

# dwelling

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SMALL WONDER  
A 125-Square-Foot  
Family Play House

At Home in the Modern World

## The Great Outdoors

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## Endless Ideas for Modern Living

A Couple's Dream Home  
in Carmel, California



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Landscape Design Icon:  
Margie Ruddick



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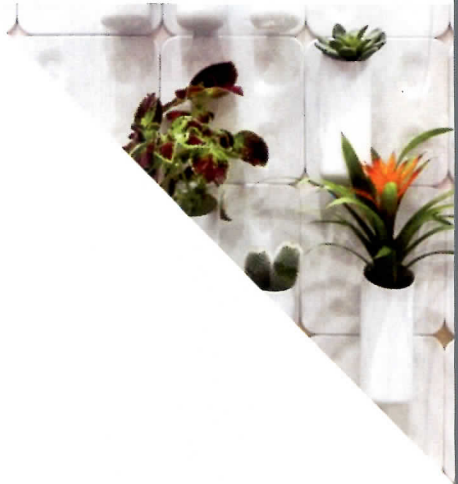
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Features  
April 2014



“In a modern house, you want it to appear as if the floor runs out into the landscape.”  
—Bernard Trainor, landscape designer

## 96 Complete Transparency

Architect Andrew Heid created a striking home for his parents in Aurora, Oregon, by integrating a glassed-in courtyard that frames the site's lush Pacific Northwest greenery.

TEXT BY

Kelly Vencill Sanchez

PHOTOS BY

Iwan Baan

## 104 Concrete Jungle

A garden crafted by landscape designer Bernard Trainor for a 1958 Eichler complements the property's iconic architecture and creates the welcome illusion of more space.

TEXT BY

Joanne Furio

PHOTOS BY

Daniel Hennessy

## 110 Saddle Up

On a forested lot in Charlottesville, Virginia, landscape designer Anna Boeschstein created a whimsical outdoor playground with a series of sculptural decks, boulders, and crisscrossing passageways.

TEXT BY

Sarah F. Cox

PHOTOS BY

Eli Meir Kaplan

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DWELL APRIL 2014

**Cover:** The Butterfly House in Carmel, California, named for its butterfly roof, blends into the surrounding nature preserve, p. 78. **Photo by Joe Fletcher**

**This page:** One of the courtyards in a Sunnyvale, California, Eichler utilizes orange kangaroo paws for color and privacy, p. 104. **Photo by Daniel Hennessy**

# The Great Outdoors

**We all crave a connection to the outside world.** This issue explores architecture and design in response to that desire, that need, to tie our human experience to the natural landscape. It's a fascinating journey to learn about the ways people interact with their surroundings, reinforcing the interconnectedness of life and design.

In a recent interview with *The Japan Times*, Shigeru Ban described how making the most of a location is one of the more difficult aspects of creating residential architecture. "People who have bought land always have something about it they like," he explained. "By ascertaining exactly what it was about the land that attracted them, then you can usually come up with a solution that capitalizes on that."

The truth of Ban's statement is clearly reflected through the choices expressed in the pages that follow, from the terraced family playground that landscape architect Anna Boeschstein created in Virginia (page 110), to the central atrium that functions as the heart of the home that architect Andrew Heid designed for his parents in Oregon (page 96). Bernard Trainor, a landscape designer whose cerebral approach is so attractive to us that we included two of his California projects—an Eichler in Sunnyvale (page 104) and a couple's sustainable dream

home in Carmel (page 78)—proves that passion, respect, and creativity make for a lasting legacy.

Speaking of storied careers, we are thrilled to include a profile on recent National Design Award winner Margie Ruddick (page 38). Her idiosyncratic landscapes, untamed without looking unkempt, reveal a methodology that's rigorous without being precious. We are equally excited to share the work of Mary Barenfeld, a burgeoning talent whose fresh and sophisticated solution for a San Francisco terrace (page 50) is a bright nod to the next generation of landscape professionals.

Another important element throughout the issue is the inclusion of artist Michael Gillette's watercolor site plans that complement each feature story (pages 84, 90, 98, 108, and 114). We approached Gillette because we felt his rich, vibrant work would breathe life into the plans and capture exactly how the spaces surrounding the structures are living areas of their own. We love how his use of color and texture is clean and modern, while at the same time representative of the wildness of the outdoors.

Above all, we want the reader to walk away from this issue with the understanding that to us, landscape design and architecture are essential ingredients to a complete and rational built environment. When we stop to consider our place in the world, our footprint is never limited to square footage.

**Amanda Dameron, Editor-in-Chief**

[amanda@dwel.com](mailto:amanda@dwel.com)

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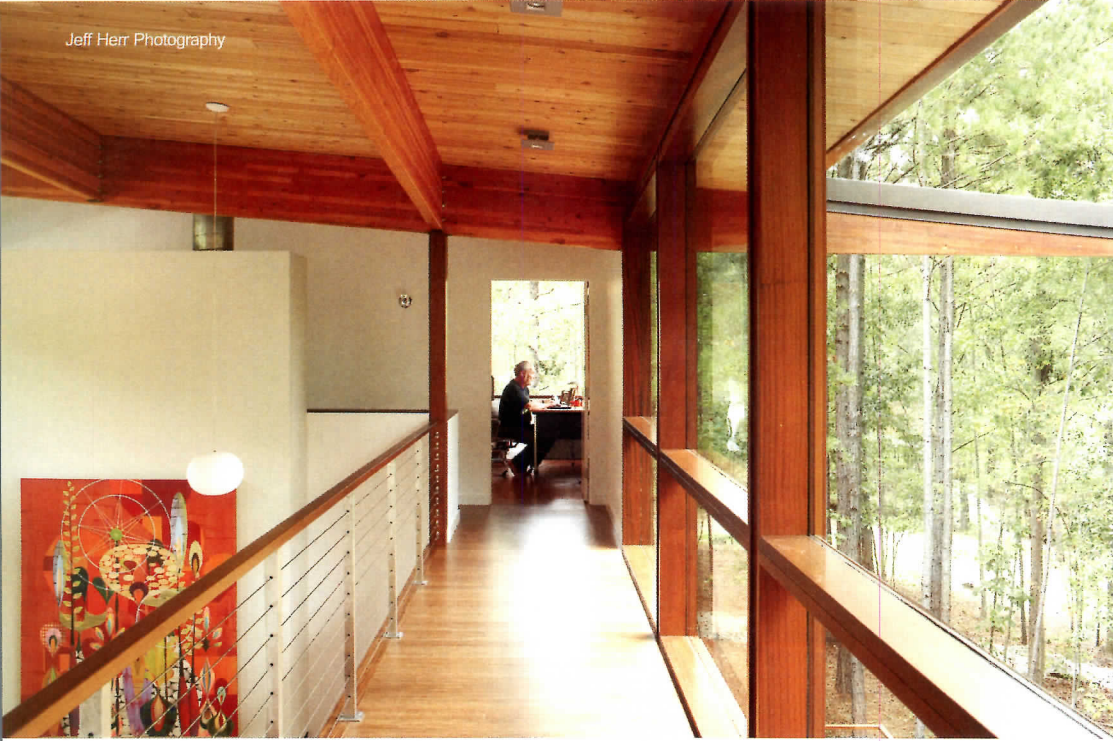
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[dwell.com/tothetrade](http://dwell.com/tothetrade)

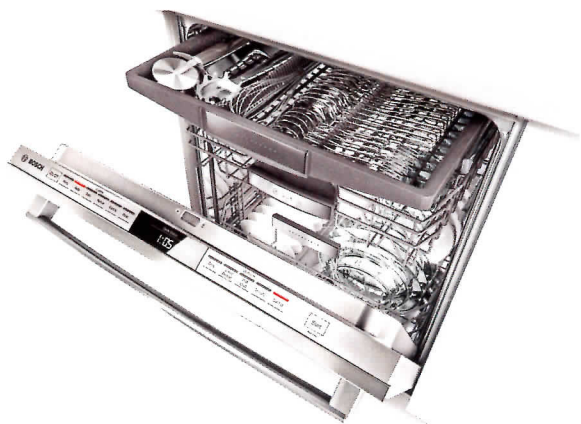


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[westernwindowssystems.com](http://westernwindowssystems.com)



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\*Compared to a Bosch dishwasher with two racks.

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reignites a burner automatically if the flame goes out. Wolf's newest line of gas cooktops is offered in three styles to match any kitchen design.

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



## Feedback

Thank you for the beautiful prefab issue (Dec/Jan 2014). It couldn't have come at a better time, since I am in the middle of home building and got lots of ideas for colors, finishes, and materials from the edition. The prefab companies deserve tremendous respect for their efforts to create new, energy-efficient building processes. However, as someone who has undertaken three design-and-stick-build homes, I find that there is one crucial advantage over prefab: My husband and I, with our builder, can make lots of last-minute changes (electrical, window size and placement, deck access) based on how the emerging house interacts with the site (air flow, hourly sunlight changes, tree shadows, and street views). The result is a house that feels intimately connected to nature, even in a less-than-pristine urban neighborhood. And thanks to today's precision delivery of components, there's almost no onsite waste.  
**Nan K. Chase**  
Asheville, North Carolina

**Editor's Note:** We recommend considering a variety of construction types for every residential project. Each site will have unique considerations, which should inform what type of build you select. Glad to hear you found something that works for you.

I have property near Bend, Oregon, that I will be building on soon, and I love the style of the house that is featured in your article "Assembly Required" (Modern World, Dec/Jan 2014). I'm hoping to contact the builder to see if they could help me construct something similar. To my shock, I read the whole article two times, and although you mention furniture designers and accessory suppliers, there is not one single mention of the contractor. Is it possible to get the name of the company that built this gem?

**Tracie Follose**  
Bend, Oregon

**Editor's Note:** Having skilled contractors and craftspeople to execute a design is just as important as the design itself. We regret omitting CS Construction of Bend, Oregon, from the story and from the issue's Sourcing section. The company can be reached at 541-617-9190.

If anyone needs help decorating small spaces, Dwell is the magazine to buy.  
**Charles Blades**  
Posted to Facebook

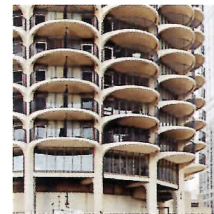
I look forward each month to the versatility of your publication. Your eclectic approach to the varying abodes available in this modern age is both informative and refreshing. I would be thrilled to see an exploration of earth-sheltered structures, a housing avenue much neglected and to my knowledge not yet covered by your writers.  
**J. Christopher Zoll**  
Sent via email

**Editor's Note:** We have covered earth sheltering in the past. You might enjoy reading about a house built into a hillside in the Pyrenees at [dwell.com/earth-sheltering](http://dwell.com/earth-sheltering).

Any chance Dwell is coming to Apple iPad Newsstand, instead of just through Zinio?  
**Tony Frenzel**  
Posted to Facebook

**Editor's Note:** We're happy to announce that Dwell is now available on Apple Newsstand for iOS devices. You can also find the magazine in Next Issue's app.

## Most Popular @dwellmagazine Instagram Images



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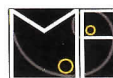


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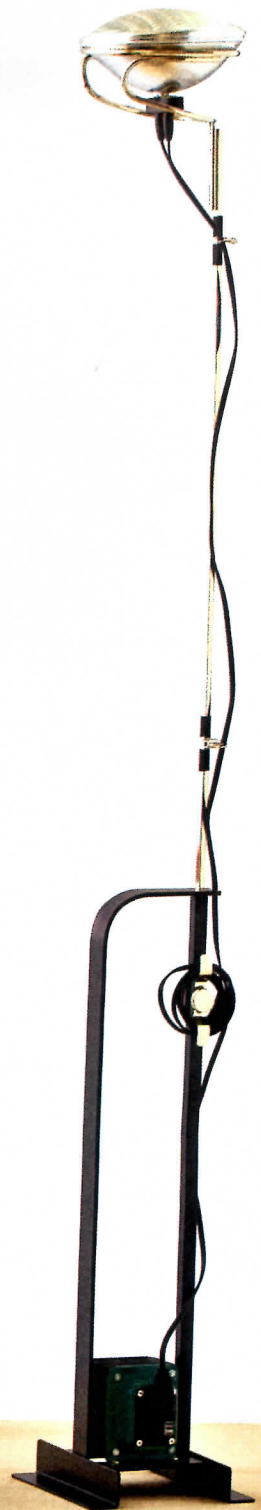
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Pier Giacomo Castiglioni  
for Flos

# Modern World

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Architect Burton Baldrige donated his services to Casis Elementary, his daughter's large public school in Austin, Texas, to design and build an outdoor classroom that would augment an organic gardening program. His firm—working alongside other parents, architecture students from the University of Texas at Austin, and friends in the construction community—spent nights and weekends building the structure. In the end, two-thirds of the project was delivered with pro bono labor and materials.

[dwell.com/casis-elementary](http://dwell.com/casis-elementary)  
Head online to see more images from the Austin elementary school teaching garden.

# The Great Outdoors

Cozy up to nature with our all-encompassing look at terrestrial life. Deck out a backyard with durable furniture; cover your upholstered pieces to protect them from the elements; and read the latest landscape surveys.



A



B



C



D

**A Vogeli bird feeder by Vasse and Peg Vaught, \$78** The Saarinen-esque swoop of this feeder's roofline suggests machine tooling, but every copper unit is made by hand in Virginia. [momastore.org](http://momastore.org)

**B Caddy bar trolley by Gordon Guillaumier for Roda, \$2,090** A naturally oxidizing teak frame and two removable stainless-steel trays make this refined bar cart deck-friendly. [ddcnyc.com](http://ddcnyc.com)

**C Oblò dining chair by Paola Navone for Triconfort, \$1,087** Do not be deceived by this seemingly lightweight lawn chair; it's made by a traditional process (casting) using a modern material (aluminum). [kettal.com](http://kettal.com)

**D Pic-Nic beach towel by Paola Navone for Crate & Barrel, \$40 each** The Italian designer's second collaboration with the American retailer yields over 100 summer-ready pieces, like these graphic towels. [crateandbarrel.com](http://crateandbarrel.com)

**E Move I portable speaker in Mint by NudeAudio, \$99** A Bluetooth speaker is a must for impromptu alfresco gatherings. This one boasts a passive subwoofer and an eight-hour battery. [dijitalfix.com](http://dijitalfix.com)

**F Canasta '13 sofa by Patricia Urquiola for B&B Italia Outdoor, from \$7,849** Urquiola's best-selling Canasta series gets an update with a new interlaced polyethylene frame and expanded colorways. [bebitalia.com](http://bebitalia.com) >



E



F



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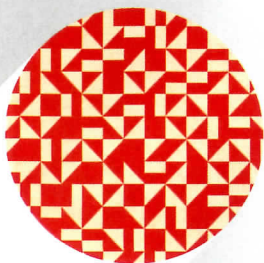
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## The Big Cover-Up

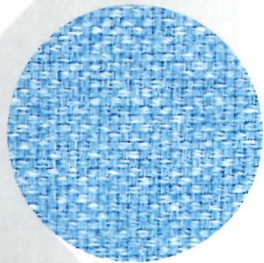
Unyielding in the face of weather and backsides, the latest outdoor fabrics are as durable (each of these qualifies as heavy-duty in Martindale or Wyzenbeek abrasion tests) as they are eye-popping.



**Veranda in Hydrangea by Weitzner Limited, \$63 per yard** Fade- and mildew-resistant Sunbrella fabric in an ironwork pattern. [weitznerlimited.com](http://weitznerlimited.com)



**Regatta 002 in Parasol by Maharam, \$55 per yard** A solution-dyed acrylic-and-polyester blend is available in five colors. [maharam.com](http://maharam.com)



**Jumper 2 by Kinnasand for Kvadrat, \$51 per yard** The first outdoor fabric from the Danish textile company is made of polyolefin fiber. [kvadrat.dk](http://kvadrat.dk)



**Brick Lane in 57 Diffuse by Carnegie, \$42 per yard** Woven polypropylene is finished with eco-friendly GreenShield. [carnegiefabrics.com](http://carnegiefabrics.com)

**A Lillön grill by Ikea, \$99** Part Maarten Baas, part animated robot, this small-scale barbecue is a fun option for outdoor cooking. [ikea.com](http://ikea.com)

**C Rayn sofa by Philippe Starck for Dedon, from \$6,500** The exuberant French designer may have been inspired by Surrealism, but his plush modular sofa is a practical choice for a covered terrace. [dedon.de](http://dedon.de)

**E Toolbox by Aurélien Barbry for Ro Collection, \$190** Two former Georg Jensen colleagues bring a similar heirloom approach to their new venture, a company producing handmade goods from classic materials, like the ash wood shown here. [rocollection.dk](http://rocollection.dk)

**B Hilary container by Arteriors, \$420** The teak beverage cooler features a stitched leather handle and removable, polished-nickel-and-stainless-steel insert. [arteriorshome.com](http://arteriorshome.com)

**D Boskke Cube 3 Small by Patrick Morris, \$50** The three-part planter shows up its humble terra-cotta cousins by putting the growing process on display. The clear body is also a four-week water reservoir. [neo-utility.com](http://neo-utility.com)

**F Finn lounge chair and ottoman by NORM Architects for Design Within Reach, \$795 and \$445 respectively** The Copenhagen studio brings a dash of Danish influence to its clean-lined outdoor collection. [dwr.com](http://dwr.com) >



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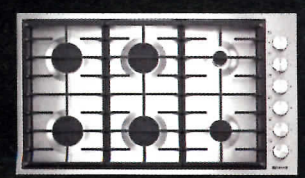


Kitchen by award-winning designer Matthew Patrick Smyth. Design pieces from his personal collection.



