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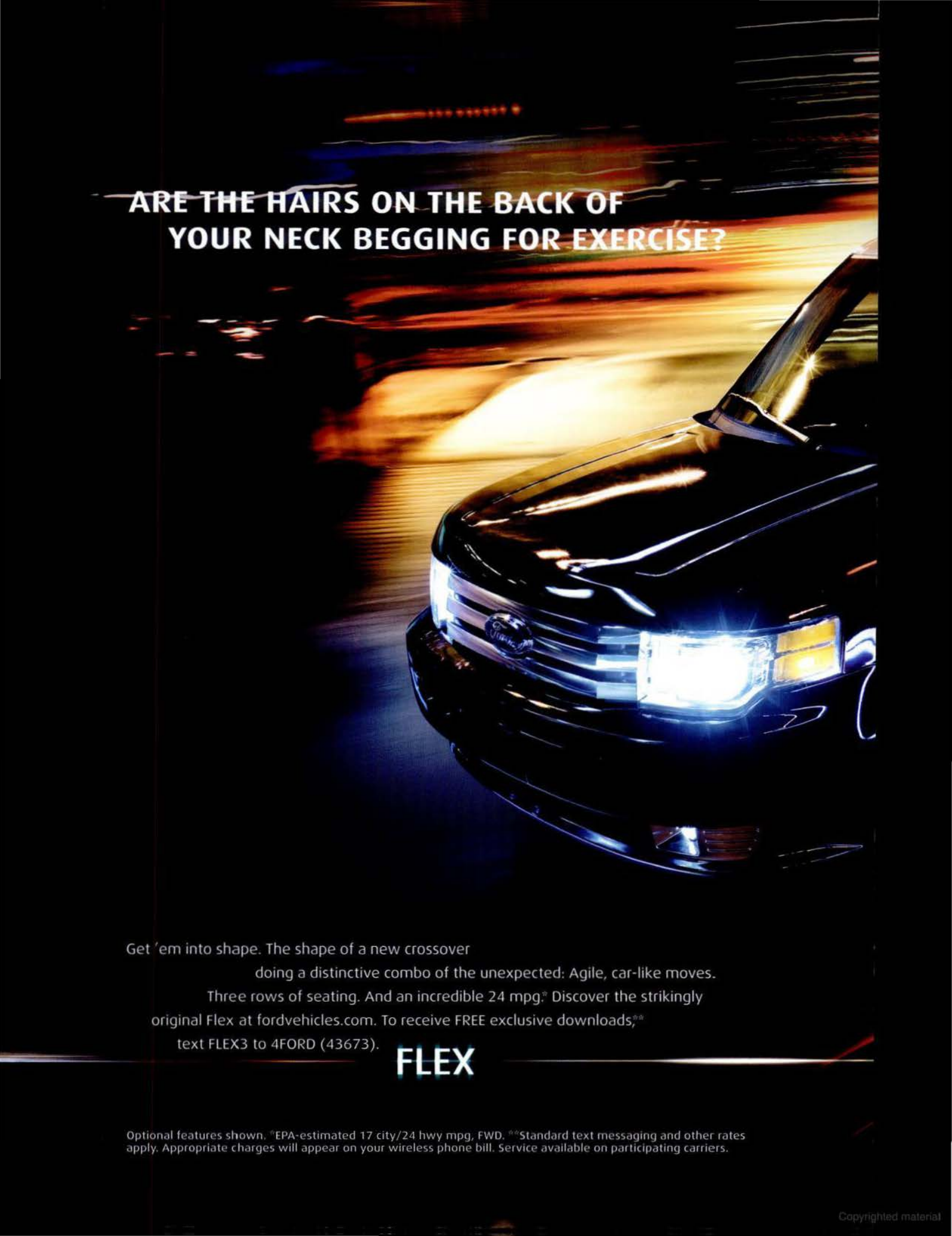

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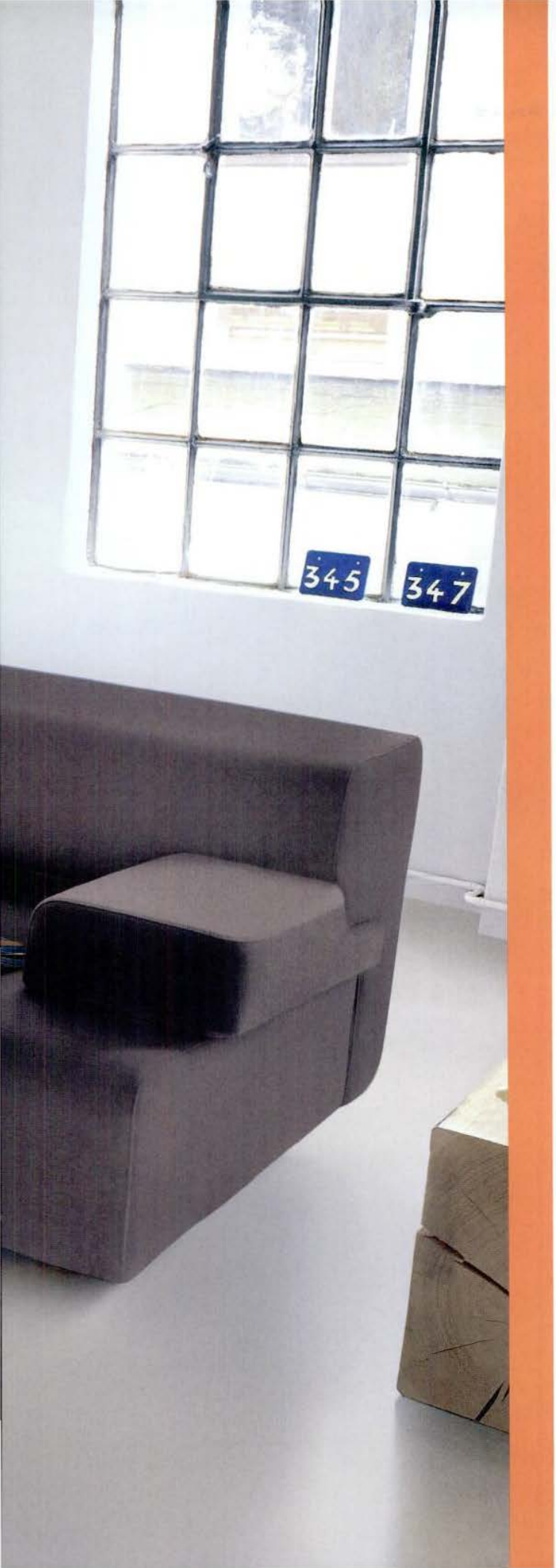

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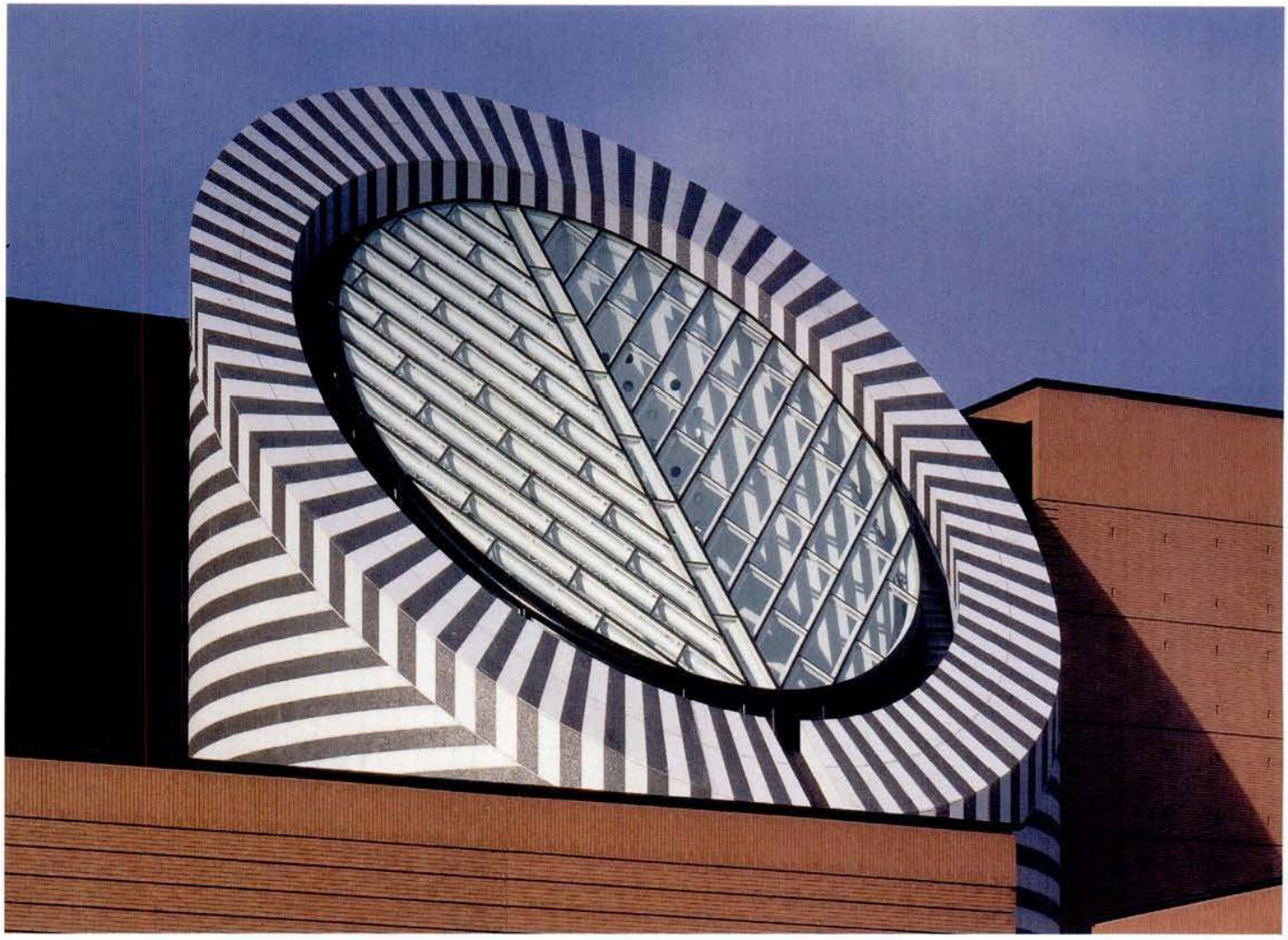

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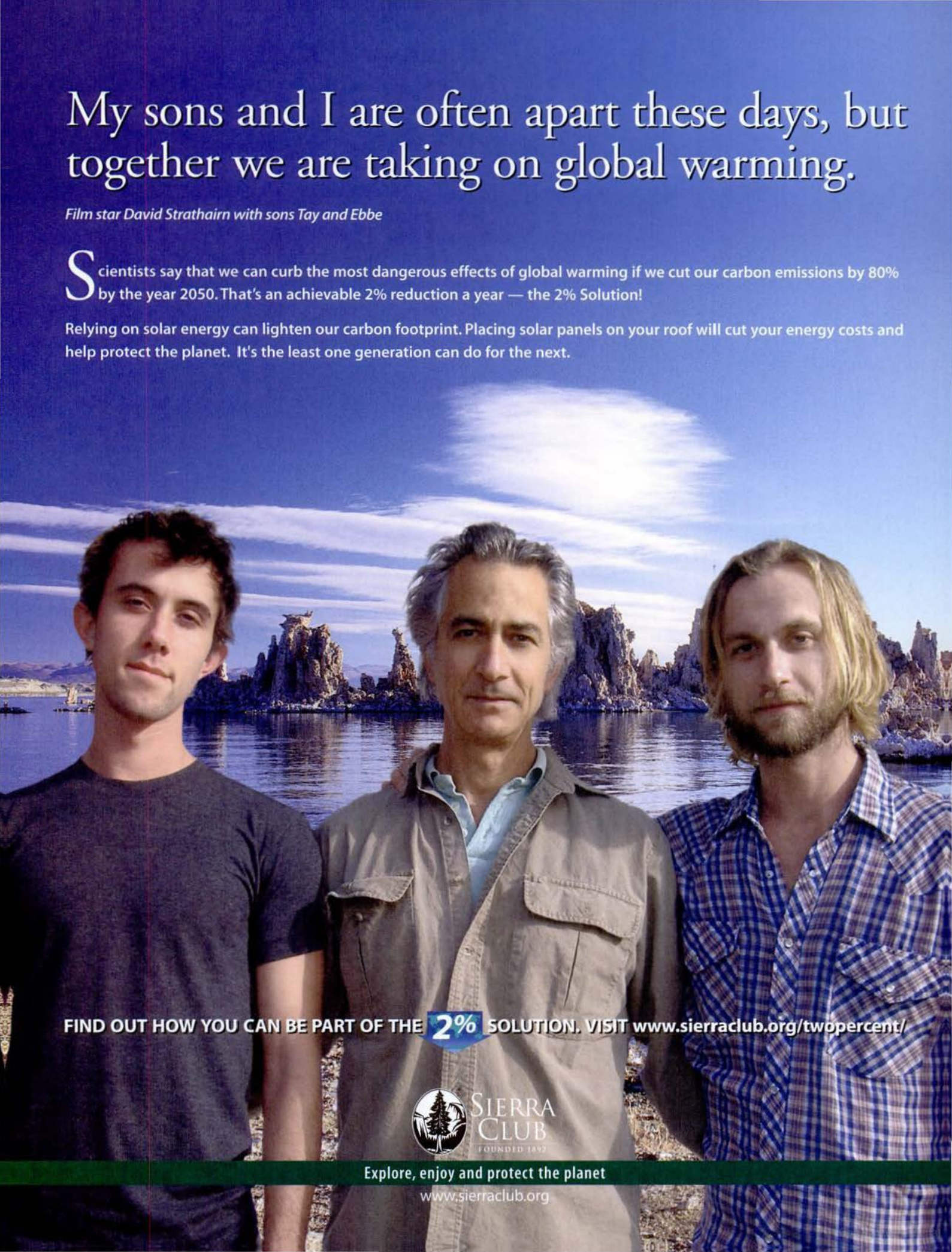

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the dwell homes

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by Maryann Thompson

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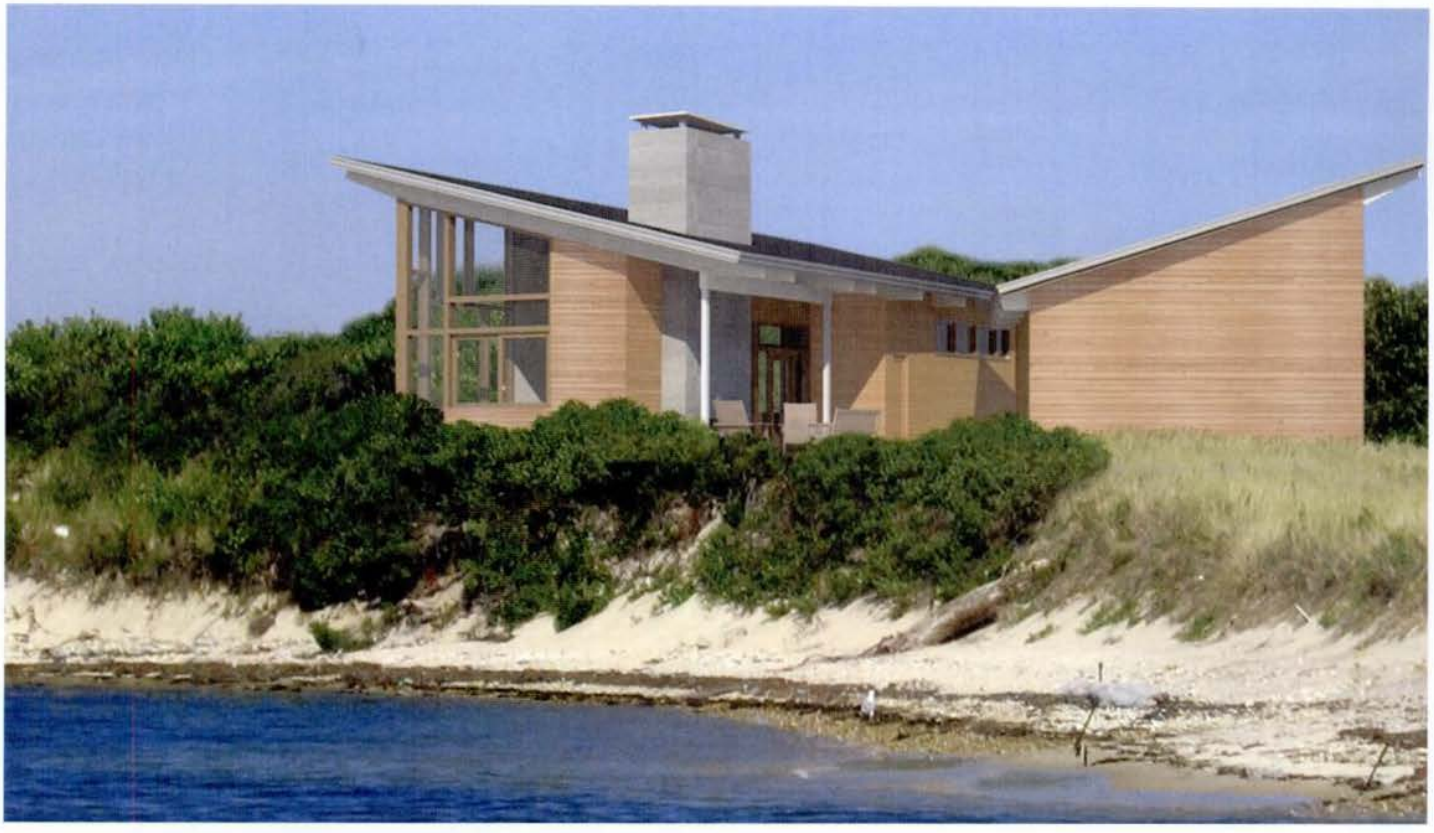

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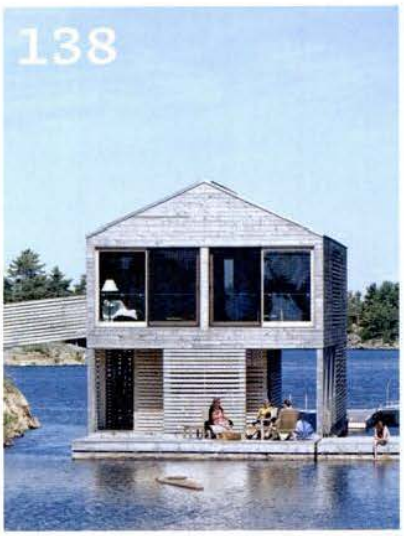

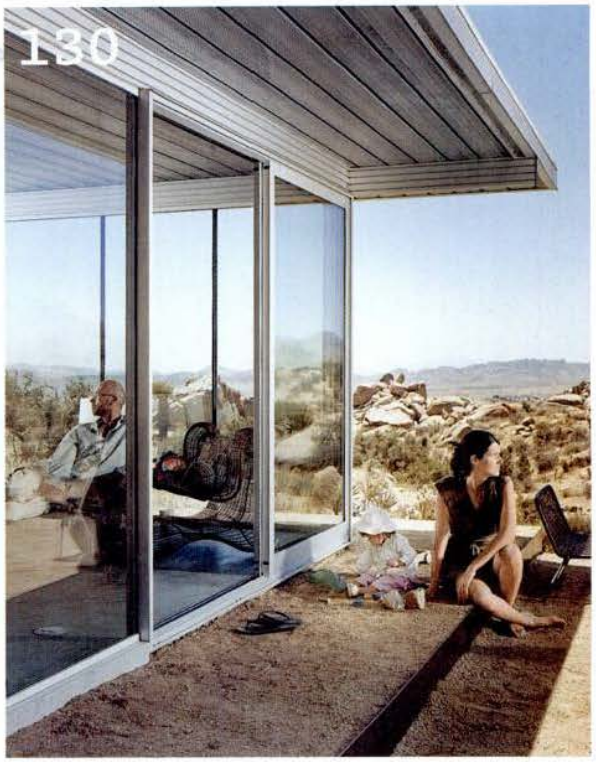

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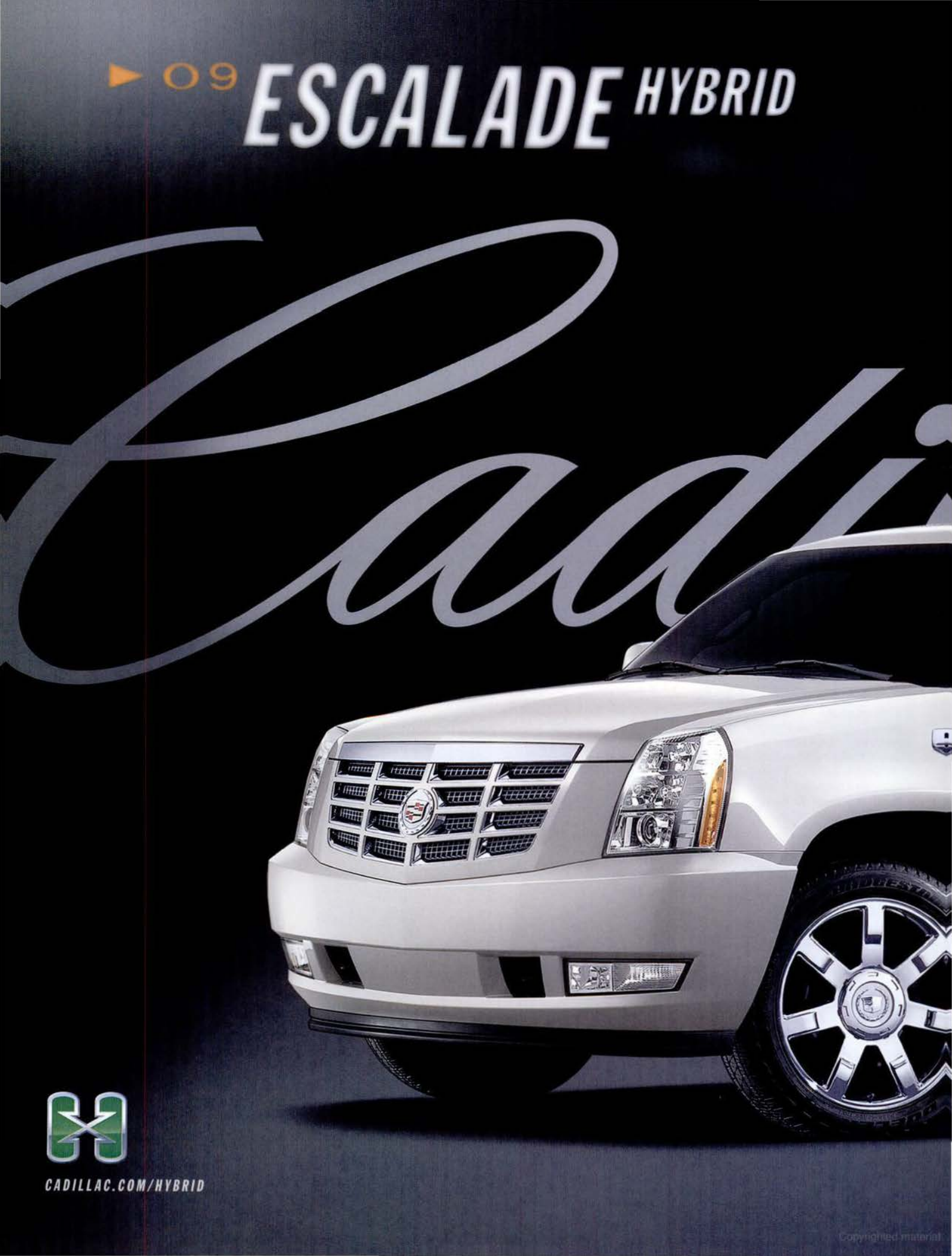

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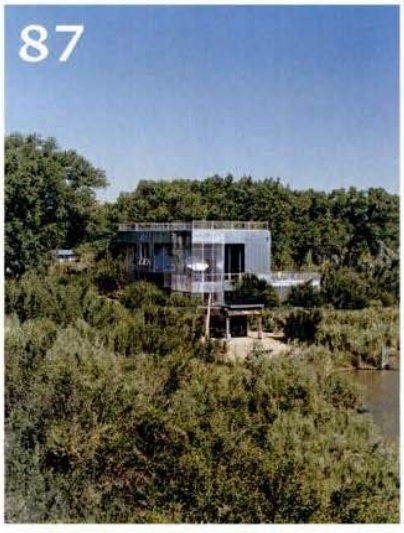

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It's Elemental

A recent trip to my favorite bookstore yielded a fine crop of used paperbacks, among them an edition of architect-critic Bernard Rudofsky's *The Kimono Mind*, first published in 1965. In it, the outspoken Austrian proffers an antiquated—and humorous—take on the centuries of customs that went into shaping contemporary Japan. Fed up with official guidebooks that did little to guide, Rudofsky dispenses with xenophobic gridlock, and as few Westerners had attempted previously, dives headlong into the country's culture and habits. Through anecdotes concerning travel, bathing, eating, and other basic human pursuits, he outlines a convincing theory of how and why the Japanese came to possess a mindset so completely different from that of the West.

There is much to be made of the fact that for hundreds of years prior to 1844, Japan was closed to foreigners. Laws concerning everything from what to wear to how to appreciate beauty were strictly enforced and widely accepted. After 1844, when the Japanese rapidly adjusted to Western-style modernity and accommodated centuries of technological evolution, their intuition—so fundamentally different from that of the West, says Rudofsky—remained unaltered.

During the Victorian era, long before Rudofsky's time, the common view in the West held that Westerners—with their firearms and pantaloons—were advanced and the Japanese were barbarians. However, with greater insight, one could detect in their austere way of life not only sophistication, but also a Buckminster Fuller–like consciousness of resources and the material world. Lafcadio Hearn, a scholar who, having traveled the world, lived out his days in Meiji Restoration–era Japan, was keen in his assessment. Rudofsky cites Hearn's 1895 book *Out of the East*, in which the author hypothesizes: "Just as we have exterminated feebler races by merely *overliving* them by monopolizing and absorbing, almost without conscious effort, everything necessary to their happiness—so may we ourselves be exterminated at last by races capable of *underliving* us, of monopolizing all our necessities; races more patient, more self-denying, more fertile, and much less expensive for nature to support."

As I was giving great thought to this issue of Dwell, those words leapt off the page. In his hypothesis Hearn practically predicts today's environmental crises, in which "overliving" seems to have caused us to reach a global breaking point. While our current green movement represents significant progress, it is also rife with stopgap remedies that address minor concerns with minor solutions. There are far broader issues that will require a more significant shift in cultural behaviors and attitudes that have been maintained for decades, if not centuries. But is it possible to underlive?

In this issue we visit homes that seek to achieve a greater harmony with nature, not to do battle with it. They are not one-size-fits-all solutions nor poster children for the sustainability movement; instead they interact with the specifics of their sites in specific ways. Through a variety of low- and high-tech means, they are, in Hearn's words, "less expensive for nature to support." It is no coincidence that they are located in somewhat extreme places—a glacial lake, a volcanic island, and the high desert—because designing a livable home for these unforgiving locales demands nothing short of full cooperation with the environment.

While these homes are examples from the fringe, they provide an alternative view of how we might build for our suburbs, cities, and other places where the natural world has been marginalized and maligned. The first step toward working with the environment is simply to recognize its existence.

Sam Grawe, Editor-in-Chief
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New York
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New York Sales / Marketing Coordinator
Mari Slater
917-210-1734, mari@dwell.com

West Coast
Barbara Bella & Associates
Janis McFarling (San Francisco)
415-986-7762, janis@bbasf.com
Esther McCulloch (Los Angeles)
323-467-5906, esther@bba-la.com
Stacey Jones (Los Angeles)
323-467-5906, sjones@bba-la.com

Midwest
Derr Media Group
Timothy J. Derr
847-615-1921, derrmediagroup@comcast.net
Karen Teegarden & Associates
Karen Teegarden
248-642-1773, karen@kteegarden.com

South / Southeast
Nuala Berrells Media
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214-660-9713, nuala@sbcglobal.net

Milan, Italy
Andrea Pipitone
39-02-7389595, dwell@andreapipitone.it

Modern Market / Dwell on Design
Manager / East
Lauren Dismuke Zivyak
917-941-1148, lauren@dwell.com
Manager / Northwest, Midwest
Diane MacLean
248-860-4699, dmaclean@dwell.com
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Joanne Lazar
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In the "Letters" section of the June 2008 issue, a reader wrote in proclaiming how much they hate gradients, including the one used on the March 2008 cover. This brought a smile to my face; I was glad to see that I'm not the only one with an animosity towards the dreaded gradient.

Imagine my surprise, then, when I looked at the September 2008 cover and saw that the lovable Dwell logo was once again taken hostage by the amateurish gradient. I guess it served its sentence in the time-out corner and is back to distract my attention from everything else on the cover.

My hatred for the use of gradient goes back to my freshman year in architecture school, when everyone sat down to use Photoshop for the first time, discovered the gradient tool, and thought it was the coolest trick in its arsenal. Whenever I've seen gradient used since then—especially in text—I think of those design novices. How did they get jobs at Dwell?

I hope design director Kyle Blue forgives me—my comment isn't meant personally—but I beg Mr. Blue to not use gradients anymore. I'm a lover and subscriber of Dwell, but if I was at a bookstore and saw Dwell for the first time, with a gradient running though its title, I would bypass it completely and move on to another, less-worthy design magazine. Dwell deserves better than that.

Justin Park
Dallas, Texas

Editors' Note: We find the Dwell logo's lovability increases tenfold when "taken hostage" (read: made awesomer) by a gradient, which existed long before Photoshop.

Regarding your September 2008 issue: Excellent, Excellent, EXCELLENT! I loved it. I think I read it twice. And I never write letters to magazines, ever, so consider yourselves...lucky. I'm not sure what made this issue special: the geographical focus on California, the coverage of the Salone Mobile in Milan (which I attended), awesome products, or the info on Hugh Ferriss.

Also, please keep using Nathaniel Russell; his artistic renderings of the Californian landscape and its idiosyncracies were fanstastic.

Boo to all those that find time to write incessantly annoying letters to you about your layout. I love it.

Zoya LoPata
Chicago, Illinois

I love the white sofa shown in an advertisement in the July/August and September 2008 issues of Dwell. The advertisement reads "Arik Levy for Bernhardt Design" but provides no additional information like a website or showroom location. Where can I find this couch?

Eraka Bath
Sent via email

Editors' Note: The sofa is part of Levy's Gaia collection of modular seating for Bernhardt Design and is available at bernhardtdesign.com.

I am writing in response to Erin Middleton-Ahmed, who wrote from Oregon ("Letters," September 2008) and discussed the concept of fitting more (stuff and people) into less (square footage). I applaud the sentiment of avoiding waste, but I wanted to add a caveat about New York City. The Big Apple is the only place I've lived where square footage is measured from exterior wall to exterior wall. That 2,500 square feet includes halls, duct work, bathrooms, closets—the whole kit and caboodle. In most parts of the country, square footage is calculated using interior floor space of primary rooms (living room, dining room, kitchen, and bedrooms); it quite often excludes even bathrooms. When added to the fact that we do not typically have garages, attics, or basements to keep things like bicycles, boxes of pictures, and seven years worth of financial files, 2,500 square feet is indeed small. Not tiny, but small.

S. Dreher Lofgren
New York, New York

The September 2008 issue outlined your recent event in Los Angeles, Dwell on Design (June 5–8, 2008). You mentioned a neighborhood of prefab homes—a hot topic with an increasing number of options and design sensibilities—and I'm sorry I missed it. I'm only aware of a handful of providers and would greatly appreciate a list of those that showed at the event.

I devoured the September 2008 issue quickly and didn't realize how much content there was until later, when I flipped back through the issue to find an article I'd read—that's great! I enjoyed the features on modern California homes, but I think it would be even better to next read a set of features about modern homes located in another state. It would be a great series filled with a sense of discovery!

Thanks for the reading.

Steve Zabel
Indianapolis, Indiana

Editors' Note: Ecoshack, Hive Modular, kitHAUS, Marmol Radziner Prefab, Modern Cabana, and pieceHomes were among the prefab exhibitors at this year's DoD conference. We'll also be highlighting more prefabs in our February 2009 issue.

I'm looking for information on that awesome sofa surrounded by wood shelves that is pictured on page 106 of the "Off the Grid" article in the September 2008 issue ("The Green Lagoon"). I am looking for something very similar for my renovation in Houston, Texas, and would love to know if it's a custom piece (and if so, who built it) or if it's store-bought.

Thanks in advance for any advice!

Jeremy Radcliffe
Sent via email

Editors' Note: The sofa was custom-made by Marco Fine Furniture and the surrounding walnut cabinetry was custom-designed by Cass Calder Smith Architecture. For more information, visit marcofinefurniture.com and ccs-architecture.com.

After growing up in the Bay Area and attending college in La Jolla, I particularly enjoyed the California Dreams (September 2008) issue. To gain some economic perspective, would it be possible to include some parameter of cost for the homes you feature? Possibly price per square foot, ▶

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construction cost, or current market value could be used when reporting on these homes. If that is too cumbersome or specific, perhaps a variation on restaurant price guides that use dollar signs: $-$$$$. You could use a little house icon, each house representing 500k. With regard to the recent issue, with a La Jolla beach house, a San Francisco penthouse, and a Stinson beach house in a gated community, you may run out of space for those little houses. I suspect these types of homes will remain dreams to the vast majority of your readers, but with the addition of some sort of cost parameter, at least our dreams could have an economic framework.

David Sacco
Sent via email

Editors' Note: We generally try to include price information whenever the homeowner is willing to share that information.

Thank you for your article about Raymond and Shelly Kappe in the September 2008 issue ("Level Best"). It evoked pleasant memories of living for more than 20 years in one of Mr. Kappe's creations.

In 1966, while exploring the Palos Verdes, California, area, I had my first introduction to Kappe's architectural genius. It was a condominium development, one of the very first such projects in the Palos Verdes area, built by Marty Schulz, a Southern California builder. The complex, which is set into a hillside, consists of 24 unique units distributed among three differently shaped buildings as well as large courtyard areas and a pool. Wood, concrete, and glass are used extensively throughout. There are "flying" walkways, cantilevered balconies for some units, and terraces or patios for others. In the article, the photographs and drawings of Kappe's home highlight many of the architectural and structural features that are built into the interiors and exteriors of this mid-1960s condominium.

I loved the minimalism and the sense of orderliness and calm and immediately bought the last available unit. A few years later, my husband and I bought and moved to a larger unit in one of the other buildings. That unit, on the third and fourth floors, had even more of the unmistakable Kappe design language: a loft overlooking the living room; 18-foot-high ceilings and walls of glass in the two-story living room; abundant lighting and ventilation in all rooms, provided by corner-joined windows, and louvered clerestory and floor-to-ceiling windows; abundant use of stained redwood in interior soffits and the exterior surfaces of the unit's push-out style closets and storage areas; a large wraparound, partially cantilevered patio; and a feeling of spaciousness and openness.

Congratulations to Ray for attaining his 80th, and still-productive, year.

Elaine Gidcombe
Long Beach, California

As a landscaper, I really appreciate the incorporation of nature into the articles in Dwell. The natural element is going to come much more into focus as an architectural consideration in the coming years, be it through a green roof or simply building around existing plant life rather than destroying nature in the name of "progress." In the article on Mickey Muennig ("Coastal Commissions," September 2008), it was inspirational to see how he maintained the aesthetic of the place and built a dwelling that seemed to fit. It is appalling to see how some naturally beautiful places are torn apart just so one person can have their dream house. The direction of the magazine continues to be progressive, and I always look forward to reading the entire issue. If only more people would think small rather than sprawl!

Kevin Michener
Sent via email

So, you go to Zurich ("Detour," September 2008) and don't visit the Hotel Widder, the Zurich pioneer of transforming wonderful, old buildings into modern hotels? Well, you've got to go back—and stay at the Widder. When you do, you'll understand what I mean.

Dan Zibman
Princeton Junction, New Jersey

Editors' Note: Thanks for the travel tip, Dan. (And for rates starting at nearly $500 a night, we should hope it's fantastic!)

