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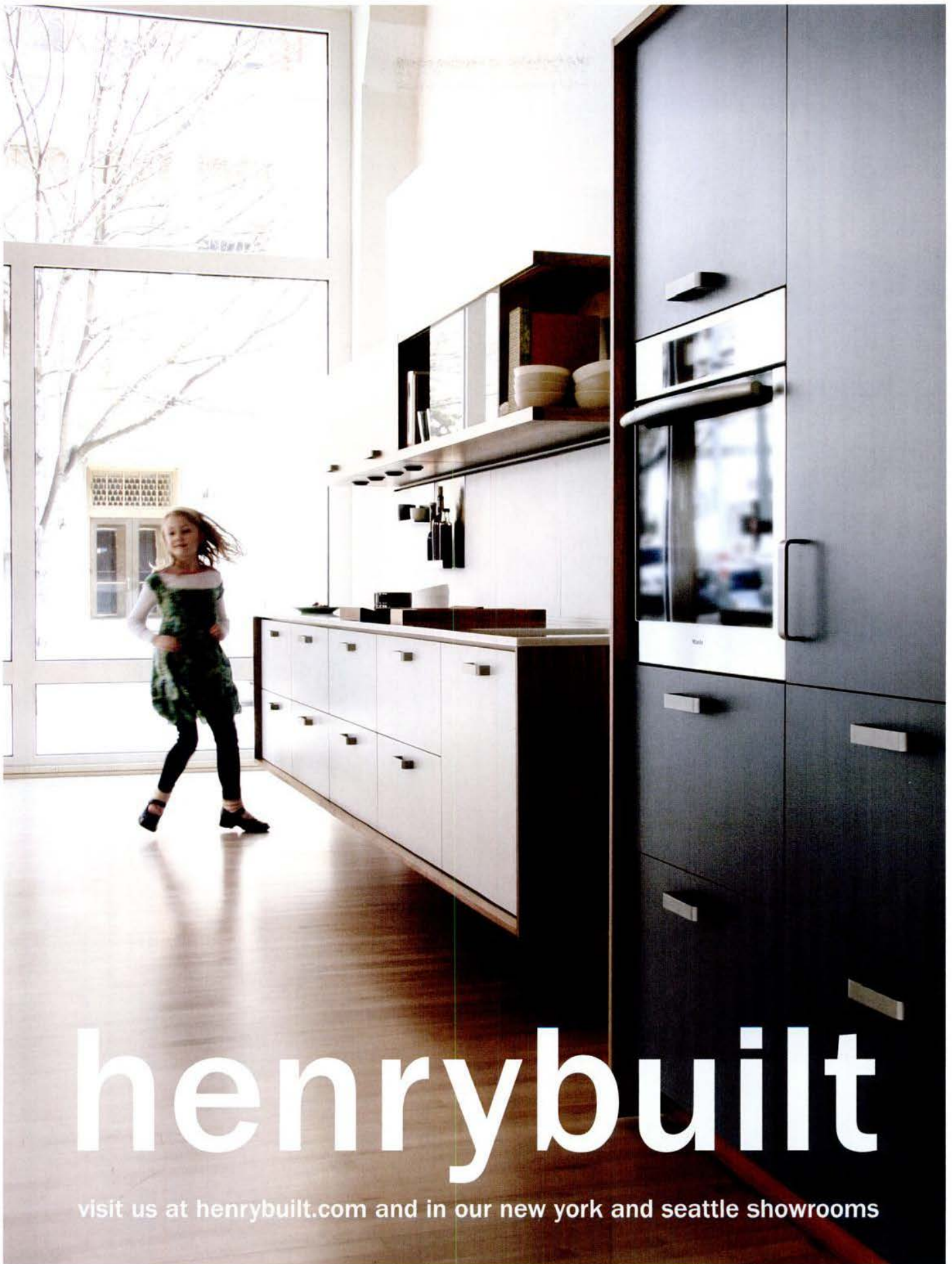
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# Make It New!

## February 2010

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Editor's Note

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Reno 411

Rest assured that you are not alone in the long slog from old to new—here are the numbers to prove it.

Illustration by Nicholas Felton

Dwellings

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Mod Men

In 1962, Skidmore, Owings & Merrill architect Arthur Withhoefft won the AIA's highest honor for a home he built in the lush woods of Westchester County. Having fended off a developer's wrecking ball, Todd Goddard and Andrew Mandolene went above and beyond to make this manse mint again.

Story by Marc Kristal

Photos by Jason Schmidt

82

Shelf Life

If comic strips had an architectural counterpart, Mathieu Vinciguerra's Paris apartment would be it. With boxy storage built into all the walls, the Asterix-size space has Obelix-level storage capacity.

Story by Virginia Gardiner

Photos by Céline Clanet

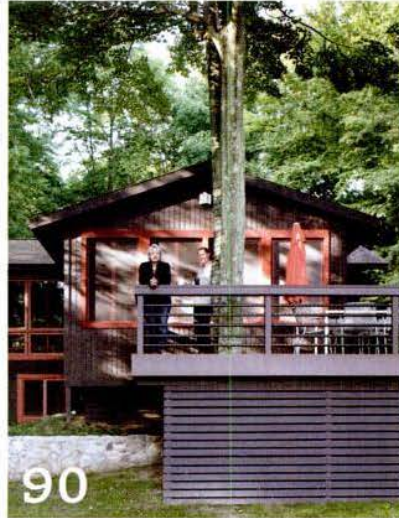
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Campbells' Coup

When architect Keith Campbell set out to renovate a lakeside cottage for his family, the Michigan native didn't anticipate the influence nostalgia would play. Through the mid-century furniture his father had collected when Keith was a boy, the house became a subtle salute to previous generations of Campbells.

Story by James Griffioen

Photos by Raimund Koch



Cover: Goddard/Mandolene Residence,

Armonk, New York, page 72

Photo by Jason Schmidt

This One



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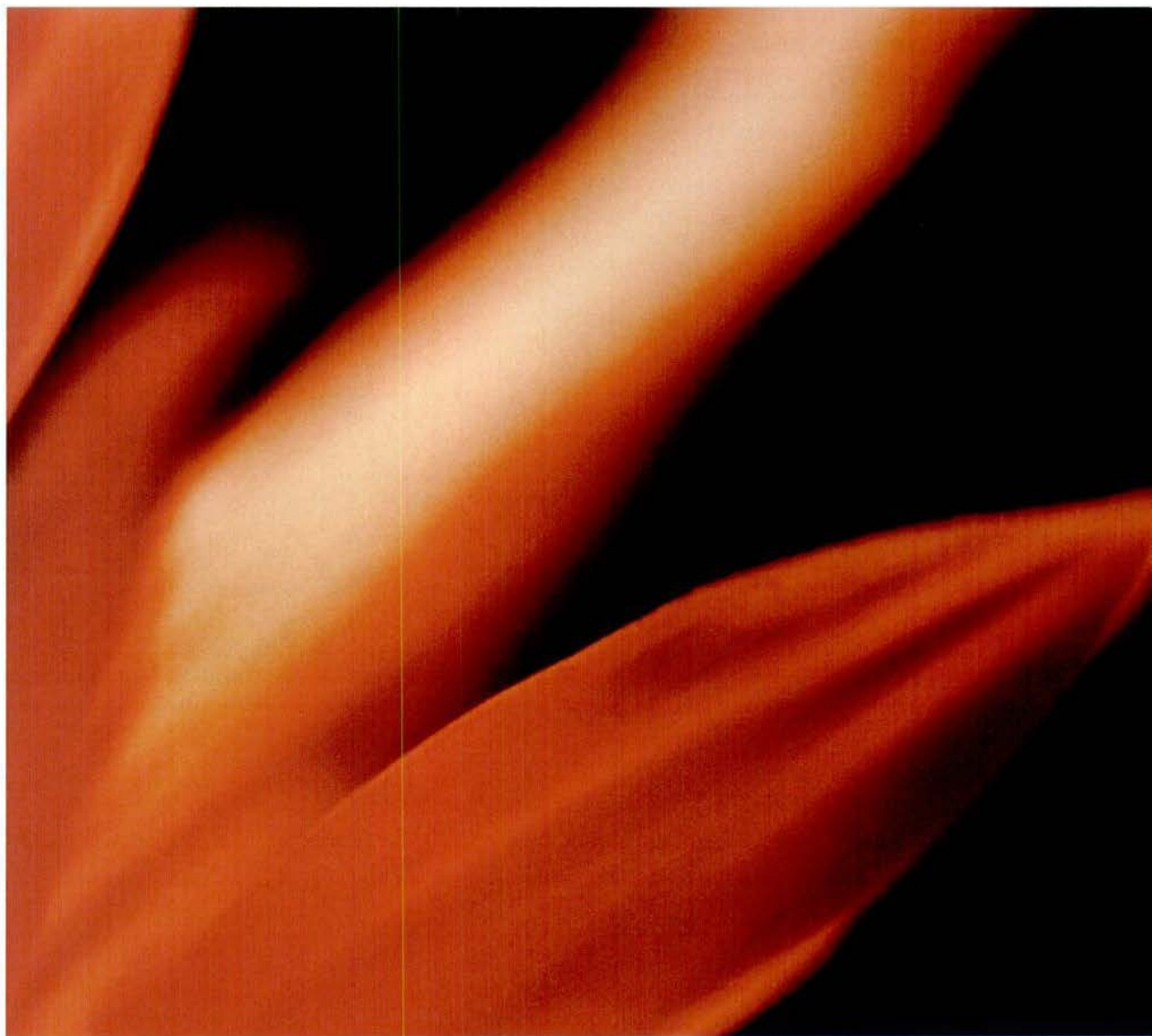


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## 18 Letters

## 25 In the Modern World

What's modern this month? Pretty products, fancy furniture, and a proposal for empty urban lots. Plus, we share our newest collection of crush-worthy houses, and design diplomat Stephen Burks tells all.

## 43 My House

Bruce Thatcher and Kirsty Leighton invited two architects to pitch ideas for renovating their light-resistant London home. Bid-winner William Tozer used the original Victorian building as his canvas, creating open spaces that let the sun shine in.



## 50 Dwell Reports

Whether you like to fall asleep to the sound of the TV or nod off with your nose in a book, a bedside table is a requisite resting place for dream-inducing accoutrements.

## 54 Off the Grid

Most people avoid the path of an avalanche, but Austrian snow-lovers Marcell Strolz and Uli Alber chose a building site in the heart of a chute, and then designed a house that seals up like a fortress when the mountain starts to rumble.

## 62 Detour

In a city centered on surfing and sun, a new generation of architects and designers is reviving San Diego's modernist past, honoring long-standing legends while also developing a canon of their own.



## 100

## 100 Contractors 101

It can be easy to forget, when staring at your half-dismantled kitchen six weeks after your scheduled completion date, that the root of the word "contractor" is "contract." If that guy in the work boots who's been using your bathroom seems to speak an unintelligible language, refer to this month's 101 for a thorough translation.

## 119 Sourcing

Turn ideas into actions by consulting our back pages, where everything you love from this issue can be traced to its source.

## 120 Finishing Touch

It's not easy to turn back the clock on a 120-year-old bathroom, but architects Pamela Butz and Jeff Klug brought two old loos up to date by putting a simple face on a complex matter.

**“Why would we change something when 50-plus years later it functions beautifully and is part of the architect’s vision? We don’t want the house to look like every other house, because it never did.”**

Andrew Mandolene



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# Second Life

You might think that one of the perks of being the editor-in-chief of a home and design magazine would be getting to visit all, or at least some, of the homes we decide to publish, but sadly that's far from the case. These days my frequent-flier miles can largely be attributed to business meetings, speaking engagements, and, this year in particular, sitting on architectural juries. So it was a happy twist of fate that last May, while I was in New York for the International Contemporary Furniture Fair, I was able to hop a train some 35 miles north to Armonk, to check out the gloriously restored Witthoefft House ("Mod Men," p. 72).

Andrew Mandolene, one of the home's new owners, contacted me almost a year and a half earlier, asking how he and his partner, Todd Goddard, had purchased his little-known modernist gem, then invited two rabid developers to get it (neither developer weren't at all interested in the property). Accompanying Mandolene's request were a series of snapshots showing the residence in various states of disrepair. Although it looked like a relic of a bygone era, the equivalent of critical condition, it was clearly a special place it was.

Over the next few years in the New York City area, I met Merrill as one of the owners of the home, set in a quiet neighborhood in the Westchester County, New York, and Canada). The house was a response to the needs of a modern family.

of shards of broken china. In yet another, a giant crack winds its way down the discolored brick facade and the walls of floor-to-ceiling windows seem to have been replaced with plywood. As the old saying goes (and this is surely true for most renovations): The darkest hour is always before the dawn.

Visiting the home today, one would have no idea of the tumultuous and painstaking travails that were required to bring it back to life. If it weren't for Mandolene sharing photos of the process, I would have guessed that the entire structure had survived remarkably intact since 1957. Such was the care—and attention to detail—that he and Goddard put into the restoration. They even went so far as to track down Witthoefft, who now lives in Florida, to get his read on how best to return the home to its original state. As much as possible, lost original details were restored with matching replacements. Those things that had been outmoded by 50 years of technological advancement were unapologetically brought up to date. The pair showed the utmost sensitivity to the architect's intent throughout, and at the same time they managed to create a new-feeling home that fit their own needs and desires.

I have visited many wonderful homes over the last decade at Dwell, but few are as complete as Mandolene and Goddard's Witthoefft House. Every inch was thoughtfully considered, reconsidered, and attended to. It is truly, in every sense of the expression, a labor of love—loved day in and day out. Making that kind of extraordinary effort to create a place to live in is exactly what this magazine is about, and getting to spend even a little time in such a place is what keeps me inspired (and after you read Marc Kristal's wonderful story about it, I'm sure you'll be inspired, too). Traveling for business is fine, but on my next trip, I'll be sure to make another house call. ■





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Lucy the Margate Elephant, 1977, Margate City, N.J., courtesy of Library of Congress, Prints and Photographs Division, HABS Collection, photo by Jack E. Boucher

# FOLLY—THE VIEW FROM NOWHERE

by Escher GuneWardena

DEC 6, 2009—FEB 28, 2010 | MOCA PACIFIC DESIGN CENTER

Organized by Los Angeles-based architects Frank Escher and Ravi GuneWardena, *Folly—The View from Nowhere* revolves around a site-specific folly of Escher GuneWardena's own design and surveys a broad selection of these structures from around the world, ranging from the Pantheon at Stourhead in Wiltshire, England, to Lucy the Elephant in Margate, N.J., and Bernard Tschumi's Park de la Villette in Paris, France.

*Folly—The View from Nowhere* is made possible by endowment support from The Ron Burkle Endowment for Architecture and Design Programs. The exhibition is sponsored by Dwell.

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## LETTERS

**I like the idea of modular, container-based, and recycled living spaces.** The article on the Freeman-Feldmann House ("The Shipping Muse," October 2009) had me wondering, however, how the obvious problems of metal walls—insulation, condensation, and acoustics—had been solved. While metal is surely among the most conductive materials, it also tends to collect humidity rather than dispersing it. And as anybody who has ever hooked up two cans by a string knows, metal containers are the most acoustically sensitive instruments. How did the designers deal with reverberation?

**Derek Weiler**  
New York, New York

*Editors' Note:* Katie Nichols, developer of the Freeman-Feldmann House and cofounder of Numen Developments, offers this information:

"The house was insulated using Super Therm (spicoatings.com), a ceramic coating that can be applied just like paint (though it is thicker than normal paint). It was sprayed onto the exterior surfaces of the containers and greatly reduces the heat load that forms in the steel walls of the container. This is a key concern in green building, as you want to avoid creating the need for additional cooling.

"We have not had any problems with condensation at this house. In a colder climate, you would need to install a vapor barrier on the interior wall as a final layer before your cladding.

"We also have not seen excessive reverberation. We attribute this to the interior cladding and the fact that the containers are largely connected by structural insulated panels (SIPs) and other nonmetal materials."

I so admire your magazine, but how about giving painters recognition when you caption the photographs of interiors? On page 93 of "The Right Track" (October 2009), you do not identify the artist of the large, interesting painting hanging on the wall of the living room. The high artistic quality of the magazine would be enhanced by artwork recognition, in the opinion of this reader and painter.

**Holly Cohn**  
Sent via email

**YOU START WITH AN IDEA.**

*Editors' Note:* Peter Cohen tells us he purchased the painting in question over 40 years ago from a painter named Willard Tangen. The painting is dated 1957. The rectangular work hanging in the Cohen's dining room, on page 89 of the article, is a collage that Peter's son Paul created to celebrate Peter's 75th birthday. Paul, who lives in Seattle, collected linoleum from local homes being torn down and used the pieces to create the collage.

I'd like to know what the siding is on the house in Ellsworth, Maine, featured in your October 2009 issue ("The Right Track") and the siding on the House on the Hill in the "Houses We Love" section of the same issue. Any details would be appreciated.

**J. Tapley**  
Sent via email

*Editors' Note:* The walls of the Maison Amtrak in Ellsworth are made of structural insulated panels (SIPs) covered with dry-wall on the interior and Texture 1-11 Douglas-fir plywood on the exterior. The House on the Hill is clad with corrugated weathering steel and the roof is made of Galvalume. You can learn more about the latter project at Gates Merkulova Architects' website, [gmarch.com](http://gmarch.com).

The Brick Weave House ("Brick By Brick," October 2009) is a fine home overshadowed by a shallow fashion shoot and home staging that rings of design wannabes. The shameless product placement of cool stuff (like coordinating orange Harley-Davidson parts strewn around the living room, Apple laptops, books stacked like trophies, dueling Mies and Eames chairs, multiple wardrobe changes) is tiresome and clichéd. Do true gearheads really work on their motorcycles in the living room? Please.

**Scott Huebner**  
Asheville, North Carolina

## THE BEGINNING IT BOUNCES

*Editors' Note:* Photo editor Amy Silberman, who oversees the art direction for our feature photo shoots, explains our photography process:

"When Dwell was founded, we wanted to represent how real people live in their homes. That policy has not changed, and

AND IN

Photo by Alex Subrizi



we work hard to stay true to this, whether it manifests as laundry piled on an ironing board, kids' toys all over the place, or as a very neat and clean home in which the homeowner takes his motorcycle apart in the living room. Just as we don't want residents to clean up and put flowers on the table for us when we come to their homes for a shoot, we don't want them to mess up their house and act more casually than they normally would, either. We don't use stylists, and nothing is brought into the homes except for photography equipment.

"In the same way that a writer tells a story with the personal flair of the way in which he wields his pen, a photographer inserts his own vision and style into the images he captures. Gregg Segal, who photographed the Brick Weave House, does shoot with a fashion-minded feel.

"To capture the photos, our photographers ask homeowners to re-create what they do in their daily lives. If they make peanut-butter-and-jelly sandwiches for lunch, he takes a photo of that. If they prepare foie gras and host a dinner party every Saturday, he takes a photo of that. David Hernandez does, in fact, work on his motorcycles throughout the house, including quite often in his living room, and when Segal asked Hernandez if he could work on one so he could capture that regular routine, Hernandez set up on the rug and started tinkering. All of the books you saw were shot as they were when Segal arrived at the home. The computers belong to the residents, as do all of the furnishings. Though it might seem as though the photos were staged, we assure you that they were not."

In response to "Lowering the Bar" in "Modern Real Estate 101" (October 2009), it is the writer who is wrong, not the neighborhood in question, B-Bar-H Ranch.

I'm no expert on modern architecture, but I do know what I like. I live in one of the new B-Bar-H Ranch homes near Palm Springs, which is considered modern: clean lines, concrete floors, modern fixtures, flat roof, and a large expanse of glass that lets in natural

AROUND

A BIT

BECAUSE

light. I also like that my home is affordable. Neither the mortgage nor the utility bills are anywhere near what I'd be paying for a similar house anywhere else in Southern California. I considered buying a mid-century fixer but

had to ask myself why I'd want to spend so much more on a 40-year-old house with less square footage and less energy efficiency. I also like that I have lovely mountain views, peace and quiet, clean air, my own pool, and room for my dog to run in my large backyard. There aren't many Californians at my income level that can say the same.

My neighborhood of modern homes exists because the developer found affordable land in a neighborhood that had been subdivided back in the 1940s and then abandoned. The reason the land was still available and affordable is simple: wind. It is windy about 20 percent of the time, but it's a small price to pay for what I consider living in paradise.

I moved to my Modern Living Spaces home at the B-Bar-H Ranch to get away from smog, traffic, crime, crowded living conditions, and condo associations. I think I've done pretty well on all counts. I can't walk to Starbucks from here, but who cares? Not everyone

### MOST IDEAS HEAD STRAIGHT TO THE MIDDLE WHERE IT'S SAFE.

wants the urban experience that the author of "Modern Real Estate 101" seems to be promoting as the only "sustainable" way to live. I work from my home so I can choose to live wherever I want to. I chose well.

