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At Home in the Modern World

57 Clever Ways to
Spruce Up Your
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Simple Modern Ideas



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in San Francisco

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April 2015

Young Guns:
15 Designers to Watch

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London, Helsinki,
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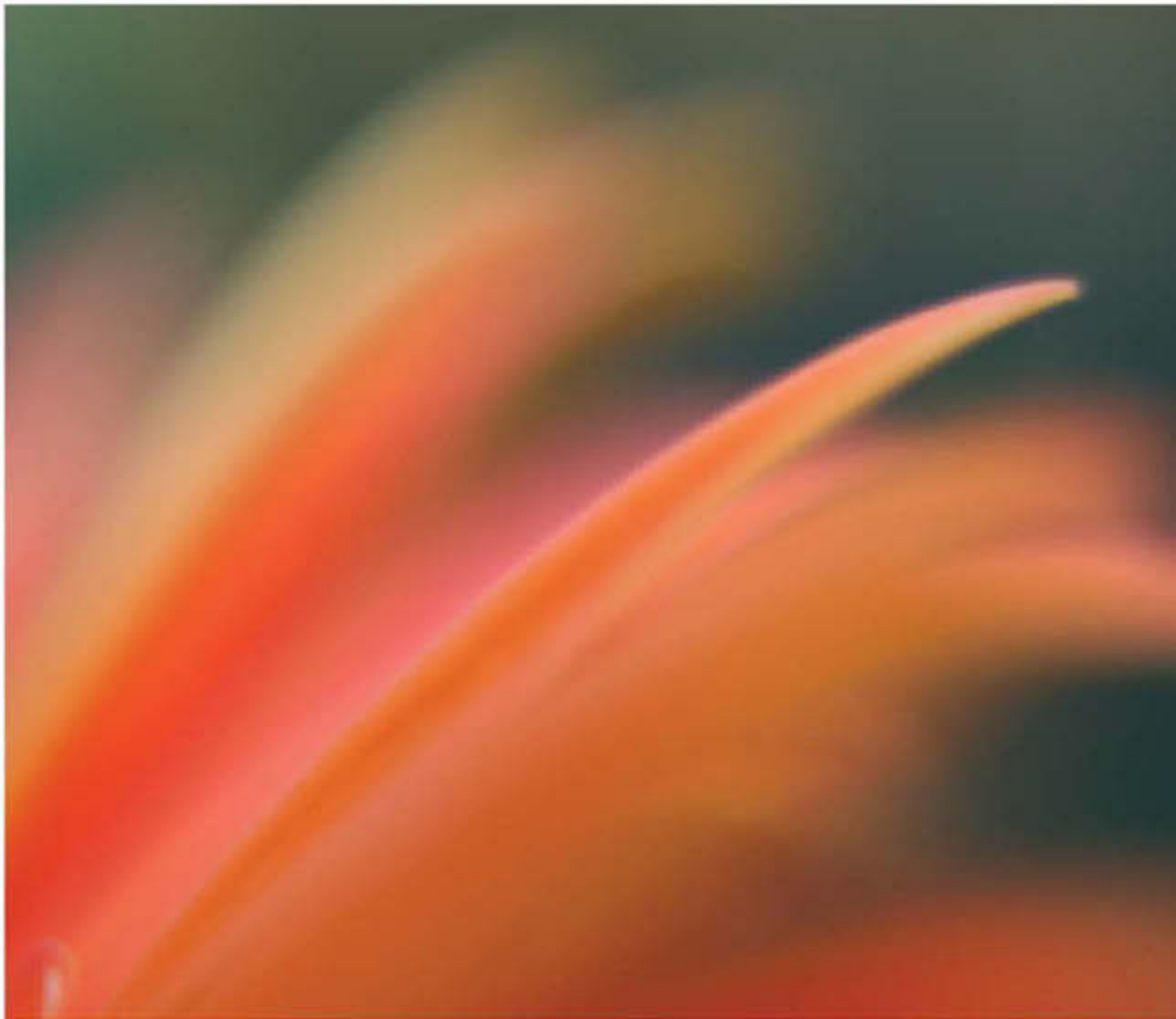
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DWELL APRIL 2015

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TEXT BY
Patrick Sisson
PHOTOS BY
Mike Sinclair

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TEXT BY
Erika Heet
PHOTOS BY
Grant Harder

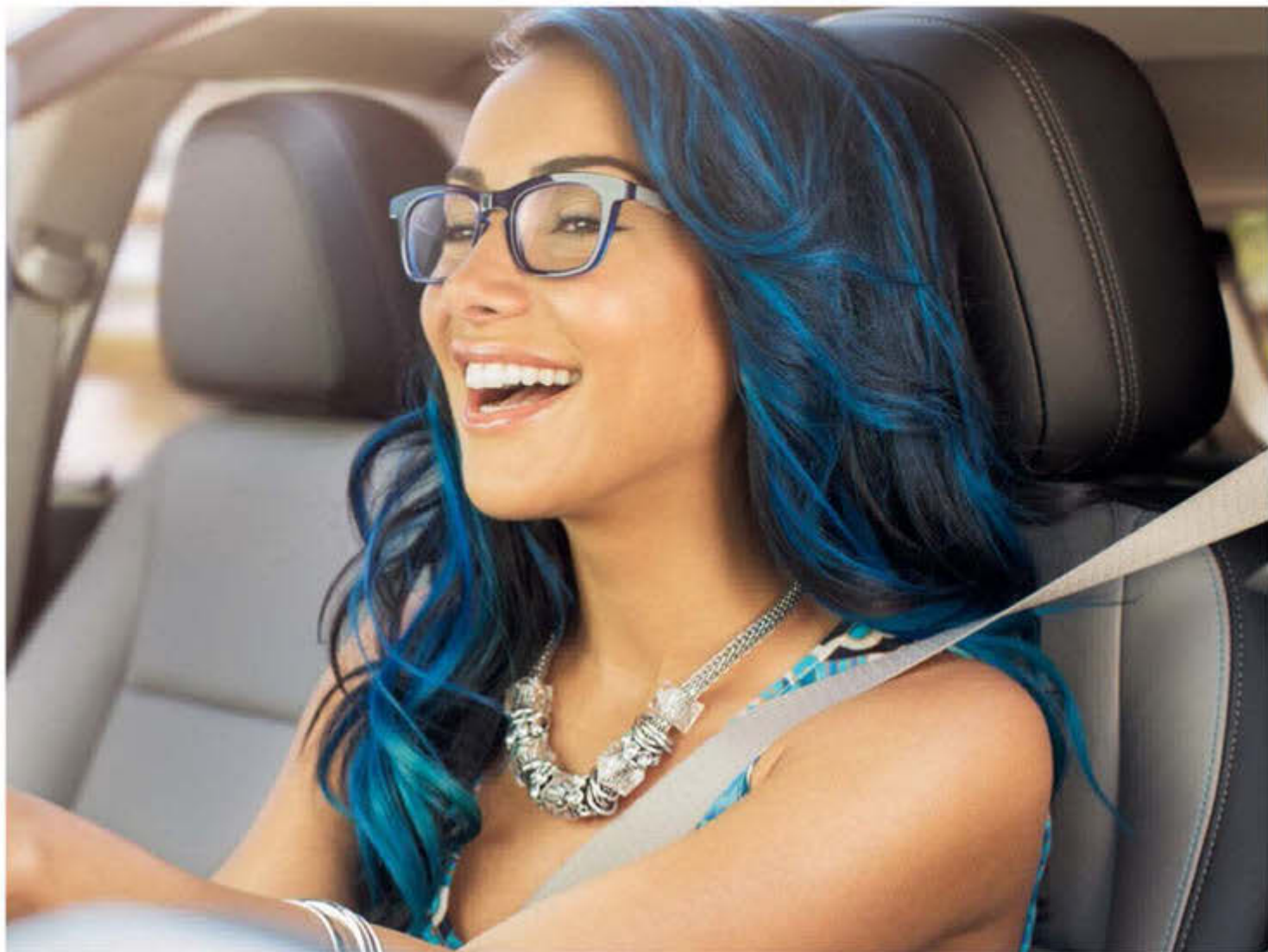
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TEXT BY
Kelsey Keith
PHOTOS BY
Michael Graydon
and Nikole Herriott

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Photo by Grant Harder

This page: Set under skylights, a master bath in Kansas City, Missouri, features a custom solid-walnut vanity, p. 104.
Photo by Mike Sinclair



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Our annual showcase of emerging designers to watch includes a diverse range of objects, from Maria Jeglinska's "The Little Black" armchair prototype to Laetitia de Allegri's glazed ceramic magazine holder. Turn to page 36 for more.



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We kick off the issue with Young Guns, presenting 15 noteworthy designers from around the globe. Our product pages reveal the latest energy-efficient—and color-saturated—appliances, and break down the technology behind induction cooking. The grandsons of the founders of Miele, now in charge at the century-old appliance maker, are the focus of this month's Q&A. Quick glimpses of extraordinary homes include a surprising cedar-clad addition in Providence, Rhode Island; a floating home in Seattle; two spectacular marble bathrooms in a New York City town house; and a bungalow in Auckland, New Zealand, where an inventive architect uses clever solutions to define space.

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TEXT BY
Ben Norris

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Iain Aitch

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Suzanne Wales

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140 Finishing Touch

At George Nakashima's Pennsylvania home, a Japanese-style bathroom reveals the master's playful side.

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dwell

Simple Modern Ideas

In the late 1920s, a wealthy family commissioned Le Corbusier to design a country house just outside Paris. In a letter to the architect, the homeowner detailed exactly what the family wanted, room by room, down to the square meter. The list is striking for the glimpse it offers of the priorities of an affluent family in the first half of the last century. Most fascinating is the stark wish list for the kitchen: “3 sockets supplying high-power current and 2 lights.” The house became the Villa Savoye, known now as Corbusier’s reinforced-concrete marvel.

It’s hard to imagine such a basic list existing today, because our relationship to the kitchen has changed so completely. Le Corbusier’s wealthy clients weren’t going to use their kitchen; it was for their staff. It was an era in which the kitchen was a sequestered space, and today the kitchen is arguably the most important room in the home—it’s a culinary theater, an entertaining area, a family room, and a media hub all in one. Unsurprisingly it’s also typically the first room people select when pulling the trigger on a home renovation.

If the kitchen is the undisputed center of activity, the bathroom is the polar opposite—a place of refuge. As Jun’ichirō Tanizaki put it so eloquently in *In Praise of Shadows*, his 1933 meditation on aesthetic ideals, the perfect bathroom must have “a degree of dimness, absolute cleanliness, and a quiet so complete one can hear the hum of a mosquito.” That’s quite a distinct list of prerequisites, written around the same time as that wish list for Le Corbusier. Obviously Tanizaki planned to spend a bit more time in the bathroom than the Savoye family planned to spend in the kitchen.

This issue focuses on these two most frequently trafficked rooms in a home, those most commonly tackled with a renovator’s zeal. Unlike, say, a mudroom or a home office, the kitchen and bathroom are essential to a home’s function. Think of them as the common denominator among a rehabbed Victorian with minimalist interiors, an austere cabin in the woods, and a vernacular-inspired modern farmhouse. In the pages that follow, you’ll see homes in Finland, Spain, Missouri, and San Francisco. Though scope and materials may vary, the ideas and desires are similar—light, organization, openness, accessibility, convenience, and of course, beauty.

A vaulted ceiling, mosaic tile, and a custom tub with an ipe-slat basin make a third-floor master bathroom in Kansas City, Missouri, feel like a true getaway (page 104). Over in Madrid, architect Daniel Bergman Vazquez of Estudio Untercio puts it best when he says the bathrooms in the apartment he designed for a young couple were conceived as “special spaces,” with petroleum-blue tiles and other materials chosen for their serene qualities (page 94). It’s worth noting, though, that Vazquez tries to have it both ways in this apartment, shielding one bathroom behind oak slats while providing a mirrored window that gives users a view to the terrace without sacrificing their privacy. Elsewhere, in a newly built New Zealand bungalow (page 70), the kitchen is tucked under a bedroom adjacent to a soaring double-height great room. It’s a feat of architectural sleight of hand, allowing the kitchen to “borrow” space from the larger room while maintaining its own identity as a discrete location.

We close the issue with the a one-of-a-kind bathroom on the Nakashima Estate (page 140). We typically hear about George Nakashima’s work as a furniture designer and craftsman, but it’s a treat to learn more about an architectural space he created in his own home, one that is still used by his daughter Mira Nakashima. The creation of the room itself is very much a part of family lore, from the rituals of using the traditional soaking tub to the names of Nakashima’s grandchildren spelled out in the whimsical tile design.

This issue is especially relevant for making the most out of a little. Whether adding on an entirely new kitchen, knocking down walls to improve the layout of an existing bathroom, or replacing outdated fixtures, we’ve got 140 pages of inspiration that prove that true modernity is all about adaptability. Unlike in Le Corbusier’s time, the kitchen and even the bathroom have become celebrated living spaces of their own, integral to a home’s identity.

Amanda Dameron, Editor-in-Chief

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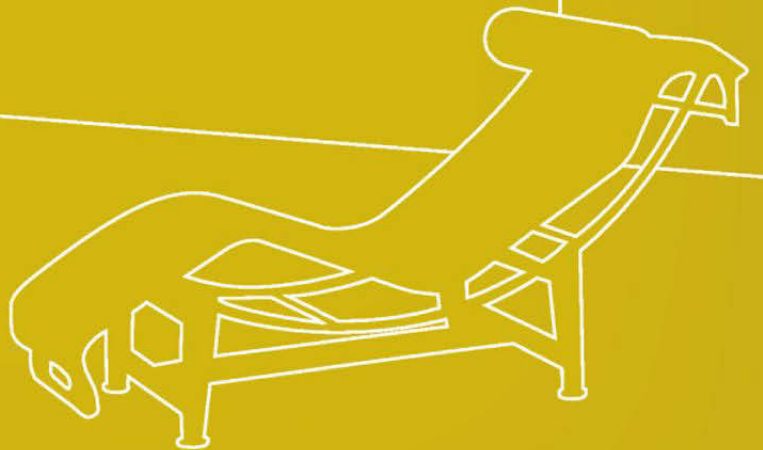
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Feedback

My cats would think of the Geo Metria House as an agility competition (“Monkey See, Monkey Do,” February 2015). Beautiful idea.

Catharine Saunders
Posted to Facebook

I like what was done with Bruce Norelius’s renovation of an A. Quincy Jones house in Crestwood Hills (“Beyond and Back,” February 2015). It brings up the question of renovation versus preservation, and I would suggest both have been honored.
Steve Cox
Posted to Facebook

The Stack prefab building (Modern World, Dec/Jan 2015) is a perfect example of the future of construction. Prefab is efficient and saves time, plus there’s much less impact on the city and neighbors due to construction.
Benjamin Lee
Posted to Facebook

Your recent issue on prefab (Dec/Jan 2015) left out Deltec Homes of Asheville, North Carolina. We built a 13-sided Deltec home in 1976 and lived in it for 25 years outside of Chapel Hill. It arrived on a single flat bed. The factory sent a representative, and we had an enclosed house at the end of the day—roof, plywood, walls, windows, and doors. Shingles, electrical, plumbing, and Sheetrock came later. These are really important homes for folks to know about because they survived Hurricane Andrew—a round shape is very good in a hurricane.

Libby Smith
Charleston, South Carolina

Making your Prefab Sourcebook cut (Modern World, Dec/Jan 2015) was “The Stack,” dubbed “the tallest prefabricated building in New York City.” You described this “new residential building in upper Manhattan” as “a high-quality affordable housing solution.” Could we please agree not to toss around the term “affordable housing” so cavalierly? >

PHOTO BY KEN'ICHI SUZUKI

A woman with blonde hair, wearing a black backless gown with a high slit and black heels, stands in a bathroom. She is looking at her reflection in a large mirror. In the reflection, she is wearing a white, high-collared, long-sleeved dress with puffed sleeves and a full skirt. She is standing at a white sink with a vintage-style faucet. A window with sheer curtains is visible in the background. The overall aesthetic is elegant and timeless.

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In a city where the median household income is still hovering below \$60,000 per year, it's patently absurd to describe units renting for over \$2,700 as "affordable"; landlords here universally gauge "affordability" as earning 40 times the rent (and increasingly, 45 times), putting this apartment out of the reach of even many low-six-figure households. I realize this is how this development is being advertised, but it is your job as journalists to cut through corporate marketing propaganda and provide your readers with accurate and objective summaries.

Matt Nelko
New York, New York

Editor's Note: Dwell cedes the point about "affordable housing," though we maintain that affordability is intrinsically dependent on local housing markets. Between real estate, labor costs, and rising prices of materials (market research puts the price of concrete at almost \$100 per square foot in 2015), Manhattan is an especially expensive place to build, so Gluck's exercise in prefabricated construction for a multi-residential building is a legitimate

case study. As with any prefabs, the idea is that the larger the pipeline, the lower the costs—hopefully with each successive prefab project, the relative costs decrease. Of course, we can't speak to the real estate boom, or associated rental prices—which we should have pointed out, as Matt suggests.

