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40 Must-See Products

An Inside Look at
Homes in Australia,
California, and France

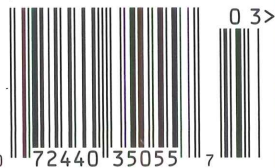
Interiors We Love

A modern ski
retreat in California

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March 2015

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Designer Profile:
Lucia DeRespinis



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In October, Marvin joined Dwell for its inaugural Dwell on Design event on the East Coast. As a brand that has been setting new design standards at Dwell's premiere event in Los Angeles for several years, Marvin broke the boundaries once again with a highly engaging presence at Dwell on Design NY, held at 82 Mercer in SoHo, where over 18 brands were gathered. Marvin's partnership with Dwell was centered around the theme Design for Humankind, with a panel discussion moderated by Dwell on Design editorial director, Erika Heet, and a custom installation built in collaboration with architect Joseph Tanney of Resolution: 4 Architecture.



L to R: Dwell Founder Lara Hedberg Deam, Architect Joseph Tanney, and Dwell President and CEO Michela O'Connor Abrams.



Watch highlights from the show at:
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Design for Humankind panel. L to R: Dwell on Design Editorial Director, Erika Heet; Architect Robert Kahn; Architect Joseph Tanney, and Marvin Windows and Doors Director of Marketing, Christine Marvin.



The Marvin team shows interior designer, Sara Ann Busby, the contemporary looking Ultimate Replacement Awning window with copper pearlescent finish in the custom-built installation.

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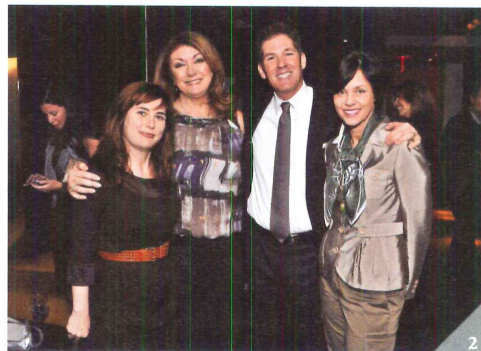
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3



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Dwell on Design New York

After several years of building excitement around thoughtful design conversation in Los Angeles, Dwell on Design headed East to New York City for the first time this past October for a more intimate, boutique-style experience, tapping into the city's best design aficionados, innovative products, industry leaders, and transformed residential spaces. Dwell Design Week kicked off with an opening party at Miele followed by lively events at Rolf Benz by Studio Anise and AKA Central Park. Dwell on Design brought together design brands at the 82 Mercer location in SoHo with a curated selection of installations. Heavily rooted in content, Dwell on Design New York was led by forward-thinking dialogue. This included the highlight of the weekend, keynote speaker and the visionary behind the Freedom Tower, architect Daniel Libeskind. Thanks to all of our sponsors and partners.

Follow @dwellondesign or visit dwellondesign.com for the latest happenings.

1 The Dwell on Design New York entrance at 82 Mercer in SoHo.

2 VIP AKA event with special appearances by Dwell Editor-in-Chief Amanda Dameron; Dwell CEO and President Michela O'Connor Abrams; AKA President Larry Korman; and Executive Vice President of Volvo Cars of North America, Bodil Eriksson.

3 Volvo's Interior design Director Robin Page speaks about Scandinavian design.

4 The Marvin Windows and Doors installation built by Joseph Tanney of Resolution: 4 Architecture.

5 Guests get a firsthand look at a new product at the Miele Dwell Design Week kickoff event.

6 Executive Director of Architecture for Humanity Eric Cesal at the Dwell Vision Award Ceremony.

7 Studio Anise Founder Paul Anise and Rolf Benz Sales manager Stefanie Geiger at Rolf Benz in SoHo.

8 Keynote speaker architect Daniel Libeskind.

9 Attendees enjoy the Dwell Bookstore by Designers & Books during the ASID Cocktail Party sponsored by Caesarstone.

10 American Society of Interior Designers CEO Randy Fiser.

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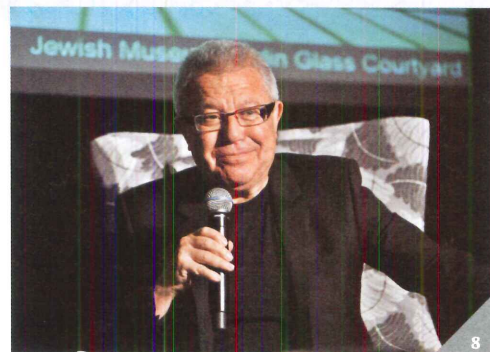
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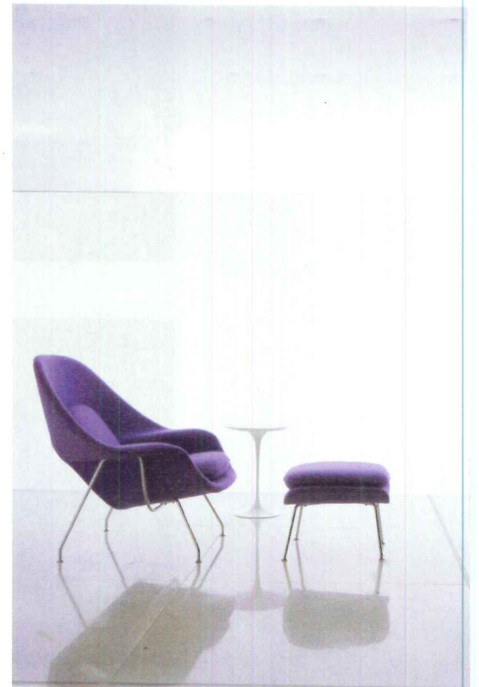


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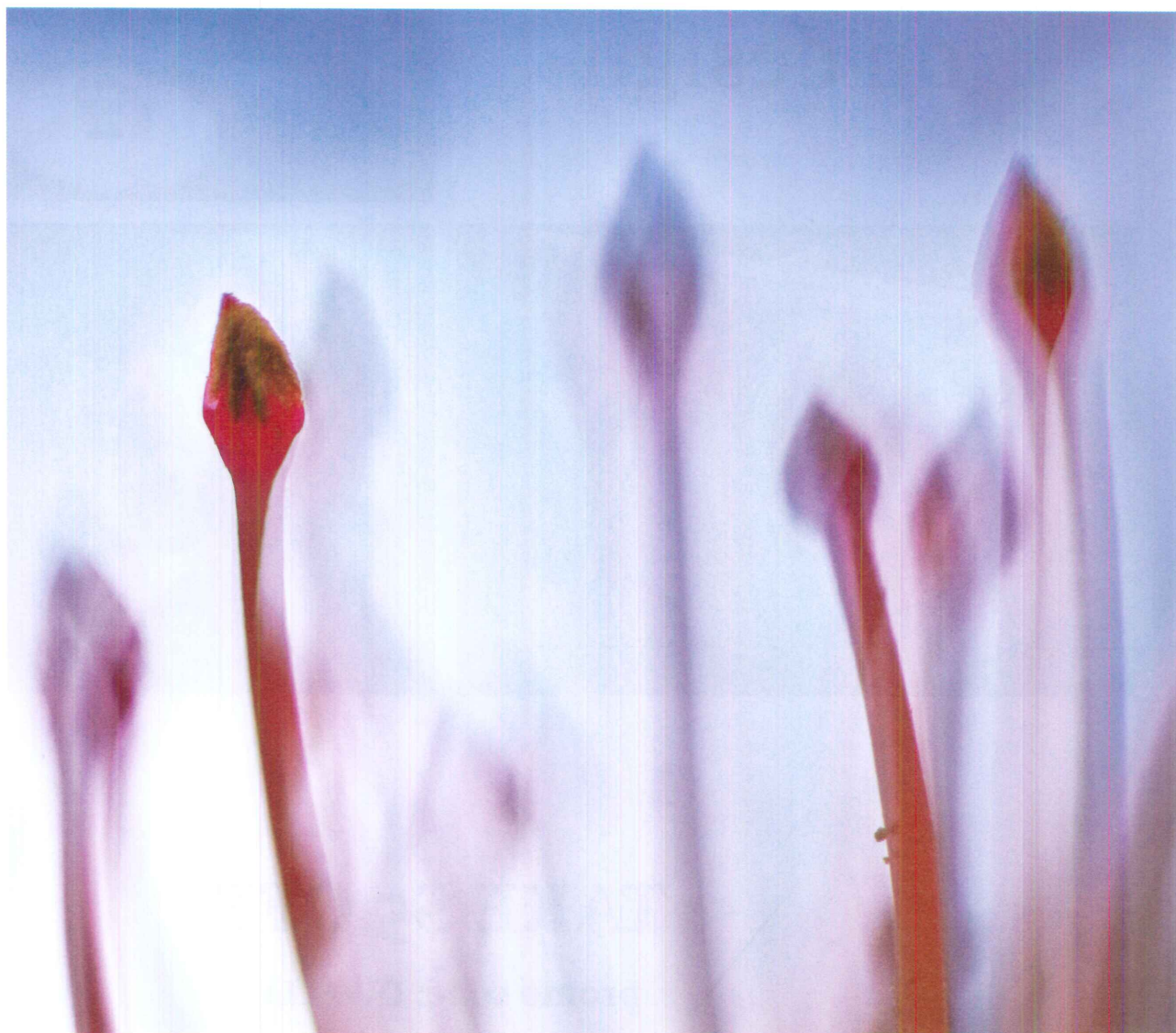
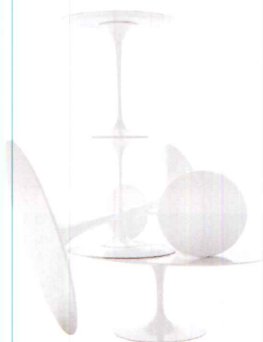
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In a French city known for its modernist architecture, designer Florence Deau transforms a city planning office into a stylish flat.

TEXT BY

Stephen Heyman

PHOTOS BY

Simon Upton

94 Indian Summer

Looking to escape the chilly Canadian winters, a family from Vancouver builds a Neutra-inspired, outdoor-oriented vacation home in the California desert.

TEXT BY

Margot Dougherty

PHOTOS BY

Noah Webb

102 Midcentury Renewal

Two design enthusiasts update a classic residence in Portland, Oregon, with a renovation that even the original architect can appreciate.

TEXT BY

Brian Libby

PHOTOS BY

Grant Harder

“When we’re working on a midcentury house, we’re respectful of the details—then we enjoy being playful with furniture, lighting, and things we layer on top of it.”
—Jessica Helgerson, designer

dwell

DWELL MARCH 2015

On the Cover: In this California ski house, the owner created the long dining table out of a single slab of wood, p. 76.
Photo by Matthew Williams

This page: Ty Milford and his two children hang out in the main living space of their home in Portland, Oregon, p. 102.
Photo by Grant Harder.

Think choosing the right color takes time?
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Sara McLean
Color Expert, Designer and Blogger
Dunn-Edwards Paints

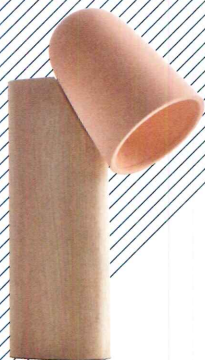
**300 NEW
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Dunn-Edwards® Paints Color Expert, Designer and Blogger, Sara McLean, curated 300 new colors for the *Then, Now & Forever™* collection, which features 142 historically accurate colors of the American West and 158 colors trending today. See the 300 new colors and get a free color sample at dunnedwards.com/300.



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March 2015



The Sned table lamp by BoConcept and Storm Square
Tropical pillow by Sylvain Willenz for Hem represent a trend we've seen in furniture and lighting: the use of peach and green hues. Turn to page 31 for more.



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PHOTO BY HOTZE EISMA (INTERIOR)

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Befitting our annual interior design issue, this month's product pages showcase the newest trends in furniture, accessories, textiles, and lighting. We also explore a contemporary apartment in Amsterdam, sit down with the industrial designer Lucia DeRespinis, creator of the iconic Dunkin' Donuts logo, and reveal a sneak peek at Dwell on Design Los Angeles in 2015.

50 Case Study

A pair of architects collaborate on a three-unit Seattle townhouse, relying on smart materials and wise choices to keep costs in check.

TEXT BY

Valerie Easton

PHOTOS BY

Grant Harder

60 Focus

Two Melbourne architects build a peaceful, Japanese-inspired home in the Australian bush.

TEXT BY

Dominic Bradley

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On New York's Fire Island, an aging beach house gets a bright new look.

TEXT BY

Arlene Hirst

76 My House

Interior designer Maca Huneus creates a high-design family retreat.

PHOTOS BY

Matthew Williams

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

120 Finishing Touch

A dramatic wood-clad suite tops a Canadian countryside hotel.

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DWELL MARCH 2015



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Interiors We Love

As we explore interior design, we hew to a steadfast editorial premise: “Modern” comes in a variety of guises. There are no “right” furnishings, there are only choices that accurately reflect the values of the homeowner. That assessment, and the ultimate menu of selections that support it, can be delivered only by someone who understands the needs, the desires, and—most importantly—the true lifestyle of the residents. This issue is devoted to that practice.

We know that smart interior design has a powerful influence on the livability of a space. This is clearly illustrated in our story about a beach house on Fire Island, New York (page 68). A couple purchased it thinking that they would tear it down and build anew, or, at the very least, undertake an extensive renovation. In the meantime, they hired designer Alexandra Angle to spruce up the space for the upcoming season, and became so enamored that they decided to stick with her colorful interior intervention.

Florence Deau represents an important progression in the role of interior designer: to harness the visual cacophony of the Web to deliver a nuanced perspective that is both current and respectful of history. We first came across her work through her popular blog, Flodeau, where she features the latest design news from around the world. Before the Internet, this type of information would be reserved for select industry insiders. Today anyone, anywhere, can follow along. She extrapolates that vision into a renovation of an idiosyncratic midcentury building in southwest France (page 86)—a masterful project that respects the architectural era of the structure while introducing compatible pieces created in the past few years.

Speaking of honoring the past, we have the pleasure of presenting a revitalized Saul Zaik house in Portland (page 102). Designer Jessica Helgerson rescued it from a series of less-than-reverent remodels by restoring the house with materials appropriate to Zaik's original design. She grouped antiques alongside modern classics and contemporary pieces, forging a space that feels like 2015—warm, inviting, and livable. The story is a tremendous example of modernism's reach.

Another delightful project is the subject of our cover story (page 76). Maca Huneus used her considerable design talents to deliver a California ski retreat that is at once simple and deeply expressive of what is most important to her: family, an appreciation of the outdoors, entertaining friends, and traveling the world. Warm, natural materials coalesce with flexible living spaces, culminating in a home that provides a rich backdrop for her four daughters' collective childhood.

Elsewhere in the issue we flip the script and check in with someone who has helped influence how we see design, from the home to the office to the national coffee chain down the block. At 87, Lucia DeRespinis is as motivated and industrious as ever, which makes her an invaluable resource and inspiration to younger generations of designers (page 42). Lastly, don't miss Tiffany Bowie and Joe Malboeuf's home in Seattle (page 50). The couple, both architects, created a clever three-unit infill project, sharing their interpretation of what modern living means: making use of an underutilized lot, building densely near public transit, designing clean interiors with striking finishes, and embracing community.

As always, our hope is that in the pages that follow, there will be a story that prompts a reconsideration of what a “modern” interior means. No matter the aesthetic choice, good design should serve both voiced and unexpressed needs, smoothing the world's disruptions and providing a backdrop that supports, inspires, and protects.

Amanda Dameron, Editor-in-Chief

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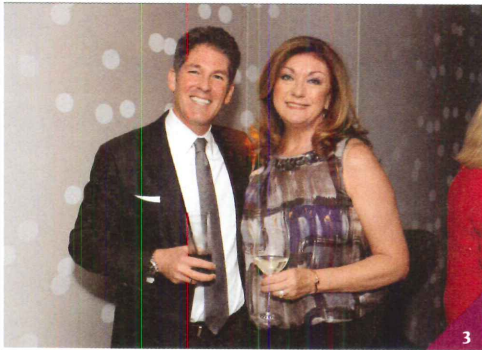


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VIP Event at AKA Central Park

In October, Dwell and AKA welcomed Dwell on Design New York VIPs to an exclusive evening event at the AKA Central Park property during Dwell Design Week. High-caliber influencers had the opportunity to take an insider's look at the city's most highly sought-after luxury long-term hotel property, with amenities tailored to meet every guest's desires in an environment suited for the modern traveler. Guests in attendance included Dwell President and CEO Michela O'Connor Abrams, Dwell Editor-in-Chief Amanda Dameron, AKA President Larry Korman, architect Matthew Bremer, interior designer Ghislaine Viñas, Executive Vice President of Volvo Cars US Bodil Eriksson, and artist Eric Bronnin.

1 The AKA Central Park property.

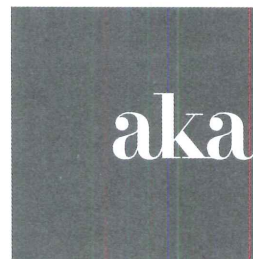
2 Guests tour the immaculate penthouse suite.

3 (L-R) President and CEO of Dwell Media Michela O'Connor Abrams and President of AKA Larry Korman.

4 (L-R) Hank White, Executive Director at Architecture for Humanity Eric Cesal, and Development Manager at Architecture for Humanity Libby Hart.

5 (L-R) Architect Matthew Bremer and Interior Designer Ghislaine Viñas.

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Feedback

What a bing-bang-bazoozle your Buyer's Sourcebook: Essentials for Every Room is (Winter 2014)! I liked the pages that listed each designer's faves. The City Guides are hot and handy, and all of the products looked super dazzling on the page (above). Good one, Dwell!
Regina Morin
San Diego, California

We subscribe to Dwell and saw Dan Pacek and John Roynon's home spotlighted in "Jersey Fresh" (Modern World, November 2014). We really enjoyed reading about what they did with their Arts and Crafts house. The photos showed great ideas and beautiful results. We wanted to compliment them on creatively blending the outside style with a complete contrast inside. Congratulations on a masterful design.
Jeffrey Gordon and Stuart Goldsmith
Fort Lee, New Jersey

Thank you for all the lovely images you post to Facebook. There are so many great ideas we aim to incorporate into our home in Australia. The architects in the family and several friends now all regularly check in on Dwell.
Damien Bourke
Posted to Facebook

We built a modern home over 30 years ago. It wasn't feasible at that time to do solar or other sustainable features, like water recycling. I am now revisiting these ideas. I think water conservation should be as important as solar is in our homes.

Marta Stang
Pacific Palisades, California

Dwell is hands down the best architectural style page on Facebook. EVER. Forward-thinking and relevant, combining beauty with utility. This page has it all.

Donovan Oxford
Posted to Facebook

I don't have to have a mansion or millions of dollars to get value from Dwell. I love the small space and office sections. It is my idea board; it's inspiring and shows me new things. I love reading about the visions behind things. I love seeing all the furniture and cool little items I could purchase. The architect and designer features are eye-opening as well.

Erin Schmidt
Sent via email

Correction: A blurb in the table of contents to our December/January 2015 issue referred incorrectly to Tim Wright as Frank Lloyd Wright's son. The younger Wright is the famous architect's grandson.



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@hidealchemist:

This is going on the vision board. @dwell: A modern #Austin home that sits among the trees (above): <http://bit.ly/1vUu2pl>.

@captainyen:

Just discovered @dwell mag.



@parallaxinfo: Reading @dwell and have sneaking suspicion that the best small space solution is to stop buying too much stuff.

@LiveDerekChu: Always a source of inspiration, @dwell magazine.

@DCJenniferC:

@dwell, Narrow houses, skinny jeans, and skinny lattes: love 'em but oh the claustrophobia.

@bpsookie: Well, @dwell magazine is awesome.

@quilty_david: I would loooove for @dwell to do an issue on affordable prefab, not these \$500k houses—before you buy the land.

@christinecipri: They had me at the title, but this is a wonderfully practical piece, "How to Buy a Shipping Container," via @dwell.

Contributors

March 2015



Margot Dougherty

To cover the F-5 Residence by Sean Lockyer ("Indian Summer," p. 94), Margot Dougherty drove from Los Angeles to Indian Wells, California. "Midcentury Palm Springs and the surrounding area was a conflation of iconic hipness," she says. "It's fun to see that moment reconsidered as it is in Lockyer's design—a cool nod to the past with up-to-date elements making it a livable getaway."



