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With careful planning, attention to detail, and, not least, a keen eye for comfort, a prominent New England architect turns his talents to building a spacious weekend retreat for family and friends on Nantucket. And the kitchen, a retreat within a retreat, is always ready for family and guests. For Cambridge, Massachusetts-based architect Graham Gund, FAIA, summer means long weekends at the shore with his wife, Ann, and his son, Grady, relaxed family-style meals prepared in an oversized light-filled kitchen, and plenty of houseguests. However, the Gund family's summer weekends haven't always been this idyllic. In fact just a few years back, their life on the island of Nantucket was quite the opposite. That's because the Gunds used to spend their summers in a series of drab rentals—a musty Victorian one season, a classic Cape the next—all while searching for the perfect place to call home. "What we soon realized was that the house we wanted didn't exist," Gund says. Media Platforms Design Team
So Gund did what any self-respecting architect would do—he began searching for a piece of property on which to build. In the end, what he found was a treeless seven-acre swath of land bordered on one side by the Atlantic ocean and on the other by a tract of grassland protected from development by the Nantucket Conservation Foundation. "It's the perfect location," he explains. "It's isolated, yet at the same time readily accessible to the town, which is located just on the other side of the hill." Of course, such a prized piece of land couldn't be used to construct just any old run-of-the-mill vacation home. Rather, it would have to reflect its unique location, and Gund, who specializes in designing buildings for large institutions, corporations, and municipalities, intended to make it so. His building plans called for erecting a series of four one-room-wide cottages (to allow room for windows that would capture views and flood the interiors with an abundance of natural light) grouped around a central courtyard. "From At the heart of this weathered-gray cedar-shingle compound is the structure containing the kitchen where the Gunds come together and congregate. "In our rental houses everyone, including our guests, always ended up in the kitchen," he says. "Inevitably, the room was always much too small." For this reason, Gund designed a spare and open space outfitted with elements that most ordinary kitchens do not possess—a comfortable sitting area, for one, and a high cathedral ceiling for another. "The extra height makes the room feel much bigger than it really is," explains Gund. "The sitting area is a nice place to read the Sunday paper while having breakfast, or to just relax with friends." Media Platforms Design Team
To further enhance the openness of the home's central focus, Gund also chose to dispense with the boundaries dividing the spaces devoted to preparing food from those parts used for entertaining. "I didn't want this to look like a classic kitchen with separate areas for separate tasks," he says. "Instead, I wanted it to appear seamless so that you couldn't tell where the areas for work and entertaining both began and left off." To this end, Gund selected appliances in keeping with the home's muted color palette. The refrigerator and dishwasher are fitted with the same maple panels used for the cabinets, while the cooktop and ovens are a bright white to match the tongue-and-groove paneling covering the walls. "Appliances are a necessity, but they shouldn't call attention to themselves," Gund explains. "If you select colors and finishes that blend with those of your cabinets and walls, they won't feel as intrusive." Media Platforms Design Team
Continuing the wide-open look, Gund also decided not to use traditional wall-mounted cabinets. Instead, he divided the room's primary storage areas for pots, pans, and other cooking utensils between two distinct areas—first, the large furniture-like unit that runs the length of the wall that separates the kitchen from the dining room and, second, the series of three larger-than-life work islands. Then, to further enhance the room's spacious, uncluttered appearance, the architect placed electrical outlets inside each of the islands' cabinets so that the toaster, coffeemaker, and other countertop appliances could always be hidden from view. "It's just more aesthetic than seeing everything sitting out," he explains. "If we want a cup of coffee, all we have to do is open the cabinet door where the pot is always plugged in ready to go." Media Platforms Design Team
Together, the storage wall and work islands form a square-shaped area that cuts down on prep time by placing all of the major appliances within a few steps of one another. "If you're standing at the cooktop, you don't have to run all the way across the room to retrieve something from the refrigerator," Gund says. "It's simply a more efficient way to work." Other hidden elements that make the room more efficient, not to mention, user-friendly include a wheeled trash receptacle that can be stowed inside a cabinet when not needed and a hidden shelf for soap and sponges located just below the lip of the sink. While Gund is the first to admit that his open-plan kitchen isn't for everyone, he does believe that there are certain elements of its design, the disguised storage for countertop appliances, for example, that could be used in a more classic context. "A more traditional type of family would probably want a formal space with separate areas for cooking, eating, and entertaining," he says. "But that doesn't necessarily mean that they want cluttered counters." Heading into the summer of 1833, Lexington, Kentucky, was home to about 6,000 people. By fall, more than 500 of them had died from cholera. The fortunate died fast. Others hung on for days, their brains aware