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**A Agave Series planter by Kornegay Design, price upon request** The round, concrete landscape planter is finished with a raised geometric motif and a raw, sandblasted finish. [kornegaydesign.com](http://kornegaydesign.com)

**B Edge stackable chair by Novague, \$629** More complex than it seems at first glance, each of Novague's origami-inspired aluminum chairs requires eight hours of fabrication. [shophorne.com](http://shophorne.com)

**C Luxe Carafe by Jeremy Pyles for Niche Modern, \$145** Handblown curves and smoked glass options make this carafe, and its lid that can double as cup, a no-brainer for outdoor entertaining. [nichemodern.com](http://nichemodern.com)

**D Towels by Scholten & Baijings for Hay, \$80 each** Cheery, textured textiles for the beach or poolside designed by the impresarios of pastel, Dutch design duo Stefan Scholten and Carole Baijings. [dwr.com](http://dwr.com)

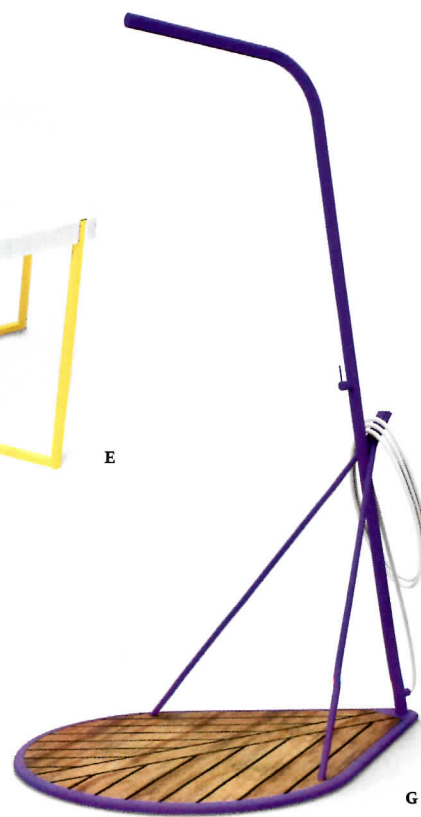
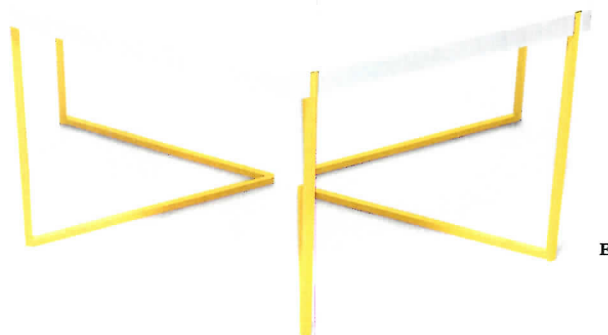


**E Hex coffee table by Nine6, \$499** The up-to-the-moment geometry of this outdoor-appropriate table is extra versatile, thanks to its powder-coated steel top and legs, available in 48 colors. [allmodern.com](http://allmodern.com)

**F Dish's Island sun lounger by Alexander Seifried for Richard Lampert, \$2,430** Named for a character in Robert Altman's film *MASH*, this weather-resistant lounge chair is sized to fit smaller urban spaces. [richard-lampert.de](http://richard-lampert.de)

**G Pasaia shower by Fermob, \$1,727** The attenuated silhouette of this stand-alone outdoor shower—made of powder-coated aluminum with PVC slats—looks European, but it has been adapted to meet American plumbing standards. [fermobusa.com](http://fermobusa.com) >

For a colorful or light industrial feel, powder-coated metal is your best friend when it comes to outdoor furniture. When going the wood route, opt for teak, which oxidizes naturally.





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A

**A** **Sous Mon Arbre lamp** by Florian Brillet for Ligne Roset, \$665 The ash-and-lacquered-aluminum light sports a rustproof steel hook that can be hung from a tree branch. [ligne-roset-usa.com](http://ligne-roset-usa.com)

**C** **Sandur chair** by Mark Gabbertas for Oasiq, from \$1,330 An ergonomic armchair with a woven structure that references both undulating sand dunes and the children's game cat's cradle. [oasiq.com](http://oasiq.com)

**B** **Urth fire pit** by Brown Jordan, \$1,690 Bioethanol fuel—a semi-renewable resource made from common crops—powers this backyard heat source. [brownjordan.com](http://brownjordan.com)

**D** **Dansk coffee table** by Povl Eskildsen for Gloster, \$1,545 A Danish designer who learned the ropes working in his father's furniture factory brings a sleek Scandinavian touch to a line of outdoor pieces. [gloster.com](http://gloster.com)



B



C



D



E

**E** **Aram high table** by Oki Sato and Nendo for Gandia Blasco, from \$855 The minimalist designer's series for the Spanish outdoor company incorporates an Indian style of weaving wire around a metal frame. [gandiablascousa.com](http://gandiablascousa.com)

**F** **Bocce** by Fredericks & Mae, \$320 Bocce, a lawn game whose lineage can be traced to the Roman Empire, is modernized with this hand-painted set by a Brooklyn studio. [fredericksandmae.com](http://fredericksandmae.com) □



F

## Required Reading

We combed the latest publishing catalogs for a selection of tomes that illuminate all things green, from macro (land art) to micro (indoor planters).



**Paradise Planned: The Garden Suburb and the Modern City**, by Robert A.M. Stern, David Fishman, Jacob Tilove (The Monacelli Press, December 2013)

**Landscape Architecture: An Introduction**, by Robert Holden and Jamie Liversedge (Laurence King, February 2014)

**What's Out There: The Landscape Architecture Legacy of Dan Kiley** (The Cultural Landscape Foundation, 2013)

**Natural Architecture Now: New Projects from Outside the Boundaries of Design** [above], by Francesca Tatarella (Princeton Architectural Press, April 2014)

**Hellstrip Gardening: Create a Paradise Between the Sidewalk and the Curb**, by Evelyn J. Hadden (Timber Press, May 2014)

**The Urban Gardener**, by Matt James (Octopus Books, May 2014)

**The Rooftop Beekeeper: A Scrappy Guide to Keeping Urban Honey Bees**, by Megan Paska (Chronicle Books, February 2014)

**The Plant Recipe Book: 100 Arrangements for Any Home in Any Season**, by Baylor Chapman (Artisan Books, April 2014)

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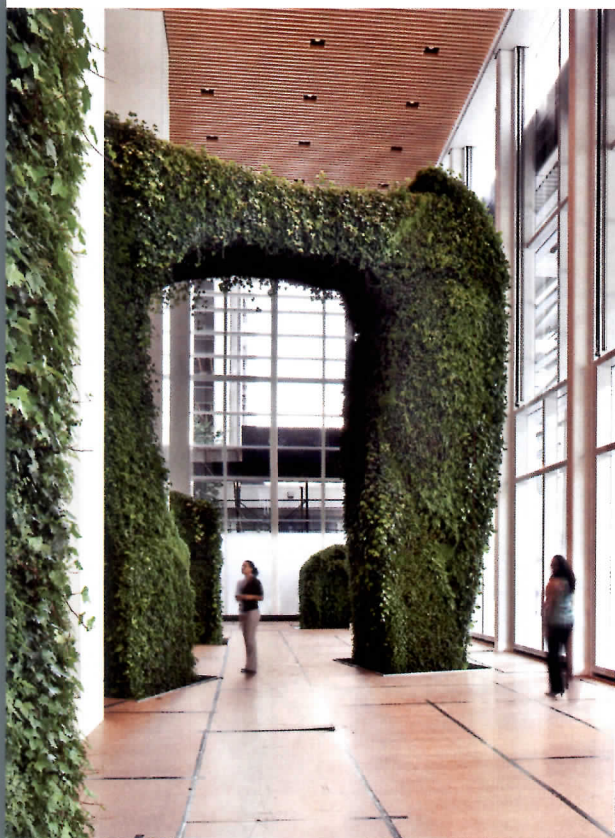
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VICEROY HOTEL GROUP

# Margie Ruddick

With a wild approach, the award-winning designer pushes the boundaries of landscaping.

PORTRAIT PHOTO BY  
Cait Oppermann



Over a 25-year career, Margie Ruddick has creatively defied convention to pursue landscape design on her own terms. One of her more recent projects, the Urban Garden Room (above), brings nature inside—in this case to the lobby of the Bank of America Tower in midtown Manhattan. Inspired by the lush fern canyons in Humboldt County, California, Ruddick collaborated with her mother, the

artist Dorothy Ruddick, to create imposing, monolithic sculptures that then were covered with ferns, mosses, and vines. “When you go there, people are very quiet,” Ruddick says of the space, which was completed shortly before her mother died in 2010. “If they’re talking, all of a sudden they stop. It smells like ferns and earth, and it’s a little humid. It’s a very quiet place, and it feels very healthful.”



**The near-comic absurdity of the** situation was not lost on Margie Ruddick, one of America’s most celebrated landscape designers, as she stood before a judge and tried to talk her way out of a \$75 fine for letting the weeds in her front yard grow taller than ten inches.

Ruddick had come prepared. She patiently walked the judge through the Latin species name for each plant and seedling as images flashed across a computer monitor. Satisfied that there was a method behind what, to many of Ruddick’s neighbors in Philadelphia’s East Mount Airy neighborhood, appeared to be a tangle of untended weeds, the judge dropped the fine, and Ruddick set about planting asters and other colorful plants in her yard “to make it look more intentional.”

The episode, from 2011, is a source of amusement to those who know Ruddick, 57, and admire her work. But it also is illustrative of an unconventional approach that earned her a Cooper-Hewitt National

Design Award for landscape architecture in 2013—a philosophy that Ruddick neatly sums up in the title of her forthcoming book, *Wild by Design*.

“I think that I have a very strong, formal hand, but I like a certain amount of mess,” she says. “That’s where life happens. That’s where birds can have habitat, where they can find shelter and food and water. So for me, having a landscape that is manicured and clipped to within an inch of its life isn’t as interesting because there’s not a lot of life there.”

When she was in her mid-20s, Ruddick traded a promising career in publishing for a low-paying job on the horticultural crew in New York’s Central Park after reading *Common Landscape of America, 1580–1845*, by John R. Stilgoe. She parlayed that experience into a job drafting management strategies for the city’s forests and wetlands, and a degree in landscape architecture from the Harvard Graduate School of Design. >




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Two of her most visible commissions have been overseas. She worked with the environmental artist Betsy Damon on the Living Water Park in Chengdu, China, where a system of ponds and sculptures naturally cleans polluted river water. And she teamed with the New York architect Steven Harris—a frequent collaborator—on the design for the Shillim Institute, a 2,500-acre ecological retreat in India's Western Ghats mountain range.

But it's in the landscapes that Ruddick has crafted closer to home in her native New York City that her wild-by-design ethos arguably is on its fullest and most vibrant display. At Queens Plaza, Ruddick worked with Marpillero Pollak Architects and the artist Michael Singer to transform an uninviting jumble of traffic medians and parking lots beneath an edifice of elevated tracks into a lush, welcoming greenway for rest and respite.

Median plantings and permeable

pavers filter storm water into a subsurface wetland. Above ground, ironwood trees grow in an arc as redbuds, magnolias, and other drought-resistant trees and plants huddle beneath them.

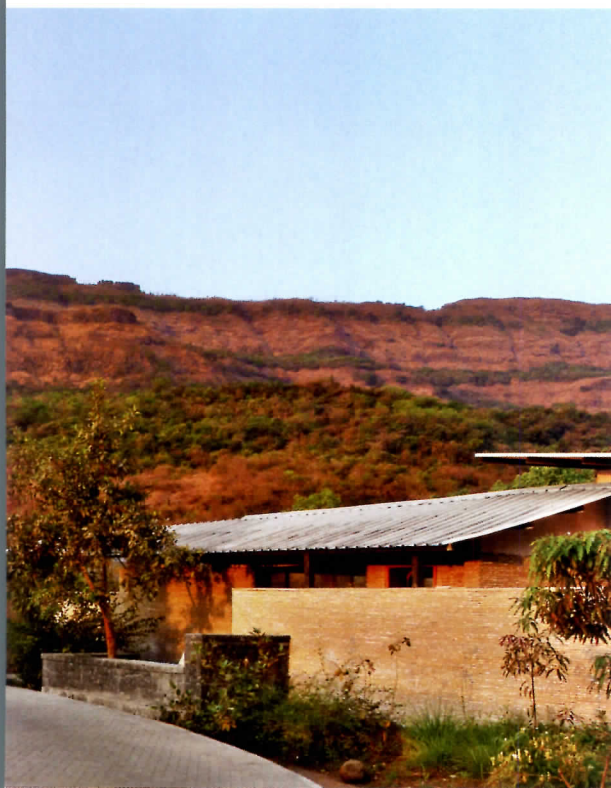
Here, as she has elsewhere, Ruddick playfully flouts landscaping convention, including the unwritten rule that gardens be composed of repetitions. Queens Plaza is, by design, a slightly unkempt space, and an attempt to redefine what an urban park can be.

"There's an ethic and an aesthetic to it," Ruddick says of her approach. "There's the practical part of it, which is that it's easier and better for the planet, and then the aesthetic of it is just having things be more blowsy—a little more let out, a little less trimmed. I like gardens that are a little more ample, a little more productive, a little more fertile, a little more ungainly—like things that happen that you don't plan. It's way more interesting to me." □



Ruddick's design for Queens Plaza in New York (above) helped transform a neglected space into an easily navigable gathering spot. The concrete bases beneath the benches appear to "pop up" from the ground, Ruddick says. "It required a lot of design to make everything integrate."

**"I have a very strong, formal hand, but I like a certain amount of mess. That's where life happens."—Margie Ruddick**



Ruddick collaborated with the New York architect Steven Harris on a master plan for the Shillim Institute in India's Western Ghats mountains (above and right). "It took us about ten years," Ruddick says. "There were a lot of environmental issues that we had to

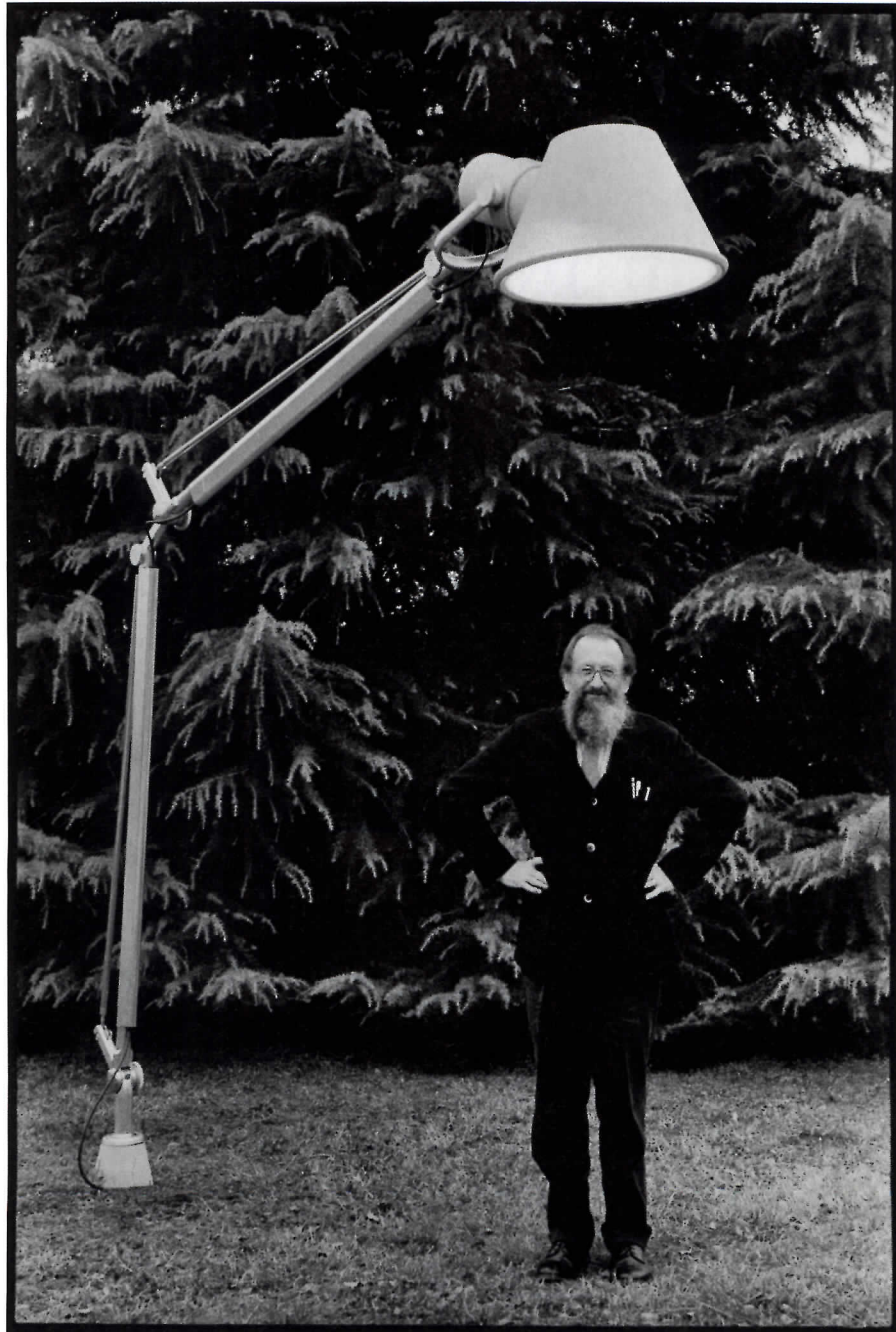
deal with, and there's this very healthy, diverse forest where we said, 'Don't do anything there.' It had a big sustainability component." Ruddick continues to be involved by serving on the board of the institute, which promotes sensible development.



