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May 2014

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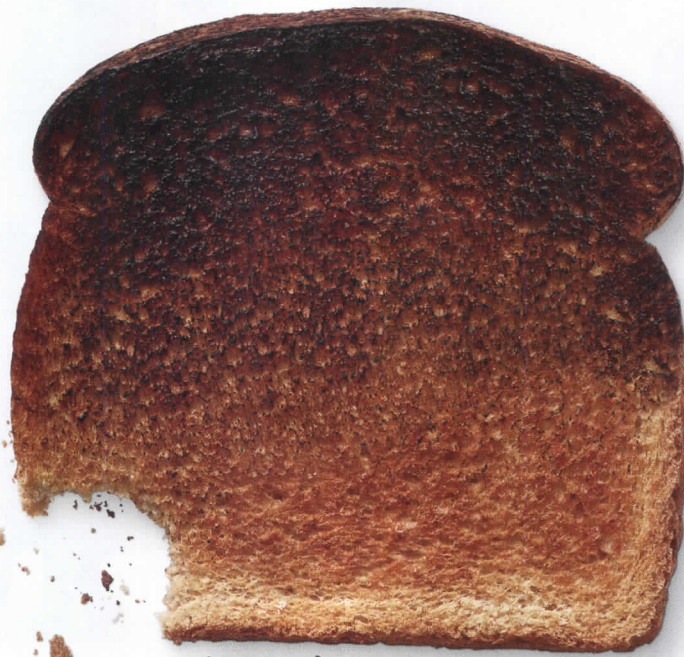
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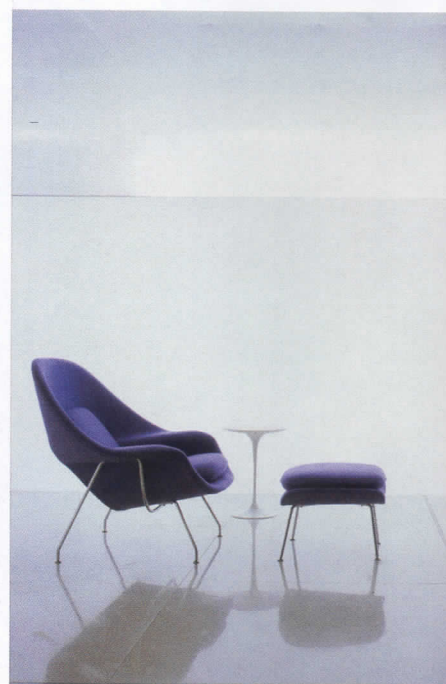
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“We quickly realized we wanted to build something that is an expression of its time, rather than a pastiche of a previous era.” —Isaac Pineus, resident

114 The Swede Life

In a remote fishing village, Gert Wingårdh crafts a getaway that incorporates hardy local materials to withstand the site's rugged locale.

TEXT BY
Alyn Griffiths
PHOTOS BY
James Silverman

122 Lucky Number 13

A former schoolhouse outside Amsterdam sheds its circa-1840 layout with a transformative renovation by X+L Studio.

TEXT BY
Jane Szita
PHOTOS BY
Kasia Gatkowska

130 Victoria the Great

Rather than sacrifice aesthetics for panoramic ocean views, architect John Wardle created a soaring layout that celebrates the entire landscape.

TEXT BY
Jane Rawson
PHOTOS BY
Sean Fennessey

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DWELL MAY 2014

On the Cover: In Tasmania, Australia, the Glenorchy Art and Sculpture Park embraces the Elwick Bay, p. 152.
Photo by Ben Hosking

This page: The master bedroom in a Fjällbacka, Sweden, vacation home sports a chair and nesting tables by Grete Jalk, p. 114.
Photo by James Silverman



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Hark! Dwell's annual Young Guns roundup returns with a bang, as we present the newest and brightest designers on our radar. We query Indian architect Bijoy Jain on his commitment to ethical craftsmanship and explore waste-to-energy plants in Europe that double as premier tourist attractions. This month's Dwell on Design preview highlights the personalities joining us in Los Angeles this June, including the prolific and irreverent keynote speaker, designer Stephen Burks.

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A sustainable home in the Scottish hinterlands combines contemporary material gestures, like Cor-Ten steel, with a regional insulation method: sheep's wool.

98 Focus

Architect José Roberto Paredes creates a beach house with a revelatory series of garden rooms.

104 Backstory

To accommodate a growing family based in Athens, Greece, Esé Studio architects strip down an oddly organized 1,500-square-foot apartment to carve out a unified four-story home.

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

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The Glenorchy Art and Sculpture Park offers mind-altering perspectives.

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DWELL MAY 2014

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HEATH
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SINCE 1948

Photo by Jeffery Cross

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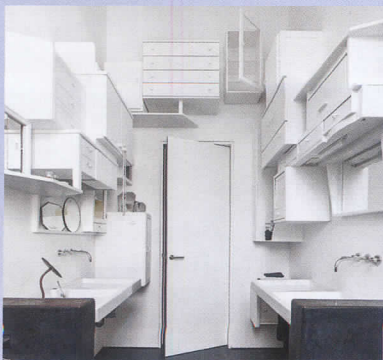
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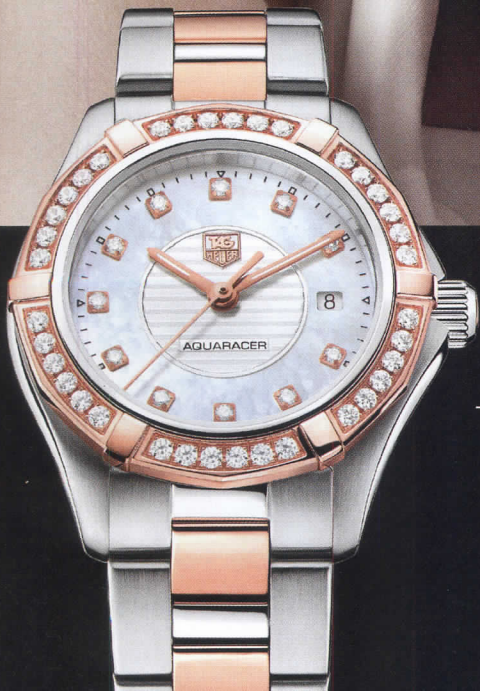
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Modern Today

Ferretting out “closet” modernism in unexpected places is Dwell's bailiwick. In this issue we bring a decidedly global perspective to the hunt, highlighting innovative projects in The Netherlands, Sweden, El Salvador, and India, to name a few. Keeping an eye on emerging trends worldwide helps us contextualize the good work evolving in our own backyard; a modern view is universal, after all.

We kick off the issue with our annual roundup of emerging talents (page 30). We track these men and women all year long, checking in periodically to see what they're working on and how they are faring as they come into their own as practicing designers. We nod to the flash of promise evident in their unbridled creativity and revel in the fact that, for most of these young guns, the best is yet to come.

Another important ingredient in this issue is the 11 pages we've dedicated to our Dwell on Design 2014 conference, happening this June in Los Angeles (page 56). What makes our show unique is that it is completely programmed by the editors, not some third-party trade show affiliate. The same people who craft this magazine also set the tone for three days of discussions, presentations, and exhibitions, all centered around modern design and architecture. We are excited to share glimpses of what we have in store, from our incomparable keynote speaker, Stephen Burks, to the dozens of industry leaders who will take part in what has become the country's largest design show. We hope to see you in Los Angeles, June 20-22.

For us, there is no talk of “modern” without its bed-fellow, “sustainability.” We are proud to debut a new recurring department in this issue, Energy 360 (page 78). For our inaugural story, we look to Europe for a possible solution to what is rapidly becoming an unsustainable habit of tossing our garbage into landfills (a “luxury” we continue to enjoy here due to a relative abundance of cheap land). Burning garbage to generate electricity is a way to tackle two problems at once: our reliance on landfills and a finite supply of dirty fossil fuels. Architecture, too, takes a lead role as European utilities are working with prominent

architects like Bjarke Ingels and Erick van Egeraat to turn these industrial behemoths into regional attractions. This isn't just a design story—it's a science lesson in how the plants work, and it's an introduction to environmental policy.

As always, we seek out incredible residences that defy expectations, from a green cabin in a French orchard composed of humble materials (page 44) to a formerly decrepit farmstead in Scotland that is reborn as an earth-sheltered home (page 88). What might be dismissed as a perfectly nice but otherwise nondescript apartment building in Athens conceals a light-filled domestic space for a young family (page 104). A thatch-roof beach getaway in El Salvador opens to the elements (page 98) and a winning Swedish summer house by renowned architect Gert Windgårdh features an ingenious program of pine boxes as shelter from a vastly unpredictable climate. Next up is a surprising renovation of an old elementary school gym in Monnickendam, just outside Amsterdam. The architects, X+L Studio, have recast the space as a lovely family home (page 122). We close our feature well with a project by John Wardle Architects, a tribute to the power of warm minimalism (page 130).

We end the issue with our cover story, a gallery in Tasmania, off the coast of Australia, with a strapping architectural profile that is not only striking—its strength is its function. The architecture firm Room11 oriented the structure to inspire a sense of wonder, awe, and respect for the land on which it is sited. We herald this choice because we believe that a sensitivity to environment is a fundamental variable when calculating the modern formula, no matter the coordinates.

Amanda Dameron, Editor-in-Chief

amanda@dwell.com

Follow me on Twitter: @AmandaDameron

Feedback

Drool—I love every single bit of Jonathan Adler and Simon Doonan's beach house ("Top Grades," March 2014) and would not change a thing. And let's talk about that amazing rope-macramé wall hanging!

Jennifer Juniper
Posted to Facebook

Happy to see Dwell venturing down into the southern United States (Modern World, February 2014). We need some lessons in modern residential design down here.

@Ryanfiseror
Posted to Instagram

The Lewin House (Modern World, February 2014) kind of reminds me of Cameron's home in *Ferris Bueller's Day Off*.

Brenna DiGerolamo
Posted to Facebook



I worked in the mid-'60s for a designer in Austin named Daniel T. Powell, while earning my architecture degree. While we didn't do anything quite as cool as the roof structure on the Bernstein residence ("Flight Deck," February 2014), Dan designed a bunch of houses in Westlake Hills that are just as iconic. I would love to see a retrospective of his work.

Craig Kress
Posted to dwell.com

I am reading the February 2014 issue of Dwell. Could you please tell me what the scale is for the floor plans shown in this issue? In particular, what is the scale for the plans shown on page 58 for the Lynch Residence? Is the scale the same for all floor plans in this issue? Is the scale always the same for all floor plans in all issues?

Linda Florence
Toronto, Canada

Editor's Note: The scale for each floor plan varies in each story; our design team places plans into layouts in relationship to other elements on the page (while maintaining the structure's original proportions). We suggest contacting the architects of a project for specific measurements.

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A parting shot from our day in #Brooklyn. Brooklyn, New York
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Lo-fi, Palm Springs #ModernismWeek. Palm Springs, California
—Erika Heet
Los Angeles editor
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Feedback



I own a midcentury beach house in the Hamptons designed by Andrew Geller. Sophisticated, minimalist country living at its best! I am encouraged to see a new building in the Hamptons following this design genre ("Rational Expressions," Rooms We Love Special Issue).

Mary Braverman
Posted to [dwell.com](https://www.dwell.com)

Editor's Note: Learn more about the Gansett Lane Residence in our Rooms We Love special issue available at [dwell.buysub.com](https://www.dwell.com/buysub.com).

I love the reduced-environmental-impact aspect and how that affected the reduced-cost strategies Olson Kundig Architects employed in the Scavenger Studio ("An Eco-Friendly Compact Cabin in Washington," [dwell.com](https://www.dwell.com)). It looks like a perfect space to get all creative juices flowing. I could see myself behind my easel furiously painting or relaxing with a sketchbook in the main room, or just sitting back and thinking while staring out the windows. Very nice indeed!

David Ruud
Posted to [dwell.com](https://www.dwell.com)

I've been a longtime subscriber to Dwell. I love it. My kids get excited when an issue comes in the mail, "Dad! Dwell came today!" they say. It's great. I noticed that you recently changed the spine to white with red stripes (Dec/Jan 2014 issue), and that appears to be the new design (second change since 2008 when the spines went from white to multicolored). I looked in the February 2014 and March 2014 issues but could not find any mention of the design change. For a magazine all about design, I would think something so obvious would be mentioned somewhere.

Eric Burton
Sent via Facebook

Editor's Note: Indeed, we have redesigned the magazine along with a whole host of things at Dwell to make things more unified across all of our platforms. Jeanette Abbink, our magazine's first creative director, spearheaded the recent changes. [rationalbeauty.com](https://www.rationalbeauty.com)

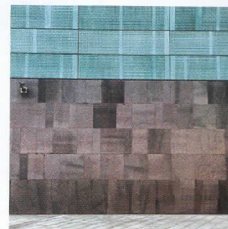
Dwell is the new wave of hope for modern homes. Inexpensive need not be mundane.

Robert Sywalski
Posted to Facebook

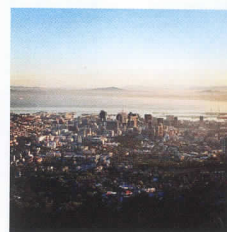
Most Popular @dwellmagazine Instagram Images



An old, round pool house renovated into a beautiful modern home at @cricketcreekfarm. Williamstown, Massachusetts
—Julia Sabot
associate photo editor
1,000 likes




A copper facade on the Helsinki Music Centre designed by LPR Architects (opened in 2011). #architectureincontext Helsinki, Finland
—Kelsey Keith
senior editor
806 likes



The Cape Town City Bowl, seen from the base of Table Mountain at 7 p.m. Cape Town, South Africa
—William Lamb
senior editor
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Feedback

A belated comment on the Jack Lenor Larsen coverage (Modern World, October 2013), which I was so pleased to see. In the mid-1960s I took a weaving class from Ruth Wainwright when I lived near the University of Puget Sound. She was so proud to have Jack, one of her former students, off to New York. After a neighbor had a sofa covered in one of his fabrics I lost track for some 35 years. It was so nice to find information on his gardens and career. Thank you.

Janet Whaley

Tacoma, Washington



Reading while he's taking a much needed nap! #dogsitting #chocolab @cil_k

Posted to Instagram

In the December/January 2013 issue, a reflection of the photographer can be seen in the Korab shot on p. 30, but also in the unrelated picture on p. 32. We are in a heated debate on this topic. Coincidence or purposeful?

Garrett and Lauren Ratner

Keller, Texas

Editor's Note: The one who argued coincidence is correct.

Love the magazine! I work with many builders and architects in the Hamptons area, and your publication keeps me abreast of all the advances in modern sustainable living.

Christopher Rios

Posted to Facebook

A warmer, more livable update to Philip Johnson's original ("Those In Glass Houses," November 2012)

Pierre Gendreau

Posted to Google+



Dwell Luncheon. #mightymatilda

@jason_rothman

Posted to Instagram

Since my neighbors' house was featured in Dwell when I was ten years old, I've kept the feeling and style of the magazine in the back of my mind. It wasn't that I hadn't seen modern design before, it was seeing it all come together page after page, in combination with the articles. That was memorable. It was the way that Dwell shows the beauty of artifacts, and architecture, primarily. It might've been the first magazine that I opened to find people without makeup.

Sailor Usher

Kansas City, Missouri



Most girls planned their weddings when they were young but all I did was plan my future house. These magazines have given me so many creative ideas and in a few years I can't wait to make the ideas and dreams real. Thank you Dwell magazine!

@abbigailrogers

Posted to Instagram

Corrections: In the February 2014 issue, we failed to list general contractor Tim Kimmel of Kimmel Builders in the Sourcing section and regret the omission. He can be reached at kimmel-builders.com or 845-656-4956. We also incorrectly listed the URL in the December/January 2014 sourcing section for the window supplier mentioned in "Dense as Sensibility." It should be phoenixglassinc.com.



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Tweets

@itsa_lisa: Can I just live in a @dwell magazine?

@judithmackin: People often ask me where I shop outside of my own @TUCKStudio. Answer: @dwell. #designretailtherapy

@Punjikasthala: @dwell Famous last words: "I just followed Dwell on Pinterest."

@alchemy_co: @dwell Where can I pick up the keys? #dreamhouse

@ScandiFoodie: @dwell Just browsing through [your Pinterest page] now—love it! And love the special issue of Dwell magazine, too.

@ddtaylordd: Get the most out of a small space with super helpful #tips from @dwell!

@tessaje: @dwell Thank you for showing "before" photos of renovations featured in your Feb. issue. Well done!

@elfoxart: I will take all of these, please. RT @dwell 5 nautical abodes.



@GalyeanVail: Best part of waiting in line at @WFM_Symphony is the new @dwell renovation issue. #BeforeAndAfter

@ShannonCarlson: @dwell has compiled a list of regional #ModernArchitecture websites. Lots of great info and references.



@_JasonHudson: Did you see @MjolkShop's beautiful renovation in @dwell? It's really something.

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Contributors

May 2014



Eleni N. Gage

For this issue, New York writer and executive editor of *Martha Stewart Weddings* Eleni N. Gage authored "Drawing the Lines" (p. 104). "As I walked to the apartment, a Greek song kept running through my head about a guy who walks on Lycabettus and meets two girls he falls in love with and has to choose between," she says.



Andrew Meredith

Working in the fields of interiors, architecture, and advertising, photographer Andrew Meredith traveled from London to Aberdeenshire to shoot this month's Off the Grid (p. 88). "The area gets pretty chilly in winter, and being a soft southerner, I became rather attached to my fetching long-johns and thermals whilst on that trip, especially when shooting the night time exteriors," he says.



Caroline Ednie

Donning her wellies, Glasgow writer Caroline Ednie faced bracing winds while navigating to Gavin and Angelique Robb's earth-sheltered home in Aberdeenshire, Scotland (Off the Grid p. 88). "I found a heady blend of shipbuilding technology with sheep's wool and green oak, creating a 'nautical but nice' family home," she says. Ednie has contributed to *The New York Times*, *The Guardian*, *Conde Nast Traveller*, and *The Sunday Times*.



Alyn Griffiths

London-based design writer Alyn Griffiths lived in Stockholm for a year, where homeowner Andrew Duncanson ("The Swede Life," p. 114) runs a midcentury design shop called Modernity. "When I bumped into Andrew at the PAD art and design fair in London, I was excited to find out he had a holiday home on the west coast of Sweden filled with the same stunning furniture he sells in his store," Griffiths says.



Gunnar Knechtel

"It was such a pleasure meeting the homeowners Iason and Maria and their little daughter Angeliki," Gunnar Knechtel, a photographer who is based in Barcelona, says (Backstory, p. 104). "Iason and Maria invited my assistant, Anja, and me to lunch, and we enjoyed a bottle of Greek wine in the evening—great hospitality, warm-hearted people, and a beautiful place."



James Silverman

A Briton based in Gothenburg, Sweden, James Silverman has crossed the globe shooting contemporary design and architecture. "On photo shoots, I've experienced tropical storms and torrential rain and flooding. So turning up at Isaac Pineus's home in Fjällbacka ("The Swede Life," p. 114) was a breeze," he says. "I was fortunate to have the perfect weather, glorious sunshine, and warm hosts." □

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Go online to see more Kvadrat projects, including one-off designs by Muller Van Severen, Bethan Gray, and more.

The Danish textile brand Kvadrat tapped Swedish-Chilean designer Anton Alvarez—of Dwell's Young Guns class of 2013—for its annual exhibition at Milan's Salone Internazionale del Mobile. For his installation, Alvarez adapted his hallmark

textile process binds together basic furniture with colored, glue-soaked string. In this iteration, he substituted brightly hued textile paint for glue, using it to saturate Kvadrat's Divina wool thread as it wraps a curved structure. kvadrat.dk, antonalvarez.com

Young Guns

Our 2014 class of rising talent includes designers from Bulgaria, South Korea, Portugal, and beyond. This year's installment shows that global design is more accessible than ever before, thanks to technology and fluid borders.

