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AT HOME IN THE MODERN WORLD

Designers at Home



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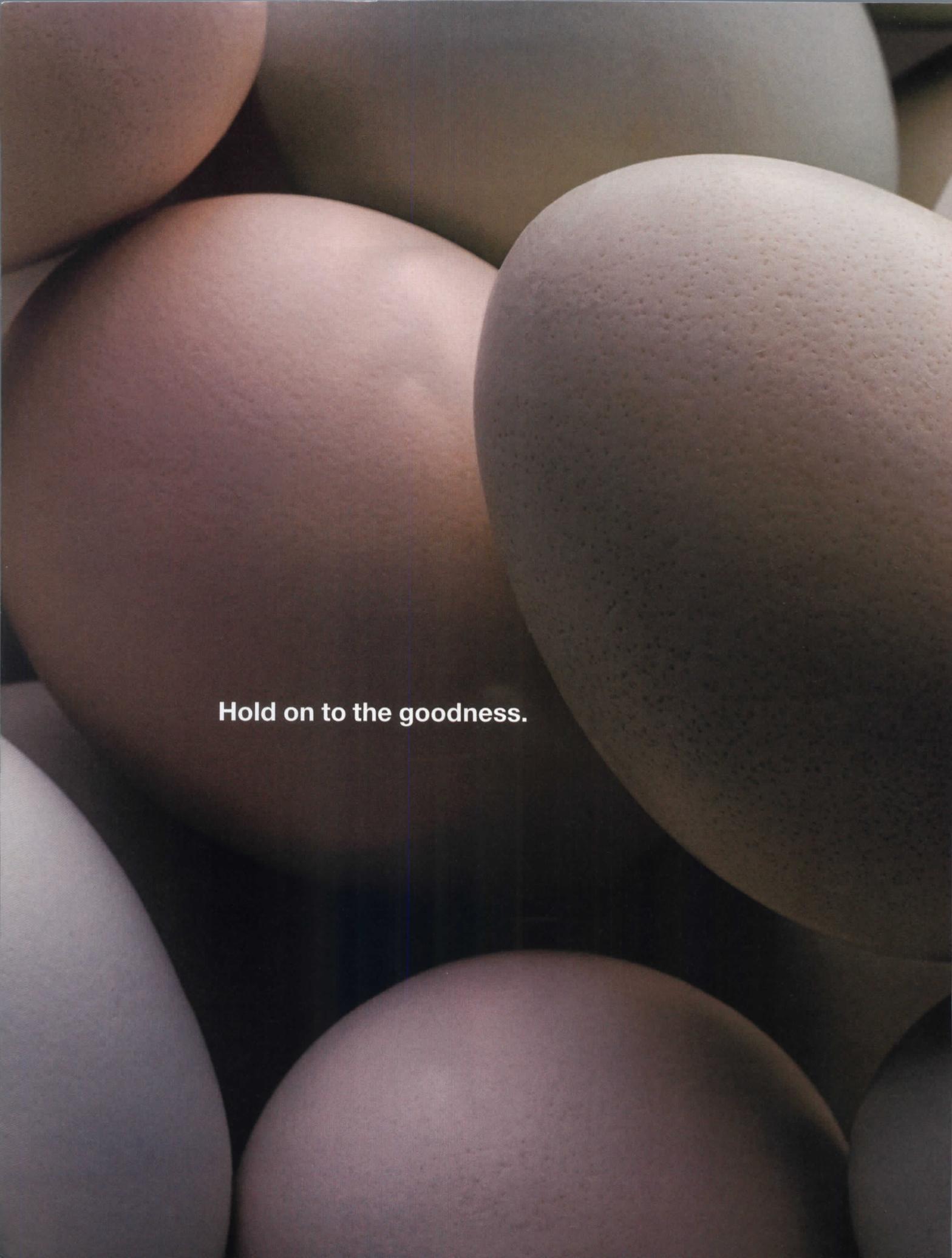
A woman with dark hair and bangs is shown in profile, looking upwards. The background is dark, and the lighting is soft, highlighting her face and hair. The overall mood is contemplative and serene.

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Modern Views

Alan and Michela O'Connor Abrams bring in Marvin® Windows and Doors to maximize the view.



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Photo by Michael O'Callahan

Q & A with Dwell President Michela O'Connor Abrams



What is the most notable change in the room since the installation of the new Marvin windows?

The biggest change is being able to see the view. Previously, we had plantation shutters covering very small windows. Now, the hills and horizon vistas are unobstructed. A friend came in and actually said, "Wow! Have you always had windows there?" The outside has been brought in due to the scale of the windows and the breathtaking view.

Any surprises?

Yes, a benefit, actually. The windows provide a sound barrier we did not have and didn't realize we needed! Prior to the installation of the new Marvin windows we could always hear muffled noise from the busy street below. Imagine our surprise on day one with the new windows when we realized how much quieter the room became. They provide an amazing sound barrier and, as a result, serenity.

What was the most challenging element of the project?

Raising the window headers was probably the biggest challenge. In order to achieve the goal of a better view it was important to raise the headers of the door and the windows at the same time. Embarking on structural changes to the window openings was not necessarily in the original plan, but the result was an unobstructed view of the outdoors even when you stand on the step that leads down into the room.

How did you make the aesthetic decisions regarding color, finish, and so forth? Did you work with a designer?

When you are changing the original design elements of any home through a renovation you need to do it with great care and consideration so as not to dramatically alter the design integrity of the home (unless of course that is your intent). Choosing the proper style for the windows and doors

took some time. The options were all there from Marvin Windows and Doors, and John Pope from Old Town Glass in Novato, California really helped us navigate our options and make the right decision for both design and function. We are really pleased with how seamlessly the new windows integrated into the design of our home. It's as if they were always there—except now they serve their purpose.

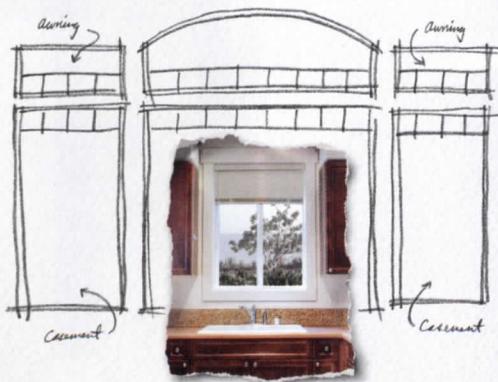
Would you choose Marvin Windows and Doors for another home project?

Yes! In fact, we do plan to do another remodel and will be exploring other Marvin products as we move through our renovation process.

To see the video diary of this Marvin project, head to marvin.com/dwell



Before



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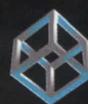


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Photos by Anders Hviid

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A Silicon Valley industrial designer combined creative forces with architect Craig Steely to create a slatted, glass-and-cypress facade that hides or reveals the surrounding San Francisco topography.

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Photos by Ian Allen

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By Jane Szita

Photos by Frederik Verduyse

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Cover: Architect Craig Steely designed an airy glass abode high on a hill overlooking San Francisco's Mission neighborhood for a creative couple, page 96.

Photo by Ian Allen

dwell

This page: An Aduro woodburning stove warms a Copenhagen apartment. The owner is chief designer at Vipp, a local industrial design company, page 88.

Photo by Anders Hviid

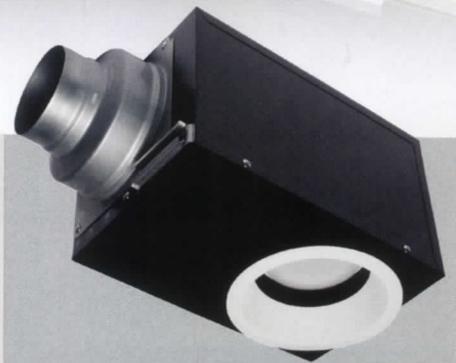
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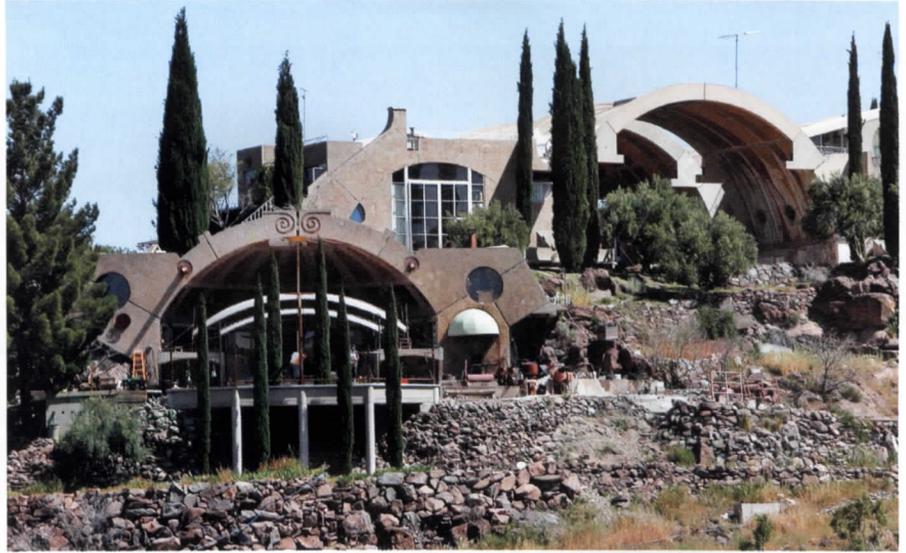
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Editor's Note

Designers at Home

As our lives evolve, so too should our domestic spaces. We find new objects, we welcome new additions to our families; we expand or contract our living environments depending on budget, time, or other everyday challenges. For many of us, negotiating between possibilities and constraints is not easy. But for a lucky few who possess a unique sense of utility and function, the prospect of renovating, redecorating, or building anew is not daunting but exhilarating. Of course I'm speaking of designers, people who make it their business to refine the world around us.

For this issue dedicated to designers' own homes, we made a distinct effort to focus not only on interior designers and architects, but also on people working in the realms of landscape, industry, technology, and product design. In their professional lives, they create for others. In this issue, however, they are creating only for themselves.

Some of the most remarkable homes spring from a collaboration between designers and those working in sympathetic disciplines. In San Francisco, architect Craig Steely found ideal partners in industrial designer Peter Russell-Clarke and mechanical engineer Jan Moolsintong. Beyond finding a quick common aesthetic, they soon discovered that they spoke the same design language, allowing them to quickly skip from one subject to the next. In Finland, we visit a young married couple—a graphic designer and a textile designer—experiencing great personal and professional growth thanks to their neighbors in the artistic enclave they now call home.

Other designers' homes double as laboratories,

allowing their inhabitants to test out their wildest ideas, experiment with prototypes, and live among their favorite works. Designer Omer Arbel takes us on a tour of his eclectic British Columbia cottage—a constant work in progress—shedding light on his design process while showing off his collection of first-run products (not to mention his menagerie of exotic pets). In London, the textile designer Orla Kiely oversaw an architectural renovation to best complement her own creations. And on a steep site in Marin County, California, landscape designer Loretta Gargan drew on her vast experience creating small urban gardens to shoehorn a bevy of distinctive outdoor features—from a pool to a green roof to several patios and decks—into her own backyard.

These homes are laboratories for design in the truest sense—innovation and discovery continually unfold. Though we present these residences in full, we are reminded that the images that follow are simply snapshots in time. Just as the designers' work progresses, so too will their homes. For all of us, the home is a testing ground, in which there is always room for tinkering, changing, and experimentation.

Amanda Dameron, Editor-in-Chief

amanda@dwell.com

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DON'T MISS THIS SPECIAL ISSUE

from the editors of Dwell

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Design: Half Hex Mix in M63 Fog by Christina Zamora
Photo: Tiles shot by Jeffery Cross



Tile Design by Christopher Deam

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Dwell Patterns, a tile collection designed by Heath Ceramics in collaboration with Dwell. The result is endless pattern and color combinations.

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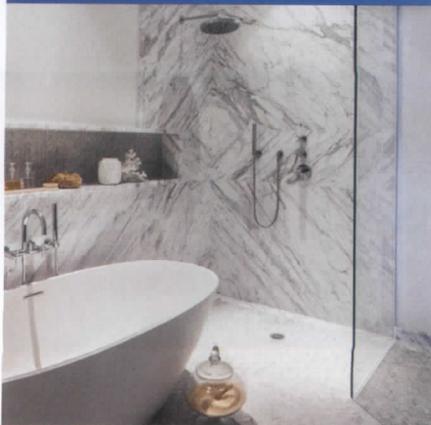
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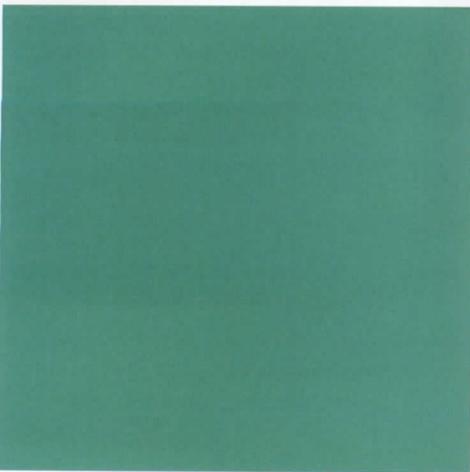
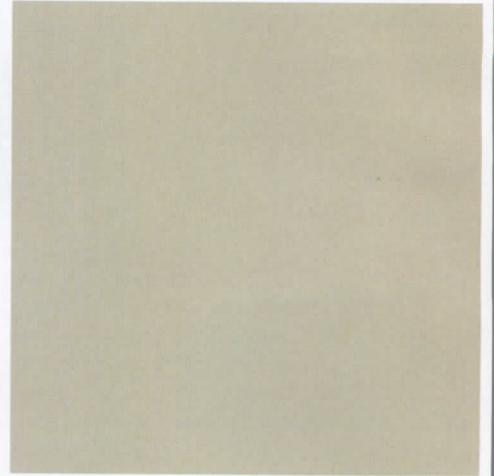
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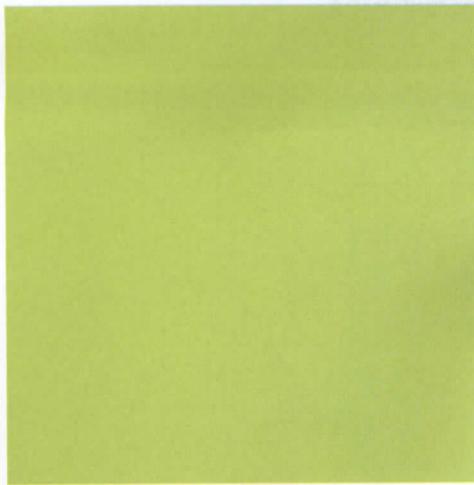
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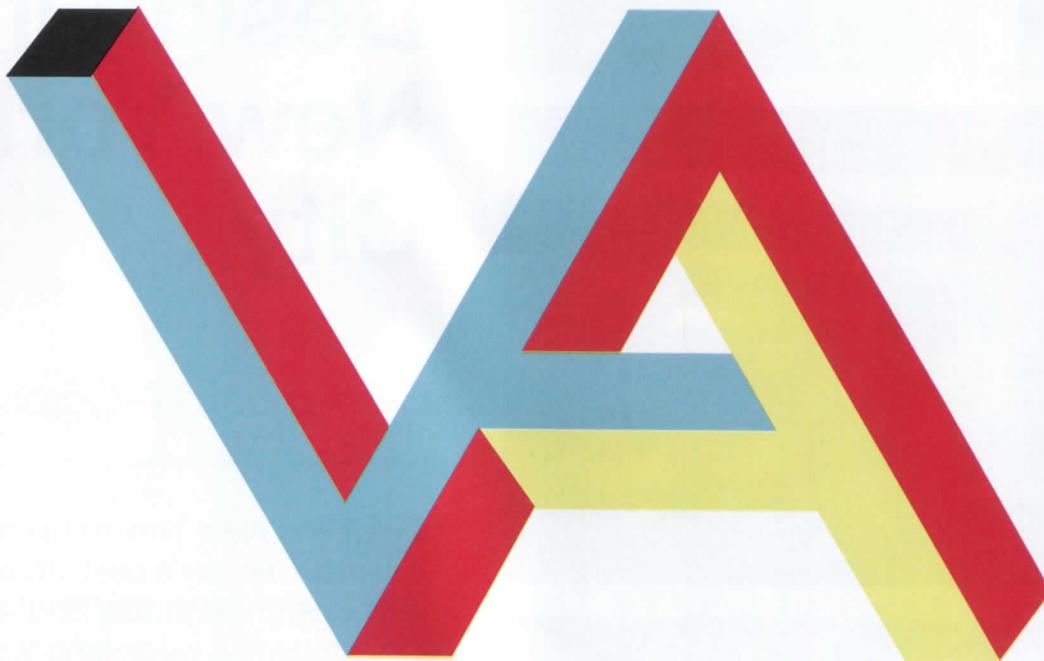


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Dwell Media proudly introduces the Dwell Vision Award with the Big Ass Fan Company



dwell | Vision Award

The Big Ass Fan Company successfully broke the mold for ceiling fans. With a desire to promote similarly disruptive thinking in the design industry, the company partnered with Dwell Media to deliver the first annual Vision Awards. Recognizing those progressive thinkers who are altering the future of the built environment, the Vision Awards encourages design with no precedence—or, as the company's tagline suggests, no equal.

