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Modern Across America

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July/August 2014

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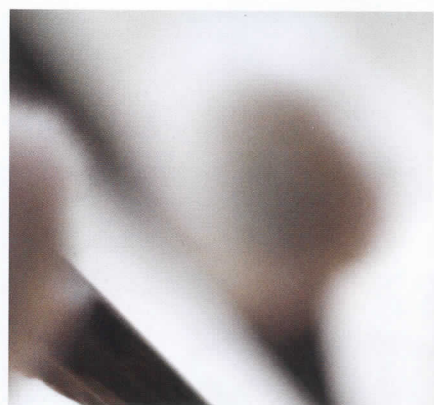
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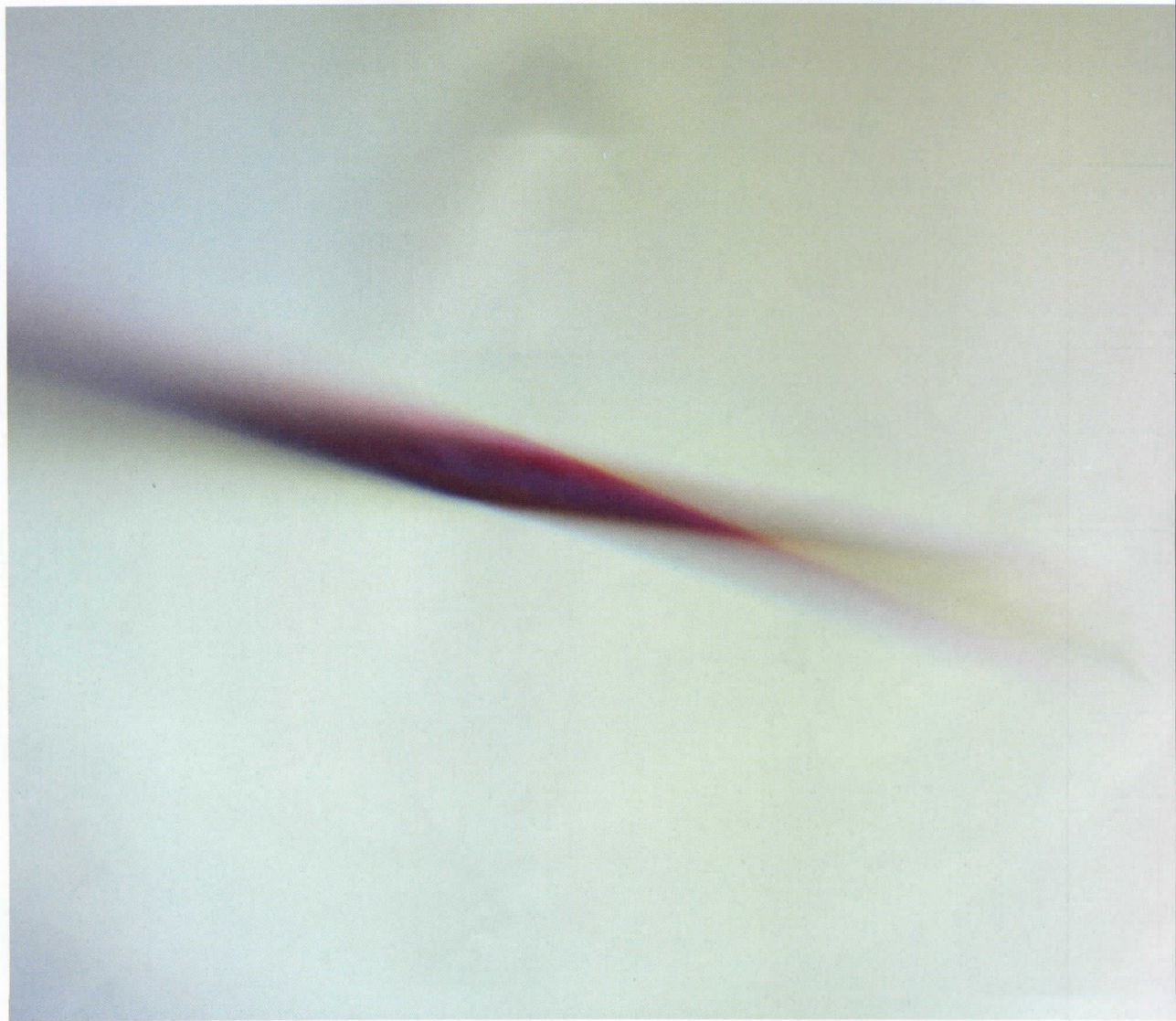
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*Compared to existing homes.

hivemodern.com



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“This is a precious landscape that is not accidental but one that has evolved through design and through the investments of many.”
—Donlyn Lyndon, *The Sea Ranch*

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Architects Norman Millar and Judith Sheine conceive a new home in Sea Ranch, California—the famed modernist enclave—using Cor-Ten and concrete.

TEXT BY

Fred A. Bernstein

PHOTOS BY

Mark Mahaney

132 A Sense of Place

A couple confronting Alzheimer's disease turned to architect Ko Wibowo to create a simple and elegant addition to their 1970s home in Tacoma, Washington.

TEXT BY

Kelly Vencill Sanchez

PHOTOS BY

Coral von Zumwalt

138 Pour It On

Atop a lava flow in Pahoehoe, Hawaii, architect Craig Steely designed a concrete-and-glass house inspired by the island's flora.

TEXT BY

Erika Heet

PHOTOS BY

Ian Allen

146 Starting Over

On a lakefront lot in Wisconsin, architect David Salmela forges a family's home that intuitively understands its geography.

TEXT BY

Tate Gunnerson

PHOTOS BY

Narayan Mahon

dwell

DWELL JULY/AUGUST 2014

On the Cover: The youngest of three generations enjoy their family home in Sturgeon Bay, Wisconsin, p. 146.
Photo by Narayan Mahon

This Page: The living room in a Sea Ranch, California, home evokes midcentury modern with built-ins, p. 122.
Photo by Mark Mahaney

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Options shown. ©2014 Lexus.





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In this issue, spy products and furniture that run the gamut from everyday items, like GE's soft white bulb, to statement pieces, like hand-printed wallpaper from Makelike, all made in the USA.



dwell

DWELL JULY/AUGUST 2014

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

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34 Modern World

We salute the heartland in our annual Made in America issue, featuring regional products and the artisans behind the designs. We visit a sleek cabin in the Ozarks, a towering vacation home in Michigan, and toast an all-American kitchen remodel in Pennsylvania. In Massachusetts, three enterprising designers share their first housing prototype.

72 Focus

Dallas architect Max Levy plays with light and space to craft a minimalist home for a retired couple.

TEXT BY

Helen Thompson

PHOTOS BY

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A challenging midcentury remodel on Washington's Lake Sammamish rises above a slew of complications.

TEXT BY

Mitchell Alan Parker

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Kyle Johnson

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After a forest fire destroyed her Colorado cabin, architect Renée del Gaudio made careful and sustainable choices for the second go-round.

TEXT BY

Alissa Walker

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A 1920s commercial building with a lively history is reborn as a quirky family home in Auburn, Alabama.

TEXT BY

Olivia Martin

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Architect Andrew Moss pulled off an affordable family home in his Pittsburgh neighborhood utilizing salvaged products and local talent.

TEXT BY

Kelly Vencill Sanchez

PHOTOS BY

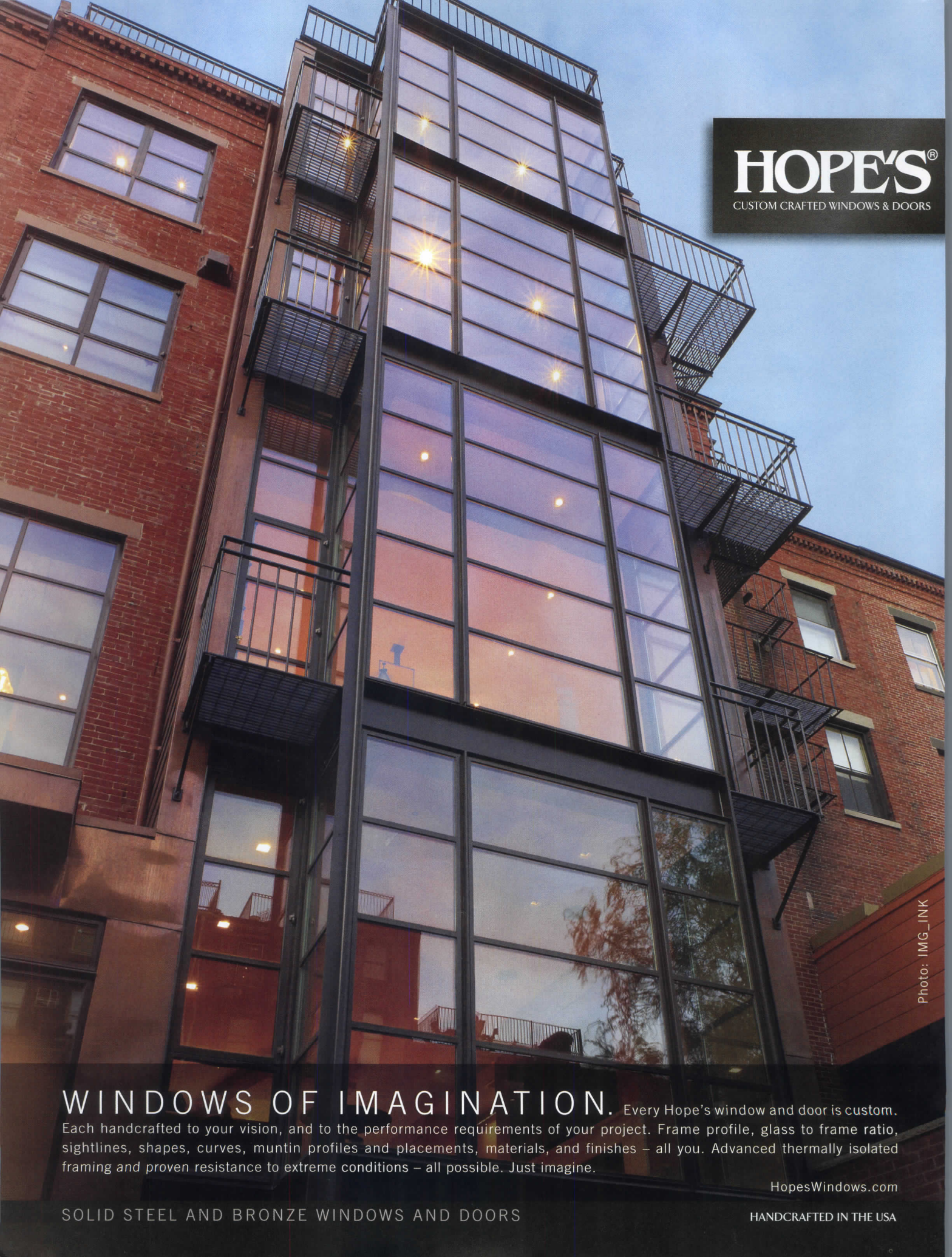
Caren Alpert

162 Sourcing

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

164 Finishing Touch

A Kansas City, Missouri, artist uses string to create surreal installations.



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Made in America

We are an American magazine, and hometown design is one of our favorite themes to explore. All year long we work hard to find exciting and innovative modern projects, but we are especially thrilled to feature places we don't often visit, like Auburn, Alabama (page 100), and Parthenon, Arkansas (page 60). Highlighting cities that are outside our usual milieu reminds us that great strides in modern design and architecture are happening all over the country, and we are proud to showcase those creative practitioners in our pages.

Regional interests aside, we know that the best design helps people live better lives. This salient truth is underscored in this issue in a very special addition created by architect Ko Wibowo in Tacoma, Washington, for a couple battling the challenges presented by Alzheimer's disease (page 132). The pair approached Wibowo because they simply wanted to remain in the home they've shared for over 40 years, but in order to do so they needed an environment that would promote independent living and establish a sense of familiarity and safety. Wibowo was able to work with their existing 1970s home, building an airy addition that complements the original structure while combining functionality (three-foot-wide doorways, a roll-in shower, and more) with luminous aesthetic details. There is so much we have yet to learn about how our domestic spaces relate to our sense of physical and emotional well-being. We often say that powerful architecture is transformative; it is a tool that can mitigate pain and suffering. Wibowo sensitively interpreted this concept in a beautiful, compelling way.

In a coincidence that we didn't realize until deep into the production process, this issue features two houses built to replace beloved family retreats that were lost to fire. Both of these projects, one in Colorado (page 90) and one in Wisconsin (page 146), exemplify how design can turn calamity into a net positive. We are especially impressed when, presented with an opportunity to rebuild, residents choose to do so in a way that treads lightly on the land. Refusing to give in, even after a debilitating setback, signals a triumph of the human condition.

Other highlights in the issue include the renovation of a 1920s brick structure in Auburn, Alabama, that had fallen into serious disrepair (page 100). It's interesting not only because the area isn't known for modern design, but also because it's a story of how the owner-architect came to learn about the building's rich history as a pool hall, church, restaurant, and more, and how this education informed some of his design choices. Another standout is our archival look at one of America's most innovative 20th-century design incubators, the General Motors Technical Center in Warren, Michigan, designed by Eero Saarinen and Thomas Church (page 58). Though the company has experienced its ups and downs, the campus is still a source of pride and inspiration for the people who work there—a testament to the enduring legacy of good design.

We also nod to the possibility of tomorrow by featuring the conceptual Oyster House, by New York-based firm CxMxD (page 66). Instead of designing a lavish museum—which certainly has its place in the architectural landscape of the United States—the three designers turned their focus to a real need: ADA-compliant affordable housing. We are always thrilled to shine a light on bright young minds who are actively addressing social issues.

These are but a few of the stories in the pages that follow; there are many more that we hope will surprise and delight. The common thread throughout is the emotional connection between human beings and the built environment. We will leave you with a quote from the Wisconsin artist whose home was consumed by fire. After she enlisted architect David Salmela to help her rebuild, she realized the healing power that a new house can bring:

"A pillar is supportive, and maybe it was a support that I needed at the time," she says. "This is a very special place that has a lot of heart."

Amanda Dameron, Editor-in-Chief

amanda@dwell.com

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Photo by Jeffery Cross

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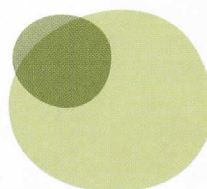
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Feedback

I'm in my 90th year and am an avid reader of Dwell. I look forward to each issue. My design philosophy has always been that the language of midcentury-modern (MCM) architecture is not a style, and your April 2014 issue solidly reinforces that concept. With its legacy now more than 80 years old, MCM is still spoken and enjoyed by a new generation of architects and landscape architects thanks to Dwell. The MCM language is never out of date. It always unfolds and adapts to new technologies and challenges, but the language stays the same. Mary Barendsfeld said it all: "Architecture doesn't stop with the building...architecture and landscape should meld into one design process." That was my design philosophy in 1950 when I became a licensed architect in California and in 1954 when I became a licensed landscape architect (my mentor was Garrett Eckbo). I still speak MCM and firmly believe that both design areas are interconnected and inseparable. We need more young people who speak the MCM language.

William Krisel
AIA Emeritus Architect and
landscape architect
Beverly Hills, California



Editor's Note: Learn more about William Krisel's work in an interview that originally ran in our June 2009 issue. dwell.com/william-krisel

I am a happy subscriber and loved the Butterfly House (Off the Grid, April 2014). Among many other things, I liked and would be interested in purchasing the light fixture shown on page 84. Could you identify it for me? Thanks, and keep up the great work.

David Rinaldo
Sent via email

Editor's Note: It's a Lightplane from Architectural Lighting Works. archltgworks.com

The world would be a better place if there were enough Bernard Trainor + Associates (Off the Grid and "Concrete Jungle," April 2014) to go around.

Patricia Pickton Aresty
Posted to Facebook

Looks like the perfect place to clear your head ("Saddle Up," April 2014).

Bryan King
Posted to Facebook

One of my biggest joys is to see what you guys post on Facebook. The pictures and projects are inspiring!

Ellen Redmon
Posted to Facebook

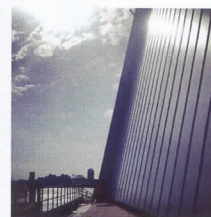
I look forward to your posts every day! Fun to see photos from past issues, too. Thanks, Dwell!

Sarah Little Kirk
Posted to Facebook

So proud and glad to see such exceptional design in my hometown of Atlanta ("An Angular Futuristic House in Georgia," dwell.com)!

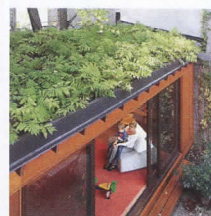
Ashley Nicole
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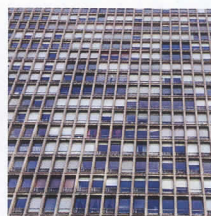
Exploring the future site of the @whitneymuseum in the Meatpacking District. Architect Renzo Piano chose a subtle blue color for the steel panels that line the angled exterior. New York, New York

Allie Weiss
digital editor
453 likes



A \$100-per-square-foot addition was achieved using affordable materials, forgoing extravagant hardware, and investing a lot of sweat equity. #pricewise Montreal, Quebec

Photo by **Alexi Hobbs**
1,167 likes



A couple blocks from Dwell HQ: I.M. Pei's Kips Bay Towers from 1961. 1,118 units of Brutalist living in two 20-floor towers. New York, New York

Diana Budds
associate editor
501 likes



If you ever get
bored,
just open
your eyes.





Feedback

Dwell Home Venice is beautiful ("Leave No Trace," Dec/Jan 2014). I love the ebony stained siding. I also appreciate that every room provides a sense of privacy and has its own outdoor space.

Shane

Posted to [dwell.com](#)

I just recently subscribed to your magazine and I'm hooked! I love and share your aesthetic. In a recent issue, the ad for your magazine featured the March 2013 cover. Can you tell me where I might find that giant candelabra lamp? I'm obsessed with it!

Connie Eng

Sent via email

Editor's Note: It's by Jens Fager for Muuto. See more options at [dwell.com/modern-candelabras](#).

How refreshing to see such style with some high-low pieces that mix accessible with aspirational ("A Gut Renovation Transforms a Manhattan Apartment," [dwell.com](#)). Gorgeous!

Renata Lix

Posted to [dwell.com](#)

My husband and I love Dwell and midcentury modern architecture and design. We are planning a road trip from Lawrence, Kansas, to Fallingwater this summer. Any must sees on the way?

Lindsay Bishop

Sent via Email

Editor's Note: We recommend a stop in Columbus, Indiana, to see the J. Irwin Miller House by Eero Saarinen plus the midcentury civic buildings scattered throughout the city. Visit [imamuseum.org](#), [dwell.com/columbus-indiana](#), and [dwell.com/miller-house](#) for more.

@dwellmagazine on Instagram



Kicking off #milandesignweek with Piero Lissoni's new outdoor kitchen for Boffi.

Milan, Italy

Kelsey Keith

special projects editor

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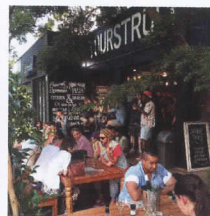


For Z-Lot, developer Bedrock collaborated with Library Street Collective to commission artists' murals on a downtown Detroit parking garage. This piece by Wais is called "Slow Motion." Detroit, Michigan

Diana Budds

associate editor

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A lively crowd at Yourstruly on Kloof Street.

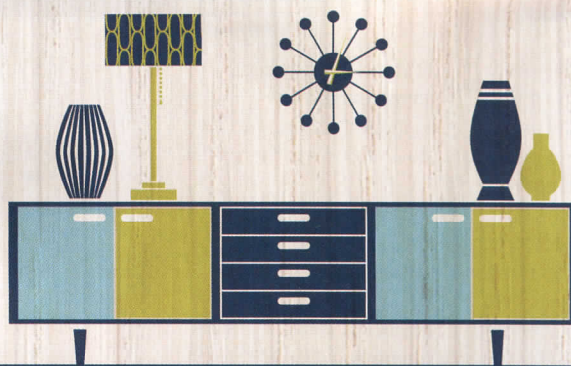
Cape Town, South Africa

William Lamb

senior editor

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Tweets

@teffTHEdon: I love @dwell. Feeding my fascination with the art of architecture and design one article at a time.

@HoosierBrad: @dwell Joe Fletcher's photos for the Air Chrysalis article (April issue) are stunning. Great work.

@dillonwebster: When I move into my own place I MUST have the black matte cutlery set as seen in March's issue of @dwell.



@vslost: @dwell Pretty excited to dig in to the latest issue, with my absolute dream house on the cover!

@MaryRambin: Just found out @dwell launched a store. I could get in trouble in there...

