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9 Essential Questions

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Q & A with Shigeru Ban

PREFAB NOW

11 Modern Residences
From Around the World
That Defy Expectations

A MARVEL IN VENICE
The Latest Dwell Home
by Sebastian Mariscal

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Dec/Jan 2014

Marmol Radziner's
Desert Creation
Outside Las Vegas

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Prefab Now

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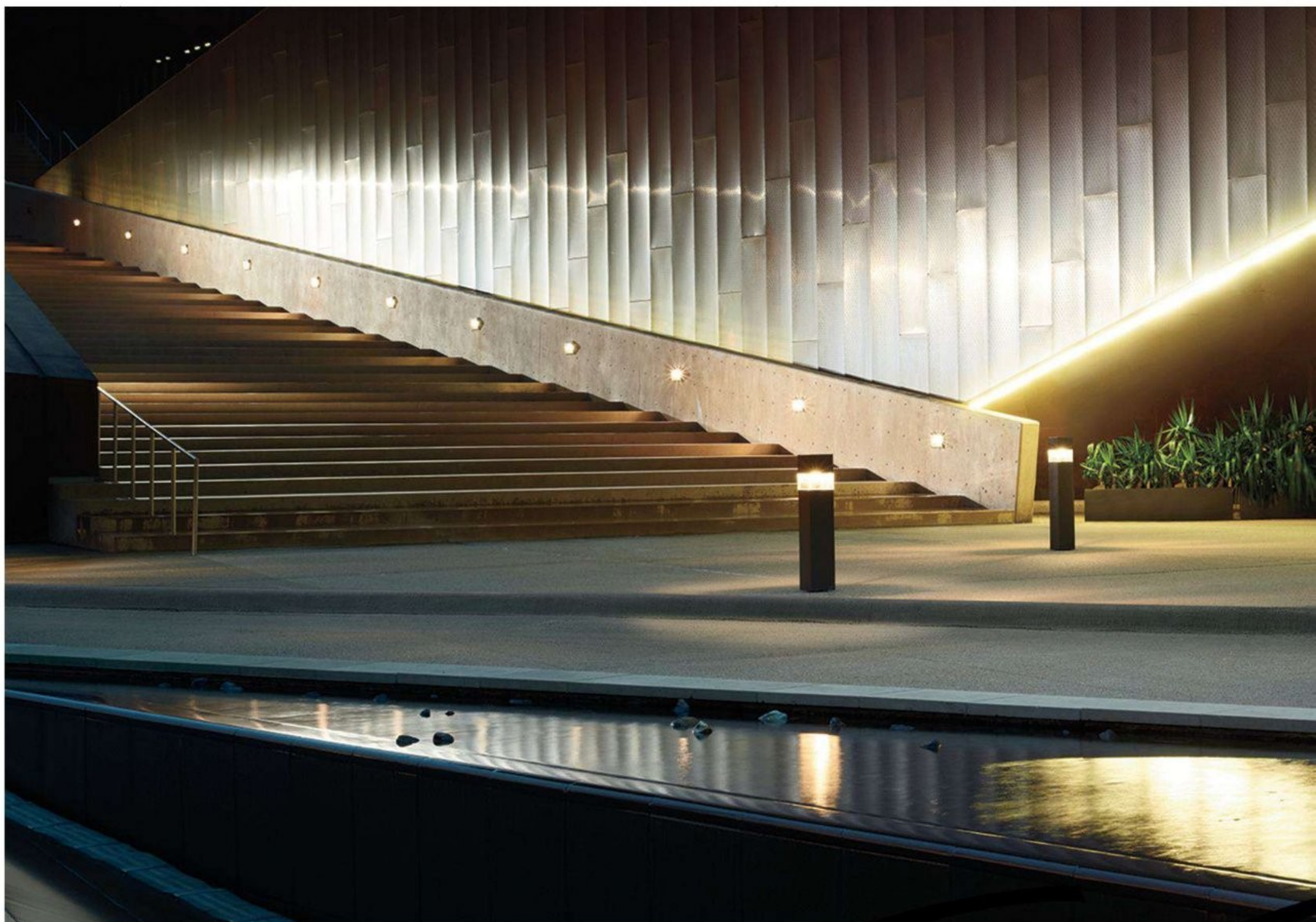


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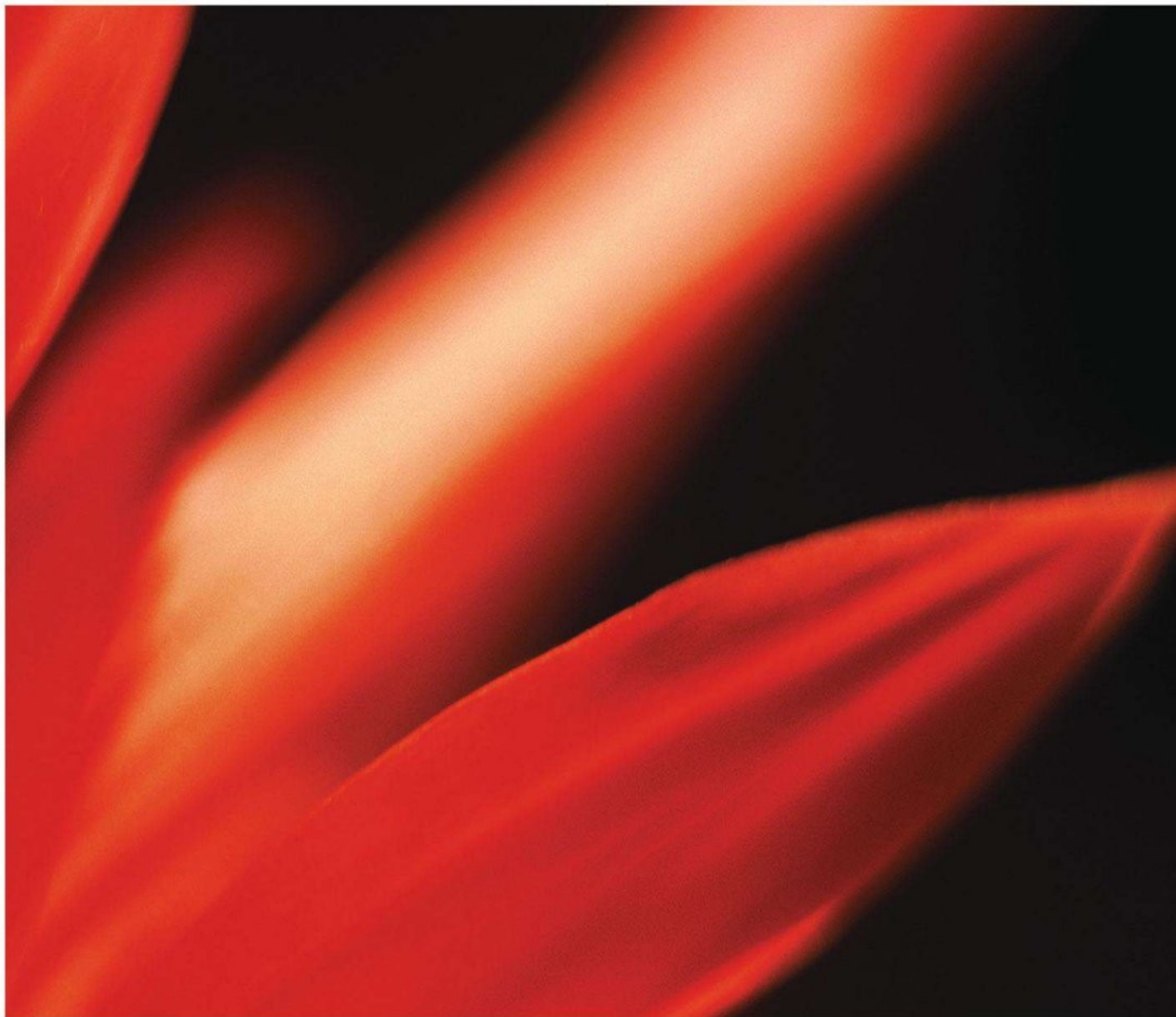
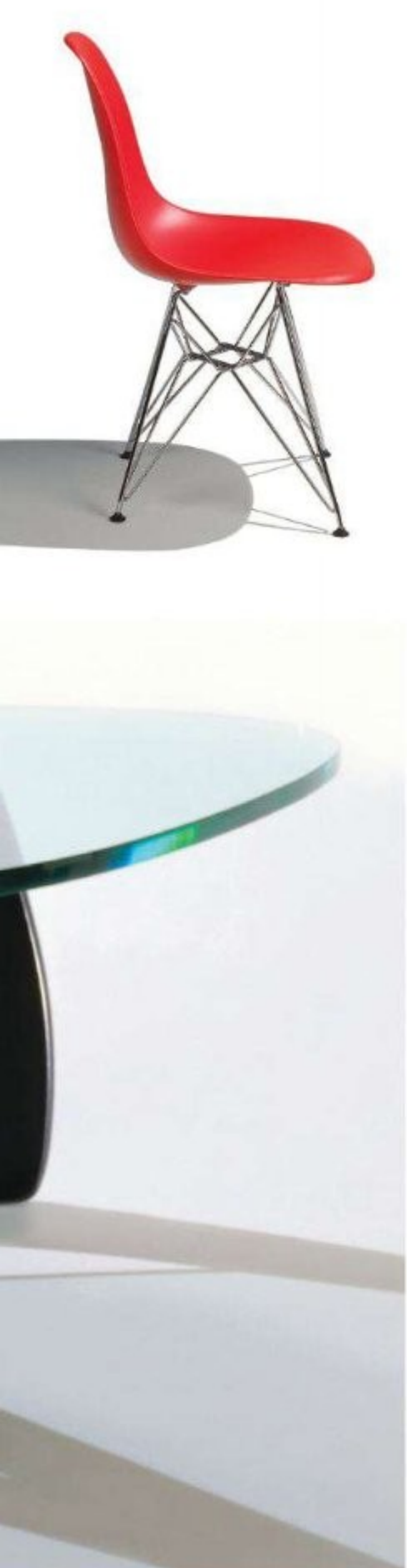
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Text by Zahid Sardar

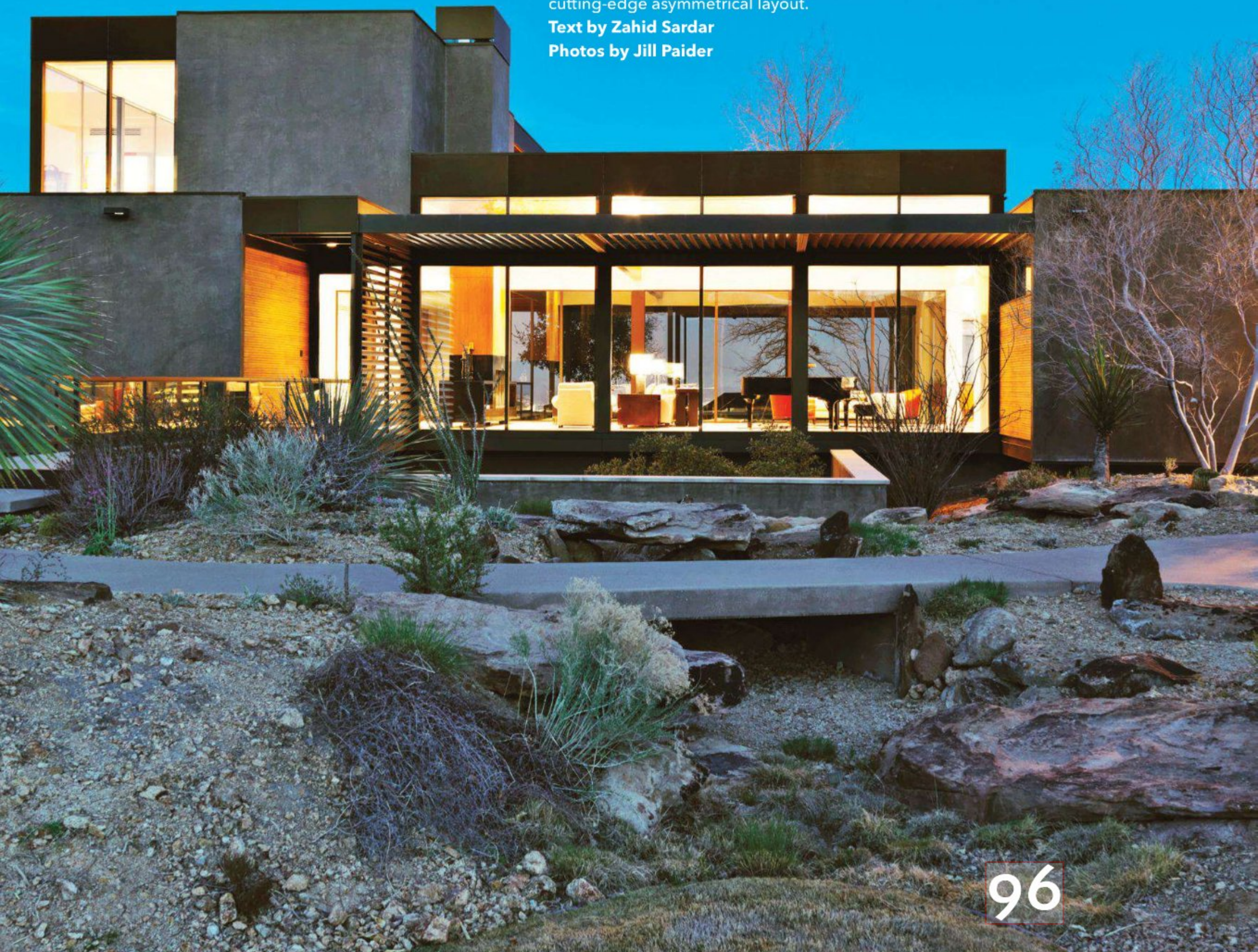
Photos by Jill Paider

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Monad, a prototype by architects Oliver Lang and Cindy Wilson, addresses urban issues with a compact design that squeezes four units into one single-family-home lot in Vancouver.

Text by Adele Weder

Photos by Kamil Bialous



On the Cover and This Page: Marmol Radziner's prefab creation near Red Rock Canyon in Las Vegas, Nevada, connects to its desert surroundings, [p. 96](#).
Photo by Jill Paider

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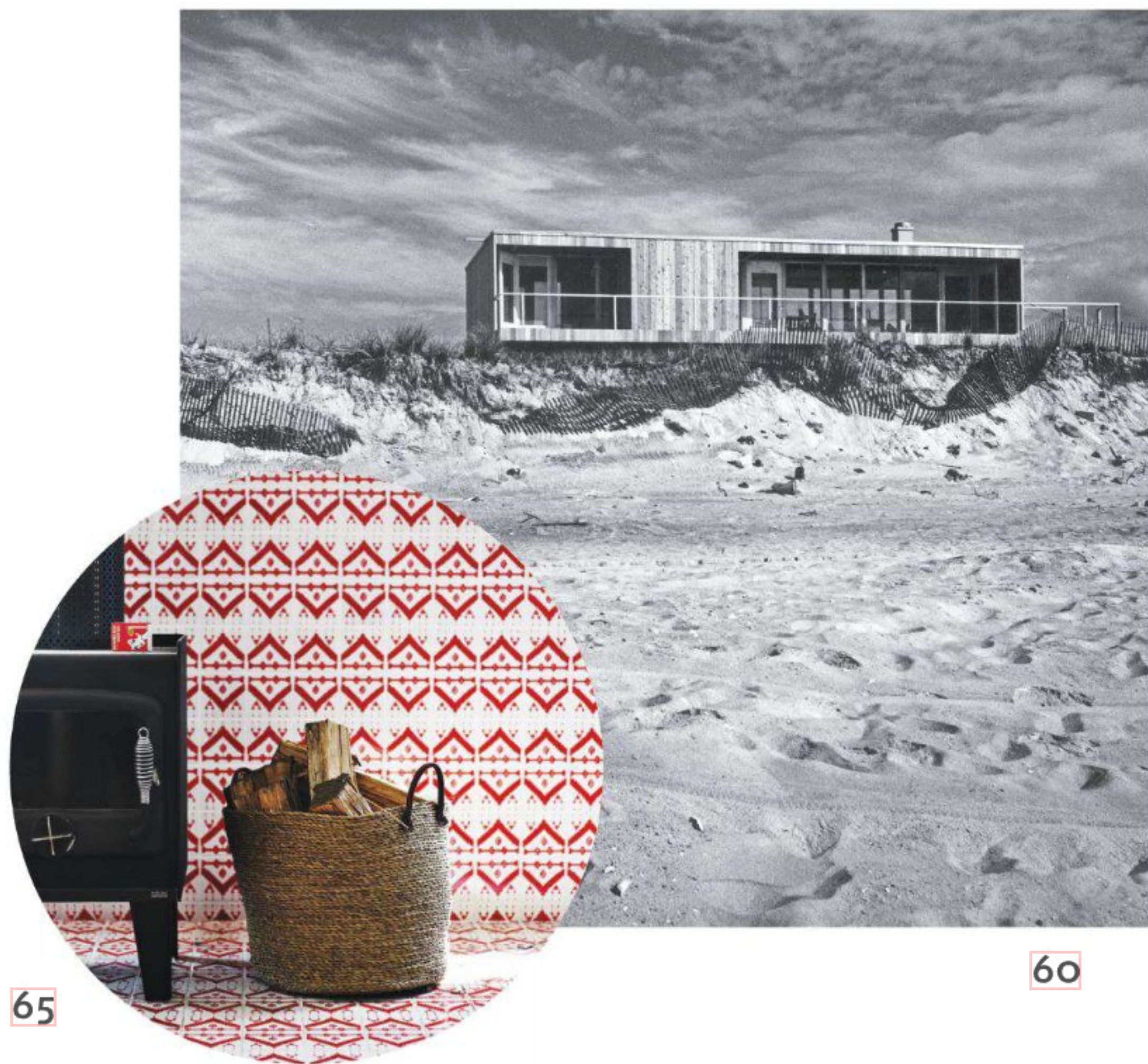
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Prefab Now

When discussing the trajectory of prefab, the conversation often begins with the Crystal Palace, designed in London by Joseph Paxton in 1851. Both venerated and excoriated in its day—Fyodor Dostoevsky was decidedly not a fan—the Crystal Palace was a wonder of prefabricated technology, a soaring glass-and-steel edifice that symbolized a new age of modernity, industry, and technology. Called “the most visionary and adventurous building of the whole nineteenth century” by the late author Marshall Berman, the Crystal Palace—though no longer standing after a 1936 fire—remains an essential starting point for both the enduring promise of prefab and the equally persistent resistance that has often inhibited its large-scale adoption.

At Dwell we prefer to focus on the promise. We feature homes that offer glimpses of just how far prefab has come, aesthetically and as a building methodology. We highlight thinkers and industry leaders who are training their business acumen to create models for high efficiency and high return. We pursue architects, engineers, and designers who incorporate lessons of the past to move the conversation forward. We salute projects that incorporate prefab technologies to help people in need and to educate our next generations.

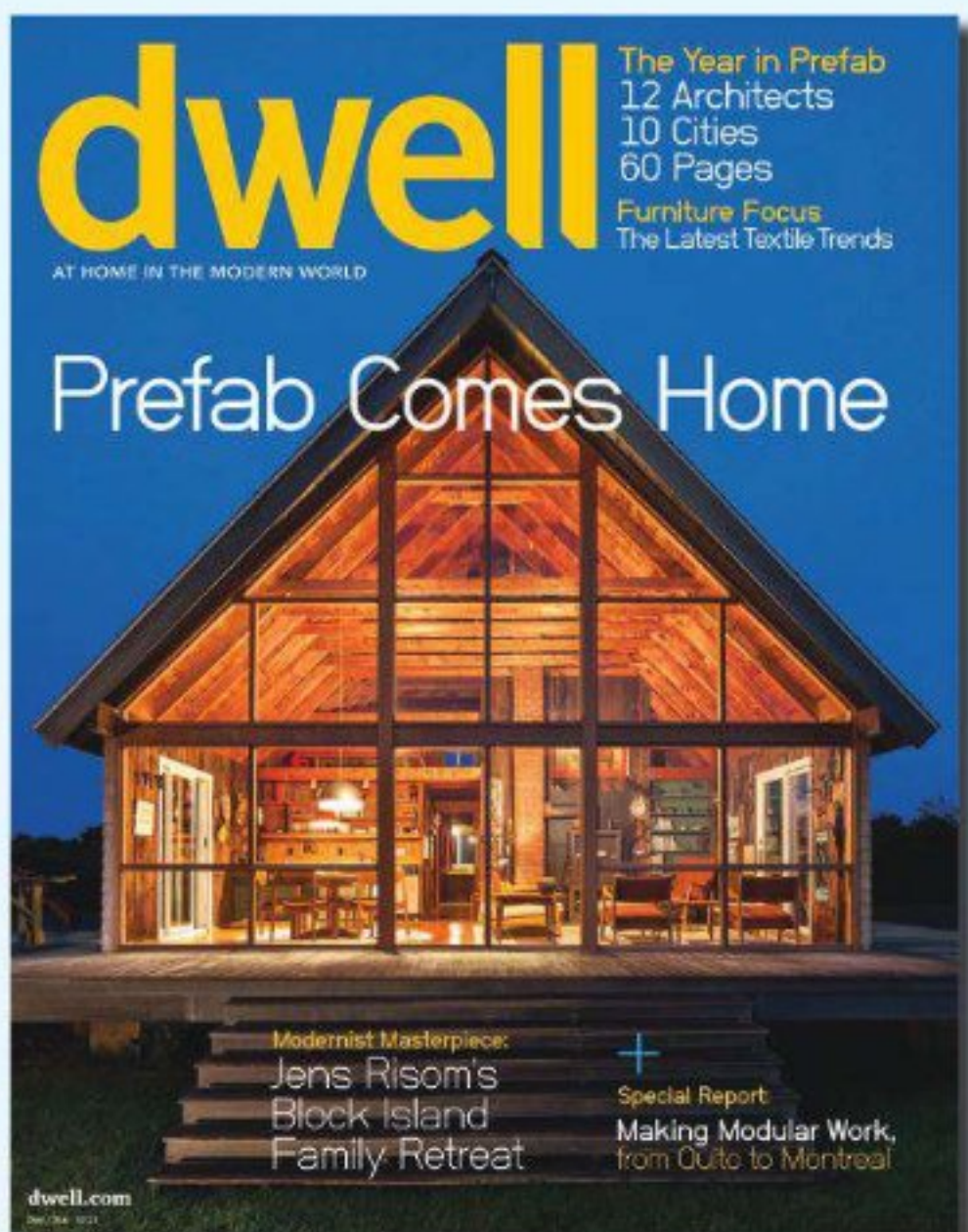
In the pages that follow, we present a collection of innovative residences, from a multi-unit tower in Vancouver to a modular beach retreat in Merricks, Australia. Our cover story captures an expansive asymmetrical creation in the Nevada desert by Marmol Radziner, while a cedar-clad structure by Resolution: 4 Architecture on Fishers Island nods to its coastal neighbors. Projects in Los Angeles, New Zealand, Sweden, and Oregon round out the mix, as do words of wisdom from Bill Haney, Michelle Kaufmann, and Shigeru Ban. Lastly, don't miss the circa-1961 prefab on Fire Island that just happened to be Richard Meier's first residential commission.