My infatuation with your magazine reached its peak last month (July/August 2008), when I found myself consuming it cover to cover, including the "Letters" section. Typically I page past these columns in search of heavier articles, but I have recently enjoyed the benefits of considering the points of view of other readers, not just my own. I could not have been more shocked to find that one reader considers sustainability to be an "it" thing. This kind of statement embodies the fear of many environmentalists who, while feeling some relief at the recent popularization of saving the planet, worry that it will be viewed as a trend, something to be thrown away rather than recycled and reused as a lesson learned, an

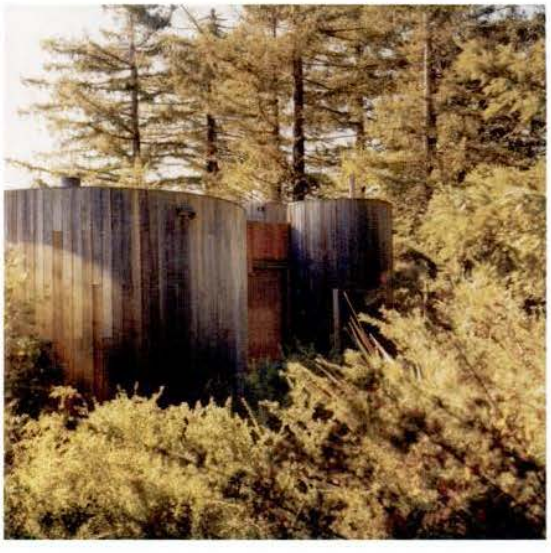

Photo by Amanda Marsalis

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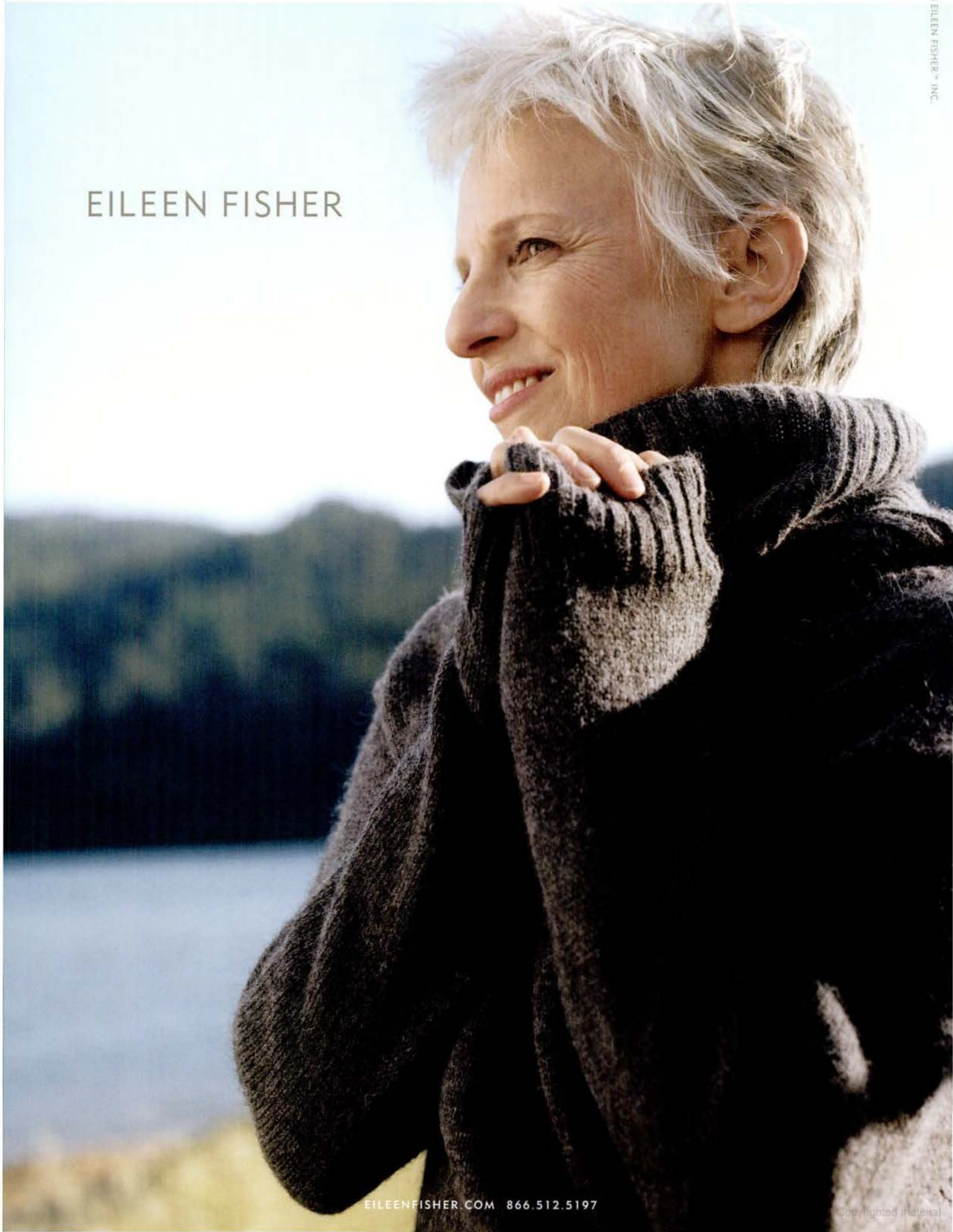

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innovation adopted, or a revolutionary way we live our day-to-day lives.

The letter writer's own rhetoric about "sustainability chatter" only illustrates the ignorance of her comments and a lack of awareness about serious global issues. I, for one, am thankful every month for an oasis of dedication to green design found throughout your magazine's features. So many other publications address the subject with a pathetic annual "green issue" or not at all. Sustainability is about continuous revitalization, the ability to keep the earth (and ourselves) alive with renewable resources, and everyone should feel obliged to get on board with it—indefinitely. Thanks to Dwell for doing just that.

Dorothy Neagle
New York, New York

The caption on page 90 of the article "Bay Wash" ("My House," July/August 2008) says that the floor is glued-down, fiber-cement HardiePanel siding. (The pieces look quite large.) When I do an Internet search all I find is vertical and overlapping planks used for siding a house. Can you please let me know the exact name of the product and where to find it?

Nina Quarequio
Sent via email

Editors' Note: The homeowner did, in fact, use vertical siding for the flooring in her home's office/retail space. The product is HardiePanel Vertical Siding and is available in 4-by-8-feet, 4-by-9-feet, and 4-by-10-feet sizes at jameshardie.com.

As I am still drooling all over my first issue of Dwell (November 2006), I have finally decided it is time to sit down and ask my question: In the article titled "Desert Utopia," where can I get myself the pictured lamp that hangs from the ceiling?

Thank you desperately.

Lindsay Brandt
Sent via email

Editors' Note: The suspension lamp is the D T Light designed by Phil Luithlen for DePadova and is available at depadova.it.

When will Dwell start covering the real human side of home design? Universal design, accessibility, and personal-health technologies will have to be part of 21st-century home environments if the 75 million baby boomers are to have any quality of life while they're aging. Pan-myopia and pretty interiors won't cut it anymore.

Peter Durkson
Maui, Hawaii

Editors' Note: We're dissecting the best and worst examples of universal design—and tossing in a quick UD history lesson and a glossary of essential terms—in the "101" section of our June 2009 issue. In the meantime, check out "The First Wave" (November 2007) and "The Siple Life" (March 2005).

I have been subscribing to Dwell for many years and think you are the best modern periodical. Hoss, my chocolate chihuahua, loves Dwell too!

Thanks for bringing style, function, and great design to our modern world.

Mark Stary
Sent via email

Correction: In our "Dwell Reports" on dressers (October 2008, p. 110), we failed to mention The Conran Shop, who graciously provided product art for our shoot. Check out its collection of dressers and other home products at conranusa.com. We regret the error.

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Chelsea Holden Baker

Chelsea Holden Baker ("My House," p. 87) found her first taste of the daily grind at Dwell and then her first freelance story for the magazine just off U.S. 84 in New Mexico. When the Tin Moon Gallery's Ton Haak (who knows what everyone within a 50-mile radius is up to) told Baker that two brothers from the Bay Area had designed the house, she knew that brothers Peter and Mark Anderson—former Dwell cover-story architects—had found their way to Abiquiu, too. She hopes their SIPs masterpiece, in conjunction with Stephen Holl's Turbulence House and Christopher Winters's Burro House, will someday make Abiquiu as famous for modern prefabs as for Georgia O'Keeffe.

Jeanine Barone

New York City–based writer and photographer Jeanine Barone manages to find time in her high-octane schedule to indulge in jewelry design and avant-garde collage art. While prowling through galleries and design shops in Santiago, Chile, for this month's "Detour" (p. 172), Barone found inspiration for future projects—including organic necklaces—in the vibrant colors and curious textures of places like Galería Animal, Pura, and Interdesign.

Christine Cipriani

Boston-based writer and book editor Christine Cipriani discovered the architecture of Joseph Allen Stein ("Archive," p. 114) during her three years working at Penguin Books India. As an eager participant in Delhi's cultural life, she often found herself at the India Habitat Centre and India International Centre for book launches, concerts, art exhibits, or just to eat lunch. She was intrigued when she learned that an American had designed these well-loved spaces. "It was moving to discover, much later, that Stein was a modest, deeply humanistic man who lived in India for almost 50 years," Cipriani says. "His buildings now seem that much more sophisticated in their vision for both the people of Delhi and for the natural environment."

Amze Emmons

Amze Emmons is a visual artist who lives and works in Philadelphia. His recent work focuses on refugee architecture, including the politics of man-made space, loss of community, and alienation in a global world. Although blast walls and rubble frequently appear in Emmons's illustrations, creating the images for this month's "Essay" (p. 166) gave him further insight into the topic: "Working on this assignment was the first time I've seen examples of architects in a 'combat zone' designing blast walls with sustainability and community involvement in mind," he says.

Edward Lifson

In between finishing a Loeb Fellowship at Harvard and beginning an Annenberg Fellowship at the University of Southern California, Edward Lifson took a tour of "the train," Chicago's Margot and Harold Schiff Residences ("Concepts," p. 160). Lifson, a former Chicago Public Radio host, likes to write stories about modern architecture's use of light, space, and materials, but what he found at the Helmut Jahn project trumped all of that: people just grateful to be given a chance to have a home.

Photo by Linny Morris

A hand-painted lava rock (courtesy of Cathy Liu, the wife of Lavaflow 4, p. 146, architect Craig Steely) welcomes visitors at the entrance of the house.

Elizabeth Moch

Though she recently returned to Berlin, German illustrator Elisabeth Moch spent the last year living in Stockholm, Sweden. For each issue of Dwell she draws the portraits for the Q&A and Nice Modernist sections of "In the Modern World" (p. 55), and she has always wondered what it would be like to meet them in person. While traveling in New York City this summer, Moch more than once thought she recognized one of her models, but—despite her Rhinelandish candidness—never dared to approach them. She regrets that now.

Charles Montgomery

Journalist Charles Montgomery splits his time between America's neighbors, basing himself in Vancouver and Mexico City. He's currently working on a book that examines how cities can be transformed into "machines for happiness." While researching his story in Kabul ("Essay," p. 166), Montgomery learned a lesson about photography in the Middle East: The best way to take pictures of fortified buildings and heavily armed soldiers is out the window of a fast-moving taxi.

Gregg Segal

It was the summer of the SoCal desert for Gregg Segal ("iT House, Joshua Tree," p. 130), a Los Angeles–based photographer who has been snapping images in the area for *Fortune, Popular Mechanics,* and *AARP The Magazine,* in addition to those of the iT House for Dwell. "This may be as close to living on the moon as it gets," Segal says. "The home makes the most of the lunar vibe, and you can soak up the desert's stark beauty from any room in this glass house without a single neighbor to mar the vast desert vista."

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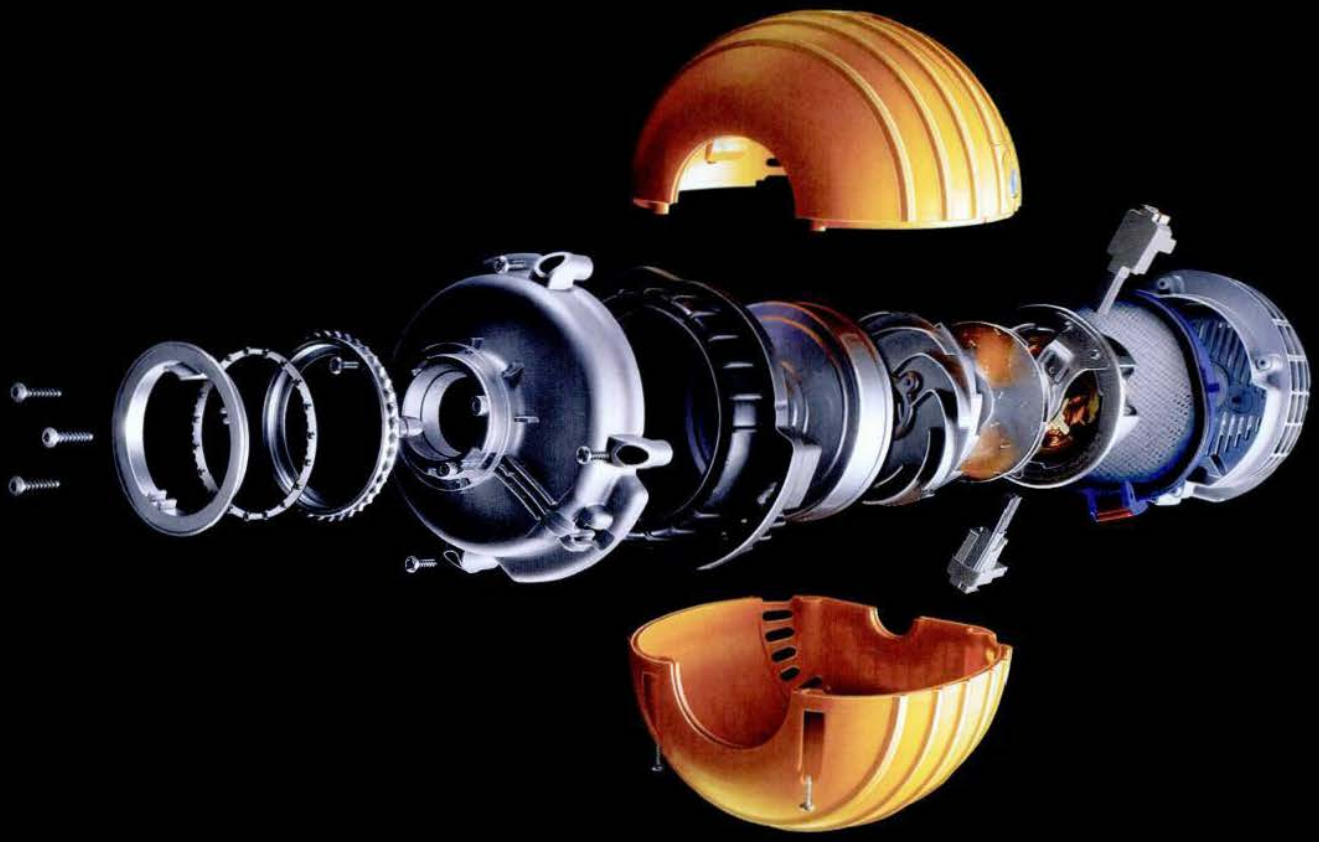

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How Green Are You Contest

Dwell teamed up with the AIA to recognize the most innovative green home renovations in North America for the How Green Are You Contest. The competition was fierce, with numerous submissions from across the country pitting recycled materials against low-energy consumption and anemic carbon emissions. In the end, Ryan Walsh of DRW Design Build in Portland, Oregon, emerged as the grand-prize winner. Walsh's Recycled Aesthetic project stood out for its alternative design approach, affordable cost, and uncommon use of recycled materials. Find out more about this project and other winners on our site.
dwell.com/greencontest

Dwell Playlist

Music is a source of inspiration and pleasure for many, and finding the perfect track can make the difference between boredom and bliss. We've asked a group of architects, designers, and other notable creatives for their favorite tunes to help you find your musical nirvana, be it a grunge group from Seattle or otherwise. Check out the latest playlist, available now on the web.
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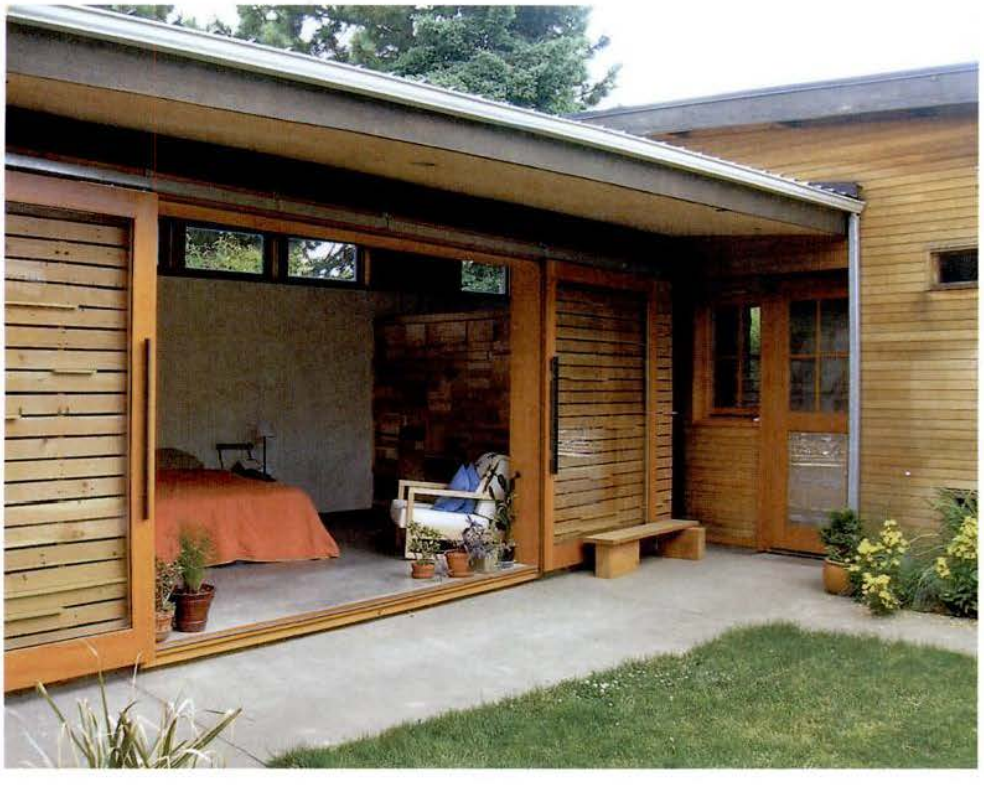

Photos by Ryan Walsh

Ryan Walsh's winning Recycled Aesthetic project in Portland, Oregon: Leftover ipe decking was repurposed into kitchen cabinetry (above left); exterior and interior spaces make use of irregular closet rods (above and below right), and recycled wood studs become rain screens that frame the entrance to the master bedroom (left).

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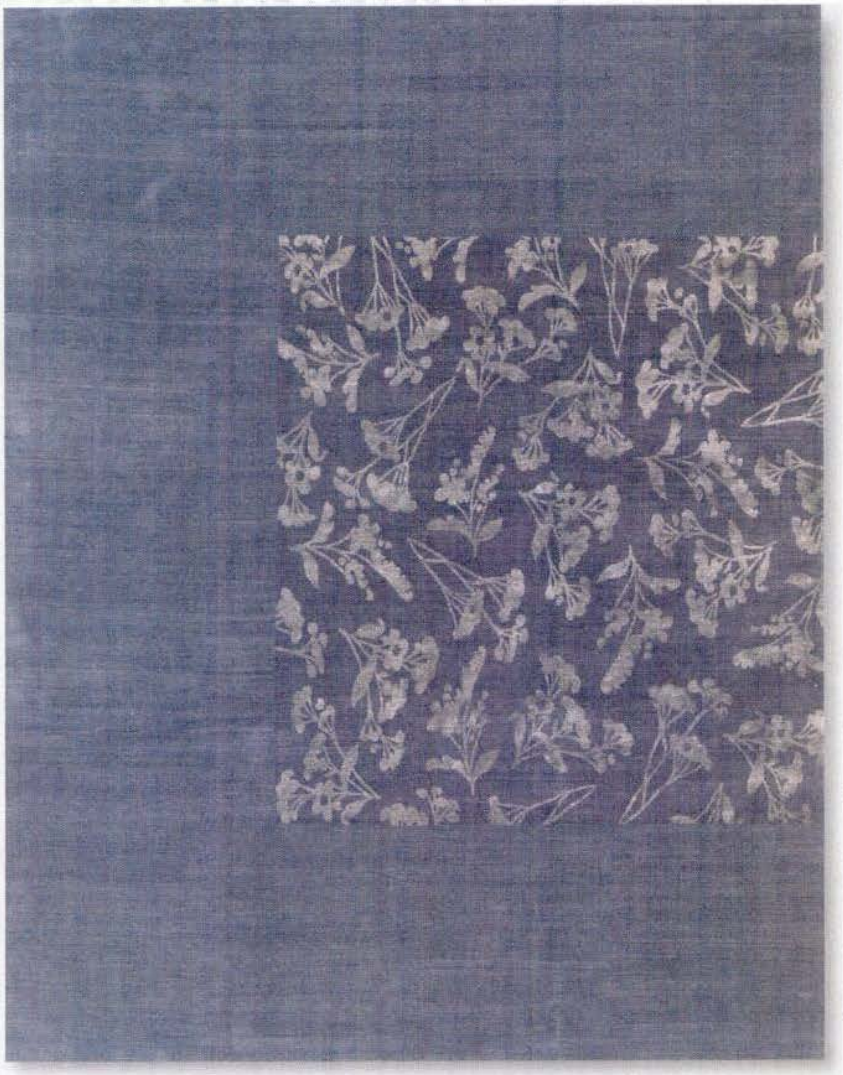

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In the Modern World

Photo by Tim Soar

The new Castleford Bridge by architects McDowell + Benedetti brings sassy snaking curves—and brilliant engineering—to the rocky shores of the River Aire in Yorkshire, England. *mcdowellbenedetti.com*

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

November 1 (2008)
An exhibit of Matthias Pliessnig's wooden furniture-sculpture closes at the Wexler Gallery, Philadelphia. wexlergallery.com

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Cast Iron Ampersand
by House Industries
houseind.com
Font designers with a fear of having their typefaces copied ad infinitum online need only swap Fontographer for cast iron. A heavy metal ampersand is about as analog as it gets—and at either heft (6.5 or 17.5 lbs), this bookend should have no trouble propping up *The Purloined Letter*.

Puzzle rug
by BarberOsgerby for The Rug Company
therugcompany.info
Trying to furnish your flat with all of BarberOsgerby's oeuvre but don't have time to shop around? Puzzle, a flat-weave wool rug, packs the contents of the designers' sketchbooks onto a nine-by-six-foot Technicolor floor covering. (*right*)

Torre planter
by Annina Gähwiler for Postfossil
postfossil.ch
Houseplants keep growing (at least for those of us who don't travel two weeks of every month), and so do these planters. Modular elements in two diameters, and pieces that accommodate a shift in scale, make repotting as obsolete as faxing.

November 2 (2008)
An exhibition by Gareth Hoskins Architects ends the Lighthouse Architecture Series in Glasgow, Scotland. thelighthouse.co.uk

November 4 (2008)
Hanging chads begone! It's election day in the United States. Vote for good design. uspolitics.america.gov

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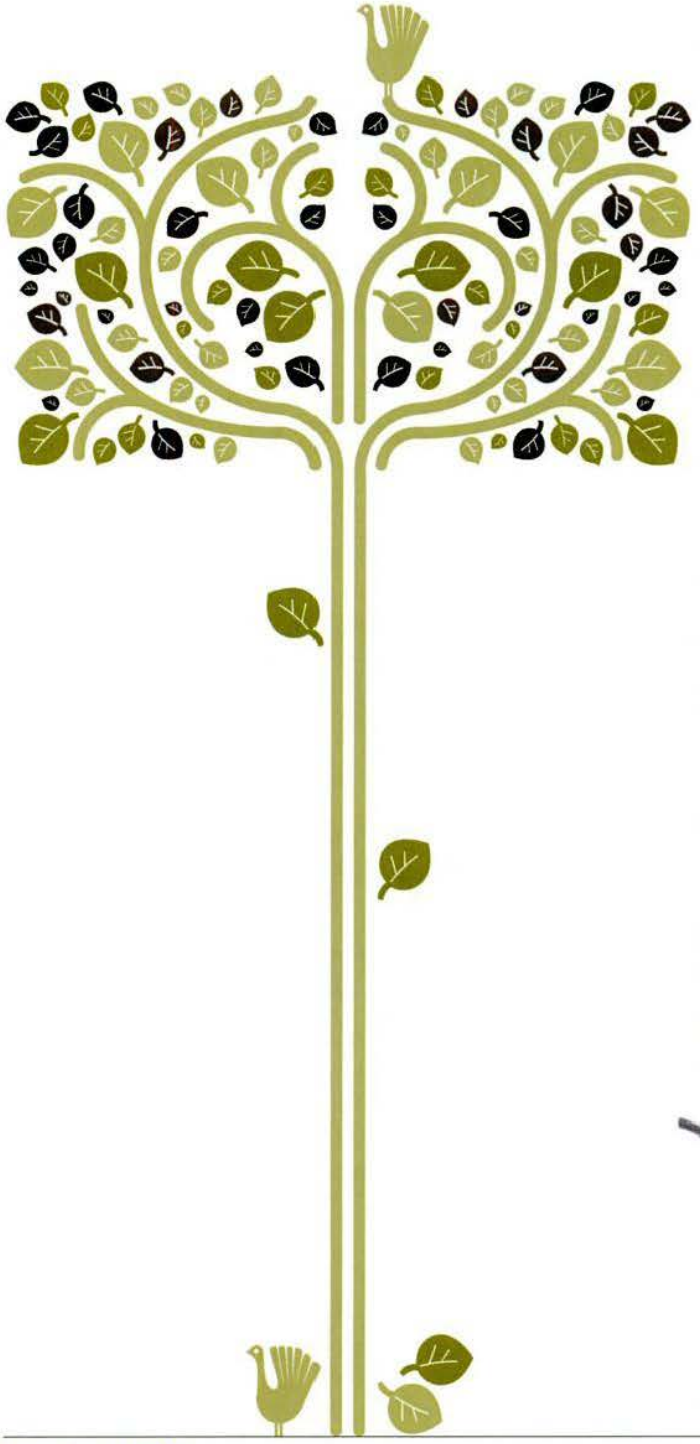
Slåtthult wall decoration
by La Cocotte for Ikea
ikea.com
Forget glow-in-the-dark stars and planets. Ikea's Slåtthult wall decorations bring Alexander Girard–inspired botanical motifs to an unexciting wall near you. Just peel and stick: Bare suburban drywall is suddenly rather cool.



Twelve watch
by Naoto Fukasawa for Issey Miyake
unicahome.com
Without numbers or markings of any kind, Naoto Fukasawa's Twelve watch uses the geometry of the watchface itself to tell time: The 12-sided case helps tick down the hours as its minimalist hands keep time slipping, slipping, slipping into the future.

Eggflat storage
by Josh Jakus
branchhome.com
Buying flats of eggs at the farmers market is satisfying, but the transport home can be risky. Not so for the stationary nooks and crannies of the felt Eggflat, which provide a cozy topography for the objects of your choosing.

November 5 (1893)
Industrial designer Raymond Loewy, who helped modernize America's trains, is born.

November 6 (2008)
The Torino Triennale, *50 Moons of Saturn*, kicks off in northern Italy. torinotriennale.it

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Todd Larson

In the summer of 2001, Element Skateboards founder Johnny Schillereff stumbled on a new addition to a YMCA skate camp in Northern California: a nature survival-skills program. Over the course of one week on remote Sequoia Lake, instructors Todd Larson and Mike Kershnar brought confidence-building survival strategies to the urban attitudes of the kids.

Moved by this experience, Schillereff snagged Larson as soon as he graduated from UC Santa Cruz. "Before we met Johnny and Element," a grateful Larson explains, "we were just a couple of guys doing this program on our own. But Johnny saw the reaction of the kids—how they were really learning about nature—and that's Element's whole vibe."

Within two years, Elemental Awareness, a nonprofit organization, was launched—and the program has flourished. They take 15 kids to camp—many of whom have never experienced the great outdoors before—and teach them the importance of shelter, fire, water, and food. "A lot of them are really, really scared," Larson says. "Especially when it gets dark—they've never seen so many stars in the sky. They've never seen a wild animal. They've never seen a tree that wasn't surrounded by concrete." And because most kids, especially those who dare the air on a half-pipe, might not be as interested in recycling as they are in starting fires, they take nature on with a hardcore appreciation of the elements.

While surviving in the wilderness is important, it's not the ultimate goal: "Hopefully, when they go back to the city and someone talks about being green, or doing things in an environmentally sustainable way, they will know what path to choose because they've had this close connection to nature."

To reach as many deserving kids as possible, Elemental Awareness runs skateboarding and essay-writing contests, and even a scholarship program. Though there's only one camp—for the time being—enthusiastic kids come from all over the world.
elementskateboards.com
elementalawareness.org

Tadao Ando

From his studio in Osaka, Japan, Pritzker Prize–winning architect Tadao Ando produces minimalist, poetic riffs on the built environment, including quiet, meditative spaces for churches, museums, housing, and retail shops. Formerly a boxer, Ando now designs walls from smooth-as-silk concrete, but he also has a love of wood: Ando's newest work in the U.S., the Clark Art Institute in Williamstown, Massachusetts, is clad in cedar, and part of his plan as a board member of Tokyo's bid for the 2016 Olympics is simply to plant more trees.

What's your ideal working environment?
It has to be someplace quiet, with a sense of connection to the outdoors.

What music do you play in your studio?
Most Japanese offices don't play music during work. Maybe it's to concentrate and to focus on the work.

Who outside your field inspires you?
Here at the Clark Art Institute, we're looking at the wonderful landscape and at two outdoor sculptures by Isamu Noguchi. The way Noguchi lived his life really inspires me. He questioned his identity as half-Japanese, half-American, trying to search for his own essence.

What do you think of the new megacities in the Middle East and in Asia?
I think it's exciting as an explosion—but because I would like to think carefully about building, and about what really satisfies people, I think the new megacities could be dangerous places.

What would be your dream commission?
The most important thing is to have a client who is passionate.

What remains for you to achieve?
I hope my buildings make people curious. If you stay curious you'll live longer.

Tadao Ando spoke to author Edward Lifson through translator and architect Kulapat Yantrasast.

Photos courtesy the Sterling and Francine Clark Art Institute/Williamstown MA, Illustrations by Elisabeth Moch

Nice Modernist Q & A

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Shouldn't all rooms be living?

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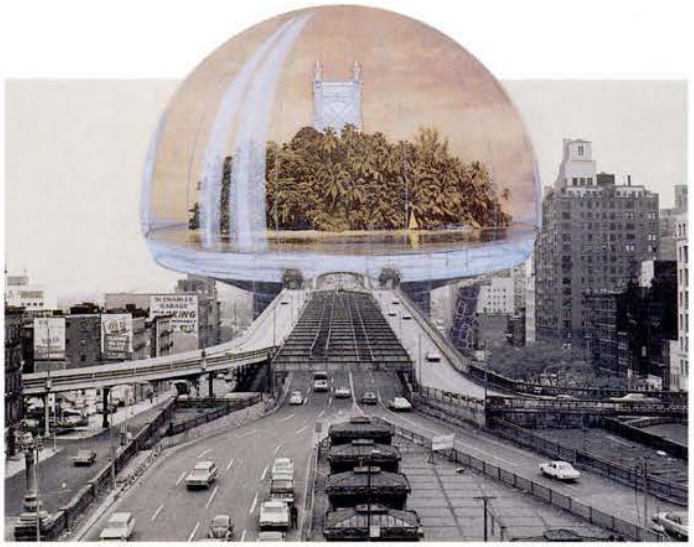
Megastructure Reloaded
September 19–November 2, 2008
Former State Mint, Berlin
megastructure-reloaded.org

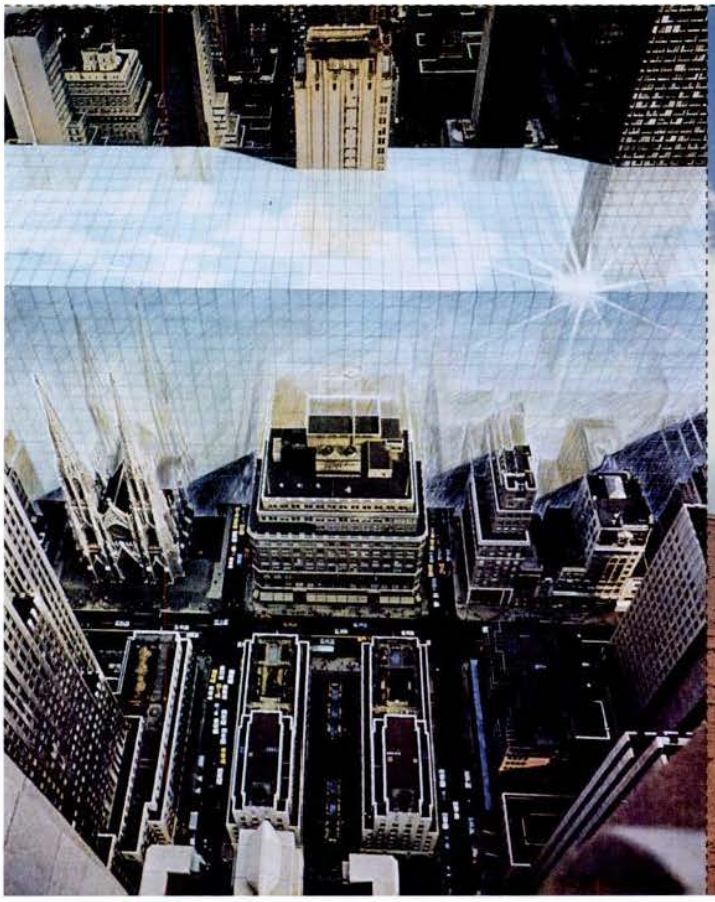
Architecture has always had its megastructures, going back at least to the Tower of Babel, but megastructures perhaps hit their highest design notes with the avant-garde of the 20th century. From the rebuilt town cores of postwar England to New York's Rockefeller Center, from NASA's Florida headquarters to the wilds of Soviet Siberia, truly gigantic buildings began to take shape on the modern horizon. "Think only of the essentials," science-fiction novelist J. G. Ballard once quipped in his advice for how to navigate the 20th century; one of those essentials was "the architecture of very large structures."

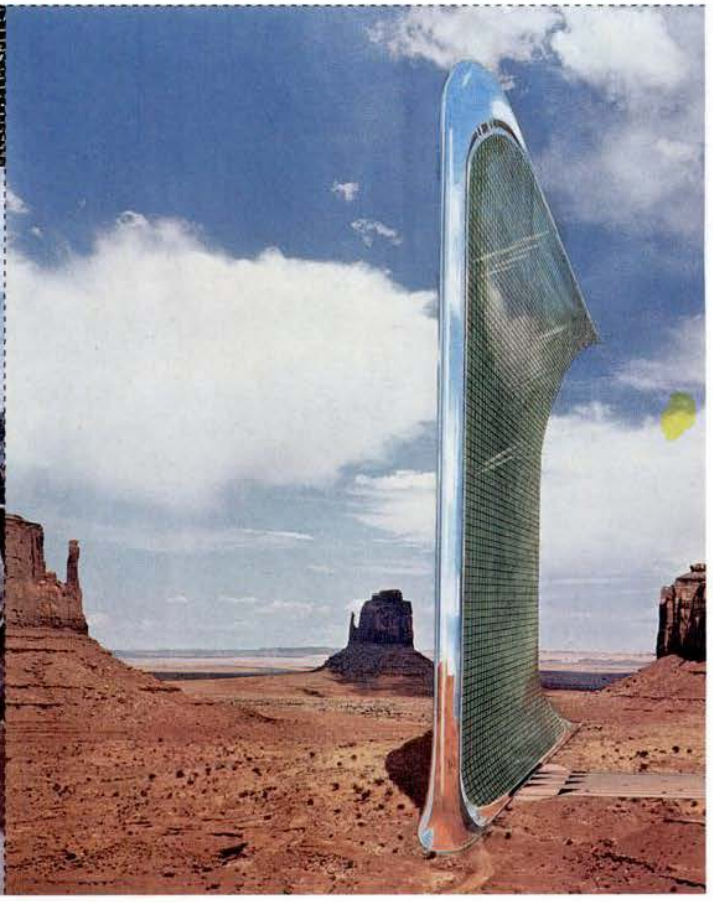
However, the design history of the 20th-century megastructure has never been convincingly told. The influences for this strange building type were all over the map, including shopping malls, oil derricks, medieval castles, and American aircraft carriers, but too often the intricacies of this particular storyline have been shoehorned into one curator's subjective vision: We've learned about the handful of architects who were supposed to really matter—but never about the idea of the megastructure itself.