TEXT BY
Diana Budds,
Kelsey Keith,
William Lamb,
Olivia Martin,
and Tiffany Orvet

Benjamin Graindorge France



Parisian designer Benjamin Graindorge is self-deprecating but completely content in his chosen métier, professing that “learning is freedom.” His enlightened state derives from time spent in Patagonia as a student—a period when he considered dropping out of design school—and a later sabbatical in Japan. Before his travels, Graindorge admits he was more interested in the image of an object than its relationship to its user. Following his worldly design education, as well as a yearlong stint with renowned furniture designers Ronan and Erwan Bouroullec, his work has taken on a new dimension. It's still ethereal—spy his ceramic vases and lamps for Moustache (left), which ripple and bubble across an otherwise smooth surface, or his limited-edition art pieces for gallery Ymer & Malta (Sofascape, below)—but it is ultimately grounded in a humanistic expression of scale and tactility. “For me,” Graindorge says, “the perfect assemblage is the human body.” benjamingraindorge.fr >





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Yong Jeong
South Korea

Based in Seoul, Yong Jeong is a recent art school graduate whose inventive and boldly colorful industrial designs owe a debt to the South Korean designer Joongho Choi. Jeong's One table calendar is composed of three rings that hang together with magnets, telegraphing the date and the cyclical nature of time, while a urethane-finished beech armchair is distinguished by a curved back that Jeong says is meant to "embrace" its user. He is perhaps most proud of Dora, a remote-controlled CD player that spins on an axis like a globe (above). Though he's now diversifying his portfolio with lighting and stationery, Jeong says he has no immediate plans to show his work. "I've just graduated and I don't have deep pockets," he says. "The irony is that I may be known abroad but I'm little known in my home country." jeongyong.com >

"My dream is to collaborate with [international] companies like Alessi, Hay, Vitra, and Moroso, since it's not easy to make and sell products just in Korea." —Yong Jeong



Knauf and Brown
Canada

Calen Knauf and Conrad Brown are simpatico in a way that only best friends can be, which is fitting because their Vancouver-based design studio, Knauf and Brown, has its roots in the bonds the two forged as skateboarding teenagers. The pair, who earned their bachelor's degrees in industrial design just last year, have been making a name for themselves in Vancouver's industrial design scene by crafting objects that marry minimalism with functional elegance. Their Nine by Nine collection of furniture meant for tiny spaces includes a standalone wardrobe (above right). The Hull Sofa, Brown's undergraduate thesis project, is a semicircular sectional with tall, flexible white ash slats that hover above the back, offering a quasi-transparent sense of privacy (right). "The overall idea was to create a place of psychological as well as physical comfort, where somebody could see without being seen," Brown says. knaufandbrown.com



ILLUSTRATIONS BY BERND SCHIFFERBECKER

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Kitchen by award-winning designer Matthew Patrick Smyth. Most design pieces from his personal collection; brass coffee pot from Florian Papp Antiques, New York.



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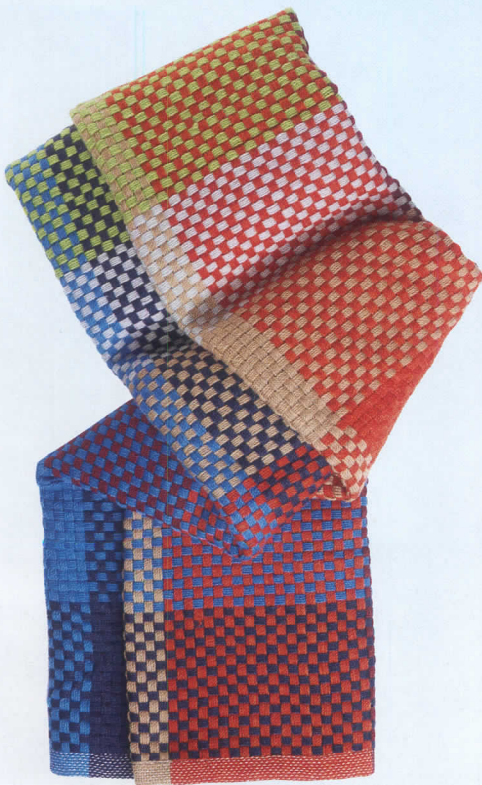
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**Simon
Key Bertman**
Sweden

Simon Key Bertman's textile designs are a treat for the eyes, the brain, and the fingertips. His chunky woven patterns—as seen in his handwoven Chess throw (below)—are inspired by optical patterns that two-step to a perfectly ordered but free-spirited rhythm. “At art school I discovered that the systematic method of weaving fit my pattern ideas perfectly, so I studied weaving techniques for many years,” the Stockholm-based designer says of his time at Konstfack. Bertman's rigorous mark can be found in recent collaborations with Note Design Studio and Svenskt Tenn, among others, and he's currently busy working on his own showroom. His dream commission? Applying his optical motifs on a much larger scale to public spaces. bertman.nu



**Tania
da Cruz**
Portugal

Milan-based Tania da Cruz cut her teeth in Marcel Wanders's Amsterdam studio. “It was like living in a temporary fairy tale,” she says. Dutch whimsy factored into her early work—such as her Chia Pet-like Wig vase—but Cruz found acclaim with her modular Braque sound absorber made from cork. The practical and aesthetically adventurous piece earned a coveted first prize at the SaloneSatellite awards in 2013. Working with cork—like for the two-piece Bole stools (below)—holds a special significance for Cruz, whose native Portugal produces about half the world's supply. “I love that, as a designer, I am indirectly helping the economy to show the world its amazing potential,” she says. taniadacruz.com



“My country is the world's first cork producer, and I love that, as a designer, I am indirectly helping the economy to show the world its amazing potential.”
—Tania da Cruz



**Aoi
Yoshizawa**
Japan

“I have been interested in textiles ever since my mother and grandmother taught me to sew and knit when I was small,” says breakout textile designer Aoi Yoshizawa. Born and raised in Japan, Yoshizawa has studied her craft in Sweden, Norway, and Finland, where she is currently finishing her master's degree at Helsinki's Aalto University. “For pattern design, I like to work with simple elements and overlay them on top of each other, which gives depth to the textile,” she says. This is especially apparent in her Tokyo pattern, produced by Svensson, that manages to be very graphic and very organic at once (below). Next from Yoshizawa will be a new series of jacquard upholstery fabrics. aoyoshizawa.com >





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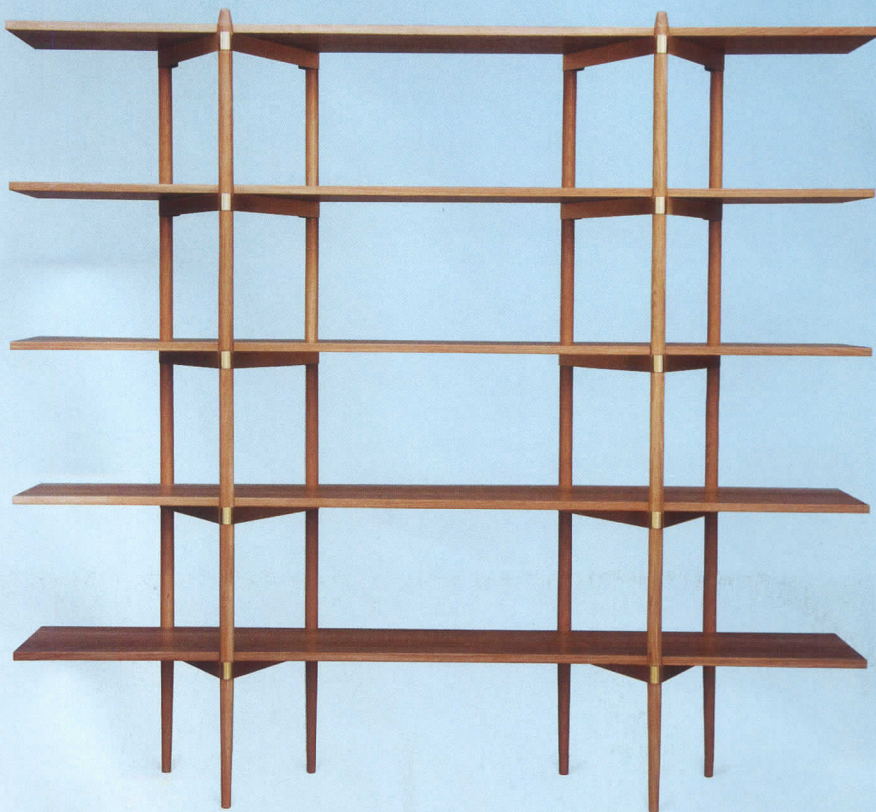
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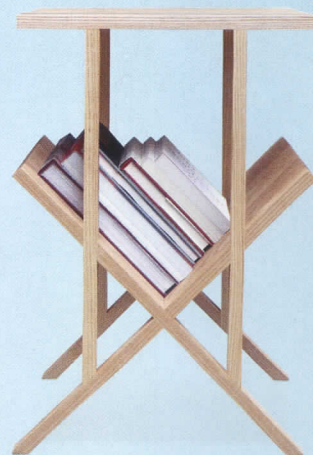
Marina Dragomirova
Bulgaria

Marina Dragomirova studied graphic and interior design in her native Bulgaria before decamping for London, where she landed in the products-design program at the Royal College of Art and interned with luxury fashion brand Alexander McQueen. Her peripatetic background and disparate influences are reflected in her growing body of work. Traditional Bulgarian carpet weaving inspired her Fuchila chair, which features an intricately woven nylon seat suspended from a loom-shaped frame. For her Stellar collection of glass lamps (below), made in collaboration with her studio mate Iain Howlett, she picked out thrift shop crystal pieces, then recombined and illuminated them with an LED system—which she says displays “an unexpected harmony.” marinadragomirova.com



Casey Lurie
United States

A Southern California native, Casey Lurie honed his aesthetic in art programs at Cal Arts and Northwestern University, but it wasn't until he met Teruo Kurosaki, founder of the influential Japanese furniture brand *Idée*, that his true purpose took root. Jumping at the chance to live and work in Tokyo, Lurie left behind his workshop in downtown Los Angeles—where he had started developing his first design, a line of plywood furniture—and spent three years soaking up the culture in Japan. His Lap table (right) and Primo shelving system (above) are directly influenced by his time there: simple wood and metal components interlock without tools or hardware for a streamlined version of a household staple. Now based in Chicago, Lurie plans to turn his focus to an expanded line of pieces with interlocking parts. caseylurie.com >



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“The designers I have affinity with are Tapio Wirkkala, for his sense of form, texture, and nature; Jasper Morrison for his no-nonsense approach; and Paola Navone for her ability to create drama.” —Aaron Probyn



Aaron Probyn
Great Britain

Enterprising British designer Aaron Probyn crafts minimalist kitchenware for mega-retailers like West Elm and Habitat. “It’s important for me to pair up with the right manufacturers, as the execution is crucial to the end result,” he says. Originally a carpenter, Probyn began exploring design by refurbishing midcentury housewares and selling them in London’s Portobello Market. Using the proceeds, he went to Kingston University, then landed a short stint with Habitat under Tom Dixon and another with Conran before establishing his own studio. Crate & Barrel approached him to create Orb barware (above), a collection of organic, slightly mismatched metal pieces. His latest endeavor skews a bit larger than the tabletop: He built a house for his family. aaronprobyn.com



Vera & Kyte
Norway

Vera Kleppe and Åshild Kyte are the talents behind the up-and-coming Norwegian design studio Vera & Kyte. The Bergen-based duo credit their mixed aesthetic influences and curiosity about materials—as well as eye-opening internships with companies Fora Form and Varier—for their early design successes. These include pendant lights in vivid lacquered birch and colored glass (above), a daybed that evokes leisure and relaxation in its steel-frame form, and a series of pedestal tables that the designers say epitomizes their focus on “unpretentious combinations of form and color.” Look for them in Milan at SaloneSatellite, premiering a new family of lamps as well as some updated versions of their tables and daybed. vera-kyte.com



Nick Ross
Scotland

It’s no wonder that designer Nick Ross—of the Stockholm studio that bears his name—often references historical events. For inspiration, he says, “You can’t beat a good BBC documentary. If the title starts with ‘Mysteries Of...’ then you already have my attention.” His Cararra marble White Lies series (above) transmits a post-modern interpretation of Greek and Roman sculpture, while an ancient trade route is the jumping-off point for his Baltic Gold shelving. Though his immediate plans are hazy—expect new work, potentially lighting, in stone and metal—Ross would someday like to collaborate with a team of archaeologists: “I have no idea how it would work, but it could be a lot of fun, kind of a speculative history project.” nckr.com >

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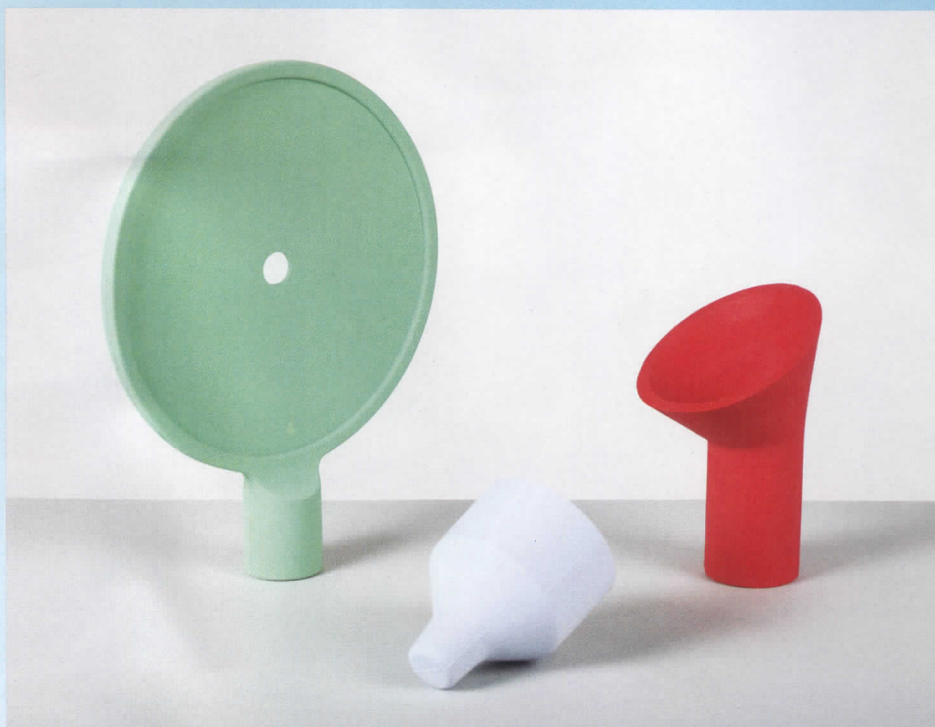
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Daniele Bortotto
Italy

Nomadic Italian designer Daniele Bortotto gleans inspiration from the places he visits: "I'm always on a train," he says. Bortotto has tapped into generations of craftsmanship found in Venice and Treviso, working with master glassblower Massimo Lunardon on his Passerelle vases; with perfumer Lorenzo Dante Ferro on a range of plucky silicone scent diffusers (right); and with 125-year-old textiles company Rubelli on I Sestieri, a Jacquard loom fabric that mimics the colors and textures of Venetian walls. Bortotto's craft-centric yet heady approach comes courtesy of IUAV in Venice and ECAL in Lausanne, Switzerland. Bortotto says that he mixes the practical and the theoretical, perhaps best expressed in his thesis project, a series of objects that explore scent and memory. danielebortotto.com



"We always approach an object considering its shape, function, colors, textures, material, but sometimes a smell can tell so much about the object and its story."
—Daniele Bortotto



Karoline Fesser
Germany

Inquisitiveness motivates German designer Karoline Fesser, who lives and works in her hometown, just outside Cologne. "When I started to think about design, I didn't even know the term 'design' existed," she says. "I was questioning and examining objects, asking myself why things are as they are." Fesser, who studied at the Aachen University of Applied Sciences and apprenticed with Dutch designer Ineke Hans, hopes one day to design an object that people can use throughout their lives. Her universal pieces often reflect a level of customization, ensuring that they can grow along with their users. The extremely adaptable Woonling chair (left), which debuted at SaloneSatellite in 2013, and her newly launched 96° shelf system prove that Fesser is well on her way to realizing that dream design. karolinefesser.de >



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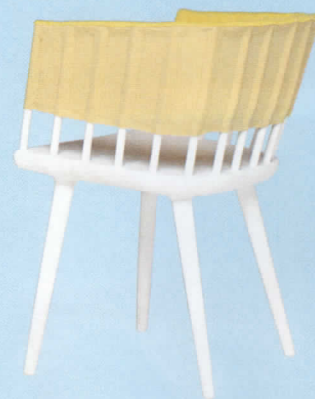
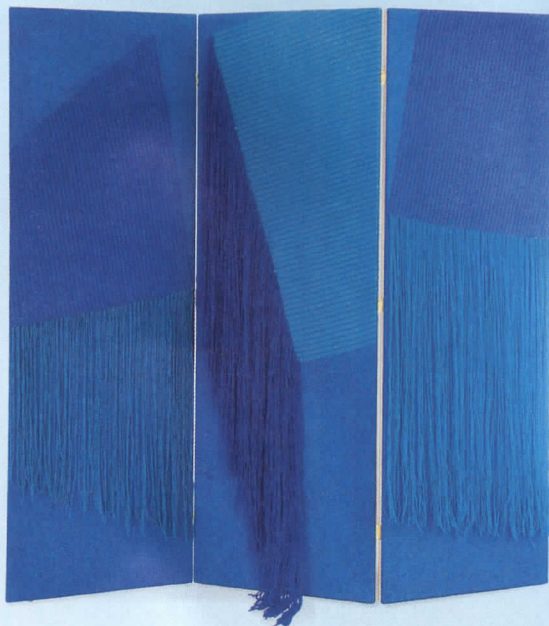
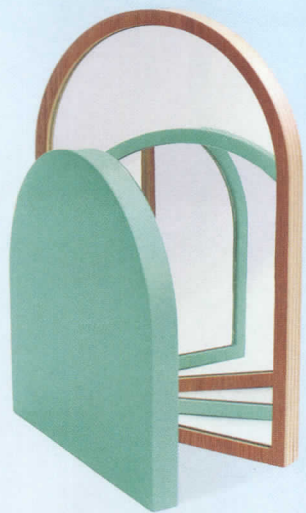
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Margaux Keller
France

Margaux Keller has come a long way since age 13, redecorating her room by arranging furniture and “pinning stuff on the walls.” She decided then, as a teenager growing up in Geneva, Switzerland, to attend design school in Paris. After she finished two design degrees, she found herself under the tutelage of Eugeni Quittlet during a “crazy” internship in Philippe Starck’s atelier. Since striking out on her own, she’s collaborated with high-design brands and everyday retailers alike, creating pieces like her Soupir tabletop mirror (above) and Fanfan, a cork children’s toy (top). Now she’s making a line of home goods for SIA, under the direction of designer Jean-Marc Gady, as well as pieces for Roche Bobois. margauxkeller.com



Henny van Nistelrooy
The Netherlands

With his upbringing in rural Holland, his education in London, and his current base in Beijing, Dutch designer Henny van Nistelrooy mixes the flavors of his multiple worlds into a colorful and eclectic cocktail. His Extract series—comprising a screen (above), daybed, and blanket—smacks with craft as machine-woven fabrics are unthreaded into new geometric patterns, rendering the material both translucent and fringed. Furniture from his YIFU collection is sculpted in the shape of traditional Chinese garments. “Lately the scale of projects has gotten bigger,” he says. “It will be nice to find a counterbalance at some point working on something very small and very precise. Perhaps a collection of watches?” studiohvn.com



NTN
Ireland

Ian Walton (who comes from a long line of physicists) and Marcel Twohig (the son of an artist and sculptor) both studied industrial design at Dublin’s National College of Art & Design. They didn’t meet until an overlapping stint at Design Partners, an international consultancy headquartered in Ireland. “Obsessed” with clarity and “achieving simplicity,” they eventually formed their own autonomous commercial design partnership called Notion, of which NTN is an entirely new branch. NTN comprises two thematic collections per year; the next, which debuts in September 2014 at the London Design Festival, encapsulates the idea of time and expands upon the existing Dowel chair and Waterford lamp (above). ntn.ie □

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PROJECT
House in the Grove
ARCHITECT
Arba, arba.pro
LOCATION
Veneux-les-Sablons,
France



Arba, the architecture firm founded by Jean-Baptiste Barachie and Sihem Lamine, designed a 1,786-square-foot residence for Dominique Jacquot 45 minutes outside Paris. The house is her sanctuary from city life.

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“What we love most is that wood is a material that continues to settle into its environment with time.” —Sihem Lamine, architect



The house has four varieties of wood that relate to one another with a similar material vocabulary. “It is all about finding ways to assemble pieces of the same nature,” says Lamine.

Glass doors printed with a serigraphy technique (above) are on two sides of the house. Jacquot sits at a dining table and benches designed by Arba and built by Menuiserie Ressay.

Dominique Jacquot didn't have many parameters in mind when she started imagining her house in the countryside, 45 minutes outside Paris. One requirement, however, was plenty of wood. She ran across architect Jean-Baptiste Barache's wooden A-frame house in Normandy and liked that it was “pure and poetic.” So she enlisted his firm, Arba, to “create and invent”—as long as an open living plan and a space to practice yoga were

part of the deal. Following Jacquot's basic brief, the architects chose northern pine to frame the two-bedroom structure, untreated larch wood for the cladding and window framing, ash for the ground floor, and spruce for the attic.

The modest structure is heated by a wood stove, uses a solar vacuum tube for hot water, and recycles rainwater to run the washing machine and toilet. Consequently, the house is low-emission,



Though it's built with sturdy framing, Arba's House in the Grove doesn't skimp on transparency. At the top of the gabled volume, battens form a double layer with louvers that allow daylight into the two bedrooms (above).



and for its remaining energy needs, it's linked to a 100 percent renewable grid supplied by the French company Enercoop.

