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On the cover: An Australian oceanfront home, designed by local architect John Wardle, is sheahed in zinc to complement the green-gray foliage of the native eucalyptus trees. A sliding window opens between the kitchen and the barbecue area, making outdoor cooking a breeze. **Photo by Sean Fennessy**



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TILE: Robert Kuo Chinois, Hua pattern

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2015 Design Guide

After 15 years of creating Dwell issues, we are excited to share the very first Dwell Design Directory—a compendium of every architect, designer and landscape professional that's ever appeared in our pages.

Dwell began with a simple purpose: to offer an avenue by which modern design lovers could find qualified professionals to help them achieve their dream homes. This remains our goal and our passion—to provide a connection to those driven and inspired by the philosophy behind modern design. Certainly we continue to espouse the notion that "modern" is not simply a style, but rather a system of thinking that celebrates smart choices, enduring materials and clarity of form. This distinction between subjective aesthetic value and a considered mindset of ideals frees us from stylistic restrictions in the projects we feature, and the subsequent playground of architectural possibility is at the very heart of what we do.

In the pages that follow, we present the hundreds of practitioners that have contributed to Dwell's authority in the modern design space, alongside a selection of favorite essays, collections and projects that present thought-provoking forays into the process of design transformation. Our 101 series, a staple throughout Dwell's history, delivers a humorous but rigorous snapshot of everything from working with architects and contractors (page 90 and 132) to our take on vintage furniture collecting, manufacturing, and recycling (pages 118, 122 and 136).

Be sure to peruse our Case Studies, organized within three architectural typologies: Victorian, brownstone, and midcentury modern (pages 15, 27 and 35), which offer 26 pages of advice from the architects, designers and builders that accomplished each project. By asking the design professionals to revisit their work, in most cases a number of years later, we were able to uncover many new ideas, which we hope will be an inspiration and point of education for anyone interested in tackling a renovation project inside an existing shell.

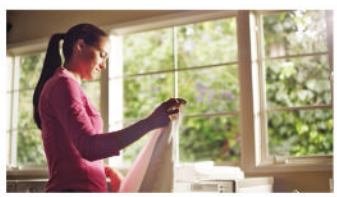
As always, we return to our core belief that any home can be modern. As we reflect upon the strategies and methodologies we've highlighted over the last 15 years, we ready ourselves for the future and we continue to be surprised and delighted by the wealth of possibility found through creative notions, a determined spirit, and a talent for flexibility.

The Editors

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Victorian

Inspired by Gothic architecture, the Victorian style—marked by its elaborate presentation of ornate details, brilliant colors and fanciful forms—developed internationally during the reign of Queen Victoria of England, from 1837 to 1901. The period was greatly influenced by the superfluous whimsy the Victorian era was so well known for and maintained that design should favor aesthetics over function. There was a lack of prescribed ideals or strict order and architects often combined styles. The manufacturing processes that emerged during the Industrial Revolution helped to mass-produce opulent materials and intricate trim, making Victorian homes accessible to people at every income level.

The structures are typically grandiose with two or three levels. Bays and wings, along with mansard roofs, gabled roofs that slope in different directions, bay windows, porticoes and turrets give the buildings complicated form. Most Victorians are outfitted with wood siding, sometimes in the form of scalloped shingles, and the Second Empire and Romanesque styles feature stone walls and wraparound porches with ornamental spindles. Painted Ladies, which are strongly concentrated in San Francisco, California, and New Orleans, Louisiana, display three or more colors that embellish their details. When architects renovate Victorian houses today, their focus is placed on restoring the fanciful front facades—the element that commands the most attention and makes the structures quintessentially Victorian. Period doors, hardware, trim and wainscoting are also carefully restored for the same reasons. Tall ceilings are typically preserved as they're part of the era's extravagant vocabulary, and elegant wide-plank wood floors, which have historical gravitas, are sometimes refurbished with sanding and a new seal. However, other wood components and plaster often suffer from water damage, infestation and movement over time. Because wood from the era is of a high quality, it can usually be sanded and repainted, but plaster can be replaced with drywall. While some of the rooms in Victorians are wonderfully proportioned, other spaces like water closets and laundry rooms were awkwardly located at the rear of the house, where they blocked natural light and prevented outdoor connection. Architects often get rid of or move walls to accommodate modern living, create transparency and simplify choppy layouts. And behind many of these gloriously revived Victorians are wiring and technology systems, energy-efficient insulation and double-pane window glass—things that make what seems like an otherworldly design style at home in contemporary times.



PHOTO BY DAVE LAURIDSEN

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Composite Index

PROJECT
Thatcher-Leighton Residence
LOCATION
London, England

PHOTOS BY
Matthew Williams
ARCHITECT
William Tozer

PROJECT/HISTORY

Corporate high-flyers and admitted neat freaks Bruce Thatcher and Kirsty Leighton couldn't handle the chaos anymore. With two small boys and demanding jobs, they craved order, light, and space. In came architect William Tozer with a plan that inserted clean white planes into the envelope of their Victorian terrace house in London. Christened the Composite House, this renovation collates Tozer's experience making small partial renovations into a complete overhaul that builds on, rather than obliterates, its Victorian origins.



1



Q&A

Biggest challenge? In this type of project, we conceive of the existing building as the site for our design. We identified elements of the Victorian building that were intact and then made decisions about which of them were meritorious, both in absolute terms and in terms of resonance with our design moves. In this case, this amounted to the street elevation and elements of the rear elevation, as all of the interior and portions of the rear elevation had been obliterated by previous alterations. These remaining elements are treated as found objects, and the new elements bring forward latent aspects of them through relationships of proportion, scale and materiality.

Biggest expense? Underground building work is far more costly than aboveground work, so in general terms this was the biggest expense in this project. In terms of

1. The stairs down to the kitchen and up to the garden are mirror images inside and out, and when you look in from the garden, it seems as though you can see all the way through the house.

single items, however, the glazing to the rear elevation was the most costly.

Anything you had to sacrifice? As is often the case, initial tenders for the project were much higher than our budget, and we went through a process of value engineering to bring the cost down. "Value engineering" is all too often simply used as a euphemism for brutal cost cutting, but we see it as an exercise in identifying where the design value resides and finding ways of revisiting the design so that there is no compromise—rather the final solution



2



3

2. With the sliding doors open, the kitchen connects to a courtyard and spare bedroom.

3. From the living room, Kirsty and Bruce can peer down at the kids in the kitchen.

4. An entire wall in the bathroom opens to reveal a cabinet that is exactly the depth of a fat roll of toilet paper.

"We had no idea what was possible. We never thought we'd end up with our main living space in the basement."
—Kirsty Leighton, resident



4

is simply a different manifestation of the same design intent. For example, sand-blasted glass stair guarding became solid walls of white plaster, but in fact we think this led to a better design outcome that emphasized the drama of the vertical slot created by the staircase.

What were you most excited to change? We were most excited to change our clients' expectations by designing a basement that they considered the prime spaces in the house. When they briefed us, it was their assumption that the basement would provide useful extra space but would be dark and so only useful for things like a bathroom, laundry and storage. The introduction of the light wells and the double-height space was critical to changing this expectation, and it became their kitchen-dining and playroom spaces.

Would you do anything differently? Our clients have been talking to us about designing them a new-build house, so perhaps we should have made this house bigger! The vertical openness does mean that noise moves easily through the house, which can sometimes be problematic with young children, so it might be good to have the option to close off some of the open-plan spaces on an occasional basis. □

ADVICE

Architect William Tozer on the Victorian typology

London's Victorian architecture was radical in terms of its density and building technology, including the use of white render and flat roofs, particularly to the aforementioned rear "closet wings."
In our view, radical contemporary alterations are consequently the most sympathetic response. London buildings of this period are built many stories tall on top of a few courses of corbeled brickwork, and the resulting movement in the brick walls was accommodated by lime mortar which self-heals with rainwater. This is problematic when we attach modern extensions with deep concrete foundations, which are almost completely static, as it creates differential movement—but this is easily surmounted technologically.
Victorians express very different lifestyles and technologies, not well-suited to modern circumstances. Bathrooms were added to the rear of Victorian houses, and with laundry rooms and kitchens, access to outdoor space is almost completely blocked.

The Raiser's Edge

PROJECT
McDonald House
LOCATION
Oakland, California

PREVIOUSLY PUBLISHED
June 2007

TEXT BY
Aaron Britt
PHOTOS BY
Jason Madara



1

PROJECT/HISTORY

Mike McDonald, an Oakland, California–based builder, faced a common problem for Bay Area homeowners: an aesthetically pleasing, historically significant, but structurally shaky Victorian. A full renovation was in order, as was a solid fix to a fragile foundation. With a boom of new construction in Oakland's Uptown neighborhood—a good indicator is the Whole Foods a few blocks away—McDonald wanted to both preserve the charm of his 1892 abode and make an architectural gesture that would firmly plant the 115-year-old building in the 21st century. He also needed new shared office space for his construction company, McDonald Construction and Building, and oft-collaborator, designer, and architect Ian Read. Finding an answer to McDonald's problems would require a little heavy lifting.

1. Designer Ian Read wanted the addition to reflect the time in which it was constructed, not the Victorian times in which the house was erected. The industrially styled doors situate the office space squarely in the 21st century.

Q&A

Biggest challenge? "My company has done about a dozen lifts in Oakland in the last five years or so," McDonald said. He's not talking about free weights, or English elevators, but raising entire houses. "To lift a house, you slide two big steel I-beams under the length of the house, put hydraulic jacks under them, and press the 'up' button," he quips. Naturally it's not quite that simple—a matrix of braces and no small amount of digging go into the process—but with an experienced house mover, it's not as difficult as one may think. Though a vertical move was clearly in order, the house got a lateral adjustment as well. "It was a major chiropractic job," says McDonald, "the house was leaning about a foot toward the neighbor's place."
The foundation needed replacing, and with no fireplace or exterior set of stairs to be saved, lifting made good structural and financial sense—you can see your own house on pylons for as little as $5,000. Raising the house about four feet and digging out another four feet below created space for the shared office and garage to tuck snugly beneath his Victorian.


2

What was important aesthetically? The office space is rough and spare, a clear allusion to its jarring origins, with exposed concrete walls and steel exterior doors with clear-coated steel cladding. Ian Read, who designed the office and the renovations to the residential units above, parses the design aesthetic like this: "It was only by lifting and excavating that the studio



3. Ian Read in his office, which was created once the original structure was raised from the foundation.

2. and 4. The custom banister is a constant and classy reminder of its designer, who is also godfather to the McDonalds' daughter, Erin.

5. The four McDonalds share two bedrooms and one bathroom on the first floor. "That one bathroom has become the family bathroom," says McDonald. "We got a big bucket for the kids. That's where we wash them."



3



5



4

DETAIL

The World's Most Stylish Baby Gates

"Ian was the real key to keeping the finishing costs down—his design is elegant yet simple, and he can build as well as he designs," McDonald raves.

Read managed to create what might just be the world's most stylish baby gates, and pull off the unit's coup de grâce, a bespoke banister and railing up to the attic/guest room that's as attractive as it is childproof.

Mounting a series of stained two-by-sixes on a custom steel pole, he created a railing system that gives the open living space considerable character and a kind of deconstructed Tudor appeal.

Add a couple translucent panels to keep mobile moppets safely on the floor, and you've got childproof chic.

space was created—with this in mind we decided to construct the lower level in contrast to the existing Victorian." He wanted the new level to reflect the separation, both physically and aesthetically, from the original house, as well as the time period in which it was built. "The best description I can give is a beautiful scar," he adds.

> "We knew the high-rises were coming, and we thought our place could be a collision of traditional and modern and a beacon in the neighborhood of what was." —Mike McDonald, resident

What's next? Though the new 1,200 square feet of office and parking space do the trick for now, McDonald has grander plans for the spot. "For the foreseeable future, we see this as our office space," he says. "But we did have it outfitted and permitted as a café. We saw it as potentially a cool little neighborhood wine bar or espresso bar if we ever move on." Boasting the rough elements of a café or a live/work space (how many two-man offices have a shower and the bones of a small commercial kitchen?), McDonald saw flexibility as key to Read's design.

Regrets? Perhaps the biggest boon, and in some ways disappointment, of the McDonald's residence is the additional 500-square-foot space upstairs, created from a converted attic. "We had grand ideas about the attic as a master bedroom," says Jill. "But with a three-year-old who still gets up at night, we didn't want to be on a different floor. We have the space, but we don't feel comfortable using it." □

Bay Wash

PROJECT
Azevedo House
LOCATION
San Francisco

PHOTOS BY
Dave Lauridsen

PROJECT/HISTORY

Architect Christi Azevedo rehabilitated a crumbling 1885 abode she purchased in San Francisco's Mission District, with a thoughtful refurbishment—preserving trim, retaining the layout, making furniture from framing lumber excavated from the site, and fabricating new elements as needed. Musing on the Victorian hybrid, Azevedo notes, "I think the world will look more and more like *Blade Runner*, where you have an old Chevy Nova as well as some crazy thing flying through the air. There's room for both."



1



Q&A

What were the most important Victorian elements to retain?

Absolutely the facade. [Though getting rid of it] wouldn't really be allowed by planning code anyway, thank God. The doors, their hardware and trim and all the wainscot and base trim throughout. The wide-plank fir flooring is quite spectacular, and it really sang after a sanding. I guess that's pretty all-encompassing, but the floors, walls, and opening details really make a Victorian what it is. And the tall ceilings! But proportions are intrinsic, no?

Biggest expense?

The voluntary seismic upgrade. I'm at the end of the block with major soft-story characteristics. I managed it myself and had







piers and footings done for $16,000 and steel for $10,000. I took care of the bolting myself. This was low in the late 1990s and it's ridiculous now.

Anything you had to sacrifice?
My relationship. This house was known as "the other woman." Just kidding. No, I did almost all the work myself, so I just stretched things out over 5 years so I could either pay for or make everything I wanted.

What were you most excited to change?
The back of the house. It was clad in plywood, and had a staircase and toilet cabinet that killed the interior light.

What materials are most often employed in San Francisco's Victorian style, and what challenges do those materials present over time?
Wood and plaster, both damaged by movement and water. Luckily the wood from that time is unbelievably good quality. Even if the paint job looks like hell, the exterior wood can usually be tuned up and kept going. On the interior especially, paint grade-filling, sanding, and painting can make trim almost new. Wall plaster is often replaced by gyp board, although I have a lot of plaster in the front of my house that seems to be held together with wallpaper ;) Cast-plaster details can be chipped or overpainted.

Would you do anything differently?
No. I absolutely love this place. I've been here for 18 years and only just now it's needing some maintenance. □

1. 2. and 4. Azevedo removed the original light-blocking redwood stairway from the center of the house and replaced it with channel and bar grate treads.

3. The kitchen is fitted with Ikea lamps and steel shelving by the architect. The flooring is glued-down fiber-cement HardiePanel siding more commonly used for building walls, both because of its resemblance to concrete and its price of one dollar per square foot.

ADVICE

Christi Azevedo's thoughts on working with Victorians

Find a good place to stop. You have to be somewhat pragmatic about kitchens and baths, but it's cool when you can make the old more pertinent than just a preserved front room.

Thoughts on upgrading windows. Of course an original double-hung window seems like a replacement candidate when the weight cords are broken and the sashes are rotting and/or painted shut. Current windows are not going to hold up that long. Some TLC and/or sash replacement can work wonders.

Be mindful of efficiency. I think single pane is r-1 and a double pane unit r-3. when the wall is required to be r-13, any way you slice it, you have a big hole that is not super-efficient.

Victorian Secrets

PROJECT
Brenner Residence
LOCATION
Richmond, England

PHOTOS BY
Richard Powers
ARCHITECT
Gregory Phillips

PROJECT/HISTORY

Built in 1875, the Brenner Residence had the typical compartmentalized layout favored at the time—large, formal reception rooms to the front and subsidiary rooms to the rear, including a small, dark kitchen. It may have had curb appeal, but inside it was gloomy, rundown, and in desperate need of attention. Architect Gregory Phillips, a family friend, was retained by the Brenners to make their 19th-century house work with their 21st-century lifestyle. His clients' program was simple: "I only asked for a place to escape from the kids!" claims Judith Brenner.





1. Architect Gregory Phillips connected the original house to a new modern extension that doesn't interfere with the surrounding houses.

Q&A

Biggest challenge? The scope of repairs is often underestimated. Often there is some rot or damp to deal with and windows and plasterwork need extensive replacement. Often the rooms are not the right layout or size for 21st-century living and need reconfiguring. Every one seems to want more bathrooms and more storage! The main rooms never seem to have a decent relationship with the exterior space. Also we now like to add insulation internally wherever possible.

Biggest expense? Refurbishment always uses up the most money, especially when new electrical and heating systems are required. After that, the extension.

Anything you had to sacrifice? Not really. All expectations were met and catered for. We had planned on a bit of extravagance with a gold leaf to be used in the smallest toilet. It was a bit excessive and not really in tune with the look of our design, so happy to drop that idea.

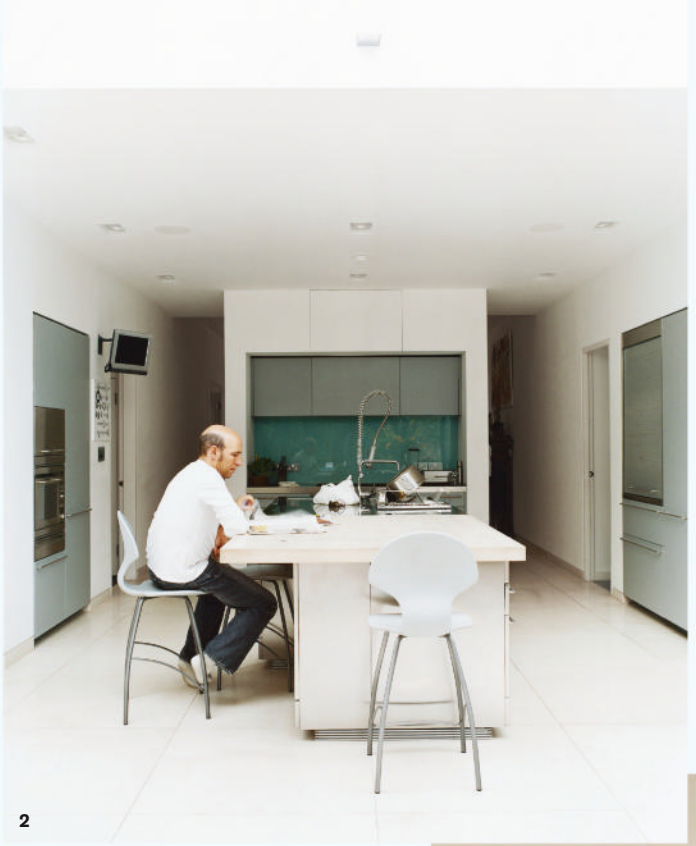
What were you most excited to change? The rear of the houses was ugly and the kitchen was dismal. The house needed a substantial kitchen/family room which we added with spectacular garden views.

Elements: Timber windows need regular maintenance and periodic replacement. The brickwork needs cleaning and some

PHOTO COURTESY GREGORY PHILLIPS ARCHITECTS (BEFORE)

repointing over time. Eventually lath and plaster ceilings need replacement. Roof tiles and lead work need replacing. Often timber joists show sign of infestation or rot.

Would you do anything differently?
We did this project a few years ago. Attitudes have changed, energy conservation is now higher on the agenda. We would promote energy-efficient design and work to reduce the running and maintenance costs of the house. Today we would ensure the house had considerably improved levels of insulation. We would change all windows to double glazed. We would add energy-efficient lighting. We would use the latest advancements in glazing and in the products we use. I remain very happy with the design and I have always loved revisiting this house which has been the backdrop to lovely family occasions, big parties, and many happy moments. □

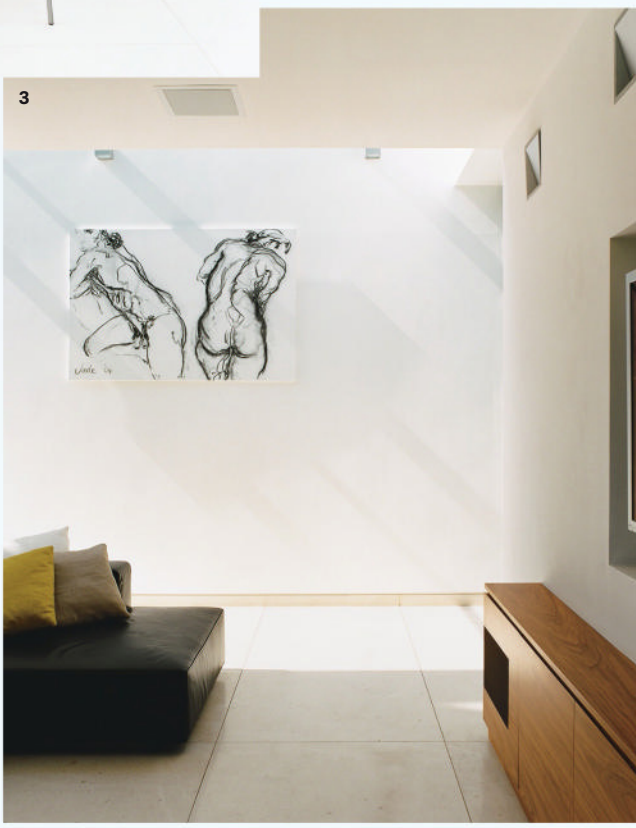


2

2. To avoid formality, Phillips created a different environment for each room. The kitchen, for example, is understated by virtue of its simple cabinetry by Boffi, and its white walls that flow with the rest of the house.

3. The interior of the new glazed extension. "It's great to have a space where I can be visually stimulated," says Judith, an artist.

4. The kids' rooms were designed to let the littlest Brenners express their own tastes.



3

"People just find it easier to work within existing houses to transform them to be sleek, stylish and functional,"
—**Gregory Phillips, architect**



4

ADVICE

Architect Gregory Phillips' Ideas about Victorians

I generally hold the view that if a building has qualities then these should be retained even with a substantial remodeling project. It is a balancing act, mixing the old with the new.

This house has lovely proportioned rooms, elegant cornices and some desirable details. Thus the Victorian windows were generally restored, cornices replaced using the original design, and the main staircase and entrance hall flooring retained. Period doors were retained. The elegant rooms were respected.

However, where we could add new elements, these were designed in a contemporary style and substantial amounts of wiring and technology was also added into the house.

Taking Liberties

PROJECT
Liberty Street
LOCATION
San Francisco, California

PHOTOS BY
Dave Lauridsen
DESIGNER
Nilus de Matran

PROJECT/HISTORY

In San Francisco, a house with a skeleton many would admire sits unobtrusively on a leafy street fittingly called Liberty. Designed and built in 1878 for Judge John Murphy, the 4,400-square-foot white structure has, from the outside, the undeniable characteristics of a classic San Francisco Victorian. Stepped back from the street and resting genteely at the top of a large hill, the house keeps a watchful eye on its neighbors and the city that surrounds it. Designer Nilus de Matran, who worked on the home's revitalization, revisits the project.



1. The exterior of this 1878 Victorian offers little insight into its new, expansive, light-filled interior. The house even keeps its solar-powered personality under wraps, with its panels tucked neatly (and unnoticeably) behind its low-pitched roof.

Q&A

What were the most important Victorian elements to retain?
Maintaining the exterior elevations and the original architectural interior details. Victorians typically have high ceilings and large windows, which makes for dramatic architectural opportunities.

In your experience, what materials are most often employed in San Francisco's Victorian style? What challenges do those materials present over time?
Electrical and plumbing—replacing old methodologies and technology with new, which means opening more of the building than the design necessitates.

Plaster and lath has to be replaced with sheetrock.

What are the most common challenges you've faced in updating/restoring Victorian style homes?
Redesigning the interiors to accommodate larger and more integrated kitchens and bathrooms. Victorians have very small kitchens. I redesign the structure and flow, making the kitchen the center of the home, the true family room.

What was the biggest expense?
The kitchen and bathrooms.

Was there anything you had to sacrifice during the process?
Some cosmetic, aesthetic decisions that the client made, such as exterior paint color choices. We had to leave some of the rooms unfinished for a later-date improvement due to budgetary constraints.

What were you most excited to change?
Changing the flow of the house. For example, combining four spaces/rooms into making the new kitchen. I don't like these broad design strokes to be obvious. The new larger rooms should feel inviting and very comfortable in their Victorian skin.

What would you do differently if you had the opportunity?
I would include interior furnishings and finishes in the project scope and deliverables. □



2. "In the living room," the owner explains, "we fell in love with the nail patterns in the floor and asked our contractor, John Hakewill, to follow the original pattern to a T. The floor was so well done originally, all the woodworkers would come in here and they couldn't stop talking about how they hadn't seen such a great floor—ever."

3. The kitchen's walnut cabinets, which warm the space, were designed by Nilus de Matran and fabricated by George Slack.

4. The master bathroom used to be a tiny kitchen in what was once a tiny apartment. The cabinets were also designed by de Matran and fabricated by Slack.



"This was not really a job of remaking, but of stripping the house back to its original self, which was really a beautiful work of architecture."
—Nilus de Matran, designer



ADVICE

Designer Nilus de Matran on the process of Victorian rehabs

In the kitchen, working with cabinetmaker George Slack, de Matran designed a marble-covered island with walnut cabinets to act as the centerpiece. "George did the cabinets at the de Young Museum," de Matran says. "He does exceptional work."

Expanding the previously boxed-in room allowed the breakfast nook to reemerge seemingly in the garden, capturing some of the sunlight that pours in throughout the day. As much as the kitchen denies its history, the formal dining room around the corner readily embraces it. "The fireplace is amazing," says the owner. "We didn't have to do anything to it. We figured, if all these people who previously occupied the house, even the Okies who had squatted here, had such respect for this fireplace, we should too."

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Brownstone

Brownstone structures, a prominent example of American architecture, are row houses named for their cladding material—brownish Triassic-Jurassic sandstone that was used in building from the mid-1800s until the early 1900s, a design era that took cues from the natural environment. Brownstone quarries were concentrated in the northeastern United States and so prolific construction of the homes was, too. New York, Connecticut, New Jersey and Massachusetts are famous for their stately brownstones, which are also found in Pennsylvania, Michigan, and internationally, in Scotland.

No two brownstones have the same appearance as the easily carved material meant the structures were readily adorned with moldings, bas-relief, lintels, pediments, architraves, and other decorative features. The classic Italianate style was popular in Brooklyn and featured two to four levels, arched doorways, cornices supported by carved brackets, wide stoops and cast iron handrails. Brooklyn Heights's historic district is home to numerous Greek Revival-style brownstones that display three stories and double-hung and attic windows below carved cornices, and columns that support a simplistic entrance canopy. Queen Anne-style brownstones in Prospect Park, Brooklyn, featured brick and terra cotta, intricate accents and asymmetry. The Second Empire-style is noted for its gabled roofs, pointed dormers, chimneys and turrets, and the Renaissance Revival period produced brownstones for Park Slope, Brooklyn, that were much more restrained in their embellishment.

While brownstone was readily available and easy to work with, its layered composition and porous quality meant it was also prone to deterioration due to harsh, wet weather in wintertime on the East Coast. Since the 1930s, decaying facades have sometimes been improved with tinted stucco as architects typically try to avoid a complete reface.

Architects also like to prevent a complete gutting of the interiors as things like pressed tin and marble fire surrounds are important original qualities to maintain. But when it comes to renovating brownstones, their notorious dark and cavernous insides almost always need a modern update. Portions of the house can be opened up and flooded with sunlight by rearranging rooms, removing bulky walls, adding skylights and creating fluidity of space. Energy efficiency and creative storage space is almost always added, too.

INTRODUCTION BY
Laura Mauk

Park Slope, Brooklyn 28
Prospect Heights, Brooklyn 30
Boerum Hill, Brooklyn 32

PHOTO BY HAI ZHANG

Passive Voice

PROJECT
Tighthouse
ARCHITECT
Julie Torres Moskovitz
LOCATION
Park Slope, Brooklyn

PHOTOS BY
Hai Zhang

PROJECT / HISTORY

The street facade of New York City's first certified Passive House, known as Tighthouse, is clad in pale gray stucco, sculpted with a few historic-looking details. But, if you knock on that wall, it sounds hollow: The stucco is merely the outermost layer in a 20-inch-thick insulated sandwich. The original brick


1

is buried deep inside, where it can do no harm—via chinks, cracks, or settling—to the supersealed box this 19th-century, 3,120-square-foot Park Slope house has now become. Architect Julie Torres Moskovitz revisits the project, sharing tips she garnered along the way.

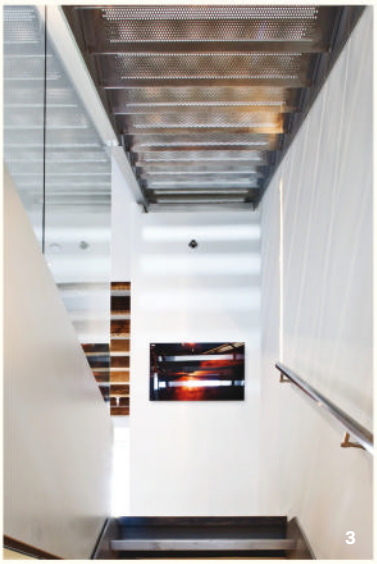

2

Q&A

What were the most important elements to retain in the structure?
The brownstone was in disrepair: the plaster and wood molding elements were destroyed; the woodwork at the stairs was falling apart and many handrail rungs were missing; the front façade brownstone facing and exterior molding was spalling; and the wood cornice was rotting. There were old coal fireplaces and grills, but we knew we would need to remove them for Passive House design. In other words, this 1899 building was a prime candidate for a comprehensive full-gut renovation. In the case of this project, the desire was for a modern, light-filled interior space and the construction budget was for improving the energy performance of the building envelope. So there was not a budget allocated towards restoring historic elements of this project. Our firm has worked on projects where the client's priority is restoring historic molding details, etc. Or some renovations are in Landmarks Districts and that means that certain elements must be maintained and restored at the exterior.
There were no 'era-specific' elements that were retained however we, together with the contractor and owner, looked at materials on site and assessed how we could reuse them in the best way. This led to several intentional efforts to use what we considered the 'raw materials' of the building. In the parlor and garden levels there are areas where the existing solid wood joists are exposed at the ceiling. And there are two areas of exposed brick walls at the parlor level. These walls were created from salvaged brick from the contractor removing the existing chimney flues and storing the brick in the rear yard for later reuse. Also there were many boulders dug up in the soil below the cellar when the new concrete slab was poured and under slab drainage was established. The client decided to have the contractor build a stone wall at the end of the property. This was part practicality but also added character that the original site boulders were able to remain on site.

Biggest Expense? The structural repair work is always critical and an expensive component of retrofitting brownstones. For this project and many others that take on an added story of new construction and wider window openings at the façade, the new structural code for seismic and wind loads requires a steel moment frame.





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

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

3. Torres Moskovitz designed custom stainless steel recessed boxes, fitted with LED strip lighting, for the stair landings. A custom stainless-steel stair with treads of perforated steel replaced the old wood staircase.

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

> "In this project, modern and industrial materials were desired, such as concrete, steel and color-neutral materials."
> **—Architect Julie Torres Moscovitz**



MATERIALS

Architect Julie Torres Moskovitz on Passive Standards and Water Issues

Waterproofing and drainage was a big issue on this project as it is for all rowhouses. New York is experiencing more flash-flooding in addition to the 'normal' neighbor's downspout exploding onto your property. And because we were working on an airtight envelope, the last thing we wanted to happen was for water to penetrate it. We carefully worked out ways such as French drains and sloping away from the house at the rear and front. Which sounds obvious but when you need a path for a stroller to enter at the garden level and you want to slope away from the house for water drainage, it's not so easy! Also, we redesigned under the cellar slab with crushed stone, perforated-piping and a sump pump to help eliminate the concern of water seeping in from the ground.
And of course the big challenge on this brownstone project was the continuous thermal envelope required for Passive House performance. We challenged ourselves to make the standard certification goals and bypassed the slightly relaxed airtightness requirements for Enerphit (Passive House certification for retrofit projects). The client also wanted to have on-site renewable energy and so we worked with consultants on solar thermal for hot water and solar photovoltaic. The Passive House certification plus renewable site energy is an extra bonus and brings the home closer to net zero. We wanted to see how far we could go and we were pretty determined.

Fire-rating requires non-combustible materials at the shared neighbor walls and the concrete foundation work and steel welding and bolting require special inspections. The special inspections protect the client but also increases the cost and sometimes extends the construction time.

Another large expense was a new sprinkler system throughout the building and new line from the street. The expediter said we could fight the decision but it would have required six months more time. The clients added a sprinkler system to the building and while a 'surprise' extra expense, it is a good investment and keeps the home more protected from fire.

The other construction budget items on the project were more or less standard costs for materials and labor for a full-gut 3,120-square-foot brownstone. We 'value-engineered' the project to eliminate some of the custom millwork that we had designed. One compromise, that I see a lot of clients make, is instead of custom millwork carcasses with formaldehyde-free, green wood board, the client decided to use Ikea's kitchen carcasses. We were able to have custom front faces on the cabinets but working with the Ikea base and upper cabinets saved the client a lot of money. □

New Prospects

PROJECT
Sherman Residence
ARCHITECT
Jeff Sherman
LOCATION
Prospect Heights, Brooklyn

PHOTOS BY
Dustin Aksland


1

PROJECT / HISTORY

Architect Jeff Sherman, of Delson or Sherman Architects, has more guts and gall than your average home renovator. In 2000, strapped by a "very finite budget," he bought a wrecked row house in Prospect Heights, Brooklyn, that had been used as an illegal breeding kennel. Over the next ten years, working as his own general contractor and builder, he transformed the scariest building on his block into a high-design home, all for about $100 per square foot. Here he revisits the project and shares a few of his hard-won lessons.