Through the issue, we pursue prefab's evolution and channel the exciting ideas that protect and propel the movement's relevancy. We are as inspired by the intersection of industry and architecture as we are by the players who refuse to give up on the possibilities of prefab today, and prefab for tomorrow.

Amanda Dameron, Editor-in-Chief

amanda@dwell.com

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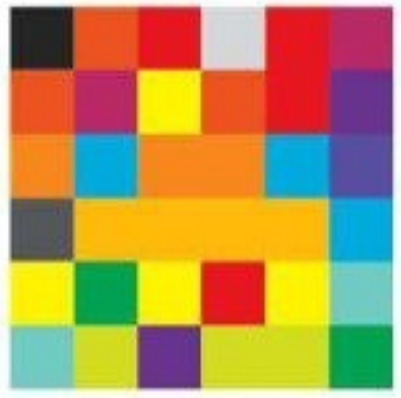
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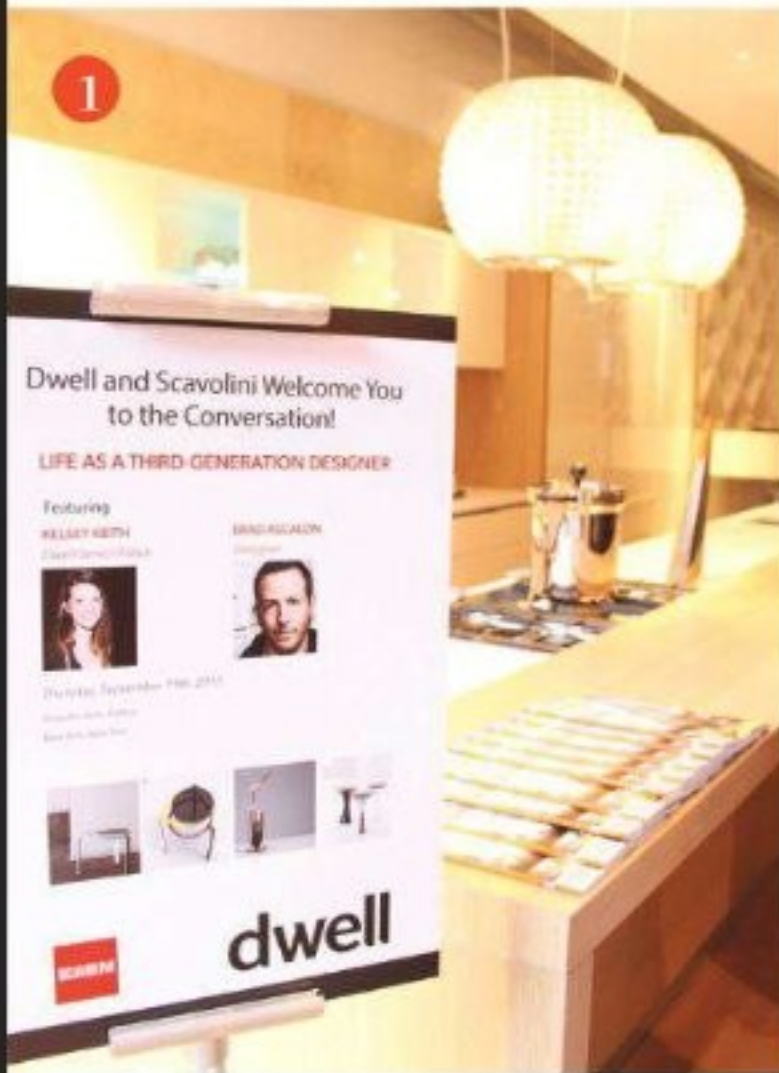
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In September, Dwell and Scavolini co-hosted an event at the Scavolini Soho Gallery in New York. Guests had the opportunity to gather around Scavolini's exclusive new Diesel Kitchen while enjoying a savory Italian meal. Dwell Senior Editor Kelsey Keith and designer Brad Ascalon opened the evening with an intimate and engaging conversation about life as a third-generation designer. As a family-run brand with three generations of its own, Scavolini was the perfect sponsor for the discussion.



Dwell-hosted an evening with Scavolini ① Entrance to Scavolini's Soho showroom ② Dwell's City Living Issue was enjoyed by all ③ Exquisite hors d'oeuvres ④ Exclusive book highlighting 50 years of Scavolini ⑤ The beautiful display of cocktails ⑥ Designer Brad Ascalon, Dwell Senior Editor Kelsey Keith, Scavolini's Creative Director Daniele Busca ⑦ Guests gathered for conversation ⑧ A special welcome



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Letters

As an “Arconaut” (one who has lived at Arcosanti), I was especially excited to see your article on Soleri’s gem in the Arizona desert (“A Radical Proposal,” September 2013). Though thousands of volunteer hours have gone into this project’s construction, and though it has influenced many, it often goes unnoticed. Thanks for giving it the recognition it deserves; I hope to continue to see lesser-known (but publicly accessible) architecture featured in your magazine.

Halley Anderson
Cleveland, West Virginia

I can’t tell you how impressed I was with the July/August issue’s focus on American-made designs. Since 1980, we have lost nearly nine million jobs in the manufacturing sector in this country. We can reverse that trend by just buying more American-made products, such as those you featured. I liked the way you focused on items from different regions of the United States; I have to get my paws on some of those amazing textiles made by Galbraith & Paul in Philly. Thank you for your steadfast commitment to featuring and supporting Americans making products.

John Briggs
Seattle, Washington

How do you guys do it? You come up with an endless stream of beautiful, creative, eco-friendly homes to write about; I can barely keep up with the posts! Thumbs up for the great work—from the extensive research (articles are not skin-deep) to the beautiful photos. From liking your Facebook page just two weeks ago, I’ve learned more about sustainable architecture and interior design than I could ever have hoped for. Amazing work!

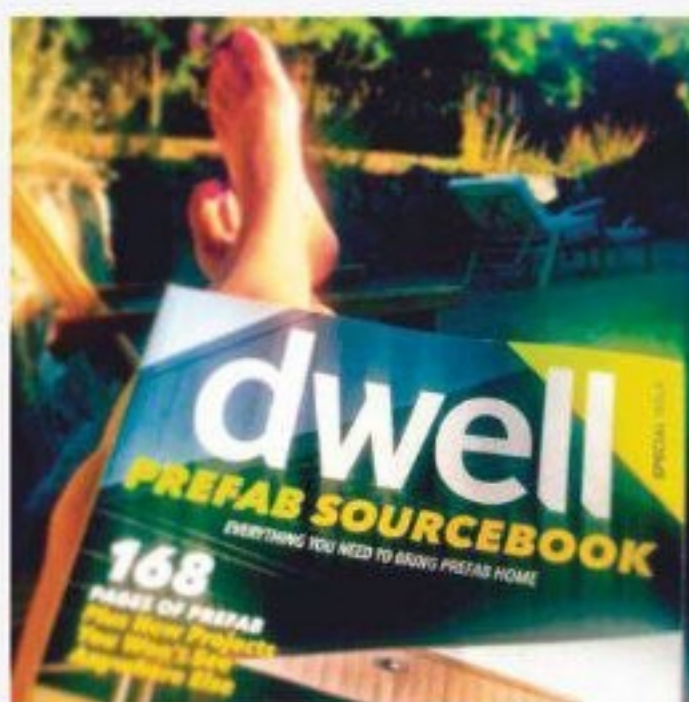
Marian Ang
Posted to Facebook

I saw an article on Dögg Guðmundsdóttir (“Young Guns,” May 2013), who created a rug based on a traditional Icelandic star. I became enthralled with the pattern and had to create it on a quilt. I didn’t use the same color palette, but I did use her design as an inspiration. I have been quilting since I was six years old, and I’m now 68. Over the years, I have made more quilts than I can count, and most of them have gone to charities. I love your magazine. (PS. I hope I didn’t offend her by doing this.)

Robert Hix
Yucca Valley, California

TWITTER

Tweets



@VixenCoffee: Summer reading. @dwell special edition.

@diamondroxx: I want to marry an architect so I can have a cool house. @dwell #lovely

@octo_thorpe: @dwell, I think of prefab as an exercise in modern adult creativity, like Legos but more expensive.

@modernplum: @dwell, I am so glad that you are covering modernism from the Midwest—it is just packed with examples of Wright, Mies van der Rohe, and newbies.

@NakazatoNaomi: On another note, the September issue of @dwell includes both DC and Hiroshima, and my design heart is content.

@jenniferegbert: Loving the editorial on #Arcosanti in [the September] @dwell mag. I visited in 2003. Worth the trip! #Soleri is fascinating.

@kelseypinkshoe: I pretty much click on every link from @dwell now.

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Dwell on Design

Correction: Sandra Chamberlin, the designer of the Laybourne residence in “Eye in the Sky” (October 2013, p. 114) was accidentally omitted on our sourcing page. She can be reached at chamberlindesign@msn.com. We regret the oversight.

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Contributors



Georgie Bean

"I fell into my line of work by accident, probably from curiosity about how other people like to live," says Georgie Bean. "I remember selling raffle tickets door-to-door as a kid so I could get a glimpse into people's houses!" The Melbourne-based writer and stylist has worked for *Wallpaper* and *Vogue Living*. For this issue, she tells the story of a vacation home located on Australia's Mornington Peninsula (Backstory, p. 65).



Michael Gillette

Britain native Michael Gillette has been experimenting with painting on various types of gridded paper for about a year. He created the portraits of Shigeru Ban and Bill Haney (In the Modern World, p. 27) on accounting ledger paper. "It's like doing a mosaic, or knitting," he says. "I have young children, and it's easy for me to break off from painting and come back to it methodically without losing my thread."



William Lamb

Reporting the story about Mimi Parsons and Tom Siebens's summer retreat ("Ferry Feat," p. 88) gave William Lamb, a writer and editor based in Jersey City, New Jersey, his first look at Fishers Island, New York—whose seascapes enchanted the Rockefellers, Roosevelts, and DuPonts. The experience also brought him closer to fulfilling his goal of visiting all of the filming locations for *The World According to Garp*.



Jill Paider

Between travels, photographer Jill Paider lives in Santa Monica, California. "The home of Jim Murren ("Vegas Case Study," p. 96) features over 2,000 square feet of outdoor space, many great vantage points, and a stunning James Turrell sculpture," she says. "With swiftly changing light, we had our work cut out for us. Fortunately, we were able to capture the house at dawn, daytime, and dusk."



Madeline A. Potter

Virginia Beach-native Madeline A. Potter, Dwell's summer 2013 editorial intern and a Virginia Tech interior design student, has long been a fan of merging traditional design with a modern, polished aesthetic, much like the work of Claesson Koivisto Rune (In the Modern World, p. 27). "I love that the firm's Tind house makes traditional Scandinavian design a priority—and has a contemporary twist."



Zahid Sardar

Former design editor of the *San Francisco Chronicle* and author of recent books *100 Best Bikes* (Laurence King, 2012) and *West Coast Modern* (Gibbs Smith, 2012), Zahid Sardar trekked to Las Vegas to see a prefab house designed by Marmol Radziner ("Vegas Case Study," p. 96). "The landscaping surrounding the residence was so naturalistic that native brush rabbits made it home," he says.



Adele Weder

The story of Monad ("Dense as Sensibility," p. 102), a new urban housing prototype by local architects Oliver Lang and Cindy Wilson, comes to the pages of Dwell courtesy of Vancouver-based writer Adele Weder. "For primary research, I wheedled my way into their weekday family dinner and grilled on their third-floor rooftop, which serves as an open-air kitchen and recreation room," she says.



Coral von Zumwalt

Los Angeles-based photographer Coral von Zumwalt has contributed to *Sunset*, *Every Day with Rachael Ray*, and *O* magazine. The self-professed Instagram addict shot Dwell Home Venice (My House, p. 72). "Residents Michael and Tamami are not messing around with 'indoor-outdoor living,' and I loved it!" she says. "I wanted to sprawl out on their cushion of pine needles and never leave."

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Architect Zvi Hecker explores geometric forms in three-dimensional structures, or "polyhedral architecture." In Jerusalem's 720-unit Ramot Polin housing complex, erected in the 1970s, Hecker interlocked cubes and dodecahedrons into a hive-like mass. "I hope that the design will stimulate architects to break away from strictly cubic structures," Hecker wrote in a 1980 manifesto. zvihecker.com

➤ dwell.com/zvi-hecker
There's more to Ramot Polin than meets the eye. Head online for an extended slideshow.

Photo by Zvi Hecker

Pitch Perfect



The roofline of the Tind house prototype (left), designed by Claesson Koivisto Rune for prefab company Fiskarhedenvillan, has more conventional Swedish gables than the flat-roofed modernism of typical prefab units. It's as much a functional choice as a stylistic one: Mårten Claesson explains that the roof meets suburban and rural building height limits while carving out volume beneath for standing room and living space (below).

Claesson Koivisto Rune introduces its second iteration of the prefab home, combining time-honored Scandinavian touches with the studio's signature polished aesthetic.

Text by Madeline A. Potter

The incredibly prolific Stockholm studio Claesson Koivisto Rune first delved into prefabricated architecture in 2008 with Arkitekthus, a typical prefab factory in Sweden. Using a slightly different framework, their new collection of three houses for another building company, Fiskarhedenvillan, comes with plans and building materials—and buyers must build the structure themselves, onsite. With a hybrid pitched-flat roof and large windows that allow light to flood the interior, the Tind house archetype bridges the gap between modern

and traditional Scandinavian design.

It's more flexible and less expensive than what architect Mårten Claesson calls a "more processed product, where a factory builds the sections and it's delivered on a truck like Legos." Instead, the Tind house is delivered as building materials, planks, and insulation, with instructions on how to assemble. The designer relates the project to furniture production in the sense that "someone asked us to design a solution for them to manufacture and mass-produce. This is unlike most architecture, which is directly between the architect and client." >



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"It's typically for city people with growing families who need to be in a house rather than an apartment. They aren't looking for the traditional houses—they're looking for modern." –Architect Mårten Claesson



The Tind's windows are few, but oversized, and allocated to the most important walls (above). The firm explains that every opening, window, and door is set flush with the interior and the "thicknesses of the joists are disguised by bevelling the niche," which allows for a rhythmic effect

on the facade. Claesson Koivisto Rune intended the interiors to be both spacious and efficient. Organized around the staircase and entrance, or core, is a succession of communal living spaces (right) that connect to the outdoors via seamless windows.

Claesson also explains that, in Sweden, at least from the lofty viewpoint of most architects, prefab construction is considered "inferior to 'real' architecture because it's not made for a specific client." But the "99.9 percent" of people who aren't professional architects take no issue with modular design. What Claesson Koivisto Rune is banking on is that this audience—who may be wary of the cost of building tailor-made or intimidated by capital-A architecture—will want to get the modern design they've grown accustomed to from a new generation of designer-led prefab homes. □



Honka If You Love Prefab

Sheri Koones's forthcoming book, *Prefabulous World*—due out in March from Abrams Books—chronicles the latest in green prefab homes. We asked her one pressing question.

What's the prefab innovation we need to know now?

There is a Finnish company, Honka, that makes log homes and has developed

Honka Fusion, a design concept that relies partly on nonsettling structural logs made from cross-laminated wood. These logs in their wall systems can be used on both the inside and outside of the home, which is a pretty interesting concept. [One] house is in Brittany, in western France, and it's beautiful. honka.com
sherikoones.com





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Blu-Print for Success

Prefab builder Blu Homes, helmed by CEO Bill Haney, aims to disrupt the construction industry supply chain by interacting directly with clients.

Illustration by Michael Gillette

Combining experience in their respective fields of environmental entrepreneurship and venture capitalism, Bill Haney and Maura McCarthy founded their prefab company in 2008 with a few goals in mind. For one, Blu Homes would owe as much to the tech industry as to the construction industry. It would also speak to a generation of home builders for whom green is the status quo—and it would do so directly, without middlemen. Under Haney and McCarthy, Blu Homes has put up over 100 prefab houses across 18 states. Dwell queried Haney about Blu's competition, audience makeup, and design inspiration.

How is Blu Homes's building model any different from traditional development channels?

Historically, housing companies are in the land business. They buy wholesale and then sell retail units on the land. They speak knowledgeably about interest rates and turning 10,000 acres into lots. We're interested in serving individuals: either people who want a

new home or for developers building on a small scale, without the muscle of a mega-million-dollar company.

Tech comes into play in two different ways: information technology tools—like our digital, 3D home-building tool, [available] on the Web for free—or building design tools that let us complete and permit a house in the factory. We can complete a home in a couple of weeks, which reduces stress and risk and saves time.

Which prefab pioneers inspire you?

"Bucky" [Buckminster] Fuller embraced technology to create new space, though he didn't connect particularly well with the iconography of the typical American. On the opposite end, Sears Roebuck figured out a way to produce a kit of parts, and they sold over 100,000 houses. So, in that sense, they were in touch with the cultural and economic landscape of America. On the modern side, Huf Haus is extraordinarily beautiful—expensive, but they have an aesthetic sense I find compelling.

What is your customer demographic?

The answer is evolving. Many of the people who have registered with Blu Homes and are saying they'd like to buy a house are in their early 40s. The average age of actual customers is 62. There are 10,000 people in the U.S. turning 65 each day, and they want to age in place, in a home that represents

principles they've built over a lifetime: low operating costs, beautiful, easy to maintain, high quality, with smaller space that is more manageable.

Geographically, we are selling primarily on the coasts, but we've sold homes in 17 states [and two Canadian provinces] in the last three years.

How long does the process typically take, from a completed purchase order to picking up the keys?

On average six to nine months. It depends on three things: First, before somebody signs a contract, they have choices to make—countertop and bathroom finish details, kitchen appliance packages, flooring choices. The customer could pick a package designed by an architect and modify it with a few or a thousand details. Second is local zoning and permits that are regulated by the state. If you're doing a house in Maine, we often see permits in a couple of days. If you're building in a California wetlands zone, it could take seven months [to get a permit]. The third piece of the puzzle is how full our factories are and how quickly we can do the work.

How does your process differ from your competitors'?

Electrical and plumbing inspections are done in our factory. It goes faster for us because we're very green, and most states favor green companies in terms of reviews and zoning. □



Blu Homes cofounder Bill Haney considers his company's mission to be two-fold: "Prefab 2.0 means using technology to serve customers more efficiently and provide the highest possible customer service."

> dwell.com/bill-haney

Head online for the Blu Homes CEO's tips for prospective prefab home buyers.

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Grade-A Prefab



A New Zealand family taps into the creative capital of architecture students to make their dream home a reality.

Every summer for over a decade, Andrew and Shiree Morrison have journeyed to Onemana, a coastal town on New Zealand's North Island. They used to stay in a small trailer, often fantasizing about building a house on their sloping plot of land but always coming up short on the amount of money needed to get a project underway. So their longtime friend, builder John Cocks, suggested an unconventional solution to obtaining a custom home within their budget: collaborating with architecture students.

At Auckland's Unitec Institute of Technology, Dave Strachan leads a program called Studio 19. The year-long class guides students through every step of a real-world architectural project, from client brief to full-scale build. He modeled the program after Studio 804, out of the University of Kansas, and Auburn University's Rural >



Photos by Simon Devitt

Project: Onemana Holiday Home
Designers: Studio 19, Unitec Institute of Technology, unitec.ac.nz
Location: Onemana, New Zealand

A compact prefab vacation home in the seaside community of Onemana Beach is clad in plywood and vertical timber battens finished in Resene's Lumbersider paint in Foam. The topography proved challenging so the designers elevated the house on piers (left).



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Studio, which he greatly admires. "Ours is a Kiwi version of that," Strachan says. Four teams of four take the brief from the client, devise a plan, adapt the design, file all the necessary permits, construct the house on-campus, then truck it to the site. For 12 months, the students ran their own prefab factory.