“Our attitude integrates humility, compactness, smoothness, reduced scales, and respect for the existing vegetation,” Barache's partner, Sihem Lamine, says of the design. “Our process is to create buildings while stripping the architecture from every arrogant gesture toward its environment.” □

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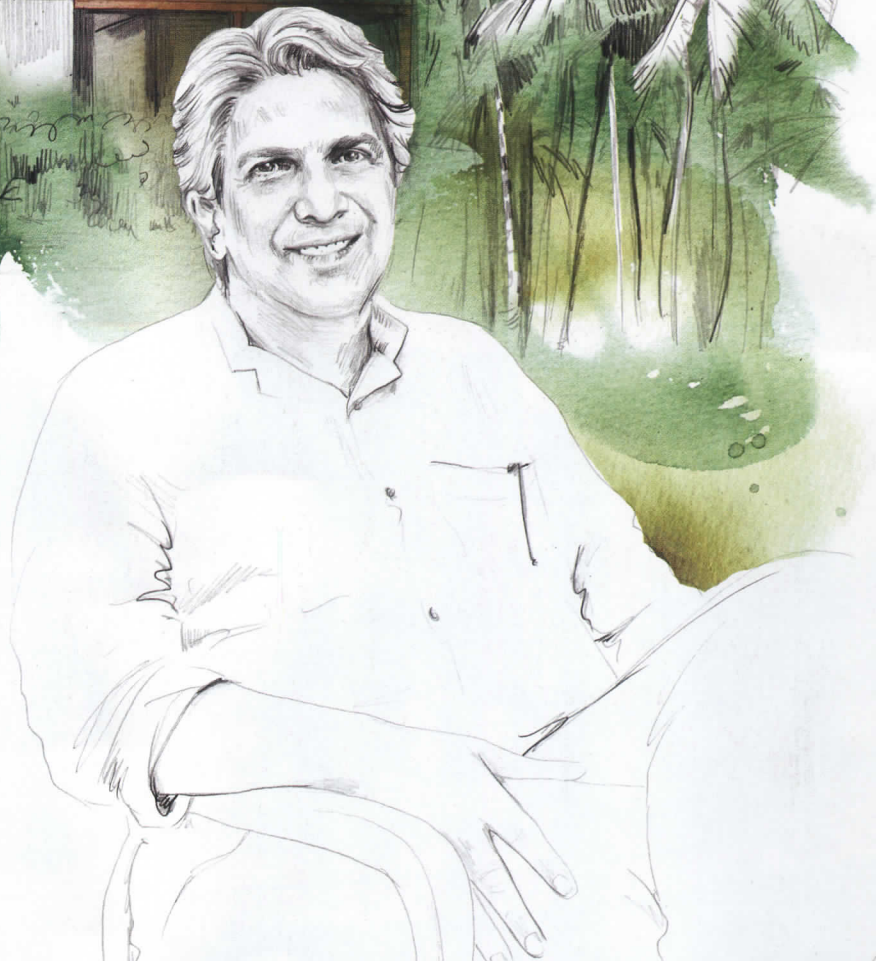
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Slow Build Movement

With a workshop on Mumbai's rural outskirts and a fleet of artisans who handcraft every detail from scratch, architect Bijoy Jain of Studio Mumbai is raising the bar on Indian design.

TEXT BY
Kerstin Rose
ILLUSTRATION BY
Elisabeth Moch



One afternoon, on a plot of land 30 minutes south of Mumbai, India, architect Bijoy Jain is showing a client around. It is 104 degrees in the shade, and the client, a young IT executive, wears shorts and designer sunglasses. Jain, who often has his best ideas onsite, suddenly stops by a gnarled tree, places his hand on his forehead. "This is where your house will be," he says. "And I already have an idea..." Then Jain pauses for a long time; the silence begins to make the client nervous. The young executive offers a contribution to the planning of his future home: "You get a fantastic view of the valley from here," he says cheerfully. Jain gives him a very serious look and says, "No, you will not get that view. The windows

will face out onto the mountains." As a consolation, however, he promises a wooden terrace that the IT executive can step onto whenever he wants to look at the valley.

It's a typical client meeting. Anyone who commissions Jain to build a house must be willing to compromise.

Jain, 49, sees his projects as attempts to achieve a unity of architecture, interior design, and landscape. In 1995, after six years in the United States and London—studying in St. Louis, Missouri; working at Richard Meier's office in Los Angeles—he returned to India and established his own architecture firm, Studio Mumbai, and an adjunct campus for living and working in Alibaug, a 40-minute drive and ferry ride >

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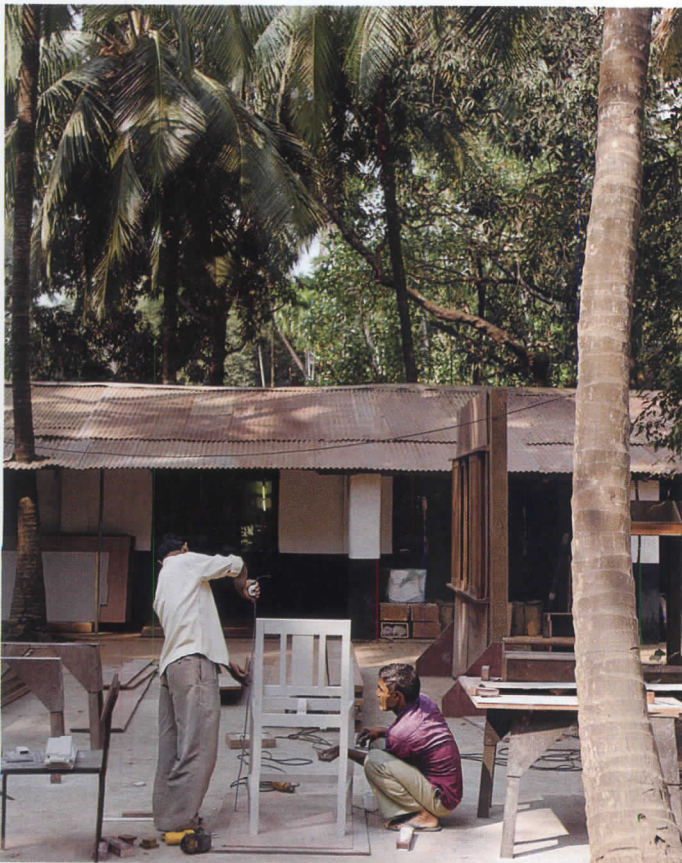
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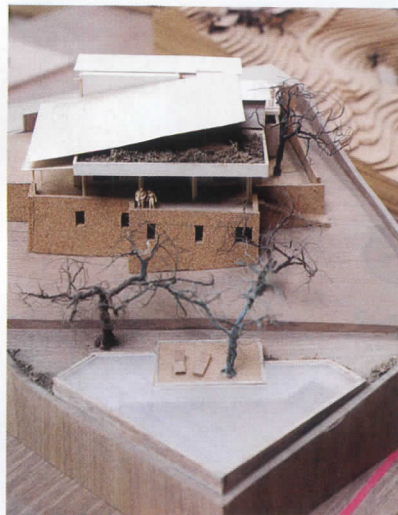
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from Mumbai. Because he was unable to find construction firms and suppliers that met his high standards, Jain went out and recruited specialist workers from across India—many from the state of Rajasthan, known for its historic buildings and culture of craftsmanship—and opened his own workshop. Studio Mumbai's jungle-like compound includes worker homes, Jain's private residence, and the studio itself, an open structure framed by steel girders and topped with a corrugated iron roof. His staff architects work on their laptops in the open air, brooding over concepts that their boss has drawn in his notebook or visualized at a future construction site, using stones or chalk to sketch at a scale of one to one. Right alongside the architects are workers who handcraft whatever Jain needs for his buildings: windows, walls, furniture, doorknobs, handles. Even the toilet paper holders come from the workshop. >



Bijoy Jain's studio and workshop (above) is in Alibaug, India, 40 minutes outside Mumbai. "Part of the idea of moving to this rural place was to find a way to connect back to the fundamental conditions of rain, soil, our relationship to the trees, and our relationship to the land," Jain said at a

Current Work lecture at the Architectural League of New York in 2011. "It was very intuitive to move away from the city and move to this smaller space." Models, like the one below, allow Jain to "practice" building the home and to understand the process from a mathematical standpoint.





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Although sustainability and ecological awareness are still low priorities in booming India, Jain focuses on “building with nature, using resources sensibly, and achieving the highest possible quality.” Before he sits down to design a house, Jain makes a comprehensive study of its surroundings. He observes the course of the sun, measures the amount of groundwater on the land, and takes into account every tree and hill, every hollow and rock formation. Working this way, he develops a solution for each project. His prizewinning Palmyra House, built in 2007, is set into a grove of coconut palms. Two tall, airy pavilions with floor-to-ceiling louvered walls are sited in a sandy courtyard with a lap pool. “In a dense coconut grove, we only cut down two trees,” Jain explains. >

The Palmyra house was built in 2007 as a writer’s retreat outside Mumbai near the Arabian Sea. Although the resident was most interested in the coastal proximity, Jain was drawn to the site’s coconut grove and, after examining the site, carefully slipped the home among the trees, cutting only two down. Palmyra, a local and widely available tree, was used for the home’s louvers.



PHOTOS BY CHRISTIAN SCHAUJIN

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From the road, the Belavali House, built at the edge of a small farming village in Belavali, India, in 2008, is unassuming. "I wanted the house to blend in with its environment," Jain says. As in most of his buildings, the walls and floors are sealed and waxed with a coating of cement, chalk, and pigments. They shimmer in a shade of green that corresponds to the color of the mango leaves that press against the home's windowpanes.

Jain works slowly and steadily; he jokingly describes himself as the slowest architect in India. His last residential building was Copper House II, built in 2010, of native wood and thin sheets of metal. He's currently planning residential and office towers in Mumbai and China. "Sometimes it takes me a long time to explain my ideas," he says. "But, at the end of the day, my clients trust me and follow me." □



The Belavali House features walls and floors coated with Jain's signature plaster, a mix of lime and black granite meant to mimic shadows in a natural gradient. The majority of the furniture in the home, including the pieces in the living room (left), is handmade

in Jain's studio, where he employs skilled craftsmen who are intimately familiar with using local, high-quality materials. Although many of them lack official college degrees, Jain chose them for their unparalleled expertise.



PHOTOS BY CHRISTIAN SCHAULIN



Ori Salt and Pepper Mills

Designed by Anderson & Voll for HAY, \$35

The Ori Salt and Pepper Mills are a geometric and colorful addition to a tabletop. Designed by Andersson & Voll, the mills feature a ceramic mechanism that grinds pepper, salt, and other spices.



Revolver Stool

Designed by Leon Ransmeier for HAY, \$350

A barstool that rotates a complete 360 degrees, the Revolver Stool can be used at a bar, kitchen counter, or as occasional seating. Leon Ransmeier designed the stool with a footrest for added comfort.



Copenhagen Desk 190 and Copenhagen Chair

Designed by Ronan and Erwan Bouroullec for HAY
Desk \$1,510; Chair, \$375

The Copenhagen Desk 190 and Copenhagen Chair were designed by Ronan and Erwan Bouroullec for the new buildings at the University of Copenhagen and combine minimalism with decorative details.



Shop Hay at the Dwell Store

Founded in 2002, HAY is a Danish design company that creates modern, innovative products that recall the greatness of 1950s and '60s Danish design. One of the most exciting global brands in contemporary design, HAY consistently launches new products that reimagine modern living, both at home and in commercial settings. With a focus on collaborating with emerging designers and established design talents alike—Scholten & Baijings, Ronan and Erwan Bouroullec, and Sebastian Wrong to name a few—HAY's products are architectural, accessible, and versatile. The global brand's furniture and accessories have been featured in hotel, bar, and restaurant venues across the EU, with a growing presence in North America as well. The comprehensive design brand maintains a simple, straightforward design and a joyful personality with all of their products, including their new Copenhagen series.

See more new designs from HAY and other leading international design brands at the Dwell Store.

Keynote and Notable Speakers

At Dwell on Design 2014, hear first-person accounts of how design can change lives and transform communities.

Our keynote speaker, Stephen Burks, has made it his mission to give the work of developing-world craftspeople a wider audience in the world of name-brand design. Through his New York-based industrial design studio, Readymade Projects, Burks has developed products for brands like B&B Italia, Estée Lauder, and Missoni. Burks will kick off Dwell on Design 2014 with his keynote discussion with Editor-in-Chief Amanda Dameron, expounding on his efforts to bridge the worlds of ground-level craft and high-end design.



Stephen Burks

The designer's work has reached its fullest expression through his Man Made series (A) in collaboration with Senegalese basket weavers and, more recently, his DALA line of outdoor furniture for Dedon (B). The lounge chairs, ottomans, and stools in this collection are created by weavers in a factory in the Philippines. Burks encourages the artisans to introduce subtle variations in the weaving, making each piece one of a kind. Here he sits down with Dwell to share more ahead of his appearance at the show in June.

Tell us about the artisans you worked with for your Man Made series.

Man Made is specific to Senegalese basket weaving. I said, Let me start with one country, one people, one craft, and apply it to objects I might be making for the home. I tried to design the patterns but it is really a collaboration. There is no way of controlling what the artisans are going to make. They weave not only the pattern and form, but also the color. It's very improvised and, technically, super difficult to do! If they can make your laundry basket, why not your coffee table or pendant light?

Who inspires you?

The midcentury designers who inspire me were all travelers. Alexander Girard was a big wanderer and collector; Charles and Ray Eames talked specifically about the influence of other places [on their work]; and Isamu Noguchi was a hybrid between Japanese and American design.

Tell us about your Dedon collaboration.

The Philippines has the highest level of weaving craft in Asia, and a brand like Dedon epitomizes a level of investment in technique to make a product that is unique and fully recognizable in the language of contemporary design. The collaboration has been very symbiotic and has gone really well. I insist on going to the Philippines and working hand in hand with the artisans for at least a week instead of staying in my studio and sending drawings. The closer we get to the making, the more influence we have as designers, and the closer we get to the artisans, the more we can help maximize their expression. readymadeprojects.com >



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Meiri und Meiri

dornbracht.com/pivot dornbrachtam@dornbrachtgroup.com
Product Design Sieger Design

Dornbracht's newest kitchen faucet, Pivot, is at Dwell on Design, booth 938.

Culturing Life



Peter Williams

Good design needn't be an end unto itself. Peter Williams, a Jamaican-born architect, understands that architecture and design, when deployed in the right way, can promote longer, healthier lives among residents of third-world countries. His group, ARCHIVE Global, built five prototype houses in Saint-Marc, Haiti—a country with a troubling tuberculosis problem—that were designed with the input of 20 architects (A and B). The houses promote good health by using stacked ventilation with perforated walls to maintain steady airflow while drawing in ample sunlight. Williams will be at Dwell on Design to present his unique approach to architecture, and how design should be about more than just aesthetics. archiveglobal.org



A



B



C

Max Barenbrug of Bugaboo

As a mobility-obsessed design student in Eindhoven, Max Barenbrug was looking for a graduation project when it struck him that parents were struggling with poorly designed strollers that held little or no stylistic appeal, particularly for men. With an idea in place, he co-founded Bugaboo, and the first stroller was introduced in 1999. Within a few years, Barenbrug's innovation had turned the baby stroller into an unlikely status symbol—one that endures, most recently, with fabric designs by Andy Warhol (c). Barenbrug's appearance at Dwell on Design comes at a critical time for Bugaboo, which is preparing to move its headquarters to a cavernous former ship factory in central Amsterdam. The company also is teasing a new mobility-oriented innovation that, Barenbrug coyly says, he isn't at liberty to discuss quite yet.

You've said that the idea of mobility is very important to you. How did that interest inspire the development of the Bugaboo stroller?

I've always been busy working with bikes, making small carts—motorized carts. In the wintertime, I'd put spikes through my tires so I could drive around on the ice. It was my main interest,

but I did not know you could make money with it. I thought maybe I could become a car mechanic, but I was not too interested in that. It was more about the concept of mobility and what you can achieve with it, the fun that will bring. The conceptual element is very important; to position your product in a competitive environment, how does it work? How do you distinguish yourself?

Beyond the mechanical aspects of your strollers—the frame, the suspension—textiles obviously represent a major component. How do you keep up with innovations in that area?

With a car, a beautiful body and a beautiful interior—that contrast is very nice, so that's what we did very successfully, I think. Also, taking the seat off and carrying it was a new feature that didn't exist. So when you took the seat off, that was something very nice that you could put in your house. We have a lot of fabric engineers who are continuing to search for new fabrics, for new, innovative ideas. The most innovative idea we had with fabrics was you could personalize them by buying a very slim cover, so you could very easily change the color of your stroller without spending too much money. bugaboo.com >

ILLUSTRATION BY ELISABETH MOCH

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Commune

One of the more surprising developments in Los Angeles of late has been the rebirth of its downtown. Once so barren that it doubled as a post-apocalyptic dystopia in the 1971 film *The Omega Man*, downtown Los Angeles was recently named “America’s Next Great City” by *GQ*. The four-member design firm Commune deserves at least some of the credit, having collaborated with the Ace Hotel chain on a new location that opened in the former United Artists Theatre building in January (A). Roman Alonso, Commune’s creative director, sees the hotel helping to continue a “sustainable revitalization” of downtown. “A lot of people who actually work downtown also live downtown,” he says, “so we hope it will become a neighborhood rather than a tourist destination.” Alonso and his fellow principals Steven Johanknecht, Pamela Shamshiri, and Ramin Shamshiri will join us onstage to continue the conversation. communedesign.com



A



B



C



D

Rios Clementi Hale

Another milestone in the rebirth of downtown L.A. was the opening in 2012 of the first phase of Grand Park. (A second phase is due to be completed in the fall.) Designed by the L.A. firm Rios Clementi Hale, the \$56 million park replaced the sterile Los Angeles County Civic Center Mall and brought a street-level, pedestrian quality to a neighborhood where it had been sorely lacking (C and D). We’ll talk to three of the firm’s principals—Mark Rios, Tony Paradowski, and Greg Kochanowski—about their approach to the park and their collaboration with Sussman/Prejza, which created the “look” for the 1984 Summer Olympics and designed the signage for the new park (B). “From the beginning, it was intended to be the ‘park for everyone,’” Paradowski says. “It’s great to see such a diversity of people enjoying it, from families and dog owners to lawyers and jurors on break from the courts building.” rchstudios.com >

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Business of Design

Collaboration and education among industry professionals remain essential to bettering architecture, design, and landscaping projects around the world.

Few other design events gather more industry professionals together than Dwell on Design. This year, as in years past, we are proud to partner with established organizations such as the American Society of Interior Designers, the American Institute of Architects, the American Society of Landscape Architects, and the Association of Professional Landscape Designers, among many others. Key partners also include the U.S. Green Building Council, which will offer green-building-focused programs and introduce an exciting new initiative at the show.



Artecho

Before she founded the landscaping component of the Venice, California-based architectural firm Artecho, American Society of Landscape Architects (ASLA) member Pamela Palmer worked for PWP Landscape Architecture. There, she contributed to projects in the United States and abroad, including in Shikoku and Kobe, Japan. These experiences informed her design aesthetic, which revolves around the study of light. At the show, Palmer will present *Chasing the Light: Living in California Landscapes*, exploring how she shapes environments in which clients can experience the beauty of light and landscape throughout the day and year. Palmer's talk will include specific examples from her work—such as a project in Northern California (A and B)—and offers ASLA credit. artecho.com



Robin Wilson

Among the professional speakers onstage and in our classrooms will be members of the Sustainable Furnishings Council, which seeks to promote eco-friendly practices among design manufacturers, retailers, and consumers. New York-based designer Robin Wilson, who recently recruited a slew of design professionals to donate their time to building the Eco Bungalow for a Los Angeles family who lost everything in a fire, will talk about creating healthy environments for children. robinwilsonhome.com



Mitchell Gold + Bob Williams

Celebrating 25 years in business this year, the North Carolina-based designers behind the Savoy chandelier (C) and the Frida dining chair (D) will give a presentation on furnishing small spaces. mgbwhome.com

PHOTOS BY JACK COYIER PHOTOGRAPHY (A, B); ILLUSTRATION BY ELISABETH MOCH



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Bill Worthen

Every month, San Francisco-based architect Bill Worthen sits down with designers, urban planners, and fellow architects to contemplate, as he says, "how to collaborate with other architects on the business of design." The group, fittingly named the Collaborative, seeks to make sustainability "fun, interesting, and understandable to all," he says.