Entry Period: June 21–August 30, 2013

In its first year, the Dwell Vision Award will honor one creative individual whose ideas and work demonstrate true innovation and ingenuity. The award, conceived by Dwell Media and the Big Ass Fan Company, will recognize a designer whose vision is redefining how we live in the modern world. Special emphasis will be given to projects that seek to galvanize the public to effect change on a large scale; initiatives that encompass several design disciplines; the use of sustainable materials and methodologies; and above all, work that demonstrates a dedication to improving our world through good design.

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“Dwell is proud to be launching the Dwell Vision Award with our launch partner, the Big Ass Fan Company. This is an award born out of our mutual desire to recognize visionary designers and the contribution they make to improving our world through design innovation and new ways of looking at how we live.”

Michela O'Connor Abrams, President, Dwell Media



In partnership with the Big Ass Fan Company

The Big Ass Fan Company reinvented the home ceiling fan with Haiku. To promote similarly disruptive thinking in the design industry, the company partnered with Dwell to create the first annual Vision Award. Learn more about the Vision Award and how to enter on the adjacent page.

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Feedback



Letters

This is an awesome design (Finishing Touch, May 2013)! I love anything with floor-to-ceiling glass that exposes the indoors to the outdoor elements and the raw industrial materials.

Brad Seifert
Sent via Facebook

Editor's Note: Architect Georg van Gass expertly and artfully designed his Johannesburg, South Africa, prefab cottage to tread lightly on its landscape. See more images of the project in our Prefab special issue. dwell.com/prefab-issue

The published letter of Christine Brooks drew my attention (Letters, June 2013). I agree that Dwell's focus seems to have shifted from the architectural-construction side to a focus on decoration. The answer given to Brooks doesn't provide insight as to whether or not the editorial staff agrees with her and why. Maybe it has to do with the change in editor-in-chief and a new vision for Dwell?

Arvin Baan
Sent via email

Editor's Note: Dwell is constantly looking for new ways to expand upon the idea of being "at home in the modern world," our magazine's enduring tag line. We consider the best projects to be a marriage of both interior and exterior, incorporating innovative architecture alongside thoughtful interior design. Our editor-in-chief, Amanda Dameron, believes strongly that "modern design" is ever evolving, and therefore Dwell's focus should be as well.

Tweets

@wwwjonesyca:
Love love love the illustrations by Oriana Fenwick in [the May 2013 issue of] @dwell.



@CheeseCip:
@dwell, thanks for new ideas! My husband, our two cats, and I share 480 sq. ft. in #DC. We're always looking for new ways to maximize space.

@mood_kids:
@dwell, fantastic collection of products. You have just inspired some new purchases.

@Stottle:
Thank you, @dwell, for introducing me to my new favorite Tumblr: architectureofdoom.tumblr.com.

@jflynnfoto:
I might have to sign up for a Pinterest account for this: "@dwell: Check out all things #prefab on our #Pinterest."

@EVDimmig:
The Dimmig House now subscribes to @dwell which means more reasons never to leave my home.

In "Young Guns" (In the Modern World, May 2013), I fear that you may have shot yourself in the foot! Henry Wilson's A-Joint Mini may be unique because it is a "mini" or because it is cast out of metal, but it is not a new concept. Numerous companies have produced brackets like this for at least a decade.

Michael Greenwald
San Diego, CA

Editor's Note: Wilson's joints are sand-cast from reclaimed materials like bronze and aluminum. It's a thoughtful meditation on an everyday object: He elevates the basic joint from merely functional to functional and beautiful. That makes his work innovative. Learn more about Wilson at dwell.com/things-revisited.

Corrections

In our June 2013 "Sofa Guide" (p. 40), we mistakenly identified one Antonio Citterio design as another. The correct images and their corresponding captions are below.



Diesis (1979)
by Antonio Citterio and Paolo Nava
for B&B Italia bebitalia.it



Evergreen (2012)
by Antonio Citterio for Flexform flexform.it

In our Renovation special issue, we misspelled the website for Sugatsune (p. 44). The correct URL is sugatsune.com.

We misidentified the cabinetmaker in "Bright Lights, Big Kitchen." The correct company is Steinbach Cabinets, of San Rafael, California, not JR Woodworks, as printed in "Nice to Meet Hue" (p. 123).

We regret the errors.

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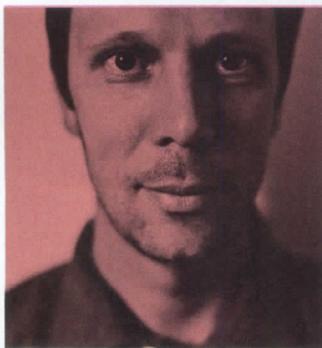
THE BOLD LOOK
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Contributors



Anders Hviid

His love of architecture, design, and capturing images of creative people at work and play made Anders Hviid a natural choice to photograph designer Morten Bo Jensen's inspired family nest ("Great Danes," p. 88). Says the Copenhagen, Denmark-based photographer: "I showed daughters Merle and Anine how to operate my Hasselblad camera. With the camera on a tripod, they went crazy shooting each other, like they were fashion model and photographer."



José Mandojana

Born to Argentine parents, photographer José Mandojana studied at the Art Center in Pasadena and is currently based in Seattle. When he's not working, Mandojana can be found building forts with his three-year-old, pulling espresso, or bicycling. He shot the Vancouver, British Columbia, residence of designer Omer Arbel (My House, p. 69) and the foundry where Arbel's work is fabricated (In the Modern World, p. 27). Says Mandojana: "While photographing the molten copper, I stood on a wooden ladder. The machinist asked me, 'Do you like your feet?' I promptly moved the ladder back."



Ian Allen

Originally hailing from Seattle, photographer Ian Allen just relocated to San Francisco, California, after spending 12 years in New York City. He photographed the house architect Craig Steely designed for Peter Russell-Clark and his wife, Jan ("Tall Order," p. 96). "I went to the house three sunrises in a row to capture the front of the building," Allen recalls. "I'd text the owners so that they'd open the blinds. We had great morning light blasting through the space." Allen's work has appeared in *Wired*, *Travel + Leisure*, *Architect Magazine*, *Runner's World*, *Popular Mechanics*, the *New York Times Magazine*, and *Time*.



Jennifer Sergent

"I loved seeing an ultramodern architect return to the roots of her craft by purchasing a mid-century Charles Goodman house—and recharging it with unorthodox materials and color," Jennifer Sergent says of architect Janet Bloomberg (In the Modern World, p. 27). Sergent covers interior design in Washington, DC, for several magazines and through her blog, DC by Design.



Winifred Bird

When Japan-based journalist Winifred Bird researched a translucent home in Hiroshima for this month's Houses We Love (In the Modern World, p. 27), she was awed by the simplicity of the interior spaces. "The architect's radical concept wouldn't work if posters, sofas, toys, and tables were pushed against the semitransparent walls," says the writer. She is thankful for her conventionally solid house that hides her collection of clutter. ■■■

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In the Modern World

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46 Profile: Design Bloggers

When Dwell visited designer Omer Arbel at home for this issue (page 69), photographer José Mandojana captured him at work on his 19 series for Bocci. The objects explore the process of sandcasting, which the designer explains is a “very conventional way of making metallic objects imprecisely.” The shape of the lava-textured overspill around the bowls varies from piece to piece, owing to the open pour of the liquid copper-brass alloy. That rough halo of alloy contrasts with the inside of the bowl, which is polished to a mirror-like finish. Arbel says, “This is the first series of objects [for Bocci] that has very little function. Mostly they exist for some sort of emotional response.” bocci.ca

Photo by José Mandojana

Dwell

▶ dwell.com/omer-arbel
Head online for more behind-the-scenes images of designer Omer Arbel in his Vancouver home and studio.

September 2013 27



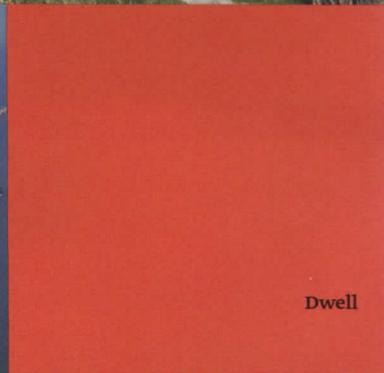
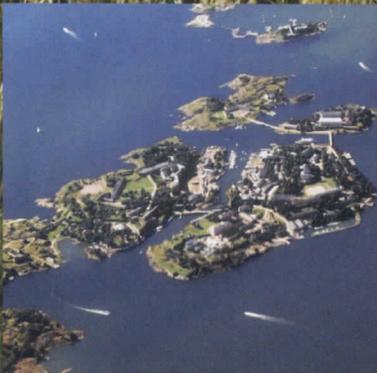
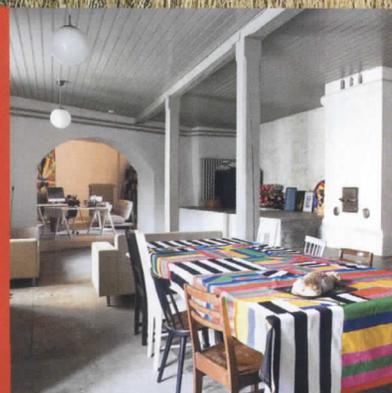
Fortress of Beatitude

Two young designers happily make their home inside an 18th-century fortress, reborn as a thriving artists' enclave, off the coast of Helsinki.

In 2009, designer Aino-Maija Metsola heard that one of the highly coveted artists' studios at Suomenlinna, a former military stronghold located in the Finland Strait, was available to rent. She immediately applied. "It's great luck if you get one," recalls Metsola, who beat out many other applicants and now lives on the island with her husband, graphic designer Georgi Eremenko, and their dog, Turo. The apartment is one big open space with thick walls, high ceilings, and a view of the sea. Their neighbors are all creative types, including a movie director, a costume designer, and a painter. "We have a lot of parties; it's a really nice environment," explains Metsola, an in-house designer at Marimekko, whose recent line for the company, the Weather Diary, is inspired by her life at the fortress. "The most important thing to me is people—I grew up in the country, and it's like a little village here. That kind of community is hard to find in Helsinki. It's perfect for us."



Designers Aino-Maija Metsola and Georgi Eremenko unfurl one of Metsola's textile creations. The couple lives and works in one of several apartments available to artists at Suomenlinna, a onetime military fortress built atop six separate islands off Helsinki. The fortress is accessible via a 15-minute ferry ride from the city's center.



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A Radical Proposal

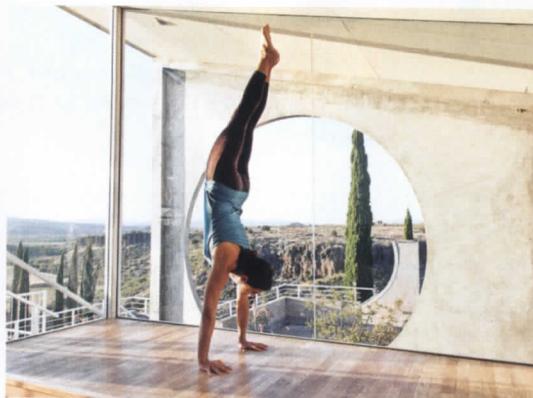
Countercultural architect Paolo Soleri looked beyond the bounds of four walls and a roof to orchestrate his vision for comprehensive ecological design.

Architect Paolo Soleri envisioned Arcosanti as a structure for 5,000 people. Construction began in 1970 but stalled before it could be completed. However, it continues to be a cultural hub in Arizona. Daily meetings take place in an area known as the Vaults (above), which functions akin to an ancient Roman forum. There, people discuss events, sell produce, and make announcements.



“Paper architects” frequently dream up futuristic visions for the built environment that never transcend theoretical discourse. In his thousands of drawings, architect and artist Paolo Soleri (1919–2013) envisioned structures that supported a way of life more in tune with the ecosystem than the contemporaneous resource-consumptive culture. “His genius lay in his artistry and imagination,” says Claire

Photos by Peter Bohler



A handful of operations staff live in on-site apartments (above). Rather than dig out a boulder that’s part of the mesa Arcosanti rests upon, builders incorporated it into the room. Woodworker Tim Daulton constructed the staircase. Arcosanti is also home to a small number of artists and people passing through. Halley Anderson (left) worked at Arcosanti in 2012 and does a handstand in the Sky Suite, one of the rooms available for rent.

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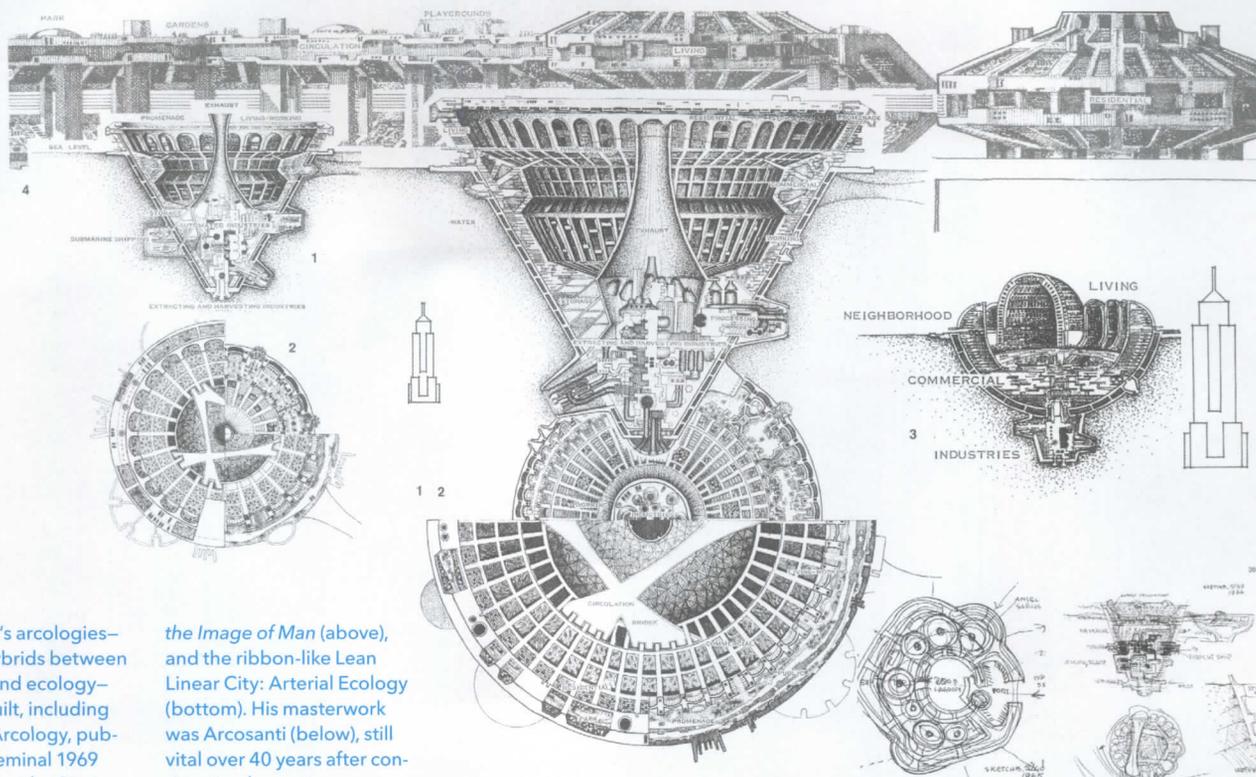
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Most of Soleri's arcologies—conceptual hybrids between architecture and ecology—were never built, including Novanoah II Arcology, published in his seminal 1969 tome *Arcology: The City in*

the Image of Man (above), and the ribbon-like *Lean Linear City: Arterial Ecology* (bottom). His masterwork was Arcosanti (below), still vital over 40 years after construction began.

C. Carter, an assistant curator at work on a series of Soleri exhibitions at the Scottsdale Museum of Contemporary Art.

“He reached beyond social conventions in order to imagine a world that encourages culture, art, and craft and brings people closer to one another and closer to the natural world,” Carter explains.

Other architects explored high-density megastructures, but Soleri took the concept further by defining the social system of people living within his “arcologies”—a term he coined by combining architecture and ecology. In 1970, Soleri broke ground on Arcosanti, located 60 miles outside of Phoenix, Arizona. The “prototype structure for environmental and social transformation” put his philosophies into action. The self-sufficient community, designed to accommodate up to 5,000 people, features residences, commercial and institutional spaces, agriculture, and visitor accommodations.

