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Cover

Tegel Housing, Berlin, Moore Ruble Yudell, architects (p. 72). Photo: Richard Bryant.

The Lazy Oval

The Austin duplex/studio for Charles Moore and Arthur Andersson combines living, working, and entertaining spaces into a complex that unifies episodic fragments.

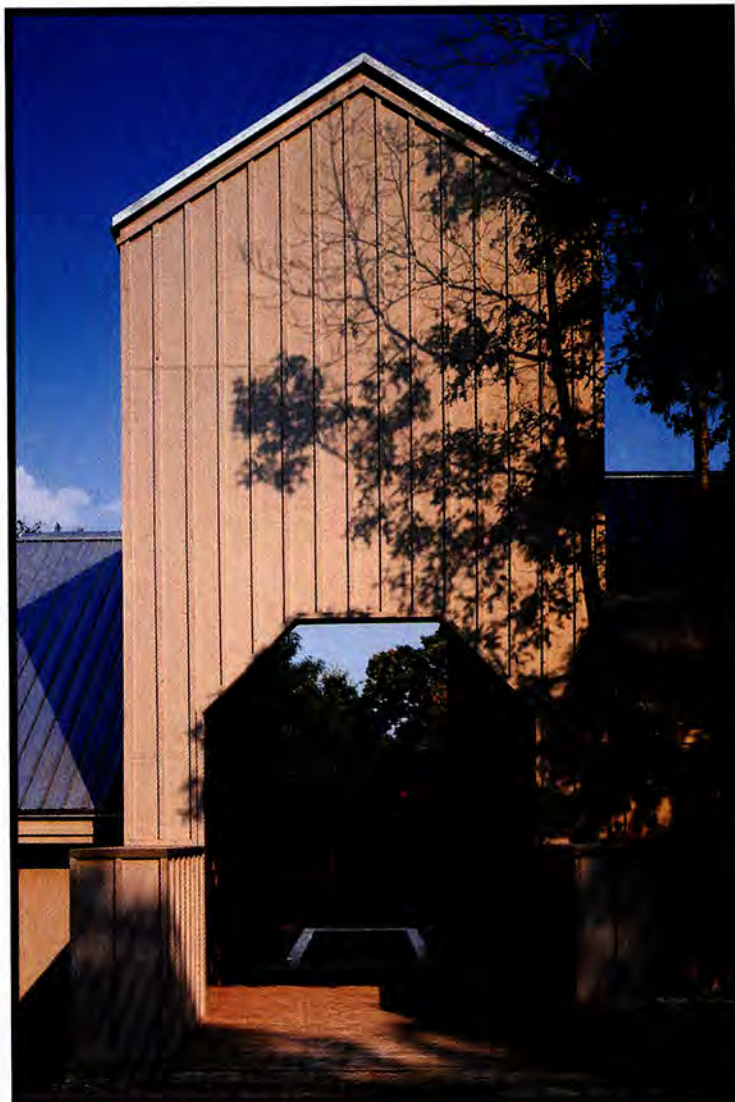
WHEN Charles Moore decided to spend a portion of each year in Austin, it was a given that he would build a place for himself. After all, he remains one of the most prolific house designers in America, speaking fundamentally of "place" and "house."

The Austin duplex is shared with Arthur Andersson, Moore's young assistant who manages the architectural practice. The architectural studio is, in turn, part of the complex program, a program that calls for almost hotellike accommodations, with a variety of ancillary spaces, such as a sleeping loft in one corner of the main bedroom and a garret for overflow "crashing." There are implicit private spaces as well as explicit collective entertaining spaces, all directly adjacent to one another.

The project takes an existing suburban ranch-style house and expands it so that it is but a memory. Moore combines his penchant for witty elaboration with a superimposed formal order; the two casually coexist and yet inform one another. The building, U-shaped around an open courtyard, has a "hard" exterior that contrasts with the glazed inner walls facing the court and its lap pool (the latter recalling one of Moore's favorite paradigms, the geode). The duplex is bisected by an entry and then tied together cross-axially by a pergola that visually links the two sides; one side is Andersson's unit (work), and the other, Moore's (play). Overlaid on its side in the plan is a "lazy" (in cow-branding terms) conceptual oval, effective both as a reference activating the two living spaces and a datum separating collective and private zones. Within this, there are incidental vignettes, such as the studio.

