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Indoor Outdoor

9 Homes That Celebrate Life Outside

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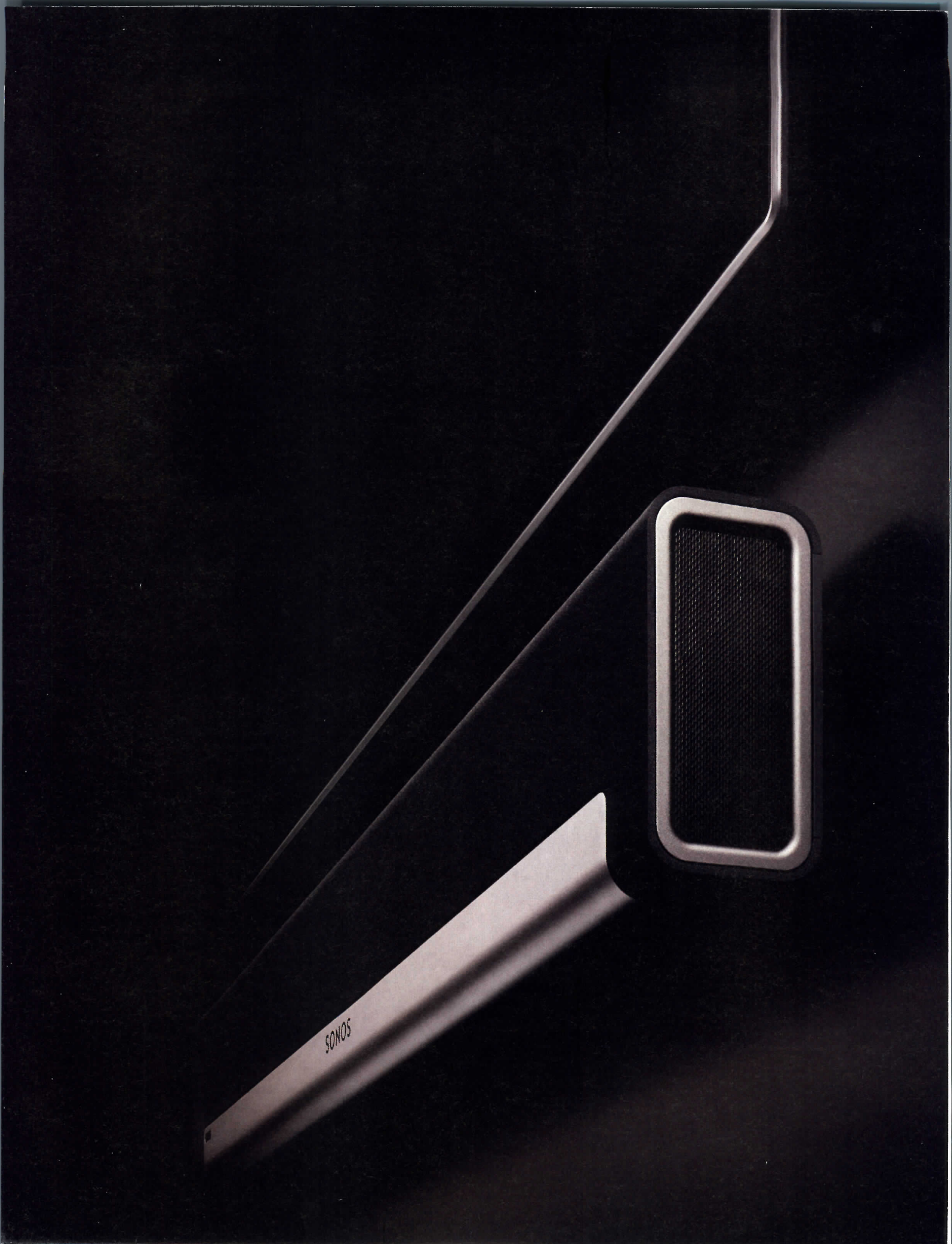


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A concrete, glass, and steel home in Austin, Texas, juxtaposes nature and industry, thanks to its massive living roof that supports over 200 varieties of wildlife.

By Mitchell Alan Parker
Photos by Dave Mead

82 Lean Machine

Architect Jesper Brask hand-built his family's vacation house, nestled in a Danish forest, creating a modern riff on the traditional log cabin.

By Erika Heet
Photos by Karina Tengberg

88 Logical Extension

Deep in the Belgian woods, a tiny A-frame home's renovation makes a big impact with dmVA's airy glass-walled addition that visually connects the home to nearby Rommersven Lake.

By Jane Szita
Photos by Frederik Verduyck

92 Phoenix Rising

After nearly a decade, architect Wendell Burnette finally sees a fitting conclusion to his award-winning Dialogue House in the foothills of the Phoenix desert.

By Margot Dougherty
Photos by Dean Kaufman



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Cover: The Dialogue House's main living area is suspended over a path to a backyard populated with native species suited to its Phoenix, Arizona, climate, page 92.
Photo by Dean Kaufman

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This page: Indigenous flora spill from the living roof into the outdoor divide between an Austin home's public and private spaces, page 74.
Photo by Dave Mead



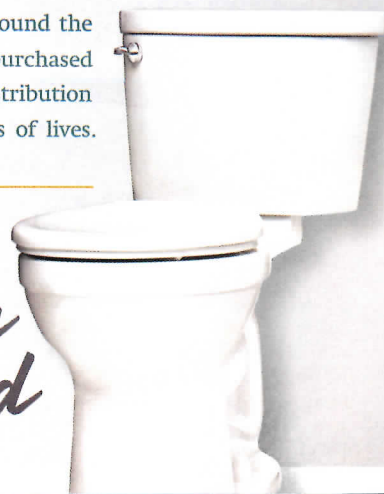
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22 **Letters**

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We get our hands dirty in a serene courtyard in Arlington, Virginia, and dig into historic modernist landscapes and those who fight to preserve them. Next, we unearth the Dome of Discovery, an icon of British architecture, and chat with designer Maya Lin. For those already yearning for warmer months, don't miss our roundup of the newest outdoor furniture.

60 **My House**

A storefront-turned-home-studio in Toronto offers an intimate view of the city with its streetside living space.

68 **Off the Grid**

A retrofitted 1899 Brooklyn brownstone becomes the Big Apple's first certified Passive House with a nifty trick that (quite literally) envelops the home's history within its modern exterior.

110 **Sourcing**

Saw it? Want it? Need it? Buy it.

112 **Finishing Touch**

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select stories at dwell.com/magazine

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This page: Steel Life's planter (top left) alludes to a game of jacks. Indoor-outdoor fabrics—woven with Sunbrella yarns—from Robert Allen (top right) sport bold geometrics and landscape motifs. shopsteellife.com, robertallendesign.com



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“We are what our environment makes us,” said Rudolph Schindler in 1936, “and if our environment is such as to produce excellent health, beauty, joy, and comfort, it will reflect immediately in our lives.”

We agree with Schindler, of course—modern design functions best when it embraces and supports nature. In this issue, we explore this theme from both a civic and residential perspective, incorporating works meant for public consumption alongside projects intended for the inhabitants alone. As always, we hone in on good work that is bold and unflinching and design that is lasting and thoughtful. Always implicit is the idea that in any context, communion with the outside world eases the tension of modern life.

Our cities need dedicated green space for recreation, remembrance, and ceremony, and we note the importance of preserving public space as a crucial cultural stage. We reconsider the legacy of landscape pioneers like Lawrence Halprin and Garrett Eckbo, while looking to the future of site-specific land works by Maya Lin. Though some monumental gestures are quickly snuffed out and deemed irrelevant—as evidenced by the prefab dome in London by Ralph Tubbs that survived for just 11 months—expansive, inclusive design and architecture meant for everyone is critical for society’s well being.

We present homes that grasp the outdoor world: a street-facing shop-turned-residence in Toronto, a glass-walled Danish summerhouse in a remote forest, a low-maintenance 200-square-foot garden in Virginia, and an elevated structure hovering over the Phoenix desert. All are in constant, intentional dialogue with their immediate environments and sport adventurous geometries that highlight the possibilities of transparency versus privacy.

You don’t have to live in a pasture in order to invite nature into a house, nor is it a foregone conclusion that only those in warm climates can take advantage of the indoor-outdoor connection. Though not everyone can orient their homes to the landscape, those who can, should. For everyone else, remember that your relationship to the outside world is yours to create.

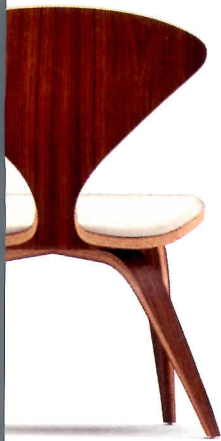
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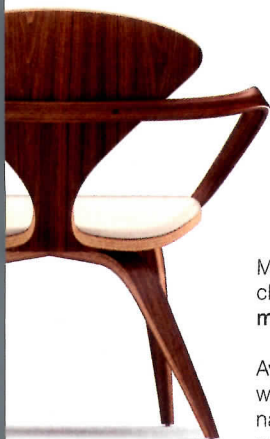




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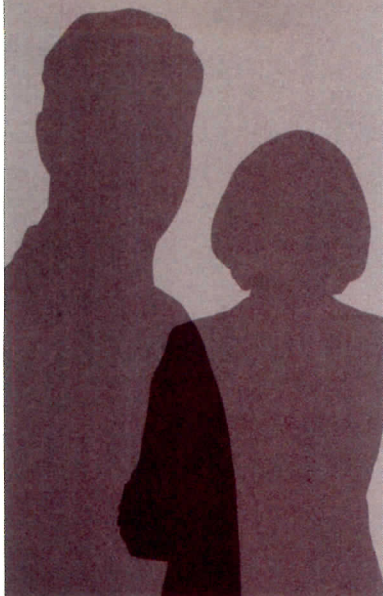
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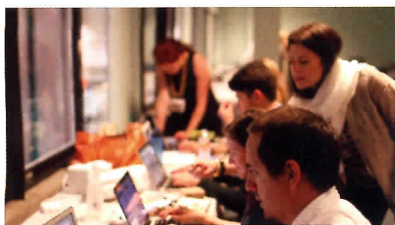
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June 21–23, 2013



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Encompassing more than 200,000 square feet, the Dwell on Design show floor offers the latest in modern design, furnishings, products, and technology. Highlights include large-scale art installations, Dwell Outdoor, Kitchen + Bath, Design Materials, Modern Family Lounge, onsite design consultations, and book signings at the Dwell Bookstore.



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Ever wonder how a Dwell story is created? Find out at Dwell on Design, where Dwell editors will bring you behind the scenes of producing the magazine, including tips on how to pitch to Dwell and a live demonstration on designing a Dwell layout. In addition, Dwell editors will be onsite to offer portfolio reviews throughout the weekend.



Onstage

Three days, three stages: Architects, designers, authors, and innovators will convene with Dwell editors on the Design Innovation, Sustainability, and Demonstration stages for inspiring presentations, Q & As, symposia, keynotes, and the annual Restaurant Design Awards. Join the interactive discussions as we broaden the parameters of design appreciation and exploration.

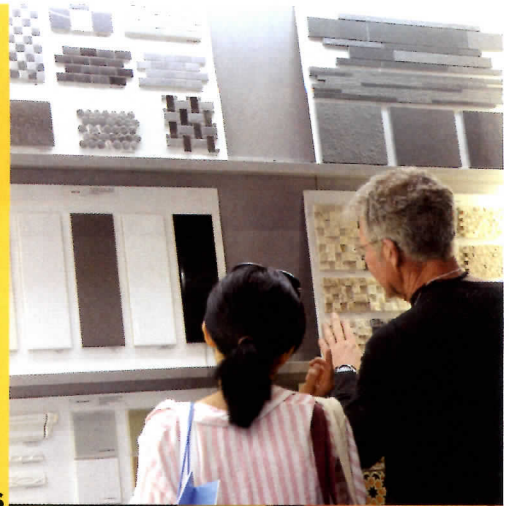


Home Tours

Bringing you the best modern architecture and design Los Angeles has to offer, Dwell's annual Home Tours will kick off Dwell Design Week on Friday, June 14 with a Meet the Architects night, followed by tours Saturday, June 15 (West Side, including Dwell Home Venice), Saturday, June 22 (Downtown and East Side), and Sunday, June 23 (Canyons and Valley).

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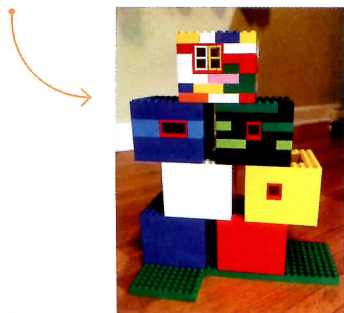
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@AndyDykhous: **@dwell**
The kids and I built this after
looking at "Prefab Squared"
(p. 75) in the latest issue.



5
TWEETS

@jfrank0614:
@dwell loving the
simple product
image tweets.

@ReyneHaines:
@dwell Saw you
on **@thesimpsons**
last night. How
awesome!

@LilyStockman: **@designcrush** Entire
prefab issue captured zeitgeist of mod-
ernist sensibilities but with fwd-looking
tech & design. Well done, **@dwell**.

@ARCHin_training: Now following the
entire **@dwell** team. I'm not a stalker, I
just wanna be in the loop!!

@designdropout: I randomly received
an issue of **@dwell** in the mail yesterday.
Not surprisingly, I'm now annoyed with
my living space.

The Rewind on Balthazar Korab
(In the Modern World, Dec/Jan 2013)
reminded me of his photos of the
Eero Saarinen-designed Milwaukee
Art Museum and Milwaukee County
War Memorial Center. In the early to
mid-1960s, I attended years' worth of
classes in what was then known as the
Milwaukee Art Center's Children's Art
Program. The building is now in dire
need of preservation.

Patrick Redmond
Saint Paul, Minnesota

Editors' Note: We're sorry to report
Korab passed soon after our recent
piece went to print. Visit [dwell.com/
korab](http://dwell.com/korab) for more on his life. For more on
the museum preservation efforts, visit
savethewar memorial.org and mam.org.

The prefab issue was terrific, but I have
a comment about Simpatico Homes's
"zero-maintenance" product Parklex
(Off the Grid, Dec/Jan 2013). A prod-
uct from Spain that requires "resin on
top of an engineered foam panel core"
has tremendous embedded energy
compared to American-made poplar
bark siding. Poplar bark shingles as
an exterior cladding are not only
maintenance free, but they are made
of bark salvaged from commercial
timber operations in the Appalachian
Mountains, bark which otherwise
would be mulched or burned. Poplar
bark has no chemicals added and
requires no engineering or transatlan-
tic shipping. It can last for 80 years
or more, and, like Parklex, needs no
paint or stain. Unlike Parklex, it never
needs a scrubbing.

Nan K. Chase
Asheville, North Carolina

I often sailed with my brother from
Long Island's Shelter Island and
would moor overnight in the Block
Island harbor. Who knew that the
Risom A-frame home ("The Answer
Is Risom," Dec/Jan 2013) was right in
front of me all those years! It was an
interesting and nostalgic article that
I enjoyed very much. The look back
at Habitat '67 ("Prefab Squared")
was equally nostalgic, as was the
short history on Moshe Safdie. I just
visited his latest project in Bentonville,
Arkansas, the Crystal Bridges Museum
of American Art. It was wonderful to
experience the evolution of his
creativity.

Burt Richmond
Chicago, Illinois

We have been on-and-off subscribers
to Dwell for close to seven years.
Soon after letting our subscription run
out, convinced we didn't need to
spend the money on another year's
worth of glossy magazines, we actu-
ally did miss our Dwell issues and the
inspiration they brought to us. It
didn't take long before we were buy-
ing them off the shelf, then renewing
our subscription once again.

