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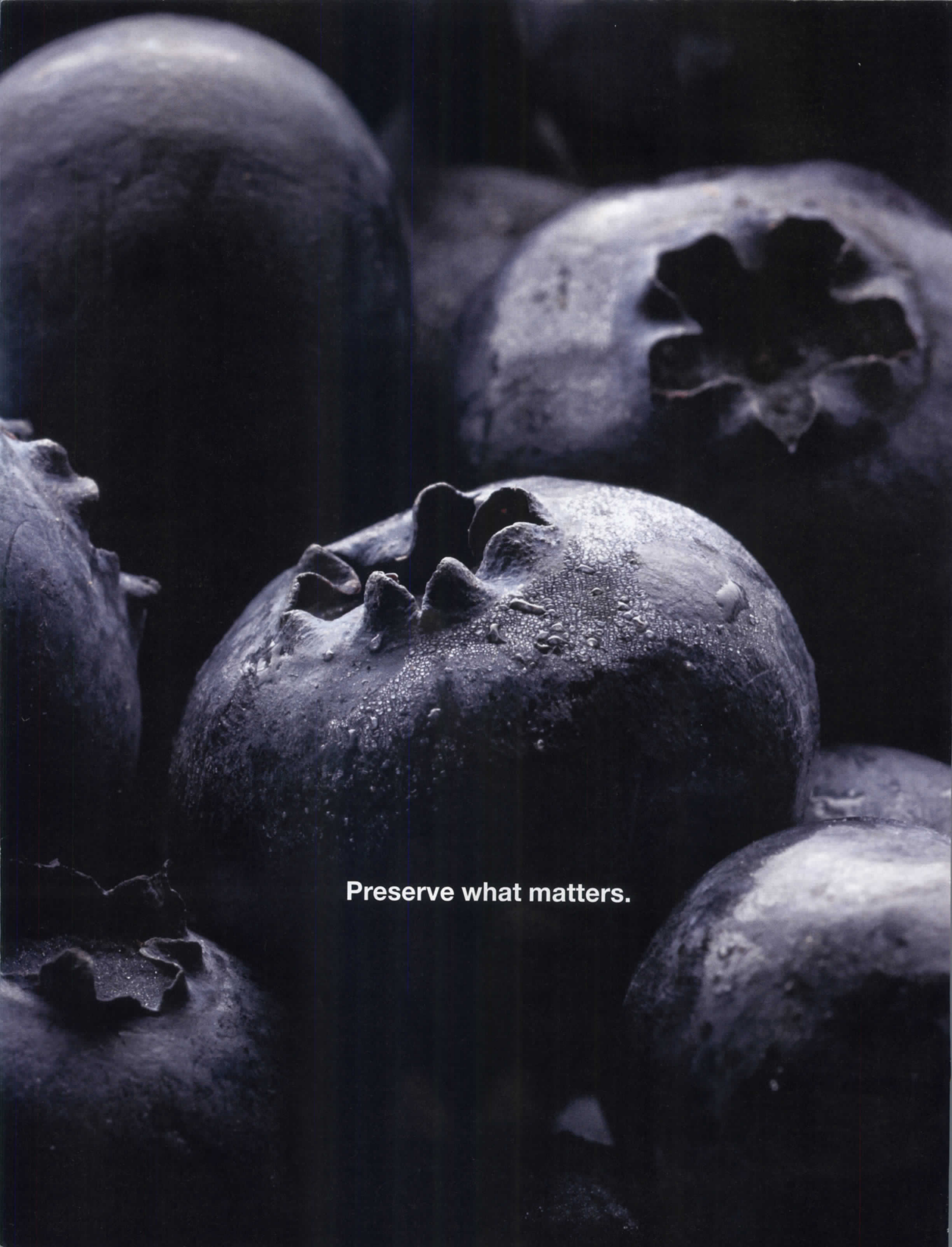
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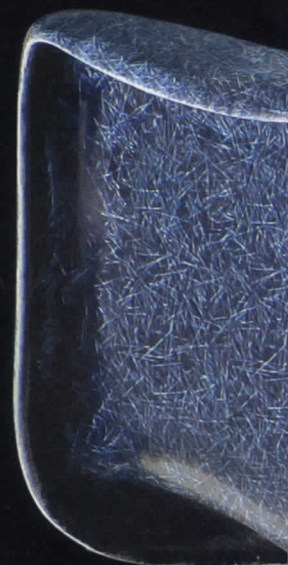
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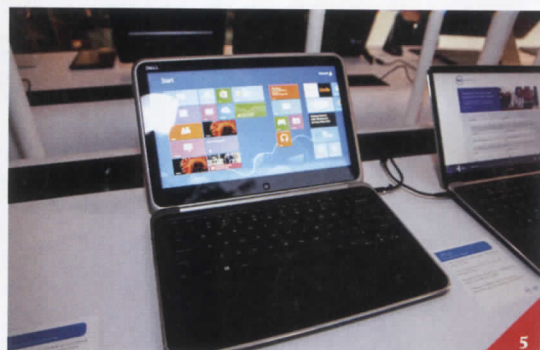
2 The opening of retail salon, Atelier Courbet.

3 Meet the Architects Evening at DWR SOHO.

4 Emerging designer Fahmida Lam's hand-built chair for Thos. Moser.

5 Celebrating innovation with the debut of the new Dell Venue tablets at the #DellVenue.

6 Architect Joe Tanney and his wife at the Axor by Hansgrohe party.



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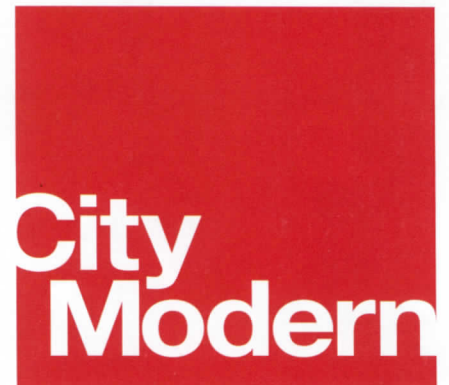
scenes

City Modern \ New York

Dwell Media and *New York Magazine* celebrated City Modern 2013, a week in October dedicated to the best in New York design and architecture in support of Archtober. We kicked off with home tours in Manhattan and Brooklyn, followed by a week of design events populated with cross-disciplinary notables. From architect David Hotson's over-the-top Skyhouse tour to designer Jonathan Adler and his sister Amy Adler, professor of law at NYU, who discussed the intersection between design authorship and design inspiration, it was a week of intellectual commentary and first-hand views of the city's most striking modern architecture. Dozens of speakers connected with 1000+ design enthusiasts, culminating with the launch of the City Modern Salon. Dwell would like to thank this year's generous sponsors—Dell, Thos. Moser, Axor by Hansgrohe, Atelier Courbet, Resource Furniture, 9 Townhouses and DWR—for their support to make this programming possible. Libations provided by Terrazas de los Andes and Peroni.

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7 Thos. Moser Emerging Designers Willy Chan and Fahmida Lam, Thos. Moser Designer Adam Rogers, and Dwell editor-in-chief Amanda Dameron.

8 Anna Karlin's LED Light Ring at Atelier Courbet Salon.

9 Architect David Rockwell, New York design editor Wendy Goodman, Broadway producer, Jerry Mitchell, fashion designer, Isabel Toledo, and artist Ruben Toledo.

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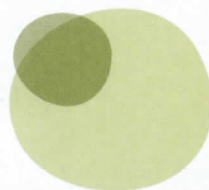
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Contents

Features
February 2014



62 Hudson River Cool

A Manhattan couple revamps their vacation home with the help of architect Jeff Jordan, creating a warm, open space with unobstructed views of the Hudson Valley.

TEXT BY
Arlene Hirst
PHOTOS BY
Jon Snyder

70 Minimal Interests

Two 19th-century railroad apartments in Williamsburg, Brooklyn, became one restrained duplex once architect Alex Gil decided to stop renting and start overhauling.

TEXT BY
William Lamb
PHOTOS BY
Paul Barbera

78 Manhattan Beach Transfer

Los Angeles architect Ray Kappe gives his blessing and advice to residents as they update a curvilinear beach house he designed in the 1980s.

TEXT BY
Kelly Vencill Sanchez
PHOTOS BY
Misha Gravenor

86 Flight Deck

In Austin, Texas, a renovation to a cozy 1960s residence by A.D. Stenger pays homage to its midcentury bones while eliminating cramped spaces and phasing out obsolete appliances.

TEXT BY
Kelsey Keith
PHOTOS BY
Brent Humphreys

“The house had beautiful bones; it needed a minimalist makeover to make it as timeless as possible.”—Resident Matt Jacobson

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Contents

Departments
February 2014



50

13 Editor's Note

18 Feedback

25 Modern World

Five revitalized residences from Atlanta to Scotland offer inspiration for renovations big and small, while four pages of the latest bath fixtures, kitchen appliances, and building materials help demystify the current offerings on the market. We also spotlight brothers Khodi and Reza Feiz, who run studios in Amsterdam and Los Angeles, and Spanish designer Alvaro Catalán de Ocón, who is changing lives in Colombia by working with native artisans.

54 Backstory

Embarrassed by his lackluster house in an up-and-coming neighborhood of Chicago, architect Brad Lynch started from scratch to build an inviting, and surprisingly transparent, new family home.

TEXT BY

Chris Bentley

PHOTOS BY

Matthew Williams

102 Sourcing

Saw it? Want it? Need it? Buy it.

104 Finishing Touch

A Cincinnati, Ohio, couple sleeps under the stars whenever they wish, courtesy of a custom bed that slides along a track to an outdoor terrace.



54



32



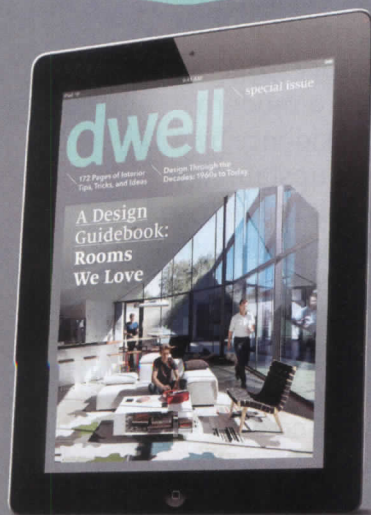
34

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DON'T MISS THIS SPECIAL ISSUE from the editors of Dwell

Our **ROOMS WE LOVE** special issue has over 170 pages focused on inspiring and beautiful rooms. The editors of Dwell curate the latest furniture and accessories, reveal never-before-seen homes, share tips and tricks from industry's top experts, and decode the design ingredients that create fantastic spaces in any house. **AVAILABLE NOW!**

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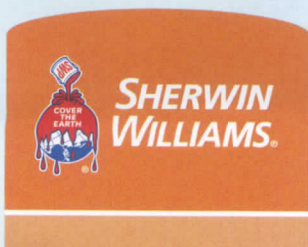
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Letters



Jack Lenor Larsen, 2013.

I have had mixed reactions to Dwell for years, but the City Living issue is a real winner. What a fun photo of Jack Lenor Larsen (In the Modern World, October 2013), right down to his two-colored pair of socks—two tones working together, of course. It would be exceptional and fantastic if Mr. Larsen would give permission to photograph some more of his house, both inside and out. He has been cutting-edge since before there was an edge, and he still is on top of his game. Thanks for doing this article.

Lenore Cymes
Palo Alto, California

Editor's Note: Spy a few extra images in our slideshow at dwell.com/jack-lenor-larsen. We highly recommend visiting LongHouse, Larsen's East Hampton estate longhouse.org.

My husband just treated me to a renewed subscription to Dwell, and I hadn't seen it in a couple of years. I must say that the layout, photography, and especially the attention to typography are splendid. October's issue revitalized my faith in print design composition. And it made me want to go back to Tokyo, too.

Jenny Quattlebaum Knowles
Posted to Facebook

Having spent a couple of winters with the Chandigarh Urban Lab (with Dr. Vikramaditya Prakash), I couldn't be more happy to see Chandigarh in the October issue's Postcard section. A modern city built for the future is a perfect fit for Dwell.

Emily Lindsey
Colorado Springs, Colorado

I was interested to see your report on urban cars (In the Modern World, October 2013), although somewhat disappointed that the Chevy Spark was not included. Then I went online to dwell.com/urban-cars, and there it was! I have found this little hatchback to get reasonably good mileage and to be very versatile. In the year I have owned it, I've become a big proponent of the Spark for urban driving. Next, in the transportation mode, perhaps Dwell could present an overview of folding bicycles—a great alternative for those of us who live in small apartments!

Gayle Cole
St. Paul, Minnesota

I recently read your special Prefab issue (Summer 2013). I find this subject very interesting and was struck by how many of the houses pictured, both in the articles as well as the ads, reminded me of the Case Study House No. 21—also known as the Bailey House—by Pierre Koenig, as well as the Farnsworth House, by Mies van der Rohe. The Farnsworth House dates to the late 1940s and the Bailey House to the late 1950s. It is interesting how little things have changed over the past 60 years.

Mike Reardon
Fallbrook, California

Editor's Note: Visit dwell.com/prefab-sourcebook to purchase a copy of the special issue.



#lifeisrad because #coffeecoffeecoffee and #Dwell magazine.

Jenna Hale
Posted to Instagram

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Just photographed an amazing Orcas Island, Washington, house for an upcoming issue—definitely a story to be excited about!
—**Julia Sabot**
associate photo editor
1,013 likes



Shop visit in @bestmadeco's new(ish) retail space in TriBeCa, New York!
—**Kelsey Keith**
senior editor
480 likes



Today we're shooting with @ian_allen in beautiful Palo Alto, California, for our upcoming issue!
—**Anna Alexander**
photo director
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Tweets

@iad21a: Flipping through @dwell and all the prefabs are filling me with #want. Now all I need is a plot of nice land....

@ContessaNessa: Just bought the @dwell special edition on prefabs. I think my head is about to explode. Amazing!