So does *Megastructure Reloaded* succeed where others have failed? Yes and no. With the show's own displays designed by no less a figure than Dennis Crompton, former member of Archigram, the show tries to set itself apart. "The exhibition is not intended purely as a documentary representation," the curators write. Rather, "the megastructuralists are to be tested for their currency and relevance to the problems of contemporary urban design." The projects thus offer a well-stocked look at how these often dystopic efforts at utopian buildings have been understood—or misunderstood—in the visual arts.



Megastructure Reloaded includes classic megaprojects by Haus-Rucker-Co (top), Superstudio (bottom left), and Archizoom (bottom right).





November 6 (2008)
Finnish Summer Homes opens at the AIA San Francisco. aiasf.org

November 8 (2008)
Joseph Grima, Jeffrey Inaba, and Sam Jacob speak with Dwell's Geoff Manaugh at the Chicago Humanities Festival. chfestival.org

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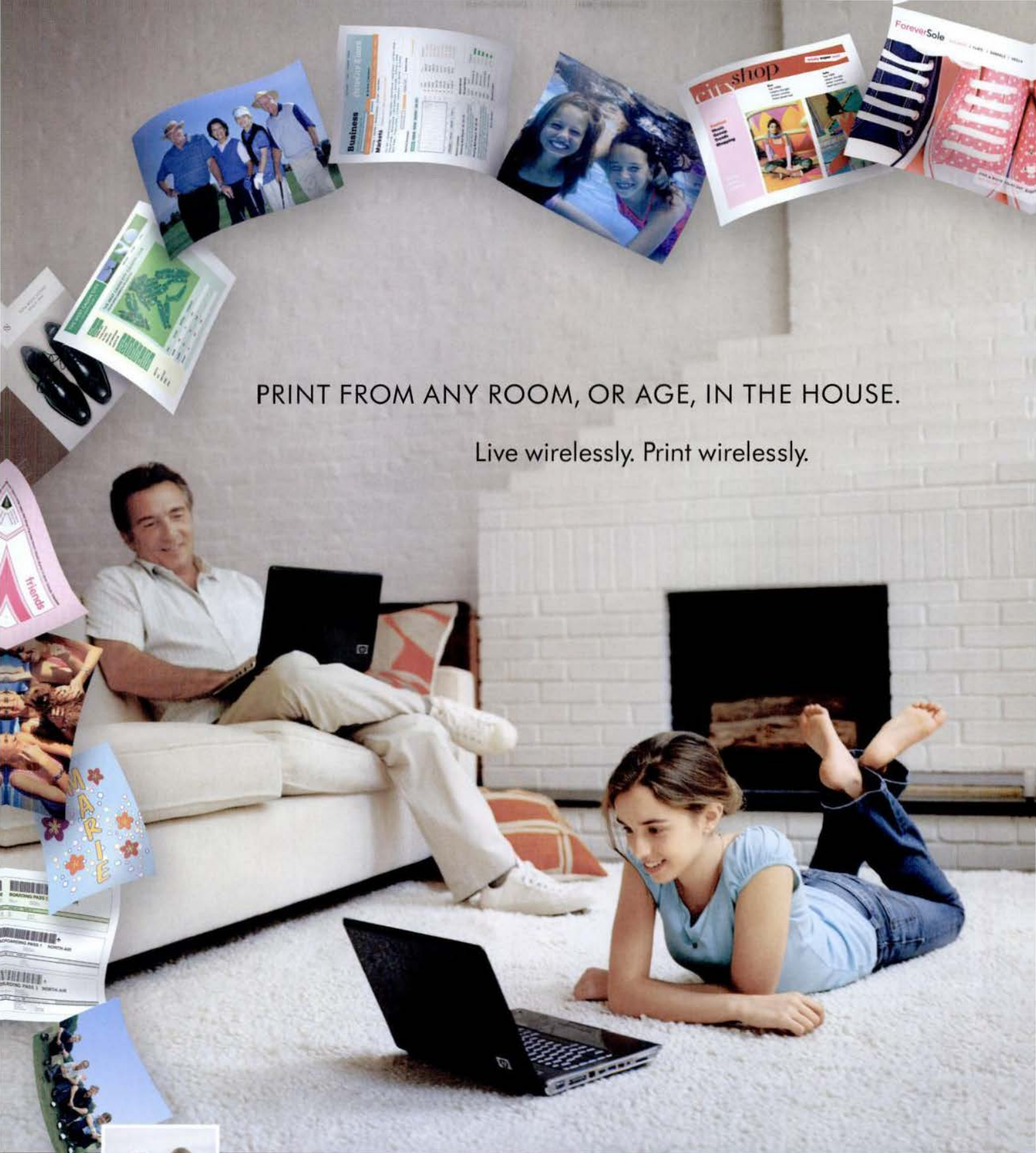

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Tiny Teaks

If you dig through your parents' kitchen cupboards, chances are you'll find a Jens Quistgaard design. Although "Quistgaard" never became a household name, the company he cofounded and the pepper mills he created brought Danish modernism to the American table.

Born in 1919 and raised in Copenhagen, Denmark, Quistgaard forged metal on his own anvil at age 14 and exhibited self-designed sets of knives a year later. In fact, it was Quistgaard's work on display at a knife exhibition in Copenhagen in 1950 that caught the eye of American entrepreneur Ted Nierenberg. Quistgaard had the artistic vision to take everyday household tools and make them beautiful, and Nierenberg had the know-how to make beautiful tools available to the everyday buyer. Together they formed Dansk, a flatware and cookware company, in 1954.

The pick of the crop of Dansk's early lines was Quistgaard's teak pepper mills. A 1964 advertisement touts the mills' exotic material, superior grinding mechanisms, and clever design, with a saltshaker on top and a pepper-grinder below—a then-uncommon combination.

Quistgaard changed the way Americans view tableware, says Mark Perlson, author of *Danish Pepper: Jens Quistgaard's Teak Pepper Mills*. "He was able to take a very basic machine and make it ergonomic and functional but also very beautiful." And his timing could not have been better: As modern homes were increasingly being designed with open floor plans and kitchens were moved into dining rooms, cooking and serving utensils were suddenly an artistic focus—and, in the 1960s, Quistgaard's tiny teaks took center stage.

"They're a real study in industrial design," Perlson explains. "Even though they're all different, they're still recognizable as Quistgaard's work—especially once you've held them. They *feel* like Quistgaards." Perlson adds that it's almost impossible to judge the scale of each piece until he's held it; it's "almost an optical illusion," he jokes. The photos in Perlson's book are thus printed, in almost all cases, to scale.

Today the pepper mills' collection market is thriving. Danish-design enthusiasts regularly pay more than $100 on eBay to add a Quistgaard mill to their collections. It's perhaps a high price to pay to add spice to your meal—but for a useful piece of art, it's a steal.

danishpepper.com

Photos courtesy Mark Perlson

Super Structure

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Son of a Bench
by Blu Dot
bludot.com
The name of this versatile bench-coffee table-sculpture likely comes from the difficulty faced by Minneapolis-based Blu Dot when it came to covering 21 interlocking loops of hot-rolled steel in felt. The solution to this Son-of-a-Bench problem was to use one of cofounder John Christakos's favorite industrial techniques: rubber dipping. The decision means the bench is great for both the house and the yard, and its glossy black finish is "kinky in a kind of S&M way," Christakos says.

Triton stool
by Clemens Weisshaar for ClassiCon
classicon.com
The Triton fits more than just the modern aesthetic: Its anatomically formed seat—with optional leather cover—comfortably conforms to the contours of your can.

Eloro couch
by Rodolfo Dordoni for Cassina
cassina.com
The ash wood and leather Eloro couch joins a lounger, chair, and ottoman to complete designer Rodolfo Dordoni's Pilotta family of furniture. Fabric cushions with a built-in bend soften this big daddy of the bunch. (*right*)

November 13 (2008)
Architectural twosome Robert Mangurian and Mary-Ann Ray lecture at the Canadian Centre for Architecture. cca.qc.ca

November 15 (2008)
Another design duo—Elizabeth Diller and Ricardo Scofidio—speak at the San Francisco Museum of Modern Art. sfmoma.org

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Mirror Ball on Stand
by Tom Dixon
tomdixon.net
The newest member of the Mirror Ball family is not unlike the multiheaded Hydra—its slender body supporting up to six stainless-steel globes of various sizes. Unlike the Hydra, however, these heads radiate bright light, not poisonous breath. (*left*)

Dehors chair
by Michele de Lucchi for Alias
aliasdesign.it
Elevate your outdoor comfort level with the overstuffed cushions of the Alias Dehors—a chair plush enough for the living room but designed for lounging en plein air. The removable acrylic slipcovers and expanded alkyd resin stuffing weather the weather well.

Spoon table
by Antonio Citterio for Kartell
kartell.it
Though more reminiscent of a leggy grasshopper than a spoon, for which it is named, Antonio Citterio's Spoon table is a relative of the stool that made the namesake Kartell family famous. The legs fold up for apartment-friendly storage, and the flattened form is fetching enough for display.

November 17 (1944)
Rem Koolhaas, Pritzker Prize-winning Dutch architect, Harvard design professor, and author of *Delirious New York*, is born.

November 23 (2008)
Uneternal City: Thirty Years After "Roma Interrotta" closes in Venice, Italy.
labiennale.org

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ODYSSEY table - MYA chair

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Chiku bookshelf
by Nick Rennie for Porro
porro.it
It would almost be a shame to clutter this sleek, asymmetrical bookshelf with something as prosaic as books. The seven gracefully reposed poles—like bamboo caught midsway or a frozen game of pick-up sticks—make for an arresting read on their own.

Myto chair
by Konstantin Grcic for Plank
plank.it
Sitting in the average plastic lawn chair, few of us consider the flow properties of that injection molding that made it possible, but Myto might make you pause—and not only to enjoy its cantilevered sway. It's the first piece of furniture produced with BASF's Ultradur High Speed PBT (polybutylene terephthalate), whose nimble nanoparticles (1,000 times smaller than a dust mite) help save energy, cut down production time, and allow for the minutiae of Grcic's detailed design.

November 30 (2008)
Progress, an exhibition about "visions of utopia," closes at New York's Whitney Museum of American Art. whitney.org

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Michael Wolf: The Transparent City
Michael Wolf, Natasha Egan, and Geoff Manaugh
Aperture, $60
Michael Wolf turns his camera away from his adopted home of Hong Kong to focus on the great walls and windows of a wintry Windy City. Alternating between full-color spreads and details blown up to the point of deliberate pixellation, Wolf gives us Chicago as a collage of overlapping mundanities, where shirtless men check email at midnight and women stare blandly into space. Dwell senior editor Geoff Manaugh contributes an essay.

Architecture of Change: Sustainability and Humanity in the Built Environment
Kristin and Lukas Feireiss
Die Gestalten Verlag, $79
Hoping to prove that the quest for sustainability requires more than just a few solar panels, this beautifully designed book lays out a healthy spread of green buildings, land art, international photography, and much more. Included are interviews with architects, as well as tours of low-maintenance projects, from housing to infrastructure, all over the world.

Modern Swedish Design: Three Founding Texts
Edited by Lucy Creagh, Helena Kåberg, and Barbara Miller Lane
Museum of Modern Art, $35
As part of its program to expose Anglophones to international design texts, the Museum of Modern Art presents us with these brand-new English translations of three fundamental writings on Swedish modernism. The book is introduced by Kenneth Frampton, with an essay on the timeliness of environmentally-minded arguments for good design.

What Colour Is Your World?
Bob Gill
A Balloon for a Blunderbuss
Bob Gill and Alastair Reid
Phaidon, $14.95 each
Bob Gill's stature as an illustrator is both well deserved and underacknowledged. Phaidon here reproduces two of the Brooklyn-born artist's best books—and they're both for kids. *A Balloon for a Blunderbuss* is particularly wild: What would you trade for a butterfly? the book asks. The answer takes us around the planet and back.

Photo by Peter Belanger

Alcove Sofa

Design: Ronan & Erwan Bouroullec

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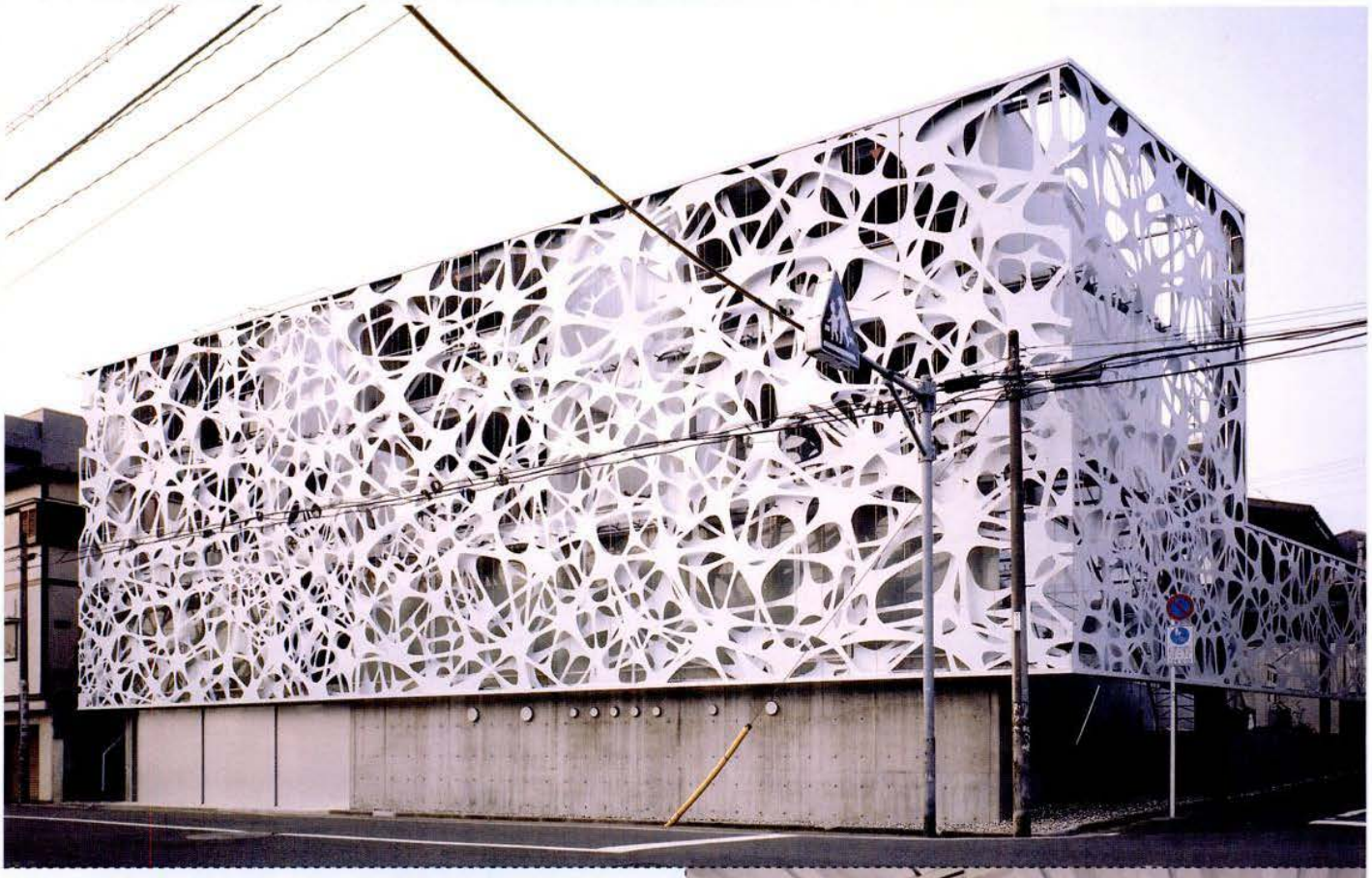

Airspace Tokyo
Tokyo, Japan
Hajime Masubuchi/Studio M and Thom Faulders/Faulders Studio with Proces2
s-t-m.jp
faulders-studio.com
proces2.com

For this private house, architect Thom Faulders, in collaboration with Proces2, created a "porous and open-celled meshwork" facade. The bewildering and interlinked geometries of this unique surface treatment create a "foliage-like cover," the architect explains, offering varying amounts of shade and privacy for the house's residents.

Photos by Tatsuo Masubuchi/Studio M (exterior), Thom Faulders/Faulders Studio (kitchen), Ryota Atarashi (bedroom)

Houses We Love

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Paradise Valley, Arizona
Circle West Architects
circlewest.com

Mount Baker Residence
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Pb Elemental Architecture
elementalarchitecture.com

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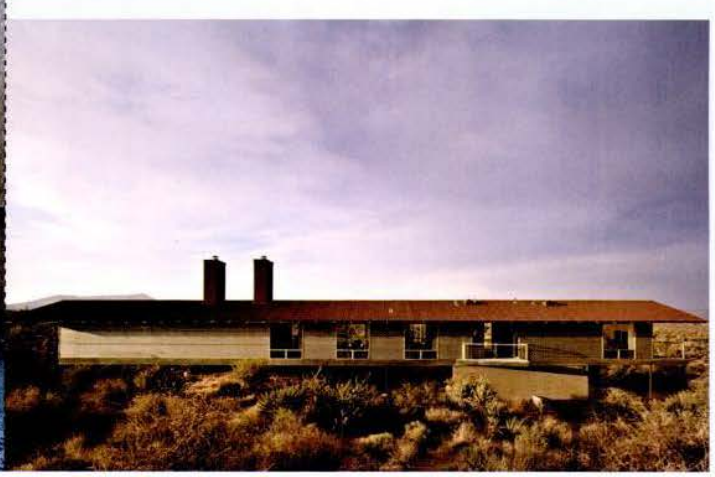

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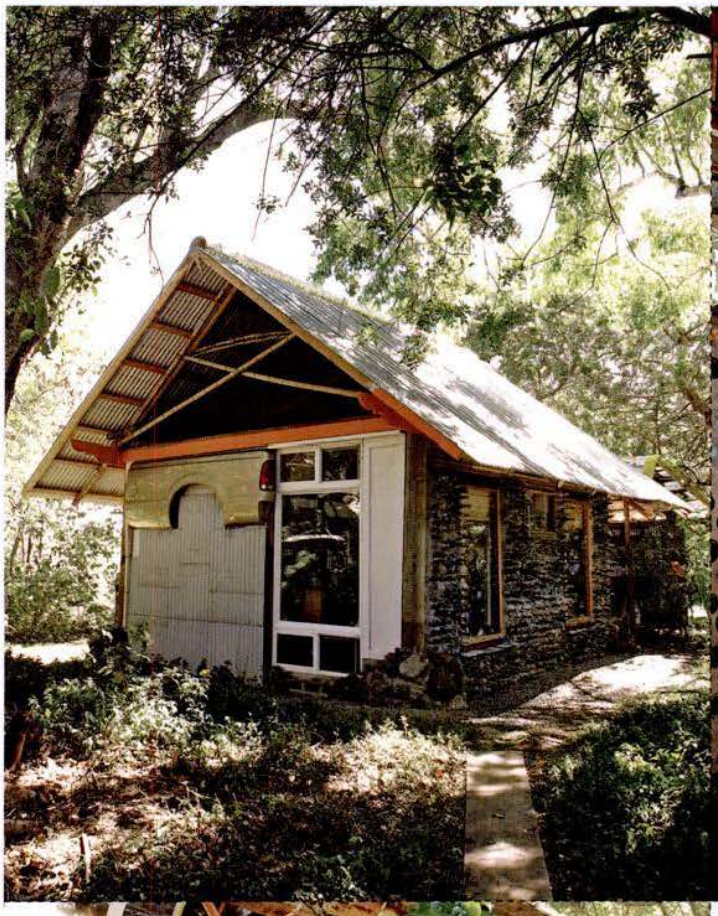

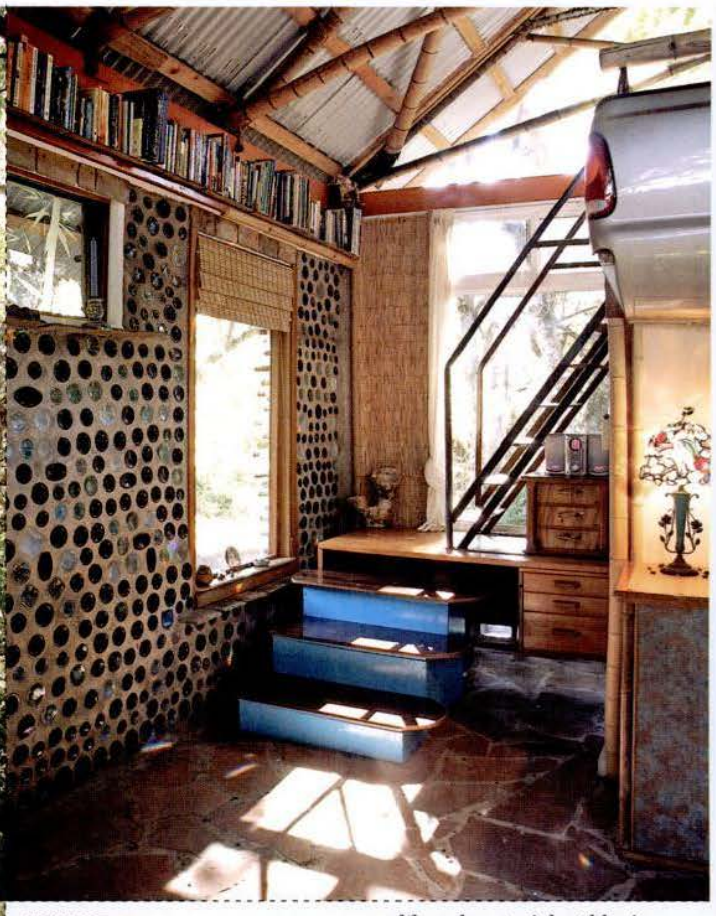

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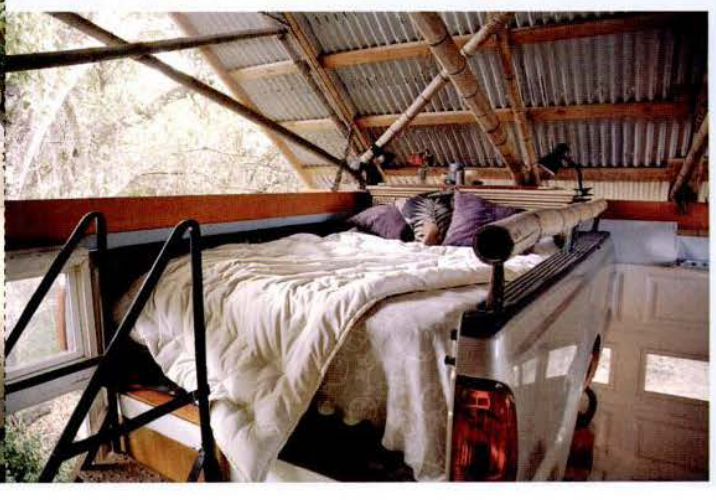
Chelsea Kohl and Bill Kohl

When then 22-year-old Chelsea Kohl stumbled on the chance to build herself a house on a piece of her father's land in the town of Haiku, Hawaii, she didn't have much of a budget: $500. The inspired result, assembled with her partner Chelsea Heller in 2005, is a beautiful and eclectic mix of found materials. Old wine bottles and reused windsurf boards come together with telephone poles, discarded solar water heaters, metal stairs from a century-old sugar cane mill, and even a fish-smoking box in the kitchen to create one of the most original houses we've yet loved. Our favorite detail? The elevated flatbed of a pickup truck, transformed into a place for a good night's sleep.



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Jennifer C. Dervin / SF. CA.

01 Black ceramic sculpture picked up in Oaxaca Mexico
02 The book that took me around the world
03 Wooden Rhino puzzle I brought home for my son
04 My father's camera that still takes great shots
05 Japanese backpack given to me by a business owner
06 Marcel Wanders Egg Vase
07 Grandma's favorite scissors that I use daily
08 My Fukasawa lamp from YLighting
09 Kimono doll found in an alley store, Tokyo
10 Favorite one pot meal cooker by iittala

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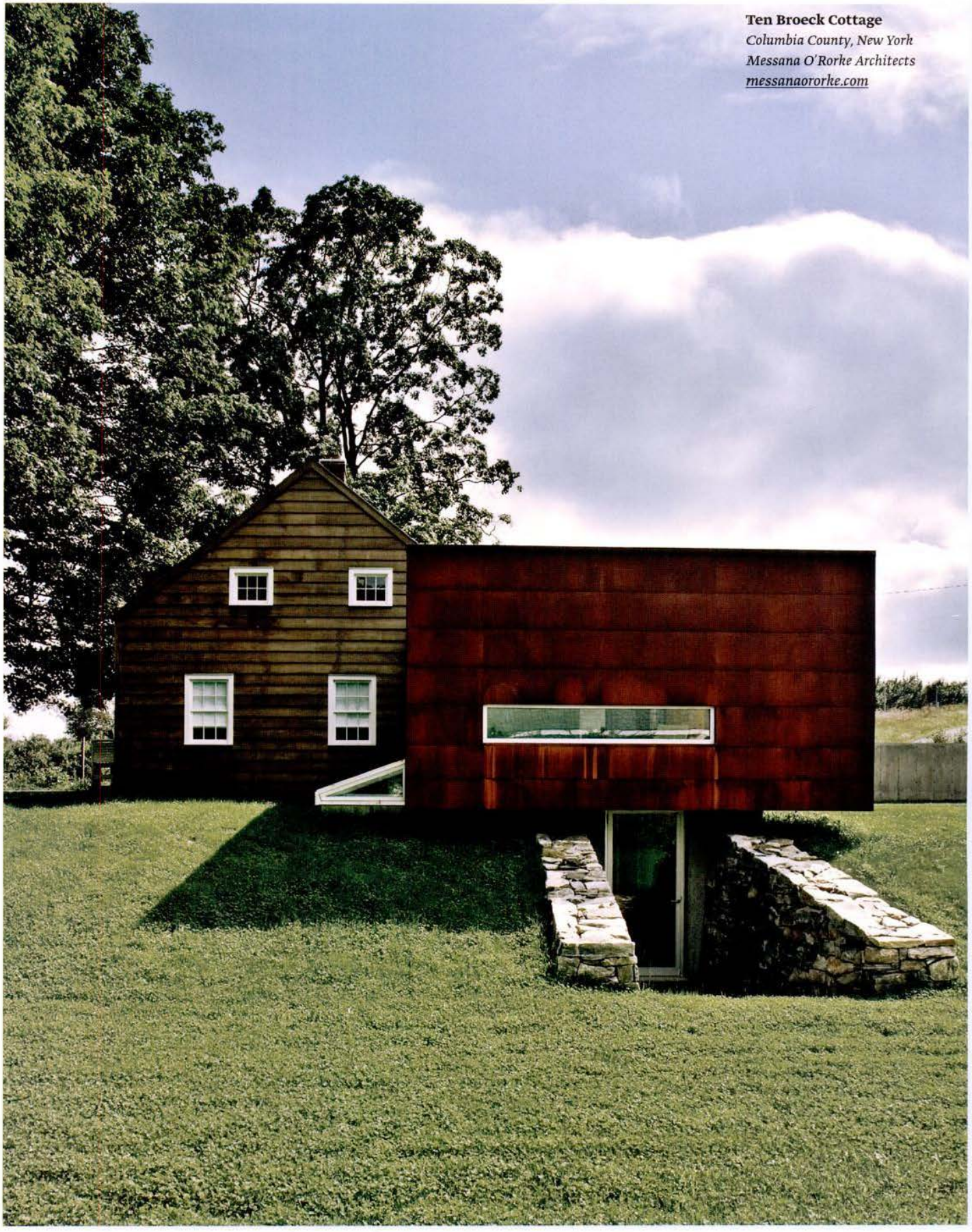

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Houses We Love

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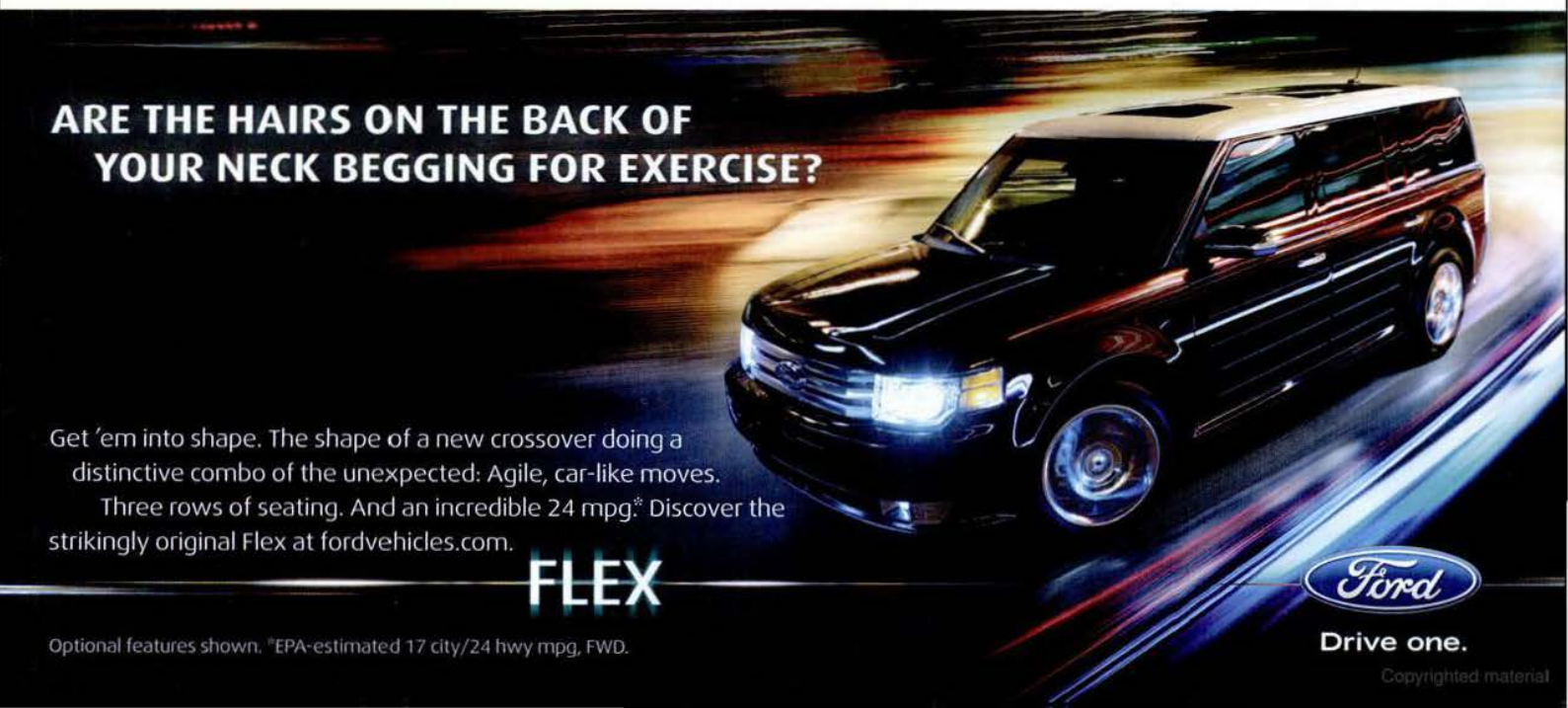

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At **WhoDoYouShowerWith.com,** we take a look at the light-hearted side of the topic we love so much: the daily shower. From the hilarious to the evocative, what we discovered with our photos and videos is that showering isn't just a daily chore that you have to do, it's actually pretty fun!

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Abiquiu Debut

Abiquiu, New Mexico, owes this rugged new house to a plucky pair of residents, two talented architects and one long-sighted and very gracious loan officer.

Birgitte Ginge and Madeline Williamson imagined their golden years in a loft that mirrored their urbane sensibilities and professions in music and academia. So when they fell in love with a piece of land in the breathtaking Rio Chama watershed of northern New Mexico, the couple sought an architect who could harmonize their interests with the environment. Ginge takes us through the union of landscape, architects, clients, and contractors.

As told to Chelsea Holden Baker
Photos by João Canziani
Illustrations by Keith Shore

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It was serendipity that we discovered the town of Abiquiu, New Mexico, after vacationing in Colorado. We were attracted because Georgia O'Keeffe's home is here, but when we arrived, the beautiful river in the desert landscape stunned us. It was love at first sight. Nearly four years later we moved to New Mexico, thinking we'd have a house built in four to six months. It happened a little differently.

I grew up with Danish design in Copenhagen, and Madeline shares my commitment to modernism. While paging through books and magazines we came across the 2003 design invitational with proposals for the first Dwell Home. We loved the ideas of the brothers Mark and Peter Anderson of Anderson Anderson Architecture. There was a lot we could relate to, especially because the house was designed for a musician: Madeline is an accomplished pianist, and I work for the Santa Fe Opera.

So one day, we picked up the phone, called the Andersons, and said, "This is our situation: We don't have a lot of money, we have a beautiful site, and we really love what you do. Would you be interested in working with us on the Abiquiu House?" We were surprised that it was a go.

Thanks to passive solar and radiant floors, the metal-clad home (top) is comfortable year-round. For the snowy season, a Rais stove (bottom left) provides extra warmth.

Up above the sitting room a duo of Eames shell chairs and a bank of luminous operable windows (bottom right) await a pair of weary readers.

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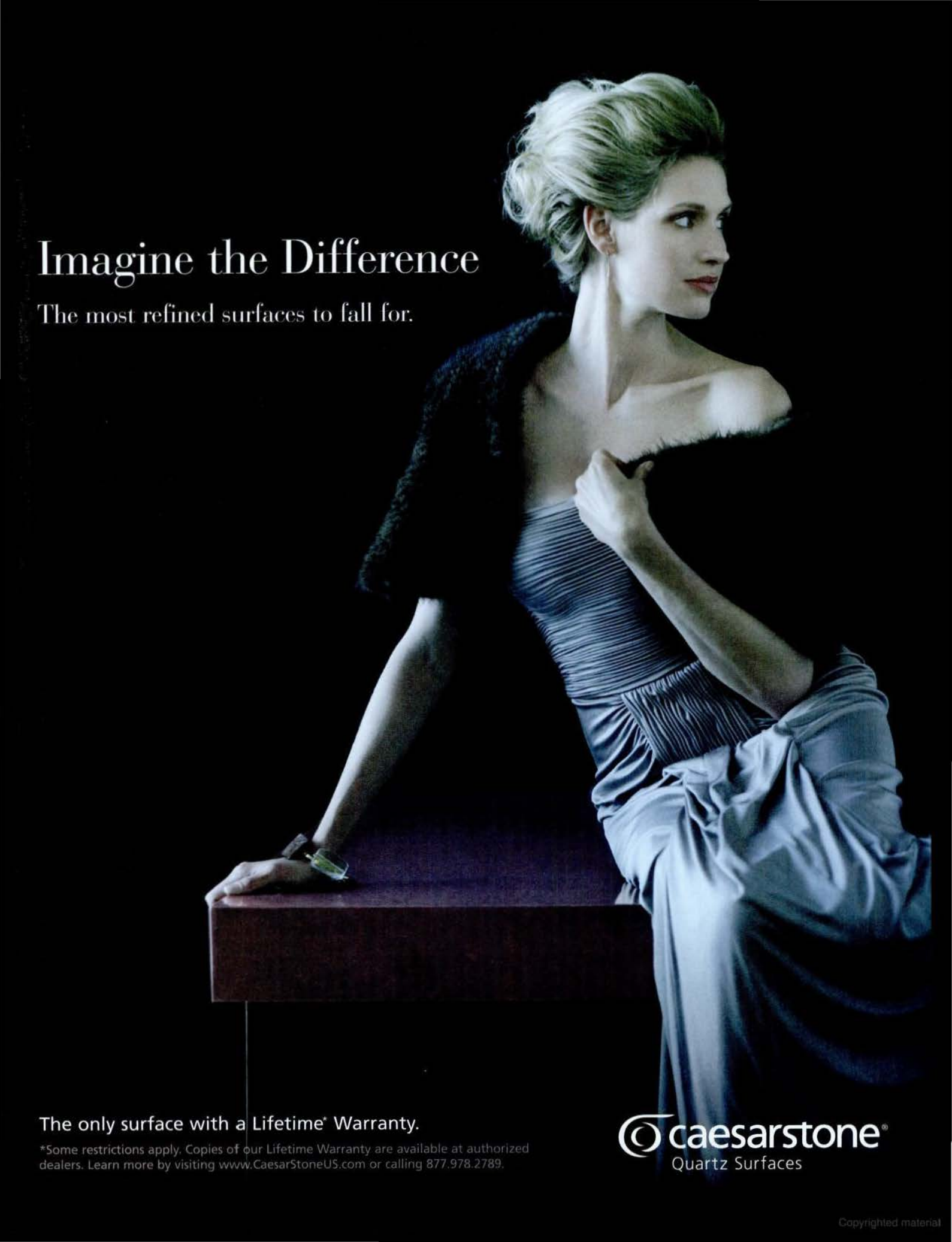

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When we started collaborating with the Andersons, we talked a lot about our lifestyle. Their questions were not "How many bedrooms? How many baths?" but "How do you want the house to work for you on a daily basis? What are your priorities? What would make this a comfortable living space?" We were not building a house for resale value; it was the house we would spend the rest of our lives in.

