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Still Nice After All These Years

As Dwell celebrates its tenth year of bringing fantastic design and architecture to our audience, I am struck by the increased importance design has acquired over the last decade in so many facets of life. In the fall of 2000, when the first issue of Dwell was published, I hoped that we would do two things: Champion architecture and design as a vibrant part of our culture, and inspire our readers to create their own ideas for their homes. I would like to believe that we have succeeded at both, however we are keenly aware that we are just a small part of this movement toward good design. Furthermore, our work has only just begun.

Dwell may have started small, but we've always dreamed big. That ten years later we can toast the accomplishments not only of the print publication but also of Dwell Digital, Dwell on Design, the Dwell Homes Collection, Dwell Strategy and Research, Dwell TV—all of which now comprise Dwell Media—is more than I could have hoped for. We realize it has only been possible thanks to the support of our incredible audience and our advertising partners. We've learned so much over the last decade, and like good modernists, we're ready to embrace what's ahead. I hope you are too!

—Lara Hedberg Deam, Owner & Founder

HE-113 lounge chair Drum table Mash-up rug DS-1064 modular sofa
Zibaldone bookcase Ma Belle chair Scio sculpture DC150 chaise lounge
Torno table Bean desk Simplicity staircase Art and Lighting

Ten Years of Dwell

October 2010

Cover: Deam Residence, Mill Valley, California, page 58
Photo by Dustin Aksland

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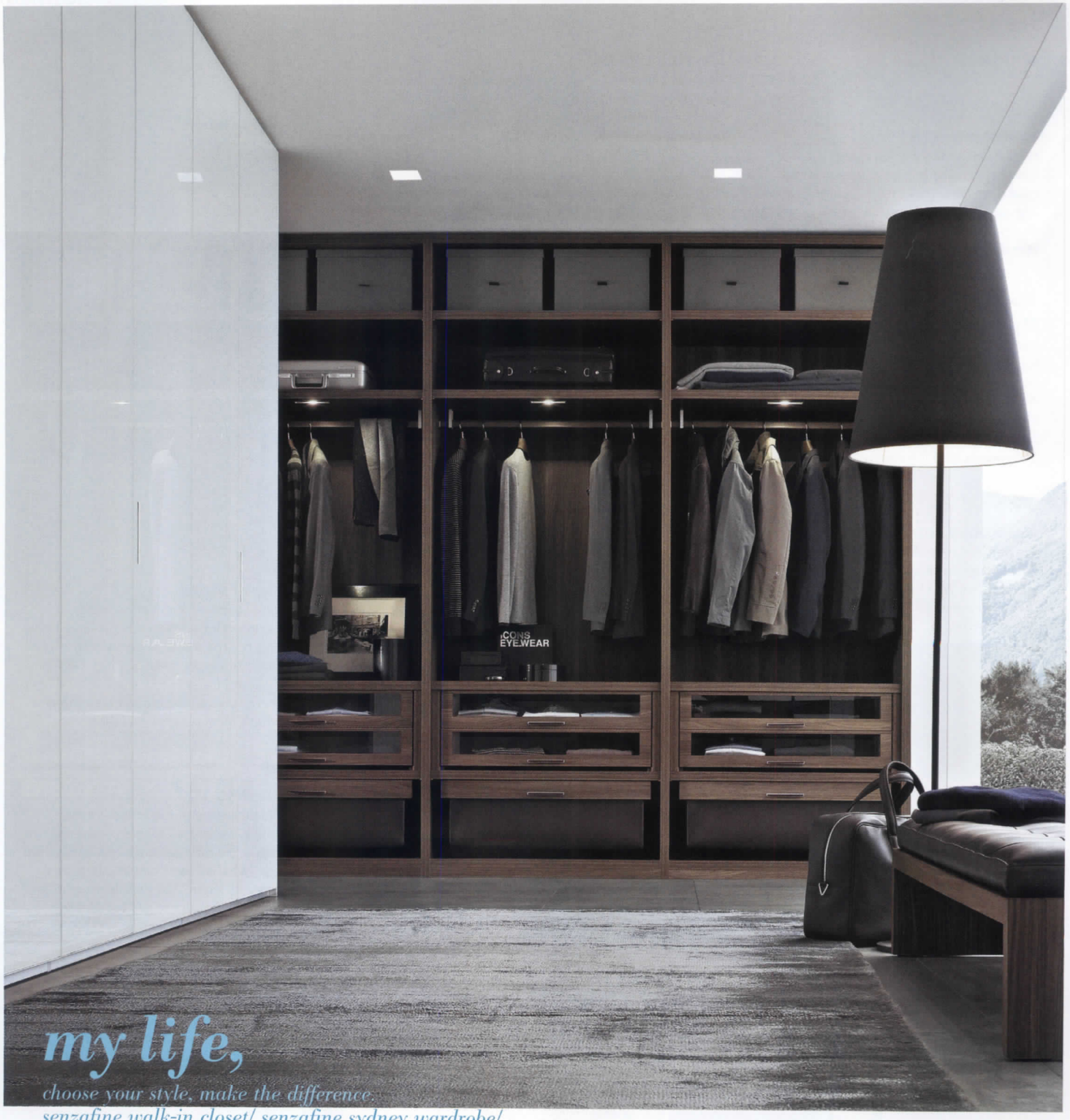

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The Year We Make Contact

My high school basketball coach was fond of an expression that has lodged itself indelibly into my consciousness. I can picture the team, hunched over and panting after running double-suicide sprints and being taken to task for our lackluster man-to-man defense; he'd begin, "Now I know I'm preaching to the choir here, but..." After six years of reading these notes penned by my predecessors and four years of writing them myself, I wonder if the above phrase has become an implied preamble for this page. That can be both good and bad. It's bad because the last thing I want to do is regurgitate the same tired sermon month after month. It's good because it means we have a choir.

As an editorial assistant in October 2000, one of my first responsibilities at the nascent Dwell Magazine was to get our online message board up and running for a series of discussions entitled "Bridge The Gap." As then-editor-in-chief Karrie Jacobs reminisces in this month's Concepts ("Son of Fruit Bowl," p. 136), the gap in question was "between the mutually exclusive disciplines of architecture and American commercial home building." While it may have been folly to believe that we could broker a peace between these warring factions, maybe that wasn't exactly the point of the exercise. The message board soon had a life of its own, and our ardent followers had a very Web 1.0 place to comingle. And so, the Nice Modernist community was born! (It could have been a miscarriage when I accidentally deleted the entire board one morning before Jacobs got into the office—thankfully we were able to restore it before too many people, including my boss, noticed).

From those early days onward, our fervent and devoted "choir" has been one of the crucial ingredients in our somewhat unlikely success. I believe Dwell struck such a rich chord with readers because we tried to do something that hadn't been done before. It turned out that all those great houses we'd seen in shelter magazines over the years actually had people living in them, and those people often had interesting stories to share. It also turned out that lots of people were living in ways and in places that those other magazines never bothered with. So we set out to show that progressive, modern homes existed in cities like Oakland and Omaha, and that highfalutin' architectural concepts could be made accessible to everyone through honest, relatable stories. We wanted to prove that a little dose of good design could be found in the darkest corners of your local Petco or Bed, Bath & Beyond and that smarter things could make all of our lives a little better. We spoke to our audience like intelligent, freethinking human beings, not consume-a-trons interested only in shopping lists. We took artful pictures of real people living their real lives. Most importantly, from our modernist forebears, we inherited an optimistic outlook on the future. If things could be made, they could be made better. The collective excitement, humor, and energy of the original Dwell team imbued the magazine with an ineffable spirit that remains to this day a backbone of the brand. It was—and is—an amazing thing to be a part of.

This may sound gushy, but it's hard to imagine a more enriching career than mine at Dwell. I grew up in a household that prized intellectual pursuit and worldly experience over financial gain, and in that sense, I've struck gold. In the last ten years I've received a veritable education in all manner of subjects from my extremely

talented colleagues and on a daily basis have the opportunity to discover something new. I've traveled to places I would have never otherwise been, met bold and creative people living inspiring lives, and developed a few friendships that will last a lifetime. The past decade hasn't been without its ups and downs, but there is rarely a day that goes by where I do not feel incredibly lucky to be able to do this job. We've also always had a lot of fun doing what we do—and I hope it shows in our pages.

Through the years I've always been a bit skeptical about magazines' anniversary issues—it seemed more like a benchmark to be celebrated with a 4 p.m. round of office Tecates than something that would attract potential readers. Nonetheless, ten years did seem like an appropriate time to take a look back at what we've accomplished and dedicate an issue to our history. Conceptually, however, I didn't want the magazine to read like a navel-gazing decade of greatest hits. So, where we've looked back, we've also brought something new into the picture. For instance, with this month's features, we selected new works by three architecture firms who were featured in Dwell's first year.

Examining the homes from ten years ago side by side with the homes from today, I am struck more by the similarities than the differences. The architects have honed their crafts, but the results still remain conceptually strong, future-forward designs that honor both the clients' desires for how they want to live and a decent building's responsibilities toward site, scale, context, and durability. One of the more amorphous criteria by which we select homes to feature is a contemporary sense of timelessness, and I believe these homes all live up to that standard. You won't find much in the way of trendy gewgaws and bells and whistles, but you will see that a solid rational approach to design makes for good living.

Lately I've been inspired by a book that dates from roughly the same time that our founder Lara Hedberg Deam decided to start Dwell—something was in the air in 1998. What I love most about designer Bill Stumpf's *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues To Everyday Life* is that it's a design book that's not really about design, or for designers. In it, he questions why things—from jumbo jets to taxicabs to retirement—have to be the way they are, and if we couldn't all just inject a little more thought, and thereby civility, into the world. What does he mean by civility? "Civility is the something extra—the added measure of grace—in the way we shape human behavior through objects and custom," he writes. "Civility is comfort, hidden goodness, social lubricant, personal worth, helping others, play—civility is the joy we take in our human achievements and the compassion we show toward our all-too-human faults. Civility can be extended by technology and can be obliterated by it. Civility is toleration, understanding. It is the integration of differences, not the heightening of them." Talk about preaching to the choir.

The message I take away from all of this is that ten years down the line, there's still a huge gap to bridge. Maybe not between architects and what's left of the housing industry, but between those of us who recognize design's ability to transform our lives (and the role we play in this transformation) and those for whom the world is formed by opaque, inaccessible forces. Of course, much power rests with mighty institutions, corporations, governments, and so on, but we all also shape our lives through minor, daily decisions. If we have accomplished anything over the last ten years, it has been to show that all these little changes, when played out on a minor scale—be they in Los Angeles, Baton Rouge, Minneapolis, or Mill Valley—add up to something greater. Real change begins at home.

Sam Grawe, Editor-in-Chief
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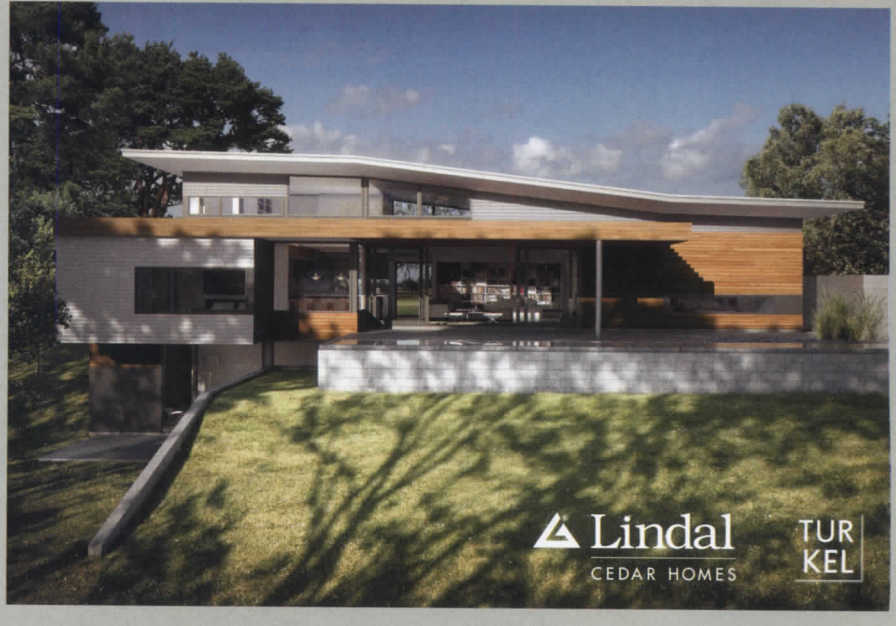

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There is a pair of metal stools in front of the kitchen counter on page 64 ("Off the Grid") of the July/August issue that are not listed in the Sourcing section. Can you help me find them?

Beth Leslie Glasser
Baltimore, Maryland

Editors' Note: No problemo! The seats are the Covey stools by Jeff Covey (coveystudio.com).

Thanks for the easy-to-digest information on where our energy comes from and how we spend it—or waste it, as is most often the case ("The Power Is Yours," July/August 2010). I particularly appreciated the energy-savings symbols in the issue's feature articles that highlighted solar panels, natural daylight, and such; all great ideas that people need to see in use to truly understand. Please continue to use these symbols to call out the energy-saving ideas.

I do need to point out, however, an error in the explanation of kilowatt hours (kW/h) on page 79: A 100-watt lightbulb will use 0.1 kW/h if left on for an hour, not 0.01, as published in the article.

Finally, kudos to the Dwell on Design home tour organizers. My wife and I participated in the L.A. Westside tour on Saturday, June 26, and were inspired by several of the houses we saw. We would have happily moved right in.

Roy E. Glauthier
Costa Mesa, California

Editors' Note: We did make a mistake noting the number of kW/h required to light a 100-watt lightbulb for one hour, and you are correct that it takes 0.1 kW/h. We apologize for our mistake.

So glad a north arrow was included on the plans on page 104 of the July/August 2010 issue ("Test-Case Scenario"). It proved to me that magazines do not always place plans in the up, north-oriented position.

I have a question about the photo on page 64 of the same issue showing the children's bedroom in the home in Emigration Canyon, Utah ("Off the Grid"), and its mitered fixed glass window. The intersection of the panes of glass is almost invisible! Is it possible single glazing was used in this great detail? How did the architect do it?

Peter Cope Hendriks
San Diego, California

Editors' Note: We circled back to architect and resident John Sparano about his family's home in Utah and he sent us the following response:

"I'm really thrilled that someone noticed that detail. I marvel at it every time I walk into my daughter's room. The entire L-shape window is double glazed. We worked with a Salt Lake City glazier that used UV-bonding technology to invisibly weld together the four pieces of glass that came together at that corner. I'm told that UV bonding is the method they use to attach pieces of glass for aquariums, among other things. Typical gaskets were used at the other edges. Once the L-shape glass was assembled it was inserted into the L-shape wood frame, delivered to the site and installed in one piece."

After reading "Home Smart Home" (July/August 2010), I remain mostly skeptical about smart homes. Of course, it is certainly convenient to be able to turn on your sprinklers back home in the U.S. from the top of a ski slope in Europe, but it also makes a crucial element of human interaction—knowing and relying on your friends and neighbors—less necessary. I don't think that's good for society in the long run.

Talking fridges to remind us that we're low on milk? Just another robotic voice to join the chorus that badgers us at the supermarket, on the telephone, and at the gas station, all telling us things that are completely obvious to those who might do something as old-fashioned as, perhaps, pay attention.

Electronic control systems to control energy use, however, is a use of technology that I applaud.

Linda Given
Somerville, Massachusetts

Though fellow residents of Emigration Canyon, Utah, are still warming up to John Sparano and Anne Mooney's new home ("Off the Grid," July/August 2010), its clean lines and surfaces won the hearts of our readers, who wrote in to learn more about the kitchen stools (bottom) and the corner window in daughter Claire's room (top).

Photos by Dustin Aksland

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"City Parks 101" (June 2010) was refreshing. But no mention of Portland, Oregon? Honestly, if you're going to do a story about cities with great parks, Portland must be included: the Keller Fountain, Park Blocks, the Pearl District parks, not to mention Tryon Creek State Park, the parks on the Eastside, and the smallest park in the world (on Front Avenue at Taylor Street).

Sorry, Memphis. I think Forest Park (5,000 acres) is the nation's largest city park. You could do an entire article just about Portland's parks, plus Pier Park in North Portland, Springwater Corridor, the three-mile loop around the waterfront, Willamette Park, and the streetcar and MAX connecting everything.

Tim Cushing
Los Angeles, California

I sat reading "Off the Grid" in the May 2010 issue in a local coffee shop and almost spat my latte out as I read the line "It was a total act of love. It [the tub] weighs 2,000 pounds and it's scaled exactly to Debbie's body." Thanks for making my trip to the coffee shop that much more enjoyable. Keep up the witty prose.

David Cuthbert
Kingston, Jamaica

Where did the couple featured in "Off the Grid" (May 2010) get their bed, pictured on page 70? I have been looking for exactly such a design. Also, I love the magazine but wish there were a ton more pictures.

Petar Tomicic
Chicago, Illinois

Editors' Note: The bed was custom designed and made by Peter Fleming, one of the homeowners. Fleming is a furniture designer and builder who also teaches at and runs the furniture-design program at Sheridan College in Oakville, Ontario (sheridaninstitute.ca). For more photos, visit dwell.com/magazine for our online extras and extended content.

In "Chef's Table" (March 2010) on page 70 there is a full-page photo with some very interesting dark rectangular flooring. Do you have any details on what it is and where it was purchased? Also, I am curious about the blue teakettle on page 74 of the same issue. Where is it from?

Charlotte Schmidt
Arlington, Virginia

Editors' Note: The flooring is made of porcelain tiles from Casalgrande Padana (casalgrandepadana.com). The homeowners chose the Marte series from the Granitogres line in the Nero Acapulco finish. They selected 12-by-24-inch tiles and used black grout because they knew it would dry closer to a gray and match the tile color. The kettle is the Round teapot by Staub (staubusa.com).

I look forward to reading Dwell each month, and although I am a little tired of the "religion of green" being so promoted, I gladly read the magazine anyway for the beautiful houses and innovative designs that I see. My husband and I have incorporated many modern ideas into our ranch-style home and eagerly look forward to the day when we can custom build. Currently, we find ourselves with the dilemma of housing three little boys in one bedroom, with the other rooms being taken up by our daughter, ourselves, and an office. I have been tirelessly searching for the modern bunk-bed solution, and I have been sorely disappointed in the choices available here in the United States. Can you help?

Kerri Jeffries
Scottsdale, Arizona

Editors' Note: We featured U.S. companies Ducduc (ducducnyc.com) and Nurseryworks (nurseryworks.net), both of which offer modern bunk beds, in our 2009 *Make It Yours* special issue. Be sure to pick up our 2010 *Make It Yours* issue, currently on newsstands, for more modern children's furniture manufacturers in the United States.

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

Now online...

Dwell Looks Back

After ten years of publishing Dwell, we've amassed quite a compendium of behind-the-scenes anecdotes and insider tidbits about each article that goes to print. We'd like to take this opportunity to share a few with you. Dwell staff, both past and present, reflect on their favorite pieces, offering the kind of insight that only comes from witnessing the path of a story as it moves from concept to reality. Tune in to dwell.com to catch editors, writers, photographers, designers, and more as they recall a decade's worth of indelible back stories.
dwell.com/dwell-looks-back

Associate editor Miyoko Ohtake relives her dive off the Kastrup Sea Bath while reporting this "Outside" story, published in 2009.

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Chelsea Holden Baker
Writer Chelsea Holden Baker grew up in Maine and recently returned to buy a house with her fiancé. Philip M. Isaacson's pristine home ("Off the Grid," p. 82) inspired many of her renovation choices, so when Isaacson said he worried about his house's future resale value or even one day finding someone to live there, Baker was surprised. She assured him there's a Dwell reader who will appreciate it.

João Canziani
New York–based photographer João Canziani traveled to Baton Rouge, Louisiana, to shoot "Southern Greens" (p. 120). He enjoys visiting the South, which reminds him of Latin America. After photographing the home in the soaking heat, Canziani was rewarded with an iced chicory coffee made by his host, Rick Moreland, and delicious pecan bars made by Susan, Rick's wife.

Karrie Jacobs
Brooklyn-based writer and former Dwell editor-in-chief Karrie Jacobs wrote an essay for the debut issue of Dwell and penned its sequel ("Son of Fruit Bowl," p. 136) for this issue. She marvels that ten years have passed since the publication of the original "Fruit Bowl Manifesto"—though she does not feel that much older. Jacobs still refrains from displaying fruit but does enjoy New Jersey strawberries and precut pineapple chunks.

Eirik Johnson
Eirik Johnson, a photographer based in Boston, got lost en route to shoot Stephen Chung's house ("Finishing Touch," p. 168) in Wayland, Massachusetts. Luckily, a few passing power walkers knew of "that very nice house with the mirrors on it" and sent him on his way. When not getting lost, Johnson teaches at the Massachusetts College of Art and Design.

Dean Kaufman
Brooklyn-based photographer Dean Kaufman embarked on his first trip to America's "North Coast" to shoot Andrew Blauvelt and Scott Winter's home in Minneapolis ("The Design Trade," p. 128). He was tempted toward distraction by Blauvelt's massive book collection; the presence of Dwell creative director, Kyle Blue (with whom he could have whiled away the hours); Blue's angelic baby; and the famed Walker Art Center, but discipline prevailed and a 9 p.m. sunset enabled an extra-long workday.

Dan Maginn
Dan Maginn, a principal at the Kansas City–based architectural firm El Dorado Inc, penned this month's "Architects 101" (p. 144). He's on a mission to inform the misguided millions that the wet, gray building material delivered in concrete trucks is not cement. "Calling concrete 'cement' is akin to calling Rice Krispies treats 'marshmallows,'" Maginn says.

Mason Riddle
Mason Riddle is a writer based in St. Paul, Minnesota. The Blauvelt-Winter house ("The Design Trade," p. 128) reconfirmed her belief that a dynamic client-architect relationship is key to creating a home that strikes the perfect chords in scale, proportion, materials, and light. When not writing, Riddle inline skates, gardens, and serves wine in the tasting room at Alexis Bailly Vineyard, Minnesota's oldest vineyard.

