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In the Australian bush, a peaceful residence with a sweeping steel roof fits seamlessly into its hillside site.

TEXT BY

David Hay

PHOTOS BY

Sharyn Cairns

## 86 In Good Order

An architect and interior designer collaborate on a well-considered family home near Lake Tahoe, addressing the needs of the children as well as the parents.

TEXT BY

Kelly Vencill Sanchez

PHOTOS BY

Matthew Williams

## 96 The Power of Three

Making the most of summer in America, a European couple build a vacation retreat that includes a trio of cabins on an island in Maine.

TEXT BY

Chelsea Holden Baker

PHOTOS BY

Caroll Taveras

“The house is full of contrasts. It’s intimate and expansive, calm and dynamic, gentle and robust.”  
—Kerstin Thompson, architect

**dwell**

DWELL OCTOBER 2015

**On the Cover:** In 2004, 10-year-old Berlin Jespersen of Salt Lake City, Utah, appeared on the cover of Dwell. For our 15th anniversary, we shot her again, in the same spot—all grown up, p. 48.  
**Photo by Zubin Shroff**

**This page:** A painting by Australian artist Sally Gabori adds a spark of color to a sitting area in a concrete-and-glass residence an hour outside of Melbourne, p. 76.  
**Photo by Sharyn Cairns**

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Among the items from the Dwell Store for sale at Dwell on Design Los Angeles was the Pelican Chair, designed by Finn Juhl in 1940 and reissued by Onecollection. To read more about the show, head to page 142.



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Get a full year of Dwell at [dwell.com/subscribe](http://dwell.com/subscribe). Didn't catch last month's issue? See select stories at [dwell.com/magazine](http://dwell.com/magazine)

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## 45 Modern World

In honor of our 15th anniversary, we present Dwell Revisits, a series of photographs of classic Dwell homes, each alongside a current shot of the same home, at the same angle, captured by the original photographer. Adding to the fun, we tracked down the originally pictured residents and asked them to pose again. We're also excited to publish a wide-ranging Q&A with famed Finnish architect Juhani Pallasmaa.

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In Houston, two designers utilize concrete and raw wood to construct their dream home, showcasing the rich imperfection of the materials.

TEXT BY

Helen Thompson

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TEXT BY

Justin Ellis

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## 130 Concepts: Home Security

In the final installment of our three-part series, we discuss how to protect your home from burglars. Learn about the simple design fixes that can make all the difference.

TEXT BY

Geoff Manaugh

## 142 Design Report

Dwell on Design Los Angeles 2015, our biggest conference yet, unveiled exciting innovations in architecture and design. Here's a recap of this year's big moments.

## 178 Sourcing

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

## 180 Finishing Touch

Dwell founder Lara Deam reflects on the first issue—and how far we've come in the last 15 years.

Ah yes, The Zone. You remember that place where you relax your body and mind just enough to shape those random little notions into something useful.

You know: ideas. An elusive place these days, for sure.

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# The Fruit Bowl Manifesto

To celebrate our 15th-anniversary issue, we return to the essay penned by founding editor Karrie Jacobs that articulated our values and our vision. It's as true today as it was when it was originally published in *Dwell* #1, October 2000. —Amanda Dameron, Editor-in-Chief

Generally, in magazines concerned with the design of homes, fruit bowls abound. High-priced photo stylists spend hours arranging them. You see them in photographs of kitchens and living rooms. Often there's a bowl of unblemished green apples on the bathroom vanity or a bowl of pomegranates in the bedroom. The fruit bowl is sometimes accompanied by a vase of tulips, glistening with spray-on dew, and precious little else. No quart of milk. No crumpled bag of Pepperidge Farm cookies with only half of one cookie left at the bottom. No dish of Meow Mix on the floor. In short, no signs of life.

At *Dwell*, we're staging a minor revolution. We think that it's possible to live in a house or apartment by a bold modern architect, to own furniture and products that are exceptionally well designed, and still be a regular human being. We think that good design is an integral part of real life. And that real life has been conspicuous by its absence in most design and architecture magazines.

We understand the impulse, the desire to show rooms that are insanely perfect. There is something compelling about an empty room or a house in which no one has lived. Something virginal. It would be an awesome responsibility to be the first one through that door.

Perfection is intimidating. You have to be on your best behavior to live with it.

By contrast, we want to demonstrate that a modern house is a comfortable one. That today's best architects are able to fashion environments that are at once of the moment and welcoming. And the only way we know to demonstrate that a home is truly livable is to show it as it is lived in. If a photograph in this magazine includes a fruit bowl, it's there because the homeowners eat fruit.

Our philosophy of fruit bowls is directly related to our feelings about modern design.

Here at *Dwell*, we think of ourselves as Modernists, but we are the nice Modernists. One of the things we like best about Modernism—the nice Modernism—is its flexibility. Rather than being an historical

movement from the first half of the 20th century, left over and reheated, we think of Modernism as a frame of mind. To us the M word connotes an honesty and curiosity about methods and materials, a belief that mass production and beauty are not mutually exclusive, and a certain optimism not just about the future, but about the present.

Maybe that's the most important thing.

We think that we live in fabulously interesting times. And that no fantasy we could create about how people could live, given unlimited funds and impeccable taste, is as interesting as how people really do live (within a budget and with the occasional aesthetic lapse).

While a lot of magazines show homes as pure space, so isolated from the particulars of geography or daily life that they might as well be constructed on a Hollywood sound stage, we think that the connections to society, place and human experience—call it context—are exactly what make good architecture great. Those connections are also what makes architecture interesting to people who aren't architects.

One more thing: Be grateful that we are not more like Adolf Loos, the Viennese architect who wrote the seminal essay "Ornament and Crime." He was one crabby Modernist. Take the following: "When I want to eat a piece of gingerbread, I choose a piece that is plain, not a piece shaped like a heart, or a baby, or a cavalryman, covered over and over with decoration."

Were we Loos-ish, we would denounce the styled bowl of fruit as an anachronism, an example of old-fashioned handicraft that has contaminated any number of otherwise pure Modernist environments. We would argue that the only truly Modern arrangement of fruit is one made by machine, a symbol of mass production: the canned fruit cocktail. We would slip cans of Del Monte (in heavy syrup) into every photo.

We would. But we're too nice.

P.S. We prefer our gingerbread decorated.

# Special Issue!



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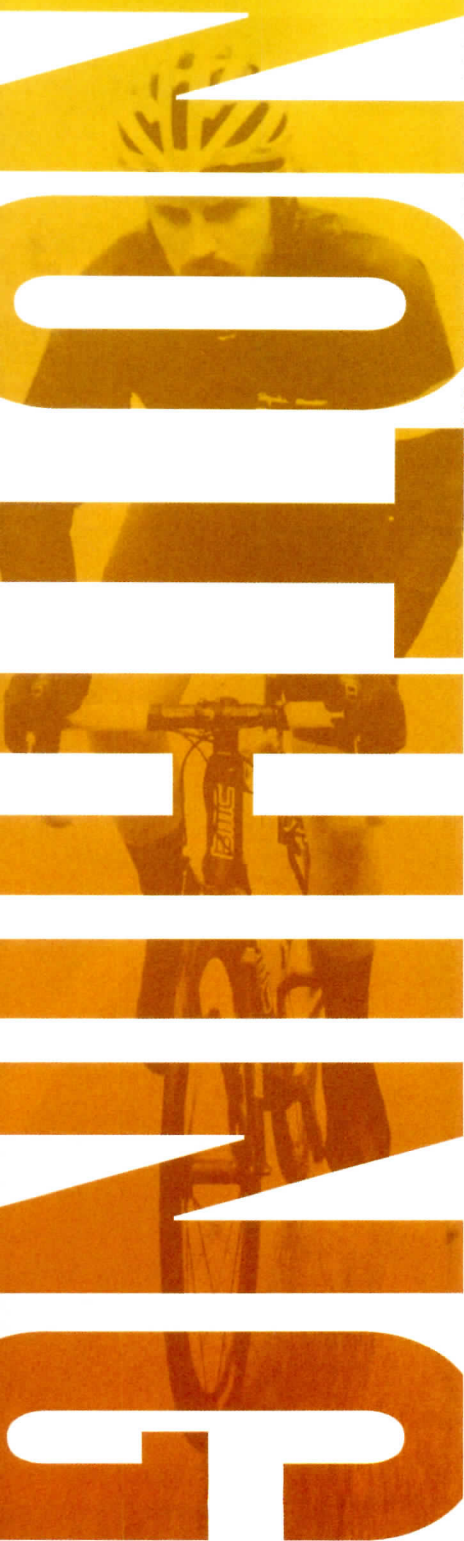
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# Feedback

## For Dwell's 15th anniversary issue, we asked our fans to share their favorite memories.

In a world that can underappreciate great design, I love Dwell's ability to help me recharge and be inspired. Dwell celebrates human-scaled modern architecture, design, and the talented people that make it reality.  
**@johnmckusick**  
Posted to Instagram

I am a high school art teacher and have a double subscription to Dwell because I love the images and articles, and so do

my students. Dwell is the best way to introduce students to contemporary and sustainable architecture. Also love the heavy paper on which Dwell is printed, it's great for collages!  
**@uhsart**  
Posted to Instagram

When I opened my first Dwell it was like hearing the Beatles for the first time. It was that epiphany when you realize that it's simplicity that is beautiful.  
**@rayream**  
Posted to Instagram

I've loved Dwell forever (it seems)—it's the attention to the indoors, but also the outdoors that has me revisiting back issues over and over.  
**Domestica**  
Posted to Facebook

Dwell introduced me as a young adult from a traditional New England town to the innovative architecture throughout the United States. This inspired me to move across the country and pursue a

PREVIOUSLY PUBLISHED  
April 2001

A Fox Island, Washington, residence built by Anderson Architecture using a prefabricated building system.



I absolutely love the inspiration to choose thoughtfully designed items and spaces for the home. And, all the small-living/prefab pieces in Dwell have completely changed my view on what "good living" can look like!  
**@simplelovelymoments**  
Posted to Instagram

I loved the freshness of Dwell and how it felt like a clean take on modern design that was not fuzzy or retro while still respecting classic modern design. I also love that it has evolved into a great resource for people who want to find sustainable and ecological alternatives without sacrificing the design aspect in every price range.  
**Alfredo Muniz**  
Posted to Facebook

I was relieved that finally someone was talking about the architecture and design that I am most drawn to. Dwell has informed my own work as a modern quilter over the years and is probably responsible for my endeavors to keep things simple and beautiful.  
**@btaylorquilts**  
Posted to Instagram

All the amazing DIY and low-budget projects that make anything seem possible.  
**@curtismicklish**  
Posted to Instagram

PREVIOUSLY PUBLISHED  
December/January 2009

The Hagerty House in Cohasset, Massachusetts, was Walter Gropius's first commission in the United States.

## What was your favorite story?

This oceanside home that's a landmark in my Massachusetts hometown.  
**@AFLI43**  
Posted to Twitter





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**@AFLI43**  
Posted to Twitter



PHOTOS BY KAREN MOSKOWITZ (TOP), DEAN KAUFMAN (BOTTOM)

There's no one month that stands out for me. Rather it's the ongoing mantra:  
live modern, live with nature, simplify. **@mazzeo** Posted to Instagram

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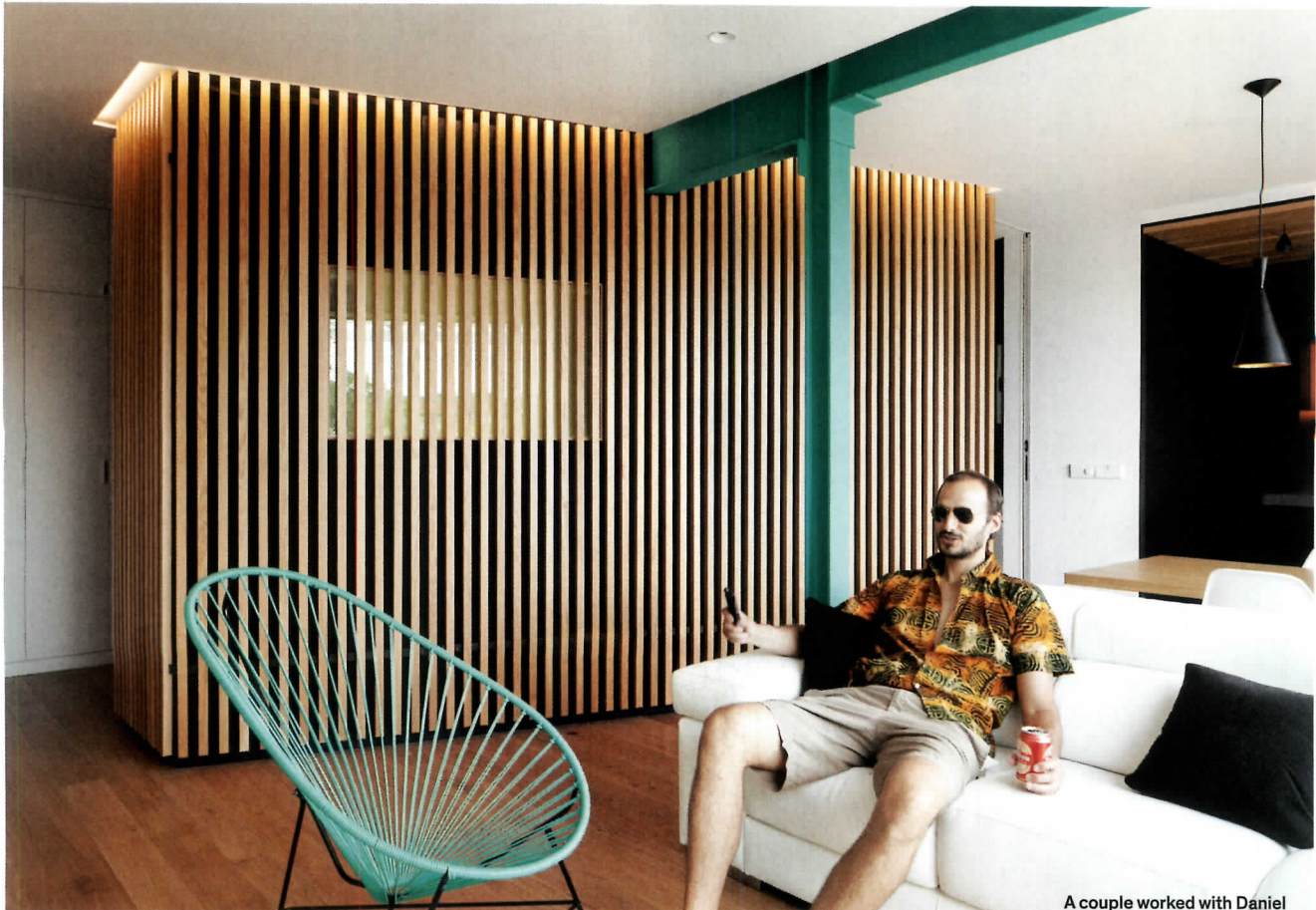
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The best before/after photo I've seen in Dwell ("Home to Roost," April 2015). The fish tank, his slouching, the beverage—so much better.

@JSchaeffler [Posted to Twitter](#)



A couple worked with Daniel Bergman Vázquez of Estudio Untercio to transform their dark apartment in central Madrid into an open-plan oasis.

PHOTO BY LUIS DÍAZ

## LETTERS

Please note that Oregon has the Cascade mountain range, not the Sierras as stated in the article about the beautiful Lovejoy Fountain ("Urban Choreographer," June 2015). Other than that error, the article was very well done, and I love your magazine.

**Jean C. Vanderlinde**

Sent via email

*Editor's Note: Thank you for your*

*readership and for bringing the incorrect citation to our attention. Indeed, you are correct—it's the Cascades and not the Sierras that stretch into Oregon and that provided inspiration for the fountain.*

I think the Great Gulf Active House ("Active Lifestyle," July/August 2015) is beautiful, but struggle with the idea of a single 3,500-square-foot house and all

the ensuing materials required being green somehow. Can't we do better?

**Laura Ponka**

Posted to Facebook

Correction:

In the July/August 2015 issue, we referred to the Sonos PLAY:I as a Bluetooth speaker; it is actually a Wi-Fi speaker. We regret the error.





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SOCIAL MEDIA

We shared images from *Sony Design: Making Modern* (Rizzoli), a book on the electronic company's six-decade history, in our July/August 2015 issue. Online, we asked: Did you own a Walkman?



I still got mine with the original headphones!

—Jordan Jon

Waaay back I had a yellow waterproof one... now I have a CD one still!

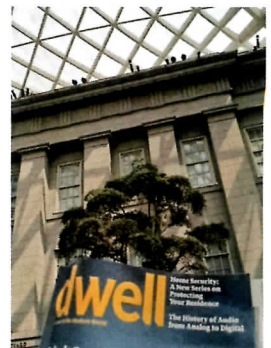
—Carla Mitton

TWEETS

**@MemphiSeagrove:**  
Lest you think I'm an old-house dweeb, we devour the latest Dwell when it arrives in the mail each month. Faithful subscriber.

**@AIAWinstonSalem:**  
Need a Monday afternoon boost? Just take a moment to dwell on @dwell.

**@DudaDraz:**  
Reading @dwell in the gorgeous atrium of National Portrait Gallery #WeekendRelax

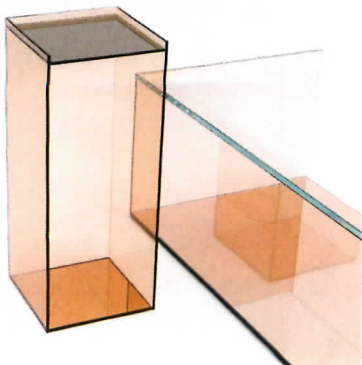


PHOTOS BY CHRISTOPHER SAUNDERS (SPOTLIGHT), COURTESY OF RIZZOLI (SONY DESIGN)

SPOTLIGHT

@\_chiyome on Instagram

Anna Lynett Moss's brand Chiyome produces minimalist, hand-crafted leather bags. She recently ventured into furniture, unveiling two glass tables and two leather-and-metal chairs as part of a collaboration with designer Farrah Sit. Moss's page features a hodgepodge of visual inspiration, picked up from gallery visits and the Internet at large. Look out for everything from Carlo Scarpa's Brion Cemetery to neon acrylic vases by Japanese designer Shiro Kuramata. >





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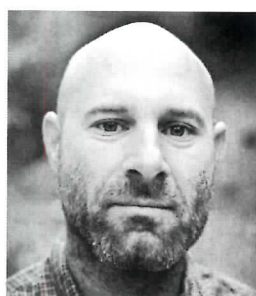
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# Contributors

We asked four of our long-standing photographers to recreate photo shoots from past issues. While we were reminiscing, we also asked them to share their childhood portraits.



## Dave Lauridsen

A Los Angeles–based photographer who shoots for the *New York Times*, *Travel & Leisure*, and *Sunset*, Dave Lauridsen first visited architect David Baker's home in San Francisco for *Dwell* in 2008 and attempted to recreate one of the shots in this issue (p. 120). "The spot I'd taken the original photo from no longer existed," Lauridsen says. "There used to be a small one-story garage at the back of the lot, which I got on top of for the original photo. Now there's a new building in that spot so I wasn't able to get quite the same perspective as before."

