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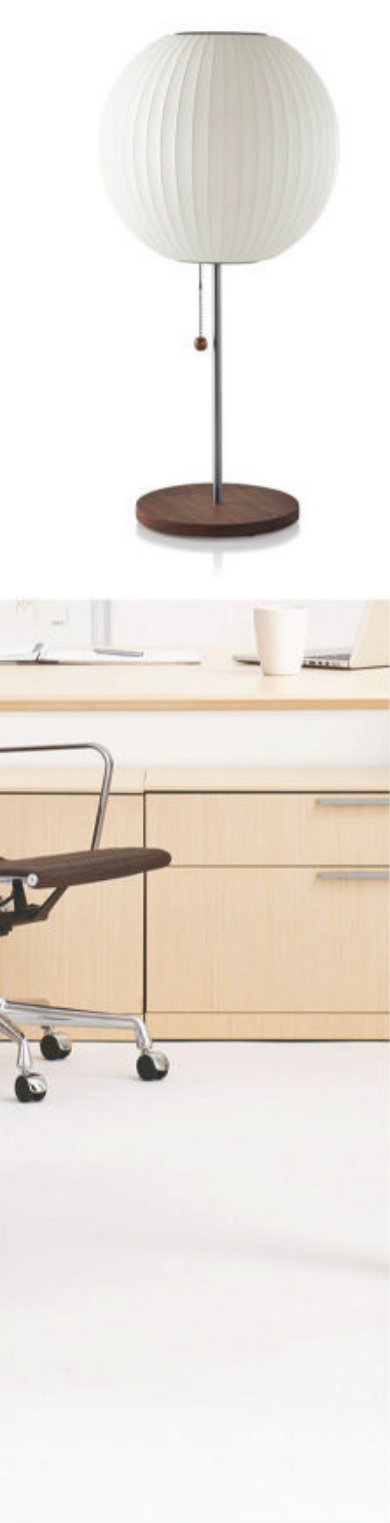
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**“I wanted the house to blend into the street.
When you come inside—that’s where the show starts.”**

Marc Perrotta, designer and resident

Page 94



94

DWELLINGS

COVER
Tom Deacon (left) works on a meal in his Toronto townhouse, renovated by Andrew Jones (right).
PHOTO BY Michael Graydon & Nikole Herriott

ABOVE
Designer Marc Perrotta sneaks a peek out of his house in Mérida, Mexico.
PHOTO BY Fabian Martínez

74 Nod to the Past

Just outside the urban jungle of São Paulo, a prefab timber home offers a retreat into serene nature.

TEXT
Silas Martí
PHOTOS
Leonardo Finotti

84 Old House, New Tricks

A country house in northern Germany embraces local history and new, sustainable technology.

TEXT
Michael Dumiak
PHOTOS
Ériver Hijano

A Remarkable Reset

Two New Yorkers head south for the tropical charms of the Yucatán capital of Mérida.

TEXT
Ann Shields
PHOTOS
Fabian Martínez

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54



108



66

CONTENTS

DEPARTMENTS

17 Editor's Letter

20 Community

118 Sourcing

See it? Want it? Need it? Buy it!

120 One Last Thing

Chef Ana Ortiz describes the mysterious spoon she always keeps at hand.

31 Modern World

Spring cleaning has never looked better, thanks to new products for kitchens and baths. We round up the latest trends you should know about as you prepare to freshen up your home. And we talk to chefs, a plumber, and even a scent impresario about how you can make your spaces better for all your senses.

EDITED BY Sheila Kim

PHOTOS BY Jamie Chung

42 Conversation

Accessibility and aesthetics go hand in hand in the work of universal design expert Ed Warner, who tells us how to create beautiful spaces for a variety of body types.

TEXT BY Kelly Vencill Sanchez

ILLUSTRATION BY Samuel Kerr

48 Opinion

Cities across the country are cutting back on natural gas. Is it time to prepare your home?

TEXT BY Jared Brey

ILLUSTRATIONS BY Tara Jacoby

54 Focus

There's no single way to design a kitchen. Three families show what made their homes just right for them.

TEXT BY Olivier Vallerand, Amrita Raja, and Mark Johanson

PHOTOS BY Thomas Bouquin, Billy Bolton, and Nicolás Saieh

60 My House

In upstate New York, a young architect shapes a Passive House with an edge.

TEXT BY David V. Griffin

PHOTOS BY Matt Dutile

66 Interiors

Designer and artist Tom Deacon became famous for his chairs, but his renovated Toronto home is all about art.

TEXT BY Alex Bozikovic

PHOTOS BY Michael Graydon & Nikole Herriott

104 Budget Breakdown

Four friends turn a Minnesota garage into a space for working and good times.

TEXT BY Ashlea Halpern

PHOTOS BY Kyle Huberty

108 Small Spaces

Camper-van living gets an upgrade from an enterprising Texas family.

TEXT BY Alex Temblador

PHOTOS BY Jack Thompson

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A Kitchen Conundrum

True confession: I would have a hard time giving up a gas stove. As an enthusiastic home cook—with an admittedly mixed track record of success—I love the intuitive sense of temperature control and elemental feeling of cooking over a flame that gas provides. But the ecological toll is enough to make me consider going electric. And someday I may not have a choice. New York City, where I live, recently started phasing in a ban of natural gas hookups in most new construction—including renovations that require a building permit. It's one of many cities across the country to do so. Some 70 percent of New York's greenhouse gas emissions come from buildings, and a study published in January found that gas appliances leak methane into our homes even when they're turned off (in fact, even more than when they're turned on). Switching to electricity could be healthier for you, and depending on how your local grid gets its energy—wind and solar, great, fossil fuel-burning plants, not great at all—better for the environment.

It's a conundrum that many will likely be considering soon. Kitchens and bathrooms consistently vie for the title of most remodeled room in the house, according to the National Association of Home Builders. And in our annual kitchen and bath issue, writer Jared Brey, inspired by his experience moving into a Philadelphia row house, makes the case for going all electric (p. 48). We also chat with culinary TikTok phenom Jon Kung (p. 34), who tells us to embrace induction cooktops, which are even more energy efficient than regular electric burners.

Even if you're not replacing your stove right now, we're offering other ideas for updating your hard-working spaces. Three kitchen case studies—one of which will make you see why I love an “everything island”—offer inspiration (p. 54), and in our Modern World section (p. 31), we look at a range of products, from streamlined sinks to on-trend tiles. Plus, we get advice on picking the right candle for your bathroom from the cofounder of the amazingly named fragrance brand Boy Smells.

Whether you're taking on a renovation or just making your bathroom smell like a Kacey Musgraves song—see Boy Smells' scent Slow Burn—we have you covered. And now, I'm off to joyfully ruin an omelet. ■

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contributors



Fabian Martínez

Photographer

“A Remarkable Reset,” p. 94

While Fabian Martínez says his photographic style is “often melancholic,” shooting the Mérida, Mexico, home (above) of John Newton and Marc Perrotta was a joy. Martínez first met the owners on Instagram. Impressed with their construction progress posts, he reached out. “I was going to be in Mérida with a friend, and I originally contacted John and asked if I could just visit the house,” says Martínez. That meeting ultimately led to his work with Dwell, in a happy coincidence for the photographer: “It’s always crazy to me how events unfold after putting yourself out there and approaching people.”



Samuel Kerr

Illustrator

“Ed Warner,” p. 42

Samuel Kerr is drawn to iconic subjects like Gandhi, Obama, and even Trump’s hair. “As a youngster starting out, capturing somebody’s likeness seemed like the ultimate challenge,” says Kerr, who has been working as an illustrator for 17 years. He starts with a photograph, using Photoshop to rough out ideas by playing with shadows and highlights. Then he makes a pencil drawing and finishes with watercolors or another type of paint. The illustrator has honed his unique style against convention. “Traditionally, when painting in watercolor, you begin with the lighter tones, layering darker ones on top,” Kerr says. “But for most of my client work, I paint in reverse.”



Sheila Kim

Editor

“Modern World,” p. 31

Sheila Kim has been a design and architecture journalist for more than two decades, and one of the perks of her line of work is that she constantly gets new ideas for her Brooklyn apartment. This issue’s kitchen and bath stories continued to inspire. “I discovered,” says Kim, “thanks to Jon Kung, one of the chefs interviewed in this issue, that a single-burner induction cooker is quite good—and now I have to try it for myself.”

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comments

“I love this. It’s impressive how much work she took on herself, and her touches are indeed everywhere!”

—Sonja Butler via Dwell.com



Designer and artist Briana Babani pulled off a major renovation of a 1953 Atlanta bungalow and grounds on a relatively tight budget by doing much of the demolition and construction herself [“Double Take,” January/February]. With its mix of such vintage details as the gridded windows and 21st-century touches like a backyard fire pit and grill, the 1,600-square-foot home is now a true family oasis.

