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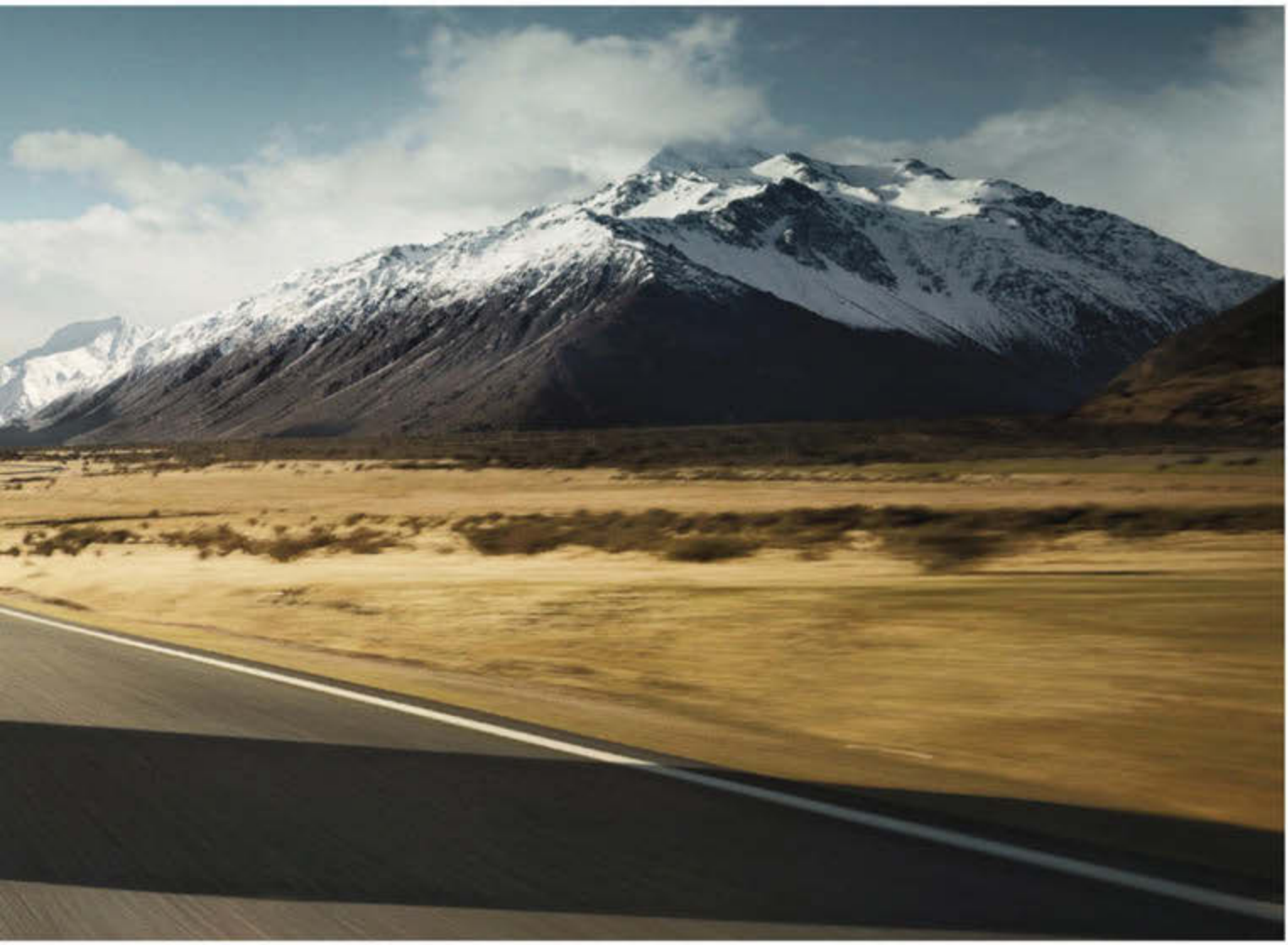

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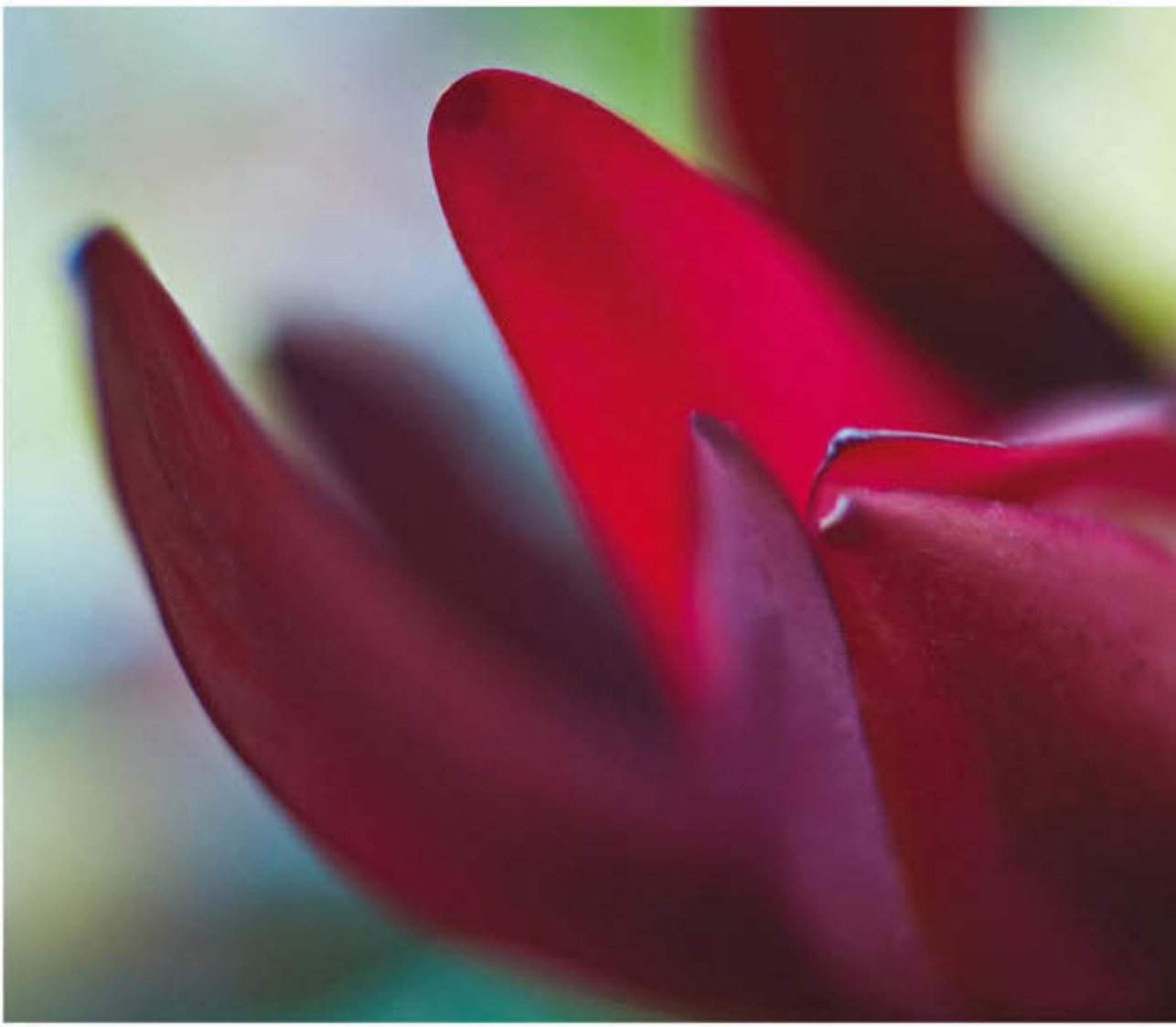

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"When you're in the kitchen and family room, you feel like you're in the trees."
—Meejin Yoon, architect

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On the Cover: In a floating house in Copenhagen, the entry hall's built-in shelving keeps the family's belongings shipshape, page 136.
Photo by Anders Hviid

This page: With its glass walls and anodized aluminum siding, this house is a standout in a leafy suburb outside Washington, D.C., page 128.
Photo by Peter Frank Edwards

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In our outdoor furniture roundup (page 33), learn about the 50-plus-year history of Kettal, the Barcelona-based furniture company that just launched the Terrain series of fabrics by Doshi Levien (above) at Milan's Salone del Mobile. Then scope new offerings, like Markamoderna's Curi stool (left).

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Bring the Outside In

When we laid out this issue celebrating the outdoors, it seemed as if winter would never leave New York City. Gazing at the lush greenery on each page was on one hand a much-needed balm and on the other, a kind of torture—the green expanses, sunny skies, verdant courtyards that one could traverse sans snow-boots or parka seemed a million miles away.

There's a haunting short story by Ray Bradbury called "All Summer in a Day," which takes place on a distant planet, where the sun only shines for one hour every seven years. The story centers around a group of schoolchildren that had heard of this momentous occasion all their lives but had yet to see it for themselves. The defining moment comes when the classmates lock one of their own in a coatroom—dooming her to miss the moment that the skies break. I first read that story as a child myself, and even now the injustice of it all chills me. To be cut off from nature is a terrible fate. Luckily—and on a more positive note!—this issue heralds the joy and freedom that embracing the outdoors can bring to our lives.

We begin the issue with a package with a few bits and bobs, including a profile of the award-winning landscape architect Andrea Cochran, who over the course of the last few decades has emerged as the one of the most important players on the West Coast (page 48). We also take a look at the celebrated work of Lawrence Halprin, whose pioneering efforts carving out urban spaces for all to enjoy still resonate and provide a framework for today and tomorrow's generation of city planners and urban activists (page 34). And we nod to the Barcelona-based company Kettal, a family-run operation that began manufacturing aluminum chairs in 1964 and now entices elite designers to create sought-after high design pieces (page 46). Speaking of furniture, we rounded up a few of our favorite alfresco accoutrements for the season ahead (page 40). And don't miss our interview with Ed Beaulieu, a landscape professional who advocates vociferously on the subject of water conservation and the enduring merit of appropriate plantings, rainwater reclamation systems, and a well-placed water feature (page 56).

Elsewhere in the issue we zero in on interesting residential design that fully embraces the elements. In Boston, we herald the dedication through sweat equity expended by architect Lyle Bradley, who spent years of weekends and evenings rehabbing an ailing row house in Boston, coaxing it into a smart home for his young family, complete with raised vegetable gardens, green roofs, and a series of wending pathways in the backyard (page 58). Another example of people making the most of what's already existing on their property is found in San Francisco, where a newly married couple bought a lot with three abandoned concrete structures and incorporated them into a progression of unique living spaces, from a half-shell outdoor dining area to a diminutive but meticulously groomed courtyard (page 82). From there we visit an unusually shaped structure in Sonoma, California, that features a teeming interior courtesy of generously sized skylights and a floor-to-ceiling wall of windows (page 92). We are excited to share the work of Tod Williams and Billie Tsien, who ingeniously used earthworks to create an undulating swath of green for students in Pennsylvania, eliminating the need for stairways and elevators as well as shaving quite a few zeros off the bottom line for their client, Haverford College (page 64).

We aren't just celebrating the green expanse—we also turn our attention to the water with two incredible residences: the first, a thoroughly modern "surf shack" off the coast of southwestern Sweden built for a family of avid water-sportsmen (page 108) and the other, our cover story, which highlights a floating home in Copenhagen for a couple that just couldn't bear to live on terra firma (page 136). We also included The Bridge House in McLean, Virginia, not only for its sensitive siting but also for the architects' considered accommodation for three generations all living under one roof (page 144). Last but not least, we happened upon a singular home in Portland, Oregon, centered around a meditative atrium (page 144). For these residents, the connection to the outdoors was essential to their idea of home, and once that was clear, they found extremely talented architects, builders, and designers to realize their vision.

By the time this issue hits newsstands, spring will be in full force—in fact, summer will be just around the bend. Here's to a fine season ahead, full of relaxing days in the sun.

Amanda Dameron, Editor-in-Chief
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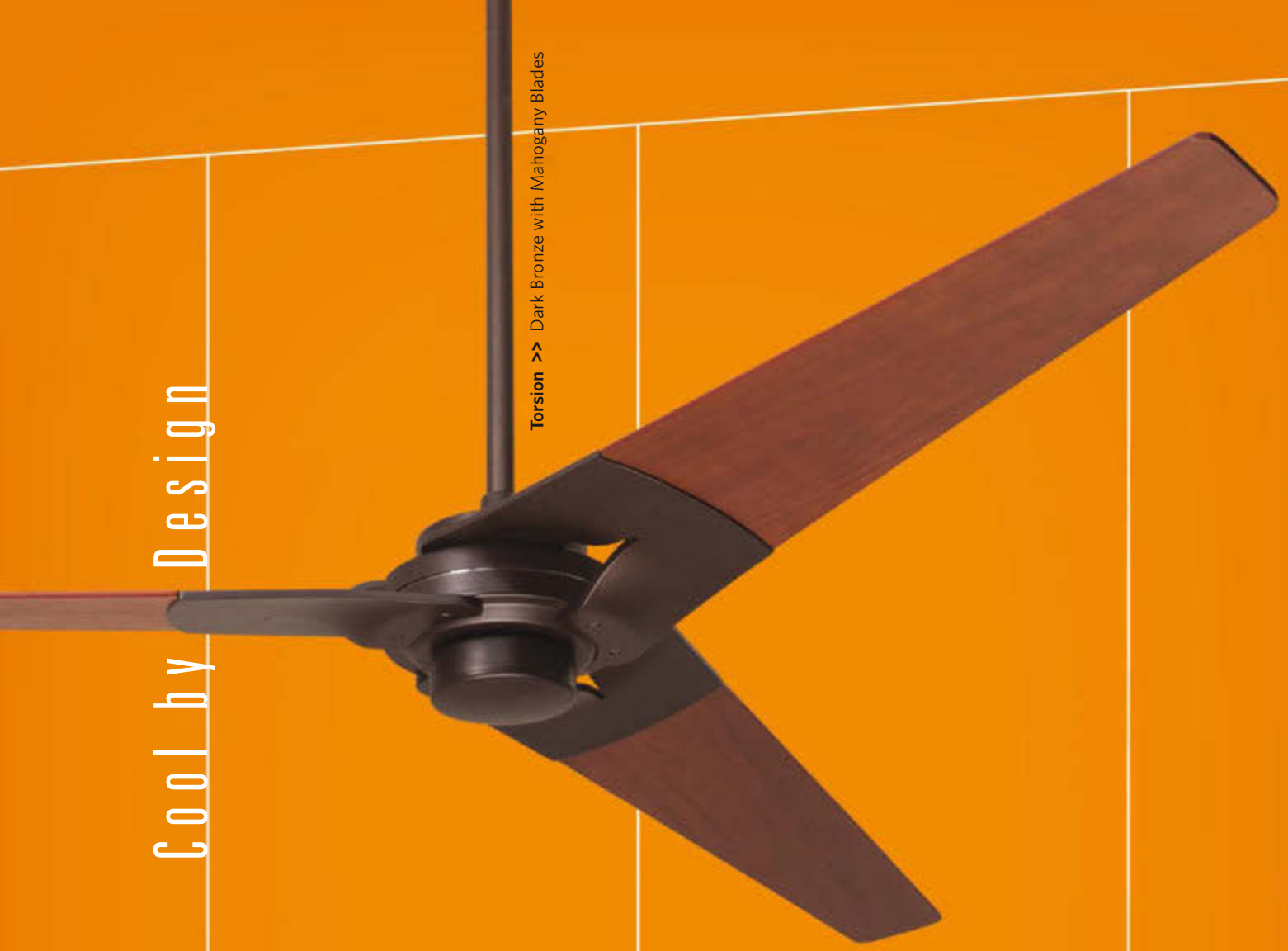

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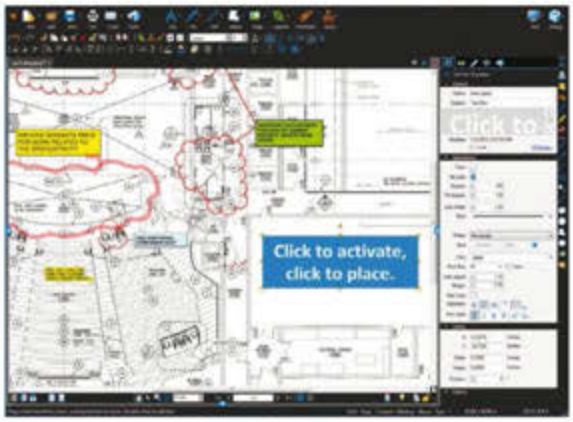

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Dunn-Edwards Paints color expert, designer, and blogger, Sara McLean, curated 300 new colors for the Then, Now & Forever collection, which features 142 historically accurate colors of the American West and 158 colors trending today. See the 300 new colors on the website.

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Feedback

PHOTOS BY THOMAS MAYER

The Sancaklar Mosque by Emre Arolat is beautiful ("Divine Interventions," February 2015). Refreshing to see Islamic architecture taking bold steps away from the traditional arabesques and into modernist design. It's on my list of many places to visit in Turkey.
Shekaiba Wakili-Bennett
Posted to Facebook

I recently finished the article "Music Box" (November 2014). I cannot begin to describe how excited I was to see an article about an average person building her dream home with an average budget. It has become quite difficult to see all the amazing houses you highlight only to find out they were constructed for an architect, CEO, or physician. Sure, gold or copper-alloy faucets are cool, but those fixtures would pay for all the flooring in my dream home! It would be great to see you feature spaces like Ms. Magill's on a regular basis. I think an enormous percentage of your readers are ordinary people with an extraordinary love for architecture, like myself.
Aaron Van Hook
Littleton, Colorado

Why doesn't Dwell show floor-plan measures or a scale inset of their featured houses? How can I obtain more information on the Oakley House ("Practical Elegance," October 2014)?
Antony Giaume
Westport, Connecticut

Editor's Note: *We reproduce every floor plan based on the architects' original proportions, but the scale varies from story to story as we place the graphics into the layout based on a multitude of elements on the page. The plans are intended to show circulation and orientation more than exact specifications. For that, we suggest contacting the architecture firm directly. benwaechter.com*

While I normally love the aesthetics of your magazine I was disappointed that no top designers could be found in the entire continent of South America and that the only designers of note in Africa were a white couple from Cape Town. Surely, if you cared enough about diversity as you do about beautiful design you could have found someone.
Carmel Lombardi
Sent via Email

Editor's Note: *We base our decisions on the caliber of design, which includes the concept and final execution. In our research and vetting process, we consider numerous pieces from all over the world and felt that this selection represented the strongest work from around the globe. For the 2016 edition, we will continue to dig deep to find the best.*

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Dan Byl
Posted to Facebook

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Michael Graves

Architect, artist, and rabble-rouser Michael Graves (1934–2015) passed away on March 12. Throughout his remarkable 50-year career, Graves created thoughtful, boundary-pushing work. We pay tribute to our friend by sharing just a handful of accolades posted online. For more Dwell coverage of the postmodern master's work, visit dwell.com/michael-graves.

Rest in peace, Michael Graves. He was an icon and an inspiration to us.
@RunDogArchitect
Posted to Twitter

Michael Graves championed design for the masses in one of the clearest ways possible—public buildings as well as design of household items. We owe him a huge thank you for bringing his sense of balance, function, and manufacturing into people's everyday worlds. Thanks to him, design education has moved to the consumer, something that we will all benefit from in the future.
Ellen Bynum
Posted to dwell.com

Graves brought design to a level where so many could enjoy and appreciate it.
@lawyer1mom
Posted to Twitter

"Don't build for the moment…make a classic." —Michael Graves
@mohawkpaper
Posted to Twitter

Every great architect leaves a piece of their soul in every building. A sad loss.
@philgreennz
Posted to Instagram

Anyone who had the pleasure of hearing his lectures understands he was the most "painterly" of architects.
Raphael F. Saladrigas
Posted to Facebook

DWELL POLL

You're all set to build your dream home and after much deliberation have narrowed the sites down to four environments. Which do you choose?

PHOTOS BY MICHAEL GRAVES ARCHITECTURE & DESIGN (MICHAEL GRAVES); CHRISTIAN SCHAULIN (BEACH); RAIMUND KOCH (LAKE); CORAL VON ZUMWALT (FOREST); DEAN KAUFMAN (DESERT)

ON INSTAGRAM

@_roomonfire

Chloë McCarthy's expertly curated Instagram is an ode to minimalism. The Sydney, Australia–based interior designer features images of structures, architectural details, rooms, products, and furniture culled from books, websites, and magazines. Pictures can be a dime a dozen on the Internet, but McCarthy includes detailed captions so design buffs know precisely what they're seeing.

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Iain Aitch

A longtime Dwell contributor who grew up near the sea and now lives in London, Iain Aitch covers the point where art, architecture, and people meet. Writing about a Swedish surf shack (Focus, p. 108) inspired him to dig out the 1963 movie *Beach Party*, and wonder if his own Swedish great-grandfather ever conquered the waves. **Most-admired landscape designer:** "Nek Chand, who built the eccentric Rock Garden in Chandigarh, India, from the rubble created as Le Corbusier's designs were built in that city."

Charles Birnbaum

The founder and president of the Cultural Landscape Foundation, Charles Birnbaum analyzes how landscape architect Lawrence Halprin created public spaces that galvanized cities (Modern World, p. 33). "There are many practitioners I am fortunate to count as friends," he says. "The person I miss daily is Larry Halprin, a visionary with a wide comfort zone who took a great big bite out of life." **Favorite outdoor space:** "The Frick's East 70th Street Garden by Russell Page—it's a master class in restraint."

Christopher Churchill

Primarily working in large-format imagery, photographer Christopher Churchill shot Boxwood Manor (Modern World, p. 33). "One of my favorite parts of being in anyone's home is to see the kind of space they create," he says. "In this case, the residents had limited square footage but turned the space into something quite beautiful." **Ideal outdoor getaway:** "When I go somewhere, I want to feel that I have traveled and that the world is still a big place. I visited Svalbard, Norway and it is one of the most surreal places on earth."

Georgina Gustin

"The Chungs' story is about generations and culture, and how the intersections are accommodated, even enhanced, by beautiful, sensitive design," says Georgina Gustin. A longtime food policy and farming writer, Gustin lives in Washington, D.C., and trekked across the Potomac to cover the Bridge House ("Take It to the Bridge," p. 128). "The views of the trees in the back, framed through giant windows, connect the house to nature—a kind of backdrop to the story." **Favorite public space:** "The Vietnam Memorial is a testament to the power of minimalism—and as moving a place as you'll ever visit."

Peter Frank Edwards

Before he was a photographer, Peter Frank Edwards worked as a sous chef in restaurant kitchens. He traveled to Virginia to capture the Bridge House ("Take It to the Bridge," p. 128). "One of the highlights was being invited to sit down to a meal of bibimbap with three generations of the family after a long day of photographing." **Favorite public space:** "Botany Bay State Park outside of Charleston. A path and boardwalk ends at Boneyard Beach—so named because of the sun- and water-bleached trees still standing in the surf zone."

