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At Home in the Modern World

A Fresh Start

Amazing renovations
in São Paulo, Montreal,
and Los Angeles



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February 2015

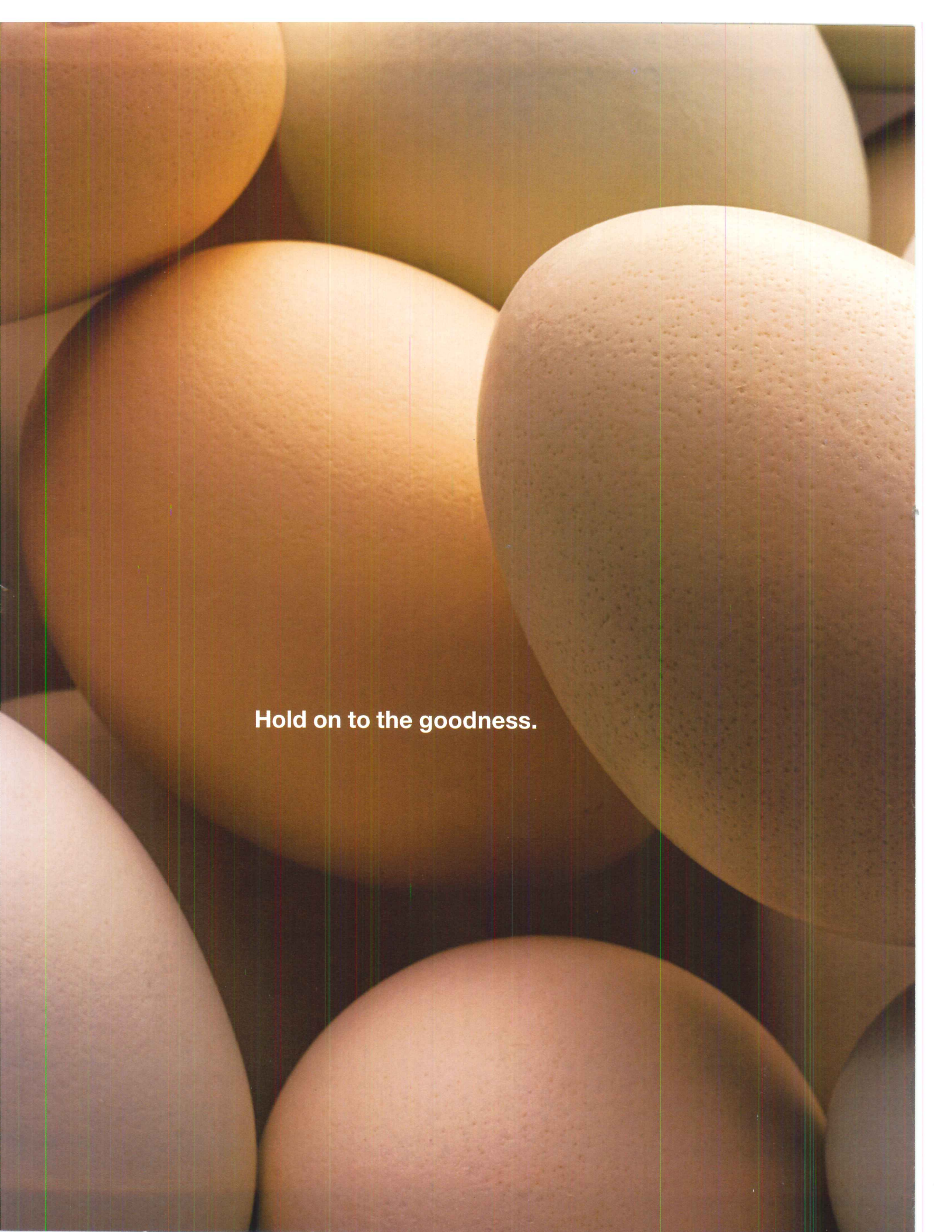
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A reconfigured
apartment
in São Paulo—
see before
pics inside!

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The Latest Tile Trends**

**Mexico City
Design Stars:
Rojkind Arquitectos**

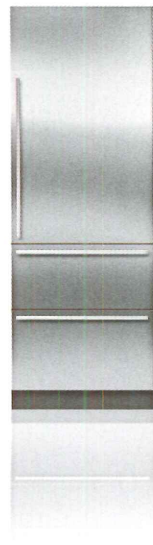


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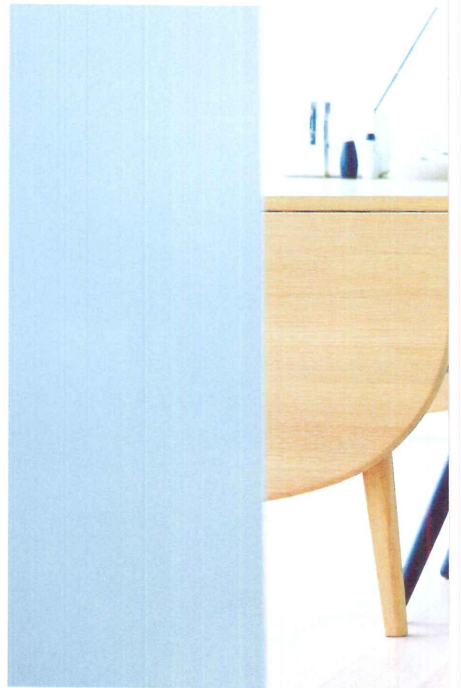
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EM Architecture transforms a rundown flat in Montreal into a Scandinavian-inspired haven.

TEXT BY
Rose Maura Lorre
PHOTOS BY
Michael Graydon + Nikole Herriott

On the Cover: The dining room in this São Paulo flat opens onto a leafy terrace that provide respite from the busy city, pg. 70. Photo by Brian W. Ferry

This page: In this Montreal kitchen, the owner chose teak cabinets and Douglas fir flooring for a Scandinavian feel, pg. 86. Photo by Michael Graydon + Nikole Herriott

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TEXT BY

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In Seattle, an architect transforms his dreary attic into a liveable light-filled suite for his family.

TEXT BY

William Lamb



Mexico City's Rojkind Arquitectos designed this playful building for Nestlé in Querétaro, Mexico. Sheathed in reflective glass, the structure is composed of simple volumes with intersecting domes carved into the facade and highlighted in orange. To read more about this immensely creative firm, turn to page 30.



PHOTOS BY PAÚL RIVERA (ROJKIND ARQUITECTOS),
GILBERT MCCARRAGHER (ST. MORITZ CHURCH)

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DWELL FEBRUARY 2015

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A Fresh Start

Your two most crucial allies during any renovation— other than your contractor and your therapist—are patience and flexibility. There's no getting around it. Things are going to go wrong. There will be unexpected costs and delays. The process will be uncomfortable, frustrating and, in many cases, terrifying.

In this issue we explore these notions expressed through modern homes from São Paulo, Austin, and Odawara, to Montreal, Los Angeles, and New York. For each, we present the dreaded "before" picture alongside the victorious final result, paying special consideration to the challenges and surprises along the way.

First up is an outstanding reboot for an ailing outbuilding in upstate New York (page 36). In 2009 residents Alan Orenbuch and Bryan O'Rourke purchased a property with two existing structures by Harvard Five architect John M. Johansen, and they turned one, a dilapidated and cluttered shed, into a light-filled retreat for guests. With clever space-saving solutions and a lovely collection of midcentury modern furnishings and artworks, the couple coaxed a neglected space into something architecturally respectful, yet wholly new—the goal of any worthy renovation project.

Next we visit Austin residents Sam Shah and Anne Suttles, who chose Alterstudio to conceive a cypress-clad addition to their 1920s bungalow (page 46). The result is a neat volume that provides more space for a growing family, realized through the architects' material expertise.

In Japan, there are many reasons to be delighted by the Geo Metria House by architects Masahiro and Mao Harada: the way the building is so thoughtfully sited on the rolling land, the use of raw industrial materials left to age gracefully, the potential for a monkey to turn up in the kitchen (page 64). Speaking of unexpected moments, don't miss our profile of the inventive Mexico City–based firm Rojkind Arquitectos (page 28). We are intrigued by their bombastic creations, as well as the way they work with public and private clients to transform entire neighborhoods in Mexico City. Projects like the Cineteca Nacional and the Nestlé chocolate museum reflect their powers of

persuasion—as with many of their projects, the architects pushed their clients beyond the narrow confines of the original brief to give something back to the surrounding area, helping to make up for gaps in the region's stalled city planning efforts.

Patience is rewarded handsomely in São Paulo, where after a five-year search, a financial manager saw potential in a dark, 1970s-vintage apartment (page 70). By installing board-formed concrete, warm woods, and a neutral palette, alongside a dreamlike rooftop terrace, SAO Arquitetura carved out a lush refuge in the heart of one of the world's busiest cities.

Maria Rosa Di Ioia's project in Montreal is extraordinary in the way she and the architect, Emilie Bédard, nudged a fairly small Montreal row house into a bright, open program (page 86). The design team understood what to leave alone (the brick) and what to add (a rooftop pavilion with a custom sauna). The elegant Scandinavian design sensibilities reinterpreted inside this Canadian townhouse is proof that cross-cultural pollination, when done well, is powerful.

Courage in design is crucial. Take Bruce Norelius, the Los Angeles architect who renovated an A. Quincy Jones house in Brentwood (page 78). Norelius and his partner understood that part of their duty was to restore and preserve elements that had been plastered and painted over. In the end they treated the architect's original intent with reverence but added key elements to make it modern and livable.

Not everything in the issue centers on renovation. We take a look at houses of worship all over the world, examining the architects' unique considerations and the heightened sensitivity required to create spiritual spaces (page 56). "Every zero point of a project is different," says Emre Arolat, who designed a mosque outside Istanbul that bears little resemblance to the ornate Moorish architecture one expects. "You have to put all considerations together before you start designing: talk, study, analyze."

We present quick discussions with fascinating people practicing in the design world today, starting with Andrew Dent, who holds a PH.D in materials science from Cambridge University and maintains an ever-growing library of innovative substances. He talks about how processes and treatments like acetylation, sintering, nanotechnology, and aerogel may play out in our homes (page 24). Odile Decq, a bold architect unafraid to reinterpret revered buildings and objects, shares her thoughts on the creative process (page 44).

The talented people in this issue remind us how far one can go when one is undaunted by doubt. Renovation is not for the faint at heart, and true transformation is never easy. With commitment and creativity, coupled with a healthy dose of chutzpah, anything is possible in the modern world.

Amanda Dameron, Editor-in-Chief

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Feedback

What kind of stain was used on the masonry of the Darkshadow House (Modern World, November 2014)? I wish to stain the masonry around my swimming pool but don't know what to use.

Geneviève Roy

Posted to [dwell.com](#)

Editor's Note: The architect, Paul Syme, worked with a company called PermaTint, which uses a water-based silicate stain that's absorbed into the masonry but allows the wall to remain breathable. "It's environmentally friendly and quite economical," Syme says. The hue was custom mixed for the project.

[permatint.com](#)

In the article on David Frum's house ("The Invisible Plan," November 2014), you have a photo of a bedroom on page 123. Would you be able to tell me who manufactured the ceiling fan? It is exactly what I have been looking for.

Farrel Levy

Los Angeles, California

Editor's Note: It's the Altus fan in Gloss White from the Modern Fan Company. [modernfan.com](#)

I wish we could train unemployed folks and construction people to create more inexpensive and sustainable methods

of building, like the rammed-earth blocks in the Mountain View residence (Off the Grid, October 2014). It helps everyone by creating more affordable housing for the working poor but also for the homeless, providing a more skilled and progressive labor market, and creating jobs. By using recycled materials, it thereby lessens landfill.

Anne Wrinn

Posted to Facebook

The Weinstein residence ("The Art of Compromise," October 2014) features beautiful transitional design: the use of traditional materials in combination with contemporary architectural lines, nice. Love the cascading pool stairs—chic elegance.

Lisa Fara

Posted to Facebook

Being "eucalyptus-lined," the Fairhaven Beach House's biggest drawback is that it's subject to predation by koalas ("Victoria the Great," May 2014).

Tin Braveness

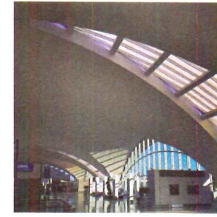
Posted to Facebook

Sea Ranch (below) is as close to heaven as I will ever get ("Back at the Ranch," July/August 2014).

Matthew Amman

Posted to Facebook

@dwellmagazine on Instagram



For a final glimpse of St. Louis, we could do worse than Minoru Yamasaki's midcentury vaulted-concrete terminal building at Lambert-St. Louis International Airport.

St. Louis, Missouri

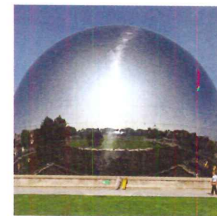
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A lounge filled with Scandinavian wares from @theaustereco at #DODNY.

New York, New York

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La Geode, a reflective geodesic dome in the Parc de la Villette.

Paris, France

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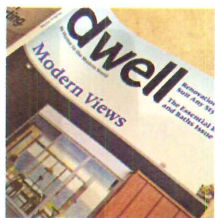


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Tweets



@KalenAnderson: Lazy Sunday with my November edition of @dwell.

@LauraMTARX: Thanks, @dwellondesign and @dwell, for helping me with my DODNY CEU info. Great conference and products, great mag, great people.



@TheRanchMine: Had a blast being docents today at the first house to grace the cover of @dwell magazine, The House of Earth + Light.

@keirdixon15: Bought a lot of furniture from @dwell over the summer and I've got to say, their customer service has been beyond excellent.

@faithmarkham: Love someone with whom you can sit in silence and read @dwell and be happier than anyone else in the world.



@NoLabel_Design: "@dwell: Iconic designer Jens Risom's living room: bit.ly/1qSEJ7g." I just want to go there and read books.

@sortofsophie: Hooked on reading @dwell. Definitely just became my favorite way to waste a whole day away.

Contributors

February 2015



Winifred A. Bird

To write about the Geo Metria House (Backstory, p. 64), Winifred Bird took a train from Tokyo to the historic castle city of Odawara, Japan, where her hosts entertained her with tales of medieval battles and mischievous monkeys. Although she was hoping to glimpse a monkey or two in the woods behind the house, she settled for a gorgeous view of Sagami Bay under a perfectly clear December sky.



Brian W. Ferry

A New York-based photographer who shoots for clients including *Condé Nast Traveler* and the *Wall Street Journal Magazine*, Brian W. Ferry loves the perks of Dwell assignments. In one week, he shared lunch alfresco with the owners of the Stanfordville, New York, outbuilding (Modern World, p. 23) and pizza and wine in São Paulo with the owner and architect of the Jardins apartment ("Jardins Party," p. 70).



Michael Graydon and Nikole Herriott

Toronto-based photographers Michael Graydon and Nikole Herriott met when he came to shoot her for a feature on Herriott Grace, the online shop she runs with her father. For "Hitting the Plateau" (p. 86), they drove to Montreal to photograph the

home of Erik Rydingsvård and Valerie Gohier, with whom they really hit it off. "They even insisted that we stay for a rooftop dinner and a walk to their favorite place for ice cream," Graydon says.



Robert Landon

While living in Rio de Janeiro, Robert Landon regularly headed to São Paulo for design fixes. However, nothing prepared him for SAO Arquitectura's oasis in the heart of the dense Jardins neighborhood ("Jardins Party," p. 70). Landon's work has appeared in *Metropolis*, Lonely Planet guides, and many other publications.



Rose Maura Lorre

At Erik Rydingsvård's renovated triplex ("Hitting the Plateau," p. 86), Rose Maura Lorre became enamored with the outdoor entertaining space and a rooftop sauna. "The way they were executed—especially the sauna oriented to face Mount Royal—was fantastic," she says. Lorre, a Montreal resident since 2011, has written for the *New York Times* and *Salon*.



Kelly Vencill Sanchez

In writing "Divine Intervention" (Concepts, p. 56), Kelly Vencill Sanchez found herself drawn to the St. Nicholas Antiochian Orthodox Christian Church in Arkansas. "Architect Marlon Blackwell's transformation of a satellite dish into a dome was inspired," she says. □

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The logo for 'dwello on design' features the word 'dwell' in a large, bold, red sans-serif font. Below it, the words 'on design' are written in a smaller, red sans-serif font, flanked by two thin red diagonal lines that cross the 'o' and 'n' respectively. The background of the top half of the page is a light blue and white geometric pattern of overlapping squares and triangles.

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Modern World

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Products: Renovation Materials
Profile: Rojkind Arquitectos
Big Idea: Outbuilding Redux
Q&A: Architect Odile Decq

Italian tile company 41zero42 knows that when it comes to color, options reign supreme. Its new line U-color comes in 64 kaleidoscopic hues ranging from bold greens and saturated reds to cool blues and everything in between, neutrals included. The three-by-12-inch porcelain pieces

(\$10 to \$22 per square foot) are inspired by the industrial wood floors of the 1970s, but are of the moment thanks to their subtle grain pattern and versatile applications. Visit dwell.com/u-color to see examples of the tiles installed on floors, walls, and even ceilings. 41zero42.com

PHOTO COURTESY 41ZERO42

Building Blocks

Andrew Dent, a scientist and the vice president of Library and Materials Research at Material ConneXion, shares intel on the advancements impacting residential design.

What do BMW, Logitech, and Nike have in common? They've all consulted with Material ConneXion, an international authority on materials science and engineering. The organization has over 7,000 entries in its library, which is overseen by Andrew Dent. We asked him about today's products that may enter tomorrow's home.

How does materials research in the residential market typically occur?

One way is research that is specifically



designed to solve a problem—cleanability, durability, making things lighter. You tend to get this from larger corporations who know it has the potential to be implemented into their own products, or products they know will specify this material. The other way is when individuals try to solve a need.

What materials attributes and properties are garnering the most research?

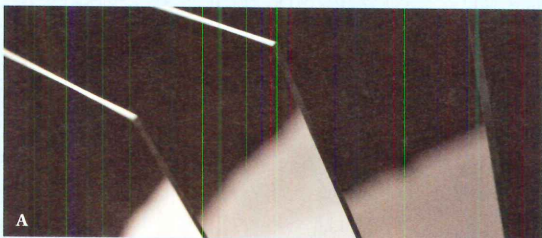
One of the biggest concerns is that the stain-resistant treatments in use haven't been that nice. In fashion, there's been a push for PFC-free coatings. We haven't seen that as much in interiors, but I'm expecting it to happen more because a lot of the stain-resistant treatments, especially on soft surfaces, tend to be based on Teflon or other fluorocarbon chemicals. This is an example of knowledge cross-pollinating from other industries.