We recently moved to southwest-
ern Oklahoma. Most of the houses
we looked at while house-shopping
were still clad in dark paneling or cov-
ered with shag carpet. We settled on
a place with a decaying interior we
thought we could redeem. The proj-
ect became more overwhelming with
each layer we removed: 50-year-old
linoleum, rotting floorboards, moldy
Sheetrock, bad plumbing, and scary,
scary electrical configurations. While
many of the projects featured in your
magazine have little in common with
our house or location—extreme rural
Oklahoma, down five miles of gravel
roads, only cows as neighbors—we
have been so encouraged by your
stories of renovation and good
design. Dwell keeps us dreaming and
believing that one day we will have
a house that we will have put a lot of
love, thought, and creativity into.

Our home will never be a show-
piece of modern architecture, but
many ideas for how we should build
will have come from your magazine.
Most importantly, Dwell will have
played an important role in keeping
us inspired, thoughtful, connected,
and challenged as we continue our
house-renewal journey.

Elliot Cannon
Sent via email

Correction: There was a case of mis-
taken identity in a caption from our
Moshe Safdie story ("Prefab Squared,"
Dec/Jan 2013). Though we said Safdie
"toasts the completion of Habitat '67"
(p. 82), he wasn't in the image.

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Alex Bozikovic

A Web editor at the *Globe and Mail* and author of the blog nomeancity.net, Alex Bozikovic visited with homeowners Tamira Sawatzky and Elle Flanders to see how they really lived in a storefront (My House, p. 60). "The first time I was there, we sat at the dining room table and talked with the blinds open," he recalls. "After an hour it felt natural, even when one of Elle Flanders's friends walked by on the sidewalk and waved right at us." Bozikovic lives in Toronto with his wife, two boys, and big blinds on their front window.

Dominic Bradbury

Though he has a dozen books under his belt, Norfolk, England-based journalist Dominic Bradbury is currently working on a new tome about post-war design: "A subject that crosses over nicely with my piece on Ralph Tubbs's Dome of Discovery at the Festival of Britain in 1951, one of Britain's most fascinating lost buildings [In the Modern World, p. 29]," he says. Bradbury's latest book to arrive Stateside is *The Iconic Interior: 1900 to the Present* (Abrams, 2013) and he also writes for a number of publications including the *Financial Times*, the *Telegraph*, and *Vogue Living*.

Margot Dougherty

A writer based in Venice, California, Margot Dougherty flew to Arizona to report on a house designed by Wendell Burnette ("Phoenix Rising," p. 92). After ten years and a series of owners, he finally completed the project he originally intended. "It was a great collaboration, between a couple who understood the intent and potential of the house," says Dougherty, "and an architect who finally saw his exquisite design realized."

Erika Heet

Los Angeles-based contributing editor Erika Heet caught up with Danish architect Jesper Brask on Skype to talk about his family's summerhouse in North Zealand, Denmark, which was truly a family affair ("Lean Machine," p. 82). "He told me all three of his sons helped him build this house, and they've practically grown up there," she says. In fact, the middle son helped connect Brask on Skype for the interview."

Alexandra Lange

Architecture and design critic Alexandra Lange's own house was featured in Dwell in our March 2011 issue. After researching her story on Brooklyn's first Passive House (Off the Grid, p. 68), she had serious window envy. "We have standard double-glazed windows, but in winter they radiate the cold into our brownstone. The triple-glazed windows in this house not only keep the temperature even but also make the interior unnaturally quiet for a city house," she says.

Dave Mead

Austin, Texas-based photographer Dave Mead is accustomed to shooting people. He was thrilled to have the opportunity to capture the unique and interesting Edgeland House ("Living on the Edge," p. 74). "Partially underground, mostly made of glass, and perched on the banks of the Colorado River, the home didn't disappoint," he says.

Mitchell Alan Parker

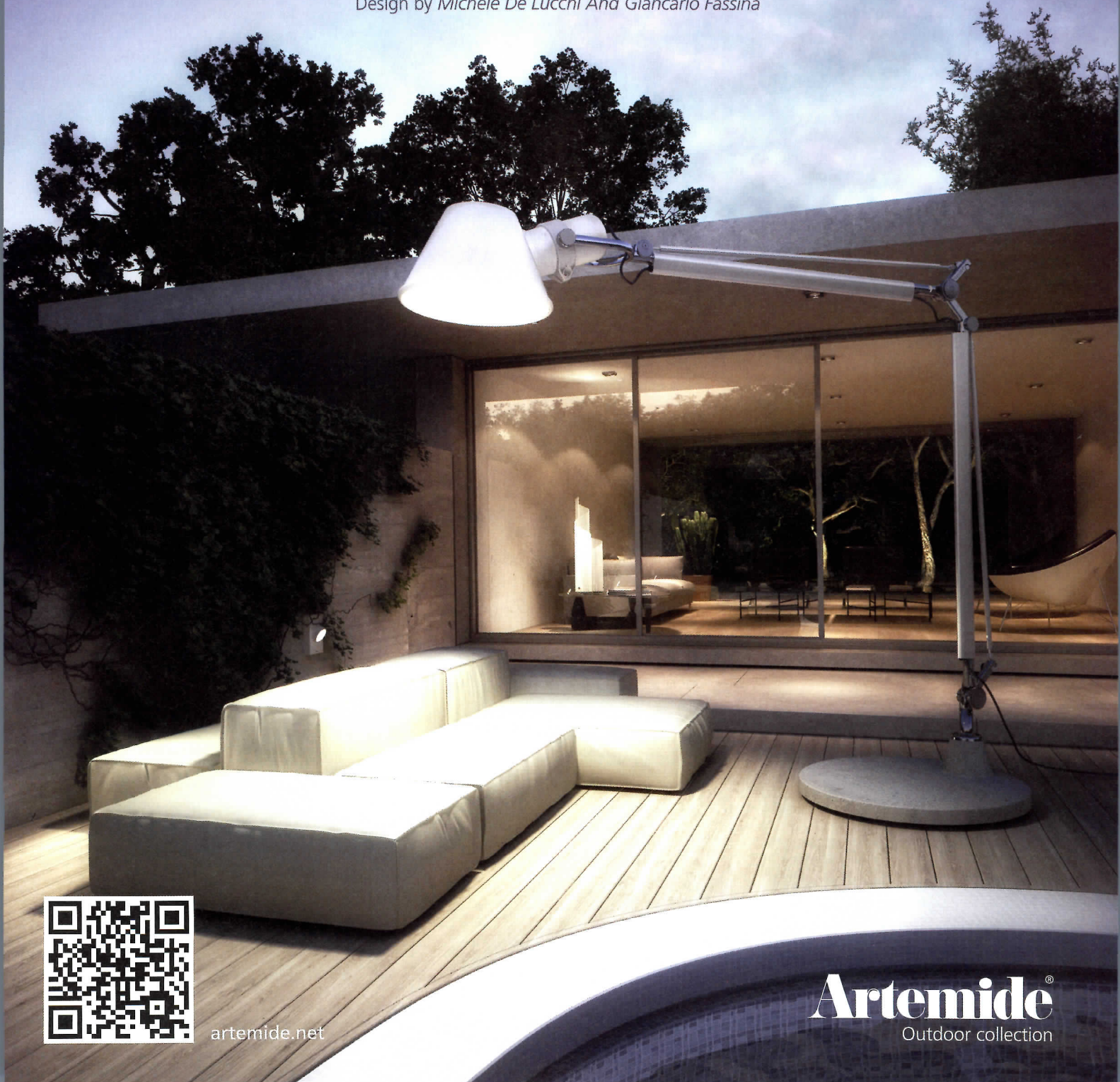
While reporting on a bunker-style house in Austin, Texas ("Living on the Edge," p. 74), Bay Area transplant Mitchell Alan Parker felt blessed that the homeowner, a lawyer and sci-fi writer, was so well spoken. "He's an amazing researcher and an eloquent storyteller. It made my job a whole lot easier," he says. Parker is the editor of *Austin HOME* magazine. When he's not writing about modern houses, he's dreaming of owning one with his wife and year-old son.

Karina Tengberg

She's now a freelance photographer based in Denmark, but Karina Tengberg worked as an architect for several years in New York City before moving back to Copenhagen. Her favorite work of modern architecture is Charles and Ray Eames's Pacific Palisades Case Study House, which she admires for its aesthetics, sense of light, and space. "The house I shot for this issue ("Lean Machine," p. 82) is located on the north Denmark coast and also demonstrates a beautiful sense of light, thanks to large, floor-to-ceiling windows that also enhance views of the landscape." ■■■

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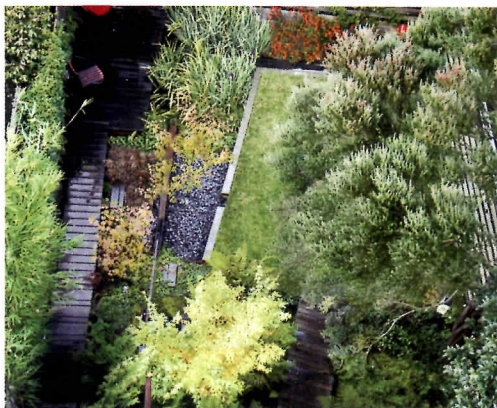
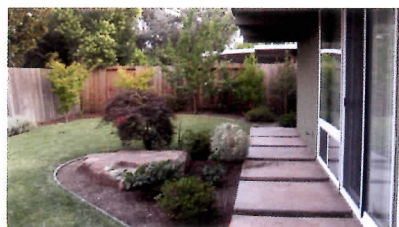
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33 LANDSCAPING IDEAS

We've compiled 33 tried and true landscaping ideas from leading designers, and we're sharing new tips all month long. Visit dwell.com for a diverse array of design ideas for decks, gardens, and more. From small urban terraces to sprawling backyards, there's inspiration for all.

dwell.com/modern-landscape

OUTDOOR FAVORITES

From flower pots to fire pits, don't miss our roundup chock full of the best outdoor products for your yard, deck, and garden. We think you'll also enjoy this slideshow for another reason: We've recently undertaken a website renovation at dwell.com, and we hope you love the results. Take a spin through our new slideshow viewer and let us know your thoughts!

dwell.com/outdoor-products



HOUSE TOURS

10 DEGREE HOUSE

On page 30, we shared a minimalist microcourtyard designed by renowned Boston firm Höweler + Yoon. In this extended slideshow, glimpse inside the affordably designed modern house that inspired the garden. dwell.com/10-degree-house



Photos by Jen McKibben Madison (Eichler); Jeff Wolfram (10 Degree House); courtesy of bionic (garden)



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A swimming pool designed by landscape architect Bernard Trainor in collaboration with architect Peter Bohlin offers a mirror-like counterpoint to the lush grounds of the Santa Lucia Preserve in Monterey, California. The project is featured in *Landprints: The Landscape Designs of Bernard Trainor*, recently published by Princeton Architectural Press.

Photo by Jason Liske, *Landprints: The Landscape Designs of Bernard Trainor* by Susan Heeger, published by Princeton Architectural Press, 2013.



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Dwell

April 2013 29

Secret Garden



In Arlington, Virginia, architecture firm Höweler + Yoon contends with spatial and budgetary constraints to carve a microcourtyard, complete with Japanese maples and a cascading concrete fountain, in just 200 square feet.



Höweler + Yoon squeezed high-design landscape elements, like a fountain and built-in seating, into a small 15-by-13-foot space.

Boston architects Eric Höweler and Meejin Yoon are internationally renowned for their pioneering architectural and urban design projects, but in their recent concept for Meejin's parents, Hannah and Jason Yoon, the vanguard couple took a more restrained tack. "It's a simple house, with a few flourishes," says Höweler, "less exotic, more practical, a little funky." One embellishment is a small courtyard, born of restrictions imposed by budget, a narrow site, and strict zoning laws.



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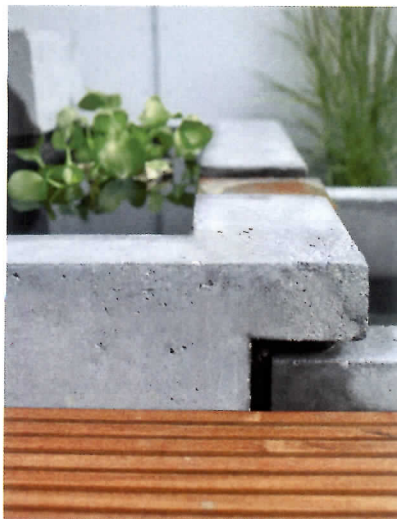
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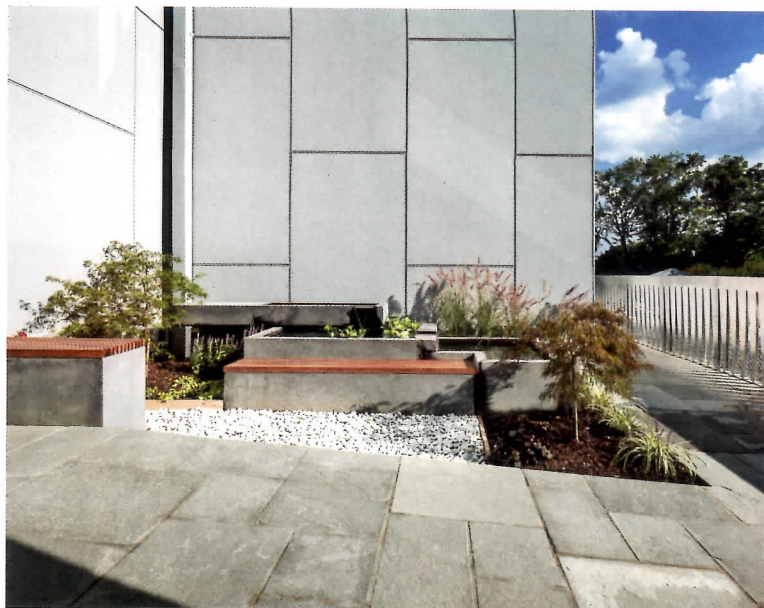
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Meejin and her parents selected plants—water hyacinth to float in the water (left), Red Head fountain grass, and Aoba Jo and Beni Ubi Gohon dwarf Japanese maples—from the Merrifield Garden Center. “The house I grew up in had a similar maple tree,” says Meejin. “It grows slowly over time, and it was one of the special trees that we had on our property.” Eventually, the fountain (below) will hold koi.



In the event that either of Meejin’s parents, Hannah or Jason, needs a wheelchair later in life, the firm created a side walkway with a gentle slope. The path is lined with Silver Lake quartzite flagstone pavers Hannah selected from the Charles Luck Stone Center.

dwell.com/10-degree-house

Visit dwell.com to see more details from the Yoons’ house and garden.

To maximize square footage and adhere to setback regulations, Höweler and Yoon planted the house dead center in the parcel, leaving little room for outdoor space. Riffing on a courtyard—“one of our ongoing interests, or obsessions,” says Höweler—the duo designed an inlet that satisfies Hannah and Jason’s desire for a meditative bit of greenery with a water feature.

“In every project, we try to do one thing that’s handmade, a custom design where the only way we could afford to do it is if we did it ourselves,” says Meejin. They rolled up their sleeves and, with the help of Meejin’s brother and David Costanza, a former student and employee, spent two weeks building the formwork to mold the concrete for the fountain. They found a local supplier who custom-colored the cast concrete a shade darker than the house’s CertainTeed-clad facade. Stainless steel channels guide water through the three-tiered design; benches topped with ipe provide a place to sit. Dwarf Japanese maples, wild grasses, and white beach pebbles from Sumatra break up the otherwise gray palette. “It’s small but we wanted it to feel like a very designed outdoor landscape,” says Meejin of the thoughtfully selected and affordable details that make the whole garden feel far greater than the sum of its parts.