PHOTOS BY RAW VISION MAGAZINE (NEK CHAND); UNITE TO SAVE THE FRICK (EAST 70TH STREET GARDEN); CHRISTOPHER CHURCHILL (SVALBARD); JON HICKS/CORBIS (VIETNAM MEMORIAL); PETER FRANK EDWARDS (BONEYARD BEACH)


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Modern World

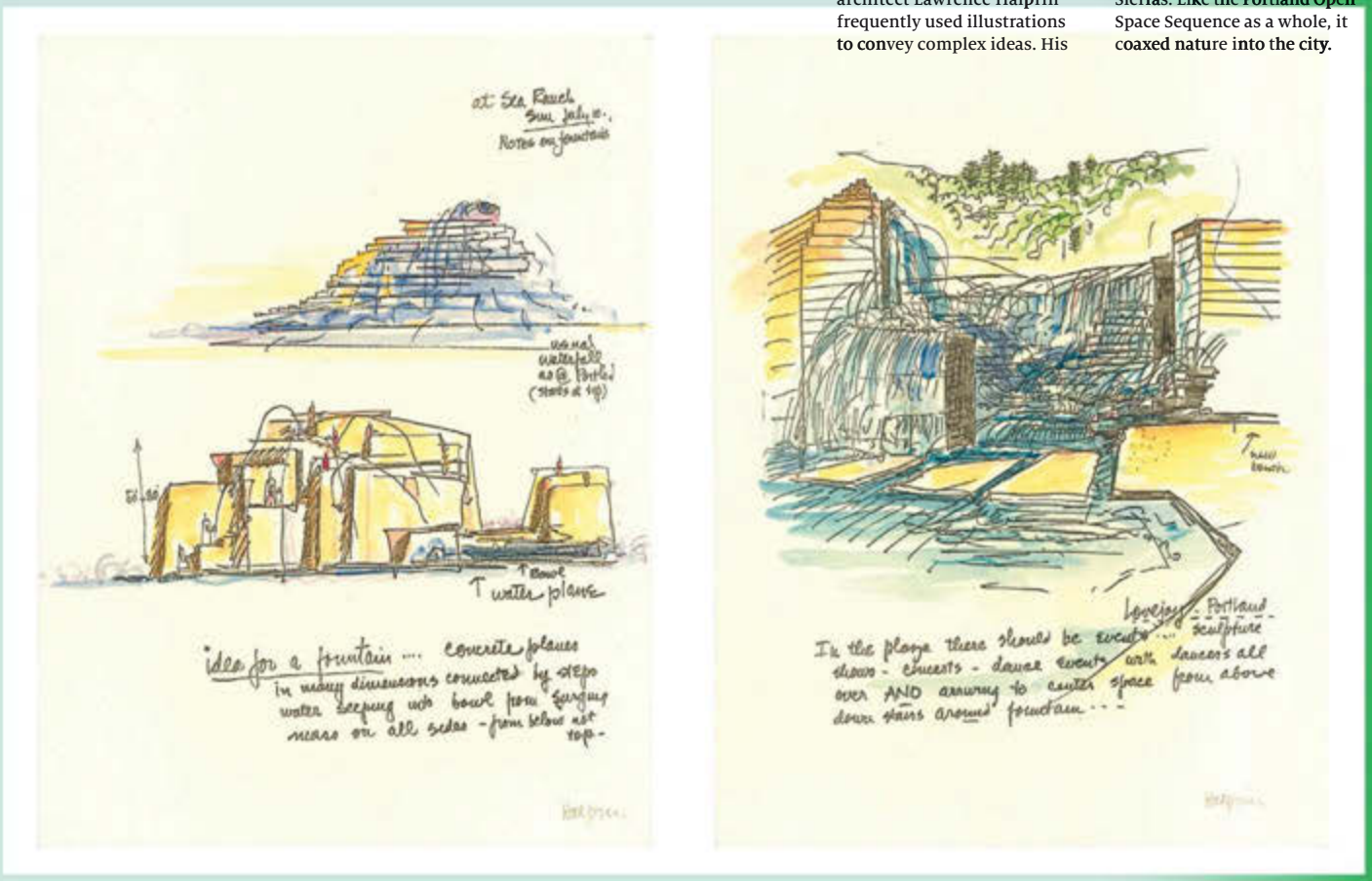
PHOTO BY JASON MANDELLA

The closest many city dwellers come to traipsing through a jungle is visiting a botanical conservatory. These idyllic, man-made gardens speak to artist Naomi Reis: "Our vision of nature has become increasingly abstracted," she says. To create her *Borrowed Landscapes* collages, Reis photographs plants, digitally alters the images, and recreates the scene using cutouts of mylar and hand-painted rice paper—a commentary on how perceptions of nature in the modern world are fraught with facsimile. naomireis.com

Urban Choreographer

Lawrence Halprin galvanized people into action with his grand cityscapes. The landscape architects of today are following his example—but at a different scale.

TEXT BY
Charles Birnbaum



A master of appealing to a variety of stakeholders in a project, from city government to citizens, landscape architect Lawrence Halprin frequently used illustrations to convey complex ideas. His design for Lovejoy Fountain (below), in Portland, features concrete slabs that echo the forms of the surrounding Sierras. Like the Portland Open Space Sequence as a whole, it coaxed nature into the city.

In his influential 1963 treatise *Cities*, the great landscape architect Lawrence Halprin wrote, "The city is man's greatest work of art." For Halprin, landscape architecture provided an approach to reclaiming the urban environment, and he made ambitious use of it in scale, function, and design. In addition, "movement and its rhythmic structure," he wrote, brought cities to life—nothing was inanimate.

Though present-day practitioners are dealing with forgotten and neglected spaces rather than urban renewal—characterized by aggressive large-scale site clearing that, at its worst, consumes entire extant neighborhoods—Halprin's work provides context for understanding the current efforts to reclaim cities through the public realm and create beloved civic spaces.

For example, Halprin's linear, acre-long Skyline Park in Denver, Colorado, constructed in the early 1970s as part of a broader urban renewal project, is a downtown oasis composed of multilevel stepped plazas and fountains inspired by the nearby red stone foothills. In addition to creating a dynamic space for recreation, Halprin also engineered the park to deal with severe hundred-year floods. Another of the most successful redevelopment projects of the postwar era was the eight-block sequence of parks and plazas Halprin designed in Portland, Oregon—a chain of open spaces created between 1965 and 1978. Halprin wanted to create a theatrical place with individual nodes serving as platforms for everyday activity. Water, light, and, importantly, the movement of people, who became complicit actors rather than passive observers, create drama in the space.

Halprin's creative arsenal was vast. He was personable and accessible, produced evocative drawings, and was an engaging speaker and gifted writer who connected with diverse audiences, from laypeople to academics. Consequently, he was able to build support for his projects from a diverse coalition including the general public (who often found his work >

DRAWINGS COURTESY CITY OF PORTLAND ARCHIVES

Photo by: Ian Allen

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The major space in the Portland Open Space Sequence, the Ira Keller Fountain (top), opened on June 23, 1970. Claude Cormier's design for Sugar Beach in Toronto (above) is borne from the same spirit of reclaiming public space.

Skyline Park in Denver, Colorado, stretches over three city blocks (below, right). Halprin derived the sunken form from an eroded riverbed. Completed in 1974, the park also served as a stormwater retention site.

"groovy"), the media (who were often laudatory), and municipal officials (who were desperate to bring people back to cities).

"Loving nature, he chose to work in and on cities, and in so doing he invented ways of working with communities that resulted in open-ended processes," wrote noted contemporary landscape architect Laurie Olin in *Lawrence Halprin: A Life Spent Changing Places* (University of Pennsylvania Press, 2011). "Halprin knew how to engage the public, and his flexible, bottom-up approach often enabled him to get projects built."

Like Halprin, Olin is a master choreographer who needed to sway politicians, developers, and New York City denizens to transform Bryant Park from dangerous to a desirable destination. While Halprin held cross-disciplinary workshops that included dance and motion studies to galvanize people behind his concepts, today's practitioner uses a toolkit that ranges from community meetings to TED Talks.

Present-day descendants of Halprin's legacy include: 1111 Lincoln Road, in Miami, by Raymond Jungles, which channels the landscape language of both Morris Lapidus and Roberto Burle Marx, brilliantly knitting together intimate and civic spaces; and Claude Cormier's Sugar Beach, in Toronto, which animated a dormant waterfront space with a design that blurs the lines between observation and participation. The ambitious, resourceful land use and active integration of human participation in these designs are very much in Halprin's spirit—an enduring testament to his legacy.

"Halprin knew how to engage the public, and his flexible, bottom-up approach often enabled him to get projects built." —Laurie Olin, landscape architect

PHOTOS BY SUSAN SEUBERT (IRA KELLER FOUNTAIN), WATERFRONT TORONTO (SUGAR BEACH), GIFFORD EWING (SKYLINE PARK)

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PROJECT
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ARCHITECT
Kennerly Architecture & Planning, kennerlyarchitecture.com
LANDSCAPE ARCHITECT
Reynolds-Sebastiani Design Services, reynolds-sebastiani.com
LOCATION
San Francisco, California

TEXT BY
Joanne Furio

Architectural elements and applied foliage deliver a one-two punch in designing for privacy.

Power Plants

For a modern multifamily structure in San Francisco, landscape designer Christopher Radcool Reynolds used palms to create privacy and shade (right). "The trunks are architectural, like columns, and the fronds offer a lot of movement, which balances the building's rigidity," he says. A living wall planted with succulents creates a "view" where there was none (bottom).

PHOTOS BY CAITLIN ATKINSON

In an urban environment, fences are often a necessity, but they run the risk of taking on an austere, barricade-like appearance. The trick is to provide privacy while allowing light, air, and appealing cityscapes to filter through. A new multifamily house in San Francisco's Mission District uses landscape elements to accomplish such a feat.

The challenge began at the facade, where architect Owen Kennerly created an aluminum gate that provides security, while its water-jet-cut pattern treats neighbors and passersby to an artful form. A bedroom extends beyond the gate, so landscape designer Christopher Radcool Reynolds, of Reynolds-Sebastiani Design Services, brought in leafy palms to buffer sidewalk traffic and counteract the heat generated from reflected sunlight. "Layering in foliage creates organic interest, dampens noise, and offers environmental benefits such as cooling, shade, and oxygen," he says. "The aim is to frame vistas, not hinder them." >

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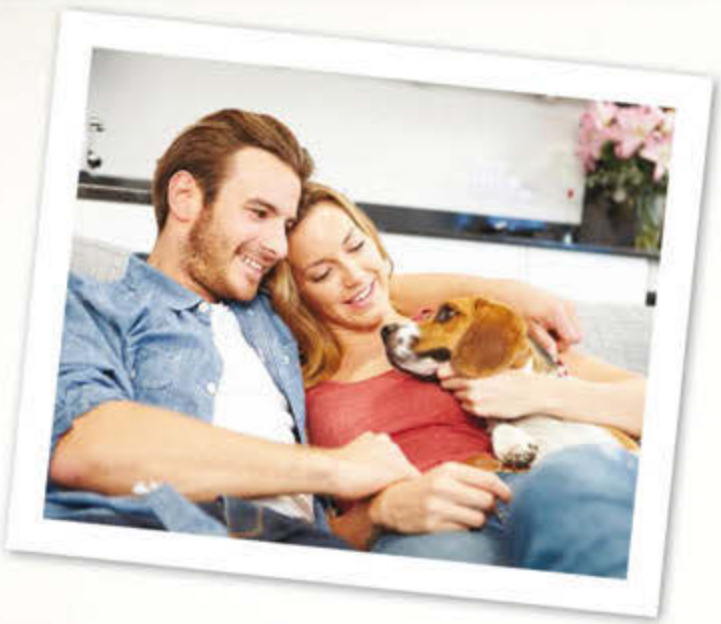

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City grill by Kenyon, $475 Urban denizens rejoice: The electric City grill is suitable for indoor and outdoor use, so even if you don't have a backyard, you can still have a cookout. It's housed in hardy marine-grade stainless steel and boasts a dishwasher-safe grate. cookwithkenyon.com

Aquart outdoor shower by Selab for Seletti, $285 Constructed from elegant copper and weighty cement, the shower connects to a garden hose to dispense water. store.dwell.com

Rope basket by Ligne Roset, $85 The indoor-outdoor basket is crafted from woven cord made of recycled plastic. Use for storage or to hide planters. ligne-roset-usa.com

Jian armchair by Neri&Hu for Gandiablasco, $2,090 Inspired by traditional Chinese courtyard spaces, the chair features removable water-repellent cushions and a thermo-lacquered aluminum frame. gandiablasco.com

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Mogambo umbrella by Paola Lenti, $25,500 as shown The parasol features polyolefin and waterproof polyester cord handwoven onto the varshished aluminum frame. Pair with the Clique side table and pouf (shown) or use freestanding. ddcnyc.com

Knit coffee table by Patrick Norguet for Ethimo, $306 Teak is prized for its durability and natural water resistance—hence its frequent application in boat building. Here, French designer Patrick Norguet utilizes the material in a restrained table. ethimo.com

Flo fireplace by Brown Jordan Fires, $4,495 Fueled by bioethanol, the clean-burning design doesn't need to be attached to a utility hookup. The fiber-cement piece is five feet long and has a 15,000 BTU output. brownjordanfires.com

Painted lines by Robert Allen, $138 per yard While the fabric has a delicate, hand-painted look, it's made from hardy Sunbrella acrylic—a high-performance material with a soft feel. robertallendesign.com

Red picnic cooler by Crate & Barrel, $70 With a nod to the past, the powder-coated steel cooler offers a retro-inspired way to tote picnic sundries. crateandbarrel.com

Fat sofa by Patricia Urquiola for B&B Italia, $10,173 Sofa maven Urquiola debuted the original Fat sofa in 2007; now the popular design is adapted for outdoor use with a cord-wrapped steel back and water-repellent fabrics. bebitalia.com

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Mellon Square in Pittsburgh, Pennsylvania, underwent a $10-million restoration in 2014 (left). Since opening in 1955 (bottom), the park has remained a beloved part of the urban fabric. The plan brought back the central fountain (below, right), updated mechanical systems, improved circulation, and fixed wear and tear, among other things.

Square Dance

A lauded midcentury public space in Pittsburgh receives a historically sensitive 21st-century update.

Masterminded by the visionary land-scape architect John O. Simonds, Mellon Square, in Pittsburgh, emerged in 1955 as the urban oasis downtown denizens sorely needed. Encompassing an entire city block, the 1.37-acre garden was the first to be constructed over a parking garage. "Pittsburgh then was notoriously smoky, gridlocked, and flood-prone," says Susan Rademacher, a curator at the Pittsburgh Parks Conservancy, the organization that spearheaded the land's recent $10 million restoration, and author of *Mellon Square: Discovering a Modern Masterpiece* (Princeton Architectural Press, 2014). "Downtown had zero designed public space, and Mellon Square was excitedly welcomed as a harbinger of wholesale change for the better."

Designed to be viewed at street level and via vantage points from the surrounding skyscrapers, the plaza features a distinctive triangular paving pattern of multitoned terrazzo, lush plants, ample seating, and an enormous fountain.

Mellon Square gradually fell into disrepair—waterproofing deteriorated, greenery died, surfaces succumbed to wear and tear—but it remained a treasured destination. The revitalized design, which broke ground in 2011 and opened in 2014, returned the space to its original luster. "Simonds's emphasis on the design of experiences provided a humanizing adjustment to modernist landscape architecture," Rademacher says. "In planning, we faced the challenge of contemporary expectations of public space when Mellon Square was designed as a quiet oasis." >

PHOTOS BY ED MASSERY (COLOR), COURTESY SENATOR JOHN HEINZ HISTORY CENTER (BLACK AND WHITE)

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The Next Generation

How Kettal, a family-owned furniture company in Spain, remains a vanguard of outdoor design.

Pavilion-like shade structures and sofas composed of intricately woven straps are a far cry from the humble aluminum folding chair, but for Kettal, the Barcelona-based outdoor design company, they are borne from the same spirit of innovation and reinvention. When Manuel Alorda founded Kettal in 1964, the first product he sold was one such metal seat. With his son, Alex Alorda, at the helm since 2006, the company has built a collection of technically rigorous and aesthetically daring furniture. Here, the Alordas brief us on design culture, the inherent difficulty of outdoor furniture manufacturing, and how they work with venerated designers like Patricia Urquiola, Jasper Morrison, and Hella Jongerius.

Alex and Manuel Alorda recline in a canopy designed by Patricia Urquiola in 2009 (top right). The Vieques rocking chair, launched in 2012, is covered in 3-D woven fabric (right). Jasper Morrison's Park Life collection (above) of 2012 shows how far Kettal has evolved since making folding aluminum furniture (top).

Kettal's products today are leagues away from its first offerings 50 years ago. Has the philosophy changed?
Manuel: We have always been looking for differentiation through design and innovation. Kettal needed to evolve. Alex guided the brand towards emphasizing design.
Alex: When my father started the company, he did things differently. When people said "plastic chairs," he said aluminum chairs; when they said "aluminum chairs" he called for a specific aluminum. He is a very curious guy, which is important. The day you lose curiosity, you become a dead man. It's not about age; it's about spirit. My father has that spirit, and he taught it to me.

What should good design accomplish?
Manuel: Furniture must improve our daily lives, not only from a functional and ergonomic point of view, but with a good balance between creativity, method, values, and experience.
Alex: It's something that's timeless on your eyes and in engineering so that 30 years after a piece is designed, it still has consumer demand and is still in production.

How do you grapple with the constant push for "newness" in the contemporary furniture industry?
Alex: I want my tenure to be remembered for working with a team to create maybe one, two, or three future classics. It takes us about four years to develop a new collection. You cannot release two durable, long-lasting collections every year. It's not possible because you have to innovate with the materials.

Kettal works with a small, elite group of designers. Tell us about your collaborative approach.
Manuel: It has to be natural. We approach designers who think and conceive design the same way we do. They have different personalities and sensibilities. The commonality is that they're all product people.
Alex: We don't "collect" designers. We work with few people—people whom we view as friends and whom we respect very much. They give us the design, and we bring it from paper to reality. Vieques, our second collection, launched in 2012, has a fabric that took us three-and-a-half years to develop. Eight years ago, Patricia [Urquiola] brought us an oil filter with a 3-D texture and said, "I love this and I want to do something with this fabric." She created the design, and we worked from that language to make it possible. You will never create a "good" design only with a good designer. You need a good designer *and* a good company to create good things.

Why are materials a linchpin for Kettal?
Alex: If you want to do something interesting, you have to innovate with materials; you have to think of new ways of doing.

Why was bringing manufacturing back to Spain from overseas important?
Alex: We can control the production and finishing of each piece and feel proud of what we produce. Because of the actions we took, everyone at Kettal felt more empowered. Having a motivated team that feels proud is much more interesting than a six percent cost reduction. >

PHOTOS BY SALVA LÓPEZ (PORTRAIT), COURTESY KETTAL

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Romancing the Stone

Andrea Cochran, a 2014 National Design Award winner, applies a site-specific approach to tease out the ephemeral and sensory.

TEXT BY
Lydia Lee

The San Francisco–based landscape architect Andrea Cochran (left) has an impressive portfolio of projects ranging in scale from private residences to school campuses and public parks. For the Buhl Community Park adjacent to the Children's Museum of Pittsburgh, Cochran collaborated with artist Ned Kahn on a cloud-generating sculpture, which adds a dynamic element to the space (below).

It takes a certain chutzpah to tell a client that what they really need is a 100-foot-long stone pyramid. San Francisco–based landscape architect Andrea Cochran revived the iconic form at Stone Edge Farm Estate Vineyards & Winery in Sonoma, California. The structure is a gently sloping mass of meticulously arranged, site-harvested stones, not an imposing Las Vegas–style ziggurat. It is a powerful reminder of the more intimate connection with the land. "The shadow of the trees moves across the slope, and the whole surface becomes alive," Cochran says. "It's like a sundial."

Cochran has infused many landscapes with potent expressions of natural wonder. The 2014 winner of Cooper Hewitt's National Design Award in landscape architecture, she creates outdoor spaces that have the composition of minimalist paintings, with simplicity and rigor that throw fine-textured plantings and intricately shaped trees into greater relief. She strives for a multisensory impact. For example, Cochran collaborated with Ned Kahn, who designed the immense fog-generating *Cloud Arbor* sculpture for the Children's Museum of Pittsburgh. At the H2hotel in Healdsburg, in California's wine country, she specified humble gravel paving. "What you feel underfoot is part of the ephemeral qualities of what makes a place," she says.

Cochran arrived at her approach, which she describes as "sensory and intuitive," after working in a design-build partnership. There, she spent less time in the studio and more time in the field, where she experienced the tactile qualities of materials, experimenting with them and learning how to highlight their characteristics. "It's like being a painter or a sculptor," she says. "If you never pick up a brush or model with clay—and only do drawings to represent the ideas—your work will not mature."

A native East Coaster who had youthful dreams of becoming an artist, she studied ›

PHOTOS BY JOE FLETCHER (PORTRAIT); ED MASSERY (BUHL COMMUNITY PARK)

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landscape architecture at Rutgers University and then at the Harvard Graduate School of Design. She worked for a handful of architecture firms, creating streetscapes and parks for new cities in the Middle East. "I never got to go there because, as a woman, I couldn't travel there alone," she says ruefully. A move to California in 1981 allowed her to delve deeply into local projects for clients who valued landscape architecture. "People saw their outdoor space as part of their living space; it wasn't just about making it look nice from the street," she says.

Today, her practice is split between residential and institutional/public work, giving her the valuable opportunity to test out ideas and plants on a small scale before using them on larger projects. She is proud of being an early adopter of tough-as-nails Australian plants, such as the grass-like Lomandra, and specializes in drought-tolerant landscapes, such as her recent project for the University of California, San Francisco's Smith Cardiovascular Research Building. The client requested a "romantic" courtyard that would counteract the concrete formality of the other spaces on the campus, and Cochran responded with swaying beds of native grasses, a memory of the salt marsh that once existed there.

These carefully wrought moments of greenery help mitigate the ills of the built environment, a job that Cochran sees as critical as urbanization increases. "We are now forced to contend with increasingly complex environmental issues—sea-level rise, water pollution, and the scarcity of natural resources," she says. "Landscape architects are uniquely qualified to address these problems because we have a diverse skill set and broad understanding of technical issues. In our work, we strive to create powerful landscapes that connect people to the environment, in the hopes of instilling a sense of stewardship."

At the H2hotel in Healdsburg, California, a LEED gold mixed-use project by David Baker Architects, Cochran used native plantings to integrate the structure with its surroundings (above). Landscaping served myriad functions at the UCSF Smith Cardiovascular Research Building: to reduce stormwater runoff, buffer winds, create urban wildlife habitat, and foster conections between the city and campus (bottom).

PHOTOS BY MARION BRENNER


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Slice of Life

In coastal Norway, a guesthouse serves as a sculptural refuge.

TEXT BY
William Lamb

PROJECT
Slice
ARCHITECT
Saunders Architecture
saunders.no
LOCATION
Slåttevik, Norway

The small, angular guesthouse that architect Todd Saunders designed for Steinar Jørgensen is defined by a patio that appears to sit in a cutaway in the spruce-clad volume. The red PS VÅGÖ chair is from Ikea.

PHOTOS BY BENT RENÉ SYNNEVÅG

Steinar Jørgensen had been living comfortably in a house on a two-acre lot in Slåttevik, Norway, but he was missing an outdoor space where he could enjoy his property on sunny, temperate days. And then there was the matter of his four children, who range in age from three to 22. It would be nice, he thought, if the older ones could have a space of their own when they were visiting.

Jørgensen had been impressed with a series of tiny artist's studios that Todd Saunders, a Bergen-based architect, had designed on Fogo Island, off the northeastern coast of Newfoundland, and approached him with a request to design something on a similar scale. His only aesthetic requirement was that the structure be "something sculptural" that would stand out and make a statement.

"We just sat down and agreed that it should have a double bed and a little place to put food, and a toilet," Saunders says. Adding a patio was the next >

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Jørgensen turned to Jane Dunkley, who runs the shop In Design in nearby Haugesund, for help with furnishings. The DLM table by Thomas Bentzen and the Dot cushions are from Hay. The E27 pendant lamps are by Mattias Ståhlbom for Muuto. Outside, Saunders carefully preserved a pair of mature plum trees by building the patio around them (below).

logical step. When considering how to integrate the two parts, Saunders designed a wedge-shaped structure with the patio occupying a section at the shallow end that appears to have had a chunk carved out of it—a notion that Saunders reinforced by applying contrasting shades of oil-based stains to the exterior.

The white-stained spruce cladding carries over into the interior of the 162-square-foot building, where it mingles with the white-painted pine floors and the oak countertop on the custom cabinets to create a welcoming and comfortably bright refuge. "It's pretty much straight-off-the-shelf type of detailing," Saunders says. "Everything in that building you could buy at your local hardware store. We didn't want to make it complicated."

Less than a year elapsed between Jørgensen's first meeting with Saunders and the completion of the building in the fall of 2014. "It's almost like a little exclamation point in the neighborhood, like a little piece of sculpture," Saunders says. "It fits in a nice, strange kind of way." □

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Ed Beaulieu

The field researcher and water-harvesting expert analyzes our conservation options for the future.

TEXT BY
Kelly Vencill Sanchez

Known as "the Scientist" at the design-build firm Aquascape, in St. Charles, Illinois, Ed Beaulieu has dedicated his practice to implementing and restoring freshwater ecosystems. Beaulieu, a member of the Nat Geo Wild channel's *Pond Stars* team, makes rainwater harvesting more efficient through innovations such as his RainXchange filtration and collection system, versions of which he has implemented in Ghana, Uganda, and Colombia. Beaulieu shares his expertise to highlight new conservation initiatives and meaningful changes we can all make.