Valerie Easton

A resident of Whidbey Island and Seattle, Valerie Easton writes about gardens and homes for the Sunday magazine of the *Seattle Times*. She reported the story about a town house in Capitol Hill (Case Study, p. 50). "Architects Tiffany Bowie and Joe Malboeuf started out building an infill project and in the end created a community of enthusiasts who love where they live," she says.



Stephen Heyman

After interviewing Florence Deau ("Royan Treatment," p. 86), Stephen Heyman was whisked around Royan, France, on a tour by the designer. "We saw midcentury buildings, including a Jean Prouvé prefab house and the city's undulating central market, which looks like something out of *The Jetsons*," says Heyman, who was formerly the features editor for *T: The New York Times Style Magazine*.



Rafael Soldi

Born and raised in Lima, Peru, photographer Rafael Soldi is based in Seattle. Tiffany Bowie and Joe Malboeuf's residence (Case Study, p. 50) is less than a block from his home. "I watched it go up," he says. "When I was asked to photograph a home in Seattle, I never expected it to be that one! Spending the day with Joe, Tiffany, and their daughter was a lot of fun, and the commute was all of one minute."



Simon Upton

London-based photographer Simon Upton traveled to France to shoot an apartment renovation by Florence Deau ("Royan Treatment," p. 86). "The building is a great example of the modernist architecture in Royan, and Florence's design has embraced and enhanced that," Upton says. "We had low winter silvery light, which seemed to suit the place, rather than the sunny warmth associated with resort towns."



Noah Webb

At home in the ocean and cycling the streets of Southern California, Noah Webb loves to travel and see new people and places. "Photographing the modern desert home in Indian Wells ("Indian Summer," p. 94) was an inspiration itself," he says. "The home was designed around the spectacular view of the mountains above the desert—a perfect California backdrop and a thrill to capture." □

SPOTLIGHT

@skidmoreowingsmerrill on Instagram

One of our favorite Instagram accounts belongs to Skidmore, Owings & Merrill. Established in 1936, the firm undertakes architecture, urban planning, and engineering projects, many of which are documented here, like the King Abdullah Financial District Conference Center in Riyadh, Saudi Arabia (above).



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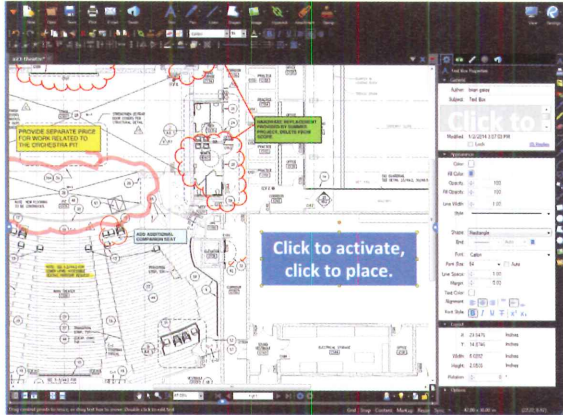
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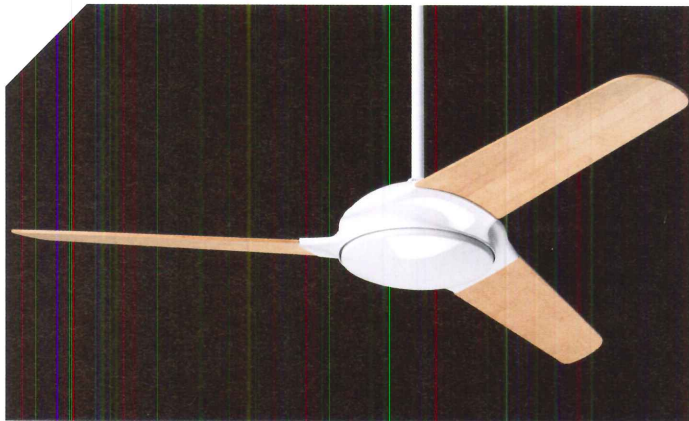


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by Applicata
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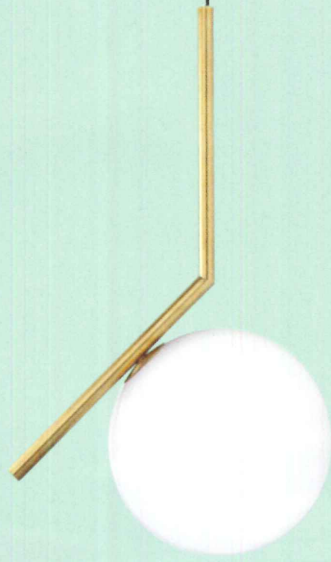
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by Delfonics
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Modern World



PHOTO BY PHILIPP KREIDL

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Terunobu Fujimori's Storkhouse in Raiding, Austria, gets the spotlight in Taschen's recently published tome *Cabins*. The Japanese architect is known for cladding exteriors with charred cedar, but in this vacation retreat he adorns the wall surrounding an interior fireplace with an arresting composition of scorched wood strips. taschen.com

Peachy Green

From upholstery to finishes, designers have been playing with two colors that forecast the verdant spring season ahead.

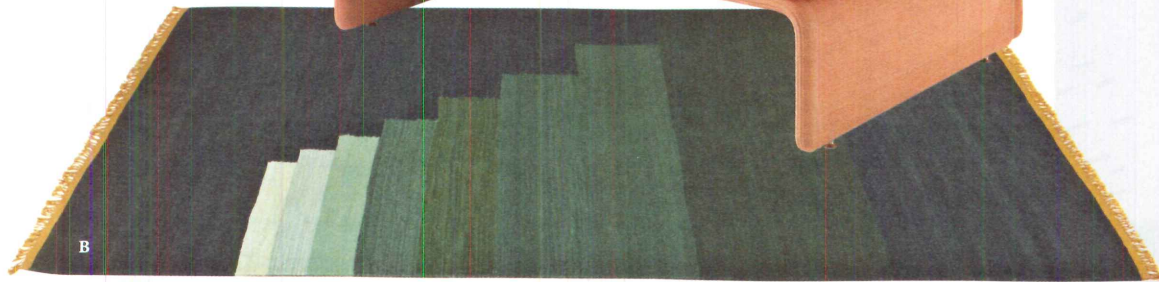


A

String Theory

Twisted cord appears in lighting and furniture pieces.

Our editors are spotting a new treatment for cord and string at design fairs around the world: three-dimensional weaving. Zanotta's Twist bar stool, B&B Italia's Reel ottoman, and Missoni Home's Cordula nesting tables demonstrate this effect, but Julie Lansom's Sputnik light shades (\$680, below) are standouts. She weaves different hues of cotton thread around a wood frame to fashion the intricate pieces. larcobaleno.com

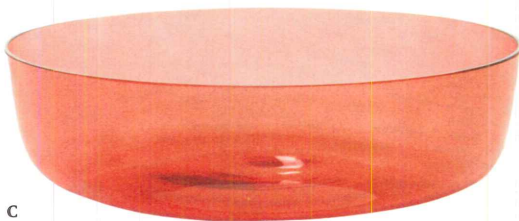


B

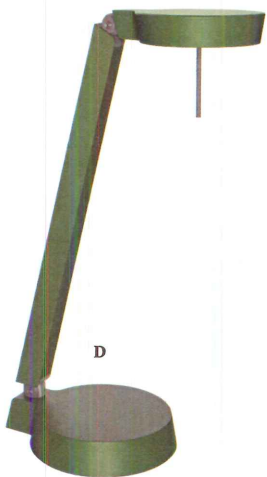
A Lagunitas by Toan Nguyen for Coalesse, from \$1,200 The seating unit, upholstered in terra-cotta Kvadrat fabric, features movable cushions to accommodate myriad working postures. coalesse.com

B Another rug by All the Way to Paris for &tradition, from \$289 An abstraction of staircases adorns the kilim rug, which is made from a wool-cotton blend and comes in three sizes and four colorways. andtradition.com

C Cup Collection bowl by Ichiro Iwasaki for Discipline, \$60 Treat it as a centerpiece, a catch-all for keys and loose change, or a decorative accent—the mouth-blown glass piece offers a multitude of uses. discipline.eu



C



D

D CKR Wo81rt task lamp by Wästberg, \$675 The dimmable LED bulbs in this table lamp emit a warm glow. Both the head and arm rotate to ensure your tasks will be sufficiently illuminated. Its aluminum body comes in green (shown), gray, and white. shophorne.com



E

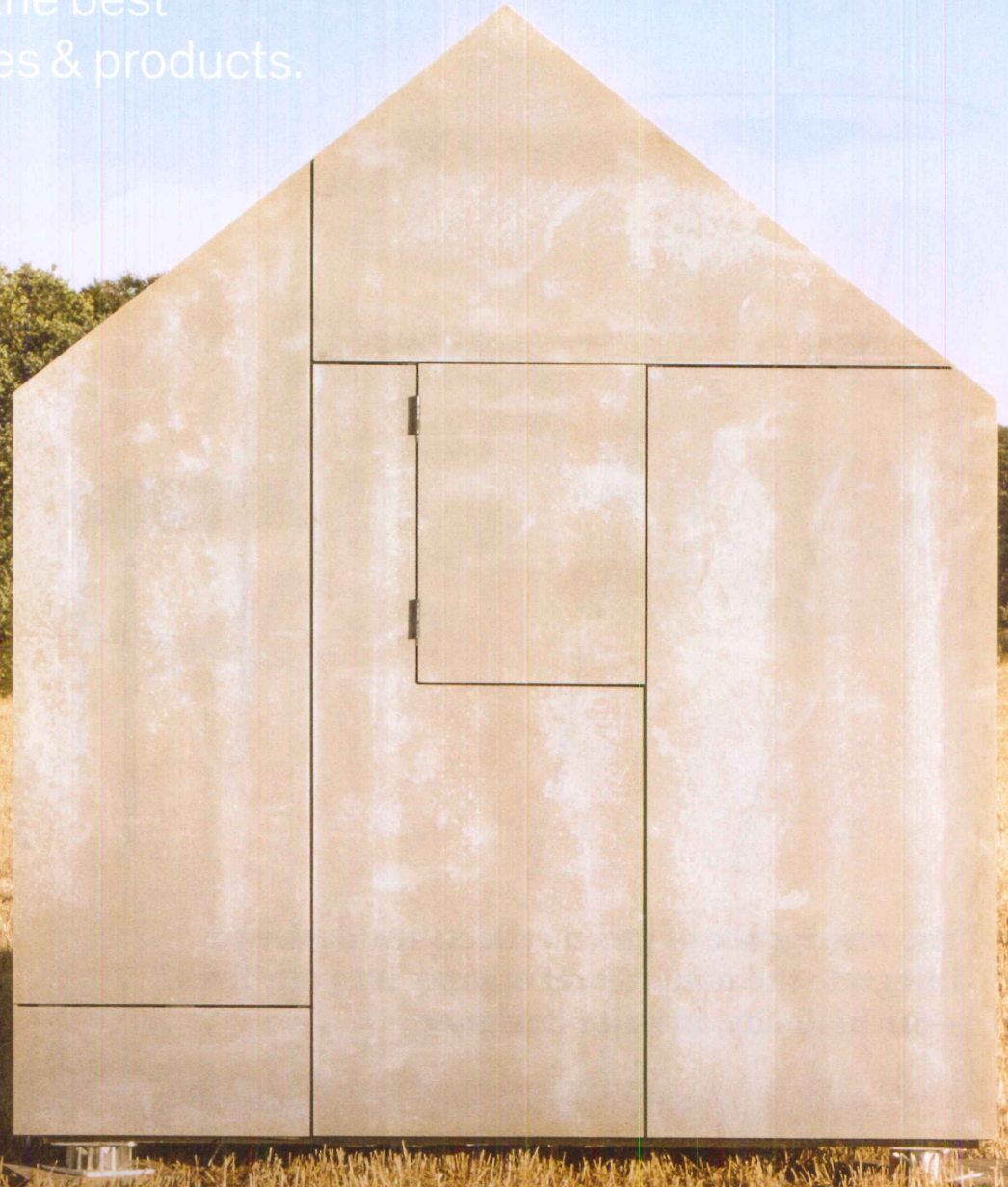
E Knox daybed by Polis Design for American Leather, \$4,050 Produced in Dallas, Texas, the midcentury-inspired piece has a solid-walnut platform and slatted back, stainless-steel legs, and a buttonless tufted-leather cushion in a shade called Haven Pesto. americanleather.com >

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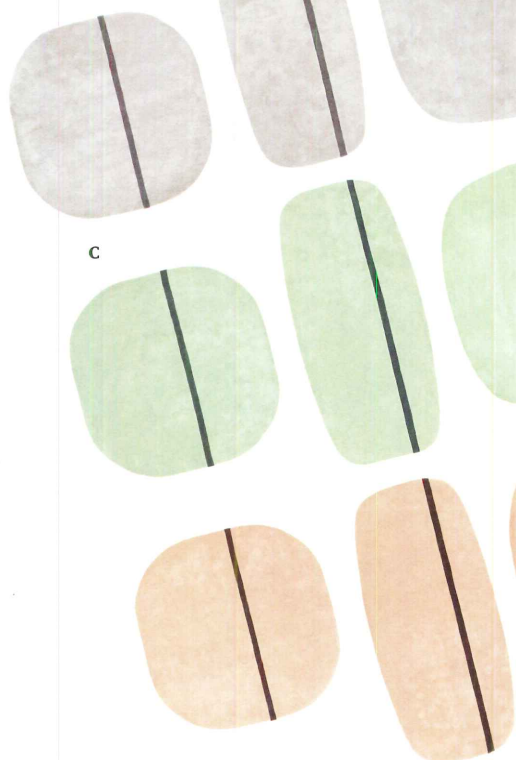
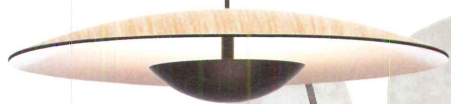


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A Tudor Low cupboard by Joost & Kiki for Moooi, \$5,150 An ash frame holds fabric panels printed with a botanic pattern reminiscent of Henri Rousseau's paintings. Available in blue, red, and green (shown). moooi.com



Leather Report

The material of the moment in seating is leather.

Saddle leather offers the warmth and tactility of a natural hide, but its more rigid structure holds up better than its softer cousins. We've spied designers deploying the material in mass-market furniture, like Blu Dot's Toro Lounge chair; in bespoke pieces, like Brooklyn maker Friends & Family's update of the classic Danish sling chair (\$3,200, below); and in high-end items, like Poltrona Frau's Nivola sofa (\$8,100, bottom). friendsfamily.com poltronafrua.com



B Ginger suspension lamp by Joan Gaspar for Marset, \$775–\$990 Layers of naturally peach-toned oak wood and paper compose the shade—inspired by drummer Ginger Baker—while a white interior reflects LED light. marset.com

C Oona carpets by Simon Legald for Normann Copenhagen, \$310–\$690 The handtufted New Zealand wool carpets are available in three sizes and three colors (all shown) and feature an accent stripe with a shorter pile height. normann-copenhagen.com

D Cosse sofa by Philippe Nigro for Ligne Roset, \$4,225 Curl up in this sofa and you'll be cozy as a pea in a pod—the English translation of the French word *cosse*. The exposed frame comes in natural or anthracite-stained beech. ligne-roset-usa.com

E TS table small by GamFratesi for Gubi, \$659 Marble tabletops have long been a furniture mainstay, but, in a twist, Danish-Italian designers GamFratesi used the exotic Verde Guatemala strain atop the glossy black base. gubi.dk

“The resurgence of green reflects the desire to integrate the natural and organic into our lives.”
—Suchi Reddy, interior designer





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COLOR: COTTONWOOD

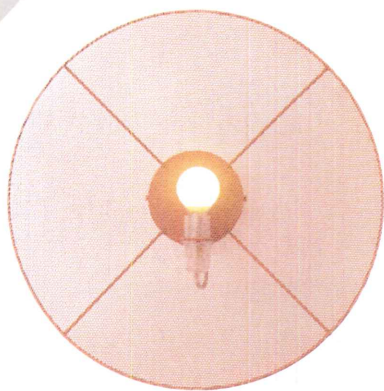
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Off the Wall

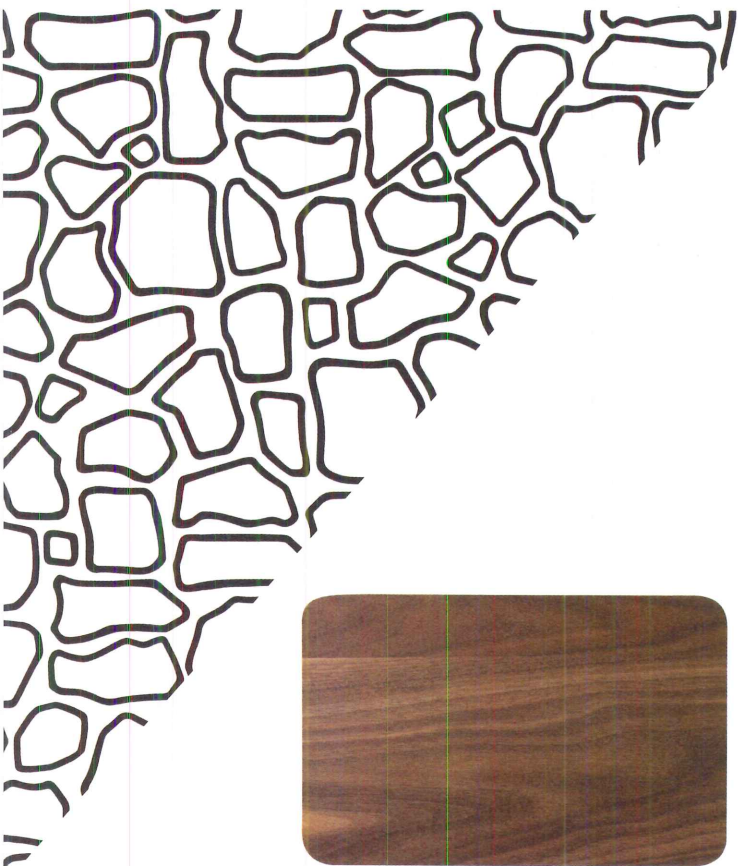
“Two years ago, wallpaper was a hard sell,” says Brian Paquette, a Seattle-based interior designer. “Now clients are embracing it more—it becomes like art in a room.” With that in mind, we paired four standouts with wall sconces, lighting that requires an architectural eye and more planning than floor and table lamps.