Comments

As a Black woman living in one of the most “desirable” states in the country, with multiple cities making the “best place to live” lists year after year, I really appreciate the article about livability rankings in the November/December 2021 issue [“The Ups and Downs of Livability Rankings”]. I have always felt these lists have been biased toward a middle-/upper-class white population. They do not take into account diversity or what

other cultures may consider as valuable in a city, one of those being others who look like them. I applaud Dwell for including this article and am pleased to see the acknowledgement that these lists are based on a very specific set of people and desires and that other considerations and touch points should and need to be included in the conversation. **AMBER JOHNSON**
DENVER, COLORADO

Re: Tile Countertops

Impossible to keep clean/bacteria-free. **@KXMARSHALL**

Tiles are underrated. People are biased against them, but they can be elegant and pragmatic. **@BENORAMOUS**

Too much grout to clean. Uneven prep surface. Tile is easier to chip/crack than stone. **@FOREST_CITY_DWELLER**

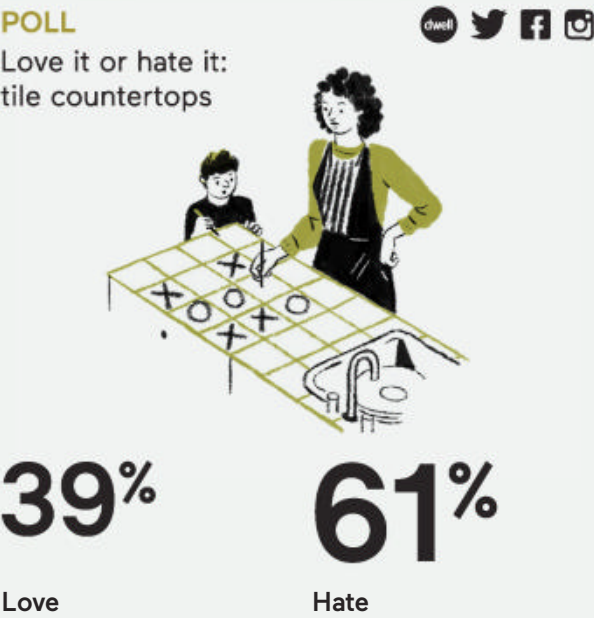
Grout is way too hard to clean and impossible for bakers to roll and knead dough on cleanly. **@ERIN__BROCKETT**

I can imagine the plates being put on the edge of the grout and being wobbly. *shivers* **@LISSETED**

Clean lines and nostalgia. **@CARRIE_WREN**

Retro vibes and adds texture to an otherwise smooth surface. **@FLOOREIGHT**

I’m living with one from the ’60s. It’s gorgeous but impossible to clean. **@GEORGIETREE**
One word. Grout. **@MELISSA.BIETHMAN**



Instagram

Followers loved this understated vacation home on Australia’s Lord Howe Island, conceived by Derive Architecture and Design. Flourishes like the orange kitchen island, inspired by a sculpture by Danish artist Ib Geertsen, animate the interior’s neutral tones, and subtropical greenery provides a lush backdrop.



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1. A Former Chapel Gets a Reverent Renovation
Watch a young couple reveal the religious frescoes they discovered while turning a sacred space near Amsterdam into their home.

2. Architecture and Music Harmonize in an Idyllic Massachusetts Home
Listen to concert pianist Jung-Ja Kim play as her husband, architect Kyu Sung Woo, leads a tour of their pared-down Cambridge residence.

3. Creative Living Takes New Forms in a Los Angeles ADU
Explore the playful quirks of the unconventional rental units that architect Max Kuo designed for his Southern California backyard.

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How do you deal with kitchen countertop clutter?

It's easy for objects—essential or not—to collect on kitchen surfaces. Here, readers tell us about their approaches to keeping counters clear.

COMMUNITY



Everything is put away except a wooden cutting board, a fruit bowl, and a SodaStream.

@kserles

Get rid of anything not used in more than six months. Anything not used in the last 48 hours has a cabinet spot. @leftcoast_rodney

I have beautiful containers for frequently used cooking utensils and a wooden bread box. @hjh51

I designed everything to be hidden in the kitchen, so I have no countertop clutter. @thealexmack

By refraining from putting too much stuff on the counter when it's not in use. @aspentreeisland

I don't. A kitchen should be the center of the universe in the house—live in it and love it. @blueberryfarmer603

When everything has a home, it's easy to put things away after use. @kaylinquella

If you don't use it, ditch it. @alex_pringle

Don't buy things. @christopherj fletcher

Throw it all in the junk drawer. @br1dger

I constantly work at it. Step back and see what gets cluttered daily and solve for it. @docia_celina

Avoiding it altogether. Keep things in a drawer or pantry. @moderntreehaus

I rage-clean once a month. @attfieldabode

Cook as little as possible. @beckseal

An antique silver pitcher for utensils. @livingwiththe brows

By displaying the items I use often in beautiful pieces and putting the rest away. @thewellbywoash

Get rid of everything possible. @courtney.b. morrison

Good organization products are key. @annadcaballero

My mantra is: Don't put it down, put it away. @adventuresof_harrisonford

Don't buy it if you don't have storage for it. @pamcam17

Appliance garage and well-organized storage. @mike_ekberg

Buying flowers. With flowers on the counter, you don't want any clutter around. @paulbtranson

I don't go to sleep at night until my counters are clear. @mo.nika3537

Shove it in a drawer or cabinet. @janet.dahle

I don't. Life is too short! @kaytevs

Magnetic knife rails. @geeanthony

Only have a few things that stay out, and tidy as you go. @kedz18

It manages me, sadly. @onsolidsand



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TEXT BY
Amy Dvorak

PHOTOS BY | @RAFAELGAMO
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COMMUNITY



Concrete Poetry

A Mexico City artist's home and studio frames open spaces with simple materials and sculptural forms.



Mexico City firm Vrtical designed the Pallares House and Studio for local artist Edna Pallares in the tree-lined Coyoacán area. Architects Luis Beltran del Río and Andrew Sosa chose “honest, raw materials”—glass, wood, concrete, and brick. White-painted bricks lend texture to the facade (opposite).

A narrow corridor (below right) connects the three volumes, with shelving for Edna’s books and art collection and large picture windows overlooking the patios. A lofted drawing studio (left and below left) features a sawtooth roof with expansive skylights that frame the branches of a jacaranda tree overhead.

“There’s confusion that the more expensive the design is, the more of a luxury it is. But expensive materials do not make the design.”

EDNA PALLARES, RESIDENT

More at Dwell.com

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Silhouettes of paintbrushes and palette knives carved into a concrete medallion above an otherwise unassuming entry signal that you’ve arrived at artist Edna Pallares’s home and studio. The 3,422-square-foot compound of white-painted brick volumes is a refuge among the dense, cobblestone streets of Mexico City’s Coyoacán neighborhood. The sun-soaked sculpture patio—where Edna’s dog, Mica, likes to greet guests—hints at the unique spatial sequence that defines the live/work residence, with three structures separated by internal patios and a narrow corridor that serves as a backbone.

“It started as such a simple idea of volumes and courtyards,” says architect

Luis Beltran del Río, cofounder of local firm Vrtical with Andrew Sosa. “Then we started adding all these little things around the house—it’s full of surprises.”

The design prioritizes sunlight and opportunities for introspection—both essential, Edna says, to her sculpting practice, characterized by the use of raw materials like stone, wood, and clay. Pivot doors open to the workshop, where a skylight in the back corner allows a cypress tree to grow through the roof. Concrete stairs lead to a lofted drawing studio with a sawtooth roof that alternates between concrete and glass, strategically filling the interior with both north and south light and allowing a jacaranda tree’s purple

blooms to peek through the skylights. Back on the ground level, the book-lined corridor connects to the kitchen and dining area, which is flanked by sliding glass doors to the patios. With yet another patio on its back side, the corridor proceeds to the third volume, where a spiral staircase leads from the living area to a mezzanine-level bedroom and bath.

Inspired by Edna’s work, the architects opted for simple materials—glass, wood, concrete, and brick for texture. Some of Edna’s figurines are embedded in the walls and walkways—a suggestion the artist made during construction. “It was important—a little bit like with my sculptures—that the materials speak,” she says. ■



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EDITED BY
Sheila Kim

Modern World

► **Table Brush 03 Set**
Iris Hantverk

An activity as prosaic as clearing the table of crumbs can take on an air of ceremony with the right tools. This diminutive sweeper—made from oil-treated beech and horsehair bristles—gets the job done with a restrained flourish.

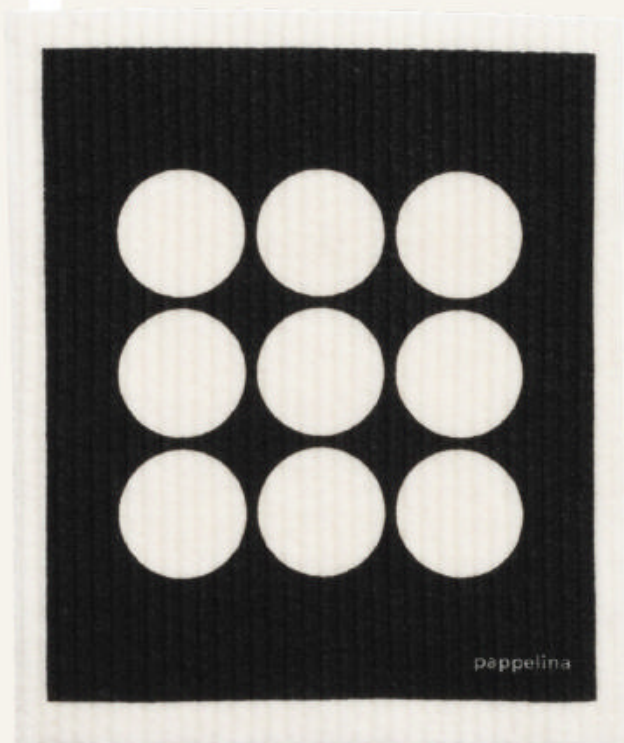


Spring Cleaning

As our audience regularly reminds us, the kitchen and bathroom are the most frequently renovated rooms in the house. And, yes, you can rip out cabinets and replace plumbing, but even smaller, targeted interventions can have an immediate transformative effect. Here, we offer options—from adding a spa-worthy fragrance to updating your backsplash—to make an impact.

► Fia dishcloth
Pappelina

The Fia dishcloth incorporates a bold grid of circles that looks both retro and timeless. Made with environmentally friendly ink, cotton, and cellulose, the towel is a little eco-friendly artwork for your kitchen.



Your home's most functional tidying tools don't have to be workaday. In fact, a touch of thoughtful design can make putting in some elbow grease a more satisfying experience.

Clean It Creatively

◀ Gallo Hand Broom
Civilian Objects

Brush dirt away with this hand broom by Brooklyn artisan Erin Rouse for Civilian Objects. Made with black sorghum grass bound by indigo-dyed cotton, this limited-run cleaning tool is a contemporary use of traditional crafts.



▲ Dish Scrub Brush
Farmhouse Pottery
These maple-and-horse-hair brushes are just what you want in hand when scrubbing greasy pans.



► Pedal Bin
Menu

Reflective of Danish firm Norm Architects' pared-down but personality-packed portfolio, this pedal-operated waste bin features a sleek steel skin.