Since music is such a huge part of our existence, the Andersons asked us for a discography. Our house was designed to a soundtrack of 14 hours of classical, Gypsy, and Latin music. Mark and Peter also asked for photographs and measurements of the furniture we wanted to have in the house. The piano was the centerpiece.

We were very committed to open space and a feeling of air and light everywhere, like a loft. There are hardly any interior walls, unless they're load-bearing or enclosing a toilet. In fact, we didn't want doors either, but we have sliders for closing off the pet apartment and bathrooms. The focus was on wash-and-wear, low-maintenance materials, like concrete radiant floors and galvanized-steel cladding.

It was very important to us to make this amazing site part of the house. The inside and the outside are blended, with lots of windows, porches, and easy access. It's a 30-by-60-foot footprint and there was almost no excavation, no damage to the surrounding vegetation; it's all natural landscaping.

But the week of ground breaking, our contractor, who had experience with structural insulated panels (SIPs) like we were using, filed for bankruptcy. Finding another contractor was a problem because everyone here builds with adobe (which never has to be perfectly plumb), and nobody had ever seen a design like ours. What kept us going was that Mark and Peter were so supportive and encouraged us to act as owner-builders. Our bank was the opposite. They had approved our loan on the basis of using a general contractor. When the contractor went, our financing went too.

So I brought the plans to a local bank and showed a loan officer there. The design excited her. She said, "I think you can do it, and I'm going to give you the money to do it, acting as your own contractor." Realizing a third party believed in us was a pivotal moment. We started bidding for subcontractors and ended up coordinating and managing work among 28 different people.

When the walls went up I took Mark and Peter to the second floor, where there's a window meant to provide light to the main room. When you stand at the top of the stairs you ▶

The architects built the house around Madeline's grand Schimmel piano (left). But that's not to say the pair wanted to live in a concert hall. Having a flexible living space and accommodating recital guests took priority. Brigitte descends one of two locally fabricated steel cylinders: her "stairway to the stars."

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Ginge's penchant for the bright red Varenna cabinets the couple splurged on is matched only by her love of animals; rescue pets are de rigueur around the house.

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see this 300-year-old adobe church through it, framed like a photograph. I said, "This is just amazing. How did you know this would happen?" Mark looked at me and said, "I guess I just got lucky."

And that is one of the positive aspects of building a house—all the things you didn't anticipate that, in most cases, are happy surprises. When we first climbed a ladder to the roof, the magic of stepping up from ground level to see the spectacular views, knowing that this would be ours for the rest of our lives, and realizing that Mark and Peter were able to imagine this three-dimensionally, while just standing on the empty ground—that was astounding.

Of course, a great site helps make a great house, but it's important to have architects who jibe with your ideas and expectations. Our desire to live in Abiquiu was the driving factor, but we really needed the empowerment of other people: from a friend who first told us about the property to the incredibly kind loan officer, local craftsmen, and, of course, Mark and Peter. It took 16 months to build this house. You can't get discouraged. Once you put problems behind you, it's only the positives left standing.

The price of steel and concrete skyrocketed during construction, yet Williamson and Ginge couldn't imagine the house built of any other materials. A perforated metal screen serves as a shower curtain (bottom left). The rooftop (bottom right) is wired for a solar farm, but they are waiting for better prices and tax breaks before investing.

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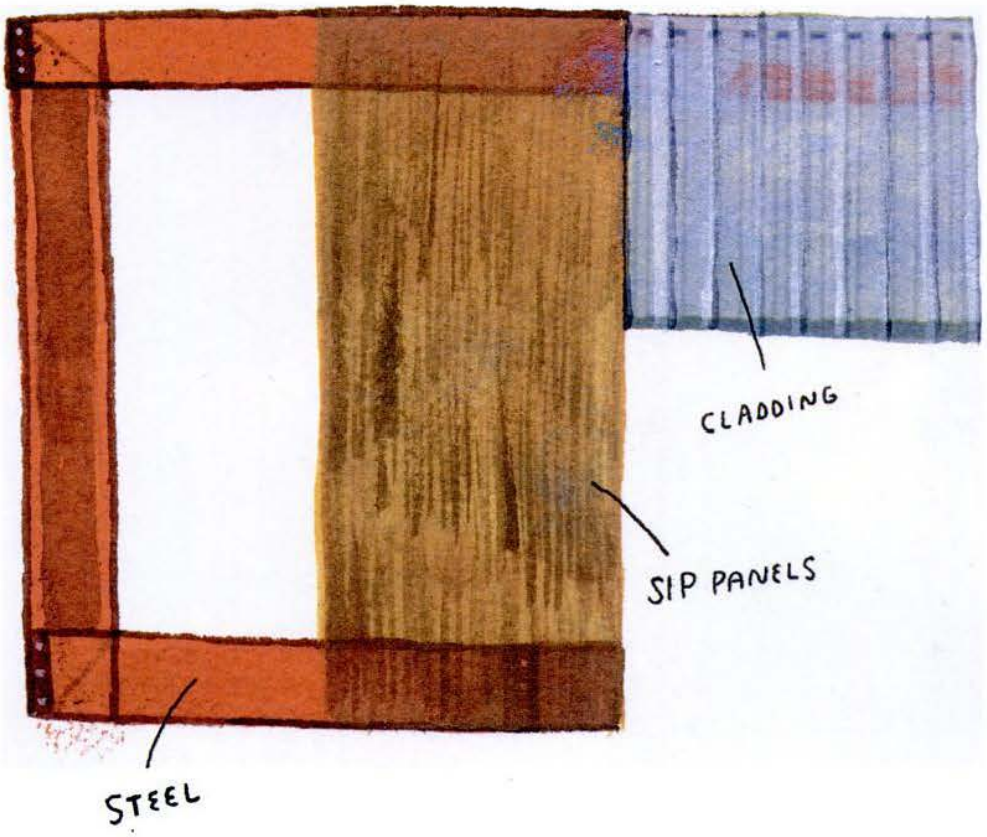
Lighting and Siting
The couple went with a high-low lighting concept: They invested in hand-folded Danish Le Klint pendants (rather than standard fixtures) to complement the home's unique architecture. During the day they rely on natural light. Working with their frequent collaborator and former student Olivier Pennetier, the Andersons used Ecotect software to anticipate and maximize the sun's angle at the winter and summer solstices. Free programs like Google SketchUp can approximate the same thing. eklint.com



Musical Chairs
The main room and social center of the house was designed around Williamson's piano. In the summer the couple hosts fresh-air recitals and chamber music concerts, opening the sliders on both sides of the room to accommodate a big audience. Light, bright seats—like their durable Panton chairs from Vitra—are ideal for a flexible entertainment space that is both indoor and out. Magis also has a rainbow of adaptable plastic seats like the Easy Chair by Jersey Seymour that look great stacked or kept on the deck. vitra.com

Happy Accidents
"Make mistakes assets" is a good construction mantra. The couple's eight-foot-tall, ten-foot-long Poliform wardrobe wouldn't fit in the bedroom when the ceiling came out short, at seven feet nine inches, but it turned out to be a great fit for the entry. Three inches of the kitchen also disappeared—unfortunate, considering that the Varenna cabinets they splurged on were custom-made. The solution? Sacrifice one cabinet, and buy a smaller fridge. These accidents forced Ginge and Williamson to examine their space and needs. poliformusa.com

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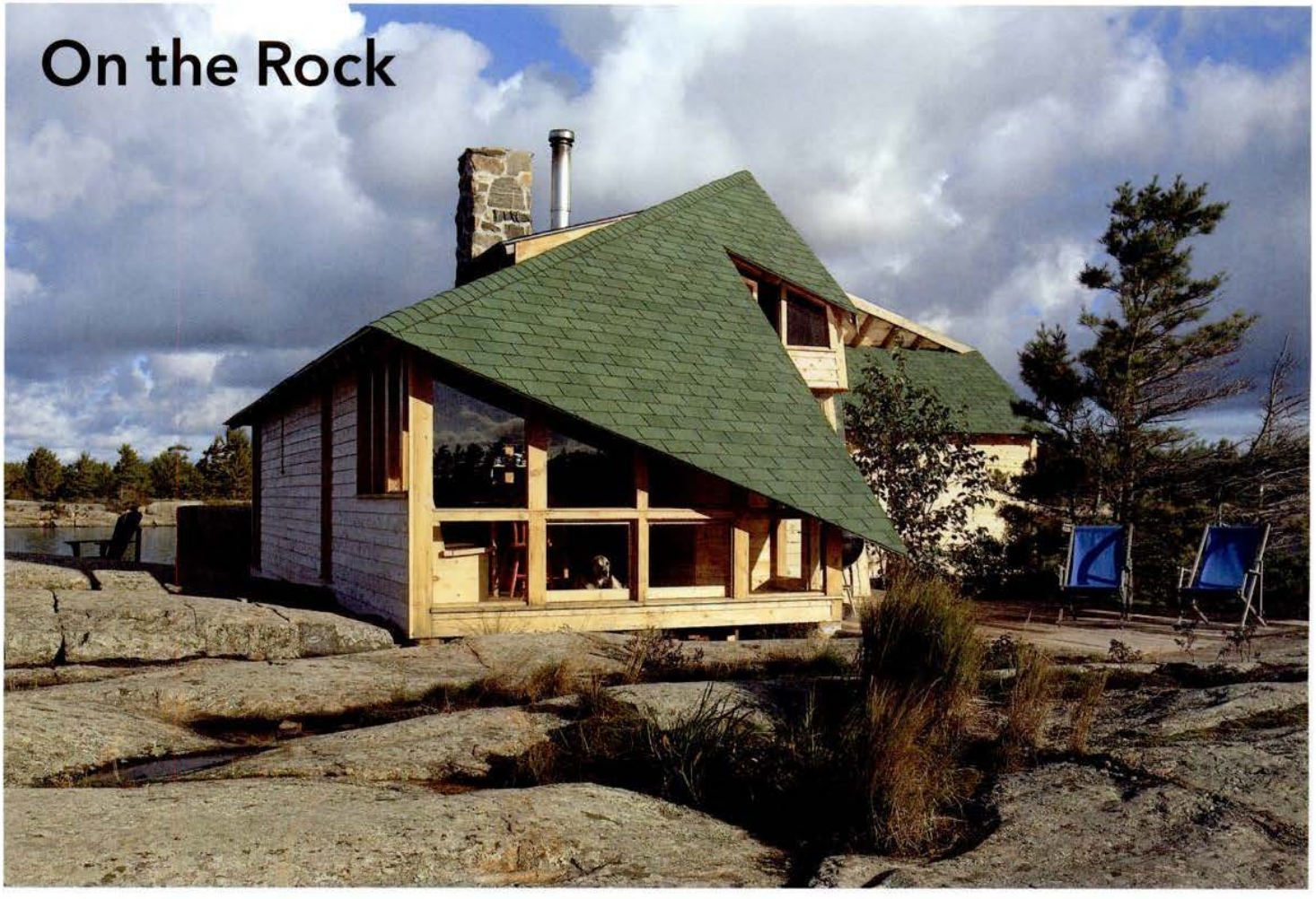

Katja and Adam Thom's cabin, on an exposed postglacial archipelago in Canada's windswept Georgian Bay, is more than eight miles from the nearest road. The building, quite literally off the grid and far from inland neighbors on a long and slender granite outcrop, is only accessible by boat—or perhaps by seaplane if you're aerially inclined.

The region itself is an aquatic maze of pine-covered shoals and islands that were scraped into existence by the gigantic ice sheets that once covered the northern half of this continent. There are, in fact, two kinds of islands here: an irregular network of relatively sheltered rocky outcrops on the shores of inland lakes and the islands of the bay's open waters. This topography, with its deep scars from a more rugged phase of planetary history, is a sublime place in which to locate a summer cabin.

Adam Thom knows the region well. When he was a boy, he and his family visited the bay almost every summer; they'd rent a different cabin each year, hopping from island to island. Each island, Adam says, presented its own set of experiences—even jumping one island over could feel like another world. It only made sense, then, that after he and Katja were married and began a family of their own, they would seek a retreat in the long evening light of the north.

Adam, a Toronto native, and Katja, from Denmark, met while studying at the Southern California Institute of Architecture (SCI-Arc) in Los Angeles. Both had backgrounds in sculpture, and the architectonic skills and abstract formal ideas that they picked up at SCI-Arc go into all of their architectural projects as Agathom Co., a firm they cofounded in Toronto eight years ago.

The cabin in Georgian Bay is a particularly strong articulation of their basic design philosophy. The house is powered only by solar panels; it uses a graywater system, attached to the home's only sink; and there is a composting toilet. At night, the Thoms heat their bed with rocks warmed beside the wood-burning stove and fireplace—and the ambient heat that these generate keeps the home's temperature within a comfortable range.

When asked about the construction process—especially in relation to the remote site—Adam laughs. "It was tedious," he says. "Everything had to be brought in by boat, and the construction season is very short because of the weather. The guys would be working on the house—and then, suddenly, there would be a thunderstorm. So they'd have to get back in their boats and go back to their houses, and whole days ▶

Photo by Paul Orenstein

Story by Geoff Manaugh
Illustration by Mark Giglio

The shape of the Thom's cabin is as much a factor of the couple's architectural aesthetics as it is of the local weather: The winglike dips in the roofline situate and hold the house against the region's brutal winds. As the outdoor chairs attest, lifestyles here pass easily between inside and out; a long hike and a good swim are always just steps away.

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could go by without getting anything done." Nonetheless, he adds, the result is remarkably solid.

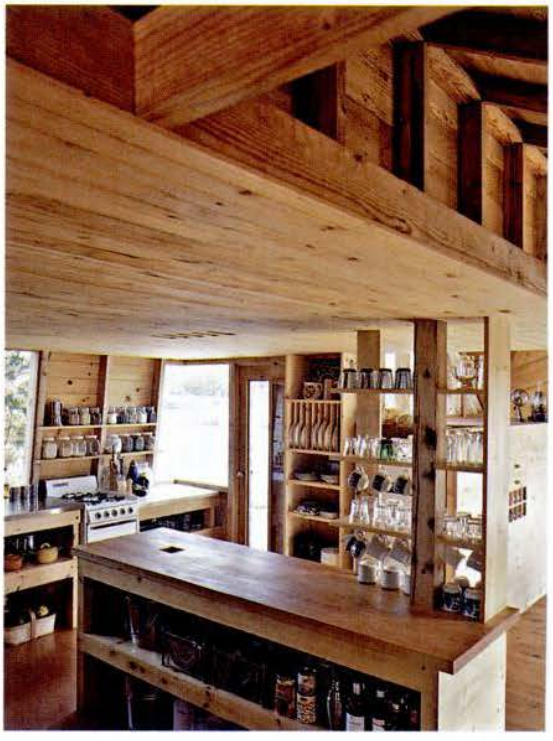
The house is built atop a system of stone piers, to which it is strapped down roughly every ten feet with steel bars. This effectively locks the building onto the granite bedrock—although there is enough space between the house and its earthly anchorage to let the region's often-violent winds blow under and around the structure. That's all part of Agathom's larger siting strategy: "The house steps down to follow the contour of the landscape," Katja explains.

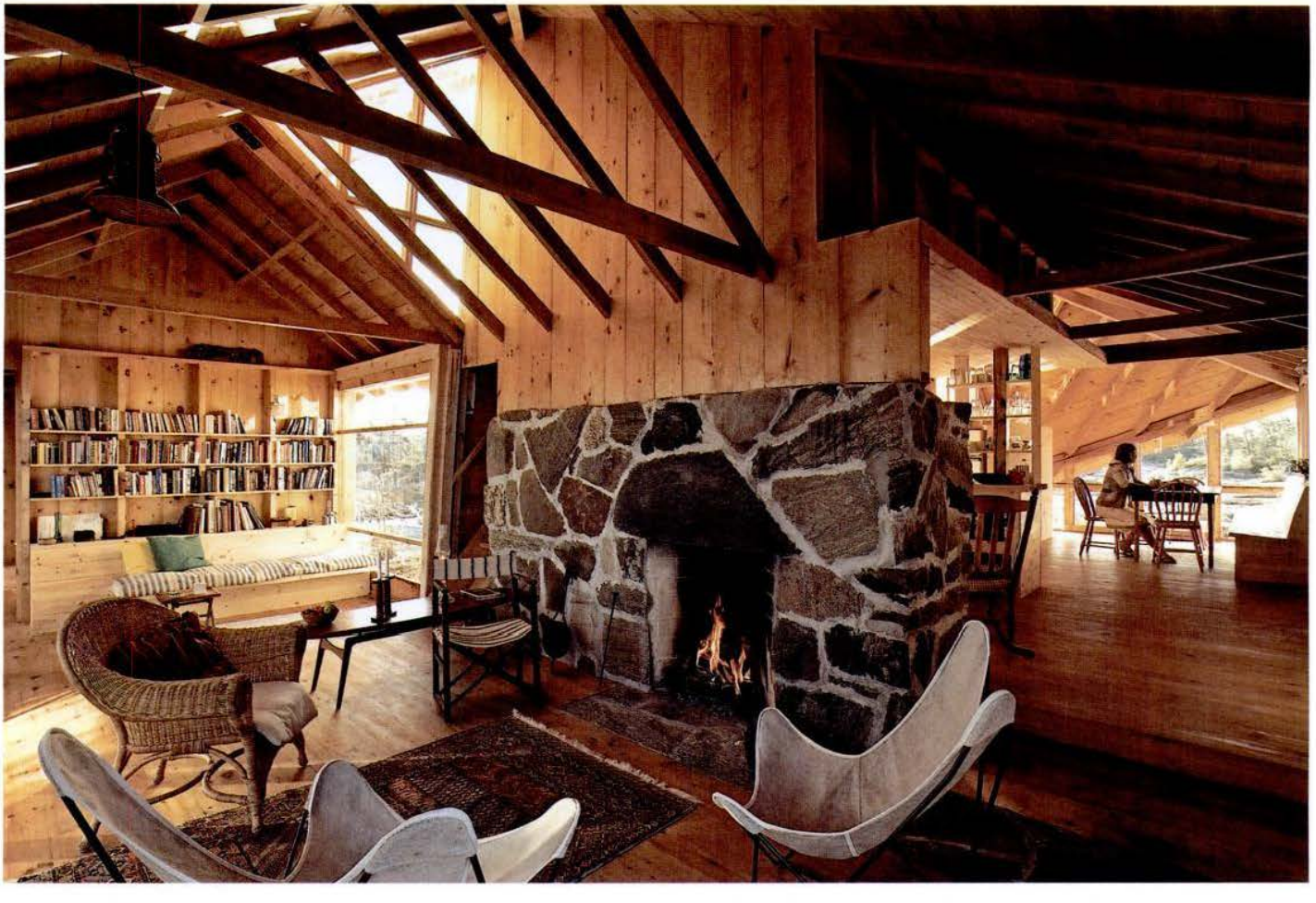
"Part of the influence in designing like this was the way that the older cottages were built here before power boats, when everything was even more of a struggle," she continues. "We had long conversations with the engineer to get everything as precise as possible—to make true two-by-fours, with square edges, and to get all the alignments right. We also had to get the strongest woods for the spans."

"And we've been in some absolutely furious storms," Adam adds.

Katja agrees, but seems to have a healthy sense of humor about it. "The house does not move," she says. "It doesn't even squeak." Their enthusiasm for the accomplishment can be heard in Katja's voice.

Almost all of the wood they used was reclaimed from old Ontario barns, making many of the joists and floorboards several hundred years old. If you look closely you can see the peg holes; these are what Adam calls the boards' "memory from an earlier life." Anything that did have to be built specially for the project, including some long structural spans within the building, was made only with trees sourced from within a 200-mile radius. The wood is both resilient and durable; ▸





Photos by Paul Orenstein (living room), Michael Awad (kitchen)

The kitchen (top right) reveals the detailed precision with which the Thoms assembled their home: Exact cuts, joins, and cantilevers bring the whole house together.

A view through the house (bottom) shows not only how the roofline folds down across the interior, letting in air and sunlight, but also how beautiful reclaimed wood can be.

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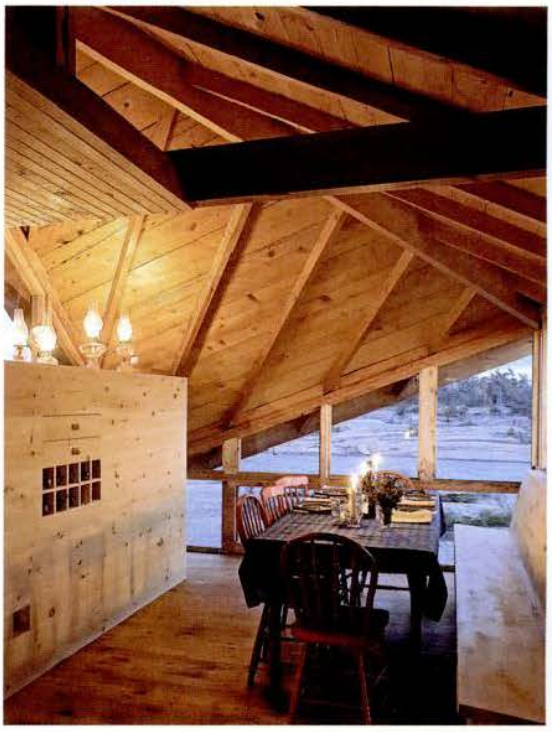
the exterior siding, for instance, has simply been left to weather, a decision that was as much aesthetic as it was sustainable: The architects explain that they "did not want any paints, solvents, or preservatives" involved with the project. Katja points out that, over time, as the boards are transformed by exposure to the elements, they will attain a silvery, autumnal sheen.

The whole undertaking seems much more impressive when you learn that Adam's extended family, including his mother and his sister, also regularly visit. To house them all comfortably without building an off-the-grid mansion, the Thoms, who have a daughter and another child on the way, decided to keep two other, much smaller sleeping cabins on the island; these were originally built in the 1940s.

"We had always stayed on the islands in scattered sleeping cabins that were spread quite far apart from each other," Adam says. "That was part of the experience. After dinner, you'd grab a flashlight, and off you'd go to your own space."

As the sun sets, the house cuts a distinctive profile against the huge northern sky, looking out over the quick-to-storm waters of the bay. Beneath a panoramic view of incoming clouds, the roofline seems to put its shoulder down as if to muscle its way through the weather. The well-angled roof forces even gale-strength winds around the house like an airplane wing. "Being out on the tip of the rock here," Katja points out, "right on the open bay, we have direct access to water on three sides—but we're also more exposed to the weather." Adam laughs. "It can be a pretty wild place," he adds.

Luckily, their cabin is prepared for these circumstances—off the grid and anchored there, standing still in its own glacial solidity.



Photos by Paul Orenstein (interior), Michael Awad (exterior)

The house (top) is perched in the midst of an astonishing landscape. The rocky islands here were violently scraped clean by glaciers more than ten thousand years ago.

Angled openings in the roofline (bottom right) function as both windows and vents, allowing views and cross-breezes. A dining table completes the nearly all-wood room.

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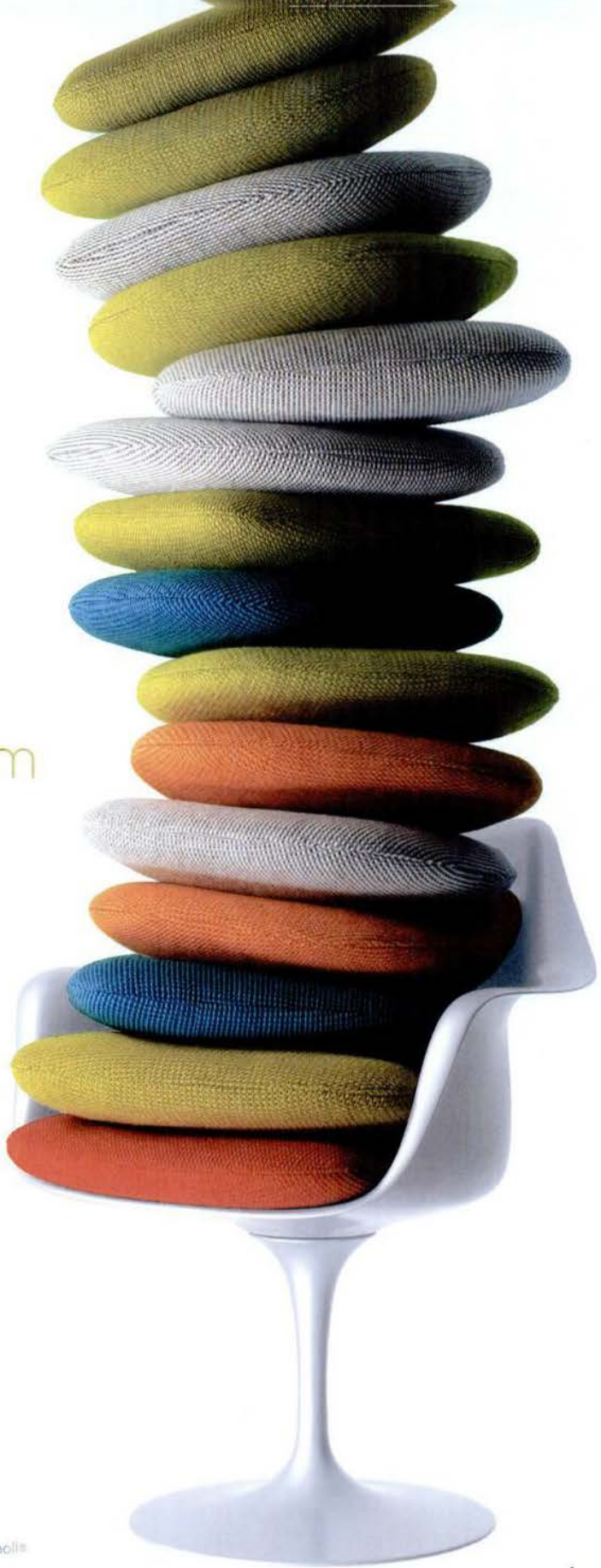

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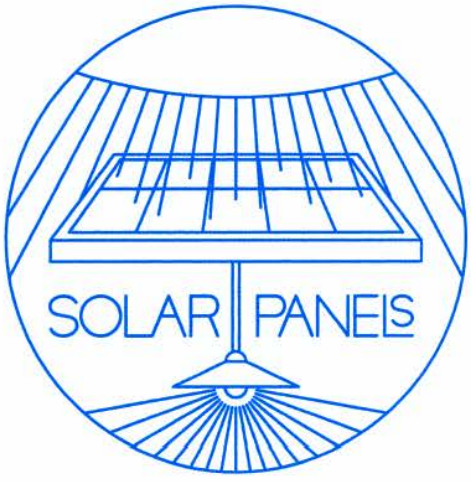
Many houses employ bits and pieces of green design and technology in an effort to create a more sustainable living space, but whether due to the constraints of building codes, finances, or simply personal aesthetic preferences, most sustainable homes still connect to the municipal grid for at least some of their power and water.

It is generally more challenging to retrofit an existing building to remove it from grid-dependence than it is to build an off-grid house from the ground up. The Thoms show what's possible when you design sustainable features that work together to create a system for domestic self-reliance.



Solar Panels
The first step toward detaching their house from the world of utilities providers was installing solar panels. The Thoms use the power of the sun to run a water pump, phone, two laptop computers, and assorted 12-volt lights, as well as to recharge batteries and their cell phones. However, the panels aren't enough to run power tools or a refrigerator, so the Thoms will be expanding their photovoltaic array soon.

Cross-Ventilation
Because the owners don't want to max out the electricity generated by their solar panels using something as inefficient as air-conditioning, they built the house to accommodate the local winds. An angled roof and windows on all sides mean that the house brings cool breezes through one end and out the other.

Wood-Burning Stove / Hot Rocks
Cooling isn't the only thing that can be done without power. Keeping the house warm is important in the Great White North, and a well-placed wood-burning stove goes the distance for circulating heat throughout the structure. The Thoms go even further, keeping themselves warm by heating rocks near the stove to place in their bed before going to sleep on cold nights.

Graywater Filtration System
The Thoms filter all the water that has been used in their kitchen sink. They first route the graywater through a sand-filled barrel, which filters out large particulates, and then they drain the water into partly artificial wetlands, chosen for their lack of proximity to the fresh water of the bay. Even surrounded by the seemingly endless waterscape, the Thoms are careful to return water only after it has been filtered and naturally cleaned.

Composting Toilet
Another key step toward sustainability is to kick the flushing habit. A Sun-Mar Excel N.E. composting toilet ensures that even the owners' waste can decompose harmlessly before returning to the world outside.

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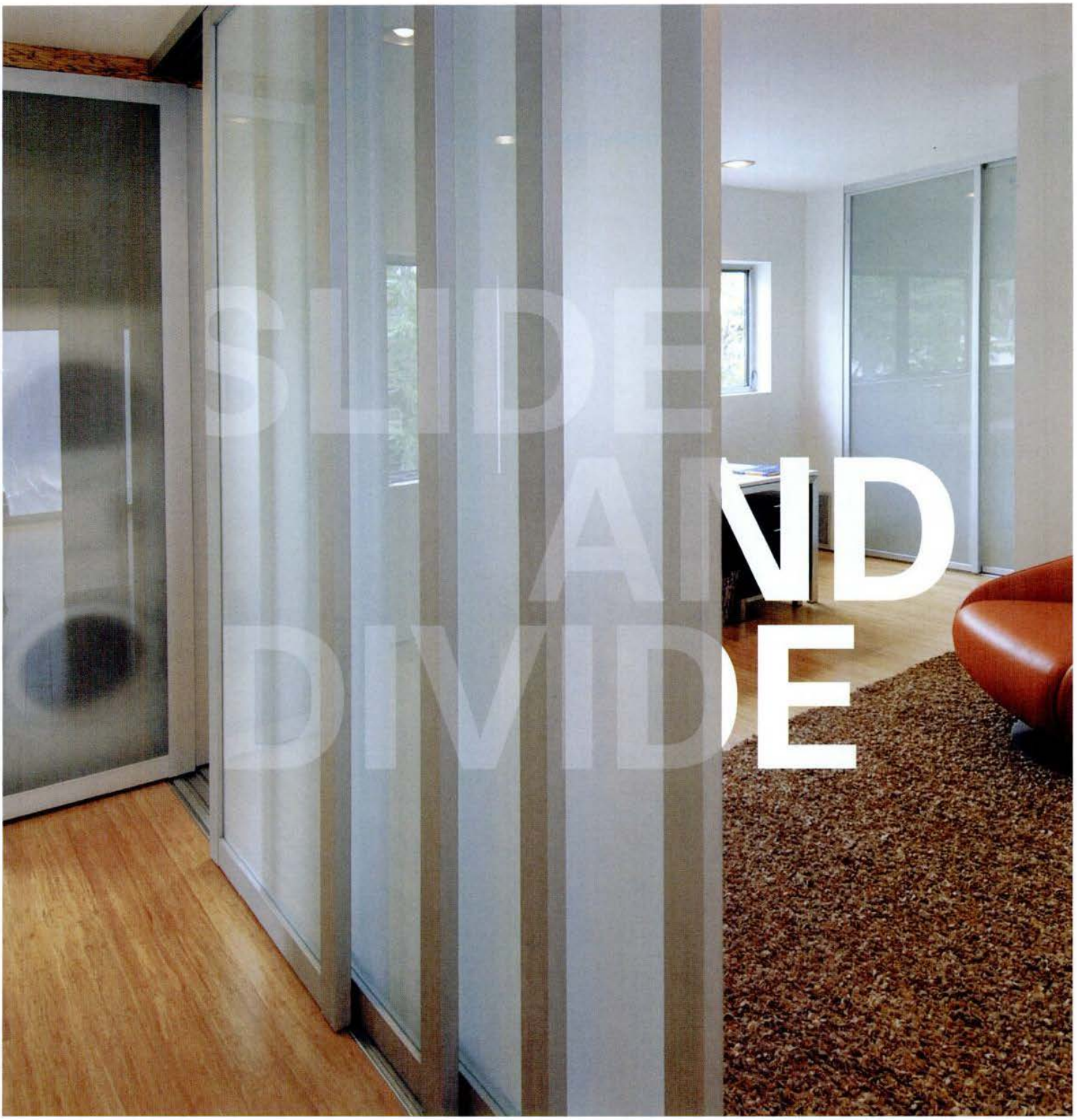

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Cleaning clothes in a washer and dryer seems simple enough: Put them in, add some detergent, watch them tumble and spin, and voilà! Fresh laundry. But while most machines get the basic job done, not all washers and dryers are created equal.

The agitator, for example—that protruding stem in the middle of traditional washers—is a merciless stretcher of garments, while scratches on a dryer's metal interior wall can cruelly snag threads and tear delicate articles. It's better than toiling over a washboard and bucket, but the road to machine-clean clothing is fraught with danger.

Luckily, home appliances compare with computers and cars when it comes to technological and material innovation. From agitator-free washers to snag-proof dryer walls, the list of risks is shrinking.

In addition to treating garments with greater care, new machines have also made significant strides in water and energy efficiency, saving operating costs throughout their life spans. Though dryers still run neck and neck with refrigerators—and hot on the tail of air conditioners and water heaters—in the competition for greatest domestic energy hog, they're leagues ahead of where they once were.

This month we selected five of the newest models of front-loading washers and dryers to take for a spin. We enlisted one of the leaders of clean, Eric Ryan of Method, to help us separate the suds from the duds.

A Note on Our Expert:
Eric Ryan is the cofounder and chief brand architect of Method. Having turned a tiny startup in a market of giants into a true competitor among home-cleaning products, Ryan is a rare expert in the business of balancing design, simplicity, and performance. As the father of two young kids and a crusader in the "people against dirty" campaign, Ryan is well qualified for his role as Dwell's guest decider.

The Laundry List

For all of the grass stain–elimination contests we see on TV among name-brand laundry detergents, it's the washers and dryers that do the heavy lifting. Now the machines are stealing the spotlight with high-tech advancements that take clean to the next level.

1. Epic by Maytag / $1,099-$1,199 each / maytag.com

Expert Opinion: Epic's heroic name is fitting because it's the Clark Kent of machines. On the one hand you have a sturdily built, reliable washer. On the other you have a suave, nimble powerhouse. It's stackable and has optional storage drawers, which are huge space-savers. Speaking of saving, it's super energy- and water-efficient, too. So the superhero analogy definitely applies. But maybe it's more like the Maytag man just found his cape.

What We Think: Maytag's commercials have long touted the fact that their machines function so well they make the repairman obsolete. With the Epic, they practically make the owner obsolete, too, with a series of sensors that regulate water level, temperature, and soap suds (all sold as additional features). The automatic adjustors also keep the use of water to just what's needed, so none is wasted.

Story by Sarah Rich
Portrait by Douglas Adesko

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2. Affinity by Frigidaire / $749–$999 / frigidaire.com

Expert Opinion: Smart is the name of the game with the Affinity, and its intelligent iCare system puts the "care" in fabric care. It gently cleans clothes without an agitator, a good thing if you're interested in thread longevity and looking to extend the life of your clothes (yes, I mean those $300 jeans). Granted, it won't play the latest Coldplay CD, but since it has a lot of the features the more expensive guys have, this is a really great value.

What We Think: Frigidaire integrates classic style with the newest technology, even down to the retro logo design. Like oven ranges, domestic washers and dryers are leaning toward professional grade, which in this case means larger capacities. Still, the side-by-side Affinity washer and dryer keep their overall profile to a minimum, and with a short dry cycle, the process takes less time and uses less energy than it does with older models.

3. Duet Steam Washer WFW9600T by Whirlpool / $1,399–$1,699 each / whirlpool.com

Expert Opinion: Meet the Brad and Angelina of the laundry world. This steamy affair (pun intended) is made up of smart, strong, and downright sexy forces. Thanks to the power of steam, you don't need to pretreat stains, and you can even sanitize your clothes without nasty bleach. It will revolutionize your laundry routine with less ironing and fewer trips to the dry cleaner—a bonus for both the environment and your wallet. And it's the biggest water- and energy-saver of the bunch, too.