Eric Roth
Eric Roth, who lives in Boston, has been photographing interiors for 35 years and traveled to Maine for this issue to capture Philip M. Isaacson's home ("Off the Grid," p. 82). "Philip has a 50-year relationship with his house, and it is still full of life and purpose," Roth says. "It provides support and clarity for a very good life."

Noah Webb
As a photographer based in sunny Southern California, Noah Webb was surprised to get a day of rain in late May when he went to shoot the Pearson-Trent residence ("Windows Vista," p. 112) in Los Angeles, where he also lives. Fortunately, the sun couldn't resist and gave him some beautiful late-afternoon rays.

Photo by Åke E:son Lindman

In the Modern World

CONTENTS

Emerging across Houston Street from the shadow of SoHo's bustling showrooms, the NoHo Design District became a clear destination during this year's New York Design Week. Jill Singer and Monica Khemsurov, the founders of design-and-culture website Sight Unseen, curated a series of gatherings, collaborating with local shops and spaces to host events and show new works from established brands and up-and-comers. The delicacy of this glass chandelier by French designer Sam Baron complemented the delicacy of meats on display at Japan Premium Beef, an ultra-sleek butchery that brings a whole new meaning to "cash cow."

nohodesigndistrict.com
sambaron.org
sightunseen.com

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

October 2
Frank O. Gehry Since 1997 opens at the Vitra Design Museum in Weil am Rhein, Germany.
design-museum.de

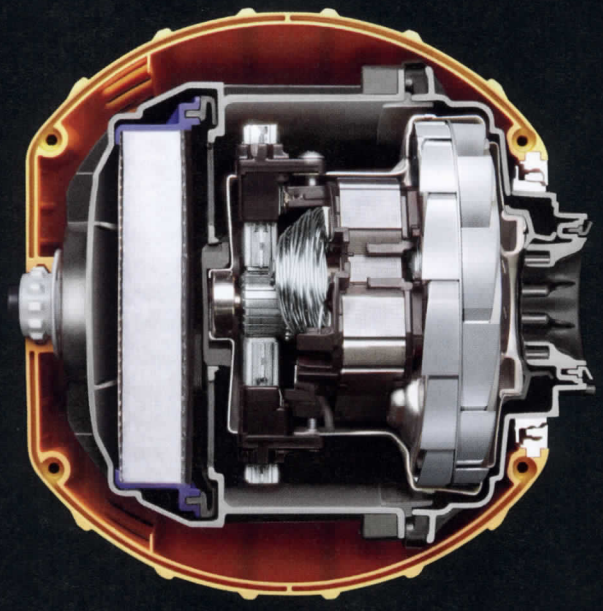
Naledi tables
by Patricia Urquiola for Mabeo
mabeofurniture.com
The telephone table may have gone the way of the carrier pigeon, but the Naledi side table, patterned with a multihued selection of Botswanan telephone wires, offers a charmingly literal new take on the fading genre.

Fresco
by Timorous Beasties
timorousbeasties.com
Fresco is a flat, digitally printed wallpaper that mimics the subtle cracks and fissures that affect stuccoed works of art. Pearlescent polka dots play with perspective, flattening out the otherwise intricate, ethereal floral print. *(below)*

Toro
by Blu Dot
bludot.com
Easy chairs are, sadly, not always so easy on the eyes. Give the old Barcalounger the boot and slip into Toro, a smooth leather-and-wood looker.

October 3
Small Scale, Big Change: New Architectures of Social Engagement opens at the Museum of Modern Art in New York. moma.org

October 3
TechnoCRAFT closes at the Yerba Buena Center for the Arts in San Francisco. ybca.org



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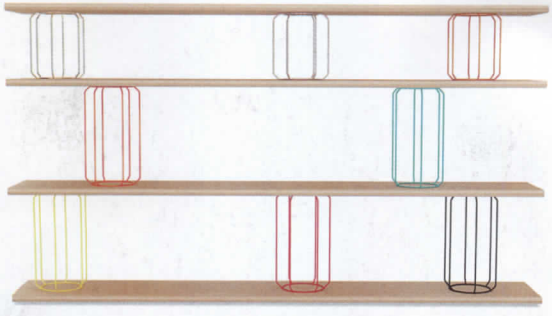
Matter Made



Over a few decades, SoHo has transformed from a gritty neighborhood of sweatshops and artist's lofts to a post-postmodern urban übermall. Down on Broome Street, Matter bridges the gap, especially with MatterMade Collection Number One—a new series of furniture largely designed and produced in the five boroughs.
mattermatters.com

1. Truncheon task light
by Commonwealth
2. Suspended lantern
by Stephen Burks
3. The Secretary *by Jonathan Nesci*
4. Halo *by Piet Houtenbos*
5. Circus *by Stephen Burks*
6. Nick and the Candlestick
by Lindsey Adelman
7. Simple Machines
by Jonah Takagi
8. Great Camp dresser
by Paul Loebach
9. Pallet *by Christopher Kurtz*
10. Quadro *by Silva/Bradshaw*
11. F/K/A table Lamp
by Jonah Takagi

October 10
Hanging Around: Modern and Contemporary Lighting closes at the Philadelphia Museum of Art. philamuseum.org

October 11
Rising Currents: Projects for New York's Waterfront closes at the Museum of Modern Art in New York. moma.org

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Spindle stool
by Patty Johnson and Stella Hackett for Quality Lamps
newcaribbeandesign.com
The Spindle stool—made from Andiroba wood—was turned on a lathe traditionally used for making lamps in Barbados. Part of Love, Freedom, Flow, the debut collection from the New Caribbean Design initiative pairs indigenous designers and craft manufacturers to support and modernize the artisan trade.

Branch floor lamp
by Rich Brilliant Willing
richbrilliantwilling.com
If Mother Nature were a modernist, she might make trees not with gnarled, knobby roots but with slim trunks and bentwood branches. Brass shades and a bold color palette complete the polished pastiche. *(left)*

Folding chair
by Hyunsun Park
parkhyunsun.kr
Folding chairs are an obvious option for extra seating, but the utilitarian plastic models aren't exactly elegant. When folded flat, these lean-but-sturdy ash models fit flush against each other for a more refined look.

Infinity
by FunQuilts
funquilts.com
By skillfully playing with the patchwork style and color blocks of traditional quilts, husband-and-wife duo Bill Kerr and Weeks Ringle create one-of-a-kind throws that are more Palm Springs post-and-beam than *Little House on the Prairie.* *(right)*

October 12-18
Join the Frank Lloyd Wright Preservation Trust on a trip through Southern California for *Wright Way California.* gowright.org

October 17
Iannis Xenakis: Composer, Architect, Visionary closes at the Canadian Centre for Architecture in Montreal. cca.qc.ca


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Modo chandelier
(4-sided, 15 globes)
by Jason Miller for Roll & Hill
rollandhill.com
The hyper-hip borough of Brooklyn is home to Roll & Hill's manufacturing hub, where Jason Miller's ever-so-subtle Gothic-style Modo chandelier is made from a CNC-milled frame of solid aluminum.

Swarm
by Mike and Maaike for Council
councildesign.com
This screen by Mike and Maaike scrambles space instead of stopping it flat. The staggered series of wooden slats linked by powder-coated aluminum clips may look complex, but it's actually just the sum of those two parts. Maximal minimalism! *(right)*

Objeti
objeti.com
Furniture is a family affair for Objeti. The Cleveland-based Ribic clan—siblings Joseph and John Jr. and father John Sr.—garnered an ICFF Editors Award for New Designer for their debut collection of lighting, low tables, and stools. Brotherly love has never looked more wholesome.
(From left to right: Hangman LED floor lamp, Aerialist Point low table, Soft Tools Chamfer, Soft Tools Ball, Aerialist Line low table, Drop 25 stool, Drop 20 stool)

October 24
Noguchi ReINstalled closes at the Noguchi Museum in Long Island City, New York.
noguchi.org

October 31
Brit Insurance: Designs of the Year 2010
closes at the Design Museum in London.
designmuseum.org

(It's so you.)

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Hands Off the Icons

"What would Hans Wegner say?" I tweeted upon seeing a citrus-tinged Wishbone chair on Design*Sponge. "Anyone else hate recolored classics too? They had paint in 1950; he chose not to use it."

Twitter users responded swiftly, coughing up egregious examples of remixed modern icons, from an Eames LCW in a very country-cabin green stain to Le Corbusier's cushy LC2, revamped by Cassina in rich upholstered hues with acidic powder-coated colors on the frame. Le Corbusier never visited 1980s Miami!

I grew up with my grandparents' set of Wishbones, and their identity is deeply imprinted on my mind. The beauty of the design is its sensual shape and unassuming palette. The papercord seats blend into the beech or oak frames, which would in turn blend into a hardwood floor if not for the assertive curves. Their sculptural strength is stealth. Lacquering them makes them look pop, synthetic, even Starck.

Maybe I should be happy about these "refreshed" classics, since we hardly need more chairs. Or rather, we don't need new chairs to solve the same old problems. Instead of more chair designers working in the style of Charles and Ray Eames, we need them working in the Eameses' mode, narrowing down hundreds of options to the best solution.

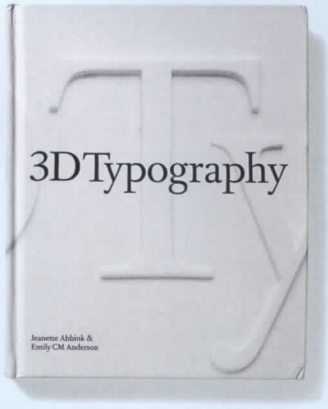
There are few things that would have been more horrifying to the Eameses than the suggestion that new colors can solve a design problem. That's not what modernism was about. Modernism sought the ideal marriage of material innovation and minimal design moves to make a place to sit. That's why the gaskets and fasteners are exposed on the back of the LCW, and Wegner managed with no nails at all. When you color the Wishbone you lose sight of those fitted connections and camouflage its true intent—elegant material honesty. Once painted, the whole chair might as well be molded in one piece of plastic.

The smarter path is to do as Wegner himself did, experimenting with deeper nostalgia. For example, Patricia Urquiola's new Comback chair for Kartell slims the profile and reproduces the Windsor in a thermoplastic technopolymer. History offers a much larger playground than the 70-plus years of modernism. Our eyes haven't been exhausted by more venerable forms the way endless knock-offs and reappearances of mid-century icons have soured us on bentwood, pedestals, and egg shapes.

New colors are a marketing ploy that disrespects a designer's legacy. Leave the classics alone, and celebrate them for what they are. The future of chairs may lie in the past, but not in the past we've repainted.

–Alexandra Lange

3D Typography



Does the alphabet take on more meaning when it's freed from the confines of cast-in-lead movable type, pen and paper, and the frame of a computer screen? Capturing words and letters in media that range from human skin to mini-sandwiches, *3D Typography* is a celebration of the words that emerge in unexpected locales and language that has an intrinsic bond to its varied means of conveyance.

Jeanette Abbink and Emily CM Anderson—former Dwell creative director and senior designer, respectively—curated the tangible typefaces in this collection from projects around the world: Trash gathered by students is assembled to form the word "used"; a pianist's solo is promoted with piano-wire script; cheese falls from a grater in the shape of the letters "M-I-C-E."

The evocative forms that adorn the pages are messy, playful, complex, imperfect, and, at times, nearly illegible. Though Helvetica's perfectly balanced composition conveys a clear message, it is precisely this collection's disconnect between easy reading and meaning that makes discovering and deciphering it such fun. We just wish the book were accompanied by a traveling exhibition, allowing the words to be experienced in more than two dimensions.

3dtypographybook.com

Photos by Garry McLeod (books)

The Argument

Books

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Kyu Sung Woo Architects
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Photos by Timothy Hursley

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Bukit Tinmah, Singapore
Wallflower Architects
wallflower.com.sg

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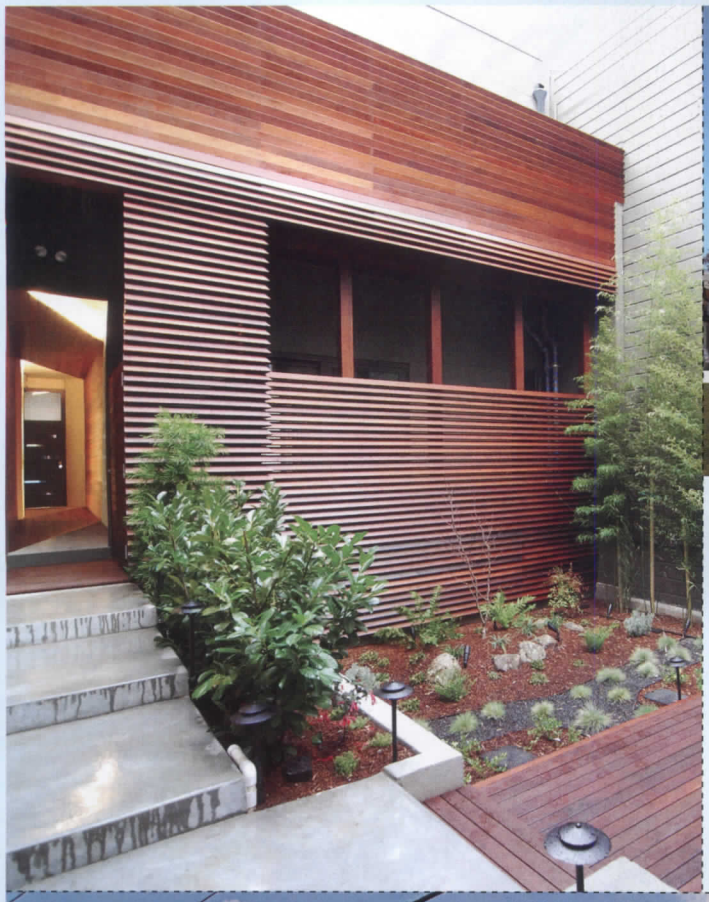

PS House
San Francisco, California
IwamotoScott Architecture (left)
iwamotoscott.com

Montauk House
Montauk, New York
Pentagram Architects
pentagramarchitects.com

Alligator
New Orleans, Louisiana
buildingstudio
buildingstudio.net

Photos by Peter Mauss/Esto (Montauk), Will Crocker Photography (Alligator)

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Sisters of St. Joseph Convent
Peterborough, Ontario
Teeple Architects Inc.
teeplearch.com

If, as the phrase often attributed to Mies van der Rohe suggests, "God is in the details," then both Teeple Architects and the Sisters of St. Joseph Convent stand in particularly holy stead. Not only does this new Canadian cloister merge clean, considered design with a decidedly earthbound concern for sustainability—it's aiming to receive LEED Gold standing—it also offers a numinous home of work and worship to a vibrant, varied sorority. Should the rest of ecclesiastical design suddenly follow suit, we may each quickly feel the pull of another quotable imperative: "Get thee to a nunnery."

Photos by Shai Gil

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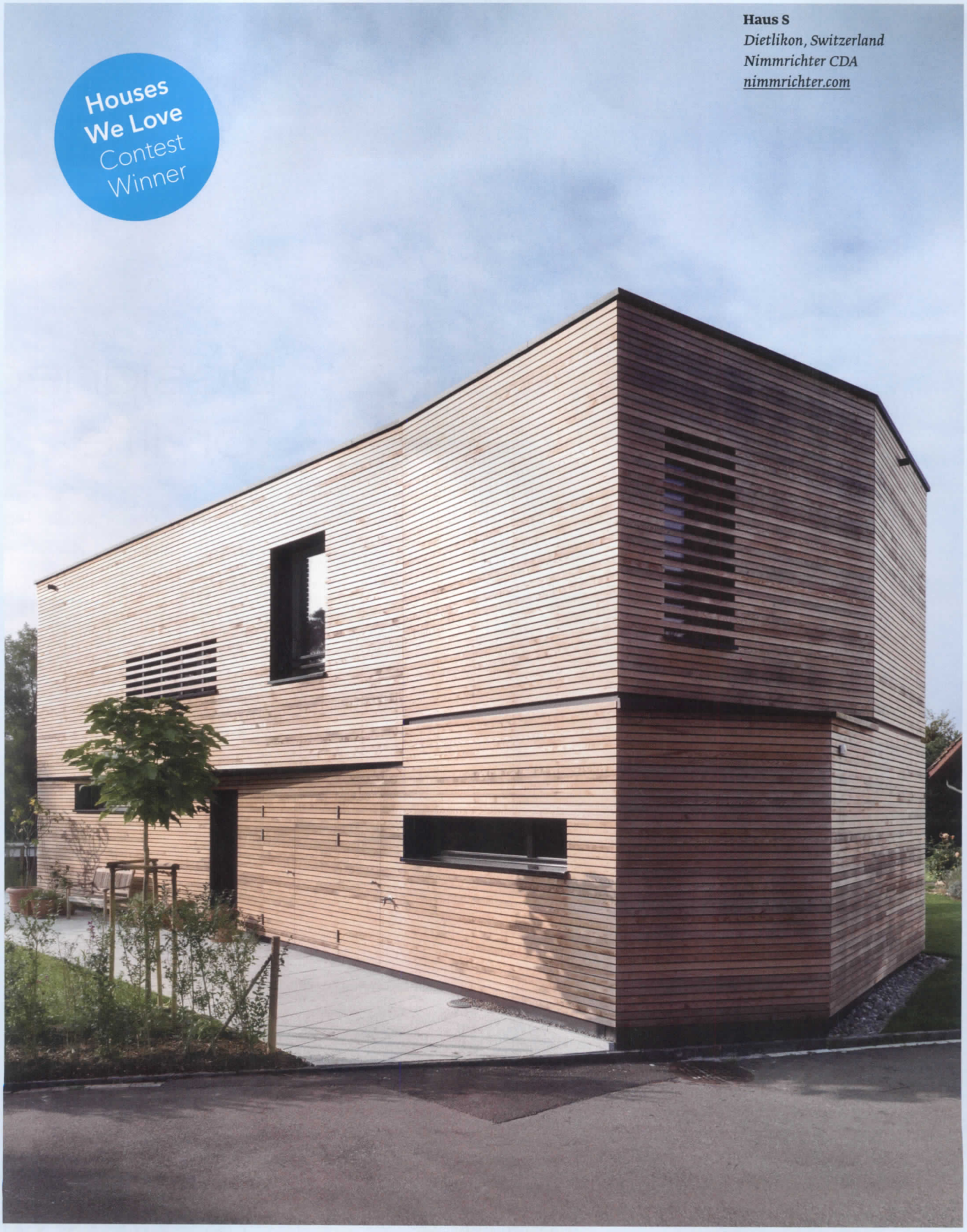

Haus S
Dietlikon, Switzerland
Nimmrichter CDA
nimmrichter.com

Photo by Bruno Helbling

Houses We Love

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Mill Valley, California, might not be a hotbed of modernism, but it was here, ten years ago, that Dwell came into the world alongside founder Lara Hedberg Deam's first home—now renovated by her husband, Chris Deam. Here's the story behind the place that started it all.

Designed In-House

As told to Sam Grawe
Photos by Dustin Aksland

@ Extended slideshow at dwell.com/magazine

The seeds of Dwell were planted in the late 1990s, when founder Lara Hedberg Deam renovated her cabin in downtown Mill Valley, California. She loved the location and had some *ideas about what* she wanted in a home, but she didn't quite know how to get on the same page as her architect. So she pressed pause and went back to school to study design, then restarted the house, which got built alongside a business plan for a new kind of magazine about architecture—one that would speak to all comers by connecting the rarefied world of modern design with the everyday world we live in.

Everyday life for Lara soon included a husband, architect Chris Deam, and twin children, Macy and Cal. With those additions, however, the house began to feel out of touch with the growing family's needs. Luckily, Lara didn't have to look far for a designer to whip things into shape: Chris was familiar with the scope of the job and happy to tackle a renovation. With newly minted interiors and a backyard patio that epitomizes sunny California living, the Deams moved into their redesigned dream home a year ago. Chris finished installing the last towel bar about an hour before I stopped by for a visit to discuss their renovation. Here's the inside scoop.

Lara Deam: I bought this little house in 1994 and started a major remodel with a talented architect named Bob Hatfield in 1996. I wasn't entirely sure what I wanted, but I was interested in the idea of timelessness in modern design, being sensitive to the context, and being appropriate in scale. The front elevation—which stayed largely intact through the new renovation—is where those ideas are most clearly expressed. The interiors, however, were less well defined. Realtors advised that if you're going to spend X you need to have X amount of bathrooms and X bedrooms. So the program was vague. It was beautiful, but the spaces felt like they lacked purpose.

Chris Deam: We met right when the house was finished, and after I moved in we affectionately called it the "man trap" for a while. It was interesting living in another architect's vision for a period of time. He became the perfect scapegoat for any problem we had—from burning the toast to not picking up our underwear—I mean, aren't architects supposed to solve *all* of our problems? But after a certain point, we realized we needed to express our own ideas of how we wanted to live, which were radically different than those of Lara as a single woman.

We wanted to carve out space for the individuals—for Lara's home office, for me to have a place to work, for each of the kids, for a smaller room where we could watch TV and have family time, and for more space to entertain. Lara was the one who came up with the bold idea of completely rearranging the plan of the house.

As the house is sited on a steep slope, visitors enter only to be whisked upstairs to the *main living space. The facade* was designed by Bob Hatfield in 1996. A new glass and steel door, designed by Chris Deam and fabricated by Sand Studios, was added in the renovation. In the master bedroom, Chris designed all of the built-in furniture.

Maralunga sofa by Magistretti and Cassina. Design first.

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LD: I thought we should have a smaller-scale room than the living room to spend our evenings in, and the old kitchen happened to be the perfect size for a den. I also wanted a larger kitchen to entertain in and the underutilized space in the back of the old house was conveniently located right off the yard.

CD: I freaked out when Lara suggested it, but the more I thought about it the more it made perfect sense. We had learned that we really lived in the backyard and moving the kitchen next to the patio would foster a greater indoor-outdoor connection. We could start to think of the yard more like an annex to the interior spaces.