I think the Miller residence ("My Own Private Idaho," November 2014) is wonderful! The 196-square-foot house is a great idea for single professionals and empty nesters who don't need a dining room for family Thanksgiving dinner or closets to hold off-season anything. I don't think it's practical for a family, but the green features are great.

Barbara Rinaldi
Posted to [dwell.com](#)

The Kicking Horse Residence by the firms Bohlin Cywinski Jackson and Bohlin Grauman Miller is beautiful ("Stay Golden," September 2014). Now show me where you store all the skis, bikes, and associated gear that a house that big will and should accumulate.

Jay Carter
Posted to Facebook

#MODERNMONDAY

See a snapshot of our weekly modern design discussion on Twitter.

@dwell asked:
What are some easy ways to add personality into a space and make it your own?

@dblhaims: Live in the space for a while. Pay attention to how you use it and what you leave in it. Then cultivate those things.

@abernaujr: Find items that represent who you are and what you love. Bright personality? Use bright colors.



@Remodelista: Assemble a collection: vintage midcentury Danish glass, for instance.



SPOTLIGHT

@hufftprojects on Instagram

For a behind-the-scenes look at how a modern design-build studio works, follow the Instagram of Hufft Projects, the Kansas City, Missouri, architecture firm that designed the house in our feature story "History Lesson" on p. 104. >

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Contributors

April 2014



Tim Van de Velde

A frequent Dwell contributor, Brussels-based photographer Tim Van de Velde trekked to Helsinki to capture the M-M House (Focus, p. 78). "Shooting the home was a treat," he says. "The family was very warm and accommodating. Although it was Father's Day in Finland, and they had a party to attend, they welcomed me fully. We had a great time photographing this open and creative home."

Sam Eichblatt

Formerly a magazine editor in New Zealand and London, Sam Eichblatt moved to New York in 2012 to write about architecture, travel, and food for international publications, and work as contributing editor to *HOME* magazine of New Zealand. For "A Matter of Truss" (Modern World, p. 35), she revisited an old friend: Eichblatt and resident Nicole Stock previously sat three desks away from each other while working on the kiwi design title *Urbis*.



Jason Larkin

The recipient of awards including the PDN Arnold Newman Award and a Pulitzer Grant, photographer Jason Larkin exhibited his latest project, *Tales from the City of Gold*, published by Kehrer, at the Flowers Gallery, London. "Capturing the ingenious use of space in Johanna Molineus's flat (Renovation, p. 86) was a great challenge," he says. "But the abundance of available light from her skylights allowed a great play with shadows in the space."

Patrick Sisson

Based in Chicago, writer Patrick Sisson appreciated the personal touches throughout the Hufft house ("History Lesson," p. 104), especially how the kitchen, living room, and outdoor space flowed together. "While utilizing custom fabrication certainly led to a more personalized home, it was evident that signature touches, like the framed drop cloth on the upper level, went beyond functional to speak to the family's history and day-to-day lifestyle," he says.



Mike Sinclair

An architectural and fine art photographer, Mike Sinclair is based in Kansas City, Missouri. "One of my favorite things about being a photographer is how people open up their houses and lives to us," he says. "While I was photographing the Hufft residence ("History Lesson," p. 104), I set up my camera for a last picture of their evening backyard barbecue. Their family, friends, even the dogs, were all enjoying the evening and treated me as if I was just one of the group."

TWEETS

@1wildwonderful:

@dwell I swooned so hard I almost hit the floor! *le sigh*



@aaronlpeterson: I wish the @dwell Modern Market section were larger. It could be its own magazine. I would literally pay to read the ads.

@NatashaAtTSL: My son finds homes in @dwell to re-create in his Minecraft world. They're excellent re-creations, even. Budding architect, maybe? Let's hope!

@ajvirgil: Really been into architecture & interior design lately. Keep getting lost on @dwell.



@BrooklynCanvas: Love these 41zero42 tiles featured in @dwell. #inspiration



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Copenhagen-based designer Kristina

Dam experiments with an architectural toolkit in her work—perspective, geometric forms, and line. Her imaginative illustrations take on the look of buildings, but morph into mesmerizing compositions of patterns and shapes. The Abstraction A4 print is based on multiple hand drawings Dam created while studying architect and furniture maker Finn Juhl's oeuvre. "Other Danish designers of his time were more geometric in the way they worked, but Juhl managed to create simple pieces with curved lines," she says. kristinadam.dk

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Young Guns 2015

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Sebastian Scherer *Berlin*

Aachen-born designer Sebastian Scherer embraced the value of less from a young age. "My first apartment was in Mies van der Rohe's house," he recalls, "so I started dealing with the principles of Bauhaus early." After developing a passion for furniture design at the Aachen University of Applied Sciences, where he studied under Karel Boonzaaijer and Jan Armgardt, Scherer relocated to Berlin and set up his own studio in 2010. Bearing the indelible

mark of van der Rohe's influence, his minimalist pieces toy with our perception of depth through clever use of light, color, and material. Comprised entirely of colored glass, his Isom series of hexagonal side tables appear to flatten with distance, evoking an isometric drawing of a cube. Functional yet strikingly visual, Scherer describes them as the "perfect combination of form and function." —**Luke Hopping** sebastianscherer.com

Isom side tables, 2012

PHOTOS BY JASMIN ZWICK (SEBASTIAN SCHERER), KRISTOFF FINE PORCELAIN (MARIA JEGUNSKA), MATTEO FOGALE (LAETITIA DE ALLEGRI)

Dwell's annual survey g designers who are tomorrow.

ILLUSTRATIONS BY
Bernd Schifferdecker



Maria Jeglinska *Warsaw*

Maria Jeglinska established her firm, Office for Design & Research, in 2010. "What I named my practice reflects my attitude toward my projects," she says. "I've always been driven by the ongoing process of learning." She completed two high-profile internships—assisting with Ronan & Erwan Bouroullec and Hella Jongerius exhibitions at Paris's Galerie Kreo and in Konstantin Grcic's Munich studio—before joining Alexander Taylor in London. In 2011, she moved back to her hometown of Warsaw.

Poland's manufacturing heritage, says Jeglinska, is built on the "idea of creating with minimal resources to produce the maximum." She uses that principle to inform her design work, which include a slew of products for Ligne Roset, a custom tea service for local porcelain manufacturer Porcelana Kristoff, and an in-progress collection of metal wire furniture for Polish brand Meble Vox, inspired by the Warsaw café culture of the 1950s and '60s.

—Allie Weiss mariajeglinska.com



Nathalie & George teapot for Kristoff, 2014



—ISH mirror, with Matteo Fogale, 2014

Laetitia de Allegri *London*

London-based Laetitia de Allegri credits her roots in Switzerland for informing her design sensibility, which she later honed at ECAL, the prestigious art and design university in Lausanne. "It's a town with a lake and an amazing view to the mountains," she says. "Living in a city where you can see nature makes you think of the value of life."

Stints working for Atelier Oi and Barber & Osgerby helped push her practice, and now de Allegri splits her studio time between Hackney, where she gains daily inspiration from a community of old-school

craftspeople using glass, ceramic, cast iron, and wood. For material trials and "messy" work, she heads to a nearby workspace she shares with Matteo Fogale, with whom she collaborated on the —ISH collection, a series of sleek everyday objects like a mirror made from recycled and reclaimed post-industrial waste material that resembles stone. Another standout piece uses a classic material to contemporary effect by glazing a ceramic magazine holder in saturated hues. —Kelsey Keith laetitiadeallegri.com

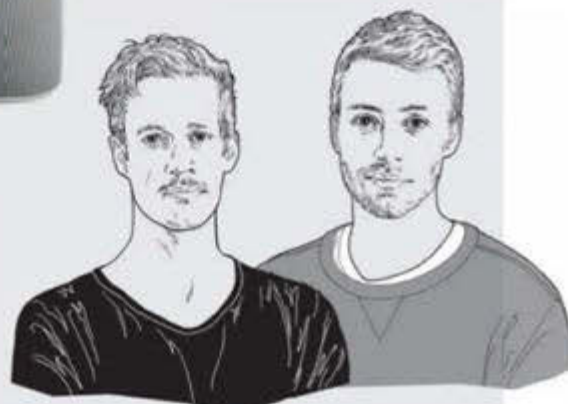


Liliana Ovalle *London*

For Liliana Ovalle, an object is never truly complete. "I'm interested in ad hoc assemblages because they reveal people's expectations of how things should be," she says. "They are the 'unofficial' version of function and efficiency." Ovalle's designs capture this spontaneity, like the Mugroso series, which began as a graduation project at London's Royal College of Art in 2006. Inspired by the changing historic center of her native Mexico City, El Otro, the final installment in the series, has a metal frame

with wooden slats through which cushions are tangled over time—a unique seating arrangement that evolves with use. Likewise, her Totem series of stacked ceramic containers rewards experimentation: Because there is no fixed configuration, users are free to create their own visual compositions. Though her work promotes unpredictability, Ovalle has long-term goals: namely, to set up a new studio in Mexico City's flourishing design scene. —**Luke Hopping** lilianaovalle.com

Totem for Anforda, 2014



Geckeler Michels *Berlin*

Berlin-based design duo David Geckeler and Frank Michels display a sensibility and savvy well beyond their age. The pair, who met at the University of Applied Sciences Potsdam, founded their studio in 2013 in a bid to fuse Geckeler's feel for engineering and technology with Michels's intuition for narrative and simple constructions. "We fight through complicated questions and different positions to ultimately end up with a fruitful solution," says Michels, referring to the creative dialogue that forms the base for their collaboration. Their first joint discourse includes the Nerd chair and barstool for Muuto, while more recent creative output has instantiated in designs that are "an interplay between graphic and geometric elements by playing with volumes confined by thinner boundaries." Ossa, a stackable storage system that resembles a pile of moving boxes, was presented at Milan's Salone Satellite 2014 and is expected to be in production shortly. For 2015, look for a set of chairs and a collection of tableware. —**Micha van Dinter** geckelermichels.com



Nerd barstool for Muuto, 2011

PHOTO COURTESY MUUTO (GECKELER MICHELS)



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Ferréol Babin

Treviso, Italy

Ferréol Babin first studied spatial design at L'École Nationale Supérieure d'Art in his hometown of Dijon, France, but soon realized that he felt more comfortable designing at the human scale, where he could fine-tune minute details in the objects that people interact with. After a trip to study at Nagoya University of Art & Design in Japan, and a second degree in object design completed back in France at ESAD Reims, he turned his focus to lighting. "I remember fighting with a teacher because I was obsessed with lamps," Babin says. "He told me that the Italians in the 1970s had already experimented with everything and that I should focus on something else. This exchange had the opposite effect on me, and trying to find new lighting solutions is what I enjoy the most."

For Babin, light is the element that creates a dialogue between an object and its environment. His work is sculptural, subtle, and sophisticated: "I like to imagine my lamps as silhouettes that are almost vanishing or sleeping when switched off," Babin says. Phases, his graduation project, caught the eye of historic Italian lighting manufacturer FontanaArte, who worked with him to develop the Lunaire wall sconce. After the French company Moustache saw the Aurore lamp as a prototype at Galerie Tator in Lyon, they put it into production. And what's next for Babin? "Lamps, always lamps!"

—Diana Budds ferreolbabin.fr >



Lunaire wall sconce, 2013



Aurore table lamp, 2013

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Studio Dessuant Bone *Paris*

Etagère Y bookshelf, 2014



French product and furniture designer Marie Dessuant and British graphic designer Philip Bone both cut their teeth at Fabrice, an Italian design research center, before teaming up on a joint endeavor, based in Paris, in 2014. The muted palettes and long horizons of seaside towns inspired the Etagère Y and its parent Bay collection. "I think of furniture design as micro-architecture with a really strong link to human proportions," says Dessuant. Plans for 2015 are exciting—a furniture collection curated by Gallery S. Bensimon for La Redoute, France's largest mail-order company; a Parisian cafe from top to bottom; and shows at both Maison & Objet in Paris and Salone del Mobile in Milan. The pair doesn't seem daunted; their complementary backgrounds make for rich collaborations. As Bone says, "The work isn't divided, it's created in dialogue."

—Alex Ronan studiodesissantbone.com

Jeonghwa Seo *Seoul*



Emerging South Korean designer Jeonghwa Seo's deceptively simple furniture reflects both the influence of the Eastern culture in which he was raised and the cues he picked up from his instructors and peers at the Design Academy Eindhoven, where he received a master's degree in 2010. "My style is focused on the basic principles of design," he says, "such as form, structure, and materiality." For his graduation project, he teamed with Hanna Chung to produce

the Ripple Effect tea table, which has a thin layer of water on its earthenware top. Every time a cup or saucer is moved, it creates surface ripples—a reminder that small gestures can have outsized influence on the world. His Obstruction line of brass tableware, including a two-spouted pitcher, was deliberately conceived to be difficult to use—or, as he says, "to deliver the stories of obstructions of our lives on the table."

—William Lamb jeonghwaseo.com



Obstruction tableware, 2010

PHOTO BY JULIEN LIENARD (STUDIO DESSUANT BONE)



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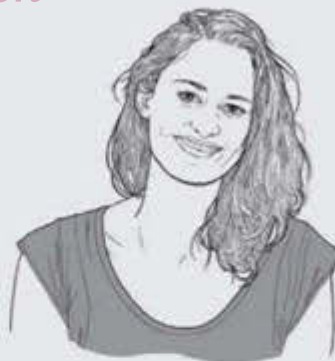
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Margrethe Odgaard

Copenhagen

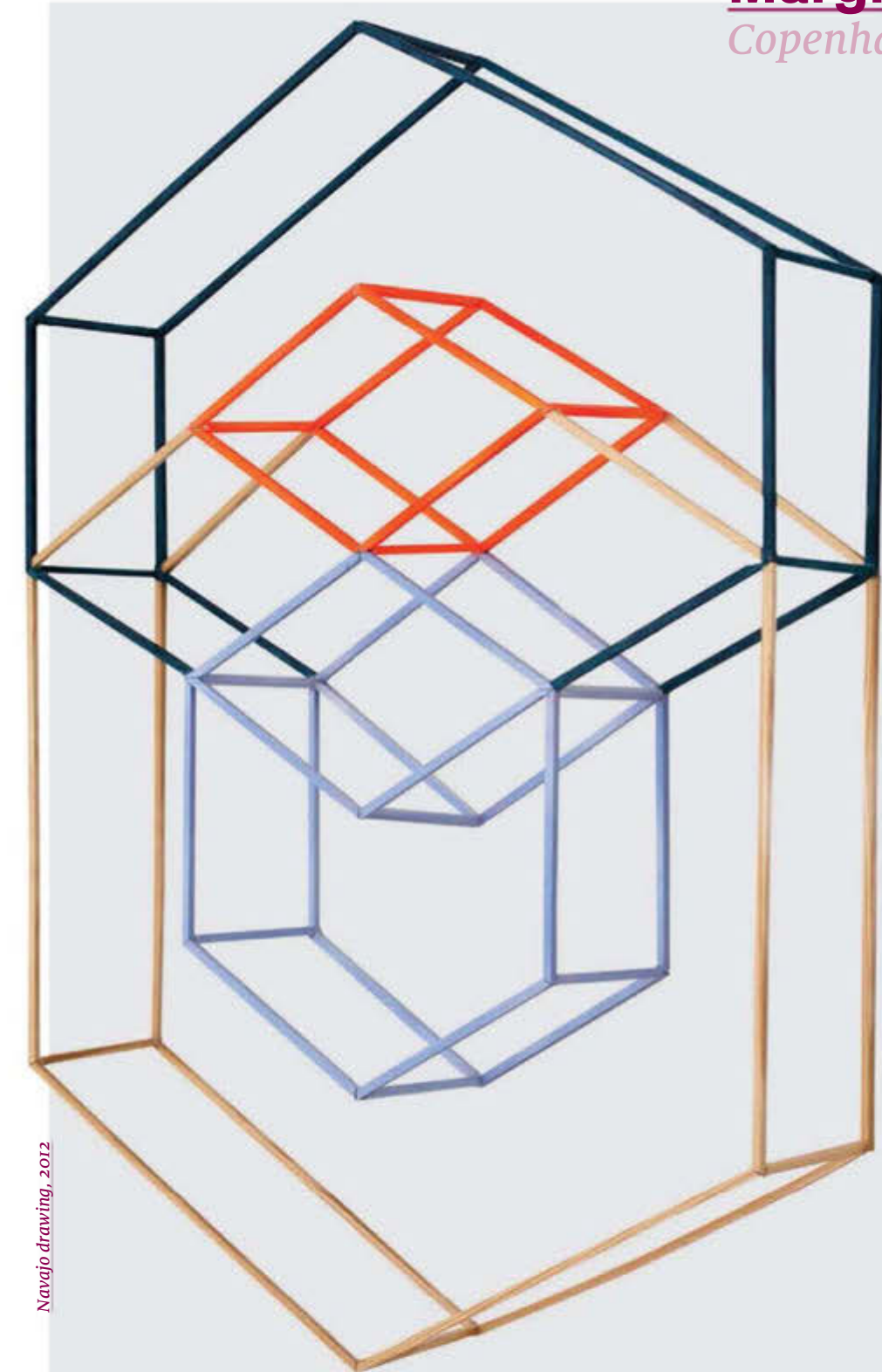


Without looking closely at Margrethe Odgaard's airy Copenhagen studio, you might think she works at warp speed. Since launching her independent studio in 2012, she's racked up textile designs for companies like Hay and Georg Jensen Damask, while collaborating with other Danish creatives, from furniture designer Christina Liljenberg Halstrøm to a local chef-brewer duo with whom she designed branding for a line of beer. But poke around her shelves and you'll find a rigorous foundation for her freewheeling body of work.