**Ernest Nylander**  
Desert Hot Springs, California

I read the "Hive Design" (September 2009) article about the honeybees at Toronto's Fairmont Royal York Hotel with interest. I recently graduated from California State University, Long Beach, with a bachelor of fine arts degree in interior design. For my thesis project, I worked with Dion Neutra, repurposing a housing community that Richard Neutra designed in the late 1940s into a cohousing-inspired community.

The project was called the Apiary, because I was inspired by honeybees: the way they live, the way they interact, and their colors. On the property, the community would tend to an actual apiary. The bees could have

a home, honey could be collected, and children from the community could learn about honeybees and what fascinating creatures they are. The intention of the project was to bring back a sense of community in individuals' lives, reuse our history, and provide a home for the bees. After reading "Hive Design," I wanted

### EXPLORE AND EXPAND. SOME-

to pass along my project to show that even college students are thinking about our future and the bees.

**Kristy Krone**  
San Francisco, California

*Editors' Note:* Visit [dwell.com/articles/reviving-neutra-with-hive-living.html](http://dwell.com/articles/reviving-neutra-with-hive-living.html) to read about and see images of Krone's proposed project, the Apiary.

It is puzzling for a magazine that covers architecture to ignore site specificity; I refer specifically to "Hoagies' Heroes" (September 2009). H Street NE in Washington, DC, is an impoverished neighborhood that needs a grocery store, a clinic, and

schools. Taylor Gourmet brings the same tired speculative real-estate-flip formula to a neighborhood that has real residents with real problems. It sticks out like a sore thumb with its generic mod style and shelves of expensive olive oils and sauces. At least your photographs told the real story: Inside were NWers who drove in for the tough urban experience; outside were puzzled residents carrying groceries from another area looking in at a place they can't afford. Surely it matters whether a building is relevant in its environment.

Taylor Gourmet will only make money the way every other small DC speculator does: live-in renovation, a sale as soon as the market allows, rinse, repeat. By city regulations, ground floors of main-drag buildings must be businesses. I hope you didn't think they were really in it for the sandwiches.

**Patrick Shepard**  
Washington, DC

OCCASIONALLY, AN IDEA CONTINUES TO

THAT'S WHAT IDEAS DO. OF COURSE



**Editors' Note:** Aaron Britt—Dwell editor, former DC resident, and author of the article—offers this response:

"Although I agree that H Street NE is in need of far more than a sandwich shop, I have to disagree about Casey Patten and David Mazza not caring about their surroundings or their sandwiches. I've been in several times and spoken with them many more and found them to be genuine guys who aim to stick around and be a part of slowly bringing H Street out of its funk. Clearly, we at Dwell liked the design of the place, but more importantly, we liked the story of two young scruffy guys truly investing in an overlooked part of town.

"You certainly have a point about a building taking into account its context, but two guys opening a sandwich shop can hardly be blamed for the lack of a grocery store or clinic in the neighborhood. It took a critical mass of folks moving into Columbia Heights before the new Giant grocery store or any of the other (admittedly gruesome) retail went in there. We're not suggesting that H Street remake itself into the garish shopping mall that the Columbia Heights Metro stop has become; but for a neighborhood to turn around, there needs to be investment from small businesses as well as from the city. Patten and Mazza are taking part in the Great Streets Initiative that DC is rolling out to try to revive H Street. And far from being a pair of exploitative gentrifiers, these two love where they live and aim to stay there."

The "Like a Rock" section of "Products 101" (September 2009) notes that geoprene is made from limestone "primarily made up of the ancient shells of marine organisms." As limestone needs to be located, mined (with explosives and heavy equipment), shipped, and heavily processed to make a product, the production of Matusé's geoprene suit most likely uses as much or even more oil than the petroleum-based neoprene suits. Can geoprene suits really be considered environmentally friendly just because the mineral-based suit lasts longer and keeps the user warmer at lower temperatures?

**Cs35**

Sent via email

**Editors' Note:** We asked Matusé Wetsuits' founding partner, president, and CEO John Campbell to answer your question: "When it comes to an eco-friendly

wetsuit, the best kind is essentially the one that the customers don't buy. The world population continues to grow. The correlating increase in consumption is and always will be our biggest environmental challenge. Therefore, when

## OF THE PROCESS. AND IF THE IDEA CAN

it comes to branded consumer products, the goal is to make a great item that is durable and long lasting.

"For wetsuits, consumers demand four main characteristics: warmth, flexibility, durability, and comfort. With geoprene, we can easily achieve all of these. And due to geoprene's significantly higher water impermeability (98 percent versus 65 to 69 percent), Matusé wetsuits maintain their intended utility for a longer period of time. Our customers get better value for their money, use the products longer, and ultimately cause less wasted biomass—at the raw-material level—because they are consuming less (not to mention they aren't chucking suits into the trash can as quickly).

"Many wetsuit companies are investigating and making their best effort to establish a long-term recycling program, but until that happens on a broad-scale level, the most worthwhile environmental effort for every wetsuit company to pursue is building the best possible product out of the best possible materials that are currently available."

Thank you for having such a great publication and being our favorite choice for "house porn." When we were first introduced to Dwell a number of years ago there was an article about someone who had erected a large screen in front of their house to hide it. I seem to recall they had images of trees placed on the screen so that when you looked at their house from afar, it hid behind the screen and blended into the surrounding foliage.

At our home, we are surrounded by deciduous trees, and we would love to find out more about this house-screen product so we too can blend into the landscape, especially in the winter. I have searched dwell.com and the Internet for "house screen" or "camouflage" but to no avail. If you have any insight or can refer us back to the issue in which this home was featured, we would be most appreciative.

**Christy Madson**  
Fairmont Hot Springs, British Columbia

**Editors' Note:** Designers and residents Hans Murman and Ulla Alberts printed photographs of juniper trees on plastic netting and then wrapped the netting around their house in Gotland, Sweden. The house was part of the "Outdoor Odyssey" story in our September 2007 issue. Back issues are available—call 866-565-8551 for details.

AVOID

## COMPROMISE AND COMPLACENCY

We're huge fans of Dwell, especially of the stories where you show the before and after of a project, so much so we decided to do one ourselves.

There was a mid-century-modern flat-roofed house near where we lived that we'd admired for a while. When it came time for us to move, we contacted the owners about buying it. It turned out that he was 91, she was 88, and they had built the house in 1957. They raised their four children in it and saved every last piece of paperwork, including a list they typed for their architect in 1956 describing what they wanted in a house. They agreed to sell, and at the closing, they gave us a blessing, telling us: "We wouldn't have done one thing differently. This house brought us 51 years of joy, and we hope it gives you the same." There wasn't a dry eye in the room.

We had the whole place painted white inside and out and put cork floors throughout. Herman Miller agreed to custom-make some Eames classics for us. We couldn't be happier.

Thank you for inspiring us, showing us what's possible, and telling such great stories.

**Rob and Kristen Bell**  
Grand Rapids, Michigan

**Correction:** In the Sourcing section of our December/January 2010 issue, we misspelled the website address for Alice Chun's firm, MINSOO Architecture + Design ("The Future of Play"). The correct URL is minsooarc.com.

**Please write to us:**

Dwell Letters  
40 Gold Street  
San Francisco, CA 94133  
letters@dwell.com



**Dominic Bradbury**

Writer and journalist Dominic Bradbury lives in a small village in the UK's Norfolk countryside, famous for its flat and open landscape. He traveled to a very different kind of rural setting in the Austrian Alps to report on a newly built eco-house near a ski resort in Lech ("Off the Grid," p. 54). "It has to be one of the most beautiful spots

**IF IT CAN STAY TRUE WHEN CHALLENGED,**

in the Alps," Bradbury says. "We didn't manage to squeeze in any skiing this time around, so now I'm hunting for a good excuse to go back."

**Céline Clanet**

Paris-based photographer Céline Clanet lives just a few minutes from Mathieu Vinciguerra's apartment ("Shelf Life," p. 82). "While shooting his recently renovated and tastefully designed flat, I could feel the disco spirit of French pop singer Claude François all over the place, which was full of comic books, sparkling colors, and references from the late '70s and early '80s," she says. "I couldn't stop dancing, then shooting, then dancing some more."

**Bryce Duffy**

Traveling from his home in Los Angeles to San Diego to shoot this month's "Detour" (p. 62), photographer Bryce Duffy had a chance to visit the Salk Institute, a building that he has long admired from afar. "Even though I was familiar with the building and its history through photographs and documentaries, it completely surpassed my expectations," Duffy says. "Walking up the stairs and into the courtyard took my breath away."

**Virginia Gardiner**

Virginia Gardiner is a London-based industrial designer and writer. For this issue, she took the Eurostar to Paris to visit Mathieu Vinciguerra's recently renovated apartment, which is just a short walk from the Gare de l'Est ("Shelf Life," p. 82). "Apart from Vinciguerra's delicious Caprese salad and wine at lunch," Gardiner says, "the best part of the trip was watching boats pass

through the locks at the nearby stretch of the Canal Saint-Martin, which also has nice cafes and some good graffiti."

**James Griffioen**

Three years ago, writer James Griffioen quit his job as a corporate lawyer in San Francisco and moved his family to Detroit. When not with his kids, he wanders around the city's abandoned factories, skyscrapers, schools, zoos, and churches and writes about them

**ESCAPE COMMITTEES**

in his blog (sweetjuniper.com). As a dedicated shunpiker with a passion for Michigan-based design, he thoroughly

**AND EVADE NAYSAYERS,**

enjoyed the long back-roads journey to visit the Campbell cottage renovation ("Campbells' Coup," p. 90).

**THERE'S A GOOD CHANCE THAT IT CAN ACTUALLY BECOME****John King**

John King is the *San Francisco Chronicle's* urban design critic. In this issue, he argues in favor of letting city lots slated for development be used as public spaces until funding is found and building begun ("The Argument," p. 28). His fascination with empty lots began when he recently watched construction crews near his office start digging a hole for the foundation of a 27-story office tower—only to stop a few months later, install a concrete lid, and cloak it in silvery gravel.

**Marc Kristal**

Home envy is part of the process, but when New York City-based writer and Dwell contributing editor Marc Kristal visited Todd Goddard and Andrew Mandolene's exquisitely restored mid-century-modern house in Armonk, New York ("Mod Men," p. 72), he suffered the worst attack he'd ever experienced in a long, envy-filled life. In April, *Ike Kligerman Barkley Houses*, on which Kristal collaborated, will be published by the Monacelli Press.

**Dan Maginn**

Dan Maginn is an architect at El Dorado Inc. in Kansas City and even

more notably, an architect with a rare gift for humor. He has been known to make unannounced visits to his construction sites dressed as "Franny the Safety Mime," using exaggerated gestures to demonstrate the perils of inexact ladder support and improper ventilation, among other helpful topics. Maginn pinpoints the ways in which builders get it right, get it wrong, and how to avoid the latter in this month's "Contractors 101" (p. 100).

**Alan Rapp**

Alan Rapp is a Brooklyn-based writer and editor who is also pursuing a master of fine arts degree in design criticism at the School of Visual Arts in New York City. Rapp divides his time between visual book consultation, writing a blog, and administering the international photography competition

Hey, Hot Shot! as its associate director. For this issue, he takes a closer look at painter Michael Dotson's colorful creations ("Focus," p. 36).

**Nicola Twilley**

Nicola Twilley is a freelance writer and author of *ediblegeography.com*. While visiting homeowners Kirsty Leighton and Bruce Thatcher ("My House," p. 43), she was particularly envious of their expansive kitchen island: "large enough for eight people to roll sushi simultaneously," Thatcher says. Their entire street was originally constructed by a Victorian builder as an exhibition road with life-size models for developers to choose from—but its new interior is entirely unique.

**Matthew Williams**

Matthew Williams is a New York City-based photographer who originally hails from New Zealand. When he arrived at Kirsty Leighton and Bruce Thatcher's remodeled home in London ("My House," p. 43), family life was in full swing. "The kids were playing in the backyard, which has a cleverly designed built-in climbing wall that looked like enormous amounts of fun," he says. "I could only wish that I had had one of those when I was young." ■



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# In the Modern World

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*Feathered Edge*, a gossamer installation at the Los Angeles Museum of Contemporary Art, explores the ethereal nexus between technology and craft. Ball-Nogues Studio engineered a machine specifically designed to color and cut all 3,604 lengths of string—21 total miles of dyed twine—which were then hand-knotted to mesh scrims attached to the ceiling and walls. This created a cascading moiré-patterned web that appears to float like a prismatic fog. [ball-nogues.com](http://ball-nogues.com)

## February Calendar

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

## February 3

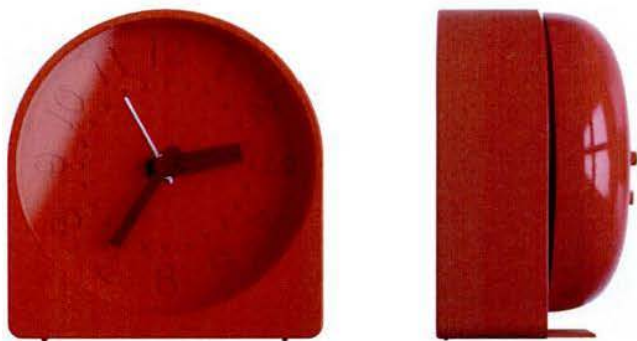
International Style architect and Artek cofounder Alvar Aalto was born on this day in 1898 in Finland.



**Bell**

By Industrial Facility  
for IDEA International  
[idea-in.com](http://idea-in.com)

Trade in your ringtones for an analog alarm clock that operates on one simple setting: loud. The single bell in back can be shushed with a tap on the snooze button, which also activates the LED-illuminated display.



**Puutarhurin Parhaat**

By Maija Louekari for Marimekko  
[marimekko.com](http://marimekko.com)

The harvest pattern of pea pods, poppies, and broccoli in this Puutarhurin Parhaat fabric depicts a “gardener’s best yield,” part of Marimekko’s stylish new In Good Company collection. (right)

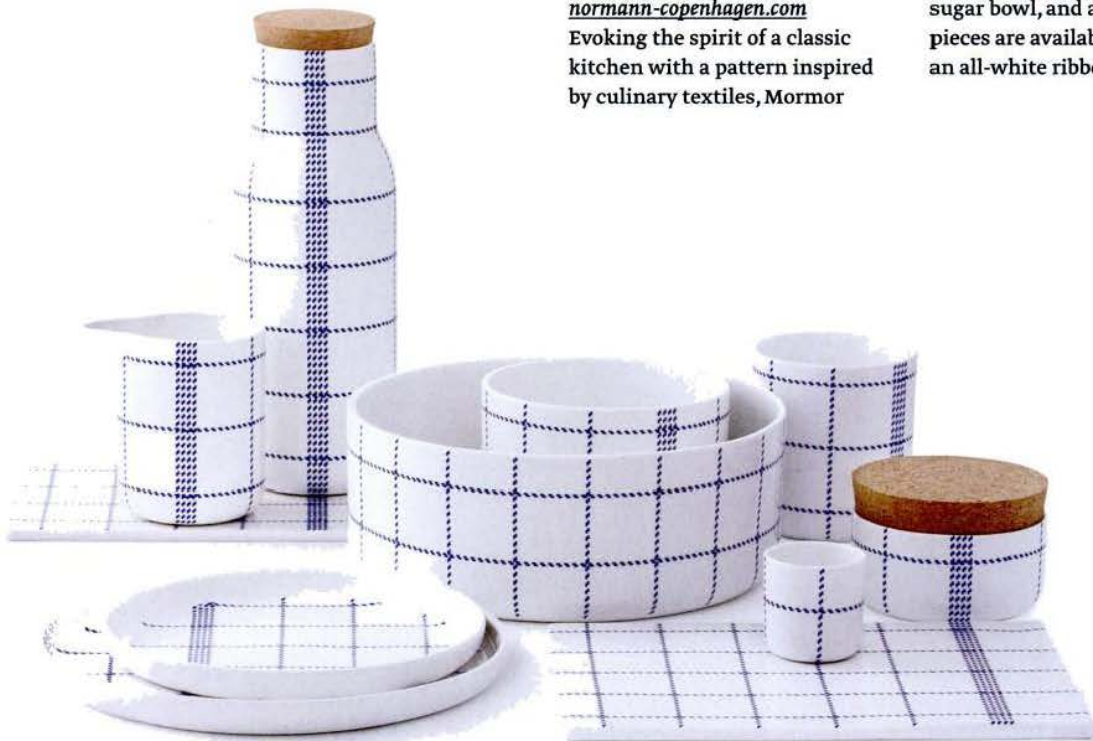


**Mormor**

By Gry Fager  
for Normann Copenhagen  
[normann-copenhagen.com](http://normann-copenhagen.com)

Evoking the spirit of a classic kitchen with a pattern inspired by culinary textiles, Mormor

consists of a series of ceramic plates, bowls, cups, buttering boards, eggcups, a milk jug, a sugar bowl, and a decanter. The pieces are available in blue and an all-white ribbed pattern.



**February 4**

Van Doesburg and the International Avant-Garde: Constructing a New World opens at the Tate Modern in London. [tate.org.uk](http://tate.org.uk)

**February 12**

Contemplating the Void: Interventions in the Guggenheim Museum Rotunda opens at the iconic New York museum. [guggenheim.org](http://guggenheim.org)



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## Empty Lots

**Remember when planners and developers cooed to us that urban America was going nowhere but up? How our skylines soon would shimmer with glassy abodes for the high-rise hipoisie?**

Those visions today seem as remote as President Clinton's budget surpluses, and the districts that were to change the most are scarred by the scraped void of big-city booms gone bust: vacant lots.

It's not a pretty sight; land in limbo tends to be paved over for parking or left to collect thistle and trash. And while developers insist that better times are coming soon, bet on most lots staying vacant another three to five years—at least.

Here's my suggestion to every city stuck with a pockmarked terrain: Get creative about filling in the blanks.

Your move could be as simple as hydroseeding a lot with native wildflowers; even when colorful blossoms turn to brown seedpods, the presence of birds and butterflies would make the site come alive. Or plant a grove of fast-growing poplars, and voilà—a shapely faux forest that burnishes your metro's green credentials by pulling carbon from the air.

At a slightly more ambitious

scale, publicity-seeking developers could invite landscape architects and artists to create interim landscapes for three or six months. Each team would receive a modest budget along with marching orders to come up with something that, at the very least, looks sharp from the nearby towers that rose before real estate collapsed. There's even an easy source of funding: Local government could let landowners credit the expense against the development fees that are due when construction begins.

Missing from this list are two obvious scenarios, parks and community gardens. Both ideas are great, but many developers will understandably balk at the notion of neighbors first planting vegetables or holding picnics, then staging protests a few years later at losing "their" open space. The aim with private land is to come up with interim uses that benefit the environment and engage passersby, even if they sit behind an elegant fence.

But why focus at all on something that, in all likelihood, won't last? Because barren lots send a message that anybody who wants to live in an emerging district is a sucker and that you're better off moving to the 'burbs. In the long run, that message will cost developers and city coffers far more than the money saved by doing nothing at all.

—John King



## Stephen Burks

*For years there's been a divide between manufactured first-world luxury items and handmade third-world crafts, but industrial designer Stephen Burks believes that the future of design lies within that diminishing void. Since founding his New York studio, Readymade Projects, in 1997, he has developed ongoing projects with Aid to Artisans and the Nature Conservancy, imbuing commercial commissions for clients like Moroso and Cappellini with the cultural identities of the developing world.*

### Ideal working environment:

Relaxed, diverse, and energetic. A lot like Readymade Projects, but with a few more hands doing more work for more money.

**When not designing:** Playing, and dreaming of designing.

**Hero:** Probably clichéd these days, but he should really be everyone's hero: Here's to President Barack Obama!

**Highest compliment:** An interviewer in Cologne actually picked up a magazine with Obama on the cover and mistook him for me. His only recourse was to blurt out, "You're like the Barack Obama of design!" I didn't mind.

**Lucky break:** Still waiting for the big one, but the year that Missoni retained my studio to design their exhibition, limited-edition vases, and fragrance was a good one.

**Dream commission:** I've been preparing a documentary of my work in the developing world since 2005. If it becomes a reality, it would be both my lucky break and dream commission, supersized!

**Eureka moment:** Every morning after a good dream and every afternoon after a good idea. If I have one a day, I'm a happy camper.

**Irritating buzzword:** "Green" is so overexposed these days—everything is organic, sustainable, and eco-conscious—that it has lost nearly all its meaning. People are actually thinking of it as just a color again.

**A book:** I used to get hours of entertainment from the most mundane catalogs, like

McMaster-Carr, but when they went online they lost all of their random beauty. I'd read the Bible if it had great illustrations like that.

**Worst-ever idea:** Facebook is both the best idea and the worst. Who wants to keep tabs on their friends via their computer?! Turns out we all do.

**A film:** Bernardo Bertolucci's *Last Tango in Paris*. The use of color and light was a real awakening for me; twilight never looked so good.

**An album:** Fela Kuti's 1975 album *Expensive Shit*. Nigerian authorities tried to plant dope on the musician, which he ate (and passed), then created the eponymous record.