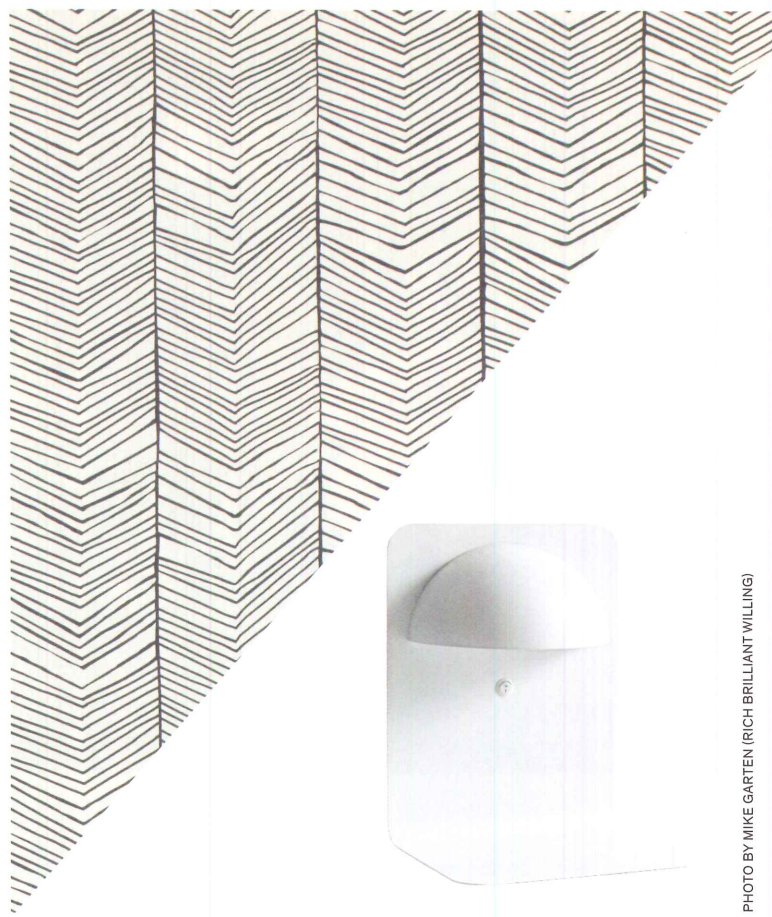
Aurora wallpaper by Calico, \$32 per square foot, and Grillo Large wall lamp by Petite Friture, \$235 Coupling the pink mesh sconce with Calico’s atmospherically inspired wallpaper lets the gradient of the Ray colorway shine through. calicowallpaper.com, petitefriture.com



Shattered Crackle wallpaper by Cuffhome, \$250 per roll, and Buddies sconces by Apparatus, \$1,150 each The two-toned brass pieces—in square, triangle, and circular shapes—add sculptural flair to a room and an earthy vibe when set against the low-VOC vinyl wallcovering. cuffhome.com, apparatusstudio.com



Mock Rock by Flavor Paper, from \$7 per square foot, and Radiant Sconce Plate Walnut by Rich Brilliant Willing, \$750 The walnut fixture warms up the graphic, monochromatic wallcovering; both are designed and fabricated in Brooklyn. flavorpaper.com, richbrilliantwilling.com



Herringbone wallpaper by Ferm Living, \$126 per roll, and Copenhagen wall lamp by BoConcept, \$339 Two classics—the herringbone pattern and the trusty sconce—receive updates: an irregular motif for the paper and a USB outlet plus a handy shelf for the light piece. fermlivingshop.com, boconcept.com >

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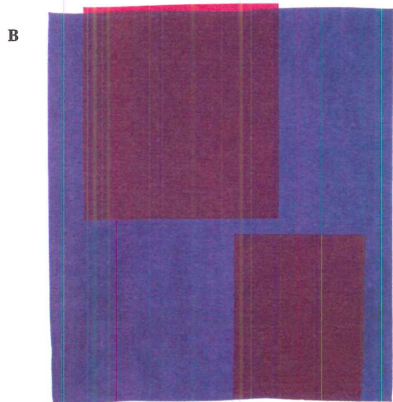
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Fiber Ones

Blankets, pillows, poufs, and napkins lend a touch of tactility to rooms begging for warmth in the winter months.



B Cloth napkins by Kate Shepherd for wer2, \$148 per 10-piece set Each of the 100-percent cotton napkins in the set features a unique Albers-esque color composition by Shepherd, a New York-based artist. wer2-studio.com

C Featherbottom rug by CB2, \$89–\$459 While the weave in this cotton dhurrie is flat, the vibrant, angular pattern certainly is not. At \$89 for a three-by-five-foot rug, it's an affordable way to add oomph to a room. cb2.com



E Round Swirl pouf by West Elm, \$200 Use it as an occasional table or seating—the do-it-all pouf is an essential item for small spaces. Handstitched stripes adorn the 26-inch-wide, wool-and-canvas piece. westelm.com >



A Linen Check pillows by Waggo, \$68 each. A well-positioned pillow can enliven a tired couch. These 18-by-18-inch options are covered in a linen-blend fabric and are made in the USA. waggo.com



Vanity Affair

Dressing tables make a comeback.

Once a symbol of glamour and luxury, the vanity fell into obscurity after the mid-20th century. Today's designers are reviving the style en masse, like Bethan Gray with her marble-topped Genevieve table for John Lewis and Florian Schmid with his Carla, Carlo design for Zeitraum. Inspired by a Queen Anne-style piece, Douglas and Bec's solid-ash Dressing table (\$2,286, below) features brass pulls and feet, a mirror, and a jewelry tray concealed in one of its drawers. shop.douglasandbec.com



D Staccato throw by Company C, \$160 Woven in India from 100 percent silk, the 50-by-70-inch throw is your secret weapon against drafty rooms. companyc.com



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Tech Crunch

Interior designer Wendy Raizin shares her top tips for raising your home's intelligence quotient.

When it comes to smart tech systems and automation, today's home can provide more intel and convenience than ever before. Monitor it from 1,000 miles away? Check. Raise and lower blinds without getting out of bed? Naturally. Create wireless surround sound controlled from a phone? Your ears won't know what hit 'em.

"Tech products come in a huge range of

options, from very elaborate systems to simple additions one could purchase at Lowe's, Home Depot, or the Apple Store for under \$500," says Wendy Raizin, a Florida-based interior designer whose clients request the latest gear for their homes.

"First, determine a technology budget, then pick the most important features to have," she advises. "Many want a fully

integrated, ultra-high-tech home, but the cost for that can be in the six-figures." Be aware that some items also require an audiovisual expert or engineer to install.

If you'd rather spend your hard-earned greenbacks on gadgets rather than tech support, Raizin shares seven of her favorite products and systems that can be set up in mere minutes or over a weekend.



"Smartphone-operated door locks from companies like August and Kwikset are great," Raizin says. "No more leaving a spare key under the mat, and if your hands are full, the device recognizes your phone and unlocks the door for you." august.com kwikset.com

"The entry fee for the Lowe's Iris home technology management system is under \$200 for a starter kit, and it's easy to add to it. Iris allows security system management, door locking, and light on-off control all from a mobile device." lowes.com

"Dropcam, now owned by Nest, is a video monitoring and security camera system. It can send alerts and records to the cloud, allowing you to view footage remotely." dropcam.com

"A Sonos home audio setup can be as simple or elaborate as the user chooses. A separate box controls up to 32 different sound zones within the home. They can play different music, or sections can be grouped together when necessary." sonos.com

"If the kitchen is where most time is spent, consider a smart appliance, like Samsung's refrigerators with Wi-Fi. For a smaller commitment, a smart thermometer, like Williams-Sonoma's, can monitor cooking progress and send alerts directly to a smartphone." samsung.com williams-sonoma.com □



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Lucia DeRespinis

The industrial designer and Pratt Institute graduate teaches at her alma mater, instilling midcentury rigor in the creators of tomorrow.

TEXT BY
Kelsey Keith
PORTRAIT BY
Kyoko Hamada

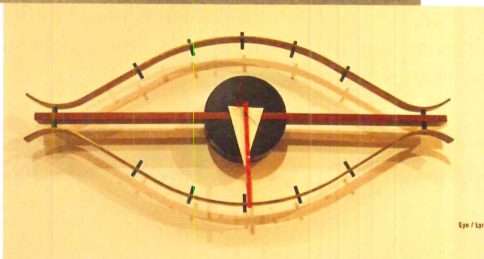
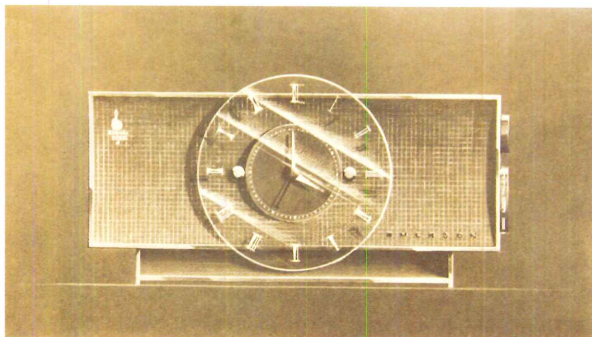


Three times a week, the 87-year-old designer Lucia DeRespinis leaves her Manhattan apartment—a sixth-floor enclave in a 1965 glass-and-concrete complex designed by I.M. Pei—and treks to the Pratt Institute in Clinton Hill, Brooklyn. There she teaches a trifecta of courses each semester at the arts and design university where, in 1952, she was among the first students to complete a newly inaugurated bachelor's degree in industrial design.

DeRespinis stresses how important the foundation of her Pratt education has been to her wide-ranging career. "It made me aware of what three-dimensional design is about: the various axes and how they juxtapose each other and how you can use that as a language when you design. That

Lucia DeRespinis has worked at almost every scale in her six-decade career, including small appliances for Emerson Radio in 1953 (below left) and the 1957 Eye Clock for George Nelson (bottom left). While in Nelson's office, she spent six weeks in the Soviet Union

for the American National Exhibition of 1959, alongside other midcentury luminaries like Charles and Ray Eames and Buckminster Fuller. DeRespinis's interiors for the show's model apartment were part of a three-dimensional, multilevel platform (below).



was Rowena Reed Kostellow's basis for her 3-D courses at Pratt," she says, referencing the legendary design educator and cofounder of the school's I.D. department. "It's the one thing we teach that no other industrial design course teaches in the country." In addition to picking up Reed Kostellow's mantle, DeRespinis teaches furniture design and graduate tabletop design—a trail blazed by Eva Zeisel, who shifted Pratt's ceramics program from craft to industrial design in the early 1940s.

After finishing school as one of six women in a class of 106 men, including Charles Pollock and Louis DeRespinis, whom she'd later marry, DeRespinis began working on small appliances at Emerson Radio for fellow Pratt alum Monte Levin. Later, she spent eight years designing "everything from rugs and tableware to trade shows, graphics, and interiors" at George Nelson Associates, including an Abbott Laboratories exhibition on nerve growth factor at the 1962 Seattle World's

Fair and the Glass Pavilion apartment in the landmark American National Exhibition in Moscow. As was customary in this era, credit for individual furniture pieces produced by the Nelson office was given solely to George Nelson—a practice that's been reconsidered by license holders in recent years. Vitra now credits DeRespinis for the Eye and Spindle clocks, two recognizable designs originally produced by the Howard Miller Clock Company under Nelson's and Irving Harper's names.

Later, DeRespinis expanded her portfolio by freelancing with the advertising agency Sandgren & Murtha, where, in 1975, she created the now iconic orange-and-pink Dunkin' Donuts branding. She also served as a designer for companies producing ceramics and tableware, including flatware for the airline industry. DeRespinis's ahead-of-its-time, verging-on-postmodern lighting for Nessen Lighting (1960), raised-relief tile for Pomona Tile Manufacturing Company

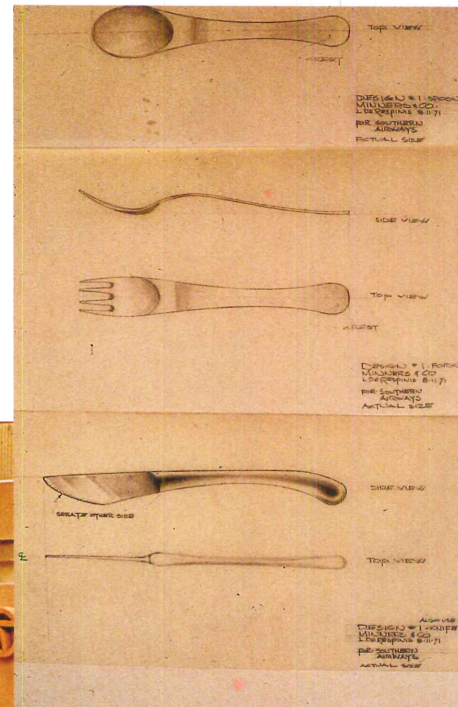
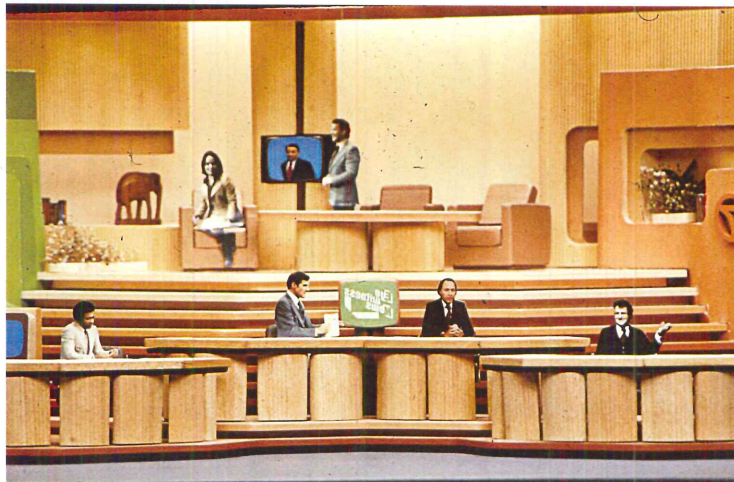
(1961), and MLE Award for *Mademoiselle* magazine (1973) further testify to her range. "I developed a way of analyzing and mapping the problem," she says about ping-ponging between disciplines. "I take a familiar figure, then use abstraction to develop a way of looking at the figure other than how you're used to."

Standing in her living room—which is furnished with her own Nessen lighting, an Edward Wormley tile-topped table of her husband's design, a 3-D model from her Pratt days, and a lifetime of artifacts collected on travels around the world—DeRespinis is indefatigable, vowing to keep teaching until the last possible moment. "I think it's important to train the muscles of your eye and your brain to understand nonobjective vocabulary," she says of her course syllabi. "How do you understand what is good and what isn't? How are you then able to create your own work? Because you studied this vocabulary, and now you have a way of understanding." □

"Think strictly in abstraction about form and line and plane. You may never end up with anything, but it changes the way you think."
—Lucia DeRespinis, designer

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Nessen Lighting produced a series of five DeRespinis lamps in 1960 (above). For the agency Sandgren & Murtha in 1975, she came up with a supergraphic logo for Dunkin' Donuts (above right). Other work includes set design, in 1978 for New York City's local WABC-TV Eyewitness News (right), and flatware for TWA and American Airlines in the 1980s (far right).



TEXT BY
Anna Lambert
PHOTOS BY
Hotze Eisma

PROJECT
Nederhof Residence
DESIGNER
Frank Nederhof
LOCATION
Amsterdam, The Netherlands

In the main living area of Frank Nederhof's renovated Amsterdam flat, a geometric sculpture by Antonino Sciortino hangs above an Erik Kuster sofa. The coffee tables are made from fossilized wood so heavy that each one requires two people to lift it.

Double Dutch

An Amsterdam real estate developer accustomed to flipping properties renovates—and promptly falls in love with—a live-work space to call his own.

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Nederhof and his son Scott sit at a Tulip table by Eero Saarinen for Knoll in the flexible office area (left). The chairs are by Friso Kramer for Ahrend, and the Corona pendant light is from Established & Sons. Nederhof purchased the vintage teak dresser from

an online secondhand store (above). On it stand fertility statues and a miniature sculpture by Antonino Sciortino. The steel-framed glass doors fold back into the wall, and the space is oriented so clients can enter the office without traipsing through the entire flat.

When Frank Nederhof, a property developer and former real estate agent, discovered a fixer-upper for sale near Amsterdam's Vondelpark, his professional instincts told him it was an opportunity too good to pass up. "As a refurbishment project, it couldn't have been better," he says. The house, which dates from the 1880s, hadn't been renovated since the 1970s, and its last owner, an elderly woman, had lived there for three decades.

The edifice featured high ceilings and a footprint three feet wider than most late-19th-century houses. Nederhof decided to gut the outmoded structure and divide the property into a few apartments to sell and rent, plus a live-work space for himself.

"The area's fantastic and close to the heart of things," he says. "Plus, my ground-floor apartment has a large private garden—something that's pretty rare to find in central Amsterdam."

He reconfigured the floor plan of the 1,350-square-foot space and added glass doors to separate his office from his living area. "As a real estate agent, I'm always aware that eventually homes will have to sell," he says. "So I was careful to ensure that the office has access to both the hallway and the bathroom, meaning it's a very versatile space. I use it for work, but it could be used as another bedroom."

Nederhof added a steel beam to the main room, which encompasses a living

area, dining space, and kitchen. The beam's distressed finish adds textural contrast to the room and supports an 11-foot-tall, 60-foot-long rear extension that projects into the garden.

"I used ultracontemporary materials," Nederhof says, "rather than taking the traditional wood-and-windows approach." Steel-framed glass doors divide the space while providing views onto the back garden. His approach to interior lighting is equally considered: LED lights surround the perimeter of the dropped ceiling in the open-plan living, dining, and kitchen area, while mirrored glass bounces light around the narrow master bedroom, making the space appear larger.

A vintage Danish dining table in palisander wood by Arne Vodder is paired with chairs by Niels Møller (near right). The living room, dining room, and kitchen are arranged in a 60-foot-long enfilade (below). The pendant light above the table is Nemo by Franco Albini for Cassina. A grouping of succulents and *Monstera deliciosa* plants act as a natural room divider. The sleek, white kitchen is by Bulthaup (far right).



“I used ultracontemporary materials rather than taking the traditional wood-and-windows approach.”
—Frank Nederhof, designer and resident



Furnishings are deliberately neutral to keep the focus on the streamlined architecture as well as on Nederhof's contemporary art collection, particularly metal works by Antonino Sciortino like the one hanging above the living room sofa. "The pieces of steel just slot together, yet it looks totally three-dimensional. It's hard to find art that works with large pieces of furniture, but this is perfect." Reinforcing the gallery motif, Nederhof chose Bulthaup kitchen cabinetry for its floating effect.

Though happily ensconced in his abode, Nederhof isn't content to rest idly. He recently purchased a 1930s garage down the street to transform into more apartments—further adding to his new neighborhood's design capital. □

Dwell on Design Los Angeles

Our flagship event celebrates ten years with a focus on universal design, resiliency, energy, and technology.

Dwell on Design has grown exponentially from its humble beginnings in San Francisco in 2005. One decade and several cities and venues later, the largest design show in the United States, drawing more than 31,000 visitors annually, takes over the South Hall of the Los Angeles Convention Center. During the weekend of May 29–31, 2015, on a show floor encompassing 240,000 square feet, Dwell will host architecture, design, landscape, and building industry leaders for three days of discussions centering on four key concepts influencing the way we live in the modern world.



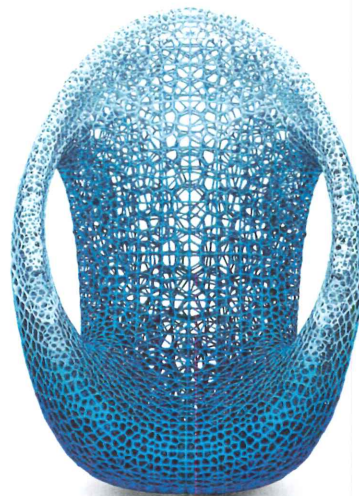
Design for Humankind

Good design, quite simply, is for everyone. We'll explore this notion onstage with architect Barbara Bestor; joining her will be John Dutton, the author of *New American Urbanism: Re-forming the Suburban Metropolis*. The pair are pursuing a future of senior housing that is "much hipper, creative, connected, and modern, both a shared place of social gathering and unabashedly part of larger neighborhoods and an urban infrastructure," explains Dutton, who will also discuss his concept for "regreening" L.A. freeways (above). "It's a hypothetical prototype for rethinking how we can build in our future cities."



Smart Tech

Technology is integral to our daily lives, but is it accessible for all? We'll tackle this question and consider the most recent innovations in connected home systems, the shifting design process in the digital age, the future of mobility, and 3-D printing. Architect Alvin Huang will be on hand to contemplate how the latter is shaping the way we approach architecture, building, and design. "3-D printing is having a profound effect on the design industry," says Huang, who designed the half-scale prototype Durotaxis chair (below), printed using a Stratasys machine. "At the moment, the focus is on rapid prototyping, but the shift toward rapid manufacturing is imminent. It has the potential to revolutionize our industry."



Resiliency

Architects and designers have the power to influence positive change through unfavorable, even extremely difficult, circumstances. At the show, we'll share stories of people affected by disaster, and highlight successful design strategies that are improving lives. We've also challenged top architecture and design schools to confront issues of resiliency in Los Angeles—including drought—through their work that will be exhibited on the show floor.

Energy 360

There is no better time to examine our natural resources and renewable energies. Architects and city planners will weigh in on solar, wind, and water at the show, including landscape architect Mia Lehrer, who conceptualized the Los Angeles River Revitalization Plan (above). "Recalibrating urban riparian corridors such as the Los Angeles River provides an opportunity to reconnect our built and natural systems together in a way that rebuilds our urban areas into livable places," Lehrer says. □

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HOME



TEXT BY
Valerie Easton
PHOTOS BY
Rafael Soldi

PROJECT
18th Avenue City Homes
ARCHITECT
Malboeuf Bowie Architecture,
mb-architecture.com
LOCATION
Seattle, Washington

Architects Tiffany Bowie and Joe Malboeuf's Capitol Hill, Seattle, infill project was completed for \$189 per square foot. Its street-facing facade is clad in prefinished siding from Taylor Metals, and cedar shaped and cut with CNC technology. The couple was inspired by the porthole windows of the Maritime Hotel in New York City, one of their favorite buildings. >

Capitol Gains

Two Seattle architects design and build a dynamic multifamily structure on a formerly vacant lot.