We've had record snowfall in the Northeast and a historic drought in the West. How can we be smarter about water?

Too much water and not enough are both serious problems. Rainwater capture isn't just about finding an alternate water source, it's slowing storm-water runoff. The entire water system of Toledo, Ohio, got shut down last summer because of cyanobacteria in Lake Erie. The red tides of Florida and California are directly related to runoff.

At the same time, we treat this resource that's falling on our properties as a waste product. The average roof in the United States generates about 1,800 gallons of water in a one-inch rain. That's a heck of a lot. Even if you have a bad precipitation year in California or Arizona, you still might have 10 to 12 inches of rain. That's 18,000 gallons or more.

How can we harvest that?

I've created everything from small backyard rainwater-capture systems to 100,000-gallon reservoirs under parking lots. We can put together a plan to capture enough water to irrigate landscape beds and for outdoor water usage.

Roof water is about as clean a source as you're going to find, but the minimum I'll do is aerate it to keep it in good condition. For water that hits the ground, we have to manage things like pesticides, fertilizers, and herbicides by filtering it in different ways: a mechanical filter to remove big sediments; a biological filter, which has bacteria and enzymes to break down and biologically consume a lot of those large compounds; and phytoremediation, which uses plants to treat pollutants.

I have a simple philosophy that I call H2O, or Homes 2 Oceans. It's the idea of creating a connection between humans and the environment through the use of aquatic ecosystems. A backyard water feature is not only good for local wildlife while protecting aquatic resources, it creates a greater awareness of our environment, which in the face of rapid expansion and growth is critical for the health of the oceans and the entire planet. Even though we may not see it or understand it, everything in our world is interconnected, so small changes at our homes, even in the Midwest, will impact the oceans.

Any urban water-management initiatives that we should know about?

RainXchange

Beneath a scenic, seemingly passive water feature is a revolutionary hidden system that stores and filters rainwater for reuse while providing a habitat for wildlife.

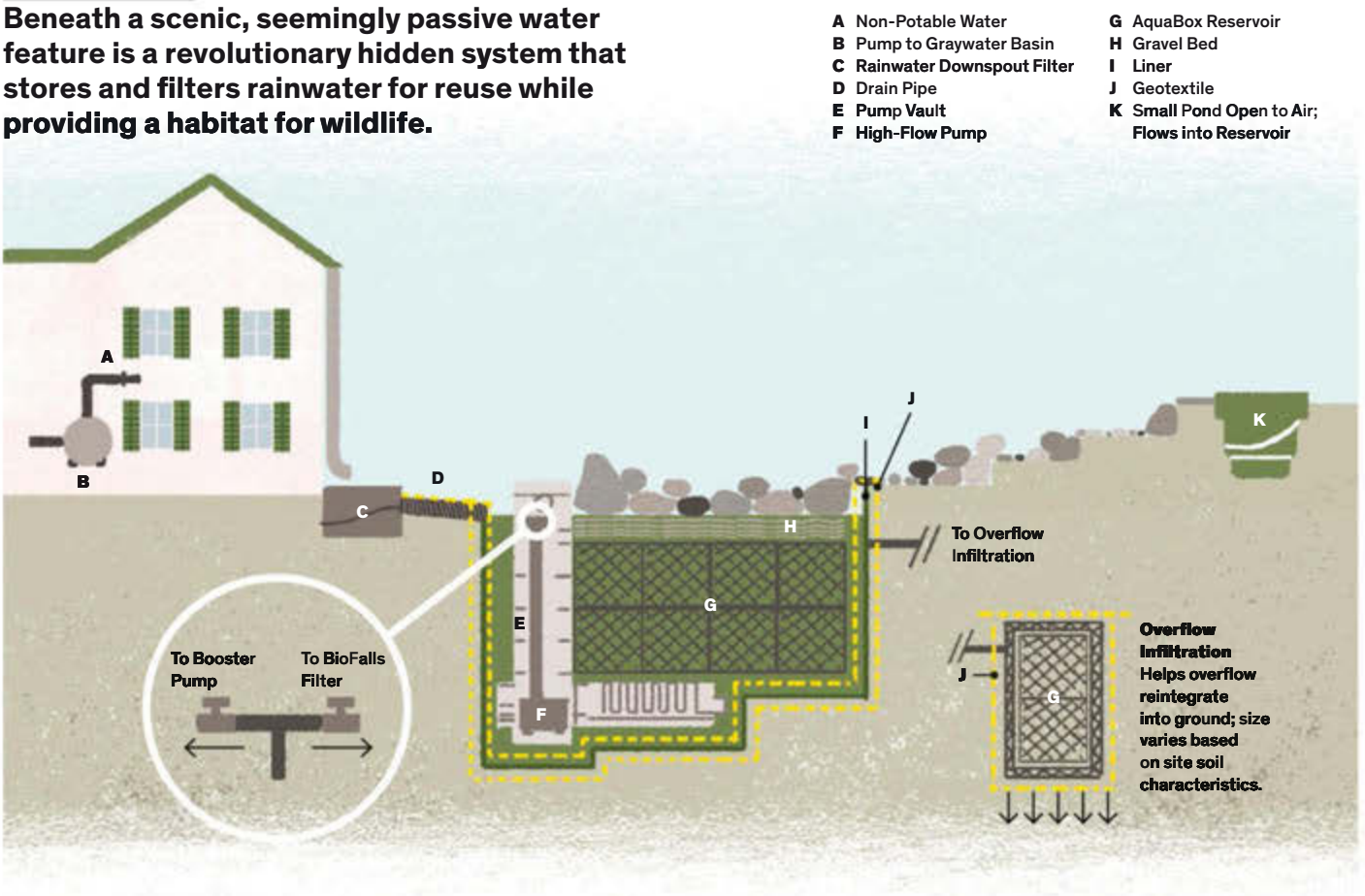

ILLUSTRATION BY MAGGIE LI

Philadelphia has been designating funds for every new project that goes in the ground. A portion of that will go toward green infrastructure: installing permeable pavement, rain gardens, and rainwater-catchment systems. Chicago has a Green Alley program to create an underground storage system and put the water back into the aquifers. And Santa Fe, New Mexico, is mandating rainwater-catchment systems for new developments. The biggest challenge is that the technology is so new. But progressively minded communities are saying, "Let's see how these philosophies work in a real-world situation."

What can the average person do?
If everyone were to dedicate half of their property to native plantings, rainwater capture, and sustainable water features, we'd create the largest national park in the world. I'm talking about the simple stuff: the birds, the bees, the butterflies, the things that make our world tick. We take it for granted that honeybees and other insects will pollinate our crops, but they've taken a big hit because their habitat has changed. These backyard oases are important habitats, with food, water and shelter. It's a management philosophy in practice: Let the water go back into the ground, try to keep it out of the storm drains—capture it first, slow it down. Start somewhere. Just do something.

What's the most basic rainwater harvesting system out there, and how much does a typical system cost?
The most basic rainwater-capture system is as simple as placing an empty bucket under your downspout to capture a few gallons of rainwater. If you have an old bucket, there's no cost other than taking the time to do it. Use the water on indoor or outdoor plants, and your plants will love you! Rainwater is a great source of water that's free of chlorine and other compounds that actually inhibit plant growth.

Can people create their own systems, or do they need help from a professional?
You can definitely create your own system to intercept water from a downspout and reroute it into a watertight container so it can be reused or rerouted into an appropriate location on the property to allow the excess water to percolate back into the soil and replenish the groundwater.

Involving a local professional is a safe way to ensure that the system will function properly. Water can be a challenge, and most communities have a well-designed storm-water conveyance system for a reason. Flooding and excess water can create serious problems to property and homes, so any modifications should be well thought out. The most important part of a rainwater-capture system is to intercept a certain percentage of the rainwater and then allow the rest of it to continue on its original path into the existing storm-water system.

How important is aerating the water stored in rain barrels?
An aeration system is beneficial if the captured water is going to sit for extended periods of time without being used. The stored water will become anaerobic quickly, which can foul the water. Rainwater that's stored for more than a few weeks should be aerated to increase the water quality.

Adding an aeration system is very simple. A small pond bubbler or an aerator for a large aquarium will work effectively. Pond supply stores, garden centers, and aquarium shops all carry a variety of bubblers and aerators. Installation is very simple: You place the aeration diffuser on the bottom of the container and connect the diffuser to the compressor using the tubing supplied with the unit, plug the compressor into a ground-fault circuit interrupter outlet, and your rainwater will last for months.

How can homeowners learn more about available options for capturing rainwater?
There are experts and educated professionals in every community. Once you make contact, you'll find an entire subcommunity of people and information on the subject. There are water-conservation specialists and rain-barrel and rain-garden programs. Local connections are the best source of information, because they can provide insight into the local environmental and water issues facing the community.

Is there a certification program for professionals who specialize in rainwater reclamation and capture?
There are certifications available to professionals. Magazines like *Land and Water* and *Stormwater* are great resources for professionals, as is your local soil and water conservation district.

How can we learn more about which plantings are native to our particular environment?
You can do your own research online, but there's a lot of information to sort through. A local nursery or garden center will know what grows best in your specific region. Local botanical gardens, environmental centers, and nature preserves are great resources as well. They have staff familiar with native vegetation and conservation initiatives like water management.
aquascapeinc.com

Ed Beaulieu (above), chief sustainability officer at Aquascape, based in St. Charles, Illinois, developed RainXchange, a rainwater harvesting system (opposite). RainXchange helps manage storm-water runoff and has provided safe drinking water for many communities around the world.

"A backyard water feature is not only good for local wildlife, it creates a greater awareness of our environment."
—Ed Beaulieu

Boston Pops

A young architect transforms a small row house into a deceptively roomy family home.

TEXT BY
Justin Ellis
PHOTOS BY
Christopher Churchill

PROJECT
Boxwood Manor
ARCHITECT
Lyle Bradley
LOCATION
Boston, Massachusetts

Lyle Bradley spent years of weekends and evenings resurrecting an East Boston structure using his carpentry skills, repurposed materials, and clever space-saving interventions. The revitalized 800-square-foot residence joins a rejuvenated backyard, where Bradley's wife, Kara Lashley, and their daughter, Lily, pose next to Bradley's new freestanding workshop.

Lyle Bradley was in the market for a project and a home, and East Boston was happy to provide both. It was 2005, and Bradley, fresh out of architecture school, found himself standing inside an old row house in a working-class neighborhood across the harbor from downtown Boston.

While Bradley was looking for something that would let him put his carpentry skills to use and bolster his portfolio, the two-story, 800-square-foot home before him had seen better days. Almost as soon as he arrived, he walked out.

That's when a neighbor chased him down: "You gonna buy this house? These houses are built good, good bones," he recalls the woman saying, along with a few unprintable words. It was a challenge Bradley decided he couldn't pass up: "You would never build a house that skinny, but there it is. So how do you work with it?"

If you're Bradley, you transform the entire home from top to bottom to give it an open, contemporary aesthetic that complements the historical character of the neighborhood. The dark, narrow walls so common to row houses have been knocked down to create a warm, airy expanse that maximizes every inch for Bradley, his wife, Kara Lashley, and their daughter, Lily.

It took seven years to renovate the building, in part because Bradley scratched out the work on nights and weekends away from his job at Albert, Righter & Tittmann Architects in Boston. But the timeline also reflects momentous changes in Bradley's life—he became a husband and a father over the course of the project—that ›

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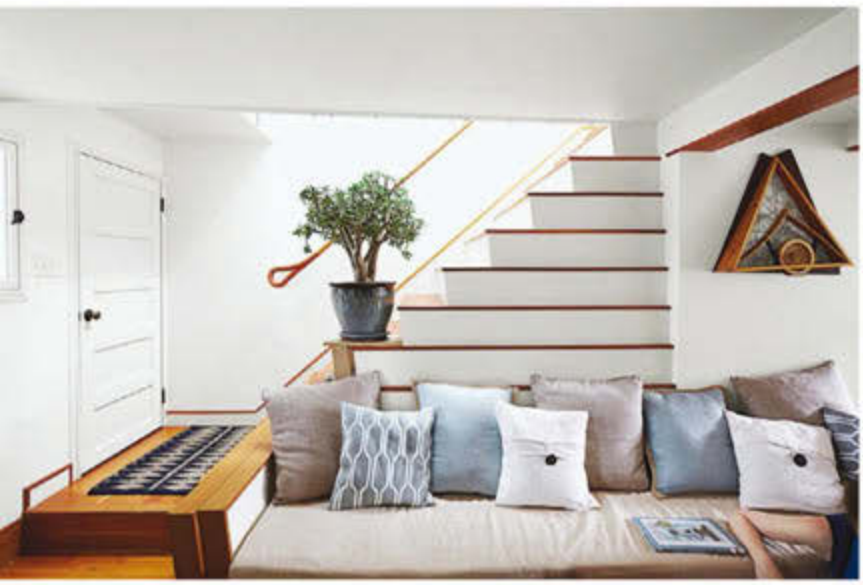

In the living room, the stair's lower step reaches out to form an arm, while the ascending stairs create a natural incline for cushions (above left). An alcove in the stairwell displays a white ash sculpture by Bradley (above). The office, which is also Lily's room, features a Babyletto crib and a Smileywalls wall decal applied atop Normandy paint from Benjamin Moore.

brought more of a family focus to the overall design of the home.

Bradley, who was a carpenter before studying architecture at Washington University in St. Louis, handled much of the physical work himself. When he says the project "turned into a real labor of love," he's talking about all the nights he and Lashley spent cooking off a camp stove in the bedroom because the kitchen was filled with power tools. "Let's just say if I hadn't moved in here, Lyle might still be tinkering away," Lashley jokes. "There might still be a workbench in here."

Early on, Bradley decided the key to the renovation was shifting the staircase. The stairs bisected the house, shrinking rooms on the first and second floors that already felt cramped. "You had to go up the stairs and through a bedroom to get to the bathroom, and it was just bizarre," he says.

Bradley moved the stairs against a party wall, and a new skylight above the staircase now bathes both floors in natural light. At the top of the Douglas fir steps, Bradley built a curving half wall meant to evoke East Boston's boat-building past.

The half wall opens into Lily's room, connecting to a built-in desk that wraps around the stairwell. "I like having a lot of light and just the openness of it," Lashley says. "That is my favorite room in the house."

Downstairs, the living room and kitchen flow together seamlessly, and views to the backyard give the space added depth. Wall to wall, the living area is about 15 feet wide, meaning any furniture would eat up critical space. Bradley figured the best way to save room was with built-ins, including a custom couch that extends from the staircase. "When you're in that kind of narrow space, inches matter," Bradley says. "It was just looking at every single thing, like how big does a couch need to be?"

Custom maple shelving on the wall opposite the couch provides ample room for books, ranging from Frank Gehry to Dr. Seuss. For the home bar, Bradley designed a sliding birch-plywood screen. The design evokes the rippling waves of the nearby bay, adding a signature design feature that also conveniently >

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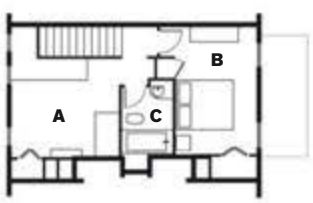
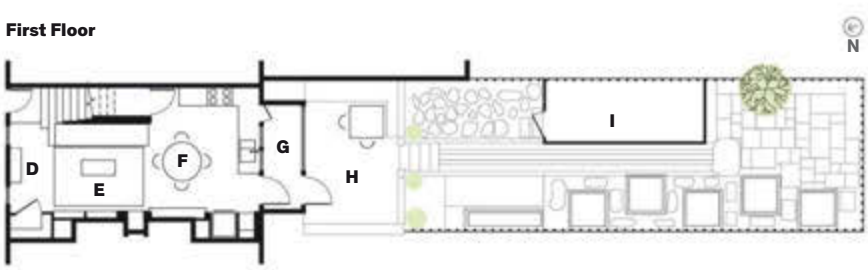
Second Floor



First Floor



Boxwood Manor Floor Plan

A Office-Nursery
B Master Bedroom
C Bathroom
D Front Entrance
E Living Room
F Kitchen-Dining Area
G Back Entrance
H Deck
I Workshop

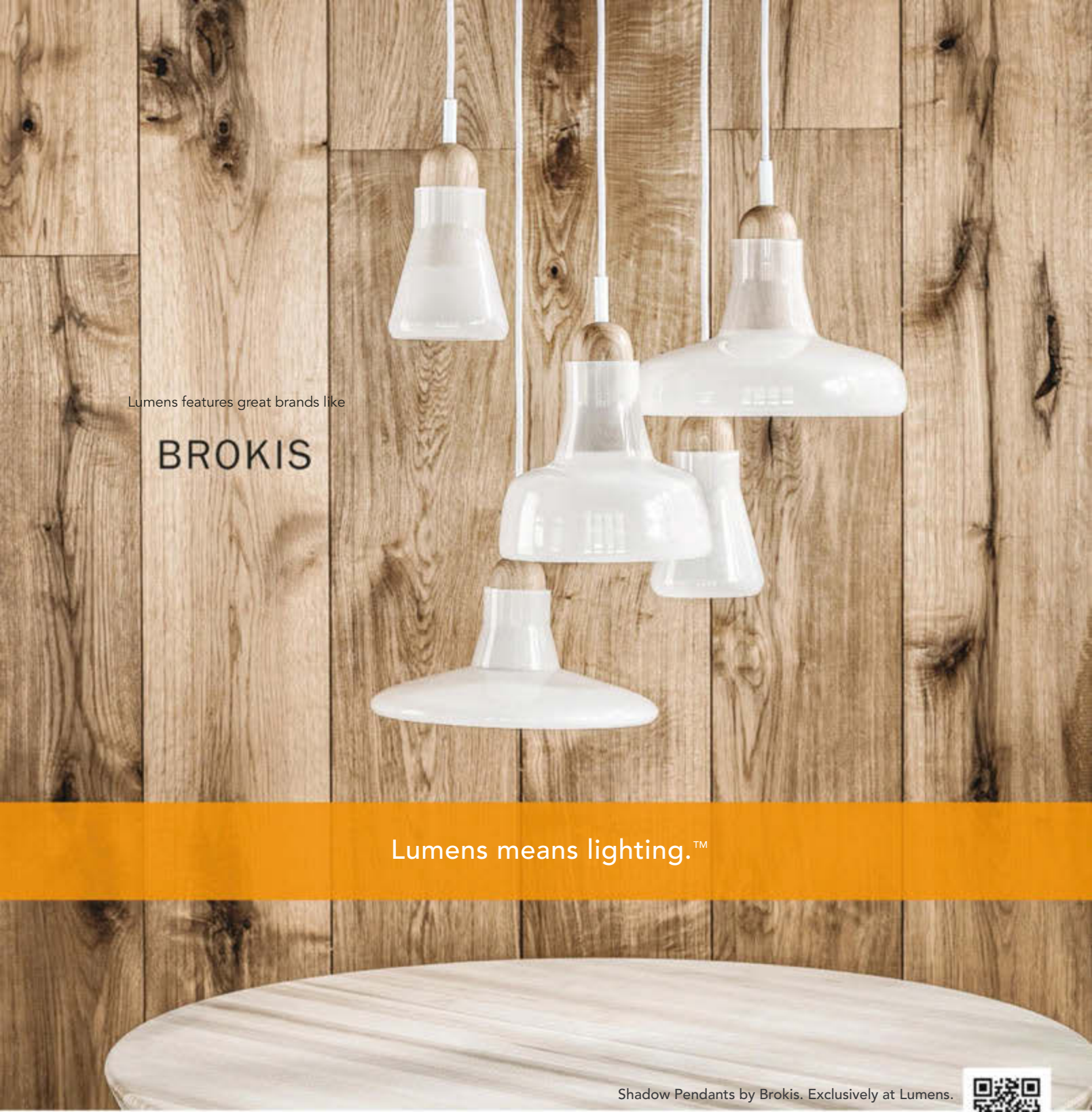
The backyard sports a sequence of raised flower and vegetable beds and two green roofs—one atop the workshop and other atop the back entrance (above). A Coral pendant lamp by David Trubridge hangs in the dining area (above right).

hides shelving and a radiator. Bradley says he found inspiration in Scandinavian woodworking and Japanese shoji screens.

Much of the wood and other materials were reused or salvaged from construction sites. Sashes from old double-hung windows were flipped on their sides to create casement windows for the front of the house. In the kitchen, Bradley refinished cabinets and butcher-block countertops his mother had planned to throw out.

Outside, the couple transformed the yard into a quiet urban retreat. They built five raised garden beds, where they now grow vegetables and seasonal flowers. The yard is also home to Bradley's workshop, which had been located in the kitchen during most of the construction. Bradley again used Douglas fir, this time to frame the shop, adding bamboo reeds for siding and Polygal sheets to filter in light. The couple built planted roofs over the shed and a small greenhouse space off the kitchen.

Bradley and Lashley say they learned a lot about design, and about themselves, over the course of the renovation. In trying to make every inch count, they found that the secret to maximizing what's important to their family is being minimal. "You can live in a smaller space than you think you can," Bradley says. □



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College Triumph

A pair of innovative dorm buildings push boundaries without showing off or upstaging their landscaped setting.

TEXT BY
William Lamb

PROJECT
Kim and Tritton Halls
ARCHITECT
Tod Williams Billie Tsien Architects | Partners
twbta.com
LOCATION
Haverford, Pennsylvania

Making use of a sculpted berm, Tod Williams Billie Tsien Architects built identical 21,500-square-foot dormitory buildings at Haverford College without interior stairwells or elevators, freeing up room for courtyards and more generously sized common spaces.

In 2009, when a request for proposals to design two dormitory buildings at Pennsylvania's Haverford College—the school's first new dorms since 1968—made its way to Tod Williams and Billie Tsien, the architects were reluctant at first to take on the project.

The New York firm that bears their names was in the throes of designing a new home for the Barnes Foundation, some nine miles southeast of Haverford, in Center City Philadelphia, and the duo felt they were overcommitted. But they agreed to visit the college as a courtesy and were charmed both by the natural beauty of the lushly wooded campus—a 216-acre, nationally recognized arboretum—and by Haverford's Quaker tradition of treating its students as adults and giving them a say in major decisions about the school's direction.

It was also clear from the outset that the college had no interest in building cinder-block bunkers of the sort that have become synonymous with campus living. Tsien and Williams say they responded to the school's desire for new structures that would be architecturally daring without drawing attention to themselves.

"Tod and Billie had a vision that we thought was just extraordinary," says Jim Friedman, who was chairman of the ›

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Williams and Tsien found room in the $19.3 million budget to clad the buildings in hand-formed Petersen bricks from Denmark, choosing them for the way they complement the native plants outside. Students use the ramps and staircases carved into and around the berm to move between the buildings and from floor to floor.

property committee of Haverford's Board of Managers when their proposal was chosen. "They didn't just design a building. They designed a site in which these buildings would blend into the landscape without making a statement; they would actually disappear below the tree canopy and basically go away."

Kim and Tritton Halls, nestled into a gently sloping site at the south end of campus, opened in time for the start of the fall 2012 semester. The buildings are the product of a bold design vision, as well as clever responses to a series of unexpected challenges, the first of which presented itself early on when the students on the design committee insisted the buildings be composed exclusively of single rooms, rather than the mix of doubles and triples included in the architects' initial study for the project.

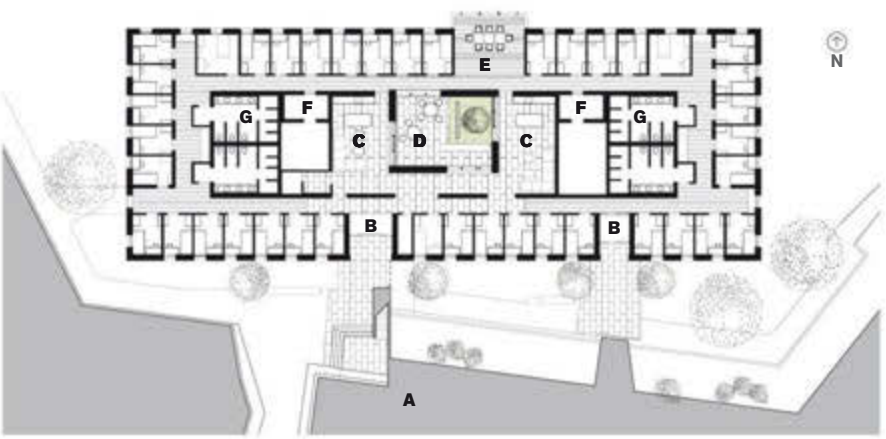
"We had imagined that there would be many fewer rooms, and then when the students got involved, they made it totally clear that they didn't want to share a room with anybody," Tsien says. "So, suddenly, the number of rooms kind of exploded, and that's when we really had to think about how to make the most with what we had."

