

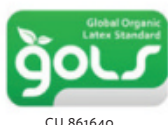


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At Home in the Modern World

Light Motif
A California Renovation
Plays With Transparency

The Backyard House
Why Accessory Dwelling
Units Are the Future

The Next Step

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A glass staircase cuts through the living room of a San Francisco home revamped by Fougerson Architecture.

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“The conditions here are very simple, but they’re also very extreme. There’s glaring sun twelve hours a day and strong winds twelve hours a day.”

Matteo Arnone, architect

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features

COVER PHOTO BY
Joe Fletcher

ABOVE
Casa Modico sits alone
in the harsh landscape of
the caatinga, a semiarid
region in northeastern
Brazil.
PHOTO BY Federico Cairolì

52 House Made

At the edge of a nature preserve in Belgium, a husband and wife build a compact home for their family, mostly by hand.

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Architect Anne Fougeron channels a California art movement in a San Francisco renovation.

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A crash pad for two architects in a Brazilian fishing village reflects an economic renaissance in the remote area.

TEXT
David Sokol
PHOTOS
Federico Cairolì

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WALL: *Metropolitan AF-690,*
Aura® Eggshell



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108 One Last Thing A trashed Thonet chair passes from textile designer Nani Marquina's father to her, imparting a lesson about durable design.

• Get a full year of Dwell at dwell.com/subscribe.

dwell

21 Modern World Because of the coronavirus, many of us are spending far more time in our homes than usual—time spent growing weary of that same old paint on the wall or ho-hum light fixture. Now that it's possible to start thinking about renovations again, Dwell asked designers for stylish-but-simple tricks for giving various rooms a quick refresh. We've also included some new furnishings, lighting, finishes, and more to inspire your next update. **ILLUSTRATIONS BY** Ben Kirchner

32 Essay As the 20th-century ideal of single-family lots gives way to a more complicated contemporary reality, accessory dwelling units are filling in the gaps. **TEXT BY** Juan Sebastian Pinto

40 Conversation Geoff Manaugh and Nicola Twilley never thought their book about quarantines and architecture would launch during a pandemic. We spoke with them about how Covid-19 will change our homes. **TEXT BY** William Hanley **ILLUSTRATIONS BY** Sam Kerr

46 Backstory Three Rudolph Schindler houses in Inglewood, California, get a new lease on life, thanks to like-minded residents and a devoted architect. **TEXT BY** Zahid Sardar **PHOTOS BY** David Lauridsen and Brandon Shigeta

86 Renovation A 17th-century Swiss house is rescued from demolition and transformed into a perfect place to live, vacation, and unwind. **TEXT BY** Kelly Vencill Sanchez **PHOTOS BY** James Brittain

92 Small Spaces Deep in a Chilean forest, architect Guillermo Acuña sheathes an A-frame cabin in a see-through shell, enabling incredible views of the natural world. **TEXT BY** Marni Elyse Katz **PHOTOS BY** Cristóbal Palma



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Where We Live Now

There is a protest happening on the street where I live, in Brooklyn, as I write this. Just as there have been protests daily for weeks here and in cities around the country and around the world. We've seen this before. Somewhere in the United States, the police murder a black person or another person of color with impunity. We demand justice and an end to the systemic racism that underlies the event and so many before it. Then, the tragedy repeats itself.

But this time feels different. The outrage has led to calls, seemingly much more widespread than before, for municipalities to redistribute resources away from adversarial and violent policing and into efforts that benefit our communities. The rising tide of people demanding a fundamental reimagining of what it means to keep neighborhoods safe—for everyone—has added an undercurrent of hope to the anger and mourning we are expressing in the streets. We have to keep it up.

Alongside this push for racial justice, Dwell is committing to do more to amplify the voices and ideas of people historically written out of design media by making changes to our roster of contributors, to our staff, and to the stories we cover. We also need to counter the idea that good design can exist in a beautiful bubble apart from hard realities. That's why we've launched a new ongoing series on Dwell.com called *Where We Live Now*. In it, we are expanding our coverage of the social and political forces that affect our homes, with stories about everything from designers working to make our cities more affordable and our neighborhoods healthier to this country's ugly legacy of exclusionary zoning. Along the way, we will be advocating for better, more equitable housing for everyone and supporting those fighting for it. We can't celebrate well-designed homes while ignoring where, and how, we live. ■

William Hanley, *Editor-in-Chief*
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comments

**“I normally don’t like lots of concrete, but it just works here.
The sculptural quality reminds me of early brutalism.”**

—P. Cornichon via Dwell.com



Architect Jan Vanveert used swooping arcs of concrete to soften the lines of a Miesian home he designed for his cousin in Bilzen, Belgium (“Curtain Call,” May/June).

Feedback

The most recent Editor’s Letter [“New Normals,” May/June] was beautifully written, and you obviously covered all the bases of the people fighting the coronavirus—the doctors, nurses, and essential workers—but there are also many people who have lost their businesses, jobs, and restaurants. Small-business owners like myself are so vulnerable, and it would be helpful to see some sort of “thoughts” about our situation in the media that we love so much. This economic fallout will have a

huge impact on architecture and design for years to come.

**JENNIFER MACFARLANE,
NEW YORK CITY**

I loved the article about Emmanuel Pratt and the concept behind his urban development [Conversation, May/June]. We need more of that.

JON AMOS VIA DWELL.COM

The Los Angeles bungalow in the May/June issue [“The Big Reveal”] is cool, stylish, and very funky chic!

STEVE SWINDELLS VIA DWELL.COM

Instagram

Our top posts included this awe-inspiring home in Osaka, Japan. The narrow house features a double-height atrium that pivots around an indoor garden. Says architect Satoshi Saito, “Taking a nap under a tree, planting a tree or flowers, and smelling greenery is less common now in urban societies. I thought that I could create an original experience of this rich life that is being forgotten.”



Re: TV Over the Fireplace

A TV is always an eyesore, but above a fireplace it’s worse.

@LISARASJOHNSON

It’s visually functional and the smooth lines are calming. I love it.

@VARGAS81225

Effective for small spaces—love that some TVs can be incognito now.

@MILEHIGHLOVE5280

It makes it difficult to decorate the mantle.

@ERIKACURIEL

Projectors solve for this problem and are so much more fun!

@K.KINES

The TV is an integral fixture—why ignore?

@HOLLYBOLINGRUIZ

TV becomes the focal point, and it’s a terrible viewing angle to boot!

@BVELESTUK

It cheapens beautiful design. Put it behind a cupboard door.

@VALERIESMALLER09

Hate it! Big black box over a big black box, and it feels like a shrine to the television.

@PARTYFORSQUARES

The fireplace is a natural focal point, as is a TV, so it makes spatial sense to combine.

@RYALL

If I had a fireplace, the TV is the first thing I’d burn.

@LHOOQDESIGN

POLL



Love it or hate it:
TV over the fireplace



33%

Love

67%

Hate



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Budget Breakdown

How much did that project really cost? Where did the owners choose to save or splurge? Our Budget Breakdown digital series reveals the numbers behind creating outstanding homes. Look for new installments at dwell.com/budget-breakdown.

COMMUNITY



A DIY Extraordinaire’s Svelte Home on Wheels

Even as a child, Mariah Hoffman knew that someday she’d build her own dream home. That someday arrived when the self-taught designer/builder turned 23 and began crafting her 156-square-foot tiny house in San Diego. The process would span five years, as she funded its \$12,384 budget from paycheck to paycheck. Visit Dwell.com to see how she pulled it off.

1. **Shou Sugi Ban**
 Mariah treated the plywood exterior with a Japanese charring technique that made the wood weatherproof and gave it a dramatic charcoal black finish.
2. **Self-Starter**
 “I have a full-time job, so I mostly built on weekends, at night, and in any spare moment,” says Mariah. “Occasionally I recruited friends.”
3. **Everything in Place**
 Tucking storage above and below the bed—and into almost every other available space—makes Mariah’s tiny home feel larger than its square footage.

BUDGET

\$2,081 TRAILER + DEMO	\$1,959 FRAMING	\$1,609 SIDING
\$941 WINDOWS + DOORS	\$335 ROOF + GUTTERS	\$508 FLOORING
\$335 TRIM + MILLWORK	\$255 PAINT	\$885 ELECTRICAL
\$1,801 GENERAL WORK	\$707 PLUMBING	\$322 INSULATION
\$165 KITCHEN	\$481 BATHROOM	\$12,384 GRAND TOTAL

PHOTOS: JULIE BLAIR (1); STACY KECK (2,3)

Basil Hayden



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no
greeting
card



BRING SOMETHING MORE TO THE TABLE

What's your first design memory?

The roots of a design obsession often go way back. We asked readers to tell us about their earliest 'aha' moments.



COMMUNITY

The Marimekko comforter I got when I was 10. @lisasloanie

My parents' salmon pink accent wall in the living room.
@soto_ch

Age six, in the passenger seat of my dad's car, watching a green Austin Healey pull up beside us.
@janicehillinger

Visiting Fallingwater as a child.
@krseff

Seeing Dad work at his drawing board when commercial artists were a thing, circa 1993.
@eddcoomber

My dollhouse! I didn't care for dolls. It was all about the interior and exterior.
@ondreyek

Kapla building blocks.
@eliashorat

Rushing to the mailbox as a little girl to get my mother's decorating magazines before her.
@sharonfeldersm

My dad got me my own hammer on my fifth birthday. I made a very wobbly table and chair.
@indiagiudici

Being struck by photos of Luis Barragán's Mexico City house in my Spanish textbook.
@alexnderstern

My mother, who loved to tell us the story behind the Wassily chairs in the living room.
@beatriceamyot

When I was nine years old, I started a notebook full of floor plans I drew for my dream house.
@plumwildcat

Being taken to the Noguchi playground in Atlanta's Piedmont Park.
@sutherlandstudios

Building houses for bugs as a child. Mom also taught me how to use power tools then.
@jdesign_studio_revelstoke

Eighth-grade art class. I made a hand-hammered copper design.
@skywalker212

Making room dioramas for my Barbies.
@ms.chips

Seventh-grade woods class. I convinced my teacher to let me make platform shoes.
@meanduswithyou

Building modern houses in Minecraft.
@trevorjmello

Staying up alone, past my bedtime, to entirely rearrange my bedroom furniture and decor.
@hrmn.alxndr

My grandparents' teak dining room furniture. Wow.
@lahceramics

I got a Lego Farnsworth House and was so amazed by all of its glass.
@thomas_camacho

The inner balconies and stairwell at the Taj Mahal Palace hotel in Mumbai—the old building.
@shinyshy

ILLUSTRATION: JUSTYNA STASIK



Launch Pad

A designer finds his next career move
turning a cookie-cutter loft into
the perfect entertaining space.

TEXT BY
Anna Gibertini

PHOTOS BY
Nolan Beck-Rivera





A Krusning pendant from IKEA hangs above a hand-carved table (opposite) in designer Nolan Beck-Rivera's Cleveland apartment. The rug is

from World Market and the striped vase is from Hay. The wall color, which carries over to the bedroom (right), is a mix of four Sherwin-Williams

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paints. The ceramics on top of the kitchen cabinets are by Judith Salomon (above). Penelope, Nolan's canine roommate, keeps him company (below).



Nolan Beck-Rivera was ready to move on. The Cleveland loft he had rented since finishing art school had tons of space, but he was tired of its chilly drafts and persistent leaks. After a friend shared plans for a two-story, renovated factory-turned-apartment building in Asiatown, Nolan was quick to put down a deposit on a 570-square-foot studio.

The suggested layout, however, needed adjusting. "The architects had shown a tiny, two-top table in a corner," says Nolan. "That wasn't going to work for me, because I love cooking and throwing big dinner parties." His solution was to forgo a living room altogether and use the open space as a combination dining area and home office for his design practice, The Material-ist. "I don't need a couch or plushy chairs. I like dining with friends. I like working. I can do both of those at a big table," he says.

When a suitable option proved elusive, Nolan went the DIY route. He turned a slab of solid walnut wood, balanced on a steel frame, into a hand-carved table that seats up to 10. Its imperfectly grooved parallel-line pattern added instant texture to the space.

Nolan's spirit of experimentation continued in the sleeping area. Because he invites clients to his home for work, he needed a way to separate public and private spaces more deliberately, without the bedroom losing the light that comes in through the apartment's large east-facing windows. His solution was to build a wall of corrugated plastic. "It lets in the light and also gives me more wall space to hang my art," he says.

All that DIYing didn't just produce his dream apartment. It also spawned Nolan's first furniture line. He named the table, now his most popular piece, Penelope, in honor of his 100-pound mastiff. ■

"The apartment put me on the path to what I'm doing for a living now, which is so cool." Nolan Beck-Rivera, designer and resident

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Modern World

ILLUSTRATIONS BY | @BEN_KIRCHNER

Ben Kirchner

PHOTOS BY | @JAMIECHUNGSTUDIO

Jamie Chung

On the Wall: The colors setting the tone for this section were selected in partnership with Benjamin Moore. On this page is Cushing Green (HC-125).



A Quick Refresh

WHEN YOU'RE NOT READY FOR AN OVERHAUL BUT STILL WANT TO SPRUCE UP YOUR SPACE, SOMETIMES CHANGING ONE OR TWO THINGS CAN BE TRANSFORMATIVE. WE ASKED SIX DESIGNERS TO GIVE US TIPS FOR UPDATING DIFFERENT AREAS OF THE HOME AND GATHERED A FEW NEW OBJECTS—FROM LIGHTING TO APPLIANCES—TO SPARK INSPIRATION.



STEPHANIE DYER

PORTLAND, OREGON

► The first thing I do for a kitchen remodel is give clients my remodel form. It's a document of about five pages that asks them questions like, "Are you right- or left-handed?" "What's your food shopping pattern like?" "How many people are in the kitchen at a certain time?" "When during the day is the space used the most?" Their answers help me organize at the onset their priorities and criteria.

I think there's a lot of opportunity to do things that are unique in the kitchen, even for a simple refresh. Paint is always going to be the least expensive way to make a big impact, but I'd also suggest wallpapering the ceiling. Think about the fixtures

on your ceiling and add a paper that complements them in a fun and interesting way. I don't really recommend that being a DIY thing, but some people take it on themselves quite successfully. Adding drapery to the windows of a breakfast nook or dining area is also a very simple way to bring texture and warmth to your space.

