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Renovations That
Suit Any Style

The Essential Kitchens
and Baths Issue

At Home in the Modern World

Modern Views

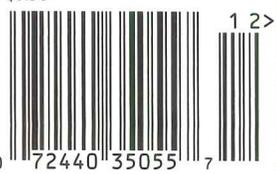


Writers' Retreat
in Ontario, Canada

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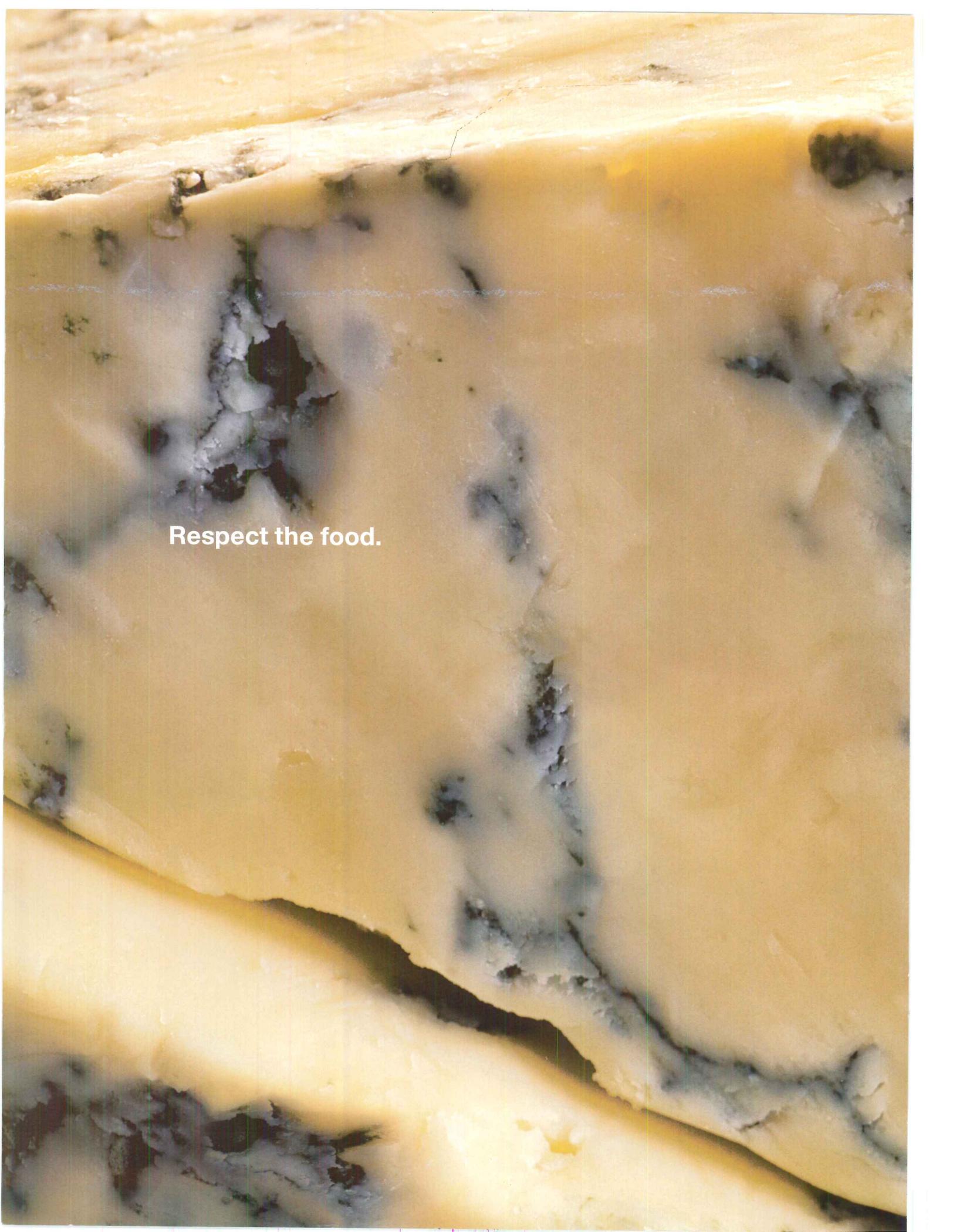
November 2014

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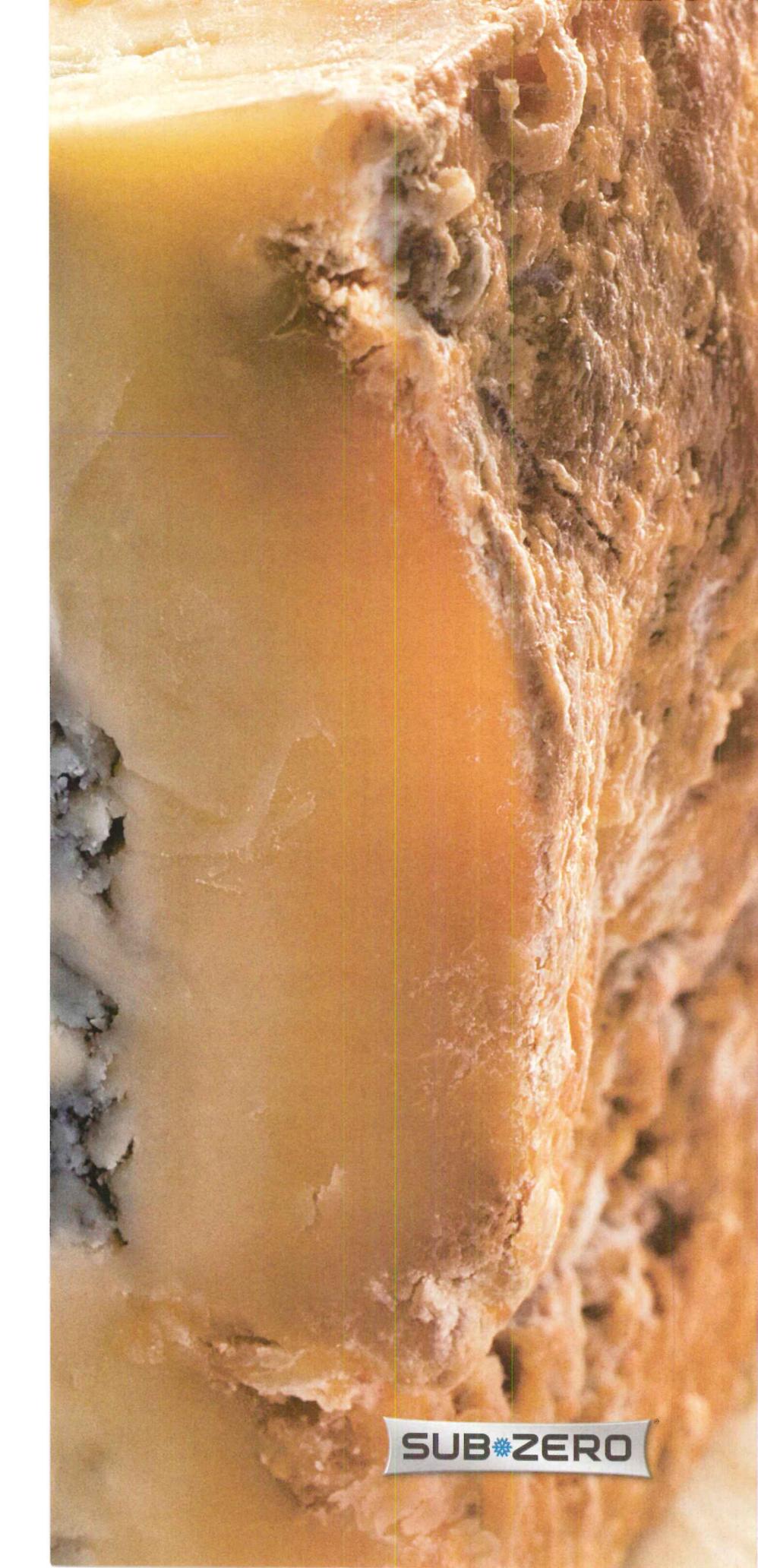


The 8 Best Bar Stools

A Midcentury
Remodel in Napa



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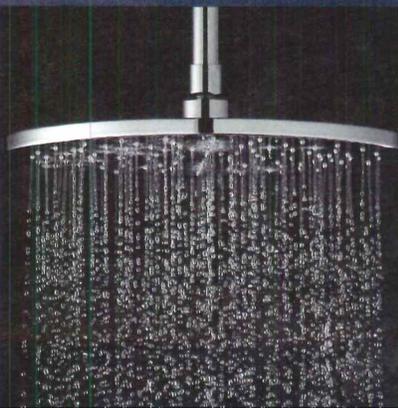
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Features

November 2014

“We tried to [really] retain the integrity of the house. Not to be slaves to the nostalgia of it, but to bring it into the 21st century.”
—Christiane Robbins, designer



On the cover: The kitchen in this laid-back vacation home opens up to views of the backyard and Lake Ontario, p. 116.
Photo by Christopher Wahl

This page: In Napa, California, an updated 1950s gem effuses warmth with redwood and glass, p. 124.
Photo by Joe Pugliese

116 The Invisible Plan

A political writer and a columnist escape to a getaway in rural Ontario designed by architect Richard Williams.

TEXT BY
Alex Bozickovic
PHOTOS BY
Christopher Wahl

124 Under the Radar

Two Bay Area designers update a house by midcentury modernist Jack Hillmer, preserving his legacy in the process.

TEXT BY
Eviana Hartman
PHOTOS BY
Joe Pugliese

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Washington-based artist Richard Brothers and architect Michelle Linden create a minimalist hideaway that channels his sculptures.

TEXT BY
Amara Holstein
PHOTOS BY
Erik Johnson

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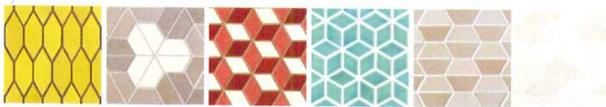


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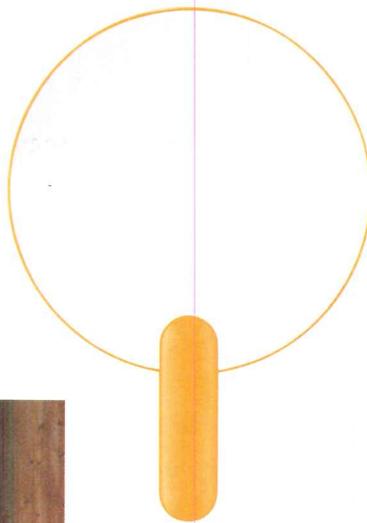
Scavolini uses only **Idroleb** panels for the carcass of its kitchens: a water repellent V100 panel with the lowest formaldehyde content presently available in the world.

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Departments
November 2014



Universal design company Sabi collaborated with MAP Project Office to create Sabi Space, a collection of organizational bathroom accessories for all ages. The Magnetic Mirror (above) can attach to the wall or be handheld.



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39 Modern World

Elevate the two most frequented rooms in the home—the kitchen and the bathroom—with the newest trimmings, from copper fixtures to GE's modular microappliances. We tackle a clever kitchen renovation in New Jersey, as well as a cozy tiled bath in San Francisco and a sleek marble version in Toronto. Finally, we take a gander at Norwegian duo Anderssen & Voll's first foray beyond furniture and lighting: a modern wood-burning stove.

78 Price Wise

On a tight budget, Kem Studio creates an angular home in Kansas City, Missouri, with double-duty spaces.

TEXT BY

Georgina Gustin

PHOTOS BY

Narayan Mahon

90 My House

A pair of designers employed their industry know-how to infuse their family's cramped Oslo apartment with light.

TEXT BY

Zahid Sardar

PHOTOS BY

Hans Petter

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On sprawling acreage in Victoria, Australia, architect Karen Alcock crafted a series of pavilions that rest lightly on the land.

TEXT BY

Georgie Bean

PHOTOS BY

Shannon McGrath

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

156 Finishing Touch

A brightly hued kitchen opens onto a cantilevered porch for an entertaining two-step in Austin, Texas.

TEXT BY

Diana Budds

Patricia Urquiola debuts her first kitchen design, Salinas, with Boffi (right). The modular set is completely customizable and taps into the latest trend: warm-toned metallics. See more glowing kitchen and bath inspiration on page 40.



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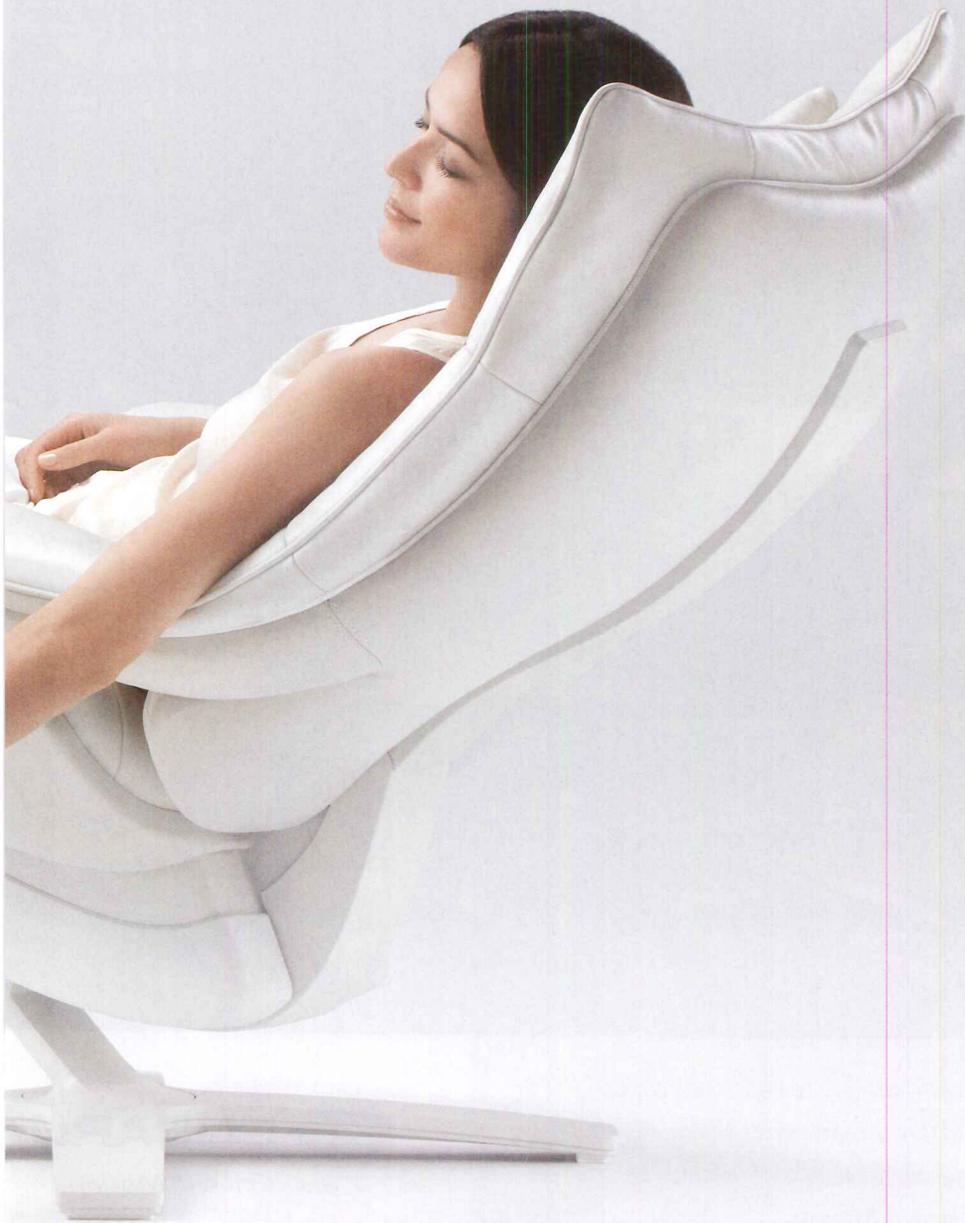
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Modern Views

This issue focuses on the most public and private rooms in the house—the kitchen and the bathroom. Whether in camaraderie or solitude, we spend a great deal of time in these hardworking spaces. They are often the first rooms to be renovated, not only because doing so raises the value of a home, but also because these rooms represent respite.

We begin with a collection of new products and materials available to the buyer and the renter alike (page 40), because anyone should be able to make small design interventions to improve their quality of life in a practical way, whether or not they own their residence. For many, the kitchen and bathroom can be disheartening spots if one can't replace all the appliances—not to mention crumbling tile grout, peeling laminate, sketchy cabinetry, or random wires. Offering portable items such as removable wallpaper and tiles, bar carts, and cabinet pulls falls straight into Dwell's ethos of buying thoughtfully and for longevity—even if you have a transient lifestyle. Also of note is GE's tiny modular kitchen (page 50), which signals a shift in the American perception of space and is emblematic of the trend toward living in small spaces, even when not done solely out of financial necessity. The fact that this mind-set is taking hold in the appliance market signals that smaller, sustainable, and overall more thoughtful living is becoming the new normal.

In Leonia, New Jersey, we highlight a kitchen renovation inside a 1911 Craftsman (page 68). Here, a couple proved what can be done by knocking down a few walls, incorporating salvaged furniture, and removing decades of old paint and wallpaper paste. Another favorite project is a home in Kansas City, Missouri, a Midwestern city that's attracting design-minded people looking for a more affordable cost of living (page 78). Kem Studio's design illustrates how sensible material choices can deliver an economical bottom line for a first-time homeowner, as well as how ingenuity at all stages of the design-build process pays off in spades. The house is a tremendous example of how a structure can suit its owner—especially that small, tidy kitchen.

A new build on Australia's Mornington Peninsula (page 102) represents another important concept: what homeowners can do with a huge piece of land. In this case, the answer was to hire the right architect, build relatively small, and site the home organically. Carefully selected materials shine—raw teak cladding gives the house a natural and varied look, and rich Grigio Carnico marble runs from the kitchen to the

bathroom, uniting the interior. The architect, Karen Alcock, let nature do most of the work, deliberately choosing to keep the design restrained, and in doing so allowing the natural setting to take center stage. A house in rural Ontario (page 116) is remarkable for the way it sits parallel to the shore of Lake Ontario, oriented so that tall windows frame expansive views yet are just out of alignment to encourage cross breezes—an aesthetic touch with a functional benefit (the house has no air-conditioning).

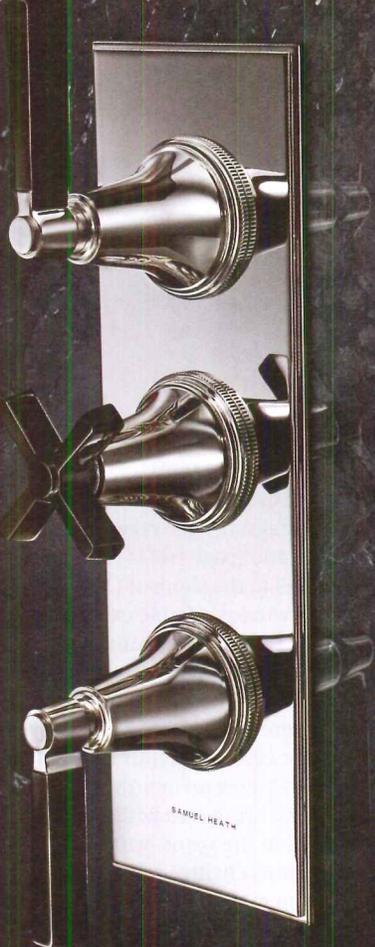
It's always a pleasure to preview a stunning renovation in front of a rapt audience at our Dwell on Design conference, and then follow up in print when the project is completed. Such is the case with a home in Napa, California, designed in the 1950s by Jack Hillmer, which has undergone a sensitive rejuvenation (page 124). Here the kitchen makes up the home's central core, an innovative move in an era when kitchens were often relegated to dank corners behind awkward swinging doors. The project also presented an opportunity to right a quirky design choice found in the bathrooms, where one had to walk through the showers to reach the bedrooms. The restoration was thoughtful and, luckily for the house, was handled by experts who kept what was great and gently fixed what was not. We are grateful that this house, one of the first passive-solar residences in California, survived a recent 6.0-magnitude earthquake, thanks to what now might be called the structure's inherent resiliency. If it were not for the house's hexagonal spiral form, as well as the horizontal banding of old-growth redwood between the custom concrete masonry block, most likely the house would have buckled.

Our last feature presents artist Richard Brothers's home on Orcas Island, Washington, one of the most scenic places in the country (page 132). It's intriguing that instead of exposing the entire view through huge expanses of glass, Brothers and architect Michelle Linden opted to install custom doors that show the landscape through a series of progressions, while also fostering a sense of intimacy in the house. The living spaces are uniquely suited for distinct purposes—eating, lounging, working—and express a satisfying collaboration between architect and artist.

Amanda Dameron, Editor-in-Chief

amanda@dwell.com

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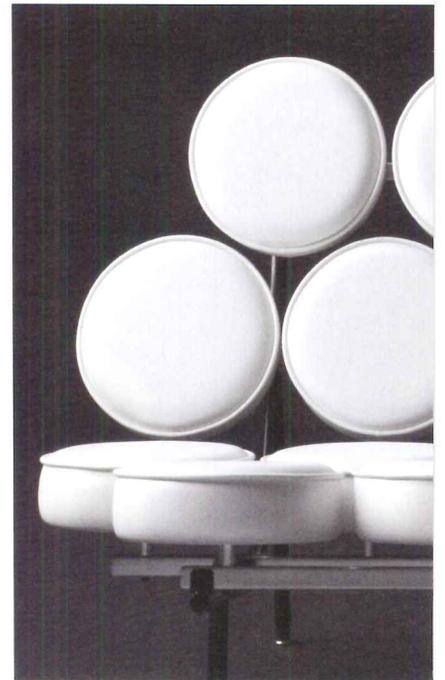
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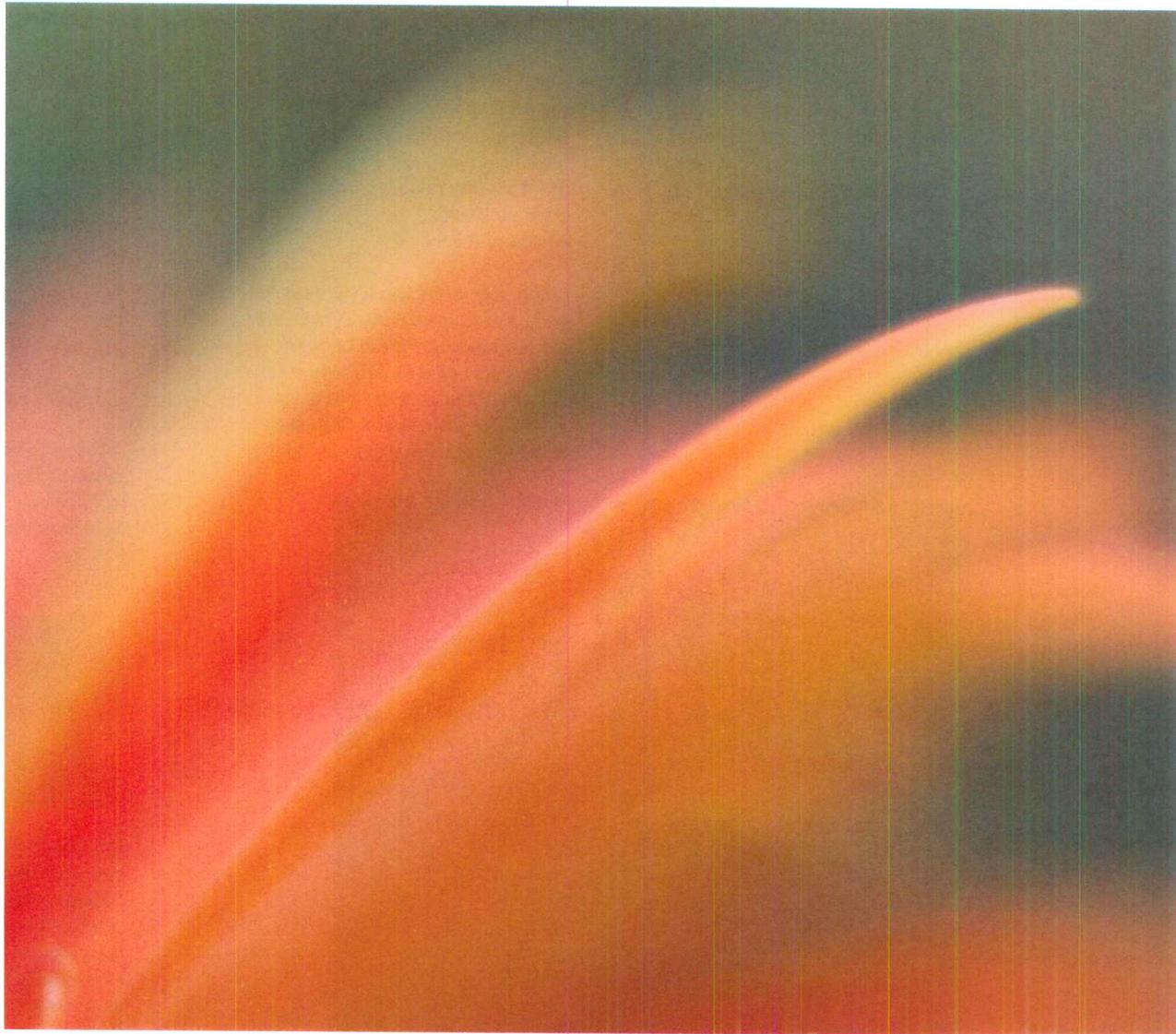
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Feedback

I enjoyed reading "A Sense of Place" (Dwellings, July/August 2014) so much. It's amazing to know that there are people who plan ahead [for aging in place] and to learn about how this couple added comfort and safety to their home.

Xoli Ngcoza

Posted to Facebook

Thanks for sharing Claire and Ken Stevens's story ("A Sense of Place," July/August 2014) with your readers. They show the courage to look at building anew amid the inevitable retreat that Alzheimer's disease can bring to daily life. New beginnings can happen at all stages of life.

Phyllis Trager

New York, New York

Dwell is a very worthwhile read every month, and that's a high standard indeed. Keep up the great work!

@ocadjohn

Posted to Instagram



Sunday was a Dwell day, aka a swell day.

@tandenlauder

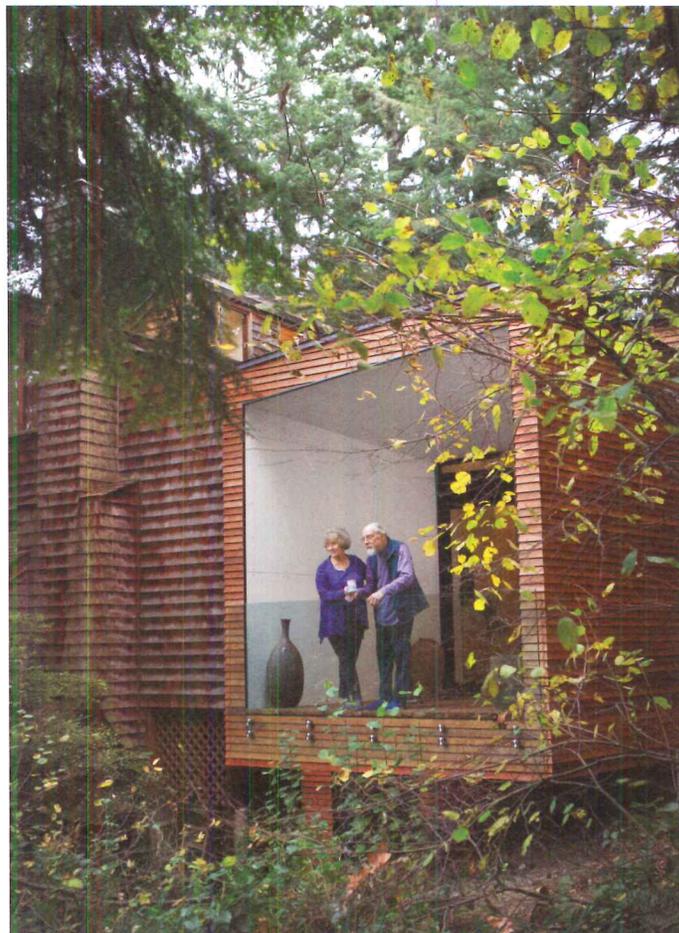
Posted to Instagram

I'm pretty obsessed with Dwell! Love the magazine and the Facebook feed. Fantastic taste. Dwell keeps the drool-worthy images coming.

