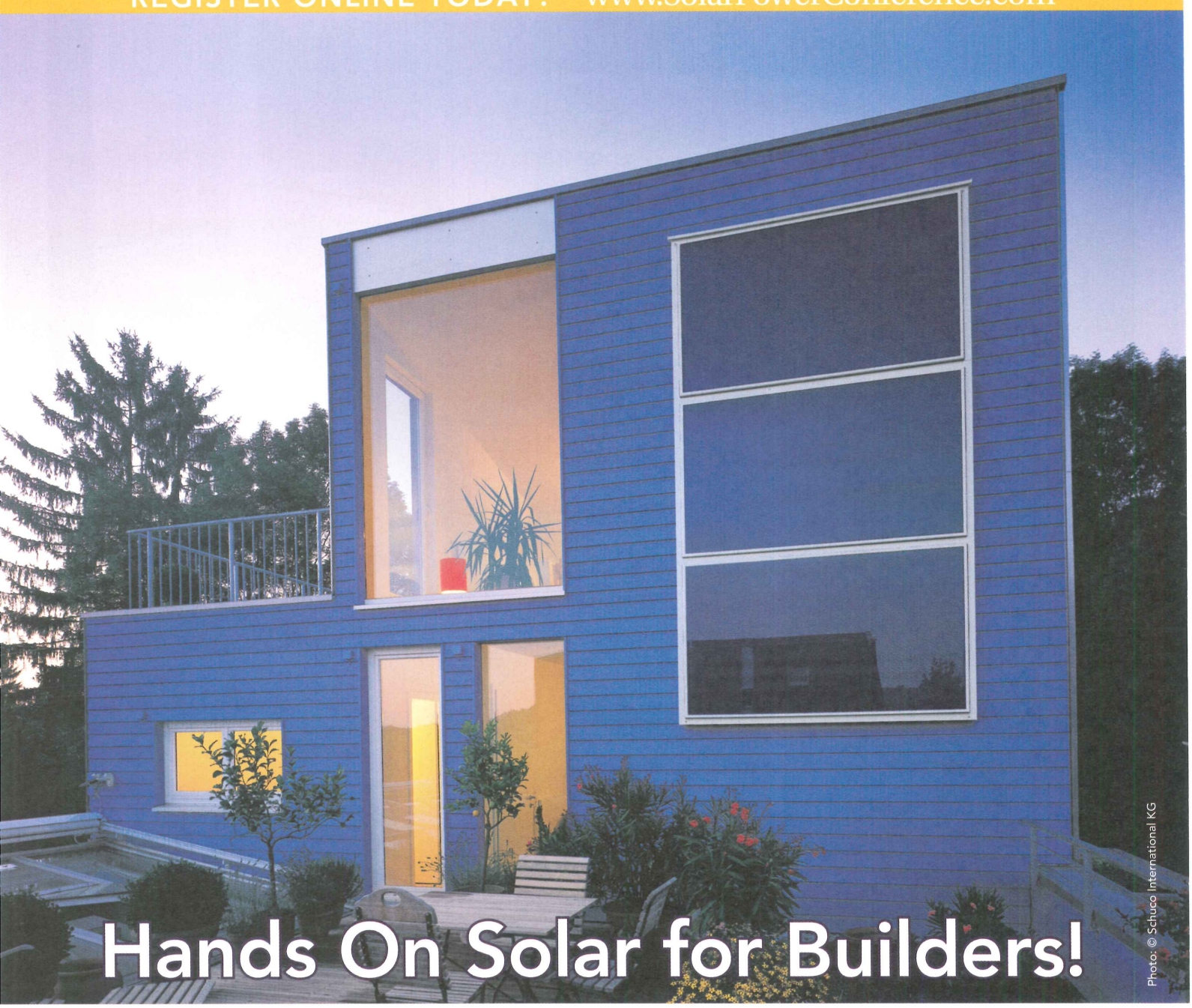

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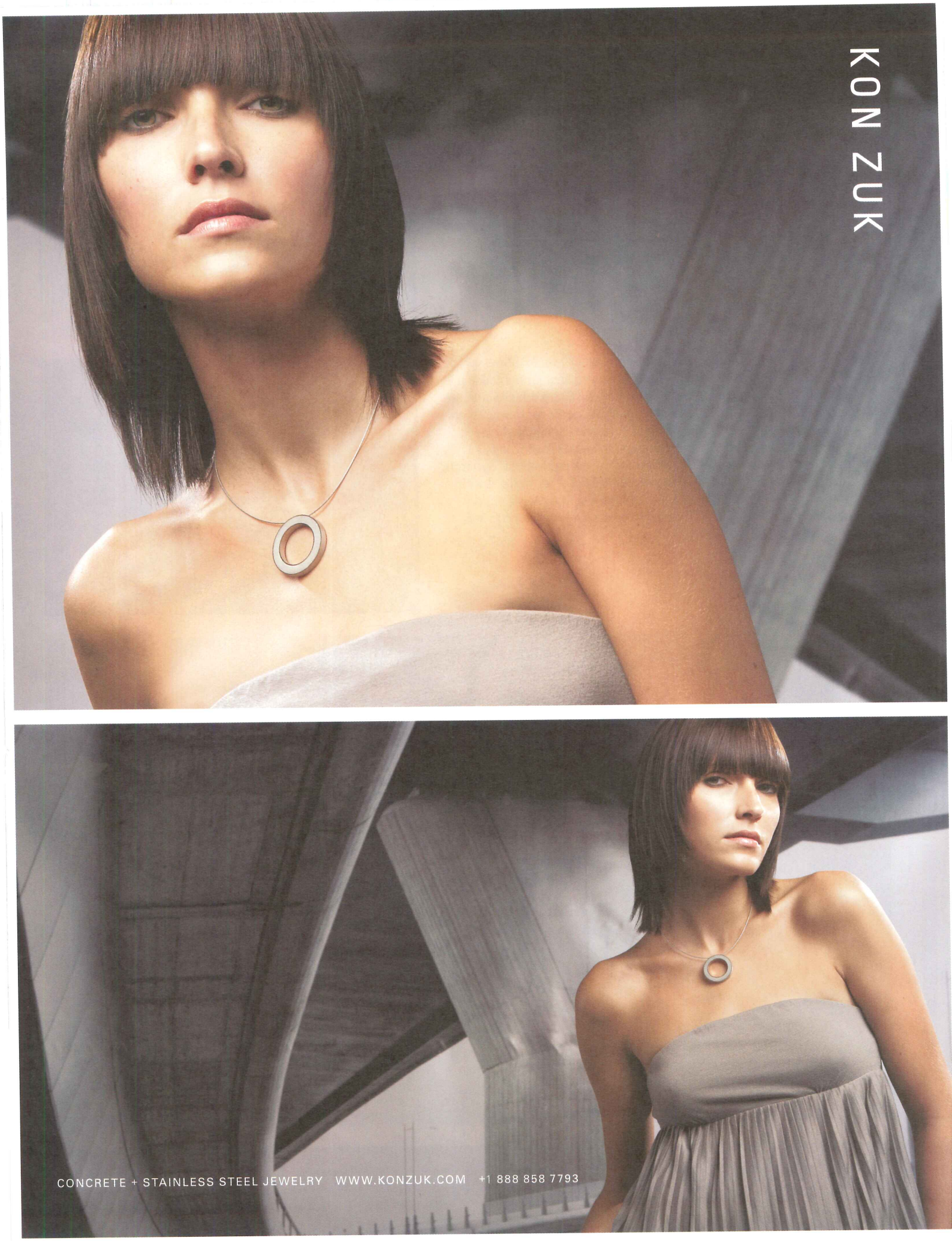
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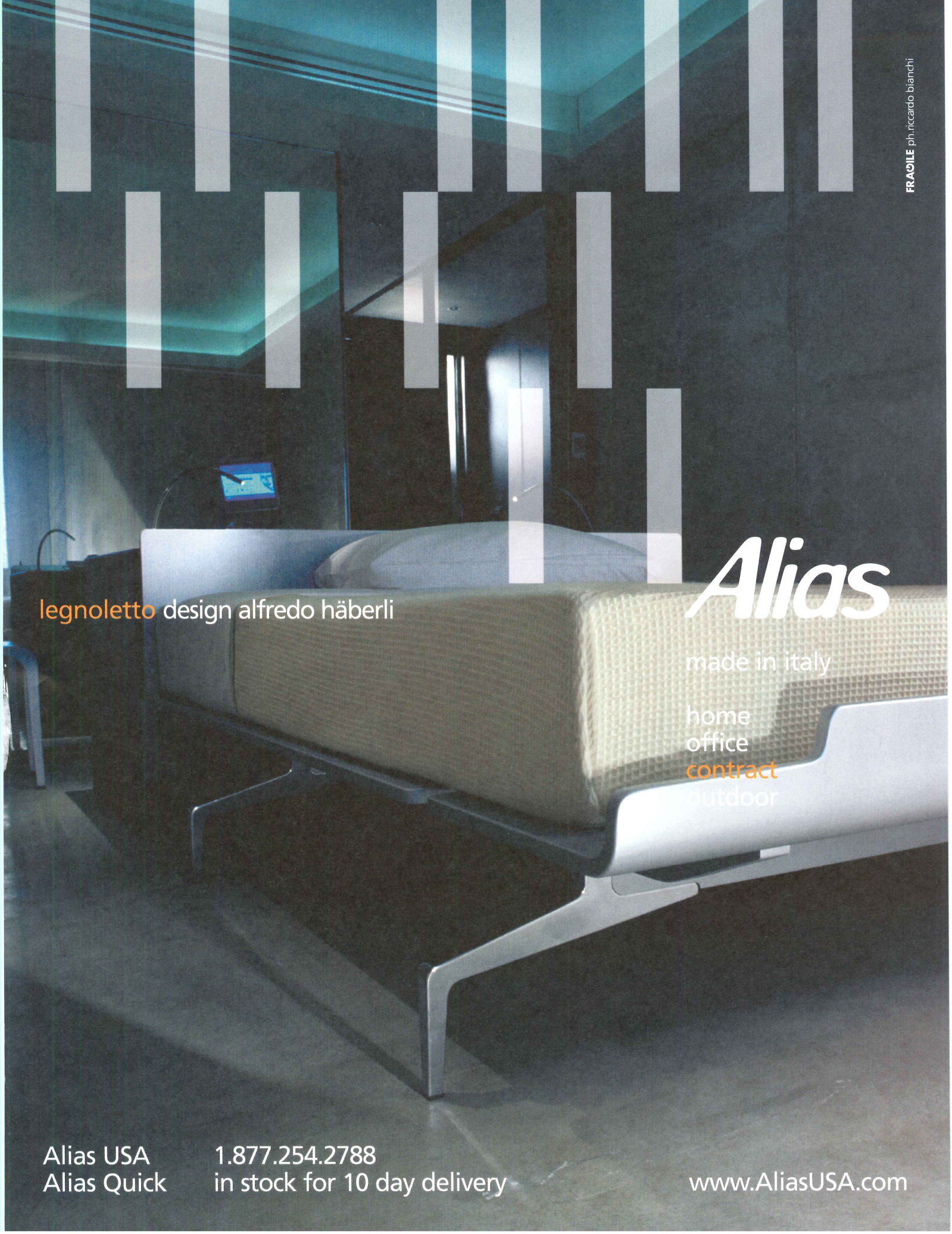
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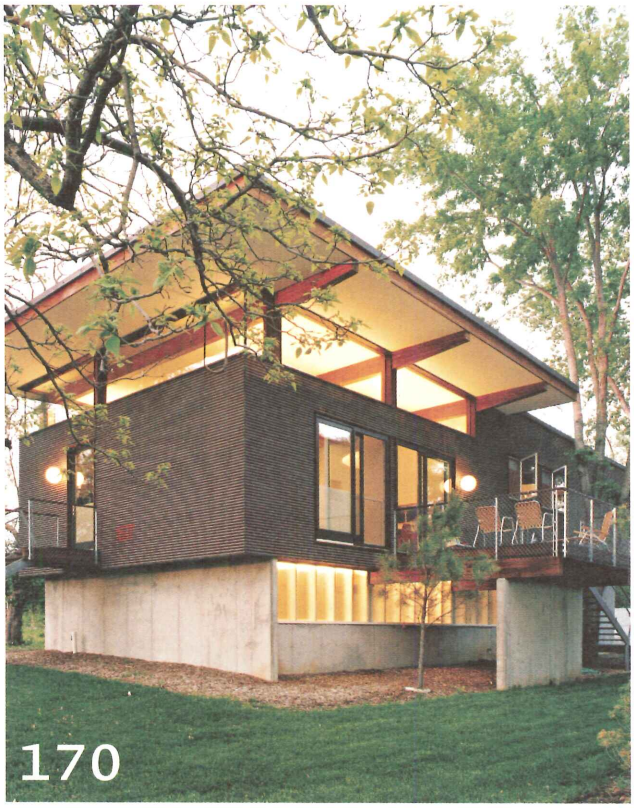

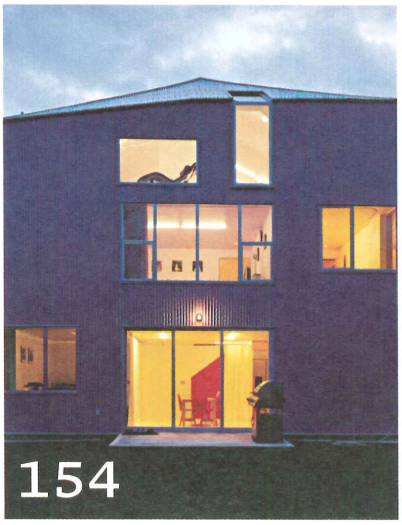

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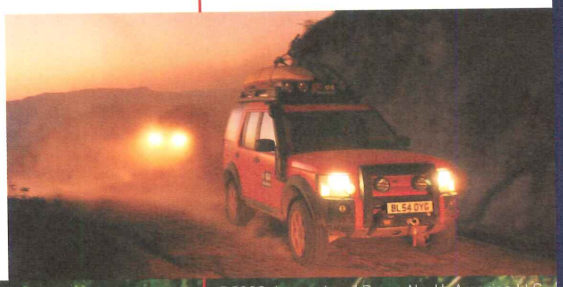

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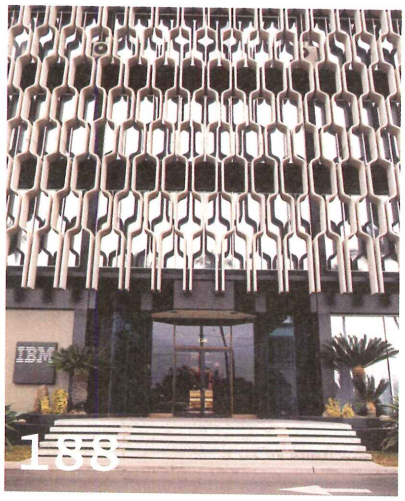
"I don't have a computer—my computer is the ebony pencil I am holding."

Victor Lundy



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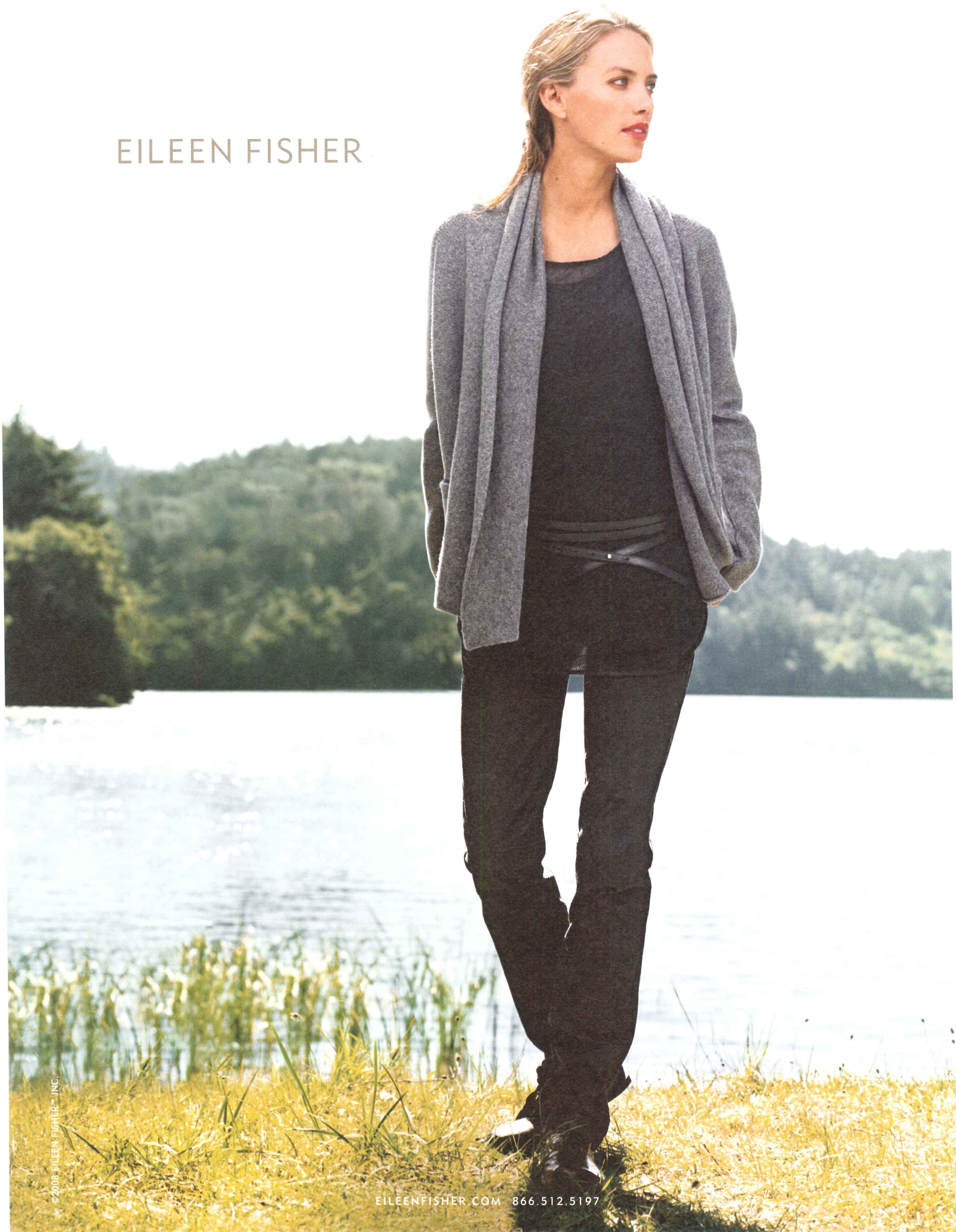
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Cost and Effects

With looming energy, oil, food, and housing crises part of our regular conversations, Americans are a little more concerned with dollars and cents than design sense. As Kyle Farley, a painter whose rural home-art studio we feature in this issue ("Lone Star," p. 162) astutely points out, "When you're not from the country, you don't think about how a blue-collar living gets made. People here talk about the harvest and the sheep and when you're gonna get your cows vaccinated. And that's the talk. You're not going to be sitting around talking about the Bauhaus."

Meanwhile at Dwell, we've probably done a little too much sitting around talking about the Bauhaus (just wait for the December/January issue) and not enough about sheep (except in their capacity as highly sustainable lawnmowers). Though the merits of Mies provide fodder for our editorial meetings, we also recognize that it would seem a German architect born in 1886 doesn't have too much bearing on the daily lives of Americans in 2008. Our interest in modernism-past has always been tempered by reality-present, and this issue ably illustrates our belief that great design doesn't solely exist in a glossy, well-heeled, never-never land, but all across our country, often in places you wouldn't expect to find it.

When we launched Dwell eight years ago, the idea of covering modern architecture in cities like Indianapolis, Des Moines, and Sioux Falls was unheard of, and the annual issue in which we featured homes in these oft-overlooked locales became our calling card and a point of pride. In this issue, we continue the tradition of discovering great projects across America, in this instance highlighting building successes achieved under tight financial constraints. In 2008, modern architecture is less of a novelty than it was in 2000 (and there's a laundry list of new museums, high-rises, and developments by brand-name architects to prove it), but a strict adherence to a manageable budget is not.

The homes in this issue demonstrate that modern design and affordability are not mutually exclusive. Where dollars may be in short supply, hard work, sweat, sacrifice, and pursuit of a singular vision make up the difference. In Puyallup, Washington, architect Ko Wibowo's plans for a metal-clad home inspired by nearby Mount Rainier were put on hold for seven years until the right piece of land could be secured ("Magic Mountain," p. 154). He and his wife then acted as general contractors, guiding the house to completion on budget. A similar tale takes us to Kansas City, Missouri ("Plains Gold," p. 170), where Michele and Jamie Darnell added two members to their family while overseeing every detail of their home's arduous construction process and working full-time. And in Cleburne, Texas, where the Bauhaus doesn't often come up in conversation, Farley and his wife Angela, along with architect M. J. Neal, managed to bridge the gap between big-city modernity and rural modesty for a little more than $150,000.

When a magazine like ours covers a home, we inevitably see in the published result a certain glory, residents glowing for the camera amid fine furnishings and polished surfaces. While we do strive for realism, our photographs still don't show you the disappointments, bad days, misfires, and mishaps inherent to building a house. "Dream home" is sometimes an altogether misleading term—no matter how great the outcome, nightmares can abound in the process. In this issue we find that the toughest challenges are met with the most imaginative solutions and that there are important lessons to be learned along the way. Though our houses will always carry a dollar value and sometimes represent the largest monetary investment many of us will ever make, it's impossible to put a price on the intangible investments that transform a heap of concrete, boards, tiles, windows, studs, and nails into a home.

Sam Grawe, Editor-in-Chief
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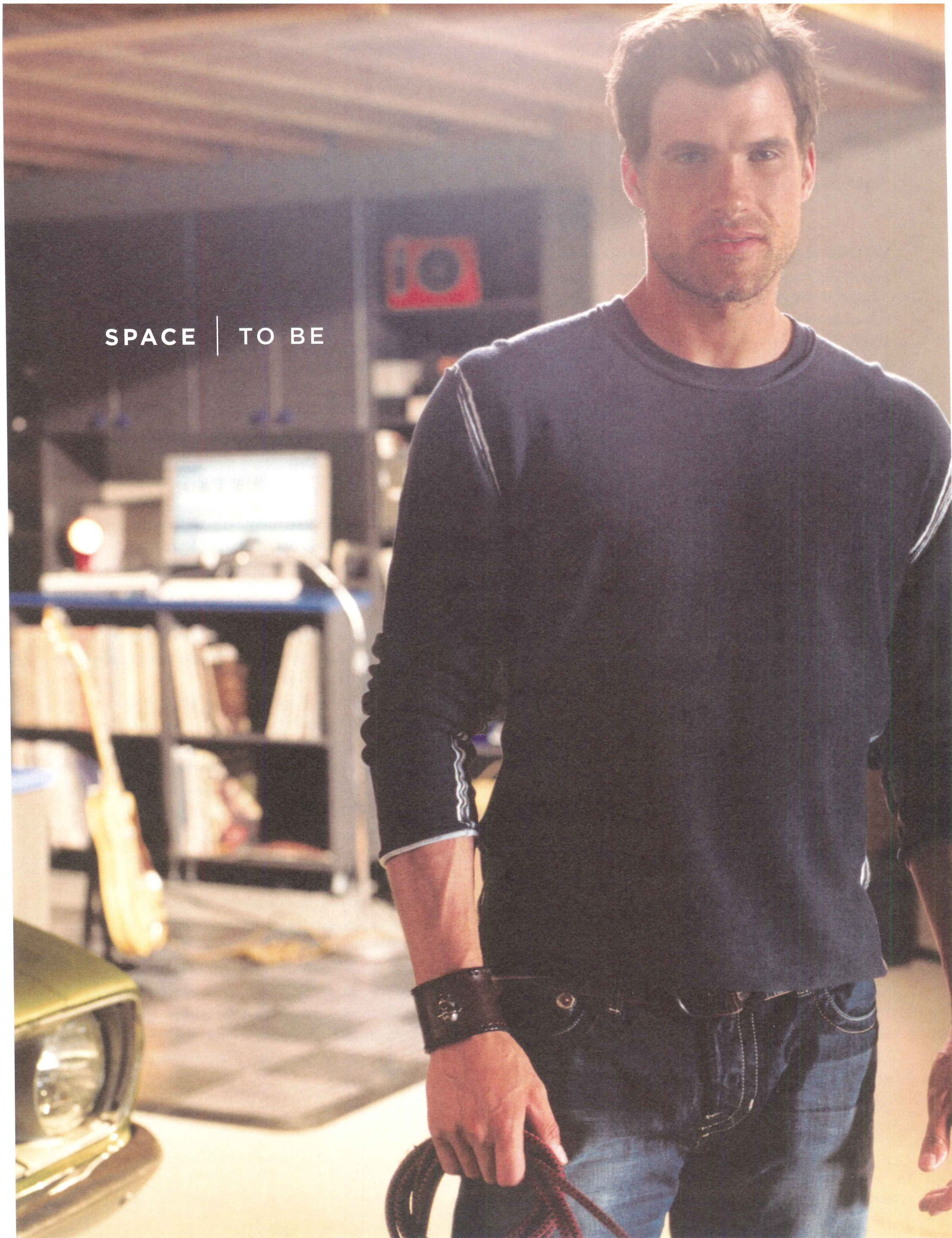
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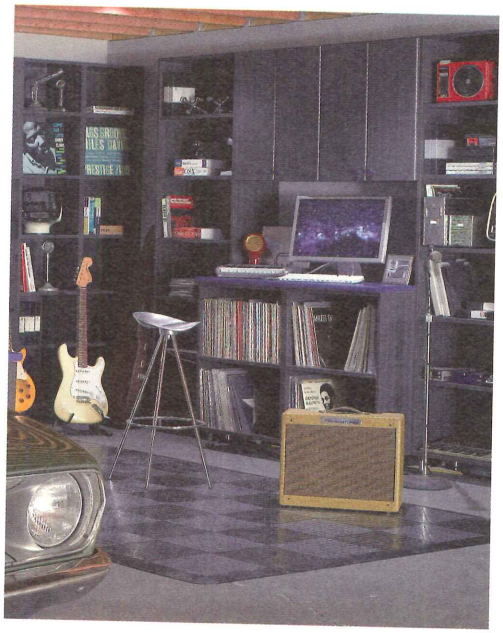

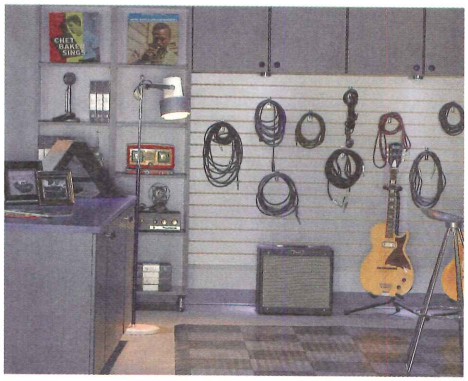

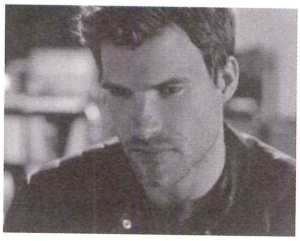

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From Big Sur:
We are saddened to report that the Nusbaum House by architect Mickey Muennig, whom we profiled in our September 2008 issue ("Coastal Commissions"), burned down in the recent fires in Big Sur, California. We spoke to Muennig who said: "I felt really bad for Andy Nusbaum and his wife. I don't know if they plan to rebuild it; it was on a pretty precarious spot on their land. It was a little house but it didn't matter; the fire just came up behind it and took it out." Our thoughts are with the Nusbaums and their architect.

I applaud your Editor's Note in the July/August 2008 issue ("A Deadline for Design"). The first sustainability consciousness that I remember was in the 1960s when a bunch of young hippies moved to rural scenes like New Mexico. At the time, we called it "self-sufficiency," but it had all the elements—natural, organic, recycling, and energy independence—that we now associate with sustainability.

I wrote a book called *Natural Solar Architecture: A Passive Primer,* which is being republished this fall as *The Passive Solar Primer: Sustainable Architecture* (new title, updated, same principles). The point that sustainability has always been practiced on our earth by various cultures is true. This is the second time since the pioneering days of our nation that we, as a people, are consciously practicing sustainability. This time we are at a hinge point in the earth's evolution. We need to get it right this time—there may not be another chance. Each and every "green" decision and choice should pervade our collective consciousness.

Thanks for helping us keep our eye on the globe. It is up to you and me.

David Wright, AIA
Grass Valley, California

I enjoyed seeing your announcement about the upcoming retrospective exhibit of the work of the renowned, outspoken, larger-than-life architect John Lautner that will be held at the Hammer Museum ("In the Modern World," July/August 2008). John Lautner was one of Frank Lloyd Wright's apprentices who truly succeeded in venturing forth to create his own signature while retaining and building on the organic philosophy of his master.

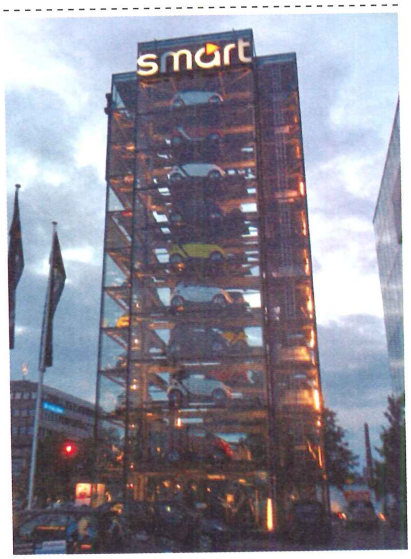
I would like to clarify one error in your feature. The sketch you attributed to Lautner was actually a study perspective drawn by Larry Wayne Grantham, a friend and colleague who passed away in 2002 after a valiant battle against cancer. Grantham, who once worked for Bruce Goff, was an architect hired by Lautner in 1982 specifically to produce perspective studies of the interior of what was then referred to as the "Contemporary Concrete Castle." Interestingly, Grantham was subsequently hired by Lautner's master builder Wally Niewiadomski and helped to build the concrete formwork for the primary massive structural element illustrated in the very sketch he had drawn previously. Grantham was proud to have known Lautner and was humbled that Lautner had asked him to be involved in this incredible project.

Randolph C. Henning, AIA
Lewisville, North Carolina

Editors' Note: Our story notes the sketch as "courtesy the John Lautner Foundation" (as opposed to crediting Lautner himself). We applaud your endeavors to give credit where it is due, and we certainly appreciate the anecdotes.

I just read "Throne Off Course" ("Dwell Reports," July/August 2008) and am a little disturbed by Jason McLennan's assessment that "there's no excuse for a single-flush toilet anymore." As a professional in the plumbing industry, I believe that the best solution to water-based toilets is the adoption of 1.28-gallons-per-flush (gpf) toilets. (Toto's E-Max system is an example of a design that really works.) Dual-flush toilets' "wash-down" design is inherently inefficient, as there is no siphon jet to accelerate waste through the trapway. And a dual-flush toilet's average consumption is 1.28 gpf anyhow, so why not use a toilet that doesn't have to be double-flushed when confronted with significant deposits? Americans will be very slow in adopting green-toilet technology unless forced. WaterSense-approved, 1.28-gpf single-flush toilets are the logical next step in widespread adoption by the hospitality industry and multifamily housing complexes.

Scott Wardell
Aston, Pennsylvania



The Zipcar Dispenser featured in the July/August 2008 issue ("In the Modern World") may have won an Unbuilt Architecture Award here in the United States, but pretty much the same thing was built in Hamburg, Germany, several years ago. It is part of an auto dealership on a busy thoroughfare in Hamburg's Wandsbek neighborhood, and it contains a stack of—what else?—Smart Cars.

Steven J. Paggioli
New Preston, Connecticut

In his greatest invention, the fiberglass chair, Charles Eames stressed honesty in materials and demanded that his fiberglass engineer, Sol Fingerhut, show off the glass fibers suspended in the base material. That cotton-candy look came to be known as "fiber prominence" and became a prime example of honesty in materials.

Some 20 years ago, Modernica became acquainted with Sol, now in his late 80s, at his plant in Los Angeles.

Photo courtesy Steven J. Paggioli

Alcove Sofa

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As we came to learn, Sol was one of the great inventors who shaped postwar industrial America. During World War II he worked on top-secret projects such as the TDR-1, a remote video-guided exploding drone plane used in the Pacific theater. After the war, he developed many groundbreaking plastic-manufacturing processes and products, including the process that made the fiberglass chair possible.

Sol worked with the Eameses in 1949 to develop the chair, and he was involved in its manufacture for most of its domestic production (which ended in the 1980s) with Herman Miller. Sol was known as an Edison within his industry. He and his partner Irv Green still had mammoth, antiquated machinery, and he was a craftsman who worked on production lines in the 1950s. It was like finding Louis Comfort Tiffany and his craftsmen still in their studio—we realized that we had a once-in-a-lifetime opportunity to save a piece of history.

The art of crafting fiber-prominent fiberglass had been all but forgotten. As an homage to his longtime friends and collaborators Ray and Charles Eames, Sol agreed to resurrect what would have become a lost art. Modernica began reissuing the fiberglass shell chair with Sol and Mr. Green in 2000. Fiber-prominent fiberglass chairs are very different from the soft polypropylene ones. Though not officially recognized by the Eames family, the chairs Sol makes are dead-on authentic and sought after by Eames aficionados throughout the world.

When kept indoors, the fiberglass chairs from the 1950s still look beautiful, and we suspect they'll be good for a few more centuries. In the United States, old fiberglass is now being actively recycled into new fiberglass. Soon, Modernica will offer a recycled-fiberglass version of the shell chair.

In our 20 years of manufacturing and selling mid-century design, it's been fun to see it go from the dustbin of history to mainstream acceptance. Now this great design legacy will carry well into the next century.

Jay Novak and Frank Novak
Modernica
Los Angeles, CA

I've enjoyed your magazine for years and always look forward to checking out the latest issue when it arrives in my mailbox. After reading the recent article on Green Exchange and Joan Dahlquist ("Nice Modernist," June 2008), I felt the need to write and correct the reference to the Chicago Loop as a "busy freeway interchange." The Loop is actually the portion of downtown defined by the Chicago Transit Authority's elevated rail structure (the "L") that circulates the Brown, Purple, Green, Orange, and Pink lines. While the Loop is more loosely used to describe the downtown area bounded by the Chicago River, Michigan Avenue, and Congress Parkway, or even as a predominantly classic-rock radio station (WLUP) for some locals, it is certainly not a freeway interchange.

Peter Lemmon
Evanston, Illinois

Editors' Note: Our own description threw us for a loop! With visions of I-90 turning in our heads, somehow we thought that highlighting the well-trafficked nature of Chicago's Loop just made sense. We apologize to our neighbors in the Windy City.

While I almost always defer to you on items of taste and design for the home, I will definitely not be looking to you to help fill my tool chest ("In the Modern World," June 2008). If reader Bob Bouwer takes your advice, he will be wasting money on two pry bars, two hammers, two saws, and two adjustable wrenches! Bob, you mentioned that you do not read *This Old House* magazine, but for tool recommendations it will be a much more reliable source.

Craig Jenkins-Sutton
Chicago, Illinois

Thank you for the intriguing "Size Motors" article (June 2008). The degree to which we address sustainability in the urban form will have a significant impact on our overall survival. As the article suggests, our cities may come to more closely resemble a space station or theme park than our current weave of concrete canyons and strip malls. Another team who is investigating

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Rachel Hollowgrass
Oakland, California

I am surprised to see in your May 2008 issue that you love a house ("Guest House for an Anthropologist," in "Houses We Love") clad in polycarbonate panels that are "easy to replace" when eventually degraded by UV exposure. What happens with the old panels? Even if the old panels are recycled, employing a petroleum-based building product with the intention of replacing it at some point is the antithesis of sustainable design and building principles. That this house is a prototype that may be exported overseas makes the choice of materials even worse.

I am a fan of Dwell, but I am disappointed that you've chosen to love this house.

Saul L. Schwebs
North Vancouver, British Columbia

A few years ago, you featured a couple of young wallpaper designers who created organic patterns and whose work won some admiration. I've gone through all my old issues of Dwell and can't seem to find that story, but I would like to find out who they are. Do you by chance remember them? If you have any leads, or know anyone who might, I'd greatly appreciate it.

B. Kaubisch
Sent via email

Editors' Note: Based on our knowledge of wallpaper-creating couples, we think you're probably referring to Twenty2's Kyra and Robertson Hartnett. Check out their work at twenty2.net.

As someone who has lived for 30 years in the Mohawk and Schoharie valleys of upstate New York where most Dutch barns come from, I was deeply offended by the cover story in your April 2008 ("Super Natural") issue. It's bad enough that the Goodmans and their architect are part of the second-home invasion that has robbed the Pine Plains area of its pastoral character, but it's worse that they and others compound the indignity by going farther upstate to ransack the architectural patrimony of a region that truly retains its agricultural character.

Buying barns from hard-pressed farmers is not the way a country should support the rural economy, and it's unfortunate that you should implicitly endorse such practices by featuring them in your magazine.

Frank Donegan
Schenectady, New York

Corrections: We made two gaffes in our June 2008 "Detour" to Madrid, Spain. We attributed the Teatros del Canal building to Juan Navarro Baldeweg in the story and to Francisco Javier Sáenz de Oiza in the caption. Baldeweg is the correct architect. We also attributed the building Las Torres Blancas to Rafael Moneo, when in fact the architect was Javier Sáenz de Oiza. We regret the errors, begging the particular pardon of the twice-wronged Francisco Javier Sáenz de Oiza.

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Alec Appelbaum
Alec Appelbaum writes about both design and real estate for *New York* magazine, *Architectural Record*, and other publications. His delight in interviewing Sir Nicholas Grimshaw ("Conversation," p. 127) about designing transit stations makes use of a certain geeky streak that surfaced on September 11, 2001, when Appelbaum took it on himself to advise strangers as to the quickest subway trip to any rerouted destination.

Virginia Gardiner
Our "Process" (p. 146) queen Virginia Gardiner currently lives in London, where she is finishing up a master's degree in industrial design engineering. "It has been fun but also tiring," she reports. "I spend a lot of time in the workshop with glue and other stuff on my hands and have recently been casting lots of shapes in horse poo from the horses that trot around Buckingham Palace. But we have to make stuff with a market, so I'm working on a new waterless toilet."

Jaime Gross
Jaime Gross is a San Francisco–based, New York–born writer who had never been to Hawaii before reporting this month's "Detour" (p. 188). "Honolulu gets a bad rap, but it's an amazing city—a mix of tropical and urban elements—and surprisingly cosmopolitan. If I surfed, I'd move there in a second." Her favorite discovery was Chinatown: "It really is one of the few truly walkable, human-scale (rather than car-scale) neighborhoods in the city. That's a shame, but it's a promising new direction for the city, if the developers and city planners allow it to be." Next up: surfing lessons.

Georgina Gustin
As a reporter for the *St. Louis Post-Dispatch*, Georgina Gustin writes about food-related issues, among other topics. Her travels for this month's issue ("Plains Gold," p. 170) took her to Kansas City, at the western edge of Missouri. She was informed there that Kansas City is often considered the country's easternmost Western city, while St. Louis is considered the westernmost Eastern city. She is not sure if this is apt. What she does know, however, is that K.C. has some dang good barbecue.

Chad Holder
The tables were turned for photographer Chad Holder, who has two sons, during his shoot in Kansas City ("Plains Gold," p. 170). "I noticed a shift when photographing the Darnells, who have two little girls," Holder notes. The difference between his boys and the girls? "Judith and Maple must have changed outfits at least five times in one day. They were totally adorable."

Amara Holstein
Portland, Oregon–based writer Amara Holstein's research for the articles in this issue ("Magic Mountain," p. 154; "Off the Grid," p. 102) involved a curious swing of emotions, from the high of seeing an architect build his dream on a budget to the low of understanding some of the more destructive aspects of big-box stores on communities. Happily, her moods stabilized after a trip to a bustling farmer's market buoyed her spirits with its homemade tequila-lime popsicles and locally grown cherries.

Timothy Lesle
Timothy Lesle has been following the work of William McDonough for years, but never expected a forsaken village in China to be the first McDonough project he set foot in ("Western Promises," p. 183). "You just never know," says Lesle, who has also covered plans for a green city in India and how coal mining is ruining the homes of Chinese villagers. Lesle is a freelance journalist based in San Francisco. He was once a contestant on *Jeopardy!*

Rick Polito
Rick Polito ("Upwardly Mobile Homes," p. 178) spent a childhood summer in a 40-foot trailer he describes as "fluoride green, inside and out" and came away with little affection for the mobile housing form. He only had his eyes opened to its potential when he came across the Trailerwrap project on a bike path eight blocks from his Boulder, Colorado, home. That gleam of steel and glass and other exciting models he discovered on the forefront of mobile-home design were almost enough to make him forget a second summer in a 50-foot expanse of wood paneling and green shag carpet.

Bernice Yeung
As someone who grew up in the 'burbs and spent a fair share of her youth driving to mega-strip malls to shop at Wet Seal and eat at Chevy's, writer Bernice Yeung ("101: Urban Planning," p. 204) has since developed an unapologetic bias for living in the city. Needless to say, in her research of the future of urban planning, she was very relieved to learn of the near-universal movement away from sprawl and toward denser, greener designs.

Mimi Zeiger
When interviewing Victor Lundy for this month's "Archive" (p. 118), Brooklyn-based writer Mimi Zeiger bonded with Lundy over his hometown, New York City. His tales of running a small architecture practice in the 1960s mirrored the grit and tenaciousness Zeiger sees in today's emerging firms.

Photo by Peter Belanger

Although we're sad to lose them to the East Coast, we wish the best to senior editor Amber Bravo and senior designer Geoff Halber, Dwell's first in-house couple to announce their engagement. At our shoot for this issue's "Dwell Reports," Halber (above) had already started playing house.

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Martin Kippenberger: The Problem Perspective

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ABOVE: Martin Kippenberger, installation view of *The Happy End of Franz Kafka's "Amerika"* at Museum Boijmans Van Beuningen, Rotterdam, 1994,

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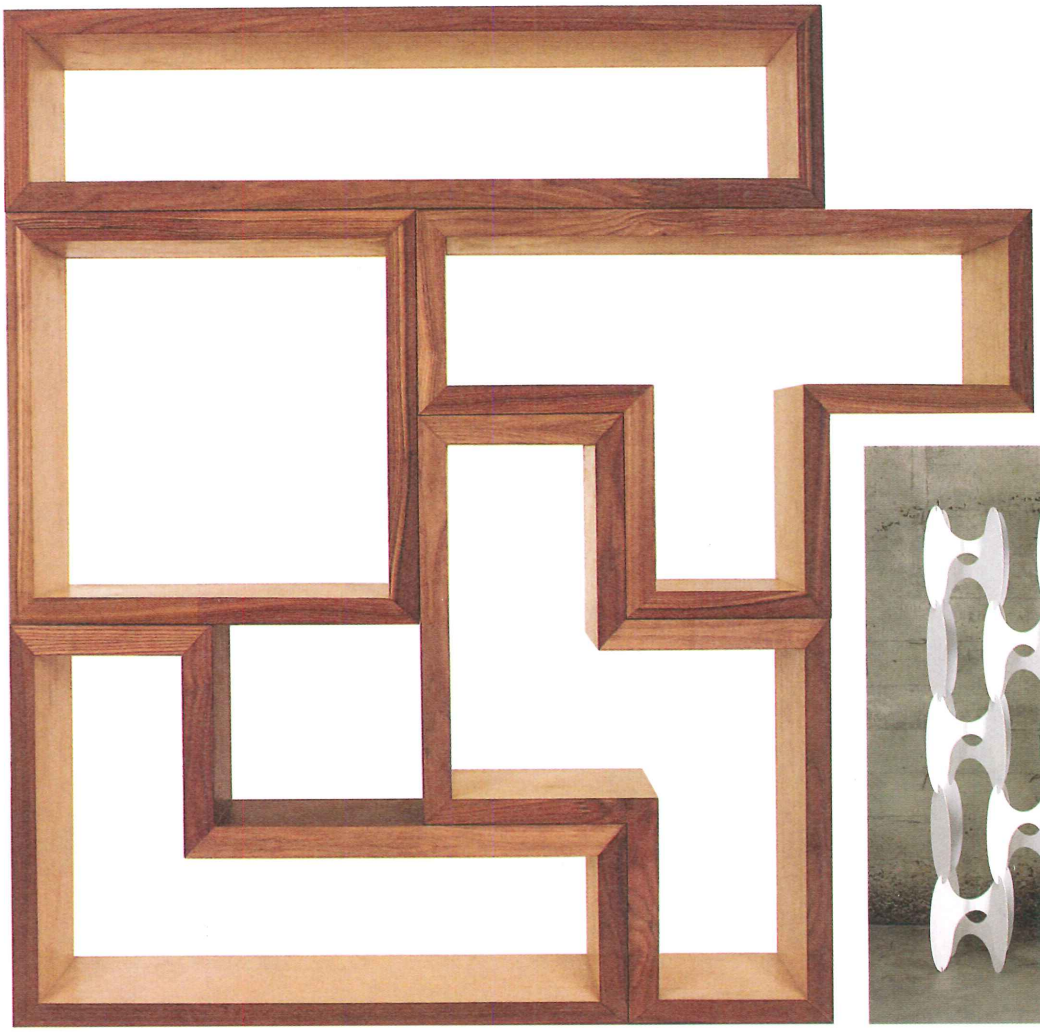

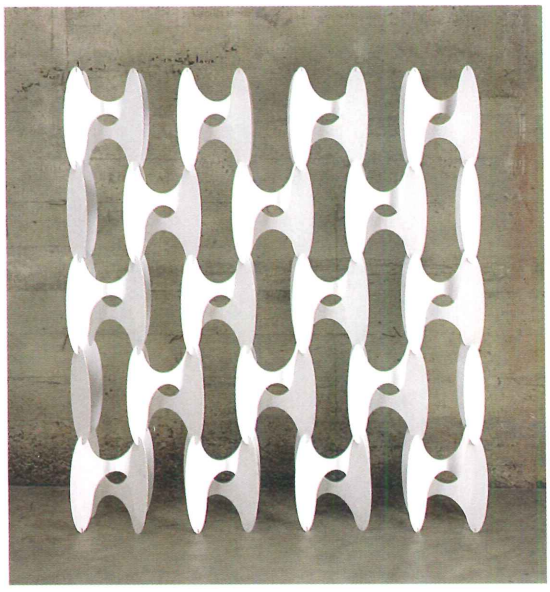

Clockwise from top: Softwall by Molo Design, Puzzle Screen by Egawa + Zbryk, Tetrad Mega Shelving by Brave Space Design.