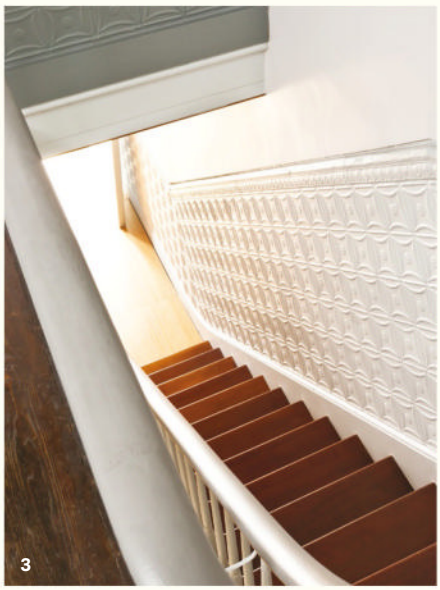
Q&A

What were the most era-specific elements to retain? I'm unsentimental about period details. The lack of them in this house was, if anything, a plus because it meant fewer constraints. Nothing to save meant nothing I had to dance around as a designer. That said, I don't like waste. If something is beautiful and well-made, whether original to the house or not, I take pains to keep it. I restored the few good details my house still contained: the stair, two fireplace mantels, the exterior cornice, and the odd pressed-tin wainscoting. I get a lot of compliments on my wide plank floors. But they're really just the old subfloor, and it's not in great shape. The inspiration for using it as the flooring was less *Downton Abbey* than lack of money.

Biggest expense? Most of budget on my house went to infrastructure. The floors were caving in. The mortar was failing. All the building systems—heating, electrical, plumbing—had to be built from scratch.

Anything you had to sacrifice? Something is always sacrificed. Unless the construction budget it limitless, and none are, the design process is always about tradeoffs. I would have liked to rebuild the





1. The dining area is bright and airy, thanks to the skylight-topped hole cut in the center of the structure. The ceiling is clad in cedar closet liner; the dining chairs and table base are from Ikea.

2. The copper-covered volume proceeds to the second floor, where it forms a storage wall in Sherman's home office.

3. The tin panels lining the stairs are original to the house.

4. Sherman's friend Anna Chang prepares tea in the kitchen. The range is by Wolf. Walls are coated with parging, a type of concrete made with sand instead of gravel—more typically used in an industrial context.

"If something is beautiful and well-made, whether original to the house or not, I take pains to keep it." **—Architect Jeff Sherman**

rear wall in glass and expand the kitchen. I even had fantasies of a lap pool in the cellar with an extension into the backyard for warmer months.

What were you most excited to change? Spatial dynamism is what excites me most about architecture, so carving out the center of the house was a thrill. All the rooms now pinwheel around the skylit double-height dining room—a space that was once flat and dark, now airy and luminous.

Is there anything you'd do differently? Yes, I'd triple the closet space. I was a bachelor when I built the house, and now I have a family. □



ADVICE

Architect Jeff Sherman on Common Challenges to Working with Brownstones

Hundred-year-old houses were designed for a different way of life. Windows were small because they leaked heat; kitchens were hidden away; bathrooms were tiny; and the closets were all on the upper floors.

Today, we need storage spaces near the entry to stow the stroller and the bicycle. We need a big coat closet and a place to take off muddy boots.

We like our bathrooms large and our kitchens larger and open to the living/dining area. And we crave daylight, so windows and skylights need to be generous and well insulated. This is the wish list that every row house owner brings to us.

Baked in Brooklyn

PROJECT
Boerum Hill Townhouse
ARCHITECT
MADE
LOCATION
Boerum Hill, Brooklyn

PHOTOS BY
Matthew Williams


1

PROJECT / HISTORY

In 2009, Dawn Casale and Dave Crofton faced a quandary: With the arrival of their son, Nate, they had outgrown their apartment in Cobble Hill, Brooklyn. And though unwilling to stray far from nearby Boerum Hill, where they opened a boutique bakery, One Girl Cookies, in 2005, they were largely immune to the charms of the neighborhood's brownstones, which they viewed as being long on period detail but short on light and space. So they set a less-than-realistic goal of finding something close by with an open, loftlike feel. "We gave our realtor a somewhat impossible task of finding us a place that probably didn't exist," Casale acknowledges. Then they saw a three-story brownstone just a few blocks from their shop. Its location on a corner lot let ample natural light penetrate the building's core. Even better, it had been completely gutted, giving Casale and Crofton a blank slate on which to create their living space from scratch. Ben Bischoff, principal architect of MADE shares his point of view.

Q&A

What were the most era-specific elements to keep? Our clients purchased the house from a previous owner who abandoned a gut renovation project, leaving little more than the brick shell and front stoop from the original structure. As a result, none of the original interior remained—fireplace mantels, doors, plaster moldings, none of the elements which often give these houses their charm were salvaged. Our design reconfigured the interior layout of the original house that had followed the typical plan of a three-window bay townhouse. There was one unique element of the original structure that we have not seen in other townhouse projects, a side entrance at street level. We used this surprising feature as a starting point for rethinking the layout with a new entrance, casual and everyday, to be used by the owners rather than the formal threshold at the traditional stoop.

Biggest expense? We did not plan to rebuild the existing three-car garage at the rear of the building, but as the project progressed, it became unavoidable. The original structure was too severely compromised to be maintained, even in a renovated state. In renovating older or

historic structures, it is important to plan for the inevitability of unforeseen conditions that require additional expense. These buildings have endured for close to two centuries in many cases, and in every case, they are going to need repair/remediation/rebuilding in ways you are not able to anticipate at the outset of a project.

What were you most excited to change?

We reframed the floors and rebuilt the stair as the focal point of a reconfigured floor plan. Again we started work on this project after the previous owner had gutted the building—there was very little left to preserve and this allowed for a dramatic rethinking of the organization of the typical layout of a three-bay townhouse. Given the relatively short depth of the building, only 33 feet, this typical layout with the traditional straight run stair resulted in rooms that felt narrow and short on each floor. We designed a centralized stair that repositioned the circulation space to the center of the house rather than along the side, allowing for full width rooms at the front and rear of every floor. The detailing and materiality of our design sought to reintroduce the character and patina of the home that had been lost during the gutting, while the new layout introduced an openness that is well suited to a more contemporary lifestyle. □

1. The island and cabinets, fashioned from remilled Douglas-fir beams salvaged from upstate New York, sport Ikea drawers. A Viking chimney wall hood tops a free-standing range by Bluestar.
2. Enclosing the ductwork would have forced the architects to lower the ceiling or install a subpar air-conditioning system.
3. A Torroja pendant light by David Weeks hangs in the dining area, in sharp relief to the home's original brick, now painted white (in Benjamin Moore Paper White) along with the wooden floorboards (in Benjamin Moore Revere Pewter).
4. In Nate's bathroom, wall tiles arranged in a whimsical, irregular pattern make use of slim sections of tile cut for transitions and corners.
5. A screen separates the master bedroom from the bathroom. It was designed by Fiyel Levent, a local artist and architect.


2

"There was an interest in having a more contemporary layout, but we still wanted some sense of living in this building that's 100 years old."—**Ben Bischoff, architect**


5


4


3

ADVICE

Architect Ben Bischoff of MADE on Updating Historic Townhouses

The most immediate difficulty we've faced in renovating historic townhouses is that the buildings don't easy accommodate the physical requirements of today's lifestyles. The houses simply weren't built to accommodate things like coat closets, powder rooms or a washer/dryer—these seemingly mundane elements unexpectedly become vexing challenges when trying to respect the proportions and relationships of the original floor plan. And there is a different attitude today about the program of a house, especially the balance of kitchen/dining/living spaces. The typology of the townhouse was developed during a period when the cooking space of the home was quite different than our modern kitchen; it was a space largely restricted to the basement floor and centered around a cooking hearth inside a fireplace, a space that wasn't a part of the public program of the home. Living and dining spaces occupied the main/parlor floor and the typical layout of a townhouse developed in a way that featured two large primary spaces on each floor. Today, we expect more equivalence between kitchen/living/dining spaces and it is a challenge to fit that triumvirate into a floor plan intended for only two rooms.



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Midcentury Modern

Midcentury modern architecture emerged internationally and in the U.S.—with a strong concentration in southern California—in the 1940s at the end of World War II as an antidote to tradition, complexity and ornamentation. The style embodied ideas of clarity, progression and social change, and aimed to alter people's perspective of the world and the way they lived and worked in buildings. Midcentury design valued function above form and aesthetics, and exerted that there's inherent beauty in simple materials that don't distract from a building's relationship to its landscape and the way inhabitants use and move about its interiors. Open plans created fluidity of space, and post-and-beam systems replaced heavy, opaque walls as a way to delineate rooms and flood them with light and views of nature. Architects like Richard Neutra, Mies van der Rohe, Philip Johnson and Pierre Koenig used glass walls to create transparency and make constructions part of their surround rather than obstacles within it. They employed flat planes and rectilinear geometries that were strikingly uncomplicated. Some modern architects, including R.M. Schindler, incorporated natural wood, which expressed a reverence for the organic and served as another way to relate design to the environment. Steel, concrete and stucco were used for their understated and pragmatic qualities, and built-in furnishings helped to maintain a clear visual path and a streamlined appearance.



INTRODUCTION BY
Laura Mauk

Portland 36
Detroit 38
Cohasset 40
Armonk 42
Austin 44

PHOTO BY DEAN KAUFMAN

Midcentury Renewal

PROJECT
Milford Residence
ARCHITECT
Saul Zaik
LOCATION
Portland, Oregon
DESIGNER
Jessica Helgerson

PHOTOS BY
Grant Harder



1

PROJECT/HISTORY

Ty and Kelly Milford found a midcentury modern gem in Portland, but a spate of alterations had marred its original design. The wood-clad house, by well-known local architect Saul Zaik, was built in 1956 with a dramatically cantilevered, low-pitched gable roof and floor-to-ceiling glass. An



extensive renovation was overseen by Portland firm Jessica Helgerson Interior Design. "The house had some really lovely things about it and some really problematic things," Helgerson recalls. "But our goal was for it to look as if we hadn't done anything, to be authentic to the era of the house. What would Saul do?"

1. Benjamin Moore's Wrought Iron for the cladding and Venetian Gold for the front door. Landscape design is by Lilyvilla Gardens.

Q&A

What are the common challenges to updating a midcentury modern home?
It's difficult to find wood that's as consistent and linear in its graining as the original. We are also often matching to wood that is unfinished but has darkened over time, so when we put new wood next to it, it can look very raw. That happened on this project, but funnily enough it really must have started to change quickly because when we moved an object that was set against the new wood wall for our photo shoot the wood was already significantly darker around it. Also the kitchens are often small and quite closed off in these houses, which is not how people live now. We open them up, but we need to be careful to be respectful of the architecture as we do so.



2

Biggest Expense?
I don't think there was a single thing we could pinpoint. It just all adds up.

Anything you had to sacrifice?
Not really. I feel like we got it right, and the contractor and clients were just as committed to that as we were.

What were you most excited to change?
The master bedroom/bathroom, it really had some very strange proportions. It was a relief to relocate it and fix all that. We also were eager to fix the kitchen, which was raised on an awkward plinth, it was white, and it felt like an eyesore. The house also had new bamboo floors, which felt totally wrong. It was great to change those too.





3



4

MATERIALS

Original and Updated Palette for the Milford Residence

Glass Floor-to-ceiling walls of glass, in addition to mitered corners, were original features of architect Saul Zaik's 1956 design.
Wood The living room features Douglas fir for the ceiling, hemlock for the walls and stained oak floors.
Built-Ins Untreated hemlock comprises the built-in shelving in the living room.
Tile White Savoy 1' by 4' stacked tiles from Ann Sacks appear in the kitchen and bathroom
Travertine Vein-cut Ocean Silver was used for the flooring in the master bathroom.

2. The sofa in the family room was designed by Helgerson with Magnifique fabric by Kravet. The 265 Wall Lamp is by Paolo Rizzatto for Flos, and the pine coffee table is from The Good Mod, a local shop in Portland.

3. For the kitchen, master bath, and kids' bathroom, the designers chose three different hues of Savoy stacked mosaic tile from Portland-based manufacturer Ann Sacks. Tractor barstools by BassamFellows pull up to a PentalQuartz countertop. The gas cooktop, oven, and dishwasher are by Miele.

4. In the master bedroom, Arne Jacobsen wall sconces join a Case Study bed and a Series 11 6 Drawer Console by Blu Dot.

What were the most important elements to retain?
As we remodeled the house we followed a strict set of rules. We looked at the wood species that had been used in each location; hemlock on the walls, fir on the ceilings, and continued with that palette. We studied the original Saul Zaik set of drawings, looked closely at the way the doors and windows were set into the walls and used those same details everywhere we introduced new openings. With the tile we didn't have any real precedent so we just thought about which materials felt right.

What materials are most often employed in midcentury modern homes in the Pacific Northwest?
The use of natural wood. When we first started working on the project we noticed that the walls and ceilings were different species and we worried a little about so much tonal variety, but we came to embrace it. These houses also have large expanses of glass, which was single glazed originally. When we are updating a midcentury house we try to make it more energy efficient, but often the glazing in these houses is so integral to the structure that it is very difficult to take out. We did wind up with nearly all new windows, but we kept the mitered corner of glass in the living room which would have been impossible to replace.

Would you do anything differently?
No, I love it! We mostly used the client's furniture, and I think we might have chosen different pieces, but as far as the remodel goes I really like how it turned out. □

Mies van der Rohe, Lafayette Park

PROJECT
Lafayette Park
ARCHITECT
Mies van der Rohe
BUILDER
Joe Proper
LOCATION
Detroit, Michigan

PHOTOS BY
Raimund Koch



PROJECT/HISTORY

Detroit's Lafayette Park—the first urban-renewal project in the United States—is located within a sprawling, decentralized city that has suffered near-disastrous decline. But this racially and economically diverse enclave just northeast of downtown has not only aged gracefully but today flourishes with new life. Builder Joe Proper, principal of the firm SCHMOE carpentry, renovation, innovation, has rehabbed a few Lafayette Park units over the years. Here he shares his thoughts on the process and pitfalls of revitalizing historic midcentury modern properties.



1. Lafayette Park's two-story townhouses are configured in a U-shaped formation.

Q&A

Biggest challenge? Going through the process of getting approval from the co-op board for the first time. Since these units are a co-op, and on the National Register of Historic Places, it's in the best interest of all the other owners that any structural changes be overseen and approved. Among the changes I requested and completed: cutting back three wing walls in the kitchen to widen the galley style layout and also recessing the refrigerator into the wall by consuming the closet behind it. Lastly, in the master bath, I removed the bathtub and installed a shower pan.

Biggest expense? As with most renovations, the biggest expense is often the kitchen. Unless of course you are adding on square footage, or changing major structural layouts.

Anything you had to sacrifice? On this project I think it would be the detail in the edge of the wing walls in the kitchen. Originally the edge (which is only about two inches wide and made of drywall and wet plaster) had a piece of steel shaped like a T sandwiched between the wall and exposed on the end. The exposed end was flat in the center and was slightly tapered on the edges. I had seen in another unit where someone had attempted to duplicate it with wood—I didn't love it. So we decided this time to just square it off







with corner bead, which is the metal corner you apply to a drywall corner and mud over to make a clean durable corner. Again, I didn't love it, so now it sits on my bucket list until I can one day conquer it.

Most excited to change? The tile on the entire wall of the kitchen. It makes a huge statement, and I think it sets the tone and feel of the space from the moment you open the front door. As with any tile job it's all about the layout. If you're doing just a simple, square room, then that's easy—just find the exact center of the room as your starting point, and work your way out from there. Now, if you add factors like walls with different shapes, ceilings and floors that are not level, and walls not so plumb, and throw in some cabinetry, now you have a recipe for layout disaster. Sometimes layout itself can take a full day, especially if the client has strong opinions (which I prefer). The process starts by choosing a couple starting points and laying out tile on the floor to measure where your dimensions land on the tile, where cuts will be made. Unfortunately, you can't control where all your cuts are going to land, you have to start somewhere, and the rest is going to end up where it ends up. It's just a matter of which concessions you can digest easily.

2. In the living room, a pair of Tree coat hangers by Michael Young and Katrin Petursdottir for Swedese contrast with the live foliage outside.

3. Despite an orderly exterior appearance, the townhome's upper floor plan is not strictly rectangular; it tessellates to create a wider and more livable space. The two front rooms act as an office and a guest room.

4. A Richard Schultz outdoor set for Knoll looks at home indoors thanks to some faux fur, and an Alexander Girard Environmental Enrichment panel does its job on the rear wall.

ADVICE

Builder Joe Proper on Renovation Rules to Live By

Realistic expectations are key. Larger projects can typically be started in 6-8 weeks, especially if things need to be approved by a co-op board. Some materials choices can have lead times also, from as soon as a few days, to a couple weeks. Semi-custom cabinets can take 6 weeks. Full custom cabinets can take up to 3 months. From the very beginning, one decision or choice can effect many other things down the line. **The budget** can always be difficult. I encourage clients to make a spread sheet to track each material cost. Pick at least two options at the top of the price range for each material, and also a couple alternate lower-cost materials in case the overall budget needs to be adjusted. **Last up is labor costs**—how modern, clean, and slick do you want things? Remember, it's a common misconception that simple is easier, but often it's much harder. Those are the challenges I love.

Walter Gropius, Hagerty House

PROJECT
Hagerty House
ARCHITECT
Walter Gropius
LOCATION
Cohasset, Massachusetts

TEXT BY
Jaci Conry
PHOTOS BY
Dean Kaufman
ORIGINALLY PUBLISHED
December/January 2009


1

PROJECT/HISTORY

When the Hagerty House was built in 1938 along the rocky coastline of Cohasset, Massachusetts, the stodgy Yankee neighbors were appalled. The minimalist International Style structure may have sat in sharp contrast to the area's traditional shingle, Federalist, and Greek Revival architecture, but it helped blaze a trail for the modern century to come.



The story of the home begins in 1937, when Walter Gropius, the pioneering founder of Germany's Bauhaus and a recent émigré to the United States, accepted a teaching position at Harvard's Graduate School of Design. After coming under increasing attack from the Nazi regime for his non-conformist, left-leaning ideas and spending almost three years in England with the modernist Isokon group, Gropius, with his wife, Ise, relocated to Cambridge, Massachusetts. At Harvard, Gropius would exert an influence over the minds of a generation of architects whose work would shape America's built environment for decades to come.

John Hagerty, then enrolled as a student at the Graduate School of Design, was taken with Gropius's functionally programmed, unadorned structures of glass, concrete, and steel. When he approached the architect to design a summer home for his mother, Josephine, in Cohasset, a suburb south of Boston, Gropius was eager to accept. The Hagerty House, as it became known, was his first architectural commission in the United States.

Hagerty's request was simple: He wanted a two-story part-time residence characterized by a plain geometric form and simplicity of detail, with a large living area and several bedrooms. For the design, Gropius teamed up with former Bauhaus colleague and Harvard professor, Marcel Breuer, with whom he collaborated on Breuer's own iconic Lincoln, Massachusetts, home. Breuer would assist for the duration.

The architects were captivated by the utilitarian building materials that were available in the United States, which satisfied the Bauhaus predilection for emerging technology and the use of mass-produced furnishings and fixtures. Breuer opted to employ terra-cotta pipes for the chimneys, and Gropius chose to


2





"There is something magical to be seen from the Hagerty House at all times," **—Jan Sasseen, resident**



BACKSTORY

A Brief View of the Hagerty House's Renovation History

A previous owner had removed some interior walls to open up Gropius's original plan, which true to form for its day, sectioned off a galley-style kitchen from an adjoining pantry, with a maid's room to the south. The basement hasn't proven to be an adequate substitute for the shortage of closets in Gropius's design, as storms bring floodwaters as high as three feet when water comes over the seawall and surrounds the house.

1. Even with the addition of new owner Jan Sasseen's contemporary furnishings and appliances, the home retains the identity that endowed it with a place on the National Register of Historic Places in 1997.

2. The rectilinear house was built parallel to the coastline, with the rear of the property just 20 feet from the sea.

3. The dining room. "When I was decorating, I picked the most basic things I could find. Nothing had details or frills," Sasseen explains.

4. Upon completion, the Hagerty House was the subject of much controversy and criticism from neighbors. It is said that the owners of the house next door were so offended that they sold their property shortly thereafter.

leave the radiators exposed as functional sculptures throughout the house. The exterior staircases were constructed of welded and galvanized steel pipes, which were left in full view. Though the building may have been progressive for its day, it wasn't alien. Granite harvested from the site was used for half of the house's base as well as for the mortared stone walls located at the front and rear. The roughly L-shaped house's main longitudinal section extends in a north–south orientation, punctuated by floor-to-ceiling windows and smaller bands of glass designed to maximize views of the Atlantic Ocean. "The house was to be focused like a camera toward the magnificent expanse of ocean," John Hagerty wrote in a 1949 article in *Interior Design and Decoration*. "Blank walls would cut out the view of neighboring houses, and the east side, facing the sea, was to be all windows."

Gropius wanted the house to be as close to the beach as possible, but beyond suspending a portion of the building on columns to allow for high tides, he didn't give much consideration to the fact that the house would be susceptible to frequent flooding and coastal storms. Granite ledges protect much of the shoreline in the vicinity, but an indentation at the Hagerty site forms a small exposed beach between the house and water's edge. □

Mod Men

PROJECT
Goddard/Mandolene Residence
ARCHITECT
Arthur Witthoefft
LOCATION
Armonk, New York

TEXT BY
Marc Kristal
PHOTOS BY
Jason Schmidt
ORIGINALLY PUBLISHED
February 2010

PROJECT/HISTORY

In 1957, Arthur Witthoefft was overseeing the construction of his new residence on four-plus acres in the Whippoorwill section of Armonk, New York, when a passerby dropped in. Witthoefft was an architect in the Manhattan office of corporate modernists Skidmore, Owings & Merrill, and his design was a lapidary example of Miesian simplicity: a 25-by-95-foot rectangle, composed of a black exposed-steel frame, front and northern elevations clad largely in white glazed brick, and southern and western exposures enclosed by floor-to-ceiling glass sliders.



1. The living room, with furnishings by Harry Bertoia, Paul McCobb, and others, overlooks the heavily wooded site, which adjoins a protected watershed. Goddard and Mandolene replaced the original tile floor with a glossy coat of resin and restored the original ceiling.



BACKSTORY

When Todd Goddard and Andrew Mandolene bought the house, the walls and substructure swarmed with mildew and black mold. Water streamed in through the lights in the ceilings, and the roof had partially fallen in. The cantilevers at either end of the house had settled, damaging the brick exterior; the frame and window mullions were rusted and warped. A previous owner, rather than replacing the imploded air vents in the cement slab, had installed radiators, chewing up the diminutive white ceramic tiles and ruining the visual impact of the glass.

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

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

With the exception of the front door and its adjacent glazing, all of the glass sliders and their frames were torn out and replaced. Large channels were jackhammered into the concrete floor slab—a snapshot shows the couple's French bulldog posed stoically





2

MATERIALS

A Few Items on the Renovation Punch List

Obstructive radiators were removed (a previous owner, rather than replacing the imploded air vents in the cement slab, had installed radiators, chewing up the diminutive white ceramic tiles and ruining the visual impact of the glass).

The kitchen's wood-veneered island was moved to create more circulation space behind it and finished in white lacquer and stainless steel. Wood cabinetry above the island was exchanged for a steel ventilation unit.

"Why would we change something when 50-plus years later it functions beautifully and is part of the architect's vision?"
—Andrew Mandolene, resident



3



4

2. The master suite contains the home's only non-vintage furnishing: a BoConcept bed.

3. "On a bright day, you have to wear sunglasses in here," Mandolene says. A freestanding travertine-and-steel fireplace, open on all four sides, divides the living and dining areas.

4. The home was saved by its in-built solidity: In 1958, a writer described it as mixing "the fragility of a mannequin with the durability of a stevedore."

above the hallway excavation—and new HVAC vents, water pipes, and electrical conduits were installed. When their first contractor proved "good at gutting" but insufficiently meticulous, they replaced him with what Mandolene calls "a problem-solver." Resourceful contractor number two reinforced the cracked concrete-block substructure above the cantilevers with strips of metal before applying new cement, and Goddard tracked down a glazed brick that matched the original to replace the damaged ones. "I was told it wasn't available anymore, but I found a place in the Bronx that was using it on a commercial building," he says.

Along with preserving some 75 percent of the structure, Goddard and Mandolene tried to replicate original materials and construction methods, such as in the repairs to the walls and ceiling. These were made of metal mesh lath covered in layers of hand-troweled plaster; using Sheetrock would have been easier and less expensive, but Goddard and Mandolene sought out craftspeople who could do it the old-fashioned way. "The ceiling was in horrible shape, and we had a guy leveling and smoothing for weeks," Mandolene recalls. They also salvaged and reinstalled countless details, including light switches, door handles, socket plates, lighting fixtures, and fiberglass skylights—a strategy that imbues the house with a slightly unsettling quality, as though it had emerged, intact, from a time warp.

Flight Deck

PROJECT
Bernstein Residence
LOCATION
Austin, Texas
ORIGINAL DESIGNER/BUILDER
Arthur Dallas Stenger
RENOVATION ARCHITECT
Rick & Cindy Black Architects

PHOTOS BY
Brent Humphreys



1

PROJECT/HISTORY

The midcentury cognoscenti in Austin, Texas, know where to spot the houses designed by a man named Arthur Dallas Stenger: dotted throughout a couple of neighborhoods south of the Colorado river, mainly on two streets in the hilly enclave of Rollingwood and another cluster in next-door Barton Hills. Their front elevations include a few hallmarks, like riverstone walls and clerestory



windows that rise to meet canted or lightly gabled rooflines, and carports incorporated into the overall plan. Some even call A.D. Stenger the "Eichler of Austin." Recently, architects Rick and Cindy Black were commissioned to bring the 1964 house back to its former glory. Here they share their experience updating the home.

Q&A

What were the most important midcentury modern elements to retain in the project? The form and expression of the house—scalloped and hyperbolic roof shapes over curved stone walls on cantilevered beams. In our opinion the original architect A.D. Stenger tended to design from the outside in. It would be extremely hard to make an addition to this house that doesn't detract. It's a complete form.



2

In your experience, what materials are most often employed in Austin's midcentury modern style? What challenges do those materials present over time? We see a lot of wood siding. The climate here is harsh in terms of rainstorms, humidity and heat, so the biggest construction challenge is decay from exposure and inadequate drying. There's a lot of limestone used too, which is fine unless it is trapping moisture in the wall cavity.

What are the most common challenges you've faced in updating/restoring midcentury modern style homes? The big question is defining how much to fix. All new everything would be lifeless anyway, so we try to consider what the original intentions were, then make judgments about what can be reasonably done. Better to preserve the existing assets and keep the character. Master bath renovations are typically the most limited by existing space.

BEFORE PHOTO BY RILEY TRIGGS





3



4

1. The roofline, set on top of glass clerestories on a transparent central volume, begat the building's local nickname: Butterfly House.

2. The cooktop, refrigerator, and wall ovens are by Jenn-Air; the sink and faucet are by Kohler; and the countertops are from Caesarstone.

3. Before installing terrazzo tile flooring, the builder had to completely re-level the concrete subfloor, which had settled over time leaving a two-inch gap on one side.

4. The master bedroom was moved to the back of the house for more privacy, and separated from its efficient but spacious master bath by a small dressing area.

MATERIALS

Cindy and Rick Black's Architectural Punch List

The architects ripped out the existing kitchen, bounded by walls that distracted from the openness of the original house.

The Blacks' only edit to the floor plan is in the master bedroom wing, where they reconfigured an awkward, curtained-off master bathroom and moved the sleeping quarters to the house's rear.

For the street-facing facade, the Bernsteins requested that the five doors leading onto the front patio be replaced with windows to better seal the house against the harsh Texas climate. The architects maintained similar proportions but upgraded the single-pane aluminum doors to double-pane, insulated, 98-percent UV-blocking Marvin windows.

Taking the place of the old chimney as a focal point is a seamless, walnut-paneled wall hiding a media center and a door. That opening leads into a cantilevered wing, which is situated on top of a carport set into the steep slope below.

What was the biggest epense for this project? The biggest unanticipated expense was getting the floor level. The original house had a two-inch drop to the hallway and bedrooms, and there was a step up into the master bath. Then settling caused the living space to be out of level by three inches. It took a month to resolve.

Was there anything you had to sacrifice during the process? We couldn't redo everything, so Phase 2 is the back porch with a better connection to the yard.

What were you most excited to change? We were most excited to change the walled-off kitchen to open up the living space. Now you experience the full effect of the sculptural roof. The master suite was cave-like so getting that reconfigured really helps the livability.

If you could do this project again, would you do anything differently? This house has a twin a few miles away. It has been all but obliterated by awkward additions, except you can see the scalloped roof still lurking. We'd like to help bring it back out of the shadows. □

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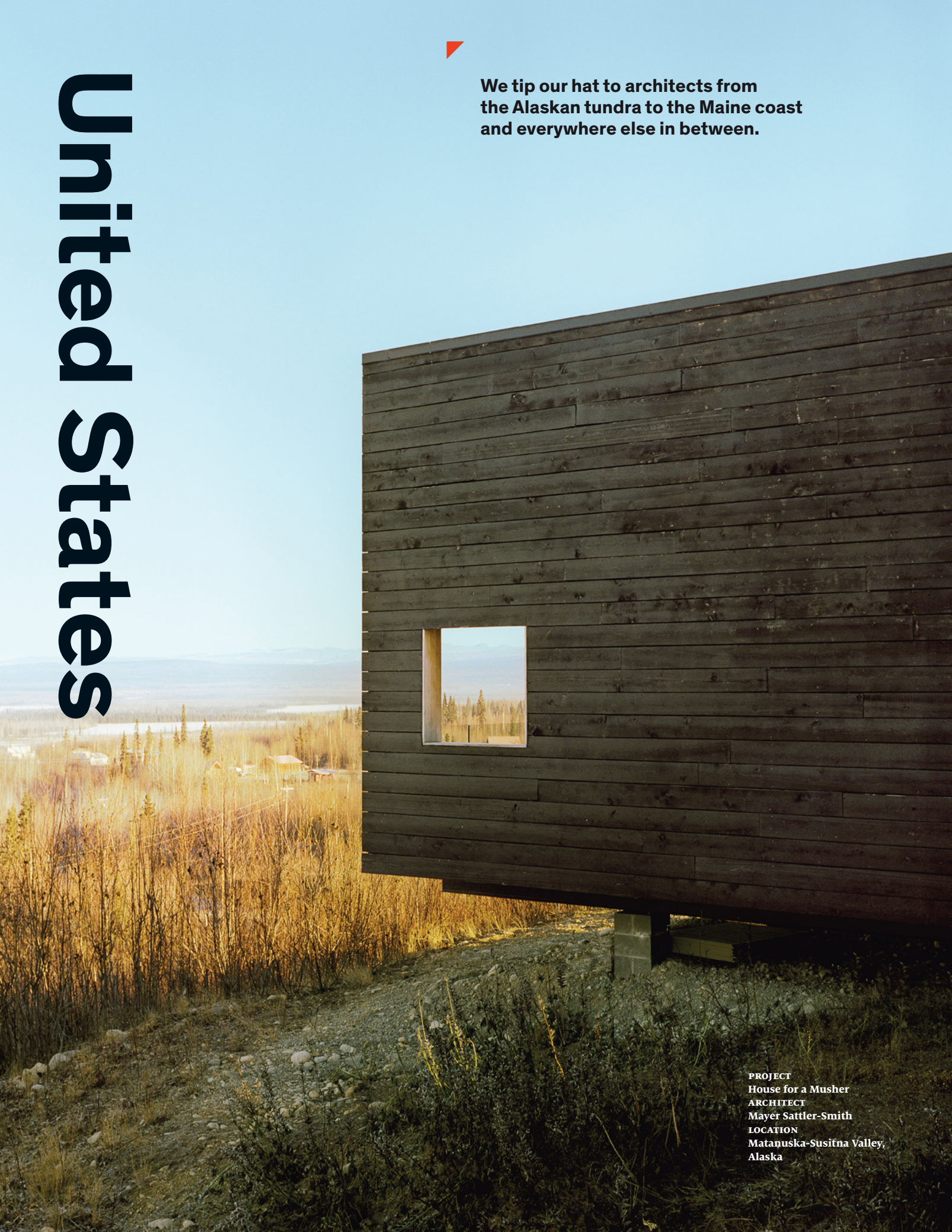
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United States 52-87
International 142-168

- Architect
- Designer
- Landscape Architect
- Interior Designer

United States

We tip our hat to architects from the Alaskan tundra to the Maine coast and everywhere else in between.