▲ Ceramic Bath Ensemble
Toilet Brush
Puebco

The toilet brush has never looked as beautiful as it does in this container. Clad in white ceramic tile, this vessel dresses up the unsung hero of the bathroom.

What's the Right Fragrance for My Bathroom?

Some advice from Boy Smells...

Matthew Herman got into the fragrance business when he realized that scent can be a way for people to feel safe expressing and playing with their personal interpretations of gender. That, and he has a sense of humor. "Let's call it Boy Smells and put it in a pink box—it literally came out of my mouth in three seconds," he says of naming the brand of candles, fragrances, and, most recently, underwear that he founded with David Kien.

Their fragrances are well-packaged cocktails of

traditionally female florals, typically masculine musks, and every accord in between—plus the occasional whiff of weed. With names like Polyamberous and Broken Rosary, the scents are sometimes subtle, sometimes bold, a puzzle to define, and undeniably fun—like gender at its best.

As we have been dreaming about freshening up our bathrooms, we selected some of our favorite powder rooms and bathing spaces recently featured in Dwell and asked Herman to tell us which candle scent he would pair with each of them.



TRANSLUCENCE HOUSE
By Anne Fougerson

This room would work with a powdery version of a cannabis scent, like our Cowboy Kush. Light woods and musks would give it a sense of richness without being heavy.



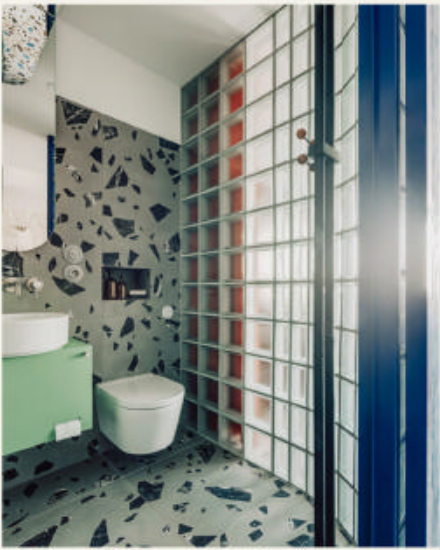
SYDNEY ADDITION
By Polly Harbison Design

This space pulls in natural materials but adds polish. We have a candle that mixes mandarin peel and pink peppercorn—but also an artificial violet fragrance. That would be perfect.



SQUARE HOUSE
By Levenbetts

The minimalism makes me think of charcoal and lava stone, so I would go with a smoky scent, but a dry smoky scent. Something with hay notes and palo santo would work.



KATOWICE APARTMENT
By Mistovia

I love the mix of materials and tension between the objects. We have something called Rhubarb Smoke that would work here. There's a lot going on, but it doesn't feel noisy.



DYE HOUSE
By Shannon Maldonado and Kite Architects

This space makes me think of open-air freshness. You want to smell tomato vine, bergamot, fresh herbs, and dirt, but with a sense of light.



NORTHCOTE HOUSE
By Studio Bright

I really love the dusty powder coating of all the metal fixtures. Something like our Slow Burn candle seems right. It's based on the Kacey Musgraves song.

ASK A PLUMBER



Judaline Cassidy has been solving plumbing problems for more than 25 years, but there are a few tasks she wouldn't mind you taking on yourself.

"I still wake up every single day and love my job," says Judaline Cassidy, the self-described feminist plumber and founder of Tools & Tiaras, a New York City-based nonprofit that helps girls and women get a start in the construction industry. "I love meeting people and fixing their problems, but I also love empowering them to do certain things themselves."

With a quarter century of success in a male-dominated field, Cassidy is a well-known and respected trail-blazer—but she won't clog a conversation by fishing for compliments. Instead, she's eager to share her wisdom so that the pipes in your home seem less intimidating. "Plumbing is like solving a puzzle," she says. We brought readers' most pressing plumbing questions to Cassidy for her insights, and here's what she had to say:

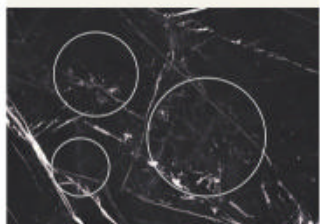
Are there any basic plumbing upgrades I could handle on my own in a weekend?

If you have a four-way screwdriver and a basin wrench, you can definitely change your faucet to something new after watching a few tutorials.

Continued on page 37 >

Cooking (Without) Gas

The Electronic Renaissance



Cooking Surface Prime
ABKStone

Integrated into solid surfaces from ABKStone, this app-controlled system performs a vanishing act: One minute it's a stove and the next, an unobstructed countertop. It's great for small spaces where you can use the extra countertop area.



36-inch Transitional Induction Range
Wolf

This range's cooktop features all the typical accoutrements offered by induction products, but Wolf has also thought through the software. The range's smart oven includes nearly 50 dish presets controllable from your phone.



36-inch Induction Cooktop with Integrated Ventilation
Fisher & Paykel

One advantage of an induction cooktop is the valuable storage space it saves (no need for gas lines below the stove). But what about the area above? Home cooks can forgo bulky vent hoods with this cooktop, which incorporates a fan into its surface.



Generation 7000 Induction Range
Miele

Miele's latest induction cooktop debuts in May and uses features like superfast water boiling, remote monitoring, and moisture and temperature controls that make the trickiest recipes a little easier.



48-inch Sofia Professional Induction Range
Fulgor Milano

Fulgor Milano is known for bringing professional-grade appliances into the home. Its new induction range, available later this year, mimics restaurant gas models with its satisfyingly old-school knobs—as opposed to all-digital controls.

Not only are induction ranges a cinch to clean, but depending where you get your electricity, they may also be a more sustainable alternative to a gas stove. These new models, which heat pots and pans almost instantly using magnetic currents, and one of the Internet's favorite chefs make the case for putting out the flame.

TikTok phenom Jon Kung's 1.5 million followers love the Detroit-based chef for their brand of easy-breezy recipes served up as 60-second takes (as of press time, their most popular garnered 14.5 million views and counting). Some of their creations are made using only a wok and a portable induction cooktop. Kung (opposite) shares why they believe cooking with gas is in the past.

Why do you believe induction is the future?

Cooking with induction offers the simplicity of an electric cooktop with the power of a gas stove top—but greater control. For example: You can set an induction cooktop down to a specific temperature more precisely than gas and maintain it consistently for hours, essentially turning any pot into a slow cooker.

Induction will make you a better cook once you get over the learning curve, because it's faster, more efficient, and precise. And it's absolutely better for the air quality in your home.

What do you use for your TikToks?

For a while now, I've had an induction cooktop that plugs right into a wall socket. It came with a wok, a steamer, and an induction hob. The whole setup was under \$200.

How easy is it to learn how to use induction?

The first time I used induction to season a wok, I didn't expect it to get so hot so fast. It ignited a pool of oil on fire! From then on, I made sure to pay more attention and respect how fast the induction cooktop heats up.

But learning how to cook with induction is simple: Start with a small nonstick induction-compatible frying pan and learn how to fry an egg. You'll get a feel of how induction heat differs from gas or electric just from that. Once you get the hang of it, it becomes second nature.

But isn't induction expensive? Do you have to replace all of your cookware?

The best thing about induction is that you can buy just one burner.

Continued on page 36 >



Clean lines aren't just elegant. We love these new bath fixtures for their easily polishable geometries and their spick-and-span aesthetics.

Taking the Edge Off

They start from under \$100. Starting off with a single is a really good, noncommittal way to introduce yourself to cooking with induction.

I started with a magnetic stainless-steel ferrous pan. But a lot of people already have cookware in their kitchen that works with induction. If you have carbon-steel or cast-iron cookware, you have induction-compatible cookware. It's really easy to check. Just take a strong magnet and see if it sticks to the pot or pan. If it sticks, it works.

Can you share a recipe for new induction-cooking converts?

Add this umami-bomb egg to your burgers or—my preferred use—a B(E)LT.

Ginger Scallion Egg

¼ cup of grated or processed ginger
½ cup of thinly sliced scallions
2 teaspoons kosher salt
1 cup of neutral oil
1 egg

- ▶ Mix together the ginger and the scallions in a large metal bowl.
 - ▶ Add salt and mix.
 - ▶ Heat the oil to 300°F and carefully pour it into the metal bowl containing the ginger and the scallions. (This is ginger scallion oil, and you can put it on anything savory.)
 - ▶ Take a tablespoon of this oil and place it in a nonstick frying pan on medium heat. Once the oil is warmed up, crack an egg into it.
 - ▶ With a circular motion, slide the pan to incorporate the egg with the oil. If you prefer your egg over easy, give it a flip.
-





◀
Wetwall
Wilsonart

Imagine never having to clean shower grout again. That's part of the promise of Wilsonart's new Wetwall panels, which interlock with a tongue-and-groove system for easy installation and feature an antimicrobial surface to help keep your bathroom mold-free.

▶
Andrea 12 Sculpted
Finish Tub

MTI Baths

This bathtub features MTI's proprietary DoloMatte material, a solid surface that has a supple texture and is also mold- and mildew-resistant.



▶
Zedra SmartControl
Kitchen Faucet

Grohe

Maneuverable kitchen-sink sprayers are pretty standard these days, but this handleless fixture is turned on by tapping a simple button. A discreet dial modifies the temperature.

▼
Vintera
Blanco

Apron-front sinks add some character—and bulk—to the kitchen, but Blanco's new Vintera model adapts the concept for compact city living. The sleek, slimmer basin is offered in Silgranit, an easy-to-clean proprietary material, in several on-trend hues.



◀
D-Neo
Duravit

Is it a toilet or a work of art? Okay, it's definitely a toilet, but Duravit's D-Neo is worth hanging on your wall. Its sleek form, by Belgian designer Bertrand Lejoly, is not only easy to look at but easy to clean, too, thanks to its rimless bowl, which minimizes the number of crevices for germs to hide in.



ASK A PLUMBER

When would I know it's time to upgrade my plumbing?