@materia_blog: Fascinating @dwell read on gender-specific toys (#ArchitectBarbie) and the gender gap in the architecture industry.

@therealbrethb: @dwell starting to look through issues for some landscaping/garden ideas. Wish me luck!

@normacordova: Thank you @dwell for the article on #HotelLautner. We're loving our stay!

@elgc45: So impressed with the amount of awesome information the @dwell people pack into their magazine! Loving the October issue.

@SF_Moto: Riding around SF and stopped by one of the beautiful modern homes featured in @dwell magazine.

@DemografikChCh: New @dwell magazine has just arrived in the office...looks like it's time for another lunch break in the sun!

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Contributors

February 2014



Chris Bentley

A freelance writer, photographer, and editor living in Chicago, Illinois, Chris Bentley covers the Midwest for the *Architect's Newspaper* and writes an environmental blog for Chicago's local NPR station. He thought his 1904 Logan Square apartment was light-filled, but that was before he visited architect Brad Lynch's home (Backstory, p. 54).



Arlene Hirst

Former director of design at *Metropolitan Home* magazine, Arlene Hirst is now a freelance journalist. Her byline appears frequently in the *New York Times Magazine* as well as *Surface*, *Modern*, *Interior Design*, and *Elle Decor Italia* magazines. "I loved writing about the Citrons' house ("Hudson River Cool," p. 62) and their beautifully thought-out renovation, but I was really fascinated by the house's two master bedrooms, which weren't part of the before-after story," she says. "Both of these spaces were larger than most New York City apartments, and both had double-height ceilings. They were totally surreal."



William Lamb

New Jersey-based writer and editor William Lamb familiarized himself with New York City's confounding series of building codes while reporting a feature on Spacecutter's Carved Duplex project in Brooklyn ("Minimal Interests," p. 70). He'll have a running start if he ever chooses to renovate a 19th-century tenement.



Kelly Vencill Sanchez

Visiting the Ray Kappe house that Kristopher Dukes and Matt Jacobson recently renovated ("Manhattan Beach Transfer," p. 78), writer Kelly Vencill Sanchez got an unconventional view into the rooftop pool from the master shower, just below. "Kristopher instructed me to face the window. Soon, I saw bubbles and then four furry legs paddling by—it was their dog, Major, swimming past to retrieve a toy."



Suzanne Wales

Australian freelance writer Suzanne Wales has lived in Barcelona for more than 20 years. She writes about architecture and design for many magazines—including *Frame*, *Wallpaper*, and *Works That Work*—and books. She also conducts walking tours. Her story on designer Alvaro Catalán de Ocón (*Modern World*, p. 25) led her to focus on Madrid, a city she sees as a close creative rival to her adopted hometown. □

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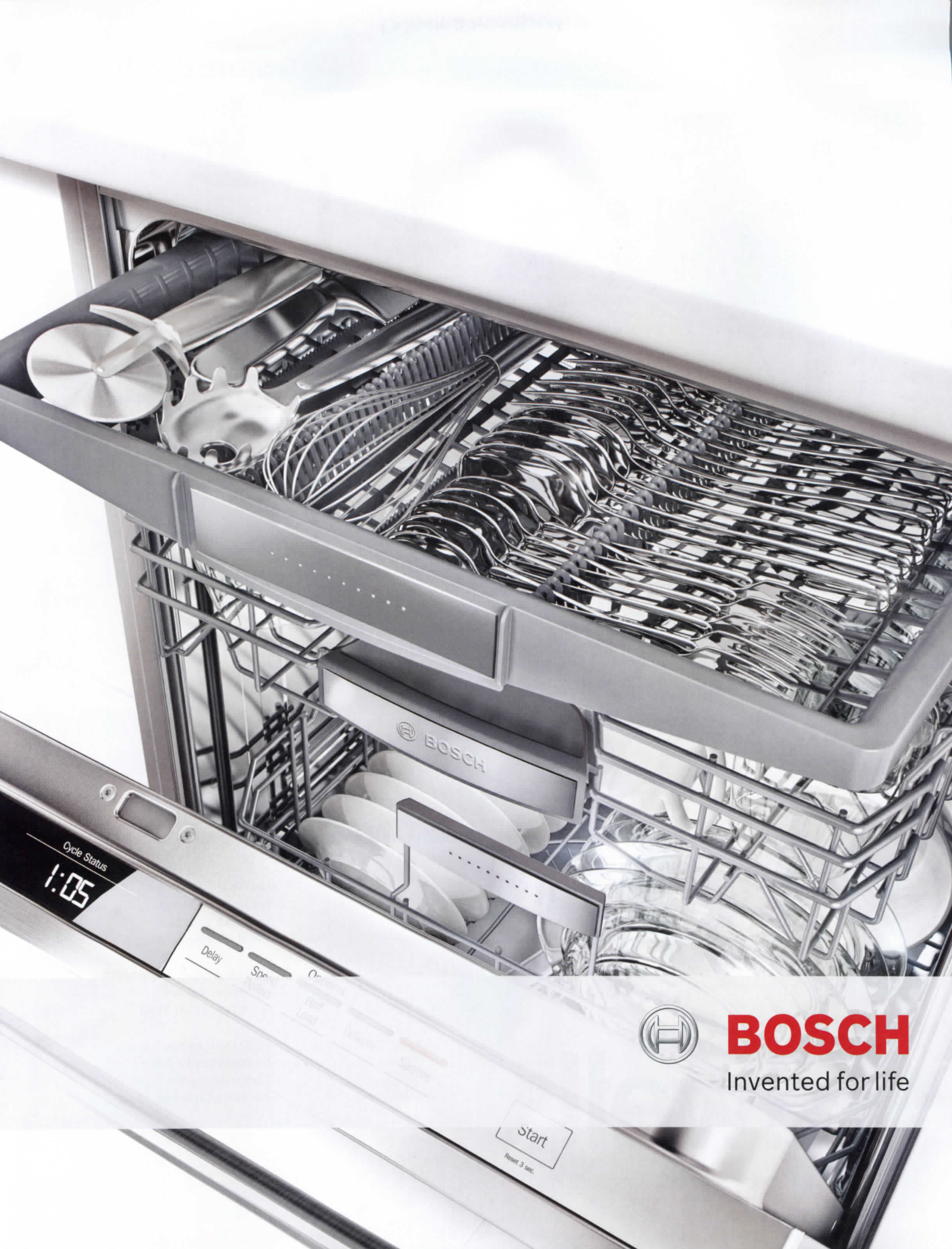
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VP4 Flowerpot Table Lamp
by Verner Panton
for &Tradition, \$580

PIXO Desk Lamp
by Pablo Pardo and
Fernando Pardo
for Pablo Lighting, \$199

Modern World

- 26 Houses We Love: Healdsburg
- 28 Profile: The Designing Feiz Brothers
- 30 Houses We Love: Atlanta
- 32 Houses We Love: England
- 34 Products: New for Kitchen and Bath
- 42 Kitchens We Love: San Francisco
- 46 Products: Winter Blues
- 48 Houses We Love: Scotland
- 50 Nice Modernist: Spain via Colombia

When Dwell shot a Studio Ececis-designed vacation home in California for an upcoming special issue devoted to building materials, we were smitten with the use of Douglas fir for the building's walls and beams. Turns out it was all harvested and repurposed onsite. According to lead architect Michael Cobb, the usual cost associated with wide-plank Douglas fir is found in transportation costs (not an issue in this case) and the ubiquitous tree "grows like a weed up here."



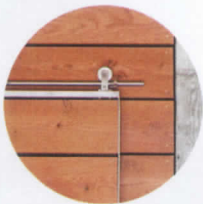
Structural Intelligence

Alternative materials help a house in California's wine country tread lightly on the land.

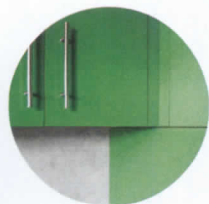
PHOTOS BY
Drew Kelly

PROJECT
Healdsburg House
ARCHITECT
Studio Ecesis,
studioececis.com
LOCATION
Healdsburg, California

Architect Michael Cobb prefers using natural building materials—like straw bales and rammed earth—in his structures; however, he often finds them to be cost prohibitive due to the extra fortifications needed to meet California's seismic requirements. "Things that have the virtue of being simple have become some of the most complicated forms of construction," he says. Then Cobb discovered Agriboard, a structural insulated panel made from oriented strand board and a compressed agricultural fiber core, which he used to construct a weekend house for a young family in Healdsburg, California. "It represents an affordable way to build with relatively unprocessed materials," he says. □



Architect Michael Cobb used Douglas fir harvested from the site throughout the house, such as on a sliding door outfitted with Swiss Rod SS hardware from the Real Carriage Door Company.



In the kitchen, Santa Rosa-based Reliance Fine Finishing applied a conversion varnish tinted with a green hue.



For the walls surrounding the living room fireplace, Cobb specified high-volume fly ash concrete made with a by-product of burning coal in power plants that usually ends up in landfills.

dwell.com/dwell-builds
Find the "Dwell Builds" special issue on newsstands March 25 to learn more about the green materials used in this house.



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Brother Act

Two Iran-born brothers—each running multidisciplinary studios, 5,000 miles apart—discuss the similarities and differences in designing like a Feiz.

TEXT BY
Shonquis Moreno
PHOTOS BY
Elizabeth Weinberg

Designer Khodi Feiz (left) and his younger brother, Reza (right), congregate with their families every summer, usually in Europe. This year, Khodi prefaced a California road trip with his brood with a visit to Reza's home and studio in Los Angeles.

Designers Khodi Feiz and Reza Feiz live and work in two far-flung cities—a great distance from their birthplace in Tehran. Khodi's Feiz Design Studio in Amsterdam and Reza's studio, Phase Design in Los Angeles, make different brands of graphical, minimalist furniture, lighting, and objects. What the designers have in common are simplicity and clarity—two difficult qualities to achieve.

First consider the brothers' fraught early history: In December 1978, on the eve of the Iranian Revolution, Khodi, 14, and Reza, 9, fled their home country to Bethesda, Maryland, along with their sister. The three joined their mother, a former director of international relations at Iran's Atomic Energy Agency, and she filed for political asylum. Reza has not returned to Iran since, and it took

Khodi 29 years to make the trip.

For Khodi, design is a calling. He taught his little brother how design can address specific needs with an integrated, sensor-laden scuba mask with a built-in communication device—a precursor to today's "smart" technology—that he made for his 1986 senior thesis project in industrial design. After graduating from Syracuse University, he did stints at Texas Instruments (designing everything from printers to semiconductor processing equipment) and Philips Design in Eindhoven, Netherlands, where he was a creative director. In 1998, he opened his own office in a canalside building designed by Dutch firm UNStudio.

Today, Khodi makes sleek, voluptuous consumer electronics, household objects,



and furniture: desktop accessories for Alessi, the Peel sofa for Council, and, for Offecct, the petal-like Moment chair. "We design projects in the context of mass production," he says, "and whether it's an audio system for Denon or a lounge chair for Offecct, I believe in the notion of the 'mainstream' as a liberator."

Reza, self-taught, now counts Kiehl's and Tom Ford as clients and has hotel projects—like the Mondrian London with Tom Dixon's Design Research Studio—from Sweden to Lebanon. Phase does design from conception to sales, all predicated on what Reza calls "strength in simplicity" and featuring solid woods, metal, and fiberglass. Notable, wide-ranging projects include planter boxes, ceramics, lighting, and bold—even cantilevered—upholstered seating.

Reza studied marketing and acting at the National Conservatory of Dramatic Arts. This path eventually led him to Los Angeles, where the reigning midcentury aesthetic inspired him to design and build modern pieces for himself. Several one-offs and his Pose chair (which is still in production) were soon picked up by the design shop Orange. Since 2000, he has worked from the Studio City home that he shares with his wife and two children, though he recently moved to a new space in the NoHo Arts District to capitalize on the neighborhood's thriving arts scene. "Contrary to popular belief, there is honesty in Los Angeles," he says. "You are free to be who you are." The same holds for both Feiz brothers, each pursuing clarity in design, from California to the Netherlands. □



Reza Feiz's studio, Phase Design, has released the boxy, white ash-framed Archie armchair (left) as well as the Pangaea tables in powder-coated steel (below). Two of his white powder-coated Wired lights are shown in situ in his Los Angeles home (above). His brother, Khodi,

switches between furniture and industrial design, creating pieces like Peel, a convertible lounge system for Council (bottom left), and the Cocoon wireless sound system for Denon (bottom right), whose form-meets-function shape is partially inspired by the work of Constantin Brancusi.

**"As different as our practices are, a common theme of purpose, simplicity, and clarity anchors our work and philosophy."
—Designer Reza Feiz**



Bright Success

On a sloped creekside site in Atlanta, Georgia, architect Staffan Svenson elevates humble materials and basic geometries to craft an affordable modern home.

Michael Lewin braced himself for rejection when he approached architect Staffan Svenson about building a home for himself and his wife, Silvia Vera, on their wooded lot in central Atlanta. It was an understandable reflex; after all, he'd already been turned down—and even laughed at by one architect's assistant—when he'd announced their tight construction budget. But even though he was working simultaneously on a \$4 million house (complete with shooting range and aviary), Svenson, of Dencity, embraced the challenge of building a "simple but nice and modern house" at \$150 per square foot.