Photos courtesy Höweler + Yoon; by Jeff Wolfgram (upper right)



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Bach to Nature



Two doctors wanted their typical New Zealand home to function as simply as it looks.



to the sun's path. He constructed it with natural and recycled materials and plugged in several energy-efficient components, such as a rainwater-filtration system and two roof-mounted solar panels stored in a heavily insulated cylinder to trap heat.

Which isn't to say the residents don't enjoy some creature comforts: A Jetmaster fireplace is fed with trees that have fallen down on the property, and much of their time is spent on outdoor terraces with up-close views of native bird-life and a lush landscape lined with puriri trees. Such rigorous green systems have allowed McClure and Bannister luxuries they didn't know were possible: "It is an astonishingly decadent feeling lying in a bath of water pumped by electrons charged with sunlight," says Bannister. "It's free bliss!"

When Kim Bannister and Frances McClure decided to build their own "bach" (a Kiwi phrase that refers to a beach house of modest means), they wanted to live as off the grid as possible. For a location, they had settled on a ten-acre parcel of bush on Great Barrier Island, where they had vacationed on and off since 1972. Remoteness is both the challenge and defining feature of the house: There is no electricity, water, or sewage main on the island. Their home is essentially a high-functioning cabin.

Architect Paul Clarke of Auckland-based Crosson, Clarke, Carnachan Architects oriented the structure

Project: Great Barrier House
Designer: Crosson, Clarke, Carnachan Architects, ccca.co.nz
Location: Great Barrier Island, New Zealand



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Charles Birnbaum, founder and president of the Cultural Landscape Foundation, makes the case that historical preservationists are finally waking up to the glories of modernist landscape architecture.



Philip Johnson famously quipped: “All architects want to live beyond their deaths.” Given the right scale and materials (think the Pyramids at Giza), that desired immortality can last at least a few thousand years. But designers have another opportunity for lasting greatness that is less reliant on size and slave labor: having their work listed in the National Register of Historic Places. This designation, overseen by the National Park Service, following approval by relevant state officials, has worked fairly well for modernist buildings, Johnson’s included.

Landscape architecture, however, has fared worse. In fact, fewer than 2,500 of the 80,000-plus National Register sites boast any significant landscape design. A few modernist icons have won this coveted consideration—Dan Kiley’s work at the Miller House and Garden in Columbus, Indiana, and Thomas Church’s minimalist design for the General Motors Technical Center in Warren, Michigan, were both listed in 2000—but most others have had a hard time getting acknowledged.



Master modern landscape architect Lawrence Halprin (below in the mid-1960s) wrote of his Portland Open Space Sequence (above) that he wanted the eight blocks of parks and plazas to contain “nodes for quiet

and contemplation, action and inaction, hard and soft, yin and yang.” A sketch (left) references the “Sierra at 11,000 feet” and muses that the rock could inspire a “possible wall for Portland fountain.”



Photos courtesy Lawrence Halprin & Associates



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There's more good news: M. Paul Friedberg's previously endangered Peavey Plaza, in Minneapolis, a seminal project created in 1976 and a progenitor of the "park plaza" typology (a mix of American green space and European hard space), was also just listed on the National Register in early 2013. A national-level review is pending for Halprin's stunning Portland Open Space Sequence—an intricately choreographed eight-block sequence of parks and plazas, created between 1966 and 1970 that recalls the nearby Cascade Range and Columbia River. In March, Arizona considers Garrett Eckbo's Tucson Convention Center—a concrete abstraction created in the early 1970s and inspired by the surrounding desert and pine-covered mountains.

The tide is slowly turning for landscape architecture and its practitioners, especially as preservationists come to see that recognizing the designed outdoors can provide a more complete picture of modernism as a movement. And though it's still too early to tell if these spaces will get the same consideration as the buildings, this recent activity is the start of a broader bid for immortality.—Charles Birnbaum

A decade ago, Seattle's Gas Works Park was rejected for designation because its landscape architect, Richard Haag, was still alive (an inconvenience in some preservation circles), leading the nomination's reviewers to conclude that his career could not be fully assessed. This situation is not unique to Haag: Lawrence Halprin, who lived from 1916 to 2009, had none of his pioneering work listed by the National Park Service until 2010, when his Park Central Square in Springfield, Missouri, and Heritage Park Plaza in Fort Worth, Texas, were included.

Opinion about contemporary landscape architecture, however, does seem to be evolving. "Design icons, such as the Eames chairs and the Glass House, have helped solidify modernism's significance among scholars and the public," says historical consultant Charlene Roise, president of Hess, Roise and Company. "Now, with renewed interest nationally in urban centers and a growing understanding of landscape architecture's value through projects like the High Line, modernist landscapes are also gaining awareness and supportive constituencies."

In November, Gas Works Park achieved a small victory when the state of Washington gave its approval for the 19-acre site, a brilliant synthesis of enviable topography and industrial heritage on the shores of Lake Union, to be considered for listing. Shortly thereafter, in January 2013, the park made the cut at the national level.

Peavey Plaza (right) was designed by M. Paul Friedberg and sits adjacent to the Nicollet Mall, a main drag in Minneapolis. The clean, rational Tucson Convention Center (above) makes use of arid land plants and is the only civic space by Garrett Eckbo in the state of Arizona.



Acquired by the city of Seattle in 1962, the site of Gas Works Park (left) was used to produce gas and crude oil. Richard Haag's 1975 design recast the industrial site as a grand park, replete with a play barn and picnic zones.

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Maya Lin

The artist, designer, and architect takes us through her formative years as a maker, her dedication to environmental art, and the joys of furniture design.

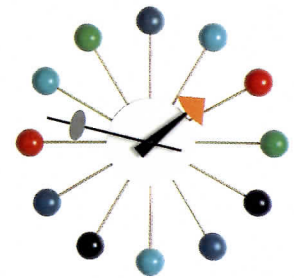
Photos by Michael Lewis

Maya Lin in her New York City studio. Her latest multimedia work, *What is Missing?*, is a memorial for extinct species.





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Lin's 2004 earthwork *Eleven Minute Line* (above) in Wanås, Sweden, is inspired, in part, by the Native American effigy, the Great Serpent Mound, in her native Ohio.



Rows of rolling earth comprise the 2009 *Storm King Wavefield* (above, middle), the artist's largest site-specific installation. Her *Stones* outdoor furniture

line for Knoll (above) was recently reintroduced in recycled polyethylene. The 2011 work *Silver Hudson* (left) renders the waterway in recycled silver.



You grew up in the college town of Athens, Ohio. How did your hometown contribute to your creative life?

My mother was an English and Asian literature professor, and my dad started in ceramics at Ohio University. So my brother and I would get out of school, and we would go to my dad's studio and wait until he got off work—which meant my brother and I played with clay our entire childhoods. Even when I got to undergrad, I was making these crazy architectural works carved out of clay, and people thought I was being provocative, but I wasn't!

So you've had a long career as a hands-on maker?

That's the way I grew up. My dad made all the pots that we ate out of every day; he made a lot of our furniture. So there wasn't a distinction between craft and high fine arts. I grew up where it was all blurred, and part of me is still my father's daughter. I'm coming out of almost a craftsman aesthetic.

Tell us about your new multimedia project, website, and science-based artwork, *What Is Missing*?

It's a memorial, and we're reinventing and trying to redefine what a monument can be. Right now the website has over 600 historical entries, and maybe it's dense, but we're probably the only site that's got this kind of ecological history of the planet.

The site has videos, maps, historical notes, and though it memorializes lost species, it's also a place to talk about where the planet is going.

The website shows the world, past, present, and future. The present gives us an idea of what environmental groups are doing [and what the average person can do], and as we progress we'll invite more people to tell us their stories or share their memories.

Greenprint is the "future" component. Tell us more.

What Greenprint will do is bring in the economists to talk to the agriculture experts to talk to the waste experts to talk to the biological diversity experts, and we're going to get a complete round-table discussion going online. We'll probably launch something

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“You actually want to create spaces and environments that are human, that have a lot of room to breathe.”

—MAYA LIN

Earth Day 2013, and maybe we'll invite graduate schools around the world to look at their own cities—maybe 20 major cities—and we will all link up to rethink what those cities could look like. You'll have a panel of experts and anyone can send them an email. We are trying to keep this project as virtual as possible, because the less money we spend, the fewer resources we use, and the smaller and humbler I can keep this project. In a way, that's part of the underlying principle of it.

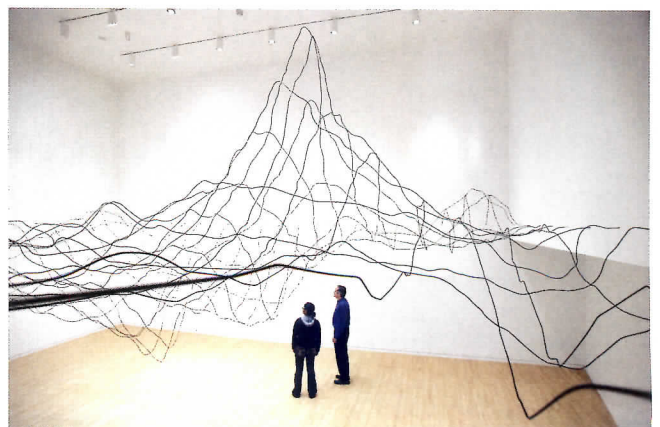
On another environmental note, Knoll is bringing back a greener version of the set of furniture you designed for it in the late 1990s.

Oh, the Stones. The Stones are my favorite. Knoll initially wanted me to do a chair, but I was extremely pregnant with my second child and I said, “I can't do an entire collection; I'll do one piece for you.” So I made the piece, and, well, is it a sculpture, or is it a chair? It's neither. It's sort of a pedestal, but it's also something you can use as a table. They're now in 100 percent recycled polyethylene, which I'm really happy about.



dwell.com

For more on the artist's foundation, visit whatissinging.net



Flow (left) features undulating wood blocks and is from *Bodies of Water*. *Water Line* (above), part of Lin's 2009 show *Systematic Landscapes*, is made

from aluminum tubing and paint, and it is meant to mimic the topography of the ocean floor. “Water is just something I'm fixated on, always have been.”

Photos courtesy The Pace Gallery (*Flow*); by Colleen Chartier / Art on File (*Water Line*, 2006)

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Haunted House



Sculpture meets architecture in the surrealist facade of the Synagogue de Delme visitors center in northeastern France.

Project: Gue(ho)st House
Designer: Christophe Berdaguer and Marie Péjus
Location: Delme, France

Christophe Berdaguer and Marie Péjus named their building "Gue(ho)st House" after Marcel Duchamp's aphorism "A guest + a host = a ghost," which appeared on a piece of ephemera he made in 1953. The duo translated the artist's wordplay into architectural form, and said: "A house is a place where the hosts and guests share spaces. This project is like a third person, who in this context, looks like a ghost."



When Christopher Berdaguer and Marie Péjus, artists based in Paris and Marseilles, talk about their first public commission, a renovated outbuilding at the Synagogue de Delme Contemporary Art Center, located in the Lorraine region of France, it's on a spectral level.

The art center commissioned the pair to revamp its visitors center for its 20th anniversary this year. The 19th-century structure has served as a prison, school, and funeral home. Berdaguer and Péjus—who say they are "interested in ghosts who haunt the history of architecture"—used

the structure's varied past as inspiration for the white biomorphic polystyrene skin they encased around the facade and onto the surrounding lawn. "To us, a [building] is not just a mechanical construction; it's an aggregate of emotions, perceptions, and memories," the duo says.

Although the exterior is rendered in curvaceous high relief, visitors can still spy traces of the original silhouette and roofline—a decision that Berdaguer and Péjus hope will prompt visitors to contemplate the center's 200-year history and numerous past lives.

Gue(ho)st House, public commission by Berdaguer & Péjus / La Synagogue de Delme—Contemporary Art Centre 2012. © Adagp Paris 2012, photo by Olivier-Henri Dancy

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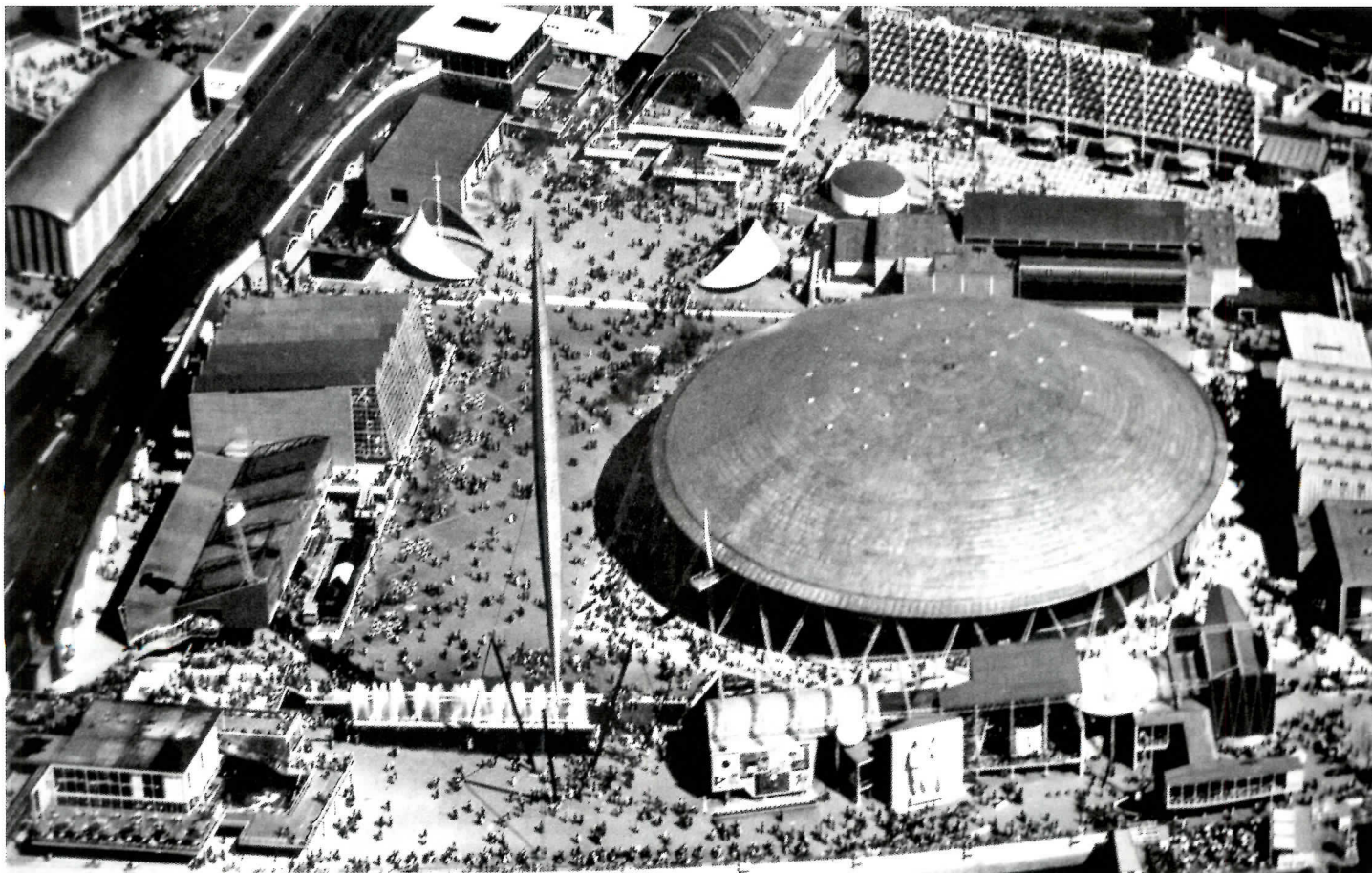
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The Doomed Dome



With a life span of just 11 months, the prefabricated 1951 Dome of Discovery, designed by architect Ralph Tubbs for the Festival of Britain, lives on as a lost cultural icon.



