At Home in the Modern World

dwell

BEFORE & AFTER

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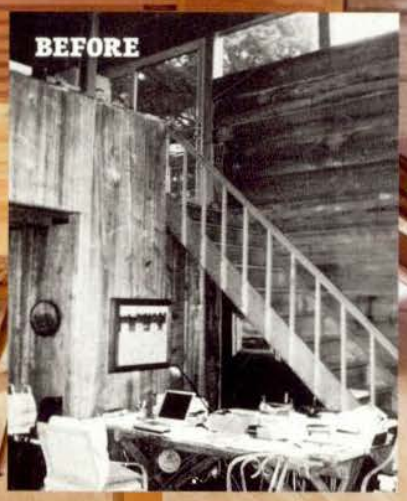


dwell.com
April 2009

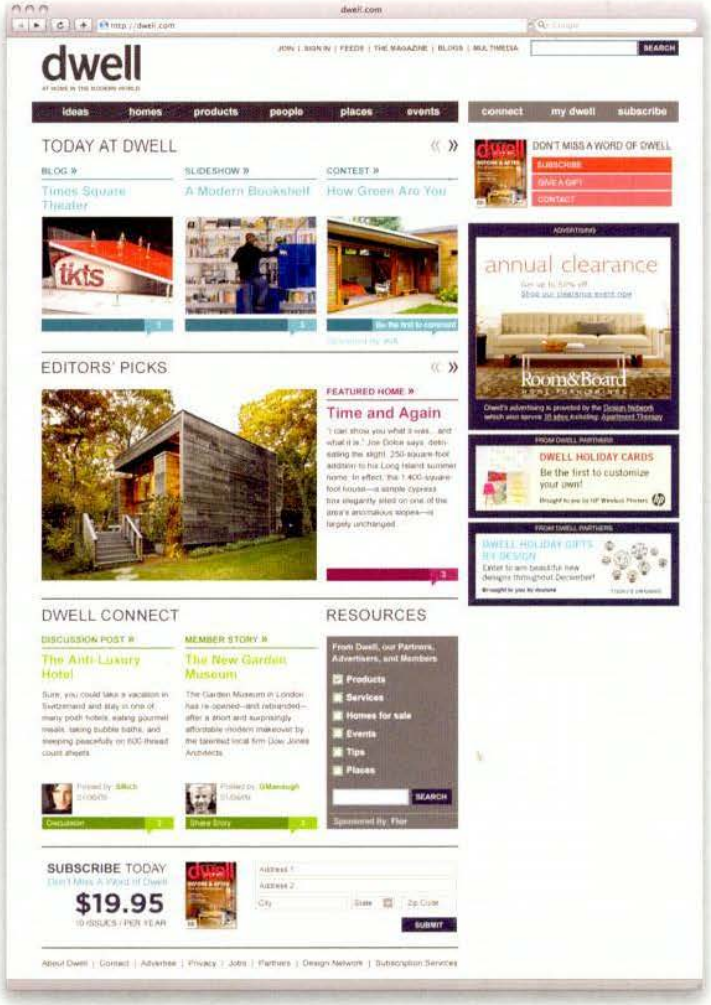
$5.99 US

The New Dwell.com

Eight and a half years ago, as we launched Dwell, we also launched dwell.com. Within a small pop-up window, animated lines converged to form the outline of a building, which then transformed into a photograph from our first issue. I'd like to think that it was a clever cue from the opening titles of *North by Northwest* that demonstrated our pop-culture savvy, but it was in fact a sad artifact of the Flash-based bells and whistles then in fashion. Our little website offered a few glimpses of what we were working on in print, a couple of event listings, and a subscription form, but little else—and that was just about enough for the next six years.

Today, it's virtually unthinkable that we would have such a minuscule presence online—not only because of the sheer amount of design discourse going on there, but also because of the exciting opportunities new online technology offers us to tell stories, present our readers with fresh Dwell content, and, most importantly, interact with each other. With this in mind over the last few years, our site grew exponentially to include everything from blog posts to audio design tours to video profiles—so much so that our offerings had long since outgrown our site. I'd begun to think of our website as a house to which rooms were haphazardly added as needed, but without consideration for the overall plan. Good luck getting from the foyer to the conservatory!

Functionality has always been a benchmark by which we judge good design, and at last, with the launch of the new and improved dwell.com, we can claim to offer a website that works for you. We stripped back our content to the core and rebuilt the entire site from scratch so that you can easily find the stories and information you want, while also being able to seamlessly navigate noteworthy new features (turn the page for a preview). Just as we place people at the core of our stories in print, we've placed you at the core of our experience online. While we provide the framework (and a ton of new, continually updated content), ultimately it's your contribution that will imbue dwell.com with the dynamism that creates meaningful online experiences for all of us. So I hope you'll stop by our new online home and make it yours.



Sam Grawe, Editor-in-Chief
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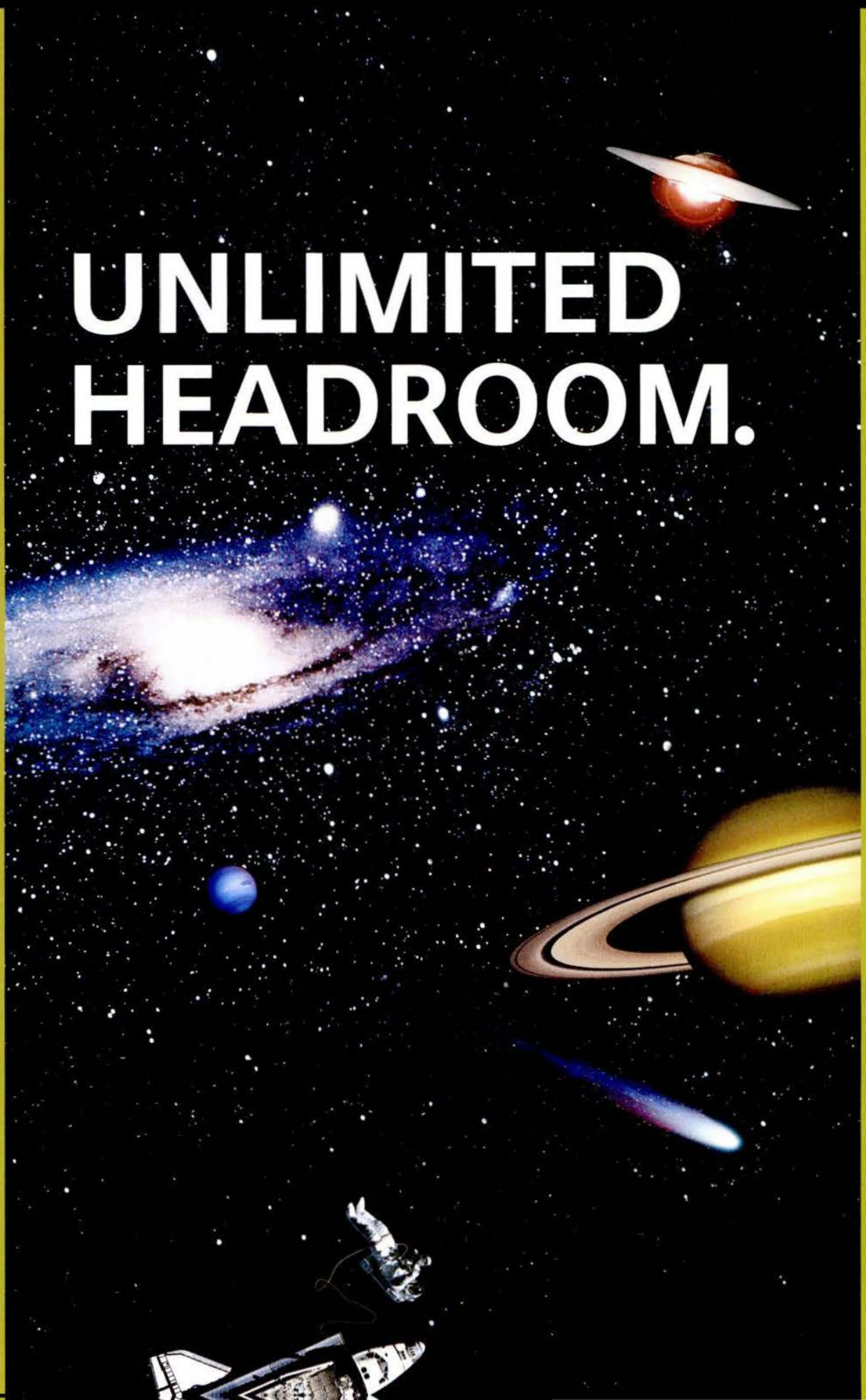
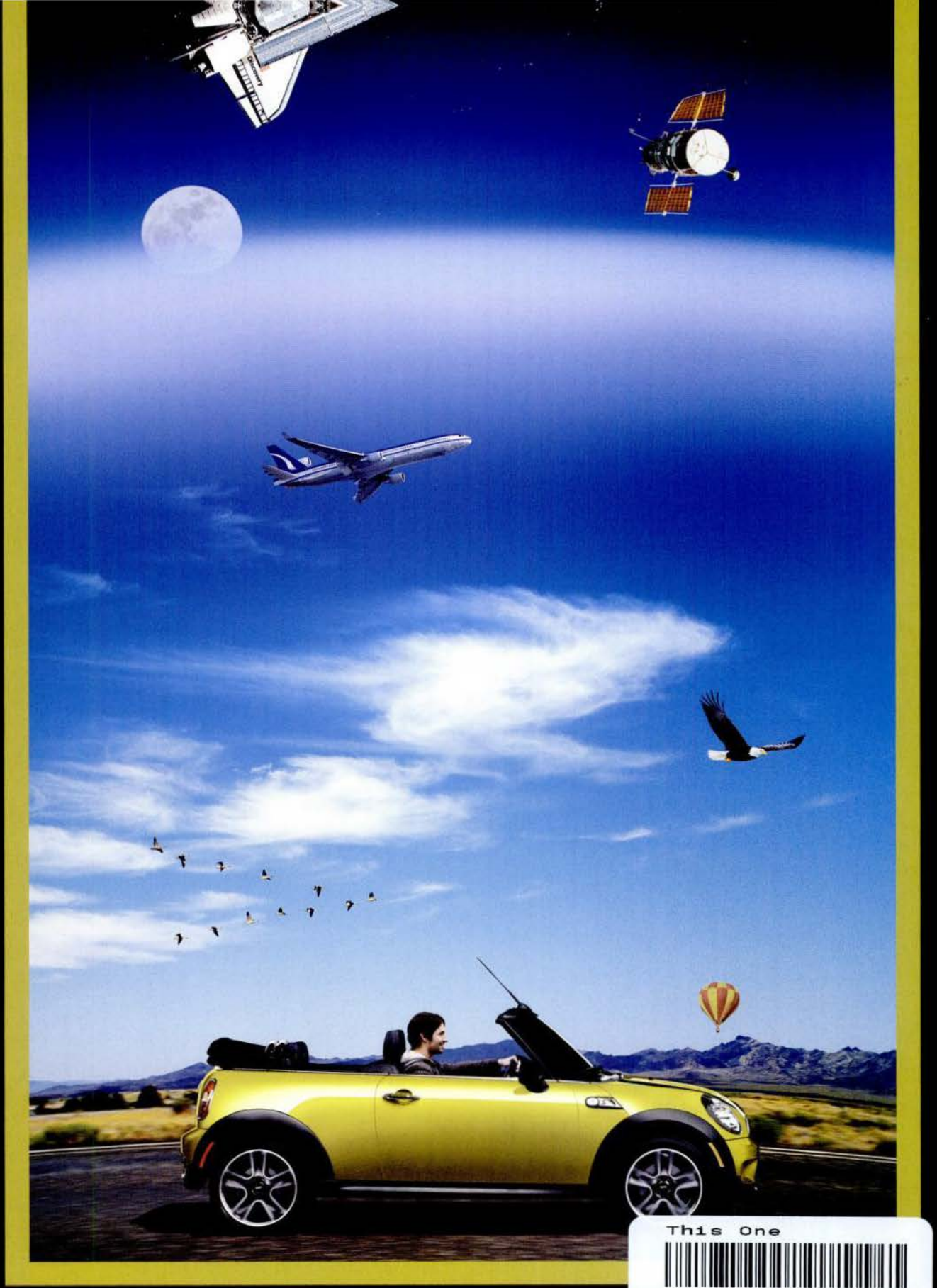




Introducing...

Ideas

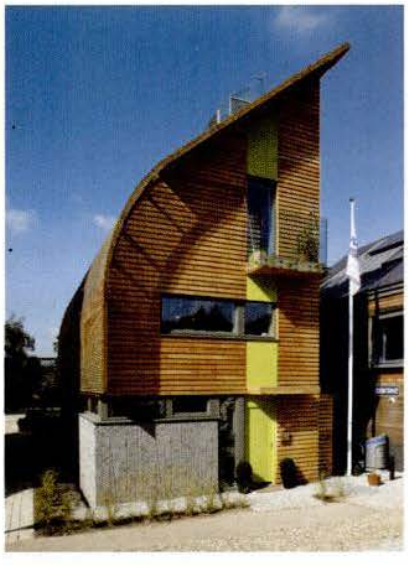
The best ideas rarely develop in a vacuum. Design is about context, and dwell.com features an entirely new section devoted to the topics that inform and inspire good design in the modern world. From the engineering of a skyscraper, to the future of sustainable materials, to an expert FAQ on prefabrication, Ideas will help you brush up on your design literacy and discover the breadth of the concepts that are shaping our world.

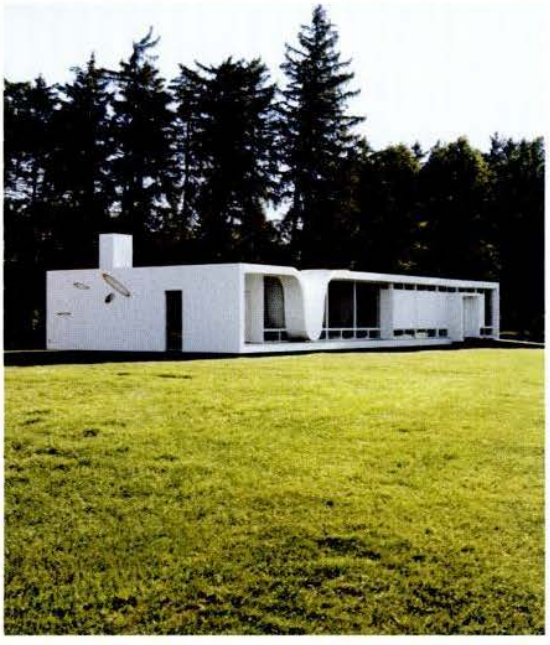
Homes

Looking for that renovation in Racine or the prefab in Poughkeepsie? With the launch of the new dwell.com, our complete archive of homes has been digitized and organized to make it easy for you to find the stories you fondly remember or to pull up multiple projects according to type, material, location, and more. Each issue of the magazine is available at a click, with online features such as enhanced slideshows to expand on what you see in print.

Products

Shopaholics beware: Dwell.com's product database is shaping up to be the design world's answer to the Mall of America. From the comfort of your Aeron chair, search for furniture and products by room, material, and price, or simply browse through the vast collection of items. Whether you long for more novelties from the magazine's pages or seek a daily dose of our online Product of the Day, the Products department will surely satisfy your object lust.





Photos by John Clark (roof), Hufton + Crow (curved wood), Henrik Knudsen (prefab)

People

Without people, design is meaningless. From architect to client, designer to dilettante, the people who populate our world bring design stories to life. Dwell.com now features conversations, profiles, and Q & As with the folks at the forefront of modern design. Keep track of who's done what with detailed project listings and connect with other Dwell community members to discuss the design you love.

Places

No matter where you park your laptop, you can always enjoy a digital detour through the design-minded destinations of our Places pages. Explore the interactive online editions of Detour, and pinpoint the sites, shops, houses, hotels, eateries, and attractions that make up the modern world. Add your own design hotspots to the Dwell map and share your travel discoveries with the Dwell Connect community.

My Dwell

Whether it's a cup of coffee or a new car, consumer customization is key. So we're introducing My Dwell—a feature that allows you to navigate dwell.com according to your preferences. Your personal portfolio allows you to file favorite articles, clip images for inspiration, and create a Dwell Connect profile for adding your own content to dwell.com and networking with other dwell.com users.

Illustrations by Elisabeth Moch. Photos by Cristobal Palma (cityscape), Jesse Chehak (cabin), Bryce Duffy (kitchen), Chris Mueller (bedroom), Dwight Eschliman (bathroom)

Model Scenery design King & Miranda

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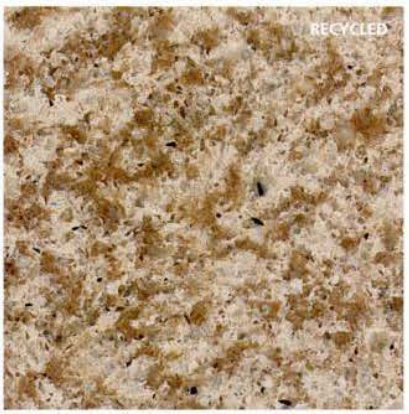

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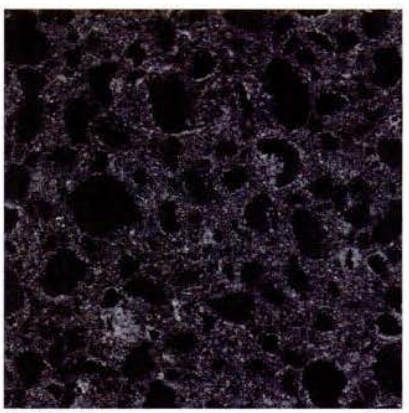
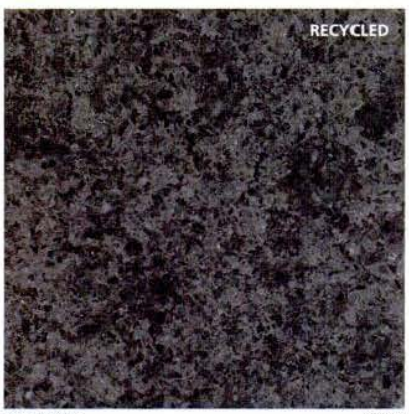


Black Rocks 4170



Smoky Ash 6140

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Submission: Jonah Takagi

Curve Table
Submission: Hayato Takahashi

A Glulam Table
Submission: Jacob Wahler

The Turnstone Table
Submission: Eric Mackey

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Submission: Sven Schroeter

A Garden Table
Submission: Jacob Wahler

Cleavage Table
Submission: Troy Carlson

O-Lithas Table
Submission: Efrain Velez

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Before & After

April 2009

Cover: Dolce & Burnham Residence, Long Island, NY, page 82
Photo by Raimund Koch

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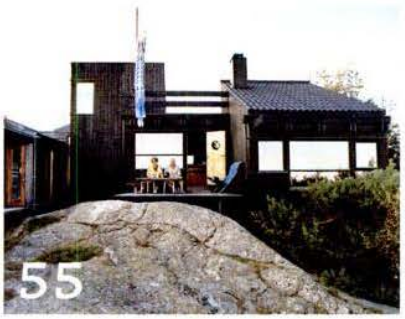


"They were putting down Berber carpets and planning to paint it a dark brown, and we said, 'Please, just stop.'"

Mattias Segerholt

Dream On

I'm ashamed to admit that I have less personal experience with homes than you would expect of the editor-in-chief of a magazine concerned with the subject of home design. It's not that I haven't scoured through countless examples for my job, spent hours considering what can be done to make a space more livable, or been comfortably sheltered for the last 32 years; it's just that I am a renter. So if the faucet leaks or the oven doesn't work—to say nothing of a faulty foundation or rotted-out roof—it's not exactly my problem. My idea of home improvement is rearranging the furniture and buying a new houseplant.

Barring an unlikely lottery victory or inheriting millions from a deposed African village elder in need of an American bank account in which to place his liquid holdings, working with an architect to build a house from the ground up will remain a fairly distant dream. On the other hand, finding the glimmer of hope in an underwhelming and unloved (read: inexpensive) property seems like a plausible path toward home ownership of some kind. And like the best ugly-duckling-cum-self-help fantasies, transforming that house could also transform me. I'd trade trips to the video store for trips to Home Depot. I'd see the devil in the details. I'd knock down walls to open up the space in unexpected ways. I'd be eco-conscious. I'd scour salvage yards for amazing deals on fixtures. I'd learn what to do with different grits of sandpaper. I'd have a punch list. I'd be a new man—an incredibly resourceful man with tools.

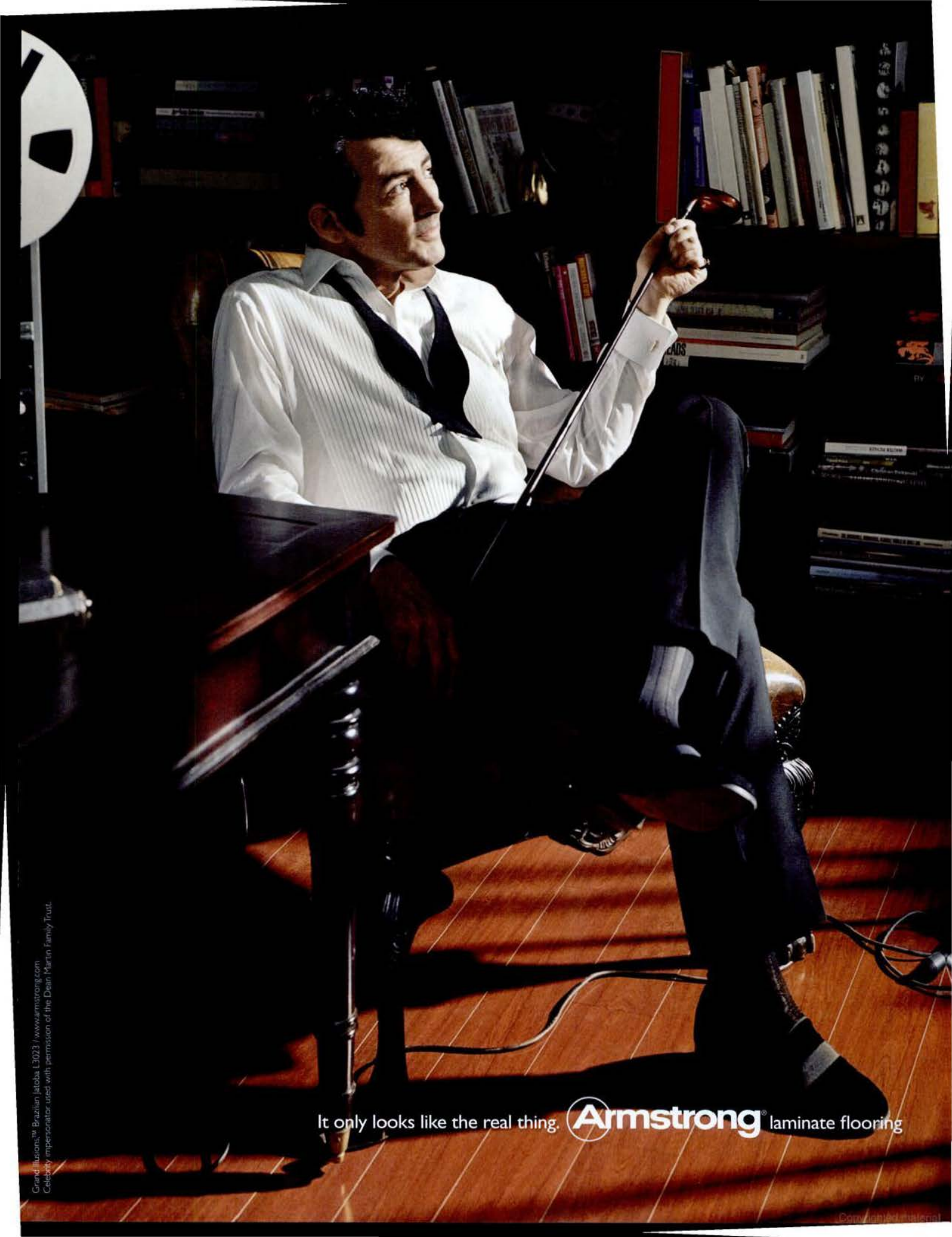
The reality is that even if I found a neglected little house in need of sprucing up, things probably wouldn't happen that way. If genetics are any indication, I'll never be quite the handyman I wish I were (no offense, Dad). Regardless, I hold on to a thread of hope that at some point I'll have grout to spread, tiles to lay, and a loaded caulk gun at the ready. And I don't think I'm alone in wanting this dream. I know you're out there too.

You may already own the house. You may be calling in bids from contractors. You may have demoed something already—something you maybe shouldn't have. You may be wondering if you're in over your head. You may be lying awake contemplating where you'll find $15,000 for the new roof. You may be sleeping like a baby because you're exhausted from hauling a ton of concrete out of your backyard through the garage and into a Dumpster. Well, it's time to sit back and take a deep breath, because this issue is for you.

Like the homeowners in this issue, one day you too will be able to have a laugh about the bathroom that was more like an outhouse and the old train luggage racks you found at a yard sale that make perfect towel holders ("Time and Again," p. 82). With clean warm feet you'll be able to write off the $20,000 you paid to have the white concrete floors laid and radiant heating fixed ("Just Do It," p. 90). When friends come over for dinner and admire your handiwork during the tour you'll say nonchalant things like "It's not rocket science" ("Inside Job," p. 98).

It may all seem far off, but imagine how great it's going to be. Not just for you, but for all of us. Your accomplishments will fuel our dreams. Those of us with our own visions of architectural alchemy are counting on your successes. And when my turn comes to be where you are now, you'll say, "Take a deep breath; it can be done."

Sam Grawe, Editor-in-Chief
sam@dwell.com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I returned home last evening and my latest issue of Dwell (December/January 2009) had arrived in the mail. The "Editor's Note" was my first read of the night and I couldn't believe the coincidence: I teach a History of Furniture and the Decorative Arts class at the Art Institute in Portland, Oregon, and as luck would have it, the theme of the issue and the opening note was the exact topic of the class discussion this morning—I even started the lecture with similar wording about "what is modern" and what "style" or period we are in today, if any. My students discussed the topic and had to admit that they continue to see Walter Gropius, Mies van der Rohe, and Marcel Breuer designs wherever they look, and they are very impressed by what they see (and can't believe it was designed "so long ago"). I plan to share this article with them at the next class and encourage them to pick up this issue of Dwell, if they haven't done so already, as most are great fans of your publication.

Beth K. Stokes
Portland, Oregon

I'm trying to identify the design of the couch shown on p. 68 ("In the Modern World") of the December/January 2009 issue of Dwell in the living room of the Coldwater Studio by Casey Hughes Design. Thanks.

Sandra Vermeulen
Ann Arbor, Michigan

Editors' Note: The three-seater sofa is the PK31/3, designed by Poul Kjærholm for Fritz Hansen in 1958. For more information visit fritzhansen.com. For orders, contact Suite NY at suiteny.com or 212-421-3300.

I love the Scrap House featured in the December/January 2009 issue but am curious about one thing: the rusted steel in the photo showing the owner and the architect sitting on the outdoor bench (p. 84). If it is in fact rusted steel, what has been applied to the metal to protect the rust from rubbing off and onto clothing?

Michael Graham
Laguna Beach, California

Editors' Note: The bench is rusting steel but there's no additional coating for clothing protection. Instead, the resident, S. J. Sherbanuk, and designer, James Campbell, are sitting on a padded cushion in a color quite close to that of the rusted steel.

Are you turning into *Consumer Reports*? Who cares about washers and dryers ("Dwell Reports," November 2008)? I don't subscribe to Dwell to read about something that I'm going to buy at Sears. My dad was obsessed with *Consumer Reports* when I was growing up; he didn't buy a toaster without checking in with good ol' *CR*. But Dwell is so innovative and provocative about design that I expected a bit more from you, particularly when you have someone like Eric Ryan at your fingertips. What a fascinating story he must have to tell about his company, product development, and design. A missed opportunity for sure.

Maureen Russell
Sent via email

I grew up cottaging in Lion's Head on Georgian Bay ("Off the Grid," November 2008). It is amazing to see the rugged beauty of Canada in a cutting-edge publication like Dwell.

Posted by Dave Miller
on dwell.com

The "Archive" article about my father, Joseph Allen Stein (November 2008), is a lovely tribute. Thank you very much for this. We deeply appreciate the continued interest in his work. By the way, Taschen recently republished the first ten years of *Arts and Architecture* magazine, which includes some of his early work in California.

David Stein
Jersey City, New Jersey

As a reader for the past five years, I used to find the articles inspiring and very useful but now only read it for the pictures. Your readers have matured beyond your simple cheerleading of modern design but you have not. The only negative criticism of any building to date was from the formerly homeless, transitional residents in the article "All Aboard" (November 2008). Your relentlessly perky optimism comes across like children's literature. You've grown up, Dwell. Put down the pompoms!

Hartman Kable
Seattle, Washington

I love the November 2008 "Detour" article about Santiago. Showing Chile gives people a chance to see that not only New York or Tokyo can be modern. Thanks for the article.

Posted by Francia
on dwell.com

As newly transplanted *santiaguinos*, having previously lived in the United States, we love the interesting architecture here ("Detour," November 2008). We're thrilled by the styles and buildings we find around every corner and are looking forward to blending this style into our new home.

Posted by Catharine
on dwell.com

I enjoyed rummaging through "Theme Attic" on the last page of the November 2008 issue. Agents of Change's collage ruminations about the inhabited landscape, ostensibly England's stormy west coast, had a satisfying back-to-the-future air—especially in that the crowning images were garnered from Condominium One at the Sea Ranch on California's stormy west coast, designed nearly 45 years ago by MLTW (Moore Lyndon Turnbull Whitaker), of which I was a part.