One scenario is if you just bought an older house, including one built in the 1980s or '90s. Otherwise, anytime there's a leak, you'll need to remedy that. A good way to start is by identifying the brand name of the leaking fixture and going to the store and asking for guidance with that brand. They'll help you get the right parts, which aren't interchangeable, even though you might see some things that say they are universal. Also, you don't always need a problem to upgrade. Maybe you just want to live the high life! It can be nice to have a motion-sensor faucet or a multispray shower.

What are the simplest ways I can make my plumbing more "green"?

Investing in a high-efficiency, dual-flush toilet is probably the best way. You could also put an aerator on a faucet to conserve water. And if you have a dishwasher, using it consumes less water than cleaning dishes by hand.

Are the "flushable" bathroom wipes actually safe to flush?

I'm going to say this on behalf of all plumbers everywhere: There is no such thing as a flushable wipe. I know wipes make life easier, but they won't ever completely dissolve. A lot of companies are making bidet attachments these days, and maybe America will become like the rest of the world and use them more often. I will say this: If you love your plumber and want to put money in their pocket, keep flushing those wipes. They wreak havoc on pipes!

Continued on page 41 >

Saturated Subway

Leaving their classic white counterparts behind, super-saturated subway tiles are currently having their day in the spotlight. Pastels and pale tones dominated the last few years (and will likely stick around a bit longer), but expect to start seeing deeper and more vibrant hues, such as teal, tangerine, and burgundy.

Mod Patterns

Tile brands are reimagining retro-mod geometric motifs, the most notable being the quarter and half circle. Some, like Ceramica Bardelli, have gone even further: The Italian brand launched a new mod collection, Monoscopia, with a coordinating fluted tile—dimensional semicircles in profile.

Wallpaper-esque

Mural and wallpaper styles remain popular, and in recent years, they've become more convincing—especially when the tiles are rectified to hide grout lines. The visuals run the gamut from large-scale monstera leaves to flocked jacquard and small repeating organic motifs like Walker Zanger's Pop Culture Feathers.

Patchworks

Patterns mixing graphics, shapes, and colors make for tile quilts of sorts. The mixed doodle-emblazoned Alex Proba x Strands tiles from Concrete Collaborative resemble Henri Matisse's bold cutout works.

New Textures

Tile makers have been dabbling with impressions of imperfections both slight and extreme. Decoratori Bassanesi recently explored the Japanese aesthetic of *wabi-sabi*—a concept of imperfect beauty—in its collection of the same name with a Japanese-style roller-shade imprint.

Fresh-Faced Tile

Your white subway tiles were outré by the end of the aughts. If you haven't already, it's time to ditch the chef's kitchen look for more expressive styles that have as much personality as the dishes you prepare.

1

2

3

4

5

PHOTO: JAMIE CHUNG



SATURATED SUBWAY
9. Acacia Solana,
Concrete Collaborative
10. Multiforme, **Marca
Corona**
13. Brickworks
Nuances, **Casalgrande
Padana**

MOD PATTERNS
1. Monoscopio 4 and 6,
Ceramica Bardelli
2. Monoscopio 1,
Ceramica Bardelli
6. In Falda, **Cir**
8. Euclid Studio Line,
New Ravenna
12. Kat and Roger,
Pratt and Larson

WALLPAPER-ESQUE
7. Pop Culture Feathers,
Walker Zanger

PATCHWORKS
3. Benton Tryst Mosaic,
Ann Sacks
5. Grace, **Wow Design**
11. Alex Proba Aurora,
Concrete Collaborative

NEW TEXTURES
4. Wabi-Sabi,
Decoratori Bassanesi



▲ Shelf Risers
Open Spaces

Expand the pantry without changing its footprint with these attractive multifunctional shelf units. The steel and ash-wood risers look nice enough to make a countertop appearance.



◀ Cling Film Dispenser
Bulthaup

German kitchen brand Bulthaup has a knack for elevating utilitarian accessories like cutting boards and spice mills. This ergonomic cling film and foil roll holder sports a sleek aluminum body with a concealed beech-wood inner spool that will turn wrapping up leftovers into a high-design experience.



▲ Drawer Organizers
Poggenpohl

Poggenpohl's optimized drawer organizers have the right place for everything—from cutlery and small utensils to fresh fruit and spices. You'll never lose your coriander again.



◀ Happy Hook by Jaime Hayon
Fritz Hansen

Fritz Hansen often imbues the mundane and minute with aesthetic value. Take, for instance, the Happy Hook. Frequent collaborator Jaime Hayon stamped the object with his infectious whimsy: Its grin will put a smile on your face when you reach for your apron.

A Sort-It Tale

Clutter is the enemy of any home cook. Don't go spelunking through cabinets and panicking in the pantry. Save time with our favorite new organization accessories instead.



▶ Rolling Kitchen Island Cart with Basket
Yamazaki

Keep dinner parties rolling with this cart, which is functional enough to be useful during food prep and handsome enough to wheel into the dining room if need be. And at the end of the night, it can be stowed in the pantry until you need it again.

The Great Pantry Purge

ASK A PLUMBER

What should you ask about and look for in the plumbing before buying a house?

Ask when the house was built, because that will give you an idea of how old the plumbing system is. If pipes are exposed in a basement space, check to see what kind they are. If they are galvanized steel, you'll want to update with either copper or PEX pipe. If you live in a cold area, you'll also want to make sure your pipes are insulated.

What's the most common preventable plumbing emergency?

A lot of problems can be traced to whether the kitchen/bathroom sink or tub is backed up. I recommend getting drain protectors to catch hair and food. Toss your scraps and collect grease in a jar—don't just let these things go down the drain.

Do expensive faucets, fixtures, and toilets really work much better than cheaper models?

If you spend a little more money, you are going to get a better product. I recommend going to a plumbing specialty store because that's where you'll find better items. The ones at big-box stores are usually made of plastic. I'm not naming names, but better materials are going to last longer. ■

We asked five chefs to eliminate everything except their desert-island ingredients—and the keepers reveal the key to their cooking. Fridge feeling a little overseasoned? Take inspiration from their edits, and pare down your larder.



TEXT BY
Alex Temblador

1 Ricky Moore

Owner of **Saltbox Seafood Joint** in Durham, North Carolina, and a Culinary Institute of America graduate, Moore was also an army cook, an *Iron Chef* competitor, and a 2020 James Beard Foundation semifinalist for Best Chef in the Southeast.

"Due to the great quality of North Carolina seafood, sometimes the simplest ingredients are all that's needed to help this healthy protein shine. My pantry is stocked with **lemons** for ceviche and **herbs** like parsley, tarragon, dill, and chives to finish my chilled shrimp salad and bouillabaisse. I have **seafood stock** to create a deep, rich flavor for stews and condiments like **capers**, mayo, and Dijon for fish salads. A nice range of fats—especially **olive oil**—is key."

2 Kimberly Tilsen-Brave Heart

The chef and co-owner of **Etiquette Catering Company** in Rapid City, South Dakota, Tilsen-Brave Heart strives to honor Indigenous ingredients by cooking meals that draw upon her Jewish and Oglala Lakota heritage.

"I use **chicken stock** when steeping **wild rice**, an Indigenous grain, to add flavor in recipes like rice and chicken dumpling soup. In Lakota culture, we **dry deer meat** for soup, so I keep a jar of it throughout the cold months. I also dry **Indigenous corn**, which makes a great addition to any dish. I love using **sunflower oil**—derived from sunflowers and Indigenous plants!—for its high smoke point and great source of vitamin E."

3 Gaby Maeda

The Hawaii-born, San Francisco-based executive chef at **State Bird Provisions**, Maeda received a 2020 James Beard Foundation nomination for Rising Star Chef and was included in *Food & Wine's* 2021 Best New Chefs in America list.

"In Hawaii, we ate rice with every meal, and the flavor and texture of **Koshihikari rice** is incredible. My pantry always has **dried beans** like Iacopi Farms' prim manteca beans. Whether it's soup or beans, I reach for **kombu**, which has umami and natural glutamic acids that enhance flavors. **Red Boat Fish Sauce's** briny flavor with a little funk hooked me. I use it to flavor vegetables and marinate meat. **Usukuchi shoyu** has a lightly roasted caramel flavor with perfect salinity, and I add it to any recipe that calls for soy sauce."

4 Ana Ortiz

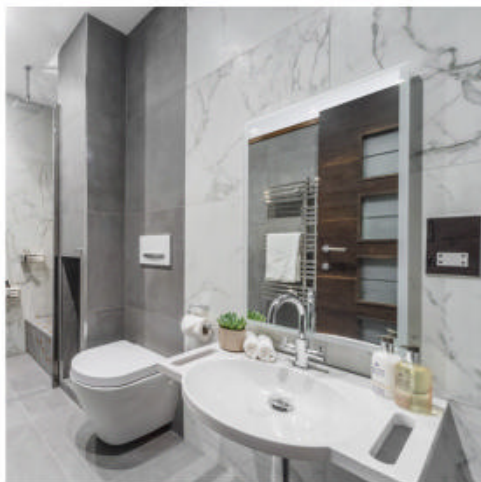
Ortiz grew up in Puerto Rico and was part of the Los Angeles and New York restaurant scenes before founding **Day Into Night**, a Brooklyn catering company that specializes in celebratory dinners.

"I grew up eating rice and beans, so I always have a bag or two of **Rancho Gordo beans**. A pot of cooked beans in the refrigerator is the backbone of effortless, elegant, and nourishing meals. There are always **tropical fruits**—pine-apples, guavas, passion fruits, and lemons—as they're a source of inspiration. **Yuzu kosho** reminds me of Puerto Rico but packs a hotter punch. Fresh **ginger** is ever present for tea and baked goods like tiger-nut flour sticky toffee pudding. **Bay leaves** go into my braised beans and desserts with pine-apple jam."

5 Dan Pelosi

The Brooklyn-based food and lifestyle content creator is best known for his brand, **GrossyPelosi**. Influenced by his Italian American family's recipes, Pelosi shares comfort food recipes with 100,000 Instagram followers.