@bambootrees47: I love each and every issue! @dwell

@annweinand: Perfect timing @dwell. Let the #backyard #landscape designing begin.

@Mr_Cinar: I sense the @dwell app will keep me busy on lunch breaks.

@tamlop: @dwell One of my favorite follows, peeps.

@therhodeguide: I just looked at the October 2000, first issue, of @dwell online. Pretty cool what #Googlebooks is doing.

@PrairieInkPR: I love this so much it literally makes my hands sweaty: The Best Midcentury Homes in America via @dwell.

Contributors

July/August 2014



Fred A. Bernstein

Since learning about Sea Ranch as an architecture student, Fred A. Bernstein has wanted to visit the legendary enclave of modernist houses. He finally got his chance when reporting "Back at the Ranch" (p. 122). The only problem was the drive—hours on a road so twisty that it explains how Sea Ranch remains pristine during an era of rampant real estate development.



Helen Thompson

Texas native Helen Thompson has seen many grain silos in her life—they're a common sight in agricultural areas of the state. The iconic shape plays a big role in the house Dallas architect Max Levy designed for Deborah Orrill and Blair Sanders (Focus, p. 72). "The two-story, metal-clad drum serves as the entrance to their house," she says.



Mark Mahaney

Despite a run-in with poison oak while shooting "Back at the Ranch" (p. 122), Mark Mahaney fell in love with Sea Ranch: "The setting, architecture, and era of all of the homes," Mahaney says. "The fog made it difficult to photograph—there were times when I couldn't even see the house from across the small bay."



Mitchell Alan Parker

While interviewing homeowner Sally Julien for "The Big Payback" (Renovation, p. 80), Mitchell Alan Parker thinks he might have discovered the source of her smart design chops. "Her parents had a striped, crushed-velvet living room set," says Parker, a writer and editor. "She told me that that's probably where she learned exactly what not to do."



Patrick Sisson

Writing about music and design for such publications as Pitchfork and Wax Poetics, Patrick Sisson has made Stefan Sagmeister late for a date and was scolded by Gil Scott-Heron for asking too many questions. While writing about the Oyster House prototype (Modern World, p. 34), he was impressed by Cape Cod's history of Modernist architecture.



Alissa Walker

As a student at the University of Colorado at Boulder, Alissa Walker would often head to Sunshine Canyon to enjoy its signature cloud-free afternoons. She was devastated to learn that most of the area was destroyed by a 2010 wildfire. Writing about Renée del Gaudio's effort to build a home that not only replaced but also improved the landscape ("Off the Grid," p. 90) was inspiring and comforting, she says. □

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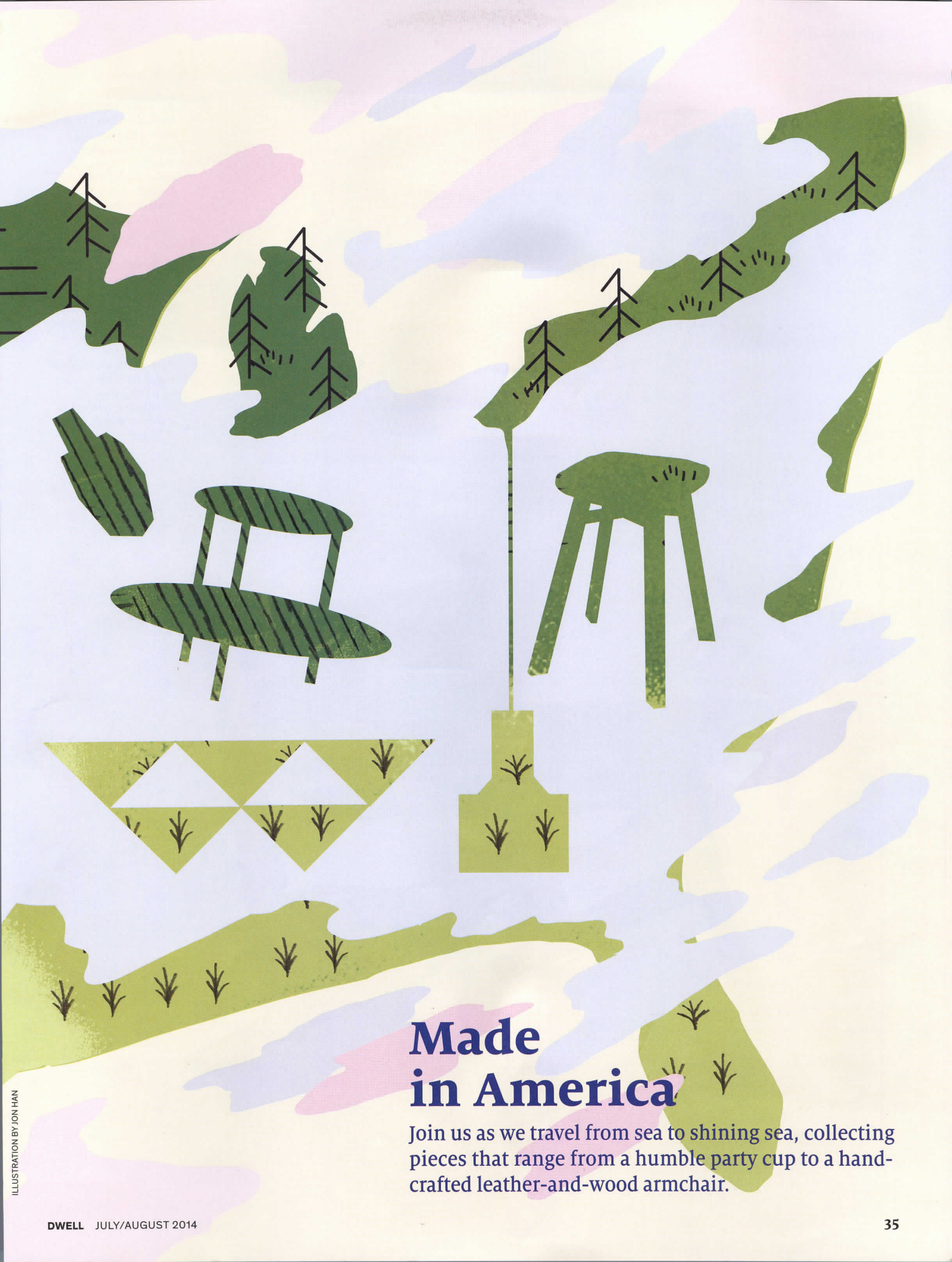
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Modern World



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- 66 Big Idea: Cape Cod Affordable Housing
- 68 Houses We Love: Michigan
- 70 Kitchens We Love: Pennsylvania



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North- west



A

A Travel Wallet by the Good Flock, \$149
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thegoodflock.com

B Peninsula Chair by Ben Klebba with Matt Pierce for Phloem Studio, \$2,700–2,900
Handcrafted in Portland, the Peninsula Chair—an homage to Klebba's home state, Michigan, in name and in its honest construction—features a wood frame, leather seat, and brass details.
phloemstudio.com



B

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Northwest



B



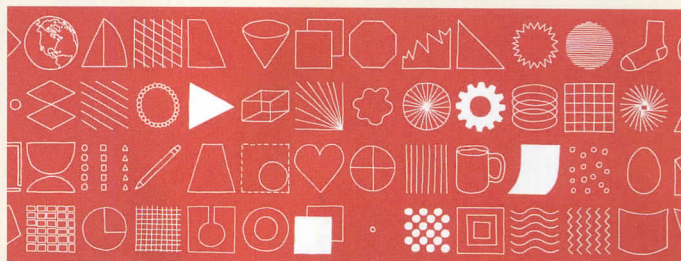
C



A

A Solstice Table Lamp by Ample, \$395
Seattle company Ample pairs a linen shade with a solid walnut base and fabric-wrapped cord. The lamp measures 22 inches tall and 15 inches wide. amplefurniture.com

B Totem candles and Stick candleholders by Grain Design, \$22–215
The marble or ash candlesticks with graphite tops are made in the Pacific Northwest, as are the beeswax candles, which are hand-turned on a lathe. graindesign.com



F

F 100 Things Wallpaper by Rob Halverson for Makelike, \$150 per five-yard roll
Screen printed in Portland by a multi-disciplinary collective that specializes in graphic and pattern design and art direction. shop.makelike.com

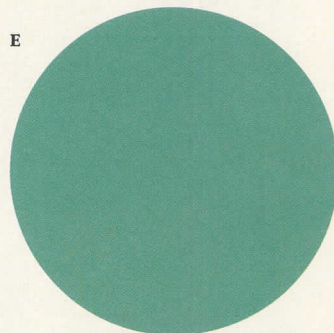
D



C Cone stop by Studio Gorm, from \$40
Debuting at Salone Satellite in April 2014, the conical wood doorstop from Eugene, Oregon-based Studio Gorm has a looped handle for hanging when not in use. studiogorm.com

D Drawer Accessory System by Henrybuilt, price upon request
Henrybuilt's kitchen systems are fabricated in Seattle, including this organizer designed to work to keep utensils and accoutrements neat and tidy. henrybuilt.com

E



E Tropical Tale by Miller Paint, from \$30 per gallon
Since opening in 1890, Miller Paint has operated out of the Pacific Northwest and has 50 stores in Oregon, Idaho, and Washington. millerpaint.com

city snapshot

Salt Lake City

Population 189,300 **Modern Building Worth a Visit** The 1961 IBM Building by James Hunter & Associates was among the first Utah structures to use post-tensioned concrete construction. **Breakout Firm** Local, woman-owned firm ajc Architects has built a number of residences, churches, and cultural institutions around town. **Hometown Hero** A Chicago-born modern architect who worked with and studied under Mies van der Rohe, John Sugden (1922–2003) contributed many International-style buildings to the city. **Architectural Claim to Fame:** Moshe Safdie's Salt Lake City Main Library. "Safdie's library raised the community's self-esteem about design excellence," says Stephen Goldsmith, an associate professor at the University of Utah's College of Architecture + Planning.



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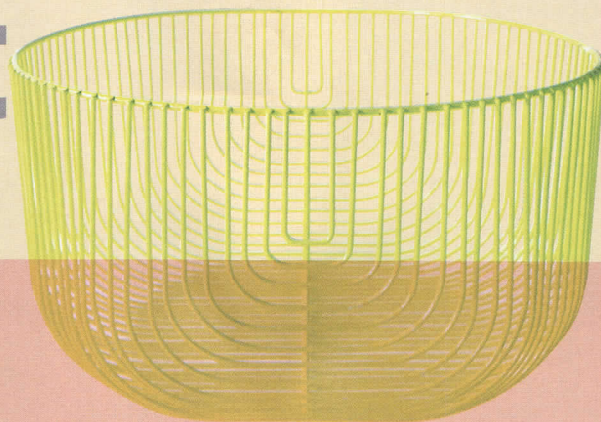
A SR Bicycle by Scout Regalia, from \$4,500
Los Angeles-based studio Scout Regalia collaborated with makers in Philadelphia, Denver, and Alpine, New York, to fashion a steel-framed, powder-coated hybrid bike. scoutregalia.com

B Bend Baskets by Gaurav Nanda for Bend Goods, \$250 A modern interpretation of baskets used to collect crops, the powder-coated iron storage piece is made in Los Angeles and comes in 18- and 22-inch sizes. shop.bendgoods.com



A

South-west



B

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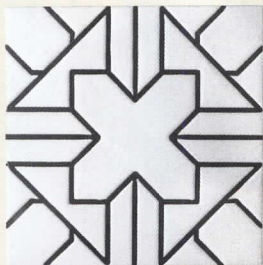
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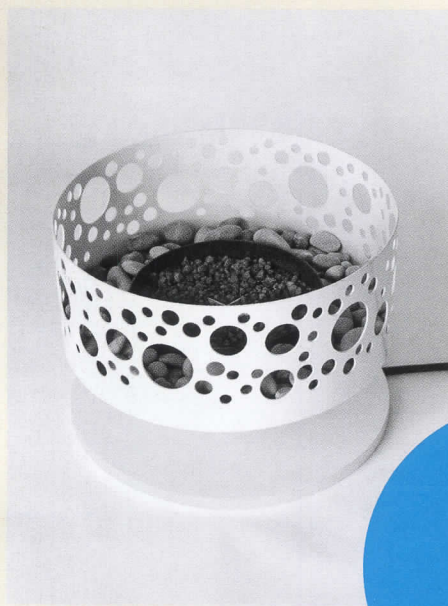
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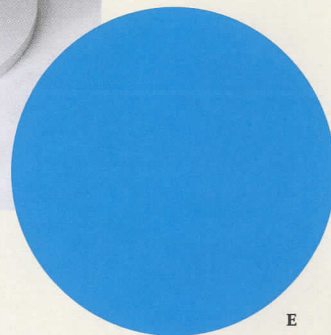
B



C



D



E



F

South-

A Molded Plywood Desk Organizer by one-fortythree, \$95–125 Keep your workspace tidy with this molded plywood organizer featuring a walnut veneer and brass feet. Crafted in Las Vegas, Nevada. onefortythree.com

B BLYKK LYYZT Pattern Wall Tiles by Spires for Blik, \$50 per two-piece set Geometrically on-trend, the self-adhesive fabric tiles measuring 24 by 48 inches are made in Los Angeles and feature multicolored triangles. whatisblik.com

C Kasbah Trellis by Fireclay Tile, \$30 per tile The hand-glazed tile is made from 70 percent recycled materials sourced from within 200 miles of Fireclay's central California factory. fireclaytile.com

D Solfire by Brandon Williams for Modfire, \$1,250 This propane- or natural gas-fueled steel fireplace produced in Phoenix will ensure you can enjoy the flicker of a fire without heavy smoke. modfire.com

E Everest Ultra Premium Interior Paint in Beautiful Blue by Dunn-Edwards, from \$42 per gallon Made in Phoenix in the world's first and only paint manufacturing facility that's LEED Gold-certified. dunnedwards.com

F Luxe sofa by Goodman Charlton for American Leather, \$6,840 The top-grain leather sofa's biscuit-tufted detailing takes its cues from 1940s designs. Made in Dallas. americanleather.com

city snapshot

Dallas

Population 1.2 million **Modern Structure Worth a Visit** Norwegian superfirm Snøhetta and local practice Architexas collaborated on a steel canopy in College Park, part of the city's investment in revitalizing its public park system. **Architectural Claim to Fame** Spanish architect Santiago Calatrava was tapped to design three bridges in the city as part of a billion-dollar project to revamp the Trinity River Corridor. **Hometown Heroes** Patrick Kennedy and Brandon Hancock are leading a charge to demolish Interstate 345, an elevated highway, as a way to improve pedestrian friendliness in the city.



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Mid-west



A

B

A Crumpled Trees Wallpaper by Noël Ashby for CB2, \$119 per ten-yard roll
Manufactured in CB2's hometown, Chicago, the screen printed pattern of tree branches in the company's first wallcovering collection comes in aqua or metallic. cb2.com

B Magazine Table by fferrone design, \$1,875
Native Chicagoan Felicia Ferrone uses powder-coated aluminum to craft a table that blends magazine storage with an end table. fferronedesign.com

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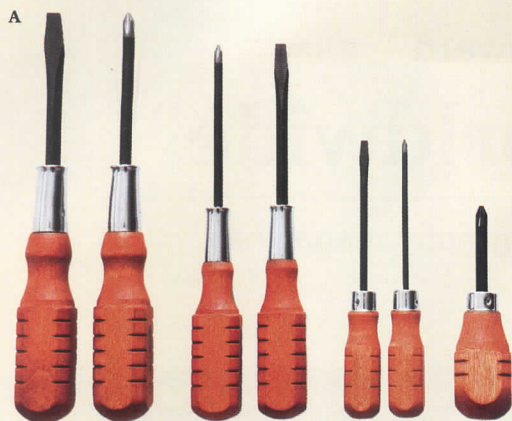
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Mid-west



A Screwdriver Set from Kaufmann Mercantile, \$65 A Michigan company produces the wood-handled eight-piece screwdriver set. The Philips- and flat-head steel blades are forged in Massachusetts. store.kaufmann-mercantile.com

B Moro Anywhere Armoire by Room & Board, \$5,399 Minneapolis-based Room & Board produces 90 percent of its goods Stateside, like a Japanese-inspired armoire built in Vermont. roomandboard.com



C Bottle Rocks by Brush Factory, \$22 each The cork stopper's black walnut or maple wood tops are modeled after stones, and no two are exactly alike. Made in Cincinnati, Ohio. brighton-exchange.com

D Alexander Girard Throws by Herman Miller, \$289 To reproduce a blanket Alexander Girard designed for Branniff Airways in the 1960s, Michigan company Herman Miller tapped wool manufacturers Pendleton to render the pieces. store.hermanmiller.com



E Paper Cup by Susty Party, \$4.99 per 12-pack Susty Party works with people from the Clovernook Center for the Blind and Visually impaired in Cincinnati, Ohio, to make the compostable, sustainably harvested paper cups. sustyparty.com



city snapshot

Cincinnati

Population 296,500 **Retail Therapy** Losantiville, a design collective, coworking space, and storefront that fosters emerging designers like Ampersand, a maker of furniture and lighting. **Architectural Claim to Fame** Findlay Market, built in the 1850s, is Ohio's oldest surviving municipal market. Union Terminal, an Art Deco grande dame once at risk of demolition, has been transformed into a museum center. **Modern Structures Worth a Visit** The University of Cincinnati campus features buildings by such luminaries as Thom Mayne, Frank Gehry, Michael Graves, Charles Gwathmey, and Peter Eisenman, thanks to a master plan set into motion in the 1980s.

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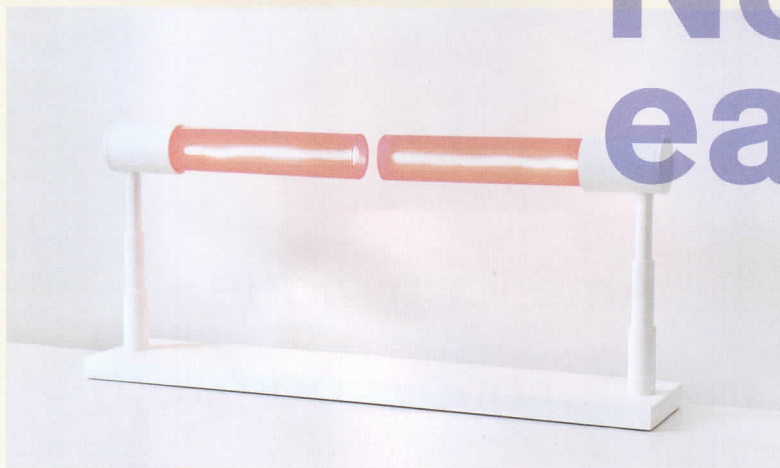
Ellington Sofa designed by Armen Gharabegian
available at www.Lounge22.com

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A Signal Lamp by Travis James for May Furniture Co., \$3,600
Blending science fiction, Futurism, and minimalism, the 12-inch-tall table lamp made in Brooklyn references radio towers and transmission devices. mayfurnitureco.com

B Driscoll Bar Cart by Frank Carfaro for Desiron, \$5,320
The New York-made walnut bar cart has a hand-welded brass frame that nods to swinging midcentury cocktail hours. desiron.com

North-east



A



B



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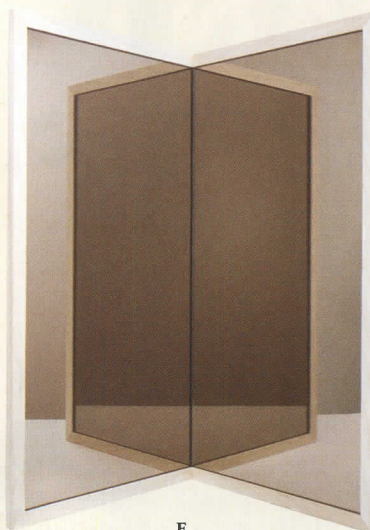
B



C



D



E



F

A Dune Wallpaper by Jill Malek, \$170 per 15-foot roll The New York designer's latest pattern is part of her Shifting Landscapes line, which explores the transforming nature of shared terrains like rippling sand dunes. jillmalek.com

B Ceiling Planter by Farrah Sit for Light + Ladder, \$200 Vegetable-tanned leather cradles an eight-inch-wide ceramic planter fashioned in Brooklyn. lightandladder.com

C SU Small Stool by Nendo for Emeco, from \$370 Exploring the plain, unadorned Japanese aesthetic called Su, Emeco showcases the beauty of modest materials, like concrete and reclaimed wood, in this series crafted in Pennsylvania. emeco.net

D Armchair by Barber Osgerby for Knoll, \$3,140 Pennsylvania-based Knoll—known for its midcentury classics—outsourced production to Indiana for this contemporary armchair with aluminum legs that peak out from the upholstery. knoll.com

E Corner Mirror by Assembly Design, \$2,300 Give small spaces the illusion of more depth with this New York City-made bronze corner mirror supported by an ash frame. Custom finishes available. assemblydesign.us

F Geo Footed Glass by Simon Pearce, \$68 While the company originated in Ireland, Simon Pearce now creates all of its wares in Maryland and Vermont, like the lead-free dishwasher-safe ten-ounce glass shown here. simonpearce.com

city snapshot

Baltimore

Population 621,300 **Breakout Firm** Ziger/Snead recently renovated a 100-year-old factory that now houses the Baltimore Design School, a public middle and high school that focuses on fashion, architecture, and graphic design curriculums. **Modern Structure Worth a Visit** Built by HOK Sport (now Populous) in the early 1990s, Camden Yards ushered in a new era of baseball stadium design that favored traditional-looking parks with modern amenities located in an urban setting. **Hometown Hero** Graham Coreil-Allen has created a number of crosswalks in downtown Baltimore as a way to highlight the Bromo Tower Arts and Entertainment District.