**Best seat in the house:** The front row.

**I wish I had:** A million dollars.

**Looking forward to:**

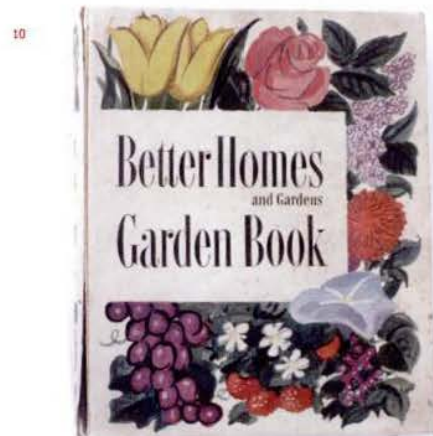
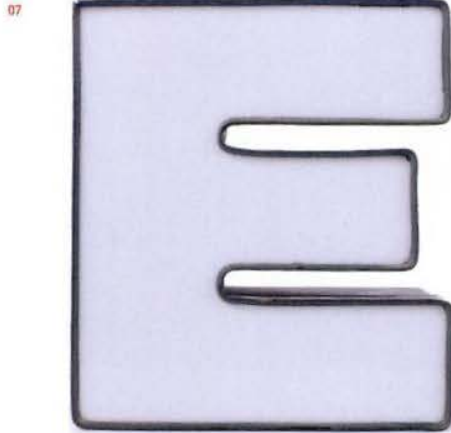
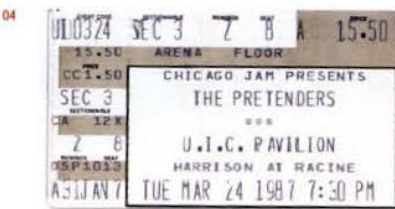
Every day with my son, Anwar.

**Best Advice:** Life is long. Live each day as if it's your last. Live long and prosper...or something like that.



[readymadeprojects.com](http://readymadeprojects.com)





customer file № 003 06 63899 022

**Elizabeth Cochran / Chicago Illinois**

01 The bird house that I find too nice to put outside

02 Tin car sculpture picked up during a trip to Spain

03 My Orten'zia lamp I found at YLighting

04 A night that changed my life, Chrissie Rocks

05 The same box that healed all my wounds as a kid

06 Grass vase by Claydies

07 My light up sign that sits on my desk

08 Matchbook from a long weekend spent in Hollywood

09 Glass plate from our Honeymoon in Murano, Italy

10 My mother's garden book that started it all for me



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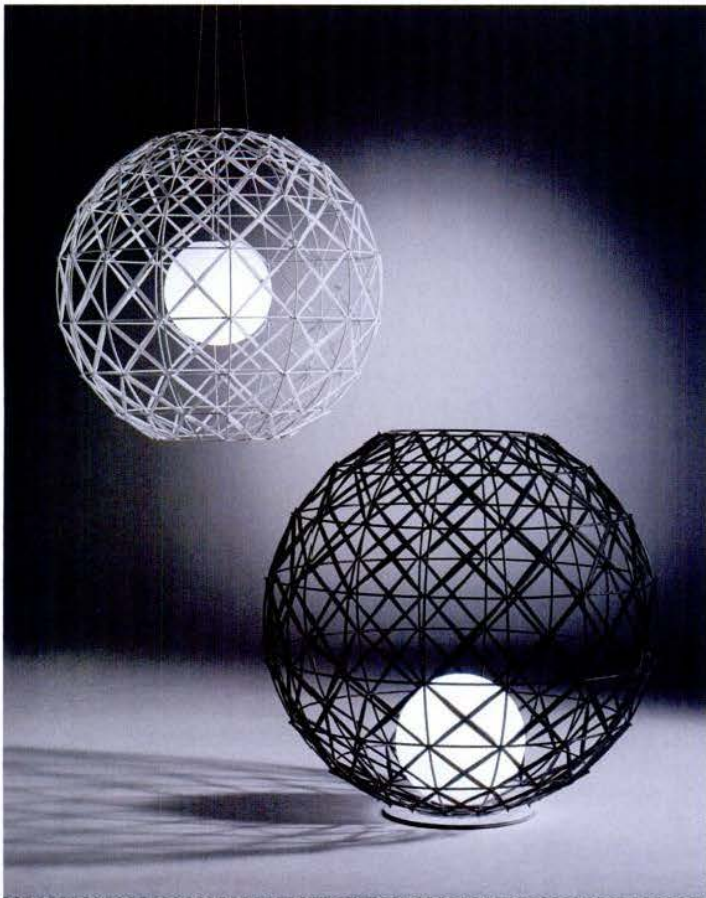
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**X-Sight**

By Manuel Vivian for Axo Light [axolight.it](http://axolight.it)

Casting light from deep within a latticed metal frame, X-Sight gives us a little insight into why the caged bulb shines. (left)

**Leros MC**

By Philippe Bestenheider for Frag [frag.it](http://frag.it)

Though the Leros coffee table is available au naturel, we prefer the colorful geometric web created by leather laces stretched across the chrome-plated stainless steel frame.



**Family**

By Lina Nordqvist for Design House Stockholm [designhousethstockholm.com](http://designhousethstockholm.com)

Curating a set of effortlessly mismatched dining chairs can be a difficult task, unless it's designed that way. Spindle legs

and a classic Swedish stick back are the family ties that bind this series of beech-wood chairs; Lina Nordqvist mutated the chairs' modernist DNA to create a set of four fraternal seats that can stand alone but belong together.



**February 27**

German architect and designer Peter Behrens died on this day in 1940 at the age of 71.



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**Arc**

By Foster+Partners  
for Molteni & C  
[molteni.it](http://molteni.it)  
Arc's solid base of cement and fiber mimics the sweeping curves and crests of a tensile fabric structure, and this peaked construction can also weather the elements outdoors.



**Sake**

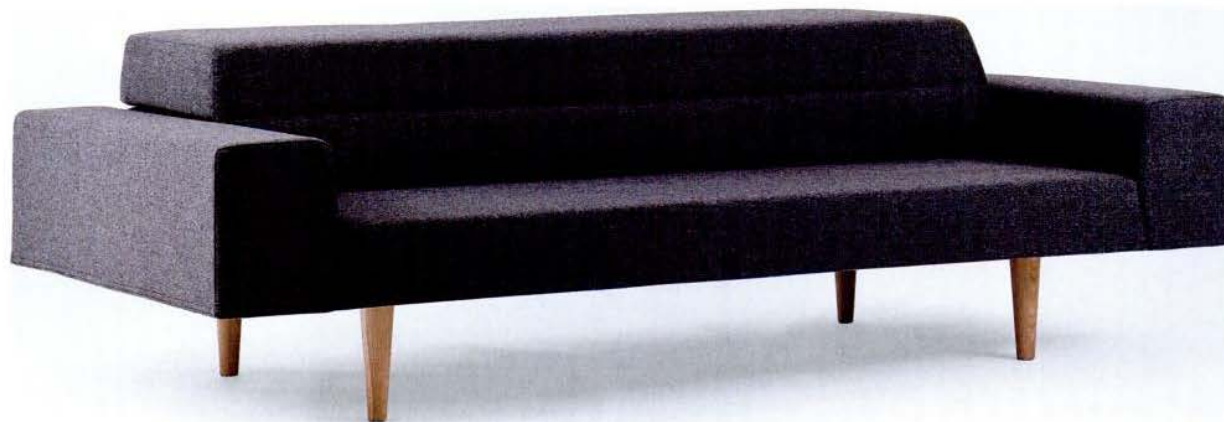
By Stone Designs for RS  
[rs-life.com](http://rs-life.com)  
The essential elements of sake barrels—not sake bombs—inspired the Spanish duo behind Stone Designs to create the lamps in this collection, which also includes a coffee table and pouffe. (right)



**Sofabed**

By Harri Koskinen  
[harrikoskinen.com](http://harrikoskinen.com)  
Following in the Finnish tradition of minimal designs and even fewer words, Harri Koskinen's new sofa bed is simply named "Sofabed." It's a versatile three-

seater that works well whether you're lounging in the afternoon or lying down for the night. Wide arms have ample space to balance a few cans of Karhu, and the firm back folds down into a double bed or lifts off completely.



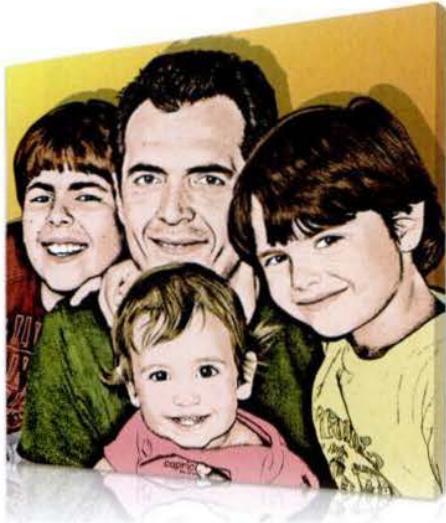
**February 28**

*Antibodies: The Works of Fernando & Humberto Campana 1989-2009* closes at the Vitra Design Museum. [design-museum.de](http://design-museum.de)

**February 28**

*8 Houses* by Gert Wingårdh, a show about the influential Swedish architect, closes at the Museum of Finnish Architecture. [mfa.fi](http://mfa.fi)





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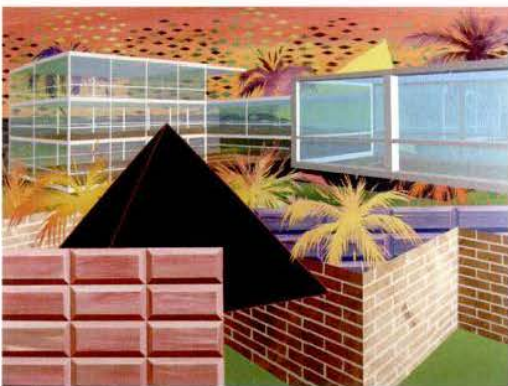
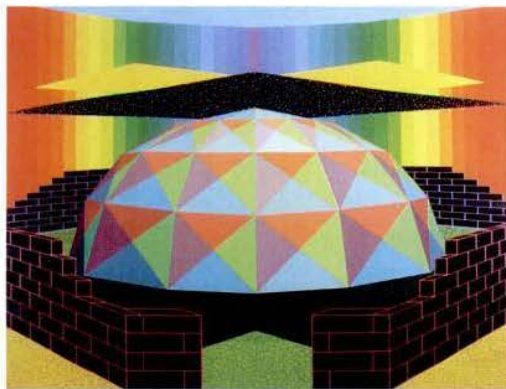
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Michael Dotson is too young to remember New Wave, but the artist channels its acrylic vigor into paintings that are a lively slap in the face of downbeat minimalism. Rather than follow the prevailing trends of nature-themed ornamentalism, Dotson turns to the recent past to fuse geometrical rigor with an overloaded piebald palette, depicting impossible interior spaces, placeless soccer pitches, and abstracted swimming-pool volumes worthy of an overclocked David Hockney. Drawing from a vast stockpile of Atari-fueled fantasies secreted away in a Memphis armoire, Dotson's paintings make a virtue out of childlike excess.

—Alan Rapp

-----  
 Clockwise from top: Side by Side, Straight to the Dome, Dream House #2, Dream House #3, Transitions  
[michael-dotson.com](http://michael-dotson.com)

## Focus



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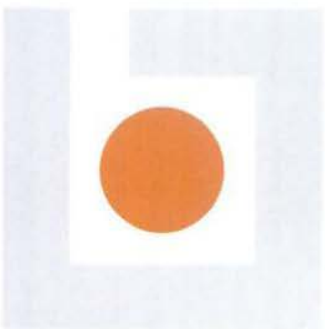
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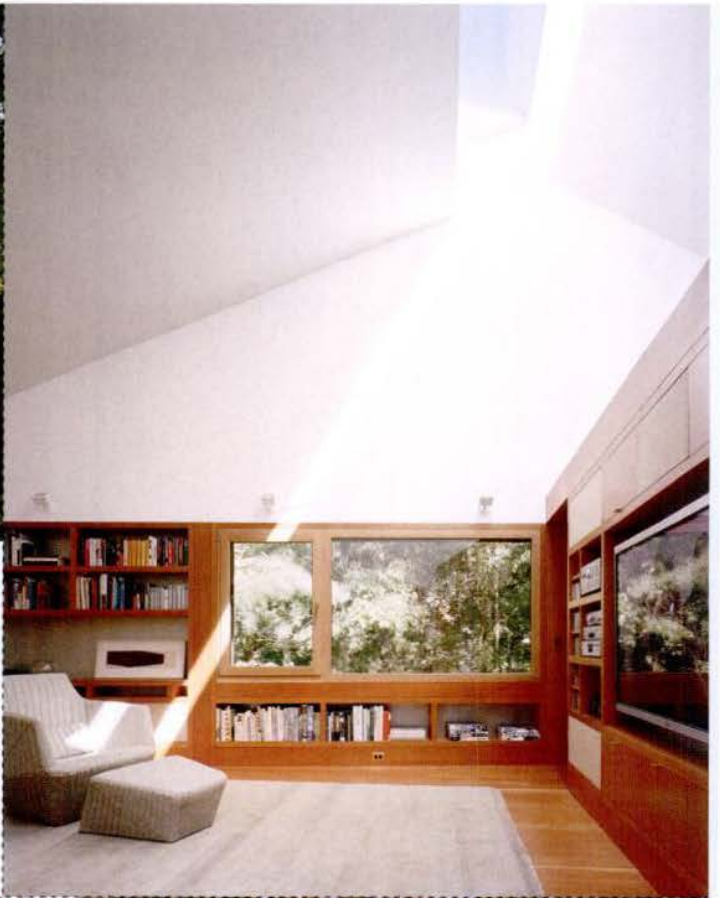
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# Composite Index

Corporate high-flyers and admitted neat freaks Bruce Thatcher and Kirsty Leighton couldn't handle the chaos anymore. With two small boys and demanding jobs (he works in hedge funds, she's a PR executive), they craved order, light, and space but were prepared to settle for a washing machine. In came architect William Tozer with a plan that inserted clean

white planes into the envelope of their Victorian terrace house in London. Christened the Composite House, this renovation collates Tozer's decade of experience making small partial renovations into a complete overhaul that builds on, rather than obliterates, its Victorian origins. As the sky darkened on a rainy afternoon, Bruce and Kirsty showed us around.



As told to Nicola Twilley  
Photos by Matthew Williams





**The Utility Room**

**Bruce:** This all started because Kirsty said she wanted a utility room. We liked the location...

**Kirsty:** ...but the house had been made into flats and then made back, so there were rooms around all the windows and lots of internal walls. We spent all our time in the sitting room with our laundry and pushchairs and junk. We had a big house but we lived in a tiny house inside it.

**Bruce:** The original idea was to put a little basement in the front. I said, If we do that, we should probably think about putting in a playroom, too. Then I thought, If the kids are getting a playroom and Kirsty's getting a utility room, I'd like a wine cellar. We started by talking to the London Basement Company, but their proposal was dark and too expensive for not doing anything to change the way we used the rest of the house.

**Kirsty:** Back then we had no idea what was possible. We never thought we'd end up with our main living space in the basement.

**Bruce:** The utility room ended up being the least of it.

**The Kitchen and Courtyard**

**Bruce:** We contacted a young architect we'd seen on TV and William Tozer, who we found through the Royal Institute of British Architects' website.

We gave them each £1,500 (about \$2,500) and the brief and asked to see their ideas. We just said how many rooms we wanted and that we wanted to have footfall in 90 percent of the house every week. I didn't want any wasted space.

**Kirsty:** We found out that most people don't put a residential project out for pitches, but that's how Bruce and I do things in our jobs. We knew this was the bit we couldn't skimp on.

**Bruce:** William made a model out of polystyrene with little pins holding it together. He'd taken photos inside the model: the view from the front door, or from kitchen to garden. We could see exactly what he was describing.

**Kirsty:** The other guy didn't include a utility room.

**Bruce:** William's model had everything in the brief, but in a way we hadn't imagined. He put the kitchen underground and made this space above the table double-height. Now this is where we mostly end up. I can look down from the living room and watch the kids drawing or playing at the kitchen table, like a framed picture. I love that about the house—you get so many different views, but everything is very square and clean.

The stairs down to the kitchen and up to the garden are mirror images inside and out, and when you look in from the garden, it seems as though ▶



Kirsty's favorite space in the house is the living room (top), where she and her girlfriends curl up on the sectional sofa to gossip over a glass of wine. With the sliding

doors open, the kitchen (bottom left) connects to a courtyard and spare bedroom, where friends who come over for dinner sometimes take up residence for days.

Architect William Tozer cut through floor plates to curate views through the house: here, the family's gathering point—the kitchen table (bottom right).





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you can see all the way through the house. In summer, the sliding doors are always open so it's all one big space. I'm cooking and everyone else is flopped out in the courtyard.

**Kirsty:** A glass of wine, the stars, no wind—it's perfect.

**The Space Under the Stairs**

**Bruce:** This was the only piece of wasted space to my mind, but William said it was important architecturally, and it's the children's favorite part of

the house. They drag their duvets down there.

**The Master Bedroom**

**Bruce:** We even talked about what we wear in bed with William. We spent a year planning before we started.

**Kirsty:** The balcony wall is at boob height so that I can get out of bed without upsetting the neighbors.

**Bruce:** We agreed on everything—save for a small tussle about curtains.

**Kirsty:** I wanted to make sure it felt

comfortable. In the end, I softened it up by having one wall papered. My girlfriends love our bedroom.

**Bruce:** We've had a whole stream of people 'round for dinner to see the house. People come 'round at four, they bring their kids, and then they spend the night and stay for Sunday lunch. It's a sociable space, but it's so open you don't get claustrophobic.

What's fun is that the house is still Victorian on the outside. You come in and see all this space and light. ▶



Bruce and Kirsty loved the idea of a kitchen island rather than traditional work surfaces around the walls. Bruce fancies himself a chef and hates to have his back to everyone

when he's cooking. This island, from the Boffi LT line designed by Piero Lissoni, allows guests to gather around for impromptu sushi rolling or casual breakfasts. ❸



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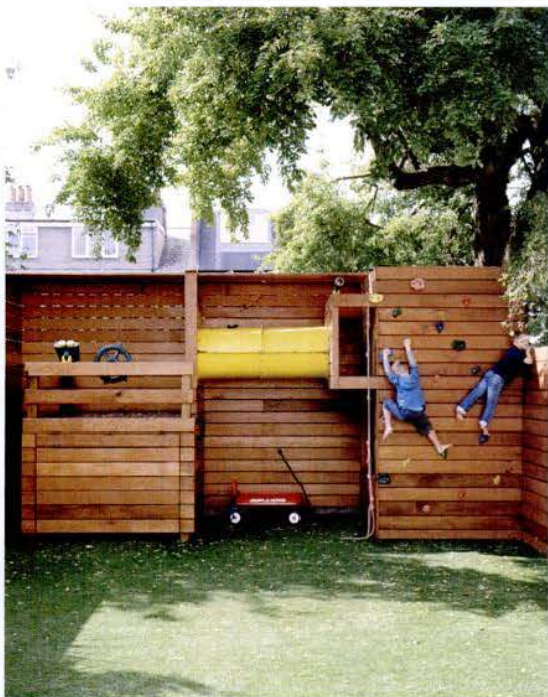
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**Maker's Mark**

If tidiness is paramount for the family, a place for the kids to play outdoors is equally important. The climbing wall at the back of the garden is entirely the work of Mark Tiarks, who built the Composite House and who relished a chance to step out from beneath Tozer's plans and design an aspect of the house himself.