Tsien, Williams, and their team also quickly realized that the site was largely ›

Kim and Tritton Halls Floor Plan

A Landscaped Berm
B Entry
C Common Area
D Courtyard
E Study Room
F Laundry Room
G Bathroom

Level 1 Floor Plan



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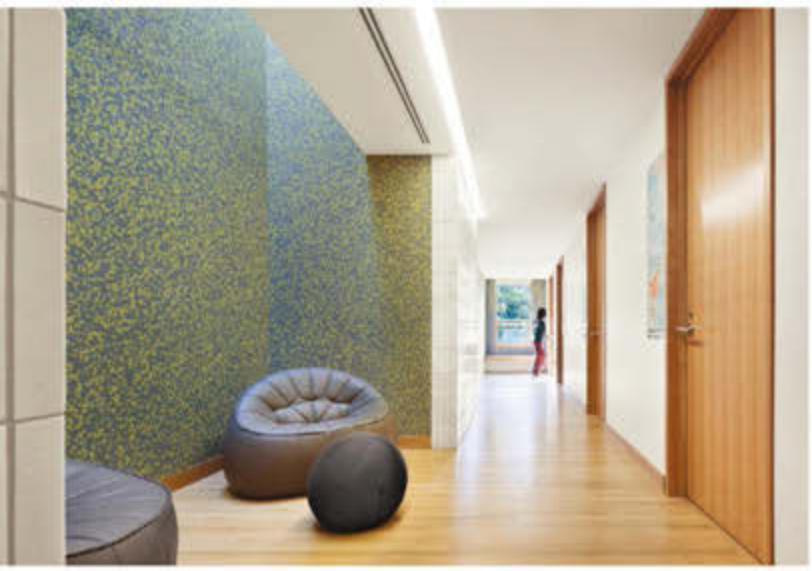

Wall coverings by Liora Manné—they resemble felt but are made with intricately layered acrylic or polyester fibers—add boldly patterned splashes of color to the hallways, which are furnished with Ottoman armchairs by Noé Duchaufour-Lawrance for Ligne Roset (above left). Poro chairs by Dietiker were used in the study areas (above) and in the dorm rooms (below). Williams and Tsien's firm designed the oak furniture with student input.

"We felt like we actually could improve the social condition of the students in this place." —Tod Williams, architect

composed of unusable fill and that the soil had to be remediated. Spinning this into a design opportunity, Williams and Tsien used excess soil from the site to sculpt a berm that serves as a transit point between the two buildings. Stairways and ramps were carved into and around the berm, joining concrete-and-etched-glass bridges that provide direct access to the second floor of each structure—moves that allowed the architects to design the buildings without elevators or interior stairs.

Dispensing with these space-consuming elements meant that students would have to venture outdoors to visit friends on another floor of the same building. But it also enabled Tsien and Williams to expand the interior common spaces in the identical 21,500-square-foot structures. By arranging the rooms along the perimeter of each building—a courtyard, bathrooms, and common areas are in the center—they managed to comfortably accommodate 40 single rooms on each of four floors, for a total of 160.

Yet the buildings' innovative design nearly proved their undoing, when some students and administrators objected strongly to the plans. "They said the things you would expect them to say if they hadn't thought it through, like, 'You mean we have to go outside to see the people who live below us?'" Friedman says. "It was upsetting, and it was somewhat controversial, but we just stayed with it, and we convinced them in public meetings. When you start getting your head around it, it made perfect sense."

In part by reusing soil to create the berm, the architects found wiggle room in the $19.3 million budget to splurge on some materials, notably hand-formed Danish bricks and custom oak furniture. Williams and Tsien's firm designed the beds, desks, and storage units, building a full-scale mockup of a room, on campus, and inviting students to tinker with different configurations and give feedback.

"We wanted the buildings to be lower than the trees," Williams says, assessing the finished project. "We wanted them to feel as if they belonged in the land and of the land, and that they were part of the arboretum ethic."

Friedman says Williams and Tsien succeeded by that measure and even exceeded his expectations. "I think it's a truly remarkable, modest building," he says. "So much attention is paid to immodest buildings that it's nice to see this one get some recognition."

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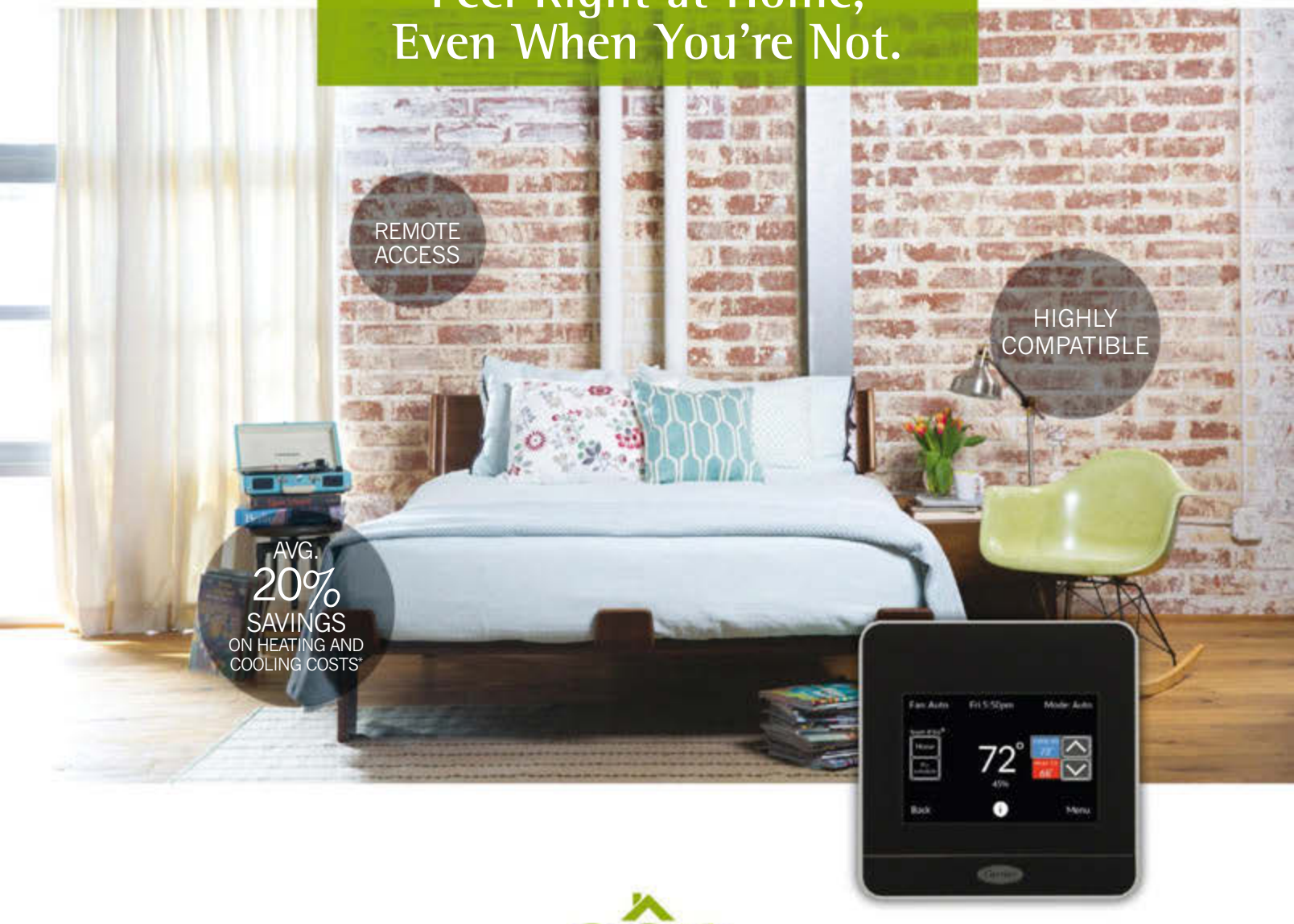

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Case Study

A Parisian architect calls on a domestic archetype from California to design a forward-thinking group home in the 20th arrondissement.

PHOTOS COURTESY DAMIEN BRAMBILLA ARCHITECTE

TEXT BY
Stephen Heyman

PROJECT
Unité de Vie
ARCHITECT
Damien Brambilla
damienbrambilla.com
LOCATION
Paris, France

Architect Damien Brambilla turned a run-down Paris apartment building into an open, bright adolescent group home with a landscaped garden. A common space features Hee Welling's About a Chair 12 for Hay and a Stick round table by Valsecchi 1918 (right).

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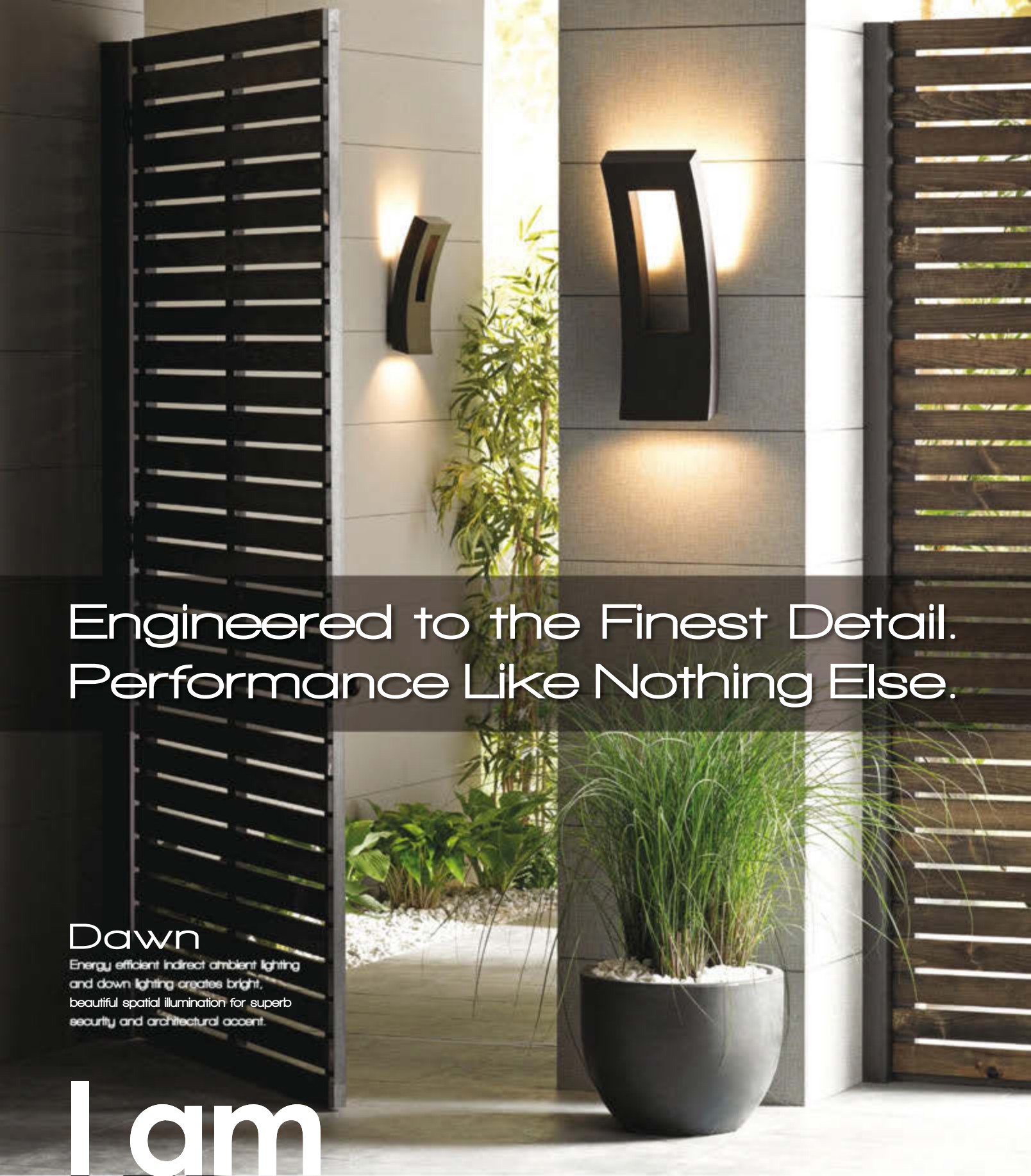
The bedrooms are furnished with Overtime desks by Stina Sandwall for Abstracta, Jim beds by File Dans Ta Chambre, and DLM tables by Thomas Bentzen for Hay (left). The About a Chair 22 seats by Hee Welling are covered with cushions upholstered in fabric from Kvadrat—a different shade for each room. Brambilla designed and crafted the built-in bookcase in a common area from laminated red birch (above). He spruced up and modernized the facade without sacrificing any of its period charm (below).

A group home, essentially an orphanage for teenagers, may not have been Damien Brambilla's dream commission. The budget was tight, the bureaucracy heavy, the room to design something radical—or even just artful—more or less nonexistent. But where others would see a headache, Brambilla, a Paris-based architect, saw an opportunity to change what this type of building can mean to its occupants—in this case, a dozen adolescents under the care of the city government. Some had lost both parents; some had been removed from parental care by the state. Brambilla explains that he wanted them to feel "*chez soi,*" at home, returned somehow to "the house they no longer have or one they never even knew."

He took a derelict apartment building with an overgrown garden in the Belleville section of northeastern Paris, gutted it to the foundation, and added an extension that doubled the original square footage. On the street side, he restored the typically Parisian facade, but indoors it's a different world, all glass, lacquered metal, and sleek wood. Brambilla's reference point was not French—much less Parisian—but rather Californian: the revolutionary midcentury Case Study Houses, which emphasized structural lightness and a breezy continuity between indoors and out.

The project, completed early last year, was not without its challenges. The narrow lot, accessible via a tiny, sloping street, offers little room to bring in heavy materials. "We needed to use easily transportable equipment and a minimum of concrete, reserving it for the foundations and the construction of the flooring," Brambilla says. But he enjoyed luxuries not usually available for such projects, including a generous budget (2.6 million euros, or $2.9 million), furnished by the French government, that allowed him to acquire ›



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Brambilla used part of the $2.9 million budget to acquire pieces from Hay, including Hee barstools by Hee Welling that are lined up by a long bar in a common area (right). A lounge is furnished with a Mags Soft sofa, an Ella coffee table, and a pair of Ray Lounge Chairs by Foersom Hiort-Lorenzen, all from Hay, and a Wow ottoman and tabletop by Pedrali.

"It was rewarding to communicate directly with the future residents and learn what worked."
—Damien Brambilla, architect

quality furniture, including Hay chairs and Abstracta desks.

At 250 square feet, the shared bedrooms are smart and airy, despite their small size. But Brambilla tried to create spaces that would encourage common living: from a long kitchen bar, where residents can eat and socialize, to a covered terrace and a peaceful garden, filled with shade-loving varietals that bloom year-round. That "*jardin romantique*," designed by the Paris-based landscape architecture firm Atelier Roberta, is both the "heart and the lungs" of the house, Brambilla says.

In drawing up the plans, the architect consciously included a safe outdoor space as an antidote to the potentially claustrophobic dormitory rooms. "I'm maybe a bit naive to think that this garden and the sensitive interior space will have the capacity to soften the sometimes difficult daily lives of the adolescents that live here," says Brambilla, "but that was nevertheless my underlying intention." □


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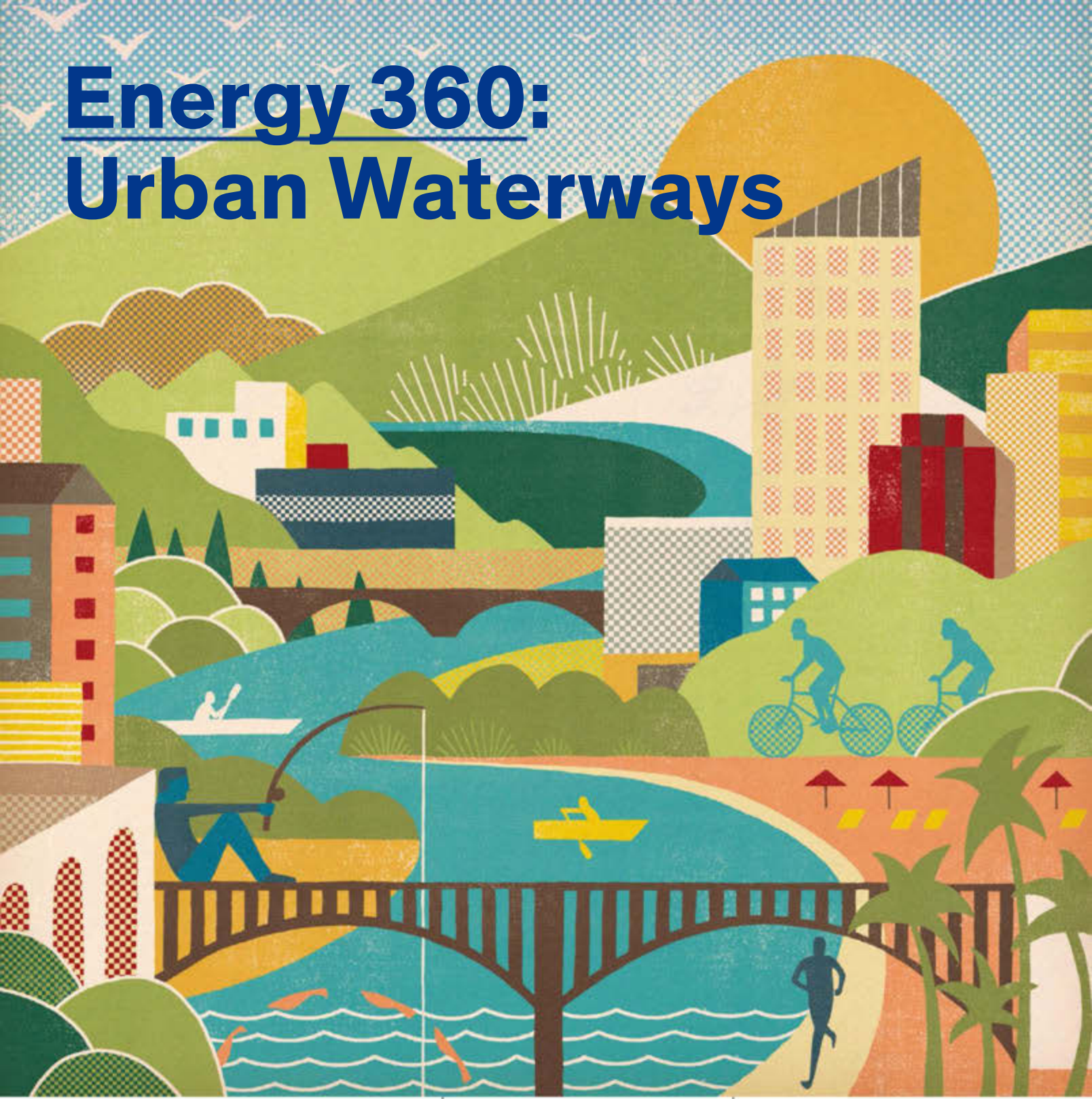

With new natural features and recreation opportunities, long-neglected rivers in city centers across America are getting a chance to shine again.

TEXT BY
Esha Chhabra

ILLUSTRATION BY
Andrew Holder

The Los Angeles River, the famous eyesore that Hollywood long ago fixed in the public imagination as the setting for noirish murders and dystopian blood battles, is getting a makeover. In 2014, the U.S. Army Corps of Engineers endorsed a $1 billion plan to widen the waterway, remove its signature concrete bedding, restore natural features, and create bike trails along an 11-mile stretch of the river north of downtown.

The product of a decade of advocacy and a spirited lobbying campaign, the plan is notable for its scope and ambition, but it is just one of more than a dozen efforts to revitalize neglected urban waterways across the country, from California to Texas and New York—in many cases with the encouragement and financial support of the U.S. ›


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The purpose is twofold. There are environmental benefits to containing erosion and promoting cleaner water and stronger riverbanks, while the bike paths that are a key component of most of these plans provide an ecologically friendly transportation alternative in traffic-choked city centers. Beyond this, the cities embarking on these projects are hoping to lure and retain young urban dwellers, who are seen as essential to a healthy local economy.

Cynthia Hirschhorn is an environmental designer whose organization, flowproject.la, aims to bring public art and urban gardens to the banks of the L.A. River. Restoring natural habitats and adding walking and cycling trails along urban waterways, she says, can "connect people with opportunities at the civic scale to make our environment more healthy and beautiful."

In Los Angeles, one goal is to undo some of the damage that was done in the 1930s, when a devastating flood prompted Congress to order the Corps of Engineers to deepen the river and line most of it with concrete. In the spring of 2014, following a lobbying effort led by Mayor Eric Garcetti, the Corps approved the $1 billion revitalization plan over a far less ambitious $453 million proposal that it had previously signaled it intended to support. President Obama has endorsed the plan, leaving it to Congress to authorize the Corps' $500 million share of the cost. It will be up to the city to finance the rest, likely using a combination of city, state, and federal funds.

Flowproject.la and the L.A. River Revitalization Corp., for which Hirschhorn serves as a board member, see the Corps plan as a starting point. The larger goal is to create a greenway—complete with bike paths, parks, and public art—along the entire length of the river, which crosses 14 city boundaries on its 51-mile journey from the San Fernando Valley to Long Beach Harbor. "It can be a linear Central Park because it connects through so many different communities," says Omar Brownson, executive director of the L.A. River Revitalization Corp.

Similar projects are being undertaken across the country, albeit on a smaller scale. In downtown Grand Rapids, Michigan, planners are seeking to remove dams and add boulders to restore the rapids that are the city's namesake. In Washington, D.C., the Office for Metropolitan Architecture and OLIN Studio were selected to design a two-level park spanning the Anacostia River, literally bridging a socioeconomic chasm. The Grand and Anacostia rivers are among 19 waterways included in the Urban Waters Federal Partnership, which the EPA started in 2011 to promote renewal projects.

It will likely be several years before jackhammers begin tearing up the concrete bed of the L.A. River, and then the Corps estimates that the work will take at least a decade to complete. But things are moving, and for Hirschhorn it's only the beginning. "It is all about collaboration and connection between people and institutions," she says, "and bringing their talents, treasures, and time together to produce wonderful things for us all to share, now and for generations to come."

"Restoring natural habitats and adding walking and cycling trails along urban waterways can connect people with opportunities at the civic scale to make our environment more healthy and beautiful." —Cynthia Hirschhorn, environmental designer

PHOTOS (BEFORE) AND RENDERINGS (AFTER) COURTESY OF CITY OF LOS ANGELES, 2013

Restoring the L.A. River

The Army Corps of Engineers has endorsed a $1 billion plan to revive an 11-mile stretch of the Los Angeles River by restoring natural features that were lost when the waterway was turned into a drainage channel in the 1930s. Many supporters see it as a first step toward the creation of a linear expanse of parks and wetlands along the river's entire 51-mile length.

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Q&A: Kevin Shanley

If Angelenos want to consider the possibilities of a restored L.A. River, they could look eastward to the Buffalo Bayou, which winds through downtown Houston. More than a half-century ago, this flood-prone Texas waterway was unceremoniously turned into a straight sluice to carry excess water to the Gulf of Mexico. In 2012, the city embarked on a $58 million plan to restore the river's natural bends and build new wetlands and parks, transforming this onetime eyesore into an urban amenity. Much of the credit for its success goes to Kevin Shanley, a landscape architect and principal at SWA Group, based in the firm's Houston office. We asked Shanley, who specializes in urban river projects, about the rebirth of the Buffalo Bayou and the benefits of restoring natural habitats to urban waterways.

You were intimately familiar with the Buffalo Bayou because it's in Houston, where your practice is based. How did you approach this project?
Everyone was looking for solutions at the time. I was given a couple of weeks to think about it. I came back with a solution that was only possible because of some fortuitous consequences of real estate acquisition. Harris County ended up buying full tracts of land along the river. I said, "If we've already acquired this land, let's give the river more room." We've crowded it, confined it, compressed it; we have stressed it with the hydrology of an urban landscape. I felt we might be able to restore the original curvature of the river. The engineer said that wouldn't work because water doesn't want to go around curves, but water actually moves much more efficiently in curves. It doesn't want to go in a straight line.