PROJECT
House for a Musher
ARCHITECT
Mayer Sattler-Smith
LOCATION
Matanuska-Susitna Valley, Alaska

Alaska

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KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect



PROJECT
Field House
ARCHITECT
Wendell Burnette Architects
LOCATION
Ellington, Wisconsin

PHOTOS BY KAMIL BIALOUS (MAYER SATTLER-SMITH), TOM FOWLKS (WENDELL BURNETTE ARCHITECTS)



PROJECT
Hilgard Garden
ARCHITECT
Mary Barensfeld
LOCATION
Berkeley, California



PROJECT
Bubeshko Apartments
ARCHITECT
Rudolph Schindler
RENOVATION ARCHITECT
DSH // Architecture
LOCATION
Los Angeles, California

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PROJECT
Dunbar-Astrakhan Residence
ARCHITECT
INTERSTICE Architects
LOCATION
San Francisco, California

PHOTOS BY JOE FLETCHER (MARY BARNESFELD), JUSTIN FANTL (INTERSTICE ARCHIECTS), JESSICA HAY AND CLARK HSIAO (DSH // ARCHITECTURE)

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PROJECT
Dukes/Jacobson House
ARCHITECT
Ray Kappe
LOCATION
Manhattan Beach, California



PROJECT
Butterfly House
ARCHITECT
Feldman Architecture
LANDSCAPE ARCHITECT
Bernard Trainor + Associates
LOCATION
Carmel, California

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  San Francisco, CA
  94114
  415-845-9745
  groundworksoffice.com

- **Holey Associates**
  Pier 38, Suite 200
  San Francisco, CA
  94107
  415-537-0999
  holeyassociates.com

- **Hood Design**
  3016 Filbert
  Suite 2
  Oakland, CA 94608
  510-595-0688
  wjhooddesign.com

- **IDEA**
  800 Traction Avenue
  Suite 21
  Los Angeles, CA 90013
  213-621-7676
  ideaoffice.net

- **INTERSTICE Architects**
  1173 Sutter Street
  San Francisco, CA
  94109
  415-285-3960
  intersticearchitects.com

- **Jagoda Architecture**
  1035 Los Trancos Road
  Portola Valley, CA
  94028
  323-397-9757
  jagodaarchitecture.com

- **Jesse Bornstein Architecture**
  417 Bay Street
  Santa Monica, CA 90405
  310-399-6583
  bornarch.com

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect



PROJECT
MountainViewResidence
ARCHITECT
Atelier Hsu
LOCATION
Napa, California

PHOTOS BY MISHA GRAVENOR (RAY KAPPE), JOE FLETCHER (BERNARD TRAINOR + ASSOCIATES), IAN ALLEN (ATELIER HSU)

PROJECT
Butterfly House
ARCHITECT
Feldman Architecture
LANDSCAPE ARCHITECT
Bernard Trainor + Associates
LOCATION
Carmel, California



"Pulling the buildings apart allows what is not a big house to feel really big."
—Jonathan Feldman, architect



- **John Friedman Alice Kimm Architects**
  821 Traction Avenue
  Suite 107
  Los Angeles, CA 90013
  213-253-4740
  jfak.net

- **John Maniscalco Architecture**
  442 Grove Street
  San Francisco, CA 94102
  415-864-9900
  m-architecture.com

- **Jonathan Segal Architect**
  3625 India Street
  Suite 101
  San Diego, CA 92103
  619-955-5397
  jonathansegalarchitect.com

- **Jones Partners Architecture**
  820 McGarry Street
  Los Angeles, CA 90021
  213-327-0034
  jonespartners.com

- **Kappe Architects**
  801 D Street
  San Rafael, CA 94901
  415-457-7801
  kappearchitects.com

- **Kevin Daly Architects**
  1558-C 10th Street
  Santa Monica, CA 90401
  310-656-3180
  kevindalyarchitects.com

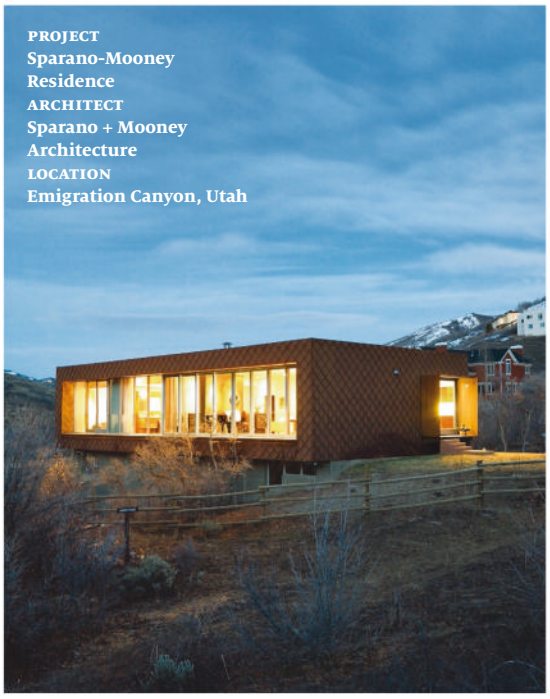
- **Killefer Flammang Architects**
  1625 Olympic Boulevard
  Santa Monica, CA 90404
  310-399-7975
  kfalosangeles.com

- **Koning Eizenberg Architecture**
  1454 25th Street
  2nd Floor
  Santa Monica, CA 90404
  310-828-6131
  kearch.com

- **Kuth Ranieri Architects**
  725 Greenwich Street
  Suite 400
  San Francisco, CA 94133
  415-544-9880
  kuthranieri.com

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect



PROJECT
Sparano-Mooney Residence
ARCHITECT
Sparano + Mooney Architecture
LOCATION
Emigration Canyon, Utah



PROJECT
Ramirez Residence
ARCHITECTS
Judith Sheine and Norman Millar Architects
LOCATION
Sea Ranch, California

- **Leddy Maytum Stacy Architects**
  677 Harrison Street
  San Francisco, CA 94107
  415-495-1700
  lmsarch.com

- **leeMundwiler**
  12934 Venice Boulevard
  Venice, CA 90066
  310-439-1239
  lm-arch.com

- **Leger Wanaselja Architecture**
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  Berkeley, CA 94703
  510-848-8901
  lwarc.com

- **LivingHomes**
  2910 Lincoln Avenue
  Santa Monica, CA 90405
  310-581-8500
  livinghomes.net

- **Lorcan O'Herlihy Architects**
  1537 S La Cienega Boulevard
  Los Angeles, CA 90035
  310-657-4363
  loharchitects.com

- **Loretta Gargan Landscape + Design**
  308 Precita Avenue
  San Francisco, CA 94110
  415-850-5482
  lorettagargan.com

- **Lundberg Design**
  2620 3rd Street
  San Francisco, CA 94107
  415-695-0110
  lundbergdesign.com

- **Lutsko Associates**
  2815 18th Street
  San Francisco, CA 94110
  415-920-2800
  lutskoassociates.com

- **M Design Interiors**
  8222 Melrose Avenue
  Los Angeles, CA 90046
  323-653-2900
  mdesignla.com

- **MADA s.p.a.m.**
  1133 Glen Oaks Boulevard
  Pasadena, CA 91105
  626-796-9896
  madaspam.com

- **Mark Horton Architecture**
  135 South Park
  San Francisco, CA 94107
  415-543-3347
  mh-a.com

- **Mark Primack Architect**
  521 Swift Street
  Santa Cruz, CA 95060
  831-426-9340
  markprimack.com

- **Marmol Radziner**
  12210 Nebraska Avenue
  Los Angeles, CA 90025
  310-826-6222
  marmol-radziner.com

- **Mary Barensfeld Architecture**
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  San Francisco, CA 94110
  724-355-0778
  barensfeld.com

- **MASS Architecture & Design**
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  Unit B
  Los Angeles, CA 90027
  323-660-7040
  mass-arch.com

- **Melander Architects**
  212 Sutter Street
  6th Floor
  San Francisco, CA 94108
  415-981-7087
  melanderarchitects.com

- **Metropolitan Architectural Practice**
  2169 Folsom Street
  M101
  San Francisco, CA 94110
  415-957-0961
  map-ca.com

- **Michael Lee Architects**
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  Manhattan Beach, CA 90266
  310-545-5771
  mleearchitects.com

- **Michael Maltzan Architecture**
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  Studio 107
  Los Angeles, CA 90027
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  mmaltzan.com

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  folonisarchitects.com

- **Michele Saee**
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  310-888-0185
  michelesaee.com

- **Mickey Muennig**
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  Big Sur, CA 93920
  mickeymuennig.com

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  2325 3rd Street
  #425
  San Francisco, CA 94107
  415-255-9464
  minday.com

- **Minarc**
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  Santa Monica, CA 90404
  310-998-8899
  minarc.com

- **Moore Ruble Yudell Architects & Planners**
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  Santa Monica, CA 90405
  310-450-1400
  moorerubleyudell.com

- **Mork-Ulnes Architects**
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  morkulnes.com

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  morphopedia.com

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  619-255-7257
  nddinc.net

- **Neil M. Denari Architects**
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  denari.co



PROJECT
Murren Residence
ARCHITECT
Marmol Radziner
LOCATION
Las Vegas, Nevada

PHOTOS BY JOE FLETCHER (PREVIOUS PAGE, FELDMAN ARCHITECTURE), DUSTIN AKSLAND (SPARANO + MOONEY ARCHITECTURE), MARK MAHANEY (JUDITH SHEINE AND NORMAN MILLAR ARCHITECTE), JILL PAIDER (MARMOL RADZINER)



PROJECT
Cabin Loft
ARCHITECT
Funn Roberts
LOCATION
Hollywood, California

- **Nilus Designs**
  757 Pennsylvania Avenue
  San Francisco, CA 94107
  415-826-3434
  nilusdesigns.com

- **Norman Millar Architecture**
  1450 Lake Shore Avenue
  Los Angeles, CA 90026
  213-484-2733

- **Office of Mobile Design**
  939 Indiana Avenue
  Venice, CA 90291
  310-664-1129
  designmobile.com

- **OrganicArchitect**
  2130 Sutter Street
  Suite #373
  San Francisco, CA 94115
  415-474-7777
  organicarchitect.com

- **Pamela Burton & Company Landscape Architecture**
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  Santa Monica, CA
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  pamelaburtonco.com

- **Paulett Taggart Architects**
  725 Greenwich Street
  San Francisco, CA
  94133
  415-956-1116
  ptarc.com

- **Peter Tolkin Architecture**
  245 Fair Oaks Avenue
  South Pasadena, CA
  91030
  626-356-0443
  petertolkin.com

- **Pfau Long Architecture**
  98 Jack London Alley
  San Francisco, CA 94107
  415-908-6408
  pfaulong.com

- **Public Architecture and Planning**
  1955 Julian Avenue
  San Diego, CA 92113
  619-851-4083
  publicdigital.com

- **PWP Landscape Architecture**
  739 Allston Way
  Berkeley, CA 94710
  510-849-9494
  pwpla.com

- **Rios Clementi Hale Studios**
  639 N. Larchmont
  Boulevard, Suite 100
  Los Angeles, CA
  90004
  323-785-1800
  rchstudios.com

- **Randolph Designs**
  808-B Alvarado Street
  San Francisco, CA
  94103
  415-305-0720
  randolphdesigns.com

- **RoTo Architects**
  600 Moulton Ave.
  #405
  Los Angeles, CA 90031
  323-226-1112
  rotoark.com

- **Sand Studios**
  449 Bryant Street
  San Francisco, CA 94107
  415-974-6622
  sandstudios.com

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect



PROJECT
Healdsburg House
ARCHITECT
Studio Ecesis
LOCATION
Healdsburg, California

PHOTOS BY JOE PUGLIESE (FUNN ROBERTS), DREW KELLY (STUDIO ECESIS)

PROJECT
Chameleon House
ARCHITECT
Anderson Anderson Architecture
LOCATION
Lake Michigan, Michigan





- **Sander Architects**
  2434 Lincoln Boulevard
  Los Angeles, CA 90291
  310-822-0300
  sander-architects.com

- **Sant Architects**
  1613 Abbot Kinney Boulevard
  Venice, CA 90291
  310-396-4828
  santarchitects.com

- **Serrao Design | Architecture**
  2016 Burnett Way
  Sacramento, CA 95818
  916-456-9600
  serraodesign.com

- **Siegel & Strain Architects**
  1295 59th Street
  Emeryville, CA 94608
  510-547-8092
  siegelstrain.com

- **Smith & Others Architects**
  640 W. Beech Street
  San Diego, CA 92101
  619-233-1867

- **Sparano + Mooney Architecture**
  642 Moulton Avenue, Studio W4
  Los Angeles, CA 90031
  323-221-6600
  sparanomooney.com

- **Stanley Saitowitz | Natoma Architects**
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  San Francisco, CA 94103
  415-701-7900
  saitowitz.com

- **Studio AR+D Architects**
  457 N. Palm Canyon Studio B
  Palm Springs, CA 92262
  760-322-3339
  studio-ard.com

- **Studio Atkinson**
  125 University Avenue Suite 210
  Palo Alto, CA 94301
  650-321-6118
  studioatkinson.com

- **Studio Ecesis**
  216 Sunnyvale Drive
  Healdsburg, CA 95448
  707-431-7303
  studioecesis.com

- **Studio O+A**
  452 Tehama Street
  San Francisco, CA 94103
  415-908-1880
  o-plus-a.com

- **Studio Peek Ancona**
  273 Duncan Street
  San Francisco, CA 94131
  415-282-0431
  peekancona.com

- **Studio Touraine**
  2127 Linden Avenue
  Venice, CA 90291
  310-877-5146
  studiotouraine.com

- **Studio URBIS**
  2115 Fourth Street Suite C
  Berkeley, CA 94710
  510-883-1967

- **Surfacedesign**
  12 Decatur Street
  San Francisco, CA 94103
  415-621-5522
  sdisf.com

- **Swatt Miers Architects**
  5845 Doyle Street Suite 104
  Emeryville, CA 94608
  510-985-9779
  swattmiers.com

- **Tag Front**
  1117 N. Sherbourne Drive
  West Hollywood, CA 90069
  310-734-8477
  tagfront.com

- **Taalman Koch Architecture**
  1570 La Baig Avenue #A
  Los Angeles, CA 90028
  213-380-1060
  taalmankoch.com

- **Terry & Terry Architecture**
  1073 Euclid Avenue
  Berkeley, CA 94708
  510-525-0504
  terryandterryarchitecture.com

- **Tom Leader Studio**
  1015 Camelia Street
  Berkeley, CA 94710
  510-524-3363
  tomleader.com

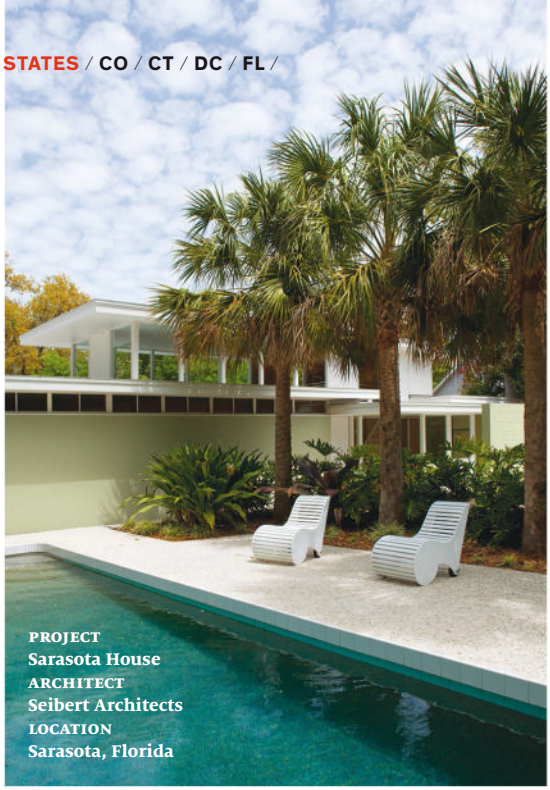
- **Turnbull Griffin Haesloop Architects**
  1660 Bush Street Suite 200
  San Francisco, CA 94109
  415-441-2300
  tgharchitects.com

- **Unruh Boyer**
  2311 Hyperion Avenue
  Los Angeles, CA 90027
  323-662-3111
  unruhboyer.com

- **Walker Workshop Design Build**
  6363 Wilshire Boulevard Suite 112
  Los Angeles, CA 90048
  323-703-1222
  walkerworkshop.com



PHOTOS BY ANTHONY VIZZARI (ANDERSON ANDERSON ARCHITECTURE), YE RIN MOK (NAKHSHAB DEVELOPMENT), DAVID LAUER (RENÉE DEL GAUDIO)



PROJECT
Sarasota House
ARCHITECT
Seibert Architects
LOCATION
Sarasota, Florida

- **Zack De Vito Architecture**
  156 S. Park Street
  San Francisco, CA
  94107
  415-495-7889
  zackdevito.com

Colorado

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect

- **Anderson Mason Dale Architects**
  3198 Speer Boulevard
  Denver, CO 80211
  303-294-9448
  amdarchitects.com

- **Hobbs Design**
  2017 100 Year Party Court, Suite 7
  Longmont, CO 80504
  303-774-2018
  hobbsdesign.com

- **Mark Sofield Architect**
  1813 S. Coffman Street
  Longmont, CO 80504
  303-776-4607
  marksofield.com

- **Pyatt Studio**
  2516 Broadway
  Suite 200
  Boulder, CO
  80304
  303-803-6810
  pyattstudio.com

- **Renée del Gaudio Architecture**
  5595 Sunshine Canyon Drive
  Boulder, CO 80302
  303-619-1375
  rdg-architecture.com

- **Semple Brown Design**
  1160 Santa Fe Drive
  Denver, CO 80204
  303-571-4137
  semplebrowndesign.com

- **Tres Birds Workshop**
  3821 Steele Street
  Unit B
  Denver, CO 80205
  303-442-3790
  tresbirds.com



PROJECT
House Near Beaufort
ARCHITECT
James Choate
LOCATION
Beaufort, South Carolina

Connecticut

- **Bassam Fellows**
  93 Cherry Street
  New Canaan, CT
  06840
  212-941-5900
  bassamfellows.com

- **Charles Beckman Swanson Architects**
  155 East Street
  New Haven, CT 06511
  203-562-4997

- **Gray Organschi Architecture**
  35 Crown Street
  New Haven, CT 06510
  203-777-7794
  grayorganschi.com

- **Periphery Architecture**
  102 Audubon Street
  #3
  New Haven, CT, 6510
  203-200-7090
  peripheryprojects.com

Washington D.C.

- **Grupo 7**
  1322 14th Street NW
  3rd Floor
  Washington DC, 20005
  202-342-0890
  grupo-7.com

- **KUBE Architecture**
  1700 Connecticut Avenue, Suite 301
  Washington, DC
  20009
  202-986-0573
  kube-arch.com

- **Martinez & Johnson Architecture**
  1412 Eye Street NW
  Washington, DC
  20005
  202-333-4480
  mjarchitecture.com

- **Richard Williams Architects**
  1909 Q Street NW
  Suite 200
  Washington, DC 20009
  202-387-4500
  richardwilliamsarchitects.com

Florida

- **DEN Architecture**
  1477 S.W. 14th Terrace
  Miami, FL 33145
  305-335-6085
  den-arc.com

PHOTOS BY UNDINE PRÖHL (SEIBERT ARCHITECTS), PHILLIP SPEARS (JAMES CHOATE), MARK MAHANEY (GRAY ORGANSCHI ARCHITECTURE)



PROJECT
Guilford Cottage
ARCHITECT
Gray Organschi Architecture
LOCATION
Guilford, Connecticut



PROJECT
Shirley Road Residence
ARCHITECT
LABhaus
LOCATION
Groton, Massachusetts



"As an architect, it's fun for me to spend hours researching, but only a certain amount of the population can pay someone to do that. Let's figure out how to make beautiful design choices accessible to more people." —Sara-Ann Logan, architect, LABhaus


PROJECT
Church Residence
ARCHITECT
John DeSalvo Design
LOCATION
Michgan City, Indiana

- **Jungles Landscape Architects**
  242 S.W. 5th Street
  Miami, FL 33130
  305-858-6777
  raymondjungles.com

- **McWhorter Architects**
  6346 West County Highway 30A
  Santa Rosa Beach, FL 32459
  850-278-6982
  mcwhorterarchitects.com

- **Oppenheim Architecture + Design**
  245 N.E. 37th Street
  Miami, FL 33137
  305-576-8404
  oppenoffice.com

- **Seibert Architects**
  1373 5th Street
  Sarasota, FL 34236
  941-366-9161
  seibertarchitects.com

- **Shulman + Associates**
  100 N.E. 38th Street
  Miami, FL 33137
  305-438-0609
  shulman-design.com

Georgia

- **CCID**
  1933C McLendon Avenue NE
  Atlanta, GA 30307
  404-377-2332
  ccidesign.net

- **James Choate**
  1776 Peachtree Street NW, Suite 700 South
  Atlanta, Georgia 30309
  404-872-8400
  modern.choatehouse.com

- **Mack Scogin Merrill Elam Architects**
  111 John Wesley Dobbs Ave NE
  Atlanta, GA 30303
  404-525-6869
  msmearch.com

Hawaii

- **Ferraro Choi**
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- **BSB Design**
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  bsbdesign.com

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  wells-plus.com

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  Ketchum, ID 83340
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Illinois

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  Chicago, IL 60618
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  blenderarchitecture.com

- **Brininstool + Lynch**
  1144 W. Washington Boulevard
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  brininstool-lynch.com

- **fcSTUDIO**
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  #10
  Chicago, IL 60647
  312-850-0850
  fcstudioinc.com

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  221 W. Erie Street
  Chicago, IL 60610
  312-787-0056
  ksarch.com

- **Site Design Group**
  888 S. Michigan Avenue
  Suite 1000
  Chicago, IL 60605
  312-427-7240
  site-design.com

- **Studio Gang Architects**
  1212 N. Ashland Avenue
  Suite 212
  Chicago, IL 60622


PROJECT
Venice House
ARCHITECT
Sebastian Mariscal Studio
LOCATION
Venice, California

773-384-1212
studiogang.net

- **UrbanLab**
3209 S. Morgan Street
Chicago, IL 60608
312-638-9100
urbanlab.com

Kansas

- **Rockhill and Associates**
1546 E. 350 Road
Lecompton, KS 66050
785-393-0747
rockhillandassociates.com

- **Studio 804**
Marvin Hall
1465 Jayhawk Boulevard
Room 105
Lawrence, KS 66045
studio804.com

Kentucky

- **De Leon & Primmer Architecture Workshop**
117 S. Shelby Street
Louisville, KY 40202
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deleon-primmer.com

Louisiana

- **Bild Design | Bild Constructs**
7721-B Leake Avenue
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bildit.com

Maine

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- **Christopher Campbell Architecture**
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Maryland

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- **McInturff Architects**
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mcinturffarchitects.com

- **Shaw Jelveh Design**
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shawjelveh.com

- **Ziger/Snead Architects**
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zigersnead.com

Massachusetts

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30edesign.com

- **Anmahian Winton Architects**
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aw-arch.com

- **Charles Rose Architects**
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617-628-5033
charlesrosearchitects.com

- **Brian Healy Architects**
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617-628-2717

- **Dan Hisel Architect**
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- **Kyu Sung Woo Architects**
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kswa.com

- **LABhaus**
Boston, MA
617-936-3482
labhaus.com

- **Merge Architects**
374 Congress Street
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Boston, MA 02210
617-670-0265
mergearchitects.com

- **Mikyoung Kim Design**
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myk-d.com

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64 Pleasant Street
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sasaki.com

- **Sebastian Mariscal Studio**
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Somerville, MA 02143
617-395-1210
sebastianmariscal.com

- **Safdie Architects**
100 Properzi Way
Somerville, MA 02143
617-629-2100
msafdie.com

- **Stephen Chung Architect**
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617-818-2790
stephenchung.com

- **Stern McCafferty**
46 Waltham Street
Boston, MA 02118
617-338-1125
sternmccafferty.com

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mcintoshporis.com

Minnesota

- **Alchemy Architects**
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651-647-6650
weehouse.com

- **Altus Architecture + Design**
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612-333-8095
altusarch.com

- **CityDeskStudio**
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Saint Paul, MN 55114
651-644-1106
citydeskstudio.com

- **HGA**
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77 Pleasant Street
Cambridge, MA 02139
617-441-2110
pscohen.com

Michigan

- **Biolinia**
2021 Marantette Street
Detroit, MI 48216
310-694-3440
biolinia.com

PHOTOS BY TONY LUONG (PREVIOUS PAGE, LABHAUS), DAVID ROBERT ELLIOT (JOHN DESALVO DESIGN), CORAL VON ZUMWALKT (SEBASTIAN MARISCAL STUDIO), JULIA STOTZ (BRININSTOOL + LYNCH)



PROJECT
Magill Residence
ARCHITECT
Kem Studio
LOCATION
Kansas City, Missouri


PROJECT
WeeHouse
ARCHITECT
Alchemy Architects
LOCATION
Western Texas

- **LOOM Studio**
  708 Vandalia Street
  St Paul, MN 55114
  612-501-3983
  loomstudio.com

- **Salmela Architect**
  630 W. 4th Street
  Duluth, MN 55806
  218-724-7517
  salmelaarchitect.com

- **Snow Kreilich Architects**
  Rand Tower, 527 S Marquette Avenue, #2400
  Minneapolis, MN 55402
  612-359-9430
  snowkreilich.com

- **Coen + Partners**
  400 1st Avenue North
  Suite 210
  Minneapolis, MN 55401
  612-341-8070
  coenpartners.com

Missouri

- **Clockwork**
  423 Delaware Street
  Kansas City, MO 64105
  816-694-0750
  clockwork-ad.com

- **El Dorado**
  510 Avenida Cesar E. Chavez
  Kansas City, MO 64108
  816-474-3838
  eldo.us

- **Kem Studio**
  1505 Genessee Street
  Suite 200
  Kansas City, MO 64102
  816-756-1808
  kemstudio.com

- **Rocio Romero**
  4579 Laclede Avenue
  #132
  Saint Louis, MO 63108
  314-367-2500
  rocioromero.com

Montana

- **Intrinsik Architecture**
  111 N. Tracy Avenue
  Bozeman, MT 59715
  406-582-8988
  intrinsikarchitecture.com

- **MacArthur, Means & Wells Architects**
  125 W. Alder Street
  Missoula, MT 59802
  406-543-3928
  mmwarchitects.com

Nebraska

- **Avant Architects**
  3337 N. 107th Street
  Omaha, NE 68134
  402-493-9611
  avant-architects.com

- **Randy Brown Architects**
  1925 N. 120th Street
  Omaha, NE 68154
  402-250-5292
  randybrownarchitects.com

New Jersey

- **Brandes Maselli Architects**
  4 Claremont Road
  Bernardsville, NJ 07924
  908-766-7508
  brandesmaselli.com

- **Gregory La Vardera Architect**
  45 S. Center Street
  Merchantville, NJ 08109
  856-662-4909
  lamidesign.com

- **Mingo Design**
  485 Jersey Avenue
  Garden Floor
  Jersey City, NJ 07302
  212-580-8773
  mingodesign.com

- **Nastasi Architects**
  321 Newark Street
  Hoboken, NJ 07030
  201-653-2577
  nastasiarchitects.com

- **Jeff Jordan Architects**
  121 Newark Avenue
  #401
  Jersey City, NJ 07302
  646-753-0000
  jjarchs.com


PROJECT
Hillcrest House
ARCHITECT
Jeff Jordan Architects
LOCATION
Newburgh, New York

New Mexico

- **Bart Prince, Architect**
  3501 Monte Vista NE
  Albuquerque, NM 87106
  505-256-1961
  bartprince.com

New York

- **Aardvarchitecture**
  100 LaSalle Street
  6th Floor
  New York, NY 10027
  212-666-0180
  aardvarchi.com

PHOTOS BY NARAYAN MAHON (KEM STUDIO), SCOTT ERWIN (ALCHEMY ARCHITECTS), JON SNYDER (JEF JORDAN ARCHITECTS)

- **Abby Suckle Architect**
  37-24 24th Street
  Suite 210
  Long Island City, NY
  10001
  718-706-0900
  abbysuckle.com

- **Alan Orenbuch Architect**
  1 Union Square West
  Suite 814
  New York, NY 10003
  212-633-3600
  orenbucharchitect.com

- **Alexandra Angle Interior Design**
  47 E. 64th Street
  New York, NY 10065
  213-252-8500
  alexandraangle.com

- **Architecture Outfit**
  211-215 Centre Street
  3rd Floor
  New York, NY 10013
  917-513-0793
  architectureoutfit.com

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect

- **Architecture Research Office**
  170 Varick Street
  7th Floor
  New York, NY 10013
  212-675-1870
  aro.net

- **Arquitectonica International**
  100 5th Avenue
  New York, NY 10011
  212-254-2700
  arquitectonica.com

- **B Five Studio**
  30 W. 24th Street
  8th Floor
  New York, NY 10010
  212-255-7827
  bfivestudio.com

- **Bates Masi + Architects**
  138 Main Street
  Sag Harbor, NY 11963
  631-725-0229
  batesmasi.com



PROJECT
Pozner Residence
ARCHITECT
Jordan Parnass Digital Architecture
LOCATION
New York, NY



PROJECT
Sherman Residence
ARCHITECT
Delson or Sherman Architects
LOCATION
Brooklyn, New York

- **Bernheimer Architecture**
  32 Court Street
  #1107
  Brooklyn, NY 11201
  347-763-0861
  bernheimerarchitecture.com

- **Bernard Tschumi Architects**
  227 W. 17th Street
  2nd Floor
  New York, NY 10011
  212-807-6340
  tschumi.com

- **Bryan O'Rourke**
  799 Broadway
  New York, NY 10003
  212-674-6600

- **BIG | Bjarke Ingels Group**
  61 Broadway
  Suite 3300
  New York, NY 10006
  347-549-4141
  big.dk

- **Bone/Levine Architects**
  561 Broadway
  #8D
  New York, NY 10012
  212-219-1038
  bonelevine.net

- **Bryce Sanders Architecture/Design**
  190 Waverly Place
  New York, NY 10014
  212-505 3613
  bsa-d.com

- **CDR Studio**
  120 Walker Street
  Suite 6E
  New York, NY 10013
  212-989-8187
  cdrstudio.com

- **Christoff : Finio Architecture**
  250 W. Broadway,
  4th Floor
  New York, NY 10013
  212-219-1026
  christofffinio.com

- **COOKFOX Architects**
  641 Avenue of the Americas
  New York, NY 10011
  212-477-0287
  cookfox.com

- **David Bucovy Architect**
  334 E. 7th Street
  Brooklyn, NY 11218
  718-369-0212
  davidbucovyarchitect.com

PHOTOS BY RAIMUND KOCH (JORDAN PARNASS DIGITAL ARCHITECTURE), DUSTIN AKSLAND (DELSON OR SHERMAN ARCHITECTS), NORMAN MCGRATH (CHARLES GWATHMEY)



PROJECT
Gwathmey Residence
ARCHITECT
Charles Gwathmey
LOCATION
Amagansett, New York



PROJECT
Edgeland House
ARCHITECT
Bercy Chen Studio
LOCATION
Austin, Texas

"We had a hunch that, because of his sci-fi writing and background, [the resident] would want something more forward-looking"—**Thomas Bercy, architect**





PROJECT
Schaffer Residence
ARCHITECT
Salles Schaffer Architects
LOCATION
Guilford, Connecticut

- **David Jay Weiner, Architect**
  425 Park Avenue South
  New York, NY 10016
  212-696-4345
  worldprocessor.com/dweiner

- **Dattner Architects**
  1385 Broadway
  New York, NY 10018
  212-247-2660
  dattner.com

- **Deborah Berke Partners**
  220 Fifth Avenue
  7th Floor
  New York, NY 10001
  212-229-9211
  dberke.com

- **Delson or Sherman Architects**
  20 Jay Street
  Suite 636
  Brooklyn, NY 11201
  718-789-2919

- **DHD Architecture + Interior Design**
  200 Park Avenue South, Suite 1518
  New York, NY 10003
  212-477-7700
  architecture.dhd.nyc

- **Downtown Designworks Architecture**
  236 W. 27th Street
  #8RW
  New York, NY 10001
  212-675-9508
  downtowngroup.com

- **EFM Design & Architecture**
  588 Broadway, Suite 702
  New York, NY 10012
  efmdesign.com

- **Evans Heintges Architects**
  440 Park Avenue S
  15th Floor
  New York, NY 10016
  212-652-2965
  eharch.com

- **Fabrica718**
  140 Jackson Street
  Brooklyn, NY 11211
  347-623-0702
  fabrica718.com

- **Fink & Platt Architects**
  526 W. 26th Street
  New York, NY 10001
  212-631-0675
  finkandplatt.com

- **Freecell Architecture**
  67 35th Street, B-525
  Brooklyn, NY 11232
  718-643-4180
  frcll.com

- **Etelamaki Architecture**
  540 President Street
  Suite 2J
  Brooklyn, NY 11215
  718-666-3152
  etelamakiarchitecture.com

- **Garrison Architects**
  45 Main Street, #1026
  Brooklyn, NY 11201
  718-596-8300
  garrisonarchitects.com

- **GRO Architects**
  7 Dey Street, Suite 302
  New York, NY 10007
  212-346-0705
  groarc.com

- **Gwathmey Siegel Kaufman Architects**
  525 Broadway, 7th Floor
  New York, NY 10012
  212-947-1240
  gwathmey-siegel.com

- **H Architecture**
  307 Fifth Avenue , 11F
  New York, NY 10016
  212-252-8555
  h-architecture.com

- **Hariri & Hariri**
  39 W. 29th Street
  12th Floor
  New York, NY 10001
  212-727-0338
  haririandhariri.com

- **Hudson Studio Architects**
  277 Broadway, Suite 1201
  New York, NY 10007
  212-337-9655
  hudsonstudioarchitects.com

- **In Situ Design**
  526 W. 26th Street
  Suite 612
  New York, NY 10001
  646-862-4601
  insitudesign.com

- **James Carpenter Design Associates**
  145 Hudson Street
  New York, NY 10013
  212-431-4318
  jcdainc.com

- **Joel Sanders Architect**
  106 E. 19th Street
  2nd Floor
  New York, NY 10003
  212-431-8751
  joelsandersarchitect.com

- **Jonathan Kirschenfeld Architect**
  45 E. 20th Street
  New York, NY 10003
  212-219-9931
  kirscharch.com

- **Jordan Parnass Digital Architecture**
  68 Jay Street
  Suite 213
  Brooklyn, NY 11201
  718-852-2650
  jpda.net

- **Ken Smith Landscape Architect**
  450 W. 31st Street
  5th Floor
  New York, NY 10001
  212-791-3595
  kensmithworkshop.com

- **Kiss + Cathcart**
  44 Court Street
  Brooklyn, NY 11201
  718-237-2786
  kisscathcart.com

- **KONYK Architecture**
  P.O. Box 22546
  Brooklyn, NY 11202
  718-852-5381
  konyk.net