PHOTOS BY SAM OBERLANDER (PLAZA), KHANNA SCHULTZ (SHILLIM)

# A tribute to light

Elliot Erwitt, 2013



Michele De Lucchi: Tolomeo XXL

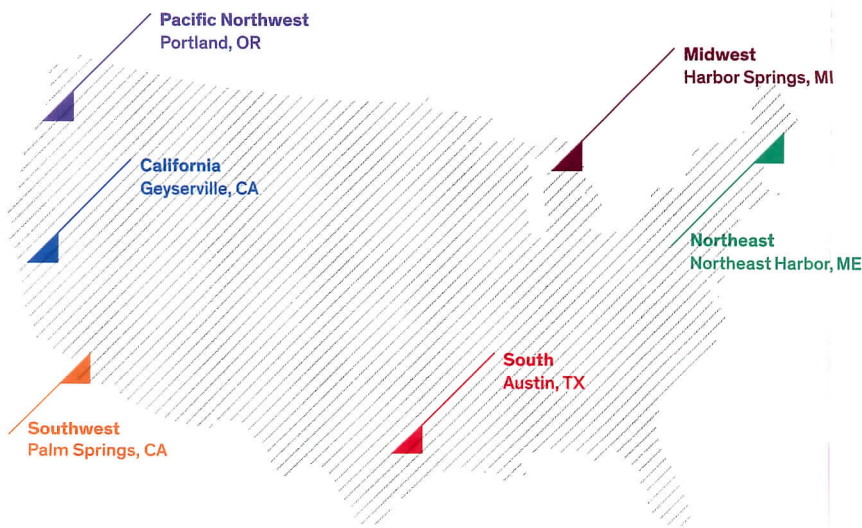


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# Climate Control

Seven landscape architects across the United States explain how they mastermind inspired designs showcasing the best of their regions.



## Southwest Steve Martino

Phoenix-based landscape architect Steve Martino has unlocked the secret to successful gardening in dry desert environs: “The backbone of my career has been celebrating the desert rather than making apologies for it,” he says. His drought-tolerant designs relate to the southwestern climate and feature native plants—like the whale’s tongue agave, compass barrel cactus, and ocotillo in front of a Scottsdale midcentury house (A) and the red yucca, brittlebush, and prickly pear at a Palm Springs, California, home (B). “Native plants let your garden tap into the food chain—it becomes a habitat while connecting you to the history of a place.” [stevemartino.net](http://stevemartino.net) >



A



B



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### California Andrea Cochran

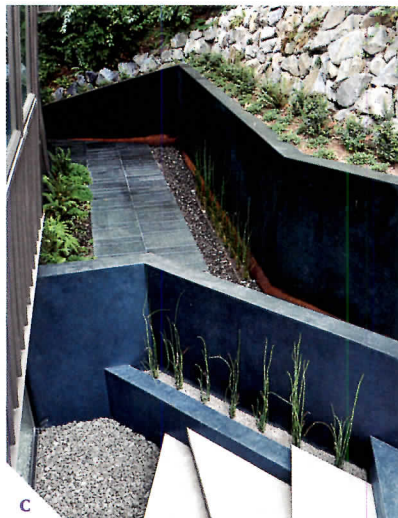
On a two-and-a-half acre landscape in Geyserville, California, Andrea Cochran found that compatibility was key. “Although not all of the plants are native to California, they are native to the Mediterranean and arid regions with similar climates,” she says. Lomandra—an Australian herb—flanks a Cor-Ten steel staircase and a walkway lined with Yosemite tan pebbles and concrete (A). To contrast the billowy tufts, Cochran inserted blue-toned agave (B). “Drought-tolerant and hardy enough to handle the intensive sun exposure of this location, both of these plants are regionally appropriate,” says Cochran. “California is in the midst of a drought; we need to consider water-conserving plants.” [acochran.com](http://acochran.com)

### Pacific Northwest 2.ink Studio

A respected wine-growing region, the Willamette Valley is known for its mild and wet weather. For a house overlooking a steep ravine in Portland, Oregon, landscape architects Melinda Graham and Jonathan Beaver of 2.ink Studio sourced hyperlocal plants from the Valley. Bracken, sword, and deer ferns border the concrete-and-stone retaining walls and the walkway lined with Preto Carvão Basalt and brushed stainless steel (C); Oregon wood sorrel offers ground cover (D). “The lushness of our native landscape is really the most captivating aspect of our region,” Beaver says. “Because we get so much rain, that can become an integral dimension of our designs.” [2inkstudio.com](http://2inkstudio.com)

### Midwest Hoerr Schaudt

Knitting the designed spaces into the greater wilderness beyond was paramount for the ten-acre landscape Douglas Hoerr devised in northern Michigan. “The idea is once you’re there, you can’t tell what we did,” he says. Instead of building formal gardens right to the property line, Hoerr added a meadow planted with mature trees and indigenous grasses to buffer the yard. Naturalistic plantings ebb and flow around the 110-foot-long saltwater lap pool (E). Ample amounts of Russian sage add visual interest, and manicured bluegrass offers recreation space (F). “I always like to say, strike half of your original plant list out and double up on the rest. It keeps you from getting too busy.” [hoerschaudt.com](http://hoerschaudt.com) >



“When you have a limited budget, direct it more toward green over gray: Let the plants become the art.” —Douglas Hoerr, landscape architect

PHOTOS BY MARION BRENNER (CALIFORNIA); COURTESY 2.INK STUDIO (PACIFIC NORTHWEST); HENRY JOY (MIDWEST)



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## South Mark Word Design

The garden Mark Word Design created for an Austin, Texas, home sited adjacent to a nature reserve puts water conservation first. “It’s about usage levels, but it’s also about the way we treat storm water and runoff, since it all goes back into our supply at the end of the cycle,” designer Sarah Carr says. Word and his team kept the ratio of paved to unpaved surfaces low (A) and chose plants that help reduce erosion, require little irrigation, and allow storm water to percolate. Mulch and living ground covers—like Big Blue liriopse, marsilea, and Palisades zoysia turf (B)—keep moisture within the soil and lowers the soil’s temperature, protecting the live oak trees’ roots. [markworddesign.com](http://markworddesign.com)



A



B

## Northeast Stephen Stimson Associates

To recreate the original ecosystems on a plot of land in Northeast Harbor, Maine, that required extensive site rehabilitation, landscape architect Lauren Stimson and her team examined early photographs and paintings depicting scenes more varied than the existing evergreen forest. They designed granite stairs leading into a seaside area featuring huckleberry, sweet fern, bayberry, and sheep laurel, as well as white spruce trees (C). Seeking to “clearly define the moments of interaction between the man-made and the natural,” Stimson embedded granite stepstones, salvaged cedar slabs, and native ground cover within the existing forest plant community (D). [stephenstimson.com](http://stephenstimson.com) □



C



D

## Idea We Love: Agricultural Printing



Digital fabrication is often discussed in the realm of product design and engineering—but what if it were applied to agriculture? Benedikt Groß, a speculative and computational designer and graduate from the Royal College of Art, pondered that question after wrapping up a project documenting swimming pools in Los Angeles. “On an abstract level it was an attempt to ‘read’ the landscape,” he says. “Then I wondered how I could also ‘write’ the landscape.” Using custom software, GPS coordinates, and mapping technology, he created Avena+ Test Bed, a design project that explores how digital tools can make farming more sustainable and less damaging to the environment. Monoculture, a common modern farming practice where a single crop grows over large swathes of land, can lead to pests and diseases spreading very quickly, and rapid depletion of nutrients in the soil. On 28 acres in southwest Germany, Groß used an algorithm to direct farmers where to plant a mix of native plants and grasses within an oat field that will be harvested for biogas production. “The test bed is an illustration of what might happen in a few years with our agricultural landscapes,” Groß says. [benedikt-gross.de](http://benedikt-gross.de)



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# Dwell Vision Award 2013

Our inaugural award for design innovation goes to a firm whose architectural orb is lean, green, and buoyant.

SLO Architecture's Harvest Dome 2.0 was installed at the Inwood Hill Park inlet in northern Manhattan (above) from July 31 to September 3, 2013. The firm and its team of volunteers fabricated the Buckminster Fuller-esque dome out of 450 recycled umbrellas (below left).



**When Dwell envisioned its first-ever** institutional award, we sought to highlight innovators whose technically and artistically groundbreaking work demonstrates a new method, material, or concept that advances modern design. No small feat.

From among over 300 entries, Amanda Schachter and Alexander Levi of New York-based SLO Architecture were awarded first place for their Harvest Dome 2.0, a twofold project that turns trash into beauty while revealing New York City's tidal rhythms.

Funded by a grant from the Lower Manhattan Cultural Council, the floating, diaphanous orb was built to draw attention to the city's waterways, particularly one of Manhattan's last remaining salt marshes. The architects reassembled steel umbrella frames into a cupola, 24 feet in diameter, that bobs on 128 empty two-liter soda bottles. The intervention, according to SLO, "engages the river's edge from the water's perspective" and "traces new trajectories of urban life." [sloarchitecture.com](http://sloarchitecture.com) □

PHOTOS BY ANDREAS SYMIETZ

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For her largest commission to date, a young San Francisco architect channels Tadao Ando to create an outdoor room for a couple in the Berkeley Hills.

A maple tree grows through an ipe deck in the garden that Mary Barenfeld designed for a family in Berkeley, California. A reflecting pool separates it from a white-granite patio, which is furnished with a Petal dining table by Richard Schultz and chairs by Mario Bellini.

TEXT BY  
Zahid Sardar  
PHOTOS BY  
Joe Fletcher

## Hillside Haven

**Mary Barenfeld, a 34-year-old** architect from a rural town near Pittsburgh, Pennsylvania, moved to San Francisco eight years ago and was immediately taken by the Bay Area's year-round gardens. Luckily, she also came with a degree in landscape design from the University of Pennsylvania, "because I don't think architecture stops with a building," she says. "Architecture and landscape should meld into one design process."

Not surprisingly, her first big project—a steeply sloping rear garden for a young family in the Berkeley Hills—is an outdoor room for quiet contemplation that echoes Le Corbusier's oft-quoted dictum, "The outside is always an inside."

The 1,150-square-foot garden serves as an elegant transition from the couple's 1964 Japanese-style town house to a small, elevated terrace with views of San Francisco Bay.

The confident, tectonic design is composed of an ipe deck next to the house; a patch of white-granite patio stone, cut to match the boards of the deck; a slender, trapezoidal reflecting pool between the two; and a terraced hillside. All are made from simple materials that Barenfeld says will "gain additional visual complexity through weathering." Filigreed Cor-Ten >







LEGS GET TIRED.



# Planting Petite

Don't have ten acres to stuff full of perennials? Fret not! Gardens can make a big impact even on a small scale. Four designers share their visions of how to landscape within a tiny footprint.

## Paula Hayes Studio The Mind Garden

1<sup>2</sup> ft



Paula Hayes is an artist and landscape designer; in addition to publishing books and designing residential gardens for the art world cognoscenti, she's known for turning terrariums into miniature earth sculptures. Hayes imagines a one-square-foot garden as a wild patch of raw nature.

"Tending to your terrarium, the most diminutive of living landscapes, is about being its animal. You are its aerator, its creature who keeps things in motion, creating the critical veins down into its body. You dig and poke gently amongst such good terrarium plants as *Ficus pumila* Variegata and *Selaginella* with your fingers, long wood dowels, or oversize surgical tweezers. For this tiny land, your touch and your imagination of the interrelatedness in nature is part of the nurturing." [paulahayes.com](http://paulahayes.com)

## Greenlab Studio Urban Survivor Garden

10<sup>2</sup> ft



Greenlab Studio's bailiwick is creating resilient environments for plant life by using reclaimed, found, and industrial materials as structural elements. Founder Wendy Andringa's signature vertical gardens can be scaled up in size but pack a punch in a small footprint.

"A typical urban garden is usually small in size and enclosed by walls or fences. [Planting vertically] is a smart way to activate a blank wall and maximize green area in a small space. This modular vertical garden is designed to tolerate urban stress. The module is a simple frame made of wood, stainless-steel angles, and wire mesh to contain the soil. Sedum, prickly pear cactus, and dwarf yucca provide year-round interest and have colorful blooms that complement the industrial look of the wood-and-steel frame." [greenlabstudio.net](http://greenlabstudio.net)

## Dirtworks PC, Landscape Architecture A Garden for Everyone

100<sup>2</sup> ft



Led by David Kamp since 1995, Dirtworks has taken a holistic view of landscape design. Exploring how design can improve the human condition, the firm has won a spate of awards for its civic, health care, and private projects that promote the concept of healing through nature.

"A garden can be both a symbolic portal and a place to experience the present. Welcoming everyone regardless of ability, our garden lets visitors experience nature on their own terms, at their own pace, and in their own way. A curved path captures the view and creates a connection to the larger world. Special features like a plant shelf and a water feature engage multiple senses and heighten the experience of the present moment, rewarding visits in multiple seasons." [dirtworks.us](http://dirtworks.us)

## dlandstudio Just Add Water

1,000<sup>2</sup> ft



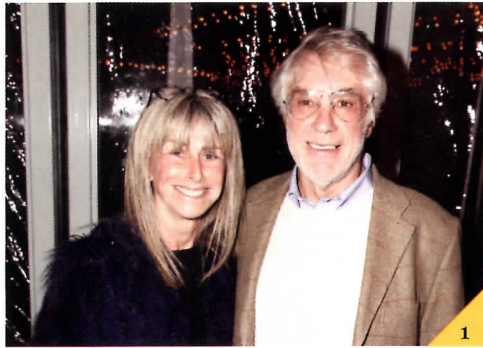
Susannah C. Drake of dlandstudio is as adept at problem-solving for large-scale urban environments as she is at creating thoughtful moments of repose for residential clients. Inspired by *Totems*, photographer Peter Kayafas's book on abandoned buildings in the American West, her garden concept evokes a mix of realism, optimism, and spatial clarity.

"The structure becomes a garden folly that blocks north wind and enables ground-water recharge, collects rain in gutters and cisterns, and shelters a pool that is heated by photovoltaic roof shingles. A lilac hedge, evoking the presence of early settlers, surrounds formal and informal garden spaces. Harnessing wind, water, light, and air make the landscape productive, be it on the high plains desert or an urban garden." [dlandstudio.com](http://dlandstudio.com) >

# dwell

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1



4



2



5



3

## Dwell Vision Award Ceremony, New York

In November, Dwell partnered with Big Ass Fans to host the first Dwell Vision Award ceremony among an A-list crowd at Jane's Carousel in Brooklyn. The evening opened with a lively welcome from Dwell President Michela O'Connor Abrams and Big Ass Fans CEO Carey Smith, followed by Dwell Editor-in-Chief Amanda Dameron presenting the prestigious award to Amanda Schachter and Alexander Levi of SLO Architecture for their Harvest Dome project. Also honored were the award finalists Bundit Kanisthakhon of Tadpole Studio and Paul Appleton of Nelson Byrd Woltz Landscape Architects. As a nod to Big Ass Fans' Kentucky roots, guests sipped signature Bulleit Bourbon cocktails while enjoying the opportunity to ride the iconic carousel. Special thanks to our generous supporters Big Ass Fans, Kartell, Bulleit Bourbon, and Dark Horse.

**1 Jane's Carousel Owners**  
Jane and David Walentas

**2 Dwell President**  
Michela O'Connor Abrams, Dwell Vision Award winners Alexander Levi and Amanda Schachter, Dwell Editor-in-Chief Amanda Dameron, and Big Ass Fans CEO Carey Smith

**3 A Big Ass Fan**  
gathers for the big announcement

**4 The Crowd**  
gathers for the big announcement

**5 Bulleit Bourbon**  
cocktails

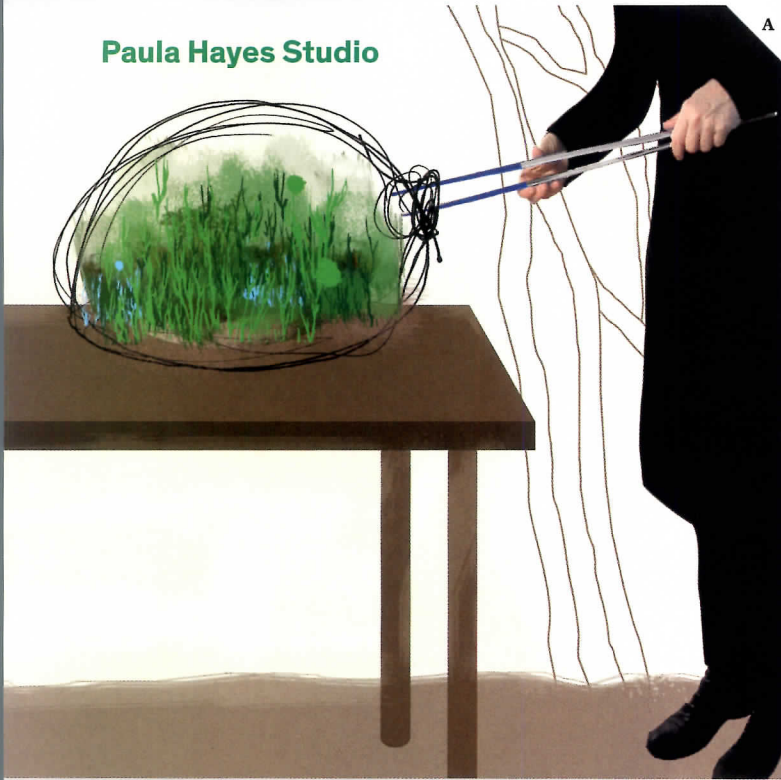
**A** Designer Paula Hayes points out that surgical tweezers are a terrarium builder's best friend, since a blunter object could break the fragile glass of the container. Her go-to online retail source for tools is Black Jungle Terrarium Supply.