Svenson zeroed in on three materials: steel for the cantilever and entrance bridge; local cypress for the deck; and red-painted, fiber-reinforced concrete panels for the cladding. He also enlisted Lewin to source affordable interior finishes and to chase down the requisite construction permits (no mean feat, since the site was so steep). The resulting home has a loftlike upper floor, with 11-foot-tall glass windows and a large sheltered porch, and a private lower level with three bedrooms and an office. The form is simple but eye-catching—a beacon of affordable modern design and a fine payoff for perseverance. □

TEXT BY
Jaime Gillin
PHOTOS BY
Gregory Miller

PROJECT
Lewin House
ARCHITECT
Dencity, dencity.us
LOCATION
Atlanta, Georgia



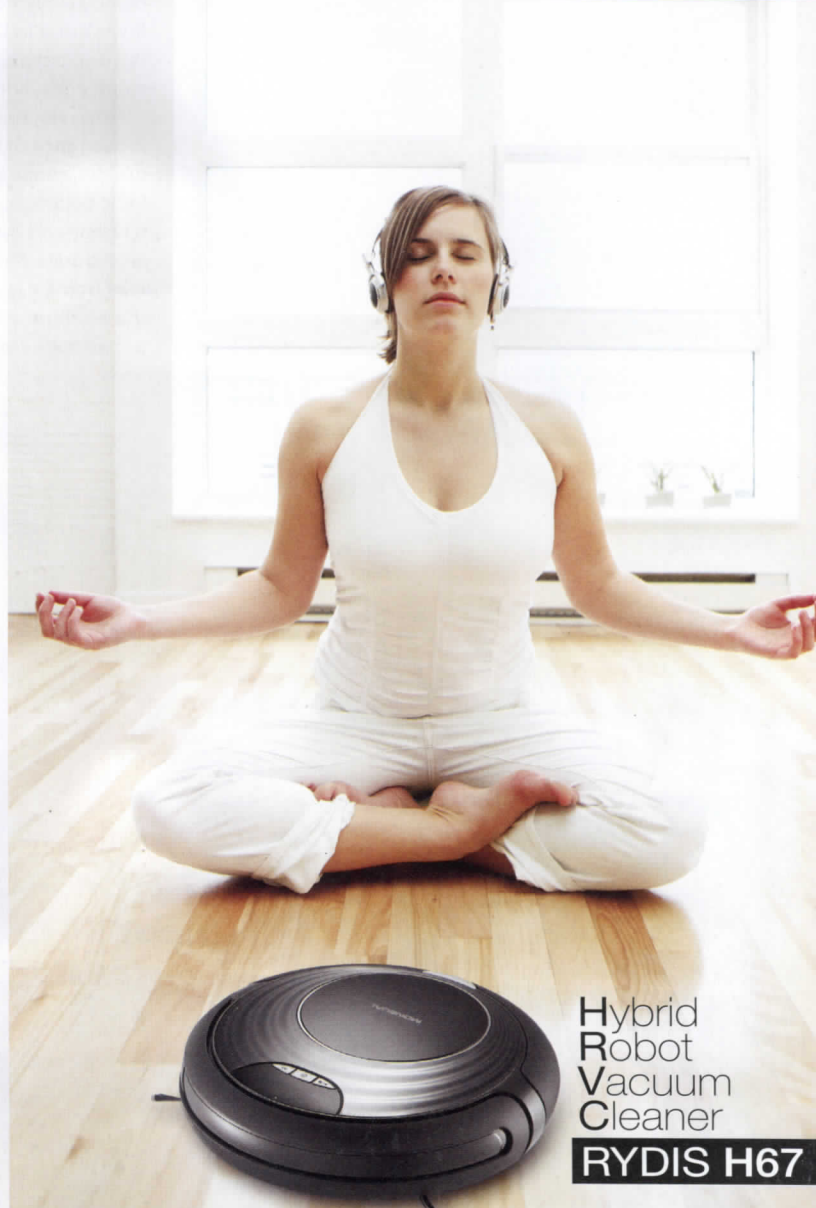
Playing off the work of artist James Turrell, as well as the front porch scheme prevalent in the South, an outside living room is half covered and half open to the leaf canopy overhead, where a pair of teak armchairs are clustered around a Laguna fire table from Restoration Hardware. A bridge spans the home's steep site for street access (above).



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When Hugo Day hired architect David Sheppard to create a traditional home on his family's 600-acre estate along the River Erme in Devon County, England, the original plan was to demolish a small stone outbuilding on the property.

However, once Sheppard learned the provenance of the turn-of-the-19th-century building—it formerly housed the local postman, who delivered the mail by pony and trap—he revised the plan. To incorporate the existing cottage into the new home's layout, Sheppard situated the addition so that the new structure grows outward from this central point.

"Our idea was to radiate [the design] out, anchoring and composing a linear, organic form and capturing light through an expressive fan-shaped roof," says Sheppard. "We wanted to complement and enhance the humble dwelling."

Thanks to a disused local quarry, the architects were able to apply the same mix of granite and limestone used on the cottage's exterior walls throughout the addition. The resulting 2,497-square-foot residence remains congruous with its roots: Stone walls mimic traditional property boundaries, and the roofline references the original structure. □

PHOTO BY
Joakim Boren

PROJECT
Ivy Cottage
ARCHITECT
David Sheppard Architects,
davidsheppard-architects.com
LOCATION
Ermington, England

Stone Hinge

In southwestern England, an architect transforms a former postman's cottage on a sprawling estate into a home that radiates from its original foundations.

To integrate the former postman's cottage with the new design, architect David Sheppard added a concrete column adjacent to an existing stone chimney and a new slate chimney "at the heart of the composition." From this, the roof structure fans out; the small structure now serves as an anteroom.



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Nature's Finest

Sinewy lines and subtle contours abound in bathroom fixtures, while engineered materials are increasingly indistinguishable from their natural counterparts.



1



5

1 Fluid Collection by Marco Piva for Cielo, from \$427 Fluid's curvaceous pieces live up to the moniker with a line of ceramic freestanding, wall-hung, and sink-top washbasins, as well as traditional and wall-mounted toilets and bidets. ceramicacielo.com

2 Tombolo Bath Caddy by Victoria + Albert, \$480 Keep bath essentials within arm's reach with this undulating bath caddy made from walnut or light oak laminate. vandabaths.com

3 Halo BluStone Freestanding bathtub by Michael Gottschalk for Blu Bathworks, from \$6,700 Made from injection-molded BluStone—a durable quartzite that's nonporous, antimicrobial, and stain- and scratch-resistant—the tub is available in a glossy or matte finish. blubathworks.com

4



2

4 Starck Organic Faucet by Philippe Starck for Axor, \$520 Chrome is given a softer look in this streamlined fixture, which integrates handles into the faucet body. hansgrohe-usa.com

5 815 Washbasin by Benedini Associati for Agape, \$7,230 The asymmetrical form of Agape's Cararra marble sink is modeled after the effect of water eroding stone. agapedesign.it

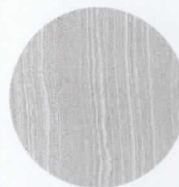


3

Material Intelligence



Based in Spain, Cosentino produces the granitelike Ocean series of Silestone quartzite surfaces, shown here in Pacific. silestone.com



Nemo Tile's Volcano line of porcelain tile is a dead ringer for natural stone. Volcanic rock found in southern Italy inspired the seven available colorways like Grigio, shown above. nemotile.com



AnTeak, by Walker Zanger, is made of FSC-certified reclaimed wood. It comes in seven patterns, from herringbone (above) to penny tile. walkerzanger.com



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1

Universal Appeal

Simple modifications can help your bathroom age gracefully. Interior designer Kerrie Kelly, a certified aging-in-place specialist in Sacramento, advises adding curbless and handheld showers, lever door handles and faucets, and grab bars to help make the lavatory user-friendly for multiple generations.



2

4 Omnia Wall-Hung Toilet by Villeroy & Boch, \$485 Wall-mounted toilets can be hung at a height that's accessible to wheelchair users. The vitreous china dual-flush bowl uses 1.6 or 0.8 low-flow gallons per flush. villeroy-boch.com

5 Raindance Select E Handshower by Hansgrohe, \$128 This handheld shower features a five-inch-wide spray face and three different water-flow settings. A special limescale-resistant surface makes maintenance easy. hansgrohe-usa.com

6 X-Large Console by Sieger Design for Duravit, \$664-\$1,085 Under-sink clearance offers greater flexibility for wheelchair users and can also accommodate step stools for young children. Shown with Duravit's Vero washbasin (\$415-\$690). duravit.us >

1 Counterpoint Faucet by Barbara Barry for Kallista, \$1,250-\$1,500 Made from solid brass, the Counterpoint features a single-lever faucet in marble. (Single levers can be operated by even the most arthritic hands.) kallista.com

2 Hydrorail Shower Column by Kohler, \$350 (\$547 as shown) The polished-chrome Hydrorail converts standard showers into two-outlet versions without having to alter in-wall plumbing. us.kohler.com

3 90 Degree Shower and Grab Bar by Moen, \$114-\$328 The 90 Degree collection offers a lever shower handle, six-inch water-efficient shower head, faucet, and stylish grab bar. Available in warm-toned brushed nickel or classic chrome. moen.com



5

Expert Opinion

Bathrooms are among the most problematic areas in the home according to Karen Braitmayer, a Seattle-based architect specializing in accessibility. Now, more than ever, it's easy to create an appealing modern space that accommodates a wide range of ages and abilities. "That's part of the definition of universal design," Braitmayer says. "It doesn't have to look different." Today's manufacturers are making products more people can use over longer periods of time without the need for specialized tools or devices.

"My clients often think that if you want an accessible sink or toilet you have to look for one with a label on it, but I don't believe that's true," she says. "You need to look for a product that's comfortable and easy for you to use."

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Video: New Prospects

Brooklyn architect Jeff Sherman takes us on a tour of his light-filled rowhouse that was once a dilapidated dog kennel. He discusses the ten-year renovation process and offers advice on creating a high-design home on a budget. dwell.com/new-prospects



Learn More: Ray Kappe

Fans of the Ray Kappe-designed beach home in this issue (Manhattan Beach Transfer, page 78) can delve deeper into the architect's work online. We share the 1967 home Kappe created for his family using warm materials and an innovative layout with seven levels. dwell.com/ray-kappe

Follow the team around the modern world on Twitter, Facebook, and Pinterest! dwell.com/follow



Renovation Special Issue

Our special issue has over 160 pages devoted to renovating your home. We highlight archetypal house styles and their modern updates, review the latest building materials, divulge expert tips and tricks, and share never-before-seen-projects. dwell.com/renovations



Extended Slideshow

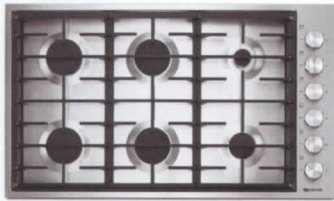
On page 62 we walk through a Hudson River Valley renovation by architect Jeff Jordan. Take a complete tour of the vacation home, including the original 1950s rooms. dwell.com/hudson-river-valley

Flatlining

We've noticed a curious trend of disappearing appliances, planar sinks, and subdued surfaces. Just like the flat design that is becoming popular in technology interfaces, this kitchen is excess-free and pared back to the essentials.



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4

1 Modex by Blanco, \$1,750
Rising only three inches above the countertop, the Red Dot Award-winning Modex features an integrated drainboard. The engineered material, which is 80 percent granite, is scratch- and stain-resistant. blancoamerica.com

2 Drawer Microwave by Wolf, \$1,825 Available in 24- and 30-inch sizes, the microwave has ten power levels and its spacious drawer can accommodate nine-by-13-inch casseroles. subzero-wolf.com

3 800 Plus Series Dishwasher by Bosch, \$1,299
A recessed handle helps the stainless-steel appliance maintain a low profile, while three internal racks offer more cleaning capacity. At 42 decibels when running, the 800 series is also among the quietest dishwashers around. bosch-home.com

4 Signature Series 24-Inch Dual-Zone Wine Reserve by Perlick, \$3,399–\$3,749
The Milwaukee-made stainless-steel chiller features two separate temperature zones and can hold 46 bottles of wine. It's approved for indoor or outdoor use and fits beneath most counters. bringperlickhome.com

5 Six-burner Cooktop by Jenn-Air, \$1,499 With its very low profile, the gas cooktop all but blends in with counters. It features high-heat burners that reach 18,000 BTUs and a simmer burner that goes as low as 800 BTUs. jennair.com



Social Club

Fashion brand Diesel banded together with Italian kitchen systems manufacturer Scavolini to create the Social Kitchen—a modular set of cabinets, islands, carts, and shelving in various sizes and heights that offers myriad ways to customize a space (left). Scavolini has long been known for a polished, minimal aesthetic, but the Social Kitchen has a more vintage,

time-worn sensibility, from its matte-wood finishes and rusticated metal hardware to freestanding pieces that look plucked from a machine shop. Recognizing that kitchens are now hubs of activity in the home, Scavolini and Diesel designed the room to foster togetherness; islands or peninsulas are stationed in the center of the room with storage and appliances relegated to the walls. scavolini.us



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1

Cooking in Technicolor

Sure, white and stainless steel may rule the appliance roost—but consider incorporating splashes of vibrant hues on everything from cabinets to appliances to enliven even the most staid kitchens.

1 Board by Pietro Arosio for Snaidero, from \$10,000
The Italian-made kitchen system is available in 100 color and finish options, like the Oil Blue high-gloss lacquer shown here. To encourage entertaining and offer space to dine, an island-like Corian unit cantilevers from the cabinets. snaidero-usa.com

2 Professional Series Six-Burner Gas Range by Bertazzoni, \$5,199 Six gas burners and a 4.4-cubic-foot oven with a gas broiler mean you can cook for an army. Ten color options are available, including a new citrusy orange. us.bertazzoni.com

3 Breakfast Collection Kettle by Panasonic, \$160 Boil water quickly and efficiently in Panasonic's 1.4-liter kettle made from stainless steel. Features an ergonomic handle, pop-open spout, detachable filter for brewing loose-leaf tea, and automatic shutoff. shop.panasonic.com

4 City Living Collection Freestanding Range by BlueStar, \$3,800 At 24 inches wide and deep, BlueStar's four-burner gas range is sized for small-space living and is compatible with most standard cabinetry. Available in 750 color and finish options. bluestarcooking.com □



2



4



3

Arch Support
The curved modern kitchen faucet is well-trod territory. Here are three new finishes to diversify the look.