Charles Moore and I, along with William Turnbull and Richard Whitaker, were very proud of our work on the Sea Ranch, and it is great to see it live on in other people's imaginations. It's sad, however, to see the parts separated from the whole, thereby missing the message of concentrated dwelling, which was so integral to our thoughts about building this place.

To continue the rummaging, the flapping bird next to Condo Nine is uncannily reminiscent of a photo that appears on the title page of *An Architectural Life: Memoirs and Memories of Charles W. Moore*, by Kevin Keim. My wife, Alice Wingwall, ▸

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dwell.com/modernrefurb

Table for Two

Whether you're planning an intimate tête-à-tête with a friend or just trying to sit down to a civilized meal in a cramped space, sometimes you need a tinier table. Rather than derailing your digestion by hunching over your coffee table or tempting fate by balancing that hot udon on your lap, take a gander at our roundup of horizontal surfaces that err more toward the Lilliputian. Sitting up straight never felt so good.
dwell.com/slideshows

took the photo in celebration of the condominium winning the AIA Twenty-Five Year Award in 1991. Sea Ranch Condominium One has recently been added to the National Register of Historic Places.

Donlyn Lyndon, FAIA
Berkeley, California

I was delighted to get the opportunity to see the Farley Studio ("Lone Star," October 2008) in such wonderful detail—loved the article. It really colors the creative aspect of residents Kyle and Angela Farley's lifestyle. Great job!

Posted by Karen Farrer
on dwell.com

Much as I enjoy Dwell, I was exasperated by the "affordable homes" articles in your October 2008 issue. The average construction cost, based on the two houses for which they were listed, was $335,000, which does not include the architect fees since the architects were also the residents. The median price of a new home in the U.S. is $222,000. Until you feature homes built by architects who charge money for something less than double or triple the median cost of a home, your features on "affordability" will continue to be risible. The pretense should be dropped.

Mark Wenzel
Sacramento, California

Editors' Note: The median price per square foot of a new home in the United States is $97. While the prices listed didn't include land or architect fees, Jamie Darnell's home ("Plains Gold") cost $134 per square foot to build, while Ko Wibowo's "Magic Mountain" was only $97 per square foot. But the best deal was the third house featured, whose costs we didn't initially print: The Farley Studio ("Lone Star") rang in at just $75 per square foot, including construction and architect fees.

Correction: In our March 2009 "Houses We Love" section we incorrectly published ras-a design studio's website as that of Joseph Lim, the architect behind the Treehouse. The correct website address is josephlimdesigns.com. We regret the error.

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BANG & OLUFSEN

Margit Bisztray
While reporting on this month's "My House" (p. 55), freelance writer Margit Bisztray was also able to enjoy the pleasures of Norway. "I woke up one morning at 4 a.m. and watched the slowly building dawn light illuminate the ocean. By 6 a.m., the first sailors were already setting out," she says. Bisztray's hosts treated her to a wood-fired sauna, followed by a plunge in the ocean—which was a little different than taking a dip back home in Key West, Florida. "The water was brisk, to say the least. My whole body screamed."

Alex Bozikovic
Alex Bozikovic is a Toronto-based writer and editor for the *Globe and Mail* and frequent Dwell contributor (he most recently penned the "Off the Grid" story for our December/January 2009 issue). While interviewing Studio Junction's Christine Ho Ping Kong and Peter Tan, the architect-residents of the Courtyard House ("Inside Job," p. 98), he was impressed by the couple's remarkable DIY chutzpah and became inspired to try a major project himself. Someday. Maybe.

Amber Bravo
Amber Bravo is a freelance writer and former senior editor at Dwell. After sitting in an endless stream of traffic and marveling at the throngs of people flocking in and out of the area's numerous Talbots stores, she was unclear as to why someone would want to vacation on Long Island—until she arrived at Joe Dolce and John Burnham's summer home in Amagansett ("Time and Again," p. 82). "The house is perfect—even down to the smell of the cypress wood, which is similar to cedar. When Joe walked with me over to see their beach access, it was like a nepenthe—all my driving woes were forgotten," she says. Bravo also got herself back in the garden while writing "Landscape 101" (p. 112).

Amara Holstein
Amara Holstein is a freelance writer living in Portland, Oregon, and former editor at Dwell. A recent transplant to the Pacific Northwest, she was befuddled when she drove to Jennifer and Mattias Segerholt's house ("Just Do It," p. 90) to find herself in a subdivision that looked suspiciously like the Eichler neighborhoods she'd left behind in California—with added rain, taller trees, and much more palatable price tags, that is.

Marc Kristal
New York contributing editor Marc Kristal found himself overwhelmed not only by the urbanistic pleasures of Bordeaux, France—which dueled for his attention with the city's historic architectural legacy—but by what architect Olivier Brochet described as the region's special appreciation of *l'art de vivre* ("Detour," p. 72). Back home, Kristal is working with the Alliance for Downtown New York, documenting a six-month planning study of the Greenwich South district, just below the World Trade Center site.

Brian Libby
Writer and filmmaker Brian Libby immediately bonded with the Stump House owners, whose home he wrote about for this month's "Off the Grid" (p. 62), over a shared passion for hardcore punk band Fugazi. Libby was already acquainted with Architecture W, the firm that designed the house: He wrote about the studio and its Nagoya, Japan, apartment complex for Dwell in June 2005. Libby is a visual arts critic for the *Oregonian* and his first book, *Tales from the Oregon Ducks Sideline*, was published in 2007.

Dan Maginn
Dan Maginn is a principal with Kansas City–based architecture firm El Dorado Inc. His Bauhaus-inspired interest in both designing and making things has contributed simultaneously to the success of his firm and the state of protracted trench warfare in his house. Maginn lives in Kansas City with his loving wife, three ungrateful cats, and 19 unfinished construction projects—which he discussions in his essay about living with "compulsive renovation syndrome" (p. 106).

Juliana Sohn
Shooting the Courtyard House in Toronto, Ontario ("Inside Job," p. 98), made New York–based photographer Juliana Sohn realize one can have a beautiful, design-considered, affordable home that can also withstand the challenges of child proofing, a healthy collection of trains, hanging laundry, and sidewalk chalk. "Five-year-old Abbe appreciated being taken seriously and enjoyed the attention of being front of the camera," Sohn says. "It was not long before I found she had a flair for art direction."

Pia Ulin
Photographer Pia Ulin expected a storm but was greeted by a beautiful late afternoon when she and her assistant arrived in Oslo, Norway, to shoot this month's "My House" (p. 55). "We decided to make a run for the evening light," she recalls. "We drove like crazy, with the stress and adrenaline from a busy trip through London still in us, but the drive took us through beautiful landscapes and when we arrived at the sea we were calm and happy. Two days later, when we left, it felt more like we had been on a peaceful holiday than doing a job."

Photo by Pia Ulin

An Aalto stool rests on a deck outside Kari K. Holm and Jürgen Kiehl's home in Norway, featured in this month's "My House" (p. 55).

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Photo Michel Gibert

Paradoxe bookcase /
design Luigi Gorgoni

Callisto armchair /
design Sacha Lakic

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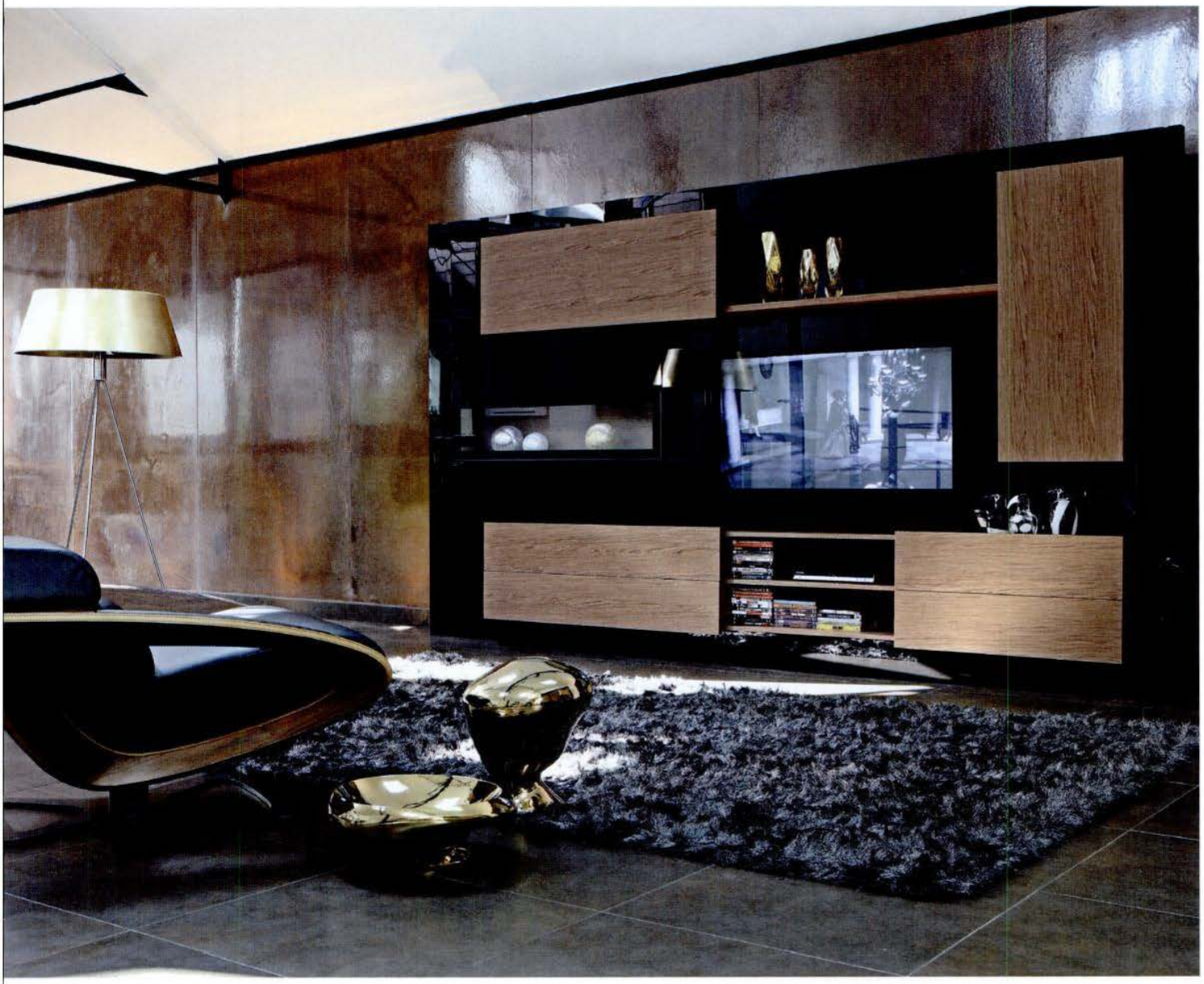

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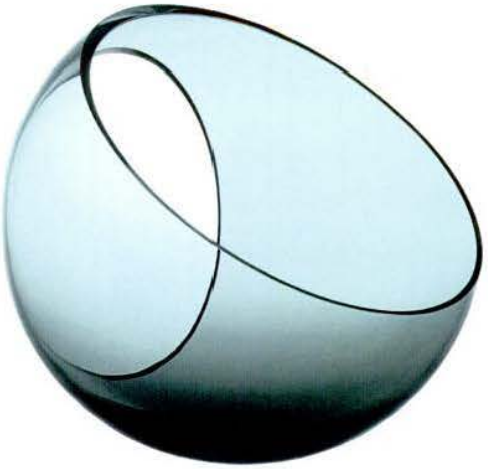
In the Modern World

Form doesn't just follow; it *is* the function for Cupola, a glass reading table-cum-light designed by Edward Barber and Jay Osgerby. Part of Meta's inaugural collection, Cupola went on display in a monochrome version at the furniture maker's Design Miami debut, "Meta: Masterpieces and Materials Past and Present." madebymeta.com

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

April 1 (1943)
Swiss modernist Mario Botta is born.

Canasta
By Emiliano Godoy for Nouvel Studio
nouvelstudio.com
Extend your sphere of influence to the fruit bowl in the kitchen, and your apples and oranges will never be concealed in this transparent glass Canasta.



X-Large Obleeek
By Leo Estevez for Obleeek Objects
obleeek.com
Obleeek goes oblong with a new polished-concrete planter. It gives your greens a solid, safe place to lay down their roots and grow. (*right*)

Field tiles
By Stardust Glass
stardustglasstile.com
Make like Willy Wonka and outfit your walls in smooth tiles that shine like unwrapped Jolly Ranchers. It's a good thing the fruity candies don't take their cue from Stardust Glass, however, as these pieces are made from nearly 100 percent recycled materials.

Lean-on coat rack
By Peter van de Water for Cascando
cascando.nl
House parties are heaps of fun, but the jacket pile on the guest-room bed can get unruly, and it's not ideal to have your guests rummaging through your wardrobe for a hanger. If you're hosting, just rest this rack on the wall by the front door and coats will form an orderly queue. (*right*)

April 1 (2009)
Architecture of Authority opens at the National Building Museum in DC.
nbm.org

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Cubic switchplate
By Liz Kinnmark and Kegan Fisher for Design Glut
designglut.com
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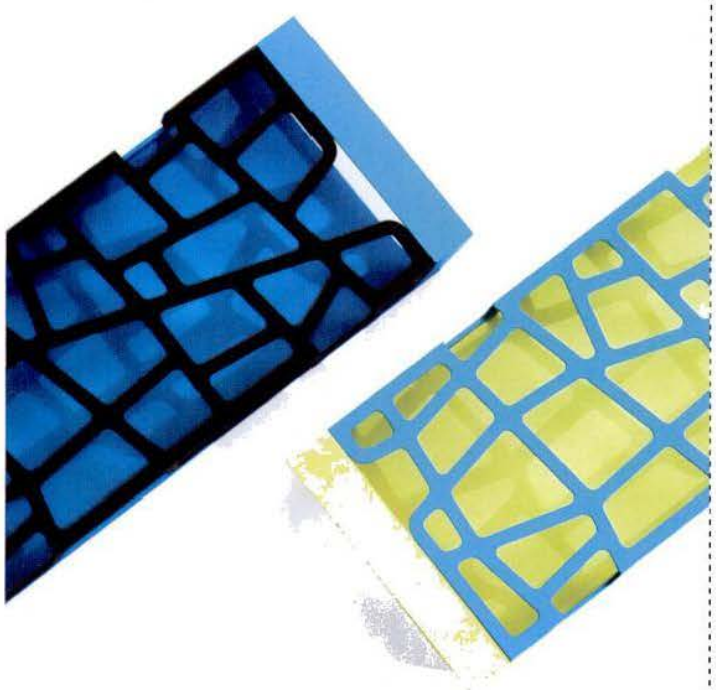
Plus salt and pepper shakers
By Norway Says for Muuto
muuto.com
Never leave it to the number of holes on top to figure out which spice is which. These shakers make seasoning as simple as black and white.



Axis tray
By Surya Graf for Snack On
snackondesign.com
Serve up hors d'oeuvres—no silver platter required—or simply store your sundries in these mix-and-match nesting trays that function like a Pop Art web, keeping the flotsam and jetsam of your choice from slip-sliding away. (*left*)

Belleville coat hanger
By Frederic Gooris for Diamantini & Domeniconi
diamantinidomeniconi.it
If you love the nightlife and nothing sets your heart on fire like the sight of a silhouetted skyline, you don't have to leave it all behind when you head home at the end of the evening: Just hang your hat on one of Belleville's beautiful buildings.

April 8 (1892)
Viennese superarchitect Richard Neutra, who once made it onto the cover of *Time* magazine, is born.

April 9 (1918)
Jørn Utzon, architect of the Sydney Opera House who passed away in November 2008, is born.

Interior Design Hilary Radley. Photo Glenn Moody.

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Michael Gainer

When Michael Gainer moved from Boston to the Rust Belt city of Buffalo, New York, he had no idea he'd end up in "deconstruction"—not the collected works of Jacques Derrida but the controlled demolition of architectural structures.

Gainer arrived just as the city hoped to start its 10-in-10 plan: removing 10,000 abandoned homes in under ten years. "I started crunching the numbers," Gainer explains, "and the total resources involved, for a city already struggling with poverty, meant that $150 million would be spent simply on taking down old structures. I knew there had to be a better way." Gainer, who had some experience dismantling barns in Massachusetts, and who was inspired by a meeting with David Bennink of RE-USE Consulting, promptly came up with Buffalo ReUse, a nonprofit organization offering its own "community-minded alternative to demolition."

Along with Buffalo ReUse's core staff of ten, Gainer now works directly with the city to take down old houses, salvaging and reselling the parts, from doors and flooring to intact banisters. The first house they took down netted an incredible six tons of lumber, all of which went back onto the construction marketplace and into future homes. This is "green demolition," as Gainer points out, keeping perfectly good building materials out of the local landfill.

Buffalo ReUse now has its eyes set on an ambitious mentoring and training program for city residents—particularly young men, aged 18 and older, with whom Gainer often works. Most of them have never had a job before, and Buffalo ReUse is their first experience of professional responsibility. All told, organized deconstruction could represent a new model for "how to turn the corner in our aging industrial cities," Gainer suggests—transforming what would otherwise have been mere ruins into a resource for the urban future.

buffaloreuse.org

David Trubridge

Environment is inspiration for British-born, New Zealand–based David Trubridge, but eco-design is a label he eschews: "We do everything we can, but this greenwashing trend can create a dangerous complacency." Trubridge's sculptural wooden pendant lamps have achieved ubiquity in the window displays of Design Within Reach showrooms across the country, and he recently produced a unique outdoor hanging sculpture for the new King Abdullah University of Science and Technology (KAUST) in Saudi Arabia.

What's your ideal working environment?
A sand dune by the beach.

What's your dream commission, and what do you wish that you'd designed?
The KAUST project is pretty much ideal, as a one-off toward the art end of the spectrum. I would love to have designed one of Richard Serra's *Torqued Ellipses*; his vision and the scale of the work are amazing.

What music keeps you thinking about design?
Everything from Miles Davis to world music to Portishead—but Bob Dylan is essential. I saw him live back in the late 1960s and then more recently: He is the same he—and I am the same me—but we've both grown and evolved.

Is there a specific object that changed how you think about design?
Ron Arad's *Water in the Southern Hemisphere* is fascinating. He and his craftsmen were able to produce this incredible, nearly impossible piece.

Where do you see your profession in 20 years?
Cultures are historically defined by their art, but we've lost that fundamentally human element and replaced it with a consumer binge. Designers are crucial to the future, creating objects that are like nourishing food: lasting, with a sense of identity and sufficiency inherent within them.

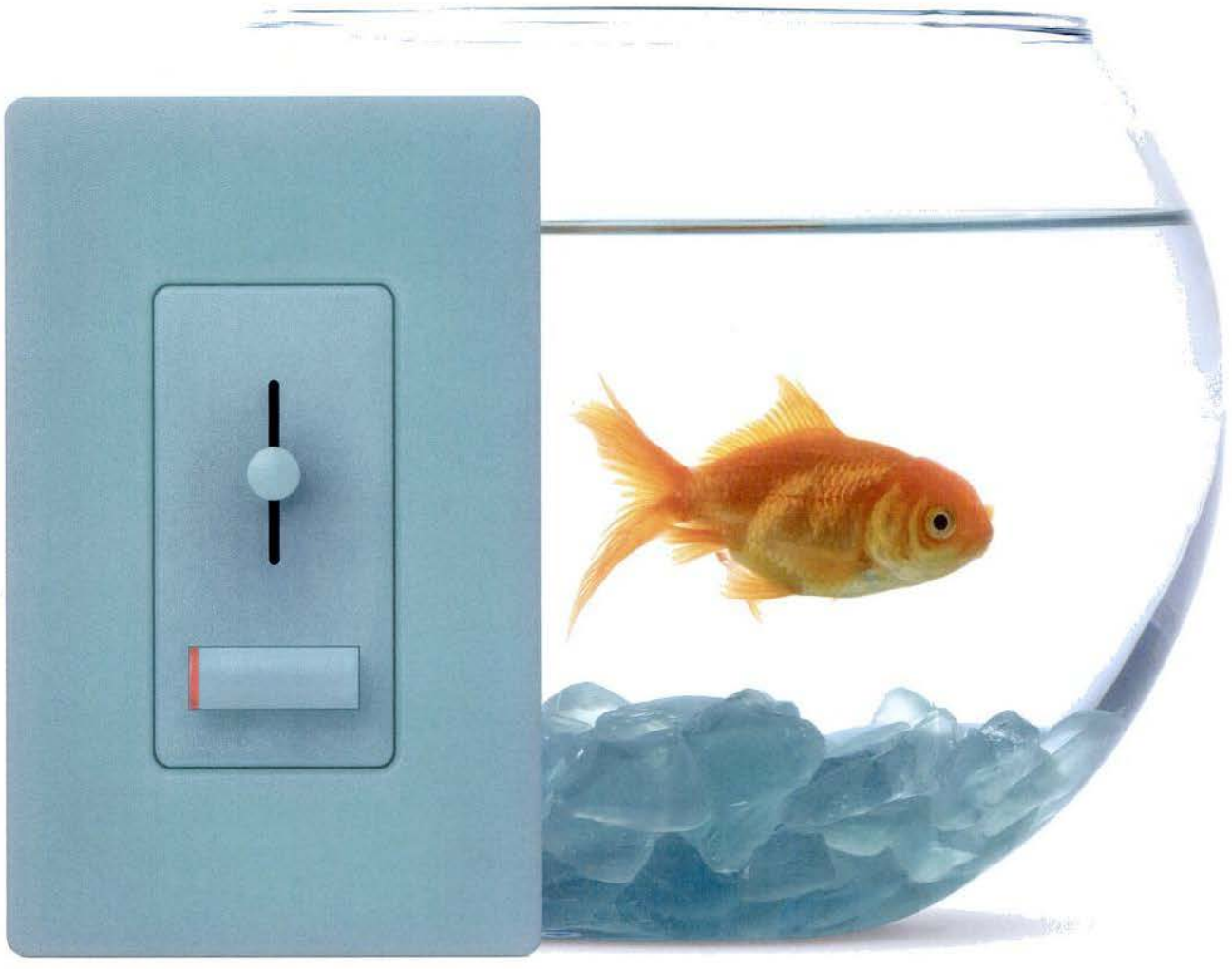
And your last words?
"Keep doing it."

davidtrubridge.com

Illustrations by Elisabeth Moch

Nice Modernist Q & A

inspiration comes in many colors



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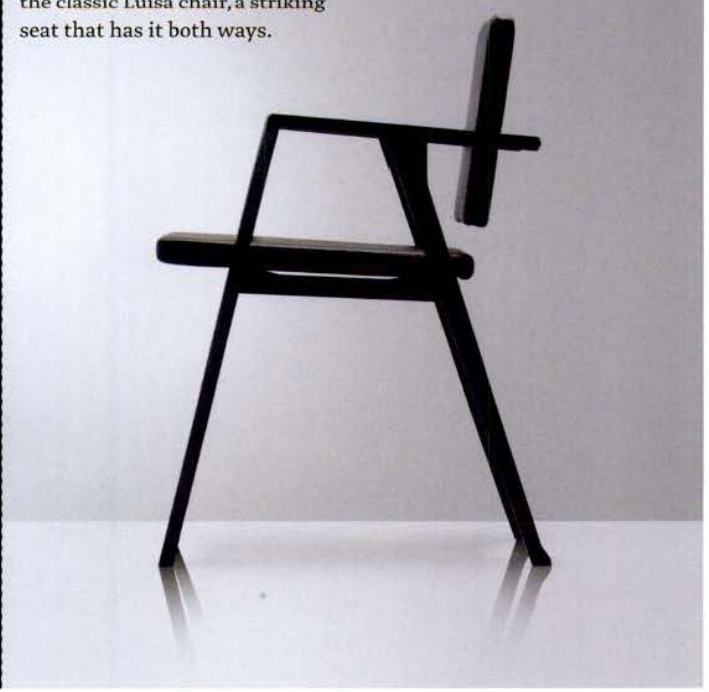
IN/OUT chair
By Eric Degenhardt for Richard Lampert
richard-lampert.de
When was the last time you lugged your loveseat into the backyard to stargaze or hauled that chaise into the living room for a *Star Wars* marathon? Your favorite furniture isn't usually designed for every element, but with a nod to the classic butterfly chair, IN/OUT's lightweight frame and easily changeable cover make for a domestic double feature.

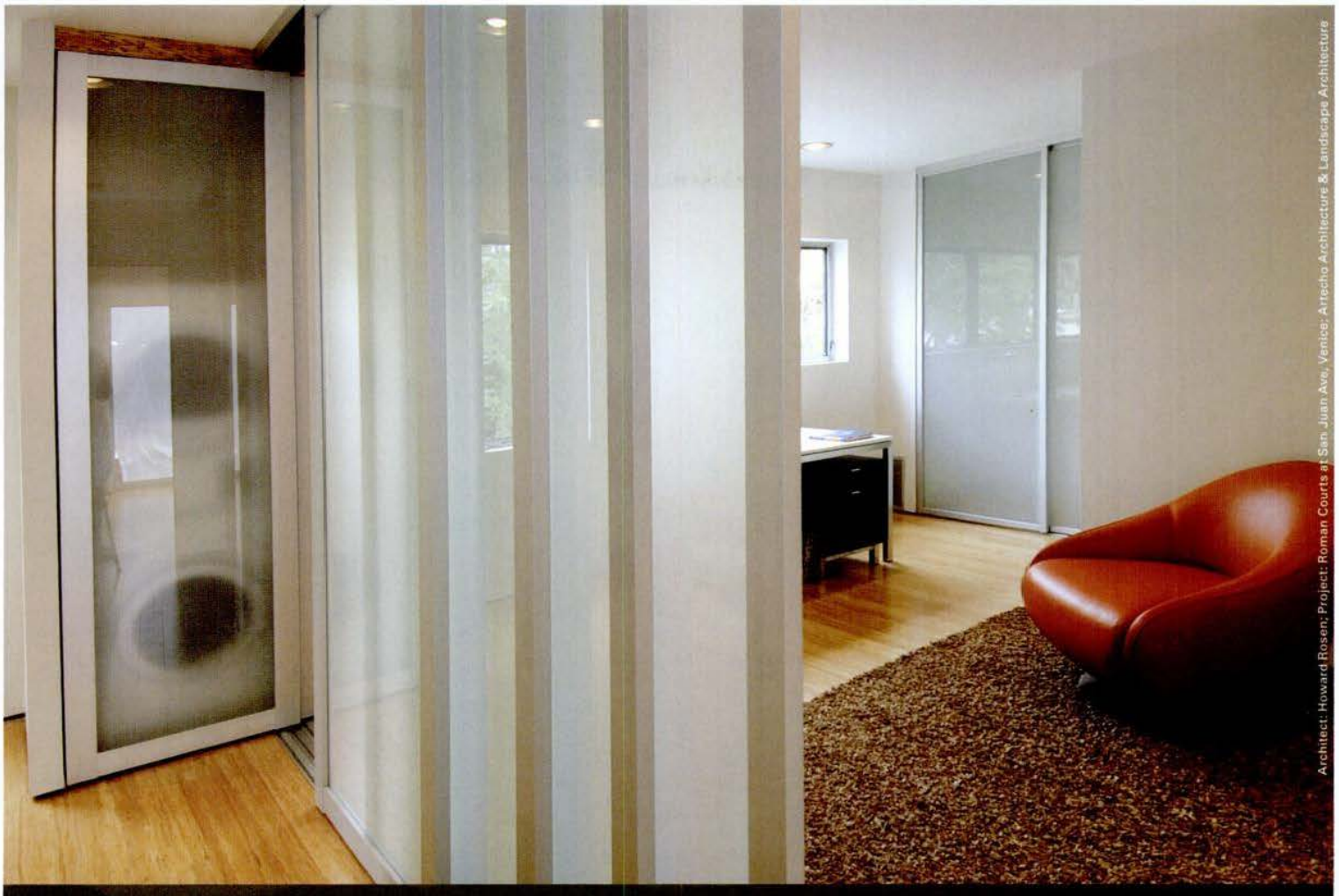
Stir stool
By Mark Goetz for blankblank
blankblank.net
Stubbed toes be damned! This sleek stool might go stealth in the kitchen under the cover of darkness, but it's so stylish it's worth the risk.

Luisa chair
By Franco Albini for Cassina
cassinausa.com
Is it better to look good or to feel good? Franco Albini worked for almost 15 years to perfect the classic Luisa chair, a striking seat that has it both ways.