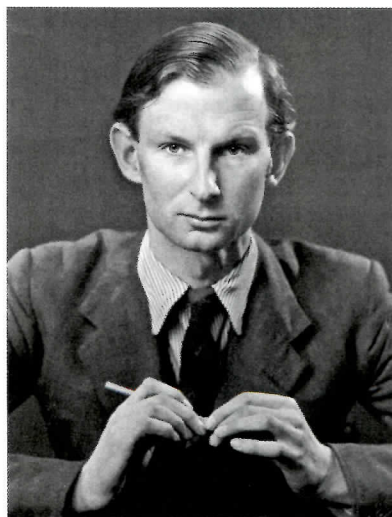
There are certain lost buildings that still resound through the decades. One of Britain's most famous lost glories is Joseph Paxton's Crystal Palace, built to house the Great Exhibition of 1851 and destroyed decades later by fire in 1936. Another, the Dome of Discovery—built for the Festival of Britain, a postwar celebration of design and culture—was created on London's South Bank exactly 100 years after the birth of the Crystal Palace.

An extraordinary flying saucer of a building, the dome hovered alongside the waters of the River Thames. It was fresh, original, and engaging—like the optimistic new Festival of Britain itself—and spoke inexorably of modernity. A key part of an escapist extravaganza, encouraged by the Labour government of Clement Attlee, the five-month festival celebrated Britain's past, present, and future while offering a glorious chance to forget the pain of World War II and the ongoing burden of austerity and rationing.

The dome was designed by architect Ralph Tubbs, who worked with the celebrated modernist pioneer Ernő Goldfinger before starting his own practice. A high school sports injury ruled him out of active military service during the war, but he served in the Night Watch unit that helped protect St. Paul's Cathedral. The famed church's dome was one of the inspirations for Tubbs's festival building, with its enormous and all-encompassing roof, which measured 365 feet across.

Built using an innovative, prefabricated aluminum-and-steel frame, the Dome of Discovery was coated with aluminum plates that rested on concrete foundations and buttresses. Ralph's Tub, as some called it, held a series of discovery zones, including sections on the sea, the living world, the polar regions, the sky, and outer space.

Despite the great success of the festival, which was visited by eight million people, the futuristic dome and many other neighboring buildings were soon torn down by



London's no-longer-extant Dome of Discovery (top) was designed by architect Ralph Tubbs (above) and welcomed some eight million visitors during the Festival of Britain in 1951.

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At the time of completion (workmen rivet panels onto the roof, below), the 365-foot span (also the height of St. Paul's Cathedral) made it the largest dome on the planet.



To support the dome, Tubbs and engineers Freeman, Fox & Partners buttressed the 93-foot-high structure with 48 steel masts (below and bottom).

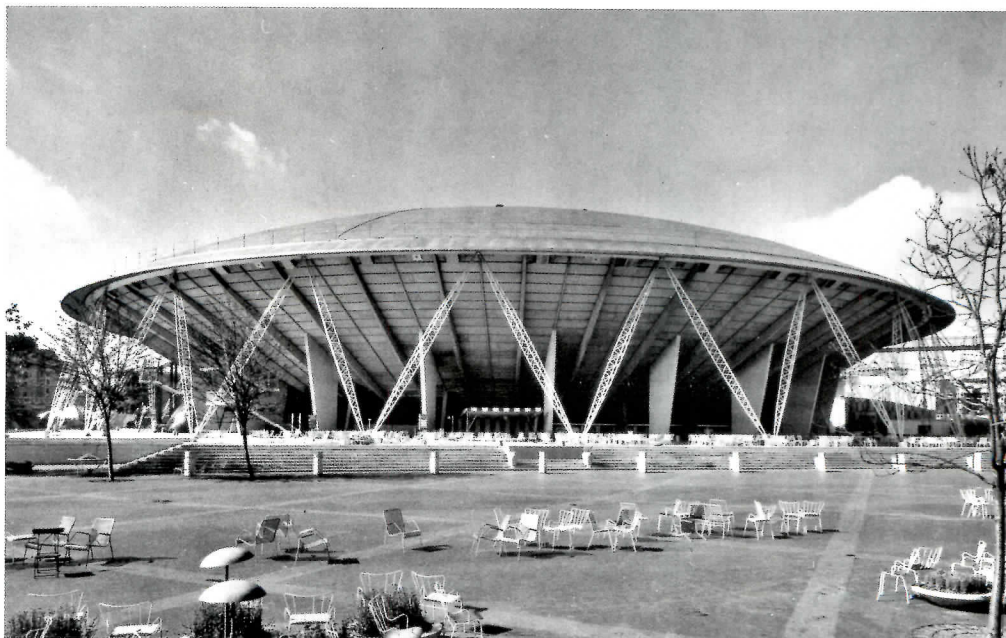


the new Conservative government and the materials were sold for scrap. Ralph's Tub had captured the public imagination yet lasted less than a year.

"I don't think anyone really had a chance to stand up for the dome," says its creator's son, Jonathan Tubbs, also an architect. "An early autocratic decision was made and the next thing you know, it's gone. It was sent to the knacker's yard before they even realized that they had a well-built masterpiece on their hands."

But the spirit and reach of the dome has lived on. It was a key influence for Richard Rogers when he designed the Millennium Dome—now the O2 Arena and a prime concert venue—in Greenwich. "The innovative, expressive engineering spirit of all the structures at the Festival of Britain, from the big span of the Dome of Discovery to the elegance of the Skylon [a space-age tower near the dome], was pure magic to me," says Mike Davies, the project director on the Millennium Dome. "There had been no other structure like Ralph Tubbs's dome, yet it was still rooted in the great engineering tradition of Britain." —Dominic Bradbury

The recent exhibit *Dome: Ralph Tubbs and the Festival of Britain* at Chelsea Space in London helped the dome reach a new audience during the 2012 London Design Festival.



Photos courtesy CHELSEA SPACE

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balau-wood slats is no exception: Urquiola describes it as "the definitive refuge in which to enjoy the outdoors." kettal.com • **C** Loll Swing by Greg Benson and Jeff Taly for Loll, \$250 dwr.com • **D** Shallow Root Vessel in Sky by Steel Life, \$296 justmoderndecor.com • **E** Fedro in Colibri by Lorenza Bozzoli for Dedon, \$715 This lightweight,

portable, and stackable floor rocker was named after Milanese fashion and textile designer Lorenza Bozzoli's son and conceived for the way he sits on the floor while playing video games. Its avian form inspired the three available color schemes, all named for tropical birds found in Latin America. dedon.us



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A



Groovy Garden

The 1970s are having a stylistic revival, from earth-toned palettes to textured bronze and geometric patterns in green, yellow, and orange. This time around, forgo the shag rug and take the theme outside.

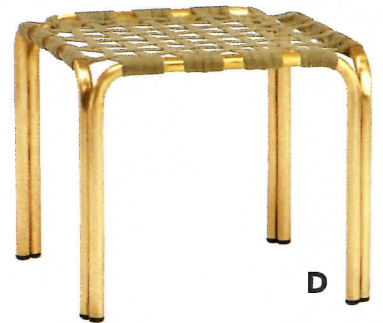
B



C



D



F



E



A Bird Feeder by Mette Schelde for Skagerak, \$100 connox.com • **B** Husk Outdoor Chair by Patricia Urquiola for B&B Italia, \$3,155 beitalia.it
C Medici Chair Outdoor by Konstantin Grcic for Matiazzi from Herman Miller, \$1,199 The outdoor version of Grcic's riff on the Adirondack chair uses a thermo-sealing technique to protect the ash

wood from moisture. Its straightforward silhouette belies its intricate engineering: The piece is made entirely of three-quarter-inch planks. hermanmiller.com/collection • **D** Kantan II Occasional Table/Stacking Stool by Brown Jordan, \$605 Brown Jordan has reintroduced its Kantan II collection, designed in 1956 by Tadao Inoye. The

new version sports a streamlined brass frame and Suncloth straps in marine or sage (shown here). residential.brownjordan.com • **E** Boulder planter in oxidized metal by Jinggoy Buensuceso for Hive, from \$95 designbyhive.com • **F** Grass Rider floor mat by Domestic Construction, from \$98 domesticconstruction.bigcartel.com



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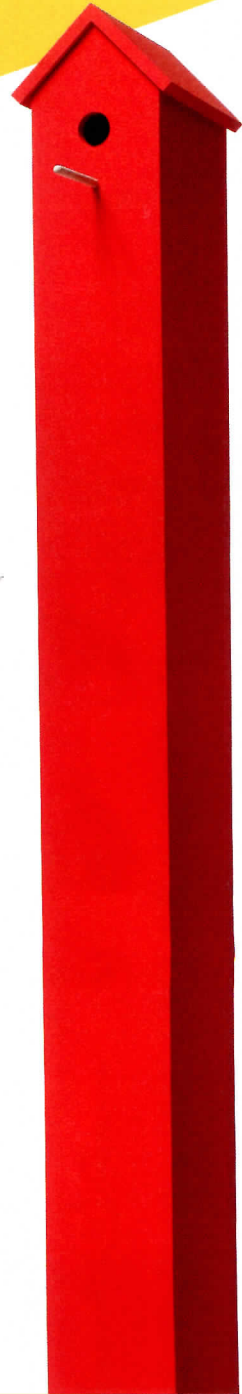
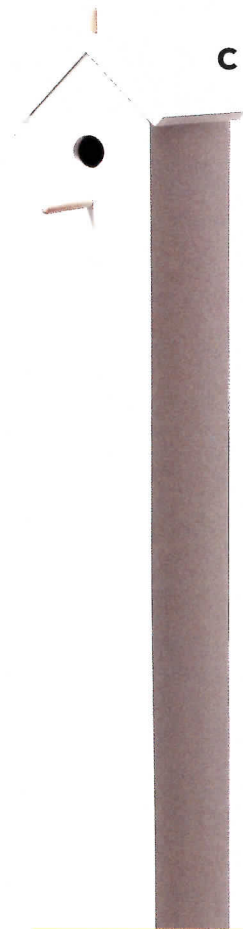
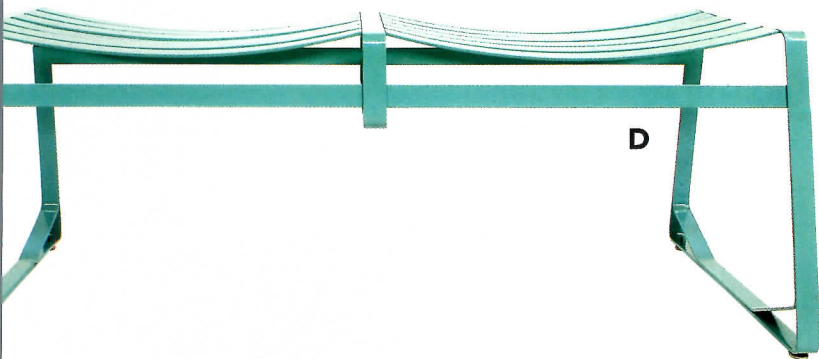
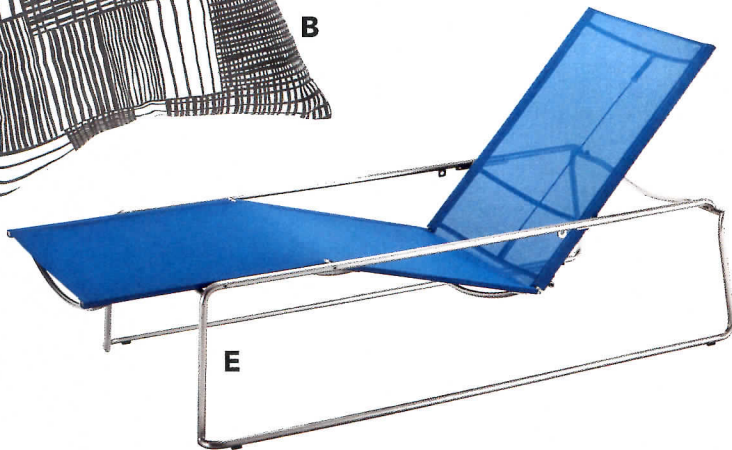
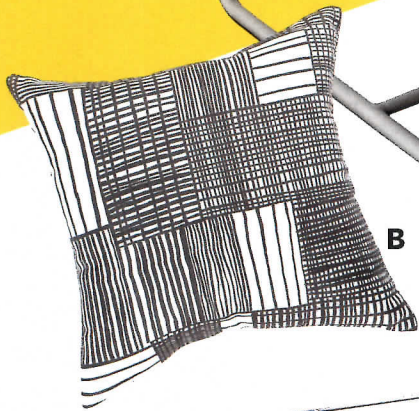
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crateandbarrel.com • **C** Attic Bird Houses in Cloud White, Tomato Red, and Robin's Egg Blue by Studio Chad White, from \$350, studiochadwright.com • **D** Crane Bench Two-Seater in Blue by DoubleButter, \$600 Designed and manufactured by David Larabee and Deter Thornton in Denver, Colorado, DoubleButter's collection of mostly

postconsumer recycled steel furniture is powder-coated with a zero-VOC and water-resistant finish. This bench's gentle curves and flexible form put it a few steps above your typical rigid park seat. doublebutter.com • **E** Asta Lounger in Turquoise by Edi and Paolo Ciani for Gloster, \$2,310 gloster.com

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A Náutica hanging chair by Mut Design for Expormim, from \$3,210 expormim.com • **B** Lab sconce by Francesc Rifé for Marset, from \$472 This injected-aluminum fixture, faced with stone (shown here), iroko wood, or lacquered aluminum, casts a warm LED glow. marsetusa.com • **C** Fifty chair by Dögg & Arnved for Ligne Roset, \$1,435

(chair), \$525 (footstool) Inspired by Hans Wegner's Flag Halyard chair from 1950, this pair of Danish designers created this outdoor set by weaving 1,148 feet of rope around a black steel frame with an upright back. ligne-roset-usa.com • **D** Totem Commerce by Planika, \$1,800 planikausa.com • **E** Allover fabric by Sina Pearson Textiles, to the

trade. Woven with Sunbrella Contract yarns, Pearson's indoor-outdoor fabrics are stain-repellent, fade-proof, mildew-resistant, and made in the USA. museousa.com • **F** Memento fabric by Carnegie, \$64 per linear yard carnegiefabrics.com • **G** Case Study Bowls with Tri-Stand in White by Modernica, \$695 modernica.net

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SEEKING MORE SPACE AND A CONNECTION WITH THE CITY, AN ARTIST AND A DESIGNER TURN AN OLD TORONTO STOREFRONT IN DUNDAS WEST INTO A HOME AND STUDIO.

By Alex Bozikovic
Photos by Naomi Finlay



Architect Tamira Sawatzky and artist Elle Flanders (left) get an awfully good view of their busy Toronto street from their office and dining room. The table is by Made, the sneaker-inspired Shoe Toss pendants are by Jeremy Hatch of Ricochet Studio, and the laser-cut photo on the wall is by the couple's collective art and design practice, Public Studio. ▶



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The living room is five steps down from the kitchen and office space and features textured black slate tile from Olympia Tile, Voyage Immobile sofas with Farniente collection upholstery (a wedding present from Flanders's mother) by Roche Bobois, and a rug from Turkmenistan the couple picked up in Jerusalem. The sliding glass doors are by Loewen and the glazing above is by Inline Fiberglass. Sawatzky relied on Wayne Arsenault for the custom millwork and carpentry.