The Morrisons wanted something modest in size, modest in price, and visually distinctive from other houses in the neighborhood. "There's a lot of prefab in the area, and the houses all look the same: a standard-pitch roof, the same joinery, the same cladding, windows in the same place," says Andrew. "We just wanted to be outside the square a bit but not to the point where it stuck out like a sore thumb."

The 807-square-foot house is an exercise in subtleties. The Morrisons, Strachan, and Cocks pored over every detail with the students to create a design that's tailored to a casual coastal lifestyle. Hidden storage lies beneath >

Sliding glass doors made from Viridian's ComfortPlus glass and yellow cedar wood (above) lead to decks flanking the kitchen and dining room (right). A dishwasher by Miele, refrigerator by Mitsubishi, and Bau-matic cooktop are nestled into the custom kitchen, which features laminate-covered cabinets and a stainless steel countertop.



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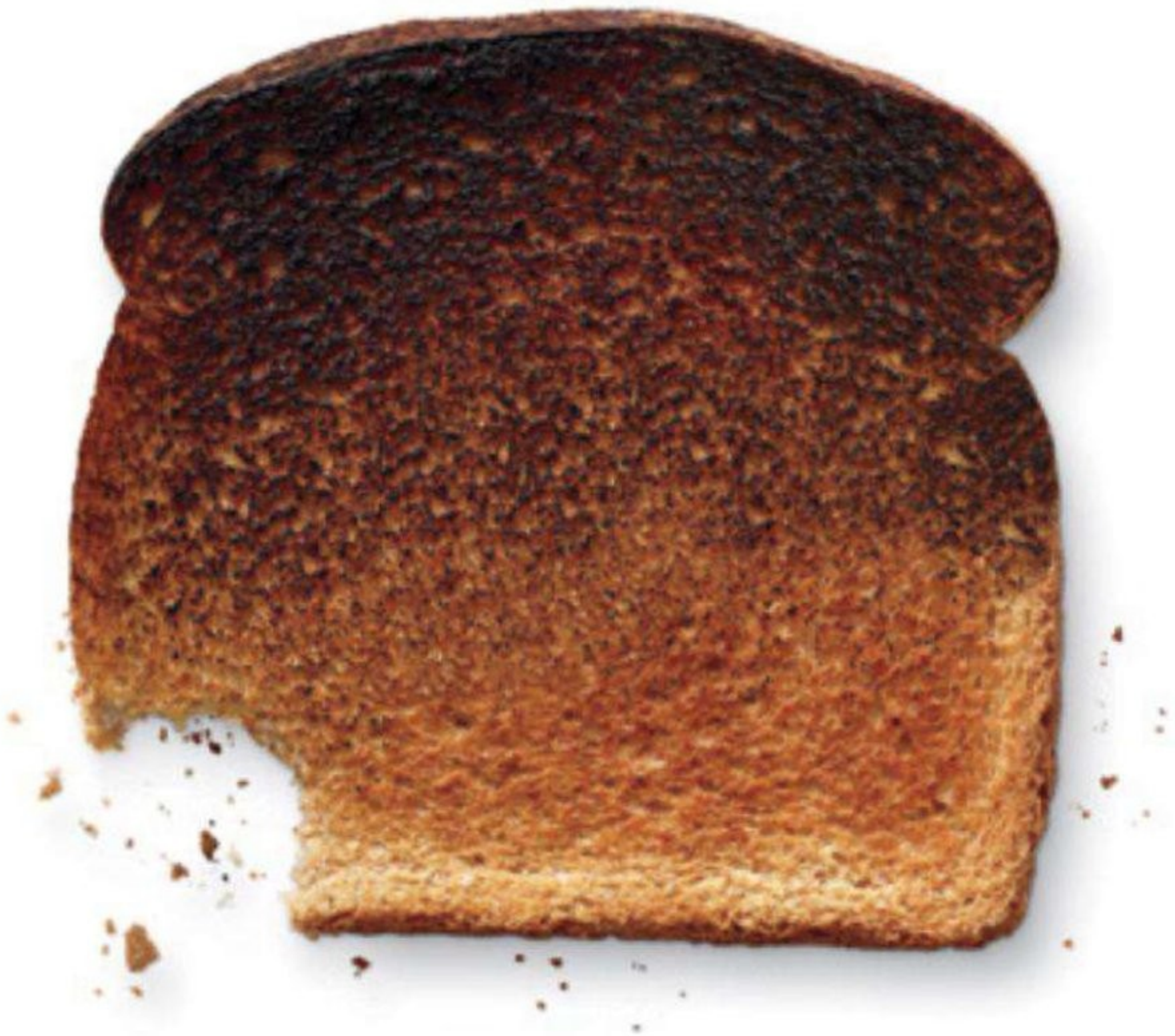
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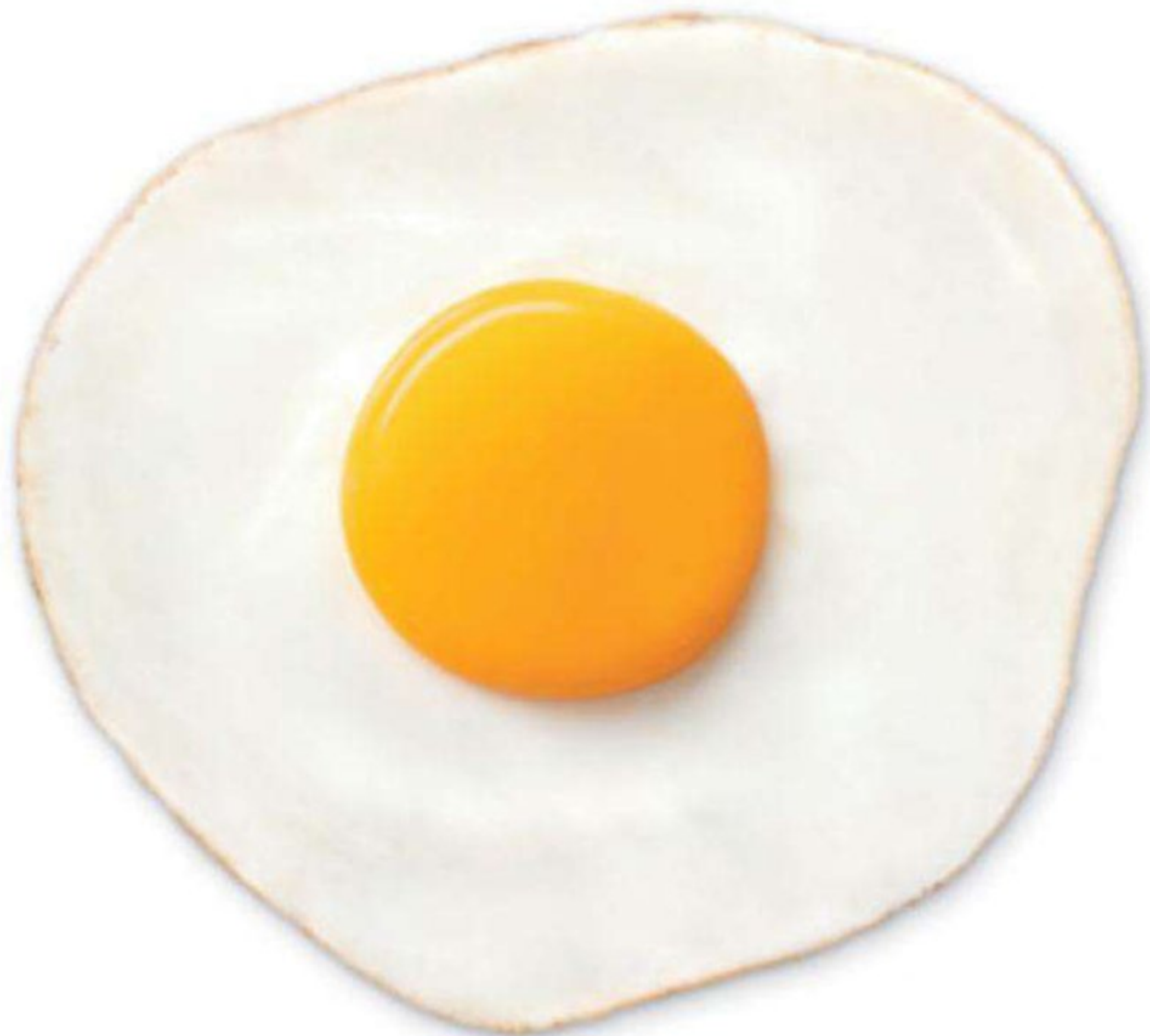


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the living room sofas, which also double as guest beds. The house's floor is level with the nearly 270 square feet of outdoor decks for a seamless transition between indoors and out. The shower is accessed directly from the deck to reduce tracking sand throughout the house—a boon for Andrew, who is an avid surfer, and the family after they return from the beach. Louvered windows above the interior doors help fresh air permeate every room. A corner of the living room opens up for an unobstructed view of the landscape—a complicated feat of engineering that yields a striking visual impact.

At the project's outset, the Morrisons were neither for nor against prefab but were still skeptical about designing by committee. Worries were quickly allayed as the build progressed and was completed on time—and on budget at about \$112 per square foot. "Everyone was passionate. In the end, it was a really good open forum," he says. "The students did an amazing job—I'd give them an A+." □



Designer Tim Webber created the dining table and stools (above). Eucalyptus is used for the kitchen floor and ceiling slats (left).

Architect Dave Strachan and the Unitec students designed and built the living room sofa (above) and bunk beds (below). The carpet squares are by Interface.

➤ dwell.com/onemana
Learn more about Studio 19 and see preliminary sketches of the house online.

Green by Design

Natural ventilation, passive orientation, and locally harvested timber are some of the green features woven into the home's design. "Dave Strachan, the architect, was one of the main drivers in the environmentally friendly details; it wasn't necessarily us," says resident Andrew Morrison. Sustainability is a core part of Strachan's teachings and architectural practice. "If you came to us and didn't ask for green features, you're going to get them anyway. We won't talk about it if you're not into it, we'll just do it as part of our design thinking."

Natural oils and nontoxic finishes coat the wood surfaces, allowing their innate characteristics to shine through.

"We wanted the house to be visually mellow, and that came through the materials," says Andrew. "People often buy a house and plaster it. That's the standard. I said, 'I don't want that. I don't want the normal. What else can we use?'" The ceiling and floor in the kitchen and dining area are made from New Zealand-grown *Eucalyptus saligna*, a contrast to the pine and plywood used for walls elsewhere in the house.



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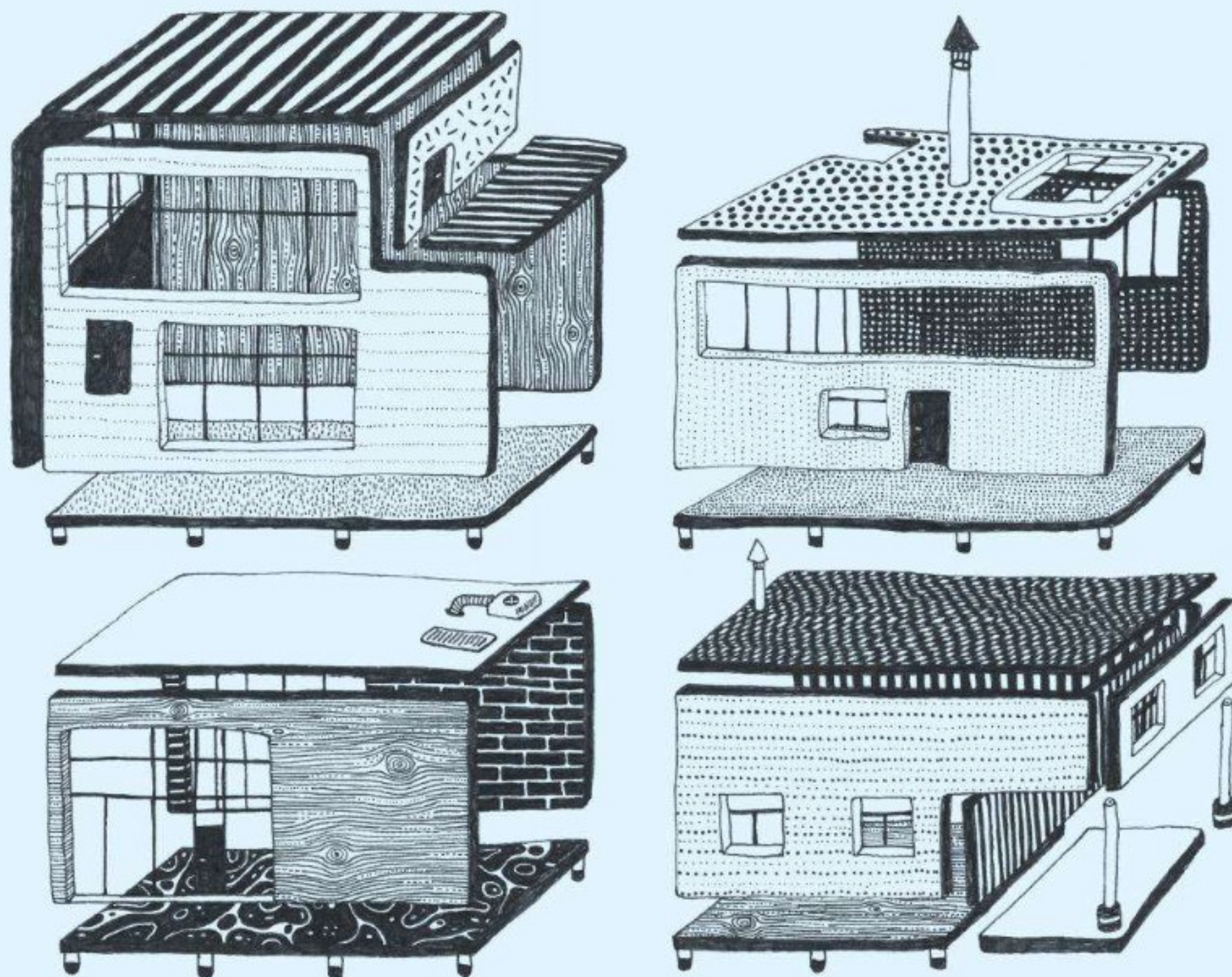


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Buyer Beware: A Prefab Shopper's Guide

Text by Jaime Gillin
Illustration by Klas Ernflo

Bay Area-based architect Michelle Kaufmann is a prefab pioneer. She started in the industry in 2003, a year and a half after Dwell's inaugural prefab issue, just when consumer interest in sustainable, high-design, factory-built homes was finally burgeoning. She's since built 54 prefab homes and has learned—sometimes the hard way—the challenges and risks inherent in the industry. Especially in an age of savvy marketing and slick Photoshop renderings, it is critical for clients to gather the hard facts when interviewing their potential architect or company. Here, Kaufmann presents the essential questions every consumer should ask when considering prefab.



1—How many houses have you built?

WHY ASK? "It takes more than a single show home to know what you're doing. I think ten is the magic number—that's when an architect or company has seen enough and tried enough to truly know the challenges. If they've built less, you are signing up to be an early adopter. This can be fine, but you want to know what you're getting into."

2—How's the financial health of your company and your factory?

WHY ASK? "What you want to avoid, which is one of my most painful experiences, is your factory going belly-up after they get your money. People don't tend to talk about it, but it has happened a lot, especially in 2008 to 2010. You want to make sure that whomever you hold a contract with will deliver on the money you pay, no matter what happens with their partners—or at the very least will release your house to you if they go out of business."

3—Can I visit the factory?

WHY ASK? "As a client, visiting the factory helps you understand the process and gives you more of a relationship with the people building your home. If they won't let you visit the factory, it could be a red flag: Maybe the quality isn't there, or maybe they don't have as strong a relationship with the builder as you'd like." >

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4—How soon can I move in?

WHY ASK? "Clients can have different expectations of what their company can deliver. If a schedule is very important to you, you need to work that into your agreement. Ask for a payment penalty for time delay. They may ask for additional money to guarantee a schedule, but it pushes the risk onto the company rather than yourself. You can also offer a financial incentive or bonus if they hit the target."

5—What's the estimated cost, and what isn't included in this number?

WHY ASK? "Companies will talk about the 'predictable price'; this covers only what they can guarantee, like the factory-built components. But site costs vary widely. Ask for averages from previous projects to understand the full cost of building a prefab house. A company may promise a 'predictable price' of \$200 per square foot, but that could rise to \$400 if, say, you're on a sloped site in the middle of nowhere without utilities."

6—If my project takes longer or costs more through no fault of my own, how will you handle it?

WHY ASK? "This happens less in the prefab world than with site-built projects, but it's still important to talk through. Will they eat the cost if the project goes over budget, or at least agree to payment penalties? If budget is critical to you, push hard for a fixed price for the whole thing, rather than paying for time and materials."

7—Who will be my contact from your company throughout the process?

WHY ASK? "Request to have one contact all the way through, from design to construction. A home is a personal thing—you want someone who understands your values and priorities from the beginning, then helps deliver on them."

8—Can I have references from three previous clients?

WHY ASK? "You want honest feedback. When you talk to past clients, ask whether their expectations were met, both in terms of the quality of their finished home and the quality of the process. What would they do differently next time? Would they recommend the company to a friend?"

9—What were the biggest challenges on past projects?

WHY ASK? "Hopefully they will be very honest about their past issues, and you can work together to overcome them on your project. Prefab has come a long way in the past ten years, but it's still being refined. In order to keep improving, it takes as much transparency as possible. Companies and architects who address challenges head-on are the ones who knock it out of the park." □

**"It's easy to be in the honeymoon phase. But too often people skip important conversations, and things can go badly."
—Architect Michelle Kaufmann**



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Dream Weaver

Eleanor Pritchard's textiles nod to British modernism and local craft. Thanks to a new upholstery line, she's poised to become an industry name.

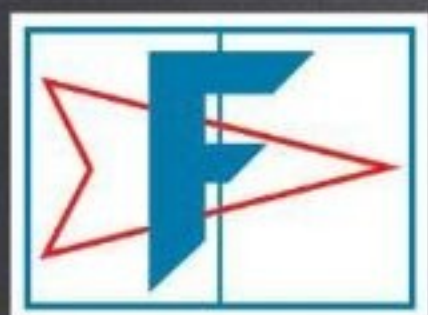
Of all the mid-century modern variants, British is probably the least well known: Americans have rediscovered the Eameses; the Scandinavians know their Aaltos.

Eleanor Pritchard, a contemporary English textile designer, knows her Enid Marx, who designed the seat fabrics for London's public transportation lines, and Jack Pritchard (no relation), the Isokon director who produced the iconic Penguin Donkey bookcase. >

Text by
William L. Hamilton
Photos by
Christoffer Rudquist

London-based designer Eleanor Pritchard sources Shetland lambswool from mills across the United Kingdom for her blankets, pillows, and upholstery. She designs the fabric patterns in her Deptford studio, near Greenwich, in a converted warehouse called Cockpit Studios (right).





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"Design needs to have a connection to where it's made."—Designer Eleanor Pritchard

Pritchard uses her 30-year-old George Wood dobby loom to make in-house samples. The loom is of the "peg-and-lag" variety, in which a pattern is made by a machine that works from a binary code. "It's an old workhorse," says Pritchard, "and has done a lot of mileage over the years!"

And all the other key figures of British modernism—whose greatest hour was the 1951 Festival of Britain, a national exhibition of the arts and sciences and of applied design—are familiar heroes. "It was incredibly optimistic," she says of the era. "The idea that good design would make people's lives better."

Pritchard is bringing that tradition of pride and craft, as well as a modern sensibility, to her own original textiles: wool blankets, cushions, scarves, and,

most recently, upholstery fabrics, with simple, subtle geometrics and a sure sense of color.

Trained as a weaver at Chelsea College of Art and Design, Pritchard set up her studio with a single loom in 2003. Now, she's ensconced, with two full-time employees, in a 700-square-foot workspace in southeast London, near Greenwich. Pritchard credits the growth of her line to increasing her export markets to over 24 countries. >



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All the while, and true to British tradition, she has worked with regional mills—in Lancashire, Wales, and Scotland—to produce all the new upholstery fabric and her line of blankets.

"I'm interested in being hands-on with the manufacturing and not just designing and getting a royalty," Pritchard explains. "Everyone says there's no industry left in the country, but these small mills—in the farthest corners, that have been going on forever—were a world of excitement for me to discover. It's not all gone." □



From a 1921 Shukhov radio tower to a postcard from a Nordic bakery, Pritchard's storyboards offer a lively mix (above left). In her studio, a hank winder (left) spins bundles of wool yarn that are then used to stitch blanket edges. Patterns

match those of the pillows (below: 625 Line, Signal, and Northerly). Among her latest products is an upholstery line, including the Rowridge pattern, shown on a circa-1960s chair by Liverpool company Guy Rogers (bottom).



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“These are homes that are truly sustainable—they don’t create any waste in fabrication, and there’s no waste onsite.”
—Tryggvi Thorsteinsson, Minarc



Components for low-cost prefab homes designed by Habitat for Humanity and the firm Minarc for South Central Los Angeles were trucked in and assembled over three days. “There’s no drilling or chopping,” says Erla Dögg Ingjaldsdóttir, cofounder of Minarc. “It’s a very elegant way to build.”



Change Is Good

A net-zero prefab home design is set to reinvigorate a down-at-the-heels Los Angeles neighborhood.

Text by Jaime Gillin

In 2011, Restore Neighborhoods Los Angeles (RNLA), a nonprofit organization that invests in housing, sent out a request for affordable and sustainable designs intended for lots located in the city’s South Central area. “We very much want to introduce new design ideas and new technologies to low- and moderate-income districts,” explains John Perfitt, executive director of RNLA. “We think that good design and new construction methods can, over time, have a very positive influence in restoring neighborhoods.”