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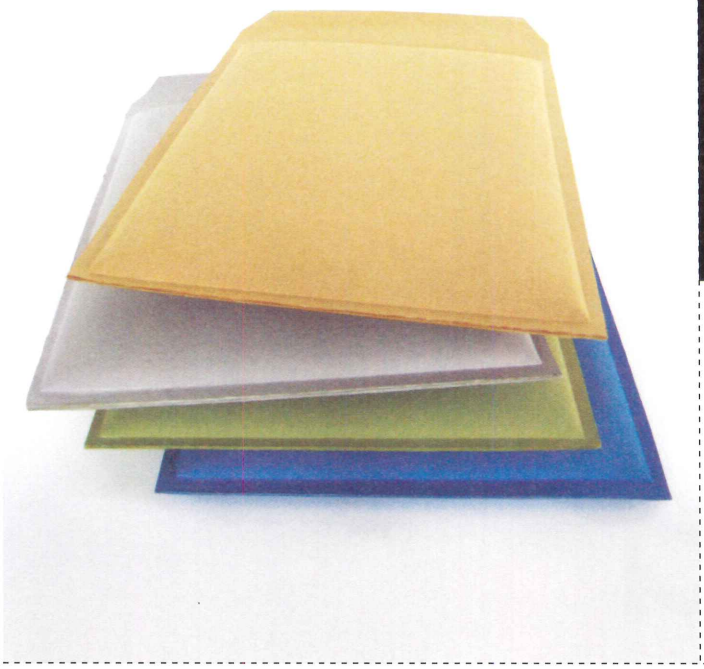
In the Modern World

Photo by Leonardo Finotti

For this new museum in Porto Alegre, Brazil, built to house works by Brazilian artist Iberê Camargo, architect Álvaro Siza used bold, looping forms and externally cantilevered walkways to overcome a difficult, semi-triangular site. Icon or eyesore, you decide. *iberecamargo.org.br*

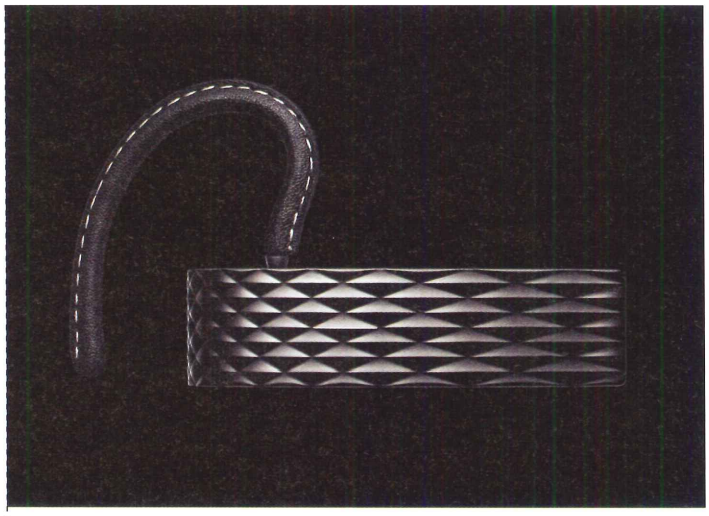
October Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

October 1 (2008)
Green Community opens for a yearlong run at the National Building Museum in Washington, DC. nbm.org

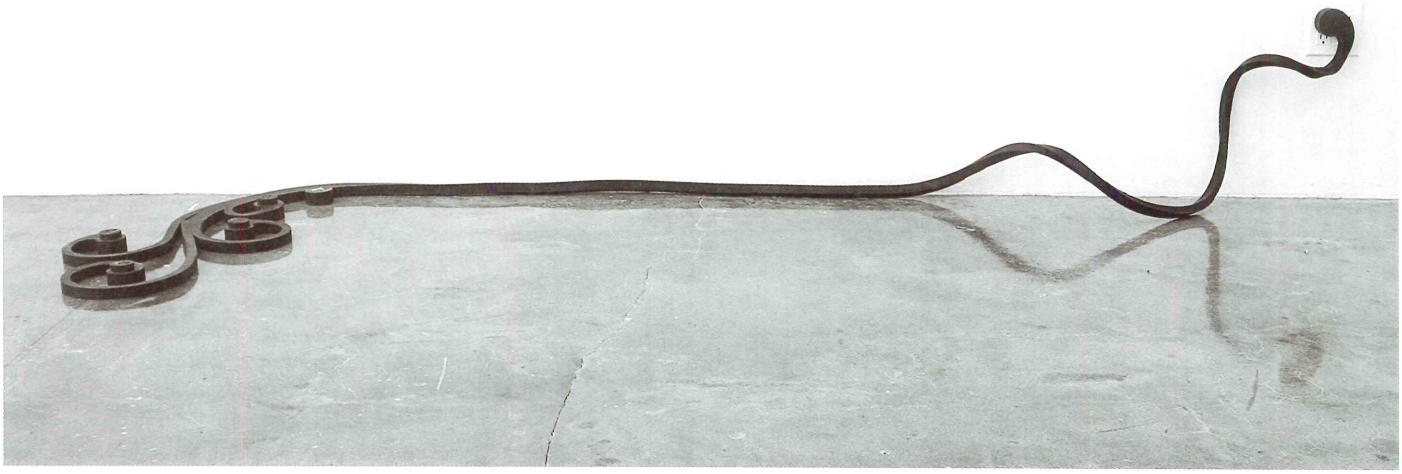


Envelope
by Christiane Högner
christianehoegner.com
Most laptop covers can be trusted to mitigate the damage wrought by leaky Nalgene bottles, but few offer proper protection should your precious notebook take a tumble. Christiane Högner's Envelope leaves the neoprene sleeves to Allen Iverson, opting for a shock-absorbing high-density foam that's as light as your MacBook Air. (*above*)

Wirepod
by Joris Laarman for Artecnica
artecnicainc.com
Forget trying to hide the rat's nest of wires that threatens to catch fire each time you microwave yourself a plate of saag paneer. Joris Laarman's florid Wirepod clamors to be seen—at 12½ feet, with four outlets, this power strip simply outstrips the competition.



Jawbone 2
by Yves Béhar for fuseproject
fuseproject.com
Though we're not wholly convinced that the Bluetooth headset ought to be the wave of the future—do people really want to look like cyborgs?—we can't help but applaud Yves Béhar for the subtlety of the Jawbone's design. If only we could ensure that its users will be as discreet.



October 5 (2008)
Will Alsop: OCAD, An Urban Manifesto closes at the Canadian Centre for Architecture in Montreal. cca.qc.ca

October 6 (1887)
Le Corbusier, seminude subject of the book review on p. 78, is born in Switzerland.

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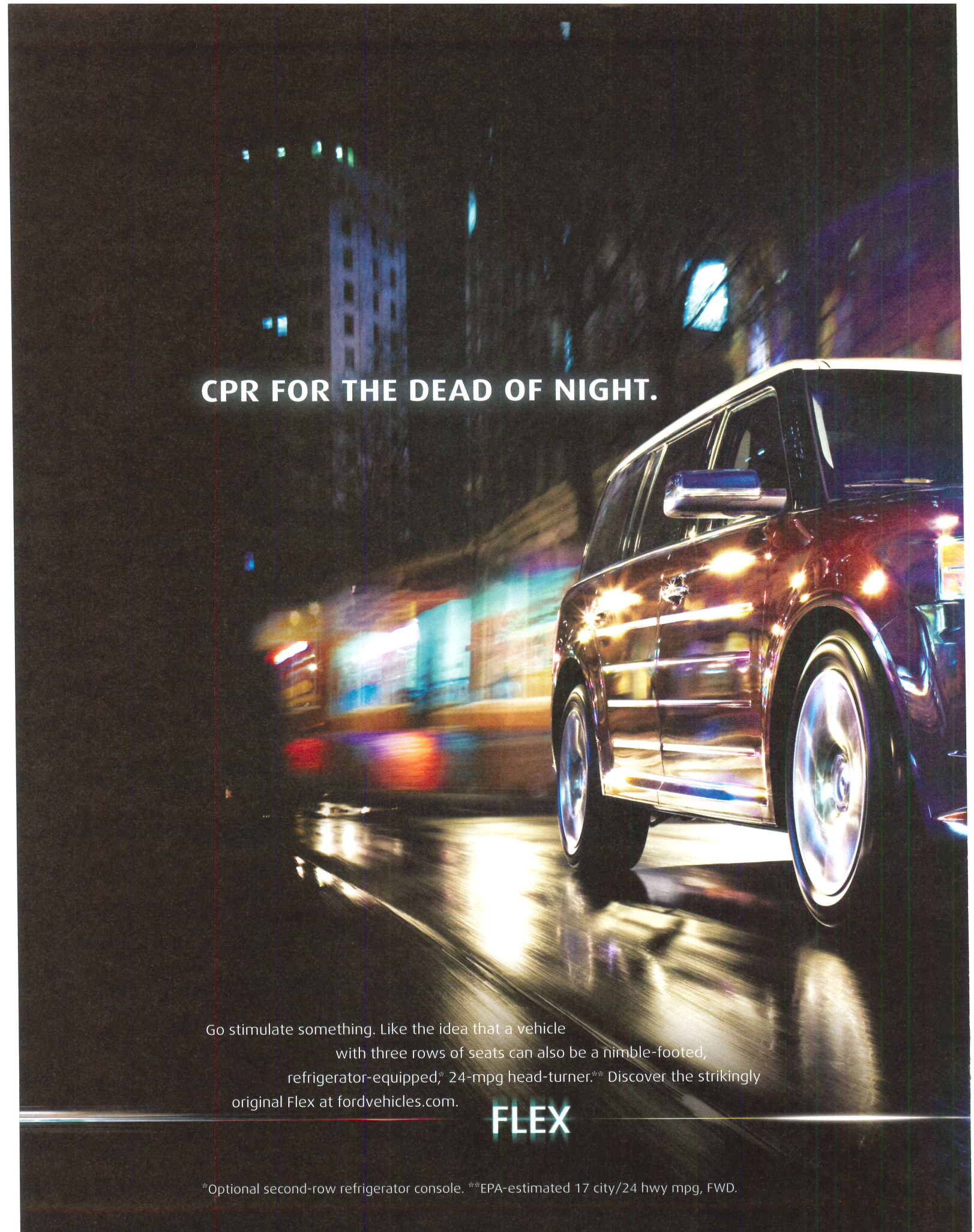
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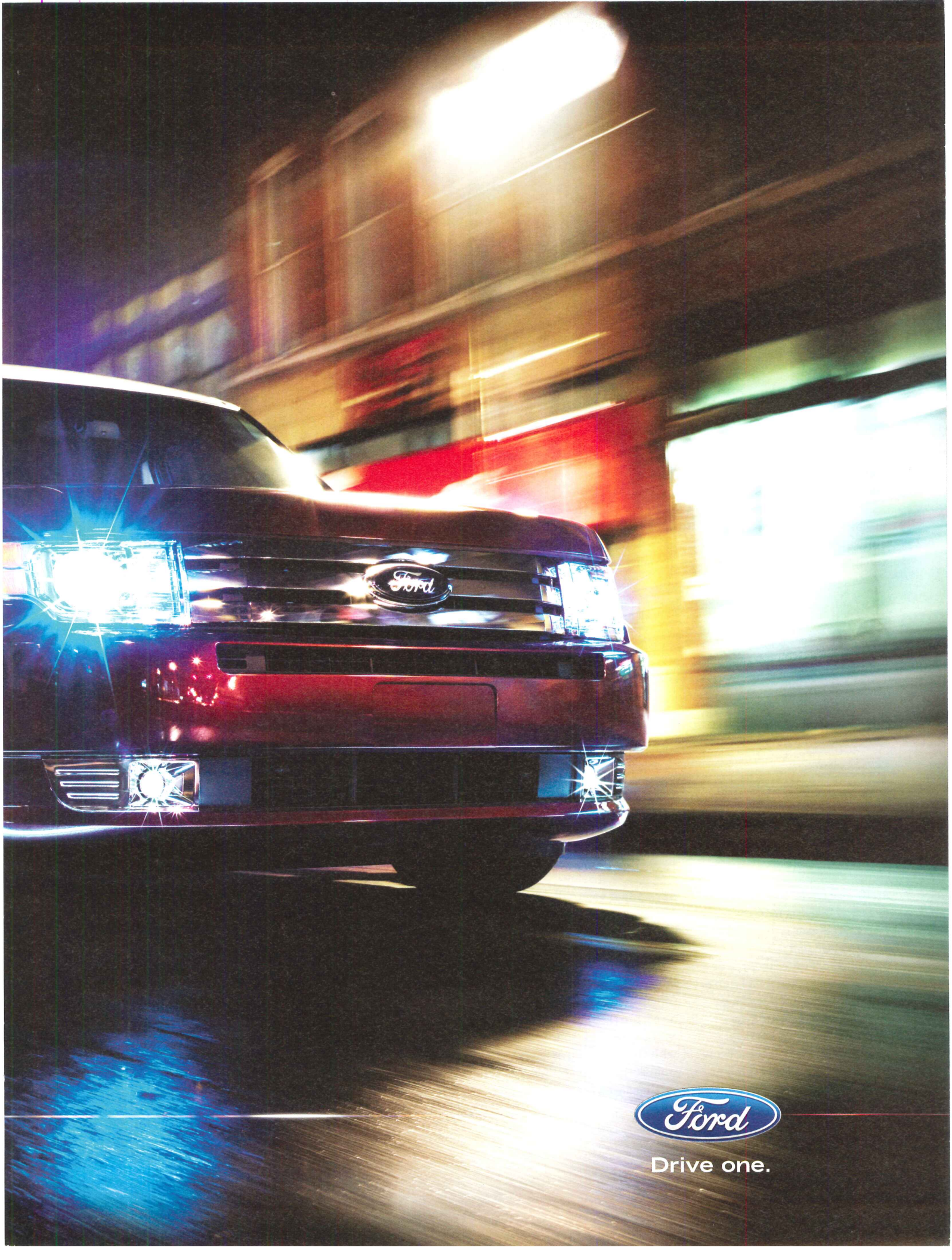
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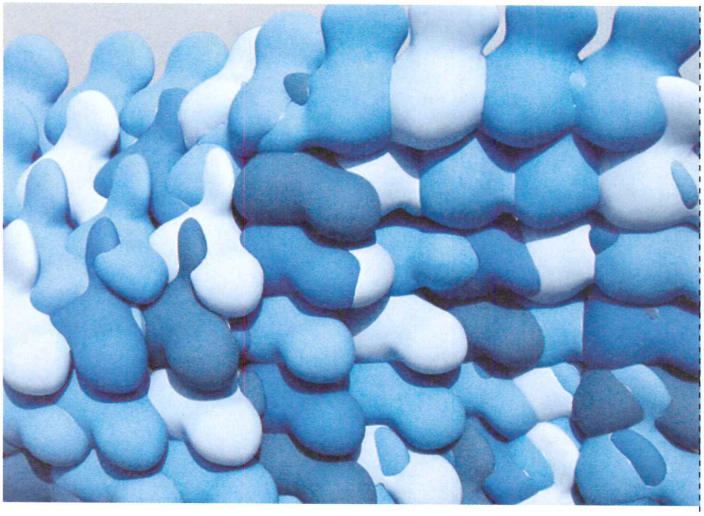

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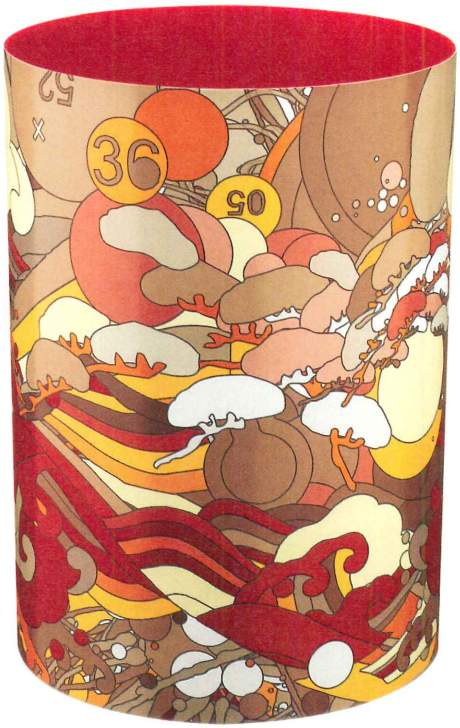
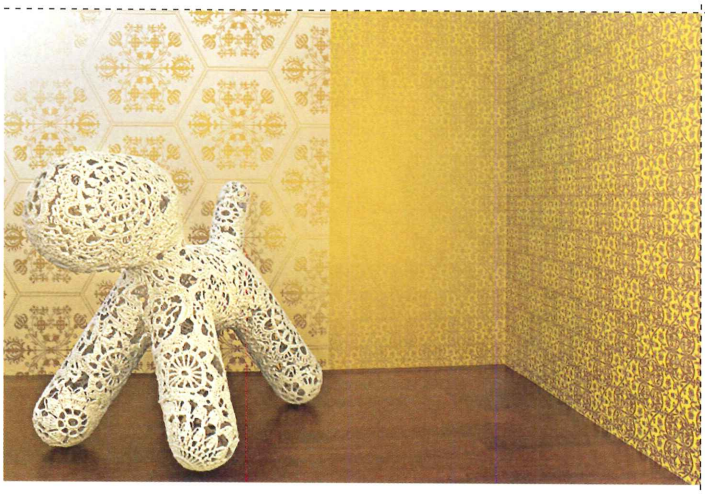
by Greg Lynn for Panelite
e-panelite.com
Your old four walls need a funeral, as Greg Lynn, today's most blob-obsessed architect, has killed them. The Blobwall, Lynn's interlocking assemblage of colorful shapes, certainly won't be to everyone's taste, but it just might revolutionize your interior.

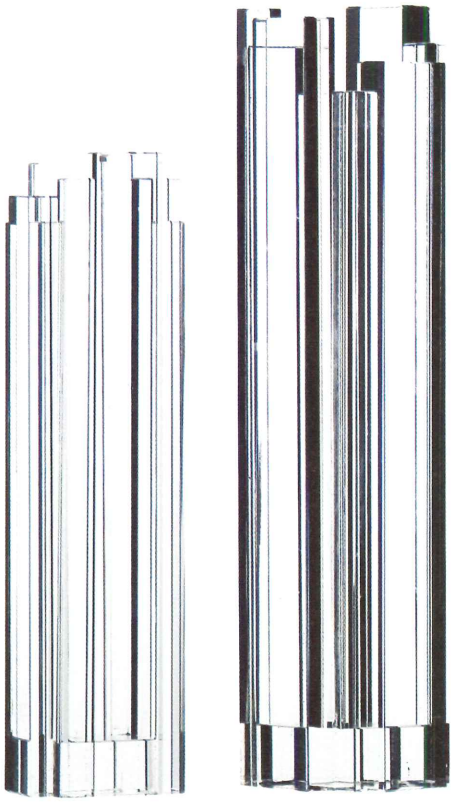
Artala can
by Joshua Davis and David Quan for Umbra
umbra.com
Joshua Davis brings his signature color-by-numbers aesthetic to the world of trash-can design with this three-gallon beaut from Umbra. You'll be looking for more things to throw away just to spend time with it. (*right*)





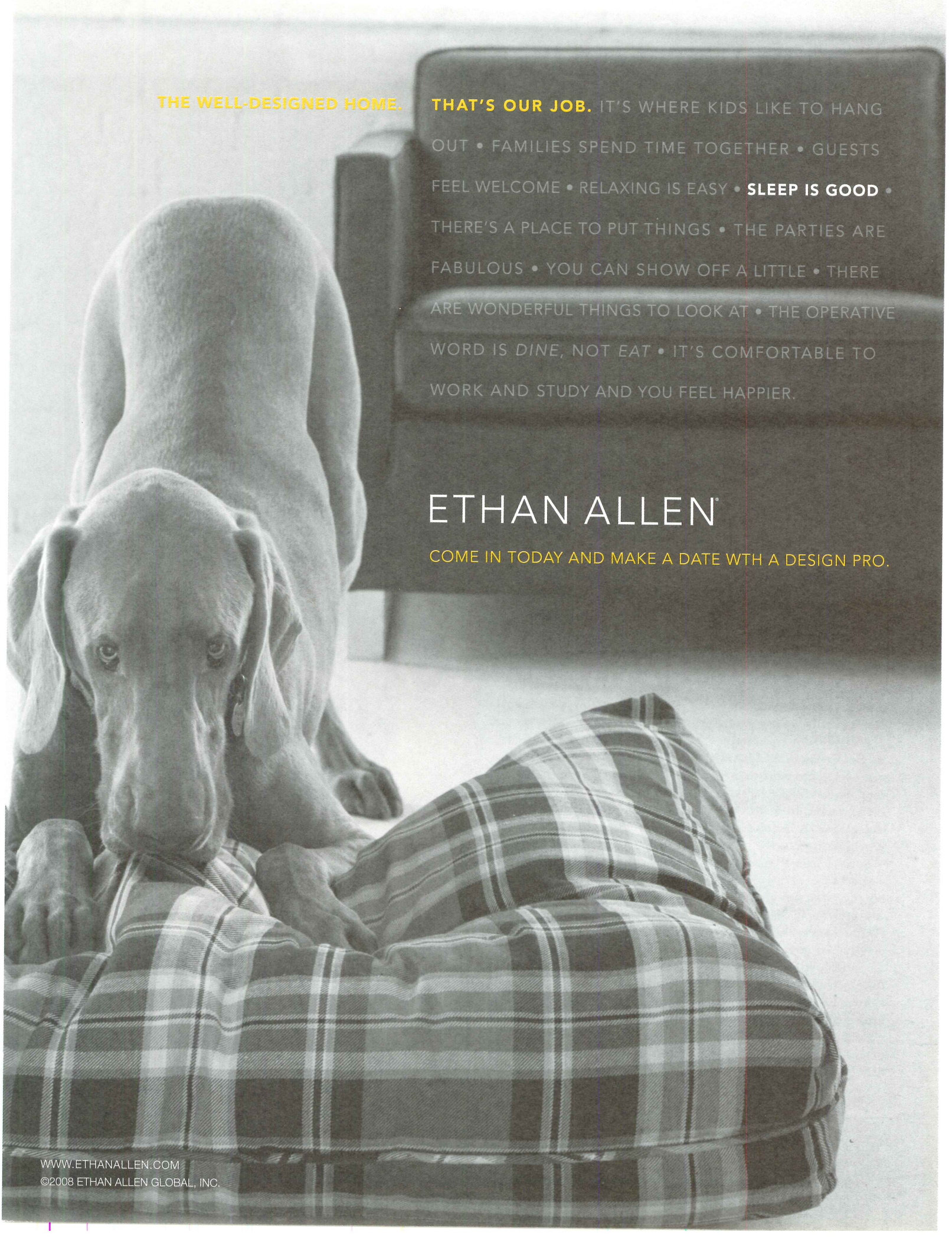
Stella and Grace wallpapers
by Marcel Wanders for Graham & Brown
grahambrown.com
Marcel Wanders expands the design world's passion for all things frilled and lacy onto a wall near you with eight new wallpaper designs for Graham & Brown. Hypnotize yourself as these snowflakelike fractal shapes combine in unexpected ways.

Skyscraper vase collection
by Constantin Boym for Gaia & Gino
gaiagino.com
Every two months, it seems, a brand-new burg is announced somewhere in the world, from Masdar to New Songdo City. Now you can build one yourself with these Skyscraper vases from Turkey's Gaia & Gino. Put a metropolis on your mantel. (*right*)



October 8 (2008)
Manga! Images of Japan opens at the Louisiana Museum of Modern Art, Denmark.
louisiana.dk

October 10 (1910)
Julius Shulman, architectural photographer and lifelong enthusiast of California modernism, turns 98.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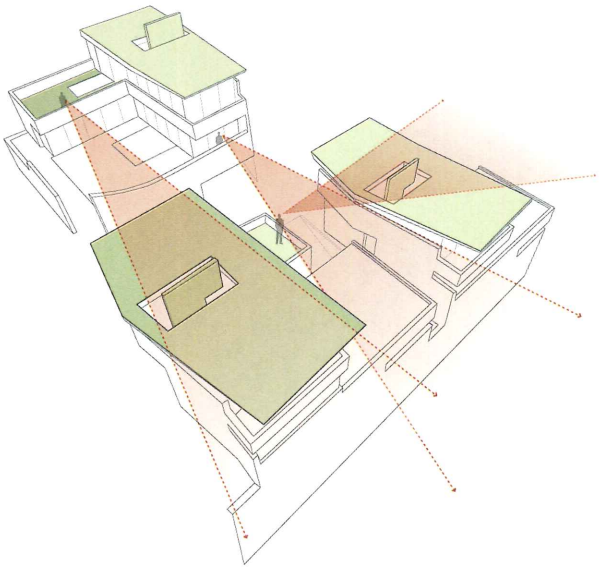
Borrowed Views

The rooftop gardens in architect Joel Sanders's newest project—a development of single-family courtyard homes in Seongbukdong, a stately neighborhood in the hills outside Seoul—are more than just random plantings. They are, in fact, an inspired combination of ecological principles and graphic design.

By assembling the plants into abstract bands of color, Sanders has created an optically innovative environment that will change the very character of the development every season. "In the spring, one band will change color to match the foliage of the surrounding landscape," Sanders explains, "and a different band will change color in the fall. It's not really camouflage—it's trying to be bold."

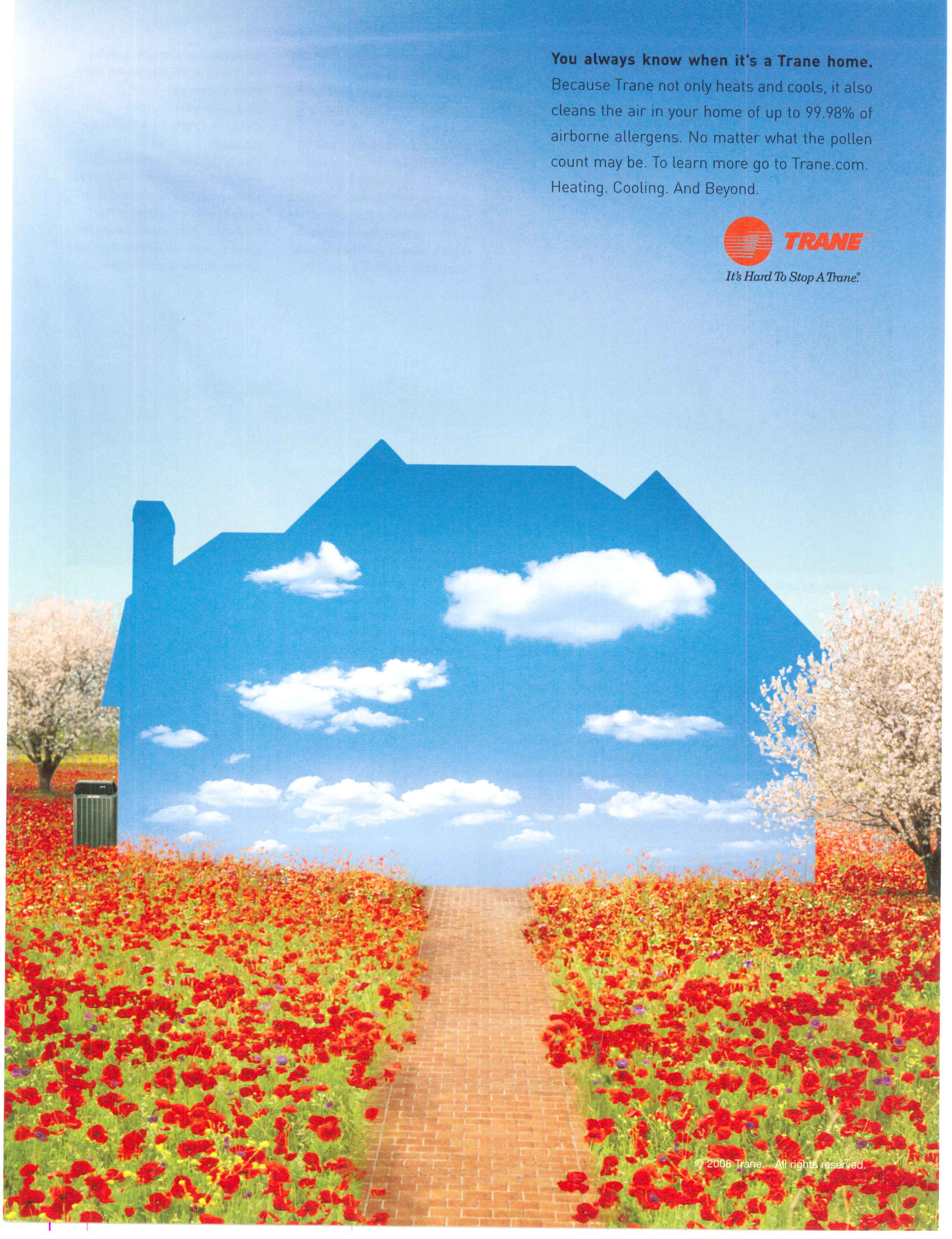
Each house, designed with Haeahn Architecture, also explores the notion of the "borrowed view." As Sanders describes it, the borrowed view is a visual strategy that blurs the line between the foreground and the background. "This occurs across the roofs," Sanders says, "so that the roofs are in a changing relationship with the forested hills across the valley. But it also happens inside the houses: When you come in the front door, you can see through the back of the house into an outdoor garden—as well as onto the roofs of your neighbors. You're always visually appropriating your neighbors' green space." This turns the entire development into a dynamic visual composition, with the structures and the surrounding landscape constantly moving into and out of focus, augmenting and redefining one another.

Best of all, you'll soon see for yourself: The first model home opens at the end of the month.



joelsandersarchitect.com
haeahn.co.kr

Super Structure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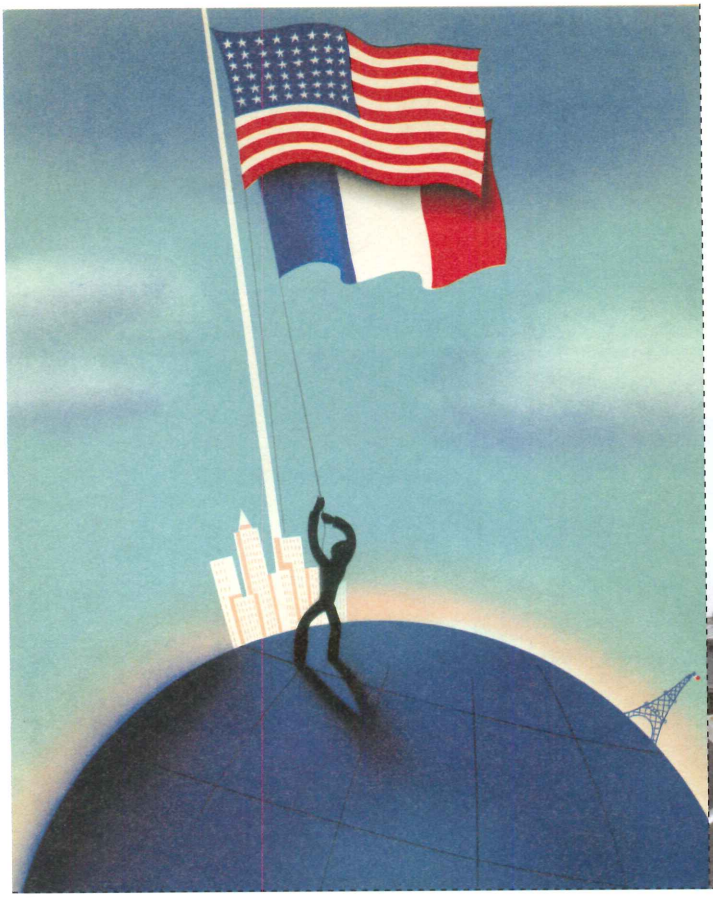
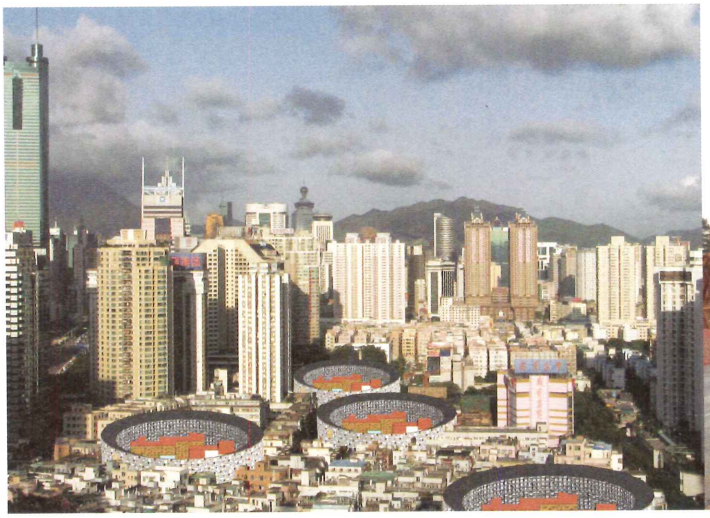


Paris/New York: Design/Fashion/Culture, 1925–1940
October 3, 2008–February 22, 2009
Museum of the City of New York
mcny.org
When it came to design and art in the 20th century, Paris and New York were locked in collaborative competition with no urban equal elsewhere: They fed off one another even as they stole each other's talents, and the inspired results are on display here. (*left*)

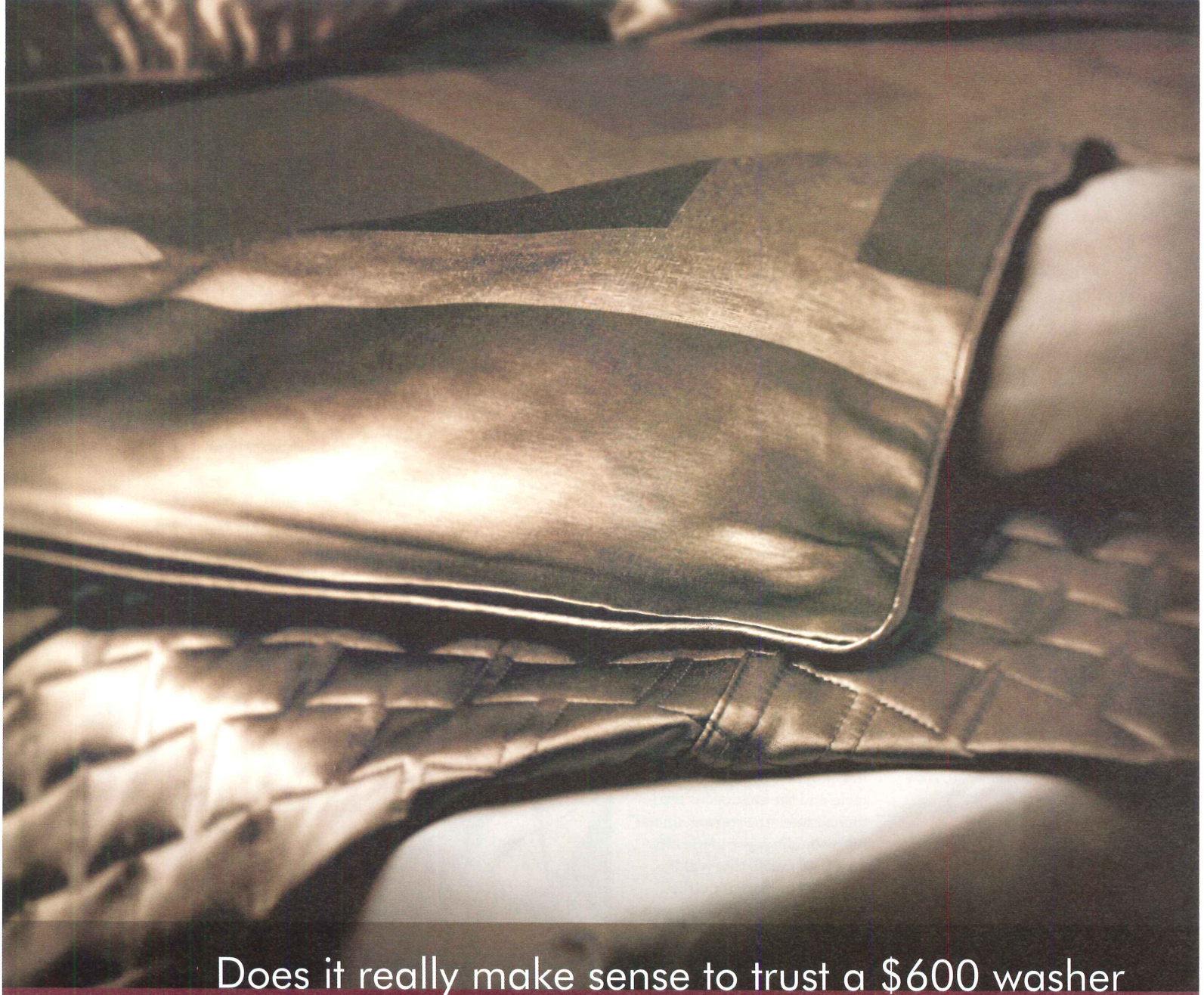
Some Ideas on Living in London and Tokyo by Stephen Taylor and Ryue Nishizawa
May 14–October 26, 2008
Canadian Centre for Architecture
cca.qc.ca
One of the best exhibitions of the year draws to a close in Montreal. Comparing two residential strategies by two architects in two cities, the show encompasses far more than its title implies. A classic of comparative urbanism.

Solos: Tulou/Affordable Housing in China
October 3, 2008–May 8, 2009
Cooper-Hewitt, National Design Museum
cooperhewitt.org
The Cooper-Hewitt's *Solos* series of architectural exhibitions continues into its fifth year, here setting its sights on Tulou, an affordable-housing prototype by Urbanus architects, soon to open in Guangzhou, China. The massive circular form—a welcome contrast to China's modern tower blocks—includes apartments, hotel and dorm rooms, retail space, and a gym. The Cooper-Hewitt will have two complete rooms on display until May 2009. The architects, who write that "architects should push the boundaries of their traditional roles and be progressive forces in society," are building at a time of unprecedented migration from the Chinese countryside to the cities. This exhibition is unafraid to ask whether the cities are truly ready for the influx.



October 19 (2008)
My Public Space closes at the Netherlands Architecture Institute, Rotterdam. nai.nl

October 24 (1994)
John Lautner, who brought his own New Age eclecticism to modern architecture, dies.



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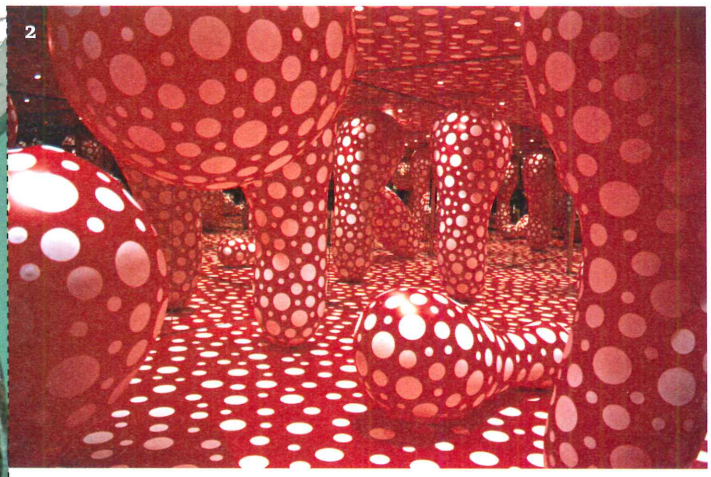
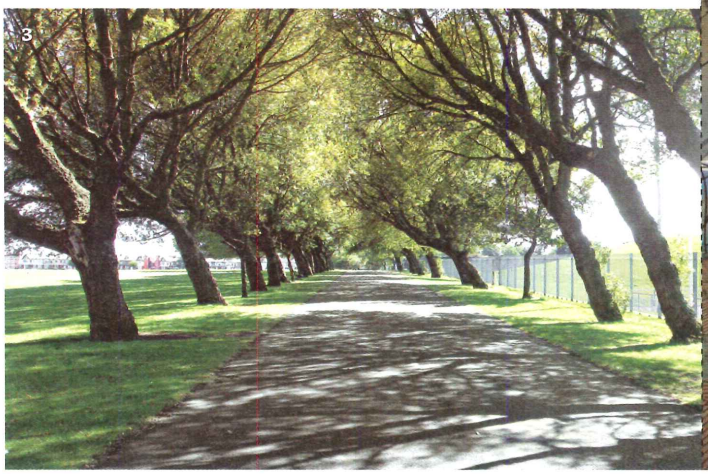


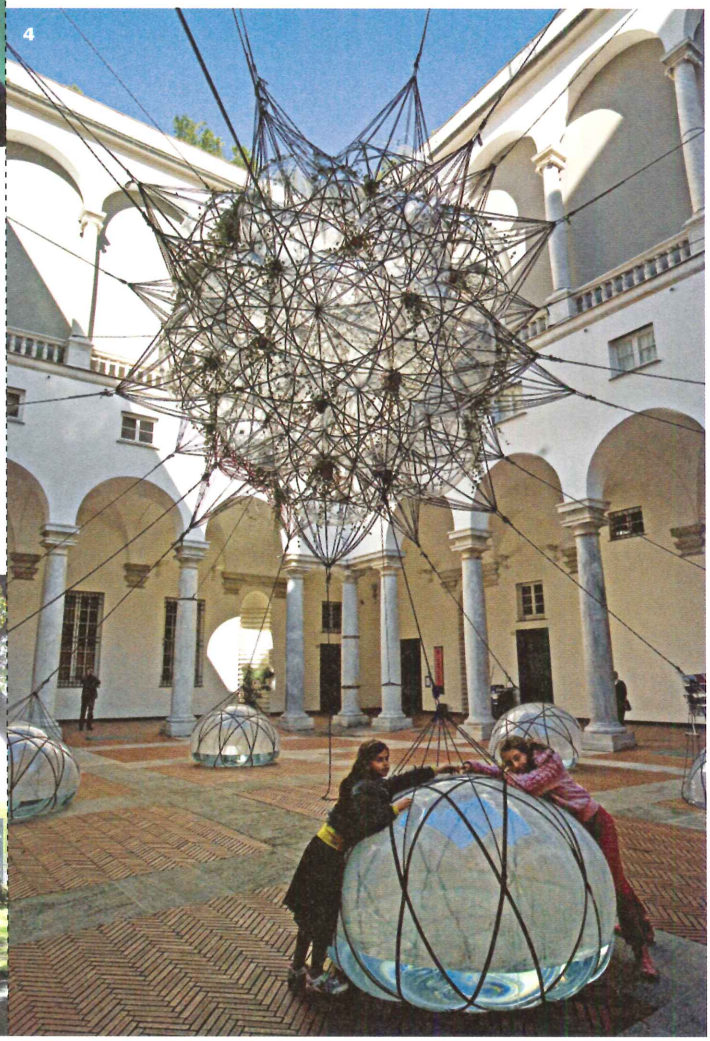
1. Swimming Pool by Leandro Erlich
2. Infinity Mirrored Room-Dots Obsession by Yayoi Kusama
3. Visible Virals-Parks and Transport by Nils Norman
4. Biosphere MW32 by Tomas Saraceno

Liverpool Biennial: MADE UP
September 20–November 30, 2008
Liverpool, England
biennial.com

Billed as the largest festival of contemporary art in the UK, this year the Liverpool Biennial is all made up—its theme is the artistic imagination at its most footloose and freewheeling. *MADE UP* brings with it an enthusiastic architectural festival of international commissions that look at "narrative, fantasy, myths, lies, prophesies, subversion, spectacle, and the ambiguous territory between the real and unreal" in the public space of the city. Liverpool is also this year's European Capital of Culture, so the stakes are high: Throughout the city, there are viral installations, rotating facades, and an aggressive schedule of events meant to get you out into the streets.



October 26 (2008)
Formless Furniture closes at the MAK Center, Vienna. mak.at



October 28 (1965)
Construction of Eero Saarinen's soaring Gateway Arch in St. Louis is completed.

ARIZONA

Phoenix, The Construction Zone	602.230.0383
Tucson, Homeworks Cabinetry	520.296.4440

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Costa Mesa, Studio Pacifica	714.241.0111
Laguna Beach, Euro Kitchen and Bath Corp.	949.494.3341
Long Beach, Kitchen Studio Naples	562.433.6393
Redondo Beach, Kitchen Studio South Bay	310.379.9800
San Diego, EKD Group	858.755.4755
San Francisco, Korts and Knight	415.558.8811
West Hollywood, Cooper Design Group	310.659.8222

FLORIDA

Hobe Sound, The Kitchen Strand	772.546.1306
Sarasota, Eurotech Cabinetry Inc	941.351.6557
West Palm Beach, Rynone Kitchen and Bath	561.845.7337

GEORGIA

Roswell, Schuon Kitchens Inc	770.643.9000

ILLINOIS

Chicago, de Giulio kitchen design	847.256.8833
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INDIANA

Chesterton, Tech Kitchen and Bath	219.363.3357

MARYLAND

Chevy Chase, Tunis Kitchen and Bath	301.652.5513

MASSACHUSETTS

Boston, Fittings Inc	617.350.0001
North Adams, Benchmark Kitchens	413.664.6078
Wellesley Hills, Architectural Kitchens Inc	781.239.9750

MICHIGAN

Birmingham, Caden Design Group	248.203.6006

NEW JERSEY

Moorestown, Cornerstone USA	856.234.0066
Ridgewood, The Hammer and Nail	201.444.1650

NEW YORK

Briarcliff Manor, Bilotta Kitchens of Briarcliff	914.762.3432
Mamaroneck, Bilotta Kitchens	914.381.7734
Mount Kisco, Bilotta Kitchens of Mount Kisco	914.242.1022
New York, Bilotta Kitchens of New York	212.486.6338

UTAH

Salt Lake City, Kitchen Studio	800.594.8090

ALBERTA

Edmonton, Heart Kitchen and Bath	780.433.7801

BRITISH COLUMBIA

Vancouver, Redl Kitchen Studio Inc	604.681.4457

ONTARIO

Niagara Falls, Artcraft Kitchens	905.354.5657
Oakville, Oakville Kitchen Centre	905.827.4611
Ottawa, Design First Interiors	613.562.2655
Pickering, Binns Kitchen and Bath Design	905.509.5555
Toronto, Dunbar and Ross Ltd	416.486.9615
Toronto, Binns Kitchen and Bath Design	416.286.2222

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Montreal, Studio Zaro	514.340.7733

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Emily Pilloton

With the offices of her upstart nonprofit, Project H, located in the same space as Cameron Sinclair's Architecture for Humanity, Emily Pilloton's everyday life is steeped in a desire to make design matter. Design, she believes, can help to improve the lives of others—and Project H was set up to help make it happen.

Of course, Pilloton is not alone in her quest to "design for the other 90 percent," as the saying goes—referring to designers who put their services to work for the global poor—but the speed of Project H's rise from mere idea to field leader has been astonishing. Pilloton, a self-described humanitarian design entrepreneur, decided that Project H should solve what she calls "a different equation," with an altogether different bottom line.

For instance, Project H's most well-known initiative is its delivery, in late 2007, of "Hippo Rollers" to communities in rural South Africa. Hippo Rollers are durable and easy-to-transport plastic barrels that make it immeasurably less stressful for people to store clean water. Project H's interests extend beyond health and hygiene, however, to encompass youth education. They will soon embark on the design and production of toy beads that double as mathematical counting devices. The retail sale of these will then fund the construction of much-needed schools in the region.

"I know that there is a huge network of individual designers out there, with human-focused values, wanting to do great work," Pilloton says. "I'm just trying to provide a conduit, and a place, for us to figure it out together."

projecthdesign.com

Steve Lambert

Office workers ride zip lines down the streets of San Francisco, where a roller coaster has been installed as a new form of public transport: Welcome to the artistic world of Steve Lambert, who thoroughly reimagined the City by the Bay in a recent project with Packard Jennings. A born-and-raised West Coaster now living in New York City, Lambert thrives on humorous provocation. His projects often take the form of media pranks, anonymous signs, and what he calls "anti-advertising." Art, Lambert says, "is a bridge that connects uncommon, idealistic, or even radical ideas with everyday life."

What's your ideal working environment?
It's what I have now: a bustling, collaborative environment where I can develop ideas with amazing people—with little places I can occasionally escape to where no one can bother me.

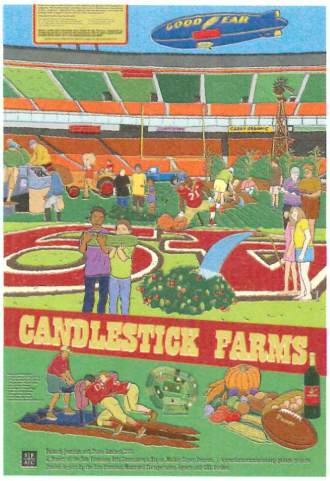
Is there someone outside your field who inspires you?
Is there anyone in my field that inspires me? The art world is so insular to begin with. I find the most inspiration outside—looking to sociology, hackers, creative activism, urban planning, etc.

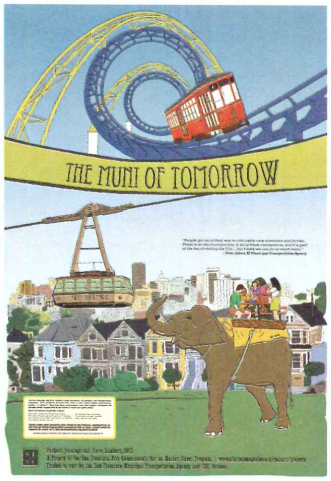
What's your dream commission?
To repurpose every weapons lab and military base in the United States. I'd have so much money and land, I could do anything.

Was there a specific object that changed how you think about art or design?
Cassettes of Black Flag, the Dead Kennedys, and the Ramones. One doesn't have to labor, conform, and achieve technical perfection in order to communicate—and you can do it yourself.