If the sign out in front of this aging Toronto facade is any indication—it reads “Star Sheet Metal”—you’d think that it’s just another industrial storefront. But when the blinds are up, you’ll see the couple who lives there making art, designing buildings, or, just as often, making dinner. The century-old structure is the home and workplace of architect Tamira Sawatzky and her wife and collaborator, artist and filmmaker Elle Flanders. In 2011, they were on the hunt for a building big enough to house themselves, their joint art practice, and individual businesses, plus an apartment for a tenant. What they found on busy Dundas Street West offered all of that—and also a chance to try a novel way of living in Canada’s biggest city.

Sawatzky: We decided we wanted a commercial building—and we wanted a space that was in the worst possible shape. This one was a complete disaster, but it had the right feel. It had the old sign, which we kept, and once we saw this room at the back, what is now the living room, I think the project sort of jelled. The building is about 75 feet long. Obviously, the office-studio was always going to go in the front, but at the back the place becomes quite quiet. When we’re back there, we don’t really hear anything. Upstairs, in a way, it’s more traditional—bedrooms and bathrooms.

Flanders: Partially, this is an experiment in living right on the street. We know we’re not in Amsterdam, but it’s an interesting trial. We usually open the blinds at night and engage with what’s outside. ▮▮



▲ Counter Intuitive
Sawatzky designed the bookshelves along the living room wall out of Ikea components: one-inch Lagan butcher block countertops and inexpensive Ekby

Lerberg brackets. She also used pieces of the strong and attractive countertops for built-in shelves in the upstairs lounge as well as for trim in the kitchen. ikea.com

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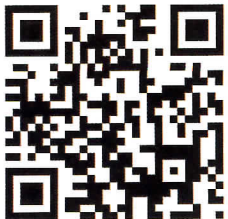
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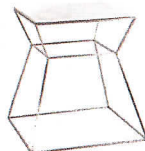
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In the second floor lounge (above), a Flex sleeper sofa in Gravel from CB2 sits opposite an antique Chinese coffee table Flanders inherited from her grandmother. In the master bedroom (left) the couple opted for Artemide Lighting: Vintage Eclipse table lamps by Vico Magistretti hang over the nightstands and a Tizio table lamp by Richard Sapper rests on a side table. The lounge chairs are vintage finds, and the rug is a Bedouin design purchased in Jerusalem. Maira wallpaper from Wallpaper From the 70s adorns the guest bathroom (below).

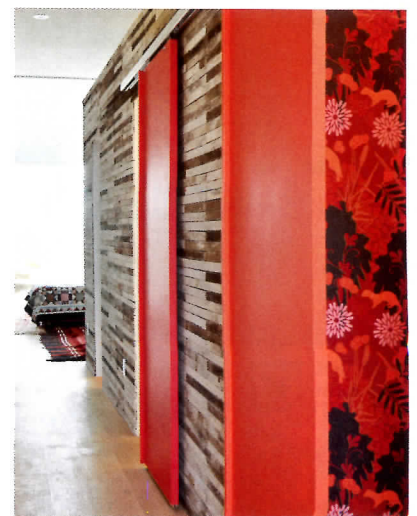
▼ Lath Lady Lath
When they knocked down several interior walls, Sawatzky and Flanders were left with tons of lath—the thin, irregular strips of softwood that provided the base for wall plaster. With the help of a demolition contractor, they sorted out the cleanest pieces to reuse. The couple clad the box on the second floor that contains their bathroom and closets with the lath, nail-gunning each piece to the walls.

Sawatzky: As things progress to the weekend, we notice the evenings become noisier, and then, Sunday, everything shuts back down. You're very in tune with the rhythms of the city here. And it's worked well as a really social space. We've had way more people over—lots of impromptu get-togethers. We were giving this little talk at a gallery, which was down the street, and we said, "Everyone just come over afterward," and they did.

Flanders: And even while we were waiting here for them, a friend of mine was going to the restaurant down the

block. He knocked on the window, and then we said, "Come on in!"

Sawatzky: Everything here is long and narrow. You can't escape that. I think it was clear right away that we were going to go with this linearity. In the kitchen, for example, I thought, Let's load up this one island as a machine that houses everything. It has the cooktop, it has the dishwasher, the sink—and everything around it has to be left as circulation space that you can move through. It's a huge worktop, but I feel like it was the only way to make sense of this narrow space. ▮





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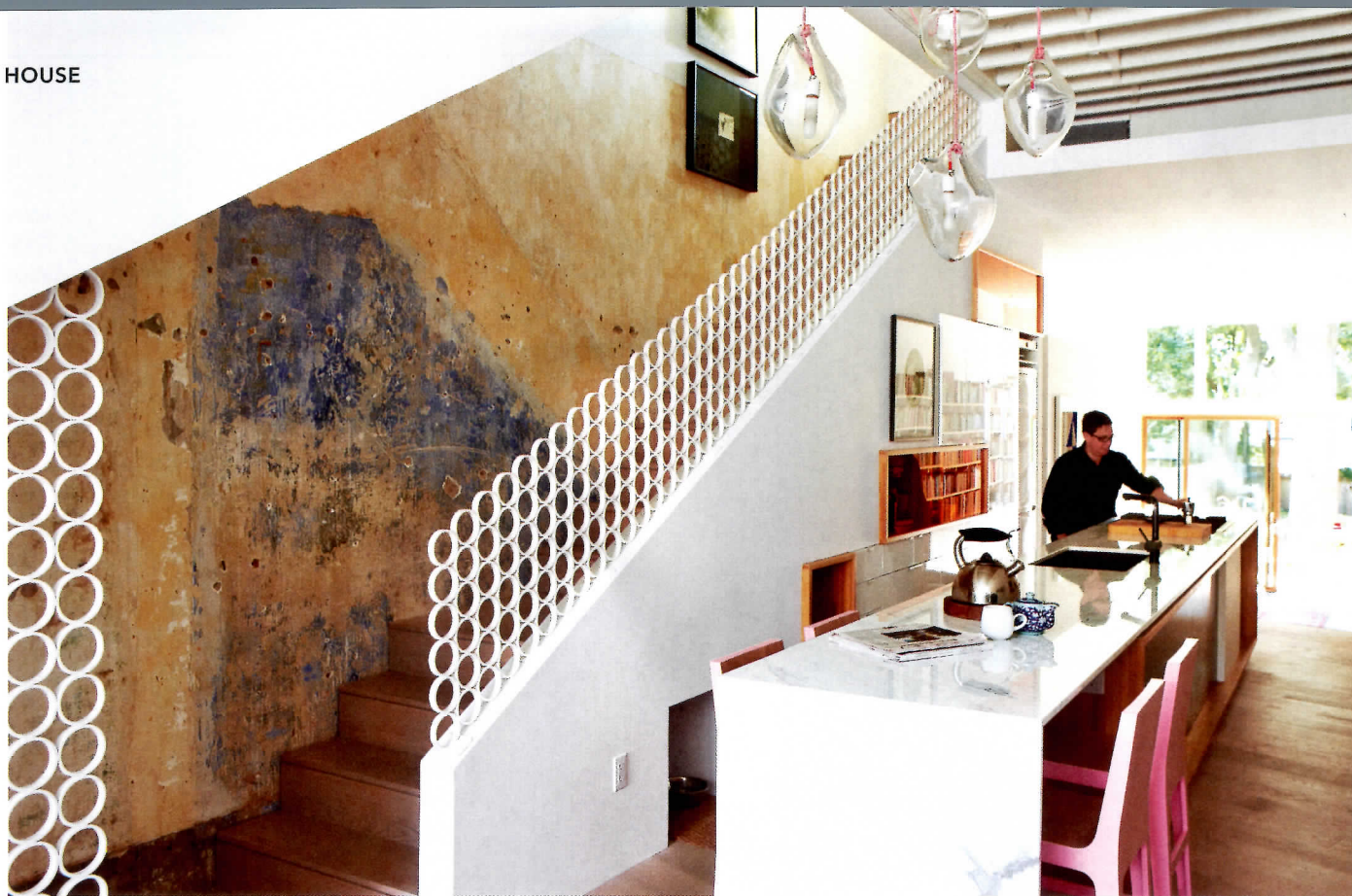


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If we had an opportunity to open up, it was at the back, where things widen out, and we have a view and a connection to the outdoors.

Flanders: I think we're both interested in history: not the history of this particular place, but the concept of living in a changing space. This wall has pencil notes from the guy who owned the sheet metal shop. You could just almost see Jack, this guy on the phone, going, "You want it 15 inches wide..." I like living with that kind of history in here.

Sawatzky: We were very happy to find these opportunities where we could to let the old building come through. There is a raw quality to a lot of these details. We've got bulbs screwed into ceramic bulb holders that are \$2 each. And the ceiling is left exposed; you save a lot of money doing that, and I think we liked the idea of letting that part of the building reveal itself.

Flanders: I was hoping to find a time capsule, but we didn't. But we did find the original shop owner's daughter; she's going to come over with her daughter and tell us about the building and the sheet metal business. ■■■

▼ **Appliance Garage**
To keep vases, dishes, and small appliances handy but off the countertop, Sawatzky designed two niches within a wall of deep cabinets. Inset outlets supply power; butcher block lines all sides; and Plexiglas doors provide hits of bright orange. plexiglas.com

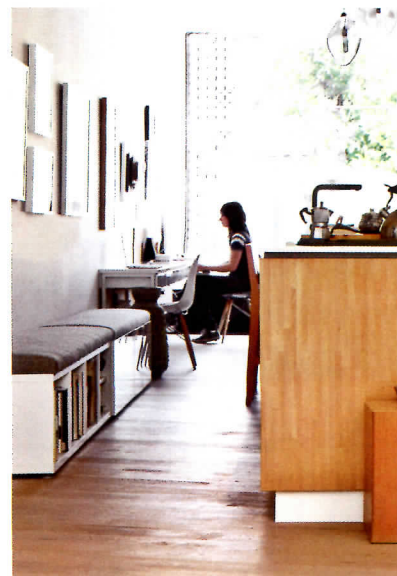


In the kitchen (top), the continuous kitchen worktop and table are made of marble from Caledonia Marble. The pink Tamatik dining chairs are by Connie Chisholm and are from the Canadian design shop Made. The Blinding Love pendant lights are by Periphère, which has shops

▲ **Well Wrought**
The iron rails were inspired both by screens the couple had seen on their travels in the Middle East and by the ornate wrought ironwork favored by their Portuguese neighbors. Barzel Ironworks fabricated the banister to Sawatzky's design by slicing up iron pipe, welding it, and painting it. railings-toronto.ca

▼ **The Bestã Times**
The couple has a large collection of cookbooks. To provide storage for them in the kitchen—and also seating—Sawatzky topped narrow bookcases (Bestã units by Ikea) with custom-made cushions, upholstered in gray Circa fabric by Knoll Textiles purchased from Modern Fabrics. knolltextiles.com

in Montreal and Toronto. Plastic World, a local dealer, custom-cut the Plexiglas for the storage cubby (above) which sits beneath a photo by artist Chris Curreri. The bookshelf-cum-bench (right) was custom upholstered by Tina Morgan Designs.





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Passive Voice

By Alexandra Lange
Photos by Hai Zhang

How do you make a Brooklyn brownstone more sustainable? First, get rid of the brownstone.

The street facade of New York City's first certified Passive House, known as Tighthouse, is clad in pale gray stucco, sculpted with a few historic-looking details. But, if you knock on that wall, it sounds hollow: The stucco is merely the outermost layer in a 20-inch-thick insulated sandwich. The original brick is buried deep inside, where it can do no harm—via chinks, cracks, or settling—to the supersealed box this 19th-century, 3,120-square-foot Park Slope house has now become. The cornice, too, is a lightweight contemporary replacement: a hollow fiberglass shell mimicking a wood original.

The smooth, low-maintenance surfaces are a far cry from the derelict three-story row house designer Julie Torres Moskovitz first saw in 2009. The brownstone's front facade was pocked and cracked, the back wall was falling apart, and the interior left a warren of mystery rooms (including one lined ▶▶

Julie Torres Moskovitz, who designed New York's first certified Passive House, recently finished her first book, *The Greenest Home* (Princeton Architectural Press), about the first wave of ultragreen homes in the United States (follow-

ing the 40,000 already constructed in Europe). The title hits shelves in May 2013. Here, a custom stainless steel stair with treads of perforated steel replaces the old wood staircase in the rehabbed Park Slope brownstone.



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OFF THE GRID

While the proportions of the old brownstone's facade (below) remain congruous with others on its street, the stone has been replaced with stucco over foam. When knocked, it sounds entirely hollow.

The clients nixed a powder coating on the stair treads, fearing it would wear away, but approved it for custom, gray steel vanities in the master bathroom (bottom left). Bathroom floors look like poured concrete but are actually thin, troweled-on microtopping.

Given the number of windows and skylights added, the residents wanted minimal lighting. All of the lamps are fitted with either LED retrofit bulbs, like the George Kovacs P861 Pendant lamps in the kitchen (bottom right), or T5 fluo-

rescents. Torres Moskowitz designed custom stainless steel recessed boxes, fitted with LED strip lighting, for the stair landings (below).

All of the Jenn-Air appliances, including the washer and dryer, are electric, as the owners asked the city to cut the gas line to the house. The kitchen cabinetry (bottom right) is from Ikea and features custom matte gray doors and Silestone countertops. The floorboards are reclaimed maple from an old tire factory, sanded and stained gray.



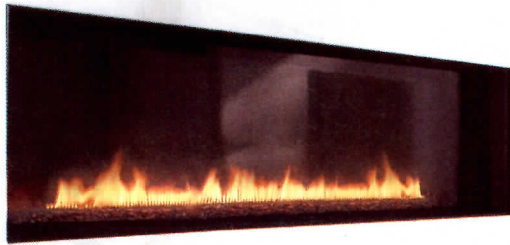
with a one-way mirror). The owners, a young couple just starting a family, weren't daunted by the damage because they wanted a clean, modern renovation to showcase their art collection. "The owners say they don't like anything organic," says Torres Moskowitz. "Only concrete and steel."

The original idea was a net-zero house. "That concept starts with using less rather than producing more," says one of the owners. "We wanted to put less stress on the communal infrastructure." He began researching Passive Houses, visiting an early iteration in Philadelphia and collecting consultants' names, including Torres Moskowitz of the environmentally focused Brooklyn design practice Fabrica718. At his encouragement, Torres Moskowitz completed Passive House trainings in New York and Dublin; she is now a certified Passive House tradesman.