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A

A Fiestaware Square-Handled Serving Tray by Homer Laughlin China Co., \$37 For nearly 75 years, Fiestaware has been produced in West Virginia. The iconic tableware line includes this microwave-safe serving tray. fiestafactorydirect.com

B Hombre by Damm, \$345 St. Petersburg, Florida-based design studio Damm worked with motorcycle painters to achieve the gradient finish on its ten-inch tall ceramic-and-ash pendant light. damm-design.com



B

South-east



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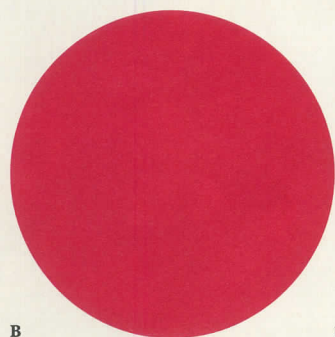




A



C



B



D



E

A Oslo Chair by Angell Wyller Aarseth for Bernhardt Design, from \$1,900. Manufactured in North Carolina, the walnut frame with a sling back and seat marries Scandinavian sensibilities with American craftsmanship. bernhardtdesign.com

B Party Time by Farrell-Calhoun Paint, from \$25 per gallon. A full spectrum of colors and finishes produced in Tennessee and Kentucky. Indoor and outdoor paints available. farrellcalhoun.com

C Isoline Beach Towel by Tabula Rasa, \$165. Designer Emily Diamandis's travels to Asia and Central America inspired the pattern on the 34-by-70-inch, 100 percent cotton towel made in South Carolina. tabularasa-ny.com

D Braided Doormat by Sailor Craft Knots, \$70. Hand braided from hemp and measuring 30 by 18 inches, the mat originates from Charleston, South Carolina. the-common.us

E Mini Server by Lodge, \$13. The versatility and durability of cast iron is unparalleled: use in the oven, on the table, or over a campfire. Lodge has been making its wares in South Pittsburgh, Tennessee, since 1896. lodgemfg.com

city snapshot

Charleston

Population 125,600 **Architectural Claim to Fame** In a city known for its classic houses, the contemporary Spaulding Paolozzi Center by Allied Works Architecture of Portland and New York and local firm E.E. Fava Architects, Etc. is on the boards after an earlier building attempt by Clemson University was derailed by preservationists. **Retail Therapy** The Pretend Store, a pop-up with a rotating roster of local and international designers. **Firm to Watch** Brooks Reitz and Tim Mink, of hospitality design firm Neighbourhood, have developed restaurant concepts like Poe's Tavern, inspired by Edgar Allen Poe's time on Sullivan's Island, and Monza, a Neapolitan pizzeria.



PEOPLE SIT.



Rest Assured

Three mattress companies offer innovative updates along with domestic production.



The bedding industry has never had a shortage of made-in-America options, a rarity in today's import-heavy marketplace. Serta and Sealy, two name-brand mattress manufacturers, still produce domestically along with regional companies like Jamison Bedding (Nashville, Tennessee) and King Koil (St. Paul, Minnesota). We take a look at a trio of alternate choices, from an all-organic line made in Ohio to two upstarts that use design thinking to lower costs.

Organic bedding purveyor **Naturepedic**, which was founded by an environmental engineer in Ohio and is produced by Amish craftsmen, is touting its new EOS Customizable

Organic Mattress Sleep System (\$1,599–\$4,399). The system allows buyers to customize their mattress with a choice of coils that range from plush to firm or latex, plus wool, cotton, or PLA plant-based fiber batting with cotton fabric. All are certified organic. naturepedic.com

A new introduction to the American-made sleep scene is **Tuft & Needle**, which launched in 2013 and follows the Warby Parker model of commerce: Cut out the middleman, lower prices, and donate to charity. Look for its new ten-inch mattress (\$300–\$600), which is more compatible with a box spring than the company's five-inch "urban" model.

The bedding is assembled in California from eco-friendly cotton milled in the Carolinas and Certi-Pur-approved foam—meaning it's low-VOC and made without heavy metals. tuftandneedle.com

And then there's **Casper**, another startup that aims to offer its latex-and-memory-foam mattresses at a fraction of the cost (\$500–\$950) via domestic production and direct sales to consumers. The mattress—which is manufactured in Newnan, Georgia, from North Carolina-made fabric that's stitched together in Chicago—was created with the help of Jeff Chapin, a former IDEO designer, to ensure a "healthy bounce." caspersleep.com

Daehee Park and John-Thomas Marino (right) quit their jobs as software developers in 2012 to launch a mattress company called Tuft & Needle that aims to mitigate what they say is an industry-standard 500 to 1,000 percent price markup. The mattresses (above), available in five- and ten-inch depths, are made in the United States from sustainably grown cotton and recyclable foam.



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Picks for our extended slideshow include a toolbox by Loll Designs (far left) and Scout Regalia's steel wall hooks (near left).



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Metal of Achievement

Heralded as the “Versailles of Industry” when it opened in 1956, the General Motors Technical Center in Warren, Michigan, remains symbolic of cutting-edge design.

Designed by architect Eero Saarinen and landscape architect Thomas Church, the 320-acre General Motors Technical Center campus initially featured 25 buildings. The most visually arresting and technically challenging of these is the aluminum-clad Styling dome, an auditorium and exhibition space. Harley Earl, GM’s chief of style at the time, believed that the center’s architecture should reflect the automaker’s emphasis on advanced engineering and design, and persuaded the company’s leadership to be ambitious and

bold when commissioning the concept, says Susan Skarsgard, manager of GM Design Archive and Special Collections. More than a half-century later, the center is still GM’s thriving creative hub where designers, engineers, and craftspeople develop prototypes and technologies—and the architecture continues to inspire. “Seeing the giant ‘wall of water’ on the lake for the first time in spring, or the blue skies over the colored brick in the evening—it’s a reminder that good design is important, impactful, and lasting,” Skarsgard says. □

The Styling dome on the campus of General Motors’ Technical Center is 188 feet wide and 65 feet tall. At just three-eighths of an inch thick, the structure’s aluminum skin is proportionately thinner than an eggshell.

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Macarena Gea (Blogger And Architect)

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Pride of the Ozarks

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PHOTOS BY
Greg Clark

PROJECT
Gordon Cabin
ARCHITECT
DEN Architecture,
den-arc.com
LOCATION
Parthenon, Arkansas



Cement panels painted a plum hue clad Jason Gordon's cabin in the Ozark Mountains (right). To keep costs down, architect Germán Brun specified Ikea kitchen cabinets and a black refrigerator, which is less expensive than stainless steel (above right). Vermont slate covers the area around the True North wood stove (above).



For years, architect Germán Brun and practicing Buddhist Jason Gordon—members of the same Miami soccer team—casually batted ideas around for a cabin. “Then one day, it finally happened,” Brun says. Gordon’s plot of land sits within the Katog Choling Rit’hröd Buddhist center in the Ozark Mountains, and he wanted to create a haven that echoed its philosophy. (Gordon’s longtime teacher and mentor, Khentru Rinpoche, established the retreat in 2006.) “My idea was to live off the grid and to live simply,” Gordon says.

Completed in fall 2013 for just over \$118,000, Gordon’s 1,157-square-foot house was designed to have as little of an impact on its environment as possible. Green elements include a photovoltaic array, a rainwater catchment system, and a pier footing foundation that elevates the house over the land, minimizing site disturbance. The restrained interior features bamboo flooring, Vermont slate

tile, recycled paper countertops, and ample glass to showcase the surrounding deciduous forest. “When I go inside, my mind expands,” Gordon says. “The interior offers clarity and calm.” □

dwell.com/arkansas-retreat Discover more about this off-the-grid house in the Ozarks.



PHOTO BY DANIEL HENNESSY (EXTERIOR)

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TEXT BY
Tiffany Chu
PHOTOS BY
Eric Roth

PROJECT
My Beautiful Launderette
ARCHITECT
3OE Design, 3oedesign.com
LOCATION
Boston, Massachusetts

Happy Hamper

Often, we cleanse our duds in a wasteland of half-forgotten detergent bottles and dryer-sheet-detritus. But one creative couple in Boston's South End have reimaged their laundry room as a sanctuary.

According to architect Anne Barrett of the Jamaica Plain, Massachusetts, firm 3OE Design, the vision for revamping a laundry room in an 1849 Boston brownstone began with her favorite question: "What would James Turrell do?" The back-of-house space was originally a cold, dank hallway with a dingy aluminum vent linking the basement and first floor. Now anchored by a glowing borosilicate chute—illuminated by a bundle of fiber-optic cables—this laundry room is more of an art installation than a hub for domestic chores.

The residents wanted the space to be as beautiful as it is functional. Barrett's challenge was to create a minimalist design to conceal the water heater, cables, Miele washer and dryer, and storage space, all of which are now tucked away behind lacquered cabinets and chiseled limestone. The sleek new laundry room forms a graceful passageway that serves as a transitional space from the main part of the house to the garden out back. >

3OE Design transformed a hallway in a Boston brownstone from a "dumping ground for all the plumbing and utilities with an existing metal ductwork laundry chute" into a modern space that houses the laundry, furnace, and boiler.



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Room&Board



The focal point of the sleek, white space is a glowing laundry chute (left) illuminated from within by fiber-optic cables. The Pyrex tube was produced by a manufacturer of laboratory vacuum equipment and was sand-blasted from the inside to contain the

light. The architect worked carefully to create ample storage for myriad uses, since the space doubles as a wet bar for entertaining due to its proximity to a garden terrace. The cabinetry cleverly conceals everything, including a custom drying rack (above).

“We were given the brief to treat the project as an art installation. We took the approach of ‘What would James Turrell do if he were to design a laundry room?’” —Anne Barrett, architect



The top of the luminous chute sits beneath the residents' first-floor sink; they can toss garments from their main bathroom through the diffuse tube, and into a basket below. “Life is messy,” one resident says, “but we never have dirty clothes around. The laundry chute is a big deal in our lives because it makes the mess from upstairs vanish.”

After occupying the house for over a decade, the residents knew exactly how to transform the space so it catered to their habits—and part of that meant that it does double-duty when they entertain. “When we’re not doing laundry,” says one, “this becomes a kitchenette—we can store glasses here, have drinks, a bucket of ice, and an hors d’oeuvres prep space for a garden party.”

For these clients, at least, Barrett says, “the laundry room is the new kitchen.” □

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The 700-square-foot Oyster House prototype achieves more with less: less energy, less building material, and less building area. The house's basic shape—a faceted circle with five sides—is a repeatable unit that can be deployed as a single structure or in clusters.

Circular Logic

Inside the shell of the Oyster House prototype lies a new shape for affordable housing.

TEXT BY
Patrick Sisson



It was the grain of sand that became a pearl. CxMxD, a team of three New York City-based designers, hit upon the idea of a faceted circle while conceptualizing their entry for Add-on'13, an affordable-housing competition in Cape Cod, Massachusetts. That circle evolved into an adaptable five-sided structure called Oyster House, which design lead Christopher Lee, visualization designer Mengyi Fan, and graphic designer Dungjai Pungauthaikan envision as a way to build for high density and low impact.

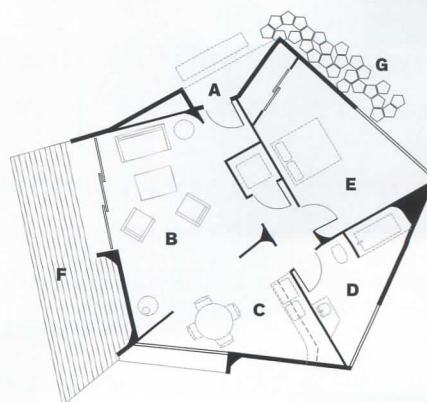
The rooms are arranged from most public to most private and face outward to maximize borrowed space from the outdoors. "A circular arrangement [means] you're able to modify and orient the house to take advantage of the landscape," says

Lee. "And it's superefficient in terms of surface area." At 700 square feet, the pentagonal Oyster House—which will be built with structural-insulated panels and clad in shingles—has less surface area than (but the same floor area as) an equivalent rectangle or square, meaning lower heating and cooling loads.

CxMxD has also envisioned some slight changes that would allow the house to comply with the Americans with Disabilities Act (ADA), something they'll address in their next step: building and testing the prototype in a Cape Cod town. "Wellfleet has a rich history of modernist case study houses," Pungauthaikan says, "and we're interested in continuing that legacy." oyster-house.com □

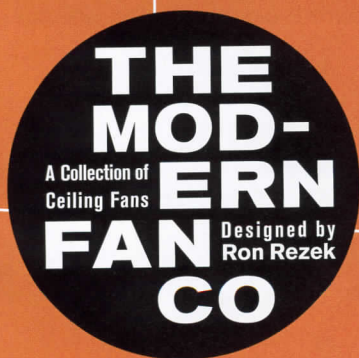
Oyster House Floor Plan

- A Entry
- B Living Room
- C Kitchen and Dining Room
- D Bathroom
- E Bedroom
- F Deck
- G Permeable Paving Patio



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PROJECT
Glen Lake Tower
ARCHITECT
Balance Associates, Architects
balanceassociates.com
LOCATION
Glen Lake, Michigan



Tower of Power

In northwest Michigan, a vacation retreat boasts a prime vantage point from which to soak up the bucolic scenery.

Rough-sawn plywood and standing-seam metal siding clad the house. "In cabins, we like to use undressed materials, which lend themselves to the simplicity of the structure," says architect Tom Lenchek.

It all started with a ride in a cherry picker. Joseph Lada of Chicago bought a plot of land near Michigan's Glen Lake and soon realized the view was best surveyed from a height of 30 feet. He approached architect Tom Lenchek, and the two conferred about how to build above the treetops. "The challenge was not only celebrating the view but also the progression of getting there," Lenchek says. First, he established the structure's height—

four stories—then worked his way down. To enter the 1,400-square-foot house, the Lada family first ascends an outdoor staircase. Next, they circulate through a windowed stairwell that allows them to see the canopy, past the floors containing the two bedrooms, eventually arriving at the main living space, which features floor-to-ceiling glass walls and a cantilevered deck. "Up there," says Lenchek, "you really feel as though you're on top of the world." □

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A Homegrown Kitchen

A Bucks County, Pennsylvania, overhaul by Danny Seo relies on American-made goods to forge its identity.

Focusing on products made Stateside wasn't Danny

Seo's first priority for his kitchen renovation—instead, he had one specific requirement: stainless-steel cabinets to replace the original, musty wood ones. "Stainless steel is timeless," he says. "I wanted something that was clean on the outside and on the inside. It's hygienic, 100 percent recyclable, and, for the home's modern feel and look, it made the most sense." A new smudge-free finish by Lasertron, a Florida-based company, caught Seo's eye, sparking an internal conversation about domestic production. "I asked where they make the cabinets; they said, 'Right here in Florida,'" Seo says. He then started looking around for other American-made trappings, deciding on tile by Shaw Floors (Georgia); Wilsonart's HD laminate (Texas); Bosch appliances (South Carolina); and a Kohler cast-iron sink (Wisconsin). The process provided Seo with an education about the diversity of the American manufacturing industry: "There are lots of small companies and large manufacturers who make products domestically at all different price points, styles, and colors," he says. "Whatever your taste or budget, it is possible to buy the majority of your items 'Made in the USA.'" □



TEXT BY
Diana Budds
PHOTOS BY
David Engelhardt

PROJECT
Seo Residence
DESIGNERS
Jennifer Lévy, cavdesign.com;
Danny Seo, dannyseos.com
LOCATION
Bucks County, Pennsylvania



Cabinets

Seo liked his existing kitchen layout, but the wood cabinets didn't pass muster. He replaced them with stainless-steel models. As a professional photo stylist, he needed to accommodate a vast collection of kitchen items, such as multiples of plates, wooden bowls, and utensils. Seo specified

24-inch-deep cabinets, with tall shelves instead of small compartments. A niche on the living room side of the cabinets offers easily accessible, protected storage for cookbooks (opposite). "When people come over, they normally stand there and they can look at books if they'd like," he says.

Floor

Seo chose Petrified Hickory ceramic tiles in Relic, from Shaw Floors, laid out in a herringbone pattern, to highlight the kitchen's 32-foot length. "It's an open floor plan from the kitchen to the laundry room to the office, so I wanted something that felt like a runner," he says.

Countertops

Wilsonart's Colombian Walnut laminate sheathes the work surfaces. "I didn't want marble or granite because they aren't sustainable," says Seo. "Laminate is one of the few surfaces recognized by the U.S. Green Building Council toward LEED certification. Plus it's affordable and I liked the way it looked—a triple whammy."

Backsplash

After renovating his bathroom with Spruce glass tile by Shaw Floors, Seo had leftover material that he used for the backsplash behind the hood and Bosch stove: "It creates a dramatic focal point—a happy accident!" The Purist faucet and Riverby sink are by Kohler.

Out on a Limb

A chance encounter led a Dallas couple to a neighborhood where nature is prized as much as design, and houses are built to make the most of both.

TEXT BY
Helen Thompson
PHOTOS BY
Caren Alpert

PROJECT
Vanguard Way
ARCHITECT
Max Levy
INTERIOR ARCHITECT
Sharon Odum
LOCATION
Dallas, Texas



Architect Max Levy designed a home in Dallas for Deborah Orrill and Blair Sanders using small but mighty design details, like a "martini deck" tucked atop the cylindrical entry (left), which is clad in raw, galvanized sheet metal.



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Deborah Orrill and Blair Sanders

weren't thinking about moving out of the house they'd lived in for 30 years, let alone building a new one. But they did both with the help of Dallas architect Max Levy, surprising themselves with an impetuosity that flew in the face of the security of a nearly paid-off mortgage. "It was an accident," admits Orrill, a former director of Dallas's Central Market Cooking School.

How did two usually methodical people upend their well-laid plans and end up in a brand-new, stucco-galvanized, metal-and-glass house? Luck, or perhaps fate: Orrill noticed a sign on a road near their house in the Dallas suburbs announcing Urban Reserve, a neighborhood of modern, single-family, architect-designed homes. "I was intrigued," she says—and she liked what she saw. The city's first low-impact development offered a synthesis of modern design, sustainable architecture, and respect for the environment.

After a trip to the 13-acre site, on the east bank of White Rock Creek, Orrill and Sanders discussed the possibilities. "We knew we didn't want a bigger house, but a better house," says Sanders, a former director of cloud technology for Xerox. "Our [previous] house was a

tract home built around a courtyard," he explains. "It looked in on itself. We wanted a house that was open to nature." It didn't take long for the couple to make a decision. They bought a lot, interviewed four architects recommended by the developer, and put their house on the market.

One of the short-listed architects was Max Levy. "We'd heard so many wonderful things about Max that we were almost afraid to talk to him," says Orrill. Levy grew up in Texas and has a small, hands-on practice; he's known for a poetic treatment of modernism, connecting houses with nature in imaginative, cost-effective ways. "Deborah and Blair had modest needs," Levy says. "The spark of their program was to connect with nature—they didn't want features on steroids."

Playing off of his design brief to construct a home where his clients could enjoy space and light, Levy's next consideration was the lot's prominent location in the Urban Reserve neighborhood. The triangle-shaped lot is located at the entrance to a cul-de-sac and possesses a lone chinquapin oak, a species that usually grows in clusters. Despite the narrow lot, the tree took precedence: "I thought that we could have >

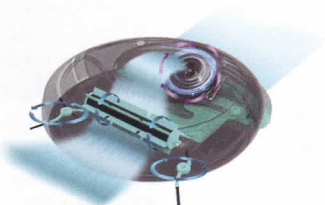
Big windows need massive supports that are hard to disguise. To get unobstructed views, Levy did away with the beams, opting instead to use laminated veneer lumber studs to hold the windows in place

(above). The Poltrona Frau sofas date from the 1980s, and the cane-chrome armchairs are from Gebrüder Thonet Vienna. Built-in bookshelves in the living room (below) hold Sanders's vinyl collection.