- **Leslie Gill Architect**
  277 Broadway
  #101
  New York, NY 10007
  212-334-8011
  lesliegill.com

- **Leven Betts Studio**
  508 W. 26th Street
  #317
  New York, NY 10001
  212-242-1414
  levenbetts.com

- **LOT-EK Architecture & Design**
  181 Chrystie Street, #2
  New York, NY 10002
  212-255-9326
  lot-ek.com

- **LTL Architects**
  227 W. 29th Street
  7th Floor
  New York, NY 10001
  212-505-5955
  ltlarchitects.com

- **Lynn Gaffney Architect**
  540 President Street
  3rd Floor
  Brooklyn, NY 11215
  917-797-4039
  lynngaffney.com

- **Knowles Architecture**
  127 W. 56th Street
  2nd Floor
  New York, NY 10019
  212-247-4459
  knowlesarchitecture.com

- **M. Paul Friedberg and Partners**
  120 Broadway
  20th Floor
  New York, NY 10271
  212-47-6366
  mpfp.com

- **MADE**
  141 Beard Street
  Building 12B
  Brooklyn, New York 11231
  718.834.0171
  made-nyc.com

- **Mark Dixon Architect**
  130 Kane Street
  Brooklyn, NY 11231
  718-974-4498
  markdixonarchitect.com

- **Matthew Baird Architects**
  325 Hudson Street
  9th Floor
  New York, NY 10013
  212-334-2499
  bairdarchitects.com

- **Messana O'Rorke Architects**
  223 E. 10th Street, #12
  New York, NY 10003
  212-807-1960
  www.messanaororke.com

- **Mike Jacobs Architecture**
  39 E 13th Street
  4th Floor
  New York, NY 10003
  212-481-8455
  mikejacobsarchitecture.com

- **MKCA**
  27 Park Place, Suite 221
  New York, NY 10007
  212-732-0060
  mkca.com

- **Morris | Sato Studio**
  219 E. 12th Street
  1st Floor
  New York, NY 10003
  212-228-2832
  morrissato.com

- **nArchitects**
  68 Jay Street
  #317
  Brooklyn, NY 11201
  718-260-0845
  narchitects.com

- **Nelson Byrd Woltz**
  28 E. 22nd Street
  2nd Floor
  New York, NY 10010
  212-260-2270
  nbwla.com

- **NO Architecture**
  176 Elizabeth Street
  #2A
  New York, NY 10012
  646 662-9881
  noarchitecture.com

- **Noroof Architects**
  47 Hall Street
  2nd Floor, Suite 16
  Brooklyn, NY 11205
  347-415-4224
  noroof.net

- **Openshop**
  49 Nassau Street,
  Fifth Floor
  New York, NY 10038
  212-584-1180
  osthinks.com

- **Page Goolrick Architect**
  32 Old Slip, 10th Floor
  New York, NY 10005
  212-219-3666
  goolrick.com

- **Peggy Deamer**
  440 Kent Avenue, 11A
  Brooklyn, NY 11211
  212-203-9860
  peggydeamer.com

- **Preston T. Phillips Architect**
  PO Box 3037
  Bridgehampton, NY 11932
  631-537-1237
  prestontphillips.com

- **Pulltab Design**
  10 E. 23rd Street, #710
  New York, NY 10010
  212-727-9448
  pulltabdesign.com

- **Resolution: 4 Architecture**
  150 W. 28th St
  New York, NY 10001
  212-675-9266
  re4a.com

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect

- **Richard Meier & Partners Architects**
  475 10th Avenue
  New York, NY 10018
  212-967-6060
  richardmeier.com

- **Robert A.M. Stern Architects**
  460 W. 34th Street
  New York, NY 10001
  212-967-5100
  ramsa.com

- **Rockwell Group**
  5 Union Square West
  New York, NY 10003
  212-463-0334
  rockwellgroup.com

- **Roy Design**
  71 Gansevoort Street
  New York, NY 10014
  212-627-4816
  roydesign.com



PROJECT
Pryor Residence
ARCHITECT
Bates Masi + Architects
LOCATION
Montauk, New York

PHOTOS BY DAVID MEAD (PREVIOUS PAGE, BERCY CHEN STUDIO), DANIEL SHEA (SALLES SCHAFFER ARCHITECTS), TY COLE (BATES + MASI ARCHITECTS)



PROJECT
Lake Iosco House
ARCHITECT
Resolution: 4 Architecture
LOCATION
Lake Iosco, New Jersey



PROJECT
Braver House
ARCHITECT
SsD Architecture
LOCATION
Newton, Massachusetts

- **Salles Schaffer Architecture**
196 E. 75th Street, #18D
New York, NY 10021
212-252-0981
sallesschafferarchitecture.com

- **Frederic Schwartz Architects**
180 Varick Street
New York, NY 10014
212-741-3021
schwartzarch.com

- **SHoP Architects**
233 Broadway, 11th Floor
New York, NY 10279
212-889-9005
shoparc.com

- **Slade Architecture**
77 Chambers Street
New York, NY 10007
212-677-6380
sladearch.com

- **SLO Architecture**
460 W. 34th Street
14th Floor
New York, NY 10001
646-824-5786
sloarchitecture.com

- **Smith-Miller and Hawkinson Architects**
305 Canal Street
New York, NY 10013
212-966-3875
smharch.com

- **Spacecutter**
1010 44th Avenue
Suite 433
Queens, NY 11101
347-688-2445
spacecutter.com

- **Specht Harpman Architects**
338 W. 39th Street
10th Floor
New York, NY 10018
212-239-1150
spechtharpman.com

- **SsD**
11 Broadway, Suite 819
New York, NY 10004
212-248-7500
ssdarchitecture.com

- **Stelle Lomont Rouhani Architects**
48 Foster Avenue
Bridgehampton, NY
11932
631-537-0019
stelleco.com

- **Steven Holl Architects**
450 W. 31st Street
11th Floor
New York, NY 10001
212-629-7262
stevenholl.com

- **Studio Dror**
175 Varick Street
8th Floor
New York, NY 10014
212-929-2196
studiodror.com

- **Studio Garneau**
20 Pine Street, #3104
New York, NY 10011
917-805-3327
studiogarneau.com

- **Studio MDA**
102 Franklin Street
3rd Floor
New York, NY 10013
212-343-3330
studiomda.com

- **Studio Modh Architecture**
1377 Pacific Street
#01
Brooklyn, NY 11216
347-460-2217
studiomodh.com

- **Studios Architecture**
588 Broadway, Suite 702
New York, NY 10012
212-431-4512
studios.com

- **SU11 Architecture + Design**
181 N. 11th Street
Suite 406
Brooklyn, NY 11211
212-941-6494
su11.com

- **TEN Arquitectos**
227 W. 29th Street
11th Floor
New York, NY 10001
212-620-0794
ten-arquitectos.com

- **Ten to One**
1718 8th Avenue
Brooklyn, NY 11215
347-763-2490
tenonearch.com

- **Terreform ONE**
63 Flushing Avenue
Unit 192
Brooklyn, NY 11205
617-285-0901
terreform.org



PROJECT
Villa Johansen
ORIGINAL ARCHITECT
John M. Johansen
RENOVATION ARCHITECT
Alan Orenbuch
INTERIOR DESIGNER
Bryan O'Rourke
LOCATION
Upstate New York

- **Tim Seggerman Design and Building Workshop**
20 Stoddard Place
Brooklyn, NY 11225
718-941-8176
timseggerman.com

- **Tod Williams Billie Tsien Architects**
222 Central Park South
New York, NY 10019
212-582-2385
twbta.com

- **Toshiko Mori Architect**
199 Lafayette Street
Suite 5A
New York, NY 10012
212-337-9644
tmarch.com

- **William Bialosky Architect**
81 Walker Street
4th Floor
New York, NY 10013
212-941-1390
wbarchitect.com

- **Work Architecture Company**
156 Ludlow Street
3rd Floor
New York, NY 10002
212-228-1333
work.ac

- **Workstead**
232 3rd St
E102
New York, NY 11215
347-689-2766
workstead.com

PHOTOS BY MARK MAHANEY (RESOLUTION: 4 ARCHITECTURE), CHANG KYUN KIM (SSD ARCHITECTURE), BRIAN W. FERRY (JOHN M. JOHANSEN/ALAN ORENBUCH/BRYAN O'ROURKE)



PROJECT
Garage
ARCHITECT
Graypants
LOCATION
Vashon Island, Washington



"It could be a guesthouse or a bunkhouse; a place to have a nice dinner or to sit and watch the view. It needed to do everything and nothing."
—Seth Grizzle, architect, Graypants

North Carolina

- **Ellen Cassilly Architect**
  600 Foster Street
  Durham, NC 27701
  919-530-1149
  ellencassillyarchitect.com

- **Frank Harmon Architect**
  14 E. Peace Street
  3rd Floor
  Raleigh, NC 27604
  919-829-9464
  frankharmon.com

- **Tonic Design | Tonic Construction**
  127 W. Hargett Street
  Suite 704
  Raleigh, NC 27601
  919-793-5063
  tonic-design.com

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect

North Dakota

- **Stahl Architects**
  1405 1st Ave N
  Fargo, ND 58102
  701-241-9083
  stahlarch.com

Ohio

- **John Senhauser Architects**
  1118 St Gregory Street
  Cincinnati, OH 45202
  513-381-1669
  senhauserarchitects.com

- **Rogero Buckman Architects**
  123 Webster Street
  Dayton, OH 45402
  937-225-5122
  rbaoh.com



PROJECT
Ludeman Residence
ARCHITECT
ISA - Interface Studio
LOCATION
Philadelphia, Pennsylvania



PROJECT
Milford Residence
ARCHITECT
Zaik Associates
INTERIOR DESIGN
Jessica Helgerson Interior Design
LOCATION
Portland, Oregon

- **Tectonic Design**
  25400 Ft. Meigs Road
  Suite 124
  Perrysburg, OH 43551
  734-657-3855
  tectonic-design.com

Oklahoma

- **Elliott + Associates Architects**
  35 Harrison Avenue
  Oklahoma City, OK
  73104
  405-232-9554
  e-a-a.com

Oregon

- **Allied Works Architecture**
  1532 S.W. Morrison Street
  Portland, OR 97205
  503-227-1737
  alliedworks.com

- **Architecture W**
  240 N. Broadway, #208
  Portland, OR 97227
  503-239-5848
  arcw.com

- **Beebe Skidmore**
  1500 S.W. 11th Avenue
  #2004
  Portland, OR 97201
  503-222-6580

- **Boora Architects**
  720 SW Washington
  Suite 800
  Portland, OR 97205
  503-226-1575
  boora.com

- **Holst Architecture**
  110 S.E. 8th Street
  Portland, OR 97214
  503-233-9856
  holstarc.com

- **Jessica Helgerson Interior Design**
  112 S.W. 1st Avenue
  Portland, OR 97204
  503-548-4984
  jhinteriordesign.com

- **PATH Architecture**
  5229 NE Martin Luther King Jr. Boulevard
  Suite 101
  Portland, Oregon 97211
  503-281-2483
  architecturepath.com

- **Skylab Architecture**
  413 S.W. 13th Avenue
  Suite 200
  Portland, OR 97205
  503-525-9315
  skylabarchitecture.com

- **Waechter Architecture**
  2181 N.W. Nicolai Street
  Portland, OR 97210
  503-894-9480
  benwaechter.com

- **Webster Wilson Architect**
  1001 S.E. Water Avenue
  Suite 230
  Portland, OR 97214

503-421-3801
websterwilson.com

- **Zaik Associates**
2340 N.W. Thurman Street, Suite 201
Portland, OR 97210
503-222-9158
zaik.net

- **ZGF Architects**
1223 S.W. Washington Street, Suite 200
Portland, OR 97205
503-224-3860
zgf.com

Pennsylvania

- **Bohlin Cywinski Jackson**
8 West Market Street
Suite 1200
Wilkes-Barre, PA 18701
570-825-8756
bcj.com

- **C2 Architecture**
20 Herman St
Philadelphia, PA 19144
267-776-0276
c2-architecture.com

- **GBBN**
5411 Penn Avenue
Pittsburgh, PA 15206
412-345-5005
gbbn.com

- **ISA - Interface Studio Architects**
1400 N. American Street
#301
Philadelphia, PA 19122
215-232-1500
is-architects.com

- **KieranTimberlake**
841 N. American Street
Philadelphia PA, 19123
215-922-6600
kierantimberlake.com

- **mossArchitects**
181 42nd Street
Pittsburgh, PA 15201
412-441-6400
mossarc.com

- **Onion Flats**
111 W Norris Street
Philadelphia, PA 19122
215-426-6466
onionflats.com

- **Postgreen Homes**
1732 N. Howard Street
Unit C
Philadelphia, PA 19122
267-250-2184
postgreenhomes.com

Rhode Island

- **3SIXØ Architecture**
146 Westminster Street
Providence, RI 02903
401-421-4360
3six0.com

South Carolina

- **Durkee, Brown, Viveiros & Werenfels Architects**
111 Chestnut Street
Providence, RI 02903
401-831-1240
durkeebrown.com

- **John Douglas Tucker, Architect**
3000 River Road
Johns Island, SC 29455
843-303-1594
tuckerarchitect.com

South Dakota

- **Next Inc.**
4500 E. Oakwood Place
Sioux Falls, SD 57110
605-334-6002
nextdesignbuild.com

Tennessee

- **Curb**
101 Gill Avenue
Knoxville, TN 37917
865-300-1581
curb.cc

- **Price Harrison Architect and Associates**
3707 Brighton Road
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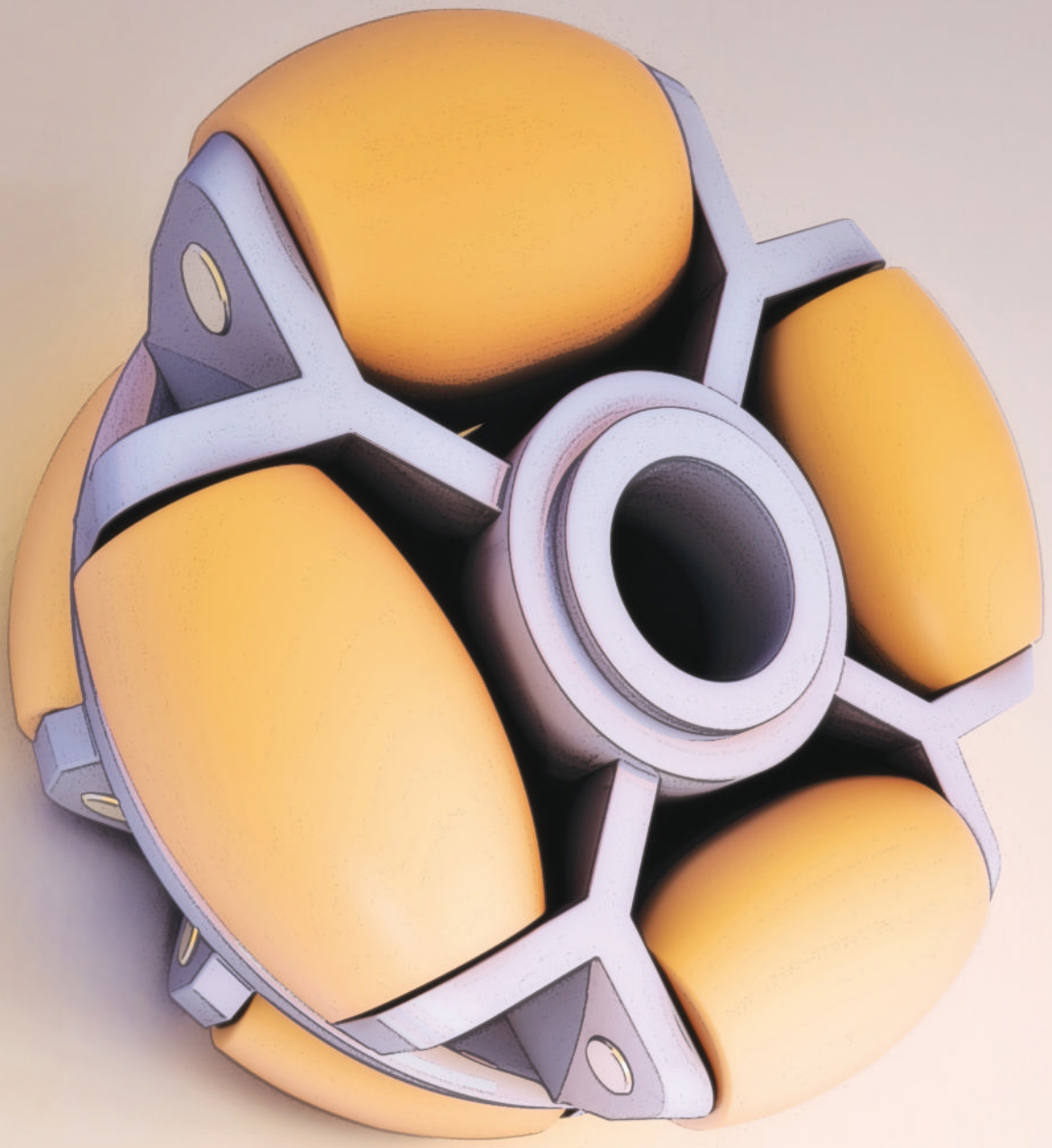
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PHOTOS BY CORAL VON ZUMWALT (KO WIBOWO), ELI MEIR KAPLAN (FORMWORK ARCHITECTURE), STEVE KEATING (BALANCE ASSOCIATES)

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101

Have you ever wondered how architects and contractors think? Or considered the basics behind building codes, recycling, or kitchen design? How about how to be a smart shopper when buying vintage design or modern textiles? We're here to fill in the blanks. Our 101 series uncovers the essentials behind these design topics and more, including expert advice from those in the field, amazing products, fascinating facts as well as key words to help you hold your own with the pros.

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An Introduction to Architects

TEXT BY
Dan Maginn

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

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



In India, architect Bijoy Jain of Studio Mumbai created a "campus for living and working" where architects and craftspeople work side-by-side.

PHOTO BY CHRISTIAN SCHAULIN

FACTS

Pioneering architect Daedalus is known in myth for making a set of wings for his impudent son, Icarus. This episode in his life did not end well.

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

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

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

After Daedalus, eons passed and more architects designed more structures for more grumpy men. Historians inform us that the hundredth architect on record was an Egyptian fellow named Imhotep. He practiced in the 27th century BC and was renowned for inventing columns, which we take for granted now but were very much appreciated at the time. He is notable as the first architect to look like what we now know an architect should look like: a contrarily dressed person on a job site, pointing and shouting, with a roll of papyrus under his arm.

As humans got serious about being fruitful and multiplying, we needed a lot more buildings. Let's call this era of architecture the Middle Part. During the Middle Part, architects established themselves as Master Builders, and buildings started looking like what we now know buildings should look like. It started with the storied career of the thousandth architect on record (Apollodorus of Damascus, who designed the Pantheon in Rome) and ended with the Everlasting Gobstopper–like career of Frank Lloyd Wright, who was the ten thousandth architect and the father of the guy who invented Lincoln Logs.

The hundred thousandth architect was Mike Brady, whom you might remember as a participant in the '70s reality show *The Brady Bunch*. With his powder-puff-shaped factories and AstroTurf landscape designs, Brady is known as the first postmodernist architect,beating out Robert Venturi by a couple of weeks. The Middle Part of architectural history ended when *The Brady Bunch* was canceled in 1974. Then Richard Nixon resigned, more time passed, and we find ourselves entrenched in the Late Middle Part.

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

"Sometimes it takes me a long time to explain my ideas. But, at the end of the day, my clients trust me and follow me."
—Bijoy Jain, architect

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

A "charette" is an intensive deadline-based design session. Translating to "cart," its architectural association comes from Paris' École des Beaux Arts, where, at the end of an assignment, a large cart was used to carry students' designs.

In the United States, it's illegal to call yourself an architect unless you have been licensed by a state—a process requiring a degree in architecture, years of apprenticeship, and a grueling multipart exam.

Beyond Thunderdome

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

- **Liz Ogbu is the founder of Studio O, an innovation firm in San Francisco that works with communities in need to use the power design to deliver deep social impact.** "In 10 years, the nature of architecture as a service industry will have shifted. The trend of multidisciplinary collaboration that is now emerging in the developed countries of the West will be far more pronounced. Architects will find that they can better serve their clients' needs by proactively teaming with economists, anthropologists, graphic designers, and other professionals. Architectural projects will be thought of less as standalone buildings and more as comprehensive tools that solve complex problems. Today broad segments of the public don't have access to thoughtful design. That will change. In 10 years, more architects will have learned the power of getting actively involved in the communities they inhabit."

- **Bob Berkebile is a founding principal of BNIM Architects in Kansas City, Missouri, and helped create the AIA's Committee on the Environment, the U.S. Green Building Council, and the LEED rating system.** "Architecture in 2110 will have everything to do with how successful architects are in reducing carbon in the next decade. If architects are successful, then inspiring, transformative work for the remaining nine decades is possible. On the other hand, if carbon is stillclimbing, then we will literally be designing for our survival. We need to visualize both outcomes—success and failure—to move forward. Architects must lead this effort, and leadership means nothing less than transforming the way our society defines quality of life. To pull this off, architects will need to move beyond designs that are 'less bad' to designs that increase environmental vitality and human potential. For better or worse, buildings will be fundamentally different by 2110. If for the better, that means that architects in the coming decade saw what was coming, and acted appropriately."

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

On the Level

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

Sheba is a good architect, and I'm sure the Smiths would agree. Sheba designed an addition to their too-small 1920s bungalow, and it turned out great.

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



With a 21st-century facelift, a classic 1957 design by Arthur Witthoefft of Skidmore, Owings & Merrill lives on in Armonk, New York.

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

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

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

The meetings were especially helpful. In them, Sheba helped the Smiths put the seeming chaos of the construction site into context. She helped them understand Kenny's schedule and worked with them to align the daily progress they were seeing with the requirements of the construction documents. The morning Kenny did his final walk-through of the completed project, the Smith's couldn't have been happier.

Ill Communication

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

After decades of prudent living in a cramped apartment, the Joneses had saved a sizable pile of money. Their fiscal foundation solidified, they began the process of achieving their dream: to live out their golden years in a contemporary house designed just for them.

Their journey began with a famous architect named LeBollard. They met him at his office were mesmerized by his strange accent and black cape. When he yawned and said, "LeBollard designs your house now," they didn't disagree.

The couple had a well-ordered collection of house precedents and proudly carted these to their second meeting. LeBollard was unimpressed. They handed him a list of basic requirements of their program. Again LeBollard showed disdain for their input.

A month later they returned to review the schematic design. In the conference room, neatly arranged on the table were two items: a large acrylic model and an invoice for a surprisingly large sum of money. The Joneses politely made it to the end of the meeting, paid the invoice, and drove home in silence.

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

PHOTO BY ANDREW MANDOLENE

WORDS TO KNOW

Construction administration (CA): The process of clarification during construction that allows an architect to be sure the house being built reflects the house you paid for. Shady contractors may say it's a waste of money. It's not.

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

Cost estimate: A hair-rending summary of project cost. Have one prepared at the end of schematic design, get it updated at the end of design development and halfway through the construction document phase.

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

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

Exploded View

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

1

Form

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

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

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

2

Cost

Materials: Cheaper materials are often… cheaper. Which means they're…cheaper. Some materials might look great on day one, but if they have to be replaced in 10 years, then they're not really cheaper, just…cheaper.

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

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

3

Function

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

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

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

4

Experience

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

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

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

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

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

"Architecture is about the understanding of the world and turning it into a more meaningful and humane place."
—Juhani Pallasmaa, architect

An Introduction to Small Spaces

A five-step program for those suffering from too much stuff and not enough space.

TEXT BY
Dan Maginn

PREVIOUSLY PUBLISHED
November 2012

THERE ARE MANY BENEFITS TO LIVING IN A SMALLER HOME. Generally speaking, living smaller costs less: less to build initially, and less to operate on an ongoing basis. Living smaller is more sustainable—it translates to a reduced resource impact on the environment, both short- and long-term. And living smaller can be far easier—once constructed, a smaller house has fewer house-parts to operate and maintain. • Like a hot sports car, a Good Small Space benefits from the vibrancy and dynamism of hyperefficient design. Something exciting happens when compact programming meets high performance in a well-designed space: We feel more connected to the world beyond our walls because less stuff separates Us from It.

Edit Your Life

Good Small Spaces start with Good Small Occupants. Now, it could be that you're one of the few who are hardwired to live compactly. But the rest of us need to sharpen our metaphorical red pencils and edit our lives.

Let's start with your stuff. Look at it, flowing hither and yon like some mid-Atlantic trash vortex.Before you succumb to its ever-strengthening pull, have a Stuff Funeral and invite all of the historical Yous who collected it over the years to pay their last respects. From here on out, it's going to be you and only your best, most essential stuff.

After the Stuff Funeral, review the pile of remaining detritus. Are its components vital to your daily functioning? Yes, keep your dad's baseball card collection, but option Grandma's rickety spinning wheel to one of your siblings—you can visit it on holidays.

As for the stragglers that you can't donate, fob off, or otherwise chuck without an emotional breakdown, consider renting a small locker in a self-storage facility and popping them in there for a few years.

Measure Your Life

With less stuff, you'll need fewer square feet to jam it into. But how small is too small? Start by jotting down all essential functions—sleeping, eating, marshmallow making—whatever it is you do while you're home. Don't list rooms, just functions. In the same way you jettisoned stuff in step one, use this opportunity to eighty-six nonessential functions. Living an edited life has as much to do with curbing bad behavior as it does with reining in your junk.

With your list of functional needs in hand, get out your measuring tape and record the square footage of all the functional spaces in your current joint. Can you do with less? Expand your research beyond your walls to the Good Small Spaces you've appreciated over the years: your friend's kitchen in Tribeca, that Parisian coffee shop, the oddly correct hotel bathroom in Tokyo. Your goal is to record a minimum footprint for all of your functional needs. When you're done, add up the numbers, tack on about 10 percent for circulation, and give yourself a high five—now you know how small you can go.

Think Volume

Creatively separating your functional needs is a key component of Good Small Design: It's all about overlap, nesting, and double duty. A partial-height wall can amplify space: Placed between living and dining areas, it makes both spaces feel larger. Or lose some walls altogether: A divider made of storage units can eliminate a closet or two.

Think in terms of cubic inches, not square feet. Seemingly wee spaces are often over-flowing with underutilized volume. Learn to identify them and recruit them to your noble cause. The dead area under your stairs can be transformed into a collection of storage niches, while your cool-looking pots and pans can be hung from cool-looking hooks above the kitchen sink.

Remember that flexibility from day to night and season to season is key. In addition to clever built-ins that you invent, there is some great furniture that can multitask for you: beds with hidden drawers below deck; ottomans with hinged cushions that conceal storage space; pegboard beefy enough to temporarily hang a chair, Shaker style.

PHOTO BY DAVID ENGELHARDT

FACTS

Crafting a space to respond to your own body and use patterns is the most satisfying part of the process. Get creative and splice in little hinged compartments, pop in sliding partitions, and squeeze in display niches.

Don't be afraid to make some cash: Your nonessential stuff is probably worth something to stuff hoarders and their puffy, oversize houses.

Shaker design is a great reference point for pared-down living. Those resourceful folks and their hyperefficient structures have had a huge influence on modern design.

George Carlin said it best: A house is just "a place to keep your stuff while you go out and get more stuff."



Architect Tim Seggerman maximized the space in a 240-square-foot Manhattan apartment by imagining it as a "crafted jewelbox" of small spaces—including a library nook—inspired by George Nakashima's precision woodworking.

"It's basically a piece of woodwork—I'm very proud of that." —**Tim Seggerman, architect**

Think Outside the Box

The final step in the creation of a Good Small Space involves its connection to the 2.5 zillion square feet that exist outside your 900. Properly situated, porches and patios can make an otherwise smallish space feel just right. Drag a cafe table and a couple of chairs out there, or a hammock and a little side table—whatever makes you happy. Aside from the spatial benefits (and the fact that it costs a lot less to build exterior square footage), the physiological and social benefits are compelling.

And don't be afraid to expand beyond your Good Small Space. Embrace the world outside your walls. Odds are, there are plenty of great public and semipublic spaces just waiting for you to expand into them. Parks, libraries, cafes—politely borrow their square footage for a couple of hours.

Get the Light Right

Daylight is the lifeblood of a Good Small Space. The sun can be your friend or your enemy, depending on its mood and ability to gain access to your home. Don't take it for granted. As a general rule, you want to let lots of diffuse light in and keep direct rays out.

Landscaping can also help you control solar gain. Deciduous trees block direct rays during hot months but let light through in winter, when overheating isn't as much of an issue.

Once you have introduced plenty of diffuse, life-affirming, niche-illuminating, basil-growing daylight into your Good Small Space, you need to figure out how your artificial lighting scheme will complement it at night. Consider lower-level indirect lighting to define key walls and ceilings in your home, with task lighting to brighten up areas that require a bit more punch. Ideally, all light sources should be dimmable, to save energy and to allow you to match the light level to your mood.

In the kitchen, scrap your collection of mismatched Tupperware and invest in a streamlined set of new storage containers.

As with interior spaces, exteriors should embrace small, but stay away from tiny. For an intimate porch, patio, or balcony, never go less than six feet in either direction.

As a species, we need to regularly connect with our environment and each other—get outside and explore the shared spaces in your area.

An architect or interior designer can help you figure out how to use window treatments to control daylight while maintaining views and privacy. Try bottom-up roller or pleated shades.

While the average American house is 2,600 square feet, proponents of the Tiny House Movement advocate living in homes that are 100 to 400 square feet.

An Introduction to Bathrooms

TEXT BY
Virginia Gardiner

PREVIOUSLY PUBLISHED
July/August 2010

Imagine a world where bathrooms don't exist. You still have basic needs to fulfill, but where would you go? What kind of equipment would you need? This was the world of your ancestors. Not Australopithecines, mind you, but Austro-Hungarians.

JUST FOUR GENERATIONS AGO, the solutions to these problems were a pail, a well, and a private place outside with a pit. We've come a long way since then, with pressurized pipe networks that supply our houses and plumbing fixtures that enable our homes to suck in treated water and discharge it after use.

The arrival of plumbing came with the rapid urbanization of the 19th-century industrial age, which not only allowed us to move the more delicate bits of personal hygiene indoors but relieved cities of chronic waterborne illnesses like typhoid and cholera. Piped connections required toilets, baths, and sinks to have fixed locations in the house, a necessity that earned them the name "fixtures." Because it was most practical to keep pipe fittings close together, the bathroom was born. According to Alexander Kira's book *The Bathroom*, by the 1920s, the bathroom was established in American building codes: A private space of at least five by seven feet, with three fixtures, was required in nearly all new urban dwelling units. One might argue that the men who plumbed our cities—like sewage engineers like Joseph Bazalgette—changed everyday life more than certified geniuses like Albert Einstein.

As with many other industrial creations, we've come to understand the loo's cultural significance only after decades of experience. In his 1948 work *Mechanization Takes Command*, architecture critic Sigfried Giedion dubbed the bathroom and kitchen the home's "mechanical core"; in a 1989 concept drawing, designer William Stumpf called bathrooms "metabolic"; and in their 1992 book *The Bathroom, the Kitchen, and the Aesthetics of Waste: A Process of Elimination*, Ellen Lupton and J. Abbott Miller delved deeper into the biological metaphor. "The molded forms of streamlining," they wrote of our homes' fixtures, "yielded an excretory aesthetic, a material celebration of natural and cultural digestive cycles."

The average American household flushes about 30 percent of its water supply down the toilet—using more water than any other domestic fixture, including the clothes washer. Bathrooms are where some of the most ingrained cultural rituals are enacted—washing, wiping, sitting, squatting, bathing, and showering among them. All of these behaviors are so habitual that they seem fundamental, and as such modifying them is bound to be a long, hard slog.

Despite all our progress, we still have major problems: Namely, we don't know what to do with all the sewage. At enormous energy costs, modern sewer systems endeavor to separate drinking water from the solids in human waste and industrial effluents. The solids form a sludge that mostly gets incinerated or dumped on farms as fertilizer.

And that's in the fortunate societies that have plumbing. For more than a third of the world's population, bathrooms do not even exist. Waterborne illnesses kill more than two million people a year, mostly children.

What will the future bring? There isn't enough fresh drinking water for the growing human population to keep using it on bodily ablutions and flushing at our current rate. The bathroom will need to change.

FACTS

Over the next 50 years, 90 percent of the new population is expected to reside in urban slums that currently have no plumbing solutions. Urine is the largest single source of phosphorus emerging from human settlement.

If you live in a big city, the tap water you drink has most likely been filtered through several other people's kidneys.

Typical sewage sludge generated in urban industrial centers contains tens of thousands of man-made chemical compounds from hospitals, businesses, and landfills, including radioactive materials, most of which are neither monitored or regulated.

Rose George's book *The Big Necessity* reports that Martin Luther, 16th-century leader of the Protestant Reformation, "ate a spoonful of his own excrement daily."



PHOTO BY MIKE SINCLAIR

Architect Matthew Hufft's master bathroom inside his Kansas City, Missouri, home.

Bidets acquired a reputation for lasciviousness in American culture during the world wars, when soldiers encountered them in the brothels of France.

Jonathan Isbit, author of *Nature Knows Best: Health Benefits of the Natural Squatting Position*, believes that use of squat toilets (as opposed to sit ones) can stave off appendicitis, diverticulosis, constipation, and a host of other ailments.

Alexander Kira writes in *The Bathroom* that 19th-century Hindus thought rumors of Europeans cleaning themselves with paper to be a "vicious libel."

British engineer Thomas Crapper did not invent the flush toilet. It was invented earlier, in stages, by several engineers from his native Yorkshire. And the word "crap" originated from Old English, not from his name, but he's lucky so many people give him the credit.

In his 1898 essay "Plumbers," architect Adolf Loos wrote, "A home without a bathroom! Impossible in America."