Danielle Davis

Posted to Facebook

Correction In the Dwell Outdoor special issue (Summer 2014), we listed the wrong price for the Cube fireplace from Spark Modern Fires. It's \$5,900, not \$590. Visit dwell.com/spark-fires to see more from the company. sparkfires.com



@dwellmagazine on Instagram



The Lands End Lookout designed by EHDD and the mighty Pacific ocean in the background.

San Francisco, California

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Atipico's booth featuring wire tables and @calicowallpaper at #NYNow.

New York, New York

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Designed by Michael Graves, One Port Center houses the Delaware River Port Authority. The blue and white glazed bricks nod to the building's location on the Delaware River across from Philadelphia.

Camden, New Jersey

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Feedback

I just love Seattle. The Aqua Lair (Renovation, July/August 2014) fits perfectly in that city. I like the mid-century influence and all the eclectic touches. Great job!

Jennifer Carroll

Posted to dwell.com



I was enjoying the July/August issue of Dwell on a flight to Southern California when I noticed a set of chairs on p. 74. They are referred to as “cane-chrome armchairs from Gebruder Thonet Vienna.” This sparked my curiosity, as I have a pair of these chairs (that I scored for \$65 off Craigslist, if you can stand it!), and when I was doing my research, I was led to believe they were MR armchairs, attributed to Mies van der Rohe, ca. 1926. Can you explain the difference between the Mies MR armchairs and

the Thonet cane-chrome armchairs? Additionally, do you know an approximate time frame for the chairs?

Marcy Landolfo

Portland, Oregon

Editor's Note: The residents purchased the chairs when they lived in Nice, France. The manufacturer is the German company Thonet GmbH, not Gebruder Thonet Vienna as we listed, and the designer is Mies van der Rohe. To clarify the chairs' history and their various manufacturers, we turned to Sam Kaufman, a furniture expert who owns an eponymous gallery in Los Angeles. To learn more, visit dwell.com/MR-chair.

Such a great house in Crestwood Hills, Los Angeles, a neighborhood filled with these midcentury gems (“Designed for Living,” June 2014).

Matthew Gaskill

Posted to Facebook

I love the roofline on Yrjö Kukkapuro's house (“Finnish Lines,” June 2014). It's like a stingray. You can almost see and feel the movement. So cool.

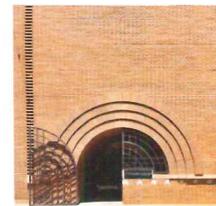
Aaron McRae

Posted to Facebook

@dwellmagazine on Instagram



A Richard Lippold sculpture over the Four Seasons bar inside the Seagram Building. **New York, New York**
1,100 likes



The V. C. Morris Gift Shop (now Xanadu Gallery) in #SF by Frank Lloyd Wright, ca. 1948. The building was used as a prototype for the Guggenheim's spiral ramp. **San Francisco, California**
1,066 likes



The Frank Gehry–designed BP Footbridge from below. **Chicago, Illinois**
905 likes

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@michelalano:
I have one word for @dwell regarding @DwellonDesign in NYC: FINALLY!

@BrantRussell:
Seriously, I want to live in all the houses featured in @dwell magazine. Love the designs!

@brcallander:
Great feature on garden sheds in the [Outdoor special] issue of @dwell magazine. Almost makes me want to design another shed this summer...almost.

@mattpressberg:
Reading @dwell this morning, I have decided that designing high-end furniture is the best job in America. We're all doing life wrong.

@SettlementGoods:
Been watching the @dwell store, and I'm so excited that they are promoting #USmade goods!



@TheRealFirm8: Friday night. #unwinding @dwell

@BazisInc: @dwell really puts its focus on great design and trends, and that's why we love reading it.

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Contributors

November 2014



Alex Bozikovic

Based in Toronto, Alex Bozikovic is the architecture critic for the *Globe and Mail*. In this issue, he wrote about the Twitter House ("The Invisible Plan," p. 116) and the Darkshadow House (Modern World, p. 39). "I pass it on my way to work," he says of the latter, "and I watched the construction right from the beginning."



Georgina Gustin

A longtime newspaper hack, Georgina Gustin currently covers food policy for *CQ Roll Call*, in Washington, D.C. "Music Box" (Price Wise, p. 78) took her to Kansas City, Missouri, a favorite Midwestern spot. She has since fantasized about replicating resident Sarah Magill's house and plopping it somewhere on Capitol Hill.



Amara Holstein

For "Art as Life" (p. 132), Amara Holstein, a Portland, Oregon-based writer, traveled to Washington's San Juan Islands. She found the forested wildness and down-to-earth vibe on Orcas Island compelling. Perhaps most memorable, though, was her return flight on a six-seater plane through a massive rainstorm.



Eirik Johnson

For Seattle-based photographer Eirik Johnson, shooting Richard Brothers's Orcas Island home was a magical assignment ("Art as Life," p. 132). "Picture a black house on a mountaintop, overlooking a Northwest island paradise," he says. Johnson's work has appeared in *T: The New York Times Style Magazine*, the *Wall Street Journal*, *Metropolis*, and *Audubon*.



Narayan Mahon

Photographing Sarah Magill's Kansas City, Missouri, residence (Price Wise, p. 78) was Narayan Mahon's first Dwell assignment during which he wasn't ravaged by mosquitos. "The previous mosquito-ridden shoots became covers, and I now lament the lack of flying bloodsuckers, as the correlation between covers for Dwell and mosquito bites is abundantly clear," says Mahon, who is based in Madison, Wisconsin.



Christopher Wahl

A ski bum, ex-ranked tennis player, dad, and photographer who calls Toronto home, Christopher Wahl shot the Ontario house of David Frum ("The Invisible Plan," p. 116). "I'm a sucker for the bungalow and bluff in the backyard," he says. Wahl's work has appeared in *Vanity Fair*, *Wired*, and the *Hollywood Reporter*. □

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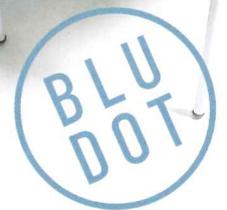
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Modern World

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Bathing in a tub can be a sublimely luxurious experience, whether you opt to steep in a no-frills hot soak or indulge in a bubbly affair. The architects at Studio MK27, Marcio Kogan's renowned São Paulo firm, sought to create a tub that expressed the minimalist designs for which they're known. They collaborated with Italian company Agape on the DR, a sinuous, wood-clad showpiece built for two. agapedesign.it



Perch Plus

There's no denying the appeal of a seat at the bar; it's where everybody knows your name, after all. As a design element at home, it offers a more casual and space-efficient alternative to formal dining. Robin Standefer and Stephen Alesch, principals of the New York design firm Roman and Williams, dispense expert advice on how to shop for a stool. Then we review the six seats that earned the Dwell seal of approval.

Roman and Williams on Bar Stools



For The Standard Grill in New York City, Roman and Williams designed stools that feature metal legs and wood seats (above). Jean Prouvé's Tabouret Haut (right) dates from 1942; Vitra now produces the piece.



What do you like most about bar seating in the context of restaurants and residences?

Bar seating is spontaneous. It's a very social and interactive location—you can see and chat with the bartender or the chef in a restaurant, or with your family over breakfast in your own home. There's an informality to it, and that informality transfers onto the piece of furniture itself.

When shopping for a bar stool, what are the essential qualities you look for?

We look for great lines and some [visual] interest. It's a tall element in the room. You can really see the legs, so it should have great proportions. We don't feel strongly that it needs to swivel or have a back. Bar stools should be sturdy and have some weight; otherwise they can feel insecure and flimsy. They should always have a footrest. We like a wood seat, something made from a natural material. There's something comfortable about that. When there's food involved, it's nice to sit on a warm surface.

What material do you recommend for upholstery?

If we have to use upholstered stools, we like to use leather or even canvas. They're easy to clean! The bar stool should be a very utilitarian piece of furniture; it's not highly decorative. It's a workhorse stool. Buying a bar stool isn't like buying a signature chair for a room.

Name your favorite stool from design history.

Jean Prouvé's stools are so simple and beautiful. There is wonderful, earnest detailing, and they have a great mixture of metal and wood—warm on the butt, sturdy on the legs.

What contemporary design do you like most?

We make exceptions for people, but for objects, we only trust anything over 40 years old!



LEM Piston stool by Shin and Tomoko Azumi for Design Within Reach, \$750
The classic LEM—shown in a lacquered wood version—is tricked out with all the bells and whistles we like to see in a bar stool. It swivels to make sliding in and out easy. The sleek seat toggles between counter height (26 inches) and bar height (31 inches). Plus, the footrest is on the same vertical plane as the deep seat's edge—a must for balance. dwr.com



Babila by Odo Fioravanti for Pedrali, \$204 A simple silhouette will ensure your bar stools don't overwhelm a room—save the grand gestures for a different piece. Babila is made from FSC-certified ash and features a die-cast aluminum footrest. It is available in a 25.5-inch (shown) or 29.5-inch height. It doesn't have a back, so it's best for short sits. Philosophical debates or four-course meals are for the dinner table. thechairfactory.com



Cannery Bridge counter stool by Sauder, \$99 For (slightly) less than a Benjamin, Sauder offers a no-frills, wrought-metal, counter-height stool with an industrial flair. Its base is slightly wider than the seat, which gives it a sturdy feeling. It weighs about ten pounds, making it easy to move around. Rotate the circular seat to adjust its height—it'll go as high as 27.5 inches, just a bit shy of a comfortable bar height. sauder.com



Broom stool by Philippe Starck for Emeco, \$350
When we think of good design, manufacturing processes along with functionality and aesthetics factor high on our list. Broom is 75 percent waste polypropylene and 15 percent reclaimed wood shavings, and it is made in the USA. The back rises about a foot taller than the rounded seat, offering support. It comes in six colors and in bar and counter heights. emeco.net



Branca stool by Sam Hecht and Industrial Facility for Mattiuzzi, \$1,049–\$1,069
Introduced at the Milan furniture fair in April 2014, the Branca stool channels the natural beauty of trees. The gently curved seat is angled slightly higher in the front, which helps you feel balanced. The low back gives lumbar support. It's available in natural, white, and black finishes and with a black or white footrest. hermannmiller.com



Saddle bar and counter stool by West Elm, from \$369
Upholstered chairs offer more cush for your tush but take up more room. It's 20 inches wide, so you won't be able to squeeze in as many stools, but those who manage to snag a seat will be rewarded with a plush perch. The back rises 11 inches from the seat (set on a swivel) and offers contoured arm rests. westelm.com >

Material Focus: Laminates

With materials, one must often make tradeoffs among looks, maintenance, price, and functionality (we're talking about you, marble). Laminates, on the other hand, are a highly durable solution at a lower price point. Moreover, each of the manufacturers below offers a Greenguard-certified product.



A, B, C Serigrafia Bacterio by Ettore Sottsass for Abet Laminati, \$6.50 per square foot The raucous patterns of the 1980s Memphis design movement are experiencing a revival. Consider this high-pressure laminate for tabletops, shelving, and counters. abetlaminati.com

D, E, F INK Collection in Pyne and Corcho by Arborite, \$10 per square foot Featuring a hand-drawn pattern, the Pyne design offers a playful interpretation of wood grain. Corcho, geared toward the hospitality industry, channels the look of natural cork. arborite.com

G, H, I Formica, \$12 per square foot (installed) Shown here in Fossil, Tangelo Dotscreen, and Lava Flow, Formica's laminates come in exuberant colors, subtle patterns, and finishes that replicate the look and feel of natural stone at a fraction of the cost. formica.com

J, K, L FENIX-NTM by Arpa Industrials, from \$4.85 per square foot Thanks to nanotechnology, this laminate is soft to the touch, fingerprint resistant, repairable (you can buff out scratches with a sponge), and nonreflective. It boasts an on-trend matte finish. Current color options skew neutral. fenixntm.com

M, N, O Nevamar by Panolam, price varies per distributor Designed for ultra-high-traffic areas like hotels, airports, and hospitals, Nevamar is among the most robust laminates on the market. panolam.com

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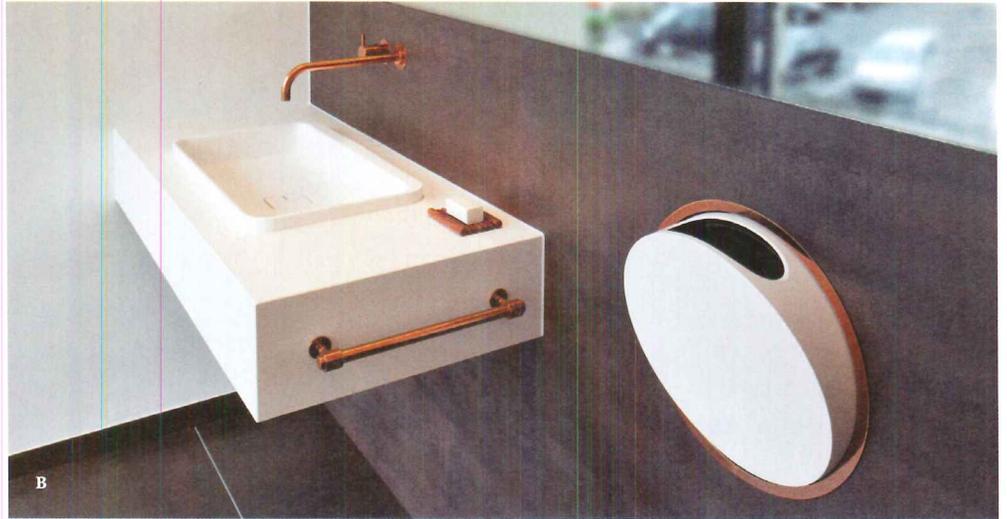
Go Further

Copper Toned

Warm metals have hit peak popularity in furniture and lighting—and now the kitchen and bath industry.



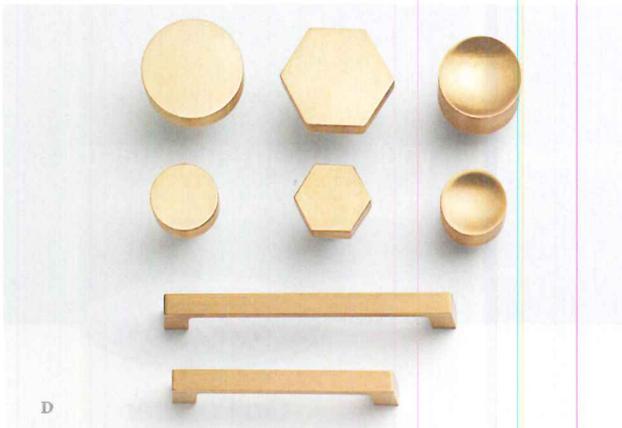
A



B



C



D



E

A Pivot faucet in Cyprum by Sieger Design for Dornbracht, \$2,970 For its first new finish since 2009, Dornbracht created a copper and gold alloy, Cyprum. It's available on kitchen and bath fixtures, including this pivoting faucet. dornbracht.com

B 112 faucet and mixer series and Round series in-wall accessories by Arne Jacobsen for Vola, \$860–\$2,270 Arne Jacobsen designed his fixtures for Vola in 1968. In 2014, the Danish company added a deep copper finish to the line. vola.com

C Single-Bowl Luxury Stainless Copper Sink by Rohl, \$3,200 Made in Italy from commercial-grade metals, the sink marries the look of copper with the durability of stainless steel. rohlhome.com

D Riverwood, Hex, and Midcentury knobs and Greenwood pulls by Schoolhouse Electric & Supply Co., from \$12 Changing cabinet knobs and drawer pulls is an inexpensive (and noncommittal) way to tap into the warm metallics trend. schoolhouseelectric.com

E Programma CU line L safety support by PBA, \$408 A handsome line of accessibility products, Programma CU includes grab bars, a shower seat, door handles, and cabinet pulls. pba.it



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A Temp20 hand shower with SH mount by Delta, \$159 An LED readout tells you the water's temperature—no guesswork needed. The hand shower features six spray settings and an 82-inch hose. deltafaucet.com

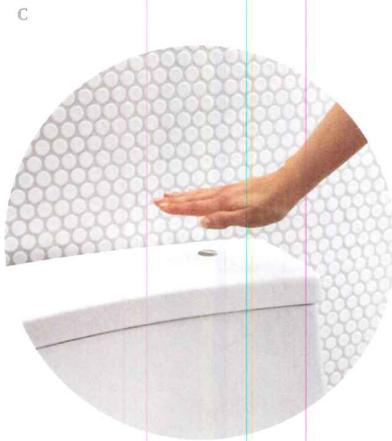
C San Souci with Touchless toilet technology by Kohler, \$934 Flush by waving a hand—no need to worry about what's lurking on a toilet's lever. To make your current commode touch-free, a retrofit kit (\$100) is available. kohler.com

B Electronica thermo-static tub filler by Michael Gottschalk for Blu Bathworks, \$5,655 This remote-controlled fixture allows you to fill your tub remotely to your desired temperature. blubathworks.com

D Happy D.2 mirror cabinet with SoundSystem by Sieger Design for Duravit, \$2,290–\$3,483 Turn brushing your teeth into a melodious moment with this design that streams music via Bluetooth to hidden speakers. duravit.us



E Minta Touch by Paul Flowers for Grohe, \$679 The faucet turns on or off with a simple tap—a boon for those afflicted with arthritis (or dirty hands). Available in Grohe's Starlight Chrome or SuperSteel InfinityFinish. grohe.com



Intelligence Quotient

The Discovery iQ wall oven by Dacor harnesses technology to take the guesswork out of cooking and maintenance.

"We saw how the mobile revolution was changing the way people live their lives and interact with appliances," says Steve Joseph, the president of Dacor. This year, Dacor launched the Discovery iQ wall oven (\$4,300), which seeks to simplify and enhance the cooking experience.

The oven features a touchscreen control panel, is operable via a smartphone, and runs diagnostics to identify maintenance needs. Chefs have access to a slew of recipes, instructional guides, and presets through the Dacor app and can also download any app from Google Play. dacor.com



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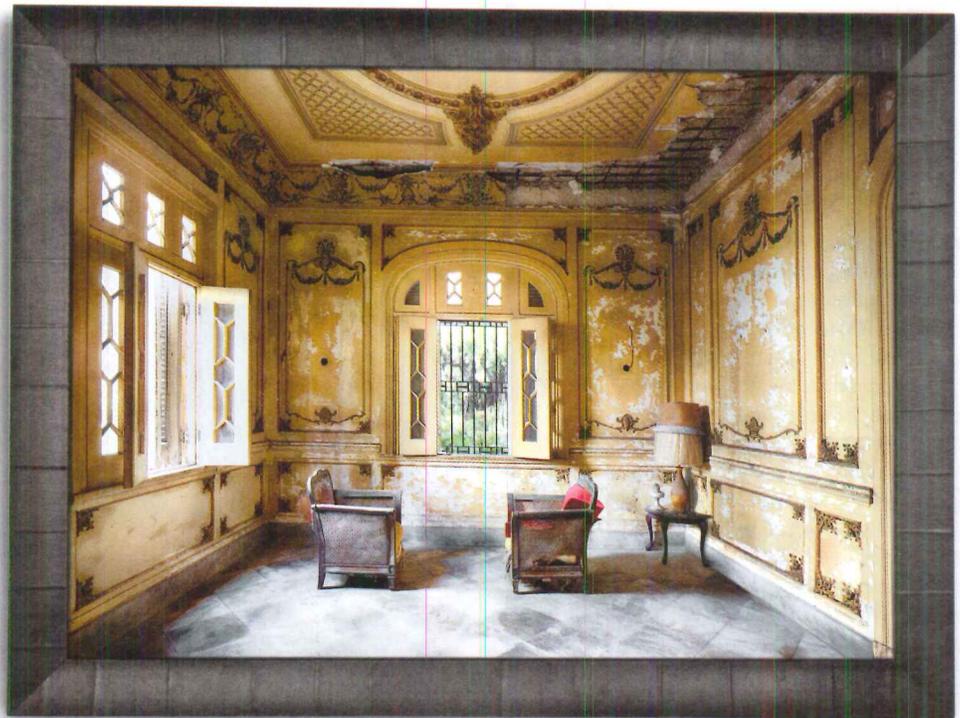
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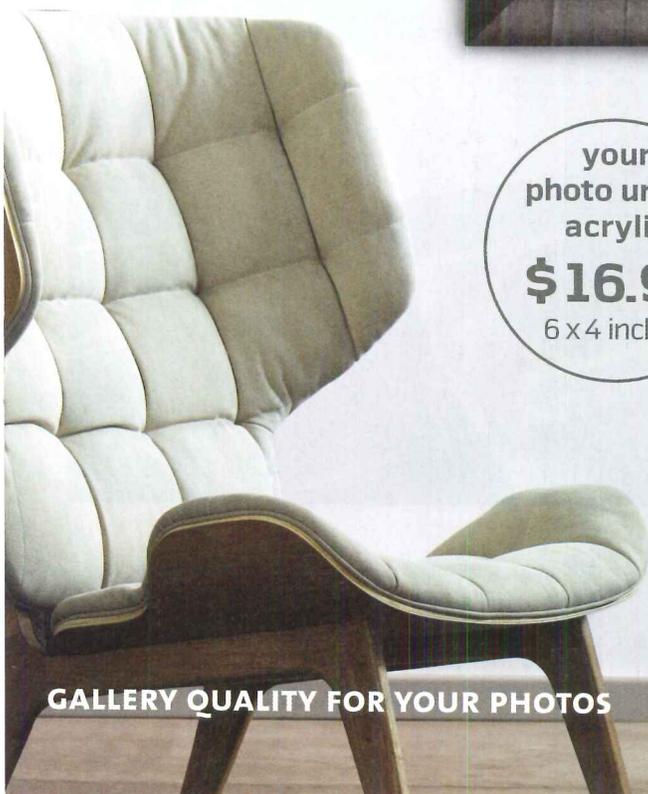
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Kitchen Little

A modular culinary concept addresses the mass movement toward small-space living.

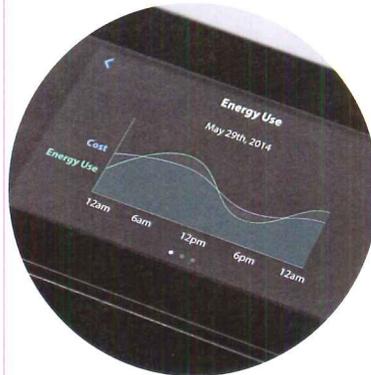
TEXT BY
Allie Weiss

Homeowners may fantasize about large and luxurious kitchens replete with expansive ranges and stretches of glimmering countertops. But for many, the scale and price of these concepts are unattainable. When GE Appliances began to analyze census data a few years ago, it discovered that millennials and baby boomers—two of the most influential consumer groups—increasingly were opting to live in compact spaces in dense urban zones.

"It forced us to rethink what we should be doing in those living areas," says Lou Lenzi, director of industrial design for GE Appliances. "A 30-inch freestanding range might be great for a 2,500-square-foot suburban tract home, but that won't work for these smaller spaces."

In response, GE dreamed up a modular micro-kitchen concept. Users can mix and match a series of drawers that contain microwave, oven, refrigerator, freezer, and dishwasher units. All pieces hit the standard countertop height of 36 inches and run 24 inches across, narrower than the standard appliance width of 30 inches. The materials and finishes are customizable, and users can swap out standard technologies for pricier ones, such as an induction cooktop and Advantium Speedcook oven. With flat touch-based digital controls, the micro-kitchen is meant to serve as a seamless addition to compact quarters. Insulation technology helps ensure that noise levels are contained. "When you look at these smaller spaces, there is no 'kitchen,'" Lenzi says. "It's one open plan, so we really wanted the appliances to blend in."

geappliances.com



Dubbed the Monoblock, GE's forward-thinking micro-kitchen concept boasts cooking, refrigeration, and cleaning modules joined in a compact unit. The project is part of

FirstBuild, a joint venture between GE and the crowdsourcing platform Local Motors. The new model for appliance invention seeks to engage engineers, designers,

and scientists by developing products and bringing them to market. Due out in late 2014, the mini-kitchen costs between \$7,000 and \$15,000, depending on features. >

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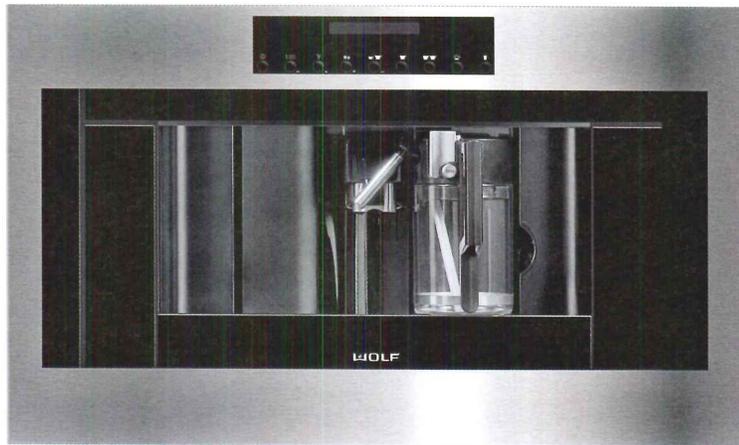
★★★★ 5 YEARS IN A ROW

Machine Shopping

Brew the perfect cup of joe, add counter appeal, and discover a growing trend in cooking methods with the new appliances in our roundup.



A



B

A Stand Mixer by Smeg, \$450 Known for retro refrigerators, Smeg has branched out into small appliances. The stand mixer features an aluminum body, stainless-steel bowl, and ten speeds. westelm.com

B 24-inch Coffee System by Wolf, \$3,195 Press a button to steam milk and brew coffee for barista-quality beverages. The built-in system automatically cleans itself after creating each drink. subzero-wolf.com



C



D



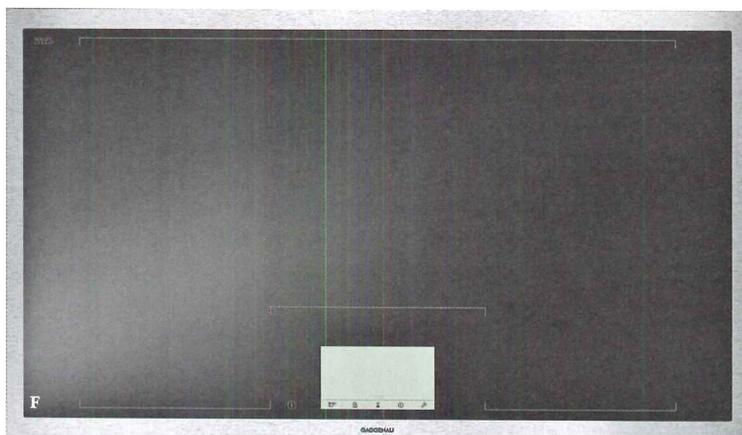
E

C 30-inch steam convection oven by Bosch, \$3,099 Steam cooking preserves nutrients and helps food retain moisture. The method is popular in Europe, and Bosch is betting American cooks will latch onto the trend. bosch-home.com

D French door refrigerator with Obsidian interior by Jenn-Air, \$8,500 It's all about fit and finish with Jenn-Air's luxury refrigerator, which features a stainless-steel exterior and matte-black interior lit by LEDs. jennair.com

E Generation 6000 PureLine by Miele, \$3,699–\$5,299 for appliances shown The minimalist PureLine offers built-in ovens, warming drawers, and coffee systems rendered in attractive black glass. mieleusa.com

F Cx 491 induction cooktop by Gaggenau, \$6,050 Instead of limiting its heating capabilities to specific areas, the range operates as one large cooking zone to accommodate virtually any pot or pan. gaggenau.com



F



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Light and Shadow

A Toronto couple remodel their home with a special emphasis on a spacious kitchen and a material-rich bathroom.