April 12 (2009)
Florals in Flux: Abstract, Stylized, Naturalistic closes at the MAK in Vienna. mak.at

April 22–27 (2009)
It's that time of the year again: The world of international furniture design comes to Milan, Italy. cosmit.it



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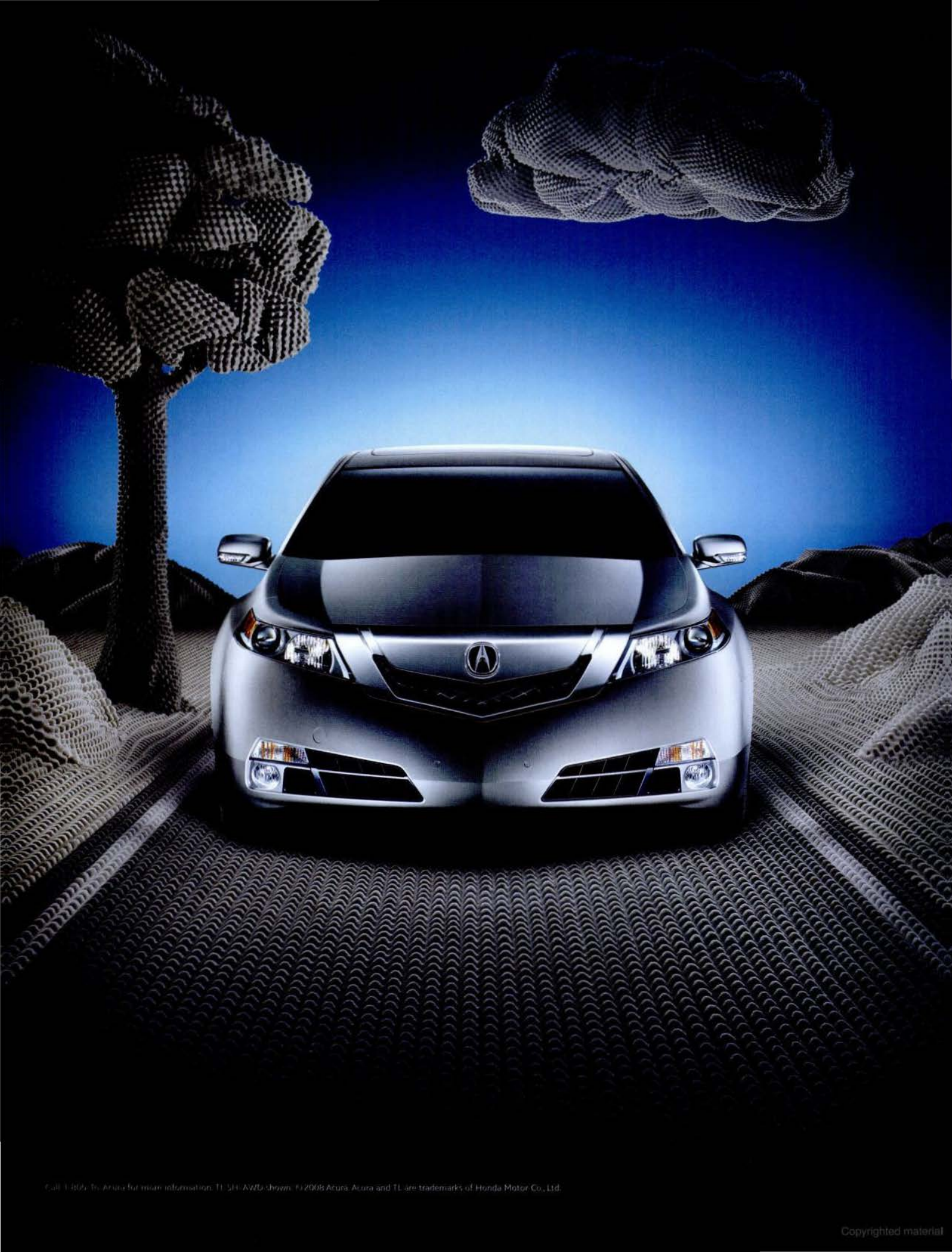

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E27 pendant lamp
By Mattias Ståhlbom for Muuto
muuto.com
The bare-naked bulb's basic curves **are exposed in** all their classic **beauty,** as the E27 pendant lamp proves that simplicity is not just electric, it's sexy.

Mosspink sofa
By Kati Meyer-Brühl for Brühl
bruehl.com
Picture the Mosspink as a lichen-covered pile of stones in the woods or an algae-laden mass of deep-sea minerals. Inspired by organic forms, the sofa is constructed with natural fabrics and versatility in mind: All the upholstered cushions can be layered to your liking and will look right at home in the wilds of your living room.

April 25 (2009)
Reece Terris: Ought Apartment, an architectural installation, opens at the Vancouver Art Gallery. vanartgallery.bc.ca

April 26 (1917)
I.M. Pei, whose pyramidal addition to the Louvre continues to puzzle *Da Vinci Code* readers, is born.

customer file

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Arthur Einwiller / Seattle

01 My Son's favorite robot, Gary
02 Dad's Playboy tie tack from the Chicago years
03 Vintage Pisces tin can matches
04 The Appalachian Trail in summer of 1992
05 Danish tray found at an estate sale
06 Rope from my first Yosemite Valley climb
07 Dad and me circa 1974
08 My Foscarini Twiggy XL table lamp from YLighting
09 Prized Japanese toy train from my collection
10 Monthly poker game with old college buddies

Beer Hall

In November 2007, London's St. Pancras International train station reopened after an £800 million (nearly $1.5 billion) upgrade. High-speed Eurostar trains to Paris, passing through the Channel Tunnel, now arrive at St. Pancras—not Waterloo—and they show up both earlier and in higher style. Not only does the station now boast the world's longest champagne bar (at nearly 300 feet) and new restaurants, it also houses a gourmet market.

The story of the station's rebirth and renovation is a fascinating one, brilliantly captured by historian Simon Bradley in his book *St. Pancras Station*, published in the UK as part of the excellent "Wonders of the World" series from Profile Books. On a recent trip through London, Dwell took a tour with Bradley through the spacious station.

What we call St. Pancras is actually two structures, Bradley is quick to emphasize: the train shed itself, originally designed in the late 1860s by engineer William Henry Barlow, and an attached luxury hotel, built simultaneously, by architect George Gilbert Scott. Some very quirky factors influenced the shape of the old train shed. For instance, Bradley points out with a laugh, the internal spans of the station were dictated by the dimensions of ale barrels: "The spacing of the columns," his book explains, "at centers just over 14 feet apart was calculated to match the plans of the beer warehouses of Burton-upon-Trent, where the same figure derived from a multiple of the standard local cask." Bradley then quotes Barlow, who quipped that "the length of a beer barrel became the unit of measure upon which all the arrangements of this floor were based."

As we walk through St. Pancras, its contemporary environmental significance is raised. After all, Bradley says, the newly revamped station's major competitors are not other train stations—not Victoria, Paddington, or Waterloo—but Heathrow International Airport. If a train journey's duration to Paris is suddenly comparable to the time needed to get to the airport, check in, clear security, risk delays, and arrive—only to face further journey times at the destination—then rail travel can genuinely compete with an already struggling, highly carbon-intensive airline industry.

If England can invest close to $1.5 billion in one piece of infrastructure with a spectacular knock-on effect, can these lessons be imported like a cask of Bass?

stpancras.com

Stadium Game

Among America's notable architectural ruins, few are as singular as the grandstand for Commodore Munroe Stadium, designed by Cuban-born architect Hilario Candela in 1964 and approved for possible landmark status last July by Miami's Historic and Environmental Preservation Board. Better known as Miami Marine Stadium, the structure on Virginia Key, an island north of Key Biscayne, looks out over a 5,300-foot-long water basin—the first in the U.S. built to showcase powerboat racing.

Candela, working with architect Albert Ferendino, overcame the city's preference for steel framing to produce a 6,566-seat, poured-concrete structure with a cantilevered waveform roof—one of the largest spans of unsupported concrete extant—set atop eight slanting piers. The folded plate roof and the strong diagonal formed by the edge of the stadium's tiers have been compared both to an alligator's jaws and to origami.

The stadium's floating stage also made it a memorable concert venue. "When a performer finished, everyone applauded, and people on hundreds of surrounding boats started blasting their horns—and you looked up at the city and the moonlight—it was a peak experience," recalls Don Worth, cofounder of Friends of Miami Marine Stadium.

So why, after damage from Hurricane Andrew in 1992 forced it to close, has Candela's masterwork lain shuttered, encrusted with corrosion and graffiti, for more than 15 years?

Worth suggests that the city, lacking proper management expertise and facing financial difficulties of its own, preferred simply to let it go. "You know what happens to waterfront property in Miami—someone develops it," Worth says. "So for years, schemes have been proposed that would involve knocking the stadium down."

In addition to lobbying for landmark status, Friends of Miami Marine Stadium—a preservation group affiliated with Dade Heritage Trust—has been attempting to demonstrate the structure's cultural viability. The group is also seeking public and private funding to cover renovation costs that the city puts at $30 million.

Despite broad support for saving the stadium, though, Worth fears Miami will use the estimate as an excuse for demolition. That, he believes, would be a shame: "I've been involved in a number of preservation efforts. Some resonate and some don't. This one does because it combines powerful architecture with great collective memories. Can you imagine anything better?"

–Marc Kristal

marinestadium.org

Photos by LCR/Troika (St. Pancras), courtesy Friends of Miami Marine Stadium (stadium)

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Actions: What You Can Do with the City

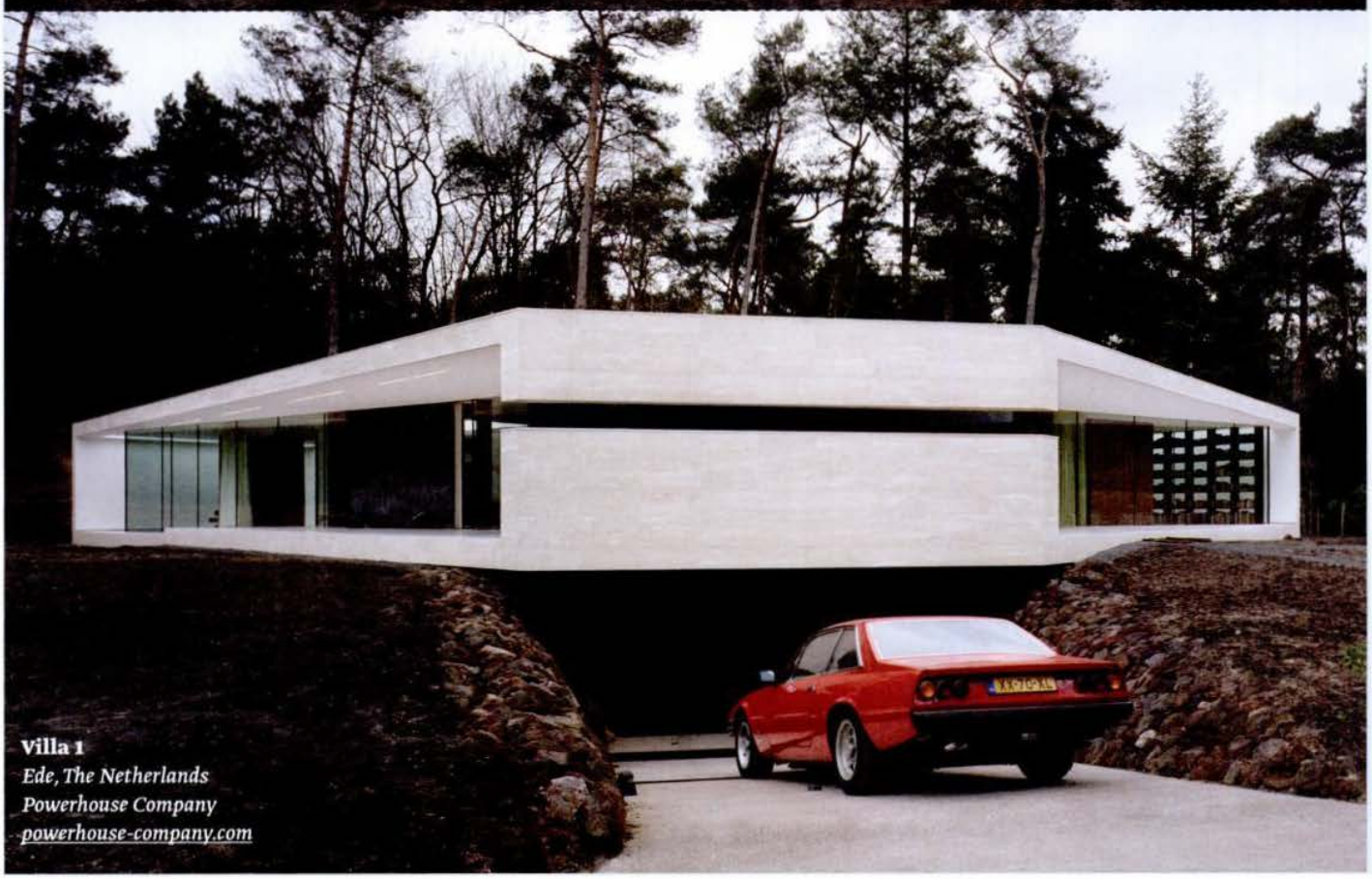
Canadian Centre for Architecture
November 26, 2008–April 19, 2009
cca.qc.ca
cca-actions.org

One problem with landscaping in concrete is that green space on which to run around and play becomes scarce. But with a little vision, a lot of paint, and a precautionary pack of bandages, even a cement-covered piazza can once again become a playing field. The Canadian Centre for Architecture's exhibit *Actions* highlights 99 boundary-pushing ideas aimed to revitalize today's cities by redefining how we walk, garden, recycle, and play in the urban environment, from wheelbarrow-bicycle hybrids to shoes designed for sliding on rails. Wear sneakers: There's a lot to see and you may feel the urge to practice parkour post-visit.

Bogdan Bogdanović: The Doomed Architect
Architekturzentrum Wien, Vienna
March 5–June 2, 2009
azw.at
Since fleeing Belgrade in 1993, architect and theorist Bogdan Bogdanović has called Vienna home. Now, the city (which, at the Az W, has collected over 12,500 of his works, from his famous funerary designs to utopian essays) presents its first comprehensive exhibit of Bogdanovic's career.

Architecture and Vision
Swissnex San Francisco
April 30–May 20, 2009
swissnexsanfrancisco.org
Design studio Architecture and Vision uses space-age technologies and small-space limitations to create projects critical of our society's habits of overproduction and overconsumption. The MercuryHouseTwo proposes modular mobile homes that connect to inflatable greenhouses for food, air, and water needs.

Growing and Greening New York: PlaNYC and the Future of the City
Museum of the City of New York
December 11, 2008–April 12, 2009
mcny.org
In April 2007, Mayor Michael Bloomberg announced his plan for achieving a sustainable New York City by the year 2030. With just 21 years to go, *Growing and Greening New York* asks how much borough-dwellers will have to change their daily habits to turn the Big Apple green. Organized as a typical day in the life of a future New Yorker, the exhibit illustrates the challenges and proposed solutions to water, transportation, energy, open space, land, and climate-change problems—from shorter morning showers to locally sourced dinners. Because the museum's a hop, skip, and a jump from the 2, 3, and 6 trains, there's no excuse not to take the subway.



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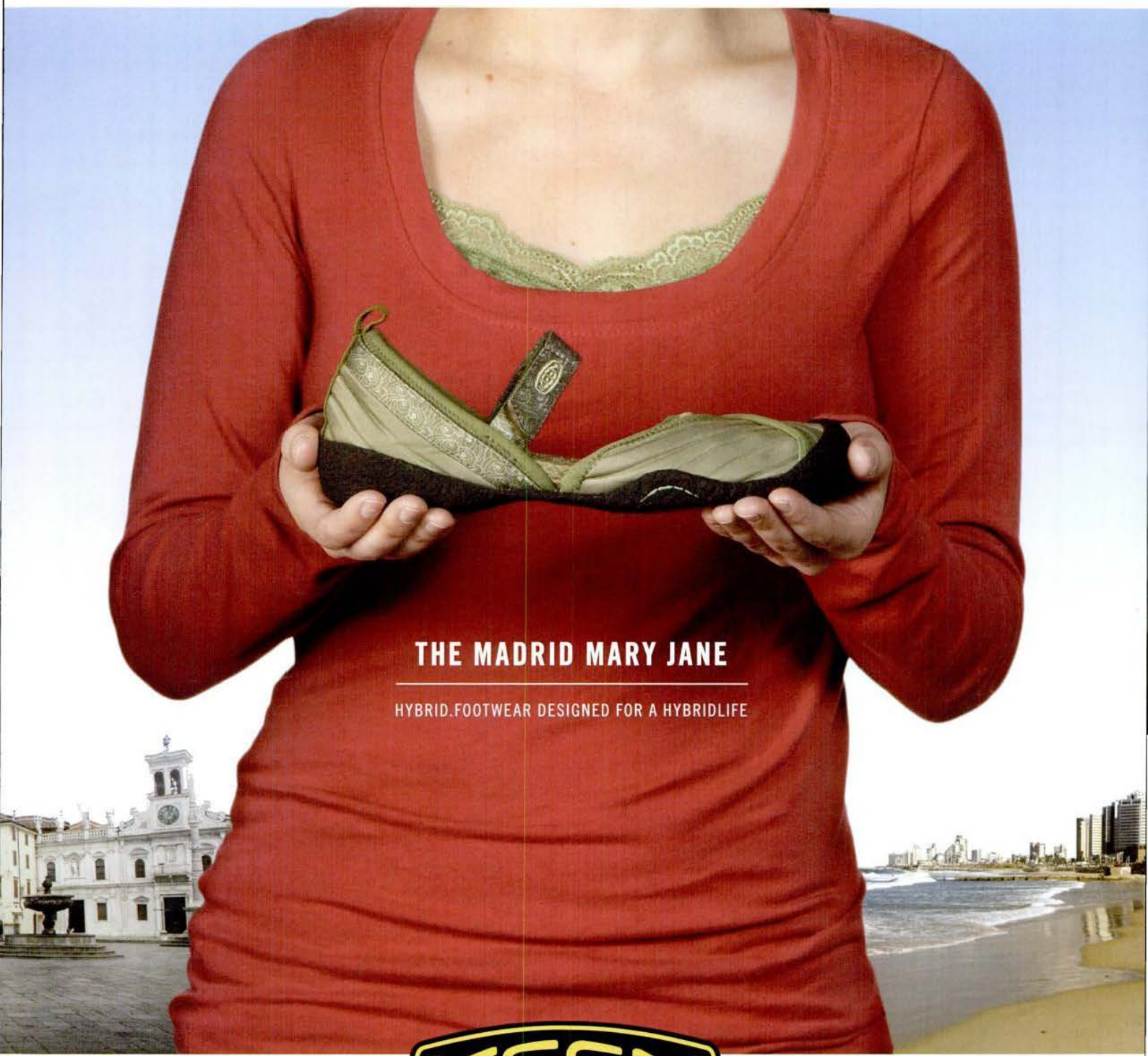

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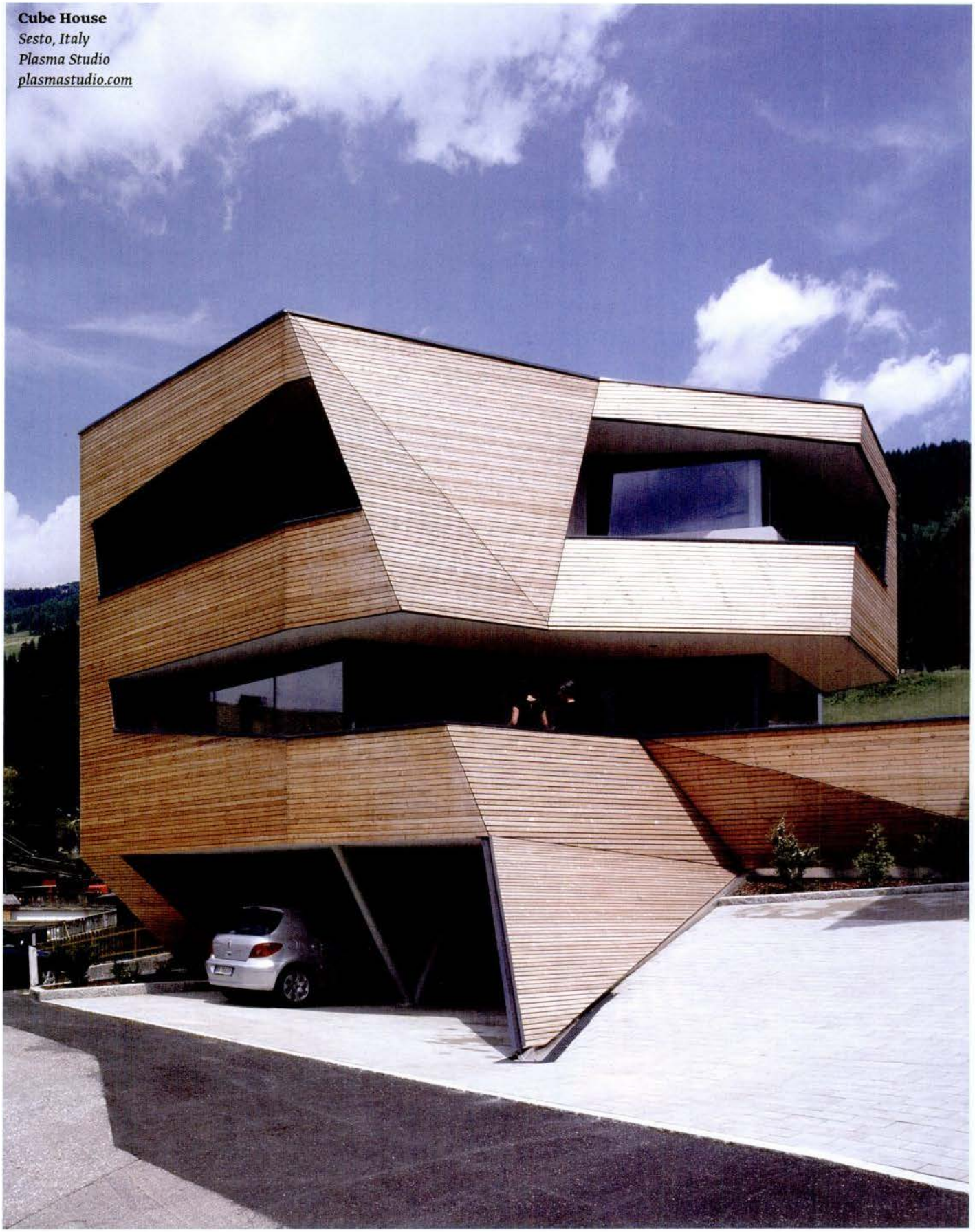

Photo by Cristobal Palma

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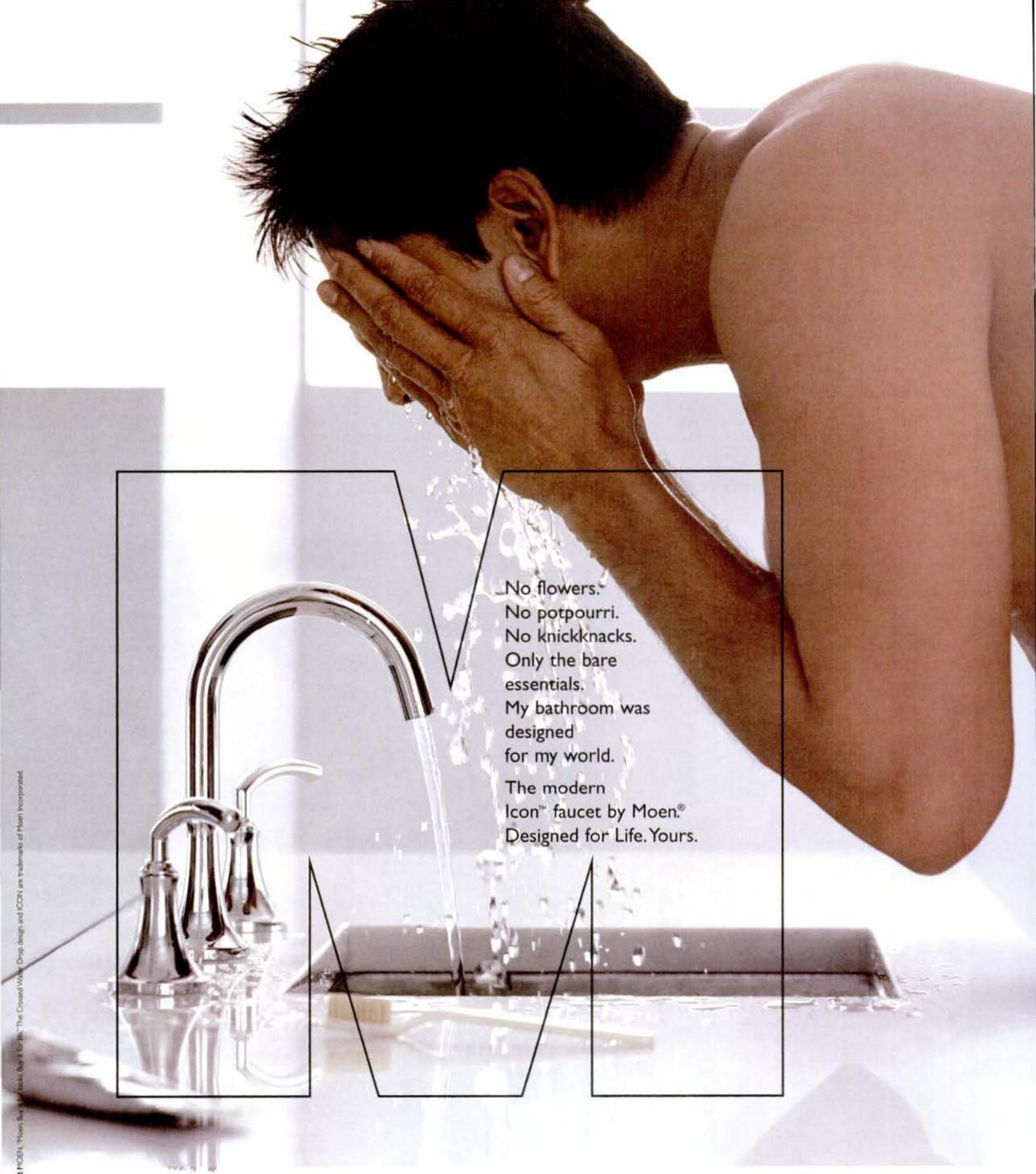

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In 1970, Kari K. Holm had first pick among her siblings of the family land on Hanko, an island 60 miles south of her Oslo, Norway, home. After much consideration, she and her husband, German-born architect Jürgen Kiehl, selected an area at the farthest, most remote, exposed tip, where the tree line abruptly ends and nothing obstructs the open view. Designing a house for this setting was a thrilling puzzle of aesthetics and terrain for a young architect. The house they built that year suited the couple for 30 years of long summer vacations, but recently, as Kiehl tells us, it was time for an upgrade.

Norwegian Wood

As told to Margit Bisztray
Photos by Pia Ulin
Illustration by Christine Berrie

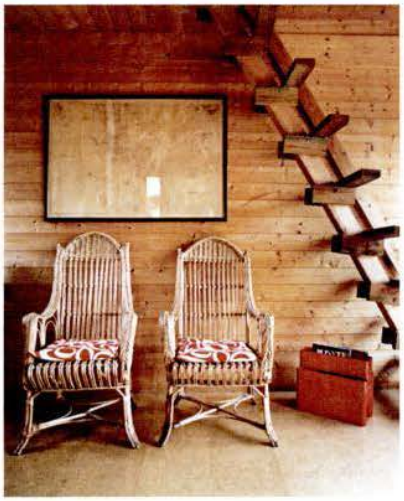
Neighbors can tell the Holm-Kiehls are at home when their boat is tied at the dock (top) and the Japanese koi kite flies over the front door. "People scold us if we don't raise the kite," says Holm (sitting with Kiehl, above). From the bench outside, the couple can wave to friends passing in boats and make use of the long summer evenings.

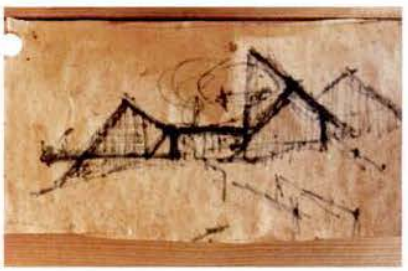
Kari inherited this land in 1970, the year we married. At the time, I was a student; to be given a piece of this landscape, and the opportunity to design a house for it, was nothing short of a dream.

We had visited Sea Ranch on California's Sonoma-Mendocino coast in 1967, and it made a huge impression on me. The other great influences were Louis Kahn and his idea that every element of a building has its own unique function, but all cobbled into a whole—the concept of house as village. I brought these inspirations to my drawing table.

Originally, the house had three units: two identical sloping volumes facing in opposite directions around a central rectangular prism. Once it was built, locals described it as "two outhouses and a box." The side units were the shape of the traditional outhouses in a Norwegian barn. As soon as I heard that description, I knew I'd succeeded. I think Kari's father, a contractor, was offended I didn't ask his advice. When he walked into the kitchen, the first thing he said was, "That post isn't necessary." And he was right, but I love wood and this was my first wooden house. I used twice as much wood as I needed to. It's all pine. I like it. Pine is cheap and not too busy.

Norwegian summers are short, and it's customary to spend as much time outdoors as possible. Because of the exposure here we wanted to make sure that no matter how the wind blew, there would be shelter. We also wanted sunlight through the course of the day. So for every indoor space there is a corresponding outdoor space—a deck, a sheltered area, a balcony.