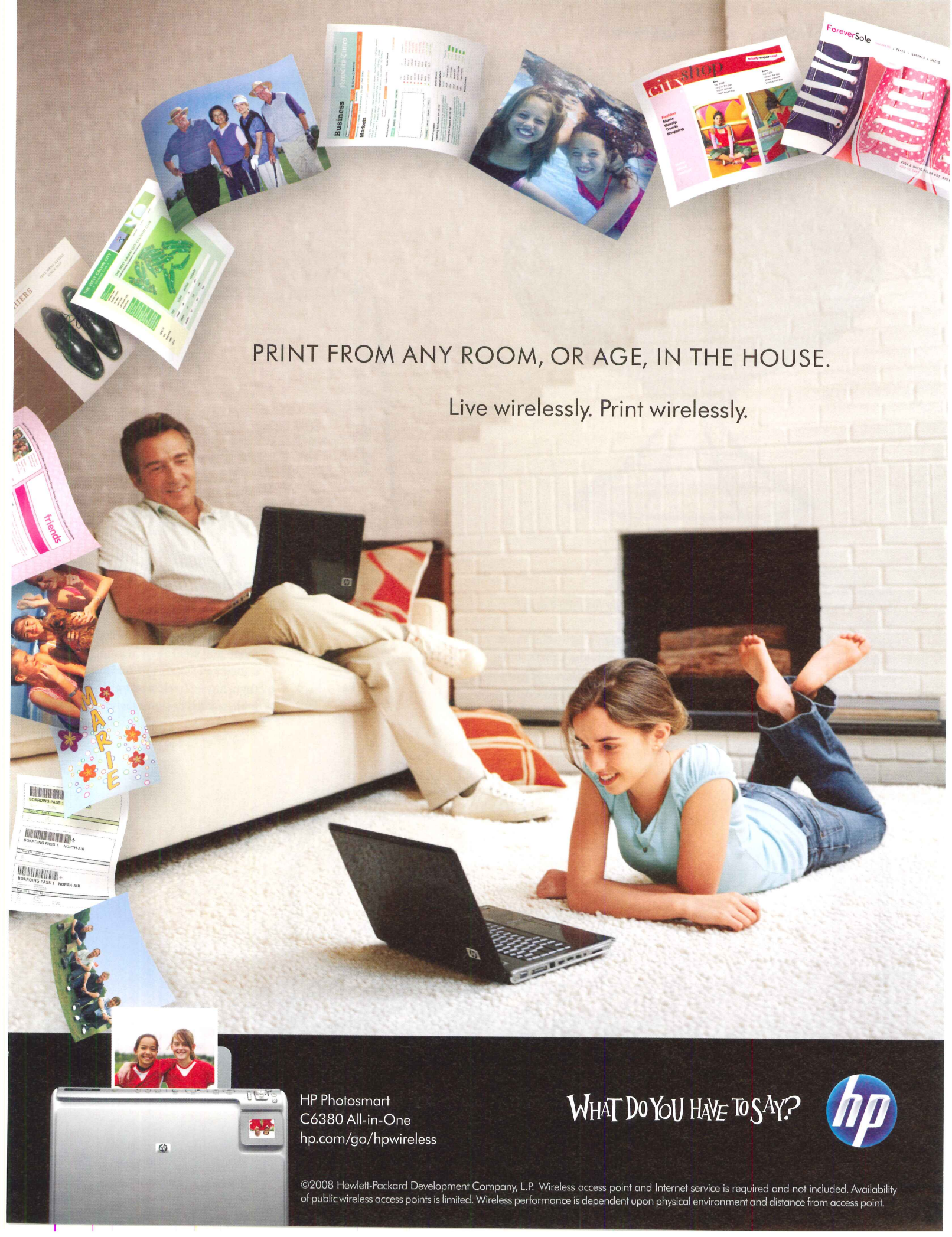
What three buzzwords do you never want to hear applied to your own work?
"Activist," "interactive," and "community-based."

visitsteve.com





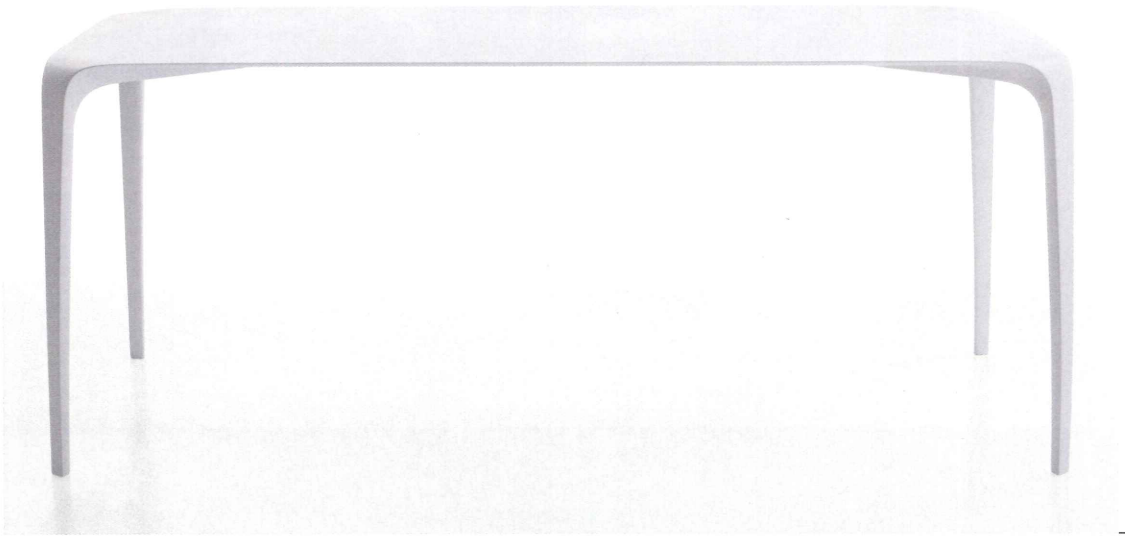
Nice Modernist Q & A



Magnolia chair
by Jacco Bregonje for Artifort
artifort.com
Elegant and unprepossessing, unlike the Paul Thomas Anderson film of the same name, Jacco Bregonje's Magnolia is a sleek seat that nods toward Artifort's past while remaining firmly planted in the present. (*above*)

One chair
by Anders Nørgaard for BoConcept
boconcept.com
Anders Nørgaard's glass-filled nylon and steel chair, winner of a 2008 Red Dot Award, has more than earned itself a seat at the table of good design. (*above*)

Link table
Jakob Wagner for B&B Italia
bebitalia.it
Though oddly named—this table betrays no individual parts, joinery, or seams—its streamlined surface of white polyester resin is as smooth as Tristan and as beautiful as Isolde. Cue the Wagner.



October 29 (2004)
Ezra Stoller, who created iconic photographs of modern architecture, dies.

Interior Design Hilary Radley. Photo Glenn Moody.

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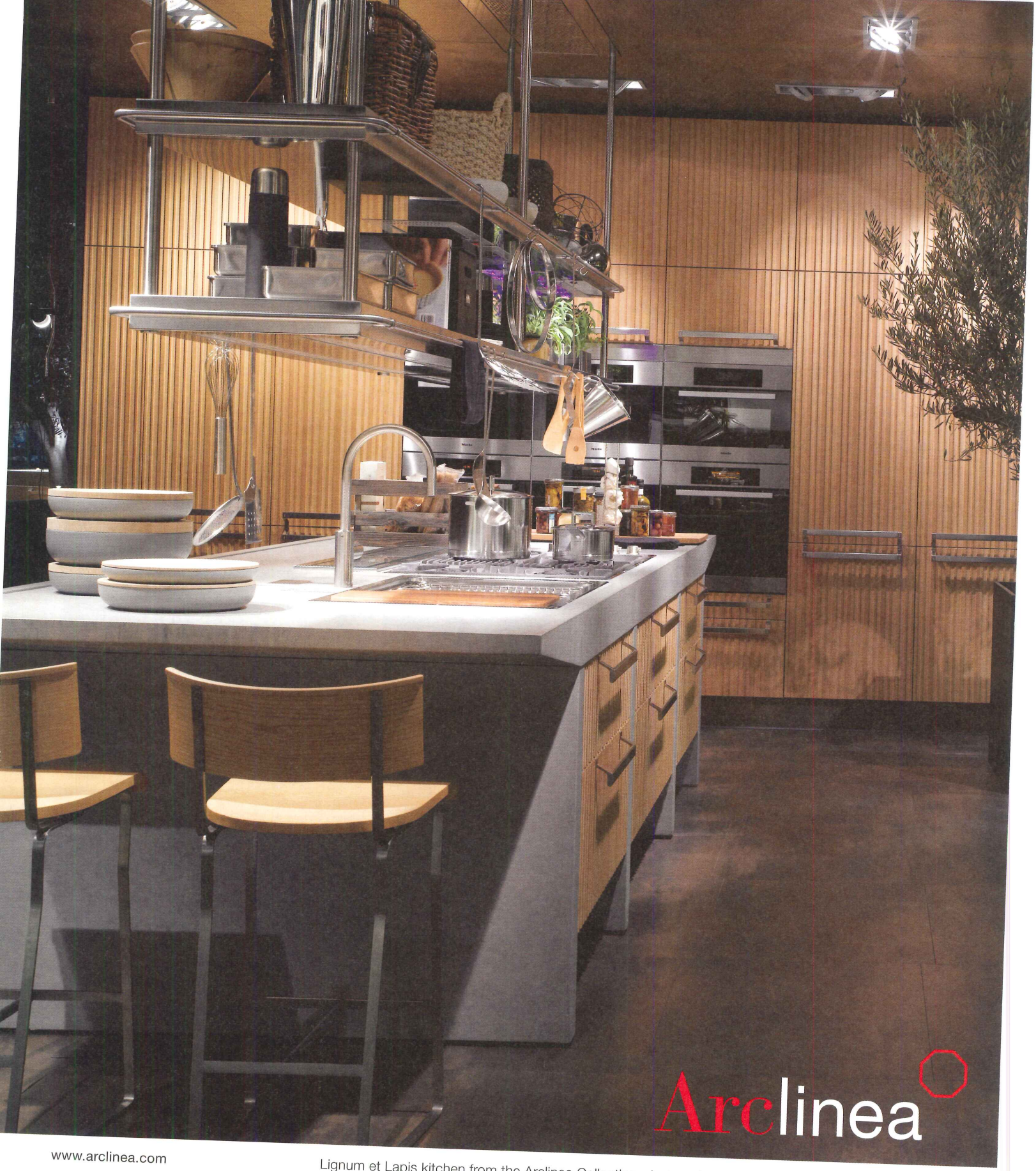
Cloud chair
by Lisa Widén for Design House Stockholm
designhousestockholm.com
If the Care Bears had a modernist flat in the sky, the Cloud chair would surely hibernate in their den. Its fully adjustable cushion slides along a black metal frame, allowing both ends to be either seat or backrest.

Torch light
by Sylvain Willenz for Established & Sons
establishedandsons.com
Fancy yourself a flower arranger but can't keep a blossom in bloom? Target your talents at the Torch light. Available as a single stem or in bunches, the simple design lets you create your own luminous bouquet. (*right*)

Enchord desk
by Industrial Facility for Herman Miller
hermanmiller.com
Both a clutter-concealer and a space-extender, Herman Miller's Enchord is a refined version of the simple workstation. The pesto-green leaf adds a bright accent of color—and a nice resting spot for a printer or a plant.

October 31 (1950)
Zaha Hadid, Pritzker Prize-winning queen of high-tech design, is born in Baghdad.
zaha-hadid.com



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Lignum et Lapis kitchen from the Arclinea Collection, designed and coordinated by Antonio Citterio

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Modern Taste

Chef Grant Achatz treats his restaurant kitchens like scientific laboratories: They are places in which to invent wildly sculptural dishes that are seldom what they seem. Though he characterizes himself simply as "a cook," his food is a feat of culinary engineering that uses science, technology, and design to dissect and reconstruct texture and form. This multidisciplinary approach is often called molecular gastronomy, a term Achatz doesn't embrace "Some call it techno-emotional," he says. "We call it progressive American." "Progressive" seems understated—but as far as our eating habits go, it's ultramodern, to be sure.

At Achatz's Chicago restaurant, Alinea, guests enter through a 40-foot corridor with a polished black granite floor that tapers as it nears the doorway, creating the illusion that visitors are changing size as they approach. Inside, the atmosphere is less funhouse than theater. Meals are presented over many hours, in as many as 27 courses, in a carefully choreographed spectacle of custom-designed tableware. Achatz says the sequence of intentional events is meant to give diners "a sense of comfortable surprise," though he also relishes the opportunity to challenge them. "Sometimes we will take comfort food and present it in a very confrontational manner. People will have to overcome a bit of fear just to find that it is a pleasant experience."

The language on the Alinea menu is deceptively simple—sometimes a single word is used to state the main ingredient. What arrives, however, is a series of tasteful interpretations linked to that item; for instance, there is Beef, which stars a rib-eye steak, but Achatz supports it with raisins, chives, anchovies, red peppers, and ginger.

Achatz and his culinary construction crew execute transformative procedures, often obscuring the visual identity of the ingredients but amplifying their true flavors. The kitchen's toolkit includes everything from a Cryovac vacuum sealer and a paint-stripping heat gun to a starchy miracle thickener called Ultra-Tex 3. When placed before the diner, Beef looks like an edible landscape composed of doughy volcanoes, gelatinous boulders, and crisp tufts of grass.

When it comes to flavors, Achatz rarely favors subtlety. In 2007, he was diagnosed with an aggressive form of tongue cancer, treatment for which temporarily obliterated his sense of taste. For a man whose life revolves around food, this might have been a recipe for despair; instead, Achatz used the opportunity to push innovation even further. Then, in December, contrary to prognoses, he was declared cancer-free.

Achatz has long believed that to repeat a menu item is to forestall ingenuity. But this year, with the release of his book *Alinea*, Achatz has conceded that perhaps a brilliant invention is worth repeating—and even archiving. The book contains hundreds of recipes and highly detailed photographs that glorify the architecture of Alinea's plates. Though many dishes call for esoteric ingredients, dozens of elaborate steps, and as many unusual tools, Achatz assures aspiring home cooks that there's no reason to be intimidated. "Bite it off in small chunks," he suggests, "and you will be rewarded."

alinea-restaurant.com

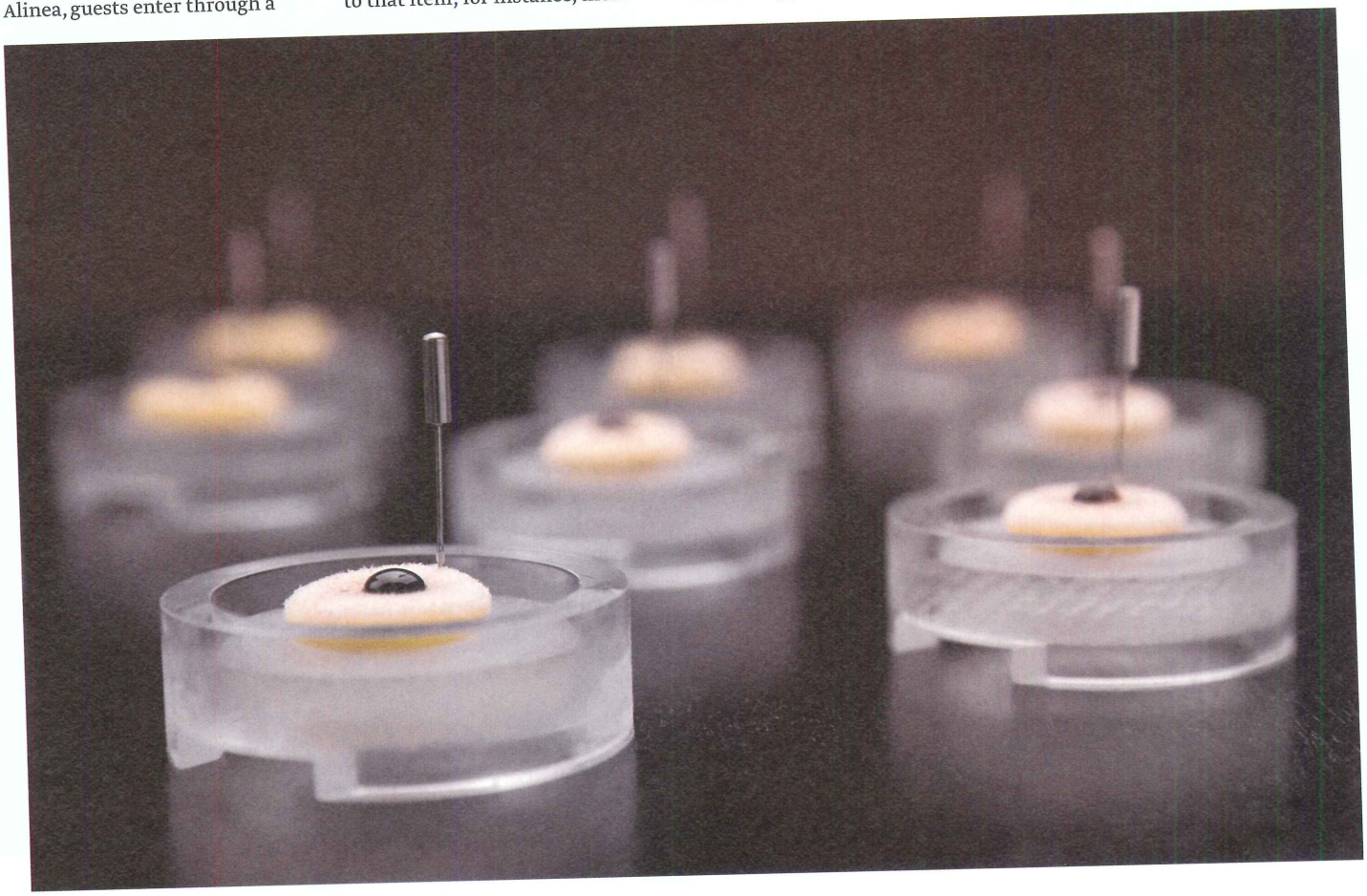

Photo by Lara Kastner

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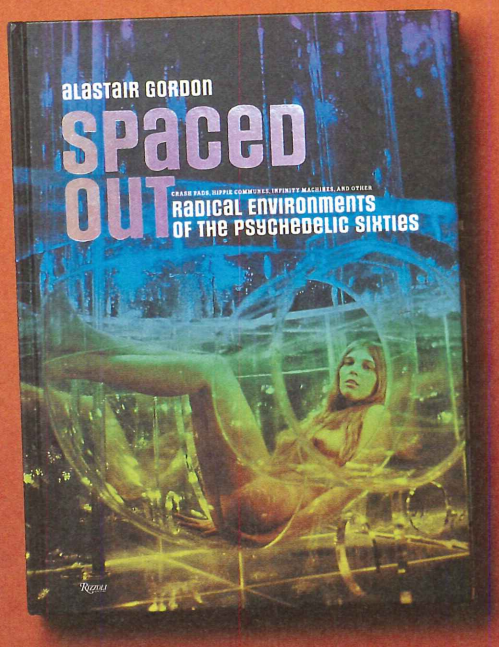
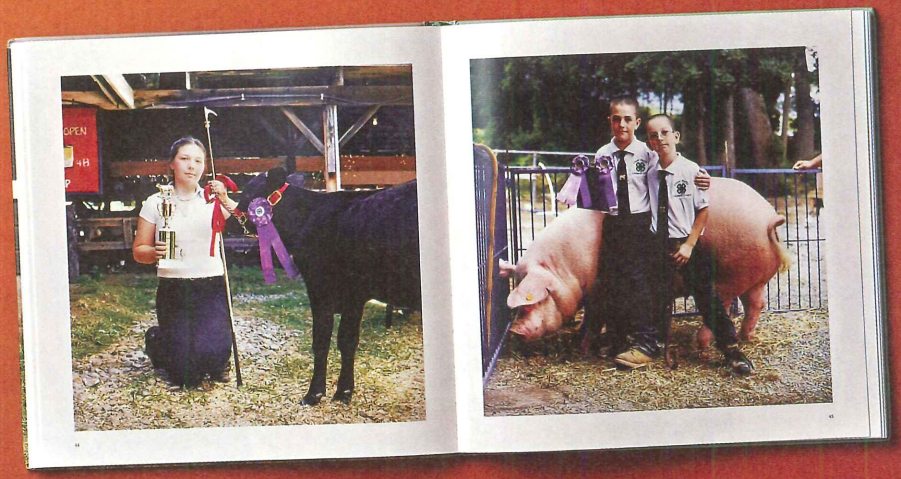
Alastair Gordon
Rizzoli, $65
Geodesic domes, earthen huts, and undulating, organic forms carry the day in this groovy tome's decidedly blissed-out tour of "crash pads, hippie communes, infinity machines, and other radical environments of the psychedelic sixties." Not recommended for squares—or for those bummed out by scores of naked hippies.

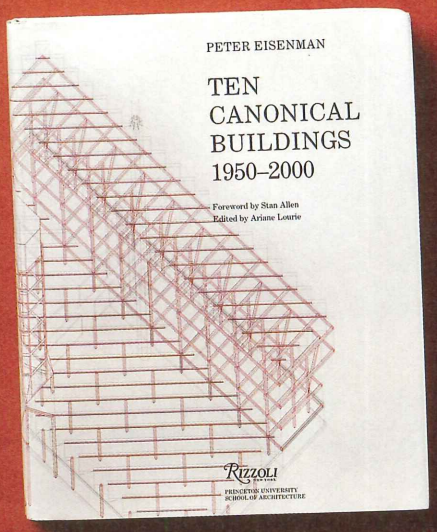
Ten Canonical Buildings, 1950–2000
Peter Eisenman
Rizzoli, $60
Architect Peter Eisenman re-examines the last five decades of architectural design through the stylistic lens of ten "canonical buildings." The book is a trove of complex diagrams that Eisenman breaks down and compares in a series of rigorous essays.

Till the Cows Come Home
Dan Nelken
Kehrer Verlag, $50
Dan Nelken's oddly affecting portraits of half-shorn sheep, gawky adolescents clutching prize rabbits, and teenage beauty queens show that the down-home county fair—pooh-poohed for offering both funnel cake and motion sickness—is a bastion of tradition, knowledge, and community that we're often quick to overlook.

Revolving Architecture: A History of Buildings That Rotate, Swivel, and Pivot
Chad Randl
Princeton Architectural Press, $35
Hotel restaurants, railroad yards, experimental solariums, World War II French military bunkers, and even rooms in Emperor Nero's palace all have one thing in common: At some point in history, one of their kind was built to revolve. Chad Randl has put together a dizzying spin through the history of turning structures.







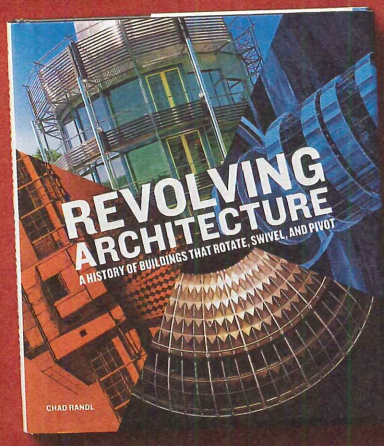


Photo by Peter Belanger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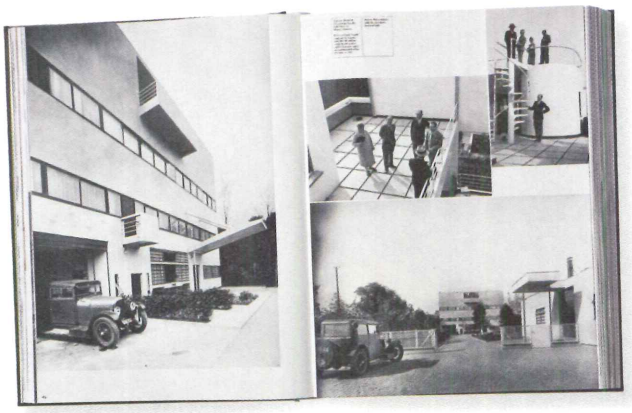
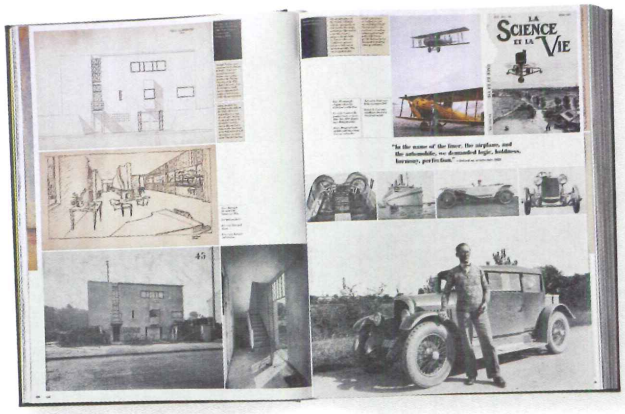
Le Corbusier Le Grand
With an introduction by Jean-Louis Cohen
Phaidon, $200

Who knew Corbu could be purchased by the pound? Phaidon's new tome *Le Corbusier Le Grand* ("Le Corbusier the Great") weighs in at 20 pounds, and at $10 per pound, it's practically a bargain. The gigantic pages teem with old photos, hand-scrawled journal pages, letters, sketches, and blueprints. Each chapter begins with a brief introduction and chronicles successive eras of Corbu's nearly 78 years.

In a less-dignified version of itself, this book might be titled *Le Corbusier: Uncensored*, chockfull as it is with revealing details of the man behind the image. In his opening essay, Jean-Louis Cohen describes Le Corbusier—born 121 years ago this month with the less-memorable name Charles-Édouard Jeanneret-Gris—as "the man with a hundred faces." Quotations from Corbu throughout the book add a layer of intimacy and humanity to the museum catalog–like spreads that depict his life in words and images. Though his persona was absolutely robust, he strove long into adulthood to prove to his mother that his work in the world was significant. In fact, his relationships with women in general were intense and at times consuming. Of a series of erotic drawings of nude women from 1918, he says: "I paint filth. My women are bestially lascivious, prurient, in heat."

These lurid details are couched within an astounding archive that illuminates both the man's genius and the unmatched impact he had on the evolution of modern design. Whether you're a diehard Corbu devotee or you've simply longed to see the legend in his underwear, this is one book you'll want on your shelf (though you might want to reinforce it first).





Photos by Peter Belanger

October 31 (2008)
It's Halloween! We dare you to dress up like a slutty Mies van der Rohe.

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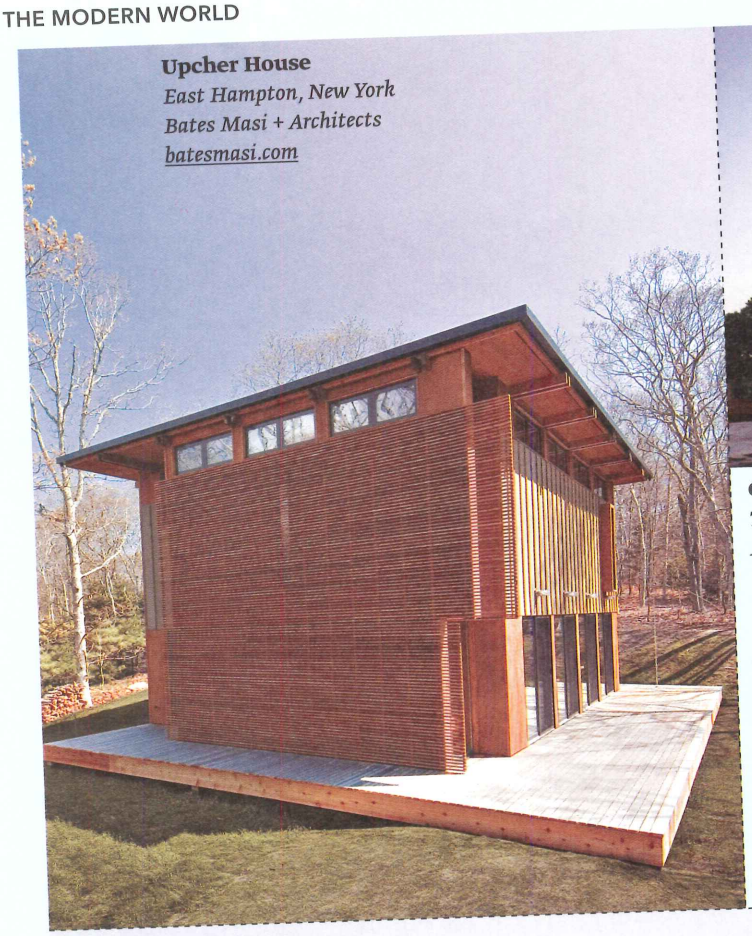

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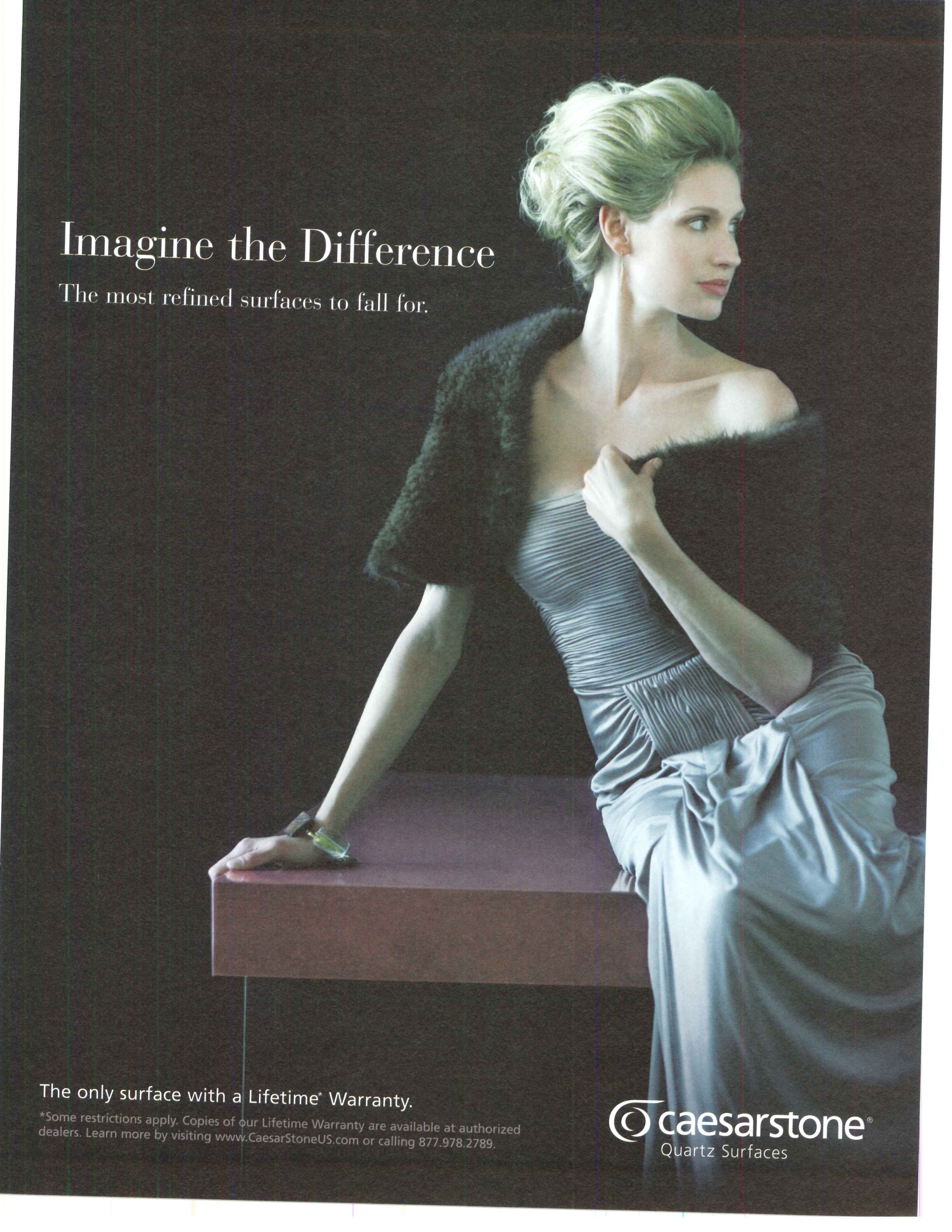
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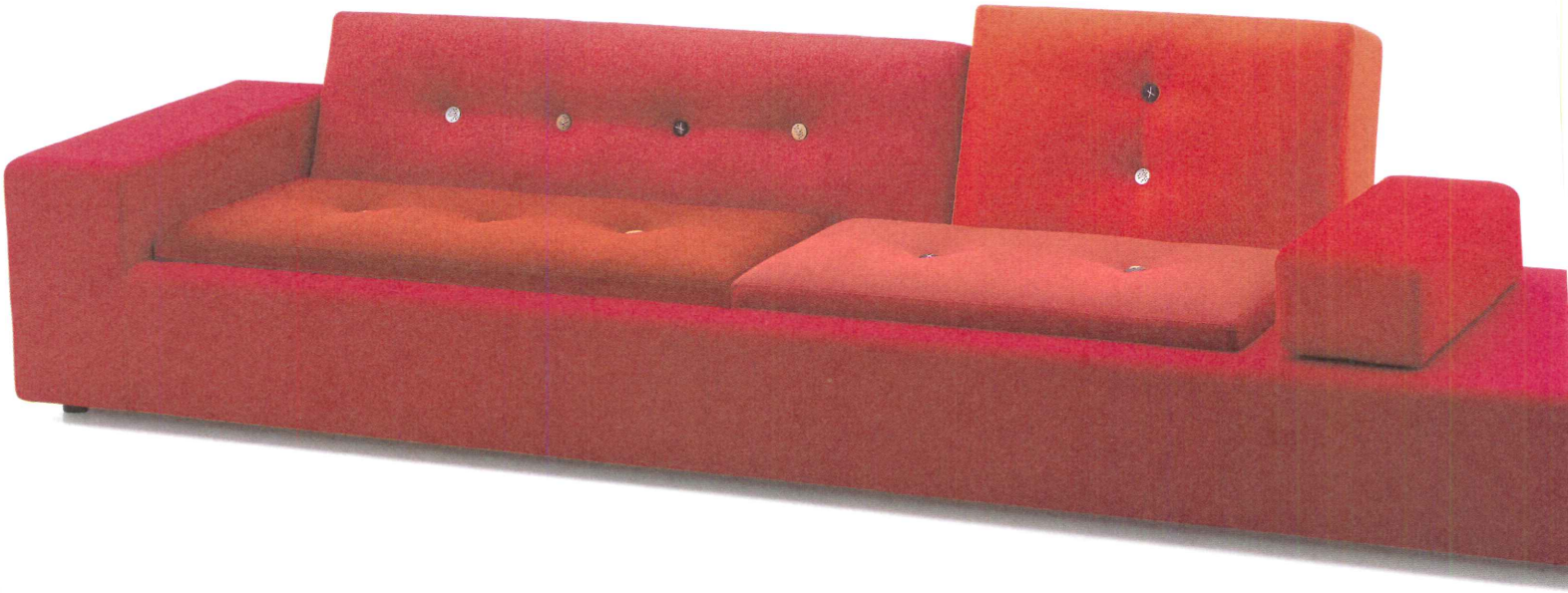

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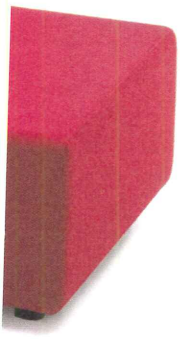

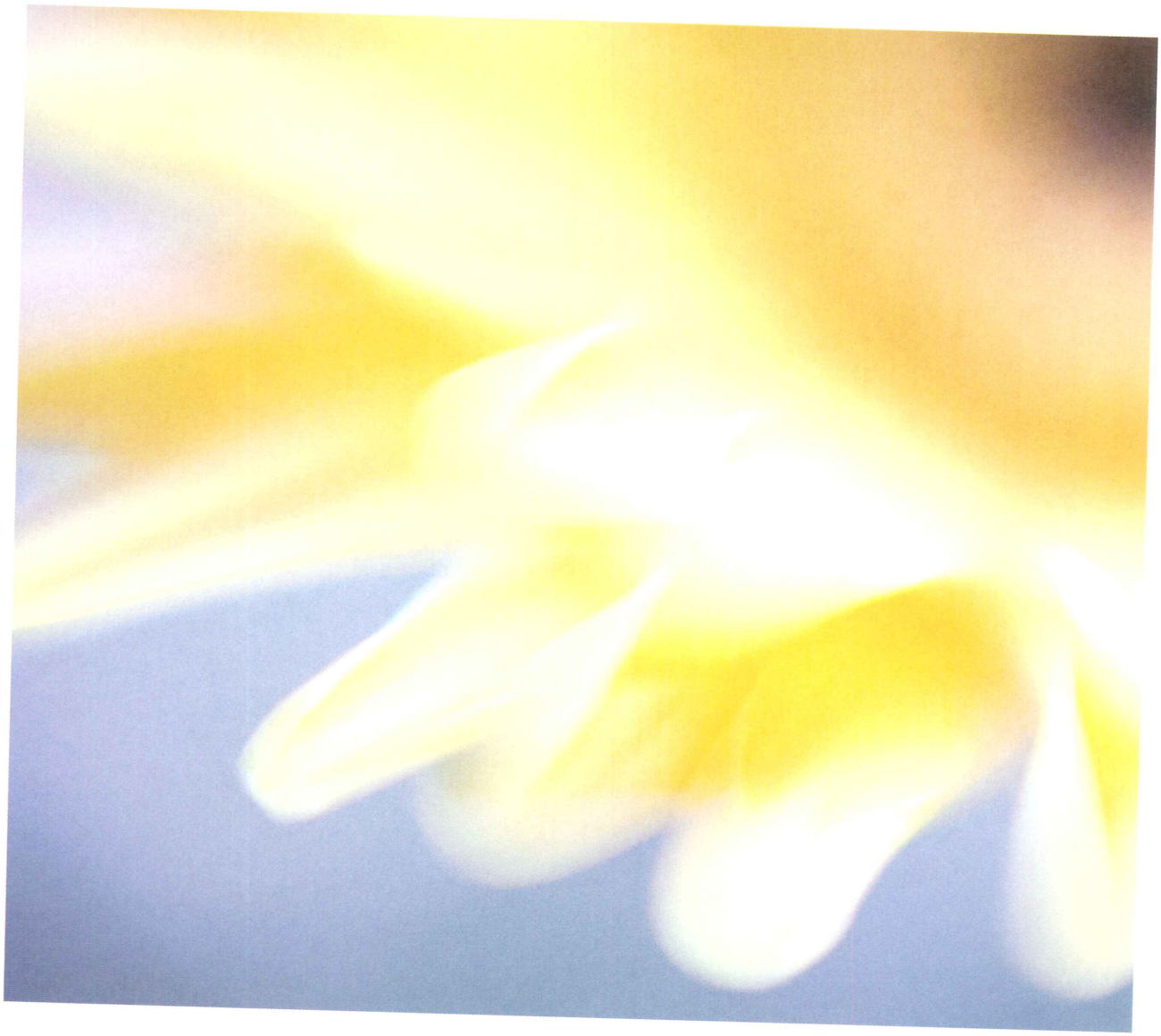

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Salvage Love

The first year out of college is a wild card for most people. Whether spent bumming around Europe with a backpack or slogging through a suffocating desk job, it's often a year with little bearing on life's next chapter. But Blake Dollahite—and his father—saw an opportunity in this transitional time to build a foundation for his future. With a small bank loan and a lot of helping hands, Dollahite dove into his first year of freedom by shackling himself to a rundown Austin bungalow and preparing to make it home.

As told to Sarah Rich
Photos by Misty Keasler
Illustrations by Keith Shore

From the side door of his restored two-bedroom bungalow, Dollahite watches his dog West inspect the newly installed low-maintenance landscaping and brick patio.

When you completely deconstruct a house but continue to live in it and call it "home," rather than "home-to-be," you really get to see it for what it is. The roof is a thin sheet of plastic, and you can trace a drop of rain from underneath as it strikes and begins to slide, collecting in the swollen roof valleys until a thin trickle finds its way inside. At that moment, the tenuous relationship between an owner and his house becomes apparent. That illusion of security and immunity to what's out there all just washes down the plastic, too. On the other hand, when it's done, nothing feels more secure than walls built with your own hands and insulated with memories.

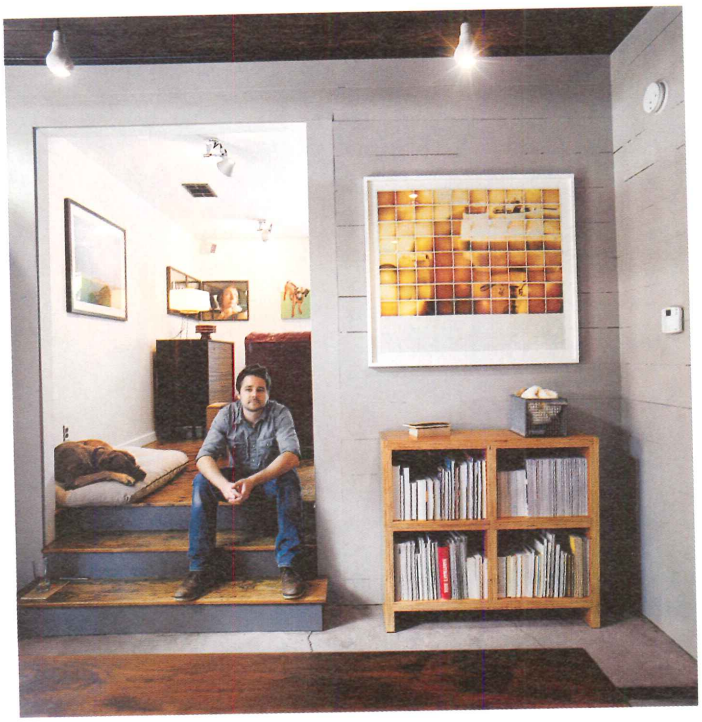
This is my first house. When I finished my art degree at the University of Texas at Austin, my dad suggested that I look for a place that needed some work and said he'd lend a hand. He had plenty of experience, having built and rehabbed all three houses we lived in growing up in east Texas. He and my mom were married young and didn't have much money, so when my brother and I came along, he figured he'd better learn to build a house himself. This would be his fourth.

Neither of us anticipated the project being as large as it turned out to be, but you take opportunities where you find them. I jumped on a little loser of a house—basically a teardown—on a small lot with enough challenges to scare everyone else away. But it was in a great location and cost about as much as the bank would give me.

I closed on the house in the late summer of 2003 and spent that fall designing and planning. Around Thanksgiving we began working on the weekends to rehab exterior walls and stabilize the foundation. Just before Christmas, we began the push.

Between family and friends, I had plenty of help, but my pockets were pretty shallow. I had just a small construction loan and two credit cards. Luckily, my design preferences and my budget were mostly compatible. While I hoped the house would be modern and striking, I wanted to rely on recycled materials to help it feel warm and familiar. I didn't want my grandma to feel like an astronaut when she visited.

I looked for materials that could have been found in an older home. All of the doors were salvaged or bought cheaply at a local Habitat for



Almost every element of the interior—from the dining room table (top left) to the kitchen cabinetry (bottom right) to the art on the walls—was created by Dollahite himself. Dollahite perches on the steps to his living room (bottom left) beside his dog, who saw him through the entire renovation.

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Humanity ReStore; much of the flooring was made by milling old roof decking; we made our own light fixtures; and during breaks we surfed eBay. In the end, I was able to keep the construction costs to around $45 per square foot.

Things progressed, the grass turned brown, then green, then brown again. I got the heat running, a little later came permanent power and air-conditioning. Cabinets were built, some extension cords were put away, and my family got a much-deserved rest.

Once I could see the end of that phase, I wondered how I was going to fill this empty space. I certainly couldn't afford any of the pieces I admired, but I also couldn't imagine furnishing it with objects of little value to me. My hands had touched every inch of the place, seen and unseen, and the interiors needed to reflect that. I decided it only made sense for the furniture that would live there to be born there, too.

I set up a workshop in the last unfinished room and began designing and building. Each piece needed to have proper proportions and respond to its neighbors. I wanted some to speak loudly, like the media cabinet, which I made with some scraps of exotic

The bedroom takes up the small second floor of the house (top left). Though it's tucked against the peaked roof, plenty of daylight keeps it from feeling like an attic.

From the stairs (bottom left) West looks across the living room over the salvaged pine floors, which run throughout the house. The media cabinet and lightbox coffee table (bottom right) exemplify Dollahite's furniture-making talents. After finishing the house he founded a studio, Rural Theory, to apply his talents elsewhere.

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Dollahite's house sits on a tree-lined block in the north Austin neighborhood of Hyde Park. His remodel retained the old Texas feel of the exterior, with modern touches inside.


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wood like padauk and cocobolo, while other pieces, like the coffee table, which resembles a lightbox, would play a more reactionary role. With as simple and minimal a selection of materials as possible—and a few unique finds thrown in for texture and detail—the rooms were eventually filled out.

Finally, I turned to the landscape, which is still settling in. I'm sure the tinkering and refining will never truly be done. The house is comfortable and lived-in now, but I can still picture us all in one tiny room trying to stay warm with West, an empty beer bottle or two (or 20), a space heater, a two-by-four keeping the door shut, and beyond it nothing but a barren slab and an explosion of material in the yard.

It echoes so many scenes from childhood when my dad undertook the same task. I was too young to understand his reasons or the magnitude of the job, and, at times, I felt like the kid with a crazy father. In the end, of course, I am nothing but grateful that he was crazy enough to drive five hours each way almost every weekend for the four years it took to complete this project, because without him, my home would not exist.

Dollahite tackled landscaping last, installing climate-sensitive plants in metal planters he designed himself. Patches of sod amid white gravel keep water needs low.

Dollahite kept most rooms spare, allowing each piece of furniture and art to have a presence. In the dining room (bottom left), the table is its own centerpiece.

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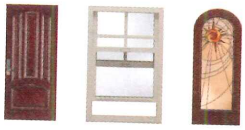

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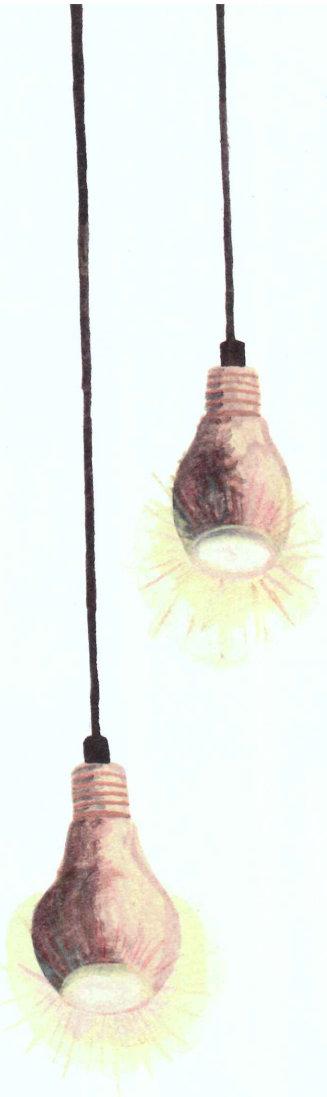
Hot Tin Roof
For the sharply peaked ceiling of his bedroom, Dollahite chose raw corrugated metal. The reflective surface brightens up the space and elongates the room.
environmentalhomecenter.com

Fenciful
Dollahite's modern picket fence brilliantly balances privacy and openness. With two-by-fours turned on their narrow side and spaced wide, the fence blocks views from an acute angle. Head-on, however, the pickets frame a clear view into the yard.