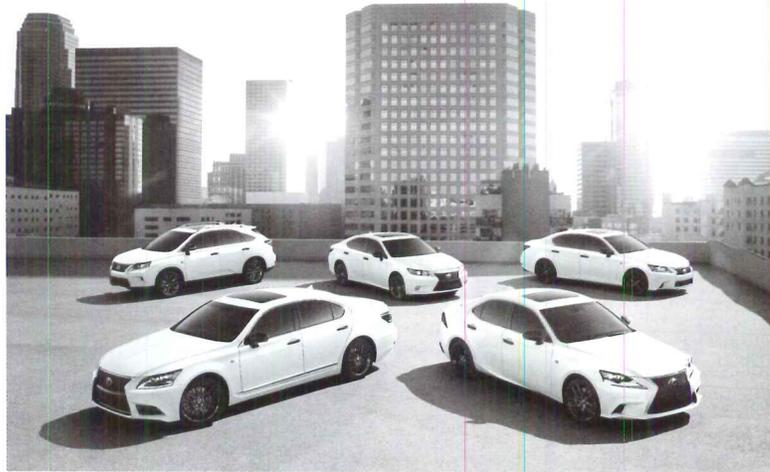


TEXT BY
Alex Bozikovic

PROJECT
Darkshadow House
ARCHITECT
Paul Syme Architect,
paulsymearchitect.com
LOCATION
Toronto, Ontario

Architect Paul Syme designed custom storage units with dark-stained walnut fronts that provide a place for everything in his clients' Toronto bathroom. The wall-to-wall mirror and the Corian counter are custom, and the faucets are by Vola. >

PHOTO BY NATHAN DYKSTRA



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When Don Evans and Susan Wilson bought their new home, they literally tore the roof off. Starting with a bland 1930s Tudor house in downtown Toronto, the couple removed the gabled roof and added a “light monitor”—an angled rooftop window like the ones that topped early 20th-century factories. It is emblematic of architect Paul Syme’s design for the house, which has the openness and hardy materials of an industrial space. “There’s very little that divides the spaces inside,” Syme says. “I think of it as the folding of a loft space into a contemporary house.” The kitchen and living room are built around a grand hearth of gray brick, while kitchen cabinets by Bulthaup, crafted with lustrous white laminate, provide a smooth counterpoint. >

The bathtub (left) faces a Spanish-cedar-framed window overlooking the back deck. Once the outside plants have grown up enough to provide privacy, the adhesive film on the window will be removed. The standing shower is set off by etched-glass panels supported by stainless-steel

hardware (below). There is no threshold; instead, the tile within the shower zone slopes down very slightly to a floor trough with a custom stainless-steel grille. Along the wall, a Corian shelf—“the longest soap dish in the world,” resident Don Evans jokes—runs the length of the space.



“There’s so much storage in this room that some of the cabinets are filled with knick-knacks.”—Don Evans, resident

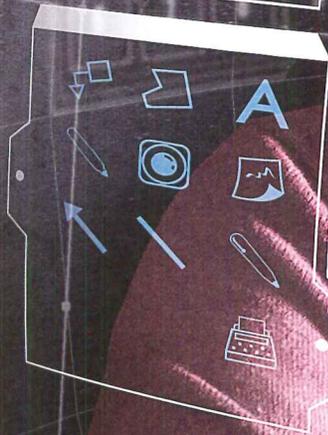
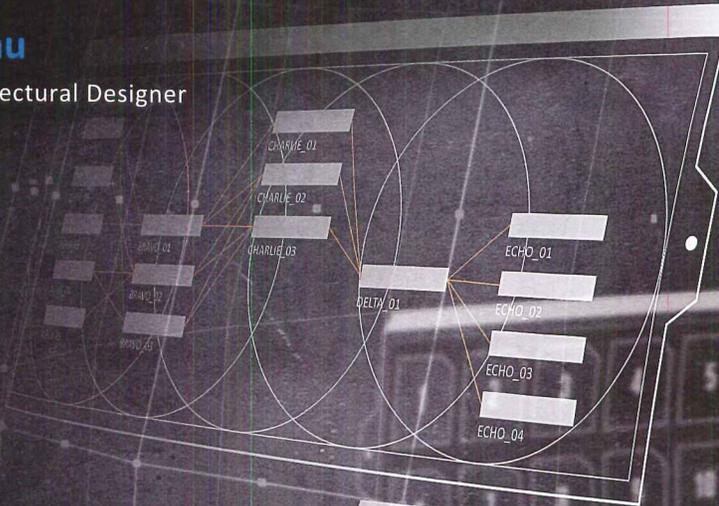
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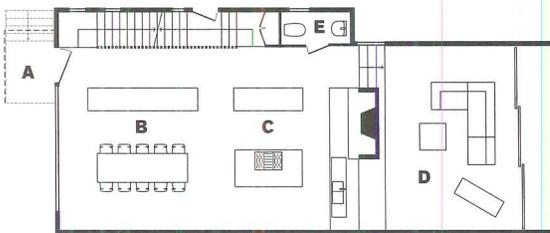


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It's a subtle mix of luxe and loft, nowhere more so than in the main bathroom on the second floor. Here, Syme clad the floor with white Carrara marble that Evans found at a hardware store in six-inch-wide strips—meant for door thresholds—which they cut and assembled into 18-inch tiles. "This is considered junk stone in the interior design world," Syme says, "but we saw something really handsome in it." A curvaceous Victoria + Albert bathtub rests on the floor, but the real luxury is in the adjacent walk-in shower, illuminated from above by that light monitor on the roof. "You can have a shower with the sun beaming straight in," Evans says. "It's a spectacular, spa-like experience. Actually, it's better than a spa. There, you can't see the sky." □



Ground Floor



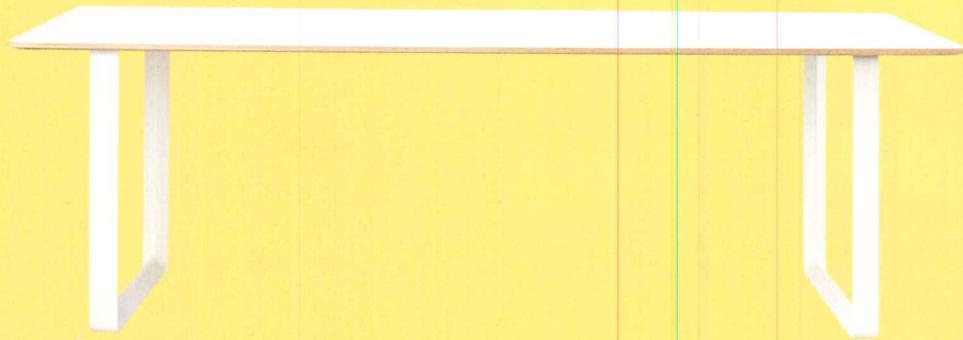
Second Floor

**Darkshadow House
Floor Plan**

- A Porch
- B Dining Room
- C Kitchen
- D Living Room
- E Powder Room
- F Study
- G Bathroom
- H Bedroom
- I Dressing Room
- J Terrace

The kitchen features cabinets from Bulthaup's B3 line and a hearth made of ironspot brick (top). Evans and his wife, Susan Wilson, bought the wall clock at Habitat in London. A grille of walnut slats, designed by Syme and made by the local millworkers MCM, delineates the edge of a new stair with open treads made of hot-rolled steel (right). Tall Bulthaup cabinets mark the edge of the dining area; Evans, a mechanical engineer, had them custom-made to conceal heating ducts that vent almost invisibly through the top edge.





YOU PUT THINGS DOWN.





Norwegian Wood Stove

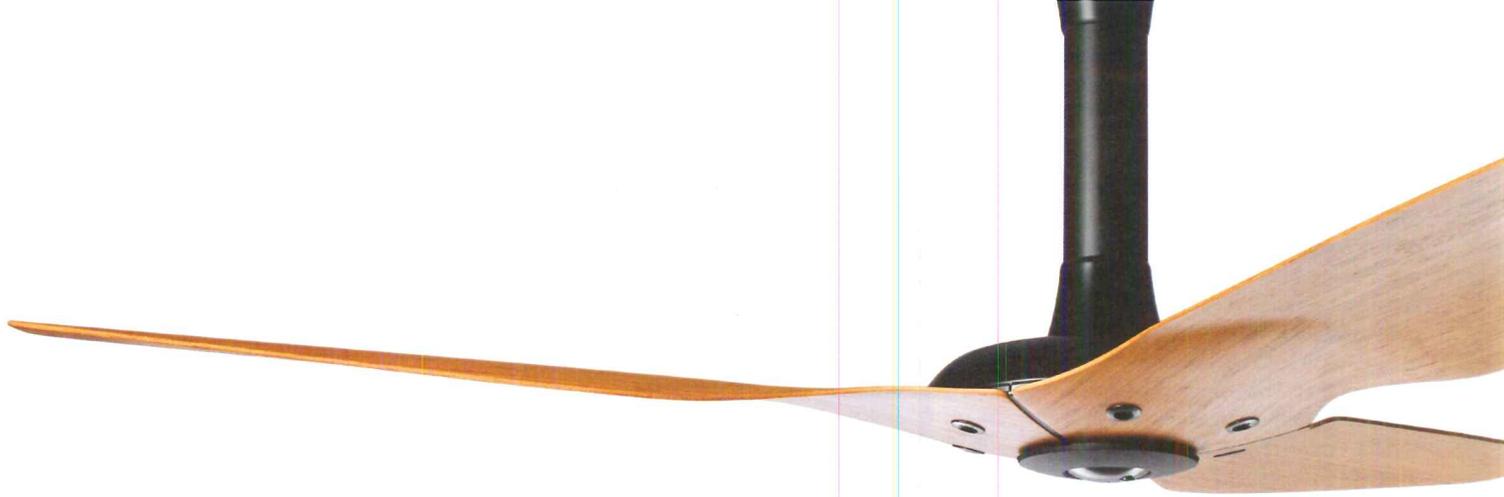
An Oslo design duo create a modern iteration of the cast-iron stove with a timeless silhouette.



TEXT BY
Dora Sapunar

Jøtul has refined the manufacturing process for its wood-burning iron stoves since the first one was cast in 1853. Now, the Norwegian company has turned to a homegrown design studio run by Torbjørn Anderssen and Espen Voll to help it set the stage for the next 160 years. "It doesn't matter that the product itself can last a lifetime if the design is outdated in ten years," says Jøtul's vice president, Marius Torjusen. "We wanted to take a step back and create a stove where the functionality is not compromised, while ensuring design remains a key factor in the decision-making process." In 2012, Jøtul reached out to the Norwegian designers, who are known for their appreciation of the Nordic tradition and their tendency to break from it. Although Jøtul's commission has marked a rare foray for Anderssen & Voll beyond furniture and >

Anderssen & Voll's F 305 stove has a flat top that allows for secondary functions such as cooking and baking. The appliance is available worldwide as of November 2014; Jøtul is also planning to release a soapstone heat tray and an enamel cooktop for the stove in the upcoming months.



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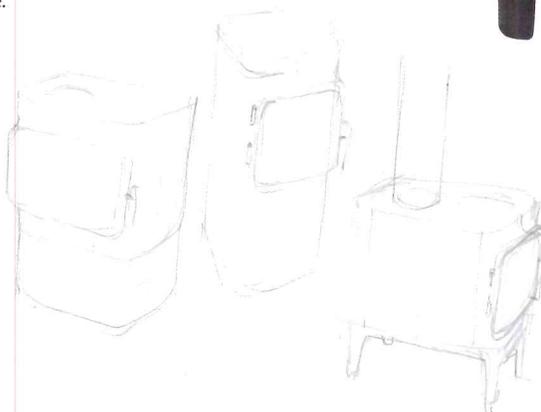
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lighting design, the smooth surfaces of their F 305 stove have retained some of their signature qualities. "It has a certain mix of sensuousness and boldness that you might also find in our work for companies like Muuto or Magis," Anderssen says.

The F 305 boasts a spacious burn chamber that allows ample room for wood. "It's a veritable heat machine," says Voll. But the design is also deeply embedded in Jøtul's sustainable traditions of clean manufacturing and reclamation, producing cast iron from its aqua-powered factory on Kråkerøy, an island off the southern coast of Norway. "Wood stoves are one of the few environmentally friendly and renewable energy sources that remain accessible to the majority of the population," Torjusen says. Nevertheless, creating a sense of comfort remains central to the experience. "I think people appreciate the idea of coming home and relaxing in front of a fire," he adds. "There is something calming about flames that you can't really get from anything else." □

The F 305 model comes in two iterations: The F 305 LL (right) is propped on four legs, while the F 305 B versions (sketches below) comes with a base compartment for storing wood. "The foremost expertise of Jøtul is in controlling the casting process that they have refined over 160 years," Anderssen says of the company's iron forge in coastal Norway (below). Jøtul stoves are made from melted scrap iron that is poured into a casting machine.

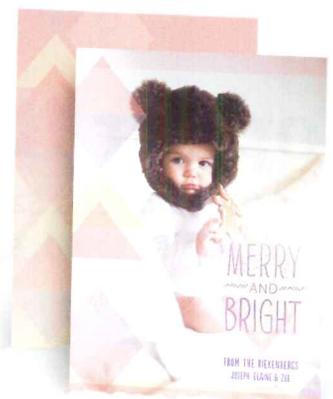


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Copper Hue It

Penny tile imbues a San Francisco bathroom with a sophisticated, spa-like feel.

Builder Luke Gilligan of Gilligan Development used reclaimed oak planks from a deconstructed barn to create the bathroom's millwork (above right). To achieve the

rugged look, he sanded and wire-brushed the wood, then applied a clear stain. The sinks are from Duravit's Vero line and the cabinet pulls are from Top Knobs.

When they were hired to renovate a Victorian in San Francisco's Noe Valley, designers Lauren Geremia and Emily Ord first looked at the existing materials. Presented with a concrete floor in the bathroom, they sought ways to introduce warmth and softness to the space. "I love the aging quality of copper and how it patinas in an interesting way," Geremia says. They discovered metal penny tile in the Antique Copper finish from Design and Direct Source of Portland, Oregon, and used it to clad the walls from floor to ceiling. Around the tub, Geremia and Ord opted for linear-format tiles in the same finish. By keeping large swaths of the surface monochromatic, they created a graphic effect that wouldn't overwhelm the small space, Geremia says. Anticipating that the copper would dull over time, the designers opted for contrasting chrome fixtures from Hansgrohe, a brand they selected for its modern aesthetics and reliability. A custom linen shower curtain and copper rod by Rachael Brune are the finishing touches. "It's about striking a balance between warm and cool materials and warm and cool colors," Geremia says. □

PHOTOS BY MATTHEW MILLMAN



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L.A. Story

Armen Sevada Gharabegian, head of Los Angeles-based Lounge22 and Ethos Design, shares his philosophies on the importance of working locally.



American manufacturing is at the heart of Armen Sevada Gharabegian's furniture and design studios. Gharabegian has recently produced the Nara chair—whose back slides into place—and stacking tables, which are crafted from bent Japanese bamboo.



Tell us about your process, from design through construction.

I believe it is integral for all industrial designers to understand the materials and processes pertaining to what they create. From concept to execution, my ethic is to be involved, hands-on, until the prototype is completed. The fact that we fabricate our products in Los Angeles makes it easier for us to be engaged.

Can you elaborate on your material selection process?

Sometimes the material selection process is a natural transition from the object that is being designed, and other times it is more of a random exploration. When designing a particular object that needs to support the body, such as a chair, the attributes of specific materials are very important—strength, flexibility, malleability. It's crucial for all industrial designers and architects to have a physical experience with materials. Specific forms command their own types of materials. I don't believe in forcing materials to do unusual things.

Why is it integral for you to be involved in the entire design, from concept to finished product?

Design is a process; I see it as a never-ending series of explorations with "pauses" in between. These pauses are where objects and ideas are materialized. If a designer creates an idea and does not immerse him or herself in the fabrication process, he or she cannot understand the possibilities and impossibilities of his or her work. Processes themselves are a great inspiration.

What inspired the Nara chair?

The Nara chair was inspired primarily by bamboo. It was one of my first explorations of creating an object by bending bamboo. Like many other objects, the Nara chair had its challenges. Due to the flexibility of the bamboo, the chair went through many revisions among proportion, strength, and connections. I wanted to design a chair that was simple to assemble and had a minimal, clean aesthetic. The chair comes in a small box, slightly higher than the seat; the back stores diagonally in the chair, and is pulled

out and slipped into a specific slot to create the chair. I wanted the assemblage to be hidden and seamless.

Most of your materials are sourced in the USA, and your furniture is designed and made in Los Angeles. Why is this important?

Being a Los Angeles resident and an Art Center College of Design graduate, I've had the privilege of working with many incredible artisans and vendors in the L.A. area. It has baffled me for years why, with the great resources and talent we have in Southern California, we don't produce more here. Sometimes designing and manufacturing products locally feels like we are swimming upstream. Little by little, vendors close their facilities in Los Angeles and elsewhere in the United States and succumb to exported products. It is important for me to rekindle a faith in American products. It is my dream to see U.S. products, especially high-end furniture, sold around the world carrying the tag "Made in the USA." We have a quality manufacturing tradition that we should continue. □

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In northern New Jersey, a cramped kitchen is reborn as a welcoming space for cooking and entertaining.

TEXT BY
William Lamb
PHOTOS BY
Brian W. Ferry

PROJECT
Dan and John's Kitchen
DESIGNER
Dan and John,
danandjohnlife.com
LOCATION
Leonia, New Jersey

Jersey Fresh



Dan Pacek and John Roynon expanded and renovated their tiny kitchen, integrating it more sensibly into their 1911 house while borrowing natural light from secondary sources, such as a window on the landing leading to the second floor.

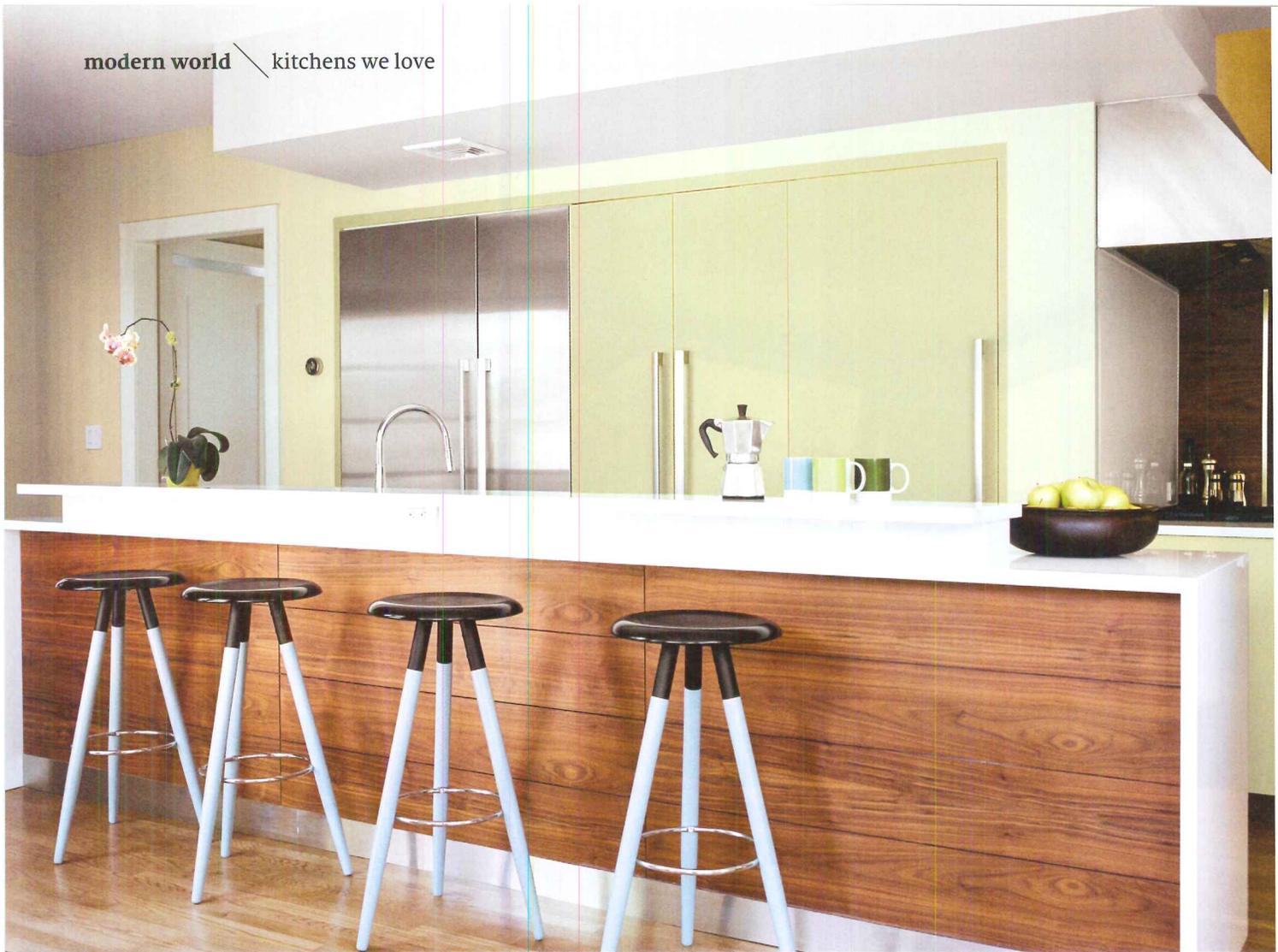


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Pacek and Roynon carved out room to expand their kitchen by building an addition that they integrated into the facade of their house (below). Roynon coated the wooden legs of the

Vig bar stools by BoConcept with Atmospheric, a grayish-blue paint from Benjamin Moore, so they would stand out against the island's walnut-veneer base (above).



When Dan Pacek and John Roynon moved to the New York City area from Cambridge, Massachusetts, in 2002, they settled in a 1911 American Craftsman-style house in Leonia, New Jersey, minutes from the George Washington Bridge. The house, with its oak floors and vintage woodwork, was well preserved and much to their liking, but there was one glaring exception.

“It had this little U-shaped kitchen,” Roynon says, “and the problem was, once you were in, you were kind of trapped. Someone would come in and try and help you, and you’d be pushing them out because it was a dead end. And if you had the dishwasher door open, forget it. No one could move.”

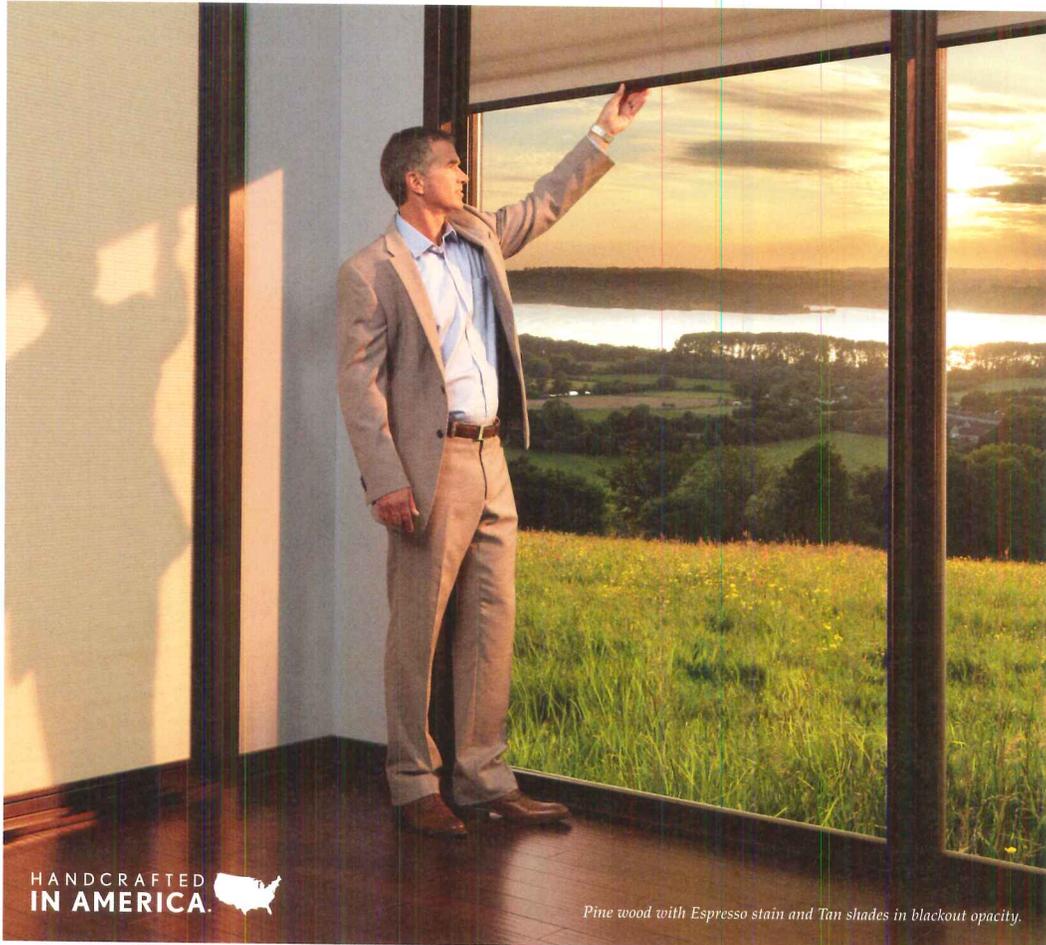
A wall, concealing plumbing from the upstairs bathroom, disrupted the flow in and out of the kitchen and contributed to its dark, uninviting feel. When company came by, one of the hosts inevitably would find himself sequestered in the kitchen, cut off from the conversation and merriment unfolding in the living room.

It was no way to live. Pacek, who trained as an architect before embarking on a career designing retail and >

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“People are surprised when they come through the old house to the kitchen; it’s very dramatic.”
—Dan Pacek, designer and resident



Pacek, left, and Roynon prepare cocktails at their 12-foot “display island,” which has a white Silestone countertop. The couple bought handles matching those on their Thermador refrigerator and used them on a set of pantry doors, one of which conceals the steps to the basement.