What have you learned from the Buffalo Bayou project that may be applicable to other urban waterways?
I stress that you cannot disconnect the river from its watershed. Consider a leaf: The leaf and the veins are one thing. A river and its watershed are one thing. People need to learn that what they do on the roof, on their front yard, or in the sink at home will affect the watershed. It might be a mile away or five miles away, but they are connected to it. From that understanding comes practical solutions. The best solutions are not heavy-handed engineering solutions; they are changes in behavior, changes in the watershed. Particularly in growing cities, we Americans don't preserve much of our urban landscape. Don't force things down people's throats, though. Let them discover it.

What are the benefits of a project like this?
Many cities turned their backs on rivers and water-edge properties but are now discovering through restoration projects that the waterways can tie together distant parts of the community, provide important gathering and mixing places for different groups, and reinvigorate a strong sense of civic pride. There's an intangible benefit as well: exposing urban populations to the wonder of a natural future, something that was there thousands of years before us and will be there after we're gone. Water is so important; you and I are made of water. All of life around us relies on water. It's important to have a wondrous sense of connection to it. □

Further Reading

- **KCET's guide to the L.A. River**, kcet.org/socal/departures/lariver
- **"There It Is. Take It."** ***Boom: A Journal of California***. Fall 2013, Vol. 3, No. 3.
- ***A Place in the Sun: Photographs of Los Angeles*** by John Humble. Getty Museum.
- ***Los Angeles River (Images of America: California)*** by Ted Elrick and FoLAR. Arcadia Publishing, January 2008.
- ***Down by the Los Angeles River: Friends of the Los Angeles River's Official Guide*** by Joe Liton. Wilderness Press, October 2005.

PHOTOS BY JONNU SINGLETON/SWA GROUP, TOM FOX/SWA GROUP, WILLLIAM TATHAM/SWA GROUP (TOP TO BOTTOM)

Buffalo Bayou: A Success Story in Houston

Houston's Buffalo Bayou was once so polluted that an annual canoe race was nicknamed the "Reeking Regatta." These days, it flows through a tree-lined landscape of trails and native plants. Kevin Shanley, a principal at SWA Group, says the project has restored severed connections binding the river to the city and its residents.

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Mission: Possible

A couple embarks on a new life together by establishing a homestead on a dilapidated lot in a buzzworthy corner of San Francisco's Mission District.

TEXT BY
Winifred A. Bird
PHOTOS BY
Mark Hartman

PROJECT
Loh Residence
ARCHITECT
Todd Davis Architecture
td-architecture.com
LOCATION
San Francisco, California

Kiyoko Loh relaxes inside a concrete structure, one of three original buildings that occupied the San Francisco property she and her husband, Elliot Loh, purchased in 2012. Working with architect Todd Davis, the couple decided to cut the bunker-like edifice in half and use it as an outdoor dining area that opens to a courtyard.

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It's a rainy November morning, and architect Todd Davis is sitting in his San Francisco office reflecting on his relationship with client Elliot Loh. Elliot is a 41-year-old software designer with a penchant for real-world building; in 2012, with dreams of proposing to his girlfriend, Kiyoko, on his mind, he hired Davis to turn a trio of abandoned structures in the city's Mission District into a home for his future family.

Elliot, with a career's worth of design experience behind him, was eager to help create the ultimate product—the home he'd share with Kiyoko. Davis, who runs a one-man practice, relishes clients with ideas of their own. Together, their task was to transform an evocative but dilapidated property in time to host the couple's February 2014 wedding party. Today, the property has a lush courtyard lawn, ensconced in clean planes of concrete, corrugated metal, knotty cedar, and sky. The home is now a secluded haven; when the couple first saw it, two years ago, it was anything but. "It was all concrete. It didn't feel like a house," says Kiyoko, an online content creator, who grew up in Thailand and Japan.

"It was gray, gray, gray," says Elliot, withdrawing from his pocket a fragile, finger-length model of the original property that he fabricated using a 3-D printer. The tiny stick of plastic shows three cubes lined up on a deep, narrow lot. Surrounded by a mixture of Victorians and light-industry warehouses, the hundred-plus-year-old ›

The property is comprised of a succession of buildings that extend from the street-facing entrance. The 1,215-square-foot main house is the last of the three. The kitchen features custom casework by Peter Doolittle, dark-green slate countertops from Hamilton-Schwarzhoff, and a Heath Ceramics backsplash.

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In the living room, a Dublexo sofa and ottoman by Innovation Living was sourced from Zinc Details. The rug is from Ikea; the Kozy Heat gas fireplace is clad in gray tilework and knotty cedar planks. The clocks are from Muji.

structures have housed dry cleaners, an ammunition depot, a recording studio, and a boutique. Elliot and Kiyoko had spent most of their house search touring cookie-cutter condos; despite the property's rough surface, they were immediately drawn to its potential.

Using the sketching app Paper, the couple began trading ideas with Davis for an ambitious remodel. They'd tear down the rear structure to create a garden and build a large new residence on top of the existing buildings. They even picked the color scheme. "We thought it was all figured out," Elliot says—until the contractor came back with an estimate way beyond their budget.

Davis encouraged them to rethink their approach. Rather than tearing down and rebuilding, why not simply edit what was already there? The property had existing skylights, tactile raw materials, and just enough room for the couple to start a life together. "Todd told us that you don't need to do it all at once. Build what you need now, save up, get to a different point in life, then build for that," Elliot recalls.

They decided to leave the first cube—a garage—nearly as is but cut the second cube in half, creating an amphitheater-like dining area plus room for a lawn (one of Kiyoko's nonnegotiable requests). The third cube was used as a residence in the past, so they'd simply refurbish it with new drywall and flooring; high-end appliances; and windows, doors, and tiles from local manufacturers. Red cedar planks, added inside and out, would tie the three structures together. Leaving the main structures intact and shopping for building materials online helped keep costs down.

For now, the 1,215-square-foot, one-bedroom home comfortably meets the couple's needs. As their budget and family grow in the next few years, they'll likely adapt their original plan to add bedrooms over the garage.

"We went from a sky's-the-limit design to a less-is-more approach that was more about preserving the history of this mysterious building," Elliot explains. In a city that's changing at a pace many of its residents find unsettling, that is perhaps the most valuable design principle of all. ›

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The couple's bedroom, occupying a space that was once a machine shop, has a cedar sleeping platform designed and built by Elliot Loh. The **built-in storage holds 30 pairs of Kiyoko's shoes. French doors from Bonelli Windows & Doors were installed to satisfy a fire code that called for an aperture in the room.**

"Our lot is zoned more like industrial," says Elliot. "We can build tall, up to 50 feet. It's a good investment property." The couple worked **closely with the contractor, Dan Matarozzi, whom Elliot had worked with on another project. It was he who suggested architect Todd Davis.** ›

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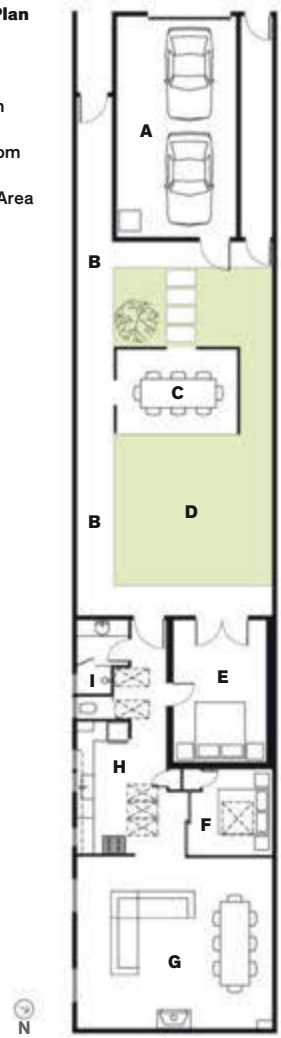
The front entrance is located next to the garage. Once inside the property, a cedar-clad walkway runs parallel to the open concrete pavilion that the couple uses for outdoor dining (below). From there, the property opens to a small courtyard, and finally culminates at the main house, which holds one bedroom, a kitchen, a living-dining space, and a "flex" room.

Loh Residence Plan

A Garage
B Walkway
C Dining Pavilion
D Courtyard
E Master Bedroom
F Flex Room
G Living-Dining Area
H Kitchen
I Bathroom



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The Garden Inside

A skylit conservatory doubles as a verdant dining parlor in Sonoma County, California.

TEXT BY
Zahid Sardar
PHOTOS BY
Grant Harder

PROJECT
Meier Road Amoeba
ARCHITECT
Mork Ulnes Architects
morkulnes.com
LOCATION
Sebastopol, California

The Sonoma County home of Lars Richardson and Laila Carlsen is the result of a long-running collaboration with architect Casper Mork-Ulnes. A 713-square-foot indoor-outdoor Shotcrete dining pavilion dubbed the Amoeba provides a loose counterpoint to the more rigid barn structure behind it.

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Cut-outs in the concrete slab floor allow for an indoor forest of taro, fig, and bamboo; a sub-surface drain connected to a perforated underground pipe slowly filters out excess moisture to the groundwater. The cabinets were custom designed by Nick Damner, while the refrigerator and dishwasher are by Thermador.

When Norwegian-born architect Casper Mork-Ulnes, who splits his time between Oslo and San Francisco, took on a remodeling project in the Bay Area for Lars Richardson and Laila Carlsen, the endeavor led to a decade-long adventure in designing innovative yet wondrously eccentric buildings.

Richardson, an entrepreneur dealing in Scandinavian art and antiques, and Carlsen, a painter, are also from Norway and share Mork-Ulnes's penchant for energy-efficient architecture. On the couple's three-acre Sebastopol farm, about an hour north of San Francisco, they've all happily collaborated since 2005 on the design of several new structures. Spread around a 1920s Arts and Crafts-style farmhouse, the constructions are all predominantly green—none more so than a dining pavilion Mork-Ulnes completed this year.

"Nature is important to us," says Richardson. "We find it to be a big part of our life and spend much of our time outdoors. That's why Laila's art is also often inspired by nature."

In keeping with those sentiments, Mork-Ulnes and his wife's brother, Nick Damner, cofounders of the prefab company Modern Cabana, designed and built the first of their small structures for Richardson in 2005. Since then, the collaboration between architect and client has continued to include renovated trailers, greenhouses, and a 2,000-square-foot barn that features a dramatic inverted butterfly roof and contains Carlsen's art studio and Richardson's home office. Mork-Ulnes even built an aviary that serves as a bird infirmary on the property.

"They like to take care of rescued animals including dogs, cats, and hens. Halfway through the barn project, we got an urgent call from them to design an aviary to protect some endangered birds from wild animals," Mork-Ulnes says. He quickly obliged and built one.

Within this architectural smorgasbord, Mork-Ulnes's newest opus, an amoeba-shaped addition to the barn, also wholeheartedly embraces nature and the outdoors. ›

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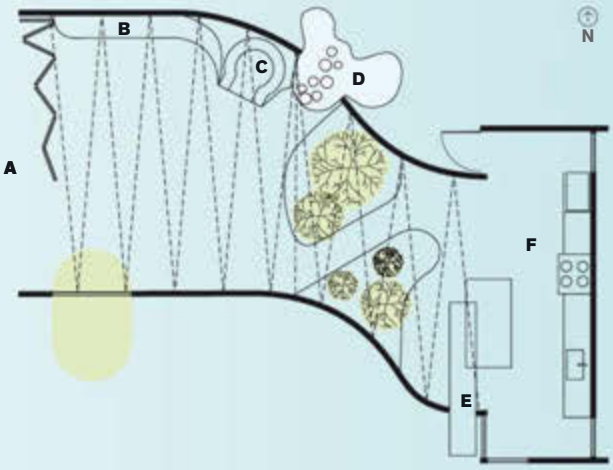

Meier Road Amoeba Floor Plan

A Exterior Porch
B Built-in Bench
C Built-in Pizza Oven
D Water Feature
E Bar
F Kitchen

Custom skylights by Berkeley's DeFauw Design+Fabrication set above scissor trusses let in the sunlight (left). When Carlsen and Richardson moved from San Francisco to Sonoma, creating a space to entertain visitors was a priority; sliding glass doors by International Window Corporation provide a warm welcome (below).

"It's a bit of a never-ending project, with two very creative people creating their own little world." —Casper Mork-Ulnes, architect

"Lars wanted an outdoor kitchen and dining room that he could use year-round," Mork-Ulnes says. "The idea was to let the landscape bleed in and out of the building. He imagined it as a jungle, with plants inside and out."

Inspired in part by Richardson's friend, wood craftsman Evan Shively, who has a similar indoor/outdoor setting in Sonoma County, the 713-square-foot structure built by Natal Modica has eight-inch-thick S-curved cement walls. They were formed by spraying several layers of Shotcrete cement onto vertical screens of recycled wood barn siding that were later dismantled and used to build fences.

The curving concrete walls rise in height from about seven and a half to 13 feet, and their considerable thermal mass keeps the room cool in the summer and warm on chilly days. The addition's sloped roof, held up by scissor-truss beams, lets in light through skylights. Curb mounted above the roof trusses, the skylights are multi-paneled with an operable rectilinear section in the middle; the side sections are custom fitted to the curved walls.

The room's undulating concrete floor slab seems to flow out to the garden, where Richardson has introduced bamboo, aloes, bird-of-paradise plants, a fig tree, edible taro, and some creeping vines. Although sliding doors can seal off the pavilion from the elements, the garden creeps back inside in the form of ovoid plant beds that are scattered like floral rugs on which even chickens can roam free.

The dining room that Mork-Ulnes refers to as the Amoeba works particularly well in Sonoma County's clement weather and is yet another experiment in an unusual estate that exemplifies the creative spontaneity of the owners and their architect.

"Lars and Laila thrive on seeding new ideas constantly," Mork-Ulnes says. "With this new garden pavilion, they've added another wonder to their world." □

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TEXT BY
Esha Chhabra

Spirit of Place/Spirit of Design, a program conceived by The Catholic University of America architecture professor Travis Price (below), takes students to out-of-the way settings to craft monuments that reflect local folklore. In 2005, in coastal Ireland, the result was a multi-part tribute in stone and steel to the mythical Children of Lir, who were turned into swans for 900 years (left and bottom).

Travis Price

A Washington, D.C.-based architecture professor takes his students to remote outposts to create modern structures steeped in history and myth.

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That Travis Price defines himself as a storyteller is not, on its face, unusual; "every architect is," he acknowledges. But the stories that Price favors—mythological tales of bygone civilizations, like those of the Incas and the ancient Greeks—set him apart from his peers. For more than two decades, as a professor of architecture at The Catholic University of America, in Washington, D.C., he has been taking small groups of students to the birthplaces of these myths and recasting the ancient stories into modern structures.

The point of this design-build program, called Spirit of Place/Spirit of Design, is to produce a generation of architects unfazed by cultural boundaries. "To dig deep into cultures, I can't go to the mall," says Price, who runs his firm, Travis Price Architects, from a cluttered office in Georgetown. "That's just consumer culture."

Price has long been a student of ancient civilizations. A peripatetic childhood in a military family, with stops in Georgia, Germany, and Panama, instilled in him an insatiable curiosity about ›

Price returned to Ireland in 2007—this time to Blacksod Bay in County Mayo, a departure point for many who fled the country during the famine of the 1850s. The Temple of Tides (above and top) was conceived as a monument to those who left as well as a celebration of new population growth. Steel pipes are embedded in granite surrounding a small temple that is composed of stacked-stone walls and a partial glass cube that shelters visitors from the elements.

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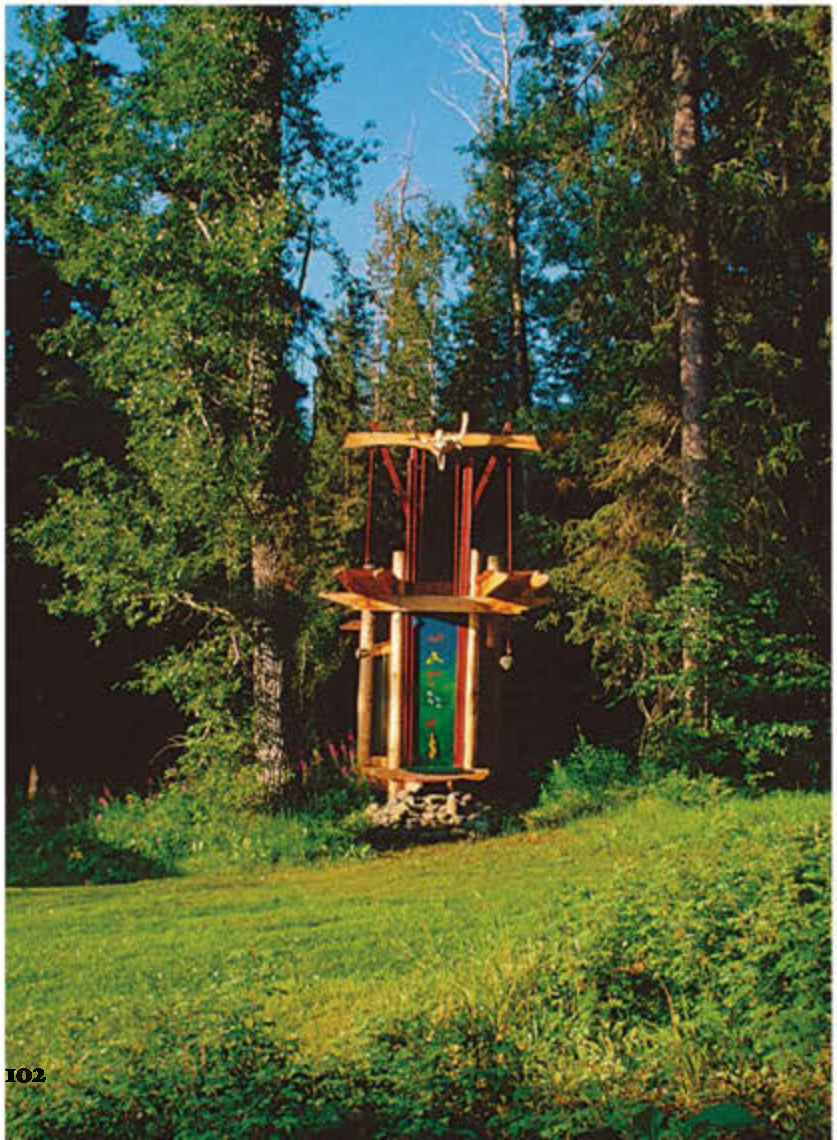
people and cultures. Those interests carried over into his architectural studies at the University of New Mexico, where he reportedly coined the term "passive solar" after studying how melting snow glides off the terraces of the prehistoric pueblo structures in Chaco Canyon.

Spirit of Place has its roots in an adventure to Ealue Lake, in northwestern British Columbia, that Price undertook in 1991 with Wade Davis, an author, explorer, and anthropologist, who owns a lodge there. Price quickly became infatuated with the folklore of the region, the artifacts of indigenous tribes, and the possibilities for off-the-grid living. Before the two knew it, a new course was starting to take shape. Davis offered to lecture to Price's class, and Price would gather a group of students to bring to the lake, where they would assemble a structure in the wilderness.

Price successfully pitched the concept to the dean of Catholic University's School of Architecture and Planning. "Now I had the task of getting students to sign up," he says. "I wasn't sure that many would be interested." After Davis's lecture, 133 students registered. "Turns out, I had a different problem: narrowing that down to nine kids."

Price uses the class to prepare his students for a nine-day trip to a remote location, where they will work with local craftspeople to build a monument that melds the ancient with the modern. The first month of class is devoted to building a cultural understanding of the area they'll be visiting, whether Nepal, Ireland, or Finland. The following month, each student builds a model and presents it to the class. Price then helps the students merge their ideas into one design. The final weeks of the course are devoted to drafting detailed plans and a meticulous budget, >



For the first two Spirit of Place expeditions, Price took his students to Ealue Lake, in northwestern British Columbia, where the idea for the program was first hatched. In 1993, the students designed a temple consisting of an eight-by-eight-foot cube perched on a floating platform beneath a canopy (above). The following year, the team designed two outhouses, one of which (left) was designed to resemble an elaborate totem pole, topped with a pair of elk horns donated by a local tribe.

In 1999, Price took Spirit of Place to Peru to build a houseboat for an eco-tourist retreat on the Yarapa River, a tributary of the Amazon (below). The floating room emulates local huts with its steep thatched roof that easily sheds the region's punishing rains. The nautical theme reappeared in 2010 on Seurasaari, an island district in Helsinki, Finland. Inspired by the *Kalevala*, Finland's 22,795-verse national epic poem, Price and his team built a structure with Karelian birch that supports a steel roof (right). The Kalevalakehto, which holds as many as 15 people, serves as a contemplative setting for meetings and meditation.

accounting for the cost of each screw. The blueprint is then shared with their host, who collects the necessary materials before the students arrive.

Upon reaching their destination, the team members spend the first day meeting with the local craftspeople and taking in the surroundings. The first two building days are devoted to laying a foundation and erecting walls. On the third building day, exhaustion begins to creep in; the students work in teams from 7 a.m. to 7 p.m., with only two brief breaks. The last two days are reserved for detailing and other finishing touches, such as landscaping. On the last day, the group throws a dedication party and invites the local community to give feedback.

The first two Spirit of Place expeditions saw Price returning with Davis to Ealue Lake, where students designed an angular wooden temple and, the following year, a pair of cheekily irreverent outhouses. Subsequent destinations typically have been chosen by way of an invitation from a local host or a collaboration with a friend, such as Davis. In 1999, inspired by Davis's 1996 book about the Amazon, Price developed a Spirit of Place trip to Peru—the first to venture beyond British Columbia and California. Price and his students designed a floating house that references huts that the indigenous people built for themselves, intricately weaving palm leaves into thatched roofs.

In 2001, Ian Baker, an author and explorer, wrote to Price to see if he'd like to help design an ayurvedic retreat and a meditation structure, in Nepal. Building on the outskirts of Nagarjun Hill—home to a famous Buddhist stupa, a mound in which sacred relics are buried—was no small task, but Price, who holds a bachelor's degree in Western philosophy, couldn't resist an opportunity of such metaphysical significance. ›

In 2001, Price and his students built a meditation structure at the end of a cantilevered walkway that extends off the end of a cliff in Nepal (left). One of the students, Jeff Roberson, received a blessing from a Tibetan lama during a five-hour ceremony called a *puja* before construction began (below left). Spirit of Place returned to Nepal a decade later to build a stone monument inspired by the rituals, culture, and burial practices of the Magar people, one of the country's oldest ethnic groups (below right).

"It was complete with *nāgas*," snake deities revered in Hindu and Buddhist mythology, "and a christening of the building site by local priests—ironically, with Coca-Cola," he says.

Since then, Price has taken Spirit of Place to Finland, to Ireland multiple times, and back to Nepal. While the settings are steeped in ancient traditions, the structures that the students leave behind are always modern. The idea, Price writes, in the introduction to *The Mythic Modern*, his 2012 book about the program, is to "bring our human story and nature's power back into modern architecture."

The program's enduring popularity is tied in large part to that of Price himself; his thoughtful, philosophical nature and deep understanding of time and place have made him an inspirational figure to generations of aspiring architects. "As a teacher, he is both tough and compassionate, provocative and receptive, explosive and yet, when appropriate, as still and quiet as a mountain," Davis says. Kelly Davies Grace, an associate at Price's firm, who went on two Spirit of Place expeditions as a student at Catholic University, observes that her mentor's "teaching philosophies and practice philosophies are one and the same. He is a master of the metaphor."

The students Price invites to accompany him on these adventures "are not just partaking in some poetic mélange," he says. "You learn to listen to a different language, the meaningfulness of a structure. The students come back as travelers, not tourists. They're a piece of the living history." □

"It is an immersion into cultural landscapes, and a piece of local history loved by all there." —Travis Price, architect

Oskar and Karl, 12 and 9, share breakfast at their family's summer getaway in Sweden. The table is from ILVA, and the CH36 chairs by Hans Wegner are from Carl Hansen & Søn.

Surf and Turf

An adventurous family envisions a dream getaway on Sweden's southwestern shore.