"**Raisins** are controversial, and **anchovies** are divisive, but it's a victory when I convert people to using them in recipes. I have approximately 23 bottles of **Gulden's Spicy Brown Mustard**, and I'll put it in everything. My go-to dinner is Marcella Hazan's tomato sauce with onion and butter on pasta, and the prime ingredient is **tomato puree**. People think I'm nuts when they see **baby food** in my pantry, but my mom was the queen of the 'mom hack,' and carrot baby food in carrot cake gives it next-level moistness and flavor."



London studio Fine & Able, led by Ed Warner, creates spaces for diverse body types and abilities. A wet room for a client of short stature features a lowered, wall-hung toilet (left) as well as a built-in bench and a niche for crutches (right). Emerald-green herringbone tile adds color to the roll-in shower (below) of British TV presenter Sophie Morgan.



TEXT BY
Kelly Vencill Sanchez

PORTRAIT BY
Samuel Kerr

Ed Warner

The design leader is creating stylish bathrooms for people with disabilities—and anyone wanting a lifelong home free of “design crimes.”



Ed Warner still remembers the words of his school friend James Taylor after Taylor was paralyzed in a diving accident in 2005: “Every morning I wake up and I’m reminded of my condition because of the products around me.” Convinced that there had to be something better than the soulless white plastic equipment that crowded Taylor’s South London home to ostensibly give him a measure of independence, the two eventually combined their sales and marketing (Warner) and finance (Taylor) expertise to create the accessible design firm Motionspot in 2012. Since then, the company has become a leader in Britain in the design of accessible

products and inclusive spaces. But along the way, one area cried out for particular attention, leading Warner to launch Fine & Able, a division within Motionspot that focuses on home bathrooms.

Early on, as Warner explains, many of the bathroom fixtures the firm specified were only incidentally “accessible,” not purposely designed that way. But as the business grew, so did the challenge of sourcing a variety of decent, well-designed adaptive products. So the duo began collaborating with some of the world’s largest manufacturers to create their own line of inclusive fittings meant to be as attractive as they are functional.

We caught up with Warner, who was named the U.K.’s disability and access ambassador for the built environment in 2019, to discuss why accessibility matters and what still needs to change.

For anyone aging in place or living with a disability, adaptability and accessibility are vital across the entire home. Why does Fine & Able focus on bathrooms?

The bathroom is where people want the greatest independence, where the worst accidents in the home tend to occur, and where the biggest design crimes tend to happen. It’s the hardest area of the home to get right, requiring an awful lot of >

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work to deliver a space we're proud of and the customer is happy with. The key is making it aspirational—proving that you can have a bathroom for life without compromising on aesthetics.

What are the biggest “design crimes” in a typical accessible bathroom?

White plastic grab rails, medical-looking shower seats, hospital-style vinyl flooring, and an overall finish that looks and feels institutional.

So how do you make a beautiful bathroom that's also accessible?

There are many details that can make a big difference, from color contrast and lighting that makes things easier to see to taps that can be operated by someone with limited dexterity. But the main elements are level-access showers, space to move freely to use and reach everything whether you're seated or standing, something to hold for support, and a space that's easy to clean and maintain.

Our bathrooms have subtle design features that work for everybody—such as a riser rail that holds the showerhead in place but also doubles as a grab bar. Then there's digital shower technology, where you can set the water temperature from your smartphone before getting in. That's beneficial for everybody.

What are some other technologies we should know about?

We're seeing a real rise in wash-and-dry toilets, which enable many disabled people to use the toilet independently. Then there's getting the lighting levels right. For example, for an older person who needs to use the bathroom a couple of times a night, a sensor can shine a low level of light that helps with navigation.

Most of us are familiar with curbless showers and the need for space if you use a wheelchair, but what are some common misconceptions about what makes a bathroom accessible?

The most common is around the concept of a wet room. People think wet rooms are spaces where water goes all over, but when we talk about wet rooms, we're really talking about safe, level-access shower floors that minimize potential slips or trips.

Another misconception is that you need vinyl flooring in a wet room. There's beautiful porcelain floor tile that provides the same slip resistance as vinyl.

Also, lots of people believe a shower



A raised, wall-hung toilet and slip-resistant porcelain tiles will help a client with chronic joint pain to safely use her bathroom if she needs to use a wheelchair in the future (above). A bathroom for a house outside London (top right and right) is fitted with grab bars, a wash-and-dry toilet, and a basin with integrated hand grips.



seat needs fixed legs going down into the floor. But as long as the construction behind the wall is sufficient, a mounted seat can support up to 150 kilos [approximately 330 pounds].

You've said before that you design not just for the body, but also for the mind. Conditions like dementia can have a profound effect on how people navigate the world. How does that change the way you design bathrooms?

A lot of our clients ask us for bathrooms that are suitable for family members who have early-onset or even later-stage dementia. It can be difficult for someone with dementia to determine, for example, where the floor ends and the wall starts. So helpful things to think about include level-access showers and contrasting colors to help with navigation.

Acoustics are also important. It seems like a simple thing, but the decibel level of exhaust fans can be very distracting and confusing. Minimizing reflections is another good idea, so think about installing matte instead of gloss tiles.

For people who aren't currently experiencing a disability or age-related decline in physical or cognitive

functioning, why think about “future-proofing” a home?

Many people don't want to move again or spend money more than once, so it comes back to the importance of offering specialist advice early on. We help clients understand some of the challenges they may face in the home in 5 or 10 years, but we do it gently, because no one wants to admit what they're going to be like when they're older.

The design world has come a long way toward recognizing the value of universally designed spaces in the decade since you founded Motionspot, but are we there yet?

We're still at a really early stage in terms of what's possible. The more companies can embrace accessible and inclusive design, the more manufacturers can improve their product design, and the more they can involve disabled and older people in the design process, the better.

My vision is that accessible and inclusive design will just become part of the mainstream. It sounds odd as a business owner to say this, but in an ideal world, there wouldn't be a need for Fine & Able, because it'd just be embedded in everything we do. ■

YOUR VISION
YOUR HOME
YOUR LIFE



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Lindal Elements Winfield Quick Ship - 41812



Vandervort Architects for Lindal - 41388

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A house in rural Michigan incorporating windows and doors from the Marvin Elevate and Essential collections embodies the value of natural light that the company quantified with a recent study.

A New Study Shows the Power of Natural Light



How does daylight affect happiness and well-being? Marvin decided to find out.

We all have an intuition that natural light and views of the outdoors have a positive effect on how people feel in their homes. But how much does daylight really affect happiness? Marvin commissioned a recent survey of more than 1,000 homeowners and industry professionals in the United States to find out—and it turns out to be a lot more than even the company expected.

We spoke with Christine Marvin—chief marketing and experience officer at the Minnesota-based, family-owned business—who shared some insights from her team's research.

Your study, *Shining a Light on Happiness and Well-Being*, uncovered some surprising insights into how homes are viewed.

What were some of the more eye-opening things you learned?

One finding that I was really intrigued by was that 96 percent of homeowners say the home in which they live is an important contributor to their state of happiness—only one percentage point behind the overall health of their family. This shows just how much people value their homes, and that's been especially true since the onset of the pandemic. So, when you think about the home and well-being, it's clear that the two do more than intersect. They are inextricably connected to each other.

Another finding from the survey that I was struck by was that nearly 70 percent of homeowners and more than 80 percent of trade professionals agree that access to natural light is a top contributor to one's feeling of well-being at home. More than ever, we're attuned to how we feel in our spaces, and the rooms where there's more natural light tend to have their own gravitational pull. We're drawn to natural light. It's biological. Knowing that tells us just how important it is to harness natural light for your home, as it supports

circadian rhythms and a positive outlook.

And, finally, I found it fascinating that 9 in 10 people say outdoor views are an important factor in making a home feel happy. Immersing yourself in nature can be so calming. Why not bring as much of that connection to the outdoors in as possible? This is where we can maximize views and open up spaces so people can connect more easily to the outdoors, which supports happiness and well-being.

How has your company incorporated these findings into its ethos?

Marvin has taken this research and used it to inform the way we innovate and continue to evolve our products. We don't simply ask ourselves how we can make the best windows and doors. We ask, how do people want to live in their homes? And how can Marvin contribute authentically, helping people live better? Windows and doors—light, air, and views—can contribute to well-being, and this is embedded in our human-centered design approach to product innovation.

Read the full interview at dwell.com/marvin.



Light *lives here*

In rural Michigan, a Scandinavian farmstead presents a modern vision that pays homage to the past with windows and doors that do more.

Photographer: Ashley Avila / Architect: Hygge Architects



“

There's really not a lot of artwork in the house. I always point to the windows and the landscape beyond—that's our artwork.”

Step inside:





TEXT BY
Jared Brey

ILLUSTRATIONS BY | @TARAJACOBY
Tara Jacoby

Out of Gas

Cities across the country are banning natural gas in new homes. Will our future be all-electric?

At the end of 2020, my wife and I bought a two-story brick house on a tiny block in South Philadelphia, near where we'd been renting for close to a decade. We liked the wood floors and the big front window, and it was basically move-in ready with no major repairs.

But for the first two months we lived here, we kept smelling gas. Three or four times the utility people came out, found a leak around one of the pipe fittings, which we'd get fixed, and then a day later, we'd smell gas again. We knew it probably wasn't a big deal, but row house explosions in the neighborhood were not unheard of. The smell began to haunt our dreams. We replaced the pipes around the boiler and eventually the service line to the stove. Now we smell gas only when we light the range, briefly transporting ourselves back to the anxious ordeal.

I've begun thinking about taking the house off the gas grid, which would eliminate leaks and, as more electricity is generated by renewable energy, ultimately

reduce the amount of daily greenhouse gases we emit. I don't want my house to blow up, and I don't want global average temperatures to continue pushing to ever-deadlier heights: two good reasons to go all-electric.