What materials are finding new applications in residential design?

Aerogels have been around for years but tended to be found only in the aerospace field. They are noncombustible glass foams that give the best possible insulation for the thinnest amount of material. The acetylation process [a chemical process that improves wood's performance] commercialized by a company called Accoya is something we'll see more of. People are starting to use it to create wood structures that are more durable. A company called Nanofilm has developed a protective coating that has potential to act as a stain- and fingerprint-resistant surface for interior applications. materialconnexion.com □



Material ConneXion examines and evaluates over 1,000 materials every year. Below are Andrew Dent's top five picks for products with new applications in the home.



A Gorilla Glass by Corning, price varies per project "Using the technology in smartphone screens, this surface can be used as a touch screen or as a protective overlay," Dent says. A chemical process gives it unparalleled strength for its thickness. corninggorillaglass.com



B Clarity UltraSEAL by Nanofilm, \$200 for 30 pens Maintaining that clean, just-purchased look in products is often a challenge at home. "The film can be used as a fingerprint-resistant coating for glass, metals, and other hard surfaces." nanofilmusa.com



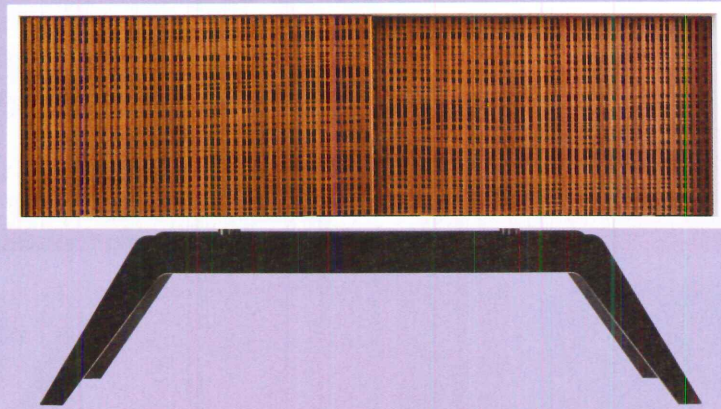
C Slentex by BASF, price varies per project "The organic aerogel-based flexible insulation panel gives superior insulating properties compared to standard blown foam or glass-fiber batting." Instead of spray-foam insulation, consider this option. polyurethanes.basf.de



D Mosaico Digitale, from \$12 per square foot "This is a way to create large-format imagery for interior spaces that mimic hotel interiors." The Italian company can render virtually any digital image onto resin tiles of various sizes. mosaicodigitale.it

E Dekton by Cosentino, from \$58 per square foot The material offers a strong alternative to natural stone. Its manufacturing process "gives the surface virtually zero porosity, ensuring excellent scratch resistance, high resistance to stains, and an easy-clean surface." dekton.com

PHOTO BY PHILIP FRIEDMAN (PORTRAIT)

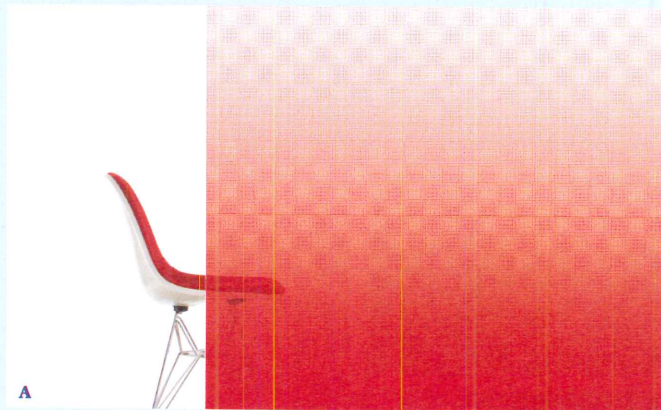


CLUTTER CAUSES ANXIETY.

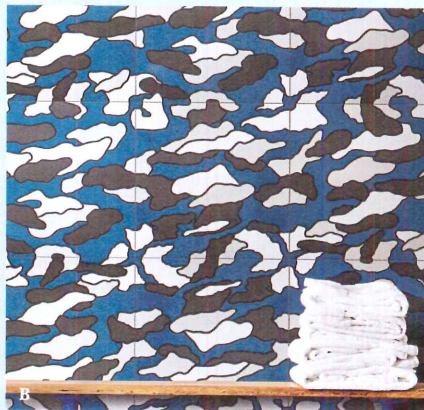


Technicolor Dreams

New surface materials present kaleidoscopic hues and bold options for the color obsessed.



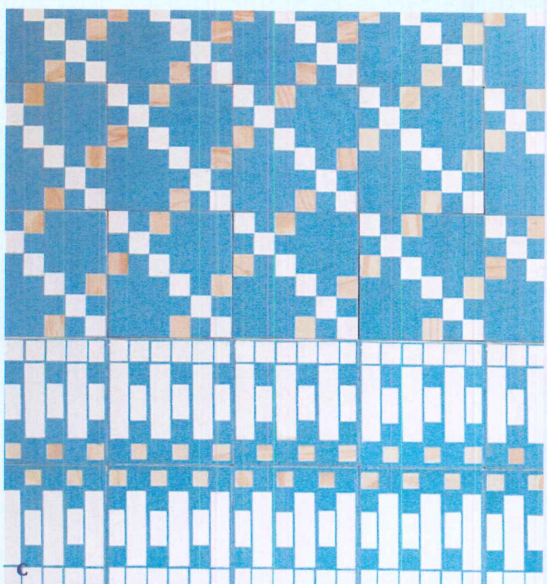
A



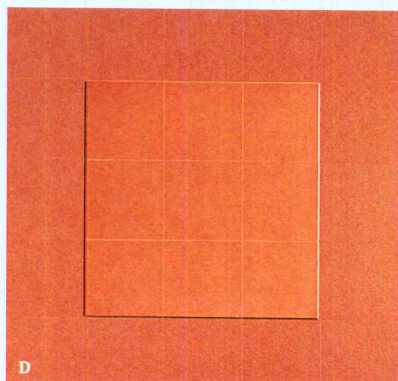
B

A Infinite Glass: Pattern* by 3Form, \$48 per square foot The gradient in this pressed-glass product offers privacy while still allowing light to shine through. It's available in a wealth of customizable colors and patterns. 3-form.com

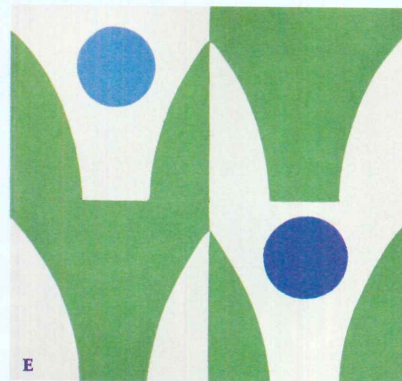
B Camou by Ornamenta, \$15 per square foot An abstracted camouflage graphic adorns the porcelain tile. It's rectified—meaning mechanically finished on all sides—to achieve uniformity and evenness. ornamenta.com



C



D



E

C Micene by Moonish, \$324 per 36-tile box Made from formaldehyde-free plywood, the wall tiles can be configured in myriad ways. The magnetic mounting system is a boon for renters or frequent movers. moonishco.com

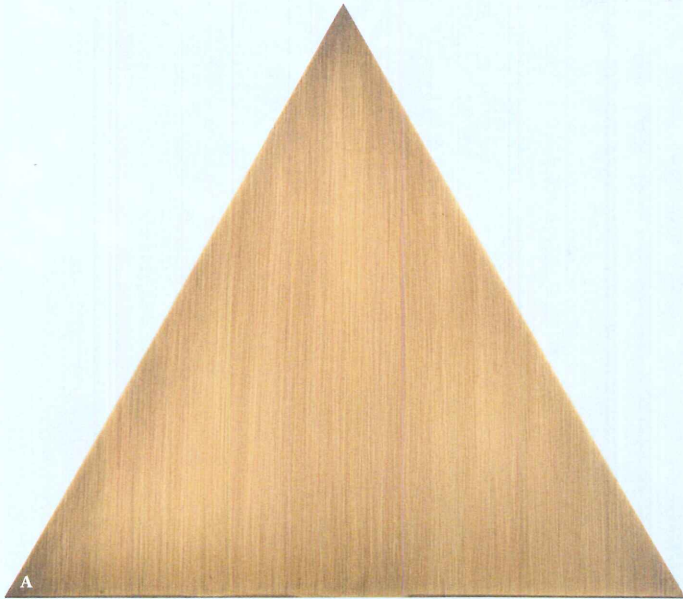
D Flexible Architecture by Philippe Starck for Ceramica Sant'Agostino, \$22 per square foot The tile comes in glossy, matte, and stucco-like finishes. Nine color options are available, as is matching grout. ceramicasantagostino.it

E Stockholm 815 by Erin Adams for Granada Tile, \$8 per tile Granada has made a name for itself through its Mediterranean-themed offerings, but this cement piece is from its new foray into Nordic motifs. granadatile.com

Smart Lighting 101

The firm OneButton specializes in creating custom technology solutions for spaces ranging from offices to residences. Designer Katherine Boorman tackles connected lighting at home.

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- "We use Savant's software platform to tie together all aspects of a home—lighting, shading, temperature, security, audio-visual systems, and even doorbells! It's an open-ended platform that you can customize to do exactly what you want." lutron.com savant.com onebuttonlife.com



A Urban Armor by Martyn Lawrence Bullard for Ann Sacks, from \$57 per square foot The triangular metallic tile comes in brass, steel, and black finishes and nine- and 18-inch formats. annsacks.com

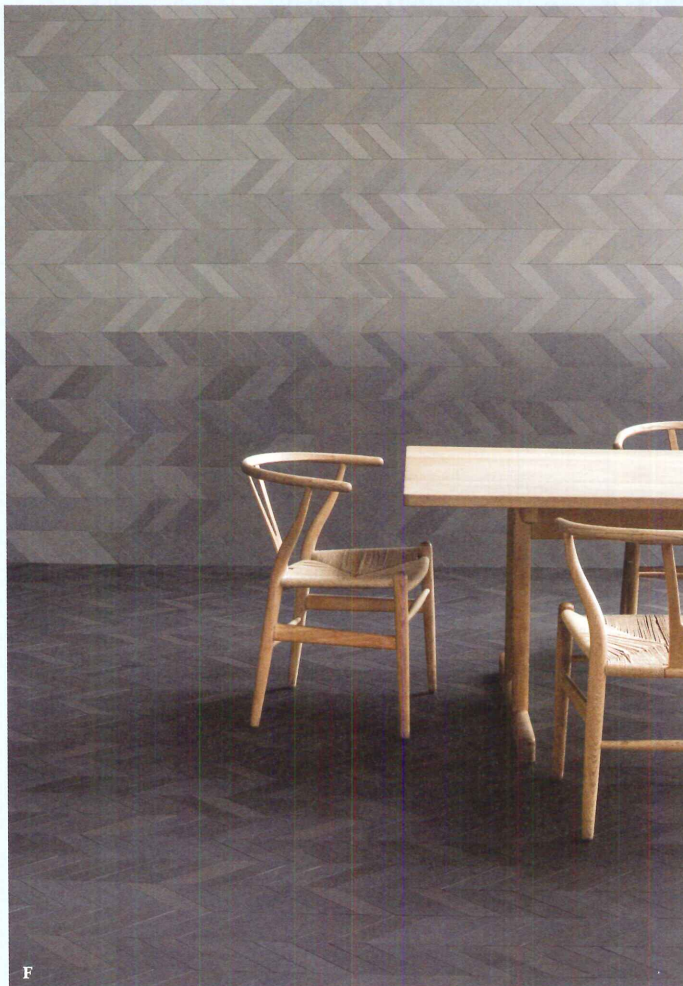
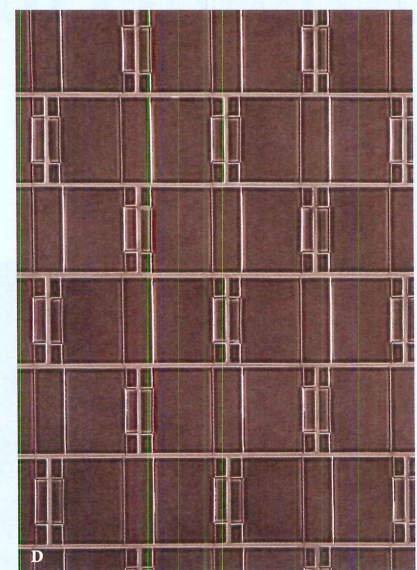
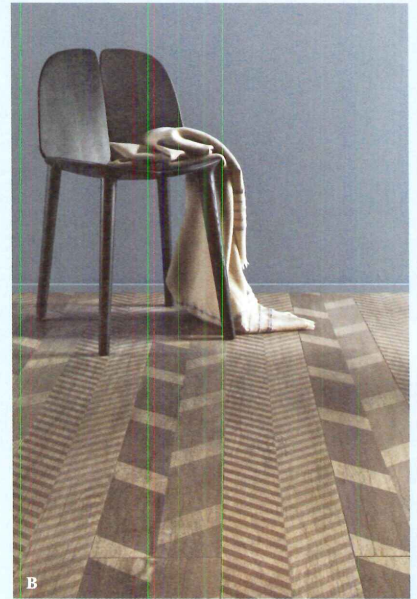
B Slimtech Type-32 by Diego Grandi for Lea Ceramiche, \$220 per 7.9" x 78.8" piece Suitable for wall or floor applications in high-traffic areas, the tile has a textile-like look and four mix-and-match patterns. ceramichelea.it

C Fractal Ridge by Studio Conran for the House of British Ceramic Tile, from \$5 per square foot The high-gloss wall tile is easy to clean and reflects light, making small spaces seem larger. britishceramictile.com

D Otto by Robert A.M. Stern Architects for Walker Zanger, from \$26 per square foot Postmodern design is about reappropriating elements from the past, and the same is true of this tile line based on Stern's structures. walkerzanger.com

E Quartz Collection by Wilsonart, \$60–80 per square foot (installed) A longtime leader in laminates, Wilsonart has taken a leap into quartz slabs starting with user-friendly hues that mimic natural stone. wilsonart.com

F Mews Industrial by Barber & Osgerby for Mutina, \$20–50 per square foot With palette names like Fog, Pigeon, and Soot, the porcelain stoneware—rendered in versatile chevron, rectangular, and square shapes—reflects London's landscape. mutina.it



The New Neutrals

From a line inspired by the architectural works of Robert A.M. Stern to rich metallic tiles and colors that evoke the city of London, this crop of neutrals is anything but drab.



Rojkind Arquitectos

A firm with a daring sense of creativity puts its stamp on Mexico City.

TEXT BY
William Lamb



In Mexico City's increasingly crowded and vibrant design scene, Michel Rojkind and Gerardo Salinas stand apart.

For starters, Rojkind is a rock star in the most literal sense of the term, having traded a gig drumming for one of Mexico's most popular bands of the 1990s for an uncertain future as an architect. And then there is the extent to which Rojkind

Arquitectos—the firm he founded in 2002 and has run since 2010 alongside Salinas—has managed to impose a sense of order in pockets of the famously crowded and cacophonous Mexican capital.

It's this element that has distinguished Rojkind and Salinas from their peers and positioned them in the vanguard of a new generation of Mexican architects. Stepping >

Michel Rojkind and Gerardo Salinas (from left) of Rojkind Arquitectos expanded and upgraded Mexico City's Cineteca Nacional (above and right) in 2012, consolidating surface parking in a new garage and uniting the campus with a canopy whose composite-aluminum skin is dappled with triangular perforations.



PHOTOS BY PAÚL RIVERA (CINETECA NACIONAL) AND MARIELA SANCARI (PORTRAIT)



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in where haphazard urban planning efforts have fallen short, they nudge their private and municipal clients beyond the project brief, convincing them of the value of contributing something extra to the community. Many of the whimsical, boldly colorful structures that have become the firm's stock-in-trade include touches—a park, for instance, or an interactive facade—intended to make up for a lack of public space or to promote street life.

“For us, chaos comes with opportunities,” says Rojkind, whose pierced right eyebrow and wardrobe of skinny jeans testify to his rock ‘n’ roll past. “You’re always challenged on the things you can solve, even from walking down the street and seeing that maybe infrastructure can change, or walking in the park and seeing that the park can also be improved. All these little things become important to how cities are built up.”

This philosophy has its roots in a commission that the firm took on in 2007 for Nestlé. The Swiss company had asked for a tunnel to carry visiting schoolchildren inside its chocolate factory near Toluca,



Commissioned by Nestlé to build a ramp to give children a look inside its factory near Toluca, Rojkind convinced the company to add a chocolate museum—Mexico's first—to the brief. The resulting building, its angular form inspired by Japanese origami—was designed and built in two and a half months in early 2007.

about 39 miles southwest of Mexico City, to give them a view of its production process. Rojkind was surprised to find that there was no museum dedicated to chocolate in Mexico—an almost absurd oversight given that the Aztecs once used cacao beans as a form of currency. He sold Nestlé on the idea of a gallery space, and the resulting red-and-white building—its angular form inspired by Japanese origami and the colorful Mexican wood carvings known as *alebrijes*—is now a popular destination for school groups and families.