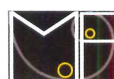
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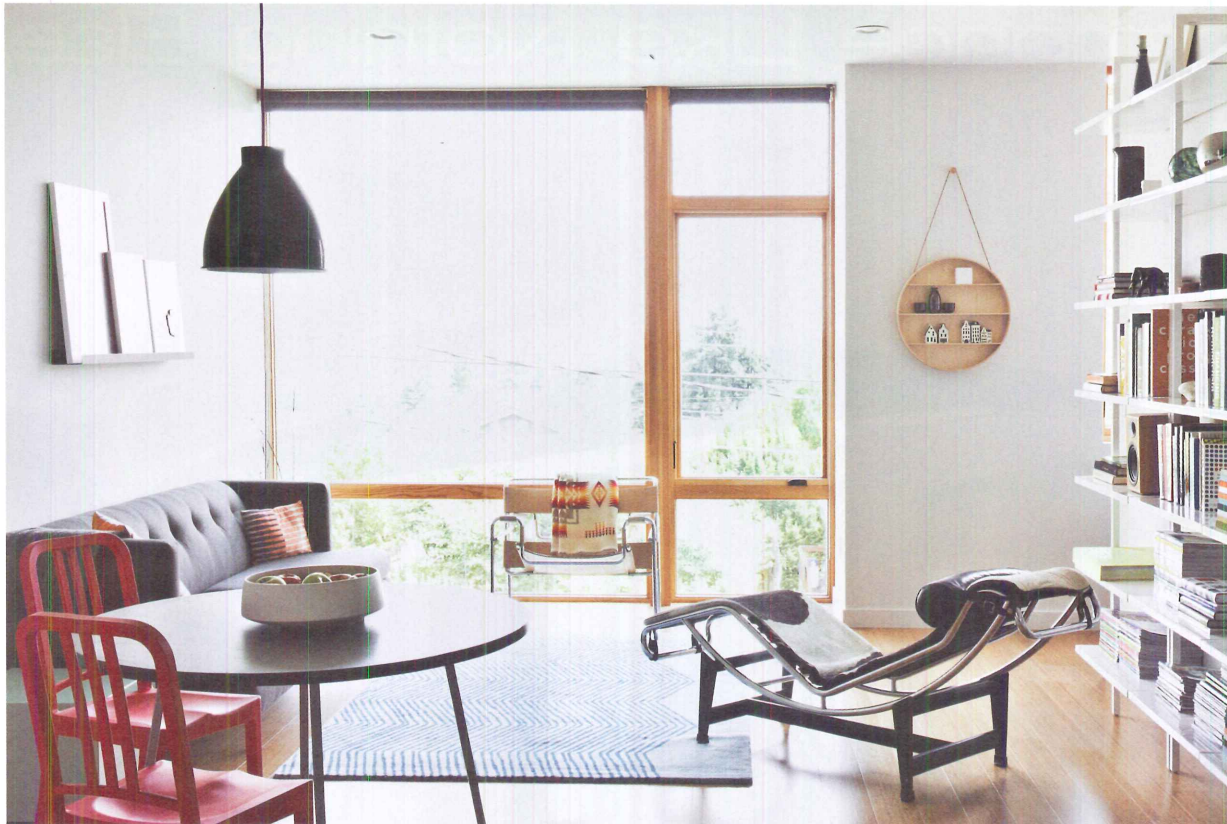
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Stroll down a number of streets in Capitol Hill, one of Seattle's most popular enclaves, and you'll encounter restaurants, cafes, shops, galleries, and myriad public transit offerings. In 2008, architects Tiffany Bowie and Joe Malboeuf purchased a 28-foot-wide vacant lot on one of the vibrant neighborhood's quieter residential streets for their future abode. "We have always been interested in creating multifamily housing that is both livable and affordable," says Bowie, who was the primary architect and builder of the three-unit project. "When Joe and I met in school, a lot of focus was on creating or reviving urban density. Urban infill also has the advantage of being more environmentally conscious in that you are providing density in areas that are already serviced by the city's infrastructure and close to amenities, which reduce the need for a car. When we found this lot, we thought it would be a perfect site."

It was an economically precarious time, so Bowie and Malboeuf put the build on hold for a couple of years. During that period, a Seattle zoning change made it possible to build three units instead of two on the property. Increasing the project's size made >

Bowie and Malboeuf's unit occupies three levels facing the property's backyard. The living-dining room has a mix of vintage pieces—a Wassily

chair by Marcel Breuer and an LC4 chaise by Le Corbusier, Pierre Jeanneret, and Charlotte Perriand—alongside furniture from CB2.



Malboeuf stands at a Fisher & Paykel refrigerator in the kitchen (left). He and Bowie shopped around to find appliances that balance cost and performance: the dishwasher is Bosch, the gas cooktop is Dacor, and the oven is Fagor. Walnut veneer clads the cabinets, and the floors are bamboo.

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Artwork courtesy:
Cassie Buckhart, School of Interior Architecture

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case study

financing more feasible and profitability more likely. Bowie designed the project so that it was permitted as a single structure. "There is a certain economy of scale when you construct one building with multiple units in that you have one siding bid, one foundation bid, and so on," Bowie says. "That can save you money on the overall cost since it minimizes the number of subcontractors and construction phases. From a financing aspect, there was less risk to the bank since we were building two additional units to sell and cover the cost of construction for the entire project." The architects set a \$200-per-square-foot budget at the outset; it came in under that number at \$189 per square foot for design, build, and permitting costs.

Each of the three units is a slim 18 feet wide and is spread vertically across three stories. Malboeuf and Bowie's residence is in the rear, one unit faces the street, and there's a unit in between. "Incorporating volume and natural light into the interior was so important to us," says Bowie. The ceilings are nine feet on the second and third floors, and large windows usher daylight into the interiors—a prized commodity in a city >



The third-floor master bedroom boasts sweeping views of Seattle (below and right). Bowie designed the nightstand, which acts as a prime perch for a vintage lamp her

parents purchased in the Netherlands. Duravit's D-Code fixtures outfit the bathroom (above). The wall paint throughout the unit is Eider White by Sherwin-Williams.



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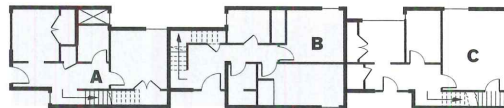
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Rex folding rocker chairs from Design Within Reach are paired with black galvanized-steel planters from Ikea on the building's roof deck.

known for its overcast skies. The windows have a low-e coating to reduce solar heat gain.

The structure achieved Built Green 4-Star certification verified by and administered through the Master Builders Association of King and Snohomish Counties. Bowie and Malboeuf pursued this rating rather than LEED's because it's more affordable, it's locally based, and it encourages designers to surpass minimum energy-efficiency codes. Integrated rain gardens, green roofs, and renewable bamboo flooring helped the design earn its green credentials. Careful material selection also helped Bowie and Malboeuf save on the bottom line. On the lower level, the architects simply polished, sealed, and heated the slab-on-grade concrete floors and substituted wood for the all-steel staircases they originally specified, reserving metal for the railings and some detailing. "Our value-engineered staircases turned out to be one of the best elements in each unit," says Malboeuf. They ordered some finishes from Design and Direct Source, in Portland, Oregon, and bought subway and floor tile from Statements >



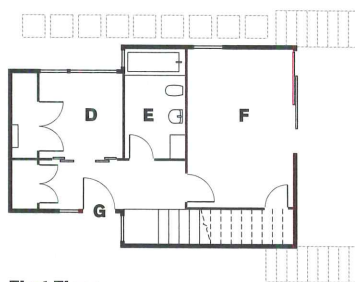
18th Avenue City Homes First Floor

The three units are situated vertically within the structure, each occupying a portion of each floor. All share similar floor plans to Bowie and Malboeuf's residence (below):

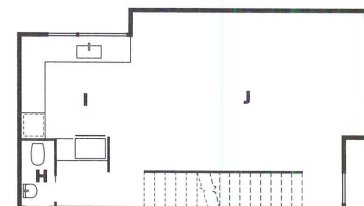
flexible space on the first floor, the main living area and kitchen on the second floor, and bedrooms on the third floor. The garage is located beneath the building.

Bowie-Malboeuf Residence Floor Plan

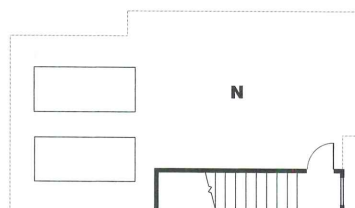
- A Unit A
- B Unit B
- C Bowie-Malboeuf Unit
- D Guest Room
- E Bathroom
- F Office
- G Entry
- H Half Bathroom
- I Kitchen
- J Living Room
- K Bedroom
- L Master Bathroom
- M Master Bedroom
- N Roof Deck



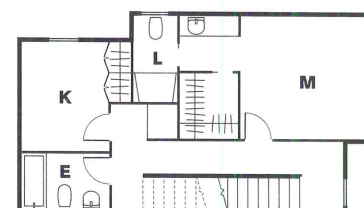
First Floor



Second Floor



Roof



Third Floor

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Tile, in Seattle. Local company Abodian fabricated the custom cabinetry.

"We chose materials that are durable as well as cost effective and splurged in a few areas where we could afford to," Malboeuf says. He and Bowie specified Carrara marble for backsplashes in the kitchens but opted for thin-cut white quartz for the counters. "You save a lot of money using countertops just two centimeters thick," Bowie says.

Despite budgetary and spatial constraints, the architects refused to compromise on character and infused the structure with a distinctive, modern sensibility. The exterior is clad in brick, wood, metal, and cement fiberboard, all prefinished. The fiberboard sheets are lapped to look like shingles, creating interest while saving labor costs. Few things required paint, which further reduced expenses and will keep long-term maintenance to a minimum.

The couple kept the rear unit as the office for Malboeuf Bowie Architecture and as their home, which they share with their daughter, Anouk. The front and center units sold as soon as they hit the market, in August 2013. Bowie and Malboeuf squeezed in three parking spots at the back of the property, earning a few more Built Green credits by using a permeable plastic grid for the surface rather than paving.

Bowie also points out how much they saved by creating the town houses themselves: Decision making was more timely and efficient. "There weren't any conflicts between the builder and designer," she says with a grin. □

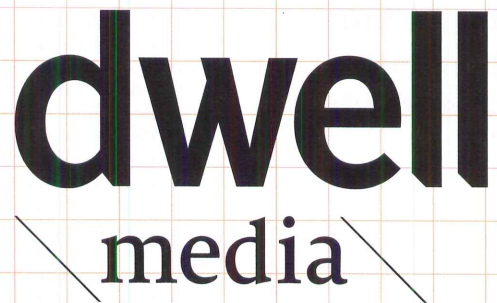


"We have always been interested in creating multifamily housing that is both livable and affordable." —Tiffany Bowie, architect



Prefinished cement fiberboard panels cover the rear facade (left). The architects installed concrete pavers on the north and east sides of the house with wooly thyme planted in between (above). Pricier materials, like the locally sourced cedar used for the garage doors (right), are applied judiciously.





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Shiver Me Timbers

A pair of married architects put their exacting taste to work on their own family getaway in the Australian bush.

In the living room, spare Scandinavian design takes center stage. Hans Wegner's Wishbone chairs surround an Essay dining table by Cecilie Manz for Fritz Hansen; a mostly wood palette is enhanced by slate-gray brick around the fireplace. The paper lanterns throughout the home are a mixture of classics by Isamu Noguchi alongside those picked up in Japan and France.

TEXT BY
Dominic Bradbury

PROJECT
Pirates Bay House
ARCHITECT
O'Connor + Houle,
oconnorandhoule.com
LOCATION
Mornington, Australia

Situated in a quiet grove of sculpted tea trees, the house that architects Annick Houle and Stephen O'Connor have created for themselves on Australia's Mornington Peninsula is completely at home in the natural world. Tea trees, a protected species, dot the property, into which the architects wove a single-story structure with an adjacent studio building. The private and escapist enclave is shared by Houle and O'Connor with their two children, Louis and Clara, and sits in complete contrast to the family's period Victorian house back in Melbourne.

"This house is really about getting back to basics," says Houle, a French Canadian by birth who grew up in Montreal. "It's about escaping the city and being in nature. So maximizing the connections between indoors and outdoors was very important to us."

The house is a five-minute walk from the ocean at Pirates Bay and a 20-minute walk from the nearest village. The Mornington Peninsula itself is a place of extraordinary natural beauty with a mesmerizing coastline, much of it within a national park.

"We had been looking for land to build a house in this area for years and just stumbled upon it," says Houle, who founded a practice with her Australian husband back in 1996, after meeting in the master of architecture program at Harvard University's Graduate School >



PHOTOS BY RICHARD POWERS



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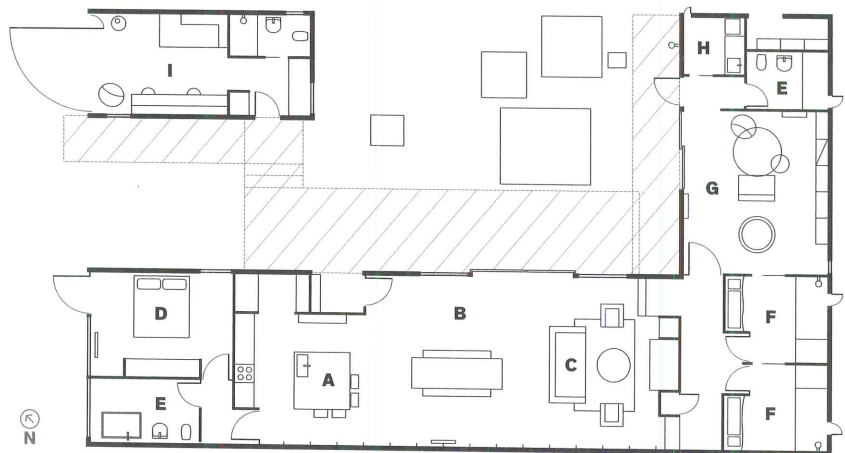


“[A Japanese influence] brings the calmness of the landscape right into the plan of the house.”
—Annick Houle, architect and resident

of Design. “We were so taken by it that we made an offer the same day.”

After they bought the land in 2009, Houle and O’Connor discovered that it had once belonged to the celebrated Australian painter Albert Tucker. Coincidentally, one of the practice’s best-known projects to date is a redevelopment of the Heide Museum of Modern Art, just outside Melbourne, which included the new Albert & Barbara Tucker Gallery. The family took the discovery as a positive omen.

Taking cues from Japanese design, the house was designed around a courtyard, explains Houle, who says, “It brings the calmness of the landscape right into the plan of the house.” The courtyard is bordered by a floating deck, sitting among the tea trees, which leads into the main body of the house. The L-shaped building has a master suite at one end and the children’s bedrooms >



**Pirates Bay House
 Floor Plan**

- A Kitchen
- B Dining Room
- C Sitting Room

- D Master Bedroom
- E Bathroom
- F Bedroom
- G Playroom
- H Shed
- I Studio

The almost-entirely tallow-wood kitchen is custom. Muuto pendant lights, bar stools by Alvar Aalto for Artek, a Vola faucet, and a ceiling fan by Beacon Lighting finish the room.



House Tour

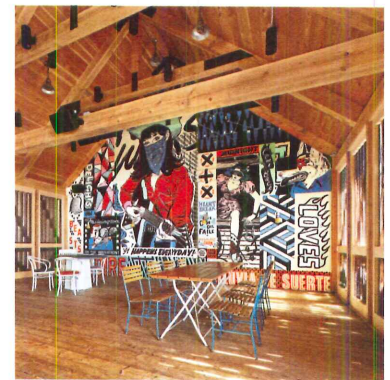
Midcentury Reborn in Portland

A 1950s home with a progressive indoor-outdoor layout was restored after a series of renovations marred its original design (page 90). See before-and-after views of the wood-clad house online. dwell.com/portland-renovation

Travel Report

Boutique Hotel in Canada

A jaunt to the Ontario countryside reveals a new hotel with a striking rooftop perch sporting a dramatic A-frame ceiling (page 116). To see more of the Drake Devonshire, converted from a renovated 1800s foundry, visit our site. dwell.com/ontario-hotel



Extended Slideshow

Eclectic Home on the Sea

Interior designer Florence Deau shares the secrets behind the 1950s-inspired pied-à-terre she remade in a modernist building in Royan, France (page 82). Head online for a full tour of the space, which Deau adorned with a lively mix of vintage and contemporary furnishings. dwell.com/french-apartment



Tips and Tricks

Building a Modern Interior

We dive into designer Suchi Reddy's Rolodex to glean her best resources for outfitting a modern abode (page 32). We also highlight a few of her recently completed apartments in New York City. dwell.com/suchi-reddy

PHOTOS BY GRANT HARDER (PORTLAND), NIKOLAS KOENIG (ONTARIO), SIMON UPTON (FRANCE), BALL AND ALBANESE (NEW YORK CITY)

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The courtyard deck (far left) is also made of tallowwood, a native eucalyptus. White mahogany—a dense timber that is termite resistant—clads the exterior. The sustainably sourced timbers are also fire resistant, a crucial feature in Australia in light of frequent drought and resulting forest fires. Räsymatto bedding by Marimekko in the studio (left and below) is complemented by a green Anglepoise lamp from Sydney boutique Planet Furniture. The wood stove is the Rondo model by Rais.

at the other. Between sits a central, open-plan living space that leads out onto a long terrace, partially sheltered by the overhanging roofline. In a separate pavilion, connected to the main house via a timber walkway, is the studio—used by visiting guests and as an office.

The central living space is a beautifully detailed wooden box, with large sliding-glass doors to one side—connecting to the terrace—and high clerestory windows. The laminated roof beams are exposed, while the horizontal beams of the timber wall paneling double as display shelving. O'Connor and Houle custom-designed many elements within this multipurpose space, including the kitchen and the fireplace wall. The chimney buttress is composed of a dark-gray Boral brick made out of concrete. The brick offers the perfect foil to all the timber, with a contrasting color and texture that is still in tune with the warm, earthy interiors.

The materials chosen for the house tie in with the rugged, rural setting and reinforce the organic quality of both site and building. “We wanted to follow the typology of the typical local Australian beach house,” Houle explains, “so we used lightweight construction clad with native timbers that are bush-fire resistant.” The structure is made with laminated Oregon beams, capped with zinc as they project out from the house to protect them from the salt air. >



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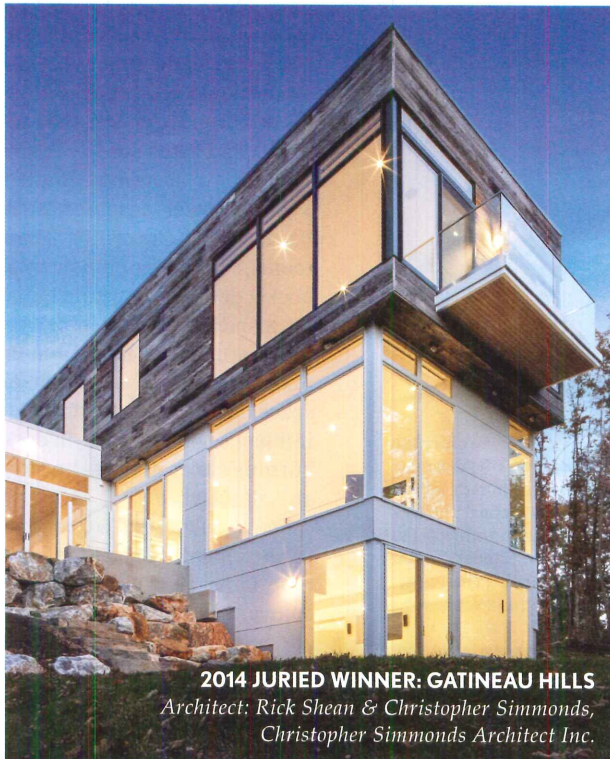
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Tallowwood, a native eucalyptus, was used for the decking and also for the internal flooring and wall paneling, including in the master bathroom. "It gives a tactile quality, as well as being visually pleasing," Houle says. The bathroom features an oversize sliding window, which retracts to offer a direct connection with the woodlands beyond. The purity of the timber-lined space is underscored by a bespoke ofuro tub.