LD: The backyard changed a lot—it used to be a jungle with a small concrete slab that hugged the house

A pair of Slow chairs by the Bouroullec brothers for Vitra frame a new Brionvega RR226 stereo by Achille Castiglioni in the living room (above). The photograph by Michael Wolf of a Hong Kong apartment building is from a series that ran in the March 2004 issue of Dwell. In the den (below), Lara and Cal read a *Hardy Boys* mystery on the Flexform Groundpiece sofa by Antonio Citterio while Chris works in his "office." The cozy room where the family spends much of their time once housed the kitchen.


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tightly, so we cleared it out and moved a lot of dirt to get a large level patio. The landscaping gave us two new rooms. And of course there's the new door.

CD: Even though the kitchen moved and we reconfigured the interior, we're still in the exact same footprint because of the zoning requirements. So the biggest change was making that big steel-and-glass window wall to transition you outside. I knew I wanted this big window and that it should open and close, and the only person I knew who could build it was Larissa Sand at Sand Studios. She engineered it with her husband, Jeff, and put it through a computer model to make sure it wouldn't tear apart the whole building when it opened.

The door weighs about 2,000 pounds, and it has its own foundation under the pivot point. In the first concept sketches it was really thin and elegant, but it just kept growing and growing and eventually the diagonal brace showed up—in the end, why not let the engineering show?

I didn't want it to feel like some serious architectural piece; I wanted something more like product design, so I softened it with one big curved window to smooth out an awkward 45-degree-angled wall, and then I radiused all the window corners. Since everything else is so strict, it needed to feel loose—the paint helps that too.

In addition to a swing, Cal's room (above) features Maija & Kristina Isola's Sola bedding for Marimekko. The sauna (below left) is a decidely Scandinavian touch. In the master bathroom (below right), Chris clad the tub and walls in Carrara marble. An AJ Wall sconce by Arne Jacobsen for Louis Poulsen sheds some light on bathtub reading.

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Cal and Macy enjoy a snack from Mom at the almost 14-foot-long walnut slab table sourced from Arborica in Marshall, California. The wood came from a tree that fell into a Palo Alto, California, street. A trio of Tom Dixon Beat lamps provide the perfect counterpoint to a slew of black plastic Eames shell chairs from Herman Miller.

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Can images represent new label designs to be released soon.

Deciding on the color was nerve-racking, though. It's a one-shot deal because it's painted in place, so you've got to be committed to your choice. We looked at a lot of colors, and we finally narrowed it down to two greens—one was a soft sea foam and the other was this acid green. In the end we said, "Let's go for it." It's going to be such a big part of the design, it needs to scream a little bit.

So the redesign was essentially a job of tailoring. It was like taking an ill-fitting suit and then retailoring it with an eye toward detailing, new materials, and fit. I wanted to use predominantly what was already there but reconsider the finishes and the proportion of the spaces. Eventually we got a solution that I feel is flattering to us.

What I love about the house now is that every space supports a part of our life. Before we would say "How in the world are we going to cook for friends out in the backyard?" Now there's a place for that and it's effortless. I love having people in our house. It's really best when it's full of friends.

LD: It feels like this design unlocked what the house wanted to be. We had the advantage of being here since '94, studying how the sun moves throughout the year, seeing how we all lived in it, and finally figuring out how we wanted to live in it. I think it allows for that now. To use the kids' words, we made it "more awesomer!"

Unable to alter the footprint of the building, the Deams created a backyard living area that nearly doubled the home's living space. Thanks to clever engineering by Sand Studios, seven-year-old Macy can operate the 2,000-pound door. A raised dining nook furnished with Konstantin Grcic Chair Ones for Magis makes outdoor dining a breeze.

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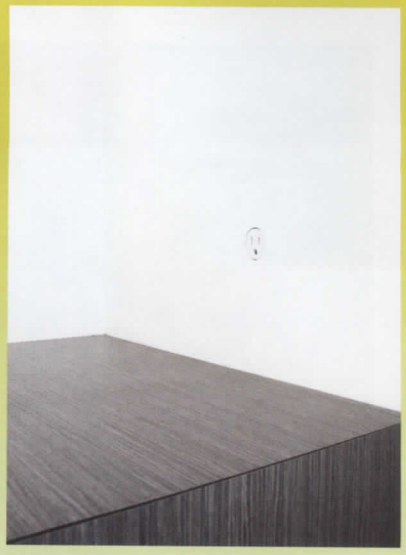

Trimming Down
It might not make you popular with your contractor, but for a more streamlined look, Chris recommends forgoing trim. "It lends a clean look with less visual clutter," the architect says. In their house, the doors, lights, cabinetry, and even wall sockets (all 22 by Bocci) are installed without trim. This allows the planar surfaces to recede and do their jobs without unnecessarily distracting the eye.
bocci.ca

Watch Your Stepstone
With the doors flung wide open, the Deams' outdoor space truly functions as an adjunct living room at the core of the home. The feeling of an outdoor room is reinforced by the linearity and evenness of the concrete patio surface, which was constructed with Stepstone's Narrow Modular Pavers. "I actually discovered them at Dwell on Design in 2006," Lara says. The three-inch-wide pavers are available in multiple lengths and in 12 different shades.
stepstoneinc.com

Pimp My Wall
When it came time to paint the 40-foot-long curving steel-and-glass window wall designed by Chris and fabricated by Sand Studios, the Deams turned to Steve Bauer of Baumar, who specializes in custom paint finishes, to get the job done. Metallic automotive paint stands up well to the elements—from blaring sunlight to heavy rain—and comes in an almost infinite array of colors.
Baumar: 415-431-6653

Make It Yours

Base Thoughts
Can't find the right table for your space? Another option is to have a custom top cut for a recycled base, which is what the Deams did for their outdoor dining area. They had an existing Scissor table base by Bay Area designer John Randolph sitting unused, so Chris had a piece of hardy soapstone (it stands up to high temperatures) cut to match by Fox Marble. A subtle facet at each corner plays off the base's design and lends a more intimate feel to the long table. For a fraction of the cost of a full piece, the bases of design classics are often available on Craigslist and eBay. fox-marble.com

One Jesus in the Church
In paring back the home's aesthetic, Chris kept the color palette as simple as possible. Limiting the surfaces to either painted white or stained black allows colorful art, objects, furniture, and people to really pop. The materials palette is similarly restrained, making the only natural piece of wood in the house—the almost 14-foot-long walnut slab in the kitchen—really stand out. "If there was wood everywhere it would lose its gravitas," notes Chris. Arborica: 415-663-9126

Click here for more information:
Sand Studios: sandstudios.com
Pure Lighting: purelighting.com
Randolph Designs: randolphdesigns.com

Dwellings Redux

In celebration of our tenth anniversary, we tracked down the residents of 15 of the 19 homes we featured in Dwell's *first* year to find out who's stayed put, who's moved on, and how their modern houses have fared.

Here's what we found:

8 households still live in the homes we featured

Of those who are still in their homes:

4 plan to live there until they die

2 plan to move within the next decade

2 do not have long-term plans either way

7 households moved to new homes

Of those who have moved to new homes:

1 moved to live closer to family

1 moved to live in another commissioned home

1 moved to renovate another home

2 moved to live in more urban areas

2 moved to live in larger homes

Original story photo by Doug Hoeschler

Story by Miyoko Ohtake
Photos of Dwell by Peter Belanger

@ Read more interviews with residents from our first year at dwell.com/magazine

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In the late 1990s, inspired by John Lautner's famously gravity-defying Chemosphere House, Bryce and Rochelle Jaime commissioned a floating home of their own on the steep slopes of Pasadena, California. Its nickname: the Levitation House.

Residents: Bryce and Rochelle Jaime, moved to another home in 2003
Project: Jaime Residence
Architect: Escher GuneWardena Architecture, egarch.net
Location: Pasadena, California
Issue: February 2001

We've since moved to Glenhaven, a little suburb 20 miles northwest of Sydney, Australia, to spend more time with my family.

The kids miss the house. They have very fond memories of it. My oldest wants to go back and buy it one day.

I enjoyed the views tremendously as well as the open slope of the land. The house felt a lot bigger than it really was with all the glass and the views that brought the outside in.

We've held off on building another house because I launched an IT company called Levitar, which means "to levitate" in Spanish. The business was named after the home. *—Bryce Jaime*

On the southern fringes of the Portland metropolitan area, Jerry Waters turned a 600-square-foot "dumb box" of a design into a piece of architecture clad in cement board and originally planned to add a 4,800-square-foot main home nearby.

Residents: Jerry and Anna Waters, moved to another home in 2006
Project: Jeddeloh Guest House
Architect: Jerry Waters, now practicing at Dull Olson Weekes Architects, dowa.com
Location: Molalla, Oregon
Issue: February 2001

The 600 square feet became too few for growing children, and we weren't able to build the main house at that time due to cost and timing.

The house had two rooms. We'd put the queen-size Murphy bed down at 8 p.m. so the kids could go to sleep. We'd work in the grand room until 11 p.m., then pick up the kids, transfer them to the sofa bed, and then we'd go to bed. We did that for four years.

We moved into a craftsman in downtown Portland. It's only 1,080 square feet, but it got us a second bedroom.

We still own the property in Molalla. My wife still has dreams of having goats, making goat cheese, and living the rural life. It's hard to say what we'll do with it. *—Jerry Waters*

Architect Michael Hughes playfully nicknamed the curving house he designed for his aging parents "The Home." The design might be better suited for Bilbao, Spain, than Eastanollee, Georgia, but there's no place Barbara and Joe Hughes would rather have retired.

Residents: Barbara and Joe Hughes
Project: The Home
Designer: Michael Hughes, Catovic Hughes Design, catovichughes.com
Location: Eastanollee, Georgia
Issue: February 2001

I broke my heel in 2001 and was in a wheelchair for several weeks. Since then, I had back surgery and was using crutches and a wheelchair for a while. Both times the walk-in shower came in handy because I didn't have to climb into anything. There's also a ramp down to the living room so I could go anywhere on the main floor that I wanted.

Upstairs, there's a master bath and bedroom for guests as well as a living room and a sewing room, which we still use. The purpose was to make us go up and down for as long as we can.

I like being with a person the first time they see the house. I like to see their surprise. We really get a kick out of it. *—Barbara Hughes*

Original story photos by Todd Hido (Jaime Residence), Robbie McClaren (Jeddeloh Guest House), Alex Harris (The Home)


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Though the roof of architect Eddie Jones's Phoenix home doesn't blend in with the traditional Spanish *tiles* of his Southwestern neighbors, its two-foot-thick rammed-earth walls were designed to last as long as the ancient ruins scattered around the state.

Residents: Lisa Johnson and Eddie Jones
Project: Johnson/Jones Residence
Architect: Jones Studio, jonesstudioinc.com
Location: Phoenix, Arizona
Issue: June 2001

The desert has grown up around the house, making it feel as if it has been part of the landscape forever. The critter population has gone up, too: javelinas, foxes, raccoons. We love it.

– –

We don't need as much space as we have. In retrospect, I would have made it smaller.

– –

Our computer-operated lighting system, all those whistles and bells, is overrated. We could have achieved the same thing with a simpler program.

– –

The walls will be here for another thousand years. They've held up extremely well with zero maintenance, and I fully expect those walls to outlast everything else. —*Eddie Jones*

Three times a year, Minnesota residents Mary Beth and David Koehler answer the call of the crashing Atlantic waves by heading to New Brunswick's coastal cliffs and their steel-and-glass home designed by Julie Snow Architects, Inc.

Residents: Mary Beth and David Koehler
Project: Koehler Residence
Architect: Julie Snow Architects, Inc., juliesnowarchitects.com
Location: Seeley's Cove, New Brunswick
Issue: August 2001

The North Atlantic sea is an unsympathetic host. There's a lot of salt in the air that damages anything that isn't stainless steel, and there's always the issue of things being too wet, too long. It's like being on a ship.

– –

The weather dictates where you sit, how far open the doors are, whether you have a fire on.

– –

We only take the table out to the dining deck in August, but we're often out there with our coffee watching the sunrise. When the tides come in there's a sucking sound the ocean makes hitting the shore; it's very intoxicating.

– –

It's a worry to have something as far away as it is, and it's a lot of upkeep. It breaks my heart, but we'll have to sell it at some point. —*Mary Beth Koehler*

Rising above the trees in Fayetteville, Arkansas, is James Keenan's tree house—a modern tribute to the one he and his grandfather built years ago but left behind when his family moved to Italy a few years after its completion.

Residents: James and Stacy Keenan
Project: Tower House
Architect: Marlon Blackwell, marlonblackwell.com
Location: Fayetteville, Arkansas
Issue: August 2001

We've had people propose in it, had weddings in it, pre-wedding parties, graduation parties. It's become a celebration tower more than anything else. When I have more time for it, I'll probably use it as a meditation retreat.

– –

When you move into your 40s you start thinking about yourself in your 60s. I asked Marlon if he ever thought about building an elevator in it. He said, "I really hope you'll give the keys to your children and just walk away," which we'll do.

– –

I have photographs of three stages as the original tree house my grandfather built for me was going up. We're about two years away from re-creating it with our kids. —*James Keenan*

Original story photos by Terrence Moore (Johnson/Jones Residence), Steve Dunwell (Koehler Residence), Timothy Hursley (Tower House)


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SUCK IT UP

Sweeping up is a crummy job, but someone's got to do it. Luckily, these eight vacuum cleaners are here to help you eliminate even the biggest of messes.

Story by Miyoko Ohtake
Photos by Peter Belanger

A. Versatility EL8502
by Electrolux, $400
smallappliances.electroluxusa.com

B. Roomba 560
by iRobot, $350
irobot.com

C. DC23 Turbinehead
by Dyson, $400
dyson.com

Patented more than 140 years ago, the first manual vacuum cleaner required both elbow grease and coordinated choreography, in addition to a penchant for housework. To operate American inventor Ives W. McGaffey's 1868 machine, the "Whirlwind," the user had to turn a wheel with one hand to create suction and steer it around the room with the other.

In the early 1900s, powered vacuums came on the market, and by mid-century, the job was easily being done with cocktail in one hand, vacuum in the other. Today, we don't even need to get off the sofa to clean the carpets—as long as we can reach the Roomba's remote control from the comfort of our couch's cushions.

D. S 7580 Tango
by Miele, $849
mieleusa.com

E. Halo UV-C Germ-Killing Vacuum (HALO100)
by Oreck, $600
oreck.com

Modern vacuums—many bagless, some self-propelled, and others automated—do the deep cleaning so we don't have to. Of course, you still have to remember to vacuum beneath the bed, one of the most frequently forgotten spots and a common cause of sleeping problems (due to built-up dust). And be sure to do your due diligence: Select a model (like any of the vacuums featured here, save the Roomba 560) equipped with a HEPA (high-efficiency particulate air) filter, which is rated 99.97-percent effective at capturing particles 0.3 microns in diameter. "The things you see on the rug don't trouble you because they fall to the ground and are too heavy to inhale. It's the really fine particles you want to make sure to get," says Angel Waldron of the Asthma and Allergy Foundation of America.

Still, if giving your home the recommended once-a-week onceover makes you cringe, you can always hire a housecleaner—at least until we reach the point where we're all as lucky to have our very own Rosie the Robot to lend a helping hand.

F. LuV300B
by LG, $399
lg.com/us

G. Canister Vacuum Cleaner (2029219)
by Kenmore, $180
kenmore.com

H. Platinum Lightweight Bagged Upright with Canister (UH30010COM)
by Hoover, $300
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A Fine Vintage

At age 34, Philip M. Isaacson commissioned architect F. Frederick Bruck to design a home for him and his wife. That was 1959. Five decades later, he still lives in his ideal home—and very little has changed.

Story by Chelsea Holden Baker
Photos by Eric Roth


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Philip M. Isaacson believes in architects. The 86-year-old resident of Lewiston, Maine, graduated from Harvard Law School in 1950, but throughout his studies, his eye was keenly trained on the Harvard University Graduate School of Design. That was when the GSD building was known as the "Harvard Box"—a pejorative meant to demean the Bauhaus pedagogy of Walter Gropius and his protégé, Marcel Breuer. But Isaacson was enamored. A few years later, he approached the dean of the school, Josep Lluís Sert, with a bold proposition: Design a tiny house in Maine that no one who's anyone will ever see—and do it for $25,000. Though Sert did Isaacson the courtesy of entertaining the offer, he ultimately declined, and Isaacson continued his search for the right architect.

"You have to educate yourself when you select an architect," Isaacson says. "You have to find one that has the right approach, an attitude that you can feel throughout his or her work. You have to appreciate that attitude and admire it enough to want them to carry it into the house." Although his budget was modest, being an architectural autodidact in the most serious sense of the word made Isaacson the ideal client. "When you find your architect you have to stay out of the way until the day he shows up with plans and says, 'Well, this is the house,'" Isaacson says. "And then you reply, 'It looks like a wonderful house.' And that's it."

Isaacson's own assiduous search and particular attitude paid off. He commissioned a young German-American architect, F. Frederick Bruck, who trained at Harvard and lived in Cambridge, Massachusetts. "He told me he could build the house for $25,000," Isaacson remembers, "but they all lie. It cost $32,000. I asked him where I'd get the $7,000 and he just said, 'Oh, you'll find it.'" And Isaacson did.

The main entry (top), located off of the front courtyard, is more practical than grand. The door opens onto a PK15 chair by Poul Kjærholm and built-in coat cabinets that direct movement to either side of the hall and into the living area. The library (bottom) is lit by the front courtyard. The chartreuse vent, originally painted vermilion, is the one architectural color inside the house. Two Cantilever Cane chairs by Mies van der Rohe face Isaacson as he rests upon a Pernilla easy chair by Bruno Mathsson.

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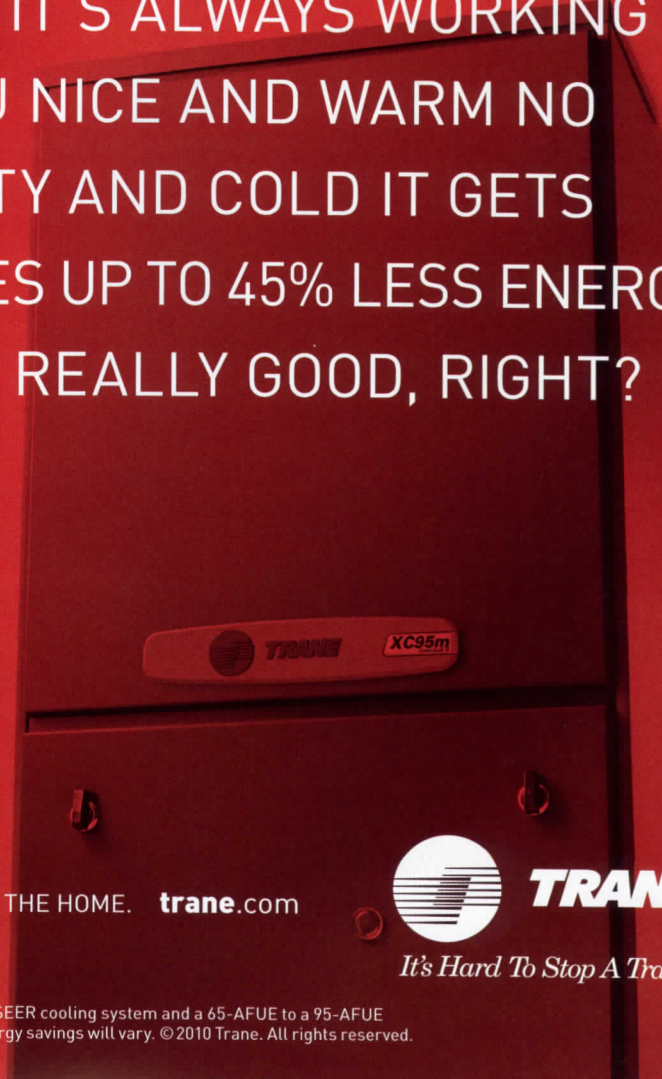

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A club from the Fiji Islands is mounted on the wall of the fireplace that divides the living and dining rooms. The living room—furnished with two Cab chairs by Mario Bellini for Cassina, a pair of Cowhorn chairs by Hans J. Wegner for Johannes Hansen, the Barcelona Table by Mies van der Rohe for Knoll, and a Y61 stool by Alvar Aalto for Artek—has no windows, but lightwells on either side of the chimney provide brightness. Another design by Wegner, the Chair, peeks out from the dining room.

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In return, Bruck delivered a house for all the seasons of Isaacson's life and the changing moods of Maine. The house is oriented inward, in the classic grid proportions of capes and colonials, and centered around a large white fireplace in the living room. Any outward similarities to New England vernacular end there. "Service people miss it. Someone always thinks it's a wall shielding a swimming pool," Isaacson says about the flat roof and blank street facade nestled among traditional Maine homes. "But it's an urban courtyard house in an area that isn't densely urban. It's very formal and it's very Cambridge." And it suited Isaacson and his wife, Deborah (who passed away in 1993), before, during, and after they raised three children.

Isaacson continued his personal study of architecture after the house was complete. Throughout his life, he has taken architectural pilgrimages—disguised as vacations—to photograph iconic buildings like Le Corbusier's Villa Savoye and even this year traveled to Russia to see the Kizhi Pogost. In addition to running his own law firm, he became an arts activist and writer. In 1988, Alfred A. Knopf published his *Round Buildings, Square Buildings & Buildings that Wiggle Like a Fish*, an aesthetic primer for children in which he pays homage to his light-filled home with a photo of the wall of windows that looks out onto the back courtyard.

Walking into the house today, 50 years after it was built, Isaacson pauses to affectionately rub a storm-door handle, and he says he often pats his home when he enters. He's proud of how much New England craftsmanship went into its construction and furnishings. "Maine has exceptional resources that are adaptable to a classic modernist aesthetic. Machinists in Lewiston turned these doorknobs out of blocks of stainless steel," he says, staring at

Isaacson and his best friend, Mary T. Hatch, snack at a dining table by Charles and Ray Eames for Herman Miller in the eat-in kitchen (top). Isaacson "borrows the view" of a neighbor's magnolia on the adjacent property by propping open the side door (bottom). His own espaliered apple tree makes the most of limited space.