TEXT BY
Iain Aitch
PHOTOS BY
Åke E:son Lindman

PROJECT
Surf Shack
ARCHITECT
Arkitektstudio Widjedal Racki
LOCATION
Båstad, Sweden

When Henrik Lepasoon first conjured up an image of his dream vacation home, the sketch in his cerebral cortex looked much like a cross between a selection of Case Study Houses and Ludwig Mies van der Rohe's Barcelona Pavilion. But, in the end, it was the Lepasoon family's love of surfing that really gave identity to this house on the southwest coast of Sweden. Part surf shack, part modernist abode, the 2,500-square-foot beachfront house is no fussy show home. Rather, the rooms reverberate with the sounds of children enjoying summer break, and no one worries about wet footprints on the concrete floor or sand brought in from the beach.

"It's just ten minutes to an excellent wave spot, but the beach is also right outside," says Lepasoon. "It's a fun house. We do a lot of cycling...anything with adrenaline. I have a race car, and there are three racetracks close by."

Having the family's windsurfing and stand-up paddleboards peek out from behind the facade, viewable from the interior, certainly plays up that sense of fun. Board storage is integrated into the design, so residents just grab and go, rather than having to drag equipment out from a garage.

"The boards are always visually present, and we have light on them in the evening," says architect Håkan Widjedal, of Arkitektstudio Widjedal Racki. "If you look in one direction in two of the bedrooms, you see the sails hanging there, which also have lights on them in the evening. And when you walk the other way, from the bedrooms toward the hall, you see the boards."

The beach house is a five-hour drive from the family home in central Stockholm, which requires more of a commitment than just a weekend ›

Henrik and Karin Lepasoon relax in their outdoor seating area that faces the ocean (above). They purchased the property in 2005 and began building five years later. "We used to take road trips in Europe every summer," says Henrik, "but when Oskar was born we thought it would be nice to be in one place."

The family are avid fans of watersports of all stripes: "Windsurfing and the stand-up paddling board—the beach is right outside," says Henrik. "It's a fun house." In the kitchen, the couple prepare a meal (right). The Multiform island is topped in Corian; the oven and hood is from Wolf.

escape pod. So Lepasoon spends as much time as possible there, including seven weeks every summer. Due to the vagaries of Swedish weather, summer—not to mention fall and winter—can be unpredictable and harsh. But for Lepasoon and his sons, Oskar, 12, and Karl, 9, the location and design of the house mean that the weather is more entertainer than enemy.

"There is a lot of glass, so you can enjoy the view from inside," says Lepasoon. "It can be so spectacular in winter. If it's bad weather in Sweden, it's windy, and that's good for windsurfing. If it's not so bad, you can go golfing. You live in the middle of the weather somehow. It's a really harsh environment, as you have these southwesterly winds blowing through the house. But it's really beautiful as well."

Those southwesterly winds were certainly at the forefront of Widjedal's mind, in 2010, when he set about working on the design for this home, to be built on a site that Lepasoon had ›

"The roof is my favorite part of the house," says Henrik. "It's a real challenge to get this lightness of roof with the whole construction in line with the Case Study Houses in Sweden. We have the weather here. Many houses don't get the proportions right and it looks like a hat on a house."

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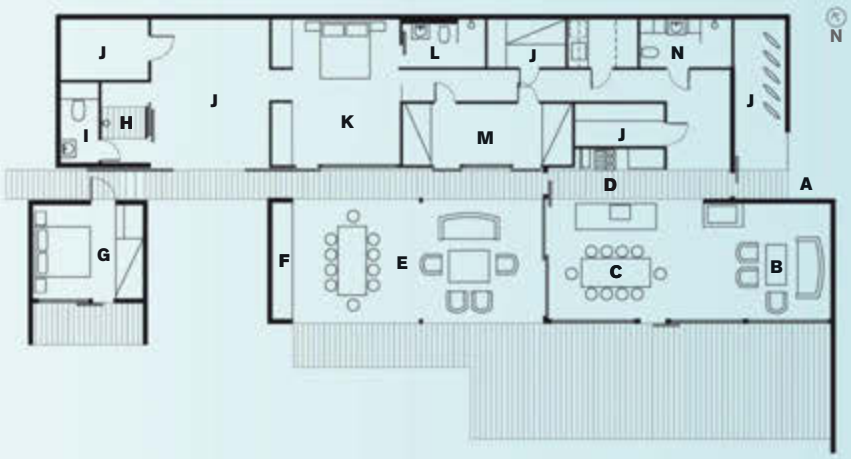
The living room features a sofa by Sits and a 1950 Hunting Chair by Børge Mogensen (above). "We really love it here and we will never sell it, so this is a real once-in-a-lifetime place," says Henrik. "We always dreamed of building a house in this style." >

Surf Shack Floor Plan

- A Entrance
- B Living Area
- C Dining Area
- D Kitchen
- E Outdoor Living Area
- F Outdoor Kitchen
- G Guest Bedroom
- H Outdoor Shower
- I Outdoor Bathroom
- J Storage
- K Master Bedroom
- L Master Bathroom
- M Kids' Room
- N Bathroom



"The floor is one of my favorite parts of the house, as it was a real challenge for the construction—we only had one chance." —Henrik Lepasoon, resident

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bought back in 2005. There was an aging summerhouse on the plot, but with its tacked-on walls and roof, it was at the mercy of the elements.

"A lot of the discussion was about how to create something where you can both sit in the sun and be protected from the wind," says Widjedal. "It's tough to solve because the bad weather systems usually come from the southwest. But the southwest is where you want to open up. It's where you have the sun and good evening views. You want to sit and barbecue, but the wind comes from there."

The solution came in the shaping of the building and also in the way that glass was used. The home's veranda can be screened off as the weather dictates, and a glass roof fills the space between it and the main building. This works without imposing on the design, inside or out. The interior brims with calm Scandinavian style, while the white exterior retains that touch of Hawaiian or Caribbean surf hut, with unobtrusive panels protecting the home from the worst gusts. This unlikely fusion of styles gels rather than jars, although the local construction workers did take some persuading about the design at first.

"The architect constructed the house with a steel frame, which you don't do in Sweden," says Lepasoon. "He had to redraw it as a wooden house with steel reinforcement so they understood."

Despite this need for some backward engineering, Lepasoon enthuses greatly about the Swedish standards of construction, with extra superlatives reserved for the sheer love and care that workers showed when pouring the home's concrete floor. Radiant heating is hidden beneath, making every post-surf moment a warm reminder of this Swedish dedication to Lepasoon's much-loved American-inspired design, as filtered through northern Europe. Of the house's complicated building process, Lepasoon says, "You really have to do it perfectly the first time." □

"There is a lot of glass so you can enjoy the view and the outdoor lifestyle even inside," Henrik explains. "You live in the middle of the weather somehow. It's a really harsh environment, as you have these southwesterly winds blowing through the house. But it is really beautiful as well."

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TEXT BY
Kelly Vencill Sanchez
PHOTOS BY
Martin Tessler

Raising the Roof

A 1940s bungalow in Vancouver is lifted and transformed.

Stephen Waddell and Isabel Kunigk worked with architect D'Arcy Jones to breathe new life into their "dank old" structure. The couple chose to sacrifice square footage inside in order to make the most of outdoor space.

PROJECT
Waddell–Kunigk House
ARCHITECT
D'Arcy Jones
darcyjones.com
LOCATION
Vancouver, Canada

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When artist Stephen Waddell first laid eyes on the Vancouver house he and his wife, landscape designer Isabel Kunigk, wound up buying, there was no lightbulb moment, no hint of a diamond waiting to be unearthed. "Nothing about the existing house convinced me it would work," he admits. But their architect, D'Arcy Jones, had a vision for the 1,300-square-foot 1940s bungalow: He'd raise the structure, transform the basement into the main level, and turn the former main floor into a bedroom level. "Basements are such a dreary tradition in Vancouver," says Jones. "It's hard to bring in natural light in a way that makes it a space you'd want to spend time in."

He soon tweaked the plan by adding a triangular third floor to serve as an office and as a playroom for the couple's two children. "The city insisted on no flat roofs, so we couldn't do a major ›

In the living area, a Ligne Roset sofa accompanies a vintage Adolf Loos coffee table (above). The 2003 photograph *Pond Garden* is by Stephen Waddell. An Alvar Aalto table is surrounded by a quartet of the designer's Chair 65 (right).

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correction to make a contemporary house," he says. "But they didn't anticipate how we would interpret minimum roof slopes. It's like a Toblerone box."

Having spent more than 10 years in Europe, the couple didn't mind living small. But natural light was a priority, as was outdoor entertaining in back and an ever-changing garden in front. "We decided to keep the yard, over an investment in more living space," explains Waddell, who acted as his own contractor to keep costs down.

But before any details could be implemented, the house had to be raised. "It seems radical, but it costs less than if it were built new," Jones explains. "An empty wood-frame house is no heavier than a dump truck, so they use four hydraulic jacks. Raising a house is, surprisingly, not a big deal. It's more work to detach your house from its foundation," he says of the process, which involves stripping the structure to the studs and disconnecting the gas, water, and sewer lines. With help from one or more steel I-beams, the house is raised, usually within a matter of hours, and temporary support cribs placed. After the new walls are framed, the house can be set back down atop the new ground floor—typically no more than a month later.

Once Waddell and Kunigk's house was lifted, about eight feet above the original, the team turned to the interiors. What was formerly the basement is now the kitchen, living room, and dining room, with nine-foot ceilings and glass doors that open to a deck that doubles as an outdoor dining room, defined by low walls of poured-in-place concrete.

"From the street it's a bit intriguing. Vancouver has a history of modern houses, but not in this neighborhood." —Stephen Waddell, resident

The family selected a Leonardo table by Achille Castiglioni to serve as additional countertop space. Waddell made the cabinets with a friend. The pendant lamp is a vintage find.

How-To Guide

Building a Floating Home
On page 136, we tour the elegant, 860-square-foot residence that Lisbeth Juul and Laust Nørgaard occupy on the Copenhagen waterfront. We delve into the step-by-step process that it takes to build a buoyant dwelling online.
dwell.com/floating-home-guide

Spotlight

Höweler + Yoon's Greatest Hits
We visit the dwelling that Höweler + Yoon Architecture built to accommodate three generations of a tight-knit family on a wooded site in McLean, Virginia (page 128). Head online for a look at the multidisciplinary firm's modern structures, a repertoire that includes single-family houses, public installations, and residential towers from Boston to Shanghai.
dwell.com/howeler-yoon

Before and After

An Amazing Row House Transformation
Lyle Bradley patiently overhauled a dilapidated row house in Boston over the course of seven years (page 58). Online, see revealing "before" pictures that show what the home—now occupied by Bradley, his wife, and his daughter—looked like when the architect first discovered it.
dwell.com/boston-renovation

Photo Contest

What Does Outdoor Living Mean to You?
This issue highlights ingenious spaces that cleverly unite the indoors and outdoors. We want you to show us how you celebrate the environment every day—whether it's with an indoor planter or an outdoor hammock—by tagging your Instagram photos with #dwelloutdoor. Our favorite snapshots will be featured on dwell.com and our Instagram page, @dwellmagazine. For inspiration, we've gathered a few of our favorite outdoor products from the Dwell Store.
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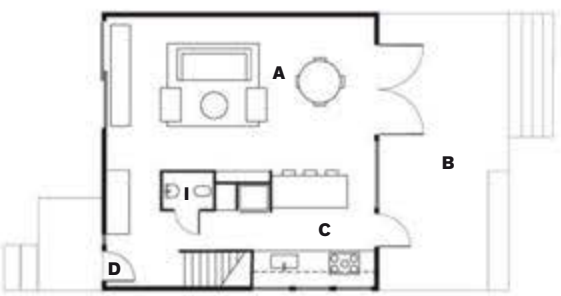
PHOTOS BY ANDERS HVID (COPENHAGEN), PETER FRANK EDWARDS (VIRGINIA)

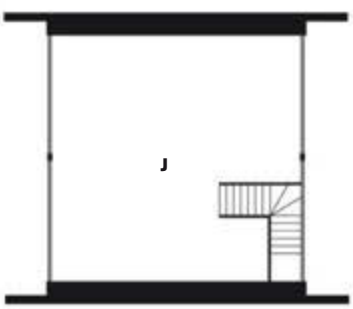
"The third floor was a brilliant second or rather third conversation that D'Arcy sketched out in minutes," Waddell says of the playroom-office. "We tried to envision just two floors, but once summer arrived we decided that we were going to tear the roof off and put on that triangle with windows."

Waddell–Kunigk House
Floor Plan

A Living-Dining Area
B Deck
C Kitchen
D Entry
E Bedroom
F Master Bedroom
G Laundry Room
H Office
I Bathroom
J Playroom-Office



First Floor



Third Floor

Second Floor

Up a few steps, tall grasses and trees obscure neighboring houses. "Indoor-outdoor spaces aren't typical here," says Waddell. "We didn't want to look down on the garden but look out to all the green."

With its raw-concrete floors, exposed rafters and joists, and the steel beam used to lift the house, the ground floor has a deliberately unfinished quality. "I take joy in seeing the joists that I placed," notes Waddell. The middle level is more refined, with smaller windows for privacy, while the top floor is a luminous space, with views to the mountains. "Putting glass at each end makes it feel sculptural and pure," says Jones, who likens the house to a layer cake, each level having a different character.

Vancouver has its share of rainy days, Waddell, "It's interesting to see how you can live in a smaller space and have a relationship with the outdoors."

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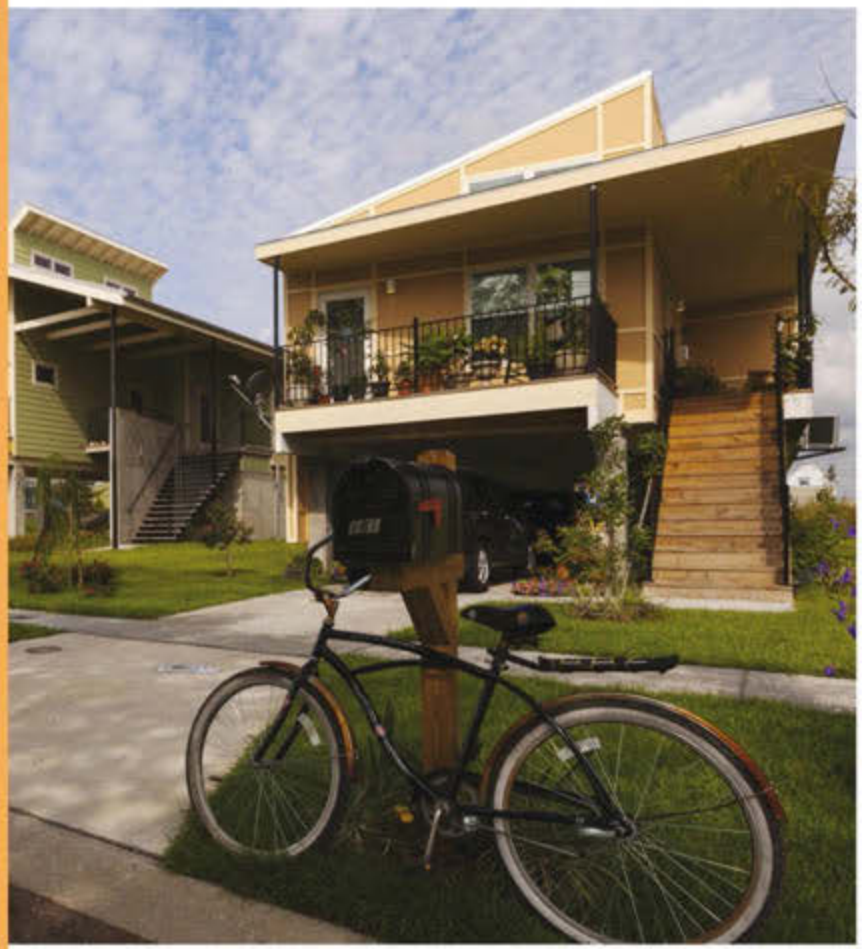

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In the backyard, Kunigk "montaged" what she admired in the work of John Pawson, Tadao Ando, and Piet Oudolf, the Dutch garden designer who collaborated on landscaping for New York's High Line. She plans to reconfigure the plantings again with the landscape designer Rina Zweig, who worked on the front yard. □

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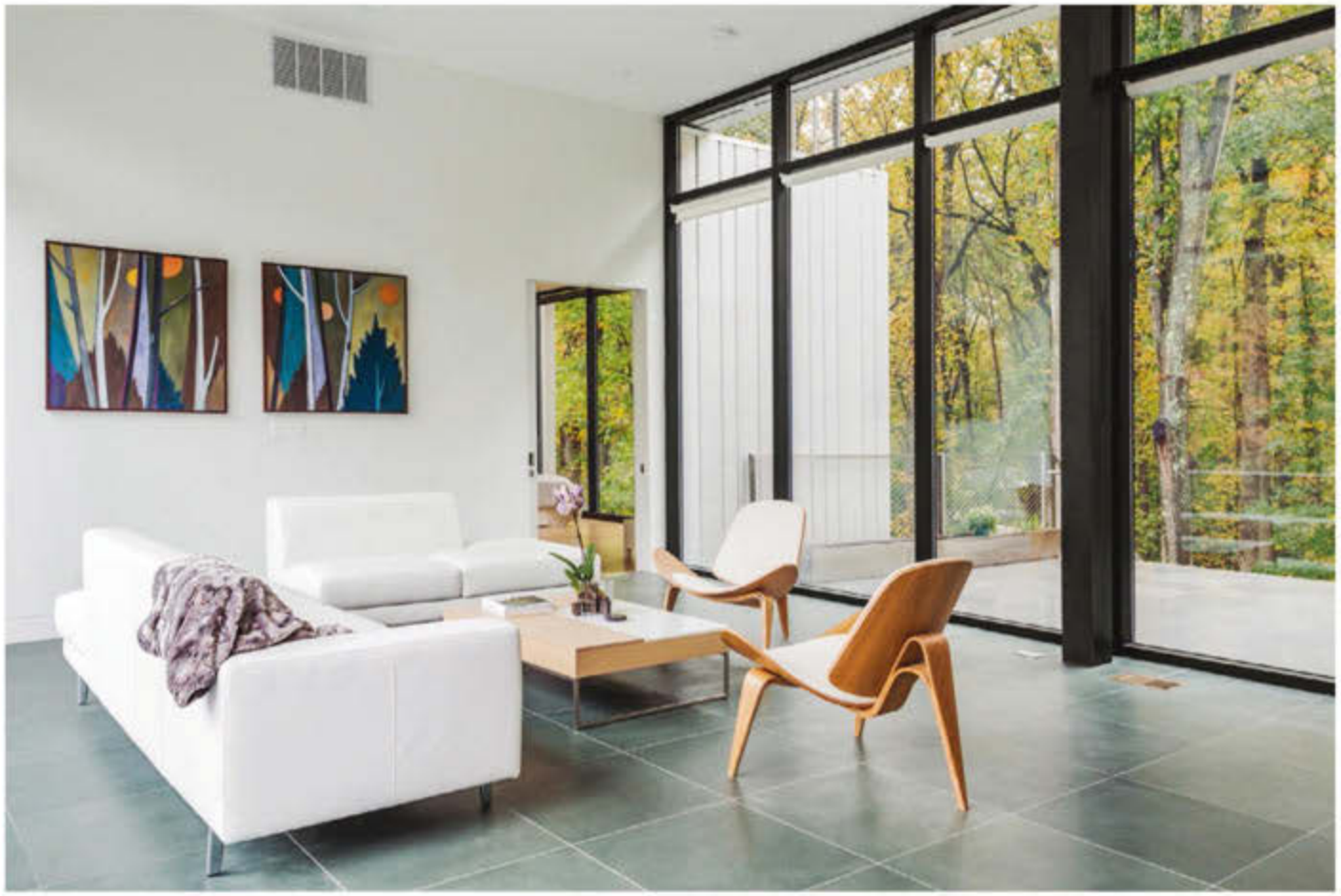
Take It to the Bridge

TEXT BY
Georgina Gustin
PHOTOS BY
Peter Frank Edwards

PROJECT
Bridge House
ARCHITECT
Höweler + Yoon Architecture
LOCATION
McLean, Virginia

Located on a sloped wooded site, the 7,500-square-foot Bridge House encompasses two stories and a finished basement. The multi-generational abode by Höweler + Yoon Architecture embraces its sylvan setting through floor-to-ceiling glass walls and generously sized terraces on the first and second stories.

An adventurous indoor-outdoor home by the Boston practice Höweler + Yoon Architecture acts as a beacon for three generations of a tight-knit family.



When Song and Sam Chung first arrived in the United States from South Korea, with 90 bucks in their pocket and an uncertain future, they may have had an image of a typical American home in their minds. But whatever that long-ago vision, it could not have looked anything like the metal-clad geometry of the Bridge House, their current residence in McLean, Virginia, a suburb of Washington D.C.

Straddling the crest of a grassy lot, the Chungs' new home bears little resemblance to its traditional neighbors. The floor-to-ceiling glass walls, the cantilevered boxes that define its shape, and the striated anodized-aluminum siding are a long way from the pitched roofs and shuttered windows of nearby colonials. Yet, despite its appearance, it's the way the family inhabits their home that makes it even more distinctive.

Song and Sam, along with their son, John, daughter-in-law, Saras, and grandchildren, Karis and Jaron, all live in the house. It was designed to accommodate three generations—a deliberate construct for a lifestyle that is traditional in some respects and, in others, a novel experiment. "It's new for all of us—that's part of the joy and challenge of it," John, an assistant pastor at Christ Central Presbyterian Church, says, while standing in the family room, which faces a backdrop of towering trees. "It's not just multigenerational; it's multicultural." ›

Furnishings inside the home reflect a minimalist sensibility. A Chiva Functional coffee table by BoConcept, a Monti sofa by Dellarobbia, and Hans Wegner Shell chairs by Carl Hansen & Søn outfit the living room (above). Enclosed with glass on two sides, the space allows nature to flow inside. The fireplace surround and staircase are fabricated from steel with a clear coat (right). Large family gatherings are common so the dining table by Moon Custom Millwork comfortably seats 12; it's made from wood that resident Sam Chung salvaged himself (opposite).

Floor-to-ceiling windows by Sunshine Glass feature a five-and-a-half-inch profile aluminum frame (left). The LC4 chaise in the master bedroom on the first floor is by Cassina. Equipped with an LG refrigerator and Thermador wall oven, the eat-in kitchen also boasts custom cabinets faced with an oak veneer and a natural stone island (below).

The Chungs bought the acre-plus property in 2003, hoping to build their dream retirement home there. They envisioned their children living with them as adults, in the Korean tradition. But John and his sister, Jane, are American-born kids, who grew up in nearby Fairfax. Song and Sam never knew where life would bring them or whether the traditions of Korea would take root in the next generation.

The couple lived in an existing ranch house on the property and waited for their children's plans to take shape, before ultimately deciding on a form for their new home. They worked with the Boston-based firm Höweler + Yoon Architecture to develop options and received their first set of drawings in 2005. "They wanted the house to be designed in such a way that it would almost tempt their children to move back in with them, as opposed to just being a house with guest rooms," says Meejin Yoon, one of the firm's principals, who has known the family since childhood.

When it became clear that John, Saras, and their young children were moving back to the area from St. Louis, and that Jane would remain in Paris, where she had been living, the family decided on a design that would enable both couples to have subtly separated private spaces. For the elder Chungs to access their bedroom, they walk through a glass-walled living room, which serves as a transitional zone. "It almost feels like you're going outside to access the master bedroom," Yoon says. "Like it's a separate cottage."

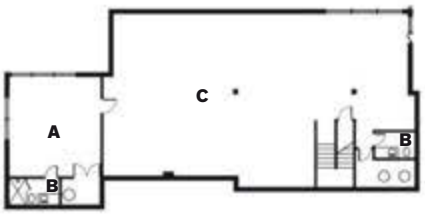
Indeed, the landscape is impossible to ignore from within the house. A panorama of trees is visible from nearly every room, ensuring that the family can enjoy the perpetually changing backdrop of foliage. The patio and second-story terraces offer room for lounging al fresco during the warmer months.

The bedrooms belonging to John, Saras, their children, and Jane, when she's visiting, are all on the second story, dubbed the Bridge since it traverses the two solid volumes that comprise the first floor. A steel staircase leads upstairs and snakes down to the enormous basement, where the kids play and the adults often work, in a boardroom-style office. "It creates that separation without feeling like a barrier, because it has a glass wall," Yoon says of the stairs. "There's transparency but a real sense of separation."

Construction began in 2013 and took less than a year, with Sam acting as general contractor. A mechanic for many years, he has experience managing properties and overseeing construction projects. "For our kids to see how hard he worked was one of the coolest things," Saras says. "Not many people get to live in a house their grandfather built."