**B** Imagining its allotted ten square feet as vertical space, Greenlab Studio suggests a living wall of succulents and hardy plants growing in a wood, stainless-steel, and wire mesh frame.

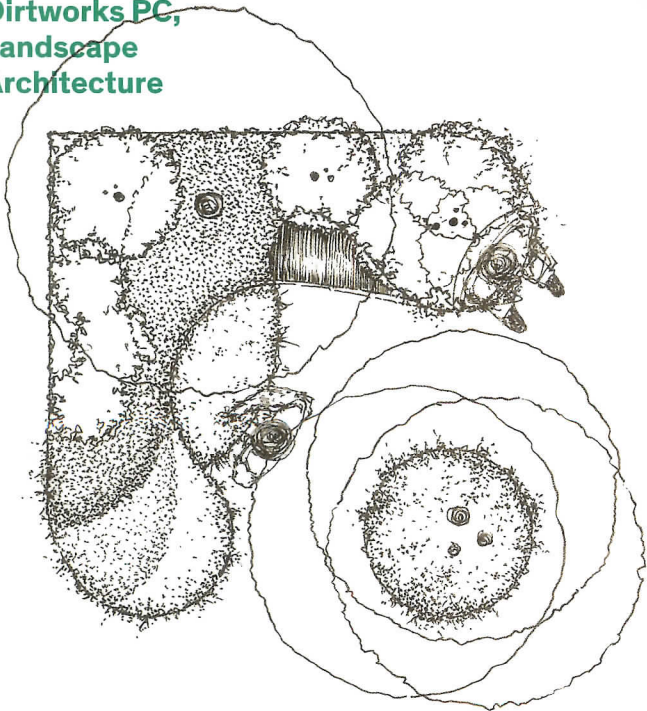
**C** For Dirtworks, a seating area is a must for a 100-square-foot garden, providing "a place to pause, and perhaps look deeper." A variety of leafy ferns play well with the gritty texture of stone pavers.

**D** A sophisticated plan for a 1,000-square-foot yard, designed by dlandstudio, includes a lilac hedge around the perimeter, espaliered fruit trees next to the fireplace, and a folly made from an existing structure that blocks north winds and shelters a pool.

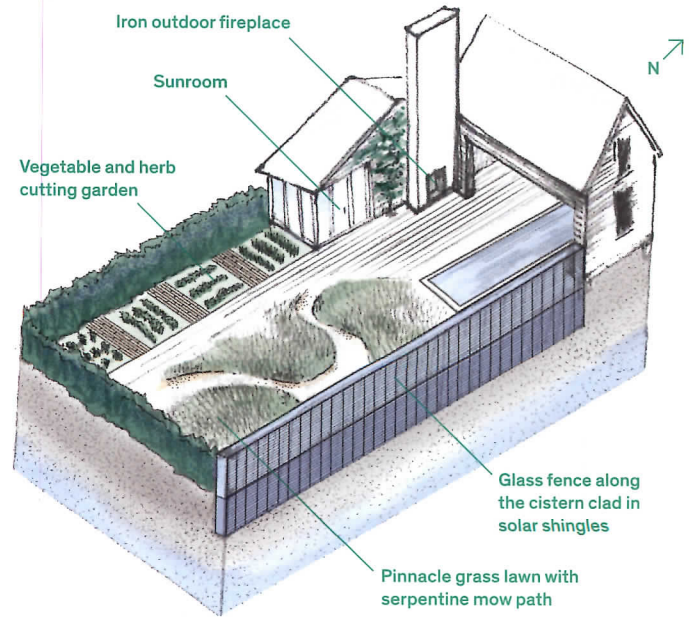
**Paula Hayes Studio**



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# Serenity Now

In New York's Nassau County, a 125-square-foot garden retreat offers a haven from bustling contemporary life.

**As an artist, Jerome A. Levin seeks to restore a sense of magic that modern life has lost.** "We live in a world of simulations, of shadows, of media—not of reality," he says. When building a backyard playhouse for his three children, Levin took a similar approach. "I tried to create an intimate environment that appeals to the senses in a concrete way," he says.

Trained in fine arts at Otis College of Art and Design and in philosophy at UCLA,

Levin has strong beliefs about what living in a small space can accomplish: "With the right disposition of mind, it enables you to think differently about your surroundings and your peers," he says. "The aim is no longer one of exponential physical growth and material acquisitions but of serene reflection. I wanted my children to have that experience."

Over the course of a year, Levin designed and built a 125-square-foot >



**PHOTOS BY**  
Dustin Cohen

**PROJECT**  
Metapod  
**DESIGNER**  
Jerome A. Levin,  
[jeromealevin.com](http://jeromealevin.com)  
**LOCATION**  
Roslyn Harbor,  
New York

Though diminutive in size, Jerome A. Levin's backyard structure has lofty ambitions (right). "I wanted to create a place that feels like it has no connection to the world it stems from," Levin says.

Cool by Design

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structure—dubbed the “Metapod”—in his spare time. It all started when Levin salvaged a large pane of glass from the street. He saw potential in the material to frame a portion of his Roslyn Harbor, New York, yard, transforming the plants and environment into a living Impressionist painting of sorts. Levin picked an unused portion of his quarter-acre lot for the Metapod’s site. He oriented the entrance to the east and placed the window to the west so that the kids—who often host sleepovers in the structure—can easily spy sunrises and sunsets.

Inside, Levin modeled the minimalist layout after train sleeper cars. Above the desk and study space, he constructed a foldout sleeping loft, accessed by a ladder.

To Levin, the project’s success lies in its ability to create a miles-away feeling. “It’s a peaceful and communal retreat from a bombastic world—cozy, inviting, and conducive to daydreaming,” he says. “It’s almost monastic in the way one feels harmonized with the lush surroundings.” □



**“I attacked this project the same way I would approach an artwork—I let my feelings and determination propel me forward until a clear path presented itself.”—Jerome A. Levin, designer**

Through the pocket door and window, the Levin family can spy the verdant garden (top left). Laminate floors by Dream Home, an Abbyson Living sofa, a desk, and a sleeping loft outfit the interior (top right).

Levin’s daughter Charlotte and son, Dylan, both 11, finish homework in the Metapod (right). A linen curtain purchased on Etsy helps regulate the amount of light entering the space.





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# Culturing Life



# Keynote Speaker: Stephen Burks

The intrepid New York-based and internationally lauded designer will headline Dwell on Design 2014 in Los Angeles, sharing his infectious passion for design and craft.



A



B

Dwell is pleased to announce this year's Dwell on Design keynote speaker, American designer Stephen Burks. Burks, who helms his own studio, Ready-made Projects, has taken a multifaceted approach to his work, collaborating with such international brands as Dedon (A), Calligaris (B), and Missoni while pursuing his own craft- and philanthropy-driven initiatives in under-recognized communities across the globe.

Onstage, in conversation with Dwell Editor-in-Chief Amanda Dameron, Burks will trace his design development from his childhood in Chicago, to his in-depth education at Illinois Institute of Technology and Columbia University, and his dynamic, colorful work that spans branding, products, and furniture. Most important, Burks's work has taken on a deeper dimension since 2005.

"I always believed in the democratization of design," Burks says. "But I was only designing for rich people. It made me think, do I, as a 21st-century designer, have to work in the 20th-century model?" He began traveling the world to seek out skilled craftsmen from Senegal—who inspired Burks's Man Made series (C)—to the Philippines, and has channeled this obsession with handcraft into a business model that connects third-world artisans with European manufacturers. At Dwell on Design, Burks will discuss his driving passion and impart lessons for young designers on how to marry personal goals with marketable design.

This summer, join us onstage and on the show floor at Dwell on Design to experience firsthand Stephen Burks's nice modernism—his own signature mix of energy, rigor, and humor. □



C



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# Modern Family

For those preparing for a new addition or finding space for the in-laws, we explore the ever-shifting needs of home.

Our lives change rapidly, as do the way our homes accommodate the comings and goings of family. Architects and designers alike are answering the growing call for multigenerational and multifamily living scenarios with innovative, space-saving, long-term solutions. Similarly, products like strollers, high chairs, and cribs—once relegated to the category of planned obsolescence—are designed to grow with the child and last as long as possible, keeping waste out of landfills. Throughout the week-end at Dwell on Design—via our family-friendly exhibitors and savvy speakers—we'll take a look at how our notion of family is constantly in flux, and the most innovative ways to keep up with today's challenges.

## The Metamorphosis

Established on the premise of producing designs "in the best interest of the child," the Norwegian company Stokke returns to Dwell on Design with its unique approach to modern furniture pieces that cleverly transform as the child gets older. Their Sleepi crib (B) starts as a perfect circle, comfortably housing a newborn, then grows into an ovoid toddler bed. With the addition of yet another piece, the bed holds a child up to the age of ten.

The wildly popular beech wood Tripp Trapp chair (C), created in 1972 by designer Peter Opsvik, does one better by accommodating users from six months through adulthood. The chair holds babies secure with a seat that integrates with a high back, and additional seats that can be adjusted downward to fit all shapes and sizes. [stokke.com](http://stokke.com)



A

## My Generations

On a 40-by-120-foot lot near the beach in Venice, California, architect Don Dimster designed and built a duplex for himself and his wife, Lisa, the design director at Aether Apparel, as well as his filmmaker brother, Dennis, and his wife, Doreen Perez, all of whom often gather on the shared rooftop deck (A).

"I felt it was important for the structure to have separate identities and still be one building," says Dimster. "I didn't want a row house effect, where you have two separate buildings. It's not as grand a building as you can have if you collectively pool the resources."

Since the duplex's construction, Dennis and Doreen have welcomed a new baby. With plenty of private space in each of the separate units, this has proved to be a seamless transition for the couples and their collective brood of dogs.

"The building is really designed for future-proofing," notes Dimster. "One family could take over both, two families could stay, or one could sell."

Look for the Dimster duplex in an upcoming issue of Dwell, and catch Don and Lisa onstage at the show in a discussion about designing for many families—and future generations. [dimsterarchitecture.com](http://dimsterarchitecture.com) >



B



C

PHOTO BY ERIC STAUDENMAIER (DIMSTER)

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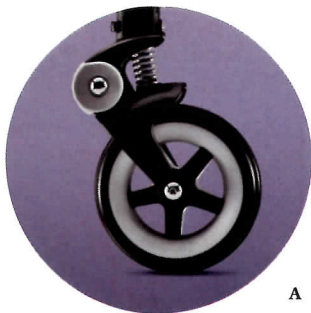
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**Forward Momentum**

Not so long ago, parents had few options for transporting their little ones. Moms and dads were faced with awkward megastrollers, and taller parents suffered through many an airport visit hunched over the dreaded \$20 umbrella stroller. Enter Max Barenbrug, who founded the Dutch design company Bugaboo in 1999. Noting that popular stroller options were limited to “red frames, skinny white tires, and teddy bear prints,” Barenbrug rolled out a simple, robust form that soon became the model for the look and functionality of a modern stroller. Since then, the brand has grown to include a range of mobility-enhancing accessories, plus collaborations with the likes of the Andy Warhol Foundation and Missoni. Bugaboo will bring its unique design aesthetic to the show floor, where the brand’s innovations, such as the five-prong multi-terrain wheel (A), endure today in the Cameleon<sup>3</sup> (B). [bugaboo.com](http://bugaboo.com)



A



B



C

**Dads on Design**

Santa Monica, California-based architect Jesse Bornstein has designed and redesigned several houses for his family in his hometown, always with an eye toward the growing needs of his daughters, Kalia and Olivia. One, known as the Tree House (Dwell, January/February 2004), was a modern addition to a postwar bungalow, in which he built a second, attached house on the site (c), with spaces designed to accommodate the children through the years.

“One of the special aspects of this house, especially for kids, is its vertical nature and split-level configuration, with level 2.0 devoted solely to the kids’ en suite bedroom half a level below the

parents’ suite,” says Bornstein, who also carved out space in the nearly 2,900-square-foot house for a playroom.

Unmoved by the children’s furniture available during construction, Bornstein integrated pieces of his own design into his daughters’ shared bedroom. Low-slung wood beds and open shelving on casters complement the lines of the new structure, and provide an elegant, long-term solution to decorating for kids, whose tastes and needs are constantly evolving.

Bornstein, who continues to design for families (his own and clients’ alike) will join fellow architects onstage as part of our Dads and Design programming, to talk about designing for his “favorite clients—kids.” [bornarch.com](http://bornarch.com) □

PHOTO BY CATHERINE LEDNER (BORNSTEIN)

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Interior Design: Curated. | Photograph: Joshua McHugh



# Dwell Outdoor

It's the place where inside and outside meet, and where landscape architects and designers share their secrets of the trade.

Dwell Outdoor is a perennial respite for attendees. For 2014, the space grows to 23,000 square feet, where exhibitors will display mostly California plants in modern settings, professionals will provide free landscape consultations, and prefab firms will truck in full-size homes.

Onstage, we'll welcome landscape designers and architects from all over the country. Look for presentations on revitalizing Los Angeles parks, with principals from firms such as Rios Clementi Hale and Lehrer Architects joining Dwell editors onstage to discuss the city's new green space. This year, attendees can also look forward to convening in our first-ever beer garden, where brews will be served in a café-style environment surrounded by greenery.



## Shades of Green

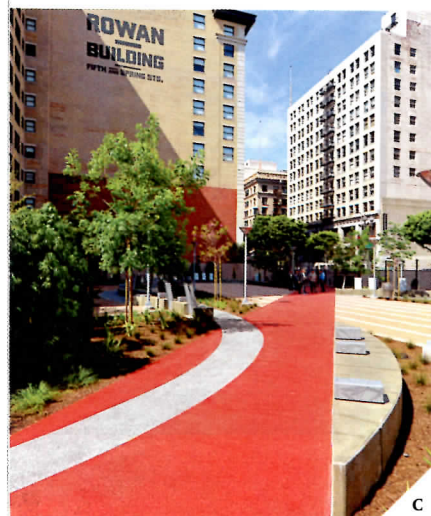
Under the direction of show veteran Ive Haugeland, principal of the Sausalito, California-based firm Shades of Green Landscape Architecture, Dwell Outdoor will once again be a thriving oasis, thanks to what she calls "a lot of late nights to get it ready."

The Norwegian-born Haugeland works on projects ranging from small residential commissions to large-scale parks. An early project includes the grounds of an office in Bergen, Norway, in which she created an amphitheater for the employees (A). Haugeland, who has been in business for nearly 20 years, will also bring her expertise on sustainable California landscapes to the stage. [shadesofgreenla.com](http://shadesofgreenla.com)

## Walking in L.A.

Los Angeles is currently undergoing a renaissance in urban public use development, and the downtown area is leading the charge with recently completed projects such as Spring Street Park (B), designed by landscape architect Michael Lehrer.

Located in the historic Old Bank District, the park is defined by a bold red concrete path (C), which bisects an elliptical great lawn that Lehrer calls a "classical urban room." The result of a public-private partnership with the city's Bureau of Engineering, the park was designed "to create a recreational destination for the full range of community," says Lehrer, who will discuss his inspirations and plan for the park in detail at the show. With its continuous paved path, the park hosts the public during the monthly Downtown Los Angeles Art Walk. [lehrerarchitects.com](http://lehrerarchitects.com) >

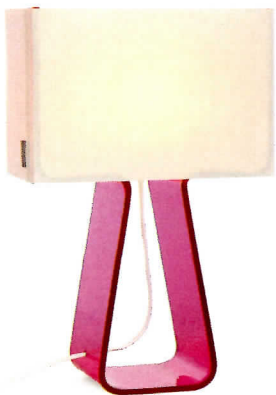
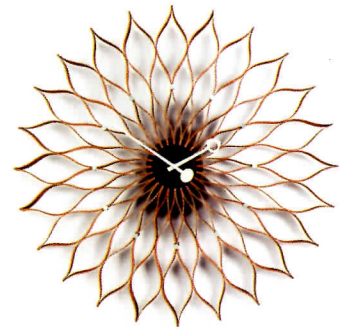


PHOTOS COURTESY LEHRER ARCHITECTS (SPRING STREET PARK); ILLUSTRATION BY ELISABETH MOCH





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A



B

**Green Scene**

To complement Haugeland's vision for Dwell Outdoor, local firm FormLA Landscaping and Arizona-based Mountain States Wholesale Nursery will join forces to curate and fill the space with hundreds of plants and trees.

Led by landscape architect Cassy Aoyagi, FormLA Landscaping specializes in energy-saving, drought-tolerant landscapes, such as a private garden in Malibu, California (A), for which Aoyagi mixed succulents and agave with rocks and hardscaping. She'll bring her well-trained eye to Dwell Outdoor.

Ron Gass, owner of Mountain States Wholesale Nursery, is sending, fresh from its 550-acre ranch in Arizona (B), batches of *Hesperaloe* 'Pink Parade' to the show, along with the cactus *Opuntia gomei* 'Old Mexico'. The nursery's California representative, Wendy Proud, will join us onstage to keep attendees updated on what's trending in the plant world.

[formlainc.com](http://formlainc.com)  
[mswn.com](http://mswn.com)

**In Living Color**

Vinny Fazzino of Los Angeles-based Bella Builders conceptualized a closed-loop active hydroponic scheme for his Living Wall systems, one of which he's creating exclusively for Dwell Outdoor. The highly customizable walls include waterproofing systems and a tank, a pump, and felts designed to sustain growing plants for years and protect the structure beneath. Fazzino and his team select plants according to the light and pH levels of the different environments.