Several years back, Odgaard created her own color index as an alternative to mathematically-derived systems like Pantone, RAL, and NCS. "Most of those colors lack complexity," she explains. She wanted a range of hues that possess an immediate appeal to the senses, not just sight. "I decided that if the color appears edible, if you are willing to put the color in your mouth, then it [successfully] relates to the body." She painted the resulting 280-color palette, a rich spectrum that ranges from a color-shifting cocoa to an ultra-saturated neon purple, onto popsicle sticks.

Odgaard—who spent time at the Rhode Island School of Design in addition to the Royal Danish Academy of Fine Arts—was raised in pastoral western Denmark. "Nature marked me in the sense that I am attracted to opposition like forging ahead in a strong headwind," Odgaard says. "As a designer, I am constantly striving to not only make noise but to actually make a difference." —**Kelsey Keith**
margretheodgaard.com >

Navajo drawing, 2012



Fold Unfold tablecloth for Hay, 2013

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Emily Gillis *Melbourne*

Australian designer Emily Gillis's vision is not limited to any specific medium. "I find it difficult not having control over the entire design spectrum," she says. "I think it is imperative for branding to be coherent from a logo through to the fittings and materials used in an interior." After graduating with a degree in visual communication in 2011, Gillis took on commissions from friends, developing the graphics and interior accessories for Tomboy café—where the coffee cups feature the

illustrated faces of staff members—and Rita's Cafeteria, a pizza bar in Melbourne. Gillis also designed the streamlined identities for brands like luxury sleepwear maker Masini & Chern and chocolate purveyor Citizen Cacao. She's currently at work creating the design concept for a clothing store in New York City and another Melbourne café. Of the latter, she adds: "They are even letting me name the items on the menu—which could be dangerous!"

—Allie Weiss emilygillis.com

Masini & Chern branding, 2014



Rookie desk lamp, 2014



Sutla *Cape Town*

Keen to know more about the South Africa design scene? Look no further than Cape Town. Its role as host to the annual Design Indaba festival and its 2014 title as World Design Capital have helped solidify the city as a destination to watch—and has helped encourage a spate of local designers. Sutla, founded by artist and industrial designer Altus van Zijl and entrepreneur Brigitte Hauptfleisch, launched in 2014 with a couple of cohesive basics, including the standout Rookie desk lamp in white

ash with black powder-coated hardware. Speaking to the process behind their upstart endeavor, van Zijl and Hauptfleisch relate the functionalist bent of their work to everyday observation: "Every day takes us on a new journey where we constantly observe and take mental notes as we go." The nascent outfit plans to expand its product line in 2015 with the introduction of a chandelier and a coat rack and design its own office-cum-community space.

—Kelsey Keith sutladesign.co.za >

PHOTO BY HANNAH SPENCE (EMILY GILLIS)



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Moving Mountains

New York

Windsor lounge chair, 2014



Syrette Lew grew up in Hawaii and ended up on another island 5,000 miles away. With an industrial design degree, Lew moved to New York, where she spent years designing furniture for West Elm. In 2012, she began making jewelry and leather bags under the name Moving Mountains. A relationship milestone changed the purview of the studio. "I was sick of all the rustic, reclaimed wood in Brooklyn, so when my boyfriend moved in, I decided to make pieces that we'd actually want to live with," she says. Her designs maintain a plainness that's still emotionally resonant—the exaggerated proportions of a Windsor lounge chair imbue a playful sensibility; the Confetti credenza simplifies a flashy form while drawing attention from children and octogenarian alike. Last year, Lew's first collection received the Editor's Award for Craftsmanship at the International Contemporary Furniture Fair in New York; in 2015, she'll be exhibiting in the new downtown gallery Colony. —**Alex Ronan** mvngmntns.com >




Confetti credenza, 2014

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Maxim Maximov

St. Petersburg

Industrial designer Maxim Maximov's first taste of international recognition arrived in the form of Ross Lovegrove: The seasoned British designer was on a furniture competition jury in 2011 that awarded Maximov first prize for a collection of seating made by shaping sheet metal in one continuous line. Maximov credits his functionalism-meets-poetry approach to growing up in the austere environs of small-town central Russia combined with the beauty of St. Petersburg, where he currently resides.

Professing an inclination toward two materials with "eternal" potential, wood and metal, Maximov says, "Wood fills the item with live emotion and unlimited possibilities. Metal is cold and churlish—in working with it, I aim to maximize functionality with minimal form." Epitomizing this approach is his anthropomorphic Woof-Woof lamp, a streamlined table lamp whose bottom foot is propped on the floor below. Look for Maximov's structured and rigorously colored body of work at this year's Salone Internazionale del Mobile, where he'll debut a shelf system, wall hooks, and candlesticks with three different European manufacturers.

—Kelsey Keith maxim-maximov.ru



Woof-Woof lamp, 2014



Olli Mustikainen *Helsinki*

Arguably not a new idea in a region that gave the world the flat-pack, Finnish designer Olli Mustikainen is eager to give the proven concept a well-needed upgrade. His Nappi sofa table, exhibited at Milan's Salone Satellite 2014, is a prime example of the next generation in self-assembly, where quality materials merge with a considerably simplified human effort. "I wanted to create a table which can be assembled and disassembled without tools," says Mustikainen. The designer, who is set to receive his degree in industrial

design at the Helsinki Metropolia University of Applied Sciences later this year, ascribes his clever "Scandi with a twist" style to the adolescent building of wooden huts in the forests around Lappeenranta, his hometown. Through always exploring how to best utilize the properties of raw materials, Mustikainen is working on a product line for a domestic industrial company, as well as lending his services in 3-D modeling and prototype-making out of his Helsinki-based studio. —Micha van Dinter ollimustikainen.com >

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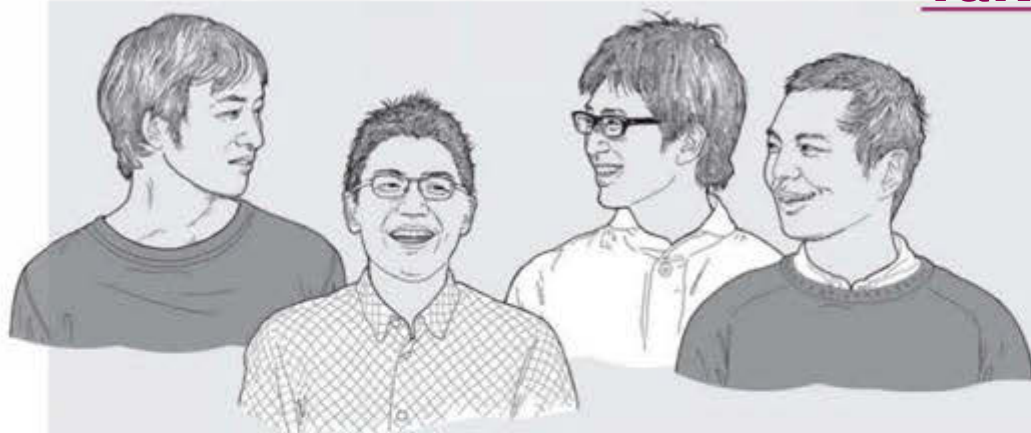
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When the founding members of a design collective all hail from the powerhouse firm Nendo, you can expect their work to be both disciplined and prolific. Such is the case with Takt Project, a multidisciplinary studio based in Tokyo founded by (from left) Atsushi Honda, Yoshitaka Ito, Satoshi Yoshiizumi, and Takeshi Miyazaki. The group works on a wide range of projects, from socially driven endeavors like improving wheelchair design to wristwatches for Sony's under-the-radar wearable tech start-up. Reinvention is a recurring theme in the studio, as seen in the 3-Pring Product line—3-D printed components that people can use to transform readily available, inexpensive products from retailers like Muji. Riffing on the idea of sampling in music, Takt created a bracket that can be used to join run-of-the-mill acrylic storage bins to build a console, and a unit that allows someone to string an ordinary light socket through an acrylic storage box to create a pendant light.

"The words of greats from the past taught me that design is not about the beauty of shapes or styling," says Yoshiizumi, "but rather adding a creative and novel interpretation to existing ways of thinking."

—Diana Budds taktproject.com



3-Pring Product, 2014



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Full Spectrum

Stainless-steel appliances may be a surefire bet for the kitchen, but color packs a mighty punch in the personality department.



E



D

E Fab32 refrigerator by Smeg, price upon request Who hasn't admired Smeg's retro-inspired fridges? Now the company has a model with a larger capacity and separate freezer, which will be available in late 2015. smegusa.com

D Incline hood by Prizer, \$2,260 Shown in Topaz, the collection comes in five additional vibrant colors inspired by jewel tones. It's made in Reading, Pennsylvania. prizerhoods.com



A

A CornuFé 1908 by La Cornue, \$10,500 The legendary French manufacturer created a limited-edition line of gas ranges in a palette of Mondrian-esque primary colors. lacornueusa.com



B

B Retro dishwasher by Big Chill, from \$1,695 Assembled in Boulder, Colorado, the energy-efficient appliance is available in over 200 hues. (Big Chill also sells a panel you can use to give your current dishwasher a facelift.) bigchill.com

C City24 cast iron range by Aga Marvel, \$8,199 The 24-inch-wide electric cooker is tailor-made for small spaces. It comes in 15 colors and has two ovens and a boiling-simmering plate. aga-ranges.com



C

Match Maker

Custom colors extend to wall ovens courtesy of Dacor.



Fashions come and go, and the same holds true for appliance colors (avocado green, anyone?). California manufacturer Dacor has come up with a solution for people who lust after a prismatic kitchen, but fear buyer's remorse—the DacorMatch system for its Discovery iQ and Renaissance wall ovens. "We've talked to the design community and found that they want to personalize kitchens with stylish appliances without giving up quality or performance," says Dacor CEO Chuck Huebner. Simply send in any color swatch and Dacor will match it. The faceplates are removable so you're not wedded to a single color for life; you can repaint as desired without buying a whole new oven. dacor.com



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Induction Junction

Can't stand wasted heat in the kitchen? An updated cooking technology might be for you.

Today's chef can choose from an array of appliances promising to help make better food at home: steam ovens; dual-fuel ranges; gas and electric cooktops—and that's not counting specialty devices, like rotisseries and sous vide machines. But one method is gaining traction: Induction cooking, long-popular internationally, is catching on stateside.

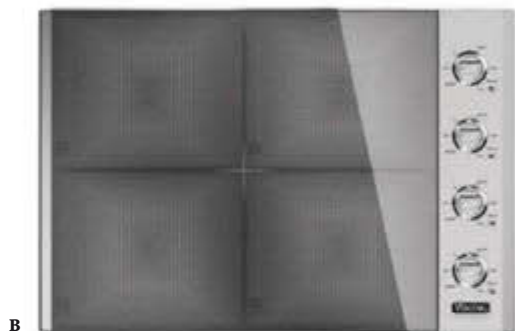
To boil it down to basics, induction cooktops generate heat through electromagnetic forces. "It's a strong option for those who want the power and control of gas but may not have the ability to have a gas unit," says Michele Bedard of Sub-Zero and Wolf, whose sales of induction cooktops surpassed electric in 2014.

While searing a steak over a gas flame might appeal to a primitive part of the brain, energy is wasted in the process, in the form of excess heat. "Induction is much faster in boil times as compared to gas or electric and over 90 percent more energy efficient," says Tim Tyler of Viking Range.

But is it all marketing hype, or are there genuine benefits? "I like induction systems for many reasons," says Daniel Boulud, the renowned chef and restaurateur. "They are precise, they are safe, and they are great for families since you can't really burn yourself on them. But since nothing 'burns off' the surface, they tend to get dirty and greasy from spilled food—not a big deal, but you need to wipe them down regularly."



A 36-inch Benchmark Induction cooktop by Bosch, \$2,799 For greater control and precision, Bosch has integrated 17 cooking levels and an AutoChef feature to help prevent burning. An extra-long induction zone accommodates long pans and griddles. bosch-home.com



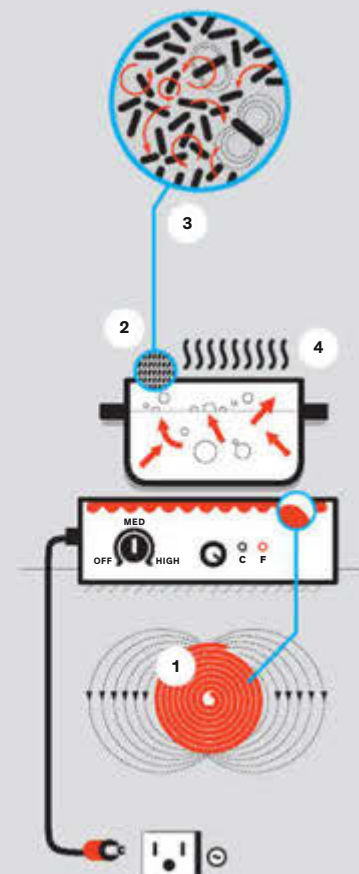
B 30-inch Induction cooktop by Viking Range, \$3,999 Four cooking zones offer up to 3,700 watts of power each, and blue LEDs light up to let you know which element is activated. Viking makes this model in Mississippi; a six-zone, 36-inch model is also available. vikingrange.com

C 30-inch Contemporary Induction cooktop by Wolf, \$1,995 Wolf offers a variety of sizes, from the 15-inch model, tailored to small spaces, to a five-element, 36-inch option. The induction elements have bridging capabilities for flexibility with cookware sizes and shapes. subzero-wolf.com



How Induction Works

- 1 A coiled metal induction element is located beneath the cooktop's surface, which is typically glass. Electricity flows into the coils, creating a powerful magnetic field.
- 2 Ferromagnetic cookware placed within that field acts as the second conductor, and a current is induced onto it.
- 3 Eddy currents are created within the cookware itself; the cookware has its own magnetic field, which resists the currents generated by the induction element.
- 4 Energy created by the opposing magnetic fields is released in the form of heat within the vessel; the vessel, in turn, heats its contents.



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A Slide-In Induction Chef Collection range with Flex Duo oven by Samsung, \$3,699 Developed in tandem with renowned chefs, the induction range features a single oven that can be divided into two separate temperature zones if desired. samsung.com



B HybridCare Duet dryer with Heat Pump Technology by Whirlpool, \$1,899 The Energy Star-certified, high-efficiency, electric dryer is ventless—excellent for apartment dwellers—and has a hefty capacity of 7.3 cubic feet. whirlpool.com



G High Efficiency Laundry Center by Frigidaire, from \$1,399 Shown in Classic Slate, the unit has an ultra-fast spin cycle to extract more water from clothes, thereby shortening drying time. frigidaire.com



F Prestige Series Condensing Tankless Water Heater by Rheem, \$1,200 The appliance heats water on demand—no extra energy is expended to keep a tank full of H₂O hot. rheem.com



C Double Door-In-Door Refrigerator by LG, \$5,999 To reduce cold air loss, the 34-cubic-foot refrigerator has a special double door system that allows easy access to favorite items. lg.com



E Dishwasher with Window by KitchenAid, \$2,049 In addition to reducing energy consumption by 13 percent, the dishwasher uses 35 percent less water than average. kitchenaid.com



D Signature Series Sottile refrigerator by Perlick, from \$3,000 The Energy Star-certified under-counter refrigerator is UL-approved for outdoor use and has stainless-steel doors. perlick.com



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Forever Better

The great-grandsons of the founders of German appliance company Miele are in for the long haul.

In 1899, Carl Miele and Reinhard Zinkann founded Miele & Cie. in the German town of Herzebrock with a small factory, 11 employees, and one product: cream separators. Having manufactured everything from washing machines to bicycles, the company celebrates its 116th year as a family business. Today, the founders' great-grandsons, Markus Miele and Reinhard Zinkann, oversee a brand that—while smaller in scale than the Whirlpools of the world—operates as a true global player. (In *Hidden Champions of the Twenty-First Century*, author Hermann Simon reports that “it generates 73 percent of its revenues outside its home market, an unusually high percentage for an appliance maker.”) Dwell sat down with Miele and Zinkann to find out how they retain their supremacy in a competitive industry while staying on the cutting edge of technology.