What We Think: In the Whirlpool's laundry list of features, one that stands out is the "Add-a-Garment" function, which offers the forgetful among us a chance to slip in late items for up to eight minutes after the wash cycle begins. When the light goes out, time's up. This machine also indulges the meticulous categorizer who likes to do laundry by type: Bulky, silk, wool, and varying degrees of grime each have their own special setting.

4. W 3035 and T 8005 by Miele / $1,749–$2,349 each / miele.com

Expert Opinion: Think I've run out of similes for washing machines? Think again. The W 3035 and the T 8005 are like a Porsche reincarnated as washer and dryer—911s to be exact. There's a reason for that. Their features read like a sports car's; there's even a turbo button on the washer! They're high-performance, but the controls are simple enough so you don't need racing gloves or anything like that. Although, if the price tag doesn't make you shy away, then you might be in a position to have someone else sort and fold for you.

What We Think: We agree that this is the most utilitarian-sleek of the lot. Miele's stainless-steel exterior gives it a no-nonsense appearance. As functions go, it keeps things simple, but we enjoy the interior light that allows you to see the cycle in action. We'd like to think this eliminates the mystery of the disappearing sock.

5. Nexxt 800 Series by Bosch / $1,449 for washer, $1,299 for dryer / boschappliances.com

Expert Opinion: Bosch is known for cool design and superior quality, and it doesn't disappoint here. This is one hot-looking model, and it boasts some really unique features, too. It's the quietest washer in the U.S., with cycle settings that go beyond the usual delicate, regular, and permanent press options. They've taken into consideration everything from washing jeans and comforters to taking tough stains out of kids' clothing. With all that versatility, this is a great choice for families.

What We Think: These machines have so many special features that Bosch has come up with a new vocabulary to describe its superpowers: XXtrasanitary, KIDScare, SENSOtronic, ARCHIE Paddles—the list of trademark terms promises targeted cleaning for every kind of dirt as well as a "nearly silent" cycle. Though the array is a bit overwhelming, it's nice to be able to select based on load type and presumably get a better wash out of it. You just have to be willing to sort.

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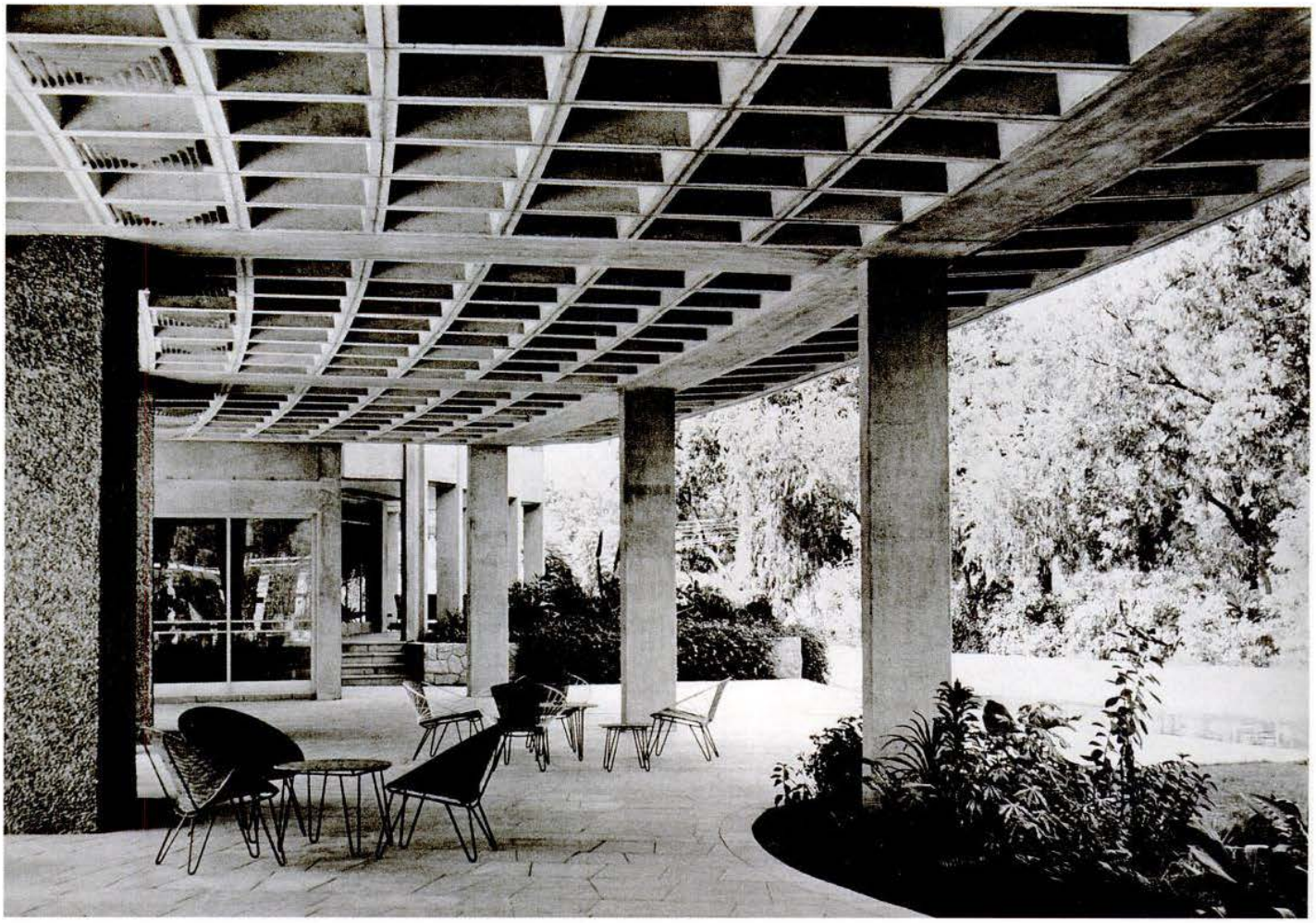
Architect of Independence



A few years after he had settled in newly independent India, American architect Joseph Allen Stein visited the hut in which Mohandas Gandhi had lived some 15 years earlier. Gandhi had established the Sevagram ashram in the center of the country to pursue a pure mode of village living, and Stein experienced what he called "a revealing intensity of beauty and rightness" there. He would go on to leave, with a notable flair for detail, a substantial architectural mark on Delhi, but Stein's commitment to the ideal of voluntary simplicity ran through his life and work.

Raised in Omaha, Nebraska, and trained at the University of Illinois and Cranbrook Academy of Art, Stein acknowledged his debt to the organic architecture of Eliel Saarinen, Louis ▶

Photos courtesy Stephen White (except where noted)

Story by Christine Cipriani

The India International Centre (bottom), completed in 1962, is a showpiece for the careful craftsmanship and organic elements of Stein's work, including stone screens called *jalis*. Stein raised part of the building (top) to draw the eye toward the neighboring Lodhi Garden, creating a breezy veranda with a signature coffered ceiling.

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Is sloth a deadly sin, or a goal?

Sullivan, and Frank Lloyd Wright. He launched his career in Los Angeles, working with Richard Neutra in the late Depression years, and he refined his goals in socially responsible planning in San Francisco, where he collaborated with John Funk and Garrett Eckbo throughout the 1940s. "If there's one word that would characterize what he was attempting to do," says his son David, "it was humane."

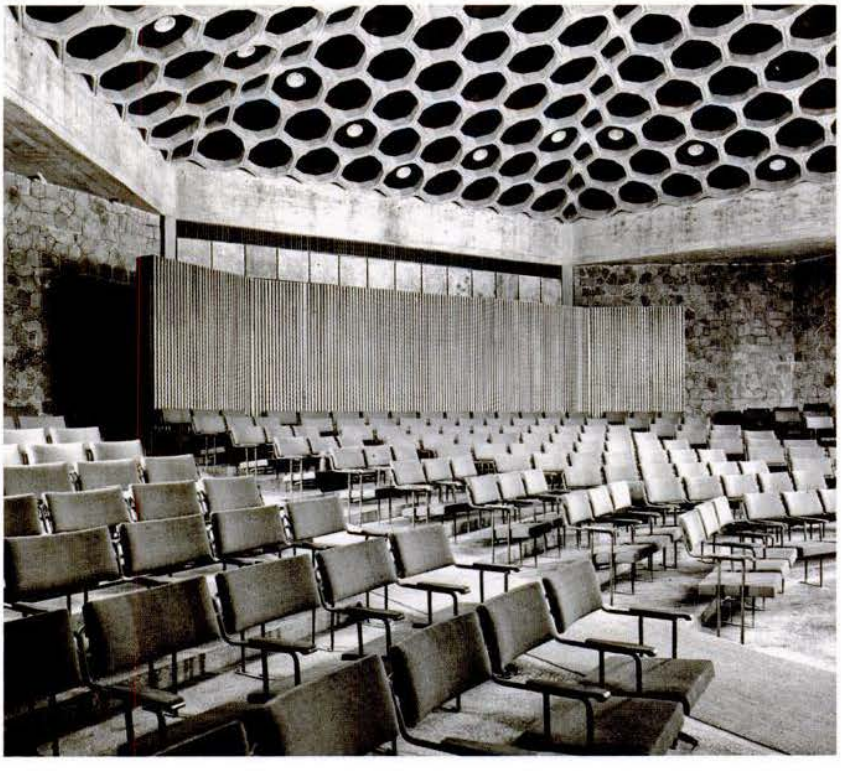
In 1952, Stein was invited to head the architecture and planning department at Bengal Engineering College, near Calcutta, and in 1955 he opened a practice in Delhi. Over the next four decades he designed some of the capital's most enduringly popular gathering places, forging a style that his former colleague Stephen White, author of the Stein monograph *Building in the Garden*, calls "perhaps the most subtle architecture of the 20th century." Suffused with the optimism of Indian independence, Stein explored Delhi's indigenous built heritage of medieval and Mughal monuments and set out to embody their grace and craft in contemporary form. His work was guided by a "search for an appropriate modern regionalism," he told White, "because regional without modern is reactionary, and modern without regional is insensitive, inappropriate."

In the lush neighborhood of Lodhi Estate, next to a garden dotted with the tombs of 15th-century sultans, a series of modern masterworks gradually appeared: two cultural centers, the India International Centre (IIC) and India Habitat Centre, and headquarters for the Ford Foundation, World Wildlife Fund, and UNICEF. Elsewhere in Delhi, Stein designed an arts institute and the extraordinary American Embassy School, made in part with stone from its own rocky site. Committed to building in harmony with the land, both to minimize costs and to knit the building into its landscape, he created indoor-outdoor flow using roughly hewn walls, verandas, courtyards, coffered ceilings, vertical gardens, and traditional stone screens called *jalis*.

One of Stein's first projects in Delhi was the Triveni Kala Sangam (1959), founded after independence to revive traditional Indian art, music, and dance. On a busy road lined with concert halls and galleries, Triveni joins a sleek gallery wing to a taller classroom block, its walkways wrapped in concrete jalis and draped with planters. Out back, greenery softens the acoustics, benches of grass and concrete slope to an outdoor stage, and the cafe is cooled by a vined pergola.

Stein's keynote building in Lodhi Estate, and arguably his greatest work, is the IIC, built with support from the Rockefeller Foundation in 1962. Local elements modify the modern throughout: The exposed concrete frame is filled with aggregate, a first in Delhi; semicircular vaults trace the roofline, recalling traditional Indian arches; and sheaths of jalis, some trimmed with turquoise tiles like those on the nearby tombs, keep guest rooms comfortable. The rock garden, a romantic lair for evening receptions, is rimmed with native foliage, and the hotel wing is curved to avoid confronting the garden with a rectangle. The hexagonal auditorium is quietly spectacular, its stone walls and teak entryway setting off a honeycombed dome.

So devoted was Stein to the IIC and its plantings that he returned every week throughout his career to check ▶



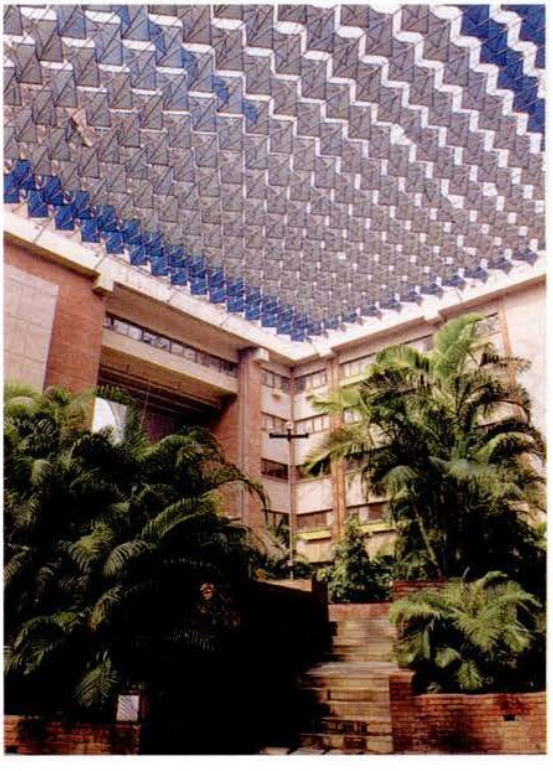


Photo courtesy India Habitat Centre (courtyard)

The India International Centre auditorium (left) flatters musicians and lecturers with its arresting hexagonal blend of honeycombed concrete, rough stone, and vertical teak. To minimize costs and highlight what he called "the beauty and natural quality of local resources," Stein built with indigenous materials whenever he could. Thirty years later, at the India Habitat Centre (right), Stein shaded courtyards with adjustable webs of louvers, making these acre-wide spaces surprisingly cool and intimate.

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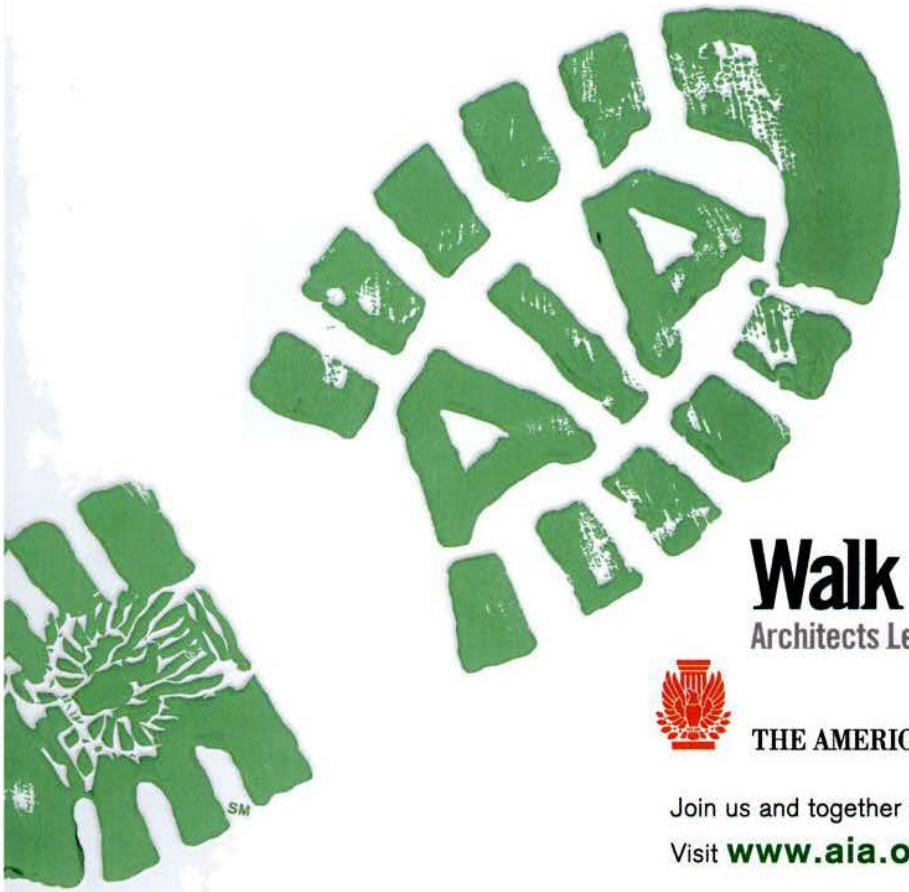

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on their condition. Next door, for the Ford Foundation office (1968), Stein worked much the same textural brew into rectilinear forms.

Bewitched by the massive mountains, Stein spent much of the 1970s and '80s on ambitious Himalayan planning schemes that he hoped would bring sustainable tourism to Kashmir and Bhutan. His idealism inevitably led to disappointments. When Stein and a prominent Indian architect picnicked with their families—in the shadow of a different historic landmark—the two men sometimes drove their kids crazy with companionable grousing about the state of the modern world.

Modest by nature, Stein did not seek out projects; every one of his Indian works was commissioned. He received the Padma Shri civilian honor from the Indian government in 1992 and died in 2001 while visiting family in the United States. Stein was forever enamored of his adopted homeland. On a grand scale, Joseph Allen Stein is little remembered, but his sensitive modernist gifts to Delhi have quickly taken their place in the epic sweep of Indian history.

Photo courtesy David Stein (American School)

At the Ford Foundation headquarters (bottom left), hanging gardens soften rectilinear lines, and turquoise tiles allude to the tombs in the distance. Inside, Stein used the confines of an office setting to play with texture (bottom right). The American Embassy School (top) was the first major Delhi building to occupy an unleveled site.

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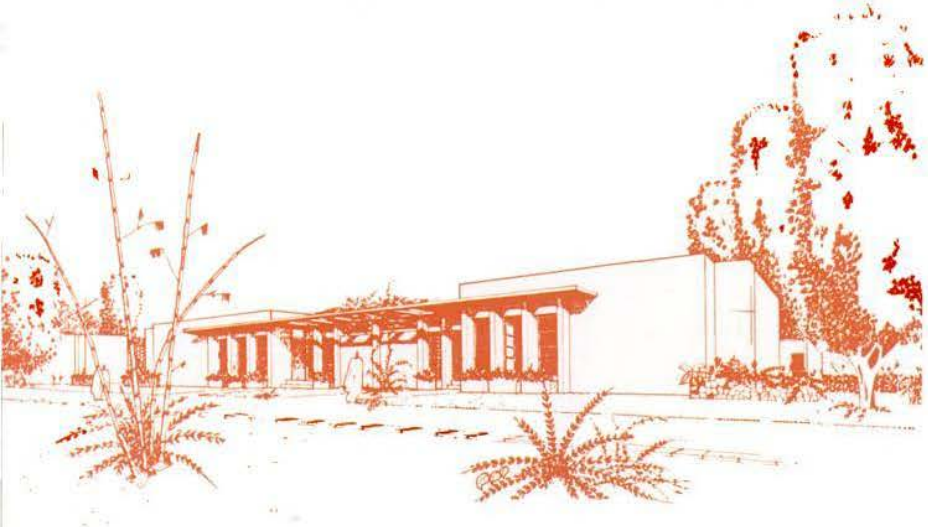
10 things you should know about Joseph Allen Stein



1. Stein's talented wife, Margaret, furnished the interiors in several of his buildings.

2. As an undergraduate, Stein won a Whitney Warren Scholarship for summer study at the Ecole des Beaux-Arts de Fontainebleau, narrowly besting Eero Saarinen in the competition.

3. In 1947, Stein and landscape architect Robert Royston built small houses next door to each other in Mill Valley, California. Stein simply reversed his own plan for Royston, who in turn designed both gardens.

4. Stein, Funk, Eckbo, and Royston planned a postwar cooperative housing community called Ladera near Palo Alto, California. The project died as the financiers balked at the community being racially integrated.

5. He found it thrilling to be in India after independence, when Jawaharlal Nehru was prime minister. Stein found it akin to "coming to the United States when Thomas Jefferson was alive."

6. Stein loved classical music and turned to Mozart's opera *Don Giovanni* or a late Beethoven string quartet when absorbed in a particularly mighty design problem.

7. One project of which he was proudest was an Indian motor-scooter factory. Construction was so affordable that some visiting engineers playfully accused him of cooking the books.

8. Stein had a sly sense of humor and was fond of quipping, "The possibilities are tremendous. The probabilities are terrible."

9. In a 1989 lecture, Stein called the International Style "flawed...without the depth of traditional forms and without their endearing charms. And what was worse, it was boring."

10. Stein adored his time in India, and though his wife and sons learned Hindi, he never fully adopted the culture. "His religion, his profession, his nationality," his son David explains, "were all architecture."

At work in San Francisco in the late 1940s (top right), Stein built a small house for his family in nearby Mill Valley (middle). One of his first Indian projects was a housing community for steel workers in West Bengal (top left). For the 1964 Escorts scooter factory (bottom), he designed a roof shell system that moderated heat, light, and noise.

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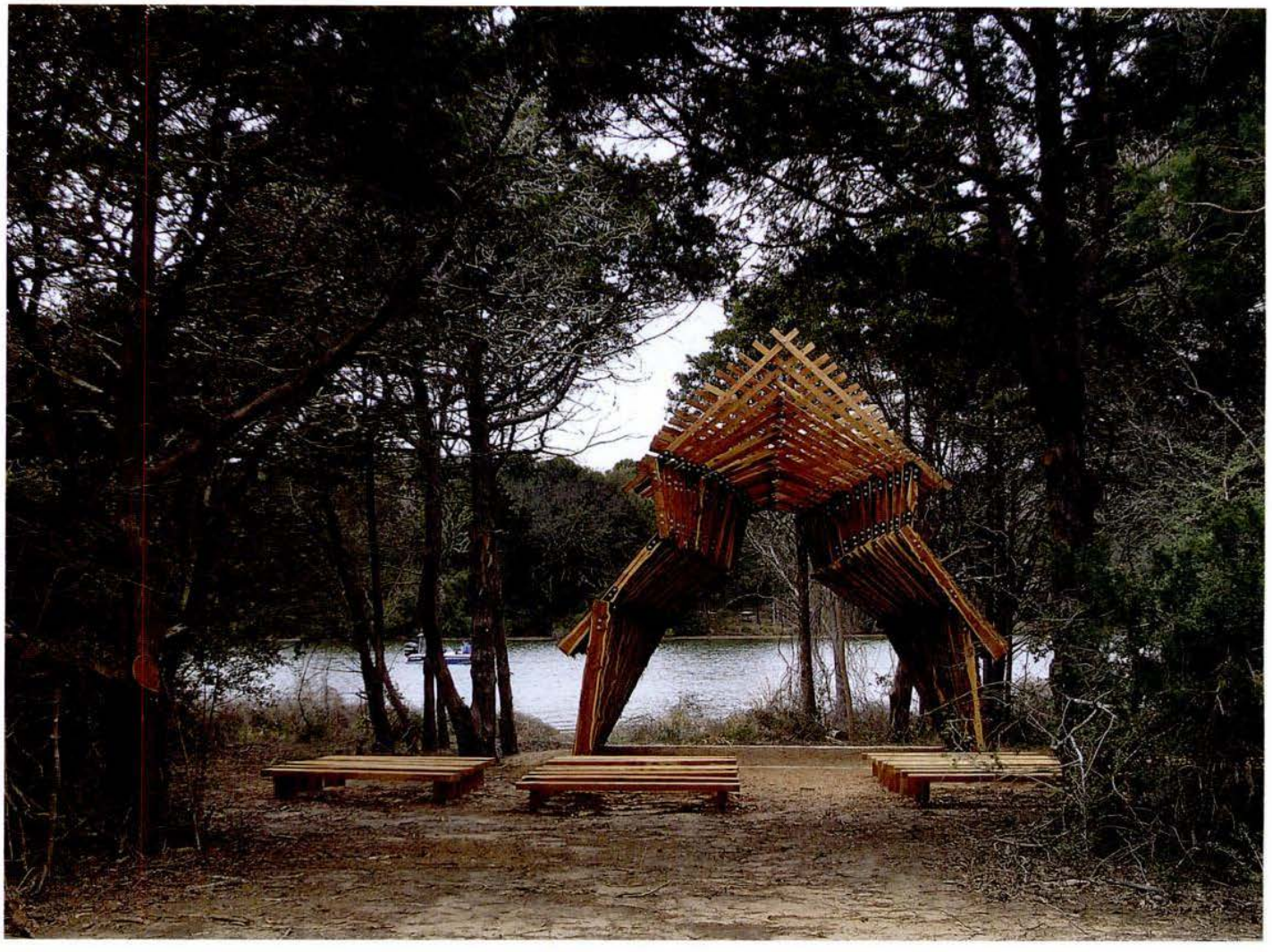

Nature's Graces

With the lightness and imagination of origami and the mathematical exactitude of digital design, this open-air chapel invites all creatures into its folds.

When asked about religion, Frank Lloyd Wright once said, "I believe in God, but I spell it N-A-T-U-R-E." Of course, he was in good company among generations of believers in the divinity of wilderness, whatever their faiths. That common connection was top of mind when architect Murray Legge set out to design a nondenominational interfaith chapel on a Cub Scout campground outside Austin, Texas. Working with his students at the University of Texas at Austin, Legge created a structure that speaks directly to Wright's spiritual point of view.

Tucked into a forest clearing on the edge of a wide, lazy river, the chapel is really no more than a geometric latticework gently enclosing a portion of the open space. According to Legge, a design and project architect with the firm LZT Architects, the structure took inspiration from one of Wright's brightest pupils, Fay Jones, whose Thorncrown Chapel in Arkansas—a graceful inversion of European Gothic cathedrals—turned the traditional house of worship inside out.

When you stand in the chapel, the rough-hewn cedar structure feels natural enough to have grown there among the trees, but Legge emphasizes that despite its organic appearance, the building owes its existence to the technological precision of computer-aided drafting. "I like to think of it as Calatrava meets Daniel Boone," he says. During a classroom exercise in Google SketchUp, Legge formulated a set of rules that yielded a mathematically exact structure, then programmed the identically measured components to rotate ▶

Photos by Sarah Rich

Story by Sarah Rich

Though it looks as if it could be folded up and carried off like a lawn chair, the jointed cedar stands firmly in place thanks to tension and two strong cables.

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incrementally, creating the curvature of the chapel's eight sides. The digital file was like "a set of instructions for putting puzzle pieces together," says Legge. All they needed to do was cut the pieces and find a puzzlemaster.

Choosing cedar for the building material made sense purely on aesthetic grounds, given the added bonus of its rich color and intense fragrance, but the decision was largely based on convenience and the responsible use of local resources. "Cedar is a weed here," Legge explains, adding that the regional terrain was mostly grasslands before the invasive species took over. A sawmill just down the road from the Cub Scout camp, which was originally a cedar-chip mill, turned out to be a perfect source for dimensional lumber. Legge opted to use standard cut pieces, most of them thick and rusticated, with finer-sawn pieces for the upper reaches.

To hold the 184 wooden planks together, 138 steel plates were CNC-cut by a local fabricator using Legge's CAD file to meet exact specifications. A contractor was hired to assemble the structure, assuming that in spite of the many pieces, their limited variation would make the process fairly simple. But slight irregularities in the wood and the subtle changes in the angle of each joint made the task more challenging than it originally seemed.

The building process took two months. Legge made the one-hour drive from Austin every weekend to check on its progress, sometimes finding that segments had been bolted inaccurately then mended as well as possible without sacrificing the custom joints. "I would come out here and see some pieces put together wrongly and the contractor would joke with me, saying, 'Oh, it just needs a little tweak,'" Legge recounts, nodding in the direction of a pile of tools under a tree. "You see that sledgehammer over there? We call that the 'The Tweaker.'"

The finished product, however, reveals little in the way of production hiccups. The 23 jointed frames are held together on each side by nothing but a horizontal cable. Though the structure is stable, it appears almost skeletally delicate, the upper slats shifting like the tops of the trees when a breeze sweeps through. "That freedom of movement goes against everything in architecture," Legge says with a hint of excitement.

In the context of a Cub Scout camp, Legge views the bare-bones design as an educational opportunity. "You can really see how it's built. Kids here can get inspired about architecture." The orientation of the structure also provides an education on seasonal rhythms and light, framing the sunset directly on the summer solstice, and filtering its light at increasingly long angles through the year.

Unoccupied or in service, the chapel possesses an uncommon peacefulness. The west-facing pews invite quiet contemplation and provide a listening post for erratic symphonies of birds. No matter what events take place here in the years to come, the small cedar chapel will create a frame, not so much to contain what's inside it, but to magnify what surrounds it.

The soft exterior of the rough-hewn cedar (top) peels away from the planks in places, hanging free like Spanish moss.

Visitors to the chapel have compared it to a Japanese warrior helmet and the early construction phases of a wooden ship. Legge (bottom) says he finds new ways of looking at the structure each time he visits it. "When the sun goes down in summer," he says, "the light through the wood sets the whole thing on fire."

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Perfect Pitch

Dismissed as mere sports equipment, tents remain an ideal architecture for life at the extremes.

Story by Geoff Manaugh
Photo by Jimmy Chin

As a form of minor architecture, tents are strangely overlooked. They are portable, temporary, and designed to withstand even the most extreme conditions, but they are usually viewed as simple sporting goods. They are something between a large backpack and outdoor lifestyle gear—certainly not small buildings. But what might an architect learn from the structure and design of a well-made tent?

At the San Leandro, California, headquarters of The North Face, a world leader in camping equipment with a 40-year history of tent design, this question is not so easily dismissed. There, leaders of the firm's product-development team explained what exactly goes into creating a viable tent—for the backyard or Mount Everest.

Tents are a constraint-based architecture. It is only within certain limits that a tent can take shape—and those limits are size, weight, and what the designers call structural integrity. Something that weighs a mere five pounds can withstand 130-m.p.h. winds in the frigid cold—but different uses require different features. Recreational camping with your family requires one type of space, for instance, where portability can be replaced with more room for the kids' sleeping bags or stronger (and heavier) poles.

Radically different types of tents become possible with small advances in materials science. New clips and grommets made from nylon polymers or machined aluminum can open up entire new directions in tent-structure design. Because these materials are so lightweight, you can add space to a tent without affecting its portability. "Now that these technologies have become available," says Scott McGuire, director of equipment, "it's just a question of how to utilize them so that we know what sorts of architectures we can create."

"First you have to determine what you're solving for," adds Barry McGeough, vice president of hardgoods. McGuire agrees. "The design process comes down to little details," he says, "like what people will be wearing, the climate and the geography, and even what kind of shoes they'll have on. If you're ice climbing and wearing crampons, you'll need a structure without a floor—otherwise your crampons will puncture it." McGuire points out that The North Face actually adapts many of its tents for the European market, because campgrounds there are more crowded; whereas the North American version might have walls of semitransparent mesh, the European version will come with an opaque ripstop fabric to give campers more privacy. It's the same basic pole structure—with a totally different skin.

Of course, it doesn't all come down to materials: The basic geometry of the tent can greatly impact its usability. Robert Fry, equipment product manager, explains that one of The North Face's earliest designers had a background in automobile design. From that experience, the designer learned that a well-placed spoiler can greatly reduce wind resistance—so spoilers found their architectural equivalent in the form of small canopies and vents in the superstructure of many a tent.

In a classic photograph, Buckminster Fuller can be seen standing inside a North Face tent back in the early 1970s. This draws attention to the real lineage of tent architecture: If tents are an unacknowledged form of minor building, so to speak, then they are also tension-sculptures, taking their structural cues from Fuller's radical notion of tensegrity. Combining portability with aerodynamics, industrial innovation with abstract geometry, tents are truly an architecture designed for the elements.

The Basic Design Elements of a Tent

The Pole Structure
"This is your initial architecture," Scott McGuire explains. "There might be different materials, different thicknesses, and different shapes for the poles, but it's always the poles that frame the space of a tent."

The Tent Floor
Some tents—such as domes for ice climbers—don't come with a floor at all. Other tents utilize a kind of subsidiary floor, called the footprint, to help keep campers dry, waterproofing them against the elements.

The Canopy
A canopy shapes the body of a tent; it can be a single or a double layer. A double-layer tent is effectively a tent within a tent: It is heavier, but it protects against condensation and adds a layer for warmth.

The Vestibule
Connected to a tent's entryway, the vestibule helps make the tent aerodynamic even as it gives campers an intermediary space between the inside and the outside—a small room perfect for storing clunky gear and mud-covered boots.

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The iT House brings together raw industrial aesthetics with the tactics of green design to forge a new home in the sunbaked wilds of California's east.

Project: iT House
Architect: Taalman Koch
Location: Pioneertown, California

The view from the southwest shows the iT House sitting lightly on the land and exposed to the elements. Solar panels catch the sun's energy; wide expanses of open doors and windows provide cross-ventilation; and strategic overhangs shade against the desert's endless heat.

If you were planning to build yourself a house in the high desert east of Los Angeles, where temperatures climb higher than 100 degrees Fahrenheit each summer and drop to nearly 32 degrees during the night in winter, what kind of habitat would you choose? A solid enclosure with thick walls and small windows providing respite from the extreme conditions—or a completely exposed glass box without air-conditioning?

Linda Taalman and Alan Koch, of Taalman Koch Architects, chose the latter. Earlier this year, the couple completed work on their glass "iT House," a lovely, minimal home that tests the limits of living lightly on the land in the desert near Joshua Tree National Park.

Taalman and Koch are Los Angeles–based design partners who earned their stripes with a refined, unobtrusive design for DIA:Beacon in upstate New York. A few years ago, they hatched the idea of the iT House. The name, conceived with amusing chutzpah, doesn't refer to ▸

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Story by Frances Anderton
Photography by Gregg Segal

"information technology," but rather to "It," as in hot, as in "It Girl." Their idea was to create a house from prefabricated structural components and include glass walls on which artists would later apply surface graphics.

Having already built such a home for a client in Orange County, they were eager to construct their own. They looked for a site in L.A., but it was too expensive, says Taalman. "We'd been going out to Joshua Tree for a long time, and there was something about that place that kept drawing us back." So they bought five acres above quirky Pioneertown, a onetime set for Westerns that has become a tiny community in its own right. They found themselves working on a house that would be a backdrop not just for an artist's application, but for a stunning, elemental desertscape. The rolling terrain is dotted with large, time-smoothed rocks and arid desert scrub in subtle shades of green, yellow, and gray; there are piñon pines, the occasional Joshua tree, and jumping cholla cacti with clusters of threatening needles.

Taalman and Koch started building their house in the middle of 2006, just before their daughter, Oleana, was born. The construction was a labor of love, a sort of 21st-century barn raising during which they and their friends came out on weekends to work together. The result was an 1,100-square-foot house that cost approximately $265,000 to build (excluding the cost of land). They assembled the Bosch aluminum framing system and roofed it in perforated steel decking, creating a bedroom wing and a living wing organized around two courtyards. They then installed radiant heating in the floors, and built the cabinets out of Formica or plastic-laminated plywood. These double as solid walls—in fact, they are some of the few vertical planes in the house that are not made from glass.

The basic thinking, Taalman says, was to "take advantage of industries outside of the traditional domestic building environment. The iT House is a collection of off-the-shelf manufacturing systems that we've combined—like the Bosch framing

All kitchen appliances, cupboards, and counters have been united in a single, self-contained island (below left), designed in collaboration with Bulthaup. The architects wanted unfussy space and they rejected easy-access overhanging cabinets. "There's an emphasis on convenience in the world which is all about numbing things," says Alan Koch. The simplicity of the furnishings and the bare, sealed concrete floor (below right) allows the desert views to bathe the room. A suspended fireplace by Fire Orb provides a shared hearth for friends and family to gather around.

usually used in robotics and the Epic roof construction system used in airports and malls."

But the goal was emphatically not to create a prefab product as an end in itself. Taalman refutes the notion that "architecture, with a snap of the fingers, can follow the automobile industry." She argues, instead, that the "fantasy of prefab today, where the building gets driven out of the factory and plopped down" onsite, is simply not realistic in view of the costs and inefficiencies of transporting such a large object. "We are not looking to crack the nut of making a cheap, affordable, mass-produced home product," she says. "We're looking to make buildings that have merit but that don't rely on a single contractor and that enable us to take control over the process. We can then specify the drawings and get a high-quality product rapidly assembled on site."