Arcosanti was a visionary project when built and remains relevant today. Over 50,000 visitors annually make the pilgrimage to the site for public programs, musical performances, and to experience Soleri's magnum opus in action. On April 9, 2013, at the age of 93, Soleri passed away. A memorial commemorating his life and work takes place at Arcosanti the weekend of September 21, 2013. arcosanti.org



Images courtesy Arcosanti (drawing and rendering)

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Chef d'Oeuvre

Architect Janet Bloomberg infused a mid-century kitchen with her 21st-century taste to create a whimsical yet thoughtful new space.

Architects often prod their clients to take chances, but there are some lines that few are willing to cross, like candy-colored kitchen cabinets playing off walls made from particleboard.

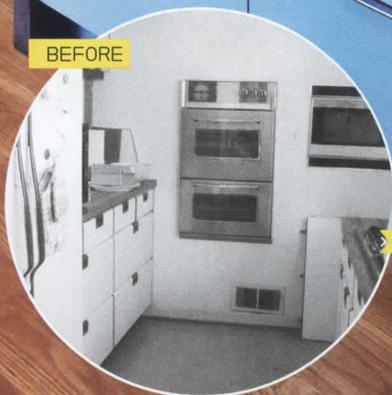
But architect Janet Bloomberg, of the Washington, DC, firm Kube Architecture, became her own willing guinea pig when she and her husband, Sean, purchased a Charles Goodman-designed home in Silver Spring, Maryland. Bloomberg gutted the interiors to make way for her vision of industrial Pop art.

"The big, important things to me are materials and color," she says. "I wanted to make a happy kitchen."

Departing from all the "wood kitchens" she designs for clients, Bloomberg had her cabinetmaker craft laminate cabinets from Abet Laminati in shades of pale green and turquoise—her favorite hues. "In the shop, they were calling these the Crayola cabinets," Bloomberg says. But, framed within black-tinted concrete counters and gray and black walls made from Viroc, a cement-and-wood particleboard that usually serves as an underlay for other building materials, the look became modern and chic.

Add a built-in table made from an orange 3form acrylic slab, left over from another job, and the picture is complete: "We have made it a fun place for our family—a very welcoming place."

—Jennifer Sergent



BEFORE

A dark concrete counter and blue laminate cabinets surround the Jenn-Air microwave drawer in architect Janet Bloomberg's kitchen. The pendant hanging above the table is a Tejido Round Suspension from Artemide.

dwell.com/maryland
See how Bloomberg transformed the rest of her historic home with modern design and bold color in our before-and-after slideshow.

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Behind the Candelabra

A



A Weight Here large candelabra by KIBiSi

B



B Parallel candleholders by Desu Design

C



C Walk of Flames candelabra by Frederik Roijé

D



D Agnes table candelabra: 3 candles by Lindsey Adelman

F Esag candelabra by Carlo Trevisani

G No Early Birds candleholder by Per Söderberg

H Sprue candelabra by Fort Standard

I Abbraccio Candleholder by Philippe Starck

J Kubus 4 in Copper by Mogens Lassen

E Candlesticks by John Pawson

Multiply the heroic candlestick by three, four, six, or ten. Add in some heavy-duty materials (iron, solid brass) and voilà: You've got hefty, scene-stealing candelabra for the modern age.

Photo by Adrian Gaut





PRODUCTS



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by KiBiSi
for Menu
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A polystone finish that resembles concrete updates the classic form. Cast-iron candleholders nod to historic artisanal techniques, but they have a utilitarian feel that's of this century. store.menudesignshop.com

Parallel candleholders
by Desu Design
\$148-\$170

23" H x 1.75" W x 1.75" D

15" H x 1.75" W x 1.75" D

19" H x 1.75" W x 1.75" D

Available in four sizes (including a massive version almost five feet tall), this weighty, elongated candleholder, hewn of oil-rubbed bronze, should rest on a flat surface—no reclaimed-barn-wood tables, please. shophorne.com



Walk of Flames candelabra
by Frederik Roijé
\$475

33.5" H x 16.5" W x 15" D

Five powder-coated metal tubes line up seamlessly with the candlesticks they cradle. At almost three feet tall and 15 pounds, Walk of Flames makes a massive statement on either the floor or tabletop. aplusrstore.com

Agnes table candelabra:
3 candles
by Lindsey Adelman
for Roll & Hill
\$1,875

18" H x 18" W x 18" D

An articulated, three-candle lumière, made of machined aluminum in a brushed brass finish. The assembly instructions are fairly easy to follow, but if gussied-up industrial doesn't suit your fancy, look elsewhere. rollandhill.com



Candlesticks
by John Pawson
for Avenue Road
\$495 each

11.5" H x 2" W x 1.5" D

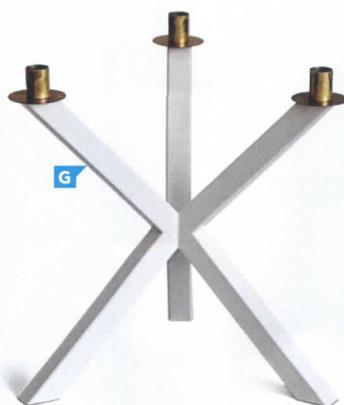
Seductively outlined bronze candlesticks, essentially scaled-down architecture by British minimalist John Pawson, have a subtle, muted dark-brown finish. avenue-road.com



Esag candelabra
by Carlo Trevisani
for Atipico
\$80

19" H x 16" W x 1" D

Cast in ceramic, this airy candelabra derives its traditional three-arm look from a contemporary inspiration point: The hexagonal shape mimics the stem of a socket wrench. abitatt.com/en



No Early Birds Chandelier
by Per Söderberg
\$250

13" H x 11" W x 11" D

The sharply silhouetted, lightweight chandelier in Söderberg's three-legged No Early Birds collection sports a powder-coated metal base and solid brass dishes. It also comes in pastel green or white. noearlybirds.tictail.com



Sprue candelabra
by Fort Standard
for SCP
\$885

20" H x 16" W x 4" D

The rough-hewn bronze candlestick by Brooklyn studio Fort Standard is made in Woolwich, England. Each piece retains the rough texture of its sandcasting process. Caution to the delicate: It may require two arms to lift. shop.thefutureperfect.com



Abbraccio Candleholder
by Philippe Starck with
Ambroise Maggiar
for Kartell
\$225

9.5" H x 8" W x 4" D

Made of cast aluminum, this undersized candle apparatus holds two tapers. From one angle, we see rockets; from another, two figures embracing. Select the darkest of the three metal finishes to tone down the postmodern effect. kartell.com



Kubus 4 in Copper
by Mogens Lassen
\$225

8" H x 5.5" W x 5.5" D

Designed in 1962 by the Danish architect as a limited-edition gift for close friends, Kubus is in production again thanks to the Lassen family, who recently introduced a copper-plated steel version. dwr.com

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A Lot in a Lot

A Bay Area landscape designer works her yard like a jigsaw puzzle, packing a bevy of distinctive destinations into a steep and diminutive plot.

Photos by Morgan Rachel Levy

Until a few years ago, Loretta Gargan had spent her entire career as a landscape designer creating outdoor havens for other people, without a proper yard to call her own. But don't feel sorry for her: She never felt deprived. "I've always interpreted a feeling of nature wherever I am, no matter the context," she says. "Even putting big branches in a vase or arranging rocks—that's enough to make me happy. It's not about the space; it's about envisioning what you can do with what you have."

That vision served her well six years ago, when she and her partner, the artist Catherine Wagner, first visited the one-bedroom shack in Marin County, California, that would become their weekend retreat. The house and land were sorely neglected. "Things were growing hap-

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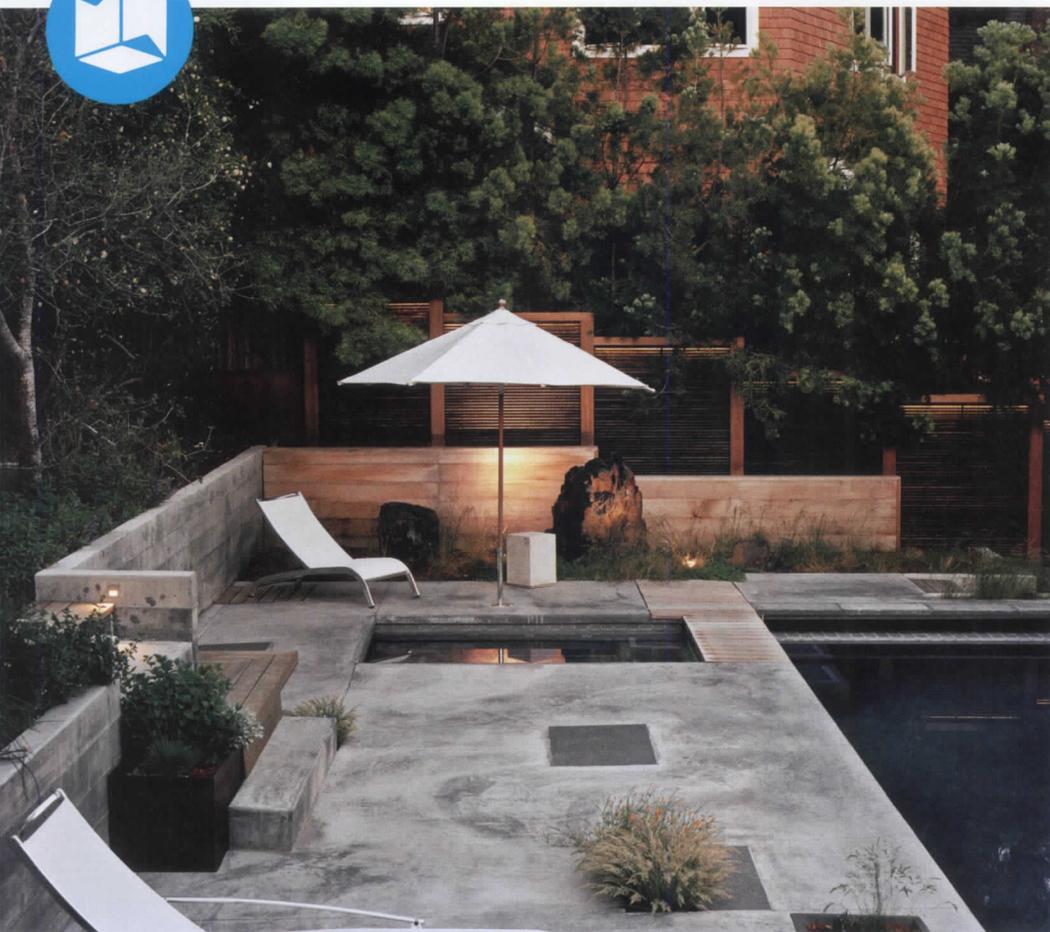
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*Human thermal sensation to air movement frequency, Yizai Xia, Rongyi Zhao and Weiquan Xu (2000)

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LEDs behind the slatted cedar screen cast a soft glow on the concrete and wood surrounding the lap pool (left). The umbrella is from Crate & Barrel; the Lucca chaises are from Design Within Reach. A green roof blooms atop the detached garage (above).

“It’s not about the space; it’s about envisioning what you can do with what you have.” —LORETTA GARGAN



Granite pavers salvaged by Wagner from a museum installation line the dining patio, where the couple frequently host dinner parties. The table and benches are from Modern Outdoor.

dwell.com/ross-cottage
Head online to peek inside the renovated cottage and modern two-story addition.

hazardly because they’d been planted by squirrels and birds,” recalls Gargan. “Oaks and cotoneasters were popping up all over the place. The whole property was on this gentle slope, which meant you couldn’t put a chair down without tipping over.”

The couple hired San Francisco architect Jonathan Feldman to renovate and extend the cottage while maintaining its historic charms, which include old-growth Douglas fir ceiling beams and a 1930s stone fireplace. Feldman designed a two-story addition that contains a master bedroom and bath upstairs and, downstairs, a living room with sliding glass doors that open wide to the landscape. Feldman describes it as an “open-air pavilion below, tree house above.”

Gargan and Wagner spent weekends at the property for three years before tackling a full-scale landscape redesign; during that time, they wrote and revised their list of desires. This included a dining deck where they could host parties; a lap pool and spa; a green roof atop the detached

garage; and various patios where they could lounge throughout the day, chasing or escaping the sun depending on their mood and the season.

To create the landscape plan, the couple first “mapped the idiosyncratic plants that had to stay,” says Wagner, including old oaks and a hundred-year-old olive tree intertwined with a vigorous climbing white rose. They set the 36-foot lap pool in the sunniest spot. Gargan then fit all the other components around the site, grading the slopes and creating patios, and “working on the space as if it was a puzzle to fit in as much as possible in a relatively small area.” She planted native grasses, edible plants, and African blue basil, the last selected for its potent bee-attracting properties (“it’s kind of magical—you always have company,” she says). The green roof blooms with poppies, strawberries, and a spectrum of native wildflowers.

Their plan was ambitious, considering the lot—one of the smallest in the town of Ross. Even Feldman was mildly alarmed: “I was expecting, maybe, half the lines on the paper,” he says of his first glimpse at Gargan’s drawings. But thanks to Gargan’s experience designing tight urban gardens, maximizing every square inch came naturally. Today, the couple has just one complaint: With so many distinctive places to be, weekend visits always feel short. “There’s not a bad location,” says Gargan. “You can move around the property all day and never have enough time to sit everywhere!”

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Go Further



Pushing the Envelope

Project: House in Tousuien
Architect: Suppose Design Office,
suppose.jp
Location: Hiroshima, Japan

A luminescent house brightens a block in Hiroshima, Japan.

▶ dwell.com/hiroshima
Head online to see inside the glowing house.

Daisuke Tokuyama told Japanese architect Makoto Tanijiri that he wanted a light-filled home for his family of five—a tall order, considering his narrow property in Hiroshima was boxed in on three sides. To creatively solve the problem, Tanijiri skipped conventional walls altogether and wrapped the entire three-story steel structure in polycarbonate plastic. “We were able to mix categories that are usually separate,” says Tanijiri.

“Walls became windows and windows became walls.” Thanks to its translucent envelope, the house glows firefly-fashion at night and is so “superbright” during the day that Tokuyama says he rarely turns on a light.

The milky-white, one-and-a-half-inch-thick plastic sheets provide other benefits, too. Tanijiri says they’re strong, easy to handle, and as effective at trapping warmth as double-paned glass. When temperatures rise in the summer, Tokuyama hangs reed shades to keep the upper stories from overheating. Residents can’t be seen from outside unless they stand directly against the walls. From inside, the less-than-scenic urban surroundings become a pleasantly blurry backdrop. —*Winifred Bird*



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Internet Explorers

Today's global design scene is more expansive and easier to access than ever, thanks to all things Internet— websites, webshops, and an international brigade of bloggers.

Online design writers do more than recycle content: They're often the first to suss out new talent and forecast burgeoning trends. In the age of point, click, and post, intelligence can be disseminated within seconds, and we rely on these quick-draw tastemakers to sort through the clutter and surface the good stuff. Our editors keep a few bookmarked sites on the radar, and we asked 18 of our favorite web surfers to share their latest discoveries in furniture, graphic design, travel, architecture, and more.



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DANIEL KANTER
MANHATTAN-NEST.COM
NEW YORK, NEW YORK

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[style-files.com](#)
Zuiderwoude, the Netherlands*

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—Patrick Parrish
[mondo-blogo.blogspot.com](#)
New York, New York*

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A



C



B



D



E



F

A. "I'm a big fan of Brazilian architecture and design, and I'd die to stay in one of Marcio Kogan's buildings, like Paraty House [marciokogan.com.br/]."

—Florence Deau
floreau.com
Royan, France

B. "DoYouReadMe in Berlin sells the best independent, international, and local magazines. It's run by graphic designers, and you can really feel their love for printed matter [doyoureadme.de/]."

—Frederik Frede
freundevonfreunden.com
Berlin, Germany

C. "I am dying to visit the Rijksmuseum in Amsterdam, which reopened in April after a ten-year renovation. [rijksmuseum.nl/]."

—Danielle De Lange
style-files.com
Zuiderwoude, the Netherlands

D. "The new Sean Godsell-designed building for the Royal Melbourne Institute of Technology has an outer skin made of circular photosensitive glass panels, which allow for automated sunshading. [seangodsell.com/]."

—Lucy Feagins
thedesignfiles.net
Melbourne, Australia

E. "Chef Luke Dale-Roberts strives for maximum innovation at The Test Kitchen, in Cape Town. One of my most memorable meals featured a caprese salad for dessert [thetestkitchen.co.za/]."

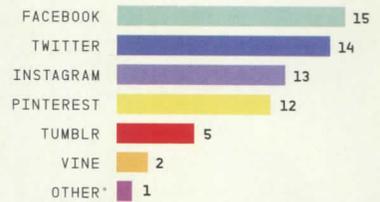
—Diana Moss
missmoss.co.za
Cape Town, South Africa

F. "My latest fixation is the Shed in Healdsburg, California. The hybrid retail-restaurant-event space features communal dinners, homesteading classes, a collection of kitchen supplies and gardening tools, and even a fermentation bar [healdsburgshed.com/]."