Treasured Tove
The bulb-shaped cast-concrete pendants by Swedish designer Tove Adman that illuminate the dining room were purchased in a local home store. Dollahite modified them with a ceiling canopy made from a black iron floor flange and bell reducer. He compression-fitted the cord inside the canopy using automotive fuel hosing and a hose clamp to keep the pendant from pulling out of the canopy.
toveadman.se

Pine Soul
The pine floors were made from the roof decking of the original house. Dollahite straight-lined the planks, then tongue-and-grooved them, leaving nails and worm-holes as evidence of the material's history. The soft wood quickly saw further wear but the additional impressions add character.
toolbase.org

Tony Credenza
Using a beat-up white credenza he'd had in storage for years, Dollahite created an antique-inspired vanity for his bathroom, which he fitted with a robin's-egg-blue sink from a Habitat for Humanity ReStore. With an aged mirror and small light fixtures, the compact space resembles a country doctor's office.
habitat.org/env/restores.aspx

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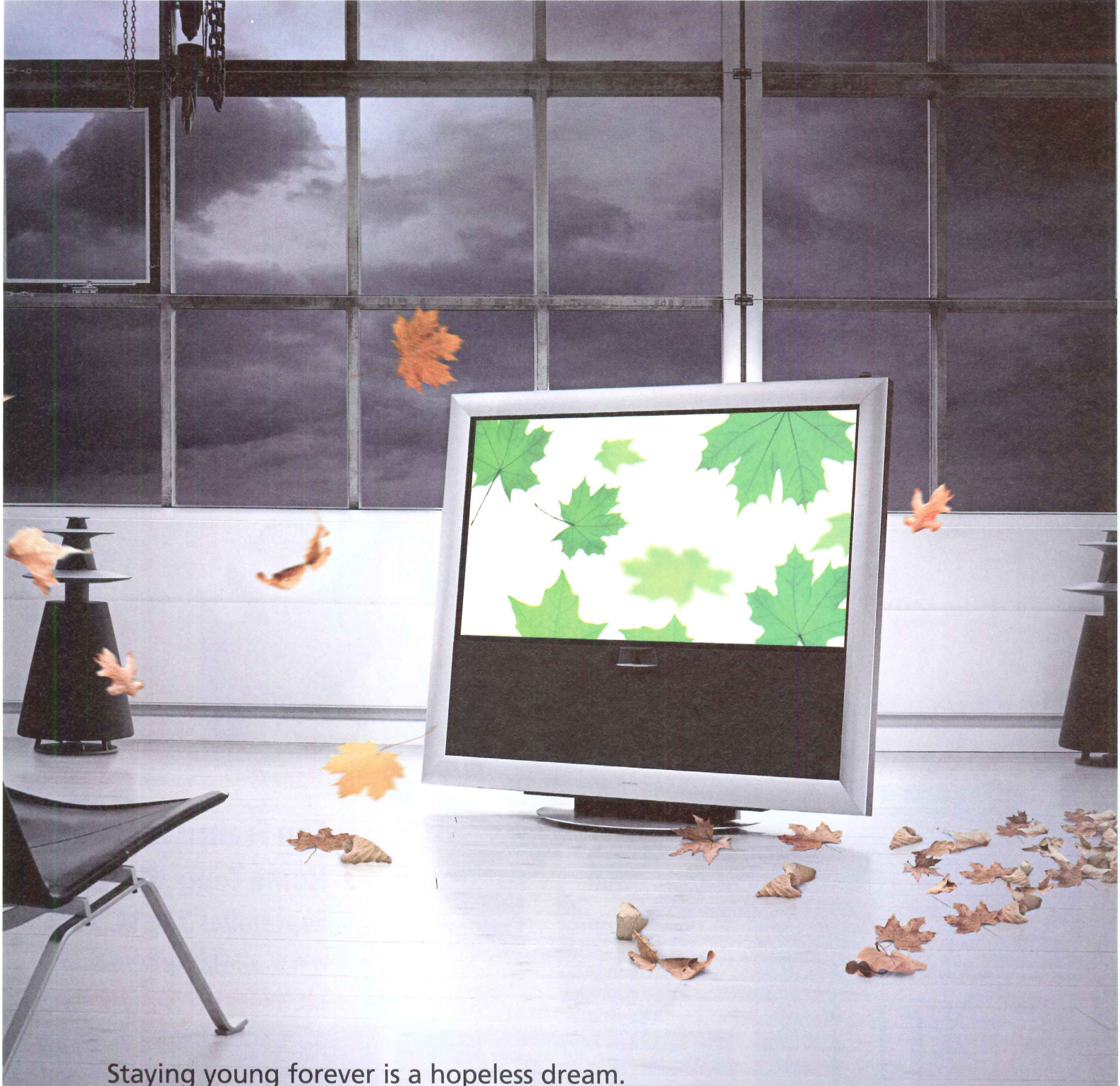

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In the great American quest for more stuff, big-box stores are nirvana, laden with cheaply priced items by the ton, from diamond earrings to toilet paper. So isn't it a good thing that many of them now tout sustainability? It is, of course, a little more complicated than that.

Retail Therapy

Story by Amara Holstein

Millions of people stream into Ikea stores every year to fill their carts with inexpensive yet attractive enough bedside lamps, jauntily named bookshelves, and clever storage solutions. All this stuff must go from store to home somehow, and until recently, it was transported in large plastic bags. Last year, Ikea started charging a nickel for every plastic bag, saving more than 35 million of them from being dumped in landfills. This October, the store will phase out disposable bags altogether, and the only way to lug home a decade's supply of tea lights will be in a reusable 59-cent jumbo tote or your own handy carrier.

Thanks in part to its sensible Swedish roots and the European maxim that smarter is smaller, Ikea has gone greener in the past few years with tree-planting projects, flat-pack shipping, living roofs, and solar panels. Other big boxes are starting to catch up: The mass furniture chain is no longer alone in its quest for sustainable solutions.

Wal-Mart made a big splash with its recent announcement to go green, rolling out a list of impressive initiatives, creating a viable prototype store that is 25 to 30 percent more efficient than current stores, and installing concrete floors made from recycled content. Competitor store Target is part of the U.S. Green Building Council's new Portfolio Program pilot, in which 40 companies have committed to integrating green building design, construction, and operations into their standard business practices using LEED technical standards and guidance. Target stores will soon include heating and cooling systems that reduce energy needs by 20 percent, as well as such mundane but important elements as low-flow bathroom fixtures and fewer bulbs in their lights. Noting the store's 15-year-old solid-waste recycling program, which supplies an $80 million revenue stream, Target's manager of strategic development initiatives, David Luick, Despite Wal-Mart's high-profile sustainability campaign and numerous visible changes toward becoming more green, some environmental activists remain dubious whether it—and other large retailers—is really committed to the cause. "It's just good marketing," scoffs activist Joseph Feller. "All they believe in is making more money."

Photo courtesy Wal-Mart Stores, Inc.

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says such green programs "make good business sense and good sense for the environment."

However, it's not all coming up roses for big boxes. "Sustainability means conducting business in a way that enhances health, well-being, and inheritance in terms of the environment for future generations," Michael Marx, executive director of Corporate Ethics International, explains. "Every acre of Wal-Mart is equal to at least 100,000 acres in terms of resource demands on the planet. Its footprint is huge."

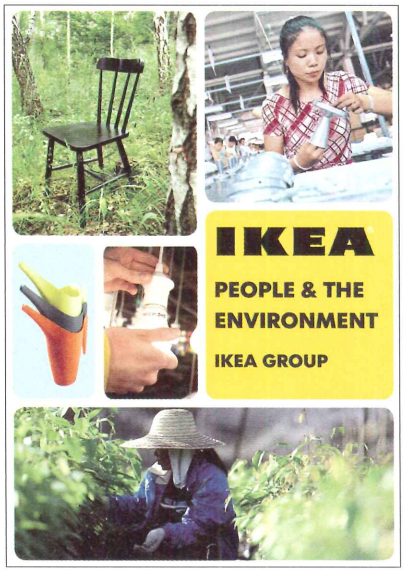
Others, like Joseph Feller, agree. Feller is part of a group called Vallejoans for Responsible Growth that is battling to keep a new Wal-Mart from being built on a wetlands area near Vallejo, California. "Sustainable models for stores like Wal-Mart don't address the auto-centric nature of the big-box phenomenon," says Feller. Instead of a Wal-Mart, his group would prefer to see smaller, local businesses starting up there. "Around one inlet of the slough, we'd allow sustainable businesses, like grocery stores, a church, a restaurant, and dense housing that would allow people to do a variety of shopping by walking. The only thing that doesn't fit is a supercenter. With an average of 70,000 car trips a week to supercenters, it's a much more intense use of the land," he explains.

Because large retailers aren't likely to go extinct any time soon, some people are more optimistic about big boxes' effort to lessen their impact. Mike Schade, PVC campaign coordinator for the Center for Health, Environment and Justice, spends his days working with mega-retailers to phase out PVC- and phthalate-filled products (not what you want in a baby bottle) and has thus far convinced Wal-Mart, Target, and Toys "R" Us to ban the toxins from their shelves (Ikea's been doing it for more than ten years). "The federal regulatory system is broken and outdated," says Schade. "But retailers have the power to shift entire markets away from products that are harmful to people and the environment by demanding such from suppliers." So if they're going green, there is some chance of shifting environmental initiatives in a way that the small drugstore down the street simply cannot. In other words, when Wal-Mart whispers, its suppliers listen.

Goods on the shelves already reflect a greener disposition. Target offers products like recycled rubber doormats, corn-based packaging, and organic clothing. Ikea uses certified wood, sells only unbleached linens, and has a CFL-

recycling program. Wal-Mart intends to reduce packaging by 5 percent over the next five years, meaning that things like laundry detergent will only be sold as a superconcentrated liquid, cutting down on bottle size, transportation costs, and plastic.

Ultimately, it's the national drive to buy that keeps the big-box stores in business and our planet increasingly overburdened. "We need less stuff," states Phil Tucker, project director for the California Healthy Communities Network. "We're a nation of consumers, but we can only consume so much before we've consumed it all." In other words, if you truly want to act sustainably, put down your credit card and go take a walk.



Photos courtesy Kohl's (landscape), Wal-Mart Stores, Inc. (detergents), Ikea

The list of sustainable products now available at big-box stores is impressive and growing. But, says Michael Marx of Corporate Ethics International, "it's still cheap crap that you've got to replace. And by replacing it, you use energy."

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From their sprawling stores to their jumbo packs to the hordes of shoppers who frequent them each week, big-box stores are oversized in every way. But sometimes the numbers can become so large as to be meaningless. This chart puts some statistics into perspective.

Number of people in the U.S. who attend religious services every week:

55 million

Number of people in the U.S. who shop at Wal-Mart every week:

136 million

Average square feet of an American home:

2,495

Average square feet of a Target supercenter:

174,000

Number of trees needed to offset annual CO_2 emissions from a high-energy-using American:

150

Number of trees Ikea plants each year to offset CO_2 from customers and employees traveling to and from one store:

33,100

Revenues for Ikea for fiscal year September 2006–August 2007:

$27 billion

2007 revenues for Target:

$63 billion

Number of colleges and universities in the U.S.:

4,140

Number of Wal-Mart-owned stores in the U.S.:

4,191

2007 revenues for Wal-Mart:

$379 billion

2007 GDP for Sweden:

$384.1 billion

Percentage of eligible Americans who voted in the last presidential election:

60%

Percentage of Americans who will go to a Wal-Mart this year:

90%

Click here:
For more about corporate responsibility for health and the environment, check out the Center for Health, Environment, and Justice at chej.org, Corporate Ethics International at corpethics.org, GreenBiz sustainable business news at greenbiz.com, and the Union of Concerned Scientists at ucsusa.org.

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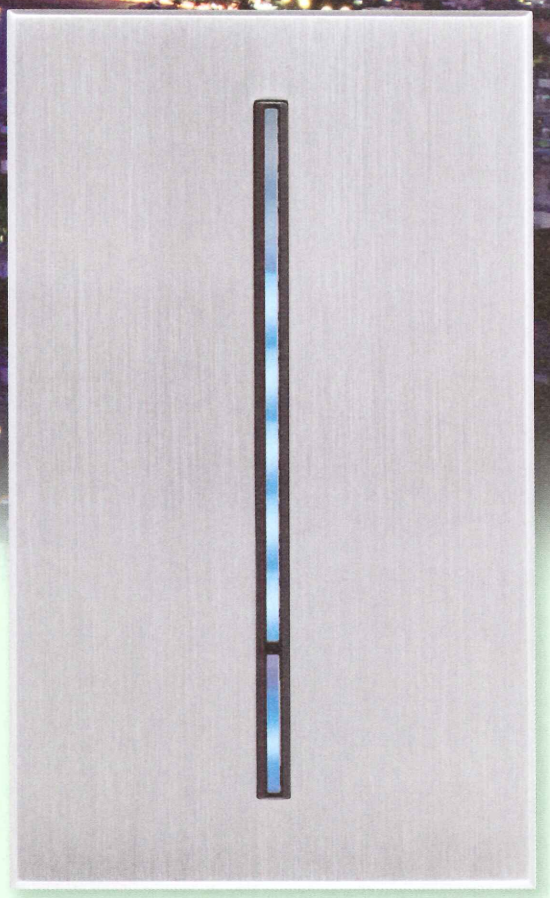

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Dressing Up

Without a decent dresser, can you dress decently? With the help of two outspoken Hollywood fashion critics we determine if a chest of drawers can hold the secret to sartorial success.

In every corner of the consumer world there are purchases made less out of desire than pure necessity. Musicians, for instance, have to buy cables and stands in which to set their equipment. Golfers pay hundreds for bags to house their clubs. IT folks purchase racks for their servers. And painters need gesso to dress their canvases. In the home-furnishings department, we have dressers.

While sets of drawers can be opulent—a 19th-century Jewel cabinet by John Webb fetched a breezy $3.2 million in a 2007 auction—for the modern-day shopper without a Russian oil baron's bank account, function almost always trumps form. Yes, a chest of drawers, bureau, dresser, or whatever you wish to call it, needs to be able to house those items of your wardrobe not suited to the closet, but given the dresser's scale and relative prominence in the home, should it not also be stylish?

After no shortage of despair (and trips to every showroom within 20 miles), we settled on a vintage model for our own abode—a highboy from Drexel's Declaration line by Stewart MacDougall and Kipp Stewart. Solid walnut construction, concave brass fixtures, tall drawers, and an affordable price influenced our decision. For a similar amount at Ikea, we would have ended up with veneered particleboard and Allen wrench–embossed fingertips.

Although we didn't buy new, we didn't want our dresser research to go to waste, so we pulled together our notes and invited a pair of critics more accustomed to evaluating wardrobes to assess the results.

A Note on Our Experts:
It's no secret that America has a never-ending appetite for celebrity gossip and its subset, celebrity fashion. Our experts Jessica Morgan and Heather Cocks skewer the latter with pointed wit on their blog, Go Fug Yourself. The critics took time away from their daily lambasting of how the stars dress to critique dressers. "In a way, it's like looking for a dress. You want one that fits and that doesn't look ridiculous," Heather opines.

Story by Sam Grawe
Portrait by Daniel Hennessy
Photos by Peter Belanger

9626
By Antonio Citterio for Maxalto / $5,169-$5,382 / Oak veneer with light, black, brown, or gray oak finishes, or wengé veneer, with steel frame finish of nickel, chrome, or bronze / 24" x 47" x 24" / maxalto.it

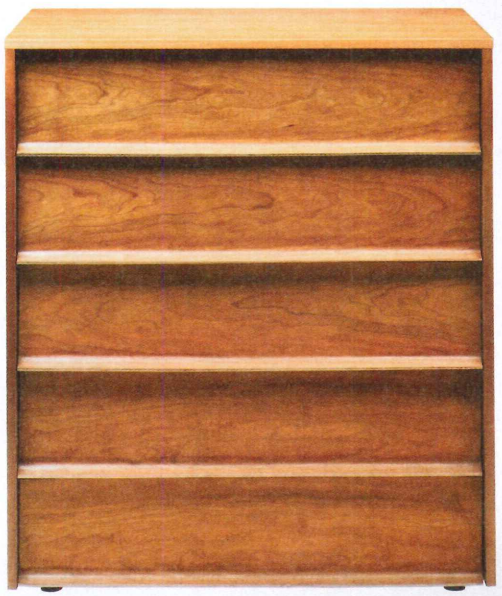
Expert Opinion / Jessica: I feel like I am awash in a land of dressers, and things I hated a week ago no longer seem awful. I don't care for pale wood and this dresser is pretty bland—something you see in an office that claims it's creative but that's actually soul-sucking. If I were dating someone and this were his dresser, I wouldn't make fun of him for it.

What We Think: Available in a range of non-soul-sucking veneers, Citterio's minimal chest of drawers gives a nod to the timeless designs of Florence Knoll, and we like that. But at two feet tall and two feet deep, the 9626 will only house so much wardrobe—and you'll need subsequent trips to the Container Store.

Drift
By Blu Dot / $1,399 / Cherry or walnut veneer / 39" x 37" x 21"/ bludot.com

Expert Opinion / Jessica: When I saw this, I thought it was just like the bleachers in my high school gym—like I'll pull it out and watch a volleyball game. I don't really want that in my bedroom. My bedroom does not need bleachers.

What We Think: Blu Dot deserves props for occupying the oft-neglected ground between B&B Italia and Ikea—which also sums up our take on their Drift line. The styling says, "I also own an Eames chair," while the veneer (particularly where the top meets the sides) says, *"Mer utrymme för kalsonger."**



Elan
By Crate & Barrel / $1,499 / Oak with natural oil finish / 39" x 49" x 20" / crateandbarrel.com

Expert Opinion / Jessica: This looks like something you might see in a mid-range hotel in a tropical area, maybe with a conch shell on top of it.

Heather: This reminds me of somebody's wooden patio and brings back memories of me, staggering around, drinking beer out of a plastic cup at a keg party in high school. Oops, I mean college.

What We Think: Elan achieves its airy design through an impressive array of woodworking techniques—from the mortise and tenon to tongue-and-groove. We're not sure if we'd like having boxer briefs or bra straps peeking out of it, but the solid oak and relatively affordable checkout price make it one of our top picks.

*"More space for underwear"

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SB04 Fatima
By Philipp Mainzer for e15 / $8,200–$9,600 / European oak or walnut with brushed stainless steel base / 44" x 35" x 18" / e15.com

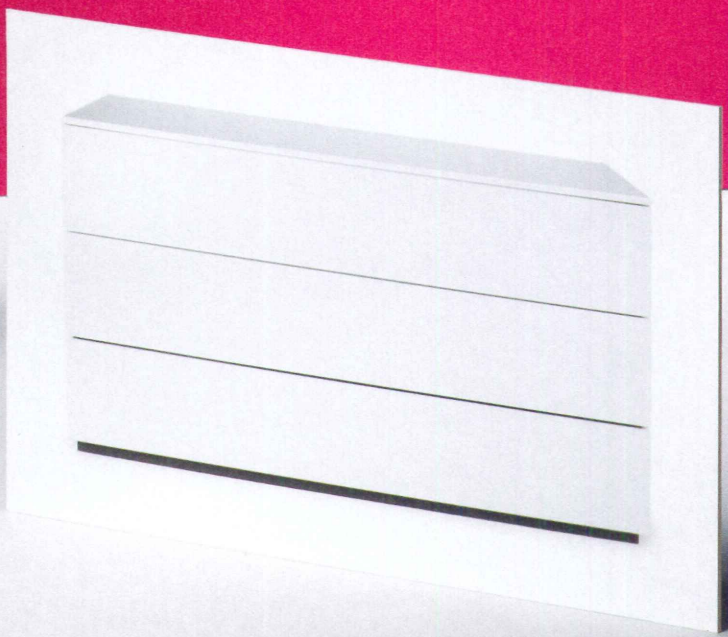
Expert Opinion / Heather: We liked this one the best. I appreciate the mixture of the rustic wood with the modern stainless steel. I could picture it in a cabin up in Big Bear, if you wanted to go for a country look without being super-dated.

What We Think: Our appreciation for Fatima boils down to two words: solid wood. In comparison to the veneered competition, the admittedly pricey Fatima feels like it will hold up for generations (and the almost complete absence of style ensures that it won't go out of style).

Arctic Low Chest 3 Drawer
By Rolf Fransson for Voice / $1,300 / Black or white gloss-lacquered MDF / 42" x 20" x 25" / voicefurniture.com

Expert Opinion / Heather: This is actually my least favorite one. The glossy laminate is so not attractive to me. The white one is rather Duran Duran-y, and the black is stereotypical 1980s Bret Easton Ellis bachelor pad—perhaps alongside a black leather couch and lots of chrome. It's very dated and not in a good way.

What We Think: While Arctic does conjure images of Patrick Bateman's perfectly slicked hair and Phil Collins-era Genesis, its lacquered finish is still more appealing to us than faux-wood veneers (though unless you have an *Invisible Touch*, be prepared for fingerprints). As a storage unit, Arctic is up to the task and offers a range of complementary components.

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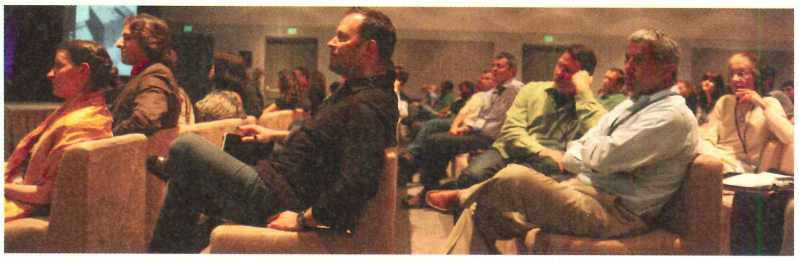

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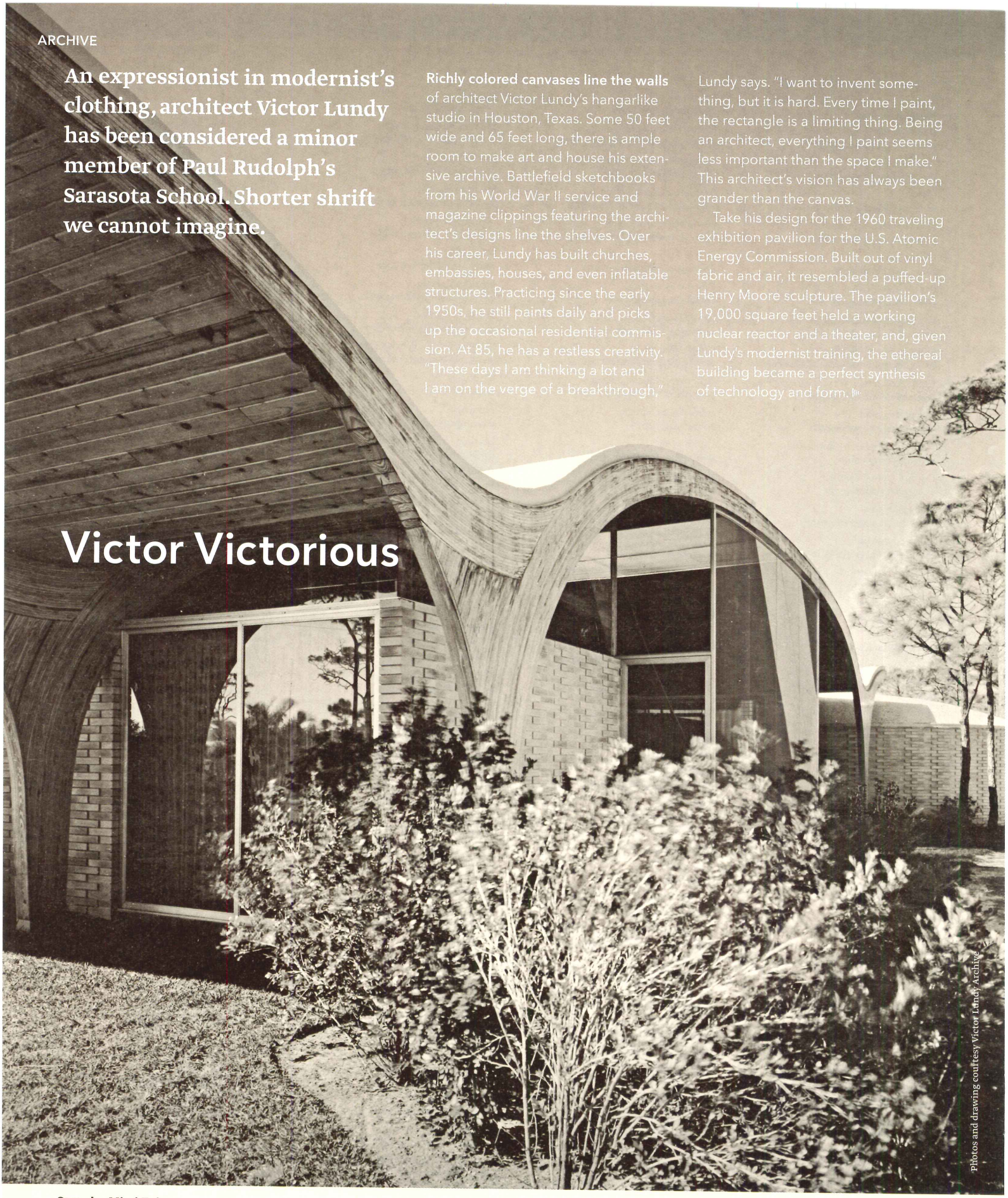
An expressionist in modernist's clothing, architect Victor Lundy has been considered a minor member of Paul Rudolph's Sarasota School. Shorter shrift we cannot imagine.

Victor Victorious

Richly colored canvases line the walls of architect Victor Lundy's hangarlike studio in Houston, Texas. Some 50 feet wide and 65 feet long, there is ample room to make art and house his extensive archive. Battlefield sketchbooks from his World War II service and magazine clippings featuring the architect's designs line the shelves. Over his career, Lundy has built churches, embassies, houses, and even inflatable structures. Practicing since the early 1950s, he still paints daily and picks up the occasional residential commission. At 85, he has a restless creativity. "These days I am thinking a lot and I am on the verge of a breakthrough," Lundy says. "I want to invent something, but it is hard. Every time I paint, the rectangle is a limiting thing. Being an architect, everything I paint seems less important than the space I make." This architect's vision has always been grander than the canvas.

Take his design for the 1960 traveling exhibition pavilion for the U.S. Atomic Energy Commission. Built out of vinyl fabric and air, it resembled a puffed-up Henry Moore sculpture. The pavilion's 19,000 square feet held a working nuclear reactor and a theater, and, given Lundy's modernist training, the ethereal building became a perfect synthesis of technology and form.



Photos and drawing courtesy Victor Lundy Archive

Story by Mimi Zeiger

With the Herron House in Venice, Florida (1958–59), Lundy mixed his modernist training with sculptural structure. The laminated-wood roof shelters a free-form floor plan.

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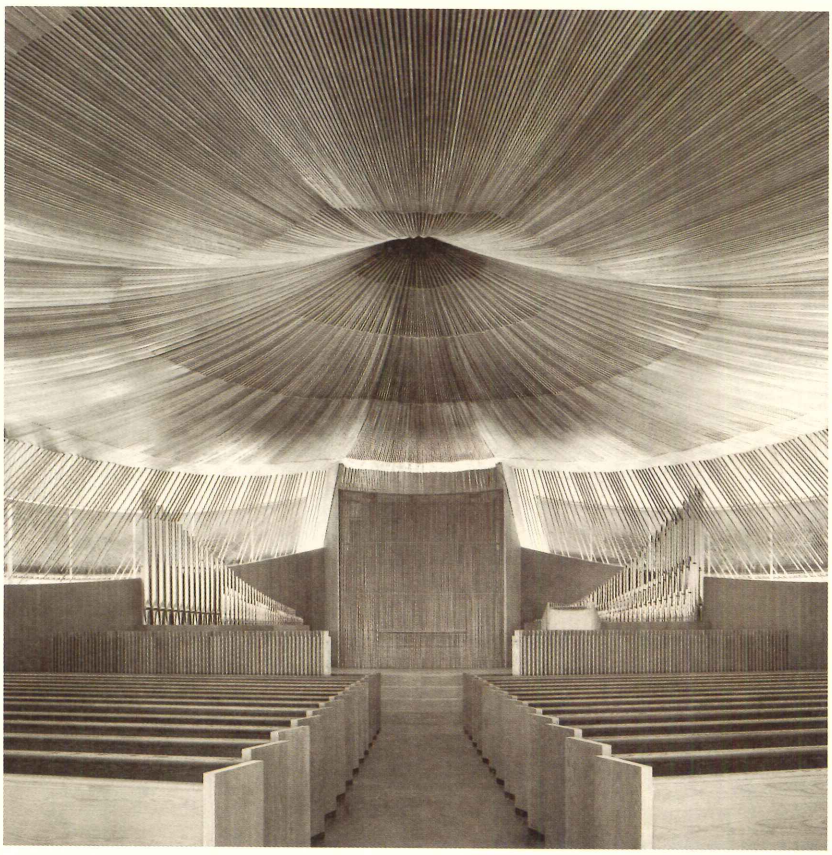
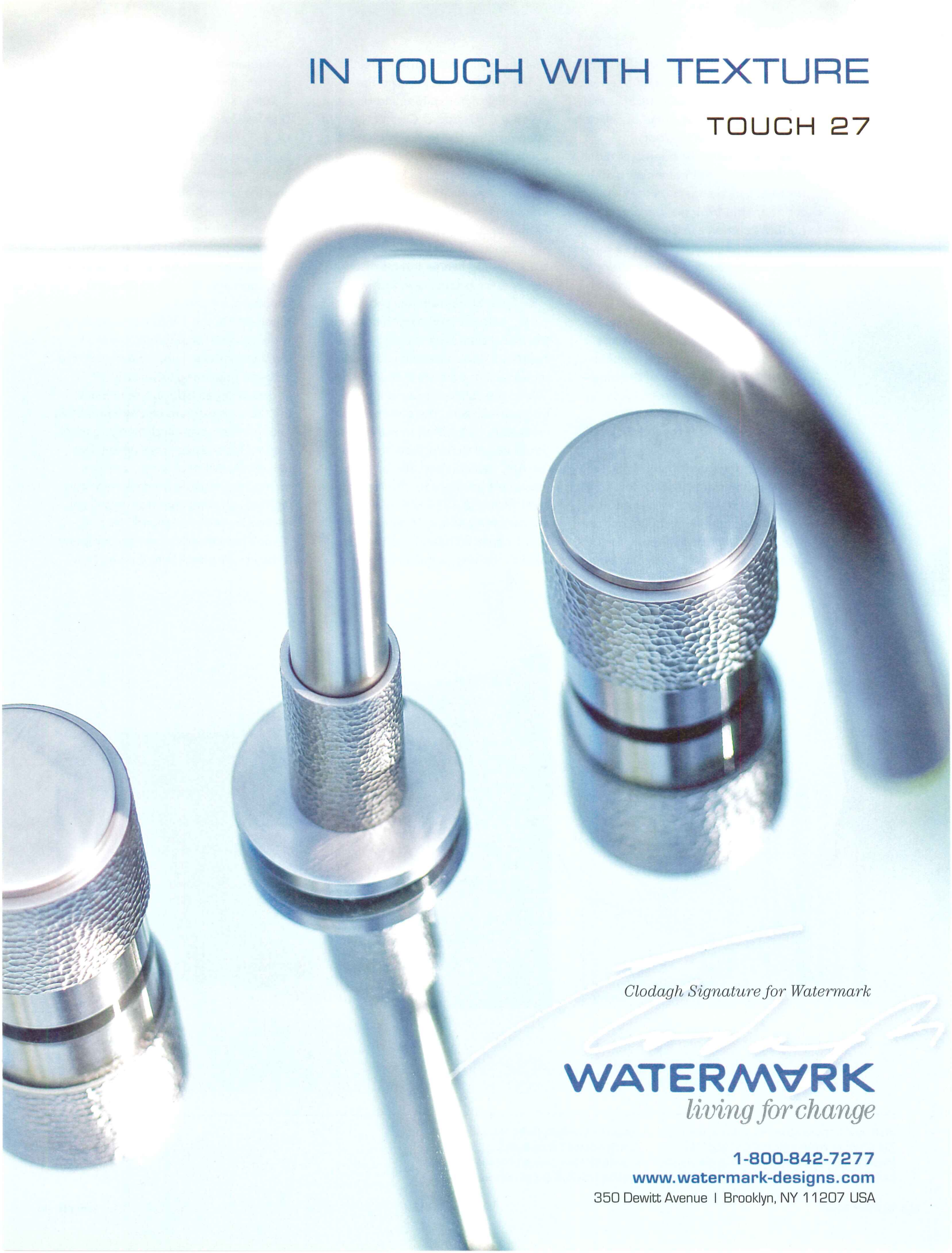
By his own admission, Lundy is a bit of an iconoclast, a "lone wolf." After serving as a squad leader in the army during World War II, he entered Harvard University's Graduate School of Design, then headed by modernist master Walter Gropius. The transition wasn't easy. He joined classes late and his previous classical Beaux Arts training at New York University held him in poor stead. In response to an assignment to design a theater in Marcel Breuer's studio, he presented brightly colored renderings to a roomful of Bauhaus modernists. His classmates' projects were drafted in black ink.

Eventually, Lundy learned to draw in monochrome, but he never gave up the expressiveness of paint. After graduating from the GSD in 1951, he moved to Sarasota, Florida. There, a painting of the Nôtre Dame Cathedral in Paris earned the architect his first commission: the Sarasota Chamber of Commerce building. The chairman of the building committee spotted the "Best of Show" watercolor in a juried art exhibit and asked Lundy to submit



Lundy's architecture is marked by an unabashed expressiveness. His 1966 Church of the Resurrection in East Harlem (top) uses concrete to shape a bold sanctuary, while his 1961 J. Miller Shoe Salon in New York (bottom left) and 1964 Unitarian Meeting House in Hartford, Connecticut (bottom right), use wooden slats to achieve complex curves.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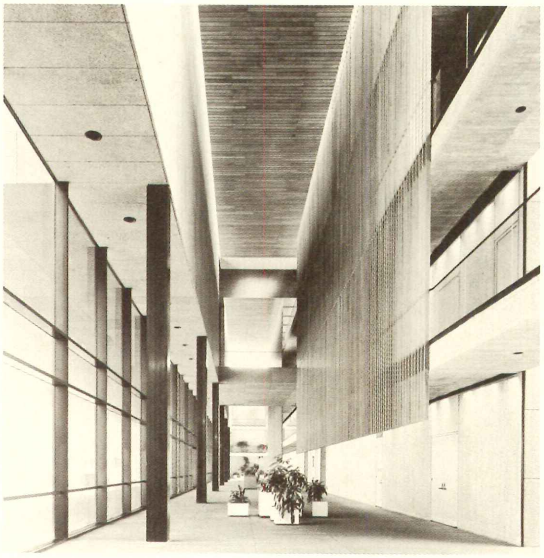
a scheme. The architect took his brushes to the site and dashed off a series of paintings that eventually became the design—his gestural stroke of celadon green became the tile roof.

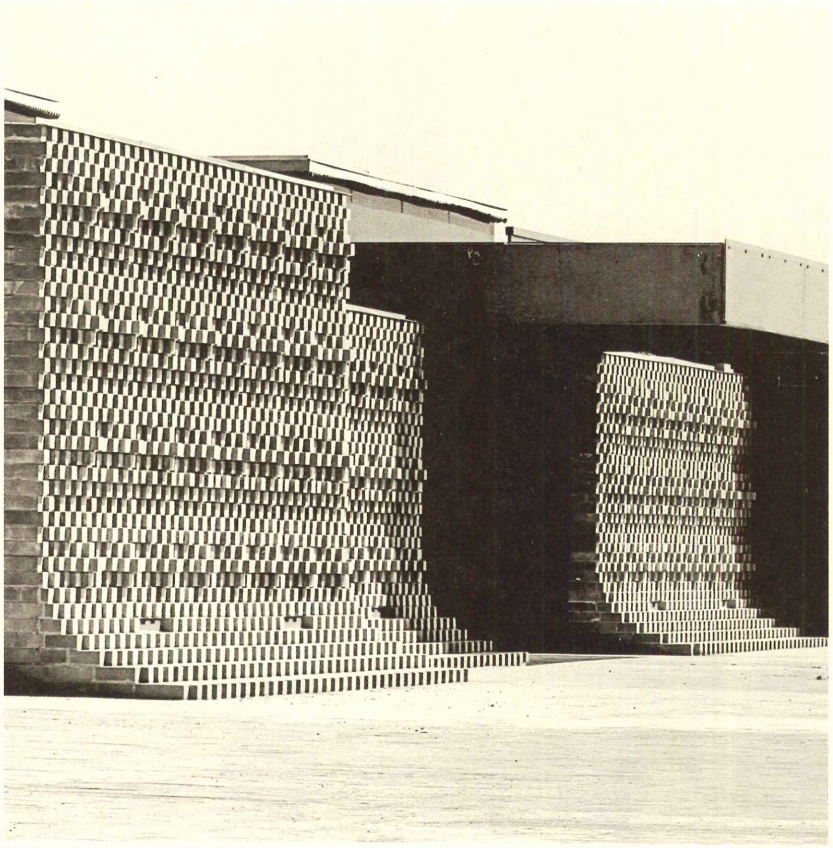
Although he is considered part of the Sarasota School of modern architecture, Lundy shrugs off the description. His 1965 masonry facade for IBM's complex in Cranford, New Jersey, simultaneously evokes a mainframe computer and a Mayan temple. Tough to pigeonhole into a singular style, Lundy's work has a certain pervasive attitude: The forms and spaces are rich, yet complicated structures look effortless. "With every problem, I make these images out of the blue—initial responses—and then I fuss with them, refine, change, and discard. I work towards the irreducible," Lundy explains. The concept for the sculptural Unitarian Church (1959–65) in Westport, Connecticut, is simple: Supported by laminated beams, the two halves of the hyperbolic roof rise in unison to a peak but never meet, capturing the church's central belief that the divine is an "open question."

The Westport church and the polygonal Unitarian Meeting House (1962–64) in Hartford, Connecticut, put Lundy on the national architecture scene. He moved to a Manhattan office and in 1965 traveled to Moscow alongside the canonical Louis Kahn, Robert Venturi, Paul Rudolph, and Charles Eames in conjunction with the federally sponsored exhibit *Architecture U.S.A.* Of the five architects, though, Lundy is the least known today.

Despite his current low profile, Lundy, who is credited with creating the first architecturally designed air buildings, experimented with and redefined modernism in the '60s and '70s to the same degree as his distinguished peers. The pneumatics he created in collaboration with Birdair Structures of Buffalo, New York—for the AEC pavilion and the "air flower" restaurant pavilions for the New York World's Fair of 1964–65—realize exuberant ideas and techniques that avant-garde architecture practices, such as the pop culture–inspired Archigram and Ant Farm, were only just beginning to incorporate.

Lundy's midcareer work, such as the U.S. Tax Court Building in Washington, DC (1976), is his most monumental. In that project, a 200-foot-long courtroom cantilevers over the entry stair, and the granite-clad facade is classically symmetrical, with a modern austerity. Yet the difficulties he faced in getting the project built echo larger cultural and economic shifts. Both the Tax Court and the U.S. Embassy in Colombo, Sri Lanka (1984), were commissioned in the 1960s but frustratingly delayed by funding cuts caused by the Vietnam War. Lundy weathered the setback, relocating to Texas in 1975 and working as a design principal at the Dallas-based architecture firm HKS. Though the move—and changing architectural ideologies—may have taken him off the national radar, Lundy remains irrepressible. He keeps designing through paint and drawings. "I am excited by what lies ahead," he says. "I don't have a computer—my computer is the ebony pencil I am holding."





Stark and imposing on the outside, the U.S. Tax Court in Washington, DC (1966–76), loosens up into shifting planes in the public hall. Teak strips screen the entrance to the judge's chambers (left). His earlier IBM Garden State Office Building (right) in Cranford, New Jersey (1964–65), creates a binary rhythm out of masonry blocks.

FOTO: CENTRO FOTOGRAFICO

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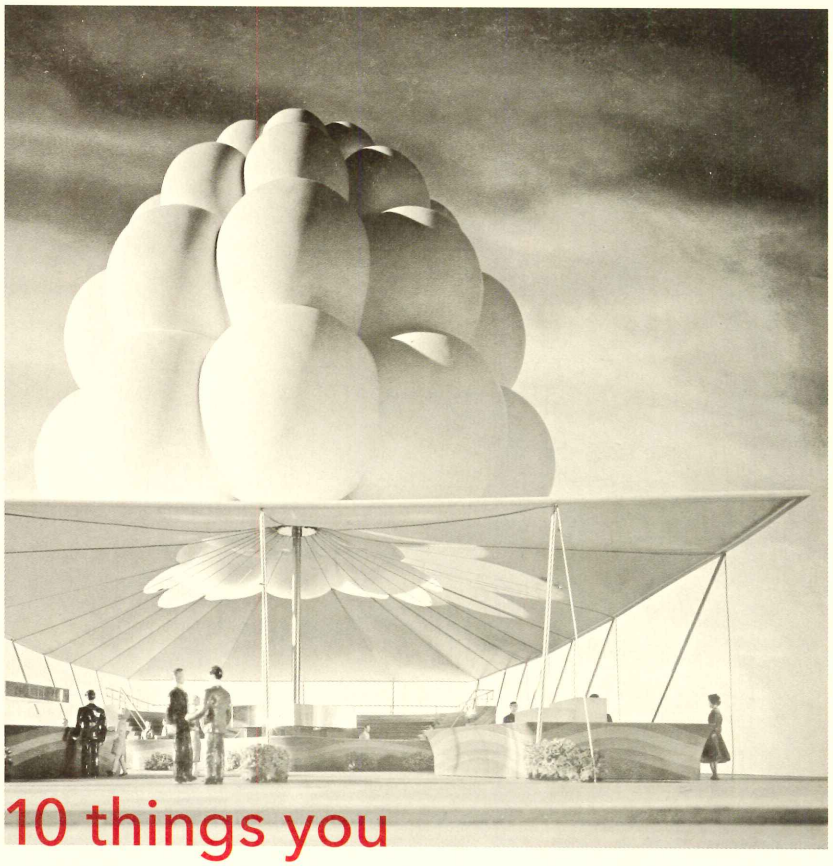

10 things you should know about Victor Lundy

1. As a U.S. soldier, Lundy met a captured Nazi officer who was an architect. The German's knowledge of the designs of Walter Gropius and Mies van der Rohe encouraged Lundy to meet with Gropius at Harvard.

2. Wounded in the war, Lundy was sent to an English hospital, where a doctor taken with his artistic skills enlisted him to make medical drawings.

3. Upon meeting Gropius for the first time, Lundy was startled by the architect's appearance. "He looked just like the Germans we had been fighting," he recalled.

4. Introduced to Le Corbusier's work while traveling in Europe, Lundy was unimpressed. After the war, Corbu's Villa Savoye was in disrepair, and Lundy described the lauded Salvation Army Headquarters in Paris as "horrible, bad-smelling rooms."

5. Lundy's wife lying on a beach in Brazil was the inspiration for the Atomic Energy Commission pavilion. When it was installed in Buenos Aires, Argentina, a protester scrawled "Viva Castro" on its flank.

6. Asked to submit a design for the Church of the Resurrection in Harlem, Lundy took a taxi to the then-dicey neighborhood for a meeting. He was the only one to show up, so he got the commission.

7. Lundy liked to keep his firm small. His Manhattan office was usually made up of four guys—an international mix of Brazilians, Germans, and GSD grads.

8. The balloonlike "air flowers" at the New York World's Fair impressed Philip Johnson, who built the iconic New York State Pavilion at Flushing Meadows. Lundy remembers him saying: "We spent millions of dollars on all this heavy stuff, and you did it by air."

9. The U.S. Embassy in Sri Lanka took 23 years to complete—long enough to outlast seven ambassadors—but eventually won the distinguished Presidential Design Award.

10. In 2004, Lundy remodeled an old stone house in arty Marfa, Texas, a town enamored with the work of his noted watercolorist wife, Anstis.

Lundy's experiments in form and materials led him to inflatable architecture, a medium perfect for his painterly style. His Air Supported Structures (1964–65) designed for the New York World's Fair (top left) are as pop as they are engineering studies. Traveling to Europe and Southeast Asia and capturing what he sees in watercolor sketches (top right) is an endless source of inspiration for Lundy. The dashing architect (bottom right) remains an avid painter to this day.

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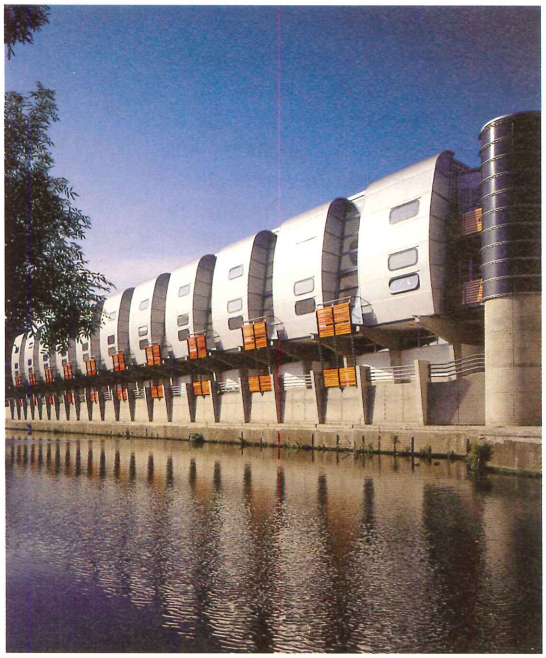
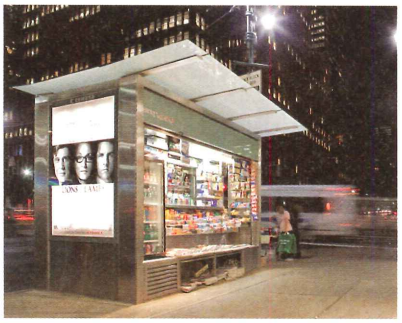


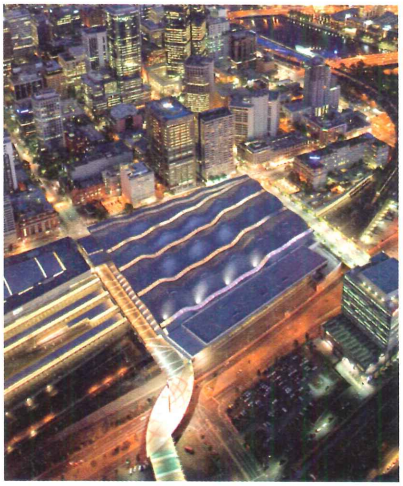
Photos by Peter Cook/VIEW (Eden exterior), Edmund Sumner/VIEW (Eden interior), Jo Reid/John Peck (Grand Union Walk), Shannon McGrath (Southern Cross Station), Paul Rivera (Museo del Acero)

"One of the good things about doing decent public design in a prominent place is that people look at it and say: Why can't we have that everywhere?"

Story by Alec Appelbaum

Utopian at least in appearance, Grimshaw's Eden Project in Cornwall, UK, from 2001 (top) owes a debt to Bucky Fuller. His Walk Housing in London (1988), Southern Cross Station in Melbourne, (2005) and Museo del Acero Horno 3, Monterrey, Mexico (2007), (right to left across the bottom) all bespeak an elegant industrialism.





Sir Nicholas Grimshaw's design dignifies anyone caught in the anonymous whoosh of urban travel. The British architect's designs for train hubs, airports, and bus shelters—with their generous apertures and lightweight materials—refresh public life where iPods and chain stores dull it. One recent Friday afternoon, Sir Nicholas talked to us from London about making transit stations soothing, greening cities in unlikely quarters, and respecting the impact of a graceful garbage can.

Taking, for example, the hundreds of New York City bus shelters which were erected in 2006, how do you approach designing for the public realm?

There's absolutely no reason why everything you look at in the street shouldn't be worth looking at. There's no need to throw anything away. When you're doing 1,000 bus shelters, whether each one costs $2,000 or $2,020 doesn't matter. The common factor should be that they're designed with quality and can be repaired and looked after. It's a classic problem—you can see things damaged after a week.

And that's probably more damaging to the public realm than if it were never there?

Yeah, exactly. Because people are long-suffering, they just move down the street.

How do you make train stations and airports specific to their cities?

We recently got the commission to design the airport in St. Petersburg, Russia, and we were nearing the end [of the design process], and the client said, "Everything works, but this airport could be anywhere in the world." So we thought about it and said, "What's unique here is the climate. You've got a hell of a lot of snow and you don't like it because chunks fall off and get dirty." So we designed an inverted roof that captures the snow—which, incidentally, is good insulation—and then drains it like a funnel. We spent quite a bit of time on the roof because of that, and we noticed that the city is characterized by a roofscape with tiny glints of gold—the reason being that in winter it has practically no sunshine. So we decided to insert a couple of very small louvers in the roof that were gold and would catch the sun. We didn't put onion domes over it; we just added subtle touches, and I think they were appreciated in the end.

The key thing in Melbourne's Southern Cross Station was that in summer it gets very hot and sticky and unpleasant, particularly in the railway station. So we did a roof that looks like sand dunes. Wind goes over the roof and there's suction to suck out hot air and diesel fumes. Also, we will collect rainwater off the roof and use all the pedestrian walkways that run under the tracks as reservoirs for watering the landscape. Workers are installing that system now, two years after the station opened, and the city's paying for that because it wants the water.

When designing such expansive environments, is it possible to address the individual?

Ideally, you would want to destress the situation, by making restaurants and lounges pleasant—but really you want to be efficient. That's one of the factors about this low-budget flying that's

Photos by Matt Greenslade (newsstand), John Gollings (Southern Cross Station), Ben Johnson (portrait), Courtesy Cemusa (bus shelter)

Grimshaw's glowing newsstand (top left) and efficiency-suggesting bus shelter (top center), both from 2006, seek to enliven the steetscapes of New York City.