Worthen also runs Urban Fabrick, which provides consults to architecture firms and their project teams to assist them in meeting, understanding, and building according to new green building code requirements. Most recently, the firm served as the LEED consultant on 181 Fremont Street, a mixed-use tower by the firm Heller Manus in downtown San Francisco expected to be completed in 2016; the nearby Transbay Transit Tower; and area veterans buildings, including the VA Clubhouse and Recreation Facility in Palo Alto, California, designed by MEI Architects and landscape architects Smith + Smith (A). Onstage, Worthen will share his expertise on ways in which professionals can work together toward a more sustainable future. urbanfabrick.com



Ada Bonini

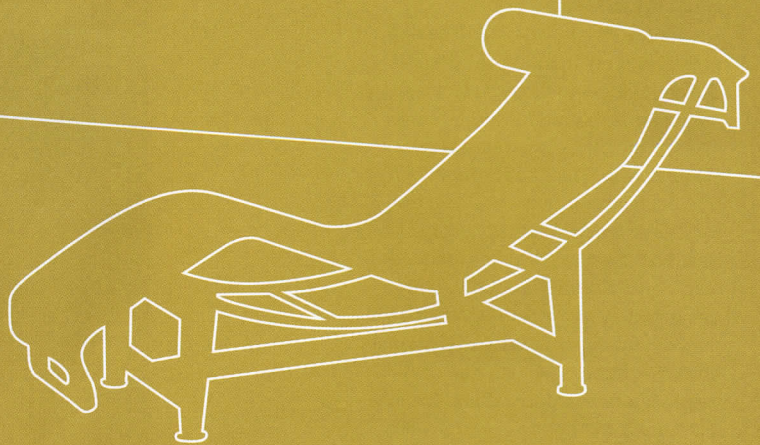
Celebrating the tenth year of her Vancouver-based firm, Bob's Your Uncle Design, Interior Designers of Canada (IDC) President Ada Bonini has myriad projects to her credit, including several units for the sustainable UniverCity community near Simon Fraser University in British Columbia (B and C). "When designing a small space, we start with basic human factors of emotion—the feeling of privacy, of nesting, of nourishment, of cleanliness, of proximity—and we stretch those boundaries to comfortable levels," says Bonini, who will speak specifically to these issues in her presentation, *Small Spaces, Big Design*. "Can we still feel a sense of connectedness to our external surroundings? Do we get enough natural light to soothe the soul? It is a questioning of function, of what truly is a requirement to keep us satisfied and, in some instances, sane," she says. "When we can answer these questions, we then start innovating on space-saving techniques." Attendees will receive IDC credit. byudesign.com

PHOTOS BY BARRY CALHOUN PHOTOGRAPHY (B, C); ILLUSTRATION BY ELISABETH MOCH

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Scandinavian Style

We've long championed the work of Scandinavian architects and designers in our pages. This year we're expanding our coverage at Dwell on Design.

With a functionalist, minimalist sensibility, it's no wonder Scandinavian design has had a strong footing in our magazine's 14-year history. At Dwell on Design, we continue our tradition of highlighting innovative work and people from Denmark, Norway, Sweden, and Finland—this time in a live format.



Hilde Angelfoss

As director of innovation and design at the Norwegian furniture company Stokke, Hilde Angelfoss dedicates her time to creating furniture rooted in the principles of sustainability, simplicity, and beauty. Throughout its 82-year history, Stokke has held true to Scandinavian notions of utility plus beauty and since 2006 has focused solely on children's products. "We design with a purpose," Angelfoss says. "Not only to make attractive functional products, but to stimulate the connection between parents and their children." Join Angelfoss and Dwell's editor-in-chief, Amanda Dameron, in a discussion about creating functional products that don't compromise aesthetics. stokke.com

Hygge—a Danish word roughly pronounced "hoog-eh"—has no direct translation to English; it's a somewhat enigmatic feeling of warmth, coziness, and friendliness that's an important part of Scandinavian culture and interior design. Our pavilion dedicated to Scandinavia will be decked out with furniture and accessories that embody this concept alongside photographs of houses published in our pages—such as a summer house in Denmark by architect Jesper Brask (A) and a renovated loft in Copenhagen by Vipp Chief Designer online Morten Bo Jensen and his wife, Kristina May Olsen (B)—highlighting how anyone can have composed spaces that are quintessentially *hygge*. >



PHOTOS BY KARINA TENGBERG (A); ANDERS HVID (B); ILLUSTRATION BY ELISABETH MÖCH



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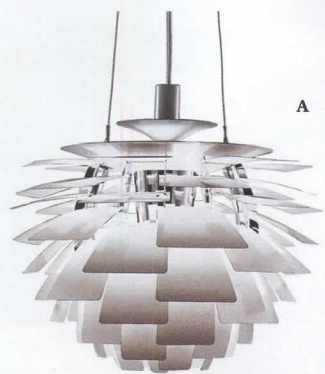
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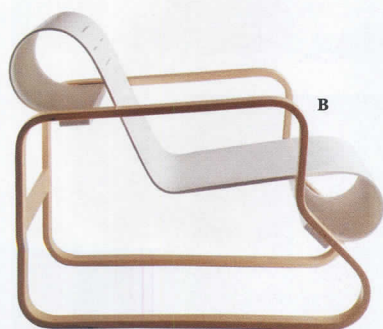
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A



B

Scandinavia via L.A.

Modern yet craft-oriented furnishings—like Poul Henningsen’s Artichoke lamp (A), Alvar Aalto’s Paimio armchair (B), and Arne Jacobsen’s Series 7 Chair (C)—proved appealing for midcentury homeowners in Los Angeles thanks in part to Frank Bros., the local retailer that John Entenza enlisted to help furnish his Case Study homes. “Frank Bros. breathed life into the architects’ buildings and helped visitors imagine new lifestyle possibilities in post-war America,” says Jennifer Volland, a historian at work on a book about the store. Learn more about the legacy of Scandinavian design in Los Angeles from our onstage panel featuring Volland.



C



D

On the Show Floor

Our Dwell-curated pavilion on the show floor celebrates the unique modern design heritage found in Norway, Finland, Denmark, and Sweden. We’re inviting young designers, furniture and technology companies, and product manufacturers to share their latest creations and concepts, exploring what Scandinavian design means today. In addition, we’ll exhibit images of our favorite projects, like the lakeside prefab prototype by Helsinki architect Ville Hara and designer Linda Bergroth (D and E)—a project we love for its structural innovation (assembly requires only a screwdriver), sensitivity to nature, and artful appearance. >



E

PHOTOS BY ARSI IKÄHEIMONEN (D, E); LOUIS POULSEN (A); PHOTOS COURTESY ARTEK (B); FRITZ HANSEN (C)

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A

Emerging Talents

Get a firsthand view of the designers of tomorrow, who bring a fresh eye to everything they create.

“We are called to be architects of the future, not its victims,” R. Buckminster Fuller said. At Dwell on Design, we’ll showcase what promises to be a very bright future thanks to young architects and designers who are making positive impacts in their fields. This year’s crop of student work—selected from, among others, Art Center College of Design, UCLA Architecture and Urban Design, SCI-Arc, and the Architectural Association School of Architecture in London, whose visiting students will partake in a collaborative charette with the University of Southern California—will be exhibited in our Design for Tomorrow Pavilion.



Alice Kimm

Each year, we invite students from local architecture and design schools to display their work on the show floor. At the core of these exhibitions is an unseen army of mentors. One such guru is Alice Kimm, director of undergraduate architecture at the University of Southern California and principal at the Los Angeles-based firm John Friedman Alice Kimm Architects. “Architecture is so much about process, so it’s important for students to be mentored by faculty who are active designers, who live and breathe the process themselves,” says Kimm, whose firm’s Graduate Aerospace Laboratories at the California Institute of Technology (GALCIT) project (A) was inspired by wind tunnels. arch.usc.edu



B

Al Que Quiere

Matthew Sullivan, the mind behind Los Angeles-based Al Que Quiere, a Latin phrase that roughly translates to “he who wants it,” will join us onstage to talk about his postmodern design influences. In the Conny Plank bench (see Dwell, March 2014), and the Leila chair (B), coffee table (C), and desk (D), we see a playful, craft-based take on the geometric silhouettes of the Memphis Movement. “My main interest is what I consider genealogical,” Sullivan says. “I’m anti-‘out of nowhere’ design. It’s nice to make something that openly references the past.” With inspirations ranging from William Carlos Williams to MC Escher and Buster Keaton, Sullivan promises to bring a lively point of view. aqdesign.com >



C



D

PHOTO BY FOTOWORKS; BENNY CHAN (A); ILLUSTRATION BY ELISABETH MOCH

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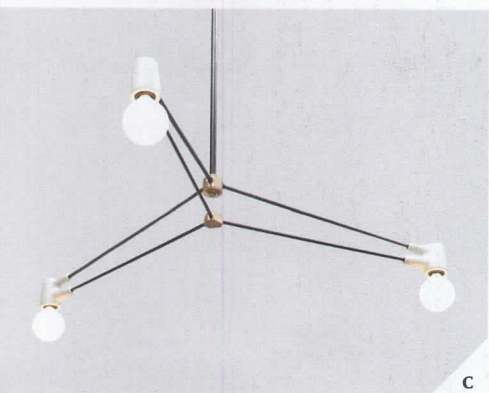




A



B



C

Brendan Ravenhill

In the globalized world of design, artisans who embrace locally sourced and meticulously handmade objects are steadily making names for themselves. Take Brendan Ravenhill, who runs a studio in the Echo Park neighborhood of Los Angeles. He'll take to the *Dwell on Design* stage to extol the virtues of craftsmanship and accessibility as it relates to emerging designers. He likens his Black Cord chandelier (A) to a "vintage Tinkertoy," and introduced a similar vintage-industrial vibe with his Grain pendant (B), whose aluminum shade is formed over a sandblasted wooden mold. Defined by its simple tensesgrity is the Cord pendant (C), made and assembled in the USA. brendanravenhill.com

Jonathan Olivares

Los Angeles-based designer and researcher Jonathan Olivares is not content with his industrial design background. Since graduating from Pratt Institute in 2004, he has undertaken numerous projects, designing furniture for the likes of Danese, Driade, and Knoll, the latter for whom he created the Olivares Aluminum Chair, a space-saving stacking chair in colorful matte finishes (D). During the course of his chair's development with Knoll, he worked with the office manufacturer to broaden his view of the office environment with an imagined outdoor work setting for educational and business environments (E) that he then exhibited at the Art Institute of Chicago in 2012. He also wrote a book, *A Taxonomy of Office Chairs*, to accompany the exhibition. Olivares will join a discussion on how to merge business practice with design. jonathanolivares.com >



E



D

PHOTOS BY YOO JEAN HAN (D); COURTESY JOOR (E); ILLUSTRATION BY ELISABETH MOCH

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Kitchen and Bath

Explore new innovations for the workhorses of our homes, from green kitchens to super-smart appliances.

Design can make or break kitchens and bathrooms, determining whether a stovetop heats up quickly, a washing machine saves water, or a stone floor stands up to excessive wear. Innovation is a must for the brands set to appear at Dwell on Design, and their inventiveness helps preserve raw materials and protect crucial landscapes around the globe. From smartphone-controlled wall ovens to powerful showerheads, well-designed kitchen and bath products elevate our homes from basic to brilliant. Our industry partners from the National Kitchen and Bath Association (NKBA), will host several NKBA-credit educational sessions at the show, including a **Design Through Visualization course** by past president John K. Morgan. **Onstage, creative minds and personalities behind the goods will join us for talks, illuminating what's happening now and what comes next.**

Dacor

Public appetite for chef culture has never been greater, so it comes as little surprise that we want more from our own kitchens, too. Southern California-based Dacor specializes in products for ambitious home cooks who demand the same level of innovation from their ovens as they do from their tablets. At Dwell on Design, Dacor's director of business and product development, Kevin Henry, will take to the stage to talk about the connected kitchen, revealing how technology now makes it possible for home cooks to interact with their appliances. A case in point: the Discovery iQ Wall Oven (B and C), which can be turned on or off via smartphone. dacor.com



B



A

Danny Seo

As sustainability becomes less of an option than a necessity, green lifestyle expert Danny Seo occupies a crucial niche. The designer and media personality will speak about sourcing American kitchen products and preview the recent kitchen renovation inside his 1950s rural Pennsylvania home (A), to be featured in an upcoming issue of Dwell. Seo's

own line of American-made home goods includes a slew of upcycled products, from repurposed driftwood lamps to recycled steel knife sets, plus eco-friendly cleaning products and quick-drying, energy-saving bath towels. His all-American project features products and appliances from companies that manufacture in the USA, including Bosch and Kohler. dannyseos.com >



C



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Toto

Known for its philosophy of going beyond compliance in the production of its water-wise toilets, Atlanta-based Toto also manufactures a line of bath fixtures that save water and energy, such as the lever-handled Keane faucet (A). Among the company's green design innovations are hydro-powered products, in which faucet sensors are powered by the water flowing through the faucet. As a presenting sponsor of Dwell Design Week—an ongoing design celebration spanning June 13–22, ahead of and concurrent with Dwell on Design—Toto will host a talk in their West Hollywood showroom on the greenest houses in Los Angeles. totosa.com

Floor Models

The kitchen and bath brands exhibiting at Dwell on Design thrive on innovation, but not at the expense of ease of use. On the kitchen side, GE Monogram induction cooktops, Sub-Zero and Wolf refrigerators, and True Professional Series wine storage systems enhance home-cooked meals. Keystone Cabinetry, Perlick bar and beverage, Bauformat, Kalamazoo grills, and LifeSource Water Systems round out the look and functionality of the kitchen.

Brizo, last year's winner of the Dwell on Design Best Booth award, will return and will be joined by last year's Sustainability category winner, Lacava. Toto will bring its energy-saving bathroom line, and Hansgrohe will display its high-design concepts at the show. Countertops and floors by surface specialists Cosentino, Patina wood flooring, Geologica, Vetrazzo, Bedrosians, Majestic Gemstone, Crossville, and Florida Tile will be displayed. At press time, rounding out our coverage are bespoke kitchen and bath offerings from Samuel Heath, Blu Bathworks, Duravit, MTD Bathroom Vanities, American Standard, and Victoria + Albert limestone baths.



The Greater Hood

Home-cooked meals tend to linger, leaving greasy clouds above the stove and cloying scents around the house. In fact, our kitchens create more indoor air pollution than any other room. But good design can mitigate the damage. Products by Dwell on Design exhibitors Broan-NuTone and Best, from unobtrusive home ventilation systems to ceiling fans, optimize the air at home. Their Italian-influenced range hoods—essential to an unpolluted home—blend energy efficiency with a modern aesthetic, utilizing sleek curves and bold shapes. From the Sorpresa collection, the Sphera (A) might be mistaken for a mod pendant lamp, while the Intrigue and Fusion play with geometries. broan-nutone.com bestrangehoods.com



Miele

Intelligence is desirable, perhaps no more so than in our home appliances. Dwell on Design mainstay Miele creates forward-looking products that respond intuitively to individuals and the world at large. For example, we have access to less than 1 percent of the Earth's water, much of which is slurped up by our clothing production industry. The dearth drives Miele's line of water-efficient washers and dryers, which use technology to preserve fabrics and minimize water and energy use. This intuitive technology is also integrated into Miele's energy-saving kitchen appliances (B), which blend well in the modern kitchen of Dwell Home Venice (see Dwell, December/January 2014). Also look for Miele's always-enticing cooking demos on the show floor. miele.com □

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Topped with a ski slope, the Amager Bakke waste-to-energy plant in Copenhagen will double as a tourist attraction when it opens in 2017.

Burn It Clean

With Europe leading the way, waste-to-energy plants are turning an unlikely resource—garbage—into electricity.

TEXT BY
William Lamb

In an industrial area not far from the center of Copenhagen, a giant wedge-shaped edifice is taking shape. When it is finished in 2017, its sharply angled roof will be home to one of the Danish capital's newest and most unusual tourist draws: a ski slope.

But the building's name—the Amager Bakke incinerator—exposes it as more than a mere novelty; it's also an ambitious attempt to solve a vexing problem. When it is up and running, the \$650 million piste-topped plant will have the capacity to burn up to 400,000 tons of garbage each year, producing enough heat and electricity for about 150,000 households.

Denmark and other European countries are generating more of their electricity by burning garbage, reducing their energy costs and reliance on fossil fuels while sharply curbing waste on a crowded continent where landfill space is scarce. In 2011, the most recent year for which statistics are available, there were 454 waste-to-energy plants operating in Europe, burning 78 million tons of garbage and industrial waste, according to the Confederation of European Waste-to-Energy Plants. In many cases, operators have worked with celebrated architects—Bjarke Ingels in the case of Amager Bakke—to turn these potential eyesores into objects of civic pride, >

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Architect Bjarke Ingels says the Amager Bakke plant (above) exemplifies “the idea that sustainability is not a burden, but that a sustainable city in fact can improve our quality of life.” The smoke-stack was designed to blow a smoke ring every time a ton of carbon dioxide is released.

deftly dodging the NIMBY (“not in my backyard”) issue.

Contrast this with the United States, where just 86 waste-to-energy plants—no more are planned at present—burn around 29 million tons of refuse per year. A 2013 report by the Center for American Progress, a progressive Washington think tank, cites several reasons for the discrepancy, including the ready availability of cheap landfill space, a patchwork of local policies governing waste disposal, and, surprisingly, opposition from environmental groups that fear a push for waste-to-energy would have the perverse effect of reducing recycling rates.

“Europe is so far advanced in this area because, in the U.S., we have an abundance of cheap land and cheap energy, and in Europe they really don’t have the room for landfills in many countries,” says Matt Kasper, special assistant for the center’s energy policy team and the author of the report. “They also recognize that landfills have a major climate impact, and so they have hastened the development of waste-to-energy and have policies that have restricted the creation of new landfill sites.”

Waste-to-energy plants burn trash in a combustion chamber, generating heat that boils water. The resulting steam spins turbines, generating electricity. Modern >

The aluminum bricks that make up the facade double as planters (above right), giving the plant—which, at 260 feet, will be one of Copenhagen’s tallest buildings—the appearance of a snow-capped mountain. Spaces between the bricks let light penetrate deep into the plant’s core (above left).

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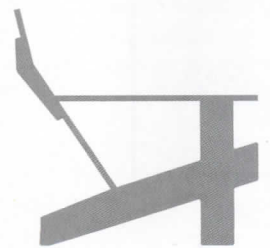
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Proponents of waste-to-energy plants say they offer a safe and surprisingly clean alternative to landfills, where about 69 percent of U.S. garbage is taken, according to the Center for American Progress.

How It Works

- A Trash is taken to the plant by truck and is stored in a bunker before a grapple transfers it to a combustion chamber.
- B The trash is burned, causing water to boil. The resulting steam spins turbines to generate electricity.
- C Fly ash, metal, and particulate matter is collected for use in road construction and to produce landfill covers.
- D Gases are collected, filtered, and cleaned before being emitted. Remaining residues are collected and sent to landfills.
- E The electricity generated by the spinning turbines goes to a switchyard and then is transferred to the electrical grid.

plants are outfitted with state-of-the-art scrubbers and filters that capture sulfur dioxide, hydrochloric acid, and other pollutants and clean them before they are emitted, while fly ash and other solids are collected for use in road construction.

The U.S. Environmental Protection Agency requires landfills to capture methane, the greenhouse gas that is the primary by-product of rotting garbage, and use it to produce electricity, but a 2009 study that the EPA conducted with North Carolina State University found that landfills emit significantly more pollutants than waste-to-energy plants for each unit of power they generate. Kasper and others argue

that the up-front cost of a trash-burning plant—\$100 million or more—can be offset with the income from selling energy to the grid and savings from disposing significantly less waste in landfills.