—Dave Cuzner
grainedit.com
Oakland, California

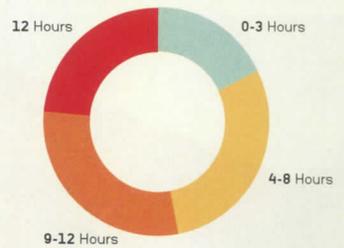
In the online sea, it's not enough to just blog. The people we polled each have, on average, 4.4 social media profiles—and spend most of their day surfing the web.

WHICH SOCIAL MEDIA DO YOU USE?



*FOURSQUARE, VIMEO, YOUTUBE, LINKEDIN, GOOGLE+, WANDER DAYS, LUVOCRACY, FLICKR, SUMALLY

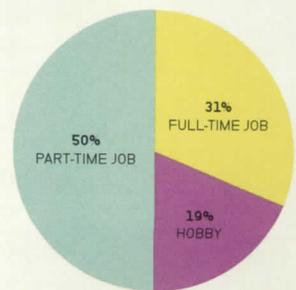
HOW MANY HOURS DO YOU SPEND ONLINE EACH DAY?



"All of them! Unless I'm running, swimming, or eating. If I'm awake, I'm online!" —Katie Treggiden
confessionsofadesigngeek.com
Surrey, England

IS BLOGGING YOUR FULL-TIME GIG?

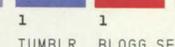
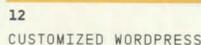
Most of the writers we polled have other jobs to pay the bills—from graphic design to HR to running a gallery—but nearly a third are dedicated exclusively to blogging.



WHAT'S YOUR

BLOGGING PLATFORM?

Almost everyone we surveyed uses WordPress to publish their blog. The big appeal? The platform's flexibility, usability, and endless customization options—perfect for those with honed aesthetic sensibilities and graphic design skills.





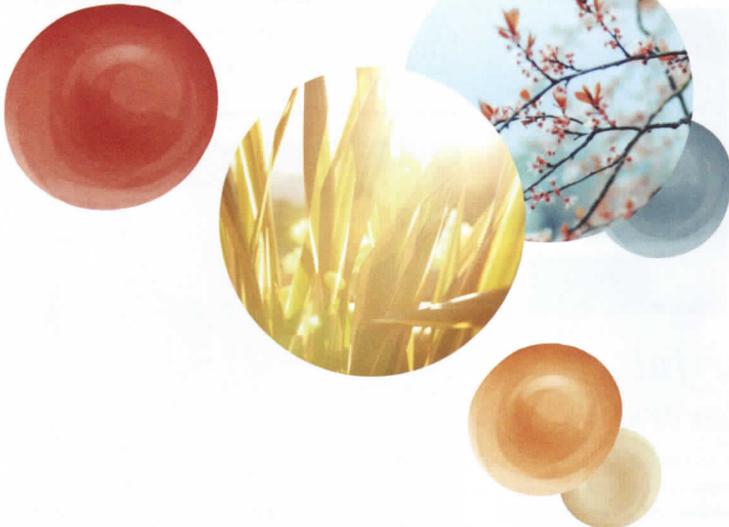
Color, liberated.



Light, activated.



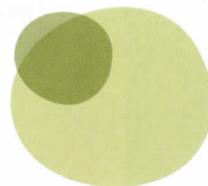
Room, captivated.



Life, illuminated.

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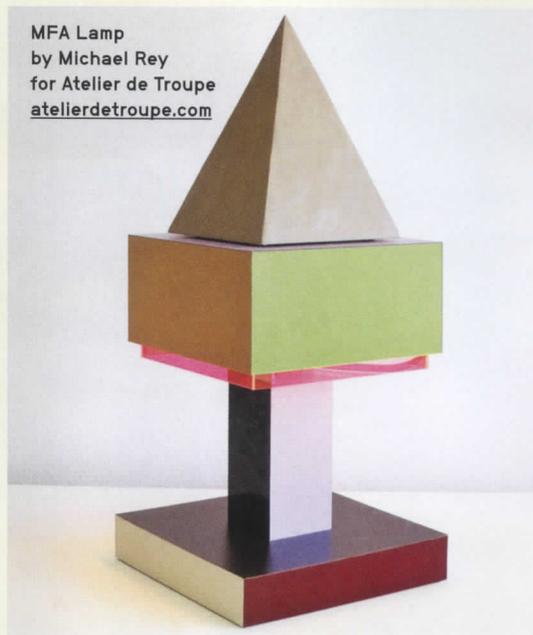
"We predict budget travel with a focus on design will become even more sexy—see Mama Shelter in Paris (above), the Freehand in Miami, and Hotel Daniel in Vienna." —Anna Peuckert and Soren Jepsen, 12hrs.net, Copenhagen, Denmark, and Cologne, Germany



Back to Black

"Lots of black-on-black in mixed textures and finishes. People aren't afraid of black walls and floors like they used to be." —Anna Dorfman, doorsixteen.com, Brooklyn and Newburgh, New York

MFA Lamp
by Michael Rey
for Atelier de Troupe
atelierdetroupe.com



'80s Retro

"I think we will be going back to the '80s, with lots of geometric shapes, inspiration from Mondrian and the Memphis group, mirror walls, and granny-style houseplants."



EMMA FEKEUS
EMMASBLOGG.SE
STOCKHOLM, SWEDEN

Trend Forecast

What's ahead in interiors, graphic design, travel, and more



Abstract Forms

"For graphic design, we'll continue to see the growth of collage-based work featuring found imagery, abstract shapes, and expressive typography. Bold, linear, and geometric forms will gain popularity. However the '80s mysticism that's often attached will start to peak [Summer Bag by Mogollon]."

—Dave Cuzner
grainedit.com
Oakland, California

Art Deco

"I think the geometries of Art Deco are going to come back in a big, big way. Art Deco pieces often have simple lines, but they're also glitzy and overdone without being gaudy, and that sort of clean complexity can play really well with modern and contemporary designs [Gem lights by Tom Dixon]."

—Daniel Kanter
manhattan-nest.com
New York, New York



Artful Covers

"Trends I foresee in book jackets (all I'm qualified to comment on): A return to the sexy '70s, less handwriting and naïve illustration, more color photography."

—Peter Mendelsund
jacketmechanical.blogspot.com
New York, New York



Bold Hues

"Pantone named emerald the Color of the Year for 2013, but we've been seeing all shades of green, ranging from grass to olive to mint. This coming year, expect lots of different punchy blues and yellows."

—Florence Deau, floodeau.com, Royan, France



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Bookmarked Finds

The objects that bloggers are coveting right now



"Superfront designs fronts, handles, and legs for Ikea cabinet bases. With their designs, you can easily 'pimp' your existing cabinet [superfront.com]."

—Danielle De Lange
style-files.com
Zuiderwoude, the Netherlands

"I'd love to have something from the Muller Van Severen collection—each piece has a strong playfulness [mullervanseveren.be]."

—Pieterjan Grandy
crapisgood.com
Berlin, Germany



"I love the new Artemide LoTek LED table lamp designed by Javier Mariscal. I'm pretty sure it could become as classic and timeless as Richard Sapper's Tizio lamp [artemide.us]."

—Florence Deau
flodeau.com
Royan, France

"I've been using Ferm Living wallpapers in my home for years. Now that I've run out of walls, I can't get enough of their housewares! At the moment I'm eying the Half Moon laundry basket [fermlivingshop.com]."

—Anna Dorfman
doorsixteen.com
Brooklyn and Newburgh, New York



"I've been dreaming of a sofa by Jordan for some time, such as their new Wilfred. Unfortunately I'm going to have dream a little longer [jordan.com.au]."

—Tara Murdoch
thebeautifulsoup.com
Adelaide, Australia



"I'm obsessed with Logan Hendrickson's work at One Forty Three. The quality is exceptional and his prices are incredibly reasonable [onefortythree.com]."

—Daniel Kanter
manhattan-nest.com
Brooklyn, New York

"In September, the Ro chair by Jaime Hayon for Fritz Hansen comes out. It looks a bit like a modern version of a granny chair. We wouldn't mind one in blue! [fritzhanzen.com]."

—Anna Peuckert and Soren Jepsen
12hrs.net, Copenhagen, Denmark, and Cologne, Germany



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Native Talent

Online design writers introduce their favorite local discoveries

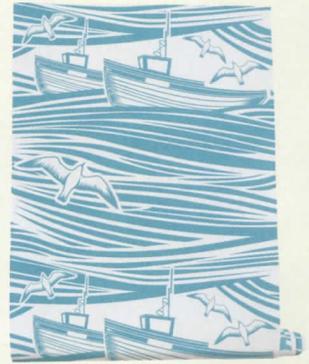
Great Britain

A "I love Young and Norgate's work—particularly their Animate range, which has a certain timeless elegance." youngandnorgate.com • **B** "I'm a huge fan of Tom Raffield's No. 1 Pendant, made of steam-bent wood. All his products are made in Cornwall—and you can kind of tell. They definitely have a West Country inspiration." tomraffield.com



KATIE TREGGIDEN

CONFESSIONSOFADESIGNGEEK.COM
SURREY, ENGLAND



❖
"Mini Moderns is one of my favorite British design brands. I especially love their Whitby range—and in fact I have lined my dressing table drawers with the Whitby wallpaper for a secret seaside touch!" minimoderns.com



Australia

A "Tait Furniture is a Melbourne-based company that manufactures all their product locally, including the Outdoor Jak + Jil table setting." madebytait.com • **B** "Sydney-based Coco Reynolds of Marz Designs worked with local wood turners to create the distinctive timber beads that form the basis of her Bright Beads pendant lamps. The lamps can be custom made to any length and in any bead configuration." marzdesigns.com



LUCY FEAGINS

THEDESIGNFILES.NET
MELBOURNE, AUSTRALIA



"We've recently discovered these hand-crafted ceramics by South Australian ceramicist Susan Frost. I love the cylindrical vessels in beautiful muted tones—they have a really Scandinavian aesthetic, despite being entirely designed and made in Australia." susanfrostceramics.com



South Africa

A "I'm completely in love with the illustrative work of Katrin Coetzer—any of the pieces from her latest exhibition, *Honeymoon*, would be a thrill to have on my wall." katrin.co.za salon91.co.za • **B** "I have had my eye on the Huguenot dining table by Pedersen + Lennard for a long time." pedersenlennard.co.za

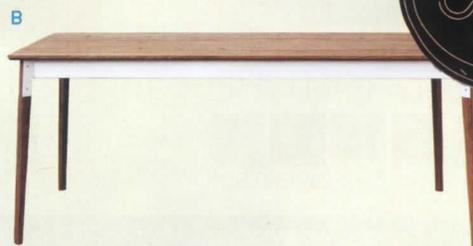


DIANA MOSS

MISSMOSS.CO.ZA
CAPE TOWN, SOUTH AFRICA



C "I would also love to own a piece from local designers Jordan Metcalf and Daniel Ting Chong's collaborative project Heart of Gold, a playful exploration of the concepts of consumerism and greed in South Africa." jordan-metcalf.com danieltingchong.com





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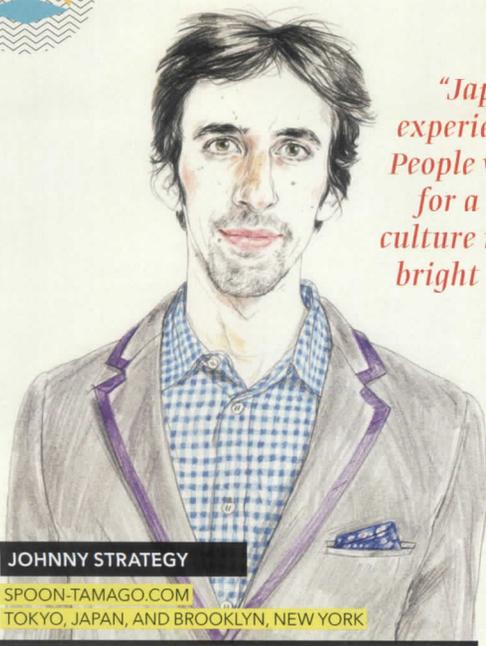
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JOHNNY STRATEGY

SPOON-TAMAGO.COM
TOKYO, JAPAN, AND BROOKLYN, NEW YORK

"Japan's fashion and design industry experienced a dramatic lull following 2011. People were mourning, shunning bold colors for a more subdued palette. But now the culture is warming up to a more lustrous and bright aesthetic as a way of celebrating the beauty of a lost person's life."



Eastern Promise

Johnny Strategy has been reporting on Japanese design and culture since 2007. Two years after the Tōhoku earthquake, he sees the country taking an optimistic turn.



Sparkle by Tokujin Yoshioka for Kartell
"This bling is not what it appears to be. Yoshioka's series of stools and side tables look like they belong behind armored glass. But in fact, they're made from polycarbonate." kartell.it

Canvas Chair by YOY Design Studio
"These seemingly flat canvases are made from an elastic fabric that conforms to your body as you sit, transforming from art to furniture." yoy-idea.jp

"This ad for Nishinihon Funeral Services"
by Tokyo-based ad agency I&S BBDO used real pressed flowers to recreate a human skeleton." www.isbbdo.co.jp

Where do you go for design inspiration?

"Mostly I read other blogs—favorites like doorsixteen.com, chezerbey.com, the-brick-house.com, kitka.ca—and look at Instagram."
—Daniel Kanter
manhattan-nest.com
New York, New York

"manystuff.org—not many other blogs have such a keen editorial eye. I also often drop by cabinporn.com—all those intimate little paradises spark the imagination."



PIETERJAN GRANDRY

CRAPISGOOD.COM
BERLIN, GERMANY

"I tend not to look online for inspiration. I look everywhere else: trade shows, interesting people, the countryside, the seaside, art, music, literature. And I do love a good TED talk!"

—Katie Treggiden
confessionsofadesigngeek.com
Surrey, England

"If you follow the right people on Pinterest it's a veritable gold-mine for inspiration of all kinds."

—Diana Moss
missmoss.co.za
Cape Town, South Africa

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www.conceptofurniture.com

NEW YORK Manhattan
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www.calligarisshopmanhattan.com

WASHINGTON DC
Calligaris Store
www.washingtondc.calligaris.us

Bloomingdale's
www.bloomingdales.com

Balancing Act

TEXTILE DESIGNER ORLA KIELY'S RENOVATED LONDON TERRACE HOUSE IS PUNCTUATED BY HER DISTINCTIVE PALETTE AND MOTIFS.

By Diana Budds
Photos by Chris Tubbs

Like her line of fashion, housewares, and furniture, Irish-born designer Orla Kiely's four-story, 3,000-square-foot home in southwestern London, is vibrant, warm, and layered with pattern and color. "I know what I like and what works for me," she says.

The interiors could be none other than Kiely's—nearly every room is festooned with her signature prints—yet it's more than just a one-note samba, thanks to her careful consideration of how each element plays off the others. Kiely honed her eye studying textile design at the National College of Art and Design in Dublin and knitwear design at the Royal College of Art in London. In 1997, she established her eponymous company. Now her pieces are available at retailers like HD Buttercup, Target, Nordstrom, and Anthropologie.

Alongside designer Susan Minter and architect Maxim Laroussi, Kiely gently recast the house while keeping the original detailing intact, including the moldings, ceiling roses, and bay windows. "It's a Victorian house, and we didn't want to make it into something else," she says. The team removed walls, clad surfaces, replaced flooring, and incorporated bespoke furnishings of Kiely's own design. "Sometimes you have people who say, 'I don't want to live in my work,' but, in the end, I love what I do and how it looks—so I'm happy to have it." ▶



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Light My Fire

"I didn't want to compromise the Victorian nature of the house," she says. Although the original fireplace was in good shape, the flooring needed to be replaced. Kiely didn't want to use new wood, so she sourced the weathered ebony-colored boards from an architectural salvage yard. "I wanted the floors to really feel like they were part of the house," she says. Kiely found the rug at Heal's and the chandelier and art are vintage. ▶





Announcing the Sub-Zero and Wolf Kitchen Design Contest Global Winners

Sub-Zero and Wolf are proud to announce the winners of their 2010–2012 Kitchen Design Contest, which honors the most innovative and inspiring kitchen designs. Congratulations to the two first place global winners.

To see all the 54 winning designs, visit subzero-wolf.com/kdcwinners



DESIGNER

Davy Swanenberg

Project Goal:

"To combine materials and appliances in such a way that they form a unity, which allows you to discover more and more detail the longer you look at the design."