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Orrill, a culinary professional, used Ikea's kitchen planning software to plot out cabinetry and appliance placement (above). Levy split the 30-foot-long space into a private back kitchen, with an oven and staging area, and a public cooking station with a white laminate countertop—a maneuver that means guests in the adjacent dining area never see the messy stuff.

a house that surrounded the tree," says Orrill.

Levy got crafty with the lot's scalene dimensions, breaking what was to be a 2,500-square-foot house into two 16-foot-wide rectangles. A 50-foot-long rectangle houses the garage with two bedrooms and baths over it; the main living area measures 60 feet in length. A corner of that single-story building is nudged underneath the eaves of the two-story bedroom wing at a 100-degree angle that makes it look like it's been kicked forward. The oak takes center stage in the resulting V. The cherry on top is Levy's addition of a two-story metal-clad cylinder at the front of the main building that functions as the home's entryway: It neatly fits into the triangle's apex, "like a punctuation mark," he says.

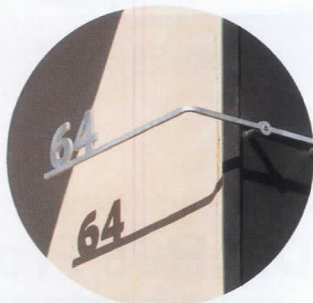
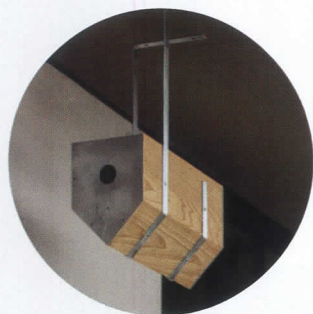
After designing the bones of the Orrill-Sanders house, Levy began to wonder about one living zone in particular. "Deborah Orrill is a nationally known culinary expert," the architect says. "I kept waiting for her to mention the kitchen." Orrill didn't say a thing, but she had her reasons: "I went to cooking school in France," she says, "and they teach you how to do everything manually. It cured me of needing showy

industrial appliances and every little gadget." Since Orrill wanted to keep things simple, Levy accommodated with a galley kitchen.

He split the 30-foot-long kitchen into two parts: a public cooking area in front and a back kitchen, tucked behind a wall at the far end of the counter, that houses cabinets, an oven, and room to stage meals. The open section is separated from the living room at the other end by a gray-green wall, where Orrill hangs copper pots and pans. "It's my tribute to Julia Child," she says, referring to Child's uber-practical Peg-Board system, which she used to hang utensils in plain sight. This room is command central for entertaining: There's a cooktop, a long white laminate countertop, and no visible cabinets. Nothing signals "messy kitchen" to guests seated at the dining table, on the banquette, or in the adjacent living room. The floor-to-ceiling windows help give "a very grand effect to a modest house," says Levy.

Levy had called in a local architect, Sharon Odum, for help with fabrics, furniture, and colors. Levy and Odum suggested painting the ceilings dark gray, another small design decision with impact. The residents feared the >

**"Deborah and Blair had modest needs. The spark of their program was to connect with nature—they didn't want features on steroids."
—Max Levy, architect**



Jason David Smith, a young architect working for Levy at the time, made birdhouses for local screech owls and purple martins (left). The play of shadows on the iconic shape, as well as on the shapes of the house numbers (below left), is a Levy trademark. "One of the things Max insisted on," Sanders says, "was that we have views of our own house. That's why all the sides of the house are different." Some are stucco, others are metal-clad, and ipe latticework encloses one end of the garage (right).



PHOTO BY CHARLES DAVID SMITH, AIA (KITCHEN)

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moody hue would overwhelm the all-white walls and white oak floors but are happy with the result; painting the four-and-a-half-foot-wide soffits and 11-foot-tall ceiling the same shade of gray extends the visual perception of space. "It's the color of a thunderstorm," adds Levy, "and, in the Texas heat, that's a good thing."

Color plays a subtle role throughout the mostly white interior. Odum responded to Orrill's request for a "serene" house by matching the gray-green for the living room-kitchen wall to tonal nuances in the copper pots and pans. A peachy shade in the back kitchen references a dhurrie rug nearby. Upstairs, in the bedroom wing, Odum chose a paler blue for the ceilings—"partly as a nod to the shade you often see on porch ceilings in old Texas houses," she says.

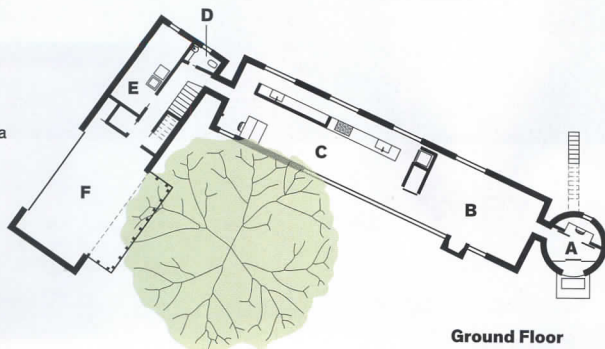
Their new home has lived up to, if not surpassed, the original intent. Orrill and Sanders have been entranced by the spectacular sunrises and sunsets they've tracked, as well as the paths of the moon. "We are wide open to the east, where we see the moon rising," says Orrill. "And in the morning we see it setting." They also enjoy the shadows on the walls, the clatter of rain on the galvanized metal roof, and acorns ping-ponging the roof when they fall from the big oak. "It's been amazing," says Sanders. "We are more aware of nature than we've ever been. It's hard to believe we are in the middle of a big city." □



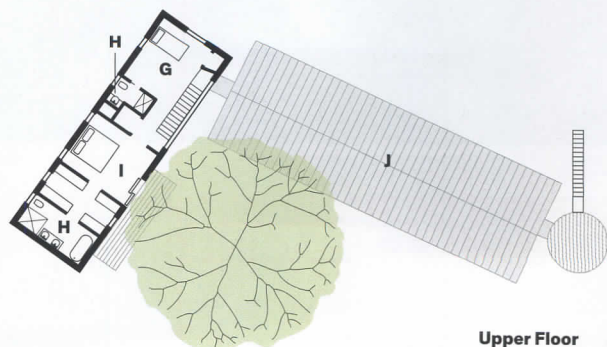
Orrill wanted the kitchen to be command central for entertaining, so everything is kept inside minimalist cabinetry—except for the copper pots and pans hanging on the back wall (above), painted in Pale Water by ICI Dulux Paint. The refrigerator is by Jenn-Air and the faucet is American Standard.

Vanguard Way Floor Plan

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



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The Big Payback

Plagued by remodeling pitfalls, two tenacious homeowners reinvent a soggy midcentury home outside Seattle as a modern masterpiece.

TEXT BY
Mitchell Alan Parker
PHOTOS BY
Kyle Johnson

PROJECT
The Aqua Lair
ARCHITECTS
Schemata Workshop
and Blip Design
LOCATION
Issaquah, Washington

Sally Julien and Peter Loforte sit on the porch of the Aqua Lair, their restored 1960s house on Lake Sammamish, near Seattle. The Bertioia chairs and clay lion are from Pacific Galleries.



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In 1963, the story goes, a mechanical engineer for McDonnell Douglas visited friends in Newport Beach, California, and fell in love with their house—believed to have been designed by Gordon Drake, or at least in his style. Ambitiously, if not ignorantly, the engineer tried recreating the house from memory in his home city of Issaquah, Washington, drafting blueprints and undertaking construction with his brother. What he didn't account for, though, were the obvious differences in weather conditions between dry and sunny Southern California and the rain-slogged Pacific Northwest.

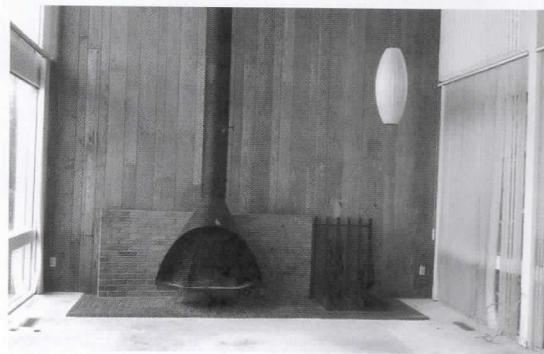
This shortsightedness, coupled with a layman's understanding of construction, resulted in a Popsicle-sticks-and-bubble-gum structure whose open-air louvers welcomed—for nearly five decades—the ever-present moisture to rot, mold, sink, and ultimately destroy the house.

That's when Sally Julien found it.

The designer and her partner, Peter Loforte, who works at Microsoft, had recently fallen in love with nursing sick homes back to health. The Seattle couple had just come off an easy-breezy remodel of their Palm Springs vacation home when, a few months later, they discovered the throwback house in Issaquah, with its L-shaped, five-bedroom layout that cascades down to the waterfront of Lake Sammamish. In its dismal condition, the house was being advertised as a teardown.

"We started looking at it like, 'Wow, this could be a good investment; it could be a really neat place,'" Julien says, recalling her optimism at the prospect of spiffing up the house to what its original owners had, perhaps, intended.

The couple had high hopes for a smooth process, but trouble began almost immediately. "Very little, if anything, had been done to the house since 1963," Julien says. "Rolling off the Palm Springs remodel, we got a little cocky, I'll admit. >



A George Nelson Cigar lamp and Malm fireplace were salvaged in the living room (top and above). The fireplace was powder-coated orange to complement the vintage furnishings. The sofa is from Design Within Reach; the coffee table is by Alexander Girard for Knoll.

A pair of undated paintings by Arthur L. Kaye hang on a wall painted in a Benjamin Moore hue custom matched to the outside of the window frames. The triangular nesting tables are a vintage find. "They're always billed as 'guitar pick tables,'" Julien says.

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Central to the living room is a pair of George Mulhauser for Plycraft chairs (left). The adjacent dining room, which retained its original shape but lost the wall nearest the kitchen (below), sports a Galaxy chandelier from Rejuvenation, a custom table, and Gideon Kramer Ion chairs.

Working with architect Grace Kim of Schemata Workshop, the couple retained original features like the shoji screens separating the master bedroom (bottom right) from the living room below. Julien, who runs a design and staging firm, added a chaise longue that she found on eBay (bottom left).

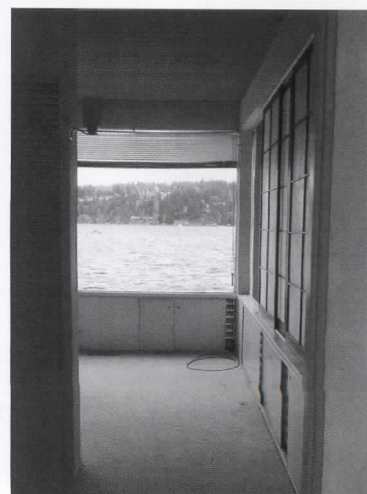


I got brought back down to earth very quickly."

After calling in Seattle-based architect Jim Burton of Blip Design for the initial scheme, Julien turned to a friend, architect Grace Kim of Schemata Workshop, and contractor Steve Fradkin.

"There was no real structural logic behind the house," says Fradkin, who had to reframe and waterproof about 65 percent of the house because of the rot; replace all the windows; add a new roof; and figure out head-scratching foundation problems.

For example, one day a demolition crewman put the tip of his wrecking bar on the ground for support while he caught a few moments of rest. He was shocked to watch the tool effortlessly sink into the ground like a chopstick into warm tofu. The poured-concrete foundation was sitting on a massive sinkhole. When Fradkin and his crew began excavating, they found that the original builders, when faced with the >



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Once a dark and disconnected space (below), the kitchen now includes walnut cabinetry, a Bertazzoni range, a Futuro Futuro range hood, a Nespresso coffee system and convection oven from Miele, and a Jenn-Air refrigerator (left). The faucet is by Grohe; the sink is from Ticor. "The kitchen is in the same spot as it was," Julien says. "We kept the plumbing fixture locations, but enlarged it."

"Very little, if anything, had been done to the house since 1963. It was being marketed as a teardown." —Sally Julien, resident



problem of an underground stream, apparently attempted to fill it by tossing in cut wood logs, sacks of concrete still in the bag, and other debris.

"I've been in business 23 years and have never seen anything like it," Fradkin says. "Whoever built it didn't understand it at all. They were obviously used to dry weather." Fradkin decided not to disturb the sinkhole too much. It had been working up to that point; no reason to muck with it. Instead, he drove a three-inch pipe into the sinkhole and bracketed it to the concrete foundation. He then backfilled and buried the hole as much as possible—a dirty fix to a filthy problem.

Julien, however, was just about at her wit's end. With the extensive rot, a sinkhole, and buried ductwork that was in need of replacing—not to mention the skyrocketing budget—the couple were prepared to walk.

"At least two times, I remember Sally and Peter had thrown up their hands >



The entrance opens to the living area, in which an I-beam stands where the kitchen enclosure was. "It was really tight, so we wanted to push back the wall that was in front of the door," Julien says. The couple traded the old carpet for terrazzo flooring. Julien found the test bomb at an antiques mall.



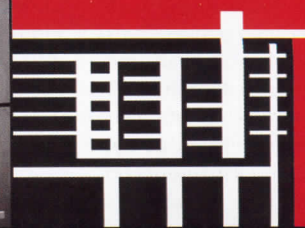
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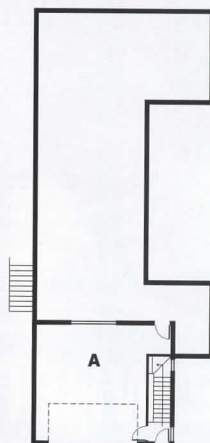
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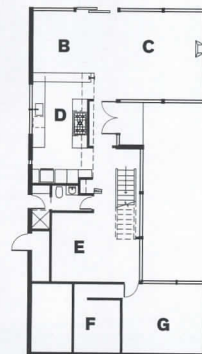
The Aqua Lair Floor Plan

- | | |
|-------------------------|-----------------------------------|
| A Garage | I Double-Height Open Space |
| B Dining Room | J Dressing Room |
| C Living Room | K Master Bathroom |
| D Kitchen | L Laundry Room |
| E Family Room | M Bathroom |
| F Storage | N Bedroom |
| G Woman Cave | O Man Cave |
| H Master Bedroom | P Exercise Room |

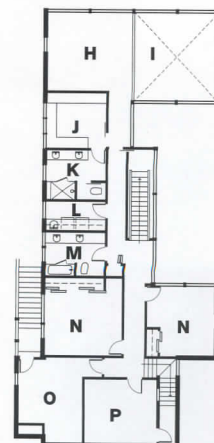
Garage Level



Lower Level



Mid Level



and said, "That's it. We're going to sell the house," Kim says. "I said, 'Sally, there is no house to sell. We need to put it back together to do that.'"

Once Fradkin solved the structural challenges, Julien got to work on the interiors. To enter the house, guests descend a staircase, walk through a small courtyard, and open two heavy wood doors, original to the house, that Julien and Loforte painted orange. The doors open to a reddish-orange abstract painting that Julien picked up in a Seattle antiques store. The vibrant piece serves as the basis for the interior color scheme: bright, fun, and a little cuckoo.

Case in point: When the need arose for a vertical design element in the living room, Julien set out with a friend to an antique mall, where a World War II test bomb hit the mark. "My friend was saying, 'You can't buy a bomb,'" Julien says. "And I'm ignoring her, like, 'I think it'll fit in your car.' Next thing we know, we're leaving with a bomb."

Explosive decor aside, the true visual attraction is Lake Sammamish. Julien seized every opportunity to make it the star of the house. The kitchen space, for example, had been closed off and almost hidden, despite its potential to open up toward the lake. "That was the '60s," Julien says. "People didn't want to see the kitchen." Fradkin and his crew knocked down a wall and installed a moment frame to unlock the view to the water, which is really what the house has always been about. Only now, the water is kept safely outside. □

The original exterior (above), had AstroTurf-covered stairs; the couple added pavers and a rock garden (above left). "The transparency of the house is really quite wonderful," says Kim of the residence, now open to the lake view (right).



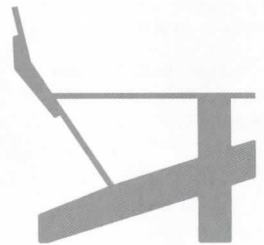
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Rocky Mountain High

A natural disaster cleared a property in the Colorado mountains, giving an architect and her family a blank slate on which to build their green dream home.

TEXT BY
Alissa Walker
PHOTOS BY
David Lauer

PROJECT
Sunshine Canyon House
ARCHITECT
Renée del Gaudio Architecture
LOCATION
Boulder, Colorado

Colorado architect Renée del Gaudio and her family were camping when they heard the news: One of the most destructive wildfires in the state's history was ripping through their property in Boulder. Del Gaudio and her husband, Ross Wehner, had purchased the land just two years earlier, in 2008, with the hope of someday relocating there from Denver with their two small children. In the meantime, they'd leased a tiny cabin on the property to a college student—who was able to escape the blaze—but the structure was destroyed.

In all, 162 homes were wrecked in what came to be known as the Fourmile Canyon Fire. "It looked like the scene of war," Wehner recalls. Equally devas-

tating was the loss of the mature forest of ponderosa pines and Douglas firs, including about 800 trees on the family's four-and-a-half-acre plot. "Ours was one of the first properties to burn; it was really in the epicenter of the fire," del Gaudio says. "We had this ashen lunar landscape, which was so shocking and so devastating. But how quickly things regenerate is mind-blowing."

With help from friends, del Gaudio and Wehner rehabilitated their Sunshine Canyon property, beginning with the arduous task of clearing the burned trees. About 300 could be salvaged for construction lumber or firewood. The other 500 trees were felled and returned to the soil as a chunky >

The house that architect Renée del Gaudio designed for her family in Boulder uses energy-efficient Loewen windows on the south facade (above) that incorporate triple-paned low-glass from Cardinal.

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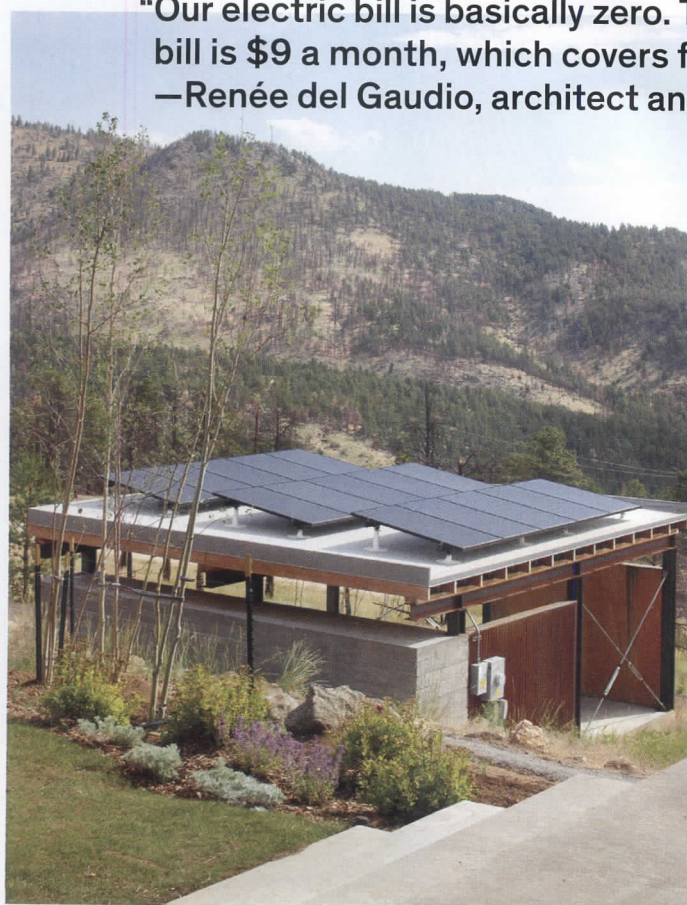
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In the living area (left) are a pair of original Barcelona chairs, handed down by del Gaudio's parents. The Shaker stove is by Wittus. Fifty-one crates were used to make the bookshelves, which were fabricated assembly-line-style by the framers from Morningstar Homes. The Solar Revolution installed 3.6-kilowatt photovoltaic solar panels on top of the carport, which sports a board-formed concrete exterior and a cedar-slat-and-plywood interior (below).

**"Our electric bill is basically zero. The average bill is \$9 a month, which covers fees."
—Renée del Gaudio, architect and resident**



black mulch. "Every time I came to work on the property, I looked like a coal miner," says Wehner.