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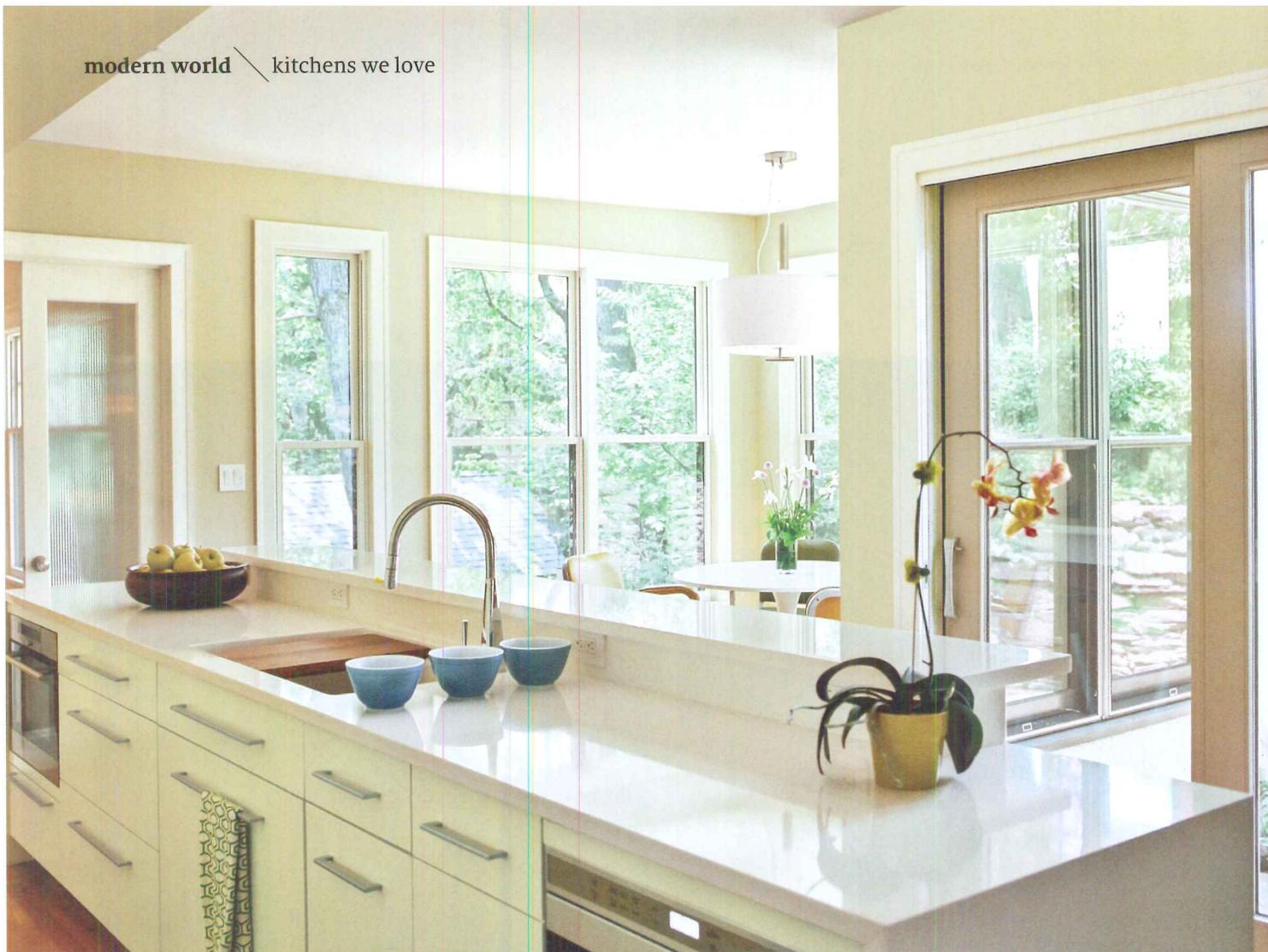
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An obtrusive wall (above) was removed, and the back of the house was pushed out to create a breakfast seating area with expansive views of a landscaped backyard (top). The cabinets are by Kountry Kraft. The Indio sink by Kohler has a built-in walnut cutting board, and the faucet is by Gessi.

restaurant interiors, began thinking about how he and Roynon could recreate the kitchen as part of a larger addition. "With kitchens, when people want to do a remodel, they basically think, 'We'll take out the old cabinets and put in new ones,'" Pacek says. "This was more of a challenge because we had an opportunity to add space. But the question was 'What should we do?'"

They ended up adding 615 square feet of living space to the 1,547-square-foot house. Extending it on one side allowed for the addition of a new master suite upstairs while creating enough room below for an expansive and inviting L-shaped kitchen. The obtrusive wall was removed, and two new entrances were created—one leading to the dining room, the other to a landing on the stairway that is outfitted with a window—on either side of what had been the far end of the old kitchen. At the opposite end, a bump-out offers expansive views of the newly landscaped garden.

The couple furnished the space with a round Ikea table and a set of aluminum office chairs salvaged years ago from a medical office building in western Pennsylvania >

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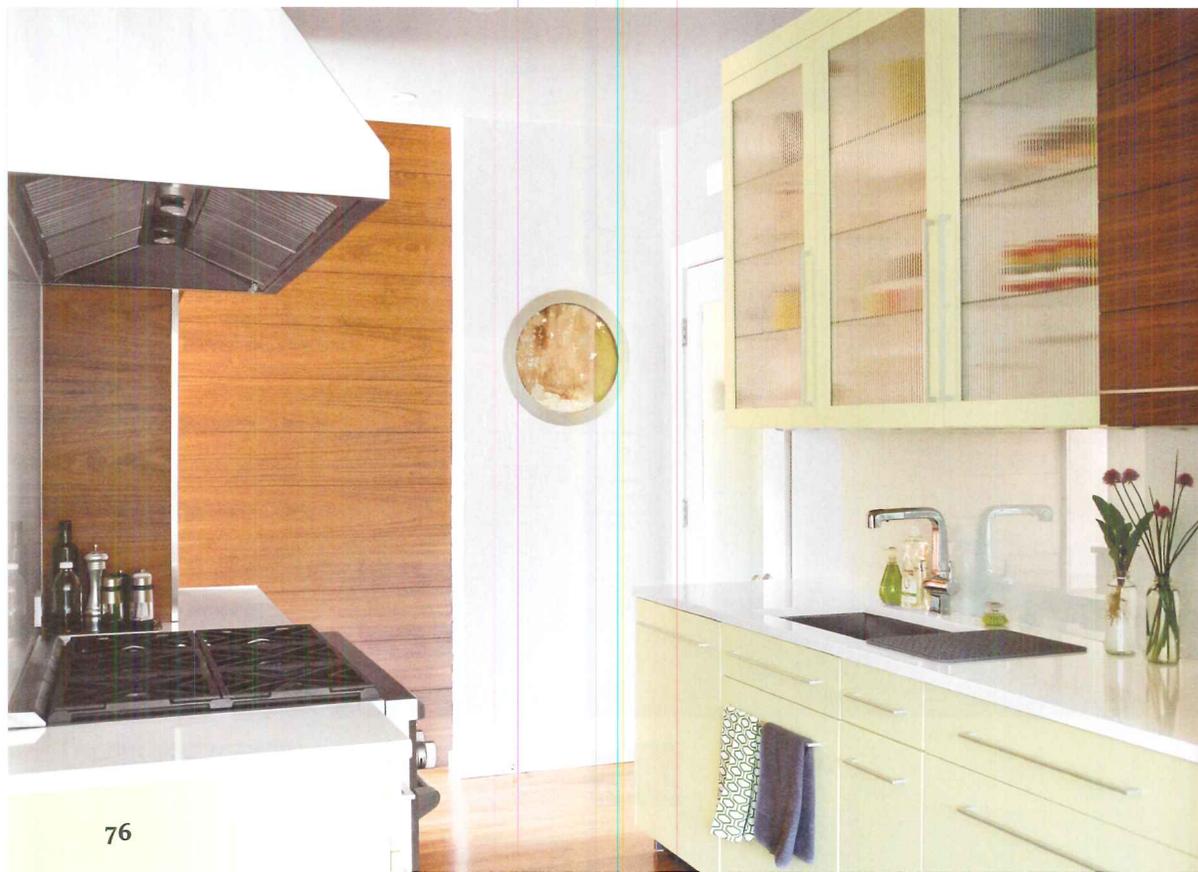
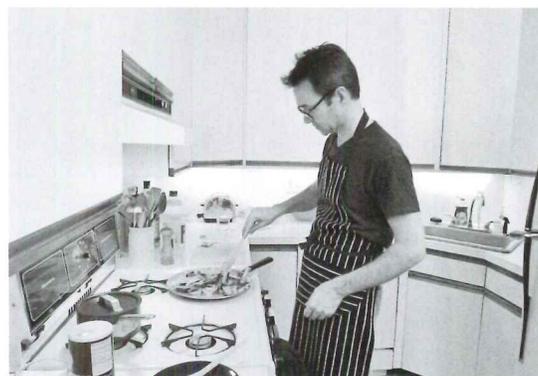
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that Pacek's father, a family physician, once managed. A 12-foot "display island" gives the kitchen programmatic function—food and drinks are prepared here; cooking and cleaning are consigned to the back—and helps make it a welcoming space, whether Pacek and Roynon are entertaining or simply enjoying time to themselves.

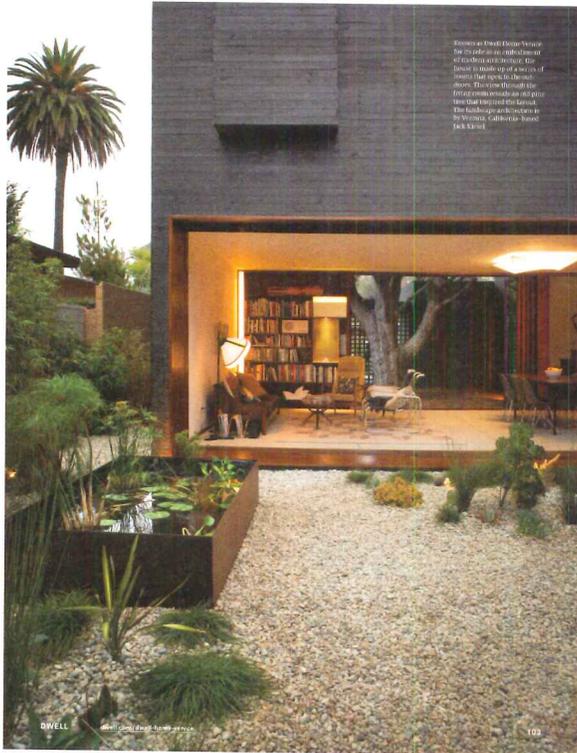
The project—which took 18 months and was completed in the summer of 2013—proved transformative in more than one way. "No matter how much our design sensibilities were aligned, we still had to find common ground," Pacek says, "and we thought, 'That's the type of work you do with clients.'" A design business, called Dan and John, emerged from the renovation and has since become a full-time venture for the couple. "With this renovation," Pacek says, "we realized that there's a spark when both of us are involved that makes the project even better." □



Where the old kitchen was defined by a confining U shape (above), new doors (left) now lead to a stair landing and the dining room. In the breakfast area (above left), Counterweights Drum Pendant lamp by George Kovaks from Lumens hangs above a Docksta table from Ikea.

Pacek and Roynon peeled away wallpaper to reveal layers of old paint that serendipitously complemented the color scheme of their new kitchen, and used a circular frame to preserve a section of it (left). The matte-chrome handles and pulls are by Mockett.

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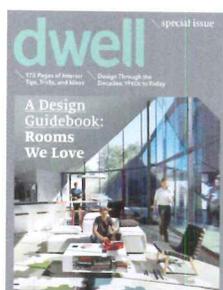
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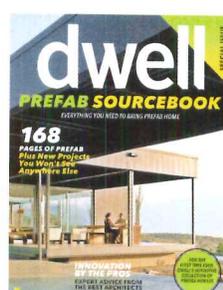
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price wise

TEXT BY
Georgina Gustin
PHOTOS BY
Narayan Mahon

PROJECT
Magill Residence
ARCHITECT
Kem Studio,
kemstudio.com
LOCATION
Kansas City, Missouri

Music Box

In Kansas City, an architecture studio designs an adaptable house for a musician on a budget.



The house that Kem Studio designed for Sarah Magill on a narrow lot in Kansas City has a steel facade with reclaimed cypress cladding near the entrance. The entire structure sits atop a steel foundation set on concrete piers that were driven into solid stone.

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Inside the front door, coats hang from aluminum Bjärnum hooks by Ikea above a vintage Lane coffee table, which Magill bought from a coworker, and beneath a photograph by Beth Mercer (above). The loft is furnished with a Tillary sofa from West Elm and a wire-base Elliptical table by Charles and Ray Eames (right).

Most people who build a house have a grand list of things the place has to have. Sarah Magill's went like this: "I wanted to be able to run on a treadmill, I wanted to watch movies, and I wanted to be surrounded by apple trees," she says, standing in the house that emerged from those modest requests—a luminous angled box, perched on a ridge at the western edge of Kansas City. Affordability and sustainability rounded out her list.

Magill, 35, moved to Kansas City with her band after graduating from the University of Missouri with two journalism degrees. The band eventually broke up, but Magill, a singer and keyboardist, stayed, finding a home in the city's creative circles. She landed a job at Hallmark—a local destination for a lot of artistic, writerly types—and made the usual domestic rounds from apartments to lofts, all of them rentals. Along the way, she picked up the bug to build a house—a minimal space that would nod to the Iowa farm where she was raised. Undaunted by her solo status, she dived in. "You can do it," she told herself. "Don't wait."

Magill started talking about her priorities with the Kansas City firm Kem Studio, keeping a watchful eye on her budget. Designer Jonathon Kemnitzer and architect Brad Satterwhite began >





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A Dual Pebble tufted sectional sofa by Gus Design Group for CB2 is the focal point of the living space (above). The maple floors are composed of inexpensive “shorts” left over from other projects and sold at a discount. The staircase

features a minimalist design with maple treads and edges (right). The alcove beneath the stairs allows Magill to stash things where they can still be easily accessed. The metal shelving system is another coworker castoff.

the fairly intense process they undertake with all their clients, working with Magill’s initial ideas and researching where to take them. “We’re not asking direct questions about how big you want a bedroom to be,” Satterwhite says of Kem’s process. “We try to find out how people want to live to inform what they ultimately need.”

For the designers, Magill’s limited wish list meant there was ample room to get creative. “It was really refreshing working with someone who was that open, who didn’t have preconceived notions about what a house should be,” Satterwhite says. “It was more about volume and light than it was about square footage and number of rooms.” Still, the bigger goals—sustainability, flexibility, and affordability—needed to be wrapped in a small footprint. Magill’s

original target budget was \$185,000 for an 800-square-foot, one-bedroom, one-bathroom structure. That grew to 1,250 square feet with the addition of a loft, coming in around \$235,000.

Given the numbers, the Kem team designed spaces to pull double duty. “How could we take one thing and let it do two or three things?” Satterwhite says. In the kitchen, an eco-quartz-topped island doubles as a dining table. A deck off Magill’s bedroom, at the back of the house, extends the living space outdoors. Eventually, Magill plans to install a Murphy bed, expanding the living area even more. The loft, which serves as a second bedroom, morphs into a balcony for viewing shows, movies, and live music—Magill sometimes invites musicians and bands over to >





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“With a small footprint, we wanted to be as efficient and flexible as possible.”
—Brad Satterwhite, architect



Magill furnished the living area with an Eames coffee table and molded plywood chairs that she bought from a neighbor. The Eames fiberglass chairs were eBay purchases, and the Alba credenza is from CB2. The lithograph is by St. Louis artist Sage Dawson.

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price wise

play—in the space below. The living room fulfills two of Magill's needs, becoming a gym of sorts when she rolls her treadmill from an oversize closet, and transforming into a cinema when she pulls a projection screen over the window facing the street.

Kemnitzer and Satterwhite, along with Ryan Gale of C & G Construction, kept materials simple. The frame is standard wood; with studs every 24 inches rather than the typical 16 inches, it economizes on timber. The exterior is reclaimed cypress and steel, an inexpensive cladding that references Magill's farm roots. "This was a project where you're using basic things, but you're using them in new and unique ways," Kemnitzer says. Some of those exterior finishes made their way inside. In the kitchen, for example, cypress shelves line the wall, adding volume to an otherwise flat area.

Magill also saved on appliances. "My specialty is popcorn," she says. "You don't need a nice gas stove to cook popcorn for your friends." The kitchen cabinets are from Ikea, as are the bathroom fixtures—maybe not the "greenest" choices, Magill acknowledges, but affordable. The maple floors are composed of "shorts"—pieces discarded by people who don't care for eccentric patterns of oddball wood. >

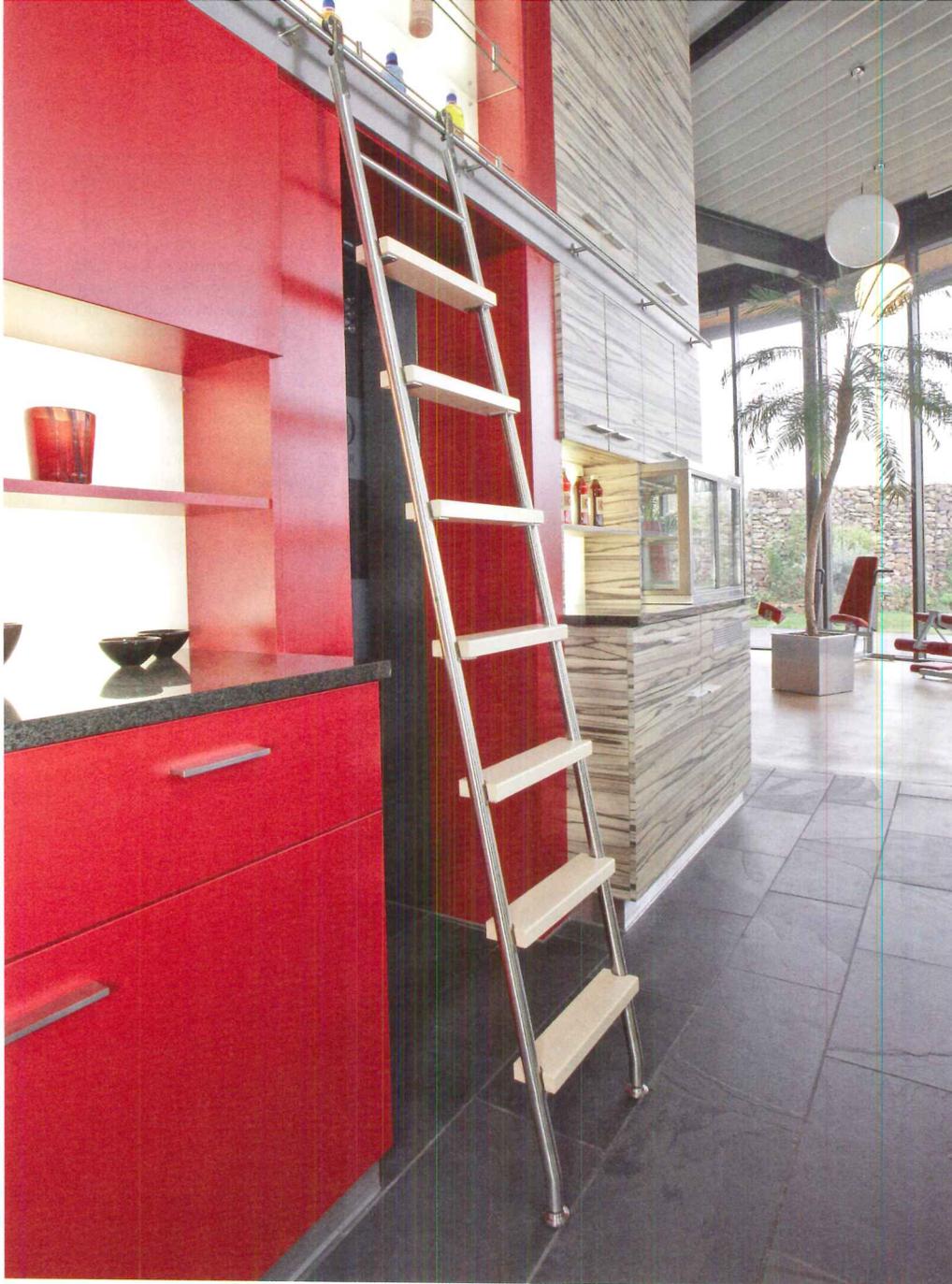


**"It was more about volume and light than it was about square footage."
—Brad Satterwhite, architect**

Magill and Copa, her golden retriever, relax in the kitchen (above), where an eco-quartz-topped island can be used as a dining table—one of the home's many adaptable features. The Akurum cabinets and handles are from Ikea, as are the Franklin folding

bar stools, and the appliances are compact models from Summit. C & G Construction made the kitchen shelving from reclaimed cypress not used in the siding and decking (left). The White Cliff countertops are from Cambria, and the faucet is from Ikea.





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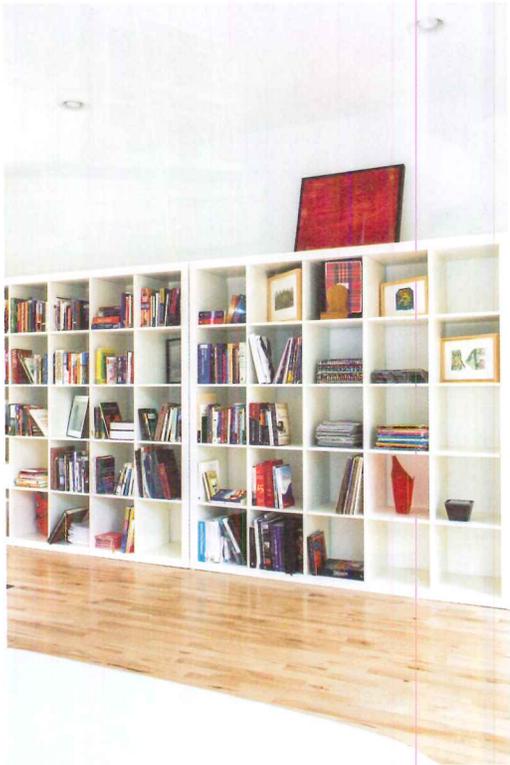
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The foundation also offered opportunities to save money. The lot, which is only 40 feet wide, slopes sharply from front to back and is solid stone. Digging the stone out for a traditional foundation would have been too expensive, so the team drove concrete piers into the rock and placed a steel foundation on top. That means there's no basement, a feature whose absence would set most tornado-wary Midwesterners on edge. But, Magill says, "this place isn't going anywhere."

Magill moved into her new house in January 2013, after about seven months of mostly seamless construction. When you're on your own, Magill says, "you can't divvy things up. You can't say, 'You take the crisis of the week.'" But then, there's also no one to negotiate with. "It was empowering," she adds. "If you get the right people to work with, it can be a great experience."

The result of Magill's collaboration with Kem is a highly personal space that reflects her interests and passions, a custom fit where everything matters. There are still a few things left to do—planting those apple trees, for one—but for now her house feels finished. "It's designed so well, it doesn't feel incomplete," she says, standing on the back deck. "It feels really good to be here. It feels like me, which isn't surprising." □

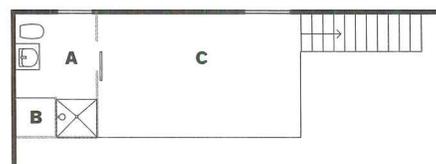


A pair of Ikea Expedit shelving units line one wall of the sleeping area (far left), which is set off with curtains instead of a door to foster an open feel on the ground floor (left). Bedding from West Elm and a quilt made by Magill's mother sit atop a platform bed, also from West Elm. The red chairs, originally from Ikea, were another inexpensive second-hand acquisition. The deck chairs feature reversible canvas slings by the fashion designer Julie Brown.

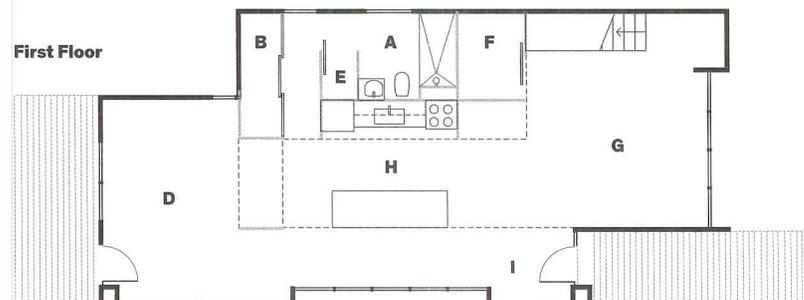
**Magill Residence
Floor Plan**

- A** Bathroom
- B** Closet
- C** Loft
- D** Bedroom
- E** Laundry Room
- F** Storage
- G** Living Room
- H** Kitchen
- I** Entry

Loft Level



First Floor



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LOCATION
Oslo, Norway

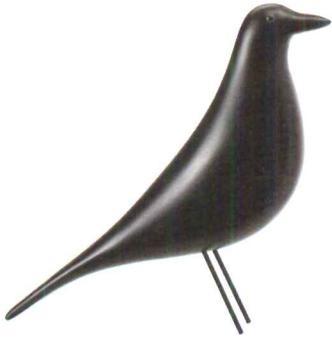
Nordic Know-How

A pair of designers in Oslo, armed with tricks for introducing color and daylight, remake their compact late-19th-century apartment.



Norwegian architect Casper Mork-Ulnes and his wife, American furniture designer Lexie Damner Mork-Ulnes, tackled a renovation of their 1,300-square-foot apartment in Oslo. To lighten the space, they treated the floors with Flügger's Trelut lye, then sanded them, oiled them with PNZ Objektöl,

and finished them with two coats of wax. In the living room, a reclaimed Indonesian hardwood slab from Buka Design + Hardwoods is the de facto coffee table and the painting is by Casper's mother, Randi Mork-Ulnes. The gray Mags sectional sofa is from Hay.



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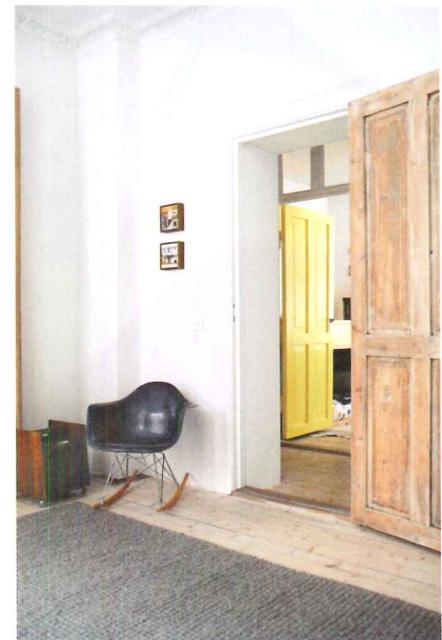


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After several years in San Francisco, Casper Mork-Ulnes, a Norwegian architect, and his wife, Lexie Damner Mork-Ulnes, an American furniture and interior designer, decamped to Oslo. The draw? A chance for Casper to open a second office of his firm, Mork-Ulnes Architects, and for the couple to raise their children, Lucia, seven, and Dagfinn, five, close to great skiing and to the family farm, a half hour south of the city. “Despite the fact that Casper would need to fly back and forth to the San Francisco office, Oslo sounded like utopia,” Lexie says.

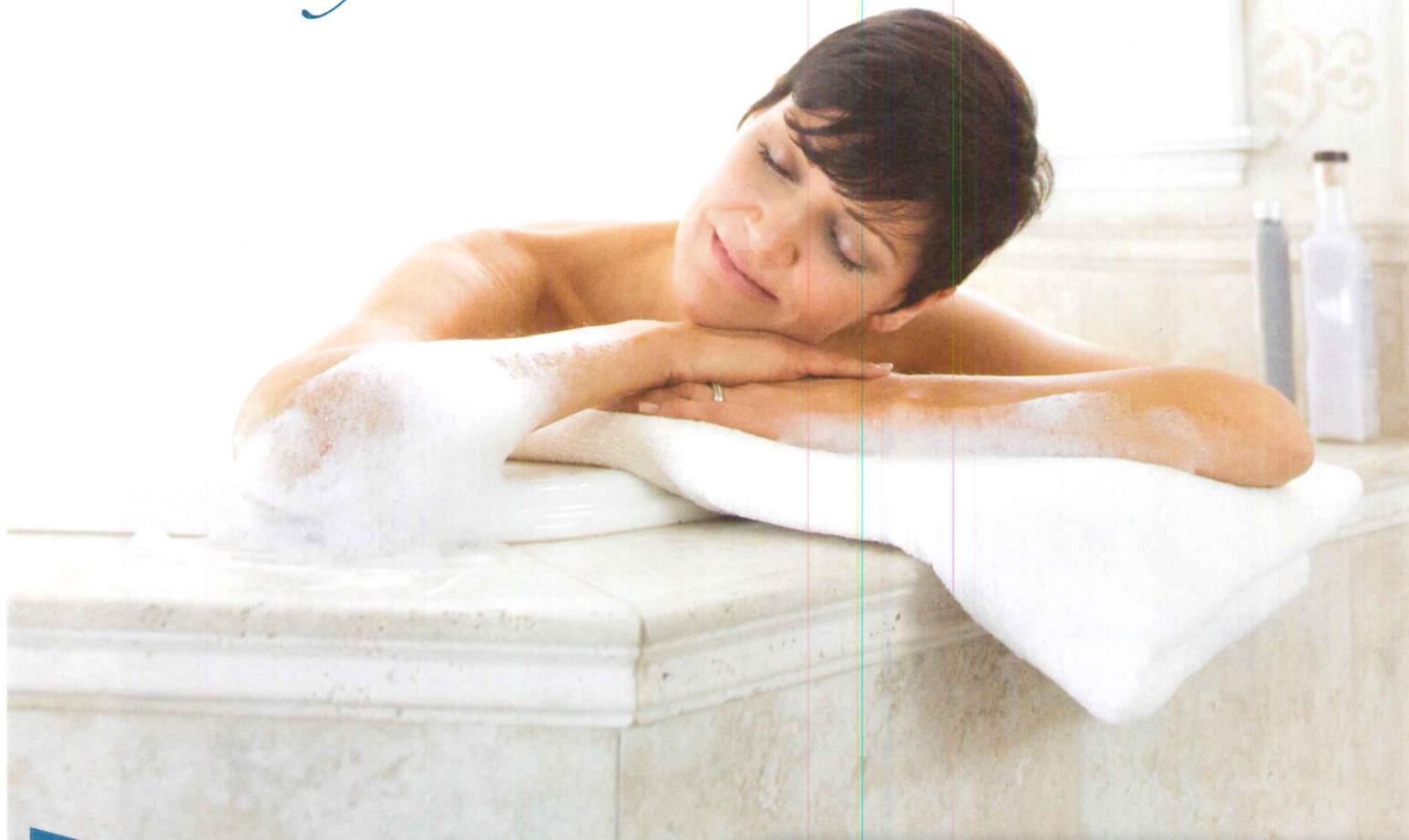
When they got to the farm, Lexie tirelessly scoured the website finn.no for a new home. (In Norway, real estate agents don’t represent buyers.) She soon found a 1,300-square-foot flat in an 1896

neoclassical brick-and-stucco building, in Oslo’s central St. Hanshaugen district, next to a large city park. The apartment had high ceilings and wood floors—but what appealed to the Mork-Ulneses most was its ground-floor location. “There were no steep stairs to climb. You could literally throw groceries in through the window!” Lexie says. “And because it was located just across from the park, it was a great apartment for kids.”