For the Seven4one boutique hotel in Laguna Beach, California, Fazzino brought a courtyard to life by juxtaposing a Living Wall with a patined metal fireplace (C), and brightened the formerly nondescript facade with a Living Wall (D) planted in a vertical pattern.

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



C



E

**Built to Last**

Michigan-bred Gaurav Nanda grew up in what is arguably America's most car-crazed state, cutting his design teeth as a sculptor in the automotive sector. Nanda eventually translated that training into furniture design, establishing Bend in 2010.

Seeking to create quality furniture meant to last generations and stay out of the landfill, Nanda also designs lighting and accessories, such as his metal animal Trophy Heads, perfect for above the fireplace. The furniture is all made from spot-welded iron, "an inexhaustible and highly recyclable resource," says Nanda. The designer's Lucy chair (E), which he calls the "proverbial zany redhead," is available in bright hues such as Neon yellow, Peacock blue, gold, and orange. Look for Lucy and her wacky yet more subdued counterpart, Ethel, in Bend's mini lounge, near the beer garden. [bendgoods.com](http://bendgoods.com) □



D



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# Energy 360

A focus on sustainable and renewable energy sources arrives at Dwell on Design 2014.

**Energy:** Everyone uses it, everyone needs it. And yet, as we continue to struggle with an increasingly uneasy balance between exploitation and conservation of natural resources, the question of how our energy-consumption patterns must change over the coming years and decades has taken on fresh urgency.

Dwell is introducing a new feature called Energy 360 to explore how sustainable means of harvesting and delivering energy are evolving and becoming an integral part of modern living. At Dwell on Design, we are inviting pioneers and thinkers in the area of sustainable power generation and smart conservation to share their views and innovations in presentations and moderated dialogues.



## Low Flow, Water Wise

Toto USA, based in Atlanta, returns to Dwell on Design to share how it has reduced the carbon footprint of its toilets by pioneering low-flow models and streamlining its production process to minimize energy waste (A). Under the leadership of Bill Strang, its vice president of operations, Toto also has found uses for discarded and surplus porcelain, such as in road paving or the production of floor tile. With Strang at the helm, Toto has adopted a company-wide focus on going "beyond compliance," setting trends in energy efficiency and water conservation instead of following them. As Strang puts it, "TOTO would rather be at the table than on the menu."

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

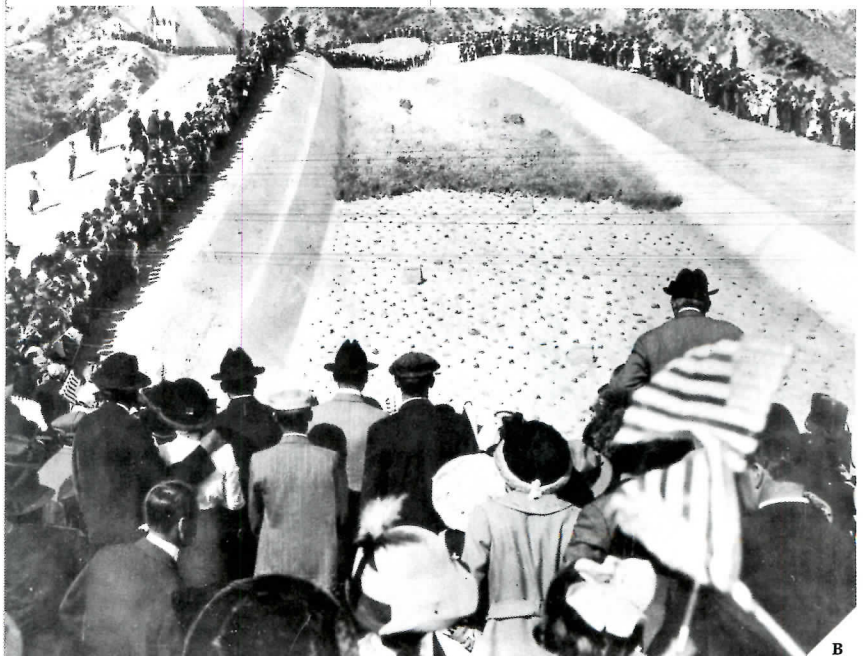
## Water and the Birth of Modern L.A.

"There it is. Take it." Those words were uttered a century ago by William Mulholland of the Los Angeles Bureau of Water Works and Supply upon the opening of the Los Angeles Aqueduct (B). David Ulin of the *Los Angeles Times* will join us onstage to make a case that the aqueduct helped create the conception of Los Angeles as a place where anything is possible. "Without water, L.A. never could have grown into the sprawling megalopolis that we know today," Ulin says. "That has fueled the myths of speed and light and movement, reinvention, and sprawl that define the place."



## Drought Resistance

For Cassy Aoyagi, the cofounder and president of FormLA Landscaping, "balancing act" might as well be in her job description. She returns to Dwell on Design to discuss how she has parlayed her extensive knowledge of California's Water Efficient Landscaping Ordinances into a coveted niche as a landscape designer whose creations have a minimal impact on the environment. "Our landscaping decisions have the single most profound effect on L.A.'s water supply and its health," Aoyagi says. "Seventy percent of water use is out of doors. Three choices make the most profound impact on water usage and actually produce a wealth of time and money savings for families: Choose native plants, use smart irrigation, and craft permeable drives, walks, and patios." □



# SHADES OF GREEN LANDSCAPE ARCHITECTURE

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photos: anastasia hockinson • troon pacific, inc.





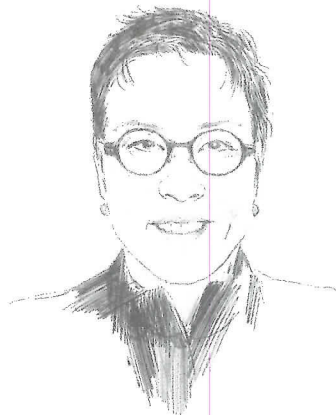
A

## Technology at Home

From promising gadgets to emerging ideas in building science, experience the innovations you need to know now.

Technology has never advanced as rapidly as it does today. New inventions are constantly coming to the fore, familiar objects are falling into obsolescence, and conversations about how and why we create objects are constantly humming.

The Dwell on Design show floor presents a chance to discover firsthand the next wave of products and tools from design-savvy companies. In addition to the exhibits, a curated series of discussions with thought leaders will sort through the noise and unpack the most relevant and important issues surrounding technology at home. Here's a sampling of what to expect.



### Living Architecture

Architect Doris Sung thinks the way we talk about “smart” homes is misguided. The word is being used incorrectly, she says—associated with something people think is filled with electronics, controls, and gadgets. “People have houses that are so behind technologically, but demand the newest mobile phones, computers, and music systems,” says Sung, a University of Southern California professor who researches ways to make buildings more intelligent and energy-efficient starting with building science. Calling on her background in biological science, Sung, who will join us at the show, develops projects like Bloom (A), a breathable system that autonomously responds to heat and sunlight, and could help keep buildings cool without consuming extra energy. [dosu-arch.com](http://dosu-arch.com)

### The Connected Home

Energy management and security are the two most common entry points into the realm of the “connected home,” in which Internet-ready home appliances can be operated from afar with the tap of a smartphone. The latest innovations let homeowners remotely monitor temperature, see who accesses their property, and turn off forgotten lights. Representatives from three leaders in connected-home technology will be at Dwell on Design to show off their wares: Nest Labs, maker of the Nest Protect smoke alarm and carbon monoxide detector (B) that “thinks before it speaks,” according to Maxime Veron, director of product marketing at Nest; Vivint, whose home-security system includes a phone-operated camera (C); and Belkin, which recently introduced the WeMo LED Lighting Starter set, which connects to Android and iOS apps (D). [belkin.com](http://belkin.com) [nest.com](http://nest.com) [vivint.com](http://vivint.com) >



B



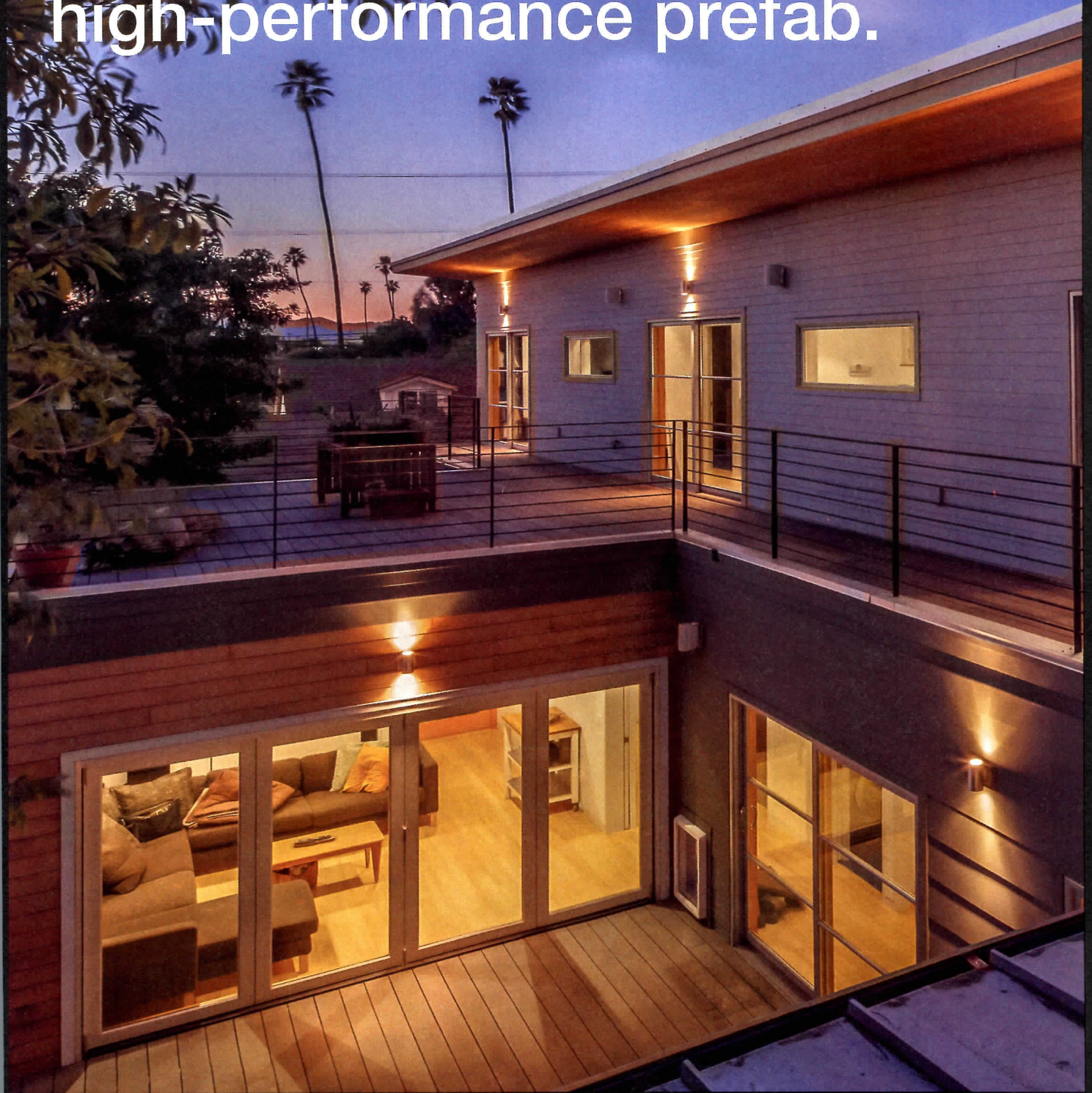
C



D

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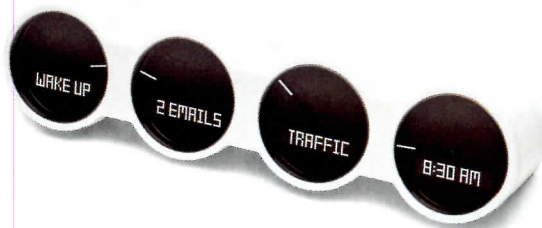
### Future Perfect

VividWorks helps interior designers and furniture specialists create online models to see rooms in three dimensions—a useful tool for uncovering ways to outfit a space. Stop by the company's booth at Dwell on Design to test the tools yourself. "Our visualization software makes the ordinary extraordinary with photo-realistic graphics," Jorma Palo of VividWorks says. Simply photograph a room using an iPad and experiment with different furniture configurations (A). "Our augmented-reality features paired with our VividAR tool lets you place and see furniture in your own room to realize instantly how it all fits together in proper scale and in actual place," Palo says. Remarkably faithful to colors and textures, the VividWorks renderings depict lifelike detail "so real it's almost touchable," Palo says.

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



B



C



A

### The End of Invention as We Know It

Doreen Lorenzo, former president and 16-year veteran of the consulting firm Frog Design, came to Quirky, a consumer tech startup, in the fall of 2013 with a mission to change the design and production process. In our discussion, Lorenzo will let us in on the next wave of smart tech—including the Egg Minder (B) and Nimbus (C), developed in partnership with GE—and how the home of the future is closer than we think. "Quirky products aren't about the technology, they are about solving problems and simplifying people's lives—engaging everyday people to do this together," Lorenzo says. "What excites us most is that Quirky is making invention accessible to everyone."

[quirky.com](http://quirky.com) □

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off the grid

# Air Chrysalis

TEXT BY  
Emily Kaiser Thelin  
PHOTOS BY  
Joe Fletcher

PROJECT  
Butterfly House  
ARCHITECT  
Jonathan Feldman  
LANDSCAPE DESIGNER  
Bernard Trainor + Architects  
LOCATION  
Carmel, California



A couple's retirement home on a nature preserve in Carmel, California, emerges as a series of eco-conscious pavilions that rest lightly on the land.



## off the grid

**When David and Suzanne Rinaldo** showed architect Jonathan Feldman the site for their new home in fall 2009, they told him they wanted a house with a certain lightness to it, like “a butterfly landing in a meadow.”

It’s an apt image for the couple; they run a business out of their home, as management consultants in behavioral health, and flit around the country for their work. They wanted a weekend retreat close to their San Francisco base where they could ease into retirement.

Busy as they are, the Rinaldos are also meticulous—it took them two years to find the right piece of land: Once they’d settled on Monterey County, they fell in love with the Santa Lucia Preserve, a 20,000-acre private development and land trust about 15 minutes from Carmel. They looked at

close to 30 sites, searching for something flat enough to fit a house on one level, with an unobstructed view. “As we grew older, we didn’t want to worry about steps,” David explains.

Next, they looked for a modern architect. “We didn’t want a rustic lodge that looked like it belonged in a national park,” Suzanne says. Since most of the preserve’s homes are Craftsman or Spanish colonial, the couple also wanted someone who could get a minimalist, industrial look past the design review board.

Feldman, who is based in San Francisco, designed his own parents’ house in the preserve. The Rinaldos and the architect met—and hit it off. Knowing the couple wanted to integrate the home with the rural setting, Feldman urged them to hire a landscape designer and suggested a few names.

## When the Rain Comes

Feldman chose butterfly roofs for their aesthetic value, not their ability to harvest rainwater. However, “the second we drew it, we were excited about the water-harvesting potential,” the architect recalls. “It fit so well with the poetry of the form—three scoops grabbing the water.” He and landscape designer Bernard Trainor oriented each pavilion to let water flow around and into the surrounding meadow. The Japanese rain chains that they hung at the notches of each roof form captivating flowing sculptures when it rains. Below each chain, they installed a hidden pump to carry excess water into three concrete cisterns that hold a total of 33,000 gallons, or “just about the average rainfall, based on the square footage of the roof,” says David. During the summer, the cisterns passively release water into the meadow to irrigate the plants. Though the tanks are half-submerged in the earth, at first Suzanne worried they’d be eyesores. “I thought I’d really hate them, but I don’t mind them,” she says. >



Butterfly House, designed by architect Jonathan Feldman for David and Suzanne Rinaldo in California’s Monterey County, is made up of three discrete structures separated by walkways. The distinct folds in the roofs are utilized for rainwater catchment (above).

Set on five acres, the three pavilions total 2,900 square feet. They gently fan out in a semicircle “like the charms on a necklace,” Suzanne says. The pair recruited landscape designer Bernard Trainor to help integrate the house with the land.

“Pulling the buildings apart allows what is not a big house to feel really big. Because of the ways it opens up, it feels much more expansive than it really is.” —Jonathan Feldman, architect



playroom<sup>4</sup>



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Trainor planted native grasses and yarrow as a visual buffer between the house and the natural site. Feldman chose Douglas fir beams as the board forms for the site-poured concrete walls. "The rough texture of the concrete helps tie the house to this dynamic and wild setting," he says.

April



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## off the grid

They chose Bernard Trainor for his similarly restrained approach.

The pair were blunt about their budget. “They came to us with real numbers and a spreadsheet,” Feldman recalls. “They were good about asking us to recalibrate their expectations.”

The team also found clever, affordable ways to give the house another kind of lightness: a lesser footprint on the earth. From rainwater harvesting to passive heating and cooling, tactics emerged organically. It took about five months to finalize the plans. Both landscape designer and architect spent days studying the landscape, especially Feldman. “I can’t tell you how many hours that man spent on his back looking at the sky, trying to figure out the best place to put rooms and windows,” Suzanne remembers. “Even the gophers and bobcats knew him.”