**Globes Theatre**

Bruce worried about what to put in the double-height space above the kitchen table—until he found these Tom Dixon-designed mirror balls. "They were installed at random and when William came over that evening, he said, 'Fantastic, well done.' So we left them like that." [tomdixon.net](http://tomdixon.net)



**Downward Spiral**

Bruce is a wine enthusiast and a stickler for efficiency, so this prefab concrete cellar with an ingenious passive ventilation system was a natural choice. It maintains a constant temperature, and its stacked horizontal bins can store up to 1,400 bottles of wine—a good excuse to keep adding to the collection. [spiralcellars.co.uk](http://spiralcellars.co.uk)



**Genuine Fir**

Blond Dinesen Douglas-fir floorboards stretch the length of the house, framing its clean planes and lines. The stairs, which cantilever out from the house's original bare brick walls, are mounted on brackets and made from the same material. The house and Dinesen itself are well matched: Both are just over a century old. [dinesen-gulve.dk](http://dinesen-gulve.dk)



**Made to Measure**

Bruce and Kirsty are obsessively tidy, so copious storage was a must. An entire wall in their bathroom opens to reveal a cabinet that is exactly the depth of a fat roll of toilet paper, and one of their kitchen cupboards was specially fireproofed in order to house that dastardly appliance, the toaster. ■■■

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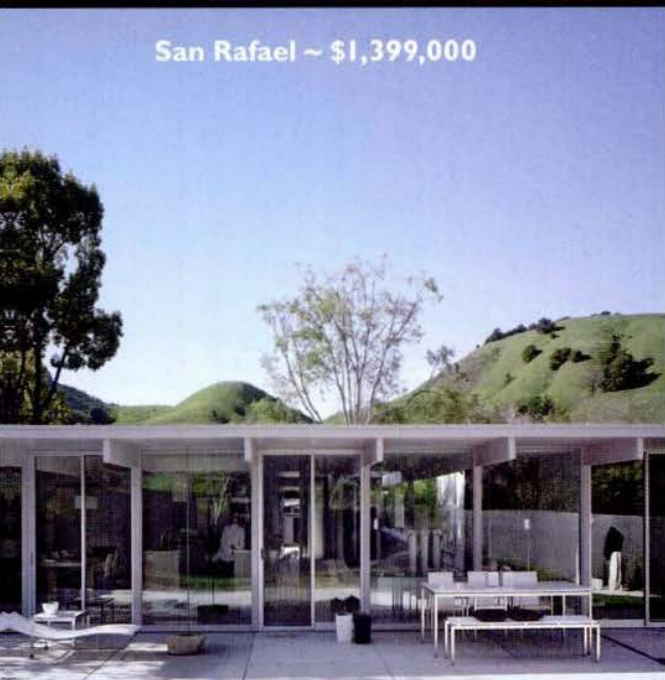
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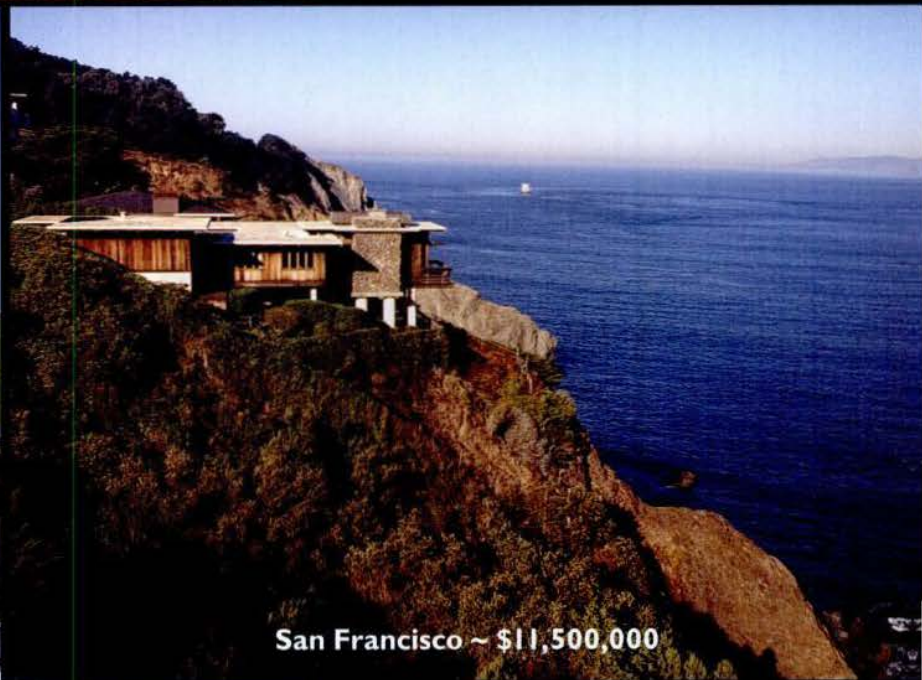


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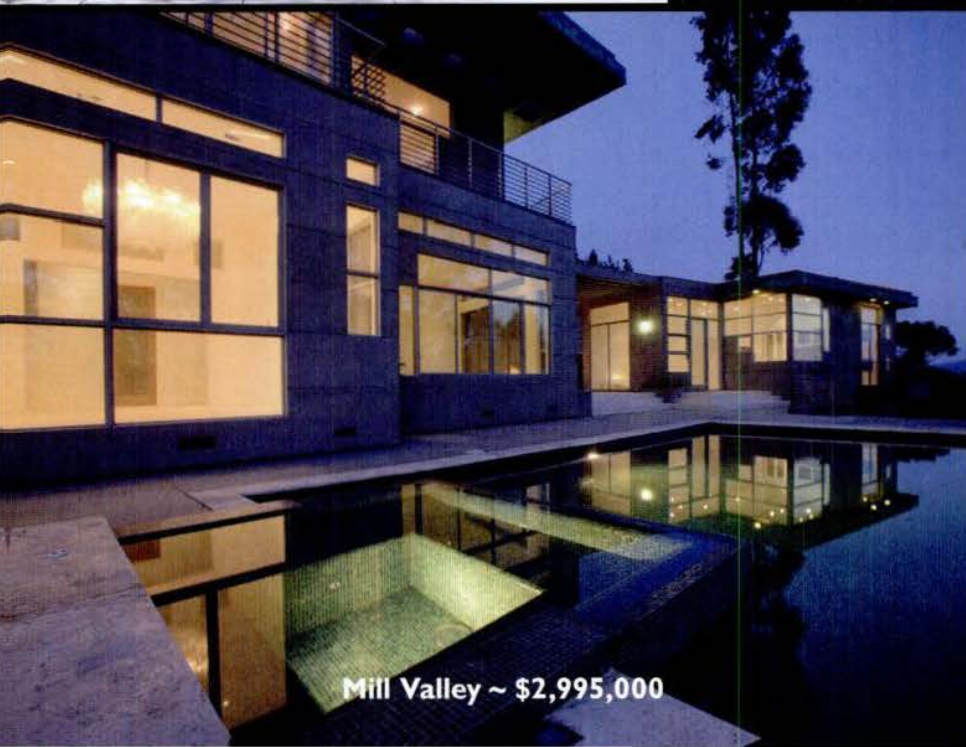
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# NIGHT SHIFT



Story by Miyoko Ohtake  
Photos by Peter Belanger

**A. 012 Bedside Table**  
by De La Espada, \$995  
[delaespada.com](http://delaespada.com)

**B. Metal Side Table**  
by Ronan and Erwan  
Bouroullec for Vitra, \$550  
[vitra.com](http://vitra.com)

**C. Componibili**  
by Anna Castelli Ferrieri  
for Kartell, \$160  
[kartell.com](http://kartell.com)

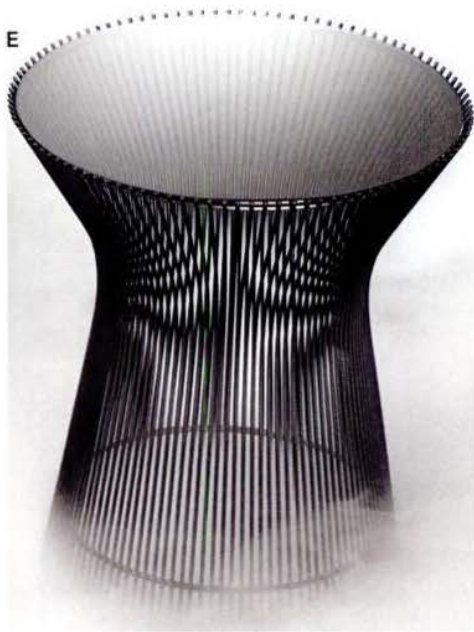


Once a locker for a midnight loo, the bedside table has taken on a far sweeter function—and a score of forms for holding big dreams, and small specs, till the morning light.

D



E



F



G



**D. Defile Nightstand**  
by Jesse, \$1,030  
[jesse.it](http://jesse.it)

**E. Platner Side Table**  
by Warren Platner  
for Knoll, \$930  
[knoll.com](http://knoll.com)

**F. Rian End Table**  
by Semigood Design,  
\$1,325  
[semigoods.com](http://semigoods.com)

**G. TaTu Side Table**  
by Stephen Burks  
for Artecnic, \$440  
[artecnicainc.com](http://artecnicainc.com)

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Before the advent of plumbing, a nightstand was more than a repository for bedside treasure. It held something of a quite different nature: a circular chamber pot, nestled behind the doors of what was then referred to as the commode.

We've since forgone the ceramic bowl—and often the cabinet doors and drawers as well—and today's bedside tables need only live up to the literal interpretation of their prosaic title. "It could be a desk on one side and a round table on the other," says interior

designer Philip Gorrivan, "just as long as some sort of surfaces flank the bed."

For *Washington Post* book critic Michael Dirda, who does half of his reading in bed, the essentials are shelves, drawers, and ample tabletop space. He stocks his nightstand with notebooks, pens, bookmarks, a letter opener, a task lamp, glasses, Altoids, and, of utmost importance, a flask filled with cognac. Despite his analog approach, Dirda easily imagines nightstands equipped with audio inputs that would allow him to plug in earphones

and watch a show without waking his wife—that is, if he watched TV.

Dirda's futuristic fantasy is not far off: With lamps, laptops, phones, and clocks all requiring regular juicing, bedside tables now need to accommodate clunky cables and cords. "You don't want your table to look like a mess," says designer Francis Cayouette, whose Mandal nightstand includes a compartment in the back for power cables and a drawer in the front to store less techy toys. Thankfully, a hole for a bowl is no longer needed. ■



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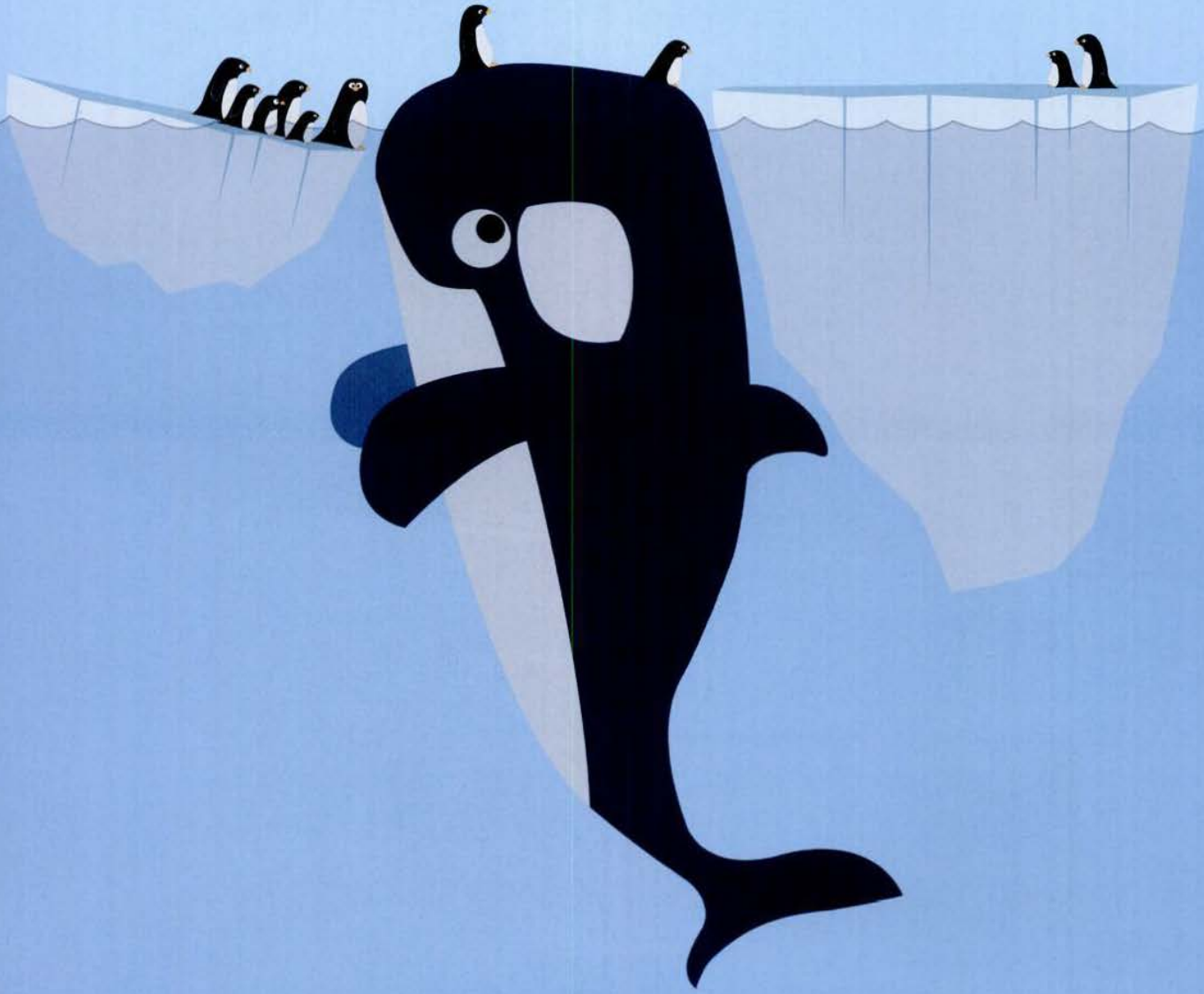
**I. Mandal Nightstand**  
by Francis Cayouette  
for Ikea, \$69.99  
ikea.com

**J. Eames Wire-Base Table**  
by Charles and Ray Eames  
for Herman Miller, \$179  
hermanmiller.com

**K. Prismatic Table**  
by Isamu Noguchi  
for Vitra, \$630  
vitra.com



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# Best in Snow

Most homeowners would avoid living within striking distance of an avalanche, but Marcell Strolz and Uli Alber embrace Alpine extremes. They built a house that could weather even the fiercest storm.



Story by Dominic Bradbury  
Photos by Richard Powers

The Strolz House nestles in the winter snow at the edge of the Austrian village of Lech. Large wooden shutters help protect the windows against avalanche damage.



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Olive Blocks shade



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Fuchia Silk shades



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Green



Upper: Saku Orange  
Lower: Orange Silk



Upper: Cream Silk  
Lower: Cream Silk  
reverse





With its world-class skiing and picturesque Alpine setting, the Austrian village of Lech seems ripe to become a buzzing tourist destination. But due to strict regulations against second homes and a high risk of winter avalanches, very little building takes place in this small community. Marcell Strolz and Uli Alber were aware of these limitations when they set out to build a family home, and they knew their modern tastes might be contentious in the slow-changing town. The site they chose at the edge of the village afforded them creative freedom with one inherent condition: The house would have to withstand the forceful blows of sliding snow.

"It is very difficult to get land here for building," says Strolz. "Beyond us is a pasture where there will never be any other homes." Having grown up in Lech and having spent many winters volunteering in avalanche protection,

Strolz, who works year-round as a project manager for engineering and building contracts around the village, was ready to live a stone's throw from the ski runs. He and his wife, Uli, a physical therapist and sports trainer, took preparedness seriously as they designed a place to live with their young children, Felix and Emilia.

"We used some steelwork in addition to the timber frame to strengthen the house," says Strolz. "A series of sliding wooden shutters protects the building, as does specially strengthened glass around the kitchen." These shutters can be closed off to seal the windows against avalanches or during the annual "snow roll" from the nearby Omesberg mountain, when a controlled explosion shoots snow downhill past the house. There is also a retractable wooden wall, which disappears into the floor, to protect the open veranda. ▶



A sun porch off the main living room is one of the family's favorite parts of the house (top left). The kitchen is the only zone of the house without protective shutters, so the

glazing was toughened to the highest standard (bottom left). The red sofa in the living room (bottom right) is a 1960s piece originally owned by Strolz's parents.



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The house was designed by Helmut Dietrich of Dietrich Untertrifaller Architects, an Austrian practice known for its sustainable and sensitive approach to design. "It was very important to all of us that the house have a relationship to the mountains rather than other buildings," says Dietrich. "It was the connections with nature—and framing the views—that interested me most. It was also important to us to be able to use timber construction, despite the avalanche risks."

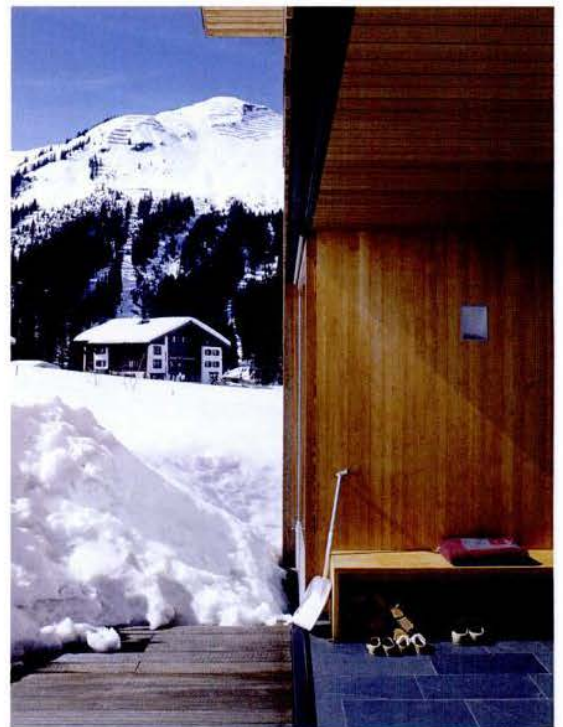
Strolz worked closely with Dietrich throughout the design process, and he managed and participated in the building's construction. "I got very involved in the preparation of the site, the digging of the foundations, and the concrete base of the house," he says. "The wooden frame was prefabricated by a local construction company and went up in two days. I also did the drywalling, the floors, some of the

electrical—it was quite a lot of work."

Flexibility was a key part of the design. Two separate apartments—one for rental and one for a nanny—are integrated into the building alongside the family's two-story space. The main living area has an open plan leading out to the veranda, with bedrooms and a study on the floor above. All of the timber for the frame and cladding was sourced from sustainably managed forests.

On the roof, Strolz installed solar panels, which are cleared of snow during the winter so that they can function year-round. "The house holds heat very well," he says. In the summer, excess heat is mitigated through natural cross-ventilation. The shutters that protect the windows from damage double as sun shades, and some rooms of the house have additional internal blinds.

"Most of the new houses in the region address sustainability," says ▶



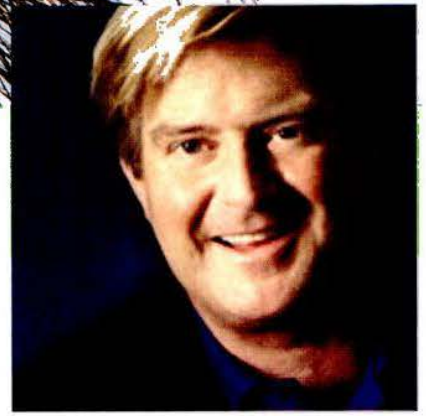
The house, which is gently pushed into the hillside, has a large basement holding a garage, ski room, storage areas, and utility spaces as well as the entrance hall.

The porch (bottom right) also has its own protective wooden shutter, which rises upwards from a recessed pocket in the floor. The solar panels on the roof often

get covered in a heavy layer of snow, but with periodic clearing, they are as effective during the sunny days of winter as they are during fairer weather.



# A Letter from the Founder



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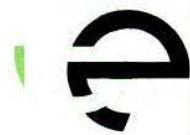
The Evergreen Earth family of companies is dedicated to creating a "balance of power" through innovation, education, development, and operational services for all facets of renewable energy integration and sustainable building practices. Through the Evergreen Mark, we are also dedicated to helping smart consumers make design and buying decisions that will support a better world.

I founded Evergreen Earth fully embracing the idea that innovation is still at the heart of the American spirit and that we will continue to lead the new, global "Green" economy by our example.

Yours for a Greener tomorrow,

Gordon Hattersley III

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Dietrich. "In Marcell's case it was particularly important because of the climate in Lech, where there are long winters with cold temperatures. The house had to cope with the climate while using as little energy as possible."

Their power strategy was supported by one of Strolz's earlier projects, the construction of a biomass plant for the town of Lech, which was completed ten years ago. Designed by architect Hermann Kaufmann, the plant is sited in a sleek timber-clad building on the road into the village. Its large industrial boilers supply heat and hot water to homes throughout the village.

The Strolz house is unusual in this rather conservative community, and some compromises were required in order to get the plans approved. "At first I was told that the house was too long and too high and that the shape of the roof was wrong," says Strolz. "So we redesigned it to a certain point and then they said yes." Despite the changes, the house sits well within the progressive architecture of the Vorarlberg region as a whole, which is famous for its approach to modern design.

When the weather is fair and the shades are open, one would never know that this graceful house is capable of becoming a fortress. The light-filled building and stretches of open space beyond are ideal places for the kids to play. But when cold weather comes, the family takes comfort in a design that keeps them safe even if the mountains shake loose a season's worth of snow.



## Boiler Point

**Rather than individual homeowners bearing the heavy costs of installing individual biomass boilers, villages, including Lech, have come together to develop their own biomass plants to help heat homes, hotels, and other buildings in their communities.**


The Austrian region of Vorarlberg has been a leader in the creation of community biomass plants. These district heating plants run on similar principles to a domestic wood-fired heating boiler, but on a much larger scale and using waste material from the region's forestry industry.

At the Lech plant, piles of wood chips sit outside waiting to fuel large industrial boilers. The boilers heat water that passes through a network of highly insulated underground pipes to supply hot water and heat for floors

and radiators. The system is flexible and responsive enough to increase capacity at times of high demand.