**What does your dream home look like?** "It doesn't need to be too big, but it has to have an efficiently laid-out kitchen with an island, a walk-in pantry, and an outdoor kitchen where I can cook over an open, wood fire."

## Zubin Shroff

Born in London, Zubin Shroff grew up between that city, Edinburgh, and Mumbai. In 2004, he photographed the Salt Lake City, Utah, home of designer Brent Jespersen. "The original job was one that I remember well," Shroff says. "The house was beautiful, but more than that, Brent designed it for his family and seemed humbly proud to have done so. It was wonderful to share that." He returned to the site for this issue (p. 48). "The house looked remarkably similar. The biggest change was his daughter, a little kid when I was last there is now a 21-year-old woman, as easygoing and welcoming as her dad."

**What does your dream home look like?** "I have often wanted to build my own home, but I've noticed, each time I think about it, my dream home gets smaller and the land it's on gets bigger!"



## Chad Holder

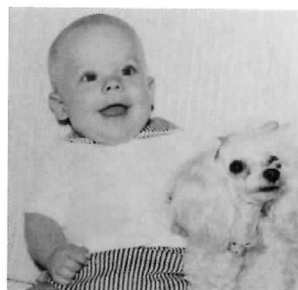
Based in Minneapolis, photographer Chad Holder captures people and spaces around the world. He returned to Ann Arbor, Michigan, to shoot a creative home designed by Tonino Vicari that he first captured in 2006 for *Dwell* (p. 140), when the residents' son was only five. "It was so much fun to walk back into the home and see the family again," Holder says. "Gary is now 14 years old, and he was much more helpful—I put him to work as my assistant."

**What does your dream home look like?** "My dream home is a space to be separate from the world, the workplace, and the stress of life. It is a place of inspiration and peace."

## Brent Humphreys

Brent Humphreys is an editorial and commercial photographer, based in Austin, Texas, whose work has appeared in *Fortune*, *GQ*, and *National Geographic*. After an initial *Dwell* shoot in 2004, Humphreys revisited the Bulverde, Texas, home of Billy and Janette Johnson designed by Lake|Flato Architects (p. 160). The first shoot captured their triplets at age four. "Obviously, back then the boys were younger, and it was fun but controlled chaos," Humphreys says. "Going back it was clear the boys are now young men and were very engaged with the process."

**What does your dream home look like?** "A 1953 midcentury home by Lundgren & Maurer on six acres in Taylor, Texas."



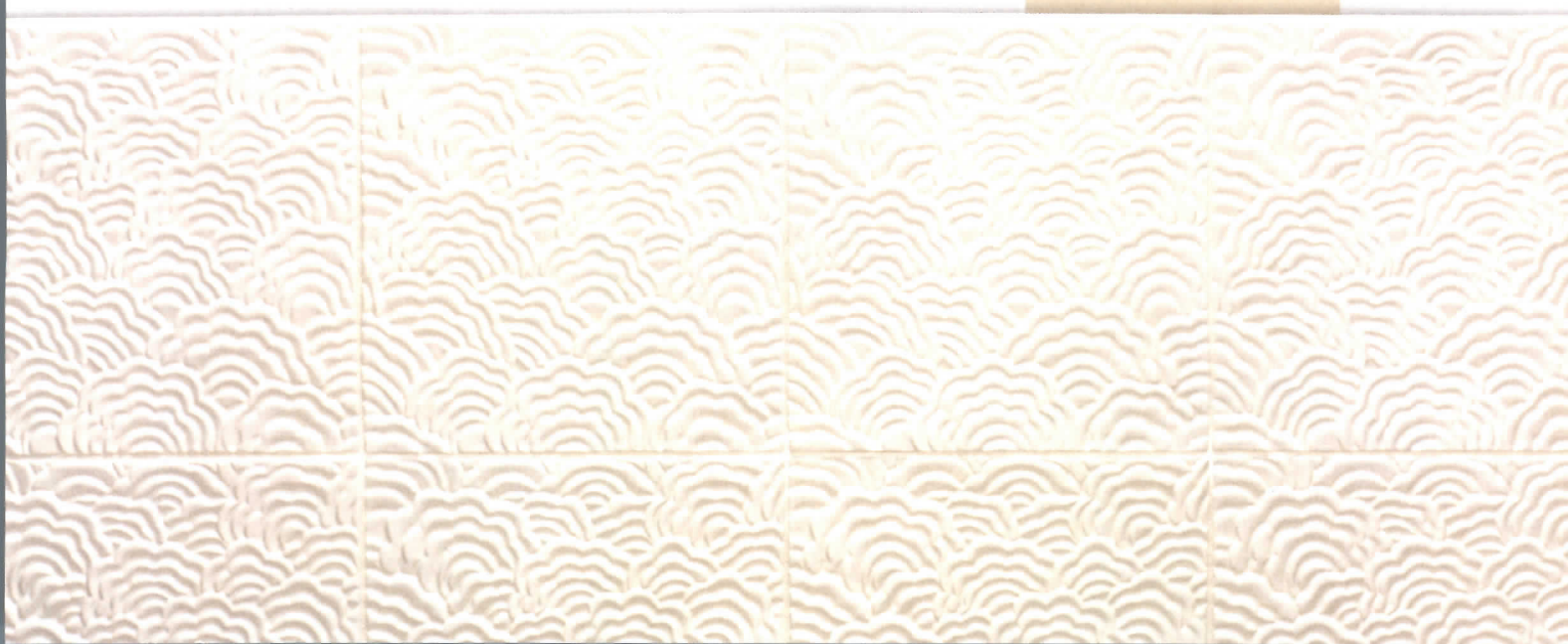


TILE: Robert Kuo Chinois. Hua pattern

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Photo courtesy of Christopher Summerville Architect

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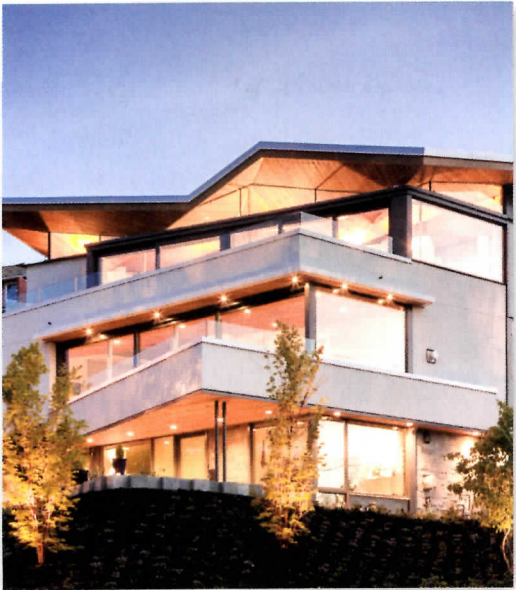


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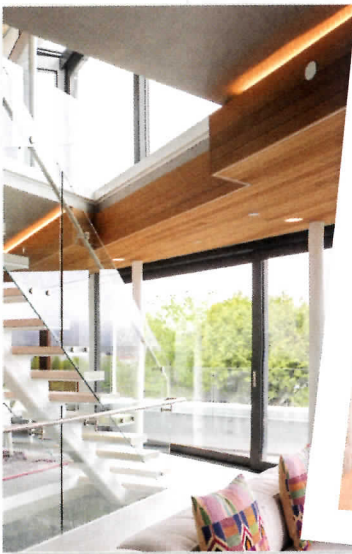
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# Modern Wor

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# Dwell Revisits



ORIGINALLY PUBLISHED  
October/November 2004

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## Modern Awakening

PHOTOS BY  
Zubin Shroff

PROJECT  
Jespersen Residence  
DESIGNER  
Jespersen Design Associates  
[jespersendesign.com](http://jespersendesign.com)  
LOCATION  
Salt Lake City, Utah

In 2004, designer Brent Jespersen's luminous canyon retreat presented a modernist haven for Salt Lake City. Then nascent, the local design scene has since "grown and grown," he says—as has his daughter, Berlin, who, he adds, "has grown up and moved out!" Gracing our 2004 "Modern Across America" cover at age 10, she's now a 21-year-old environmental studies major at *Westminster University*.







## Juhani Pallasmaa

The Finnish architect and international thought leader muses on cities, the impulse to construct, and the poetry of buildings.

TEXT BY  
Erika Heet  
ILLUSTRATION BY  
Jack Unruh

**After more than 40 years of working in the field, Finnish architect Juhani Pallasmaa recently closed his independent practice. A prolific author, essayist, professor, critic, and former museum director, he's since focused his creative energy on teaching and writing about architecture. We caught up with the polymath ahead of a guest lecture at the NewSchool of Architecture & Design in San Diego to discuss what's on his mind.**

**Nearly all cities have some version of a central downtown. What is your view on the world's centers of architecture, the skylines? Why do we build this way?**

It's an obsession, but then particularly a consequence of the consumer and a surreal materialism. It's a process of acceleration, which is based on certain aspects of modernity—globalization, computers, and digital technology—and always paradoxical. It's an effort to seek originality and uniqueness through sameness, repeating the universal model. And that is, of course, doomed to failure. From a human point of view, it cannot create a humane environment. In a city where all the starchitects have had their shot, there is no unity, no collective space, no single section of a street that would have a social meaning. They are showcases of a total cultural emptiness.

**Is there a reason you've only worked on one project in the United States (the Arrival Plaza, completed in 1994 at the Cranbrook Academy of Art)?**

I have not been offered, and have never made a phone call, to get a commission. It has been an ethical principle that the work has to come to me and not vice versa. But I very much enjoyed doing the Cranbrook project: It was quite touching to be able to build something next to Eliel Saarinen, within the context of his Academy, and I was amazed by the process where, essentially, an architectural project turns into an astronomical instrument in the process. >



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**Are there architects who you feel are making a particularly positive impact?**

There are numerous architects around the world who are doing good work, but aren't as celebrated as much as the commercialized stars. Generally, I find more quality outside the big schools, and *in smaller*, local schools. The work is more real, in the sense of being rooted in and based on some real human values. But otherwise, architecture has become a very lonely fight.

**What are some challenges that emerging architects face today? Are the hurdles more numerous than those of previous generations?**

Absolutely. One is that the architect's social position has been distorted: Either it's a magazine-cover personality or the reverse, struggling with economic issues and unemployment. After the war, architects were respected professionally in Finland—they were symbolic of building a new society (and as it happened, we had talented architects at that time). Nowadays, with the legalization of the profession, the constant growth of regulations has taken the architect away from sketching and the creative side of the practice.

**Your largest project to date, Helsinki's Kamppi Centre, completed in 2006, spans nearly 400,000 square feet. How does physical scale affect your approach to work?**

As a commercial project, it was too fast and too much beyond an architect's means of doing things properly, but it will at least serve inhabitants of Helsinki for decades to come. All the legal responsibilities, in addition to the human responsibilities—it was almost too much. I've always liked smaller work, where I can develop an intimate connection and understand it thoroughly. Building scale, in terms of size, is not the decisive thing. It's more about the process of scaling down; for me, the finest architectural qualities involve the fusion of *opposites*—monumental intimacy or intimate monumentality are things I like very much. In my view, a building—big, huge, or small—always has to come down to the touch of the hands. There has to be that final connection.

**What does architecture, especially large-scale architecture, satisfy for us beyond the need for shelter? Why do we design and build?**


For me, it's inherent, because I see the >

Completed in 2006, the Kamppi Centre is located in downtown Helsinki. Collaborating with several firms, Juhani Pallasmaa Architects led the design of the

400,000-square-foot mega-structure. It houses a major transit hub below ground, and above, a lively pedestrian plaza, commercial complex, and mixed-use developments.



**“We now have the technological and engineering means to construct structurally ridiculous buildings. Gothic cathedrals had to be genuinely ingenious constructions in their time; today, skyscrapers are often forced constructions that work totally against natural laws.”  
—Juhani Pallasmaa**



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Pallasmaa considers San Diego's Salk Institute (left) an architectural masterpiece for its spiritually inspiring vistas and poetic sense of monumentality. Designed by Louis Kahn, it was completed in 1965. The

Arrival Plaza, completed in 1994, at the Cranbrook Academy of Art (below), is Pallasmaa's sole U.S. project to date, and marks the entry of the historic campus designed by Eiel Saarinen.

**“Helsinki has survived until now without a skyscraper. Now there are about 40 projects [developing]...in a city where there has traditionally been a strong resistance to following these global trends.” —Juhani Pallasmaa**

external world and the inner world—the mental world—as a continuum. I see everything that we build or do as extensions of ourselves, and, to a large degree, of our nervous systems. We can control, remember, and experience things through this incredibly expanded self that technology, construction, and mobility has granted us. If politicians and decision makers would realize that architecture is also a form of mental space, they'd be much more careful about what is being done.

**Do you feel there's hope for more thoughtful architecture?**

In advertising and much of the commercial world, human minds are manipulated to become even more obsessive consumers. In my view, the task of art and architecture is to liberate individuals, not to manipulate. Art and architecture have to be open-ended, and that is why the poetic dimension is so essential. Only poetry can empower people in a liberating manner.

**Since we're here in San Diego, what are your thoughts on Louis Kahn's Salk Institute? You've referenced his belief that silence and light are among the strongest aspects of architecture.**

I am amazed by Kahn's capacity to tie together history and modernity of our time while still suggesting a humanistic image of the future. The Salk plaza is one of the most amazing spaces in the history of architecture: It's so powerful, but it's empty—emptiness and reduction have that power. It makes you immediately aware of the ocean, the sky, and yourself. It is akin to Merleau-Ponty's idea that we do not come to see a work of art—we come to see the world according to it. □



To read an extended interview with Juhani Pallasmaa, visit [dwell.com/juhani-pallasmaa](http://dwell.com/juhani-pallasmaa)



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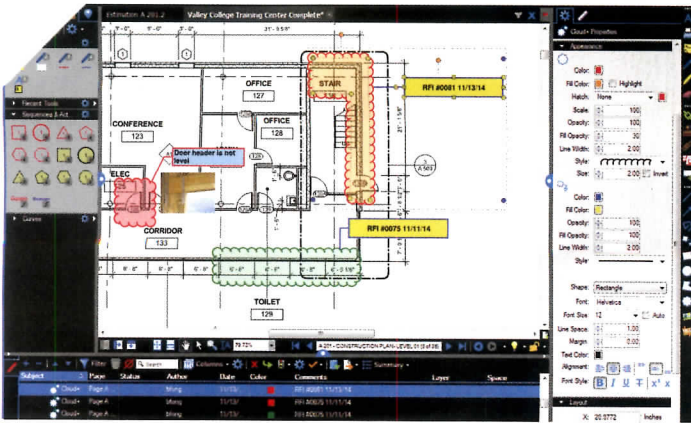
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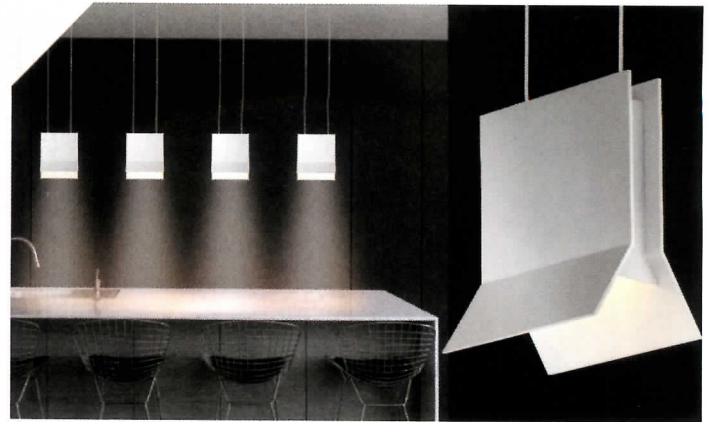


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A photograph of a modern office setup in a minimalist room. The room features a light-colored wooden ceiling, a large window on the left showing greenery outside, and a wall of grey concrete panels with visible bolts. In the center is a dark wood desk with a red desk lamp, a black telephone, and a magazine. To the right is a red office chair with orange armrests and a silver base. The floor is a light grey concrete.

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backstory



TEXT BY  
Helen Thompson  
PHOTOS BY  
Jack Thompson

PROJECT  
Concrete Box House  
DESIGNER  
Robertson Design  
LOCATION  
Houston, Texas

# Heart of Stone

Finding inspiration in the work of Tadao Ando, a Houston couple designs the concrete house of their dreams.





Designers Christopher Robertson and Vivi Nguyen-Robertson conceived their house as an unfolding sequence of simple geometric forms: a low concrete wall, a concrete cube, and a box clad in Siberian larch (above). A pivoting door, also made of larch, provides a shortcut to enter the structure as an alternative to the main courtyard entrance (opposite).

## backstory

It took six weeks to build the formwork for the poured-concrete walls that make up the first floor. In the kitchen (right) the floors are raw European white oak, the countertops are Capolavoro granite with a leather finish by Antolini, and the natural oak cabinets are by Varenna. The metal Grillage chair on the deck (below) is by François Azambourg for Ligne Roset.



**“Concrete is a live material—there’s a big element of chance. You have to live with the imperfections.”**  
—Christopher Robertson, designer



**“Concrete has always had a mystical hold on architects,”** says designer Christopher Robertson. Visionaries such as Le Corbusier, who used concrete in many of his 75 projects, loved this basic material. Robertson and his wife, Vivi Nguyen-Robertson, his partner at Robertson Design, were also enamored with the amalgam of sand, gravel, cement, and water, and the newlyweds dreamed of using it for their own house. “We just couldn’t wrap our heads around the cost,” Christopher says, referring to the labor-intensive poured-in-place procedure he prefers. “It’s way more expensive than any other option we considered.”

An eye-opening trip to Naoshima, Japan, convinced the Robertsons to find a way to build their dream. On the 3.15-square-mile island, they visited the Benesse House Museum and the Chichu Art Museum, a series of square, rectangular, and triangular volumes >

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## backstory

embedded in a hillside, which house installations by James Turrell and Walter De Maria, as well as paintings by Claude Monet. Both museums were designed by architect Tadao Ando and are composed of concrete, a signature material that Ando has used to rich and evocative effect. The Robertsons were taken with the rawness and mystery of the spaces. "We decided 'whatever it takes' after seeing those buildings," says Christopher.