After whittling down the field from nine proposals, they selected a net-zero prefab design submitted by Habitat for Humanity and Minarc, a Santa Monica-based architecture firm known for its innovative, energy-efficient kit houses. Thanks to a streamlined, waste-free construction method and affordable materials, like unembellished cement

board cladding and Minarc’s signature Cradle to Cradle-certified mnmMOD panels, the firm’s three 1,200-square-foot homes came in at the requisite \$150 per square foot—including foundation, transportation of the modular components, and rooftop solar panels, from Grid Alternatives, that offset 95 percent of the structures’ energy demands.

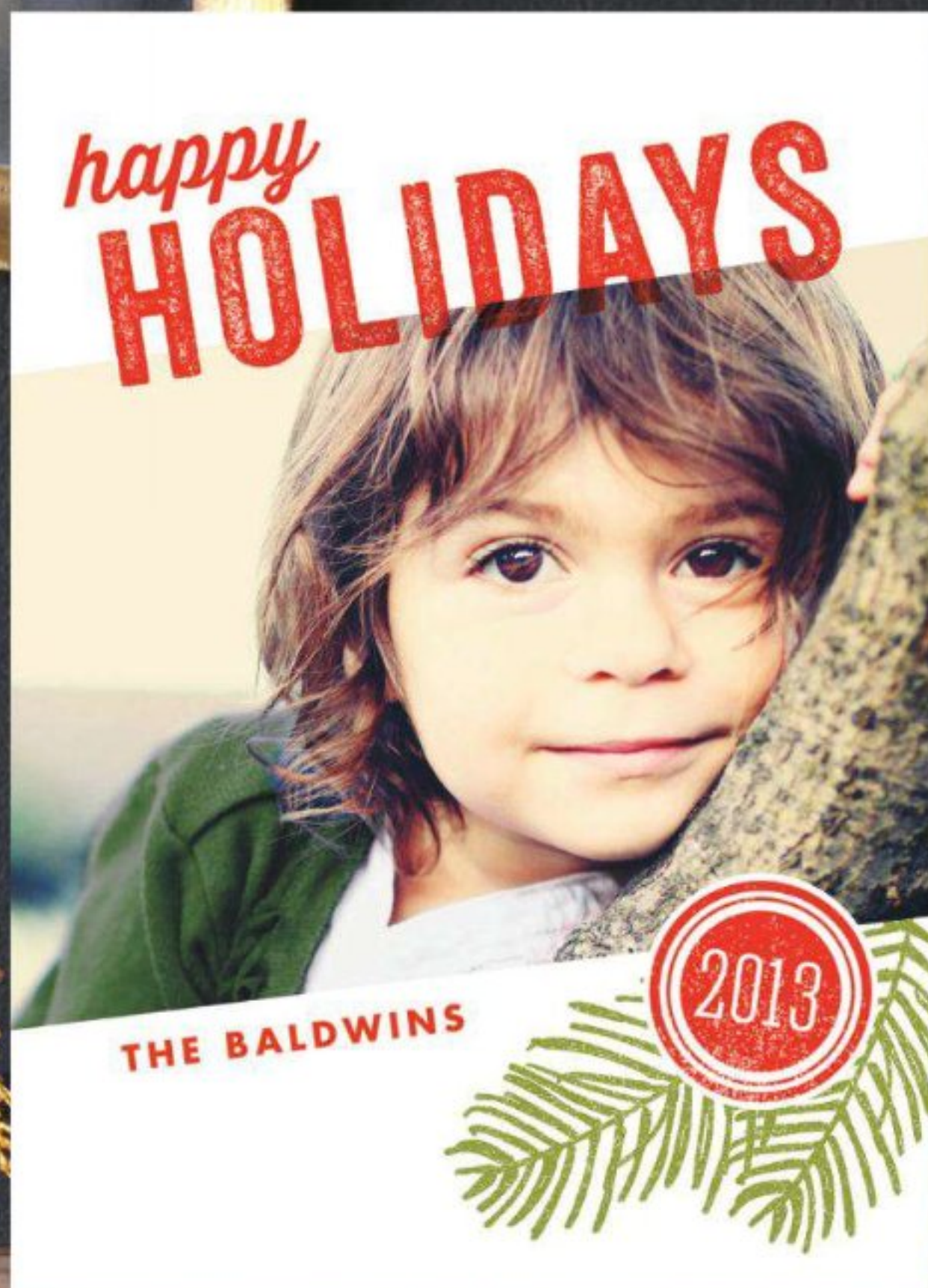
Robert Dwelle, director of real estate at Habitat for Humanity of Greater Los Angeles, says that the collaboration will likely influence the way his organization approaches construction in the future. “Minarc’s system is comparable in time and price to stick building and provides a better insulated building,” he says. “As a result of the project, we are now looking deeper at how our homes are designed, as well as how they operate, developing systematic ways to make the structures more energy-efficient.” □

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Shigeru Ban

The Japanese architect's latest endeavor with Muji imagines a new kind of module for prefabricated houses: furniture.

Text by Winifred Bird
Illustration by Michael Gillette

Whether he's drawing up world-class public architecture, like France's Centre Pompidou-Metz, or temporary disaster housing ingeniously constructed from cardboard tubes and beer crates, architect Shigeru Ban never loses his focus on innovative, logical design. "I don't take a different approach depending on the project I'm working on," says Ban, who has offices in Tokyo, Paris, and New York. He has recently been working on prefab housing, lowering costs and eliminating wasted space by using factory-made storage units (in his parlance, furniture) as structural support. The Japanese brand Muji will begin selling his kit house in 2014.

How did you come up with the idea for the prefab "furniture" house?

The project is the realization of a dream I've had for many years. In the Hanshin-Awaji earthquake, in 1995, many people were injured or killed by the furniture. On the other hand, some people were saved by sheltering under it. At the time, I realized how strong cabinets >



As part of the House Vision exhibition, organized by Muji art director Kenya Hara in 2013, architect Shigeru Ban was tasked with designing a housing prototype that relies on furniture to provide structure. The interior (above and left) is a specially open layout with a flexible DIY storage system that supports the ceiling.

House of Furniture's exterior, designed by Ban in collaboration with Muji, looks more like a pavilion than a box (right). Load-bearing elements are clustered together in the form of storage instead of a typical post-and-beam format.





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*\$2000 per month mortgage payment based on \$385,000 home and \$150,000 for garage, foundation, and site work. 20% down payment, 4.25% interest rate on a 30 year mortgage. Excludes land costs.



In 2013, Ban's office introduced its new housing prototype, the New Temporary House (above), whose exterior is made of insulated sandwich panels and fiber-reinforced plastic.

After the 6.3-magnitude earthquake in Christchurch, New Zealand, in February of 2011, Ban was asked to design a replacement cathedral for the city (below). The proportions and floor-plan mimic those of the prior landmark, though the new, temporary structure is built of paper tube modules.

could be and wondered if even without posts or [bearing] walls it would be enough just to have these furniture units as structural elements. Then we did the structural calculations and found that to be true, so I did the first project, in 1995, the Furniture House 1.

Why did you decide to collaborate with Muji on your latest iteration?

Actually, when I designed that first house, I thought it was really Muji-like. Muji uses good materials and, rather than having a lot of variety, they have simple design. Other makers try to respond to a whole range of consumer demands: Western, Japanese, a mix of the two. What I was thinking here was to make something where people can realize a simple life.

Kenya Hara, Muji's artistic director, describes the company's products as a neutral background for people to fill with their own creativity. What do you think of that concept?

My House of Furniture is exactly [that]. I'm not creating a house, I'm just creating space. Like Muji products, there are no decorations but good materials and functional design.

You've said that carpenters are almost unnecessary to assemble the factory-made, preinsulated modules. I can see how that saves time and money. But is it positive for society to be moving away from craftsmanship and handmade living spaces?

I think that's a very good point. My system is just one of many. In Japan, our craftsmanship still remains [strong]. I don't think that kind of architecture will ever die here. But those [houses] are not affordable for the general public. We need affordable housing, not only for Japan but also for developing countries.

You recently exhibited an attractive new temporary house for disaster victims. If it's destined to be destroyed in a few months or years, why bother with good design?

I've spent a lot of time in emergency shelters. I understand the argument that [a disaster] is not the place or time to think about design, but I think that's exactly what is necessary. The government tells people to endure their situation. They're not thinking about human rights at all. That's why I think we need to do better with emergency shelters and temporary houses. □



Photos by Hiroyuki Hirai (Temporary House); Bridgit Anderson (cathedral)

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By Jaime Gillin
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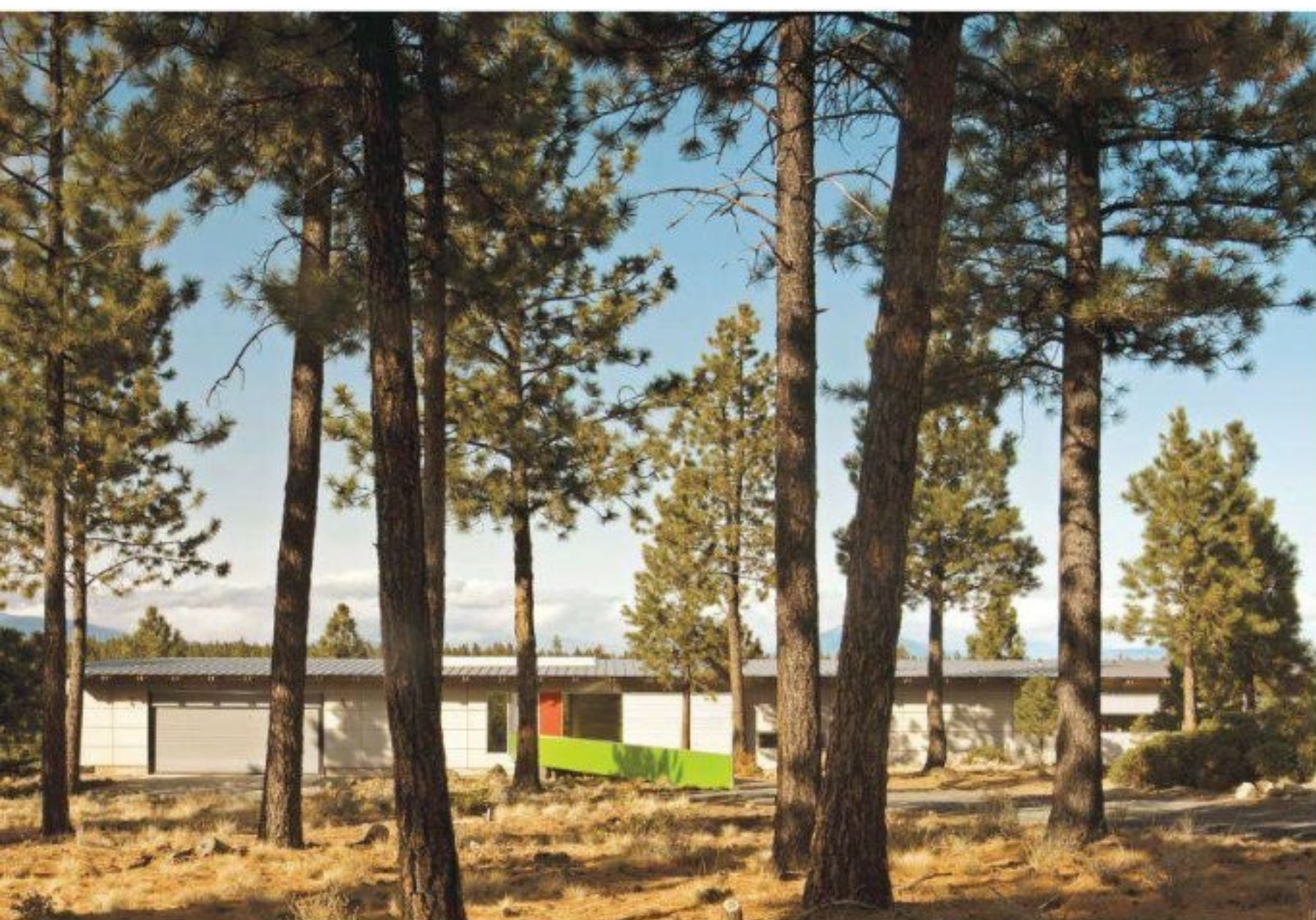
Project: Skyline House
Location: Bend, Oregon
Architect: Bohlin
Cywinski Jackson

Assembly Required

An easy-to-build modular system is the perfect solution for a family in Bend, Oregon.

Bohlin Cywinski Jackson's design for the Verheyden clan is instantly legible from the back deck (right), where the repetition of trusses, windows, and lumber creates a strong linear profile.

The front facade, covered in Minerit HD fiber cement panels, is muted save for a bright-green entrance ramp and red door (below). The entire project came in at about \$225 per square foot.



The brief was basic: a simple guest-house where a family of five could live for a few years while the architecture firm Bohlin Cywinski Jackson designed their main residence. "Since we were living out in the forest"—a wooded, 482-acre plot at the edge of Bend, Oregon—"we wanted a house that felt like we were living outside and that was resistant to fire," says James Verheyden, a hand surgeon. He and his wife, Jean, an otolaryngologist, also hoped to build the 2,084-square-foot structure efficiently and, given its future role as a guesthouse, somewhat affordably. Besides those guidelines, they gave the firm carte blanche. "When someone comes to me for an operation, they don't tell me how to operate," James says.

Fortunately, the residents and architects saw eye to eye almost immediately. "Exploring the way things are assembled—that was the family's interest as well as ours," says Robert Miller, the >

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principal in charge of the project. He was surprised and delighted, upon visiting the Verheydens' previous residence, to see their then-eight-year-old son's bedroom "filled with science experiments and contraptions" and to discover that James and Jean, both doctors who work at a micro level daily, were equally fascinated by macro structures and design.

Miller proposed that the guesthouse be a prototype for the larger main house and swiftly suggested a modular approach—a natural evolution of the firm's design sensibility. "It's in our DNA to think about the tectonics of architecture," he says. "Our roots are in expressing how buildings come together. When we started talking about modules, a lightbulb went off."

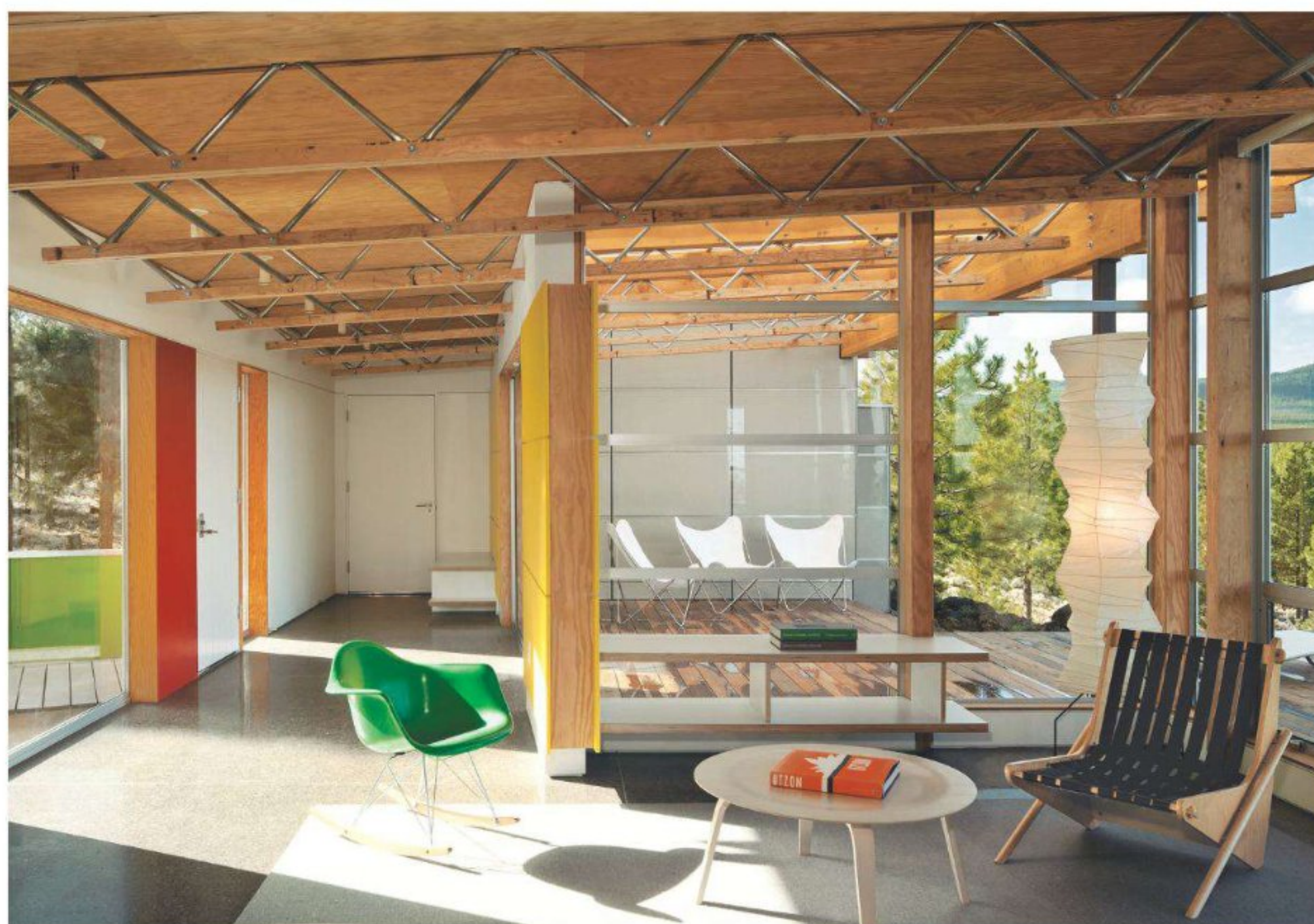
The architects developed a standard, repeatable, four-foot-wide bay that makes clever use of economical, readily available materials. The components—open-web steel trusses, full sheets of plywood, laminated veneer lumber, and an insulated aluminum window system from Milgard—were shipped directly to the property and installed by a crew of contractors onsite. The resulting residence is linear and long, with an open-plan kitchen and living space, three bedrooms, and an office with views over a pine forest and the Cascade Range. The exterior is clad in Minerit HD fiber cement panels, left unpainted but punctuated by a bright green entrance ramp and cherry-red door that together form a visual exclamation point on an otherwise subdued facade.

Miller is pleased with their experiment. "This approach—using prefab components and making use of standard widths and thicknesses of available materials—let us customize the home but shave time and cost, giving us a custom result at a lower price," he says. And the Verheydens are perfectly content in their scaled-down abode, which cost about \$225 per square foot, including the foundation. "It shows you don't have to use expensive materials to have a warm, inviting, rich feel," says James. "Every time you turn around there's something new or unexpected that catches your eye." □



In the master bedroom (above), an Eero Saarinen Womb chair and ottoman, an Isamu Noguchi Akari lamp, and forest views make for a cozy reading nook. The Case Study V-Leg bed and Case Study #22 chaise are from Modernica. A striped Hudson's Bay blanket is on the bed.

The architects wrapped the glazing around the corner of the living room (right) to bring the landscape inside. The open-web trusses run continuously from indoors to out. A fleet of Modernica furnishings complement a Prototype Boomerang chair by Richard Neutra, a custom Moufelt industrial felt rug, and Circa50 butterfly chairs.





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Ready-Made Retreat

Constructed in 1961, Richard Meier's first residential project is a nascent example of the modern prefab typology.

Text by Maggie Nolin

The Lambert House is named for its first owner, Saul Lambert, a New York City artist and illustrator who shared many of architect Richard Meier's modernist ideals. Lambert's widow, Joanne Underwood, recalls the early design process: "Saul had a strong idea about what he liked and didn't like. Plain and geometric, light and clean proportions—and that's what Meier was able to do."

The architect met Lambert's needs by keeping things functional for the >



Photos courtesy Richard Meier & Partners Architects

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modest 1,425-square-foot beach house, using walls of windows to bring in natural light and sticking to a simple floor plan. The home is the pinnacle of affordable living, with its built-in kitchen and beds. "All you need is a few chairs," Meier says.

Looking back, the architect still feels "very proud" of his early project, and, as for the future of prefab, he remains optimistic. "It depends on where it is and what it's for—it can be very appropriate in some parts of the world."