Shown here in a Champagne Bronze finish, the Trinsic Touch by Delta (\$588–\$672) turns on or off with a tap anywhere on the spout or handle. deltafaucet.com



Grohe's Blue Pure faucet (\$725) filters water straight from the tap. The spout, shown here in chrome, swivels 180 degrees, and an LED display alerts you when the filter cartridge needs replacing. grohe.com



The STo faucet by Moen (\$462–\$608) comes in cutting-edge matte black and has a handy pull-down spout. moen.com

The Italian Job

For GD Cucine's Legno Vivo kitchen system (right), designer Roberto Pezzetta unites timeless materials of sustainably harvested oak, glass, and steel to create a space that manages to toe the line between classic and contemporary. Pezzetta treats each Italian-made kitchen component more like a freestanding furniture piece than a built-in—a boon for frequent movers.

The island is capped with a stainless-steel countertop and has dovetailed drawers with integrated wood pulls on one side and open shelving on the opposite end; an optional table extension offers seats for dining. Tall modular pantry cabinets provide flexibility for storage. The most furniture-like piece in the Legno Vivo family is a curio-style corner cabinet (not shown) featuring glass doors. gdcucine.com



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PHOTOS BY
Joseph Dominguez

PROJECT
Potrero Hill
Kitchen Renovation
ARCHITECT
Ryan Jang
BUILDER
Jeff King, jeffkingandco.com
LOCATION
San Francisco, California

Master Chefs

In a San Francisco kitchen, a sleek series of custom cabinets camouflages an armada of professional features.

At first glance, the renovated kitchen in a house on San Francisco's Potrero Hill looks like it belongs in a showroom. But behind the tall white cabinets lies a slew of professional features that allows the residents, two culinary hobbyists, to whip up gourmet meals for large groups of friends. "The residents wanted a functional kitchen with clean lines and a contemporary appearance," says architect Ryan Jang. Before the renovation, the kitchen looked off-the-shelf:

stained wood cabinets, a white tile backsplash, and a stone counter. The residents felt the space was lacking a modern sensibility, wasn't durable, and was poorly laid out for their cooking style. "A lot of kitchens you see in publications and online look good but don't seem very functional," says Jang. This was a unique challenge in that the owners wanted a kitchen that was functional while maintaining high aesthetic standards." >

Painters accomplished the high-gloss finish on the cabinets of a kitchen in San Francisco by applying a coat of paint, polishing it with very high-grit sandpaper, repeating the process for each layer, then topping it with three coats of clear varnish. "It's like an auto body," says builder Jeff King. "It's incredibly beautiful."

dwell

scenes



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Sonos \ Los Angeles

In October, Dwell and Sonos hosted a lively discussion on designing around sound at the Sonos Studio in Los Angeles. The studio, designed by the local architecture firm RA-DA, is an artistically minded space with sound design integrated into every aspect. The visionary behind the project, architect Rania Alomar of RA-DA, joined Sonos VP of Design Tad Toulis in an inspiring conversation lead by Dwell L.A. Editor Erika Heet. The dialogue began with an exploration of the building process of the studio, and segued into an exploration of designing around sound in residential environments. Following the panel discussion, guests enjoyed cocktails with fellow architects and designers.

1 Sonos Studio

Sonos Studio light art.
sonos-studio.com

2 Dwell at Sonos

Dwell's November Small Spaces issue.
dwell.com

3 Listening Room

The exclusive Listening Room is hidden in the back of the Sonos Studio.

4 Panel Discussion

Dwell L.A. Editor Erika Heet, RA-DA Architect Rania Alomar, Sonos VP of Design Tad Toulis.

5 Shop Sonos

The new Sonos PLAY: 1.
sonos.com/shop/



Integrating the 255-square-foot kitchen into the open-plan living and dining areas guided the design process. “Everything does a good job of disappearing,” says builder Jeff King, who disguised the Miele refrigerator, drawers, shelves, and a custom speed rack (usually found in commercial kitchens, speed racks are about six feet tall, set on wheels, and used as intermediate storage to free up counter space) with uniform cabinet fronts. To maximize the space’s usability, Jang specified an island that is large enough for people to gather around and that allows those preparing meals to face the rest of the great room. He considered placing the range on the island, too, but found that a hood would obscure sight lines—so he stationed it against the rear wall. The *pietra grigio* marble-topped island offers a natural counterpoint to the glossy white cabinets and stainless-steel appliances. “Instead of overdoing it with unnecessary finishes, we tried to visually refine and simplify the design as much as possible,” says Jang. “It’s minimal and an intentional contrast to the rest of the existing traditional space.” □



King installed dimmable fluorescent strips by Bartco in the alcoves above the cabinets for ambient lighting (top). The residents store perishable items that don’t need refrigeration—like fruits, vegetables, onions, and garlic—in maple-lined pantry drawers (above). The coffee station features a professional-grade Rocket Espresso machine (right). Jang and King designed a stainless-steel pullout shelf for a cream and sugar station.

The residents incorporated speed racks (far right) into the cabinets. Typically found in restaurants, the racks offer chefs intermediate storage. In this case, the couple places food behind the cabinet until it’s ready to serve. After the meal is over, they can stow dirty dishes out of sight instead of interrupting the party with cleanup. To ensure trays slide in and out without catching the cabinet, King used hinges that allow the door to rotate 270 degrees.

“This was a unique challenge in that the owners wanted a kitchen that was functional while maintaining high aesthetic standards.”

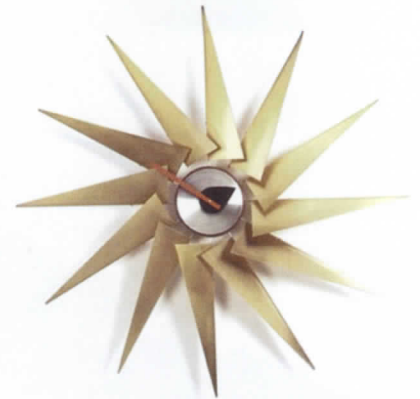
—Architect Ryan Jang





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Winter Blues

Color consultants have preached the gospel of indigo since the dawn of trend forecasting. What makes the hue so appealing for early 2014 is a tendency toward the deeper end of the spectrum, with an occasional burst of turquoise for contrast or a wash of pale blue.



3



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6

1 Inside Story table runner by CB2, \$100 A graduate student in New Delhi designed the vibrant, ombré runner made from rolled paper tubes which are then hand-knotted by Indian artisans. cb2.com

4 Wave wallpaper in Evening by Flat Vernacular, \$175 per roll The Brooklyn boutique wall covering studio takes a tactile yet practical approach with its washable, strippable paper on satin background. flatvernacular.com

2 Bat Trang vases by Arian Brekveld for Imperfect Design, \$68–\$223 A Dutch designer's trip to Vietnam to learn local craft yielded a series of trim vases made of colored clay. imperfectdesign.nl

5 Traffic armchair by Konstantin Grcic for Magis, \$3,339 Grcic updates Le Corbusier-era steel-tube furniture with a collection of saturated seating framed in powder-coated metal. store.hermanmiller.com

3 Everett loveseat by West Elm, \$899 The mass-market retailer gets Lynchian with its apartment-size, quick-ship, velvet-upholstered sofa in deep, inky blue. westelm.com

6 7 Bis Repetita desk by Cyril de Moulins for Polit, from \$3,340 The trestle-style writing desk is framed in navy with brighter blue accents on the movable, sliding drawers up top. polit.fr □



Jeff Herr Photography



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PHOTOS BY
Andrew Lee

PROJECT
Houlder Residence
ARCHITECT
Dualchas Architects,
dualchas.com
LOCATION
Isle of Skye, Scotland

Local Intel

A modern house steeped in heritage, history, and spirituality emerges on the fringes of Scotland's Isle of Skye.

In the Hebrides, an archipelago off Scotland's northwest coast, longhouses—narrow single-room dwellings—have been part of the regional vernacular for more than 1,000 years. Historically, builders used what was available from the land—namely stone, turf, and thatch—to craft the pitched-roof structures. Dualchas Architects, a local firm with offices in Glasgow and on the Isle of Skye, drew from this no-nonsense typology when they designed a modern home for writer, London Business School professor, and practicing Buddhist Dominic Houlder. “Part of our firm’s ambition is to promote the value of our architectural heritage and to reinforce confidence in our culture,” says principal architect Neil Stephen.

Houlder inherited a plot of land in the township of Borreraig from his mother and sought to carve out a simple, elegant home that would foster meditation and sit well with the land. “Simple materials, vaulted spaces, and uncluttered interiors give a sense of peace as you would find in a place of worship,” says Stephen.

Thanks to its Siberian larch cladding left to weather in Scotland’s wet and wind-whipped climate, the structure blends into the topography. “The view from the house is of space defined by moorland, mountains, and water,” says Houlder. “This is a place that embraces the elements, so you get all of the excitement of storms while being safe and well insulated inside.” □

Dominic Houlder’s monastic residence (below) features a Caithness stone floor and oak-veneered walls and ceiling. Hans Wegner Wishbone chairs surround a custom table by Dualchas Architects’ Mary Arnold-Forster (above). The pendant lamps are by Bestlite.



To The Trade

dwell.com/tothetrade



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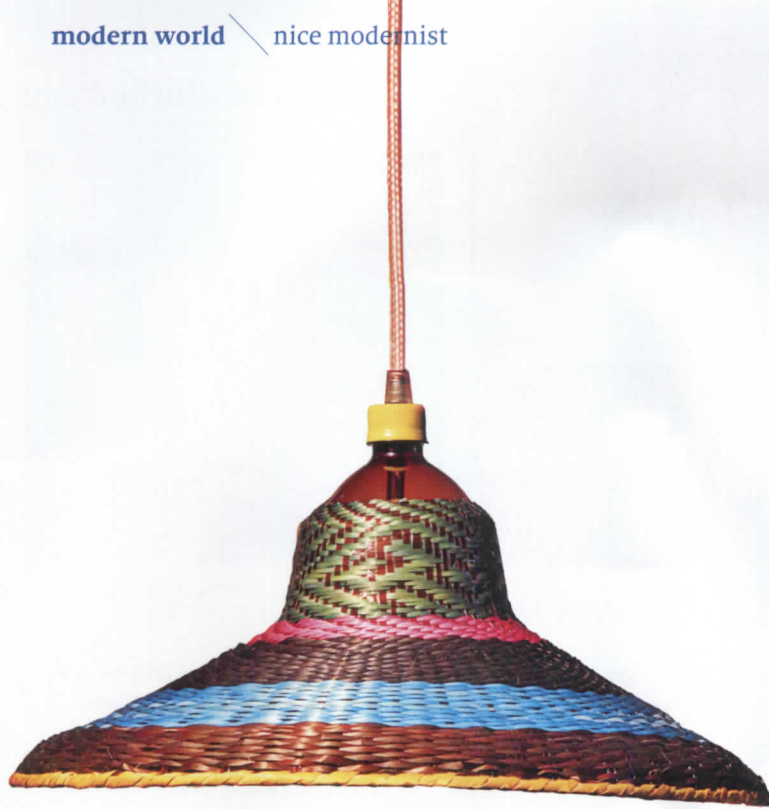
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TEXT BY
Suzanne Wales
ILLUSTRATION BY
Michael Gillette

Waste Not, Want Not



Industrial designer Alvaro Catalán de Ocón launched the results of his PET project in April 2013 at the atelier of Rossana Orlandi in Milan. His hanging lights sport textile-like lampshades made from recycled plastic scraps (top).

An emerging Spanish designer redefines his role by pursuing philanthropic projects with indigenous peoples in Colombia.

Turning the manufacturer-as-patron model on its head, Madrid's Alvaro Catalán de Ocón is his own best client. The designer, who trained at London's acclaimed Central Saint Martins College, is committed to the process of self-production—at a rate of one project per year. "In the recent past, there's been an excess of products in the market which didn't respond to a real demand from the public," he says. "Manufacturers

have taken advantage of this. They come to you with a brief that creates a necessity we don't need. I am not interested in this model."

In 2011, Catalán de Ocón traveled to Colombia on holiday with his partner. He had arranged to meet Hélène Le Drogou, a psychologist and activist concerned with the plastic waste that contaminates the Colombian Amazon. Upon returning home, Catalán de Ocón came up with >



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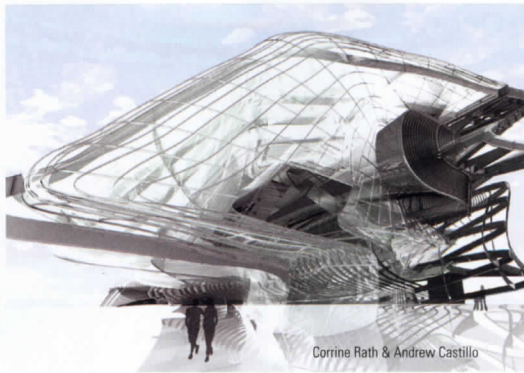
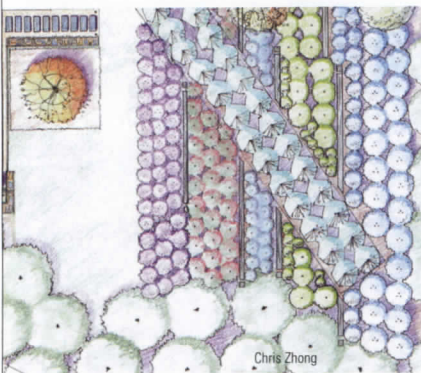


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the idea for the PET Lamp, a pendant whose basic form comes from the reshaping of a polyethylene terephthalate bottle. The lamp shade is made from woven straw or strips of textile, using traditional Colombian basket-weaving techniques. The next year he returned to Colombia to jump-start production. The only missing factor was seed money, which is where Coca-Cola stepped in with a onetime donation to get the initial design workshop off the ground. "They are aware they are part of the problem," says Catalán de Ocón. After all, it takes

minutes to consume the contents of a PET bottle and hundreds of years for it to decompose.