Chain Reaction

Have you ever considered what's really going down your drain?

Your attitude toward bathroom cleaning is not overly vigilant, but you do tend to take prophylactic measures to reduce the buildup of dirt. These include stopping moisture from accumulating to create mildew and scrubbing the toilet, sink, and shower when they hardly need it rather than when they're caked in soap grease and dead skin cells.

Occasionally, when a guest is coming over, you pour a proper deluge of bleach into the toilet bowl, turning your nose away while you scrub it around with a brush and let it sit for a while, just to get the bowl looking pristine before flushing it all down. The after-odor—a pine-scented chlorine—smells like your idea of clean, but you wonder if it's healthy.

You start getting a little bit greenwashed, choosing cleaning products that say "eco-friendly" on the label. But you find out how ignorant you really are when you read an exposé about the "green" product you bought last month—one of its prime ingredients was corn-derived ethanol, which uses more crude oil to produce than the petrochemicals in common soaps that are actually made from crude oil in the first place.

Annoyance begets curiosity, and you dig deeper. Brands of cleaning products such as Seventh Generation and Ecover offer a satisfying transparency. You can find a full list of ingredients on the bottles, and the companies' websites have detailed explanations of the products' environmental impact.

Some of these websites even offer suggestions for cleaning liquids you can make yourself out of vinegar, baking soda, and lemon juice. Though these companies don't stop pushing their own products, they do seem to prioritize environmental impacts almost as much as staying in business.

Chemical Warfare

Warning: your bathroom cleaning regime is infused with fantasy.

You despise the room's distinctly human-flavored dirt, but you feel like a hero getting in there—a knight in shining yellow latex, because you've outfitted your hands and feet with gloves and booties to protect them from the irritation caused by your cleaning products.

Once you're in costume, you need proper equipment—cleaning tools that masquerade as toys, with action figure–like men on the labels, disposable accessories that snap in and out, and fun names like Magic Eraser.

When the scrubbing is tough, you keep adding more of whatever you're using. You don't know what the ingredients are, and you never will: They're top secret. You just know that the products contain things like surfactants, acids, and volatile solvents—stuff that cleans. You're not always sure what will work best, and your attempts to break down soap scum with bleach are in vain—acid would be better—though the bleach does turn it white for a while.

You can't see beyond this domestic space: Its aggressive odors cloud your other senses. What happens to the Butyl Cellosolve, formaldehyde, and sodium hydroxide after their 15 minutes of fame cleaning your bathroom? Something in the sewage treatment plant: a marathon of aeration and copious energy use to try to separate the substances from the water. All so that the water is fit for piping back out to your house to flush down the toilet or filter through the Brita and drink—preferably with ice and a lemon wedge.

Your cleaning ritual is a vicious cycle, divorced from reality.

Super Bowl

Don't poo-poo the sink-toilet as a gimmick—it's a game-changer.

"It's not a mainstream product," says designer Steve Cummings of his Profile5 integrated hand basin, which launched in 2007. "Some people think it's great, and others say, 'Oh, I wouldn't like to wash my hands on the toilet.'"

A no-frills approach to graywater, the sink-toilet is a simple rethink of the toilet tank. After you flush, the fresh water refilling the tank runs out through the sink tap, down the drain, and into the tank, ready for the next flush. It gives the water two uses, while offering a not-so-subtle reminder to wash your hands.

"They've been doing sink-toilets in Japan for 50 years," Cummings says. "They're almost as popular as regular toilets. With low-flow flushes, there can be issues with building regulations about carrying waste through drain lines. We were looking for options that would reduce water usage but maintain the drain-line carrying volume. The sink-toilet came to mind."

In Australia, persistent droughts make water conservation high on the agenda for product development at companies like Caroma, a world leader since the 1980s in dual-flush technology. "Our sink-toilet is much like its Japanese predecessors, but it's the first to offer dual flush," Cummings explains.

With a flush volume of 3 to 4.5 liters, the sink-toilet offers more than enough water for a good, long hand-washing, and it requires only the slightest behavioral adaptations: The user merely turns around, straddles the toilet bowl or rests a knee on the seat, and tries to get the soap rinsed off before the end of the tank-refilling cycle. Though hardly the most radical design out there, we find this to be an easy-to-install bathroom graywater solution.

WORDS TO KNOW

Bazalgette, Joseph William: A British civil engineer, Bazalgette designed one of the world's largest early sewage systems in London. It incorporated a pipe alongside the river Thames to stave off pollution, and is still in use today.

Combined Sewer: The most common type of sewage system in big cities, these systems collect household and industrial wastewater along with stormwater runoff, which means that heavy rains often cause overflows.

Condom: In parts of the world where sanitation isn't available, condoms are affordable one-way valves. Cut off the head end with scissors, leaving about an inch below the ring, and loop the ring over a pipe to form a flat seal.

Shawapawa: A radio invented by Arthur Schmitt, a French designer, that plugs into a space between the shower hose and tap, operates on hydroelectric power, and incorporates a switch to pause water flow while lathering.

Sodium Lauryl Sulfate (SLS): The most ubiquitous surfactant found in bathroom cleaners, body soaps, and shampoos, which helps them feel smooth and soapy. For some people, SLS exposure causes canker sores or skin irritation.



PHOTO BY MICHAEL GRAYDON + NIKOLE HERRIOTT

In Montreal, a standing shower designed by EM Architecture and manufactured by Linea P International.

Struvite: A phosphorus fertilizer that can be formed by mixing urine with magnesium chloride.

Surfactants: Usually organic compounds, these conflicted molecules have hydrophobic tails and hydrophilic heads, meaning that they join water and organic solvents together.

An Introduction to Kitchen Design

The kitchen has evolved from a closed-off satellite to the most open, doted-upon room in the house—and repository of our wildest dreams of domestic fulfillment.

TEXT BY
Deborah Bishop

PREVIOUSLY PUBLISHED
May 2009

IN 1953, *HOUSE & HOME* MAGAZINE CROWED, "The kitchen is losing one of its four walls." Ensuing decades have unleashed a regular Jericho, to the point where I have a hard time recalling a custom-built house whose kitchen is not integrated into the living area, its walk-around island the Corian (or stainless, or marble) Mecca of family and friends.



1

Growing up, I didn't know anyone with a great room. Our mothers disappeared into smallish, constrained spaces—fitted cabinetry above, linoleum underfoot, appliances cheek-to-jowl on the counter—and emerged sometime later to announce "Dinner!" (Multiple times, with increasing decibel levels.) Today, the kitchen holds such allure, I have to browbeat guests to move down to the sofa after dinner.

As early as the 1930s, Frank Lloyd Wright dubbed the kitchen the "workroom" of the house, and created airy, open-plan designs for House Willey and House Jacobs. The rest of the country caught up about 50 years later, just as women were fleeing hearth and home for the workplace. The larger living area encouraged quality family time, while the perfection of the extractor hood kept the smell of the fish from wafting.

In this, the golden age of Gordon, Emeril, and Padma, cooking is a spectator sport, and the kitchen is our stage—even if, sadly, the family is more frequently focused on the microwave than the gleaming range beside it. Many of us spend more time perusing tile samples than learning how to roast a chicken—and I'm guilty of believing that a new set of All-Clad cookware might have a magically osmotic effect on my culinary skills. (It didn't.)

This is when we might heed German graphic design visionary Otl Aicher, author of *The Kitchen Is for Cooking*, who wrote: "The kitchen is a function of man's social nature. Cooking is only a pleasure when others join in eating. And cooking is even more of a pleasure if others join in the cooking." And all the design genius in the world is not going to get that fresh fish into the frying pan, or those well-scrubbed potatoes into the oven.

PHOTOS BY JENS PASSOTH (1), COURTESY OF JANE MCDEVITT (2), V&A IMAGES/VICTORIA AND ALBERT MUSEUM, LONDON (3), BETTMAN/CORBIS (4), HISTORICAL PICTURE ARCHIVE/CORBIS (5), ARTHUR SLEGAL/TIME LIFE PICTURES/GETTY IMAGES (6).

FACTS

During a radar-related experiment around 1946, engineer Percy Spencer noticed that a candy bar in his pocket had melted. Follow-up experiments spawned the microwave industry.

Josephine Cochran perfected the first working dishwasher. Unveiled at the 1893 World's Fair, the contraption did not catch on with the general public until the 1950s; Cochran went on to found a little company that became KitchenAid.

The average kitchen deposits a gallon of grease in the home every year.

In the 1980s, physicist Nicholas Kurti first coined the term "molecular gastronomy." He remarked: "While we can and do measure the temperature in the atmosphere of Venus, we do not know what goes on inside our soufflés."



2



3



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5





6

1 *The German company bulthaup's sleek stainless-steel kitchen system.*

2 *A 1950s illustrated advertisement for the Morphy Richards Astral refrigerator.*

3 *The Frankfurt kitchen, designed by Austrian architect Margarete Schütte-Lihotzky, was one of the first kitchens designed as a complete, efficient system.*

4 *A display from the American National Exhibition in Moscow, 1959, depicting a woman in the "Miracle Kitchen," where automation has reduced her domestic workload.*

5 *The kitchen in a Frank Lloyd Wright–designed prefab.*

6 *An engraving from 1675 by Justus Sadeler, showing the chaotic preparations in the kitchen before a feast.*

After building the first freestanding freezer in his basement, Westye F. Bakke founded the Sub-Zero Freezer Company in 1945 in an old two-car garage.

The optimal temperature for the refrigerator is 40 degrees Fahrenheit or lower. A temperature greater than that encourages bacterial growth.

Perhaps the first celebrity chef, Bartolomeo Scappi (1500–1577) cooked for emperors and popes. Moreover, his cookbook includes the first-known picture of a fork.

Model Worthy

The true test of a kitchen's mettle is not how it looks brand-new, but how it looks after a decade of wear and tear from heaving cleavers and spilling sauce.

Though it may be unfairly maligned as a decade, the 1970s have a few things to answer for, such as kitchens that imprisoned their occupants in a dark hole of greasy cabinetry whilst family and guests cavorted out of sight.

When Nilus De Matran renovated this developer's special overlooking San Francisco's Haight-Ashbury district almost ten years ago for a couple who frequently entertain, he liberated the kitchen by knocking down walls and opening up the view across the newly created great room. When the peaked roof was flattened out, three new skylights let the sunshine in.

"I treated the kitchen, the fireplace wall, and the closet with dark walnut, so these big floating objects relate to one another across the space," says De Matran, who recently designed a modern American kitchen system for Design Within Reach. White terrazzo flooring further unifies the room, standing up to the four resident pugs while melting into the Carrara marble–clad island. Cabinets on either side conceal pots, dishware, and other sundries.

The island is wide enough for group cooking and it doubled as a catwalk during a designer's trunk show. "There were no casualties," reports De Matran, "neither the marble nor the models."



Architect Nilus de Matran renovated an outdated kitchen in San Francisco, adding walnut cabinets and marble countertops (right).

PHOTO BY CESAR RUBIO (AFTER)

WORDS TO KNOW

Aga: English-made, cast-iron, enamel-glazed stove that uses stored radiant heat to cook food. The appliance lacks dials and temperature settings—requiring the cook to deftly move food to differently heated ovens and hotplates.

Backsplash: Wall area behind stove and sink in direct firing line of grease and water splatters. It is usually specified in a smooth, nonporous material that's easy to clean: glass or ceramic tiles, marble, granite, or stainless steel.

CFM rating: The test of a range hood's quality, CFM describes the amount of air moved per minute in cubic feet. An effective home hood should fall between 250 and 650 CFM; a professional restaurant-style hood may be as high as 1,200.

Convection fan: Circulates heat evenly so each oven rack maintains the same level of heat (as when baking layer cakes). Because convection ovens move hot air past the food, they can cook food more quickly at a lower temperature.

Downdraft ventilation: Less effective at removing smoke than an updraft hood, it is built into the back of the stove or island.



A



E



B



C



D

Full Spectrum

Stainless-steel appliances may be a surefire bet for the kitchen, but color packs a mighty punch in the personality department.

A CornuFé 1908 by La Cornue, $10,500 The legendary French manufacturer created a limited-edition line of gas ranges in a palette of Mondrian-esque primary colors. lacornueusa.com

B Retro dishwasher by Big Chill, from $1,695 Assembled in Boulder, Colorado, the energy-efficient appliance is available in over 200 hues. (Big Chill also sells a panel you can use to give your current dishwasher a facelift.) bigchill.com

C City24 cast iron range by Aga Marvel, $8,199 The 24-inch-wide electric cooker is tailor-made for small spaces. It comes in 15 colors and has two ovens and a boiling-simmering plate. aga-ranges.com

D Incline hood by Prizer, $2,260 Shown in Topaz, the collection comes in five additional vibrant colors inspired by jewel tones. It's made in Reading, Pennsylvania. prizerhoods.com

E Fab32 refrigerator by Smeg, price upon request Who hasn't admired Smeg's retro-inspired fridges? Now the company has a model with a larger capacity and separate freezer, which will be available in late 2015. smegusa.com

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Dual-fuel range: Incorporates what many believe is the best of both worlds for temperature control: gas burners up top, electric oven below.

Induction cooking: A method in which magnetic fields generate heat from an electric current induced by a coil beneath a glass surface. The pot (which must be made of ferromagnetic materials like iron) is heated rather than the stovetop.

Quiet dishwashers: These water- and electricity-saving models are no more aurally intrusive than the hum of a refrigerator motor.

Updraft hood: Hangs over the stove to suck steam and odors away from cookware. Usually ducted through an outside wall, it's more efficient than downdraft systems—good for high-heat cooktops preferred by serious home chefs.

Miele: This family-owned company launched in Herzebrock, Germany, in 1899. By 1929 they introduced the first dishwasher in Europe.

Open Kitchen

A San Francisco architect turns his "inefficiency" kitchen into a modestly scaled and well-lit place to cook, eat, work, and enjoy the view—even with his back turned.

"It had no redeeming qualities," says Cass Calder Smith of the L-shaped kitchen in his Telegraph Hill home that barely held two people. Having raised the ceiling into the attic space, Smith tucked the new kitchen into a corner, with windows along two walls pulling in postcard views of the Transamerica Pyramid and beyond.

"Because the kitchen is part of the dining room, I didn't want to fill it with bulky stuff," says Smith, who stashed the oven and Sub-Zero fridge into an adjacent pantry and built the cooktop into the narrow island. Painted white medium-density fiberboard (MDF) cabinets blend into the room, their bistro mirrors casting reflections.

What Smith calls his "suburban window seat" conceals flat files where he stores materials for drawing at the mid-century drafting/dining table found at a flea market. "Between cooking, eating, and working, this is where I spend the most time," says Smith, who rarely ventures into the living room, except to grill meat in the fireplace.

"It's an urban kitchen," he says, referring to the modest size, especially as compared to some of the more expansive versions he's created for clients. "Kitchens should be scaled to the size of the family and the house—which in this case is 18 feet wide. It doesn't have to be a grand statement; it just has to work."



Stainless-steel countertops offer modern flair to a San Francisco kitchen (right).





PHOTO BY CESAR RUBIO (AFTER)

An Introduction to Lighting

From candles and oil lamps to incandescents, CFLs, and LEDs, take a closer look at the way we shine a light on our world.



TEXT BY
Patrick DiJusto

PREVIOUSLY PUBLISHED
November 2012

ONE OF THE OLDEST PROCLAMATIONS in Western literature—maybe the very oldest, depending on how you see things—is "Let there be light." And for most of human history, whether we dwelled in caves or in Gilded Age mansions, light was inseparable from heat: Domestic lighting consisted of either letting sunlight inside or burning something organic. The Egyptians were making candles from beeswax and animal fat 5,000 years ago, and except for the discovery of new fuel sources—whale oil, ahoy!—the candle continued to illuminate homes deep into the 19th century.

Windows, until the development of cheap and effective glass manufacturing, were originally small things that weren't much more than holes in the wall. Their usefulness had to be balanced between the amount of light they let in and the amount of heat and smoke they let out. Yet in situations where money was no object, as in the construction of the great European cathedrals, windows could be used for illumination far more effectively (and beautifully) than any other form of light. As the technology developed, the construction of the window-rich stately old homes of England (particularly Hardwick Hall, "more glass than wall" as the saying went) in the 1590s set architects on the path of bringing more sunlight into the home.

The widespread development of natural gas lighting around the 1820s, followed 60 years later by the gas mantle (a piece of radioactive thorium that when heated by a gas flame glowed brighter than the gas flame itself) were the last hurrah of the large-scale burning of things to produce light. To the jeers of "Judas!" from gas lamps everywhere, in the 1880s indoor lighting went electric.

But Thomas Edison's invention still didn't separate light from heat. The incandescent lamp worked by running a current of electricity through a thin tungsten wire until it glowed. The bulb gave off light, but only as a by-product of the enormous amounts of heat created; to this day, incandescent lamps convert, at best, only 3 percent of their energy to visible light. The sale of fluorescent lights in the 1930s brought a slightly cooler method of producing light, but it has only been comparatively recently that cold light has moved from the lab into the home.

Now we're in the midst of a revolution in interior lighting: New technologies to produce light are being developed and—at least in America, where lighting accounts for approximately 9 percent of electricity use—they promise to seriously help conserve energy. At the same time, cutting-edge companies are working to develop efficient technologies that closely mirror the warm glow cast by incandescents or even the rhythms of the sun.

But these developments are only part of the story. For the foreseeable future, our houses will still be lit by a variety of means, including high-tech spotlights, direct or indirect sunlight, and, from time to time, even the simple candle.



The Funiculí Floor Lamp from Marset is an update of a 1979 design by Spanish designer Lluís Porqueras. Its name comes from the word funicular and references the fact that the lamp can be lowered or raised along its base thanks to a pair of simple clips. It can use a compact fluorescent lamp or incandescent bulb.
$404 – store.dwell.com

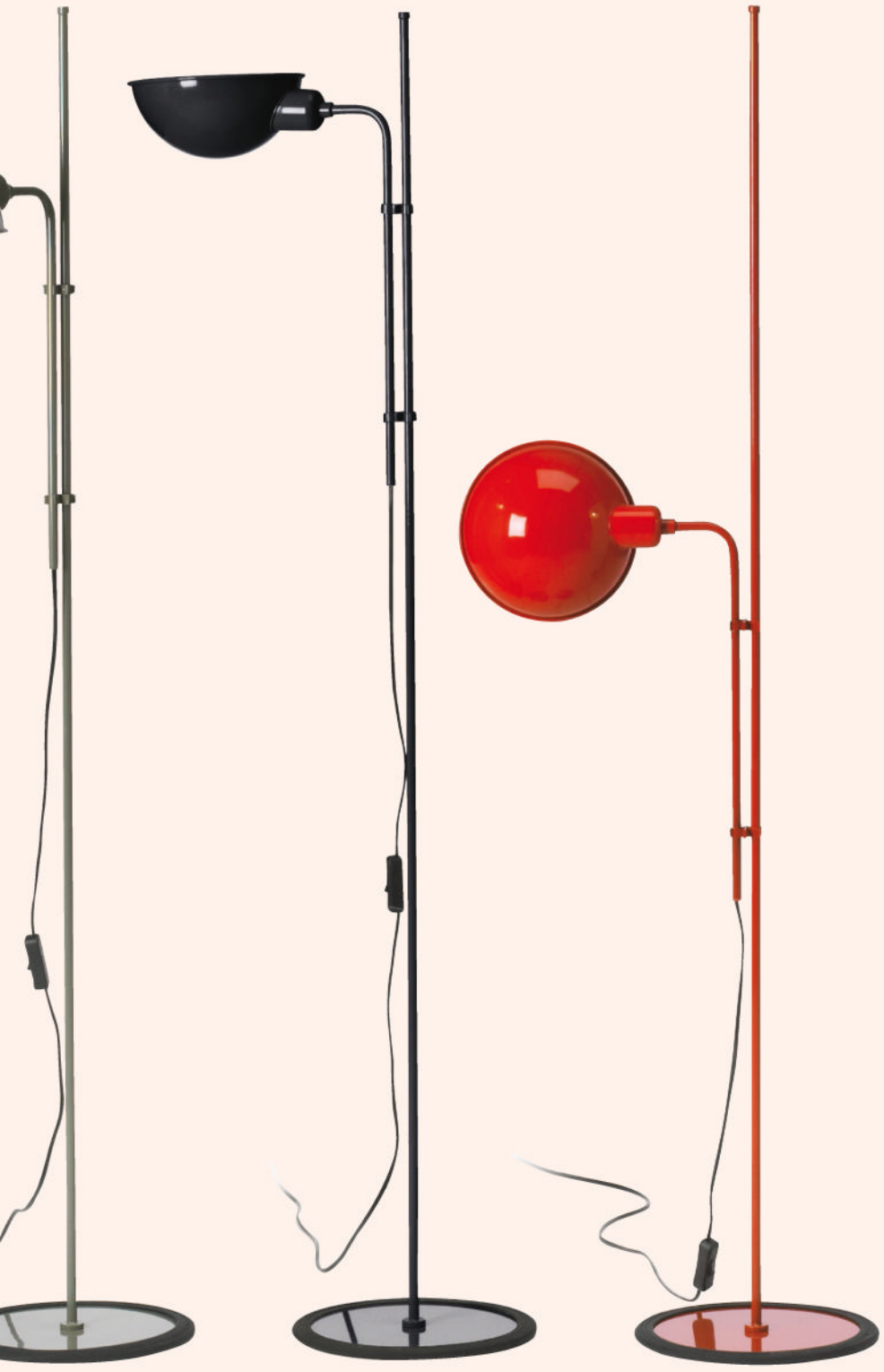
FACTS

Paleolithic cave paintings were done by lamplight: Hundreds of hollowed-out stones depicting horses and the like, and bearing traces of burned animal grease and fiber wicks, have been found in the caves of Lascaux.

Artists commonly prefer the light from windows facing the nearest pole (north light, in the northern hemisphere), since that light varies the least as the sun moves throughout the day.

Most infrared rays from the sun are blocked by ordinary window glass. A sunny room warms up because objects in the room absorb the sun's visible light and convert it to infrared.

Thomas Edison tried many different substances to create a filament for his electric light bulb, including cotton thread and the beard hairs of redheaded men, before settling on charred bamboo.



In 1892, Nikola Tesla, hoping to improve on the design of Edison's incandescent lamp, accidentally invented a primitive laser instead.

Fluorescent lamps were one of the wonders of the GE pavilion at the 1939 World's Fair, along with a television studio and an artificial lightning generator.

The world's longest-lasting light bulb is the Centennial Light, an incandescent lamp that was installed in 1901 in a Livermore, California, fire house and continues to glow today.

Lumen on the Horizon

There's a light at the end of the tunnel; this trio of design luminaries tells us precisely how it will work.

- **Gary Novasel is a residential lighting designer in New York's Westchester County and a partner in Patdo Light Studio.** "You're going to see is the rebirth of the longer life, more efficient incandescent light source. Harvesting daylight is going to be a large part of lighting design. Much more in commercial properties, but in residential only—and this is important—if it doesn't distort the architecture of the house. I think we'll see more of this as energy costs continue to climb and green becomes more of a social consciousness issue."

- **Matt Mazzucchi is vice president of market and business development at QD Vision, Inc., a company that makes quantum dot adapters for LED-based products.** "Consumer experience with LED technology has been less than positive. Inexpensive LED lamps produce a harsh white-light quality, or what is referred to technically as poor 'color rendering index,' or 'CRI'—the color and light is not pleasing to the eyes. We believe that quantum light technology offers the most efficient and cost-effective way for lamp and fixture makers to create high color quality light (high CRI) and reproduce the color and warmth of incandescent bulbs. Quantum dot technology will have a significant impact in the area of energy conservation while delivering high efficiency."

- **Johanna Grawunder is a designer and architect based in Milan and San Francisco.** "The future of domestic lighting will be colorful and material. The movement away from incandescents, toward energy-efficient lighting, will greatly influence for the better how we light our homes. On the architectural scale, we'll see a lot more integrated lighting in the architecture itself. Traditionally, architects have been very worried about natural light, but generally relegate the artificial light—the nighttime light especially—to objects. I think architects more and more will worry about the night light as much as the daytime light by integrating artificial lighting directly into the forms and details of the built space."





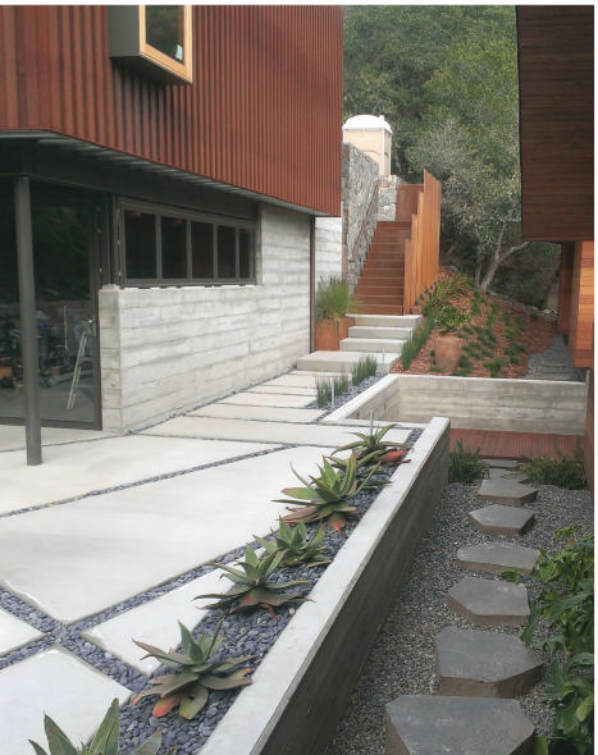


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Sunlight on Demand

Fiber-optic cables can be used to enhance sunlight and pipe it into homes. Money is saved. The people rejoice.

Let the sun shine in, in as many ways possible. The 1977 design classic *A Pattern Language* suggests that rooms should be illuminated by two sources of natural sunlight, ideally placed perpendicular to each other. But not every room has windows, and interior hallways are naturally ill-lit. One solution is to transport concentrated sunlight through fiber-optic cables.

Invented by Dr. Duncan Earl, a researcher at Oak Ridge National Laborarory, this type of system uses a polished parabolic dish mounted on a roof to track the sun and focus its light onto a bundle of fiber-optic cables. The cables carry the sunlight through the building, terminating at fixtures containing fiber-optic diffusers that spread the sunlight around. The chief advantage of this system over conventional skylights is that over the course of a day the fiber optics convert the sun's rays into constant, uniform lighting.

On a sunny day, the system can transmit 50,000 lumens, the equivalent of 30 100-watt lighting fixtures. On cloudy days, or at twilight, a sensor measuring available sunlight can turn on auxiliary fluorescent lights. Earl estimates that one hybrid lighting unit can save a building approximately 8,000 kilowatt hours per year (about $750 in lighting costs).

The system hinges on the development of high-heat, low-cost plastic fiber-optic cable. The difficult part, Earl acknowledges, lies in developing cable that's transparent enough to extend the system to multiple floors, yet inexpensive enough to be cost effective.

Dim Some, Lose Some

Waste extends far beyond what winds up in the landfill. The International Dark-Sky Association leads the charge against light pollution.

You see them everywhere: stadium-quality floodlights controlled by a sensitive motion detector, installed on a house ostensibly to illuminate a 10-by-10-foot patch of yard. The lights are sold as security measures, but they're wasteful, intrusive, and, according to Bob Parks, director of the International Dark-Sky Association (IDA), may actually make the house less safe.

The IDA was established to combat light pollution, excessive artificial light that destroys our ability to enjoy the night sky. But it quickly realized that management of light outside the home was equally important to the quality of life inside. "The point of effective lighting," Parks explains, "is to use only the light you need, when you need it, and to shield it so the light doesn't go where it's not wanted." Complaint letters in IDA's files show far too many new houses forego energy efficiency and neighborly courtesy for the false security of nonstop glare.

Using light that's too bright could actually make the situation more dangerous. "When you go outside and are hit with bright floodlights, you may be temporarily blinded," says Parks. "Your eyes try to adjust to the new glare, and you lose your ability to see into the shadows. Then you're a brightly lit target for anyone hiding there."

When planning a lighting system, homeowners should ask themselves: Do I actually need to light that area? If so, how much light is enough without overlighting and causing a glare? And do I need that light all the time?

Electric Sandwich

So you've finally made the move from incandescent to CFLs only to learn that you're well behind the LED wave. Get ready to switch again.

In 1907, a 25-year-old Marconi radio researcher named H. J. Round applied a voltage to a crystal of carborundum and inadvertently discovered the light-emitting diode. That first feeble glow has, more than 100 years later, become an $8-billion-a-year industry, producing LEDs of nearly every color and intensity. But though they're more efficient than incandescent bulbs, and longer lasting than fluorescents, their relatively high manufacturing costs have kept LEDs out of living-room lamps until recently. And their tenure there may be short-lived, thanks to the development of organic light-emitting diodes (OLEDs).

Unlike crystalline LEDs, an OLED's light comes from a thin organic film sandwiched between two electrodes. This film can be sprayed onto nearly anything, even flexible surfaces like paper, plastic, or cloth, with nothing more elaborate than ink-jet printer technology. With the addition of some cheap microprocessors, a single OLED surface can at different times serve as a light source, a cinema display, a computer monitor—even a mirror.

Because they can be embedded into objects, OLEDs will force us to reevaluate our thinking about interior lighting. For centuries, natural light has come into our homes through large windows and doors, while artificial light has usually come from point sources like candles, gas flames, and incandescent bulbs. How will we change our conception of the way a room should be lit when the entire ceiling—or the walls, or the carpet, or the couch—can glow?

WORDS TO KNOW

Incandescence: The light given off when an object is heated. As the heat increases, the color of the light mimics the spectrum: Cooler objects glow reddish-orange, hotter ones glow yellow, very hot ones glow bluish-white.

Fluorescence: The emission of a different wavelength of light than the one absorbed. The gas in a fluorescent tube gives off ultraviolet light, which is absorbed by the tube's coating and emitted as visible light.

Lumen: A measure of the power of a given light as perceived by the human eye. Since the eye is sensitive to some wavelengths and not others, a lumen does not measure the total power of the light, just the visible light it gives off.

Bioluminescence: Sources of light found in nature. Just as children capture fireflies to use in lanterns, genetic engineers are working to insert "glow" genes into different living beings. Imagine a houseplant that doubles as a night-light!

Full-Spectrum Light: Artificial light that more closely mimics the color range of sunlight, as opposed to yellow-rich incandescent light or blue-rich fluorescent light.

An Introduction to Universal Design

TEXT BY
Graham Pullin

PREVIOUSLY PUBLISHED
February 2010

Mention universal design and see your companions' eyes start glazing over. Though posh penthouses may reside at the sexier end of the design world, universal design actually affects us all. So pay attention— your less hale days aren't far off; none of ours is.

THE TERM "UNIVERSAL DESIGN" is attributed to the architect Ronald Mace, and although its scope has always been broader, its focus has tended to be on the built environment. Those using the term often define it as design "for the whole population," with the notion being that a design should work for disabled and nondisabled people alike. And what idealistic follower of design's evolution would balk at this humanitarian quest? The very term evokes the jet-setting glamour of the late 1950s: a global consultancy with its HQ on Madison Avenue, perhaps, sharing offices with the sharp-suited ad execs, of James Bond's cover job with Universal Exports. Yet at the moment, the subject seems neither all that glamorous nor, well, universal.

The classic example of universal design is the curb cut. Initially installed to help wheelchair users navigate from street to sidewalk, these unobtrusive bits of public design turn out to be just as useful for strollers and travelers lugging wheeled suitcases. The higher aspiration is full social participation. But as useful as universal design can be, something like a wheelchair ramp sited in an ill-lit side entrance does little to ease the stigma people with disabilities face each day.

Certain objects that exemplify universal design have crept into the wider culture. Certainly Braille on elevator buttons or an induction loop at a bank teller's window fit the bill. The OXO Good Grips potato peeler is easier to use if you have reduced dexterity or grip strength, but it is a popular choice for any kitchen.

Perhaps the most common approach, a rough principle of universal design, is to make information about an object or a building available through several senses at once. So pedestrian crossings displaying "WALK" also make noises to help those with visual impairments. Naturally, other people can benefit too—for example, subtitles on the TV intended for the hard of hearing can aid nonnative speakers in learning a language or those trapped in the airport to get their daily dose of news.

In the 1970s, much of the political pressure exerted for disability rights came from groups such as the Eastern Paralyzed Veterans Association—often young, otherwise active Americans who found themselves excluded from public life as much by their surroundings as by their wartime injuries. This led to the Americans with Disabilities Act of 1990, which outlaws discrimination based on disability, including inaccessible places, information, and communication. But this lineage—and even the wheelchair icon itself—can help to perpetuate the stereotype of people with disabilities as young men in wheelchairs.

In the 21st century, demographic changes are altering our perspectives. As lifestyles and modern medicine keep us alive longer, and fewer disabling conditions prove fatal, more and more of us will eventually become disabled. Not the spandex-jacket-and-rocket-pack future the 1950s promised—but culturally, we'll be healthier, at once grayer and more multicolored, more diverse. It will no longer be possible to marginalize universal design: When more of us have a "disability" than not, universal design will indeed become universal.

FACTS

John Hockenberry once called the Guggenheim Museum in New York "the most spectacular indoor wheelchair ramp in the Western hemisphere."

The legs of Charles and Ray Eames's iconic DCW chair were inspired by a molded wooden leg splint that they developed for the U.S. Navy in 1942.

Audiobooks, which began as "talking books for the blind" in the 1930s, were later adopted by sighted people as well.

Smiths singer Morrissey once wore a fake hearing aid on television in solidarity with a hearing-impaired fan. The song "Bigmouth Strikes Again" mentions a hearing aid too.



Sabi, founded in 2009, has a line of award-winning, easy-to-install hooks and bath accessories from $80.