Grading began in May 2011. Feldman knew construction would be “tricky.” He explains, “There’s no trim, everything’s exposed, yet it’s all supposed to be light, perfect, and precise—on a tight budget.” Luckily, contractor Brian Groza proved to be even more painstaking than the Rinaldos. “Brian does the most meticulous planning I’ve ever seen,” Suzanne says. “[In our work] we do project plans for our clients, but this was far beyond anything I’ve ever done.” The house was finished in 17 months; the roof and windows were complete by March 2012, and the landscaping was in place by December of the same year.

By January 2013, the Rinaldos had decided to move to the house full-time. Now they use their San Francisco condominium as the weekend retreat. “I have never been happier living somewhere,” Suzanne says.



The entrance to the main pavilion is defined by a pivoting glass door from Fleetwood (above left). The stairs lead to the media loft, where Inga Sempé’s Ruché lime sofa breaks up the gray. Among the couple’s few directives were tall ceilings, which Feldman covered in low-cost plywood sheets.

In the open living-dining area, a sofa by Antonio Citterio joins a Metropolitan chair and ottoman, all from B&B Italia (left). A Big Bang fixture from Foscarini hangs above the dining room table, designed by Feldman and surrounded by chairs from Ligne Roset.

### Butterfly House Floor Plan

- A Entrance
- B Dining Room
- C Living Room
- D Kitchen
- E Bathroom
- F Master Bedroom
- G Bedroom
- H Office
- I Terrace
- J Garage
- K Cisterns
- L Pavers





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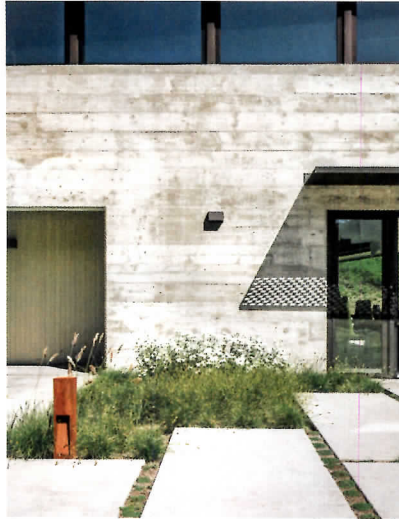
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The bathroom in the guest pavilion takes advantage of the passive solar siting (above). “Detaching the roof from the walls allowed us to bring in light from the top,” notes the architect. The custom vanity holds a Lacava sink; the tub is AquaStone from Aquatica.



More native grasses set the tone near the generously sized concrete pavers leading to the entrance (above right). “We didn’t want the planting to feel like a country cottage garden—that would have felt disconnected with the view behind it,” Trainor says.

**“We didn’t want it to read like a garden pathway, but more like a sculptural installation.”**  
—Bernard Trainor, landscape designer

## Going Native

The garden also serves as a pathway between the guest and main pavilions. To conserve water, help meet the budget, and blur the design into the natural landscape, Trainor combined concrete pavers, which appear to stretch to the horizon, with some well-chosen, low-water native plants like the wildflower yarrow and *Carex pansa* sedges. He also chose one manzanita tree, a hybrid called ‘Dr. Hurd’, known for its hardiness and sculptural maroon limbs. “The planting was the most conscientious thing I have ever seen in my life,” Suzanne recalls. “Plant One had to go in Hole One. Plant Two in Hole Two. Everything is placed, but it doesn’t look like it.”

## Head of the Glass

Feldman acknowledges that “there are a lot of questions when you have this much glass: Will it overheat or feel cold? Is there too much glare? Is it too bright?” Using computer software to track the passage of the sun through the day and the seasons, he oriented the largest glass walls to the south, to ensure added warmth in winter. Every roof has a wide overhang to shade the panels from glare in summer.

## Let the Sunshine In

Once the Rinaldos were sold on the water system, solar came next. The team found a hidden, south-facing spot, above the garage, where they installed a 7 kWh solar array. The panels now harvest enough electricity to meet half of the house’s electrical needs, which—with all the natural light and passive climate control—aren’t much. “Most of the electricity use goes for the hot tub at this point,” David says. □



The bedroom pavilion is mostly hidden, thanks to a massive native California oak—part of a grove (left). “That’s the good thing about oaks—they keep their leaves in the winter, so you don’t have one view in the summer and another in the winter,” Suzanne says.



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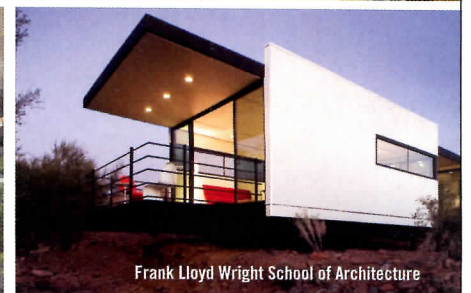
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TEXT BY  
William Lamb  
PHOTOS BY  
Ike Edeani

PROJECT  
Menlo Residence  
LANDSCAPE DESIGNER  
Groundworks Office  
LOCATION  
Menlo Park, California

## From the Ground, Up

An angled deck transforms  
a Bay Area backyard into a  
welcoming gathering spot.

An ipe deck slopes sharply skyward behind Amy Persin's house in Menlo Park, California, creating a secluded backyard getaway that feels like an outdoor extension of her living room. A single step on either side leads to patches of gravel, which her children have claimed as areas for unstructured play. >

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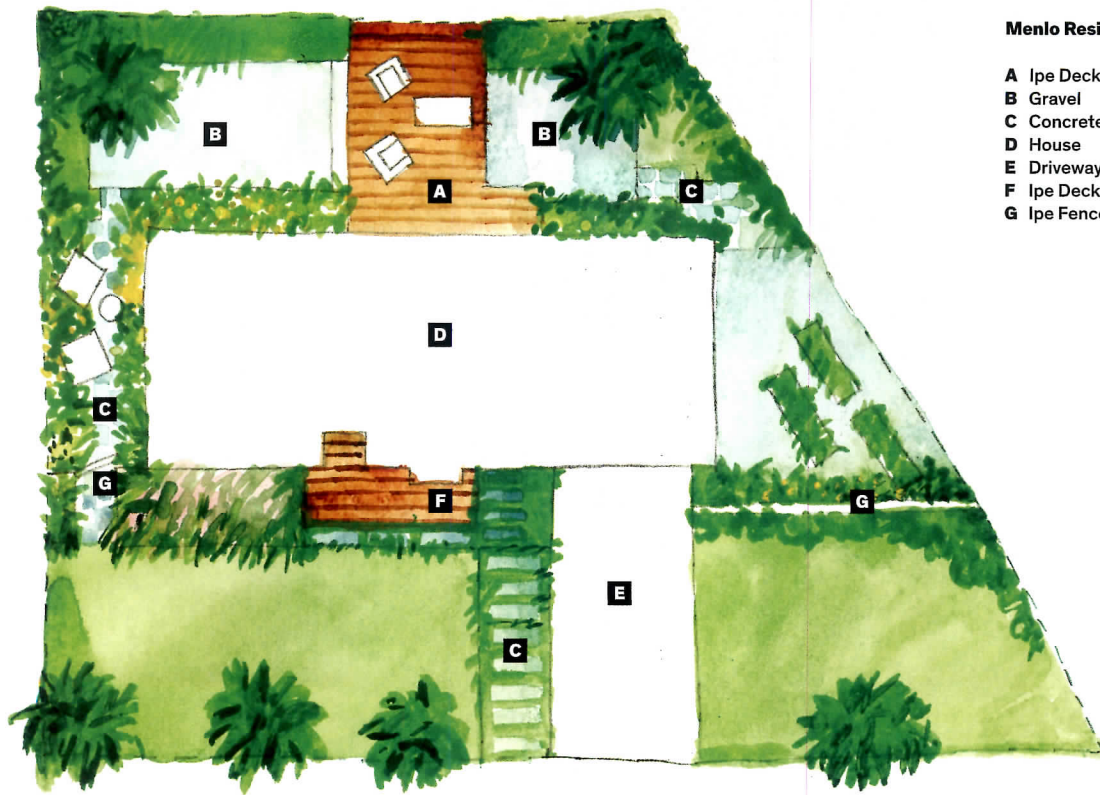
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**Menlo Residence Site Plan**

- A Ipe Deck (rear)
- B Gravel
- C Concrete Pavers
- D House
- E Driveway
- F Ipe Deck (front)
- G Ipe Fence and Gate

Persin and her children, Lu, Mae, and Calvin, pose on their front stoop (bottom left), built with ipe left over after the completion of the back deck. The red fescue grass in the yard requires little maintenance. "It looks lush—almost like a fur blanket," Persin says. The vertical planter in the deck contains ten varieties of succulents (below).



Amy Persin, a single mother of three rambunctious children, survived the renovation of her 1950 ranch-style house in Menlo Park, California, before she turned her attention to her yard. A crumbling concrete patio, its red paint faded to a garish pink, was the focal point of a rather uninviting backyard, while in the front, the Kentucky bluegrass demanded time and attention that Persin simply couldn't spare. She turned to landscape architect Brennan Cox for help. Cox, the principal at San Francisco's Groundworks

Office, drafted two plans, the more adventurous of which included an upturned deck with a bench and an embedded succulent garden. To his surprise, she went for it, and construction finished in May 2012. Persin got the idea for the canopy—a brail curtain that slides over the deck on four cables—from her children's school. "It's like a terrarium; it's this little oasis of peacefulness," she says. "I like being able to look through the house all the way to the street. It's private, but you're still connected. It just flows." >



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Cox initially conceived the deck as a conventional surface for relaxing and entertaining. With the bench, however, he seized an opportunity to create something both functional and visually arresting. "You go down these paths and, as the design mutates, other ideas attach themselves and make it stronger and more interesting," he says. >





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Cox says he and Persin “went on an ipe run” after committing to the material for the deck, using it to build the slatted fence around the backyard. Rainbow Warrior New Zealand flax, a perennial, complements the material, while off-the-shelf pavers helped keep costs down. □

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An architect creates a long-term home for his parents around a glass enclosure built to celebrate the greenery of its Northwestern site.

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# Complete Transparency



For his parents, Ted and Andrea Heid, New York-based architect Andrew Heid conceptualized a single-level, open-plan house that revolves around a glass-walled courtyard in a small town in Northwestern Oregon.

**Text by Kelly Vencill Sanchez**  
**Photos by Iwan Baan**



## dwellings

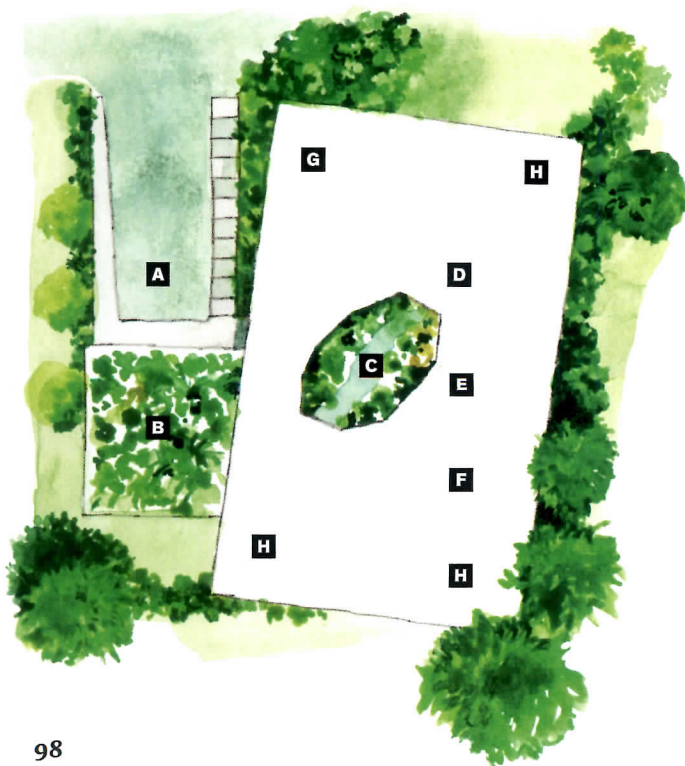
The decision to create a “lifelong” dwelling usually springs from a simple desire: to safely and comfortably remain at home for as long as possible. For Andrea and Ted Heid, that meant trading their multi-story, midcentury-modern residence in Eugene, Oregon, for a newly built house on one level. “Easy access was important,” Ted says. “We’re in the aging group, and we’d always lived in houses with stairs. But there were friends and family who just couldn’t visit anymore.”

Though they were only on the verge of retirement, the couple embraced the prospect of aging in place. (Ted was an attorney, and Andrea worked for the University of Oregon.) They knew just the spot: a parcel adjacent to 25 acres that Ted’s late father, Philip, had bought nearly 20 years before in the historic town of Aurora, in the Willamette Valley. And they knew just the architect: their son, Andrew.

A graduate of Princeton University’s School of Architecture who had worked for Rem Koolhaas’s OMA in New York and Rotterdam before launching his own practice, the New York City–based NOA, in 2009, Andrew is passionate about architecture’s ability to influence social interaction. He saw in the Aurora property the opportunity to create not just a suitable home for his parents, but a new typology. >

### Courtyard House Floor Plan

- A Entrance Court
- B Underground Garage
- C Courtyard
- D Living Room
- E Dining Room
- F Kitchen
- G Master Bedroom
- H Bedroom



The Heids incorporated mostly native plants into the courtyard, which Andrew designed as an ovoid decagon (left and above). The George Nelson Platform bench is from Design Within Reach. Solarban low-e glass improves insulation. The layout, says Andrew, is meant to “bring people together.”



**“Because you have this incredible proximity and connection to the outside, you have a higher aesthetic awareness.”  
—Andrew Heid, architect**



In the master bedroom, stepped windows framed by Douglas fir mullions rest on low concrete walls that are flush with the easy-to-maintain, hand-troweled concrete floor (top left). The platform bed is from Scan Design and the rattan chair is from Ikea.

The couple brought most of the house's furnishings from their previous home, including the living room's hand-knotted South Persian Gabbeh (top right) that belonged to Philip Heid, Ted's father. Philip put in the pond, beyond, when he bought the property.

Among the few new pieces the couple acquired for the house is a blue Bantam sofa from Design Within Reach, which complements the Westnoka Siesta chairs by Ingmar Relling in the living room (above left). The kitchen includes a Jenn-Air refrigerator and a Bosch oven.

"There are a lot of well-loved, well-used pieces that were destined for this house," Andrea says of the couple's furniture collection. They placed a solid alder Homestead table from Whittier Wood Furniture in the office (above right), which also overlooks the pond.





“In addition to aging in place, one of the key concepts was the idea of a family campus,” Andrew explains. “It wasn’t just my parents by themselves but a constant stream of friends and family coming to share the joys and burdens of daily living.”

Andrew, Ted, and Andrea all agreed that the house—which overlooks a pond and beyond to the Pudding River—should have a direct connection to nature. “My father was enchanted with this view,” says Ted. “He wanted one of his children to live on the property and enjoy it as he had.”

As the plan took shape, the trio toured some notable buildings, including Philip Johnson’s iconic Glass House in Connecticut, Alvar Aalto houses in Finland, Le Corbusier’s Villa Savoye near Paris, and Koolhaas’s partially transparent Maison à Bordeaux in France. It was in Bordeaux that Andrea realized the possibilities of living with glass walls. “It was a lived-in house,” she recalls. “It had a sense of privacy and coziness and warmth.”

Back home, Andrew came up with an oval concept with views on all sides, highlighted by two glassed-in courtyards that amplified the connection to nature. To stay under budget, the design was revised to a rectangle with a single courtyard, and the original flat roof became a hipped roof with generous overhangs. Sinking half of the structure into the slope reduced the glazing envelope to 54 percent, while simultaneously increasing thermal insulation. Just inside the front door, the transparent courtyard enhances passive solar heat gain, while bringing light and air into the subterranean spaces. “The courtyard was positioned to optimize the east-west solar axis of the sun,” Andrew says. “It’s also optimized for passive solar heating in the winter and natural ventilation in the summer, eliminating any need for air-conditioning.”

The open kitchen-living-dining room affords unencumbered views, courtesy of the interior and exterior glass walls. “You’re inside, but you’re outside,” Ted says. “We don’t look out a window at nature—we’re part of it.”

The only solid dividing walls inside are two L-shaped “storage cores” that Andrew designed to define circulation and to contain the kitchen, bathrooms, showers, and closets, as well as the mechanicals. “Rather than a series of wasted bedrooms separated from living,” he says, “during the day the Courtyard House can be experienced as a single loft, with every room becoming a living space, while at night every space can become a private sleeping room.”

The layout works for visitors of all ages. “An older person can experience the entirety of the house just >

**“From my desk, I have a magnificent view. I’m getting to know the ducks and the herons and the squirrels. Every time I glance up, I’m part of their world.” —Ted Heid, resident**



**“They wanted a house that could be shared with family and friends for extended periods of time, and that downsized and deaccessioned their life.” —Andrew Heid, architect**



The driveway leads down a gentle slope to the garage, which is partially tucked into the earth, covered by a green roof, and fronted by a ramp leading to the entrance (above). Alexander Prideaux of Aurora Landscape helped integrate the house with the site.

Surrounded by a canopy of trees, the house is bordered by a deep overhang that matches the width of the concrete terrace. "What I like is that the decks and the courtyard are visually part of the house, but they're outdoor spaces," says Ted.

by walking about the loop, and older kids would really enjoy the outdoor courtyard," Andrew says. "When my nephew is here, my mother can be in the kitchen and see everywhere in the main living space."

From the start, the intent was to create a home that would be easy to live in, easy to age in, and easy to maintain. Universal access was critical. In the kitchen, large drawers holding dishes and other utensils were placed within easy reach of the main sink and the dishwasher. In a nod to his mother, who stands five feet tall, Andrew reduced the height of the cooktop to 34 inches. "I can look inside the pots while I'm cooking," she says.