"We connected 80 buildings to the plant at first and have added more every year," says Strolz. "Now the majority of Lech's buildings are connected to the plant and it provides around 95 percent of the village's heating capacity. It was the biggest biomass plant in Austria when it was finished, although there are now bigger ones. There are perhaps 2,000 across Austria." ■

To learn more about biomass as a renewable energy solution, visit [nrel.gov/biomass](http://nrel.gov/biomass) and [biomassthermal.org](http://biomassthermal.org).

If you are interested in residential-scale biomass boilers, check out [greenwoodusa.com](http://greenwoodusa.com). 



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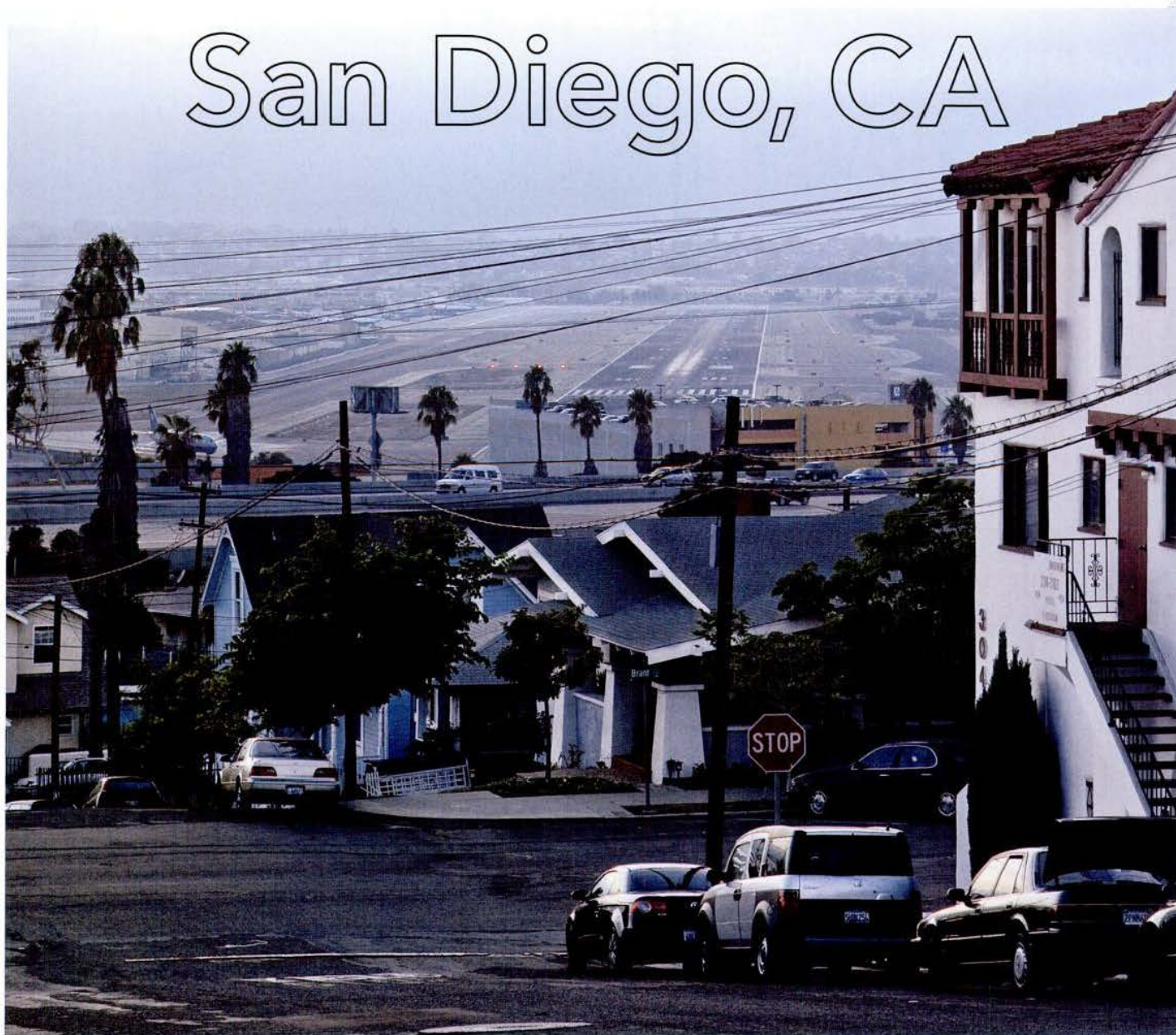
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Nestled on the Pacific coastline, between Los Angeles's sprawl and the Mexican border, San Diego is a surprisingly design-forward town with a handful of modern masterpieces to prove it.



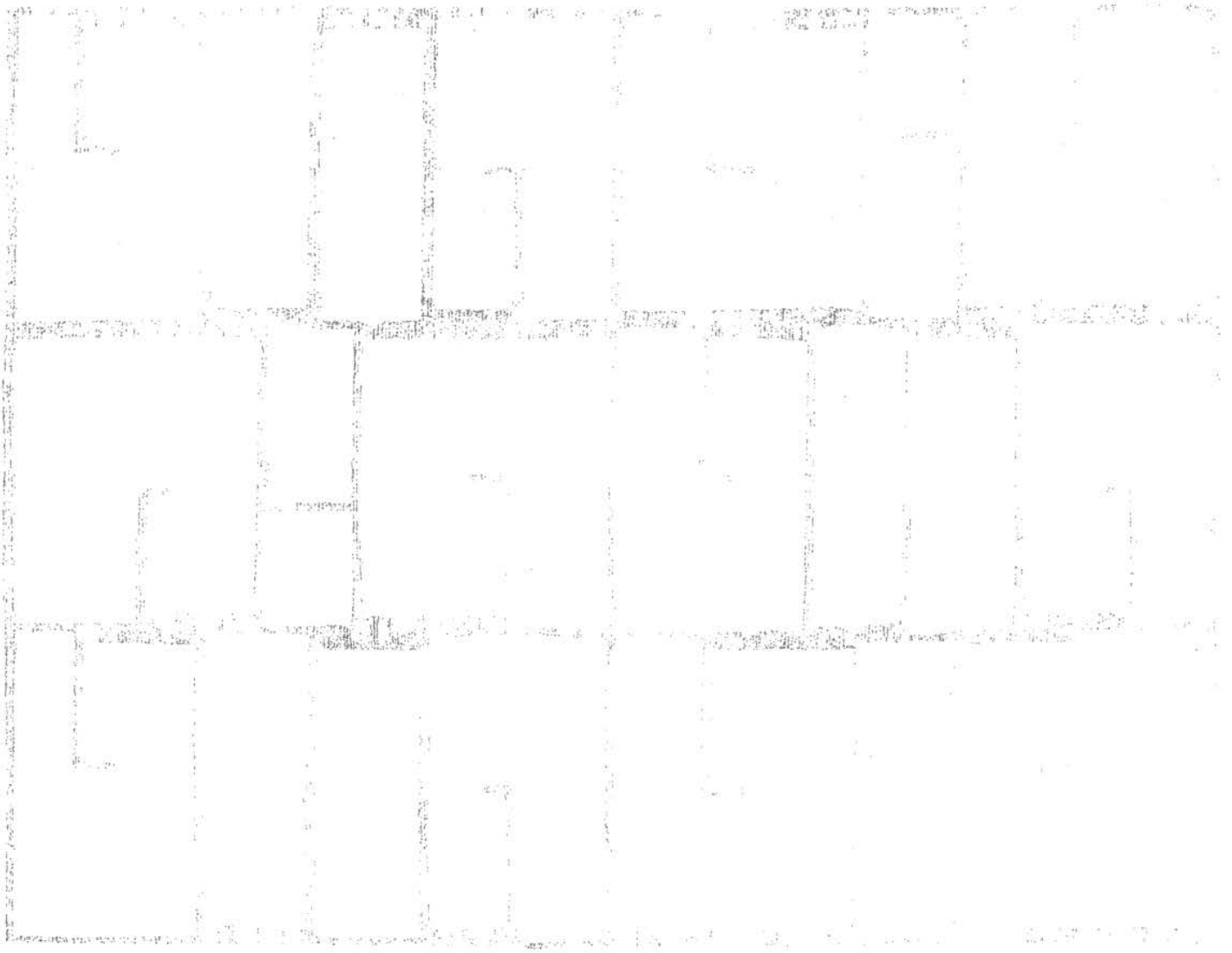
# San Diego, CA



Story by Aaron Britt  
Photos by Bryce Duffy

In San Diego, one of the only major American cities with a downtown airport, locals are as accustomed to low-flying aircraft as they are to Spanish colonial architecture.





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Architecturally speaking, San Diego is home to one of the crown jewels of the modernist canon: Louis Kahn's majestic Salk Institute for Biological Studies. It would be easy to view the rest of the seaside city as an ode to adobe, aircraft carriers, and staying way chilled out, but its design scene, if small, is vibrant. Surely Kahn's poem in concrete and sunlight deserves serious attention, but it's the local design legends—like protomodernist Irving Gill, elder statesmen Ted Smith and Kendrick Kellogg, and a roster of young high-flyers such as Sebastian Mariscal, Jennifer Luce, Lloyd Russell, and Chris Puzio—who are responsible for the warp and weft of the city's rich modernist fabric. It must be said, however, that this burg is still enthralled by all things Spanish colonial (both original and recent), but the principles of modern design are as vital as ever. We asked architect Aaron Anderson, one of the energetic new crop of San Diego designers, to show us around his hometown.

**If the town's best building is Kahn's Salk Institute, what's second best?**

I would agree that the Salk is San Diego's masterwork building. Kahn's expressions of light, order, and stillness are as relevant today as they were when the Salk was built. Those concepts make the building an inspiring and humane workplace. As for the next best architecture, my vote goes to local hero architect Irving Gill's collection of austere residential and public buildings. They are comparable in quality and intention, and like Kahn's, their richness comes from the simplicity of their form: unfussy, supremely functional, with clean, rigid lines that wonderfully complement their rolling canyon or coastal bluff settings. Architects could learn a great deal about the editing of their own ideas by studying the clarity of concept found in both Kahn's and Gill's work.

**Perhaps the strangest building in town is the Mormon church near the freeway. It's straight out of Narnia.**

The San Diego California Temple along Interstate 5 is definitely an interesting building. I like that a local, relatively unknown architect was used to design it and that he wasn't afraid to address a major freeway where most buildings turn their backs. I appreciate the level of care and detail that went into the church, unlike the trend in many Southern California churches to look more like movie-theater complexes. The Mormon temple harkens a fantastical, contemporary structure that I'm sure is inspiring to its members and to many in the community at large. It's a building that people either love or hate—which is great for architecture.

**Where would you like to see San Diego go in the long term?**

I was inspired to put together a plan to renovate University Avenue, one of San Diego's main streets connecting our most culturally diverse neighborhoods, after visiting Abbot Kinney Boulevard in Venice Beach, California. Many years ago, a group of architects, artists, and ▶

Louis Kahn's Salk Institute (top left) is a stunning building that looks directly out to the sea. Architectural tourists flock to the site, which still functions as a working laboratory.

San Diego's main Mormon temple (top right) is an unusual building, but architect Aaron Anderson (bottom right) will take unusual over bland any day.





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developers formed the Venice Collaborative to improve the area by creating progressive architecture that is pedestrian- and earth-friendly. It's a huge success. I hope to create a resource where people can see the benefits of creating new, contemporary, sustainable buildings and where they can find architects and builders for their particular projects.

Many young designers and architects, like Miki Iwasaki, Mike Burnett, Craig Abenilla, and Jeana Kim Renger, are beginning to redefine the San Diego style. It's an exciting and challenging time.

**Petco Park, Qualcomm Stadium, and the airport are all actually in the middle of town. Are we really in Southern California?**

Having the airport in the middle of the city comes at a large cost. It's the smallest airport of any major U.S. city and has no room for expansion. They say that it will reach capacity within a decade and the only viable options

for moving the airport are already taken by the military. I'm a big proponent of the military sharing, trading, or moving their airport, though voters recently disagreed with me.

Petco Park is one of the rare baseball stadiums that actually had the redevelopment impact and net economic gain that stadium owners always promise to cities. The Padres, with government help, rehabilitated an underutilized area and redeveloped it, saving numerous historic warehouses. In the process they basically doubled the size of downtown San Diego. Thanks to its architect, Antoine Predock, the building has quickly become an icon. The one significant negative of the project is that it has further walled off the city from the ocean. Along with the Convention Center, designed by the late Arthur Erickson, and the Horton Plaza shopping center, a huge portion of downtown has no visual connection to San Diego Bay. The awkward placement of these buildings is a tremendous long-term mistake.

**Barrio Logan seems to be the up-and-coming neighborhood. What's worth checking out there?**

Woodbury University's School of Architecture, where I teach, has a terrific new campus designed by Rinehart Herbst. My studio renovated a warehouse space for a group of businesses that includes a company that invented a wind-generating machine. Barrio Logan is also home to the best quick Mexican food: Las Cuatro Milpas.

**Little seems more architectural than the cakes at Extraordinary Desserts. Do you get any inspiration there?**

Extraordinary Desserts was one of Jennifer Luce's first high-profile projects in San Diego, and I happened to be working with her while it was being designed. Owner Karen Krasne's inspiration for her desserts comes from her world travels. As an architect it was extremely interesting to incorporate her thought process in creating new desserts—texture, transparency, culture—into the architectural details. ▶



University Avenue (left) is one of San Diego's main thoroughfares and one that Anderson would like to see developed like Abbot Kinney Boulevard in Venice.



Many of the city's best young architects meet and teach at Woodbury University's School of Architecture (right).



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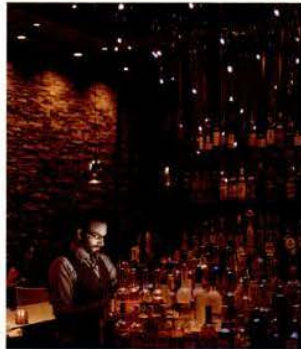
2. **Salk Institute** – 10010 North Torrey Pines Rd., La Jolla, [salk.edu](http://salk.edu)



3. **Spacecraft Gallery** – 2865 North Park Way, [spacecraftstudio.com](http://spacecraftstudio.com)



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5. **Starlight Lounge** – 3175 India St., [starlitesandiego.com](http://starlitesandiego.com)



6. **San Diego California Temple** – 7474 Charmant Dr., [ldschurchtemples.com/sandiego](http://ldschurchtemples.com/sandiego)



7. **Petco Park** – 100 Park Blvd., [petcoparkevents.com](http://petcoparkevents.com)



8. **Children's Pool** – 850 Coast Blvd., La Jolla, 619-221-8884



9. **Gaslamp Quarter** – South of Broadway and west of 6th, [gaslamp.org](http://gaslamp.org)



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11. **Linkery** – 3794 30th St., [thelinkery.com](http://thelinkery.com)



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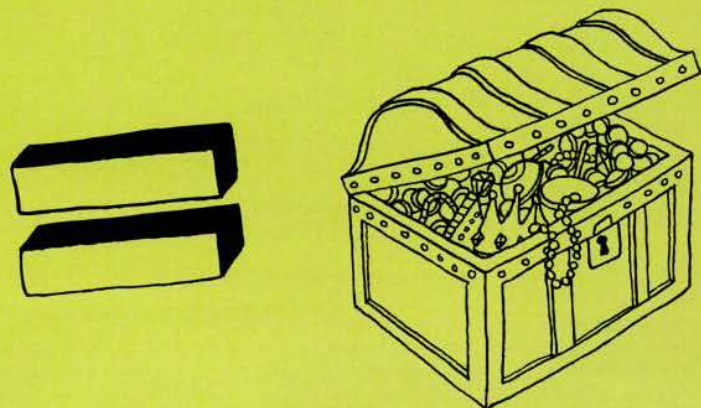
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TYPE OF HOME RENOVATION IN 2007 THAT RECOUPED THE MOST OF ITS COST

## Remodeling a home office

TYPE OF HOME RENOVATION IN 2007 THAT RECOUPED THE LEAST OF ITS COST

## Twenty-one million, seven-hundred eighty-six thousand

NUMBER OF HOME-RENOVATION PROJECTS COMPLETED IN 2007

## \$227,979,000

DOLLARS SPENT ON HOME-RENOVATION PROJECTS IN 2007

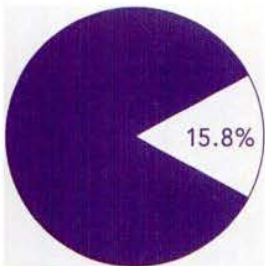
## Adding or replacing flooring, paneling, or ceilings

MOST FREQUENT DIY HOME-RENOVATION PROJECT IN 2007

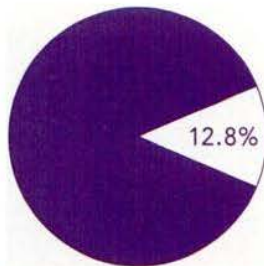


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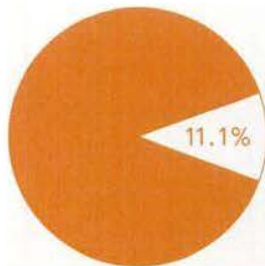
MOST FREQUENT HOME-RENOVATION PROJECT IN 2007 FOR WHICH PROFESSIONALS WERE HIRED



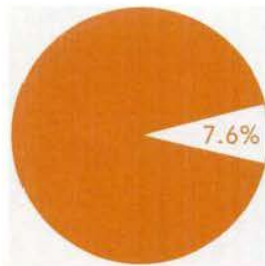
PERCENT MORE HOME-RENOVATION PROJECTS COMPLETED IN 2007 THAN IN 1997



PERCENT OF 2007 HOME-RENOVATION PROJECTS THAT WERE BATHROOM REMODELS



PERCENT OF 2007 HOME-RENOVATION PROJECTS THAT WERE KITCHEN REMODELS



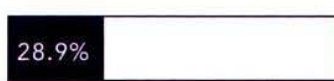
PERCENT OF 2007 HOME-RENOVATION PROJECTS THAT WERE THE ADDITION OR REPLACEMENT OF A GARBAGE DISPOSAL

## 18-25

AVERAGE NUMBER OF GALLON-SIZE CANS OF PAINT IT TAKES TO PAINT THE INSIDE OF A 2,500-SQUARE-FOOT HOME, INCLUDING CEILINGS, WITH A TWO-COAT FINISH

## 14

AVERAGE NUMBER OF GALLON-SIZE CANS OF PAINT IT TAKES TO PAINT THE EXTERIOR OF A 2,500-SQUARE-FOOT HOUSE (PLUS 3-4 CANS OF PRIMER)



PERCENT OF HOMEOWNERS WHO REPORTED RENOVATING IN 2007



PERCENT INCREASE IN HOME-RENOVATION SPENDING FROM 1997 TO 2007

## Dover White

BEST-SELLING SHERWIN-WILLIAMS PAINT COLOR IN 2008

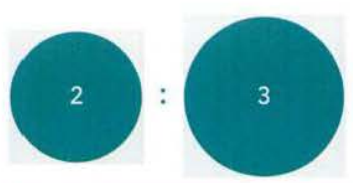
## Five

DOVER WHITE  
ANTIQUÉ WHITE  
NAVAJO WHITE  
PURE WHITE  
DIVINE WHITE

NUMBER OF PAINT NAMES THAT INCLUDED "WHITE" THAT WERE IN SHERWIN-WILLIAMS'S TOP-TEN BEST-SELLING COLORS IN 2008



PERCENT AT WHICH THE RATE OF HOME APPRECIATION INCREASED IN NEIGHBORHOODS SPENDING THE MOST ON HOME RENOVATIONS OVER THOSE SPENDING THE LEAST



RATIO OF DIY HOME-RENOVATION PROJECTS IN 2007 TO THOSE FOR WHICH PROFESSIONALS WERE HIRED

PHOTO: GETTY IMAGES; ILLUSTRATION: NICHOLAS FELTON; INFOGRAPHIC: NICHOLAS FELTON



# Mod





In 1957, Arthur Wittthoefft was overseeing the construction of his new residence on four-plus acres in the Whippoorwill section of Armonk, New York, when a passerby dropped in. Wittthoefft was an architect in the Manhattan office of corporate modernists Skidmore, Owings & Merrill, and his design was a lapidary example of Miesian simplicity: a 25-by-95-foot rectangle, composed of a black exposed-steel frame, front and northern elevations clad largely in white glazed brick, and southern and western exposures enclosed by floor-to-ceiling glass sliders. At the time, there was little development in semirural Whippoorwill other than a scattering of estates, and the design-forward creation, atop its lush sloping site, made an especially arresting impression.

Which prompted the visitor's question. "This guy came up and said, 'Pardon me, sir, I don't understand,'" recalls Wittthoefft, now 91 and still in practice. "There's no traffic out here. How will you get any business for the motel you're building?"