I'm not the only one thinking this way. More and more property owners are switching off their gas, aided by technological improvements and, in some places, new public policies that address the fact that the buildings we live and work in can sometimes be the biggest contributors to greenhouse gas emissions. More than 70 percent of New York City's greenhouse gas output, for instance, comes from its buildings. In December, the city approved a law that will phase out natural gas hookups from most new construction. New York is just one of the latest, and largest, cities to move away from natural gas in a trend that started in 2019 in Berkeley, California, and has since spread across the country. The movement is still relatively small, but it's sparked a backlash from the natural >



Dwell and **Concrete Collaborative** drew on our shared California roots to create a multipurpose line of handcrafted encaustic tiles. Inspired by surf culture and classic surfboard shapes, they come in five versatile styles and colors ranging from cool blue to earth tones for endless eye-catching patterns.

Check them out at [**dwell.com/concretecollaborative**](https://dwell.com/concretecollaborative).

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collaborative





gas industry and skeptical lawmakers. More than a dozen state legislatures—in Arizona, New Hampshire, Ohio, and elsewhere—have passed bills to prevent cities from instituting new bans.

Burning natural gas in any setting is bad for the climate and bad for human health. In the home, stoves tend to get the most attention, partly because many people have an attachment to cooking with gas. But a Stanford study published in early 2022 estimated that the methane leaking from gas stoves in the U.S. has a climate impact comparable to that from the exhaust from half a million cars every year. And a growing catalog of research suggests that using gas stoves, particularly without proper ventilation, causes potentially unsafe buildup of nitrogen oxides and other air pollutants that can exacerbate respiratory health problems.

But it's using fossil fuels to heat the whole building, not just dinner, where the most damage is done. Burning natural gas is responsible for the majority of the climate-warming emissions that buildings produce, through the carbon dioxide released by combustion and the methane leaking from gas systems, according to RMI, a nonprofit research and advocacy group focused on clean energy. Even the best gas boilers are only about 95 percent efficient, meaning that around 5 percent of the energy going into a gas boiler is leaked or lost during combustion and heat delivery, says Colin Schless, a vice president at the engineering firm Thornton Tomasetti, which helped the City of Boston write its new guidelines for

carbon-neutral buildings. To heat a structure without a gas boiler, most builders use either air-source or geothermal heat pumps—electrical devices that redistribute heat without burning fuel, similarly to the way air conditioners work. Unlike boilers, a heat pump can provide a home with around three times as much energy in heat as it consumes, making it about 300 percent efficient, Schless says. Switching from gas to electric for water heaters and clothes dryers reduces carbon emissions as well, assuming there's a clean source of electricity.

Even before New York adopted its gas ban, some builders there were opting to go all-electric. In 2019, Alloy Development began working on 100 Flatbush, an all-electric, 44-story residential tower in downtown Brooklyn. Alloy started to consider going electric during a time when the National Grid utility company, in a dispute with New York State regarding a new pipeline, was discussing a potential moratorium on new gas service in the area, says AJ Pires, Alloy's president. The price of switching to electric was much smaller than Pires's team expected: an overall cost increase of about 1 percent, he estimates. There are also monthly savings with electric utilities that could grow over time if renewable energy gets cheaper and gas becomes more expensive, as some researchers expect. Plus, with gas infrastructure like pipelines becoming more costly to build, Pires believes the writing is on the wall.

"If we're looking to solve the problem of climate change, we have to stop using

carbon-based fuel sources and stop making things that plug into those sources," he says, though his company hasn't ruled out producing homes with gas hookups where allowed in the future.

If building without gas is relatively simple, electrifying existing structures is a bigger challenge. But some cities are helping homeowners do just that. Last year, Ithaca, a college town of 30,000 in upstate New York, announced plans to decarbonize its entire building stock by 2030. That means making efficiency improvements and replacing appliances like cooktops, heating systems, water heaters, and dryers in every home. To get there, the city has launched a pilot program to electrify 1,000 residential buildings and 600 commercial buildings in the next three years. Costs for retrofitting existing homes can vary drastically, based on the age and condition of a building, says Luis Aguirre-Torres, the sustainability director for the city. Ithaca has raised \$100 million from private investors for the pilot phase, which is relying on utility savings and state and federal incentives to make money back.

Carrying out the work is BlocPower, a Brooklyn-based company that performs green building retrofits. Donnel Baird, BlocPower's founder and CEO, says the company is creating a digital model of every building in Ithaca and making recommendations for efficiency improvements alongside electrifying systems. It's important that the improvements are not just affordable but profitable, Baird says, meaning that after they're complete, individual homeowners should see both lower monthly utility costs and higher home values. The program will help pay the up-front costs of retrofitting, and homeowners will repay those costs only if there are any energy-related savings, Aguirre-Torres says.

I haven't gotten anywhere with electrification on my own house yet, partly because my wife and I were cashed out after buying it. But I can't imagine I'll ever replace a gas appliance with another gas appliance. And future policy changes could help homeowners everywhere make the switch. Ithaca could be the way of the future. Yes, it is a small and progressive city, and other places will face greater resistance to decarbonization, but as more cities shift to rely on sources of clean electricity, more contractors will get comfortable with electrification, and the cheaper retrofitting will become. And the air will be cleaner—indoors and out. ■

VL Studio by Vilhelm Lauritzen for **louis poulsen**







GAaA



HiEndo

Recipes for Success

Everyone has their own idea of a perfect kitchen. Three families tell us how they made theirs.



In preliminary conversations with architect Stéphane Rasselet about the redesign of her busy family kitchen, Mariflore Véronneau (above) asked for plenty of hidden storage and smooth surfaces that wouldn't trap dust or grime. The architect delivered: Most kitchenware and, with the exception of a Miele range, even the major appliances are concealed by cabinetry. Mariflore was keen on retaining

the character of her apartment in a 100-year-old Montréal plex building (right) while breathing new life into what was previously a dim interior. A wall separating the kitchen from the front rooms was removed. Now, Mariflore says, visitors are wowed by Rasselet's slatted partition (opposite, left). A hanging fixture by Lambert & Fils enhances light in the dining room, while a newly electrified radiator provides warmth.





THE NEWLY MINTED INTERIOR

TEXT BY
Olivier Vallerand

PHOTOS BY | @THOMASBOUQUIN
Thomas Bouquin



Two- and three-story apartment buildings, known as plexes, with one or two units per floor, each stretching from the street to the back, have defined housing in Montréal for more than a century. With their exterior staircases, stained glass, wood floors, and moldings, plexes offer plenty of charm, but their lineup of small rooms sometimes feels incompatible with contemporary life and taste.

When Michèle Beaudin decided to transform the 1,500-square-foot ground-floor apartment of a 1920s fiveplex she owns, she tasked local architect Stéphane Rasselet and his team at Naturehumaine with a delicate mission: Update the space without erasing its original character.

“Everything we did was based on this duality,” says Rasselet. The redesign takes cues from existing elements. The green color bedecking most of the cabinetry was inspired by the tiles in the vestibule as well as the botanical motif of the original stained-glass panels in the apartment’s doors. The curved row of vertical slats that replaces the wall separating the kitchen and living spaces echoes the fluted columns and arch at the dining room’s entrance while also allowing more natural light to reach the apartment’s core.

Designed for Michèle’s daughter, Mariflore Véronneau, a mother of two, the kitchen is, of course, the home’s busy hub, requiring it to be as orderly and spacious as possible. Rounded cabinets and an island add much needed, concealed storage and create a sense of movement toward the back windows. With both grandmother and mother laughing at how often small handprints are found on the light-colored surfaces, the kitchen’s easy-to-clean finishes are appreciated as much as its streamlined design. Full-height cabinets are confined to limited wall sections, opening up sight lines from the kitchen to the dining room, where Mariflore frequently hosts dinner guests, and the kids’ play area in the living room beyond.

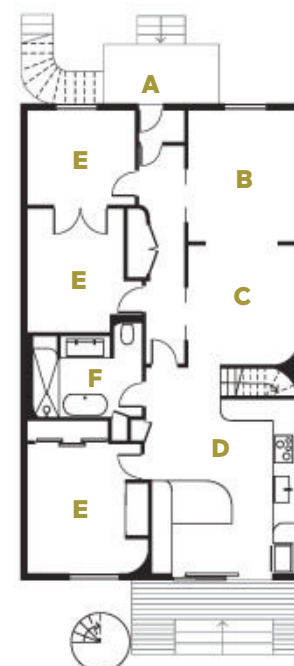
The ceiling and exterior walls have been thermally and acoustically insulated anew, which led to difficult decisions about sacrificing some original details such as wallpaper and ceiling moldings. However, by opening spaces while keeping the basic floor plan, the transformation is both fresh and respectful of the past. And, says Mariflore, the views of the courtyard framed by the new windows in the kitchen and in her bedroom are “magic—they almost look like a painting.”

Beaudin Apartment

N ②

ARCHITECT **Naturehumaine**
LOCATION **Montréal, Québec**

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





A pitched-timber pergola that integrates interior and exterior is the defining feature of a kitchen extension by Benjamin Wilkes for the circa 1908 home where James (left) and Kate Greenfield live with their two children in South London. Inside, dappled light falls on a clay-finished wall and green and pink cabinets from Pluck. The colors “reflect a modern, pastel interpretation of a Victorian aesthetic,” says Wilkes. To avoid the sight of dirty dishes, the sink is on the side rather than in the island (opposite), where instead an induction stove from Bora (with a cleverly designed down-draw exhaust system) makes the kitchen “really social,” says Kate. “One of us can be cooking while the other can sit and have a glass of wine.”

TEXT BY
Amrita Raja

PHOTOS BY | @_BILLYBOLTON
Billy Bolton

2

THE DISCREET ADDITION

Back in February 2017, when James and Kate Greenfield were looking to move within South London, the first house they saw was a late-Victorian so rundown that their agent refused to walk in. “It was absolutely trashed,” recalls James. “But all of the original features were intact,” says Kate. “And it had an enormous garden.”

Smitten by the home’s potential, they bought it but understood the tremendous work ahead. James, cofounder and CEO of London branding studio Koto, had grown up in houses remodeled by his father, and Kate worked at student housing developer Scape, where she’s head of branding and marketing. They mapped out a two-stage renovation plan: First, make the house

habitable by improving essentials and installing a temporary kitchen; then, get a feel for the place for a few years before plunging into a serious remodel.