However, their affordable fixer-upper wasn’t quite utopian. For one thing, it was depressingly dim. Although the three lofty living spaces, arranged as an enfilade, had big, glass-paned casement windows, little sunlight penetrated them during winter. Two small bedrooms and a tiny kitchen opened onto a dark interior courtyard that >

The goal of the renovation was to get the most out of every square inch, since there was no way to expand beyond the apartment’s historic envelope. Always-open double doors—stripped down to their original wood—connect the railroad-style parlors to create an open, loftlike feel (above). In the playroom, a 1960s-era white leather Model 67 sofa by Florence Knoll (top) is paired with what Lexie calls a “large, cushy” West Elm rug for “family dillydally” (above left).

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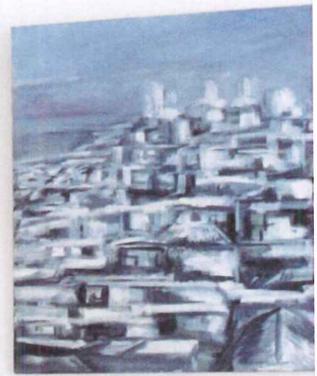
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my house

Planning more storage was critical. "We used custom fir plywood doors to make the Ikea cabinets under the marble countertops special," Lexie says of the kitchen. Joining simple white chairs around the dining table are red Tripp Trapp high chairs from Stokke—the same model Casper had as a child.

"I like interiors to be austere and sparse. They are easier to keep tidy." —Casper Mork-Ulnes, architect and resident



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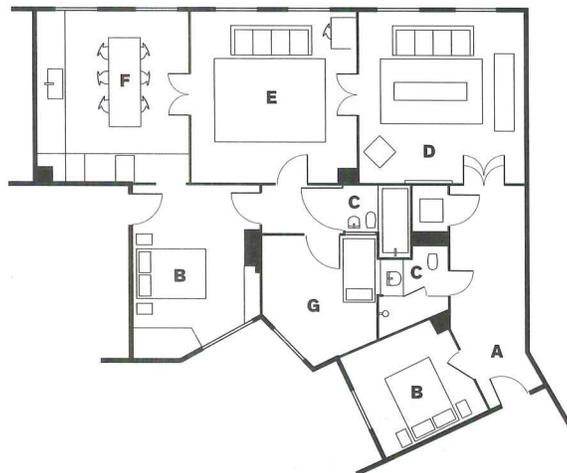
my house

saw even less light, and the entry hall was windowless.

The couple pulled off a six-month renovation for under \$200,000 with help from a Polish handyman who lives on the family farm as well as building materials from Norwegian big-box stores like Maxbo and ByggMax, Baltic birch plywood shipped from Poland for half of what it would have cost to purchase it locally, and paint from Flügger. Hitting a fine balance between clean-lined, white-walled Nordic minimalism and a California-inspired penchant for textures and organic forms, the design duo took their home from dark to light and from cramped to orderly. Here's how to replicate the Mork-Ulneses' best design moves, from controlled color to the perfect pale wood finish. >

Ullevålsveien Floor Plan

- A Entry
- B Bedroom
- C Bathroom
- D Living Room
- E Playroom
- F Kitchen
- G Children's Room



The 22-square-foot bathroom had no windows, which is common in Oslo apartments; new clerestory windows help illuminate and expand the space (left). Additional storage was added under the master bed (above) to replace the closets lost in the renovation.

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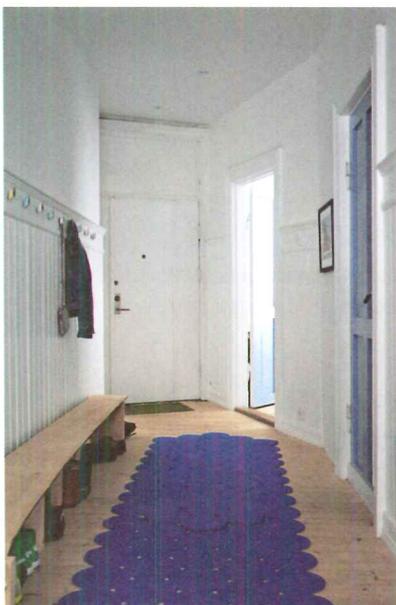
Make It Yours

Let the Light Flow

Although Lexie was concerned about maintaining privacy in their ground-floor apartment, Casper says, "The most obvious way to bring more light in was to eliminate curtains on the front windows"—and to move all the public rooms, including the kitchen, to the front of the apartment. The architect then cut out sections of the interior walls to form clerestory windows, which bring natural light into the bathrooms, hallway, and bedrooms in the back of the apartment. These windows "allow the ceiling to flow visually from one room to another, thereby making the spaces feel bigger and connected," Casper says.

Spots of Color

The couple chose white for the walls, but "used saturated colors in limited areas to give our rooms personality," Lexie says. One big experiment was in the entry hall, which is windowless and has five doors. "I wanted to create an ombré effect in that narrow space to suggest a source of light at the end of the tunnel," she says. "So, I painted the laundry closet door a dark blue and the entry door and wall at the other end of the hall a light, sky-blue color."



Inspired by brightly colored doors in Notting Hill, London, Casper and Lexie Mork-Ulnes (above) chose a few distinct hues for interior doors in their renovated apartment, such as blue Flügger paint for the laundry room door (below left). A translucent glass backsplash in the kitchen (below) lets light into the bedroom.



Warm Woods

During their early months on the family farm, near Oslo, the couple embarked on a few DIY projects, including building a 12-foot-long Norwegian spruce bench that doubles as a catchall for shoes in the front hallway (far left). "In Norway, you come in with your feet covered with snow, and shoes have to come off right away," Casper says. The wood plank was milled from a tree on the farm. "Furu [a soft pine] is not an ideal wood for furniture, but it really works in this space since it matches the floors," says Lexie, who once worked as a furniture designer at Pottery Barn Kids.

Brighten Up

To lighten their floors and cabinets (near left), the couple first sanded the wood; then coated it with Flügger *lut*, or lye, which removes any pinkish hue; and then applied white oil, which removes yellow tones. "*Lut* is commonly used to cure dried Norwegian cod, but when you use it with white oil, it results in a brighter, bleached white color," says Casper. They finished the wood with a coating of hard wax and white oil that seeps in and hardens to form a protective layer. □

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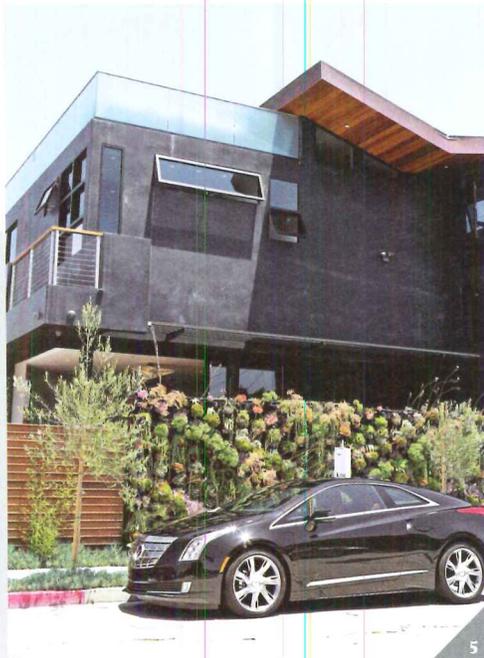
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Cadillac

In June, Dwell recognized leading architecture and design with this year's Los Angeles Home Tours, highlighting unique modern homes on both the East and West sides of the city. Over the two weekends surrounding Dwell on Design 2014, design seekers gained an up-close look at the latest projects from the local architects who are breaking the mold and bringing the unexpected to life. Sharing this approach, Cadillac partnered with Dwell to bring the first-ever Cadillac ELR, which inspired everyone. All in attendance at Dwell on Design had the chance to take the new model for a spin during the Green Car Ride & Drive Event produced by the Green Car Journal.

1 The Meridian House
by architect Thane Roberts
in Venice, California.

**2 Outside of the
Dimster Duplex,**
by architect Don Dimster,
the Cadillac ELR delighted
home tour ticketholders.

3 Dwell on Design
attendees take a look at the
first-ever Cadillac ELR at
the Green Car Ride & Drive.

4 Private dinner
at the iconic Gary Johns home
following the L.A. Home Tour.

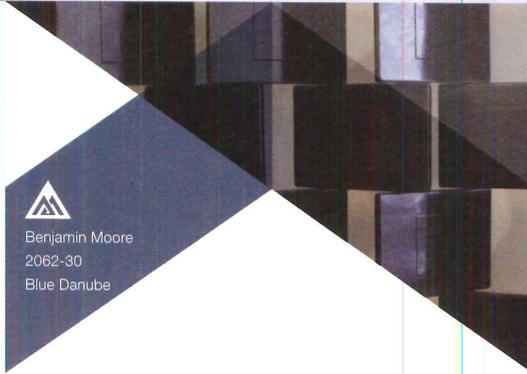
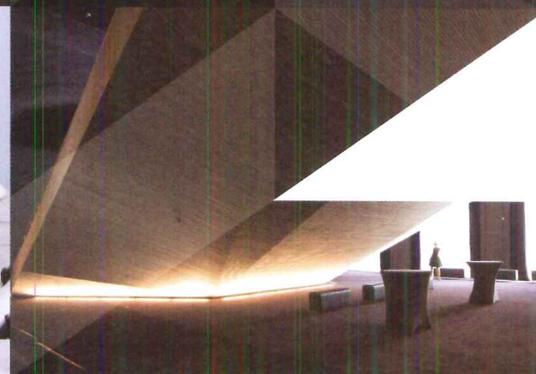
5 First-ever Cadillac ELR
in front of the Butterfly House
by architect David Hertz.



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Georgie Bean
PHOTOS BY
Shannon McGrath

PROJECT
Tutton House
ARCHITECT
MA Architects
LOCATION
Tuerong, Victoria, Australia

Tread Lightly

A family home on Australia's Mornington Peninsula is built to blend in with its lakeside setting.

Perched above a lake on Australia's verdant Mornington Peninsula, James and Imogen Tutton's teak-clad house was designed by Karen Alcock of Melbourne-based MA Architects.

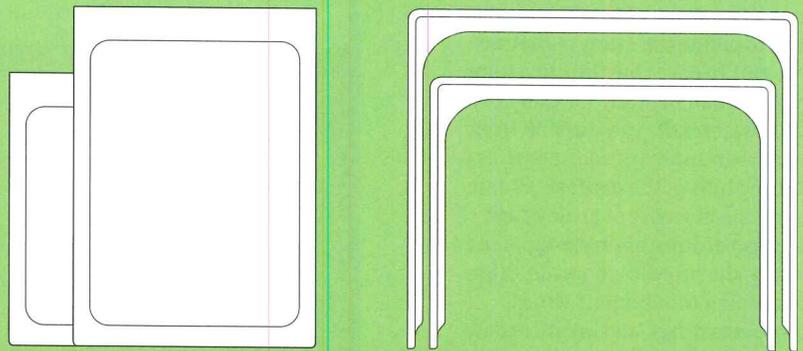
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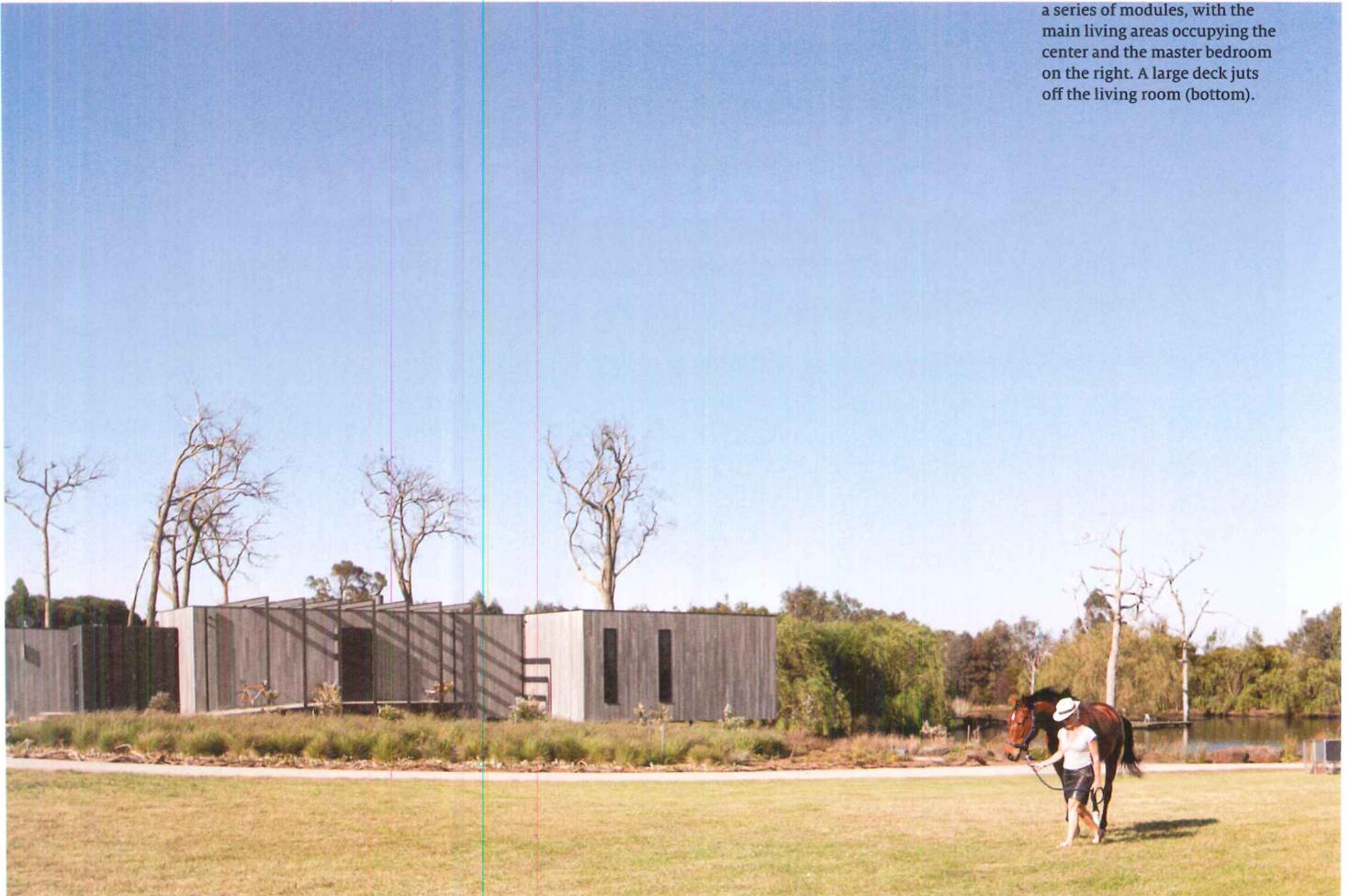
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The 16-acre property includes room for the family's horses and a portable chicken coop (below). The house comprises a series of modules, with the main living areas occupying the center and the master bedroom on the right. A large deck juts off the living room (bottom).



The bucolic Mornington Peninsula, southeast of Melbourne, Australia, is a long, narrow finger of land that curves around to define the sandy shoreline of Port Phillip Bay, a bustling maritime playground and highway for every conceivable watercraft. Move inland from the suburban sprawl of coastal towns to the rolling hills of the peninsula's interior, and the diversity of geology and landscape becomes abruptly apparent. For many, the prolific vineyards, offering acclaimed cool-climate wines, cellar-door tastings, and onsite restaurants, are reason enough to visit the area. But the peninsula also provides a unique opportunity to live in native bushland moments from secluded coves and rugged surf beaches.

After a stint living in Los Angeles and then Australia's Byron Bay, James Tutton, a director at Neometro, a residential development company, and his wife, Imogen, a competitive equestrian, returned to Melbourne with their young >

“There is no great challenge to living here. You make a decision to move from the city and then you just do it.” —James Tutton, resident



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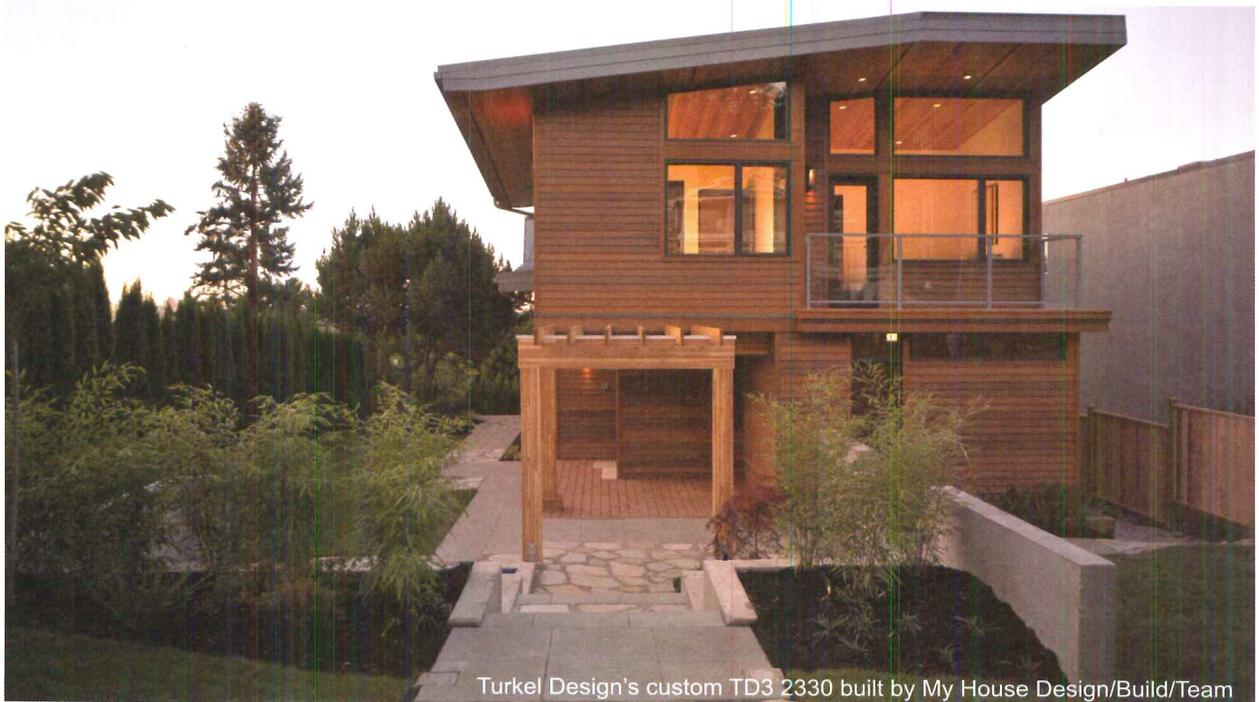
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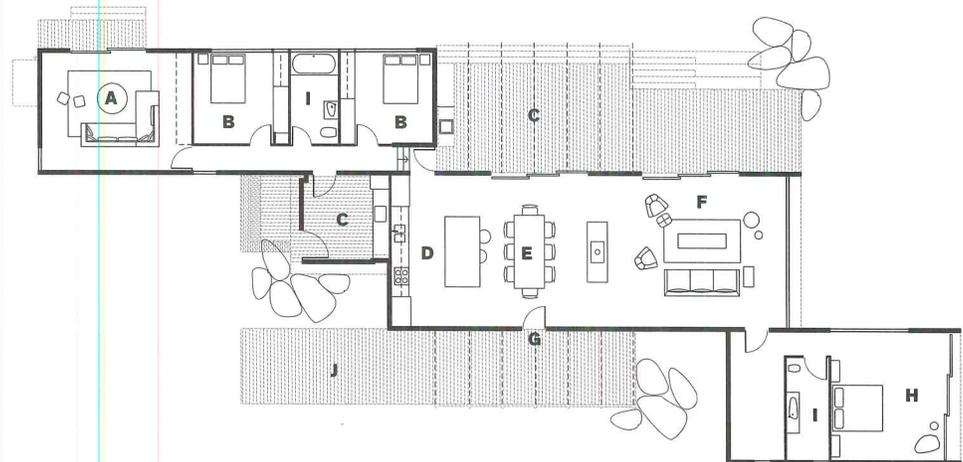
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backstory

children, Cassius and Harper. They acquired 16 acres on the peninsula, with a plan to build a hobby farm and visit regularly from the city. Being within commuting distance of Melbourne was key, especially to James, who, in addition to his post at Neometro, serves on a handful of start-up boards in the city and recently co-founded a nonprofit organization, Smiling Mind, that teaches young children meditation.

When an opportunity arose to buy the neighboring land (including a garden, lake, and vineyards) together with James's business partner—who's also a local wine producer—the family decided to move to the peninsula permanently. "It was an easy decision to make when factoring in access to the city and quality of life for the kids to grow and explore," says James. And Imogen would have the room she needed to set up a well-built equine facility consisting of stables, an arena, and paddocks for her >

Harper sits on the porch just off the entrance (below). James notes that the children spend their time "swimming in the dam, feeding the chickens, and riding their ponies or bikes. It's really just the simple stuff that we had when we grew up in the late '70s and '80s."



Tutton House Floor Plan

- | | |
|----------------------|-------------------------|
| A Family Room | F Living Room |
| B Bedroom | G Entrance |
| C Patio | H Master Bedroom |
| D Kitchen | I Bathroom |
| E Dining Area | J Front Porch |



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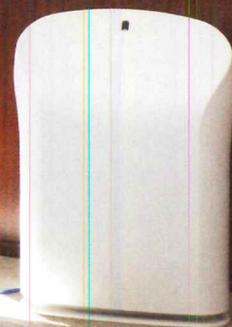
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With a large glass door from Capral that opens completely to the elements, the master bedroom becomes part of the landscape. Imogen sits with Millie, one of the family's two greyhounds. The art is by Noel McKenna (top) and Ray Crooke; the butterfly chair cover was custom-made by a saddler. The carpet is from Supertuft.



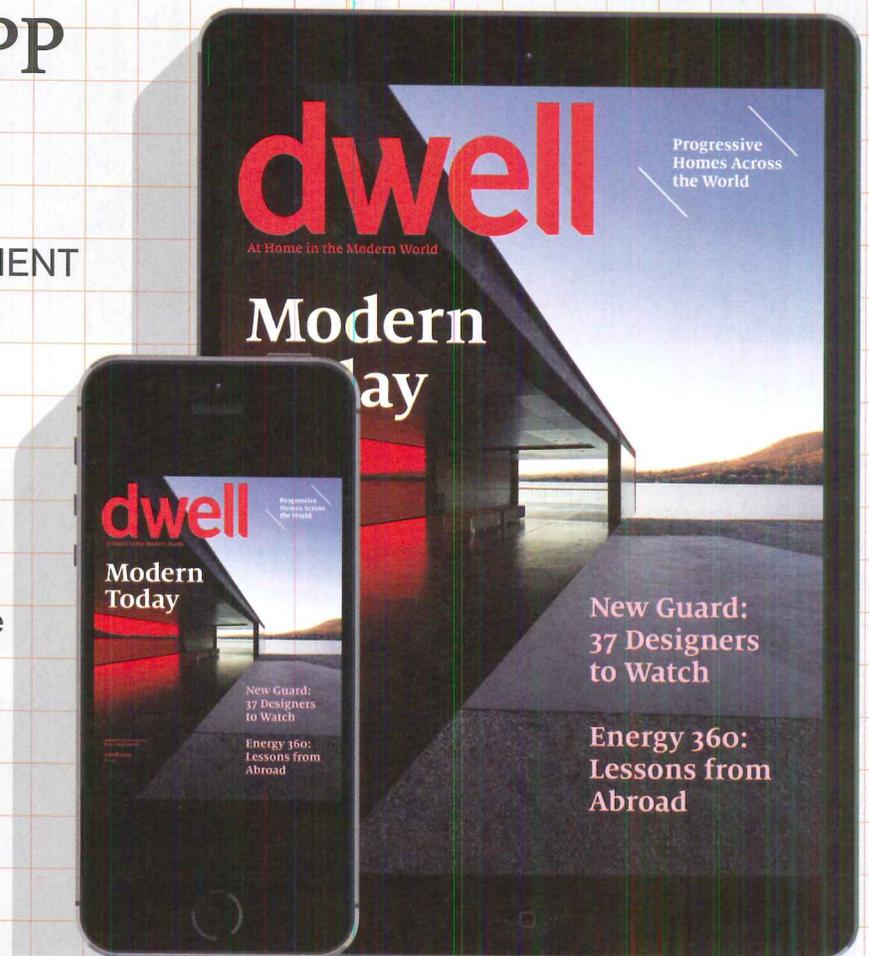


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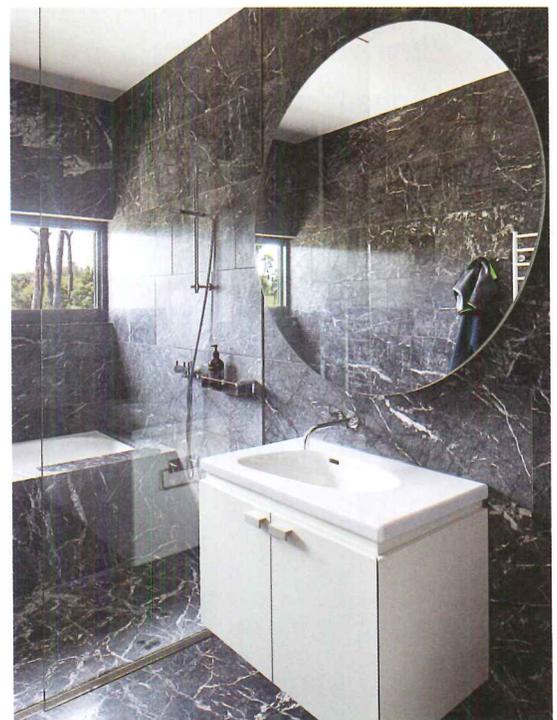


three horses. After determining that the peninsula was to become their permanent home, the couple turned to Karen Alcock of MA Architects, the Melbourne firm that Neometro uses for the majority of its projects.

Alcock designed a simple, robust, and slightly elevated building with a modest floor plan considering the wide-open space available. The flat-roofed house appears to hover over land and water; in fact, its eastern end cantilevers over the lake. "We deliberately chose to keep the design restrained, as the natural setting here is the highlight," says Alcock. But while the exterior of the house is discreet, its textured and detailed interior is a true contrast. Inside, the open-plan living area looks and feels exceptionally spacious, due to the slightly higher than normal ceiling and the floor-to-ceiling sliding glass doors. "It's my urban-rural mash-up," says James.