In Europe, many utilities have invested considerable effort in the aesthetics of their waste plants, recognizing the importance of winning over the public. About 21 miles to the west of Amager Bakke, for instance, the Dutch architect Erick van Egeraat has designed a plant whose towering silhouette mirrors that of the nearby 13th-century Roskilde Cathedral. The plans call for lights behind a skin of laser-perforated aluminum to illuminate the >

“Europe is so far advanced in this area because, in the U.S., we have an abundance of cheap land and cheap energy, and in Europe they really don’t have the room for landfills.” —Matt Kasper, research assistant, Center for American Progress

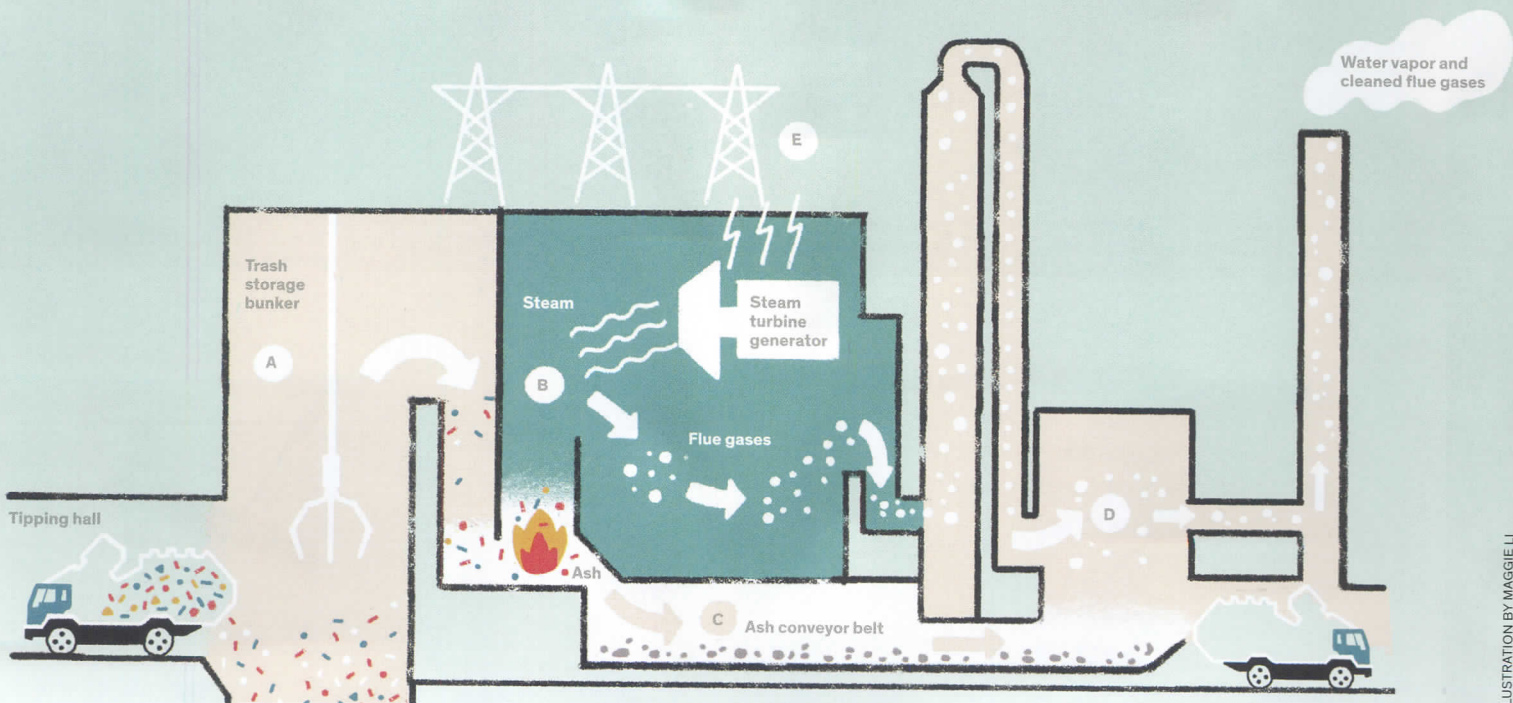


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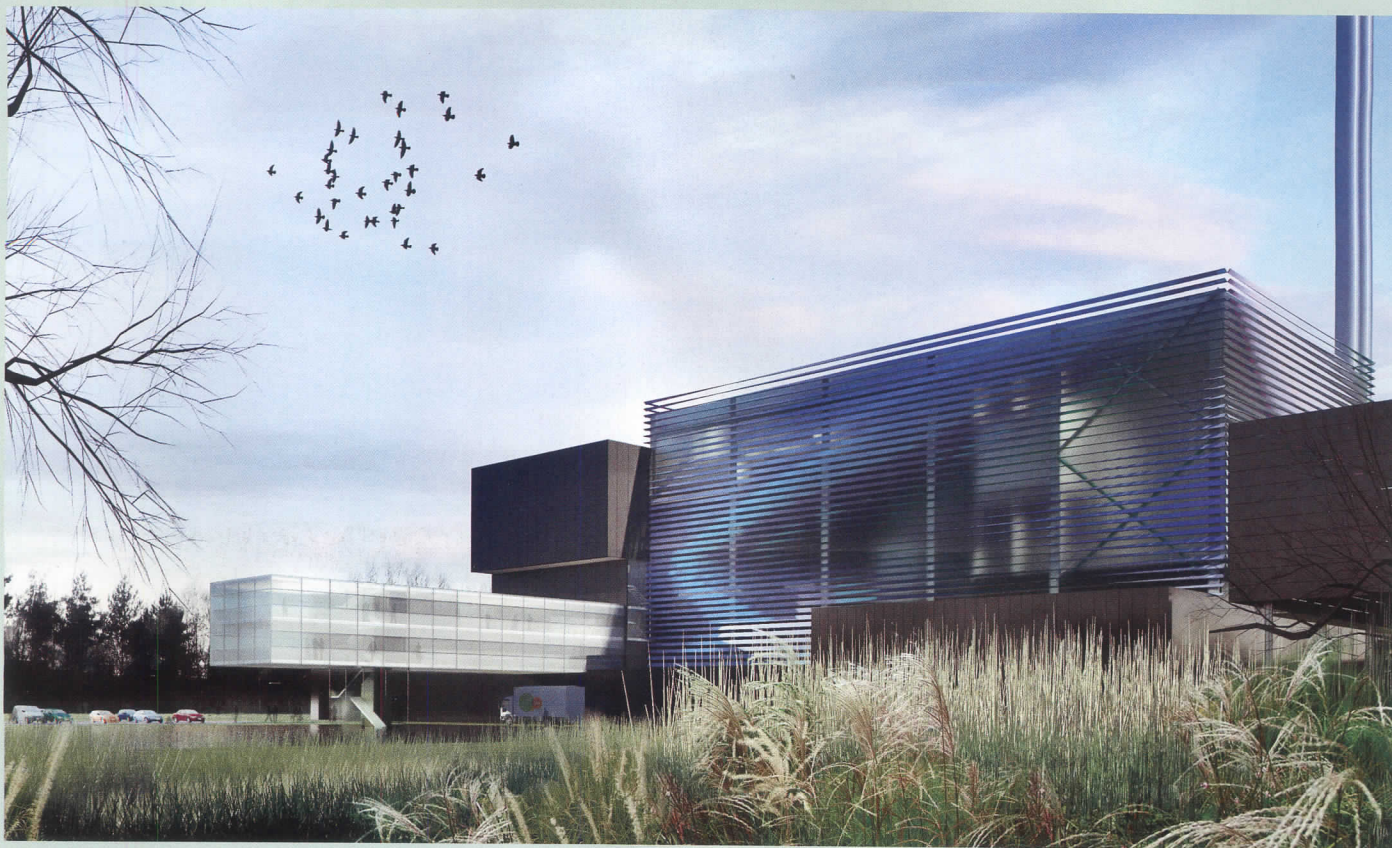
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plant from base to spire once an hour, Van Egeraat says, transforming it into a glowing beacon and drawing attention to the energy being produced inside.

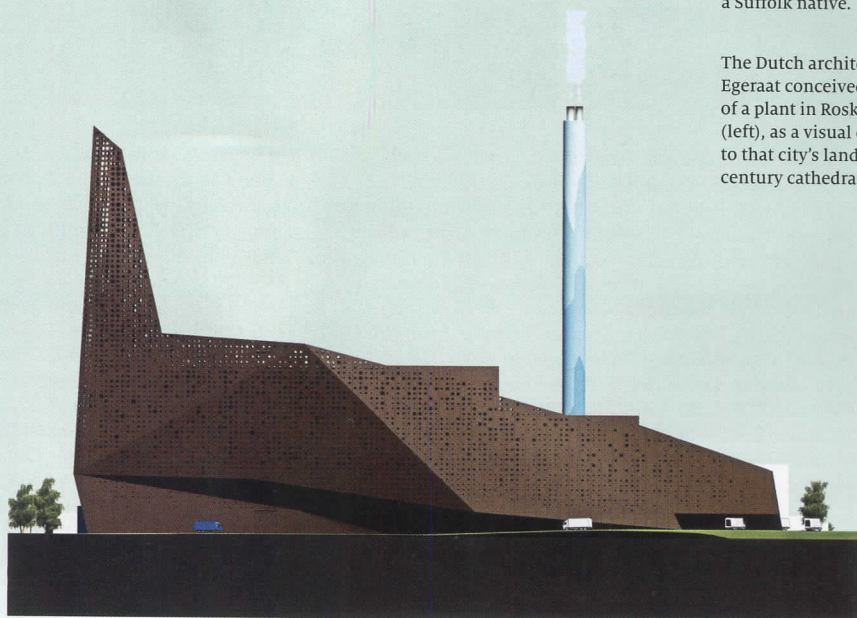
In the United Kingdom, which levies a landfill tax of 80 pounds (about \$131) per ton of waste, the recycling company SITA UK took great care to involve the community in Suffolk, England, in the planning process for a waste-to-energy plant due to open there by the end of 2014, says Anthony Durston, a spokesman. The plant—one of seven energy-from-waste facilities that SITA operates or is building—will have a visitor's center where the public can learn about the process and view real-time emissions data. And the structure, designed by Grimshaw Architects, will have a reflective polycarbonate skin that will mirror the changing patterns in the sky—a nod, Durston says, to the artist John Constable, a Suffolk native known for painting wide-open landscapes beneath kinetic skies.

"There was a lot of emphasis on the qualities of the design," Durston says. "We weren't guaranteed to win this contract; we sensed that was important to our potential customer, the Suffolk County

Council, and perhaps our competitors didn't. I think that was a big driver from the council and the community—to do something that people can be proud of." >

The recycling company SITA UK involved the community of Suffolk, England, in the development of a waste-to-energy plant designed by Grimshaw Architects (above). The reflective exterior is a nod to the paintings of John Constable, a Suffolk native.

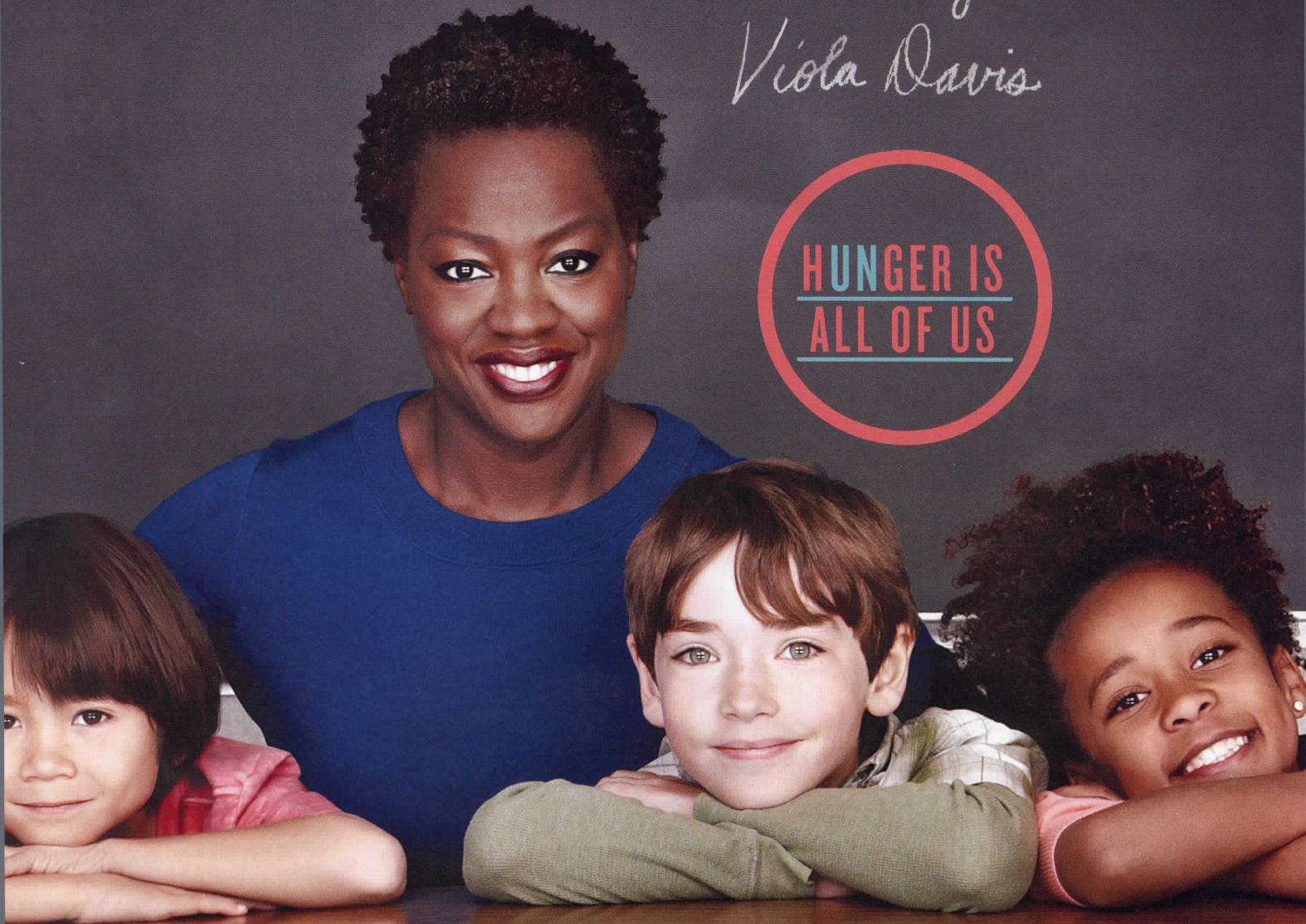
The Dutch architect Erick van Egeraat conceived the exterior of a plant in Roskilde, Denmark (left), as a visual counterpoint to that city's landmark 13th-century cathedral.



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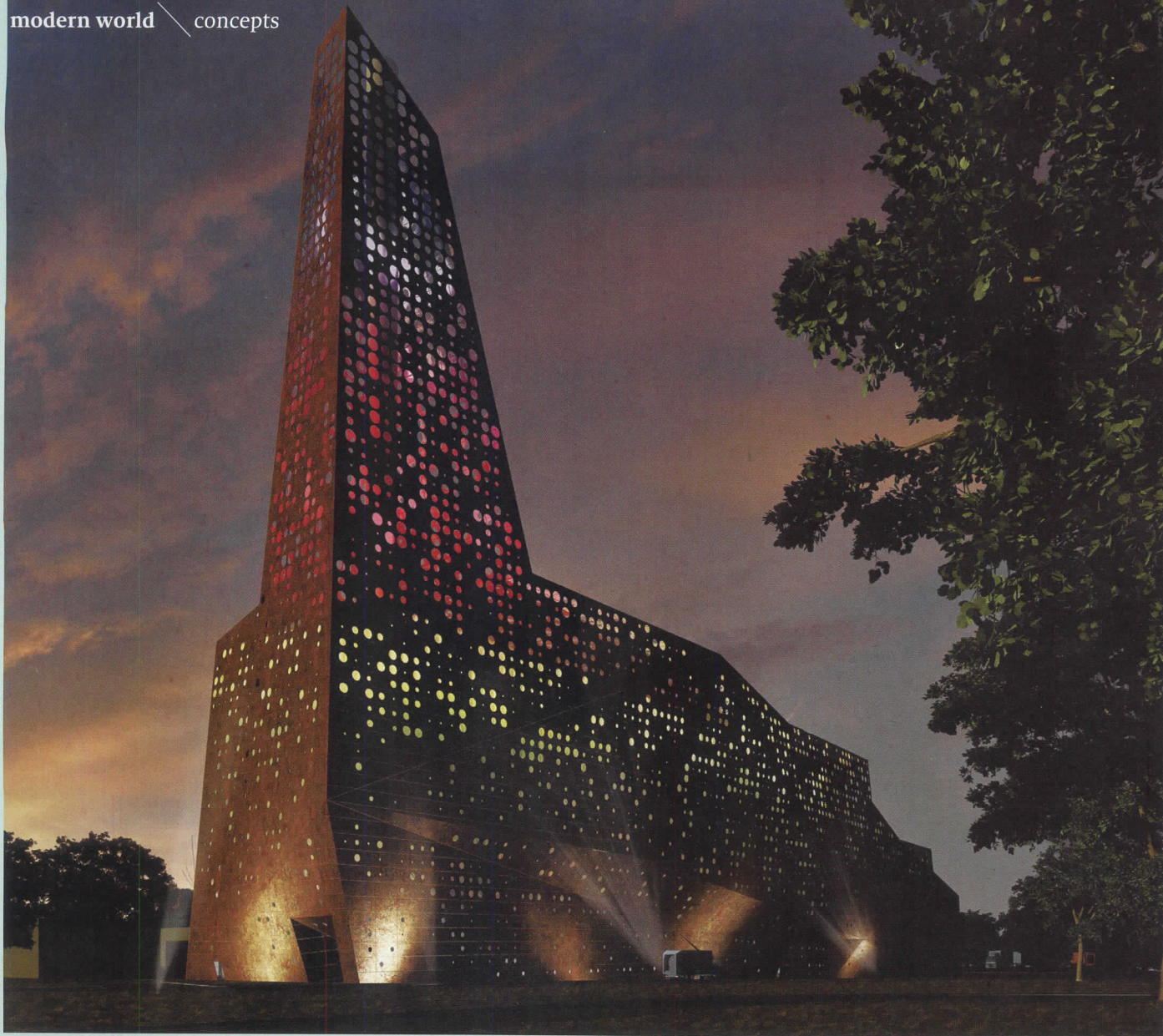
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Lights behind the perforated facade transform the Roskilde plant into a “glowing beacon,” Van Egeraat says, and a symbol of its energy production.

Q&A with Erick van Egeraat

The Dutch architect Erick van Egeraat discusses his design for a towering new waste-to-energy plant in Roskilde, Denmark, and how its aesthetics will help it fulfill its mission of burning 245,000 tons of trash to power 65,000 households annually.

Your firm won a competition in 2008 sponsored by the Danish energy supplier KARA/NOVEREN to design this plant. What made you want to participate?

We think it is very interesting that a company that turns waste into energy has the cultural consciousness to organize an international design competition. They invited a select group of Danish and international architects to make a proposal for

the skin of their plant, located in the close vicinity of the Roskilde Cathedral. We regarded it as an interesting challenge to find a suitable design solution for a very technical and, due to its size, incredibly visible utilitarian building in this delicate historical context. The building would have to find a balance between scale, use, landscape, and urban silhouette. In addition to finding that balance, we also wanted to explore the possibilities of expressing the process of turning waste into energy.

How does your design accomplish that?

At night the backlit perforated facade transforms the incinerator into a gently glowing beacon—a symbol of the plant's energy production. Every hour, a spark of

light gradually grows into a burning flame that lights up the entire building. When the metaphorical fire ceases, the building falls back into a state of burning embers.

What did you do to integrate this plant into its surroundings?

The Roskilde incinerator is created specifically to add value to an otherwise purely industrial surrounding. Enriching the skyline of the small Danish city, the silhouette of the incinerator also provides a historic comment. The lower part of the building resembles the angular roofs of the surrounding factories, but the impressive 328-foot spire is the modern counterpart to the city's prime historical monument, the Roskilde Cathedral. □

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New Addition

From the bones of a neglected farmstead in rural Scotland emerges a low-impact, solar-powered home that's all about working with what was already there.

TEXT BY
Caroline Ednie
PHOTOS BY
Andrew Meredith

PROJECT
Skye Steading
ARCHITECT
Andrew McAvoy
LOCATION
Aberdeenshire, Scotland



Architect Andrew McAvoy created an earth-sheltered house in Scotland for Gavin and Angelique Robb and children Scarlett and Gus.



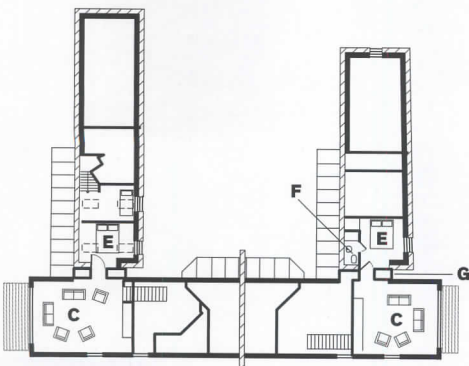
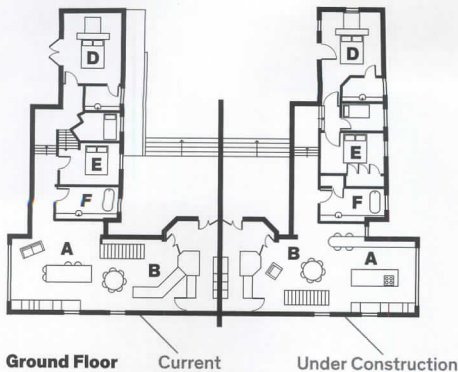
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Skye Steading Floor Plan



- A Kitchen
- B Dining Room
- C Lounge
- D Master Bedroom
- E Bedroom
- F Bathroom
- G Bridge



Cor-Ten steel from a ship building yard clads the new structure, which connects via a glass “bridge” to a rebuilt stone farmhouse containing the bedrooms (above).

McAvoy worked with builder Stephen Campbell on structural elements such as the glass floor and walls (above right).

“The house is always the perfect temperature. The only way you get cold in this house is if you’re coming down with a cold—it’ll be your own internal thermostat,” Angelique Robb says with a laugh, as she surveys the light-filled and beautifully temperate open-plan living area of the new home that she shares with her husband, Gavin, and their children, Scarlett, five, and Gus, two.