Often it's hard for people to understand what the designer's role is once construction is underway, but actually the most critical part of the whole process is that ongoing dialogue. I love it when clients say, "Please tell me you're not going to just abandon us when construction starts." That tells me they're invested.

BURLINGAME KITCHEN RENOVATION

DYER'S RENOVATION OF A KITCHEN IN PORTLAND'S BURLINGAME NEIGHBORHOOD OPENS UP WALLS AND RECONFIGURES COUNTER SPACE. THE FLOOR IS A STRIKING TERRAZZO FROM ANN SACKS'S RENATA LINE.



PHOTO: MEAGAN LARSEN (INTERIOR)

Texture and Flavor

WHETHER IT'S AN EYE-CATCHING PATTERN IN LOW RELIEF OR A SMOOTH AND SHINY SURFACE, ADDING ONE OR TWO TACTILE PIECES ADDS DEPTH TO THE KITCHEN.

On the Wall: Golden Straw (2152-50) from Benjamin Moore.



1
META PENDANT
This fixture by Mexico City designer David Pompa contrasts clean lines and polished aluminum with the texture of volcanic rock. In addition to Meta Black (shown), it comes in white and a warm ochre.

2
FRAME CABINET
Stockholm's Note Design Studio created a line of cabinet faces for Reform, the masters of the high-design IKEA hack. Available in dark oak, white, or blue, these doors are designed to easily cover IKEA's Metod kitchen line.

3
BRAKE ANGLE SHELF
It doesn't get more stripped-down than Schoolhouse's folded metal shelf with brass hardware. Use it to replace clunkier shelving and clear out some kitchen clutter.

4
DUTCH OVEN
Direct-to-consumer cookware brand Caraway trades toxic nonstick coatings for ceramic surfaces. Cookware sets come in several colors, but we're liking the slightly '70s Sage.

5
AZEROCARE
One of Antolini's newest counter surfaces is made from treated marble that resists stains and etching. It's also bacteriostatic, to keep microorganisms at bay.

QUEENS ROAD INTERIOR

FOR A HOME IN WEST HOLLYWOOD, ROMANEK PUNCTUATES THE LIVING ROOM WITH A SUNNY PAIR OF FACETT CHAIRS BY RONAN AND ERWAN BOUROULLEC.



BRIGETTE ROMANEK

LOS ANGELES

► It's not a competition. The most important thing is that pieces in a room are harmonious. Maybe I'm starting with a rug that I have found or a carpet. And I think about why it's interesting to me, and that's how I view the pieces that I bring in to complement it. So it's all part and parcel of the same meal, if you will. You have a lot of different ingredients, but you come away with a delicious meal. It's one ingredient after the other. When my brain is sort of at rest about it, I'm not waking up in the middle of the night and thinking, "Oh my god, a lamp should go there." Then I back off. I know I'm done.

If you're going to introduce a new furnishing into an existing room, obviously there are some logistics and things that come into it. You have to make sure what you're going to put in is going to fit in terms of size and that you know how you want to use it. But then you have to think about the story of that room. Does the story behind the piece fit into the story of the room? If you don't think about that, you can end up with a bunch of things in your garage that you're going to sell later online. I liken interiors to a movie. There are different scenes. But as you move through the space, you come away with a complete picture.



PHOTO: DOUGLAS FRIEDMAN (INTERIOR)

Turning a Corner

RECENTLY RELEASED SOFAS MATCH ROUNDED RECTANGULAR SHAPES WITH RICH HUES THAT SHOW THAT COLOR DOESN'T HAVE TO BE LOUD TO POP.

In the Background: First Light (2102-70) from Benjamin Moore.



1



2



3



4



5



6

1 PUKKA SOFA AND OTTOMAN

Yabu Pushelberg evokes a classic in the firm's 2020 collaboration with Ligne Roset. Three densities of foam support the sofa's lozenge shape, a nod to Gaetano Pesce's Up chair, and provide its particular mix of give and buoyancy.

2 FAMNA SOFA

Gabriella Gustafson and Mattias Ståhlbom of Stockholm studio TAF tailored their first sofa for Svenskt Tenn around ways of reducing waste in the production process. We like the yellow, but it also comes in other equally bright colors and daring patterns.

3 HAYWOOD SOFA

A new piece from Mitchell Gold + Bob Williams hews to a timeless form while staying on the right side of boxy with its slight curves and low-slung frame. Colors ranging from sky blue to chartreuse keep its understated profile interesting.

4 BYRON SOFA

Resource Furniture makes the only sleeper sofas we'll allow in our homes, and although it doesn't open up, we will happily crash on the Byron, a new piece with a prim profile. It's available in many shades of Italian-made leather and fabric.

5 NEW MOON SOFA

Emerging Cape Town designer Mia Senekal turned heads when she launched her New Moon sofa last year. It has become her studio's signature piece, thanks to its sculptural and striated, but surprisingly nappable, contours.

6 RUGOSA SOFA

A simple wood frame and easygoing cushions make this sofa from Kalon Studios one of our favorite debuts of the past year. You can currently find it in three flavors: Apricot, Egg (above), and Oatmeal.



LAUREN GEREMIA

SAN FRANCISCO

► Know your audience, know your budget. Design for longevity with the big, expensive items—a bed and bed frame are very personal and specific. The stuff you can have more fun with are smaller items like pillows and throws, which are also likely to be changed more with trends and usage. Prioritize your big items to be well-made, high quality, and specific to your needs, and experiment with smaller items.

You want to be thinking about how you use the space. What are the circumstances you have to live with? For instance, if you're someone who gets up at 6 a.m., maybe you don't put those black-out curtains in. You should have

goals for your routine and life, and determine whether you're happy with them. Then work off of those to make thoughtful design decisions. It's solving for how you live, whom you live with, and what you have in terms of resources for the project.

Painting is an easy, relatively cost-effective way to dramatically change a space. A rug is another big opportunity for texture and color. Window treatments are usually necessary—and set a particular mood. They define the characteristics of a space and take up a lot of real estate. For bedding, choose something easy to wash, and play with textures on top of that with other layers.

CALISTOGA RESIDENCE

LARGE WINDOWS AND A WHITE BEDSPREAD LEND AN AIRY ATMOSPHERE TO A CALIFORNIA BEDROOM IN THE FIRST HOME GEREMIA DESIGNED FROM THE GROUND UP.



PHOTO: SUZANNA SCOTT (INTERIOR)

Bedside Mannerism

THE RIGHT ACCENT CAN TURN A MINIMALIST BEDROOM INTO A PERSONALIZED SANCTUARY. HERE ARE A FEW IDEAS FOR ADDING SOME CHARACTER TO YOUR SLEEPING SPACE.

On the Wall: Cushing Green (HC-125) from Benjamin Moore.



1

TALON CHAIR

Don't let the name scare you. A new work from dance-inspired designer John Sorensen-Jolink's studio Coil+Drift (shown in a maple-colored fabric) is more curves than claws.

2

CORTADO PILLOW

We wouldn't mind waking up next to this throw pillow from The Citizenry. Its cut-paper-inspired design is handwoven from sheep's wool in Peru.

3

PUCK TABLE LAMP

Nicholas Ozemba and Felicia Hung call their studio In Common With, but their playful lighting is in a class of its own. The aptly named Puck lamp is available in five colors, including Peach (shown).

4

CARTER NIGHTSTAND

Expressive edges give this bedside table from Croft House its personality. Made in Los Angeles, it comes standard in bleached maple (shown) and birch, but finishes can be customized.

5

LINEN DUVET COVER SET

We're fans of simple linen bedding, and this Portuguese-made set from Parachute hits all the right neutrals. Shown in Fog, it also comes in eight other understated shades.

6

SLOPE RUG

Hella Jongerius designed this Tibetan wool rug for Maharam. Its varied colors come from yarn that is hand-dyed in bundles and then aligned on a loom.

THE WEAVERS HOUSE

CHAN + EAYRS TRANSFORM AN 18TH-CENTURY HOUSE IN EAST LONDON, COMBINING CONTEMPORARY FURNISHINGS WITH HISTORIC OBJECTS, INCLUDING A HEFTY ANTIQUE FARM TABLE IN THE DINING AREA.



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EAYRS

LONDON

► The dining area is a very personal space, where you can be surrounded by objects and trinkets you’ve picked up throughout your life while you enjoy the ritual of eating. You’re very much slowing down, connecting with friends, maybe lighting a candle.

Layered lighting is also very important—it shouldn’t feel like there is one specific light source coming from above. You can use table lamps and floor lamps to provide warm, ambient light. Rather than going out and buying a classic that everyone knows, we quite like, say, finding an old brass light and giving it a new life.

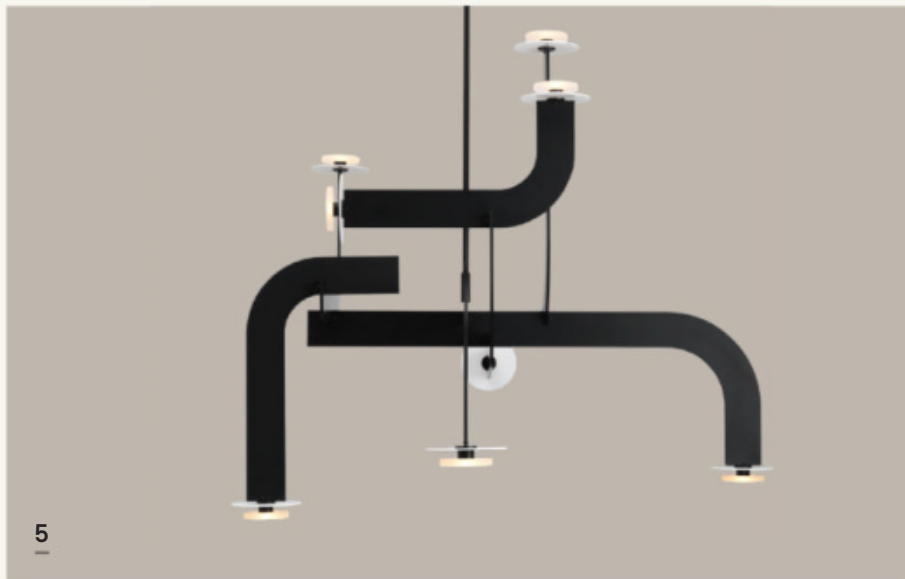
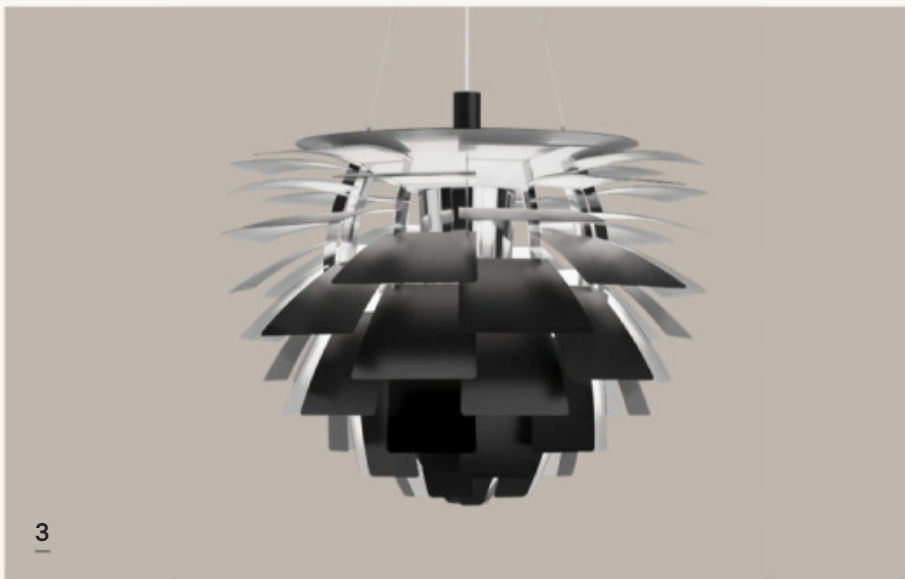
We’re very much into giving things a second lease on life, and we prefer buying quality things that last a long time. You bond with those objects because you have a history together. We like the idea that you might buy only one dining table, keep it forever, and pass it down.

PHOTO: MICHAEL SINCLAIR (INTERIOR)

Drawing Attention

THINK OF THEM AS THE OPPOSITE OF A CRYSTAL CHANDELIER. MONOCHROME LIGHTING CAN ARTFULLY ANCHOR A TABLE WITH A GRAPHIC PEN-AND-INK SILHOUETTE.

In the Background: Thunder (AF-685) from Benjamin Moore.



1 EQUALIZER

The designers at Ladies & Gentlemen Studio created this fixture as part chandelier and part room divider. Featuring glowing globes suspended between thin metal bars, it comes with a standard set of five elements, but it can be customized.

2 YUGEN PENDANT

Cedar & Moss riff on a traditional lantern with a birch-and-brass fixture. Its name indicates a profound and mysterious sense of beauty and impermanence. Shown in a matte black finish, it suggests all the poetics of moonrise over a ghostly wood structure.

3 PH ARTICHOKE

Even a classic from Louis Poulsen can go back to the drawing board. As of 2020, Poul Henningsen's artichoke has a grisaille update. Its laser-cut leaves now come in black.

4 DORVAL COLLECTION

The idea for Lambert & Fils's new collection of pendants was, uh, kickstarted by mid-century industrial design. Specifically, its rectangular lighting elements were inspired by the pedals of Motobécane mopeds of the 1960s.

5 GUSTON CHANDELIER

Call it confounding, call it Caldesque, but don't call it boring. James Dieter's newest piece won this year's NYCxDesign award for best chandelier. Shown in black aluminum, it has defined lines that mark a striking pattern by day and all but disappear in the dark.

6 NOVA

Korean lighting company AGO worked with designer Jinsik Kim to create a pendant that looks like a star trapped in a basket. The orb-like core casts shadows through coated metal rings.

MODERN FARMHOUSE

LISAC'S LAUNDRY ROOM FOR A HOME IN APTOS, CALIFORNIA, INCLUDES ROLLING BINS FROM STEELE TO KEEP UP WITH WASHING FOR A FAMILY OF SIX AND A DEEP SINK TO ACCOMMODATE DAD'S FIREFIGHTER GEAR.