1st Place Contemporary

Culimaat High End Kitchens //
Berlicum, Netherlands //
Culimaat Unum
culimaat.com



SUB-ZERO-WOLF
KITCHEN
DESIGN
CONTEST
WINNER



DESIGNER

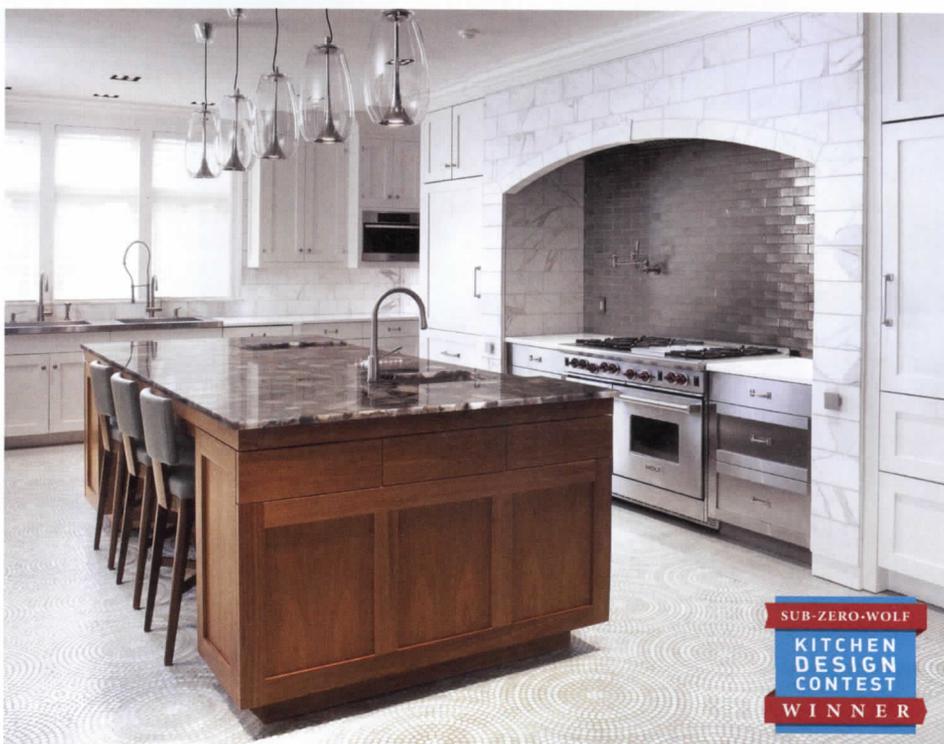
Karen Williams

Project Goal:

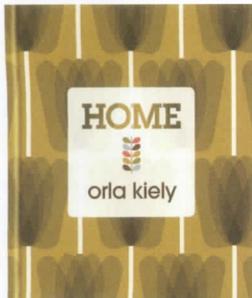
"To achieve a lighthearted kitchen that is fun yet serious enough for significant cooking. The iridescent swirls of the mosaic glass floor tiles combined with the Agate countertop and pull-out marble front pantries work beautifully together."

1st Place Traditional

St. Charles of New York, Inc. //
New York, New York //
Shasha Residence
stcharlesusa.net



SUB-ZERO-WOLF
KITCHEN
DESIGN
CONTEST
WINNER



PRINTED MATTER

Look out for the definitive guide to Orla Kiely's graphic style in *Orla Kiely Home*, on shelves October 2013 from Octopus Press. Alongside glimpses into her color and pattern influences, the book includes photographs of 13 modern residences throughout Europe (including Kiely's own in London), all shot by Richard Powers.

Sitting Pretty

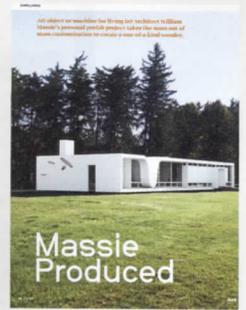
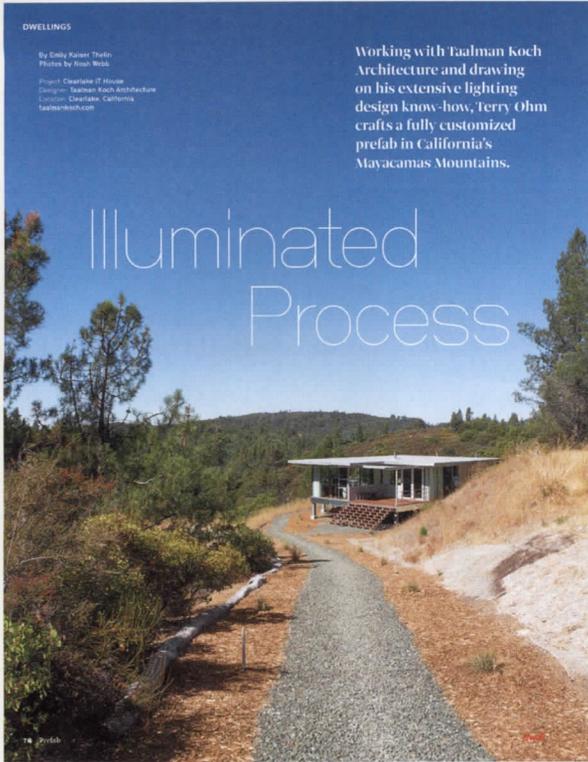
The ground floor was originally two rooms; now it's been transformed into one continuous space (below). To compensate for a low ceiling, Kiely's team dug into the ground to create a true sunken seating section leading to the garden. Built-in sofas, an Eames rocker, a stool by G Plan, and concrete tiles outfit the space. Kiely chose a neutral charcoal finish for the Malm fireplace to balance the green linoleum floor and her own Rhododendron wallpaper in Sunflower.

Pattern Recognition

Wood-topped storage canisters and bone china mugs from Kiely's House collection adorn open shelves. Keeping the items visible adds to the *mélange* of hues throughout the residence and also serves a practical purpose: "I wanted everything to be easy to put away," says Kiely. "In kitchens, [cupboards] make the room feel smaller." ▶



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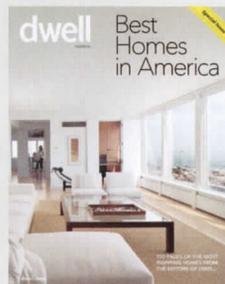
Dwell Renovation



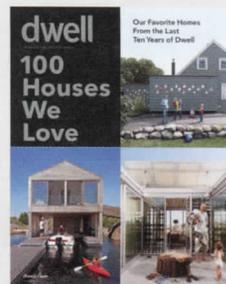
Dwell Bath & Spa



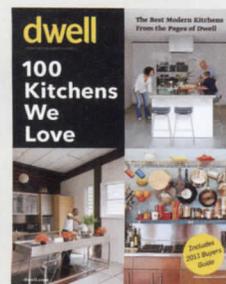
Dwell Outdoor



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100 Kitchens We Love

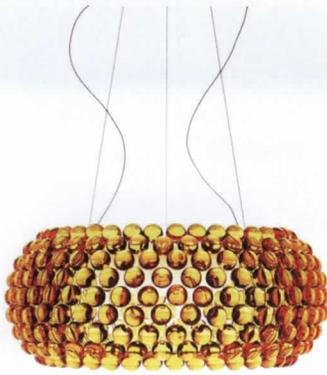
Dwell Prefab Sourcebook is on newsstands now, or online at dwell.com/prefabsourcebook

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Kitchen Confidential

Kiely and architect Maxim Laroussi designed the kitchen unit. "I originally didn't want an island, but I liked what we did because it feels like a piece of furniture. It's cozy to cook around," Kiely says. Panels of orange and olive Formica accent the 1950s-inspired piece, which houses a cooktop by Smeg. A checkerboard of closed cabinets and open shelves offers storage against the far wall for Kiely's collection of dishes, knickknacks, cookbooks, and small appliances, like the KitchenAid stand mixer and radio by Vita Audio. The floor is green Marmoleum, selected because it feels warm underfoot. Kiely's own Stem dish towels and ceramic storage jars add more lively color to the room. ▶▶



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Home of the Brave

In the ground-floor eating area, the design team wrapped the walls in rich walnut to instill warmth often found in mid-century homes. "Sometimes one bold move is enough. Be brave with fewer statements," Kiely advises. "Go for the big thing rather than lots of little things." Kiely's Upholstered Dining Chairs from her House collection surround a Danish vintage dining table. Her Gloss vases adorn the hallway console, which is also from her House line. ■■■



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The Glass Menagerie

DESIGNER OMER ARBEL DEVELOPS HIS LATEST WORKS INSIDE AN ECLECTIC VANCOUVER HOME FILLED WITH A TEEMING ASSORTMENT OF PETS AND PROTOTYPES.

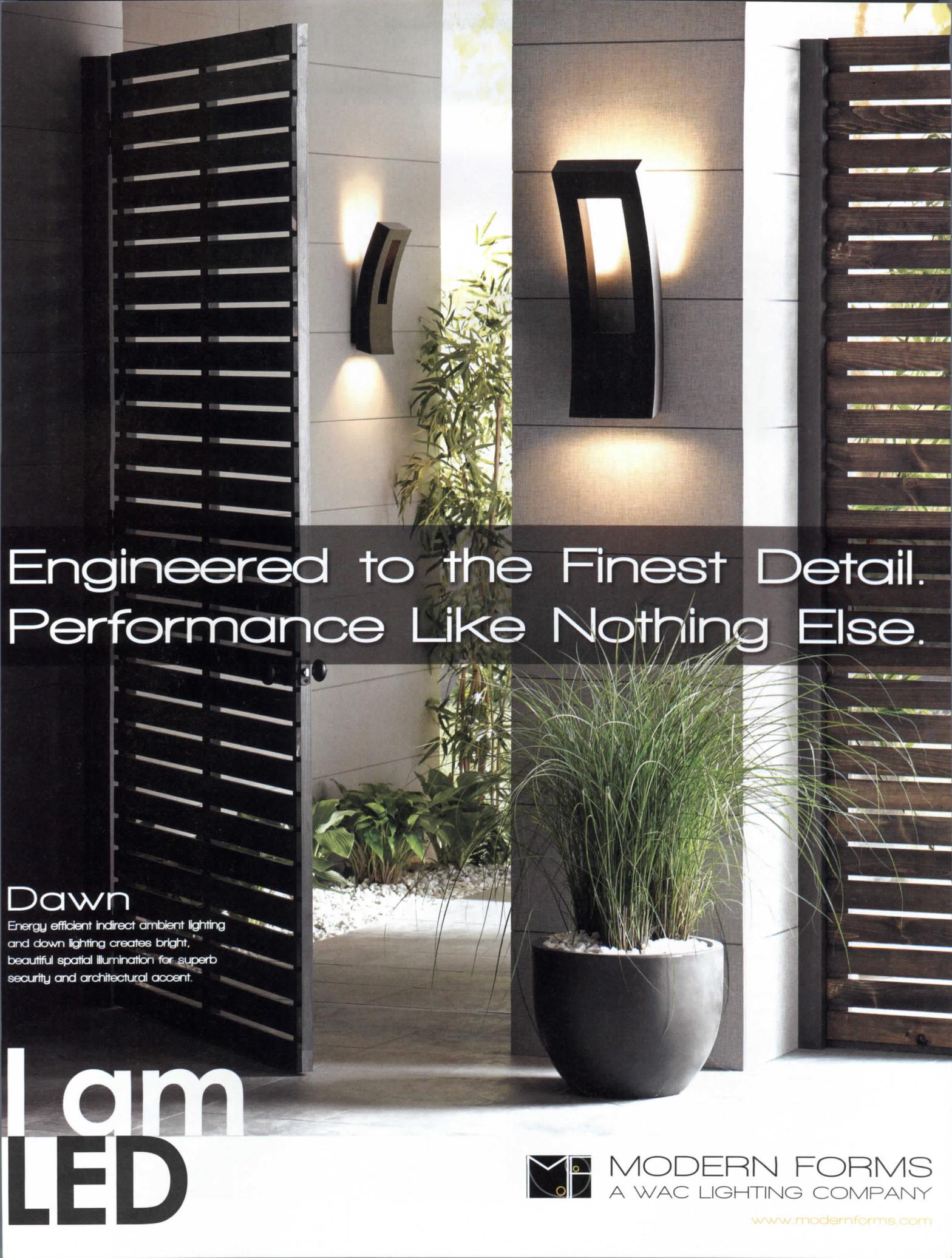
As told to Olivia Martin
Photos by José Mandojana

From the outside, an unassuming 1942 cottage overlooking Vancouver's harbor is an unexpected place to find Omer Arbel, a designer known for his experimental, amorphous creations for the Canadian furniture and design company Bocci. But inside the 2,600-square-foot home he shares with his girlfriend, musician Aileen Bryant, and a collection of exotic pets, Arbel's rich imagination and exuberant love of objects are on display. Here, he takes us on a personal tour. ▶

"I have a casual approach to prototyping that involves our day-to-day life. I am always tinkering, and I have lots of transformers to run electricity through things, but Aileen lives with me now, so I have to be respectful. Before she moved in it was like a total madhouse; now I can't pour concrete in the kitchen. It is a collaboration in a sentimental sense. This work is my life, and the objects are my objects, but how they are arranged and the flow of each room are something we've created together here." ■■

In the living room of their Vancouver home, Omer Arbel and Aileen Bryant sit on a Coronado sofa by Afra and Tobia Scarpa for B&B Italia. They are joined by their Weimaraner, Bowie, boa constrictor, Picasso, and milk snake, Legs.





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"Many of my pieces are first-runs from Bocci, so I am the first to figure out if something is wrong [with the design]. In the bedroom [above], we have an early 28 chandelier; we used glass fading from white to clear for the first time, which gives it an eerie luminescence. Above the sink in the kitchen [above right] you can see one of Bocci's first 57 chandeliers. Across the room is the first 25 bench I ever made [right]; it was salvaged from a now-closed restaurant I codesigned, called Ping's Cafe, where Aileen and I met. Hanging over the bench is our first Bocci 14 light fixture. I feel like it would be bad luck not to have it in the house. Other pieces in the kitchen—like the wooden island Aileen found in an alleyway and the yellow ceramics by Knabstrup, a Danish company active in the 1960s—we've collected along the way." ▶



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1. Government Accountability Office (formerly General Accounting Office): *Health, Education and Human Services Division, School Facilities: Condition of America's Schools*, GAO/HEHS-95-61 (Washington, DC: Government Printing Office, 1995); 2, retrieved December 2012 from <http://www.gao.gov/archive/1995/he95061.pdf>.

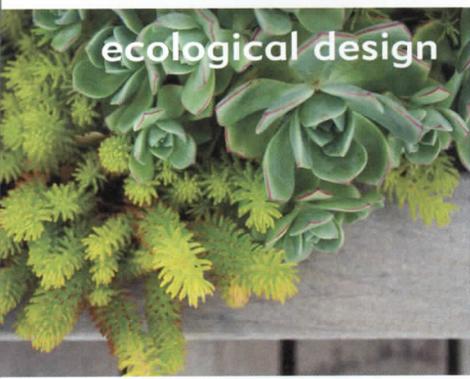
photo | Paul Gallo



"I am obsessed with glassware. Whenever I go to antique stores, I always come home with suitcases full of glass. The pieces on the plate rail in the kitchen [this page] are Depression-era glass, and the green pieces are nuclear glass (a material now illegal due to its radioactive uranium content). They have an amazing iridescence, and it's fun to drink wine from them. We threw a dinner party using the whole set and serving green food. It was really beautiful." ▶



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"In the dining nook adjacent to the kitchen, there is a Bocci 21 light and a vintage table [this page]. I love thinking about how these things will travel with us for many years, like companions. Aileen and I have a strong relationship to objects: They are a tactile diary of our lives. The interesting thing about our home is not the structure itself, but the way it has become an intimate part of us. The most sustainable thing we can do as architects and designers is to make spaces and objects worthy of a lifetime commitment. Then [the objects] can have five, six, ten lives instead of half a life." ▶



SEPTEMBER

dwell

IN THE DIGITAL WORLD

EXTENDED FEATURE

MAP

VIDEO

TALL ORDER

We visit an astounding wood-and-glass home in San Francisco that architect Craig Steely created for an industrial designer and a mechanical engineer on p. 96. Click through an extended slideshow to glimpse more of the modern abode.

dwell.com/tall-order



ARCHITECTS' HOUSE MUSEUMS

From Luis Barragán's Mexico City residence (above) to the Alvar Aalto House in Helsinki, we share ten architects' dwellings that are now museums. Know of one that should be added to our list? Sound off at dwell.com.

dwell.com/house-museums

MODERN VIEWS: INSTALLATION

We check back in with the Abrams family and reveal their dramatic living room remodel. Thanks to a fleet of new windows and doors from Marvin, the space now boasts more natural light and expansive views. See the incredible transformation video at the link below.

dwell.com/marvin-installation

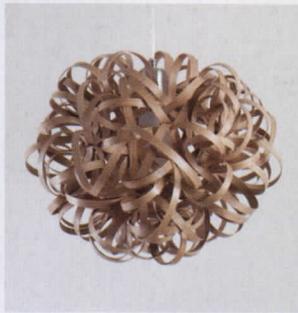


SLIDESHOW

INTERNET EXPLORERS

Our blogger roundup on p. 46 introduces some of the most influential design tastemakers on the World Wide Web. Discover more of their favorite products and get a behind-the-scenes look at their workspaces in our extended slideshow.