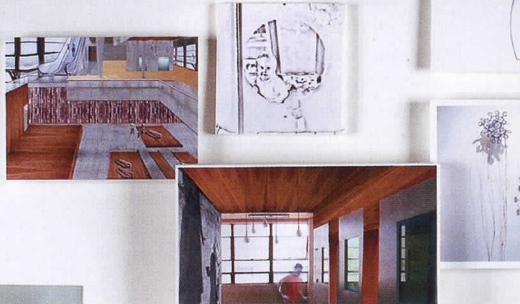
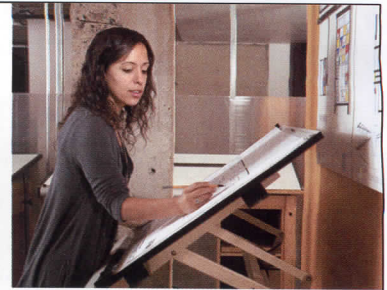
Surprisingly, this cozy and partially earth-sheltered family home—which is, according to Gavin, “one step away from Passive House standards”—started life as a series of derelict and semi-derelict farmstead buildings in raw and rural Aberdeenshire, in the hinterland of Scotland’s northeast coast. Perhaps also surprising is the fact that, in 2005, when Angelique and Gavin bought the run-down buildings, complete

with asbestos roofs and an old milking facility, a full-on home-building challenge was the last thing on their minds.

“We were living in a flat in the center of Aberdeen and had never talked about moving or buying anywhere,” says Angelique, a native of Lafayette, Louisiana, who relocated to Aberdeen to work as a drilling engineer in the oil industry. “But I spotted this piece of land in a free local newspaper. It was for sale with planning permission and almost an acre of land. We visited the site, and we were so excited by what we saw. I believe in fate and felt that this place was just right for us. In our initial excitement, we had ideas about building a house ourselves. Now I wonder what we were thinking. Before that I had only built a deck in my back garden, when I lived in Houston.” >

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Angelique and Gavin, a construction consultant in the oil industry, eventually enlisted the expertise of Glasgow-based architect Andrew McAvoy of Assembly Architecture, and “fell in love with his ideas,” says Angelique. After studying mid-19th-century maps of the old steading buildings, McAvoy convinced the couple to follow the original U-shaped arrangement around an entrance courtyard by creating two new energy-efficient houses that would share the courtyard but have private aspects and gardens. First to be completed was Gavin and Angelique’s current home, Skye Steading, which they project managed from an onsite trailer over nearly three years of construction. The second house, basically a mirror image of, and connected to, the first, is under construction and due to be completed in the fall.

Essentially, Skye Steading is a granite farm building that was rebuilt into a contemporary dwelling comprising three bedrooms (including the master), a bathroom, an office (which can become an additional bedroom, if needed), and a one-and-a-half-story, open-plan, newly built kitchen and living-dining area, with a large lounge space above. “The intention was to locate the bedrooms in the stone steading, which has small window openings, so the rooms are more secluded,” says Angelique. “In contrast, we wanted a lot of glazing and large open spaces in the new build.” Spectacularly, the new wedge-shaped building, which is partially sheltered in order to duck the harsh northeasterly winds, features Cor-Ten steel cladding—one of only a few residential buildings in the UK to employ the material in this fashion. >



“During the build, we had access to a number of schools being torn down, and inherited some fantastic materials that were to be sent to the landfill.”

—Andrew McAvoy, architect

The bottom floor contains the kitchen and the dining area; the lounge is upstairs (left). The cabinets are from Ikea, as are the table and chairs, and the child’s Tripp Trapp chair is from Stokke. The lounge, with

maple flooring from an old school in nearby Aberdeen, has a Togo sofa by Michel Ducaroy for Ligne Roset (top). Designer Sue Macintosh chose the Farrow & Ball Off-Black paint for the master bedroom (above).

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“As you travel through Scotland, you are aware of Cor-Ten—it is part of our heritage and central to traditional industries, such as shipbuilding,” McAvoy says, explaining the decision to include the steel in the main palette of materials. “Cor-Ten forms the core of the crinkly roofs on old rural sheds and the rusty red roofs of many buildings on Scotland’s Atlantic and North Sea coasts. With this house, we wanted to create a building that reflected the surrounding industrial and agricultural landscape. The building’s wonderful deep oxidizing metal color blends beautifully into the rustic backdrop of this former oat mill site.”

As an eco-friendly solution, Cor-Ten also makes perfect sense, which is one of the main reasons that Gavin, with the help of a local blacksmith, personally

took on the arduous yet ultimately rewarding task of cladding the building with it. “It was a lot of work, trying to bend and shape each panel individually, to give it a sculptural, rather than homemade look that is common,” says Gavin. “It just wasn’t possible to find anybody to do this, due to the lack of popularity of the material. But it’s really in keeping with the architectural style and the use of honest, good-quality materials, laid bare and allowed to improve with age rather than deteriorate.”

“Honest, good-quality materials,” locally sourced whenever possible, and the use of trade specialists were intrinsic to the overall success of this old-meets-new building. Traditional green oak purlins, rafters, and floor joists combine with contemporary steel to form the internal framework of the >

Steel the Show

“We love the look,” says Gavin of the Cor-Ten steel cladding. “It enhances how solid the build is. It sounds really radical but actually has a very muted look that some people still mistake for a timber finish when seen at a distance. The material will last for hundreds of years with zero maintenance, and any aging actually improves its appearance.” As far as Gavin and Angelique know, there are only a few other buildings in the UK that use Cor-Ten cladding, including Cremorne Riverside Centre, in London, by Sarah Wigglesworth. The couple flew down to London especially to see how it was constructed and examine the detailing.

Notes from the Underground

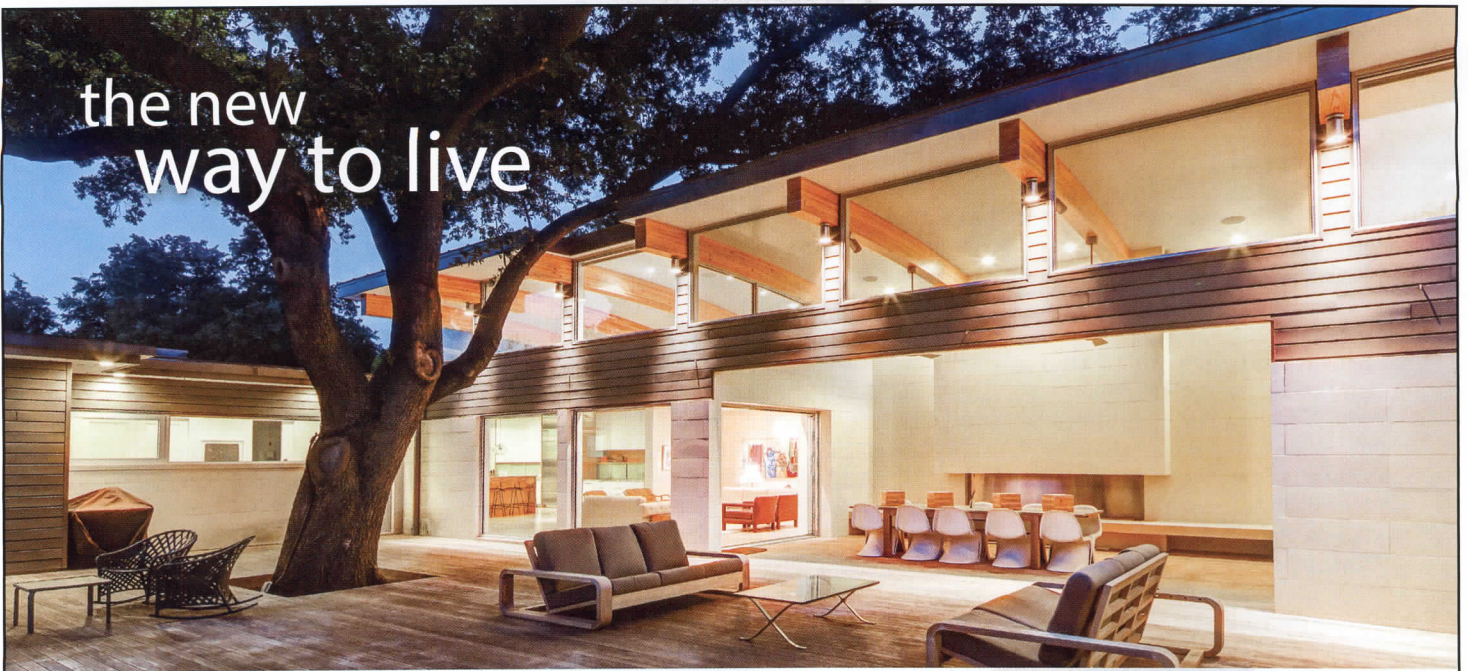
“We are very far north here,” says Gavin. “We wanted an efficient, renewable solution to heating, the most important requirement for a large percentage of the year.” Ground source is just that—a summer’s worth of solar energy stored in the ground for heating and hot water. “For day-to-day buffering of heat, we rate highly the Trombe granite wall behind the south-facing glass—ideal in the cold nights and sunny days of spring and fall.”



A Woolly Pocket planter hangs on the steel beam above a polished-concrete floor warmed by radiant heat (above left). McAvoy rebuilt the farmhouse’s original stone

walls piece by piece. The couple found the sofa and ottoman at a local shop, Annie Mo’s. For the new structure, Grace & Webb fabricated a laser-cut steel balcony (above).

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new building, with thick, polished-concrete floors storing warmth from the radiant-heat flooring. In much the same heat-retaining way, the Trombe walls store sunlight filtered through the glazed “walls.” The illusion of more light is achieved via a glass walkway between the lounge and the guest bedroom in the space connecting the two buildings. Sheep’s wool insulation and a sedum roof allow the house to breathe and maintain a cozy indoor climate. Consequently, the couple’s energy bills are considerably less than they were in their previous flat, which was half the size of their current home.

The spirit of recycling also looms large. The dismantled roof tiles and granite stones were numbered and reinstated. “During the build, we also had access to a number of 1800s and 1900s schools in the process of being torn

down in Aberdeen, and we inherited some fantastic materials that were to be sent to the landfill,” says Gavin. “Solid granite steps, polished by 100 years of children’s shoes, and a whole gym’s worth of three-quarter-inch-thick solid Canadian maple flooring, now in the upper-level lounge, were delivered in a dump truck. I spent many days hauling these out of schools just days before full demolition.”

Sweat equity, it seems, has been central to Gavin and Angelique’s self-build experience—to the extent that they found themselves cladding the house during one winter in which the temperatures dipped to below zero. Yet there is nothing about the process, or result, that they’d change. “It has been hard work. But we’d definitely do it again,” says Angelique. “In fact, we already are.” □

Feeling Sheepish

Sheep’s wool is a low-cost material made into batts of insulation, with no chemical by-products in its production. It is free of plastics and breathable, which is ideal for the wetter climate of Scotland. “Sheep’s wool insulation is totally unique in its ability to actively absorb and break down formaldehyde and other hazardous VOCs,” says McAvoy. “This capability significantly reduces the risk of VOC exposure and improves the indoor environment.” blackmountaininsulation.com

Getting Framed

In creating the skeleton for the new parts of the steading, portal frames were created from a combination of steel and wood. The wood, a European green oak, was married to stainless steel via slip connections that allow for shrinkage. The oak provides strength and durability, while the steel staves off any tannin corrosion and staining problems.

Up on the Roof

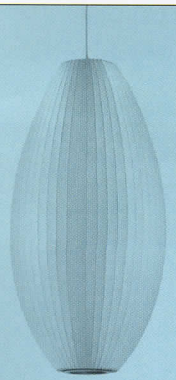
Armour-Chem’s Polyurea Elastomer from Site Sealants is an alternative to the usual welded membrane for green roofs. When sprayed on, the material provides a strong, impact-proof, waterproof covering that should not deteriorate or require any maintenance. And there are no welded seams—always a weak point—to fail. sitesealants.co.uk



Reclaimed oak beams dominate the upstairs lounge, which leads to the guest bedroom (left). The glass balustrade and floor were sourced in Germany

and installed by James Aiken. Angelique, the founder of Papillon Designs and Landscaping, clustered plantings around the exterior glass addition (above).

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Beachy Keen

PROJECT
Casa Azul
ARCHITECT
Cincopatasalgato
LOCATION
Acajutla, El Salvador

TEXT BY
Diana Budds
PHOTOS BY
Jason Bax

The living-dining area of a beach house designed by El Salvador firm Cincopatasalgato (above) features a custom bar cart by local designers Claudia & Harry Washington, a built-in sofa, and an Ikono chair and Circa low tables by The Carrot Concept. An Isis model from Big Ass Fans is above.

By eliminating walls and incorporating a series of interior gardens, architect José Roberto Paredes creates an eclectic and inspired El Salvador beach house.

Architect José Roberto Paredes's signature structures connect people with their environments. For a seaside house at the northern end of El Salvador's coast, the same holds true. Tasked with creating a simple, elegant retreat with a mix of aesthetic details, Paredes divided the 4,000-square-foot house into "islands of activity." He left the main living space—which has zones for cooking, dining, and lounging—open to the elements, an unobstructed view of the Pacific Ocean on one side, and a swimming pool on the other. Since his clients love to make meals

together, Paredes placed the kitchen in the center of the room and outfitted it with a custom yellow hood and a prismatic wood sliding wall by the San Salvador-based designers Claudia & Harry Washington. Paredes interspersed interior gardens by the local firm Organika to further integrate the house into the surrounding landscape. "A home should not be invented entirely by one person," Paredes says. "It should be a collection of thoughts and experiences. Collaborating with different designers and artists is the perfect way to create this eclectic feeling." >

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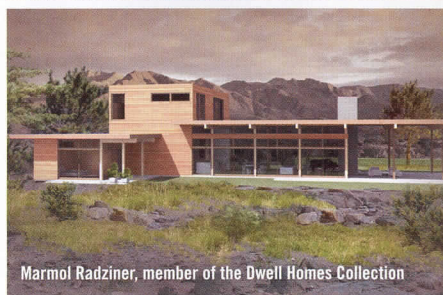
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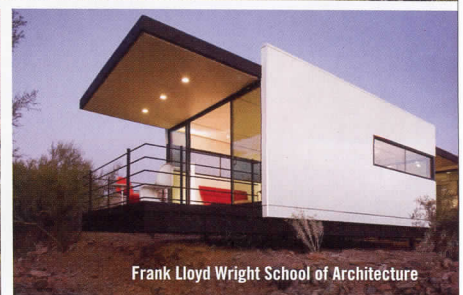
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In the kitchen, rough-hewn materials like a eucalyptus-log-and-thatch roof offset the monolithic concrete island and glossy subway tile backsplash. Claudia & Harry Washington built the vivid wooden sliding walls, which are inspired by the palm leaves that change color and create diagonal patterns in trees near the house. The bar stools were a street market discovery. >



Architect José Roberto Paredes calls the sliding walls (top) utilitarian artwork. “The doors open to a surprise space, like a secret pathway,” he says. The guest room (left) occupies the least favorable corner of the house, so Paredes designed an interior garden featuring driftwood combed from the beach

to give the space something special. An American Standard sink and Hansgrohe faucet rest atop a custom vanity. In the main bedroom (above), the beds are built in, the walls are concrete, the ceiling fan is by Westinghouse, and the pendant light was fashioned from an extension cord. □

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By straightening angles, installing windows, and adding vertical accents, architect Aaron Ritenour brought light and order to an irregularly shaped apartment in the heart of Athens, Greece.

TEXT BY
Eleni Gage
PHOTOS BY
Gunnar Knechtel

PROJECT
Lycabettus Penthouse
ARCHITECT
Esé Studio
LOCATION
Athens, Greece

Jason Vassiliou, Maria Voutsina, and their daughter, Angeliki, relax in a landing-level office at their apartment in Athens, Greece (below).

Drawing the Lines



10

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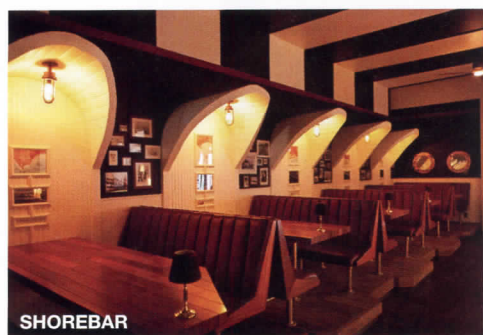
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designed by MINARC
photo by Ragnar Th Sigurdsson



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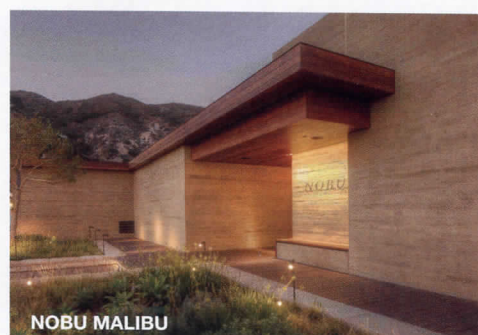
SHOREBAR

designed by Built: a design/build company
photo by John M. Sofio



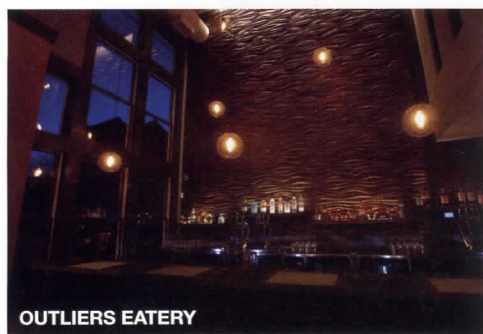
BELCAMPO

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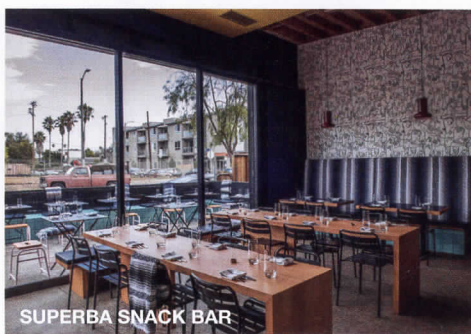
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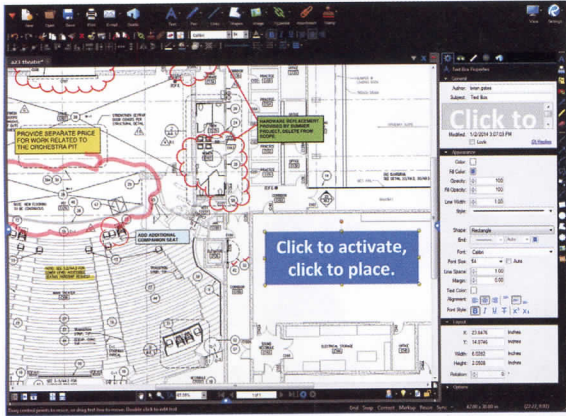
When Iason Vassiliou bought a two-story apartment in the center of Athens, Greece, in 2008, he wasn't troubled by its quirks, including an oddly angled wall in the living room and a master bedroom so small that he had to step over his girlfriend, Maria Voutsina, to get out of bed. An electrical engineer whose company makes semiconductor chips, Vassiliou is used to cramming lots of important material into a tiny space. Irregularly shaped rooms seemed like a worthy trade-off for what he was getting: incredible views of Mount Lycabettus, the highest point in Athens, with a whitewashed church at its peak and pine trees at its base.

Although the couple were enchanted with their views, the apartment itself didn't completely charm them. The original architect, who finished the building in 1995, built it with care—there was an airy atrium, and the floors were covered in costly Dionysso marble—but the interior of the 1,292-square-foot apartment felt awkward and closed off, despite the presence of four balconies. >

The 1,292-square-foot split-level apartment occupies the top two floors of a building in central Athens that was completed in 1995 (right). The apartment's configuration allows for four balconies and panoramic views of the city and its tallest natural feature, Mount Lycabettus.

Angeliki's toys share space in the living room with an ETR coffee table and Molded Plastic Rocker chair, both by Charles and Ray Eames and purchased from Vitra. Behind the couch, 300 vertical oak strips add a decorative element.