The couple's vow had immediate consequences. "We'd already started designing a house," says Vivi, "but we started over." Into the trash went plans for a brick residence, which the couple had already revised five times. With their similar tastes, they design as a team, dividing the work equally; for their new house those tasks included interior and landscape design, too. >



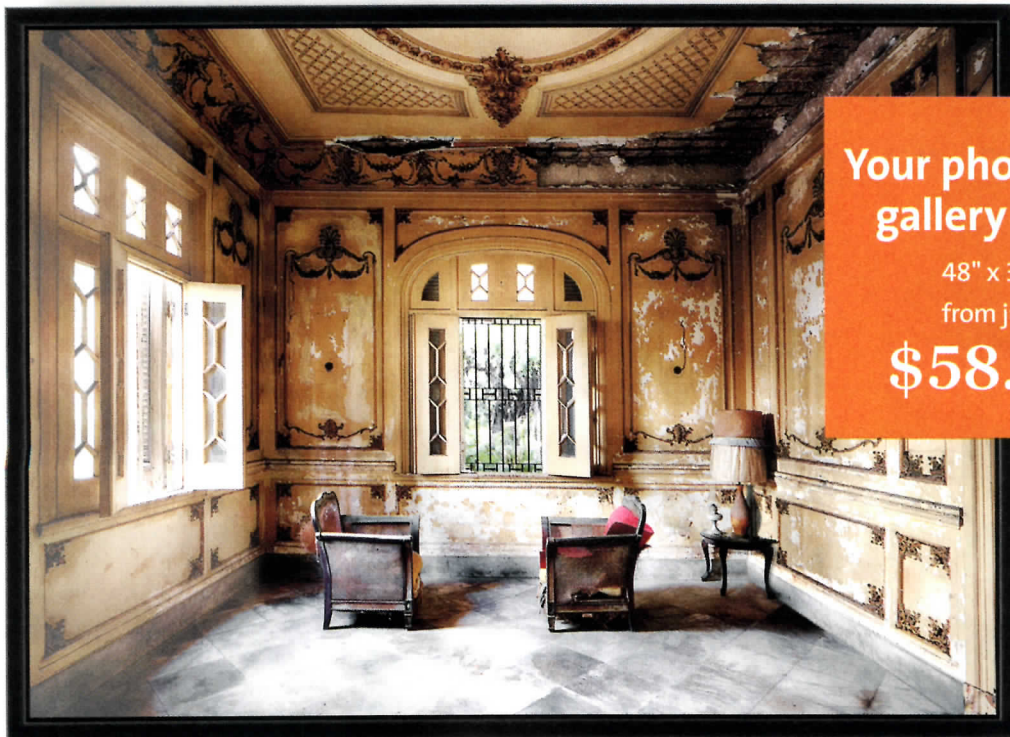
Located off of the kitchen, Vivi's office disappears behind sliding walls covered in black chalkboard paint from Behr (above). In the entryway (left), a Tati lamp by Ferruccio Laviani for Kartell sits on a shelf Christopher made from kitchen cabinetry scraps.



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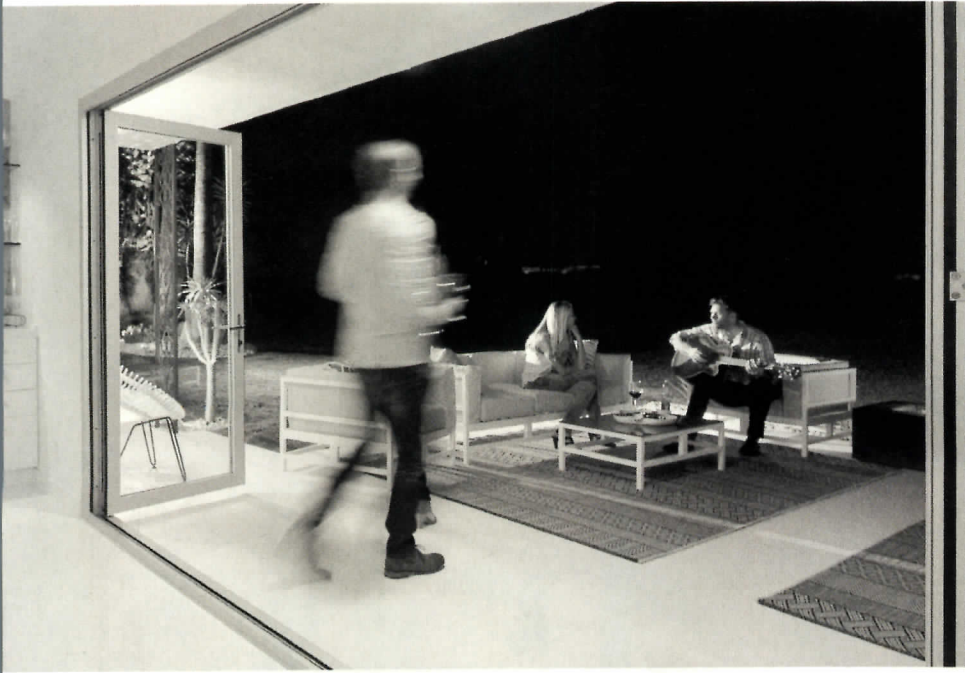
 **WHITE WALL**

**“There’s a nice contrast between the rawness of the walls and the refinement of the other surfaces.” —Christopher Robertson**

White-oak stairs connect the first-floor living spaces with the upstairs sleeping areas (right). The living room (below) features a sofa from Roche Bobois, Metropolitan armchairs by Jeffrey Bennett for B&B Italia, and a Good Morning table in copper and Anytime table in anthracite frosted glass from Ligne Roset. The rug is by Tissage. >



MADE FOR LIVING





The master bath (above) is clad in Bianco Venatino marble. The tub is by ADM; the showerhead is by Hansgrohe. Awaiting the birth of the couple's son, Vivi relaxes in a built-in reading nook in the library (right). The low windows in the master bedroom (below) focus the view on the backyard, not the neighbors. Christopher designed the solid poplar platform bed.



The Robertsons' new 2,900-square-foot house is a wooden box that sits on top of a concrete box, with a concrete wall wrapping around it. Inside, the boxiness vanishes and the house resolves into two complementary halves. On one side, a long chute consisting of an interior courtyard, a dining room, Vivi's office, and the kitchen and living spaces stretches from front to back. On the other side, a white central staircase leads to a split-level landing the Robertsons call "the reading room." "We needed a place to hang out and for the kids to read," explains Vivi. When it's time to head to bed, the master suite is in one direction; in the other, two bedrooms are connected by a bath. One bedroom is currently a nursery for the Robertsons' new son; Christopher's two children from a previous marriage share the other bedroom when they visit.

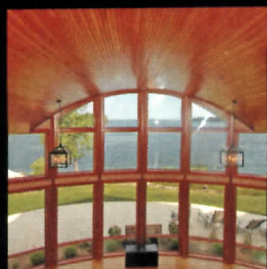
The living space had to embrace many functions, including the comings and goings of a dog and trike-riding children whose favorite route includes >

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“We talked about creating a sense of mystery when [guests] walked in from the street,” says Christopher. A gate swings open on a steel bar-stock frame to reveal a courtyard and the dining room beyond.



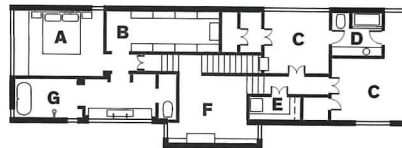
the deck beyond the living room. The choice of concrete was a practical decision as well as an aesthetic one—it can take a lot of abuse. “We beat things up pretty easily,” says Vivi. The Robertsons also opted for other durable materials, such as Siberian larch for the ceilings and Austrian white oak for the floors. They deliberately left the wood in its raw state to allow for natural aging, which includes exposing flaws, now and in the future. “If we scratch or stain the floor,” notes Vivi, “we just sand it.”

Imperfection is a driving force in this house, it turns out. “Concrete is uncontrollable,” Christopher notes—a fact he was already well aware of. “You can’t guarantee the results.” The day Christopher and his crew pulled off the framework to reveal the house’s concrete walls, what he saw was at first disappointing. “There were a few hickies,” he says. Vivi could also see that one of the walls was shinier than the other.

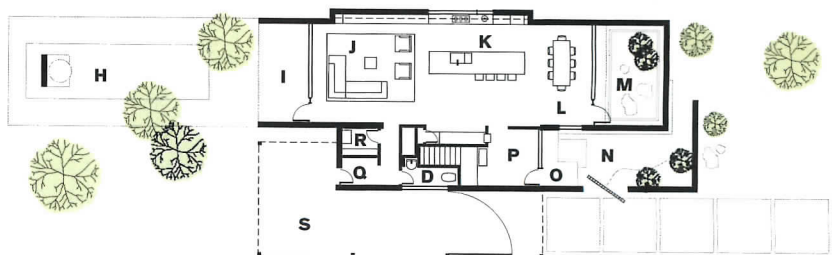
But that’s the whole point. “The concrete walls will only get prettier—the imperfections are like a watercolor,” Vivi says. The Japanese have a name for it: *wabi-sabi*, an aesthetic that accepts transience and the blemishes that impermanence brings. “We don’t have views of mountains or sea here,” says Vivi about Houston, “so we have created what we want to look at.” It’s a microview that’s always evolving. “That’s why we love concrete,” adds Christopher. “It’s a live material and you have to live with the imperfections. They add so much.” □

**Concrete Box House  
Floor Plan**

- A Master Bedroom
- B Master Closet
- C Bedroom
- D Bathroom
- E Laundry Room
- F Library
- G Master Bathroom
- H Deck
- I Porch



- J Living Room
- K Kitchen
- L Dining Room
- M Dining Courtyard
- N Entry Courtyard
- O Entry
- P Office
- Q Mud Room
- R Pantry
- S Carport

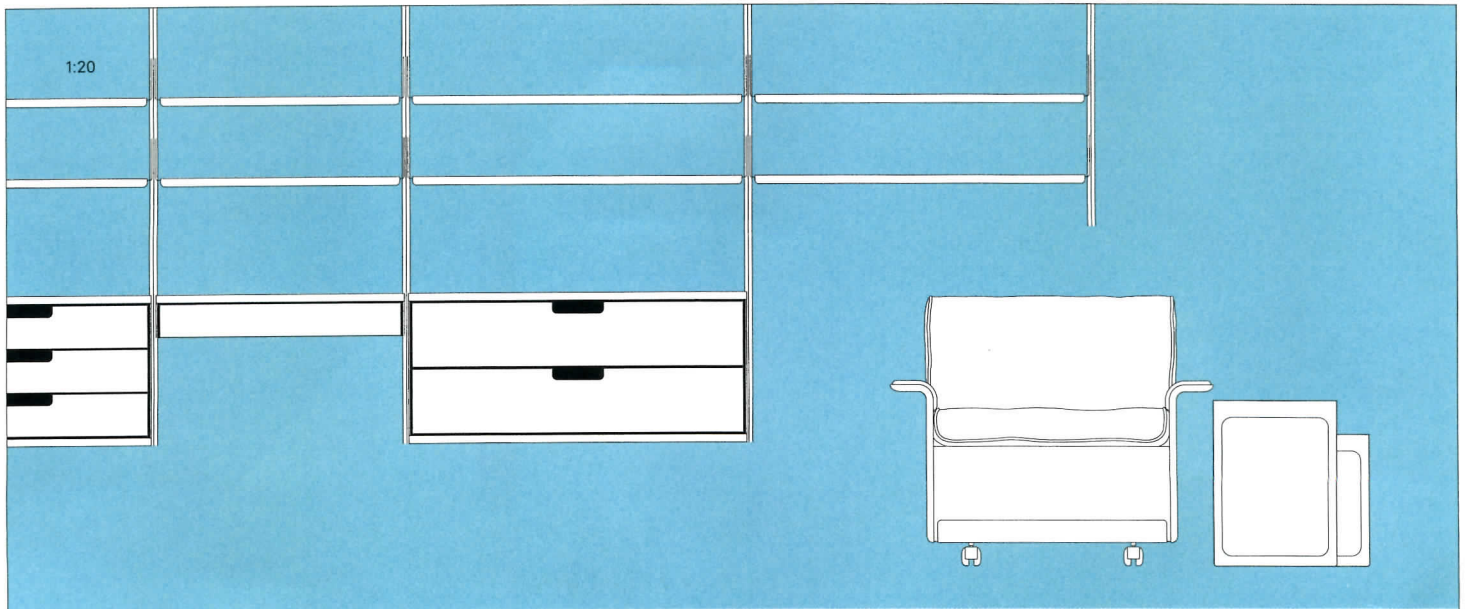


Eels Lake Cottage  
Ontario  
Architect: Alfius Architecture Inc.  
Designer: Trevor McIvor, Tony Round  
Photo: Patrick Burke, Tony Round



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## VITSOE

### The English butler

Dieter Rams has often said that his designs are "akin to the English butler: always present but rarely seen."

In 1960 he designed the **606 Universal Shelving System** for

Vitsø to allow you to start small, add to it when needed, and take it with you when you move.

With his **620 Chair Program** you can begin with a single chair but later combine it with another to form a sofa. While the simplicity of his **621 Side Table** belies its ability to perform for

you as a bedside table, laptop table or magazine table.

Yet you could be forgiven for not noticing any of the above. Rams's discreet furniture for Vitsø is intent on remaining in the background right up to that moment when you need it.



Embedded in the rugged southern Australian landscape, the House at Hanging Rock comprises three volumes connected by a sweeping rhomboid roof. The Colorbond steel overhang is in a dark-gray shade called Monument.



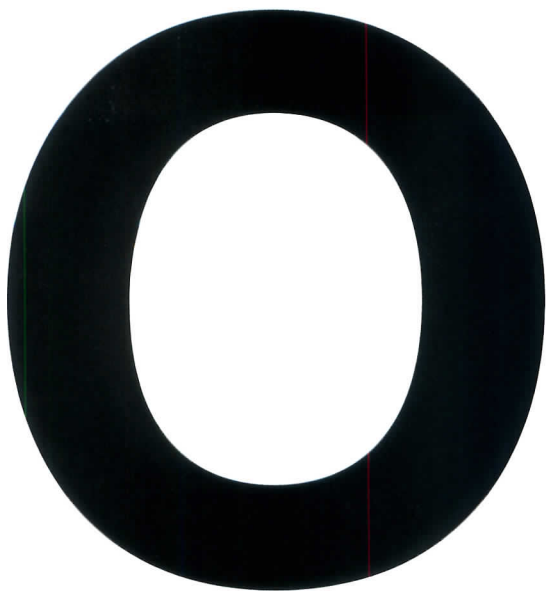
**In the Australian bush,  
a sculptor and an architect  
collaborate on a house  
built to withstand fire.**

# **Concrete Plans**

TEXT BY  
David Hay  
PHOTOS BY  
Sharyn Cairns

PROJECT  
House at Hanging Rock  
ARCHITECT  
Kerstin Thompson Architects  
LOCATION  
Victoria, Australia





“Titania was a very different client,” recalls the architect. “In our first meetings, she talked about her love of materials, textures, and light—not how many bedrooms and bathrooms they wanted.”

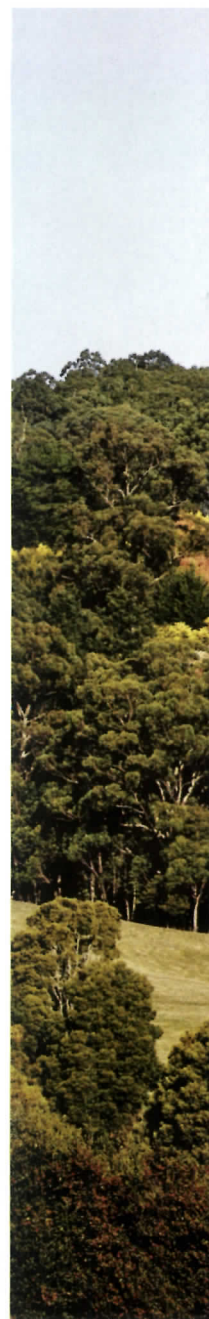
So, while initially conceiving the house, Thompson made sure there were ample windows to give a sense of connection to the landscape. And, knowing how the sculptor felt about the qualities of concrete, the architect happily chose it for the walls and floors.

Thompson designed the house from the inside out. Her floor plan placed three rectangular sections alongside one another, staggered down the slope, each sitting on a separate terrace. In the top one, Thompson put the master bedroom and study. The main living and dining areas are in the middle, slightly wider >

**On a hillside about an hour's drive from Melbourne** sits the house that architect Kerstin Thompson designed for artist Titania Henderson and her husband, Ian, a retired orthopedic surgeon. It overlooks a verdant rolling valley and, in the distance, a *mountainous outcrop* called Hanging Rock. Thanks to the popular novel *Picnic at Hanging Rock* and its successful film adaptation, this odd geological formation has become a quintessential part of Australian folklore. (In the book, teachers lead a group of schoolgirls on a climb of the rock, several of whom are never seen again.) More recently, concerts nearby featuring Leonard Cohen and Bruce Springsteen have added to Hanging Rock's fame.

The sharp, low silhouette Thompson designed adds to the area's mythic reputation in an entirely different way. Far from being exaggerated and primordial, the Henderson home, nestled below a wall of tall eucalyptus gums, projects a sense of calm.

“I didn't want an icon,” Titania says. “I wanted a place that was peaceful.” For this sculptor from bustling Melbourne, that meant a design grounded in the Australian environment that highlighted rich textures like concrete to offer a feeling of space and protection.





Architect Kerstin Thompson designed the low-slung structure (above) to follow the sloping site. A steel roof and Thermomass precast concrete panels protect the house in the fire-prone bush.

Windows and terraces (opposite) were designed to frame specific vistas ranging from rural pastures to vineyards, olive groves, and the Hanging Rock outcrop. "The views are very controlled," Titania says.

**"The house has a robustness that I love. With beautiful light, shadows, and reflections, it feels very resolved and peaceful."**

—Titania Henderson, resident



A photograph of a modern interior space. The room features a large window on the left side, offering a view of a lush green landscape. The ceiling is made of dark, textured concrete. A large, white, ribbed lamp hangs from the ceiling. In the foreground, there is a dark, curved table and a chair. To the right, there is a fireplace and a built-in shelf with books and a framed picture. The overall aesthetic is minimalist and industrial.

The interior shares the structure's attention to texture and line. Furnishings include a pair of Arne Jacobsen's AJ floor lamps and a Le Bambole sofa and a Le Bambole sofa, armchairs, and ottoman by Mario Bellini for B&B Italia.

section, and, in the lowest part, there is a spare bedroom, an art studio, and a sitting room.

Part of each section of the house overlaps with the section below. Here there are no walls to separate them. Below each of these openings, Thompson placed four steps, allowing easy movement through the whole house.

Atop the house is a roof that Thompson describes as a true rhomboid, or “an oblique-angled parallelogram with only the opposite sides equal.” It is a bold shape well worthy of a sculptor.

Inside, visitors often end up peering diagonally from one section up or down to another, sometimes almost all the way through the home. As a result, the house feels bigger than its 2,300 square feet. These unusual interior sight lines make the concrete walls

and floors appear that much more dominant. The somber palette—the ceilings are dark, the walls almost black—is tempered by huge windows, which encourage views across the valley to Hanging Rock and to a nearby stand of eucalyptus trees, while the elemental quality of concrete—immutable yet tranquil—evokes the sense of calm the Hendersons wanted.

Often, Ian spends time in the study on the upper floor, while his wife sits in the small lounge just steps below the kitchen. “I’m at the level of the soil,” Titania says of her perch in the sunken lounge. “Away from Ian on the phone and the sound of the TV, it feels very quiet and intimate.”

Titania remembers how the house came easily to her architect: “It was such a totally resolved design right from the start.” So she was determined not to >



**“The dark ceiling and timber finishes intensify the color of the landscape. They create a comforting and intimate environment.” —Titania Henderson**

Dulux Ferrodor 8ro industrial paint in Mid Grey, dark form-ply timber ceiling cladding, and concrete floors give the interiors a brooding intensity (opposite left). The en suite tub is by Kaldewei, the mixer is by Tonic, and the spout is by Sussex Taps (opposite right).