Louis and Clara, ten-year-old twins, have a dedicated zone of their own, including a playroom complete with a Nanna Ditzel-designed rattan chair hanging from the ceiling. Their bedrooms, separated or united by a sliding pocket door, have custom bunk beds designed by their parents.

The studio, set apart from the rest of the house, is a haven in itself. The space has a pronounced Scandinavian influence, with its built-in desk, wood-burning stove, Alvar Aalto stools, and an Aalto daybed.

Yet, for Houle and O'Connor, Pirates Bay is primarily a place for family downtime, rather than working. The family enjoys swimming at the beach, fishing, and bush walking. This is the most peaceful of retreats, in which a simple but seductive palette of materials lends a sense of calm. It may only be one hour from Melbourne, but it feels a world away from everything. □



Houle designed the ofuro tub in the master bath (above) to mesh with the home's tallowwood wall paneling. The Ikea sink is outfitted with Vola faucets. In the master bedroom (left), the rocking chair is by Thonet and the bespoke rug is by Armadillo & Co. The couple's ten-year-old twins have connecting rooms next to a play space (above right) furnished with Aalto stools, a table from Artek, and a Nanna Ditzel rattan hanging chair purchased at Interstudio.

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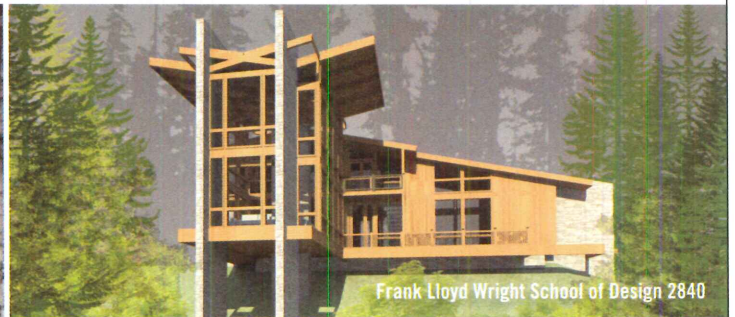


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TEXT BY
Arlene Hirst

PROJECT
Fire Island Beach House
INTERIOR DESIGNER
Alexandra Angle
alexandraangle.com
LOCATION
Fire Island, New York

A New Lease

An intervention from a clever interior designer spares an old beach house on Fire Island, New York, from demolition.



Alexandra Angle transformed a beachside cabin into a colorful retreat for a college friend and her family. The living area features a PPI30 Circle Chair by Hans Wegner and a Shaker wood stove by Antonio Citterio with Toan Nguyen for Wittus. A Tropicalia Cocoon hanging chair by Patricia Urquiola complements the fabric from Liberty that Angle used for the cushions on the built-in banquette.

PHOTOS BY LUCAS ALLEN/GMAIMAGES



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backstory

About five years ago, a young New York City couple—she's a real estate executive, he's a bond trader—decided that they wanted a beach house on Fire Island, a narrow spit of land off the southern coast of Long Island where he had spent his childhood summers. They found an architecturally undistinguished wooden cabin that was built sometime in the 1950s and whose greatest asset was its location high above the oceanfront. It measured only 1,400 square feet, which didn't seem adequate for a couple with two young sons. They bought it with the idea of making radical changes and, if necessary, tearing it down and replacing it.

It was a major project, but the couple didn't have to waste time finding someone they trusted to take it on. The wife had become good friends with Alexandra Angle at Wesleyan University in Connecticut, and they had remained close after graduation. Angle had gone on to become a successful interior designer, and the couple had happily hired her to design their homes in Manhattan and upstate New York. Asking her to transform their Fire Island home was a no-brainer.

The couple bought the house in February 2010. They asked Angle to make it livable for the summer so they could >

In the kitchen (right), Angle removed the cabinet doors and applied a coat of Poppy Red paint by Benjamin Moore, and put down a striped linoleum floor to brighten the space. A Single Octopus chandelier by Autoban hangs above a Four dining table by Ferruccio Laviani for Kartell and a set of side chairs by Harry Bertoia for Knoll (below). A Potence wall lamp by Jean Prouvé and a Dioscuri table lamp by Michele De Lucchi for Artemide illuminate the living area (below left), which includes a Wire Base Elliptical Table by Charles and Ray Eames.





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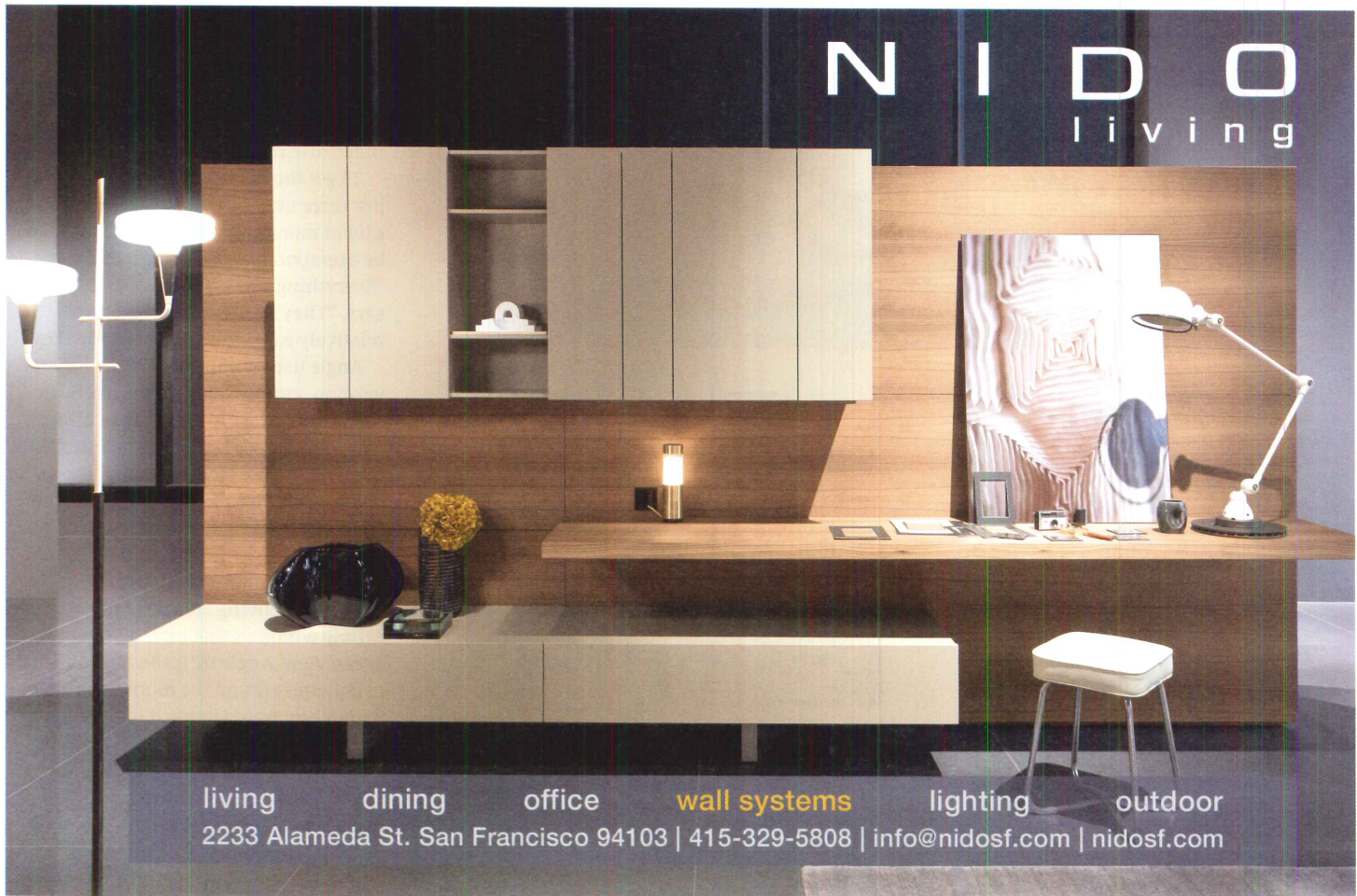
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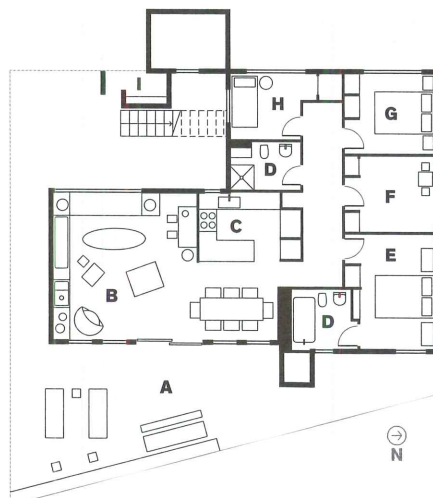
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The boys' playroom (above) is outfitted with a Uten.Silo wall organizer by Dorothee Becker for Vitra and a pair of May Day lamps by Konstantin Grcic for Flos that dangle from a set of Peace hooks by Louise Hederström for Maze. In the guest bathroom (above right), a set of Senegalese nesting baskets mirrors the yellow-and-white pattern on the linoleum floor.

Fire Island Beach House Floor Plan

- A Deck
- B Living-Dining Room
- C Kitchen
- D Bathroom
- E Master Bedroom
- F Playroom
- G Guest Room
- H Boys' Bedroom
- I Outdoor Shower

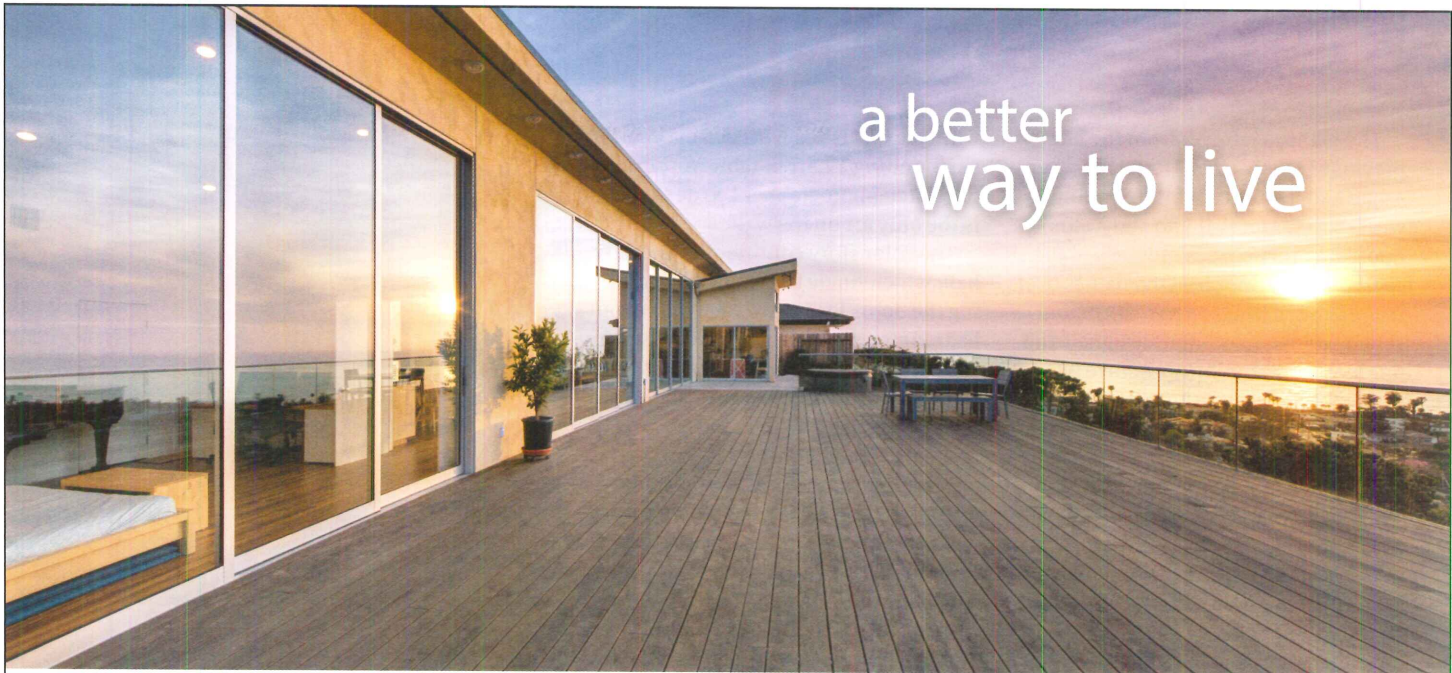


take advantage of the upcoming beach season, after which, they thought, they would take the next step: a complete renovation or a teardown. But the next step never came. The family was so delighted with Angle's transformations that they gave their old house an indefinite reprieve.

To get the house ready for summer in just three months—and to avoid spending a lot of money on what was supposed to be a temporary fix—proved a challenge. "Everything was just really basic," Angle says. "They wanted it really relaxed, relatively easy, and somewhat low-key."

Angle used color as her not-so-secret weapon, employing it strategically on her canvas of white walls and ceilings, employing a sunny-bright palette that turned the once-drab dwelling into a visual feast. Her inspiration came from the colorful *kāhili* feather standards that she saw on a visit to the Bernice Pauahi Bishop Museum in Honolulu.

The main living area has floor-to-ceiling windows that offer a sweeping ocean view. Angle refreshed the built-in banquettes around the room's perimeter with fabric from Liberty, buying rolls of extra yardage knowing that beach houses get a lot of wear and tear and that the cushions would eventually need to be re-covered. >



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backstory

The piano, a leftover from the home's previous owners, got a fresh face when Angle had it painted white, flanking it with chairs from Källemo and a Flos floor lamp that echoes the lines of the chairs. A medicine chest that hangs over the piano is actually a bar—a custom version of one that Angle designed and produces. A wood-burning stove by Antonio Citterio with Toan Nguyen is essential for chilly, rainy days, and a Tropicalia Cocoon swinging nest chair by Patricia Urquiola for Moroso adds a whimsical twist. “The kids love it,” Angle says.

The kitchen required no extensive intervention; Angle simply removed all the cabinet doors and painted the interiors a startling red, and replaced the refrigerator, stove, and countertop. She chose linoleum from Armstrong for the floors throughout the home—a practical and inexpensive choice for a beach house. In the kitchen, the tiles are installed in an orange-and-white striped pattern.

The dining area, a contrast in all

white, is furnished with Bertioia chairs surrounding a Kartell table. A print by the Dutch photographer Leo de Goede is the only art on the wall.

The color story continues in the dark hall, which Angle brightened by painting the doors leading to each of the four bedrooms a shade that coordinates with the palette of the room beyond. The bedrooms are all simply furnished and are mostly white, with vibrant linens, accessories, and lighting adding dashes of color here and there. The boys share one room for sleep and one for play.

The bathrooms, their age showing in decrepit fixtures and rusty water stains, needed the most work. Angle kept the existing plumbing but moved walls and had new fixtures installed. Both bathrooms now have boldly striped linoleum floors.

The family loves their beach retreat, and it shows; the house looks as good as it did when Angle finished it five years ago. An overhaul may have been the original plan, but it doesn't seem to be in its future. □



The wood screen concealing the outdoor shower (above) was painted yellow and white, matching the color scheme in the guest bathroom. The steps lead to a roof deck (below), where the owners can enjoy sweeping views of the ocean.



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Let's Chalet

San Francisco-based designer Maca Huneus created her family's weekend retreat near Lake Tahoe with a relaxed, sophisticated sensibility.

PHOTOS BY
Matthew Williams

PROJECT
Huneus/Sugar Bowl Home
ARCHITECT
John Maniscalco Architecture,
m-architecture.com
LOCATION
Norden, California



In the living room, an 18th century jajim, purchased in Istanbul, hangs behind a Molteni & C sofa covered in woven linen with mohair pillows. The wool rug is from California Carpets.



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During ski season weekend, for about ten years, Maca Huneus, her husband, Agustin Huneus, and their young daughters Antonia, Augustina, Ema and Ofelia, would decamp from their home in San Francisco to drive three hours to the Sugar Bowl ski resort in Norden, California. Maca and Agustin, who are both half Chilean, met while skiing in the Andes, and they wanted their children to grow up with the same kind of exposure to the outdoors. The Sugar Bowl community is very close-knit—

homes usually only change hands through word of mouth, with many families staying for generations. Each year the Huneus family would rent, always looking for an opportunity to purchase a home of their own. Finally they found their chance in a property jointly owned by two neighbors, held undeveloped for many years. After brokering the deal from a chairlift, Maca, an interior designer, worked with architects John Maniscalco and Rob Kelly to build a decidedly modern

retreat nestled among a series of Alpine-style chalets built in the 1940 and '50s. Here she shares her story.

Maca Huneus: I always had a vision of what I wanted—a simple, uncomplicated home where there was nothing to add and nothing to take away. I promised my neighbors that I wouldn't build anything over 3,500 square feet. A few other people wanted this lot, but I was told that they had a larger footprint in mind and wanted to place a house >



In the kitchen, designer Maca Huneus (at left) prepares lunch with her daughters Ema, 12, and Ofelia, 7. The pendants are Jonathan Adler; the island is a custom design, inspired by a 1960s Dansk tray that belonged to Huneus's mother. The barstools are from Blu Dot.

An oversize oval black linen shade from Dogfork Lamp Arts hangs above a table Maca created out of a wood slab from West Marin-based artisan Evan Shively of Arborica. The bench seats are De La Espada; the brass candelabrum is vintage, sourced from 1stDibs. The credenzas are Bo Concept.



my house

toward the road. I wanted something discreet, and John was able to set it back.

Dwell: This is an infamously difficult area to reach in winter. How did that challenge your design process?

MH: The snow here presents one of the heaviest loads in the country, so we had to consult with a few engineers. A foundation must be in before the snow comes in mid-November, so we were on a tight schedule. We closed on the property in April, John had the plans in May, and by

July, our contractor had broken ground. I had a vision, then John interpreted our needs architecturally and spatially and worked to execute them with architect Rob Kelly. We divided and conquered. The house met all the deadlines to move in before the 2009-2010 ski season.

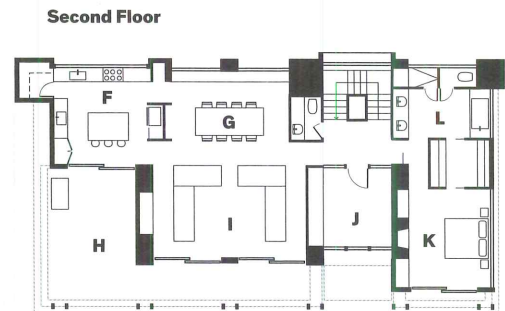
Dwell: You waited ten years before you were able to buy here. Why was this area so appealing?

MH: Sugar Bowl is the closest ski resort to San Francisco. It's quaint and >

Maca purchased linen in Indonesia for the draperies in the living room, where a wall of Western Windows overlooks the home's front entrance. An Ochre light is above a coffee table from Bo Concept, where the family often sits on pillows to eat dinner and play games.

Huneus/Sugar Bowl Home Floor Plan

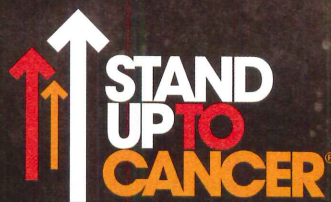
- | | |
|------------------------|--------------------------|
| A Bunk Room | G Dining Room |
| B Guest Bedroom | H Deck |
| C Entrance | I Living Room |
| D Boot Room | J Office |
| E Bathroom | K Master Bedroom |
| F Kitchen | L Master Bathroom |



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In the kids' bunk room, Maca designed walnut beds with built-in storage and fabric headboards, and covered each one in hand-knit blankets by Marcela Rodríguez-Chile. The giraffe sconces are from Jonathan Adler. The girls play on a hand-embroidered Olli lounger from Heath Ceramics.



“The bunk room is functional and inviting, and the kids gravitate to it. We have girls of all ages, sleeping over, having dance parties, and goofing around.”
—Maca Huneus, designer and resident

beautiful—you go up the mountain in a gondola, so it's only ski-in and-out. There are no cars here—we drop ours off on Friday, and we do not get back into it until Sunday. At the time we started coming here, our kids were young and I wanted an environment where they could walk from house to house and I didn't need to worry. It's an old school-type place. The families who come here are about skiing; they're in love with the outdoors and very physically active.