MICHELLE LISAC

SCOTTS VALLEY, CALIFORNIA

► A laundry room needs to function and perform, so the utility aspect is really important: good counter space for folding, a drying rack or drying bar, and a big, deep sink for rinsing things like soccer cleats and garden tools. You'll also want to build in lots of storage for cleaning supplies and overflow kitchen pantry items.

In a smaller space, you can add to the functionality by consolidating and creating efficiencies. You can install a pull-down rack instead of a drying pole or a pull-down counter that covers the sink when you're not using it.

Big items like a new washer and dryer are obvious choices for a refresh, but small fixes can have an outside impact. Think about a new shade of paint for the walls or cabinets, a patterned tile design as a backsplash, or a colorful rug. Consider using something you wanted to use in the rest of the house but couldn't. One of our clients found a mint-colored pendant that she loved, but it didn't fit in anywhere else, so she hung it in the laundry room.

The key is to add things you'll be happy to see every day, like pretty storage or live plants or a piece of artwork—something that makes you smile every time you walk in. I always tell my clients, "You have to go in there and you have to do laundry, so you might as well make it an enjoyable space. Have fun with it."

KEEP IT CLEAN

A NEW GENERATION OF WASHERS HAS BEHIND-THE-SCENES INTELLIGENCE TO KEEP CLOTHES PERFECTLY CONDITIONED AND INTERFACES EASY.

LG THINQ

LG's latest washing machine automatically detects fabrics in a load and dynamically adjusts movement and temperature. It won an Innovation Award at this year's CES.



FRONT LOAD WASHER WITH STEAM

A new washer from Samsung has a steam function for deep cleaning and an app that allows for configuring cycles for different fabrics and scheduling self-cleanings.



CLASSIC W1

Miele's minimalist W1 has stripped-down controls and a well-designed touch screen. It backs up that simplicity with customizable fabric care and more efficient washing, saving water and energy.



PHOTO: JENNIE CORTI (INTERIOR)

Good Design Never Fades

A TILE BACKSPLASH, A PLANT OR TWO—A FEW SIMPLE THINGS CAN ELEVATE A HARDWORKING BACK-OF-HOUSE SPACE.

On the Wall: Blue Danube (2062-30) from Benjamin Moore.



1 IXEO IRON + STEAMER

Maybe no one needed to redesign the ironing board, but Rowenta's new device combines steaming and pressing aids into a compact pivoting tool. It gets both jobs done without making the laundry room feel like an industrial dry cleaner.

2 TRENTON 2-PIECE LAUNDRY SET

With a wall-mounted drying rack and laundry bag holder (shown), this system from Pottery Barn helps organize cleaning and then folds out of the way—perfect for small spaces or neat freaks.

3 BAMBOO FLOOR MAT

Not only does this mat from Chilewich give us confidence on slick floors—its latex backing is slip resistant—but we also like that the rest of the material is made up of 25 percent vegetable-based compounds and is phthalate free.

4 FIBERSTONE POT

Most people overlook the benefits of greenery in a utility space, but we highly recommend plant companions in your laundry room. The *Monstera deliciosa* here sits proudly in a pot from floral and plant designer Sprout Home.

5 BLU PONTI TILES

These tiles were originally designed by Gio Ponti in the early 1960s for the Hotel Parco dei Principi in Sorrento, Italy. They were just put back into production by Ceramica Francesco de Maio. Sure, you can show them off in the kitchen or bath, but a bit of Mediterranean breeziness makes laundry a little more chill.

TEXT BY

Juan Sebastián Pinto

The Backyard House

Why now, more than ever, the accessory dwelling unit is the future of home.

“We had a child and made a commitment to take care of my mother. We had to figure out a solution for housing us all with the right privacy and comfort.”

ILGA PASKOVSKIS, HOMEOWNER

It was his father’s Alzheimer’s diagnosis that motivated Bo Sundius and his wife, Hisako Ichiki, to design the green pitched-roof cottage behind their house for Sundius’s parents. In the years since they left so his dad could get more specialized care, the couple have leased it out to a decidedly Los Angeles mix of characters.

“Everyone who wants to rent it today is a creative professional,” says Sundius. “We’ve had a commercial film director, a dancer, a composer. They all worked from this 750-square-foot cottage, almost 24 hours a day, without any hints of cabin fever.”

The accessory dwelling unit (ADU) that the couple designed in their backyard is a type of home expansion that has transformed communities across the country, thanks to liberalized state, city, and neighborhood codes. ADUs—defined as independent living spaces added to primary dwellings in single-family-zoned lots—can be rented out or used by owners in multiple ways. The Sundiuses’ cottage has served as a rental investment, a workplace, and intergenerational housing. Now it’s a prototype for a product from Bunch Design, the architectural firm Sundius runs with Ichiki.

The need for such alternative housing solutions is critical. As of the last U.S. census, fewer than 19 percent of households met the nuclear family model >



GRANNY PAD BY BEST PRACTICE ARCHITECTURE

With a new baby on the way and the soon-to-be grandmother moving in, Seattleites Ilga Paskovskis and Kyle Parmentier asked Best Practice Architecture to expand their detached garage into a 570-square-foot ADU. “We can see the joy it brings Grandma when the baby comes

over to visit,” says Kyle. “It’s the best part of her day.” Behind a facade of stained-black cedar (opposite), plywood walls and exposed rafters lend a casual, loft-like feel to the space, while strategically placed windows and skylights bring in ample daylight (above and left).

“Uncertainty seems built into life these days. But ADUs give flexibility to the least flexible thing we have—this big, cumbersome investment of our home.” BO SUNDIUS, ARCHITECT



HIGHLAND PARK ADU
BY BUNCH DESIGN

“The ADU is a balm that is solving a lot of obstacles in the zoning laws of L.A.,” says Bo Sundius, who runs Bunch Design with his wife, Hisako Ichiki. They designed a backyard dwelling (above) for a home in Highland Park. Skylights throw pink

and yellow tones across the 850-square-foot unit’s stepped ceilings (below). “With small spaces, we try to play with clerestory windows, skylights, and ceilings. It makes the architecture feel spacious, almost as though it’s levitating.”

of a married couple with kids under the age of 18; this is the lowest rate in census history. While it reflects an uptick in unrelated singles sharing the same home, the trend toward multigenerational living is clear: A 2016 survey by John Burns Real Estate Consulting found 44 percent of prospective home buyers would like a property that could accommodate their older parents, and 42 percent plan to house adult children in their next homes. Meanwhile, AARP’s 2018 Home and Community Preferences survey showed that one-third of homeowners would consider building an ADU on their property if it were an option.

In the throes of a pandemic, widespread economic anxiety, and a normalization of working from home, these trends are poised to accelerate. “The nursing home model seems a bit antiquated now,” says Mike Koenig of Studio Shed in Colorado, which makes ADUs and customized backyard offices, gyms, and meditation rooms, as well as yoga, music, and art studios. “We see multigenerational housing as a growing market and get requests for these kinds of units daily.”

Studio Shed is one of several companies prefabricating ADUs that can be easily assembled on-site, a process that lends itself well to accessory structures. “The smaller the scale, the more it can resemble a >



PHOTOS: YOSHIHIRO MAKINO

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KLEINES HAUS BY BLUE TRUCK STUDIO

With his mother moving from Massachusetts to California to be closer to family, architect Peter Liang created a 265-square-foot tiny home behind his sister's residence in Oakland (below) for the matriarch to land in. "Since we are a mixed family, it's key that my kids are close to their grandparents,"

says Stefanie Liang Chung. "Now their German grandmother is teaching them, and I'm grateful that I have an Asian partner who knows that you take in your in-laws." Stefanie sits on a Resource Furniture Murphy bed (left). It conserves space and 82-year-old Irmhild Liang finds it easy to open.

product and benefit from factory production," says Gordon Stott, cofounder of Connect Homes, a prefab home builder in L.A. His firm has built dozens of ADUs throughout California, and many clients have turned them into lucrative short-term rentals. But with increased travel restrictions, Stott sees a different future on the horizon for ADUs. "Airbnbs are going to move into long-term rentals, and these things will move into being more affordable and less vacant," he says. "It points to a future where low density and single-family zoning are less prevalent."

The pandemic has also underscored the need for municipalities to break free of 20th-century planning. "The way people think of ADUs is a Rorschach test for how they feel about their families and finances, about their future and relationships," says Melanie Turner, director of residential design for Perkins and Will's Pfau Long Architecture. "The increased interest in ADUs dovetails with bigger issues that we are all eager to talk about now," she says. "Here in San Francisco there's this big move to turn garage spaces into living spaces. It works with the push to take cars off the streets and turn homes for cars into homes for people."

Converting San Francisco garages and working toward increased density and more affordable housing is a job that Ian Dunn openly embraces at Open Scope Studio, which has collaborated with the city, >



"Building the ADU made sense because we wanted to be closer to my mother. You don't realize how lonely your parents can be—and how much more they might be doing."

STEFANIE LIANG CHUNG, HOMEOWNER

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photo: Caitlin Atkinson



MENLO PARK CONNECT2

BY CONNECT HOMES

Fed up with their cramped apartment in an expensive town, Alexandra Benet and Aaron Gravelle already had a Connect Homes ADU saved on a Pinterest board when they discovered this Menlo Park, California, guesthouse (above and below) for rent on Craigslist.

“We were dreaming about a new place to live, where we could start our own business, and there it was, a house just like the one Alexandra had pinned,” says Aaron. Sliding glass doors and a deck connect the minimalist dwelling to the lush backyard with a giant oak tree.

homeowners, and developers to make ADU projects possible. His firm produced San Francisco’s ADU handbook to help homeowners navigate the planning process before building their own units.

For Dunn, ADUs are one part of the larger picture of the cohousing, transitional housing, and home renovations needed to increase access and affordability. “ADUs are not the panacea, but we have to try everything,” he says. “As we’ve fallen into the role of housing activists in the city, it’s just part of what we do.”

Policymakers should consider easing up the regulations related to ADUs to create neighborhoods that are better equipped to meet our post-pandemic needs. The potential for ADUs to provide financial security and affordable housing, while accommodating new ways of working, less commuting, and multigenerational living, should not be overlooked. In our conversation, Melanie Turner shared the story of a client with a particularly large vision of what ADUs could be with the right kind of stewardship: “Every time we talk, the client seems to have someone else moving into her home—her kids, her extended family,” she says. “Bringing your community into your home, owning land, and gathering all sorts of people and pieces of your life within it—that’s what it’s all about. I love the idea of people who have space and share it, at whatever capacity.” ■

“We shared the planting beds with the owner who lived in the main house. We would meet her in the garden and grab tomatoes. It was a nice feeling of community.”

ALEXANDRA BENET, RENTER



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Geoff Manaugh and Nicola Twilley

The authors of a book about quarantine architecture predict how the pandemic will affect our homes.



While researching their book, Geoff Manaugh and Nicola Twilley toured some of the earliest quarantine facilities in Europe, including this lazaretto in Dubrovnik, Croatia, which was built in the 17th century. It now houses an arts center.

Writers Geoff Manaugh and Nicola Twilley saw this coming. They knew a global pandemic was entirely plausible, even likely. But the couple couldn't have guessed that they would be wrapping up a book on quarantine architecture in the midst of one.

The writers approach the topic of quarantine from different perspectives. Manaugh is the author of *A Burglar's Guide to the City* and the long-running

BLDGBLOG. (He is also a former Dwell editor.) Twilley contributes to the *New Yorker* and cohosts the podcast *Gastropod*. She is currently working on *The Birth of Cool*, a book about refrigeration.

Their project began in 2009, when they visited a former quarantine facility near Sydney that had been turned into a luxury hotel. It sparked a fascination with how disease outbreaks have shaped our architecture, cities, and societies. It also >

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- Lindsay Brown, architect, The Brown Studio



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Lord Byron and members of the British royal family were among those who quarantined in Malta's massive facility (above), which dates from the 16th century. A network of lazarettos still stands around the Venetian lagoon (right). "The facilities were model institutions in terms of their internal organization, both architectural and bureaucratic," says Manaugh. "They included separate sleeping quarters for those in quarantine and those overseeing them, as well as separate spaces for airing and disinfecting cargo." In some ruins, there is graffiti drawn centuries ago by people waiting out their quarantines.

prompted years of research, an exhibition, and now the book, due out next spring from the MCD Books division of Farrar, Straus & Giroux. When what they thought was a "probably someday" scenario turned into almost everyone's reality, the title, of course, had to change; it went from *The Coming Quarantine to Until Proven Safe*.

We spoke with Manaugh and Twilley about the new book, quarantines throughout history, and how the current pandemic will change our homes.

As you were researching the book, did the idea that much of the country—and the world—would be under lockdown anytime soon cross your minds?

TWILLEY: Honestly, until very recently, I think, most American experts would have said, "Oh, no, you wouldn't be able to do this kind of shutdown."

MANAUGH: That's part of what's so interesting about this book when we started it. We spoke with plenty of experts who were convinced that we were never going to have to face a mass quarantine situation ever again. People told us

this was a medieval tool and that there wouldn't be this situation.

How are modern quarantine practices similar to medieval facilities?

MANAUGH: When we think of these gruesome emerging diseases, if we don't have a vaccine or we don't have a cure, we're effectively medically helpless. And so the only thing we have left is architecture. So we can build buildings in a way that increases separation or delays contact between two people or two things. Historic quarantine structures have lots of divisions and small rooms, almost like a prison. Today we can do the same with different air-handling techniques.

TWILLEY: Double walls become negative air pressure rooms.

How have epidemics and the practice of quarantine changed societies?

TWILLEY: Quarantine hinges on suspicion. You're dangerous until proven safe. And uncertainty has always been subject to bias. It's something that we traced through to the present day. The idea that quarantine >

"Quarantine hinges on suspicion. You're dangerous until proven safe. And uncertainty has always been subject to bias."