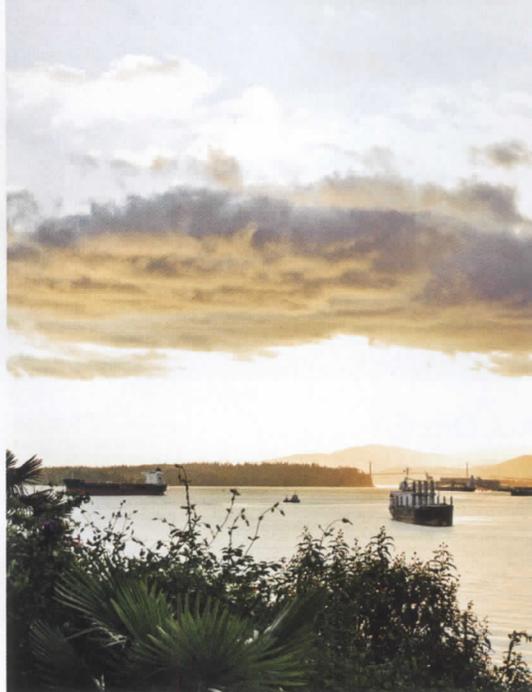
dwell.com/internet-explorers



Photos by Ian Allen (Tall Order); Michael O'Callahan (Modern Views: Installation)

In the bedroom, a light by Bretford in Chicago is next to an Ikea Malm bed topped with Indian linens and folk weavings. The rug is from Paola Lenti. A Bocci 19 brass bowl sits near a hamper from Connected Fair Trade Goods (below).

A 28 prototype is stowed away with some books in the bedroom (right).



"The sunsets over the cliffs behind our backyard are beautiful, operatic events, even when the weather is bad. It's amazing that someone built such a nondescript house on this sublime site. Since the foundations are crumbling, we plan to demolish this home and rebuild one that fully takes advantage of the location. We converted the attic space into a bedroom [this page], and it's really incredible: The whole area is open and reflects the layout of the home below it." ▶▶

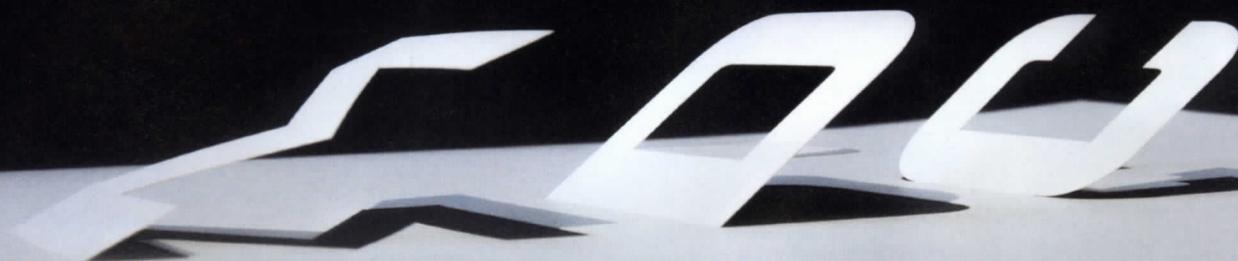


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In the living room, angel wings taken from a circa-1890s Parisian statue were discovered at Scott Landon Antiques in Vancouver. The vintage Petal coffee table, by Richard Schultz for Knoll, is topped with various brass and copper bowls found at secondhand stores, displayed alongside Form bowls by Tom Dixon. **ll**

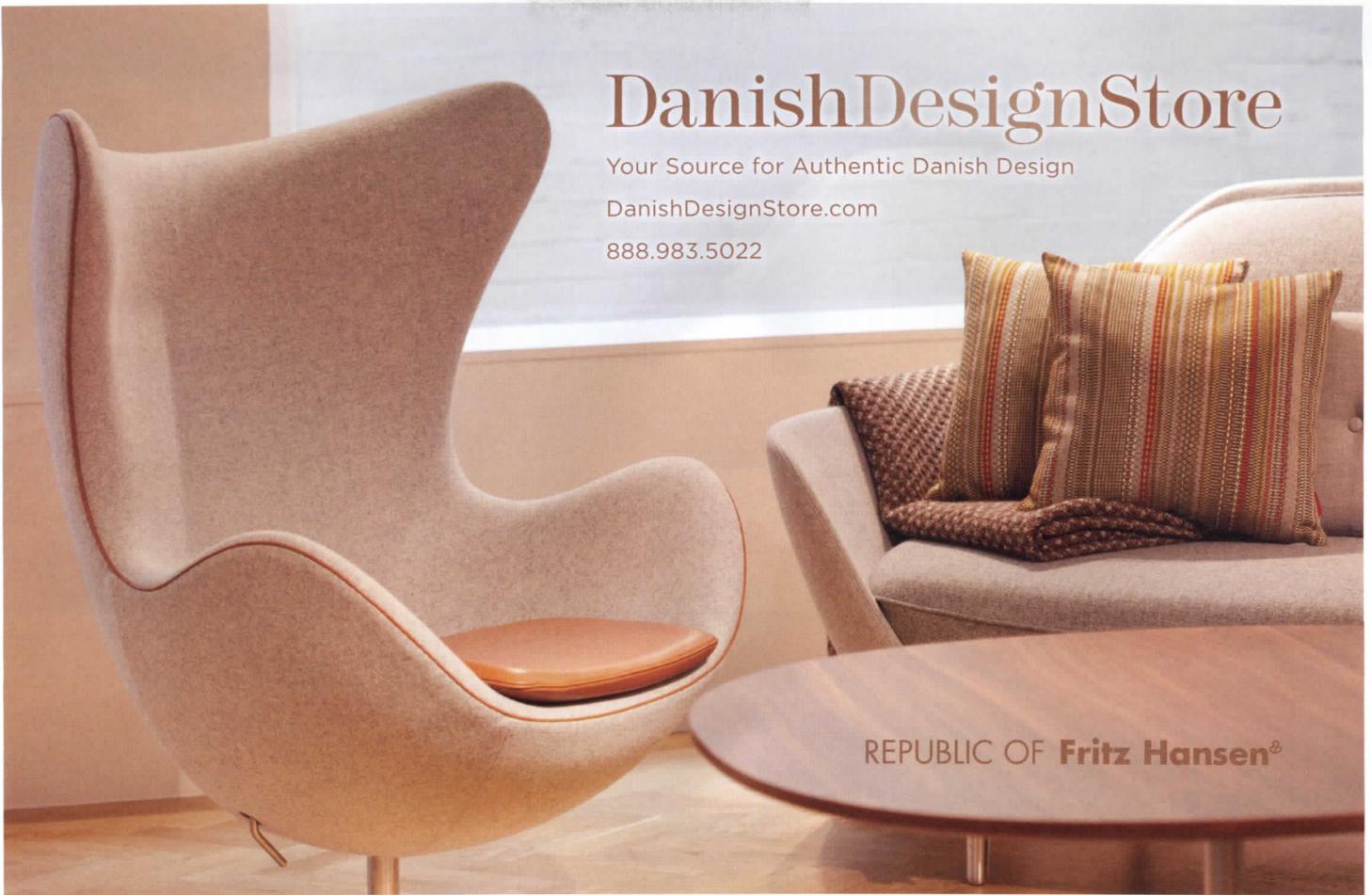


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"I can't believe a lot like ours exists, because it's so beautiful. Our backyard ends on the edge of an 80-foot cliff, and the property line is such that we could conceivably cantilever the new house fifteen, maybe even twenty feet off the edge. The great potential for me architecturally is to be able to design a space that will bring a whole new level of dialogue between the interiors and my objects. We'll probably get more animals, too. It's going to be a total dream." ■■■



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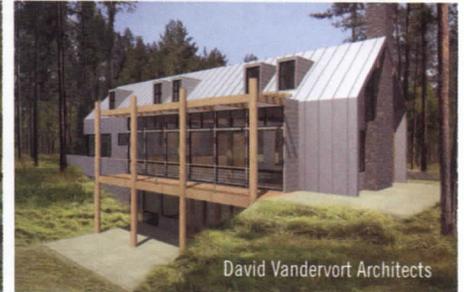
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Cycle Status

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1:05

Clean

Sanitized

Options

Delay

Half Load

Delicate

Sanitize

Extra Shine

Start

Reset 3 sec.



BOSCH

Invented for life

In an up-and-coming area of Copenhagen, a pair of designers and their twin girls inhabit a converted loft, filling it with serious design savvy and a hefty dose of creativity.

Project: Viking Pencil Factory Loft
Designers: Kristina May Olsen and
Morton Bo Jensen
Location: Copenhagen, Denmark

Great Danes

By Kelsey Keith
Photos by Anders Hviid



Morten Bo Jensen, of Danish industrial design company Vipp, and his partner, graphic designer Kristina May Olsen, have mixed repurposed vintage items with their own creations inside their Copenhagen apartment. In the kitchen (opposite), the dining table—Jensen's first piece for Vipp—is made of a powder-coated aluminum frame with a recycled, untreated teak top. The lamps overhead are salvaged and rewired Copenhagen streetlights. In the main living area, Olsen's own artwork picks up on the graphic diversity of the magazines housed in Boox shelving by Jesper Holm (below). ▶▶





“We were convinced that we were going to have a house [in the suburbs], but this is the most perfect place in Copenhagen.”

—Resident Morten Bo Jensen

The living room features a sofa from Engell; a suspended Parentesi lamp by Achille Castiglioni and Pio Manzù for Flos (Olsen's "all-time favorite"); and a wood-burning stove made by Aduro (opposite). The firewood nook set in the left wall is Jensen's own design. Olsen is responsible for the low planters around the perimeter, which she had fabricated from poured concrete framed in welded iron, with lacquered MDF panels for doors. "Some people laughed because we'd never had plants in our apartment," she says. "So when we wanted a hedge, our friends were, like, Ok. Really? Good luck with that." ■

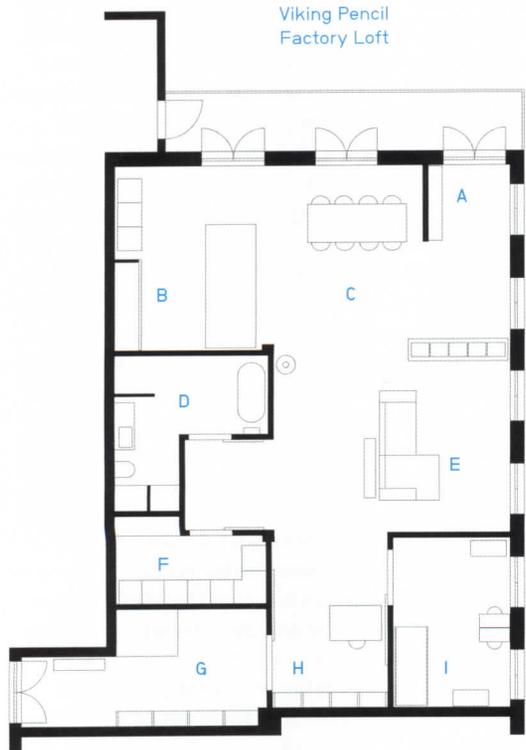


Jensen's artwork hangs outside the family's bathroom. It was inspired by the industrial output—Viking pencils—of the former factory space. Putting his engineering studies to work, he created the art via a meticulous process that included making precise holes and a template of “thousands” of pieces of paper. The stackable aluminum Chair_One is by Konstantin Grcic for Magis.





Viking Pencil
Factory Loft



- A Entry
- B Kitchen
- C Dining Room
- D Bathroom
- E Living Room
- F Closet
- G Master Bedroom
- H Office
- I Bedroom

Twin daughters Merle and Anine join their parents in the family’s kitchen, designed by Jensen for Vipp (above). He explains that his role as chief designer at Vipp is to “work with their DNA” by refining

metal, and rubber. For the utilitarian kitchen, “we wanted to get the feeling of a tool,” he says. “It’s nice to have a space where you can actually work.” The gas stovetop is by ABK and the refrigerator is by Smeg; Le Perroquet spotlights are from iGuzzini. ¹¹⁶

“It’s interesting how the buildings and architecture [of Islands Brygge] attract certain people.”

—Resident Morten Bo Jensen

The main feature of twins Merle and Anine's shared bedroom is a massive modern dollhouse, built by their dad for their second birthday (right).

In the land of *hygge*—Denmark's trademark cozy aesthetic—the Islands Brygge present a challenge. In a former industrial area on the eastern bank of Copenhagen's harbor, the buildings are set far apart, creating wind tunnels and an isolated feel. Yet in Brygge's urban loft buildings, the heavy industrial machinery has moved out, and new life has taken hold. For a certain type of enterprising city dweller—particularly if that city dweller is a problem-solving designer who works just around the corner—the old structures make an irresistible domestic canvas.

Morten Bo Jensen, the chief designer at Vipp—whose headquarters are located in Islands Brygge—and his partner, graphic designer Kristina May Olsen, bought a loft space in the former Viking pencil factory two years ago, once they'd outgrown their old apartment in Copenhagen's gritty, bohemian Nørrebro district. They had wanted to move before their twin daughters, Merle and Anine, reached kindergarten, so they branched out geographically as well as stylistically. Their previous apartment “was a huge, long, single room with a box in the middle for the kids,” explains Olsen. “It was really streamlined, really clean. I would never have guessed we could live like [we do now] with plants, with stuff lying around. I feel relaxed here because I've never felt more at home in an area.”

One key element that drew the couple to the flat was its proximity to the river. (Both Jensen and Olsen grew up in suburban towns, and they make a habit of outdoor activity, whether it's a morning swim in the summer or sledding and running during the winter.) To capitalize on the expansive views over the harbor and into the historic city center, the couple plans to construct a second floor of living space on the roof: 320 square feet for a master suite and an additional 1,600 for a garden. It took a bit of luck and a lot of patience to find an urban flat the size of a suburban house. “We took the car out on the weekends to drive up by the sea and look at neighborhoods. We were convinced that we were going to have a house,” says Jensen. “But in the end, we thought this was the most perfect place in Copenhagen.”

They bought the loft from its previous owner, one of five investors who purchased the circa-1910 factory building, roughly a decade ago, in a very raw state. Jensen and Olsen installed Dinesen Douglas fir plank flooring (known for its wide, long proportions that suit large spaces); they finished it with lye and a “whole lot of white pigment” so that the floor would meld seamlessly with the matte white (courtesy of Danish paint line Flügger) of the walls. And though the space is still loftlike, Forbo linoleum-covered sliding doors throughout ensure a little more privacy than the couple's previous, even more minimalist abode.

The carbon-colored kitchen, produced by Vipp, is one of Jensen's first major designs for the company, which is known for its retro-modern, industrial metal bins. (Jensen also has designed a line of bathroom accessories and kitchen tools that figure into



the loft's decor.) The cabinets are powder-coated with a textured, tactile finish, and the wall storage units are built with sliding doors to hide appliances and technical systems. Like most Danish residents, the family cooks almost every meal. “That's why we wanted an open space, instead of a divided room with a kitchen inside, because, when you cook, you can still be a part of everyday life,” says Jensen. Olsen adds: “When you have kids and full-time jobs, those few hours before they go to sleep, you need to be together.”

Openness was in the design brief from the beginning: Jensen says he actually began designing the flat's program by sketching circles where he wanted to locate specific zones, like sleeping, eating, and bathing. To warm up the space, Olsen constructed a low wall of painted concrete planters to set off the main seating area, and Jensen plans to carve out an entry, set off by woolen curtains. Jensen designed the desk occupying the space between the living area and bedrooms: Inspired during his student years by Frank Gehry's cardboard furniture, he built the desk from layers of old boxes and explains that it's “been following me ever since.” The couple also designed the custom bookshelves on the rear wall, staggering the shelf heights to accommodate a vast library of monographs and magazines.

In the end, blazing a trail through a new urban territory wasn't lonely for long. Jensen describes the Islands Brygge's recent “transformation,” which includes an influx of families with young children. Like Jensen and Olsen, the parents all work in creative industries like design, photography, and film, and most bike to work (it takes Olsen less than ten minutes). Jensen says with a laugh, “It's quite interesting how the buildings and architecture attract certain people.” ■■■

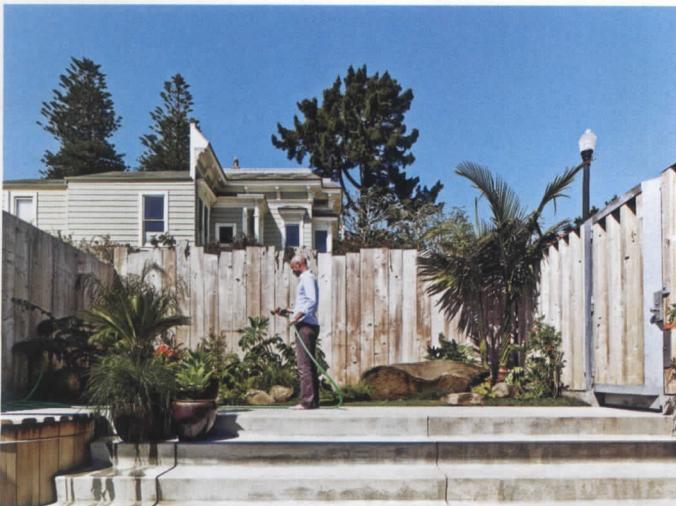
The family shares one main bathroom, which is outfitted with Vipp's new line of products: 982 bath furniture, a 906 faucet, and a 992 mirror. The shower sports a Raindance Connect showerhead by Hansgrohe, and there is a wall-mounted toilet by Villeroy & Boch. The Nomad light fixture is from Modular Lighting Instruments, and the floors are topped with ceramic tiles by LaFaenza.