Staying Power

Philip M. Isaacson is not your average American. Most of us—more than 67 percent of households in the United States by the last official account—are homeowners, but we're not likely to settle as early or for as long as Isaacson has. The U.S. Census Bureau estimates that the average American will move 11.7 times in his or her lifetime. And if that person lives in a single-family dwelling, it's likely almost 1.5 times the size of Isaacson's 1,600-square-foot home.

By choosing a small lot nestled between existing houses, Isaacson and his family added to the density of the neighborhood and have enjoyed a walking life within striking distance of downtown Lewiston. The mix of privacy and easy access to urbanity was one of the factors that influenced their choice to stay put rather than move.

So how do these choices add up? How much lower is the carbon load on Isaacson's shoulders compared to an American who has spent 86 years moving and renovating, then mowing acres of lawn on Saturday mornings? It's hard to quantify.

Every built structure represents "embodied energy" (the amount of energy consumed by the manufacturing of its parts and the building's subsequent construction) along with waste from the process. Because Isaacson has preserved and maintained the original high-quality materials of his home—from the redwood walls to the energy-efficient windows—the embodied energy tally hasn't changed much since construction was completed in 1960. Considering that building and demolition waste accounts for 40 percent of landfill material, keeping it old school is a significant way to live sustainably.

If you're wall raising or renovating today, the nonprofit Athena Institute can help you make choices that reduce waste and lessen negative environmental effects. Its Impact Estimator and EcoCalculator tools compare the embodied energies from the materials and systems you're considering.

To learn more about the environmental effects of building or renovating with comparable materials and systems, visit athenasmi.org.

his thumb on the metal. "Mies van der Rohe would have admired that."

Almost nothing in the house is standard, and that is part of why it hasn't changed—both for the impracticality of replacing something that was never factory-specified (removing the slender, original Thermador oven would require entirely new cabinets, for example, since ovens are no longer made in the same narrow dimensions, and fitting in a new one would destroy the surrounding drawers) and because it was built to last a lifetime (and longer). Bruck designed "every inch of the house, including the towel racks," Isaacson recalls. "Everything had to be made. The cabinetry was built on-site. The molding was milled right inside as they were building it. There was a certain supposition about quality."

The custom features called out to Isaacson and his wife daily. "When I built the house, I thought I was a pioneer and that everybody would build houses like this," he remembers. "Why wouldn't they? It's so wonderful. The satisfaction that we got from the house insulated us from the urge to ever build a new one, and had I gone looking for this house elsewhere, I never would have found it."

Isaacson remains fiercely loyal to Bruck's design and that affects his decisions about how to maintain the integrity of the home, down to the light fixtures and linen curtains (which

Isaacson has had replicated three times). "There's a communion between me and Fred—even though Fred died a long time ago. I feel an emotional attachment to him via the house," Isaacson says. "Living in a work of art makes demands on you. It anticipates that what you put in it will be relevant to its standard. It's my obligation to see that the house is maintained as Fred designed it."

Despite the home's familiarity, it never fails to make Isaacson think. "Living in a modernist house is an aesthetic adventure and it's an intellectual experience," he says. "This house is still revealing itself to me."

Isaacson designed the steel door handle (top) and had it milled by local machinists in Lewiston. The second bedroom (bottom) has an eclectic mix of textiles and textures: Replicas of the original curtains, a custom wood credenza by Gerald Curry, a bright pillow made by a friend, bed linens from Finland, and a rug from Morocco.

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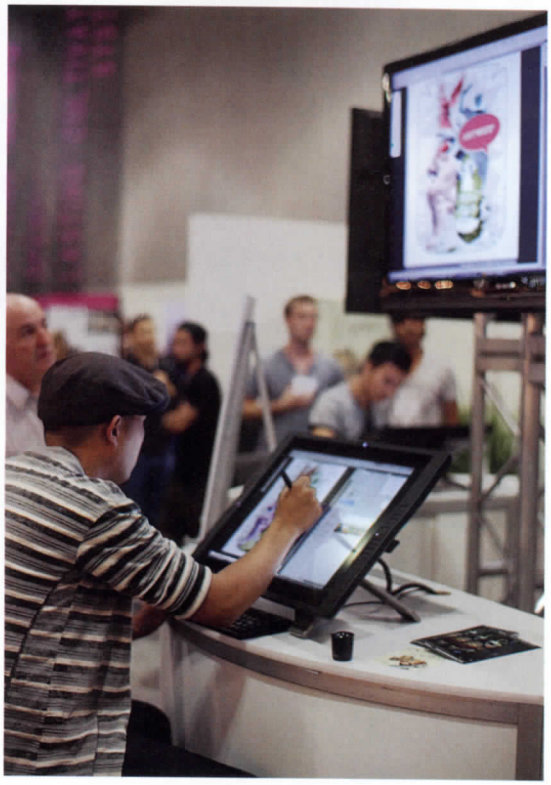
Working for the Weekend

Bigger and better than ever, Dwell on Design returned to the Los Angeles Convention Center in June for its third straight year. With a pair of conference stages, an expansive exhibition floor, and home tours among the activities to choose from, the West Coast's largest design event is our favorite three-day weekend.

Photos by shootmyevents.com

More than 18,000 attendees poured through the 145,000 square feet of exhibition spaces (bottom left) during the show. The 250 exhibiting companies included presenting sponsor Kohler (top right), which displayed its latest range of fixtures. Gilt Groupe (top left) gave away a $1,500 shopping spree at Ligne Roset and offered visitors a chance to rest their bones on Cristian Zuzunaga's pixelated Togo sofas. Bloggers met in the Hewlett Packard lounge designed by Logical Homes (center), and aspiring designers entered the coolcapitals contest (bottom right).
kohler.com
gilt.com
coolcapitals.com



Photos by shootmyevents.com, Peter A. Williams (HP Bloggers)

Modern Living by EcoFabulous and Reclaimed Space

Dwell Outdoor featured the return of one of last year's extremely popular exhibits, a show house designed by Zem Joaquin of EcoFabulous and constructed by the Austin, Texas, firm Reclaimed Space. The 400-square-foot house was constructed almost entirely out of rugged, roughly hewn materials salvaged from old agricultural buildings. The interior, furnished with eco-friendly appliances from Electrolux and stylish recycled designer furnishings from eBay, was decidedly polished. The diminutive home was auctioned on eBay over the course of the weekend (it ended up selling for $61,100), with the proceeds going to Global Green USA.

ecofabulous.com
reclaimedspace.com
globalgreen.org
electrolux.com

Photos by Peter A. Williams (Reclaimed Space opening), shootmyevents.com (Reclaimed Space exterior and interior)

Wine Meets Design

All eyes are on Liebherr's new HWS 1800, a wine storage cabinet that takes fine wine from under the counter and places bottles in full view. With the capacity to hold 18 bottles, this innovative unit is surprisingly compact. Coupled with its diminutive size, a sleek recessed handle opens up opportunities for integration beyond the kitchen into the dining room, living room or study. Once inside, your bottles will benefit from ideal storage conditions such as precise temperature control and features that protect against light, odor & vibration, allowing you to enjoy the wine as much as the unique design.

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Dwell Patterns

Direct from the Sausalito, California, factory, Heath Ceramics debuted its latest collaboration, a tile collection with architect Chris Deam and the Dwell team. A nearly infinite selection of patterns and color combinations can be created from the three basic shapes and signature glazes. heathceramics.com

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We're all for craftsmanship, be it a cyan button on the Taylor Stitch x Dwell Architect's shirt (with bow tie) or a custom green offered on the RTA Dwell stool from Semigood. taylorstitch.com semigood.com

Restaurant Design Awards

When you are dining out these days, an appealing milieu is as integral to success as a delicious meal. For the second year in a row, Dwell on Design got a taste of the best the nation has to offer by hosting the sixth annual AIA Los Angeles Restaurant Design Awards. aialosangeles.org

Photos by shootmyevents.com, Peter A. Williams (restaurant awards)

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Asia Now by Designboom

Coming on the heels of last year's wonderfully successful *Kitchen Ecology* exhibit, our friends at the Italian website Designboom culled the best in contemporary Asian design for Dwell on Design's *Asia Now* exhibit. The show was organized as a row of nationally themed stalls—reminiscent of a buzzing bazaar—each showing off an exhilarating array of industrial design. From Iran to Japan, the wealth of creativity, craft, and play was manifest. The Japanese stall (center) was one of the largest of the lot; a clear standout from the Philippine booth was Kenneth Cobonpue's dowel-filled stool (bottom right). This glimpse into a continent of design affirmed that it is most certainly Asia now, and for the foreseeable future. designboom.com

Design Clinic by Architizer

The design-minded social-networking site Architizer set up the Architizer Design *Clinic* at *Dwell* on Design where local architects helped average folk with their design conundrums. architizer.com

Photos by shootmyevents.com (wall detail), Peter A. Williams

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inquiries 323 653 5400

suzannefelsen.com

turquoise and rose cut black diamond rings in 18k white gold with black diamond, diamond and pink sapphire micropave

No aluminum or tin for us! Instead, for our tenth anniversary we teamed up with art-book purveyors Arkitip to produce a series of limited-edition serigraphs. It was serious work (seriously subjective, that is), but we narrowed the field down to ten of our all-time favorite Dwellings, and then we passed them on to ten of our favorite artists. The instructions were simple: 1. Make a piece of art based on the story. 2. Make it ridiculously awesome. We think that our collaborators succeeded on both fronts—decide for yourself when you turn the page.

These are not mere pretty pictures.* Without all of the amazing homeowners and architects who were willing to share their stories with us, the fantastic writers and photographers who brought those stories to our pages, the devoted staffers who worked tirelessly to put those pages out in the world, and, most importantly, a supportive audience for our magazine, none of this would be at all possible. Sometimes we watch a film and think, "Good job, Ridley Scott!" But there are actually hundreds of names that roll in the credits who also deserve some thanks. There may be just ten pieces on the following pages, but behind each one is the dedication all of you have put into giving Dwell its tenth birthday. So, thank you, and let's enjoy ten more!

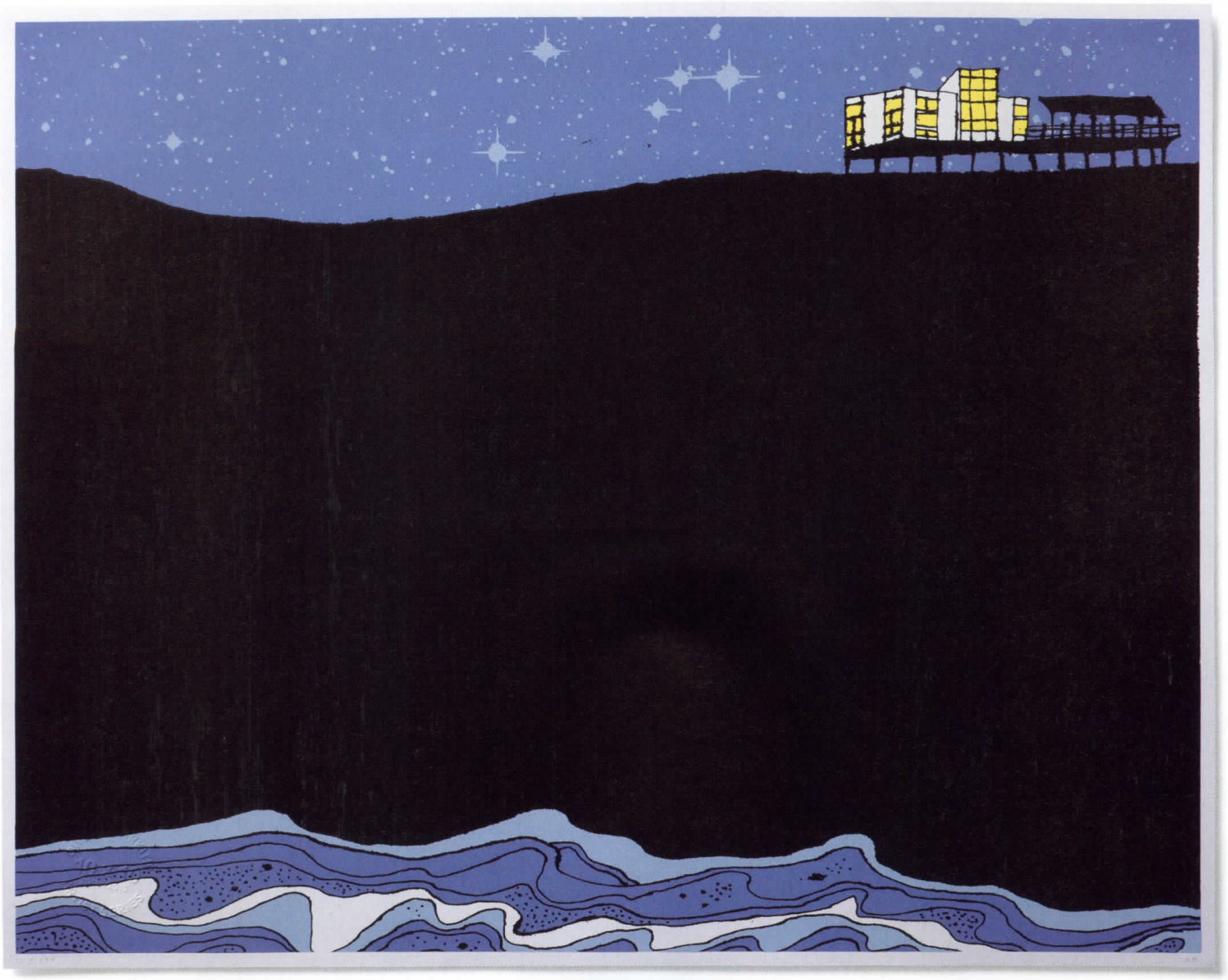
**Well, they* are *pretty pictures. So pretty that it would be rude to hoard them for ourselves. If you would like to have one, or all ten, we've made a limited edition of 100 signed and numbered silkscreened prints of each artist's work. The serigraphs are available from our website for $125 each. Direct your cursors to: shop.dwell.com.*

Andrew Holder
Labor of Love / Love's Labors Found

Project: House of Earth and Light
Architect: Marwan Al-Sayed with Janet Fink
Location: Phoenix, Arizona
Issues: October 2000 and June 2005

This is the only project to be featured in Dwell twice (and it was on the cover of our first issue). We returned to the house when it received a new roof design and was finally completed. Although it was a long slog for the homeowners, Holder's take is decidely sunny.

Photos by Peter Belanger (posters, Dwells), Daniel Hennessy (House of Earth and Light), Amy Eckert (Anderson Beach House)



Nathaniel Russell
The Perfect Beach Shack

Project: Anderson Beach House
Architect: Preston Phillips
Location: East Hampton, New York
Issue: August 2002

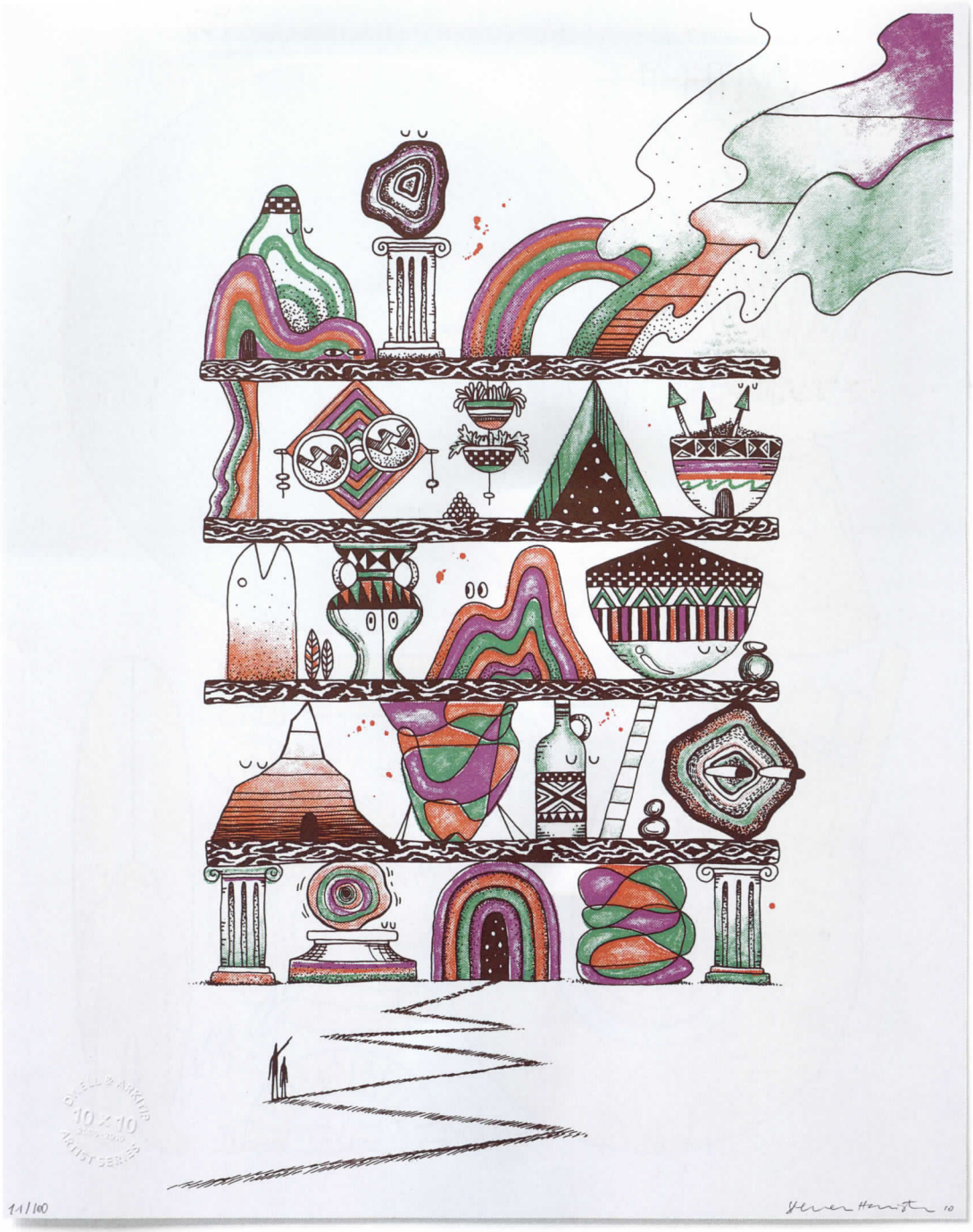
Unencumbered by the ephemera of daily life, vacation houses are best when stripped down to bare necessities, as this $150,000 home attests. The same could be said of Russell's dramatic print. After all, the perfect beach shack requires the perfect beach.

Mario Hugo
Living in Black & White

Project: Ingegerd Råman and Claes Söderquist Residence
Architect: Claesson Koivisto Rune
Location: Baldringe, Sweden
Issue: July/August 2003

Oddly, when five maximal personalities collided on this project, a striking minimalist design emerged. Hugo's interpretation picks up on the strong vanishing point created by the home's floorboards and whatever may lurk beyond its pristine walls.

Photos by Peter Belanger (posters, Dwells), Louise Billgert (Ingegerd Råman and Claes Söderquist Residence), Daniel Hennessy (Carlson Residence)



Steven Harrington
Junk Rethunk

Project: Carlson Residence
Architect: Office of Mobile Design
Location: Los Angeles, California
Issue: November/December 2003

By using materials almost entirely salvaged from the client's neighboring junk lot, Jennifer Siegal proved that with the right design, one man's trash is another man's treasure. Meanwhile, the junk in Harrington's print may well transform before our very eyes.

Mark Giglio
Go With The Flow

Project: Lavaflow 2
Architect: Craig Steely
Location: Kehana, Hawaii
Issue: July/August 2005

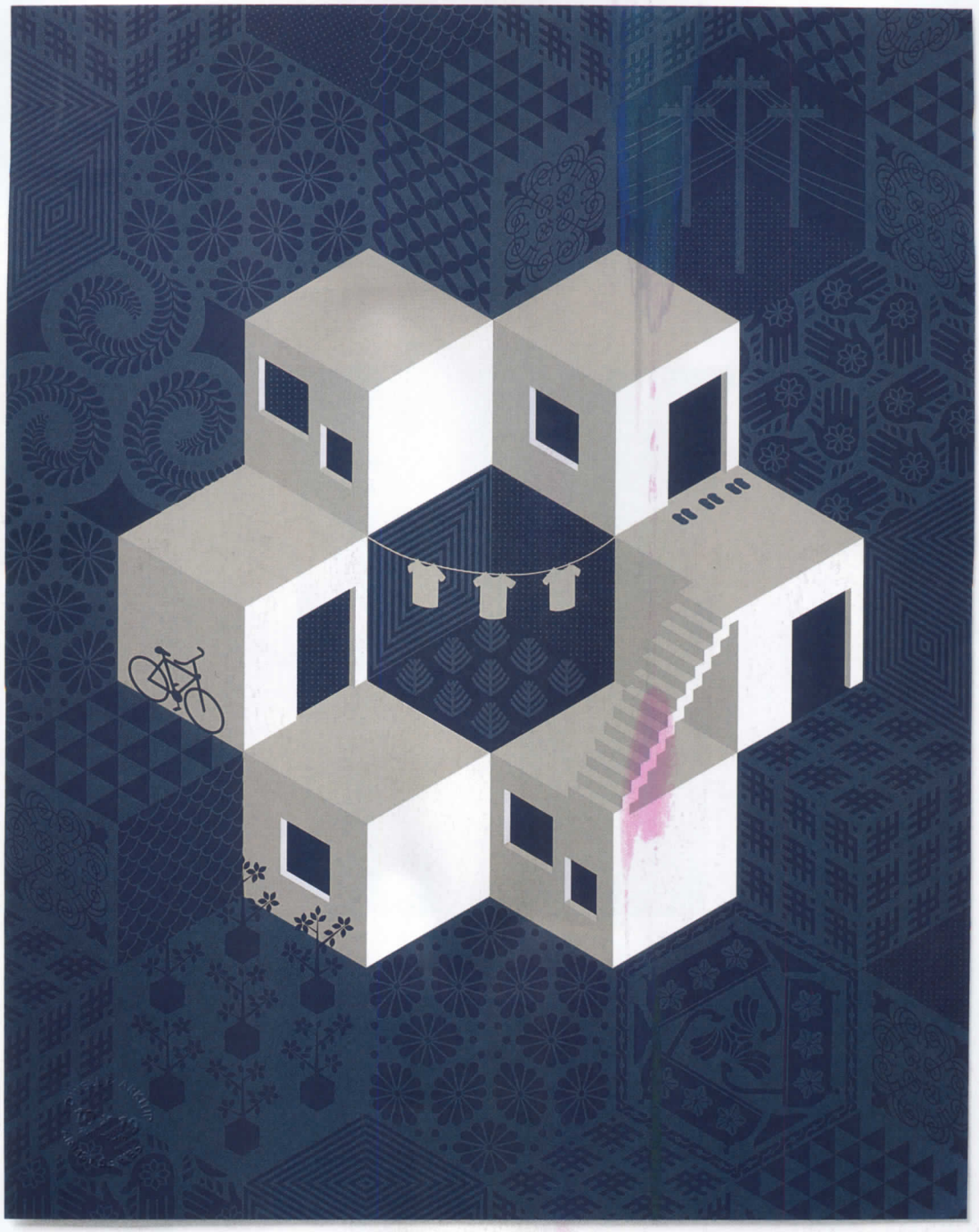
As Steely and his family embraced all their new Hawaiian home had to offer, they found the best way to live on a lava flow is to go along with it. That means surfing and "talking story" with locals. Giglio's icons and logos advertise "da kine" side of Big Island living.