Showers occupy their own roll-in rooms, while sinks and toilets are wall-mounted to save space and increase accessibility. Likewise, there's a ¾-inch drop from the concrete floors inside to the covered deck outside. Says Andrew, "It's a negotiable step for a wheelchair or walker."

Several months before he died at the age of 97, Philip visited the house whose creation he'd championed from the start. "I drove down the driveway, and he came in by himself with his walker—he really enjoyed the house," remembers Ted. Adds Andrew, "My grandfather had complete mobility here; it was quite exciting." □



dwellings

# Concrete Jungle

PROJECT  
Kreaden Residence  
ARCHITECT  
Guy Ayers  
LANDSCAPE DESIGNER  
Bernard Trainor + Associates  
LOCATION  
Sunnyvale, California



Landscape designer Bernard Trainor masterminds a seamless garden to surround a Silicon Valley Eichler.

Text by Joanne Furio  
Photos by Daniel Hennessy



Usha and Mike Kreaden had a virtually blank slate when it came to the garden outside the 1958 Joseph Eichler house that they bought in Silicon Valley two decades ago. Landscape designer Bernard Trainor's creative use of poured-in-place concrete pavers—such as off the living room, where they

break up a low-maintenance lawn of June grass (opposite)—give the irregularly shaped lot a sense of order. Foxtail ferns and blue chalk sticks, a succulent, lend dashes of color to the entry courtyard (above), while thyme makes for a fragrant accent between the pavers.

## dwelling

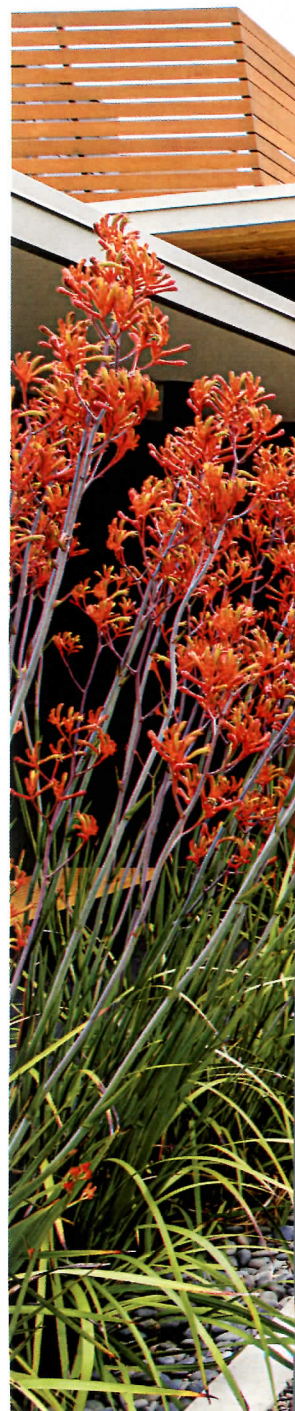
With their glass walls, exposed beams, and promise of indoor-outdoor living, the California houses that Joseph Eichler built in the 1950s and '60s have endured the test of time—give or take some modernization. Their landscapes, though, not so much.

"Because these houses were economical, they didn't come landscaped," says Paul Adamson, an Eichler historian. "There was little more than concrete paving and planting areas. Lawns and plants were installed by the homeowners." That's what Usha and Mike Kreaden discovered when they moved from Montreal to Sunnyvale, California, in 1991 and, a few years later, bought a 1958 Eichler blessed with an expansive front yard. "We thought, this is the way we want to live in California," Usha explains. "The house was so open and inviting."

For the Kreadens, though, the indoor-outdoor part of the equation would have to wait. With two young daughters, Annapurna and Siddhartha, and visiting parents, they needed to update and expand the house first. Guy Ayers, a Los Altos Hills architect, added an additional 634 square feet to the 2,242-square-foot

house. The idea, Ayers says, was "to respect the fabric of the salvaged portions of the house but also add more opportunities for outdoor 'rooms.'" Once the renovation was complete, the couple turned their attention to the property, which measured almost a third of an acre.

Enter Bernard Trainor, a Monterey-based landscape designer lauded for his modernist approach. His work is recognized for a close attention to context, architectural style, and history. He, too, wanted to pay homage to the architecture and what came before, but in the case of the garden, that was very little. Like any good student of landscape design, he looked to related sources, like the houses that Richard Neutra built across Southern California. Trainor admires Neutra for his spatial design and use of hardscape, and channeled those moves into the Kreadens' landscape. "Eichlers aren't very big—that's why so much emphasis was on the outside," Trainor says. "The house had to look like it extended out, so there was a strong focus on interesting paving." >



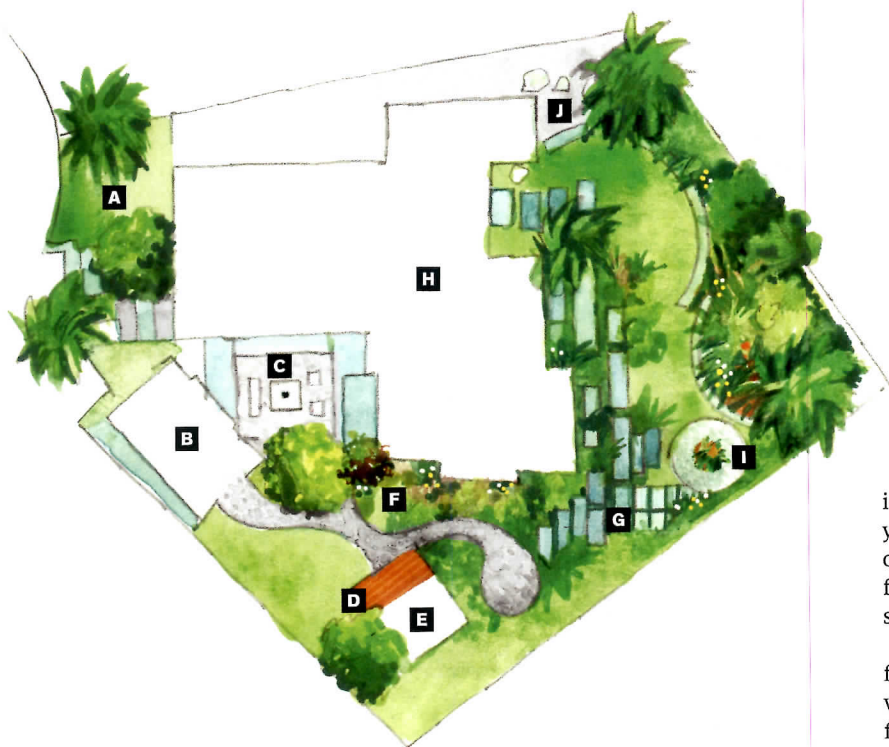
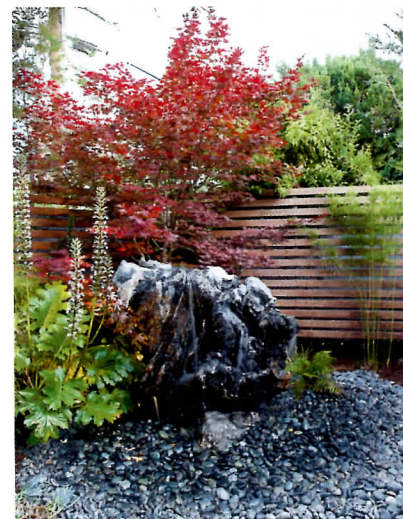
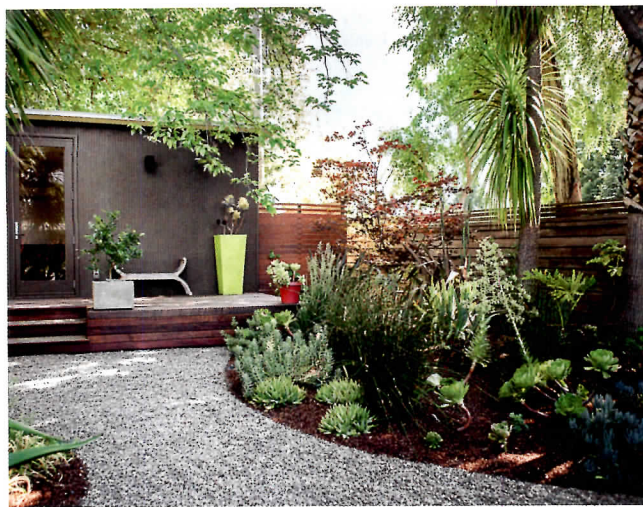
An ipe fence and a neon-yellow resin screen fashioned from recycled acrylic panels draw visitors toward the entrance to the Kreadens' renovated Eichler house (opposite, top). In the back, ferns and other shade-friendly plants thrive beneath the

home's deep overhangs (opposite, bottom). Behind the resin screen is the property's centerpiece: an entry garden that Trainor recast as an outdoor living room (below). Sparta stacking chairs, a deep-wicker Baia sofa, and matching Baia armchairs, all

by Mamagreen, are arranged around a custom concrete fire pit. Orange kangaroo paws lean in from the sides, creating a sense of privacy without sacrificing views. It's a welcoming space that serves as a casual gathering spot when the weather cooperates.



**“Eichlers aren’t very big—that’s why so much emphasis was on the outside. The house had to look like it extended out.” —Bernard Trainor, landscape designer**



**Kreaden Residence Site Plan**

- A Entry Garden
- B Carport
- C Fire Pit Garden
- D Ipe Deck
- E Guesthouse
- F Guesthouse Garden
- G Concrete Pavers
- H Main Residence
- I Dining Garden
- J Boulder Fountain

In addition to creating the illusion of more space, paving helps steer the eye through the Kreadens' irregularly shaped lot. Trainor divided the yard into four "garden rooms": an entry courtyard with a fire pit for entertaining, a traditional backyard with a lawn and a dining area, a meditative space just off the master bedroom, and a side garden near the guesthouse. Poured-in-place concrete interspersed with gravel and stone—the backbone of his plan—connects the zones. Trainor staggered the concrete pieces in a way that "creates more of a flow and provides opportunities to insert plantings," he says. "Having unusual paving shapes creates rhythm in the garden."

The new gate to the property—made from recycled acrylic Chroma panels by 3form, in a splashy neon yellow—sets the tone for the landscape's centerpiece. Trainor converted the front yard into an outdoor living room, where a deep-wicker sofa and chairs, both by Magagreen, surround a custom concrete gas fire pit. Beds of drought-tolerant red kangaroo paws enclose the seating area without eliminating views.

Stepping stones lead to the side yard, which includes a Modern-Shed guesthouse, and the backyard, where the family often dines alfresco. In the opposite corner, a contractor, Mike Hertzler, transformed a boulder into a fountain, whose soothing sound drifts into the master bedroom suite nearby.

The arrangement of plants was "as much about form as about color," Trainor says. He supplemented what was already there with sculptural New Zealand flax, colorful succulents like *Aeonium* 'Mint Saucer' and blue chalk sticks, and grasses like June grass and mondo grass at the lowest level. "The varieties of foliage size and shapes play against the simple building forms," Trainor says. Unlike with traditional homes, where plantings tend to hide the foundation, "in a modern house you want it to appear as if the floor runs out into the landscape," he says.

What was once the most neglected part of the property has become the place where the couple and their daughters, now 18 and 15, spend the most time. Steps from the great room, the front yard "has truly become an extension of the house," Usha says—an updated notion of indoor-outdoor living that goes a step beyond Eichler's vision. □

A gravel path leads to a guesthouse, where Trainor supplemented an existing garden of yuccas and palm trees with succulent aeoniums and flowering euphorbias (above left). A contractor drilled holes in a boulder, creating a fountain that he placed in

the backyard outside the master bedroom (above), where the sound of water lulls the Kreadens to sleep. Their daughters, Annapurna, left, and Siddhartha, play with their dog, Anouck, beneath the kangaroo paws in the entry garden courtyard (opposite).







In fall, the color of this backyard in Charlottesville, Virginia, changes daily with the foliage. Elizabeth Birdsall marvels how new outdoor spaces on her property, like a patio furnished with upholstered seating from Gloster, make enjoying the woods an easy experience:

"It's like comfortable camping, all the time." The landscape design, by Anna Boeschstein of Grounded, followed a 2,200-square-foot extension by architects Robert and Cecilia H. Nichols. The front door is painted in Chinese Red by Sherwin-Williams (opposite).

PROJECT  
Turkey Saddle  
ARCHITECT  
Formwork Architecture  
LANDSCAPE DESIGNER  
Grounded Landscape  
Architecture & Design  
LOCATION  
Charlottesville, Virginia

Thanks to an earth-moving renovation, a hillside Virginia home located on a notch between two ridges becomes a place for play and repose.

# Saddle Up



Text by Sarah F. Cox  
Photos by Eli Meir Kaplan

## dwellings

The evolution of Elizabeth Birdsall's Charlottesville, Virginia, homestead—a heavily wooded lot saddled between two small rivers—unfolded over more than a decade. After a few gradual updates, she enlisted her friend Anna Boeschstein of Grounded Landscape Architecture & Design for a project that would transform the sprawling property into a gathering place for extended family. Boeschstein's design, dubbed Turkey Saddle for its topography and surplus of gobbling wildlife, created a versatile outdoor space that accommodates children at play and elderly visitors in need of stable ground.

Birdsall's first renovation challenge involved a 1983 ranch house on the property that didn't suit her personal style, so she called on local architecture firm Formwork to help her recalibrate the 2,300-square-foot structure. Rather than demolish it, Formwork principals Robert and Cecilia H. Nichols devised a plan to modernize the house, while keeping it low and unobtrusive against the land.

"The siting is ideal since the original house was nestled on a contour just below the horizon line," says Cecilia, "thereby complying with one of Elizabeth's requirements, which was to stay stealthy relative to the road that runs on the ridge."

They extended the structure along the same rising contours, adding a second volume, below the tree line, that connects to the main house with a glass bridge. The three bedrooms were moved to the new wing, while the older section was reconfigured as an open living-dining-kitchen area on the main level with a library and guest room below. Another landscape designer, Sara Osborne, created the initial site plan and contributed many elements that are visible today, like a field of serviceberry trees.

After Birdsall settled into the updated house, everything changed. She went through a divorce, remarried, and adopted two boys. The time she spent living on the property—plus the addition of her husband, Eric Young, and their children, Bodhi and Atticus—changed her needs and outlook. With her parents >



**"There's love, affection, and familiarity with this site shared by three generations."  
—Elizabeth Birdsall, resident**



The landscape designer planted sea oat throughout the property (left) because it spreads well and loves water. "It rains so much in Virginia, which is good and bad," she says. "We have to worry less about irrigation, but it can get too wet." The sea oat serves a double purpose by picking up the drainage coming off the

hillside. To combat the site's steep, uneven grade, Boeschstein staggered a series of ipe decks around the two main volumes of the house (opposite). Birdsall plays with her son Atticus in the living room next to a Charles sofa from B&B Italia (above). Atticus joins his brother, Bodhi, on the zigzag decks (opposite).