The master bedroom (below), which features a bed by Paolo Piva, an Egg chair by Arne Jacobsen, and a Ball pendant lamp by George Nelson, opens directly onto a verdant patio. The metal shutters at the bottom of the window keep out flying embers in case of fire.





interfere with Thompson's vision when it came time to fill the space, choosing such sculptural objects as a Le Bambole sofa and ottoman by Mario Bellini for B&B Italia. Keeping the materials simple, the couple's custom bed was made from the same blackbutt wood that was used for all the interior cabinetry.

The extensive use of concrete was critical to making the house fireproof, a necessity when building near untended forest or bush, as they call it in Australia. A bush fire that was part of one of the worst outbreaks in the country's history—the Ash Wednesday fires, which killed 75 people—devastated the town on the other side of the hill here in 1983.

In the years since, building codes have changed to help houses survive fires. So although Thompson wanted to site the house close to the eucalyptus trees, it had to be placed 164 feet away. The same thinking informed her decision to line the ceilings with black formply from a timber with a low flammability index. The large windows that fill out the sides of the house stop two feet above the floor—glass is not allowed near the ground as hot ashes may gather and melt it. Thompson placed inward-opening steel shutters here instead. "A fire will quickly move over a house," Ian says. "But blowing embers and debris can land at any time, so if the exterior is fire-resistant and embers do not get inside, hopefully the house can escape."

In the four years it took to design and build the house—it was delayed when a cherished contractor passed away—the sculptor and the architect explored many shared passions, including a mutual admiration for the famous Australian architect Robin Boyd. When the latter's house looked like it might be for sale—it is now a foundation—the Hendersons inquired about purchasing it; meanwhile Thompson shared stories from a summer spent working as a waitress in a Boyd-designed motel-restaurant. When the House at Hanging Rock received the coveted Robin Boyd Award for Residential Architecture late last year, it seemed like he, too, was stepping quietly from floor to floor with them, finally joining in the conversation. □

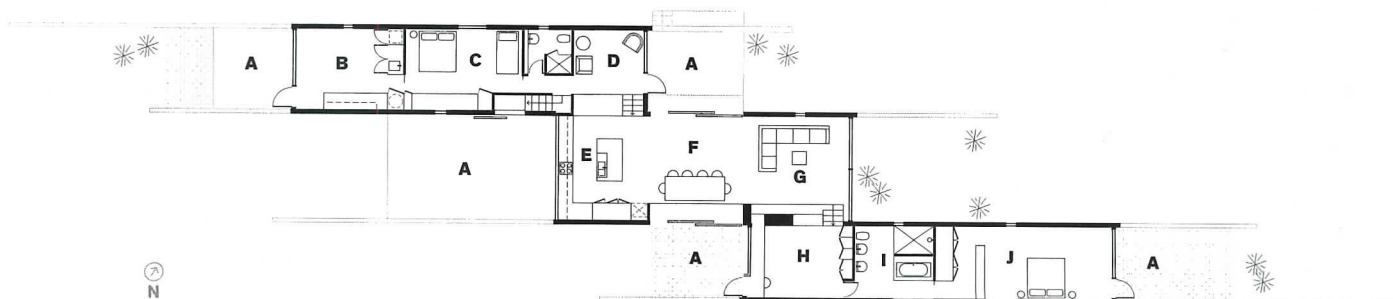


The kitchen island (above) is made from oxidized steel with a honed black marble benchtop. Cabinetry in blackbutt, an Australian hardwood known for its fire resistance, contrasts with the dark interiors.

A Clement Meadmore Sling chair (opposite) provides a favorite vantage point for sipping coffee while looking out at Hanging Rock. "It's always hard to leave and return to the city," Titania says.

**House at Hanging Rock  
Floor Plan**

- A Terrace
- B Art Studio
- C Guest Bedroom
- D Sitting Room
- E Kitchen
- F Dining Room
- G Living Room
- H Study
- I Master Bathroom
- J Master Bedroom





**“The house has a relaxed and sheltering feel with beautiful textures—it’s very easy to stay inside all day and not feel guilty.” –Titania Henderson**





A piece by John Belingheri hangs in the living room of the Bancroft family's home (above), which is centered by an Antonio Citterio sofa and Robert Marinelli tables.

The entrance (opposite) is highlighted by a custom walnut door designed by the architect, Jack Hawkins. Cheryl Chenault designed the interiors.

# In Good Order

Architectural harmony defines a family's home near Lake Tahoe.

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PROJECT  
Bancroft Residence  
ARCHITECT  
Jack Hawkins  
LOCATION  
Truckee, California

TEXT BY  
Kelly Vencil Sanchez  
PHOTOS BY  
Matthew Williams



The entrance (above) introduces the home's main materials: steel, glass, wood, and concrete. The library (above right) holds a wall-size blackboard for the Bancrofts' four children, with a colorful permanent piece by local artist Derek Phillips.



A picnic table from Janus et Cie sits off the kitchen (right); the landscape architecture is by Richard D. Wood. In addition to passive solar, says Hawkins, "there is the added benefit of a thick concrete slab as a thermal mass that absorbs and stores the heat from the sun."



Ever since the birth of Amy and Nick Bancroft's triplets six years ago, the couple's lives have been a whirlwind of activity. But when their son and two daughters were diagnosed with autism four years ago, things shifted into overdrive, and the family's home, near Truckee, California, became a de facto therapy center, with a stream of professionals cycling through daily to provide specialized interventions. The Bancrofts didn't just need a place for themselves, they needed their home to be a home. "During the week, we'd have up to a dozen people at the house," says Nick. "We figured out quickly that we needed separate areas for kids and therapists, and areas off-limits to them during therapy so that Amy and I would have privacy."

A former Scavolini kitchen dealer in Las Vegas and Reno, Nevada, Nick had a vision for a modern house with areas for learning, therapy, sleep, and play, as well as common spaces for family time, a retreat for


their 10-year-old son, and a private refuge where he and Amy could relax and refuel.

When the family found a forested, three-acre site not far from where they'd been renting and about a half hour from Lake Tahoe, they reached out to two old friends from Reno: architect Jack Hawkins and interior designer Cheryl Chenault. The challenge was to build a house that would support the Bancrofts' unique requirements for years to come, albeit on a grand scale—the living area is close to 8,000 square feet of the overall 10,000 square feet.

"The kids' needs were paramount to the design," says Hawkins, who came up with a plan that divided the house into four zones: the living-dining room, kitchen, and pantry; a children's wing; a master suite; and a detached guesthouse. Multiple entrances and exits would allow therapists as well as Nick and Amy to come and go without disrupting the kids' routines. >

Norman Cherner barstools from Design Within Reach line the island in the kitchen, which is crowned by an open loft office. The faucets are from Dornbracht; the countertops are Caesarstone. Hawkins integrated a steel-clad casual eating nook, at left.





The structure sits among the trees on the three-acre site. "The elevation is 6,600 feet—you can sit outside even in winter," says Hawkins. "There's a lot of outdoor space, which helps tie the project to the property. The design was all about fitting it into the environment."



Despite the home's considerable footprint, it doesn't read as monumental on approach. "The last thing I wanted was for it to look like a country club," says Hawkins, who set the parking, mechanical, and storage areas at the property's lowest point, away from view. The kitchen, dining, and living areas occupy a soaring, open volume, defined by exposed structural steel beams and columns. Wood, concrete, hot-rolled steel, and glass set the tone for what Chenault calls "a pared-down sense of order."

The designer worked with the couple to prioritize their needs. "We talked about ways to streamline their activities—everything from waking up and preparing coffee and the kids' meals to grocery shopping, food storage, and entertaining," Chenault says. "Design decisions were made to simplify tasks and support and enhance daily events."

Individuals with autism tend to function better in

an environment that minimizes visual distractions, so keeping things free of clutter was more than just a practical concern. Accordingly, the house includes a place for everything, from the pantry that neatly stores the triplets' preferred snacks to the seamless anigre cabinetry that keeps necessary items nearby but out of sight. This visual rigor also suited the couple's love for modern design. "I'm from the South and was used to red brick and antiques," says Amy. "Nick introduced me to modern. He told me, 'I fell in love with you, but can we not do the antiques?'"

Located on the west side of the house, the children's wing has four bedrooms, a library-study center, and a playroom, downstairs. Connecting to shared dormitory-style bathrooms, each bedroom has a workspace and a play area featuring durable, soothing materials; expansive windows fill the rooms with light and offer a connection to the outdoors. The older son's >







Hawkins created the built-in anigre bed and side tables in the master bedroom (opposite). Chenault designed the bedding; the sconces are from Artemide. In one corner of the room, an Arne Jacobsen Egg chair and ottoman rest on a flokati rug (above). Overhead is an Ecos pendant by Vistosi.

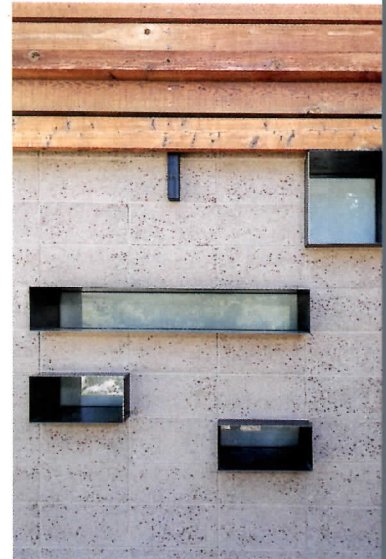
“The central vision was three-fold: interiors that would bring the family joy, support their daily activities, and provide specific areas of refuge for each member and as a family,” says Chenault, who integrated a Hansgrohe Axor rain shower in the master bath (right), which has frosted glass.



**“It’s like an oasis—we never had privacy before.”**

—Amy Bancroft, resident

An exterior detail near the facade echoes the geometries throughout the house (below). “The opaque glass allows light in and provides a really beautiful effect at night when visitors drive to the home,” says Hawkins. Western red cedar beams top the concrete blocks.



dwelling

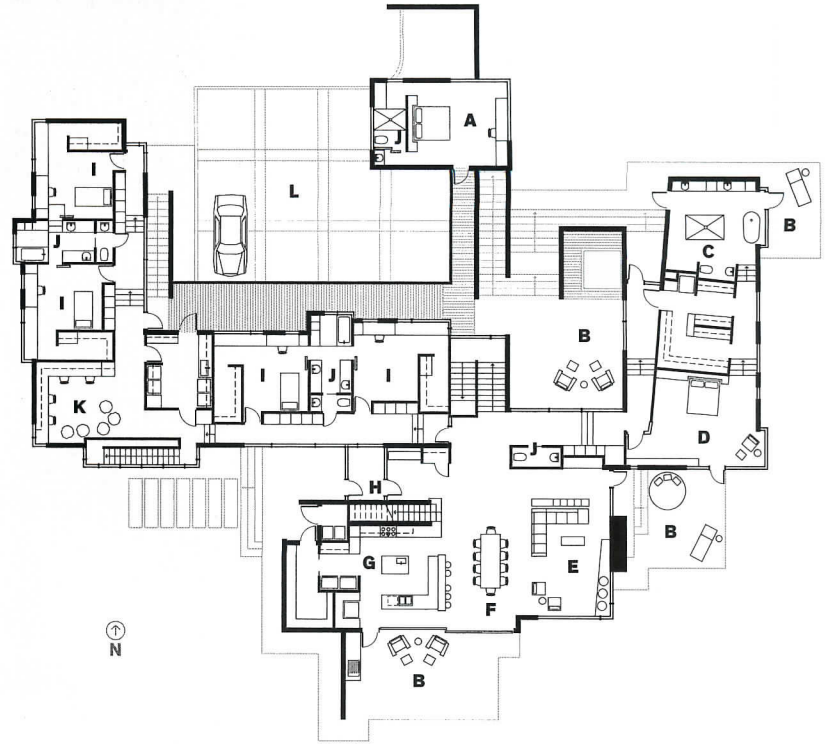
bedroom has a loft and a lounge area, where he can play games and hang out with friends.

Nick and Amy's own retreat, on the opposite side of the house, opens to views of the forest and features sitting areas indoors and out, a washer and dryer, and a beverage and snack center, as well as a bathroom with a rain shower and a freestanding tub. "It's like an oasis," says Amy. "We never had privacy before."

"People hear 'three autistic kids,' and they don't know what to think," says Nick. "But there's a ton of love in the house. It's soothing to them and us." □

The kitchen opens to the elements thanks to sliding doors from C.R. Laurence (below). The anigre in the kitchen is the same employed in the master bedroom. A sloping ceiling allows light into one of the children's bedrooms (bottom). The bed is from CedarWorks.

The guesthouse (below right) hovers above the motor court. "The main area was broken up into four zones: the kids wing, the guest suite, the master suite, and the living-dining room and kitchen, which is a transition area, where public meets private," says Hawkins.



**Bancroft Residence**  
Floor Plan

- |                   |                  |            |               |
|-------------------|------------------|------------|---------------|
| A Guesthouse      | D Master Bedroom | G Kitchen  | J Bathroom    |
| B Patio           | E Living Room    | H Entrance | K Library     |
| C Master Bathroom | F Dining Room    | I Bedroom  | L Motor Court |



**“There is a method to the madness with everything in this house—it could be inspiring to others with their own special-needs kids.” —Nick Bancroft, resident**



On a concrete wall near the stairway off the main hallway hangs an artwork that depicts the children. Nick conceptualized the piece with painter Bryce Chisholm and artist Jeff Johnson, who did the custom neon work. The floor is also made from concrete.





On a sloping site near a defunct rock quarry on the remote lobster-fishing island of Vinalhaven, Maine, a three-part summer home overlooks a framed view of Penobscot Bay. Working around the site's unique topography, design-build firm GO Logic created each structure at varying elevations.



**Three small pavilions  
connected by a deck form  
a summer retreat that  
balances privacy with a  
panoramic view—all in  
less than 900 square feet.**

# **The Power of Three**

TEXT BY  
Chelsea Holden Baker  
PHOTOS BY  
Caroll Taveras

PROJECT  
Little House on the Ferry  
ARCHITECT  
GO Logic  
LOCATION  
Vinalhaven, Maine



**It's perhaps misleading to call three** structures a summer house. But measuring 890 square feet altogether, referring to them as a set of summer houses would imply something grander than three cabins tucked into a defunct granite quarry. From a distance, the buildings look like a cluster of bait shacks you might see on the harbor side of the

Vinalhaven, the island where they sit.

Fifteen miles offshore from the town of Rockland, Maine, the island is its own world, its very separateness a part of its magic: It can win people over in one visit, which is all it took for Nick and Nadja van Praag. Both expats—he from England, she from Austria—they'd only just arrived when a photo in a Realtor's window caught Nick's eye.

At the time, Nick's work with the World Bank had brought the couple to Washington, D.C., where they had a classic Georgetown house, yet felt a persistent sense of unrest. It drove Nadja crazy to be in America, where, as she says, "the inside/outside thing was invented!" Living like center-city Europeans in a four-floor building, the van Praags daydreamed about an open, single-story home, while Nadja kept close watch on a Richard Neutra house nearby, hoping a For Sale sign would go up.

"Then we came to Maine, and didn't expect anything like that," says Nadja. But there it was, for sale, a "little box" on Vinalhaven. "Nobody else wanted this house," she recalls. "They were all looking for the perfect New England shingled-whatever."

However, their tiny square overlooked a tiny rectangle: a 700-square-foot mobile home. The van Praags realized that if another family purchased the trailer >





Among the three pavilions are the standard comforts of any home: A kitchen, living space, and dining area are situated in an open floor plan in the main cabin (this page and opposite), where a collection of vintage pieces—including leather

lounge chairs from Belgium and a Preway fireplace—mix with white Bertoia wire chairs and Noguchi table lamps. Two smaller, adjacent structures house autonomous bedrooms, each equipped with a full bathroom.

**“We came to the island of Vinalhaven several years ago and immediately, totally fell in love.”**

—Nadja van Praag, resident



Resident Nadja van Praag enjoys the view from the deck that connects the trio of structures. The idea for the deconstructed plan was inspired in part by Alvar Aalto sketches of a “peeled apart” summer cabin, says architectural designer Riley Pratt, in which interconnected volumes surround a central courtyard.







to build a larger home facing the channel, the quiet setting of the disused quarry would significantly change character.

A few years passed, the van Praags made interior renovations to the home with local builder, caretaker, and lifelong resident Mont Conway, then—when it became available—they bought the plot of land where the mobile home once sat, less than 100 yards down the path. Around the same time, they met Riley Pratt, an architectural designer who summers up the road. Pratt, of the Belfast, Maine–based firm GO Logic, knew Conway from pickup soccer games on Vinalhaven but also by way of his reputation.

When the van Praags expressed interest in building a new structure on the extended property, Pratt mentioned Alvar Aalto sketches he had seen for a deconstructed summer cottage in Finland, where the rooms (and, of course, a sauna) were broken out as separate buildings focused around a courtyard. Nadja took to the idea of a peeled-apart, three-volume structure immediately: The design was an exploded version of their house, also a three-part structure, and building it would mean their three grown children could have a place to stay when they visited.

The town of Vinalhaven considered the lot, with its jumble of rejected granite scraps, “substandard” and therefore granted the Van Praags up to 30 percent more square footage and volume over the previous structure. While the site posed challenges, it also inspired. GO Logic paid special care to the topography and geometry of the quarry. Every angle—of both the structure and the interior lines of sight—is in purposeful alignment with the surrounding stone, trees, and water views.

The three pavilions, each with wall-height sliding glass doors, collectively make up a living-dining space and two bedrooms with attached bathrooms. >



**“We did our best to tuck the buildings into the site—the goal was to get up high on a perch. It was a matter of setting that elevation and working back down with the topography.”**

—Riley Pratt, architectural designer

Situated between the main living space and the other bedroom, the middle cabin (below and opposite, left) is furnished with a Calder side table by Konstantin Grcic, a vintage Dalu lamp by Vico Magistretti, and handwoven

blankets from Swans Island Company. In the kitchen, a sculptural replica of a shark hangs above the sink. The room is outfitted with IKEA cabinets, an oven by Miele and a cooktop by Gaggenau (opposite, right and below).





The town approved the plan for multiple structures because a single deck connected them, and the van Praags were thrilled because the design maximizes both privacy for overnight visitors and a connection with the outdoors.

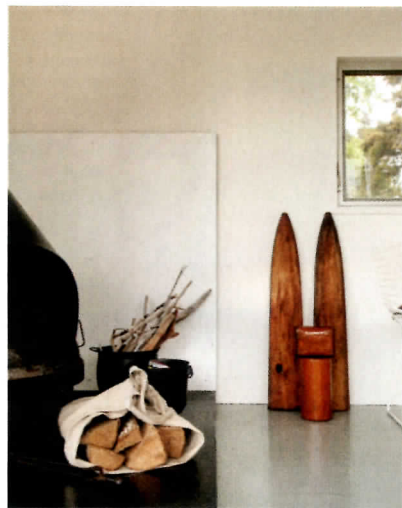
The spare aesthetic—inside and out—at once suits the austere island and reflects a judicious building process that was as much about choreography as construction. GO Logic used an emerging technology—cross-laminated timber (CLT)—to reduce waste and on-site labor. The design-build firm, working with Conway and his crew, carefully sequenced the packing, transport, and assembly of the black spruce panels shipped from Quebec. The panels form the entire enclosure—floors, walls, and roof—a practical and sustainable solution that provides both structure and finish. Conway’s crew sided the buildings with mitered white pine that will turn hoary with time, matching both the granite landscape and the local cottage vernacular. They also used white pine to create sliding barn doors that offer shade and privacy as needed in the summer, and protection in the off-season.