The company's ergonomic canes feature wide-grip handles that reduce strain on hand muscles and no-slip tips. $75 – sabi.com



PHOTOS COURTESY SABI

Alternative symbols have been developed for visual and hearing impairment: This approach still leaves less obvious impairments unrepresented and overlooked.

By 2050, about 50 percent of Europe's population will be over 50 years old.

A 1968 competition to devise an international symbol for accessibility was won by Danish student Susanne Koefoed, who designed the familiar wheelchair icon.

For All Mankind

The future of universal design is beyond important, now. Here's the heads-up.

- **Richard Ellenson is the former "Chief Vision Officer" at DynaVox Mayer-Johnson, a company that makes communication devices for people who cannot speak.** For individuals with disabilities, universal design cannot simply provide access; it must provide cues to help others see the true nature of an individual. Imagine a wheelchair elevator looking not like a forklift but like a maestro rising to a stage. Envision Braille dots on an elevator, colored like a Mondrian, so they indicated lightened shades of blue at higher floors—visible only to the sighted. They say form is the first indicator of function. And yet, for anyone with disabilities, form is an unforgivable bastard. A product must find common ground and then address the specific challenge itself.

- **Steve Wilcox is founder of Design Science, a Philadelphia consultancy specializing in design research.** One thing we know about the future is that whatever we say about it is probably wrong, as the "history of the future" demonstrates, so here goes. I think "universal design" will go away in favor of DFN, or "design for nats" (or "naturals"). The target group for DFN will be all the wretched "nats" who can't afford the assistive products of the future—implanted and external to the body—that will make those who can afford them smarter, faster, stronger, etc., and will relegate those who can't afford them, i.e., nats, to the category of "disabled." The disabled nats will include people akin to today's geniuses and athletes, who, sadly, won't be able to see through walls, do calculus in their heads, pick up boulders, or leap ten meters. Only a few do-gooder designers will pursue DFN, because few will worry about people who can't even afford brain implants.

- **Hugh Herr is head of biomechatronics at the MIT Media Lab, where he works on intelligent prosthetic limbs.** A fundamental theory of universal design has not yet been conceived. The true effectiveness of such a theory hinges on its grounding within biological science. A representation of the human technological user, including all nuances of ability and disability, will enable technologies of the future to respond appropriately to the real-time needs of the user. Only when technology is able to think, feel, and move as we do will a seamless, collaborative interaction occur between humans and machines.

Visible Touch

A lot of universal design feels like a tacked-on concession to special interest groups than an intrinsic element in the design process. Now let's suppose we flip that around.

We've all seen Braille labels ineptly-screwed to walls as an afterthought, with no sensitivity to the overall environment. Naturally, whenever Braille is incorporated into a design, readability for those who need it is fundamental. But if it is treated as a separate accessibility measure by a team knowledgeable in disability but not design (rather common), often the perceptions of the sighted can be overlooked.

The irony is that this in itself undermines universal design. Anything so clunky that it is off-putting to anyone who has an alternative by default becomes a special-needs product—and a stigmatizing one at that. If the aspiration is truly universal design, Braille would become part of everyone's experience, not just that of the people who read it. What if the decorative texture of Braille were designed with sighted people in mind as well, even if it remained illegible and abstract to them?

However counterintuitive this might sound, we need designers to explore new visual languages that might involve Braille: new ways of combining Braille with visible text or lending Braille a decorative quality. Suppose we reverse the traditional process of conceiving a space, a building, or an object and center it on Braille for a change, and then work out how to apply visible text to fit in. Braille might suddenly proliferate and be celebrated, rather than be kept at a grudging minimum in order to satisfy mandated accessibility legislation.

Sense and Sensibility

A CD player by Naoto Fukasawa for Muji is as simple as it gets.

It's a square box, mounted on the wall, reminiscent of a domestic ventilation fan. There is a shallow circular recess on its face where one obviously puts the CD and the only thing to do next is to tug on the pull cord that hangs down underneath. One pull sets the disc spinning and music playing; another pull switches it off again. Delightful!

It comfortably accommodates many kinds of disability: There is no visual display, so it is easy to use with impaired vision; the main control is a generous pull cord, not a tiny button, so it can be used with reduced dexterity too. Its very simplicity also makes it approachable to people with learning difficulties or other cognitive impairments, because you don't have to decode cryptic icons or be familiar with the conventions of computers or ATMs. A recurring theme in Fukasawa's work is products that can be used without thought by tapping into a cultural familiarity with objects that precede and transcend digital technology.

Along similar lines is the iPod Shuffle. A tiny product, too small for a legible display, it instead incorporates synthetic speech that speaks the track names. This interaction seems entirely in keeping with a mobile device that anyone might wish to operate eyes-free, whether because it is tucked safely inside their pocket, or they are negotiating a crowded sidewalk, or they are visually impaired.

What's interesting here is that both the Muji CD player and the iPod Shuffle eschew a screen, even if that means abandoning some functionality. But in each example, form and behavior more than outweigh these limitations. The result is an uplifting lightness of touch that appeals to all.

Going Out of Tune

Tuning a traditional radio is a simple and incredibly rich interaction. How does digital radio figure in?

As we turn the dial, we hear snippets of sound as the stations come and go. We navigate by the programs on air, picking up not only the subject matter but the tone of each, based on even a fraction of a second of sound. Like safe-breakers listening for the pins in the lock to fall, we're immersed in the medium itself, feeling our way by sound.

Yet somehow, digital broadcasting has abandoned this simplicity and directness. In most digital radios, station names are displayed one at a time with no sense of a location. Digital buffering means that there is a delay between arriving at the station and actually hearing it. This is clumsy enough, but if you are visually impaired and cannot read the display, it quickly becomes a frustrating game of trial and error to browse what is on— which does seem rather ironic, given that radio is perhaps the most fundamentally accessible medium for those who have trouble seeing.

But might the obvious way of applying universal design be the wrong way? The textbook answer would be to add redundant information, replicating visual information with, say, an audible speech synthesis to speak aloud the station names. How many extra buttons, icons, and menus have we just added? It's not technology that's holding us back—it's a lack of imagination.

WORDS TO KNOW

Critical design:
According to Anthony Dunne and Fiona Raby, who coined the term, critical design is "design that asks carefully crafted questions" rather than solves problems directly.

Deaf with a capital "D":
If someone describes themselves as "Deaf with a capital 'D,'" they are not telling you that they are very deaf indeed! What they mean is that being hard of hearing is an important and positive part of their identity.

Designing for my future self:
The tendency of late-career industrial designers and engineers to adopt the universal design cause, often triggered by the realization of how ugly the products are that they themselves will soon be needing.

Inclusive design (a):
A participatory design process that includes end users from the start. Disability may or may not be a focus, depending on the user group and the project. Not to be confused with...

Inclusive design (b):
The European expression for universal design, which does involve disability. Obviously inclusive design (b) can play an important role in inclusive design (a), but you can see how it might get confusing.





At the Slattery residence in Baltimore, Maryland, smart design concepts by Alter Urban Design Collaborative include moveable cabinetry and countertops in the kitchen (top) and grab bars and a bench in the bathroom (below).

PHOTOS BY IKE EDEANI

To Learn More:

THE FILM:

- ***Relative Confusion*** Search YouTube for this series of gentle but painful films by Professor Alan Newell, of the University of Dundee, about the bewilderment of perfectly intelligent older people when faced with unintelligently designed digital technology.

THE BOOK:

- ***The Diving Bell and the Butterfly*** Jean-Dominique Bauby emerges not as a saint in this memoir but rather as a great writer and a fascinating man. Bauby, who suffered a severe stroke that left his body paralyzed, dictated the entire work by blinking his left eyelid.

THE INTERNET:

- **Americans with Disabilities Act**
  ada.gov
- **Blind Kiss**
  blindkiss.com
- **Center for Universal Design**
  design.ncsu.edu/cud
- **European Institute for Design and Disability**
  designforalleurope.org

Resonance of needs:
Resonant design rejects the "universal" aspirations of universal design while still blurring the boundaries between designing for disabled and nondisabled people.

Wizard of Oz prototype:
A quick and dirty experience prototype that prioritizes the user's experience over how the product is technically achieved.

An Introduction to Modern Textiles

The life of the modern textile might have begun with the Industrial Revolution, but it would be generations before the concurrence of design and commerce fully flowered in the middle of the 20th century.

TEXT BY
Akiko Bush

PREVIOUSLY PUBLISHED
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THOUGH COZY FLANNELS, tasteful tartans, and cotton prints depicting George Washington and Ben Franklin in political discourse have undeniablecharm, textile design realized a fuller exuberance around the time that Charles Eames famously instructed designers and consumers alike to "take your pleasure seriously." The Eameses did just that in connecting the dots of both formal play and industrial might in patterns both random and precise. Contemporary Alexander Girard's textiles boast brilliantly colored prints and woven geometrics, and Verner Panton's optical extravaganzas surely justify his own dictum: "Beautiful can be ugly. Ugly can be beautiful."

Not that modern textiles were about pleasure entirely. With all its new energy and optimism, postwar design put a high value on fabrics that were architectural, inexpensive, and colorful without being decorative in a sentimental manner. So just as bright printed fabrics from modernist hotbeds Sweden and Finland held sway, so too did the engineering and science of the war years, which would be redirected to design and consumer goods.

As America's postwar boom embraced European modernism, designers like Florence Knoll married elegant motifs with machine-made fabrics. At the austere end of the spectrum was weaver Anni Albers, who took a sculptural tack in her abstract, multidimensional textiles and who was certain that "the less we, as designers, exhibit in our work our personal traits, the more balanced the form we arrive at will be. It is better that the material speaks than that we speak."

Perhaps the most vital innovation in modern textile design came not in content or form but in use. Fabric was embraced to help give shape to open-plan living, gird the expansive plate-glass windows that were suddenly ubiquitous, and add warmth to new halls of concrete and stone.

Though we've now wandered through the 1970s ("the beige decade," as it was called by textile designer Jack Lenor Larsen), when natural hues all too often resulted in a drabness, contemporary designers take their pleasures as seriously as their mid-century predecessors while reflecting similar visual perspectives. Artist Maira Kalman's "Story of My Life" pattern is a spirited rebuke to Albers's dictum regarding the dangers of one's peculiarities and idiosyncrasies; it is an impressionistic catalog of pen-and-ink pictographs of ladders, birds' nests, dancers, and wedding cakes.

Illustrative whimsy aside, contemporary textiles continue to take their cues from the annals of industry. Marcel Wanders worked with the Aerospace Engineering Laboratory at Delft University of Technology on the carbon-aramid netting for his Knotted chair, while yarns using photoluminescent pigments are finding their way into textiles for interiors. Lest one be tempted to think the story is all about techno-synthetics, we've also seen the rise of small-batch fabrics and a return to craft. Contemporary textiles made of natural materials, such as bamboo, linen, and alpaca, highlight innovative construction and a lavish surface touch. The innate beauty of the yarns is the message. Albers would have approved.

FACTS

Cotton is all well and good, but there are many fabrics of our lives. Soak up these tidbits to better understand their warps and wefts.

Verner Panton believed that people sit more comfortably on a color they like.

Navajo weavers believed the weaver's soul could get trapped in a loom's threads. They left a loose string in the finished piece to enable it to escape.

The geometric patterns found in Bedouin textiles are not confined within borders. Their continuous designs suggest the near limitless expanse of the desert terrain.



PHOTO BY NIGEL COX

Far Out Fabrics

PREVIOUSLY PUBLISHED
February 2013

A
2mm Design Felt in 377 Maigrün by FilzFelt
100 percent wool felt
$84-$92 per yard
filzfelt.com

B
Wallace Dual Purpose Fabricin Natural/Multi by Laura Ashley
55 percent linen, 33 percent cotton, 12 percent nylon
$48 per yard
lauraashleyusa.com

C
2mm Design Felt in 124 Gelb by FilzFelt
100 percent wool felt
$84-$92 per yard
filzfelt.com

D
Hong Kong in Cobalt by Caitlin Wilson Textiles
55 percent linen, 45 percent cotton
$50 per yard
caitlinwilsontextiles.com

E
Scaffold in Red by Kate Blee for Christopher Farr Cloth
100 percent linen
$140 per yard
christopherfarrcloth.com

F
Dupione in Nectarine by Sunbrella
100 percent acrylic
$36 per yard MSRP
sunbrella.com/buy

G
Alexander in Lime Green by ALT for Living
100 percent linen
$105 per yard
altforliving.com

Most famous for his textiles, Alexander Girard was also an architect and designed the Grosse Pointe, Michigan, home of George Rieveschl, the inventor of Benadryl.

A double-rub is the back-and-forth motion made by a machine to test the durability of a textile. Commercial fabrics should have a double-rub factor of 100,000 to 250,000. The number for residential fabrics is closer to 25,000.

Textiles woven from ceramic fibers can withstand temperatures of up to 2,000 degrees Fahrenheit.

In mid-19th-century rural America, an average woman might hook a pair of rugs each winter.

The Kawashima textile company in Kyoto, Japan, is a venerable and well-respected firm that has utlized old-world techniques to craft everything from kimonos and theater curtains to cutting-edge automotive interiors.

The Wrong Impression

Not all embellishments are created equal.

Going for the hand touch isn't exactly-foolproof. An easy way to miss: embossed wall coverings. Lincrusta was originally invented in 1877 as a kind of textile-linoleum hybrid by linoleum progenitor Frederick Walton, and was made with gelled linseed oil backed by a heavy canvas. It functioned as a kind of molded linoleum and was offered up as an economic alternative to hand-carved plaster. It continues to be used today, not only as a wall covering but for all manner of decorative borders, dados, and friezes, the subtle sense of dimension suggesting wood, pressed tin, or even leather.

Such a material identity crisis is matched by the assortment of patterns Lincrusta comes in—low relief or high relief, floral or stripe, ornate acanthus leaves, or Byzantine geometrics—all of which are meant to further a sense of history, some remote sentiment about the tradition of ornament. Such embossed wall coverings may be a reasonable option for historic restorations, if what you're after is Georgian panel appliqués for the master suite.

Otherwise, though, the stuff invariably implies some fuzzier notion of handwork and may be less about what you put on the walls and more about what will have you climbing them. In trying to do too much, Lincrusta generally just ends up suggesting a cheesy nostalgia, a kind of William Morris for Dummies. And wasn't it William Morris who suggested, "If you cannot learn to love real art, at least learn to hate sham art"? In this case, texture, tactility, and the sense of dimension are all used to simply conceal things rather than to clarify them.

Shine and Rise

The future of fabrics is "emotional intelligence."

The catalog of smart textiles for thefuture is teeming with cognitive intelligence—fabrics that serve as interactive surfaces or are embedded with sheets of tiny microprocessors, little solar batteries, or antimicrobial properties. But these materials may miss the point. The textile arts, after all, have their origins in comfort—rugs that keep our feet off the cold floor, curtains that keep out the draft, quilts that keep us cozy at night. What may have more value, both stylistically and holistically, is not so much a conventionally smart textile, but one that has emotional intelligence—kind of an electric blanket for the soul.

Artist Rachel Wingfield of Loop.pH is well on the way to this idea with her Light Sleeper, an illuminated duvet and pillow that simulate sunrise. Electroluminescent wires are woven into the fabric to cast a radiant sheen, and the bedding can be programmed to gradually begin to glow at the desired time. Its gentle wake-up call is meant to help reset the circadian rhythms of those who suffer from seasonal affective disorder. Surely such incandescent bedding is only the beginning.

As the convergence of lighting and textiles becomes more sophisticated, perhaps the products themselves could distinguish between different qualities of daylight and even recognize the complex and subtle asso-ciation of light, time, and place. They could also offer a more expansive menu of lightscapes. If one can, in fact, program daybreak, why not also be able to choose between the rose-colored dawn over the Aegean in spring, the vibrant splash of northern lights as seen over Finland in January, or the cool blue morning light of northern Scotland in July, when the sky hardly darkens at all?

Color Noise Throw by Anderssen & Voll for Røros Tweed, $376
Made from Norwegian wool by a company that's been around since 1940, the blanket features a gradient motif.
store.dwell.com

Woven Cotton Coin Trays by Doug Johnston from The Dwell Store, $30
Available in three colors, each Coin Tray is made by hand from 100% coiled cotton cord stitched with sewing thread.
store.dwell.com



WORDS TO KNOW

Burnout fabric: A pattern created by eliminating certain fibers through a chemical process instead of a dye.

Creep: The manner in which a fabric changes length, density, or character when it is worn out

Greige: Untreated and untouched, without a dye or any color or finish.

Hand: The way fabric feels when you touch it, run your hand across it, or drape it over your arm—the resilience, density, or surface feel.

Nap: The term for the fuzzy surface on a fabric.



Borders pillow by Hella Jongerius for Maharam, $275
Inspired by Latin American backstrap loom weavings, the 17-inch-square pillow is filled with duck feathers and comes in a neutral (shown) and brown colorway. store.dwell.com

Sew Awesome

How the tactility and craftsmanship of textiles enriches our lives.

In design we are familiar with the idea that touch is often a necessary antidote to high tech, and that the ether of the electronic world has honed our appetite for the tactile and material. Heather Bush agrees. A designer at Carnegie Fabrics, she considers ways in which to apply craft technique to hard-use textiles. She was also willing to rethink the notion that handwork is exclusively about limited production, high costs, and the imprint of individuality. Tuned in to the embroidery that was so ubiquitous in fashion a few years back, Bush decided it had a place in high-performance wall coverings and upholstery.

Embroidery, like other forms of needlework, has always been a source of innovation in American decorative arts, and Bush has continued the tradition by updating its materials and application. Her Xorel Embroider brings decorative stitchery to places we're not accustomed to finding it, like hospitals and office buildings. The durable wall covering and upholstery fabric appears to be embroidered, but the yarn, like the surface it has been stitched on, is polyethylene—utilitarian, washable, and enduring. It's not couture work, but the yarn has a delicacy and decorative detail, and its single, double, and more intricate stitching riffs on high-end handwork. Bush hoped to bring a sense of craft, a genuine texture and surface interest, and a graphic quality to a high-performance surfacing material. "It kind of has a tattoo-ish feeling," she says of Sway, an oversize, slightly off-center pattern that leaves a lot of negative space. Other designs resemble improvisational pencil drawings. And the Xorel Stripe takes its cues from men's dress shirts, a source Florence Knoll might have looked to herself.

Nep: A knot of tangled fibers that could be construed as either an error or a desirable decorative detail.

Nip: The area between two contiguous surfaces that move, thus compressing or otherwise controlling the speed of the textile passing between them.

Passementerie: French for extraneous frills—the trimming, braids, tassels, fringe, and cording that make up the very spirit of the thing they adorn.

Slub: Any yarn with a varying thickness in which a fine yarn is wound around a core, sometimes tightly and sometimes loosely.

Alnage: The term for the official supervision of the shape and quality of manufactured woolen cloth.

An Introduction to Buying Vintage Design

TEXT BY
Diana Budds

PREVIOUSLY PUBLISHED
March 2012

We've all been there, gazing enviously at a friend's broken-in leather chair or at the perfect parabolic curve of a 1960s Castiglioni Arco lamp. But when it comes to finding these treasures on your own, you stand dumbfounded at acres-large flea markets. Let us help.

FOR AS LONG AS PEOPLE have made things new, they've wanted them old. Renaissance architects sought the mathematical purity of, and a tangible link to, the ancients, thus the thriving trade in the relics of Greece and Rome. Designers in the 18th and 19th centuries mined the past for aesthetic cues, and one revival followed the next. In the realm of interiors—even the high-design ones—rococo and toile seem to crop back up every few years, and nothing suggests stately elegance like antique brass.

The modernists of the 20th century took a different tack. Instead of pandering to what they saw as middle-class nostalgia for inauthentic ornamentation, pioneers like Le Corbusier and Mies van der Rohe created designs that were consciously new. They championed the machine-made, executed with skillful workmanship, and a generation later their American disciples, most notably the Eameses, George Nelson, and Harry Bertoia, did the same thing. But what does it mean for a modernist of today to yearn for the modernism of yore? As we lionize a group dazzled with novel forms and cutting-edge materials, why do we hunger for the old-new? And isn't "vintage modern" an oxymoron?

"With modern furniture, when it's brand-new it might even be more in keeping with the spirit of modernity—the 'machine aesthetic' and so forth," says Sam Kaufman, owner of an eponymous gallery in Los Angeles. "But people are attracted to an object's patina—the signs of age make it more appealing."

As much as we're angling to hit the right aesthetic note, we still have an unshakeable yen for the story behind a chair, a sofa, or a piece of pottery. We want to track down a good design that speaks to us as individuals. "It all goes back to our origins as hunter-gatherers," says Kaufman. "We're wired to go out, hunt for something, and share the trophies."

With the consummate vintage find, you're getting a piece with a detailed backstory of how it came to be yours along with time-induced character. And if you're successful, you're a step closer to a home that's curated, not merely consumed.

FACTS

A 1961 issue of *Playboy* featured a centerfold photograph of Geroge Nelson, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles Eames, and Jens Risom along with their respective furniture designs.

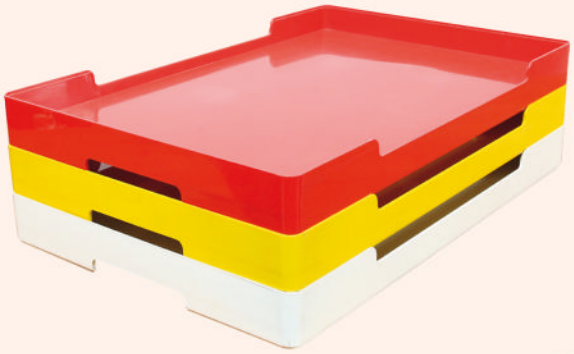
Architect and designer Ralph Rapson booby-trapped Eero Saarinen's bed on his wedding night by sawing most of the way through its wooden legs. It collapsed when the newlyweds lay down, eliciting applause from those gathered outside.

Charles and Ray Eames developed their Eames Airport Seating for Chicago's O'Hare Airport in 1962.

The hole in the marble base of the weighty Arco lamp by Achille Castiglioni isn't for decoration. Inserting a broom handle thorugh it makes carrying it easier (it's still a two-person job, though).

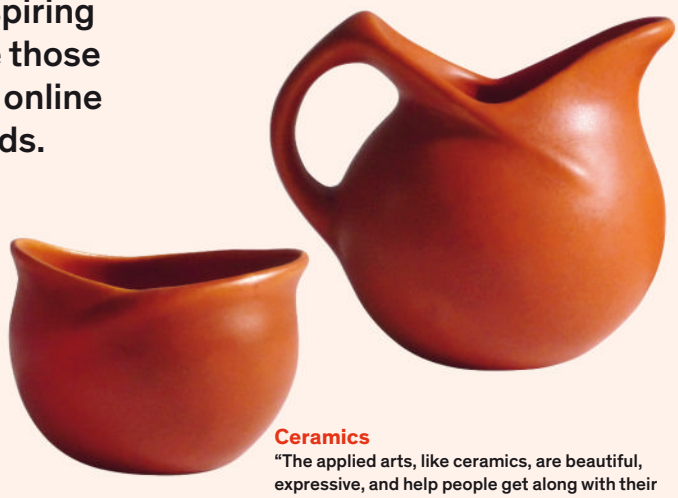
New Collectibles

Certain midcentury trends—paging Misters Risom, Saarinen, and Platner—are so popular that aspiring collectors are priced out of the market. While those pieces aren't going anywhere except up, new online marketplaces like Chairish can yield great finds.



Plasticware

This set of stacking trays from USA manufacturer Copco offer a graphic option for organizing desktop necessities. **At the time of printing this issue, this set of three was available online for $125 on Chairish.** chairish.com



Ceramics

"The applied arts, like ceramics, are beautiful, expressive, and help people get along with their lives. From studio to production pieces, ceramics are easy for a budding collector to acquire at all price levels and offer plenty of room to grow as you become more serious. Russel Wright, Ben Seibel, Stig Lindberg, Gunnar Nylund, Roger Capron, Carl Henry Stalhane, Tapio Wirkkala, and Ambrogio Pozzi are great designers to keep an eye out for, and consider pieces distributed by Raymor," says Sam Kaufman, whose eponymous gallery in Los Angeles honors the best of the best in object worship. **For a more affordable option, this cream and sugar pair will set you back $110 on Chairish.** chairish.com samkaufmangallery.1stdibs.com



Mass-Market American Midcentury Furniture

"Five years ago no one was thinking about brands like Lane, Drexel, Broyhill, and Dunbar. Most people aren't attracted to American furniture because of its cloudy, yellow-toned finish, a by-product of the polyurethane in the stains, but that can be changed," says Erin Boyle of Scout Living in Sacramento, California. **This writing desk was listed for $495 on Chairish.** chairish.com scoutliving.com

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The 600 Series chair by Jens RIsom for Knoll retailed for $21 when it was released in 1941.

At home, British designers Robin and Lucienne Day preferred to have a "mental break" from work. Though known for patterned textiles, they used almost entirely solid colors for their interiors.

It takes nine sheets of veneer, two layers of cotton backing, up to five coats of paint, and 11 days to make the 3107 chair by Arne Jacobsen for Fritz Hansen.

Emeco's 1006 Navy chair was the first to be made from 80 percent recycled aluminum and was designed for use in virtually every U.S. Navy application that required sitting.

Eileen Gray designed her now-iconic adjustable-height side table for the guest room in her E-1027 house.

The Real Cost of Rip-Offs

Knockoff furnishings may be cheap, but for the design industry, they come with a heavy price.

TEXT BY
Jamie Gillin

PREVIOUSLY PUBLISHED
June 2012

Here's how a designer makes money: One day she dreams up a chair. She spends months developing the concept, selecting materials, devising the exact curve of the arm, the dip of the back. Satisfied with the piece, she works with a manufacturer to produce it. The manufacturer refines the design, invests in tooling to build it, promotes it, and gets it to market. You, the consumer, buy it. This is an original, authentic design.

Usually, a percentage of your purchase goes back to the designer, who reinvests it into her business, her next idea. In order to take risks and innovate—and, indeed, to make a living—a designer needs to profit from her successes. Same with manufacturers—they need money to contract and promote designers' work and to keep their production quality high. This is the basic premise of how the design industry works, at least when all goes well.

Enter knockoffs, to blow this balanced ecosystem to bits. Some enterprising person sees a popular design and gets dollar (or euro, or yuan) signs in their eyes. It's relatively easy to ship a piece overseas to be reverse engineered and manufactured inexpensively. Labor costs are low and it's simple to swap cheaper materials and compromise on quality. Maybe they tweak the dimensions or add a small new flourish in order to improve their chances of getting away with it.

The döppelganger goes on sale in a shop or online. Without identifying the knockoff as, say, an "original design by Marcel Breuer," which may violate trademark or unfair competition laws, the seller might call it a "replica" or a "reproduction." Elliptical language is the norm. Knockoff makers take a calculated risk. According to Alan Heller, president of the furniture company Heller, they're "gambling that the person who owns the design doesn't have the stomach or the wallet to go after it. Which often they don't." Intellectual property protections for most furniture design—including copyrights (safeguarding "original works of authorship"); design patents (covering ornamental aspects of utilitarian objects); and trademarks and trade dress (preventing misuse of brand and designer names and protecting the visual appearance of products)—exist, in part, to promote creativity. "They let artists own exclusive rights to their original work for a time, so an author can keep on writing, a musician can keep making music, and a designer can keep creating," says Cyrus Wadia, an intellectual property lawyer who has represented retailers, manufacturers, and designers on both sides of the knockoff issue.

But because intellectual property laws in the United States generally don't protect functional items, and most modern furniture fits squarely into that category, designers often have a hard time fighting knockoffs. They can protect certain original, innovative, or decorative elements within their works, but they can't "own" the concept of a clean-lined chair or dresser. "Even if someone makes a slavish copy, it's only illegal if there's something protectable about the original in the first place," says Larry Robins, a lawyer and intellectual property expert.

For Jason Miller, founder of the manufacturer Roll & Hill, the desire to trump knockoff makers is a far more powerful motivator of creativity than intellectual property laws. "You need to get to a place where they can't knock you off—reach a level of craftsmanship or take a design risk that a knockoff company wouldn't take," Miller says. "If you can't create that individuality or specialness, it might be time to go back to the drawing board."

Despite the shadiness and poor quality of knockoffs, people still buy fakes. How did we get here? Heller blames it on America's price-fixated culture. "The U.S. is the world's largest consumer of crap. There's this disposable attitude—you buy something, have it for a year or two, and then you get rid of it." It's the job of manufacturers and shops to sell us on the alternative: higher-priced, higher-quality authentic design. In tough economic times, that's challenging. Many shoppers won't hesitate to buy a lookalike for a sixth of the price of an "authentic piece," no matter how earnestly manufacturers tell their story or how strenuously they argue for the value of originality. But cheapness carries hidden costs, for both the consumer and the design industry.

Authentic designs—pieces produced by designers or their authorized manufacturers—are investments. They may be pricier than their knockoff versions but they're usually crafted with high-quality materials, will last for generations, and will retain value. Knockoffs are short-term objects; they're made with lower-quality materials that break down faster. They'll end up in the trash, and probably sooner than you hope. The low-price, low-quality tradeoff is almost impossible to avoid. The best option for the cash-strapped design lover may be simply buying something original that you *can* afford. Many young designers out there create good, high-quality, less-expensive pieces; you can find them on Etsy, at local shops, thesis exhibitions, and even in the occasional big-box store like Ikea. The designer you support today may be tomorrow's next Eames or Le Corbusier. Put your money behind fresh, original work and you're not just scoring a rad piece for your home—you're showing you care about the future of design.

WORDS TO KNOW

Prototype: This experimental pre-production design is as close to the designer's original concept as you're going to get. Unique or outrageous prototypes of famous pieces are typically sold at high-end galleries and auctions.

Original Vintage: An object produced by a licensed manufacturer. Licensing agreements vary from manufacturer to manufacturer and can be for a lifetime or a finite period.

Authentic Replica: A faithful copy true to an older iteration. Similar to a reissue except it's often not the original company that produces the piece.

Unauthorized Replica: Someone has decided to bring a classic design back into production without obtaining the official approval of the original designer's estate.

Limited Edition: This designation usually applies to contemporary pieces. Limiting a product's production is a technique borrowed from the fine arts, where multiples are sold and numbered.

Getting the Goods

A former *Mad Men* set decorator and junkshopper extraordinaire shares her tricks of shopping the design trade.

For Amy Wells, a two-decade veteran of the set decorating business, buying vintage is a surefire way to create a unique space. "Having less stuff, but really special stuff, is the goal. Put things in one at a time and make sure you love that thing more than anything else you've ever seen," she says.

Brick-and-Mortar

From mom-and-pop shops lining dusty back roads to gleaming galleries, here's what you should know about retail outfits.

– Let the proprietor know what you're looking for, even if she doesn't have it on the sales floor. "These shops require frequent visitation, so head back often," says Wells.

– "Used furniture" stores, as opposed to "vintage" or "antique" stores, are like the Wild West. "They don't have the spin put on them so you're likely to find better bargains," says Wells. "I always start there and make my way up the food chain."

– "Go to places advertising used office furniture because they, even more so than anyone else, don't know the value of what they have and they need to move a huge volume," says Wells.

The Wide World of the Web

On sites like Craigslist and eBay, vintage design is just a click away, but heed this advice before buying without spying.

– Ask for photos of the object from all angles. "I bought a Hans Wegner rocking chair on eBay because it was listed at a great price. I didn't look at the pictures closely and one of its legs had been totally gnawed on by a dog," says Wells.

– Keep shipping costs in mind. A bargain off the bat might be negated after you factor in trucking it cross-country.

– Pay attention to scale. Get accurate dimensions before you find out that your new ottoman takes up about as much space as your sofa.

Estate Sales

If you can get past the "robbing the tomb" stigma, estate sales can be a boon for the modern shopper. The people who run them are eager to liquidate their goods and each city has at least a few firms.

– Research when and where sales are happening online. "It's a good idea to get on an estate-sale company's mailing list," says Wells. Visit estatesales.org for listings across the country.

– "In this economy, estate-sale prices are easier to negotiate than several years ago," says Wells. You'll also have more bargaining power if you buy multiple objects.

– For homes to be torn down or gutted, hardware and cabinetry might be for sale.

"Every piece has the 'spot' that you look for, not just to see if it's in good condition or if it will be expensive to repair, but to see if it's genuine. What I ask myself first is do I like it?" **—Sam Kaufman, gallery owner**

Inspect that Gadget

So something caught your eye. Should you take it home? Do your due diligence first.

After passing the "love at first sight"test, take a closer look. When prospecting for furniture, you're bound to encounter objects in less-than-stellar condition, and a $200 repair job on a $20 end table might not be worth the expense. Make sure you know where to direct your eyes.

– On newer furniture, drawer pulls, screws, and glides will be shiny, but on older pieces those items lack sheen.

– Dovetailed joints are a sign of quality craftsmanship. Stapled or glued joints are less resilient.

– Veneered pieces (like most Danish modern furniture) are tougher and more expensive to repair since you have to match woods and can't sand down the surface. Solid wood furniture is easier and less expensive to fix.

– While the surface of an object might look to be in prime form, check the underside for warping, signs of termites, or water damage.



Blossom Candlesticks by Anders Nørgaard, $55-$75
Inspired by flowers, natch, these hand-turned beechwood pieces come in three sizes and a veritable rainbow of hues.
store.dwell.com

Reissue: The original manufacturer produces the design after it's been out of production. Look for updates in materials and colors and improved construction techniques.

Vintage Knockoff: Back when a now-iconic design was first released, someone noticed its popularity and tried to jump on the bandwagon, imitating the overall scheme but altering it enough so they wouldn't face legal woes.

Knockoff: A contemporary unlicensed design that imitates a well-known or popular style with varying degrees of fidelity to the piece's original design.

An Introduction to Manufacturing

Little matters more in manufacturing than having your information straight. Read on and read up for a concise primer on the subject.