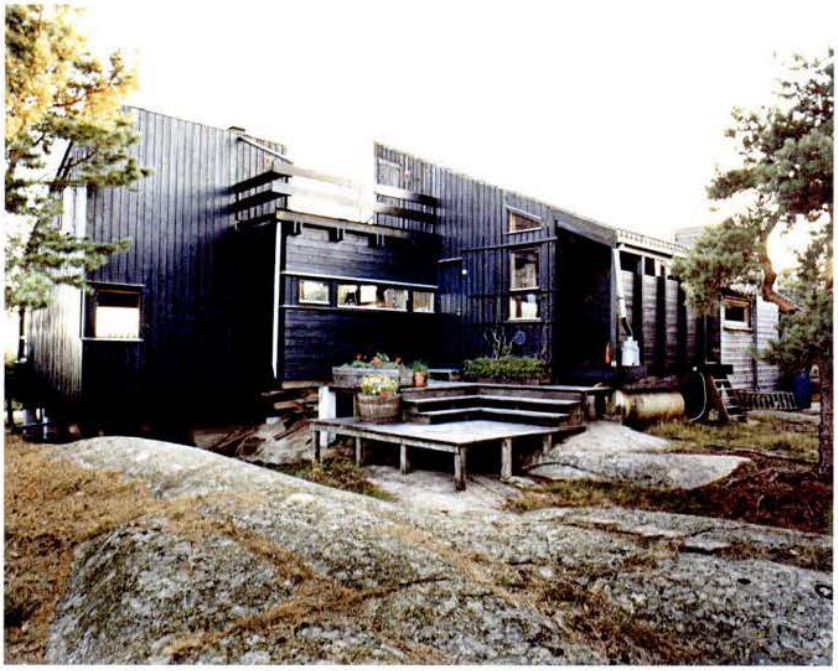




Kiehl's mentor, Horst Beier, built a ladder (top) from the living room to the guest-bedroom loft. Built-in benches (above left) function both as seating and as spare beds.

Holm says the striped, hand-woven fabric she found in Greece is indestructible, and the cork flooring throughout the house has gone 40 years without needing replacing.

The master-bedroom addition (above right) juts forth like the prow of a ship. Kiehl's original sketch of Hanko (above) hangs on the wall.



"I see the addition as defining the next stage of life for us, but it's hard to think in terms of time."

The landscape here is fascinating. Where we built the house marks the transition between two topographies: one rocky and one forested. The rocks are 800 million years old and were molded by ice a mile thick. There are distinct shapes to the rocks, and cows and sheep that once grazed here have worn down the paths between them. Those are the paths we take to and from our boat dock, and we know them by heart, even in the dark. It was important not to disturb the natural sculpture of this setting, and also not to build where there were trees. The kitchen, which is at the center of the house, is higher than the rest, because the rock below it is higher. It's also where the house comes together, the place where everyone participates.

In 1976, instead of buying a new car, we built the second part of our "village": three identical units grouped in a triangle. They contain a sauna, an office, and a sleeping room. In the center is a shower Kari's uncle built: a bucket with a pulley system. He wasn't the only one who helped us either: My mentor from Germany, Horst Beier, with whom I apprenticed as a student, helped me build the front deck and the built-in benches in the living room.

Norwegians have always returned to the land, and lived primitively part of the year at their cottages. But that tradition is in danger. Today, people want comforts. They want the Internet and heated floor tiles.

The first 30 years here we had no electricity. We cooked by gas. We had a gas fridge. Our bedroom was up a steep staircase in a loft. But in 2000, we decided to make this house livable to us in our galloping old age. Kari's back has gotten worse, and she was eventually going to have trouble climbing stairs. This is when it came time to design the new addition.

That process was very hard. I made numerous drawings, including one inspired by a lighthouse, because we can see five from here. I finally decided on a boatlike shape that wouldn't compete with the original structure. Now we have a master bedroom on the first floor and an indoor bathroom of sorts, but still no plumbing. Between the two is a sunroom with a skylight and a daybed for cloud-gazing. Extending from this sunroom is a deck behind glass doors, creating more sheltered outdoor space. Giacometti lives there—a gift for my 60th birthday from a sculptor friend. I see the addition as defining the next stage of life for us, but it's hard to think in terms of time here. Here we tell time by the ferries to Denmark and the call of a cuckoo bird.

Magnets and hooks keep kitchen necessities within reach (top left). Blocked from the wind, a deck at the rear of the house (top right) is a favorite place for sunbathing and also shelters planters of herbs. The sauna door handle (below) is a simple piece of driftwood. "One principle rule I followed," says Kiehl, "was: Don't build on outdoor space if it can work as outdoor living space. Norwegian summers are short. We want to be outdoors as much as possible."

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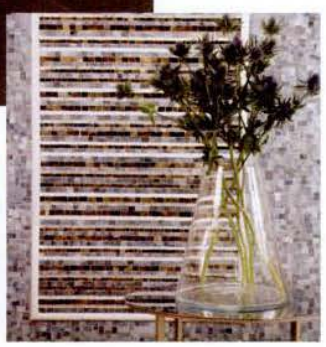

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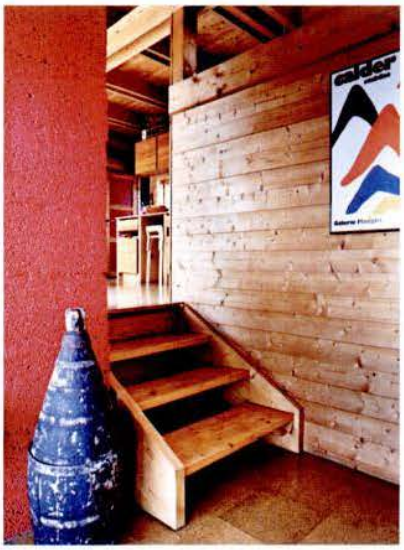
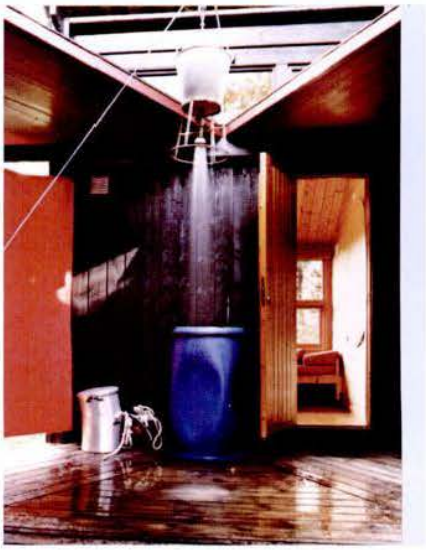
Compact Disc
The dining table from 1900 was acquired from a mountain farm and could not be expanded to seat large parties. Kiehl fashioned a large disc of plywood to place over the table, enlarging it to seat up to ten people. When not in use, the disc hangs on a wall in the sleeping quarters of the sauna complex, like a modern sculpture.



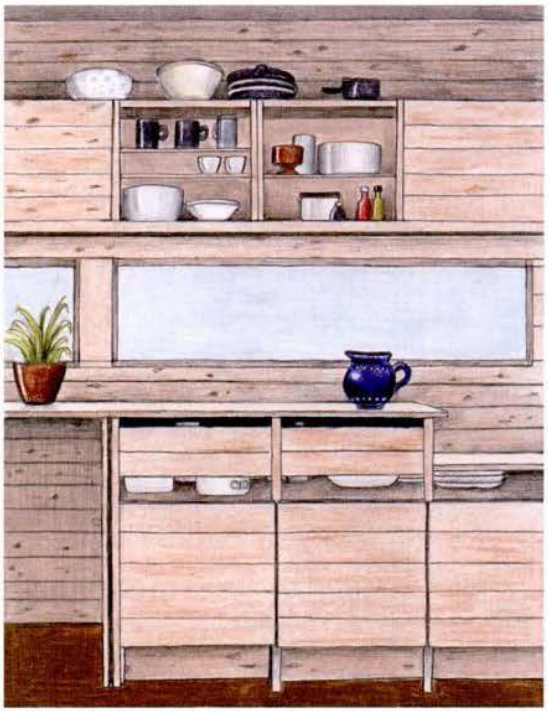
Put Cork in It
Kiehl opted for affordable and practical quarter-inch-thick cork flooring throughout the house, which can handle both weather and use and hasn't needed replacing in almost 40 years.

Calder Palette
Color accents, like the bright red stove, inside the house are primaries inspired by Alexander Calder, whose prints adorn the walls.



The Bucket List
Holm's uncle fashioned a bucket shower for the family one Christmas. It consists of a simple metal bucket with a showerhead attached to the bottom. Water is heated in a kettle on the sauna rocks, then mixed to a pleasant temperature with rainwater out of a barrel. A spigot controls the flow (green for water, red to stop it) and a pulley system raises and lowers the height.

The Big Sleep
Holm and Kiehl wanted as many beds as possible for overnight guests. Built-in benches thus function for seating and sleeping throughout the house. The house has slept up to 16 people.



Cabinet Fever
Kiehl used money he won in an architecture contest to buy the modular kitchen cabinets, a winning design by Kjell Lund and Nils Slaatto in a mid-1960s architectural contest. Additional pieces from the set are used throughout the house as end tables, bookshelves, and storage cabinets, keeping the furniture minimalist, practical, and harmonious.

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Stumptown Rock

Even before construction was complete, the Stump House was turning heads. When its green-minded future owners learned of its shining environmental résumé, they knew they'd found a place to call home.

Perhaps it was Jess and Jered Bogli's colossal-but-cordial rottweiler, Oliver, who spearheaded their move to a highly sustainable home in Portland, Oregon's Alameda neighborhood. While walking Oliver one day, the couple spotted a contemporary-looking house under construction and got to talking with the builder, Darryl Erlandson, about its green features. They passed by the house frequently after that. "It was on my running route," Jess recalls, "and eventually one of the builders yelled to me, 'Come in!' Another day one of them even said, 'Throw out an offer.' And we did.'"

Proud do-it-yourselfers who first met during high school in Connecticut as hardcore-punk aficionados, Jess and Jered originally sought an alternative space such as a warehouse or even an old church to fix up. "But it seemed pretty overwhelming," Jered recalls.

The couple quickly became attracted to the home's bold design, which was fashioned by architect Brian White of Architecture W. Renovated from a 1940s ranch-style home, with many of the original materials used in the reconstruction, the boxy form provides a stark contrast to the faux-Victorian homes across the street—actually built around the same time. Yet the house's scale and texture integrate well into the broader neighborhood of historic Craftsman bungalows. The design also packs a green punch. A well-sealed building envelope containing insulation made from recycled blue jeans means interior temperatures stay mild year-round. It also has a solar heating system that provides hot water and warms the radiant floor, using a set of roof-mounted tubes rather than the more common flat panels. "Compared to photovoltaic panels, solar thermal achieves around 70 percent efficiency," Erlandson notes. "It's not giving you electricity, but you get more bang for your buck because it's already what you want it to be: heat. If you generate electricity and turn it back ▸

Story by Brian Libby
Photos by John Clark

The Boglis love the self-reliance afforded by generating thermal energy and growing a garden on their roof.


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into heat, there's some loss there in the transition."

Jered, a graphic designer, and Jess, a school-health-education consultant, are active volunteers in their community and passionate about living sustainably. Avid gardeners who grow much of what they eat, they have eagerly taken advantage of the large backyard by planting an array of fruits and vegetables, leaving plenty of lawn left over for tossing a ball with Oliver or entertaining in the summer months. The couple plans to reserve a portion of their garden for neighbors to pick from freely.

To capitalize on connections with the ample backyard, White's design moved the kitchen from the front of the house to the rear, where glass doors fold back (without mullions) to reveal a huge unfettered opening onto the yard and garden. "Everybody hangs out in the kitchen anyway," Jered says, noting a recent meal they cooked for 21 people, "but here you can be talking to somebody standing under the tree while you're chopping food at the counter."

Topping the kitchen counter is simple polished concrete that Erlandson assembled in the garage using crushed rock from a local quarry. This and other industrial materials complement the architecture's clean lines. The front door and front-yard planters, for example, are made from raw reclaimed steel.

The adjacent living and dining areas, which share a large open space off the kitchen, are situated to the north, where most of the windows have been placed for optimum diffusion of daylight. The interior is decorated with kitschy vintage diagrams and charts. One displays the nutritional value of cheese pizza; another is an educational illustration of the heart. An old library card catalog in the corner once belonged to Jered's father, a teacher, but could have come from the set of a Wes Anderson movie. Its drawers are filled not with library cards but with oddball items such as skeet-shooting medals and Pez dispensers.

Nearby, a light box displays Jered's shadowy, film noiresque photo of Portland's Broadway Bridge and Union Station, taken with his pocket-size Holga camera while cycling to work one morning. "I always keep it with me just in case," he says. "And that day it felt as blue and foggy as it looks. It was enough to stop me in my tracks."

Though the clouds and rain can often make days a little dreary in Portland, the Boglis' house stays bright most of the time. Erlandson removed two fireplaces in the original house, so to create a similar sense of a hearth he replaced them with a light well extending from a rooftop skylight through the second floor down to the ground. The well is clad in handmade ceramic tiles that make it resemble a chimney. "It really is kind of like our fireplace," Jess says, laughing. "I asked Jered, 'Where do we hang the stockings?'"

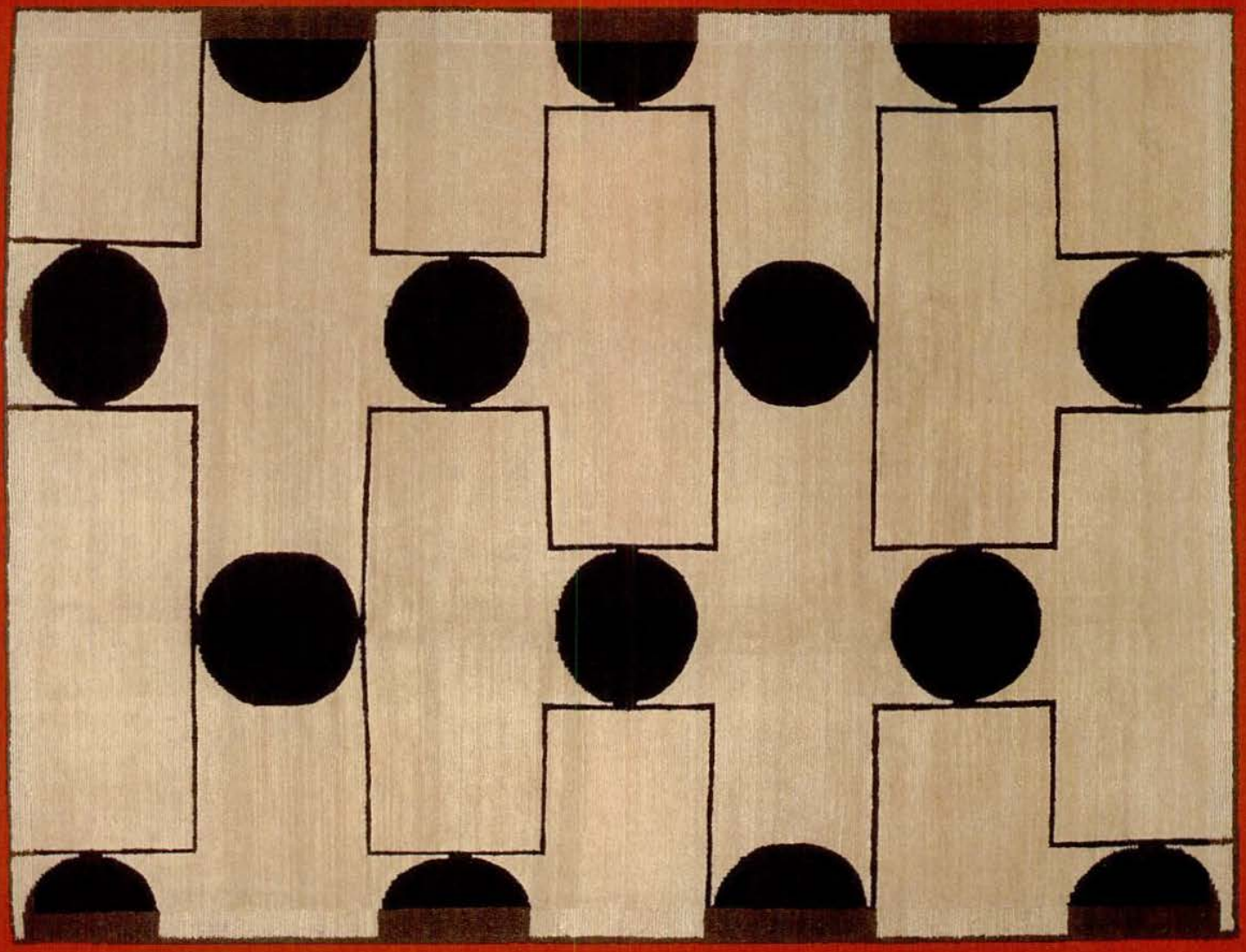
Downstairs, the built-out basement houses Jess's office and a conference room, but it could also become a separate apartment or in-law quarters. Upstairs, the master bedroom includes a balcony extending the length of the space; it also shades the west-facing kitchen and deck below. A sloping green roof tops the house with sod and native plants. There's space for barbecuing above the garage, but they may choose to plant more crops. After all, Jered and Jess have learned Oliver has a taste for fresh produce.

"He ate all the raspberries the other day," Jered says, rolling his eyes. "But he actually just picks the fruit that's ripe. You end up finding all these green tomatoes with vampire marks on them. He can tell when they aren't ready."

Though not every dog in town has such a taste for seasonal produce, Portland's residents are certainly aware that their city is a national beacon for sustainable living. The Boglis' house was dubbed the Stump House by the architect—perhaps as a nod to Portland's nickname, Stumptown—but it might be more fitting to compare it to a sapling. The polished new home represents the beginning of another life cycle for the previously used materials that went into its creation, and the solar-powered heating system is a constant reminder of renewal.

The kitchen looks out onto a broad patio and backyard through floor-to-ceiling glass (top), while the upstairs balcony provides shading to allow in only diffuse daylight.

The driveway (middle) has a permeable surface. White says of the living room (bottom), "We just blew it wide open," removing walls to create a bright, continuous space.



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Totally Tubular

On the roof, amidst an array of native wild grasses and shrubs, six banks holding 180 small thermal solar collection tubes provide hot water year-round. This new technology, made by Apricus Solar Company, is less common than the flat solar plates often used for thermal heating.

Components

1. Evacuated tubes: A set of double-walled evacuated glass cylinders sit side-by-side to form the solar-absorption mechanism. They can hold heat up to 304 degrees Fahrenheit while remaining cool on their exteriors.
2. Heat pipes: Inside the glass tubes, hollow copper shafts transfer heat using pressure and condensation.
3. Header pipes: Hot vapor travels through the shafts to the heads of the pipes while condensed liquid drops to the base. The headers form "plug" attachments for easy insulation.
4. Insulation: The headers are wrapped in moldable, nonflammable, lightweight glass wool insulation.

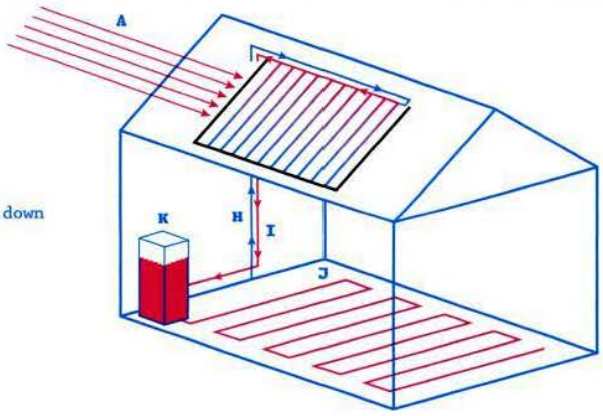
Operation

1. When sun hits the evacuated tubes, it is absorbed and converted into heat.
2. The internal copper pipes move the heat to the copper headers.
3. Each heat-transfer cycle raises the water temperature in the tank. The tubes are coordinated with a radiant floor system and two heat exchangers recapture heat from used hot water.

Direct heat transfer from the tubes to the tank distinguishes this technology from a flat panel, which can lose heat to the atmosphere due to the method of insulation. Erlandson estimates the payback on photovoltaic (PV) panels would have been about 20 years. "And most systems only have about a 25-year life span," he adds. The thermal collectors will pay for themselves in savings within ten years and will last at least twice that long. What's more, they take only about nine weeks to erase their carbon footprint, something PV panels (made with an array of chemicals) can't claim.

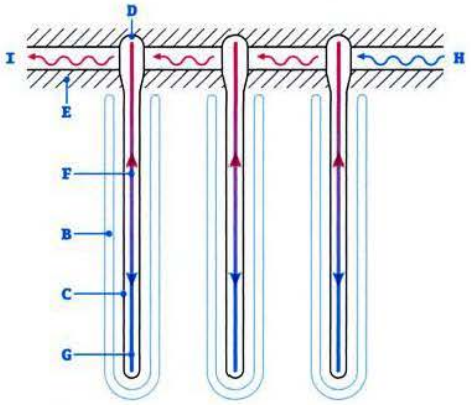
Guiding the Sun

A Solar energy
B Evacuated tube
C Heat pipe
D Copper header
E Glass wool insulation
F Heat/vapor rises
G Cool condensed liquid drops down
H Cold water in
I Hot water out
J Radiant-heat floor tubes
K Water-storage tank



System in detail

This is a close-up of the evacuated tubes, which are circulated with a glycol-water solution to prevent freezing. The cylinder form allows more surface area to be heated than with conventional flat-plate thermal collectors, making the tube technology significantly more efficient.



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Wonderwalls

If choosing paint colors doesn't give you a headache, the fumes probably will—unless you pick from the growing array formulated to be easy on the body, the planet, and not least the eyes.

A Note on Our Expert

Clayton Hubbard started painting houses as a summer job during high school. In his hometown of Syracuse, New York, he perfected his brush skills and honed his eye for color, learning patience with panicked clients when extreme weather threatened to damage their new paint jobs. Now firmly established in San Francisco, Hubbard enjoys the relative rarity of inclement weather, and his West Coast clients' willingness to have low- and zero-VOC paints in their homes.

Story by Sarah Rich
Photos by Laurie Frankel

Even if you've saved every J. Crew catalog since the dawn of time, it's unlikely you have as many quirky color names under your bed as the nearest home-improvement store has in its paint aisle. Given the overwhelming process of selecting palettes for interior walls—how to decide between Kiss of Spring or Frappe Mint—we've often thought it would be faster (and more fun) to weave names into oddball narratives, then see how the corresponding colors match up.

For instance:

A Cool Dude walked into the Corner Cafe and paid for his Bananas Foster with a Shiny Nickel.

The Log Jam near the Hunting Lodge couldn't keep Intrepid Isabella from arriving at High Noon.

Westie White's Regal Attitude concealed her Secret Dreams of Cocoa Crunch.

Heather Glen, a Red Headed Beauty, dreamed of spending an [illegible], but could not Escape the Everyday grind of her Industrial Steel town.

Of course, this could prove dangerous unless you're willing to have your living room resemble the interior of a circus tent. Fortunately, there are both expert color consultants and an increasing number of online tools to help you pick hues. We asked painter Clayton Hubbard for his opinion on a selection of eco-friendly interior paints and learned in the process that the real pros forgo name games altogether and order paint by number.

Benjamin Moore Natura
$49.99 per gallon for all interior / benjaminmoore.com/natura

Expert Opinion: Benjamin Moore has really got the interior thing down. This is the first time I've tried the Natura line and I'm very impressed. The gray sample covers so well it feels like a conspiracy! It took just one coat to cover completely, which is unusually good. I have to hand it to them; this is my favorite of the lot.

What We Think: In selecting paints for review, many people suggested we try Benjamin Moore's popular Aura line, but since we heard nothing but rave reviews across the board, we decided instead to put its Natura line to the test. We agree with Hubbard that all of the color samples—even the dark tones—went on with impressive smoothness and coverage. This is a top choice.

YOLO Colorhouse
$39.99 per gallon for all interior / yolocolorhouse.com

Expert Opinion: I found YOLO to be competitive with the others in terms of flow and adhesion. The stone color was a covering hero and left minimal brush marks. The darker clay color took two coats to cover sufficiently, but a double coat is standard for almost all paint, so I'd say overall I was quite satisfied. It dried nicely and washed well.

What We Think: YOLO Colorhouse has gotten a lot of attention for its high-quality, nontoxic products, and YOLO's paints definitely live up to the beautiful overall presentation. They don't have as many color choices as some of the others, but they do manage a decent selection of bold and deep tones and offer a special collection of earth colors. We would choose YOLO for a more neutral room but perhaps not for bright trim.

AFM Safecoat
$41.99 per gallon for zero-VOC eggshell / afmsafecoat.com

Expert Opinion: I started with the darkest of the three AFM color samples, Expresso. Dark tones can really vary in quality with the low- and zero-VOC paints because the standard tinting process adds VOCs to the base. The Expresso covers fairly well with one coat, but I'd definitely use two for a professional job.

What We Think: We were eager to try AFM after hearing it mentioned often among eco-friendly paint products. Testing with a paintbrush instead of a roller, we found that the Expresso went on fairly smoothly for a dark color, but the white and yellow had better adhesion and flow on the first coat (the brush marks weren't obvious). Applying these with a roller on a large surface would be ideal.

Mythic
$50.99 per gallon for interior latex eggshell enamel / mythicpaint.com

Expert Opinion: Mythic beat out all of the rest in terms of flow. Even with a low-quality brush, it looked great when it went on. I don't expect much from bright whites but I'd say the coverage here was above average. One thing that stood out about Mythic was the odor: It was the only one with a distinct scent, and while it didn't smell as toxic as standard latex paint, it wasn't particularly pleasant.

What We Think: Mythic is an independent up-and-comer in the eco-friendly paint industry, and we've admired the quality of its product as well as the classic design of its logo and packaging. Mythic comes in a huge array of colors, and our samples—including a shockingly bright yellow—had good saturation. We, too, were perplexed by the strong odor, given this is a zero-VOC paint. ▮

Bordeaux, France

Story by Marc Kristal
Photos by Peter Augustin

The new Seeko'o Hotel (top left), the world's first building clad entirely in DuPont Corian, and the Water Mirror (above), a rectangle of half-inch-deep water created by landscape architects Claire and Michel Corajoud, express the modern face of a city known for its historic architecture. The elegant Place Georges de Porto-Riche is at top right.

In an hour, Bordeaux cures me of my attraction to the trophy building that "officially" rebrands a city and hooks me on the extraordinary impact a few well-considered moves can make. The capital of the Aquitaine region is renowned for its architectural patrimony: Half the city is a UNESCO World Heritage site. As I stroll the greatest-hits route, past Victor Louis's 1780 masterwork Grand-Théâtre, the Gothic Cathédrale Saint-André, and the medieval Grosse Cloche; consider later achievements, from La Caserne des Pompiers, the city's 1954 functionalist firehouse, to the new Seeko'o Hotel, an iceberglike volume clad entirely in white Corian; and laze in the public spaces, from the diminutive Place du Parlement to the massive Esplanade des Quinconces, refinement and elegance meet me at every scale.

Yet rather than feeling like a fossilized flaneur, I am surprisingly vitalized by the changes instituted by Bordeaux's mayor, Alain Juppé, since his 1995 election. Major streets have been pedestrianized, leaving the city cleaner, quieter, and filled with moments of ripe human narrative. (The ripest: I step in what I think is *merde de chien*. It proves to be foie gras.) Juppé commissioned a surpassingly elegant 27-mile tram system, which has united the historic center and outlying districts into a single metropolis. And he's overseen the renovation of the left bank of the Garonne River, removing most of the ghost town of empty industrial buildings and replacing it with a waterside esplanade.

"We have no Bilbao," architect Olivier Brochet tells me when we meet. "Bordeaux is about little things, very well done, respectful of the urban context." In thrall to the city's classical physiognomy and leading-edge urbanity, I can only think: *Ça suffit.*

The Romanesque Église Sainte-Croix (top), constructed during the 12th and 13th centuries, was substantially renovated in the late 19th century, when its southern bell tower was added. More controversial is the functionalist Caserne des Pompiers (below), a 1954 firehouse by the architects Claude Ferret, Adrien Courtois, and Yves Salier.

The renovation of the quays has changed people's perception of Bordeaux, by opening the left and right banks of the Garonne to one another and both sides to the river itself. Are you pleased with it?

It's very good. For maybe 20 years, it was an abandoned zone. There were 20 hangars [sheds] between the river and the city, and they removed one through 13, and now it's like a garden. But in my opinion, they cut too much of the spirit—we lost the industrial sense. I said to the director of the port authority of the remaining hangars: Repair them very economically, then open them to real local entrepreneurs. But the port authority didn't want to assume the price, so it sold the hangars altogether, and now it's too commercial—there's no diversity.

Your firm, Brochet Lajus Pueyo, designed some of the infrastructure for the new tramway. Has the new system changed the city?

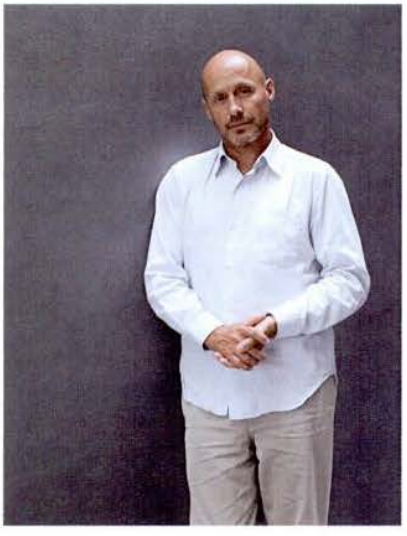
Yeah, 100 percent. Before the tramway, you had the old city preserved for one part of the population, and everyone else was outside. Now that you have lines from the *banlieues* [outskirts] to the center, you have a different population in the city—for example, in front of the Grand-Théâtre, a very high-level place, you have a much more lively mix. The whole society is meeting, it's incredible. Also, all along the lines, where buildings were abandoned, people have bought them and are living there now.

The way the tram glides along on recessed rails and without overhead wires, it almost feels like there is a human presence.

We have a more simple, elegant tram than other cities in France. Like it's floating on the stone.

I'm surprised to find so many major streets reserved for pedestrians in such a large city.

It has improved the city. And every first Sunday of every month, the whole city is for pedestrians. All day long you can walk wherever you want.



Bordeaux's new tramway (top), which unifies the historic city and suburbs, remains popular for the "smile" formed by the train's crescent-shaped side windows. The city's architectural masterwork, Victor Louis's Grand-Théâtre (bottom left), completed in 1780, is home to the city's National Opera. Bottom right: native son Olivier Brochet.