Catalán de Ocón knows his PET Lamp won't solve the issue of waste, but he does hope it will raise awareness. Colombian artisans from the southwestern Cauca region, which has become the epicenter of the country's armed conflict, collect the bottles themselves and receive a regular, fair-trade wage (at a rate stipulated by the nonprofit organization Artesanías de Colombia). The artisans shape the plastic material

over a wooden mold and are given creative liberty in the choice of colors and technique they use for the weave. The shade is then shipped to Europe and fitted with a textile-covered cable and a plug. Catalán de Ocón sells the lamps online and through a handful of high-end European retailers. Each piece is unique, with its own variation in shape and artisan impression. "We wanted to do something that represented the rich visual culture of Colombia," says Catalán de Ocón, "and bring that to Europe." petlamp.org □



"By self-publishing, I am fulfilling rather than creating a need."
—Designer Alvaro Catalán de Ocón



Catalán de Ocón's inventive solution to plastic bottle waste involved hiring Colombian artisans knowledgeable in textile production to weave lampshades out of plastic, converting objects with "a short and specific life span" into a product enriched by the local culture. With a grant

from Coca-Cola, the designer hosted a workshop in August 2012 for weavers from Cauca (above left) who had been displaced by guerilla warfare. "The magic of this project has been how a puzzle of seemingly infinite pieces was put together" in order to bring the lamps to market (above).

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House Proud

Once ashamed of his lackluster Chicago abode, architect Brad Lynch tore it down and started over with a family home that's part retreat and part public stage.

After 16 years in a nondescript bungalow, Brad Lynch was tired of being the architect who hid his own house. The Brininstool + Lynch founding principal demurred requests from high-end residential clients who wanted to see his home in Chicago's North Center neighborhood. In a rare concession, he drove one persistent client past the house. As Lynch puts it: "After seeing the outside, he did not want to see the inside."

"I kept promising my wife that we would renovate," Lynch says. But when he got down to designing, Lynch realized that the plans he'd drawn up—which he >

Chicago architect Brad Lynch demolished the 1940s bungalow he'd been sharing with his family for nearly two decades, and in its place built a brick-clad structure that would function as a modern counterpoint to its more traditional neighbors.



TEXT BY
Chris Bentley
PHOTOS BY
Matthew Williams

PROJECT
Lynch Residence
ARCHITECT
Brininstool + Lynch
LOCATION
Chicago, Illinois

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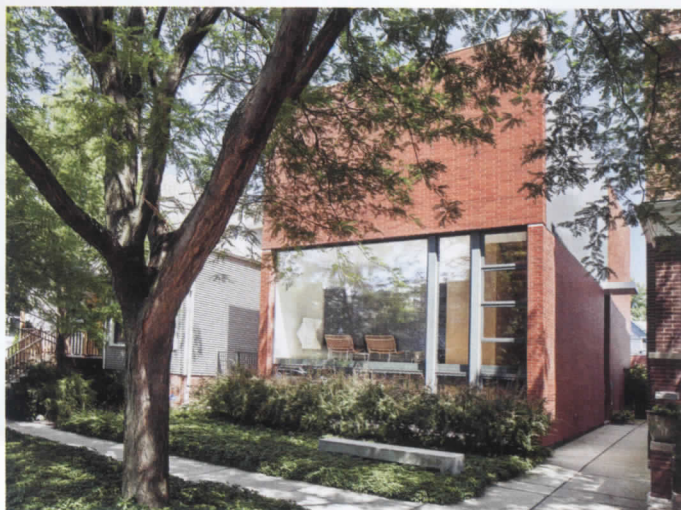
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describes as “a deconstruction of the bungalow form”— would cost more to realize than a brand-new building. So he decided to tear down his cozy, if commonplace, house and build anew onsite.

On a residential street lined with late 19th- and early 20th-century bungalows, Lynch’s modern home cuts a distinctive profile while respecting its context. “It’s not like a flying saucer or a big blob trying to make a statement,” says Lynch. “The architectural statement is in the use of the space, and the experience.” The structure is in scale with the neighborhood, mimicking the volume of the other buildings on the street. Its massive front-facing window may turn some heads, but the red brick, zinc panels, and slim profile fit right in. And, like the stoops that connect typical Chicago bungalows to their neighborhoods, the Lynch family’s open-plan living floor calls out to public life on the street instead of hiding from it.

“This is our front porch,” Lynch says, looking out through the ten-foot-high pane of glass that frames his living room, raised four feet off the ground like many of his neighbors’ first floors. An identical window pierces the back of the house. When the shades are open, one can look from the street directly through to the backyard.

That interaction goes both ways. Although he denies sharing his wife, Karen’s, thorough knowledge of the neighborhood, Lynch waves back at a family who >



The residence is set back a few feet from the site’s edge, allowing more light to flood into neighbors’ windows and leaving space for trees. “The idea was to make a strong gesture to incorporate ideas of openness,” Lynch explains. “It’s not just a box if you look at it closely. It’s a series of

planes that fit together.” In the living room, a pair of Frog chairs by Piero Lissoni for Living Divani join custom leather furnishings (below). The family can finally display all their books and artworks, including the large-scale piece, *Topophilia-Imbuing in Monet*, 2005, by Keiko Hara.



Photo by Julia Stotz (exterior)

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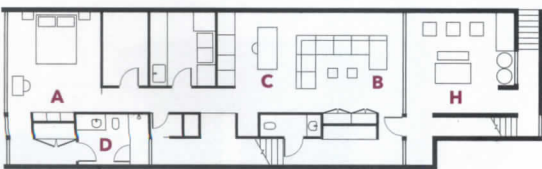


The artwork extends nearly the length of the entire north-facing wall of the living-dining-kitchen area, which overlooks the back courtyard and the garage (left). The family gathers for meals at a center island from Arclinea; the bar stools are by Harry Bertoia for Knoll (below).

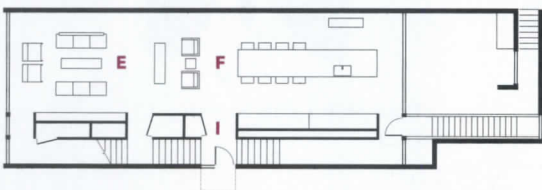
Entertaining was difficult in the Lynchs' old place. The openness of the new layout has resolved that problem, and the family frequently opens their doors to guests. "When designing the new home," Lynch recalls, "I asked, 'What have we always wanted to do more of but weren't able?'"



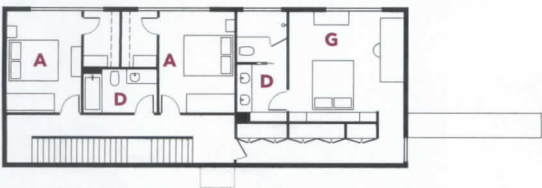
Lynch Residence Floor Plan
Ground Floor



First Floor



Second Floor



- A Bedroom
- B Family Room
- C Office
- D Bathroom
- E Living Area
- F Kitchen-Dining Area
- G Master Bedroom
- H Courtyard
- I Entrance

recognizes him through the window. And during a recent Halloween party, architect and artist friends gathered at Lynch's new home, flooding the main floor and its street-facing glass display with Jackson Pollock-style frocks and pointillistic face paint. "When it comes to entertaining, having this type of open environment creates better memories," Lynch says.

The multilayered panes of glass that frame the first floor also let in plenty of natural light, even in the winter. As daylight waxes and wanes on the open circle of furniture by the front window, "it activates the space," Lynch says. "The moment you put in one mullion, it would ruin the effect."

The open-plan living floor is not without its divisions. In a room that integrates kitchen, dining area, and living room, subtle spatial cues prevent chaos. Brad and Karen, both avid cooks, discovered a trick

to keep guests from clogging the kitchen: Arranging place settings on the elongated kitchen island subtly deflects guests away from the busy chefs. Still within earshot and eyesight, though, the Lynchs can jump in on conversation when they want to.

Three bedrooms are cozily tucked above the open space of the first floor, their windows looking north onto trees and sky, instead of toward the street and alley. "The separation of church and state, between public and private, is important," Lynch says. "Being able to have the option of both, and having the openness of one space flowing into another, is a luxury."


The ground floor, too, is private. A garden-level office, television room, and guest room are invisible from the street, thanks to a natural screen of barberry bushes and junipers. Lynch's desk views the courtyard. He likes to work there in the morning, before >

Courtney Ave Residence, Hollywood, CA
Hughesunbanhowar Architects Photo: Nick Springett



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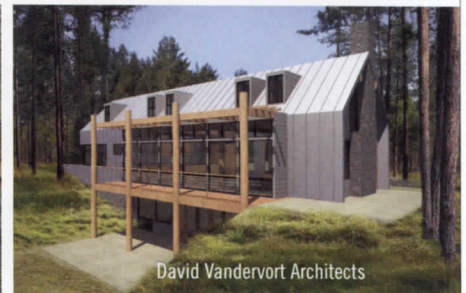
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going into his office downtown; the solitude and view provide a welcome counterpoint to the home's public frontage. "When you're down here, it's like you're out of the city."

A continuous staircase and a wall of white oak-veneer cabinets link all three floors. Sightlines from the snug entry space anticipate the openness of the living room by filtering daylight through slits in the staircase ahead. Standing on the custom metallic grate that catches melting slush and trailed mud inside the entryway, one can hear and even feel the living floor just out of sight over a translucent balustrade four feet above. "We tried to create a sense of anticipation from one space to the next," Lynch says.

Today, Lynch's boldly transparent house stands not only as a designer's architectural expression but as a physical embodiment of his newfound attitude toward visitors. In meetings for residential projects, Lynch says he used to push his clients to spend a little extra on a nicer house. That was a harder sell when he was embarrassed of his own home. Now, he says, clients visit often. □



Custom white oak millwork creates a spine that separates the living areas from the entrance stairway (above left). "This way you have a sequence," Lynch explains. "The stair is a circulator, and after you take off your coat, you can go downstairs to the powder room or up to the living floor."

On the other side of the millwork, he devised built-in storage and niches for display, as shown in the master bedroom, located on the second floor (left). The photographs are by Ruth Thorne-Thomsen (below left). On the ground level, a CB2 sofa overlooks the back courtyard.





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Arlene Hirst
PHOTOS BY
Jon Snyder

PROJECT
Hillcrest House
ARCHITECT
Jeff Jordan Architects
LOCATION
Newburgh, New York

Hudson River Cool



Seeking an escape from bustling city life, a Manhattan couple embarks on a renovation in the verdant Hudson Valley.

Steven and Tata Citron stand in the kitchen of their renovated 2,300-square-foot midcentury abode in Newburgh, a town located 60 miles north of New York City. Architect Jeff Jordan opened up the house's interior, added extensive glazing, and recast surfaces to enhance the connection to the outdoors and create a clean, unencumbered living space.





The kitchen was formerly closed off (near left) and now flows into the living room post renovation (below). Jordan removed built-in shelving behind the stone fireplace and installed a Cor-Ten steel panel in its place (far left). Vitra manufactures the Jean Prouvé–designed Standard dining table and side chairs.



“The house had an interesting and straightforward quality to it that we wanted to honor. The renovation was very ‘surgical’—we leveraged small gestures to yield big results.”
—Architect Jeff Jordan

Steven and Tata Citron wanted a weekend retreat.

Unlike many New Yorkers, the couple was happily ensconced on the 35th floor of an Upper East Side Manhattan high-rise and rarely left town for end-of-the-week getaways. But years of 12-hour workdays at the business the Citrons own and run began to take a toll, so the pair decided to find their “great escape” from the fast-paced and high-stress urban environment. They took to the Internet, searching for appealing houses within easy driving distance. A midcentury dwelling in Newburgh, New York, a town in the Hudson Valley, about 60 miles north of the city, captured their attention.

The cedar-and-vinyl-clad house, built in 1954, had charm to spare and a postcard-worthy setting in the

lush countryside. “We knew it was right,” says Steven. Best of all, it was in move-in condition. The previous owners, of which there had only been three, had taken good care of it.

But once they moved in, the Citrons decided to make some changes, especially to the living area and kitchen. The long, cedar-covered galley kitchen was too narrow and dark for the couple, who both like to cook. And the living area, while true to its midcentury modern roots, felt dated, with its brick wall, stone fireplace, dark wood floors, and smallish windows. “It had an old motel feel,” says Jeff Jordan, the couple’s architect.

Just as they had shopped online for the house, so did they search for design help, interviewing three or four architects before choosing Jordan, whose deft use of >

Bertoia bar stools by Knoll are tucked under the island in the Scavolini Scenery kitchen (opposite). The cooktop and oven are Miele, the countertop is Caesarstone, and the refrigerator is Liebherr. Jordan replaced the original wood flooring with white resin, a robust surface used in high-traffic environments.





Jordan put the living room on a diet, so to speak, reducing surfaces to open the space. He removed three feet of the existing stone fireplace surround (left) and peeled back the ceiling to reveal steel structural beams, painted a red color matched to their original hue (above).

The Citrons inherited the Modernica sofa, chaise, and table from the previous owners. They added a Prouvé daybed and Jasper Morrison cork stools, all by Vitra (above). The cedar interior walls were inspired by the exterior cladding and are finished in orange oil beeswax by Howard.



The house's footprint stayed the same (right). "Keeping most of the existing house was the biggest 'green' thing we did," says Jordan. Instead of recalibrating the plan, he focused on introducing daylight, adding insulation, and replacing windows to maximize views.

wood cladding on a Michigan home appealed to them. He also made the couple feel comfortable with his low-key approach. Unlike the other architects they interviewed, Jordan proposed no grand schemes. "The house was in good shape," he says. "Most people would have gone on with their lives. There was no need for a major intervention."

Over the years, there had been three separate additions to the home: two large wings—one in front and one in back—each housing spacious bedrooms and en suite baths, as well as a garage. It was a dwelling that just grew, haphazardly, to its current 2,300 square feet. The Citrons decided to focus only on the living and dining areas, for now, but plan to renovate the other spaces in the near future.