TEXT BY
Patrick Di Justo

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MANUFACTURING BEGAN the moment the first prehistoric creature broke a twig off a tree and began to use it as a tool. It has since developed to the point where the bulk of the world economy consists of masses of people using tools to make products for other masses of people to buy.

Although workshops employing people laboring to create a specific product existed as far back as ancient China and Imperial Rome, the concept of the factory—a place where humans, machines, and a source of energy come together to produce the same object—didn't really take off until the 1770s, when an English barber and con man named Richard Arkwright borrowed other people's ideas to create a machine that used horsepower to spin cotton into yarn.

Soon other factories sprang up, using everything from waterpower to steam to make objects as disparate as buttons and battleships. The immense output of these factories, and the immense profits they earned for their owners, put an end to the age of handcrafted goods. The industrial revolution had begun.

By the early 20th century, industrial planning developments and advances in machinery and materials led to the industrial revolution's innovative peak: Henry Ford's assembly line. Ford's genius was to ensure that each worker did precisely one thing in a way that was designed to eliminate the possibility of mistakes. Manufacturing in this era was about repetition: Identical movements by identical workers produced an endless supply of identical goods.

People had at last become part of the machine, and soon after, so would art. Germany's Bauhaus school saw the machine in everything: the machine as an extension of the hand, the chair as a machine for sitting, the house as a machine for living. Materials that could only have come from factories—tubed steel, vinyl, acrylic—began showing up as furniture, and by mid-century, we had entered the era of the industrially inspired skyscraper. Rows of Mies van der Rohes arose in downtowns the world over, making even the city, previously the demesne of bricklayers, masons, and carpenters, into one more product of a machine.

In the United States, where our economy used to be based on making things, we seem to have spent the past 30 years essentially giving away our factory infrastructure and know-how. This might spell the end of the United States as a major manufacturer, or it might set the stage for the next manufacturing revolution, one fueled by green technology. That one may very well be America's last, though.

New developments in computers and robotics might provide us with a future that would have been unthinkable a few decades ago: filled with goods produced in the millions, but in a million different factories and with a million minor variations that make each one unique. We may be looking forward to a manufacturing future where do-it-yourself is the guiding principle—where the factory is a box on your desktop and the end result is a high-tech, multifunctional, manufactured product as organic as a twig.

FACTS

Some historians say that the first factory was the Venetian Arsenal, which employed thousands of workers in the 15th century and could build 30 ships in 10 days.

Samuel Slater (father of the American industrial revolution) got his start by memorizing, then stealing, designs for Richard Arkwright's yarn-spinning machine.

Friedrich Engels, coparent of communist theory with Karl Marx, was himself a partner in a successful textile factory.

Thomas Savery invented the steam engine, which was later modified by Thomas Newcomen. James Watt merely fixed the design to make it more fuel efficient.



PHOTO BY ALEX SUBRIZI

The Marimekko factory prints nearly 6,500 yards of fabric each day. The company typically purchases its material, usually cotton, in 2,200- to 5,500-yard rolls or pallets from Germany, Peru, Turkey, and the Baltic nations.

"Screen printing is a tried-and-true old technology, and printing large, six-foot-long patterns is rare." **—Petri Juslin, manager of Marimekko's artwork studio**

Prefab homes were sold more than 100 years ago by Sears, Roebuck and Co., who shipped them by rail across America's Great Plains.

Assembly-line manufacturing has played a role in famous works of art like Charlie Chaplin's *Modern Times,* Aldous Huxley's *Brave New World*, and Fritz Lang's *Metropolis*.

In 1963, Robin Day produced for Hille a super-tough, injection-molded polypropylene chair shell in a single piece—a significant achievement for the UK-based designer.

For a comprehensive guide and resource about manufacturing processes and history, pick up a copy of Stuart Lawson's 2013 excellent tome, *Furniture Design: An Introduction to Development, Maerials and Manufacturing.*



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Wall of Shame

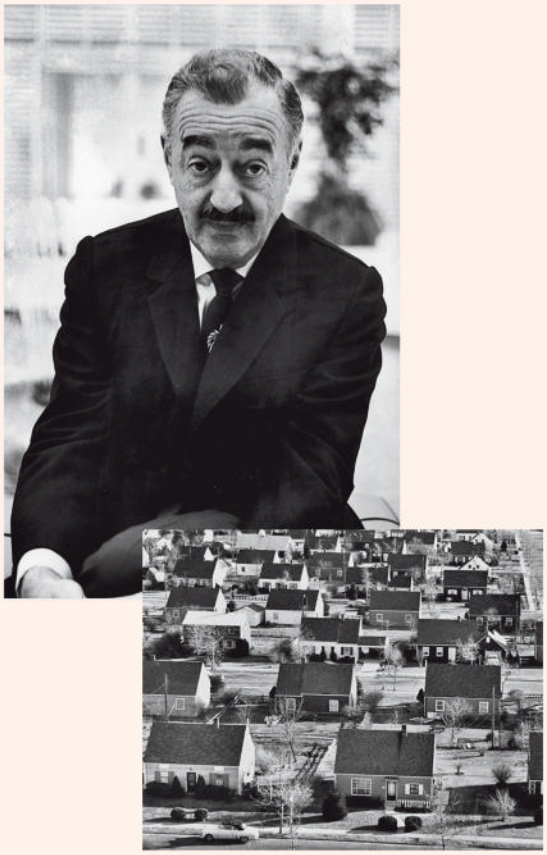
The untold story behind one of the most ubiquitous modern materials: drywall.

It started out as a great idea: Do away with wet-plaster wall construction, which required multiple workers taking days or weeks to plaster a house (and weeks or months for the plaster to set). So, in 1894, an ex–Navy engineer named Augustine Sackett designed and obtained U.S. patent 520123 for "a board or plate used as a substitute for lath and plaster": the first successful drywall. But Sackett's felt-wrapped board remained a specialty item in the building trades; plaster-and-lath wall construction predominated until the 1940s.

The postwar building boom changed that. Using assembly-line construction techniques he had developed to build war workers' homes, William Levitt built thousands of inexpensive houses on Long Island, in New Jersey, and in Pennsylvania for returning veterans. To save time and money, Levitt designed his houses with interiors of paper-wrapped gypsum wallboard, a linear descendant of Sackett's invention. And therein lies the problem.

Gypsum is a common mineral, made of calcium, sulfur, and water. Manufacturers can't use it to make drywall or plaster, however, until they remove its water molecules. They do this by placing the crushed gypsum in a gas-fired kettle at 300 degrees Fahrenheit for up to three hours. This removes the water, but it also produces copious amounts of CO_2 and water vapor, both greenhouse gases.

To make wallboard, manufacturers mix the dried gypsum into a water-based slurry, which they then pour into molds and wrap between thick sheets of paper. (What? They remove the water from gypsum and then add water right back? Yes: There is an enormous chemical difference between "gypsum with attached water molecules" and "dehydrated gypsum floating in water.") The paper-slurry sandwich is fed into a drying station, which is yet another gas fire, producing more CO_2 and water vapor. Because of these manufacturing techniques, designed when energy was cheap and pollution was free, nearly one-eighth of the man-made CO_2 in our atmosphere comes from the creation of building materials like cement, glass, concrete, and drywall.



William J. Levitt (top) was an Long island developer known for mass-producing as many as 16 homes a day. Levittown, (above), with its 17,000 nearly identical 800-square-foot-houses, opened the way for the middle class to move out of New York City.

Let's Get Small

As the nanotech revolution shows, manufacturing is on the eve of the atom.

Nanotechnology is the science of manipulating atoms and molecules one by one. It will change everything we know about manufacturing and design.

The common conception of nanotech is that it involves the creation of submicroscopic machines—tiny robots that can be shot into our bloodstream to clear the cholesterol out of our arteries or sent to the surface of the moon to build exploration infrastructure.

That may still happen, but not for a while. The first wave of nanotechnology came to market around 2003 and is based on the creation and replication of "dumb" molecules smaller than one-hundred-thousandth of a millimeter, used primarily for their material properties. It has given us stain-free clothing, but no injectable robots.

The second wave of nano will give us seemingly magical materials: an absolutely transparent, glasslike material that can also act like a radio antenna, or a material as light and flexible as plastic but also thinner than a soap bubble, stronger than steel, and as chemically reactive as the inside of your nose. The result will be that objects made by nanotechnology will not be made of components. A current-day cell phone contains a battery, a display screen, an antenna, a camera, tiny screws, a circuit board, and a great many electronic parts like computer chips, capacitors, resistors, and diodes. A nanotech-made cell phone will likely be a flat material.

Nearly everywhere in the world, you can buy nails, fastening bolts, electronic components, and so on that will work with other components bought nearly anywhere else in the world. Nanotech design can and most likely will lead abandoning these components and the standards they're built on.

WORDS TO KNOW

Anthropogenic: Caused by human beings. Most frequently used to describe pollution of one form or another.

Cradle-to-cradle: A style of manufacturing that attempts to provide for recycling of all components, from their first use in one product to their reuse in another product.

Edsel: A late-1950s automobile, designed and marketed using the most scientific principles, that was a miserable failure in the marketplace due to poor workmanship and misreading of customer demand. Now the term applies to any old lemon.

Gulaosi: The Chinese occurrence of death from overwork, not an uncommon occurrence given the 24-hour work shifts of some Chinese factories.

Inventory: The amount of finished product on hand. With the advent of on-demand manufacturing and just-in-time delivery, having products lying around a factory is coming to be seen as a liability.

An Introduction to Renting

The American Dream, some say, is all about owning a home. Here's how you can live the dream without the picket fence or the mortgage.

TEXT BY
Heather Wagner

PREVIOUSLY PUBLISHED
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I RENT. THERE, I SAID IT. As more and more friends sign the closing papers and put down roots, I remain transient, a dandelion seed drifting over their landscaped lawns. Sometimes this makes me feel like a failure at adulthood. Other times I look around and breathe a sigh of renter's relief. I can pick up and go anytime, without worrying about market value. Plus, it's nice to have someone else deal with leaks, pests, and jiggly doorknobs. Liberty, mobility, and someone to complain to: This is the American Dream.

But the history of renting is not exactly a tale of unbridled independence. Under the feudal system in medieval Europe, peasants occupied thatched-roof quarters but paid rent to their respective lords in backbreaking, Black Death–ridden labor. Russian serfs of the 17th century didn't have it much better: In 1649 Tsar Alexis enforced an article in the Ulozhenie, a code of laws that formally tied serfs to the estates where they lived. The Russian gentry essentially owned its serfs and, if displeased, could kick them over to another landowner.

The despotic-lord style of property management eventually gave way to the more modern phenomena of the crooked landlord. In early-19th-century Ireland, a middleman system created a class of absentee landlords who subdivided the land into smaller and smaller increments to reap more profits, while doing little to maintain the property. Tenants could barely harvest enough on their tiny, depreciating plots to survive and feed their families, to say nothing of saving and one day owning their own land.

In the United States, urban industrialization and boatloads of immigrants caused the number of renters to skyrocket around the turn of the 20th century. Early Manhattan tenements were built on 25-foot-wide lots with something like four apartments per floor. These lots were intended to house a single family but many came to hold 20 or more families in buildings stretched several stories high. Owners were not required to provide any utilities, not even water.

Renters got one back with New York State's Tenement House Act of 1901, which enforced standards of structure, sanitation, and occupancy for residential units. More 20th-century reforms conferred more rights to tenants, including the Fair Housing Act of 1968, a key antidiscrimination law. Renting no longer had the whiff of the downtrodden.

With this in mind, we take a spin through the wild world of renting, from unscrupulous brokers to bizarre lease clauses, and discover the drawbacks and advantages in living month to month.



Multi-colored doors demarcate units inside La Esquina, an eight-unit live/work building in San Diego.

PHOTO BY YE RIN MOK

WORDS TO KNOW

Broom Clean: The condition your apartment should be in when you move out: swept clean, all personal property removed, and all surfaces wiped down. As any landlord will attest, tenants' interpretations of the term vary wildly.

FDR: Yes, these are the initials of our 32nd president, either celebrated for renewing the national spirit during wartime or reviled as a diabolical socialist who turned this great land into a welfare state. Argue about this with your friends.

Guarantor: A person who is legally obligated to pay the rent in case the tenant is unable to. If you don't make enough pretax income to meet the landlord's minimum salary requirements, you may be required to have a guarantor (see: Mom and Dad).

House Rules: You and the landlord have to play by the same rules. These house rules mostly applying to noise, the use of common areas, trash, and recycling—but can extend to pets, smoking, and even overnight guests.

A Clean Break

Your fiancé's place is ten times nicer than yours and you're planning on moving in. If only you could get out of your lease.

Say you've signed a one-year lease but, four months in, you have to move. If it's due to a "hardship" reason (lost job, bitter divorce, family tragedy), landlords are likely to be lenient. But if it's for other reasons, say a better apartment, they might not be so sanguine.

Like it or not, when you sign a year lease you are personally liable for the rent for the remainder of the term. So tread carefully. Always speak to the landlord first. Once it's in writing, it's on the record, and you'll want to gauge her reaction before announcing your desire to break the lease.

Gently explain your situation, then offer to help find a new tenant, place a listing, and screen potential renters (or, even better, present her with a new candidate). Offer to spruce up the unit by painting or doing minor repairs. Do some research on the market and share your findings. If things are competitive, suggest that she could raise the rent! Finally, if she's still resistant, offer to pay the first month's rent after you vacate. It hurts, but it's better than being taken to small claims or higher court. Your landlord may not take it that far, but she can destroy your credit. which may be even worse.

Evictus

So you have a deadbeat tenant: Here's how you get rid of 'em.

The bum is months behind on rent, he's turned the property into a scrap metal yard, and he believes that the Black Eyed Peas are best when shared. You may be tempted to shut off the water and electricity, change the locks, and call in Dog the Bounty Hunter. Don't.

To get rid of a tenant legally, you'll need to follow the proper protocol. Keep in mind that while horrible taste in music feels like a crime, nonpayment of rent is the most solid basis for eviction, and it is pretty much the only instance where the courts reliably come down pro-landlord. The eviction process varies from state to state but typically involves the posting of a notice to "pay or quit" (pay the rent owed or leave the property). This is an official letter both mailed and nailed to the door.

If no payment is received by the end of the notice period, the landlord must file an unlawful detainer action in court, which is delivered to the tenant by a process server. The tenant then has five days to file a written response. (This might take longer, as rascally tenants often hide from process servers.) If the court decides in favor of the landlord, it will issue a Notice to Vacate, which orders the local sheriff to enter the rental and physically remove the tenant. This is when your life starts to resemble truTV.

Evictions are a time-consuming hassle and can be expensive when you consider legal expenses, loss of rent, court costs, and paying for storage of the tenant's possessions after it all goes down (sometimes for up to 60 days). In some cases it might be better to wait it out until the lease is up, or bite the bullet and meet with Mr. Deadbeat, offering an incentive for immediate departure.

Adventures on Craigslist

No, not those kind of adventures, Mr. Casual Encounters. We're talking about house hunting.

There are many online apartment-finding services but good ol' Craigslist is still a resource for finding a new place to live, especially if you don't feel like springing for hidden fees. We decode a few terms, dispel a few myths, and show you how to spot a broker in hiding.

RED-FLAG CRAIGSLIST PHRASES:

- **Mint** This word is used often, ostensibly to evoke the idea of "new" without actually saying "new."
- **Cozy** "Cozy" means small. Minifridge small. Prison-cell small. Give it a real second thought if the image attached is taken with a fisheye or panoramic lens.
- **Sweet/Cute/Adorable** If the listing contains adjectives that could also describe a puppy or kitten, odds are it will be a dump.
- **Live/Work Space or Artist's Loft** Walls? Kitchen? Working toilet? Don't count on it. Do count on the possibility of living underground.
- **Students Welcome** See "Cozy."
- **Will Go Fast/Must See** This is not a summer blockbuster, it's your potential home, and if the landlord needs to instill a sense of urgency, the place has been sitting for a while.
- **Steps away from nightlife/gym/restaurants/transportation** The person who wrote this listing has never seen the apartment or visited the neighborhood.
- **You would have to be cr8zy not to take these digs** No comment.
- **JR 1 Bedroom** Don't kid yourself, you're going to view a stu-stu-studio.

Like for Like: The phenomenon of landlords and tenants renting to and with people just like them. Despite stringent antidiscrimination laws, it is not entirely surprising that rental units in the lofty area are full of artsy-cool tenants.

Pwdr rm: A half-bathroom (aka "powder room") usually featuring a sink and toilet. The pwdr rm comes in handy when cohabiting with a significant other for the first time.

Quiet Enjoyment of Property: As a tenant, you are entitled to "quiet enjoyment" of your space. This means—barring an emergency—your landlord can't just bust in like Mr. Furley or Mr. Roper to observe your wacky antics without proper notice.

An Introduction to Building Codes

Fuss all you like about sprinklers and guardrails, we need building codes. Here's how to get your architect to play along.

TEXT BY
Patrick DiJusto

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STUFF HAPPENS TO BUILDINGS. Fires burn them down, storms knock them over, quakes shake them up. As occupants, we add to the chaos with our own bumbling actions: We tumble down the stairs while texting; we zap ourselves while fishing a jammed Pop-Tart from the toaster; we topple over the balcony while trying to escape a wayward bee. Danger surrounds us, and there's no way around it. Building codes don't guarantee our protection from tragedy, but when crafted with care and foresight they can at least give us a fighting chance.

Unfortunately, progress in the development of building codes is typically made in response to some major catastrophe. After the London fire of 1212, a law was enacted that made it illegal to construct thatched roofs or wood chimneys within the city limits. After the Great Fire of London of 1666 (in which nearly 15,000 buildings were lost), further provisions on materials and minimum distances between buildings were codified. In the United States, public outcry in response to the 1911 Triangle Shirtwaist Factory fire in New York resulted in the development of modern fire codes and eventually led to the development of the NFPA 101—the Life Safety Code that, in its amended form, is still in use today.

As homebuilders and homeowners are fully aware, proactive protection comes at a high price. Although modern building codes attempt to balance safety and cost as much as possible, the metaphorical seat belts and air bags have driven the cost of the ol' minivan up quite a bit. Updated every three years, the International Residential Code (IRC) illustrates this. It documents a spirited conversation among safety advocates, developers, architects, and insurance companies, among others. At the pivot point of the safety-money teetertotter is the ever-shifting specter of Risk. Son of Danger, Father of Fault—he never goes away.

Which brings us to a Risk-centric skirmish documented in the 2006 IRC requiring all new single-family houses to be outfitted with fire sprinklers. When introduced, this provision had an effect on the industry similar to Bob Dylan's first power chord. The Yes Sprinkler side, which includes insurance firms and safety advocates, celebrated and drank champagne (though not too much). The No Sprinkler side, comprised of residential contractors and developers, booed and scooped dog poo into flingable brown paper bags. Architects are stuck in the middle. On one hand, we applaud the sprinkler measure as visionary. On the other, the thought of a juicy commission falling through because additional sprinkler costs bust the budget mutes our enthusiasm.

Results of other Risk-centric skirmishes are reflected in the IRC, many of which seem to pick on modernists disproportionately. As a group (designers and dwellers alike) we seem to be attracted to the siren call of spatial danger. We seek pure forms, clean lines, and dynamic spaces that speak volumes without shouting "Safety first!" Guardrail-free stairs with cantilevered open risers? Yes, please. Barrier-free, infinity-edge swimming pool? Bring it on. Handrail extensions and limits on exterior glazing adjacent to property lines? Uh…can we change the subject?

But we can't change the subject, and for good reason. The IRC is just another animal in the great pet shop of design. A big, joyless, slobbering puppy, say. Similar to the other "animals" in the store—construction cost, climate, craftsmanship, and the like—the puppy should be respected and appreciated, not feared. Enthusiastically embrace him and give him a snack. Get to know him and let him get to know you. With patience and with guidance from your code-savvy and benevolently mischievous architect, you'll be able to stand tall and befriend this well-meaning beast. He's as scared of you as you are of him.

PHOTO BY JASON MADARA

FACTS

At nearly 4,000 years old, the Code of Hammurabi contains the oldest building regulations on record. It is similar to modern building codes, except that modern inspectors no longer get to mete out deathblows with an ox whip.

Though there were few building codes in colonial America, Benjamin Franklin took some steps in that direction in 1735, lobbying for minimum safety provisions for fireplaces and surrounding construction.

First developed in 1812, fire sprinkler systems became standardized in the decades following the Great Chicago Fire of 1871. The first sprinkler system that used domestic water in lieu of sea or river water was developed in 1953.

The first automatic electric fire alarm was invented by Francis Robbins Upton and Fernando J. Dibble in 1890. Upton was an associate of Thomas Edison, and there's evidence that Edison worked on the device.



In Oakland, builder Mike McDonald lifted a Victorian house off its shaky structure to replace the foundation and make room for a new basement office.

Moving Violations
Imagining 11 very modern infractions

Years of bloodhound-like neighborhood exploring on the mean streets of Scottsdale, Arizona, serve Jeffy well in his new career as a junior building inspector. Check out the IRC violations he sniffed out on a visit to a prototypical modern home.

1. The ironic 1970s princess touch-tone phone buttons serving as house numbers can't be seen from the street.
2. The off-center pivot front door doesn't meet the minimum requirements for egress. It needs to be side-hinged and at least 32 inches wide.
3. The eight-burner restaurant-grade super-woktop requires a restaurant-grade super-range hood.
4. The Danish woodstove was installed too close to surrounding combustible construction, thereby voiding its (IRC-required) UL listing.
5. The space between the imported Spanish glass stair treads allows a four-inch imported Spanish glass sphere to pass.
6. The Tokyo-hotel-style sleep capsule is too small to be considered a bedroom. A room has to be at least 70 square feet.
7. The hyperthin ferropolymer-frame window in the bedroom is too small to be considered an egress window. For ground-level windows, the minimum net clear opening is five square feet.
8. The experimental translucent R-11 insulation in the translucent exterior walls does not meet the minimum R-13 requirement for Scottsdale, Arizona (zone 3 on the IRC climate zone map).
9. The steel reinforcement put in the reclaimed-cypress concrete foundation wasn't approved by the building inspector.
10. The penguin-feeding platform is cantilevered over the penguin lap pool more than 30 inches, thus requiring a guardrail.
11. Commercial animal breeding in a residential area isn't approved by Scottsdale's zoning ordinance.

The first Uniform Plumbing Code in the United States was developed by the Los Angeles City Plumbing Inspectors Association in 1928. It improved the quality of sanitation systems, helping reduce the spread of disease.

Sustainable building codes, like the California Green Building Standards Code, describe more aggressive standards regarding energy efficiency, water conservation, indoor environmental quality, and other green issue.

Per the IRC, the minimum size of a "habitable room" (aside from a kitchen) is seven feet in any horizontal direction and no smaller than 70 square feet.

Up to Code

How one homeowner chose a savvy architect, made nice with the building code, and moved in without a hitch.

When planning her family's newhouse in the Olde Seahorse Farmes subdivision, Penny McWhistle hired a talented architect who was familiar with the residential building code and the zoning ordinance adopted by her city's planning department. She and the architect quickly developed a program to suit her needs. Because the architect had a strong understanding of the site's constraints, he was able to abide by the numer-ous setback and height restrictions outlined in the zoning ordinance. He developed a full set of construction documents, and after the contractor came back with favorable pricing, he dropped off three sets of the CDs with the city's plan review and permitting department.

After about a week, the building official reviewed the CDs and, finding them to comply with the minimum standards outlined in the building code, she issued a building permit, which the architect picked up, paid for and delivered to the contractor. The contractor had developed a good relationship with the department over the years. He was always well prepared, friendly, and direct in his interactions with them, which they appreciated. In fact, he had even presented them with a handsomely framed enlargement of the Termite Infestation Probability Map one Christmas, which was prominently displayed in their office.

During construction, the contractor called in the building inspector at different stages to review progress. The inspector reviewed the foundation; mechanical, electrical, and plumbing rough-ins; fire-stopping, insulation, and other critical work scopes. Unlike most inspectors, who pride themselves on being helpful and fair, he was a mirthless man who derived satisfaction from finding deficiencies in the houses he inspected. One of the deficiencies he noted on Penny's house came during the final inspection, on an interior stair guardrail. Wielding his shiny chrome measuring tape like a pair of nunchaku, he noted that the gap between the vertical rods that formed the guardrail was four and one-eighth inches, a clear violation of the four-inch-sphere rule. The contractor noted with great sincerity that he would have his right-hand man Kenny fix this egregious violation immediately.

After all the deficiencies were duly corrected, the building inspector dolefully issued a certificate of occupancy. Penny and her family were overjoyed, and they moved into the house later that week.



Louisville architect Roberto de Leon updated a Victorian with a modern addition that pleased even the Historic Landmarks and Preservation Districts Commission.

PHOTO BY NOAH WEBB

WORDS TO KNOW

Building Code: A collection of rules that lay out the minimum requirements for structures to safely house humans.

Building Inspector: The individual charged by a municipality with checking conformance with construction documents (and the building code) on a jobsite.

Building Official: The individual charged with enforcing and administering the building code. She reviews construction documents and issues building permits. Not to be confused with the building inspector.

Building Permit: The document that declares the construction documents meet the requirements of the building code and zoning ordinance, as set by the building official.

Certificate of Occupancy: What the building permit wants to be when it grows up. The building inspector or building official issues this after you pass the final inspection.

Permission Denied

Muculus Grigsby runs afoul of the permits department, costing him a chunk of change and loads of time.

When planning a detached garage, Muculus Grigsby assumed he didn't need a building permit. This assumption was co-signed by his friend Kenny, who agreed to build the garage for construction cost plus 10 percent.

A week after their fateful agreement, Kenny got a $5,000 deposit and started digging the grade beam that would define the perimeter. His construction documents consisted of a series of shakily drawn lines on a piece of plywood, with the words "two cars + mower" written in the middle. Kenny's ragtag crew did a passable job forming the grade beam and finishing the slab on grade. But a scowling man with a "Building Inspector" hat came by and, pointing at the wet concrete, asked to see the building permit. He immediately stopped construction.

Because the structure was already delayed, Muculus approached a contractor who specialized in garages. Over a couple of weeks, the new contractor developed the proper construction documents, which showed the proposed garage in relation to the property lines and house. He met with the building official, who issued a building permit after confirming that the garage adhered to both the building code and the zoning ordinance.

The foundation built by Kenny had to be replaced and the site regraded, which set Muculus back $5,000. The contractor worked quickly, called in the building inspector at all the proper times, and passed the final inspection a month later. That night, Grigsby had the certificate of occupancy in hand—$5,000 poorer than planned.

Modern Problems

Love superclean design but fear the building inspector? Here's our guide to skirting those modernist missteps.

After years of drooling over photos of guardrail-free, precipitously cantilevered Chilean beach houses, you have decided to take the plunge and live the dream yourself. But before you fall in love with a pristine design filled with adrenaline-inducing features, you might want to engage your reality sensors and proactively disarm some of the code landmines that have been lovingly placed by your building official.

- **Don't Trust Anything over 30** The IRC requires a guardrail for any occupied space adjacent to a vertical drop of 30 inches or more. Aside from designing a sexy guardrail system (which is certainly a possibility if your architect is up to the task), there are a couple of ways to maintain some spatial drama. Place the landing of a switchback staircase as the "fourth step"—which works out handily to between 24 and 28 inches. You'll still need handrails for these first few steps and the landing, but you won't need a guardrail. You can perform a similar trick on exterior spaces, too—with some creative sitework and landscaping around patio or terrace, you can potentially build up grade to within 30 inches of its surface and nix the need for a guardrail altogether.

- **Heed the Sphere** A typical baby is made of two parts: a cantaloupe-size head and an oddly strong body that powers the head into various objects. If the baby head is powered into a hole slightly bigger than the head, then the body can't easily back it out again. These head-size, IRC-violating holes (symbolized by the four-inch sphere) tend to show up on staircases and terraces—places where architects try to emphasize the dramatic experiential quality of vertical space. What to do? Consider using a sheet material for your guardrail panels that allows light in but keeps baby heads out. The last couple years have seen an explosion of perforated metal and translucent resin-based options.

- **Visualize the Yard** You may see the Prairie Dropseed grass in your front yard as a testament to your appreciation of natural ecosystems. Your neighbor (and possibly your zoning ordinance or neighborhood association bylaws) sees it as a middle-finger-style manifestation of your radical eco-agenda. Preemptively mute neighbors and confound bylaws by mowing a tidy two-foot stripe around the property's perimeter every few weeks.

- **Embrace the Energy Code** To some old-school modernists, if the purity of a design meant an expanse of glass on the west side of the house, so be it. Luckily, where common sense and four-figure utility bills have failed to stop the madness, energy codes have succeeded. Any good designer will embrace the site he is given and will fine-tune building systems (roof, walls, HVAC, etc.) to respond to its solar orientation. Maximum glass was always a bit of a modern cliché—now it can stop you from getting a permit.

"We made a case for the scale of the addition, the materials, and even the detailing to the landmarks board as a way to say, 'This is really in character with everything that's around this neighborhood.'"
—Roberto de Leon, Architect

Construction Documents (CDs): Drawings and specifications that describe a house's design, prepared with enough detail to document its adherence to the building code.

Four-Inch Sphere: The Platonic form referred to in building code chapters dealing with stairs and guardrails. Prohibit the passage of this baby head–sized sphere through guardrails or fail inspection.

Termite Infestation Probability Map: A diagram in the IRC that shows where termites have set up camp in the USA.

Zoning Ordinance: The document, specific to your municipality, that tells you how tall your house can be, how far it has to be set back from the street, and if you can run a business there.

An Introduction to Contractors

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

TEXT BY
Dan Maginn

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CONTRACTORS FASCINATE ME. THEY ALWAYS HAVE.

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

Contractors think in numbers: in feet and inches. They are problem solvers. If you could have visual access to the chalkboards of their minds you'd see complex diagrams and critical path schedules projecting far into the future. They know stuff I want to know, like what a molly bolt is. I catch myself trying to impress them: Within minutes on a job site, I'm squinting and spitting and walking through mud puddles with a purposeful swagger, saying things like "At'll do 'er."

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

Contractors aren't afraid of pain. They are thoroughly unimpressed with the finger-smashing potential of powder-actuated fasteners and nail guns and 16-pound sledgehammers wielded by guys named Kenny. In this, they are like Klingons. And also like Robert Duvall, strolling on the beach in Apocalypse Now. They are a tough people—the progeny of similarly tough people who built things for a living, who in turn were the offspring of other toughies far into the past,back to the days of guilds and beyond, when we all had Sonny Bono hair.

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



Shoring up the stonework of a meticulously renovated 1950s residence in Armonk, New York.

FACTS

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

Before craft guilds developed in the Middle Ages, critical construction techniques were often lost when history took sharp turns. (Concrete, for instance: Perfected by the Romans, the recipe was lost for 1,000 years after they departed the scene.)

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

A two-by-four is actually 1.5 inches by 3.5 inches after drying and sanding. In theory, you lose a quarter inch off all sides during this process. Although this most likely infuriated your grandpa, it makes sense: You only need 1.5 inches for a screw to hold.



PHOTO BY ANDREW MANDOLENE

A midcentury modern home by Arthur Witthoefft in Armonk, New York, in the process of a serious renovation.

The construction of San Francisco's Golden Gate Bridge sparked a few safety innovations. The modern hard hat was developed for the project, and the installation of safety netting on the bridge saved the lives of 19 men during construction, who became popularly known as the "Half-Way-to-Hell Club."

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

Traditionally made from clay-laden earth, bricks are shaped so that a single human hand can place one easily while the other hand prepared its mortar bed. If any bigger, two hands would be required, and the whole rhythm would be required, and the whole rhythm would be thrown off.

The term "masterpiece" derives from the final step on a worker's path from apprentice to master crafts-man, back in the day. Call it an artisan's doctoral thesis.

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In the Nick of Time

Though contractors are unusually deft with tools, accidents do happen. SawStop saves the day.

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

SawStop is a company that recognized this problem. They have developed a series of construction saws whose blades cleverly stop when they come in contact with human skin. And I don't mean stop like "whoa, wait a minute, let's think about this" stop—I mean STOP stop.

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

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

Brian Whitlock working on home in Bozeman, Montana.



PHOTO BY JOHN CLARK

Show-Me Statements

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

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

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

WORDS TO KNOW

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

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

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

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

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

An Introduction to Recycling

The concept of "recycling" would have been inconceivable to the average person as recently as 100 years ago. Back then, it was part of the life cycle of manufactured goods to be repaired when they broke.

TEXT BY
Patrick Di Justo

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EVEN WHEN AN OBJECT had reached the end of its life, the parts that still functioned would often be salvaged to make a new item. No one thought of this as a separate activity called "recycling"; it was just how things were done.

Most Americans were introduced to recycling—that is, the reuse of something that ordinarily would have been thrown away—during World War II when the War Production Board asked them to recycle old rubber mats (to be made into army truck tires); scrap metal (to be made into all types of military equipment); old stockings (to be made into powder bags, parachutes, and the like); and old bacon grease (the glycerin from the fat was made into nitroglycerin explosives). Recycling was framed less as an environmental issue than as a patriotic duty, and most Americans eagerly joined the war effort.

After the war, however, the country didn't maintain its frugality. An industrialized nation needs consumers to keep buying the output of its factories, and the old "make do" attitude was now a hindrance to economic growth. As early as the 1920s, General Motors executives equated changing styles with the progress of capitalism; by the 1950s, the concept was codified into "planned obsolescence"—the idea that the nation's economy would thrive only if things were not built to last and to be tossed out and replaced.

The problem with this throwaway culture was that too many people really believed that throwing something away made it go "away." By the early 1970s, the world's pollution, litter, and garbage problem was so bad that it was the subject of a hit song (Marvin Gaye's "Mercy Mercy Me"), and in the name of "ecology," the hippie movement kept going for a few more years. Something clearly had to be done.