Miele is a century-old family business. How does the company maintain its leadership?

Reinhard Zinkann: The company slogan, which was put on the lid of the first machine, is “Forever Better.” So each generation has strived to think about what could be different about the Miele product in terms of being better in quality and durability but also technology. Generation 6000 [Miele's most recent line] is a huge step toward this, and it really improves cooking appliances. It's now—we're proud to say—the latest standard in our field.

Markus Miele: Our first product was a butter churn. My great-grandfather said, “We can make it longer lasting, but we have to use different wood and we have to charge a higher price.” This was the foundation of everything we do now.

How is building to last the essence of sustainability?

Miele: That's the interesting thing. An older lady wrote a letter to me about her Miele washing machine. She bought a new one and said, “Thank you very much, because the last washing machine lasted 38 years.” She wrote at the end, “This was the cheapest washing machine I could buy.”

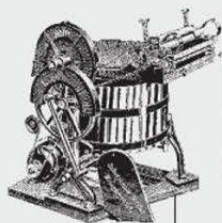
Zinkann: Also, quality is priceless, and we never, throughout our history, talked about the price of the product. We do not talk about washers. We talk about taking care of laundry, taking care of what you wear—it is your second skin. If we talk about cooking appliances, we think about the most positive results and the easiest user interface. So we always think in value.

As a family business having survived so many difficult times—from two world wars to four or five currencies—our consumer knows he can rely on the product. Or, to put it briefly: Plug, play, and forget.

What does the future hold for Miele?

Miele: Each generation in our business—our fathers and forefathers—had to undergo huge changes in terms of the product line, productivity and factories, globalization, markets, demands, consumers, and trade. That's business life, and that's normal. So “if we want things to stay as they are, things will have to change.” That's a quote from an Italian writer named Lampedusa in his novel, *Il Gattopardo*. We will always have to face challenges, but if we stick to our values, if we stick to our core beliefs, we needn't be afraid.
mieleusa.com

Miele Through the Years



1899
Carl Miele and Reinhard Zinkann launch Miele & Cie. in Herzebrock, Germany.



1911
Miele introduces the first washing machine with its own electric motor.

1924
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1929
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1931
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1958
Miele opens a new chapter in the history of laundry care with the first domestic tumble dryer.



1974
A new range of built-in ovens is launched to coincide with a new generation of fitted kitchens from the Warendorf plant.



2014
Miele unveils Design for Life with the Generation 6000 series of appliances with intuitive interfaces.

To read more of our interview with Markus Miele and Reinhard Zinkann, visit dwell.com/miele-history.



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New Addition

A pavilion adds modern edge to a Dutch Colonial-style house in Rhode Island.

TEXT BY
Dora Sapunar

PROJECT
Eastside Addition
ARCHITECT
3six0 Architecture,
3six0.com
LOCATION
Providence, Rhode Island

Architect Jack Ryan of the firm 3six0 clad an addition to a 1920s house in western red cedar, a material he chose for its dimensional stability, warm color tone, and natural weather resistance with minimal maintenance needed.



Thomas and Susan Ockerse agreed

that it was time to reorganize and enlarge their 1920s house in Providence, Rhode Island, but they had seemingly contradictory expectations. He wanted a dim study to protect his extensive book collection, and she required ample light for her plants. To help reconcile their desires, the couple enlisted 3six0 Architecture. The firm's solution lay in the 1,100-square-foot addition's envelope: Its "thick skin" provides 15-inch-deep recesses to hold bookcases or to become niches for potted plants. "The finned structure addresses the inherent contradictions of the project: books versus plants, storage versus space, light versus shade, library versus garden," architect Jack Ryan says. 3six0 continued the ribbed motif on the exterior, where vertical Spanish cedar battens express the internal architecture. Horizontal western red cedar clapboards, finished in a clear coat, reference the original Dutch Colonial-style shakes in the same material. □

dwell.com/eastside-addition
Scope interior shots online.



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Soothe Sayer

Historic details and modern interventions commune in two bathrooms in a renovated West Village town house.

PROJECT

West Village Town House

ARCHITECT

Lubrano Ciavarra Architects,

lcnyc.com

LOCATION

New York, New York



Architects Anne Marie Lubrano and Lea Ciavarra limited the material selection in their renovation of a town house dating from 1899. The powder room on the first floor is located in a former waiting area (the previous resident used the level for his dental

practice). It features a custom Alabastro marble sink and fixtures by California Faucets. The architects kept the original fireplace, paying homage to the structure's history. Benjamin Moore's Super White paint was applied to the ceiling and the White Dove hue to the walls.

PHOTOS BY CHRIS COOPER



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An angular brushed-stainless-steel sink and a painted plywood vanity in the third floor's master bathroom are custom. The general contractor built the vanity and commissioned the sink from New York's Master Restaurant Equipment. Back-painted glass panels by Bendheim clad the walls, and the fixtures are from California Faucets. Recessed lighting surrounds the perimeter of the Circle Redmont skylight, and the wall sconce over the Robern mirror is from Glashütte Limburg.

Architects Anne Marie Lubrano and Lea

Ciavarra are known for taking a restrained and thoughtful approach to the spaces they design. "Our attitude is that materials should be honest, resulting in a space that presents itself as simple, comprehensible, and ultimately soothing," Lubrano says. And that was precisely what guided their transformation of a three story, 19th-century town house in Manhattan.

The client, an investment banker and art collector, was first introduced to the firm's work through the Howard Greenberg Gallery, a place she frequented and that Lubrano and Ciavarra revamped in 2002. "She loved the renovation, specifically the warmth of the materials and the lighting system," Lubrano says.

The client wanted an austere space to allow her paintings to shine, room for entertaining, and to retain select period elements. In the powder room, a monolithic sink, made from Alabastro marble purchased at Stone Source, holds court with an original ornate marble fireplace. "We treated the historic details as works of art and fell in love with their sinuous and mottled beauty," Lubrano says. "The preserved elements became independent pieces—commentaries of a past life."

At just 15 feet wide, the town house is quite slender. Lubrano and Ciavarra devised subtle interventions to usher light through the space. A skylight in the sleek, glass-clad master bathroom, which is located near the house's center on the third story, allows light to enter through the middle of the structure. "First and foremost, bathrooms need to function, but then they need to transcend," Ciavarra says. "Our work always tries to create an expansive feeling—open, clean, and well-planned." □

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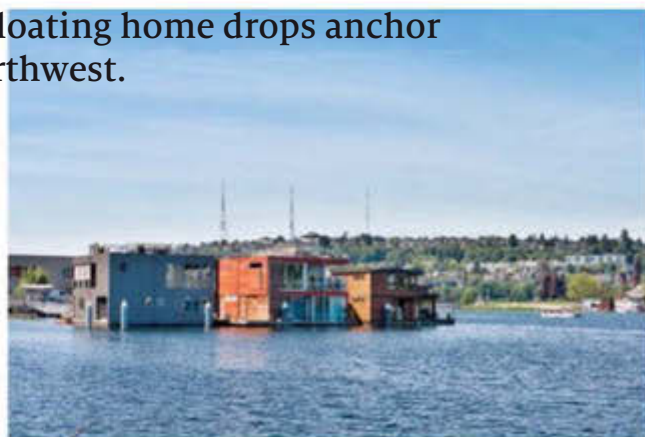


The exterior of a floating house in Seattle is clad with fiber cement panels from James Hardie painted in three slightly different hues: Fiery Opal, Navajo Red, and Rich Chestnut by Benjamin Moore (left). Floor-to-ceiling windows in the main living space overlook Lake Union (right). "Space, light, and detail are governing factors in our work and this project was another opportunity to explore this paradigm," says Jacek Mrugala, the project architect.



Seattle's Mariners

A prefabricated floating home drops anchor in the Pacific Northwest.



PROJECT
Floating Home
ARCHITECT
E Cobb Architects Inc.,
cobbarch.com
LOCATION
Seattle, Washington

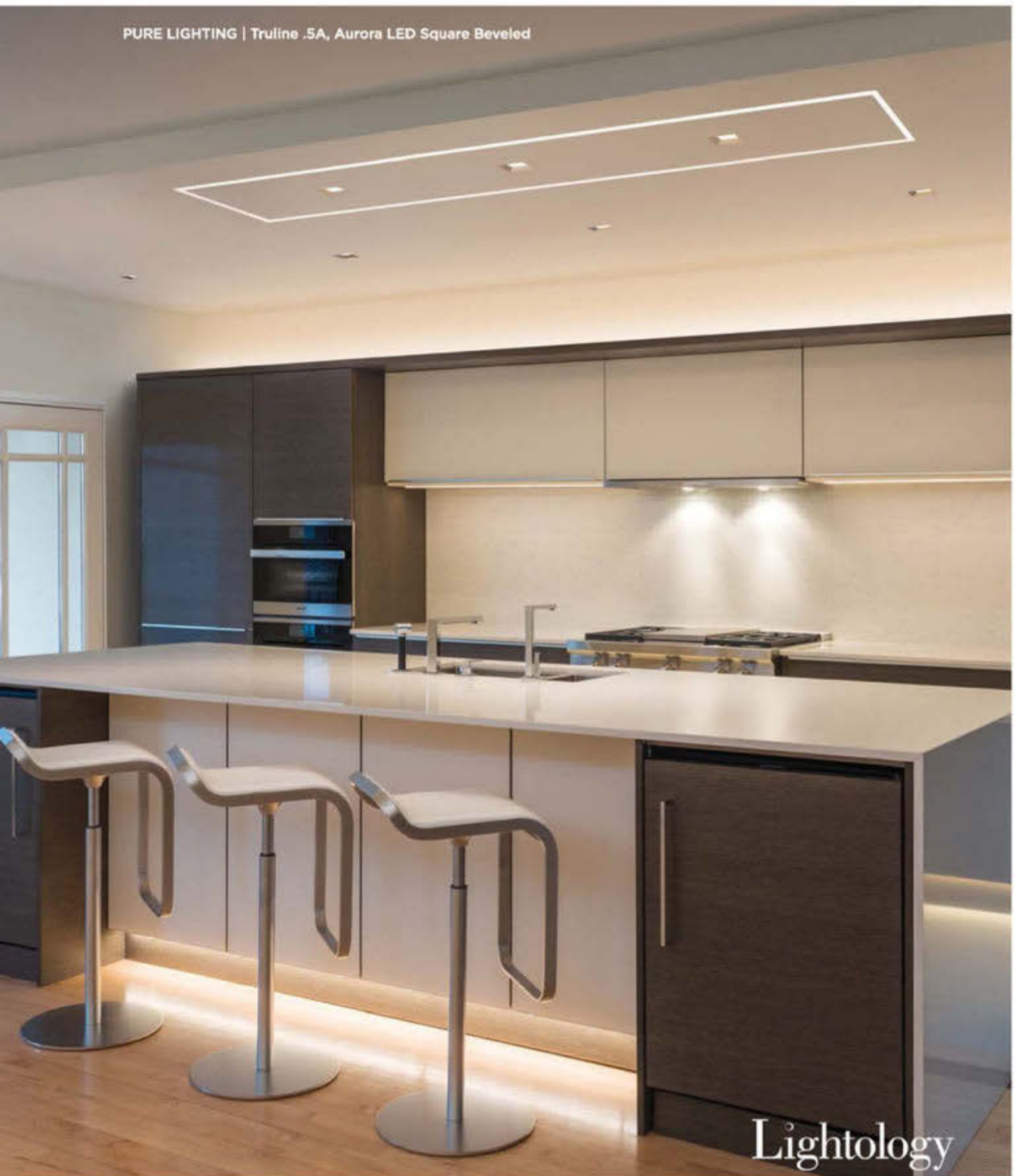
Living the life aquatic certainly has its appeal. "Being on the water, low and surrounded by it, you feel like you belong to another world," says architect Eric Cobb, who was hired to design an 1,800-square-foot floating home for a Seattle couple. The pair, a lawyer and an artist, decided to downsize after their children left for college. They wanted a space that would accommodate guests, that had room for kayaks and paddleboards, and that included an outdoor lounging area.

The house was prefabricated at a shipyard in Port Townsend, Washington, and traveled by tugboat to its final destination, Seattle's Lake Union.

Cobb and the project architect, Jacek Mrugala, opted for an urbane sensibility. They clad the structure in finishes that could handle the rigor of a waterfront locale, such as fiber cement panels from James Hardie and ipe wood to shield the outdoor storage areas. "No overt maritime themes, no boatlike finishes—rather, smart urban design, using durable materials suitable for the location," Cobb says. ▣

PHOTOS BY STEVE KEATING

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TEXT BY
Sam Eichblatt

PROJECT
Onehunga House
ARCHITECT
Sayes Studio, sayes.co.nz
LOCATION
Auckland, New Zealand

The house that Henri Sayes designed for himself and his wife, Nicole Stock, is distinguished by a cutaway in the cedar cladding that mirrors the angular double-height space within. In the yard, a grassy berm, fashioned from earth excavated for the foundation, takes the place of a fence.

A Matter of Truss

In Auckland, New Zealand, an architect cleverly uses roof supports and surplus soil to define space, both inside and out.



The sharply asymmetrical outline of Henri Sayes and Nicole Stock's house sets it apart from its neighbors, most of which are nondescript bungalows of the sort common to the couple's hometown of Auckland, New Zealand. It reflects a deliberately idiosyncratic approach that carries over into the front yard, where a contoured, grass-covered mound rises at the edge of the pocket-square lawn.

For the two enterprising and architecturally savvy first-time homeowners, this 1,200-square-foot house is a self-conscious response to the sharply rising cost of real estate in New Zealand's largest city. Despite its arresting appearance, this modern interloper is, in its way, as unassuming as the buildings that surround it.

Stock, a design agency strategist, and Sayes, an architect, met in architecture school. They bought the property in 2009 and settled there in a modest street-side bungalow. (They would later subdivide the lot and sell the bungalow after completing their new home on the rear part of the property.) "Our limited budget informed the form of the house more than anything else," Sayes says. "Our theory was that every junction would cost money and not necessarily add anything to the experience inside." >

PHOTOS BY PATRICK REYNOLDS



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Sayes, who tackled the project on his own time, away from his day job at Auckland's Malcolm Walker Architects, describes the finished product as essentially "a very simple timber-framed rectangle with standard window details."

"It has one double-story side that drops off over the lounge—a form that gave us the opportunity to create different spaces within it," he says. "It's just a good-looking barn containing some complex spaces."

These consist of a double-height open living and dining area and smaller ancillary rooms. The different areas are defined by variations in materials and ceiling height: The tiled kitchen and the reading room are tucked beneath the bedrooms, one of which—Sayes and Stock's—is partly visible through a vertiginous floor-to-ceiling cutout overlooking the ground floor. Precise fields of color—the wash of pink on the bedroom ceiling, for example—from a palette of soft pink, gray, and green, also help to define individual spaces.

One of the most striking features is the set of exposed trusses that, in addition to performing the practical function of supporting the roof, create the illusion of different ceiling heights over the dining table and its adjoining living area. The ceiling soars over the former, while the bottom



"The real turning point in the project was when Henri realized the trusses could be flipped upside down and still perform structurally." —Nicole Stock, resident

In the office (left), a Tolomeo desk lamp from Artemide rests on a desk that Stock designed and built in her university days. The Static shelving is by Lundia. The inverted trusses subtly establish distinct spaces in the great room, with the bottom edges lending an intimate feel to the living area.

A simple rice-paper lamp shade hangs above a kauri wood tabletop that the couple borrowed from Stock's aunt and uncle and set on a set of Taurus legs from Nils Holger Moormann (above). A Brit Longue chair by Sintesi is at right.

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edges of the trusses hover above the lounge and its cozy window seat like a ceiling that is, simultaneously, barely there.

These are, in fact, standard-issue agricultural trusses, which Sayes simply inverted and set into a slight recess in the wall where the paint stops and the pitched ceiling begins. "The bottoms of the trusses create a kind of invisible flat ceiling above the living room and define it as a more intimate space, though technically it still has the height," he says.

Outside, the exterior cedar cladding—"our one big splash," Sayes says—cuts away to reveal a recessed triangular section of white-painted plywood that hints at the geometry within. An overall sense of informality carries over into the interior, where Sayes deliberately deviated from the classic suburban model of a house that encourages family members to sequester themselves in separate rooms. Sharing is mandatory, and the open living-dining area was designed with large dinner parties in mind. "We were working to different priorities, and one of those was space," he says.