Olivier Brochet's Bordeaux:

Le Bouchon Bordelais
2 Rue Courbin
33-556-44-33-00

Place Georges de Porto-Riche
Rue de Pont de la Mousque at
Rue Jouannet

Grand-Théâtre
2 Place de la Comédie
33-556-00-85-95
opera-bordeaux.com

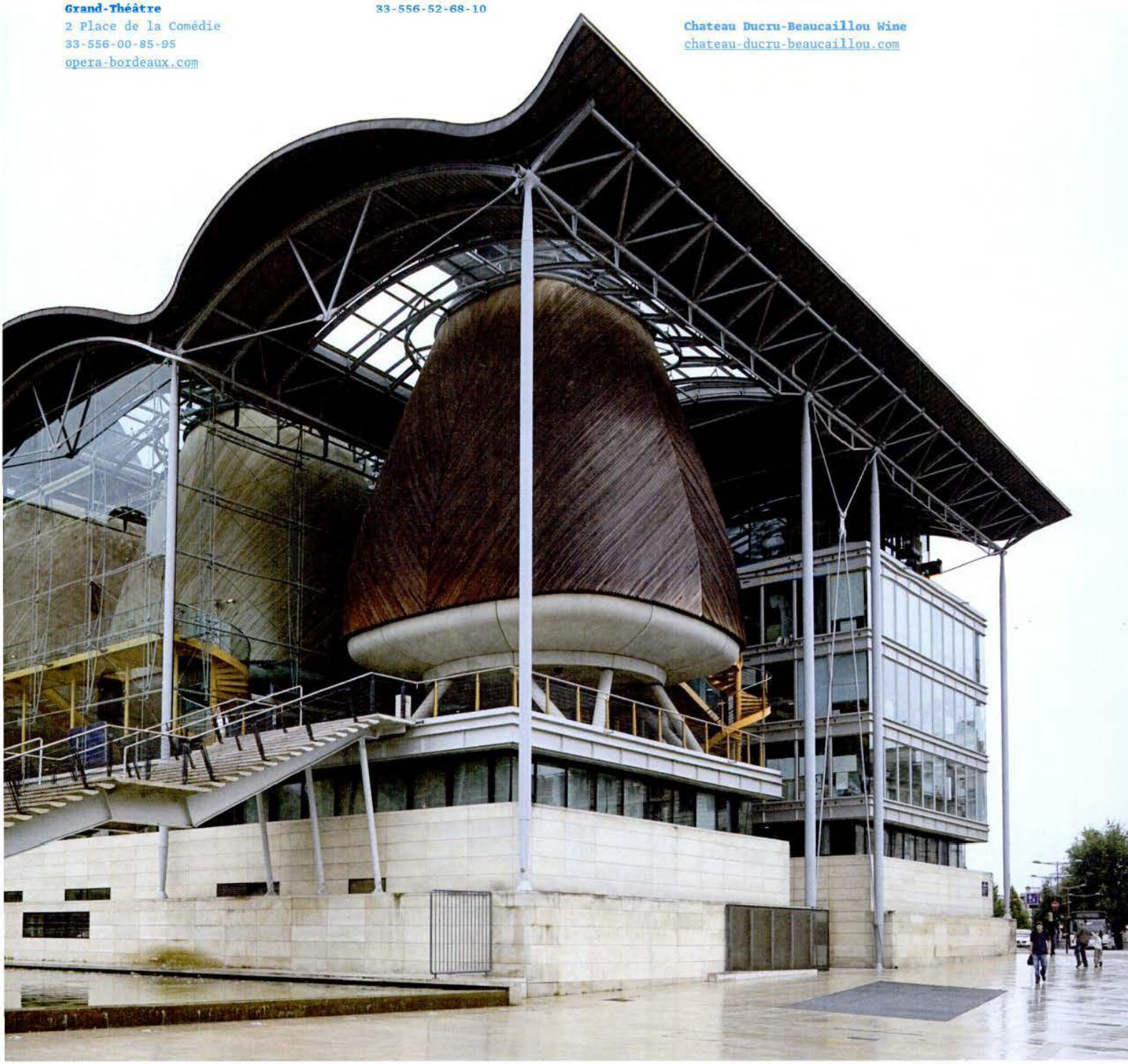
Église Sainte-Croix
1 Place Jacques Ellul
33-556-94-30-50

Grosse Cloche
Rue Saint-James at Rue Teulère
Cathédrale St. André
Place Pey-Berland
33-556-52-68-10

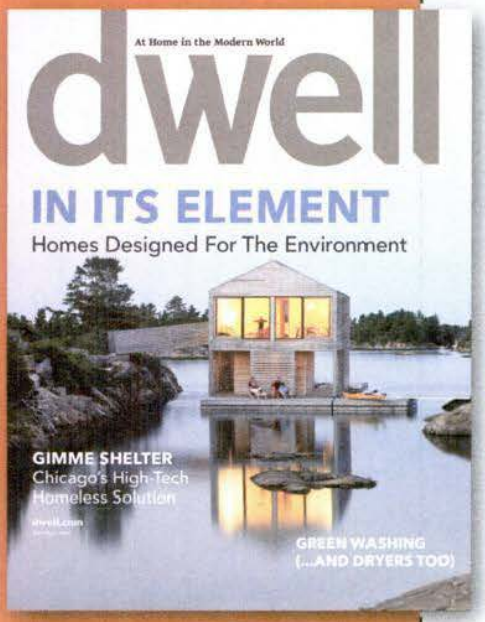
Le Hangar 14
14 Quai des Chartrons

Agence d'Architecture Brochet Lajus Pueyo
Hangar G2, Quai Armand Lalande
33-557-19-59-19
brochet-lajus-pueyo.fr

Chateau Ducru-Beaucaillou Wine
chateau-ducru-beaucaillou.com



The lightness and transparency of Richard Rogers's 1998 law courts, in the city's historic center, are meant to emphasize the openness of the French judicial system.



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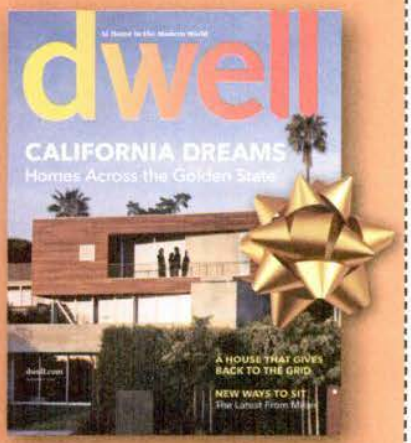

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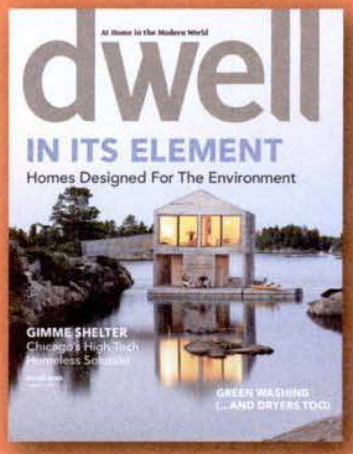

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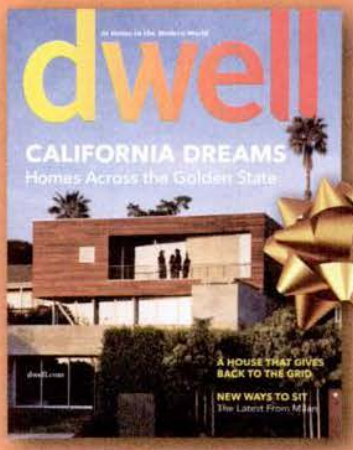

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People love the historic architecture in Bordeaux, but are there notable examples of modernism?
I think Richard Rogers's law courts represent the most significant new architecture in the center of the town. There is interesting work concentrated in the Mériadeck district—interesting from an urbanist standpoint, not specifically one building or another. Around Bordeaux, we can speak about the work of Jacques Salier from the 1960s, on the Arcachon Bay—very beautiful houses, like in California, close to the work of Richard Neutra. There is one very famous house designed by Rem Koolhaas, the house of Madame Lemoine. And you have a beautiful hotel from Jean Nouvel, the St. James.

Where would you suggest we go?
It's not a good thing for an architect to like a ruined landscape, but I like the area near our office in the *bassins à flot*. The abandoned buildings, the Base Sous-Marine—the ambience is part of the nostalgia of urban life. I also like the theater our office rebuilt, the Centre Dramatique National, in front of l'Église Sainte-Croix. There is a good restaurant there, Café du Théâtre.

Is there something to see only a *bordelais* would know?
Place Georges de Porto-Riche, near the Grand-Théâtre. It's where the oldest prostitutes in Bordeaux are—these women are historic monuments. All day long they sit on seats in front of their doors, laughing when you walk in front of them, like women from another time.

Do they have clients?
The clients are as old as the prostitutes. Retired men with briefcases, pretending to go to their offices, but there are no offices there, and you see them walking back and forth. And the restaurant from which you can see this *ménage* is Le Bouchon Bordelais.

It's perhaps an obvious question, but do you drink Bordeaux?
I like lots of wine, but often it's wine of friends. In Médoc, Château Ducru-Beaucaillou, the wine of Bruno Borie, and in Pomerol, Vieux Château Certan.

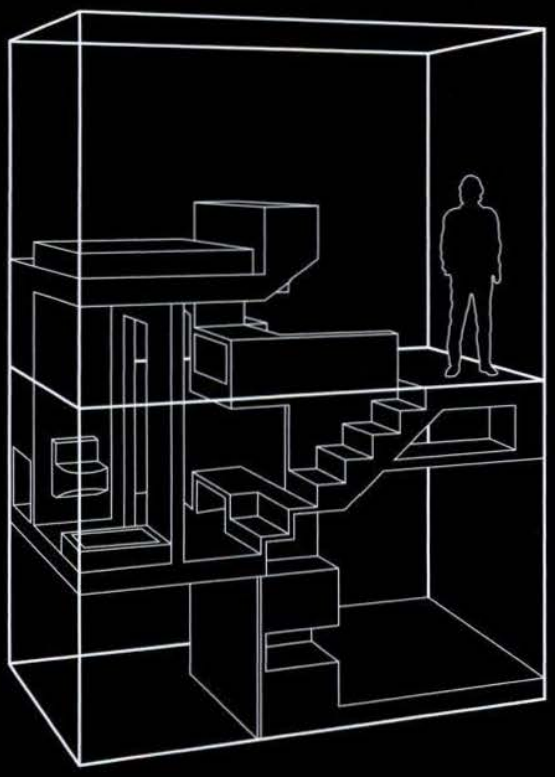
What's one thing a visitor must do?
See the historic city, but more important is the second thing, which is to leave Bordeaux, for the forest, Arcachon Bay, the sea, so you can see why we live so well here. It's not only the Garonne and a bunch of 18th-century stones.

Is there anything you don't like about Bordeaux?
The dark face of classicism. Classicism can be a very good thing when you study architecture, but for a part of the population, some people working in wine, classicism is a barrier. It lets people imagine that only one way of doing things is correct. And there are many new ways to live in Bordeaux.

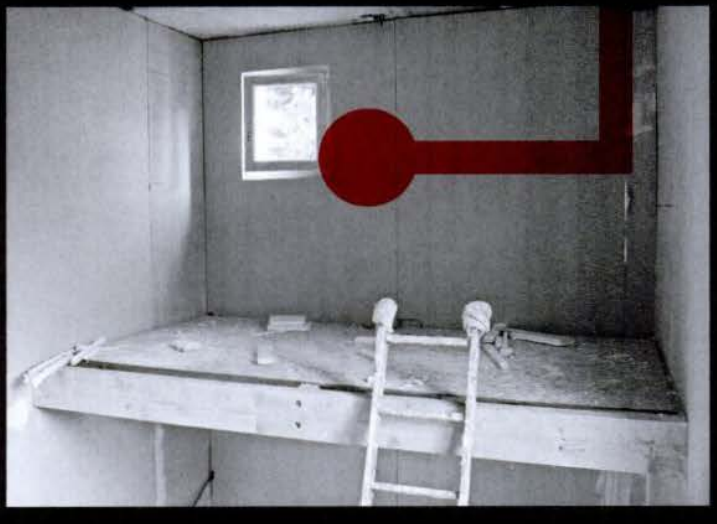
It's not a reserved, bourgeois city?
That is an idea from outside. Bordeaux has always been a very open, very welcoming place. At the architecture school, where I am president, it's the same: The system is exhaustive, but open—there's no one philosophy; the references are multiple.

You know, during the French Revolution, there were very violent parts, but in Bordeaux it was the Girondin, who were more flexible, adaptable. It's a question, maybe, of context, of being in the southwest.

Brochet recommends the restaurant Le Bouchon Bordelais (top) for both the cuisine and its view of "the oldest prostitutes in Bordeaux." The massive concrete Base Sous-Marine (above) was built during World War II to house German submarines but has become a popular and singularly dramatic venue for exhibitions and performances.



2006



This shabby ruin in the backyard of a house in suburban Paris (top right) was given up as uninhabitable (below left) before its total renovation. After, with the installation of a new interior (top left) and a resurfacing in silver birch, an ideal private retreat for an 18-year-old was created.

Play Station

Photos courtesy H2O Architects

Project: House for a Teenager
Architect: H2O Architects
Location: Chatou, France

Story by Geoff Manaugh

When architects Charlotte Hubert, Jean-Jacques Hubert, and Antoine Santiard of H2O were hired to transform an overgrown, half-collapsed building in the Paris suburbs into what they describe as "a private space for a teenager looking for his independence," they succeeded at a rather daunting task: the complete transformation of a derelict space into something decidedly modern.

The small house thus created, over the course of a ten-month renovation, is an adolescent dream, complete with all the "elements necessary for an autonomous life, including sleeping, living, studying, and washing." With barely more than 129 square feet of floor space, it is also compact, clean, and impressively well assembled.

The initial state of the structure—it had been "neglected for years," the architects say with apparent understatement—did not last long: Those overlapping labyrinths of unchecked vegetation, like some sci-fi plant from the Yucatán, had to be trimmed back to make room for construction. But, Jean-Jacques Hubert says, "we hope the plants will grow again, fast," making the standalone unit into something more like "a home in the trees."

The interior, inspired by traditional Japanese architecture, is a vortex of interconnected spaces, cabinets, and small closet doors linked together by the central stairway. It is a surprisingly efficient use of limited space. The architects call their strategy here one of producing "inhabitable furniture"—blurring the line between form and function in the process. The interior was also given visual consistency by being surfaced entirely in silver-birch plywood. This low-cost decision helped the architects to overcome the chaotic initial appearance of the old exterior—and it also helped to draw a well-defined line between the building itself and the changing lifestyle of its inhabitant. In other words, clothes, furniture, posters, toys: Anything added to the space, no matter how simple or small, will stand out against the otherwise neutral background.

Changing one space into another through an act of renovation is nearly synonymous with architecture itself. This month we explore how to find the new in the old—how to look into the past and find the outlines of a future—through three great projects that show the spatial possibilities hiding everywhere, just waiting for someone to realize them.

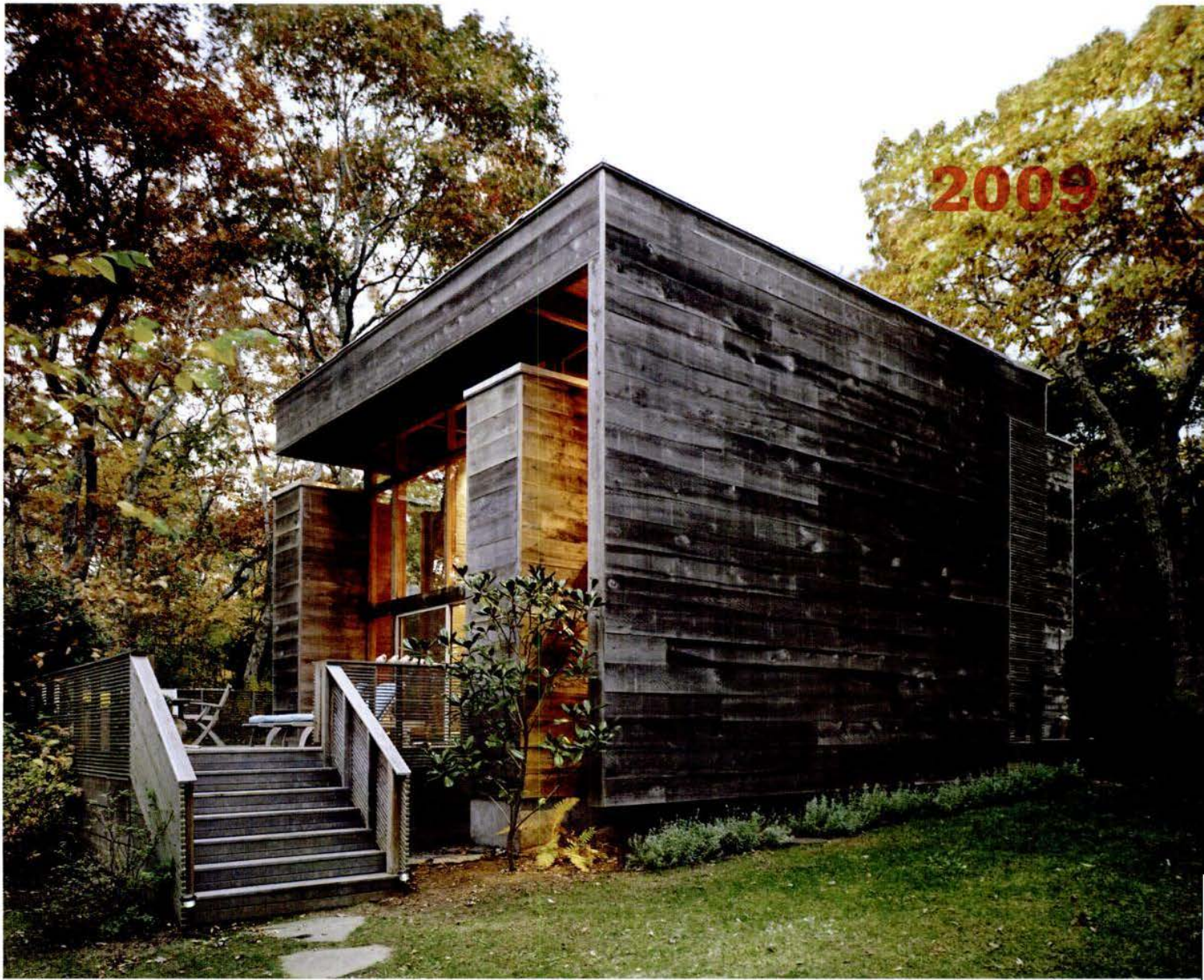
2009

Photos by Stéphane Chalmeau

A 1970 article in House Beautiful, from which the photographs on this page come, depicted the simplicity of the home's original design. Looking back at the original, it is clear that the minimalist wood and glass elements gave enough character to the house so as not to warrant an overstuffed decor. The spiral staircase was taken out by the house's second owners and supplanted by a normal, awkwardly placed staircase; Dolce and Burnham decided to add square footage in order to accommodate a new, more functional staircase today.

Story by Amber Bravo
Photos by Raimund Koch

Time and



Bates Masi's update of Harry Bates's 1967 design salvaged much of the home's original cypress decking and incorporated subtle additions to the exterior. Because cypress quickly develops a patina, it was only a matter of weeks before the new facade (above) matched the color of the original wood siding.

Project: Dolce & Burnham Residence
Architect: Bates Masi + Architects
Location: Amagansett, New York

Again

"I can show you what it was...and what it is," Joe Dolce says, delineating the slight, 250-square-foot addition to his Long Island summer home. In effect, the 1,400-square-foot house—a simple cypress box elegantly sited on one of the area's anomalous slopes—is largely unchanged. "We decided to expand it a bit but not to alter the footprint," he says. "The idea was to keep it small and, really, we bought the house because we liked it—we didn't want to change it."

But even the most well-executed design has trouble withstanding the wear and tear of 40 years; if it didn't need a change, it certainly needed an update. So Dolce and his partner, Jonathan Burnham, made the most logical decision: They hired the original architect to do the renovation.

Harry Bates designed the house in 1967 for a young family. The modest, light-filled beach home garnered some attention, including coverage in a 1970 issue of *House Beautiful*. "I can remember it as ▶

Dolce sits on a vintage 1950s couch he found at a thrift store in Asbury Park, New Jersey. Dolce and Burnham had the couch and the Donghia armchair recovered in a stain-resistant Sunbrella fabric by Andrew Grossman Upholstery. The Flokati rug was picked up at a thrift store in Florida. Hanging on the wall behind Dolce is a piece of art by British painter Tom Hammick.

if it were yesterday," Bates recalls, "the clients coming into my office—a psychiatrist, a German wife, and two preteenage kids. They must have seen something I'd done. It was a very happy experience for me, very pleasant."

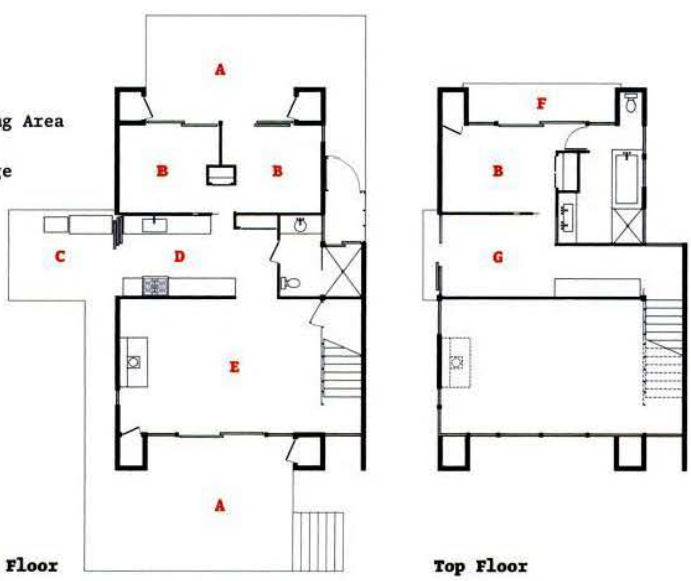
Bates had worked with Skidmore, Owings & Merrill for many years before leaving to start his own practice, first in New York City in 1963, then in Long Island in 1980. The house is one of many he designed throughout Long Island. Paul Masi—who served as the project architect for the renovation and who was key in maintaining the integrity of the original design—became a partner in Bates's firm in 1998; he'd worked with Richard Meier for two years after receiving his degree from Harvard's Graduate School of Design.

Dolce and Burnham's main objective was to reorient an awkward staircase that had replaced the original spiral one; it now landed, rather pathetically, in the central portion of the main living area. To open up the room without having to resort to the original space-saving stair, the architects pushed out the south-facing wall five feet, sandwiching a new staircase between the new exterior wall and the line of the old wall. In place of that wall, they inserted a semitransparent slatted divider. This not only refers back to the original structure, it also affords the main living area light from skylights that run along the ceiling above the stairs. This slatted motif is carried throughout the interior (into the kitchen) and exterior (with the deck gates and safety railings), making the intervention seem almost endemic.

Reusing material made the update so seamless as to be invisible, although Dolce will tell you that this almost imperceptible difference belies the cost and time it took to achieve it. The couple's contractor, Paul Cassidy, reused all 12-inch cypress boards from the old deck and former south-facing wall, carefully stripping and recutting each one to serve as the

Dolce & Burnham Residence Floor Plans

A Deck
B Bedroom
C Terrace
D Kitchen
E Living/Dining Area
F Balcony
G Office/Lounge



Ground Floor

Top Floor

predominant building material for the renovation. "There's a nice character in all the wood that's here," explains Masi. "When you're adding new elements it can be hard to maintain that, and by recycling a lot of it we updated the house but kept it in the same vernacular." The aged wood provides uniformity to the cypress, which permeates the overall home experience—even down to the sense of smell.

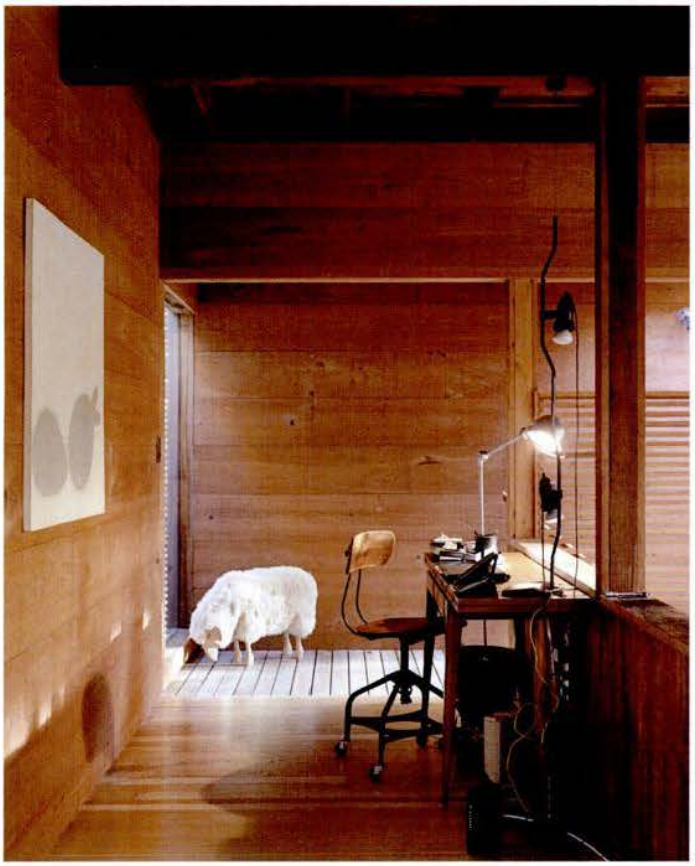
As for structural updates, the architects were able to fit the bulk of their changes within the addition's compact 250 square feet. The downstairs bathroom, for instance, which both the residents and architect recall as being more like an outhouse than a modern commode, was fully revamped.

"You have no idea what it looked like!" exclaims Dolce. Masi adds, jokingly: "It was a summer house. You know, you'd probably just get in and out as quickly as you could."

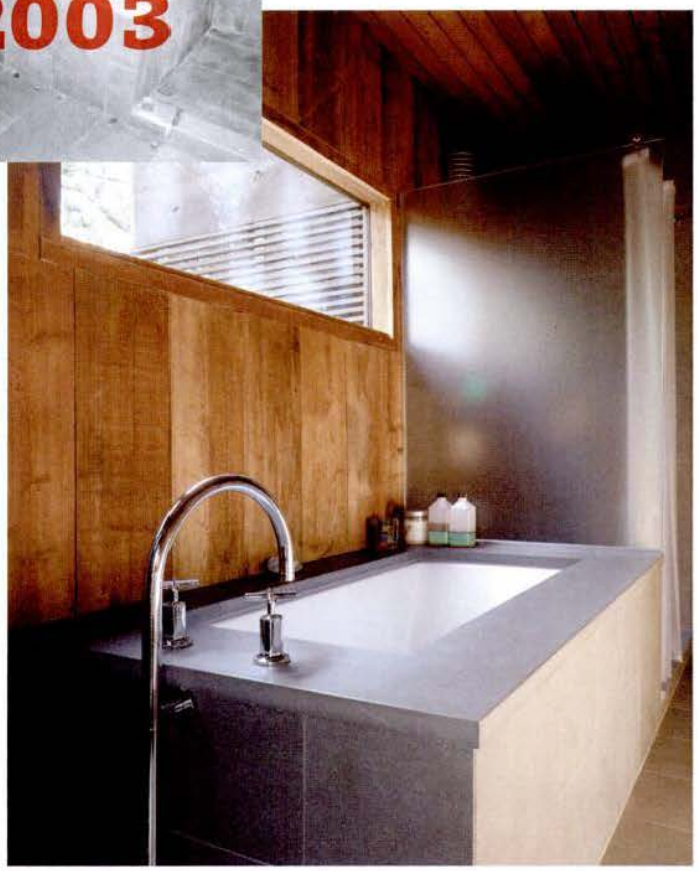
The extra space from the stairway addition allowed for an equally wide, handsome blue sandstone shower. The blue sandstone, which hails from northern New York, is one of three elements the couple chose for their minimal palette. The patio, kitchen, and bathroom run together along an east-west axis, each room bearing a different finish of the same blue stone. This allows for a subtle contrast in texture, but it also carries the overall theme throughout the space, making it feel more expansive yet sharply defined.

They decided to keep the hardwood floors oak but had to add an extra layer on top of the old floor in the living-dining area so that it would lie flush against the new tiling in the kitchen (which was remodeled with Ikea components). This was one of the only "unforeseen expenses" that Dolce recalls—though, he adds positively, they were lucky that the disparity was exactly three quarters of an inch, making it a relatively inexpensive fix. When asked about the origin of the racks in the bathroom,

The red Ikea kitchen (bottom left) adds a punchy complement to the blue stone flooring used throughout the bathroom, kitchen, and patio. The couple also updated their appliances with a Kitchen Aid two-drawer dishwasher, GE Monogram two-door refrigerator, and a Capitol Gas range. Dolce sits at the dining-room table in front of the elegantly slatted cypress divider (opposite), which separates the living space from the new staircase.



Burnham and Dolce picked up a petite but deep bathtub, which fits perfectly in the modest master bathroom upstairs (bottom left). The office space (left) is situated above the loft and is illuminated by Jielde steel lamps from France, which Dolce collects. A guest bedroom (right) is furnished in a quaintly quirky fashion. The patio (opposite) is also equipped with a generous workspace. Bates's original fenestration, which failed to meet current building code, has been brought up to safety standards by employing the same slatting motif used elsewhere in the house.