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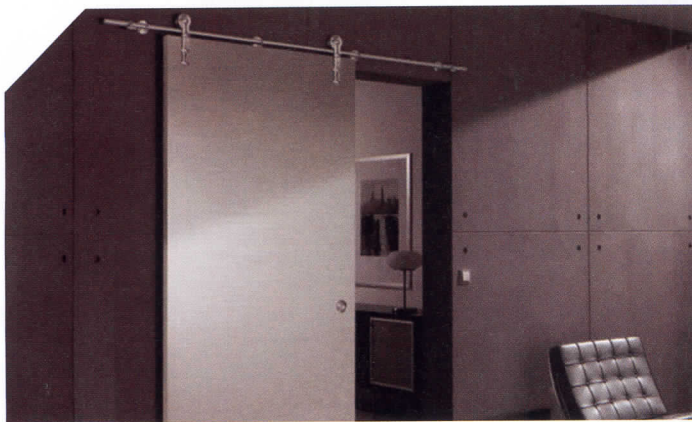
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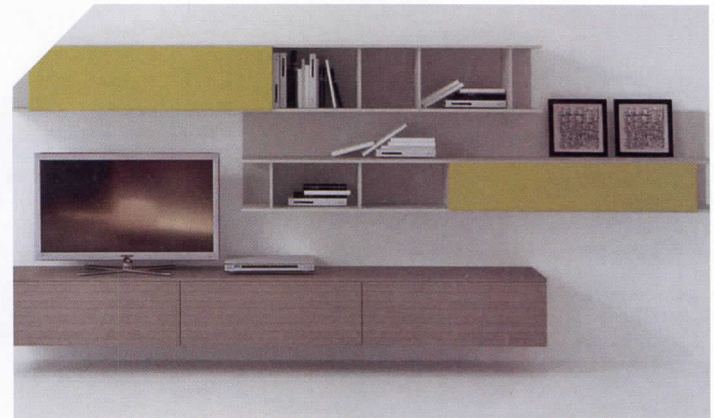


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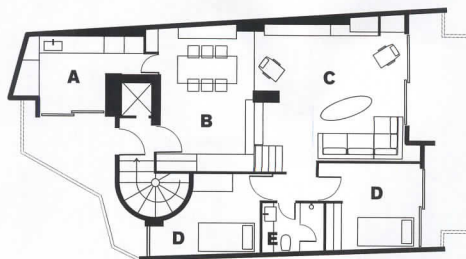
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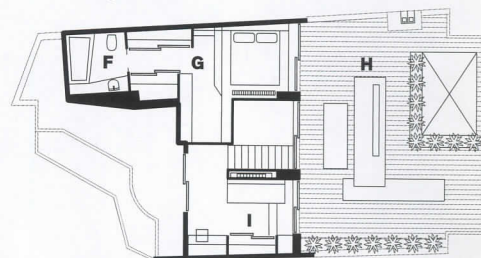
**Lycabettus Penthouse
Floor Plan**

- A Kitchen
- B Dining Room
- C Living Room
- D Child's Bedroom
- E Bathroom
- F Master Bathroom
- G Master Bedroom
- H Terrace
- I Office

Lower Level



Top Level

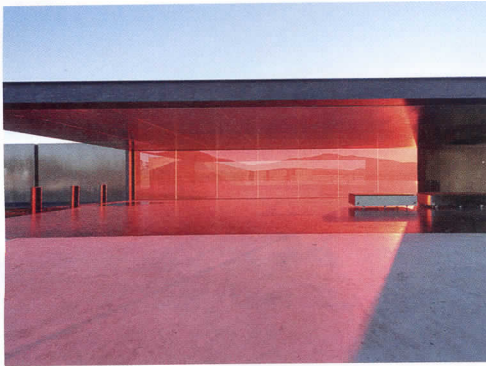


HAL Tube and Sledge chairs, by Jasper Morrison for Vitra, are arranged around an Extesso dining table by Neo Katoikein (above). A George Nelson Eye Clock sits on the cantilevered shelving by Pafos, a furniture company based in Oinofyta, Greece, which also constructed the built-in cabinets in the living room. The pendant lamp includes fixtures designed by Lee Broom for Oikos.

After the pair wed and their daughter Angeliki was born in 2012, they made a list of planned changes. “We wanted better windows and insulation, and wood floors, just a few things,” Vassiliou says. “But once we started, we decided, let’s do it right.” They contacted Aaron Ritenour, a cofounder of the Athens firm Esé Studio, and embarked on a six-month renovation.

Some areas, like the kitchen, Ritenour hardly touched, beyond replacing the marble floor with waxed white oak and painting the cabinets olive green. But

the living and dining areas, separated by a few steps, were completely remodeled, starting with a long, choppy wall that ran along one side of the space. “It was on a funky angle, with the fireplace hanging out of it, so we straightened it,” Ritenour says. A smooth concrete wall now seamlessly connects the two rooms. “Everything that had been sticking out before—the heater, the AC, the fireplace—we put it all elegantly into one space, in and behind the wall,” Ritenour says. “We created hidden doors, storage, and an inset library for >



Extended Slideshow

Glenorchy Art and Sculpture Park

On page 152, we take a look at Australia-based firm Room11's first public project, the Glenorchy Art and Sculpture Park (also known as GASP!). Head online to see more images from the colorful boardwalk and pavilion. dwell.com/gasp



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“The space is a lot more open, with a much better view.” —Iason Vassiliou, resident

A vintage stool, a design that once was a staple of Greek classrooms, is tucked under the office desk on a landing leading to a balcony (above). The visual theme of the vertical wooden slats repeats itself here, including on a closet door. “They have no handles,” Ritenour says of the closet doors. “The lines are the door handles; you have to know to grab them.”

Iason’s electronics.” That was a priority for Vassiliou, whose Harman Kardon sound system “is one of the few things I brought back with me when I returned to Greece after studying at Berkeley.”

Taking a cue from the original apartment, Ritenour liberally used vertical lines as a design element. “The existing ceilings were painted concrete, and you could see the ridges in the formwork,” Ritenour says. “That inspired us, so we added vertical lines around the dining room,” both in the form of decorative elements,

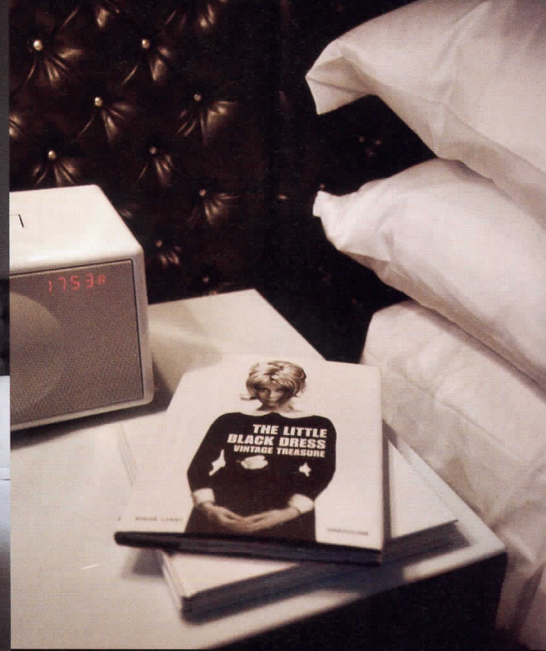
such as a classic Nelson lamp, and functional ones, like the slats of a white wooden box that covers the radiator.

To echo that theme in the living room, Ritenour had 300 wood strips glued to the wall behind the couch. He also moved the wall back a foot and a half for added space. On one end of that wall is a terrace; the other end bends around a 90-degree corner and leads to Angeliki’s bedroom.

Vassiliou and Voutsina’s second-floor bedroom is now much less claustrophobic. By cutting a corner >

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window into the L-shaped wall facing the bed, Ritenour created sight lines to a landing that houses Vassiliou's office, and to the master bathroom—both of which have city and mountain views. And because a 16-by-16-inch structural beam jutted into the bedroom at the foot of the bed, Ritenour built a platform off of it to enclose a Coco-Mat mattress and a radiator, creating a chic and cozy Japanese-style sunken bed. Now the unbroken views “make the upstairs seem like a loft, and the bed feels like an extension of the terrace,” Vassiliou says.

Ritenour's interventions, including the addition of windows in the upstairs atrium, made the apartment feel “a lot more open,” Vassiliou says. “When you sit in the middle of the living room, you see the forest on one side and the sky on the other.”

Their family has expanded along with the views; the couple's second daughter, Chloe, was born in 2013 and came home to a transformed apartment. “This place started out as a bachelor pad,” Voutsina says, “but now it's a family home.” □

Vassiliou and Angeliki tuck into watermelon slices on a patio off the master bedroom (right). The terrace offers views of Mount Lycabettus, whose peak towers 745 feet above Athens, and the city itself, which splays out toward the mountains in the distance.

Ritenour carved a window into an L-shaped wall to open the cramped master bedroom to a small, light-filled atrium (below). An unsightly structural beam was covered with wood to create a distinctive sunken bed.





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Design for the Modern World

The Swede Life



Architect Gert Wingårdh creates a passionately outfitted vacation home for two midcentury furniture dealers on the western coast of Sweden.

Text by Alyn Griffiths
Photos by James Silverman

PROJECT
Fjällbacka House
ARCHITECT
Gert Wingårdh
LOCATION
Fjällbacka, Sweden

The facade of the three-bedroom house sports a series of extruded pine boxes, which create sheltered spaces that stand up to the area's fluctuating weather. The owners, Isaac Pineus and Andrew Duncanson, spend summers here with their twin sons.



The sleepy fishing village of Fjällbacka, on Sweden's rugged west coast, is peppered with houses built in the local vernacular—with painted clapboard and steeply pitched roofs. One glaring exception is the bold, contemporary summer house belonging to Swede Isaac Pineus and his Scottish partner, Andrew Duncanson, designed by renowned Gothenburg architect Gert Wingårdh.

The couple spend most of the year in Stockholm, where they own a midcentury furniture gallery called Modernity, which Duncanson founded in 1998. They live in the city center in a Victorian terrace-house apartment along with their three-year-old twin sons, Tom and Marc. But they always wanted a place in the country, where they could escape their busy cosmopolitan lives. "It's every Swede's dream to own a summer house," explains Duncanson. "It doesn't have to be big or elaborate, just somewhere close to nature."

In 2005, they decided to turn their fantasy into reality. They already had the perfect location in mind—a plot on an acre of land in Fjällbacka, that Pineus's grandparents bought in 1945 and where the family spent many happy holidays. On the property was a rocky patch of hillside that had grown wild over several decades. Though boulders obstructed the view of the sea, Pineus and Duncanson decided it was the ideal spot for their dream house.

With the location sorted, two key decisions remained: the style of the house and the architect who

should design it. In the end, neither decision was particularly difficult. "We quickly realized we wanted to build something that is an expression of its time, rather than a pastiche of a previous era," recalls Pineus. As for the design, the couple had long admired the work of Gert Wingårdh, the architect responsible for Sweden's embassy building in Washington, DC, and several characterful residences around Sweden. "Gert is great at making simple houses work well," says Duncanson. "But there is also usually a twist, which in this case is the hanging boxes and terraces that give the house a sculptural quality."

Pineus and Duncanson sent the architect a brief to create a building that blurred the boundaries between inside and out, where they could entertain large groups of friends, no matter the temperamental mood of the Swedish weather. Wingårdh's innovative solution was to attach a series of chunky pine boxes to the building's facade that provide sheltered terraces off the main living space and the two guest bedrooms. A roof deck on top of the living area provides additional outdoor space, with views over the rocky outcrop to the village and the sea beyond.

Construction began in September 2008 and was completed, on schedule, the following June by a team of trusted local builders, who had previously worked on a house for Pineus's parents. Duncanson spent over two years sourcing furniture and was delighted to find, on move-in day, that his choices fit perfectly. >

**"The mix is what makes it exciting—I don't just go for Scandinavian design. I like to mix Dutch, American, and Italian, as long as it works with the rest."
—Andrew Duncanson, resident**



Pineus and Duncanson (opposite, left to right) converse in their open-plan kitchen-dining space, where Duplex bar stools by Javier Mariscal add a touch of whimsy. A Mamma Cloud chandelier by Frank Gehry hangs above a La Basilica table by Mario Bellini.

In the living room, a sofa by Vico Magistretti is next to a plywood armchair by Gerald Summers. The coffee table is by Enzo Mari; the Cesta lantern is by Miguel Milá for Santa & Cole. "It's too expected for us to put Hans Wegner here," Duncanson explains.



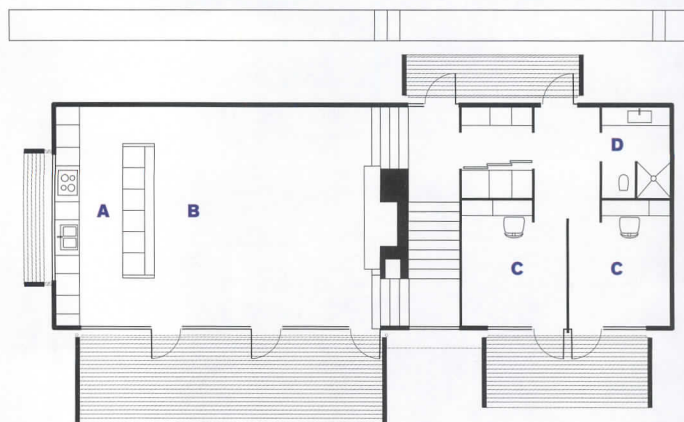
In keeping with the house's restrained yet quirky exterior, the interior has a predominantly relaxed Scandinavian feel, with a few surprising details. "I think it would be too expected for us to just fill our house with Scandinavian design," says Duncanson, who added pieces like the 1980s bar stools by Javier Mariscal and Gerald Summers's curvy armchair to create a more worldly mix of styles.

For Pineus and Duncanson, the dining area is the biggest success of the interior scheme and their favorite place to spend time. The monumental La Basilica table, by Mario Bellini, is balanced by the lightness of Gio Ponti's delicate Superleggera chairs. And a traditional Swedish rag rug and an abstract textile wall hanging by Danish artist Bodil Bødtker-Næss provide texture that softens the acoustics in the large space.

Throughout the house, the couple used materials that will stand up to constant use, such as the pine floorboards, which were installed by a local joiner to taper slightly toward one end as they follow the shape of the tree from which they were cut. "We wanted a country house feel, so we like that the floor is developing a lovely warm patina," says Pineus. "Nothing here is a museum piece; everything is there to be used."

Having enjoyed the house for a few years now, Pineus and Duncanson are delighted with the way it responds to their needs. "The kids love being able to play outside, and we love the different pace of life here," says Pineus. "The design also allows us to use the space in so many ways—we've had 40 people for lunch before, and there's space for everyone to sit, both indoors and outdoors."

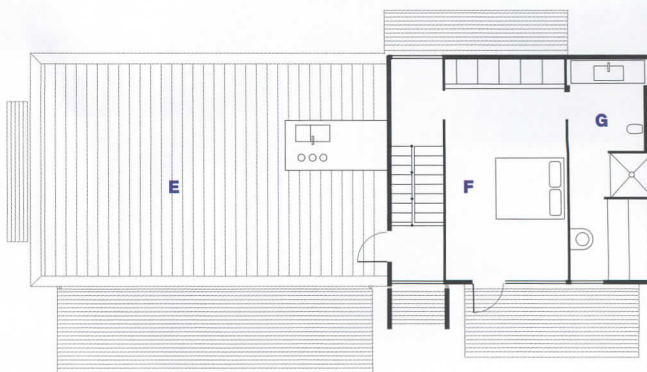
The family spends four or five weeks of the summer in Fjällbacka and as many vacations and long weekends as they can manage, despite the five-hour drive. It's never enough, adds Pineus. "We try to spend as much time here as possible, but of course we wish we could come more often." □



Fjällbacka House Floor Plan

First Floor

- A** Kitchen
- B** Living-Dining Room
- C** Bedroom
- D** Bathroom
- E** Roof Deck
- F** Master Bedroom
- G** Master Bathroom



Second Floor

"The color Falu-red, or Falu Rödfärg, is used for houses all over Sweden," says Pineus. "It's such a strong color, but I think it works." Each of the house's protruding boxes feature pine slats painted in a silver tar, which contrasts the larch of the interior and offers a sturdy defense to the ocean air.

The master bedroom (below), which is painted a soothing green-gray, features a chair and nesting tables in Oregon pine designed by Grete Jalk in the 1960s, and a standing lamp by Isamu Noguchi. The armchair is by Gerald Summers. The couple found the overhead fixture at an auction.

"The idea of the house is that you don't really feel the difference between being inside or outside because you live with nature. There's no barrier." —Isaac Pineus, resident





"A summer house is every Swede's dream," says Duncanson, who was born in Scotland. "At first I couldn't understand how they could take four or five weeks off in summer but after my first year, I couldn't believe how relaxed and hungry I was when I came back."

A Fermob table and chairs are on the rooftop terrace. "The weather is unpredictable, to say the least. You want to be outside but you don't want to sit in the middle of a gale," says Duncanson. "But [at this house] you can always find a place that's quiet."



PROJECT
13 Noordeinde
ARCHITECT
X+L Studio
LOCATION
Monnickendam,
The Netherlands

With the help of architects X+L Studio, Nynke Meeuwissen and Mark Aink rehabilitated an old school outside of Amsterdam into a comfortable roost for their family of five. The former gym—with original herringbone parquet floors—is now the living room, furnished with Minotti sofas, a Danskina rug, and a Gyrofocus wood-burning stove.



Lucky Number 13

With a palette of earthy colors and materials, and some thoughtful architectural interventions, a soaring schoolhouse in the Netherlands is reborn.

Text by Jane Szita

Photos by Kasia Gatkowska



“It was a series of odd coincidences that led us to this house,” says Mark Aink, as he sips an espresso in his family’s home in Monnickendam, a small town 20 minutes from Amsterdam. “The newspaper ad wrongly listed it as being in the city,” he continues, perching on an Eames chair, while pet Rhodesian Ridgeback Bobby sniffs contentedly around his feet. “We didn’t want to move outside Amsterdam, but it was a roomy house, so we thought it was worth a look. But I lost the ad and ended up viewing the wrong place—number 13, instead of number 18, which happened to have just gone on the market, too.”

Although 13 Noordeinde was then, according to Aink, “a crappy office conversion, with a low ceiling and a dark apartment upstairs,” the designer and his partner, lawyer Nynke Meeuwissen, saw potential in the spacious, distinctive building. The nearly 6,000-square-foot house began its life as a school in the 1840s, and the ground floor was originally a gym. Much of its beautiful herringbone parquet floor survived intact, complete with the brackets once used to hold the gym equipment in place. Toward the rear of the building were hefty horizontal ceiling beams, and, below the building, accessed only through the garden, was an older, arched cellar, dating from 1712. But these were the only signs of the building’s >



Aink and Meeuwissen were initially hesitant to move outside of Amsterdam, but saw the raw potential of a circa-1840 Monnickendam building (left), 20 minutes outside the city, which had suffered several poor renovations to the 6,000-square-foot interior.

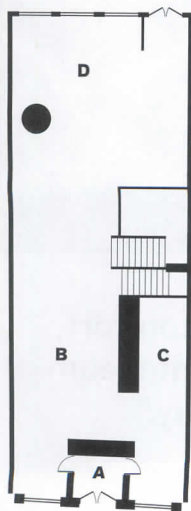
In the dining room, a vintage galvanized-steel table from Dominio is paired with Eames DAR chairs and Sphere lamps by Bart Lens (above). The wall art, by Nan Groot Antink, depicts dyes derived from 78 Dutch plants and was found at an Utrecht museum show.



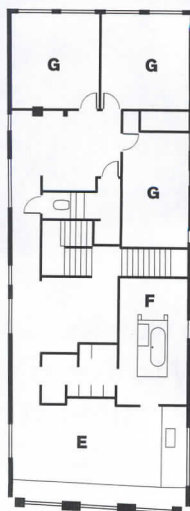
**“We could see that she was looking for comfort, whereas he was happy to live in a vast, museum-like space—they’re opposites in that way.”
—Xander Vervoort, architect**



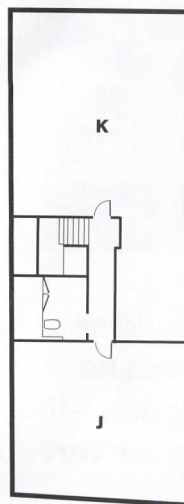
First Floor



Second Floor



Third Floor



13 Noordeinde Floor Plan

- A Entrance
- B Dining Room
- C Kitchen
- D Living Room
- E Master Bedroom
- F Bathroom
- G Bedroom
- J Guest Room
- K Sleeping Loft

former lives. “There were no other original details left,” says Aink. “Renovations had ruined the space, so the only solution was to tear everything out.”

Architect Xander Vervoort, of X+L Studio, who, together with partner Leon van Boxtel, remodeled the interior, agrees. “The space told us what to do,” he says simply. So, while Aink, Meeuwissen, and their three children moved in upstairs, Vervoort and Van Boxtel began stripping the ground floor back to its beautiful bones. The ceiling, which had been renovated to less than ten feet tall, was restored to its original lofty height of 14 feet, nine inches.

But as the huge space evolved, the architects became aware of their clients’ rather contradictory desires. “Our brief was to restore the original qualities of the space,” explains Vervoort. “But we quickly realized that, while Mark was impressed by the big space, Nynke was a bit scared of it. We could see that she was looking for comfort, whereas he was happy to live in a vast, museum-like space—they’re opposites in that way.”

“It did take me a while to get used to the space, but I left the ground floor to Mark and the architects,” confesses Meeuwissen. “It was a lesson in letting go!”