Photos by Peter Belanger (posters, Dwells), Linny Morris (Lavaflow 2), Gunnar Knechtel (Villa Bio)

Daniel Carlsten
It Takes A Villa

Project: Villa Bio
Architect: Cloud9
Location: Llers, Spain
Issue: September 2006

The futuristic Villa Bio, a concrete structure that spirals from underground carpark to green roof, set a new standard for sustainability. Carlsten picks up on the organizational principles of its design, abstracting them into an iconic tableau.



Dan Funderburgh
Building Blocks

Project: Moriyama House
Architect: Office of Ryue Nishizawa
Location: Tokyo, Japan
Issue: December/January 2007

Pritzker Prize-winner Ryue Nishizawa designed a home where every room gets its very own building. Six of the ten white cubes are on display in Funderburgh's work, while a patchwork of Japanese-inspired patterns make for appropriate neighbors.

Photos by Peter Belanger (posters, Dwells), Dean Kaufman (Moriyama House), Pia Ulin (Boxhome)

Todd St. John
Nice Box

Project: Boxhome
Architect: Sami Rintala
Location: Oslo, Norway
Issue: March 2008

Sami Rintala's 205-square-foot Boxhome was a technical wonder of efficient planning that paired a high-tech metal exterior with a rustic wood core. St. John's print—a building section executed with a nod to the interior finishes—elegantly weds the disparate elements.

Mike Perry
Massie Produced

Project: American House 08
Architect: William Massie
Location: Bloomfield Hills, Michigan
Issue: February 2009

With every component of the American House 08 coming out of Massie's high-tech microfactory in Pontiac, Michigan, the architect proved that prefabrication can give the designer total control of his work. That is, until Perry's cast of characters got a hold of it at least.

Photos by Peter Belanger (posters, Dwells), Henrik Knudsen (American House 08), Dean Kaufman (Villa van Vijven)

Adrian Johnson
Creative Commons

Project: Villa van Vijven
Architect: Next Architects
Location: Almere, the Netherlands
Issue: December/January 2010

Communal living has never looked better than on this Dutch property, where five families proved democratic design can have spectacular results. Through overprinting and deft use of negative space, Johnson's piece plays with the notion of sharing.

Windows Vista

When artists Ramona Trent and Anthony Pearson teamed up with architects Escher GuneWardena for a full-scale renovation, they bestowed a remarkable view upon an unremarkable bungalow.

Story by Mimi Zeiger
Photos by Noah Webb

Project: Pearson/Trent Residence
Architect: Escher GuneWardena Architecture
Location: Los Angeles, California

Streetside, foliage and a concrete wall by artist Evan Holloway camouflages Anthony Pearson and Ramona Trent's low-key Mar Vista home. But look behind the mid-century facade, and a back patio offers an unexpected 180-degree view of the Los Angeles basin.

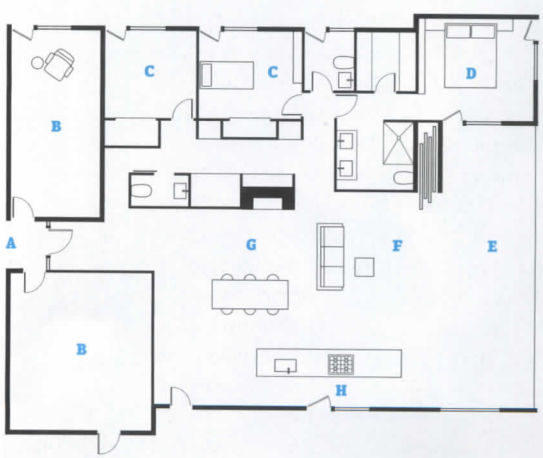
When Anthony Pearson and Ramona Trent first pulled up to the driveway of what would become their West Los Angeles home, nothing about the low-slung bungalow appeared particularly exceptional. The couple, an artist and a photographer, had been living in bohemian Venice in an old craftsman stuffed with art and history. This mid-century block felt suburban: crack-free sidewalks and grassy lawns. Over the years, the Mar Vista Hill neighborhood's original single-story stucco houses had morphed into a jumble that included Swiss chalets and overgrown haciendas, making this address seem doubly understated. Once inside, they were still dubious. The 1946 house had been subject to inexpert renovations, yet Pearson and Trent saw some potential and, more importantly, they caught a glimpse of sky out of a rear window—a view.

Because Los Angeles is basically a flat basin surrounded by hills, views are a scarce commodity. Multimillion-dollar manses in the Hollywood Hills or Santa Monica Mountains sport sweeping vistas, but the average three-bedroom ranch never gets the kind of elevation needed to look out over the horizon. But as Pearson and Trent's Mar Vista home sits on top of a small coastal rise, it's just high enough for an uncommon northeastern view of the city.

To thoroughly remodel the house to take advantage of the covetable skyline, the couple turned to the Los Angeles–based architecture firm of Frank Escher and Ravi GuneWardena. Escher, an expert on John Lautner, the architect responsible for some of Los Angeles's most iconic homes (such as the Chemosphere) with some of the city's most iconic views, was surprised. "We were just blown away the first time Anthony and Ramona brought us here. You have certain views in your visual library of Los Angeles and this is not one of them," says Escher. "We kept the front of the house deliberately very, very low key and nondescript—in a way a translation of their personalities: very private. And the view creates an element of surprise or delight, something that is really important in architecture."

Visitors enter the reconfigured house through a small vestibule, which immediately gives way to the sky, a few trees, and Century City on the horizon. (The main room's roof slopes up to a lofty 14 feet.) This new layout swaps an old zigzagged floor plan for a large living and kitchen area, bound on the west side by two bedrooms for their girls, Delphine (one and a half) and Chantal (five), as well as a master bedroom. The house may be modest, but an 11-foot-tall and 26-foot-long glass wall that slides completely away into a closet and opens up the entire living space to the outdoors makes it as dramatic as any of the mansions across town.

By paring the scheme down to a single space with a single, cinematic window, the architects were able to work within the clients' budget. The structure is simple—exposed composite-wood Glulam beams span the main room. By using an industrial building material in a residential setting, the architects save the home from ever feeling too precious. "I love



Pearson/Trent Residence
Floor Plan

A Entry
B Office
C Bedroom
D Master Bedroom
E Terrace
F Living Area
G Dining Area
H Kitchen

modern design, but I want to feel at home in it," explains Trent. "In photographs of a lot of contemporary modern homes, they don't look very livable."

Escher and GuneWardena, who've designed some very minimalist buildings, worked hard to make the home feel comfortable and relaxed. To that end, there's an easy flow between functions. A long tiled bar separates the loungy sofa (a custom-fabricated design developed as a collaboration between Pearson and Trent and the architects) in the living room from the kitchen practicalities. The bathrooms, laundry nook, and closet act as a buffer between the public and private spaces. The casual relationship between spaces is underscored by material choices. Almost like a textile draped over the surface, natural clay-colored tile wraps the kitchen island, spilling over the sides and meeting the floor tiles that cover the entire open-air living room and patio. Each tile is offset by a third, taking the emphasis off the grid pattern; the architects' deft attention to detail transformed inexpensive quarry tiles from something you'd see in a hospital cafeteria into a kind of muted luxury. "At one time we were talking about making the kitchen island out of marble, but it

Architects Frank Escher and Ravi GuneWardena's design may be strict in its layout and proportion, but it lends itself to casual living. The home features earthy, tactile materials, such as natural tile, wood, and hand-finished plaster. Drama comes from a 14-foot-tall and 26-foot-long glass wall that opens up the entire living room to the elements.

reminded Anthony of the bathroom at the Ritz," jokes GuneWardena.

Pearson and Trent love to entertain, inviting over fellow artists as well as writers, critics, and other friends. Entering the house, guests pass a rough concrete-block wall, a sculpture by artist Evan Holloway, and leave pretension at the door. Food gets laid out on the tiled bar (perhaps a lasagna, a tarte tatin, or Trent's chocolate-chip cookies) and there's a fire in the hearth. Folks gather around the dining room table, pulling up one of the assorted Danish modern chairs. In the living room, they simply find a spot on the fluffy Moroccan rug. "The glass doors are always open," says Trent. "If the fog rolls in, I bring out blankets and people hang out in groups on the patio."

Naturally, art hangs on almost every wall. A pale pink canvas, a *Butterfly* painting by contemporary artist Mark Grotjahn, stands out against the earthy, mushroom-colored plaster. Artwork even sneaks into the walk-in closet, and prints and small sculptures fill every crevice of the bookcases in Pearson's office in the front of the house. Keeping a watchful eye over the house is a stately portrait by Eugene Speicher, an American realist from the early part of the 20th century. Rendered in oil paint is Helen Appleton Read: gallerist, art critic, gentlewoman-about-town (she was friends with architect Philip Johnson in the 1930s), and more importantly, Trent's great-grandmother.

The house's mellow vibe grew out of long discussions between Pearson, Trent, and the architects. While some clients would scour glossy magazines for the latest design ideas, Pearson and Trent would show up at meetings with 1960s and 1970s architecture and interior-design books. The easy rapport is evident when hanging out with everyone in the living room on a recent mild afternoon. Trent cites a 1971 edition of *Modern Furniture and Decoration* by Robert Harling as an inspiration for mixing modern design with old and eclectic pieces. "My taste is a little farther afield than the other three's. They restrained me, because I can get a little macramé, hippie, redwood-dome house," she says, noting her upbringing in free-spirited Marin County. "I pushed for a sunken living room, but nobody would go for it."

Pearson brings out another book with a bright orange cover and begins to flip through page after page of 1960s international vacation houses. The book's black-and-white photographs were central to the conversation that spawned the house—on those musty pages you can start to pinpoint the bridge between Escher and GuneWardena's architectural pedigree and Trent's forays into funky. All of the '60s and '70s influences could have spawned a shag-carpeted disaster, but Escher and GuneWardena's design plants the house firmly in the present. Pearson stops on a favorite: a boxy wood cabin where all the glass doors pivot open to the outside. And almost as if on cue, everyone looks up from the book, turns their heads to the open sliding doors, and gazes out at the view of the Los Angeles skyline.

Pearson and Trent furnished the house with lamps and chairs they culled from vintage stores in the area. They found the overstuffed leather lounger at Surfing Cowboys in Venice. The couple and the architects collaborated on the couch design and had it fabricated. Works by local artists fill their home, such as the white vessels by California-based, Japanese-born ceramicist Shio Kusaka.

Small details add to the overall design. The shelves in Pearson's office (opposite, bottom) and the master bedroom take on a distinct one-third-offset rhythm, which is also carried over into the tile grout pattern. Pearson and Trent designed the sideboard (opposite, top) just tall enough so that their young children, Delphine and Chantal, couldn't reach the vintage stereo. Above it is a painting by Los Angeles artist Jon Pestoni.

Southern Greens

A change of Baton Rouge, Louisiana, neighborhood for Rick and Susan Moreland meant a chance to create a thoroughly modern house that owes its sleek, sustainable form to its vernacular roots.

Story by Aaron Britt
Photos by João Canziani

Project: Moreland Residence
Architect: Catovic Hughes Design
Location: Baton Rouge, Louisiana

Rick and Susan Moreland survey the front yard from a terrace that's more of an elevated front porch. The patio (opposite) and the rest of the house are equally open to the outdoors.

We're just back from a short, humid bike ride through Louisiana State University. Rick Moreland, the chair of the LSU English department, met me in Tiger Manor (a slapped-up apartment complex just off campus) with a pair of bicycles, and from there we rode back to his house in a quiet, leafy Baton Rouge neighborhood on the other end of the university lakes. We sip glasses of water as he takes a seat in the long, low window that looks from the kitchen out to the front yard. He's perfectly framed by the glass expanse and the concrete countertop; his long legs look longer still in the rectangular space, and during a pause in our chat he lazily waves toward a passing car. Like clockwork, the driver waves back.

During my visit, Rick and his wife, Susan, who works for local nonprofit Cancer Services of Greater Baton Rouge, express a certain ambivalence toward Southern culture. "Neither of us is sentimental about the South. Susan's Irish and I teach Faulkner," Rick says. That little nod to a passerby though, one that seems less consciously neighborly than deeply ingrained, says volumes not just about Rick's affable manner, but about how a home addresses its surroundings, and how a man addresses his neighbors. And though we're not outdoors, the long-time Baton Rougean's friendly gesture immediately reframes the spacious kitchen in those terms. Even when indoors, he's out on the porch.

Southern homes have always been about indoor-outdoor living, about maximizing the climatic benefits of both. Porches, or at least porch-inspired spaces, abound at the Morelands' home. Then again, much of this modern house—despite the ground floor's open plan, the corrugated galvanized-aluminum cladding, and the grasping thatches of bamboo in the courtyard—has ineluctably Southern roots, legible traces of the local vernacular.

The patio just off the kitchen has a nice, if somewhat shaded, view of the street and is one of the couple's favorite spots. The upstairs balcony faces the street as well, though from a height that interacts as much with the canopy of trees as anyone out mowing the lawn. The form of the house, too, owes more to regional design—think shotgun house and Charleston single houses—than anything Corbu came up with. One of the Morelands' architectural designers, Michael Hughes, suggests that though the boxy structure itself is rather a stark aesthetic deviation from the others on the block, its bones are local: "We took those Southern inspirations like the shotgun house, passive cooling, and tall spaces and translated them into a modern aesthetic."

The Morelands bought the lot where they eventually built the house in 2001, though they'd long been familiar with it. "It was used as a cut-through for walkers and runners (including us) between two

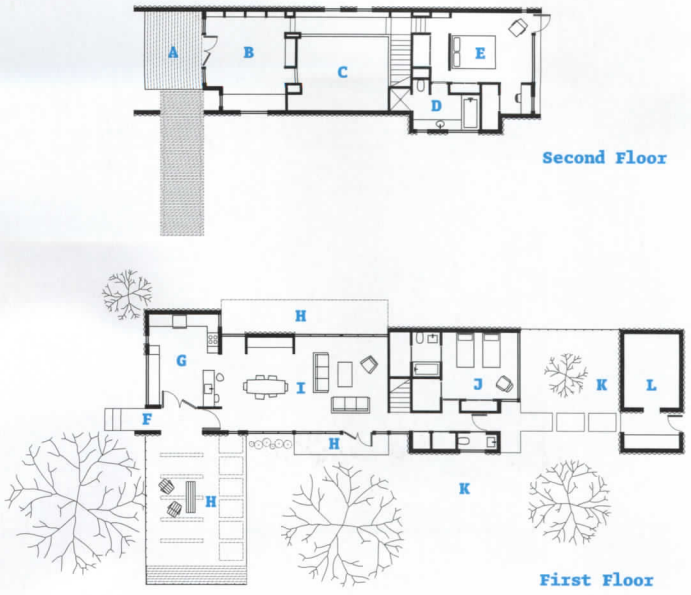
Catovic Hughes's design for the Morelands is all about embracing the outdoors. Rick (left) spends as much time on the patio as he can. The undulation of the aluminum cladding makes a regular, rhythmic backdrop for the yards-high bamboo he lovingly tends. The street is highly visible from the kitchen (right), a large space where two cooks can easily work around one another. The living room (opposite top) is glazed on both sides and where Rick says he gets most of his work done. Susan (opposite bottom) relaxes on an Ikea sofa. The yellow accent wall and high ceilings enhance the lightness of the room.

established neighborhoods, and we were interested as soon as it went up for sale," Rick says. They moved not only to build a new home but to take advantage of another part of town, one from which Rick often bikes to campus. "It was a neighborhood issue more than anything," Susan says. "We loved this neighborhood and we'd often end up here anyway."

"We moved here to shorten our runs, really," Rick quips, quickly adding, "Once we started talking about moving I wanted a house different enough to make it worth it. We weren't unhappy before, but to make this move we needed a bigger change than just the neighborhood." Architectural help wasn't far off.

Hughes taught architecture at LSU and practices with his wife, Selma Catovic Hughes, at Catovic Hughes Design. Rick and Susan asked around and the couple kept coming up. Soon they had the job.

But as the design neared construction, Hughes left for the University of Arkansas, and now teaches at the American University of Sharjah in the United Arab Emirates. Though out of state, Hughes and Catovic Hughes still made several site visits during construction and relied on the Morelands to snap photos of the construction. Even without the architects' in-person supervision, the house came out wonderfully, a modern two-story shotgun house that weighs in at 2,250 square feet and the palatable $128 per square foot.



Moreland Residence
Floor Plans

A Balcony
B Study
C Open to Below
D Bathroom
E Master Bedroom
F Entrance
G Kitchen
H Patio
I Living/ Dining Area
J Bedroom
K Courtyard
L Shed

The guest room (opposite, and this page, top) has one of the most enviable views of the pecan tree as well as the shed out back. Susan tends the ground cover. The Lunna swivel chair is from Ikea. Bamboo dominates the rest of the yard (bottom), where Rick planted three different kinds: golden, variegated, and moso.

Rick reads in the office upstairs (top) as Susan enjoys the protected terrace (below) just outside the glass doors. Though much of the outdoor life of the house is within the confines of the yard (opposite), the design has a porousness that allows a perpetual, if mediated, interaction with the neighbors and the street.

The team managed to bring the house in for so little in part because they opted to pay for the form itself as opposed to flashy materials. "We talk to clients about investing in the bones of the building—double-height spaces or spaces that feel gracious," Hughes says. "You won't see a lot of granite counters or marble thresholds. The Morelands got a nice, simple $120 toilet and tile for $5 per square foot. We try to have decent materials everywhere, without relying on really expensive finishes."

Concrete countertops, Ikea furniture, the discounted fruits of a neighbor's yard sale, and a rather unprecious take on furnishings—"Most things we have didn't come from the old house. I don't think we're very sentimental people," Susan says—kept the rest of the interior on budget.

Another vital element that helped keep costs down is the landscaping: Rick and Susan did it themselves. Little they've added—three types of bamboo, a trio of Japanese maples—can compete with the century-old live oak that dominates the front yard, though. The bamboo is the most prominent foliage in the courtyard, a pecan tree holds court in the backyard, and as a nod to the layout of the house and the lot's previous life as a shortcut, a slim corridor runs down one side of the yard for public use. And for those dreadfully sultry days when you won't find the Morelands outdoors, they take it all in from their glassed-in living room.

"My favorite spot in the house and, actually, where I do more work than in the study upstairs, is the brown leather chair in the living room," Rick says. "When I was at Harvard I studied in the design building because it had some of the best views."

From that lounger he surveys the yard through the two glass walls on either side and the street from the front window. The living room is easily the most exposed spot in the house, and though Rick expresses slight trepidation at being so visible (Susan doesn't really mind, she says), he freely grants that the benefits of all that light, sunshine, and the views outstrip the demerits of the expansive glass. "In our previous house we spent most of our time in the room with the most windows—it wasn't the biggest room, but it felt like it. Here, we look outside from almost any room in the house, and that does mean we care more and do more to make the landscape worth watching."

By opening the front and back doors downstairs, the door to the balcony in the office, and the windows in the master bedroom, the Morelands create two airflow corridors in a kind of double-decker shotgun arrangement. Open the glass doors into the courtyard and you've got a house in swampy Baton Rouge that relies on air-conditioning for only a few months of the year.

"The truth is, we really don't mind the heat," says Rick, as we sit stand in the kitchen, sipping from our glasses of water. "I love being outside, and this house really encourages that." Just the kind of sentiment any Southerner—tentative or otherwise—might agree with.

Blauvelt (left) and Winter (right) ground their soaring two-story living room with classics such as Eero Saarinen's Womb chair and ottoman, a Noguchi coffee table, an Eames wire-base table and a Danish teak credenza, which displays their collection of pottery and a pair of Martz lamps made by Marshall Studios. Flor carpet tiles help add color to the neutral palette.

The Design Trade

In a South Minneapolis neighborhood of century-old housing stock, Julie Snow's bold but elegant residential design fulfilled Andrew Blauvelt and Scott Winter's desire for a loft on the ground.