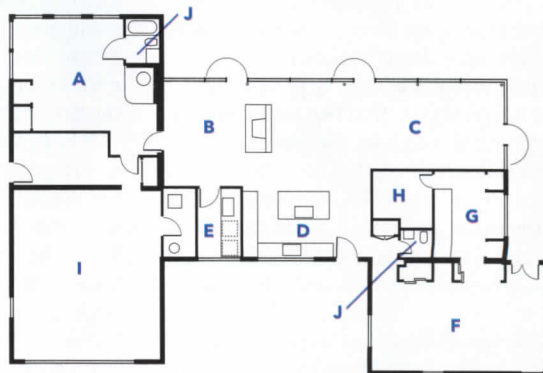
The two were active participants in the design process. "They were very easy to work with," says Jordan. "They understood everything and were very receptive." The Citrons had found their dream kitchen and had bought it even before hiring an architect. One day, while strolling around SoHo, they discovered Scavolini—an upscale Italian manufacturer of cutting-edge kitchen systems—and fell in love with the company's Scenery units, which have a high-gloss, white-lacquer finish.

To install their prize, the wall that separated the kitchen from the living room would have to be torn down, a step the couple had happily anticipated. With Jordan's help, they were also able to enlarge the kitchen window and rebuild the laundry room. To open up the rear of the house and get an unobstructed view of the countryside—and, in the winter, views of the Hudson River—Jordan found he had to have most of the rear wall of the house demolished: It was stripped down to three steel posts.

Renovation work can sometimes be like an archaeological dig, with all kinds of surprises surfacing, from leaky pipes to faulty wiring. But this time, the discovery was a happy one. When workers removed the living room ceiling, they discovered a beautiful rafter of rusted steel beams. At first, everyone wanted to leave them exposed, but because they needed a way to conceal ductwork and wiring, they settled on a dropped ceiling. Jordan left a small portion of the beams—painted a bold crimson, an homage to the originals—exposed along the open span of the window >

Hillcrest House Floor Plan

- A Bedroom
- B Dining Room
- C Living Room
- D Kitchen
- E Laundry Room
- F Master Bedroom
- G Master Closet
- H Master Bathroom
- I Garage
- J Bathroom





On the house's south side, Jordan excised the covered porch (above). He added floor-to-ceiling windows by Andersen (left), which allow low winter sunlight to warm the interior in colder months. The previous residents sheathed the exterior in cedar (below), which the Citrons loved and decided to keep.



wall. As a result of the rear wall's demolition, the stone fireplace, which had been attached to it, is now free-standing. The back side of the fireplace faces the dining area; a Cor-Ten steel plate covers the bricks.

For illumination, Jordan had LED rope lighting installed around the ceiling's covered perimeter, supplying a warm, even light throughout the rooms. The Citrons had their hearts set on a white resin floor, which, combined with the all-white kitchen, adds megawatts of brightness to the space. Inspired by the house's cedar cladding, Jordan chose horizontal cedar planks to cover the interior walls, creating a dramatic and warm contrast to the floor.

The Citrons selected all the furnishings, from Ligne Roset's Ploum sofa by Ronan and Erwan Bouroullec

to reissued pieces by Jean Prouvé from Vitra, including a dining table and chairs. Happily, they also inherited some furniture from the previous owners, including a Case Study sofa, coffee table, and chaise from Modernica that still enjoy their place of honor in front of the fireplace.

"Living a Manhattan lifestyle is very special, and we would never trade it in for a minute, but the only way for us to truly recharge is getting up to our home on the weekends," says Steven. "We take so much pleasure in doing the simplest things there, like just watching the birds fly in the backyard."

"It's now a serene and pure space," says Jordan of the house post renovation. "It's almost like a museum. And that's what they wanted." □

Steven and Tata relax in their living room (right). "The house has always been deemed the 'great escape,'" says Steven. "It's a very special place for us." The Superheroes stool and table are by Swedish designers Glimpt Studio for Cappellini, the blush-colored rug is from ABC Carpet & Home, and the Pan Pan rabbit figurine is by Ligne Roset.




A couple gets their hands dirty in Brooklyn by rehabilitating a 19th-century tenement to reveal decades of layers and scores of possibilities.

Minimal Interests

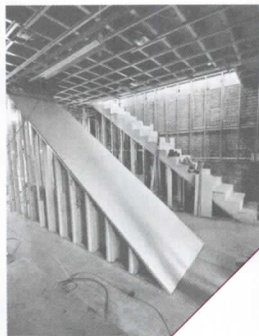


PROJECT
Carved Duplex
ARCHITECT
Spacecutter
LOCATION
Brooklyn, New York

TEXT BY
William Lamb
PHOTOS BY
Paul Barbera



Alex Gil and Claudia DeSimio created a duplex in an apartment building where they'd been renting for years in Brooklyn, New York, and set to work gutting the interior and adding a new rooftop addition clad in panels of Cor-Ten steel.



"The older the building, the more you can adhere to older codes, which gives you more liberty," says Gil, who heads the architecture firm Spacecutter. "The first tenement codes were written in the mid-1800s, and this was one of the original buildings for worker housing," adds DeSimio, who spent many hours researching the building's records in the municipal archives. "It's a neat place," she says. "In the mid-to late 1930s the city took tax photos of every single building in the city—it's basically Google Maps from 1935."

There was no long-term plan—no master vision— in play when Alex Gil and Claudia DeSimio rented a 500-square-foot railroad apartment on the third floor of an old tenement building in Williamsburg, Brooklyn, in 2004. Gil, an architect, and DeSimio, who works in finance, were motivated by pure pragmatism: They needed to flee an apartment in a bland midtown Manhattan high-rise that simply cost too much.

But it wasn't long before the couple started getting ideas. What if they bought the apartment, they wondered? They daydreamed about installing a Murphy bed as well as a couch and a dining table, all of which would fold into the walls to create an experience that, in Gil's imagination, would be like "living on a ship." One of the two landlords wasn't willing to sell the apartment, but, as it happened, the other offered Gil and DeSimio his share.

"We'd been thinking about buying something else, and we went to some open houses in the neighborhood," DeSimio says. With the sale offer, "the question became, Do we stay here and create our own space or

do we buy? The flexibility and freedom drove us to pick the more challenging option, the more risky option."

The couple took over the neighboring apartment, and Gil set about designing a whimsical two-level duplex. The wall separating the two railroad apartments would be torn down, creating a 1,250-square-foot space, with a bathroom and a combined bedroom and dressing room set off from an open area for cooking, eating, and entertaining. The public space would be dominated by three striking monolithic forms: a 12-foot-long red-cedar dining table that Gil designed to resemble a block when its four chairs and two benches are tucked in; a triangular "wedge core" that houses the common stairwell; and the steps that lead to a 750-square-foot rooftop addition with a second bathroom, a living room, and a 300-square-foot deck.

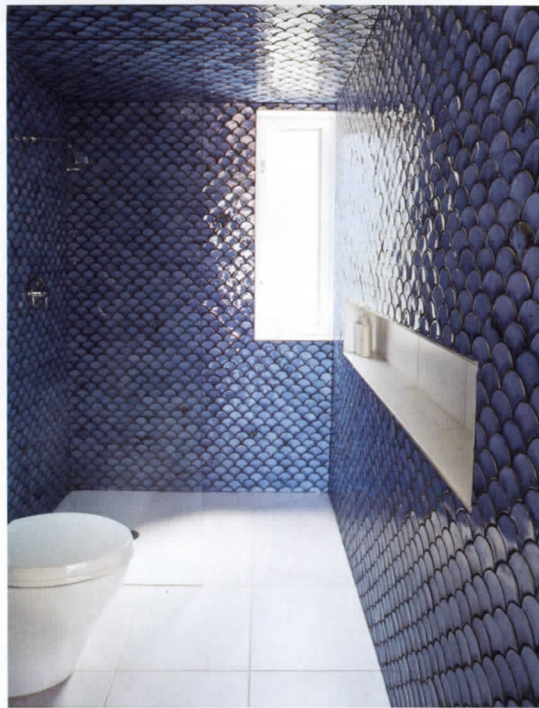
Gil and DeSimio encountered their first real roadblock when New York City's Department of Buildings ordered them to install an elevator, widen the stairwell, and make other modifications to bring the building in line with the city's 2012 building code. DeSimio >

The pair reconfigured the space inside the 2,000-square-foot duplex, creating one open area to hold a monolithic "wedge core" to house the staircase (top and top left), installing a new stainless-steel kitchen (above left), and placing a dining table designed by Gil and fabricated by Artistic Wood Crafts (opposite).



They established that the building was constructed no later than 1887, under the city's oldest tenement law, and therefore could legally do without an elevator and other modern adjustments.





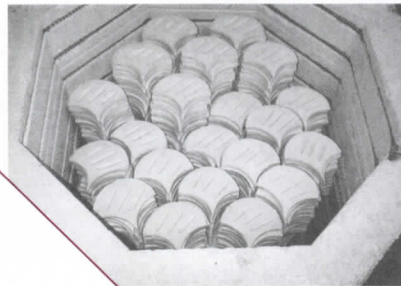
The residence's two bathrooms present distinct material identities: In the main bathroom, located on the lower level near the couple's bedroom, a custom stainless-steel bathtub designed by Gil contrasts with a wall clad in silver travertine (far left). In the upper-level bathroom, tiles painstakingly fired by DeSimio cover the walls and ceiling (left).

responded by combing the municipal archives for tax records, maps, and photographs—an exhaustive process that paid off when she established that the building had been constructed no later than 1887, under the city's oldest tenement law, and therefore could legally do without an elevator and other modern adjustments.

Their sense of the building's history was further informed by the demolition process. They stripped one layer of drywall to find another covered in graffiti, a remnant from a period of dereliction and abandonment in the 1970s and 1980s. Removing that layer revealed the original brick, a pair of fireplaces, and echoes of the floor plan from a 1910 blueprint DeSimio had discovered. "You could see the layout, and how small the original living spaces were," she says. Buttons, a needle, and a delicate pair of filigree scissors were unearthed near a front window, suggesting that a long-ago occupant kept a sewing table there. A penny was found that, when rubbed clean, revealed a date of 1865.

Adding a fourth level to a 125-year-old tenement

building posed significant structural challenges, the first of which emerged when the demolition of the third-floor apartments revealed crumbling masonry and bricks that could be pulled loose by hand. The top six feet of the building's walls had to be completely rebuilt. The original wooden joists were replaced with steel ones, and a pair of steel columns were dropped from the roof through each floor to the cellar to help the building bear the weight of the addition. Outside, an ornate cornice was painstakingly restored. Construction took ten months and was largely completed by March 2011, though finishing small touches and punch-list items took through December. Now that they are settled in, DeSimio compares the experience of living among the monolithic forms on the apartment's main level to walking through a Richard Serra sculpture. Gil likens it to standing next to the pyramids in Mexico or Egypt. "It's just impressive to be next to something large and blocky and abstract," he says. "You can't describe it, but you feel something." >



The bedroom is tucked in the back of the residence and doesn't receive a lot of natural light (opposite). The couple emphasized the coziness of the space by painting the walls in Space Black from Benjamin Moore and selecting an oversize artwork, *Flotar*, 2011, by Christian Curiel. The bed is a Louis XV-style reproduction, approximately from the 1950s, that Gil and DeSimio found on eBay.

"What was interesting for me was the fun artifact stuff, like finding a pair of sewing scissors and buttons and needles in the floor," says DiSimio, who spent the entirety of the project's construction firing tiles Choplet Ceramics Studio in her free time for the upstairs bathroom (left). Each one is hand-air-brushed. "I felt like a deranged Martha Stewart."



Visitors enter the apartment between two of these forms: the wedge core and the staircase. "This weird thing happens when you walk between the two triangles," Gil says. "The spaces next to you are falling down, and [the effect] literally opens up into the room."

The virtual opposite happens at night, when it's time to walk past the ascending wedge core and down a short corridor to the bedroom, which, with its lower ceiling, black walls, and antique furniture, was conceived as a smaller, cozier space.

Upstairs, ample sunlight pours through a plate-glass window and a glass door, playing off the white walls, couch, and cabinetry. Inspired by a visit to the Alhambra, in Granada, Spain, DeSimio busied herself during the construction process by handcrafting more than 6,000 seashell-shaped tiles for the upstairs bathroom that she bisque fired and airbrushed to a light-and-dark-blue sheen in a 24-hour ceramic studio in the neighborhood. The rooftop addition is strikingly brighter than the main level, where the narrow tenement windows and the gray stain on the white-oak

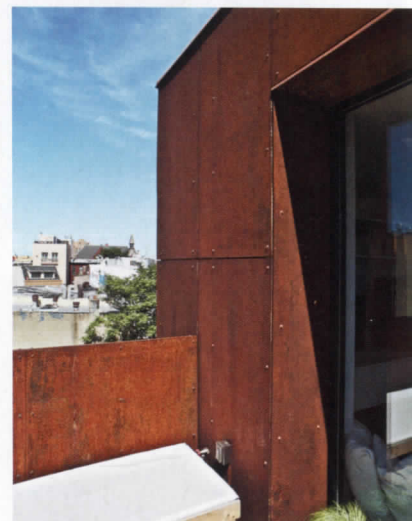
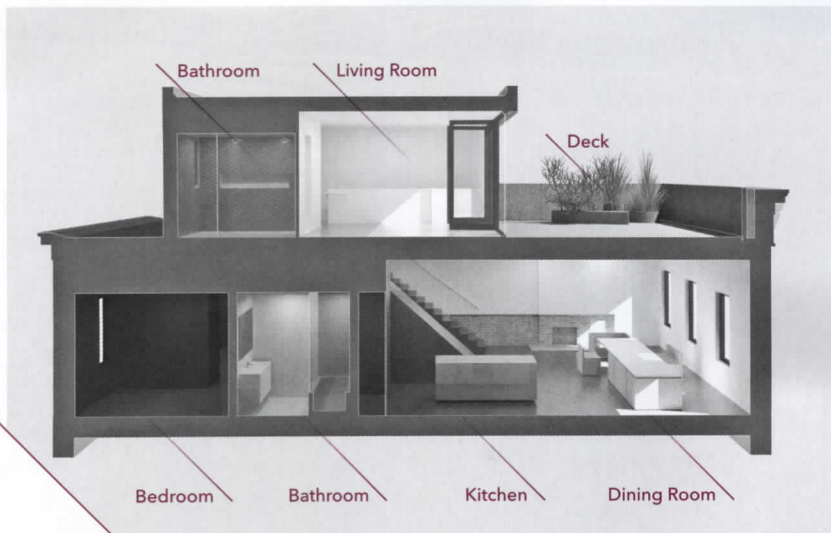
floorboards contribute to a more sedate feel.