“When we did it, I wasn’t even conscious >





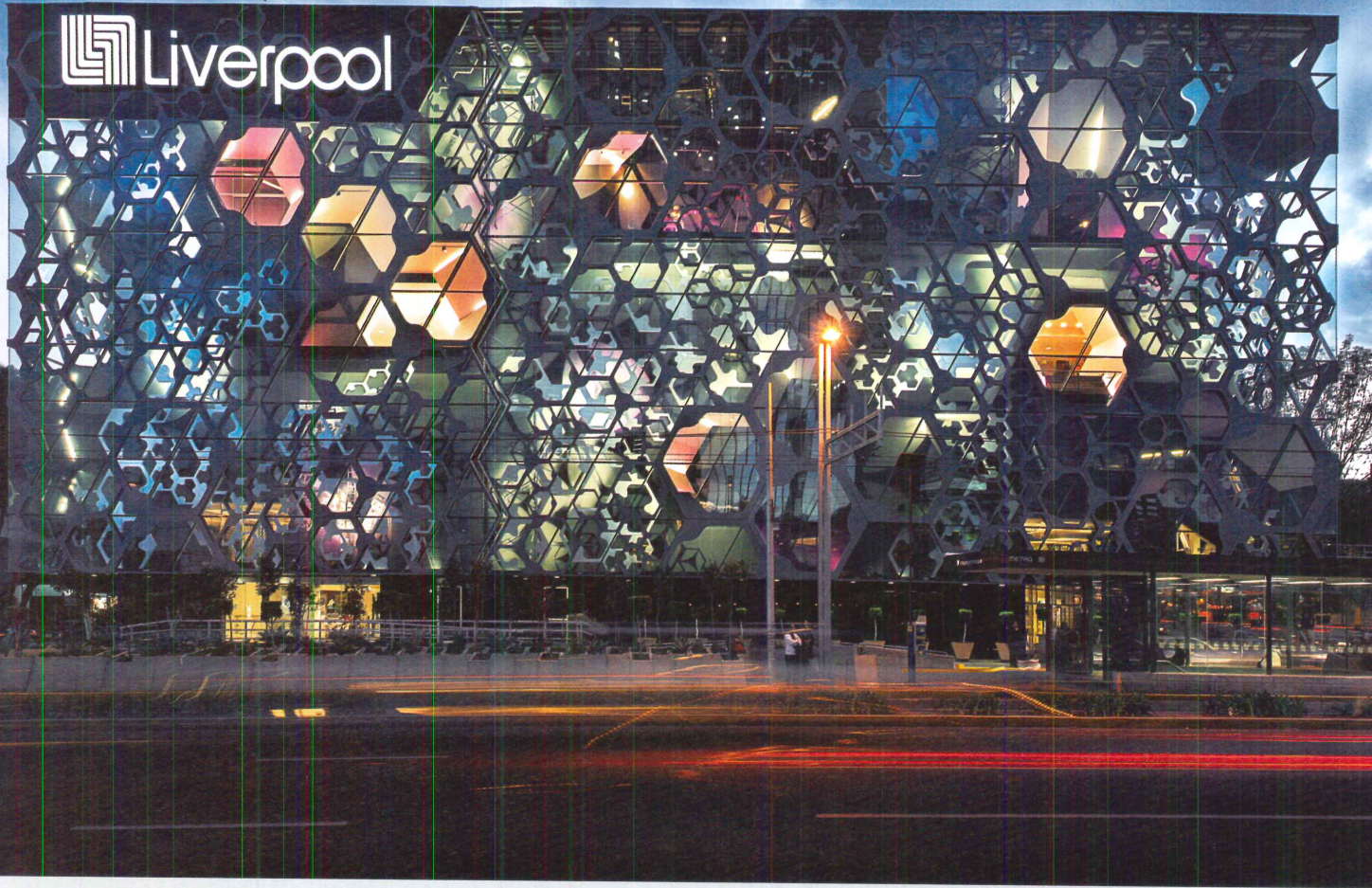
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of what we were doing," Rojkind says. "I knew we were pushing something, but then it just kicked in some years later when we said, 'We should be doing this with all of our projects.'"

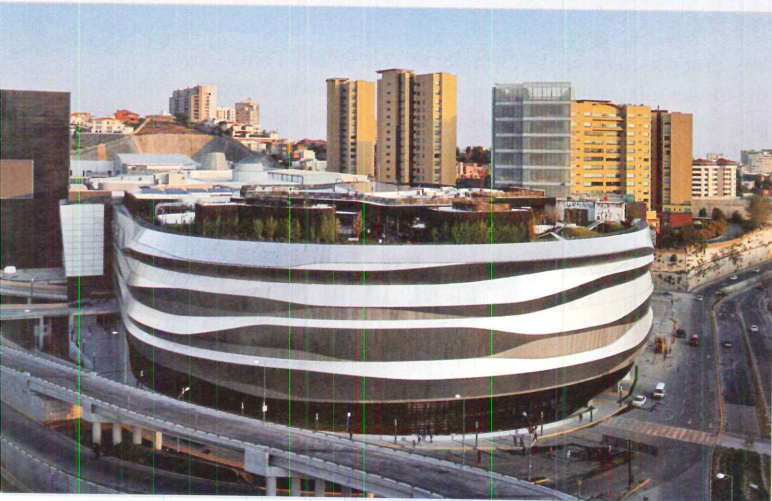
That started happening in earnest after Rojkind coaxed Salinas back to Mexico City after 16 years in the United States to join the firm as a partner. Salinas, who studied architecture at the University of Maryland and worked at firms in Washington, D.C., and Denver, brings an American-style sense of pragmatism and

discipline to the firm that counterbalances Rojkind's frequent flights of fancy.

Together, they forged a productive partnership with Liverpool, a prominent Mexican department store chain. Rojkind and Salinas worked with Zahner, an engineering and fabrication company in Kansas City, Missouri, to design a curvilinear stainless-steel exterior for a new Liverpool store in the Mexico City suburb of Interlomas that glows at night as shifting hues of light shine from narrow gaps in the facade. The architects also responded to Liverpool's request for a "green area" by encouraging the company to think more broadly about the space. The store, located amid a congested tangle of highways and high-rises, now has a landscaped rooftop esplanade that essentially functions as one of the area's few public parks.

For an addition to another Liverpool store, on Mexico City's bustling Avenida de los Insurgentes, Rojkind and Salinas convinced the client to perforate the exterior and open the store to the street. A honeycomb facade composed of overlapping layers of fiberglass, aluminum, and stainless-steel houses a series of room-sized hexagonal "pods" that connect via a network of staircases. The facade takes on a >

The firm punctured the facade of a Liverpool department store in Mexico City that opened in 2013 (above), creating hexagonal apertures among the layers of aluminum, steel, and fiberglass. For another Liverpool store in the crowded suburb of Interlomas (below left), the firm created a steel facade and a rooftop green space that serves as a de facto public park for the area.



PHOTOS BY JAIMÉ NAVARRO (MEXICO CITY) AND PAÚL RIVERA (INTERLOMAS)

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multihued neon glow at sundown, offering glimpses from the sidewalk of the experiences unfolding within.

The firm's reimagining of the Cineteca Nacional—Mexico's national film archives—in the capital's Xoco neighborhood was no less transformative. Hired to expand and update a dowdy complex of brown-concrete theater buildings, Rojkind and Salinas thought bigger. Surface parking was consolidated in a garage, freeing 40 percent of the site for a plaza that functions as a park during the day and an outdoor screening room on summer evenings. A steel canopy, clad in composite aluminum panels with triangular perforations, straddles the old and new buildings, knitting the campus together while making a sweepingly bold architectural statement.

In challenging their clients to think differently, Rojkind Arquitectos has presided over its share of failed noble experiments. Liverpool, for instance, has yet to figure out how to fill the interactive spaces in the facade of its store on Insurgentes, and a supermarket that the architects designed in Mexico City's Santa Fe district did not

One of Rojkind's first commissions, in 2001, was a rooftop apartment for a ballerina above her father's 1960s-era house in the Mexico City suburb of Tecamachalco (right). Dissatisfied with the look of the Cor-Ten steel exterior, Rojkind hired auto-body workers to finish it with a coat of red automotive paint. Invited to participate in a design competition for a monument celebrating 200 years of Mexican independence in 2010, the firm responded with a futuristic proposal for 5,000 affordable apartments on Mexico City's Paseo de la Reforma (below) as a commentary on the project's cost.



incorporate the rooftop orchard and farmers' market that were integral to the original design. But Salinas sees these shortcomings as incentives to push harder rather than pull back.

"I think that giving up because they're not going to push forward is a big mistake," he says. "You need to push more and be

more strategic about who you bring in early on so it doesn't become a conversation after the project is finished."

"It's a learning curve," Rojkind adds. "If everybody that was working on a building would include a small interaction in favor of the city, we'd have better cities. It pushes the envelope in all directions." □

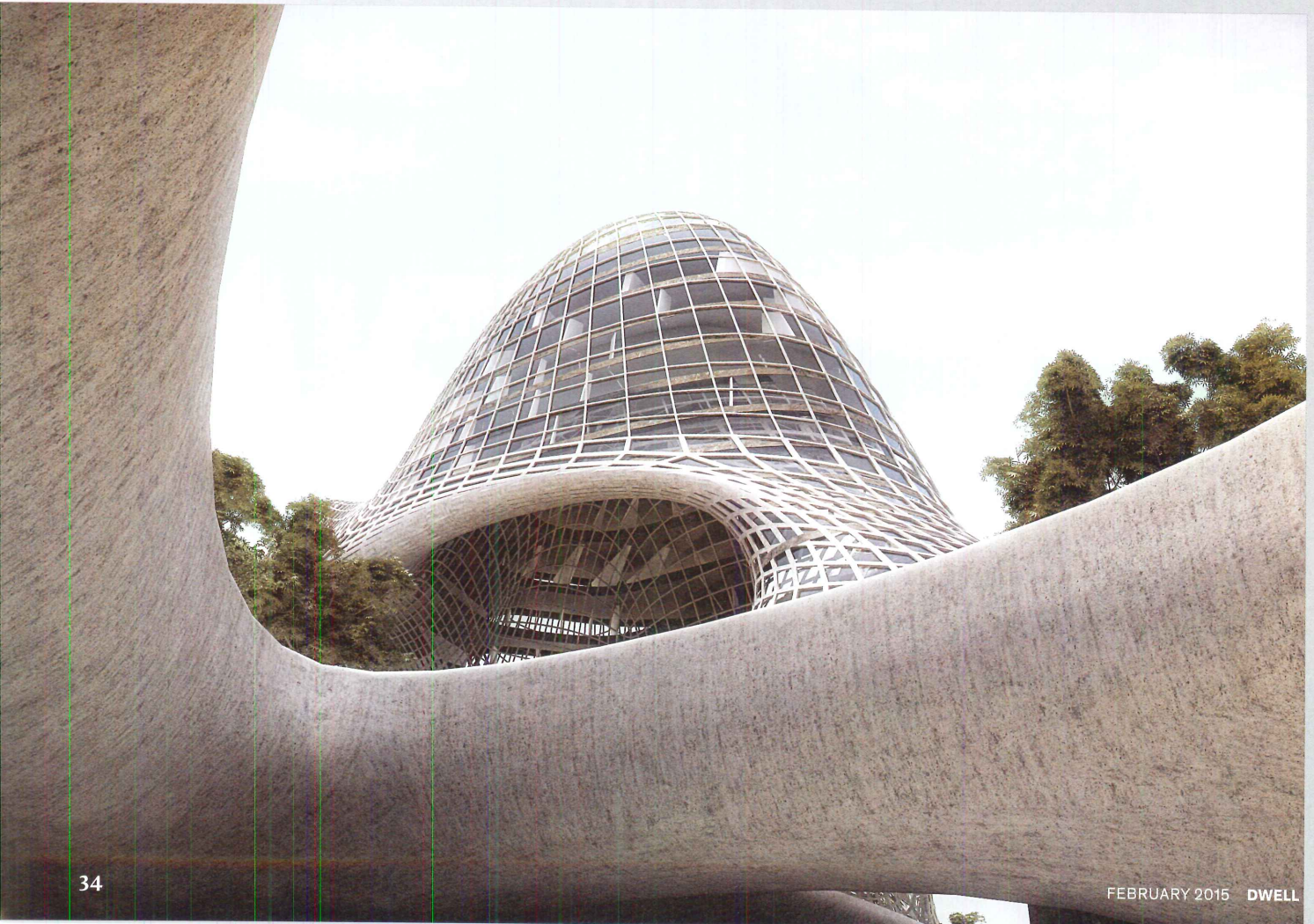


PHOTO BY JAIME NAVARRO, RENDERING BY GLESSNER GROUP

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BY MICHAEL ANASTASSIADES

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An architect and an interior designer convert a dilapidated toolshed into a modern guesthouse.

A Separate Peace

PROJECT
Villa Johansen
ARCHITECT
John M. Johansen
RENOVATION ARCHITECT
Alan Orenbuch
INTERIOR DESIGNER
Bryan O'Rourke
LOCATION
Stanfordville, New York

TEXT BY
Brian Bruegge
PHOTOS BY
Brian W. Ferry



Alan Orenbuch and Bryan O'Rourke bought a house and shed, both designed by John M. Johansen, north of New York City in 2009. The shed became a refuge for their many houseguests after an extensive renovation that trimmed the structure to 385 square feet.

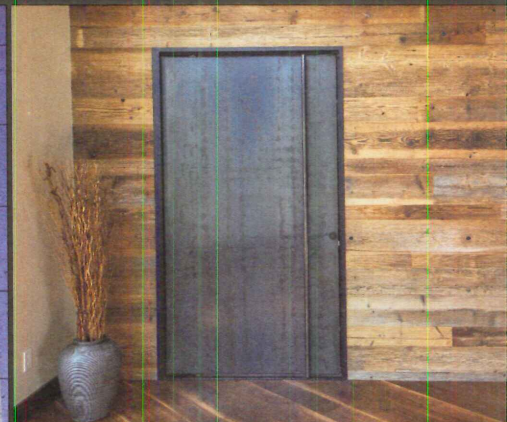
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A Universal Base Table and a pair of upholstered Molded Plywood Dining Chairs, all by Charles and Ray Eames for Herman Miller, are positioned by the window (above). Other furnishings include a vintage

Edward Wormley armchair upholstered in Haitian cotton, a Turned Wooden Pedestal by Chris Lehrecke, a TMM floor lamp by Miguel Milá, and a four-door credenza by Florence Knoll for Knoll (below).



In 2009, when Alan Orenbuch and Bryan O'Rourke settled into the home they had purchased as a weekend retreat in upstate New York, they gave little thought to what Orenbuch describes as an "unfortunate" shed, perched on stilts on a nearby slope. The main house, an idiosyncratic modernist experiment that the architect John M. Johansen designed in 1974 as his own residence, was the draw and the natural focus of their initial attention. Orenbuch, an architect, and O'Rourke, an interior designer, took meticulous care to preserve the character of the house by refurbishing the interior and furnishing it with vintage items from O'Rourke's collection.

As much as they had fallen in love with these new quarters, the couple found that the house—an open volume, with few interior walls and living spaces defined primarily by overlapping floor planes at various elevations—lacked the visual and aural privacy they needed given the frequent rotation of visitors passing through most weekends. After enduring one particularly >



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Johansen used the building as a workshop (below) and a spartan guesthouse. Now, the hallway connecting the bedroom to the living room has a galley-style kitchenette with a Caesarstone counter (left). The rug is from Crate and Barrel, and the print is by a Polish artist, Henryk Tomaszewski.



restless morning involving a breakfast prepared at high volume directly below their bed, Orenbuch and O'Rourke turned their attention to the unsightly brown-and-pale-purple shed outside and began to consider its potential.

"It was actually our Realtor who first suggested the idea," Orenbuch acknowledges. When they were first shown the house, he says, she suggested offhandedly that the dilapidated structure might serve nicely as a guesthouse.

Much would be needed to get it in shape, however. Cluttered and dusty, with crumbling ceilings and scarcely any natural light, the original shed offered only the simplest structural framework as a starting point.

Johansen, who designed the shed to be plain and inconspicuous in deference to the main house, occasionally used it to house visiting family members during his years there, but it met only the minimum requirements for keeping guests. It was poorly insulated and included an outhouse-style toilet in lieu of plumbing. >

**"Should we have guests who want to do their own thing, they can come and go."
—Bryan O'Rourke, designer and resident**



A print by the abstract expressionist Al Held hangs above a storage unit by Charles and Ray Eames for Herman Miller. The table lamp is by Isamu Noguchi, and the cork floor tiles are from Globus Cork. A Saarinen Executive Arm Chair is at the end of the hall.

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As part of the renovation, Orenbuch removed an addition that he says was “awkwardly supported on stilts” (near right) and replaced the remaining facade with a custom curtain wall by Arcadia that affords a sweeping view of the property (far right).



Beyond removing the addition and installing the curtain wall, Orenbuch and O'Rourke left the exterior untouched. Their lone intervention was to give the plywood siding, previously pale purple and dark brown, a fresh coat of paint (left). The shade is a blend of Benjamin Moore's Chelsea Gray and Amherst Gray.

Before getting to work on plans for the renovation, Orenbuch sought out other projects by Johansen and his contemporaries for inspiration. Johansen was part of the influential set of post-war architects collectively known as the Harvard Five, a group that also included Philip Johnson and Marcel Breuer. Taking cues from the elegant, modern homes designed by Johansen and the other Harvard Five architects, Orenbuch chose to pare down the shed to a simple rectangular box with a glass curtain wall along the northwest facade.

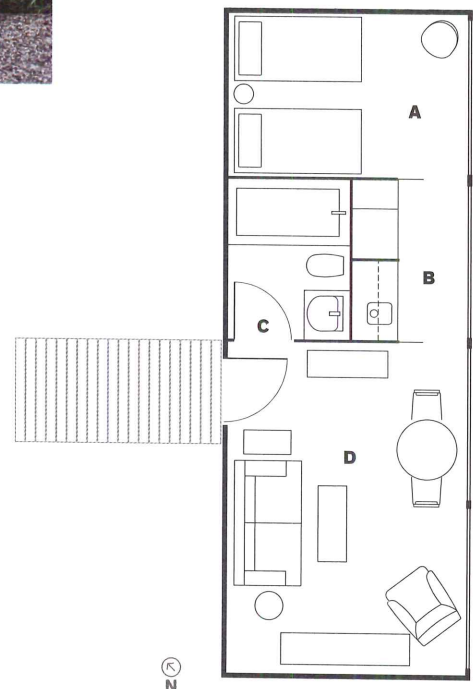
The window wall was the most important aspect to get right, as it would be the only prominent feature of the renovated exterior. “I must have spent three months just looking at that window,”

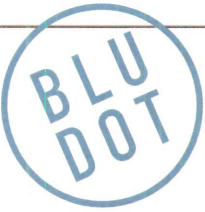
Orenbuch recalls of the planning process. Inside, the payoff is immediately clear: The glass panes neatly divide the 385-square-foot space into quadrants, delineating separate areas for living and sleeping, joined by a short corridor. With the addition of plumbing, a skylit bathroom was tucked behind the hallway and a simple, galley-style kitchenette.

Orenbuch and O'Rourke have found that having a separate guesthouse is far more peaceful than sharing space in the main house. Now, visitors who stay the night linger as long as possible in the former shed before ambling over to the main house for breakfast. “They like it out there,” O'Rourke says. “Or it could just be our personalities.” □

Villa Johansen Floor Plan

- A** Bedroom
- B** Hallway-Kitchenette
- C** Bathroom
- D** Living Room





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Odile Decq

The award-winning French architect and urban planner discusses the joy of designing across many platforms.