Story by Mason Riddle
Photos by Dean Kaufman

Project: Blauvelt/Winter Residence
Architect: Julie Snow Architects
Location: Minneapolis, Minnesota

It all began in Marfa, Texas, a decade ago, when Andrew Blauvelt, the design director and curator at the Walker Art Center in Minneapolis, and Julie Snow, principal of Julie Snow Architects, both attended the inauguration of Dan Flavin's seminal fluorescent light works at the Chinati Foundation. Flavin's work was commanding, but it was Donald Judd's concrete sculptures near the perimeter of the Chinati property that seduced Blauvelt. He was intrigued by the interface of the bunkerlike concrete slabs with the flat open land and loved the rhythm of Judd's repeating forms. In a "Eureka!" moment Blauvelt knew a concrete home would be in his future.

But it wasn't until after the trip that a deal between the two would be cemented: Blauvelt would go to work on Snow's monograph *Julie Snow Architects* for Princeton Architectural Press if she would design him a home.

Around the same time, Blauvelt was in the midst of a nascent relationship with colleague Scott Winter, the Walker's director of the annual fund. The two began sharing living quarters in lofts in both Minneapolis and St. Paul. "What we really wanted was a loft on the ground with an open plan, but not a condo," says Winter. But finding a city lot near the Walker, a must given their demanding schedules, was no small task.

In 2004 Blauvelt found a lot for sale at the intersection of a four-lane artery and a two-lane cross street. The approximately 40-by-120-foot site had been vacant for decades and offered mature walnut and honey locust trees. Better yet, it was just over two miles from the office. At that moment, Blauvelt was entrenched in the Walker exhibition *Some Assembly Required: Contemporary Prefabricated Houses*, and he had prefab on the brain. But he kept coming back to Judd's concrete sculptures. "I simply was drawn to the notion of concrete. So much great modern architecture has made use of it," he states. "The challenge, though, was to build a modern house that didn't cost a million, but was still in the city." Winter adds, "After all, we're just two people working for a nonprofit."

For Snow, the question was, how to create a personal space on a busy urban street corner? "In a city, your home is your urban retreat. It needs to encompass both a public and private persona," she explains. "You need to be able to remove yourself but still engage."

The deeply collaborative design process that ensued felt more like an architect-to-architect dialogue than an architect-to-client discussion. Snow shared sketches with Blauvelt and he drew designs to send back. Later, the trio would meet, handling chunks of concrete, wood, metal, glass, and other inspirational materials, to get a real sense of their tactility and material relationship. "Andrew is not trained in architecture, but he knows more about design than many architects," Snow says. "His library of design and architecture books is the most extensive of anyone I know. He's compositional—he thinks in composed elements."

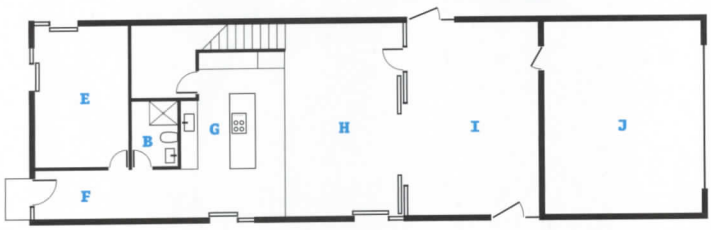
The home's mix of dark ipe wood, concrete, and glass give credence to Winter's description of it as "an open bunker" (opposite top). A portion of Blauvelt's 3,000-book library is archived in the long entry hall (opposite bottom) where the geometry of a Noguchi lamp plays off a pair of minimalist prints by Daniel Buren. A loveseat and two Neo arm chairs by Niels Bendtsen in the living room (this page) offer Blauvelt a light-filled view to the courtyard beyond.

The kitchen forms the centerpiece of the main living space and features cabinets by carpenter James LaChance, Hanstone quartz countertops, Electrolux Icon Series appliances, and a Jenn-Air exhaust hood. A vintage CH 23 & CH 30 monumental German climate map enlivens the dining area (opposite), which also sports dinner chairs by Hans Wegner.

Second Floor

Blauvelt/Winter Residence Floor Plans

A Study
B Bathroom
C Master Bedroom
D Open to Below
E Bedroom
F Entrance
G Kitchen
H Living/Dining Area
I Courtyard
J Garage



First Floor

Ultimately, that graphic designer's orderly sense resulted in a 24-foot-grid module that determined the house's design. The flat-roofed concrete, wood, and glass house is essentially two joined 24-foot cubes, a similarly sized 16-foot-long walled courtyard, and a 24-by-24-foot garage. Blauvelt describes the nearly 2,000-square-foot home as "unheroic," and adds, "The grid design is a graphic control of the space."

In an effort to stay as green as possible, the team used an energy-efficient T-Mass insulated concrete wall system, developed by Dow Chemical Company, to construct the 11.5-inch-thick first-floor walls. Like a concrete sandwich, the walls are fabricated from self-consolidating concrete (SCC) filled with rigid foam insulation. The somewhat pillowy SCC finish suited the picky pair perfectly—not too rough, like a parking ramp, nor too smooth, like a polished floor. "Concrete was an easy solution, and it's cheap. It is the simple things that make this place so special," says Blauvelt.

In contrast to the concrete, ipe—a dense, hard, rot-resistant wood—clads the second floor. The rich red-brown of the long horizontal ipe planks nicely sets off the unpigmented concrete below. But the real atmospheric tour de force is the rear, east-facing glass wall that rises the structure's full two stories. "The light is beautiful but the wall is awfully revealing from the east," Blauvelt says. In another highly graphic move—designers do love their grids—Blauvelt notes that the window modulation is in two-, three-, and four-foot combinations, comparing it to a mathematics game.

One game that the couple rejects, however, is the one where a seemingly agoraphobic modernist, flat-roofed home on a large lot carefully camouflages itself behind trees and a large lawn. Rather, the house is exposed to everyone, in a neighborhood largely featuring early 20th-century homes and apartments. "It is a response to a corner lot at a busy intersection," says Snow. And although it is unique to the neighborhood, "it fits the city and the pattern of the neighborhood's older housing stock—front yard, porch, house, yard, and garage—but with an updated design sense," she says.

It turns out that they've built their own version of a 100-year house. "I like the idea that, one day, 100 years from now, this box could still be here providing shelter," says Winter. "It wasn't the goal of our construction, but we've constructed a modern, sustainable century house." Blauvelt adds, "It is our gift to the community. The house will outlast us."

The house's aim, to create a calming private space on a well-trod urban corner, is manifested through the crisp grid design and the master stroke of Snow's plan: the malleable central courtyard, which seamlessly morphs from a serene retreat to a space that easily houses bustling parties. It's also the perfect spot for a morning cup of coffee in the sun, a nicely shaded lunch, and a cool place for cocktails and dinner in the warmer months. "It is scaled perfectly for two but can easily accommodate

The master bathroom has a bamboo screen and a Deauville tub by Victoria + Albert. A vintage enameled metal sign from the London Underground is framed by the screen and a cactus that sits atop an African stool. A pair of mid-century Martz lamps flank the Parsons bed from Room & Board in the master bedroom.

20 to 25 guests," comments Winter. "It's a bit of a miracle that way."

"The center courtyard is the focal point of the house and that space is meant to be a sanctuary, a calming focus for us," Blauvelt continues. "The house is a great respite from the Walker's busy event schedule, and we simply take refuge in it from the demands of our public life. It becomes even more important in Minneapolis as you are denied access to outdoor living so much of the year."

With Snow's monograph and the Blauvelt-Winter House completed, the designers' bargain is satisfied and each is thrilled with the results. The architect's monograph benefits from a clean, careful design, and the couple got just what they wanted: a simple house with a keen sense of material, scale, and proportion. Their sole regret: "I didn't build a library," Blauvelt sighs.

@ Extended slideshow at dwell.com/magazine

A tall steel gate grants entry to the courtyard where Winter takes care of chores like tree trimming and the tending of his succulents.

End of Fruit Bowl

Story by Karrie Jacobs
Illustration by Brett MacFadden

Rather than being an historical movement from the first half of the 20th century, left over and reheated, we think of Modernism as a frame of mind. To us the M word connotes an honesty and curiosity about methods and materials, a belief that mass production and beauty are not mutually exclusive, and a certain optimism not just about the future, but about the present.
—"The Fruit Bowl Manifesto," Dwell, October 2000

What was I thinking ten years ago when I wrote "The Fruit Bowl Manifesto" as an introduction to the very first issue of Dwell? Well, the obvious thing was that I hated the way most magazines depicted people's homes: no sign of life but for the occasional, suspiciously well-organized fruit bowl. But the real issue was modernism. I needed to nail down a definition of that movement, an enduringly important way of thinking about the world that would outlive any passing fad for Marcel Breuer chairs or Eileen Gray side tables.

What I very badly wanted, a decade ago, was to find a way to bridge the gap between the mutually exclusive disciplines of architecture and American commercial home building—the latter being an industry that seemed to exist entirely in the past, a made-up age of Tudor-Colonial-Mediterranean glory. At the time, prefab represented a tantalizing shortcut, a way to get better design to more people, faster. I was far from the first person to think so. As Le Corbusier famously wrote around 1920: "If we eliminate from our hearts and minds all dead concepts in regard to the house, and look at the question from a critical and objective point of view, we shall arrive at the 'House-Machine,' the mass-production house, healthy (and morally so too) and beautiful in the same way that the working tools and instruments which accompany our existence are beautiful."

But I also noticed that the truly mass-produced homes in the United States were the dopey faux-historical ones built on-site and in large quantities in subdivisions everywhere. It seemed the production home builders were using the "working tools and instruments"—specifically, the economies of scale—in a way that might have made Corbu proud, were it not for the end results. Despite the slow emergence over the past decade of a handful of architecturally ambitious but relatively small-scale modular manufacturers, it still seems as though the sophisticated, machine-made, mass-produced house will never happen in the United States.

For years, this situation has frustrated me. But I'm coming around to the notion that mass production is almost beside the point. Instead, what's increasingly important is the way architectural ideas are distributed. There's a powerful generational shift in progress, one that may bring architects and homebuilders closer together. The profession's bias toward designing custom homes one by one is giving way to an intense interest in multiples. This reversal in attitude—more than any example of factory-built houses—is the most compelling end product of the prefab movement.

Back in the early 2000s, I met an architect named William Massie who was teaching at the Montana State University in Bozeman. Massie was using the computer differently than most of his colleagues,

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not just as a design tool but also as a manufacturing tool. He embraced computer numerical control (CNC), a methodology that evolved from automated machine tools of the 1940s, and used it to cut precisely shaped building components directly from his computer files. Massie's vision wasn't mass production. He wanted to manufacture homes like Boeings, producing small quantities of highly industrialized, highly customized houses in his own workshop. "That to me is the perfect model," Massie once said.

Now, the Massie approach, once exotic, seems to be verging on ubiquitous. I've been touring Brooklyn's resurgent industrial enclaves and I keep walking into wood shops and metal shops, relatively modest setups, that have CNC-driven routing machines and other fairly sophisticated computerized fabrication equipment. I'm beginning to notice that as CNC technology has dropped in cost and become more commonplace, the CAD jockeys who used to be found only in architects' offices have migrated to the places where things are actually made. Arguably, custom-mitered complex polygons could soon become as available as two-by-fours. No, it's not mass production as Corbu understood it, but it is a circumstance that makes the idea of the "Machine-House" more interesting, more variable, and potentially more beautiful.

What I've realized is that we're at the point where architecture, like everything else, can be distributed as pure information—buildings made from ones and zeros. With the latest design software, you can cook up a cool, weirdly asymmetrical little house that minimizes heat gain in summer and maximizes it in the winter. In theory, you could then distribute that design as a set of files, the technologically enhanced version of an old-school stock plan, and an enlightened lumberyard could output the components for the house. Or ten. Or a hundred. Is that prefabrication? Maybe. The point is that as the hardware catches up with the software, and as devices that can be used to output the components of digital architecture are more readily available, the difference between prefab and site-built increasingly becomes one of language and perception.

What's interesting to me now, a decade after "The Fruit Bowl Manifesto," is that we're in the throes of an industrial resurgence—one largely driven by techies who also like making things. As a result, the nature of manufacturing is evolving so quickly that we don't yet posses the terminology to explain it. For instance, we now have mass production, but without the mass. More than a hundred years after Adolf Loos equated ornament with crime, even the word modernism may have outlived its usefulness. Although what would we replace it with—Zeitgeistiness? Hypercontemporaneousness? Well, maybe not. Granted, there is currently something of a backlash against the style and the cultural implications of modernism, a revolt against perpetual forward momentum. But at the same moment that we are flocking to farm-themed restaurants and harvesting our own honey, we're tantalizingly close to possessing an industrialized approach to building that could allow us to live the modernist dream, forever in the present.

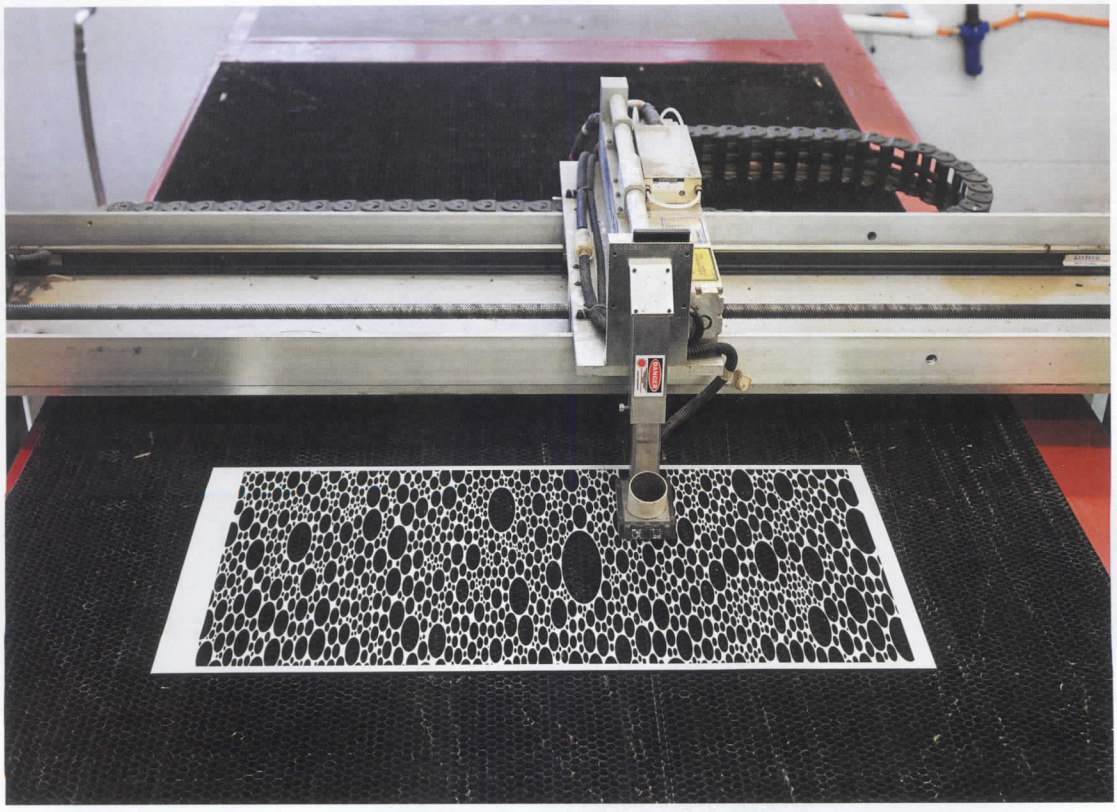

Photo by Henrik Knudsen

Murray's Law

"Form follows function" has been the go-to paradigm for evaluating good design since American architect Louis Sullivan articulated the idea more than a century ago. For Murray Moss, a former actor and fashion executive who opened his eponymous design shop in New York's SoHo district in 1994, industrial objects are far more than merely the sum of those parts. "My job is to illuminate someone else's ideas," Moss says. Visitors to his carefully curated store-cum-gallery can view one-of-a-kind conceptual commissions alongside traditional crafts and a selection of mass produced pieces. By incorporating the narrative of theater and the drama of couture, he has assumed the role of arbiter, shining a spotlight on modern design's growing imperative to both show and tell.

Story by Jordan Kushins
Photos by Jason Schmidt

The aptly named exhibition *Poetic License* asked passersby to contemplate the deeper meaning of design from the window of Moss's Greene Street landmark.

@ Extended interview at dwell.com/magazine

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What differentiates Moss from other design stores?

I'm interested in conveying the hidden agenda of the designer—their secret or private brief. It was unfashionable to talk about that when I opened Moss, but now, storytelling has became critical.

What spurred this evolution?

Since 2004, there's been a grassroots progression within design schools that has encouraged a breakdown of the guild system, where master and apprentice in a particular field must stay in it and never leave. Today, graduating students have the freedom to do limited editions and one-off studio projects; they can become their own laboratories. They are able to create pieces that are functionless and tell a narrative about the object.

So the main purpose of a chair is not necessarily for sitting on?

It's not my decision. There can be other aspects of the chair that are not so obvious, which I try to articulate through the presentations at Moss. And ultimately, nobody's going to make a mistake and end up buying a chair when they meant to buy a table.

Are you ever tempted by your wares?

I get obsessed with the objects in the store. At one point or another most things find themselves at my home, which means that I get an intimate few days with something to sort of regard it in my underwear with a glass of wine.

Is there an object that changed the way you think about design?

One of my favorite series is the Long Neck and Groove Bottles by Hella Jongerius. There is no way for a manufacturer to industrially fuse glass with porcelain as required for these vases, and she didn't wait for this process to be invented. Instead, she took packing tape from her studio and taped those two materials together.

That doesn't feel incomplete?

We're so accustomed to something being fully resolved before it comes to the marketplace, but I know that we can handle limitations in a vase. We don't need to be protected from these ideas that are not completely developed. They're a piece of the pie, and it's a privilege to experience them in that state.

Whose work are you watching now?

Peter Marigold, a British designer and relative newcomer to the scene. I just commissioned two small stools from his Palindrome series for my home. Half of the stool is made from wood, which serves as the mold to cast the other half in white acrylic-gypsum. When they're joined, the two opposites come together to make a whole. I like these, I think—without being too analytical—because I'm a twin.

How do you define "good design"?

I want to fight for the fact that design is not inherently good or bad and cannot be reduced to one objective truth. An object's success depends on what the designer is trying to do, and what each individual's needs and desires are.

Moss rotates exhibitions four to five times a year—Oskar Zieta's Plopp Stools accompanied Poetic License (top left)—but even weekly trips to the space will yield new finds. A tin St. Elvis cross from Mexico shares a shelf with a Groove Bottle by Hella Jongerius and Biscuit collection plates by Studio Job (bottom left). The studio also designed the Bavaria Cupboard (bottom right), which sits beside a vintage pinscher, a polyurethane table by Massimiliano Adami, and a Palette painting by Josh Smith.

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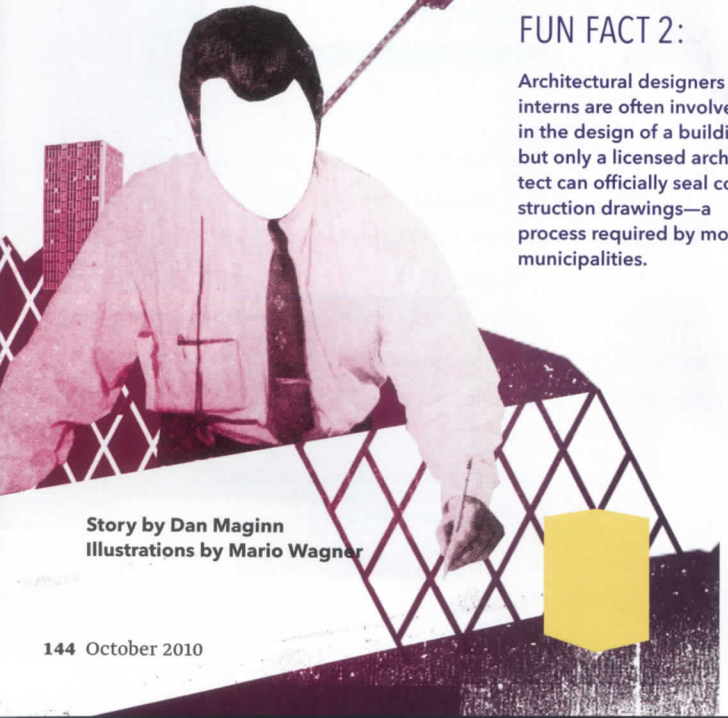
An Introduction to Architects

FUN FACT 1:

We architects speak our own language. For instance, "The negative space in your parti is interesting, but the lack of materiality bothers me" might sound like a respectful critique of an architectural scheme, but it actually means, "I think your design kind of sucks."

FUN FACT 2:

Architectural designers and interns are often involved in the design of a building, but only a licensed architect can officially seal construction drawings—a process required by most municipalities.



Story by Dan Maginn
Illustrations by Mario Wagner

Aside from that mischievous caveperson in France who used a piece of charcoal to draw a line around some stick figures that suggested some kind of man-made shelter, it is generally acknowledged that a gentleman named Daedalus was the first architect to emerge from the ooze.[1] Daedalus is best known as the mythical designer of a fantastic house for a grumpy man with a bull's head, named the Minotaur.[2]

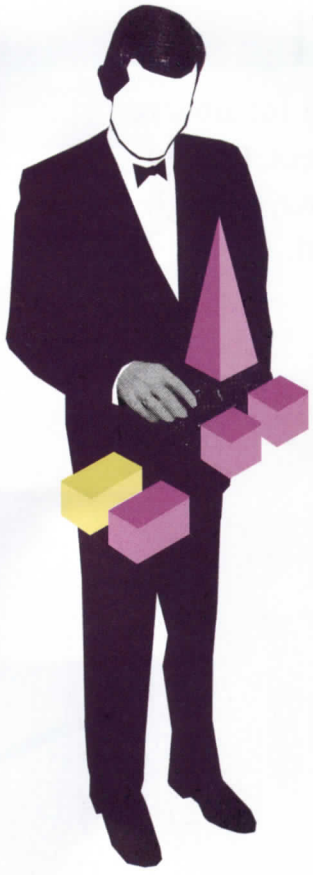
After Daedalus, eons passed and a few more architects designed structures for a few more grumpy men here and there. And then things started heating up in Egypt. Architectural historians inform us that the hundredth architect on record was a fellow named Imhotep. He practiced in the 27th century BC and was renowned for inventing columns, which we take for granted now but which were very much appreciated at the time.[3] Aside from his built work, Imhotep is notable as the first architect to actually look like what we now know an architect should look like: a contrarily dressed person on a job site, pointing and shouting, with a roll of papyrus under his arm.