Dwell: What was the plan for furnishings?

MH: I wanted pieces that would be timeless: classic, modern, and warm—things that would never leave this house. The house organically started to feel South American, as I worked a lot with textures and natural fabrics: wool, linen, cotton, cashmere, and raw silk. Our home feels very cozy and inviting, with a big emphasis on craftsmanship.

Dwell: How often do you use the house?

MH: We try to go up every weekend. I look forward to winter because we have this place. The girls have been part of the Sugar Bowl ski team for years, and we also use the house for a couple of weeks in the summer when they go to camp—they can go river rafting, mountain biking, and rock climbing. In July and August, the mountain is covered in wildflowers. It is the kind of place where, if you love nature, you come once and you are hooked. >

COULD STREET ART HELP PREVENT CRIME IN A TOWNSHIP?

The communal taps in Monwabisi Park, Khayelitsha are a hive of activity. It's the only place residents of this informal settlement can get free, clean water, so they make the trip to these 'emithonjeni' at least once a day. It's a walk that is vital. But at times it can also be lethal.

You see, the paths that lead to these taps aren't lit, and the night's darkness provides the perfect camouflage for local criminals.

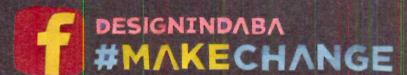
When Design Indaba learned of this precarious situation from local organisation VPUU, they decided to help with an awareness and fundraising campaign to light the pathway that leads to the tap.

To do this they created **#anotherlightup**, a crowdfunding project supported by a Faith47 mural in Cape Town that illuminates each time enough money is raised for a new light. This beautiful piece of street art acts as a reminder that not everyone can feel safe at the flick of a switch.

See how you can contribute to making this community safe at designindaba.com/makechange/anotherlightup



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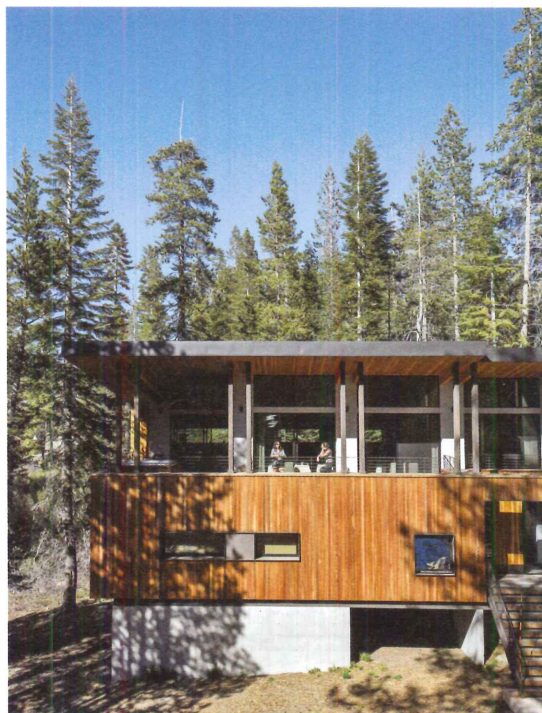
Make It Yours

Elevated Understanding

The team reviewed twenty years of snow-fall data to find an average that would dictate the height of the house's base. They also extended the roof to protect both the front entrance and the deck—this way the family doesn't need to worry about snow removal upon arrival or dealing with windows that won't open.

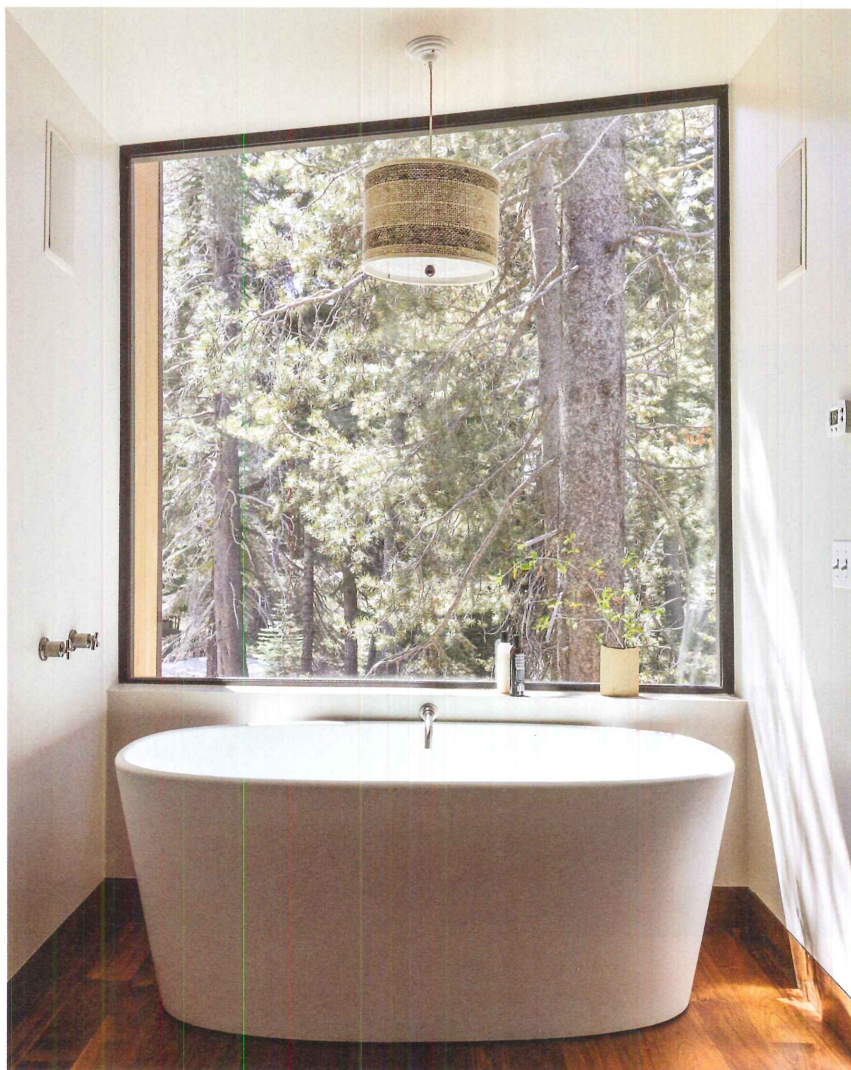
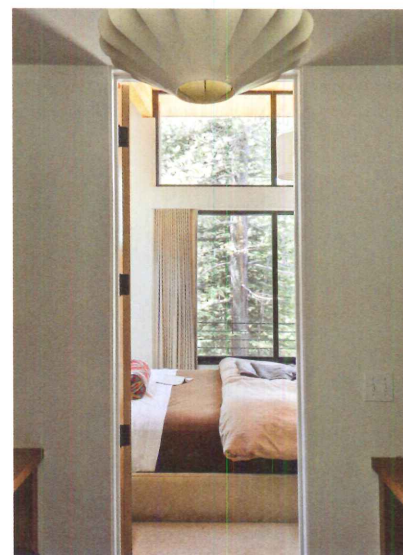
Soak It Up

In the master bathroom, a matte Ove tub from Wetstyle is one of Maca's favorite getaways. The angle of the custom window, designed with a minimal frame to maximize the view, mimics the roofline. wetstyle.ca



Master Class

Maca inserted a closet-dressing room between the master bedroom and bathroom to offer more privacy to each space. She chose a vintage George Nelson lamp to lend character.



Upon Reflection

Talo Mini chrome sconces from Artemide installed atop the mirror in the master bathroom effectively disappear, becoming what Maca calls "subtle 3-D sculptures." The Neo Blanco vanity, from Porcelanosa, is clad in the same Douglas fir as the ceiling. The IQ faucets are from Jado. artemide.com porcelanosa-usa.com jadousa.com □

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TEXT BY
Stephen Heyman
PHOTOS BY
Simon Upton

PROJECT
Appartement G
DESIGNER
Florence Deau
ARCHITECT
Yves Salier
LOCATION
Royan, France



Royan Treatment
French designer Florence Deau coaxes a modernist city planning office into a beachside pied-à-terre.

In the renovation of a 1950s building in Royan, France, interior designer Florence Deau (opposite) selected a fleet of vintage and new furnishings. The dining table is from French retailer AM.PM., the pendants are by Him + Her, and the shelves are by Tomado Holland. An Ikea rug echoes the geometric motif found throughout the apartment.







Deau retained original details, like the stone fireplace in the living area and the Jean Prouvé lamp mounted onto it. Vibrant throw pillows by Nathalie Du Pasquier for Hay offset the neutral sofa and armchairs from

Habitat and the Moroccan rug. Vintage English occasional and coffee tables stand at the room's center. Ceramics and objects from Guillaume Bardet, Jonathan Adler, and Ferm Living accent the space.



During the Belle Époque, the resort city of Royan, in southwest France, was a magnet for the high-society set. Blown to smithereens during World War II, the town was rebuilt in the 1950s by a clutch of high-minded architects from the nearby Bordeaux architecture school who were under the spell of Brazilian modernists like Oscar Niemeyer. They brought to the buildings curves, abstract forms, and reinforced concrete, scandalizing the conservative Royannais and alienating longtime visitors. The retooled town quickly sunk into a scruffy postwar obscurity and has only recently reemerged as a modishly offbeat spot to own a beach house.

That's where Florence Deau comes in. She has channeled Royan's midcentury heritage and her own sharp eye for contemporary design into an influential blog, Flodeau, and an in-demand interior design practice. She is now at work transforming one of Royan's emblematic modernist buildings, the former city planning office, built by the architect Yves Salier in 1952. It is an impressive showcase for any designer: sleek, white, concrete, with a glass curtain facade that curves along with the shape of the street and a vast balcony to take in the seascape. Deau has created



a swank little wine bar on the ground floor and, on the top floor, a three-bedroom vacation apartment for a local wine merchant that's a tribute to the ambience and history of Royan itself.

"It had to be inspired by the 1950s, it had to be fun—not too crazy—and it had to have a soul," Deau says. The design touches are eclectic, from textiles festooned with tropical patterns to Slim Aarons's pool party photographs. "We're not in California," Deau says. "But summertime here can feel a bit like California."

Deau retained certain original elements in the 1,300-square-foot space, like the minimalist wood doors—made of sapelli, a reddish African wood popular in France in the 1950s—and the linear limestone fireplace. She gutted others, like the linoleum flooring and, to improve circulation, a wall separating the kitchen from the living area. The space was uninhabited for 20 years before she discovered it—dirty, abandoned, with big cracks in the ceiling and, Deau says, "lots of potential!"

The designer kept the walls white or off-white and let the details do the talking. "Light was of the essence," she says. "I wanted to keep it simple and let the rooms be filled with colors through the textiles,



The Basics series radiator by Italian manufacturer Tubes doubles as a towel rack in the bathroom (opposite, left). Deau purchased the cabinet and mirror from Ikea and she found the stool at a flea market. Farrow & Ball's Babouche yellow enlivens one of the bedrooms (opposite, right) and its Hague Blue

covers a wall in another bedroom (right). The light switches here, and throughout the apartment, are Hager's 1930 series. Deau stationed a 1970s-era sconce next to the bed. The curtains above the custom desk and cabinets are made from Gastón y Daniela fabrics, and the chair is Patrick Norguet for Tolix (above).

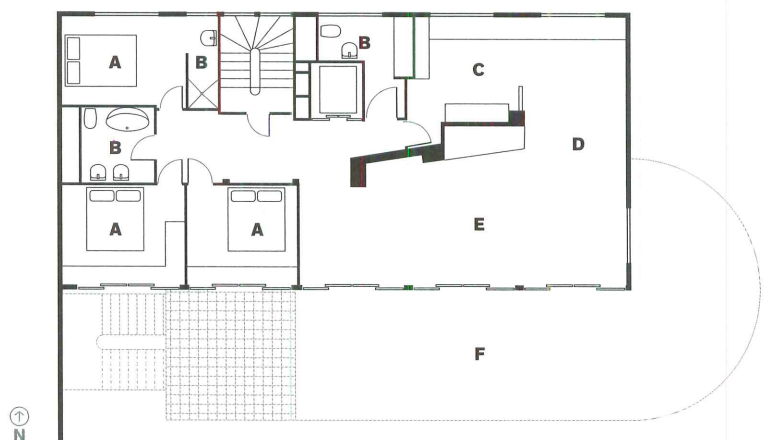


the accessories, and the furniture—not from the actual architectural space itself.”

Her furniture choices say a lot about the way she works. She loves high design, be it pedigreed vintage items or gallery-quality new furniture, but she's keenly aware that most of her clients are not millionaires. Her solution: To spend wisely, carefully blending high and low, contemporary and vintage. “You have to vary the prices so you can make your budget,” she says. “But I really like that mix—original vintage things with things that are made today.”

In the bathrooms, Deau has paired faucets by the German manufacturer Hansgrohe with simple Ikea ceramic sinks. In the living room, Habitat's budget-minded Balthasar sofa is grouped with a vintage English coffee table, a Lalique crystal ashtray, and an original Jean Prouvé brass light fixture that Deau discovered in the apartment and meticulously restored.

To pull off this high-low two-step, Deau sources from far and wide: flea markets, local antiquarians, international design fairs, and boutique shops online—like Baan, for Thai handicrafts, and Galerie Møbler, for vintage Nordic furniture and accessories. She also conducts meticulous research. The only paintings >



Appartement G Floor Plan

- A Bedroom
- B Bathroom
- C Kitchen
- D Dining Area
- E Living Room
- F Terrace



The apartment is located on the third floor of an Yves Salier-designed building (bottom left) and accessed via a winding staircase (left). A Noé Duchaufour-Lawrance chair, Charlotte Perriand wall sconce, and Greta Grossman floor lamp round out a corner in the

living room (below). Deau made the side table herself. Shelves from Danish company We Do Wood, pendants by Uno & Osten Kristensson, a rug by Pappelina, and a vintage chair adorn the entry hallway (opposite). The wood doors and frames are original.



in the apartment are by the Argentina-born French artist Nina Negri, a somewhat underappreciated Surrealist whose work, as Deau discovered, sells at a bargain compared to her male counterparts.

Deau also dabbles in DIY projects to accent interiors affordably. Beneath a Charlotte Perriand sconce and next to a quilted armchair by Noé Duchaufour-Lawrance, she has fashioned a little side table by affixing an ordinary Moroccan brass plate to a tripod stand that she found in a local hardware store. "That cost five euros," she says with a rare flash of pride. A Gubi Grasshopper floor lamp—a modernist touchstone by the Swedish designer Greta Grossman, whose work has been exhibited at the Museum of Modern Art—stands next to it. "That did not cost five euros."

Deau says the designers she covers on her website—from India Mahdavi to Patricia Urquiola—invariably creep into her work. "My taste doesn't change. But after weeks and months, maybe you've seen a piece of furniture or a material or a color that you love. You have your *ligne directrice*, your guiding line, but you always add and change," she says. "With a project like this, I love to see the before and after. When you put the period at the end, most of the time it looks better than what you imagined." □



“My parents were into art and antiques, and my grandmother has superb taste—she always goes to flea markets and is very into DIY. I guess my aesthetic was in my genes.” —Florence Deau, designer





TEXT BY
Margot Dougherty
PHOTOS BY
Noah Webb

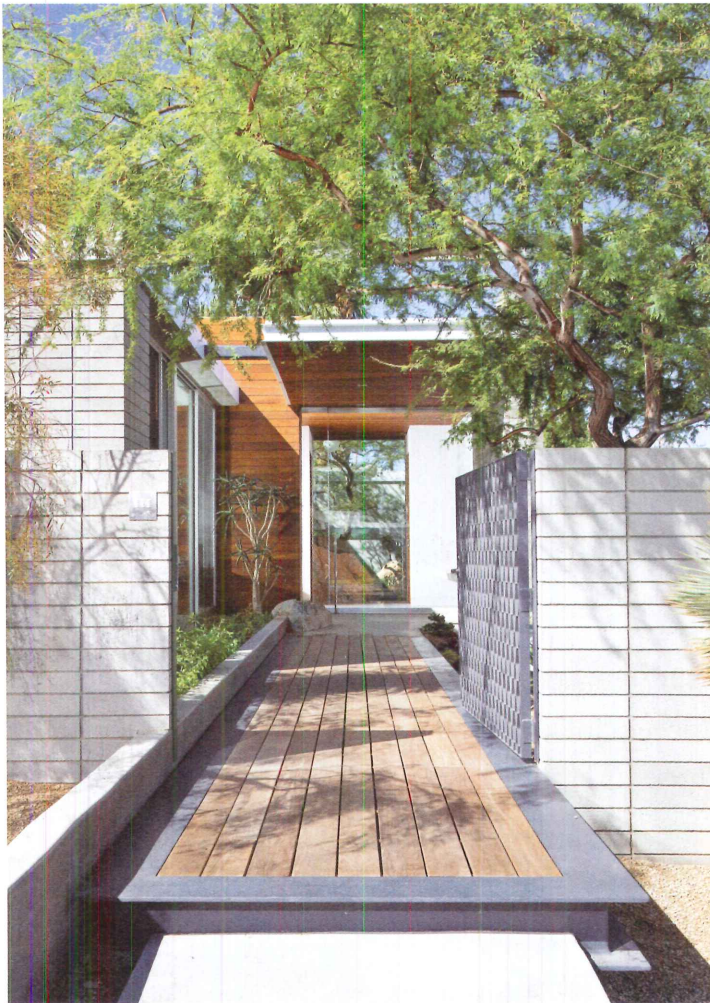
PROJECT
F-5 Residence
ARCHITECT
Sean Lockyer, AR+D
LOCATION
Indian Wells, California

Indian Summer

A Canadian family's getaway
in the California desert.



Architect Sean Lockyer designed a 5,760-square-foot concrete, stucco, and ipe home for a couple and their three children in the Southern California desert town of Indian Wells. The residents selected the home's furnishings, including the Royal Botania chaise longues.



An ipe walkway leads past a steel gate to the guesthouse (above). Lockyer added native desert plants to a courtyard near the garage (below). Custom walnut and stainless steel sheathes the kitchen, which is open to the living-dining area and the patio (opposite top). The Twiggy

lamp is by Foscarini; the sliding doors are from Fleetwood. Ipe paneling and concrete floors continue into the living area, where a photograph by Scott McFarland hangs above the fireplace (opposite bottom). Surrounding the dining table, by Riva 1920, are walnut chairs the couple found locally.



Renowned for its iconic midcentury architecture and legendary celebrity habitués—Frank Sinatra, Ava Gardner, Bob Hope, and Elizabeth Taylor among them—the Southern California desert, with its dry air and dramatic landscape, has long been a draw for Hollywood. It’s also a time-honored getaway for Canadians in need of a break from winter’s rain and snow. But when a young couple from Vancouver, both of whom have been coming to the Palm Springs area since childhood, toyed with the idea of building a vacation home there, the wife was resistant. “I thought, No way,” she says. “It used to be a spot for older people—everyone on the plane had blue hair. I’m in my late 30s, my husband’s in his late 40s; I thought, Why build a house now? It’s a place to retire.”

Then they came upon a double lot on a cul-de-sac in Indian Wells with a commanding view of Eisenhower Mountain, a small but majestic peak between the San Jacinto and Santa Rosa chains. A house and pool were on one of the properties; the adjacent parcel was vacant. “It was a unique opportunity,” says the husband, who works in commercial real estate, “and by having the second lot, we could keep the view unobstructed.”

The couple engaged local architect Sean Lockyer to draw up the plans—and cited Richard Neutra’s celebrated Kaufmann House, in Palm Springs, just 30 minutes away, as a point of inspiration. But it was the family’s three young children—now ages ten, seven, and four—and their outdoor lifestyle that ultimately dictated the design of the modern, single-story, four-bedroom, four-bath home and adjacent guesthouse. “Our idea,” says Lockyer, “was to maximize the view and capture as much of the outdoor space, from property line to property line, as possible.”