“When you have kids and full-time jobs, you need to be together.” —Resident Kristina May Olsen



TALL ORDER



TEAMING UP WITH ARCHITECT CRAIG STEELY, AN INDUSTRIAL DESIGNER AND A MECHANICAL ENGINEER FIND JUST THE RIGHT DESIGN FOR A STRIKING HOME ON A SAN FRANCISCO HILL.

By Aaron Britt
Photos by Ian Allen

Project: Peter's House
Architect: Craig Steely
Location: San Francisco, California

Mechanical engineer Jan Moolsintong and industrial designer Peter Russell-Clarke get epic views of San Francisco from their 1,800-square-foot house overlooking the Mission District. On warm nights, they eat dinner perched on Eiffel side chairs by Charles

and Ray Eames around a table from Room & Board. The distinctive facade has operable porthole windows and a slatted garage door custom-built by Raimundo Ferreira (opposite top). Russell-Clarke tends a small garden (opposite bottom). ▶▶





“Peter and I’ve got shockingly similar and far-reaching design inspirations. Our conversations would move easily from brutalism to driftwood to kachinas and then flow right back to something applicable to architecture. I can’t tell you how many times I will do that with a less-design-literate client and just get a blank stare!”

—Architect Craig Steely



A 606 Universal Shelving System by Dieter Rams for Vitsoe hangs tough on the only opaque wall of the living room. Russell-Clarke and Moosintong designed the coffee table, and Marcel Wanders gets credit for the Bottoni sofa for Moooi. ▶



The kitchen is beautifully textured and veined thanks to white Carrara marble countertops installed by New Marble Company and reclaimed cypress cabinets built by Wayne Berger. At street level, the wooden garage door opens its toothed maw (right and opposite top). The trip from garage to first floor is through a wood-clad spiral staircase that resembles a giant slatted barrel (opposite bottom). **ll**

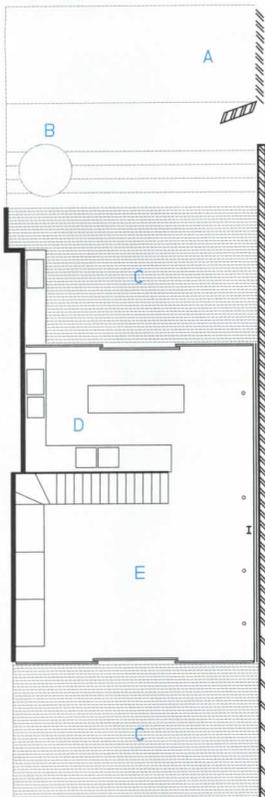


Peter's House
Master Plan

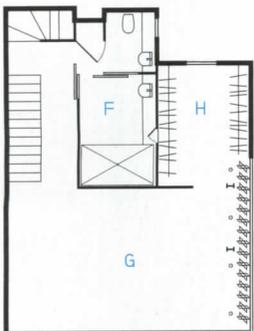
- A Garden
- B Hot Tub
- C Deck
- D Kitchen
- E Living Room
- F Master Bathroom
- G Master Bedroom
- H Closet
- I Bathroom
- J Bedroom
- K Storage
- L Garage



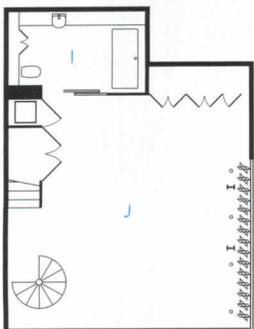
Fourth Floor



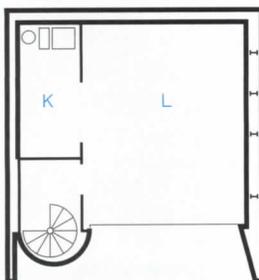
Third Floor



Second Floor



First Floor



“It seemed wrong to cut a piece of glass to make a small window and then have to match it up to another set of materials that make up a standard wall. Why not make the wall and window out of one material?” —Resident Peter Russell-Clarke



I rarely went to the Peter-Craig design sessions,” says Jan Moolsintong, a mechanical engineer, “but I imagined them to be very intense and animated.” Peter, in this case, is Peter Russell-Clarke, her husband and an industrial designer, and Craig is Craig Steely, one of San Francisco’s premier residential architects. “For some reason, I always pictured things like foam core or cardboard flying around Craig’s office during these sessions, and you don’t really want to get in the middle of two excited artists when they are in the groove doing their thing late at night anyway.”

Whether any architectural models sailed across the room as Steely and Russell-Clarke mapped out what would become the couple’s four-story house, which skims the edge of a vertiginous San Francisco hill, is unclear, but Moolsintong’s not wrong about the ardor the pair of designers brought to the process.

“Meetings would generally start with Craig’s son, Zane, running down to the studio in his PJs,” reports Russell-Clarke, “with his latest design drawn out on a large piece of cardboard. After a thorough explanation of all the details over mugs of mint tea, Craig and I would start talking over sketches and noodling over models. We’d talk about projects he was working on and get carried away with things that inspired us. We were always running to his shelves for some obscure book or another.”

Though the two quickly found that they shared a common design language and a host of mutual influences, the vacant site that Russell-Clarke purchased in February 2009, on the heights southwest of Dolores Park, provided a significant challenge: With a view of downtown San Francisco at a vexing angle, a steep slope to build up, and a public staircase inches from the facade, how could the 1,800-square-foot home scale the hill, open to the city, and keep prying eyes out of the couple’s bedroom?

The solution was a deft bit of hide-and-reveal, one of the house’s abiding themes, and what Steely calls “a simple idea that solves a lot of problems.” The trick here is achieved through a forest of tall, vertical louvers made from cypress trees reclaimed from a road-work project upgrading the approach to the Golden Gate Bridge. The louvers begin as a fence along the north side of the top floor, which sits on a plateau at the top of the site and holds the kitchen, dining room, and deck. Then, as the view unfolds behind the glass facade, the apertures between the boards—made by Japanese master builder and Zen Buddhist teacher Paul Discoe of Joinery Structures—widen to include the city and bay beyond.

In the master bedroom and soon-to-be kid’s room downstairs, the louvers are inside the building, allowing the residents to adjust their views. “There is a thickness and mass to the cypress slabs,” says Steely, “sort of an intensity in their size and quantity, that create a unique separation between the private and public, inside and outside.”

Two floors down, in the garage, the same idea plays out, this time in the form of a custom garage door. Built by Raimundo Ferreira, the door’s slatted fingers open outward to uncover a small space that doubles as car storage and a makeshift workshop.

Steely and his crew finished the house midway through 2012, appointing the kitchen with marble from the New Marble Company and fantastically detailed cabinets by Wayne Berger. Though Russell-Clarke and Moolsintong have furnished the home with modernist classics—what industrial designer could resist the siren song of a flight of 606 Universal Shelves by Dieter Rams for Vitsoe or a Bottoni sofa by Marcel Wanders for Moooi?—they’ve also brought their considerable design skills to bear in the home.

They constructed the coffee table in the living room from off-cuts of the marble used in the kitchen and some “retired” climbing rope. In the minimalist bathrooms, they fashioned a “towel



dwell.com/tall-order
Take a closer look at the results of Craig Steely and Peter Russell-Clarke’s design collaboration.

The master bedroom (opposite) is defined on the north side by a series of indoor louvers, which allow the couple to frame and manage their views. The LC4 lounge is by Le Corbusier, Charlotte Perriand, and Pierre Jeanneret for Cassina. Operable porthole windows on the east facade (above) offer ventilation, and the drawers and cupboards in the closet (right) feature the same masterful joinery established in the kitchen.



ladder” from poplar dowels with small hidden joints. A prototype for the ladder resides in a storage room off the garage. “Jan and I love making things ourselves,” Russell-Clarke reports. “I’m sure others could often do a much better job and do it a great deal quicker, but chatting over our designs and getting hands-on with materials keep us happy.”

It’s that same spirit of collaboration—with each other, with Steely, with Discoe, with a tricky site and the beloved city surrounding it—that made the process of designing and building this house so nourishing. “Craig wasn’t precious about his ideas and didn’t tread lightly around mine,” says Russell-Clarke. “We could just honestly tell each other what we thought in the pursuit of the project. For me, the process of designing was really important. It became a project where we could play with ideas, not just a method of having a house made.” ■■■

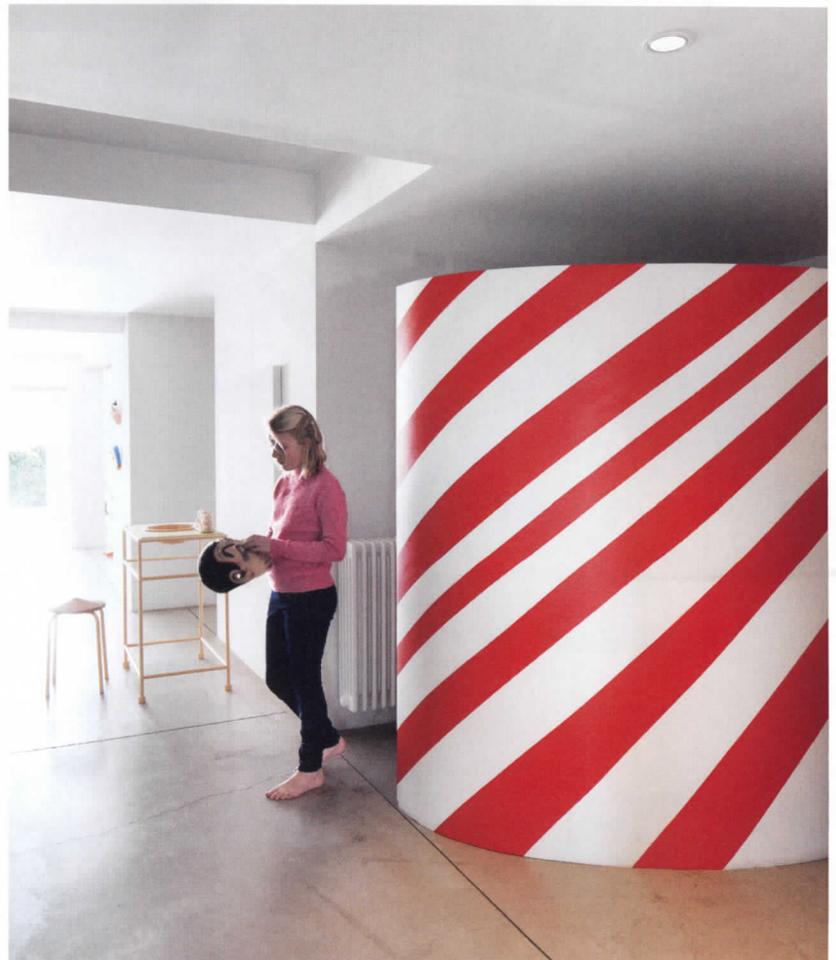


Interior Dialogue

By Jane Szita
Photos by Frederik Verduyck

Project: R+F Apartment
Architects: De Poorter Holdrinet
Interieurarchitecten
Location: Bellem, Belgium

A pair of interior architects with a years-in-the-making furniture collection recast an old Belgian factory as a playful family home.

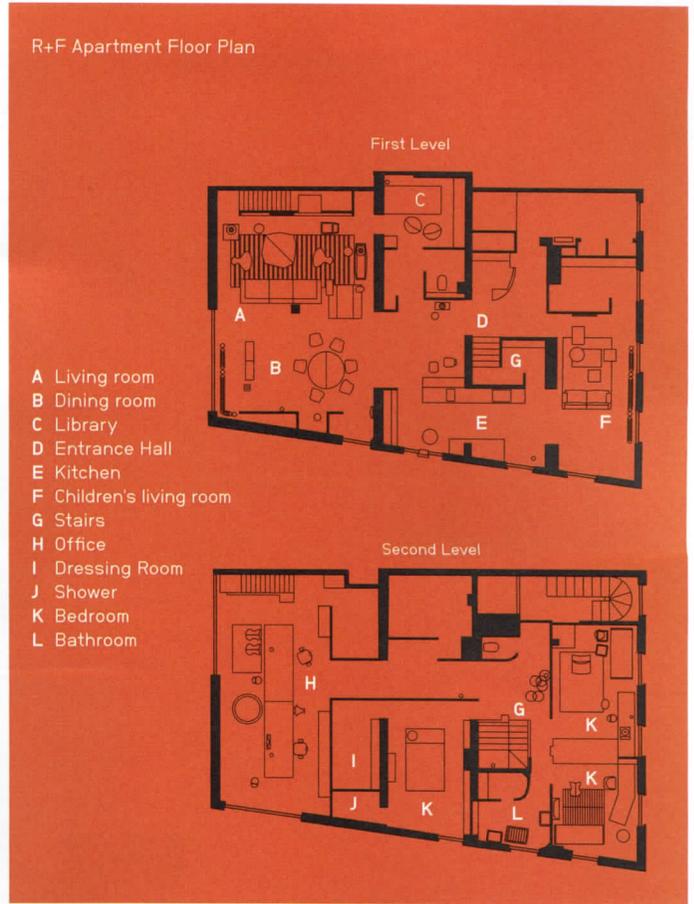


Interior architect and resident Renaud de Poorter works in his second-floor office at a pair of Joyn tables by the Bouroullec brothers and an Ypsilon office chair by Mario Bellini for Vitra (above). The 3,767-square-foot apartment was carved out of a former cattle-fodder factory (above right). Daughter Oona (right) stands near the candy-striped wardrobe in the entryway. ▶▶

The office where Poorter and Femke Holdrinet work looks onto the canal just beyond the building (this page). The statement pieces in the space are a pair of lamps by Ghent-based designer Jos Devriendt of Low Tech Design. Poorter and Holdrinet have several lights by Devriendt, though these two are unique designs and not in regular production.

“YOU HAD TO BELIEVE IN [THIS BUILDING]. AND WE DID, EVEN THOUGH OUR FAMILY AND FRIENDS THOUGHT WE WERE CRAZY.”
—Femke Holdrinet





Ibbel, a Parson Russell terrier, and his tennis ball survey the living room from the back of a Cuba sofa by Rodolfo Dordoni for Cappellini (above). The framed drawings are by Poorter and Holdrinet. The master bedroom's red light is a vintage piece from the 1950s. The couple has a fondness for mid-century designer Harry Bertoia, whose steel side chairs for Knoll ring the concrete dining table that they designed (right). ▶▶



**“I WANTED A HOME
WHERE I COULD JUST
WALK FROM SPACE TO
SPACE IN A CIRCUIT.”
—Renaud De Poorter**



Not many people, when faced with a derelict former cattle-fodder factory colonized by pigeons, would immediately embrace it as their future family home. Yet interior architects Renaud de Poorter and Femke Holdrinet, invited by a friend to buy a share of the space in the village of Bellem, Belgium, saw the potential of the unloved building immediately. “It was like a concrete box, with hardly any windows,” recalls Poorter. “But with so much space, the potential was clearly there.”

“You had to believe in it,” adds Holdrinet. “And we did, even though our family and friends thought we were crazy to touch it.”

It helped that the couple; son, Milan, 12; daughter, Oona, 10; and Parson Russell terrier, Ibbel, wanted to move into a larger space but Poorter and Holdrinet found themselves priced out of the market in their home city of Ghent. The Bellem factory space, a 25-minute drive out of town and halfway to Bruges, was a bargain: “The price per square meter was half that in the city,” says Poorter. He set about designing the 3,767-square-foot ground- and first-floor apartment they had reserved for themselves, as well as the other nine homes in the building, with the help of engineer Janna Huyghe. “The other apartments are more conventional,” he says, “which is what their inhabitants wanted.”

Conventional is not a word that applies to the couple’s home and office, in which there is scarcely a door to be found, apart from that to the ground-floor toilet—though Poorter and Holdrinet concede that, with Milan and Oona rapidly approaching their teenage years, more doors will almost certainly need to be added.

“I wanted a home where I could just walk from space to space in a circuit,” explains Poorter. “I wake early, and that’s what I like to do—walk around the house.” His morning route will receive its finishing touch when the staircase leading to the studio upstairs is concluded, completing a looping path through the doorless rooms of the house. “I just wanted space,” adds Holdrinet. “So, for example, I ruled out having a guest room because that would have detracted from the experience.”