Because of the intense heat, the soil had become hydrophobic, developing a thick, waxy layer that repelled water. Using rakes, the couple reworked the entire property to break up that layer, spread seed for native grasses and wildflowers, and crossed their fingers. The land proved surprisingly resilient. "It was amazing how quickly the grass came back," says del Gaudio. "It looks like 100 years ago, when it burned regularly." And then, another surprise: The insurance company compensated them for the loss of the cabin and the trees, which put them in a financial position not only to rebuild, but also to move forward with their house plans.

Del Gaudio started by looking at the landscape, now returned to its virgin state, and at the area's century-old vernacular architecture, dating from an era when Sunshine Canyon was littered with gold mines. "The new house's facade had to be 100 percent fire-resistant, so I took that cue from mining buildings and chose corrugated metal for the exterior."

By decimating the trees, the fire had created expansive new views from >



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Del Gaudio made the pendants in the kitchen from rayon electrical cord, ceramic sockets, and Satco Par38 bulbs (above). She also designed the kitchen casing, which was fabricated locally in American black walnut left over from the floor. A mix of seating—vintage Paul McCobb Planner Group and newly purchased metal Tolix chairs—are arranged around a dining table from Restoration Hardware.

the property. The couple now could see the Boulder Reservoir to the east, while to the south they had a picturesque perspective of Boulder's signature Flatirons and the peaks of the Front Range. Del Gaudio decided to orient the house in two stacked, cantilevered volumes with an elongated east-west access on top that takes advantage of the views and the south-facing sun.

The upper volume hosts living spaces that are light-filled and naturally ventilated, while shading and insulating the lower volume, where the three bedrooms are located. The two levels contain enough space and privacy to allow del Gaudio and Wehner—founder of the World Leadership School, an educational reform corporation, and former journalist—to work from home for the first time. “For me it provides a great amount of peace to work in such beautiful surroundings, and the fact that Renée and I can work in the same house

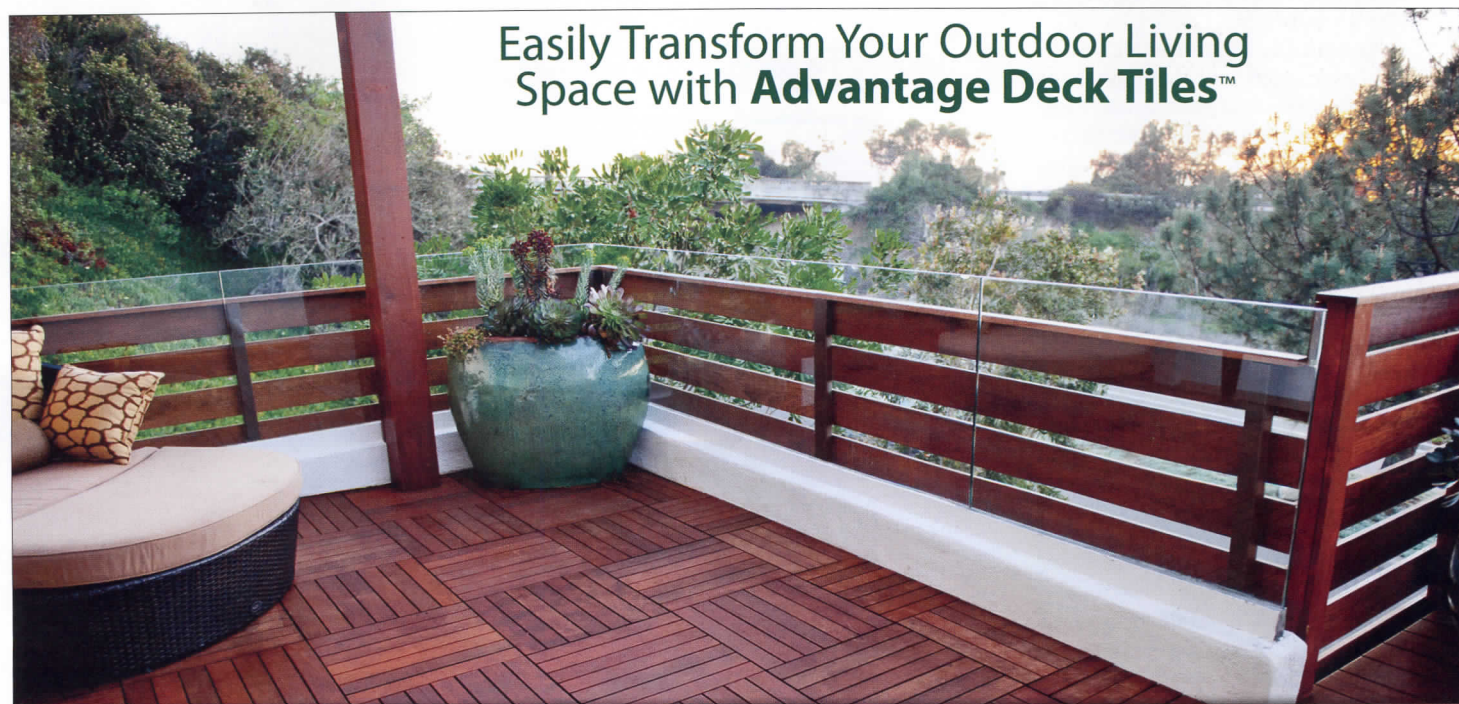
together,” says Wehner. “I feel thankful every day for the opportunity.” He can watch from his office as Sebastian and Francesca, now eight and six, arrive on the bus home from school.

To preserve their views and allow solar gain, del Gaudio felt strongly about using lots of glass, which could prove troublesome when heating the house in winter. She chose a low-emission film coating for the Cardinal glass to boost efficiency, and all the windows are double-paned save for the triple-paned south-facing windows. The rooms heat well, thanks to Boulder's annual 300 days of sun. “We hardly ever use mechanical heating,” says del Gaudio. “We have a high-efficiency wood-burning stove, and between that and passive solar heating, during the day we only use radiant heating on the bottom floor.” Large metal rolling shutters can close over the glass on the bottom floor during >



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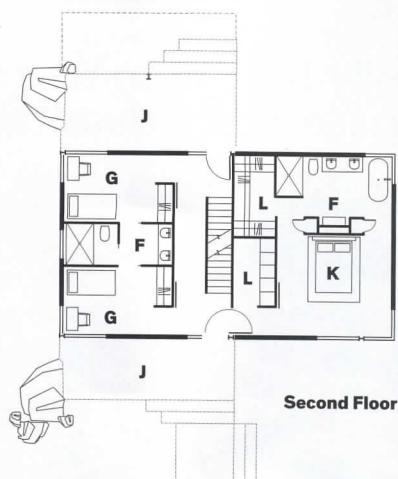
The fire-resistant structure is clad in corrugated Cor-Ten steel that has been left to rust for easy maintenance (left). Instead of fussy landscaping, the family spread seed for native grasses and wildflowers that they let fill in naturally. The house has no mechanical ventilation, only Hunter ceiling fans and opposing awning windows (below).

the wicked windstorms that sweep in from the north.

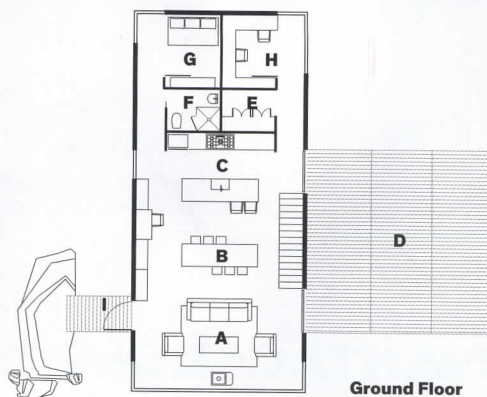
The house also performs well when it comes to electricity, thanks to natural light, a 3.6-kilowatt photovoltaic array, and interior LED lighting. "Our electric bill is basically zero," says del Gaudio. "The average bill is \$9 a month, which covers fees. We have never needed to purchase our electricity."

High on a ridge laced with mountain biking trails, yet only seven miles from the urban amenities of Boulder, the 2,760-square-foot, open-plan house seems to bridge both worlds. While the interiors offer energy-efficient appliances and clean, modern lines, the steep gabled roof, exposed steel beams, and rugged industrial barn doors knit the house to its place.

Only 40 houses have been rebuilt in the area since the fire. Del Gaudio and Wehner have not only overcome the challenges of rising from the ashes, they've also forged a new connection to the property's past. By creating references to the mines and barns that built the community, they're reviving its history, says Wehner. "We not only reclaimed the landscape that existed during the 19th century, we also reclaimed the architectural landscape. □



Second Floor



Ground Floor



Sunshine Canyon House Floor Plan

- | | |
|---------------|------------------|
| A Living Area | G Bedroom |
| B Dining Area | H Office |
| C Kitchen | I Bridge |
| D Roof Deck | J Porch |
| E Pantry | K Master Bedroom |
| F Bathroom | L Closet |

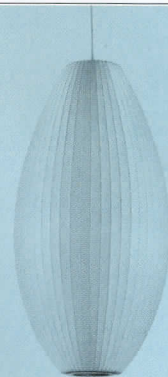
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July/August



Slideshow

Furniture and Products Made in the USA

For our annual Modern Across America issue, we round up the best new products designed and fabricated in the United States (page 34). Shop more standout designs online, and read a Q&A with WorkOf, a duo who scout objects crafted in New York's five boroughs. dwell.com/american-made-2014



Extended Interview

Historic Home with Salvaged Furniture in Alabama

We track the transformation of a commercial building with a rich history in Auburn, Alabama, into a cozy family home (page 100). Online, the owners reveal the inventive DIY tactics they used to build the home's furniture. dwell.com/bragg-house



Online Exclusive

Exploring One of America's Most Productive Design Hubs

This month we take a look at the still-thriving General Motors Technical Center, built in 1956 in Warren, Michigan (page 58). In an online exclusive, we explore the center's prototype process, which relies on skilled craftsmen to translate designers' ideas to see if they can be replicated on a production line. dwell.com/GM



City Guide

An Insider's Look at Pittsburgh

Andrew Moss, architect of the Lola House in Pittsburgh (page 110), walks us through the affordable home he built for his family in the city's up-and-coming Lawrenceville neighborhood. Head online for Moss's guide to the best shops, sights, food, and design picks in Steel City, including the Andy Warhol Museum (above). dwell.com/pittsburgh

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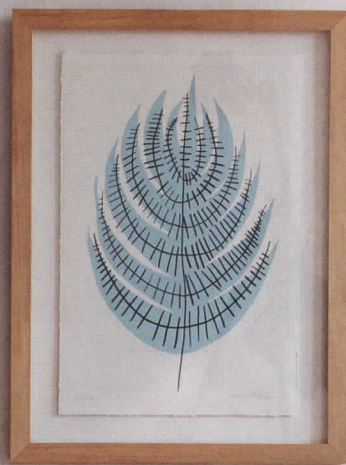
New Old Fashioned

In Alabama, a commercial building with a multifarious past begins a fresh chapter for a young family.

TEXT BY
Olivia Martin
PHOTOS BY
Jean Allsopp

PROJECT
Bragg House
ARCHITECT
David Hill
LOCATION
Auburn, Alabama

David Hill, his wife, Elizabeth, and their three children (from left: Wade, eight, Luke, six, and Breyton, ten), have an unusual home by the standards of their college-town setting in Auburn, Alabama. Built in 1920, it has had previous incarnations as a church, a recycling center, and a pool hall, among others.



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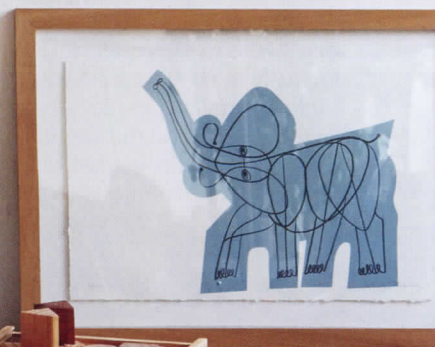
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"I wish people would not stick their heads into my living room and ask, 'What kind of business is this?'" architect and landscape designer David Hill says with a laugh. This happens often, which is understandable given that his home, an industrial red-brick building, contrasts sharply with the student apartments surrounding Auburn University, where David is an assistant professor, and the typical cozy houses that populate Auburn, Alabama.

When David and his wife, Elizabeth, moved here from Virginia with their three children, it was the anomaly of a historic brick building off the main street that grabbed their attention. Built in 1920 as a mercantile space in a thriving African-American neighborhood during segregation, the building has since hosted several pool halls, a barber shop, a Baptist church, a few cab companies, several restaurants, and, rather dubiously, a "fish shop."

Auburn city officials had deemed the neighborhood a "development district," so the Hills received little pushback when reclassifying the commercial building for residential use. "We think the area is healthy and diverse, so everyone was supportive," David says.

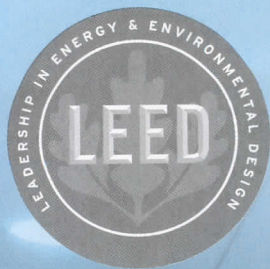
When the Hills purchased the building, they were unaware of its backstory—it was merely a termite-infested plumbing storehouse with a promising brick-and-concrete exterior. "During construction our neighbors kept coming up and sharing stories about getting their hair cut here, or eating here when it was a cafe," David says. "We realized we had to be a little more careful. This thing had a life, a more interesting life, than we had ever imagined. We kind of stepped back a little bit and didn't do some of the architectural moves that we originally thought we were going to do."

Rather than change the existing walls, David, a principal at the Virginia-based firm D.I.R.T. Studio, worked within the existing spatial volume. Even though >



"There is something so good about living in the South: the culture, the innovation, the values, the thrift." —David Hill, architect and resident

The tables in the kids' study hall (top) and kitchen (above) are "plywood specials," David's term for the furniture he built himself. Many pieces in the house, like the barstools in the kitchen and the study hall, are Ikea. Others are salvaged or antique. "We keep it cheap and cheerful," Elizabeth says.



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The kitchen chairs were dubbed "the ten-dollar chair collection, because each one was found for ten dollars or less," Elizabeth says. The cabinets, island, and countertops are KraftMaid and the appliances are Frigidaire, all from Lowe's. The espresso-colored bamboo flooring is by USFloors.



photo: marion brenner



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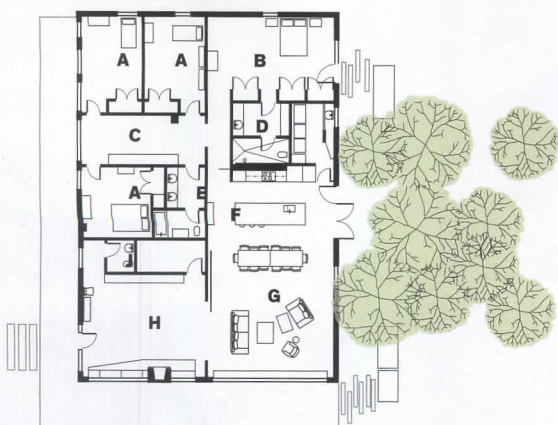


contemporary landscapes





Bragg House Floor Plan



- A Kid's Bedroom
- B Master Bedroom
- C Study Hall
- D Master Bathroom
- E Bathroom
- F Kitchen
- G Sitting-Dining Area
- H Living Room
- I Laundry Room
- J Half-Bathroom

several interior walls were added to create bedrooms and bathrooms, David demarcated six significant masonry changes with steel cladding and trim. He ended up with a steel-clad fireplace, a steel-framed front door and trim work, as well as a custom half-ton steel sliding door separating the kitchen, dining, and sitting areas from the living room. "That's a really fun piece of the house. We can literally close the kids in and have adult conversations, or close the adults in and have kid conversations," David says. The door is one of several that delineate the public and private rooms, as well as the children's and adults' spaces.

David and Elizabeth salvaged as many of the original ceiling tiles as possible for the main living spaces and incorporated pieces of ephemera found nearby, including a Southern Delite cafe sign for the kitchen. The living, kitchen, and dining areas retained their original brick walls and plaster, which boasts a patina of paint layers, including a splash of red

glitter from the building's time as the King's Kongo Klub.

In the master bedroom—once a cab mechanic's station during another chapter of the building's life—a French door now leads to the garden, through the same spot where cars once drove in and out. The decision to create a direct opening to the outdoors was "very strategic, because you can only afford to get this kind of connection between inside and outside in a couple of spots," David says.

It is precisely the many careful considerations, from the sliding doors to structural orientation to historical sensitivity, that provide a sense of home. And, despite the unusual choice of building that garners, as David puts it, "a few funny looks from our friends," a distinctly Southern tradition pervades. "We're not all on top of each other," Elizabeth says, "but I can cook dinner while one child is reading a book, and another is playing Legos, and the other is doing something else, and we're all in this shared space. I just love it." □

Throughout the house, as in the master bedroom (below), industrial ceiling fans from Westinghouse, combined with the thick brick walls, keep the need for air conditioning to a minimum. The bed is from Bob Timberlake.

One of David's class projects was to photograph a beech tree every week over a year. The photos are now on display in the living area (inset) with an antique chair and desk. David and Elizabeth built the lawn chairs in the garden (bottom) from old signs.



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1 Designer Stephen Burks explains the design and construction of his Anwar lighting collection created for Parachilna.

2 Variations thread-wrapped wood chair, 2013, by Burks for Calligaris.

3 The frame of the European edition of the Traveler Chair, 2014, by Burks for Roche Bobois.

4 The Dwell Team celebrates Stephen Burks's Man Made project. From left: COO Brandon Huff, Editor-in-Chief Amanda Dameron, Founder Lara Deam, Special Projects Editor Kelsey Keith, President/CEO Michela O'Connor Abrams, and Director of Merchandising Josh Mintz.

5 Burks and O'Connor Abrams toast the designer's exhibition with event attendees at the VIP preview presented by Dwell Media.

In April, Dwell traveled to Milan for a week of design events during Salone Internazionale del Mobile. The team explored the hundreds of exhibitions and installations on display on the show floor and at galleries, showrooms and pop-up events around Milan. On April 8th, Dwell Media Founder Lara Deam, President/CEO Michela O'Connor Abrams, and Editor-in-Chief Amanda Dameron hosted a celebration of designer Stephen Burks with a VIP preview of the American designer's Man Made project—featuring collaborations with international brands Calligaris, Dedon, Parachilna, Roche Bobois, and The White Briefs.

The Milan exhibition kicked off an entire year of collaboration between Burks and Dwell. Man Made traveled from Milan to the show floor at Dwell on Design Los Angeles—where Burks gave the keynote address and where the American edition of the Roche Bobois Traveler chair made its official debut. The exhibition will travel to Dwell on Design New York in October 2014.

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Coming Home

An architect and his wife roll up their sleeves and create an affordable family residence in Pittsburgh, Pennsylvania.

Early in the process of building a new house for themselves in Lawrenceville, an up-and-coming neighborhood in Pittsburgh, architect Andrew Moss and his wife, Michelle Yanefski, an electrical engineer, nearly gave up. Moss, the founder of mossArchitects, knew the site had potential, and he and Yanefski were determined to design a home that would comfortably accommodate their family, including their children, Griffin, 15, and Luka, 13. But keeping costs down was a

major sticking point, and they had to ditch their original plan when it proved too expensive. Ingenuity often is born of necessity, and the pair simplified and strategized to complete the three-bedroom, 2,300-square-foot house for a little over \$310,000.