The undulating roof of Southern Cross Station (top right) in Melbourne, Australia sets it apart from the rest of the city.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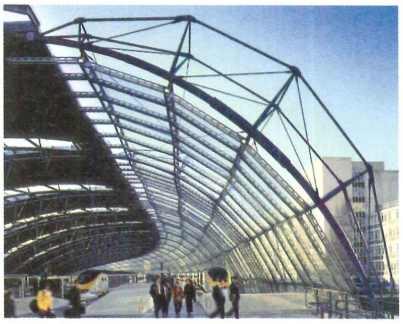


happening at the moment: You're not being as stressed on those trips as you would be in the crowded major hub airports, and a lot of people get a buzz out of that.

We just redid Zurich's airport, where the client asked us to double the size but not to use any more energy. It was a terrific challenge—a lot of it was timing electronic devices by controls and using daylight whenever possible. We also increased efficiency by bringing the train station right underneath the airport. You can check your bags as soon as you get off the train. It's really, really efficient.

And the preparedness to spend money on finishes that last a long time means the city can keep the place clean and pay attention to detailing. We studied the machines it uses for cleaning and decided to make the radius of the curve [of the wall] to equal the radius of the cleaning machines. Everyone says the Swiss are obsessed with cleanliness anyway, but it does make life much more pleasant if you're not sitting on a seat with torn fabric and coffee stains.

In a city where there's not a strong culture of mass transit, what should a train hub or an airport do to encourage it?

One of the good things about doing decent public design in a prominent place is people look at it and say: Why can't we have that everywhere? It's happening in London—on the new Jubilee tube line—a different architect designed each station, and they're interesting places in their own right. Even if it's simply lighting and finishes, why can't it be pushed through the rest of the system? Most people in the transport world know the value of quality, but they also have their backs against the wall in terms of expenditure, so there's always a compromise.

Your generation of British architects is setting the standard of transport facilities around the world. How does sustainability factor in to your approach?

It's quite complex—we did the Rolls-Royce factory, sunken into the ground in an area of outstanding natural beauty. It has a grass roof. But a lot of people ask: What's so green about a Rolls-Royce? I put it to them: They just had their centenary and 98 percent of their cars are still on the road. They don't get scrapped, they get repaired—and the older ones are probably the most beautifully looked after. The company knows who owns them, where they've been, and, on the whole, they take them back at the factory. And that is extra-green. You've got to do a bit of lateral thinking on these green issues. It's quite important to be pragmatic. The one thing we have to watch very carefully is polarization. There are a great number of green things people can nibble at the edge of and a lot that are quite doable.

But people need a lot of education to do that, right?

Well, yeah. But one example: There is little in the way of recycling on the streets of some cities. If you think of the amount being generated every day, maybe legal control of recycling would make a huge difference. This leads you straight back to our discussion of street furniture because if a street is packed out with bins it's not a very pleasant place to be, but...

Part of the challenge is designing a beautiful garbage can?

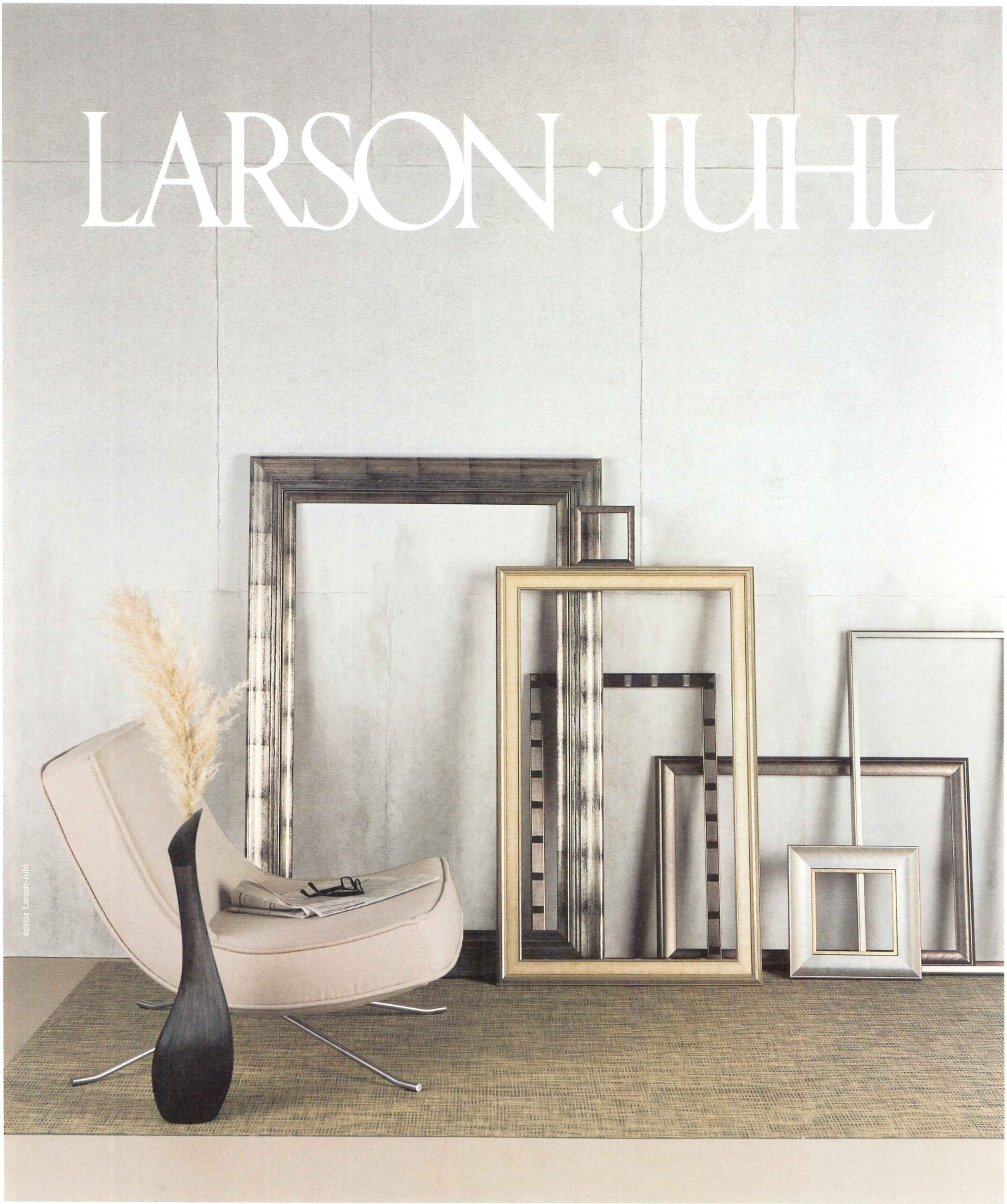
Yeah, and making people feel it's sensible to stick a can in one bin and a newspaper in another. It's design psychology: You can make bins big enough and the right shape so they're easy to use with the lids open. In teeming cities with little public wealth, it might be appropriate to concentrate on providing large recycling containers so that people cannot remove them.

Is it fair to say that if a city's service is easy to use, people will have an easier time loving it and investing back in it?

Yes. An example is Barcelona: They upgraded themselves for the Olympics—earning a terrific reputation for design and civic space—and they've also really kept it up.

Photos by Edmund Sumner/VIEW (Zurich airport, Rolls Royce), Jo Reid/John Peck (International Terminal Waterloo)

Zurich Airport (left), 2004, which Grimshaw managed to double in size without increasing energy usage, and Waterloo International Terminal (right), 1993, in London are two mass transit hubs. The Rolls Royce headquarters (center) in West Sussex, UK, finished in 2003, is a transport facility of a different, albeit more refined, stripe.



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Mother's Nature

"A lot of times the work of an architect civilizes a place," says Erin Moore of Tucson, Arizona–based FLOAT Architectural Research and Design. "In this case, the attempt was to have the building amplify its wildness." The case she refers to is the Watershed, a 70-square-foot writer's retreat in Wren, Oregon, not far from her parents' home. Erin's mother is Kathleen Dean Moore, a professor of philosophy at nearby Oregon State University and a noted nature writer. She wanted a small studio in which to work and observe the delicate wetland ecosystem on the banks of the Marys River. Enlisting her daughter's design expertise, her professor husband's carpentry savoir faire, the aid of friends, and a front loader, Kathleen and her crew erected a room of her own in September 2007.

To see the retreat, though, visitors must prepare for a romp. "We didn't want to put in a road," notes Kathleen. "We didn't even put in a trail." A short hike from the street, the small structure is accessible only by foot.

Story by Aaron Britt
Photos by Gary Tarleton

The Watershed is an off-the-grid writer's retreat that architect Erin Moore designed for her mother, nature writer Kathleen Dean Moore. Though the retreat is clearly meant to afford the solitude writing so often requires, Kathleen reports that "it's very lively. Deer approach, birds bathe. The sun warms my desk and you can hear the rain."

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Constructed using a prefabricated steel frame, the materials—a tongue-and-groove red cedar enclosure, glass, and concrete—were carried out to the site by hand, while the frame came out in the bucket of a front loader.

"I had to figure out how to build on riparian areas, which are always changing," says Erin. "I tried to make an architecture that responds to shifting ground, instead of stabilizing it." Her figuring includes sinking concrete piers into the protean earth, affording the retreat both stability and a bit of give. Erin also worked to keep the contact between the steel frame and the cedar enclosure to a minimum. "It's really damp out there," she reports, "so we had to maximize fresh air to slow down wood deterioration."

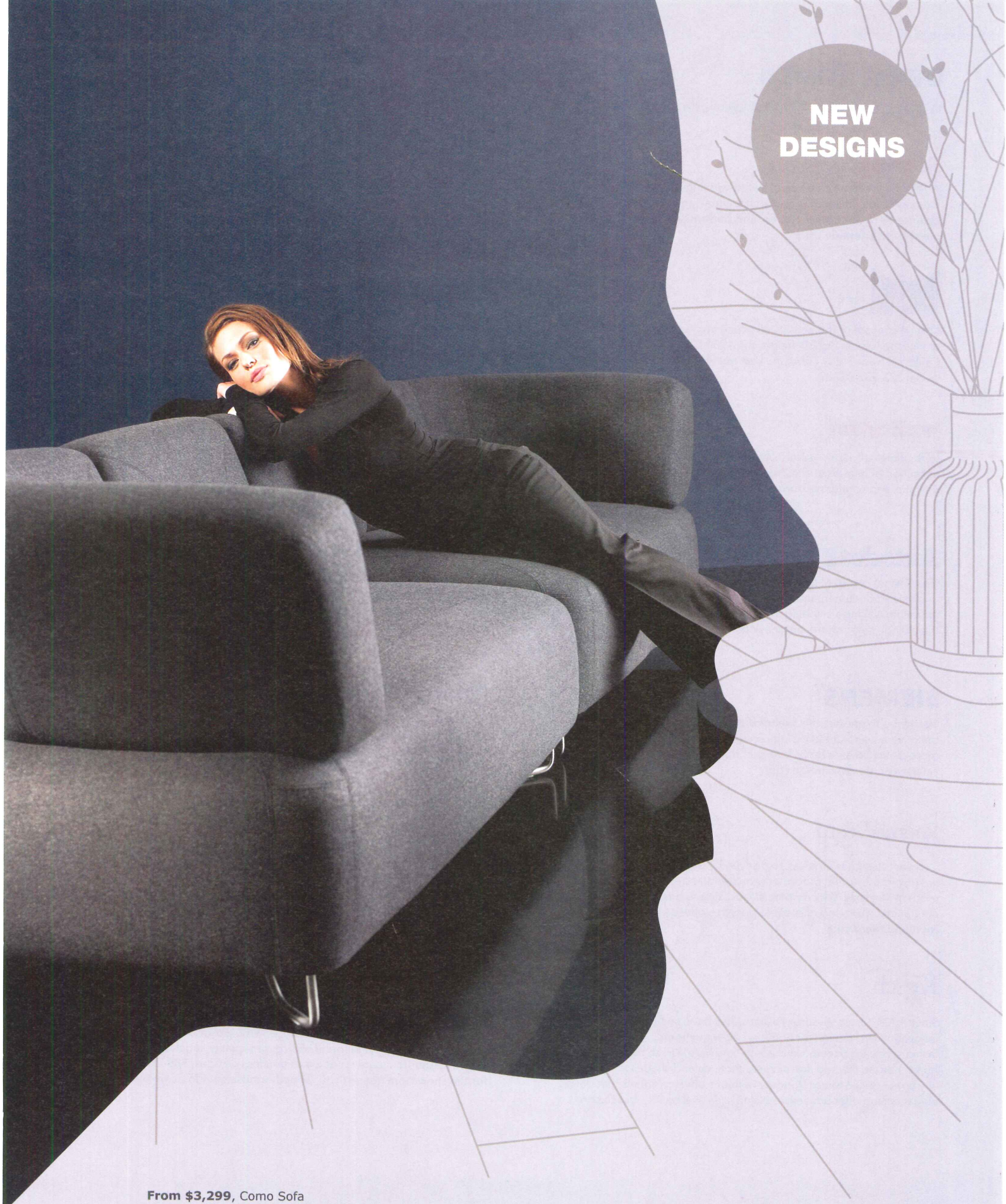
Totally off the grid—Kathleen forgoes the computer and writes by hand when there—the Watershed was designed to tread as lightly on the fragile ecosystem as the wild turkeys and Western pond turtles that live nearby. "The goal was to figure out how to live on the land without spoiling it," says Kathleen, alluding to one of her literary idols, naturalist Aldo Leopold, who called that pursuit "the oldest task in human history." By carrying in the building materials and erecting a structure that can be just as easily disassembled and fully recycled, the Moores acted in accordance with the farsighted land ethic expressed in Kathleen's writings.

She describes the Watershed, which grew out of Erin's architecture thesis at the University of California at Berkeley, as by turns a sanctuary, an escape, and a space she hopes to open to friends.

The windows to the west permit a view of the trees where hawks make their nests, but the real coup is the water trough just outside. A chute from the roof lets rainwater trickle down into the steel basin, which acts as both a measure for precipitation and a favorite spot for deer to drink, birds to grab a quick bath, and, dazzlingly, for light to reflect back into the Watershed. "If you're lying on your back on the floor around noon," says Erin, "the surface of the water bath is projected up onto the ceiling."

Though her mother's folly is visually appealing, Erin claims that it is "not something to look at; it's more about being there and looking out." Kathleen agrees: "I find myself writing more and more about silence out here," she says. "I find myself wanting to tell stories about how wild places can comfort us." Gleefully, she adds: "This weekend my husband and I are going out with our sleeping bags. When the storms come in and the rain beats down on the roof, it's like a musical instrument."

When she visits the Watershed, Kathleen's writing accoutrements (top) are limited to paper and pencil. Erin encouraged her mother to include a pair of low windows (middle) to get a better view of "something amazing like a flower or a snake." The steel frame (bottom) lightly touches the wood to prevent mold and mildew.



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Next Up: Mountain View

A young family in search of short commutes and a wholesome spot for the kids teamed up with Dwell and Empyrean Homes on a prefab gem tailored to fit like a glove.

The most recent in Dwell's signature line of prefabricated houses by Empyrean, Mark Siminoff and Ellen Tauber's new home in Mountain View, California, walks the line between the standardization promised by prefab and the charm of a custom home.

Cambridge, Massachusetts-based architect Joel Turkel, now of Turkel Design, designed the first NextHouse for Empyrean in 2005. When Siminoff and Tauber sat down with the architect to hash out the details of their new home, it quickly became clear that modifications would be necessary. The couple, who are designers themselves—Siminoff works for design consultancy IDEO and Tauber has her own design consultancy firm, Sliced Bread Design—loved the bones of the original NextHouse, but the lot they bought required a series of

Story by Aaron Britt
Photos by Laurie Frankel

Ellen Tauber and her two young children, Sophia and Zack, enjoy the front yard of their new home in Mountain View, California. Noting that the shared driveway between the NextHouse and the home next door is something of an eyesore, architect Joel Turkel arranged the windows on that side of the house to look beyond it.

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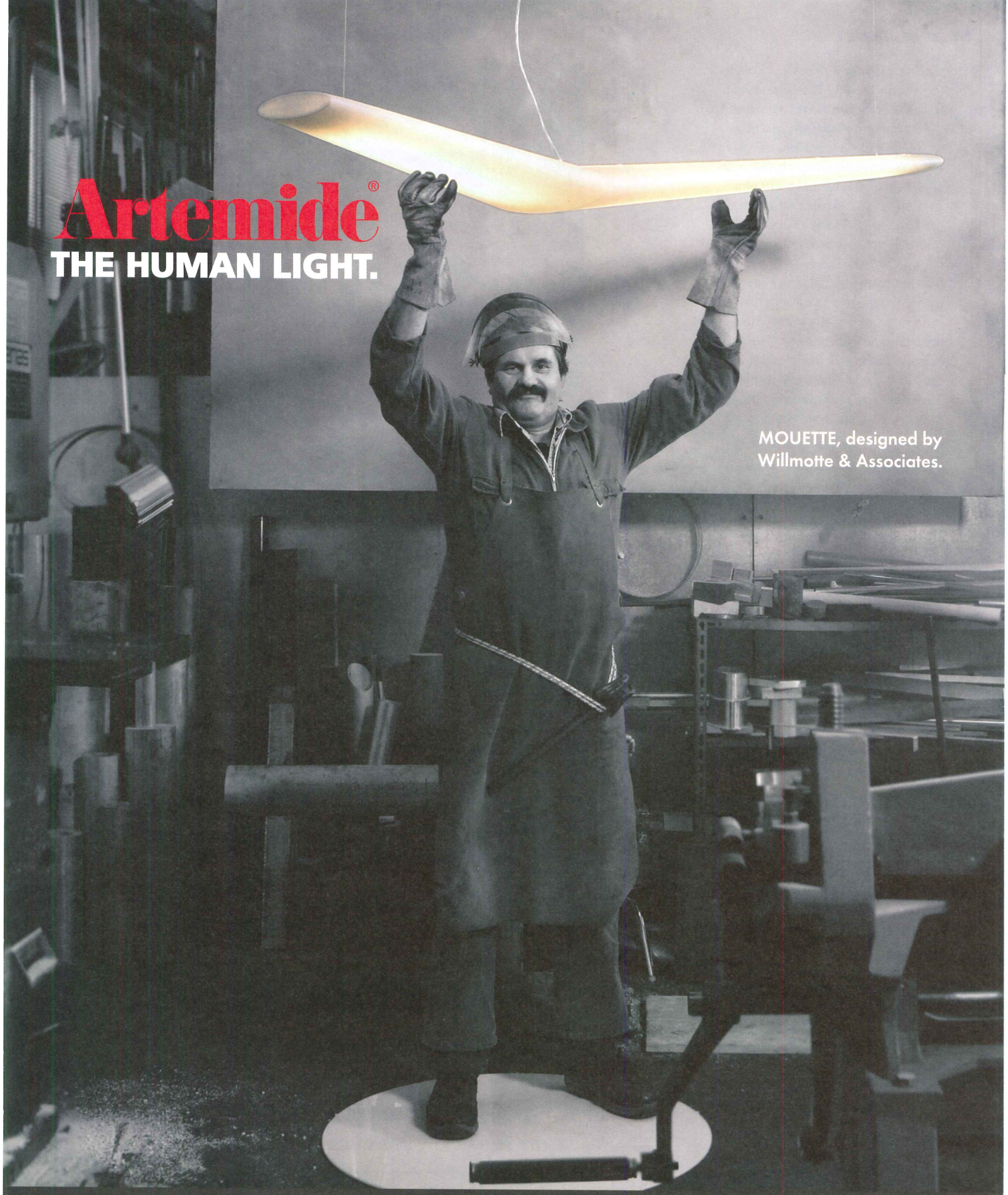
Listen and you'll see

Siminoff and Zack look down on Tauber and Sophia (top left). The living room gets ample natural light through the glass accordion door. The Real Good chair by Blu Dot (bottom left), lent by Design Public, works well in the office. Foul weather gear is propped by the front door, custom made by Neoporte (top right). During the design phase, Tauber (bottom right) requested a comfy window seat to read bedtime stories to her children while remaining close enough to the kitchen to hear the kettle boil.



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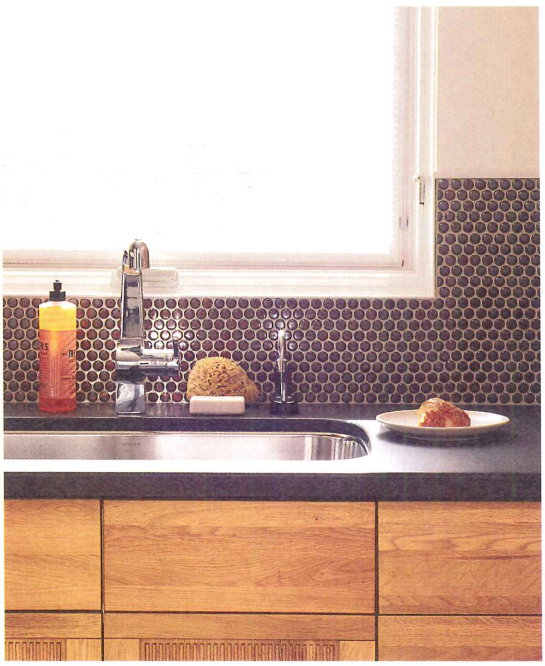
modifications to Turkel's work, including shaving nearly 100 square feet from the standard NextHouse design.

"From the design standpoint," says Siminoff, "we got what we were after. We worked really closely with Joel. We must have talked to him every day." Turkel relished adapting the NextHouse to the couple's needs, not to mention those of their two young children. The result is a modified courtyard house, one that, through the use of a long glass accordion door, opens the interior living room into an outdoor one. Tauber has space to work from home, and the kids have ample room to play. "This house really embodied the thrill of using a prefab system: adapting standardized details to custom solutions," Turkel enthuses.



"This house really embodied the thrill of using a prefab system: adapting standardized details to custom solutions."

Interior designer Sally Kuchar went to work in the kitchen: dubbed the "command center," it was designed so that the couple could keep an eye on the kids whether they're indoors or out. The small tiles behind the sink (bottom right) are the Savoy pattern from Ann Sacks, and the sink is from Kohler. The quartz countertop is from Caesarstone, and the appliances are from Electrolux. The bathroom (top) also features Kohler fixtures, and large Ann Sacks glass tiles.

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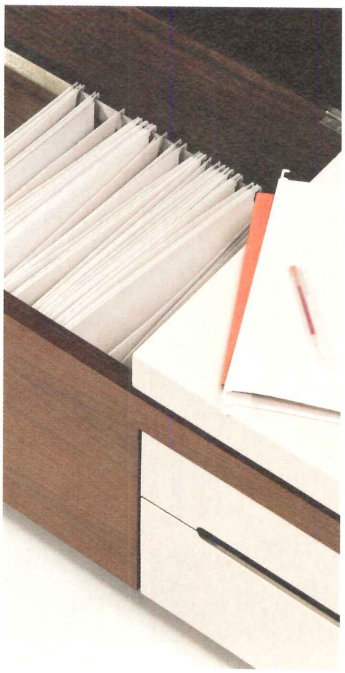

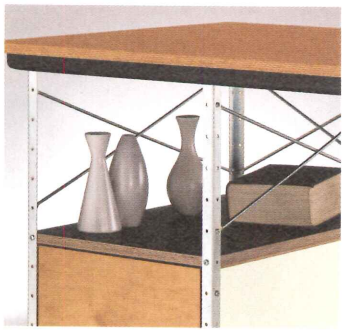

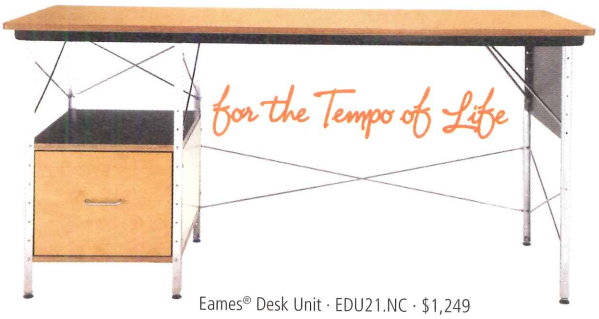

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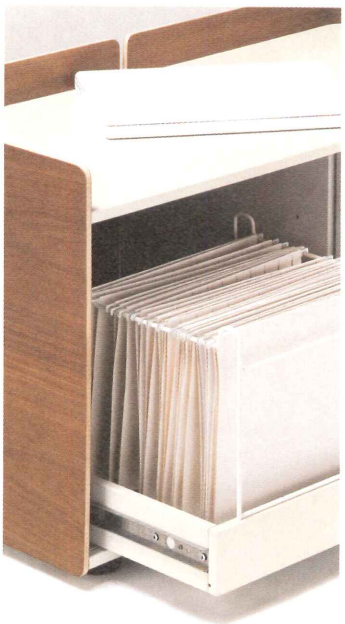

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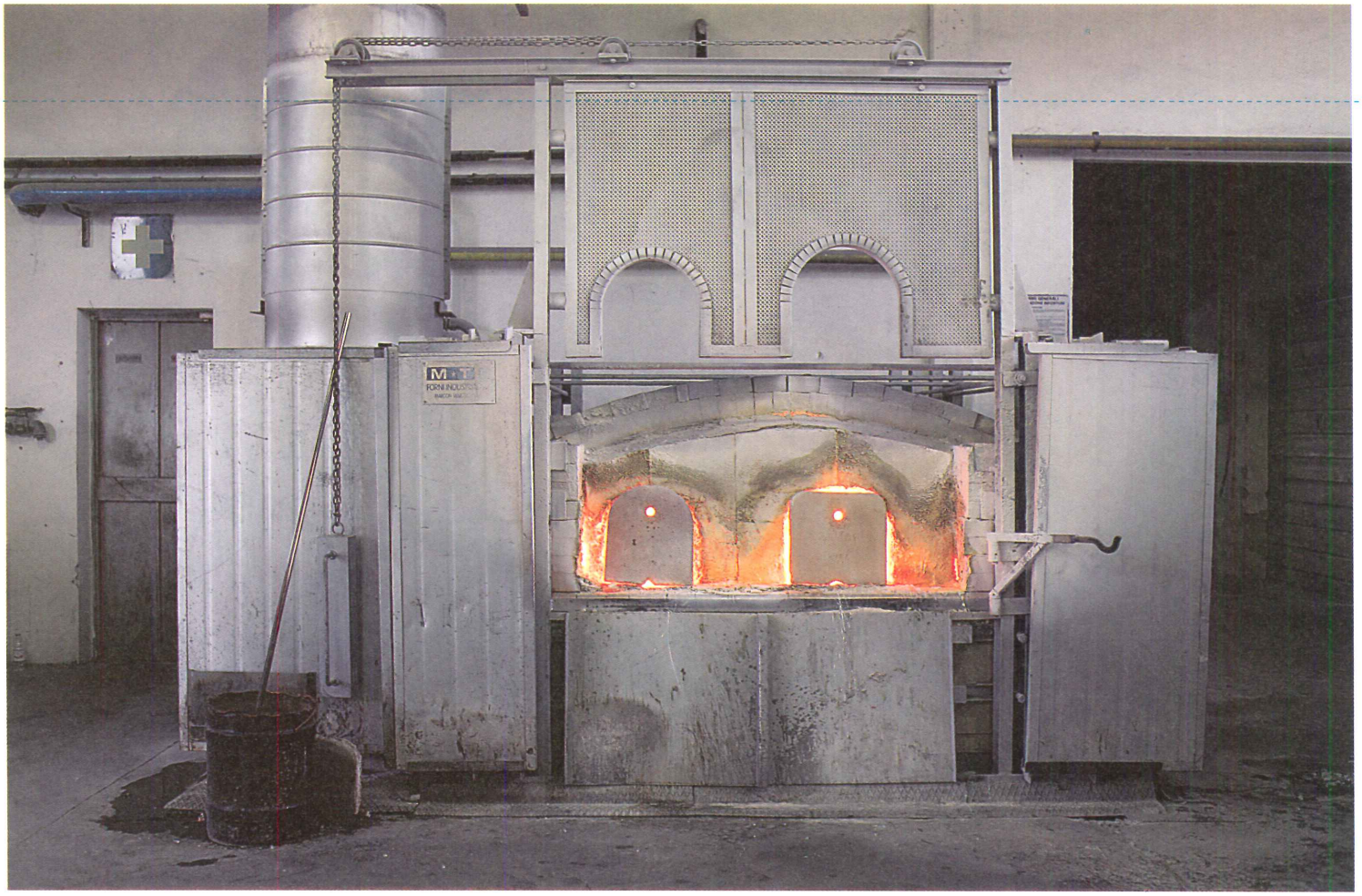
***Flos*—Designers and manufacturers bemoan the profusion of cheaply made copycats, but it's been proven time and again that truly great design can never be obscured by poor imitation. For evidence, look no further than the Italian lighting company Flos, which debuted Achille Castiglioni's Arco in 1962 and watched it become the most-copied and best-selling lamp in the company's history. Thirty-six years and many iconic products later, Flos produced another sensation—Jasper Morrison's glass-and-steel Glo-Ball—which overtook the Arco as the best-selling series of lamps in the Flos catalog. Dwell recently visited the Glo-Ball manufacturing facility, which was, it must be said, inimitable.**

Glo-Ball



Story by Virginia Gardiner
Photos by Alex Subrizi

The Glo-Ball owes its diffusion to a simple sandwich: white glass between two clear layers, which melt in these furnaces at extremely high temperatures.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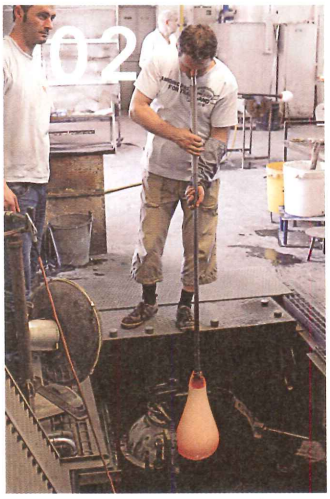
Molten Dust
Piombino Dese, a drab industrial town between Venice and Verona, has many small glass companies, including Vetrerie New Glass, founded by Franco Pellizzon in 1991 and one of several Glo-Ball suppliers. Pellizzon trained as a glassblower but saw no future for himself in the craft; he wanted to industrialize the process.

At Vetrerie New Glass, two warehouses surround a gravel yard, where the globes are lined up on cartons like eggs, shining despite the clouds.

The glass technicians dip five-foot-long stainless steel poles into a transparent molten-sand mixture. A spherical shape is created by pressing a handheld cast-iron mold against the 800-degree-Celsius glass, which rotates against the mold as the pole spins. The mold can only withstand a few seconds of heat before it needs to be dunked in water. After each pass against the mold, the glass is dipped into a white mix, adding another layer to the outside. The resulting hollow blob—its skin like a sandwich of clear bread with white filling—represents the completion of the first stage.



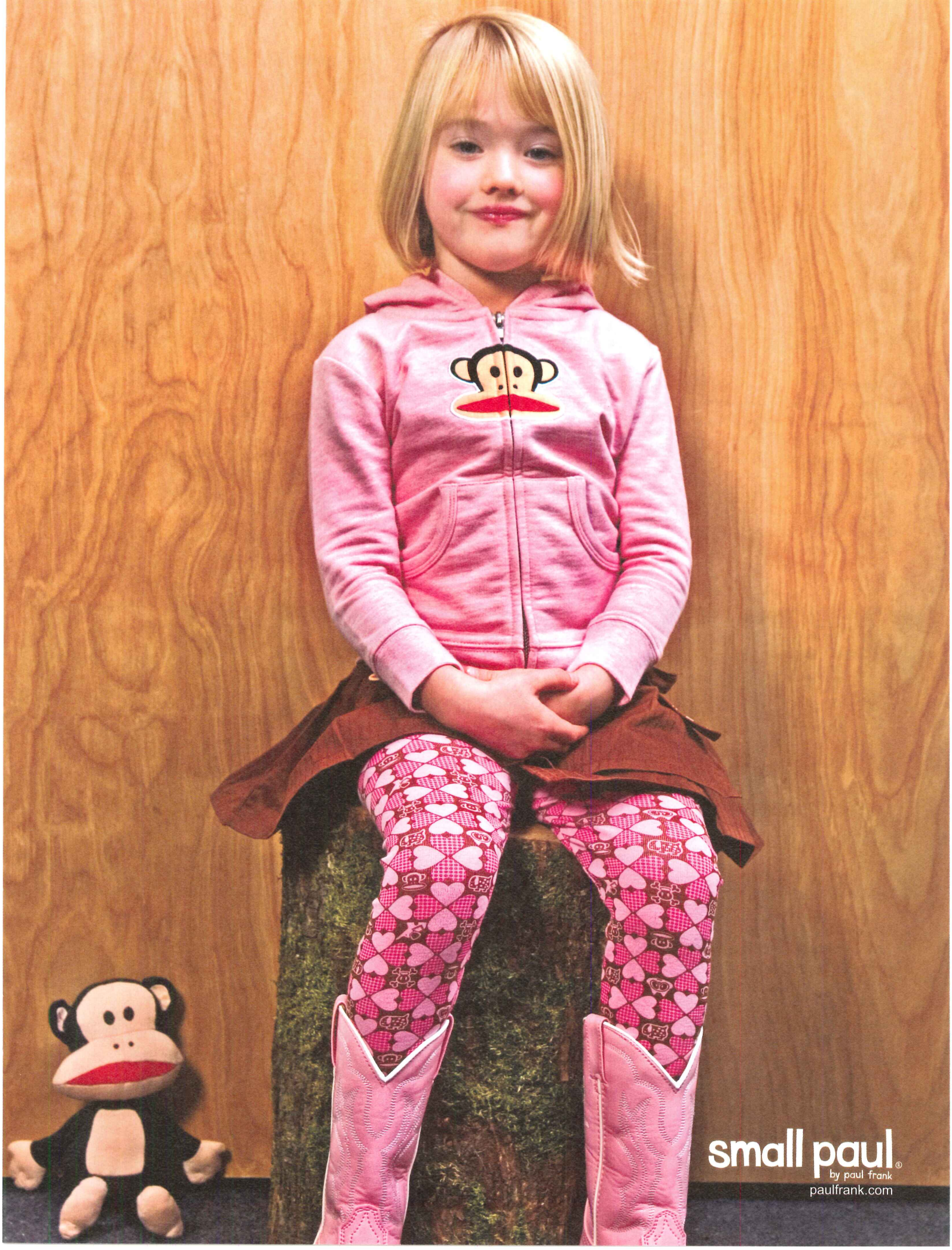
Blow Mold
When the blob has reached a diameter of about six inches, it has already been handled by two or three blowers, who multitask like chefs. The men work in shorts and sandals, protected from the heat only by a makeshift cloth cover on one arm. After these ages-old steps, the Glo-Ball's most technological moment arrives, but the importance of craft is never eclipsed. "We have 12 glassblowers here," says Pellizzon, "but only two of them can do this part. It's difficult—you have to know exactly how much to exhale and when to stop."

Beneath the warehouse floor is a pit in which cold mist sprays directly onto a perforated-steel mold that opens and closes mechanically; when open, the concave inner surface can be seen, covered in charcoal powder. "Otherwise," Pellizzon explains, "the glass comes out like orange peel."

The glass is lowered into the mold as it swings shut. The craftsman blows and spins the pole, passing it to a coworker when he tires. Meanwhile, the water cools the conductive metal; after 40 seconds the mold opens and they lift out the formed globe.

Above: Through a delicate process of adding air and triple-dipping, the blowers build up a layered ball. The white inner layer looks transparent when molten.

Below: The Glo-Ball reaches its signature shape in seconds. Jets of water cool the mold and its contents at a pace carefully calibrated to create consistent thickness.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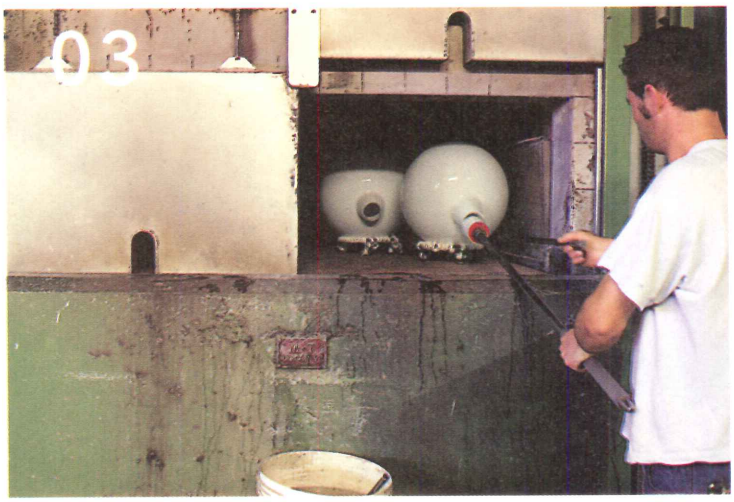

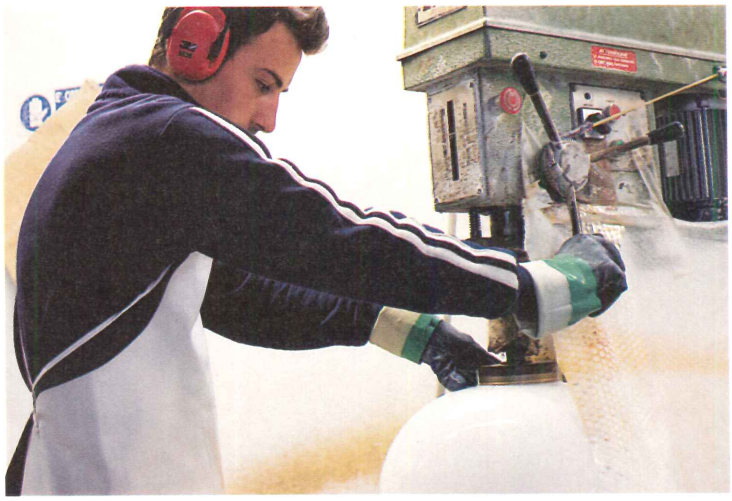

Cool and Cut
Vetrerie New Glass can make 18 Glo-Balls per hour—Pellizzon keeps the operation tight in order to guarantee exceptional quality. The balls sit in a slow-cooling kiln for two hours; otherwise, they crack. With a fine abrasive cutting wheel, a young man slices off the parts that cling to the pole during the blowing process.

A series of sanders and buffers make the aperture perfectly round and smooth: A flattener removes coarseness outside the cut, and a pointed sander that resembles a witch's hat rubs out the circular opening.

Quality control is overseen by several women—the only female employees in the factory. They place the globes over a fluorescent bulb mounted on a rotating plywood sheet and check for nicks and discolorations.

Vetrerie New Glass then transfers the globes to a local etcher, who dunks them into a corrosive hydrofluoric-acid solution that removes the shine and makes the outer surface matte—crucial for diffusion and durability.

Put Together
West of Piombino Dese, in Bovezzo, the well-tended Glo-Balls meet the other parts of the lamp: laminated tubular steel stands, bases, and electronic components sourced in Milan.

At first glance the base seems unremarkable. Its intention—to disappear below the globe—is well met. And yet, its seemingly simple character owes its existence to modern technology.

"A cylinder gets run through a computer-numerically-controlled cutting machine to become a truncated cone," says Giambattista Scalfi, Flos's director of research and development. The result is a subtly proportioned piece that connects the flat circular base to a narrow tubular pole so the lamp can stand.

A coat of gray paint makes it all look a bit like aluminum: a material illusion of weightlessness beneath the globe, which is in fact quite heavy.

Unlike the staff decked out in T-shirts and shorts in Piombino Dese, here the factory workers wear matching orange shirts perhaps more suited to the mechanical and tidy processes they execute.

Above: After blow-molding, the ball is removed with the tap of a hammer on the rod, which creates an instant fissure in the glass's fragile neck.

Below: In Bovezzo, factory workers use a series of customized workbenches and clamps to fit the globe with electrical and steel components.

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HOME ECONOMICS

From record oil prices to the crisis in the housing market, affordability has come to the forefront of almost any discussion of how to live well in the United States today. It seems like every homeowner and prospective buyer in the country is now asking whether it's still possible to keep standards of living high and the costs of living low.

This month Dwell sets out to prove that modern living within modest means is not only possible, but that it can be rather straightforward to achieve. The following three projects show good design wed to intelligent cost savings in visually diverse homes—proving that tight budgets don't necessarily mean low-quality spaces. Even size can be achieved at an acceptable price.

From a metal-clad home in Washington State built to frame views of the mountains beyond, to a voluminous update of Prairie modernism in western Missouri, via a windswept artist's studio in the rugged scrublands of Texas, we take a tour of everyday people who continue to live modern across America.

WA
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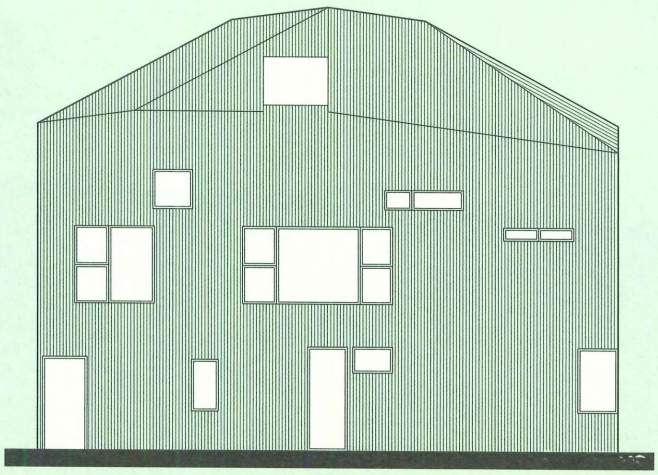

Sometimes the best way to keep expenses down is through abstract principles applied rigorously. The home-owners featured on the following pages all have their own advice to give.

Washington
"Be your own contractor," says architect Ko Wibowo, owner of the house in Puyallup. "The key, of course, is to find good subcontractors that you can trust," he adds, but "being the general contractor yourself is not difficult and it will save quite a bit." Part of this, he says, is "investigating what construction methods meet the budget and then using those to support the design concept."

Texas
Kyle Farley saved on architect's fees and on labor—but on materials, in particular. "This house only used the most basic ingredients," he explains. "It is not steeped with any luxuries whatsoever. There are no finishes at all, not on the floor, not on the countertops. Let the materials be what they are!"

Missouri
"Build for volume" is the advice of Jamie Darnell in Kansas City. His house is an innovative example of building vertically within a contained horizontal footprint. Prioritizing sheer space over mass—and seeking open internal views over individual rooms—helped the Darnells to save big on basic materials.

TX
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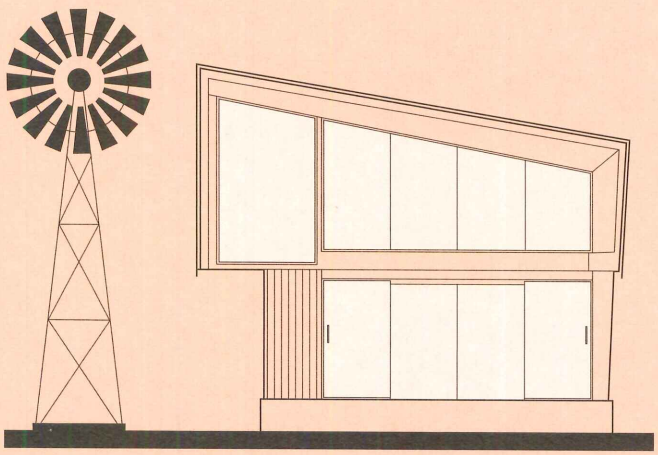

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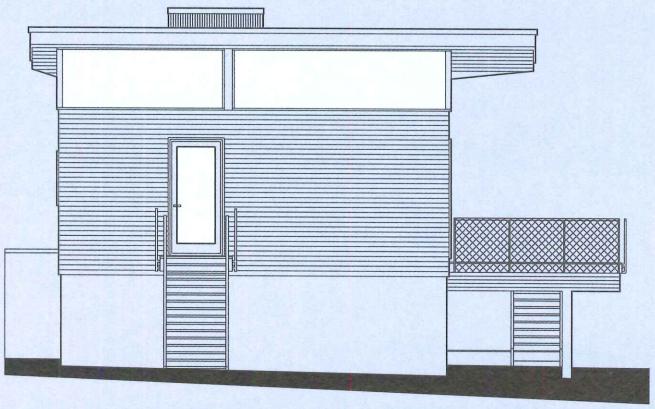
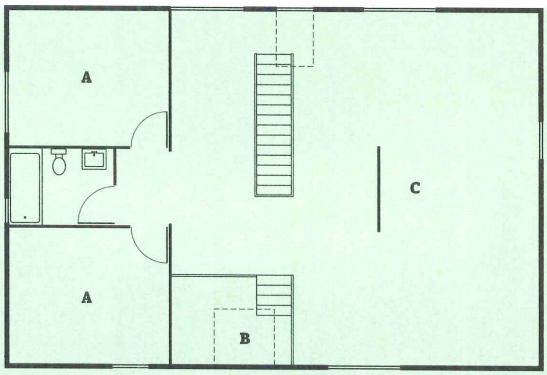


MAGIC MOUNTAIN

Architect Ko Wibowo designed a house of prodigious proportions beneath the hulking rise of Mount Rainier.

Project: Wibowo Residence
Architect: Ko Wibowo
Location: Puyallup, Washington

Story by Amara Holstein
Photos by John Clark



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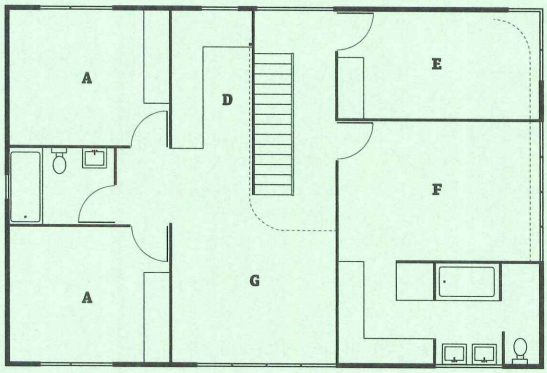
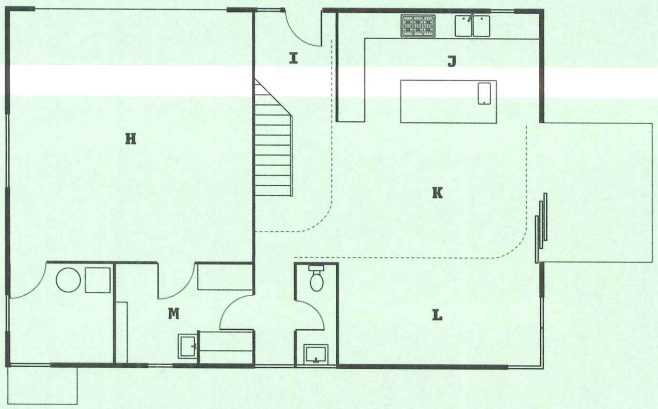


Second Floor

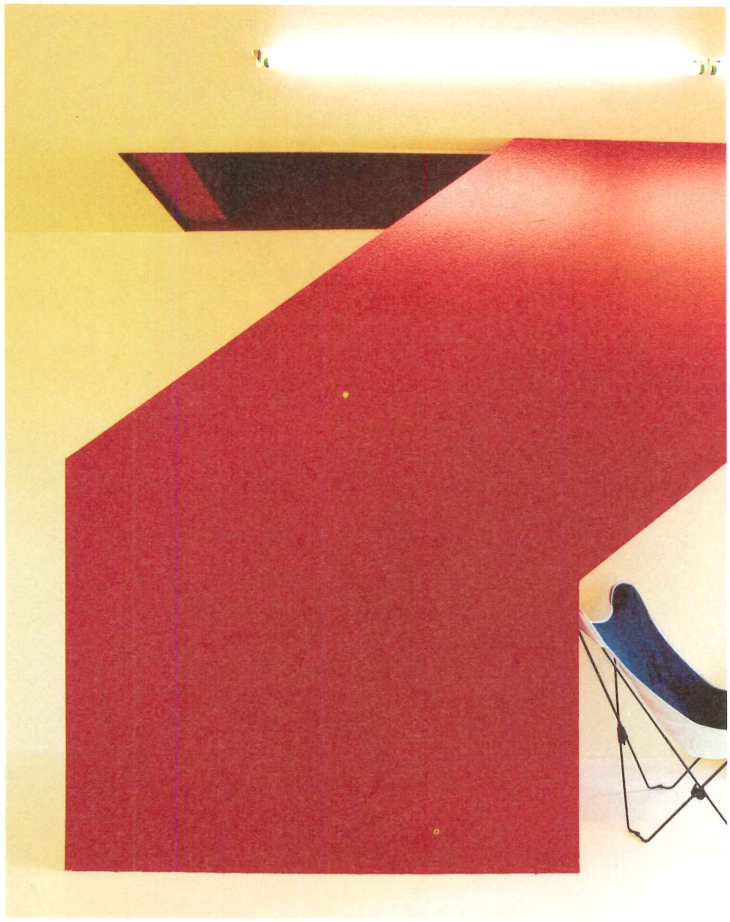


First Floor

Wibowo Residence
Floor Plans

A Bedroom
B Reading Nook
C Multiuse Room
D Study
E Playroom
F Master Suite
G Family Room
H Garage
I Entry
J Kitchen
K Dining Area
L Living Area
M Utility/Pantry

Rainwater falls from the roof down the vertical lines of the metal cladding, soaking into the land's good soil. A trap-door opening at the top of the house (above right) allows for better circulation. The stairwell (below right) is the bright core of the house. To keep an open feeling, and costs down, it zigzags its way up. Inexpensive metal railings are set inside and painted the same red to disapear into the stairwell.