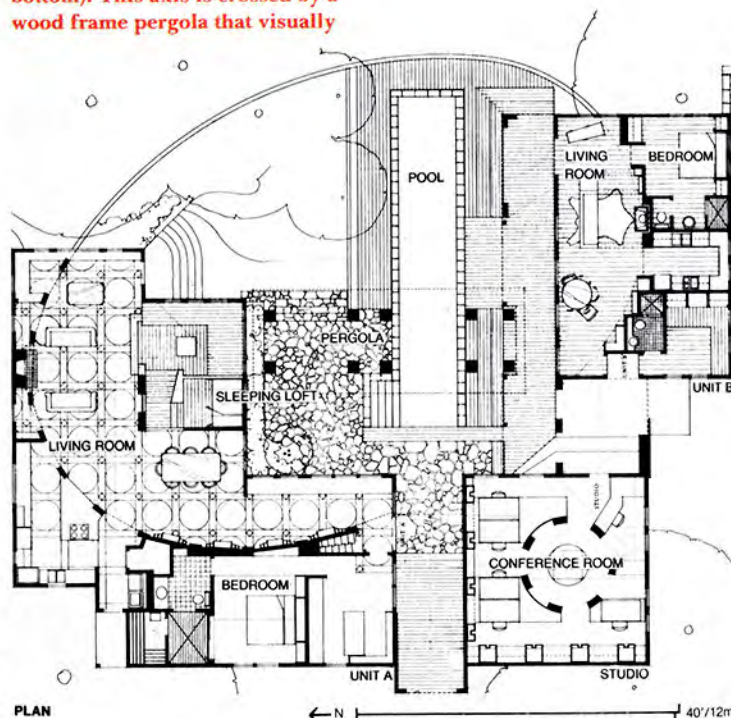
Regional references are abstracted and transformed: Materials such as native stone, wood frame, board and batten siding, and extensive galvanized metal roofing appear in ways that are particular to Moore's work. Neither formal devices nor local traditions dominate, and both coexist to create a singular place.

Peter C. Papademetriou



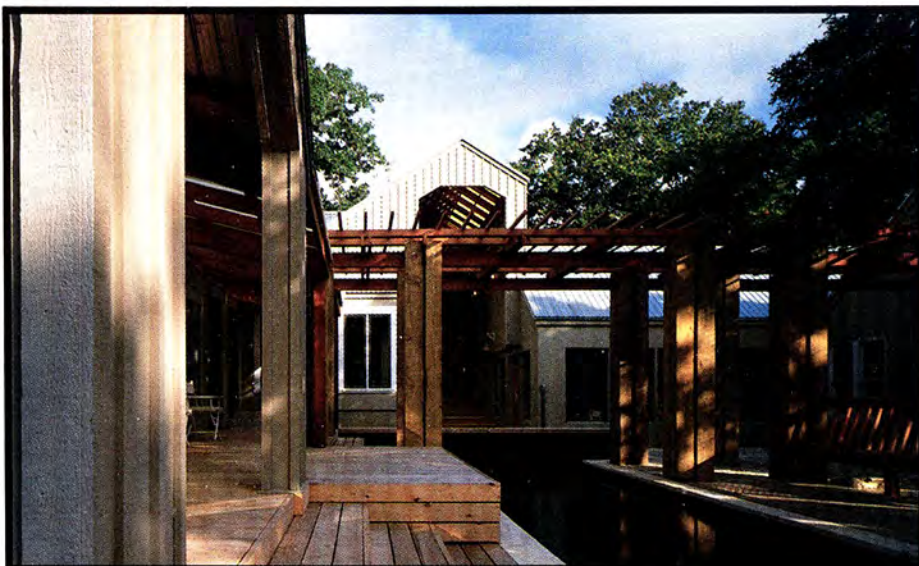
The entrance "tower" (above) between two sides of the Moore/Andersson duplex forms a monumental "dog trot." Its metal roofs, board and batten siding, and arched opening recall the barn forms of the Texas Hill Country. Beyond the tower, and on axis with it, is the lap pool in the courtyard (facing page, bottom). This axis is crossed by a wood frame pergola that visually

connects the two sides. This cross-axial formalism plays off against a more informal grouping of building forms.





In the principal living room (above), which is formed by the conjunction of exterior roofs, the conceptual oval is articulated by a series of heraldic "pilasters" that evoke Texas heroes. The curving wall separates the collective space from private zones behind. The room is a fiesta of form, where an Edwardian sofa, Aalto tea cart, and Moore's collection of antique toys can coexist, on a painted wood floor.



Project: Moore/Andersson Duplex and Studio, Austin, Texas.
Architects: Charles W. Moore, Arthur Andersson (Richard Dodge, construction documents; Mell Lawrence, Paul Lamb, assistants; Gary Furman, special carpentry).
Client: Moore/Andersson.
Site: rolling hill, 1.2 acres, in Tarrytown, a residential section of Austin.
Program: duplex with architects' studio, 4130 sq ft total.
Structural system: wood frame.
Major materials: board & batten exterior; "channel drain" galvanized roof, cedar/redwood pergola, pine floors (see Building Materials, p. 126).
Mechanical system: Moore apartment: Forced air. Andersson apartment: heat pumps.
Consultants: Gardens, Austin, landscape; M&M Electric, mechanical.
General contractor: Steve Hagey, Phase I; Robert Vesecka, Phase II.
Costs: \$100 per sq ft.
Photos: Stephen Brooke.