Although they’re just a short walk from each other, the van Praags’ two homes—the “little box” and the new trio of cabins—feel worlds apart. “The old house looks over Old Harbor Bay, protected and speckled with boats. It’s sort of domesticated, in as much as the islands of Maine do domesticated,” Nick says. “The new house is out there. It feels wild and remote, with the old quarry rising gently behind the house and the ocean stretching away in front.”

By day, the three connected pavilions sit lightly on the land. At night, they float above their concrete piers, a U-shaped harbor that beckons guests with its warm light, the platform at once a dock and a deck.

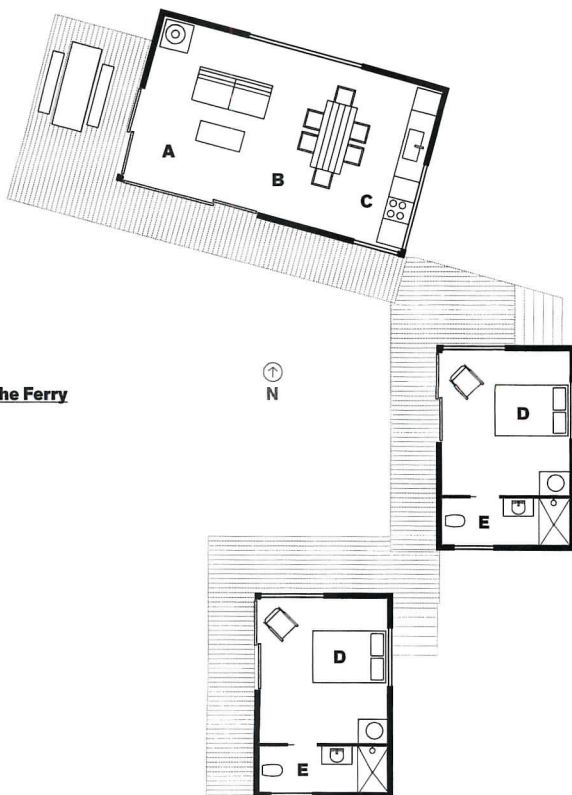
“For me, the most amazing thing is the way Riley sited the place,” Nick says. “It was always a beautiful spot, but by raising and angling the buildings, it embraces the landscape and the ocean in a way that I could not have imagined.” When guests ascend the stairs to the deck, popping up into a framed view of Penobscot Bay, they all stop in the same place.

“I realize now that siting a building is a very special talent,” he adds. □



Sited parallel to each other, the two autonomous bedroom cabins (above left) frame perspectival views of the surrounding landscape. Exteriors of all three structures feature

mitered corners and cross-laminated timber panels, all nailed by hand. Antique accents and firewood bring warmth to the living area in the main cabin (above right).



**Little House on the Ferry  
Floor Plan**

**Main Unit**

- A Living Area
- B Dining Area
- C Kitchen

**Bedroom Units**

- D Bed
- E Bathroom

**“We’re here for almost three months every summer—and it works so well that you never feel it’s a small space. The separation and steps between each perfect little box create a great flow.” —Nadja van Praag**



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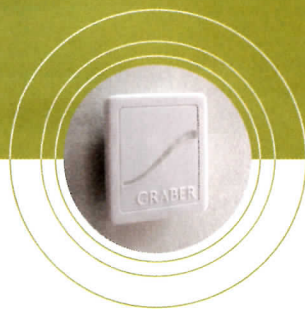
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## renovation

Chris Grimley and Kelly Smith transformed a cramped apartment into a family-friendly home. The room shared by Mae, three, and her little brother Roen, one, features a custom prototype mural by FilzFelt, their mother's textile design company. The carpet is by Flor, and the child-size chair and Amoeba table are both by Jens Risom for Knoll.

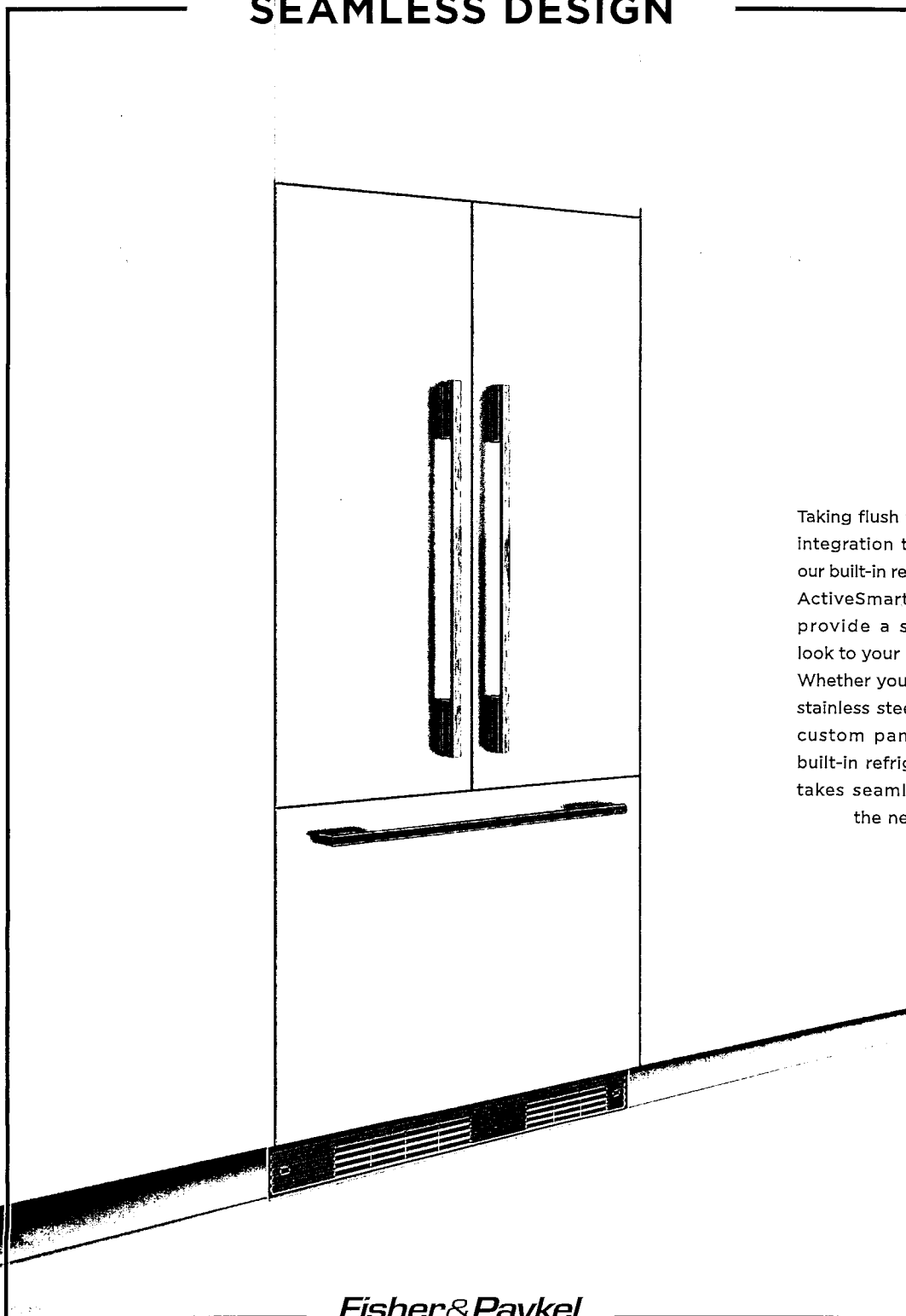
# Felt So Good

In Boston's South End, a design-savvy couple creates a clean-lined home with a textural surprise.

TEXT BY  
Justin Ellis  
PHOTOS BY  
Bob O'Connor

PROJECT  
South End Apartment  
DESIGNERS  
Chris Grimley and Kelly Smith  
LOCATION  
Boston, Massachusetts

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**Late afternoons at Chris Grimley** and Kelly Smith's Boston apartment are illuminated by a warm glow. It's a familiar, busy time of day for many parents, when the kitchen becomes a hub, and the kids come in for a landing: dinner, bath, and bedtime.

It's also the point when this apartment's seven-foot-tall windows send sunlight bouncing off the walls, ricocheting from the white concrete floors through to the kitchen on the opposite side of the space.

It's a minimalist oasis in white, with appliances and cabinets hidden to keep clutter, and the curious hands of the couple's children, Mae, three, and Roen, one, at bay. Of all the renovations Grimley and Smith have done in the apartment, the kitchen is the most treasured. "I think it would be really hard to convince us to move now," Smith says. "Just because of the kitchen."

Grimley and Smith have lived in the apartment since 2008. There was never any question where they would settle in the city; they've each worked or resided around Harrison Avenue, a busy main artery for the neighborhood, for 15

years. The question was what the design-minded couple—Grimley is a principal at design-and-architecture firm over,under, and Smith is a cofounder of textile-product manufacturer FilzFelt—would do to find a creative space and make it their own?

Serendipity came in the form of a housing program targeted at first-time buyers that allowed the purchase of a 1,250-square-foot two-bedroom condo in a six-story complex built in 2006. The location was their main priority, and the price made it hard to pass up. Still, it was a year-and-a-half process to make sure they qualified for the apartment. And securing their home was only the first of many challenges.

"When we moved in, the apartment was really closed off and didn't have a lot of qualities that we wanted in the space: an open flow, free movement," Grimley explains.

The couple renovated the apartment over a period of four years, spending \$55,000 and doing as much of the project as they could themselves while calling on a friend, Gary Knell of Studio FKIA, for contracting help. >



Smith, Grimley, Roen, and Mae gather around a Polder Sofa XL by Hella Jongerius for Vitra. The marble Saarinen side table is from Knoll and the Slow chair is by Ronan & Erwan Bouroullec for Vitra (top). Felt-covered sliding doors made of acoustic substrate separate the children's room and living area (above).



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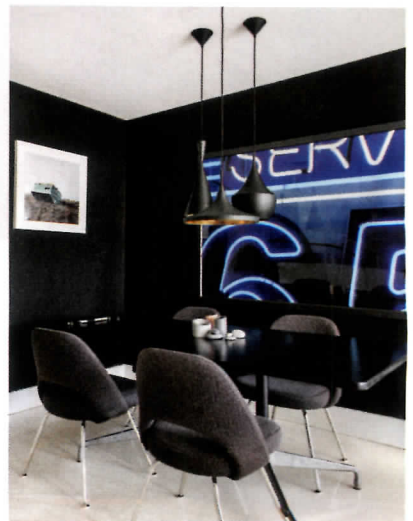


They originally planned a six-phase renovation, starting with the floors and working their way up to a complete overhaul of the kitchen. Early on, they pulled up carpet and painted the concrete floors on their own. They took their time, but ultimately had to speed up their schedule to prepare for the arrival of Mae.

Changing the flow of the space entailed knocking down bothersome walls while adding others. They created an additional doorway in the second bedroom, attaching felt-lined sliding doors to both entrances to help direct light through the space. To solve the apartment's storage problem, they reframed existing corners to add custom shelving for books and toys, and to create an entry nook that offers a quiet pause upon crossing the threshold.

They stuck to a simple palette of black and white for the walls, which, combined with the open floor plan, gives the space a kind of horizontal depth akin to a 3-D puzzle, with a floating wall that separates the kids' bedroom from the living room. >

**“Before, the kitchen was kind of dead, acoustically and light-wise. Then, all of a sudden, there was light.”**  
**—Chris Grimley, designer**



Brightening the kitchen was a renovation priority. The cabinets are IKEA, the sink is by Kohler, the ceiling lamp is Jasper Morrison's Smithfield C for Flos, and the Castore

pendants are by Artemide (above). In the dining area, a trio of Beat pendants by Tom Dixon hang over an Eames table for Herman Miller and Saarinen Executive Armless

chairs from Knoll (right). Flat Onyx Black paint by Glidden sets off a Corbin Smith photograph. “It’s like you’re erasing things by painting,” Grimley says of the inky hue.



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renovation



“The architecture of the space was always considered background,” Grimley says. Onto that canvas they added colorful furniture like the vibrant green Hella Jongerius-designed Vitra sofa in the living room.

The showpiece is the “felt wall” in the children’s room, a floor-to-ceiling cascade of six-inch wool triangles in orange, black, and gray created by FilzFelt, which not only sells quality German felt, but also creates installations. It’s an ever-evolving, experimental arrangement. In the one-of-a-kind prototype, CNC-cut felt triangles are adhered in place but movable—a feature that has not been lost on the children, who’ve started rearranging the triangles themselves. “We’ll be out somewhere and I’ll be like, ‘Here’s a triangle in the stroller,’” Smith says with a laugh.

That kind of flexibility is the cornerstone for the family. As the South End becomes home to more upscale shops and businesses, they know it would be pricey to find another home in the neighborhood to fit their needs. They plan to stay around for the long haul, Grimley says, and they’re already thinking of ways to build individual spaces for the children as they grow up.

“Everything’s an evolution,” Grimley says. “The kitchen is kind of sacred; everything else is open for reinvention.” □

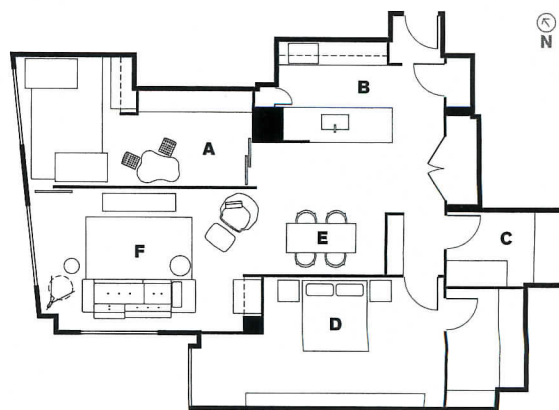


During the renovation, Grimley and Smith added built-in storage to keep clutter in check (above left). A bunny mobile by Flensted hangs over the crib,

while the felt mural provides a soft and colorful backdrop. The Excel floor lamp in the living room is by Rich Brilliant Willing (above).

**South End Apartment Floor Plan**

- A Children’s Room
- B Kitchen
- C Bathroom
- D Master Bedroom
- E Dining Area
- F Living Room





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# Dwell Revisits



ORIGINALLY PUBLISHED  
June 2008

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## Mission Statement

PHOTOS BY  
Dave Lauridsen

PROJECT  
upShift  
ARCHITECT  
David Baker  
[dbarchitect.com](http://dbarchitect.com)  
LOCATION  
San Francisco, California

A few years before we visited his remodeled Edwardian home in 2008, architect David Baker planted an outdoor screen of bamboo that, thanks to diverted rainwater and greywater, now towers over and even obscures some of his handiwork on the rear facade—a colorful patchwork of recycled shingles. In 2010 his partner, Yosh Asato, moved in, and in 2013 he finished a net zero guest cottage on the property.





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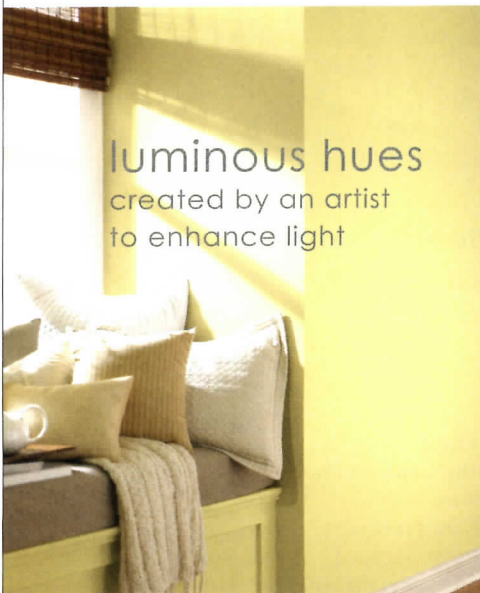
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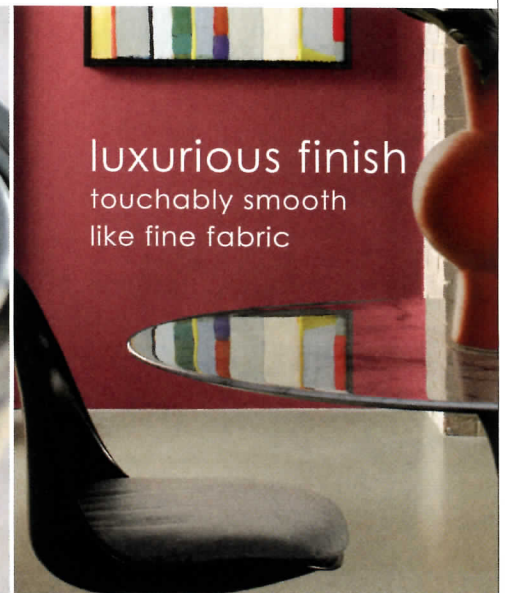
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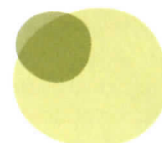


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## Arts and Crafted

**When a traditional architectural style meets handmade details in Maine, the result is a quietly modern retreat.**

**TEXT BY**  
Heather Corcoran  
**PHOTOS BY**  
Adrian Gaut

**PROJECT**  
August Moon  
**ARCHITECT**  
SPAN Architecture  
**LOCATION**  
Bar Harbor, Maine

In Bar Harbor, Maine, on a secluded waterfront property once used by Brooke Astor as a summer hunting ground, sits an eclectic little garden of collected curiosities: a fragment of a French-style chapel, a Chinese teahouse, a meteorite. At the center of it all, blending right into the landscape, is a 2,500-square-foot wood-and-stone cabin, designed by New York's SPAN Architecture principals Karen Stonely

and Peter Pelsinski. Nestled into a fern-covered hillside, the modest structure looks to the traditions of John Calvin Stevens, local architect Robert Patterson, and a modernism steeped in vernacular architecture rather than the International Style. "We took a really strong cue from that influence and from the landscape," says Stonely.

The most arresting feature of the house results from its siting. Stepped >

From its locally quarried stone foundation to its zinc-coated copper roof, the cottage was inspired by its surroundings. "We talked a lot with our client about what the materiality would be," says architect Karen Stonely, who, citing the organic style of Bar Harbor architect Robert Patterson, designed the structure with wood rather than drywall.