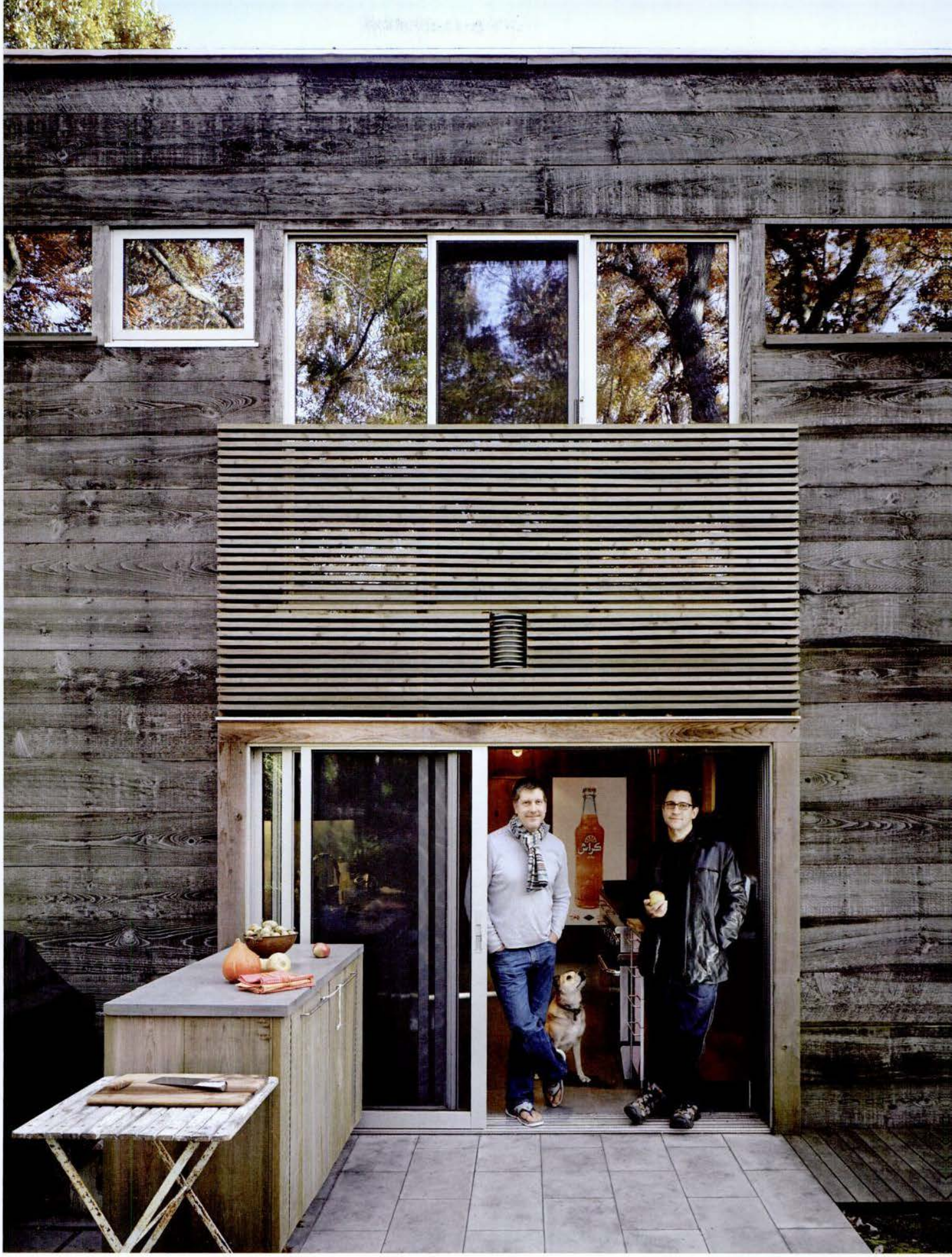


he chirps, coyly, "Cheap, cheap, cheap...They're old train luggage racks—found them at a yard sale for $50." Dolce seems to remember the price and origin of almost every detail in the house.

Additionally, the house's sliding glass doors were replaced with custom brushed-aluminum sliders, although the frameless glass window—arguably the most distinctive element of Bates's original design—remains the same. It serves as a simple clerestory to the upper and lower levels of the house. "At a certain point, we started to run out of money," explains Dolce, "so we put the money into the elements—into the stone, the wood, the glass." The master bathroom received a simple update and reorientation, which added a new bathtub and fixtures. They also updated the vanity, whose mirror slides to the side, permitting a view into the bedroom. "You have all sorts of possibilities for voyeurism in this house, which is exciting—depending on who your guests are," Dolce quips. "But usually it's just my mother."

Indeed, any slickness in the renovation is mediated by the house's humble form and materials. As Bates describes it: "It was built at a period when budgets were so low that we couldn't afford things like entrance halls—I didn't want to waste the space. The materials are very basic: brick concrete blocks, rough-cut cypress with tongue-and-groove, and shiplapping construction." When all is said and done, the difference isn't great.

"You know, at the end of it, we looked at the house and we thought, Wow, we spent a lot of money!" says Dolce. But, he adds, "None of the details are hidden, and that's actually what makes it expensive. All these seams have to be perfect, and, if they're not, you're going to see it." The mastery of the renovation is its relative invisibility. The simplicity of the program was handled with a slight and embracing hand. In the end, what it is turns out to be exactly what it was: a timeless vision.

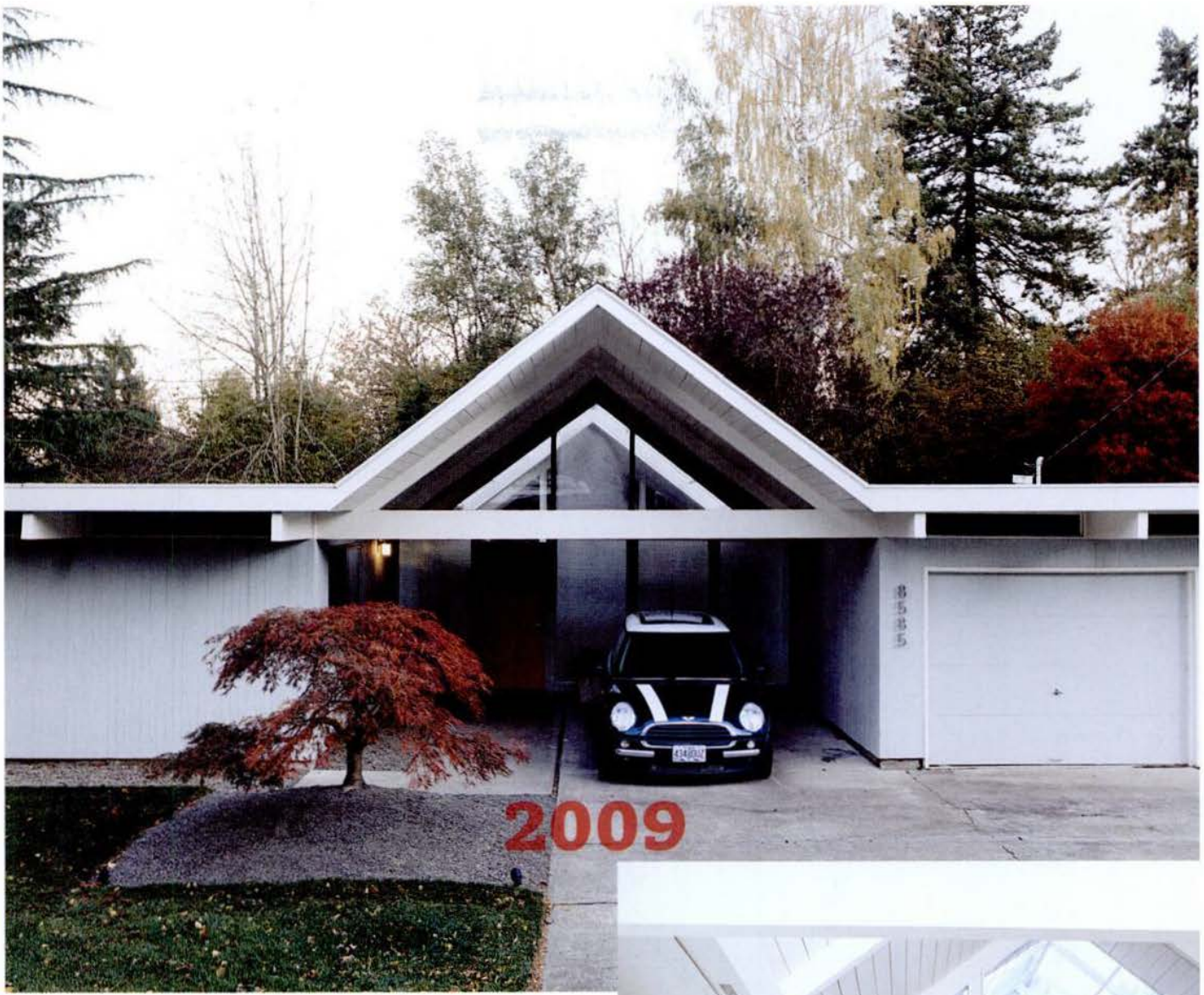


Just Do It

Story by Amara Holstein
Photos by John Clark

2006

Jennifer and Mattias Segerholt's home in southwest Portland, Oregon, presented a dismal picture upon initial inspection. Armed with abundant optimism and boundless patience, the couple turned a run-down ranch house into their modern ideal.



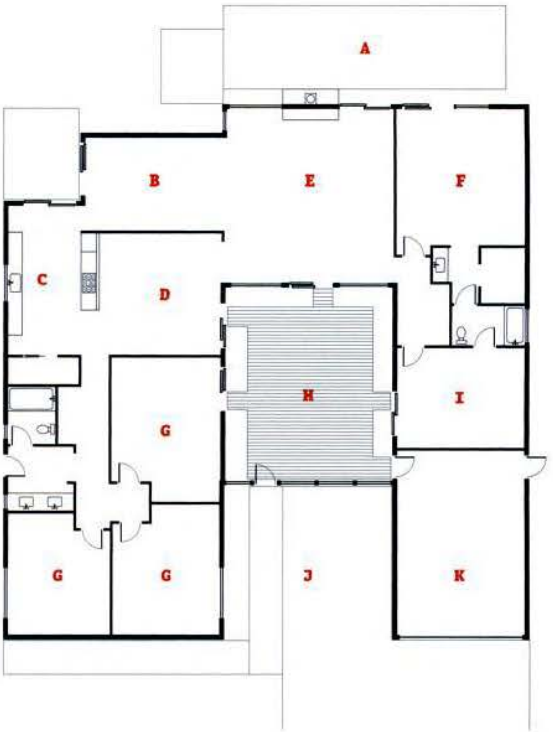
2009

Project: Segerholt Residence
Architect: Robert Rummer
Location: Portland, Oregon

"We're trying to pretend this is our little ray of sunshine in the middle of Portland," says Jennifer, with Mattias and Moa (right), of the couple's Eichleresque abode. The sofa is by Florence Knoll for Knoll.

Segerholt Residence
Floor Plan

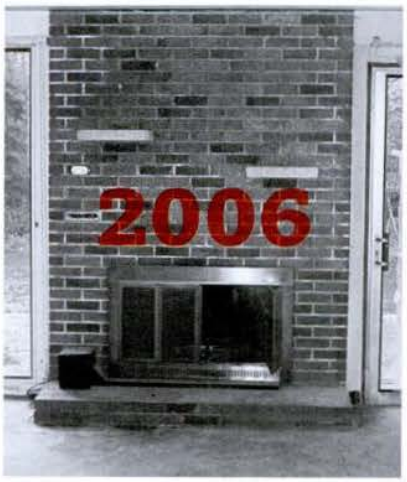
- A Patio
- B Dining Room
- C Kitchen
- D Multipurpose Room
- E Living Room
- F Master Bedroom
- G Bedroom
- H Atrium
- I Office
- J Carport
- K Garage



Living in a state that's saturated with rain for much of the year, Oregonians rightly have an obsession with sunshine. Once October rolls around and with it the clouds, a sense of plodding forbearance becomes the daily mien of locals. Depression-alleviating lightbulbs line grocery shelves; travel agencies tout packages to Mexico and Hawaii; and pedestrians whip out hooded windbreakers, having given up on umbrellas long ago. It's no wonder a duck is the state university's mascot, a feathered chap whose webbed feet elicit satirical speculation on the state's likely course for human evolution.

So when Jennifer and Mattias Segerholt decided to move back to Portland after five years in sunny Los Angeles, a shared climate-based trepidation shaped their real estate search. As a child, Jennifer had lived in Eugene, a city that enjoys even more rain than Portland. "I grew up in a ranch house with trees around it," she says. "It was so dark, I didn't think I could live in Oregon again." Mattias is a Swede with a love of his native country's plentiful use of windows in its architecture. The couple, who met 16 years ago in Tokyo, lived in Portland after getting married, then moved to Providence, Rhode Island, so Mattias could attend the Rhode Island School of Design, and then moved on to Los Angeles for work. Jennifer is an account manager, and Mattias is a photographer and creative director for Ziba Design. After having their first child, Moa, they

Though the houses's features were a complete mess upon purchase, its form was perfectly preserved, as Moa (left) and the fireplace will attest. Even though they changed every surface of the place, they "didn't alter the structure at all," Jennifer says. On those rare sunny days the Segerholts might even forsake their Doble dining table by Montis (opposite, bottom) for their green backyard (opposite and below) and Dokstra table from Ikea.



returned to Portland so their daughter could spend more time in a backyard than in the back of a car.

The initial plan was to buy land and build their dream home, one that incorporated Jennifer's love of light and Mattias's Swedish upbringing with functional modernism. "But then our Realtor called us and said she found a mid-century house called a Rummer," explains Mattias. "It was in really bad shape, but we bought it." The five-bedroom, 2,400-square-foot post-and-beam house exemplified the couple's ideal layout. "We were initially talking about how we wanted a box within a box," Jennifer says. "We like homes where when you open the front door, you can see all the way through to the back. And with the atrium and the fact that it hadn't ever been altered, it had all that we were looking for."

A perfect example of low-key mid-century modernism set in southwest Portland, the house takes its name from a local developer, Robert Rummer, who built more than 750 such homes throughout the area and more than 60 in the Segerholts' immediate neighborhood. Reminiscent of California Eichlers, to the point that there was talk of legal action against Rummer for copyright infringement, the houses were constructed after Rummer paid a visit to the Bay Area in the early 1960s to meet with A. Quincy Jones and tour some Eichler developments. The result is a series of homes that copy Eichler's iconic architecture, including the great expanses of glass, ▸

The literal and figurative centerpiece of the house is the atrium (opposite), through which light filters into the rest of the house year-round. Smooth ipe floors replaced cracked slabs of rock. Sitting in their living room (top right), Jennifer and Mattias can watch Moa traverse obstacle courses of hula hoops and basketballs in the atrium when it rains. The wallpaper (below) from Finland breaks up the clean white surfaces.

wide-open interiors, and indoor-outdoor living styles. When asked if he's noticed the resemblance, Mattias pulls out a floor plan of his house. It's an exact replica of Eichler model OJ-1605, with only minor modifications, such as grooved wood-paneled siding indoors and a brick-and-cement-block fireplace. "The other day, a man was parked in front of our house," Mattias recounts. "He told us he lives in this exact house in San Francisco, but his is an Eichler. We invited him in and he said he felt like he was walking into his own house."

Not everyone appreciates the home's architectural pedigree. The two lawyers who sold the house to the Segerholts had bought the place intending to fix it up and quickly flip it for a profit. "But they were clueless," says Mattias. "They had a Home Depot list of stuff to do, they were putting down Berber carpets and planning to paint it a dark brown, and we said, 'Please, just stop.'" Though the original owner hadn't changed a thing since 1966, "the roof was shot, the landscaping was bad, the foundation was falling over, the radiant heating didn't work, and the plumbing, electrical, and gas systems were all broken," Jennifer says with a wry grin. The couple made an offer, with the understanding that the problems would be fixed.

Four months later, the Segerholts moved to Portland, packing themselves into their car and leaving their stuff in storage in Los Angeles. They

arrived to find their home "nowhere near done," says Jennifer. Quick fixes and shoddy workmanship were among the many mistakes made by the sellers. "We had moved into a hotel for two months, and we were getting calls telling us that the workers had put up the drywall without testing the wiring and that there were now two electrical lines shot in the back bedroom with smoke billowing out of them," Mattias says. "We were standing in the hotel's breakfast buffet line, thinking, Why did we ever do this?"

In response, the couple sunk more of their own time and money into the project. They paid $25,000 in cash to have poured white concrete floors installed and the radiant heating fixed. They laboriously picked a mosaic of hand-cast Heath Ceramic tiles out of boxes of seconds at the company's outlet store in Northern California, which they packed in the family's Passat and drove up to Portland. In an effort to save some money, Mattias retooled cheaper products to fit the house, fronting Ikea cabinets with wood veneers and installing Ikea bedroom closets that he finished with Flexform panels.

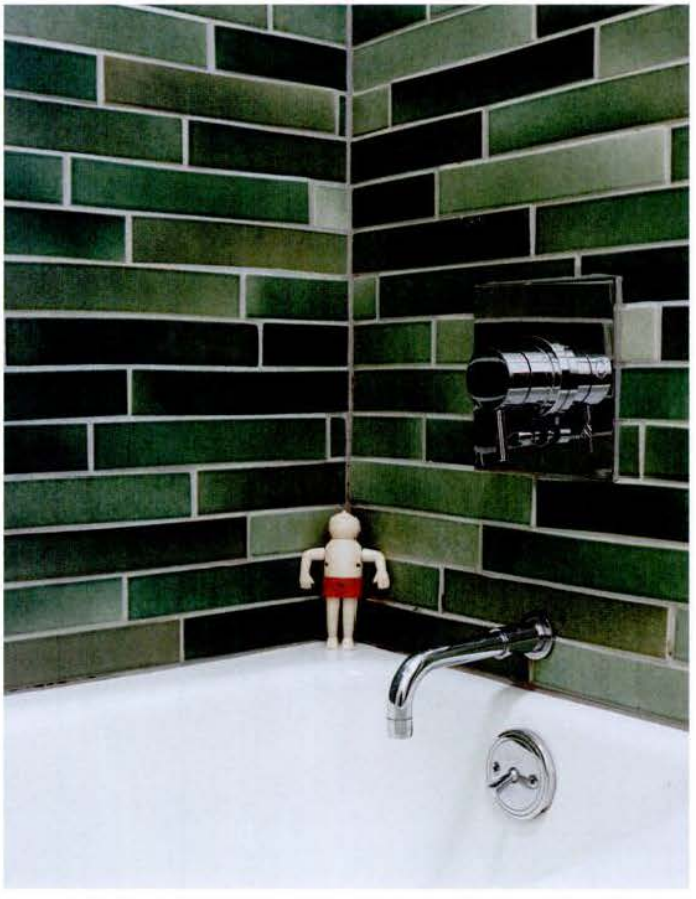
"We push things a little too much sometimes," says Jennifer, and a quick scan of the space shows the results of their almost obsessive level of detail. The interior walls are painted with matched hues from Le Corbusier's *Polychromie Architecturale*, a book that the pair pored over for months to find the perfect shade of light blue for the living room, and they

From the Heath tiles (opposite, bottom right) hand-selected from boxes of factory seconds to the deeply saturated blue hue on the playroom wall (opposite, bottom left) to painting the original plank ceilings white (top, both pages), every detail was meticulously considered.

stayed up until three in the morning installing and leveling new doors. "It's like our hobby together," Jennifer says, remembering Mattias calling Finland every night for a month, trying to cajole a non-English-speaking store owner into selling him some vintage wallpaper. The wallpaper now adorns their dining-room wall, acquired only after Jennifer wrote to a Finnish design blogger and enlisted her translation skills in the transaction.

Two years later, the family has expanded to include a one-year-old daughter, Freja. On sunnier days, the family uses their large backyard as an extra room, with a trampoline set to one side and a screen of young bamboo shoots fencing them in. Mattias proudly points out a small garden burgeoning with tomatoes, strawberries, pumpkins, and flowers, and he notes, "You can't do that in Sweden, with its minus-28-degree winters," then indicates how he also planted the plush green carpet of lawn in lieu of the previous boulders and cascading layers of mud.

Now, when the family spends their hours indoors, a bright lemon-hued door welcomes guests and frames the scene inside. Moa and Freja tumble through the atrium, and a soft white incandescence smiles on them from the surrounding windows as their parents cook dinner and watch their daughters play. It seems, after all, that this sun-seeking Oregon family has finally created their own beacon of light in the gray winter landscape.



Inside Job

This warehouse on a back alley in Toronto wasn't desirable to most buyers, but Christine Ho Ping Kong and Peter Tan (below) looked at it and saw an ideal site for their new house. The transformation—which they did largely by themselves—took just under six years to complete.

Story by Alex Bozikovic
Photos by Juliana Sohn

2009

A wide cut across the top of the structure made room for a second-floor courtyard where the family can catch some sun but maintain their privacy. On the ground level, the front door is tucked into an ivy-covered alcove lined with ipe, a material used throughout the house.

Project: Courtyard House
Architect: Studio Junction Inc.
Location: Toronto, Ontario

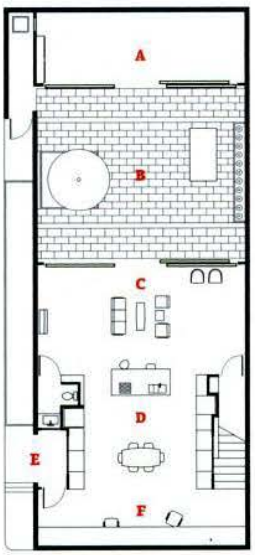
Designing an innovative house is a rite of passage for many young architects. But building in a city doesn't always make experimentation easy; after all, neighbors have their own ideas about how a block is supposed to look. Though some architects choose to go ahead and prove the skeptics wrong, others resolve this dilemma by limiting their far-out ideas to the interior or rear elevation. Still others—like Christine Ho Ping Kong and Peter Tan—bypass the neighbor issue by seeking out building sites that are concealed from the public eye. Ho Ping Kong and Tan designed their first home on a back alley in Toronto, where they could pursue their ideas without compromising their vision of a perfect place for their young family.

When Ho Ping Kong and Tan found their site back in 2001, it held a building you could literally back a truck into: a contractor's warehouse with a storage yard. Yet the two-story concrete-block structure seemed like the perfect place to begin. "Here, you don't have to conform with the facades of the street," Ho Ping Kong says. And the building itself "was so elemental—a block and an empty space," Tan says. "It was perfect. We weren't paying

Courtyard House
Floor Plans

A Studio
B Courtyard
C Living Room
D Kitchen/Dining Area
E Entry
F Office
G Bedroom
H Laundry/Bathroom Area
I Terrace

Four-year-old Ian (above) plays in the courtyard, which is the center of family life in warmer months. It works as an extension of the living room (below), where abundant daylight can pour in but rain and snow keep a safe distance from the family's well-loved collection of vintage furniture.



Lower Floor

Upper Floor

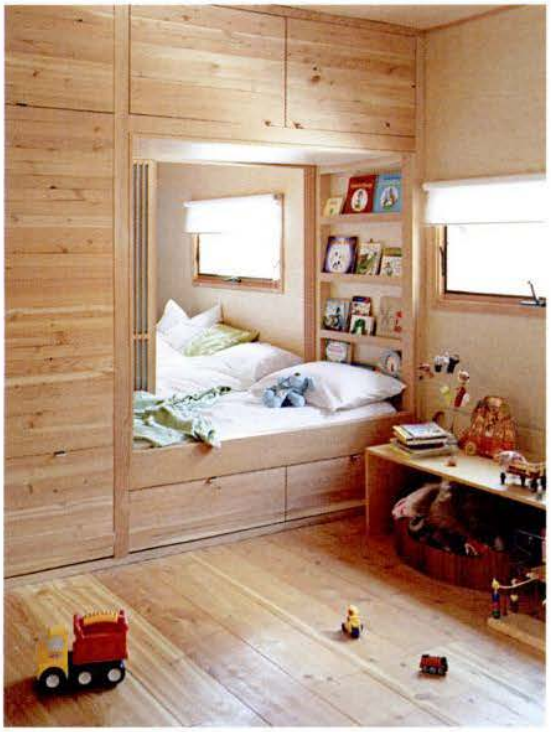
for things we didn't want to use and we could experiment with all our crazy ideas."

The two were following in a local tradition of "laneway housing." Since the late 1980s, some of Toronto's most creative architects have been finding sites on laneways—back alleys—on which to build houses, coming up with inventive ways to achieve privacy and space in these cramped quarters. Ho Ping Kong and Tan wanted to push that effort to an extreme with a house totally sealed off from the street, where all the windows looked inward.

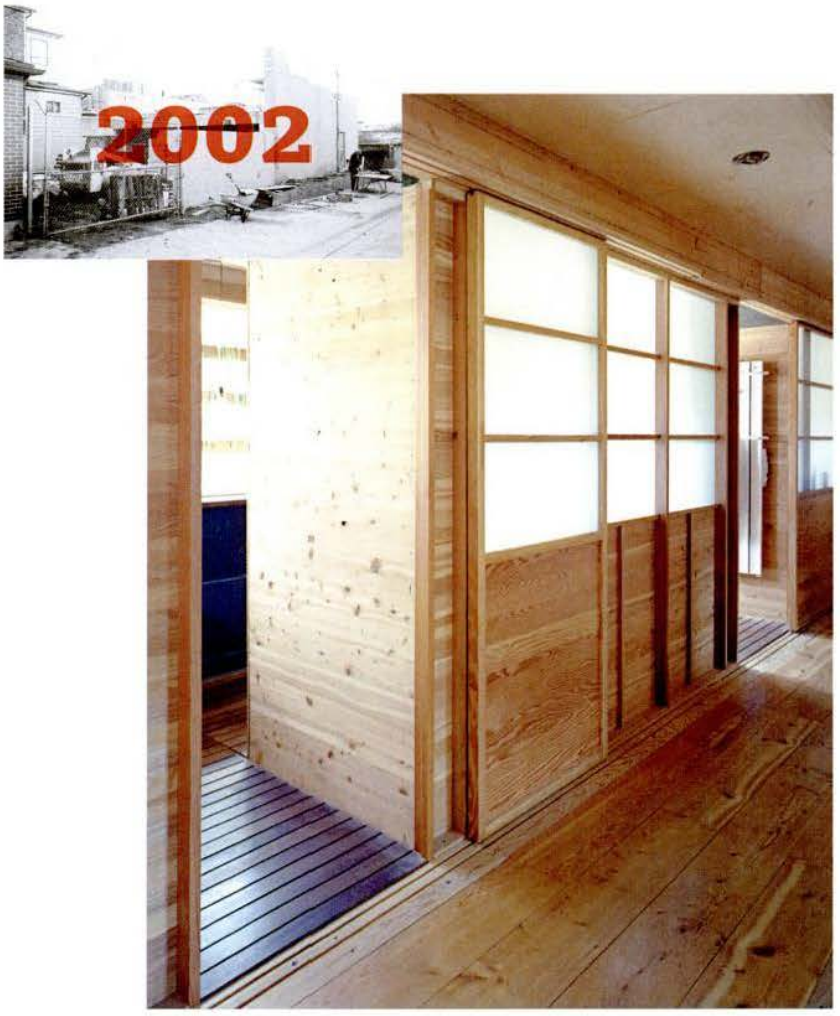
Today, it seems that their idea isn't so crazy after all. They've rebuilt the warehouse as a two-story home for themselves, their children, and their growing business. From the outside, there's not much to see: Most of the warehouse's walls remain, the front door is notched into a blank facade, and the yard is hidden behind a rampart of concrete block. "When we first moved in, a lot of neighbors didn't even believe this was a house," Tan recalls.

Inside it's a different story. As you enter from the alley, the interior unfolds like a magic trick, with a 30-foot-wide main floor that opens onto a broad, sunlit courtyard. It's a project that evolved as it ▶

Tan built storage into every available corner of the house, including the stairs (left), each of which contains a drawer, and the kitchen (below), where wall-to-wall cabinets hold files from the adjacent home office in addition to storing servingware and kitchen appliances. The custom island shows off Tan's craft. The range hood is wrapped in millwork, and the countertop is a 1-inch slab of solid plantation teak. When there's no cooking going on, "the kitchen can just disappear" behind another piece of wood, Ho Ping Kong says.



Only a set of sliding doors separates the kids' room (left) from the master bedroom beyond. When the time is right, there is a track inlaid in the ceiling for a four-panel bifold wall to divide the space into two private rooms for Ian and Abbe. In the hallway (below) another set of sliders shows off a mix of influences from shoji to Schindler, with multitoned wood reflecting the sunlight.



went along, the couple says, sitting in their wood-paneled living room while their kids, five-year-old Abbe and four-year-old Ian, play nearby. When they first started they never would have imagined that they were building for a family of four.