Andrew Moss: Lawrenceville is a historically blue-collar Pittsburgh neighborhood that was developed around the mills along the riverfront. Most of >



TEXT BY
Kelly Vencill Sanchez
PHOTOS BY
Caren Alpert

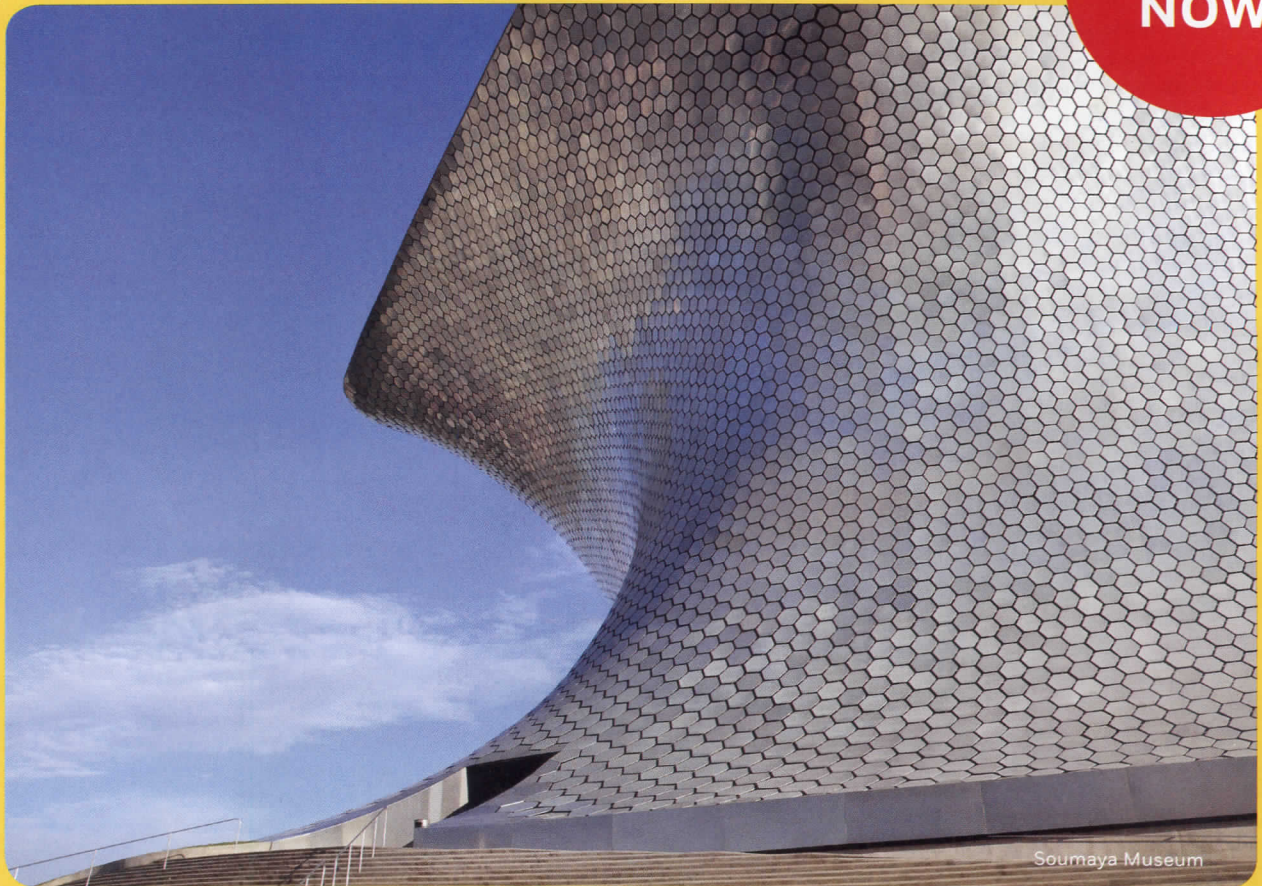
PROJECT
Lola House
ARCHITECT
mossArchitects
LOCATION
Pittsburgh, Pennsylvania

By using salvaged materials—such as a steel staircase—and doing much of the work themselves, Andrew Moss and Michelle Yanefski built their house in Pittsburgh's Lawrenceville neighborhood for \$135 per square foot.

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the mills are gone, but we wanted the house to have a kind of gritty, funky aspect that acknowledged the history of the area. Budget was always a significant factor. There was a week after we got the pricing back on our original design where we thought, "Maybe this isn't the right thing for us at this point." But we went back to the drawing board to make the most of each and every dollar. We really scrutinized every piece of the house and tried to shop it as best we could. It was a good exercise to get us to where we needed to be.

Michelle Yanefski: We decided to do a rectangular box—modeled after a warehouse or a shipping container—

because it's a very economical way to build. Then Andrew took the box and tweaked it a little. We went and talked to all the neighbors, prior to even pulling permits, because we wanted to tell them what we were doing. We've had so many people stop and make a point of telling us how much they love the house and how glad they are that it's in the neighborhood.

Moss: The great thing about designing your own home is that you get to decide where to spend the money. We were able to splurge on some aspects and cut others that were less important to us. We found ways to recycle and reuse some found objects in the design, >

**"Corrugated metal was a cost-effective cladding that pays homage to the warehouse buildings in Lawrenceville."
—Andrew Moss, resident and architect**



A Batons chandelier from LBL Lighting hangs over the dining table (above). A garage-style door by Overhead Door opens onto a patio that gets plenty of use when the weather cooperates.

The living area (left) features a Petrie sofa from Crate & Barrel and a Wassily chair by Marcel Breuer from Knoll. A vintage walnut coffee table by Lane Furniture sits atop a rug that the couple purchased at Weisshouse, a Pittsburgh home-furnishings store.

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In the kitchen, Echo pendants from Tech Lighting hang above quartz countertops from Cambria (above). "The cabinets were a cost-driven solution," Moss says. "The kitchen was developed around Ikea cabinet boxes, but we sourced the

semi-custom cabinet front panels through an online retailer, 27estore.com." The range is by Frigidaire and the wall-mounted range hood is by Cavaliere. A pair of Lyra stools by Design Group Italia for Magis round out the space.

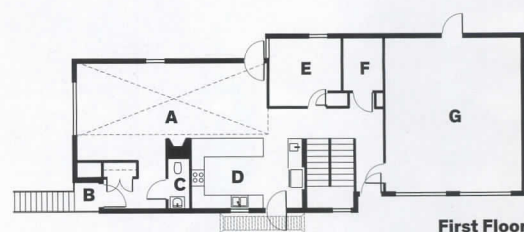
and we chose to spend a bit more to create a well-insulated, tight home that is very energy efficient.

Yanefski: We did all the insulation and most of the painting, as well as a lot of the trim sanding and staining ourselves. We managed the project, and we both had full-time jobs, so that made it go slower—but that was by necessity rather than choice! We had friends come and help us, and the children helped, too.

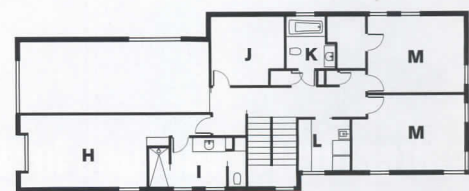
Moss: The floors were one place where we splurged. We really wanted radiant-heat flooring, and because of that we pushed to do concrete floors on the main level. You could do it

with a wood floor, but it's so much more effective with the concrete mass. The concrete floors fit well with the industrial aspect of the house, and with the kids and the dog, they're also practical.

Yanefski: We don't really put the heat on that much, and that's mostly due to the passive solar energy from the windows and, of course, having good insulation. I don't think we realized how well that was going to work. Would we do it again? After we moved in, somebody offered to buy the house. I was like, no way. I just can't go through building another house again. We have stories about every little piece of it. >



First Floor



Second Floor

Lola House Floor Plan

- | | |
|-----------------------------|--------------------------|
| A Living-Dining Room | H Master Bedroom |
| B Entrance | I Master Bathroom |
| C Half Bathroom | J Master Closet |
| D Kitchen | K Bathroom |
| E Office | L Laundry Room |
| F Mud Room | M Bedroom |
| G Garage | |

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MINDS ON DESIGN at LOUNGE22

On March 27th, Dwell and Lounge22 co-hosted an evening of innovative conversation with industry leaders who are transforming the ways in which we think about design. Led by Dwell L.A. Editor Erika Heet, the discussion featured Lounge22 CEO and Founder Armen Sevada Gharabegian; Poketo Founder Angie Myung; and Zia-Priven Co-Founder Paul Priven. Guests were enamored by the Los Angeles-based Lounge22 in its recently opened showroom in Glendale, California.

1 The Lounge22 showroom is located within a vibrant space that was revitalized from its previous life as a gymnasium.

2 Panelists From Left: Paul Priven, Co-Founder, Zia-Priven; Angie Myung, Founder, Poketo; Armen Sevada Gharabegian, Founder and CEO, Lounge22; and Dwell L.A. Editor Erika Heet.

3 Armen Gharabegian and Angie Myung discuss the ways in which disciplines and experiences inform modern design.

4 The Crowd listens intently to the lively panel, which was then opened for audience interaction.

5 Guests Continue the conversation in Lounge22 furniture designed by Gharabegian.

Make It Yours

View from the Top

The roof deck (right), with views of the nearby St. Augustine church and beyond to downtown Pittsburgh, features partially recycled plastic decking from Rhino Deck and a custom galvanized-steel railing with frosted Plexiglas panels. "Pittsburgh's one of those cities that if you grew up here, it has a draw that pulls you back," Moss says.

rhinodeck.com

Grand Entrance

Colin Carrier, the owner of London Pattern Metal Works of Pittsburgh, crafted a memorable approach to the house using an old steel staircase salvaged from a row house that Moss's firm was renovating in the neighborhood. Carrier galvanized and painted the steel, and then Moss designed acrylic panels for the sides and had them made at Omni Services in nearby Wilmerding. londonpattern.com omniservs.com



Knock Wood

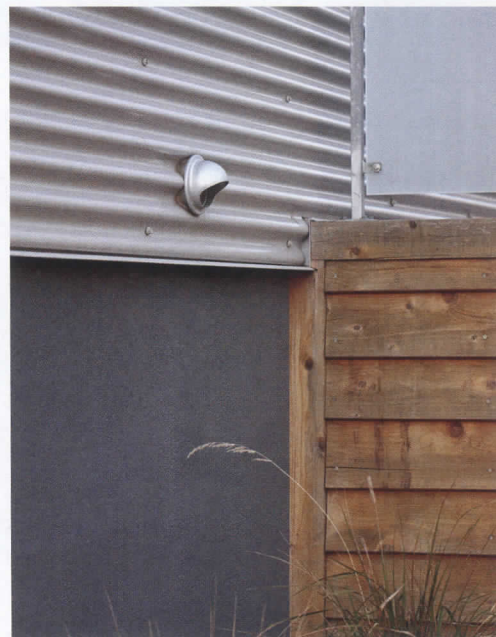
The couple used inexpensive wide-plank red pine flooring in the bedrooms. "We bought the wood directly from a small, independent lumberyard in Orion Township, Michigan," Moss says. "We spent a great deal of time trying to find the best source and the best price—and Michelle finally tracked it down."

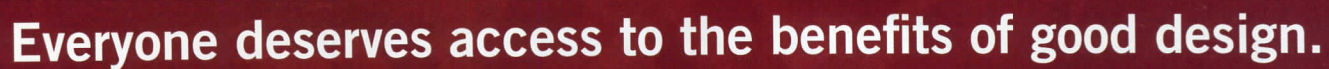
Industrial Appeal

"The use of corrugated metal (right) "was a very cost-effective cladding solution that pays homage to the metal-clad warehouse buildings in Lawrenceville," Moss says, "but it does so in a manner that matches the scale of most of the lap-siding homes in the area." The windows are mostly standard sizes from Pella. pella.com

Puzzle Pattern

One of the couple's favorite elements is the tongue-and-groove wall by the stairs (left). After staining and finishing the Douglas fir boards themselves, they gave their contractor a mathematical pattern developed by their teenage son, Griffin. "It's like a puzzle for people to try and figure out," Moss says. Carrier designed the curvilinear steel railing. □





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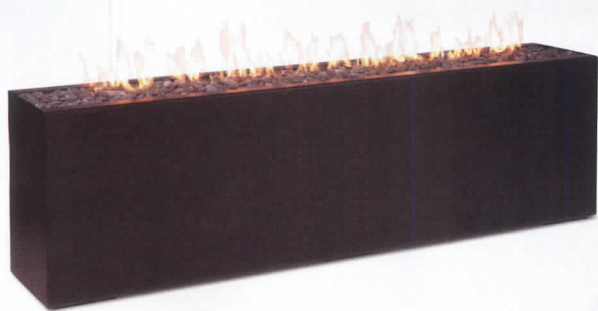
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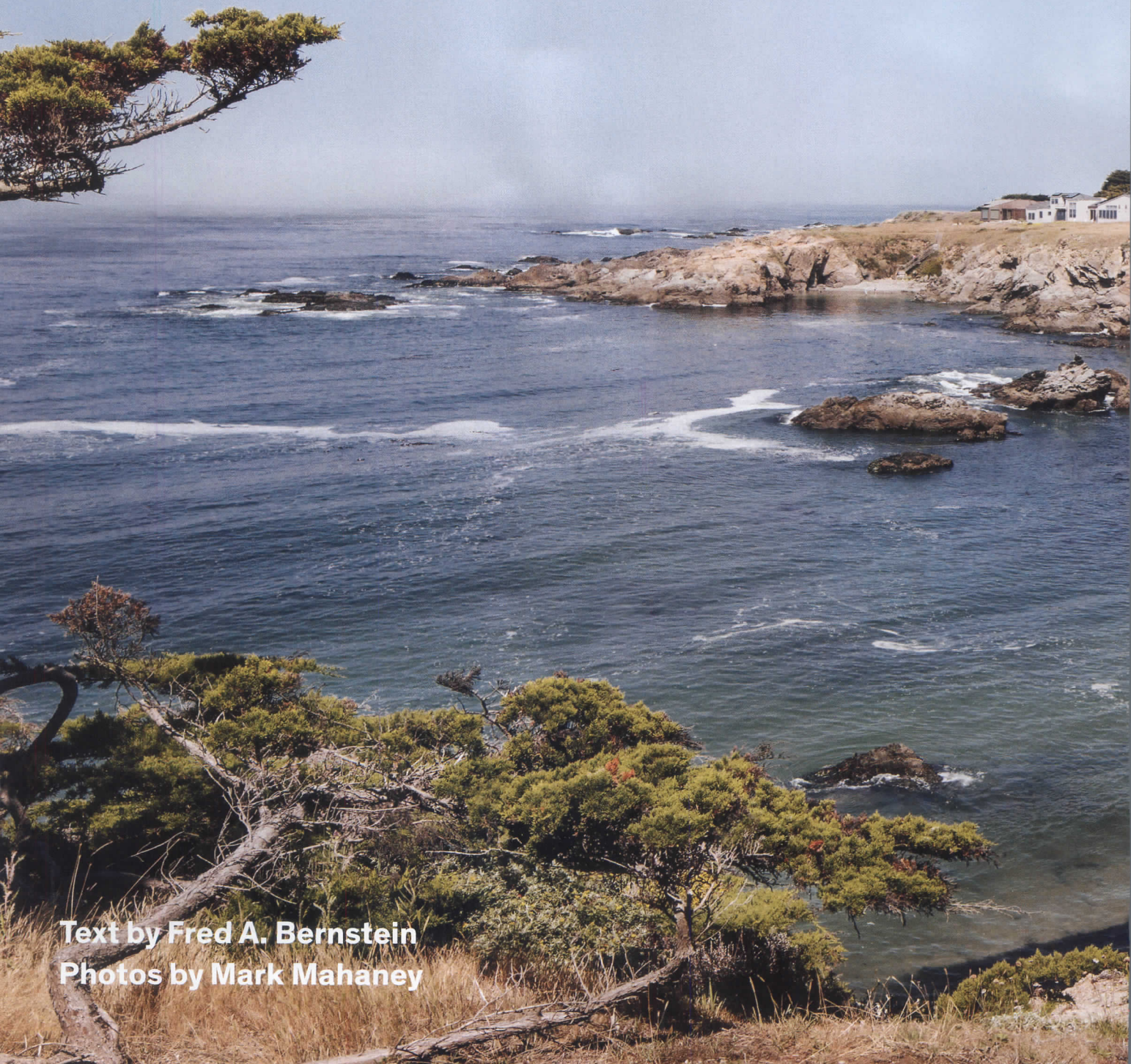
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Back at the Ranch



Text by Fred A. Bernstein
Photos by Mark Mahaney

A new home at Sea Ranch, a half-century-old enclave of rugged modernist houses on the Northern California coast, captures the spirit of its surroundings.

The view from Gabriel Ramirez's property in Sea Ranch, California, where meadow grasses and cypress trees give way to craggy cliffs and the lapping Pacific Ocean. His house joins those that a cohort of forward-thinking architects built along this stretch of coast in the 1960s.



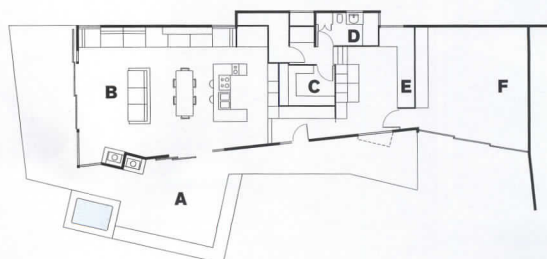
PROJECT
Ramirez Residence
ARCHITECTS
Norman Millar and
Judith Sheine
LOCATION
Sea Ranch, California



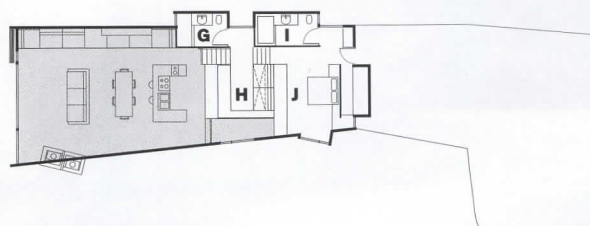
Ramirez Residence Floor Plan

- A Terrace
- B Living-Dining-Kitchen Area
- C Wine Cellar
- D Half Bathroom
- E Guest Bedroom-Office
- F Garage
- G Guest Bathroom
- H Guest Loft
- I Master Bathroom
- J Master Bedroom

First Floor



Second Floor



Fifty years ago, a group of young architects began planning a cluster of contemporary houses on a rugged strip of coastline north of San Francisco. The goal was to turn a ten-mile expanse of bluffs and beaches into a community where modest, rustic second homes would blend in with the landscape. Among the founding architects was Charles Moore, a future dean of the Yale School of Architecture whose own condo featured a bedroom raised on corner posts over the living and dining rooms, partaking of their light and views. Another was Joseph Esherick, whose famous Hedgerow Houses use occasional steps, two or three at a time, to scale the gently sloping sites.

Over the years, Sea Ranch has become a destination for architectural pilgrims, attracted by the pastoral modernism of its early buildings. But it's also a thriving community that gains 30 or so houses each year. One of the newer structures, sheathed in rough concrete and Cor-Ten steel, takes the Sea Ranch principles to heart. As Donlyn Lyndon, one of the original Sea

Ranch architects, says, "It is a real continuation of what we were trying to do."

The owner is Gabriel Ramirez, a radiologist who lived for 20 years in a Richard Neutra house in Los Angeles and commuted to area hospitals. But now that technology lets him review scans remotely, he prefers to work in quiet, isolated Sea Ranch. After buying a site overlooking an inlet called Smuggler's Cove, he asked two architects—Norman Millar, dean of the Woodbury School of Architecture, and Judith Sheine, head of the architecture department at the University of Oregon—to design the house. The architects had never worked together but had similar modernist credentials, and both are close friends of Ramirez, who didn't want to have to choose between them. "We're like a family," says Millar, who adds that Ramirez made it clear that the architects would always be welcome in their creation.

Sea caves located beneath the property presented a problem: The house couldn't occupy the center of >

Ramirez and his partner, Sarah Mason Williams, dine at a sequoia table by Redwood Burl next to a hulking juniper tree that they asked the architects to preserve as a centerpiece of the property (above). Cor-Ten steel and board-form concrete give the exterior a weathered look (right).



"I wanted to get rigorous. Let's limit the number of building materials." —Gabriel Ramirez, resident



Norman Millar and Judith Sheine designed the built-ins in the living-dining area, which were made from vertical-grain Douglas fir. Vintage Dutch industrial chairs are arranged around a black walnut dining table that, like the madrone coffee table, is by Urban Hardwoods.



the lot but rather had to hug its edges. By all accounts, that challenge proved beneficial by forcing the architectural duo to create two structures, a modest main house and a guesthouse, rather than one big one. This was fine by Ramirez and his partner, Sarah Mason Williams, a graphic designer. In true Sea Ranch fashion, they wanted the giant juniper at the center of their property to remain the site's dominant feature.

For the couple, following the Sea Ranch rules—local covenants guide new designs—didn't mean slipping into Sea Ranch clichés. Lovers of Cor-Ten steel, with its ruddy and almost organic surface, the architects made it the main exterior material, along with board-formed concrete and ipe wood. The Cor-Ten, which quickly turned an autumnal rust in the sea air, and the concrete, with its grain and cran- nies, mean the house isn't a pristine box, Ramirez says. His Neutra house "was very crisp and clean," he says. "This house is more distressed, more wabi-sabi."

No wonder Sea Ranch stalwarts have embraced it.

Lyndon—coauthor of *The Sea Ranch*, the definitive volume on the development and its architecture (a new edition was released in time for its 50th anniversary in 2014)—says, "It doesn't look like other Sea Ranch houses on the surface, but it's deeply rooted in the place."

Indeed, the interiors recall both Moore's loft, with its raised bedroom, and Esherick's houses, with their stepped interiors. In Ramirez's version, the living room, dining area, and kitchen are closest to the bluff. A few steps lead up to a guest room and study, and a few more lead to the master bedroom. The only enclosed rooms are the bathrooms, which project out in ipe boxes from one side of the house, and Ramirez's office, tucked away below the master bedroom. The spaces flow into each other under an angled ceiling made of richly hued plywood—which, Sheine says, makes the interiors "warm, warm, warm." On the side- walls, everything above the datum line is covered in the same plywood; everything below is concrete, with >



Boi sconces, which David Weeks designed for Ralph Pucci, illuminate the bedroom (left). The area rug is by Stephanie Odegard. The living room (opposite) is furnished with vintage items, including a leather-and-chrome chair by Suekichi Uchida and a stacking stool by Florence Knoll.