Possessing their own strong aesthetic and style, James and Imogen were very >

Tom Dixon pendant lamps hang above a steel-and-marble dining table by Chris Connell topped by Kate Hume vases and surrounded by painted Thonet chairs (above). The wood-veneer cabinetry in the adjacent kitchen complements the rich Grigio Carnico marble on the island and backsplash. "The kitchen has a deliberately dark palette," James says. The marble continues in a bathroom, which has a Palomba sink from Laufen (right).



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hands-on with most of the decisions regarding the house. For help with the interiors, they called in architect and designer Maria Danos, also of MA Architects, who chose striking, black-and-gray marble for the kitchen. The same material is continued in the second bathroom, where it is offset by the light green of the cabinets. "Combining the marble with this particular hue of green is fairly avant-garde," says Danos, "but the Tuttons knew their sense of style well and were comfortable with making these kinds of decisions."

The gravel drive that meanders through landscaped gardens and rows of vines arrives at the house from the south, then curls around to form a circular drive in front. A wide concrete ramp with exposed aggregate leans toward the front door, allowing for a gradual arrival and a moment to take in the architecture and the surrounding landscape. The untreated teak cladding on the house was suggested by the

Tuttons, who love the natural weathering and grayness of the timber. "The design needed to work and look good from all directions, as there are no blind spots here," says Alcock.

As the house was being built, Imogen was studying horticulture and was able to apply her newfound knowledge to various areas of the property. She asked for massive boulders to be relocated and placed just so at the right vantage points. She also arranged for native plantings to crawl up and under the cantilevered portion of the house, enhancing its light tread on the land.

The couple plan to add a separate structure near the house that will contain a study, guest room, and gym. "Nothing too elaborate," says James, "but with growing children in mind, this will eventually become one of the kids' own areas. I think it's good for kids to have their own space." In this part of the world, space is one thing the Tuttons have in abundance. □

The couple worked on the interiors with project architect Maria Danos. In the living room, an Arco lamp by Flos arches over a Jean-Marie Massaud for Poltrona Frau sofa, which joins an Antonio Citterio for B&B Italia coffee table, a Patricia Urquiola rug, and three-legged stools by Chris Connell (below).

**"We deliberately chose to keep the design restrained, as the natural setting is the highlight."
—Karen Alcock, architect**





Extended Slideshow

Serene Home Designed for an Artist

We explore Richard Brothers's idyllic modern retreat on Orcas Island, Washington (page 132). On our site, we reveal additional photos of the special objects and tools that fill his home and studio.

dwell.com/orcas-island

House Tours

Complete Overhaul of a Toronto Tudor

We highlight the standout kitchen and bathroom in a Toronto home on page 54. Online, get a full tour of the renovated 1939 Tudor-style structure, which now includes injections of light and sleek materials in addition to original details.

dwell.com/toronto-renovation



Spotlight

Anderssen & Voll's Greatest Hits

On page 60, we take a look at a modern wood-burning stove that Anderssen & Voll designed for the Norwegian manufacturer Jøtul. Head online to see some of the Oslo-based design duo's standout creations, from sofas to salt and pepper shakers.

dwell.com/anderssen-voll



Before and After

Reorganized New Jersey Kitchen

This month, we tour Dan Pacek and John Roynon's remodeled kitchen, a space the pair created by adding 615 square feet to their 1911 American Craftsman-style house in Leonia, New Jersey (page 68). View snapshots of the updated room online, alongside "before" images.

dwell.com/new-jersey-kitchen

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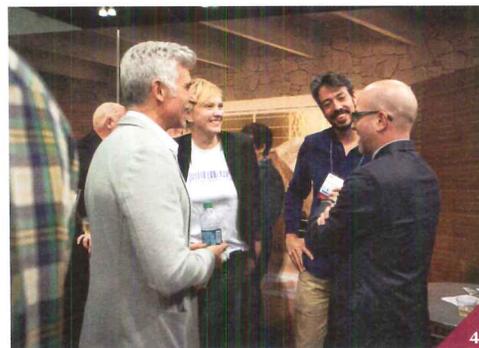
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DELANO

LAS VEGAS

This June, VIP Dwell on Design attendees were invited to experience a taste of the all new exclusive Delano Las Vegas Hotel, in the popular South Beach area. Those lucky to gain an insider perspective into the VIP Lounge were fully immersed in Delano's unparalleled service and style. Iconic modern furnishings were generously provided by FormDecor. Delano Las Vegas invites you to be a part of the sophisticated, one-of-a-kind boutique luxury stay on the Strip.

1 VIP guests indulge in the ambience of the Delano Las Vegas Hotel VIP Lounge.

2 Alex LiMandri of LA Lofts Realty and Barbara Lazaroff, restaurateur and host of the American Institute of Architects Los Angeles Restaurant Design Awards.

3 Design aficionados enjoy conversation and the Delano Las Vegas hospitality.

4 Carlo Caccavale, Associate Director of AIA|LA and Erla Dogg Ingjaldsdottir, Principal at Minarc, share discussion with fellow VIPs.

5 Gregory Melitonov, founding partner of Taller KEN and Greg Bleier, Owner of Studio Unlimited.



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TO THE TRADE
grohe.com



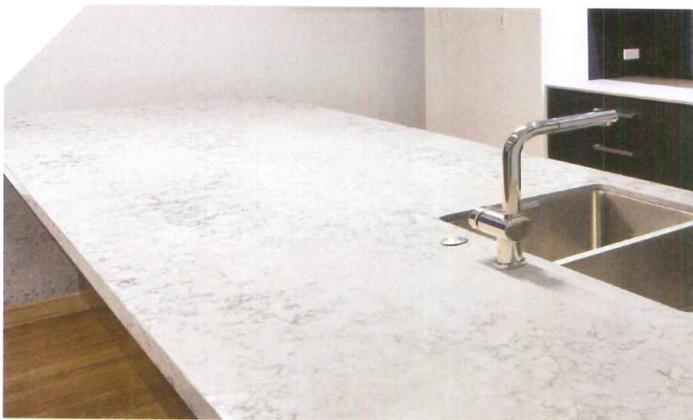
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TO THE TRADE
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TO THE TRADE
silestoneusa.com



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TO THE TRADE
subzero.com

The Invisible Plan

Two Washington, D.C.–based writers balance life in the city with a low-key vacation spot.



TEXT BY
Alex Bozikovic
PHOTOS BY
Christopher Wahl

PROJECT
Twitter House
ARCHITECT
Richard Williams Architects
LOCATION
Prince Edward County,
Ontario

A pendant lamp by Hans Wegner for Carl Hansen & Søn hangs above a custom dining table by Cabinet in the house that Richard Williams and Danielle Crittenden Frum designed for David Frum and Danielle Crittenden Frum on Lake Ontario. The paint is Cloud White by Benjamin Moore, and the painting, titled *Meshed*, is by Anna Yuschuk.





When you live in the contentious world of Washington, D.C., where do you go to get away? For David Frum and Danielle Crittenden Frum, escape isn't to be found on the nearby Atlantic beaches, but rather in rural Prince Edward County, Ontario. This island community on Lake Ontario, two hours east of Toronto, offers soft-sand beaches, sophisticated restaurants, a still-strong sense of its agricultural roots, and a connection to family.

"My mother has had a place on the lake for 20 years, and we've been coming here ever since," says Crittenden Frum, an author and a contributing editor at the *Huffington Post*. That house became a hub for Danielle and David—a columnist and author who served as a speechwriter for President George W. Bush—and their three children.

The area "had fallen on very hard times when we began visiting," Frum recalls, but the beauty of its landscape exerted a strong pull. What followed was "this rejuvenation and efflorescence of the county,"

as Frum puts it, with chefs, winemakers, and organic farmers taking up residence. "The place has discovered this second life as a preserve of Canadian agriculture and Canadian art," he says.

The family made the trip every summer. But as the children grew older—Miranda and Nathaniel are 23 and 20, respectively; Bea, the youngest, is 12—the pair decided to commission their own hideaway next to the house that Crittenden Frum's mother, Yvonne Worthington, shared with her husband, the late journalist Peter Worthington. The Worthingtons' property included a house, a barn, and, about 300 feet from the house, an open field bordered by buckthorn shrubs. That field became the site of Frum and Crittenden Frum's new place, looking out on the vast blue expanse of Lake Ontario.

The couple enlisted a Washington-based architect, Richard Williams, to design a concise building that would provide them with their own space and allow them to share in hosting duties at the compound. >

**“The light is always changing,
minute by minute, hour by hour.”
—Richard Williams, architect**



The facade is a mix of finished-wood siding, copper-hued aluminum, and floor-to-ceiling windows from Oldcastle that offer views through the house to the lake beyond (above). The living-dining area is outfitted with a Karlstad sofa from Ikea and a fireplace from European Home (top right and right).



They'd already worked with Williams on their house in Washington, a century-old cottage that they restored and "took from 1905 to about 1927," as Crittenden Frum jokes.

For their Ontario getaway, Frum says, "We wanted to do modern, but we also wanted to do cheap." That meant a firm budget of \$500,000, including furniture and landscaping. Williams accepted the challenge, and they dubbed the project Twitter House—a building for a pair of writers that had to be eloquent within tight constraints. "It was about very simple ideas," Williams says. "How do you reduce a house to the absolute bare essentials?" Their answer was a 1,500-square-foot modern layout that would include a bedroom suite, a study that could serve as a guest room, and plenty of space for friends and family.

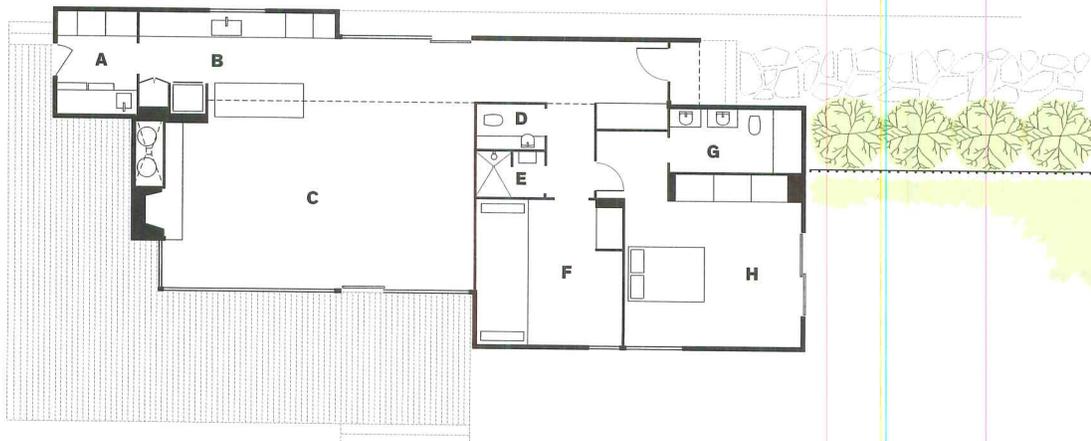
The house is a stretched rectangle running parallel to the shore. One long side faces north toward a road in the distance and is covered in a mix of gray wood siding and copper-colored aluminum. Three tall windows in the middle offer views through to the windows on the opposite side of the structure and beyond. "As you approach, you can already see the lake right through the house," Frum says. "That's the most arresting thing about it."

Williams shaped the house to be simple and highly efficient. It has no air-conditioning; the windows on the north and south sides are arranged just out of alignment to encourage cross-breezes. Heating comes from a few wall-mounted electric heaters, a fireplace, and the sun. And the low-slung building doesn't make a loud architectural statement. "The idea is to be integrated with the land—to be low-impact, not just in >

Crittenden Frum prepares food in the galley-style kitchen (above), which is outfitted with a Cascade Taupe Vintage countertop from Marble Trend. The cabinets are from Ikea, the range is by GE, and the Jenn-Air refrigerator is tucked unobtrusively into the pantry wall (right). The troweled concrete floor was poured in place by the builder, Peter Knudsen.



**"Everything is very low-key and comfortable, and sensitive to budget."
—Danielle Crittenden Frum, resident**



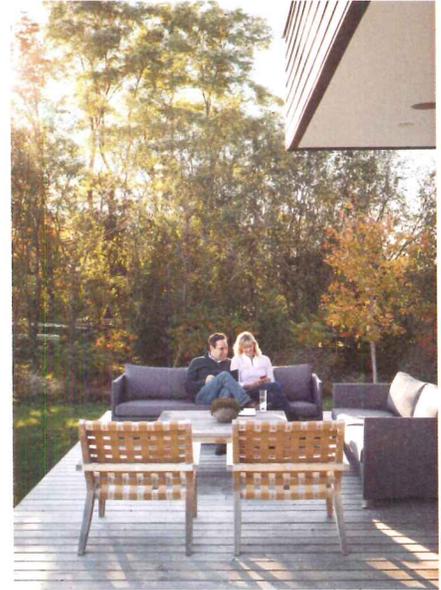
**Twitter House
Floor Plan**

- A** Laundry Room
- B** Kitchen
- C** Living-Dining Room
- D** Half Bathroom
- E** Shower
- F** Guest Room-Study
- G** Master Bathroom
- H** Master Bedroom



In the master bathroom, Godmorgon vanities from Ikea stand next to a dual-flush Aquia toilet from Toto (above). A Tolomeo Wall Spot lamp, designed by Michele De Lucchi and Giancarlo Piretti, hangs above the mirror. The chairs on the

terrace (above right) are from the Rusa collection by KAA Design, and the Diamond outdoor sofas are from Cane-line. The bed (opposite) was custom-made by Roen Furniture, and the Melampo Mini wall lights are by Adrien Gardere for Artemide.



terms of your claims on natural resources, but your claims on people's attention," Frum says. "Not to say, 'Look at me,' but to say, 'We are going to be as invisible as possible.'"

Within is an efficient and robust interior composed of simple, hardy materials. The main living and dining areas and kitchen occupy the west end of the house, surrounded by a wraparound deck; at the east end are the master suite and the combined guest room and study. The troweled concrete floor was poured in place by the builder, Peter Knudsen. The only flourish is a band of oak hardwood along the wall and ceiling of the northern edge of the house, defining a corridor from the front door through the galley kitchen to another door.

Working with Julie La Traverse, a Toronto-based interior designer, Frum and Crittenden Frum settled on an Ikea galley kitchen with stainless-steel countertops. Low-key furniture, a sideboard made with Ikea cabinets, and a custom dining table fill out the space.

The dining table is the center of activity. Crittenden Frum recalls her mother's comment at the first big gathering in the home, after a sampling of local wine: "You didn't build a house. You built a party house!" At the same time, Frum adds, the building is just as comfortable when he and his wife are alone or with Bea, sitting together and watching the light shift slowly on the lake. "It's constantly changing character," Crittenden Frum says. "Walking into the house, you suddenly feel this incredible sense of peace. I can sit on that sofa looking out at the lake, winter or summer, at all hours." Across the lake, Washington is hundreds of miles away. □

**"It adapts to our new smaller family, and at night you have room for a dozen people eating dinner."
—David Frum, resident**



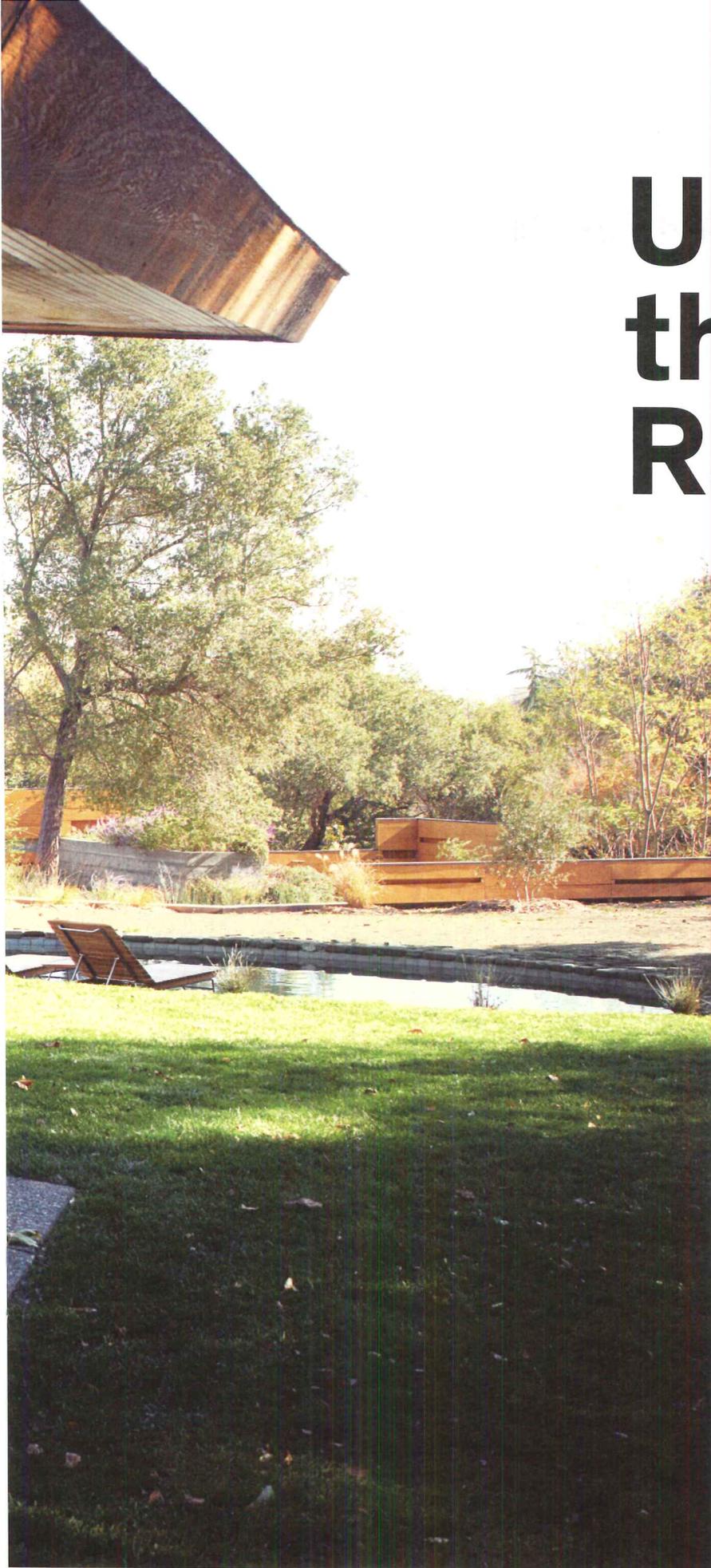
TEXT BY
Eviana Hartman
PHOTOS BY
Joe Pugliese

PROJECT
Telesis 2.0
ARCHITECT
Telesis
RENOVATION ARCHITECT
Metropolitan Architectural
Practice
LOCATION
Napa, California

Katherine Lambert, a partner at Metropolitan Architectural Practice (MAP), and her business associate Christiane Robbins, painstakingly restored a 1950s redwood-and-glass house in Napa, California, originally designed by Jack Hillmer of Telesis.



Under the Radar

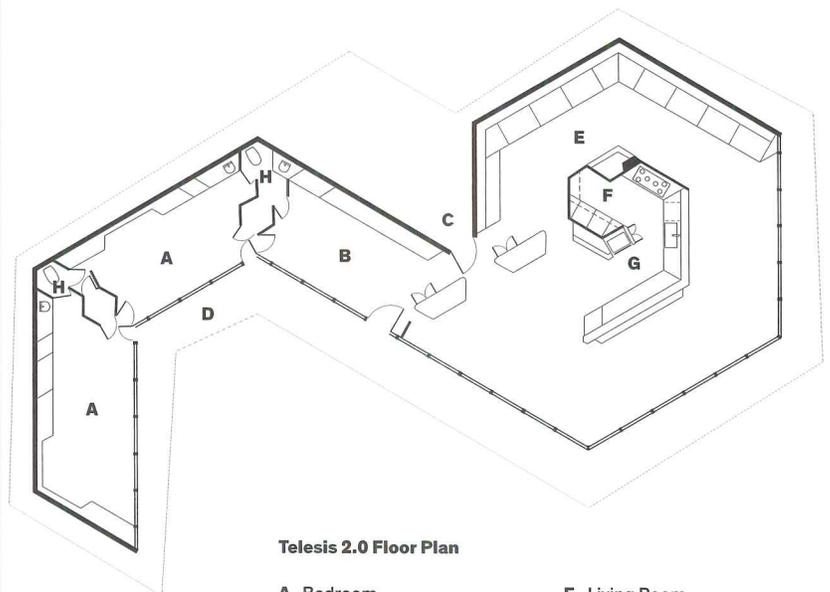


Two designers restore a low-slung midcentury gem in Napa, California, by an unsung Bay Area modernist.



Though he was never licensed as an architect, never made a living at it, and completed fewer than ten buildings over the course of his career, Jack Hillmer (1918–2007) remains a cult figure in the Bay Area for his eccentric take on modernism. Fascinated by redwood since his childhood, the Texas-born Hillmer was sent during World War II to work as a military draftsman in San Diego and was profoundly affected by a stay in Rudolph Schindler’s El Pueblo Ribera apartments there. He later taught at UC Berkeley and cofounded Telesis, a group of Bay Area architects and planners devoted to principles of sustainability and communal collaboration. “One of our major interests was to make the world better,” Hillmer told writer Dave Weinstein for *SFGate* in 2004. “There was an excitement to it. It seemed like anything was possible.”

In 1950, Milton Munger, a submarine engineer at Mare Island Naval Shipyard and a founding member of the Sierra Club, commissioned Hillmer to design his family home in Napa, California. Hillmer’s plan consisted of a hexagonal spiral with every corner angled at 120 degrees, forming a shape that resembles a dented >



Telesis 2.0 Floor Plan

- A Bedroom
- B Office
- C Entrance
- D Patio
- E Living Room
- F Laundry–Utility Room
- G Kitchen
- H Bathroom



Lambert pours wine in the kitchen (opposite), which is defined by a low concrete-block wall and serves as the home's central core. The seating-area chairs are from Herman Miller. MAP restored the original kitchen cabinetry; the faucet is from Arwa.

dwellings

nautilus shell from above. The home was constructed using only four materials: unfinished old-growth redwood, glass, concrete, and stainless steel. A central core, housing the kitchen, begins with a one-concrete-block-wide wall, aligned with the sun's position at the winter solstice; neighboring walls spiral outward at two, three, and then four custom cinder blocks wide. The kitchen counter (five blocks wide) aligns with the sun's angle at the summer solstice.

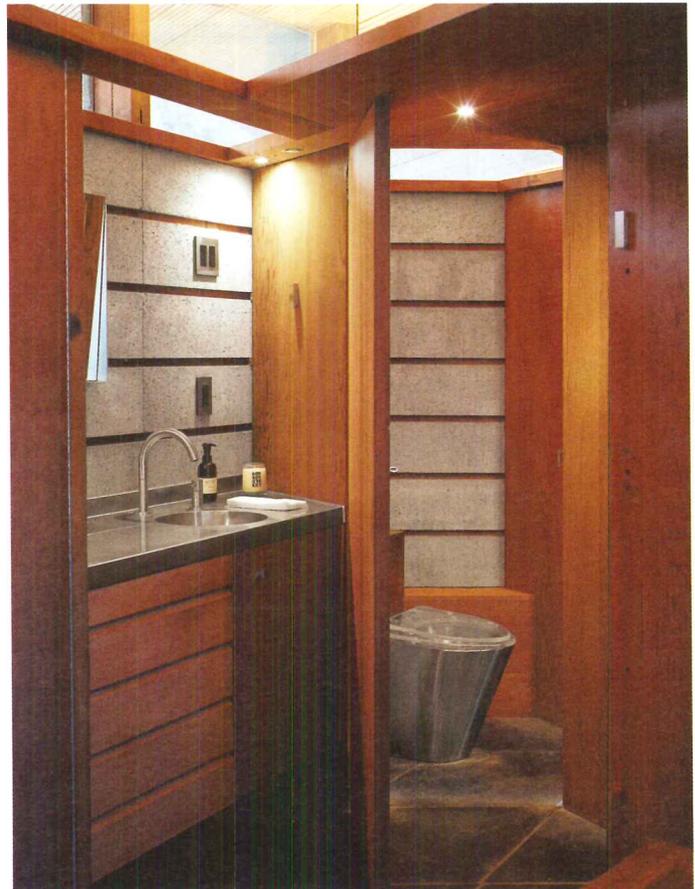
The structure was one of the first passive-solar homes in California. Cinder-block walls unfurl outward along the northern and western axes, shielding the house from the summer heat, while glass walls open up the south and east sides to the outdoors. A folded plate ceiling—improbably complex for the pre-CAD era—is carefully calibrated to the angle of the sun throughout the year to optimize heating and cooling. The house is both romantic and a marvel of engineering, and its origin reflects the all-too-often-overlooked collectivist impulse of modernism: Munger, who lived across the street for years, built the house himself, with a great deal of help from his neighbors.

Yet, after half a century of wear and tear—made worse by the fact that Munger had never quite finished the place—the house was falling apart. In 2011, its second owner, a contractor, put it on the market. But even its unique principles and pedigree weren't

enough to dissuade many prospective buyers from plotting a teardown. Leaks and floods had been a regular occurrence, thanks to the slapdash construction of the central utilities column, which was topped by a piece of acrylic glass held in place by rocks. Redwood beams, ceiling panels, and an extensive network of built-ins were blackened with dirt and were rotting in spots. Glass doors lacked thresholds, inviting in a steady migration of scorpions and spiders. Conduits had been left exposed along the floor; uncovered wires led to what Lambert calls “ghastly” fluorescent tube lighting. The boiler was inoperable, rendering the original radiant-heat system useless. Eaves were pockmarked with woodpecker holes, which the owner had attempted to fix by stuffing rolled tube socks inside.

Architect Katherine Lambert—of the California firms Lambert MacDonald and Metropolitan Architectural Practice—and her business partner and creative collaborator, filmmaker and academic Christiane Robbins, had been looking for a plot of land on which to build when they learned about the property. Despite their immediate interest in the building, they were also “a bit frightened,” Lambert says, given the fact that old-growth redwood had long since ceased to be commercially available. “The house was derelict and felt really sad,”

A concrete-block wall and a built-in bench line the living room, where a photo by Robbins and a painting by Barry McGee hang near a Catenary chair by George Nelson (below left). The concrete continues in a bathroom (below), with an MGS faucet and a toilet from Foshan Fuly Bao. In the bedroom, a Margaret Kilgallen print joins a Brionvega Algot television, lamps from Patricia Urquiola and Pablo, and a Hans Wegner chair (opposite). A John Baldessari photograph rests on a shelf above a built-in desk just around the corner from the kitchen (opposite bottom).





“There’s a warmth to the redwood that’s very much rooted in Northern California.” —Katherine Lambert, resident



Lambert says. “Some friends said, ‘Are you crazy? You can’t take this on.’”

Yet the spatial ingenuity and ingrained sustainability of the structure were too alluring to resist. As they studied up on Hillmer, Lambert (whose portfolio includes a community of rammed-earth cottages in the Sonoma Valley) and Robbins (who is making a documentary about Gregory Ain) felt an emotional and intellectual connection to the man, his principles, and the house itself. “We were fascinated by how one moves through the space and how the spaces flow together,” says Lambert.