The "motel" went on to win an AIA First Honor Award in 1962 and, as hostility toward the style turned to veneration, its merits became apparent—particularly to the current residents, Todd Goddard and Andrew Mandolene, a real estate broker and a creative director, respectively. A few years ago, they were living in California modernist E. Stewart Williams's 1957 Kenaston House, in Rancho Mirage, when they decided to move. They loved the West, but they loved mid-century architecture even more—and were prepared to relocate for it. Finding a house in the Los Angeles area equal to the Kenaston, a minor gem they'd impeccably restored, at an affordable price proved difficult. "So we decided to see what ▶



**Todd Goddard and Andrew Mandolene have a spring in their step since completing their restoration of the near-derelict 1957 home of architect Arthur Wittthoefft, who says, "I can't get over what they've done—it's unbelievable."**

The fully glazed southern facade, which forms one wall of the living room, cantilevers over a lower-level garage, which was expanded to hold the couple's classic cars (above). According to Wittthoefft, "two 86-year-old Italian stonemasons" constructed the garage wall.

# Men

**Project:** Goddard/Mandolene Residence  
**Architect:** Arthur Wittthoefft  
**Location:** Armonk, New York

**Story by** Marc Kristal  
**Photos by** Jason Schmidt





else was out there," says Mandolene. "If there was something special, we would go for it."

With *cherchez le modernisme* as their rallying cry, they investigated the towns around New York City and southern New England, home to some classic examples of the genre. Goddard, whose affection for mid-century real estate compelled him to specialize in it, used his broker's skills to nose out promising properties. "That led us to this house," Mandolene recalls. The pair flew out from Los Angeles to take a look and was captivated by the structure's remarkable design. "Of all the houses we saw, this was the only one that left us speechless," says Mandolene.

That took vision, for what the men beheld was a ruin—more Charles Addams than Charles Eames. In 1989, Witthoefft and his wife, Eleanor, an interior designer, sold their home and moved to Florida; the property went through a couple of owners, one of whom abandoned it for seven years. "If it had been a wood-frame house, it would have collapsed," says Mandolene. The walls and substructure swarmed with mildew and black mold. Water streamed in through the lights in the ceilings, and the roof had partially fallen in. The cantilevers at either end of

the house had settled, damaging the brick exterior; the frame and window mullions were rusted and warped. A previous owner, rather than replacing the imploded air vents in the cement slab, had installed radiators, chewing up the diminutive white ceramic tiles and ruining the visual impact of the glass.

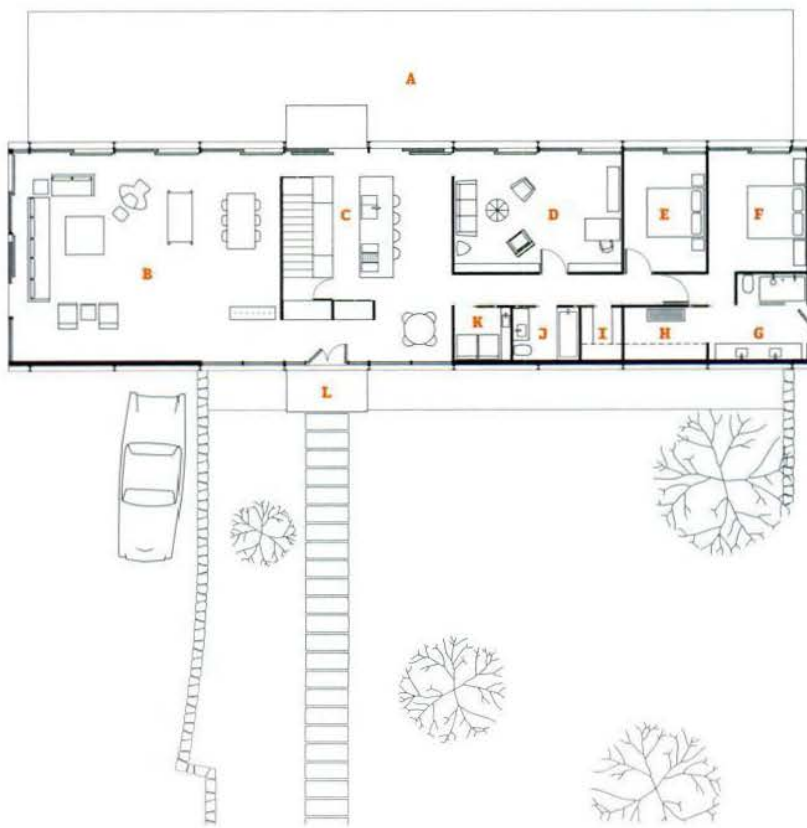
Realizing that an inspection would be pointless, Goddard and Mandolene tracked down the architect in Sarasota, Florida, and asked if the wreck could be salvaged. "It wasn't that far gone," Witthoefft recalls telling them. "It was built on solid rock, and the welded steel frame wasn't going anywhere." Thus reassured, the men acquired the house for the land value—outmaneuvering several developers who planned to tear it down—and dove in.

That meant, explains Mandolene, "restoring it exactly like it was built." When asked why, he looks nonplussed. "Why would we change something when 50-plus years later it functions beautifully and is part of the architect's vision? We don't want the house to look like every other house," he says, "because it never did."

Accordingly, they engaged Witthoefft as a consultant, a role the architect embraced: making several

The living room, with vintage furnishings by Harry Bertoia, Paul McCobb, and others, overlooks the heavily wooded site, which adjoins a protected watershed. Goddard and Mandolene replaced the original tile floor with a glossy coat of resin and restored the original ceiling. "On a bright day, you have to wear sunglasses in here," Mandolene says. A freestanding travertine-and-steel fireplace (opposite), open on all four sides, divides the living and dining areas.





**Goddard/Mandolene Residence  
Floor Plan**

- A Terrace
- B Living/Dining Area
- C Kitchen
- D Family Room
- E Bedroom
- F Master Bedroom
- G Master Bathroom
- H Closet
- I Storage
- J Bathroom
- K Laundry
- L Entry



Goddard and Mandolene's Herculean effort left no part of the house untouched. The stonework and brick were repaired or replaced, the grounds relandscaped, and paths reconstructed. Obstructive radiators were removed, the concrete slab was jackhammered, and new heating-cooling and plumbing systems were embedded within. The home was saved by its in-built solidity: In 1958, a writer described it as mixing "the fragility of a mannequin with the durability of a stevedore."















site visits, supplying the original plans, and designing a new second-story master suite (later deemed too expensive and unnecessary). The pair supplemented this with their own restoration chops. “We did tons of research ourselves and took the lead from Arthur on every detail,” Mandolene says. The architect was impressed: “It was surprising the way they just grabbed hold of the problem and solved it.”

In fact, solving the problem took two long years. Goddard and Mandolene had the mold removed and took up residence in July 2007. “That first day, we turned on the water, and each of us ran to the different places where it was squirting out of the walls,” Goddard recalls. Once they’d plugged the leaks, they camped out in the master suite, installing a refrigerator and a pair of burners, and lived and breathed the reconstruction. “Our contractor said it would be better to gut everything and get all the bad stuff out of the way,” Mandolene says. But the men were insistent upon saving as much of the original as possible, resulting in a mix of radical intervention, careful preservation, and everything in between.

With the exception of the front door and its adjacent glazing, all of the glass sliders and their

frames were torn out and replaced. Large channels were jackhammered into the concrete floor slab—a snapshot shows the couple’s French bulldog posed stoically above the hallway excavation—and new HVAC vents, water pipes, and electrical conduits were installed. When their first contractor proved “good at gutting” but insufficiently meticulous, they replaced him with what Mandolene calls “a problem-solver.” Resourceful contractor number two reinforced the cracked concrete-block substructure above the cantilevers with strips of metal before applying new cement, and Goddard tracked down a glazed brick that matched the original to replace the damaged ones. “I was told it wasn’t available anymore, but I found a place in the Bronx that was using it on a commercial building,” he says.

Along with preserving some 75 percent of the structure, Goddard and Mandolene tried to replicate original materials and construction methods, such as in the repairs to the walls and ceiling. These were made of metal mesh lath covered in layers of hand-troweled plaster; using Sheetrock would have been easier and less expensive, but Goddard and Mandolene sought out craftspeople who could do ▶

The master suite contains the only nonvintage furnishing: a BoConcept bed (opposite). In the master bath, Goddard and Mandolene replaced the original fixed glass with a floor-to-ceiling pivoting pane (above). With windows like this, who needs an outdoor shower?





it the old-fashioned way. “The ceiling was in horrible shape, and we had a guy leveling and smoothing for weeks,” Mandolene recalls. They also salvaged and reinstalled countless details, including light switches, door handles, socket plates, lighting fixtures, and fiberglass skylights—a strategy that imbues the house with a slightly unsettling quality, as though it had emerged, intact, from a time warp.

As their interior design scheme—in which nearly every piece is vintage, but nothing’s too precious to use—suggests, Goddard and Mandolene are at once curator precise and California casual, and this balance of meticulousness and ease remains evident in the minor changes they did decide to make. After Eleanor Witthoefft, who had decorated the original, said she’d always found the floor tiles too small, the pair scored the restored slab with wide-set grid lines and added a glossy coat of pure-white resin. When I misidentify the accent color in the bar as turquoise, Mandolene politely corrects me. “It’s teal blue,” he says. “The architecture is sophisticated 1950s minimalism, and turquoise is 1950s kitsch. That’s not the definition of this house at all.” To express the architecture’s strong rectilinear

quality, the guest bath received rectilinear hardware and fixtures—including a square toilet. One change, however, is purely about delight: a fixed window in the master bath was replaced with a pivoting pane that, when open, brings the surrounding landscape indoors. (They also made two bedrooms into a study and expanded the garage to fit their collection of vintage autos.)

“It’s probably a little nutty,” Mandolene admits, reflecting on their insistence on pure preservation. And yet, he adds, “people think that this style of architecture doesn’t deserve to be landmarked because it’s not old enough, but it is part of architectural history, and it’s slowly disappearing. Rancho Mirage let someone level Richard Neutra’s Maslon House—a masterpiece in mint condition. Unfortunately, developers pay, and they usually get what they want.”

Not this time. Thanks to Goddard and Mandolene’s passion and perfectionism, the bad guys lost, and the Witthoefft house stands stunningly resurrected. No one is more pleased than the man himself. “It made me so happy to see it so smart looking again,” the architect says. “They poured in a lot of love.” ■

Despite their fidelity to the original structure, the residents made small changes, notably in the kitchen (above): The wood-veneered island was moved to create more circulation space behind it and finished in white lacquer and stainless steel. Wood cabinetry above the island was exchanged for a steel ventilation unit. All of the glazing along the house’s 95-foot-long western elevation can be opened to the out of doors (opposite). 3







# Shelf







Mathieu Vinciguerra (opposite) reads in front of his apartment's signature storyboard shelves. H2O Architectes used curvy cutouts in the space's central column to draw the eye around its corners. A clever recessed cupboard conceals the TV screen. Comics, clearly, are everywhere.

Story by Virginia Gardiner  
Photos by Céline Clanet

Project: Front and Back Apartment  
Architect: H2O Architectes  
Location: Paris, France

Though he appears to live alone, this graphically inclined Parisian commissioned an apartment that deftly houses his many roommates—scores of beloved comics—as well.

# Life

Mathieu Vinciguerra has loved comic books since childhood, when he began collecting them with his older brother. “My grandmother disapproved,” he remembers. “She wanted us to read ‘proper’ books.” But his youthful obsession has proven fruitful—today, as art director at the French advertising giant Publicis, he designs ad campaigns for clients including Orange, Renault, and Wonderbra.

Vinciguerra’s comic book collection is now massive, and when he purchased his first apartment in 2007, at age 28, he knew it would be a challenge to accommodate them. That wasn’t the only problem with the 635-square-foot space he bought for about \$400,000—a good deal for central Paris in a strong market. The apartment was a cramped, grubby little rabbit warren with six rooms, six doors, and lots of pointy corners. Squatters had come and gone, leaving graffiti and less mentionable remnants in their wake.

The layout dated from the 19th century, when Baron Haussmann, Napoleon III’s urban planner, transformed Paris. Haussmann’s broad thoroughfares combined humanitarian and authoritarian efforts—newer, more sanitary cityscapes and adequate space for marching troops, respectively. The boulevards met in angular intersections, from which rose consequently tortuous, ornate housing blocks, including Vinciguerra’s, which is on the frenzied Boulevard Magenta, not far from the Gare de l’Est. His apartment, typical of those formerly reserved for lower-class workers, overlooks the rear courtyard. ▶





Due to noisy traffic, these properties have become more sought after than their grand street-facing counterparts. Vinciguerra was the first to view his, and made an offer right away. “I had looked for four months,” he says, “and it met my criteria: wood floors, gas cooking fixtures, not the ground floor, and a central location, as I did not then have a scooter.”

Before completing the purchase, he invited Antoine Santiard, an architect and friend’s brother, to check out the place and its potential. Santiard had just formed H2O Architectes with colleagues Jean-Jacques and Charlotte Hubert after working with leading architects like Bernard Tschumi and Jakob + MacFarlane and was happy to help.

The brief was simple—“a more open, peaceful, sparkling environment”—though it clearly required a 21st-century idea of space. Santiard’s solution was to stuff necessities—storage, utilities, appliances—into thickened walls and keep the furnished areas open. The team’s design strategy started with “measuring the clutter.” They took widths and heights of all the comic books and quantified desired shelf space. After Vinciguerra decided to store his loads of Marvel comics in the building’s basement, they figured the rest would fit in shelves about a foot high.

“We wanted to feature the comics without letting them become visually overwhelming,” says Santiard. “So we developed this box concept, where bits of white space separate all the shelves.” The boxes’ interiors are painted dark colors so when set against the white walls they function like dioramas, or frames in a storyboard. Most contain books, but others contain toys, a vintage Peugeot coffee grinder, a plaster bust of French pop star Claude François.

The architects say that the visual reference to comic books was unconscious, if palpable. The shelf boxes create a rhythmic narrative, the architectural centerpiece of which is a sculptural unit—rather gloriously nicknamed “the totem”—that separates the dining and living spaces and conceals a chimney. Some of its openings sit in rounded corners, so their contents, including Claude François, entice visitors to circumnavigate the structure. The shelf boxes are also color coded, like chapters in a graphic novel—orange is for work, green is for domesticity, and gray is for ambiguous.

After establishing the shelf-box motif, the design process focused on which walls to remove from the convoluted layout. Santiard believes that the Haussmann-era multiplicity of tiny rooms was intended to make the place feel bigger. “It’s a different way of perceiving space,” he says while flipping through “before” photos of the apartment and pointing out that cornices, moldings, fireplaces, and other details, despite being small, created multiple environments with discrete domestic roles.

To determine the layout, he created three distinct areas that involved blocking out different spaces for different domestic requirements. “They weren’t so much differences in design but different ways to live in the apartment,” he explains. “We explored having a separate room for a desk with shelves all around it. ▶

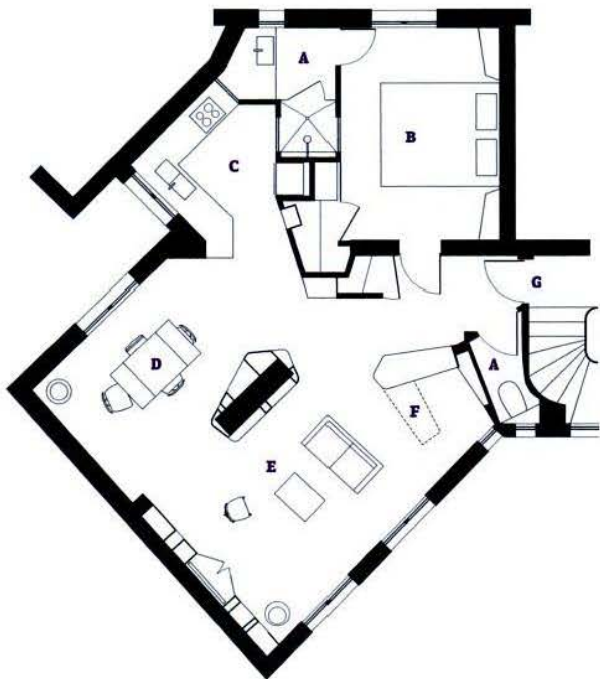




In a 21st-century homage to both the compartmentalization of Hausmann-era interiors and graphic novels, the apartment features dozens of boxy shelves, highlighted by saturated colors. The motif also optimizes the small space as a drawing table (opposite) folds away to reveal a shoe closet. The living room (left) is cozy, but large enough to seat a few friends; the same goes for the small dining room (below).

**Front and Back Floor Plan**

- A Bathroom
- B Bedroom
- C Kitchen
- D Dining Area
- E Living Area
- F Retractable Desk
- G Entry





H2O gutted the apartment, doing away with all the unnecessary bits, including moldings. A puzzle of MDF and plywood created built-in shelving on almost every wall, which was then intensively finished with laminates and paints. Utilities, such as the radiators, were recessed from view.



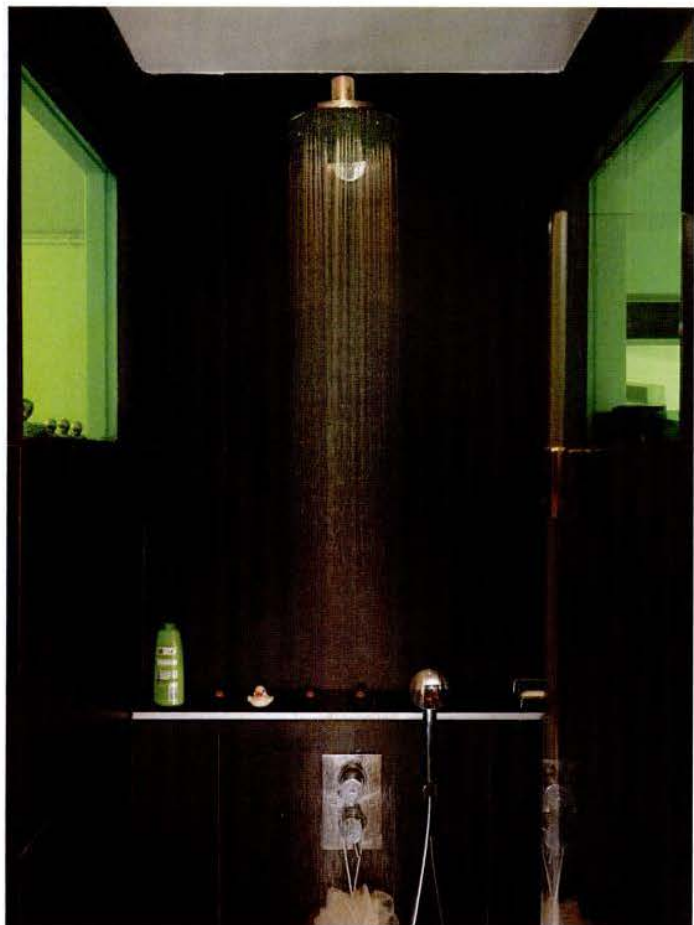






The largest appliances are clustered around the apartment's plumbing core, which abuts the kitchen and bathroom (below). To create a sense of visual connection, Vinciguerra and Santiard set a colored window between the two rooms. They spent days making sure that the

green transparency would meld nicely with the shade of green on the kitchen shelves. By the bed (opposite), the shelving pattern is meant to suit Vinciguerra's tendency to read several comics and graphic novels at once. **i**



In the end, the space was too small to make that practical, so the desk is part of the open-plan living room."

Design detailing began in summer 2007 and stretched to the end of the year. It was slowed by planning permissions, though, which required an affirmative majority vote from the households in the apartment block. Santiard produced an information panel with floor plans and structural engineering details, which they posted in the downstairs lobby. "We made it look less radical than it is and included only the most basic information," says Santiard. The neighbors voted in favor.

Vinciguerra, who has designed gut-wrenching campaigns about environmental awareness for the Nicolas Hulot Foundation, also found ways to reduce his domestic carbon emissions. This meant full insulation, double-glazed windows, and a water boiler that reuses heat from graywater by piping it back around to warm the tank. One evening, he and Santiard sat listening to the upstairs neighbors' every move and decided to add a layer of sound insulation into the ceiling, which made room for the boiler's complex plumbing.

In January 2008, the general contractor began demolition and installed steel I-beams over the living area and kitchen to merge the rooms. Every appliance was replumbed and rewired, and new drywall was set in from the masonry.

Building the shelf boxes was demanding work, so Santiard brought in two carpenters to halve the time needed to do it. To cut costs, they used MDF for most of the components; the totem's curved corners are made of grooved Bendy plywood sheets, layered up for greater depth.

Construction took longer than expected, which forced Vinciguerra to move in with his grandmother. "She cooked my meals and made my bed," he remembers fondly. He pitched in as well, by rectifying his childhood habit of filching money from her purse to buy comic books.

As the contractors finished and painted the MDF and gave laminate coatings to the hard-wearing surfaces like the drawing desk, Vinciguerra and Santiard made the final decisions on shelf color and other details. Vinciguerra moved in in June 2008, having spent \$100,000 on the renovation.