The government responded with new pollution laws and the Environmental Protection Agency. Hippies responded with the first Earth Day in 1970. Both efforts saw a rebirth of social awareness as the great recycling wave of the 1970s turned its focus on paper, metal, and glass. It also took a page from the World War II propaganda playbook and appealed to patriotism: Recycling could keep America beautiful and reduce its dependence on foreign oil.

In the 45 years since then, we've seen interest in recycling wax and wane with the strength of the economy: It was praised in the 1970s, took a backseat in the 1980s, came back again in the recession of the early 1990s, and is now firmly entrenched in American life—despite former vice president Cheney saying that conservation was little more than "a sign of personal virtue, but it is not a sufficient basis for a sound, comprehensive energy policy" in 2001.

Now, more than 9,000 communities in the United States and Canada have curbside recycling programs, expanded to include newer categories like plastics and electronic goods. And—an oddly reliable sign of achievement—we've seen naysayers appear, claiming that recycling is actually a waste of resources and energy and is nothing more than a placebo to make us feel good about our consumption. Though it is true that some forms of recycling might not reap the incredible benefits their proponents claim, in most product areas recycling has been a great success in an ever-shrinking world where one person's "away" is another person's "here."

WORDS TO KNOW

Barium glass: The glass faces of old computer monitors were impregnated with heavy metals like barium and strontium. If these elements get into groundwater, they can lead to cardiac problems and skeletal deformities.

Biodegradable: Refers to an object, usually plastic, that has been engineered to be broken down by biological agents like bacteria and fungi. The objects often need to be softened by sunlight and water before the bugs can get at them.

Closed loop: Where things like pre-cycling and extended producer responsibility (EPR) are meant to lead the manufacture of a new object completely from the recycled material of earlier objects.

High-density polyethylene (HDPE): The flexible plastic used to make soda bottles and milk jugs. Easily recycled, strong for its weight, and nontoxic until burned (but then it's a killer).

Return Policy

Feel bad when you throw something out instead of recycling it? Its producers should feel worse. Some are making up for it.

As long as your trash pickup is a public service, paid for by you through taxes or fees, manufacturers and importers have no incentive to make their products recyclable. Why should they clean up their act when you're already doing it for them? But in the past 20 years, that thinking has started to change, especially in Europe and Canada. There, the focus is on extended producer responsibility (EPR), or product stewardship. EPR's basic tenet is that each manufacturer or importer must establish the means to recycle its products at the end of their lives. The Canadian province of British Columbia began to get aggressive in the 1990s to ensure that makers of things have some provision for taking those things back.

Before a manufacturer of tires, electronics, pharmaceuticals, pesticides, paints, or solvents can sell its wares in British Columbia, it must hand in a "stewardship" recycling plan, detailing how its products will be disposed of. (More than likely, the manufacturer will submit something similar to its industry's pre-existing plan.) This program adds some costs to the product up front (up to $15 on a computer or television), but eliminates a huge landfill problem. The program has been so effective that in 2011 and 2012 it was expanded to include small and large household appliances; by 2017, furniture, textiles, and automotive products will be on the list. As for the manufacturers, according to David Lawes, the head of Industry Product Stewardship for British Columbia, "industry is always reluctant to do it at first, but they always come around and wind up appreciating the program's flexibility."

Everything Is Remunerated

If how it works in New Jersey is any guide, mandatory household curbside recycling is of limited use. A recent survey showed that the poorest counties in the state have the best recycling rates, at around 56 percent, while wealthier counties hover at about 39 percent. Maybe, as one study suggests, rich people think they're too important to undergo the "nuisance" of separating their trash. But it could also be that household curbside recycling has no immediate and obvious reward. Perhaps planners could take a lesson from one recycling project that works beyond anyone's wildest speculation: in-store bottle and can recycling.

In this program, retailers collect a deposit (usually five cents) on every bottle they sell of beer, soda, and sometimes, water. This small deposit can be redeemed by returning the bottle to the retailer or to a recycling center. The choice to redeem that small bit of coin is in the consumer's hands, and if she doesn't care to do it, there is almost always someone else willing to pick up that bottle and claim the nickel.

Death Metal

One of the worst recycling practices is the so-called recycling of electronic waste, or e-waste. Our computers, laptops, tablets, smartphones, and iPods are loaded with toxic or precious metals: lead in old monitors, solder and mercury in batteries and switches, and gold and copper in wiring. Some of those elements make cheap electronics possible, but they can cause or contribute to lung and neurological damage once they're in our air and water. Extracting these materials correctly requires special tools, skills, and safety equipment. As a consequence, it is frequently done badly.

Because it's a bureaucratic nightmare to ship electronic waste overseas branded as waste, it's common for unscrupulous e-waste dealers to "donate" your used computer equipment to a developing country, ostensibly as a way to bridge the digital divide between rich and poor.

Using techniques that go back to medieval alchemists, scavengers burn the e-waste in large bonfires or over charcoal barbecues to melt down and collect the precious metals, all the while releasing carbon dioxide, polychlorinated biphenyls, and dioxin into the atmosphere. A fire hot enough to melt gold and copper will vaporize mercury and lead, putting these toxins into the smoke and the water cycle.

One ton of e-waste can net as much as 10 ounces of precious metals, compared with an average of six ounces per ton from a standard mine. A nice return, if the bottom line is all you care about. In one e-waste recycling village in China, however, 70 percent of the children have higher-than-normal levels of lead in their blood.



Each of Emeco's Navy 111 chairs begin as recycled polyethylene terephthalate (rPET) plastic, sorted at the New United Resource Recovery Corporation (NURRC) recycling plant.

PHOTO BY ARMANDO BELLMAS

NIMBY: Not in my backyard. Everyone wants a clean environment, but they want the cleaning crew (recycling centers, sewage treatment plants) to be cheap, silent, invisible, and, importantly, not to lower property values.

Orphan scrap: Waste material, often toxic, that was created by a company no longer in existence. Legal action to force the polluter to clean up its mess is met with a shrug of "Who, me?"

Precycle: Self-congratulatory mar-keting term for the first part of the EPR cycle, meaning "We designed our product specifically to be easily recyclable at the end of its life; aren't we wonderful?"

An Introduction to Prefab

The basic principle of prefab, whereby a home is fabricated in one location and then delivered to another, has been around for at least a few hundred years.

TEXT BY
Michael Sylvester

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ONE EARLY EXAMPLE, the Manning Portable Colonial Cottage, provided the means for reliable shelter in British colonial outposts located far from anything resembling a Victorian-era Home Depot.

Between 1908 and 1940, Sears, Roebuck, and Company sold over 70,000 prefabricated house kits by mail to enterprising do-it-yourselfers across North America. These ready-to-assemble homes featured precut wooden components cross-referenced to a blueprint. Thanks to robust engineering, durable materials, and some good craftsmanship, many of these homes are still in use.

After World War II the United States faced a severe housing shortage, and several ventures attempted to use industrialized factory-built housing to solve the crisis, including Lustron Homes and the General Panel Corporation. The Eames House, in Pacific Palisades, California (1949), explored the idea that a home could be constructed from off-the-shelf industrial parts and harness economies of scale for ready-made components.

In the 1970s the U.S. Department of Housing and Urban Development (HUD) sponsored Operation Breakthrough, which advocated the use of factory-based industrialization and mass production in the national home-building industry as a way to drive down costs and make housing more affordable. Unfortunately, Operation Breakthrough did not break through, and the entrenched method of site-building homes remained in place.

Throughout the 20th century, the promise of prefab captivated architects and designers. Luminaries like Frank Lloyd Wright, Walter Gropius, and Buckminster Fuller were among many who experimented with prototypes intended for mass production—a goal none of them achieved.

The last decade has seen a resurgence of interest in prefab as entrepreneurial architects redefine the architect-client relationship around a product-based business rather than a service-based practice. Most of today's models are manufactured in small quantities to the same codes and with similar materials to site-built houses.

The most widely cited benefit of prefab is economy of scale, as components or entire homes can be produced in large quantities. But this is not a prerequisite for success. There's value in faster project schedules, fewer weather delays, and more efficient use of materials thanks to optimization and quality control. One of the primary benefits for the buyer is predictability: Predefined details and construction processes give the client a degree of surety about the outcome that is often absent in custom projects.

FACTS

Prefab in Your Daily Life: Much of our built environment is at least partially prefabricated. We've dug up some facts on the oft-overlooked matter.

Sears Modern Homes were shipped via boxcar and came with a 75-page instruction book. Each kit contained up to 30,000 pieces, not counting nails and screws.

Most states require special permits for transporting oversized modular homes. In California, a police escort is required for anything over 14 feet wide.

Renting a crane for positioning a module costs $750 to $5,000 per day. City permit fees for closing a street during delivery sometimes cost more than the crane rental.

A prefab house just outside Las Vegas, Nevada, by Marmol Radziner features slatted, anodized aluminum canopies.



PHOTO BY JILL PAIDER

Shipping containers were introduced in the 1950s and sizes were standardized in the 1960s. The most common size is 8 feet wide by 8 feet high by 20 feet long.

Mobile homes within 1,500 feet of the coast in hurricane-areas are called "D-sticker homes" for the American Society of Civil Engineers code 7-88 exposure D criteria.

Log homes are one form of prefab kit home. There are more than 500,000 log homes in the United States. As of 2003, more than 25,000 were sold annually.

It is generally true that a home built from steel is more expensive than a home built from wood. In a 2002 study by the National Association of Home Builders Research Center, a steel-framed home cost 14.2 percent more to build than an identical wood home.

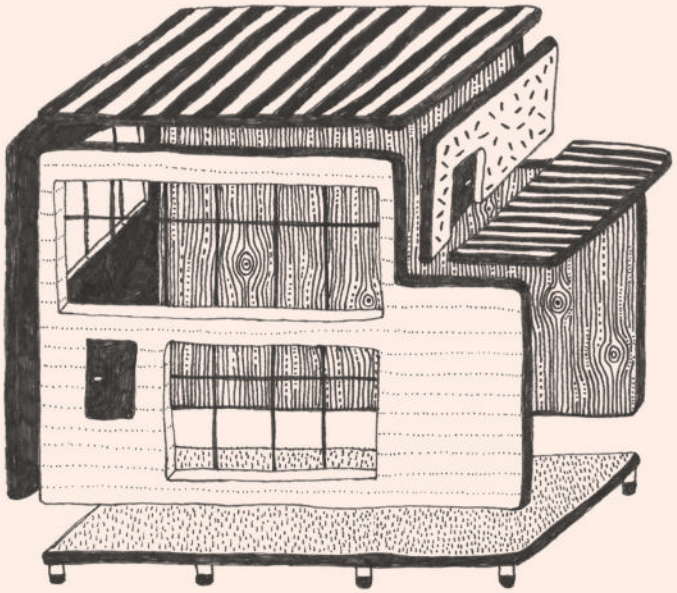
The National Association of Homebuilders and Wood Truss Council of America found that a 2,600-square-foot home with trusses and panels used 26 percent less lumber and generated 76 percent less waste than a stick-built home.

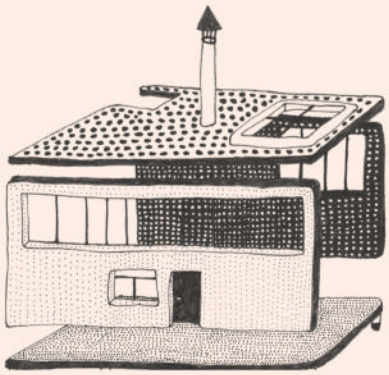
Buyer Beware: A Prefab Shopper's Guide

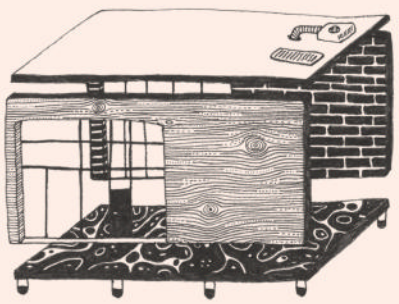
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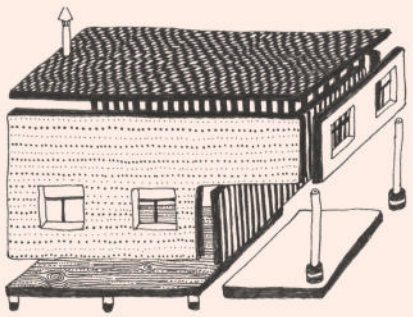
PREVIOUSLY PUBLISHED
December/January 2014

Bay Area–based architect Michelle Kaufmann is a prefab pioneer. She started in the industry in 2003, a year and a half after Dwell's inaugural prefab issue, just when consumer interest in sustainable, high-design, factory-built homes was finally burgeoning. She's since built 54 prefab homes, and has learned—sometimes the hard way—the challenges and risks inherent in the industry. Especially in an age of savvy marketing and slick Photoshop renderings, it is critical for clients to gather the hard facts when interviewing their potential architect or company. Here, Kaufmann presents the essential questions every consumer should ask when considering prefab.









1 — How many houses have you built?

WHY ASK? "It takes more than a single show home to know what you're doing. I think 10 is the magic number—that's when an architect or company has seen and tried enough to truly know the challenges. If they've built less, you are signing up to be an early adopter. This can be fine, but you want to know what you're getting into."

2 — How's the financial health of your company and your factory?

WHY ASK? "What you want to avoid, which is one of my most painful experiences, is your factory going belly-up after they get your money. People don't tend to talk about it, but it has happened a lot, especially in 2008 to 2010. You want to make sure that whomever you hold a contract with will deliver on the money you pay, no matter what happens with their partners—or at the very least will release your house to you if they go out of business."

3 — Can I visit the factory?

WHY ASK? "As a client, visiting the factory helps you understand the process, and gives you more of a relationship with the people building your home. If they won't let you visit the factory, it could be a red flag: Maybe the quality isn't there, or maybe they don't have as strong a relationship with the builder as you'd like."

4 — How soon can I move in?

WHY ASK? "Clients can have different expectations of what their company can deliver. If a schedule is very important to you, you need to work that into your agreement. Ask for a payment penalty for time delay. They may ask for additional money to guarantee a schedule, but it pushes the risk onto the company rather than yourself. You can also offer a financial incentive or bonus if they hit the target."

5 — What's the estimated cost, and what's not included?

WHY ASK? "Companies will talk about the 'predictable price'; this covers only what they can guarantee, like the factory-built components. But site costs vary widely. Ask for averages from previous projects to understand the full cost of building a prefab house. A company may promise a 'predictable price' of $200 per square foot, but that could rise to $400 if, say, you're on a sloped site in the middle of nowhere without utilities."

6 — If my project takes longer or costs more through no fault of my own, what will you do?

WHY ASK? "This happens less in the prefab world than with site-built projects, but it's still important to talk through. Will they eat the cost if the project goes over budget, or at least agree to payment penalties? If budget is critical to you, push hard for a fixed price for the whole thing, rather than paying for time and materials."

7 — Who will be my contact from your company throughout the process?

WHY ASK? "Request to have one contact all the way through, from design to construction. A home is a personal thing—you want someone who understands your values and priorities from the beginning, then helps deliver on them."

8 — Can I have references from three previous clients?

WHY ASK? "You want honest feedback. When you talk to past clients, ask whether their expectations were met, both in terms of the quality of their finished home and the quality of the process. What would they do differently next time? Would they recommend the company to a friend?"

9 — What were the biggest challenges on past projects?

WHY ASK? "Hopefully they will be honest about their past issues, and you can work together to overcome them on your project. Prefab has come a long way in the past 10 years, but it's still being refined. In order to keep improving, it takes as much transparency as possible. Companies and architects who address challenges head-on are the ones who knock it out of the park." □

"It's easy to be in the honeymoon phase. But too often people skip important conversations, and things can go badly."
—Architect Michelle Kaufmann



International

Lusting for an abode abroad? These pros have you covered.

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PROJECT
Sky House
ARCHITECT
Platform Architecture + Design
LOCATION
Oroville, Washington

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23.2 House
ARCHITECT
Omer Arbel Office
LOCATION
Outside Vancouver, British Columbia

PHOTOS BY THE MORRISONS (PLATFORM ARCHITECTURE + DESIGN), JASON SCHMIDT (OMER ARBEL OFFICE)

PROJECT
Mjölk House
ARCHITECT
Studio Junction
LOCATION
Toronto, Ontario





PROJECT
Monad
ARCHITECT
Lang Wilson Practice in Architecture Culture
LOCATION
Vancouver, British Columbia

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PROJECT
Hald Strand Summerhous
ARCHITECT
Brask & Leonhardt Arkitekter
LOCATION
North Zealand, Denmark

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PROJECT
Villa Welpeloo
ARCHITECT
Superuse Studios
LOCATION
Enschede, The Netherlands



"We introduced the concept of reuse structurally, yet it's already part of the lives of the clients."
—Jan Jongert, architect, Superuse Studios



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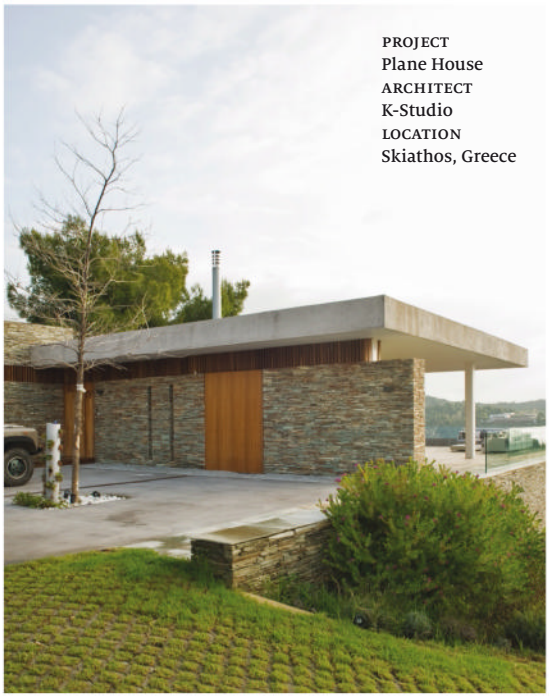
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PROJECT
13 Noordeinde
ARCHITECT
X+L Studio
LOCATION
Monnickendam,
The Netherlands

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PROJECT
Marquina–Font Residence
ARCHITECT
Martínez Lapeña-Torres Arquitectos
LOCATION
Ibiza, Spain

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- Interior Designer
- Landscape Architect

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PROJECT
Clifftop House
ARCHITECT
Dekleva Gregorič Arhitekti
LOCATION
Maui, Hawaii

PHOTOS BY ALBERT FONT (MARTINEZ LAPEÑA-TORRES ARQUITECTOS) CRISTOBAL PALMA (DEKLEVA GREGORIČ ARHITEKTI)



PROJECT
The Town House
ARCHITECT
Elding Oscarson
LOCATION
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PROJECT
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ARCHITECT
Konishi Gaffney
LOCATION
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PROJECT
Truedatorp
ARCHITECT
CF Møller Denmark
LOCATION
Glimåkra, Sweden

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- Interior Designer
- Landscape Architect

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PROJECT
Living Workshop
ARCHITECT
Ullmayer Sylvester Architects
LOCATION
London, England



PROJECT
Corkellis House
DESIGNER
Kathryn Tyler, Linea Studio
LOCATION
Falmouth, England

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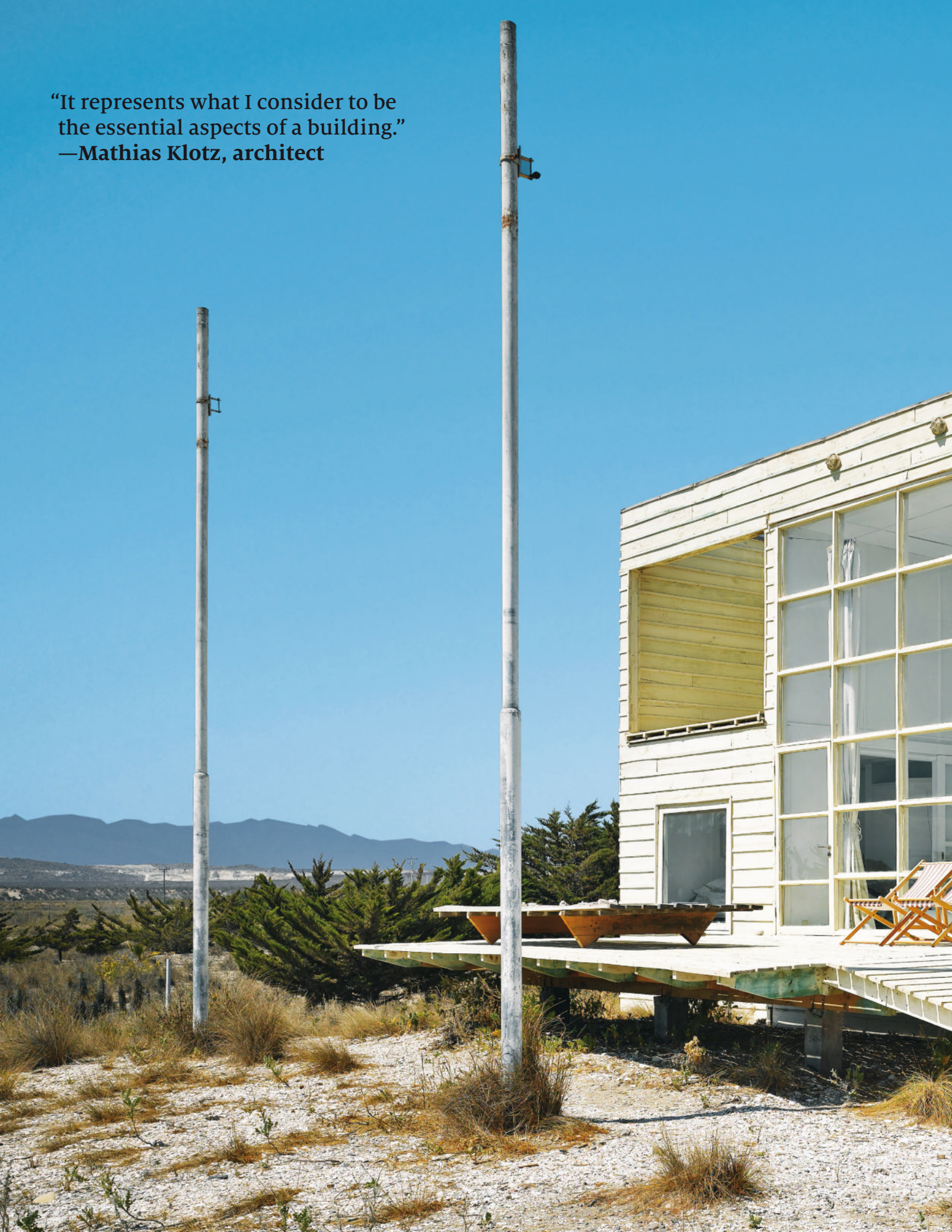
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PROJECT
Ochre Barn
ARCHITECT
Carl Turner Architects
LOCATION
Norfolk, England



"It represents what I consider to be the essential aspects of a building."
—**Mathias Klotz, architect**

PROJECT
Casa Klotz
ARCHITECT
Mathias Klotz
LOCATION
Tongoy, Chile



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PROJECT
Jardins Apartment
ARCHITECT
SAO Arquitetura
LOCATION
São Paulo, Brazil



PROJECT
Pentimento House
ARCHITECTS
David Barragan and José María Sáez
LOCATION
Quito, Ecuador

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Casa Deck
ARCHITECT
Isay Weinfeld
LOCATION
São Paulo, Brazil

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ARCHITECT
Pitsou Kedem Architects
LOCATION
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PROJECT
Tokyo Apartment
ARCHITECT
Sou Fujimoto
LOCATION
Tokyo, Japan

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- **Mass Studies**
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  683-140 Hannam
  2-dong Yongsan-gu
  Seoul 140-892,
  South Korea
  +82-2-790-6528/9
  massstudies.com

AUSTRALIA & NEW ZEALAND

Australia

- **1+2 Architecture**
  31 Melville Street
  Hobart TAS 7000,
  Australia
  +61-3-6234-8122
  1plus2architecture.blogspot.com

- **Bark Architecture Firm**
  413 Sunrise Road
  Tinbeerwah QLD 4563,
  Australia
  +61-7-5471-034
  barkdesign.com.au

- **Bellemo & Cat**
  176 High Street
  Northcote VIC 3070,
  Australia
  +61-408-053-177
  bellemocat.com

- **Breathe Architecture**
  151 Sydney Road
  Brunswick VIC 3056,
  Australia
  +61-3-9381-2007
  breathe.com.au



PROJECT
Bent House
ARCHITECT
Koji Tsutsui
LOCATION
Tokyo, Japan

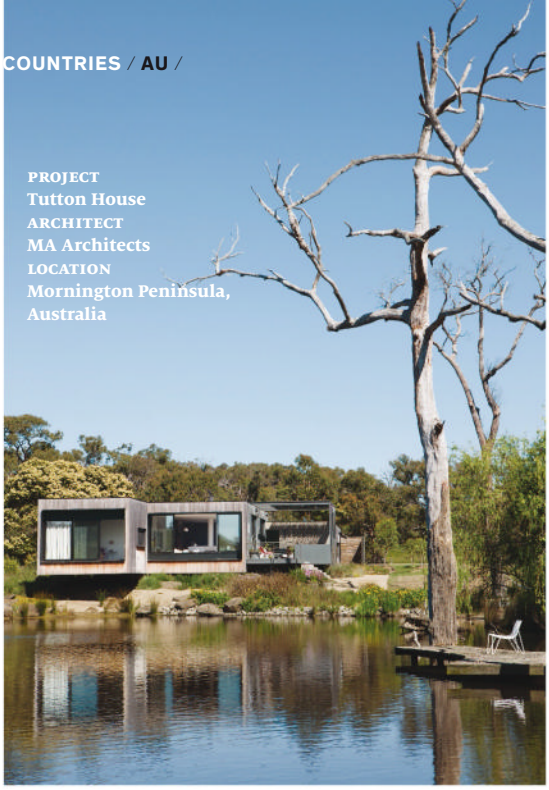
PHOTOS BY AMIT GERON (PITSOU KEDEM ARCHITECTS), IWAN BAAN (SOU FUJIMOTO AND KOJI TSUTSUI)



PROJECT
Fairhaven Beach House
ARCHITECT
John Wardle Architects
LOCATION
Fairhaven, Australia



"When architects see a panoramic view, they get so beholden to it, and the house becomes a big glass box. So, instead, we created moments—bits of view—and appreciation of the trees, not just the ocean."—**John Wardle, architect**



PROJECT
Tutton House
ARCHITECT
MA Architects
LOCATION
Mornington Peninsula, Australia

- **Christopher Polly**
  17 Harold Street
  Sydney NSW 2042,
  Australia
  +61-2-9516-5994
  christopherpolly.com

- **Collins and Turner Architects**
  Studio 17
  151 Foveaux Street
  Surry Hills NSW 2010,
  Australia
  +61-2-9356-3217
  collinsandturner.com

- **David Langston Jones**
  PO Box 167, 2B
  Brandling Lane
  Alexandria NSW 2015,
  Australia
  +61-29519-2919
  davidlangston-jones.com.au

KEY

- Architect
- Designer
- Interior Designer
- Landscape Architect

- **Farnan Findlay Architects**
  Victorian Studio
  44 Central Avenue
  Torquay VIC 3228,
  Australia
  +61-420-308-051
  farnanfindlay.com.au

- **HAL Architects**
  46 Berwick Street,
  Fortitude Valley
  Brisbane QLD 4006,
  Australia
  +61-7-3852-3190
  halarchitects.com.au

- **Harry Seidler & Associates**
  Level 5, 2 Glen Street
  Milsons Point 2061
  Sydney, NSW, Australia
  +61-2-9922-1388
  seidler.net.au



PROJECT
Panorama Drive House
ARCHITECT
Owen Architecture
LOCATION
Brisbaine, Australia

- **Innovarchi Architects**
  P.O. Box H326
  Australia Square
  Sydney NSW 1215,
  Australia
  innovarchiarchitects.com

- **Jesse Judd Architects**
  21/3 Gardiner Street
  North Melbourne VIC
  3051, Australia
  +61-3-9348-9923

- **John Wardle Architects**
  2nd Floor
  25 Rokeby Street
  Collingwood VIC 3066,
  Australia
  +61-3-8662-0400
  johnwardlearchitects.com

- **Kennedy Associates**
  3/1 Booth Street
  Annandale NSW 2038,
  Australia
  +61-2-9557-6466
  kennedyassociates.com.au

- **Lyons**
  3/246 Bourke Street
  Melbourne VIC 3000,
  Australia
  +61-3-9600-2818
  lyonsarch.com.au

- **MA Architects**
  25 William Street
  Cremorne VIC 3121,
  Australia
  +61-3-9427-66679

- **Minifie van Schaik Architects**
  181 Swanston Street
  Melbourne VIC 3000,
  Australia
  +61-3-9654-6326
  mvsarchitects.com.au

- **Neeson Murcutt Architects**
  L2 / 9 Roslyn Street
  Potts Point NSW 2011,
  Australia
  +61-2-8297-3590
  neesonmurcutt.com

- **Nest Architects**
  1/15-19 Anthony Street
  Melbourne VIC 3000,
  Australia
  +61-3-9329-2390
  nestarchitects.com.au

- **Nettle Architects**
  62 Glenferrie Road
  1st Floor, Malvern VIC
  3144, Australia
  +61-3-9509-9087
  nettlearchitects.com

- **O'Connor and Houle**
  33 Draper Street
  Albert Park
  Victoria 3206, Australia
  +61-3-9686-7022
  oconnorandhoule.com

PHOTOS BY SEAN FENESSY (PREVIOUS PAGE, JOHN WARDLE ARCHITECTS), SHANNON MCGRATH (MA ARCHITECTS), ALICIA TAYLOR (OWEN ARCHITECTURE), PAUL MCCREDIE (PATCH WORK ARCHITECTURE)



PROJECT
Dogbox
ARCHITECT
Patch Work Architecture
LOCATION
Whanganui, New Zealand

- **Owen Architecture**
  4 Victoria Terrace,
  Gordon Park
  Queensland 4031,
  Australia
  +61-402-858-622
  owenarchitecture.com

- **Prebuilt Residential**
  2/217-219 Colchester
  Road
  Kilsyth VIC 3137, Australia
  +61-3-9761-5544
  prebuilt.com.au

- **PTW Architects**
  Level 13
  9 Castlereagh Street
  Sydney NSW 2000,
  Australia
  +61-2-9232-5877
  ptw.com.au

- **Room11 Architects**
  Level 3
  105 Victoria Street
  Fitzroy VIC 3065,
  Australia
  +61-3-9419 5575
  room11.com.au

- **Sue Harper Architects**
  20 Greenwood Avenue
  Narraweena NSW 2099,
  Australia
  +61-412-571-348
  sueharperarchitects.com

- **Tonkin Zulaikha Greer Architects**
  117 Reservoir Street
  Surry Hills NSW 2010,
  Australia
  +61-2-9215-4900
  tzg.com.au

- **Troppo**
  28 East Tce
  Adelaide SA 5000,
  Australia
  +61-8-8232-9696
  troppo.com.au

- **Vokes and Peters**
  Level 3, 119 Melbourne St
  PO Box 3917
  South Brisbane Q 4101,
  Australia
  +61-7-3846-2044
  vokesandpeters.com

- **Wood/Marsh Pty**
  30 Beaconsfield Parade
  Port Melbourne VIC
  3207, Australia
  +61-3-9676-2600
  woodmarsh.com.au

New Zealand

- **Architectus**
  Level 2
  3-13 Shortland Street
  Auckland 1010,
  New Zealand
  +64-9-307-5970
  architectus.com.au

- **Atelierworkshop**
  43 Haining Street
  Wellington 6011,
  New Zealand
  +64-4-384-6688
  atelierworkshop.com

- **Bull O'Sullivan Architecture**
  Level 4
  3-13 Shortland Street
  Auckland 1010,
  New Zealand
  +64-9-358-3882
  bosarchitecture.co.nz



PROJECT
Popadich Residence
ARCHITECT
Pattersons
LOCATION
Auckland, New Zealand

- **Crosson Clarke Carnachan Architects**
  Level 1
  15 Bath Street
  PO Box 37-521
  Parnell, Auckland,
  New Zealand
  +64-9-302-0222
  ccca.co.nz

- **Herbst Architects**
  Unit 9
  G Building
  114 St. Georges Bay
  Road
  Parnell, Auckland
  New Zealand
  +64-9-377-9106
  herbstarchitects.co.nz

- **Kerr Ritchie**
  PO Box 1894
  Queenstown, New
  Zealand
  +64-3-4414513
  kerrritchie.com

- **Patch Work Architects**
  49 Ribble Street
  Island Bay, Wellington
  6023, New Zealand
  +64-027-7158127
  p-a.co.nz

- **Parsonson Architects**
  Level 1, 181 Cuba St.
  PO Box 6346
  Wellington 6141
  New Zealand
  +64-4-384-2969
  p-a.co.nz

- **Pattersons**
  22 Garfield Street
  Parnell, Auckland 1052,
  New Zealand
  +64-9-303-4004
  pattersons.com

- **Space Division**
  PO Box 25851
  Auckland 1740
  New Zealand
  +64-9-948-5898
  spacedivision.com



PROJECT
Great Barrier House
ARCHITECT
Crosson Clarke Carnachan Architects
LOCATION
Great Barrier Island, New Zealand

PHOTOS BY SIMON DEVITT (PATTERSONS AND CROSSON CLARKE CARNACHAN ARCHITECTS)



lucano

Step stool



reddot design award
best of the best 2010

reddot design award
winner 2012

GOOD DESIGN AWARD 2010
AWARD OF SMALL
AND MEDIUM
ENTERPRISES

GOOD
DESIGN

German
Design Award
2014

product
design award
2014

Design for
Asia Award
2012
Grand
Award

Hasegawa

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1081 N. Shepard St. #N, Anaheim, CA 92806 USA
ph: (714) 666 1180
e-mail: info@hasegawaladders.com
http://hasegawaladders.com



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