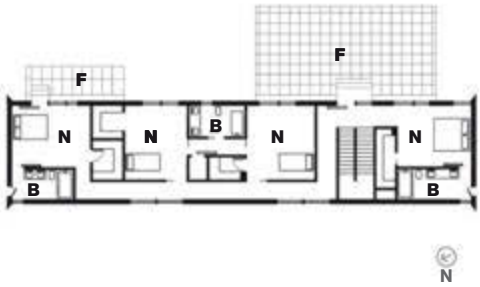
Sam hired subcontractors, many of them Korean, who had never constructed anything like the Bridge House but were willing to learn something new for the sake of the project—and who didn't charge the rates usually associated with high-end custom detailing. Yoonhee Cho, an employee from Höweler + Yoon, ›

Basement Level



First Floor

Second Floor



Bridge House Floor Plan

A Den
B Bathroom
C Office
D Master Bedroom
E Master Bathroom
F Terrace
G Living Room
H Entry Terrace
I Kitchen
J Family Room
K Dining Room
L Laundry/Mud Room
M Garage
N Bedroom

The kids' bedrooms are located on the second story. Karis's room (far left) is furnished with a Fatboy beanbag chair and, like Jaron's room (near left and bottom), pieces from Ikea. The flooring in the house alternates between seven-inch-wide oak planks and slate tile, the latter extending to the first-floor terrace (opposite).

"Mr. and Mrs. Chung were very conscious of having a house that their kids would want to live in, not just be willing to live in." —Meejin Yoon, architect

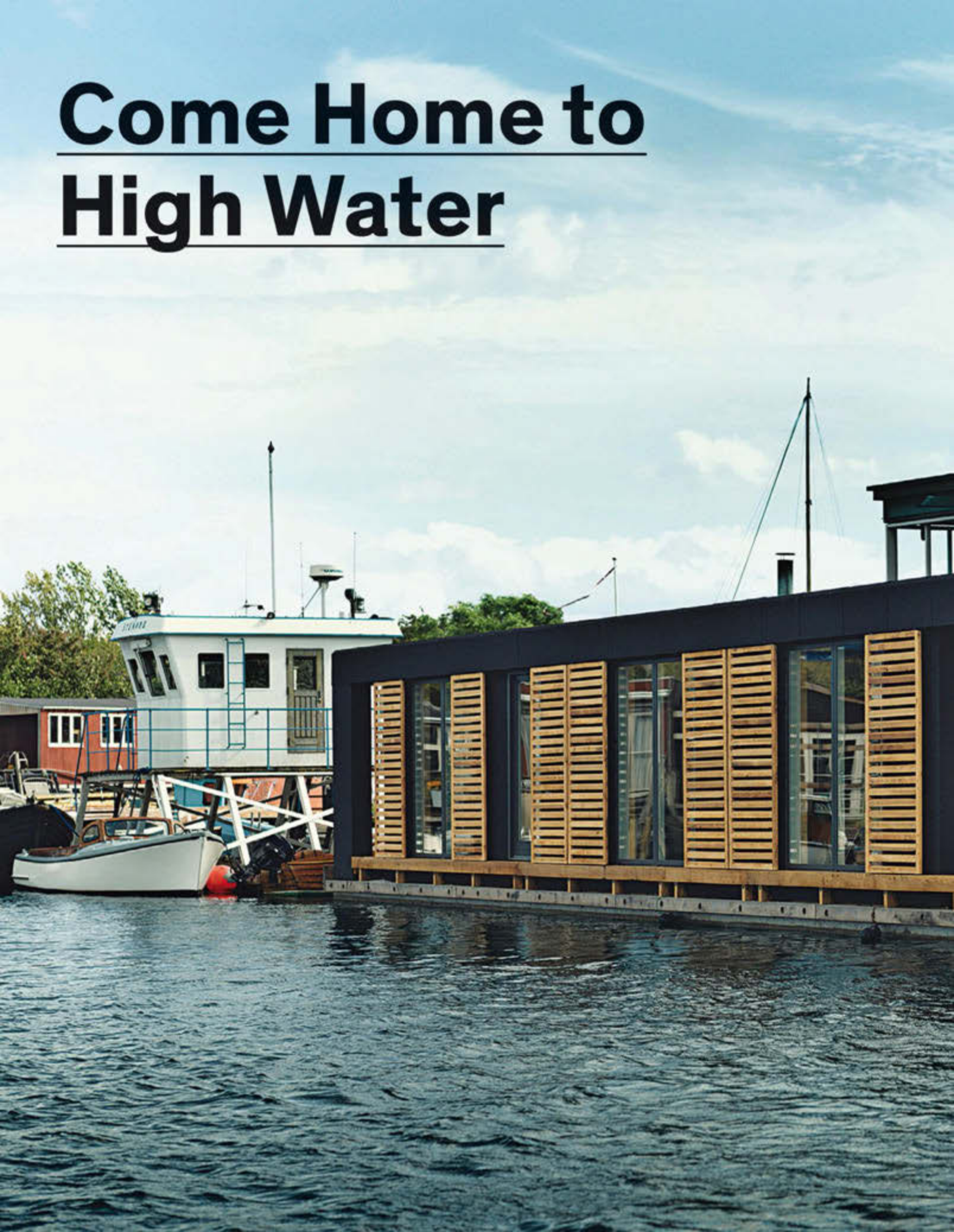
served as project manager, even moving from Boston to the area for six months so she could be on site full-time, tracking down materials and translating. "That's the type of care I feel we got," Song remembers.

The family lived together in a three-bedroom apartment nearby, finally moving into the new home in April 2014. They sold or gave away their existing furniture and, with the guidance of Höweler + Yoon, picked new pieces just for the space, shedding old aesthetics and attachments along the way. "None of us had any furniture like it," Saras remembers. "It was just: The house needs this."

Certain possessions, though, were too meaningful to shed, and many of those are tucked away in the house's generous storage areas. A set of china that Song painstakingly collected piece by piece when money was tight years ago sits inside a kitchen cabinet. An oil painting from their old house in Fairfax hangs on an adjacent wall.

But amid all the sleek lines and spare, carefully executed backdrops of this 7,500-square-foot spread is a little piece that says the most about the home. Sam and Song, upon returning from an overseas trip, found a little drawing, done in marker, by Karis. It's a pink bow bookended with "Welcome Back" and is now the lone piece of art on the giant wall above their bed. "We had a dream that they would move back to Virginia," Sam says. Song adds to the thought: "It's the luckiest thing in our lives, to have our grandkids upstairs." □

Come Home to High Water



After three years ashore, a Copenhagen couple return to the city's waterways on a floating home for two.

TEXT BY
Luke Hopping
PHOTOS BY
Anders Hviid

PROJECT
Juul-Nørgaard Residence
ARCHITECTURAL DESIGNERS
Lisbeth Juul & Laust Nørgaard
LOCATION
Copenhagen, Denmark

Lisbeth Juul and Laust Nørgaard drew upon their years of experience living on the water to design and build an 860-square-foot floating home in Copenhagen Harbour. The home's minimal form and furnishings reflect the residents' desire to downsize following three years on land.

The narrow entrance hall **faces another door, w**hich **opens seaward. Built**-in cabi**nets serve as both sto**rage and **display. The porthole** mirror **is by Jacques Adnet.** Outside, **larch-wood shutters** offer the **residents privacy (op**posite).

Life for the couple centers on an open kitchen-dining-living area (above). Nautical references are kept to a minimum, but a few touches nod toward the home's habitat. A Rais wood-burning stove recalls a ship's furnace; soft green and blue fiberglass Eames chairs echo the color of the sea, which is a constant presence thanks to floor-to-ceiling glass doors. The custom dining table sits beneath a sculptural Titania pendant by Alberto Meda. Their yellow Labrador, Buster, rests next to a Hay sofa. The couple have crafted their own kitchens in the past. For their floating home, however, they selected the black Vipp kitchen, where Juul chats with her daughter, Karla (right).

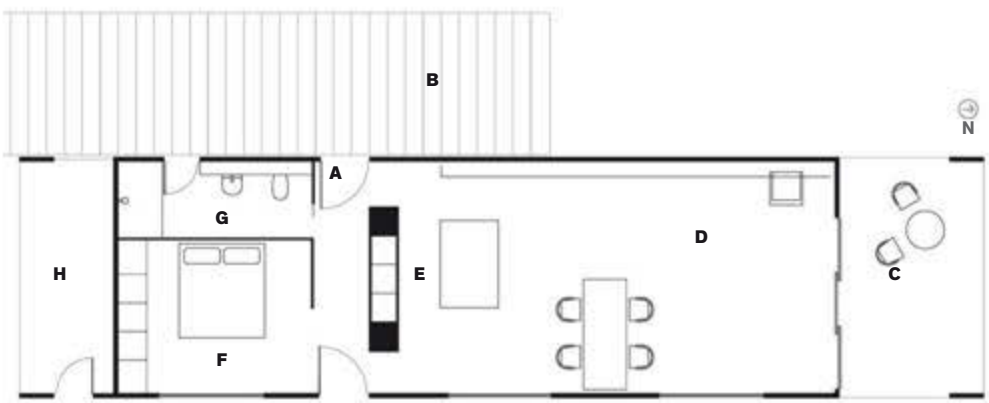
Bobbing amid midcentury houses on stilts, in a secluded part of Copenhagen Harbour, Lisbeth Juul and Laust Nørgaard's compact floating home cuts a dramatically modern profile. The 860-square-foot home, which the residents designed and built themselves, is the culmination of 25 joy-filled years on houseboats, and three less-comfortable ones on land.

In 2010, looking for a change of scenery, the couple and their daughter, who was born and raised on the city's canals, disembarked from their houseboat and settled in an apartment in Copenhagen's maritime Christianshavn neighborhood. "Our friends and family were quite surprised, but it felt right at the moment," explains Juul. Soon, though, they longed to commune more directly with the open water. In September 2013, Juul and Nørgaard decided it was time to return to Copenhagen's pristine waterways.

Over the next eight months, they planned, designed, and built a home, on two concrete logs filled with lightweight polystyrene, moored near the artificial island Ved Slusen. The quiet location is worlds away from the bustling capital yet only 15 minutes from downtown by dinghy, or "sea moped," as they call it. Juul, who works at a performing arts theater, appreciates their home's proximity to the city's creative pulse. There's even an area adjacent to their dock to walk their yellow Labrador, Buster. ›

Glass doors grant the bedroom an immediate connection to the water (above). The sparsely decorated room features a PK33 stool, DUX bed, and framed photo of Björk by Anton Corbijn (opposite above). In the bathroom (opposite below), the home's epoxy floor transitions from whitish gray to submarine yellow. The sink and tub are by Galassia, and the faucets are by Vola. A ladder, which serves as a towel rack, was sourced from the Danish Emergency Management Agency. The black-and-white industrial laundry bin is by Vipp.

"I can wake up in the morning, take two steps out of my bed, and jump into the water—or take my kayak for a trip. I just love that intensely."
—Lisbeth Juul, resident



Juul-Nørgaard Residence
Floor Plan

A Entry Hall
B Floating Bridge
C Terrace
D Living-Dining Area
E Kitchen
F Bedroom
G Bathroom
H Storage Area

For Juul and Nørgaard, a craftsman and seasoned shipbuilder with his own company and workshop, the most significant challenge wasn't fabricating the floating home but downsizing their lives to fit into it. The pontoon they selected for the project is their smallest yet. "Our daughter, Karla, had moved, and we didn't need so much space. We wanted to build and live more sustainably and maintenance-free," Juul explains. Taking only their most cherished belongings with them, the pair bequeathed many of their furnishings to the new owners of their apartment.

The result of this space-conscious approach is a floating home with a minimal interior to match its modest stature. Its symmetrical silhouette, larch-wood shutters, and black facade made of roofing felt hint at the simple, Scandinavian design that lies within.

Five distinct spaces—a hall, bedroom, bathroom, kitchen-dining-living area, and terrace—are apportioned within the plywood-paneled interior. An industrial, black Vipp kitchen, located in the heart of the home, is the most immediately striking feature. Juul and Nørgaard chose this kitchen for the simplicity of its design and because it rests on slender legs rather than a monolithic base.

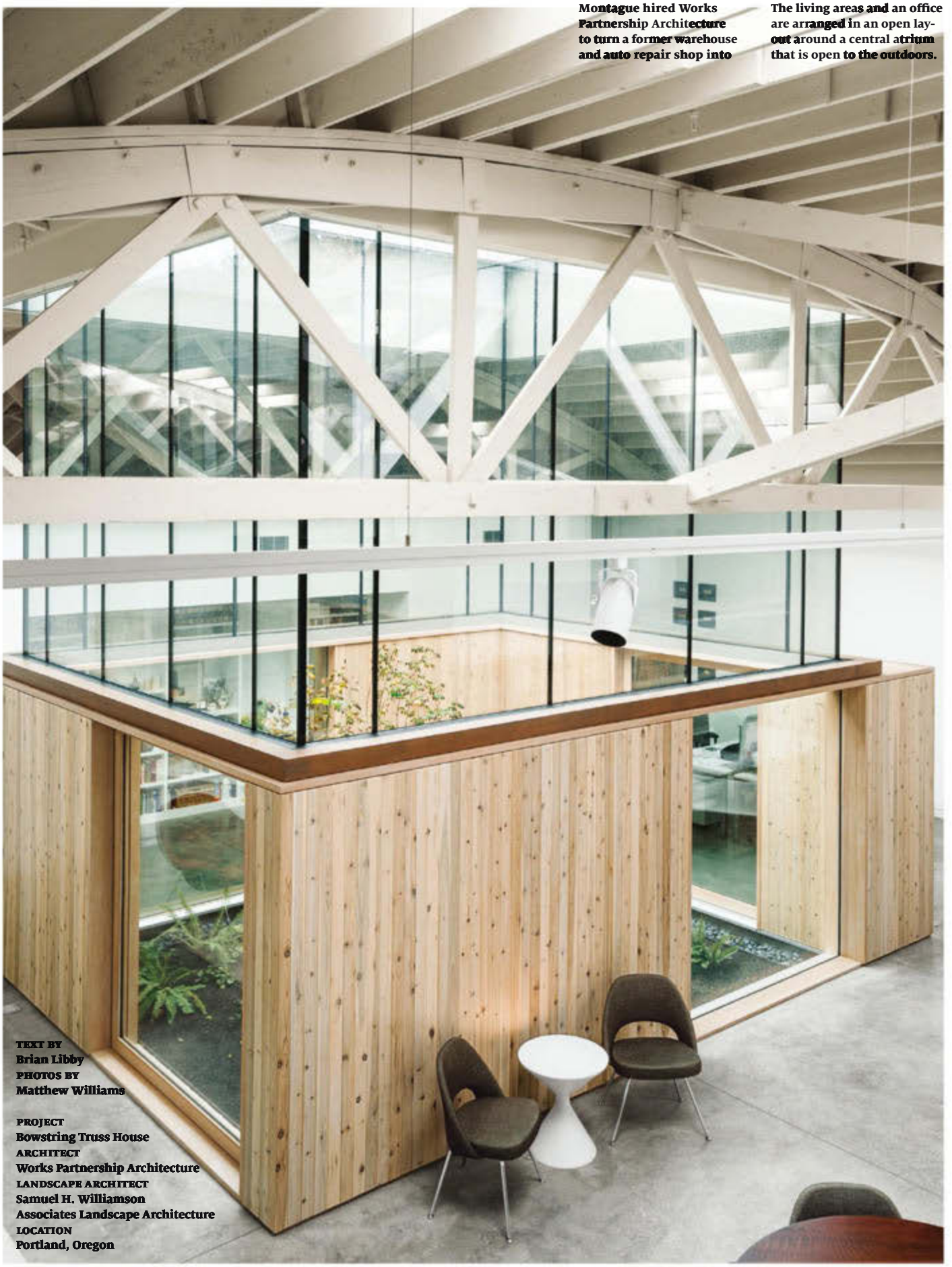
Though it contains many of the home's key functions, the common area is uncluttered. A set of Eames chairs, a Rais wood-burning stove, and a stainless-steel propeller blade (one of the few overtly nautical references) adorn the space, which opens onto a low terrace that glides just above the water. Two canvas Bat chairs, one for each resident, are oriented north, away from the sun's harshest glare.

A design priority for the residents was including avenues for aquatic light to enter the home. Their narrow entry hall is bookended by glass doors, permitting light to bisect the width of the house. "It's like living in a summerhouse all year round. The light is absolutely the most life-giving thing about it," says Juul.

Opposite the front entrance, the couple's bedroom opens seaward, affording waking access to the cleanest water in Copenhagen. Juul begins each day by diving in—just two feet from her bed.

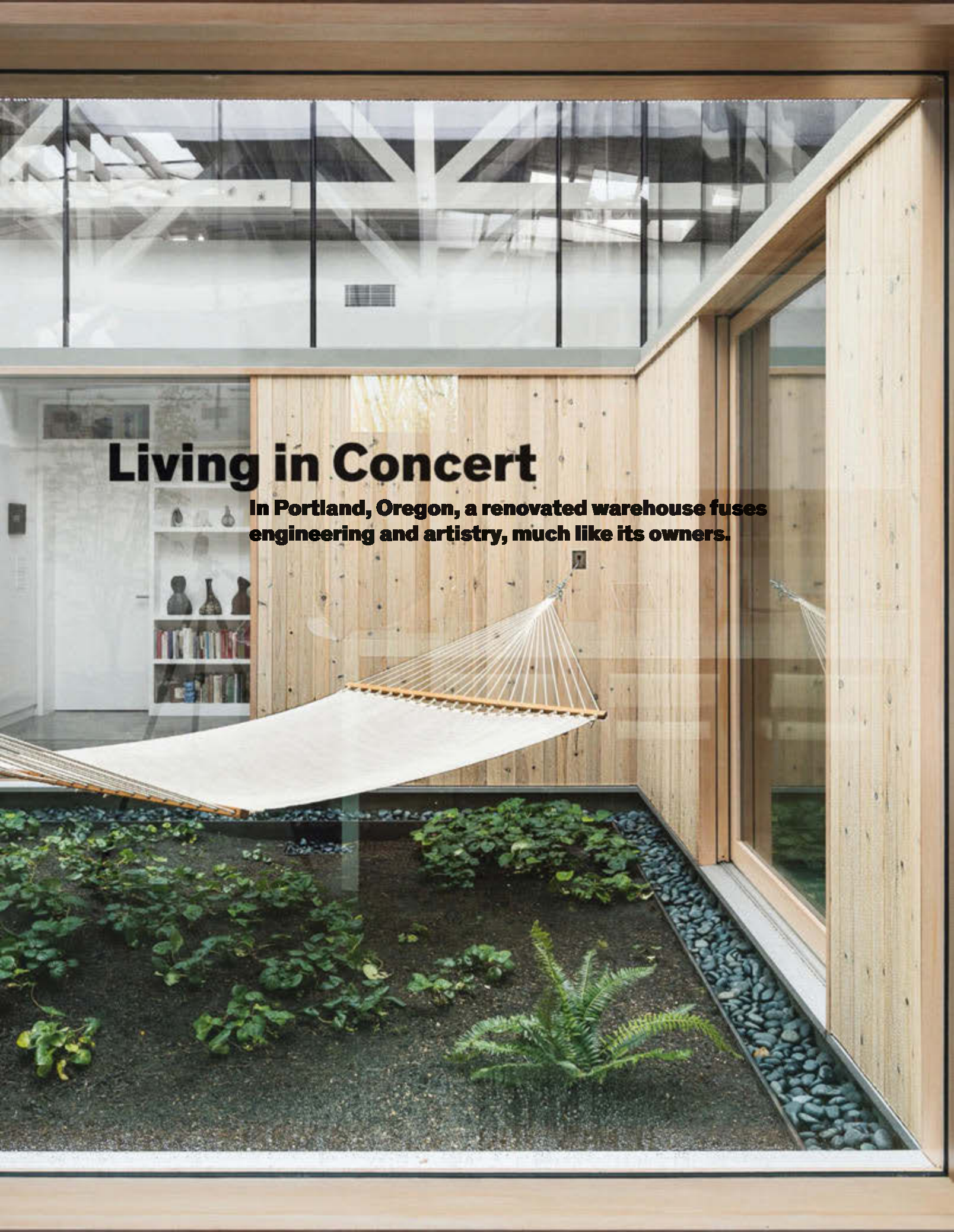
The couple doesn't know whether they'll remain in this home permanently, but returning to land seems unlikely. After nearly three cumulative decades on the water, a floating home is more a fact of life than a flight of whimsy. "It's where our way of life is most fulfilled," says Juul. □

Linda Hutchins and John Montague hired Works Partnership Architecture to turn a former warehouse and auto repair shop into a versatile live-work space. The living areas and an office are arranged in an open layout around a central atrium that is open to the outdoors.



TEXT BY
Brian Libby
PHOTOS BY
Matthew Williams

PROJECT
Bowstring Truss House
ARCHITECT
Works Partnership Architecture
LANDSCAPE ARCHITECT
Samuel H. Williamson Associates Landscape Architecture
LOCATION
Portland, Oregon



Living in Concert

In Portland, Oregon, a renovated warehouse fuses engineering and artistry, much like its owners.

Hutchins and Montague furnished their living area with Theatre sofas by Ted Boerner for Design Within Reach and Womb chairs by Eero Saarinen for Knoll. The Kubo coffee table is by Mobital, and the Strind side table is from Ikea. *Torrent*, an ink-on-watercolor-paper installation by Hutchins, hangs on the far wall.

A custom light fixture by the Sterling Steel Company hangs over the quartz countertop by Caesarstone (above). The clear Douglas fir doors on the cabinets were whitewashed to let the grain shine through.

It's a sunny weekday afternoon, and Linda Hutchins and John Montague's house in the Northwest District of Portland, Oregon is teeming with life. As Hutchins serves slices of homemade rhubarb pie to friends gathered around their long kitchen island, Montague is watching percussionists from a local classical music ensemble, Third Angle New Music, rehearse. The dining area has been cleared of its table and filled with rows of temporary seating, facing the musicians. "It's not a concert hall, but it's not a bad house concert," says Montague, a retired software engineer and entrepreneur who sits on Third Angle's board.

Though sunset will arrive soon, this former warehouse remains full of natural light, thanks to 11 skylights and a glass atrium in the center of the space, where a hammock and a vine maple tree sway in the breeze. "Once, when there was a full moon, I remember I couldn't see the moon itself over the atrium, but I could see its reflection four or six times in the panes of glass," says Hutchins, an acclaimed visual artist.

Known as the Bowstring Truss House, the building had a long gestation. Hutchins and Montague first came across the 5,000-square-foot warehouse and former auto repair shop in 2006, when she was looking for a new studio. But after walking through the wide-open space and admiring its exposed roof trusses, Hutchins told her husband, "I don't want my studio here. I want to live here." With the real estate market booming, their architects recommended tearing down the warehouse, building a new multistory condominium building, and living in the penthouse. While they were at it, Hutchins and Montague could also demolish an unoccupied former gas station next door to create a buffer from the traffic on 19th Avenue. "But that really wasn't why we bought the building," Montague says. The warehouse had to stay.

The couple hired a new firm, Works Partnership Architecture, to reimagine the warehouse and design a new mixed-use space in the former gas station. Then the recession hit, putting everything on hold. Eventually, the adjoining projects were restarted in stripped-down form, which may have been the best move for the warehouse anyway; several concrete walls were penciled out, leaving the kitchen, living, and dining areas, as well as an office, in a large, open volume with the atrium. "I think a lot about how much of my aesthetic as an artist has to do with editing things out, paring things, until some kind of

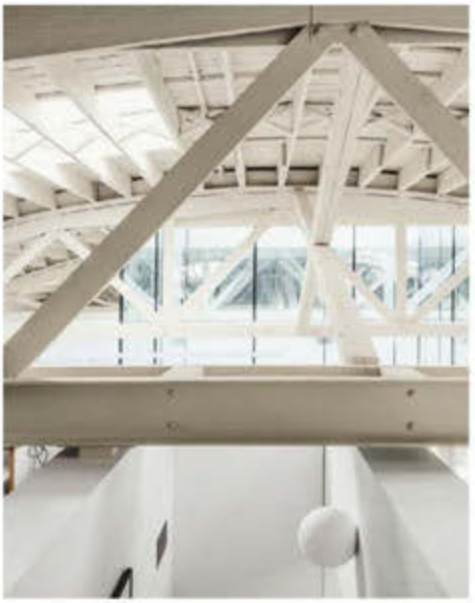
essence is revealed," Hutchins says. "That also applies to the way the design of the house evolved."