The Lambert House underwent significant changes after it was bought and renovated by Hollywood duo Mel Brooks and Anne Bancroft, who added two bedrooms, a second floor, and shingled siding. The original beach house is still remembered for its influence on 1960s modernism across Long Island and stands out as an early icon in Meier's career. □

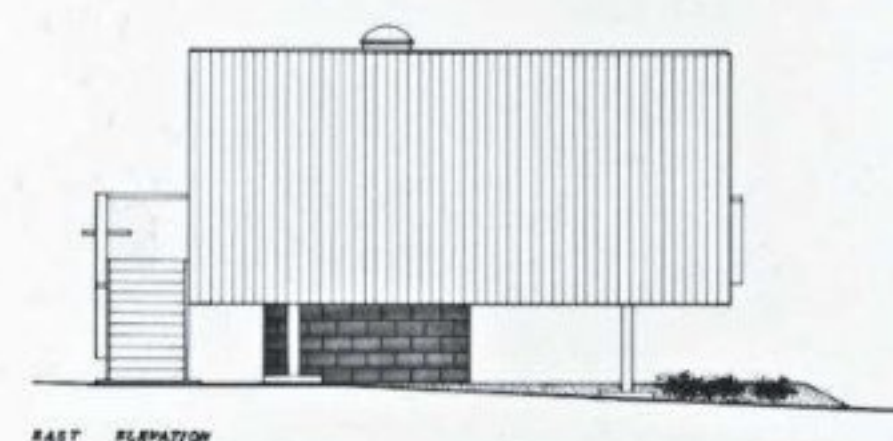
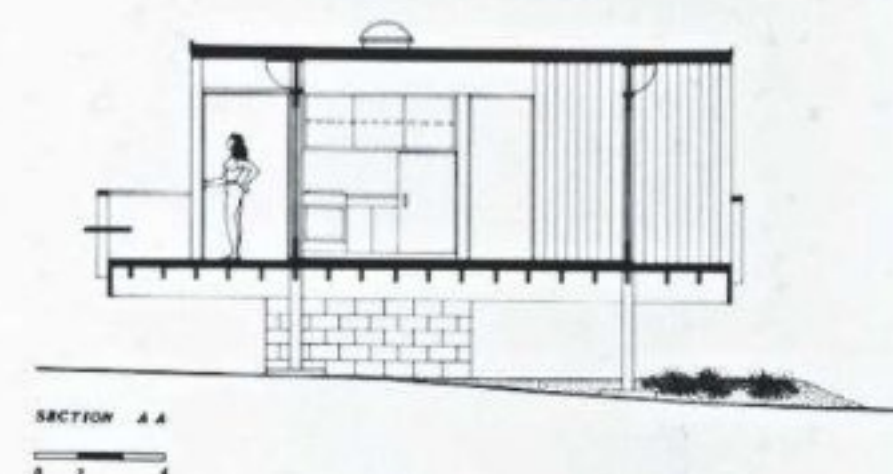
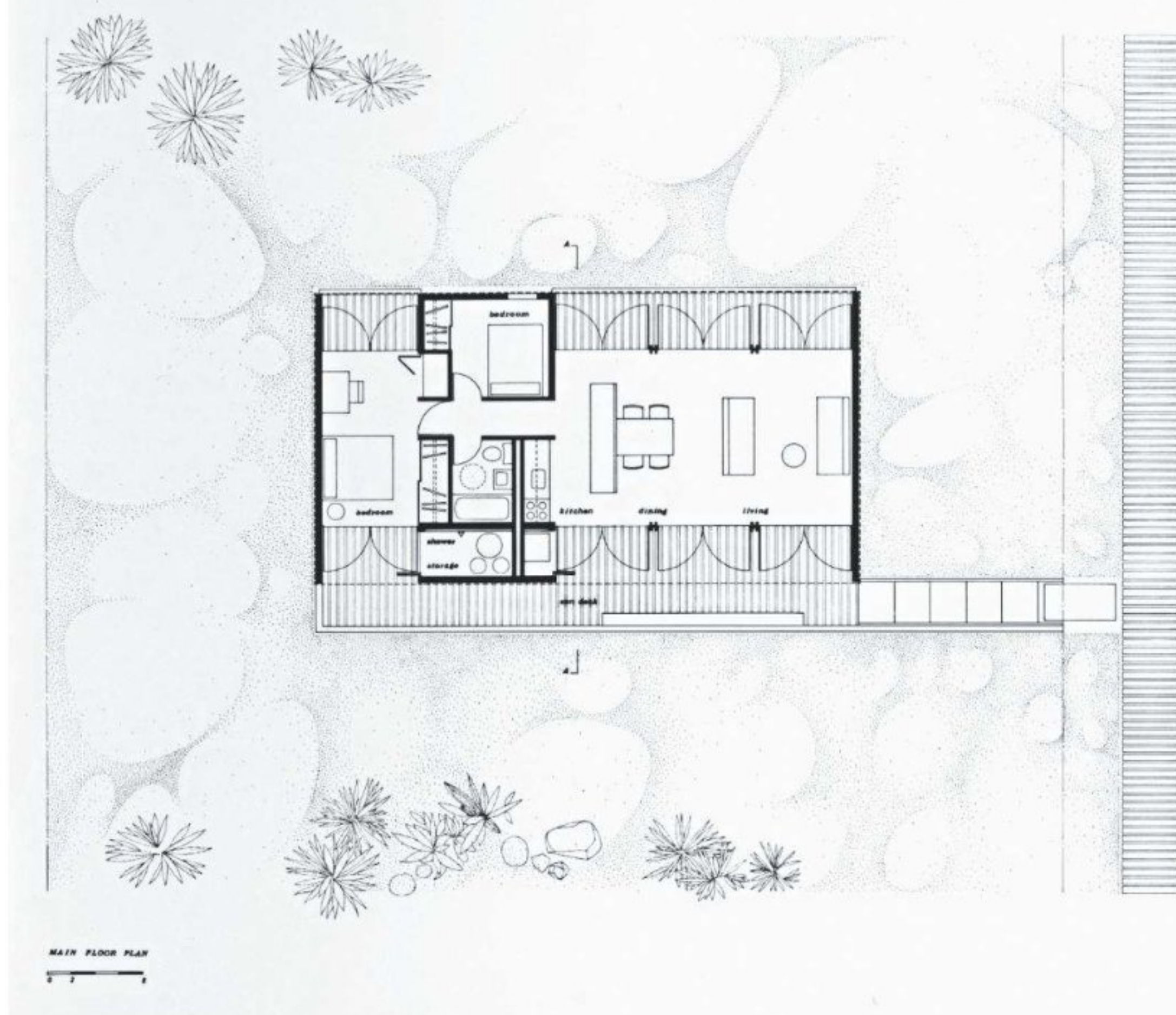


When illustrator and artist Saul Lambert approached Richard Meier with a budget of about \$10,000, the architect turned to a Michigan prefabricated log cabin manufacturer: "I figured, if they could do it for a log cabin, they could do it for a modern home!" Onsite

assembly of the structure (above) was finished in a mere nine days. The wall of windows (right) and simple floor plan (below) appealed to Lambert so much that he kept a snapshot of the house on his studio's bulletin board for years after selling it.



"Saul, being an artist, had a strong idea about what he liked and didn't like. He wanted light, clean spaces, and that's what Richard Meier was able to do." —Joanna Underwood



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Putting her architectural training to work, a resident of Merricks, Australia, helps design a modular beachside getaway for her family.



For her family's house near Melbourne, Anna Horne created a series of prefab wood modules using a design from the company Prebuilt. She found the old industrial letter at a factory; it stands for Somerset, the name of the house.

Bring It Home

Text by Georgie Bean
Photos by Lisa Cohen

After outgrowing their holiday flat above a beachside cafe on the Mornington Peninsula outside Melbourne, Australia, Anna Horne and her husband, John Willems—with their two young sons, Jude and Sam, in tow—decided to purchase land nearby and install a prefab house. At the time, Horne, having trained in architecture, was working for former colleagues who had just started their own prefab company, Prebuilt. “Up until that point, there were no kit homes available in Australia with a design focus,” says Horne. “I loved that my friends’ company was breaking new ground with logical, design-based >



Horne (above) in the kitchen, where every element was part of the prebuilt package. Like elsewhere, the team placed a window over the door to bring in more light. "The kitchen design continued the 'keep it simple' approach," Horne says.

The dining room (right) is adjacent to the open-plan living area and shares the view out over the deck and garden to bushland. Throughout the house, the floorboards are made from recycled blackbutt timber.

Oh! Suzani

Horne purchased the Danish rosewood dining table and the Semi Trompetpendel pendant lamp by Fog & Mørup from Angelucci. The suzani fabric stretched across the wall makes for a striking and original artwork. "I spent a long time finding the right one, as many are heavily stained because they have been used in houses and yurts before finding their way out of Uzbekistan," says Horne. The Eames chair is from Living Edge. >
angelucci.net.au
livingedge.com.au

ideas. It certainly makes building more manageable—and affordable."

Horne designed the house, which consists of three modules, based on a model created by the architectural firm Pleysier Perkins for Prebuilt. Constructed in Prebuilt's factory outside Melbourne, the house was then transported down to the sleepy seaside town of Merricks and placed within a secluded bush setting of natural grasses and tall eucalyptus trees. For the interiors, Horne found striking, red-accented Tunisian tiles and a large suzani fabric that created the foundation for her eclectic mix of color and design. >





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In Living Color

Horne sourced the living area's red-and-white Tunisian tiles directly from a manufacturer online. "It was the first site I looked at, the tiles were well priced, and the company was easy to deal with," says Horne. "When I requested this specific tile in red, it just happened to be the perfect red, so I went with my gut instinct." Against the tile background is a freestanding heater by Nectre. Horne bought the *hepsi* kilim on a trip to Turkey and found the large leather ottoman at a bazaar in Istanbul. The small ottoman is from Country Road. >

nectre.com

countryroad.com.au

"In the colder months we snuggle up in front of the wood stove and look out to the adjoining farms," says Horne. As exemplified by the floor plan (below), the modules were designed "to keep some flexibility in how the house was used and were also a response to the site itself," she says.

"The design was based on providing only for the minimum requirements for a beach house. It wasn't about replicating our house in town."

—Resident Anna Horne

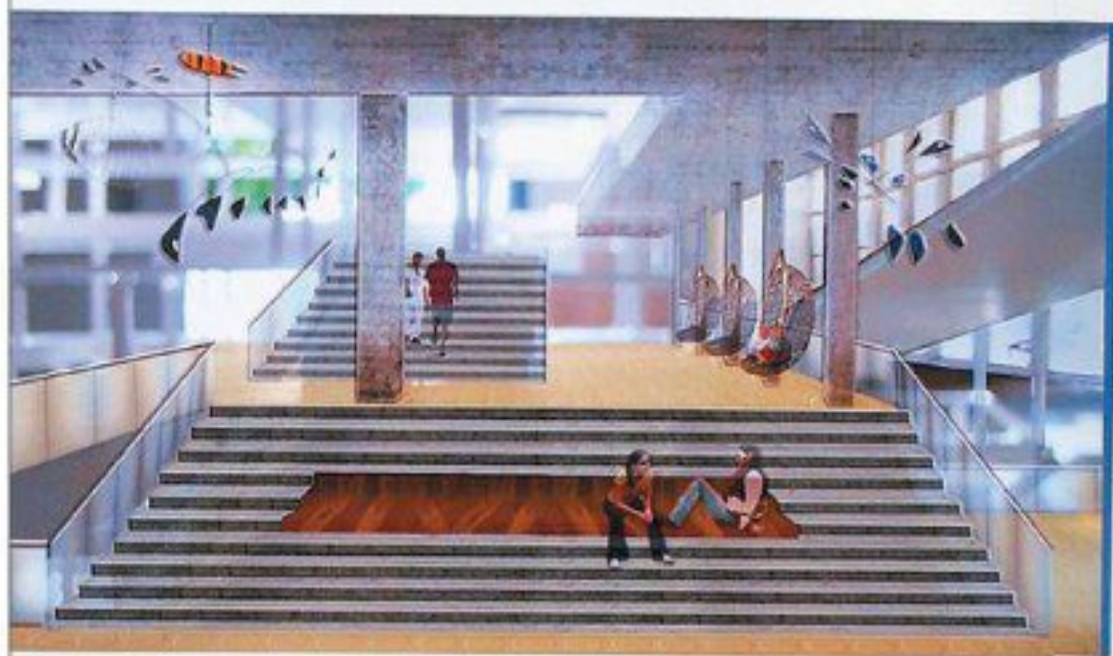


Somerset Floor Plan

- A Deck
- B Bedroom
- C Playroom
- D Bathroom
- E Living Room
- F Dining Room
- G Kitchen
- H Master Bedroom

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"The patio was always part of the original design, as we knew we would be living inside and outside during the warmer months," says Horne. "Keeping it covered also helps keep it dry and provides a feeling of containment." The wicker swing chairs are from eBay, and the fabrics are from Ikea.

Decked Out

The large outdoor deck is the main entertaining area and connects the separate kids' wing to the rest of the house. Here is where Horne and Willems spend the most time with Jude, Sam, and the family dog, Sumo. "If the weather permits, we eat our meals out on the deck," notes Horne. The powder-coated chairs are from Industria X. The Australian, plantation-grown silvertop ash cladding—dark-stained and installed horizontally—from Quantum Timber Finishes better allows the house to blend into the surrounding bush, while a lighter-stained Australian spotted gum, on the deck and on the overhead pergola, provides contrast. industriax.com.au
qtf.com.au

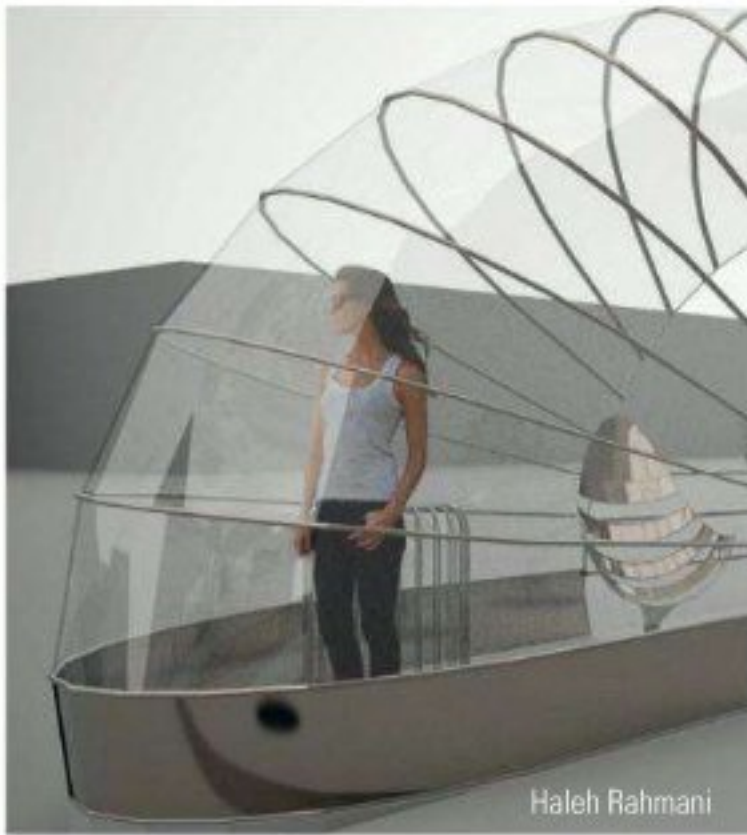
Clean Lines

Located off the kids' wing is the outdoor shower, where the children rinse off after beach visits. To further offset the cladding, the architectural team alternated boards of various widths and set them on one module in a vertical formation. Horne asked for select doorways and window panes to be painted in vibrant red and apple green. "I love how these colors resonate within the space," she says. □



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Leave No Trace

A house designed to be part of the landscape is at home among the trees in Venice, California.

Text by Erika Heet
Photos by Coral von Zumwalt

It was a love for architectural diversity that first drew Michael Sylvester to Venice, California, known for its tiny 1920s bungalows set cheek by jowl with lot-hogging postmodern boxes. He bought a 5,600-square-foot piece of land with one of those bungalows on it, “only it wasn’t a cute Craftsman with redeeming values; it was a stucco box with structural problems,” says Sylvester. He and his wife, Tamami, lived in the bungalow and eventually called upon Boston-based architectural designer Sebastian Mariscal—whose Wabi house (see *Dwell*, September 2011) particularly intrigued Sylvester—and allowed him free rein on a design for a new house. As he is known to do, Mariscal took an organic approach. “When I first visited the site, I was moved by how the trees in the front were creating a special silence of green within the >

Architectural designer Sebastian Mariscal and project manager Jeff Svitak created a house in Venice, California, for Michael and Tamami Sylvester. Known as Dwell Home Venice for its role as an exemplification of modern architecture, the house is an homage to indoor-outdoor living.

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In the main living area (below), designer Delta Wright of Curated paired vintage finds with the owners' existing furniture. The lighting, including the Ukiyo G ceiling light by Manuel Vivian for Axo Light, is from Lumens. The couple often dines on the patio off the kitchen (right), warmed by a fireplace from Spark Modern Fires.

eclectic neighborhood of Venice," says Mariscal. "The first thing that came to my mind was that I must preserve the same view, meaning my design cannot be seen from the street—only trees, only green." The process of creating the house—built as a living design laboratory to be known as Dwell Home Venice—has been well documented by Sylvester, who tells the story of its journey.

Michael Sylvester: Sebastian had an immediate reaction to the trees on the site. There were several mature trees: a 40-foot-high pine tree, a California live oak, and a magnolia. So Sebastian immediately said—actually announced—that he was going to keep all the trees on the site as part of the program. I loved this idea, but thought it looked a real challenge because several of them were on the most buildable parts of the land. So it was interesting to me that he would set such an obstacle for himself. He also said that he wanted to put the garage on the rear alley, essentially to hide the front of the house behind vegetation.

One driving idea here is that every interior room of the house has a corresponding outside space. Each has its own deck, patio, roof garden, or courtyard. We call >





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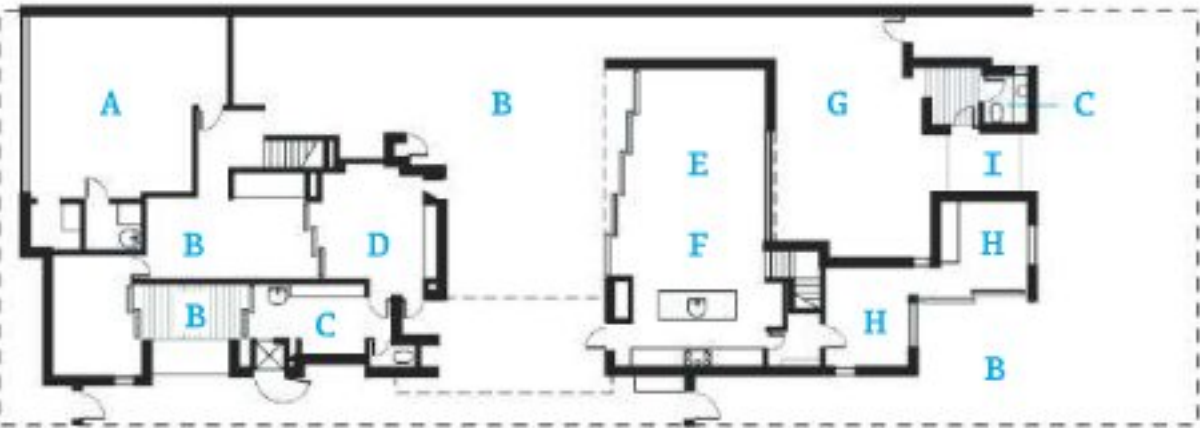


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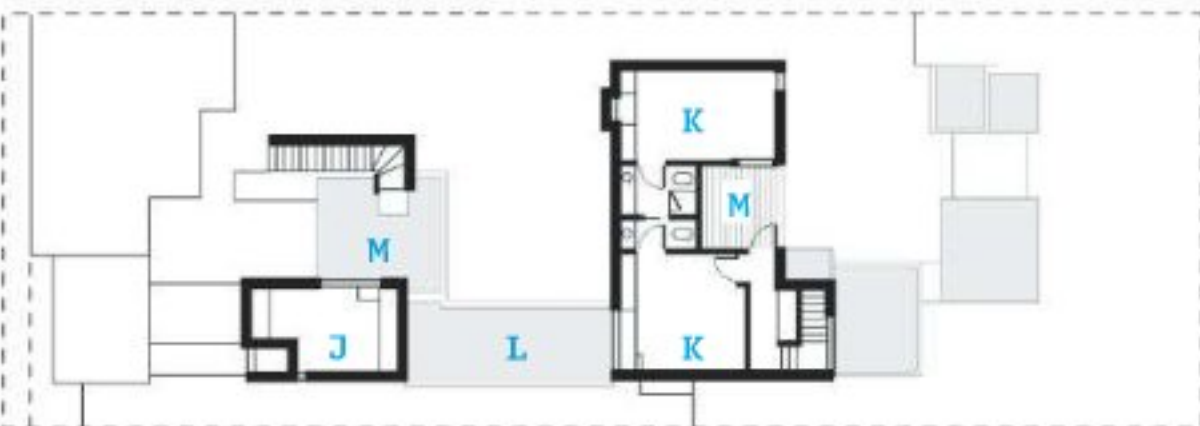
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Dwell Home Venice Floor Plan
First Floor



Second Floor



"I love the house more each day," says Tamami (above). The kitchen, which includes all Miele appliances, is sheathed in custom woodwork from Semihandmade. Accessories from A+R complement the Caesarstone countertops and Franke faucet. A LifeSource Water System provides filtration.

- A Garage
- B Courtyard
- C Bathroom
- D Master Bedroom
- E Living-Dining Area
- F Kitchen
- G Pine Needle Courtyard
- H Den
- I Entrance
- J Media Room
- K Guest Bedroom
- L Bridge
- M Deck

these outdoor rooms; it's not a house with a yard. All of Sebastian's rooms are very intimately scaled, but the rooms feel huge because they open onto outdoor rooms. In the design phase I was pushing Sebastian to enlarge some of the rooms. He disagreed, and now that the house is finished and we're experiencing the spaces, I understand why. In a modern home, making a space larger is a design cop-out. It's an easy way to say, Oh look, this room is modern because it has a high ceiling. Anyone can do that, but working out how to keep a room more intimately scaled and yet not feel cramped, that takes more talent.