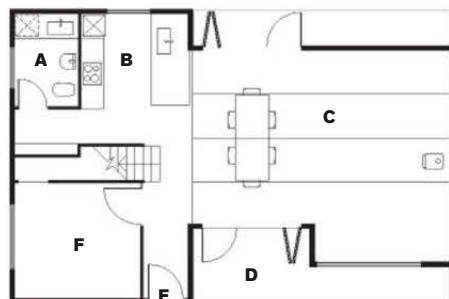
A grass-covered path embedded with plastic mesh gives access to the site. After the foundation was finished, the couple were left with a big pile of dirt, which Sayes's boss, Malcolm Walker >

Sayes designed a pegboard screen to hide a bathtub and wash basin in the downstairs bathroom, and used the same shade of salmon-hued paint from Resene on the ceiling in the master bedroom. Sayes fashioned the pendant lamp from common parts, including a ceramic socket and a G125 incandescent lightbulb.

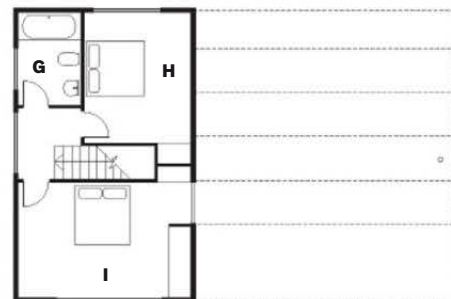


Onehunga House Floor Plan

- A Bathroom/Laundry Room
- B Kitchen
- C Living-Dining Room
- D Deck
- E Entry
- F Office
- G Bathroom
- H Guest Bedroom
- I Master Bedroom



First Floor



Second Floor



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Sayes and Stock furnished their living area (below) with a Slow Chair by Ronan and Erwan Bouroullec for Vitra, and a Spar floor light by Jamie McLellan for Resident. A print by Stephen Bambury and an American Modern pitcher by Russel Wright sit atop a

sideboard that Sayes built while studying at the University of Auckland. The master bedroom (right) features an unobstructed door-sized opening onto the double-height great room. A pair of Tolomeo classic wall lamps from Artemide hang next to the bed.

“This house is about being together. There’s a time for a big house, but this is the perfect place for a young couple.” —Henri Sayes, architect and resident



(who regularly critiqued Sayes’s models of the house along the way), suggested turning into the sculptural berm that now cups and shelters the tiny lawn. “We made Play-Doh models and brought them out when the digger was here,” Sayes says. “The guys thought we were insane, but they did it anyway. They made this wave, which is now covered in grass and has become our conversation piece. Kids go crazy on it, and you can lie on it in summer.”

Construction took about six months and was completed in September 2013. Having begun with a building form that was so assiduously reduced to basics, the two seized opportunities to make small design changes during the building process.

“We spent so much time looking at those plans and talking endlessly about every decision that I worried the end result might not live up to what I’d been imagining,” Sayes says. “Abstractly, you know it’s going to work, but I wasn’t prepared for how wonderful it feels. Dining under those soaring trusses or falling asleep on the window seat, or noticing how the bedroom ceiling glows in the afternoon. That’s the extraordinary thing about architecture—how a pile of sticks transforms into something so much more than the sum of its parts.” □

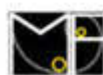
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Home Is Where the Hearth Is

A modern home in Finland revolves around three pillars of traditional family life: the kitchen, the fireplace, and the sauna.

Carpenter Matti Salminen, a family friend, built the birch cabinets and island for the kitchen of a new home outside of Helsinki. The architect, Tuomas Siitonen, situated a lofted family room on the mezzanine above.

TEXT BY
Ben Norris
PHOTOS BY
Tim Van de Velde

PROJECT
House M-M
ARCHITECT
Tuomas Siitonen Office,
tuomassiiitonen.fi
LOCATION
Oulunkylä, Finland

The suburb of Oulunkylä, less than five miles north of central Helsinki, is home to a mixture of wooden villas, row houses, and concrete apartment buildings. On a sloping plot next to her parents' home, Vilma and her husband, Juho, wanted to build a structure that could fit in with its surroundings but feel completely their own. Working with architect Tuomas Siitonen, the couple had a few requirements going into the project: The home needed to be made of wood, preserve the views from the house next door, and have a separate living space for Vilma's grandmother.

For the exterior they chose Siberian larch, a dense wood that changes with time to a silvery-gray color. The dip in the center of the roof preserves the



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**“I try to make architecture that is spatially interesting and a bit playful.”
—Tuomas Siitonen, architect**

The kitchen is outfitted with a built-in refrigerator by Norcool and an AEG cooktop and oven (above left). The Carlos Scarpa chandelier and dining chairs by Werner West are both family heirlooms; the table is another custom design by Salminen

(above). The flooring and stair risers are European ash, treated with a varnish that was tinted one percent white (below left). Salminen chose flame birch for the cabinetry (below right) for its remarkable wavy wood grain.

eastward vista for Vilma’s parents next door, while the back of the structure—which is attached but with a separate entrance—was designed as a live-alone apartment for Vilma’s grandmother.

The kitchen was one of Vilma and Juho’s major concerns when considering the interior design. With a shared passion for cooking, they wanted to maximize kitchen space while keeping the area open so they could chat with family or guests while preparing food.

The couple enlisted the help of Matti Salminen, a family friend and carpenter, to customize the space. Using a cultivated variety of birch with a wavy grain, Salminen created a consistent, organic surface with plenty of storage and countertop space. The island is a ▶



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The ground-floor sauna, one of the home's central gathering spots, is built from stained alder (left). The electric heater is from the Finnish company Iki. The bookshelves lining the

walls of the living room were inherited from family (above). Salminen built the bunk beds (below) out of birch, Finland's most plentiful tree species, for the couple's children.

particularly clever way to make the most of a tight area: One side contains a built-in refrigerator and freezer; on the other, long shelves store glassware.

Across from the kitchen, floor-to-ceiling windows open up to an expansive terrace. As Siitonen explains, "The idea was to bring the greenness and garden into the house." In the warmer months, the terrace becomes a second living room: the family moves a table and chairs outside to enjoy the long, sunny days of the Finnish summer.

The loft-like space above the kitchen is a family room used mainly for playing music: piano, guitar, trombone, and drums. It also contains the house's only television. Vilma wanted the main

living space to inspire interaction, so the focal point of the living room below is a fireplace, rather than a media console. Similarly, the home's three bedrooms are small but comfortable, providing a place for privacy while encouraging family members to interact together in the larger public spaces.

On Sunday evenings, the family usually heads downstairs to their sauna. For Finns, sauna ownership isn't luxurious; it's a deeply ingrained part of the culture. Situated on the ground floor of the house, the sauna has easy access to the front porch, which is ideal for taking *jäähy*—a break from the heat to get fresh air. The *kiuas*, the stove that heats the sauna, is electric and can be set on a timer, making it easy to warm ➤





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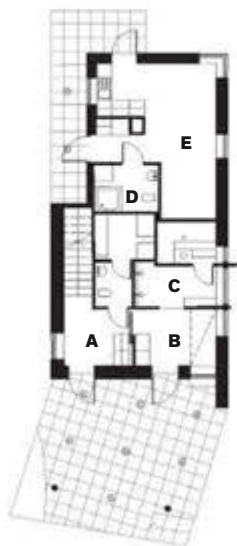


A collection of vintage furniture, including a rattan armchair and a drafting table, is gathered around the terrace fireplace, which shares a volume with the hearth in the

adjacent living room behind (above). Outdoor sconces are from iGuzzini. The exterior is clad in Siberian larch, which doesn't require paint and will develop a gray patina (right).

House M-M Floor Plan

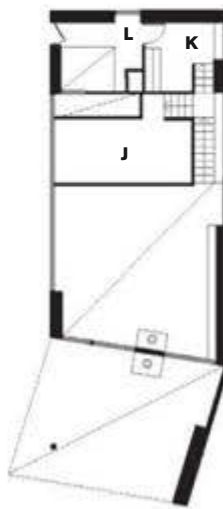
- | | |
|--------------------|-------------------------|
| A Entry | G Living |
| B Dressing | H Terrace |
| C Sauna | I Bedroom |
| D Bathroom | J Family Room |
| E Apartment | K Study |
| F Kitchen | L Master Bedroom |



Ground Floor



First Floor



Mezzanine

when Vilma and Juho want to unwind after a long day of work. The stove's cylindrical tower of exposed rocks is both aesthetic and functional, allowing for different intensities of steam depending on where the water is thrown.

Because the sauna is beneath the living space, Siitonen proposed dark colors to create an underground, cave-like feel. Vilma points out that the "peaceful" darkness of the painted alder is reminiscent of traditional smoke saunas.

From the warmth of a bespoke sauna, the seemingly endless Finnish winter doesn't feel quite so tough anymore. Vilma's tip: Add a drop of beer to the stove to conjure the smell of summer. □

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Going Off Script

Playfully flouting convention, an American-born architect creates a deceptively spacious home for herself in a tiny London apartment.



TEXT BY
Iain Aitch
PHOTOS BY
Jason Larkin

PROJECT
Notting Hill Residence
ARCHITECT
Johanna Molineus Architects,
johannamolineus.com
LOCATION
London, England

Johanna Molineus's peripatetic childhood is reflected in the Chinese and Central Asian textiles and objects found throughout her small London apartment, including a square-patterned horse blanket (left). The kitchen (top) is equipped with a custom Statuario marble countertop, shelf, and sink.

Johanna Molineus doesn't initially come across as the poster girl for rule-breaking. But the Washington, D.C.-born architect's 678-square-foot central London apartment is a testament to how bending, breaking, and even burning the rule book is sometimes the best way to create a remarkable home.

The first rule that Molineus tossed aside was the bedrock assumption in the oversubscribed London property market that two bedrooms are always better than one. As her real estate-minded friends scratched their heads and tutted in that oh-so-British manner, Molineus set about recasting what she saw as an impossibly small two-bedroom apartment into a one-bedroom living space that, in spite of its tiny footprint, is made for entertaining.

Not many London houses boast enough space for a dining table for eight, to say nothing of a top-floor apartment that overlooks one of the ➤

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An alcove above the kitchen discreetly houses a sleeping space for guests (far left). Molineus designed all of the storage units in the apartment, including the lacquered medium-density fiberboard cabinets under the kitchen sink, which is outfitted with a Vola faucet (left). A handwoven silk ikat print, which Molineus acquired in Uzbekistan, is draped between the kitchen entrances (below). A Sapiens bookshelf by Bruno Rainaldi stands at far right.

**"I knew how far I could push. I knew when the tears would come and when the joy would."
—Johanna Molineus, architect and resident**

English capital's oldest and finest garden squares and some of its most expensive real estate. But space to cook, dine, and even dance was a must for Molineus, who heads up Johanna Molineus Architects as well as Walking Architecture, which organizes custom tours of major European cities.

"The most important thing for me was to be able to entertain and have guests," she says. "My family moved around often, due to my father's position [in the World Bank]. We entertained three or four times a week. We consistently had dinner parties or cocktail parties, so you kind of get used to that."

Surprisingly, Molineus also has space for guests to stay over. They do, however, have to be willing to camp out in the alcove above the marble-countered kitchen at the heart of this cozy, minimalist home. Storage, as one would expect with such a small dwelling, is central to Molineus's concept, and the alcove—a kind of over-kitchen storage rack for humans—is part of the design, rather than leftover space. The apartment's high ceilings allowed Molineus to make creative use of underutilized spaces, although the most fascinatingly obsessive clutter solution is the apartment's custom cupboards. One of these, a respository for shoes, forms a balustrade at the top of the entrance stairs.

"It's actually measured to my foot size," Molineus says of the cupboard. >





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Molineus replaced a corridor (left) with more expansive spaces. The living area (far left) is furnished with a marble table that Molineus designed, ringed with Series 7 chairs by Arne Jacobsen for Fritz Hansen and bookended by a Mezzaluna Terra floor lamp by Bruno Gecchelin and a Spun chair by Thomas Heatherwick for Magis. Skylights (below) draw sunshine into the apartment. The custom shoe cabinets at the top of the stairs double as a balustrade (bottom).



"I take a size 41 [U.S. size 9.5] shoe, as I am quite tall. The height and the feet come from my German side. Just don't ask how many pairs of shoes I have."

After tearing up the real estate play-book, Molineus set about destroying some of the rules that she drums into clients, most notably the one about not changing the design once construction workers wielding drills, hammers, and hard hats enter the picture.

"I made most decisions onsite," Molineus says. "I drew on the wall and had builders follow that. But it was amazing. I knew exactly which rules I could break and I knew when I was breaking them. I knew how far I could push with all the statutory approvals I needed. I knew when the tears would come and when the joy would."

Despite this somewhat haphazard approach, she brought the project in exactly on budget. She purchased the materials herself, shipped in her own builders from Poland (they lived in the apartment as they worked, communicating with Molineus in German), and wound up spending just \$100,000 to convert this historic-yet-cramped garret into a modern home within striking distance of her office and most of her clients. The apartment originally set her back \$520,000, but that represents something of a bargain in a piece of London so close to Kensington Gardens and the ever-fashionable Notting Hill.

Molineus's design is definitely minimal in spirit and even industrial in places, as evidenced by the Dieter Rams shelving in the living room and kitchen.▶





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But the splashes of color from the fabrics, outfits, and headgear that adorn the walls and seating show off a space that is as loved as it is lived in.

"We moved countries quite frequently when I was growing up," Molineus says. "We lived in Uzbekistan in Central Asia, but even before that I had started to collect textiles. I bought a lot in Istanbul. We lived in areas that were on the Silk Route, where it came from China and went down toward Turkey and up toward Europe. My mother used to work in the State Department but always wanted to become an architect, and we did a couple of houses together. I think this style developed from both of our tastes."

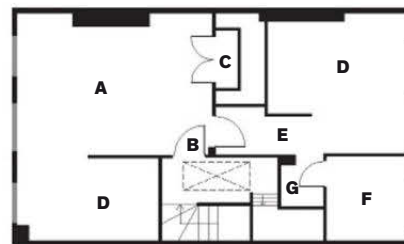
As well as giving Molineus a unique taste in home design and artwork, this constant moving gave her a lesson in living light. It has also left her with little emotion about place, even one that she has spent so much time designing and working on. Most of us would expend this much energy only on a forever home, but Molineus is happy to let someone else enjoy it eventually.

"I have no personal ties to this property because I have moved so often that I will buy something else or create something else," she says. "The only things I have ties to are some of the objects in here. That's it." □

Above the 606 Universal shelving by Dieter Rams for Vitsoe, Molineus displays a Central Asian ikat wedding garment that dates to around 1900 (above). The Gaku floor lamp at left is by Dagmar Mombach and Ingo Maurer. The Laccio side table in the bedroom (below) is by Marcel Breuer for Knoll. The apartment occupies the top floor of a converted Georgian house (below right).



Before



After



Notting Hill Residence Floor Plan

Before

- A Living Room
- B Entrance
- C Kitchen
- D Bedroom
- E Hallway
- F Bathroom
- G Storage

After

- H Living-Dining Room
- I Bedroom
- J Bathroom
- K Kitchen



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Suzanne Wales
PHOTOS BY
Luis Díaz Díaz

PROJECT
Zafra
ARCHITECT
Estudio Untercio,
untercio.com
LOCATION
Madrid, Spain

Joaquín Altamirano and Silvia Martín worked with Daniel Bergman Vázquez of Estudio Untercio to create an open-plan oasis in an apartment building in central Madrid. Estudio Untercio designed the medium-density fiberboard cupboards, which are coated with lacquer paint matching the ceramic-porcelain countertops. The tubular hood above the island is by Teka.

Home to Roost

With an architectural assist, a man and his wife make a home in the Madrid apartment building where he grew up.



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In Spain, it is not uncommon for first-time nesters to settle close to their family home and aging parents, either in the same village or neighborhood, or in the apartment building where they grew up. This was the case with Joaquín Altamirano, who was raised in a seven-story red-brick apartment building in Madrid's central Ventas district.


Though his parents had recently moved to a village in the Extremadura region of southwestern Spain, his emotional attachment to the edifice and its immediate surroundings ran deep. "When an apartment came up in the same building, we jumped on it," he says. "We could have moved to the suburbs to a house with a pool, too," adds his partner, Silvia Martín. "But instead we chose to continue living in the city center and enjoy all that entails."

The couple's new 753-square-foot penthouse apartment suffered from a typical midcentury layout, with spaces for cooking, sleeping, and bathing strictly segregated into cell-like rooms linked by a dark hallway. Armed with




The living and kitchen areas were reconfigured to seamlessly join a terrace surfaced with artificial turf and Nature Teka decking by Disegna (top). The beam was coated in a shade of turquoise paint that matches the Acapulco chairs. Vázquez poses in the pre-renovated living room (above right) and on a sofa by Avant Haus in the new space (right). The slatted enclosure houses a bathroom; a one-way mirror lets users see out without forfeiting their privacy.