"This kind of building has its punched windows along the front and these opaque masonry walls on the side, and windows in the back," Gil says. "The design plays into that—it gets darker as you go back. But upstairs, it's one big window, like a periscope."

In part because they weren't shy about getting their hands dirty—running their own Internet cable, for example, and repainting some of the interior walls themselves—Gil and DeSimio were able to complete their new duplex for about \$120 per square foot. The addition—home to the couch, bookshelves, and television—has a more lived-in feel than the lower level, which is more sparse and, Gil and DeSimio acknowledge, perhaps not to everyone's taste. But it suits them.

"People have an immediate reaction to the space," DeSimio says. "It's minimal in a lot of ways, and that's how we like it. But there's also a function and a simplicity that I think is important to experience. It's a matter of style; even though the space is very simple, it feels rich to us." □

The living room-office, part of the new rooftop addition, has a Forever 715 sofa by Vibieffe and a rug the couple purchased in Morocco (above). The custom swing double doors feature a thermally broken aluminum frame and insulated glass.



The couple worked with landscape firm Staghorn Design Studio for the plantings on their rooftop terrace, where an Elan dining table from Design Within Reach (left) and a barbecue from Alabama Joe's (top right) are much used in the warmer months.

PROJECT
Dukes / Jacobson House
ARCHITECT
Ray Kappe
LOCATION
Manhattan Beach, California



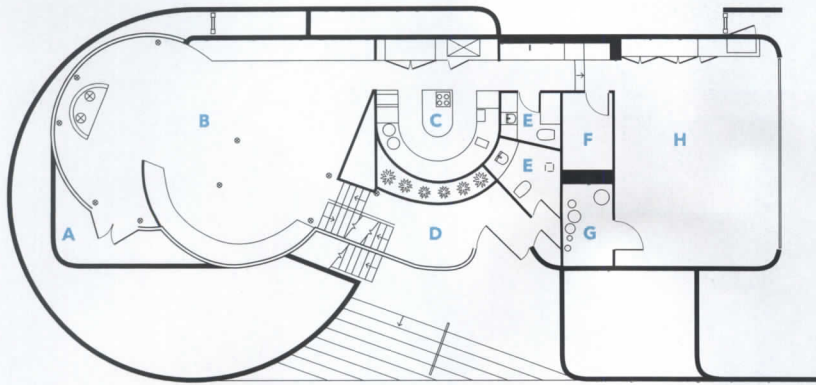
Manhattan Beach Transfer

Up-sizing from a small bungalow, Kristopher Dukes and Matt Jacobson take a minimalist approach to renovating and furnishing a soaring '80s-era Ray Kappe-designed house.

TEXT BY
Kelly Vencill Sanchez
PHOTOS BY
Misha Gravenor

BEFORE





**Dukes/Jacobson House
First Floor Plan**

- A Deck
- B Living Area
- C Kitchen
- D Entrance
- E Bathroom
- F Mudroom
- G Utility Room
- H Garage

Originally built in the 1980s by architect Ray Kappe, the Manhattan Beach home of Matt Jacobson and Kristopher Dukes is anchored by a sweeping circular gesture (above). Dukes, who was hands-on with the redesign, sits in an Arne Jacobsen Egg chair in the living area (below).

The glass-walled facade faces the Strand (below right). A view over the lap pool and roof deck (bottom right), which provides a respite for the couple, shows the dense beachside neighborhood. The couple bought the Richard Schultz chaise longue at Studio 111 in Palm Springs.



Amid the miniature Tuscan villas and Mediterranean mansions that jockey for prime ocean frontage on the Strand in Manhattan Beach, California, stands a house in a class all its own. With a curving facade of steel, concrete, and glass, the 5,200-square-foot volume rises from its south-facing corner lot like an ocean liner ready to set sail.

Passersby may be surprised to learn its architect was the seminal Southern California modernist Ray Kappe, whose wood-and-glass dwellings have long explored the intersection of indoors and out. Designed as a weekend retreat in the mid-1980s for animation producer Lou Scheimer and his wife, Jay, the house features a two-story atrium and a rooftop deck, complete with lap pool and widow's walk. When it came on the market for the first time in 2010, locals Kristopher Dukes and Matt Jacobson were intrigued.

Jacobson, Facebook's head of market development and a Manhattan Beach native, remembered the house being built. Once inside, he says, "We were awestruck by the thoughtful design." Dukes, a writer, agrees. "Though it makes a statement, I believe Kappe designed it as a solution: How do you take advantage of the lot and the views and make the house feel as expansive as possible?"

Indeed, whether from the deck or the double-height living-dining room, one can gaze south to Catalina Island or as far north as Malibu. More light streams in through a glass barrel vault above the transparent staircase, which zigzags from the roof to the ground floor. "The house is very unique," says architect Dean Nota, who spent more than ten years in Kappe's office and worked closely on the project's design and construction. "It's all about the horizon, the experience of being at the beach." >



“I love the process of renovation,
even more than new construction.
And Ray Kappe’s consistency of
design elements—you don’t see that
level of detail in most new houses.”
—Resident Matt Jacobson



The streetside facade,
dominated by site-poured
concrete, contains the garage,
from which Jacobson and
Dukes escape for a quick surf.



But the interiors, which featured black-and-white melamine cabinetry, plush red carpets, and a 30-foot semicircular bar, seemed at odds with the architecture. Jacobson and Dukes never doubted that they wanted the house; the question was how to bring the architecture to the fore.

Though Jacobson and Dukes had previously renovated a nearby bungalow (*Dwell*, June 2011), they met with several architects and designers to get their input on the Kappe house. “They all wanted to do major plastic surgery,” Dukes recalls. “The house had beautiful bones; it needed a minimalist makeover to make it as timeless as possible.”

Unwilling to yield to somebody else’s vision, Dukes began formalizing her ideas, teaching herself the 3-D modeling program SketchUp. “Kristopher was dogged about letting the house dictate the design,” Jacobson says.

Armed with a plan to “purify” the spaces, Dukes was ready to move forward—but first she sought out Kappe for his blessing. “I found it a little intimidating because I’d slightly deified him,” she admits. At their first meeting, she told him she wasn’t sure how to replace the living-dining area’s massive bar. “The bar was a big part of the room,” acknowledges Kappe, who, at 86, maintains an active architectural practice. “The original owners thought of the house as their weekend retreat and enjoyed serving drinks and having parties.” When Dukes showed him a sketch of a wood bench that would mirror the curve of the exterior wall, he told her it was exactly what he had in mind.

With the matter of the bar resolved, she designed a semicircular sofa for the living area and introduced muted beach tones: sea-glass-green leather for the Jean-Michel Frank Comfortable chairs and blue-gray >

Kappe sits on a sofa in the media room, which continues the semicircular curve (above). “The form came from the [original] client’s preference,” he notes. The rattan ottoman (found in Palm Springs) is by Franco Albini, and the carpet is from Malibu Rugs.

For the small terrace off the master bedroom, Dukes and Jacobson chose a Walter Lamb bronze rocker and ottoman from Studio III (right). The drapery fabric, typically used for boardshorts and therefore hardy enough for the salt air, is from Busch & Associates.

The central stairway spans the entire house from the first floor to the roof, which is crowned by a glass ceiling that allows in extra light (opposite). Areas such as the master bedroom, which is open to the living room below, fan off of the staircase, a unifying component.





“My favorite spaces are always the open, two-story portions. However, in this residence, the glazed stairway element to the roof and the lower level is important.”
—Architect Ray Kappe



“What’s really crazy is that Ray designed the house in a couple of hours. He said once that if it takes longer, it’s not a very good design. He’s one of those people whom the muse visits.”

—Resident Kristopher Dukes

BEFORE



leather for the sofa. No detail was too small. All the new leather was finished with baseball stitching. "I'm big on consistency," she says with a smile.

Then there was the question of what to do with all that melamine. Echoing the house's original woodwork, the couple replaced the lower cabinets in the kitchen with horizontal-grained teak and removed the upper cabinets completely to reveal the bush-hammered concrete beneath—a change Kappe endorsed. "It's much nicer than the original," he says. The teak cabinetry continues upstairs, where Dukes designed a glass-topped case for the dressing room. "Matt has an amazing collection of things," she says. "I wanted to create display areas so that everything felt curated."

Though the house is nearly six times larger than their former residence, the couple was committed to a minimalist, modern aesthetic, settling on well-chosen pieces by Charles and Ray Eames, George Nelson, Arne Jacobsen, and George Nakashima. "It's a large house, but it doesn't feel wastefully big," Jacobson says. "We did take some favorite items out of storage, while purchasing some pieces that we thought would work in the new space. Other than the addition of a few more Raymond Pettibon surf drawings, our collections haven't grown. We still stick to a 'one in, one out' policy. And that goes for T-shirts as well as pottery."

In the end, Jacobson and Dukes have made the house their own, a fact that pleases Kappe. "I always like people to be a part of the process, to have a place that feels good to them," he says. Notes Dukes, "I love Ray as a person and as an architect because he is all about problem-solving and creating value and beauty. I feel so lucky to live here." □



In the master bathroom, the couple traded an outdated tile tub (above left) for the BOV 02 from Wetstyle and added fixtures, towel bars, and hooks from Vola (opposite). The hallway, which retains its original black granite floor, leads past paneled walls to a deck.

The original bedroom, which Dukes refers to as "very Scarface," included red shag carpet (below left). Dukes toned down the space with a Thin Edge bed by George Nelson and an Eames folding screen (below). She designed the island in the paneled dressing area (above).

BEFORE





Flight Deck

A 1960s home with an unusual awning gets upgraded with 21st-century conveniences while maintaining its Austin street cred.

TEXT BY
Kelsey Keith
PHOTOS BY
Brent Humphreys

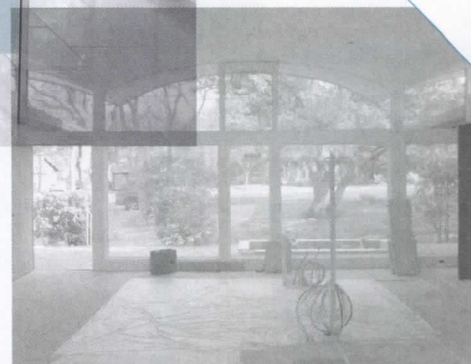
PROJECT
Bernstein Residence
ARCHITECT
Arthur Dallas Stenger
RENOVATION ARCHITECT
Rick and Cindy Black
Architects
LOCATION
Austin, Texas



Architect A.D. Stenger designed and developed scores of houses in Austin, Texas, including this one, whose Jetsons-esque facade is rumored to reference the aeronautics classes he took in college. The roofline, set on top of glass clerestories on a transparent central volume, begat the building's local nickname: Butterfly House.



Though the kitchen fits in with its period surroundings, a few tweaks keep it current (left). "It's functional in a way that doesn't feel like the kitchen is in the living room," says architect Rick Black. He explains, "One of the goals was to make the islands more like furniture than like heavy objects that go all the way to the floor."



The midcentury cognoscenti in Austin, Texas, know where to spot the houses designed by a man named Arthur Dallas Stenger: dotted throughout a couple of neighborhoods south of the Colorado river, mainly on two streets in the hilly enclave of Rollingwood and another cluster in next-door Barton Hills. Their front elevations include a few hallmarks, like riverstone walls and clerestory windows that rise to meet canted or lightly gabled rooflines, and carports incorporated into the overall plan. Some even call A.D. Stenger the "Eichler of Austin." The designer-builder's 1964 house on Ridgewood Drive, however, has something extra going for it. Its roof is an undulating affair that rests lightly on its glass-and-steel frame, and the transparent central volume is bookended by symmetrical wings, fronted by riverstone walls, and all set atop a cantilevered concrete foundation.

The third and present owners bought the house in 2008 after looking at scores of other homes in the area—between 200 and 300 by Erin Bernstein's estimate. She and her husband, Josh, weren't purposefully seeking out a modernist gem to live in while Erin finished her landscape architecture degree at the University of Texas. But, Josh explains, "This house

is essentially optimistic. It looks like it could take off and fly away. You're happy, and I could sense that when I walked in."

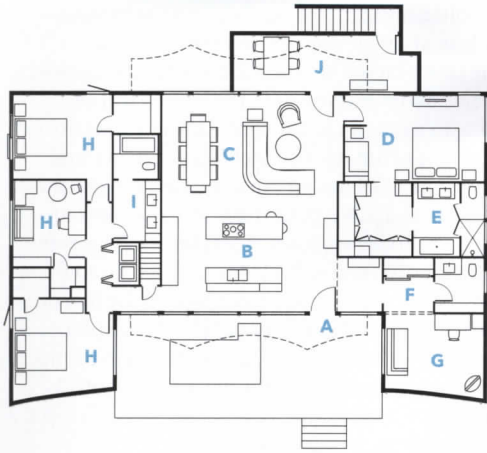
To capitalize on Stenger's forward-thinking architecture, the Bernsteins would have to amend dated features both large (the fireplace column that occupied valuable real estate in the main living space, a kitchen with view-restricting walls and no ventilation, and flooring that had settled at varying heights) and small (worn cabinetry, inefficient aluminum windows, and patio doors). To complete the restoration, while recasting the house as a present-day family abode, the Bernsteins called on local architects Rick and Cindy Black. "The best asset of the house was clearly the scalloped roof, most likely inspired by [Austin's] original Robert Mueller Municipal Airport," Cindy Black says. "We aimed for a renovation that would preserve the original feeling of the house with a much higher quality of construction and sustainability."