NICOLA TWILLEY



PHOTOS: COURTESY NICOLA TWILLEY/GEOFF MANAUGH

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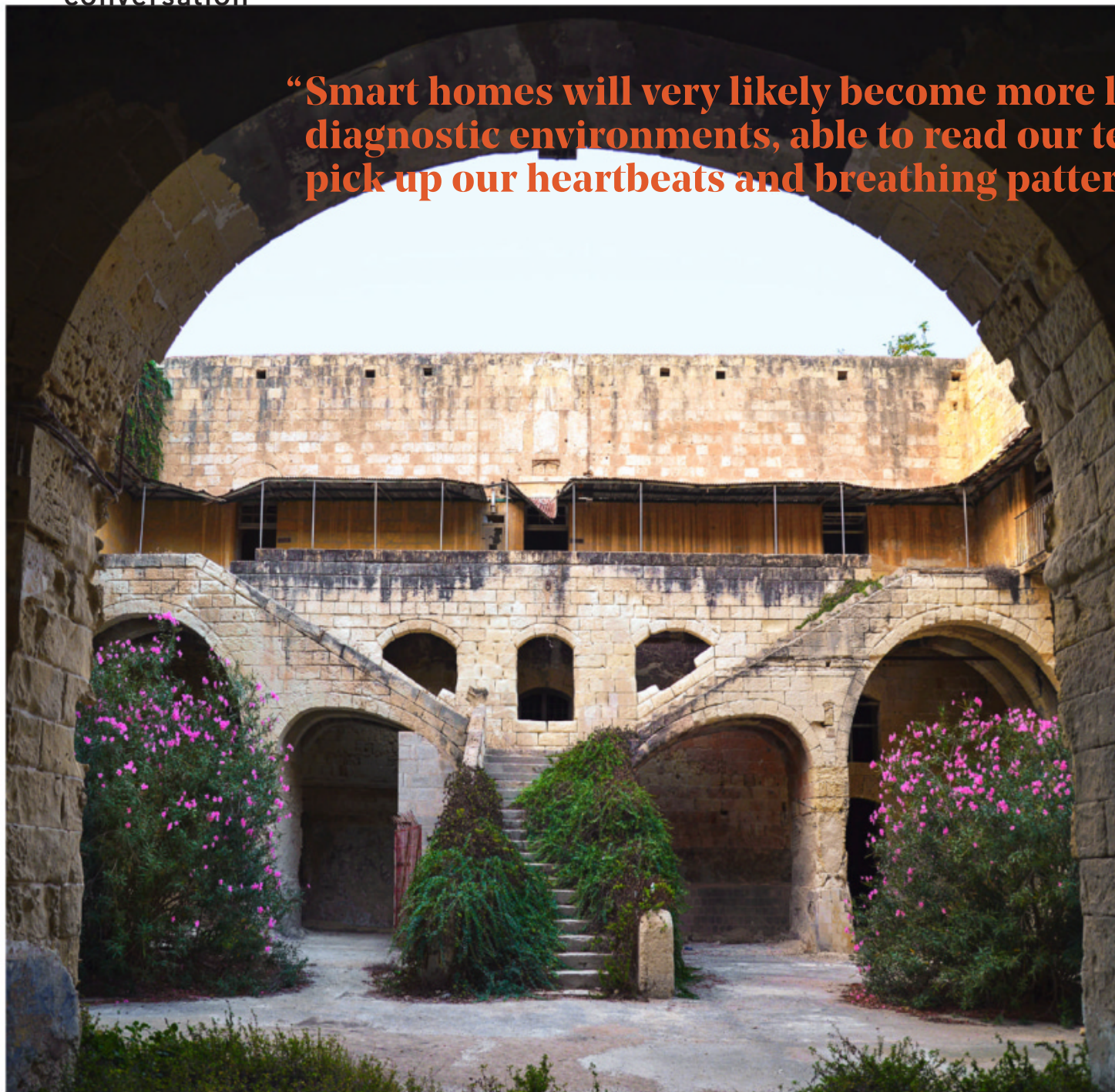
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“Smart homes will very likely become more like medical diagnostic environments, able to read our temperatures and even pick up our heartbeats and breathing patterns.” GEOFF MANAUGH



In the evolution of quarantine, Malta (above) stands out for its importance in the late 1700s and 1800s. “It was used by the British as a kind of outsourced border to defend against the threat of cholera in particular,” says Manaugh. “If you were headed to the U.K. by ship from the Mediterranean, rather than quarantine in Britain, you would do your quarantine in Malta, meaning that your actual, physical entry into the U.K. would be as frictionless as possible.”

technologies are a way of controlling and documenting movement with things like health passports goes back to the Black Death. Often those technologies hardened into normal practices in which governments managed the movement of their populations. You see particular border controls hardening into actual borders. And I think that we’re going to see some of this tracking based on cell phones hardened into regular practice. If that’s not done right, and with a care for privacy and civil liberties, it could end up being a huge problem.

How do you think the current pandemic will change our homes?

MANAUGH: I think the two most likely scenarios for the way Covid-19 will affect our homes are material and technological. In terms of technology, smart homes will very likely become more like medical diagnostic environments, able to read our temperatures and even pick up our heartbeats and breathing patterns. This might then enable them to suggest either a quarantine or

home social distancing as a healthy option.

If Google sees that you’ve been searching for anti-fever medication while Google’s Nest smart home devices see that you have a temperature, then perhaps a digital front door lock will implement its own quarantine measure, preventing you from leaving the home for a few days. It’s a dystopian but unfortunately realistic scenario.

Meanwhile, new home interiors will continue to trend toward easily cleaned surfaces and even antimicrobial materials in countertops, shelves, wall paints, and so on, so that a stray sneeze or a whole family stumbling back home from Target doesn’t spread germs throughout the house.

Of course, this is just a continuation of modernism itself, dating back to early architectural experiments to help fight tuberculosis with white surfaces and easily cleaned common spaces, but I think we’re only a generation away from our private homes being imperceptibly merged with health care infrastructure. To a very real extent, every new home will be an assisted-living facility. ■

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The Complete Set

A trio of Schindler houses brings three Los Angeles families together.



When Kali Nikitas and Richard Shelton began renovating a neglected Rudolph Schindler home in Inglewood, California, about 13 years ago, they didn't realize they were starting what would become a small community.

The couple's 1,000-square-foot, 1937 house was one of three flat-roofed, mass-producible structures the architect designed for a then largely undeveloped block. Two of the houses, including Kali and Richard's, sit side by side. The third one is a lot away. They all showcased Schindler's cost-effective post-and-panel, four-foot-module building systems. The two-bedroom stucco dwellings had large-seeming L-shaped volumes, built-in furniture, and details Schindler finessed almost a century ago. The utilitarian kitchens and

bathrooms were purposely made small, while the open-plan indoor/outdoor spaces were both larger and left undefined, to allow for the myriad uses and "cultural possibilities" Schindler anticipated in such a home, where families would congregate and socialize in ways unbound by traditional room divisions.

Kali and Richard, who work at the Otis College of Art and Design, settled into the neighborhood as they gradually renovated their home. They found it to be a tight-knit community that loves the Fourth of July, Halloween, and other festive holidays and where "everyone knows everyone's names," Kali says. Soon, their house with glass doors that open to a deep backyard became the hub of community fundraisers and artful dinners. >

PHOTOS: DAVID LAURIDSEN (THIS PAGE); BRANDON SHIGETA (OPPOSITE)



“The houses were meant to be lived in by the average person. No one expects grandeur. People appreciate the details.” KALI NIKITAS, RESIDENT

Large, colorful plantings selected by landscape architect Stefan Hammerschmidt stand out against the cool geometry of a pair of restored Rudolph

Schindler homes—a third is nearby—in Inglewood, California (opposite). Richard Shelton and Kali Nikitas (above), the first of the new residents to arrive

on the scene, sit with their rescued poodles, Ravi and Lucky. The dining room (right) and living room (below) feature furniture from Design Within Reach.



backstory

Joel Bell, Onna Ehrlich-Bell, and their son (below) stand outside the second home to be renovated. The family's backyard (right) features a grape arbor and a vegetable garden. "I began

gardening so our son could understand where his food comes from," says Onna. A stainless steel backsplash in the kitchen (bottom) matches appliances from Sub-Zero and Miele.



One Piece at a Time

The history of a set of Schindlers

- **1937–1938**
Architect Rudolph Schindler designs three flat-roofed, post-and-panel spec houses in Inglewood, California.
- **2007**
While house-hunting, Kali Nikitas and Richard Shelton chance upon one of the Schindlers for sale and buy it.
- **2007–2009**
Kali and Richard restore their home.
- **2009**
A 1938 Schindler next door to Kali and Richard's goes into probate. They show it to L.A. architect Steven Ehrlich, who makes a winning bid the next day.
- **2009–2010**
Ehrlich guts the interior and renovates it for his daughter, Onna, and her family.
- **2010**
Landscape designer Stefan Hammerschmidt combines Onna's front lawn with Kali and Richard's front garden to form a communal xeriscape.
- **2011**
Onna and her husband, Joel, purchase their Schindler from Ehrlich.
- **2017**
Ehrlich learns that the last Schindler is for sale and potentially faces destruction. Anxious to save it, he buys it.
- **2017**
Kali and Richard introduce Ehrlich and the Bells to Silas Munro and his future husband, Bill Hildebrand, who decide to rent the third house.
- **2020**
The revived Schindler houses form the core of a community of design-minded neighbors.

At one such dinner in 2009, writer Nancy Griffin arrived with her husband, architect Steven Ehrlich, who, without being told, sensed Schindler's presence. To his great delight, the hosts revealed that their house was indeed by the architect, and the uninhabited Schindler next door was in probate. "We all snuck in for a look that same evening," Richard says. Despite the building's poor condition, Ehrlich proffered his winning bid the next day.

Ehrlich gutted the house. He removed makeshift awnings and banished flowered wallpaper, but he saved old wood doors

and windows, adding safety glass. After the renovation, Ehrlich sold the house to his daughter, fashion designer Onna Ehrlich-Bell, and her husband, industrial designer Joel Bell, who also teaches at Otis. They now live there with their 11-year-old son.

But Ehrlich wasn't done. In 2017, when he heard through the others that the third Schindler house was for sale, he successfully bid again. Shortly after, matchmakers Kali and Richard had another party. They included Silas Munro, a newly minted graphic design assistant professor at Otis, and his soon-to-be husband, >

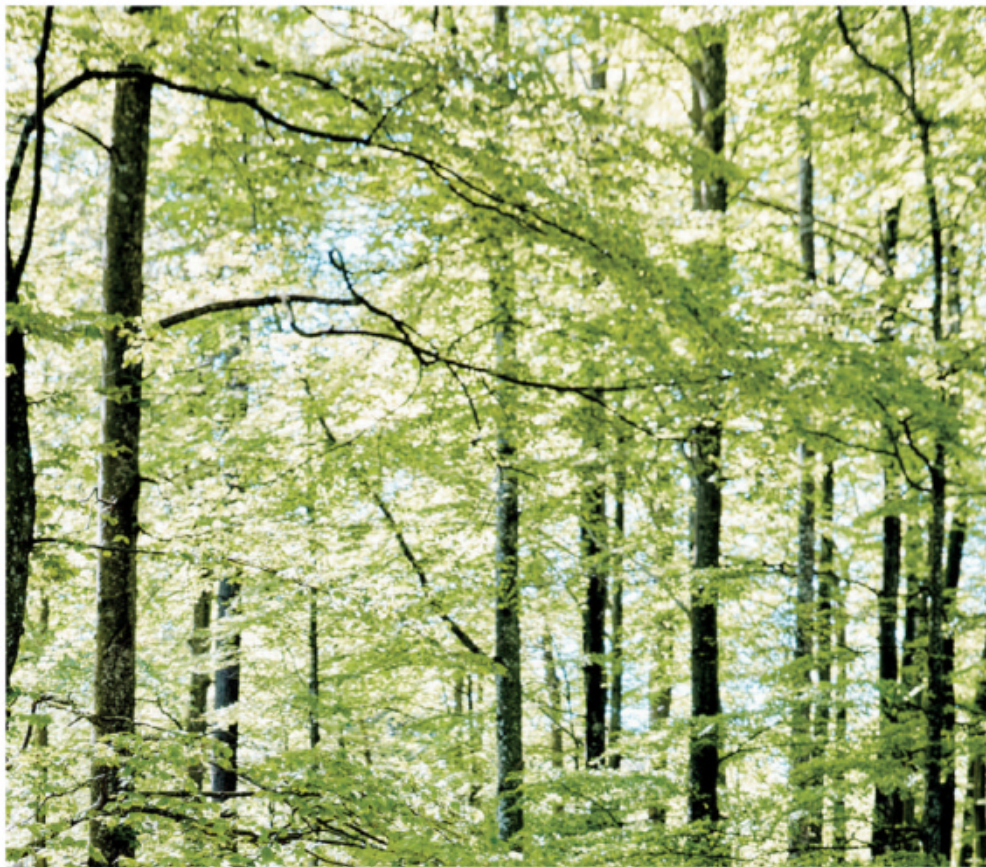


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backstory

Bill Hildebrand, then the regional director for Knoll in Miami. During dinner, Ehrlich offered these kindred spirits his Schindler if they wanted to rent it. When they said yes, Ehrlich fixed that one up too, eliminating dropped ceilings and sprayed-on “popcorn” sound insulation but saving an original 1930s diamond-shaped shower/tub pan.

The three families have realized a contemporary version of Schindler’s vision of the social possibilities in clusters of modular homes (their neighbors with a peaked roof are also part of the fold). While walking their dogs, Silas and Bill often pause at the Bells’ to swap home-grown greens from their gardens. If ring-leaders Richard and Kali are leaning out of their window, they chat, “and sometimes Kali comes over for tea,” Bill says.

“We are so lucky this happened,” Kali adds. “We get to live in all three homes.” ■



Residents Silas Munro and Bill Hildebrand stand outside their home (below left) with their two Vizslas, Niko and Jordy. The dining room (below and

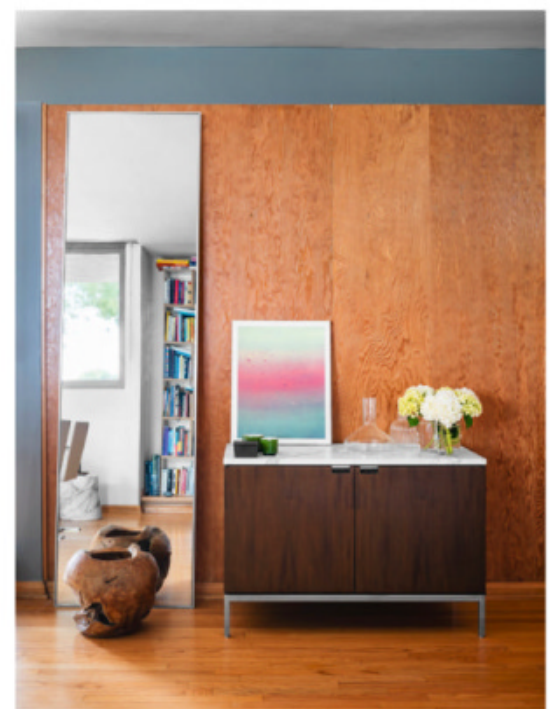
bottom right) includes a Florence Knoll credenza and Eero Saarinen armchairs and table. An Akari ceiling lamp by Isamu Noguchi hangs

overhead. In the living room (bottom left), two shades of gray paint from Sherwin-Williams complement the upholstered furnishings from Knoll.