Puyallup, Washington, is speckled with the same nondescript ranch houses and clusters of cookie-cutter developments that are scattered throughout suburban America. Chain stores break up the residential monotony, and minivans and SUVs chug in various directions. The only thing that distinguishes this from being Anywhere, USA, is the gleaming rise of Mount Rainier in the distance, which flashes its volcanic eye at the surrounding land.

To reach the house architect Ko Wibowo built for his family, you turn off the main drag up a private road hidden between a long row of mailboxes and an anonymous driveway. The road narrows and turns, and the mountain comes in and out of view before suddenly disappearing altogether. Through a tangle of blackberry bushes, the road stops at Wibowo's house, a metal monolith rising up in place of the peak. "I wanted the house to be contextual," explains Wibowo of his design concept. "And Mount Rainier is the context. It's the symbol of the school district, the city, and the county." He pauses, then waves his arm at the view outside his home to indicate the area where the mountain is hidden behind a copse of trees. "I wanted the house to replace the mountain as a reference."

But moving (or for that matter making) mountains is never easy. Wibowo, an architect at a firm in nearby Tacoma, and his wife, Iesabella Ariawan, a paraeducator in the local school district, had purchased a corner lot in 1997 a few miles away from their current site, with plans to sell part of the lot and build their home on the remaining land. After saving up for construction costs, the couple applied for permits in 2003 and started asking for bids from contractors. A contractor neighbor took a look at the house plans, but instead of bidding, he organized opposition to the design.

"I got this letter from him telling all the neighborhood to meet at the nearby Safeway [to discuss the proposed house]," Wibowo remembers rather grimly. "I presented my plan and drawings, but the questions didn't have anything to do with the idea itself; instead they were questions like, 'Hey, you're designing a metal building, don't you think it's going to be hot inside?' Stuff like that." Preferring not to live among glares from the neighbors, Wibowo and Ariawan decided to sell the lot and try again elsewhere. "We thought our dream was over," he recalls.

Still smarting from his prior attempt to build a home, Wibowo grudgingly went to check out another vacant lot at his wife's behest. The one-acre site, comparable in price though four times the size of their previous lot, encompasses a wetlands—and agreeable neighbors—so the couple purchased the land and moved ahead with building in 2004.

Luckily, Wibowo's original concept also worked for the new lot. "Mount Rainier is always on the southeast in the Puget Sound area," he explains. "As you come up the road, this site is in that same location." Instead of having to mollify the neighbors, the challenge here was hewing to a rather conservative budget of $350,000 (not including the price of the

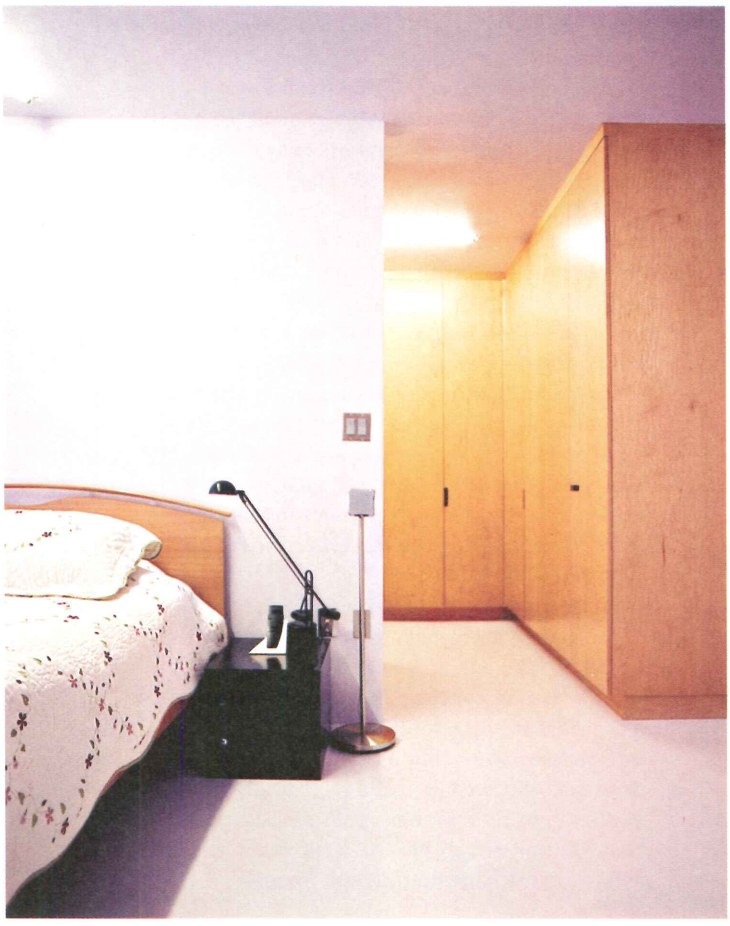
The family spends most of their time together on the first floor. "We're always here, cooking or with the kids," Wibowo explains. "On a nice day, we open up the doors and eat outside." Musical accompaniment to daily life is provided by the children, both of whom play the grand piano (bottom right). Geometric notches in the kitchen cabinetry (opposite bottom and bottom left) are simple and cost-effective substitutes for expensive metal cabinet pulls—they also provide visual interest in an otherwise unadorned space.

When residents want privacy (from the outside world or from other family members), sliding curtains, like this one dividing the office from the staircase, create temporary walls between rooms. "When you close the curtains, you can't see anything," says Wibowo. "It's more like Asian culture, where you don't want to show everything all at once. We want to be in control of what guests see." Distinctive hues, such as those on the walls of the separate bedrooms (opposite), enhance the sense of these more individual spaces.

land). "When we designed the house, we knew that we needed to use wood and simple designs and pretty much only a few materials in our palette," Wibowo explains. The couple also saved a good chunk of money by acting as their own contractors.

The generously sized three-story, 3,609-square-foot structure "has a compact footprint to achieve cost savings and also to have less impact on the site. Building vertically up to the capacity of the foundation and the height limit is very economical," says Wibowo. Though the steel siding was not the cheapest choice, it made sense for long-term savings. "I'm not a handyman, and I don't want to maintain the house with difficulty. With the prefinish, it's going to stay like that for a long, long time, and I don't need to paint or do anything. Also, the metal has that kind of glowing quality that's reflected in the mountain," says Wibowo.

Inside, the space is spare but infused with color since "painting is the cheapest way to decorate." The ground-floor living and dining areas are green, to reflect the trees and grass, and the laundry and garage are a plebeian dirt brown, nodding to the wetlands and unlandscaped area outside. Upstairs, the colors were evidently chosen by its occupants: Twelve-year-old Tabitha's room is pink, and her eight-year-old brother Micah's room is a contrasting blue. Ariawan chose the lavender for the master bedroom, which, she points out, is her favorite color. It makes a serene juxtaposition with the bright green trees viewed through a wall of windows in the

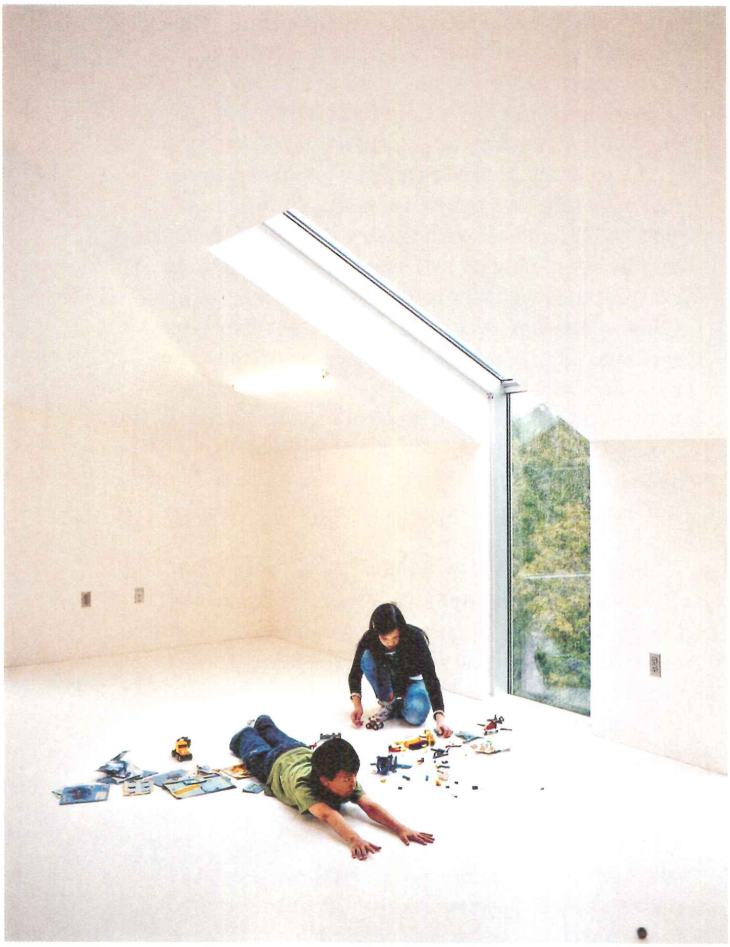


bedroom. The third floor, a massive unfurnished loftlike area, is "white, like the ice on top of the mountain," Wibowo says. And the red staircase? "It's the magma of the volcano." At night, the house literally glows with color, with pink and blue and red beaming out through the windows into the dark neighborhood.

Since Wibowo's tastes run this side of Spartan, the few family photos hung in the stairwell were "a bit of a fight" to put up, Ariawan admits. Instead, the windows act as portraits of a sort, framing the view outside and placed to look out onto greenery rather than a neighbor's backyard. Other windows are set to maintain a sense of privacy, like the small horizontal view over the doorway that allows the family to see visitors without being seen themselves. Though Wibowo's original design called for single-pane storefront commercial windows, a simple shift to smaller sets of residential aluminum windows trimmed almost $40,000 from their budget. The windows also were a boon for the electric bills. Since they provide so much daylight in the house, there's no need to turn on the lights except when it's pitch-black outside, at night. A lack of windows on the west side, combined with a rooftop hatch that whisks air through the ground-floor windows and up the stairwell, keeps the house mild at a temperate 70 degrees Fahrenheit unless the mercury dips below 50.

The lights that do illuminate the house are a series of Dan Flavinesque sculptural (and inexpensive) four-foot-long fluorescent tubes that Wibowo recessed into the ceilings of every room. Solid insulation and radiant heating throughout and rigid insulation below concrete slab on the first floor trim energy costs further. As Wibowo says, "Our old house was 500 square feet, and our energy bills are the same here." Yet with so much glass, no window coverings, and few dividing walls—"I don't like walls," Ariawan says. "If we didn't have any walls at all, that would be ideal"—privacy became an issue. In response, Wibowo put in floor-to-ceiling curtains that wend on long tracks through the middle and sides of every room excepting those on the third floor. Wibowo sunk a standard hospital track-curtain casing into the ceiling to hide it from view and achieve a seamless surface. The curtains were purchased by relatives in Indonesia and dyed to match paint chips from each room so that the colors of the house stay the same, even when all of the curtains are pulled.

Although modest in intent and budget, the family's home is anything but plain. "A friend of mine who lives in a nearby subdivision tried to get into the wrong house one night," Ariawan says. "It was dark, and since she couldn't tell what color the houses were, they all looked the same." Ariawan and Wibowo laugh and look fondly at the sunlight glinting off their roof's metal angles. It's clear that no matter how dark the night, they will always come home to the right place.



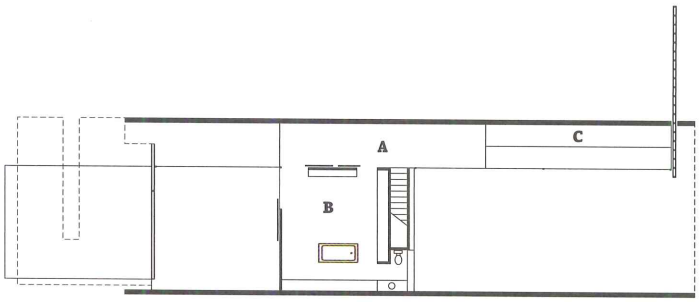
To mirror the mountain-top, Wibowo drew three points at the top of the roof (one at the apex, two at intermediate points), then connected all the walls off at least one of those points. The result is a jagged yet sliding set of angles capping the structure. Inside, the top of the house is like a bright white snowcap.

LONE STAR

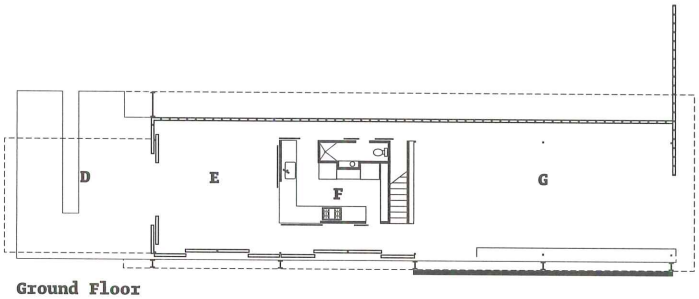
Rural Texas commonly conjures visions of Stetsons, spurs, and longhorn steer, but the countryside contains more than just cowboys. On a wide stretch of farmland, the Farley Studio brings modern architecture and contemporary art to Fort Worth's farthest reaches.

Project: Farley Studio
Architect: M.J. Neal Architects
Location: Cleburne, Texas

Story by Sarah Rich
Photos by Jack Thompson



Top Floor



Ground Floor

Farley Studio
Floor Plans

A Landing/Reading Area
B Bedroom
C Storage/Display
D Deck
E Living/Dining Area
F Kitchen
G Studio

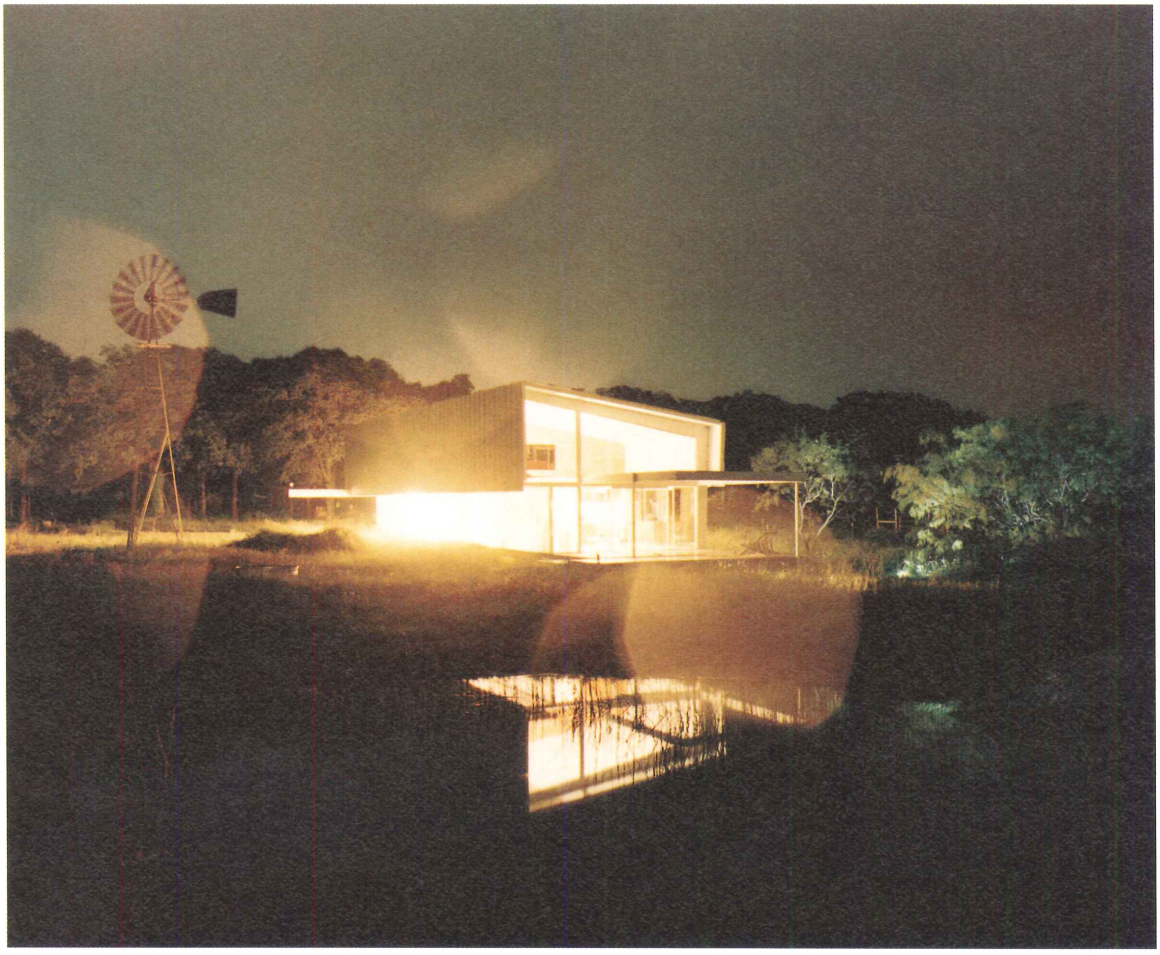
The front entrance of the Farley Studio (above) presents a clean, minimalist space—a stark contrast to the colorful clutter of the painting studio hidden behind corrugated-metal walls at the back of the house. In the studio (below left), Kyle Farley's paintings lean against walls and lie across the floor in various phases of progress. The bare plywood, metal, and concrete create an unornamented and distraction-free space in which Farley's vivid, large-scale works can come to life.

The floor plans for the live/work studio (above left) are as simple as can be. With double-height ceilings at the front and rear, the second floor exists only in the midsection of the building inside a nested plywood box that contains the kitchen, bathrooms, master bedroom, and guest room. To address the challenge of climate control in such a large open space, this interior structure—which can be enclosed completely with sliding walls—is the only area with air-conditioning.

It's easy to forget that spring has not officially arrived as we travel the Texas highway between Austin and Fort Worth in early March. Leafless oaks are a quiet reminder of winter, but the heat heralds summer. As we speed past billboards for rifle shows and firework stands, architect M.J. Neal points out the low corrugated-metal outbuildings scattered across farms and pastures. "They sit on the land and they don't take anything away from it," he says from the driver's seat. "The form can handle the landscape and vice versa."

That was the kind of presence Neal was after when he designed the Farley Studio, a 2,430-square-foot live/work space in Cleburne, Texas. Though Neal's Austin-based practice has a diverse portfolio, it's fair to say that this project was an unusual one for him, situated as it is in the seat of rural Johnson County. Driving along the tangled roads that lead to the house, it seems you're more likely to come across a meth lab than a street lamp.

Neal met Kyle Farley in a bar in Fort Worth when Neal and his wife, Viviane Vives, were teaching at the University of Texas at Arlington. Farley, an artist, was earning a living as a pro golfer and manager of a private course. He had recently lost his painting studio and much of his work in a fire. "I could tell he was going nuts without a place to paint," Neal recalls. They talked that night about building Farley a new studio, but time and money were in short supply. It was two years before Farley called Neal and



A continuous concrete slab runs from inside the house out to the open deck (above), which is exposed to the wind that sweeps the surrounding fields. At night, the entire studio glows like a lantern (left), its light amplified by the reflection in the seasonal pond. In a dense neighborhood, the glass facade might overexpose the Farleys to passersby, but out here, the only onlookers are coyotes—and the miniature donkeys who live next door (opposite bottom). The catwalk running above the studio (opposite top) is aptly named for the household: Farley's felines patrol their owners' activity from this overhead perch.

said he was ready to realize the vision. The budget was still tight, but Neal had been struck by Farley's talent, and building an art studio seemed less like a client request than a calling to do whatever it took to get Farley painting again.

Farley and his wife, Angela, were ready to move from their house in Fort Worth to live full time in Cleburne, so Neal set out to design a residential studio. Local context and cost of materials were primary determinants in Neal's planning process. Fortunately, most of the nearby homes and buildings were modest, to say the least, so a simple barn seemed like the best model to follow—with high ceilings and open interiors that could accommodate Farley's large-scale artwork and a profile that would blend naturally into the surroundings.

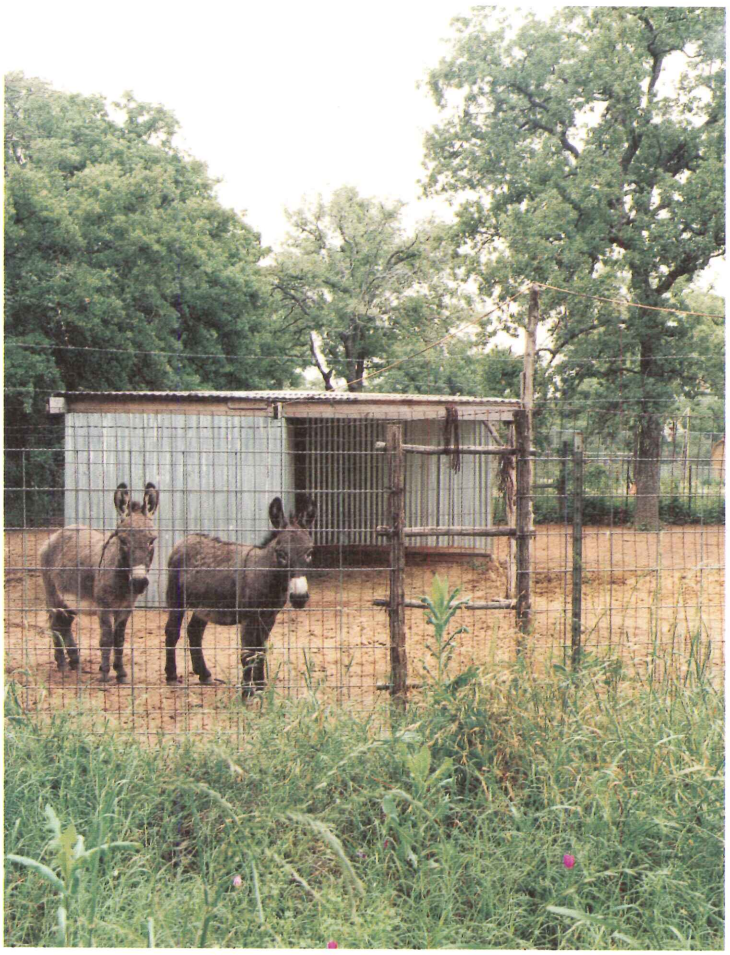
Rolling down Farley's gravel driveway, we pass a small paddock where a miniature donkey grazes lazily, then park beside a large white pickup truck. Farley—tall and burly with a flattop haircut and a deep Southern drawl—emerges to greet us. He leads me around the house, across the elevated concrete deck, and inside through sliding glass entry doors.

Two herding mutts—both of whom seem to be suffering early symptoms of dementia—yelp from the fenced side yard. "Those are my fur kids," Farley explains. "They might bite your heels so I'm keeping them outside." The two cats, however, freely scrutinize us from perches around the house.

The interior of the studio feels like an airplane hangar. Four enormous steel framing elements sweep overhead, enclosed by galvanized corrugated metal, steel structural insulated panels (SIPs), and translucent polycarbonate siding that evokes rice paper and allows brilliant white daylight to pour in while obscuring views to the outside. If there's one adjective that dominates in both Neal's and Farley's descriptions of the place, it is "raw": a raw structure in a raw landscape full of Farley's huge, raw paintings. "I wish you could see it at night," Farley tells me with childlike enthusiasm. "The whole place glows. The intensity is really nice."

Farley's studio, which occupies the rear of the building, has just three narrow windows set low along the floor, but two walls of glass at the front of the house offer a panoramic view. From the sparsely furnished sitting room, where two low white chairs face each other like ghosts in a focused tête-à-tête, the vista is an expanse of desiccated wild grasses, interrupted occasionally by property fences and pits filled with lingering rainwater.

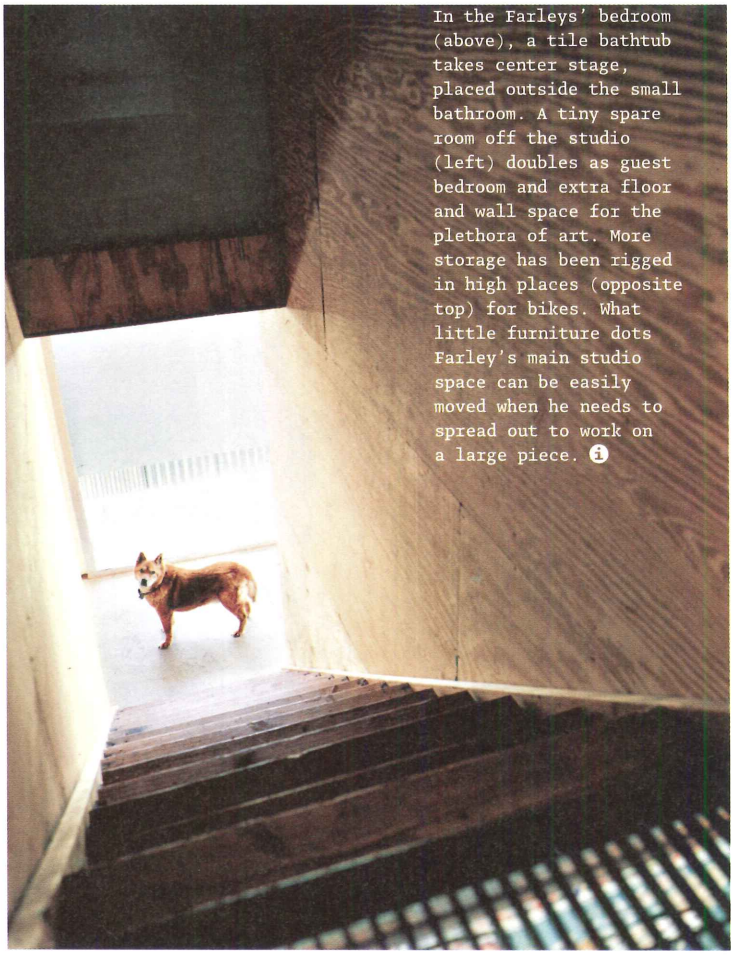
In a climate like this, air-conditioning seems indispensable, but to cool the entire structure artificially would be inefficient and costly. Neal devised a solution by building a 540-square-foot box nested within the superstructure, which contains the bedroom, bathroom, and kitchen, as the only air-conditioned space in the building. The two-story plywood envelope has sliding walls on all sides that can be closed to keep cool temperatures in or left open to the fluctuations of the natural ventilation throughout the building.



While most of the materials are unfinished and largely utilitarian, the bathrooms' dramatic tiling throws a polished accent against rough surfaces—glossy black downstairs and pure white upstairs. Electricity runs up through a thick orange extension cord for occasions when they need to see themselves in the mirror. "Angela is really good to live like this," Farley says of his wife. "She doesn't require the powder room and stuff. She's a pretty good gal."

Farley shares Angela's low-maintenance attitude. He loves the added bonus of effortless housekeeping that the sliding walls facilitate. "I open up both ends and just blow the place out!" he exclaims. "It's like a giant wind machine. Who wants to vacuum this whole place?" Clearing dust and dirt from the concrete floors is simple, but spilled paints dry where they fall. Unless, of course, one of the fur kids happens to be passing by, as evidenced by a trail of red paw prints cutting across the studio. "I wouldn't be too concerned about trying to pull this stuff up."

Farley's laissez-faire style comes through when he discusses his work, but the work itself is the product of an intense, deliberate creative force. The studio is lined with enormous paintings and mixed-media compositions using canvas, wood, metal, old tobacco wrappers, Swiss army blankets, and other found objects. As I stand in the midst of it, the galleries of Chelsea feel light-years away, and it's striking to consider how many phenomenal artists are tucked away in rural pockets, sitting on unseen work.



In the Farleys' bedroom (above), a tile bathtub takes center stage, placed outside the small bathroom. A tiny spare room off the studio (left) doubles as guest bedroom and extra floor and wall space for the plethora of art. More storage has been rigged in high places (opposite top) for bikes. What little furniture dots Farley's main studio space can be easily moved when he needs to spread out to work on a large piece.

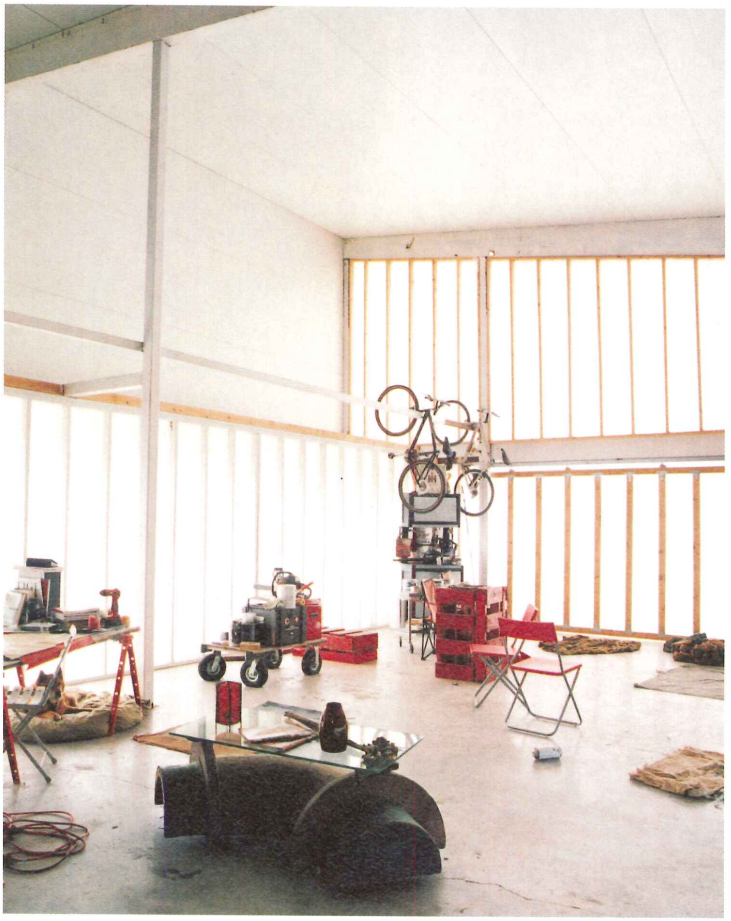
"I've always wanted to go to the West Coast or East Coast, but Angela's family lives here," Farley says. "We love the country aspect, but you're not going to be talking about art in this town very often." Oddly enough, Farley then tells me that one of the greatest contemporary Western mural painters, Stylle Read, lives here in Cleburne, along with his 87-year-old father, Sleepy Read, who is also an artist. "Sleepy has a totally refurbished 1949 Cadillac with all the chrome, wears a cowboy hat, and drives all over town. Handlebar mustache," Farley recounts with a smile. "When I first met him he said to me, 'You do modern art?' I said, 'Yessir.' He said, 'Me, too. Do you know something, son? I haven't sold any modern art since 1937.'"

Farley chuckles, but observes in a more serious tone, "When you're not from the country, you don't think about how a blue-collar living gets made. People here talk about the harvest and the sheep and when you're gonna get your cows vaccinated. And that's the talk. You're not going to be sitting around talking about the Bauhaus. The things I grew up involved in were nothing like what's out here. If I had more money it'd be a lot more enjoyable. But that's an excuse, I guess. I keep painting: Some of the work's good, some's not. I just keep moving."

It's clear that the relationship between Farley and Neal is more familial than professional. Farley is unreserved in his expressions of gratitude and respect for Neal, and Neal regularly chimes in to encourage or assuage Farley, who is often self-effacing. "It's nice to get a reminder," says Farley, "to have someone who will say, 'Hey dude, you are forging a brave new frontier. These people don't understand what you're doing.' Because everybody asks."

Though friends and family are an obvious anchor for Farley, he is without a doubt a fiercely independent person, and the introspective artist in him requires no prompting to recognize the merits of this place. Standing on the deck with Angela at midday he muses, "It's kind of got that Donald Judd feeling. You can actually see the rotation of the stars at night, looking up every few minutes. You can see where they've shifted. And during the day shadow lines show up to show you where you're at and how time's passing. The light will rake the corrugated metal and the steel on the catwalk, and you look down and say, Oh look, there's a cross!—where the shadow comes through and goes back out. It's just stuff like that all day long."

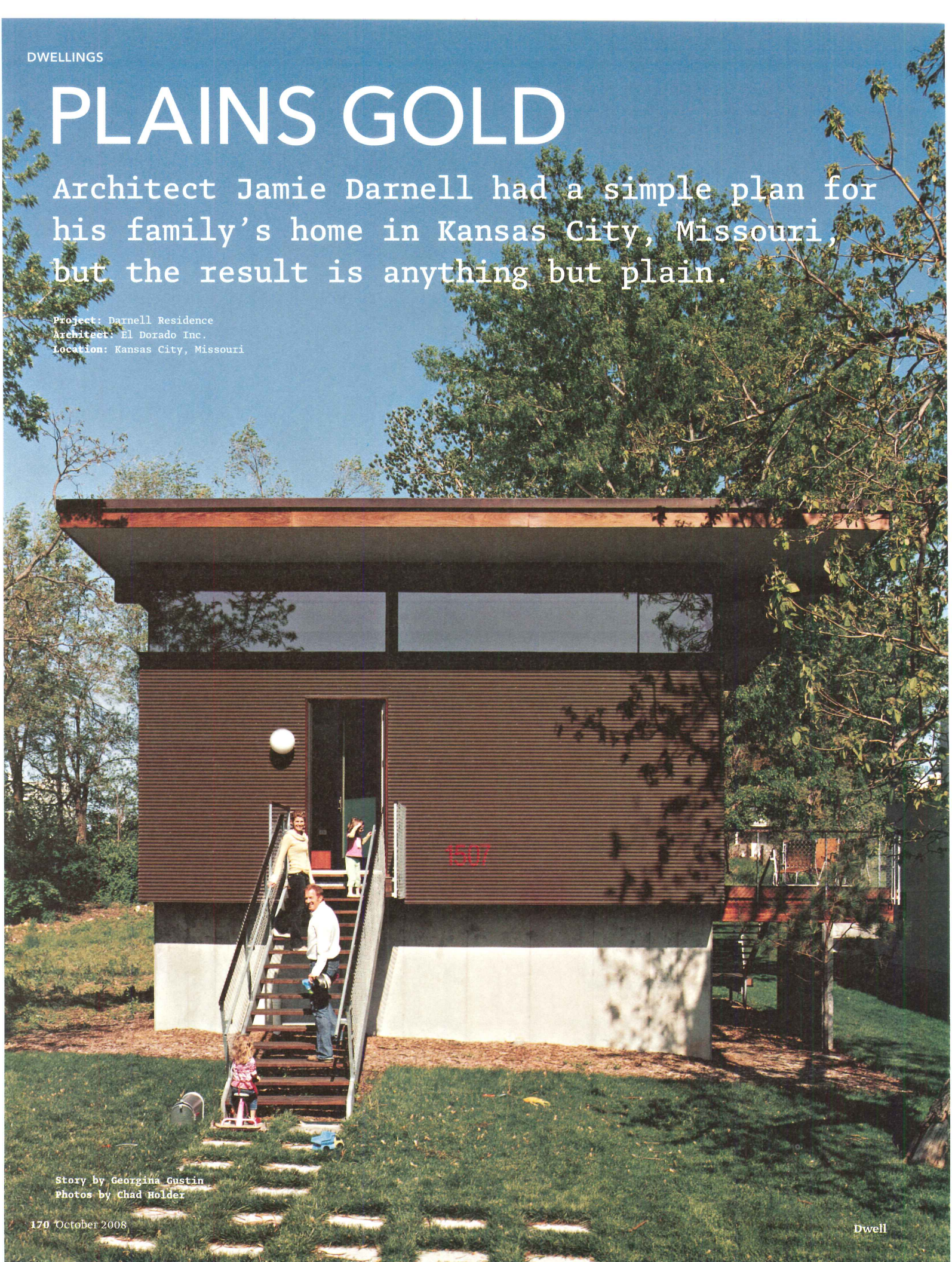
As we prepare to depart, a new shadow cuts across the deck: One of the cats, who has surreptitiously wedged her paw through a displaced piece of siding, is batting the air trying to escape. Farley trots over and pulls the cat's paw away from the loose siding as though separating two feuding children, as amused as he is exasperated by the ongoing crusade to secure his nest and keep the pets safely inside. It seems clear that the Farleys have adopted not only their motley band of animals, but the house itself, as members of the family.



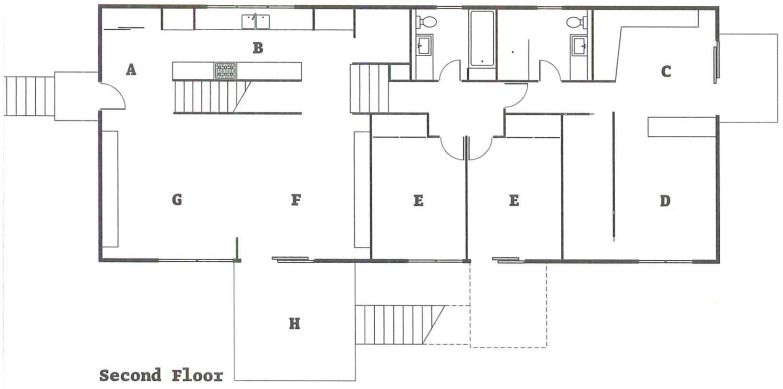
PLAINS GOLD

Architect Jamie Darnell had a simple plan for his family's home in Kansas City, Missouri, but the result is anything but plain.

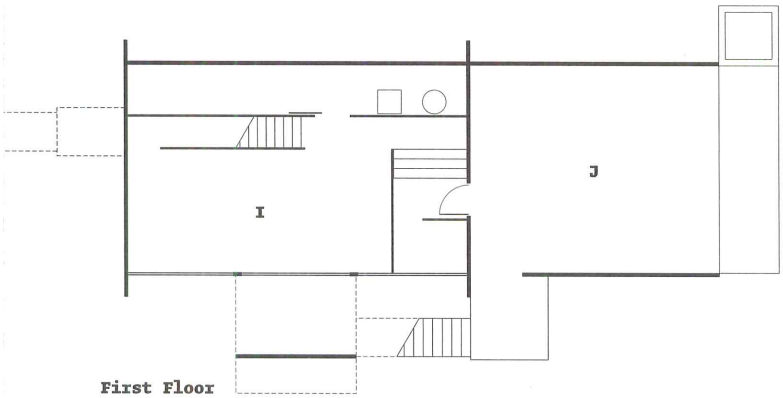
Project: Darnell Residence
Architect: El Dorado Inc.
Location: Kansas City, Missouri



Story by Georgina Gustin
Photos by Chad Holder



Second Floor



First Floor

Darnell Residence
Floor Plans

A Entry
B Kitchen
C Study
D Master Bedroom
E Bedroom
F Dining Area
G Living Area
H Deck
I Playroom
J Garage

The Darnells' copper-clad house sits at the edge of an urban bluff (opposite), with the roof overhangs shielding the interior from the strong western sun. The mailbox rests on the ground, one of a handful of ongoing projects. Judith, Michele, and Jamie coax Maple up the front steps. Jamie built the decking, of ipe, to accommodate a tree by the entrance to the garage (above right). In the main living space (below right), stairs lead to the basement. The white-framed chairs and couch were built by Jamie; the cabinets were designed by Jamie and built by a local cabinetmaker. Brazilian cherry floors run throughout the main level. The clerestory windows (right) allow light in without sacrificing privacy.

Michele eats lunch in the kitchen; a view of the central hallway and master bedroom lays beyond. Three-year-old Maple slurps from a water bottle with Judith, five, at the dining table, also built by Jamie. The Arco armchairs are by Mario Bellini for Heller, and the Bubble lamp is by George Nelson for Howard Miller. The photograph series is by David Hilliard, titled "That Glorious Society Called Solitude."

Michele and Jamie Darnell's house sits at the edge of one thing and the beginning of another. Perched on a bluff with the former Kansas City Livestock Exchange and a knot of railroad tracks below, the copper-clad house looks westward toward the flat expanse of the country's midsection and, in spirit at least, the mountains beyond. The eastern side of the house faces the Art Deco buildings of downtown Kansas City—the Paris of the Plains—rising out of some trees. "That was all by design," Jamie says.

Both natives of suburban Kansas City, Michele and Jamie met at the copy machine in Jamie's architecture firm about 16 years ago. They soon married in the mountains of Colorado, a 13-hour drive to the west, near a patch of property owned by Michele's family. "We camped on that land forever," Michele says, remembering family trips. "Then I married an architect, and there's a cabin there now."

But it took another decade before the couple started building their own house back in Kansas City. "Growing up here, the goal was always to leave," Michele explains. "But both of our families are here. And we knew we wanted to build our own house, and that was definitely more of a possibility here."

Jamie's firm, El Dorado Inc., is based in the city and has been an agent for renewal in the downtown area. So when the couple started looking for a piece of land, the same motivation informed their search. "We've really been invested in the redevelopment of downtown," Jamie says, "and that's something we wanted to be a part of, too."

The hunt eventually led them to a somewhat forlorn plot in the city's Westside neighborhood overlooking an area known as the West Bottoms with Interstate 670 to the north. A few steps away is a pedestrian bridge spanning the highway with a big cow statue on a pedestal in a park at the far end—fitting for a place known for its steaks and stockyards. They saw the land and knew they'd found their spot. "We went home and scrambled to see how much money we didn't have," Jamie remembers. "Then I had to come up with the plans."

The Darnells' new neighborhood was already home to a handful of modernist houses, all built in recent years between clapboard Victorians and 19th-century folk-style structures. Around their tiny cul-de-sac, now lined with three other houses and a photo studio, some newly designed homes were already underway when they broke ground, making for understanding neighbors. "Their aesthetic might be different," Jamie says, "but the main thing is that people were tolerant."

From that point on, though, the smooth ride became bumpy. After the Darnells secured the loans and came up with the design, construction began. And then, over the course of the next 20 months, life intervened. "We had two kids in the process of building, and both of us were working full time," Michele explains. "Our mantra became 'No expectations.'"

The children—first Judith, now five, then Maple, now three—and the couple's jobs, plus a major construction setback, made for a protracted, two-year

construction. (The first roof leaked and had to be ripped off and replaced entirely.) Jamie acted as the general contractor and somehow managed to build all of the house's steel components, the decking and interior framing, and much of the furniture. "In hindsight I should've just taken a big loan, borrowed a salary, and knocked it out," he says now. "I'm sure my job suffered. The project suffered. And we suffered. A little bit."

The concept was pretty simple, driven by a relatively limited budget. (Construction costs were about $320,000, which works out to $134 per square foot.) The idea was to create a small rectangular box that was modest in comparison to some of their neighbors but didn't look dwarfed by them. "The best way to get your cost of construction down is to reduce your square footage, so we focused on cubic feet, on volume, rather than area," Jamie explains, pointing out the 14-foot ceilings in the living area. "We wanted to lift it up to give it a presence that was a little bit bigger than its size."

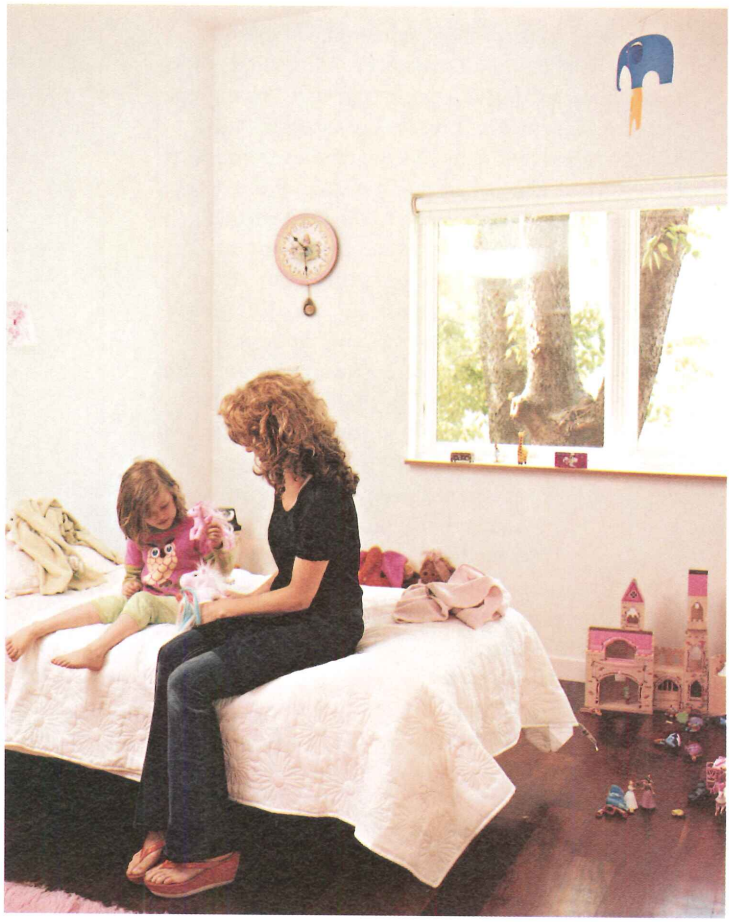
The footprint is essentially a 1,700-square-foot rectangle—plus an extra 690 square feet in the basement. The master bedroom is in the back, and two little bedrooms for the girls are off to the side of a central hallway lit from above by a skylight. At the front of the house, one contiguous living area is illuminated by windows on three sides. "We wanted just one space where we can see what everyone's doing," Jamie explains.

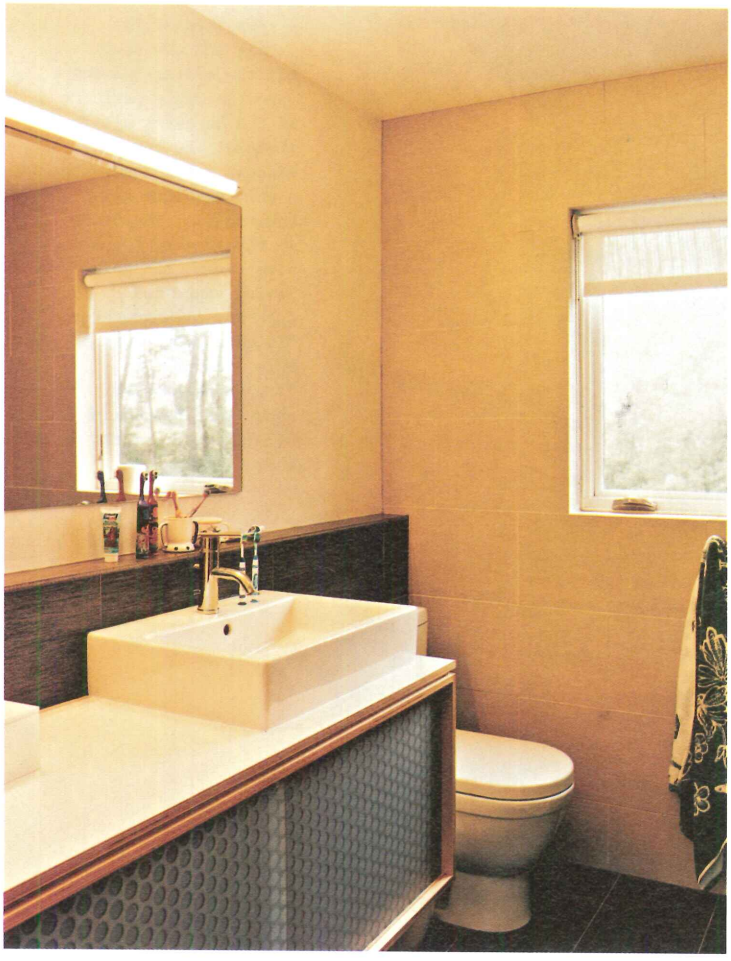
An Eero Saarinen Womb chair sits in the master bedroom, which also has a small office space (above). A deck leading off the back has views of downtown Kansas City beyond the trees. Judith and Maple at work in the living space (below), which has a deck off the side and a view of the neighbors' house. The girls' bedrooms and bathroom (opposite) are off the central hall.