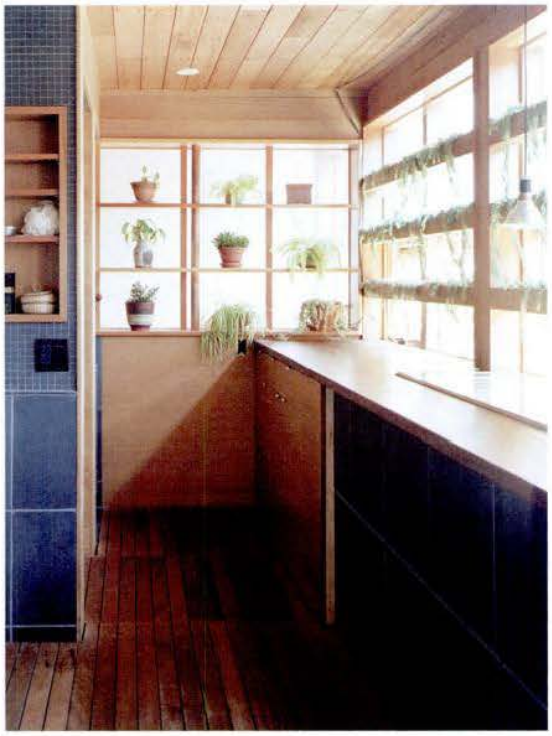
The couple met while studying architecture at the University of Toronto. Ho Ping Kong, a longtime Toronto resident, was born in Jamaica to a Chinese-Jamaican family, and Tan moved to Toronto with his family after a childhood spent in Cambodia, Thailand, and Hanover, Ontario. Together, they traveled the world after college and found some common architectural passions—especially in the buildings of Spain, Mexico, and the Indian province of Rajasthan. "The places we liked had courtyards," says Ho Ping Kong, "spaces where the light comes from above."

Their own living room shows how they've transformed the ancient idea into something contemporary. A long wall of cedar-framed windows opens onto the main courtyard, and the setting sun washes in from both sides to paint the patio stones and a single Japanese maple with the last drops of daylight. There are no views of the world outside the walls—just another glassed-in pavilion across the way, which provides storage and a model-making workshop for their growing architecture firm, Studio Junction Inc.

The house was one of the first major design projects for their firm. "The process," Ho Ping Kong explains, "was about carving out space to let light in." That meant slicing out the middle of the second floor, changing the warehouse's front elevation from a rectangle into a U. The end result, a modest 2,200 square feet of space, looks simple on paper. The open ground floor contains an office, kitchen, and dining and living room leading onto the main courtyard, which stretches to the workshop across the way. Upstairs, the cut forms a second courtyard on the roof, next to a laundry/bathroom area and adjacent to the two bedrooms.

Tan built the house largely by himself over five years, laboring in the early mornings and late evenings and teaching himself the necessary trades along the way. "It's not rocket science," he says offhandedly. "All the information you need is out there." It was a demanding process that he worked on right up to the last minute: Ho Ping Kong remembers him laying patio stones on the morning of their housewarming party.

The project provided Tan's apprenticeship as a woodworker, a craft that is now his other job. "It was the three years of doing woodwork for this place that took me to a different level," he says. The house is dense with his handiwork: The interior looks like a giant, complex piece of cabinetry. Every surface is wrapped in gleaming mahogany, Douglas fir, or teak, every panel book-matched and cut to perfection. That attention to detail "is in his personality," his wife says of him. "There's a level of finish and craftsmanship that has to be reached; if not, it'll get done over again."



With windows looking out onto the second-story courtyard, the laundry/bathroom area (left and right) has a custom-made and picturesque view. The contained outdoor space (below) provides a safe place for the kids to run wild.

The woodwork also reveals the house's complex mix of architectural influences. The cedar-wrapped windows and built-in furniture evoke the couple's hero, Louis Kahn, but other areas employ traditional Japanese joinery, Victorian building, and California modernism. Upstairs, Tan shows off a set of sliding doors he made using Douglas fir milled from a structural truss that came out of the old warehouse.

The unusual site and limited budget created a crucible for Ho Ping Kong and Tan's intense creativity. Beyond the constraints of building codes and cost, the extremely tight quarters presented their own challenges. "In this house, the small spaces were massaged to hold as much as possible," Tan says. The pair met the demands of the compact design, but just as they got all of the pieces arranged, along came their two children. "Originally, Pete wanted only one bedroom," Ho Ping Kong remembers with a grin. "I had to say to him, where will our kids sleep?"

"I was in my purist phase," Tan counters, smiling. "I was thinking: Here are the architectural elements we need—now how can we fit bedrooms inside?" The solution is a testament to their inventiveness. The bed in the master bedroom sits up against three small screen doors with the children's beds on the other side. The flexible barrier creates a semiprivate room that can be kept open while the children are young. A second sliding wall system will be installed when the kids are ready to have their own rooms.

Though flexible design is key to accommodating a growing family, the most important element in making this building work as a living space is the abundant daylight that pours in from above. The second-story courtyard that was carved out of the house creates windows in every room, and a clerestory lets light into the first floor.

The transformation of this alleyway warehouse into a sophisticated piece of architecture was a remarkable feat, but while the couple acknowledges the creative achievement, they're quite pragmatic about its function as an industrial reclamation project. It makes for good urbanism, they argue, by adding another family to a city block without disrupting the fabric of the neighborhood. Having literally made their dreams into a concrete reality, they feel better equipped to do the same for others. "We're better architects," Ho Ping Kong says, "for learning how to build."

The main courtyard (opposite, below) is a "communal" space, Tan says, and the couple keeps a second teak dining set at the ready for occasions when family or friends come for a meal. The workshop (opposite, above) is used for messy model-making and creative playtime for the kids. A narrow garden and climbing ivy (below) soften and brighten the house's blank front facade.

Underdone

At least 19 unfinished renovation projects currently reside within the crotchety old puzzle box of a house that I share with my wife, Keri. Together, the 21 of us live in a spirit of communal acceptance—an unlikely family, but a family nonetheless.

In theory, Keri and I could take a series of 19 deep breaths over the course of a year and finish each project one by one. This is what normal people do. Or we could pay a contractor to finish them—normal people do that, too. But, alas, we are not normal. Like many design lovers, we both suffer from compulsive renovation syndrome (CRS), a variant of attention deficit disorder. More than raw pheromonal attraction or our shared love of Hostess Ding Dongs, it is what draws us together. A pernicious affliction, it convinces us time after time that the incompletion of a project is beyond our control and that the next project—simple and highly finishable—will improve our lives dramatically.

We never finish, of course, but we often get close. We got close on Project Number Seven, for instance—a 150-foot-long galvanized steel-and-corrugated Cor-Ten fence that wraps around our backyard. A single steel fence post, one of 22 similar posts, sticks out about four degrees off-kilter. We should have straightened the post out when we first noticed it was out of whack, but we didn't. (I distinctly remember a Willem Dafoe–like voice inside my head, compelling me to "leave it, friend, leave it for another day.") All we'd have to do to fix the fence is walk out there, loosen three bolts on the errant post, shim up the base plate, and tighten it all back up. It's an hour's task, but I don't see it happening: It is a physical and spiritual impossibility. Due to CRS, the odds of me learning to fly—literally to soar through the air from tree to tree—are greater than either of us ever straightening that post.

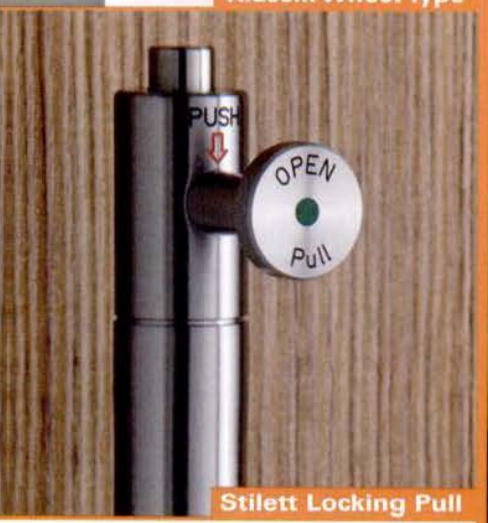
Each of our 19 unfinished projects interfaces with us in its own uniquely charming way. Each has a personality and voice that aligns specifically with its degree of near-finishedness. Number Seven sounds like an intoxicated mattress salesman. Number Twelve, a "temporary" plywood-faced banquette in our dining room, sounds like that kid from middle school who used to deep-pick his nose and who is now a successful screenwriter with four well-behaved, non-nose-picking boys. When Keri and I sit down to eat, he whispers friendly dominance in a slow drawl.

Number Three—the ceiling light in our living room—sounds like a flatulent but affable Russian fellow whose 1983 Ford Taurus won't start. All we needed to do was take down a hulking, light-squelching Soviet-era fixture from our living-room ceiling and install the sleek Italian fixture we'd bought to replace it. I didn't think this would be that hard (the box contained but a single pictogram), but as I unscrewed the Stalinist fixture, it came apart like a rusty box of flour. Parts of it crashed to the ground with cymbal-clashing, floor-marring fanfare. Other parts atomized in my hands, cloaking the room and my lungs with a thin layer of asbestos. Within ten minutes, after it occurred to me that I would need to replace the decades-old, Satanic-looking junction box and then repaint the entire ceiling, my will to finish evaporated. Paint the ceiling? Are you kidding me? Why not bench press a live water buffalo and learn to speak the language of the !Kung while I'm at it? Humiliated, my male ancestors booing and throwing trash onto the playing field of my subconscious, I hastily installed a "temporary" $1.29 porcelain socket as Keri boxed up the Italian fixture and banished it to the basement.

With each failure our resolve increases commensurately. Living with CRS has a way of strengthening bonds between the afflicted. Project Number Twenty looms in our near future, rising nefariously from the

Story by Dan Maginn
Illustrations by Keith Shore

Klassik Wheel Type



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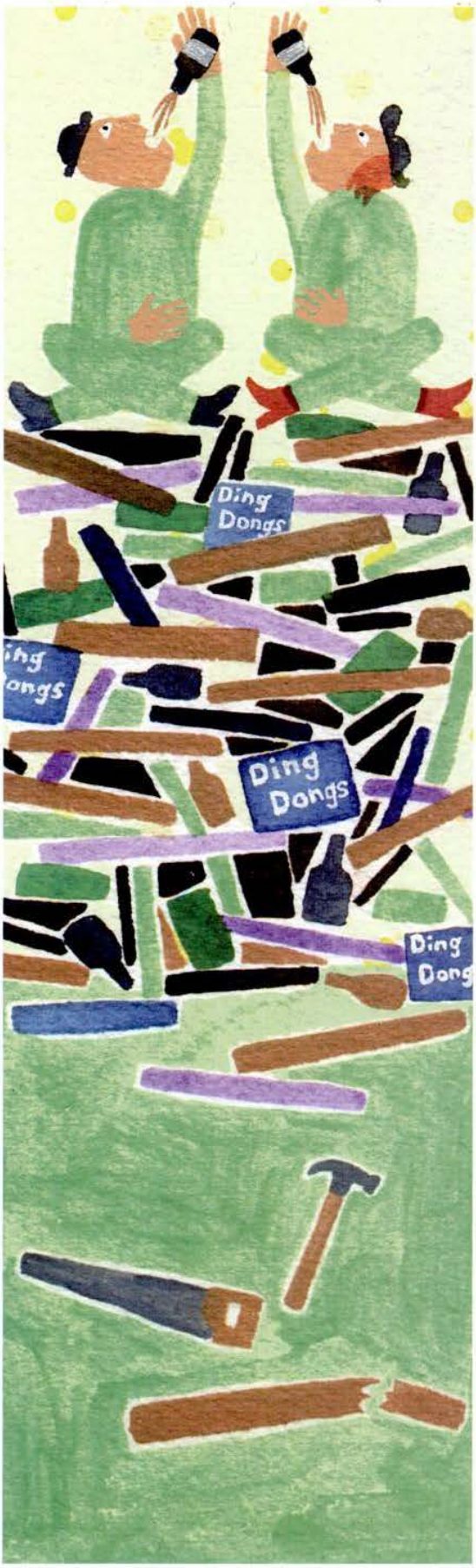
ashes of Number Nineteen like Lord Voldemort. Keri and I revel in its inevitability. It will be a thing of sublime violence and great beauty—a major skirmish in the holy war that has thus defined our relationship with the grumpy box of walls that is our house. (I hasten to disclose that our 80-year-old house doesn't like us anymore. Not in the least. It expresses displeasure when we start talking about a new project. It groans audibly.)

It matches our well-intended offensives with enthusiastic counteroffensives. In the name of Number Twenty (the creation of a fully functioning man-closet from a previously underfunctioning "bonus room") we will smash its outdated partitions, and it will, in turn, smash our fingers and give us sinus infections from inhaled plaster dust. We will shock it with aggressive extractions with our wrecking bars, and it will singe us with playful jolts from its ancient circuits. We will jam shelves and cabinets onto its sturdy frame; it will jam cruel splinters into our tender digits.

Keri and I will initially hold back the insurgency. We will shout orders at each other above the din of sledgehammers and reciprocal saws. We will carefully bandage each other's partially severed fingertips until they can be professionally reattached at the emergency room. We will make steady progress. We will drink cold beers and eat processed snacks amidst the rubble. We will speak in straightforward sentences like Ernest Hemingway. "It is satisfying to think about this project," we will say, and "After this one, we are out of Ding Dongs."

We will not win the battle, of course. We never win. Though our house is old, it is wiser and far stronger than we are—and it knows our weaknesses. As we near completion of Number Twenty, it will regroup. It will adopt a defensive posture, forcing us to deal with a host of energy-sucking underestimations and miniprojects. Obscurely shaped pieces of trim will go missing and need to be replaced. Petrified wallpaper mucus will need to be scraped from complex intersections. Mouse skeletons, and their attendant mouse searches, will require our focused attention.

Keri and I will address these contingencies, one after another, for



a few weekends, but eventually, we'll run out of steam and money. Deflated, with the stack of Ding Dong boxes collapsed in a corner, we'll convince ourselves that we've got to get on with our damn lives. We'll overlook the missing eight-inch piece of wall base and convince ourselves that the man-closet looks fine. Glowering, we'll paint over the petrified mucus and schlep in my sawdusted man-clothes. We'll ignore that we were unable to find the mouse source while screwing stainless steel covers onto the paint-splattered sockets. And that will be that. I can already hear the faint voice of Number Twenty in the air. It sounds like Richard Simmons shrieking aerobic instructions through a box fan.

We are not alone in the experience of CRS: Many architects and design aficionados suffer, too. We go to cocktail parties at their houses and see the telltale signs: the stack of Home Depot receipts on the kitchen counter; the loosely coiled orange electrical cords on the floor; the shapeless globs of drywall mud on the porch. We can smell their latex paint. We hear the whispers of their unfinished projects. We do not feel sorry for these people—on the contrary, we feel at home with them. When we leave their houses, we embrace them a moment or two longer than expected and whisper the secret word of our tribe.

We also interact with people who live in finished houses—"normal" people who do not have CRS. These people—the others—wear small round glasses and have functioning espresso machines. They offer us little in the way of companionship, and we stay away from them. If forced by social necessity to interact, we are appropriately polite, but when they're not looking, we roll our eyes and kick their baseboards with our chunky boots.

Having CRS has become a point of pride for Keri and me. We accept our genetic predisposition to compulsively renovate. We start bigger projects, more elaborate projects—for that is what we are hardwired to do. After Number Twenty has run its course, we'll start Number Twenty-one. And after that, we'll start Number Twenty-two. We will start these projects willfully and with great enthusiasm. And upon their incompletion, we will welcome them into our growing family.

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A

Mixing up Archizoom with Archigram? With ABC, we define the must-knows of a modernist's vocabulary.

Aino Aalto (1894–1949)

Architect Aino Marsio met Alvar Aalto in 1924 while working for his office in Jyväskylä, Finland, and the two were soon off on an Italian honeymoon. With a visual artist and art historian they established Artek (art plus technology) in 1935 to produce their bent-wood furniture. Although her work largely went unaccredited, Aino is most famous for her colorful glassware, still in production by Iittala.

Alvar Aalto (1898–1976)

One of the 20th century's great International Style architects, renowned for synthesizing the precepts of modernism with expressionist organic forms and natural materials, Alvar Aalto casts an especially long shadow in his native Finland. In Helsinki, you can dine, browse book titles, and see a symphony in spaces of his design—not to mention visit the architect's former home and studio.

Josef Albers (1888–1976)

In the post-WWII American quest to collect former Bauhaus teachers, Yale University found one in German artist and color theorist Josef Albers. In 1971, Albers became the first living artist honored with a solo show at the Museum of Modern Art in New York.

American Institute of Architects (AIA)

Until the mid-19th century, anyone—from butcher to baker to candlestick maker—could claim the title "architect." To promote professionalism and increase their cred, 13 architects met in Richard Upjohn's New York office in 1857 and established what is now the AIA. Today, the association boasts over 83,000 members. Glasses and black clothing are not, in fact, required.

Ant Chair

Launched in 1952, the Ant chair (a.k.a. Fritz Hansen model 3100) was revolutionary for being molded from nine layers of wood veneer. Designed by Arne Jacobsen for optimum stackability and leg swaying, the chair originally had only three legs (it gained a fourth nine years after Jacobsen's death).

Ron Arad

Israeli-born designer Ron Arad made his name designing highly expressive sculptural furniture, employing materials both high-tech and ready-made. From his Fantastic Plastic Elastic chair created from a single sheet of plastic to Swarovski chandeliers that display text messages, Arad's work demonstrates that he is a tireless explorer who defies pigeonholing.

Archigram

This 1960s British architectural supergroup once dreamed of bolt-on instant cities, "mobile villages," and inflatable sci-fi utopias. Archigram exploded onto the London design scene with its eponymous 1961 zine—part manifesto, part comic book—which has yet to be surpassed for its imaginative energy.

Archinect

Each month, about 1.5 million people stop by Archinect (archinect.com) to read the latest news from the architecture world, served up fast and friendly. Post your own headlines, read original content, and join the often-raucous forums: Archinect exists, founder Paul Petrunia says, simply to connect the architecture community.

Archizoom

Founded in 1966 in Florence, Italy, radical design group Archizoom became infamous for its idea of the No-Stop City. An endless metropolis of air-conditioning and electric lights, No-Stop City was a tongue-in-cheek critique of contemporary architecture's failures. Cofounder Andrea Branzi is still alive and well—and designing.

Arcosanti

Arcosanti is an experimental eco-city in central Arizona based on Italian architect Paolo Soleri's philosophy of arcology (architecture plus ecology). Each year, over 50,000 visitors descend on the solar-powered city—accessible, ironically, only by car—to continue its construction, which began in 1970.

Erik Gunnar Asplund (1885–1940)

Sweden's original contributor to the International Style, architect Asplund was the creative force behind the 1930 Stockholm Exhibition and a signatory of the country's first proclamation of modernism, the *Acceptera!* manifesto, whose title means "Accept!"

Axonometric Drawing

Before computer programs could spit out renderings with the click of a button, architects slaved away to create axonometric drawings: those that represent a three-dimensional object in a two-dimensional space—but without perspective.

Compiled by Miyoko Ohtake and Geoff Manaugh

A


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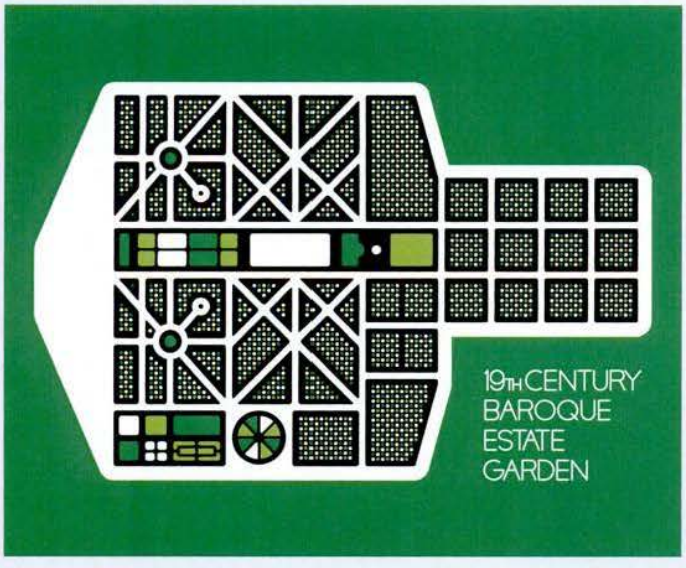
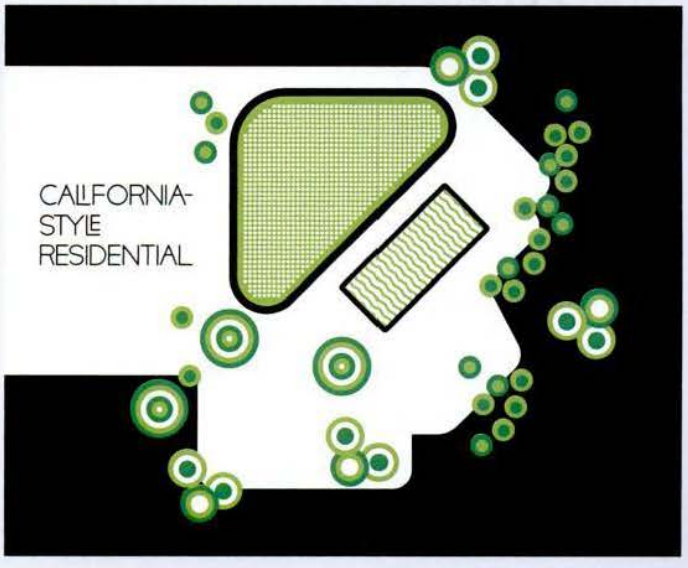
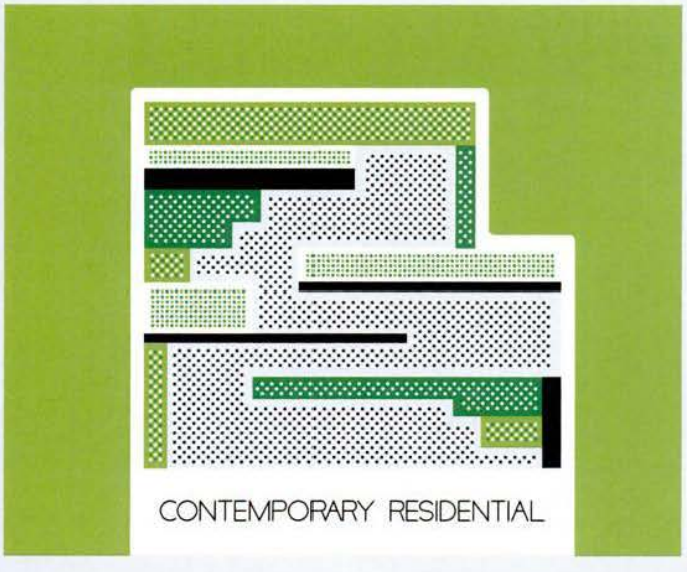
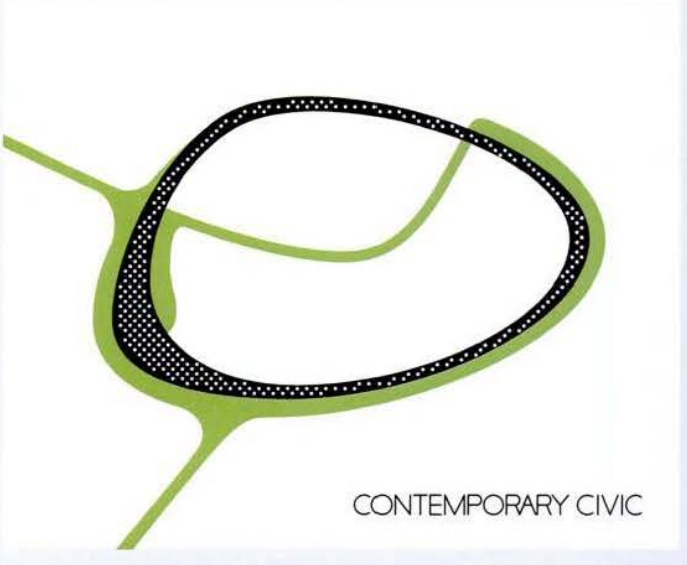








Story by Amber Bravo
Illustrations by Mark Giglio

Landscape Architecture in Your Daily Life: Even dense cities offer a dose of greenery. While we enjoy its beauty we don't often know about its planning and design.

Landscapes of the Future

The profession of landscape architecture is very much rooted in the European tradition of garden design, and it didn't germinate as a distinct profession in the United States until the 19th century. In conjunction with the field of urban planning, designers like Frederick Law Olmsted set out to shape the municipal American landscape alongside garden designers such as Beatrix Jones Farrand (the niece of the great American novelist Edith Wharton) and Warren H. Manning. These designers, among others, had a hand in designing many of the great estate gardens throughout the country. Farrand was the only woman among the 11 founding members of the American Society of Landscape Architects (ASLA). In 1899, the group set out to "establish landscape architecture as a recognized profession in North America, develop educational studies in landscape architecture, [and] provide a voice of authority in the 'New Profession.'"

As the landscape architect Thomas Dolliver Church explains in his book *Gardens Are for People*: "The Columbian Exposition in 1893 ushered in the greatest wave of 'copyism' since England discovered Palladio....While this resulted in some fine reproductions of old-world gardens, it proved the hollowness of imitation without reason." Church, who created some of the most iconic California-style domestic landscapes of the 20th century, stated that what was needed was for "modern" to be "revived as an honest word"—that designers must "realize that modernism is not a goal but a broad highway." This, of course, is true for any medium, but perhaps particularly so for one that deals so directly with our surrounding environment and our public spaces.

Today's landscape architect or designer must work within a number of social and climatic parameters. The disappearance of natural and rural space—not to mention environmental imperatives stemming from climate change—are shaping the field dramatically and encouraging practitioners to do more than simply create aesthetically pleasing landscapes. Most contemporary practices do a combination of public and private design as well as large-scale restoration and redevelopment projects. No matter the scale, the process always involves organizing and shaping a landscape for a desired effect and function. Incorporating elements of spatial division through fencing, planar manipulation, built-in seating, water features, and hardscaping allows landscape architects and designers to create more fluid spaces. Today, most trained practitioners are well versed in sustainable applications and are able to create environmentally sensitive landscapes through xeriscaping (drought-tolerant planting), native planting, smart irrigation, and the incorporation of green roofs.

Though domestic landscapes may not possess the grandeur of some large-scale corporate and municipal commissions, they serve as a succinct encapsulation of how a landscape architect works. A successfully designed landscape will not only be more useful, it will also be more beautiful.

THE ROLE OF THE LANDSCAPE DESIGNER VS. THE LANDSCAPE ARCHITECT

Judy Kameon, landscape designer and principal, Elysian Landscapes
There's a common misconception that the scale of domestic projects places them in the realm of "garden designers" rather than landscape architects, but size is not always the determining factor. Many commercial commissions now go to landscape designers—like Judy Kameon, who has designed spaces for the likes of Balenciaga and Marc Jacobs. When considering the role of the landscape architect versus that of a professional landscape designer, Kameon sees only a few points of difference. "My work has an emphasis on complex plantings, whereas many landscape architects place a greater emphasis on hardscaping." Unlike a landscape architect, Kameon also works as the project contractor: "I build all my projects, so it's a very hands-on, detail-oriented process. I started designing landscapes because I love working in them and making them." Kameon is referring to the fact that most landscape architects hire landscape contractors to implement their designs. However, unlike landscape designers, architects have the training and skill required to design large-scale, municipal, and redevelopment projects.

Graphic Hillside Meadow by Judy Kameon

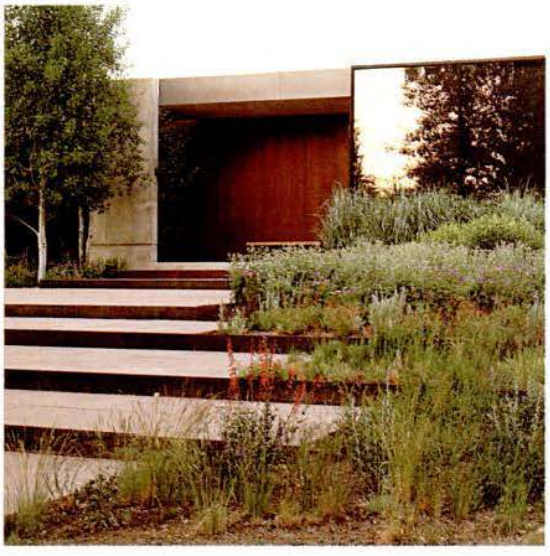
Photo by Erik Otsea

❶ According to the ASLA, 70 percent of practicing landscape architects design in the residential sector.

❷ Hiring a landscape architect to help redesign your outdoor space can increase your resale value by 15 to 20 percent.

Well Pruned

There is such a variety of well-executed residential landscape designs, it is difficult (and arbitrary) to cite one as being superlative. However, each of the following projects deals well with a particular design element and serves as a model for executing traditional landscape practices.



Edge-Cabinet-Tonsure:
Klahn + Singer + Partner
Karlsruhe, Germany
This garden in Karlsruhe, Germany (top), fashions a unique, sculptural take on the traditional cabinet or hedgerow. The forms within the enclosure are both geometric and biomorphic and equally pleasurable when viewed from above or below. The garden changes through the seasons, with the deciduous plants contrasting against the evergreens in the fall. The sculptured forms create visual interest in the winter, when they are covered in snow.

Native Planting:
Lutsko Associates
Ketchum, Idaho
Lutsko Associates found a way to integrate and highlight strategic native planting within this open grassland (center). Stepped terraces delineate the space and emphasize the house in relation to the surrounding land, giving the composition a natural yet structured feel.

Courtyard Water Feature:
Charles Anderson
Landscape Architecture
Seattle, Washington
The urban context and limited area called for an integration of natural space within the interior of the Seattle home. Anderson put a water feature in the passage between the garage and the back door. Metal grating spans the water feature—which is planted with giant horsetail, skunk cabbage, and slough sedge—and is well integrated with the surrounding hardscape.