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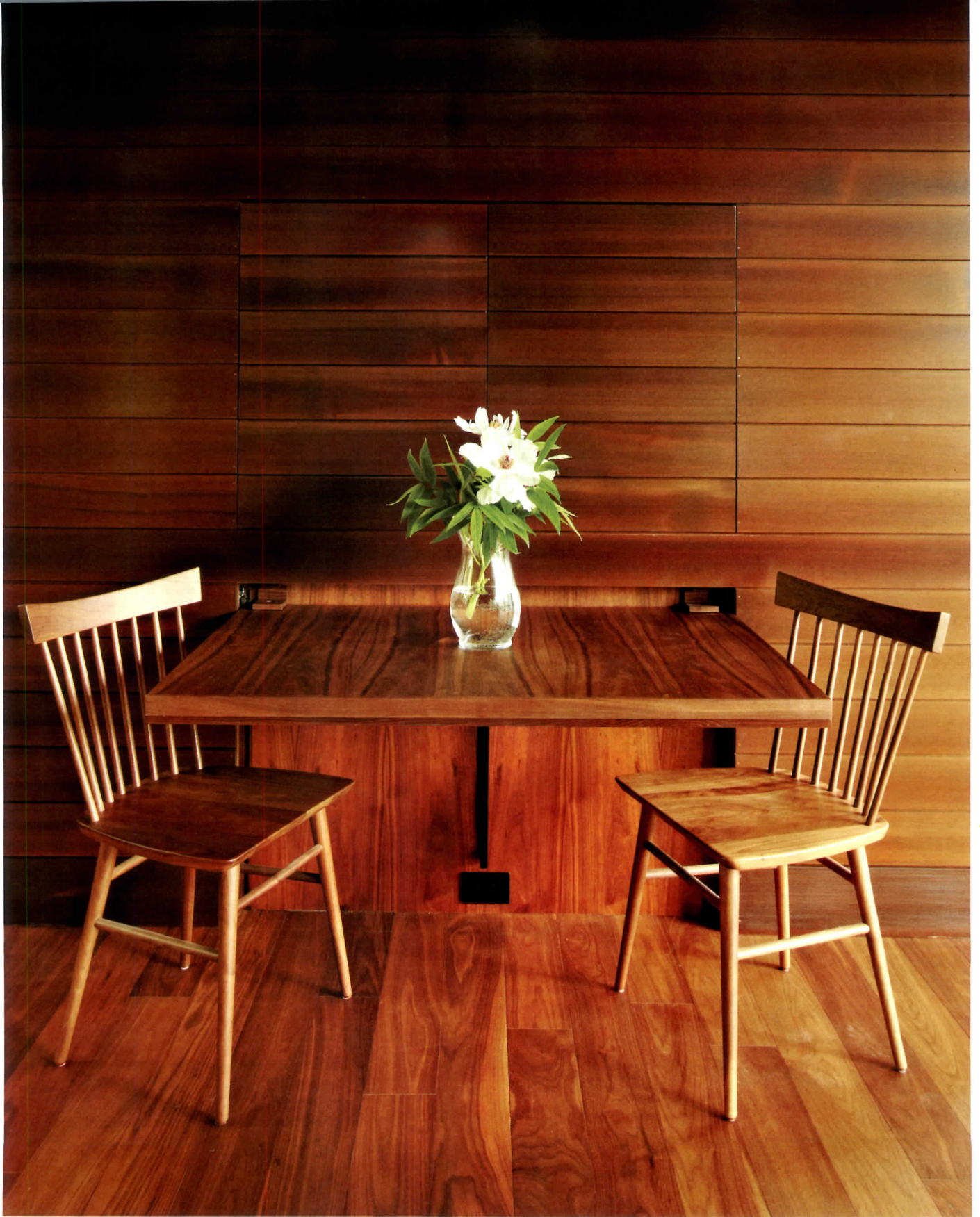


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Mortenson  
construction



**“We talked a lot about the idea of being on a campsite. Everything is very functional; everything can be made into something else.” —Karen Stonely, architect**

Throughout the cabin, custom built-ins, like a folding table by Bar Harbor woodworker Rick Bradbury, pack maximum utility into a streamlined package. >



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## big idea

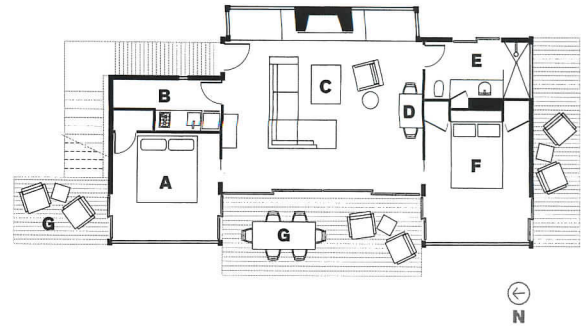
back from the shoreline, the structure is first approached from nearly 200 feet above, where visitors are greeted by views of the roof's zinc-coated copper eaves, jutting from the simple rectangular form like branches in the forest around it. But even this moment of drama doesn't shout; the muted metallic finish recalls the moss around the house, while the structure's base of locally quarried stone makes the second-floor living quarters appear to float.

"For us, this was all about reconnecting to the landscape," says Pelsinski. "We played these games, like Edward Hopper, where you look through one room then outside to look back inside again, so there's this layering of interior and exterior spaces." Facilitating these indoor-outdoor sight lines are floor-to-ceiling windows in triple-stained fir, from Dynamic;

wood walls stained to match carry the natural materiality throughout the house. A decade earlier, SPAN designed the client's Manhattan apartment and discovered his love of dark wood and Arts and Crafts-style detailing. For this project, his vacation home, they combined these aesthetic interests with a utilitarian inspiration: National Park Service campsites, where the client vacationed

as a child. Accordingly, the building's design was stripped to the bare essentials. Two bedrooms frame an open living-dining area, where a pair of built-in daybeds flank a stone fireplace. A dining table folds into the wall when not in use, and, in the master bedroom, a custom felt headboard with hand-stitched details provides storage for camp essentials, including a book, flashlight, and bug spray.

"It's in the spirit of Frank Lloyd Wright," Stonely says of the house's holistic design program. "You're experiencing it for its space, but you're also touching every little element of it all the time." □



August Moon Floor Plan

A Bedroom  
B Kitchen  
C Living Room  
D Dining Area

E Bathroom  
F Master Bedroom  
G Deck



Douglas fir-framed windows by Dynamic Architectural Windows & Doors offer layered indoor-outdoor views (left). The coffee table is from Baxter & Liebchen and the custom felt rug is by Karkula; built-in daybeds by woodworker Rick Bradbury feature cushions by Chelsea Workroom upholstered in vintage Maharam fabric and leather (below).



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# Home Security



## What Burglars Want



Burglary borrows equally from the skill sets of a technical science and theatrical improv; it follows careful rules yet just as easily abandons those rules for a spur-of-the-moment smash and grab. Burglary can thus be anticipated but not perfectly predicted. How do you know if *your* house will be targeted? >

TEXT BY  
Geoff Manaugh  
ILLUSTRATIONS BY  
Francesco Muzzi



An alarm sign—whether or not you actually have one installed—is a surprisingly effective defense, although it can also reveal that you own something worth protecting.



Motion-triggered lights are a cheap and easy way to spook any late-night visitors.



Telepresence is a good way to keep burglars at bay: try a remote-viewing doorbell system that lets you answer the door while you're away.

**Chris Casey has seen a lot of burglaries. He knows** that burglars' methods are as varied as the types of targets they choose: Someone breaks into the back of your house while an accomplice knocks on the front door to distract you. After you buy gold jewelry from a pawnshop, the store owner notes your address and sends someone to kick in your front door and steal it all back (along with any other valuables they see). A kid is paid \$50 a day to raid homes in the distant suburbs, assuming all the risk—and doing all the jail time—for an organized crime ring.

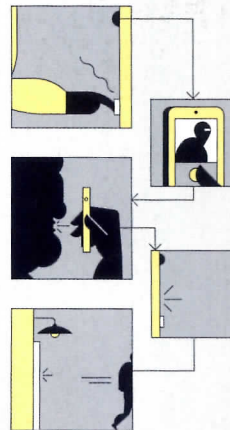
Casey is a detective third grade with the Los Angeles Police Department's Commercial Crimes Division. He is an energetic and talkative lifetime police officer, approaching his 33rd year of service in the department, with a story for every scenario. You want to know how to rip off a Home Depot? You need to sell some stolen wire at a local metal yard? Casey and his colleagues have seen it all—but they also know ways to stop these crimes.

Protecting yourself from potential burglars can seem intimidating at first, Casey admits, but taking just a few simple steps cuts down on most of the risk. Let's start at the front of the house. Your doorbell rings, but you're at the office or away on vacation. How do you know if the visitor is testing to see if your place is empty and thus worth targeting? Casey recommends installing something like the Ring Video

Doorbell; using a wide-screen camera attached near your front door, Ring will broadcast live footage of your stoop to your smartphone. You can check who's standing in front of your house from the other side of the country—and, more importantly, you can talk to them through a small speaker just below the camera, as if you're standing inside.

Of course, discouraging burglars doesn't need to be high tech, Casey points out. Consider something as simple as a motion-triggered outdoor light mounted around the side or back of your house; only the most determined criminal is going to stand there in full floodlight, fidgeting with a door lock for all to see. A \$40 investment can be the difference between scaring someone away and seeing your home ransacked. Even alarm signs are surprisingly effective, he explains: burglars, more often than not, aren't rogue electricians from an action film, looking to cut the right wire before the alarm goes off. They see an alarm sign, they move on. It's about deterrence, Casey emphasizes; you might not even have an alarm, but that's not the point. The point is to make criminals move up the street or seek out another neighborhood entirely.

So what are burglars looking for? Burglars love sliding glass doors, Casey says, because they are incredibly easy to pop off their runners. On the way back out of your house, a perpetrator can even reinstall the door, and, if nothing appears to have been disturbed >





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inside, you might not know anyone's been there, making you less likely to call the cops and the criminal more likely to get away. Casey explains that something as simple as a dowel cut to fit the door track can prevent this type of break-in—a remarkably low-tech way to stop a potentially expensive crime.

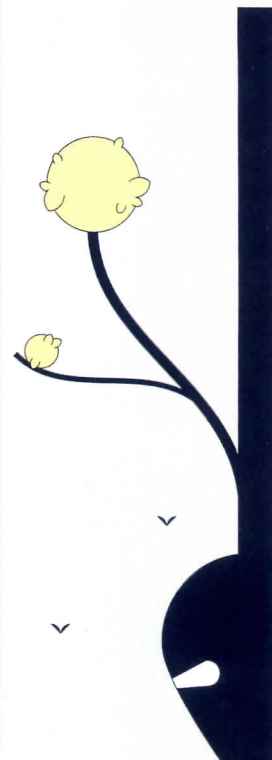
Take a step back now, and try to look at your house the way a burglar would. Treat your own home—your doors and windows, your garage, backyard, and porch—like a level in a new computer game, and look for spatial weaknesses: the architectural or landscaping opportunities someone might take advantage of to break in. If you have large hedges or a privacy fence blocking certain windows, remember that those exact details could also give shelter to a burglar, who could roam your home freely, invisible from the street. Tree branches can offer a quick route up to a second-floor window—especially because so few people lock windows above the ground floor.

Inside, things become a bit more complex. Keeping lights on in the evening when you're away is a good idea—unless it's obvious that they're on a timer. To address that issue, there are now products designed to mimic someone watching television—such as the aptly named FakeTV—and most “smart home” lighting packages allow programmable lighting routines. What you want to achieve is something criminologists call the “illusion of occupancy,” the appearance that someone is still at home—despite the surreal and wasteful implications of powering lights, fake televisions, and even home stereos without a resident in sight.

As Casey points out, the literature of criminology—even the LAPD's own website—is full of checklists, featuring detailed advice for concerned homeowners, down to the specifics of where your house is located. If you live on a corner, for example, you are at greater risk of being burglarized, as criminals can watch for police—or returning homeowners—from multiple directions. Even better, a corner home offers the burglar more than one getaway route. Homes on cul-de-sac are less likely to be broken into, on the other hand, precisely because a burglar risks being trapped, with nowhere to run. Neighborhoods designed around tangled street layouts are more crime resistant, some researchers have found, as burglars don't want to risk getting lost or accidentally doubling back along the leafy streets of an unknown suburb. The implication is, burglars love grids. Ironically, though, Casey adds, these same factors—winding streets, confusing turns, unfamiliar landscapes—can make a neighborhood harder for the police themselves to patrol.

At the end of the day, Casey warns, burglars “just go where the money is.” They're looking for low-hanging fruit: laptops left out near living room windows or a house with lots of mail piled up at the front door. They're not sitting around arguing about urban design or the local street layout—they're looking for quick cash. Checklists are useful but imperfect: The key is to close off enough routes of opportunity that a burglar simply gives up and goes somewhere else. Throw enough obstacles in a burglar's way, Casey says, and the house always wins. >

▲ New programmable lighting systems are, in order of magnitude, more energy efficient and secure than merely putting table lamps on timers.



Your home or apartment can be read from the outside-in, turning everything you do into a sign for others. Astute burglars will look for internal lights, clearly visible electronics, open curtains, or well-shaded backyards where they can safely hide.

FakeTV is a device designed to mimic the changing colors and light levels of a television set, giving the impression that someone's at home, bingeing on *Game of Thrones*.

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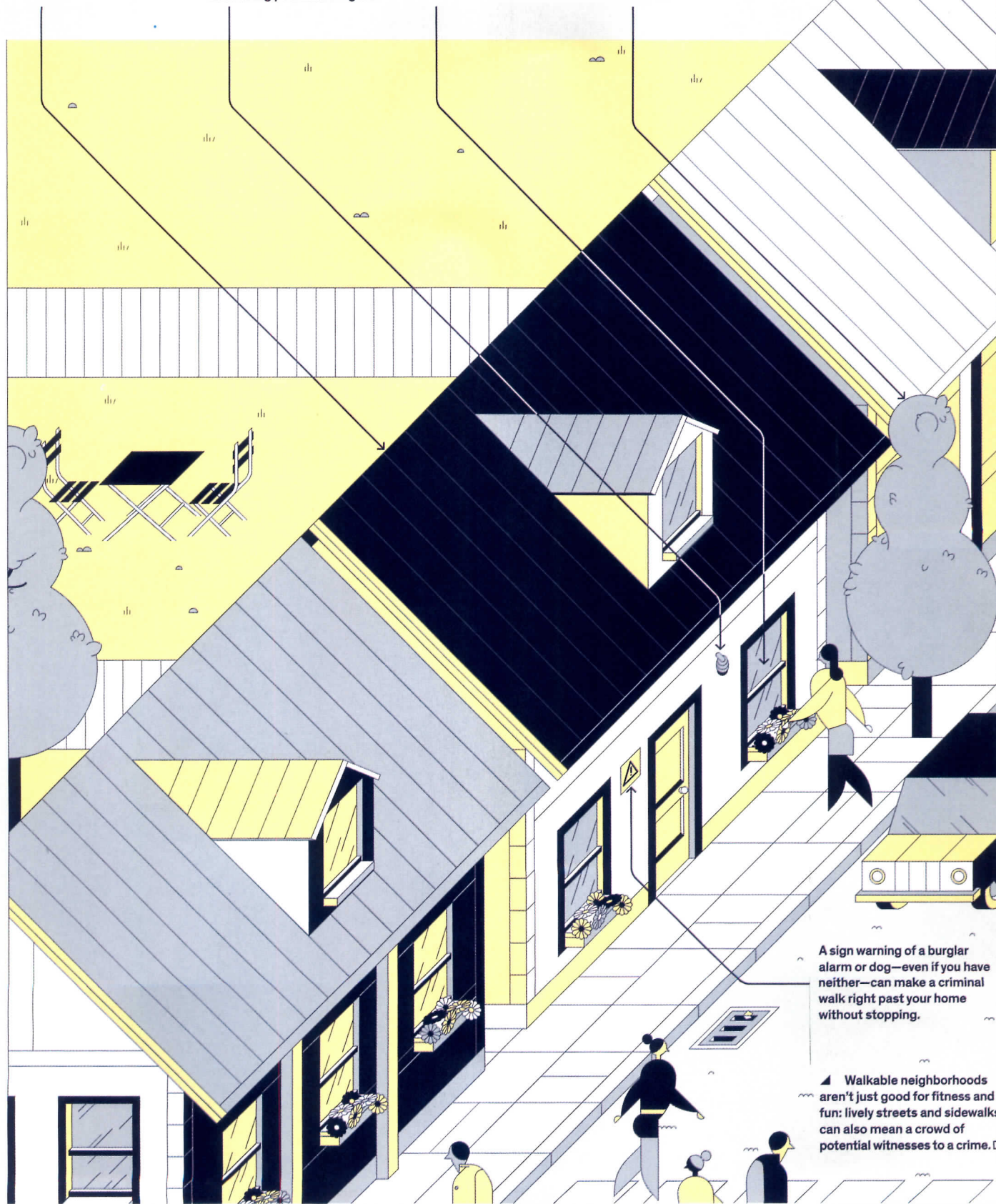


Houses that are not on corners benefit from fewer places to hide and fewer getaway routes for burglars.

It's a bit too high-tech for many homeowners, but a clearly visible external security camera can go a long way toward dissuading potential burglars.

Locked windows with no valuables visible offer fewer targets (and fewer ways in).

Keeping nearby trees trimmed—their branches pointing away from your house—can offer an extra level of security.



A sign warning of a burglar alarm or dog—even if you have neither—can make a criminal walk right past your home without stopping.

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# Dwell Revisits



ORIGINALLY PUBLISHED  
December/January 2006

## Steel and Magnolias

PHOTOS BY  
Chad Holder

PROJECT  
SunHome  
DESIGNER  
Tonino Vicari  
LOCATION  
Ann Arbor, Michigan

The eco-friendly Ann Arbor home of Tom McMurtrie, Genia Service, and their son Gary features a brilliant reflective steel cladding. Since Dwell's first visit in 2006, Gary—now 14 years old—has outgrown the swing, and the home has seen a few final updates: The second-floor deck is now covered in reused barn wood, and the terraces have been finished with railings and awnings of recycled plastic.

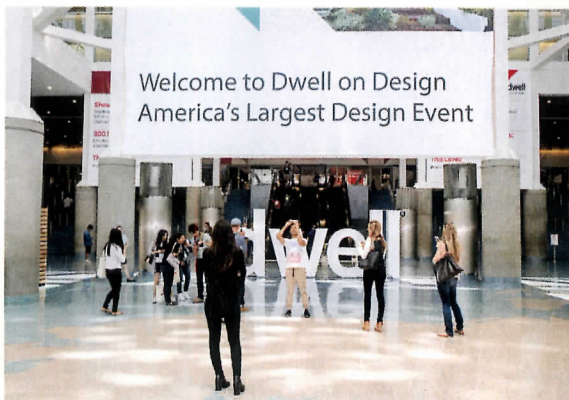




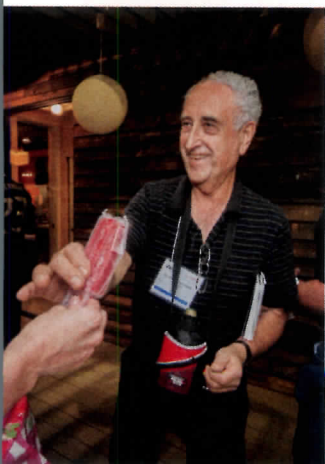
# Dwell on Design Los Angeles 2015

Our flagship show celebrated its 10th year with the largest footprint ever and three days of conversation on the most recent innovations in architecture and design.