The architects also took inspiration from an exhibit that William Neburka, a partner at Works Partnership Architecture, had seen at the former home of the Dia Art Foundation in New York City, another raw space with a bowstring-truss roof. Richard Serra's giant steel *Torqued Ellipses* filled the middle of the space, creating a series of smaller volumes around them. "Yet you always had a sense of the overall space," Neburka says. So while walled-off bedrooms occupy the front and back of the Bowstring Truss House, the majority of the home is devoted to a single open volume, arranged around the atrium. Maintaining the openness of the original warehouse also meant that the couple, who are active supporters of Portland's arts scene, could easily convert the living-dining area into a small performance venue, with seating for up to 50.

Several rooms—the master bedroom, bathrooms, laundry room, and garage—are enclosed in "boxes," while others are set off by walls that don't quite reach the ceiling, leaving the trusses visible. To temper the industrial feel and match the more pristine, gallery-like ambiance of the interiors, the trusses were painted white rather than stained. "We really sweated that decision," Neburka says, "but after they had painted them, the light was ethereal. The whole thing glowed." The clear Douglas fir doors on the kitchen cabinets were whitewashed to allow the grain to show through while maintaining a consistent sense of unified space. "You just kind of flow through the whole thing," says Neburka's partner, Carrie Strickland. "It becomes more about what happens between the program elements."

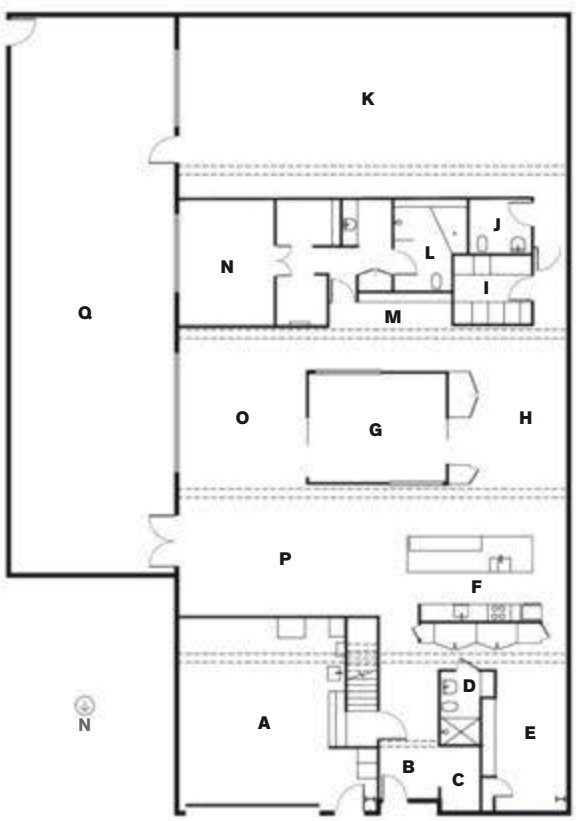
The Overton 19 building, also by Works Partnership, sits next door where the gas station and a parking lot used to be. Its three stories house a series of live-work apartments and ground-floor retail. With the Bowstring Truss House, it forms a small courtyard, where long strings of ornamental hops clamber up two walls, and where Hutchins grows rhubarb to use in the pies she serves when company calls. This doesn't always involve a living-room performance by a percussion ensemble, but Hutchins and Montague seem to enjoy and look forward to every opportunity to share their space beneath the trusses. ›

The guest bedroom (below left) features a custom bed and headboard by Henstein's Custom Cabinets of Clackamas, Oregon, outfitted with bedding from the Terra Nova collection by Jack Lenor Larsen for Martex. Rolling cabinets by Sandusky proved a handy storage solution in Hutchins's studio (below).



Architects William Neburka and Carrie Strickland set off some spaces with walls that stop shy of the bowstring trusses to preserve an overall sense of openness (far left). They enclosed other rooms in cedar boxes (left). Perforated metal screens, one of which doubles as the front door, shield the storefront window from the street (below). Hutchins and Montague worked with Samuel H. Williamson Associates Landscape Architecture on the garden (opposite), which is planted with sword ferns, vine maple, and wild ginger. "When we look at it from the bedroom, it's our private little forest," Montague says.

"I enjoy seeing the garden change with the seasons. To watch the ornamental hops shoot up from nothing—I enjoy seeing that happening." —Linda Hutchins, resident



Bowstring Truss House
Floor Plan

A Garage
B Entry
C Closet
D Guest Bathroom
E Guest Bedroom
F Kitchen
G Atrium
H Study
I Darkroom-Laundry Room
J Half Bathroom
K Studio
L Master Bathroom
M Library
N Master Bedroom
O Living Room
P Dining Room
Q Garden

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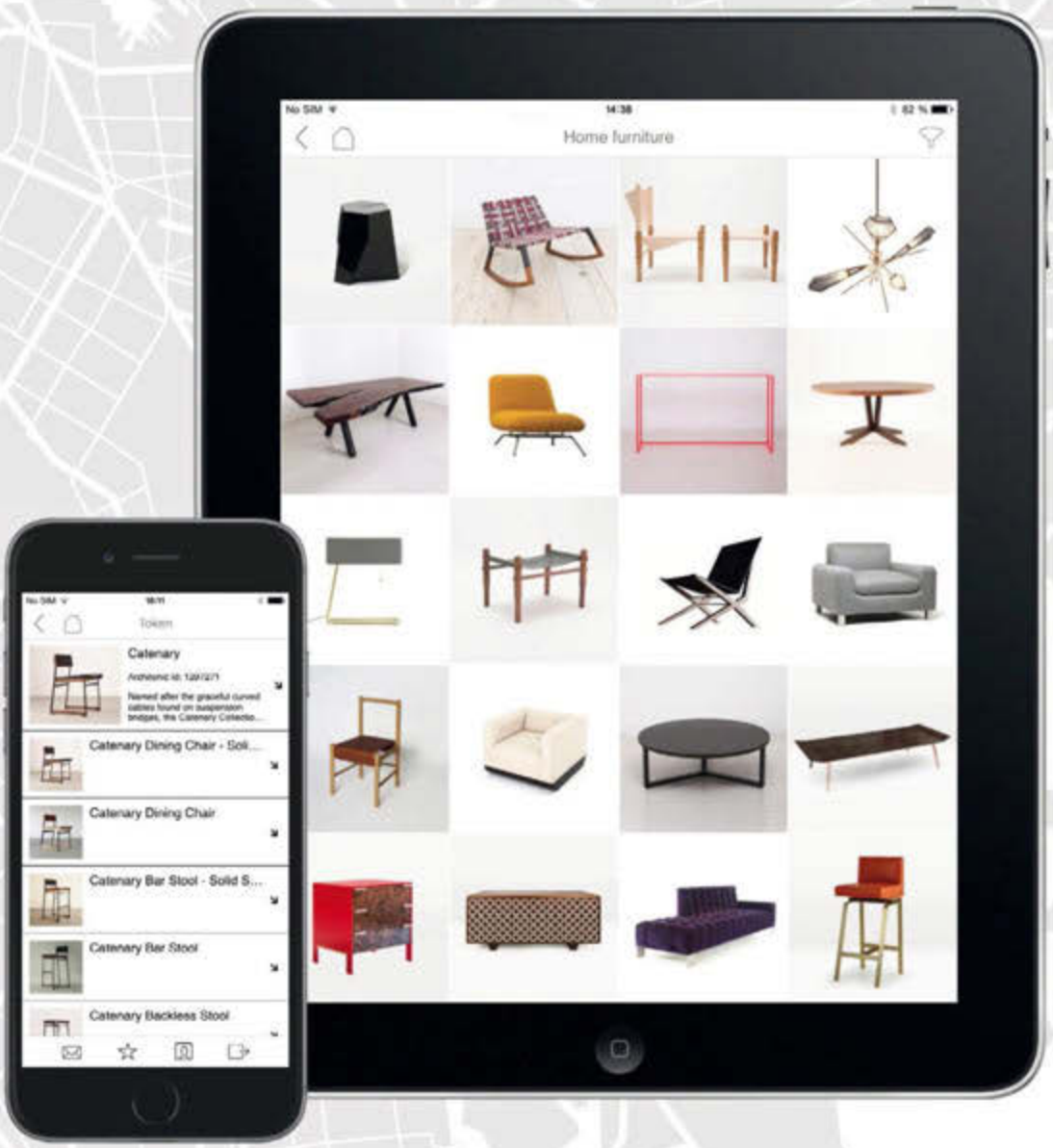

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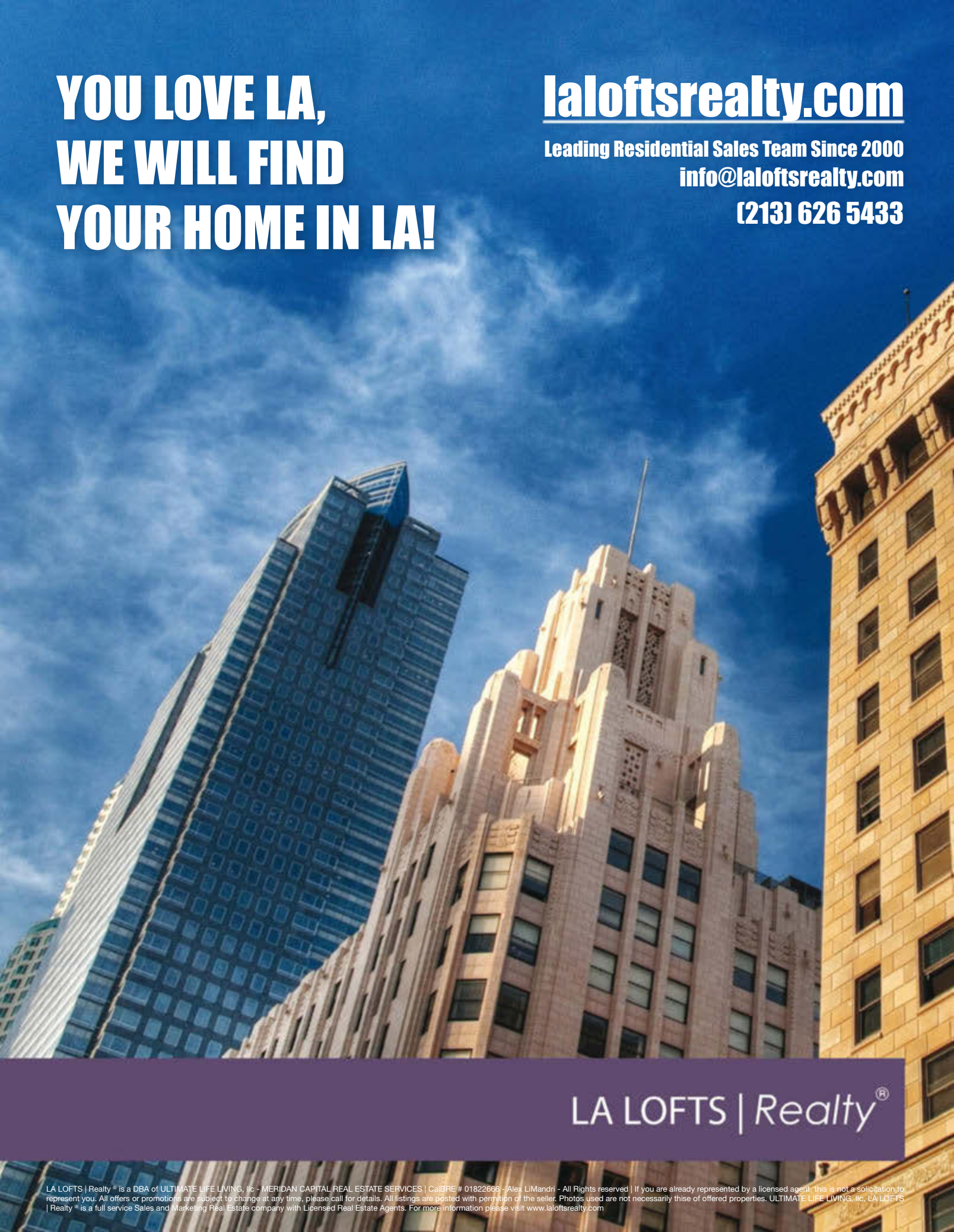

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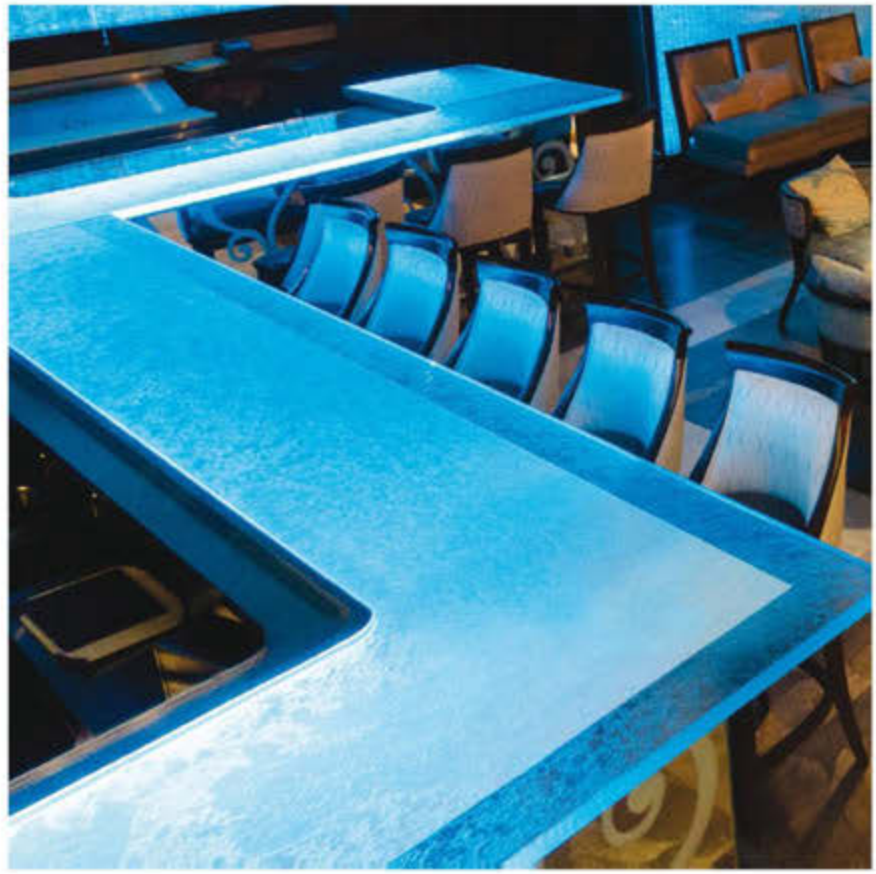

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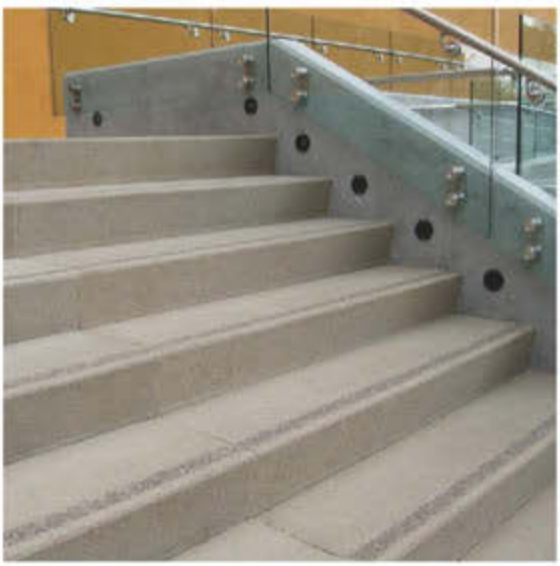

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Claude Cormier + Associés Inc. claudecormier.com
Lawrence Halprin: A Life Spent Changing Places (University of Pennsylvania Press, 2011)
Andrea Cochran Landscape Architecture acochran.com
Kettal kettal.com
Saunders Architecture saunders.no
In Design in-design.no
PS VÅGÖ chair by Ikea ikea.com
E27 pendant lamps, Float candlestick, and Bulky tea set for Muuto muuto.com
Ed Beaulieu aquascapeinc.com
Albert, Righter & Tittmann Architects alriti.com
Babyletto crib babyletto.com
Dwell Studio Rug dwellstudio.com
Smileywalls wall decal etsy.com/shop/smileywalls
Normandy paint by Benjamin Moore benjaminmoore.com
Coral pendant lamp by David Trubridge davidtrubridge.com
Noguchi Cyclone dining table and Case Study fiberglass dowel chair by Modernica modernica.net
Tod Williams Billie Tsien Architects | Partners twbta.com
Mathews Nielsen Landscape Architects mnlandscape.com
K57 and K92 Kolumba handmade bricks by Petersen en.petersen-gruppen.dk
Oak millwork and paneling by the D.S. Huntington Company dshuntingtoncompany.com
Custom window frames by Duratherm Window Corporation durathermwindow.com
Double-glazed windows by Viracon viracon.com
Lamontage wall coverings by Liora Manné lioramanne.com
Tile by Heath Ceramics heathceramics.com
Custom beds, desks, and cabinets by Tod Williams Billie Tsien Architects | Partners, made by J.E. Scholtz Custom Millwork twbta.com; 610-358-5858
Ottoman armchairs by Noé Duchaufour-Lawrance for Ligne Roset ligne-roset-usa.com
Poro chairs by Dietiker Switzerland dietiker.com
Recessed linear fluorescent lighting by Gammalux Lighting Systems gammalux.com
Recessed six-inch downlights by Lightolier lightolier.com
Exterior lights by Bega bega-us.com
Damien Brambilla damienbrambilla.com
Atelier Roberta atelierroberta.com
Ray lounge chair, DLM table, About a Chair 12 and 22, Hee bar stools, Woody high shelving unit, Ella coffee table, Mags Soft sofa, and Dot cushions, all from Hay hayshop.dk
Stick round table by Valsecchi 1918 myareadesign.com
Overtime desk by Stina Sandwall for Abstracta scandinaviandesigncenter.com
Seat cushions by Kvadrat kvadrat.dk
Jim bed by File Dans Ta Chambre filedanstachambre.com
Wow ottoman and tabletop by Pedrali pedrali.it

76 Energy 360

L.A. River Revitalization Corporation larivercorp.com
flowproject.la flowproject.la
U.S. Army Corps of Engineers, Los Angeles District spl.usace.army.mil
SWA Group swagroup.com

82 Backstory

Todd Davis Architecture td-architecture.com
Matarozzi/Pelsinger Builders matpelbuilders.com
Strandberg Engineering strandbergeng.com
Remy chair and dining table by Restoration Hardware restorationhardware.com
Gas range by BlueStar bluestarcooking.com
Canopy hood by Vent-a-Hood ventahood.com
Refrigerator by Liebherr liebherr.us
Avsikt roll-front cabinet from Ikea ikea.com
Double DishDrawer by Fisher & Paykel dcsappliances.com
Farm sink by Porcher porcher-us.com
Kitchen faucet by VDOMUS amazon.com
Faucet by InSinkErator insinkerator.com
Dublexo sofa and ottoman by Innovation Living zincdetails.com
Gas fireplace by Kozy Heat kozyheat.com
Wall clock by Muji muji.com
French doors by Bonelli Windows & Doors bonelli.com

92 Big Idea

Mork Ulnes Architects morkulnes.com
Damner Construction 415-250-4670
Natal Modica Construction, Inc. nmodicaconstruction.com
Sliding glass doors by International Window Corporation intlwindow.com
Refrigerator and dishwasher by Thermador thermador.com
Custom skylights by DeFauw Design+Fabrication defauwdesign.com

98 Profile

Spirit of Place/Spirit of Design spiritofplace-design.com spiritofplace-design.blogspot.com
Travis Price Architects travispricearchitects.com
Wade Davis daviswade.com

108 Focus

Arkitektstudio Widjedal Racki wrark.se
Table by Ilva ilva.dk
CH36 chair by Hans J. Wegner for Carl Hansen & Søn carlhansen.com
Riba armchair and sofa by Triconfort Riba triconfort.com
Island by Multiform multiform.dk
Corian by DuPont dupont.com
Refrigerator and freezer by Sub-Zero, oven and hood by Wolf subzero-wolf.com
Hunting Chair by Børge Mogensen for Fredericia fredericia.com
Sofa by Sits sits.eu

118 Renovation

D'Arcy Jones Architecture Inc. darcyjones.com
Rina Zweig Landscape Design rinazweig.com
Sofa by Ligne Roset ligne-roset-usa.com
Chair 65 and Table 90A by Alvar Aalto for Artek artek.fr
Leonardo table by Achille Castiglioni for Zanotta zanotta.it
Flint yellow stool from CB2 cb2.com
Oven and dishwasher by Miele miele.com
Cooktop by Gaggenau gaggenau.com

128 Take it to the Bridge

Höweler + Yoon Architecture hyarchitecture.com
Monti sofa by Dellarobbia dellarobbiausa.com
CH07 Shell chair by Hans J. Wegner for Carl Hansen & Søn carlhansen.com
Lugo coffee table by BoConcept boconcept.com
Mizu pendant light by Terzani ylighting.com
Refrigerator by LG lg.com
Kitchen faucet by Grohe grohe.com
Wall ovens by Thermador thermador.com
Beanbag chair by Fatboy fatboyusa.com

136 Come Home to High Water

Bed by DUX duxiana.com
Stool by Poul Kjærholm for Fritz Hansen fritzhansen.com
Laundry basket by Vipp vipp.com
Adnet mirror by Jacques Adnet for Gubi dwr.com
Galassia toilet and sink from Odorico odoricostudio.dk
Rais wood-burning stove peisforum.no
Bat chairs by Antonio Bonet, Juan Kurchan, and Jorge Ferrari Hardoy uk.casashopping.dk
Molded fiberglass chairs by Charles and Ray Eames for Herman Miller store.hermanmiller.com
Titania pendant light by Alberto Meda for Luceplan luceplan.com

144 Living in Concert

Linda Hutchins lindahutchins.com
Works Partnership Architecture worksarchitecture.net
Don Tankersley Construction dtcportland.com
Samuel H. Williamson Associates Landscape Architecture shwa.net
Appalachian white-oak flooring from Performa Floor performafloor.com
Pall-X 96 satin finish by Pallmann pallmann.us
Countertops by Caesarstone caesarstone.com
Theatre sofas by Ted Boerner for Design Within Reach dwr.com
Kubo coffee table by Mobital the-furniture-store.com
Strind side table from Ikea ikea.com
Rug from Christiane Millinger Oriental Rugs and Textiles christianemillinger.com
Executive side chair and Womb chair with ottoman by Eero Saarinen for Knoll knoll.com
Graph stool and Sparrow ottoman by Gus* Modern, upholstered in fabric from The Whole 9 Yards gusmodern.com w9yards.com
Custom light fixture by Sterling Steel Company leggett.com/sterlingsteel
Cedar cabinets and millwork by Woodcraft woodcraft.com
Dishwasher and built-in refrigerator by Miele mieleusa.com
Gas cooktop by GE Appliances geappliances.com
Convection double wall oven by KitchenAid kitchenaid.com
Custom bed and headboard by Henstein's Custom Cabinets hensteinscustomcabinets.com
Bedding from the Terra Nova collection by Jack Lenor Larsen for Martex martex.com
Rolling cabinets by Sandusky Lee sanduskycabinets.com

168 Finishing Touch

Rafael Viñoly Architects rvapc.com

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Rafael Viñoly Architects
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LOCATION
University Park, Pennsylvania

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A verdant plaza beneath a cantilevered structure serves as a natural acoustic insulator.

The plaza between two wings of the Millennium Science Complex by Rafael Viñoly Architects looks like a lush oasis, but appearances deceive: it's actually a carefully orchestrated space designed to limit noise and vibration transmission to the high-tech laboratories located beneath it. Winding paths discourage runners. Skateboarders and cyclists can't ride over the fine gravel surfaces easily, but the permeable material allows for rainwater retention. Hilly plots peppered with native plants further insulate the rooms below. Aside from the performace requirements, the garden rewards visitors with a striking landscape. "One can find opportunities for contemplation with framed views of Mount Nittany to the east and of the sky above through the oculus," says David Rolland, a partner at Rafael Viñoly Architects. □


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