**Turkey Saddle Site Plan**

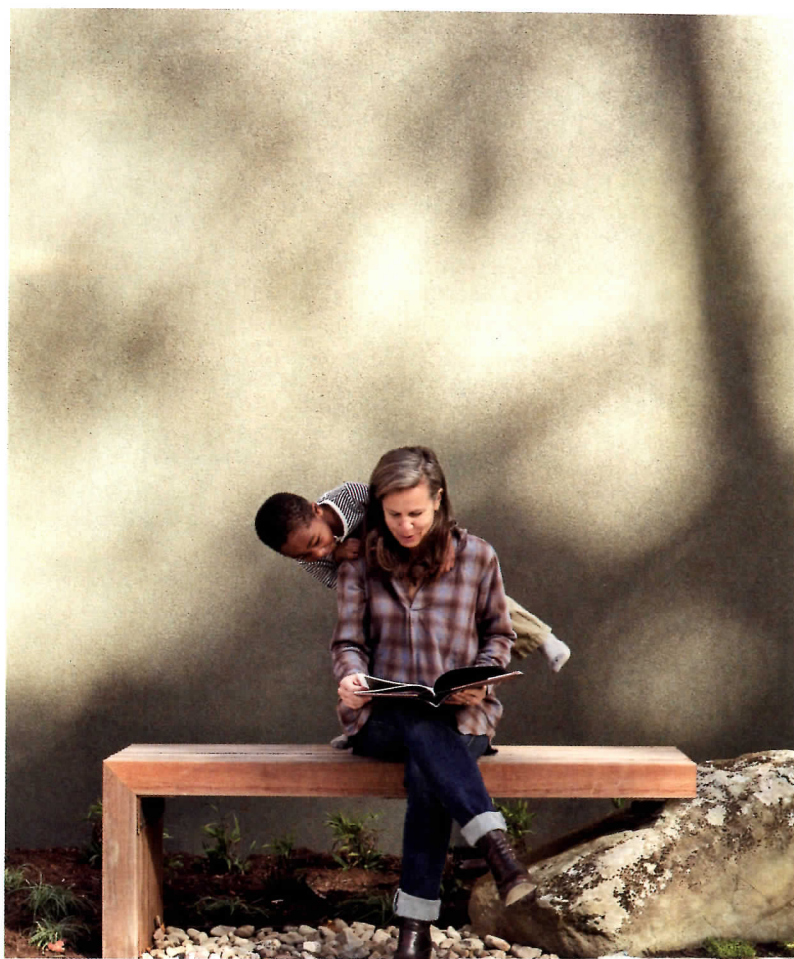
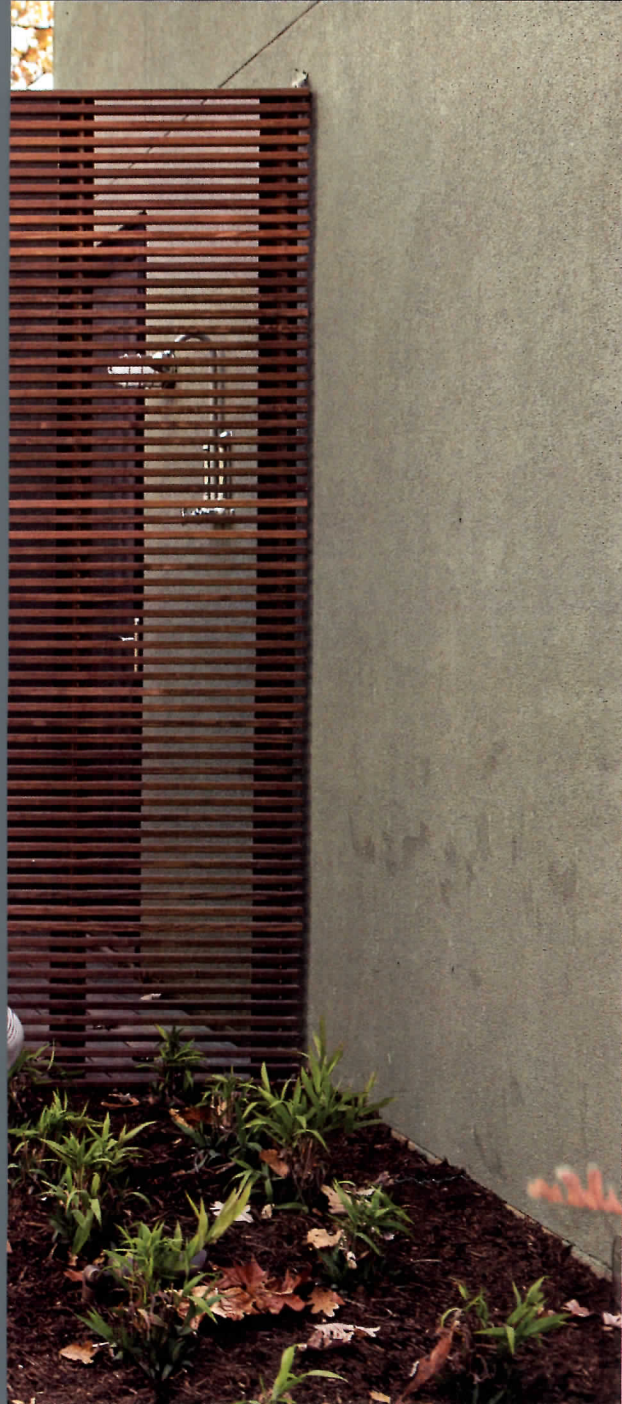
- A House (existing)
- B Workshop and Guesthouse (new)
- C Garage (new)
- D Gravel Driveway
- E Concrete Breezeway
- F Deck
- G Lower Rock Courtyard
- H Bridge Terrace
- I Glass Walkway
- J Water Feature
- K Ipe Path
- L Concrete Pavers
- M Climbing Rope
- N Serviceberry Trees (existing)
- O Hemlock Trees (new)
- P Shade Garden
- Q Fern Garden
- R Shrub and Understory Planting



living on the property adjacent to her own 25 acres, she wanted her home to become more accessible for them and serve as a playground for the boys, ages three and four.

Birdsall connected with Boeschstein after the landscape designer finished graduate school and moved back to her hometown of Charlottesville. The two bonded over their mutual love of design during Tuesday dinners with a larger group of friends. After discussing her vision with Boeschstein, Birdsall reenlisted Formwork to add two buildings to the site—a garage and a two-story house with a guest apartment below and workshop space above. “Elizabeth had a really great instinct to bring in [Anna] in the beginning so that our work would have a dialogue,” Nichols says. “I think it shows in the result.”

Boeschstein created a series of ipe decks that form pathways around the two main buildings of the house and provide platforms that combat the site’s steep and complex grades. There are two outdoor courtyards connected by the decks. The “wet courtyard” is where the children play in a water feature that is fed by rainwater collected from the breezeway roof >



An outdoor shower in the lower courtyard (top) includes most of the materials that define the project, including Cor-Ten steel posts, horizontal ipe slats and decking, a custom seat and towel shelf set into a natural boulder, and concrete pavers. The yard includes many elements built for play,

like a water feature embedded in a concrete wall that is fed by runoff rainwater collected from the breezeway roof. Birdsall and Atticus are seated on an ipe bench designed by Cecilia H. Nichols; the stucco exterior cladding was matched to Cast Iron 6202 paint by Sherwin-Williams (right).

## dwellings

and channeled down hanging brass chains. A trough at the base uses gravity to feed the water into two pipes embedded in the concrete wall below.

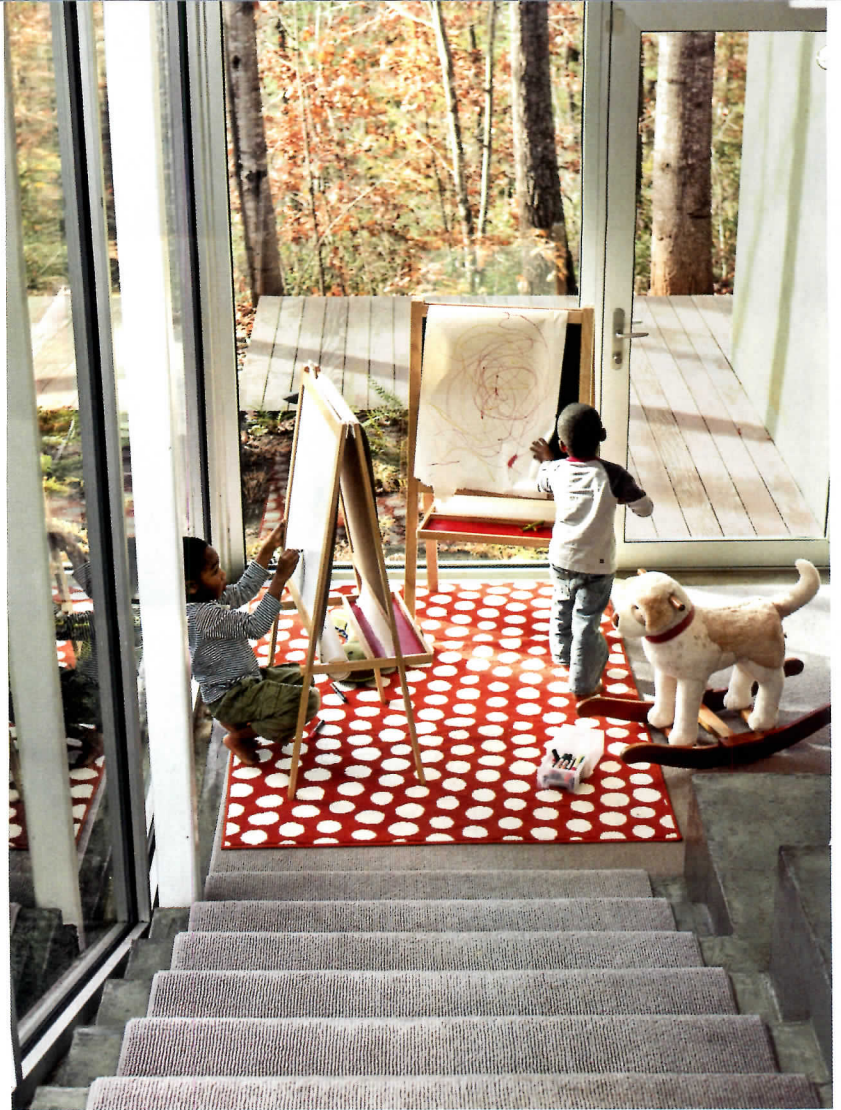
Within this concrete-paved surface, boulders from a mountainside double as furniture. Below, concrete steps, which line up perfectly with the interior stairs on the other side of a glass facade, lead to an outdoor living room. Gloster's Cloud seating, upholstered in Sedona, a rusty orange fabric, is grouped under the glass walkway connecting the home's two structures.

"The playful aspect of this landscape is meant to appeal to all ages. It was not designed for one spectrum or the other," Boeschstein says. The boulders were selected to act as simple playthings, a lounge space, or simply as sculpturally intriguing objects when viewed from the zigzag deck above.

Boeschstein designed the decks to run around the site's mature oak trees; she also continued the upper yard's existing grid of serviceberry trees. The overall planting strategy was to keep it simple with big swaths of the same plant, like the short, grassy *Panicum virgatum*, commonly known as switch grass, selected for its slightly bluish tinge that picks up the gray in the decking. In the summer it exhibits red tips; by fall it turns beige.

Although the walkways look seamless, it was a serious challenge to keep them even. The architects maintained a height of less than 30 inches from the ground to avoid adding visually distracting guardrails. At the lowest platform deck—a dramatic spot with views down to the land's lowest topographical point, the Moormans River—they added a climbing rope play feature at Birdsall's suggestion.

For the children at Turkey Saddle, biking on the decks is the thing that they love the most, a close second to decorating the stucco, concrete, and decks with sidewalk chalk. In addition to Birdsall's parents' place across the river, her sister's family lives on an adjoining lot. "There's love, affection, and familiarity with this site shared by three generations," Birdsall says of the place where she hopes to live forever. □



**"The playful aspect of this landscape is meant to appeal to all ages."  
—Anna Boeschstein, landscape designer**

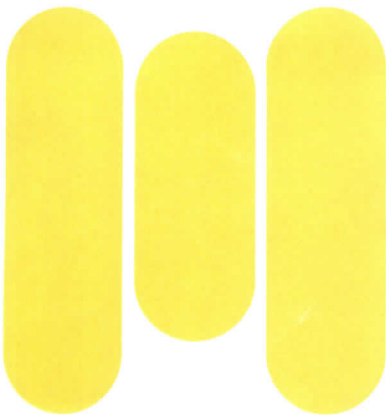


The boys have set up an almost plain air painting station on the stair landing in the new addition (top). The rug and easels are from Ikea. Another backyard hotspot is the deck (left), built around an existing

boulder, where adults can lounge while the kids climb. The dining table, a custom design by Formwork, and red Non chairs by Komplot complement the addition's cypress cladding (opposite).







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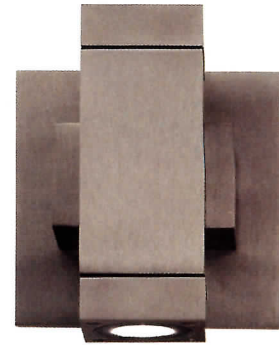
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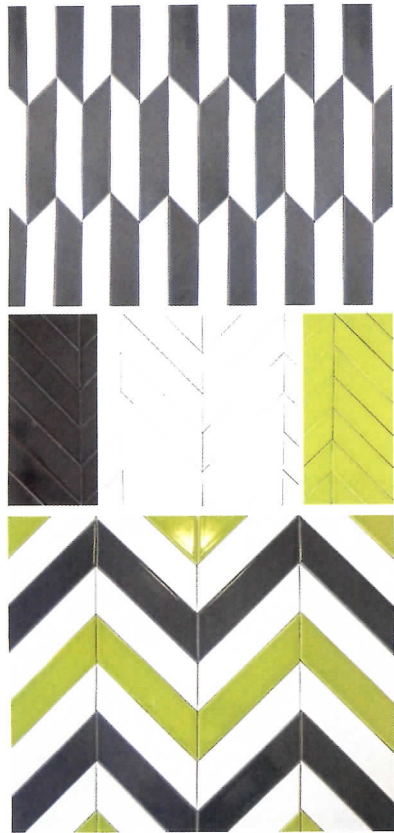
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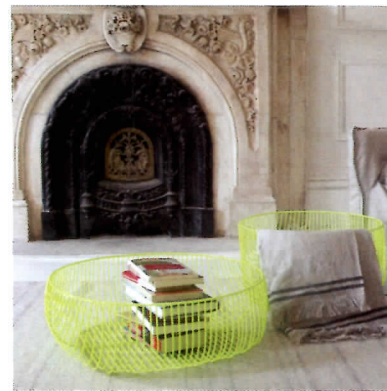
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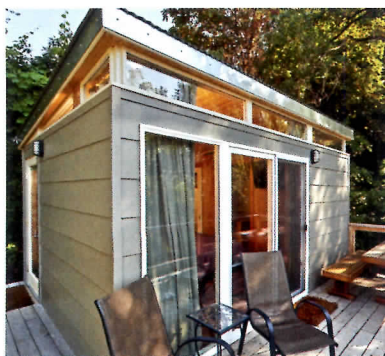
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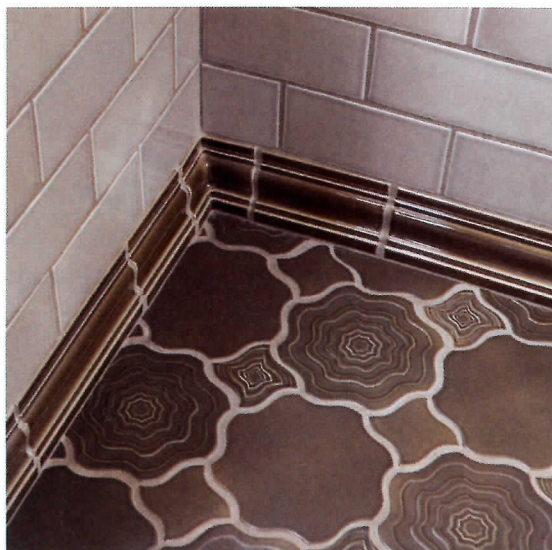
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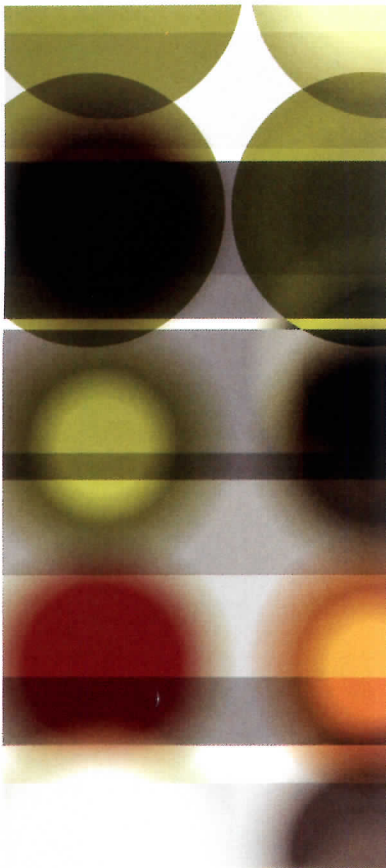
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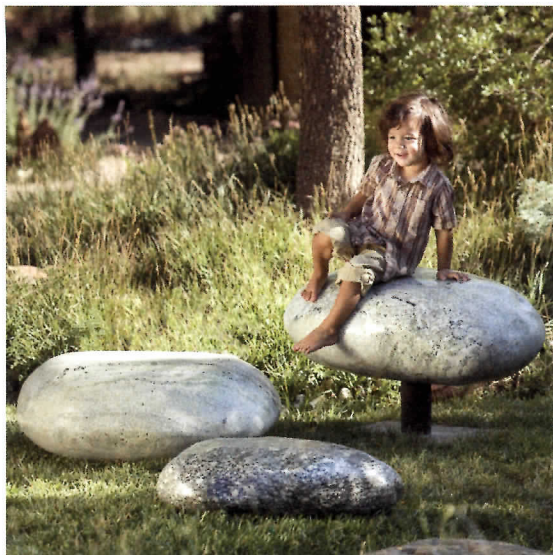
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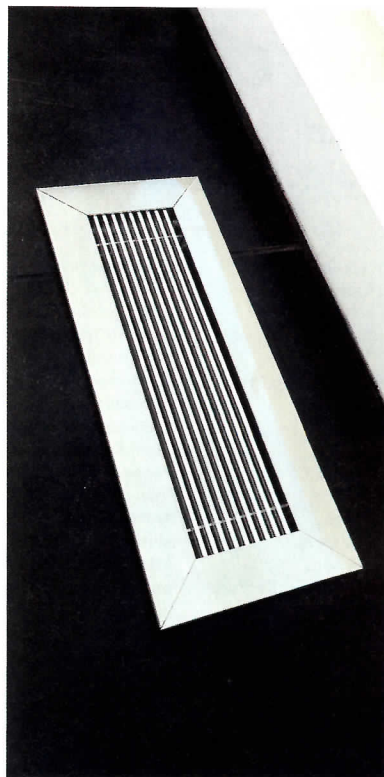


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# Clad Company

Using workaday materials, architect Indra Janda creatively constructs a backyard retreat.

In the rural Belgian town of Smetlede, polycarbonate—a type of extra-strong plastic—is often used to sheathe porches and verandas. When architect Indra Janda designed what she calls a “garden room” on her parents’ estate, the humble, inexpensive, and easy-to-work-with material was a natural choice. “But I wanted to use it in a different kind of way,” Janda says. She hand-cut sheets of polycarbonate into 15¾-inch square shingles and clad an entire timber structure—a gabled roof and walls—with them. The 484-square-foot room offers a cool respite from summer sun and a warm place to relax in winter. □

TEXT BY  
Diana Budds  
PHOTOS BY  
Tim Van de Velde

PROJECT  
Garden Room  
ARCHITECT  
Indra Janda  
LOCATION  
Smetlede, Belgium



Because of its semi-opaque envelope, the building takes on a life of its own: It glows in the evenings and its framing casts shadows that dance throughout the interior during the day (above).