We were not just trying to integrate every room with the outdoors; another idea was driven by a very specific part of the brief I had for Sebastian. My family and Tamami's family do not live in the USA. Our family members live in Tokyo, Sydney, Hong Kong, and Auckland; if they come to visit, they don't stay for a weekend, they stay for a month or two. So we wanted to have this idea that you can be in your own private >



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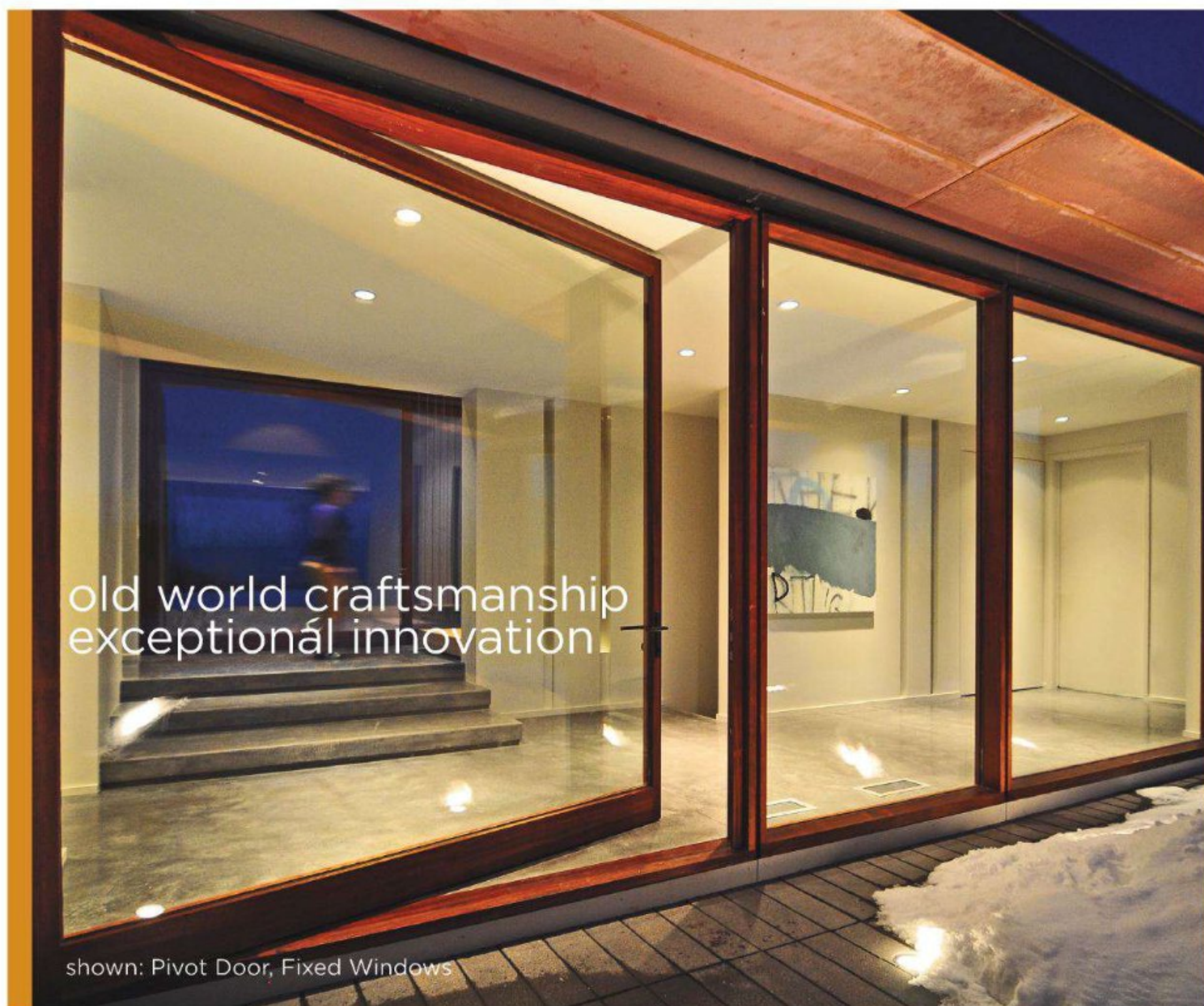
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The master bedroom (above) leads to its own private courtyard. The rug is from Peace Industry; the Kelvin LED floor lamp for Flos is from Lumens. A guest bedroom (right), with furniture from Room & Board, overlooks the bridge above the dining courtyard. The home's landscape architecture is by Ventura, California-based Jack Kiesel.

space, integrated with nature, and you don't know that someone else is in a room next to you or around the corner. So you can have a group of people that are all close to each other, but they all have privacy. That's what we were seeking and one of the reasons it's broken up into modules. It's just a collection of spaces, like you would find in a compound.

Sebastian designs with light as much as he designs with mass. You can see that in the house; there are lots of subtle ways in which corners or walls cast a shadow onto a space beautifully. There's a unique consciousness of designing with natural light. The *celosía*, the wooden screen out front, is just one example—the way it casts shadows at different times of the day. There are lots of aha moments as you walk through the house.

I don't think any of what we keep discovering as we live here is by accident. This is all part of Sebastian's design vision. Sebastian is an auteur. That's reflected at all scales, from the whole scale of the property down to minute details: the cabinetry, the joinery, small windows onto gardens. Things we take delight in discovering were all part of his vision from the beginning. I think this is a testament to the scope of his talent. >





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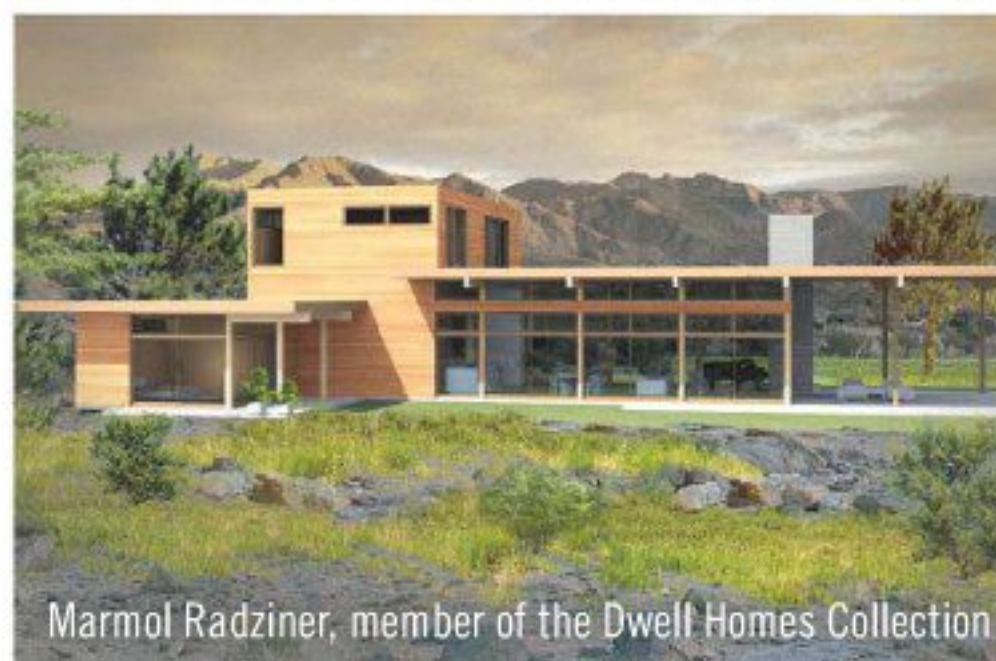
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Marmol Radziner, member of the Dwell Homes Collection



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The house rises to nearly the height of the neighboring structure. The plantings on the bridge, which connects the guest pavilion with the master bedroom and media room pavilion, will eventually grow in to create a privacy screen.

"The result of extensive discussion was this bridge element that creates a dining pavilion underneath and garden above." —Resident Michael Sylvester

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Stain It Black

The knotty cedar cladding (bottom) from Crenshaw Lumber was pretreated with an ebony stain from Timber Pro UV—twice on both sides—prior to being brought to the site, where it was left for eight weeks so that it could adjust to the moist seaside air before installation. “Cedar siding swells or shrinks when it gains or loses moisture while it reaches equilibrium with the content of the surrounding air,” says Michael. On the Wabi House in San Diego, Mariscal used a charred cedar, but staining gives the same effect for a lower cost. crenshawlumber.com timberprocoatings.com

Mix It Up

The couple chose to contrast the wood in the master bath with a smooth Caesarstone counter in Organic White 4600, which was measured and cut specifically for the space (right). They added a bit of shine with polished-nickel Upton fixtures from Toto. caesarstoneus.com toto.com

Heavy Metal

For the seating area in the main interior courtyard, the designer found Inox chairs by Brazilian designer Zanini de Zanine at Thomas Hayes Gallery in Hollywood. Made from polished stainless-steel sheets salvaged after Brazilian coins were cut out from them, the chairs are very sturdy. thomashayesgallery.com

Vessel Mania

Michael and Tamami brought greenery to the master bath courtyard, which is lined with Eco Arbor Designs deck tiles, in the form of succulents in a ceramic Peanut planter by John Follis for Architectural Pottery from Vessel (right). ecoarbor designs.com architecturalpottery.com

The Doors

Throughout the house, floor-to-ceiling mahogany-frame doors from Archispec “blur the border between indoor and outdoor,” says Tamami. In the main living area, five doors slide into a pocket, creating a nearly 23-foot-wide opening on one side. Another set on the opposite side allows the breezes to blow straight through the house. All of the windows in the house, including the one in the den (below) are also from the manufacturer. Just to the right of the den is the *celosía* screen, which allows a peek into the pine needle courtyard. archispecllc.com



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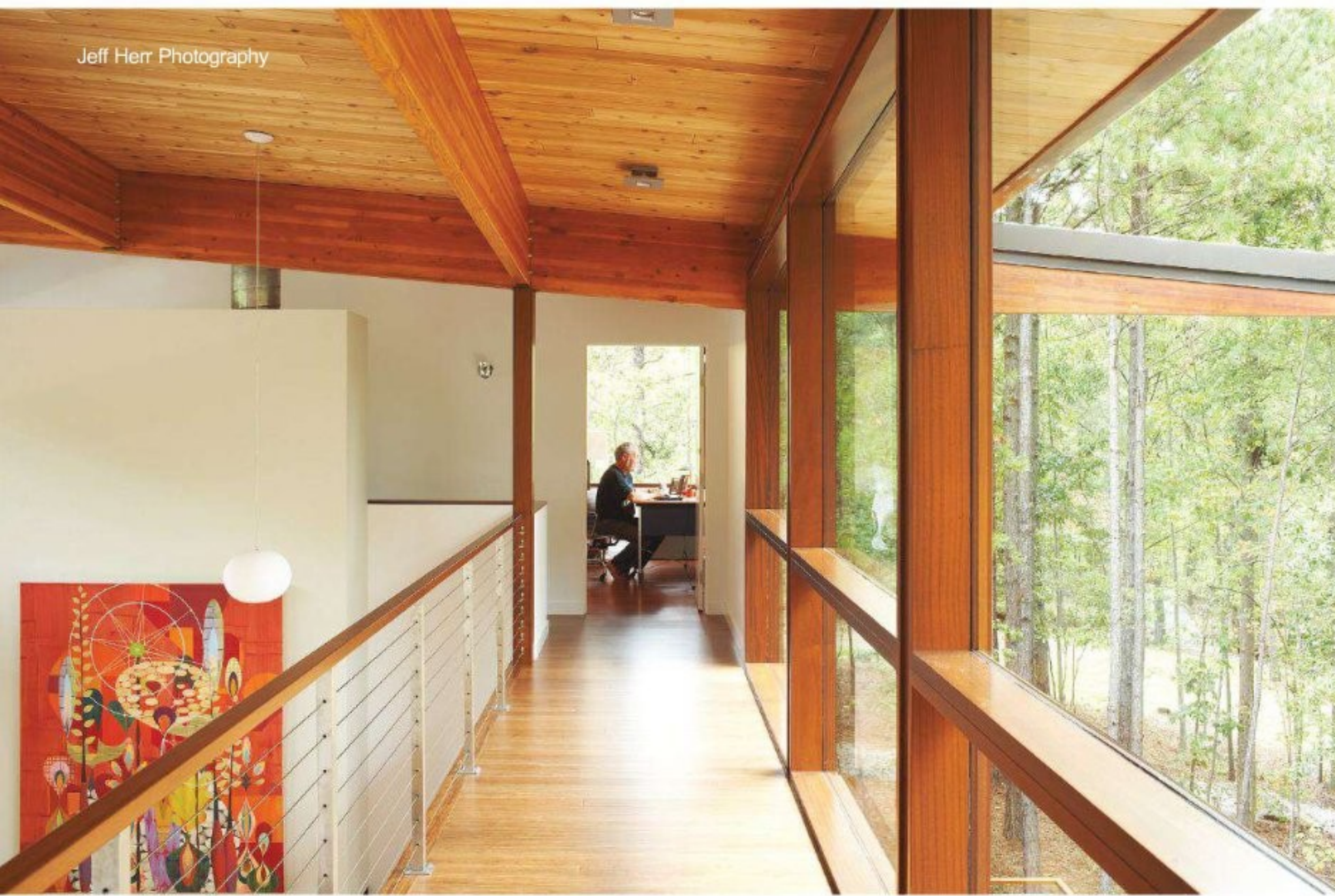
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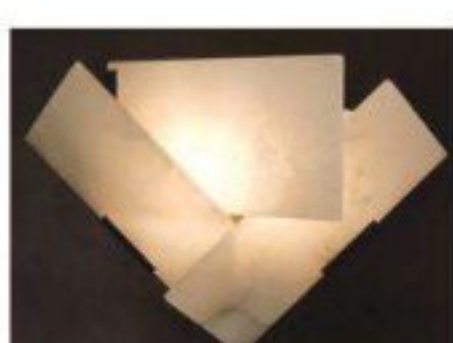
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Beaux Arts Ball

On September 28, The Architectural League celebrated the centennial of the landmark 1913 Armory Show at its annual Beaux Arts Ball, this year playing with the theme “-ism.” Over 1,350 guests (many in costume) gathered at the 69th Regiment Armory in an environment designed by SITU STUDIO with a performance installation by Processional Arts Workshop, lighting by Renfro Design Group, and music by Nathan Halpern and DJ Jon Santos. Furniture was graciously provided by Kartell.

Photos by Fran Parente

The Architecture League of New York Beaux Arts Ball 2013 ① Dinner was hosted at NeueHouse ② Guests included Vishaan Chakrabarti of SHoP Architects, Alexandra Polier and Kelsey Keith of Dwell Media, and Jonathan Marvel of Marvel Architects ③ Ball guests in “ism” costumes ④ SITU STUDIO environment blanketed the 69th Regiment Armory

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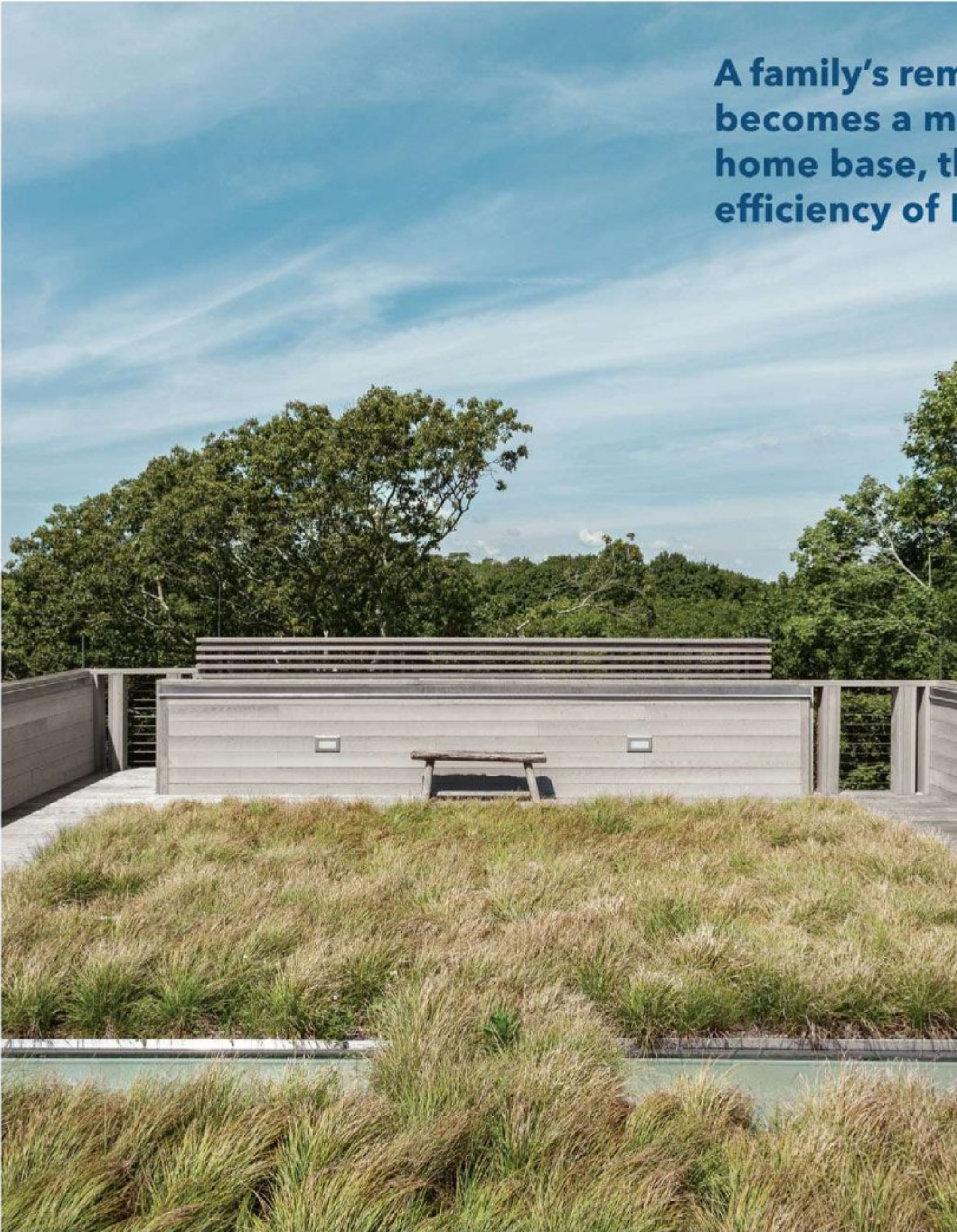
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P A R I S

Resolution: 4 Architecture designed a Fishers Island home with warm cedar siding and white windows as a nod to the regional New England vernacular. Landscape architects Reed Hilderbrand helped fill out the completed prefab by planting sedge grass on one of the house's two green roofs (opposite) to reflect the texture of the surrounding meadow.



A family's remote island retreat becomes a more permanent home base, thanks to the efficiency of building modular.



By William Lamb
Photos by Matthew Williams

Project: Parsons/Siebens Residence
Architect: Resolution: 4 Architecture
Location: Fishers Island, New York

Ferry Feat

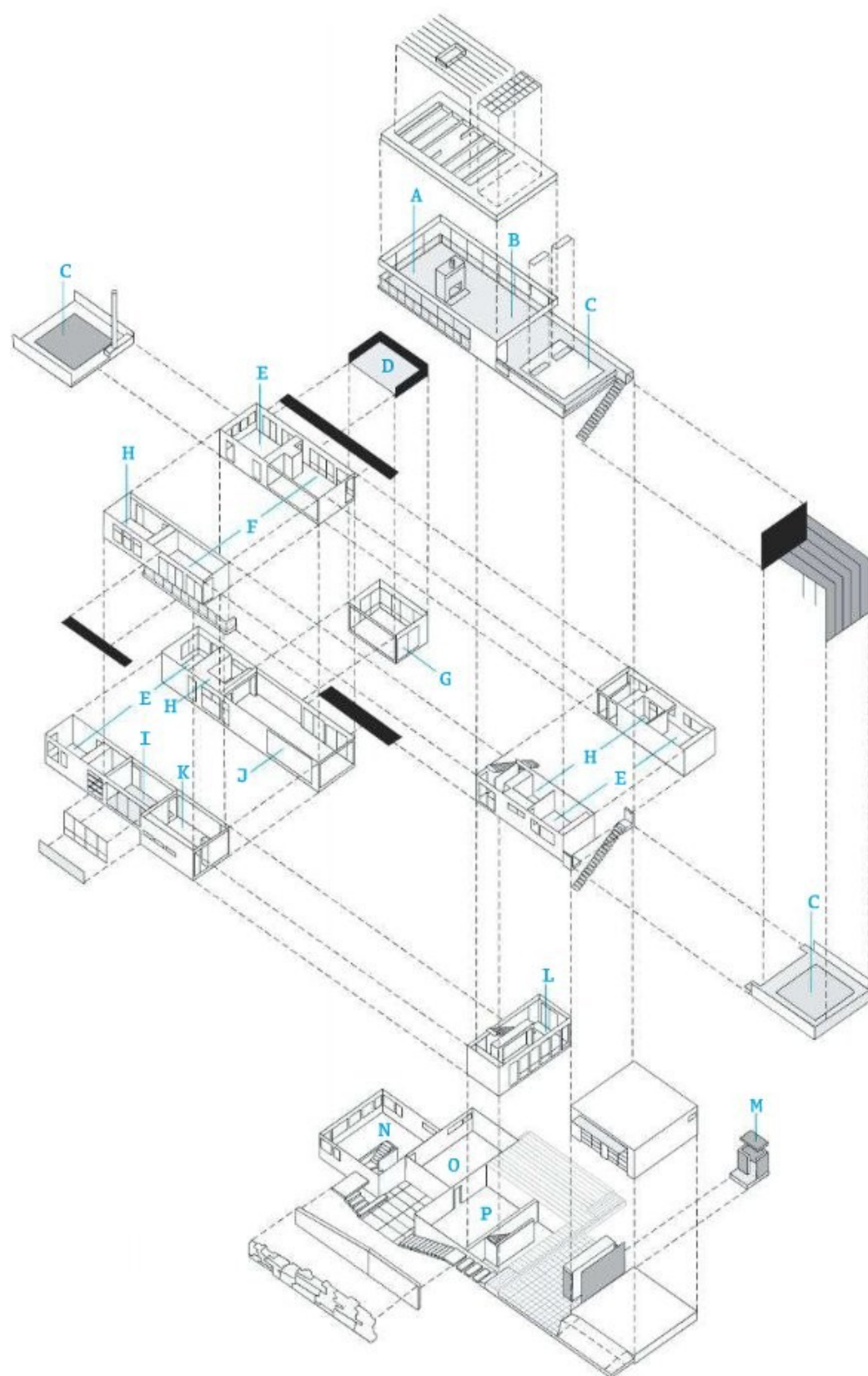
It all started with a 12-foot stepladder, balanced somewhat precariously on the bed of a pickup truck.