The building itself, however, with its massive masonry pillars and walls, did little to ease the couple’s path to a loftlike dwelling. “The walls were 16 inches thick,” says Poorter. “Demolishing them was therefore difficult, and we couldn’t in the end achieve an open structure. We ended up keeping a lot of the existing fabric and working with that. Also, the ceilings of the ground floor were quite low—just over seven feet, which was not ideal.” Part of the building was in poor condition, which meant demolishing the rear section (about a third of the building’s total depth) and rebuilding it. This provided a welcome opportunity to add floor-to-ceiling glass windows and doors, bringing in much-needed daylight.

The ceiling of the new section isn’t flat but has a geometrical, sculptural form, with recesses and beam-like protrusions. Poorter says this was intended “to distract from the many walls and openings” present in the original fabric. “I wanted a succession of spaces, with nothing lining up with anything else,” he says, so he shaped the interior as a playful arrangement of planes and perspectives, in which areas seem to unfold from each other. Around one corner is the little library, where the couple’s design book collection, arranged by color, shares space with Milan’s painstakingly constructed Playmobil landscape. Around another, a cozy kids’ lounge looks out onto the family’s private terrace. An interior that could easily have become boxy, given the low ceiling and large number of internal walls, instead has a flowing spatial quality.

Perhaps most notable in the uniformly white space with its gray concrete floor is the couple’s array of modern furniture, with pride of place currently given to two Bird chairs, with sugar-pink felt covers, by Harry Bertolia. “We move the furniture around all the

time,” says Holdrinet. “We started collecting it 20 years ago, soon after we met, when we were both studying at Ghent’s design academy. Now we’ve stopped—because basically we have enough furniture. Instead, we’re going to start collecting art by young artists.”

Upstairs, the design collection is just as much in evidence, with even the kids enjoying rooms furnished with the likes of original Eames and Pierre Paulin chairs—and their parents apparently never worrying about the possible fate of the rare pieces. “We think it’s good for the kids’ development to be surrounded by good design,” says Poorter. “Although a downside is that they tend to be critical of their friends’ families’ furniture.”

The couple’s upstairs studio not only boasts Joyn desks by the Bouroullec brothers, Ypsilon chairs by Vitra, and a colorful lamp by Belgian designer Jos Devriendt of Low Tech Design, but also the best view in the house. Just beyond the windows lie the waters of the canal; a ruin of rusty loading gear finishes the scene with a postindustrial flourish. “Now we wish we’d made this space the living room,” says Holdrinet. “We still might, if I can find a Jean Prouvé cabin to function as our new studio,” adds Poorter with a wry smile. “That’s the hardest thing about two interior designers creating their own home—naturally, we always want to change everything. We’re never finished.” ■■■



The stars of the living room are a pair of pink Bird chairs by Harry Bertolia for Knoll. Both the marble-topped occasional table and the wood table are vintage, the antique rugs are from Morocco, a Low Pad chair by

Jasper Morrison for Cappellini sits near the fireplace, and the brass-and-steel coffee table was designed by Poorter and Holdrinet (opposite). Milan, Oona, and their mother putter in the spartan kitchen (above).

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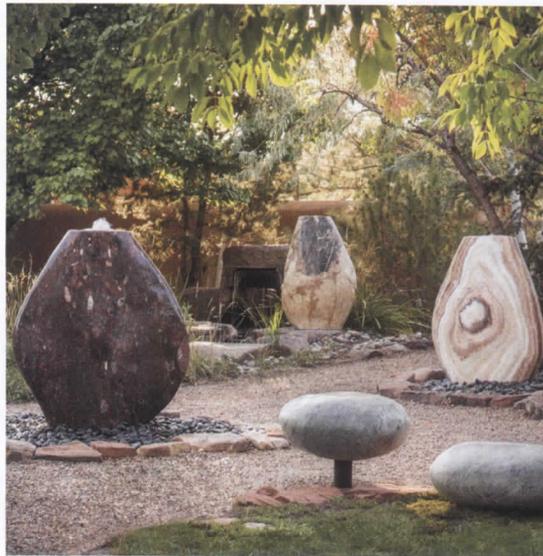


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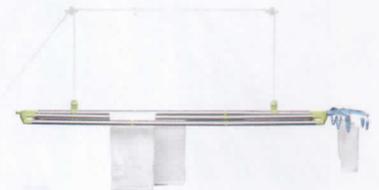
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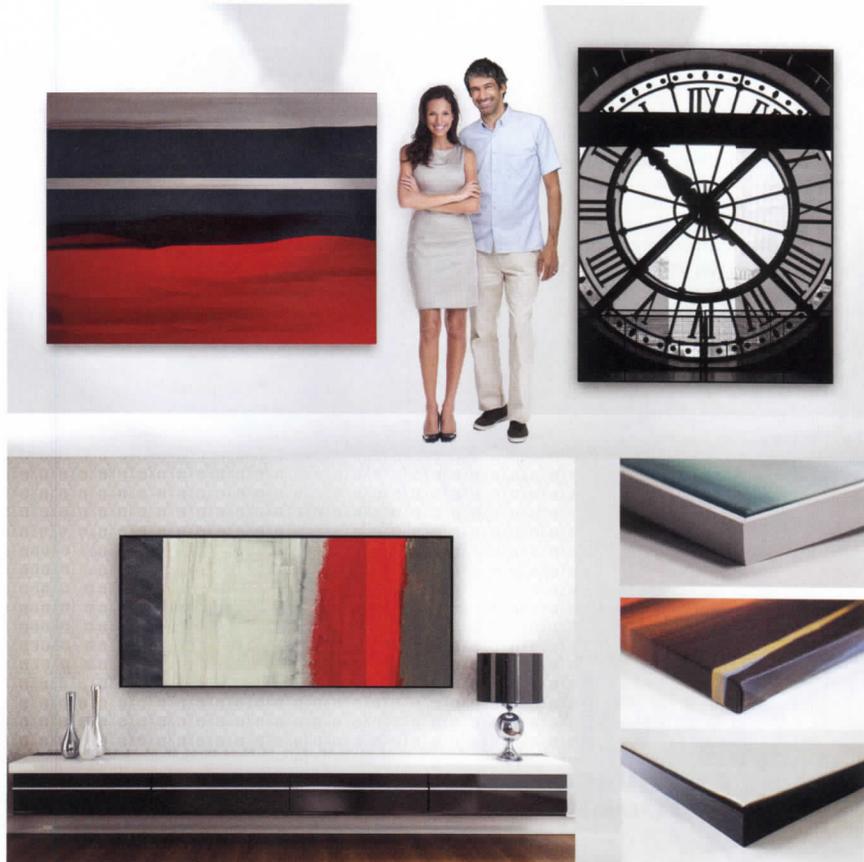


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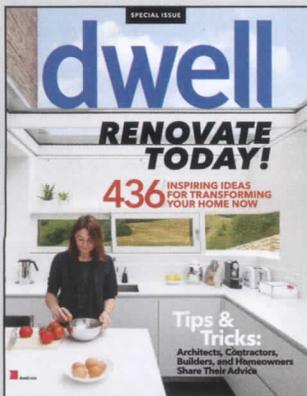
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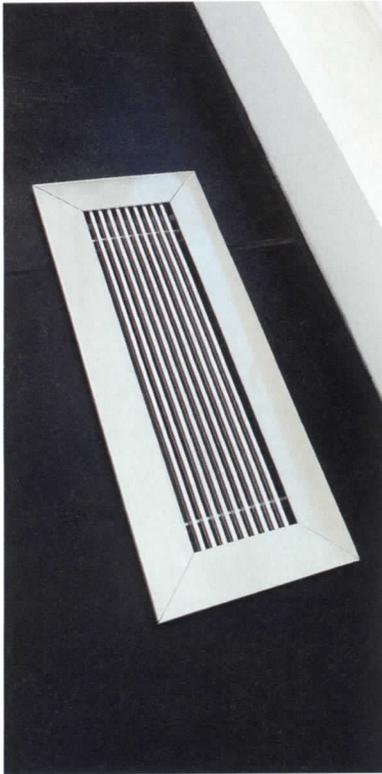


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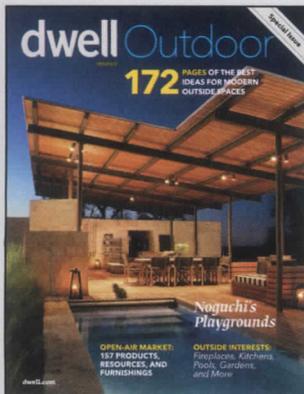
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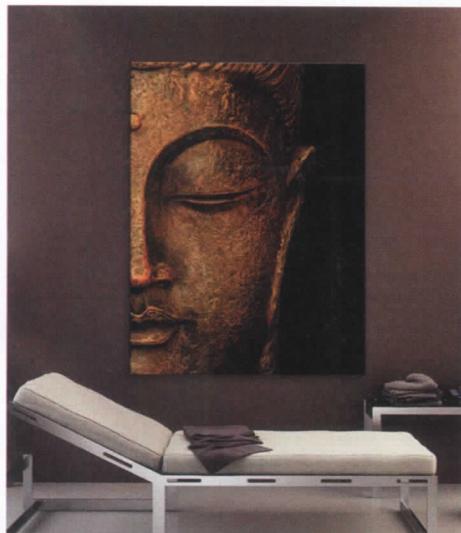
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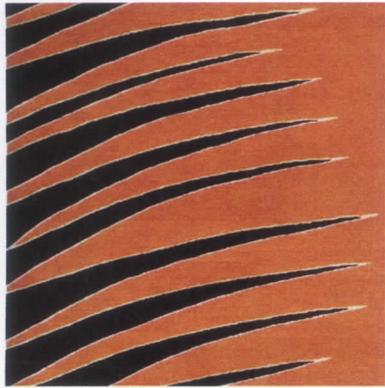


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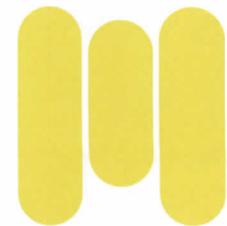


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Vintage Petal coffee table by Richard Schultz for Knoll
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Form bowls by Tom Dixon
tomdixon.net
Angel wing from Scott Landon Antiques
scottlandonantiques.com
Zoe rug by Paola Lenti
paolalenti.it
Malm bed from Ikea
ikea.com
Sonos System
sonos.com

88 Great Danes

Kristina May Olsen
mayk.dk
Douglas pine flooring by Dinesen
dinesen.dk
Flutex 5 matte paint in white and gray (\$7500) by Flügger
flugger.dk
Custom sliding doors by Forbo
forbo.com
Automatic skylights by Velux
veluxusa.com
960 kitchen island, 940 wall unit, 922 shelving, 931 range hood, 901 kitchen faucet, 972 dining table, 982 bath furniture, 906 faucet, 992 mirror, 6 shower shelf, 2 shower wiper, and 441 laundry basket by Vipp
vipp.com
Gas stovetop by ABK
abk-innovent.com
Refrigerator by Smeg
smegusa.com
Le Perroquet spotlights by iGuzzini
iguzzini.com
Sofa by Engell
engell-moebler.dk
Boox shelving by Jesper Holm
jesper-holm.dk
Low Pad chair by Jasper Morrison for Cappellini
cappellini.it
Dr. No office chair by Philippe Starck for Kartell
kartell.it
Parentesi lamp by Achille Castiglioni for Flos
flosusa.com
MN01 bicycle by Marc Newson for Biomega
biomega.dk
Chair_One by Konstantin Grcic for Magis
store.hermanmiller.com
Oval slimbath tub from Spacenteret
spacenteret.dk
Raindance Connect showerhead by Hansgrohe
hansgrohe-usa.com
Wall-mounted toilet by Villeroy & Boch
villeroy-boch.com
Nomad sconces by Modular Lighting Instruments
supermodular.com

96 Tall Order

Craig Steely
craigsteely.com
Structura General Contractors
structuragc.com
Round windows from Aluminalia
aluminalia.net
Shower head, handle, and tub filler from Kohler
us.kohler.com
Faucet by Vola
vola.com
Toilet by TOTO
totousa.com
Bathtub by Blu
blubathworks.com
Dishwasher from Bosch
bosch-home.com
Induction cooker from Gaggenau
gaggenau.com
UrbanEdge kitchen sink from Julien
julien.ca
MasterChef oven and hood from Miele
mieleusa.com
Under-counter fridges from Marvel
marvelrefrigeration.com
Under-counter freezer from Perlick
perlick.com
Blinds from National Blinds
nationalblinds.net
Sliding doors from Quantum Windows & Doors
quantumwindows.com
Spiral Staircase by Stocklin Iron
stocklin-iron.com
606 Universal Shelving by Dieter Rams for Vitsoe
vitsoe.com
Cabinets by Wayne Berger
wayneberger.com
Cypress wood from Joinery Structures
joinerystructures.com

104 Interior Dialogues

Interior architecture, brass-and-steel coffee table, concrete dining table, drawings, and paintings by Femke Holdrinet and Renaud de Poorter
depoorterholdrinet.be
Cuba 25 system seats by Rodolfo Dordoni and Low Pad seat by Jasper Morrison for Cappellini
cappellini.it
Bertoia chairs by Harry Bertoia for Knoll
knoll.com
Lamps by Jos Devriendt
devriendt.info
Brass rack by Muller Van Severen
mullervanseveren.be
3D-woven object on wall by Ilse Acke
ilseacke.blogspot.com
Flo stool by Patricia Urquiola for Driade
driade.com
Spotlights and lamps by Tekna Belgium
tekna.be
Joyn tables by Ronan and Erwan Bouroullec, Ypsilon chair by Mario and Claudio Bellini, and Eames wire chair and conference table by Charles and Ray Eames for Vitra
vitra.com
Boombox hi-fi system by TDK
tdkperformance.com
Lolita table lamp by Nika Zupanc for Moooi
moooi.com
Tables from Ikea
ikea.com
Butterfly chair by Pierre Paulin for Artifort
artifort.com

124 Finishing Touch
Reinhold Andris
architekt-andris.de
The Architect's Home by Gennaro Postiglione (Taschen, 2013)
taschen.com

Apple
apple.com

American Institute of Architects
800-AIA-3837
aia.org

All Modern
800-614-9703
allmodern.com

American Leather
americanleather.com

Big Ass Fans
866-496-5460
bigassfans.com/
dwell

Bluebeam
877-326-2140
bluebeam.com

Bosch
bosch-home.com

Caesarstone Quartz Surfaces
877-978-2789
caesarstoneus.com

Calligaris
calligaris.us

City Modern
citymodernnyc.com

Crossville
crossvilleinc.com

Danish Design Store
800-688-0974
danishdesignstore.com

Devine Color
devinecolor.com

Emeco
emeco.net

Ford Edge
ford.com

Heath Ceramics
heathceramics.com

Hive
866-MOD-HIVE
hivemodern.com

JW Marriott
213-765-8600
marriot.com

Kohler
800-4KOHLER
us.kohler.com

LG Appliances
lg.com

Lindal Cedar Homes
888-4LINDAL
lindal.com

Lumens
877-445-4486
lumens.com

Marvin Windows and Doors
800-268-7644
marvin.com

NAHB
800-368-5242
nahb.org

Napoleon
napoleonfireplaces.com

Panasonic Vent Fans
panasonic.com

Resource Furniture
212-753-2039
resourcefurniture.com

Room & Board
800-301-9720
roomandboard.com

Scavolini
scavolini.us

Shades of Green
415-332-1485
shadesofgreenla.com

Sherwin - Williams
800-4SHERWIN
sherwinwilliams.com
/color

SONNEMAN - A Way of Light
845-926-5469
sonnemanawayof
light.com

Sub-Zero and Wolf
800-222-7820
subzero-wolf.com

Toto
888-295-8134
totousa.com

Turkel Design
turkeldesign.com

Velux USA
800-88VELUX
veluxusa.com

Western Window Systems
877-268-1300
westernwindow
systems.com

Wilsonart
800-433-3222
wilsonarthd.com



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EXPRESS YOURSELF

What do architects build when they can be their own clients?

Architect Reinhold Andris has lived in his house in southwestern Germany since 1998. Fifteen years on, the structure remains emblematic of his modernist perspective. "It's a very open architecture," he says, noting the near-invisible steel frame and pervasive use of glass. Unlike the traditional stone houses in the neighborhood, Andris's home feels lightweight, thanks in part to the split-level plan and spatial fluidity. "When the sun moves through the

house, it creates thousands of different situations of light," he explains. "It's still interesting to me."

The 2,152-square-foot abode is one of the 100 houses profiled in the new book *The Architect's Home* (Taschen, 2013), which also includes the residences of Arts and Crafts virtuoso Charles Rennie Mackintosh, high-modern master Alvar Aalto, and contemporary practitioner Werner Sobek. The houses represent a variety of styles, but they serve a shared purpose, as the tome quotes architectural historian Adriano Cornoldi: "Making a statement...free of anyone else's intentions, much in the spirit of a poetic manifesto." —Diana Budds ■■■



Photo courtesy Reinhold Andris Office, Waldorfhäselslach