“We’ve all become good friends, and we think Schindler would also have liked this sort of communal living. It was meant to be.”

STEVEN EHRLICH, ARCHITECT



PHOTOS: BRANDON SHIGETA

THE BACKDROP TO A GOOD NIGHT'S SLEEP

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An architect couple create
a rustic haven at the edge of a
Belgian forest, mostly by hand.

House Made





Board-formed concrete encloses a walled garden (opposite) at the entrance to David D'Hulst and Annemie Lathouwers's house in Antwerp province, Belgium. The concrete continues indoors as a fireplace surround (this page).

Many of the furnishings were made by the couple from salvaged materials. For the couch, Annemie found the wooden base and cushion covers in a secondhand store and used baby mattresses as inserts. David made the oak back.



Annemie Lathouwers grew up in a forested enclave on the outskirts of Antwerp, Belgium. A nature preserve filled with stately pines, the area lured her back when she and her husband, David D’Hulst, began thinking about trading their house in the city for greener surroundings. Eventually, the opportunity arose to buy the lot between her parents’ house and the homes of her two married siblings, all giving on to the same patch of woods. The couple, both architects, decided to complete the family compound of sorts with a new house for them and their two young children.

The structure they designed is a cluster of boxy volumes clad in vertical strips of wood and dotted with oversize windows. The entrance is through a walled garden where the couple have planted herbs and created a small swimming pond. Inside, an atrium garden—home to a tortoise and toad—acts as the green heart of the house. Everything is organized around it. The use of natural materials, such as wood, lime plaster, and clay bricks more commonly used as paving stones, enhances the interior’s connection to the outdoors.

At first glance, the house seems large. But walking inside, you’re struck by how compact it is. For example, there is no stairwell or entrance hall: The three stories consist of split-levels that are interconnected. The bedrooms and bathroom have deliberately been kept small, to free up as much communal space as possible. >

“The kids have a lot of freedom. They have a big area where they can go and play without needing supervision.”

ANNEMIE LATHOUWERS, ARCHITECT AND RESIDENT

A window in the upstairs bathroom (above) looks down on the atrium. “It also gives a view out to the front garden and lets the morning sun in,” says David. Annemie made the

white and green pendants in the atrium (opposite) from glass found at a flea market. The doors and windows were crafted by carpenter Peeters Schrijnwerkerij.







“With the doors open, the children’s bedrooms become an integral part of the living area, rather than places that are used only at night,” says David. “The dressing room, which we share with the children, is not hidden away in a separate room, but built into a closet in the corridor, so it takes up minimal space.”

David spent two years building the house—quite literally. Apart from the structural work and technical fittings, he did everything himself. “The idea of the architect as a craftsman really appeals to me,” says David, who founded his firm, Studio Ambacht, in 2018. “Doing so much myself made me a better architect and gave me more technical knowledge. As a result, we could make smarter decisions when it came to the interior details and finish.” The couple chose economical materials and even repurposed some, which helped keep the project within budget.

“The trees I had to fell were sawn into

wood planks that we used to make the formwork for the concrete elements, like the walls and fireplace,” says David. “Once the planks were removed from the formwork, I used them as the base layer for the facade’s wooden cladding, which I also installed myself. Scarcely any materials were lost. Even some of the furniture is made from reclaimed material.”

The house doubles as a workplace when the couple don’t feel like commuting to Antwerp. “It’s a place for living and working,” says Annemie, co-creator of the design collective blancooo. “We notice that we design differently here from the way we do in the city.” The house is also a great place for the children because of all the cousins nearby. “We’re part of a kind of collective, yet each of us has our own house,” says David. “The gardens don’t run into one another but come together beautifully in the forest at the rear.”

The architects collaborated with a >

Sight lines lead to the forest from nearly every angle (opposite). The oak cabinet in the living room (above) was another secondhand find. “It had the exact measurements of the wall,” says Annemie. “We just needed to hang it.” David designed and built the oak cabinetry in the kitchen, which features a Mortex-coated island.

“Our home steals as little space as possible from the setting. It is almost traversed by the forest.” DAVID D’HULST, ARCHITECT AND RESIDENT



The indoor garden is dominated by a banana plant and surrounded by brick pavers. The stool was made from the trunk of a tree on the property that had to be felled. "Annemie cut it and worked it with the chisel," says David. "The kids think it looks like a tiny elephant." The hanging textile, which is used as a room divider, is by artist Nathalie Van der Massen.





number of Belgian designers on the interiors. The swing that hangs in the living room, for example, was a project by furniture maker Jan Van Goethem and artist Tine Colen, both of whom have participated in blancooo. The most visible collaboration was with textile artist Nathalie Van der Massen, who designed a work that serves as a room divider between the indoor garden and a sunken seating area. It is titled *Sverige*—the Swedish word for Sweden—and is based on a landscape painting. The fabric appears to be opaque, but because Van der Massen removed threads in various places, sunlight gently filters through in the evening when the angle is just right.

There’s a strong emphasis on craft and creativity throughout the house that ties all of these objects and materials together and connects them back to the landscape. “You end up with a kind of Gesamtkunstwerk,” David says, “a total work of art in which everything makes sense.” ■



ILLUSTRATION: LOHNES + WRIGHT



There's no deck or patio at the back of the house—nature begins directly at the doorstep (opposite, left). Nine-year-old Stan reads on the platform bed his father built for

him (opposite, right). A trio of birch branches helps to bring the outdoors in. With the addition of a curtain, a niche above the hallway (this page) will become a guest sleeping area.

On a bluffside lot in San Francisco, architect Anne Fougerson oversaw the renovation of a 1960s home, transforming a series of ill-conceived updates made over the years. “We had to keep the overall shape of the house,” says Fougerson, referring to the city’s stringent building codes, “so we started to weave the design into the existing conditions.”



TEXT BY
Deborah Bishop

PHOTOS BY | @JOEFLETCHERPHOTO
Joe Fletcher

Light *and* Space

Expanses of glass and broad trellises
bring clarity and connection to a
renovated home in San Francisco.

Less than a year after moving back into their newly renovated house, Ligaya Tichy and Russel Simmons found themselves spending a lot more time there than usual. In March, San Francisco's stay-at-home order transformed it into a combination domicile, workplace, and preschool for the couple and their three-year-old daughter, Skye. It was then that Ligaya and Russel began to truly appreciate the effects of the renovation. Formerly dark and inward looking, the '60s-era structure is

now light, airy, and open. "It's calming to look out at the trees, the water, and the hills beyond," says Ligaya, "and to have all this beautiful light streaming in."

Ligaya, who heads Wild Child, an arts education organization focused on hands-on experiences for children, and Russel, a cofounder of Yelp, met with architect Anne Fougerson in 2014, initially to remove a fireplace and integrate their isolated kitchen. As issues began to snowball (seismic upgrading, for

starters), it wasn't a giant leap to take the house down to the studs. "Anywhere but in San Francisco, it would have been easier and cheaper to start over," says Fougerson, "but because of the city's labyrinthine demolition code, sixty percent of the original structure had to remain." Still, the home's unique situation made it worth the effort. The rare double lot perches on a bluff in one of the city's sunnier neighborhoods and is bordered by a community garden and park, >



The redesigned rear facade wraps around a courtyard (below). The outdoor chairs are from B&B Italia. The living area occupies a narrow, double-height volume beside the new glass stair (right). Tables by Pfeifer Studio sit atop a digitally printed hide by Faye Toogood for Bill Amberg Studio.



“I loved the idea of getting a stair in the living room that was completely transparent—there but not there—so it mitigated any feeling of heaviness.”

ANNE FOUGERON, ARCHITECT





The playroom (left) is outfitted with Bubble armchairs by Roche Bobois and a custom fire pole that descends from the floor above. Trellises made of painted aluminum and Alaskan cedar shade a deck off the master bedroom (below). The Shito chaise longue is from Paola Lenti and the sculpture is by Ryosuke Yazaki. In the kitchen (right), Fougerson and her team designed a nook backed with sliding panels and lined in green felt from FilzFelt. The kitchen system is by Bulthaup.





with a bonus parcel of overgrown land a few steps down from the backyard.

Fougeron gained space by filling in the unused swimming pool, a move that made room for a new glass pavilion to extend into the yard, where a pair of palm trees holds court—“Our little slice of Los Angeles,” jokes Russel. The pavilion contains a family room and dining area that flow into the large new kitchen. On the other side of the house, where the kitchen used to be, there’s a playroom, and in the center is an open living area. For the pavilion’s walls and windows, Fougeron chose a frameless sliding system from Sky-Frame to create the porous borders between inside and out. With the sliders

pushed open, the house and yard become one. And even when they’re closed, light, shadows, and reflections from the trees continuously animate the interior.

“I’m very influenced by the West Coast minimalists,” says Fougeron. “Artists like Turrell, Irwin, and Wheeler explore issues of light and space, translucence and reflection, which in turn makes me think about the psychological effects light and air can have on our daily lives.”

The old and new parts of the opened-up house are knitted together, with sight lines from the front door to the backyard and diagonally from the kitchen across the living room to the playroom, allowing Russel and Ligaya to keep

an eye on Skye. The general layout remains the same, with a guestroom on the first floor, and the master suite, Skye’s bedroom, and Russel’s study on the second floor of the now 4,000-square-foot home. The two levels are connected by stairs and a bridge made of smoke-colored glass that appears solid one moment and shimmering the next, as the sun emerges from behind a cloud.

Of course, homes also need to convey a sense of solidity and shelter. The kitchen’s eating nook is lined in green felt and can be closed off with sliding panels. Window shades descend at the touch of a button, creating enough darkness to watch movies at noon. And the entire house is designed >



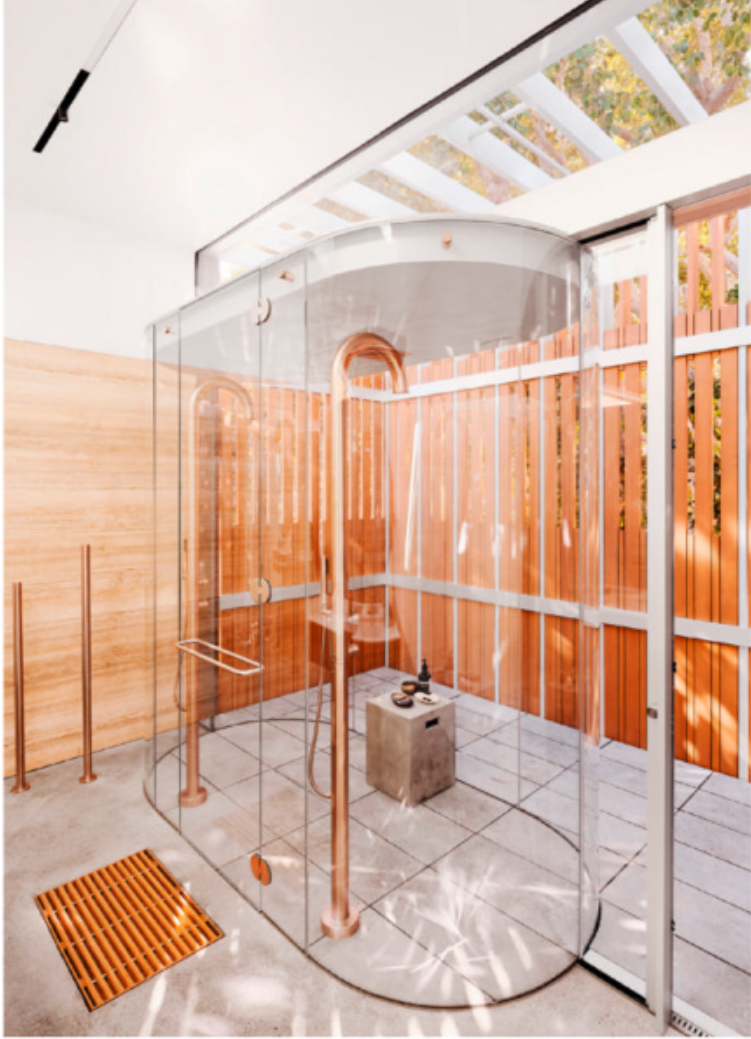
with a system of aluminum and cedar trellises that clad, surround, and overhang it—between that and the cross breezes, there is no need for air conditioning, even with all the glass. During most months, solar panels generate enough electricity to feed the grid. Statement additions such as the crocheted pendants in the entryway and a digitally printed hide on the living room floor help ground the interior. “Before we put down that rug, nobody wanted to hang out here, and now it’s

like a magnet,” says Ligaya.

While there was no way to alter the original architecture’s linearity, Fougerson devised ways to soften it from within, inserting elements—such as a blue circular coat closet—that read like crafted objects. A fire pole contained within a padded column descends from a secret passageway in Skye’s bathroom down to her playroom. And the shower in the master bath is surrounded by an oval glass enclosure that sits half indoors and half

on a deck—flooded with light but shielded from the street by a cedar wall.

“We’re comfortable and sheltered but also more connected to nature,” says Ligaya. “With the views and all the beautiful shadows, there’s a real softening between inside and out.” And there are daily rainbows, which Skye delights in chasing around the house. “The beveled glass edges become prisms when the sun hits them just so,” says Russel. “They only last a few moments, which makes it all the more magical.” ■



Homeowners Ligaya Tichy and Russel Simmons relax with their daughter, Skye, in the family room (opposite), which occupies a new glass pavilion. The coffee table is by Angela Adams, the chair is by Philippe Malouin, and the sofa is custom. Screened by a slatted wood wall, the see-through shower in the master bathroom straddles indoors and out (left). Circular mirrors join a custom walnut vanity (below). “The house is relentlessly linear, but we were able to add these more playful shapes,” Fougerson says.