Meeuwissen suggested one key element of the design: adding color to the otherwise all-white

living space. Shades of ochre create a sense of warmth and break the endless expanse of wall into manageable zones. The palette also sets off materials added by the architects to vary and humanize the space, including a poured concrete floor (replacing the missing parquet around the entrance and kitchen); a teak, porch-like new entranceway; and a travertine surround for the open kitchen.

In the middle of the ground-floor space, between the kitchen and dining areas and the living room, wooden stairs to the upper stories form a core that incorporates more intimate spaces, such as a little crow’s nest office-cum-DJ booth on the landing and a narrow space with angled shelves behind the stairwell. The stairs lead to the second floor, with its cluster of kids’ spaces—three bedrooms with sleeping platforms reached via ladder, a bathroom, and a shared hall space—and the master bedroom and bathroom. The stairway continues to the third floor, leading to a guest room and views of sailing ships on the waters of the Gouwzee.

The upper floors were completed several years after the ground floor. “The kids were much older by then,” says Meeuwissen, “and I had more input into the interior. For example, the first idea for our bathroom was just to have a bath in the middle of >

“[We want the house] to be really authentic, with its own modern, timeless style. It’s a vast volume, but it feels like a warm jumper.” —Mark Aink, resident

On one side of the house’s central stair is the travertine-clad kitchen (above). The custom cabinetry is made of painted MDF with stainless-steel counters; the oven is by Smeg.

Aink and Meeuwissen renovated their home over eight years; the adaptable design suits growing teenagers Yannick, 16; Sasha, 11; and Tamar, 14 (right, from left).



an open space—nice if there are two of you but not when you're living with teens." At her request, a new, more private scheme was devised, based on the traditional outdoor Balinese bathroom. "We placed a skylight in the ceiling, so that lots of light enters from above," says Vervoort. A wall of natural-stone tiles, from Intercodam Tegels, makes the most of the resulting verticality and daylight.

Throughout the house, and encouraged by Meeuwissen's desire for domestic comforts, the two architects have created some quirky custom detailing that lends personality to the large spaces, including handcrafted lamps made from cotton thread, wood veneer, and bamboo; a silk-covered wall behind the master bed; and an abstract mobile made of painted balsa wood. "We always work in this very intensive way, perhaps because Leon and I are partners in life, too," explains Vervoort. "Once the big lines are done, we like to help people go further with the interiors."

The detailing fulfills Aink's ambition for the house "to be really authentic, with its own modern, timeless style." And thanks to the architects' interventions, the cavernous space is plenty intimate, even by Meeuwissen's standards. As Aink puts it, "It's a vast volume, but it feels like a warm jumper." □



Amending Meeuwissen's early request for an open bathroom space, the architects devised a more private chamber with an overhead skylight and walls in stone tile from Intercodam Tegels (opposite).

The master bedroom (below) overlooks one of the oldest streets in Monnickendam. The Eames chair is from Herman Miller, and the custom headboard, covered in Indian silk, is by X+L Studio.



dwellings

PROJECT
Fairhaven Beach House
ARCHITECT
John Wardle Architects
LOCATION
Fairhaven, Australia

Victoria the Great

A coastal home designed by Australian architect John Wardle is uniquely tuned in to its residents and to its epic surroundings.

Text by Jane Rawson
Photos by Sean Fennessy

The house that architect John Wardle designed for Renée Testa and Lee Flanagan in coastal Fairhaven, Australia, twists and bends to comply with local laws that prevent buildings from disrupting the ridgeline views from the Great Ocean Road.



Refusing to fixate on the seascape at the expense of other views, Wardle oriented the living room to a lush grove of trees (above). A yellow Bend sofa and two Husk chairs, both by Patricia Urquiola for B&B

Italia, add splashes of color. The rooftop terrace is furnished with a Tropicalia chair and chaise longue, designed by Urquiola for Moroso, and a Jil table by Justin Hutchinson for Tait Outdoor (opposite).

In the state of Victoria, Australia, the Great Ocean Road snakes along the Southern Ocean coast, skirting the edges of cliffs that drop sharply to the pounding surf. The village of Fairhaven gazes over the area's longest beach and an open sea that stretches all the way to Antarctica.

Renée Testa and Lee Flanagan knew they wanted a house somewhere along this iconic road. The ocean is a big part of their lives: As Testa says, "Lee's always been a surfer, and I absolutely love the beach; it's something we both love together."

When they first saw the lot that would become their home, there was a For Sale sign out front but no one around. "We walked through the vegetation, making a path to the edge of the cliff," says Flanagan, a Melbourne-based personal injury lawyer. "The first time we saw that view, we knew we had to live here," he adds, gesturing toward the sweeping ocean as seen from the dining room window.

But that jaw-dropping perspective presented architect John Wardle with one of the project's first challenges. "When architects see a panoramic view, they get so beholden to it, and the house becomes >

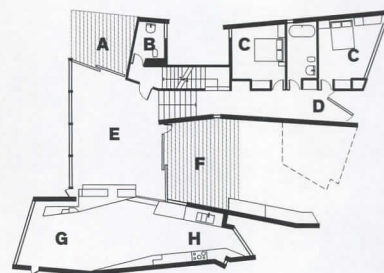




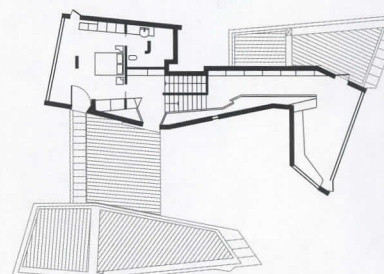
Wardle's firm designed the end-grain butcher's block (left), which serves as an end-of-day gathering point for Testa and Flanagan, where their kitchen meets the dining area. "We were happy to let John go free and see what he came up with," Testa says. "He thought of things

we would never have thought of, like the chopping board. He knew what we wanted." Wardle's firm also designed the dining table, where up to ten guests can gaze out at the Southern Ocean (opposite). The solid-oak Hiroshima chairs are designed by Maruni.

First Floor



Second Floor



a big glass box," he explains. "So, instead, we created moments—bits of view—and appreciation of the trees, not just the ocean. When you sit down on the living room couch, you are surrounded by the trees. But when you go into the dining room, it's all about the sea."

"It's one of the great challenges of building on the Victorian coast," he adds. "The views are to the south, but the sun is to the north." So he designed the house "to bring in the northern sun and compress it." To comply with local planning requirements, Wardle had to tug down the corners of rooms and compact parts of the roof to make sure the house didn't break the ridgeline view from the road. But that constraint turned into a feature.

"Whatever strategy we used on the outside of the house, the same experience is converted to the inside," Wardle says. "The interior and exterior profiling match exactly, every crimp and contortion—hence the experience of moments of compression and moments of release." This effect is most dramatic in the corridor that leads from the front door to the main living area. The hall slants and curves, keeping

visitors tightly bound, until it opens suddenly into the glass-fronted expanse of the wood-wrapped lounge room. Ceilings, floors, and walls throughout the living area and bedrooms are wrapped in blackbutt eucalyptus. The dining table, which seats ten, is Victorian ash, the dining chairs European oak. Wardle's office designed the dining table as well as a coffee table and an end-grain butcher block in the kitchen. Testa likes to bring a stool up from the wine cellar and tuck it under the block so she can work on her laptop while Flanagan cooks.

"We didn't want any distractions, so that's why there's this one material," Wardle says of the eucalyptus. "There's no second thing happening, no bright colors. There are spots of color that refer to things found here—yellow and orange from fungi, blue from the sea—all in proportion to their appearance on the site." The most striking example of this is the yellow couch in the lounge, designed by Patricia Urquiola, which presents a smear of brightness against the surrounding wood. Beside it is an open fireplace sheathed in sculpted, blackened steel. The fixture was originally meant to be built in, but the architect >

Fairhaven Beach House Floor Plan

- A Deck
- B Half Bathroom
- C Guest Bedroom
- D Entrance
- E Living Room
- F Deck
- G Dining Room
- H Kitchen
- I Master Bedroom
- J Master Bathroom

“Nowhere is there a view window that’s also for letting in air: They’re all separate little panels—there are no distractions.” —John Wardle, architect



decided its form “was too beautiful not to have on show.”

Beyond the striking main living area, the house is full of little nooks—private places in the sun or sheltered from the Southern Ocean wind. Testa often sits on an upstairs patio near the master bedroom, or in the study. She uses the study for work—she’s a clinical neuropsychologist and an academic—but often finds herself stretched out on a cream-upholstered Bohemian chair, which Urquiola also designed, “like a lizard on a rock.” Flanagan, meanwhile, can often be found on the bed, just looking out the window.

Testa and Flanagan were keen to maintain the property’s pristine vegetation and for the house to blend into the landscape. The trees had only recently recovered from a severe bushfire, and, as Testa explains, “around here, things take a hundred years to flourish. You want to keep as much of what already exists as you can because it’s so difficult to grow more.” So Wardle’s team designed the house to cover less than half the permitted building footprint.

A cantilevered second floor means less vegetation had to be disturbed, and the native eucalyptus trees are reflected in the zinc cladding that covers the home’s exterior, matching the trees’ green-gray foliage.

Testa says the house has proved to be brilliantly functional as well as beautiful.

“We weren’t very specific about what we wanted,” she says. “We asked for three bedrooms, a study, a big kitchen, and a view. We left the rest up to the experts. We’re pretty minimal anyway—really, we’re more concerned with what we’ve got in the fridge!”

They were blown away by the attention to detail that shined through in Wardle’s design, and the architect’s tuned-in decisions. A sliding window between the kitchen and the barbecue area has been especially useful, since Testa and Flanagan frequently cook outdoors during the summer. And the butcher block near the dining area answered a need the couple didn’t even know they had. “We always wind up there at the end of the day,” Flanagan says. “You crack open a bottle, you talk and eat, and people just stand around that block.” □

A sliding window between the kitchen and the barbecue area makes outdoor cooking a cinch (opposite). “In summer, we eat out there a fair amount,” Testa says. Wardle chose zinc for the exterior to complement the trees that surround the house on its northern fringes.

Testa and Flanagan, both surfers and beach lovers, wake up to stunning views of the azure-blue Southern Ocean in their otherwise monochromatic eucalyptus master bedroom (below). Wardle’s firm designed the bed base, and the panel in the ceiling hides a television.



“The zinc is just beautiful. The precision with which they did it, you just want to lie down next to it and admire it.” —Renée Testa, resident



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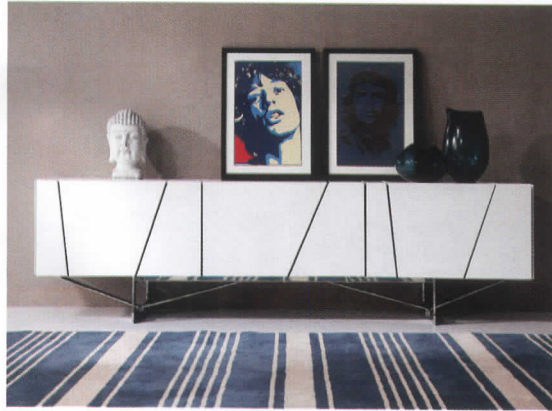




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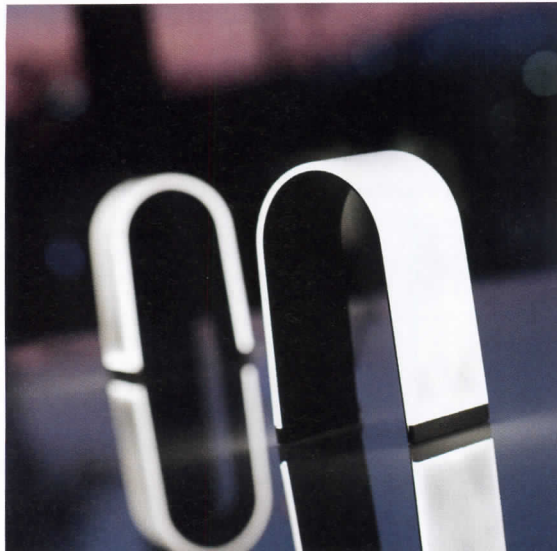
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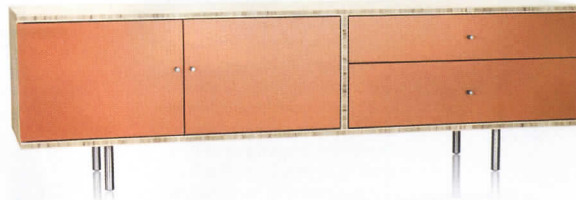


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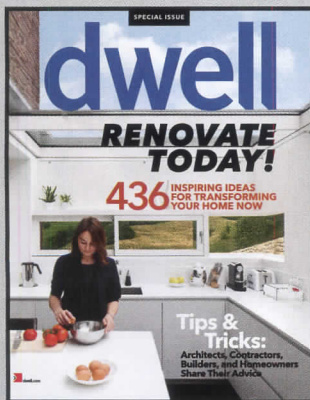


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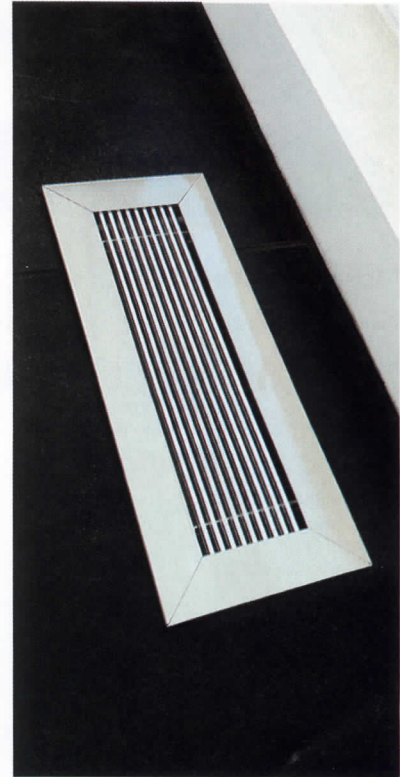


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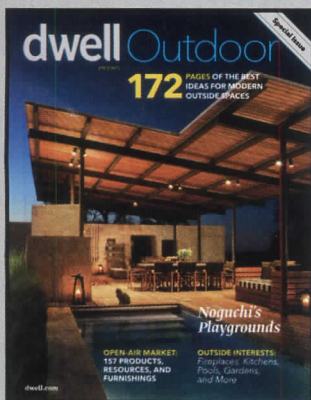


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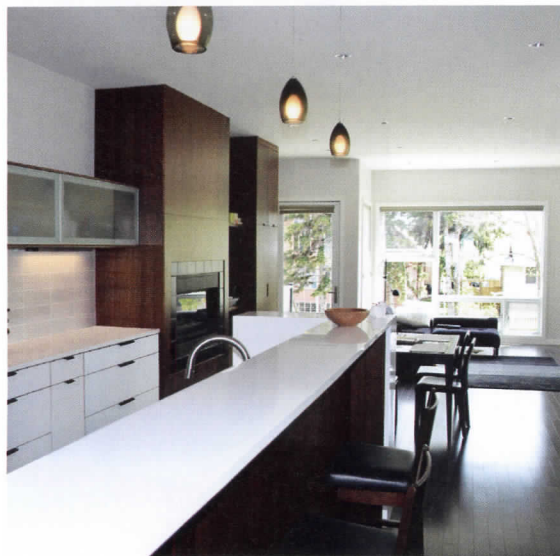
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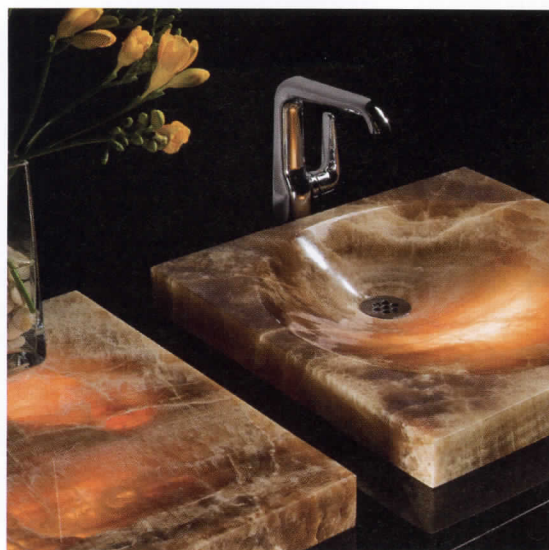


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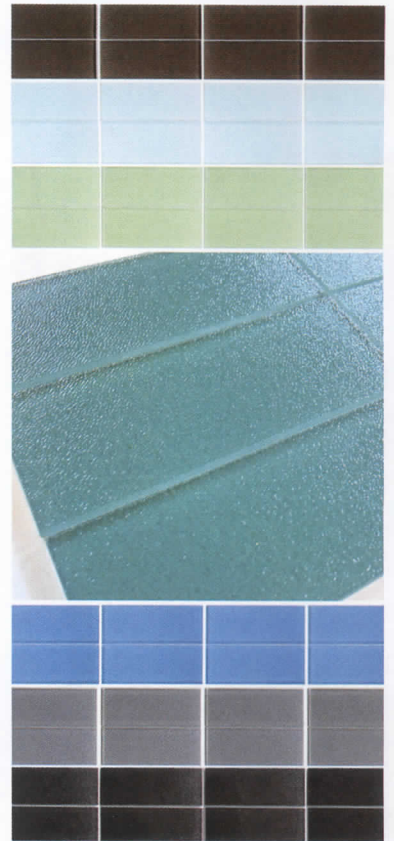
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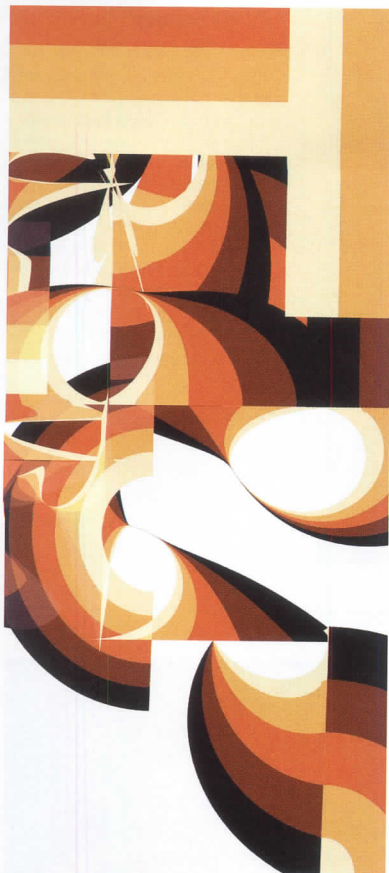


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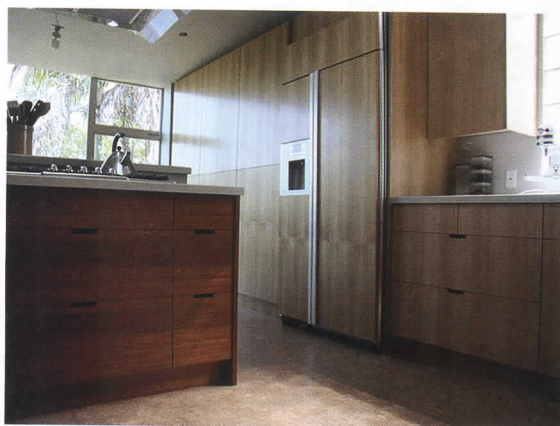
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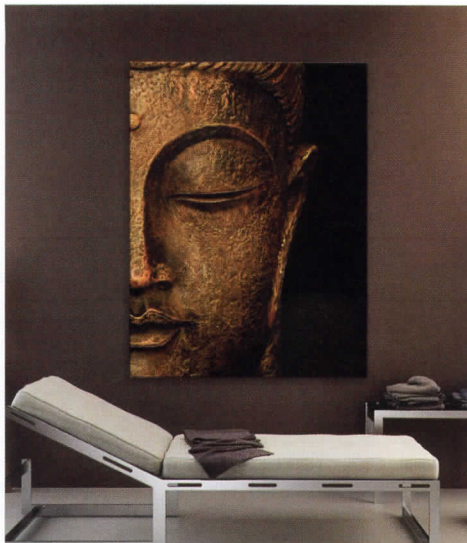


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LOCATION
Tasmania, Australia



On Tasmania's shoreline, Glenorchy Art and Sculpture Park—a nearly two-mile-long promenade—threads its way through the landscape, leading to a low-slung concrete-and-glass viewing pavilion. The minimalist 2,400-square-foot design completed in 2013 edits the panorama and invites visitors to view portions of Elwick Bay through a poetic, structural lens. "We think of architecture as a tool that manipulates human perception," says Room11's

Thomas Bailey, the project's lead architect. He uses the opaque portions of the building to block the least essential elements of the vista, framing the northern exposure with vibrant crimson glass. "We can also apply the thought process to other parts of the physical world: wind, shadows, the movement of the sun," he says. "This heightens the experience when compared to simply standing on the site observing the view—this is the delight of architecture." □