Having built the light industrial shell, they then applied another layer to the house, with an entirely different aesthetic: that of the handcrafted and the custom-made. Their artist ▸

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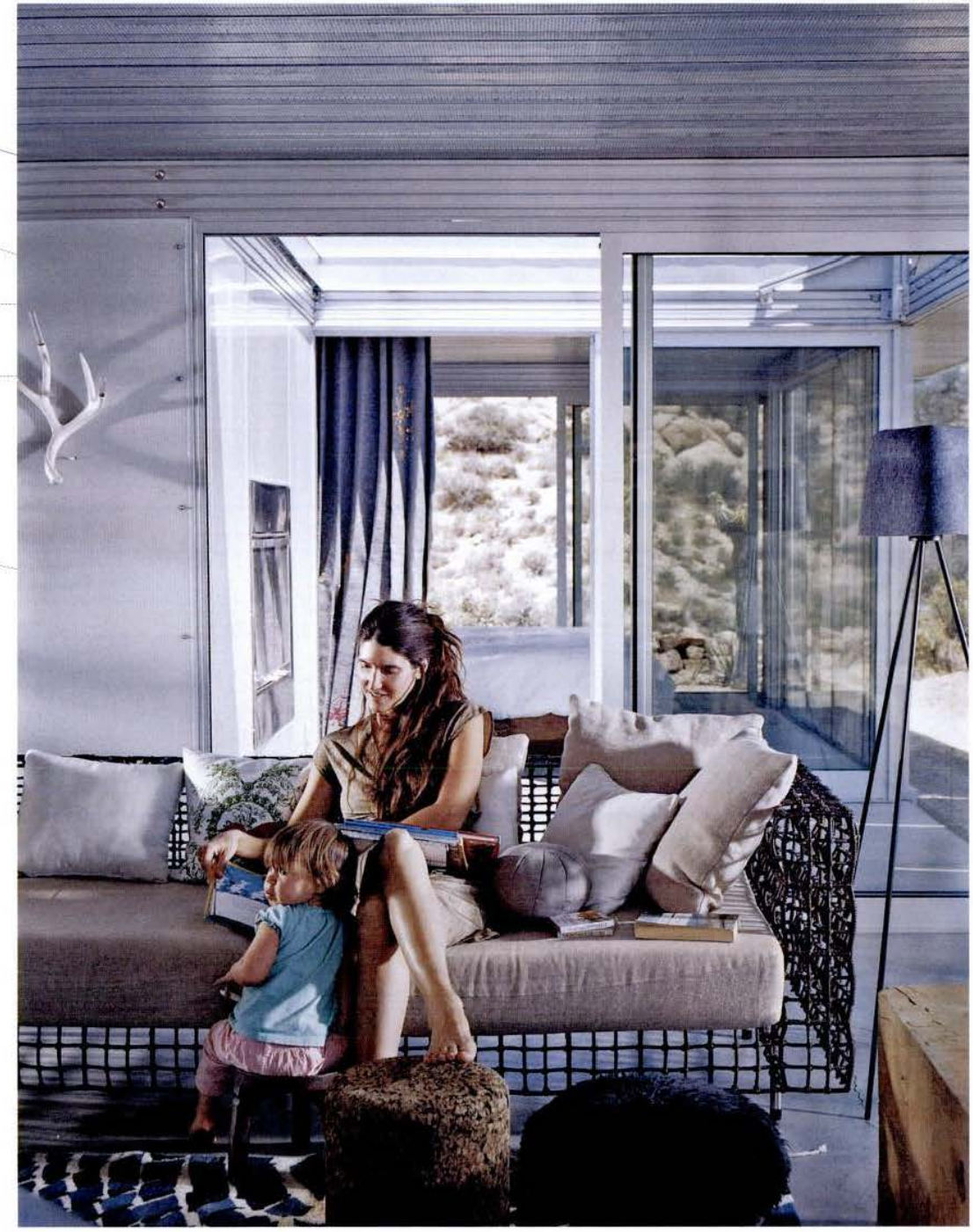
iT House
Floor Plan

A Living Room
B Kitchen
C Entry Court
D Fireplace Court
E Bathroom
F Master Bedroom
G Guest Bedroom
H Mechanical Room

The living space and bedrooms are separated by two small courtyards. Linda Taalman (left) reclines in a small, inflatable wading pool in the home's "firecourt," facing south toward the desert. Taalman (right) sits with their daughter, Oleana, in the living room on a metal lounge designed by Kenneth Cobonpue. Glass walls emphasize views and greatly expand the sense of space in the 1,100-square-foot house. Through the glass wall behind her is the fire court and behind that the master bedroom.



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Alan Koch stands with Oleana in the north-side entry court. The tree-stump table is one of several examples of the home's raw and hand-hewn details, which offset the cool steel structure. On the glass is a graphic by artists Sarah Morris and Liam Gillick.

friends, Sarah Morris and Liam Gillick, designed a plaid-like grid for the walls, and designer Elody Blanchard created floor-to-ceiling curtains for the bedroom and bathroom. The curtains in the bedroom are made of thick felt, and in the bathroom Blanchard used a cotton blend—in each case, with a mesmerizing pattern of thread-lines and grommets.

The iT House builds on ideas explored over the last century: the all-glass house and the house made from industrial components. The desert modernist Albert Frey, as well as L.A.'s Case Study House architects, traded solid walls for glass—and, of course, Philip Johnson put himself on the map with his all-glass house in New Canaan, Connecticut. Architects like Pierre Koenig and Craig Ellwood built with standardized metal components, and this remains a common approach in Europe, first popularized in the 1970s when the Pompidou Center, by Richard Rogers and Renzo Piano, made a virtue out of industrial aesthetics. However, the iT House is among the few that so harmoniously blend high-tech and handmade, harnessing the surrounding landscape. A day spent inside Taalman's and Koch's house is a day spent marveling at the strange, panoramic beauty of the desert and at the subtlety of colors, both inside and out. As sunlight passes through the angled phases of the day, it transforms the concrete floor and spare furnishings into a desert-modern version of a Dutch interior painting.

The other goal of the house was to embrace, not hide from, the elements. Philip Johnson's glass walls, points out Koch, were hermetically sealed. Theirs are not just openable, they are designed to function "like a sailboat. You've got to work the house to make it respond. In the summer, which is very extreme, you close all the east-facing doors in the morning and you open up the west—and then you flip it in the afternoon." Koch grew up spending summers with his architect grandfather in Ventura County, sleeping outside with his family on cots in a "hobo camp" that his grandfather designed. "I didn't realize how much being out ▶

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in a space like that was important to me until we built this house."

To make such naked shelter possible they employed passive heating and cooling strategies—the windows and sliding doors are made of Solar Ban 60 glass, coated with a low-e coating for long-wave radiation—and the roof is configured so that it blocks the summer sun. In winter, when the sun is lower and temperatures drop, sunlight can penetrate through the windows. Solar power generates hot water and electricity. Despite these efforts, however, the couple admits that the house gets very hot in summer and very cold in winter.

But exposure is what they like about it. "It can be really windy sometimes and I wonder if it's going to blow away," says Taalman. "But I'm leery of spaces that are over-controlled. I like to know if it's day or night—and when it's hot, it's totally different than when it's cold. And when it snows it's magical. You can see the moon rise and you can wake up with the sun. We don't use any clocks out here."

A view out from the entrance lobby (below left) shows Koch leaving the house. He made the stairs' steel risers himself, with the help of his cousin, Chris Wilson. Taalman (right) bathes Oleana, with doors opened wide onto the courtyard. The bath and basin are by Duravit, the orange wall by Three Form. The iT House (below) is an exploration of the couple's architectural ideas, built with the help of friends over many weekends away from Los Angeles. It brings the precise and the cool together with the wild and untamed.

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On the edge of a tiny island accessible only by boat, this buoyant summer home lives the life aquatic.

Project: Worple Residence
Architect: MOS Architects
Location: Lake Huron, Ontario, Canada

Floating House, Lake Huron

The Floating House rests in a cove on the Worple's horseshoe-shaped private island. Clad in raw cedar, it's a contemporary riff on the traditional boathouses throughout the area—but simplified, as architect Michael Meredith puts it, into a "Platonic form."

The rugged coast of Georgian Bay isn't an easy place for a building to make a mark. Here on the northeastern side of Lake Huron, clear water laps up on solid shores of pink granite studded with wind-bent pine trees. It seems that architecture can't add much to this rough, gorgeous landscape.

That was the dilemma for Becca and Doug Worple, a Cincinnati couple who spend summer vacations in this region of Ontario. "This place is my heaven," says Becca, who has made the trip every year of her life. "Every day is unpredictable and magical." Summers are warm and clear, but the winds, she points out, can change at any time.

Change came for the couple several years ago, when they decided to strike out from the island that Becca's family owns and find a getaway for themselves and their children, Owen and Emma. They grabbed onto a rare opportunity to acquire a U-shaped, three-acre chunk of rock in Pointe

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Story by Alex Bozikovic
Photos by Raimund Koch

au Baril, with two aging cottages and a two-story boathouse. The island, Becca says, "was a bit scary. It looked like a lot of work. But you could tell that somebody had loved it once."

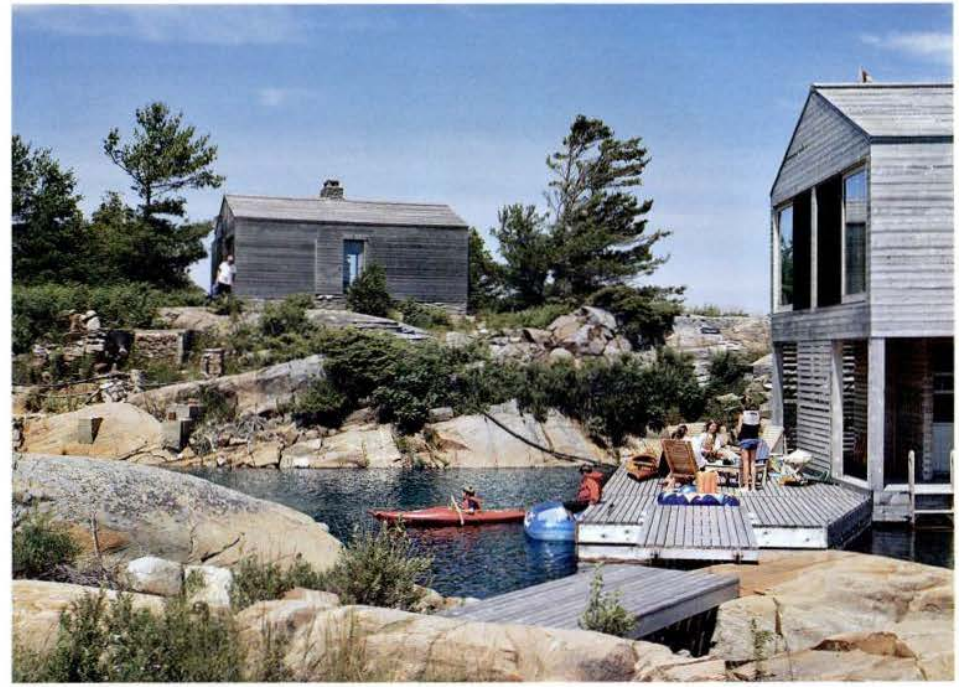
The Worples were planning to rebuild in the typical style of the area, where some families have been spending extended summers for many generations. But they soon realized that they had a major project on their hands, and they'd have to get creative. "Generally, you give the contractor your paper illustration of what you want and he makes it happen," Becca says. "But this boathouse wasn't even safe to walk through. I knew I couldn't do a little paper drawing of that."

Good fortune connected Becca with the architects who would provide the answers. Trying to search online for an architect recommended by a friend, she found Michael Meredith of MOS, a young interdisciplinary practice then based in Toronto. "It was a sort of wrong number," Meredith recalls with a laugh. "She was calling for a Martin Miller or something, with a name similar to mine." But Meredith and his partner Hilary Sample were intrigued by the project. "So I said, 'Come up!'" Becca recalls. "I showed him what island living is like." Living in this area is about low-key enjoyment of the landscape and deep social ties—the Worple kids are friends with the children of Becca's childhood pals.

Meredith and Sample, both young teacher-architects, quickly accepted the challenges of the job: a rocky island that's a 20-minute boat ride from the mainland, a climate where temperatures range from below zero to 100 degrees Fahrenheit, and a site that endures powerful westerly winds in the wintertime. "It's amazing how extreme nature is up there," Meredith says.

They proposed a series of buildings that would form a "necklace" around the island—a main cottage and a series of outbuildings that could accommodate the many overnight guests that go with summers in the area. For the first building, a two-bedroom sleeping cottage completed in 2005, they chose materials and shapes that wouldn't stand out. "They're really simple, almost Platonic forms," Meredith says. The modest cabin has a gabled roof and a cladding of untreated cedar, a material that shows up on docks and homes along Georgian Bay. "Allowing the buildings to weather seems the right thing to do," Sample says. And it's ready for winter: Sliding barn doors seal the place up as an impenetrable box.

Inside, the walls, floor, and ceilings are wrapped with warm-hued Douglas fir, and a fireplace is made out of local stone. The architects and some of their students from the University of Toronto handmade the bathroom fixtures: a massive bathtub and a broad, shallow sink, both sculpted beautifully from iroko wood. The relatively simple construction incorporates clever sustainable



Emma Worple dries off from a swim at the sleeping cabin (left); the door slides shut to shield the cabin from harsh winter winds. The cabin (right) perches on a rocky rise near the Floating House; Meredith imagines these two as the start of a string of buildings that will wrap around the island.

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Inside, the sleeping cabin is almost entirely clad in soft Douglas fir. A central fireplace built of local granite (left) marks the midpoint between two bedrooms and a bathroom (right, below). Meredith and Sample designed custom ceramic tile for the backsplash, and the sink and bathtub were built of iroko by their students at the University of Toronto.

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design: A two-level wood roof structure keeps the sun's heat away from the interior, and small windows at either end facilitate powerful cross-ventilation. It's natural air-conditioning, and it works beautifully.

Meredith and Sample—who now teach at Harvard and Yale, respectively—clearly poured themselves into the project. Along the way they provided an education for Doug, founder and creative director of an ad agency, and Becca, a photographer. Meredith "totally changed our way of thinking," says Becca. "I started learning more about architecture and why it is what it is today. I wanted something traditional, but with building materials what they are, you can approach it in a totally different way. If you have that opportunity, why not go for it?"

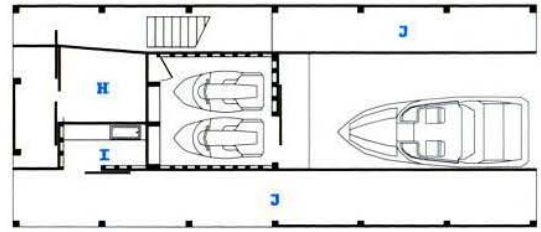
Their next step was to do something wilder: to build a house not just on the water but actually in the water. Thanks to the old boathouse's footprint, the Worples had the right to build a decent-size structure within the island's cove. Meredith and Sample designed a waterborne two-story building supported by massive pontoons. That solved some of the problems of building in such a remote location: The pontoons and a skeletal frame were floated to the contractor's workshop a few miles away for further framing while the lake was frozen and then tugged back to the site for the remainder of construction. "It was almost prefabrication, but not quite," Meredith says.

The finished building is the family's summer headquarters, despite its modest 1,250 square feet of indoor space. Downstairs are a boat slip, storage, and sauna; upstairs there are two bedrooms (the kids have bunkbeds), an office, and a galley area, with dramatic views from parallel windows. As Sample explains, the boathouse is the nucleus of the whole island. It's connected to the island from the second floor by a bridge that reaches

Floating House Floor Plans

A Bridge
B Living Room
C Pantry
D Kitchen
E Office
F Bathroom
G Bedroom
H Sauna
I Washroom
J Dock

Second Floor



First Floor

A footbridge connects the Floating House to the island (left); Becca (center) was uneasy about a network of slats over the windows (visible in the living room, right), but she came to love the mediated views they provide. Emma and a friend (below left) enjoy an open view of the island from the living room, with the 1930s original cottage in the background. The windows overlooking the water (below right) let the Worples feel as though they're playing in the water even when they are warm and dry inside.

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toward the nearby sleeping cabin and at water level by a dock that connects to the other side of the cove. An outdoor stair is open to the sky above and the water below.

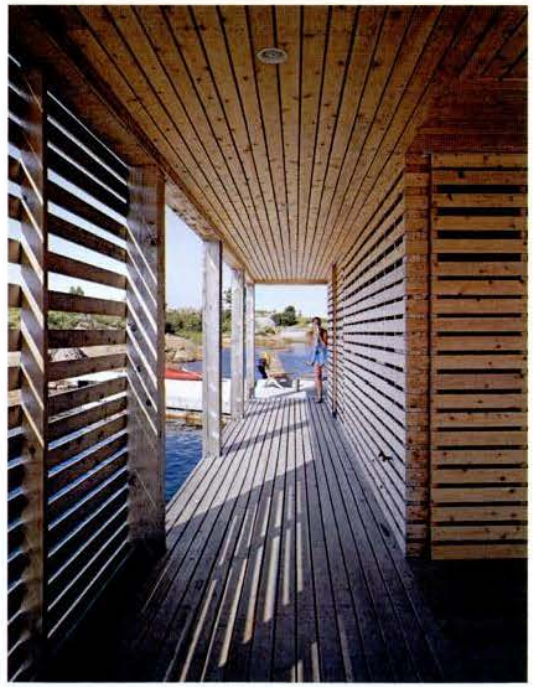
"The ability for the boathouse to float," Sample says, "is also a response to the climatic reality that the water is always fluctuating and changing." Indeed, the levels of the Great Lakes rise and fall rapidly, more dramatically in recent years thanks to climate change and other human interference. Though such changes can be harsh on waterfront buildings, the Worples' place is secure. And, Becca says, fantastic: "I like the gentle rocking of it, and I love being right on the water," she says. "I woke up one morning and there were a bunch of kayakers right out the window. It's like you're on a boat."

The whole building is clad in the same raw cedar as the cabin, and a network of slats wraps some of the windows and the outdoor staircase.

"At first I thought it was a terrible idea," Becca admits. "Why would you block an amazing view? But there are reasons—to force a view or to create an illusion." In fact, Sample says the designers made a conscious effort to provide a variety of visual experiences. "You don't want to see it the same way all the time," she says. "From the sleeping cottage, we framed a tree so you didn't have the same panorama you saw elsewhere." In that respect they took some cues from Becca's many photographs of her family at play and the landscape. "It gave us an idea of what they see," Sample says, "and we tried to incorporate that into the design."

It clearly worked. While the Worples' cottage is unusual in the area, nowadays Becca doesn't see it as radical at all. "In the end I like how understated it is," she says. "Everything up here is about blending in with the environment, and that's exactly what this place does."

Upstairs in the Floating House, building codes didn't allow a full kitchen, but a galley kitchenette (right) continues the compound's simple palette of white and Douglas fir. "I love how understated it is," Worple says.



All of the Worples' guests arrive by boat to the lower level of the Floating House. Outdoor corridors allow them to walk through the house and across the cove without going inside; the stairs (right) feature a geometric pattern of holes generated by a software script that allow rain to slip through the structure to the lake below.

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Set into the dense tropical foliage of Hawaii's wildest coast is a house that goes with the flow by welcoming the breeze.

Project: Lavaflow 4
Architect: Craig Steely Architecture
Location: Puna Beach Palisades, Hawaii

Lavaflow 4, The Big Island

To most people from the mainland, the 50th state conjures images of honeymoons, mai tais, and *Magnum, P.I.*; but along the southeastern coast of the Big Island, you'll find a Hawaii that has largely managed to avoid tourism and its tired trappings. Here, you're more likely to see a family of wild pigs foraging on the roadside than a family of golfers headed to tee-off; shirts and shoes are never required for service; conversations are peppered with pidgin; and the way station serves as a hub of local trade. Puna, as the region is known, was already off the beaten path when the 1990 lava flows closed part of the major highway that circumnavigates the island and further isolated this remote stretch. But no one is complaining—in fact, it's why they're here.

In 1988, while vacationing on Hawaii, the largest island in the Pacific chain, San Franciscans Mike Kurokawa and Paul Fishman happened upon an ad in *The Advocate* for Kalani, a gay-friendly retreat on this side of the island, and set off from the resorts in Kona to check it out. As with almost everyone who makes it down the "red road" fronting the ocean here, their first trip left a memorable impression. "We were crawling along the potholes at five miles an hour and thinking, Where the hell are we?" Fishman recalls. "It really felt like the edge of the world." When they arrived at Kalani, finding a low-key oceanside retreat carved out of the voracious jungle, they were immediately whisked to nearby Kehena beach by Kalani's founder, Richard Koob. "We didn't know him from a hole in the wall, and here we were in his car on our way to some beach," says Fishman. "When we got there, the sun was setting, the sky was filled with those pinks and oranges, the dolphins were out, and a teenage boy was shimmying up a tree with a machete and cutting down coconuts. I looked at Mike and I knew we weren't in Kansas anymore."

Over the next decade the couple returned to Kalani on multiple occasions for yoga, breathwork, and massage retreats, although saving up for a house in San Francisco and adding a son ▶

Story by Sam Grawe
Photos by Linny Morris

Mike Kurokawa and Paul Fishman set out for the beach from their house in the Puna region of Hawnii. A bridge leads from street level to the upper floor of the house, which is situated in a natural depression, or kipuka.

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The home's upper floor (previous spread) features copious amounts of untreated pine. Five large cross-braces keep the timber frame rigid. The royal blue Ikea kitchen, Noguchi Cyclone dining table for Knoll, and Karim Rashid Oh chairs for Umbra all made the trip over from the mainland in a twenty-foot-long shipping container. Above the wall-mounted credenza, a colorful painting of the Puna moonrise is by local artist Arthur Johnsen.

The living area (left), with its pair of sleeper sofas and Ikea coffee table, doubles as the guest bedroom when not being enjoyed by Kurokawa. It is framed by floor-to-ceiling screen walls. Details of the home's construction, such as the simple cuff that attaches post to beam, are purposefully left exposed. The spiral stairs (below right) were fabricated in the Bay Area and shipped in the same container as the furniture.

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to their family made visits less frequent than they would have liked. With a love for the spirit of the place and a burgeoning local network of friends, the pair decided to make Puna a more permanent part of their lives. An extended stay in one of Kalani's modest A-frame screen houses provided the inspiration for a Hawaiian home of their own, and Fishman and Kurokawa were soon looking at prospective sites.

"There was a crummy little 'For Sale' sign on this overgrown lot with huge trees," Kurokawa recounts of their first visit to the Puna Beach Palisades subdivision. "The agent said, 'You probably don't want that; it's in the *kipuka*,' but we just fell in love with it because of the stupendous trees." Most of the area's vegetation had been wiped clean by lava flows from Kilauea in the 1950s, resulting in a lunar landscape of chunky black lava, but natural pockets untouched by the flow—dense islands of flora and fauna called *kipukas*—commonly occur.

Although their plan was to order a bamboo-kit house or have a contractor build a simple "kitschy island hut" at a nearby construction site, they spotted a sign for an architect—coincidentally with San Francisco's 415 telephone area code—and decided to call when they got back to the mainland. On the other end of the line they found Craig Steely, an architect who had recently completed a home for a client across the street from the kipuka site. He was in the midst of building his own house there, and he had designed a third house in the same subdivision for another set of clients from Chicago. With the Lavaflow houses (1, 2, and 3, respectively), Steely was executing something of a miniature Hawaiian Case Study program—discovering not only how to navigate the execution of a modern home in remote Puna but also how to design for the extremes of the region's climate—and Kurokawa and Fishman were soon onboard for Lavaflow 4. "We realized that it would be more expensive to work with an architect, but we also realized that we wanted something tailored for this spot," recalls Fishman. "We wanted to see what an architect's vision of a plywood screen house would be." ▶

Korukawa and Fishman's son Danny Fishman-Engel enjoys time away from the city—studying magic tricks for hours in his bedroom. Sliding slatted doors separate the symmetrical downstairs spaces.

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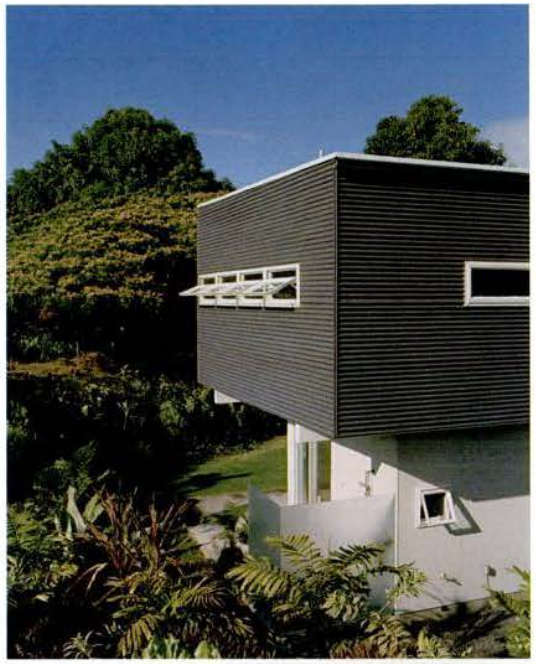
Steely executed a series of plans that took advantage of the topography and flora of the kipuka, but they proved to be out of Fishman and Kurokawa's price range. Ultimately, the architect found inspiration and liberation in paring down the home's design. "In a way, the more you have, the more liability you have, and the more difficult it is to really experience Hawaii," he says. "Part of the learning curve of working there is finding out what you don't need. It's reducing materials, reducing expectations, and being pleased at what that brings out. It's like glorified camping."

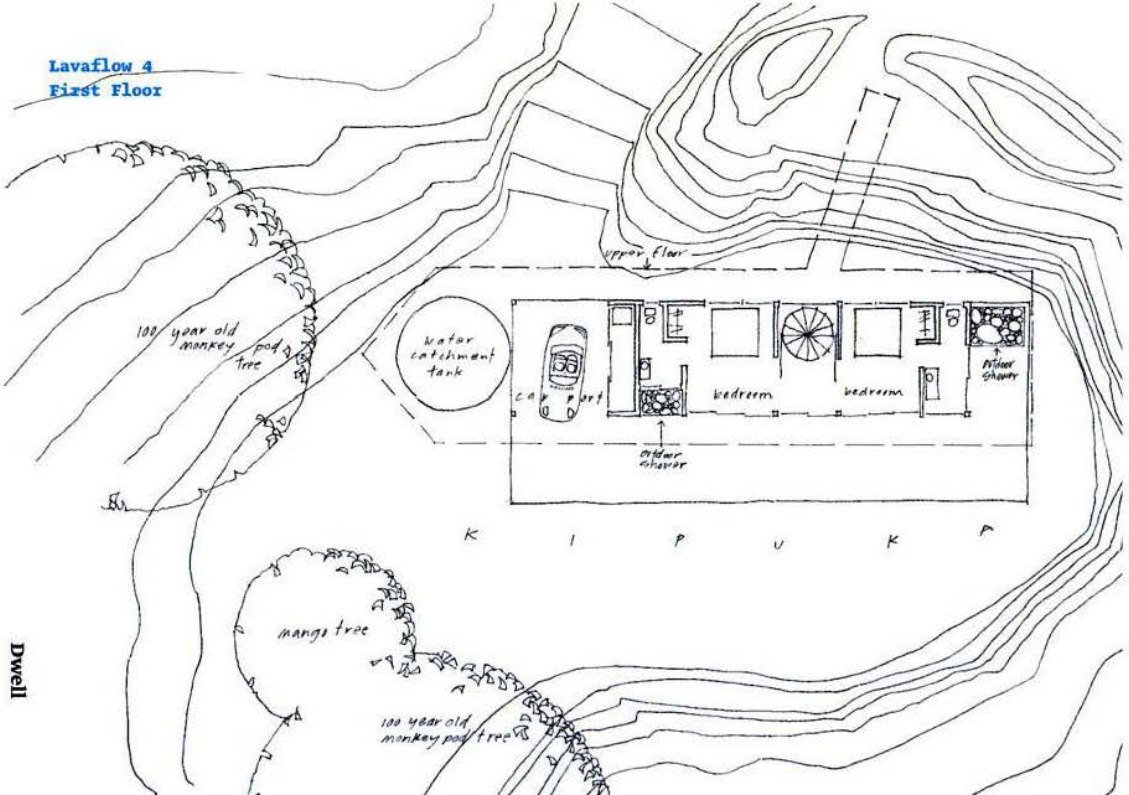
Kurokawa and Fishman, for their part, were willing to follow the architect's vision, even when locals thought building a house with an entire wall of screen was risky. As Kurokawa remembers, "The neighbors would come by and say, 'The first time you get a Kona storm it's going to flood this place.' But the trees save us." By siting the house in the sheltering eaves of two huge monkeypod trees, Steely was able to utilize floor-to-ceiling screens rather than windows throughout the living area—a move that not only scratched thousands from the budget but transformed the very notion of shelter. "Rather than compromising the design to build a house that responds to every weather permutation 100 percent of the time, Lavaflow 4 responds to the prevalent weather patterns," Steely explains. "This idea became a theme throughout the design—designing the building for the everyday experience, not some hypothetical use."

Though houses more often than not serve to create a barrier between their inhabitants and the natural world (both its perils and pleasures), Lavaflow 4 encourages interaction and appreciation. Whether tracking the birdcalls as they transform throughout the day, listening to the rain beat down (and fill up the home's 10,000-gallon tank), feeling the breeze, or taking in the changing colors of the jungle, nature is omnipresent here. For Kurokawa and Fishman it's the perfect counterpoint to the bustle of city life. Kurokawa says, "I live here, but I work in San Francisco."

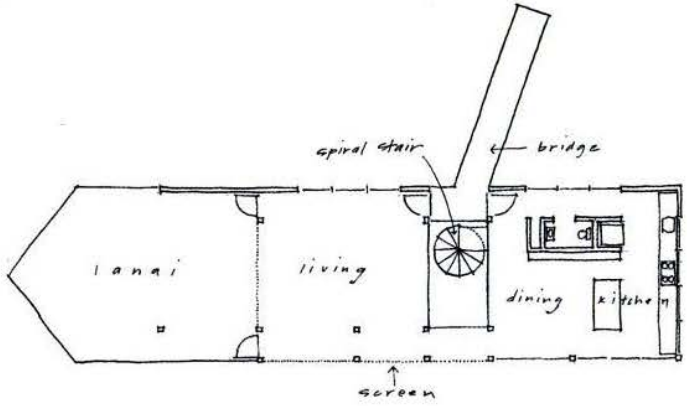
"Lavaflow 3 and 4 were attempts at taking what I learned from the first two houses and simplifying it to something that a local contractor could understand and build," says Steely. "There's very little that's custom; it's just a reconfiguration of how every house is built around here." Corrugated siding usually used for roofing is used for the exterior walls (right), and ipe decking extends from the actual deck (below) to the home's interior.

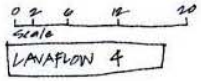


Lavaflow 4
First Floor



Second Floor





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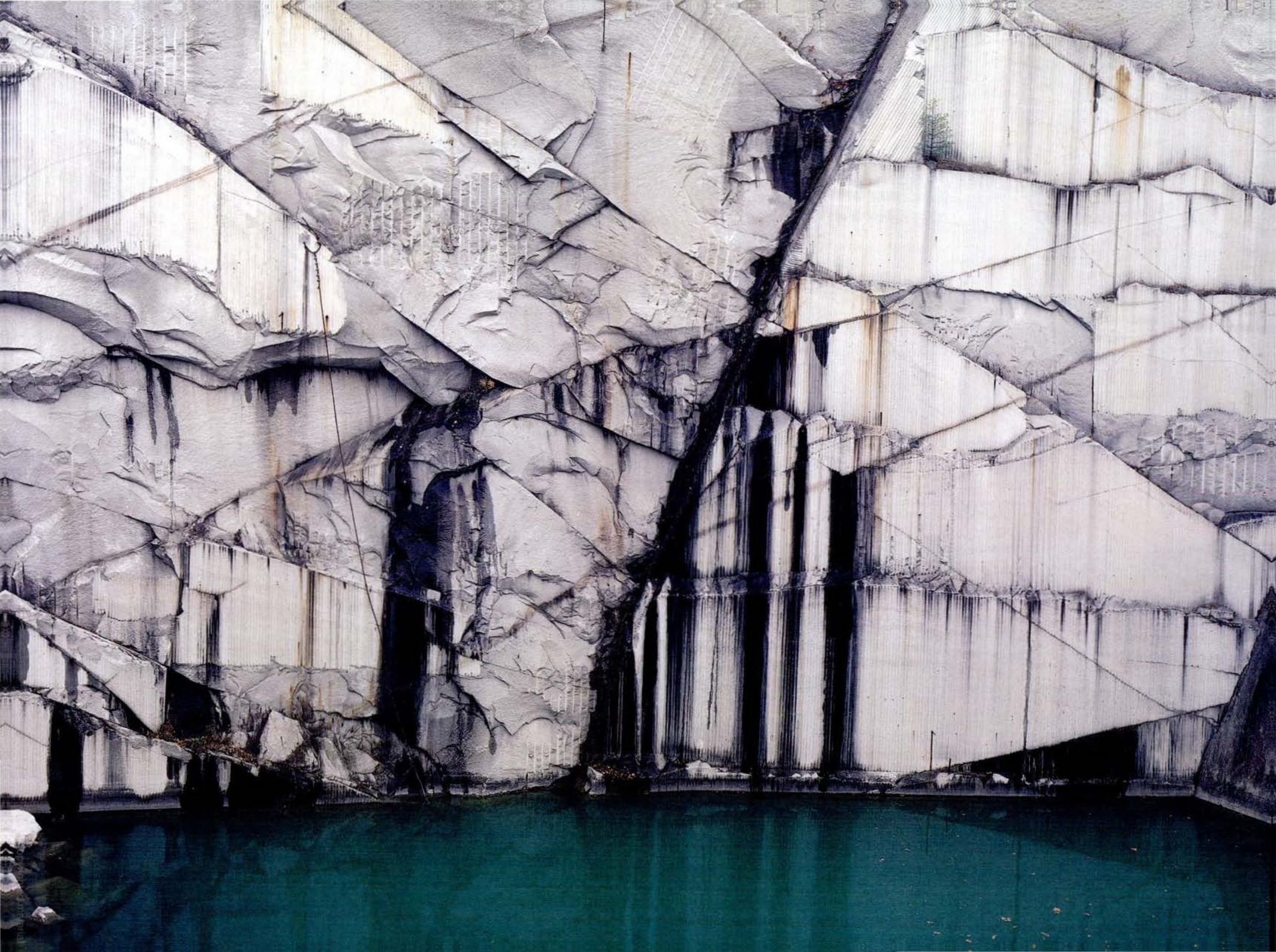
Edward Burtynsky Quarries

"Rock of Ages #4"
Abandoned Section
Adam-Pirie Quarry
Barre, Vermont, 1991

Courtesy Nicholas Metivier Gallery



Edward Burtynsky photographs landscapes irrevocably altered by industry—vast wastelands of discarded objects, sites bereft and battered by progress—capturing their unsettling beauty and overwhelming scale. For his *Quarries* series, Burtynsky turns his attention to the negative architecture of dimensional quarries.

For many, these images serve as gaping testaments to the magnitude of our environmental impact on the earth, but they also reveal a sympathy between man and nature, a visual dialogue between imposed and naturally occuring strata. "There are many things the rock face can tell us about ourselves," says Burtynsky. "[It is imprinted with] our methodologies, our desires, our needs. It's an interesting metaphor for how technology seems larger than life, larger than our own lives."

In this way, Burtynsky relays a vast system of actions and reactions—of human imprint, both positive and negative—through a keen and focused lens.