“Given the kind of work we do, it’s very nice to have no distractions. You hear maybe the ocean, maybe the wind, maybe nothing.” —Gabriel Ramirez, resident

grooves and pits that seem appropriate to the rugged surroundings. No part of the house is drywall, which Sheine describes as a kind of crutch—the material of last resort.

To avoid interrupting the long, sloped ceiling, Sheine and Millar decided there would be no lights mounted in it or on it. Instead, swing-arm fixtures—two by Serge Mouille, the others by David Weeks—are mounted on the walls. And when he serves dinner at night, Ramirez lights a pair of hurricane lamps on the large, black walnut dining table. As for the rest of his furniture, Ramirez relied as much as possible on built-ins, including a thickly upholstered bench that runs the length of the living room and is a perfect place to stretch out with one of his many architecture books. Though he may be working remotely, “in the end,” Ramirez says, “Sea Ranch is all about relaxing.” □

Sea caves on the property forced the architects to split some of the living space into a 483-square-foot guesthouse (above). It has similar built-ins and is outfitted with a reproduction rotating sconce by Serge Mouille and rugs by Stephanie Odegard (opposite).



PROJECT
Stevens Addition
ARCHITECT
Ko Wibowo
LOCATION
Tacoma, Washington

A Sense of Place

For a couple coping with Alzheimer's, a thoughtful addition creates a comfortable, long-term solution.

Text by Kelly Vencill Sanchez
Photos by Coral von Zumwalt





Claire and Ken Stevens approached architect Ko Wibowo to create a modern addition to their 1970s home in Tacoma, Washington. The couple's needs had changed since Ken was diagnosed with Alzheimer's a few years ago.



When Claire and Ken Stevens first contemplated building an addition to their home, it was plain that their needs had undergone a sea change since 1973, when L. Jane Hastings, a pioneering Pacific Northwest architect, had designed their house in the trees. Set on a tranquil, wooded site in Tacoma, Washington, the bi-level structure is filled with artwork, books, and one-of-a-kind treasures collected around the world—testaments to the couple's rich and varied life together. When Ken was diagnosed with Alzheimer's in 2009, architectural features that they had once negotiated without a thought—the steps leading to the front door, the two-step changes of level inside, the flight of stairs to the bedroom and master bathroom—all became potential hazards.

A chemistry professor who discovered a passion for ceramics in the late 1960s, Ken Stevens had a successful career as both a potter and an influential teacher at the University of Puget Sound. Now 75, he and Claire moved into uncharted waters as they coped with the challenges that typically accompany the disease: progressive memory loss, difficulty with motor planning and expressive language, and assorted health problems. Moving was out of the question, but something had to be done to make the house safe and habitable for Ken.

"Once Ken was diagnosed, we talked about what he wanted to do," recalls Claire, 74, a physician's assistant at the University of Washington. When it was suggested that he might be better off in a long-term care facility, both he and Claire balked. Remembering his six-week stay in a convalescent unit after a fall, Ken says simply, "I didn't enjoy that experience."

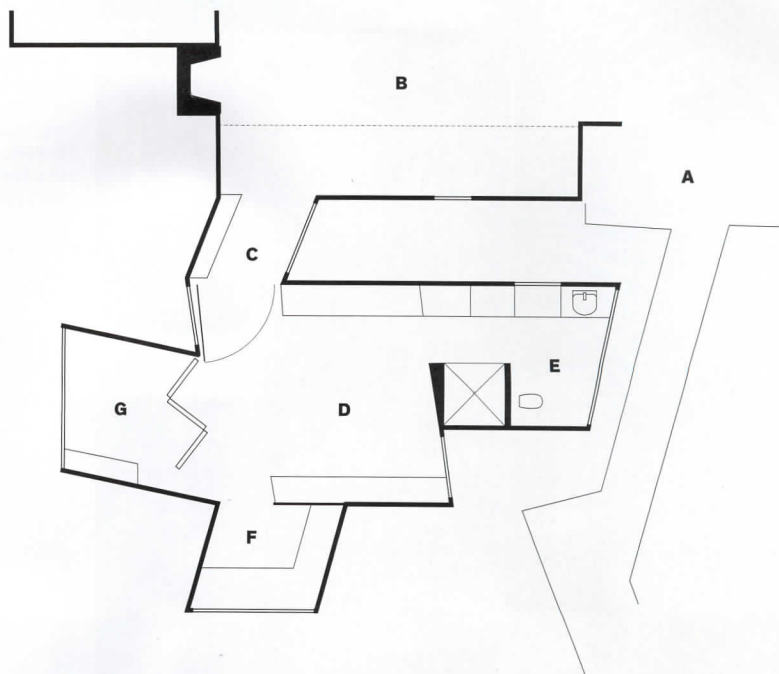
Claire adds, "He wanted to stay at home, as does everyone. So we started thinking, 'How could we do this?' The only full bath is on the second floor and so is the bedroom, but he couldn't be going up and down stairs. Adding on was the only way."

Through Hastings, they were introduced to Ko Wibowo, an Indonesian-born architect based in Puyallup, Washington. Wibowo met with the couple, whose stipulations were surprisingly few: a bed and a bath on one level.

Wibowo immersed himself in the project, which took on keen urgency after Ken suffered two falls. "It was important how Ken and Claire were going to use the addition," Wibowo says. "But I also needed to respect the existing house and find a way for the addition to have its own merit." >

The house, designed by architect L. Jane Hastings in the early 1970s, is located on a steeply sloped site that backs up to a state park. In the early stages of the addition concept process, Wibowo referred to a research publication from Australia, *Dementia Care and the Built Environment*, which underscores the importance of building a space that is as

homelike as possible, with abundant light and many familiar objects in place. The architect accomplished this by creating custom shelving to hold ceramics that Ken made or collected over the years along with pieces by artist friends (opposite). Ultimately the aim of the design is to help Ken retain his memories and keep him safe.



Stevens Addition Floor Plan

- | | |
|------------------------|-----------------|
| A Existing Entry | E Bathroom |
| B Existing Living Room | F Study |
| C Bridge Connector | G Enclosed Deck |
| D Bedroom | |





The addition's beveled cedar siding (left) will eventually weather to match the existing shakes, "but it's different enough to distinguish the two," says Wibowo. "The window frames and metal roof color also match the dark bronze aluminum of the existing house, so it all blends." Wibowo also notes that the window on the bridge between the two structures could

eventually be replaced with a door if the couple ever want to build a ramp. The addition, which includes a bedroom and a bathroom, also boasts an enclosed deck (opposite), a feature recommended for those with Alzheimer's. "Ken used to do the landscaping here," says Wibowo. "He also put many of the shingles on the original house."

"The addition posed two challenges: first to accommodate Ken's physical needs as well as his neural and psychological needs. The second was to fit the wooded site and respect the existing Northwest style." —Ko Wibowo, architect



Taking the topography and the original structure as his cues, the architect designed an open, accessible space that would promote a sense of familiarity, while accommodating caregivers as Ken's disease progressed and his ability to manage his daily needs declined.

Compatible with the original house but decidedly modern, the addition sits lightly on the land, an important consideration—its primary mass is set atop a concrete basement holding storage and the mechanicals, and the rest is supported by steel beams. "The design is based on the stump of a cut tree and its branches," Wibowo explains. "The stump is represented by the basement that supports the main trunk—the bedroom—while the branches are a cantilevered connection to the existing house, a study, an accessible bathroom, and an enclosed deck."

Clad in beveled-cedar siding that will naturally weather to match the shingles on the main house, the addition is reached via an interior bridge and a large pivot door from the living room. There, the old oak floors give way to solid maple, while generous windows and high, slanted ceilings allow for abundant natural light even on cloudy days. Built-in cabinetry keeps freestanding furniture to a minimum.

Wibowo opted against a door for the spacious bathroom so Ken could easily move in and out. "All the doorways are at least three feet wide," says the architect, "and there's a five-foot turning radius in the bathroom." The wall-mounted sink and toilet enhance accessibility, as does the roll-in shower, which contains a fold-down teak bench. The emphasis on aesthetics as well as function suits Claire. "I didn't want this to look like a hospital room," she says.

Contributing to the feeling of familiarity, Ken's ceramic plates, vases, and other vessels, all defined by his signature glazes, are displayed on open shelves in the bedroom. In the study is his collection of teapots—some of which he made, others he acquired from fellow potters or gathered on visits to Japan.

A few steps from his reclining chair is the semi-enclosed deck, where he can take his walker to look at the Douglas fir, madrone, and vine maple trees. Wibowo says he'd like to install a hanging garden so Ken, who used to maintain the landscaping, can put his hands into the dirt. For now, he remains safely at home, surrounded by the things that he loves. □



Pour It On

Text by Erika Heet
Photos by Ian Allen



Built on a Hawaiian lava flow, an architect's first substantial house in concrete reflects its craggy surroundings.

The defining gesture of a house on the Big Island of Hawaii by architect Craig Steely is a 139-foot-long, four-foot-tall concrete beam spanning the roof. Owners Craig Mayer and Rick Penland (left) relax on the lanai, or porch.

PROJECT
Lava Flow 7
ARCHITECT
Craig Steely
LOCATION
Pahoa, Hawaii







On the Big Island of Hawaii, there's the relatively dry and forgiving Kona side to the west, and then there's the Hilo side. With an average annual rainfall of well over 100 inches, the windward portion of the island can be daunting for builders. But it is here, just below Hilo in the district of Puna, that architect Craig Steely has built a mini-enclave of what he has dubbed Lava Flow houses (see *Dwell*, July/August 2005 and November 2008), situated atop the sharp, black a'a rock formed from a previous eruption of the active volcano Kilauea. Some 14 years after the first Lava Flow house was built, the seventh incarnation in the architect's series—for Craig Mayer, a Realtor turned amateur coffee grower, and his husband, Rick Penland, a pediatrician—is his first structure dominated by site-poured concrete. "The Hawaiian environment is completely unforgiving of architecture or construction mistakes," says Steely, who divides his practice between Hawaii and San Francisco. "One wrong move can make a house truly unlivable."

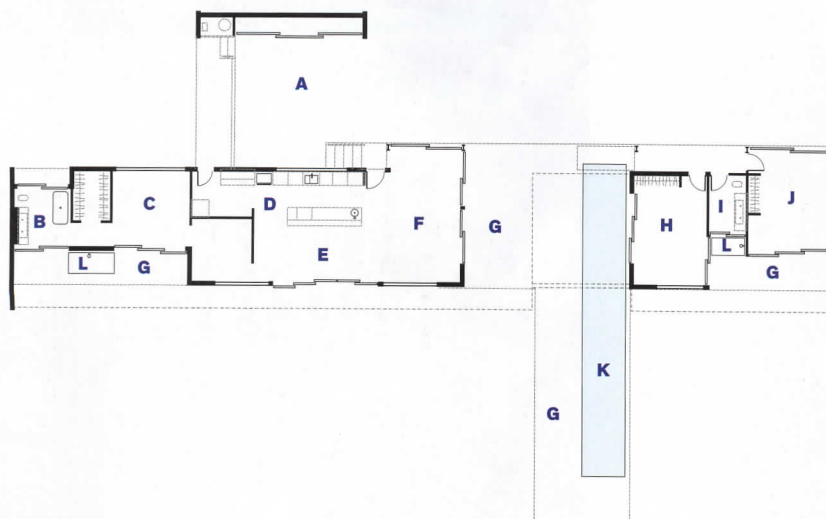
One positive aspect of the area's rain, beyond the lush waterfalls that lure tourists and locals alike, is the resulting flora rising from the lava. In fact, it was the native ohia tree, its gnarled gray bark offsetting its brilliant red lehua flowers, that sparked Steely's design. "This was one of my first inspirations for building in concrete," he says. "Like the ohia, the gray concrete house would blend into the existing landscape of lava and trees, while splashes of color in the house would mimic the lehua." The five-acre-plus site, which the couple bought in 2007, offered plenty of space on which to set their dream house and garden.

The directive was simple: a three-bedroom, two-bath house with a pool that would take advantage of their view of the Pacific, about two miles away as the >

"Working with concrete is complicated anywhere, but in Hawaii, with the constantly changing humidity, it becomes witchcraft." —Craig Steely, architect

Lava Flow 7 Floor Plan

- A Carport
- B Master Bathroom
- C Master Bedroom
- D Kitchen
- E Dining Room
- F Living Room
- G Lanai
- H Lounge—Guest Room
- I Bathroom
- J Bedroom
- K Pool
- L Outdoor Shower



As seen on the floor plan (left), the pool juts out perpendicularly from the main house (opposite); the land was bulldozed to become level with the concrete pavers. The chaises are from Target. The couple entertain friends on one of several lanais that Steely added (above).

crow flies and four by car. They brought Steely inspirations that included Glenn Murcutt's metal-roofed homes in Australia, and, says Mayer, "a huge file of images." The architect answered with an open-plan layout roughly divided into public and private halves, partially bisected by an elongated pool and defined by a massive, horizontal-concrete roof beam whose concrete supports allow the use of floor-to-ceiling glass on the ocean side. "The beam spans so far that fewer columns are necessary, providing huge expanses of uninterrupted space," Steely says. Because the couple didn't want their home to read as a cold box, Steely incorporated a warm wood ceiling and added to the 2,800-square-foot footprint another 1,000 square feet of lanais, or porches.

To help him carry out his vision, Steely recruited Hawaii-based contractor Mike Lynch, whom the architect calls "a concrete superstar," and who had done the concrete work for Steely's own Lava Flow house nearby. "This was my first experience with large vertical and cantilevered pours, and I began to see that concrete construction is more like cooking than building," says Steely, who cites John Lautner's Elrod House in Palm Springs, California, as an especially emblematic representation of what can be achieved with the material. "Working with concrete is complicated anywhere, but in Hawaii, with the constantly changing weather and humidity, it becomes witchcraft."

To help tame the wild site, Mayer, armed with undergraduate and graduate degrees in landscape architecture, laid out a mostly native garden and planted a small coffee grove—"just enough for us, friends, and family," he says. He conceptualized meandering paths of pumice-like lava that give way to spongy >



The pool continues inward past the guest wing and runs beneath a small concrete bridge separating the public and private spaces. Steely credits contractor Mike Lynch with helping to engineer this feat of site-poured concrete.





A hanging chair takes up a corner of the lounge-guest room (opposite). The couple gather in the central dining room, with a bamboo table by Greenington and chairs from West Elm (below). The pendants are by Mark Chai Arts; the tapestry is by Máximo Laura.

lawns and low planting beds that, with the help of the wet weather, will soon grow to blend in with the surrounding ohia.

Inside, the house is furnished simply, with vintage finds and low-key modern and Arts and Crafts pieces. With its purposeful indoor-outdoor composition, the house easily becomes an ideal entertaining hub for the couple. "We have huge glass doors out to the lanai that are rarely shut, and when we have parties, people flow in and out." Central to the open living area is a Kawai studio grand piano that, Mayer adds with a laugh, "Rick plays whenever he wants to clear a room."

As in the other Lava Flow houses—which Steely describes as having in common "few materials, sparse construction, and linear planes that open up the homes to the surrounding lava, sky, and ocean"—little was left to waste. When the concrete mixers

needed to pour the remnants out of the truck at the end of the job, "we didn't want concrete all over the place, and we knew Craig and Rick would need to walk in front of the house," says Steely. So the team devised a plan for the overflow: a series of pavers just beyond the lanai resembling a row of fat piano keys that add a smooth transition from the house to the adjacent lawn.

Now settled into the house, the couple have grown accustomed to—even dependent upon—the intense rains. "Living on the windward side, we've become used to falling asleep to the sound of rain on the roof—it's like white noise," says Mayer. "When it doesn't rain, I get a little jittery." When the sky clears, the pair can be found poolside, beneath the great concrete bridge, sipping the fruits of Mayer's first coffee harvest and watching the world go by. □

"The Hawaiian environment is completely unforgiving of construction mistakes. One wrong move can make a house truly unlivable." —Craig Steely, architect





Starting Over

After a devastating fire, architect David Salmela designs a house to replace a beloved lakeside retreat in Wisconsin.

TEXT BY
Tate Gunnerson
PHOTOS BY
Narayan Mahon

PROJECT
Brogan Residence
ARCHITECT
Salmela Architect
LOCATION
Sturgeon Bay, Wisconsin

Julie Brogan's three grandchildren—frequent visitors to her lakeside house in Sturgeon Bay, Wisconsin—can often be found playing on the crushed slate in the courtyard (opposite) or romping in a corridor that has come to be known as the “galloping hall” (right).





"This is the place where I want to create new memories with my family," Julie Brogan says, pointing to the view of Lake Michigan from her bedroom window in Sturgeon Bay, a small town in Wisconsin's Door County. For years, Brogan, her husband, James, and their two children spent weekends and holidays on the one-acre property, first in a rustic log cabin dating from the 1930s and later in a house that they built in its place in 1986. Then, in 2006—less than a year after James Brogan died—the house burned to the ground. "There was nothing left," Julie Brogan says.

After stumbling upon a book by David Salmela, an architect based in Duluth, Minnesota, Brogan began to contemplate rebuilding on the lot and commissioned him to design a new house. "I believe that David and I share a connection to the environment," she says. "He walked the land and let that influence him."

Brogan envisioned a contemporary structure for the lot, which is shaped like a pie wedge and fans out along the shoreline. Natural light was a top priority, but so was seclusion from neighbors. Brogan, a mixed-media artist, also required a separate art studio and plenty of space to entertain her two children and three

grandchildren. Salmela, whose Scandinavian-inspired designs have won him six AIA National Awards, devised a creative solution that addressed all of these requirements at once.

"The idea was to create a court that would gather the light and orchestrate the view," Salmela says. On one side are a family room and an art studio. A glass-enclosed entry passage connects those rooms to the opposite side, where a much longer and wider hallway—a favorite family hangout—leads to the main living areas at the front of the house. "On the architectural plans, this is called the gathering hall," Brogan says, "but it has turned into what we call the 'galloping hall,' because there are three grandchildren and dogs who run back and forth."

On one side of the long corridor are entrances to a pair of guest suites, each of which has a transom window that ushers in natural light from the hallway. On the other side, large floor-to-ceiling windows look out onto the courtyard, which has a band of crushed local slate selected to match the interior floor tile. "The hallway and courtyard are synonymous with each other visually, which has this very joyful quality about it," Salmela says. >

One end of the gathering hall is furnished with a pair of lounge chairs and an iron side table, all from CB2 and since discontinued (right). Brogan designed the rug and had it made at the Mehmet Çetinkaya Gallery in Istanbul. Brogan says she chose the Maralunga sofa by Vico Magistretti for Cassina "for the color and the scale in a small area near the tiny fireplace."



"I believe that the interior of a home is a personal choice of color and furnishings, and an expression of the people that live there." —Julie Brogan, resident

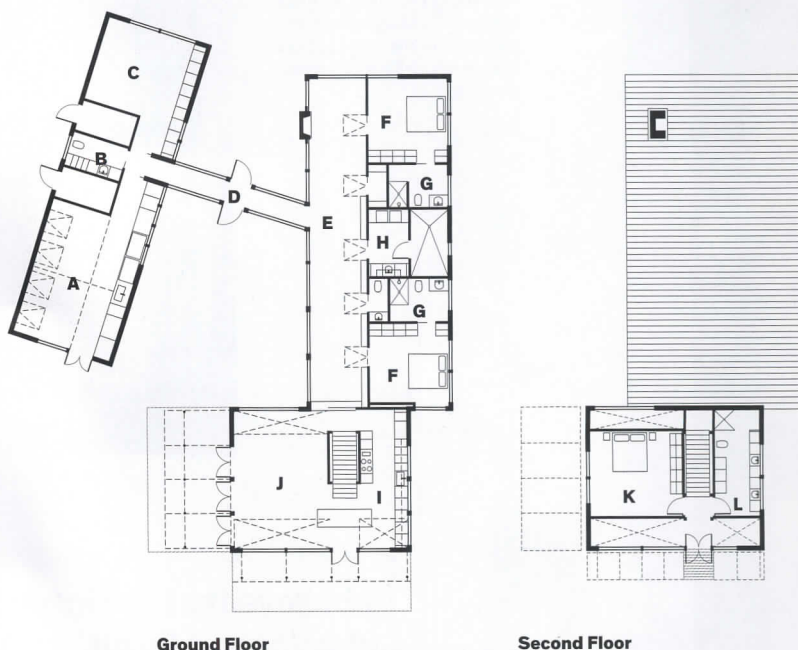
Brogan's home overlooking Lake Michigan is clad in tongue-and-groove new-growth cypress (opposite). Vertical basswood slats follow the stairs to the second floor and into the master bedroom, extending outside to serve as the railing for a small balcony.