Rather than a traditional frame construction, the house was built using SIPs (structural insulated panels) that came in four-by-eight-foot sections in kit form. "They built the whole shell in about a week," Jamie comments. The efficiency, along with the relatively low cost and tight, highly insulated "envelope," were positives, but the panels also have their limitations. "Most SIPs projects look pretty stupid," Jamie says. "They haven't been manipulated by someone who's thinking creatively." In this case, Jamie augmented the simple panel system with a dynamic cantilever.

The interior is starkly white—a backdrop ideal for toddler artwork but not, perhaps, for toddler eating habits. "There's already a jelly wainscoting," Jamie says. The dark Brazilian cherry floors are often festooned with ruby slippers and the odd tiara. "Having a minimalist place helps," Michele says, "because in two seconds it can be all dresses and toys."

"Tectonics are the ornament in a way," Jamie explains. Six laminated Douglas fir beams span the ceilings, cutting the white space and connecting it thematically with the window-framed trees. Outside Judith's window a mourning dove nests in a hackberry tree, a Seussian loblolly pine peeks up by the living space, and a knobby catalpa dominates the front yard. With ladderlike steps leading to the front door, the place feels like an ultrapolished tree house. The arboreal atmosphere was intentional. "We're tree people," Jamie says.





Wrapped in corrugated copper, the house has a frontier-cabin quality that's evolving with age. At first it was as shiny as a penny, but that's changing. "My house looks like it has a skin disease," Jamie says. "It's just oxidizing in a weird way. Eventually it'll go green. This is just the first stage of the patina." And one day the connection to the land beyond the highways could seem even more pronounced. "My ultimate fantasy is to have this whole area planted in four-foot-tall bluestem"—a native grass—"so the house would appear to float," he says.

But like all houses and landscapes, theirs are works in progress. For two years, the mailbox sat at the foot of the front steps. Painting and staining were back-burnered. With two young girls and two full-time jobs, some things will likely stay unfinished for a while. "I'll be happy if I can start ticking a few of these projects off my list," Jamie says. Some projects, though, took on a particular urgency.

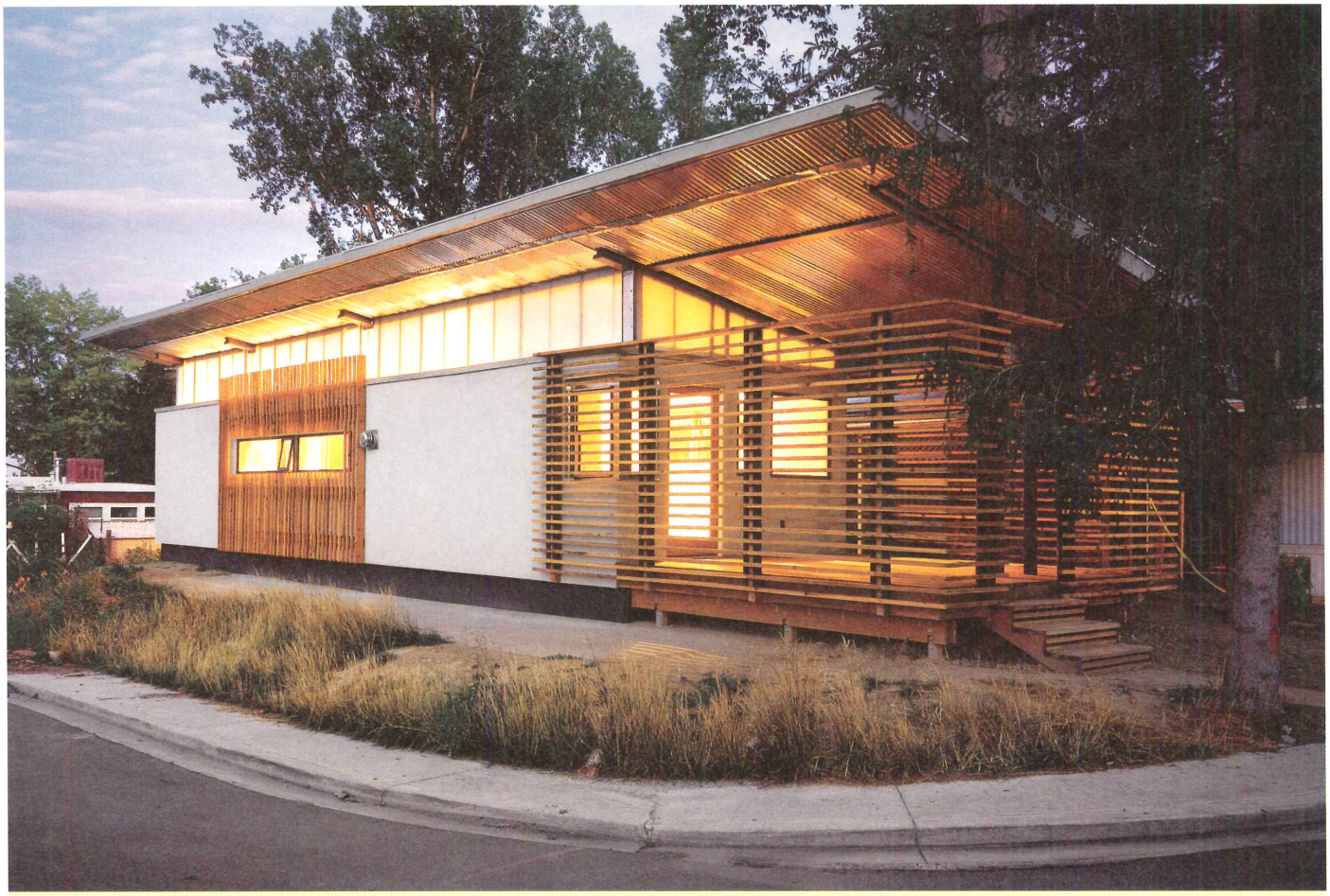
The cluster of houses that share the windblown bluff with the Darnells has become something of an attraction in a city that's better known, architecturally speaking, for its frothy water features. "There's this constant parade of people driving by, really slowly, to check out the neighborhood," Jamie says. "You're sitting on the couch, on display."

To remedy the situation he took some semi-opaque adhesive film and stuck it on the lower half of the windows, blocking the view. "Now," he says, "we can sit here in our underwear."

A rear view of the garage and the deck off the master bedroom (above). Maple performs in the basement playroom (below). The basement windows are coated with a polycarbonate greenhouse glaze. The house in the evening (opposite), with the main living space and basement illuminated. "It gets pretty windy here," Jamie says. "I have nightmares about the roof coming off like the lid of a can."

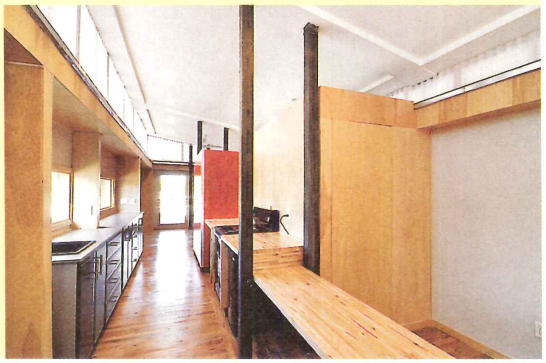
Upwardly Mobile Homes

When it comes to real estate, the trailer park gets a bad rap. But some designers think that this forsaken corner of the market is worthy of reevaluation—and even resuscitation.



For decades, trailer parks have been increasingly marginalized to a strict set of stereotypes. They might gleam as well-manicured retirement communities to some, but in their most iconic state they are perceived as the province of the unfortunate. The question of whether design can save or even improve trailer parks is preempted almost immediately by "Why bother?"

The latter question is easier to answer. Allan Wallis, author of *Wheel Estate: The Rise and Decline of Mobile Homes* and an authority on regional housing, calls trailer parks an undervalued, endangered resource. "Hundreds of thousands of living spaces" have been zoned out of existence, Wallis says, warning that "we are losing a certain niche in the housing market that the market left on its own would not really replace." Trailer parks, he explains, put workforce housing where communities desperately need it. Drive



Photos by Michael Deleon

Story by Rick Polito

Michael Hughes and his University of Colorado collaborators transformed a 10-by-47-foot trailer destined for the landfill into the striking TrailerWrap "rehab" prototype.

these inhabitants to suburbia's outer rings, and freeways get clogged while households become severely strained by car and gas payments.

Wallis welcomes innovative design: Trailer parks could use a face-lift. "You need to create a visually attractive package," he says. "I would ask the designers of the iPod, 'Could you do that for a mobile home?'"

Michael Hughes is an architect ready to provide that attention. TrailerWrap—a stylish rethinking of a traditional double-wide—began as a University of Colorado project exploring "alternative urbanism" in a standard-issue trailer park that survived Boulder's million-dollar housing market. Trailer parks emerged, says Hughes, as "a way that more people could afford to live in urban settings, in the heart of expensive cities, and retain an interpretation of the American dream." He argues that "you can redirect the effort and money from the 24 roof pitches you see in suburban houses and put it into bigger windows, taller ceilings, bigger volumes, better finishes, a more open and expansive connection to the outdoors."

Hughes is not the only architect prying the trailer free of its dubious pedigree. San Francisco architect Christopher C. Deam's design for a 400-square-foot unit called the Glassic Flat is small by any standard. Built by an established trailer manufacturer, his "shoebox with one side in glass" rolls out of the factory at around $65,000. The design holds to current modular styles, but requires no foundation, no contractor, and a fraction of the cost of a high-design modular home. "You just drive the thing in, set it up, and you're done," Deam says. "It's a total solution to make prefab truly prefab."

The design-inclined might wonder why all trailers don't celebrate the box in this way. Mobile homes boast the briefest history in housing, literally towed into existence by the automobile. For a time, they held an atomic-age chic—Bing Crosby counted Lucille Ball and Desi Arnaz as tenants in his Blue Skies Village outside Palm Springs—but somewhere along the line trailers became "manufactured housing." Design gave way to economy, and trailers wheeled into a rut of small windows, fake shutters, and bleak ribbed siding. The inherent beauty of the box was supplanted by icons borrowed from suburbia.

That design lapse persists. Tim Howard, president of Breckenridge Finer Living, says he builds "cottages." Deam's Glassic Flat joins a Breckenridge line that includes a peak-roofed trailer with "the natural beauty of a stone exterior" made from "a high-density synthetic stone product." When Deam first came into his office, Howard politely showed the architect the door. "I absolutely did not get it," Howard says. But when Target ordered a half-dozen trailers for New York Fashion Week, Breckenridge reconsidered.

Even people who value the niche question what design could do for these communities. Wallis and sociologist Kate MacTavish at Oregon State University say designs like TrailerWrap might ease the eyesore factor, but both acknowledge that economics and a pervasive stigma stack the deck. Wallis notes that cities have long

Photos by Christopher C. Deam

Architect Christopher C. Deam's Glassic Flat attempts to put the "pre" back into prefab: When the unit leaves the Breckenridge factory on the flatbed of a stylish big rig (top left), it is ready for occupation. The 400-square-foot interior (top right) boasts a bedroom, bathroom, storage, and open living area and kitchen.

"Trailer parks are a way that more people could afford to live in urban settings, in the heart of expensive cities, and retain an interpretation of the American dream."

Michael Hughes

discouraged housing that generates little in property taxes. MacTavish, who spends much of her career in the parks, calls mobile homes America's largest source of unsubsidized affordable housing, but explains that the economics work against the individual owners. They might pay usurious interest rates and face inevitable depreciation, divesting them of the single most important investment payoff most Americans will see: their homes.

MacTavish also asks, "Where are the dollars going to come from to upgrade these aging parks?" Many trailers are nearing the end of their useful lives and owners cannot sell their homes or even afford demolition. The new designs are nice but gentrification looms. She wonders if "you would end up with two kinds of parks": the standard lot of rusted siding, and that of elitist enclaves of design devotees keeping sleek pied-à-terres on wheels.

That wheeled oasis is Canadian designer Andy Thomson's vision. His miniHome packs off-the-grid ecofeatures into a segmented box, but at $119,000, it's not an affordable housing model. He shies from the "trailer park" term. "We have a contest to come up with a name, and we haven't thought of it yet." An investor exploring the concept of urbanites shopping for second homes, Thomson believes that "blue-collar and downtown" don't necessarily mix.

The line between alternative style and down-market desperation may lie in demographics. While Sean Penn lived in a 27-foot Airstream and El Cosmico brings an instant arts community to rural Texas with a village of vintage trailers, the mobile cachet of cool lurches to a stop with the word "double-wide."

For Hughes, the positive attributes of the trailer park don't extend to the trailers themselves. While "the trailer park is built on good bones," he says, "the downfall is in the unit." Saving the trailer park means getting rid of the trailers. His alternative urbanism ideal would let owners buy the lots they rented and build efficient, permanent homes with traditional mortgages and the benefits of appreciation. A requirement that homes in the park remain "mobile" adds expensive retrofits to TrailerWrap—this despite most mobile homes making only one trip, from factory to park.

Like MacTavish, Hughes holds an affection for the classic New Orleans shotgun house. He brings that restraint to a development planned for Fayetteville, where he teaches at the University of Arkansas. The idea, he says, is to "take the design ideas of TrailerWrap and ignore that it has a chassis," creating a community of courtyard houses affordable to police officers, his fellow faculty, and employees at nonprofits.

Taking lessons learned in the trailer park beyond the park gates may be the single greatest benefit of thinking inside the box. Small, efficient homes could define a new kind of neighborhood and fulfill a promise that mobile homes missed so conspicuously. Trailers could distribute the benefits of modernism beyond its moneyed devotees to serve a greater public. The question may be not what modern design can do for the trailer park but what the trailer park can do for modern design.

Photos by Andy Thomson

Andy Thomson's miniHome takes cues from the trailer park (it's mobile) but pushes a new aesthetic and uses sustainable building practices and materials.

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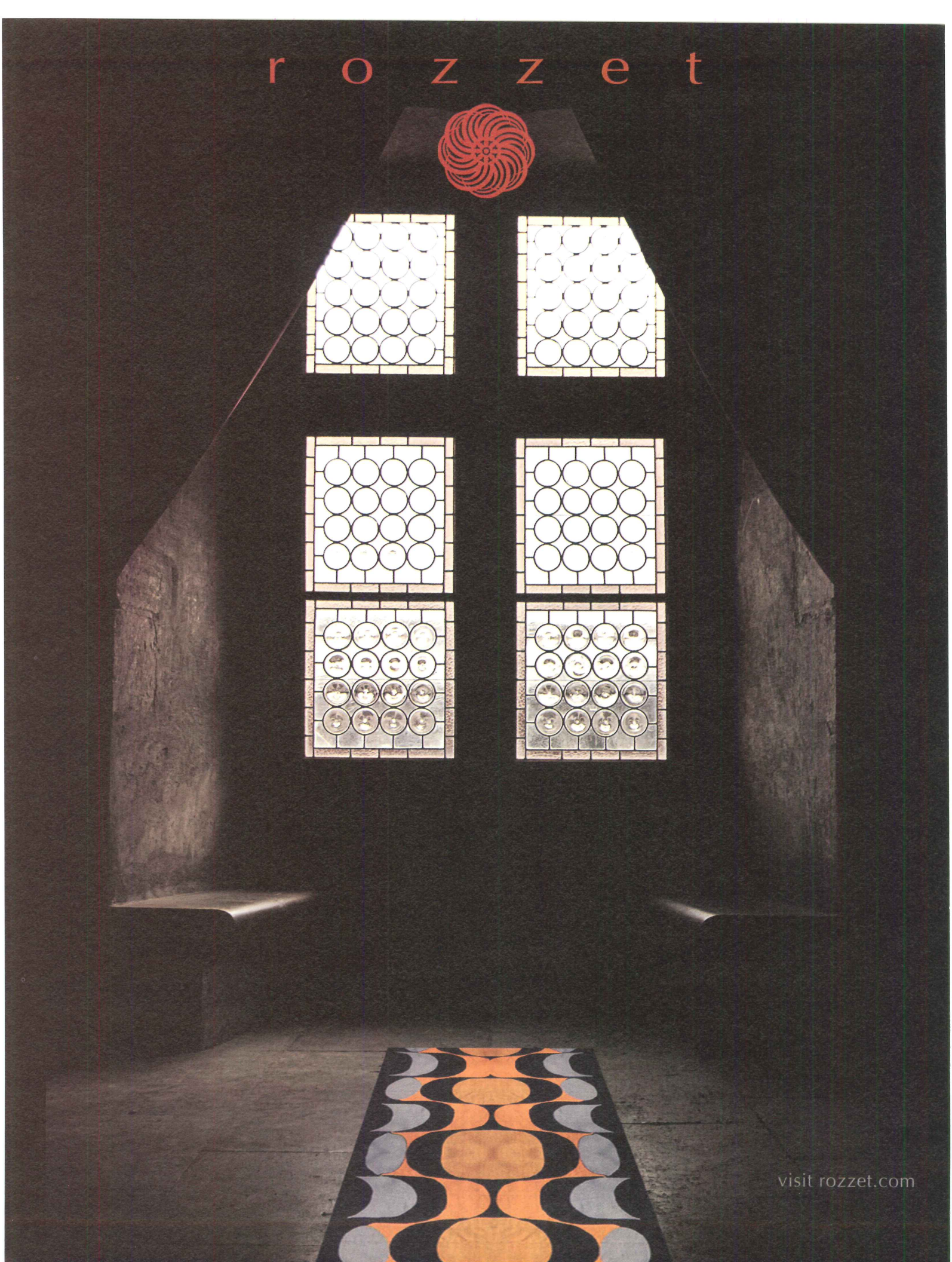
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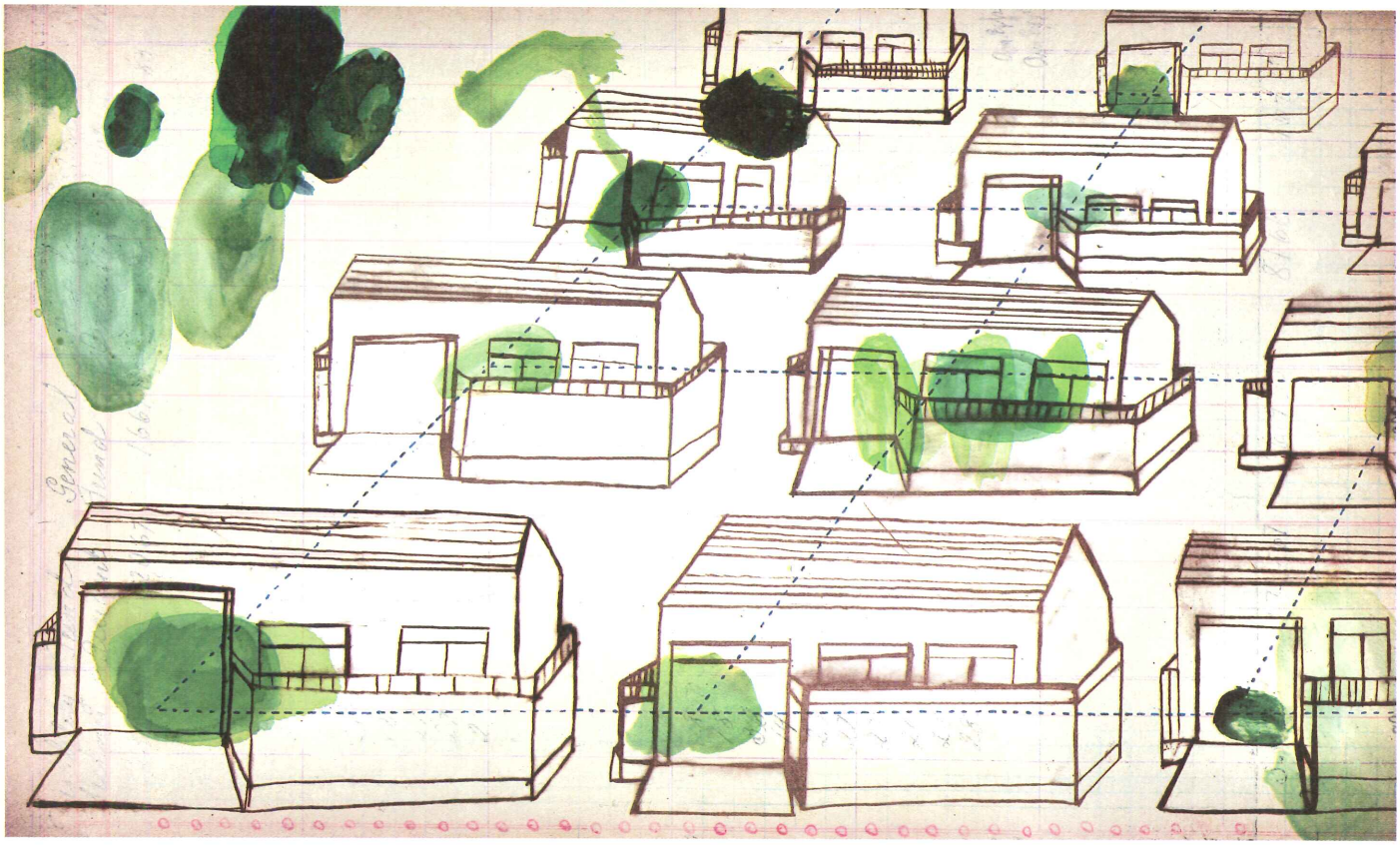
Western Promises

William McDonough + Partners' design for a small village in northeastern China was meant to stand as a model for sustainable development. Instead, it proves that the pursuit of better design should never lose sight of context and culture.

When discussing the magnitude of development in China, architect William McDonough is apt to point out: "One of the reasons you have to pay attention to China is that China will build new housing for 400 million people in the next 12 years. This is the equivalent of rehousing the entire United States in seven years."

That level of construction, McDonough warns, would result in huge losses of farmland and natural resources. So a few years ago, he and his partners proposed an alternative, which would be realized in Huangbaiyu, a little farming village in northeast China. Forty-two houses of a new model village were to be built in the middle of the old one, in what was to be the first phase of construction for the 400 sustainable homes that would house the entire community. The villagers' old homes, which spread throughout the valley and nearby hills, would be turned into farmland, and the new houses would be powered by the sun and the fuel produced from organic waste. The new Huangbaiyu would embody McDonough's cradle-to-cradle, rather than cradle-to-grave, principle of sustainability with the new village being essentially a proof of concept.

McDonough first told me about his grand designs for China in 2005. In the following two years, however,



Story by Tim Lesle
Illustrations by Grady McFerrin

a trickle of reports from Huangbaiyu suggested that the project was not living up to its original promise. During the summer of 2007, I spent about five days in the village, reporting for *Frontline/World*. What I found was a cautionary tale not simply about the headlong rush to build in China, but about how sustainable development is as dependent on context and culture as on the concepts behind it.

At the main entrance to the new Huangbaiyu—on what was previously cropland—stands a massive rock on which the village's name is etched in red Chinese characters. The initials, in English letters, are carved vertically on the back:

Beyond the rock lie dirt roads and dozens of houses. In a region where people build their own homes and each looks different, McDonough's plan consists of nearly identical single-family tract homes arranged in neat rows with modest yards. All but two are empty.

I talked with one of the people who lives in the new village. His name is Zhao Qinghao. The first thing I noticed about his home was that his entire walled yard had been turned into a garden. The corn was head-high, the tomatoes nearly ripe. In his kitchen, freshly picked cucumbers sat in a bucket of salt. Peas climbed up a trellis that curved over the short path from the front gate to his door. It looked like abundance, but it was merely enough— Zhao was only able to feed his wife and himself with these vegetables.

"The yard is too small," he explained. "It's not suitable for farmers"—farmers like Zhao and the majority of the other 1,400 or so people in the village. He has the space to grow food for himself, but there's no way he can make a living off of it.

Both Zhao and his neighbors live here because their old homes burned down in an electrical fire. Although the model houses cost more than most villagers can afford, local Communist Party officials struck a deal with Dai Xiaolong, the new village's developer, enabling the two families to move in. Zhao, despite the house's inadequacies, was grateful for the party's assistance.

In the new houses, the ceilings are crisscrossed by a grid of cracks, and flakes of plaster peel off the surface. Shannon May, an anthropologist who has spent roughly a year and a half documenting the lives of the villagers for her doctoral thesis, blames Dai for the poor construction. An entrepreneur and the village head, Dai was tapped to develop the new Huangbaiyu even though, according to May, he was inexperienced.

Kent Snyder, a representative from the China-U.S. Center for Sustainable Development, also blamed Dai for the faulty construction, though the Center coordinated much of the project and was involved in choosing Huangbaiyu and Dai for this effort. Dai now claims that many of the problems with the houses have been fixed, though Snyder told me, "When Dai builds houses, people will move into them if they want to. If he doesn't do a good job, then they're not gonna move."

But for the villagers, and in the eyes of a close observer like May, there is a more fundamental problem. I saw it during my time there and it would have been obvious to anyone who spent any time with the people of Huangbaiyu.

Look at someone like Mr. Jiang, whose family lives beside a series of trout ponds. In pens on either side of his house are a pig, a couple of goats, and some calves, and on the other side of the ponds he keeps a few dairy cattle, whose milk is mixed with flour to feed the 20,000 fish he farms. Then there is the Yi family—three generations living under one roof—who showed me a yard full of ducks, chickens, pigs, and 63 cashmere goats. At the far southern end of the village, I scrambled up a steep ravine, following another farmer into the mulberry groves where he raises silkworms.

I also met Mr. Lu, a prosperous farmer who raises beef cattle, which he keeps just beyond his ponds. I asked him how Huangbaiyu had changed since his childhood, and he told me the greatest change was economic—that the villagers could now afford to build themselves sturdy homes that protected them from the elements. On the last day I visited him, a few men were busy pushing wheelbarrows and erecting a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wood-framed addition to his house. Like most villagers, Lu has no plans to move into McDonough's dwellings.

In Huangbaiyu, many farmers live near their fields or ponds, they keep their animals close, and, like the Yi family, they don't always live in small units. The plans for the model village called for the opposite. Some farmers would have to move far from their land and ponds, and multigenerational families would have trouble fitting into the new houses. And although yards are not large enough to hold livestock, the houses do have garages, which might come in handy for those farmers whose plots are miles away. But only a handful of people in the entire village own cars, and one must question the sustainability of a village of commuters.

This cultural disconnect doomed the project from the outset. According to a document written by the China-U.S. Center for Sustainable Development before ground broke, "The yards may be too small to support the number of livestock that currently occupy many yards." But the report neither mentions this problem again nor suggests a solution. While those pushing and planning the project might have seen it as a great experiment in green design, what the villagers saw was unsuitable factory housing.

After returning from China, I attempted to interview McDonough, but my requests were turned down. His communications director told me to speak with Rick Schulberg, the director of the China-U.S. Center for Sustainable Development (where McDonough is a cochair), who also denied my requests. Snyder shifted blame to Dai, who he said had made the yards even smaller. Snyder didn't even know about the garages. Throughout our interview he kept reciting the same simple refrain: "It's not our village."

China is racking up new experiments in green living at quite a clip: the Linked Hybrid, Dongtan, the Qingdao EcoBlocks. Even McDonough lists designs for two large projects on his website, projects that, if built, would house hundreds of thousands of people. Huangbaiyu, meanwhile, is no longer featured in the architect's online portfolio.

People planning these developments, and the others that will inevitably follow, would do well to consider Huangbaiyu. Dai once pointed out that the letters "HBY"—the characters etched on the rock at the entrance—also recall the initials of a well-known Chinese phrase: "hao bang yang." In English, that means "a good example."

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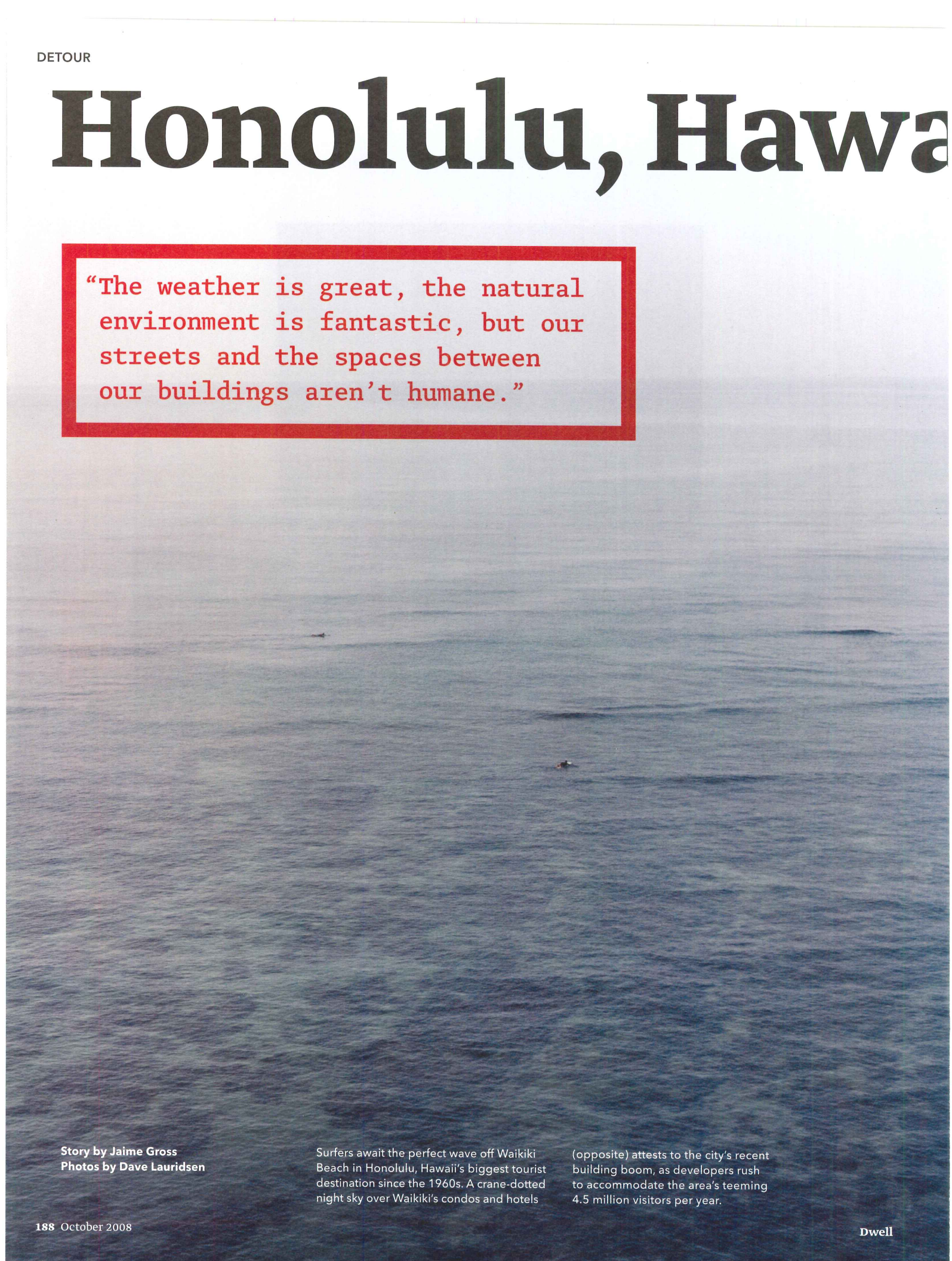
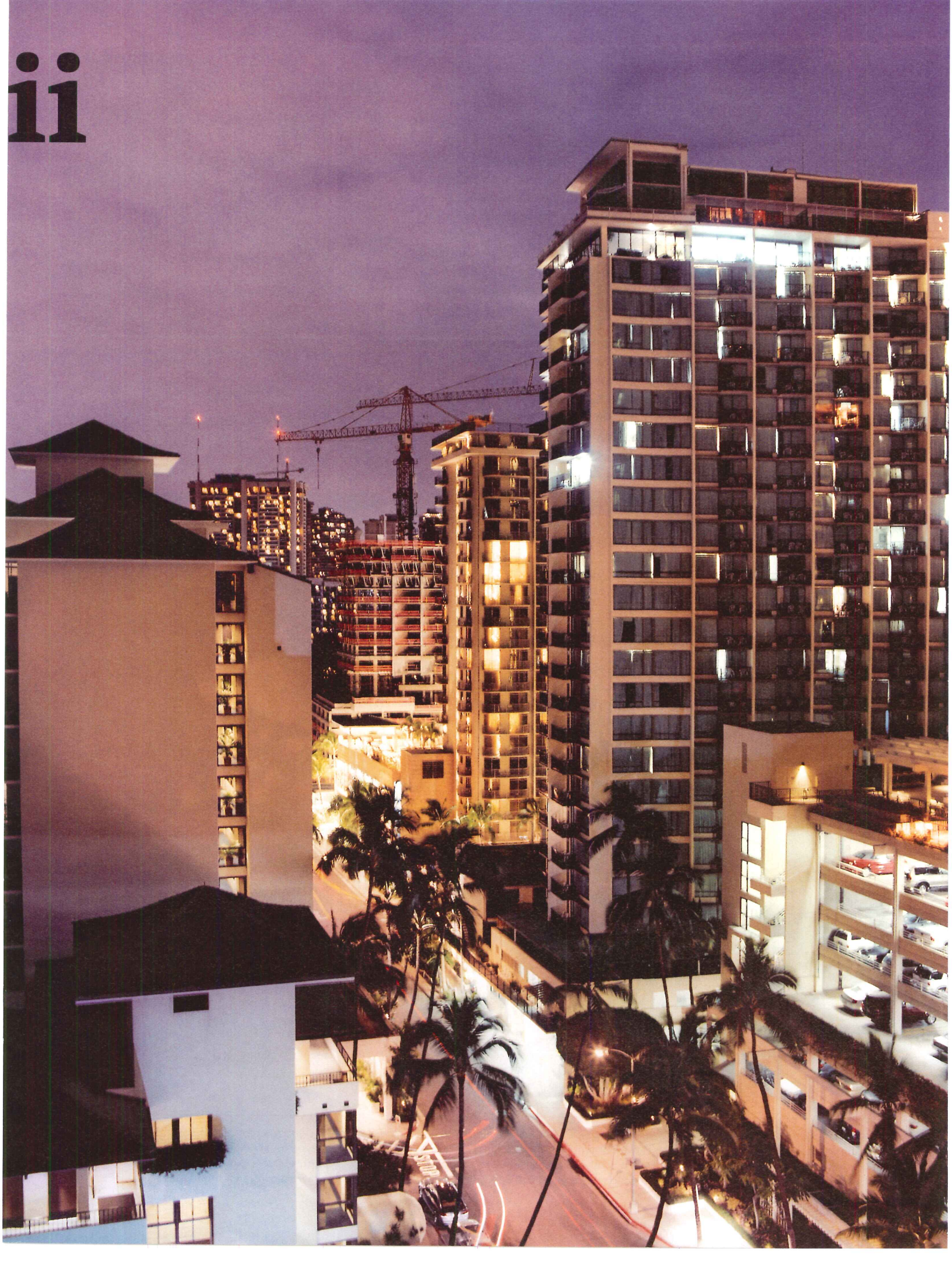


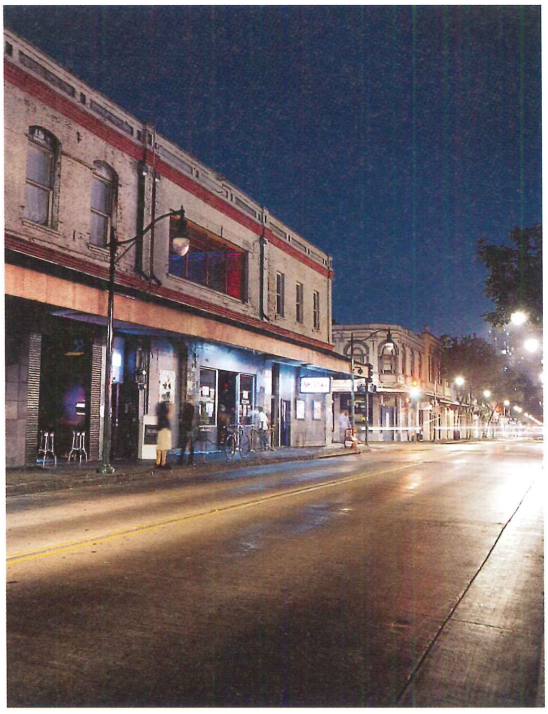
Story by Jaime Gross
Photos by Dave Lauridsen

Surfers await the perfect wave off Waikiki Beach in Honolulu, Hawaii's biggest tourist destination since the 1960s. A crane-dotted night sky over Waikiki's condos and hotels (opposite) attests to the city's recent building boom, as developers rush to accommodate the area's teeming 4.5 million visitors per year.



Today, if you tallied the world's design capitals, you'd be forgiven for overlooking Honolulu. But when it came to modern architecture in the 1950s and '60s, all eyes were on Hawaii's capital city. After World War II and prior to Hawaii's statehood in 1959, an influx of young modernist architects poured into Honolulu with big ideas about how to adapt the then-trendy design sensibility to the island's steamy climate. Their resulting projects, most of them still standing, include Vladimir Ossipoff's iconic IBM Building, with its graphic concrete sunshade cladding, and the streamlined State Capitol Building by John Carl Warnecke and Belt, Lemmon, and Lo. These architects helped forge a new and highly influential kind of modern architecture, termed "tropical modernism." It caught the attention of design magazines well beyond the remote islands, such as *Architectural Record*, which in 1950 devoted two issues to Hawaii's brave new style.

"Their point was that modern architecture is everywhere these days, even in as far away a place as Honolulu," says Dean Sakamoto, an architect and the director of exhibitions at Yale's School of Architecture, who grew up in Honolulu. He recently curated the Honolulu Academy of Arts' exhibition on the Russian-born Ossipoff, who worked in Honolulu for 67 years and designed many of the city's most revered buildings. Nowadays the gems by Ossipoff and his contemporaries are tucked amid new high-rises and condo-hotels: architecture that has its eye more firmly trained on the 4.5 million annual tourists than the 910,000 permanent residents. Bridging the past and future, Sakamoto gives us a tour of his hometown.



When Vladimir Ossipoff's six-story Hawaiian Life Insurance Building (above) was built in 1951, it was Hawaii's tallest building. The aluminum fins, originally a pale blue-green but painted in rainbow shades in the '60s, were designed to reduce sun glare. Hidden in a courtyard at the Honolulu Academy of Arts, the Joanna Lau Sullivan Chinese Garden (top right) is a tranquil retreat, with its lion-head fountain and fish pond. Chinatown's Hotel Street (bottom right) is the city's new epicenter for nightlife.

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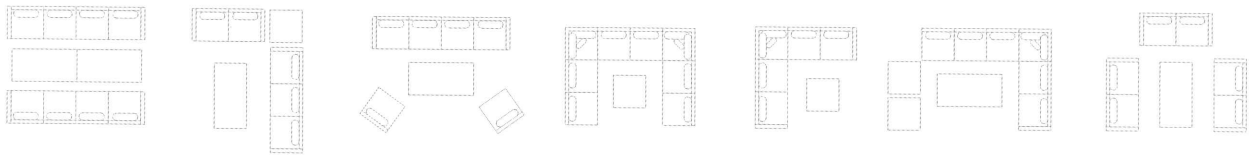

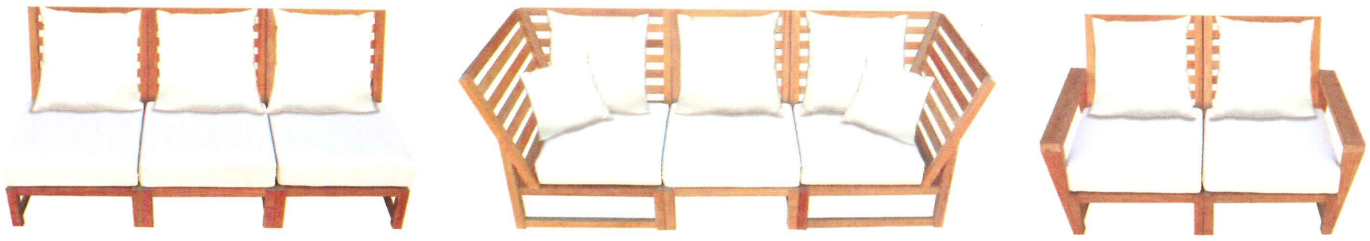

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Ossipoff's IBM building, built in 1962 and currently endangered by development, is one of the city's most instantly recognizable architectural landmarks. The structure is clad in 1,360 precast concrete grilles whose shape was inspired by both a computer keypunch card (then state of the art) and a traditional Polynesian pattern. The screen shields the building from the sun and, because every angle is slanted more than 45 degrees, it washes clean in the rain and is, as Ossipoff assured his clients, "pigeon-proof."

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In 1964 Ossipoff famously declared a "war on ugliness" and spoke out against overdevelopment in Honolulu. How would you say he fared? Has Ossipoff won or lost his war?
If you look around Honolulu today, it's pretty clear that Ossipoff didn't succeed. Since the '70s, the majority of new major structures here have been resorts and high-rise hotels—most of them mediocre, or worse, and built on speculation for short-term stays.

But Ossipoff did make a point. In declaring his war on ugliness, he was trying to influence the city council in the drafting of one of the first comprehensive zoning codes and trying to make the public more discerning and more demanding for a higher standard of design. Honolulu was a young municipality and developers could do just about anything. The jet planes had just arrived, along with the concept of the Waikiki budget holiday and lots of cheaply built hotels. Ossipoff thought it was just a bunch of garbage, because there was little quality in the work. It was about making money. He was an architect's architect, so he stood up against that sort of design, and he wanted to control it. He wasn't against big buildings—he was against bad buildings.

Today Honolulu is experiencing another building boom, mostly time-share condos for nonresidents. I'm not sure how to deal with it. Thinking back on the war on ugliness, maybe it's time for the general population to be more proactive and to start to question the quality of development and design. There needs to be more of a civic conversation about the fate of Honolulu.

What are the biggest architectural and planning challenges facing the city today?
We need to figure out how to make Honolulu the living, functional, pleasurable city that it should be. The weather is great, the natural environment is fantastic, but our streets and the spaces between our buildings aren't humane. Like many cities, we're dominated by the automobile. Not to say we have to get rid of the automobile, but we can design our streets to be places where people can congregate. We need public spaces and more gardens. The city needs to be thought of as a cohesive organism. One step in the right direction is that the city is finally creating a mass-transit system. People have been clamoring for it. That presents other challenges, because they're going to have to put it somewhere, and they're ▸

The meditation gardens at the Contemporary Museum in Makaha (top left) are laced with winding paths and unexpected views. The humpbacked Diamond Head looms behind Waikiki Beach (bottom left), the senate chambers in the State Capitol Building (top right) were inspired by the volcanoes that formed the Hawaiian chain.

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02

Built in 1969, the Hawaii State Capitol is rich in symbolism: The columns recall native coconut palms and refer to the eight major Hawaiian islands.

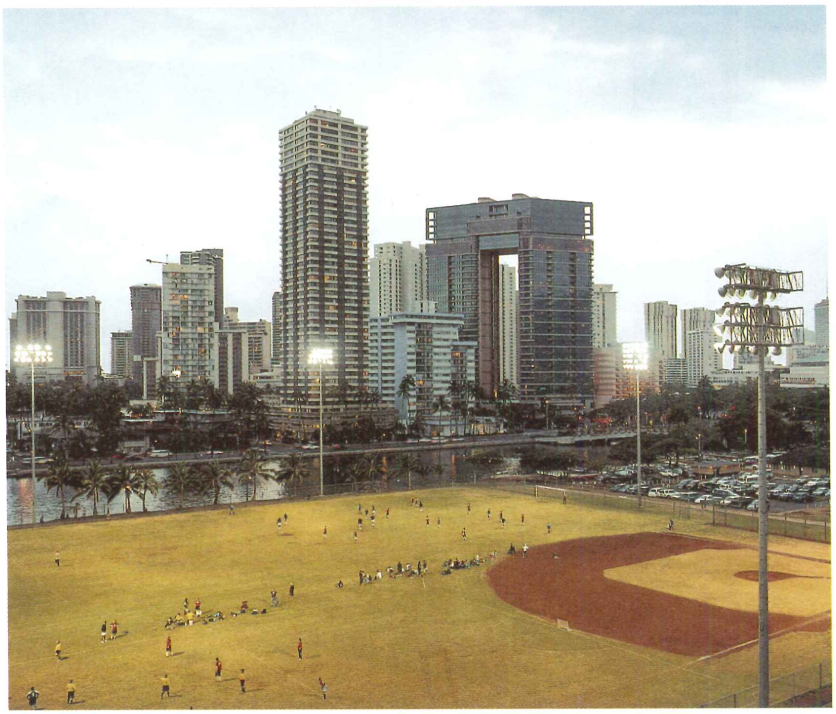
going to have to condemn properties; they're going to put in stations that will alter neighborhoods. It's going to change the face of the entire city.

Can you think of any development that is especially successful or a model of what's possible in Honolulu?

I think Chinatown is getting there. And to Honolulu's credit, it has done a great job in trying to revive that neighborhood while retaining its historical fabric. When I was a teenager, it was seedy, overrun with prostitutes and drunks. But in the past five years, it's become a true urban environment, with a lively gallery scene and great restaurants and bars. In the morning you see people buying seafood and combing the produce markets and old women making leis. And then at night, you've got the youth attending art openings, going to nightclubs. The more diverse it is, the better.

What drew you to Ossipoff's work, and what makes him significant today?

I'm not a historian, but I feel that in order for us to move forward we have to look back to the modernists. If you look around, not only in Hawaii, but in Sri Lanka, for example, in the work of Geoffrey Bawa, and Ricardo Porro in Cuba, you can see how it was a natural adaptation for the climate. It wasn't always this white cube that dropped like a foreign object into a landscape. The best modernists exploited its central principles—the connection to nature, an open plan, minimal structure—to create a new vernacular style. One of Ossipoff's greatest achievements was reinterpreting the native Hawaiian lanai—a sort of outdoor living room with a roof and no walls—and manifesting its principles in projects like the Honolulu International Airport, with its open-air terminals and public spaces. His buildings rarely needed air-conditioning—he worked with nature, rather than against it, situating his buildings to maximize shade and breezes. He was interested in sustainability because he understood that our world has limited resources.



How can a visitor get to know the real Honolulu, beyond the tourist guidebooks?

I know it sounds a little bit outrageous, but the best thing to do is to volunteer for a week at a cultural organization like the Bishop Museum or the Honolulu Academy of Arts, or at an environmental group like the Sierra Club. Get to know the locals, and find your way into their lives and their homes. When you see how people live here, it's really the best experience. Maybe it's because of the Asian-dominant culture, but people in Honolulu tend to be very private, very humble, but very welcoming and generous. That's the true spirit of aloha, beyond the superficial "Aloha" you get with your lei when you walk off the airplane.

Any suggestions for off-the-beaten-path destinations? What are your favorite places?

Well, my favorite place is called the Coffeeline—it's this cafe hidden away in a YMCA across from the University of Hawaii campus, and it serves the island's best coffee, but no one knows about it. The owner, Dennis Suyeoka, is kind of a curmudgeon and prides himself on only serving people he likes. Also, I love saimin, a local variation on ramen that was invented in the plantation days, when the Chinese workers would throw their noodles into the Japanese workers' fish broth. The best place for it is Palace Saimin—I've been going there since I was a kid—but you can also find it at Zippy's, a local fast-food chain, and even at McDonald's.

04

A woman strings kukui nuts and mock orange leaves (bottom) at Jenny's Lei Shop in Chinatown. In the shadow of Waikiki's high-rises (top), a twilight soccer game unfolds at the Ala Wai Neighborhood Park. The now-polluted Ala Wai Canal was created in the 1920s to drain the swampland that would become Waikiki.

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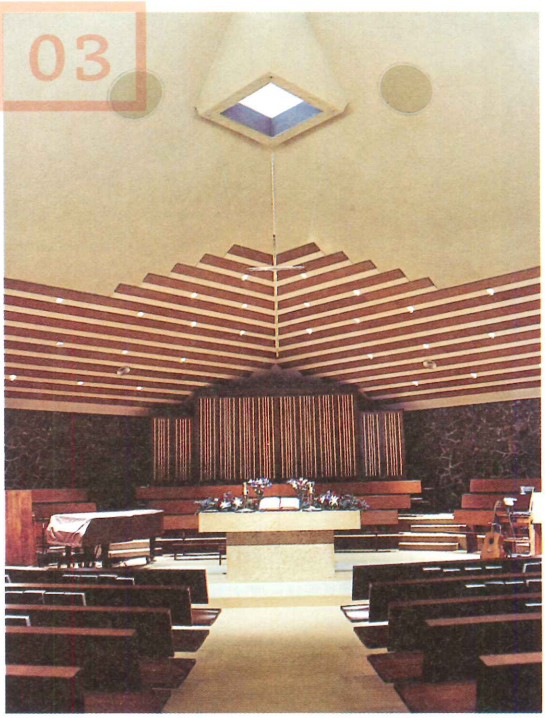
"The best modernists exploited its central principles—minimal structure, an open plan, the connection to nature—to create a new vernacular style."