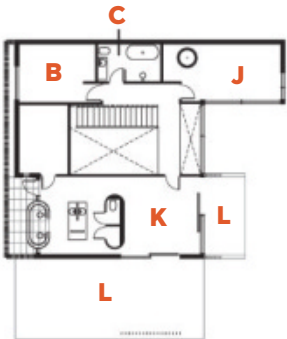
Translucence House



ARCHITECT
Fougerson
Architecture

LOCATION
San Francisco,
California

- A Entrance
- B Bedroom
- C Bathroom
- D Playroom
- E Family Room
- F Dining Area
- G Garage
- H Kitchen
- I Living Area
- J Office
- K Master Suite
- L Deck



Upper Level



Lower Level

ILLUSTRATION: LOHNES + WRIGHT



TEXT BY
Tiffany Jow

PHOTOS BY
Elsa Young

High *and* Low

An architect elevates humble materials to build a 1970s-inspired home for his friends in Cape Town.

The Cape Town house that architect Michael Lumby designed for his friends Robyn and Clint Campbell is clad in simple, inexpensive brick in varying patterns that allow its facade to curve. The home is located in the suburb of Vredehoek, which

means “peaceful corner.” Ironically, the city’s notorious winds can get particularly fierce there. With that in mind, Lumby designed fixed-glass windows framed in sheet metal. Some feature powder-coated steel panels that open for ventilation.





Sometimes the key to making something great out of an imperfect situation isn't optimism, but ingenuity. That was true for Robyn and Clinton "Clint" Campbell, a Cape Town couple who, after living in a studio apartment for five years, were ready to purchase their first property. Unfortunately, their budget was at odds with their desire to maintain a short commute to the pricey city center, where Clint works as a creative director and Robyn helps lead an advertising agency. They found themselves drawn instead to Vredehoek, a suburb at the edge of town that's tucked into the foothills of Table Mountain. Its remote location and high winds—known to have sucked windows right out of their frames—factor into the affordability of the area's compact homes.

After more than a year of looking, the pair toured a single-story 1940s structure that sat opposite one of Vredehoek's many parks. Clint brought along his longtime friend Michael Lumby, a Melbourne- and Cape Town-based architect, to get his take. "It was an unremarkable, cheaply put-together worker's cottage," Lumby says, >

A three-seater Ella sofa and footrest in Vega Anthracit by Sofacompany anchor the living room (above). The steel coffee table is by Lim and the rug is from Coral & Hive. The shelving and cabinets are custom from Holz Cabinetry. Workaday concrete floors contrast with the

clean lines and soft touches. The facade (opposite) has a similarly rough finish. "I wanted something that will age and patina with time and be low maintenance," says Lumby. Creeping greenery will eventually overtake some sections of the exterior.



“The experience of volume is much greater in a small space than in a large one, and that’s what contributes to the house’s feel.”

MICHAEL LUMBY, ARCHITECT



In the two-story stairwell (opposite), steps seem to float in space, thanks to a circular skylight that illuminates the walls. A continuous steel handrail connects the floors. The kitchen (above) is open to the living room. “I do the cooking,” says Clint, “so if I’m in the kitchen and Robyn is in the lounge, we’re still together.” The countertops are Carrara marble from Cannata. The pendant is from Arc Lighting and the appliances are from Smeg.

recalling the disconnected interior. But the price was right. The Campbells bought the property in 2016 and hired Lumby to redesign it. His plan—to keep the framework intact and build upward—was thwarted when a test revealed the foundation wouldn’t support the weight of another story. So the plan changed to a teardown and starting from scratch. The news fazed no one. “We wanted a home that was uniquely ours,” Clint says. “This was a way for Michael to really put his mark on it.”

At the start of the design process, Clint found a book on 1970s brick buildings at Cape Town’s Milnerton Flea Market and showed it to Lumby, noting his fondness for the style. “Other than that, he gave me a simple brief,” says Lumby. “Three bedrooms, two bathrooms, and a living area.” Clint saw the project as an opportunity to make the most of working with his friend. “I’m a designer, too,” Clint says. “I know from experience that if you give someone the chance to use their voice, they tend to >

really shine.” Lumby delivered a three-floor, 1,520-square-foot brick building that stands like a beacon in the neighborhood—its curves nodding to Vredehoek’s Art Deco heritage. “The theme was to invest in craftsmanship and custom detailing rather than expensive finishing and materials,” Lumby says.

Lumby achieves beauty through a kind of alchemy, elevating humble materials selected for their low-maintenance and patina-friendly profile. Take the bricks, laid in various orientations on the rounded facade. (The composition isn’t contrived—they were placed that way to create a smooth curve, since a traditional method would make them jut out at the corners.) “We chose the cheapest brick we could find,” Lumby says. They were then rubbed with a grout mixture, using a sponge to create a textured, whitewashed finish. He took a similar approach with the bathroom tiles, which cost about five dollars per >

“There are so many things Michael considered that make the space quite incredible to be in,” Clint says. Case in point: the bathrooms. “They’re small spaces, so if you want to do something wacky, that’s the place,” adds Lumby. The downstairs bathroom (below) features a sink in the windowsill. Water runs

down an angled pane and into the garden. In the en suite bath on the second floor (opposite), a concrete floor gives way to a round, tiled, double-height space that culminates in a skylight. Plants hang on either side of a custom showerhead from Still Bathrooms. The faucets in both bathrooms are from Crestial.



Campbell House

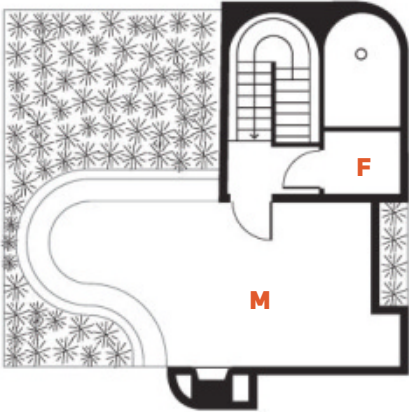


ARCHITECT
 Michael Lumby Architecture

LOCATION
 Cape Town, South Africa

- A Entrance
- B Parking Area
- C Dining Area
- D Living Area
- E Kitchen
- F Storage
- G Laundry
- H Powder Room
- I Garden
- J Balcony
- K Bedroom
- L Bathroom
- M Rooftop Terrace

Upper Level



Second Level



Main Level

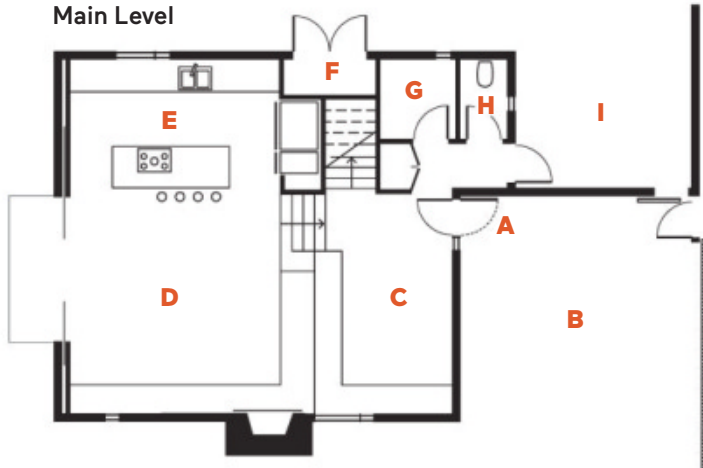


ILLUSTRATION: LOHNES + WRIGHT



“The whole building experience was tough, because of the financial strain and because we moved in before the house was completely finished. But now that we’re on the other side, everything was so worth it.”

CLINTON CAMPBELL, RESIDENT





Wooden closet doors and accents warm up the bedroom (left), which otherwise continues the house's rough concrete and plaster palette. A roof terrace with built-in seating and a large grill (opposite and below) looks out to Table Mountain

and the surrounding city. "I'm very much into braaiing," says Clint, using the Afrikaans word for barbecue, "and wanted a place to grill. Michael took that to the next level and gave us a place where we could barbecue on the roof."

square meter, cutting them lengthwise into four thin pieces so that the roughness of their edges produces an "interesting flutter" in the finished surface.

A steel streetside gate leads to the front door, which opens to an entrance area and the dining room. The floor drops down three feet into the kitchen/lounge space, where an outsize window frames views of the garden. Lumby incorporated planters throughout the home and planted creepers around its base; eventually, they will envelop the structure. Poured concrete stairs lead to the second level's bedrooms and bathrooms, then up to the terrace, added late in the design process with Clint's penchant for

barbecuing in mind. Sitting on the terrace's built-in bench, he can take in a panoramic view of the City Bowl.

"There's something special about the puzzle of figuring out how to get the most out of a small site," Lumby says. "I almost like them more than big ones—it becomes too easy then." His space-maximizing strategies are hidden in plain sight. He integrated cupboards, shelving, and furniture into the house, including a concrete bench that runs along the living room's perimeter. The Campbells find the home's compactness practical. "It's small enough that we don't have to spend our entire lives trying to keep it maintained," Clint says. "It's the perfect place for us." ■



In the Brazilian village of São Miguel do Gostoso, a house by architects Pep Pons and Matteo Arnone is emblematic of the area's budding tourism industry.

Its archetypal form rises from the windswept caatinga, a vast stretch of flat, semiarid land where the northeastern tip of the country juts into the Atlantic.



TEXT BY
David Sokol

PHOTOS BY | @FEDERICOCAIROLI
Federico Cairolì

Pushing *the* Edge

In a far-flung region of Brazil,
a stark house in a stark landscape
embodies a fishing town's renaissance.



The village of São Miguel do Gostoso has always been remote. Cut off by the caatinga, a huge swath of semiarid land stretching into the Atlantic Ocean at Brazil's easternmost point, the coastal town was accessible only by horseback as recently as the 1960s. Architect Pep Pons got there in 2011, while taking what he thought would be a sabbatical from his job in Zurich. Although the caatinga has a long history of isolation, poverty, and exploitation, Pons found the 4,000-person fishing village in the midst of a renaissance, transforming itself into a thriving resort town. Where the caatinga meets the ocean, it turns out, consistently hot equatorial temperatures and southeasterly trade winds are the stuff of epic windsurfing vacations.

While Pons was enjoying his respite, he was perhaps unwittingly drumming up business. One acquaintance asked him to sketch a house; a fellow visitor from Switzerland wondered whether Pons would conceive a courtyard residence from scratch. He apprised Matteo Arnone, his best friend from Accademia di Architettura Mendrisio, of the opportunities that had

found him. The news prompted Arnone to want to experience the energy for himself, and the same day that Arnone stepped off the plane, Pons's Swiss prospect greenlit the commission. The buddies established Atelier Branco Arquitetura to get it done.

Though they had based themselves some 1,800 miles away in São Paulo, the newly minted partners maintained strong ties to São Miguel do Gostoso, working on the courtyard residence and developing their own 12-unit condominium. "We could spend a week or even just a weekend there, but we also could stay for more than four weeks," Pons recalls of going back and forth. "We needed a place to be and work."

By January 2017, he and Arnone had had enough of bunking with clients and renting tourist rooms. They peeled approximately 11,000 square feet of land from a friend's 49-acre oceanfront farm to build a 1,720-square-foot satellite office and crash pad they named Casa Modico. Because the caatinga had not offered a memorable feature to design around, Atelier Branco chose a simple gable-sided form for the home. To make the design their own, they looked to an impressive piece of domestic >





A 23-foot-long dining table (opposite, top), made of a single slab of *piqui-preto* wood, takes center stage on the inner veranda. In the living room (opposite and above), open brickwork allows light and air to permeate the home. The airy feeling is accentuated by painted white walls and white ceramic roof tiles that are visible on the ceiling. The tile motif was adapted from Portuguese colonial architecture and remains prominent in the region. The custom two-sided sofa is by Atelier Branco.

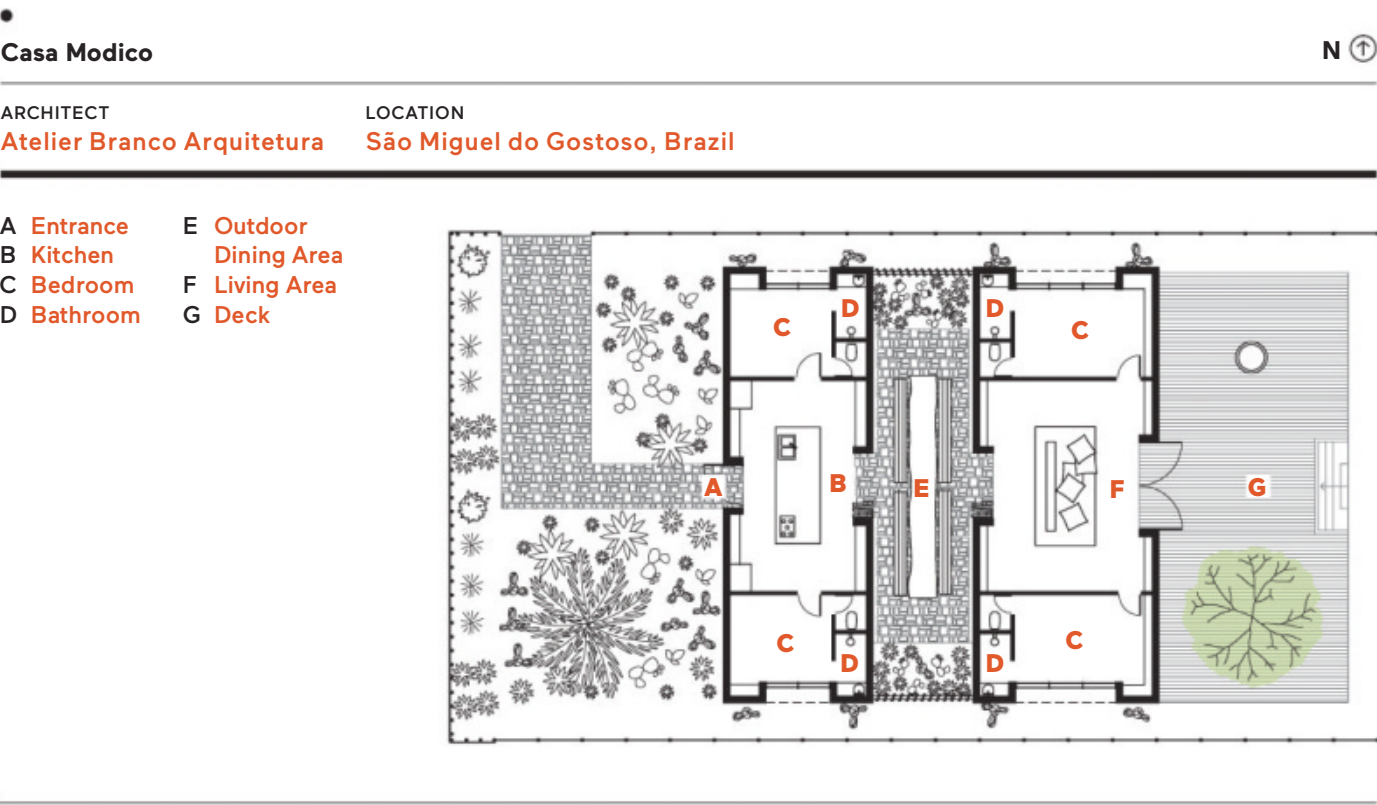


ILLUSTRATION: LOHNES + WRIGHT

“People who grew up here can be surprised by the exterior of the house, but inside they don’t feel like they’re in a spaceship. They can relate it to their own homes.”