Passive House certification is performance-based, focused not on any renewable or recycled materials used but on how efficiently the building breathes, heats, and cools. That meant that much more than the original facade had to go. Torres Moskowitz specified triple-glazed, argon-gas Schüco windows and doors for the front and back. On the parlor floor, the windows have the same tall, lean proportions as those of traditional brownstones, but they are mullion-free and have a special coating that helps warm the house in the winter. Within the white walls, mounted on studs and insulated with medium-density foam, the windows have been individually sealed with an Intello Plus membrane and Tescon Profil tape. "It's akin to gift-wrapping," says Torres Moskowitz. "The materials cost about \$3,500, 10-




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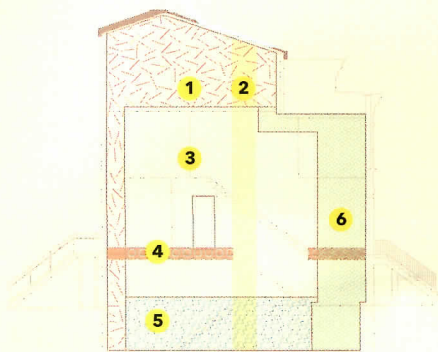
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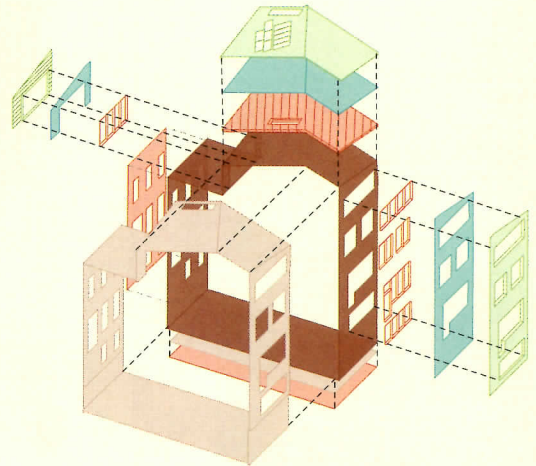
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An almost silent heat recovery ventilation system (HRV), located in a top-floor closet, takes fresh air in at the roof and cycles it through the house. An air-source heat pump can provide additional heating and cooling if necessary, but the need for either has been reduced by the insulation and airtight seal.

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The rear facade (left), like the top-floor addition, is faced in rectangular panels of black rainscreen Richlite over exterior mineral wool insulation.

The designer added a 500-square-foot third floor—hidden from the street—with a small, bluestone roof deck (bottom), to create a master suite. The roofline was re-oriented due south and covered in a combination of solar thermal panels by Stielbel Eltron (to heat the domestic hot water) and Unirac SolarMount SunFrame with 190w photovoltaic panels (for electricity).

and it took two weeks to seal every window." The owner and the architectural designer had to seal a window themselves to convince their contractor, generally an ally, that it was worth the extra elbow grease.

Torres Moskovitz describes her clients as "members of the iPhone generation. They think everything should be as intuitive, as simple, and as low-maintenance." Given the high standards for the Passive House envelope, they wanted to spend their budget on the exterior and were willing to economize on finishes inside. "The house was built in 1899, and in those 100-odd years no one had ever substantially renovated the infrastructure," says the owner. "This was our big chance to make changes." To make those interior economies look good, the home's materials palette was left

minimal, assuming the clients' art would provide color later. "Julie did a fantastic job with the architecture," says one owner. "Those beautiful moments don't need accentuating."

One such moment is the decision to open up the back of the house with larger, north-facing windows in the open kitchen. This might seem like a no-no—more glass has the potential for more heat loss—but the Passive House Planning Package, a proprietary energy-modeling software, makes it easy to weigh trade-offs. Even more light is filtered into the dark center of the row house via a three-story light well, which creates catwalk-like hallways on the second and third floors.

All that remains of the original interiors is a multistory brick wall that stretches up three floors from the center of the parlor. But even this is less authentic than it appears: The owner wanted a respite from the white and gray and requested an exposed brick wall. But brick parti walls are often leaky, due to old mortar and irregular repairs. So the contractor made the real parti wall airtight with a paint-on sealant and then built a new brick wall in front, reusing brick from the two disassembled chimneys. Why no fireplace? Think about it, Torres Moskovitz says: "It's essentially a hole through your house." ■■■





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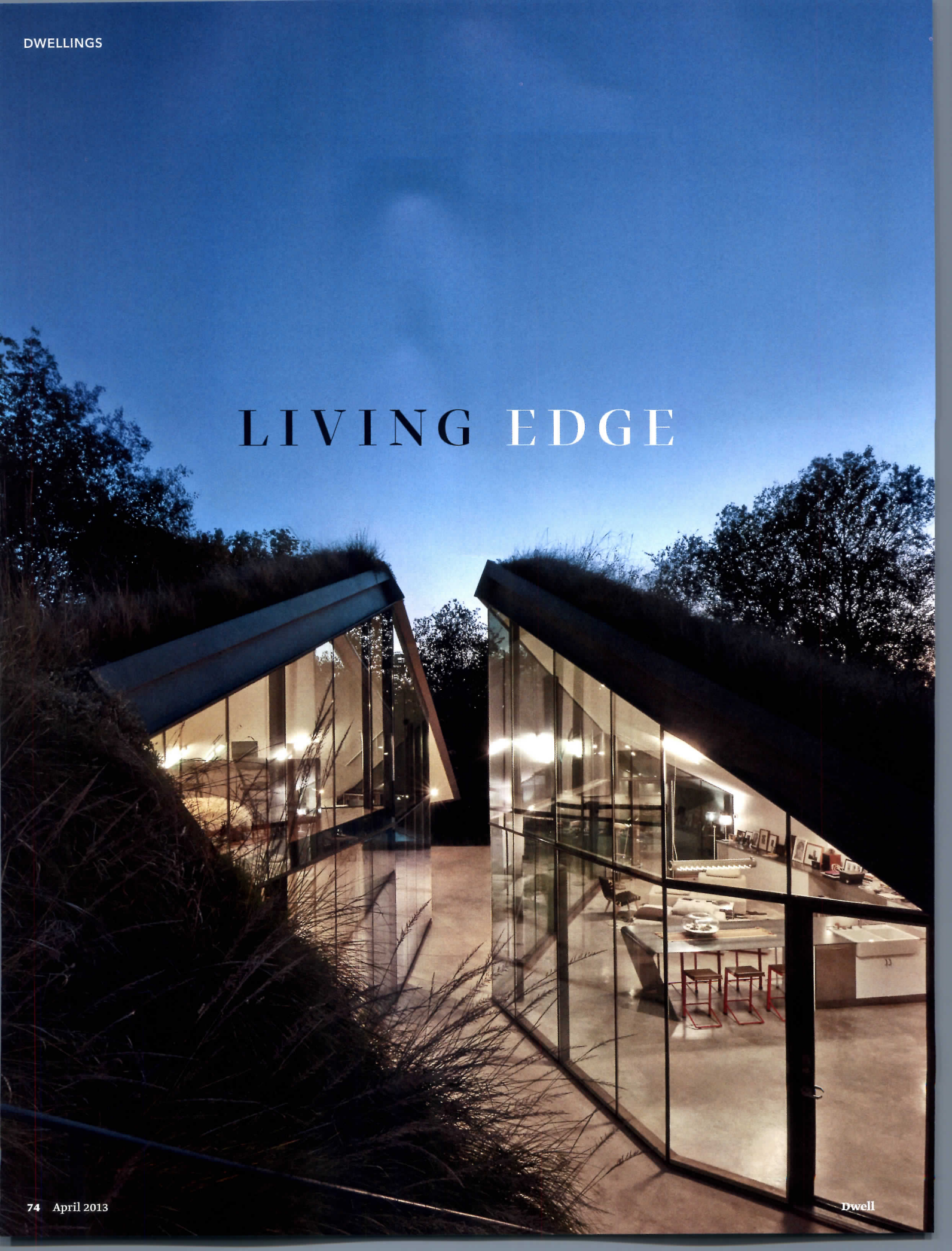


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NATURALLY LINDAL

LIVING EDGE



On Austin's outskirts, where urban, industrial, and rural collide, lawyer and science-fiction author Chris Brown's bunker-style home redefines modern city living.

When Chris Brown needs to think, he grabs his canoe. For the past decade, the lawyer by day, science-fiction writer by night has found peace paddling down a stretch of the Colorado River that snakes through Austin. The Zen-like effect comes not only from the swooping egrets, osprey, and herons that patrol the waterway but also from the geographic history of the area—an industrial-meets-urban edgeland once home to the city dump, the cattle-driving Chisholm Trail, and a B-52 bomber base. “I found it to be a pretty transcendent experience that changed the way I think about the environment in which I live,” Brown says. ▮

By Mitchell Alan Parker
Photos by Dave Mead

Project: Edgeland House
Architect: Thomas Bercy
Location: Austin, Texas

Edgeland House (opposite), built on a cliff-top lot in Austin by architect Thomas Bercy for lawyer and writer Chris Brown, is topped by a living roof to help it blend into the landscape. The concrete, steel, and glass house is divided into two distinct public and private halves. The land is adjacent to the Colorado River, along which Brown and his girlfriend, Agustina Rodriguez (below), walk their dogs.





One afternoon, while searching for more access points to the river, Brown discovered a path that led down to hundreds of cliff swallows and their mud nests under a highway bridge that spanned the water. He became hooked on the idea of building a house that interpreted the intersection of animal habitat and industrial wasteland. “Something about that idea of wild nature adapted to the structure moved me,” he says.

So, in 2009, newly divorced and living in a downtown Austin apartment, Brown bought an empty lot on a bluff adjacent to the Colorado. If he wanted a piece of gritty history, he now had it. Unfortunately, it came with heaps of cement, rebar, and debris that had been dumped by construction crews and a decommissioned oil pipeline from the 1920s wending through the ground beneath the property.

“It’s the type of project only a lawyer would do,” Brown says of the mind-draining task of working with a global oil company and the permitting arm of the city of Austin to remove the pipeline, lift the easement, retain liability, and do testing to confirm that the ground was clean.

But there was a silver lining. Because digging up the pipeline created a massive hole, architect Thomas Bercy, of the Austin-based firm Bercy Chen Studio, whom Brown had met through a friend, proposed burying the house partially underground. He envisioned a modern design that nodded to the construction of ancient pit houses—mud-and-grass huts half-buried in the earth by the Plains Indians that once inhabited the area. “We had a hunch that, because of his sci-fi writing and background, Chris would want something more forward-looking,” says Bercy.



Rodríguez, a designer and architect who runs the studio Agi Míagi, created the pendant lamp and terrariums in the dining area (above left). The space is open to the living area, where Brown’s son, Hugo, sits on a Living Divani sofa. The countertop-table is by Bercy Chen Studio. Ryan Anderson of RAD Furniture designed the stools as well as the table and benches on the pool deck (above).



Bercy updated the idea with a concrete foundation, a structural steel frame, and glass walls that look toward a rift that divides the house into two parts. One side contains the kitchen, dining, and living room spaces, while the other side contains two bedrooms and a writer's loft. Brown shares the space with his girlfriend, Agustina Rodriguez, an architect and designer, and his 18-year-old son, Hugo Nakashima-Brown.

Furnishings in the space are of two categories: "Stuff we had before we moved here and white cabinetry from Ikea," Brown says. He didn't want any wood in the house, as a matter of personal preference, but some did make its way inside in the form of modern backless stools by local furniture builder Ryan Anderson. The stools provide seating for a large, custom, bent-steel counter surface in the kitchen.

There are also little treasures throughout the house—"Easter eggs," Brown calls them—found on the property or during walks in the woods out back: Heart-shaped rocks, brightly colored feathers, a bird skeleton, turn-of-the-century glass medicine bottles, and pieces of teacups can be found in the bathroom, in clay pots, or in terrariums that Rodriguez made.

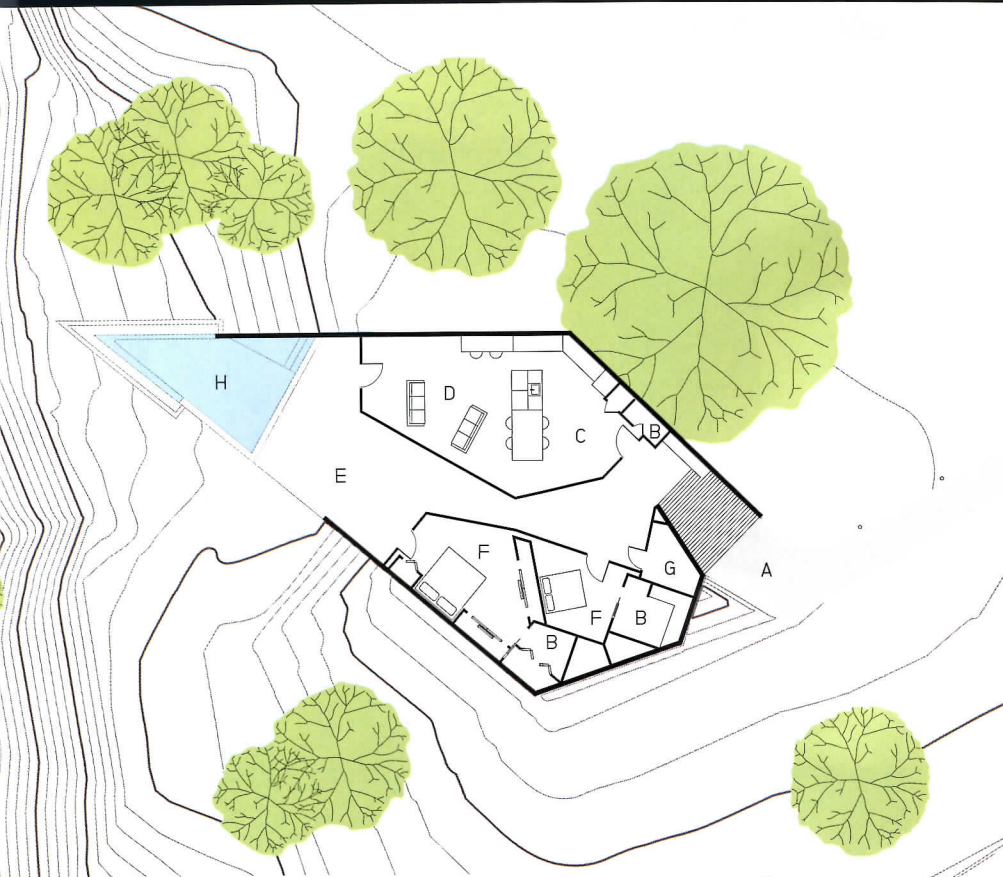
Not that anyone passing by would notice any of this. Few people even realize there's a house there at all: Tucked beneath a grassy roof covered by nearly 200 species of plants and grasses, the structure is virtually invisible from the nearby street. In fact, the 1,400-square-foot house is so well hidden in the earth that it doesn't seem to register on the radar of local wildlife either. ▀

Brown and his dog Katsu head to the river; the path was once a dumping ground on top of a long-defunct underground oil pipeline. The land required a complicated excavation process, offering an opportunity for Bercy to partially bury the house. The green roof was conceptualized by John Hart Asher of the Ecosystem Design Group at the Lady Bird Johnson Wildflower Center in Austin.





Like the pavilion holding the public spaces, the structure containing the bedrooms is clad in glass on the interior sides facing the courtyard, allowing a constant connection to the outside. Rodriguez (with dog Lupe) designed the steel stairs leading from the mezzanine-level home office to the master bedroom below. The stairs were fabricated by Austin-based Steel House MFG.



Birds, butterflies, bees, dragonflies, hawks, snakes, lizards, and frogs all treat the house like just another grassy knoll. This nature show is visible from nearly every room in the house through the glass-and-steel walls that look toward the rift. “We move between rooms and treat the natural environment around us as a very big part of our home—as our living room,” Brown says. “The sensation when you sit in here and look up is like *Avatar*—everything buzzing and flying.”

But covering the highly geometric roof with all that greenery was a big challenge for Bercy, who had to incorporate anti-erosion mats in the design in order to hold the soil in place and support the hundreds of plants, which are watered by a drip irrigation system. “It was a way of healing the site’s industrial past,” says Bercy. “The green roof became about restoring the prairie, which created this whole ecosystem. So now the house is alive.”

The forward-thinking approach paid off in efficiency, too: Nine inches of soil work wonders on reducing energy bills, especially when coupled with a radiant cooling and heating system and an energy-exchange method that makes the house “60 to 70 percent more efficient than other houses in Austin, Texas, and even the USA,” according to Bercy.