of their dehydrating bodies. Bodies piled up faster than they could be buried. Orphaned children wandered the streets begging for food. Like many cities, Lexington grew up around a river. The Town Branch Creek gave the city life, providing a steady supply of water for drinking, growing crops, and running mills. When the Town Branch flooded, however, its water mixed with human excrement from outhouses and animal excrement from free-roaming pigs and cows. Because Lexington rests on porous limestone, the aboveground floodwater cesspool seeped into the underground water that supplied the city's wells. Lexington's decimation by cholera could have been prevented had the Town Branch Creek not flooded the city. People set about controlling the Town Branch's trip through Lexington. They carved and hardened channels to direct the water and contain surges. Bit by bit, they covered the Town Branch Creek with buildings, factories, and roads. In the few places the water remained exposed, it was indistinguishable from a drainage ditch. This was the situation in Lexington as the city entered the 21st century, with the population approaching 300,000 and city leaders looking for ways to improve their downtown. They held a design competition in 2013, offering enough prize money and prestige to attract submissions from large planning firms specializing in city revitalizations. [Image: courtesy Scape] The winner was a surprise: SCAPE, Kate Orff's tiny firm. Thanks in part to how they are transforming Lexington, Orff and her firm do not fly beneath the radar anymore. Orff's plan for Lexington is called Town Branch Commons, a public space following more than two miles of the creek's historic path through downtown. Like the post-cholera improvements, Orff's project will control flooding and even filter the Town Branch water. The project will deliver green space and a multi-use trail connecting downtown Lexington to the surrounding horse country. The soothing beauty of water will be returned to downtown, with strategically placed pools and water windows cut through the limestone. The plan was devised in collaboration with several other firms including Gresham Smith, AECOM, Lord Aeck Sargent, Strand Engineering, Lochner, and Third Rock Consultants for the Lexington Downtown Development Authority. [Image: courtesy Scape] The work in Lexington is a study in why it can be so powerful to consider subtraction, and why we often don't: because instinctive adding has relieved our problems in the past. Lexingtonians had added sewers and channels to control the Town Branch, and then covered it with roads and buildings. This happened everywhere: Minetta Brook remains hidden beneath the streets of Greenwich Village. Islais Creek flows under San Francisco. Covering these waterways improved sanitation and provided valuable real estate. There were unintended consequences, such as degraded habitats and downstream flooding—but in stopping cholera from decimating cities, adding was good enough. To improve 21st-century Lexington, however, Orff's plans add and subtract. She removed concrete to create the multiuse path. She hewed out limestone to make the pools and water windows. By subtracting, Orff's design not only meets expectations, by preventing downtown flooding; it exceeds and therefore resets expectations, by reconnecting the people with the land and water. Compared to built-up Lexington, Orff's plans for Town Branch Commons may appear natural and even effortless. The new park at the west end of the commons might be mistaken for an oasis set aside at the genesis of Lexington, like Central Park in New York. The sinuous green space drawing people through downtown could seem, like Savannah's squares, to have been carefully integrated from the beginning. But these spaces are, in fact, subtractions. The less is a result of Kate Orff's vision and effort. To get to less, Orff and her team had to do more. They had to think about pipes and pumps and concrete and all the other tried-and-true ways to control water. They also had to see the field. They had to think about Lexington's unique limestone geology, its rural bluegrass surroundings, and, most importantly, the humans—both in the city's present and its future. Orff surely sacrificed short-term profit to consider all of this context. For a professional designer, more effort on a competition entry means more unbillable hours. But good enough was unacceptable for Kate Orff's Lexington. [Cover Image: Flatiron Books] The extra thinking was not in vain. When it came time to fund the construction of Orff's winning design, her plan to subtract paid off. The plan quickly attracted more than \$20 million in federal grants, \$7 million from the state of Kentucky, and \$12 million from local sources. With funding secured, Lexington's physical transformation commenced in early 2020. Orff herself, and her firm, are now in high demand. Since winning the design contest for Lexington, she has designed a waterfront greenway in Brooklyn, removing roads and restoring natural systems to protect New Yorkers from the next superstorm. Across the country, in the Bay Area of California, Orff is "unlocking" Alameda Creek, removing human-made barriers so that the creek can, once again, carry sediment to nourish protective tidal ecosystems. To get to less often requires that we have already added, whether by channeling a river, formulating an argument, or cluttering a graphic. It's important to acknowledge this—that we're not starting from zero—because adding first erects a mental obstacle to less. When we see that something has already been done, we tend to leave well enough alone. Whatever is there must be either necessary or too much trouble to reinvent. If it's not broke, don't fix it. Adding first is easy; it takes effort to get to less. Adapted from Subtract by Leidy Klotz. 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