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“We could have moved to the suburbs, but we chose to continue living in the city center and enjoy all that entails.” —Silvia Martín, resident

Estudio Untercio coated the custom MDF cupboards in the hallway with a coat of white lacquer paint (above), giving the space a brightness that was missing in the pre-renovated

hallway (below). The new layout promotes a simple flow from the hallway through the living room to the terrace (above right). The wood floors are from Energía Natural.



a strict budget of about \$160,000 and a considerable wish list that called for integrating the terrace with an open-plan living space, they contacted Daniel Bergman Vázquez, whom Martín had met in her teens. Vázquez is a partner at Estudio Untercio, a young architecture firm whose portfolio includes several buildings of affordable apartments.

“In many ways a lot of the ideas we developed over the years for social housing, where space is scarce, have been applied here,” Vázquez says. “We have also been thinking about the type of relationships different spatial layouts promote between family members. Silvia and Joaquín are in some way representative of a social trend in Spain—

couples with no children or with one or two perhaps on the way.”

Vázquez says it took the studio about three weeks to come up with the basic design and then six months to pull off the renovation. The most radical decision was making the main bathroom and dressing room the apartment’s “core”; its central placement and two entrances would dictate a new circular flow. Despite the eradication of the old hallways, it was still destined to be the only room in the house that didn’t receive natural light. The architects compensated for this by installing a custom vanity unit above the sink. It is outfitted with a mirrored window, offering a view through the slatted enclosure to the terrace while preserving the user’s privacy.

Vázquez moved the bedrooms from the front of the apartment to the rear, facing the building’s interior patio. “The bedrooms were really considered for how the parent-child relationship develops,” he says. “At first, you want them to sleep with you, then a little bit farther away but still within close reach. Later on, you perhaps want them as >

2015 Restaurant Design Awards

The Restaurant Design Awards were founded over 10 years ago by the Los Angeles Chapter of the American Institute of Architects to honor design excellence in restaurants, cafes, bars, and lounges. The competition is open to all individuals and practices with both restaurant owners and architects/designers invited to submit. Either the project itself must be located in the United States or the submitting individual/firm must be U.S.-based.

Program Dates

February 13, 2015: Call for Entries

March 20, 2015: Registration Due

April 17, 2015: Materials Due

May 12-28, 2015: People's Choice Voting

May 29, 2015: Finalist Roundtable at Dwell on Design

May 30, 2015: Award Announcement

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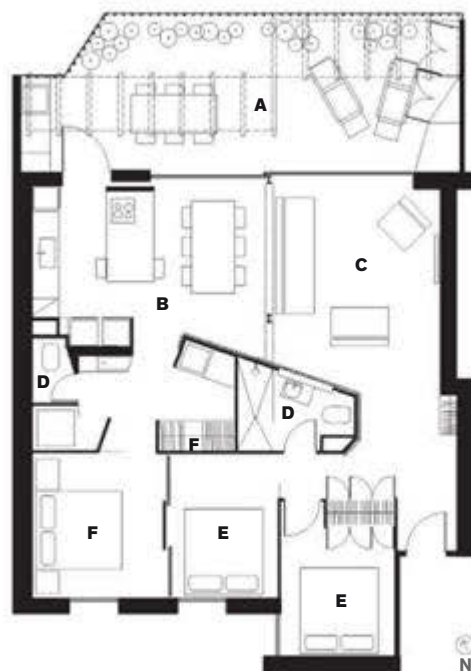
Gracias Madre. Photo Credit: Nicole LaMotte.



Tulip lights from Bestia. Photo Credit: Nico Marquez.



BoNuage. Photo Credit: Kimberley Genevieve.



Zafra Floor Plan

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

"The bathrooms were conceived as special spaces," Vázquez says. "We decided to give them some color that would contrast with the main spaces." A vessel sink by Cubik rests on a custom oak base (above left); the mosaic tile is from Mosaico. The cupboards in the guest bedroom are accessible from both that room and the hallway (below).

far away as possible!" The main bedroom was designed as a sizable and flexible space with sliding doors that can be pulled closed to divide it into separate sleeping areas. (There is also a more conventional third bedroom with a separate entrance). A small, semi-enclosed en-suite bathroom is lined with petroleum-blue tiles, creating a deep-sea effect. A partially transparent shower screen adds a note of sensuality.

Martín and Altamirano insisted that their home have a holiday feel, one that gives off a Mediterranean ambiance despite its location in a landlocked city. The terrace, previously a shabby space accessible only by a single door, flows into the living and kitchen area via sliding glass doors that run the length of the apartment. The architects added a pair of wall cabinets—one houses a grill for alfresco entertaining, the other contains much-needed storage and an outdoor shower. An artificial-turf border and a few scattered plants round out the space, helping to make it the fun, low-maintenance recreational area the couple were looking for.

While these major interventions were key to the transformation, the renovation is the product of dozens of smaller solutions that work together, each executed with military precision. Heating vents are tucked into floor-level niches, for instance, and a cupboard inside the main entrance holds modems and electrical mains, keeping unsightly cables out of view.

The owners are both information-technology engineers, and their preference for uncluttered, clean lines and systematic precision is evident in the décor, finishes, and aura of their home. There is no wall art or bookshelves (they both prefer e-books), and there are very few textiles. The only stimuli come from the panoramic window and open-to-the-heavens terrace. "In summer, when the sun hits, we can use our outdoor shower in the sort of privacy that very few people have," Martín says. She and Altamirano plan to eventually have children, and the spatial and functional adaptability of their new home will allow the family to enjoy such moments for years to come. □





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TEXT BY
Patrick Sisson
PHOTOS BY
Mike Sinclair

PROJECT
Showhouse
ARCHITECT
Hufft Projects
LOCATION
Kansas City, Missouri

Matthew Hufft designed the house that he shares with his wife, Jesse, and their three children to sit inconspicuously among its neighbors in the Roanoke Park area of Kansas City, Missouri. The backyard and porch, which is furnished with a Saarinen Round Dining Table and Emeco Navy chairs, is a popular setting for warm-weather entertaining.

History Lesson

Drawing on family lore and the vernacular of a venerable neighborhood, an architect creates a comfortable, adaptable home for his family.







In Roanoke Park, a neighborhood in Kansas City, Missouri, whose streets are lined with sycamore trees and turn-of-the-20th-century Prairie School-style houses, Matthew and Jesse Hufft's home stands out without subverting. Subtle gestures and forms—a roof that appears to float atop a glass gable, an effortlessly cantilevered 12-foot steel porte cochère—slowly reveal this house to be unlike its neighbors.

"I designed it so if you're driving 30 miles per hour down the street, you don't notice that it's new," says Matthew, an architect. "It fits into the neighborhood, an ode to the modern using technology and steel."

Hufft conceived the house first and foremost as a home for himself and Jesse; their children, Rock, six, Cash, four, and Clover, two; and their dogs, Coltrane and Blue. But the dwelling also serves as a living showcase for the creative capabilities of Hufft Projects, the design-build firm Hufft founded in New York City in 2005 and later moved to Kansas City.

The custom-milled Silhouette table in the dining

room—produced by the Edwin Blue line, which Hufft started with Clayton Vogel, an industrial designer, in 2010—is just one of many happy marriages of wood and blackened steel warming the interior. On the third floor, a burnt-cedar balcony extends from the office beneath a deep gabled overhang, offering an expansive view of the backyard. Off the living room, glass doors slide open onto a massaranduba hardwood deck with steps leading to a custom steel fire pit and a bamboo-sheltered patio.

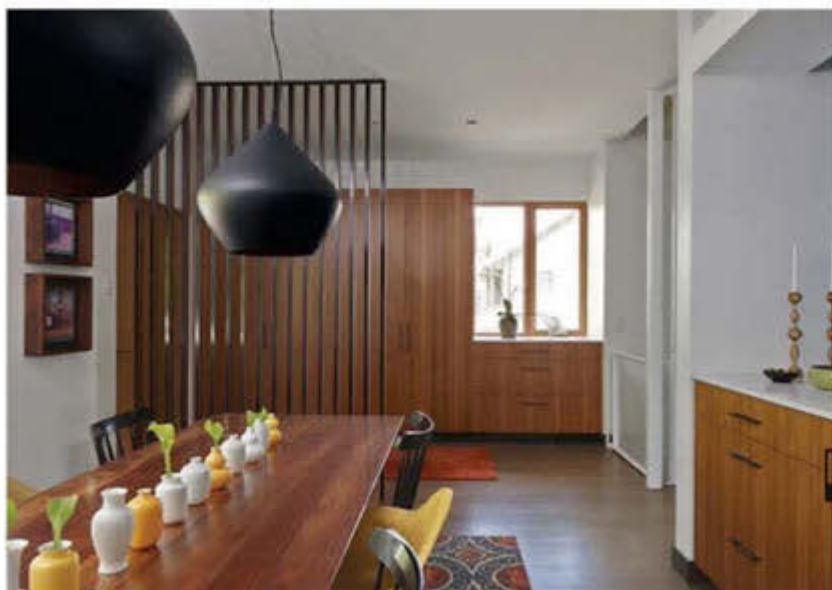
"Three things have changed me as an architect," Hufft says. "The first was building my parents' house. The second was building our own house, and the third was having kids. It changes perspective in so many ways. We designed 20 homes before this, but I'm a different architect now. I understand the little things. This is a home that will change with us."

Hufft came upon an empty lot in Roanoke Park in early 2011, discovered it was distressed and could be had for a steal, and quickly seized the opportunity,



Hufft Projects designed the blackened steel “fireplace wall,” which includes a Lennox wood-burning stove and an entertainment center (opposite). The Vela sofa is by Room & Board, and the rug is composed of carpet tiles from FLOR. Bertioia barstools are tucked under a custom honed-

granite kitchen island by a local company, Carthage Stoneworks (above). Hufft’s team designed and built the larch cabinets. The appliances are by Thermador. In the dining room (below), Beat Stout Black pendant lamps by Tom Dixon hang over a custom table by Edwin Blue.



despite the plot’s 50-foot width. Through a series of space-dividing solutions, the home makes intelligent use of its limited footprint.

To enter the house from the front porch is to be immediately surrounded by examples of the custom craftwork that Hufft and his team produce nearby in a 60,000-square-foot converted warehouse, and to see how the different parts and disciplines fit together like a hidden joint. An elegant screen, made from powder-coated aluminum and white oak, is tucked directly behind the entrance—a vertical plane that contrasts with the horizontal surface of the Silhouette dining table. A bar and a powder room, the latter decorated with textured newsprint and reclaimed wood from a snow fence in Wyoming, provide a visual transition from the front of the house to the kitchen, where an elongated counter stretches across the room. The living room, a cozy space accented with blackened steel, opens to the back deck and patio. >



“We knew we wanted a casual lifestyle and a house that flowed from the inside to the outside,” Hufft says. “We’re located near a busy intersection, so it was important to have that divider.”

Adaptable, human-centered design takes center stage on the second floor, where the playroom and children’s bedrooms were designed to grow with their occupants. Ornamented with special touches, such as CNC-cut details from Thomas Hart Benton murals on the ceiling, custom casework, and a flock of wooden butterflies, the rooms are playful but convertible. (The playroom, for example, will eventually become a workspace.) Downstairs, in the utilitarian mudroom, wooden cubbies make shoes, boots, mittens, and hats accessible to the children, while pop-open cabinets house bandages, a toolbox, and other essentials.

The third floor—encompassing the master bedroom and bathroom and a closet, all set under skylights, as well as an office and deck facing the street —serves as a refuge for the couple and features more distinctive touches. The bathroom fixtures—including vanities outfitted with circular mirrors embedded with >

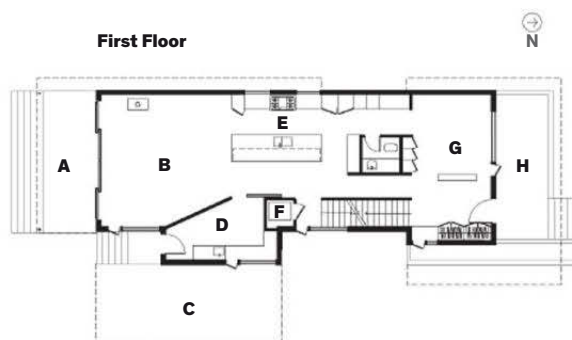
Rock stands in the doorway to the boys’ bathroom (opposite), which is lined with semi-gloss Modern Dimensions tiles from Daltile. “We wanted it to be playful,” Hufft says, “so we chose each color and laid out the tile distribution in

Photoshop.” The ceilings in the children’s rooms and playroom (below) feature abstract details from Thomas Hart Benton paintings. Hufft Projects designed the marker-board table, which was cut in the shape of the state of Missouri.

Showhouse Floor Plan

- | | |
|--------------------------|--------------------------|
| A Back Porch | J Bathroom |
| B Living Room | K Laundry |
| C Porte Cochere | L Playroom |
| D Mud Room | M Master Bedroom |
| E Kitchen | N Master Bathroom |
| F Half Bathroom | O Closet |
| G Dining Room | P Office |
| H Front Porch | Q Balcony |
| I Child’s Bedroom | R Toilet |

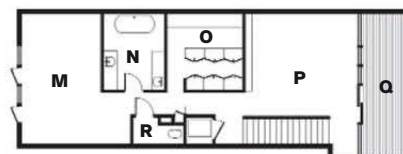
First Floor



Second Floor

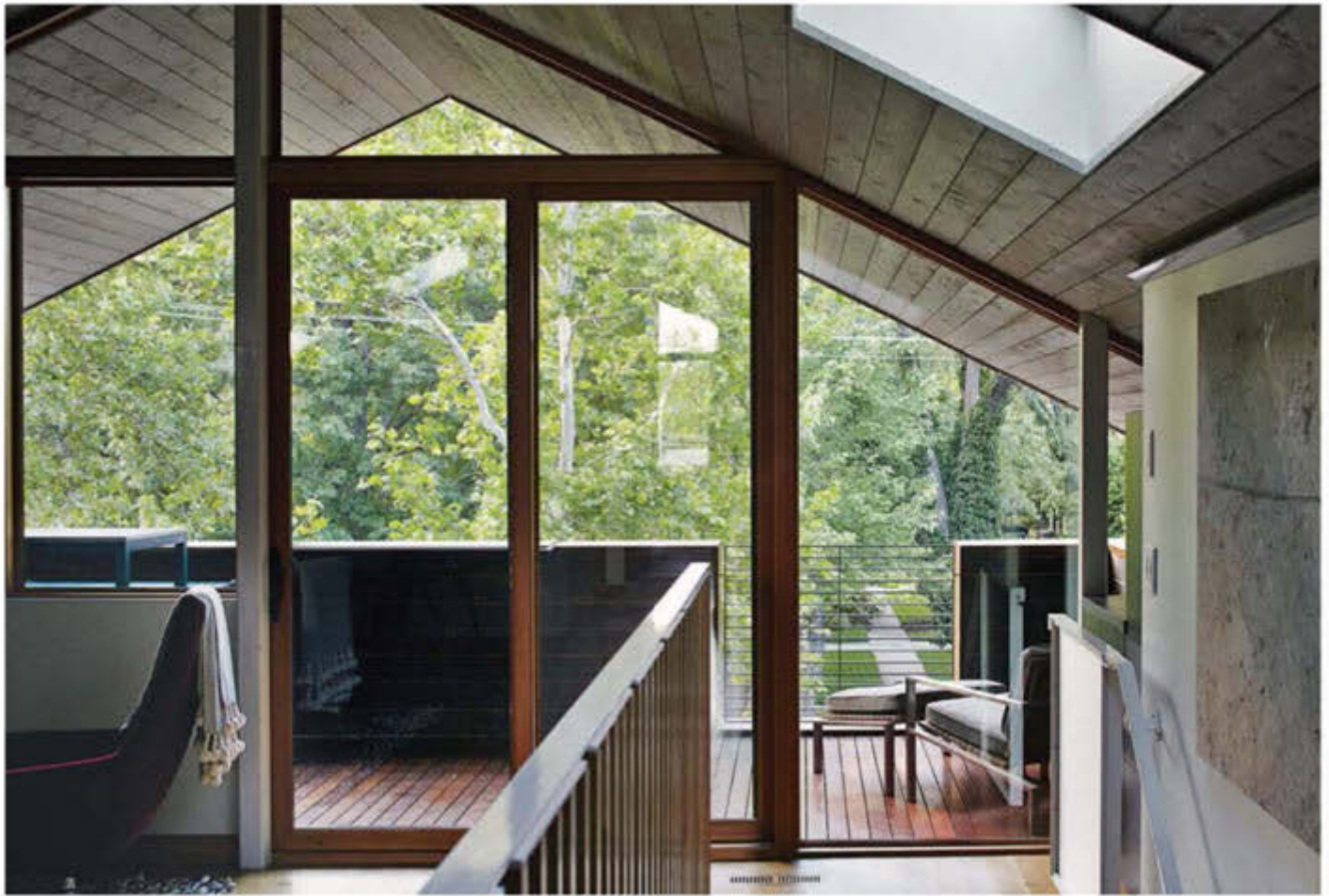


Third Floor



“I’m a different architect now. I understand the little things. This is a home that will change with us as the family grows.”
—Matthew Hufft, architect and resident





A third-floor office, furnished with a Metropolitan chair by Jeffrey Bennett for B&B Italia, opens onto a deck that overlooks the backyard (above). In the master bedroom (below), a pair of Artemide Tolomeo

sconces bookend a Matchbox bed by Edwin Blue. The master bathroom (opposite) has an aluminum-shell tub with an ipe-slat basin, and a pair of solid-walnut vanities, all designed by Hufft Projects.

fluorescent lights, and a wood-rimmed aluminum tub—lend an airy, open feel to the space. A custom cantilevered steel shelving unit that snaps together was an innovation born of efforts by the architects and fabricators to save time during construction.