Architect, academic, and rock star—Odile Decq is a triple threat in the eyes of the global design cognoscenti, who have recognized her bold talent with accolades (a Gold Lion at the Venice Biennale) and commissions ranging from restaurants to museums to banks. Decq has just added education to her CV as the dean of a new cross-disciplinary school in Lyon, France, called Confluence. We spoke with Decq about her layered approach that melds architecture and design.

Do you have certain designers or furnishings that you love to use?

It's difficult because it depends on the project. In my work, I never have preconceived ideas. If a client wants to have something precise, then I say, "Okay, I can find my way in that." But if it's really, really ugly, I have to find the words to tell them in a very diplomatic way: "No, this is not possible; you will not be happy with that."

You design across many disciplines.

Do you have a preference?

No, I like to try what I don't know, what I haven't done before. I like to do many things; I feel no leanings. Come tomorrow, if someone asked me to design fashion wear, I would think about that. Because it's enjoyable to design.

How did you transition from your typical projects into designing a yacht—is it very different?

Yes and no. It's different because it's very precise. But at the same time, I use the same approach when I'm doing a building or interior design or whatever. I was really glad when the client approached me,

because I'm from Brittany and was a sailor when I was young, so I knew a lot about sailing and about these boats.

Can you share more about the process?

I worked with them on everything. First of all, we wanted to have space. We wanted a place to dance. I asked [the client], "How would you like to live on the boat?" and he wanted sometimes to go alone on the sea, sometimes with his family, and sometimes with friends. I proposed having sliding partitions, and that way we could reconfigure the space. And we did it. I think this is the only boat where the space can be reconfigured.

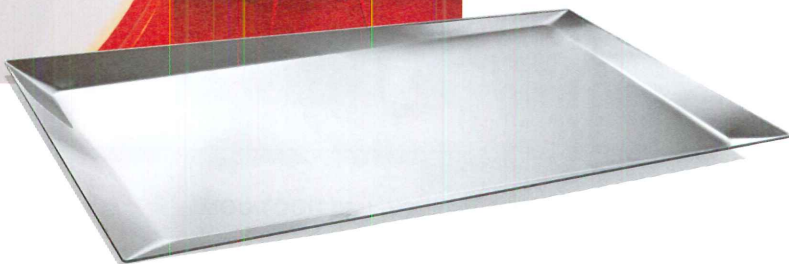


What are you working on now?

I'm working on finishing the Pavilion 8, in Lyon. We are building little glass houses in Brittany. We are working on a museum in China for paleontology and archaeology. And we are doing the feasibility studies for a hotel in Venice. We are doing an office building in Paris. And I'm working for Alessi.

What are you creating?

The first thing they asked me for was a tray. And I said, "How can I do a tray?" So, I have designed this tray, and it's on the market now. It's called Alice, after Alice in Wonderland, because what you see is not what you are. I wanted to have a big tray so I can bring things to somebody. It had to be a rectangle. Round and square are too easy. I also recently designed a fruit basket for them called Twist Again. odiledecq.com



Architect Odile Decq's array of projects includes the Phantom restaurant (far left), located inside the Palais Garnier, built in 1875 to house the Paris Opera. Decq angled the Alice

tray for Alessi (left) to change the way the user holds it. For a client in Fano, Italy, Decq clad the deck of the Wally Esense yacht in teak and added built-in furnishings (above).

ILLUSTRATION BY SENEM OEZDOGAN, PHOTOS BY ROLAND HALBE (PHANTOM), WALLY/TONI MENEGUZZO (YACHT)

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Texas Hold 'Em

A couple planning for an investment property in Austin ended up with a home that was too terrific to let go.

TEXT BY
Dan Oko
PHOTOS BY
Casey Dunn

PROJECT
Shah-Suttles Addition
ARCHITECT
Alterstudio
LOCATION
Austin, Texas

Sam Shah and Anne Suttles asked architect Kevin Alter to renovate their 1920s bungalow in Austin, Texas, and add an addition, which contains a living area downstairs and an office upstairs. They tucked an office nook under the stairs; the Eames chair is a hand-me-down from Shah's father.



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Shah, Suttles, and their daughter, Tesla, use their outdoor space as an extra room (left). Near the pool is a seating area with bistro chairs from Fermob. The addition, which has cypress paneling and a metal roof, is united with the renovated 1920s bungalow via a glass pavilion (below).

Music man **Sam Shah**, a former A&R rep with Dave Matthews's ATO Records, and multimedia designer **Anne Suttles**, a native Texan whose expertise ranges from floral displays to interiors, met at a party in Austin during SXSW 2004. But rather than music, the pair bonded over a shared appreciation for modern Dutch and Danish architecture.

In short order, the couple were building a dream home together in Texas's capital city. With the help of Kevin Alter—a dean of architecture at the University of Texas and founder

of Alterstudio, an award-winning local firm—they constructed an ultragreen home out of recycled materials, loaded with eco-amenities. That house was recognized by AIA Austin, won a National Dream Home Award, and was featured in this magazine (see *Dwell*, October 2011). Inspired by this success, Shah, Suttles, and Alter agreed to reunite for the renovation of a second home, which would serve as an investment property for the couple. Before too long, the pair found a dilapidated 1920s bungalow in Austin's Travis Heights neighborhood

and set to work complementing the existing 1,000-square-foot structure with a cypress-clad 1,100-square-foot addition.

But life rarely goes as planned. Shah and Suttles soon had a child on the way, and a direct offer—no broker—came their way for their beloved dream home. “It was good money, yes,” Suttles explains. “But it was more than that—with all the stress of being pregnant, I also wanted something that would be more private.” In the Travis Heights house, privacy was established, in part, by moving the entryway from the front of the bungalow to the back. A glassed-in box links the two structures: The original bungalow holds the family bedrooms and master bath, while the addition boasts an open-air kitchen and dining combination, Shah's home office, and access to a landscaped yard and pool. The finished project, for which the architect drew his vision from Marcel Breuer's binuclear house, feels just right for Shah, Suttles, and their two-year-old daughter, Tesla. >



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Sam Shah: I remember the first time I came down for SXSW, in 1999. I fell in love with Austin immediately. Being from New York, like a lot of people in the music industry, I developed this fantasy of Austin. It's like, "Oh, I can't wait to get to Austin. Can't wait."

Anne Suttles: I came to Austin for school—and then for 10 or 12 years was coming and going, coming and going. When we first met, we did the long-distance relationship thing. Around 2006, I gave in and moved to New York, but I brought him back. He had what was considered a super-nice apartment in Manhattan—a thousand square feet, a balcony, and a protected view—on East 49th Street. But I was not appreciative. To me, it was just a box in the sky. So, he said, if he was going to move to Texas, we needed a really badass house with a pool.

Sam: There was huge significance to me, of being in New York forever and then coming here to build our dream

home. I had lived my whole adult life in New York, 17 years. I needed an escape. I felt with the last house—and this house now—my house is one big vacation. The pool is a big part of that, having the outdoor space. I have everything.

Anne: We never had a space that's this spread out, even in the last house.

Sam: The elements of light and all the glass were always important to us and will continue to be important. All the different viewing angles are dependent upon where you're sitting in the house.

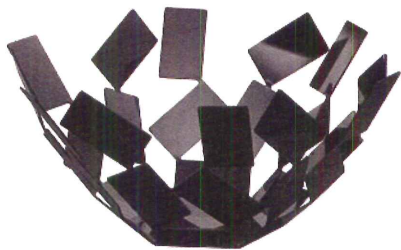
Anne: I didn't want to tear it [the original 1927 bungalow] down. I wanted the old and the new. We looked at houses to kind of remodel and add to, but it just didn't happen. This was exactly what we were looking for, and, I think, to preserve it and share it, there's a value to doing that the right way. Basically, we wanted this house to be fully updated, in terms of every last pipe and wire and foundation, but also to preserve

the parts of it that make old houses special. The hardwood floors had been refinished only once since 1927, which is insane. We've closed off a couple things. We shifted everything so they would line up based on the restrictions for setbacks and whatnot and how we wanted to build this addition. The hallway wasn't there. Originally, the hall was part of a bathroom, part of the kitchen, and part of the dining room. So, some things had to change. It just made more sense to have the private area up front. It helps that the front was raised up. It's a really beautiful experience, being on the second floor looking into the tree canopy as opposed to being on the ground floor looking out on the street. It's probably one of the more magical parts of this whole property.

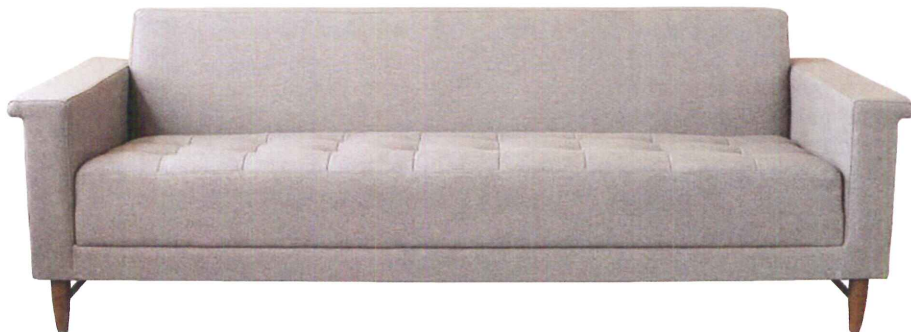
Sam: It's such an unassuming house from the street. You don't really get a sense of the configuration, let alone where the front door is located. I'm so grateful for this; everything has its place. >

Alter integrated wood from the original bungalow into the kitchen and covered the island in Carrara marble. New appliances include a Wolf range, a Broan hood, and a Miele oven and refrigerator. The Fucsia pendant lights are by Achille Castiglioni for Flos, and the benches are from RAD Furniture.





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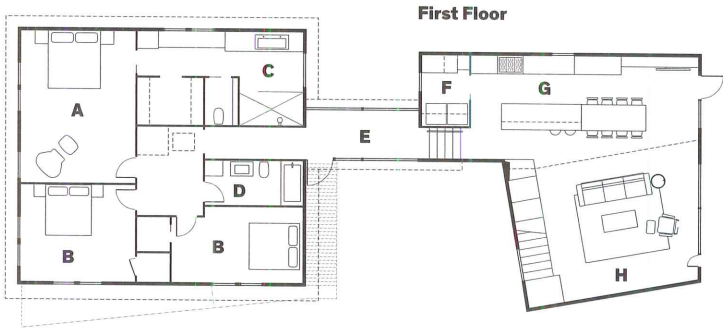
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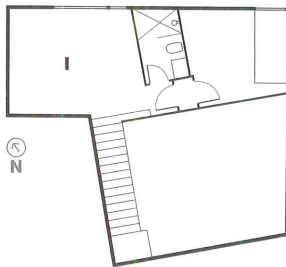
my house



Shah-Suttles Floor Plan

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

Second Floor



In the office, which is part of the addition, a collection of vintage posters hangs above a Cbox file cabinet and a table from Blu Dot used as a desk (below). The rug is a Photon. Located in the bungalow, the master bedroom was updated (bottom). On the CB2 Alpine

bed are Anichini linens and a Pia Wallén Crux Blanket; Suttles and her mother made the throw pillows. The headboard was crafted from the house's original wood. The couple repurposed old fruit crates as bedside tables and hung the Hugo Guinness prints.



Anne: There are all these fun moments. The front door was in what is now the bedroom, and now it's a window. But it's still taking the exact shape and presence of the front door, so much so that people say, "What the hell? Where's the front door?"

Sam: I love how we kept the area where the old front door used to be.

Anne: Our architects, Kevin Alter, Tim Whitehill, Ernesto Cragolino, and their entire office, are crazy about details, probably to a fault, in that they could make a lot more money if they spent less time doing things so perfectly. There's not one inch that hasn't been spelled out, and I love working with someone that cares as much as I do about the details. I'm not in any way, shape, or form a builder. I'm not an architect. But I love creating spaces I would want to live in. I love collaborating with architects. I was thinking if I did live here, how would I want it to be? That's how the space was designed.

Sam: We're very much influenced by Scandinavia. My mom is from Denmark, and I've spent many, many occasions there. I loved that place. We took a trip in 2010, went over to the Netherlands and Amsterdam. Then, Sweden.

Anne: Collecting a lot of ideas.

Sam: Walking up the driveway, you have this great contrast, and that's the black-stained addition. It's so unassuming, you don't really know what you're seeing. You don't really understand what's going on with this house until you're inside.

Anne: You don't exactly paint a house black and think, with the heat of the sun, that that's a great idea in terms of cooling. But what's kind of strange is, it doesn't affect the heating and cooling of this house. The way this house is oriented, the fact that it's wood and it's a stain, it doesn't really affect it overall—it's such an efficient building to begin with. >



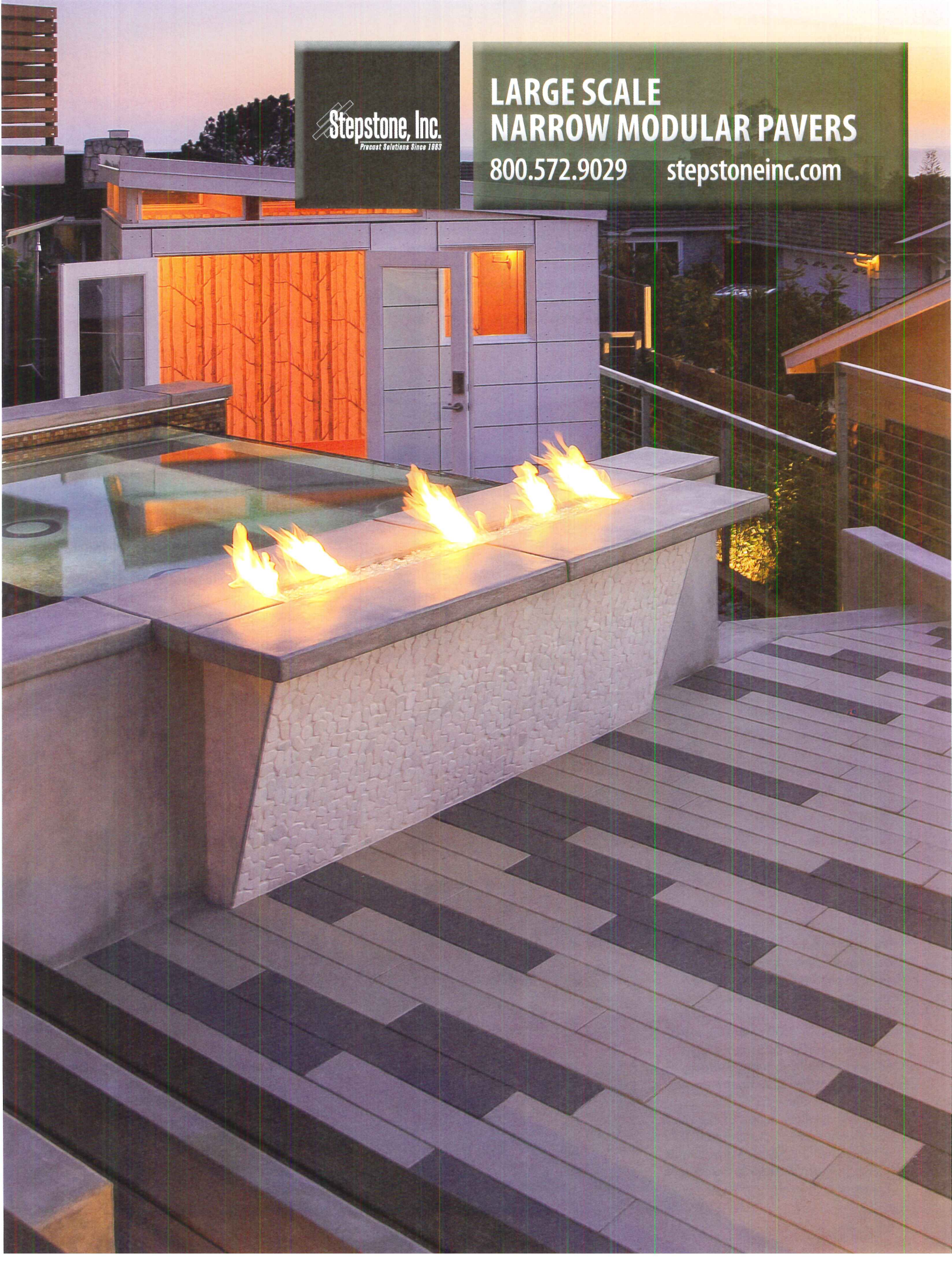


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Loaded Larder

Featuring reclaimed wood from the original house, a single sliding door covers only half of the kitchen pantry. As the door slides, china and glassware are revealed on one side; the other side holds Anne's design library and favored heirlooms. The sliding door follows a track installed in the concrete underfloor; the shelves are supported by recessed steel brackets, strong enough to hold the weight of a man—or a baby. An additional full-size pantry is located inside the laundry room, toward the original bungalow.

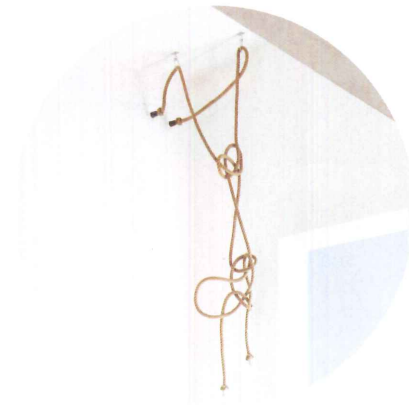
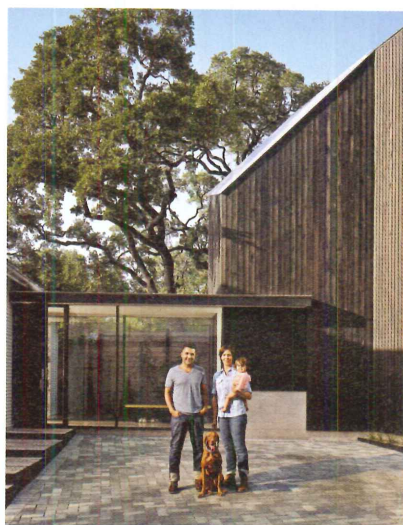
A Sound Choice

Shah has gone from managing the likes of John Mayer and Ray LaMontagne to running his own boutique music company, General Public Management, to handling artist relations for On-Airstreaming, an online music video platform. Installing a multizone, wireless Sonos sound system throughout the house, he says, "just ties the house together." sonos.com



It's All Permeable

Doubling the footprint of their home and adding a pool could have placed Shah and Suttles on the wrong side of the city of Austin's strict impervious cover rules, which set square-footage limits and are intended to protect local water quality. So they installed high-tech Eco-Priora pavestones in their driveway to help capture rainwater runoff. It's not quite as fancy as the underground storage tank they sought at their first collaboration with Alterstudio, but the strategy allowed them to go green and stick to their design. pavestone.com



Roped In

The stairway chandelier is made from designer Christien Meindertsma's flax-rope lamps for Thomas Eyck, which feature the same material as those used in Dutch shipping yards. At eight months pregnant, in anticipation of the new baby, Suttles mounted a ladder to arrange the rope, which her stepmother strategically sewed to achieve just the right shape. thomaseyck.com



Green Screen

Shah and Suttles, lovers of light, prefer to live without window shades but are still concerned about privacy. Working closely with local landscape master Mark Word, they planted mature bamboo and huisache trees along the property line to create shade and a private area near the pool. markworddesign.com □



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TEXT BY
Kelly Vencill Sanchez

Divine Interventions

Swiss architect Peter Zumthor—himself considered a bit of an enigma in a world that lauds celebrity designers—built the tiny Bruder Klaus Field Chapel in western Germany in 2007. The structure was created by arranging 112 spruce trees, pouring concrete on top until it set, then burning the wood, leaving a charred interior cavity.