Best Housing Development:
VHP Urban Designers + Architects + Landscape Architects BV
Piekenhoef, The Netherlands
The Piekenhoef housing development lies at the boundary between the low-lying Maas river valley and the Aeolian sand ridges of Brabant. VHP's design takes into account the delicate ecosystem of the site. Rainwater runoff and detention systems form the starting point. VHP designed five "wadis," wide, grassy infiltration trenches that run through the residential area and allow runoff to percolate into the subsoil. They also establish a clear relation between the residential context and the surrounding landscape, and between the village and the forest.

LANDSCAPES OF THE FUTURE

Michael Van Valkenburgh, landscape architect
Though large projects often garner the greatest attention, Michael Van Valkenburgh agrees that residential projects are also worthwhile: "Although it may not be for everybody, [residential] design is by no means less important than the bigger commissions. Small projects, be they residential or not, are an important way for designers to explore new ideas, whether you are a newcomer or an experienced designer. Also, big projects sometimes take over a decade to design and complete. When you love the art of construction and planting as much as we do, you need some side projects that keep you in that atmosphere even while you are pursuing more long-term projects." It is likely that over time these distinctions will change; the quality and sophistication of some landscape designers' projects will rival those of a landscape architect, while the architect's skills will be needed to right many of our environmental wrongs. Van Valkenburgh, who teaches at Harvard's Graduate School of Design, explains that "one of the crucial elements I would like to see our program address better is the intersection between environmental science and design. How can landscape architects benefit from the most current research being done, and how can we push or lead research in ways that will help us to build landscapes that are both experientially rich and environmentally sound?" The benefit of hiring a landscape architect is that he or she will likely be well informed in sustainable practices.

Woo Garden
by Michael Van Valkenburgh

Photos by Marion Brenner (Lutsko Associates), Ulrich Singer (Klahn + Singer + Partner), courtesy Michael Van Valkenburgh Associates, Inc. (Woo Garden)

❸ According to the California Energy Commission, planting the right types of trees on your property can reduce your summer cooling costs by 20 to 40 percent.

❹ A study published in the *Journal of Environmental Psychology* shows that girls living in Chicago housing apartments with greener and more natural surroundings scored better on tests of self-discipline than those living in barren, identical housing.

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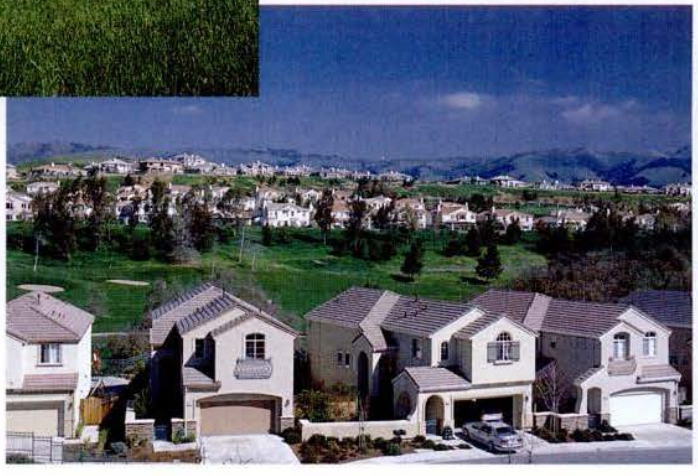
Missing the Mark

Landscape design is a matter of personal taste, but there are some approaches that almost any designer would recommend against. Most of the bad ideas in landscape architecture and gardens come from a lack of sensitivity to existing conditions, which can result in features that damage the land and ultimately become eyesores for their disharmony with their setting.



Photos by Owaki-Kulla/Corbis (lawn), Benjamin Rondel/Corbis (hedgerow), Macduff Everton/Corbis (landscape)

Dry Idea
Many homes in arid climates still maintain full, lush lawns that soak up dwindling water supplies and cost a fortune to maintain. Though planting cacti and opting for gravel instead of rock does require less water, it does not necessarily make for an exciting landscape design. A haphazard succulent planting is as visually uninteresting as a giant green lawn.

Water, Water Everywhere
"Pools mar all, and make the garden unwholesome and full of flies and frogs," claimed 17th-century landscape designer Francis Bacon, and, indeed, a poorly designed water feature does this and more. For a water feature or pool to be successful, it must be well integrated in the site. A high-graded, babbling brook that originates from a stone fence, for example, is not a good approach. Sure it's great to have an oasis, but if beyond the fence one can see only a flat, dry landscape, the feature loses its relevance. Furthermore, it's incredibly resource-inefficient.

Cutting the Edge
When designing an edge in a landscape composition, it's important to ask, "Why am I creating an edge here?" If you can't answer that question, or if your answer involves a wonky U-shape enclosing mulch or arbitrary low-lying ground cover, then it might be smart to rethink your concept. As a wise designer might recommend, "When in doubt—don't." Evergreen hedges can be an interesting design tool, as evinced by the Klahn + Singer + Partner project on page 114; however, a cabinet is meant to enclose a walkway and create a visual separation within the composition. Tonsure should be administered with discretion—pruning evergreens into the shape of mythical creatures or gigantic conical shapes is not advised, especially if it obscures one of the few windows in your home and darkens living spaces.

Off Course
Alan Berger, who teaches urban design and landscape architecture at MIT, refers to poorly planned housing developments as "waste landscapes of dwelling" and cites residential golf communities as being some of the more egregious examples of this. These communities are often built around an insular site plan with little regard for pedestrian integration or environmentally appropriate planting (a golf course, obviously, is not a fine example of responsible landscape design—especially in a city like Scottsdale, Arizona). Recreation is designated to one particular zone (the gym facility, the golf course), creating a dislocated circulation pattern and limiting opportunity for social interaction.

5 Studies over a 30-year period in communities, neighborhoods, housing projects, and prisons show that when landscaping projects are promoted and prioritized there is a definite increase in self-esteem and a decrease in vandalism.

6 The crown of a large tree can intercept (through evaporation) upwards of 1,500 gallons of water a year and keep it from flowing into storm drainage.

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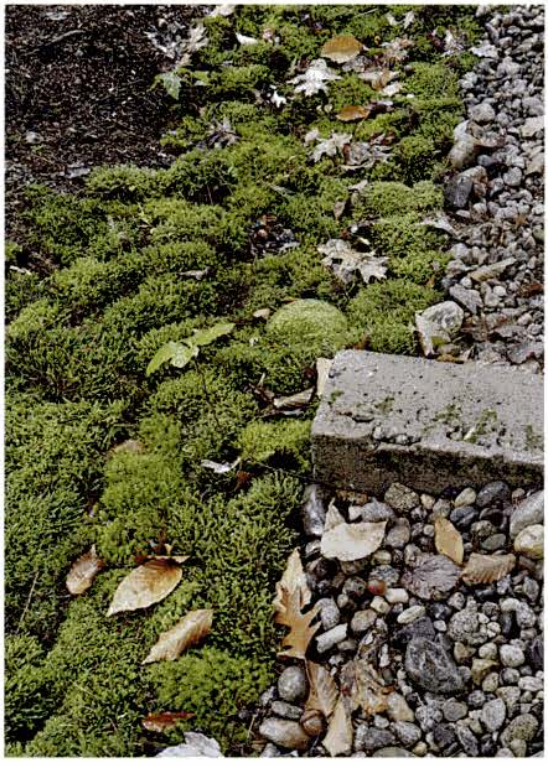
It's both water-wise and wallet-wise to consider alternatives to a grassy lawn. As more homeowners reach this conclusion, inventive designers are finding new ways to achieve beautiful, green surroundings that demand less care and feeding.



Photos by Elizabeth Felicella (detail), courtesy H. Keith Wagner Landscape Architects (moss lawn)

For most landscape architects or designers, the topic of xeriscaping is anything but dry. Though it's taken years (and billions of dollars and gallons of water) it seems that consumers are finally beginning to realize that a green swath of grass is not necessarily an ideal yard, particularly in arid climates. Even the most egregious water-guzzling lawns in the planned communities of Phoenix and Las Vegas are beginning to be supplanted by xeriscaping. While it may be appropriate for the climates in which these plants thrive, this type of planting is not possible for colder climates that also experience periods of drought.

There are options for the northerly climes, though. Take moss, for example. As an article published last spring in the *New York Times* states, "In recent years, this humble, hardy plant, which has been around for at least 450 million years, has been growing in popularity as an alternative to the traditional lawn." According to some purveyors of moss-scapes, sales in moss have gone up at least 30 percent in the last few years, and rightly so: Moss grows easily in poor, acidic soil, and requires shade, making it great for yards with heavy tree cover. Moss, along with a few other key plantings in and around the yard, can make up an extremely attractive, resource-efficient landscape. Moss takes in all of its nutrients through the air and requires much less watering than conventional grass. It can grow on rocks, allowing people to cultivate a greenscape without having to manipulate the existing landscape.

That said, there are a number of fine examples of high-design moss-scapes that also serve to highlight the plants' more pulchritudinous possibilities. Two excellent examples are both winners of residential ASLA professional prizes: Michael Van Valkenburgh's project Passage to the Lake (top) and H. Keith Wagner's Hilltop residence (bottom).

LANDSCAPES OF THE FUTURE

ON LANDSCAPE ARCHITECTURE AND THE AMERICAN HOME

Kathryn Gustafson, landscape architect, Gustafson Guthrie Nichol Ltd.
As housing demographics shift, so too does our conception of the average American residential landscape. Many people are choosing cities over suburbs, while others are going to the opposite extreme, migrating to sprawling exurbs. "I think the idea of the American home is being redefined," explains Kathryn Gustafson. "Landscape is becoming more integrated into our cities and our [domestic spaces]." The growing concern for a more natural, healthful lifestyle is palpable and visible—take, for instance, Fritz Haeg's work in transforming lawns into edible gardens. These small-scale, residential landscape interventions signal that more Americans are insisting on a domestic landscape that reflects their ideals.

Diana Balmori, principal, Balmori Associates
Planting a vegetable garden, however, shouldn't be the end of our transformation of the domestic landscape, as Diana Balmori explains. Those who don't want to tend plots can still rethink the design of their land: "Many wish to have usable space for play, exercise, games, or for the feeling of openness. It's the creation of many options that is interesting." Balmori has long championed revising the American lawn (and has even published a book about it). While she believes in the transformative effect of landscape design, she feels that its efficacy is deeply tied to the built environment. "Landscape architecture is not a correcting or mitigating agent for architecture. When engaged simultaneously with the architecture, it transforms it and makes possible connectivity between inside and outside." ▶

❼ One acre of trees has the ability to remove 13 tons of particles and gases per year.

❽ According to NASA, Atlanta, Georgia, has experienced a temperature increase of five to eight degrees compared to the surrounding countryside, likely due to developers bulldozing 380,000 acres between 1973 and 1999.

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Bookshelf

Armitage's Native Plants for North American Gardens
Allan M. Armitage, Timber Press, 2006
Very simply, a guide to choosing the correct plants for your climate zone.

Avant Gardeners: 50 Visionaries of the Contemporary Landscape
Tim Richardson, Thames & Hudson, 2008
A review of some of the more interesting contemporary garden designs and designers of the past decade, the book includes practice profiles of landscape architects and designers like Claude Cormier, Paula Hayes, and Plant, among many others.

Design with Nature
Ian McHarg, John Wiley & Sons, 1995
Ian McHarg, founder of the department of landscape architecture at the University of Pennsylvania, pioneered the concept of ecological planning. His book is a canonical text in landscape architecture and sets down many concepts used to develop geographic information systems.

Edible Estates: Attack on the Front Lawn
Fritz Haeg, Metropolis Books, 2008
A chronicle of Haeg's first four interventions, turning suburban lawns into food sources. With before and after photography and personal accounts from home owners.

Gardens Are for People
Thomas Dolliver Church, Grace Hall, and Michael Laurie, University of California Press, 1995
Part how-to, part monograph, Thomas Dolliver Church's classic review of domestic landscape designs imparts a good deal of knowledge and techniques that can be adapted by the end user.

Planting Green Roofs and Living Walls
Nigel Dunnett and Noel Kingsbury, Timber Press, 2004
For those who lack a yard and want to green a roof or wall, this resource offers important technical advice, along with horticultural recommendations for flat, sloped, and vertical surfaces. Dunnett and Kingsbury review examples of ornamental projects and stress the wide-ranging benefits of greening buildings, from recreational aspects to increased energy efficiency.

Click on It

American Society of Landscape Architects
The American Society of Landscape Architects promotes the landscape architecture profession, and advances the practice through advocacy, education, communication, and fellowship. Their site provides information for clients as well; to find a practicing landscape architect near you, search on the site's "firm finder" feature under the Professional Practice header. asla.org

Cultural Landscape Foundation
A not-for-profit foundation dedicated to promoting the importance and legacy of cultural landscapes. Through education programs, technical assistance, and outreach, the foundation hopes to preserve and maintain sites of cultural and historical relevance. tclf.org

Pruned
Long one of the favorite landscape blogs on the Web, Alexander Trevi's Pruned offers readers a wild adventure into landscapes both real and imagined. At once practical and visionary. pruned.blogspot.com

Big Words

Arcade: A tree-lined walkway whose boughs join together to form a series of arches.

Base plan: A document delineating the site boundaries and major site features of a landscape design.

Bastion: The projecting section of the ha-ha (see: Ha-ha, seriously).

Boards and battens: In fences, the board consists of the planks that make up the surface cover of the fence. The batten is the framework onto which the boards are nailed. Traditionally, the battens are hidden on the "backside" of the fence; however, they can be exploited to create pattern and dynamism in the landscape.

Cabinet: A hedged enclosure at the end of a path or walkway.

Dell: A small, often wooded valley, otherwise known as a vale.

Edges: Where open spaces converge with enclosing elements.

Espalier: A hedge of fruit trees trained on a framework of lines and stakes.

Exedra: An open or colonnaded recess, often semicircular and furnished with free-standing or built-in seating.

Foci: Visually distinct forms or places in the landscape that possess cultural, social, practical, and orientating functions.

Glade: An open, grassy area surrounded by a forest.

Ha-ha: A sunken fence or a ditch with a built-in retaining wall that creates a barrier for sheep, cattle, and deer while allowing an unbroken view of the landscape.

Hardscape: Elements such as paving stones, gravel, walkways, roads, retaining walls, fountains, and other mechanical features that are built into a landscape design.

Patte d'oie: A series of three radiating avenues in a garden design, named after a goose's foot.

Peristyle: A temple or other structure enclosed in a colonnade.

Planes: The ground, wall, and sky planes are the dimensions by which a landscape architect defines and manipulates space with the elements of landform, vegetation, structure, and water.

Planks and risers: In steps, the planks are the surface onto which one steps; the risers are the boards that stand perpendicular to the planks and offer support.

Quincunx: An arrangement of five objects (like trees or statues) with one at each corner of a rectangle and one at the center.

Raised beds/curbs: Curbs define distinct zones in a landscape design. They can be raised to form planting beds and, if wide enough, can be used for built-in seating.

Softscape: The natural elements with which landscape architects work, such as plant materials and the soil itself.

Swale: A low, usually wetter section of a tract of land.

Tonsure: Shaping of evergreens by clipping.

Vernacular landscape: The visual language and space native to a place, usually created by the common people—not designers.

The EPA estimates that nearly a third of all residential water is used for landscape design and beautification.

Exposure to pesticide-treated landscapes increases the risk of bladder cancer by four to seven times in Scottish terriers, according to a 2004 study by Purdue University.

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BLUE VELVET
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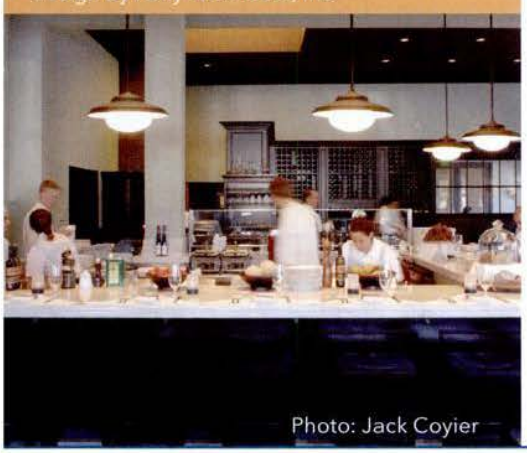
MOZZA OSTERIA
design by Kelly Architects, Inc.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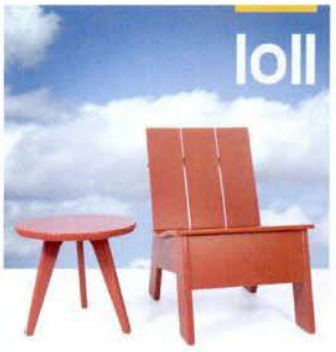

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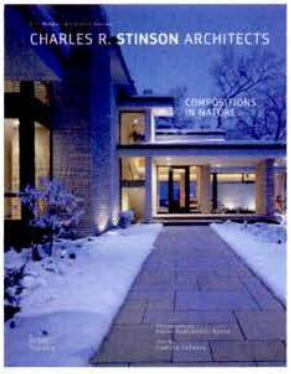

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Charles R. Stinson's architectural work is chronicled in a new book within the Master Architect Monograph Series. The book, with photography by Peter Bastianelli-Kerze and text by Camille LeFevre, features over 50 homes, of which several received international recognition.

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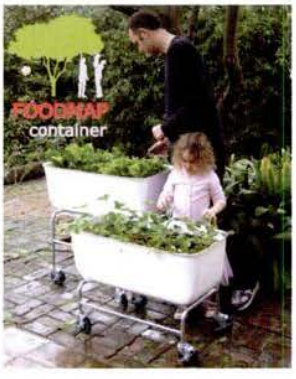

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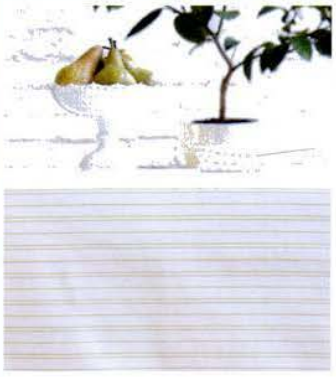

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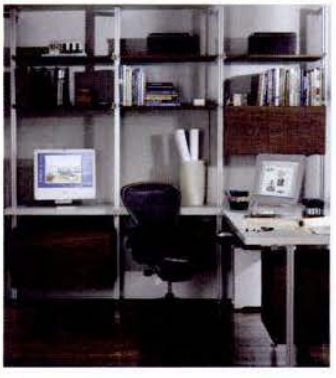

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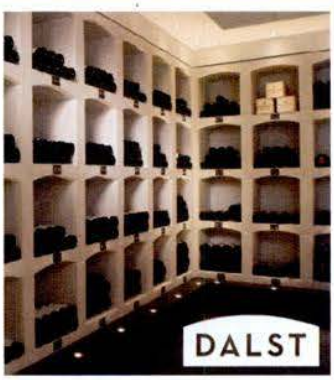

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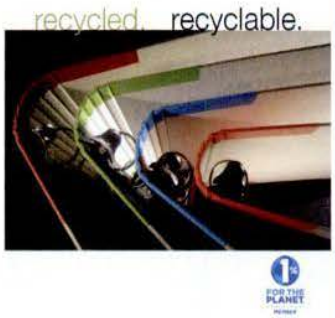

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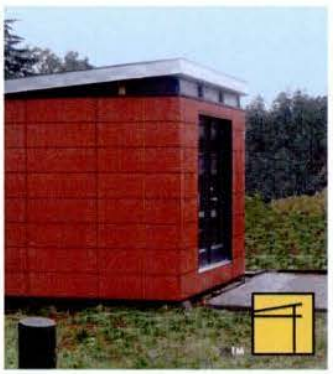

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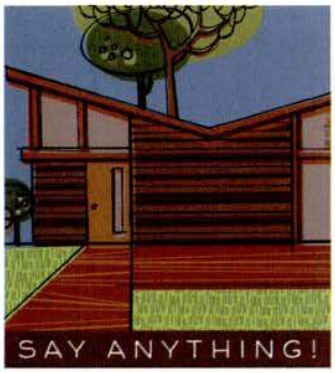

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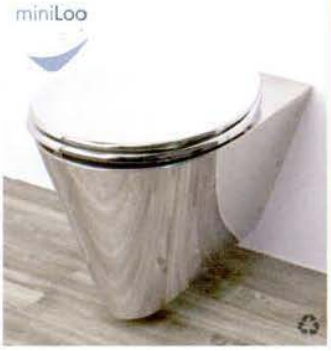

MiniLOO™ Toilet

The miniLOO™ is manufactured with heavy-gauge recycled stainless steel (in several finishes). Utilizing a water-efficient dual flush in-wall tank, it offers either a 0.8 or 1.6 gallon flush. The miniLOO™'s compact off-floor mounting allows easy cleaning and accessibility.

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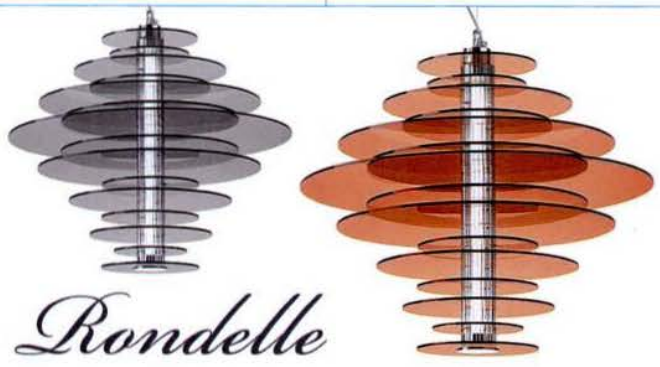

Rondelle Pendant Light

LBCLighting.com

Featuring Leucos's Rondelle suspension light designed by the Rockwell Group.

Suspended in the air, Rondelle gives the mysterious allure of a space station with its 15 floating polycarbonate disks. The fluorescent light source is centered from top to bottom within a structure of 14 crystal ribbed spacer rings.

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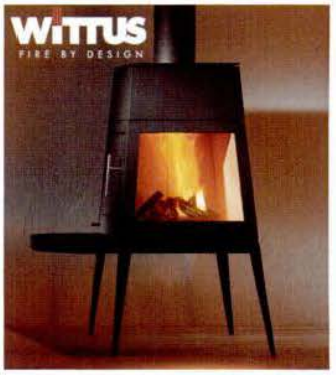

Shaker

21st-Century Stove

Inspired by classic American Shaker furniture design, this woodburning stove is designed by Italian architect Antonio Citterio with Toan Nguyen. Red Dot-award winner. Sleek, spare, with a dramatic glass-viewing window. Heats about 1,200 square feet.

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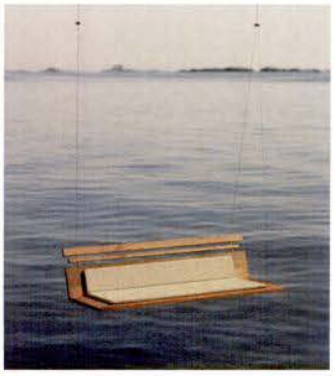
Modern Market



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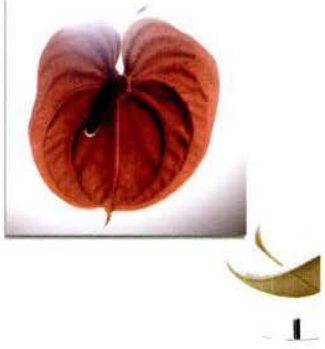

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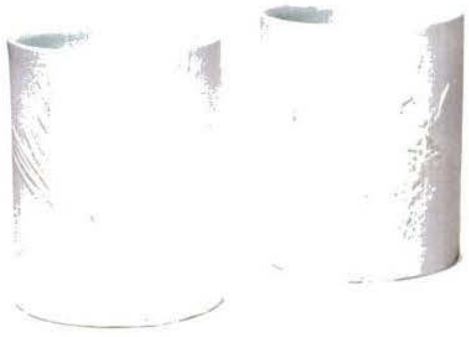

MoMA Design Store

The new MoMA-exclusive product collection Destination: Seoul highlights more than 75 lifestyle products usually found only in South Korea. Products from young, emerging Korean designers have been selected across a range of categories including home accessories, jewelry and personal accessories, and children's products.

Destination: Seoul was developed in collaboration with HyundaiCard, and was made possible with the participation of the Korea Institute of Design Promotion (KIDP) and Design Seoul Headquarters of Seoul Metropolitan Government.

Shown: Forest Cup set.

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Photo: Dennis Anderson

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Shown: Sample image size.

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Dwell
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Joanne Lazar
Southwest, Southeast, and Mid-Atlantic regions
Tel. 631-320-3185
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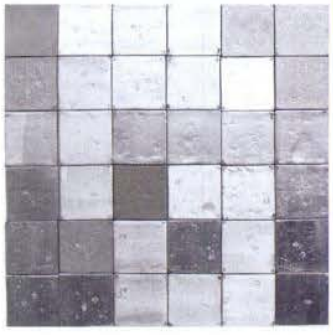

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adamobydell.com

Ekornes
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Ernestomeda
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Kohler
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lumens.com

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corkandfloor.com
Calder prints
djtfineart.com
kassmeridian.com
Marimekko fabric by Heikki Orvola
marimekkostory.com
Matchstick blinds throughout house
theshadestore.com
Monochromes by Thomas Pihl, NYC
thpihl@aol.com
Photographs by Shimon Attie
shimonart@hotmail.com
Zebra-print upholstery in sunroom by Aino Marsio-Aalto
Artinteriør (Oslo, Norway)
Tel: 011-47-22-51-61-50
"Giacometti" sculpture on sunroom deck by Don Clanton
donald_b.clanton@getmail.no

62 Off the Grid

Architecture W
architecturew.com
Solar thermal system by Apricus Solar Co.
apricus.com
Stevens GardenTop green roof
dowroofingsystems.com
Tiger wood floors, wool and recycled polyester carpet, recycled denim, and cotton insulation all from Ecohaus
environmentalhomecenter.com
Red living-room chair from Hip furniture
ubhip.com
Dining-room table by Ikea
ikea.com

68 Dwell Reports

Clayton Hubbard
claytonhubbardpainting.com
Eco Home
ecohomeimprovement.com
AFM Safecoat
afmsafecoat.com
Benjamin Moore Natura
benjaminmoore.com/natura
Mythic
mythicpaint.com
YOLO Colorhouse
yolocolorhouse.com
Spring
springhome.com

72 Detour

Olivier Brochet, Agence d'architecture Brochet Lajus Pueyo
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2 Place de la Comédie
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1 Place Jacques Ellul
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Grosse Cloche
Rue St.-James at Rue Teulère
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Place Pey-Berland
Tel: 011-33-556-81-26-25
Le Hangar 14
14 Quai des Chartrons
Château Ducru-Beaucaillou
chateau-ducru-beaucaillou.com

80 Play Station

H2O Architectes
h2oarchitectes.com

82 Time and Again

Bates Masi Architects
batesmasi.com
Large white painting in living room by Tom Hammick
tomhammick.com
Recovered armchair by Donghia
donghia.com
Vintage couch recovered by Andrew Grossman Upholstery in Sunbrella stain-resistant fabric
andrewgrossmanupholstery.com
sunbrella.com
Kitchen cabinetry by Ikea
Ikea.com
Two-drawer dishwasher by KitchenAid
kitchenaid.com
Gas range by Capital
capital-cooking.com
Built-in side-by-side refrigerator with dispenser by GE Monogram
monogram.com
Downstairs bathroom hardware by Kohler
kohler.com

90 Just Do It

Mattias Segerholt Photography
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Le Corbusier: Polychromie Architecturale—Color Keyboards 1931-1959, second revised edition (Basel, 2006)
stoutbooks.com
Concrete floors from Deco-Pour
decopour.com
Florence Knoll sofa by Knoll
knoll.com

Sourcing

Doble table
by Gijs Paparone for Montis
montis.nl
Dining-room pendant 172
by Poul Christiansen for Le Klint
leklint.dk
Eames Molded Plastic Rockers
by Charles and Ray Eames
for Herman Miller
hermanmiller.com
Living-room wallpaper
from Tapettitalo
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Cabinets from Ikea
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Ann Sacks tile
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Dishwasher and stovetop
by Miele
mieleusa.com
Hansgrohe faucets and fixtures
hansgrohe-usa.com
Bathroom tile by Heath Ceramics
heathceramics.com

98 Inside Job

Studio Junction
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Concrete floor
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and dining table and chairs
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110 ABC

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Arcosanti
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112 Landscaping 101

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Gardens Are for People
by Thomas Dolliver Church
(University of California Press, 1995)
Judy Kameon, principal,
Elysian Landscapes
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Michael Van Valkenburgh,
landscape architect
mvvainc.com
Kathryn Gustafson, landscape architect,
Gustafson Guthrie Nichol Ltd.
ggnltd.com
Diana Balmori, principal,
Balmori Associates
balmori.com
Klahn + Singer + Partner
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Liverworts, and Other Miniatures
by George H. Schenk (Timber Press,
Incorporated, 1997)

136 Finishing Touch

Studio Sumo
studiosumo.com

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Steps Ahead

Story by Mimi Zeiger
Photo by Frank Oudeman

British expat Matthew Leaney considers his 1,200-square-foot Harlem pad his slice of the American Dream, even if that dream is a narrow fourth-floor walk-up. When architects Sunil Bald and Yolande Daniels of New York City's Studio Sumo remodeled the 16-foot-wide one-bedroom apartment, the building's tight hallways and steep stairwells posed a significant challenge: Everything had to be carried up the four flights, piece by piece, including the components of these harplike steel stairs. Once there, a metalworker welded together the stairs' stringer, cantilevered treads, and vertical connectors (though there's still one more part to install: an outer railing).

The sleek staircase floats up nearly 20 feet to the master bedroom and roof deck. The innovative construction lets natural light pour down to the main floor, where the treads double as a de facto seating area for the kitchen—a neighborhood stoop, inside. ▩

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