"What I found most challenging about this experience was trying to envision what the 3-D ideas would actually look like," says Vinciguerra, who was also abroad for much of the planning. But communication was not an issue. "He might not realize it," says Santiard, "but Mathieu is very good at expressing what suits him."

Today, Vinciguerra washes down a midweek lunch at home with a glass of white burgundy. His meal looks manga-inspired, with tomatoes cut open like heads erupting chunks of bufala and dollops of balsamic syrup. If he didn't have to return to work, he would head to his desk to sketch storyboards or caricatures. The white-veneered work surface faces the shelf boxes, their contents meticulously arranged, and is already stained with charcoal. ■■■







At some point along the eastern shore of Lake Michigan, the long tentacles of Chicago's influence begin to lose their grip. It becomes a challenge to track down an espresso. The Cubbie-blue ball caps on tourist heads grow outnumbered by the Tigers' Old English "D" on the navy ones worn by locals. European luxury cars with Illinois plates become a rare exception. Along that stretch, where cell service grows spotty and a true escape from the City of Big Shoulders is still possible, Keith and Mary Campbell turned a homely 1970s lakefront ranch into a relaxing modern getaway.

Along the route to northern Michigan, US 31 passes through the heart of furniture country. Though Michigan is better known for auto manufacturing, the western part of the state was once home to more than 800 furniture makers, including some of the firms at the forefront of mid-century design: Widdicomb, Calvin, Baker, Steelcase, and Haworth. Today, Herman Miller and Knoll still manufacture in Michigan, creating iconic pieces from designers who converged at Cranbrook Academy near Detroit during World War II. The names of those two companies appear regularly on factories and semitrucks on the drive up to the Campbells' cottage.

While they've called Chicago home for more than 30 years, both Keith and Mary grew up in Michigan and have been vacationing in the gorgeous northern part of the state since childhood. Keith's siblings all have cottages on a lake just north of the old lumber town of Manistee, where the stately old cedars and pines that fueled the Michigan furniture industry once covered the hills. During a summer visit in 2007, the couple saw potential in a simple ranch home on a wooded acre of secluded lakefront just across

the water from their relatives. "It was a very humble single-family home," says Mary. "But the proportions and scale seemed right."

The Campbells bought the house and set to renovating it over the course of the following winter with the help of a local contractor. In the interest of keeping the project as green and economical as possible, they left much of the existing structure intact, including the roof, siding, and most of the interior walls and windows. Their long history of visiting and renting northern Michigan cottages informed their decision making throughout the renovation: Keith chose the deep chocolate brown and red paints because he had seen that combination on many local buildings over the years. Inside, they covered the drywall with locally lumbered knotty pine on the ceilings and walls—another nod to vernacular cabin culture, though the horizontal layout and irregular plank widths add a sophisticated twist to the traditional pine cabin wall.

The cottage is set deep on a long lawn that stretches to the pebbly shore of an inland lake connected to Lake Michigan by a navigable river. Keith and Mary spend much of their time outdoors, swimming, kayaking, and making the 20-minute bike trip to the deserted and pristine beaches of the big lake, which is cradled by towering sand dunes and bluffs. Because they enjoy visiting year-round, the Campbells converted an uninsulated bedroom into a three-season screened porch that leads to a new deck built around the twin trunks of a mature maple tree. The original lakeside wall of the cottage had small, mismatched windows and a sliding door that led nowhere, so the windows were removed and a wall of orderly glass was added to provide views ▶

Built around the twin trunks of a maple tree, the Campbells' outdoor deck provides tranquil views of the lake and a chance for the family to spot roaming wildlife while enjoying their morning coffee. During warmer months, the wide space creates an ideal secondary dining room, shaded by the canopy of leaves overhead.

Story by James Griffioen  
Photos by Raimund Koch

Project: Campbell Residence  
Architect: Keith Campbell  
Location: Benzie County, Michigan

Modernist furniture may signal worldly tastes, but its American origins lie in Michigan's humble reaches. It's here that Keith and Mary Campbell renovated a lakeside cottage into a rustic stage for their heirloom mid-century pieces.

# Campbells'





# Coup





George Nelson and Eames furnishings from Michigan companies like Herman Miller blend seamlessly with original decor from Keith Campbell's childhood home in Ann Arbor. The daylight corner of the living room (left) creates a nice nook for reading, while maintaining the expansive feeling of the combined living and dining area (below). In the kitchen (opposite), Danish PH 5 lamps illuminate the island and table. The lined wood planks on both the ceiling and floor draw the eye naturally through the space to the study beyond, where Keith's father's original Jens Risom desk resides.

of the water as well as the abundant wildlife that passes by the living room and combined kitchen-dining area. "We've seen deer, foxes, wild turkeys, and even a bald eagle who lives on the lake," Keith says. The landscaping also incorporates locally sourced stone and native flora in a series of terraced steps that lead to the backyard.

Keith, an architect, ordinarily works on large-scale residential and retail developments with a focus on urban design. Though this was a small-scale project, he relished the opportunity to be his own client "for once in his life."

Despite the Campbells' decision to stick with the same general floor plan, Keith took creative license in turning the attached one-car garage into a dream bedroom. He added a new slanted roof and a platform bed that faces a huge bay window. The bright orange Unison bedding and orange accents glow among all the light pine to give the room a sense of layered warmth. Keith and Mary were browsing at Atomic Interiors in Madison, Wisconsin (where their younger son was attending college), and noticed the mid-century low table with drawers that seemed destined to rest under the bay window. The bedroom is also furnished with an original





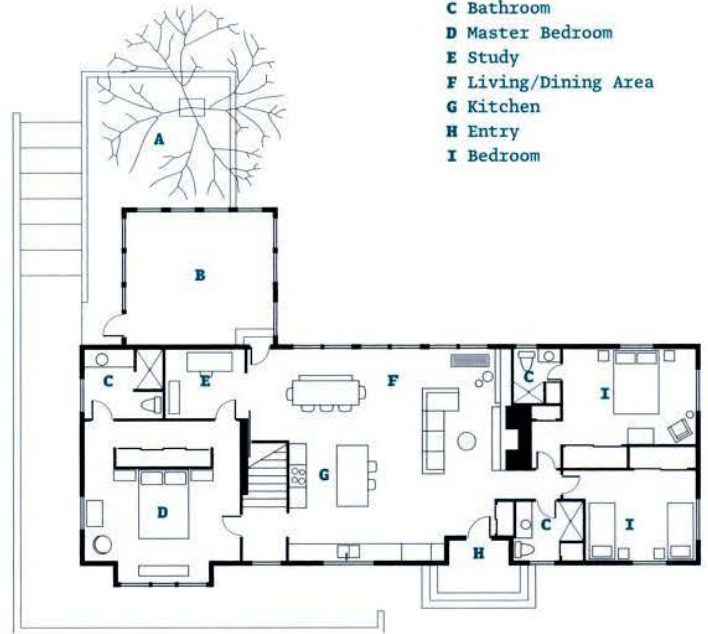
1955 Yngve Ekström Arka chair, Noguchi and Nelson lamps, and a Nelson stool that once belonged to Keith's mother, reupholstered in Eames dot fabric. The most innovative feature of the bedroom is the closet hidden in the wall at the head of the bed.

"We wanted this pure, simple wood box with a giant window to be unblemished with extraneous stuff like closet doors," says Keith. "So we created a little alcove and dressing area with closet doors not visible from the bedroom space." The closet nook seems particularly well suited for a beach house, where you can slip into a swimsuit in a hurry without leaving a pile of clothing to disrupt the serenity of the room.

Behind the bedroom is a windowless study for which Keith engineered a sliding panel of pine and reeded glass hung on simple Michigan barn-door hardware. The panel provides privacy and natural light when closed, but retracts into a concealed pocket when open. Inside the study, Keith placed his father's original Jens Risom desk and credenza (complete with crayon scribbles Keith remembers making as a boy), a vintage Eames shell chair, and the original architect's drawings of his parents' house. Keith's mother is Danish and his father had a near-perfect mid-century Danish modern ▶

**Campbell Residence  
Floor Plan**

- A Deck
- B Screened Porch
- C Bathroom
- D Master Bedroom
- E Study
- F Living/Dining Area
- G Kitchen
- H Entry
- I Bedroom

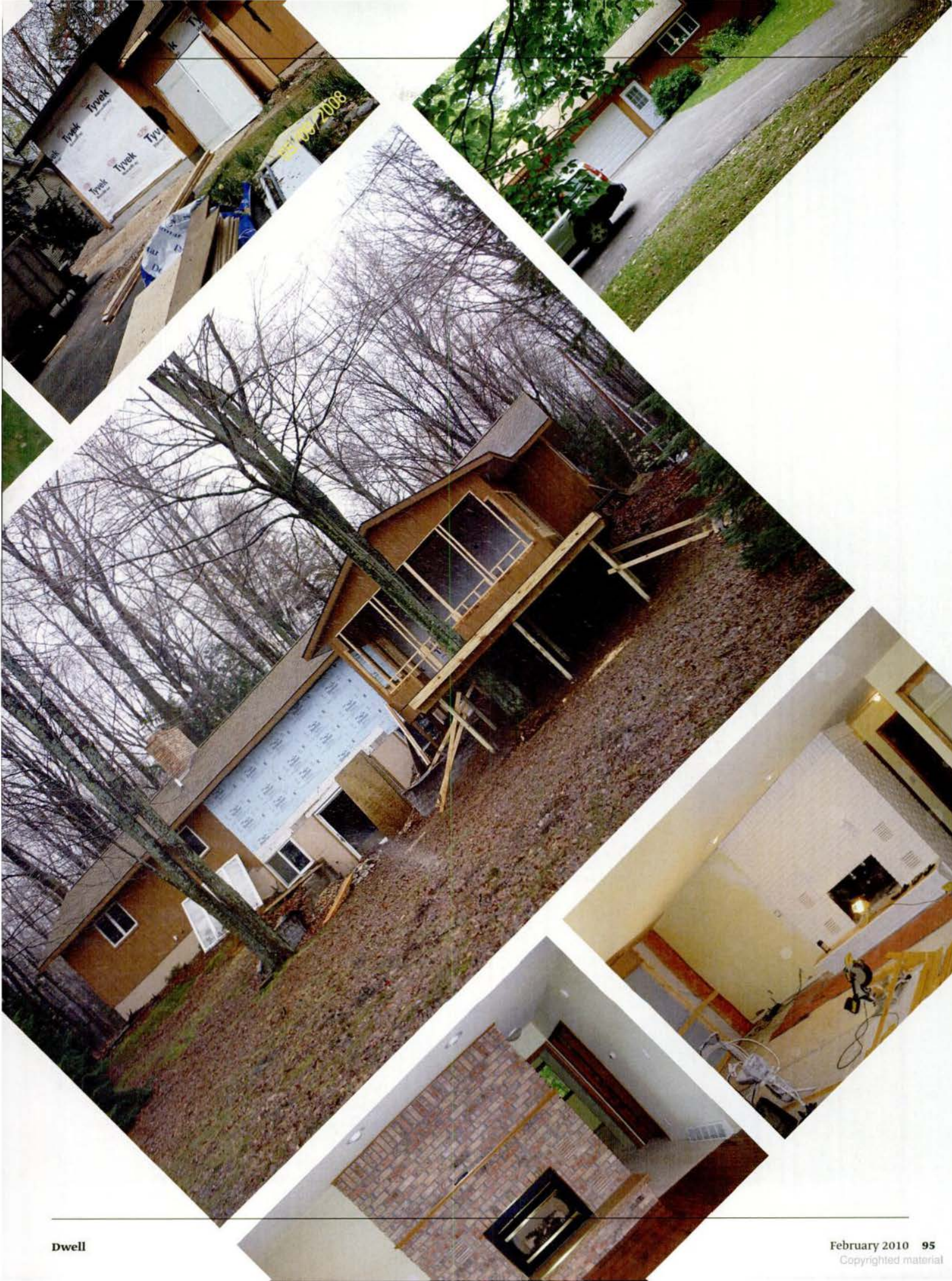




With the help of a local contractor, the Campbells ripped out drywall, reconfigured windows, and gave up a garage in the well-worn ranch house. The renovation transformed the unassuming building into a modern homage to the northern Michigan lake cabins they had both grown up visiting. While the general form of the exterior remains the same, a fresh color scheme distinguishes the new house from its former identity.











A tastefully spare selection of vintage pieces accents the warm knotty pine in the master bedroom (above). The orientation of the room maximizes the picture window that replaced the original garage door. Campbell designed a closet in an alcove behind the wall at the head of the bed. A discreet master bathroom (left) eliminates visual clutter.

house built for the family in Ann Arbor in 1955. The evocative drawings show a sleek, horizontal home decorated with bright BKF Tripolina chairs and populated by a family of Miróesque amoebas. “I used to stare at those for hours and wonder which one was supposed to be me,” Keith laughs.

The living room boasts more mid-century furniture from Keith’s childhood: a rare 1950s Eames plywood coffee table with metal legs and two even rarer original Noguchi walnut rocking stools purchased by Keith’s parents a year after they were first introduced. “I still have the original sales receipt,” he says (the cost in 1955: \$43.50 each). The decor is lightly punctuated with other artifacts once produced just down the road: a Nelson bench and clock and a Saarinen side table.

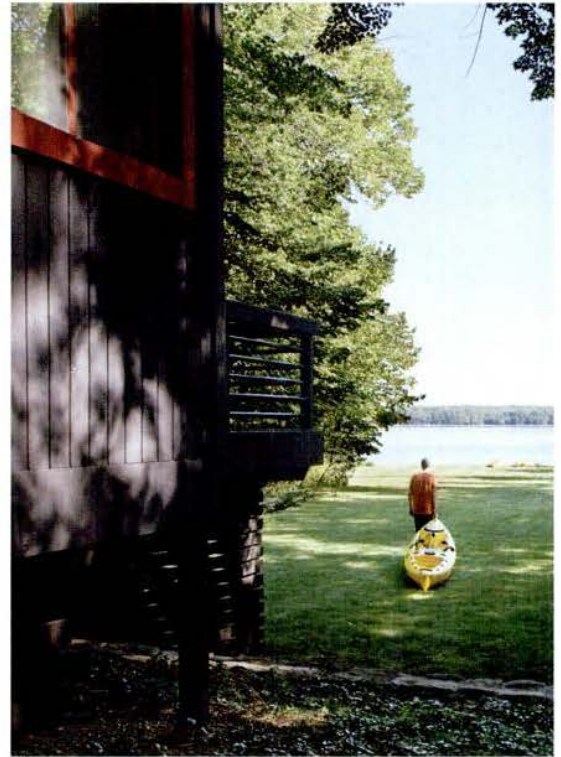
After every sunlit weekend at their cottage, the Campbells return to their traditional two-story brick home in Chicago with its ornate oak woodwork, moldings, trim, hutches, and columns, but without a lot of light. The difference between their life in Chicago and at the cottage goes beyond the typical urban-rural or work-vacation dichotomy: The contrast is spatial. In Chicago they live vertically, but in Michigan they relax within the existing horizontal



silhouette of their second home, the lake and its shore, the long drives under canopies of trees, and the pine-lined horizon itself. The simplicity of their weekends in Michigan has led to discussions of simplifying their life in Chicago and possibly moving from their traditional home into a full-windowed Mies van der Rohe condominium. “Staying here has made us realize how much we really don’t need,” Mary chuckles.

Though the renovated cottage exudes modernist sensibilities, it’s clear that the design maintains a sincere respect for the original home, the surrounding environment, and even the regional culture. “Michigan is overlooked in so many ways,” Keith muses. “As a fountain of mid-century design, especially. But the natural beauty of northern Michigan often gets overlooked too.” More than anything, the house respects Keith’s own past—his boyhood home and its furnishings—which inspired a lifetime commitment to design and architecture. Whether this was intentional nostalgia or the subconscious influence of the past, the inviting modern cottage shows that even when you set out to make a new home for yourself, sometimes you return to the ones that were made for you. ■■■

The cottage sits on an acre of mature trees, with a sloping lawn stretching to the pebbly shore of the inland lake (right). The rise of the front lawn and the height of the trees give the house a subtle presence amid magnificent surroundings. The Campbells regularly drag their kayaks down to the water’s edge and set off toward the deeper waters of Lake Michigan. [i](#)





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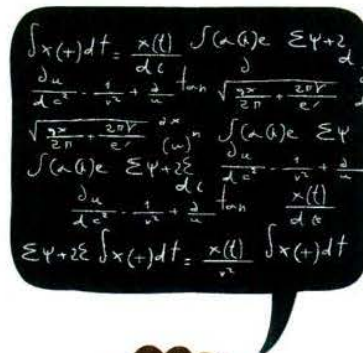
# An Introduction to Contractors

Architect-author, Dan Maginn of El Dorado Inc., in Kansas City, Missouri, gives us the inside track on one of his favorite subjects: contractors. Learn what makes them tick, how to work with them, and how to keep all your fingers.

**Contractors fascinate me. They always have.**

They are fundamentally different from other people. They have their own language of sorts and their own curious customs and mannerisms, like Klingons, or French people. They have cool belts and cool stuff (multi-tools, wee little anodized flashlights, and other things that would be handy to have) fastened to their cool belts. They look different, and they smell different. They smell like work getting done.<sup>1</sup> In this perhaps, contractors are not so much like French people.

**Contractors think in numbers: in feet and inches.** They are problem solvers. If you could have visual access to the chalkboards of their minds you'd see complex diagrams and critical path



<sup>1</sup> Like WD-40 and sawdust and Lectric Shave. My race—the architects—smells like hotel shampoo and that ozone smell that wafts up when you fiddle around with the back of your computer.

Story by Dan Maginn  
Illustrations by Blanca Gómez

Impress your contractor, architect, or hell, just your spouse, with these fascinating facts.

❶ "Turnscrews," the original screwdrivers, had elliptically shaped handles so they would not roll off workers' benches. Modern screwdrivers have faceted handles.



schedules projecting far into the future.<sup>2</sup> They know stuff I want to know, like what a molly bolt is. I catch myself trying to impress them: Within minutes on a job site, I'm squinting and spitting and walking through mud puddles with a purposeful swagger, saying things like "At'll do 'er."<sup>3</sup>

Contractors are good with tools. They know how to store a power cord without getting it all Jackson Pollocky. They know how to use winches.<sup>4</sup> And when they use their power cords and their tools and their winches, they wear fancy hats with stickers on them.

Contractors aren't afraid of pain. They are thoroughly unimpressed with the finger-smashing potential of powder-actuated fasteners and nail guns and 16-pound sledgehammers

wielded by guys named Kenny. In this, they are like Klingons. And also like Robert Duvall, strolling on the beach in *Apocalypse Now*. They are a tough people—the progeny of similarly tough people who built things for a living, who in turn were the offspring of other toughies far into the past, back to the days of guilds and beyond, when we all had Sonny Bono hair.

You should consider becoming fascinated by contractors. Houses and buildings and bridges don't just magically appear. They are painstakingly crafted from chunks of formerly lifeless material by this clan of work-smelling problem solvers who can read floor plans and who can build what they read. Without them, we wouldn't have places, and that would suck.

<sup>2</sup> Currently on my mental chalkboard is a list of my favorite Popsicle flavors and a crude sketch of a scene in the opening credits of *Deadwood*, when you can see the side part of a boob for two seconds.

<sup>3</sup> Perhaps I need to see a doctor about this.

<sup>4</sup> If I attempted to use a winch, it would not go well. Within ten minutes, you'd be able to hear the faint weerrroooooorr of an ambulance in the distance.



## Words You Should Know

**Bid:** How much the contractor will charge to build the house. Different than "estimate." ("Bid" is to "estimate" as "getting wife flowers" is to "maybe thinking about getting wife flowers.")

**C of O:** Stands for Certificate of Occupancy and is required by many municipalities. After the inspections are complete and the permit fees paid, the city gives you one. If you move in without it, you are basically a terrorist.

**Change Order:** An official authorization that you owe the contractor more than you originally did. Change orders are usually associated with surprises, some good (upgraded appliances!), some sucky (abandoned septic tank!).

**Construction Documents:** The detailed plans and specifications, developed and stamped by an architect. These are referenced in the contract.

**Contract:** A document with plenty of fine print that describes the financial and legal specifics of a project. If you're using a contractor, you need one of these. ("Having a contract" is to "not having a contract" as "family planning" is to "beer bong.")

**Kenny:** If the contractor or the [something] guy is male, there is a 25 percent chance his name is Kenny.

**Punch List:** A painstaking, end-of-the-project, room-by-room accounting of all the stuff that's not right.

**[Something] Guy:** A contractor may subcontract out work to specialists—the concrete guy, the painter guy, etc. Note: The term is gender nonspecific, e.g., "That drywall guy is hot. Too bad she's married."

**Stink Eye:** The pre-judo-chop look you give the contractor when he slaps you with an unfair change order. 🙄

❗ Before craft guilds developed in the Middle Ages, critical construction techniques were often lost when history took sharp turns. (Concrete, for instance:

perfected by the Romans, the recipe was lost for 1,000 years after they departed the scene.) More industrialized construction has made information more available.



# Why Is Jane Smiling?

So you've brought home an ebullient new contractor to turn your wreck into the Ritz. How to do it? Read on.