PEP PONS, ARCHITECT



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Oversize glass doors in the living room (opposite and above) open to the expansive back terrace and frame views of the ocean. “People here use their verandas

for everything, even sleeping,” says Pons. “It’s very similar to how people live on the southern Mediterranean coast.” The 1,720-square-foot house requires no mechanical

heating or cooling. Passive ventilation techniques, like the slatted doors in the bedroom (below), take advantage of the town’s famous winds to keep the house cool.

material. The previous year, a supplier to the condominium project had gifted the partners a 23-foot-long slab of *piqui-preto* that had been salvaged from the floor of a responsibly managed rain forest. The sturdy, raw-edged wood surface begged to become a dining table. So the architects divided Casa Modico into two asymmetric volumes flanking a dining courtyard.

With the region’s climate and remoteness leaving it largely untouched by modern design developments, local techniques have endured and, in fact, have become an asset. “We’re not interested in transplanting cosmopolitan rules from São Paulo, because they would never fit here,” Pons says. São Miguel do Gostoso houses have very few windows, to keep out extreme weather conditions, and they have large verandas where residents perform most of their daily activities when the weather is favorable. Arnone and Pons borrowed these ideas and kept openings in the walls to a minimum while extending the rear of Casa Modico toward the ocean via an elevated terrace. It encircles a flamboyant

tree that provides dappled shade.

The two structures comprise brick walls and enamel-fired ceramic roof tiles. The project crews included adept bricklayers, so Arnone and Pons conceived an unusually open English bond pattern for interior walls: The gaps between header bricks are a kind of fretwork, allowing daylight and ventilation to move through the space.

Atelier Branco has gained even more new commissions to justify the expense of completing Casa Modico. Currently the studio is at work on another residence and two hospitality projects in São Miguel do Gostoso, and the architects’ farmer neighbor is marketing Casa Modico as the model house for five more.

As of deadline, Arnone and Pons had spent five weeks self-quarantining in Casa Modico, running the studio from an improvised living room setup as the novel coronavirus ravages the country. They are not sure when visitors will be able to safely travel to the region again, but they’re hoping for a quick return of windsurfers and the burgeoning tourism industry. ■





Designer Jonathan Tuckey teamed with local architect Ruedi Kreienbühl to resurrect Nossenhaus, a 17th-century building in Andermatt, Switzerland, as a residence with a first-floor wine bar. They wove new larch timbers in with the old to stabilize the structure and delineate spaces. The ceiling between the attic (inset) and the top floor was removed and a dormer added to expand the living area in the upper-level maisonette (left).

Jonathan Tuckey doesn't so much whisper to old buildings as listen to them. Known for his innovative updates to historic homes, the British architectural designer was the obvious choice when his friends Al and Francesca Breach decided to bring new life to Nossenhaus, a centuries-old stone-and-timber structure they'd bought in the Swiss village of Andermatt.

Dating from 1620 and situated in Andermatt's charming, cobblestoned center, Nossenhaus had functioned for hundreds of years as a multifamily dwelling, with livestock and storage on the street level. >

A stone-and-timber building from 1620 is reimagined as a combination residence, rental, and wine bar.

Swiss Mix

				
				
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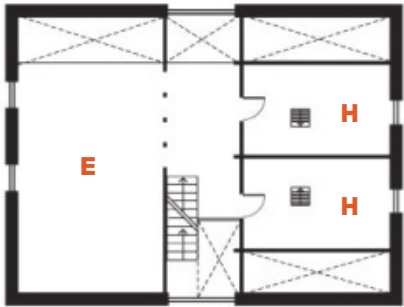


Nossenhaus



DESIGNER Jonathan Tuckey Design
LOCATION Andermatt, Switzerland

- | | |
|----------------|---------------|
| A Entrance | E Living Area |
| B Seating Area | F Dining Area |
| C Bar Area | G Kitchen |
| D Storage Room | H Bedroom |



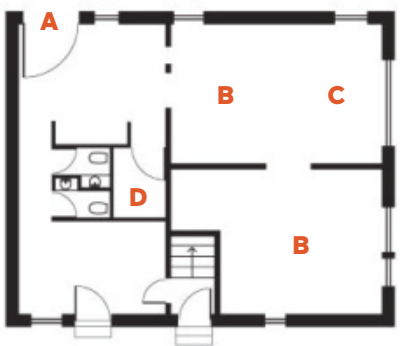
Fourth Floor



Third Floor



Second Floor



First Floor

More recently, the space had evolved into a convivial commune occupied by skiers and climbers. “It was inhabited,” Tuckey clarifies, “but in a very rudimentary manner. There was wind blowing through and rain coming in.” Adds Al with a laugh, “There was one shower—it was a great place for hippie skiers.”

The building was in danger of being replaced by a new one when the Swiss Heritage Society awarded it historic status in 2015—a move that saved it from developers intent on demolition but also ratcheted up renovation complications for the new owners and Tuckey. The first order of business was to carefully strip away newer additions, like the exterior shingles and gabled dormers, so that the

heritage officer could carefully document and analyze materials that were more than a hundred years old, a task that entailed carbon-dating the old timbers.

Once the structural engineer determined how much of the existing building could be retained, Tuckey, working with local architect Ruedi Kreienbühl (who passed away after the project was completed), began restoring the structure and reconfiguring the 4,000-square-foot interior for contemporary living. “Ruedi was a fantastic architect and collaborator, but he never wanted credit for what he did,” Tuckey says.

Al and Francesca live nearby in a house that Tuckey and Kreienbühl also designed, and they wanted space for visiting family and friends that could double as a vacation



A ladder in one of the maisonette bedrooms leads to a sleeping loft (opposite). “Eventually the new larch will mellow, and the distinction between old and new will be harder to see,” says Tuckey. Stripped of later additions (inset, below), Nossenhaus has been restored to its original silhouette (left). “It

had been primitively insulated, with newspaper over the wood and shingles on top of that,” Tuckey says. “We revealed the old timber and added six inches of insulation on the interior.” The stone walls were exposed on the ground level (inset, below left), now home to the Vinothek 1620 wine bar (below).



“It’s a house where the architecture has been allowed to sing—it’s on display but not in a showy way.”

FRANCESCA BREACH, CO-OWNER

rental, along with an office for Al. A wine enthusiast, Al also dreamed of creating a wine bar on the ground level. Tuckey, who restored his own vacation home in the village, sketched a plan for a maisonette on the top two floors, two one-bedroom apartments on the second floor, and space for the wine bar on the bottom.

With an eye to energy efficiency, the team installed a new roof covered in wood tiles that Tuckey describes as “a warm woolly hat” and lined the interior of the perimeter walls with six inches of insulation. They also incorporated an early form of environmental architecture typical of the area. “Traditionally, builders in this part of the world used stone construction on the north and east sides to shield from >



renovation

Co-owner Al Breach's office occupies one of the two second-floor apartments (right) and features an original stone oven (inset) that still provides heat. "They're weird, brooding objects that you find in a lot of northern European houses," notes Tuckey. The lower level of the maisonette holds a dining area (below) and kitchen.



“There are dark corners, but they’re made to feel very nice because of the contrast with the brighter spaces.”

JONATHAN TUCKEY, DESIGNER



wind and timber on the south and west to retain the sun's warmth, and the two parts of the house interlocked like Jenga blocks," he says. "It was something we wanted to make visible again."

Having been protected by the shingles, some of the original wood was in surprisingly good condition, but where the old timbers couldn't be saved, new larch planks were substituted. Explains Tuckey, "We said, 'Let's put in something that's unashamedly of its time, and it will develop the patina of age just as the original materials have done.'"

To bring light and volume to the maisonette, Tuckey removed a ceiling that separated the top floor from a storage loft and also created a balcony overlooking the street. And in a nod to traditional Swiss mountain huts, he connected the two bedrooms with a shared sleeping loft lined with bunks. The couple have furnished the spaces simply, with a mix of contemporary pieces and antiques from Sweden. "We wanted a layered effect, the feeling that things were collected gradually," says Francesca.

In connecting past and present, Nossenhaus has found a new vibrancy, and Tuckey hopes it endures for at least another century or two. "Every element that's there fought hard to earn its place and have another four hundred years of fun going on around it," he says. ■

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Full Immersion

A see-through shell gives this tiny cabin in Chile endless views of the woods and sky.

Gloria Montalvo's week-end getaway on a reserve in central Chile is just 580 square feet, but the entire forest is its

living room. Designed by architect Guillermo Acuña, it features a transparent facade over a skeletal pine frame.

Hacker Architects' High Desert Residence recedes into its surroundings with a skin of gray-stained cedar.



A High-Desert Home Is Carved From Cedar

The shifting cedar planes of this getaway in Bend, Oregon, allow the landscape to become part of its form.

Central Oregon's high desert is a fascinating region of jagged mountains and old lava flows. Here, amid an aromatic outback of manzanita and big sagebrush, Hacker Architects designed a weekend retreat that is all about editing and framing views.

The concept stems from architect Corey Martin's background as an artist and wood carver. "I developed this really special relationship with cedar and discovered all of its amazing qualities—especially the grain and the way that it would carve," says Martin. "It was very profound. There's also something about it being regional material that draws me, and then there's the fact that it's extremely durable, long-

lasting, and beautiful all at the same time."

Like a sculpture whittled from wood, the cedar-wrapped home is about negative space as much as it is about the built form, affording the homeowners a deep connection with nature. Generous cutaways give the sense that the walls are drawing apart to let the landscape sing. "Being totally immersed in a wood space connects us with this biophilic response to nature and natural materials," says Martin. "The result is more than just the simple lines of a space; it's the deeper feeling of being connected with something bigger."

Because it is an eco-friendly and sustainably harvested product, the choice of Western Red Cedar supports efforts to regenerate

natural landscapes and mitigate climate change. For every tree harvested, at least three are replanted, and the manufacturing process produces less carbon emissions than other materials, such as brick, concrete, or composites. The durability of cedar also withstands the area's unique climate: A hot summer day can transition to below freezing at night.

The result is a home that entices all the senses. "Because of the temperature changes, the home itself creates an aromatic atmosphere," Corey adds. "The sun hits the exterior and you can smell the cedar. It's pretty awesome."

dwell.com/westernredcedar



The ground floor is split between Gloria's bedroom (this page) and the kitchen and living area (opposite), with a bathroom at the center. Builder Luis Miranda

assembled the CNC-milled parts in 20 days. The clear facade is made of thermally bonded polycarbonate, and the tensile covering is by Desmontables.

“The transparency plays with the idea of impermanence, as the cabin reflects the shadows of the forest and their movements during the day on its skin.” GUILLERMO ACUÑA, ARCHITECT



La Invernada

N ↑

ARCHITECT GAAA

LOCATION La Invernada, Chile

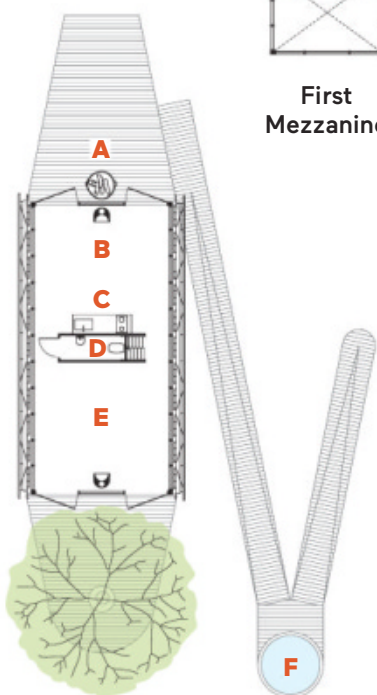
- A Entrance
- B Dining Area
- C Kitchen
- D Bathroom
- E Bedroom
- F Hot Tub
- G Sleeping Area



Second Mezzanine



First Mezzanine



Ground Floor

ILLUSTRATION: LOHNES + WRIGHT

It was the condors that did it. Gloria Montalva, a salon owner from Santiago, wasn't necessarily looking for a sign during her second visit to La Invernada, a reserve in the foothills of central Chile. She'd already decided to buy property in this dense forest, located some 150 miles south of the capital. However, when she spotted a pair of condors at the summit of Cerro Pelado, Gloria knew there was no turning back. "It may sound clichéd, but I'm super mystical," she says. "I'm also impulsive—by my third visit I had signed the papers for the purchase."

Having secured one of more than 40 five-acre plots sprinkled across a third of the reserve—the remainder is designated as conservation land—Gloria commissioned architect Guillermo Acuña to create a cabin she could escape to on weekends. Her list of requirements was short: a bed, a barbecue, a hot tub, and the ability to see the sky. Beyond that, the architect had free rein. Acuña chose

to tread lightly. "The house should not be a permanent object in the forest," he says. "It should have the condition of impermanence, just like the trees that surround it."