By fall 2020, with a one-year-old and a second child on the way, Kate and James were ready for an architect to help them create an enlarged kitchen and dining area that would flow from a living room and play area in front to the garden in back.

Through a connection via a design leadership course, James met London architect Benjamin Wilkes, who was as excited about the project as they were. “The clients are very decisive, which is refreshing,” says Wilkes. For the 215-square-foot extension, the Greenfields wanted natural

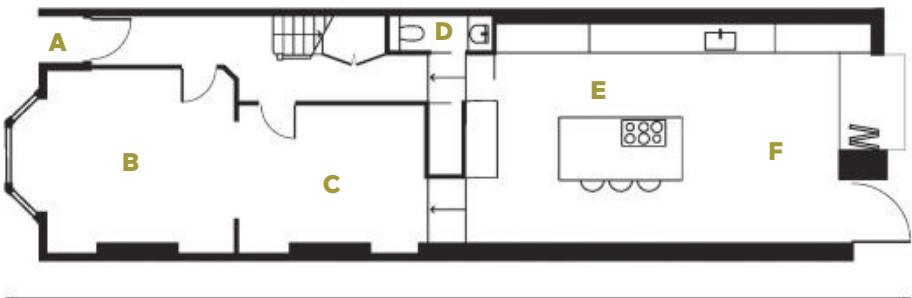


● **Pergola House**



ARCHITECT **Benjamin Wilkes**
LOCATION **London, England**

- | | |
|----------------------|----------------------|
| A Entrance | D Powder Room |
| B Living Area | E Kitchen |
| C Playroom | F Dining Area |



light but not the expanses of uninterrupted glass they were seeing on Pinterest. Wilkes’s design brings light in from above, with skylights alternating with oak beams that continue in a steady rhythm outside as a pergola. Bifold panels open along a window seat.

Plentiful concealed storage keeps clutter at bay, while open shelving above the sink and along the opposite wall provides a decorative counterpoint. Warm natural finishes complement the muted-green and soft-pink Pluck island and cabinets.

Even as the Greenfields delight in their first family home, they realize they might not be there forever. “We didn’t do this project to flip it,” Kate says. “We chose the finishes because we want to enjoy living with them. When we come to sell, hopefully others will like them, too. But we will have been living in a space that feels well and truly ours.”

ILLUSTRATION: LOHNES+WRIGHT

The all-in-one kitchen island (below) is the most intricate part of an otherwise simple, utilitarian—but still cozy—Andean cabin where Santiago-based creatives Martín Bravo and his husband, Omar Zúñiga, relax and cook on weekends.

Designed by Martín's brother, Sebastián, the A-frame structure (opposite, left), where six can sleep comfortably, was built to conserve energy year-round: Doors and windows at both ends can be opened for ventilation, while a woodburning

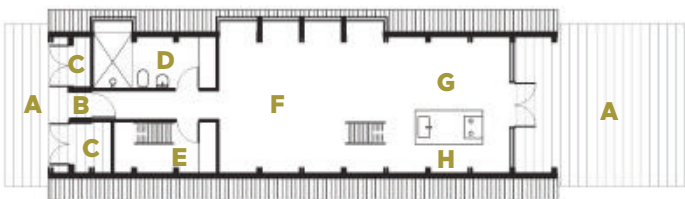
stove concentrates heat in the upstairs bedrooms. Thanks to these measures, two solar panels can power the whole house, including the appliances in the island, which the couple stained using a dark wood finish from Osmo.



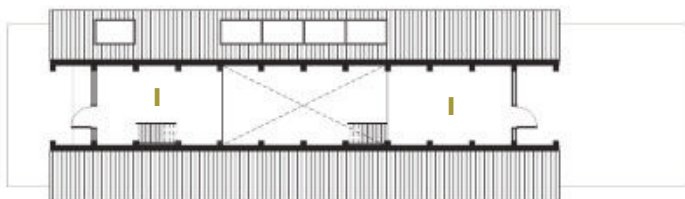
El Buchén Cabin

N

ARCHITECT Oficina Bravo
LOCATION El Buchén, Chile



Lower Level



Upper Level

- A Deck
- B Entrance
- C Utility Room
- D Bathroom
- E Walk-In Closet
- F Living Area
- G Dining Area
- H Kitchen
- I Bedroom

ILLUSTRATION: LOHNES+WRIGHT



“For me, luxury is about cooking, having ample space, and enjoying the views—not necessarily having luxurious materials.”

MARTÍN BRAVO, RESIDENT



3

THE ISLAND THAT'S EVERYTHING

TEXT BY
Mark Johanson

PHOTOS BY | @NICOSAIEH
Nicolás Saieh

Three hours from their home in Santiago, Martín Bravo and his husband, Omar Zúñiga, have built a true escape. In the Chilean capital, Martín helms Design Systems International, a studio “for designers who code,” and Omar makes films and is a founding partner of Cinestación, an international production company. But deep in an Andean forest, at the end of a serpentine dirt track, is a hillside retreat meant simply for cooking and conversing with friends as they take in the spectacular views.

To create a simple design for the complicated location—“We’re an hour drive from a store, so you need to know what to bring and make sure you bring it,” says Omar—the pair called on Martín’s architect brother, Sebastián, and his firm, Oficina Bravo, in Santiago.

They settled on a stripped-back A-frame with lots of glazing and an open 1,300-square-foot layout that includes a loft bedroom on each end.

Because life in the cabin revolves around eating and drinking, with Martín and Omar charming guests while kneading the next morning’s sourdough bread or whipping up predinner Negronis, the kitchen was the most meticulously planned element of the house.

In a feat of collaborative ingenuity, everything—refrigerator, freezer, range, pantry, and sink—was condensed into a single customized unit. Martín and Omar sourced a nearly eight-foot slab of lenga, a native Chilean wood, that was wide enough for a carpenter friend to make cuts for a stove and sink. From there, Sebastián devised and precisely measured shelving

to store tableware and a supply of nonperishable food and cocktail ingredients. Above, a suspended rack provides space for pots, pans, and larger items as well as dish-drying over the sink. The result, says Sebastián, “is a piece of furniture as succinctly compact and functional as it is attackable from all sides.”

And one that still leaves plenty of room for a German-style beer garden dining table, which can be easily moved from the kitchen area to the terrace outdoors. There, during the summer months, Martín, Omar, and their guests can feast beneath a canopy of oaks. “We really wanted a space that doesn’t have transitions between eating or cooking or interacting,” Omar explains. “There is this idea that we are, at all times, sharing both a space and an experience.” ■

When he designed an energy-efficient home for his family in Olivebridge, New York, architect Alessandro Ronfini, pictured here, sized up the wooded site, positioning the residence for pond views and maximal solar heat gain in winter.

A house sheathed in metal and oriented for energy efficiency lets a family escape Brooklyn for an upstate haven.

TEXT BY
David V. Griffin

PHOTOS BY | @MATTDUTILE
Matt Dutile

Chasing the Sun



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After positioning a glass wall (left), Alessandro arranged the interiors. The stair (above), built with oak sourced in nearby Kingston, leads to a balcony over the kitchen (below). The Ikea cabinets have blue acrylic fronts from The Cabinet Face. Astrid and Alessandro ordered extra material to create a matching island, which is topped with Lapitec, a stone composite. An Eilersen Chess sofa anchors the living space.

After a decade of renting, architect

Alessandro Ronfini and Astrid Chastka, a set designer and art director, were eager to buy a property of their own. Staying in their Brooklyn neighborhood would mean another small apartment, so they began looking for land upstate. In 2018, they purchased 11 forested acres in Olivebridge, a hamlet that had everything they wanted: natural beauty and a creative community, and still less than two hours from the city, where their work is based.

Alessandro, a Passive House designer at his own firm, Demo Architects, went about creating “a version of a gable house that a child would draw,” he says. His take is monolithic, a prefab-panel structure cloaked in dark galvalume—steel coated in aluminum, zinc, and silicone that prevents oxidation. Its 1,490-square-foot plan has two wedges carved out of it: a smaller one on the north side for the entry and one on the south side, where a glass wall with triple-glazed windows accentuates a coveted view of a pond on the property.

For the couple, the structure’s strong form is symbolically protective of the >



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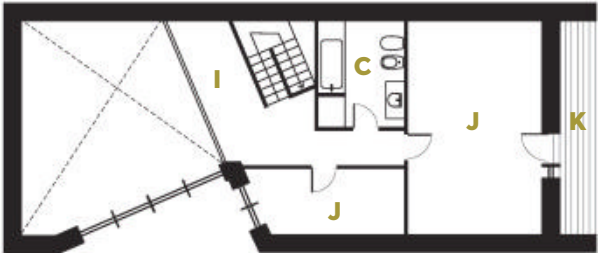
Above a custom table by James Harmon of Workshop Brooklyn are &Tradition Formakami pendants, which were the first fixtures Alessandro and Astrid picked out. “Everything had to go with them,” says Alessandro. “They feel like high design while still being humble.”

Olive Passive House

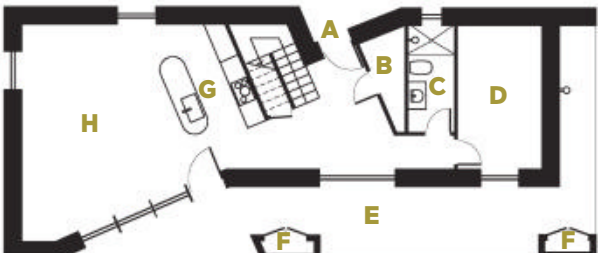


ARCHITECT **Demo Architects**
LOCATION **Olivebridge, New York**

- | | |
|-------------------|----------------------|
| A Entrance | G Kitchen |
| B Mechanical Room | H Living/Dining Area |
| C Bathroom | I Work Loft |
| D Guest Room | J Bedroom |
| E Porch | K Balcony |
| F Storage Room | |



Second Floor



First Floor

“We wanted to tackle the dream and challenge of designing our own house and create a space that would get us close to nature.”