After the Egyptians, we humans got serious about being fruitful and multiplying, and we needed a lot more buildings (and architects) to house our vast progeny. Let's call this era of architectural history the Middle Part. During the Middle Part, architects firmly established themselves as Master Builders. This was the era in which buildings started looking like what we

now know buildings should look like. It started with the storied career of the thousandth architect on record (Apollodorus of Damascus, who designed the Pantheon in Rome) and ended with the Everlasting Gobstopper–like career of Frank Lloyd Wright, who was the ten thousandth architect and is best known as the father of the guy who invented Lincoln Logs.

The hundred thousandth architect was Mike Brady, whom you might remember as a major participant in the 1970s reality television show *The Brady Bunch*. With his powder-puff-shaped factories and AstroTurf landscape designs, Brady is well known as the first postmodernist architect,[4] beating out Robert Venturi by a couple of weeks. The Middle Part of architectural history ended when *The Brady Bunch* was canceled in 1974. Then Richard Nixon resigned, more time passed, and now we find ourselves firmly entrenched in the Late Middle Part.

And the millionth architect, you ask—who will it be?[5] The Great Oracle of my people predicts that she will emerge sometime in the next few decades. Perhaps she's in grade school as we speak, learning math and art and music and psychology and all the other things that must come together when you design a building. But unlike Daedalus and Imhotep and Brady and the rest, she'll have the benefit of silicon-based neural interfaces and whatever the hell else comes after the thing that comes after Twitter. Perhaps she'll be the first architect to go bionic—growing wings like Daedalus, choppering prefabricated house frames from job site to job site. Or perhaps she'll remain with us surface dwellers, leading the charge for a new generation of intelligent buildings to shelter us, inspire us, and communicate our values to future generations.



FUN FACT 3:

In the old days architects designed using graphite, India ink, and massive sheets of paper so big that they would have to bend over the drawing to reach the top. This wreaked havoc on neckties, and thus the traditional image of the dandy architect in his bow tie was born.

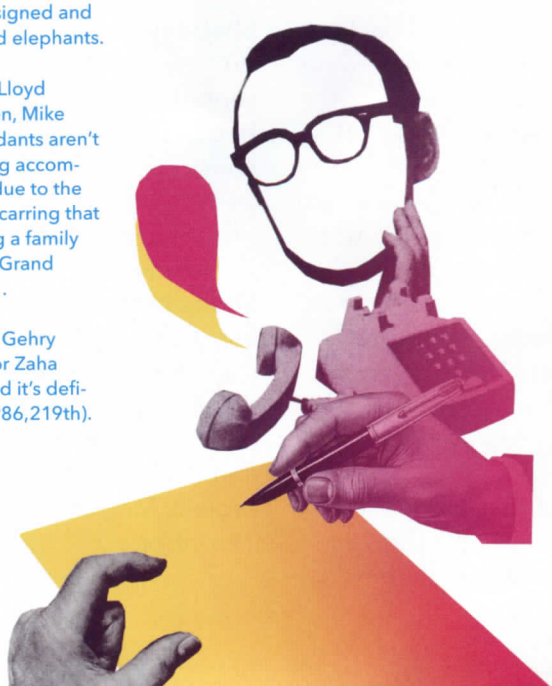
1. As far as architectural history goes, this was in the Early Part, in Greece, way back in the day when everyone (even the gods) wore robes and flip-flops.

2. He is also known for being able to fly and for making an additional set of wings for his impudent son, Icarus. This episode in his life did not end well.

3. Before Imhotep, pharaohs were buried in noble-but-clumsy-looking mastabas, which looked like Pizza Huts if they were designed and built by talented elephants.

4. Unlike Frank Lloyd Wright's children, Mike Brady's descendants aren't known as having accomplished much, due to the psychological scarring that occurred during a family vacation to the Grand Canyon in 1971.

5. Certainly not Gehry (983,452th). Nor Zaha (984,917th). And it's definitely not me (986,219th).



Words You Should Know

Construction administration (CA): The underappreciated process of clarification during construction that allows your architect to make sure the house that is being built accurately reflects the house you paid for. Shady contractors will try to convince you the process is a waste of money. It's not.

Construction documents (CDs): The intensive summary of the final design, translated into contractor-speak. CDs include site plans, floor plans, elevations, sections, details, and other relevant drawings—plus a sheet (or booklet) of specifications.

Cost estimate: A heartbreaking, hair-rending summary of how much your project will cost. Cost estimates keep us architects honest. Have one prepared at the end of schematic design, get it updated at the end of design development and halfway through the construction document phase.

Model: Unless you can effortlessly visualize 2-D drawings in their eventual 3-D splendor and virtually project a micro-avatar of yourself into them, you would be wise to have your architect include the construction of a physical or digital model into her proposal.

Precedents: The inchoate, Post-it Note-encrusted mass of images, magazines, books, and coffee-stained website printouts that document architectural designs you and your architect think are relevant to your project.

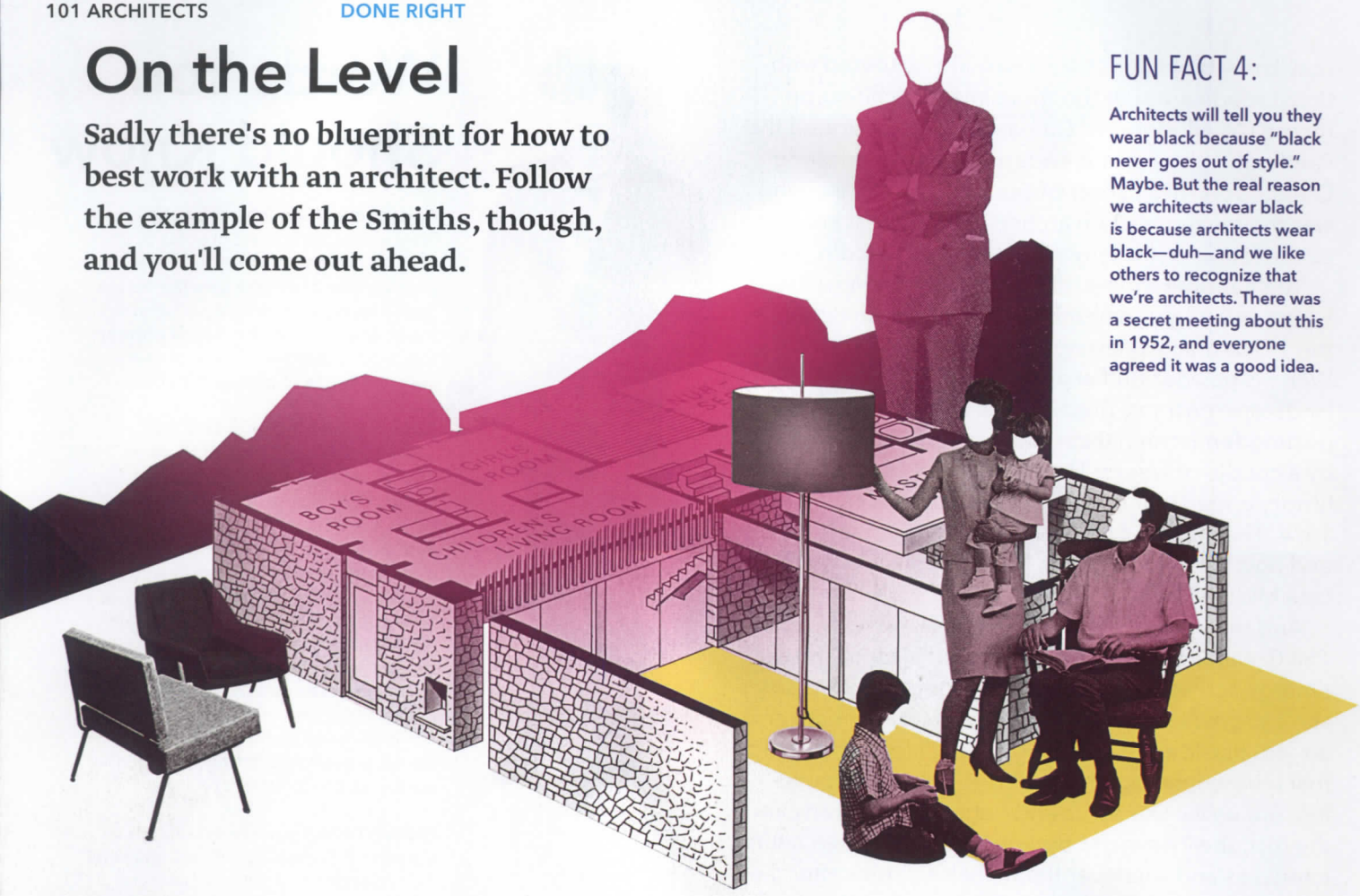
Program: A detailed recording of all of the spaces involved in your project—along with their expected sizes and required adjacencies. In-depth programs also list the furniture and equipment to be included in the spaces.

Proposal: An all-important summary of the services offered by the architect and the amount of cash dollars she wants in return. Have your architect explain it to you in depth to ensure that your expectations and her proposed deliverables are aligned.

Schematic design: Full of center-pivot doors and other cool stuff you can't afford, these are the first attempts to translate the program into built form. The surviving idea clump is then morphed into a single scheme, which is then further developed during the design development phase.

On the Level

Sadly there's no blueprint for how to best work with an architect. Follow the example of the Smiths, though, and you'll come out ahead.



FUN FACT 4:

Architects will tell you they wear black because "black never goes out of style." Maybe. But the real reason we architects wear black is because architects wear black—duh—and we like others to recognize that we're architects. There was a secret meeting about this in 1952, and everyone agreed it was a good idea.

Sheba is a good architect, and I'm sure the Smiths would agree. After Mrs. Smith found out she was pregnant with quintuplets, they hired Sheba to design an addition to their too-small 1920s bungalow, and it turned out great.

The Smiths started by researching architects then interviewing them and visiting some of their projects. They appreciated the simplicity and clean lines of Sheba's designs, which aligned with their laid-back lifestyle. They asked for a proposal, and after reviewing it and asking her some questions, they signed a contract. The following day, she got to work.

Sheba took the time to really listen to the Smiths. Over the course of a couple meetings, she asked them a lot of questions, showed them some relevant precedents, and eventually utilized their input to develop a program. After confirming its assumptions with them, she helped the Smiths prioritize their needs to align with their budget. After eliminating Mr. Smith's walk-in humidor and combining many wee kid bedrooms into one bigger multikid room, they found themselves firmly on track.

With the program and budget in place, Sheba began to design. After a couple weeks, she showed the Smiths a number of schematic designs, then developed a single scheme based on their feedback. She showed them different materials and developed a physical model of their design, so they could better visualize how the addition would fit in with the rest of the house. Finally, she worked with Kenny (the contractor they selected), who verified the design was on budget with a preliminary cost estimate.

After the Smiths signed off on the final design, Sheba got cracking and developed the construction documents. When they were complete, Kenny presented a hard bid on the addition, and construction began soon afterward. Sheba began performing the construction administration services that were outlined in her original proposal, which included regular meetings with the Smiths and Kenny onsite.

The meetings were especially helpful. In them, Sheba helped the Smiths put the seeming chaos of the construction site into context. She helped them understand Kenny's schedule and worked with them to align the daily progress they were seeing with the requirements of the construction documents. On the *morning* that Kenny did his final walk-through of the completed project, Mrs. Smith became so excited that she went into labor.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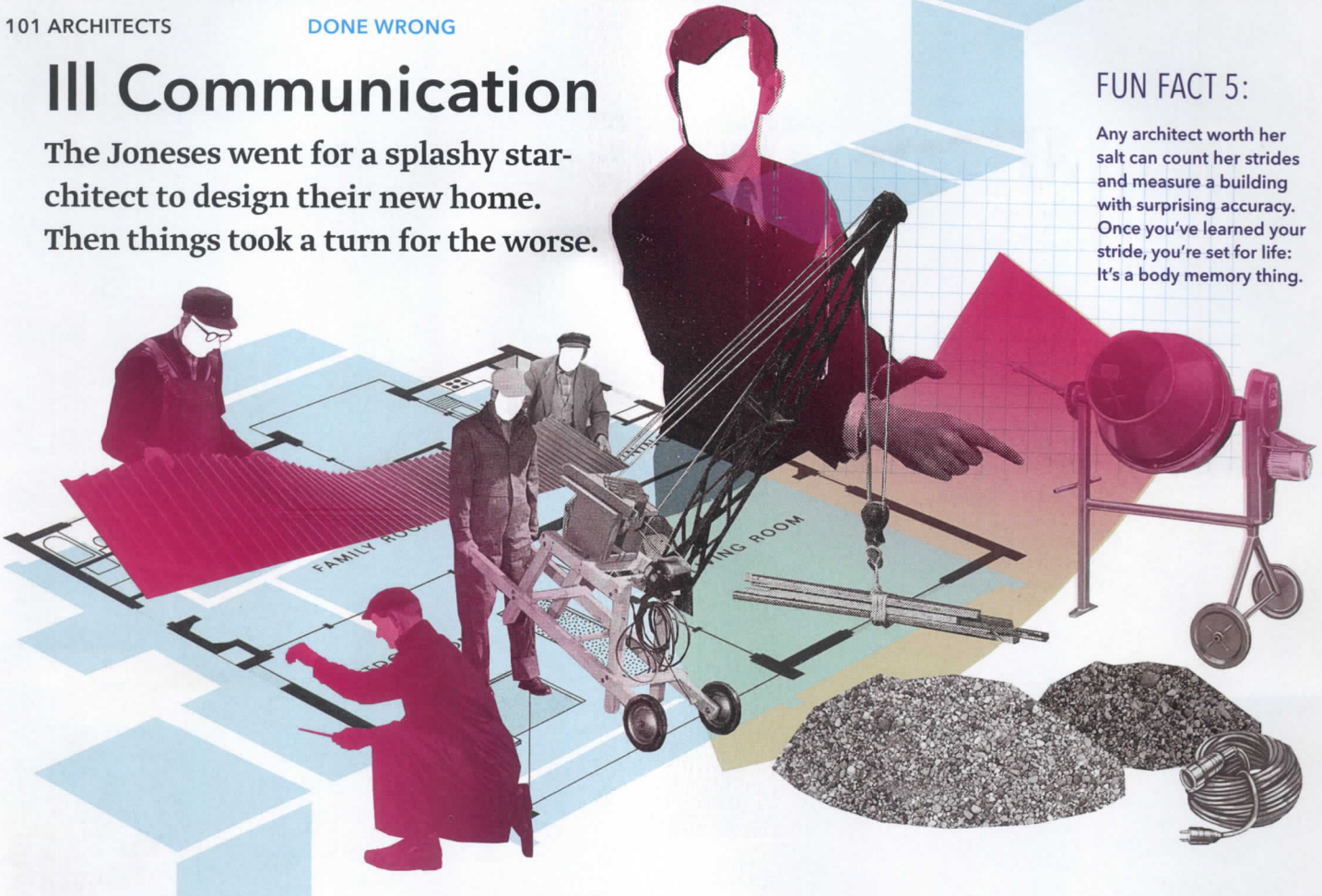
Ill Communication

The Joneses went for a splashy starchitect to design their new home. Then things took a turn for the worse.



FUN FACT 5:

Any architect worth her salt can count her strides and measure a building with surprising accuracy. Once you've learned your stride, you're set for life: It's a body memory thing.

After decades of prudent living in a tidy but cramped apartment, the Joneses had methodically saved up a sizable pile of money. With their fiscal foundation solidified, they began the process of achieving their life's dream: to retire and live out their golden years in a small, contemporary house designed and built specifically for them.

Their journey began with a famous architect named LeBollard, whom they had read about in a recently published compendium of modern architecture. They met him at his office and he mesmerized them with his strange accent, his black cape, and his slim, form-fitting boots. At the end of the meeting, when he yawned and said, "LeBollard designs your house now," they didn't disagree. When they asked for a proposal, he calmly replied, "I am proposal."

The couple had a well-ordered collection of house precedents saved up, and they proudly carted these in to LeBollard's office for the second meeting. He was unimpressed. After two minutes of pained attention, he dramatically ran out of the conference room and filled the lofty volumes of his studio with what they understood to be authentic French curse words. After 20 minutes, LeBollard returned to the table, and they continued. The Joneses handed him a document on which they had recorded the basic requirements of their program, but again LeBollard showed open disdain for their input. He sniffed it and frowned. "This is Jones menu," he said, finally. "But I am not Jones restaurant."

A month later they returned to review the schematic design. In the conference room, neatly arranged on the table were two items: a large model constructed of clear acrylic and an invoice for a surprisingly large sum of money. Seated at the table was an impeccably dressed woman. "LeBollard—he is in Paris," she said. "Now I am LeBollard." She quickly described the house, which was much bigger than they wanted and included an apiary and a "duodenum space for Jones of concrete and of plastic chicken beak." When they asked her how much the house would cost to build, she said, "I am architect, not cost estimate." They politely made it to the end of the meeting, paid the invoice, and drove home in silence.

The Joneses ended up hiring a nice young architect named Sheba, who designed for them the small, contemporary house they had always envisioned. Having learned their lesson the hard way, they made sure all of the services were covered, from design and construction documentation to contractor bidding and construction administration. They ended up with a great house but found themselves deep in the red, due to the considerable sum they had wasted on LeBollard. As a result, all of their grandchildren got crappy Christmas presents for the next ten years.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Exploded View

There is so much rolled up in a building—form, function, historical reference, materials, craftsmanship—that developing a comprehensive opinion on its design can be daunting. If you want to decode what exactly separates inspired buildings from insipid ones, realize that you've got to get past your initial gut response.

Form

Context: Some buildings shout out like an AM radio talk-show host, and some buildings seem afraid to make a peep. Good buildings know when to sing and when to shut up.

Proportion: There are some general rules of thumb in architectural composition, but a lot has to do with the context of the building site. When you're in an interior or exterior space that feels right, take note of the proportions of the volume. Over time, you'll see recurring patterns to support your intuition.

Style: To understand style you've got to pay close attention to both the overall form and the details. Does the building say "Hello! I am inspired by the traditional forms of yesteryear!" or does it say "Hello! I am wearing a funny hat and have lost my way!"?

Cost

Materials: Cheaper materials are often… cheaper. Which means they're…cheaper. Some materials might look great on day one, but if they have to be replaced in ten years, then they're not really…cheaper.

Craftsmanship: A building's secrets are revealed in its details. Were the materials carefully fitted together by loving hands, or were they stuck together with goo and cloaked in trim? The manner in which materials come together in a building directly impacts the cost.

Ingenuity: The client sets the budget, not the architect. Give her some credit if she has made ingenious use of inexpensive durable materials in her design.

Function

Flexibility: Try to broaden your experience of the building beyond the present moment. Imagine how it might perform when the season changes, for instance—a good building must be flexible enough to constantly adapt to changing environmental conditions.

Sustainability: Raise your awareness of sustainable architectural features and be on the lookout for them. Pay attention to how daylight and stormwater are managed and what measures are in place to reduce power usage, for starters.

Efficiency: We notice when a building doesn't function well. Efficient buildings sometimes slip by without much fanfare, precisely because they work so well. Learn to recognize these silent, hard-working gems and give them a round of applause.

Experience

Daylight: Think of daylight as a building material, like wood or stone. Its properties must be understood and then carefully managed to achieve functional and experiential goals. Conversely, in the wrong hands daylight can transform into a low-grade death ray and cook you like a wienie.

Acoustics: Designing spaces that perform acousti—what? I was just saying, that acoustics must be carefully—couch stick what? ACOUSTICS! What? ACOUSTICS ARE IMPORTANT IN ARCHITECTURE. Oh.

Color: Buildings tell a story, if you let them—and color sets the tone. Color perception is highly individual and is tied to personal associations you've developed over the years. You say you feel funny in that banana-yellow waiting room? Why? (Work that out on your own time.)

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Beyond Thunderdome

Ten years from now, a hundred, a thousand? Yeah, we know what architecture will look like then.

FUN FACT 6:

A "charette" refers to an intensive deadline-based design session. The term translates to "cart" in French, and its association with architecture comes from the École des Beaux Arts in Paris. At the end of an assignment, a large cart was used to carry the students' architectural designs to the awaiting professors.

Liz Ogbu is the associate design director with Public Architecture in San Francisco, an organization that focuses on community-based architecture.

In ten years, the nature of architecture as a service industry will have shifted. The trend of multidisciplinary collaboration that is now emerging in the developed countries of the West will be far more pronounced. Architects will find that they can better serve their clients' needs by proactively teaming with economists, anthropologists, graphic designers, and other professionals. Architectural projects will be thought of less as standalone buildings and more as comprehensive tools that solve complex problems. Today broad segments of the public don't have access to thoughtful design. That will change. In ten years, more architects will have learned the power of getting actively involved in the communities they inhabit.

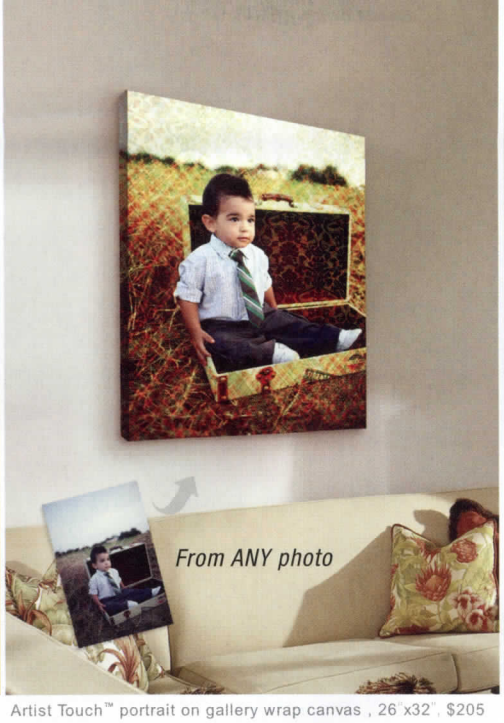
Bob Berkebile is a founding principal of BNIM Architects in Kansas City, Missouri, and helped create the AIA's Committee on the Environment, the U.S. Green Building Council, and the LEED rating system.