The bare-bones structure, assembled on-site from machine-cut Chilean pine, also plays with the concept of transparency. A single sheet of polycarbonate encloses the timber frame, protecting occupants from the elements while retaining the feeling of being outdoors. Semi-transparent mesh membranes cloak the sides like exterior shades. "The textile layer tints the light gold—the color of the oak leaves in the fall—and acts as a cover during storms, protecting the cabin from branches that could crack the second layer," Acuña says. Branches also cast patterned shadows onto the facade, turning the retreat into a kind of artwork in the middle of the forest.

To Acuña, the form's three levels correspond to the parts of a tree. The >

small spaces

main level, with its open living, dining, and kitchen area in the front and bedroom in the back, forms the roots. The first mezzanine, where visiting friends and their kids roll out sleeping bags atop custom cushions, is the trunk. And the second mezzanine, a smaller sleeping area tucked just under the structure's crystal-clear roof, is the canopy of foliage. Blanca Valdes, an architect who works with Acuña at his Santiago firm, GAAA, enjoyed a glorious night in the uppermost perch. "When the moon comes out, you can see it move from one side of the sky to the other," she says.

The cabin is erected on a cantilevered, boardwalk-like deck, and viewed from the side, it looks as though it's been thrust into the forest. "It is located on the limit between two planes—the smooth inclined plane and the more pronounced slope that falls to the river—with the forest pushing it from behind," Acuña explains. While the river isn't visible, the rush of water cutting through the unruly landscape is audible. Gloria says, "Sleeping with the moon, hearing the water, feeling the trees move—everything gets inside the house." ■



The cabin and back deck are cantilevered over a slope in the property (above left). "The bedroom faces the balcony, with a centennial oak in the foreground and a view of the opposite hillside in the distance," says Acuña. Two mezzanines (above and left) are accessible by ladder and can be used as sleeping areas for overnight guests. The multicolored cushions were designed by Acuña and fabricated by Viviana Cortes.



Designer, developer, and contractor Anthony Carrino (left) converted a historic firehouse built in 1896 (right) into his construction company headquarters, and later into his family home.



Rock Star Renovator Anthony Carrino's Firehouse

The designer tells us about his new home in an 1890s firehouse—and why he's thinking more about indoor air quality.

Perhaps you know Anthony Carrino from HGTV shows such as *Kitchen Cousins*, *Cousins on Call*, or *Undercover Cousins*. But you might not know about his personal projects, which include photography, motorcycling, and the conversion of a decommissioned firehouse in Jersey City, New Jersey, into a chic home for himself, his fiancée, and their pup, Rossi.

"The main inspiration was the building itself," says Anthony. "Because it is a landmarked property, the exterior, built in

1896, had to remain, and I pulled some of that history inside as well—all without compromising on modern technology and finishes." Throughout the two-story home, old details blend with new. The European-style kitchen contrasts with exposed brick walls, and fire hoses are now art-work. There's even a restored firepole in the home office. "I am a full-grown adult living in a childhood wonderland," he jokes.

Largely gutting the interior, Anthony also added smart technology and upgraded the

mechanical systems, placing heavy consideration on the indoor air quality and comfort level of his new home.

Anthony opted for the Trane XV20i Variable Speed Air Conditioner, along with the Hyperion™ Air Handler, which features a double-wall construction that limits dripping or condensation around the unit and uses aluminum coils to reduce corrosion: "Trane is always coming up with new solutions to achieve cleaner air, so it was my immediate reaction to go with them."

He also added the Trane CleanEffects™ Air Cleaner, which removes eight times more air particles than a HEPA room filter and 100 times more than a standard, one-inch filter. "That's a huge difference in terms of indoor air quality," he says. A smart thermostat controls the system and links to smart devices in Anthony's renovated home.

"I think about when I visited a firehouse as a kid; I watched a fireman slide down a pole, and I climbed on the trucks," says Anthony. "Maybe I've got a bit of Peter Pan syndrome—I don't really want to ever grow up. I think that's part of being creative."

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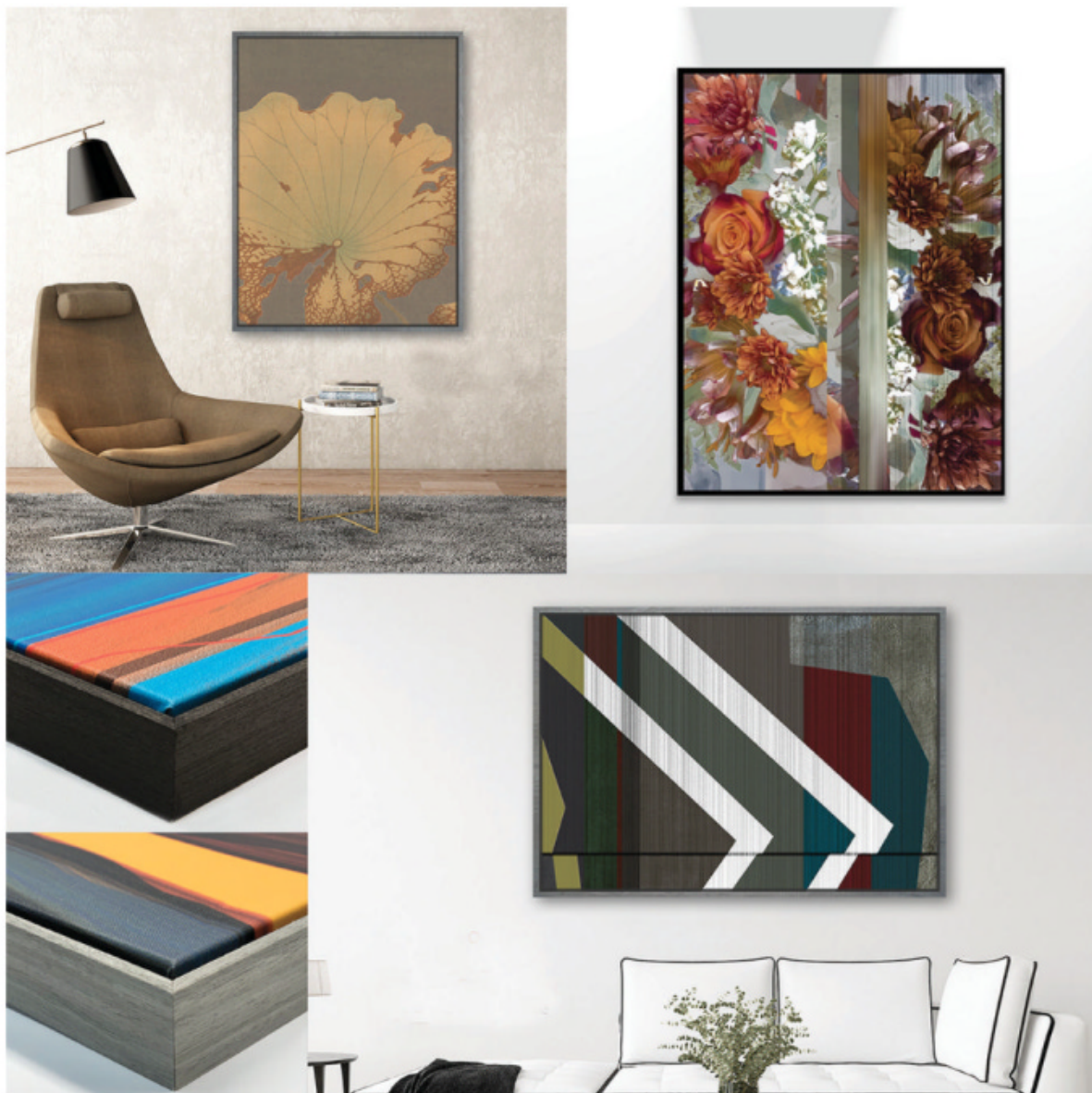
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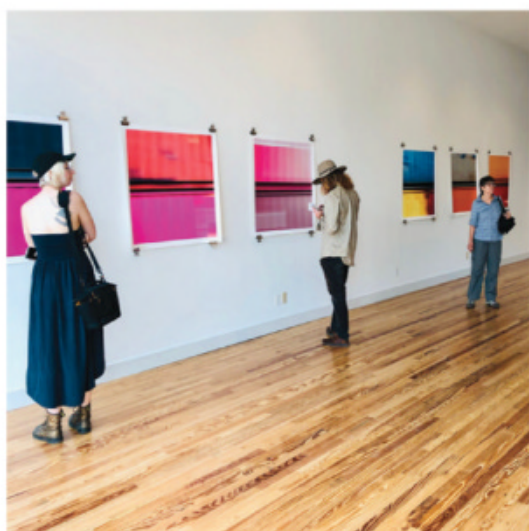
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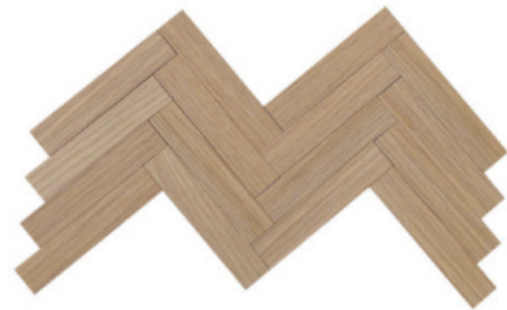
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46-47 Theatre sofa by Ted Boerner, Barcelona table by Ludwig Mies van der Rohe for Knoll, chairs by Jean Prouvé, credenza by Jens Risom, all from Design Within Reach dwr.com; **Saarin Conference armchair by Eero Saarinen from Knoll** knoll.com; **rug from IKEA** ikea.com; **dining chairs, vintage; dining table by Iris Anna Regn of Otis College of Art and Design** otis.edu
48 Dining table and chairs from Room & Board roomandboard.com; **oven from Wolf** subzero-wolf.com; **refrigerator from Sub-Zero** subzero-wolf.com; **dishwasher from Miele** miele.com; **countertop from Caesarstone** caesarstoneus.com; **television from Samsung** samsung.com; **outdoor seating from HD Buttercup** hdbuttercup.com; **Stool_One by Konstantin Grcic for Magis** magisdesign.com
50 Divina sofa by Piero Lissoni, Barcelona coffee table and Brno chairs by Ludwig Mies van der Rohe, credenzas by Florence Knoll, ottoman by Architecture & Associés, The Mercer table by Lucia

Mercer, and dining table and Executive armchairs by Eero Saarinen, all from Knoll knoll.com; **Wire Base Low Table by Charles & Ray Eames for Herman Miller** hermanmiller.com; **Tolomeo Mega floor lamp by Michele de Lucchi and Giancarlo Fassina from Artemide** artemide.net; **Nelson Sunburst clock by George Nelson for Vitra from Design Within Reach** dwr.com; **bookcases by Brickbox** brickbox.es; **rug from Muuto** muuto.com; **throw blanket from Hay** hay.com; **buffet, vintage; Akari ceiling lamp by Isamu Noguchi** noguchi.org; **paint from Sherwin-Williams** sherwin-williams.com

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54-55 Pendants and side tables, custom; chair, vintage
57 Throw blanket from La Femme Garniture lafemmegarniture.be; **throw pillows, custom**
58-59 Hanging textile by Nathalie Van der Massen nathalievandermassen.com
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by Flos flos.com; **Moby coffee table by Angela Adams** angelaadams.com; **sofa, custom; Group Cocktail chair by Philippe Malouin for SCP from The Future Perfect** thefutureperfect.com; **mirrors by Dennis Luedeman** dennisluedeman.com; **69 Shower column by JEE-O** jee-o.com **V1/150 faucet by Vola** vola.com; **counter and integrated sink by Corian** corian.com

70 High and Low

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75 Carrara marble countertops from Cannata cannatagranite.co.za; **Black Perspex Dome pendant from Arc Lighting** arclighting.co.za; **appliances from Smeg** smeg.com; **bar stools from Chair Crazy** chaircrazy.co.za
76 Faucet from Crestial crestial.com
77 Custom showerhead from Still Bathrooms still.ftgsys.co.za; **faucet from Crestial** crestial.com; **pendants from Spazio Lighting** spazio.co.za
79 Bed linens from The T-Shirt Bed Co. tshirtbed.com; **lamp and side table from MRP Home** mrphome.com;

planter from Country Road
countryroad.com

80 Pushing the Edge

Atelier Branco Arquitetura
atelierbranco.com
Landscape design by Julieta Fialho
julietafialho.com
82 Sofa designed by Atelier Branco atelierbranco.com; **stools, custom**
83 Sliders, windows, and table, custom

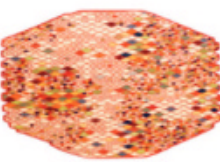
86 Swiss Mix

Jonathan Tuckey Design
jonathantuckey.com
General contracting by Stefan Zigerlig
stefan_zigerlig@hotmail.com
Structural engineering by Inderkum-Holzbau
inderkum-holzbau.ch
Electrical engineering by R. Mettler AG
mettler.swiss
86 Swiss farm chair, vintage
89 Fireplace from Austroflam austroflam.com
90 Table, cabinets and worktop by Markus Püntener AG puentener-kuechen.ch; **local Serpentine stone oven by Gedeon Regli** gedeonregli.ch; **faucet by Vola** vola.com

92 Full Immersion

Guillermo Acuña Arquitectos Asociados
ga@gaaa.cl
Construction by Luis Miranda
luis.miranda_c@hotmail.com
94 Tensile covering by Desmontables S.A.
desmontables.cl
95 Shelving, dining table, and bench designed by Guillermo Acuña and fabricated by Luis Miranda
96 Cushions designed by Guillermo Acuña and fabricated by Viviana Cortes

●
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Rafael Marquina, Nani Marquina's father and the rescuer of this Thonet chair, was an

accomplished Catalan architect and designer who was best known for his nondrip oil cruet.

The younger Marquina keeps the chair, still unrepaired, in her Barcelona studio.

A superstar in the world of textiles, Nani Marquina finds a message about timeless design in a discarded treasure.

My father found this

Thonet chair thrown out with the trash in 1987. Being an architect and designer himself, he knew it was authentic and wanted to rescue it from the ignorance of its previous owner. He placed it on top of a glass base and illuminated it in our studio like an artwork.

It is a very low chair that was commonly used by weavers. The point of displaying it as he did was not to show off the chair, but to value what others discard. There is a lesson of durability and resistance to be found in its dangling threads and scratched wood.

Since the Thonet chair's debut, design has changed a lot, but it remains true that good pieces will never change. Innately, I try to find a way to create pieces that can stand the test of time, too. ■





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