Brogan Residence Floor Plan

- | | |
|---------------------|----------------------|
| A Art Studio | G Guest Bathroom |
| B Half Bathroom | H Laundry Room |
| C TV and Quiet Room | I Kitchen |
| D Corridor | J Living-Dining Area |
| E Gathering Hall | K Master Bedroom |
| F Guest Bedroom | L Master Bathroom |



“The hallway and courtyard are synonymous with each other visually, which has this very joyful quality about it.”
—David Salmela, architect

Brogan, a mixed-media artist, asked Salmela to design a separate studio (above), which the architect paired with a family room. A glass-framed corridor crosses a central courtyard to connect these spaces with the main house (opposite).

At the far end of the hallway and up two steps are the main living areas, which are surrounded by windows. “We raised the most important part of the house up on a pedestal to provide a better view of the lake,” Salmela says. “It’s a very subtle but important vertical experience that you feel intuitively.” Salmela continued the slate flooring onto the patio, where a pergola allows sunlight to flood the home during the winter and shades it in the summer.

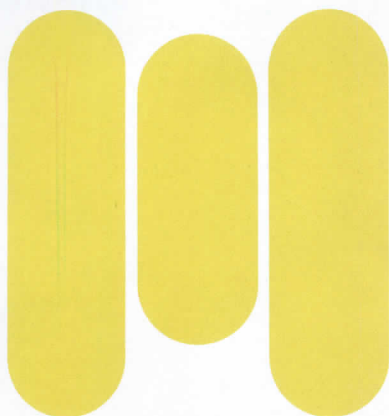
Wood slats, a recurring motif in Salmela’s work, also provide privacy and light control. Long, vertical basswood spindles—cut two-and-a-quarter inches wide and painted white to contrast with the structure’s weathered cypress siding—wrap the stairway to the second floor and continue into the master bedroom, where they function as a window screen. Just as he extended the slate tile onto the patio, Salmela continued the slats beyond the envelope of the home, where they serve as the railing for a small balcony that looks out over the lake.

“The slats come down and turn into the ceiling of the living room and then go back up into the bedroom,” Salmela says, noting that every detail was carefully considered, including the stairway itself, a key structural element that supports the roof. “Everything has a purpose.”

Working with Salmela’s project architect, Carly Coulson, Brogan selected many of the materials and colors used inside. “I believe that the interior of a home is a personal choice of color and furnishings, and an expression of the people that live there,” Brogan says. In the kitchen, she vetoed black granite countertops in favor of blue-green recycled glass. Brogan selected a similar hue for the freestanding cabinetry in the master bedroom, which Salmela designed. “The color is similar to the water at certain times,” Salmela says. Thanks to Brogan’s input, he notes, the home has more of a feminine feel than most of his other projects. Salmela points to the colonnade along the patio, just off the living room, as a prime example. “Julie wanted a gentler, less industrial look for the columns, which are lathed with a gentle taper,” Salmela says. “You look at the house from the lake, and you see these columns sitting on a slate plinth, which is quite nice. From a design standpoint, I think we got it right.”

Brogan agrees wholeheartedly and believes that the colonnade might represent something more metaphorical. “A pillar is supportive, and maybe it was a support that I needed at the time,” she says. “This is a very special place that has a lot of heart.” □





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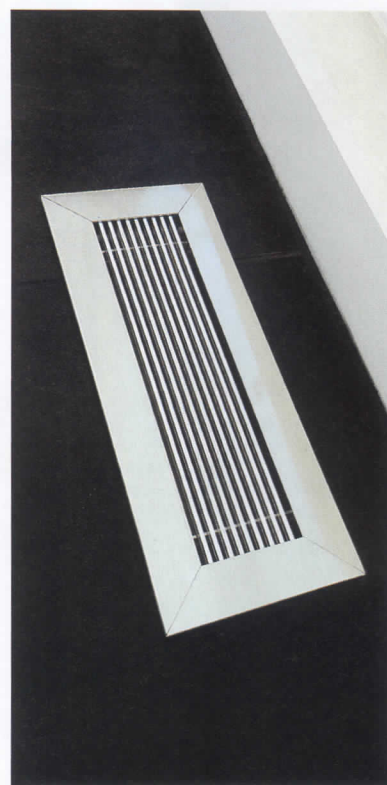


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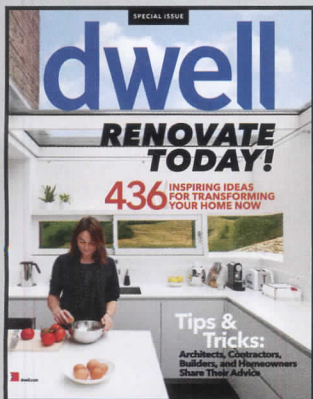
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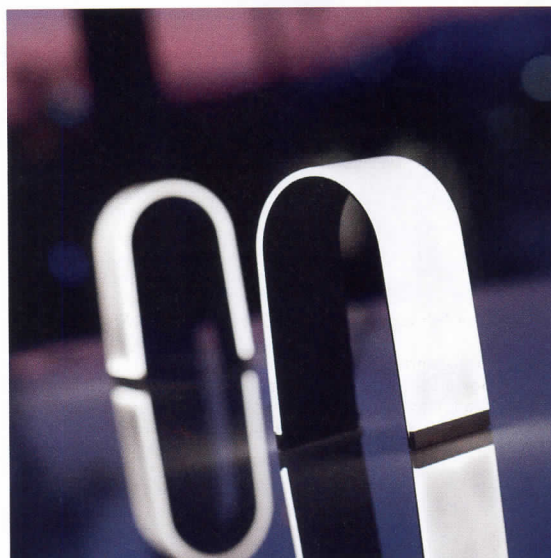


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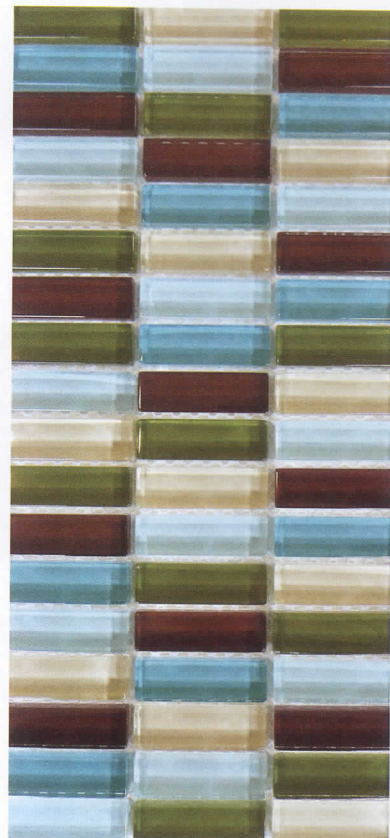


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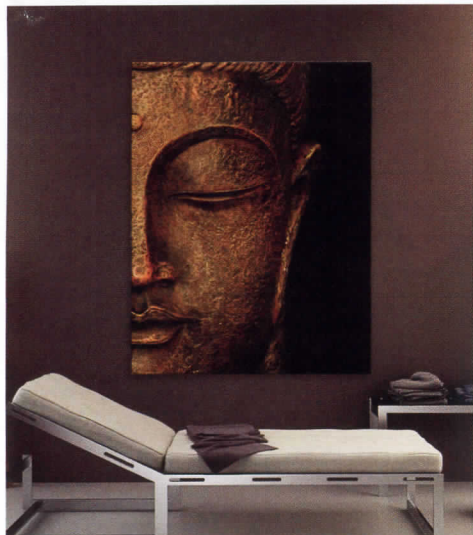
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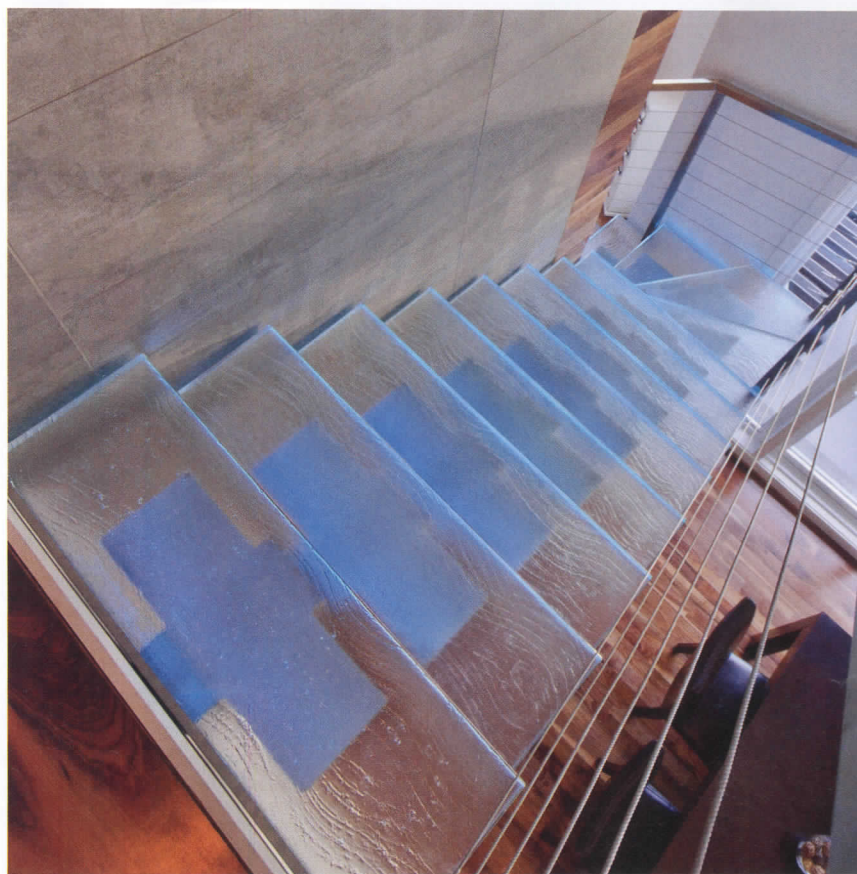
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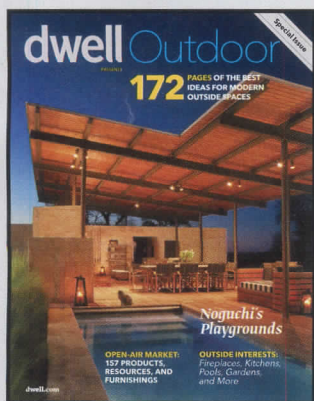
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Photo by G. Proulx of Studio Point de Vue.

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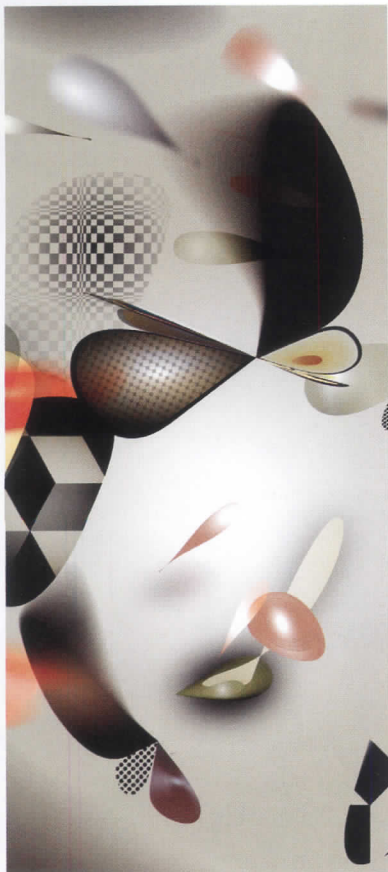


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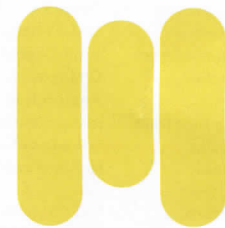
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Sourcing

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

72 Focus

Max Levy Architect
maxlevyarchitect.com
Sharon Odum Architect
sharonodum.com
Jason David Smith
jasondavidsmith.net
Urban Reserve
mathews-nichols.com
Kitchen cabinets by
Ikea ikea.com
Pale Water by ICI Dulux
Paint dulux.com
Refrigerator by Jenn-Air
jennair.com
Faucet by American
Standard
americanstandard-us.com

80 Renovation

Blip Design blipdesign.com
Schemata Workshop
schemataworkshop.com
Contractor Steve Fradkin
fradkinfineconstruction.com
Outdoor table from Room &
Board roomandboard.com
Bertoia chairs, lion sculptures,
and Bitossi lamp from
Pacific Galleries pacgal.com
Chairs by George Mulhauser
for Plycraft from Boulevard
boulevardps.com
Sofa, George Nelson lamp,
and Malm fireplace from
Design Within Reach dwr.com
Custom paint from Benjamin
Moore benjaminmoore.com
Coffee table by Alexander
Girard for Knoll from
Christopher Anthony Ltd.
christopheranthonyltd.com
Dining room rug by Jill
Rosenwald jillrosenwald.com
Dining table by Hedgehouse
from Etsy
etsy.com/shop/hedgehouse
Galaxy chandelier from
Rejuvenation rejuvenation.com
Artwork by Henry Parker
parker-browning.com
Kitchen cabinetry by Jonathan
Pauls jonathanpauls.com
Range from Bertazzoni
us.bertazzoni.com
Range hood from Futuro
futurofuturo.com
Nespresso coffee system
and convection oven from
Miele mieleusa.com
Refrigerator from Jenn-Air
jennair.com
Faucet from Grohe
grohe.com/us
Sink from Tico Ticosinks.com

90 Off the Grid

Renée del Gaudio
Architecture
rdg-architecture.com
Contracting by Morningstar
Homes morningstarbuilt.com
Anodized aluminum-clad
awning windows with
Douglas fir interior by
Loewen loewen.com
LoE²-272 glass by Cardinal
cardinalcorp.com
Sliding barn doors in
reclaimed pine by 12 Dime
Design 12dime.com
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from Flatiron Steel
flatironsteel.com
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roofing from Drexel
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3.6kW photovoltaic array
with Schüco solar panels,
designed and installed by
Doug Claxton of The
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thesolarrevolution.com
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dynamicwindows.com
Maple veneer plywood ceiling
from Austin Hardwoods
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Plank countryplank.com
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by Benjamin Moore
benjaminmoore.com
Kitchen fabricated by
Larkin Construction and
Natural Interiors
naturalinteriorsonline.com
Shaker stove by Antonio
Citterio with Toan Nguyen
for Wittus wittus.com
Par38 LED lightbulbs by
Satco satco.com
Metal chairs by Tolix
sundancecatalog.com
Dining table by
Restoration Hardware
restorationhardware.com
Tribeca ceiling fan by
Hunter Fans lumens.com

100 Case Study

David Hill, HILLworks
hillworks.us
KraftMaid kitchen cabinets,
countertops, and island,
from Lowe's lowes.com
Barstools and overhead
lights from Ikea ikea.com
Range hood by Broan-NuTone
broan-nutone.com

Gallery Series refrigerator,
oven, and stove by
Frigidaire frigidaire.com
Ceiling fans by Westinghouse
westinghouse.com
Prefinished bamboo flooring
in Jacobean by USFloors
floormail.com
Bed by Bob Timberlake
bobtimberlake.com

110 My House

mossArchitects mossarc.com
Custom metal work by
London Pattern
Handcrafted Metal Works
londonpattern.com
Windows by Pella pella.com
Petrie sofa and Sloane Java
leaning bookcase by
Crate and Barrel
crateandbarrel.com
Wassily chair by
Marcel Breuer from Knoll
knoll.com
Vintage Lane Furniture
walnut coffee table and
area rug from Weiss House
weisshouse.com
Prints by Strawberry Luna
strawberryluna.com
Branch 91-inch dining table
by Blu Dot bludot.com
C327 Max-II dining chairs
by Kube Import
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Aluminum garage-style
door by Overhead Door
overheaddoor.com
Batons chandelier by LBL
Lighting lblighting.com
Custom steel-wrap
fireplace by Colin Carrier
londonpattern.com
Quartz countertop
from Cambria
cambriausa.com
Cabinet bases by Ikea
ikea.com
Custom cabinet fronts
from 27estore.com
Echo pendants by Tech
Lighting techlighting.com
Lyra stools by Design
Group Italia for Magis
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Range by Frigidaire
frigidaire.com
Range hood by Cavaliere
Hoods cavalierehoods.com
Ebb outdoor sectional
from CB2 cb2.com
High-density polyethylene
plastic decking by Rhino
Deck rhinodeck.com

122 Back at the Ranch

Norman Millar Architects
normanmillar.com
Judith Sheine
architecture.uoregon.edu/
faculty/sheine
Salvaged black walnut
dining table, madrone
coffee table, and
Chinese elm coffee table
by Urban Hardwoods
urbanhardwoods.com
Boi floor lamp, Boi sconce,
and Shell sconce by
David Weeks for Ralph Pucci
International ralphpucci.net
Bench upholstery by Galbraith
& Paul galbraithandpaul.com
H530 fireplace by Wittus
wittus.com
Floor mat by Chilewich
chilewich.com
Ship's lanterns by Erik
Magnussen for Stelton
scandinaviandesigncenter.com
Concrete countertop by
Sonoma Cast Stone
sonomastone.com
Rugs by Stephanie Odegard
stephanieodegard.com
Custom copper hot tub
by Diamond Spas
diamondspas.com
Salvaged sequoia outdoor
dining table by Redwood
Burl redwoodburl.com
Chair First stacking chairs
by Stefano Giovannoni
store.hermanmiller.com

132 A Sense of Place

Architecture for Everyone
architectureforeveryone.org
General contracting and
casework by Wanaka & Sons
wanakasons.com
Structural engineering
by Panos Trochalakis
ytengineers.com
Geotechnical engineering
by DJ Thompson
geoengineers.com
Wishbone chair by Hans
Wegner from Illums Bolighus
illumsbolighus.com
Decking and panel siding
by Azek Building Products
azek.com

138 Pour It On

Craig Steely Architecture
craigsteely.com
Contractor Mike Lynch
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Baby grand piano by
Kawai kawaius.com
Levin sectional sofa by Room
& Board roomandboard.com
Hazel bamboo table by
Greenington greenington.com
Cortlandt dining chair by West
Elm westelm.com
Custom pendants by Mark
Chai Arts markchaiarts.com
Wall tapestry by Máximo
Laura maximolaura.com
Revurb sugar cane kitchen
cabinets by Bellmont
Cabinets bellmont1600.com
Countertops from Silestone
silestoneusa.com
Hood from KitchenAid
kitchenaid.com
Monty pendants by Tech
Lighting techlighting.com
Outdoor table and benches
from Teak Garden and
Lanai teakoutdoors.com

146 Starting Over

Julie Brogan
juliebrogangallery.com
Salmela Architect
salmelaarchitect.com
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meissnerlandscape.com
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Birch casework by Wilco
Cabinet Makers Inc.
wilcocabinets.com
Black Vermont slate from
the Evergreen Slate Co.
evergreenslate.com
Douglas fir from the
Duluth Timber Co.
duluthtimber.com
Windows by Superior
Glass Inc. superiorglass.us
Maralunga sofa by Vico
Magistretti for Cassina
cassina.com
Scan Flint lounge chair
Link side table cb2.com
Custom rug designed by
Julie Brogan, made by
the Mehmet Çetinkaya
Gallery, Istanbul
cetinkayagallery.com

164 Finishing Touch

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In 2011, artist Anne Lindberg installed her piece *Canto Yellow* as part of the “Licoes da Linha” exhibition at SESC Bom Retiro in São Paulo, Brazil.

By a Thread

Kansas City–based artist Anne Lindberg uses architecture as a framework for drawing in space.

Anne Lindberg had been working in monochromatic, two-dimensional graphite drawings for several years when she made a jump into color. In 2009, Lindberg—who holds an MFA from Cranbrook Academy of Art and resides in Kansas City, Missouri—spent the summer at Art Omi International Artists Residency in upstate New York. “I was in this beautiful old barn that had corrugated, milky plastic inserts in the ceiling that created this cool blue light in the space,” she says. It inspired her to “hightail it” to a hardware store to buy scores of yellow thread, which she mounted in a rough version of the color-field installations she’s since created in museums and galleries around the world. Each ephemeral installation—which she creates onsite with Egyptian cotton thread and a staple gun—starts as a scale model. “The work derives from an architectural space,” Lindberg says, but has “a quality of painting in that each line is within a family of colors, and each line of color responds to how it builds in time.” A solo exhibition at Haw Contemporary in Kansas City is Lindberg’s last local outing before she moves to New York State at the end of 2014. □