Following the advent of modernism, sacred architecture continues to reinvent religious expression.

Sacred buildings fulfill a multitude of requirements, from the programmatic to the sacramental to the symbolic. Tangible links between the human and the divine, they serve not only as places for meditation, celebration, and community but also as testaments to something more abstract: faith.

Since World War II, modern religious architecture has relied less on historical styles and traditional symbolism than on novel forms and solutions, as in Peter Zumthor's Bruder Klaus Field Chapel, in Mechernich, Germany, which pays homage to the 15th-century Swiss mystic Nicholas of Flüe. It was built on a framework of tree trunks, atop which layers of concrete were poured and rammed. The logs were slowly burned, leaving a blackened chamber lit by an opening in the roof above and holes bored through the walls. "To me, buildings can have a beautiful silence," says Zumthor. "A building that is being itself, being a building, not representing anything, just being."

But religious architecture also continues to communicate place and history. When the Nazis destroyed their synagogue in 1938, the Orthodox Jewish >



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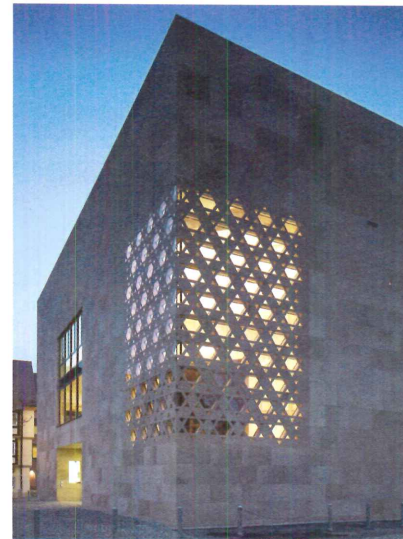
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The Weinhof Synagogue (right) in Ulm, Germany, replaces a former place of worship destroyed by the Nazis. Kister Scheithauer Gross Architects designed a laser jet-cut Star of David pattern for the facade, which creates a corner window in the sacral room housing the Torah. In 2013, dedicated British minimalist John Pawson tackled the interior renovation of the 1,000-year-old St. Moritz Church in Augsburg, Germany (below). While the layout remains traditional, modern touches like a thin onyx coating in place of stained glass add a luminescence that underscores the beauty of the traditional apses.



community of Ulm, Germany, found itself without a permanent home. Nearly 75 years later, the Weinhof Synagogue and community center opened near the site of the original. The architecture firm Kister Scheithauer Gross oriented the freestanding cube to point to Jerusalem. In the room holding the Torah, the limestone facade has been pierced with a Star of David motif, the 600 openings subtly articulating the building's function by day or night.

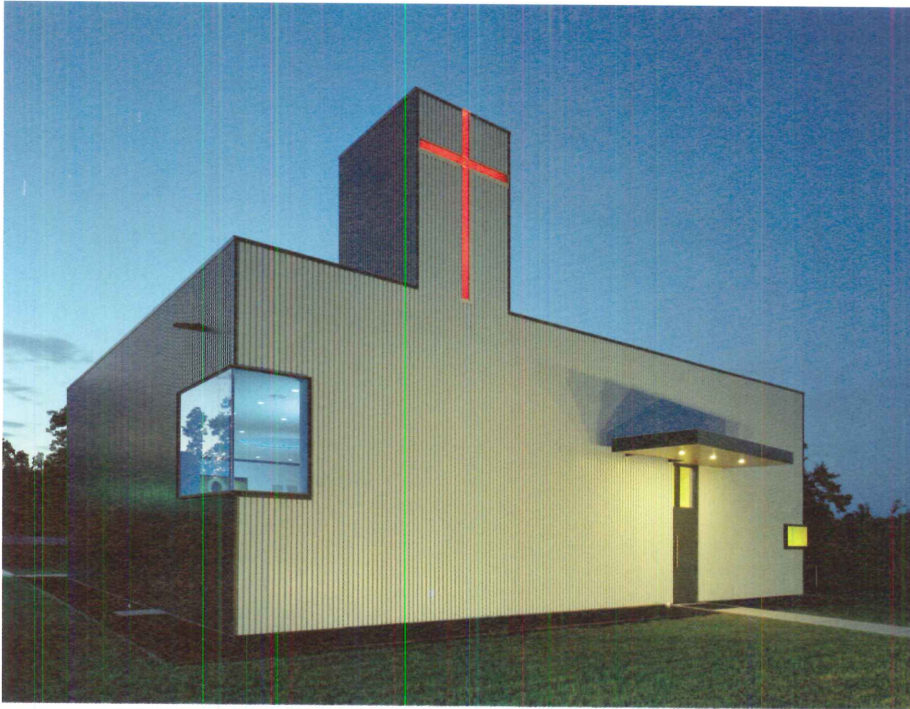
When British designer John Pawson was tapped to transform St. Moritz Church in Augsburg, Germany, he found that fire, war, and time had all left their mark on the 11th-century structure. He infused the interiors with a bracing purity, a task that required "the meticulous paring away of selected elements of the church's complex fabric," he says. Light was key, from LED fixtures illuminating columns, arches, and domes to sunlight filtering through thin slices of onyx in the apse—an effect that he says "functions architecturally as a source of light and liturgically as an expression of the threshold to transcendence." >

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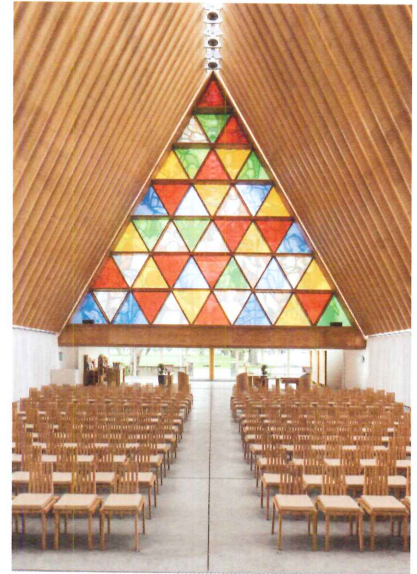


Thousands of miles away, off I-49 in Springdale, Arkansas, architect Marlon Blackwell achieved simplicity of a different sort at St. Nicholas Antiochian Orthodox Christian Church. Constrained by an existing building that was once a metal shop, and a budget of \$100 per square foot, Blackwell placed a narrow addition along the western portion of the property to orient the existing structure eastward, in the Eastern Orthodox tradition, allowing for a skylit tower that defines the entrance to the sanctuary. “We used glass at the corners for a more volumetric introduction of light—it was almost surgical,” Blackwell says. The dome is a discarded satellite dish, adorned with an icon of Christ. Blackwell’s reuse of materials prompted the jury that recognized the project with a 2013 AIA Honor Award to note that the design “makes the most with the least, displaying deep resource efficiency as

an integral part of its design ethos—something more architects should be thinking about and practicing.”

Architect Shigeru Ban has been reusing materials since the 1980s, when he first experimented with industrial-grade paper tubes. When New Zealand’s Gothic Revival ChristChurch Cathedral was devastated by a 6.3-magnitude earthquake in 2011, the Anglican community turned to Ban to create a transitional home. He responded with a simple A-frame design incorporating 98 paper tubes set atop eight steel shipping containers, topped by a polycarbonate roof. “Even concrete buildings can be destroyed by earthquakes,” says Ban. “But paper buildings cannot.”

Other new religious buildings reject conventional typologies entirely. Outside Istanbul, a rectangular stone minaret rises from the 13,000-square-foot Sancaklar Mosque, which doesn’t



In 2013, Marlon Blackwell took on an unconventional commission from an Orthodox Christian church in Arkansas, converting an old storage shed into a church with an exterior still clad in industrial box-rib metal (left). Pritzker Prize winner Shigeru Ban used his cardboard tube system for a temporary cathedral in Christchurch, New Zealand (above), that opened in 2013, while the Belgian firm Gijs Van Vaerenbergh constructed a see-through steepled chapel in Cor-Ten steel in 2011 (below).



PHOTOS BY TIM HURSLEY (EASTERN ORTHODOX CHURCH), STEVEN GOODENOUGH (CARDBOARD CATHEDRAL), FILIP DUJARDIN (CHAPEL)



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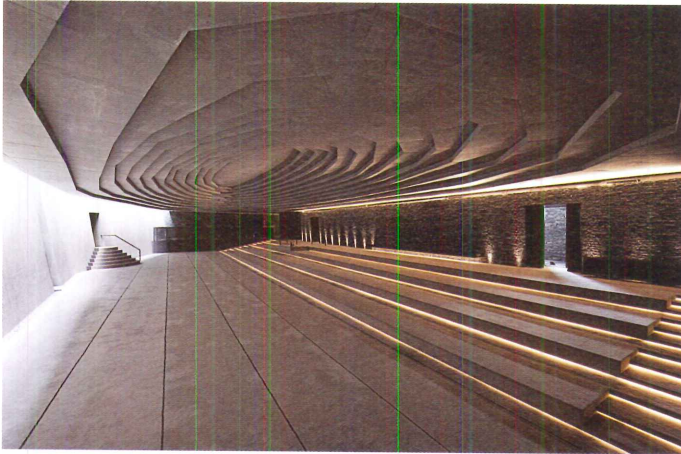
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Emre Arolat's 2012 design for the Sancaklar Mosque outside Istanbul challenges the Turkish capital's ubiquitous soaring domes and patterned minarets. Instead, the firm built the 13,000-square-foot mosque into the side of a hill and clad it in natural stacked slate (below). The interior courtyard (left) is a simple cave-like space with slits and fractures along the Qiblah wall that allow daylight into the prayer hall.

so much rest on the land as become one with it, owing to Emre Arolat Architects' intention to emphasize essence over form. Reached by stone steps that descend from the parking area, the mosque is a serene, cave-like space. Walls of slate and poured-in-place concrete define the 700-square-foot prayer hall, where a narrow skylight illuminates the Qiblah, signaling Mecca, which Muslims face during prayer.

Further distilling religious space to its essence, Pieterjan Gijs and Arnout Van Vaerenbergh, of Gijs Van Vaerenbergh, played with the church form itself in rural Belgium in their surrealistic structure titled "Reading Between the Lines," which is composed of horizontally stacked steel plates. The architects used 30 tons of steel to create a semitransparent work of art that appears as alternately solid and part of the landscape.

With religious attendance declining, along with signs of increasing secularism, the future of sacred architecture is uncertain. But the past 50 years have seen the creation of spaces that nourish and uplift and that inspire communion with something greater than ourselves. □

"It's an enlightened congregation. It had everything they asked for, but it wasn't articulated in a way that they were used to seeing." —Marlon Blackwell, architect, St. Nicholas Antiochian Orthodox Christian Church





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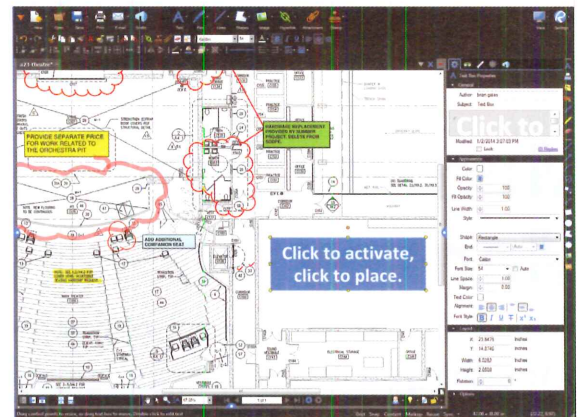
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Monkey See, Monkey Do

An established Japanese architecture firm with a yen for porous, indoor-outdoor living spaces crafts a hilltop perch for a young family and the surrounding wildlife.

TEXT BY
Winifred A. Bird
PHOTOS BY
Ken'ichi Suzuki

PROJECT
Geo Metria House
ARCHITECT
Mount Fuji Architects Studio
LOCATION
Odawara, Japan

In the open living and dining room of a hillside family home in Japan, Eames shell chairs surround a custom walnut table by Kagura. The upholstered seating is by Arflex. The architect, Masahiro Harada of Mount Fuji Architects Studio, also designed the custom kitchen island and stove vent.

One summer day, Kensuke Kenmotsu stepped into his nine-month-old house and found a monkey standing in the laundry room. The airy single-story home hugs a wooded slope overlooking the city of Odawara and Sagami Bay. The monkey had walked out of a tangerine orchard adjacent to the house, slid open a screen door, and swaggered inside. "I think he was after our bananas," says Kensuke, a construction labor contractor. His wife, Chika, who is terrified of monkeys, was not pleased. But for architect Masahiro Harada the story is the highest of compliments.

"We're all descended from forest-dwelling apes, and I think we're still happiest living in places that feel a bit like a forest," says Harada. "Rather than cut down the trees and build a box, what I wanted to do here was make something a monkey would appreciate." The 41-year-old co-principal of Mount Fuji Architects Studio—along with his >

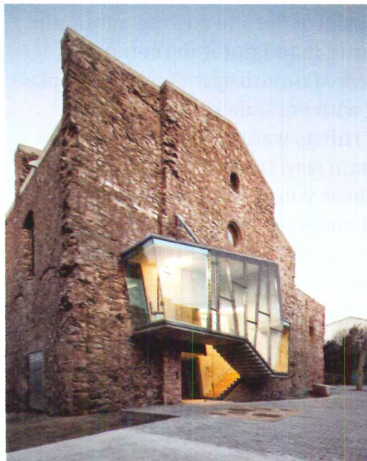


Extended Slideshow

Shed Becomes Cozy Guest Cottage

On page 36, we tour a tiny outbuilding renovation in Stanfordville, New York, designed by Harvard Five architect John J. Johansen in 1974. The space, once a storage shed and workshop, is reborn as a comfortable guesthouse. See more images of the project online. dwell.com/stanfordville-cottage

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City Guide

Design Tour of the Mexican Capital

In this issue, we profile Rojkind Arquitectos, a Mexico City-based firm that's applying its cutting-edge vision to projects in Mexico and beyond (page 28). Online, principals Michel Rojkind and Gerardo Salinas share their top destinations in their home city. dwell.com/mexico-city



Online Exclusive

Religious Architecture Around the World

We examine contemporary spiritual structures that appeal to a higher power on page 56. From Shigeru Ban's Cardboard Cathedral in New Zealand to a John Pawson-designed church in Augsburg, Germany, view more of these inspiring—and sometimes surprising—places of worship. dwell.com/spiritual-structures

House Tour

Stripped-Down Renovation in Seattle

We look at a luminous transformation of an awkward Seattle attic on page 104. See the rest of the space online. dwell.com/seattle-attic

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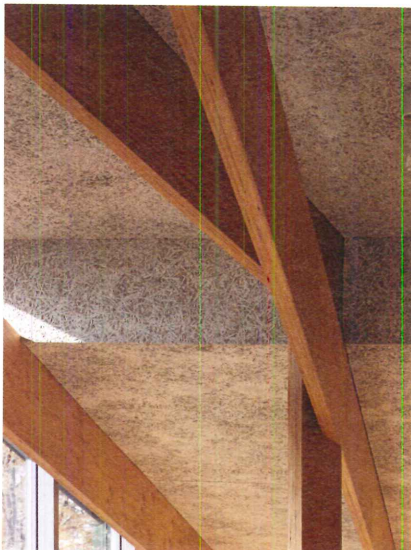
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backstory



The architects designed a low structure that clings to the topography of its forested site (top). The wood flooring throughout the home is by Kodama (above). Most of the house is oriented toward the glass curtain wall over-

looking the town of Odawara, save for private areas like the shared bathroom (above right). Wood-fiber cement panels by Koa Funen line the interior, and the criss-crossing laminated veneer lumber beams are from Key-Tec (below).



wife and partner, Mao—has achieved that goal in the sun-filled, south-facing home, for both visiting simians and the Kenmotsu family.

On a windy December afternoon, the youngest Kenmotsu, Miku, stood on a sofa pushed up against the kitchen island and dipped pieces of bread in a bowl of honey. On the other side of the island, her mother dropped a handful of shaved dried fish into a pot of water, filling the room with smoky steam. From her post, Chika could see almost her entire home: the open living and dining room with its plastic chairs and plush sofas; the “boys’ room,” where her husband works out and her adolescent son, Munehisa, flops on the rug to read manga comics; and, with a quick turn of her head, the small side room where her husband encountered the monkey. Only the bedroom and bathroom are hidden from view by solid walls. “I like being able to see my family,” she says of the open layout. “Also, I hate to clean. It’s dangerous for me to have places that are out of sight!”

A one-room plan—or as close to it as possible—was among the few requests the family of four brought to the Haradas after seeing the popular design team’s work in a magazine. The other request

was plenty of bookshelves: Chika and Munehisa love to read (so do the architects, whose home designs often feature dramatic shelving). Left to their own devices, the Haradas began by getting a sense of the family’s lifestyle and carefully surveying the land. They built a model of the site and the mountain behind it and put it in their office, where Masahiro spent long nights playing with possible layouts.

“Things want to be arranged in a certain way. Design is about listening to those voices—interviewing the land and materials, so to speak,” Masahiro says. Eventually, he hit on a long, low structure that follows the curve of the uneven site. One set of exposed, laminated veneer lumber (LVL) beams extends partway across the ceiling, parallel to the hillside. Another set intersects them and continues along at a different angle, as the contour of the land dictates. The triangles formed where the beams cross transfer stress toward a rectangular “core” at the back of the building, providing enough stability to render solid walls between rooms unnecessary.