Men hang out on the street in Chinatown's market area (top left). A bowl of saimin and skewers of chicken satay at Palace Saimin (top right) are a tribute to Hawaii's multiculturalism. Widely considered Ossipoff's best religious building, the intimate Thurston Memorial Chapel (bottom left) at the Punahou School has native koa wood pews and is built partially over a pond. At Moanalua Gardens (bottom right), visitors gape at the giant monkeypod tree, famous in Japan for starring in Hitachi ads.

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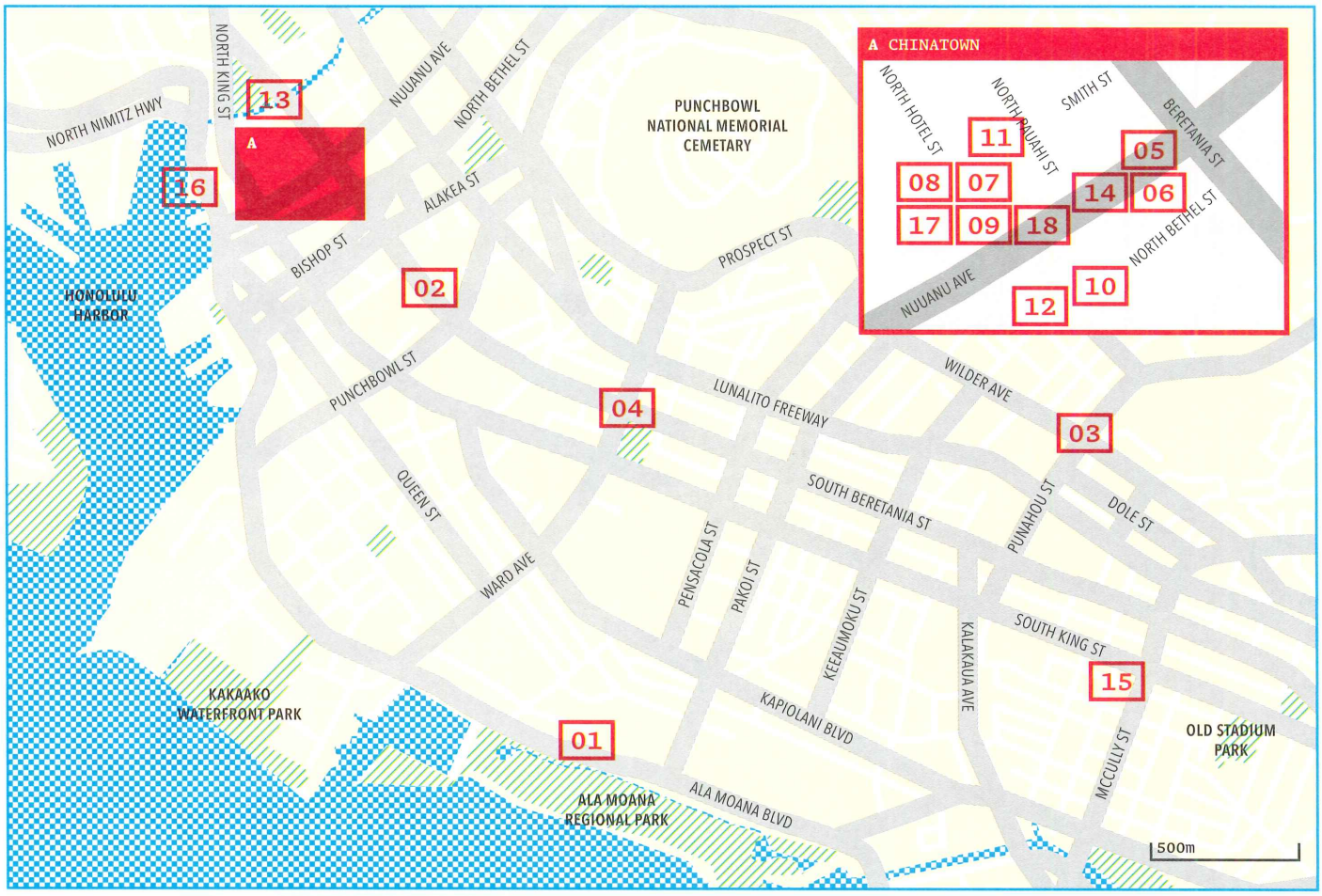

Architectural Landmarks

IBM Building [01]
1240 Ala Moana Blvd.

State Capitol Building [02]
415 South Beretania St.

Thurston Memorial Chapel at Punahou School [03]
1601 Punahou St.

Beaches

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Sandy Beach (South Shore)
Makaha (West Shore)

Museums and Galleries

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808-532-8700
honoluluacademy.org

The Contemporary Museum, Honolulu
2411 Makiki Heights Dr.
808-526-0232
tcmhi.org

Bishop Museum
1525 Bernice St.
808-847-3511
bishopmuseum.org

Pegge Hopper Gallery [05]
1164 Nuuanu Ave.
808-524-1160
peggehopper.com

The ARTS at Marks Garage [06]
1159 Nuuanu Ave.
808-521-2903
artsatmarks.com

Nightlife

Thirtynine Hotel [07]
39 North Hotel St.,
808-599-2552
thirtyninehotel.com

Next Door [08]
43 North Hotel St.,
808-548-6398

Bar 35 [09]
35 North Hotel St.
808-537-3535
bar35hawaii.com

Hawaii Theatre Center [10]
1130 North Bethel St.
808-528-0506
hawaiitheatre.com

Outdoors

Moanalua Gardens
1352 Pineapple Pl.
808-839-5334
mgf-hawaii.com

Restaurants and Cafes

Coffeeline Campus Coffeehouse
1820 University Ave.
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808-545-3008
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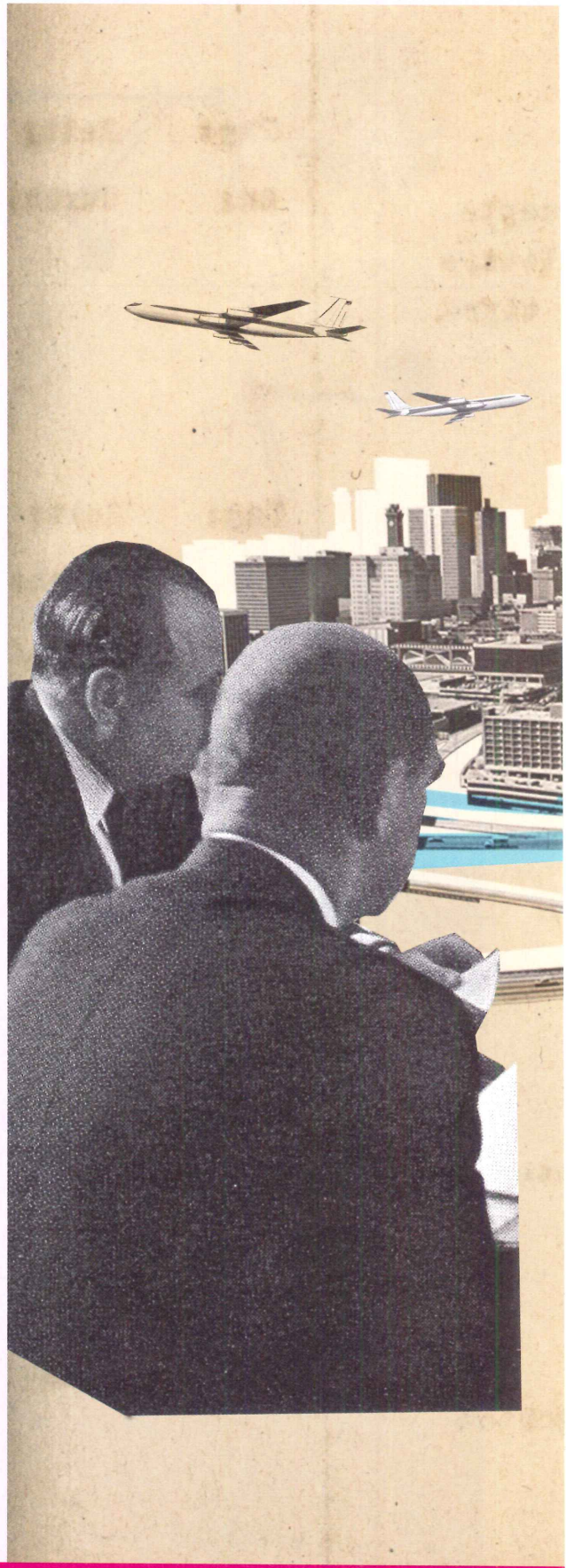
An Introduction to Urban Planning

While the changing climate is a hot topic these days, the rapid transformation of the world's cities is an equally dramatic and relevant story. As populations explode and global resources wane, a new set of urban obstacles demands visionary thinking from architects, planners, and policy makers.



By 2050, it's predicted that 70 percent of the world's human population will inhabit cities, with the highest concentrations in Asia and Africa. While the spectacular influx of people into developing world megacities represents the most dramatic and immediate twist in the story of urbanization, smaller North American and European cities have no shortage of challenges when it comes to designing for the future.

In the United States, the cityscape is already shifting under our feet. Drawing from movements like New Urbanism and Smart Growth, stateside planners have begun looking beyond sprawling, car-centric models to denser urban configurations. Even suburbs and outlying areas are beginning to adopt some urban characteristics, such as compact construction and walkability designed around vibrant street life.

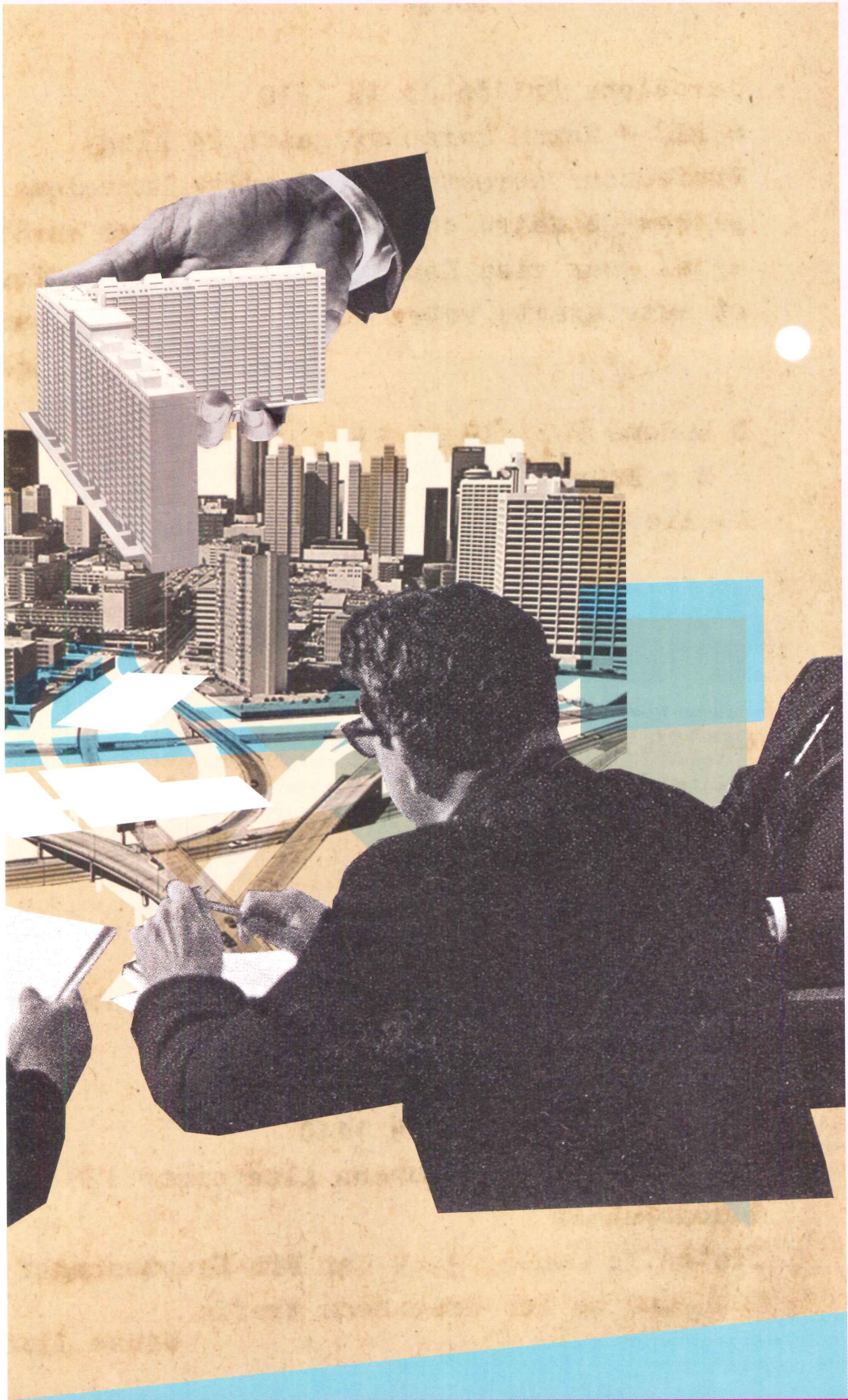
Internationally, city centers in industrialized nations are witnessing similar trends. But in developing countries, a variety of historical, political, and economic factors have led to different approaches. Modern cities like Gurgaon and Shenzhen have sprouted from the ground up over the course of just a few years, while in places like Mexico City and Lagos, low-density sprawl, which better accommodates car travel, remains the standard.

The rapid rise of megacities also increases the urgency of a question that has long vexed planners: How do we ensure that resources and land are parceled out equitably so that these spaces become vibrant urban centers and not an aggregate of slums?

Experts note that successful cities of the future aren't merely those that are responsive to population growth or environmental changes—they must also be flexible enough to adjust to the shifts in demographics, politics, and economics that globalization invites. "Cities that will flourish are those that offer choice and freedom," says Deyan Sudjic, the British design and architecture critic and coauthor of the book *The Endless City*. "Successful cities will also be adaptable to changing circumstances such as how people choose to live and the depletion of resources. If cities aren't built to adapt, then they are in danger."

Story by Bernice Yeung
Illustration by Mario Wagner

Urban Planning in your Daily Life:
A few facts about oft-overlooked aspects of the cities that surrond you.



Cities of the Future

Robert Lang, director of the Metropolitan Institute, Virginia Polytechnic Institute and State University:
The American landscape will continue to be dominated by boomburbs and the growth of megalopolises or the agglomeration of multiple cities over economically interdependent regions. However, urban design will move away from the car-centric model. As a result, boomburbs will thrive, some arising out of infill at the sites of dead malls or business parks, with denser, multi-family homes and open-air retail. "By 2030, there will be a lot of these microdestinations, or places that are decently urban and yet modestly scaled," Robert Lang says. "They may still be auto dependent, but they'll be walkable around the interior of the space."

Margaret Arbanas, Harvard Graduate School of Design, OMA*AMO Architecture PC:
In the early 1800s, urban preservation focused on buildings that were about 200 years old. By the 1960s, that number had decreased to 40 years. "We can theorize that that interval might soon disappear," says Margaret Arbanas, who conducts research on preservation at Harvard GSD with Rem Koolhaas. "By deciding what to preserve before we build, we can plan for certain buildings to last a long time while others could be imagined as having an expiration date." Future preservation sites could be distributed systematically. This would enable what she likes to call "short-term architecture"—buildings designed for a limited life, which could be uniquely experimental, radical, visionary, and speculative.

❶ The average U.S. resident uses 63,000 kWh of energy per year—50 times as much as residents of Mexico City, who consume an annual average of 1,800 kWh.

❷ In the U.S., sidewalks must be at least five feet wide to meet minimum federal requirements for accommodating people with disabilities.

Urban Outfitted

There's no single prescription for successful city planning, but "dense" and "sustainable" are the buzzwords for forward-looking development. Both of the projects in development shown here have attempted to create communities that promote a convenient, green, walkable, and lively lifestyle.

A. Best in the U.S.: Sonoma Mountain Village in Sonoma, California
From an abandoned 200-acre high-tech campus arises Sonoma Mountain Village, a mixed-use, pedestrian-friendly, suburban-meets-urban planned community located an hour north of San Francisco. Slated for completion in 2020, it will be the first North American development designated as a One Planet Living Community by BioRegional, a United Kingdom–based nonprofit that helps developers and cities reduce their residents' ecological footprints. Naturally, sustainability guides the design, from framing made from locally recycled cars to alternative energy for all 1,900 homes. A "five-minute living" layout makes it easy to walk to the daily farmer's markets in the town center, and a local business incubator encourages residents to cut down on car commutes. In addition to aiming for zero carbon and zero waste, the project's developer, Codding Enterprises, asked architects to avoid designing homes with a homogeneous, cookie-cutter look.

B. Best International: New Songdo City, South Korea
New Songdo City exemplifies the seemingly instantaneous growth of many Asian metropolises. Set for completion in 2014, the city will house 65,000 residents and 300,000 workers.

The 1,500-acre "international business district" is designed for easy access by foot, bike, or public transit (including free shared bicycles and 10,000 electric Smart Cars). The U.S. Green Building Council selected New Songdo as a pilot project aimed at becoming the world's first certified LEED Neighborhood Development.

As a so-called "ubiquitous city," New Songdo's infrastructure fully integrates technology, with built-in computers and smart keys for all homes. Despite the futuristic feel, the development was inspired by classic cities, says master plan architect, James von Klemperer of Kohn Pedersen Fox Associates: "The boulevards of Paris, the row houses of Boston, New York's Central Park, and the shopping streets of Seoul all provided material for us."

THE FUTURE

Margaret Crawford, professor of urban design and planning theory, Harvard Graduate School of Design: In Asia, entire cities are built from the ground up in the blink of an eye. "The scale and rapidity of construction is impressive," Margaret Crawford says. "But I don't see the innovation. They're mostly following American models." Despite attempts to guide it, urbanization responds to a variety of factors beyond the control of planners. In the Pearl River Delta, for example, the organic growth of desakotas—settlements established around factories and agriculture—results in a unique kind of urbanized countryside. "Desakotas are one model of how things happen as a result of investment rather than planning," Crawford says. "Planners run afterward to guide the process, but development is produced by mostly economic factors."

Nancy Levinson, director of Arizona State University's Phoenix Urban Research Lab: Just a few decades ago, U.S. cities were regarded as hub-and-spoke configurations, with a center city surrounded by suburbs and an orderly commuting pattern to and from downtown. But cheap oil and rapid development led to multinucleated metropolises like Los Angeles, where a car-free life is nearly impossible and commuters travel in all directions, clogging freeways and smogging the air. Nancy Levinson believes that resource depletion necessitates a shift in urban-planning priorities. As gas prices rise, cities must help citizens consume less by design. "Many argue that the era of cheap oil is over. This needs to be a major factor in urban design," says Levinson. "In Phoenix, we haven't exploited the sun for energy as much as we could. There's a great deal we can do to reduce heating or cooling loads by considering building orientation, materials, landscaping, and form."

❸ After the 2007 collapse of a major bridge in Minneapolis, transportation officials revealed that nearly 14 percent of bridges in the U.S. are deemed "functionally obsolete."

❹ Manhattan's street grid was first proposed in the Commissioners' Plan of 1811. The design called for 12 widely spaced avenues running approximately parallel to the Hudson River, cut by 155 narrower cross streets set 200 feet apart. The plan, which laid a regular grid across irregular topography, is now a famous example for planners.

Collection **Victoria** Design by Sybilla

Photo Albert Font

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In Need of Repair

Urban spaces are complex microcosms, and even the least successful cities—whether they are unsightly or unsustainable—have their redeeming qualities. Even so, shortsighted planning—particularly in the transportation sector—creates challenges that are difficult to overcome as natural resources dwindle and density rises.

Photo by Rich Reid / Getty Images

Worst in the U.S.: Exurb developments of Phoenix, Arizona

Developer-driven exurbs such as Anthem and Verado surrounding Phoenix, Arizona, are prime examples of the unchecked low-density sprawl that urban planners around the globe are desperately trying to abandon. These developments are located some 30 miles from the city center, where a majority of jobs are located, and they are usually connected by only one major freeway. Residents thus depend on a long, narrow lifeline to meet their basic needs or fulfill simple tasks. Virginia Tech associate professor Robert Lang believes that in an uncertain future, these types of residential areas are at the greatest disadvantage for long-term livability.

Worst International: Bucharest, Romania

Buoyed by the booming, post-Ceauşescu economy, Romanians have been buying cars at a breakneck rate, and the capital city has rushed to accommodate them by building freeways, interchanges, and underground parking. In fact, authorities in Bucharest famously banned bikes in the city in 2005, claiming that they interfered with the flow of traffic (the law was abandoned after local protests). Attempting to retrofit a medieval-era city for car use has resulted in a near-constant state of gridlock. "Bucharest is on the cusp of making decisions that will either make it a beautiful capital city and a prosperous region of Eastern Europe, or make it go down as a poorly planned, polluted, and dysfunctional city based on the wrong transportation and development assumptions," says Peter Bishop of Design for London.

THE FUTURE

Dowell Myers, professor of urban planning and demography, University of Southern California:

As baby boomers get older, they're likely to sell their homes and move to retirement communities or neighborhoods with more convenient access to services, entertainment, and culture. Planners will need to prepare for an aging society, though there hasn't been much discussion on the topic yet. "Boomers are going to support the new preference for compact development," Dowell Myers says. "Does it mean more senior-citizen centers? Longer lights at crosswalks? It's like rearranging deck chairs on the Titanic—we haven't thought about the structural shifts." Meanwhile, he sees an increasingly economically established immigrant population migrating toward the suburbs, filling the void left by the boomers.

Peter Bishop, director of Design for London:

In June, Design for London published its long-term planning strategy whose title, "Open London," encapsulates a key characteristic of thriving future cities. "Successful cities are those that can compete in a global economy for footloose capital and footloose talent and that can persuade dynamic and innovative individuals to live there," says Peter Bishop. "They thrive on the exchange of ideas that results from that openness and are able to translate it into a commodity they can trade on." The Open London plan also includes a number of green projects because "sustainability is now completely part of designing for the functionality of a city or building," Bishop says. Some projects, like one in East London, include a green grid, in which all open space and parks are linked together to support car-free transportation and zero-carbon housing developments.

5 In most U.S. states, the travel lanes in streets are 12 feet wide. Bike lanes must be at least five feet wide by federal standards.

6 In 1980, the city of Shanghai had just 121 buildings higher than eight stories. By 2000, that number jumped to 3,529, and in 2005, the figure leapt to 10,045.

7 According to a UN Habitat report from 2005, sub-Saharan Africa has over 332 million people living in slums.

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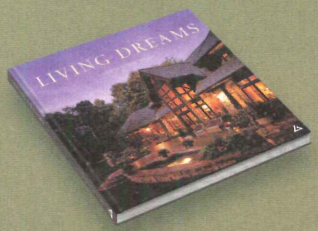

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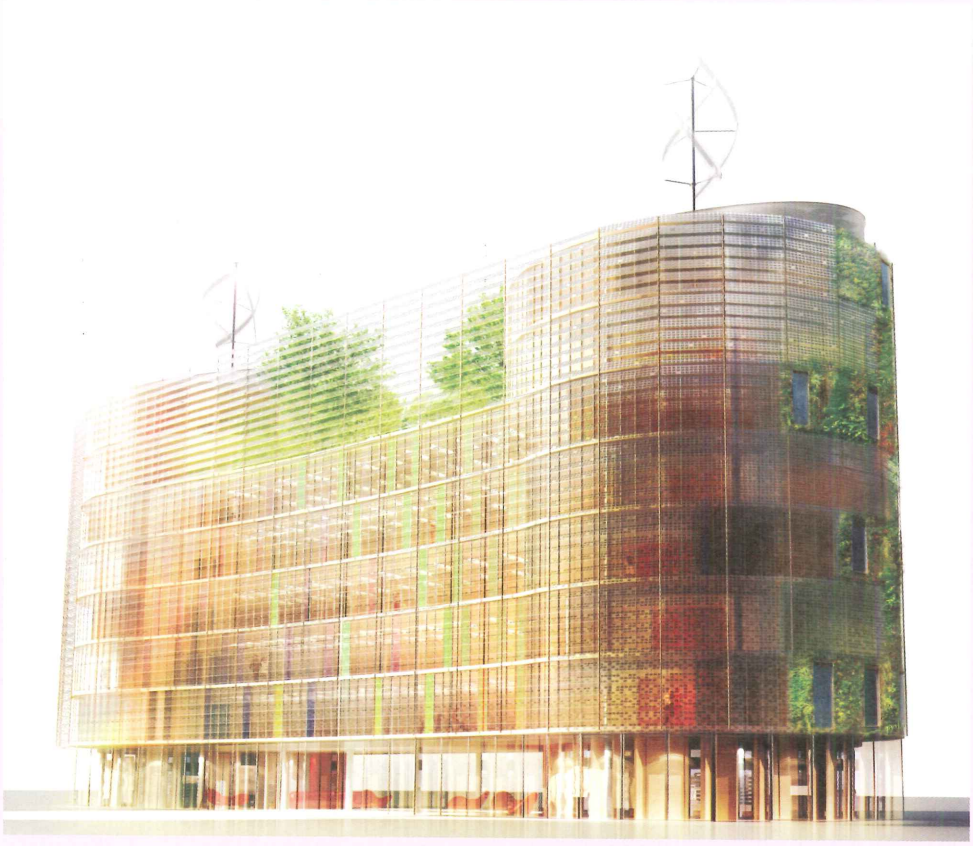
With an estimated urban population increase of 3.1 billion by 2050, urban centers will eventually have many more mouths to feed. As space on the ground gets tighter, we're left to find innovative ways of utilizing the air overhead to meet the needs of city dwellers and preserve some pockets of greenery.



Renderings courtesy SOA Architects

Struck by the statistics about population and urbanization, Columbia professor Dickson Despommier did some of his own calculations. He estimated that a chunk of arable land greater than the area of Brazil was needed to meet the world's future food needs. Knowing that no such land would exist, he devised new ways to farm the city.

Though indoor and urban gardening aren't new ideas, Despommier proposes combining them at a much greater scale. In his vertical farming model, multistory buildings in dense cities would grow produce for local consumption, eliminating toxic runoff from pesticides and reducing the carbon footprint of food transport.

Though detractors point out that significant technological advancements need to be made for vertical farming to be viable, it's clear that the creative transformation of existing urban and suburban space into farms or gardens has merit. "Urban agriculture is a huge movement that will only grow," says Margaret Crawford. "Farms and farmers will be redefined."

8 The parking meter was invented by Carlton Cole Magee in 1932 to deal with growing parking congestion. The first parking meter was installed in Oklahoma City.

9 Of the most densely populated U.S. cities, Washington, DC, has the most acres of parkland per resident, with 13.1 acres per 1,000 residents. San Francisco spends $268 per resident per year—the highest in the country—for maintenance, service, and the establishment of new public parks.

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Boomburbs: The Rise of America's Accidental Cities
Robert E. Lang and Jennifer B. Lefurgy
Brookings Institution Press, 2007
An exploration of "boomburbs," or the massive growth of suburbs into accidental—and the fastest-growing—American cities, the book examines 25 major metropolitan areas in order to illustrate the new challenges that urban planners face.

Planetizen's Contemporary Debates in Urban Planning
Edited by Planetizen
Island Press, 2007
Compiled by editors at Planetizen, the go-to web resource for urban planners, *Contemporary Debates* provides rich and accessible overviews and commentary on the hot-button topics in the field, including gentrification, eminent domain, disaster preparedness, and urban design trends.

Planet of Slums
Mike Davis
Verso, 2006
Mike Davis takes the reader on a tour of the world's most intensely impoverished slums, shedding light on the grim realities of urbanization on the global south.

Sustainable Urbanism: Urban Design With Nature
Douglas Far
Wiley, 2007
Through a historical overview, case studies, and essays, *Sustainable Urbanism* provides a comprehensive introduction to—and a compelling argument for—"sustainable urbanism," the design-reform movement that combines walkability with high-performance buildings and structures.

Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century
Peter Hall
Wiley-Blackwell, 2002
An exhaustive history of modern Western urban-planning theory and practice, *Cities of Tomorrow* tackles everything from major figures and events that shaped 20th-century urban life to fundamental topics such as the garden city movement, the origins of regional planning, and contemporary urban redevelopment.

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uli.org

Metropolitan Policy Program
A think tank dedicated to research and policy aimed at helping America's cities grow their economies, become more inclusive of diverse populations, and become more sustainable.
brookings.edu/metro.aspx

Lincoln Institute of Land Policy
An international, nonpartisan research institute specializing in land-use and taxation issues.
lincolninst.edu

Big Words

Boomburb: A rapidly growing suburban city with 100,000 or more residents. Coined by Robert E. Lang and Patrick A. Simmons.

Cititstate: A metropolitan region that functions as a single zone of commerce, trade, and communication. Coined by Neal Peirce and Curtis Johnson.

Edge node: Rapidly growing commercial real estate sprawl near highways and outside of older downtown areas. Also referred to as an "edge city" or "edgeless city."

E-topia: A green, pedestrian-scale community shaped by technology, which allows for virtual interactions and decentralized production. Coined by William J. Mitchell.

Global city-region: A new metropolitan form characterized by sprawling urban centers surrounding one or more older urban cores, acting as a global economic node.

Greenfield: A project built on undeveloped, usually agricultural, land.

Greenprint: An environmental plan especially concerned with parks, greenways, open space, and other shared spaces.

Ideopolis: A postindustrial urban area dominated by knowledge-based industry.

LULU: An acronym for "locally unwanted land use," ranging from a parking lot to a prison to a nuclear facility. Also referred to as NIMBY ("not in my backyard").

Megacity: A city with more than ten million residents.

Megalopolis: A large urban region that provides a variety of services, such as the original BosNyWash (Boston, New York, and Washington, DC), linked most notably by transportation and economics. Coined by Jean Gottman in 1961.

Micropolitan: An area with a population between 10,000 and 50,000 and an urban center that's surrounded by one or more counties or regions.

New Megalopolis: As defined by Richard Florida, this new formation will be the "real economic organizing unit of the world" where great trade, innovation, and talent take place, consisting of multiple cities and suburbs that may cross national borders.

Privatopia: An elite lifestyle development where residents are legally bound to the rules and regulations—ranging from landscaping and behavior—that are overseen by a homeowners' association. Some take on the role of private governments in their provision of basic services.

Technoburb: An exurb that is home to a large number of technology-based businesses.

Technopole: A high-tech manufacturing center developed publicly and privately.

TOAD: An acronym for "temporarily obsolete abandoned derelict" sites, such as shopping malls or closed industrial sites.

Ubiquitous city: A city in which technology is integrated into both facilities and infrastructure.

Walkable urbanism: In response to traffic congestion and isolated suburban living, a return to pedestrian-friendly urbanized spaces. Coined by Christopher Leinberger.

Walkshed: An area easily traveled on foot.

In 1917, William Ghiglieri of San Francisco patented the first automatic traffic signal using red and green lights (previous traffic lights used words like "stop" or "proceed").

Around 1920, a Detroit policeman named William Potts invented the first traffic signal to use a yellow light.

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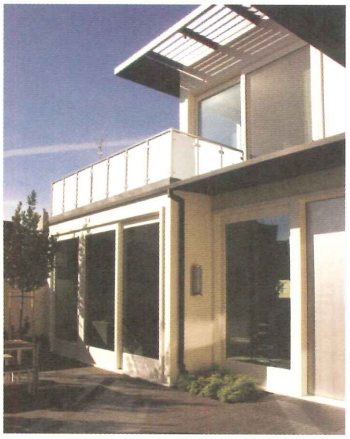

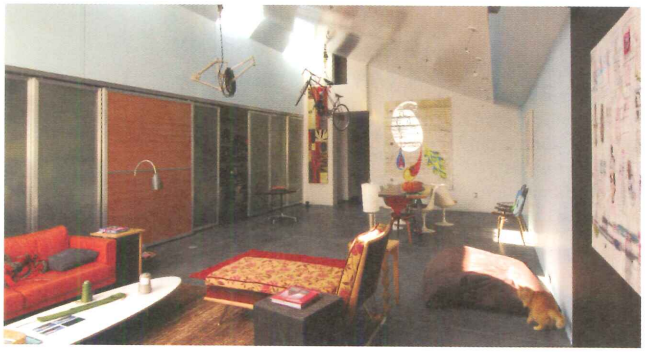

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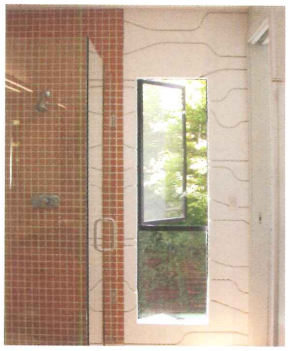

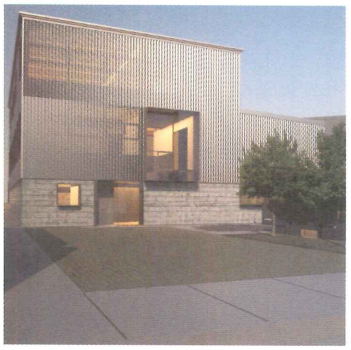

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Sept 12, 11:30AM–1:30PM
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Dwell Meet-up at the Home Tours Headquarters
Sept 13, 4:00PM
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Dwell Educational Programming
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Renovated by Matarozzi/Pelsinger Builders and designed by Aidlin Darling Design, this year's headquarters is expected to receive LEED Gold certification through the USGBC.

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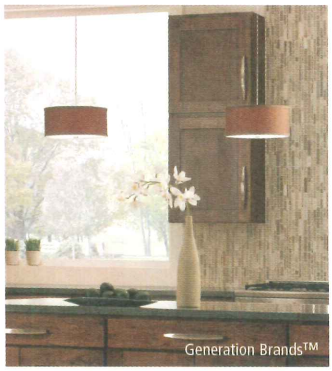

Tech Lighting

Tech Lighting's Mini Mulberry pendant offers subtle sophistication and a modern look. This fabric drum shade with glass diffuser creates a wash of soft, diffused illumination that will inspire any space.

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Zwello

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From YLighting comes Zwello, your source for museum-worthy modern furnishings. A collaboration with Droog Design and Rosenthal, this porcelain sponge is achieved by dipping a natural sponge in porcelain clay slip and then burning the sponge away in a kiln. Netherlands. $228.

Shown: Sponge Vase by Marcel Wanders for Moooi

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Shown: The Metro Tote with removable laptop sleeve in rubberized canvas

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Shown: Enamel Circle Pendant
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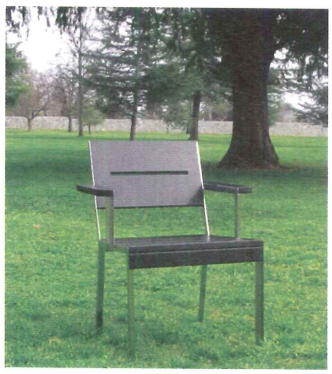

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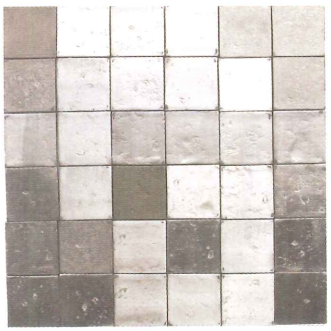

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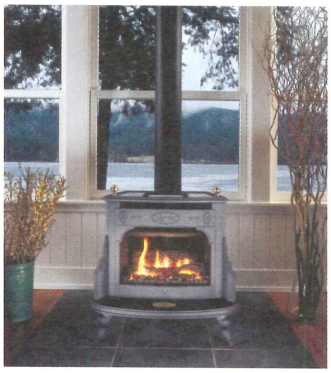

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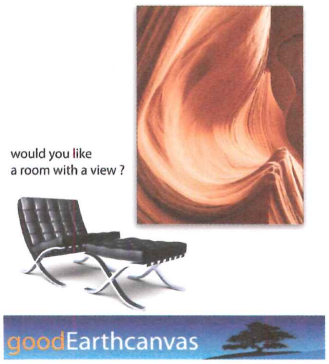

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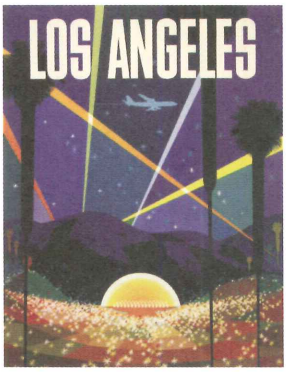

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Shown: Los Angeles 1960's

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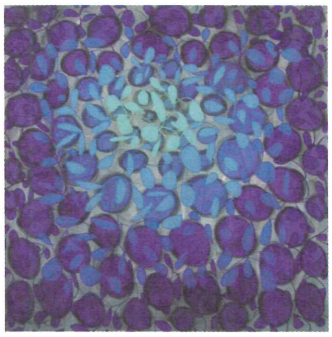

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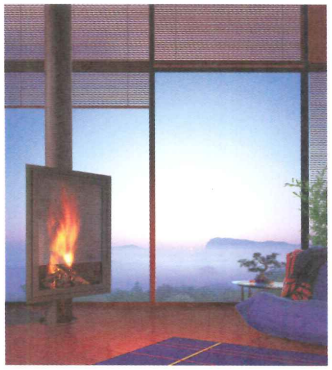

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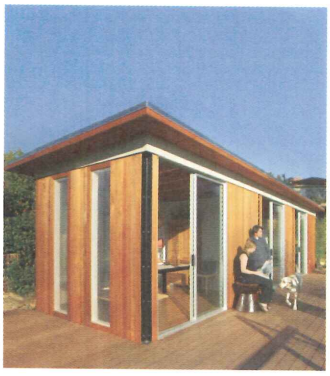

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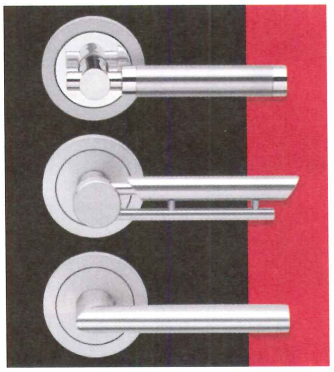

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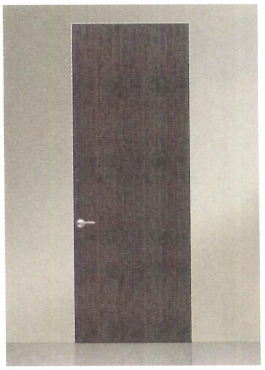

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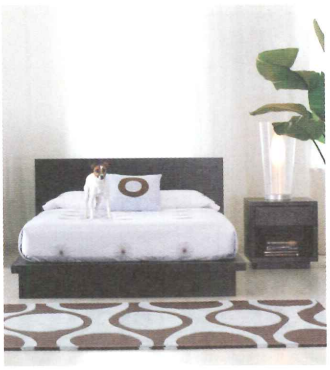

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Shown: Perseus on Tranquility bed

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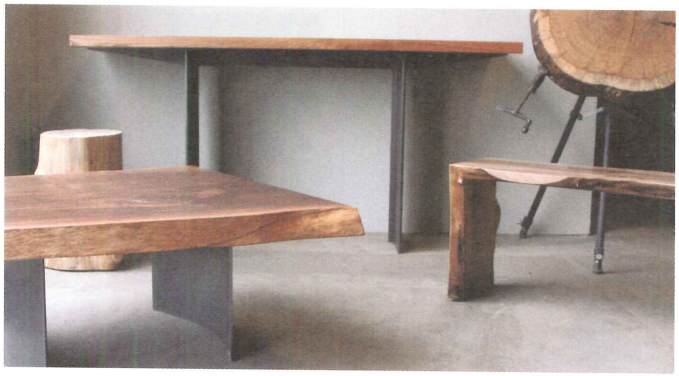

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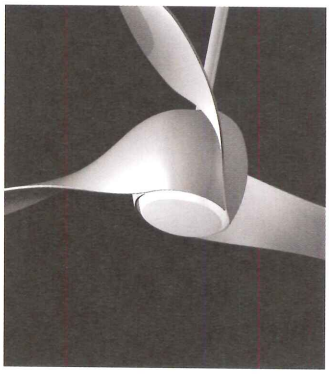

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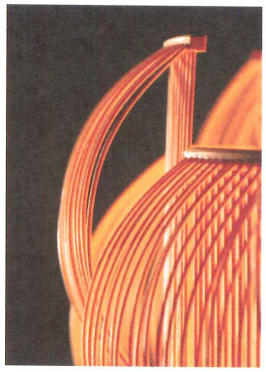

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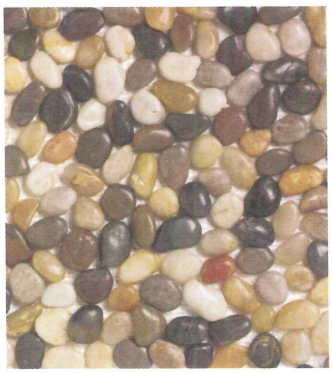

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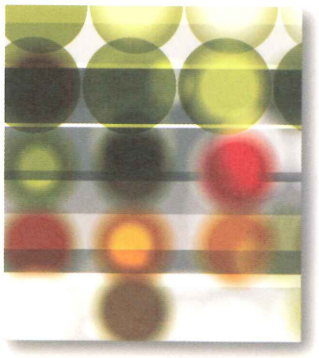

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Printed and Signed by Artist

ABC's *Extreme Makeover* chose award-winning artist Campbell Laird for its modern home episode. Dwell Magazine chose Campbell for its first Dwell Home. Join collectors from Trump Tower in NYC to modernist homes of the Hollywood Hills. Archival, limited-edition artworks.

Piece shown: GoGo series

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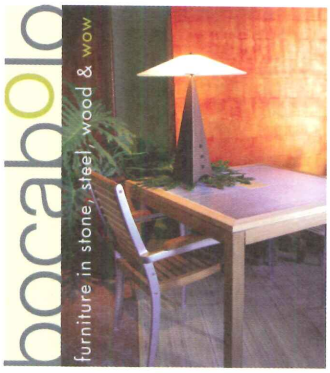

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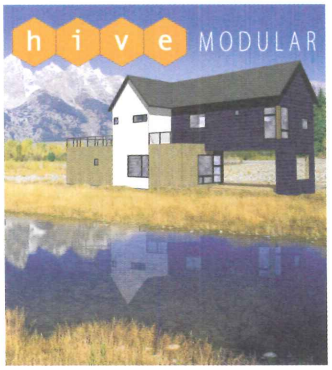

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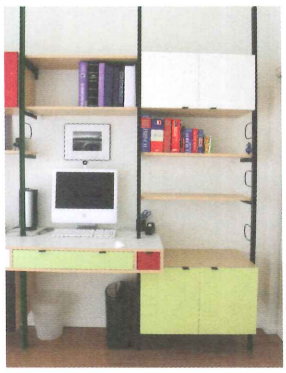

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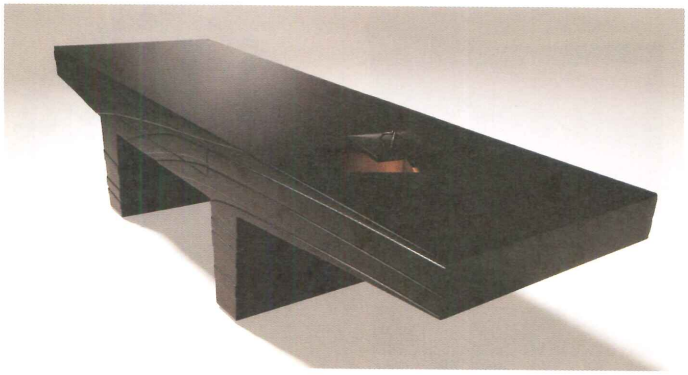

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Shown: Ferm Living, Denmark

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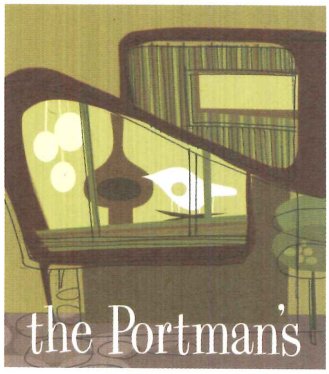

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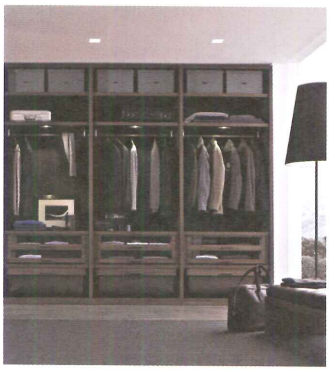

Poliform

New finishes and accessories from Poliform: Senzafine wardrobe system (shown above in Canaletto Walnut, with leather accessories). Poliform is the leading Italian manufacturer of high-end kitchens, wardrobes, wall units, beds, dining room furniture and complements since 1942. Experience the best wardrobe design specialists in the country.

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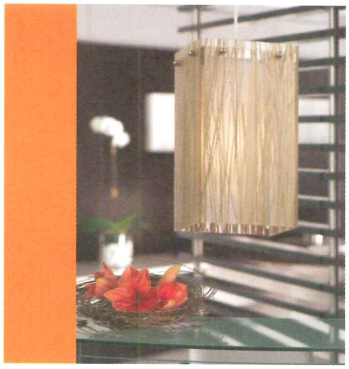

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Shown: Ecoframe Pendant from the Organic Modern Collection by Forecast Lighting

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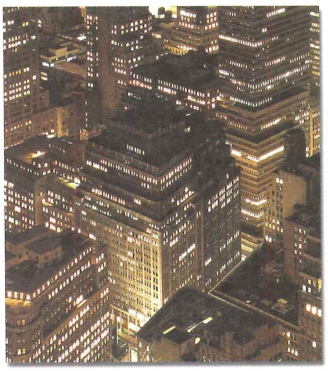

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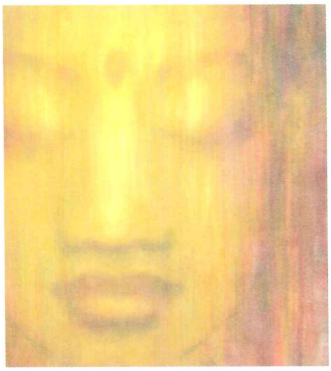

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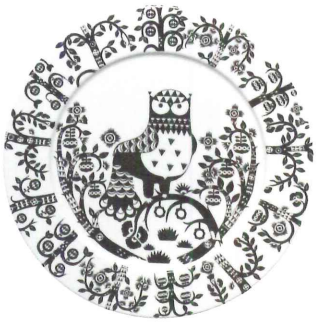

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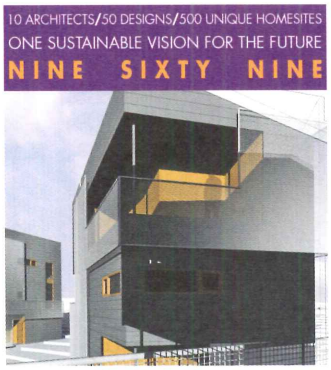

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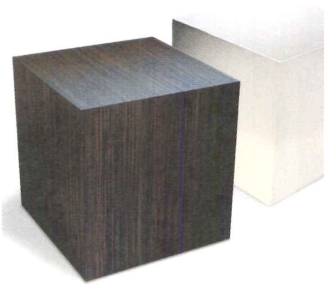

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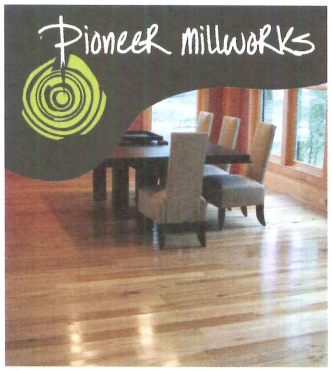

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daltile.com
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William McDonough
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China-U.S. Center for Sustainable Development
chinauscenter.org

Sourcing

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Shenzhen, China
english.sz.gov.cn
New Songdo City, South Korea
songdo.com

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Jorge Gracia
graciastudio.com

GRACIA STUDIO

Tasked with representing this issue's theme of affordability across America, architect Jorge Gracia sends us his vision for a retreat in Mexico's wine country. Perched above an expanse of vineyards, the imagined structure "minimizes the aspects of everyday life," and instead places value on the ultimate luxury item, nature.

Corbett table in solid maple $1799

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