**Jane just built a new house. She is smiling because she did it right.**

She started the process by hiring an architect, Franz, who developed a complete set of construction documents for her. She then found three contractors who were interested in building her house. She asked them about important issues like craftsmanship, bidding, and project management. One of them, Kenny,\* had a pointy nose and slicked-back hair. During his interview, he gave Franz the stink eye.\*

Jane told the contractors that she would hire the one with the lowest

and best bid. After three weeks, the bids came in; Kenny's was the lowest—but not the best. His job sites were in disarray, and he seemed to have some communication issues. (Plus, he looked like a wood rat.) The next lowest bid was from a quality-minded contractor named Jolene, who had good references and who did not look like a wood rat.

Jane signed a contract\* with Jolene. **It outlined the roles and responsibilities of all the parties involved.** It required that the group meet twice a month to work through all of the issues that tend to develop when abstract ideas on paper are translated into bricks and mortar. **As construction progressed, Jolene kept notes and passed them on to Jane and Franz after the meetings.** These were helpful, as they recorded all the critical things that needed to happen before the next meeting, in order to stay on schedule.

During construction, the foundation guy\* hit an abandoned sewer line and had to remove it. Because this scope

of work wasn't in the construction documents, Franz prepared a change order.\* Jane remained calm, because she had included a small contingency fund in her budget. Jolene remained calm, because she was getting paid for the increased scope. Franz remained calm because he was naturally calm. Nobody got sued.

Just before construction was substantially complete, Franz walked through and recorded a punch list\* of items that didn't reflect the quality requirements outlined in the construction documents. Jolene promptly fixed all the items. At the same time, she called in the city inspectors, who saw that the house was built to code and issued a C of O.\*

Finally, Jane moved into her well-crafted, code-compliant, sustainably designed, correctly sized house. She loves it.

This is why Jane is smiling. ▶

\* See Words You Should Know, on the previous page.



④ The term “masterpiece” derives from the final step on a worker’s path from apprentice to master craftsman, back in the day. Call it an artisan’s doctoral thesis.

④ Bricks are a highly poetic building material: a product of a specific place and people. Traditionally made from clay-laden earth, they are shaped so that a single

human hand can place one easily while the other hand prepared its mortar bed. If any bigger, two hands would be required, and the whole rhythm would be thrown off.



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# Why Is Joe Frowning?

So you've brought home a bumbling new contractor who'll turn your Ritz into a wreck. How to avoid it? Read on.

**Joe just built a new house. He is frowning because he did it wrong.**

He started the process by purchasing a house plan book at a garage sale, quickly finding a design that looked "doable." He made a copy of the design and gave it to his nephew Kenny,\* who looks like a wood rat. Kenny assured Joe he could build a house—he had worked construction before and knew how to swing a hammer.

**Joe didn't get a firm bid from Kenny, who suggested instead that they just "go for it."** He performed some mental

calculations and jotted how much he thought it would cost to build the house on the back of a Lucky Charms box. He gave this to Joe one evening, along with a \$5,000 invoice for "miscellaneous up-fronts." When Joe asked about a contract,\* Kenny gave him the stink eye.\*

Construction didn't go well. There was a small fire. There was gunplay. There was an infestation of flying bugs that looked like shrimp. **All of these distractions resulted in change orders.\* In addition to dealing with these unexpected costs, Kenny underestimated subcontractor bids by a long shot.** He invoiced Joe sporadically, based on when he found himself burdened with what he referred to as "cash flows."

One day, an inspector came by and shut the job site down. (Kenny's plan to "go for it" meant working without a building permit.) On his own, Joe found an architect to slap together a set of construction documents\* and to stamp the design. These delays

proved too much for Kenny, whose cash flows forced him to sell his tools to the framing guy.\* And then one day Kenny was gone, leaving Joe's job site looking like the nest of an enormous man-eating bird.

After another delay, Joe found a second contractor to finish what Kenny had started. His name was Mark. (Or perhaps it was Doc—it was hard to understand what he was saying.) Mark/Doc finished the house as well as he could, given the circumstances. **When Joe asked about a punch list,\* Mark/Doc misunderstood, thinking that Joe was picking a fight.** He drove off, terrified, and was never heard from again.

Joe finagled a C of O\* from a sympathetic inspector and moved into his oddly proportioned, hurriedly crafted, shrimp-infested, south-leaning house. He hates it.

This is why Joe is frowning. ▶

\* See Words You Should Know, page 101.



© With the invention of gypsum-and-wool-felt Sackett Board (introduced in 1894 and perfected by 1901), the interior drywall industry was born. Adios, plaster.

© A two-by-four is actually 1.5 inches by 3.5 inches after drying and sanding. In theory, you lose a quarter inch off all sides during this process. Although this most

likely infuriated your grandpa, it makes sense: You only need 1.5 inches for a screw to hold, and it's exhausting to say "one-and-a-half-by-three-and-a-half" all the time.







# In the Nick of Time

Though contractors are unusually deft with tools, accidents do happen. SawStop puts an end to that.

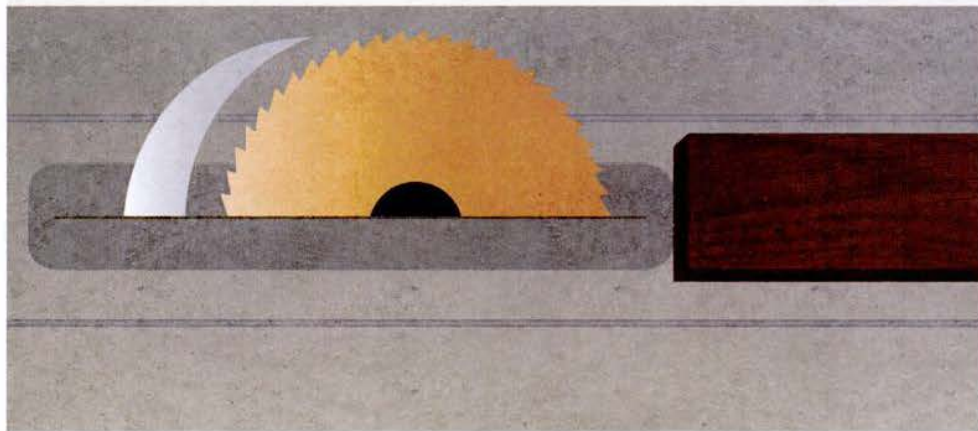
Even the most safety-minded professional occasionally makes a mistake. Mistakes with a hammer can result in smashed fingers, but barring some sort of singularly weird miscue, at least the digits are still physically attached to the host body. Mistakes on a table saw are far less forgiving. I have four contractor friends—missing a total of 7.25 fingers—who can attest to this.

SawStop is a company that recognized this problem. They have developed a series of construction saws whose blades cleverly stop when they come in contact with human skin. And

I don't mean stop like "whoa, wait a minute, let's think about this" stop—I mean STOP stop.

How quickly does the blade stop? Well, it takes a fifth of a second to even say the word "stop." This doesn't sound like much, but a fifth of a second in the presence of a wildly rotating saw blade translates into your pinky flying across the room, end over end, like a tiny football. A SawStop blade stops in five milliseconds, which is way shorter than a fifth of a second.

How do SawStops do it? Something about electrical currents and a chunk of aluminum that shoots kamikaze-style into the whirring blade, sacrificing itself so that your fingers can live another day. The company's website has a great little testimonial photo gallery of some of the folks who have already been saved—holding their fingers out, proudly displaying the exact same grain-of-rice-sized nick. Sure, the brake cartridge costs \$69 to replace, but that seems like a bargain compared to a lost finger.



❶ The six-foot-thick walls of Chicago's 1891 Monadnock Building mark the pinnacle of masonry weirdness. High-rise construction quickly became more efficient.

❷ Prefab is by no means a new phenomenon in house construction. Sears sold over 70,000 ready-to-assemble (sort of) houses between 1908 and 1940. The Great

# Show-Me Statements

## Show Me a Job Site

Well-run job sites resemble an episode of *The New Yankee Workshop*. Poorly run job sites resemble the first half hour of *Saving Private Ryan*. You want something closer to the former. Once you've made your contractor shortlist, set up a couple job-site tours. Check out the orderliness of the site and how well crafted the work is—take along your architect if you'd like a professional opinion. Look for a centrally located table with an updated copy of the construction documents bolted down on it like the Magna Carta. Look for tidy sawdust piles in the corner, awaiting proper disposal. Look for beer cans in the sawdust piles.

## Show Me an AIA Contract

See if the contractors are okay with using an American Institute of Architects contract. For residential projects, I recommend A105 "Standard Form of Agreement Between Owner and Contractor" in conjunction with A205 "General Conditions of the Contract." (They are meant to go together.) You can get these fair-minded and highly understandable documents from your architect or local AIA chapter. They have enough detail to be meaningful, but not so much that you immediately fall asleep and drool on them.

## Show Me a Schedule

Many construction projects start strong and then stall out. Sometimes appearances are deceiving, and nonobvious work is indeed happening behind the scenes. Sometimes appearances reflect the truth, however, and the contractor has sneakily moved on to another job for a spell, knowing he has you financially locked up and helpless. A schedule should anchor regular owner-architect-contractor meetings and will help you track your project's progress. If she hems and haws and makes excuses when you request one, give her the stink eye and walk away. 🙄

Depression resulted in a large number of payment defaults, which hurt business and eventually forced Sears to stop production.

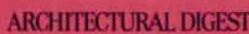
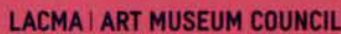
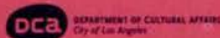


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# Building Tomorrow

What will the future hold for contractors and builders? We asked three industry leaders for their prognostications.



## Move On

Richard Wetzel is assistant vice president of business development for JE Dunn Construction. As a licensed architect, he is interested in integrating design and construction to create buildings that are more sustainable and better built.

"From a materials and methods standpoint, we're still building variations of the pyramids, for the most part. Three thousand years later, and we're still stacking bricks—especially in the United States. In the future, we need to make our systems work for us more. We need to take advantage of our building's skin to generate power and to adapt to different conditions in real time. And we need to automate more. I don't think we'll ever have construction robots, but we can definitely take advantage of automation on a factory scale, with large components being constructed in controlled environments and then plugged together on-site. I'm not saying that we'll build buildings the way Boeing builds airplanes, but there will definitely be some similarities, especially with larger projects. Design and construction will need to be a much more integrated operation in the future."

## Slow Down

John Brown is a principal with Housebrand and founder of the slow-home movement. He has dedicated his career to helping others understand the power of a relaxed pace in the house design and construction process, similar to that embraced by the slow-food movement.

"I believe that home construction in the future will recognize the value of a slower pace. A quickly designed and constructed house saves time up front, but does it really reflect who you are? Not always. In my mind, an incremental process makes more sense for many of my clients, especially those unfamiliar with the design process. I recommend that they proceed at their own pace—room by room if necessary. I tell them to bring different materials into their houses, and to live with them for a while. If they're building new, I tell them to leave a couple rooms raw, then finish them out one by one after they've had a chance to experience the space. It's about the journey as much as the end product. Home design and construction should be pleasurable: You plan, you work, you react, you live. It's an adaptive process. Embrace the fact that things change."

## Look Up

Kelly Humphries is a spokesperson for NASA at the Johnson Space Center in Houston, Texas. Trained in public relations, he's nevertheless at home amidst all the engineers. If you've ever tuned into the NASA channel, you've probably heard his voice.

"We can learn a lot about how to build in the future by looking at how we are building now at the International Space Station. All the issues we deal with down here exist in an amplified state in space. We've figured out ways to be truly sustainable. We generate our own power. We recycle everything—absolutely everything—even the astronaut's own urine and perspiration are processed into potable water. The conditions we design for are beyond harsh, and the site where we build is very hard to get to. We prefabricate our components and ship them up, and we build them with such precise tolerances that they lock perfectly together into place. We have to exceed efficiency up there, and so much of what we do ends up being applicable down here." ■■■

☉ The construction of the Golden Gate Bridge sparked a few safety innovations. The modern hard hat was developed for the project, and the installation of safety

netting on the bridge saved the lives of 19 men during construction, who became known as the "Half-Way-to-Hell Club."



# dwell

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**CURTAIN CALL**  
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**YOUNG & BOLD**  
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**ON THE SPOT**  
A young man's living room is a mix of modern and vintage. The room features a mix of colors and textures, including a mix of wood, metal, and fabric. The room is a mix of modern and vintage, with a mix of colors and textures.

**TOUCHY SUBJECT**  
Playful textures from an eclectic assortment of furniture add a tactile quality to architect David Baker's streamlined living room. A Power Play armchair and ottoman by Frank Gehry for Knoll is made from strips of woven maple. It complements the woven fabric seat of a Jens Risom Lounge chair, also for Knoll. Colorful woolly rugs soften the expanse of polished concrete.  
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**SPOKE UP**  
Carabiners and block-and-tackle systems are used to hoist bicycles to the ceiling, transforming the bikes into sculptural forms and keeping them out of the way. When he's ready for a ride, Baker climbs a ladder, unhooks a rope, and lowers the bike to the floor.



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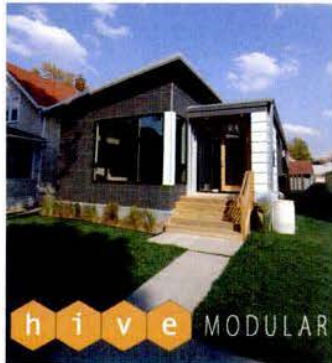
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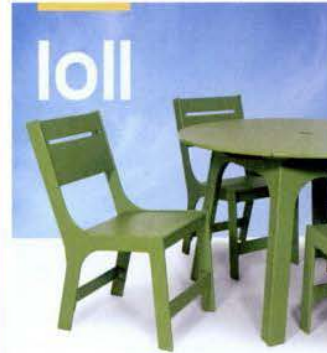


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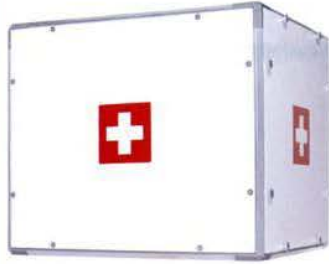


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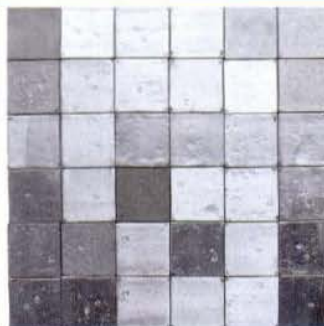
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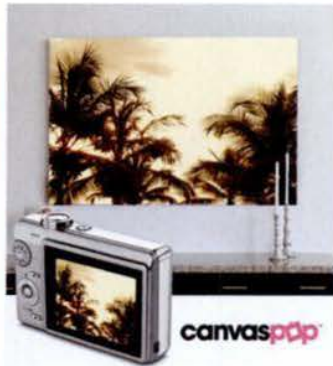


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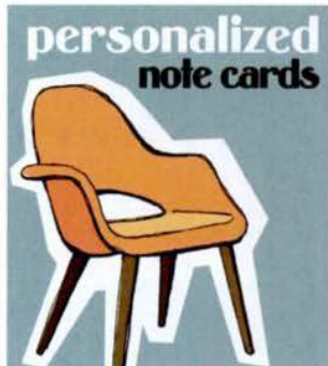


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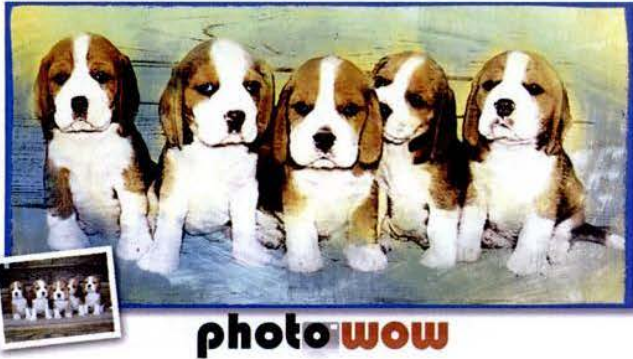


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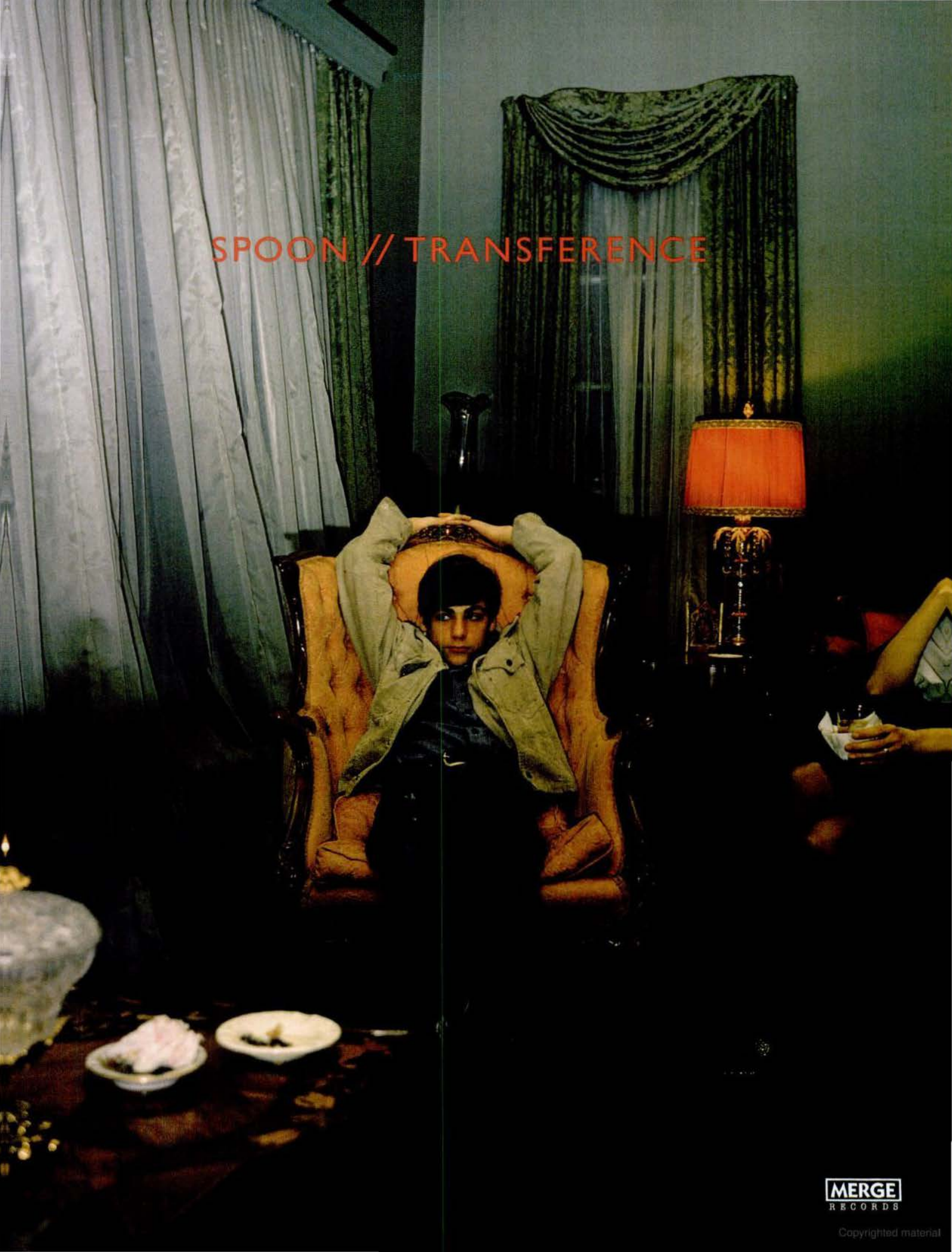
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**Sofa from Rolf Benz**  
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lignerose.com  
**Coffee table from Ikea**  
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# Loo & Improved



When Pamela Butz and Jeffrey Klug, principals of Butz + Klug Architecture, began renovating the master bathroom of a nearly 120-year-old home in Brookline, Massachusetts, they made “all sorts of horrible discoveries,” Klug recalls. The floors were completely rotted, the structural elements had been compromised by previous plumbing jobs, and prior remodels had left the room in pieces. The toilet, sink, and shower were in one room, the tub was in another, and the two spaces, which also served as the guest bathroom, created traffic between the living room and master bedroom.

Butz and Klug found a solution by uniting the bathroom pieces into a single space and adding a powder room to the living area, thus dividing the private and public parts of the house. The sliding shelves above the new Duravit tub are built into the wall where the door to the living room once stood. “The most challenging part,” Klug says, “was to achieve a level of simplicity that belies the complexity of the process.” ■

Story by Miyoko Ohtake

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A photograph of a modern interior space featuring a row of sliding doors with frosted glass panels and metal frames. The room has light-colored walls, recessed ceiling lights, and a wooden floor. In the foreground, there is a large, textured, light-brown rug and a portion of a bright orange armchair. The text is overlaid on the left side of the image.

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