Instead of walls, grid-like shelves, formed by placing fiberboard planks between rows of posts, partition >

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backstory

the space. The result is geometric in the way of a Kandinsky painting: Sharp lines clarify rather than constrict the patches of light and color between them. In the way the angular structure slips easily into its natural setting, the 1,675-square-foot home evokes modern American design. The resemblance is unintentional. “We get our inspiration from fantasy novels and trips to the mountains, not architecture books,” Mao says.

She does admit one link with her midcentury predecessors: a predilection for industrial materials used with artisanal care. The ceilings in the family’s home are finished with wood-fiber cement panels, commonly used to insulate factories and schools. The medium-density fiberboard remains unhidden and unpainted, used for walls, interior partitions, and shelving. Mao says she prefers raw materials because they age gracefully. In their office, holding up a sample of LVL, used for the house’s structural frame, the couple coos appreciatively. “It’s like mille-feuille pastry,” Masahiro says.

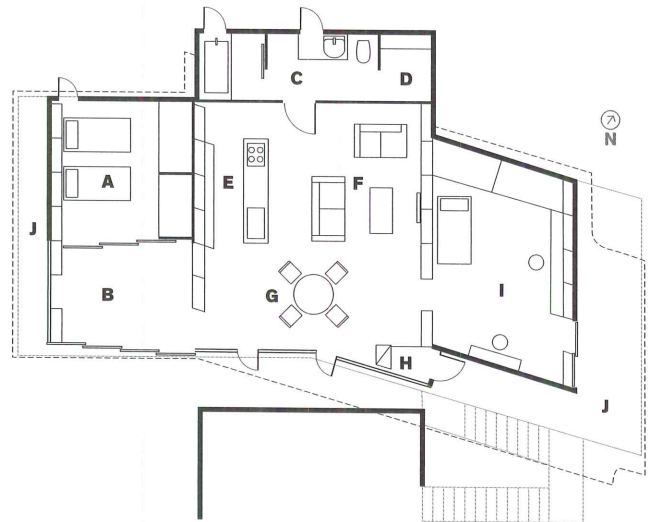
The home that the architects shaped from those unassuming materials is elegant, but it’s also comfortable enough to pass muster with Munehisa. Standing sock-footed on the sun-warmed floor, the trees waving wildly through the windows behind him, he explains with a shy grin why he likes his new house: “It’s fun!” The monkeys, no doubt, would agree. □



See-through dividers in the form of open bookshelves define the interior public spaces (below left); the fiber-board planks are by Hokushin. The architects designed the steel-frame doors and windows, which were fabricated by Takeuchi Kozai (above).

Geo Metria House Floor Plan

- | | |
|-------------------------|----------------------|
| A Master Bedroom | F Living Room |
| B Study | G Dining Room |
| C Bathroom | H Entrance |
| D Storage | I Bedroom |
| E Kitchen | J Porch |

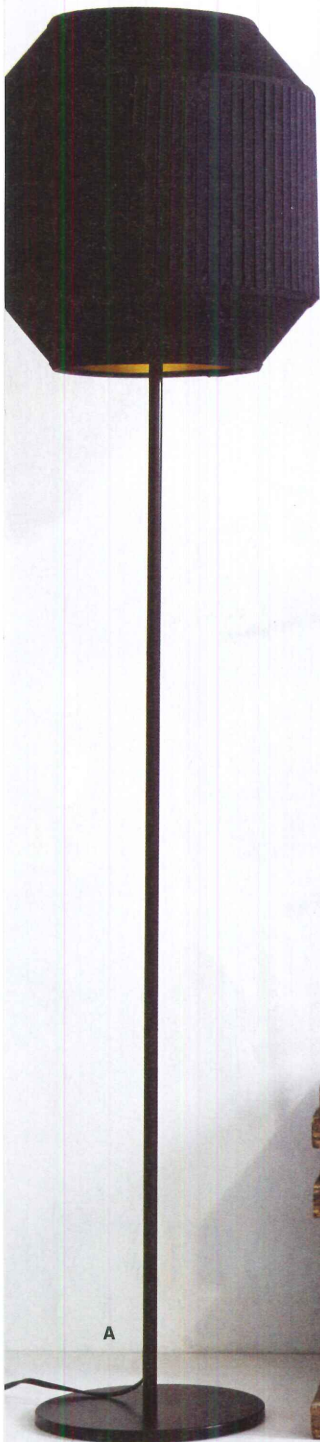


“Things want to be arranged in a certain way. Design is about listening to those voices—interviewing the land and materials, so to speak.” —Masahiro Harada, architect

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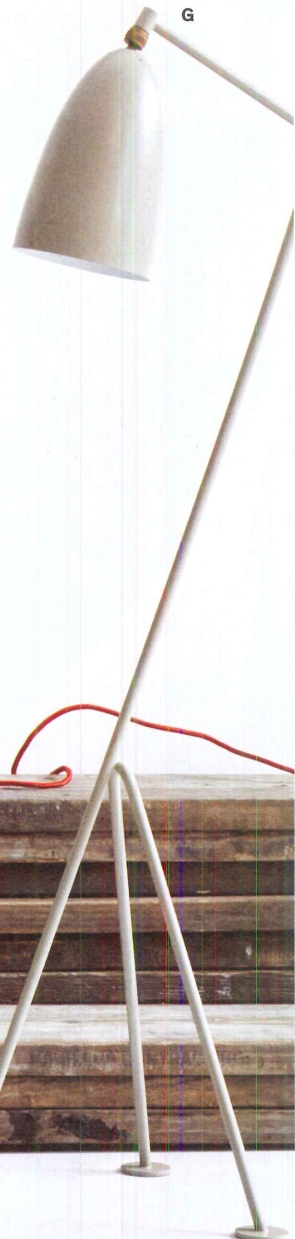
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A. Delta Floor Lamp Rich, Brilliant, Willing, \$710, **B. Pixo Desk Lamp** Pablo, \$199, **C. THIN LED Task Lamp** Juniper, \$395, **D. Clamp Mini Task Lamp** Pablo, \$295, **E. Quart Table Lamp** Rich, Brilliant, Willing, \$705, **F. Nelson Bubble Lamp Saucer Pendant** Modernica, \$435, **G. Grossman Grasshopper Floor Lamp** Gubi, \$875

dwell
store

Architects Simone Carneiro and Alexandre Skaff transformed a cramped São Paulo apartment into a mid-city refuge for Simone Santos. On the terrace, plants, vines, and pergolas form a barrier against the city's notorious noise and pollution.



Jardins Party

A pair of architects help a client carve out an oasis of calm amid São Paulo's bustle.

TEXT BY
Robert Landon
PHOTOS BY
Brian W. Ferry

PROJECT
Jardins Apartment
ARCHITECT
SAO Arquitetura
LOCATION
São Paulo, Brazil





Carneiro and Skaff demolished a wall that had enclosed the old kitchen (far left) to open up the 2,045-square-foot apartment. They replaced the tile floor with perobinha, an inexpensive local wood, and enclosed part of the terrace, integrating it into the dining room (above). J104 chairs by Jørgen Bækmark for Hay are arranged around a freijo wood dining table by Etel Carmona.



The living room (right) is furnished with a cherry-red Rest sofa and ottoman by Muuto, a Nest footstool by Foersom & Hjort-Lorenzen for Cane-Line, and a Redondo armchair by Patricia Urquiola for Moroso. A Kast modular storage unit by Maarten Van Severen for Vitra sits under the television.

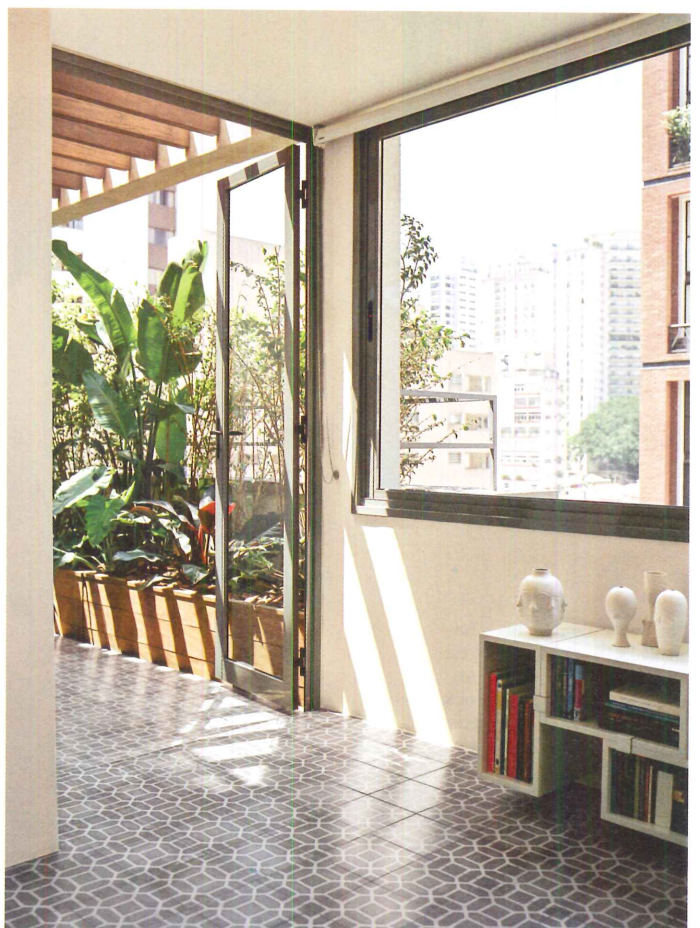
At rush hour, São Paulo, Brazil, convulses with traffic of biblical proportions. After a late dinner, the city embarks on what is arguably the world's most electrifying nightlife. And when it finally succumbs to sleep, the ever-present threat of crime forces residents to keep one eye open. This relentless pace makes Brazil's cultural and commercial capital thrilling but also exhausting. The city forgot to build in buffer zones—grounds to absorb all that excess charge. Neglected sidewalks discourage pedestrians. Green spaces are achingly rare.

By her mid-30s, Simone Santos, a single financial manager, was feeling São Paulo's toll. Weekends in the country provided a brief reprieve but required long confrontations with yet more crushing traffic. So she decided to build a garden in the middle of town.

Santos focused her home search on Jardins, a leafy neighborhood of mid-rise apartment buildings, urbane shops, and refined eateries. It is also pedestrian friendly, despite being just steps from Avenida Paulista, São Paulo's banking hub and most congested thoroughfare. "I wanted to do everything by foot," she says. "Here, that's a great luxury."

But Santos wondered whether she could find an apartment within her budget that also had that rarest of amenities: a quiet terrace. Fortunately, she was not in a hurry—her search took five years. It also helped that, in a city that prizes the glittering and new, >





“I found the city so stressful. I wanted to slow down, to have contact with nature.”
—Simone Santos, resident



she was willing to live in a modest older building. When she finally saw a corner apartment with structural problems and a warren of light-starved rooms, she could see the possibilities.

She called Simone Carneiro and Alexandre Skaff, the founding partners at São Paulo’s SAO Arquitetura and the team that designed Santos’s previous home. “We speak the same language,” Santos says. “In just a few words, they know exactly what I mean.”

The architects began by stripping the apartment to its posts and addressing some of its deficiencies—fixing serious leaks, for instance, and replacing the worn-out electrical and hydraulic systems. Only then did they set about creating Santos’s breezy, light-filled home and its intimate terrace garden. “In São Paulo, part of the job of architecture is to give you what the city can’t provide,” Skaff says. “The big payoff for this property after the renovation was in ventilation and natural lighting.”

The architects incorporated a cramped bedroom into an enlarged living-dining space. They swapped dark-framed windows for larger panes set in aluminum frames, and they integrated the kitchen into the brighter, airier flow of the reimagined space. After much discussion, they decided to preserve the serenity of the narrow living area with a raw-concrete partition wall. Yet they created a seamless connection by bringing the wood flooring into the kitchen and

extending the elegantly monolithic kitchen cabinets into the living area.

For Santos’s serenely monochromatic bedroom, the architects took a similar approach. Two small bedrooms became one, and a narrow window became a wide glass door. Light filters through green vines. Birdsong beats out traffic sounds.

To keep to Santos’s \$218,000 budget, Carneiro and Skaff restricted themselves to a narrow palette of inexpensive materials. The floors are perobinha, a low-cost local wood whose warm tones are balanced by cool, raw elements like the concrete partitions and the humble cement tiles on the terrace. “Local craftsmen know these materials intimately, so we could also achieve excellent results without high-cost specialists,” Skaff says. The repetition of materials also helped reduce waste, as did reusing demolition debris to build up parts of the terrace garden.

Despite the modest nature of the materials, Carneiro and Skaff took great care in their deployment. In fact, the architects’ precision and attention endowed the apartment with a meditative quality that contributes to its greatest luxury: serenity. There are several board-formed concrete walls whose uncannily light, ash-gray tones help to brighten the space. The cement tiles, which move inside from the terrace to the dining area, are arranged in a mathematically rigorous geometric pattern. And all the materials >

SAO Arquitetura designed the bed and the board-formed concrete headboard in Santos’s master bedroom (above). Opposite page, clockwise from top left: A Flag Halyard chair by Hans Wegner in long-haired sheepskin occupies one end of the living room; perforated concrete blocks in the guest bathroom provide ventilation and discreet views of the patio; a Muuto Stacked shelf system hugs the wall beneath the window in the dining room; and windows in the laundry offer a glimpse of the garden.



In the kitchen (left), Silestone countertops were installed above custom plywood cabinets finished with automotive paint. A cement-tile floor carves a path through the dining room as it runs the length of the apartment (opposite), blurring the boundary between inside and out.

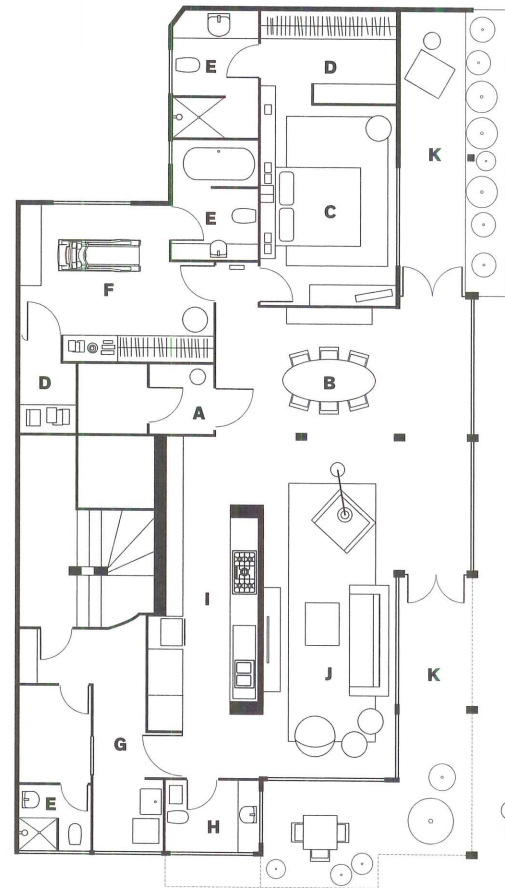


meet with invisible finesse; for example, a tiny, caulk-filled dip in the perobinha floors separates them from the walls, giving the concrete masses the appearance of floating.

Most walls are white; along with the clean lines of the interior, they provide a tabula rasa for the apartment's raison d'être: the narrow but elegant terrace. Enlarged windows and strategic plantings seem to bring the garden inside. "We also linked the inside and outside with the tile work," Carneiro says. In fact, a section of the terrace has been glassed in and incorporated into the dining area, making it hard to say exactly where the apartment ends and the garden begins.

But the garden is more than just decorative; it does its share of work as well. It bears fruit, like the pitanga, a tropical version of the cherry, as well as lemongrass, which Santos brews into a calming tea. Tall plants and vines guard against street noise, the fierce summer sun, and the prying eyes of neighbors. "The garden forms a barrier to heat and pollution," Skaff says, "and, along with the large windows and cross ventilation, [helps] this apartment stay fresh throughout the year." Santos says she hates air-conditioning. Remarkably, she almost never needs it.

Now Santos can really unplug from the city, even as she inhabits it in new ways. "I stay home more, have friends over for lunch or dinner," she says. "I don't need to escape. I feel like I am in the country already." □



Jardins Apartment Floor Plan

- | | |
|----------------------|------------------------|
| A Hall | G Laundry |
| B Dining Room | H Half Bathroom |
| C Bedroom | I Kitchen |
| D Closet | J Living Room |
| E Bathroom | K Terrace |
| F Gym | |





For their A. Quincy Jones house in Los Angeles, architect Bruce Norelius (opposite, right) and his partner, Landis Green, retained and restored core elements, such as the living room's redwood paneling (above) and concrete-block wall (opposite).

Beyond and Back

A couple return their A. Quincy Jones house in Los Angeles to its former glory—and add some soul of their own.

TEXT BY
Fred A. Bernstein
PHOTOS BY
Jake Stangel

PROJECT
Crestwood Renovation
ORIGINAL ARCHITECT
A. Quincy Jones
RENOVATION ARCHITECT
Bruce Norelius
LOCATION
Los Angeles, California



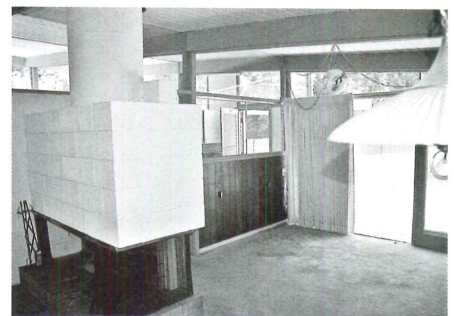


A. Quincy Jones designed some of the most dazzling midcentury houses in California, including Sunnylands—Walter and Leonore Annenberg’s vast estate outside Palm Springs—and the Brody House, in Los Angeles’s Holmby Hills. Ellen DeGeneres and Portia de Rossi bought and sold the Brody House last year, perpetuating Jones’s reputation as an architect who catered to the wealthy.