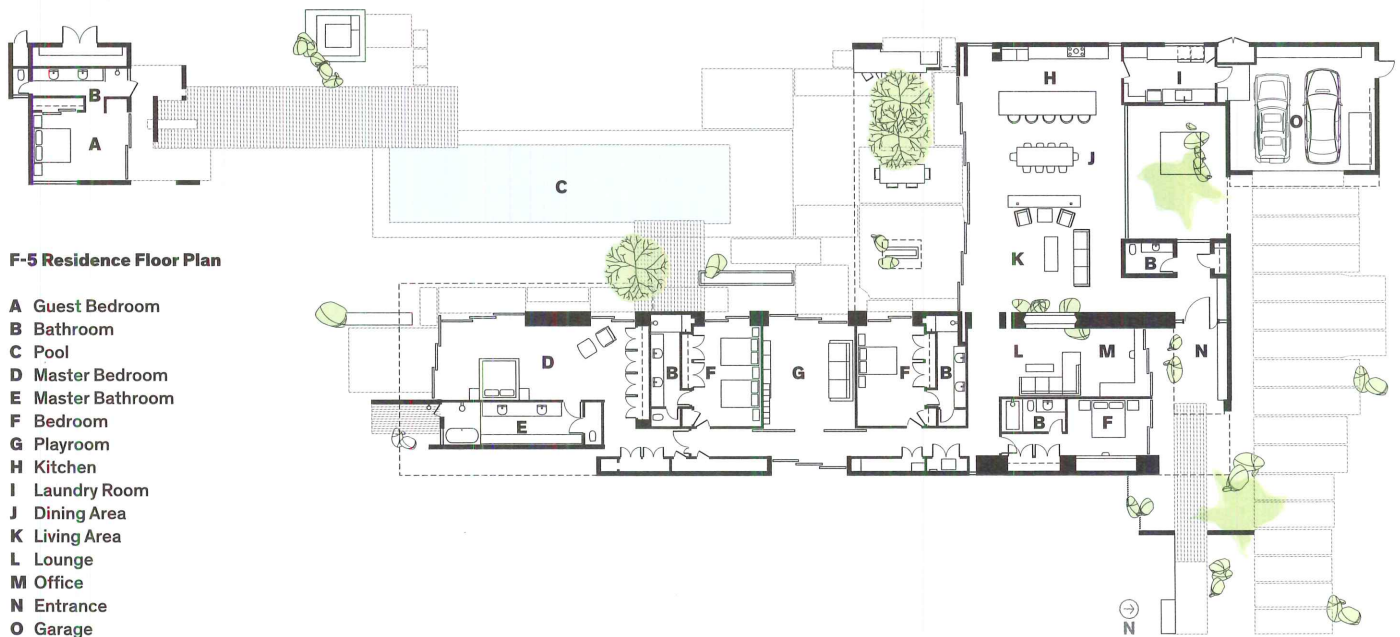
He chose cast-in-place concrete and masonry along with steel, glass, and ipe (Brazilian walnut), an especially durable wood that can withstand the triple-digit heat of an Indian Wells summer, as his core materials. Walk in the front door, and the first thing you see is Eisenhower Mountain, dramatically framed by a wall of ten-foot-high sliding glass doors that mark the end of an open kitchen, dining, and living area. Beyond is a covered patio, with a fire pit and bar, next to a 60-foot swimming pool. The deck—ipe again—slices through a yard planted with palms, fruit trees, acacias, desert grasses, yucca, and other drought-hardy species and visually connects to the 460-square-foot guesthouse and its outdoor shower.

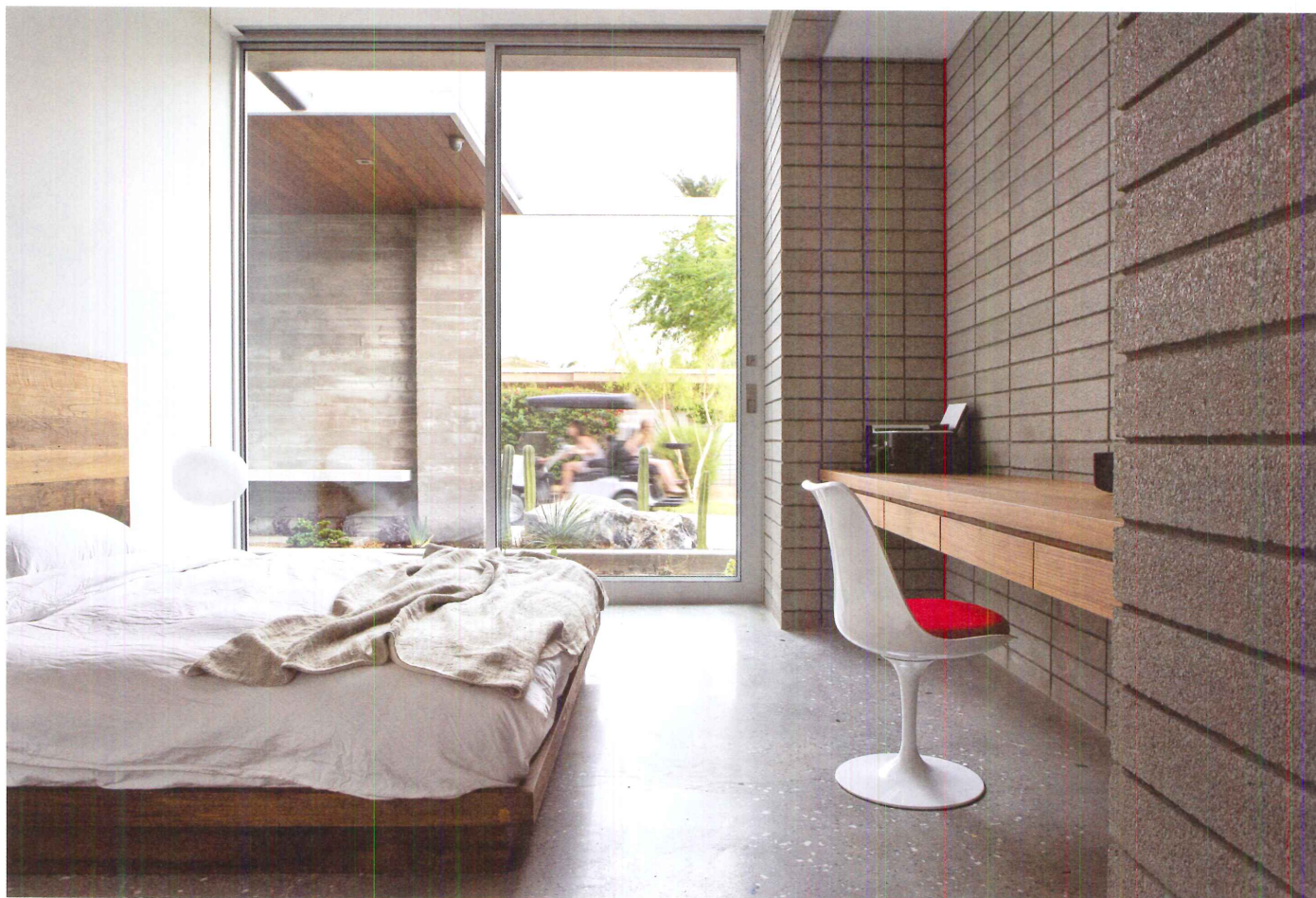
The inside of the L-shaped main house feels as spacious as the yard, thanks to the plan as well as >





“The materials reflect the need for ruggedness, strength, and durability required by our harsh desert environment.” —Sean Lockyer, architect





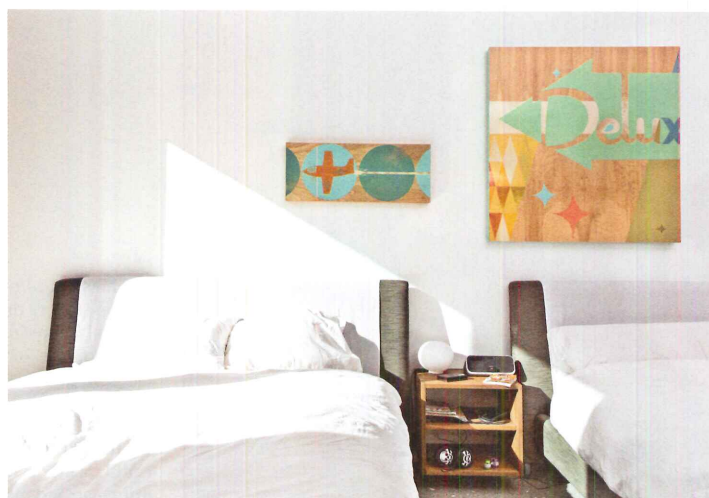
an organic palette. A neutral travertine wall in the kitchen complements the cream sofa and natural walnut dining set. An open fireplace in the great room also serves as a lounge on the other side. The bedrooms and the children's playroom run off a long corridor just beyond, with more sliding glass walls looking onto the pool and yard. The ease of the layout (and upkeep) is emphasized by uninterrupted, terrazzo-style polished flooring, made by broadcasting an aggregate of glass, marble, and black river rock into the structural cement slab. "The choice to use the concrete floors in a terrazzo finish was both for durability and to bring the costs of the project into budget," explains the architect. "The flooring costs remained minimal and it provides a durable, maintenance-free finish."

Lockyer was not only responsible for designing the house; he did double-duty as the general contractor. The owner-contractor-architect relationship, he opines, "is doomed from the start. Alternatively, when architects are the builders, there is far greater motivation to add to the level of detail and finish while attempting to bring the project in on budget. This rarely exists when the architect is not responsible for construction."

"I had massive hesitation," admits the husband, since Lockyer had never run the construction for a ground-up building project. "What convinced me was that Sean was super keen and dedicated to making it successful. What he lacked in experience he made up for in diligence and dedication," he says. "I don't >

A Glo-Ball pendant from Flos and a Saarinen chair brighten a guest bedroom (above). The teak headboard is from Central Station. The children's bedroom, which is located next to the playroom, has beds from Bensen and artworks by Aaron Eskridge from Just Modern (below). In the lounge, a sofa from Flexform joins a rug and

poufs from Gandia Blasco (opposite). "We used boulders found onsite in the walls and windows as a way to reinforce the home's connection with the desert environment," Lockyer explains. As throughout, the wall and ceiling are painted with Cool December from Dunn-Edwards.





“When the house is all opened up, you don’t know where the inside and outside begin and end.” —Resident



The master bedroom opens on two sides to the outdoors (above), where Lockyer placed a custom black-chrome wall clock. In the master bath, a Dornbracht tub filler is paired with a tub by Philippe Starck for Duravit (left). A floor-to-ceiling window frames the dining area (opposite).

even want to think of how many hours he put into the house that he wasn’t really compensated for.”

Not to say that there weren’t hiccups: The board-formed concrete walls were temperamental—one was poured three times before succeeding. (Now a striking feature, the panel looks onto an enclosed sculpture garden with boulders from a local quarry.) The city decided—midconstruction—that one of the eaves was two inches too long, despite having approved it initially. The adjustment required relocating a kitchen wall by 18 inches and cost the owners \$10,000.

In the end, the result was worth the occasional headache. The home won a local architecture award, and the couple spent a year buying art and furniture from Canada, Europe, and Palm Springs. “We still need the odd piece,” the wife says, “but we’ve got enough for now, and we like simplicity.” She and her husband are especially pleased with the family-friendliness of the house. “Because of the L-shape, I can see what’s going on in the house all the time,” she says. “That’s kind of neat. We put a hardcover on the pool because one of our children is still too young to swim. If I’m busy prepping food, I can cover it and an elephant could walk across and be fine. When the house is all opened up, you don’t know where the inside and outside begin and end. It flows so nicely.”

As for the area being too old? Not so much. Each year, the couple brings a few friends down for the nearby Coachella festival in April. That’s a different blue-haired demographic altogether. □



Midcentury Renewal

TEXT BY
Brian Libby
PHOTOS BY
Grant Harder



An interior designer in Portland updates a 1950s home by a celebrated local architect.

Interior designer Jessica Helgerson remade a Portland abode (opposite) with a crisp paint palette: Benjamin Moore's Wrought Iron for the cladding and Venetian Gold for the front door. Landscape design is by Lillyvilla Gardens. In true

mid-century fashion, a George Nelson Bubble Lamp is paired with an Eames Lounge by Charles and Ray Eames in a corner of the living room. The glass walls and mitered corner are original features of architect Saul Zaik's 1956 design.



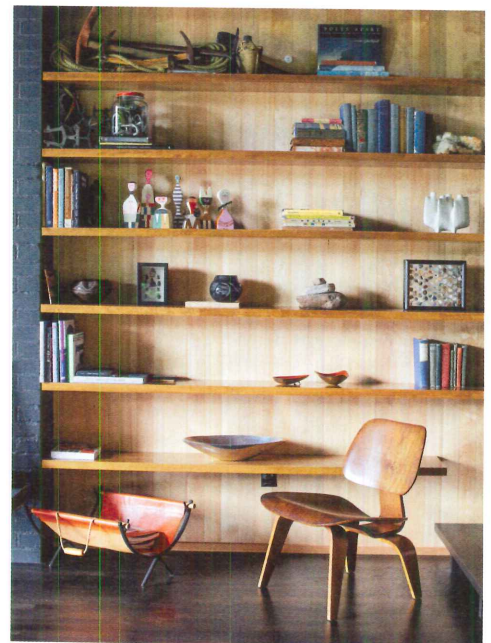
PROJECT
Milford Residence
ARCHITECT
Zaik Associates
DESIGNER
Jessica Helgerson
Interior Design
LOCATION
Portland, Oregon



As International Style modernism flourished in the mid-20th century, architects in the Pacific Northwest developed a regional version, fusing the glassy transparency of Mies van der Rohe and Richard Neutra with a reverence for natural wood and pitched roofs. But by the time Ty and Kelly Milford found one such gem, a succession of past alterations had marred its original design. Acclaimed local architect Saul Zaik had built the wood-clad Feldman House in Southwest Portland in 1956, with a dramatically cantilevered, low-pitched gable roof and floor-to-ceiling glass. So why was there a post right in the middle of the family room? Why were the ceilings taller in the bathroom than in the master bedroom?

"We wanted to put back the part of Saul's design that had been remodeled out of the house," recalls Ty Milford, a photographer and midcentury-design enthusiast with a collection of George Nelson clocks in his bedroom and two vintage Porsches parked outside. "We didn't want to go back exactly to the original kitchen and bathrooms," he says, but he notes that subsequent renovations had been on a budget—and >

The living room (above) sports a panoply of wood: Douglas fir for the ceiling, hemlock for the walls, and stained oak for the floor. The sofa is the Neo model by Bensen and the rug is vintage. A vintage Molded Plywood Lounge Chair (LCW) by Charles and Ray Eames for Herman Miller sits in front of built-in shelving in untreated hemlock (right). For the kitchen (opposite), master bath, and kids' bathroom, the designers chose three different hues of Savoy stacked mosaic tile from Portland-based manufacturer Ann Sacks. Tractor barstools by BassamFellows pull up to a PentalQuartz countertop. The gas cooktop, oven, and dishwasher are by Miele.







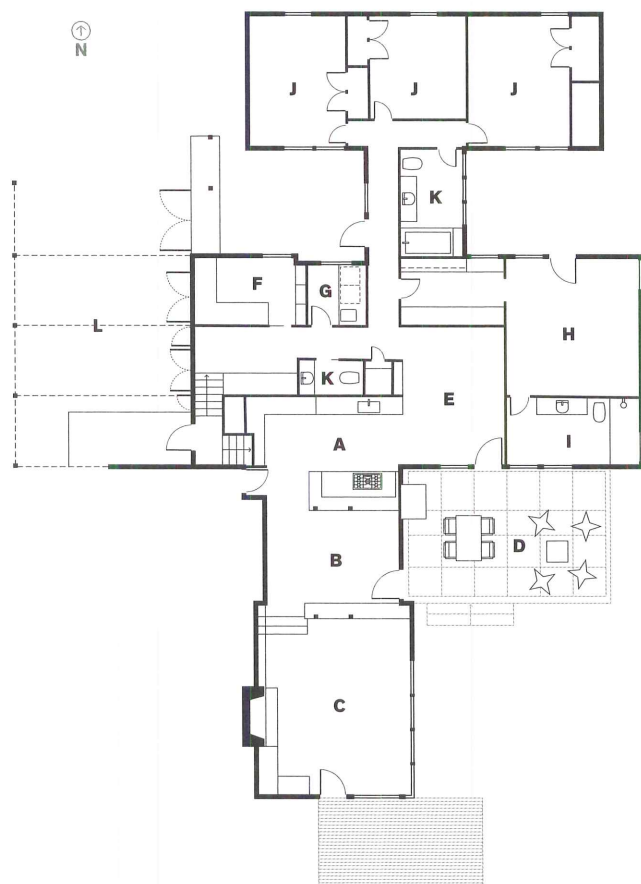
it showed. “We wanted a cohesive house where at no point did something jump out as not fitting.”

After an extensive renovation, overseen by Portland firm Jessica Helgerson Interior Design, the Milfords and their two children, Adam and Malian, ages two and six, can enjoy Zaik’s original vision again: a fusion of indoor and outdoor and cozy yet wide-open spaces, both pristine and casual. “The house had some really lovely things about it and some really problematic things,” Helgerson recalls. “But our goal was for it to look as if we hadn’t done anything, to be authentic to the era of the house. What would Saul do?”

Luckily, they could still ask him; the elder architect came to visit the house during construction to answer questions and bless the renovation. “[My generation of architects] were all World War II veterans, and we were out to change the idea of architecture,” says Zaik, who, at age 87, still practices today. “We were really just building boxes with a bunch of windows but experimenting with how you integrated indoor and outdoor spaces.” Indeed, the Milfords’ home has seven different openings to the exterior, allowing different

courtyard or patio settings for a range of outdoor activities: tables and seating for a gathering on the street-facing side, a hot tub nestled on a wood deck in back, and, off the kids’ rooms, a swing set that’s built into a load-bearing beam.

The house’s primary public space—an adjoining living and dining area—was left largely intact, with floor-to-ceiling glass walls that form a mitered corner redolent of Frank Lloyd Wright. (A scene from the 1994 Harvey Keitel movie *Imaginary Crimes* was even filmed in the house, with one of the characters making note of the glass corner.) The room sports a host of different woods: a Douglas fir ceiling, restored hemlock walls, a newly stained oak floor, and an original credenza made from Japanese sen ash. In the kitchen, the raised floors—dating to one of the ill-advised remodels and done to mitigate asbestos without removing it—had to go, as did a redundant second front door. The design team, including builder Brad Lackey, also added new birch cabinetry and created a custom screen along one side of the kitchen counter that apes the original entry’s alternating glass-and-wood facade. >



Milford Residence Floor Plan

- A Kitchen
- B Dining Room
- C Living Room
- D Patio
- E Family Room
- F Office
- G Laundry Room
- H Master Bedroom
- I Master Bathroom
- J Bedroom
- K Bathroom
- L Carport

The sofa in the family room (opposite) was designed by Helgerson with Magnifique fabric by Kravet. The 265 Wall Lamp is by Paolo Rizzatto for Flos, and the pine coffee table

is from The Good Mod, a local shop in Portland. Resident Ty Milford peruses a book by the George Nelson-inspired built-ins (below) fabricated by Big Branch Woodworking.





**“Our goal was to look as if we hadn’t done anything, to be authentic to the era of the house. What would Saul do?”
—Jessica Helgerson, designer**

Arne Jacobsen wall sconces are in the master bedroom (above), which is furnished with a Case Study bed and a Series 11 6 Drawer Console by Blu Dot. The wool carpet (opposite) is from Iberia. A Bird Chair by Harry Bertoia for Knoll and a Grasshopper Lamp by Greta Grossman round out the room.

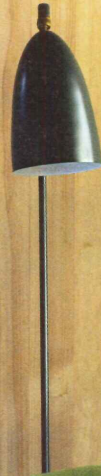
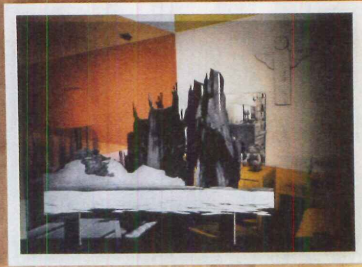
The flooring in the master bath (below) is vein-cut Ocean Silver travertine. The custom bathroom vanity is stained birch, the polished chrome fixtures are from Hansgrohe’s Axor Uno² line, and the chair is upholstered in Checker by Alexander Girard for Maharam.