The Blacks started by removing the fireplace and the walls around the kitchen to open the central living space from back to front. Taking the place of the old chimney as a focal point is a seamless, walnut-paneled wall hiding a media center and a door. That opening

An in-process shot of the central living space shows the bones of Stenger's design (above). The architects ripped out the existing kitchen, bounded by walls that distracted from the openness of the original house (opposite, top right). Builder Jason Miars fabricated the walnut-paneled walls and kitchen cabinetry, which is accented by stainless-steel Linnea drawer pulls (opposite). The cooktop, refrigerator, and wall ovens are by Jenn-Air; the sink and faucet are by Kohler; and the countertops are from Caesarstone.

**Bernstein Residence
Floor Plan**

- A Entry
- B Kitchen
- C Living Room
- D Master Bedroom
- E Master Bathroom
- F Powder Room
- G Study
- H Bedroom
- I Bathroom
- J Deck



leads into a cantilevered wing, which is situated on top of a carport set into the steep slope below. Here the architects reconfigured the layout: The master bedroom was moved to the back of the house for more privacy, and separated from its efficient but spacious master bath by a small dressing area. (Previously, the master bedroom looked onto the street and was, according to Rick, "strangely open to the bathroom" and awkwardly divided into two levels with only a curtain between.) The front space became a home office and allowed for a new powder room, which Erin asserts is her favorite spot in the house, thanks to its punchy Jill Malek wallpaper and built-in millwork that conceals her phalanx of cleaning supplies.

And while all the adjustments to the house honor its midcentury provenance, neither the Blacks nor the >



Before photos by Whit Preston

Bernsteins wanted a time capsule. “You often see this steadfast dedication to make [a house] look like 1957, but I didn’t want that,” Josh says. “I don’t want to live like 1957.” To reinforce the structure’s feeling of lightness, the Blacks, inspired by Case Study built-ins, designed brand-new kitchen cabinetry that is built ten inches off the floor on slim stainless-steel tubing. To keep sightlines open, they eschewed suspended overhead cabinets in favor of one shelving unit stacked near the sink and dishwasher. Meanwhile, Caesarstone countertops in Blizzard were cut to three-quarters of an inch to repeat the slender proportions, a depth that would have been difficult to manufacture 50 years ago. In the central volume, durable Venice terrazzo tile by Concrete Collaborative keeps the space—highly trafficked by the family, including the Bernsteins’

two-year-old daughter, Noa, and a blind Dachshund—easy to clean after coming in from the outdoors. For the street-facing facade, the Bernsteins requested that the five doors leading onto the front patio be replaced with windows to better seal the house against the harsh Texas climate. The architects maintained similar proportions but upgraded the single-pane aluminum doors to double-pane, insulated, 98-percent UV-blocking Marvin windows. Now the family uses the front patio for playtime with Noa, who likes to blow bubbles while sitting on the rebuilt planter the Blacks designed for cacti and succulents. Whether experienced inside from behind the glass or out on the patio, Stenger’s original design and the Blacks’ thoughtful update elevate suburban life: This house is a participant in its surroundings, not just a bystander. □

Architect Cindy Black chose terrazzo tile flooring by Concrete Collaborative over higher-priced competitors because it’s a “little more polished looking” (opposite). Before installing the material, the builder had to completely re-level the concrete subfloor, which had settled over time leaving a two-inch gap on one side. The sofa is from Room & Board, and the custom walnut media wall was designed to match the kitchen built-ins.



The Blacks’ only edit to the floor plan is in the master bedroom wing, where they reconfigured an awkward, curtained-off master bathroom (left) and moved the sleeping quarters to the rear of the house (above). In the new powder room, Jill Malek wallpaper adds graphic punch to custom cabinetry (far left).

“Life happens around architecture.
And that’s fine: A lot of houses
get more beautiful when they age.”
—Architect Rick Black



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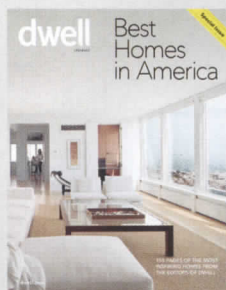
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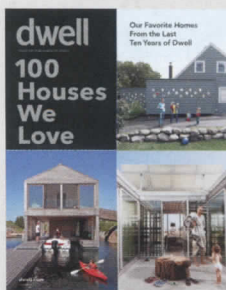
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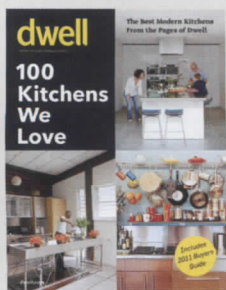
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store.dwell.com



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Unique Creations by Glass Artist Mailhot

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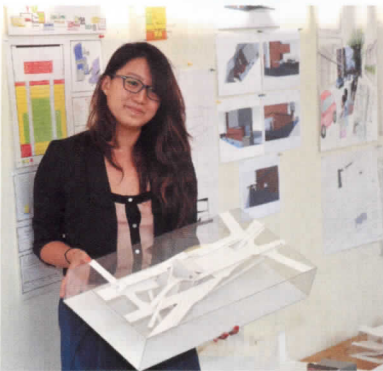
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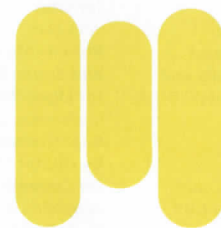
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Boskke Cube Clear Plant Pot

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

25 Modern World

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catalandeocon.com
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mieleusa.com
Architect Ryan Jang
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Espresso machine by Rocket Espresso Milano
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Cabinet pulls by Tydix
tydix.com
Hinges by Blum
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Kitchen sink and Semi-Professional faucet by Blanco
blancoamerica.com
Over-cabinet dimmable fluorescent lights by Bartco
bartcolighting.com
Under-cabinet dimmable LED strip lights by Energy Savings Technology LLC.
est-es2.com
Reza Feiz, Phase Design
phasedesignonline.com
Khodi Feiz, Feiz Design Studio
feizdesign.com
Air-Chairs by Jasper Morrison for Magis
store.hermannmiller.com
Wishbone dining chairs by Hans Wegner for Carl Hansen & Søn
carlhansen.com
Bombo bar stools by Magis
magisdesign.com
Pendant lamps by Bestlite
bestlite.org.uk
Kitchen system by Pronorm
pronorm.de

54 Backstory

Brininstool + Lynch
brininstool-lynch.com
Red brick masonry and custom limestone sills and parapets by Yankee Hill Brick
yankeehillbrick.com
Venezia chairs by Paolo Favaretto
favarettoandpartners.com
Family-room sofa by CB2
cb2.com
Nelson Platform Bench by George Nelson and Eames Aluminum Group
Management Chair by Charles and Ray Eames for Herman Miller
hermanmiller.com
PH Glass table lamp by Louis Poulsen
louispoulsen.com

Min Bed by Luciano Bertoncini and Deneb teak table by Jesús Gasca for Design Within Reach
dwr.com
Side table by USM Modular Furniture
usm.com
Wine cooler by EuroCave
eurocave.co.uk
Frog chairs by Piero Lissoni for Living Divani
livingdivani.it
Bench and stools by Harry Bertoia for Knoll Studio
knoll.com
Kitchen island and cabinets by Arclinea
arclinea.it
Coffee maker, ovens, and dishwasher by Gaggenau
gaggenau.com
Sink and stove by Foster
fostercustomkitchens.com
Refrigerator and freezer by Sub-Zero
subzero-wolf.com

62 Hudson River Cool
Jeff Jordan Architects
jjarchs.com
Scenery kitchen by Scavolini
scavolini.us
Bertoia bar stools by Knoll
knoll.com
Induction cooktop, oven, coffee maker by Miele
mieleusa.com
Refrigerator by Liebherr
liebherr.us
Countertop by Caesarstone
caesarstoneus.com
Dining chairs, dining table, and daybed by Jean Prouvé for Vitra
vitra.com
Ploum sofa by Ronan and Erwan Bouroulec for Ligne Roset
ligne-roset-usa.com
Superheroes stool by Glimpt Studio for Cappellini
cappellini.it
Cork Family stools by Jasper Morrison for Vitra
vitra.com
Color Reform rug from ABC Carpet & Home
abchome.com
Case Study sofa, chaise, and table from Modernica
modernica.com

70 Minimal Interests

Spacecutter
spacecutter.com
GRANT Engineering
grantpllc.com
Euda Construction & Design
eudaconstruction.com
Landscape design by Staghorn Design Studio
staghordesignstudio.com
Dining table fabricated by Artistic Wood Crafts
artisticwoodcrafts.blogspot.com
Kitchen cabinets fabricated by Grandview Sheetmetal Fab Corp.
(718) 599-0880
Stainless-steel bathtub fabricated by BCB Stainless Steel Custom Works Inc.
bcbstainlesssteelnyc.com
Barbecue by Alabama Joe's
drumgrills.com
Elan Dining Extension table from Design Within Reach
dwr.com
Jute Bouclé rug by West Elm
westelm.com
Planters from Planter Resource
planterresource.com
Boyd Round Ottoman from Room & Board
roomandboard.com
Forever 715 sofa by Vibieffe
vibieffe.com
Kumo bathroom light by Artemide
artemide.us
Custom bathroom tiles by Claudia DeSimio at Choplet Ceramics Studio
choplet.com
Philips Alkco
legacy.alkco.com
Lincandescent lights from Artemide and plaster ceiling medallion by Felber Ornamental Plastering Corporation
artemide.us
felber.net

78 Manhattan Beach Transfer

Ray Kappe
kappedu.com
Dean Nota
nota.net
Randy Landis
rlandisinteriors.com
Monte Allen Interiors
monteallen.com
Art Metal
artmetalinc.com
Cooktop from Miele
mieleusa.com
Kitchen faucet, bathroom towel bars, hooks, and fixtures by Vola
vola.com
Ceramics from Luna García
lunagarcia.com
Ibis vase by Georg Jensen
georgjensen.com
Drapery fabric from Busch & Associates
buschassociates.com
Vintage Walter Lamb outdoor furniture from Studio 111
760-323-5104
BOV O2 bathtub from Wetstyle
wetstyle.ca
Elfa closet system from The Container Store
containerstore.com
Mani sisal from Melrose Carpet
melrosecarpet.com
Rug from Malibu Rugs
malibu-rugs.com

86 Flight Deck

Rick & Cindy Black Architects
rickandcindy.net
Builder Jason Miars
miarsconstruction.com
Realtor Drew Marye
themaryecompany.com
Cooktop, wall ovens, refrigerator, and dishwasher by Jenn-Air
jennair.com
Downdraft vent hood by Bosch
bosch-home.com
Kitchen sink and faucet by Kohler
us.kohler.com
Venice terrazzo tiles from Concrete Collaborative
concrete-collaborative.com
Blizzard countertops by Caesarstone
caesarstoneus.com
Drawer pulls by Linnea
linnea-home.com
Arco floor lamp and Miss K table lamp by Flos
usa.flos.com
Custom walnut casework with Sher-Wood glaze by Sherwin-Williams
sherwin-williams.com

White Heron, Jupiter Glow, and Castle Peak Gray paint by Benjamin Moore Paints
benjaminmoore.com
Shower and tub fixtures by Hansgrohe
hansgrohe-usa.com
Toilets by Toto
totousa.com
Voyageur wallpaper by Jill Malek
jillmalek.com
Reese sectional in Tatum Gunmetal and Reese chaise in Salt by Room & Board
roomandboard.com
Recliner 74 in Cotton Twill #32014 by Milo Baughman for Thayer Coggin from Design Within Reach
dwr.com
Utopia rug in Sky by Dalyn Rug Company
dalyn.com
Multi Bargello Hazard, Multi Bargello Chamomile, and Multi Bargello Waves pillows by Jonathan Adler
jonathanadler.com
Rosen Round Ottoman in Gatsby Solitare by Dellarobbia
dellarobbiausa.com
Madison dining table and chairs by Crate & Barrel
crateandbarrel.com
Counter Stools with wooden legs in natural red gum by The Cherner Chair Company
chernerchair.com
Min Bed with wood headboard in white and walnut by Luciano Bertoncini by Design Within Reach
dwr.com
Design XS side table by WFOUR
wfourdesign.com

104 Finishing Touch

John Senhauser Architects
senhauserarchitects.com
Folding wall by NanaWall
nanawall.com

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Track Star

Thanks to a folding glass wall and a custom-built bed, dreams of sleeping under the stars came true for a Cincinnati, Ohio, couple.

TEXT BY
Diana Budds
PHOTO BY
Ty Wright

PROJECT
Tecumseh Trail Residence
ARCHITECT
John Senhauser Architects
LOCATION
Cincinnati, Ohio

To ease into slumber, some people count sheep—but what if you could gaze up into the great firmament and search for constellations instead? That was the vision of architect John Senhauser's clients, a lawyer and his wife who wanted to sleep outdoors. They batted around ideas of a retractable roof but ultimately opted for a low-tech—and more budget-friendly—option: a metal track to steer a custom-built bed through a bank of folding glass doors onto a terrace. Guided by a pin that slots into the track, the bed (designed by Jane Keller) pivots 90 degrees as it's

wheeled to the terrace. As it approaches the NanaWall threshold, the sleeping platform slides out from the wood frame. Senhauser describes the mechanism—a necessary adaptation since the NanaWall and bed tracks aren't compatible—as being "like a drawer." Though Cincinnati's climate prevents year-round use, the residents savor the experience in the spring and fall. "Because there are few chances to sleep outside, due to temperature or insects or humidity, the opportunities are really special," says Senhauser. "You can't do it every couple of days—it becomes a treat." □

With a gentle nudge, architect John Senhauser pushes a custom bed outside onto the terrace. The bed travels along a metal track set into the white-oak floor. The ceiling rafters are Douglas fir.