Joseph Tanney and Robert Luntz of the Manhattan firm Resolution: 4 Architecture were on Fishers Island, New York, for their first look at the three-acre lot where they were to design a second home for Mimi Parsons and Tom Siebens, an American couple who keep their primary residence in the Notting Hill section of London. They arrived to find that Parsons's father, Harris, had driven his Chevrolet pickup to a clearing and erected a ladder in the back, hoping to give Tanney and Luntz a sense of the site's magnificent views of Long Island Sound. >

Tanney and Luntz watched as Harris Parsons—82 at the time—scaled the ladder with minimal effort and great enthusiasm. “We looked at each other,” Tanney says, “and realized we were going to have to do this.” They did, with some trepidation, and were mesmerized by what they saw. “From the top of the ladder, we could get a glimpse through the trees of Long Island Sound to the south and Fishers Island Sound to the north,” Tanney says. “We also had a sense that, from the roof, we’d have a view to the east as well. We used this as our starting point, organizing the overall layout of rooms relative to the views.”

Capturing those views was paramount to Parsons, 61, who grew up in Rhode Island and has spent her summers on Fishers Island since childhood, and Siebens, 62, who met his future wife after he came to the island to teach sailing when they were both barely out of their teens. Another priority was to create an open kitchen, dining, and living area large enough to accommodate as many as 40 guests—Parsons’s parents and her four brothers and their families all have

“You’re surrounded by what appeals to most people on a small island, which is the sound of nature.”
—Resident Mimi Parsons



Parsons/Siebens Residence
Exploded Axonometric

- A Roof Deck
- B Outdoor Kitchen
- C Green Roof
- D Deck
- E Bedroom
- F Media Room
- G Living Room
- H Bathroom
- I Screened Porch
- J Dining Room
- K Kitchen
- L Entry
- M Outdoor Shower
- N Guest Bunkroom
- O Workshop
- P Mechanical Room

The modular system created by the architects at Resolution: 4 allows them to customize a home's floor plan by stacking, lining up, and joining factory-built, rectangular modules. This is the largest prefab house the firm has completed to date (opposite, below) with eight modules amassing around 4,500 square feet.



houses on the island—at Thanksgiving and Christmas. The house would also give their 24-year-old twin daughters, Hannah and Mackie, a home base in the United States while their parents are in London. After renting a rambling, shingled house just downhill from their current property for several summers, they bought their lot from one of Parsons's brothers in March 2007 and began thinking seriously about what to do with it.

Because of the logistical challenges of building on Fishers Island—which is officially part of Long Island

but accessible only by infrequent 45-minute ferry trips from New London, Connecticut—Parsons and Siebens reasoned that modular construction would be relatively simple and less expensive. Their research led them to the team at Resolution: 4, which has spent a decade refining what Tanney calls a system of “mass customization”: Prefabricated modules are inexpensively built and outfitted with fixtures in a factory, delivered to a site by truck, and configured to meet a client's lifestyle and budget.

“We just sat down with sketch paper,” Siebens says >

In the living room, a Ravenna carpet by Luke Irwin grounds two Maxalto sofas and a Frank side table, both from B&B Italia (above). Lighting is provided by an Isamu Noguchi paper lamp and Twiggy from Foscarini, in addition to banks of windows set into the curtain wall. The Hawaiian koa bench was custom made.

of their first meeting with Tanney and Luntz. “As personalities, they’re very simpatico, and the dynamic between them makes a lot of sense. When Joe goes off the rails with creativity, Rob is the guy who says, ‘Joe, that probably violates code,’ or, ‘Where are you going to run the conduit for this?’”

With input from Parsons and Siebens, the architects designed a sprawling house that included a guest wing over the garage with its own kitchen and living area. Then the economy tanked, and Parsons and Siebens put the project on hold. When they revived it a year later, they admitted that the project was simply too big. “So we put the house on a little bit of a diet,”

Tanney says. The revised design called for a 4,500-square-foot structure with a pair of guest bedrooms and a guest bathroom on the ground floor, plus unfinished space in the basement. The sleeping spaces were kept small to maximize the public areas, where Parsons and Siebens could spend time with their daughters and their guests. “The greatest thing about this house is you can have lots of people in it,” Parsons says. It’s ideal for overnight visitors, Siebens adds, “because there are a lot of places to hang out. You aren’t on top of one another.”

Getting concrete mixers on and off the island by boat was virtually out of the question, so Tanney

“Fishers Island is rather traditional in its architecture. That said, the house has been a big hit because of its unconventional delivery method.” –Architect Joseph Tanney



and Luntz specified a prefabricated foundation and arranged to put the slabs on the ferry with the help of Baby Doll, the general contractor. The ferry operator confirmed that the boats could accommodate the 16-foot-wide modules that comply with federal shipping regulations, as long as the modules were arranged two abreast and delivered before Memorial Day weekend—when the island’s population begins its annual surge to around 2,000 from fewer than 300. Tanney credits Siebens with suggesting that they measure the island gangplank, which, as it happened, was too narrow, forcing Tanney and Luntz to reduce the width of the boxes to 12 and 14 feet. >

The fireplace wall, a Resolution: 4 signature, is made of 14-gauge hot-rolled steel panels with storage components in one-eighth welded steel (opposite). On one side is a pivoting privacy panel that allows the guest wing to be closed off. Art attaches to the metal with magnets. The firm collaborated with Kountry Kraft and its modular manufacturer, Simplex Homes, to

expand the palette of materials, including the teak cabinetry used in the kitchen and dining areas (right and below). Interior designer David Bentheim suggested the marble backsplash for the bar area. Antique dining chairs, an LED Aurea pendant lamp by FontanaArte, and a Paolo Piva table from B&B Italia complete the room.



In the kitchen, teak-and-thermofoil cabinets and Caesarstone countertops mix with Miele appliances—wall ovens, induction cooktop, hood, and microwave—and a Sub-Zero refrigerator (left). The kitchen sink and faucet are by Blanco. The owners, who split their time between Fishers Island and Great Britain, found the vintage pendant lamps at Lassco architectural salvage.



An Alcova bed from B&B Italia dominates the master bedroom (left). A niche behind the bed holds Berenice wall lamps by Luceplan, and the walls are painted in Cornforth White and Charleston Gray from Farrow & Ball.

On the rooftop deck is an outdoor fireplace clad in cement board panels, plus a custom wych elm table by Arnold d'Epagnier and Charles Outdoor sofas by B&B Italia (below). The two-foot-thick stacked stone walls constructed by Reed Hilderbrand (opposite) nod to the masonry-free walls common in Revolutionary-era New England.



A second green roof is planted with sedum and plays host to one of the family's favorite spots: a hammock (above). Bentheim suggested adding a trellis overhead to soften and balance the appearance of the facade.

The eight modules were delivered to the island over the course of two days in mid-May 2011. It took another two days to set them in place with a crane. Eleven months later—after the bamboo floors were installed, the exterior clad with cedar siding, the roof deck completed, and the furniture installed—the family spent their first night in their new house.

Since the home was put together, Parsons, who worked in advertising sales, and Siebens, a former finance lawyer, have settled into a retirement routine. They divide their time between London, where Siebens



says they expect to live “until we’re too old to get on airplanes,” and Fishers Island. The glorious seascapes and family ties exert a strong pull and make the frustrations of getting there—international air travel and fretting about missing the day’s last ferry while stuck in traffic on Interstate 95—worth every ounce of effort.

“When you finally get here, it’s just calming,” Siebens says. “You’re surrounded by what appeals to most people on a small island, which is the sound of nature—the sea and the birds. And that, to us, is a very good feeling.” □



Vegas Case Study

Text by Zahid Sardar
Photos by Jill Paider

Project: Murren Residence
Designer: Marmol Radziner
Location: Las Vegas, Nevada



Jim Murren's prefab house in Sin City, designed by Marmol Radziner, is as artful as it is art-filled, thanks to an asymmetrical arrangement of solids and voids.

Sage Design Studios transformed the developer-flattened landscape into a picturesque desert setting with naturalistic undulations, meandering trails, and drought-tolerant shrubs.



When Jim Murren, a Las Vegas-based casino executive, approached the Los Angeles firm Marmol Radziner for a modern house to complement his hillside desert lot, he hit an architectural jackpot.

Murren's previous home was a Palladian-style villa, but houses like that no longer interested him. "They are not forward-looking," he says. As chairman and CEO of MGM Resorts International, one of the development companies responsible for Vegas's LEED Gold CityCenter buildings, Murren was also interested in green architecture. "I support the creation of buildings that have a positive environmental impact, and in Las Vegas I think you need to embrace the desert," he says.

While mulling over design ideas for his house, Murren read about Leo Marmol and Ron Radziner's multi-award-winning 1998 restoration of Richard Neutra's iconic 1946 Kaufmann House in Palm Springs, California. Impressed, Murren sought out the firm. He discovered that they were also renowned for built-to-last, steel-frame, prefabricated homes that can be installed efficiently almost anywhere—and that Marmol and Radziner had previously collaborated with the artist James Turrell, whose work Murren collects.

Murren toured Turrell's Roden Crater in Flagstaff, Arizona—an oculus to the sky, carved from an extinct volcano—and began envisioning a steel-and-glass building that meshed with its environment.

However, fine modern buildings are relatively rare in Las Vegas, where builders are inured to making Caesarian palaces and stucco villas and lack experience in executing clean-lined details. Importing such skills is costly. After considering the site and weighing Murren's interest in eco-friendly building, "prefab was clearly the best and greenest way to go," Radziner says. Murren, no stranger to construction, agreed that faster on-site assembly would greatly reduce the inevitable environmental impact of his new home.

The modular two-story steel-and-glass structure that Radziner and his team devised sits atop a windy ridge on the city's western edge, near Red Rock Canyon. Its prefabricated components—steel-frame modules that were prepared with finished floors, walls, doors, and fenestration, or were designed as canopied or trellised decks—were all made in Marmol Radziner's home-building factory, near Los Angeles, and trucked over to the one-and-a-half-acre site. "By going prefab, >

The house's slatted, anodized aluminum canopies and indoor-outdoor spaces (opposite) flow into one another. The resin Opal lounge and Square Cube table, with pillows and cushions covered in Sunbrella fabrics, and the teak and powder-coated cast aluminum Silver Dining swivel rocker, are all from the Veneman Collections.

"Grids can be liberating in a contrary sort of way because, while they force certain things, like building efficiency, they prompt creative arrangements of rectilinear forms."
— Resident Jim Murren



Near the main house, James Turrell's pyramidal Skyspace structure invites visitors into its dark recess for a chance to view the heavens through a perspective-altering cutout (left). Most of Murren's museum-quality art collection is inside the house, including a Robert Rauschenberg piece, a set of Andy Warhol prints, and a hologram by Turrell.







Murren Residence Plan
First Floor

- | | |
|-------------------|-------------------|
| A Great Room | F Family Room |
| B Master Bathroom | G Pool |
| C Kitchen | H Dining Pavilion |
| D Deck | I Library |
| E Master Bedroom | |



“Most people don’t recognize our house as a prefab structure.” – Resident Jim Murren

we compressed our construction time,” says Radziner. “During the four months it took to prepare the two-level concrete basement garage and foundation, the home’s room modules were already being manufactured in California.”

The C-plan house Murren moved into three months later—when the interiors and finish work were completed—forms a sheltered rear courtyard. The building, split into two wings linked by a glass-enclosed steel structure, offers public and private zones for Murren and his family. The two-story north wing contains the bedrooms and master bath, while the single-story south wing, dedicated to the kitchen, library, and family room, sits alongside a swimming pool, bordered by a glass-walled pavilion for formal dining. Between the two wings, a below-grade open-air courtyard offers a shady place for Murren’s athletic sons to play. A high-ceilinged, 48-foot-long great room—made of four modules and nearly spanning the length of the courtyard—links the house’s two wings and completes the ensemble. From the glass-walled great room, facing east, one can see the glittering Las Vegas Strip.

This is their first prefabricated home, but “my wife and I don’t see any operational differences between this and other houses we have lived in,” Murren says. “It’s not as if we had to give up anything in terms of comfort or quality to go green.” In fact, because Marmol Radziner’s prefabs have to be trucked to their sites, they have built-in enhancements, such as welded, torque-resistant steel framing and factory-fitted doors and glass panels that are braced for winds on the highway. When sandstorms buffet the building, Murren never worries.

Outside, in the sloped rear garden, Turrell’s *Skyspace*, a four-sided, rust-colored concrete pyramid, contrasts pleasingly with the rectangularity of the prefab. While its ostensible purpose is to provide a square opening through which individuals can observe subtle changes in the sky, this art installation has taught Murren to see his house in a different light.

“Sometimes, when I walk back up the hill with my dogs, I notice how its canopies frame—and are framed by—the sky,” Murren says. “And after dark, when the lights first come on, my favorite spot to stand is not in my home but outside, looking in.” □

Murren chose maintenance-free materials, such as Stepstone precast concrete pavers for exterior decks and river-rock-covered flat roofs (above). He recalls his neighbors’ astonishment and delight when “we went from a giant hole in the ground to a two-story house in just four days.” Twenty-two 12-foot-wide steel-frame modules were combined to form nine- to 14-foot-high rooms that were stacked and bolted together (opposite). Ten deck modules added more than 4,700 square feet of sheltered outdoor space.

➤ dwell.com/vegas-prefab
Head online to see more images of Marmol Radziner’s design.

Dense as Sensibility

Text by Adele Weder
Photos by Kamil Bialous

Project: Monad
Architect: Lang Wilson Practice
in Architecture Culture
Location: Vancouver, Canada



A Vancouver architect maxes out a commercial lot to create a multiunit prefab tower that takes smart urban planning as seriously as good design.



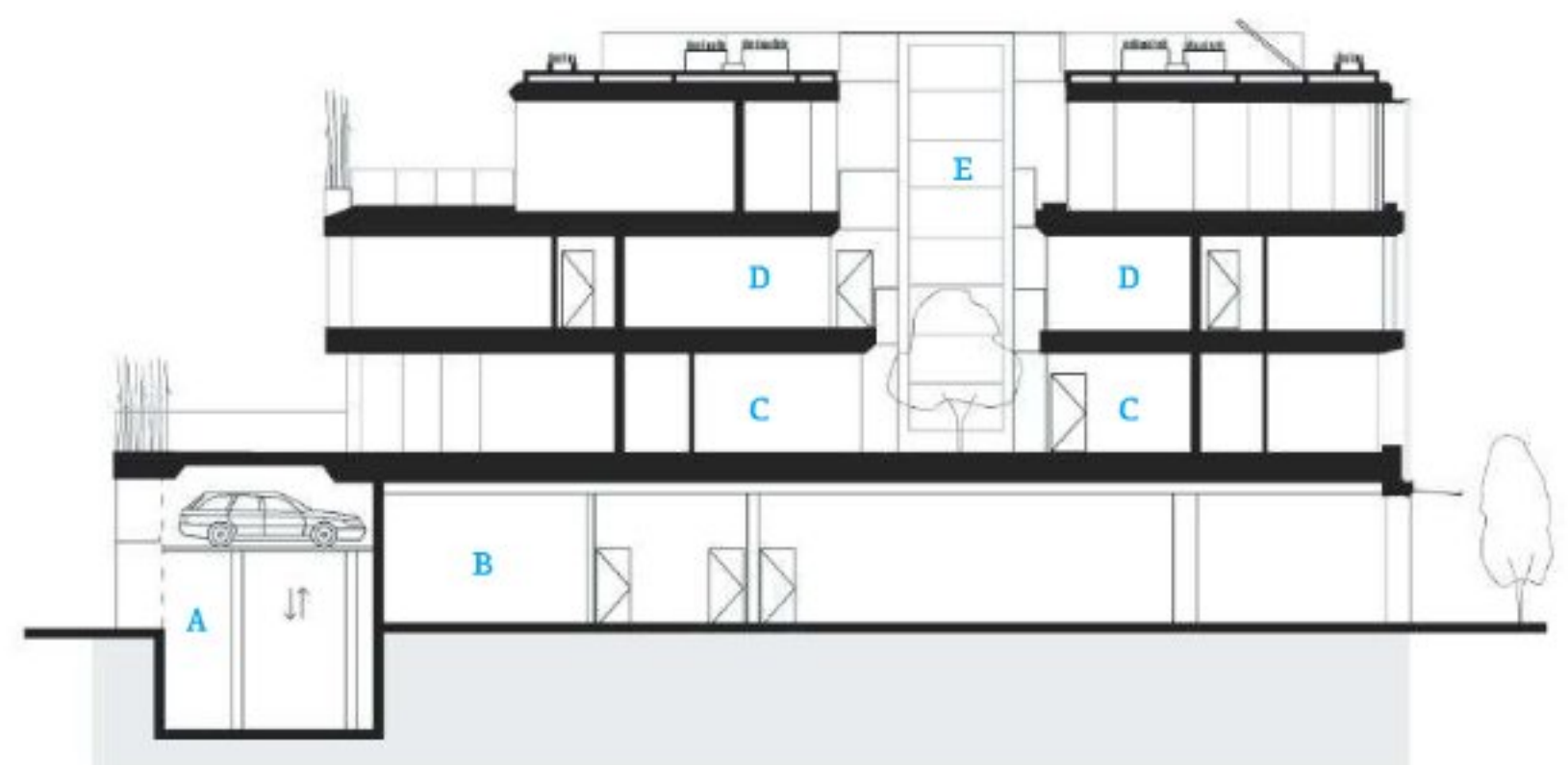
Architect Oliver Lang and his partner, Cindy Wilson, created Monad, a multiunit prefab prototype in Vancouver (opposite). The living-dining area of their own residence (left) is lined with doors and windows from Phoenix Glass for Columbia Aluminum Products.

Oliver Lang has always been something of a renegade. The German-born architect never settled into the idea of the high-rise condo nor of the conventional, detached single-family home—even after moving to Vancouver, a city that’s currently rich in both forms. Instead, Lang would rather look a few decades back to the innovators of mid-century design for guidance. “Modernism on the West Coast has always been about the relationship of architecture to landscape,” he says. Fifty years ago, that relationship took the form of post-and-beam single-family homes on treed lots—a rapidly vanishing option in a city like Vancouver, with its high land prices and need for densification. “If we still want to work within this paradigm, why not apply it to something more vertical, like stacked houses?”

Lang’s idea of a stacked house has led to Monad, a pilot project for what he and his life-and-work partner, Cindy Wilson, hope will become a widely adopted prefabrication design model. Monad comprises four separate residences—with over 12,000 square feet of living, commercial, parking, and storage space in total—each with an outdoor courtyard, a side yard, or a deck. >

Monad Elevation

- A Parking Elevator
- B Commercial Space
- C Apartment
- D Two-Story Penthouse
- E Courtyard



The living room is furnished with a Bird chair and ottoman by Harry Bertoia, a Greg sofa by Zanotta, a CK 10 rug by Calvin Klein, and a Tolomeo lamp from Artemide (below). The couple's daughters, Fiona and Olivia, try out the central elevator (opposite), which is shared by all the owners and tenants and was designed, says Lang, "to encourage neighbor interaction."

The construction was handled by C.A.S.A., a local prefab company, and a site contractor to achieve highly precise finishes. The architects worked together to devise a modular system of posts, beams, and panels for the wood-framed, concrete-floored structure. The end result reads as a graceful and finely detailed complex of glass, steel, and concrete.

Lang and Wilson now hold forth—between generous rounds of prosecco—atop their Vancouver home, surrounded by steel drums from which sprout herbs and other greenery. The vista is a centerfold of pitched rooftops and trees, with a distant silhouette of skyscrapers and mountain peaks. This open-air lounge—their own rooftop—is more expansive than a deck or garden, but it's clearly not a conventional backyard. Let's call it a top yard, a large outdoor space that crowns the two-level family residence beneath it. Daughters Fiona and Olivia, 14 and 11, dart up to the top yard, gasp in joy at spotting the first hummingbird of the season, and then vanish back down into the house, one of a quartet of dwellings embedded within

the four-story Rubik's Cube of indoor-outdoor spaces.

Amazingly, the entire complex stands on a 33-foot-wide lot—the standard terrain of a single-family house. "We couldn't have afforded to buy one of those over there," says Lang, gesturing toward rows of century-old two-story craft houses; the structures, though charming in their way, are not a solution to the need for more housing within this growing city.