The family room had been expanded over the years, hence the wayward post in the middle; Helgerson’s plan restored a wall that had been there, shrinking the space back to its original size but making it feel expansive with a new built-in sectional sofa. This reconfigured wall created enough space to relocate the master bedroom to a quieter part of the house, away from the kids’ bedrooms, with its own small outdoor courtyard.

The back bedrooms, which during a later expansion had been constructed on the cheap with aluminum windows and low ceilings, were both reconfigured and resurfaced to be congruent with the rest of the house. A new master bathroom adds a touch of elegance, with gray travertine floors and vintage Ann Sacks–tile walls. An entry from the carport was added, along with a new mudroom that features built-in wood alcoves for each family member.

“I love the simplicity and yet complexity of the house,” says Kelly Milford, relaxing in the living room after returning from the nearby high school where she works as a counselor. “It’s not very big, but when you add all the different feels of the different spaces, it feels like a much bigger house than 2,600 square feet.” □





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April 17, 2015: Materials Due
May 12-28, 2015: People's Choice Voting
May 29, 2015: Finalist Roundtable at Dwell on Design
May 30, 2015: Award Announcement

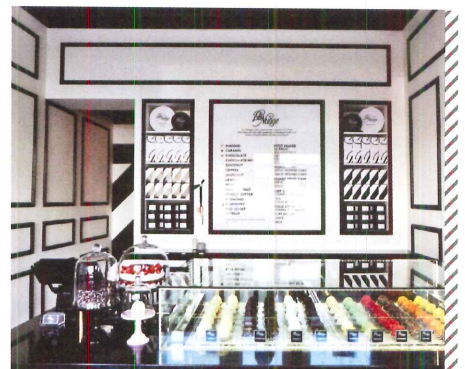
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Gracias Madre. Photo Credit: Nicole LaMotte.



Tulip lights from Bestia. Photo Credit: Nico Marquez.

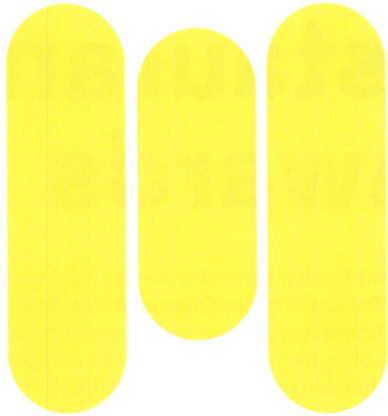


BoNuage. Photo Credit: Kimberley Genevieve.

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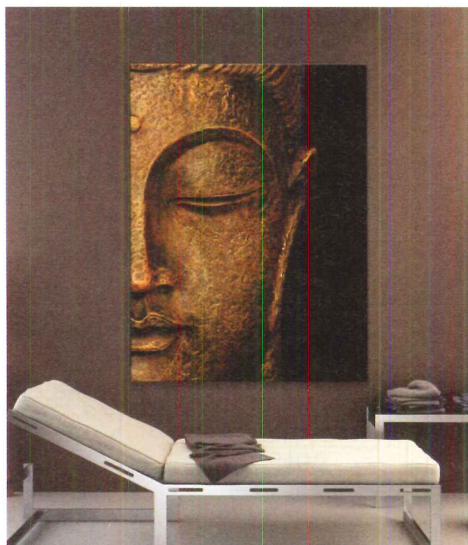
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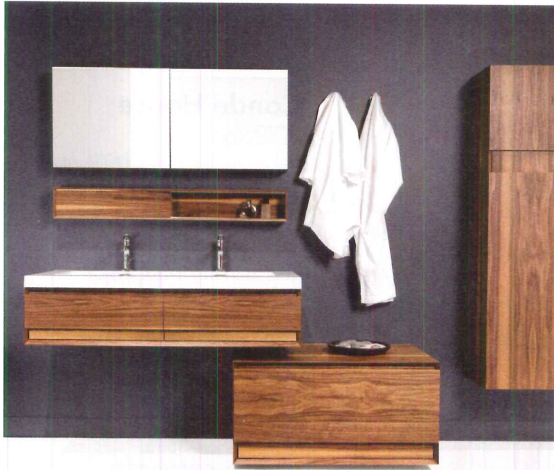
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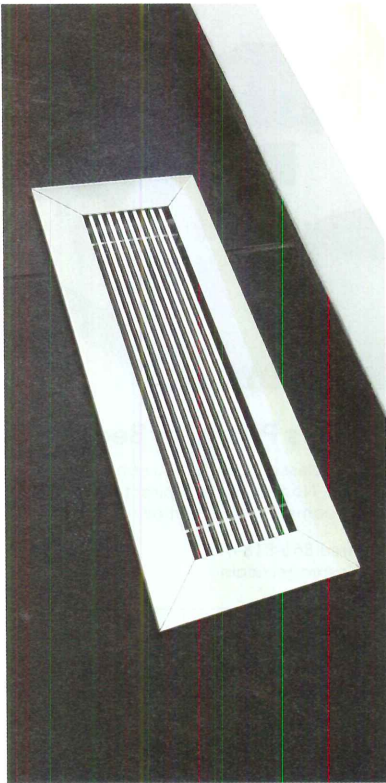
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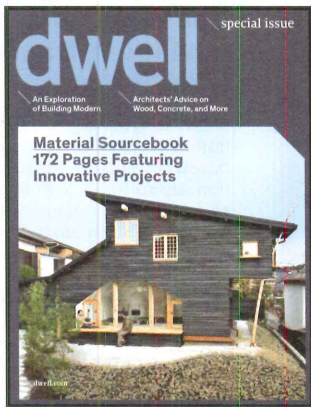
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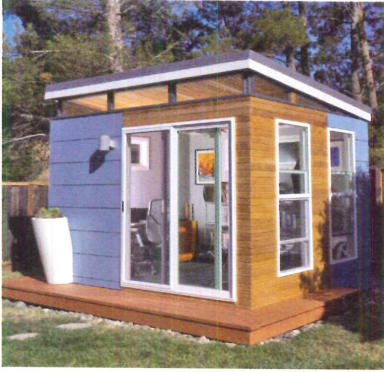


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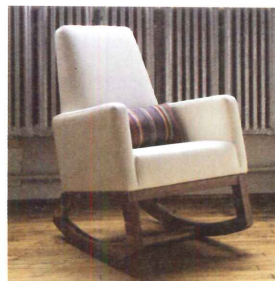
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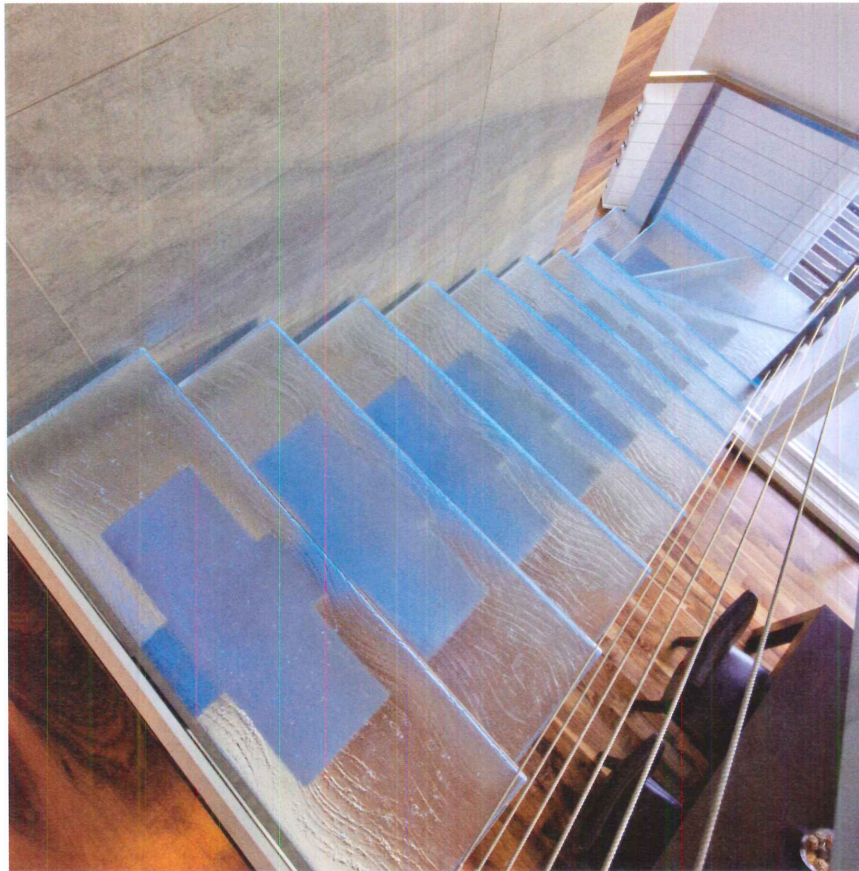
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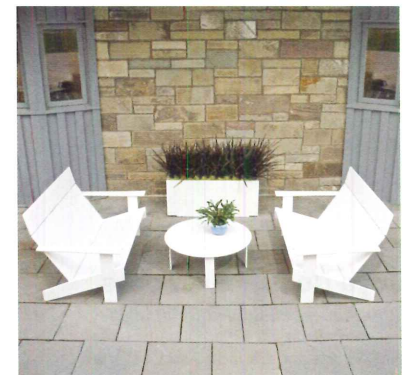
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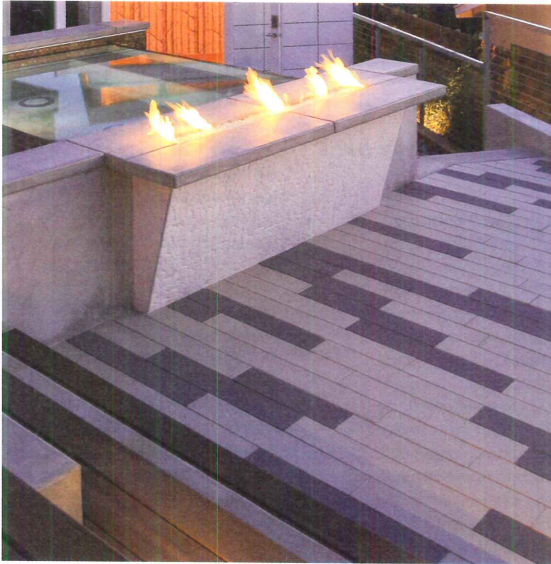


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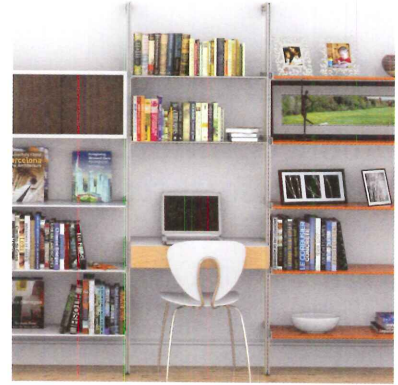
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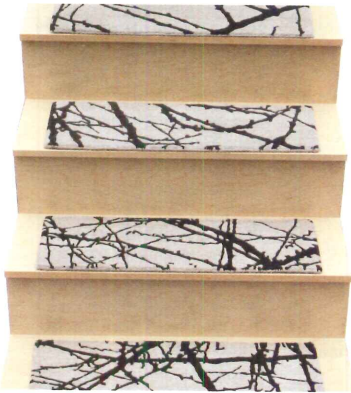
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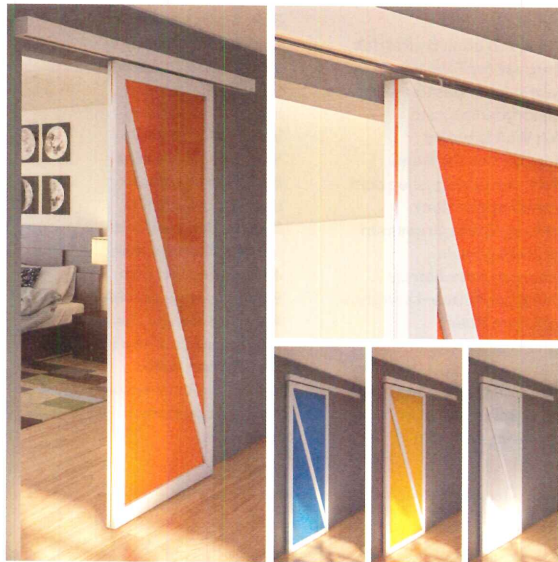
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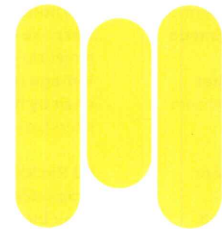
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Tulip table by Eero Saarinen for Knoll knoll.com
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50 Case Study

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statementstile.com
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Avec sofa, Stairway shelves, Chevron rug, and Round table by CB2 cb2.com
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White quartz countertop from ProGraniteSurfaces
progranite.net
Custom kitchen cabinets by Abodian abodian.com
D-Code plumbing fixtures by Duravit duravit.us

Concetto bathroom faucet and shower by Grohe grohe.com
Tube LED bath bar from Lightology lightology.com
Rex folding rocker from Design Within Reach dwr.com
Eider White paint by Sherwin-Williams
sherwin-williams.com
Bedroom painting by Joe Malboeuf

60 Focus

Custom kitchen, ofuro tub, bunk beds, and studio desk by O'Connor and Houle Architecture
oconnorandhoule.com
Wishbone chairs by Hans Wegner for Carl Hansen & Son carlhansen.com
Essay dining table by Cecilie Manz for Fritz Hansen
fritzhansen.com
Paper lanterns by Isamu Noguchi noguchi.org
Pendant lights by Muuto
muuto.com
Bar stools, daybed, chairs, and play table by Alvar Aalto for Artek artek.fi
Faucets by Vola vola.com
Bathroom sink by Ikea
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Ceiling fan by Beacon Lighting
beaconlighting.com.au
Räsymatto bedding by Marimekko marimekko.com
Lamp by Anglepoise
planetfurniture.com.au
Woodburning Rondo stove by Rais rais.com
Dark gray brick by Boral
boralamerica.com
Armchair and rocking chair by Thonet thonet.de
Bespoke rug by Armadillo&Co.
armadillo-co.com
Vintage rattan hanging chair by Nanna Ditzel
interstudio.com.au

68 Backstory

Tropicalia Cocoon hanging chair by Patricia Urquiola for Moroso moroso.it
Shaker wood stove with short bench by Wittus
wittus.com
Wire Base Elliptical table by Charles and Ray Eames for Herman Miller
store.hermanmiller.com

Potence lamp by Jean Prouvé vitra.com
Dioscuri table lamp by Michele De Lucchi for Artemide artemide.us
PP130 Circle chair by Hans Wegner danishdesignstore.com
Bertoia side chair by Harry Bertoia for Knoll knoll.com
Four dining table by Ferruccio Laviani for Kartell kartell.com
Single Octopus chandelier by Autoban autoban212.com
Yellow-and-silver nesting baskets swahiliwholesale.com
Uten.Silo wall organizer by Dorothee Becker for Vitra vitra.com
Peace hooks by Louise Hederström
scandinaviandesigncenter.com
May Day lamp by Konstantin Grcic for Flos usa.flos.com
Karlskrona chaise longue by Ikea ikea.com
Poppy Red paint by Benjamin Moore
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Linoleum tile by Armstrong
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74 My House

Kitchen isle table, table, bunk beds, and headboards from MH Design
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Sofa by Molteni & C
molteni.it
Wool rug from California Carpet calfloor.com
Lights from Arkitektura
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86 Royan Treatment

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1930 series electrical fixtures by Hager hager.fr
Neutra series tiles by Casamood casamood.com
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Little Big Time clock by Karlsson presenttime.com
Kitchen accessories from Orla Kiely orlakiely.com
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Sconces by Kartell
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T14 wood chair by Patrick Norguet for Tolix tolix.fr
Fabric from Gastón y Daniela
gastonydaniela.com
Yeh Wall table by Kenyon Yeh for Menu
store.menudesignshop.com
Grasshopper floor lamp by Greta Grossman for Gubi gubi.dk
Ottoman armchair by Noé Duchaufour-Lawrance for Ligne Roset
ligne-roset-usa.com
Vintage pendant lights by Uno & Osten Kristensson from Galerie Möbler
galerie-mobler.com

Hugo rug by Pappelina
pappelina.com
SJ bookcase by We Do Wood
wedowood.dk

94 Indian Summer

Sean Lockyer, AR+D
studio-ard.com
Chaise longues from Royal Botania royalbotania.com
Outdoor barstools by Richard Schultz for Knoll
yliving.com
Outdoor sun shades and Saarinen Tulip chair from Design Within Reach dwr.com
Refrigerator and freezer from Gaggenau gaggenau.com/us
Countertop from Cambria
cambriausa.com
Riva 1920 dining table and bed, Foscarini Twiggy lamp and children's Bensen beds from Inform Interiors
informinteriors.com
Magnum sofa from Flexform flexform.it
Rug and poufs from Gandia Blasco gandiablasco.com
Paint from Dunn-Edwards
dunnedwards.com
Glo-Ball pendant lamp from Flos usa.flos.com
Art from Just Modern
justmoderndecor.com
Sliding doors from Fleetwood Windows & Doors fleetwoodusa.net
Tube by Philippe Starck for Duravit duravit.us
Tube filler from Dornbracht
dornbracht.com
Outdoor shower from Speakman
speakmancompany.com
Headboard from Central Station Original Interiors
centralstationinteriors.com
Scott McFarland photo from Monte Clark Gallery
monteclarkgallery.com

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Jessica Helgeson Interior Design jhinteriordesign.com
Zaik Associates zaik.net
Lackey Construction
lackeyconstruction.com
Lilyvilla Gardens
lilyvillagardens.com
Wrought Iron and Venetian Gold paint by Benjamin Moore
benjaminmoore.com
Nelson Ball pendant lamp by George Nelson Associates dwr.com
Eames lounge and Molded Plywood lounge chair (LCW) by Charles and Ray Eames for Herman Miller
store.hermanmiller.com
Neo sofa by Bensen
bensen.ca

Track lighting by WAC
Lighting waclighting.com
1¼" cashmere polished
countertops by PentalQuartz
pentalquartz.com
Tractor barstool by
BassamFellows dwr.com
Savoy 1"x4" stacked tile
by Ann Sacks annsacks.com
Gas cooktop range,
oven, and dishwasher
by Miele mieleusa.com
Refrigerator by Liebherr
liebherr.us
Custom built-in bookshelves
by Big Branch Woodworking
bigbranchwoodworking.com
Custom sofa by Jessica
Helgerson Interior Design

with Magnifique fabric by
Kravet acanthusgreen.com
265 wall lamp is by
Paolo Rizzato for Flos
usa.flos.com
Custom pine coffee table
thegoodmod.com
AJ wall lamp by Arne Jacobsen
for Louis Poulsen dwr.com
Case Study bed by
Modernica modernica.net
Series 11 6 drawer console
by Blu Dot bludot.com
Checker upholstery
by Alexander Girard
for Maharam maharam.com
Axor Uno2 fixtures in polished
chrome by Hansgrohe
hansgrohe-usa.com

Ocean Silver, vein-cut,
12"x24" travertine flooring
intrepidrocks.com
Bertoia Bird chair
and ottoman by Harry
Bertoia for Knoll
knoll.com

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Drake Devonshire
drakedevonshire.ca
Alumilex alumilex.com
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ARCHITECT
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tongtong.co
LOCATION
Wellington, Ontario



Inn and Out

Architect John Tong's inventive Ontario design hotel blends rural references with an urbane sensibility.

The Owner's Suite at the Drake Devonshire is located under a dramatic A-frame clad with Douglas fir inside. John Tong and his team custom designed the bed and found the sofa,

armchair, and red footstool at the Brimfield Antique Market. The windows are by Alumilex, and the interior paint is Benjamin Moore's Buckland Blue and Colorado Gray.

Prince Edward County in Ontario, Canada, has become a popular weekend destination for epicureans and wine connoisseurs. And while travelers have a bounty of farmstands, vineyards, and restaurants to visit, modern accommodations weren't in the mix. Enter the Drake Devonshire, a new 11-room hotel located in a renovated 19th-century foundry.

Throughout the structure, a medley of materials and finishes—patterned tile, painted brick, exposed wood rafters, and steel accents—reflects the homespun nature of local farmhouses. Architect John Tong and his team designed custom furniture for the rooms, scoured flea markets for vintage pieces, and sourced accessories from local artisans. He maintains that there isn't a formula for mixing the elements. "It's kind of like putting ingredients into a meal," he says. "You have to taste as you're cooking." □



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