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and New Products

SMALL WONDER
A 125-Square-Foot
Family Play House

At Home in the Modern World

The Great Outdoors Endless Ideas for Modern Living

A Couple's Dream Home
in Carmel, California



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Landscape Design Icon:
Margie Ruddick

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Outdoor furniture is no longer relegated to monobloc chairs and rickety lawn swings. Companies are producing pieces that look equally at home indoors. Tacchini commissioned Patrick Norguet to streamline, weatherproof, and recast his Jacket series in powder-coated metal. tacchini.it



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We celebrate the natural landscape with case studies and resources for both urban dwellers and rural residents, round up the latest outdoor furniture, and interview two landscape professionals—the talented up-and-comer Mary Barenfeld and the National Design Award winner Margie Ruddick. We also present a thoughtfully tiny playhouse in Roslyn Harbor, New York, that artist Jerome A. Levin constructed for his young children. Don't miss a preview of our annual Dwell on Design conference, in Los Angeles this June.

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A retired couple's home, by architect Jonathan Feldman, embraces sustainable materials and methodologies to tread lightly within a nature reserve in Carmel, California.

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Landscape designer Brennan Cox of Groundworks Office transforms a Menlo Park, California, backyard into a low-maintenance, high-design outside sanctuary.

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Using humble materials, architect Indra Janda designs a geometric outdoor garden room for her parents' Belgian estate.

The Great Outdoors

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

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

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

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

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

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

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

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

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

TEXT BY
Zahid Sardar
PHOTOS BY
Joe Fletcher

Hillside Haven

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

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

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

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





steel fence screens—perforated with a water-jet cutter to cast dappled shadows on a bench and the ground below—and zigzagging board-formed concrete retaining walls are examples.

Instead of adding a space-consuming stairway for the residents to reach the highest point in the yard—17 feet above the 400-square-foot patio—Barensfeld designed the concrete walls to double as walk-up ramps. Striking and essential, the walls were also the garden’s most costly feature, because—due to the steep grade and seismically sensitive location—they required 16 stabilizing piers and beams.

The garden reflects structural lessons Barensfeld learned in Japan, where she traveled for six weeks of intensive study in the summer of 2003 while she was still in graduate school. “I noticed that Tadao Ando’s almost brutalist concrete work is designed to play off the intricate garden

spaces of Kyoto,” she says. “I am always swayed by structure. Plants and soil are best combined with hearty doses of built forms and robust trees.”

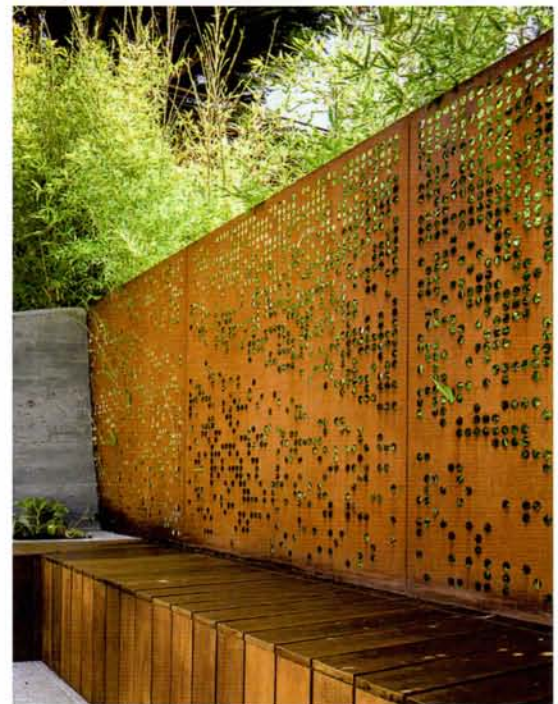
Barensfeld has employed other landscaping tricks that she observed in Japan to make the Berkeley garden seem bigger than it is. The ornamental pool reflects the sky as well as the distinctive foliage of three types of Japanese maple. Golden creeping Jenny drapes over the walls, perfectly complementing the maple trees—especially in the fall, when the Bay Area experiences its finest weather. Lemon thyme ground cover adds a fragrant dash of color to the ramps.

“I kept the plant palette simple for easier care, and Japanese maples are so sculptural anyway,” Barensfeld says of the garden, which was completed in March 2012. “They offer an ever-changing pattern of light and shade.” □



Board-formed concrete retaining walls (above left) double as ramps from the deck to the garden’s highest point, where a small terrace outfitted with an H 55 easy chair by Björn Hultén offers a view of the San Francisco Bay (left). With input from her clients,

Barensfeld used a computer to generate the circular patterns that were carved into a pair of Cor-Ten steel screens with a water-jet cutter (below). The perforations allow light and the green of the surrounding Koi bamboo to filter into the space while preserving privacy.



“I am always swayed by structure. Plants and soil are best combined with hearty doses of built forms and robust trees.”
—Mary Barensfeld, landscape designer