Monad is on the western stretch of busy Fourth Avenue, and life in the fast lane has proven beneficial. Few people choose to live along arterial routes like this one because they often offer little relief from the urban din. Monad's outdoor spaces and patios, however, are secreted away from the street, thanks to the structure's height and considered design. The indoor-outdoor harmony of the building also speaks to the origins of the project's name: *Monad* is a term used by philosopher Gottfried Leibniz in his 1714 book, *The Monadology*, to denote the theoretical primary unit of the universe. Lang likes the concept—to him, it suggests a sense of relativity. >







Flexibility is another value for which Lang strove. “When we design, we try to find untapped potential,” he says. For example, storage for each home stands at the basement level, rather than in the units themselves. And when Lang and Wilson’s two children eventually grow up and move away, the couple will have the option of converting their 2,100-square-foot, three-bedroom, three-bathroom dwelling into two smaller units by adding an interior wall. They could then utilize the space as a guest suite, a mortgage helper, or as multigenerational cohousing.

The cool, hard palette of the 2011 building is now softened by the young clematis vines that are just starting to wind their way up a series of steel cables extending from the ground-floor courtyard to the upper-floor breezeways. The industrial facade is further enlivened by a ground-floor neighbor’s artful, phosphorus-green patio furniture. And within this space-sharing microcommunity, residents sometimes drop in to “borrow” an adjacent courtyard.

Most important though, Monad offers a different vision of urban housing—a flexible design and prefab paradigm generally championed by neither city planners nor condo builders. As Lang puts it, “The people will always be 20 years ahead of the planning.” □

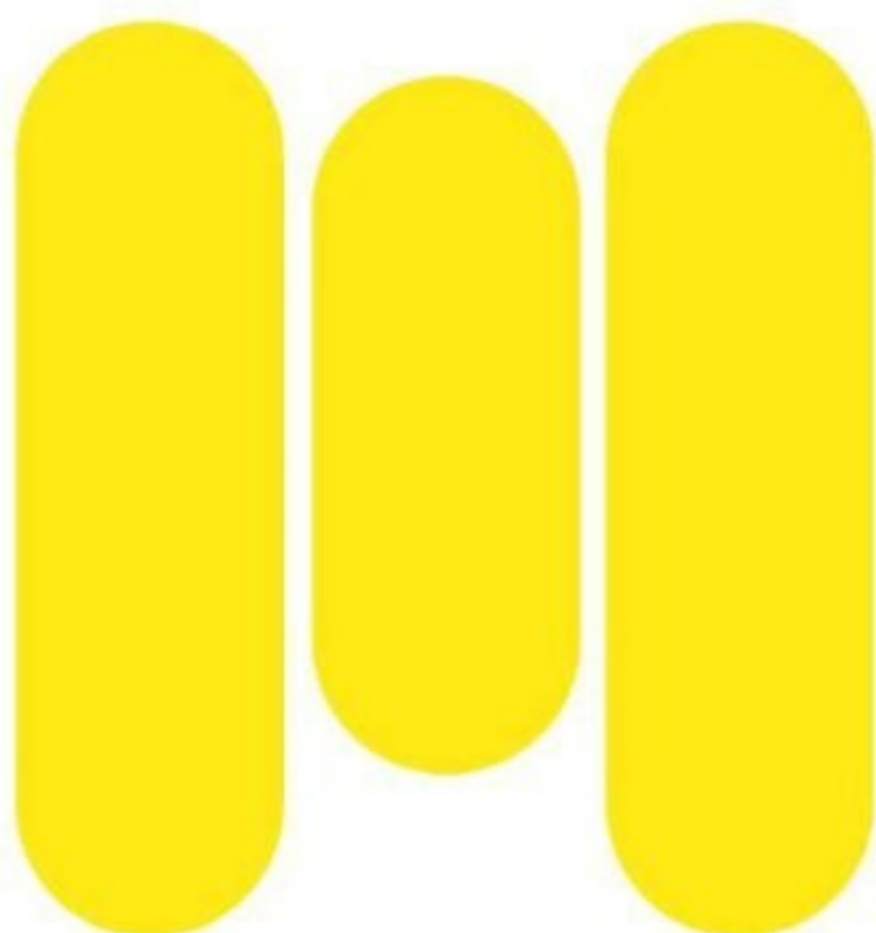
“The overall approach is to create more with less, and offer homes that are open, bright, and efficient.” –Architect Oliver Lang

The kitchen has a Bosch induction range and hood surrounded by a box made by the architect (above). The faucet is by Blu Bathworks. In the living area’s reading room, which looks across to the neighbor’s living area, Lang incorporated titanium concrete flooring (right).

Each of the residences has outdoor space attached to it; the family’s unit has a roof deck (opposite). In lieu of a green roof is a galvanized tub filled with grasses—a collaboration between the architects and landscape architecture firm space2place.







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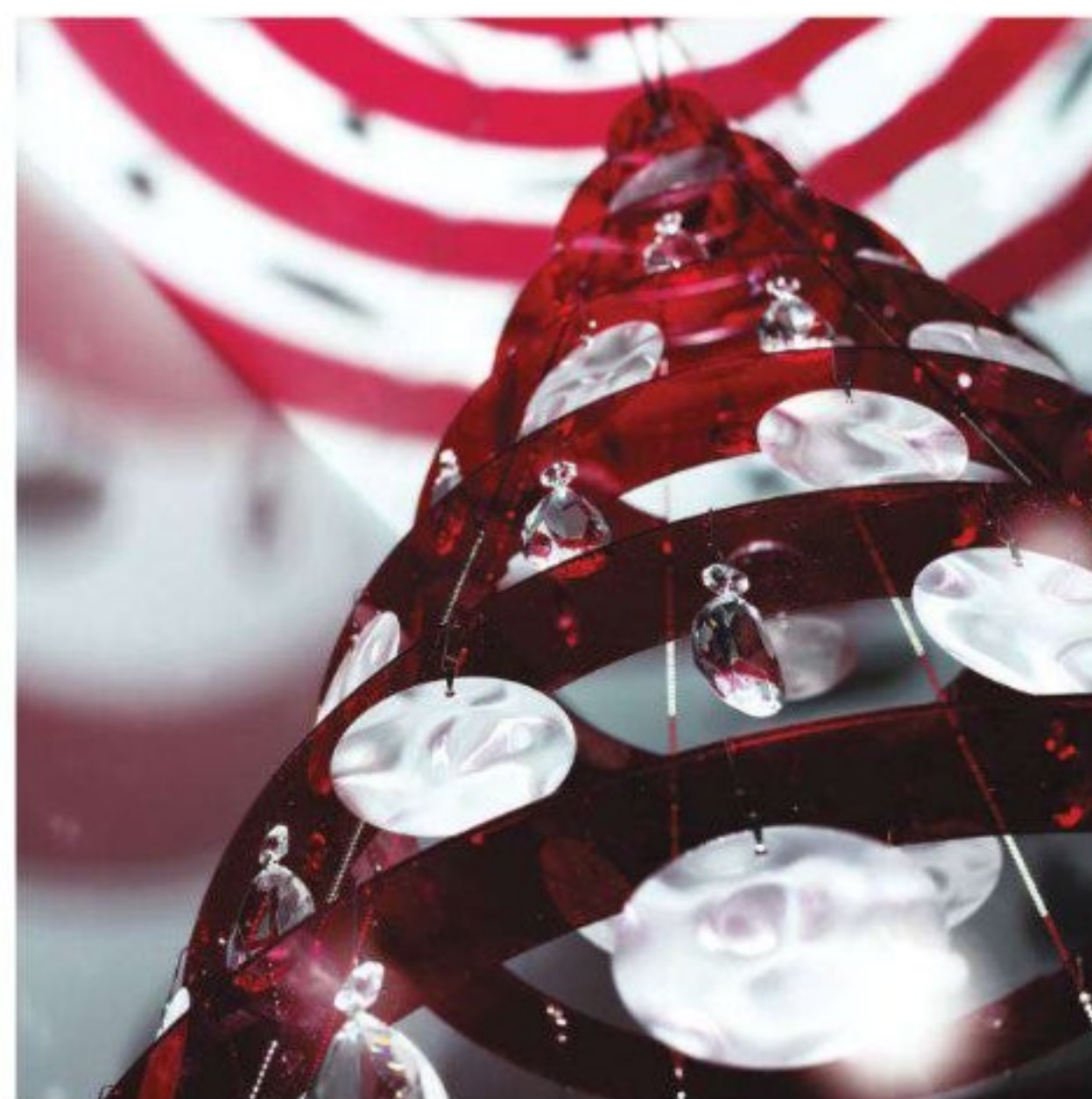
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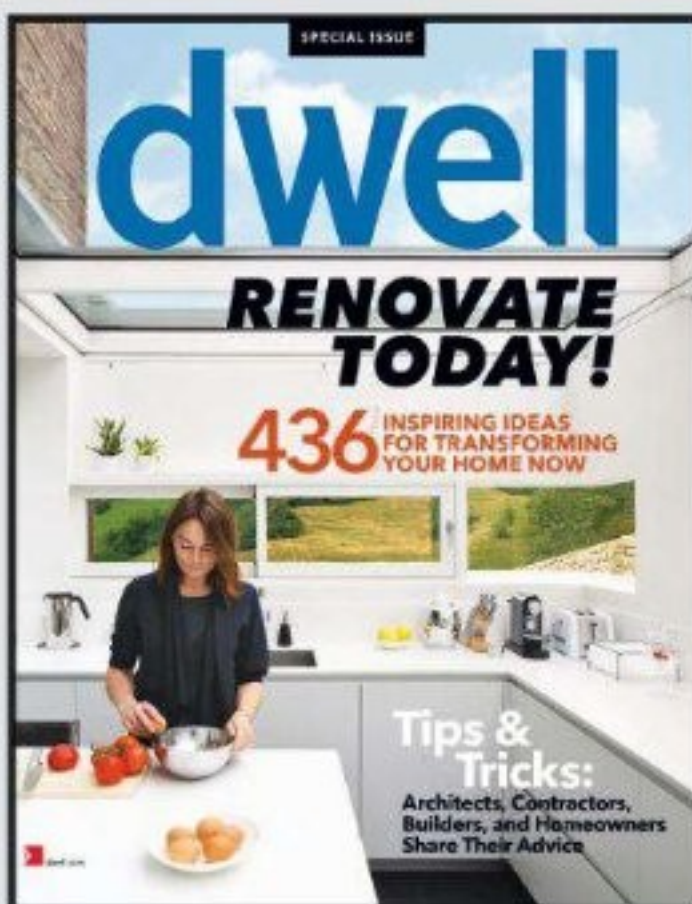
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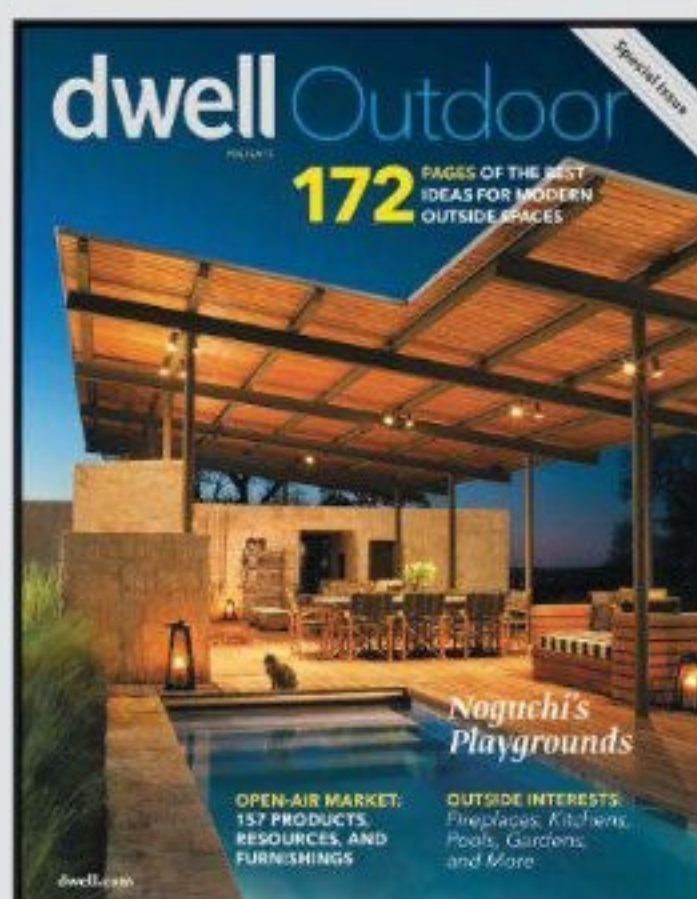
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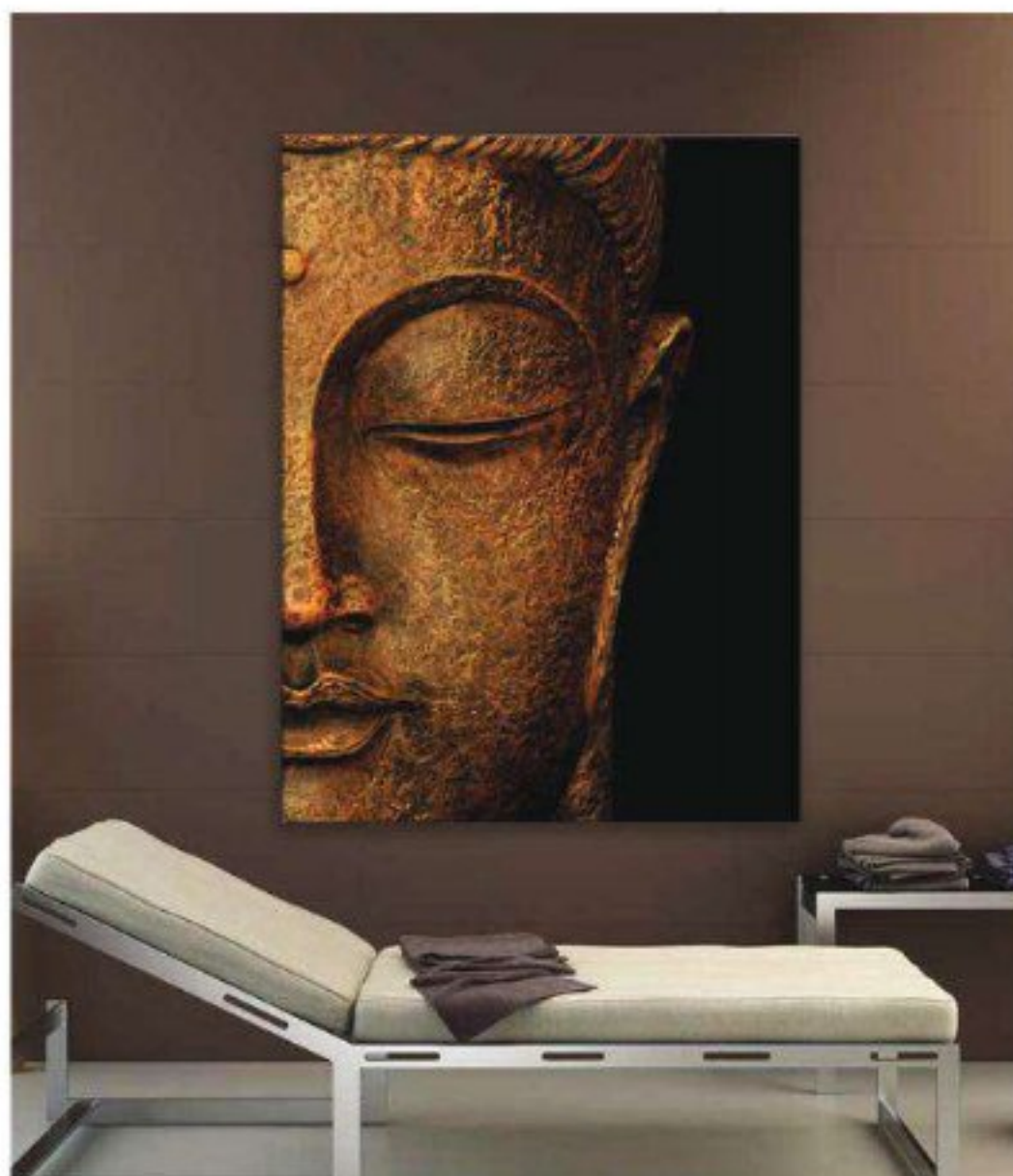


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The products, furniture, architects, designers,
and builders featured in this issue.

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bluhomes.com
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michellekaufmann.com
Restore Neighborhoods Los Angeles
rn-la.org
Minarc
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Habitat for Humanity Greater Los Angeles
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richardmeier.com
Strachan Group Architects
sgaltd.co.nz
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PK64SS gas cooktop and BK264PSS oven by Baumatic
baumatic.com
G 1143 SCi dishwasher by Miele
mieleusa.com
MR-CU refrigerator by Mitsubishi
mitsubishielectric.com
Dining table and chairs by Tim Webber
timwebberdesign.com
Carpet tiles by Interface
interface.com
ComfortPlus windows by Viridian
viridianglass.com
Aquaclear finish by Resene
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Bohlin Cywinski Jackson
bcj.com
Windows from Milgard
milgard.com
Fiber cement panels from Minerit HD
americanfibercement.com
Womb chair and ottoman by Eero Saarinen for Knoll
knoll.com
UF4-33N Akari floor lamp by Isamu Noguchi
shop.noguchi.org

Case Study V-Leg queen bed, Case Study #22 chaise and rocker armchair, and Molded Plywood coffee table from Modernica
modernica.net
Blanket from the Hudson's Bay Company
thebay.com
Prototype Boomerang chair by Richard and Dion Neutra
neutra.org
Custom industrial felt rug from Moufelt
moufelt.com/moufelt/home.html
Butterfly chair from Circa50
circa50.com

65 Backstory

Prebuilt
prebuilt.com.au
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Dwell Home Venice
dwellhomevenice.com
Sebastian Mariscal Studio
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Curated.
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lifesourcewater.com
Fireplaces from Spark Modern Fires
sparkfires.com
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Rugs from Peace Industry
peaceindustry.com
Guest room furniture from Room & Board
roomandboard.com
Pavers from Concrete Collaborative
concrete-collaborative.com
Paint from Dunn-Edwards
dunnedwards.com
Soap and skincare products from EO
eoproducts.com

88 Ferry Feat

Resolution: 4 Architecture
re4a.com
Landscape design by Reed Hilderbrand
reedhilderbrand.com
Interior design by David Bentheim
bentheim.co.uk
Modular manufacturing by Simplex Modular Homes
simplexhomes.com
Teak cabinetry by Kountry Kraft
kountrykraft.com
Ravenna rug by Luke Irwin
lukeirwin.com
Maxalto sofas, Frank side table, Alcova bed, Paola Piva dining table, and Charles Outdoor sofas by B&B Italia
beitalia.com
Steel cube by Modern Industry
modernindustrydesign.com
Akari Light Sculpture UF4 33N by Isamu Noguchi
shop.noguchi.org
Twiggy floor lamp by Marc Sadler for Foscari
foscarini.com
Custom benches by Arnold d'Epagnier of Mission Evolution
missionevolution.com
Hawaiian koa and wych elm wood supplied by Talarico Hardwoods
talaricohardwoods.com
Aurea LED pendant lamp by FontanaArte
fontanaarte.com
Countertops by Caesarstone
caesarstoneus.com
Wall ovens, induction cooktop, and range hood by Miele
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Refrigerator by Sub-Zero
subzero-wolf.com
Dishwashers, ice machine, and wine cooler by KitchenAid
kitchenaid.com
Kitchen sink and faucet by Blanco
blancoamerica.com
Berenice wall lamps by Luceplan
luceplanusa.com
Cornforth White and Charleston Gray paint by Farrow & Ball
us.farrow-ball.com
Vintage pendant lights from Lassco
lassco.uk

96 Vegas Case Study

Marmol Radziner Prefab
marmolradzinerprefab.com
Raftery Construction
rafteryconstruction.com
Sage Design Studios
sagedesignstudiosinc.com
Opal lounge, Square Cube table, and Silver Dining swivel rocker from Veneman Collections
venemanfurniture.com
Stepstone precast concrete pavers
stepstoneinc.com
TerraMai reclaimed teakwood
terramai.com

102 Dense as Sensibility

Lang Wilson Practice in Architecture Culture
lwpac.net
space2place
space2place.com
Bird and Diamond chairs by Harry Bertoia for Knoll
knoll.com
Pool 105 table from Bensen
bensen.ca
Greg sofa and ottoman by Zanotta
zanotta.it
Tolomeo lamp from Artemide
artemide.us
Paint from Benjamin Moore
benjaminmoore.com
CK 10 rug from Calvin Klein
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120 Finishing Touch

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Scouts' Honor

The Boy Scouts of America builds a sustainable tree house in West Virginia.

Text by Diana Budds
Photo by Joe Fletcher

In 2013, the Boy Scouts of America made conservation a stronger focus of the organization by introducing a new sustainability merit badge and opening an educational center in the 10,600-acre Summit Bechtel Reserve in West Virginia. Using the Living Building Challenge as a guide (a rigorous set of construction standards similar to LEED), Seattle-based architecture firm Mithun spearheaded a multidisciplinary team to create a tree house that would turn lessons into an adventure. Sited on a former coal mine, the building features a locally made prefabricated steel megastructure, FSC-certified black locust wood housing, a photovoltaic array, a wind turbine, and a rainwater catchment system. Visitors learn about energy and water conservation as they climb outdoor staircases that lead from the forest floor to the 125-foot-high rooftop rising above the leaf canopy. Brendan Connolly, a partner at Mithun, takes pride in the architectural promenade: "The experience of moving through the trees was more powerful than we imagined," he says. □

» dwell.com/sustainability-tree-house
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