10 Years



The culmination of Dwell Design Week, which included home tours, discussions, and festivities throughout the city, Dwell on Design Los Angeles 2015 was our largest show to date. Dwell welcomed more than 32,000 attendees and 400 exhibitors, with three stages hosting more than 200 speakers at the Los Angeles Convention Center. We partnered with the American Institute of Architects (AIA) and the American Society of Interior Designers (ASID), among other industry leaders, on educational programming for professionals, and Los Angeles Mayor Eric Garcetti issued a proclamation lauding Dwell on Design for "showcasing to our residents the best that the growing world of design has to offer."



Clockwise from top: A visitor tries out the Osmose swinging bed from Fermob; David Bromstad's glamping tipis from 2 Feathers, surrounded by Rock Pillows; an attendee enjoys the hospitality at the Airbnb Home; Dwell letters decorate the main entrance.



PHOTOS BY NATHANIEL WOOD (TOP AND CENTER), MIMI TELLER (BOTTOM ROW)



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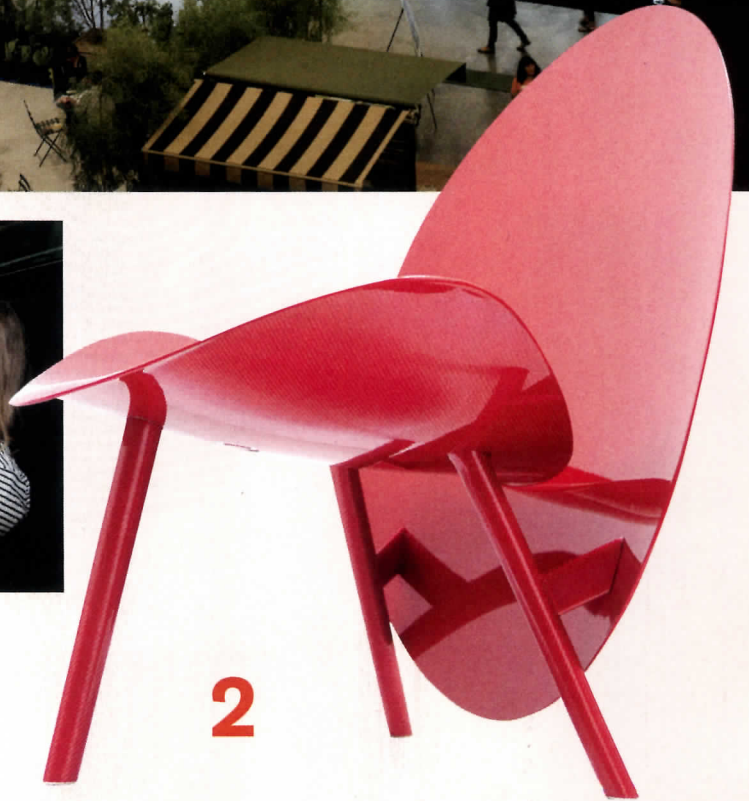
1

Encompassing some 326,000 square feet, the show floor flowed through many zones, from Kitchen and Bath to Design Materials and Dwell Outdoor. Top area schools—including UCLA Architecture and Urban Design, SCI-Arc, Otis, Woodbury, Art Center, and others—tackled a core show theme, resiliency, with their displays of student work. Young visitors kept the Modern Family Pavilion—a space curated by Dwell editors, with the latest play structures, furniture, and toys—busy all week-end long. Another Dwell-conceived exhibition, the Porsche Design Materials Laboratory, deconstructed the materials found in the Porsche Cayenne S E-Hybrid and connected them with modern art and objects from the midcentury period through today.



Show Floor

5

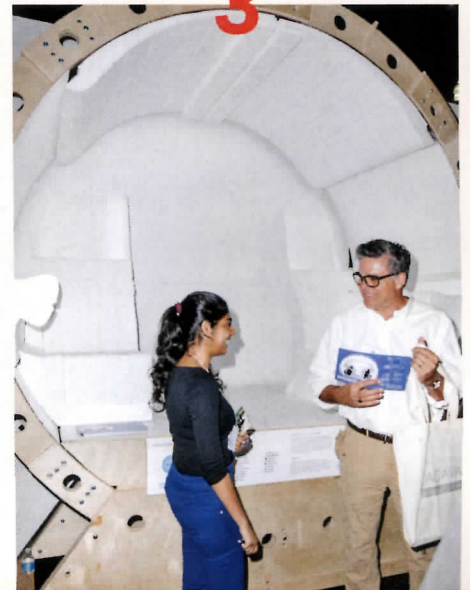


4

2



3



1 Porsche's Design Materials Laboratory included a Cayenne S E-Hybrid and objects that reference its core materials, including carbon fiber and leather. 2 Michael Sodeau's Halo chair, made with Hypetex carbon fiber, represented that material in the Porsche exhibition. 3 A student from UCLA's Architecture and Urban Design school explains the concept behind the Hyperloop transportation system. 4 Young attendees put the Modern Family Pavilion to the test. 5 Attendees try out a Porsche Cayenne S E-Hybrid in the lobby.

PHOTOS BY MIMI TELLER (1, 5), NATHANIEL WOOD (3, 4)

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Among the artists highlighted at Dwell on Design Los Angeles was architect Jenny Wu of Oyler Wu Collaborative, who brought her line of 3-D-printed LACE jewelry. Yarn Bombing Los Angeles invited attendees to contribute to "Temporary Residence," a participatory art installation for an area rescue mission. Street artist Norm Maxwell starred in a live painting demonstration using paints from the Dunn-Edwards Then, Now & Forever palette to create a mural for a local rehab facility. Elsewhere on the show floor, designer Justina Blakeney brought a shipping container to life for YP's Living Yellow exhibition, featuring a bright-yellow living space. The Dwell Store created its largest exhibition so far, with furnishings, lighting, and accessories.

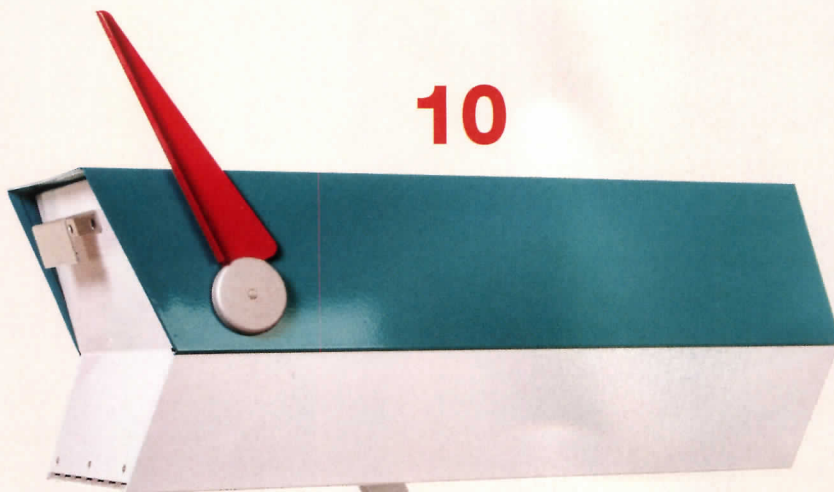


6



7

Show Floor



10

9



6 Colorhouse introduced its line of eco-friendly paints to the attendees. 7 A visitor works on IdeaPaint's dry-erase coloring wall. 8 The Level platform from FluidStance is meant to increase one's range of healthy motion in the workplace. 9 The Dwell Store offered scores of modern products, with designers on hand to discuss their creations. 10 Designed by Greg Kelly and available at the Dwell Store, the Midcentury Modern Mailbox from modbox USA is inspired by mailboxes that were produced in the 1950s and 1960s.

8



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# Dwell Outdoor

1



Filled with hundreds of species of plants, shrubs, and trees curated by Shades of Green Landscape Architecture and FormLA Landscaping, and with greenery from Mountain States Wholesale Nursery, Dwell Outdoor was anchored by several full-size pre-fabs. Models ranged from a house by Method Homes for Make It Right, destined for the Fort Peck Reservation in Montana; to the Monogram Modern Home, a custom modular unit (also by Method Homes) with Monogram appliances; and the Airbnb Home, housed in a LivingHomes C6. The LÄLO Outdoor Cinema showed architecture and design films, with screenings of Charles and Ray Eames' short film *Powers of Ten* in honor of Dwell on Design's 10th year.



3



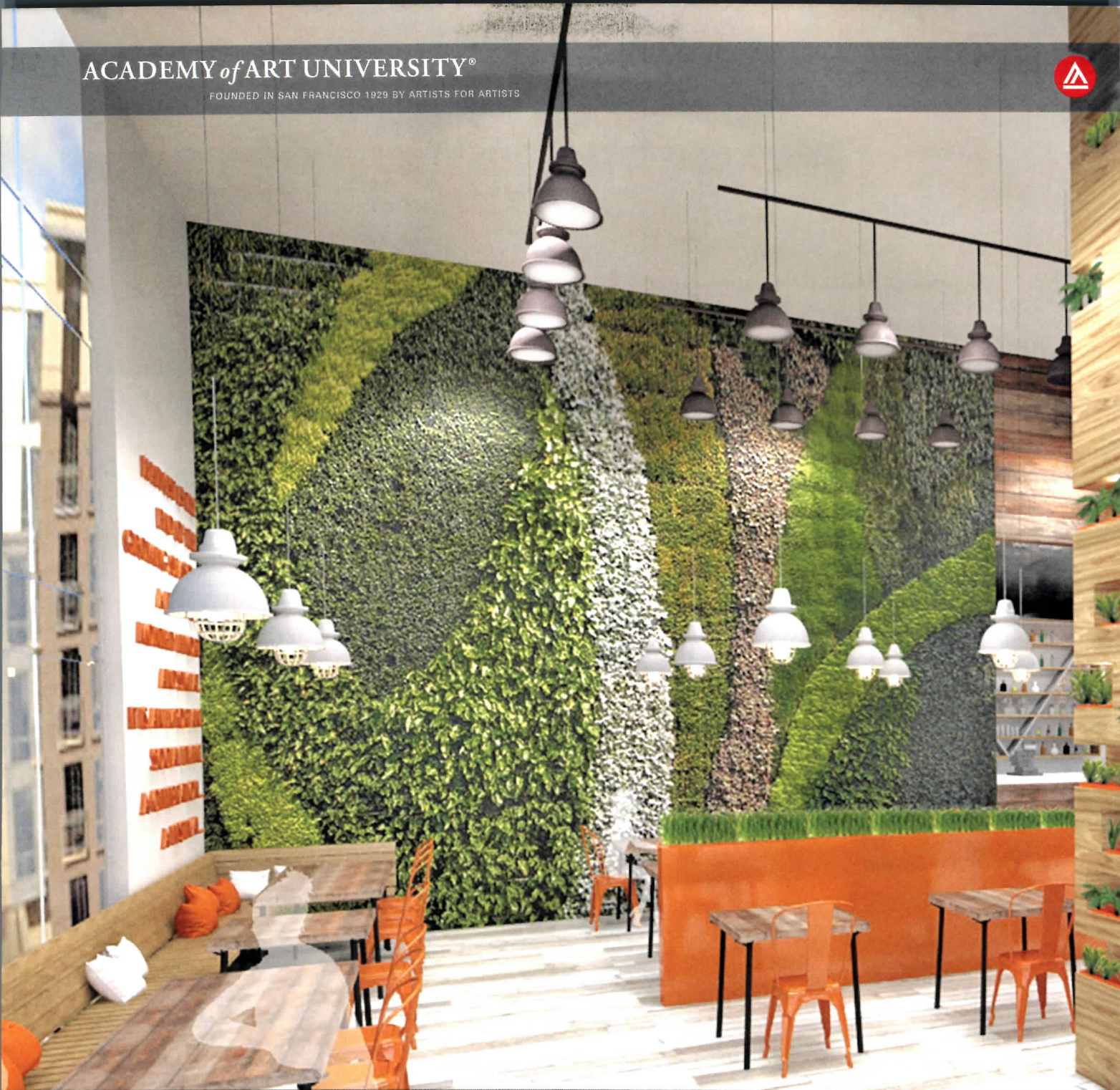
1 A bird's-eye view of Dwell Outdoor reveals the Monogram Modern Home and the Loll Beer Garden. 2 Just outside the Airbnb Home, the LÄLO Outdoor Cinema screened films selected by Dwell editors. 3 Attendees relax on LÄLO furnishings.

PHOTOS BY MIMI TELLER (1, 2), NATHANIEL WOOD (3)



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## Marcel Wanders

Dutch designer Marcel Wanders, cofounder of the design label Moooi, took the stage as the 2015 keynote speaker. Wanders walked the audience through a visual journey of his design philosophies with his signature humor and candor, then joined Dwell founder Lara Deam for a Q&A. "I'm the kind of person who is easily bored," noted Wanders, "so for me it is super essential to go into new territories."

The Monkees drummer Micky Dolenz and his daughter Georgia discussed their furniture designs, while Michel Rojkind of Rojkind Arquitectos in Mexico City shared his work. Katie Stout, winner of *Ellen's Design Challenge* on HGTV, joined show judge and Dwell editor-in-chief Amanda Dameron onstage.



# Speaker Highlights

## Micky & Georgia

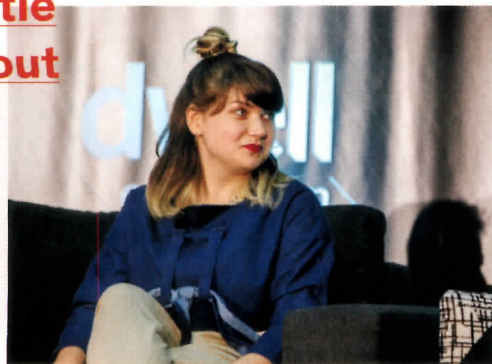


Dolenz

## Michel Rojkind



## Katie Stout



PHOTOS BY NATHANIEL WOOD, MIMI TELLER (MARCEL WANDERS)

The graphic features two rows of vertical white bars on a yellow background. Four orange diagonal bars are positioned between the two rows, creating a grid-like pattern. A large white trapezoidal shape with an orange border is positioned on the right side, containing the word 'Archtober' in a bold, black, sans-serif font.

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Architects **Jenny Wu and Alvin Huang** examined ways in which 3-D printing informs their practices, and Chip Conley, head of global hospitality and strategy for Airbnb, spoke of being a great host and reminded the audience that “good design stimulates all five senses when you walk in the door.”

Other speakers included Seleta Reynolds, head of the Los Angeles Department of Transportation, and Elizabeth Timme of LA-Más, who tackled resilient design; “ambassador of Americana” Charles Phoenix on Googie architecture; and musician and blogger Moby. The Dwell on Design Awards celebrated the best on the show floor, with the Nice Modernist Award going to Nina Smith of GoodWeave.

Speakers & Awards



**Jenny Wu & Alvin Huang**



**Chip Conley**



**2015 Dwell on Design Award Winners:**  
*Fu-Tung Cheng (above), Bauformat, Franz Viegner, Galanter & Jones, Grandin Road, 2 Feathers Tipi, Greta de Parry, IndoTeak Design, ShapeCrete, Cerno, Porsche, Fehlö.*



**Nice Modernist Recipient:**  
*Nina Smith of GoodWeave*

PHOTOS BY NATHANIEL WOOD, MIMI TELLER (NINA SMITH)



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LG Studio Re-Imagination Pavilion

**Central to the LG Studio Re-Imagination Pavilion**, a 2,000-square-foot space on the show floor, were two kitchen vignettes designed by Artistic Advisor, Ambassador Nate Berkus with LG Studio appliances. With one kitchen focused on entertaining and the other designed for families, both offered inventive solutions for attendees. "My hope is that visitors felt inspired and empowered to reimagine their own kitchens, and how they want to live in them," says Berkus, who followed his onstage panel with a meet-and-greet at the pavilion during the show's opening reception. To help attendees envision what Berkus calls their "forever kitchen," members of the American Society of Interior Designers (ASID) were on hand to offer free design consultations.

1



2



**1** The pavilion from above. **2** Designer Nate Berkus greeted visitors and offered personalized design advice. **3** The larger kitchen vignette was decked out with LG Studio appliances that Berkus helped design. **4** The more intimate setup was built for entertaining. Both spaces included Semihandmade cabinets, flooring from Parquet by Dian, lighting from Arteriors, CTM tile backsplashes, Best/Broan-NuTone range hoods, sinks and fixtures by Rohl, and Dekton by Cosentino countertops.



4



3

October



# Archtober 2015

## NYC's Architecture Festival Returns

The fifth annual Archtober kicks off in October. Hosted by the Center for Architecture, the event is a month-long celebration of the city's built environment. The program, created in partnership with numerous NYC institutions, will include panel discussions, exhibitions, and daily tours of iconic architectural landmarks in all five boroughs, including the Mercedes House development in Midtown Manhattan by TEN Arquitectos (left). Go online to get tickets and learn more. [archtober.org](http://archtober.org)

## Wall Off

### A Look at Creative Coverings

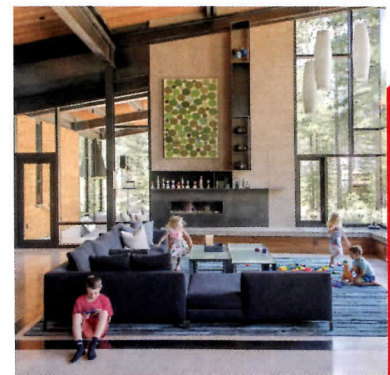
Chris Grimley and Kelly Smith take felt beyond arts and crafts at their Boston apartment (p. 110) to create a one-of-kind wall that their toddler can customize. Online, preview more paneled options that add visual interest and absorb sound. [dwell.com/wall-treatments](http://dwell.com/wall-treatments)



## How-To Guide

### The Essentials of Universal Design

For Amy and Nick Bancroft, who are the parents of three autistic children, a dream home is a place that supports every family member's needs (p. 86). Jack Hawkins, the architect behind the Bancrofts' sanctuary near Lake Tahoe, shares his thoughts on accessible design online. [dwell.com/universal-design-essentials](http://dwell.com/universal-design-essentials)



## Concrete Advice

### Learning from a Legendary Modernist

A pilgrimage to Tadao Ando's Chichu Art Museum and Benesse House Museum in Japan inspired Christopher Robertson's raw concrete home in Houston, which we tour on page 58. Head online to see the otherworldly Ando structures that motivated him. [dwell.com/ando-inspiration](http://dwell.com/ando-inspiration)

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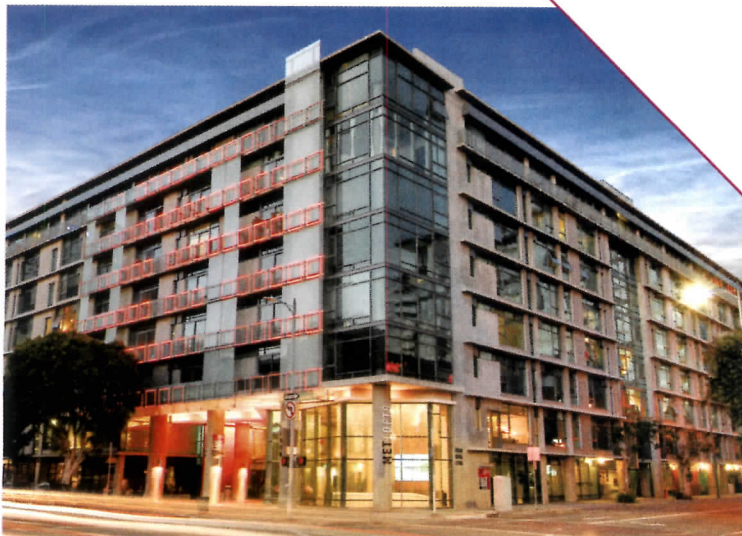
PROMOTION



## Time Trial

In a race against the clock, three designers realize their distinct visions for contemporary urban living at Met Lofts in downtown Los Angeles.