One of the more striking touches is the artwork above the staircase, a framed drop cloth that from a distance resembles a Jackson Pollock painting. When Hufft's father was growing up, he would help his own father paint, and the drop cloth became an important family memento and story. Hufft held on to it, eventually dividing it into sections and framing pieces for himself, his sister, and his father.

It's a design choice that, like much of the artwork hanging in Hufft's home and the principles at play in his custom creations, is informed by a deep layer of personal experience. In the backyard, a sculpture spells out "TIME," in bold capital letters made from cedar planks. It serves as a daily reminder of the importance of reflection—and that history is often where one finds the best inspiration. ■







Up and Away



A couple bring cohesion to an architectural mishmash in San Francisco.

TEXT BY
Erika Heet
PHOTOS BY
Grant Harder

PROJECT
Buena Vista Renovation
RENOVATION ARCHITECT
George Bradley Architecture
and Design
LOCATION
San Francisco, California

Architect George Bradley and his husband, Eddie Baba, renovated a 1941 house in San Francisco. A painting by Richard Wright and a sofa by Paolo Piva for B&B Italia dominate the family room (above). The space is just off the kitchen, which was moved and updated. Bradley paired cabinetry of his own design with tiles from Heath Ceramics (opposite).



Baba and Bradley descend the staircase leading to the second-floor entrance, located above an in-law rental unit. The steel buoys are World War II era. The entrance opens into a light-filled hall, with a

Marcel Wanders chandelier and a Luna console table by Noé Duchaufour-Lawrance (below). The catwalk above leads to the master bedroom. The living-dining room's Stix chandelier is from Nido Living (opposite).



By the time George Bradley, an architect, and Eddie Baba, an attorney, found their house in the peaceful Corona Heights neighborhood of San Francisco, its original charm had long waned. After decades of renovations, the place had become a pink stucco box with pseudo-Brutalist gestures in the form of cantilevered bays punched randomly through the facade. It was a house only an architect could love, but it's situated on a sloping corner lot between two parks, possessing two of the most valuable amenities in the city: views and parking.

"The house was cute, and it had this Art Deco feel at one time, but it had been so Frankensteined over the years—up two stairs, down two more—it was just a mess," Baba says. "It wasn't for the faint of heart," adds Bradley, principal at George Bradley Architecture and Design and an alumnus of the architectural firm Bohlin Cywinski Jackson. "It just felt a little sad. We seized the opportunity to try and make something great here."

Built in 1941, the house was once a maze of dark rooms on four levels, consisting of a three-bedroom, two-bathroom main residence above, an in-law unit below, two garages, and a concrete bunker meant to serve as a bomb shelter. A nod to the home's wartime history is found in the new cladding—old redwood planks repurposed from a giant blimp hangar at nearby Moffett Field, a decommissioned military airfield. Outside the house, a pair of blue steel buoys—used during World War II to net the San Francisco Bay and protect it against unwelcome submarines—gains new life as a distinctive garden folly.

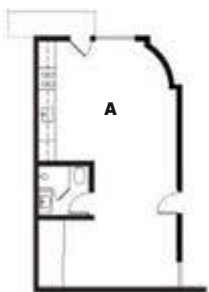
Among the main objectives were to unify the house, maximize the views, and create a destination where the couple could "finally have our friends and family come as often as possible," Baba says. The day before they bought the house, in 2011, Baba, a fastidious record keeper and observer of details, started a blog to document the renovation. A highlight came the following year when, after exhaustive surveys, Bradley's renderings, site plan, and variance made it through the planning department on the first try.

The house was reconfigured to accommodate the entrance on the second floor; it stands where the original kitchen was. The couple retained the in-law unit as a rental but shrunk it from two floors to one, creating space in which to carve out an office and a guest bedroom on the bottom floor of the main house. They excavated the ground beneath the apartment and repoured a portion of the foundation to expand the footprint, adding new piers to bear the extra weight. One of the three garages (the former bunker beneath the in-law unit was converted into one in the 1970s) was sacrificed to create a second guest bedroom. >





Ground Floor



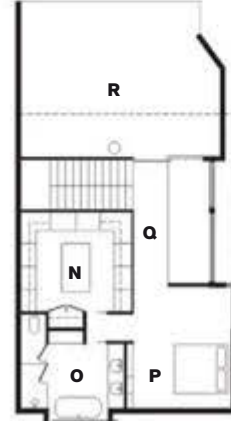
First Floor



Second Floor



Third Floor



Buena Vista Floor Plan

- A Rental Apartment
- B Deck
- C Office
- D Bedroom
- E Bathroom
- F Garage
- G Den-Library
- H Living Area
- I Dining Area
- J Entrance
- K Utility Room
- L Kitchen
- M Family Room
- N Master Closet
- O Master Bathroom
- P Master Bedroom
- Q Hall-Catwalk
- R Roof Deck



The living-dining room overlooks the neighborhood and the Bay beyond (left). The Safari chair was designed by Jens Quistgaard. Michael Thonet chairs are paired with a walnut table by Anthony Marschak for Original Timber Co. Across from the entrance is the main staircase (right), which leads to the bedrooms. Tiles from Heath Ceramics surround the new, low-slung fireplace (below right). The white ceramic logs are by Klein Reid; the floor is oak.



The house gained a mere six inches in height and now rises just above the tree canopy, allowing it to blend into its setting despite having increased from its original 2,800 square feet to 3,800.

The redwood cladding continues inside, becoming a wall of the entrance hall, a double-height space brightened by floor-to-ceiling glass and European white-oak flooring. Above, a Zeppelin chandelier by Marcel Wanders—its name is a coincidental nod to the origin of the redwood—helps temper the tall space.

The new entrance opens into the public areas—the living-dining room on one side, and the family room and kitchen on the other. A central stair leads down to a home office, a den-library, and guest rooms, and up

“The house was designed to complement the challenging triangular corner site and its context.” —George Bradley, architect



**“We wanted windows and natural light.
It’s not quite a fishbowl—we have shades
for privacy.” —Eddie Baba, resident**



to the master bedroom, reached via a catwalk that also leads to the roof deck, with views to the water, the East Bay, and Mount Tiburon. The rooms are filled with artworks by friends and acquaintances and, says Bradley with a laugh, “a collection of uncomfortable chairs.” The star among them is in the living area: a 1966 Safari chair by Danish designer Jens Quistgaard that the couple found at an antiques shop in the city.

Baba and Bradley introduced a sense of continuity by using a variety of locally sourced tiles from Heath Ceramics, with different patterns wrapping the living room fireplace and covering the kitchen and master bathroom. Blending with the kitchen tile is one of the couple's few bones of contention: Baba's ceramic Death Star cookie jar. “Now that was a discussion,” says Baba. “Luckily it's gray and it goes with the whole backdrop.”

The kitchen became the home's hub. Next to a new bay window overlooking the sidewalk, the couple placed an Eero Saarinen table and four Harry Bertoia chairs as a simple breakfast nook. “Every night, we eat at that table, and our neighbors walk by and wave,” says Bradley. “We wanted to live in this neighborhood—there's no reason for us to shut ourselves off from it. We even have conversations with neighbors from the table. Some ask, ‘Did you design the chandelier?’” (They didn't. It's Ingo Maurer's Zettel'z 5.)

All told, the process took three years—to the day—from the moment they received the keys to the house. Perhaps the most rewarding aspect of the renovation is that the house is fulfilling its destiny as a respite that the couple can share with their loved ones. “So many friends and family are able to stay here now,” says Bradley. “It's a sharing home.”

A sliding door separates the upstairs hall from the master bedroom, furnished with a pair of Donald Judd chairs (above left). The bed is from Room & Board (above right). The roof deck has a commanding view (below). “We have friends out

here in the summer and stay too long drinking wine,” says Bradley (at left). Heath Ceramics tile continues in the master bathroom, with a tub by Benedini Associati for Agape, a Dornbracht tub filler, and retractable shades (opposite).





175

Margarita McGrath and Scott Oliver of Noroof Architects termed the 1,650-square-foot house in Greenpoint, Brooklyn, "Pushmi-Pullyu," in reference to the interior-exterior flow they created. Resident Jill Magid, pictured on her front steps with son Linus, is a conceptual artist;

she fabricated the neon house numbers. An ample sill made of English elm was built into two front windows to create a gathering spot that is visually connected to the street (opposite). Donna Wilson's lively Ernest pouf in coral Nos Da upholstery for SCP adds extra seating in the living room.

Practical Magic

A creative couple flips the script on their family home, a former workman's cottage on the northern edge of Brooklyn.

TEXT BY
Kelsey Keith
PHOTOS BY
Michael Graydon
and Nikole Herriott

PROJECT
Pushmi-Pullyu
ARCHITECT
Norooof Architects
LOCATION
Brooklyn, New York





In the kitchen (above), matte Caesarstone tops an island composed of custom millwork and stainless-steel Ikea cabinetry. A bright-green Vola faucet adds an idiosyncratic touch of color. A vintage sofa purchased from Open Air Modern mixes with Low Pad chairs, by Jasper Morrison for Vitra, in the living room, which features a window inspired by Marcel Breuer's Whitney Museum of American Art (opposite). The former workman's cottage had undergone dated renovations (inset).

If it's not the raw brick siding, it's the house numbers—a sleek neon “175” in sans serif font—that give it away. The miniature, functional art piece is the work of Jill Magid, a conceptual artist. She and her husband, advertising executive Jonny Bauer, finished a head-to-toe remodel of their row house in the Greenpoint section of Brooklyn in mid-2013, and those neon house numbers act as a modern beacon on an otherwise unremarkable street.

The couple bought the home—located at the end of a row of three matching turn-of-the-century workers' homes—in June of 2011, then hired local firm Noroof Architects for the renovation. The five-month permitting process was the first stumbling block; during inspections with their architects, engineers, contractors, and city officials, they learned that the light remodel they had anticipated was turning into a major gut job. “But we were so determined to keep the shell,” says Bauer.

To start, the circa-1899 house had no real foundation: It was situated on sand. The structure was so unsound that the contractor wanted to take down the street-facing facade, but Magid and Bauer put their collective foot down. Houses on the street all had brick fronts until the 1970s, when local contracting companies started selling vinyl siding—now the >



The second-floor bathroom includes a washroom that can be closed off from the bathing area with a sliding glass door (opposite). Bauer and Magid can supervise the kids' baths or use it as a steam room. A Godmorgon vanity from Ikea is paired with white field tiles from Mineral Tiles (near left). An interior window creates flow between the skylit landing and baby Banks's room (far left). Magid selected lively Whitby wallpaper by Mini Moderns for Linus's room, along with Oeuf's Perch bunk bed (below). The homeowner found the light-up rocket-ship mobile on a trip to Mexico City.

“We wanted as much built-in storage as we could fit in order to maximize the space and not have furniture getting in the way.” —Jonny Bauer, resident

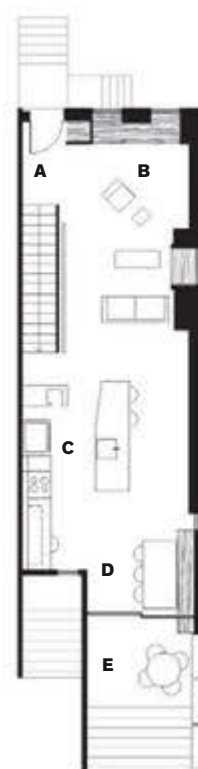


dominant facade material in Greenpoint. The original brick front tied the structure to its historical fabric, a main selling point for the couple. In order to shore up the exterior, the architects had to painstakingly add a poured-concrete load-bearing wall into the brick shell. Noroof partner Scott Oliver says, “We took the studs off inside of the brick. Every four feet, we had to pour concrete, let it set, and pour a little more.”

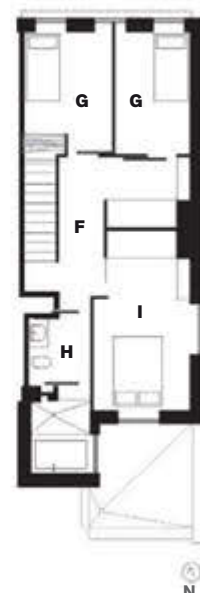
The city also recommended covering the original ceiling beams on the first floor, which Magid and Bauer wanted to expose. The beams were “the only thing I fell on my sword for,” says Bauer. After some investigating, Noroof found a fireproofing paint for steel that is also made for wood, but only in one color—white. “I had to write to the city to get special permission to use it,” Noroof partner Margarita McGrath says. Both architect and client agree the trouble was worth it: “We were all really worried about it looking like a condo.”

Several updated touches define the first-floor living space. To make sure it didn't look too new, the homeowners chose reclaimed wood: Elm for the window seat was handpicked by their older son, Linus, from a tree farm outside of Hudson, New York; the ash flooring was reclaimed from a demolished church in Ohio. Noroof designed a canted window, set into the thick, >





Ground Floor



Second Floor

property-line-adjacent party wall, which they call the “Breuer window” for its resemblance to the iconic fenestration of the Whitney Museum. They used a matching blackened steel for the custom staircase, which, though open between the risers and along the sides, hews to the city’s mandated maximum gap of four-and-a-half inches. The decoration is kept spare: Patterned Moroccan concrete tiles delineate the entry area, and seamless built-in storage by the front door jamb keeps detritus in check. (“We’re very messy people, and we need as much stuff to be stowed away as possible,” Bauer says.)

Because of the extensive structural work required in the renovation, material decisions were not taken lightly. Magid and Bauer invested most of their funds in the reclaimed flooring and a few pieces of custom woodwork in the kitchen that surround off-the-rack Ikea cabinetry. They also splurged on an outdoor barbecue by Tec that the family regularly uses to cook, even in the winter. “Being Australian, this is most important to me,” Bauer explains. “We cook 70 percent of our meals here.” Economical choices include James Hardie cement-panel lap siding for the back facade, simple Decorators White paint by Benjamin Moore, and concrete masonry unit walls and a

concrete floor slab for the first-floor rear extension.

Despite well-laid plans once the construction got underway, the layout changed when the family learned that Linus would be getting a younger sibling. The family had Noroof reconfigure the upstairs so that the master bedroom, initially slated for the front of the house, moved to the rear extension, next to a shared bathroom. Baby Banks, now a year old, occupies a petite chamber carved out on top of the stairwell—complete with a window onto the upstairs landing and a built-in changing table—next to his older brother’s room. Linus resides in the “quietest room in the house,” which is outfitted with a bunk bed by Oeuf, nautical wallpaper, custom floor-to-ceiling built-in storage, and a rocket-ship mobile scored on a trip to Mexico City.