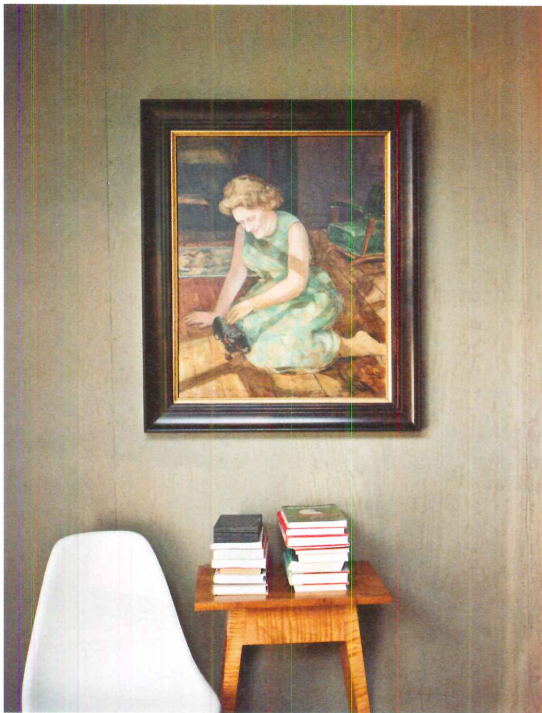
In fact, Jones was determined to prove “that modern architecture could be available at every income level,” says Cory Buckner, author of the book *A. Quincy Jones*. In the late 1940s, Jones set out to improve the quality of tract housing by helping to create a planned community in Brentwood, a neighborhood in Los Angeles. Called Crestwood Hills, it was intended to contain 500 houses: 160 were built, and only 33 survive.

One of those came on the market in 2009, when the daughters of the original owners decided it was time to sell. Meanwhile, Bruce Norelius, an architect, and his partner, Landis Green, a school administrator, were looking for a house in Brentwood. They had moved from Maine to California when Green became the head of a local private school called Wildwood >

The couple made the most dramatic changes in the kitchen (above), which had a cramped midcentury style (bottom right). They installed Carrara marble and custom oiled-steel cabinetry. The artwork is by Cecil Touchon. Near the Wind Crest cooktop is a Bosch oven. The pair worked with the existing chunky fireplace and concrete floors (above right) and added custom redwood cabinetry on the dining area side (opposite). The pendants are from Birchwood Lighting.







“I believe Jones designed these houses to be living things. They’re not museums.” —Bruce Norelius, architect and resident

(which recently hired the adventurous Los Angeles architect Neil Denari to update its campus).

According to Norelius, when they saw the house in Crestwood Hills, “it felt like home.” This was despite the fact that it was small—less than 1,200 square feet—and had become, he says, “a little tired, with powder-blue carpeting and heavy draperies,” as well as countless coats of paint. The couple knew that they would have to make cosmetic changes but that they “wouldn’t be tearing down any walls.” Buying from the family of the original owners underscored their responsibility to maintain the building in as close to its original form as possible.

Luckily, they loved that original form. Though the rooms are small, they are enhanced by what Norelius calls Jones’s “rigor and economy.” For instance, the posts that support the roof beams also act as doorjamb, eliminating the need for separate framing. Similarly, the roof sheathing, of Douglas fir, is also the ceiling’s finish surface. In Jones’s post-and-beam scheme, Norelius says, “nothing is wasted.”

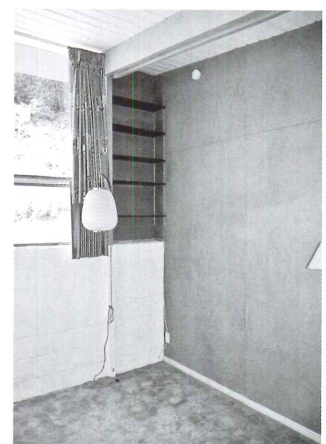
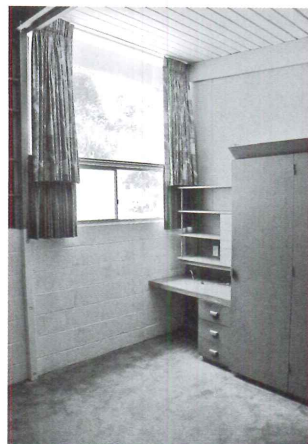
The first of the three bedrooms became the master, the second the guest room, and the third Norelius’s West Coast office (he also has a studio in Maine). The living-dining room feels large because of its connection to the outdoors. For parties, “we throw all the glass doors open, and everybody congregates outside,” says Green. They augmented the landscape, adding acacia, olive trees, and rosemary. “It’s a very stripped-down palette,” says Norelius, and also one that uses very little water.

Inside, Norelius explains, the couple “replaced some of the really sad plywood with new plywood, >

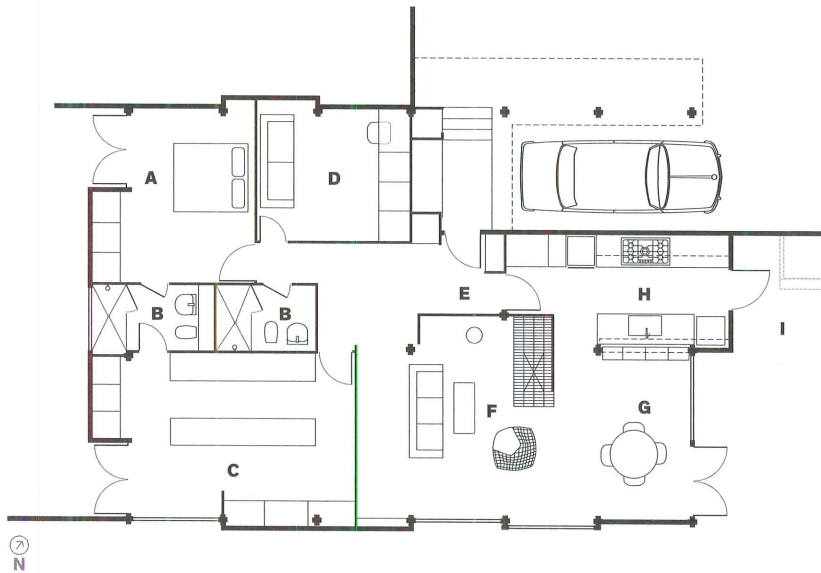


Norelius and Green kept the built-ins in the bedrooms (below left and right). One became a guest room and study, where a portrait of Green’s mother by Evelyn Spence-Reeve hangs above a vintage table (above left). They used a deep-black hue for the room’s cabinetry

and built-in desk (left). In the master bedroom, above the Legnoletto by Alias bed, is a photograph by John Huggins (opposite). The lamp is from Ikea. “Nothing is painted—all that stripping is about getting to the natural surfaces of the wood, and the concrete block,” Norelius says.





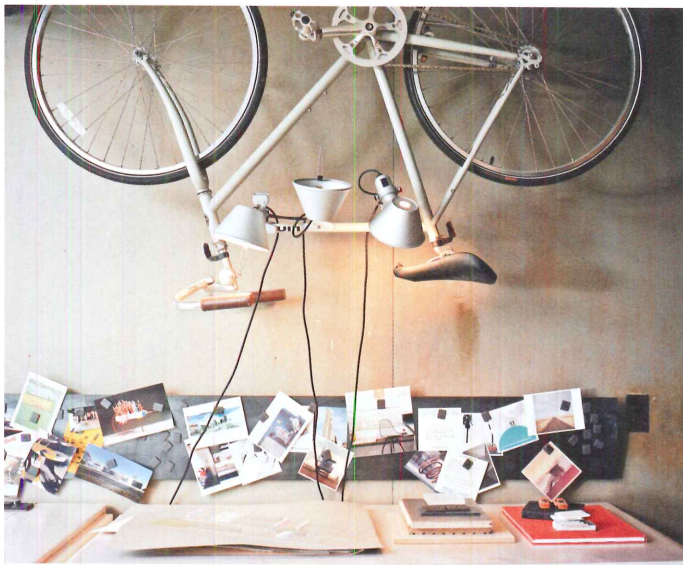


**Crestwood Renovation
Floor Plan**

- A** Master Bedroom
- B** Bathroom
- C** Studio
- D** Bedroom-Study
- E** Entrance
- F** Living Room
- G** Dining Area
- H** Kitchen
- I** Outdoor Space



One of the bedrooms became Norelius's studio, which includes lighting from Artemide above a custom desk (below left). The carport leads to the entrance (bottom left). The couple asked Bryan Richards of Real Natives Landscape Design to incorporate drought-tolerant plants into the landscaping (opposite). Surrounding a table from CB2 are chairs from Design Within Reach.



a straight-grain vertical fir." They redid the kitchen, installing white-marble countertops and cabinets of oiled and waxed cold-rolled steel. Those aren't materials Jones would have chosen, but, Norelius notes, "I believe he designed these houses to be living things. They're not museums, and though I don't want to change the bones, this isn't a historical restoration."

New owners of midcentury houses often apply white paint to everything, but not Norelius and Green. As Norelius recalls, "We started stripping off white paint, [and] the browns of original timbers and the grays of concrete block were exposed." That made the interiors darker. "We're people who love light," he says. "But the dark palette is so comforting. It makes the house feel like a shelter."

Some of their neighbors are "A. Quincy Jones groupies," Norelius says. "They know where the hardware for the kitchen cabinets was made." Though he and Green haven't quite achieved this level of devotion, they have been faithful to the architect's intent. "We take our roles as stewards of this house seriously," he says, "but what really strikes us every single day is how much fun we're having living in it." □



"Outside, we used low-water plants and a very stripped-down palette."
—Bruce Norehus

TEXT BY
Rose Maura Lorre
PHOTOS BY
Michael Graydon +
Nikole Herriott

PROJECT
Résidence Esplanade
ARCHITECT
EM Architecture
LOCATION
Montreal, Quebec

Hitting the Plateau

A clever design team brings a dash of Scandinavian style to a Danish executive's flat in a renovated Montreal triplex.





Emilie Bédard and Maria Rosa Di Ioia of EM Architecture gave Erik Rydingsvård's top-floor apartment in a Montreal triplex a subdued, modern look that evokes his native Denmark. The range hood and satin-finished teak cabinets are by Kastella. The floors are Douglas fir and the walls are spruce, painted white.



The living room (opposite) is furnished with a Vita modular shelving system from MDF Italia, a Lili coffee table by Add Interior, and a custom sofa by Linea P International. The Dot cushions are by Hay. Di Iorio and Bédard designed the wrought-iron spiral staircase (right) that leads to the rooftop terrace and sauna as a visual nod to Montreal's signature outdoor stairways.



The gracious triplexes indigenous to Montreal's Plateau and Mile-End neighborhoods, long admired for their stone and brick facades and wrought-iron outdoor staircases, captured Erik Rydingsvård's fancy soon after he arrived in the city from Copenhagen in 2010. "My first thought when I moved here was, I would love to buy one of those triplexes and just live in one [of the units] and rent out the other two," he says. "I love the row houses; for me, coming from Scandinavia, it's very different."

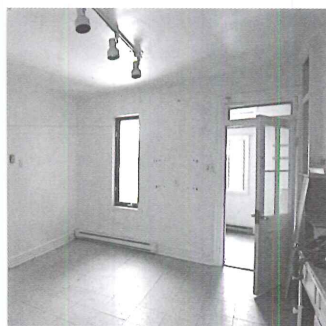
But first, Rydingsvård, a fashion executive who relocated for work, had to make sure he was staying put. His first two months in Montreal were "an interim period," he says, which meant hastily securing a Plateau apartment on Craigslist. That led to a second short-term lease, with rented furniture, and then—once he knew he'd be in Montreal for the long haul—a downtown condominium that he regretted purchasing as soon as winter arrived. The Plateau "lives in the winter," he explains, "whereas, in downtown Montreal, everything dies. After six? Whoosh."

So Rydingsvård quickly sold the condo for a small profit and, in 2012, returned to the Plateau, this time spending a year in a rented house while he searched, block by block, for that quintessential triplex he'd first imagined. "I used to take my bike at night," he says,

"and check, like, Where is there no traffic at night? Because I'm a bit obsessed with being able to sleep with the windows open." He narrowed his hunt to a pair of streets that run north-south between the Plateau and the adjacent and similarly artsy Mile-End. On one of the streets, his agent found a building perfectly suited to his vision: a circa 1910 triplex with three floor-through units. The bottom two had been renovated recently enough that they could be rented with minimum upgrades. The top apartment, however, was "disgusting," Rydingsvård says, which made it a perfect candidate for the top-to-bottom renovation he envisioned for his own home.

Chief among his must-haves: an open-air space to entertain and a sauna—both on the roof. "I was pretty fixed on both ideas," he says, "because I had an apartment in Copenhagen where I had a sauna on the roof as well." He also wanted to convert the apartment—which crammed four closed rooms and a kitchen and bathroom into 1,000 square feet—into a one-bedroom with a large, open kitchen. Outfitting a small alcove with a Murphy bed would give Rydingsvård just enough room to accommodate houseguests.

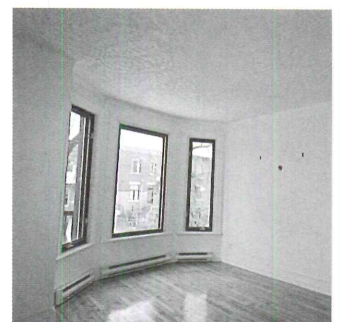
If methodical exploration was what led Rydingsvård to the right property, serendipity supplied the right designer for the job. He first came across Maria Rosa >





In the master bath (above), a dowdy tub was replaced with a standing shower designed by Di Ioia and Bédard and manufactured by Linea P International. The wall and floor tiles are by Ceragres, and the sink, tub, and towel

rack are by Aqua Mobilier de Bain. The master bedroom (opposite) includes an armoire by Kastella and a chandelier by Lambert & Fils. A portion of the ceiling was pared back to expose the underside of the original roof.





“I love these row houses. For me, coming from Scandinavia, it’s very different.” —Erik Rydingsvärd, resident



Di Ioia’s work when he attended a store opening in the tony enclave of Westmount for a competing Scandinavian fashion brand. “It felt a bit homey,” Rydingsvärd recalls of the retail space. “Nice materials, a lot of wood. I asked my friend, ‘Who did this?’” Not long afterward, he read an account in *Dwell* about Di Ioia’s renovation of a flat in Habitat 67, the iconic modular residential complex that Moshe Safdie conceived for the Expo 67 world’s fair (“Prefab, Squared,” December/January 2013). “I called Maria,” he recalls, “and I said, ‘I bought a triplex, and would you be interested in talking?’”

“The first thing we wanted to do was open it up completely,” Di Ioia says of Rydingsvärd’s top-story unit. “And so we toyed with, How do we open it up without having to intervene too much on the lower floors?” Emilie Bédard, the architect Rydingsvärd hired to design the space along with Di Ioia (the two have since joined forces under the name EM Architecture), decided that installing cellar-to-rooftop columns and new beams to support a terrace would be too onerous. Instead, Bédard says she decided to remove about three-quarters of the roof structure toward the back of the building and install new joists. This move, along with their decision to strip away the old ceilings at the front of the building for a loftlike effect, allowed her to

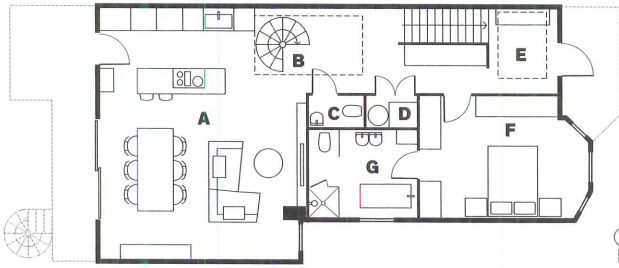
augment the ceiling height throughout the apartment to just over ten feet from around nine feet, helping to create room for the staircase to the terrace and sauna. Only a small portion of the original roof—its underside beautiful and intact after the apartment’s ceilings were peeled back—was preserved, to act as a new ceiling for Rydingsvärd’s street-side bedroom.

With the problem of properly supporting the terrace solved—and with Rydingsvärd deciding to “screw the budget” to extract maximum enjoyment from the 550-square-foot outdoor space Bédard had designed—all that was left to do was execute. “It was fairly straightforward,” Di Ioia says. The wrought-iron spiral staircase, an aesthetic nod to the neighborhood’s signature outdoor stairways, allowed more sunlight to filter down into Rydingsvärd’s living space, which was renovated with fir flooring and teak cabinetry, materials chosen for their Scandinavian feel. “I’ve always been surprised how, in Montreal, they clutter things more than I find necessary,” Rydingsvärd says. “They paint it red and black—crazy colors—and you’re like, Why? Just paint it white.”

With construction completed in late August 2013, Rydingsvärd was able to host his first alfresco get-together right before Montreal’s early-autumn chill crept in. Since then, the roof has become a >

Atop the spiral staircase, a custom iron bench is festooned with Turkish throw pillows from SophiesBazaar (above left). Torrified cedar lines the inside of the rooftop sauna (above right).

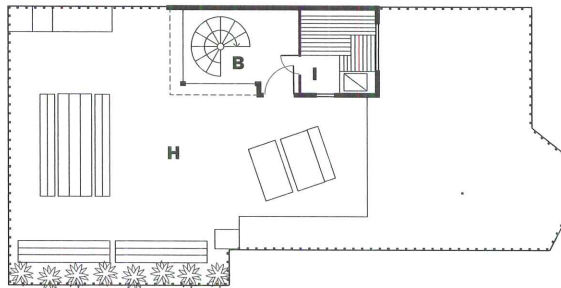
Main Floor



Résidence Esplanade Floor Plan

- A Living-Dining-Kitchen Area
- B Stairwell
- C Half Bathroom
- D Laundry Room
- E Guest Bedroom
- F Master Bedroom
- G Master Bathroom
- H Terrace
- I Sauna

Upper Floor and Terrace



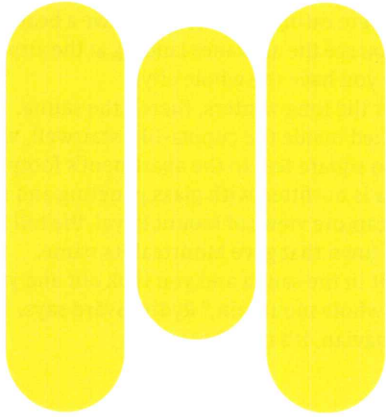
warm-weather respite for him and his fiancée, Valerie Gohier. “We use it every night for barbecuing, just sitting out there eating,” he says. “We have a beautiful sunset. You see the airplanes landing at the airport; it feels like you have the whole city.”

And for the long winters, there’s the sauna. Constructed inside the cupola-like stairwell, which added 100 square feet to the apartment’s footprint, the sauna is outfitted with glass paneling and oriented to capture views of Mount Royal, the hill at the center of town that gave Montreal its name.

“You sit in the sauna and you look out and you have the whole mountain,” Rydingsvärd says. “For a Scandinavian, it’s like therapy.” □

Rydingsvärd often cooks out on his terrace, which offers a view of Mount Royal. The volume housing the sauna is clad in cedar planks that were painted black. The door and windows are by Alumilex, and the custom outdoor shower is by Avantage Plus.