"Iberia Quarries #3"
Cochicho Co.
Pardais, Portugal, 2006
(left)

"Carrara Marble Quarries #11"
Carrara, Italy, 1993
(below)

"Rock of Ages #14"
Active Section
E.L. Smith Quarry
Barre, Vermont, 1991
(p.158)

"Rock of Ages #7"
Active Granite Section
Wells-Lamson Quarry
Barre, Vermont, 1991
(p.159)

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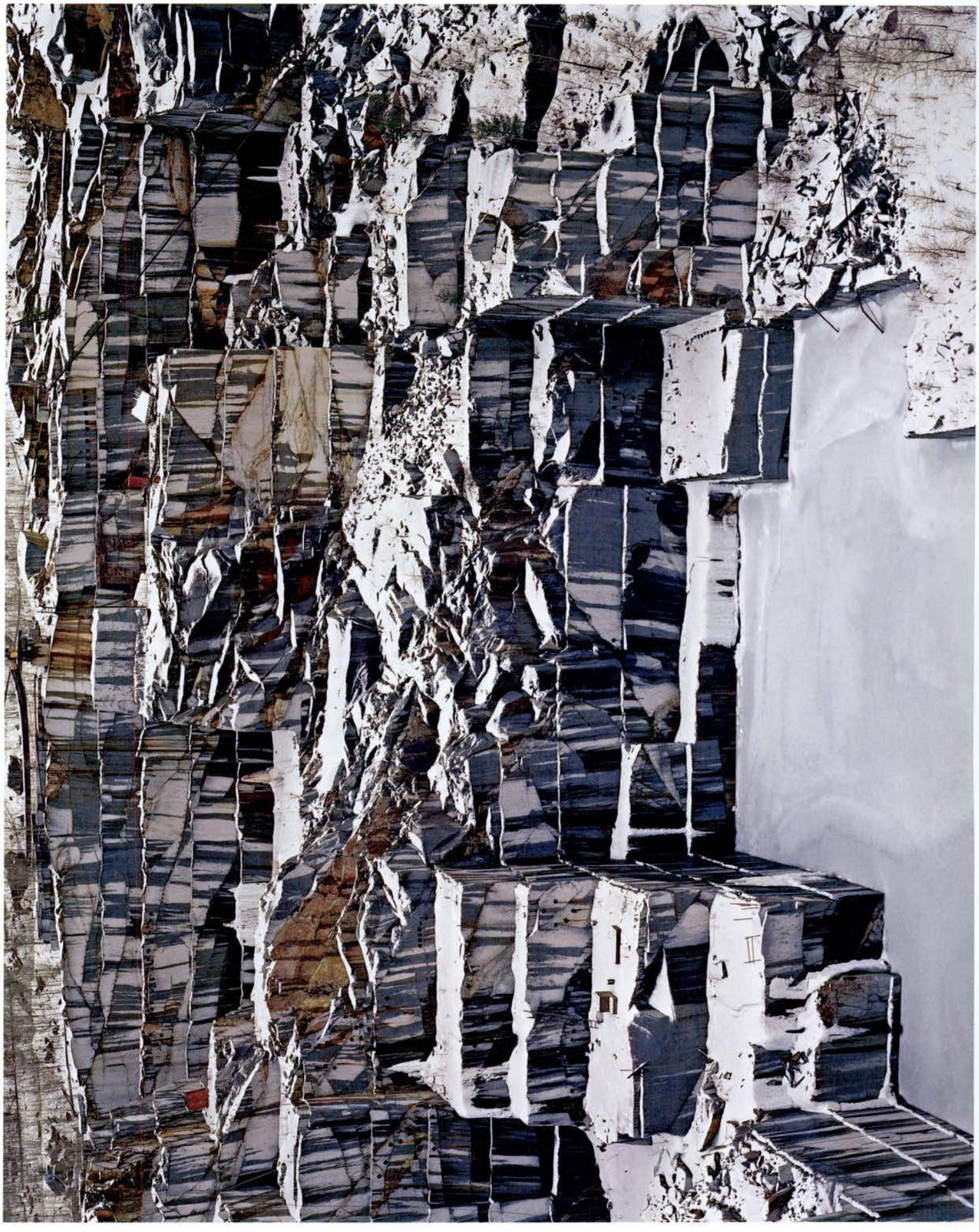

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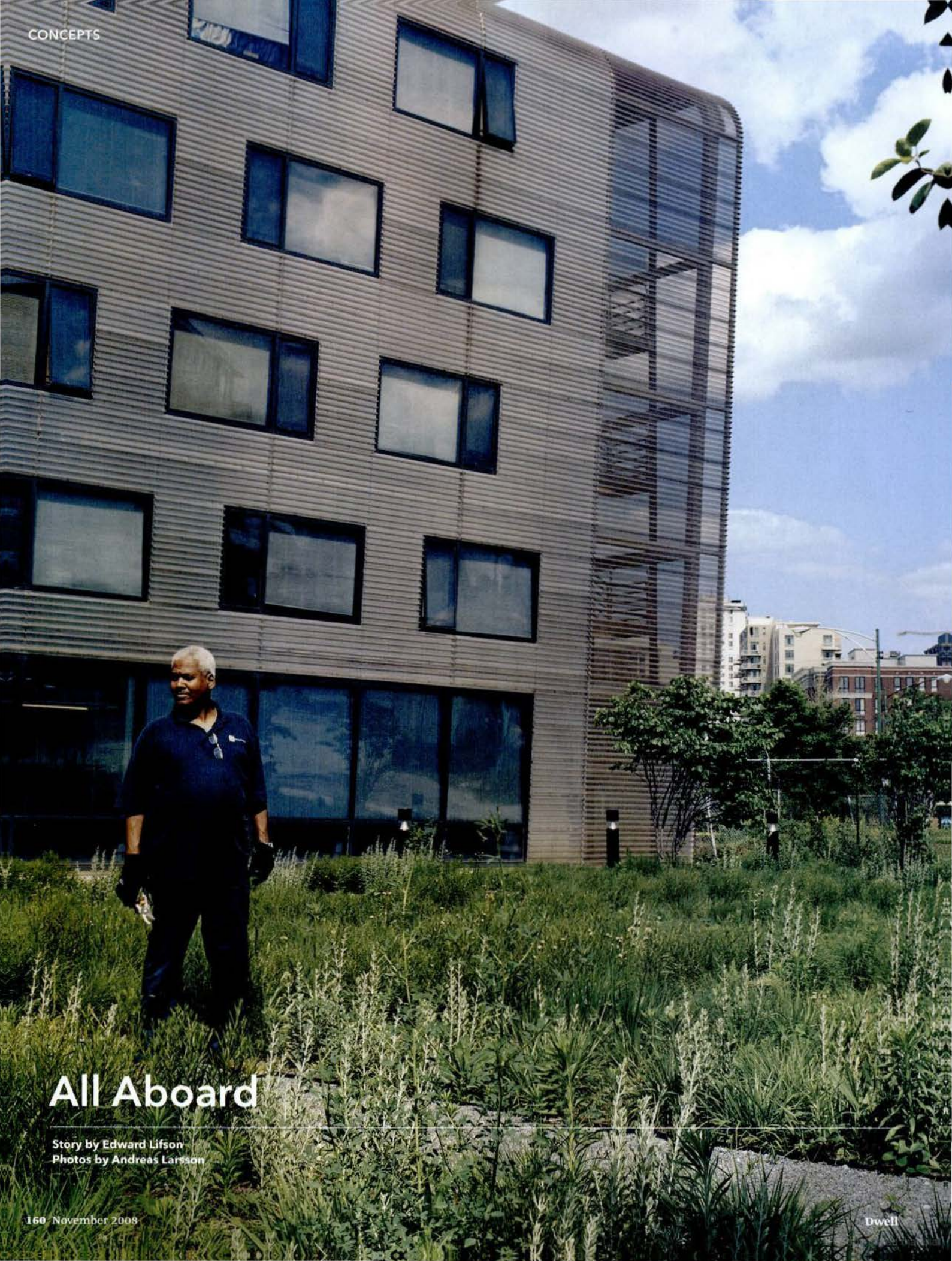

All Aboard

Story by Edward Lifson
Photos by Andreas Larsson

Dorothy Barry says that she moved in to the Margot and Harold Schiff Residences on a "blue-sky, ain't-nowhere-I'd-rather-be-than-Chicago" kind of day back in the summer of 2007. She says you can't do much better than this sleek, new Helmut Jahn–designed building on the north side of the city: She gets a millionaire's view of the skyline and is just a short ride from downtown and the beaches of Lake Michigan.

At Division Street and Clybourn Avenue, though, she's also within blocks of the infamous Cabrini-Green public housing. Those towers are mostly torn down, replaced by mixed-income residential towers and townhouses—but their shells remind Chicagoans to do better when it comes to housing the less well-off.

Neighbors call the one-year-old stainless-steel Schiff Residences "the train," and it does indeed resemble a polished railroad car cruising through the neighborhood. Its walls angle out as they rise up five stories, curving back over to form a roof before sliding down the other side. In a practical city raised on railroads this residential railcar is romantic. Strips of dark windows punctuate the walls, staggered to evoke forward momentum. In the ground-floor lobby, sunlight pours through great panes of floor-to-ceiling glass. Prada or Barneys could set up shop on the ground floor and no one would be the wiser.

But the Schiff Residences are permanent supportive-housing, with onsite case managers and other voluntary services. All of the 96 units are single-occupancy studio apartments. Residents here have struggled with physical and mental illness, substance abuse, and limited education. At the Schiff, you can stay as long as you follow the rules. It opened in March 2007, and already 300 people have expressed interest in moving in.

Resident Dorothy Barry, 58, sports golden hoop earrings, and her short black hair is pulled back. I ask her if she has any children and she answers, "Not yet." Barry is soft-spoken and slow to smile. She relays that she recently separated from her husband. They had a multiroom house on the south side; she never thought she'd end up in supportive housing.

Units here average 300 square feet—enough room for a bed, a desk, a coffee table, and not much more. Yet this new building does provide her with joy. "This is Chicago," she says. "Most of us like modern architecture."

Helmut Jahn's dynamic new supportive-housing facility brings green design and a new outlook on life to the Windy City.

Helmut Jahn's new building (top) is also known as "the train" because its sleek, aerodynamic styling makes it look like a railcar passing through the neighborhood.

Resident Dorothy Barry (bottom), a former public school teacher, gazes out the ground-floor windows at a city where she was once temporarily without a home.

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Barry graduated from Chicago's Roosevelt University and taught in the public schools. A few years ago she developed a condition. "My teeth started popping out," she says. "My husband put me out of the house. I used to walk around in front of it but he wouldn't have me back. It's nice here, but I don't want to stay here forever. I want more room."

Before Barry moved in to the Schiff, her sister took her on a tour of other Helmut Jahn–designed buildings in Chicago. "I'd like to tell him how much I like his buildings and how seeing the sunlight in my room does brighten my day." What she won't tell him is that it also gets too hot in the summer, so the windows should slide all the way open, rather than swinging out at the bottom. "I have to live in air-conditioning and pull my shades down, so what good are the windows?" She has yet to meet Jahn, but she does see his name on a plaque in the lobby. "Everything is changing all around us," Barry says. "There's so much new building going on and everything is different. I like being a part of what's new."

And she is a part of it. Above Barry's fifth-floor bedroom, 48 solar panels tilt towards the sun. The Chicago firm Solargenix developed these to heat water for the building. Rainwater is used for outdoor landscaping, and the Schiff features a graywater-recycling system. It collects water from the sinks and showers, filters it and hits it with UV rays, and reuses that water for the toilets. After a year, the system is still being tweaked: The management is on its third attempt to find suitable filtration after the first systems clogged easily and were too expensive to maintain. Today, the water in the toilets is sometimes gray—but odorless. People living there say they don't mind.

Near the rooftop solar panels, sixteen wind turbines, organized into eight pairs, span the apex of the slightly curved roof. They comprise the world's first urban installation of a horizontal, battery-free wind turbine system. They also look like a coil of barbed wire—unfortunate, due to the proximity to Cabrini-Green. Matthias Schuler, a managing director of the climate-engineering firm Transsolar, worked on the calculations for where to put the turbine system, itself developed by Chicago-based Aerotecture International. Schuler works on mega-projects around the world with Zaha Hadid, Frank Gehry, Norman Foster, and others, but he says that this little project in Chicago is an important prototype for determining how much energy wind turbines can produce in dense urban areas.

Of course, Helmut Jahn's firm, Murphy/Jahn, has designed other and larger buildings with minimal energy needs, but Jahn and his team put all of their previous sustainable ideas together in the Schiff. "We learned the depth of what we set out to prove: that affordable housing need not be of a lower standard or lesser quality," Jahn says. "By designing an uplifting space, not just a shelter, you break the idea that comfort is connected to wealth."

On the ground floor of the Schiff, the lounge is loaded with natural light, right-angled couches, and ottomans. The crack of dominoes smacked on a lounge table rings out and reverberates off the exposed concrete and glass walls. One of the Schiff's original residents, Ernest Gladney, has just defeated, three games to two, a fellow resident. The other man, tall and dark, toothpick in his mouth, gets up to leave the lounge. "I normally beat Ernest," he mutters, but Gladney just smiles and shakes his head. When the glass door shuts again he tells me, "No one here likes to lose."

Gladney's scarred nose looks like it has been cut by a knife; his watch hangs loosely on his wrist and glows aqua. He is now 50 years old. He grew up in this neighborhood, in Cabrini-Green. He remembers that if you walked on the grass they'd write ▸

A horizon-line of rooftop wind turbines (bottom) turns the skies of the Windy City into an omnipresent source of electrical power. Installed by the Chicago-based firm Aerotecture International, the turbines give the building both a steady supply of power and a distinct appearance, visible from several blocks away.

Resident Ernest Gladney speaks with a friend (top) in the Schiff's lobby area. Site of many a domino match, the tastefully decorated room helps to personalize the Schiff.

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you up and charge five dollars to your rent bill. Gladney's dad was a minister at the nearby Eternal King Baptist Church. His five siblings did well, but he was a problem child. He explains that when Cabrini went downhill in the 1960s, so did he. He stands up and plants his right foot firmly on the concrete floor. "Do you feel that?" Gladney asks. "Do you feel that penitentiary-ness? This hard floor is good. It reminds you that you don't want to go there. To the penitentiary." He then invites me to see his room.

Waiting for the elevator we meet Oliver Thompson, who has lived here since it opened and is proud of the place. The only things he'd change would be to add balconies, because he wants to barbecue, and to improve the natural ventilation. He also points out that the corrugated-steel siding collects all the dirt from the construction sites in the neighborhood. Neither he nor Gladney likes the landscaping: In modernist style, it's spare. Gravel paths alternate with 18-inch-high prairie grasses. "Who wants weeds?" they ask. We take the elevator up to the second floor, where we walk past vertical tubes of lighting embedded in the walls behind frosted glass. At the ends of the hallways, windows provide even more natural light as well as stunning views of the city.

In his unit Gladney uses houseplants to divide the entrance from where he sits. One wall is maroon—each room is colored according to a four-color palette—and Gladney has hung paintings of aqua-blue seascapes and a pastel-colored artwork of ballerina's shoes. Above a leopard-skin throw on the sofa, the window opens onto Clybourn Avenue. Cars whiz by. The noise doesn't bother him. "I used to sleep under the El tracks," he says. I ask him where he slept when he was homeless. He smiles: "Abando-miniums!"

Back in 2003, as Chicago was demolishing the Cabrini-Green towers, Mayor Richard M. Daley introduced a supportive-housing initiative, part of a ten-year "Plan to End Homelessness." The city sought to "facilitate the development of affordable, permanent housing with on-site social services," issuing an RFP for the Clybourn site near Cabrini. Lakefront Supportive Housing, as it was then known, responded and won the competitive application process. The City of Chicago sold the land for one dollar.

It's a visible—and very valuable—site near neighborhoods of wealth and power, so why not work with a high-profile architect? If all went well they'd get a good building and lots of press. One of Lakefront's longtime board members, Harold Schiff, had worked with Jahn before, so Schiff recommended him for the job. But in Chicago, there is always one guy to have on your team—and that's Mayor Daley. Daley met with Jahn and agreed that he was the right man for the job.

The Schiff cost approximately $18 million. The president of Mercy Housing, Cindy Holler, estimates that it cost about 20 percent more than comparable buildings. But, she says, "people who tour it ask questions about community development, homelessness, supportive housing, and green design—and people ask for tours every day. They walk away with new insights. It was worth the investment." The green features added about $1 million to the cost. Although they reduce operating expenses, it's not yet known by how much. They do get press for Mercy's work, however, and they also please Mayor Daley, who is making efforts to green Chicago.

Ernest Gladney is just glad to have a lease and his name on a mailbox. But he wants to move out of the Schiff eventually to give someone else a chance. He wants to buy an abandoned house like the ones he used to sleep in. He says he would fix it up. And though he's lived in modernism for a year already, the house he'll pour his sweat into will not look like this.

He draws a picture of what he'd like. "I ain't no artist—no great architect like Helmut Jahn—but this is what I want." Then he signs it: Ernest Gladney.

The building's stark but well-windowed exterior (top left) is clad with ridged sheets of stainless steel. Dorothy Barry steps outside for a breath of fresh air.

Ernest Gladney (bottom) reads alone at a worktable in his bedroom. Tall houseplants give Gladney a shade of privacy against the passing cars on Clybourn Avenue.

The spacious corridors of the Schiff Residences (top right) are clean, well-maintained, and warmly colored—a convincing hybrid of social housing and home.

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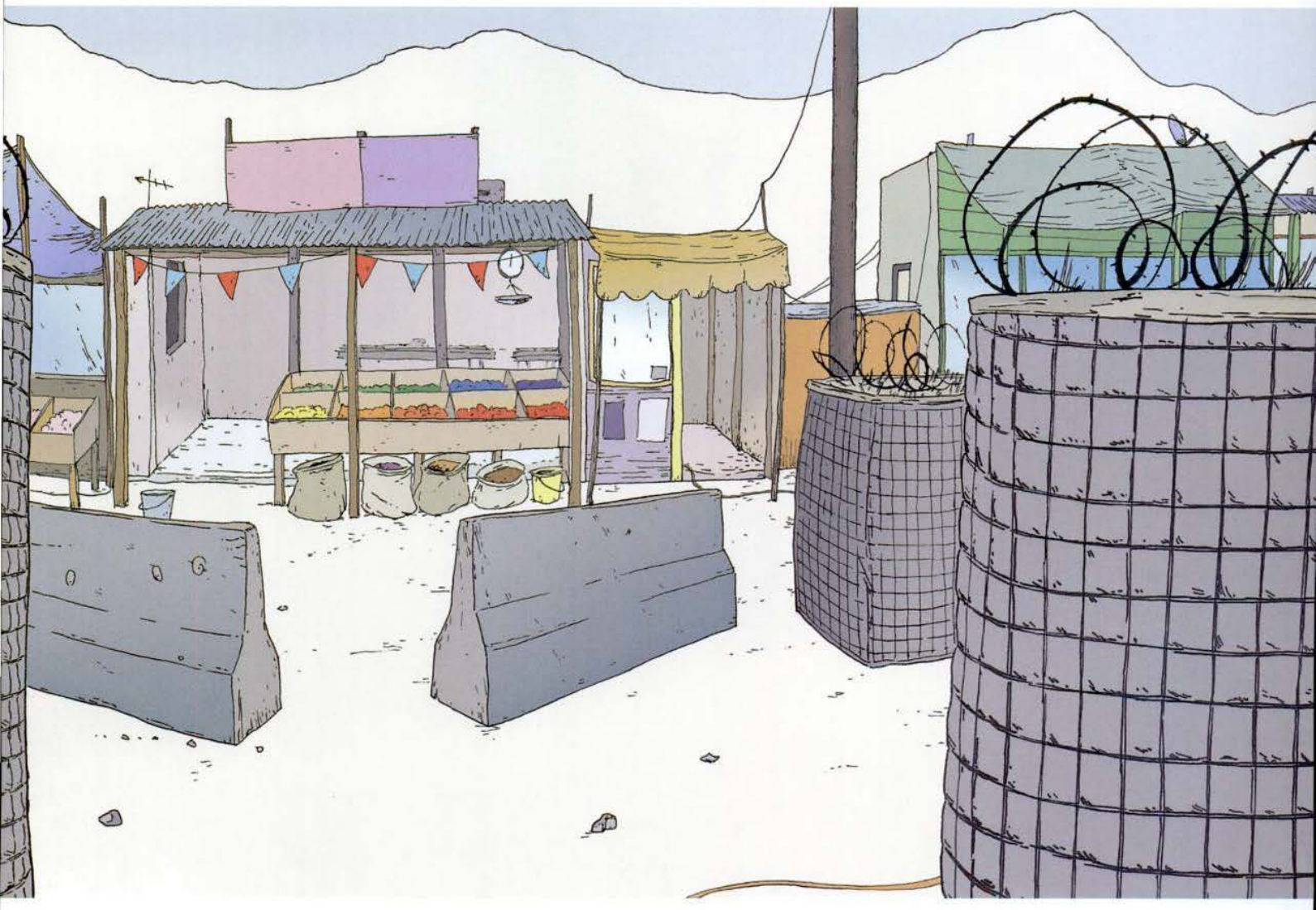

The Good Earth

As the war-torn city of Kabul, Afghanistan, is transformed into a maze of blast walls, military checkpoints, and foreign bases, how might security architecture be changed to foster psychological stability?

Bartholomew Digby runs his calloused hands along the walls as he scrambles around the Parwan Fort. He'll casually draw a finger down a mud-brick surface sill as he passes. Sometimes he caresses the *paksa*, or mud mortar, with what seems to be genuine affection. Like many occupants of this reconstructed 18th-century fort, the 25-year-old Brit was drawn to Kabul by a fascination with traditional building methods and a faith in their powers to heal a city wounded by decades of war.

The fort is the base for Turquoise Mountain, a foundation established to rebuild Kabul's historic neighborhoods. Since Kabul was once a city of mud brick, Digby and his colleagues have transformed the fort's garden into a laboratory for earth architecture. Each structure is an experiment: Here, a wall made from brush matting and mud; there, an arch-roofed home for refugees.

Story by Charles Montgomery
Illustrations by Amze Emmons

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Digby, a project manager, pauses in the shade of a single-story wall quite unlike the others. This one is striated with dozens of brick-thick layers of rammed earth. He pops a crumpled cigarette between his lips and smacks the rough surface. "Strong *stoof*," he says in his Bristolian burr. "The guys joke that you could fire anything at this wall and it would hold up. Okay—it might disintegrate in a big explosion, but it would break into dust, not into flying blocks of concrete or steel."

This is how architectural discussions digress in Afghanistan: Nice wall—but will it stand up to a car bomb? As insurgency rages in the south of the country and explosions periodically rock Kabul, every decision, every structure, every investment in urban development is scrutinized through the lens of security. Which is how a crew of earth-architecture idealists found themselves designing what may be Kabul's first green blast barrier.

Kabul has always been a city of walls. Built most commonly with mud brick, walls surround nearly every home, even the humblest hillside hut. In a country with strict gender and social codes, walls allow for privacy as much as for security. But the foreigners who arrived after the ouster of the Taliban in 2001 have taken walls to new extremes.

International guesthouses, embassies, offices, and even restaurants have adopted military-style fortifications. House-high concrete walls have been beefed up to blast-readiness with stacks of HESCO—blast barriers made from refrigerator-size wire cages and bags filled with dirt. Despite orders from President Hamid Karzai to clear them, sidewalks remain blocked by sandbagged bunkers, guardhouses, and spools of razor wire that twist down the street edges like oversize Slinkies.

Wazir Akbar Khan, Kabul's embassy quarter, is gradually assuming the forms of Baghdad's Green Zone. Steel pole gates cross most of the neighborhood's edges. The main road from the airport through the heart of the city passes the U.S. Embassy, so it has been blocked by chest-high cement blocks and by a labyrinth of HESCO walls and sniper nests. Whole streets have been transformed by concrete T-barriers into canyons of deserted asphalt.

After suicide bombers stormed the Serena Hotel in January 2008, local architects involved in Kabul's reconstruction wondered if all these fortifications might be backfiring. Ajmal Maiwandi, who oversaw the rebuilding of Kabul's 16th-century Babur Garden, tied the growing insurgency to the failures of reconstruction. "People feel anger when they cannot walk on the sidewalks of their own city because of heavily fortified buildings, with menacing armed guards, encroaching onto public space," he told me. Kabul's suicide bombers are believed to come from outside the city, but Maiwandi points out that they can't succeed without the support of local people willing to feed and hide them.

In my own wanderings around the city, Kabulis complained that aid dollars were being spent on security for foreigners. "Your money is not helping us!" a teacher at Ariana High School barked at me. Stranded between the HESCO canyons of American compounds, Ariana's students are frequently barred from walking to school.

But do aggressive urban forms actually produce aggressive citizens? Given the hostility of Kabul's fortifications, it's a tempting thesis.

In peacetime, "hard" architectures—high, bare, concrete walls—attract vandalism and graffiti, points out Robert Gifford, a University of Victoria environmental psychologist. In conflict zones, the reaction may be incrementally aggressive. "When you challenge people with barbed wire and concrete," Gifford says, "at some low level of consciousness, it could create support and sympathy for those who want to fight against it. They might be more likely to support insurgency when they see such a hard face of foreign involvement." In other words, fortification might create an "us versus them" dynamic, whether its designers intended it or not.

New insights into the so-called science of happiness have been used to argue that urban design does change the psychology of a city's inhabitants. Landscapes that maximize feelings of safety, equity, and trust can actually produce happier, more engaged citizens. This theory was tested nearly a decade ago when then-mayor Enrique Peñalosa decided to turn troubled Bogotá, Colombia, into a laboratory for happiness theory. In order to make Bogotá feel more open and equitable, Peñalosa tore down fences around public parks and forced parked cars off sidewalks. Surveys found that feelings of optimism shot up during his term. Despite an ongoing civil war, the violent crime rate plummeted.

Nobody has the audacity to imagine Kabul as an oasis of happiness. But amid the mud-brick walls of the Parwan Fort are signs that architecture—and walls themselves—can function as a kind of social therapy.

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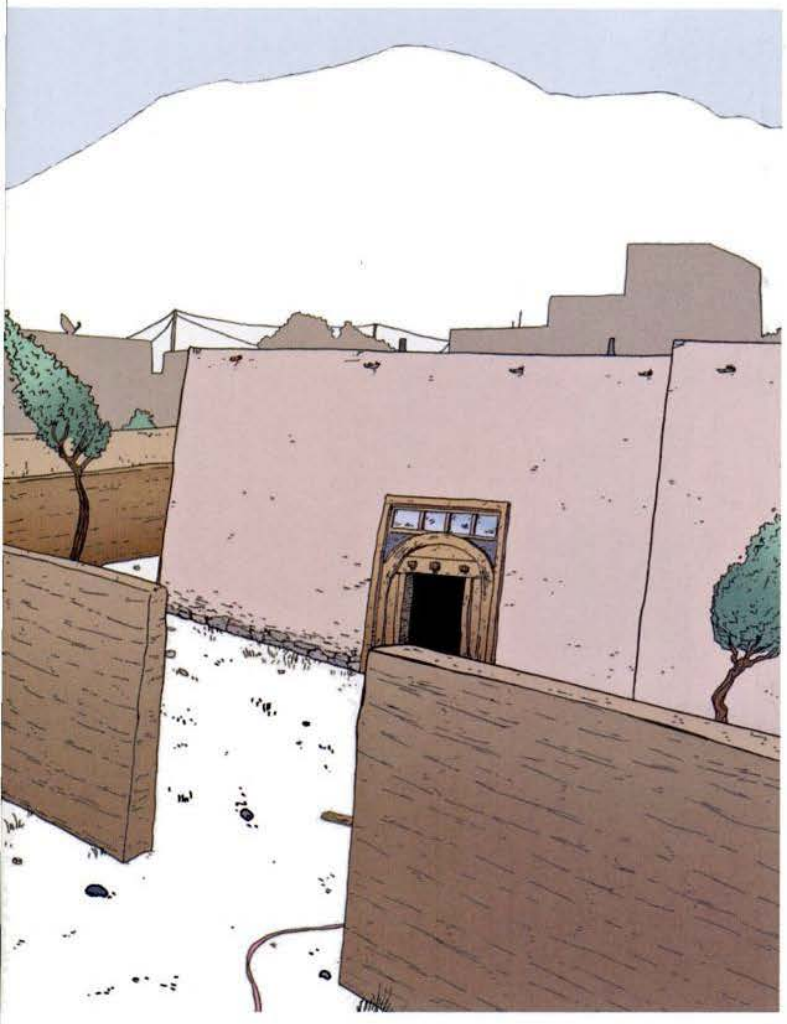

The fort not only houses international staff like Digby, but it is also the daily workplace for dozens of local masons, carpenters, craftspeople, and teachers. Unlike many foreigners I met in Kabul, Digby was not afraid of the city—partly, I suppose, because it had found a way into his home. The easy mixing of foreign and Afghan staff bumps the fort right off the United Nations' list of safe destinations, but it has won the support and affection of Afghans. This reaching out, one security consultant told me, is a remarkably effective strategy.

It is the walls themselves that most strike a visitor to the Parwan Fort. There is a softness to them, a warmth in the blond grit and straw peppering the paksa masonry that speaks of the earth beneath your feet and the methods that have served Afghans for centuries.

Which brings us back to that rammed-earth blast wall. One day last year, Douglas Hageman, an operations manager for the United Nations Development Programme, showed up at the Parwan Fort looking to get his hands dirty. He played around in the mud with Digby and Grahame Hunter, Turquoise Mountain's earth architect. They talked about the wonders of dirt—how Afghans could build, say, a mud-brick school using little more than straw and the earth around them, rather than waiting for foreign contractors to spend tens of thousands of dollars on imported concrete. The school would be warmer in winter and cooler in summer than its concrete counterpart. With almost no shipped material, construction would be close to carbon neutral. Built by Afghans, it would also be less likely to face insurgent attacks than a school built by foreigners.

Until now, the UN has encircled its properties in HESCO Concertainer blocks. HESCO is a handy innovation: The wire-mesh blocks come lined with polypropylene bags, so four soldiers and a backhoe can assemble and fill a ten-meter-long blast barrier in a matter of hours. But the blocks, manufactured in the United Kingdom, are expensive, not to mention crudely hostile to the street. "It's right in your face," Jake McQueen, HESCO product manager, admitted when I called him. "You wouldn't really want to use it in downtown New York or London."

What if rammed earth were to stand in for HESCO? A meter-thick earth wall would have the density to protect against blasts while offering a more traditional, less military aesthetic, thought Hageman. Moreover, rammed-earth wall projects would put cash into the hands of Afghan workers, rather than foreign suppliers. If school architecture could be guided by social development goals, then why not fortification? "Just doing the wall at our guest house would employ 100 people for two months," Hageman enthused.

But the debate over urban fortification has barely begun. The earth wall is a reminder that the life and power of a built form extends beyond its everyday function; it can be a symbol of community and tradition as surely as a concrete T-barrier can embody fear and alienation. Afghanistan's Ministry of Education has now enlisted Turquoise Mountain's help building a rural school prototype. The first task, of course, will be to build an earthen wall around the school site.

There is a kind of wisdom in dirt, Digby insists as he gives the striated wall one last smack. It is, indeed, strong stuff.

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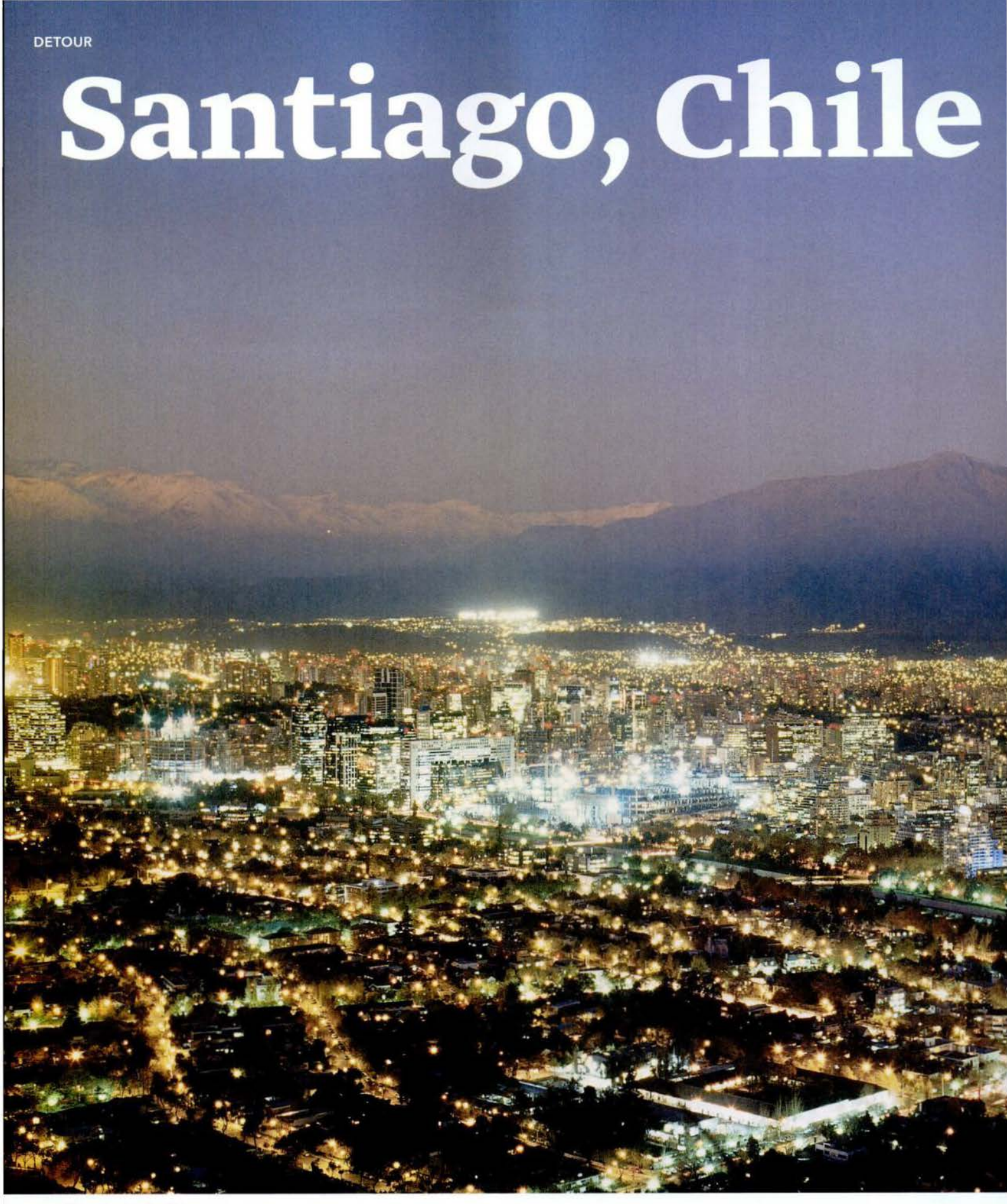

Story by Jeanine Barone
Photos by Cristobal Palma

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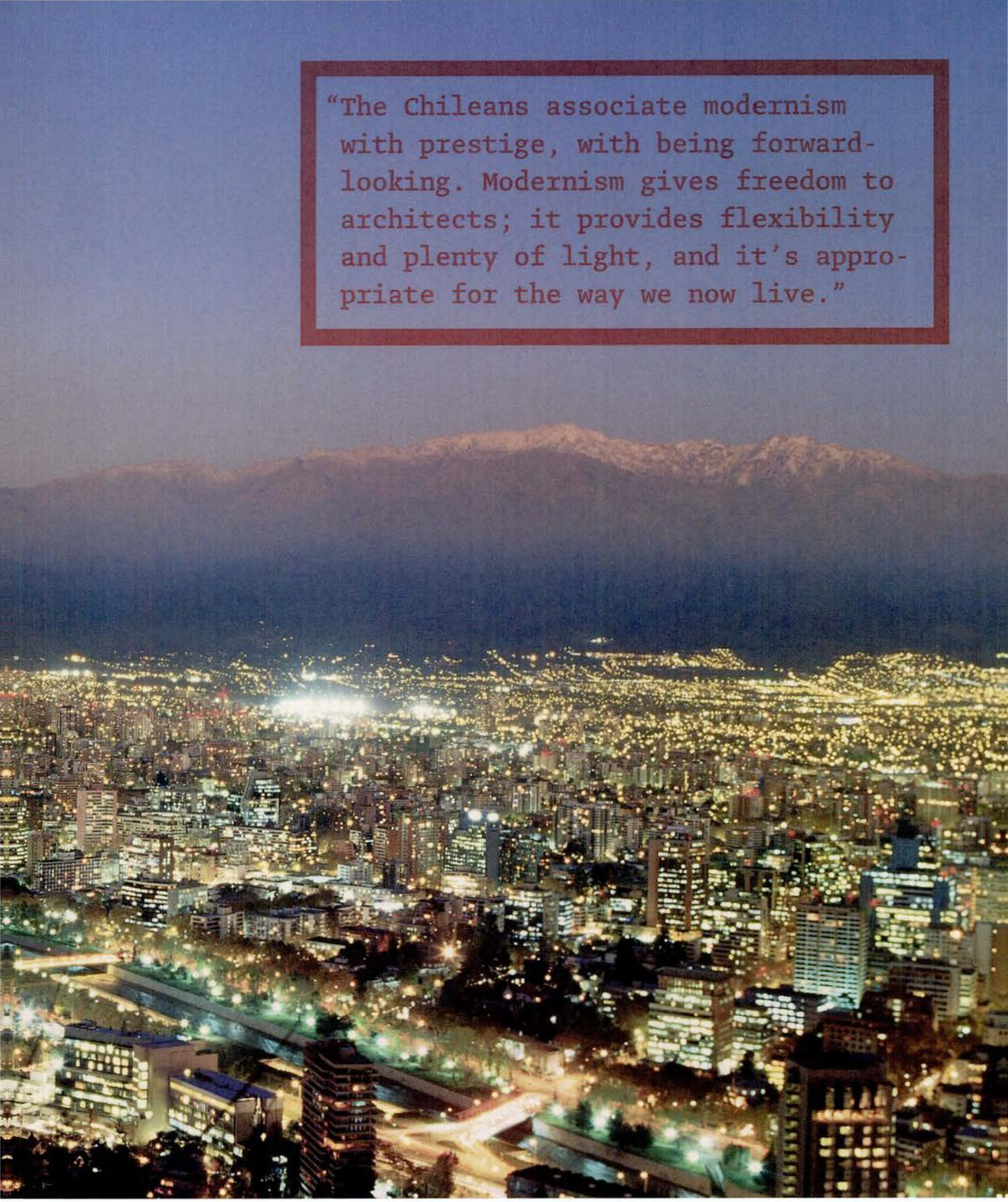
"The Chileans associate modernism with prestige, with being forward-looking. Modernism gives freedom to architects; it provides flexibility and plenty of light, and it's appropriate for the way we now live."