And, as a constant reminder of where everything began, those cliff swallows from the nearby bridge arrive at dusk and dawn every day, flying in remarkable “bombing patterns, eating all the flying bugs,” Brown says. The whole experience has been eye-opening; he’s come to realize that “you don’t have to go to a park to be in nature—it’s right here in the middle of the city, under the freeway, seen from your living room; if you can learn to perceive it.” ■■■

Edgeland House Floor Plan

- A Entrance
- B Bathroom
- C Kitchen
- D Living Room
- E Patio
- F Bedroom
- G Mechanical Room
- H Pool

Native grasses spill forth from the green roof toward a stairway leading to the main level (above). The floor plan (above left) reflects the way in which the design’s angles interact with the site. A Jens Risom side chair centers the living room (below), which looks across the courtyard to the bedroom pavilion.



After living on and studying a woody acre of land in North Zealand, Denmark, architect Jesper Brask cleared a stand of pine trees and, from the timber, built a getaway open to its surroundings. The house, which Brask shares with his wife, Lene, and sons, Kristian, Jens, and Niels, is used mainly in summer, when the weather is optimal for throwing open the glass doors.

LEAN MACHINE

By Erika Heet
Photos by Karina Tengberg

Project: Hald Strand Summerhouse
Architect: Jesper Brask
Location: North Zealand, Denmark

For his family's summerhouse in North Zealand, Denmark, a resourceful architect goes full tilt with native wood and playful geometries.








Danish architect Jesper Brask took his time—three years, to be exact—studying the site before pounding even one nail into the summer home he built for his family: wife, Lene, a doctor; and sons, Kristian, 21; Jens, 17; and Niels, 9. After buying an acre of densely wooded coastal land in Hald Strand—an hour's drive from the family's main house in North Zealand, north of Copenhagen—in 2003, he felled 150 Austrian pine trees to make way for what would become the house, to be constructed partly from the lumber. He set up a mobile sawmill and had the trees cut into planks. While the wood was curing, so too was the design scheme. "It took three years to get into the real spirit of the place—to feel the atmosphere and get the right ideas for the house," says Brask. During that time, on their visits, the family squeezed into a 100-square-foot trailer Brask brought to the land. "Spending that much time in nature on the site greatly influenced the way I designed the house," he says.

Brask and his family came to inherently know everything about the site—from the way the sun moved across it in the summertime to its distance from the water (125 steps). "One of our main wishes for this house was to build something that would make us feel as if we were outside all the time," says Brask. "And I was hoping we'd be lucky enough that the house didn't appear to take over too much." To that end, Brask kept the footprint modest—1,000 square feet for the main house and 400 square feet for an adjacent studio—and incorporated as much of the pine as he could into the home, which he spent another two years building. As the design percolated over time, he integrated a series of interconnected linear planes and complementary materials—namely steel, glass, and brick.

The open-plan home's core is the towering chimney—clad in the same double-long, thin bricks that sheathe the Kolumba museum in Cologne, Germany. It holds three fireplaces, a conventional oven, and a pizza oven; all vent into three distinct flues, emerging from the chimney as their own kind of architectural statement. The exterior walls flanking the chimney jut upward at a 78-degree angle, while floor-to-ceiling glass windows on the side housing the living room and sleeping area extend onto the roof, allowing in natural light and views of the trees. "I wanted to have high windows to best capture the evening light from the west," notes Brask, who tempered the walls' slope by similarly angling one side of the chimney. Over the kitchen and dining area, a matte-black roof follows the same plane, then breaks form and folds straight outward, like a giant work of origami, hovering above a patio and outdoor fireplace while providing a material and visual contrast to the glass.

Inside, the house is an exercise in purposeful continuity: The exposed, galvanized-steel framing is echoed in the pendant lamps over the dining table; the table, like the nearest wall, was made from the wood milled on-site. The dining area is lined with space-saving built-ins, a concept that continues



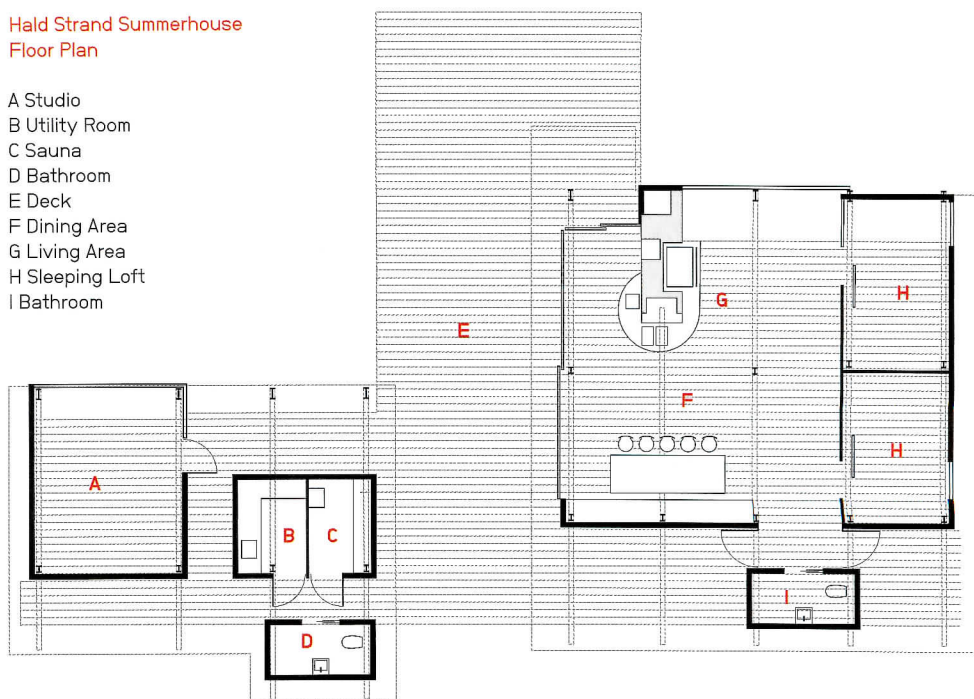
Niels (left) and Jens hang out in the dining area. Like the wall behind it, the table was crafted from the felled trees. The floor is soap-treated pine found offsite. Brask bought the chairs at a flea market; the galvanized-steel pendant lamps are from AART Architects in Denmark. The doors at right open to the deck, which leads to a studio that the boys frequent on their stays.



As throughout, steel beams frame a sleeping loft (right). In the distance is the 100-square-foot trailer Brask brought to the site for the family to occupy during planning and building stages; it is now a guesthouse. Inside, life revolves around the brick chimney (opposite), which the architect surrounded with a concrete counter that wraps from the kitchen to the living area. The stools are vintage.

Hald Strand Summerhouse Floor Plan

- A Studio
- B Utility Room
- C Sauna
- D Bathroom
- E Deck
- F Dining Area
- G Living Area
- H Sleeping Loft
- I Bathroom



in the sleeping area, which Brask divided into two open cubbies with tall lofts above them. He designed the curved, white-concrete kitchen counter to wrap around the brick chimney and added vintage stools from a school. Nearby, the lemon-yellow dining chairs are similarly institutional mid-century pieces that he remembers being popular during his youth.


Brask carried this cohesion through from the main house to the studio, whose slanted exterior beams and horizontal knotty pine walls repeat those of the primary structure. Reached via a slatted deck off the kitchen, the multifunctional space contains a living-sleeping area, utility room, sauna, and bathroom and is used as everything from an office to a guesthouse to an extra room for the children. Architecturally, Brask says, the two buildings “are unified by the same steel, wood, and angles, the studio having much smaller proportions.” As they traverse between the two spaces, the family is constantly connected with the nature that inspired their design. “The boys especially like to use the studio,” notes Brask. “All three of them helped me build this house, and they’ve grown up here, among the trees.”

From the clearing rises one arboreal anomaly, just outside the main house: a relatively spindly elder tree that was spared from the chopping and reaches toward the chimney that now rises just above it. “The bricklayers were not so happy with that tree, because it was a bit difficult to work around,” says Brask. “But it was such a nice, almost Japanese, form, so we saved it.” It was this kind of contemplation that infused every detail of this house—one that rises organically from the landscape as something that once was a part of it. “This is still very much a log house,” says Brask. “And it is a house that belongs to this place.” ■■■





LOGICAL EXTENSION



Adding 290 square feet to this already small (just 566 square feet) black A-frame in Brecht, Belgium, was all the local building ordinances allowed, but the architects at dmva found that a single wing extended out to the side gave resident Rini van Beek all the storage and living space that she needs.

For this tiny house in the Belgian forest, a little extra square footage comes in the form of a glassed-in addition with a stellar view.

“When the weather’s good,” says Rini van Beek, sitting on the rear terrace of her home in the woods, a 15-minute drive from Antwerp, Belgium, “I practically live outside. Putting this deck down here was actually the first thing I did when I moved in. The house was so awful—but the view was wonderful.”

The back of Van Beek’s Extension House overlooks a small lake, the Rommersven, which, in addition to being the oldest documented expanse of water in the surrounding woodlands, was the feature that induced her to take a gamble on her home the first time she saw it. The house itself was “dismal,” an abandoned, 11

By Jane Szita

Project: Extension House
Architect: dmva Architecten
Location: Brecht, Belgium

Van Beek's extra space (right and opposite) is home to her office. She works on a Tense table by Piergiorgio and Michele Cazzaniga and Flow chairs by Jean Marie Massaud, both for MDF Italia. In the living area (below), a Tufty-Time sofa by Patricia Urquiola for B&B Italia, a Soft Grid blanket by Established & Sons, and a wood-burning stove by Stûv keep her comfortable.



Photos by Frederik Vercruyssse

barn-style holiday cottage. “No one had lived in it for years,” she says. “And it was far too small. But it was cheap, and I loved the location.”

The A-frame hut had never been designed for permanent living, so Van Beek enlisted architecture office *dmvA* to help her rethink and remodel the house. “I travel through this area every day on my way to work, but the location was such a surprise,” says Tom Verschueren of *dmvA*, who, together with Toon Verboven and fellow principal David Driesen, made up the team that worked on the home. “What a fairy-tale setting! And those A-frame houses [Van Beek’s is one of several such cottages in the locality] dotted around the lake, so archetypal. Normally, I don’t like triangular forms, but here it’s the right form in the right place.”

The architects were charmed, and it was clear from the start that keeping the existing house, rather than demolishing it, was the ideal solution. But how to do that, while meeting Van Beek’s need for working and living space, a modern kitchen, a bathroom, and plenty of storage? Initially, a separate, portable unit was constructed. “The first attempt was the blob—a kind of egg-shaped pod containing my office,” says Van Beek, who, as the Dutch design agent for brands such as the British firm *Established & Sons*, was open to a quirky solution. “But the local council asked us to remove it because of zoning laws,” she says, “and an artists’ organization now has it.”

It was back to the drawing board, and strict local building regulations meant that the floor plan could not exceed 856 square feet—allowing only an additional 290 square feet of building space. “The design process was a search for the right form to fit in with the A-frame house that would still show a maximum respect for nature,” says Verschueren. “The more sketches we did, the simpler it became.” The outcome was a straightforward geometric solution, adding a rectangular box to the existing pyramid. “The new extension is a statement, an answer to the existing house,” he says.

The original building’s structural framework is a series of sloping studs; Verschueren left these intact on the side of the house to be enlarged, matching them to new vertical studs in the frame constructed for the extension. The old studs remain as angled beams slicing through the space, while the new ones form the basis of the floor-to-ceiling bookshelves at the far end of the addition.

“We could have gotten rid of the three beams that are now freestanding in the middle of the space, but we didn’t want to lose the character of the house,” says Van Beek. “The beams of the new extension repeat the same rhythm [as the facade] and the effect feels spacious and harmonious. Although the [new area] is just 32 feet by 96 feet, it’s had a dramatic effect, and the house looks much bigger.”

The beams also echo the tree trunks outside, which Van Beek now views, along with the little lake, from the huge glass window that runs unbroken from floor to ceiling in the extension. “Because

you see no frame, it’s as if the glass isn’t there,” she says. The front of the house repeats the same expanse of glass, but here Van Beek can close a black sliding door at night, increasing the home’s sense of privacy and coziness.

The Extension House’s ground floor sticks to the 856-square-foot floor plan but achieves an exceptional spatial quality, considering that it contains an open kitchen, dining room, and living room; the bathroom occupies the only closed-off area, give or take a cupboard or two. Upstairs is the house’s only bedroom, a pyramidal tunnel with windows at both ends. For storage, there’s a separate structure outside clad in *Cor-Ten* steel—echoing the gateway to the house and the outdoor pizza oven by *Weltevree*.

“I do cook outside when the weather allows,” says Van Beek. “And gardening is easy. It’s basically a little wilderness out here, so it maintains itself. We had to cut a couple of trees down to extend the house, but we’ve really removed as little as possible. We have pines, oak, beech, rhododendrons, and chestnut trees. Every day, I move the table to a different place in the garden for lunch. I like to look at the lake, and sometimes I take a rowboat out. Even in the winter, I get outside a lot; when the family visits, we go skating on the lake—and we don’t have to go far to warm up again afterward!” ■■■



Phoenix



Rising

By Margot Dougherty
Photos by Dean Kaufman

Project: Dialogue House
Architect: Wendell Burnette
Location: Phoenix, Arizona

A lone saguaro marks the southwest corner of Thomas and Laura Hyland's property, which is situated adjacent to the Phoenix Mountain Preserve. The structure's main living volume is elevated and faced in glass, overlooking a descending pathway that leads to a pool tucked into the site.

At the base of Echo Mountain in Phoenix, a geometric home by Wendell Burnette opens up to the surrounding desert landscape.

The first time Thomas and Laura Hyland saw the Dialogue House, an award-winning home in Phoenix, Arizona, was 2004. The housing market was in its zenith in 2007 when the couple toured through “almost as a joke,” says Thomas, a business consultant. “We knew we couldn’t afford it.”

The modern three-bedroom, three-bath with a pool is an eye-catcher. By day, the enormous box that forms the second story seems suspended over its corner lot; the floor-to-ceiling glass plane of the living area provides uninterrupted views of downtown Phoenix, South Mountain, and the Sierra Estrella range. At night, with the inside illuminated, and the stucco frame absorbed by the darkness, the focus shifts. Now it's the activity within the house providing the view; from street level, the home looks like an outsize flat-screen streaming real-time video. Laura, a sales director for Henkel, a consumer





For the seating area, the couple selected a Charles sofa by Antonio Citterio for B&B Italia in addition to CH07 Shell chairs by Hans Wegner, a PK61 coffee table by Poul Kjærholm, and a Nesta rug from Design Within Reach. The dining table, an original design by Burnette, is surrounded by stools that belonged to a previous owner.



products company, used to drive out-of-town friends by the property just to admire it. “We thought it was spectacular,” says Thomas.

When the home came back on the market in 2010, the price had dropped, and the Hylands, newly engaged, were ready to move out of the town house that had started off as Thomas’s bachelor pad. They found the Dialogue House in dire need of repair. “I think a lot of people may have been scared off,” Thomas says. “But I’d gutted my townhome and rebuilt it from the studs out.” Before plunking down an offer, he placed a call to Wendell Burnette, the architect who had originally designed the house to great acclaim back in the late 1990s.

“That was the call you want to get,” says Burnette, whose more recent projects include collaborating on the exquisite Amangiri resort in Utah. “Thomas and Laura understood that you could bring something back, and that the first logical thing to do would be to call the architect.” After the original client commissioned the design, and then another for a smaller budget, he had finished the project on his own. This meant that the last ten percent of the house wasn’t built to Burnette’s exact specifications, and it further lapsed over time. “It was heartbreaking,” says Burnette, who lives around the corner.