Architecture in 2110 will have everything to do with how successful architects are in reducing carbon in the next decade. If architects are successful, then inspiring, transformative work for the remaining nine decades is possible. On the other hand, if carbon is still climbing, then we will literally be designing for our survival. We need to visualize both outcomes—success and failure—to move forward. Architects must lead this effort, and leadership means nothing less than transforming the way our society defines quality of life. To pull this off, architects will need to move beyond designs that are "less bad" to designs that increase environmental vitality and human potential. For better or worse, buildings will be fundamentally different by 2110. If for the better, that means that architects in the coming decade saw what was coming, and acted appropriately.

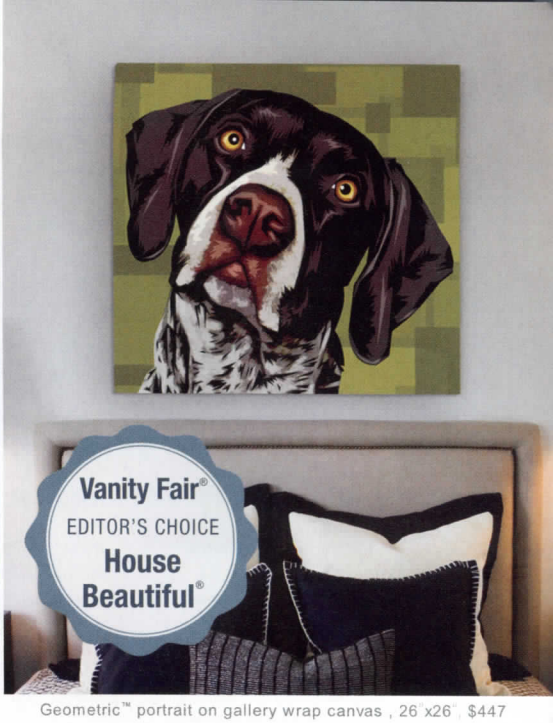
Jennifer Wolch is a leading scholar of urban analysis and planning and serves as the dean of the University of California, Berkeley's College of Environmental Design.

In 1,000 years, global society may have failed to address climate change. The planet, beset by increasingly extreme events—hurricanes, tornadoes, droughts, plagues—is a place where architects build temporary facilities as fast as they can for refugees from climate wars, catastrophic events, and a collapsing food chain. Those with money and power have long ago decamped to the off-world (perhaps taking one or two of their favorite "starchitects" with them!).

Warhol style couple on gallery wrap canvas , 24"x20" $283



Artist Touch™ portrait on gallery wrap canvas , 26"x32" $205



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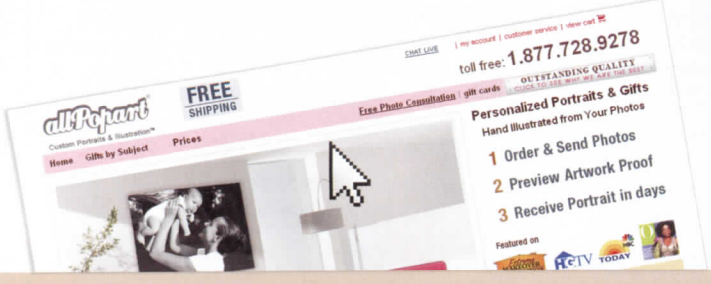

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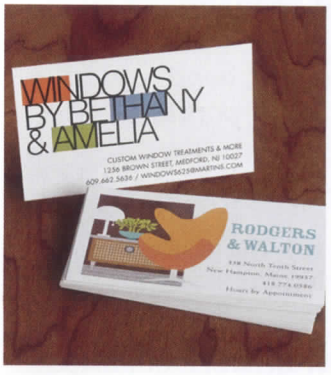

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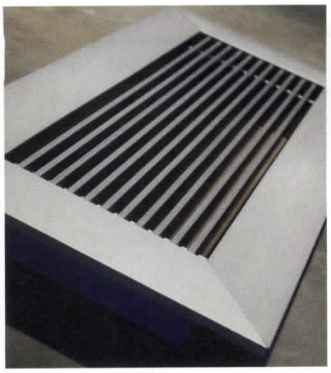

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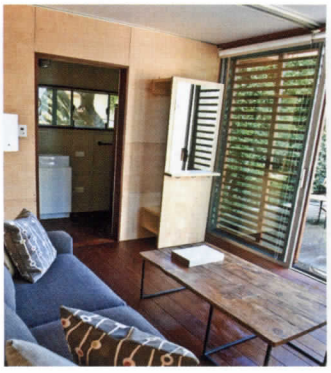

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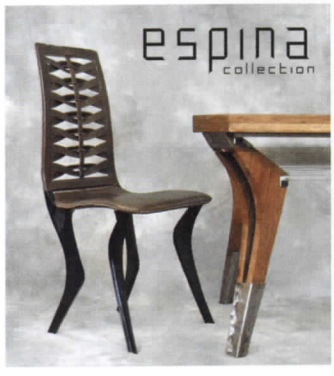

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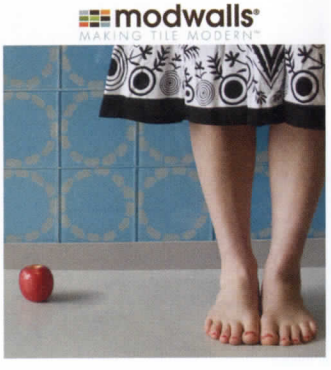

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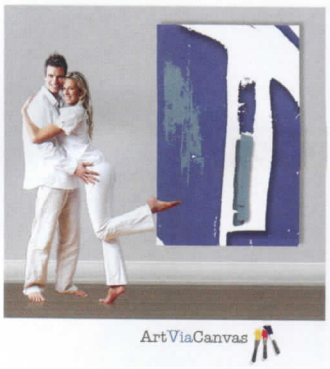
Shown: Giogali SP 80 chandelier from Vistosi, designed by Angelo Mangiarotti in 1967. Timeless classic features a beautiful structure of double-horseshoe rings of glass ribbon, showcasing the skills of the glassworkers based on the island of Murano.



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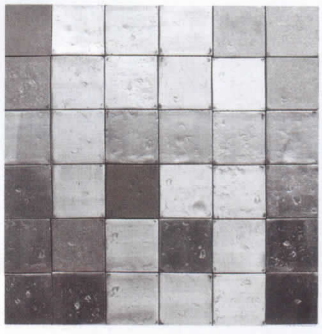

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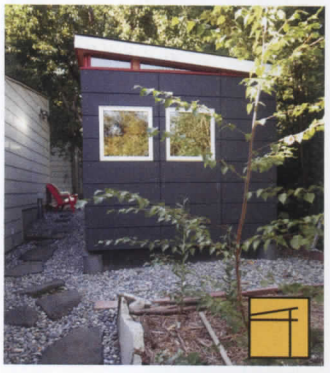

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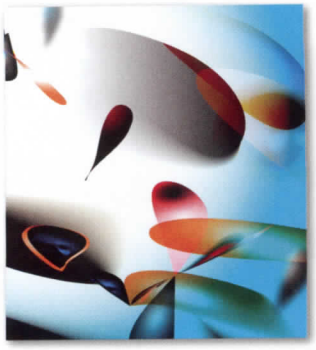

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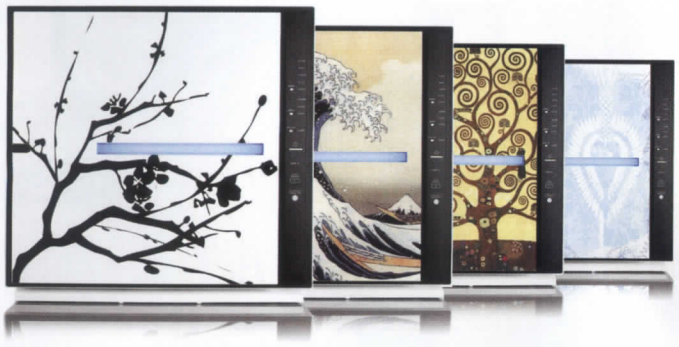

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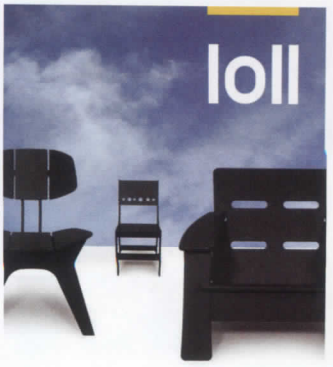

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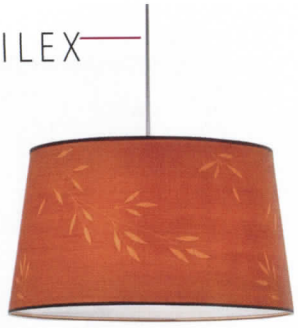

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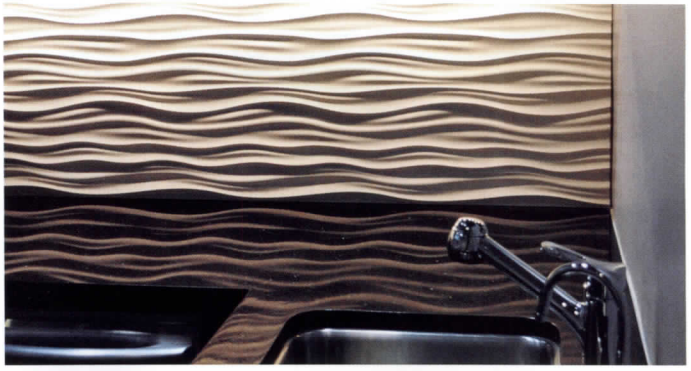

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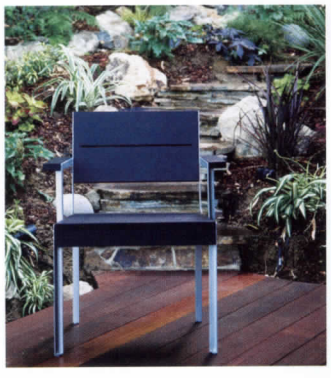

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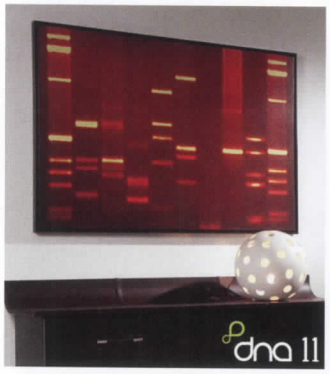

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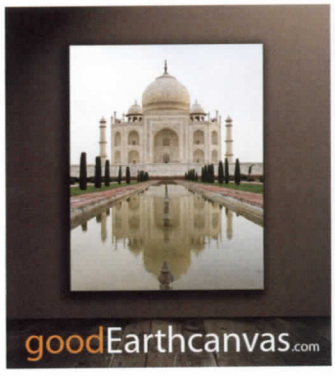

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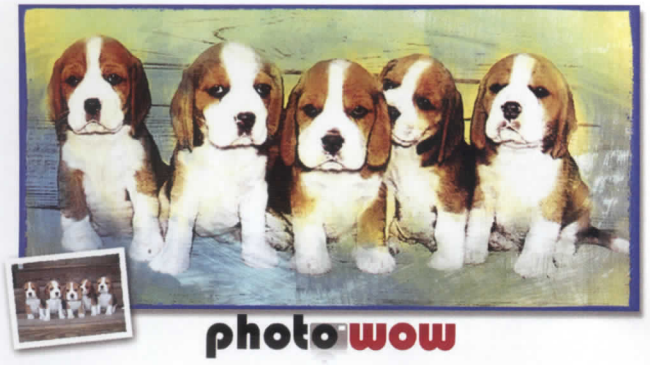

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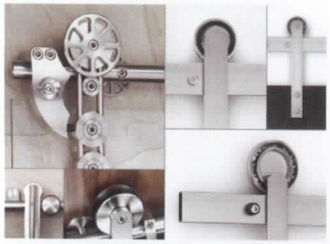

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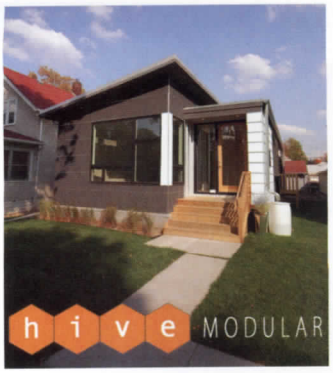

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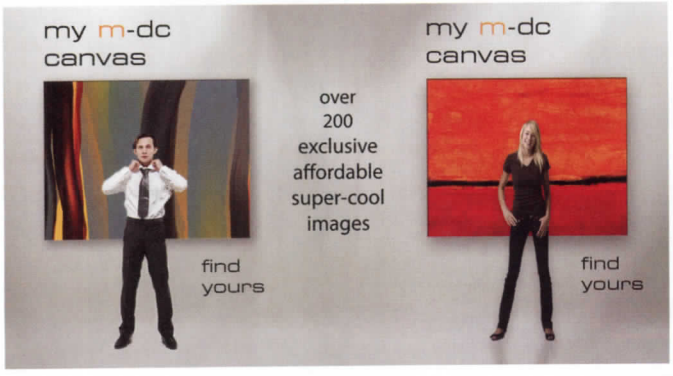

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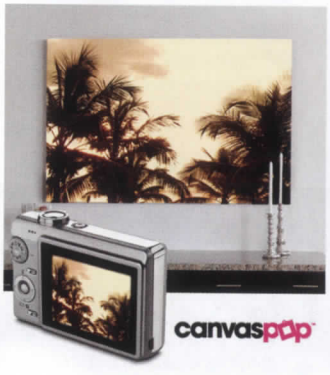

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Modern Market

58 My House

Chris Deam
cdeam.com
Sand Studios
sandstudios.com
HITC series by Engineered Lighting Products
elplighting.com
Aurora M16 light by Pure Lighting
purelighting.com
Maia outdoor collection by Patricia Urquiola for Kettal
kettal.es
Narrow Concrete Pavers by Stepstone
stepstoneinc.com
AJ Wall by Arne Jacobsen for Louis Poulsen
louispoulsen.com
Slow Chairs by Ronan and Erwan Bouroullec for Vitra
vitra.com
Facett sofa by Ronan and Erwan Bouroullec for Ligne Roset
ligne-roset-usa.com
Brionvega RR226 by Achille Castiglioni for Brionvega
brionvega.it
cfstyledesigns.com
Groundpiece sofa by Antonio Citterio for Flexform
flexform.it
Marble and soapstone by Fox Marble
foxmarble.com
Walnut slab table by Evan Shively
evan@arborica.com
Beat lamps by Tom Dixon
tomdixon.net
Eames DSW chair by Charles and Ray Eames for Herman Miller
hermanmiller.com
Chair One by Konstantin Grcic for Magis
magisdesign.com
22 by Bocci
bocci.ca

72 My House Ten Years After

Jaime Residence by Escher GuneWardena Architects
egarch.net
Jeddeloh Guest House by Jerry Waters, now practicing with DOWA
dowa.com
The Home by Michael Hughes
catovichughes.com
Johnson-Jones Residence by Eddie Jones
jonesstudioinc.com
Koehler Residence by Julie Snow Architects, Inc.
juliesnowarchitects.com
Tower House by Marlon Blackwell
marlonblackwell.com

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Asthma and Allergy Foundation of America
aafa.org
Versatility EL8502 by Electrolux
smallappliances.electroluxusa.com
Roomba 560 by iRobot
irobot.com
DC23 Turbinehead by Dyson
dyson.com
S 7580 Tango by Miele
mieleusa.com
Halo UV-C Germ-Killing Vacuum (HALO100) by Oreck
oreck.com
LuV300B by LG
lg.com/us
Canister Vacuum Cleaner (2029219) by Kenmore
kenmore.com
Platinum Lightweight Bagged Upright with Canister (UH20010COM) by Hoover
hoover.com

82 Off the Grid

Philip M. Isaacson
isaacsonraymond.com
Round Buildings, Square Buildings & Buildings that Wiggle Like Fish by Philip Isaacson (Knopf Books, 2001)
Impact Estimator and EcoCalculator by Athena Institute
anthenasmi.org
"With All Our Hearts" rug by Meg Little
meglittle.com
PK-15 chair by Poul Kjærholm for Thonet
thonet.com
***Untitled*, 1961 drawing by Rico Lebrun**
ricolebrun.com
PK 71 Nesting Tables by Poul Kjærholm for Fritz Hansen
fritzhansen.com
Cantilever cane chairs by Mies van der Rohe
knoll.com
Pernilla easy chair by Bruno Mathsson
bruno-mathsson-int.com
Italian walnut and American maple table and credenza by Gerald Curry
geraldcurry.com
Cab chair by Mario Bellini for Cassina
cassina.com
Cowhorn chair by Hans J. Wegner for Johannes Hansen
carlhansen.com
Y61 stool by Alvar Aalto for Artek
artek.fi
Barcelona Table by Mies van der Rohe for Knoll
knoll.com
Eames dining table by Charles and Ray Eames for Herman Miller
hermanmiller.com
1305U dining chairs by William Stephens for Knoll
knoll.com
Photograph of pears by John Paul Caponigro
johnpaulcaponigro.com
Stainless-steel doorknob designed by Philip Isaacson, machined by Joel and Daniel Guerette of Elco, Inc.
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Textiles by Suomen Kasityon Ystavat
kasityonystavat.fi

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Steven Harrington
stevenharrington.com
Mark Giglio
penpencilstencil.com
Daniel Carlsten
danielcarlsten.com
Dan Funderburgh
danfunderburgh.com
Todd St. John
toddstjohn.com
Mike Perry
mikeperrystudio.com
Adrian Johnson
adrianjohnson.org.uk

112 Windows Vista

Escher GuneWardena Architecture
egarch.net
Anthony Pearson
marianneboeskygallery.com
shanecampbellgallery.com
Ramona Trent
ramonatrent.com
Evan Holloway
marcfoxx.com
Shio Kusaka
shanecampbellgallery.com
Jon Pestoni
shanecampbellgallery.com
Surfing Cowboys
surfingcowboys.com
Modern Furniture and Decoration by Robert Harling (Viking Press, 1971)

120 Southern Greens

Catovic Hughes Design
catovichughes.com
Louisiana State University
lsu.edu
Baton Rouge, Louisiana
visitbatonrouge.com
Shaw Center for the Arts
shawcenter.org
Sue's Woolies available at the Baton Rouge Art Market
artsbr.org/arts-market-exhibitions.html
Lounge chair in guest room by Ikea
ikea.com

128 The Design Trade

Julie Snow Architects Inc.
juliesnowarchitects.com
Walker Art Center
walkerart.org
Donald Judd
juddfoundation.org
Chinati Foundation
chinati.org
Landscape Design by Rosenlof/Lucas
ro-lu.com
Princeton Architectural Press
papress.com
Courtyard Landscaping by Tangletown Gardens
tangletowngardens.com
Noguchi table by Isamu Noguchi for Herman Miller
hermanmiller.com
Neo two-seater sofa and armchairs by Niels Bendtsen from Design Within Reach
dwr.com
Womb chair and ottoman by Eero Saarinen for Knoll
knoll.com
Martz lamps by Marshall Studios
marshallstudios.com
Arco floor lamp by Achille Castiglioni and Pier Giacomo Castiglioni for Flos
flos.it
Eames wire-base table by Charles and Ray Eames for Herman Miller
hermanmiller.com
Sapporo storage system in hallway by Jesus Gasca for Stua
stua.com
Noguchi Akari lamp by Isamu Naguchi
noguchi.org
Walnut veneer built-ins custom designed by James LaChance
jameslachance.com
Quartz counters from HanStone
hanstone.com
Double wall oven, counter-depth refrigerator, and drop-in cooktop from Electrolux Icon series
electroluxicon.com
Wall-mount canopy hood by Jenn-Air
jennair.com
Bertoia Barstool by Henry Bertoia for Knoll
knoll.com
CH 23 and CH 30 chairs by Hans Wegner
carlhansen.com
Parsons table and bed from Room & Board
roomandboard.com
Deauville tub by Victoria + Albert
vandabaths.com
African stool from Indigo
indigompls.com

136 Concepts

Karrie Jacobs
karriejacobs.com
Massie Architecture
massiearchitecture.com
Toward an Architecture by Le Corbusier (Getty Research Institute, 2007)

140 Design Finder

Moss
mossonline.com
moss-gallery.com

144 Architects 101

Imhotep
touregypt.net/featurestories/imhotep.htm
Mike Brady
bradyworld.com
Robert Venturi
vsba.com
Public Architecture
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BNIM Architects
bnim.com
University of California, Berkeley, College of Environmental Design
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usgbc.org

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Reflects Well

"The first floor was about making something warm and woody that would blend into the natural environment," architect Stephen Chung says of his Wayland, Massachusetts, home. "The second floor was a chance to experiment." After the original single-story structure was completed (and published in Dwell's September 2003 issue), his burgeoning business demanded domestic office space; it was time to expand. Chung's modernist take on suburban New England living didn't exactly align with the prevailing colonial and Cape Cod aesthetic that dotted the block, but he managed to prove to the local board of appeals that there was no definitive, cohesive style in the area, which allowed him free architectural reign—"So long as I could find a way to reduce its visual impact." Rather than risk alienating the neighbors, Chung made a clever concession: The addition would directly reflect their traditional tastes while simultaneously embodying his own. Mirrored siding and plate-glass windows make the second-story, 1,100-square-foot adjunct—which accommodates an office-studio, master suite, and fort for his two young boys—disappear seamlessly between the foliage and gabled roofs nearby.

Story by Jordan Kushins
Photo by Eirik Johnson