Chockablock with high rises, downtown Santiago at night is a sight to behold, particularly given the building boom the Chilean capital has experienced of late.

Yet the glass, steel, and concrete can't fully distract one from the city's natural heights: the ever-present peaks of the snow-draped Andes in the distance.

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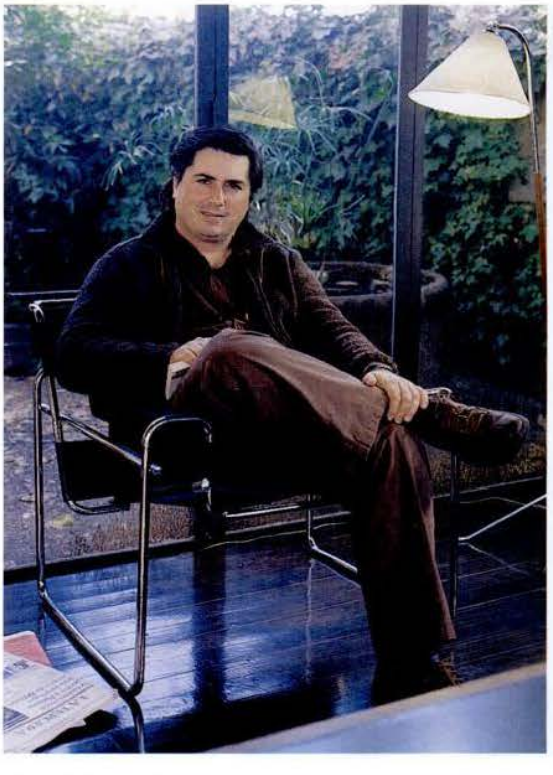
Unlike sizzling Rio de Janeiro or seductive Buenos Aires, Santiago comes off as South America's more straitlaced capital city. Chile, the world's longest country, stretching almost 2,700 miles from north to south, is packed with plenty of eye-catching landscapes, from the soaring Andes to the arid Atacama Desert. And it's no wonder that visitors are easily lured away from sleepy Santiago. Many who descend on Chile's sprawling capital see it simply as a convenient gateway to the country's real highlights: the Lake District, San Pedro de Atacama, and Torres del Paine National Park in Patagonia.

As Chile's financial center, Santiago hardly presents a thrill a minute. Its more subdued spirit, however, actually telegraphs the national character, one that still has a bit of a self-esteem issue as it gets beyond its long cultural and geographic isolation. But with a flourishing economy, this city that's often better-known for its wintertime smog is now in the midst of a building boom. To better understand Santiago's oft-overlooked architectural treasures and how an influx of wealth is affecting the city's character, we enlisted the help of architect Sebastián Irarrázaval.

Irarrázaval's eponymous firm, found in the leafy barrio of Vitacura, has amassed a diverse body of work that includes office buildings, residences, showrooms, and a winery (currently in development), but it's his ultra-cool, natural material–driven Indigo Patagonia Hotel that put him on the world design map. He recently won a competition to build the new school of design at the Universidad Católica, where he teaches architecture. In this city, where his father also studied and taught architecture, it's no wonder Irarrázaval has strong, and not wholly laudatory, opinions about where Santiago is going.



The city's second highest point, Cerro San Cristobal, with its Swiss-style gondolas (top), rises some 1,000 feet above the rest of the city and is where Santiaguinos escape the urban bustle to picnic, swim, hike, and wander through gardens. Metropolitan Zoo is at the base of the towering hill. Architect Sebastián Irarrázaval relaxes in a Marcel Breuer–designed Wassily Chair (bottom) in his 50-year-old house that he has renovated to include walls of windows and flexible, open interior spaces.

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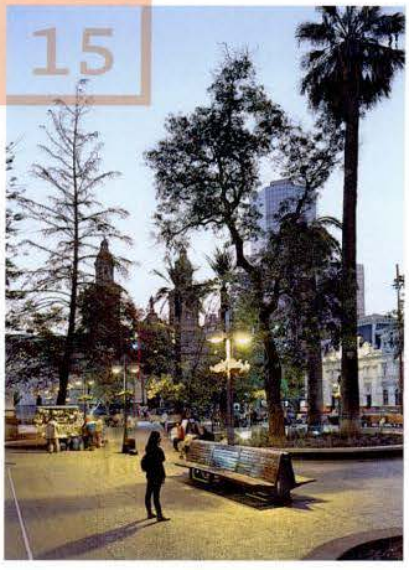


You live in the relative peace of the Vitacura neighborhood. Why stay out of all the action downtown?

Vitacura was one of the first expansions of the city, about 60 years ago. There were cows here at that time. Now, things are changing, with an increase in multistory apartments, art galleries, and shops. But it's still green. Yes, my house is a few minutes away from my office, but Vitacura is really a neighborhood, which is important because I have five children. Plus, I'm only a 15-minute drive from downtown. And there are many private gardens that you can enjoy, even if you cannot enter them.

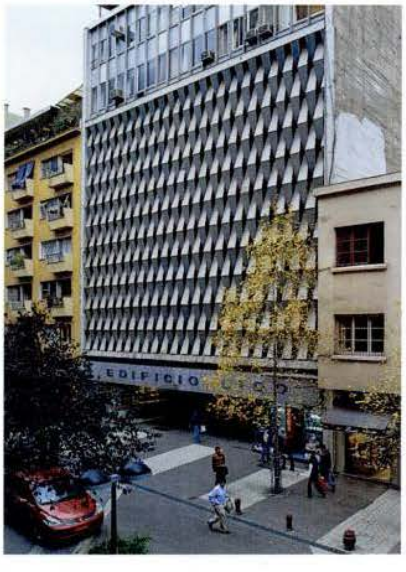
Plenty of money is pouring into the capital, but is that necessarily a recipe for desirable growth?

The state has become less powerful and everything is more chaotic. For example, we have plenty of motorways, and that means the centers of the city have lost their importance. In Santiago, you don't know where the center is. There should be public parts of the city that you could easily recognize, like in Paris and other old cities—which were once models for Santiago. These so-called urban rooms would maintain the same building height, style, and materials on both sides of the street. El Golf was a neighborhood that was planned with "urban rooms" in mind. Now it's a business district and most of that has been destroyed. Borja Huidobro has been trying to revive this idea of in El Golf, where he did several buildings. And as a result, you can recognize the design of the area.

Is the new construction embracing modernism?

The Chileans associate modernism with prestige, with being forward-looking. It shows the world that Chile is part of a global trend. It's a way of saying we are not isolated, because Chile had been isolated for so long. Modernism gives freedom to architects; it provides flexibility and plenty of light, and it's appropriate for the way we now live. Good buildings that are fresh and original can be born here, but, unfortunately, many are just imitations.

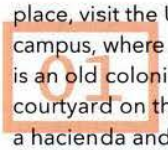
One of the best pieces of modern architecture in the city, however, is the mountainside chapel Los Benedictinos, by Gabriel Guarda and Martín Correa. With light coming in from skylights and an array of windows, the treatment of light is the main design element. The Palacio de la Moneda, by Joaquín Toesca y Ricci, where [then-president Salvador] Allende died, is one of the best pieces of architecture. Its austere and clear spaces have a sense of permanence. Close to it is the modern Centro Cultural Palacio la Moneda, which I also like. Finally, Rodrigo Pérez de Arce did a nice renovation of Plaza de Armas. He took out half the trees to return the square to a public space, but it also remains a green site for relaxing.



What has been the fate of Santiago's renowned colonial structures in the boom?

Santiago is moving closer to Tokyo and São Paulo rather than Paris in terms of not respecting the old and not properly planning the city. There's no support from the state to maintain the old colonial-era buildings that are part of Santiago's historical past. You need them in order to recognize the city. But now you see a colonial-era house with a huge skyscraper next to it or old buildings destroyed to make way for modern ones.

Where do you see a more compelling mix of the old and new?



To see old and new buildings in one place, visit the Universidad Católica campus, where I teach. El Comendador is an old colonial house with a green courtyard on the campus. It was once a hacienda and then a hospital. One room is now a studio-workshop; the old stable and chapel are classrooms. It's like what I do, trying to make things flexible. To be permanent, architecture should be flexible. On campus, there's also a modernist library that's unusual because it's underground and yet has the feeling of being outside.

The city's heart beats in the palm-dotted Plaza de Armas (upper left), where even a brief visit reveals a slice of Santiago culture, from painters to musicians to chess players.

Behind the modernist facade of the Edificio Lido (center), constructed in the 1960s, is a shop-lined covered walkway that brings life to the interior of this block.

The upscale barrio of El Golf (upper right) is sprinkled with stylish restaurants and design emporia and is a magnet for high-rise offices and residences.

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The west side of Plaza de Armas reveals Santiago's juxtaposition of old and new. The Plaza de Armas building, a mirrored glass edifice by Echenique Cruz Boisier Arquitectos, rises above the grand Catedral Metropolitana. The cathedral's main altar was recently renovated, and many Santiago luminaries are buried on the church's site.

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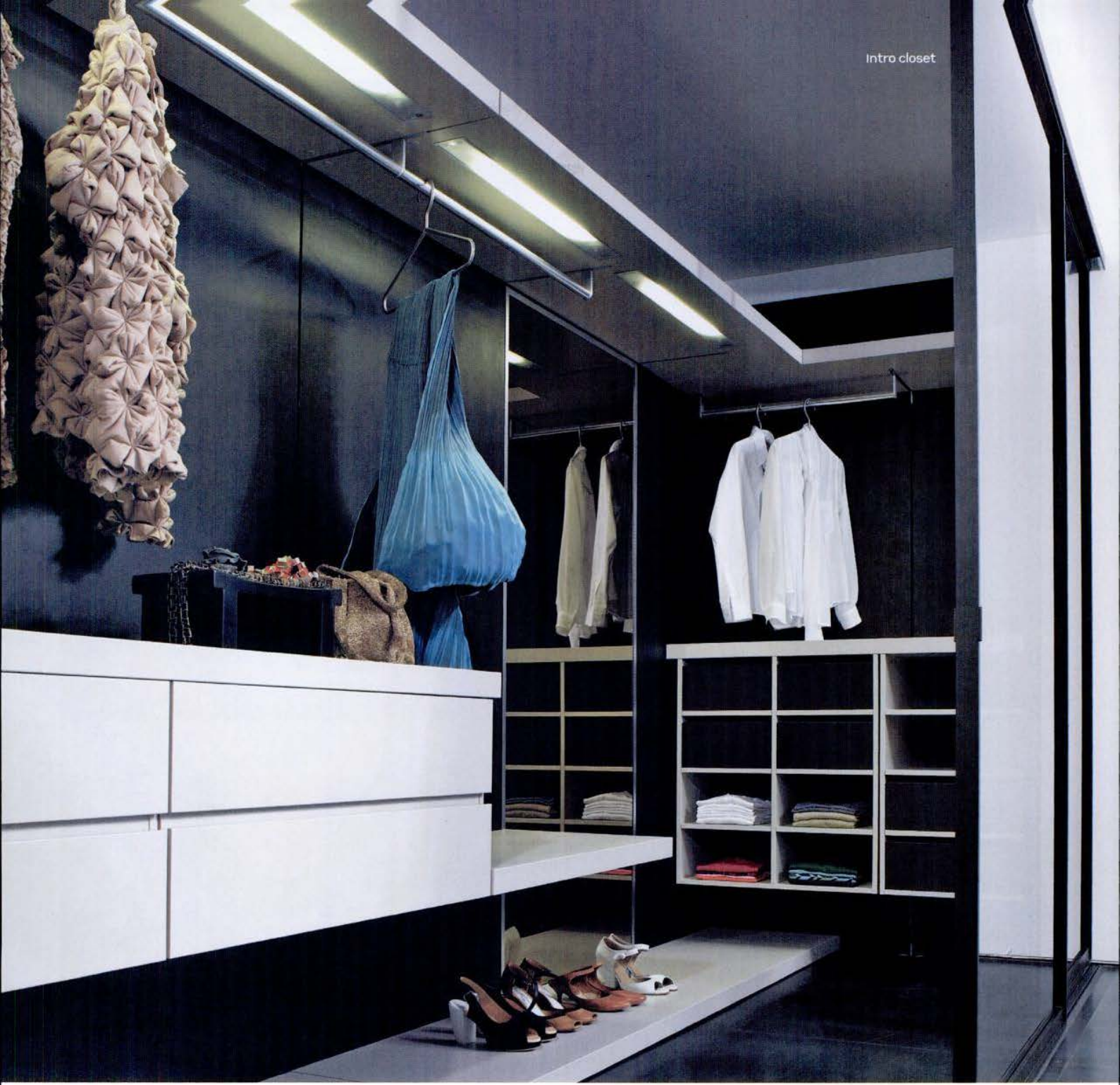

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The architect, Teodoro Fernández, has taught at the university for a long time and has won quite a lot of competitions.

What sights should not be missed that also provide a window into Santiago life?

There is a system of pedestrian passageways, or *pasajes*, within buildings in downtown Santiago that winds around like a labyrinth. Here, there are odd, independently owned shops selling medical supplies, scissors, and so forth. There are also streets dedicated to one type of product, and this speaks to the city's handicraft tradition. For example, Calle Victoria is a place where everything leather is sold; Diez de Julio is devoted to car repair and tires; and Baratillo, a narrow passageway, has wicker-furniture stores. I also like shopping at La Vega, a market selling chiles, mushrooms, potatoes, and much more.

Where do you recommend a visitor go for shopping or to have a nice meal?

In El Golf, Pura is a sophisticated shop with interesting ponchos, scarves, and bags with good handmade traditional designs that have been modernized. Next door is Interdesign, a shop that sells nice furniture and lamps. I also like MAVI (Visual Arts Museum) and the contemporary art exhibitions at Galería Animal.

Liguria is a lowd and crowded chain restaurant where you can eat rabbit and other types of traditional foods on vintage plates in an old-time atmosphere. The best thing you can eat in Santiago is a sandwich. Fuente Alemana has a huge central table and you can get German sandwiches with pork and sauerkraut. Le Fournil is a French coffee-shop chain with the best bread you can find in all of Santiago. It's across from a Starbucks, where no one goes.

Palacio de la Moneda (top), a late-18th-century colonial presidential palace, is now the government seat. A stroll through the inner patios is particularly serene. The subterranean Centro Cultural Palacio La Moneda (bottom) lies beneath an esplanade but is awash with natural light. The galleries display an array of Latin American art.

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Sandra Wheeler and Alfred Zollinger, Matter Practice, Ecotopiaries, 2006. Photo: Harry Zernike

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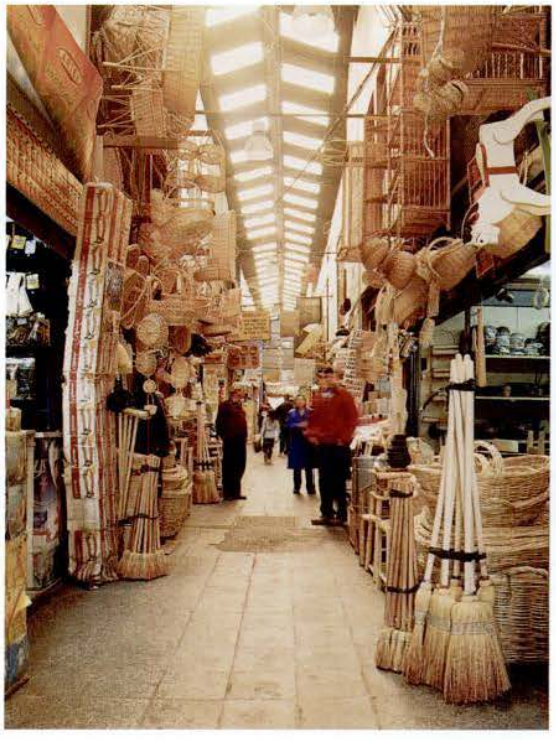

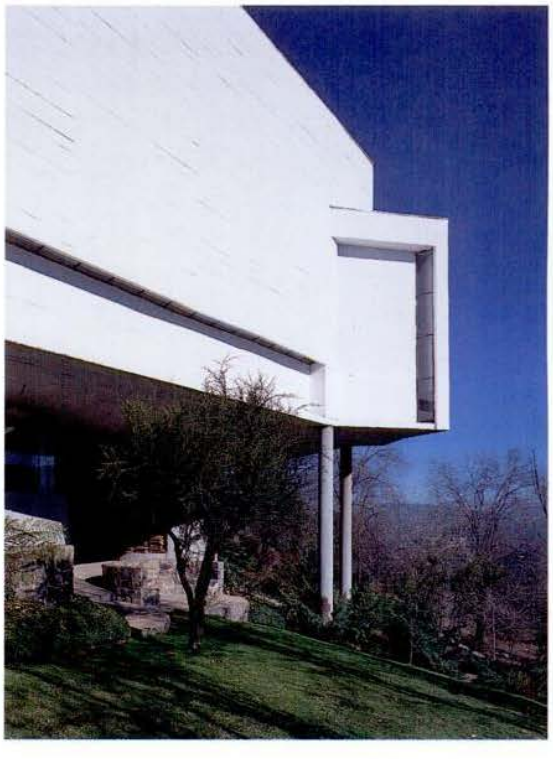

Despite globalization, Santiago still retains examples of postage stamp–size streets (top left and right), each selling one type of goods, whether leather, wicker, car-repair paraphernalia, or other sundries. Leave it to a pair of monk architects to create perhaps one of the most unique chapels in South America: Los Benedictinos (bottom left and right), with its ubiquitous white-on-white motif, cubelike forms, and light rays penetrating the interior from all angles, is one of Santiago's most numinous locales.

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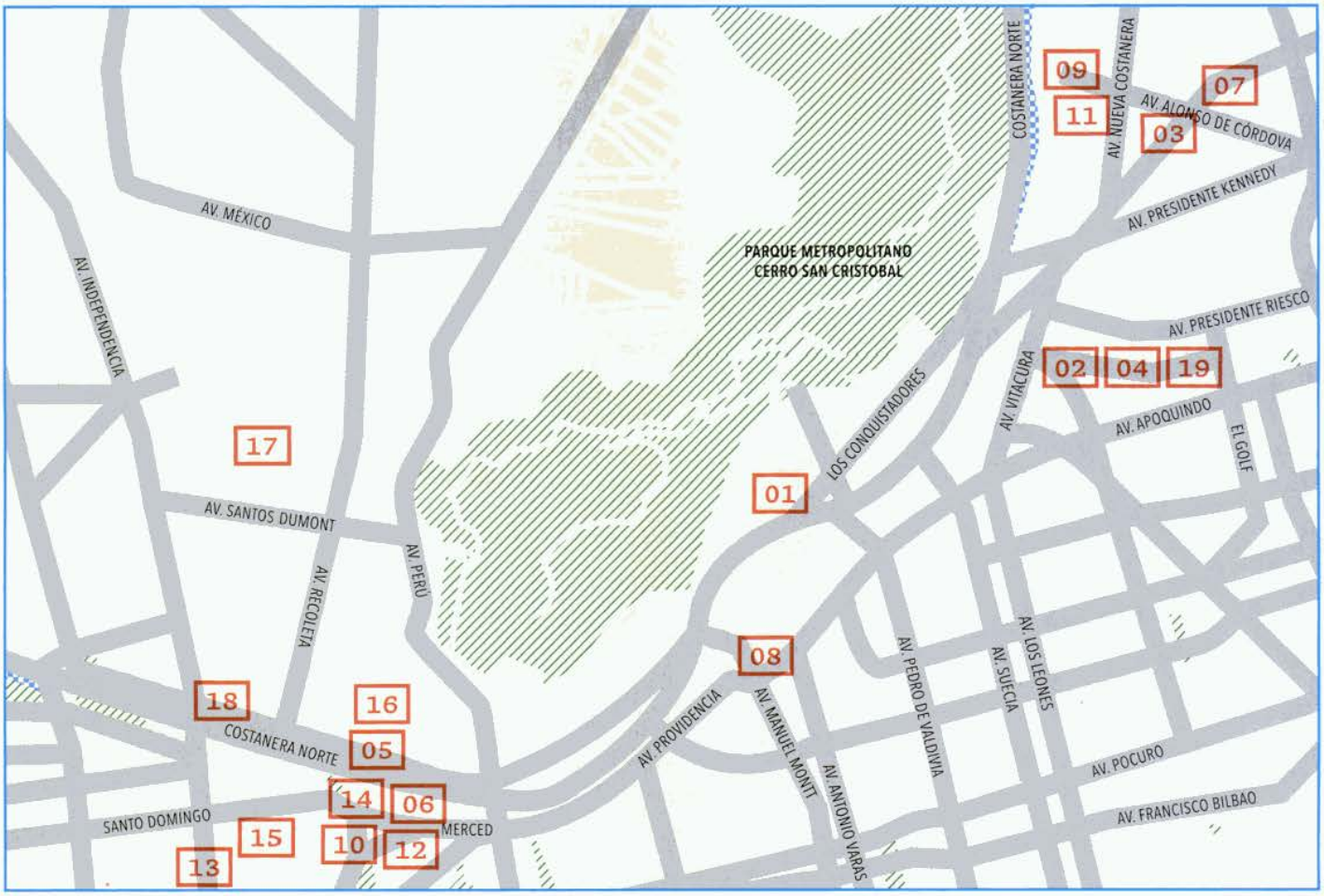

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Av. Bicentenario 4050
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Opera Catedral [10]
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Museums/Galleries

Galería Animal [11]
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Places of Interest

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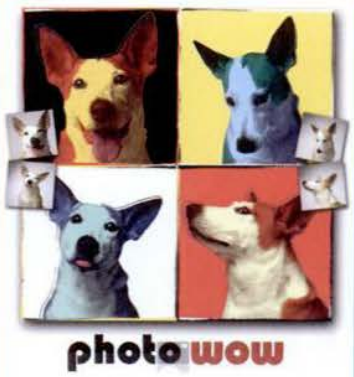

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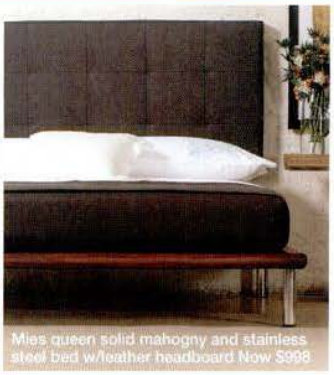

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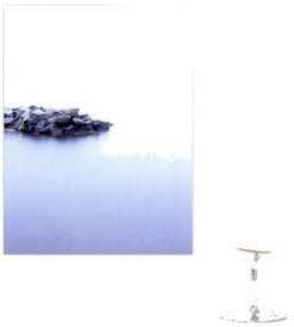

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A collection of grid compositions created by overlaying translucent colors on etched metals. Fusion of form and color creates additional shades producing a new work of art. The possibilities are endless.

mozdesigns.com

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Acme Made designs a complete line of stylish yet protective bags, cases, and accessories for the creative professional. Available online and through select retailers worldwide.

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

Toll-free 888-486-3191
info@acmemade.com
acmemade.com

Fusion Furniture LLC

Reborn: RE series by Tim George. Carts originally manufactured in the 1950s for the medical profession but never used until their recent modification and transition into the B52. Limited-edition offer.

Shown: B52 Stainless Steel Bar, ca. 1952

Tel. 515-988-6684
fusionfurnituregallery.com

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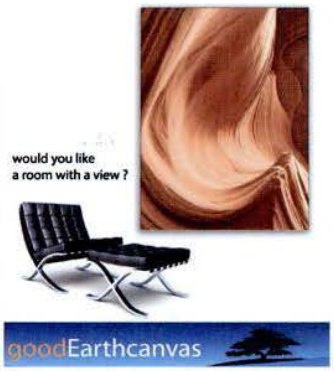
Toll-free 866-435-6287
gelpro.com



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Eco-logical

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Shown: Lush™ Blend "Bora Bora"

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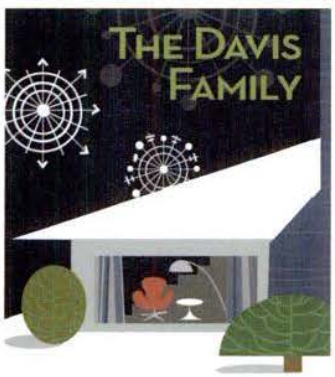

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Shown: Magno Radio (Indonesia) Council Design Peel Lounge (USA)

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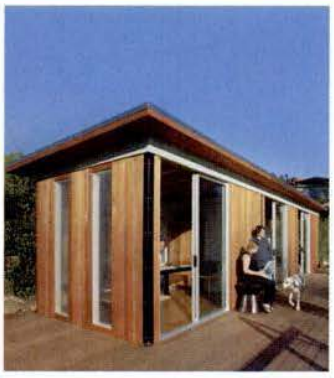

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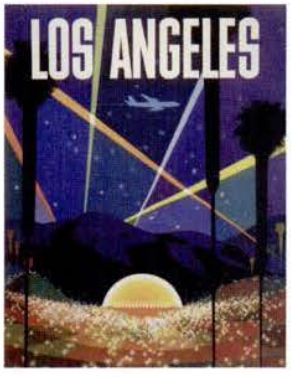

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Shown: Los Angeles 1960s

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OOMPATOYS

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Find the best selection of quality baby toys, wooden toys, and gifts for young children that are both modern and whimsical for the little ones in your life.

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Shown: Perseus with J1 Tallboy Chest

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Shown: Season's Greeters by Peagreen.

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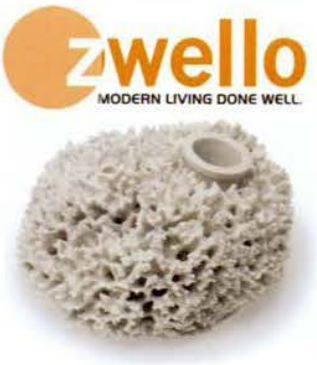
Tel. 323-692-9221



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Shown: Sponge Vase by Marcel Wanders for Moooi

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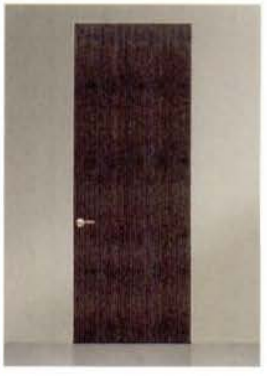

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Piece shown: Avoca series

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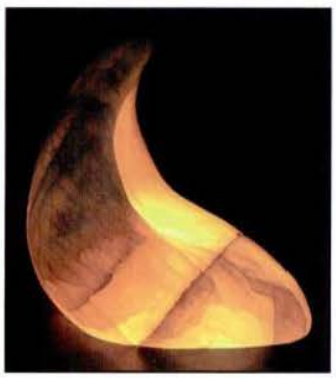

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Shown: Infinity Suspension Light by Vibia

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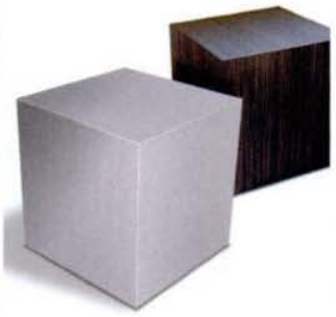

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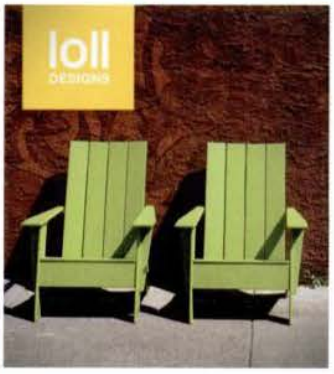

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Shown: 4-Slat Adirondack in Leaf.

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design
build
land
stone
water

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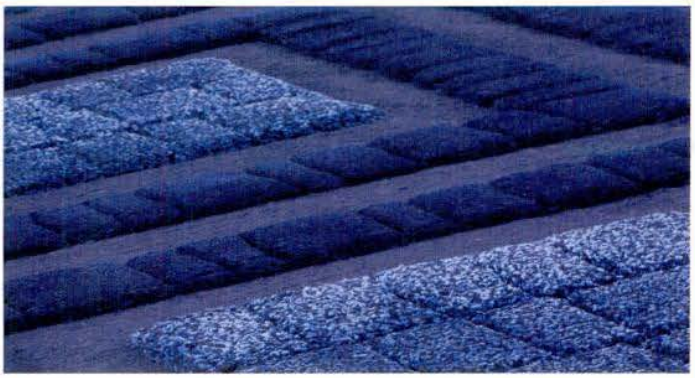

Mat the Basics

Textures You Have to Touch

The production of handmade carpets has a long tradition on the banks of the Ganges River—for generations distinctive works have been created there. This is also true of Mat the Basics, a family business dating back a half-century. The company pioneers a new type of rug—by combining materials and weaving techniques, it is able to create structures and textures that are new and exciting. RugMark-certified creations made entirely by hand by skilled weavers, using the best materials.

Shown: Bergamo Blue

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mat-thebasics.com

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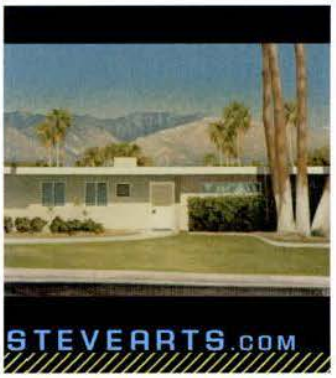

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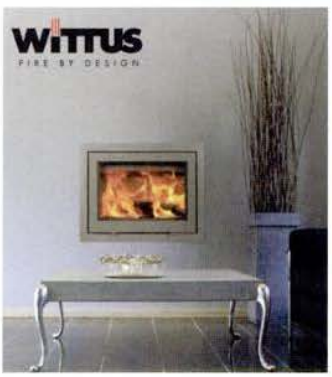

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Shown above: Ariel ceiling flush mount in double layers of folded copper mesh; Bella Luna with elegant metal frame and gold dupioni silk shade; Tympani chandelier in white shantung silk; jeweled Corona chandelier in hemp muslin; and Harlequin Square in diamond folds of natural hemp. All shades are removable for cleaning.

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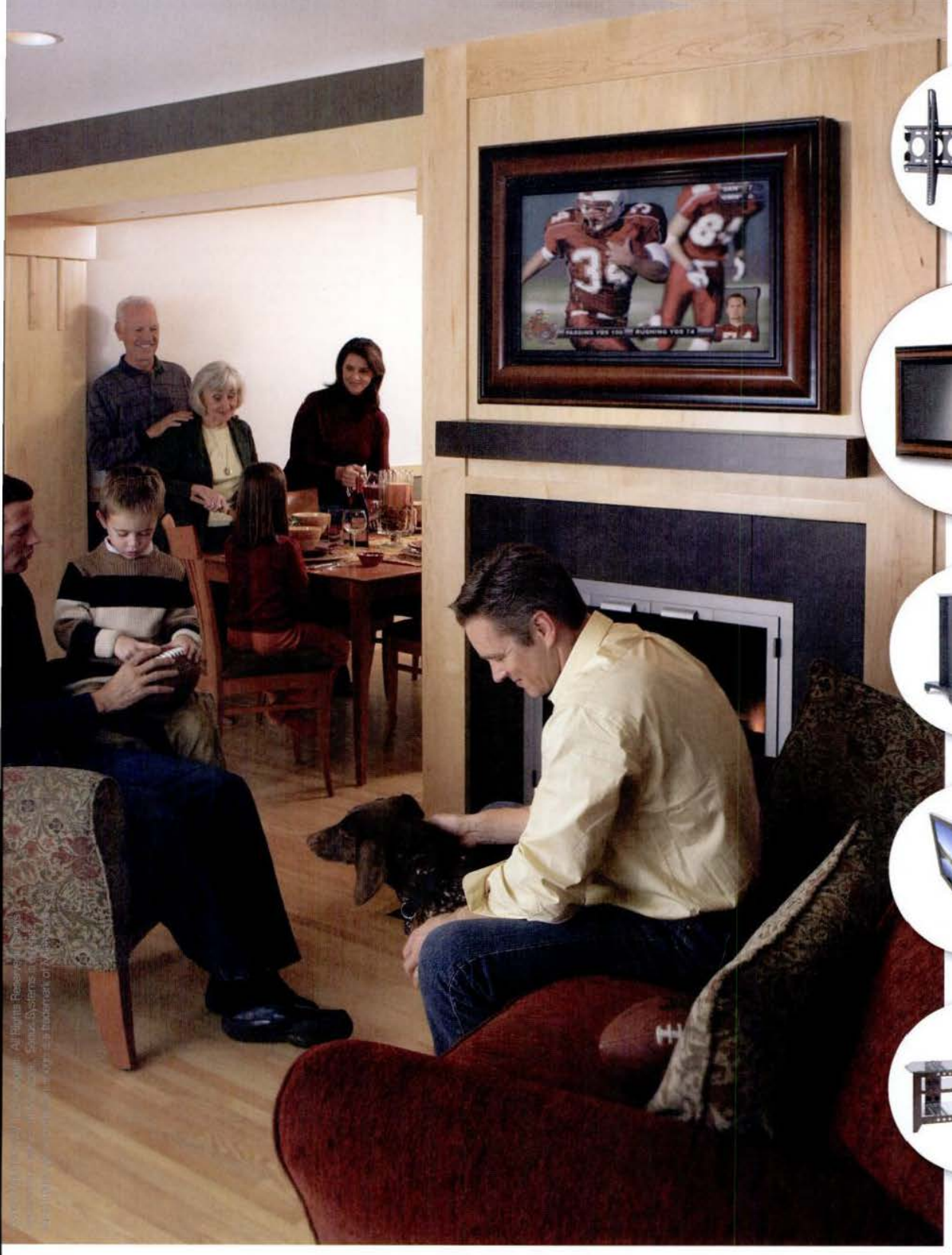

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Lounge and dining chairs by Gwapa, Cork stools by Jasper Morrison, Dickies chairs by Anthony Kleinepier, and Double Round table lamps by Marcel Wanders, for Moooi
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Antler wall sconce by Jason Miller
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Felt shade floor lamp by Tom Dixon
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Happy D. tub, sink, and toilet by Sieger Design for Duravit
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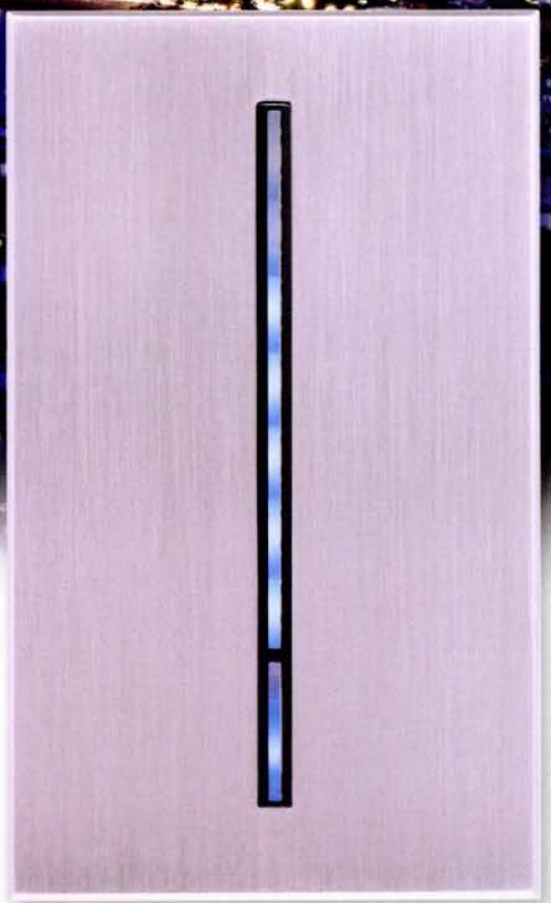

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