The project, geared toward owners who would experience it primarily after work, had held such promise: It was featured on the covers of *Wallpaper* and Taschen’s prestigious *40 Under 40: Young Architects for the New Millennium*. Burnette named ▶▶



The landscape design, integral to the architect's program, was conceived by Debra Burnette, who sought to maintain the property's natural vegetation and rocky ground surface. "The challenge was to render the site whole again after the original owner 'bladed' most of the creosote bush," Debra explains. "We created a bosque of ironwood (*Olneya tesota*), one of our most cherished indigenous tree species."



it the Dialogue House to reflect the relationship between the house and the pool. The former is dominated by the undivided kitchen-dining-living space, whose working bits—stove, refrigerator, cabinets, a hidden media center—are streamlined against the walls, maximizing the space's volume and making the dramatic view through the glass facade uniformly accessible. The loftlike master bedroom, tucked beyond the living area, gets the view, too. "If there are storms, it's really cool," says Laura. "We feel such a part of the desert and the landscape."

The pool, down a path through ironwoods (25 percent of the renovation budget went to landscaping and outdoors), is enclosed by 13-foot-high walls and feels as laterally finite as the house feels spacious—but the view up goes on forever. Light filtering through holes cut in the base of the pool's perimeter bounces from the water onto the far wall, creating a sort of aquatic fireplace display. "One volume gets the city and the valley," says Burnette, "and the pool frames nothing but sky. There's a dialogue experientially between these two elemental volumes. They talk to each other."

The 2,545-square-foot house has a side patio with a sunken conversation pit, from which another dialogue, this one between the house and the surrounding geology, waxes especially eloquent at twilight. The integral color in the new, hand-troweled stucco exterior (replacing the water-damaged original, which had to be removed) was painstakingly matched to the desert varnish, a mineral deposit

The pool is sheltered on all sides by white plaster walls, a space envisioned by the architect as a volume that's "half terrace, half cool-water retreat...projected toward the canopy of the desert sky."



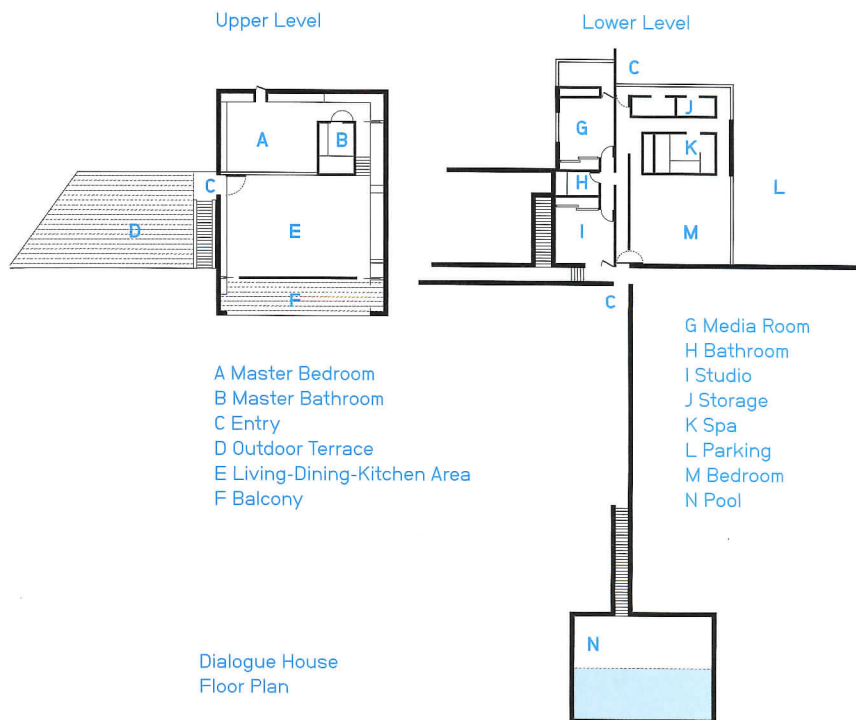


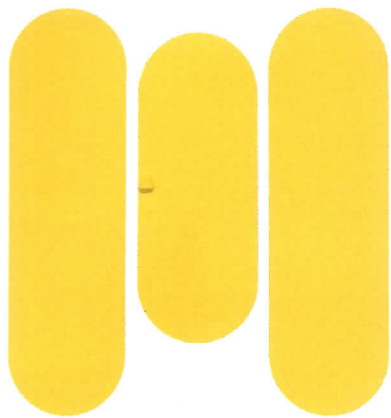
that covers the rocks in the surrounding mountains. As the light shifts, the dark charcoal walls shimmer with tones of purple, black, rust, and silver.

Interior upgrades included new lighting and electrical elements. The wood floors—repurposed from a gym—were also refinished: On the master bedroom stairs and in the master bedroom, they are whitewashed and neutral; on the lower level, which includes a cozy den, a bath with a steam room, a bath with a Jacuzzi tub, and two guest bedrooms, the floors are stained dark. Additionally, Burnette designed a new bed for the couple, which floats above the floor.

“The beauty of this house is that it doesn’t need much furniture,” says Laura, who sent most of her North Carolina family heirlooms back to the East Coast. Thomas, a design devotee from way back, already had the Hans Wegner walnut chairs and a stunning collection of Australian Aboriginal dot paintings from an art gallery just outside of Perth. The big splurge was a B&B Italia Charles sofa. “I spent more on it than I spent on my car,” laughs Thomas. “You can see where my priorities lie.”

“I never thought this house would have a Charles,” says Burnette, who is, coincidentally, currently designing a furniture line. Standing in the living room of the home he designed more than 15 years ago, he’s looking quite pleased. “It’s been a thrill to be able to come back and finish this with clients who really get it,” he says. “Better than I ever thought it could be. Fantastic.” ■■■





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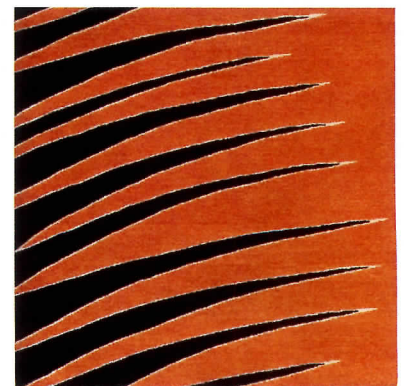


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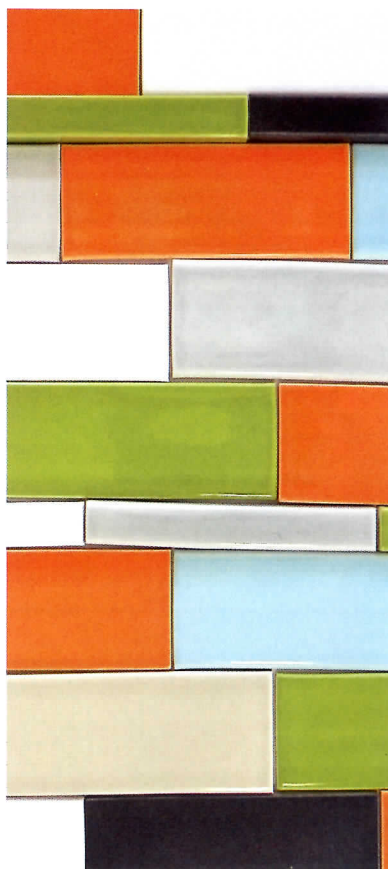
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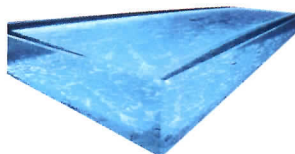
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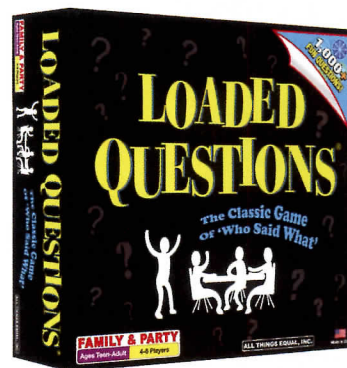
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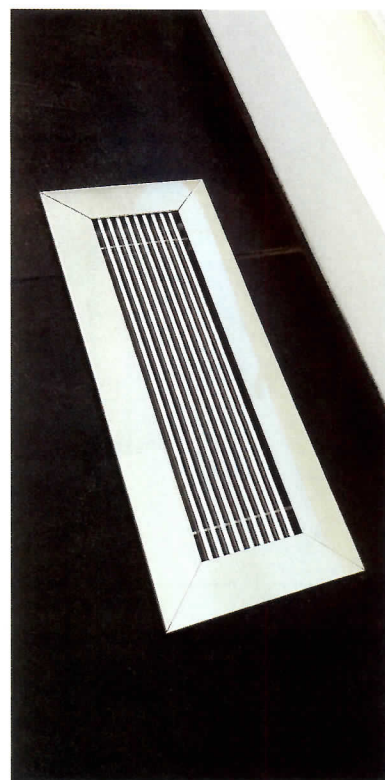
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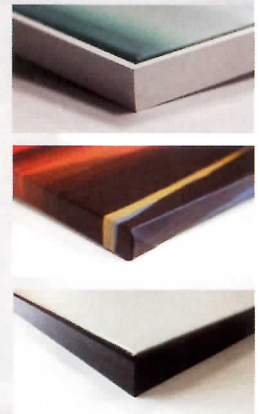
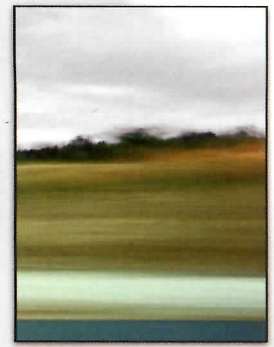
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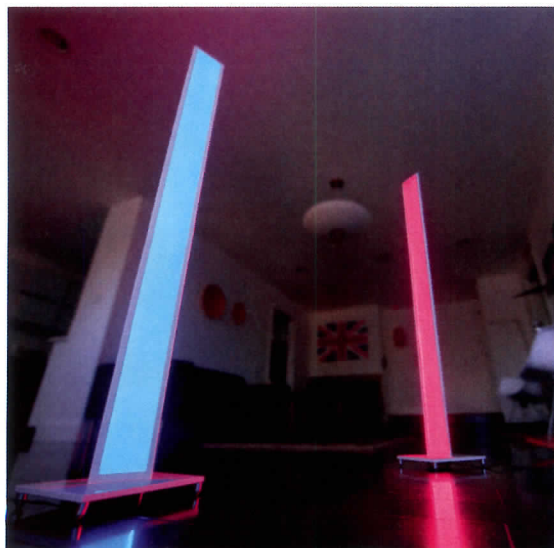


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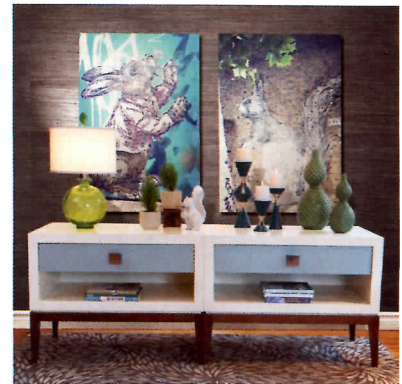
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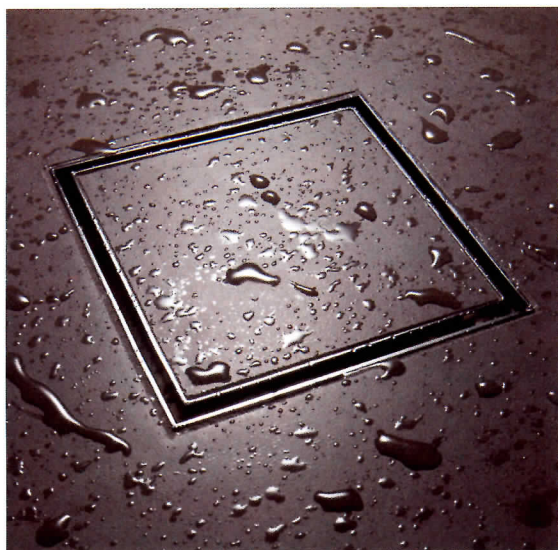
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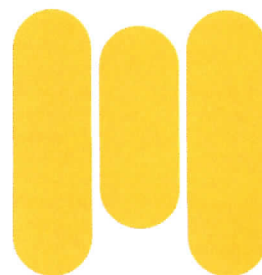


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Princeton Architectural Press
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Höweler + Yoon Architecture
mystudio.us
Christophe Berdaguer and Marie Péjus
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What Is Missing?
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The Contemporary Landscape Foundation
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nps.gov/nr
Chelsea Space
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60 My House

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Custom upholstery by Tina Morgan
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Dining room table and Tamatik bar stools by Connie Chisholm for Made
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Blinding Love lighting fixture by Periphère
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Shoe Toss lighting fixture by Jeremy Hatch
ricochetstudio.bigcartel.com
Parkade wall sconce by Propellor Design
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Voyage Immobile sectional sofa by Roche Bobois
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Flex sleeper sofa in Charcoal by CB2
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Eclipse table lamp by Vico Magistretti and Tizio table lamp by Richard Sapper for Artemide
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Applåd cabinets in the kitchen by Ikea
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68 Off the Grid

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74 Living Edge

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1941 Risom chair from Knoll
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Tessellated Floorscape rug by Igor Siddiqui for ISSS Studio
issstudio.com
Italian peasant woman and European landscape paintings by Franz Lippisch

82 Lean Machine

Architect Jesper Brask Brask & Leonhardt
brask-leonhardt.dk
Kolumba bricks by Petersen
petersen-gruppen.dk
Lamps by AART Architects
aart.dk

88 Logical Extension

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Torch light by Sylvain Willenz, Fold lamp by Alexander Taylor, Crate Series table, Soft Grid blanket, and Cuboid mat by Established & Sons
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Panton chairs by Verner Panton for Vitra
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Oven and range by Miele
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Dr. NO chairs by Philippe Starck for Kartell
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Tense table by Piergiorgio and Michele Cazzaniga and Flow chairs by Jean Marie Massaud for MDF Italia
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Extractor fan by Novy
novy.com
Tufty-Time sofa by Patricia Urquiola for B&B Italia
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92 Phoenix Rising

Architecture and custom bed by Wendell Burnette Architects
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Landscape design by Debra Burnette
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Charles sofa by Antonio Citterio for B&B Italia
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CH07 Shell chairs by Hans Wegner
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PK61 coffee table by Poul Kjærholm
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Take a Bough

Design firm Baumraum's modern tree house in Belgium sparks a dialogue about nature and architecture.

Trees and small experimental spaces always enchanted Andreas Wenning. In 2003, he launched a company dedicated to building structures in close contact with nature. Today, his firm Baumraum counts over 40 houses, sited in both rural and urban locales, in its portfolio.

Aesthetics vary, but, as Wenning says, "the house should always be in dialogue with the tree, whether in

contrast or a symbiotic way." The same holds true for Baumraum's most-recent project, a 450-square-foot retreat, nestled between the limbs of pine and oak trees in northeastern Belgium. As a part of their green mission, the city of Hechtel-Eksel, the Flemish Forest and Nature Agency, paper company Sappi, and communications firm Proximity BBDO commissioned the structure clad in zinc and larch as a

place for businesses to host sustainability-oriented conferences.

To reduce impact at the site, Baumraum prefabricated the house and craned it atop 19 steel columns, arranging it so that the surrounding trees' roots wouldn't be harmed. From within the structure, people experience a perspective that inspires more respect and consideration of the environment at large. —Diana Budds III