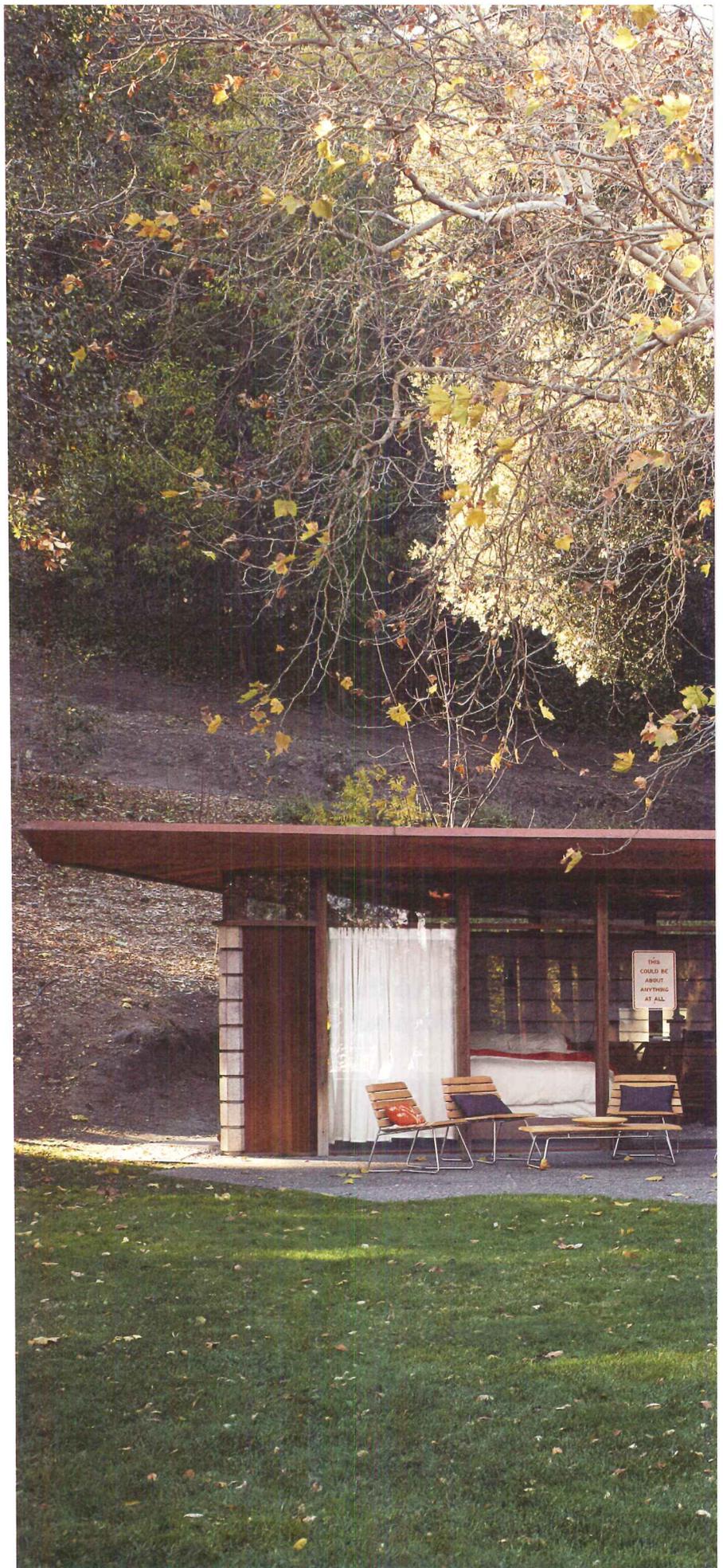
Their goal became not to give the house a nostalgic spiffing-up, but rather, says Robbins, “to bring it into the 21st century.” Fortunately, most of the redwood was salvageable after a sanding, and the bulk of the replacement pieces were found within the house—thanks to a large storage wall in front of the main entrance that was dismantled for repairs. “The second we took it out, we saw the view and said, ‘Yeah, that’s never coming back,’” Lambert recalls. “Every stick of wood in that thing was repurposed.” >

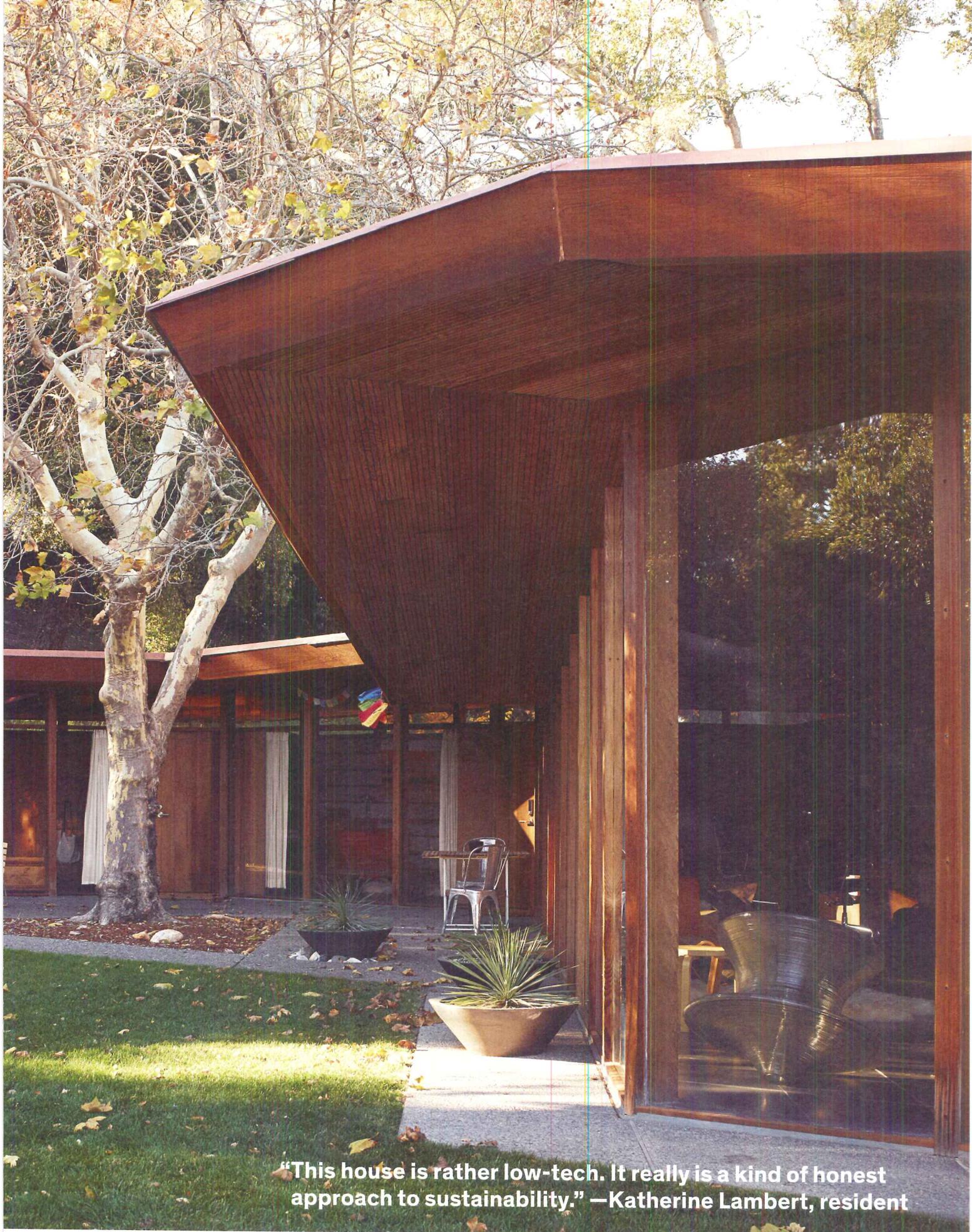
dwelling

The house wraps around a sycamore tree planted at the time of construction. The outdoor furniture is from Selamat Designs. "In most buildings, everything is set," Robbins says. "In this house, you have three ways you can dine—I love that. The most surprising wonder about the project has been the ability to move things around."

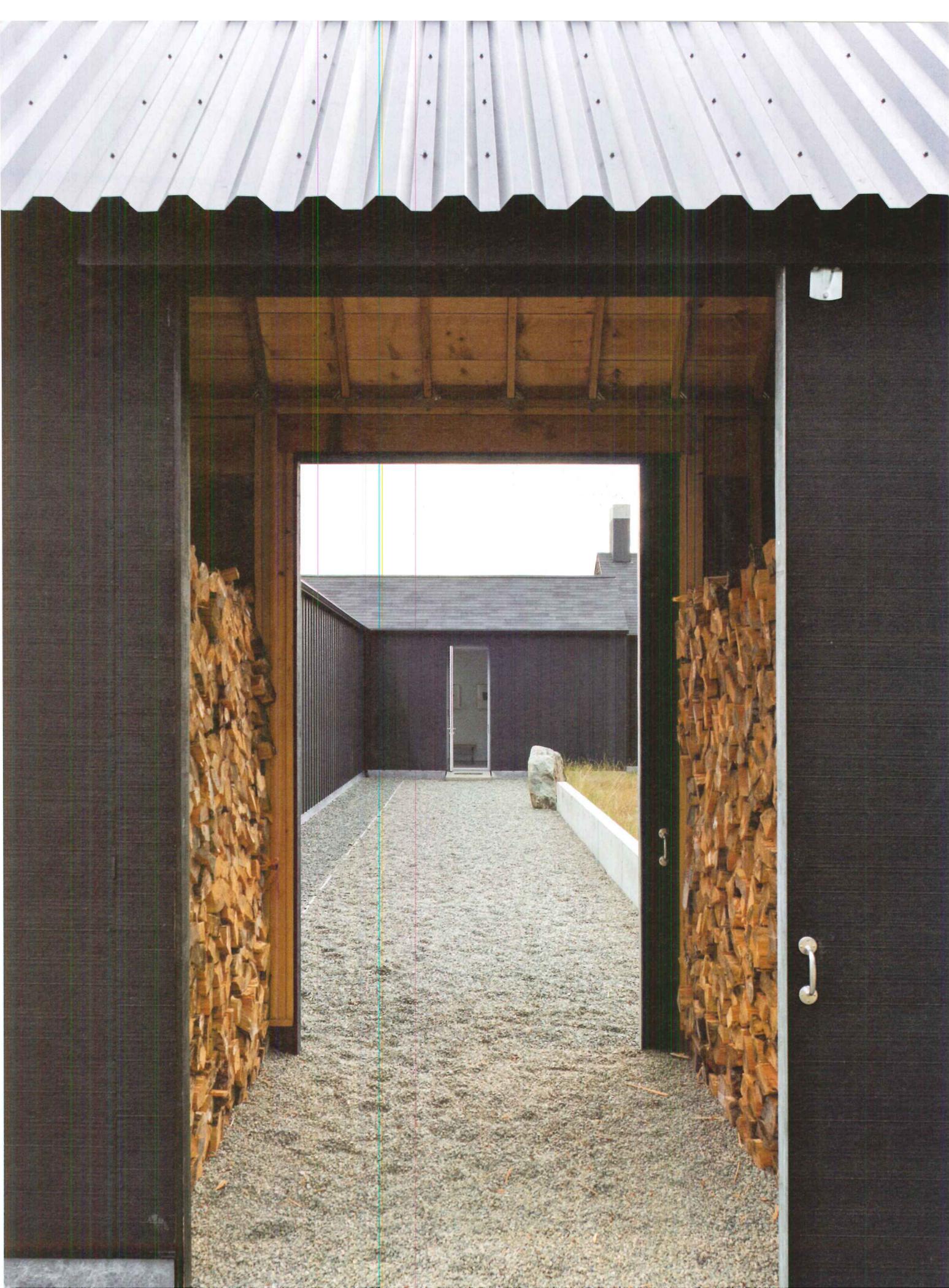
The floor plan had one cumbersome aspect—Munger, as a submarine engineer, was accustomed to awkward layouts. Not wanting to waste a single square foot of space, he had Hillmer construct the bathrooms so that one had to walk through a shower stall to get to each bedroom. To create a more livable flow, Lambert reconfigured the layout with the help of redwood reclaimed from the storage wall. The resulting arrangement opens up passageways between the rooms, providing expanded vanity space alongside redwood-chambered showers and toilets. One of Munger's sons recently paid a visit and gave the new design his blessing. "He was particularly thrilled to see that we'd solved this problem of the showers," says Lambert. "He said his mother would have approved, too."

As was Hillmer, Lambert and Robbins are devoted fans of Schindler—and in conceiving the house's future, they turned to the MAK Center in Los Angeles (headquartered in Schindler's former home) for inspiration. They plan to use the house, which they've christened Telesis 2.0, not only as what they call a "three-day weekend house," but also as a center for artist and writer retreats and residencies. "We don't want it to be cordoned off as a private residence," says Robbins. "There's a level of disassociation these days in our lives and culture, but this house harkens back to something more. It's an embrace of the social." □





“This house is rather low-tech. It really is a kind of honest approach to sustainability.” —Katherine Lambert, resident



Art as Life

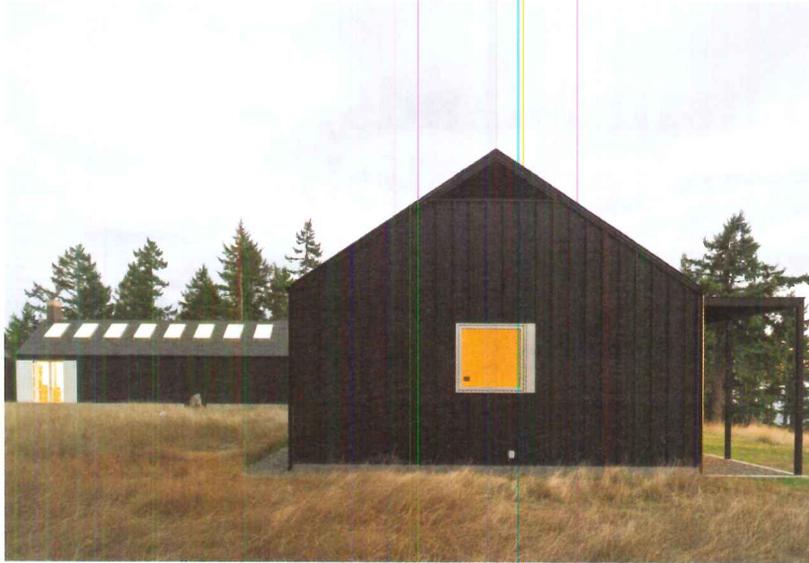
In the remote San Juan Islands, an artist and an architect collaborate on a modern residence dedicated to creative pursuits.

TEXT BY
Amara Holstein
PHOTOS BY
Eirik Johnson

PROJECT
Brothers Residence
ARCHITECT
Atelier Drome Architecture
LOCATION
Orcas Island, Washington



A panorama of sylvan hills and ocean views surrounds artist Richard Brothers's environmentally minded Orcas Island, Washington, home. The gravel path leading to the front door passes through firewood storage and the central courtyard (opposite).



A single-lane road winds its way up a densely wooded hillside to artist Richard Brothers's home on Orcas Island, Washington. Dappled light and tendrils of fog filter through alder trees. It's quiet except for the occasional sound of a car's tires crunching on the gravel underneath. Then, after a sharp turn up a precipitous driveway, the road opens onto a rocky plateau topped by a long, lean house silhouetted against the sky. It's as if the earth decided to produce an object of art to sit on this hilltop plinth, which was exactly the intent. As architect Michelle Linden says, "It is a site-specific, life-size sculpture."

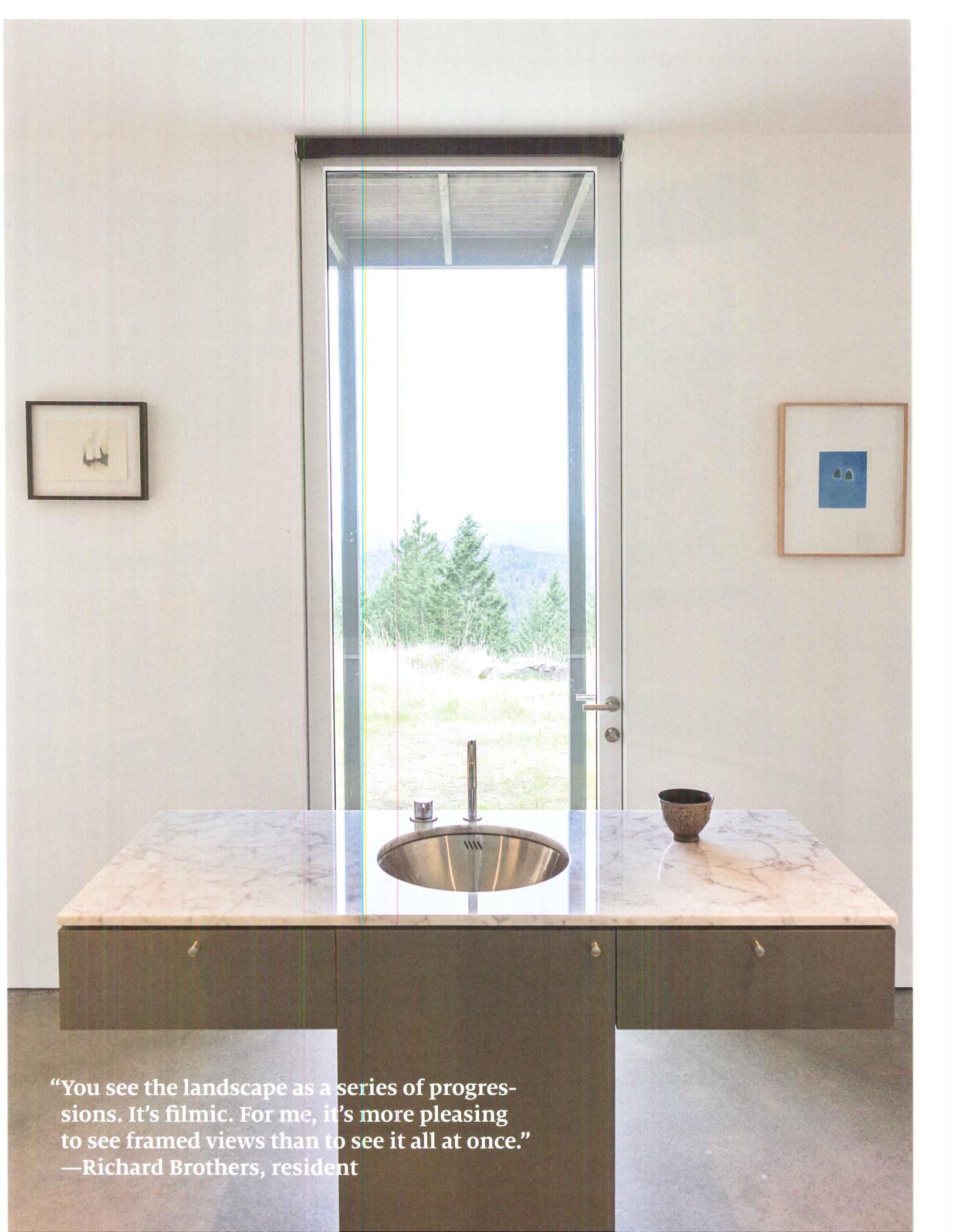
Natural and elemental shapes have inspired Brothers's artwork since he started whittling pieces of wood as a ten-year-old. His recent drawings trace to-scale routes of rivers that he has walked alongside, while furnishings and textiles he's designed spring from his interest in everything from ancient Cycladic figures to the pared-down aesthetics of Shakerism and Shintoism. It should come as no surprise that >

Architect Michelle Linden worked with Brothers to create a minimalist house. Inspired by the inward-looking approach of Cistercian abbeys, Linden oriented the U-shaped structure around a courtyard (above). In the living area, Brothers sits on an Artek stool

while perusing a selection from his library (below). Lanterns from Stelton hang above the dining table and chairs Brothers designed (opposite). Nevamar laminate covers the kitchen cabinets, which feature pulls from Häfele. The range is by Wolf.







“You see the landscape as a series of progressions. It’s filmic. For me, it’s more pleasing to see framed views than to see it all at once.”
—Richard Brothers, resident



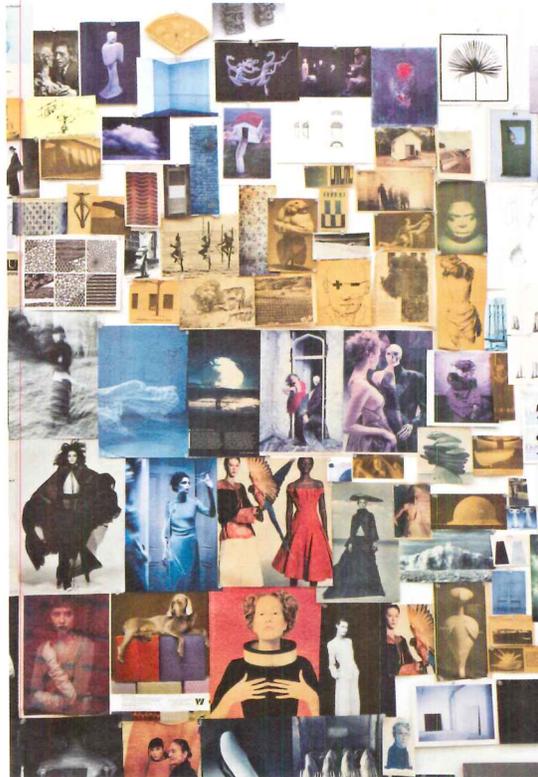
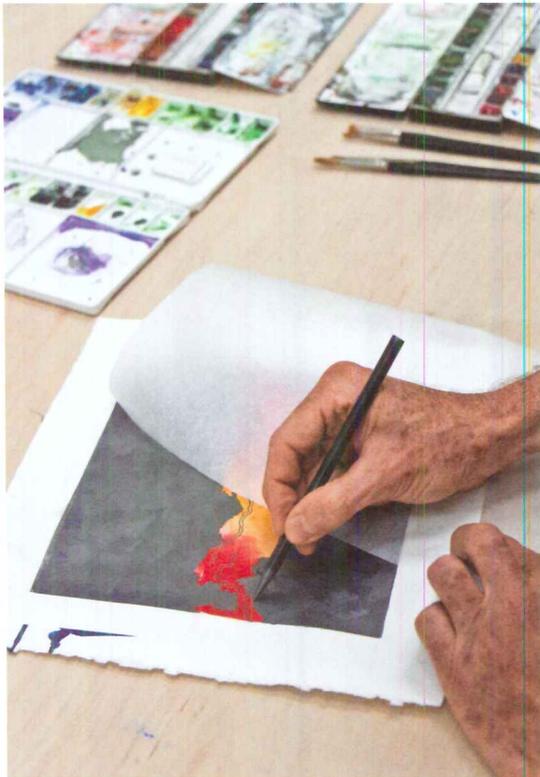
Brothers forewent large windows and instead specified a series of glass doors—fitted with Walter Gropius–designed handles—along the house’s western side (above). The bed is from Design Within Reach (left). Seattle’s Special Projects Division designed the custom cabinetry throughout the house (opposite). A Vola faucet is integrated with the Carrara marble vanity.

the house was born from his artistic inclinations—or that “the idea for the house came before I found the land,” he says.

A former Manhattanite who worked in finance to support his art, Brothers relocated to Seattle in 2007 when he commenced a search for his dream plot on which to build. Two years later, Brothers was introduced to Linden, a principal at Seattle-based Atelier Drome Architecture, and they immediately bonded over their shared visual palette. “Michelle and I have an alarmingly similar mental bank of images. She’d send me stuff; I’d send her stuff. It was great fun,” Brothers says of the design process.

Over years of discussions, the duo developed a concept that combined a studio and living area within an L-shaped space. Based loosely on sculptor David Smith’s notion of what Linden calls a “workingman’s modernism that’s quiet, obtainable, and clean,” the structure mimicked a shape that Brothers has used in his art for years. “It’s a simple, gabled form, like a child’s line drawing of a house,” Linden says. In 2011, Brothers found his perfect site—a ten-acre spot overlooking the ocean where his and Linden’s idealized object would fit nicely.

The finished structure, with its basic matte-black form, hews closely to the original design. In deference to the landscape, Linden made a few minor >



Brothers's workspace uses skylights to let in sun. The lack of windows helps him focus on his craft (opposite). "This house is about the studio, and about making artwork," Brothers says, noting that the structure is oriented so that he can easily move between his living area and studio. The room is filled with art supplies and bulletin boards full of tacked up reference images for his sculptures and sketches (above right). Brothers's newest series of drawings is called *Earth Shift* (above left).



**Brothers Residence
Floor Plan**

- A Bedroom
- B Bathroom
- C Kitchen
- D Living-Dining Area
- E Gallery
- F Studio
- G Laundry
- H Mechanical Room
- I Entry Walk
- J Firewood Storage
- K Storage

modifications, such as the addition of a slender building that holds a storage pavilion and gallery, along with a partially enclosed courtyard. The proportions of the three spaces—the shed, the studio, and the living room—reflect their functions: The shed is a tall and narrow utilitarian space; the studio is lofty and wide to hold oversize sculptures and canvases; and the living space is tight and polished, with six elegant glass doors stretching from floor to ceiling to frame the view.

Inside, the design beckons visitors through an intimate entrance room enclosed in white panels that Brothers describes as "a transition zone from outside to inside that allows all your haptic senses to chill out." Turn right through an almost invisible door, and concrete floors slide through the quietly contemplative living-dining room, kitchen, and bedroom. Turn left, and the studio sprawls out, with its shelves of art supplies, walls pinned with art, and worktables brightly lit by lamps tucked into the ceiling beams.

The entire place is specifically tailored for and by Brothers. "It's only what I need and no more," he says. A wall of custom bookshelves stretches the length of the living area. Furnishings, artwork, and rugs he's created decorate the space, while near-seamless wall panels hide meticulously arranged dinnerware, >

“The studio is more internal than the living area, which is open to the view. The experiences are different, so the forms are slightly different.” —Michelle Linden, architect





vases, and linens. A few out-of-place pieces provide winks of wry humor, such as old-fashioned kerosene lamps over the dining table and an ornate, gilded 18th-century French mirror in the otherwise minimalist entryway.

This Spartan aesthetic extends to the material palette of whites, grays, and blacks chosen “to reflect the clouds, water, and rocks outside,” says Linden. Shots of blue and deep red from a throw blanket and pillows punctuate the space, and the book spines provide additional color. Sustainable aspects of the home further reflect its back-to-basics nature: Geothermal wells, solar panels, and radiant heat help the house achieve almost net-zero energy usage.

At the end of a day, Brothers gazes out his living room windows while a fire crackles in the wood stove. Outside, ferries slice the water below, while eagles and hawks soar above. Later, Brothers retreats to his studio to work on a painting. His house is an art object, one specifically designed around his creative pursuits. “There’s that sense amongst a particular group of artists—like Dan Flavin, Donald Judd, James Turrell—that sculpture is no longer about the space it occupies, but about the space you occupy,” Brothers says. “And that’s what these spaces are about for me on a day-to-day basis. My house is a sculpture for living.” □

Linden specified a black stain from Cabot for the house’s exterior. The shade draws on Scandinavian and Japanese building traditions and helps the structure blend into the landscape. Native grasses populate the courtyard.

“It’s a space to hold things, a space to hold a kind of life.” —Richard Brothers, resident



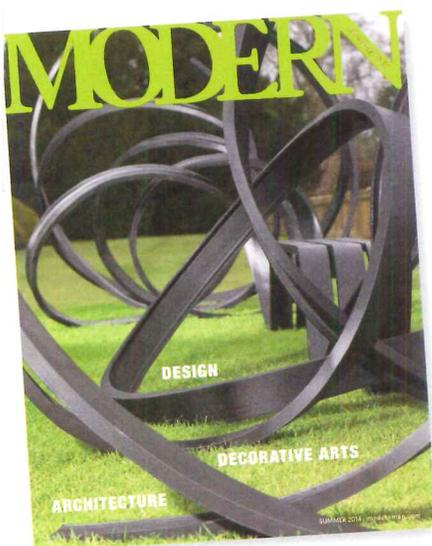
No bones about it

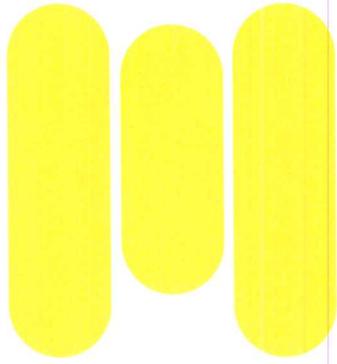
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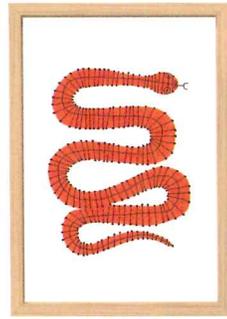


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Mark McGinnis

A part of the Menagerie Collection, this print expertly blends line, color, and subtle yet graphic composition.