**For the third consecutive year, Dwell has partnered** with Klein Financial and the American Society of Interior Designers to reimagine a handful of apartments at Met Lofts, an artfully constructed, modern retreat located one block from the Staples Center in downtown Los Angeles. In a challenge that's as fast-paced as the buzzing entertainment district, three L.A.-area designers—Adrienne Mascaro of Studio Blu, Lauri Howell of Lauri Howell Interior Design, and Lucinda Pacé of Laurel & Wolf and ConceptXL—were given \$5,000 and a little over a month to transform three of the community's industrial-style lofts into luxurious showcases of modern style. Each designer relied upon a network of local tradespeople and vendors to plan and carry out their interior makeover. This year, for the first time, each designer was given a similarly sized unit, making for the truest comparison between finished work. The projects were open to the public during Dwell on Design Los Angeles, and they remained on display for a month afterward at 1050 South Flower Drive. >





Designer Adrienne Mascaro opted for a hanging bed that wouldn't obscure a cream rug by Kyle Bunting (right). The natural airiness of the open-plan kitchen is enhanced by a bright Dekton countertop and backsplash; an antique table from Pin Dynasty anchors the space (bottom right). The living area's most immediately striking feature is the vintage B&B Italia sofa, which is complemented by a glass coffee table from Modern Resale (bottom left).



## Adrienne Mascaro

Mascaro, a former Hollywood set decorator and designer, knows a thing or two about creating believably lived-in spaces on a tight deadline. “[Working on film sets] prepared me for budget, time, and resource constraints,” she says. These skills came in handy as she recast her 687-square-foot loft as a polished dwelling that emphasizes personal comfort without sacrificing cleanliness or order. Warmth was introduced to the mostly concrete loft in the form of bright colors and soft materials.

Custom wallpaper enlivens the bedroom's otherwise bare walls, a painting from D2 Art gallery lends personality to the living area, and a pair of Kyle Bunting rugs adds texture across both spaces. Implementing such a complete transformation so swiftly may seem like a miracle, but for Mascaro, set changes are second nature. By establishing a clear “vision and story” for the apartment early on, she found “it evolved naturally, almost like pulling a thread.” >



Dwell thanks our industry partners who generously provided materials for this studio redesign: Kyle Bunting; Carolina Hanging Beds; Yovon Chausseblanche Wallpaper; Astek Wallcovering; Venice Beach Chic; Antevasinis; Taigerrabbit; Ink and Wood; D2 Art; Castec; Wood Idea; Pin Dynasty; Lunada Bay Tile; Cosentino; Ferguson; European Art Stone; Signature Custom Cabinetry; Tri-Kes Wood Wallcoverings; B&B Italia; Urban Colony; Studio Blu; Modern Resale.



Dwell thanks our industry partners who generously provided materials for this studio redesign: Couto Art; Rapport Furniture; Z Gallerie; Boll & Branch; Zuo Modern; LeGrande; Dunn-Edwards; Lolo; Walnut Wallpaper; Joex2; Plantation; Defer; Castec; Natuzzi; Signature Custom Cabinetry; Lamps Expo; Ferguson; Decorative Glass; Cosentino; Lunada Bay Tile; SC Carpentry; Sonos; Kravet; Patrick Cain; Timothy J. Ferrie; GH Wood Design.

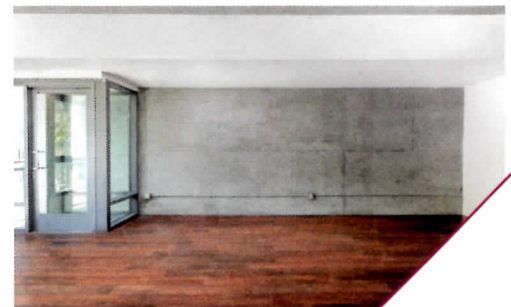
## Lauri Howell

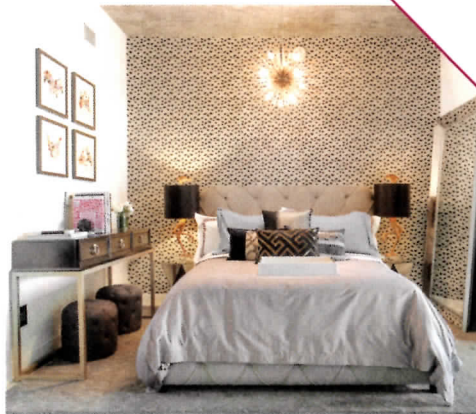
For Howell, an Orange County-based designer, inspiration came in the form of a single piece of leaden-blue fabric by Kelly Wearstler for Kravet. "I carried it everywhere while I was picking materials to make sure they matched," she recalls. She started by selecting a similarly hued backsplash from Lunada Bay Tile. "Then that became the thing I based everything else on," she says with a laugh. Like a tune that stuck in her head, the motif grew to inform the entire 718-square-foot space. The outcome is an apartment that is filled with natural materials, such as a side table by Patrick Cain made from a hearty slab of upcycled black acacia hardwood. Sunlight streams in through a wall of floor-to-ceiling windows facing the entryway, drawing visitors in. Howell has had earlier opportunities to perfect this look, which she describes as "casual and comfortable with an eco-friendly vibe." In 2013, she participated in another showcase at Met Lofts. Although she likens working on an expedited timeline to learning to design all over again, a close examination of her loft reveals a veteran's handiwork and attention to detail. >



LA Furniture provided the rustic elm dining table for designer Lauri Howell's apartment (top). The open-plan living room is lit by a Swirl pendant by Timothy J. Ferrie (above). The sofa and armchairs are also from LA Furniture. Howell sourced the bed from G H Wood Design and the bedding from Crate & Barrel (left).

Before





## Lucinda Pacé

Carrara paint by Dunn-Edwards brightens the bathroom, which sports fixtures from Ferguson selected by designer Lucinda Pacé (above). The bedroom is partitioned by a Castec drapery and illuminated by a Helios Chandelier from Z Gallerie (above right). In the living room, Pacé oriented a luxe sectional from Natuzzi toward a console from Rapport Furniture (bottom).

Accustomed to close collaborations with clients, Pacé began the process by envisioning a hypothetical resident for her 687-square-foot loft. Someone single with bold taste who “doesn’t need lots of things, just the right things,” she says. Designing for this dream client freed Pacé to break new ground stylistically. “It was a bit liberating,” she says. “I have a lot of clients who are bachelors, so this project is much more feminine.” The first item of furniture she selected, a geometric mirrored coffee table by Uttermost from Plantation, certainly fits this mold. But

the pieces that best encapsulate the apartment’s cosmopolitan attitude are the twin ConceptXL chairs, which she designed herself. Covered in dark Mongolian lamb fur, the gunmetal chairs strike a careful balance between sharp and soft textures. They’re arresting, which is exactly what Pacé intended. “If someone walks in and doesn’t say ‘wow, I didn’t do my job,’” she explains. From the graphic Kelly Wearstler wallpaper in the partitioned sleeping area to the crisp, monochromatic furniture in the living room, her studio is nothing if not high-impact. □



Before



Dwell thanks our industry partners who generously provided materials for this studio redesign: Lunada Bay Tile; Cosentino; Purcell Murray; LeGrande; Signature Custom Cabinetry; Yooqa Construction; Crate & Barrel; T.J. Ferrie; Shaw Floors; Dunn-Edwards; LA Furniture; Castec; Urban Colony; Patrick Cain; Resource Furniture; Le-Coterie; Source-art; Natuzzi; Rapport Furniture; Kelly Wearstler; Plantation; Timothy J. Ferrie.

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## Dwell Revisits



ORIGINALLY PUBLISHED  
July/August 2004

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## The Triplets of Bulverde

PHOTOS BY  
Brent Humphreys

PROJECT  
Johnson Residence  
ARCHITECT  
Lake|Flato Architects  
[lakeflato.com](http://lakeflato.com)  
LOCATION  
Bulverde, Texas

When Janette Johnson and her husband Billy, then a designer with Lake|Flato Architects, were expecting triplets, they built a Hill Country home that embraces nature. Since our 2004 story on the residence, (from left) Jacob, Joshua, and Jordan, now 15 years old, have traded in their tricycles for two-wheelers. "Living here, we've learned to appreciate star-gazing, sunsets and the outdoors," says Janette.





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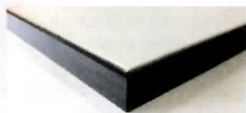
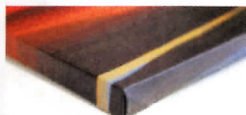
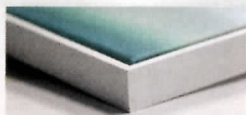
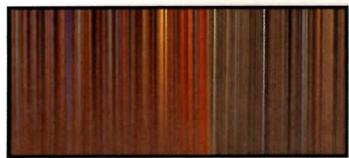
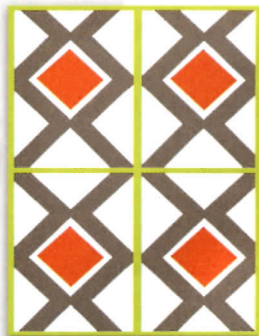
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austere.co

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turkeldesign.com/dwell

**Bartels Doors**  
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caesarstoneus.com

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thedesignjunction.co.uk

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henrybuilt.com

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hopeswindows.com

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ligne-rosset-usa.com

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lindal.com/lac

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methodhomes.net

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natuzzi.us

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shadesofgreenla.com

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us.whitewall.com

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wilsonart.com

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subzero-wolf.com

**Wooly Pocket**  
wooly-pocket.com

# Sourcing

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

## 58 Backstory

**Robertson Design**  
robdes.com

**Sofa by Roche Bobois**  
roche-bobois.com

**Rug by Tissage from Rug Mart**  
rugmarthouston.com

**Good Morning table in copper and Anytime table in frosted glass by Ligne Roset**

ligne-roset-usa.com

**Chairs by B&B Italia**

bebitalia.com

**Capolavoro granite countertops by Antolini for Master Tile Colours**

mastertilecolours.com

**My Planet Kitchen cabinets in natural oak wood finish by Varenna for Poliform**

poliformusa.com

**Cooktop by Fisher & Paykel**

fisherpaykel.com/us

**Dining table by Restoration Hardware**

restorationhardware.com

**Tub and sink by ADM Bathroom Design**

admbathroomdesign.com

**Pendant by Schoolhouse Electric & Supply Co.**

schoolhouseelectric.com

**Showerhead and Axor faucet by Hansgrohe**

hansgrohe-usa.com

## 76 Concrete Plans

**Kerstin Thompson Architects**  
kerstinthompson.com

**Roof cladding by Colorbond Steel**

colorbond.com

**Concrete Panels by Thermomass**

thermomass.com

**Le Bambole sofa, armchair, and ottoman by B&B Italia**

bebitalia.com

**Sling chair by Clement Meadmore**

1stdibs.com

**Eagle sculpture by Bruce Armstrong**

brucearmstrong.com.au

**Narbong (String Bag) sculpture by Lorraine Connelly-Northey**

gabriellepizzi.com.au

**Eames Segmented dining table and molded plywood dining chairs by Ray and Charles Eames for Herman Miller**

store.hermanmiller.com

**Painting by Sally Gabori from Deutscher and Hackett**

deutscherandhackett.com

**Vintage Egg chair and ottoman by Arne Jacobsen for Fritz Hansen from Luke Furniture**

luke.com.au

**Maxalto leather chairs by B&B Italia from Space Furniture**

spacefurniture.com.au

**Painting by Ngupulya Pumani**

gabriellepizzi.com.au

**Oven, cooktop, barbecue grill, refrigerator, and microwave by Miele**

miele.com

**Qasair rangehood by Condari**

condari.com.au

**Sink by Franke**

franke.com

**Sink mixer by Zucchetti**

zucchettikos.it

**Tonic bath and washbasin mixers by Rogerseller**

rogerseller.com.au

**Bath by Kaldewei**

kaldewei.us

**Scala bath spout by Sussex Taps**

sussex taps.com.au

**Toilet by Villeroy & Boch**

villeroy-boch.com

## 86 In Good Order

**Hawkins & Associates**  
hawkinsarchitecture.com

**Cheryl Chenault Interiors**  
cherylchenaultinteriors.com

**Richard D. Wood Architect & Landscape Architect**

renodesignarchitect.com

**Murphy Built Construction**

murphybuilt.com

**Forbes Engineering**  
forbes-engineering.com

**Light + Space**  
lightandspace.com

**Artichoke pendant lamp by Louis Poulsen**

louispoulsen.com

**Ray sofa by Antonio Citterio for B&B Italia**

bebitalia.com

**Cocktail tables by Robert Marinelli for Sloan Miyasato**

sloanm.com

**Hide rug by Kyle Bunting for De Sousa Hughes**

desousahughes.com

**Fireplace by Spark Modern Fires**

sparkfires.com

**Ecos and Mumba pendants by Vistosi from Ferguson**

ferguson.com

**Custom throw pillows by Lori Weitzner**

loriweitzner.com

**Cherner barstools and Arne Jacobsen Egg chair and footstool from Design Within Reach**

dwr.com

**Elio faucets by Dornbracht**

dornbracht.com

**Caesarstone countertops**

caesarstoneus.com

**Steel benches and table base fabricated by Tutto Ferro**

tuttoferro.com

**Sliding door from C.R. Laurence**

cr laurence.com

**Picnic table from Janus et Cie**

janusetcie.com

**Tolomeo wall sconces from Artemide**

artemide.us

**Axor rain shower by Hansgrohe**

hansgrohe-usa.com

**Rhapsody children's beds by CedarWorks**

cedarworks.com

**96 The Power of Three**

gologic.us

**C.W. Conway & Sons**

207-863-2227

**CLT panels by Nordic Structures**

bensonwood.com

**Antique Japanese wooden headrest and Chinese table**

rosslevettantiques.com

**Ethiopian wooden headrest**

hamillgallery.com

**Antique lignum**

marlinespike.com

**Vintage skinning boards**

avalonantiquesmarket.com

**Vintage lamp and wicker tables from Millennium Decorative Arts**

millenniumdecorativearts.com

**Ceramic bowls by Global Table**

globaltable.com

**Vintage gasoline price number and Preway fireplace from Etsy**

etsy.com

**Thermometer and wall lock by Georg Jensen**

georgjensen.com

**Vintage baskets by Trillium Soaps**

trilliumsoaps.com

**Sculptural shark replica by Ocean Creations**

oceancreations.net

**1N and 22N table lamps by Isamu Noguchi**

shop.noguchi.org

**Kitchen cabinets by IKEA**

ikea.com

**Oven by Miele**

miele.com

**Cooktop by Gaggenau**

gaggenau.com

**Wall ledge by Room & Board**

roomandboard.com

**Vintage folding side table and school stool from Union Antiques Festival**

maineantiquesfestival.com

**Shaker pegs by Peg and Rail**

pegandrill.com

**Calder side table by Konstantin Grcic for Driade**

stylepark.com

**American felling axe by Best Made Company**

bestmadeco.com

**Vintage Dalu lamps by Vico Magistretti for Artemide**

artemide.com

**Vintage side tables by Eero Saarinen, Butterfly chair by Jorge Ferrari Hardoy, and Diamond lounge chairs and side chairs by Harry Bertola, all for Knoll**

knoll.com

**Bedside table by Jasper Morrison**

jaspermorrison.com

**Daphne bedside table lamps by Tommaso Cimini for Lumina**

lumina.it

**Handwoven blankets by Swans Island Company**

swansislandcompany.com

**Sheepskins by Black Sheep (White Light)**

blacksheepwhitelight.com

**Shower and sink fixtures by Hansgrohe**

hansgrohe.com

**Bathroom sink by Kingston Brass**

kingstonbrass.com

**Shower base by Kohler**

kohler.com

**Tiles by Ann Sacks**

annsacks.com

**Toilets by Duravit**

duravit.us

**110 Renovation over, under**

overcommaunder.com

**FilzFelt**

filzfelt.com

**Millwork fabrication by Sharp Woodworking**

thesharpwoodworking.com

**Photograph by Sandy Carson**

sandycarson.com

**Servi photograph by Corbin Smith**

corbinsmithphotography.com

**Knoll Hand print by Herbert Matter, Richard Schultz Petal coffee table by Andrew Zuckerman, chairs by Eero**

saarinen, and child's Amoeba table and child's side chair by Jens Risom, all for Knoll

knoll.com

**Undercounter refrigerators by Sub-Zero and induction cooktop and range by Wolf**

subzero-wolf.com

**Dishwasher by Bosch**

bosch-home.com/us

**Smithfield C ceiling lamp by Jasper Morrison for Flos**

usa.flos.com

**Sink by Kohler**

us.kohler.com

**Table by Charles and Ray Eames for Herman Miller**

store.hermanmiller.com

**Beat lights by Tom Dixon**

tomdixon.net

**Slow chair and ottoman by Ronan and Erwan Bouroullec, Polder sofa XL and Bovist ottoman by Hella Jongerius, all for Vitra**

vitra.com

**Mid-Century crib by DwellStudio**

dwellstudio.com

**Speakers by Libratone**

libratone.com

**Rugs by Flor flor.com**

flor.com

**Excel floor lamp by Rich Brilliant Willing**

richbrilliantwilling.com

**Castore pendant lamps by Michele De Lucchi and Huub Ubbens for Artemide**

artemide.us

**124 Big Idea**

**SPAN Architecture**

span-ny.com

**Contractor Brian D. Shaw**

207-288-3160

**Built-in furniture by Rick Bradbury Maker & Restorer**

207-479-8357

**Dynamic Architectural Windows & Doors**

dynamicwindows.com

**Coffee table from Baxter & Liebchen**

baxterliebchen.com

**Felt rug from Karkula**

karkula.com

**Daybed cushions by Chelsea Workroom**

chelseaworkroom.com

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Dwell's founder shares her thoughts on celebrating the magazine's anniversary by reflecting on the very first issue.

## 15 Years Already?



TEXT BY  
Lara Deam

It seems like almost a lifetime ago that I started Dwell and got married in the same year. My twins are now 12 years old, and I have watched my other baby, Dwell, grow into a mature publication with over 325,000 subscribers. What a ride it has been.

When I started Dwell, it was with the vision of elevating the level of discourse about architecture, design, and the communities in which we live. I am deeply gratified to see that so many of you have embraced Dwell's ethos and have embarked upon

projects that express your own interpretations of how to live "At Home in the Modern World."

I'm so excited to invite you to join me on the next chapter of our journey, as we launch a new digital platform and expand our Dwell on Design conferences. Our hope is that we will continue to encourage our audience to inform one another.

My sincerest wish is that Dwell has given you the vocabulary, inspiration, and resources to engage with the built world, and that you will live out your dream. □