In the year since its completion, the neighbors have taken to the reconstructed home. “Some of the old houses have been demolished, so people have thanked us for saving ours,” says Bauer. “They bring us cheesecake once a week. Our son walks their dog. It’s pretty safe, and it’s a real neighborhood.” Judging from the number of passersby ringing the doorbell to catch a glimpse of the makeover, the new-old house is a welcome addition indeed. □

Pushmi-Pullyu Floor Plan

- A Entry
- B Living Room
- C Kitchen
- D Dining Area
- E Deck
- F Landing
- G Bedroom
- H Bathroom
- I Master Bedroom

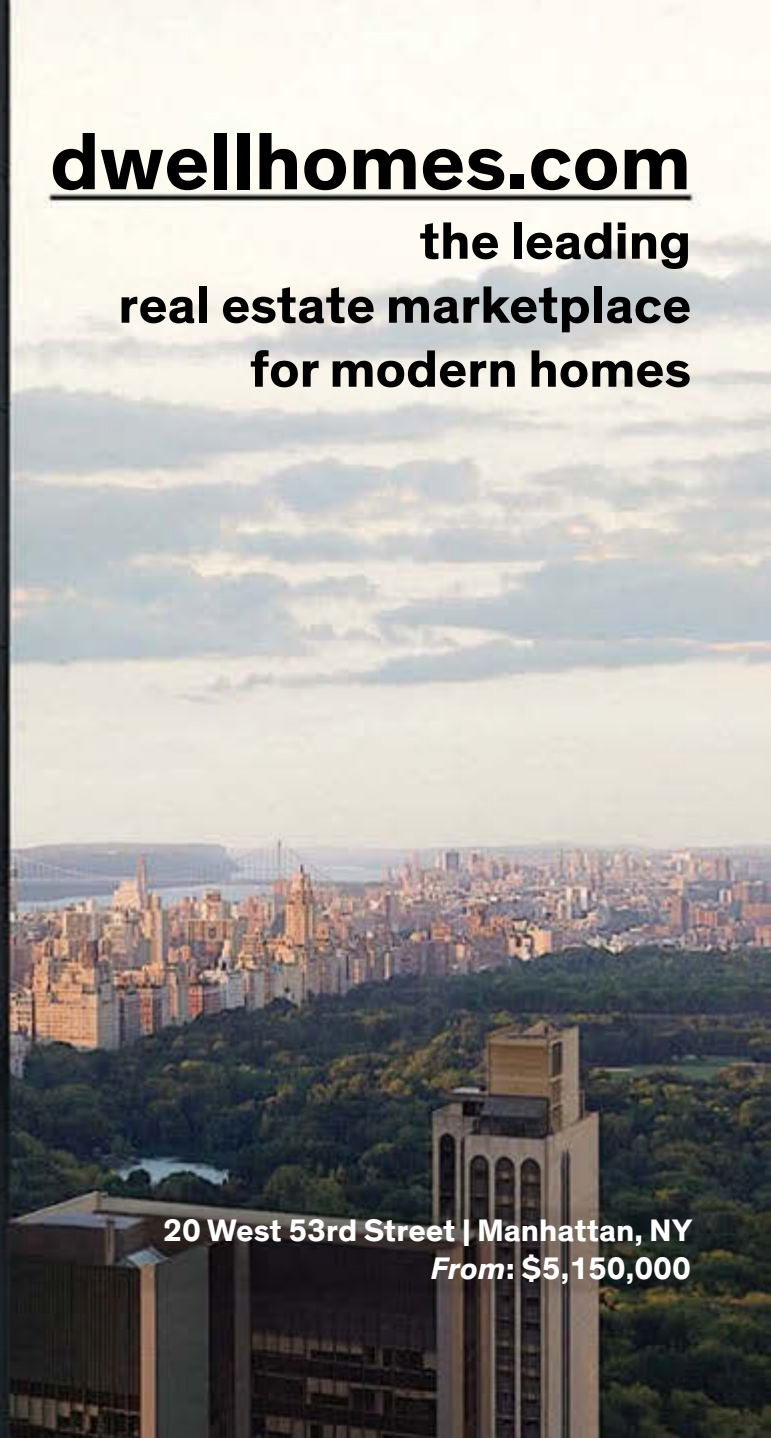
Floor-to-ceiling windows accentuate the home’s indoor-outdoor flow and connect the first-floor dining room to a patio (above). The vintage Russell Woodard dining set came from the Brooklyn Flea, and the Sterling II barbecue is by Tec. Blackened steel for the Noroof-designed minimalist staircase matches the living room’s “Breuer” window (opposite); reclaimed ash flooring came from a demolished church in Ohio.



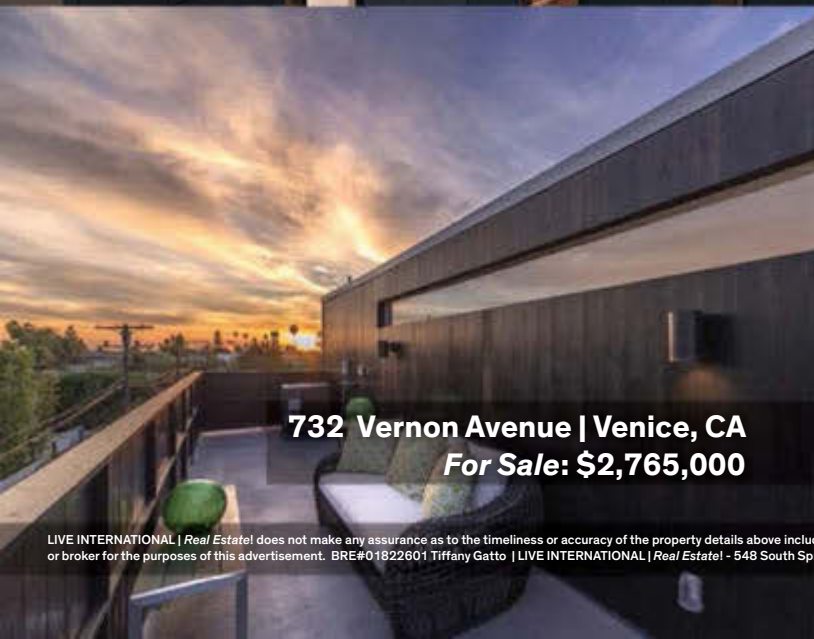
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April

Young Guns

Emerging Designers 2015

Each year, we compile a list of up-and-comers on the cusp of impressive careers. For 2015, we present 15 young designers from Warsaw to Seoul (page 36). Spy more of their cleverest creations online, including this upholstered bench by Studio Dessuant Bone. dwell.com/young-guns-2015



Behind the Scenes

19th-Century Redux

We feature a town house renovation in New York's West Village neighborhood with stunning minimalist marble bathrooms on page 64—but that's not all that piqued our interest. Head online to scope the rest of the 15-foot-wide home, including a pocket-size green roof.

dwell.com/west-village-town-house



Tips and Tricks

Color Your Kitchen for Under \$100

Boldly hued appliances are the latest trend to catch our attention (page 54). If a pink oven isn't for you, consult our suggestions for other ways to brighten your kitchen routine.

dwell.com/kitchen-color-ideas



House Tour

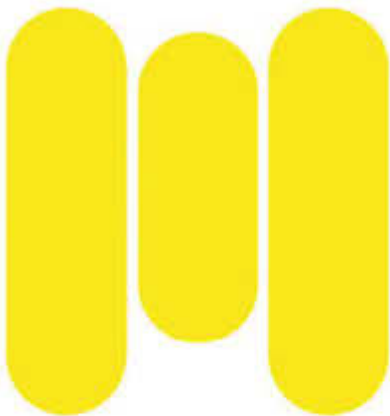
Upgrade in San Francisco

A 1941 home—left in shoddy condition following one too many cursory renovations—benefits from a fresh reboot from architect George Bradley (page 112). Bradley and his husband Eddie documented their three-year renovation process on their blog. We culled our favorite moments at dwell.com/buena-vista-residence.

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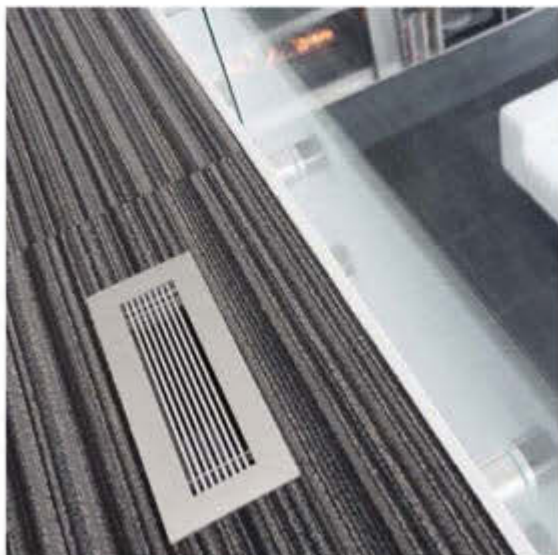


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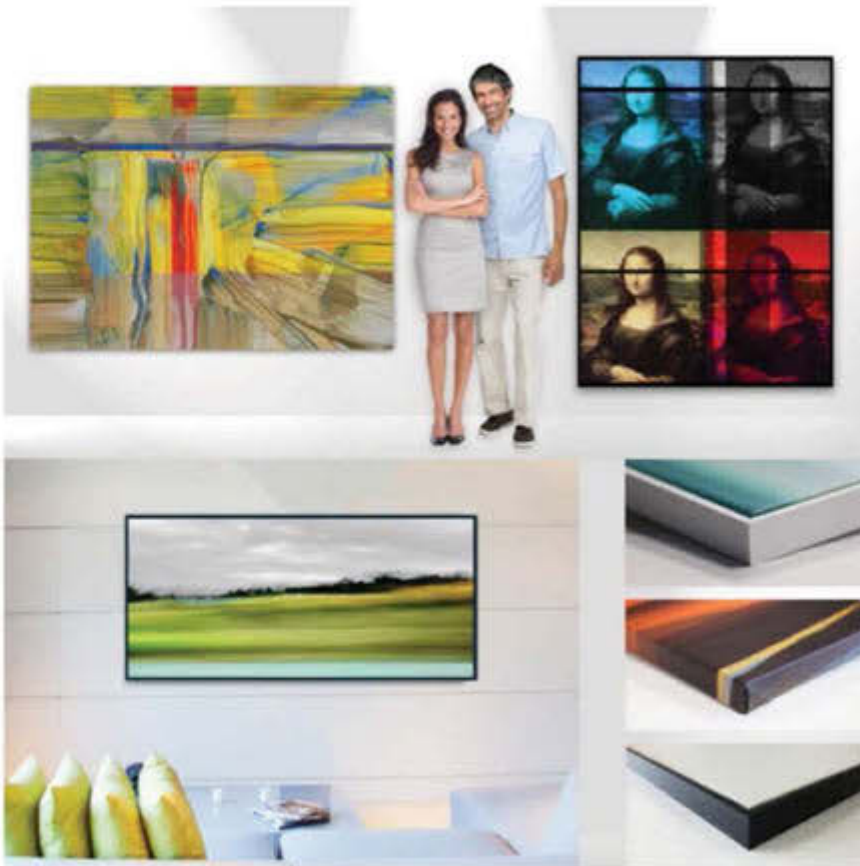


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IG 1956 freezer by Liebherr
liebherr.us

Oven, microwave, and dishwasher by Bosch
bosch-home.com
CC 40 tubular island hood by Teka teka.com
Medium-density fiberboard cabinets, built-ins, and sliding-glass door by Estudio Utercio utercio.com
Turquoise paint by Jotun
jotun.com
Sofa by Avant Haus
avanthausonline.es
Acapulco chair by Silla Acapulco
sillaacapulco@gmail.com
Tanticolori mosaic tile by Mosaico+ mosaicipiu.it
Riflessi bathroom faucet by Gessi gessiusa.com
Nature Teka decking by Disegna disegnacolor.es

104 History Lesson

Hufft Projects hufft.com
Beat Stout Black pendant lamps by Tom Dixon
tomdixon.net
Silhouette dining table, Snowfence table, Turner table, Matchbox bed, Iota tables, and Rise collection patio furniture by Edwin Blue
edwinblue.com
Quartz kitchen countertop by Caesarstone
caesarstoneus.com
Honed-granite kitchen island by Carthage Stoneworks
carthagestoneworks.com
Semi-gloss Modern Dimensions bathroom tiles by Daltile daltile.com
Missouri table, bathtub, bathroom vanities, and vanity mirrors by Hufft Projects hufft.com
Salt Chair from Design Within Reach dwr.com
Range, dishwasher, freezer, and refrigerator by Thermador thermador.com
Tandembox Intivo drawers by Blum blum.com
Bertoia barstool by Harry Bertoia for Knoll knoll.com
Vela sofa by Room & Board
roomandboard.com
Good Vibrations modular carpet tiles by Flor
flor.com
Navy chair by Emeco
emeco.net
Saarenen round dining table by Eero Saarinen for Knoll knoll.com
Outdoor cooker by Big Green Egg biggreenegg.com
As You Wish upholstered children's beds from The Land of Nod landofnod.com

Automated lighting by Lutron lutron.com
Lighting controls by Crestron crestron.com
Metal-clad windows and doors by Loewen loewen.com
Metropolitan chair by Jeffrey Bennett for B&B Italia
bebitalia.com
Sky Planter by Boskke
boskke.com
Faucets by Lacava
lacava.com
Tolomeo wall shade lamp by Michele De Lucchi and Giancarlo Fassina for Artemide artemide.us

112 Up and Away

George Bradley | Architecture + Design gabarch.com
Faucet by Dornbracht
dornbracht.com
Kitchen, bath, and living room tiles by Heath Ceramics
heathceramics.com
Eero Saarinen dining table, Harry Bertoia chairs, and Laccio side table by Marcel Breuer for Knoll knoll.com
Zettel'z 5 chandelier by Ingo Maurer ingo-maurer.com
Andy sofa by Paolo Piva for B&B Italia bebitalia.com
Zeppelin chandelier by Marcel Wanders
marcelwanders.com
Luna console table by Noé Duchaufour-Lawrance for Ceccotti Collezioni
ceccotticollezioni.it
Adelina couch by Edward Wormley for Dunbar
collectedunbar.com
Chevron cowhide rug from HD Buttercup hdbuttercup.com
Ceramic vases by Sara Paloma
sarapaloma.com
Ceramic logs by Klein Reid
kleinreid.com
Bastogne walnut dining table by Anthony Marschak for Original Timber Company
originaltimber.com
Era dining chairs by Michael Thonet from Design Within Reach dwr.com
Glass sculptures by Jonah Ward jonahward.com
Stix light from Nido Living
nidosf.com
Artworks by Yoon Lee, Richard Wright, and Bertha Otoya for Creativity Explored yoonlee.info
creativityexplored.org
Bathtub by Benedini Associati for Agape agapedesign.it/en
Fixtures from Dornbracht
dornbracht.com
Shades from MechoShade Systems mechoshade.com
Bed from Room & Board
roomandboard.com

120 Practical Magic

Noroof Architects noroof.net
Jill Magid jillmagid.net
Mega Volt, Inc.
megavoltneon.com
Pouf by Donna Wilson for SCP scp.co.uk
Countertop in Misty Carrera honed finish by Caesarstone
caesarstoneus.com
Stainless-steel Akurum Rubrik kitchen cabinetry and Godmorgon bathroom vanity by Ikea ikea.com
Faucet by Vola vola.com
Range and hood by Bertazzoni
us.bertazzoni.com
Refrigerator by Fisher & Paykel fisherpaykel.com
Real Good counter stool by Blu Dot bludot.com
E27 pendant light by Mattias Ståhlbom for Muuto dwr.com
Vintage sofa from Open Air Modern openairmodern.com
Low Pad chairs by Jasper Morrison for Cappellini
cappellini.it
White field tiles in Extreme White 12x24 Shiny Finish from Mineral Tiles
mineraltiles.com
Faucet in Antique Black finish by Jewel Plumbing Products
jewelfaucets.com
Bathtub by Kohler
us.kohler.com
Cement tile in Mariposa from Mosaic House
mosaichse.com
Whitby wallpaper by Mini Moderns
minimoderns.bigcartel.com
Perch bunk bed by Oeuf
oeufnyc.com
Sterling II grill by Tec
tecgrillsonline.com
Hardie Panel cement lap siding by James Hardie
jameshardie.com
Decorators White paint by Benjamin Moore
benjaminmoore.com
Reclaimed ash flooring from Tall Cotton Supply
tallcottonsupply.com
English elm slab benches from Berkshire Products
berkshireproducts.com
Windows by Andersen and R.K. Aluminium
andersenwindows.com
rkaluminium.com
Millwork by Schematic
schematicnyc.com
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Hot Tub Time Machine

George Nakashima's sublime Japanese-style bathroom endures at his rural estate.

TEXT BY
Diana Budds

PROJECT
Sanso Villa
ARCHITECT
George Nakashima
LOCATION
New Hope, Pennsylvania

The sunken bathtub in George Nakashima's Sanso Villa mimics the shape of a swimming pool on the grounds. His daughter, Mira Nakashima, took over the studio after his death and now lives and works

on the property. "A Japanese garden often has a central pond derived from the character for 'heart' or 'spirit,' and this may be an abstraction of that character," she says of the tub's sculptural form.

Completed in 1977, the Sanso Villa, or "reception house," was the last of 13 buildings George Nakashima designed for his property in New Hope, Pennsylvania. He spared no expense in the space, which was used to host guests and hold dinner parties, incorporating rare woods and lavish materials throughout. Aware of the looming late-1970s energy crisis, he also wanted a structure that did not depend on fossil fuels and purchased a wood-fired boiler from Japan to heat water for his playful interpretation of a traditional soaking tub in the bathroom.

Blue and white penny tiles imported from Japan form the abstracted patterns, which Nakashima designed with help from his grandchildren. "He thought it would be fun for the kids to have their artwork preserved in the bath area," says his daughter, Mira, pointing out their names set into the floor and bathtub. He built the towel rack from holly and used cedar and teak elsewhere in the room. Like much of Nakashima's work, the space is connected to nature: Sliding glass doors lead to a moon-viewing platform with a panorama of the valley. "Luckily," Mira says, "we don't have neighbors nearby." □

PHOTO COURTESY NAKASHIMA FOUNDATION FOR PEACE



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