Red Snake Framed Print, \$265

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Otaat

This simple leather bi-fold wallet is made of supple cowhide leather with distinctive interior stitching.

Leather Flap Bifold Wallet, \$65

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Boskke

This innovative, self-watering planter has space for three small plants, like mint, oregano, and basil.

Boskke Cube 3 Small Clear Plant Pot, \$50

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HAY

This chair was designed in collaboration with Ronan and Erwan Bouroullec for the new buildings at the University of Copenhagen.

Copenhagen Chair, \$375

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Artek

Designed by Kaj Franck in 1945, the Toto Wooden Dolls are turned from wood and hand-painted.

Eemil Toto Wooden Doll, \$249

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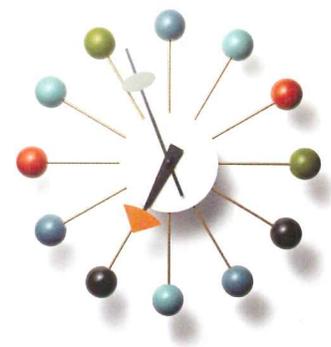


Alessi

This stainless steel tea kettle elevates the traditional teapot shape into a nearly seamless form.

Mami Kettle, \$200

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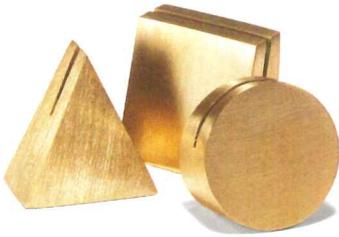


Vitra

This George Nelson clock is comprised of twelve brass spindles that end in colorful, solid hardwood spheres.

Nelson Ball Clock, \$455

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Yield Design Co.

These machined brass stands make a geometric and distinctive statement for displaying photos and prints.

Geo Brass Photo Stands Set, \$60

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Lucetta

These magnetic bike lights attach to a bicycle frame and include a red and white light with different settings.

Magnetic Bike Light Set, \$35

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On Our Table

This wall-mounted walnut knife rack is a kitchen space saver with a rich woodgrain and an elegant silhouette.

9.2.2 Box: Walnut Knife Rack, \$85

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Uniform Wares

Inspired by the utilitarian beauty of mechanical stopwatches, this watch balances color and texture.

203 Series Watch, \$480

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Native Union

This iPhone 5/5S case marries natural materials with an accent of saturated color.

CLIC Wooden iPhone 5 Case, \$40

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Anglepoise

Originally launched in 1934, this iconic lamp is a favorite of architects and design professionals.

Original 1227 Desk Lamp, \$260-\$310

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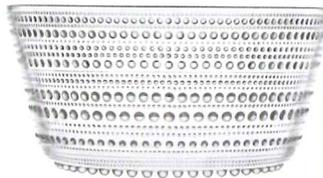


ArchitectMade

These wood figures are inspired by the 1959 police-assisted road-crossing of a duck and her ducklings.

Hans Bøling Wooden Duck, \$149
Hans Bøling Wooden Duckling, \$79

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littala

Finish for "dewdrop" the Kastehelmi glass droplets was a technique used to cover the joint marks left on the surface of glass.

Kastehelmi Bowl, \$65

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SCP

Designed by Donna Wilson, the Field Day Throw is woven in the tradition of Welsh weaving.

Field Day Throw, \$295

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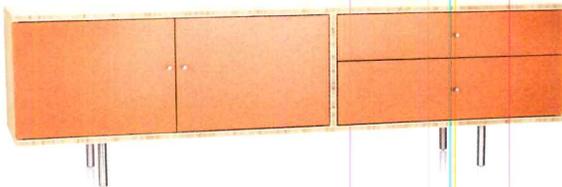


TOUCH

This canvas and leather tote combines a classic silhouette, utility, and a bold print.

Alyson Fox Flag Tote Bag, \$185

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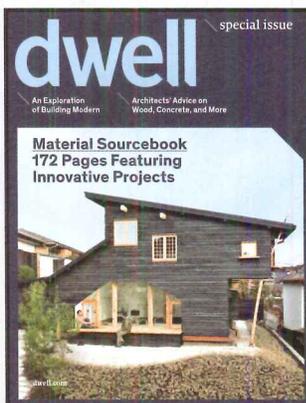
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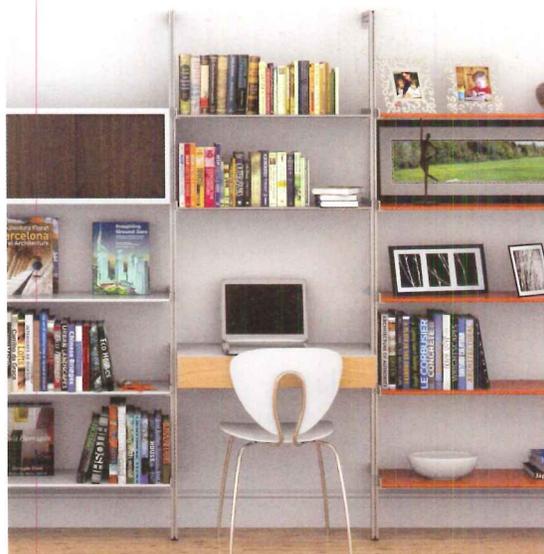
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Shown: Venice Bike Path, No.1.

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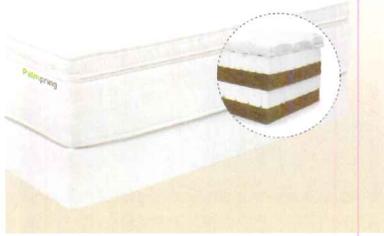
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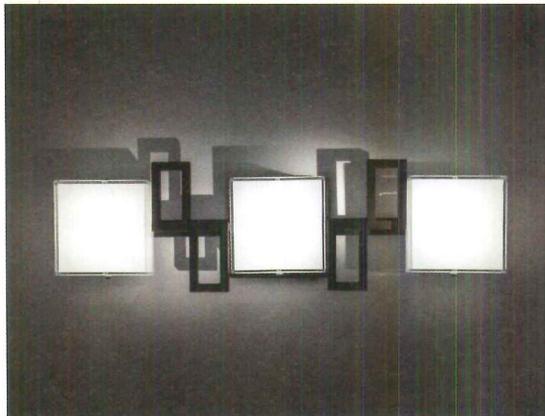
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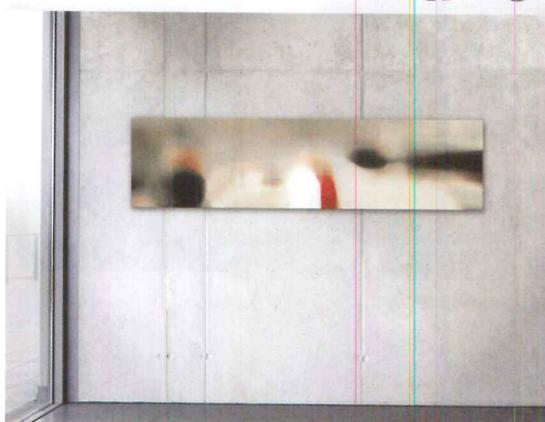
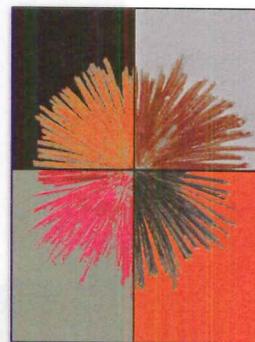
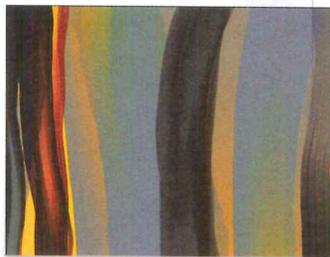


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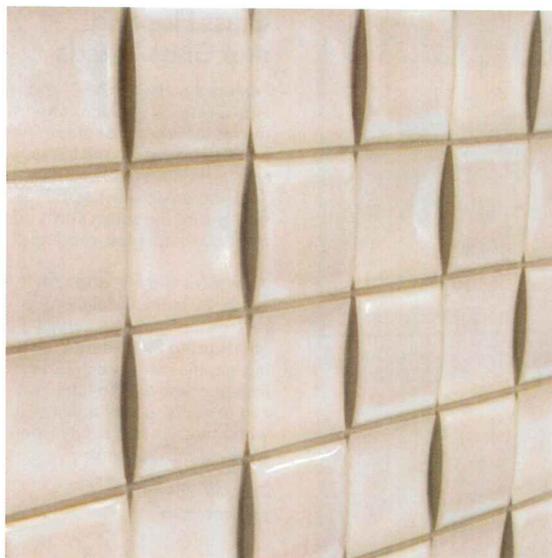
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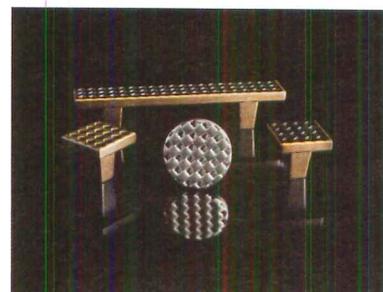
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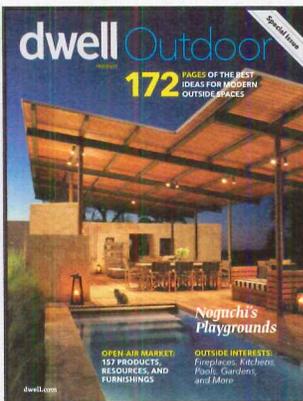


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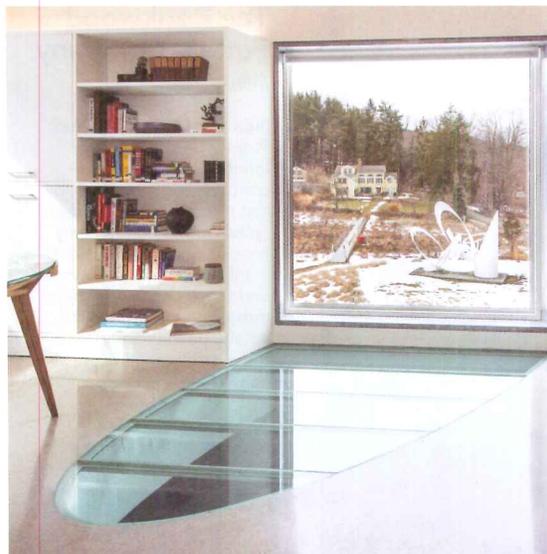
Shown: Lush mini glass tile Big Sur blend.

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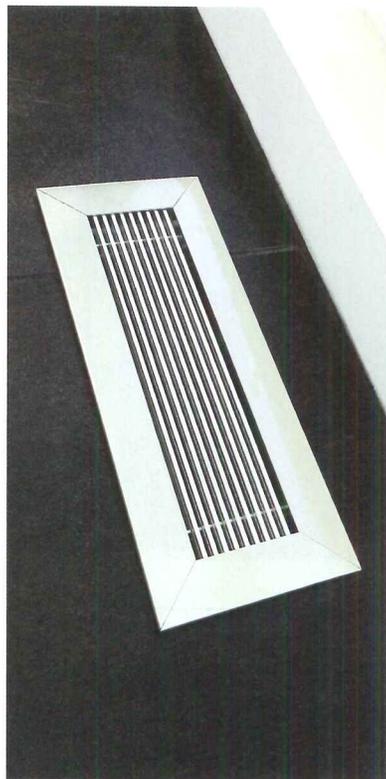


Menu

Designed by Norm Architects, this clock is stripped of unnecessary details and focuses on the marble face and brass hands.

Norm Marble Wall Clock, \$279

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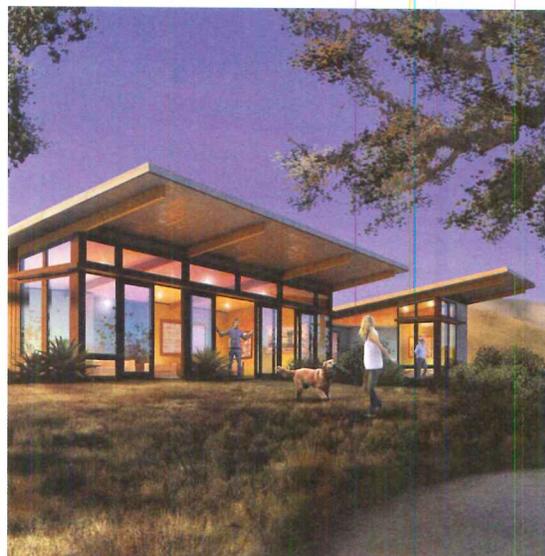
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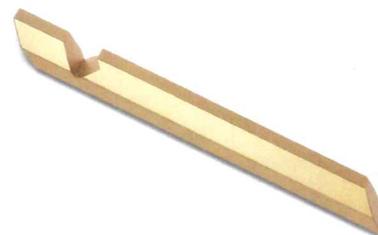


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Hex Brass Bottle Opener, \$48
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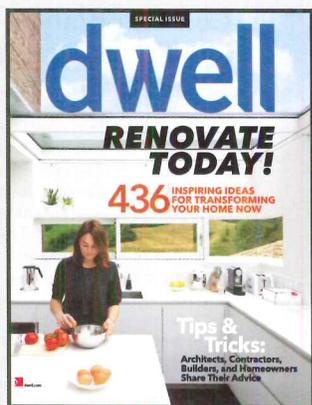
From his BIRD series, this figure was originally designed by Architect Kristian Vedel in 1959.

Kristian Vedel Large Wooden BIRD, \$69
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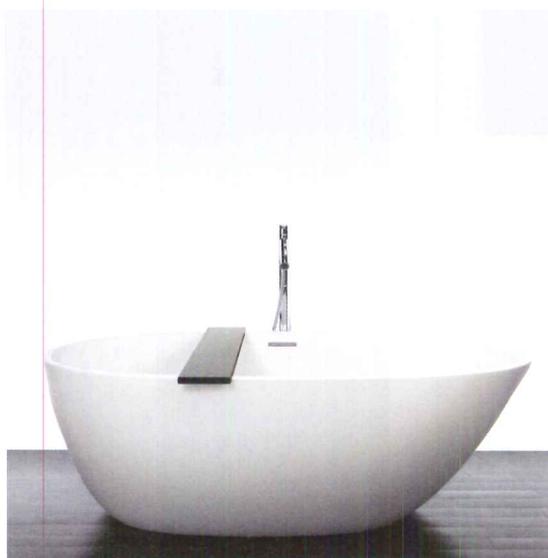
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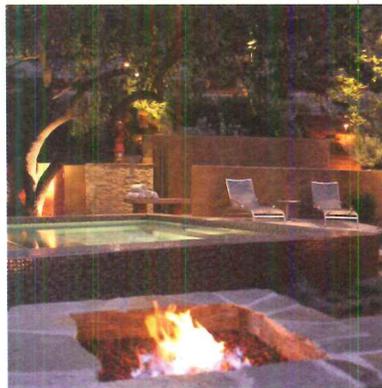
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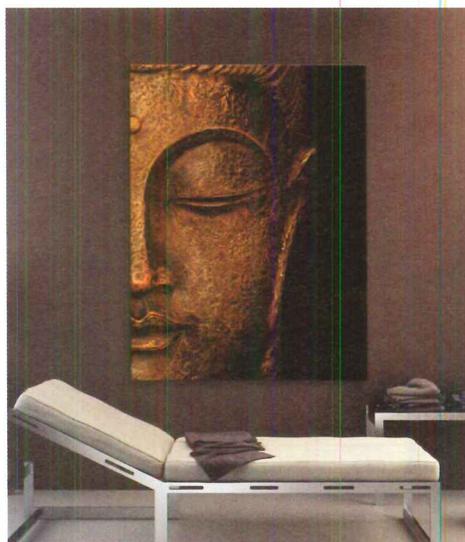


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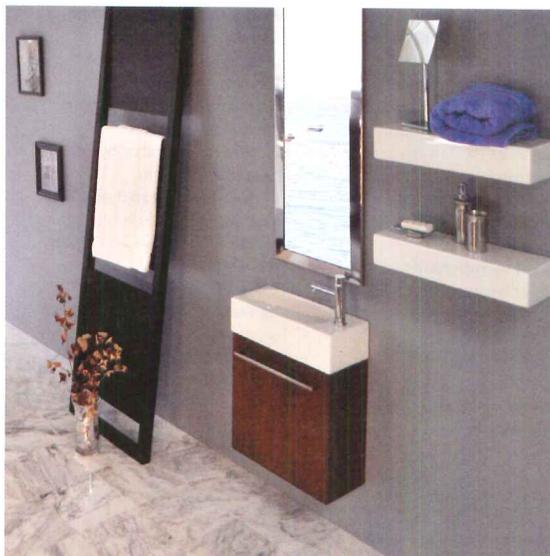
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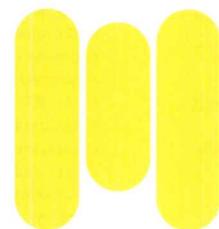
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Lithograph by Sage Dawson
sagedawson.com
Photography by Beth Mercer
everyday-poetry.com
Kitchen appliances by Summit
summitappliance.com
Vault sink by Kohler
us.kohler.com

Platform bed, bedding, and Tillary sofa from West Elm
westelm.com

90 My House

Trelut lye and paint by Flügger
fluegger.no
Objektöl by PNZ
pnz.de
Indonesian hardwood slab from Buka Design + Hardwoods
bukadesign.com
Mags sofa by Hay
hay.dk
Vintage Model 67 sofa by Florence Knoll
knoll.com
Rug by West Elm
westelm.com
Kitchen cabinetry and hallway rug by Maria Vinka for Ikea
ikea.com
Tripp Trapp high chairs by Stokke
stokke.com

102 Backstory

MA Architects
maarchitects.com.au
Bedroom carpet from Supertuft Carpets
supertuft.com.au
Pendant lamps from Tom Dixon
tomdixon.net
Dining table and living room stools by Chris Connell
chrisconnell.com.au
Vases by Kate Hume
katehume.com
Chairs and barstools by Thonet
thonet.com.au
Bathroom sink from Laufen
laufen.com
Tolomeo track lights by Artemide
artemide.com
Arco floor lamp by Achille and Pier Giacomo Castiglioni for Flos
usa.flos.com
Sofa by Jean-Marie Massaud for Poltrona Frau
poltronafrua.com
Coffee table by Antonio Citterio for B&B Italia
bebitalia.com
Mangas rug by Patricia Urquiola for GAN
gan-rugs.com
Cylinder stools by Mark Tuckey
marktuckey.com.au
Bathroom taps from Vola
vola.com
Tio lounge chair and low table from Massproductions
massproductions-online.com

116 The Invisible Plan

Richard Williams Architects
richardwilliamsarchitects.com
Julie La Traverse Design
julielatraverse@sympatico.ca
K. Knudsen Construction Limited
knudsenconst.com
Series 1200 windows from Oldcastle Building Envelope
oldcastlebe.com
Oak flooring from Moncer
Specialty Flooring moncer.com
Range by GE
geappliances.com
Refrigerator by Jenn-Air
jennair.com
Dishwasher by KitchenAid
kitchenaid.com
Cascade Taupe stone countertops from Marble Trend
marbletrend.com
DV 42 gas fireplace from European Home
europeanhome.com
Painting by Anna Yuschuk
annayuschuk.com
Custom dining, coffee, and bedside tables by Cabinet
cabinetfurniture.ca
Pendant light by Hans Wegner for Carl Hansen & Søn
danishdesignstore.com
Custom bed by Roen Furniture
905-761-5151
Karlstad sofa and Godmorgon vanities from Ikea
ikea.com
Aquia dual-flush toilet from Toto
totousa.com
Tolomeo wall mount lamp by Michele De Lucchi and Giancarlo Piretti, and Melampo mini wall lamps by Adrien Gardere for Artemide
artemide.us
Diamond outdoor sofa from Cane-line
cane-line.com

124 Under the Radar
Metropolitan Architectural Practice map-ca.com
Chairs from Herman Miller
store.hermanmiller.com
Place setting by Mud
Australia
mudaaustralia.com
Ceramics by Rina Menardi
rinamenardi.com
Kitchen faucet from Arwa
geminibkp.com
Vases by Hella Jongerius
jongeriuslab.com
Track lighting from Artemide
artemide.us
Bathroom faucet by MGS
mgstaps.com
Television by Brionvega
brionvega.tv

Lamps from Pablo
pablodesigns.com
Hans Wegner Sawbuck chair for Carl Hansen & Søn
carlhansen.com
Bedroom wall lamp by Santa & Cole
santacole.com
Nesta rug by Design Within Reach
dwr.com
Outdoor furniture from Selamat Designs
selamatdesigns.com

132 Art as Life

Atelier Drome Architecture
atelierdrome.com
Custom cabinets by David Hentzel Special Projects Division
specialprojectsdivisionllc.com
Cabinet pulls by Häfele
hafele.com/us
Solar panels by SolarWorld
solarworld-usa.com
Ship's lamps by Erik Magnussen for Stelton
stelton.com
GR204 30 inch range by Wolf
subzero-wolf.com
Black paint stain by Cabot
cabotstain.com
Gunmetal laminate by Nevamar
nevamar.com
Faucet by Vola
vola.com
Stool 60 by Alvar Aalto for Artek
artek.fi

156 Finishing Touch

Faye and Walker Architecture
fayeandwalker.com
Joe Doherty, Custom Homecrafters of Austin
customhomecrafters.com
Rodney Millen, Austin Wood Works
austinwoodworks.com
Nate Francis, Countertop Creations
countertopcreationstx.com
Microwave, range, and dishwasher by KitchenAid
kitchenaid.com
Profile refrigerator by GE
geappliances.com
Elate kitchen faucet and Vault sink by Kohler
us.kohler.com
HardiePlank siding by James Hardie
jameshardie.com
Series 600 sliding door by Western Window Systems
westernwindowssystems.com
Cyberspace and Parakeet paint by Sherwin-Williams
sherwin-williams.com

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bigassfans.com

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bluebeam.com

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bludot.com

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bosch-home.com/us

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chernerchair.com

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vitsoe.com

Western Window Systems
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westernwindowssystems.com

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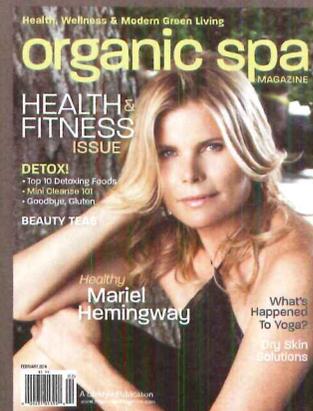
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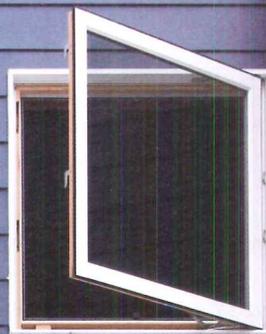
finishing touch

Joists Do It

In Austin, Texas, architect Sean Guess forges an inventive industrial kitchen for a cost-conscious couple.

TEXT BY
Diana Budds

PROJECT
Pine House
ARCHITECT
Faye and Walker Architecture
LOCATION
Austin, Texas



A tight construction budget informed the choices Sean Guess made as he designed a house for a couple in Austin, Texas. Budget-minded materials, like the James Hardie fiber-cement siding, helped hold construction costs to \$130 per square foot. Sherwin-Williams's Parakeet coats the custom kitchen cabinets by Austin Wood Works.



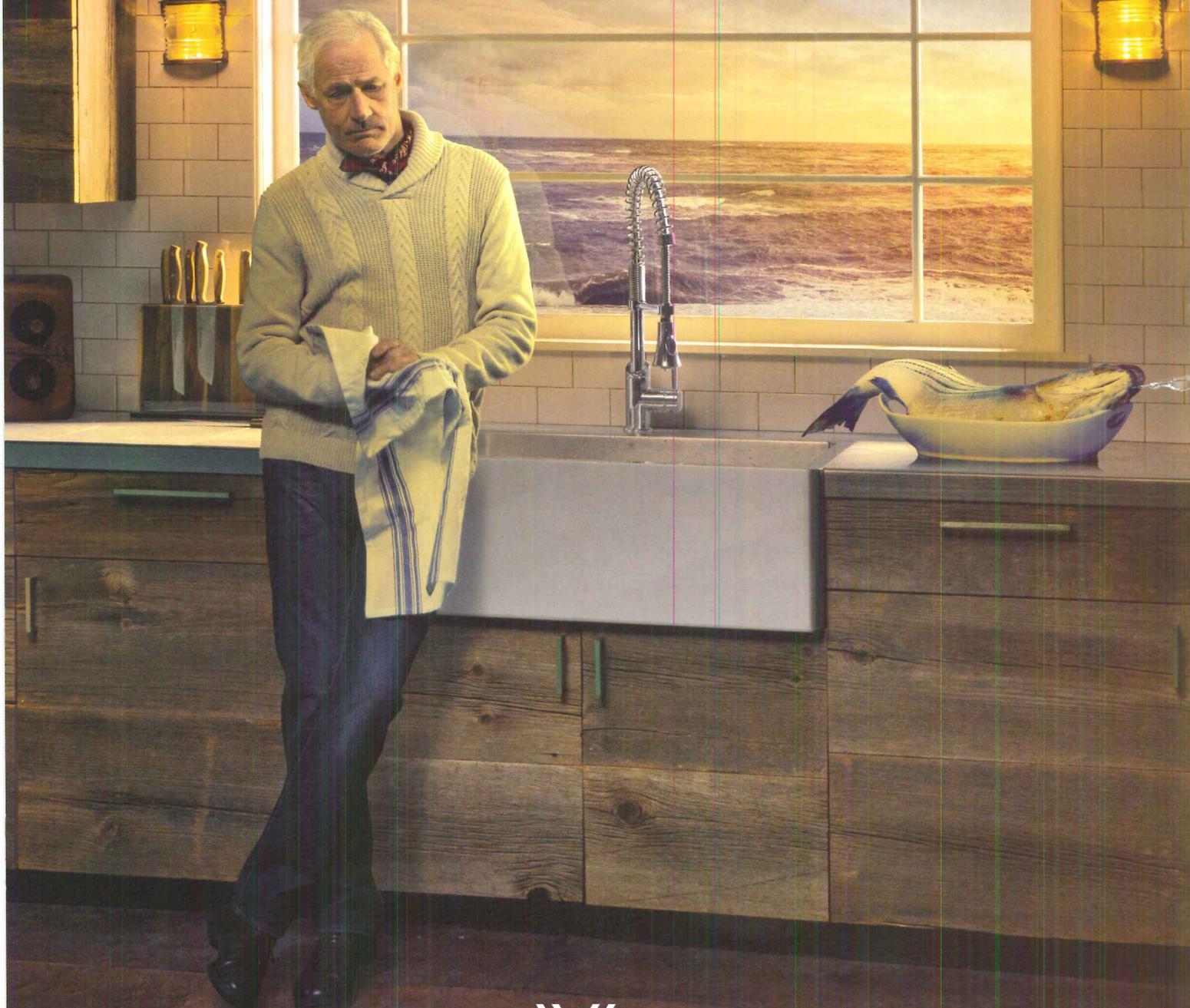
Architect Sean Guess makes a sport of devising novel ways to use inexpensive materials. "It's a creative opportunity, without a doubt," he says. When Austin residents Kristin and Lowell Galindo approached Guess to create a low-cost and livable house with a raw aesthetic, their desires dovetailed with his proclivity for rough-hewn materials. "The project was about keeping a simple, modern approach," Kristin says. In the kitchen, Guess designed a poured-in-place

concrete island and concrete countertops, and he created bookcases and a surround for the refrigerator from unfinished pine. To form a strong connection to the patio, Guess extended the exposed floor joists beyond the Western Window Systems sliding glass doors, creating a cantilevered porch. "One of my main tenets from a design standpoint is rhythm," he says. "I like being in the kitchen and sensing the rhythm and extension to the outside." □

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A photograph of a beige sofa and ottoman in a rustic barn setting. The sofa is positioned in front of a large, weathered wooden barn door. The room has a vaulted ceiling with exposed wooden beams and light-colored wood flooring. The overall aesthetic is warm and inviting.

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