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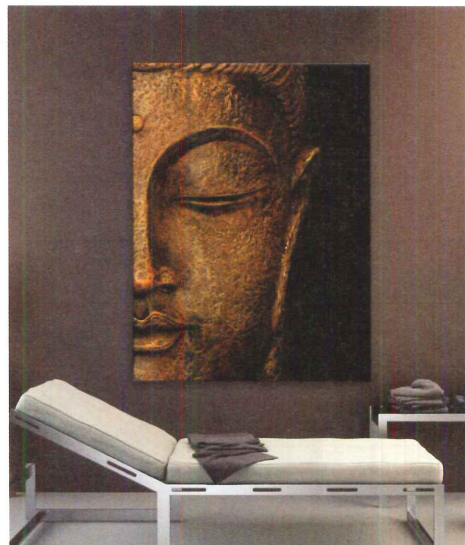


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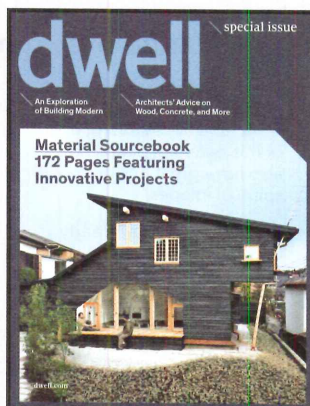
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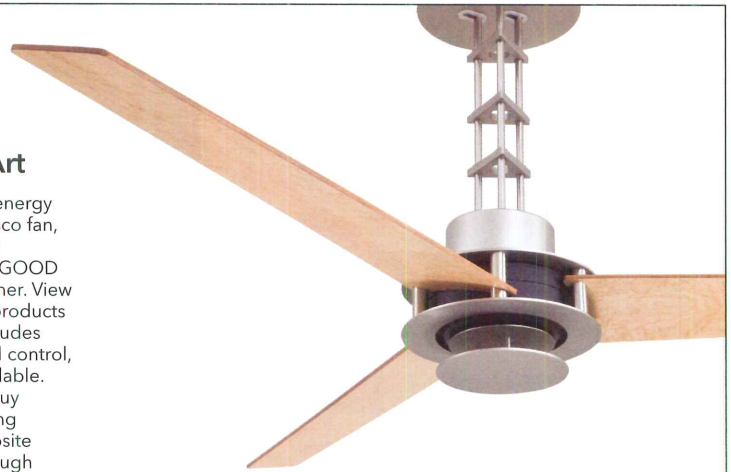
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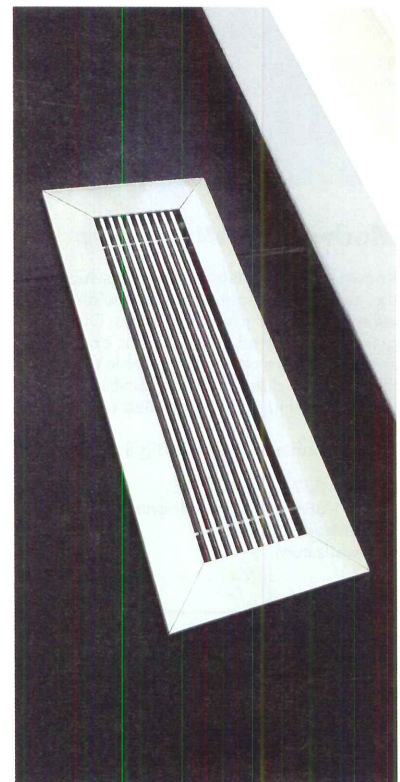
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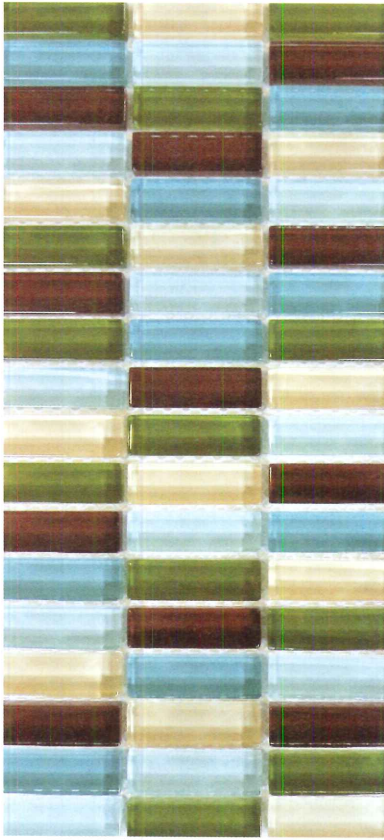
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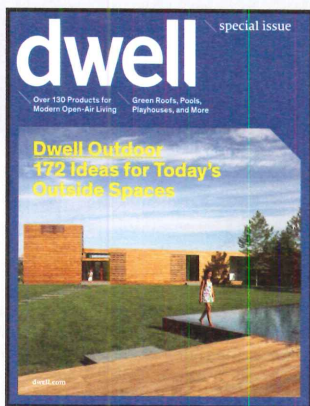
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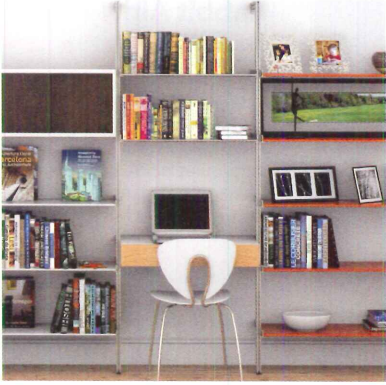
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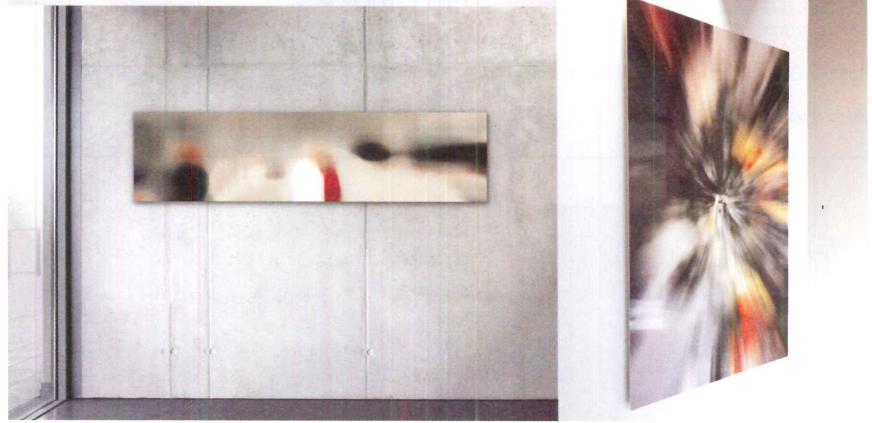
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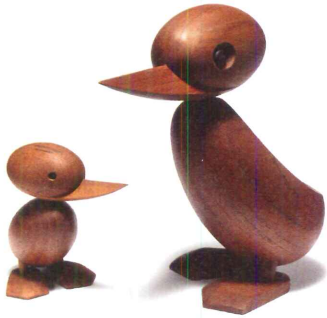


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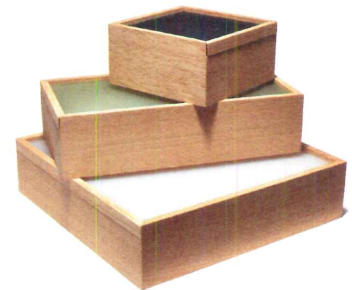
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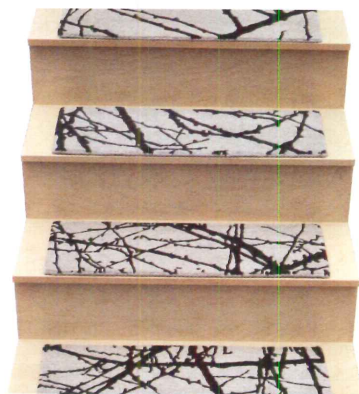


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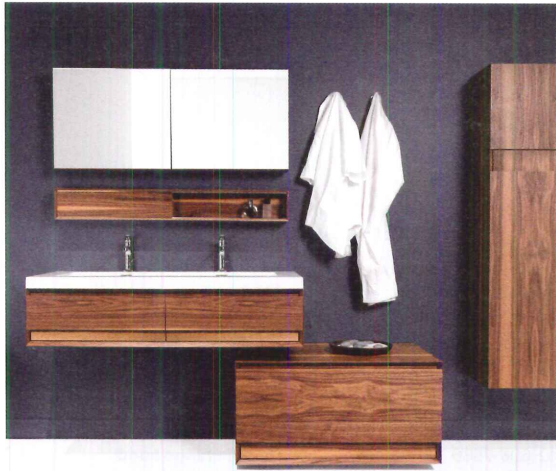
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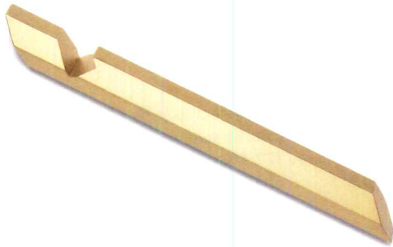


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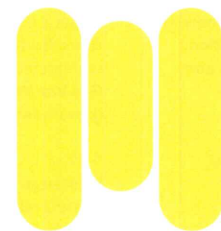
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Sourcing

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

23 Modern World

OneButton
onebuttonlife.com
Custom curtain wall
by Arcadia arcadiainc.com
Cork floor tile by
Globus Cork corkfloor.com
Doors by Upstate Door
upstatedoor.com
Sisal linen rug from
Crate and Barrel
crateandbarrel.com
Upholstered molded plywood dining chairs with metal base, Universal base table, and 2x2 storage unit by Charles and Ray Eames for Herman Miller
store.hermanmiller.com
Model 3X table lamp by Isamu Noguchi
shop.noguchi.org
Coffee table by Studium
studiumnyc.com
Four-door credenza by Florence Knoll, Platner side table by Warren Platner and Saarinen Executive armchair by Eero Saarinen for Knoll knoll.com
Model 128 sofa bed by Avery Boardman, restyled by J Quintana Upholstery
averyboardman.com
jqupholstery@gmail.com
Armchair by Edward Wormley, upholstered in Haitian cotton, purchased at Phillips phillips.com
Small wood side table with faux-leather top by Edward Wormley for Dunbar, purchased at Rago Arts ragoarts.com
Turned wooden pedestal by Chris Lehrecke
chrislehrecke.com
"Whaam!" two-panel poster by Roy Lichtenstein for Tate Gallery, London, purchased at Regan and Smith Antiques
reganandsmith.com
Posters by Henryk Tomaszewski, purchased at Skalar
skalarhudson.com

46 My House

Alterstudio Architecture
alterstudio.net
Sofa from Ligne Roset
ligne-roset-usa.com
Rug by Alyson Fox for West Elm westelm.com

Bistro chairs from Fermob fermobusa.com
Range by Wolf
subzero-wolf.com
Master Chef speed oven, fridge-freezer, and and La Perla II dishwasher from Miele mieleusa.com
Allegro E faucet from Hansgrohe
hansgrohe-usa.com
Range hood by Broan
broan.com
LED recessed lighting from Cree cree.com
Fuchsia pendant lights from Flos usa.flos.com
Kitchen benches from RAD furniture
radfurniture.com
Marais stools by Tolix
dwr.com
Strut XL Table from Blu Dot bludot.com
Cbox file cabinet by Dieffebi dieffebi.com
Photon rug from Design Within Reach
dwr.com
Alpine bed from CB2
cb2.com
Anichini bed linens
anichini.com
Crux Blanket by Pia Wallén piawallen.se

56 Concepts

Kister Scheithauer Gross Architekten
ksg-architekten.info/en
John Pawson johnpawson.com
Marlon Blackwell Architects
marlonblackwell.com
St. Nicholas Antiochian Orthodox Christian Church stnicholasar.org
Shigeru Ban Architects
shigerubanarchitects.com
Emre Arolat Architects
emrearolat.com
Gijs Van Vaerenbergh
gijsvanvaerenbergh.com

64 Backstory

Hirotsugu Tsuboi Structural Engineers htse.jp
Construction by Narita Kenchiku
+81-292-987-468
Eames molded plastic armchair by Herman Miller
store.hermanmiller.com
Custom walnut dining table by Kagura kagura.co.jp

Sofas by Arflex arflex.it
Custom kitchen island and stove vent by Mount Fuji Architects Studio
www14.plala.or.jp/mfas/fuji.htm
Eco Navi NRF506XVSK refrigerator by Panasonic
panasonic.com
Wood fiber cement panels by Koa Funen
koa-funen.co.jp
LVL beams by Key-Tec
key-tec.co.jp/en
Fiberboard planks on bookshelves by Hokushin
hokushinmdf.co.jp
Flooring by Kodama
muku-flooring.jp
Custom steel-frame doors and windows by Takeuchi Kozai
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70 Jardins Party

SAO Arquitetura
saoarquitetura.com
Perobinha flooring by Pau-Pau paupau.com.br
Cement tiles by Vianarte vianarte.com.br
Hand-carved freijo wood dining table by Etel Carmona
espasso.com
J104 chairs by Jørgen Bækmark for Hay
hayshop.dk
Flag Halyard chair by Hans Wegner
danishdesignstore.com
Buffet Buffi console by Estudiobola
estudiobola.com
Pleat Box 19" pendant lamp by Xavier Manosa & Mashallah for Marset
ylighting.com
Stacked shelf system by JDS Architects
muuto.com
Rest sofa and ottoman by Muuto muuto.com
Redondo armchair by Patricia Urquiola for Moroso moroso.it
Nest footstool by Foersom & Hort-Lorenzen for Cane-line cane-line.co.uk
Kitchen countertops by Silestone silestoneusa.com
Custom plywood kitchen cabinets by Vinca Marcenaria
vincamarcenaria.com.br

Perforated wall bricks by NeoRex neorex.com.br

78 Beyond and Back

Bruce Norelius Studio
noreliusstudio.com
Real Natives Landscape Design
310-694-7636
Peter Knuppel Lighting Design 207-422-6879
LC2 sofa from Cassina
cassina.com
Donghia fabric on 1940s Danish chair from Denmark50
denmark50.com donghia.com
Bertoia chair for Knoll
knoll.com
1960s Italian coffee table from Blue Hill Antiques
207-374-8825
Persian rug from Collins Gallery collinsgallery.com
Martini side tables from West Elm westelm.com
Swedish Biedermeier chest from John Nelson Antiques
johnnelsonantiques.com
Vintage ottomans from 1stdibs 1stdibs.com
Eames molded plastic side chairs for Herman Miller
store.hermanmiller.com
Lamps by Jieldé and Isamu Noguchi
jielde.com noguchi.org
Cooktop by Wind Crest
windcrestnyc.com
Oven by Bosch
bosch-home.com/us
Kitchen cabinetry pulls from the Tom Kundig Collection by Olson Kundig Architects
12thavenueiron.com
Faucet from Blanco
blancoamerica.com
Pendants from Birchwood Lighting
birchwoodlighting.com
Legnoletto bed from Alias aliasdesign.it
Lamp from Ikea
ikea.com
Splayed-leg table from Edward French Woodworking
610-869-9250
Studio lighting from Artemide artemide.us
Studio desk top from 3form 3-form.com
Outdoor table from CB2 cb2.com

86 Hitting the Plateau

EM Architecture
emarchitecture.ca
Spiral staircase by EM Architecture, manufactured by Régis Côté et Associés
regiscote.com
Custom range hood in black lacquer, teak cabinetry, and armoire by Kastella
kastella.ca
Vita modular shelving system by Massimo Mariani and AedasR&D for MDF Italia mdfitalia.it
Haller modern credenza by USM usm.com
Custom sofa, dining table, standing shower by EM Architects, manufactured by Linea P International
lineap.com
Lili coffee table by Add Interior addinterior.dk
J77, J104, and J110 dining chairs and Dot cushions from Hay hayshop.dk
Atomium chandelier by Lambert & Fils Studio
lambertetfils.com
Sinks, toilets, and fixtures by Aqua Mobilier de Bain
aquamobilier.com
Bathroom tile by Ceragres ceragres.ca
Turkish throw pillows by SophiesBazaar
etsy.com/shop/SophiesBazaar
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avantage-plus.com
Oxford white CC-30 paint by Benjamin Moore
benjaminmoore.com

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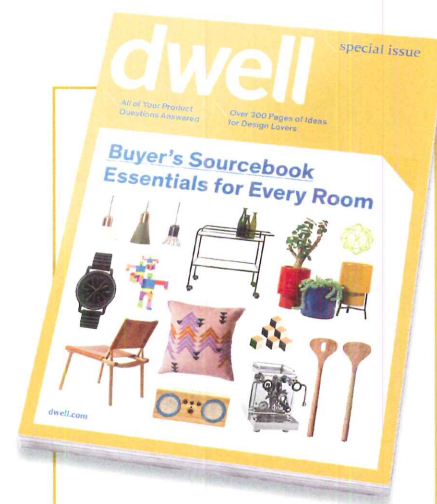
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Light in the Attic

In Seattle, an architect transforms a cramped space into a flexible family gathering spot.

TEXT BY
William Lamb

PROJECT
Craftsman Attic Remodel
ARCHITECT
Gavin Smith
LOCATION
Seattle, Washington

Bamboo flooring and custom built-ins—fashioned from medium-density fiberboard with a white-lacquer finish—brightened Gavin and Sheila Smith's 650-square-foot attic. The cabinets are deceptively deep and have three drawer heights. Gavin Smith designed the blackened-steel balustrade, which has cable inserts and a walnut handrail.

The top floor of Gavin and Sheila Smith's century-old Craftsman-style house in Seattle's Queen Anne neighborhood was, by any measure, a lousy place to sleep and keep an office. "It was cold, it was dark, it was cramped, it was just barely functional," Gavin says. So, in 2012, Gavin, an architect, set about transforming it into a light-filled suite that includes a master bedroom and bathroom and a versatile space where he and his family could work and play.

His first step was to remove a series of collar ties to create a cathedral ceiling, which added nearly three feet of headroom at the center. A brick chimney was demolished, and four skylights were installed. In the office, Gavin designed built-ins—cabinets, a pair of desks, and two daybeds where the couple's sons, Emory and Oliver, like to read—that add a note of flexibility.

Construction wrapped in March 2014, after about six months. Now, Gavin says, "it's somewhere you can actually enjoy being. There's plenty of light, so it's a good place to work or whatever you need to do. It's 180 degrees from what it was before." □



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