ALESSANDRO RONFINI, DESIGNER AND RESIDENT

airy three-bed, two-bath home. The entry, framed in timber to break up the monotony of the metal, gradually leads into a double-height living area with warm white walls, more timber elements, and a powder-blue kitchen. A loft that doubles as an office overlooks the open-plan space.

Before Alessandro and Astrid completed the home, Covid arrived and brought a host of logistical challenges. “Suddenly, everyone wanted to be upstate,” Astrid says, noting how hard it became to find available subcontractors. With little prior

experience (but the help of family and friends), they finished much of the interiors themselves, installing kitchen cabinetry, countertops, and more.

The home earned Passive House certification with a series of key elements. The triple-glazed glass wall maximizes solar heat gain during the winter, while the walls and roof are insulated with dense-pack cellulose (80 percent recycled materials), an alternative to fossil-fuel-heavy foam. An energy-recovery ventilator cycles in fresh air, and the relatively small

amount of energy the home does use comes from a nearby solar farm.

The couple recently welcomed their first child and are now settling into the house, which they hope to make their full-time residence. Creating it, says Alessandro, was a leap of faith, but they stuck the landing: The Passive House Institute U.S. has since named the home Best Project by a Young Professional. Still, there’s a sweeter satisfaction. Says Astrid, “I’m always relieved when I think of how the beauty of our home balances out the work we put in.” ■

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Humboldt

A Better Fit

TEXT BY
Alex Bozikovic

PHOTOS BY | @GRAYDONHERRIOTT
Michael Graydon & Nikole Herriott



A window (left) in artist and designer Tom Deacon's Toronto townhouse frames a Gupta Buddha torso from northern India. Elsewhere in the living room (above), CH22 chairs by Hans Wegner for Carl Hansen & Søn and a vintage steamer lounge flank a custom marble coffee table. *The Horse Fair*, by Dutch painter Willem Carel Nakken, rests on the fireplace, and antique grain shovels lean nearby. In the dining area (opposite), a collection of 19th-century bottles sits on a table from RH. The Wishbone chairs are by Hans Wegner for Carl Hansen & Søn, and the pendants are made from porcelain sockets from a hardware store.

You've probably sat in one of Tom Deacon's office chairs, but the designer's re-renovation of his Toronto home is more about art than ergonomics.



Tom Deacon's life, like his work, is a mix of old and new, indoors and out. An architect by training, he became renowned as a furniture designer, leading Canadian manufacturer Keilhauer to its first mass-produced chair, the Tom, an innovation in high-tech plastic, and then back into upholstered fame with his Danforth chair, for a time the official seat in the White House Situation Room. With a thriving practice based in Toronto, Tom bought a tall Victorian there in 1987, which he and his then partner renovated to give it a wide-open interior. In 2000 he left it all behind to dig in the dirt on land he owns in the countryside, creating intricate gardens and landscapes.

A decade later, the professional world again beckoned, but Tom, now single, found his Toronto home no longer suited him. "It felt like living in the shell of

a former life," he says. So he did as a designer does: He went back to the drawing board. This time Tom was aiming for a better synthesis of the house's two previous styles. "I wanted something that was more modern than Victorian," he says, "and yet with a little more definition and variety."

Tom called on his good friend and fellow designer Andrew Jones to help him rethink the three-story building. "Simplicity, warmth, a sense of modesty—but drama as well" is how Jones sums up their shared sensibility. A key consideration was how the design would set off Tom's diverse collection of furniture, art, and objects, which ranges from antique tools to a Richard Serra etching. The idea was to create a series of quiet spaces that would enhance the experience of the collection rather than compete with it. >





The scope of the work was vast. “Down to the studs doesn’t cover it,” says Tom. “The studs all came out, as well as the floor joists.” The rear third of the house, apart from a common wall, was torn down and lowered to grade. After a coat of gray stucco was stripped from the facade, masons replaced the damaged brick beneath, copying ornamental details from neighboring houses and old photographs. The main entrance was moved from the front to partway down the side, where a solid wooden door with a clerestory window and sidelight now opens into an oak-clad vestibule. Inside, the dining area, lit by a dramatic two-story light well, fills the

middle of the first floor. Beyond it are a compact kitchen and spacious sitting room whose limestone floor continues past the sliding glass wall into the back courtyard. “There’s no real division between the garden and house,” says Jones. “We always thought of these spaces as one.”

The living room is up front, a few steps above the dining area. Here, a concrete hearth runs the length of a side wall, and a beam from an 18th-century barn creates a continuous, bench-like sill beneath the arched windows, emphasizing the breadth of the space and adding a note of *wabi-sabi*.

A steel handrail along the dining area’s steps curves around the end of a wall, >

“Architects tend to think of the building first, the interiors second, and last, the furniture. Our approach was the opposite.”

ANDREW JONES, DESIGNER

In the library (top), a vintage Louis Poulsen PH 5 pendant adds a touch of color. Objects in the primary bedroom (above) include an ash sculpture by Tom and a 19th-century Shaker carpet beater. The Berenice lamp is from Luceplan. A view from the second-floor hallway shows the stainless-steel kitchen counter (right) and its leathered black granite surround. On the wall in the dining area is an etching by Richard Serra titled *Vesturey I*.





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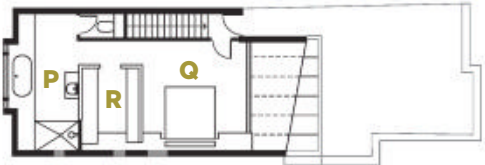
Tom works on his latest series of sculptures as daylight flows into his basement studio from the sunken front garden. The quartersawn oak built-ins throughout the house were fabricated by Toronto cabinet-maker Built Work Design.

Deacon House



DESIGNERS Andrew Jones Design and Tom Deacon
LOCATION Toronto, Ontario

Third Floor



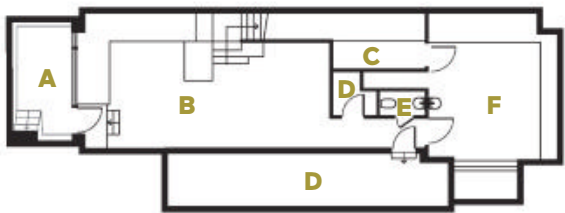
Second Floor



First Floor



Basement



- A Sunken Garden
- B Studio
- C Mechanical Room
- D Storage Room
- E Powder Room
- F Workshop
- G Entrance
- H Living Room
- I Dining Area
- J Kitchen
- K Sitting Area
- L Courtyard Garden
- M Garage
- N Library
- O Laundry Room
- P Bathroom
- Q Bedroom
- R Walk-In Closet

signaling a staircase to Tom’s library, where custom white-oak millwork holds design books and treasured objects—including a Shaker sweater-stretcher, which Tom admires for its ambiguous form and idiosyncratic purpose. The back of the library is open to the light well, at the top of which is a large angled skylight that illuminates Tom’s bedroom, on the third floor.

The basement, previously service space, was converted into a workshop and studio—though its future use was unclear at the time, since by then Tom was shifting away from furniture design altogether. But in 2018 he reinvented himself as an artist, cutting ailing ash trees on his country property and turning them into sinuous sculpture. His studio looks out at a sunken garden enclosed by a new dry-laid limestone wall. Invisible from the street, the wall is a private source of inspiration for Tom: “It’s a perfect example of the combination of beauty and utility,” he says. ■

ILLUSTRATION: LOHNES+WRIGHT



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A home in Brazil puzzles together colonial architecture and high modernism with contemporary prefab panels. A 19th-century house in Germany gets a sustainability-focused makeover, complete with photovoltaic shingles on the roof. And a former dentist's office in Mérida, Mexico, opens up to a breezy series of living spaces. Each home references what came before it but skips the nostalgia, using the past to frame undeniably contemporary ways of living.

Looking
Back,

Looking
Forward

Nod to the Past



A set designer's house blends colonial architecture, Miesian modernism, and contemporary construction in a country escape surprisingly close to São Paulo's hustle and bustle.



TEXT BY

Silas Martí

PHOTOS BY | @LEONARDOFINOTTI

Leonardo Finotti

“The sun rises here and sets over there,” says Filipe Almendary, standing on a gentle slope near his newly built home. He moves his hand through the air, drawing a full arc over the long, linear wooden volume that sits high on the plot, overlooking a lush valley to one side and deep green woods to the other, just beyond the shimmering pool. “It’s so calm and nice here—we come to relax, swim, and sleep. When it’s sunny, it’s incredible how the shadows change throughout the day.”

It’s hard to believe that this tranquil site lies just an hour and half’s drive from São Paulo. The change of scenery is astonishing—from the overpasses and skyscrapers of South America’s biggest metropolis to the breeze-blown trees and lazily grazing >



Filipe Almendary and Manuela Tossi called on Mapa Architects to create a weekend retreat on a grassy hillside near Joaquim Egídio. A couch from Lider Interiores and a Cremme table anchor the wide-open living/dining area (right).

“The silence here is the best. For those of us coming from São Paulo, it’s perfect.”

MANUELA TOSSI, RESIDENT

cows of the rural town of Joaquim Egídio. The city feels a world apart from this idyll, which is why Filipe, an engineer, and his wife, the set designer Manuela Tossi, bought land here a few years ago with dreams of building some kind of weekend getaway.

Their first thought was to create a house in the tradition of the region’s historic farms—but then a friend recommended Mapa Architects, and the couple were intrigued by the firm’s cabin-like Minimod prefabs made from cross-laminated timber (CLT). The compact dwellings are designed in the firm’s Porto Alegre and Montevideo offices, made to order in the São Paulo area, and shipped to their final destinations, where they are assembled. Today, there are Minimods scattered

across Brazil’s varied woods, hills, and coasts. Though fans of the snug prefabs, Manuela and Filipe wanted something a bit larger and more customized, suitable for their newborn baby girl, their dog, and many houseguests.

Their 3,336-square-foot residence with a prefab CLT structure is divided into two wings. One is more private, with two suites overlooking the valley below and a row of bunk beds that can be sectioned off with sliding doors (for the friends who visit any chance they can get). The other wing holds an open-plan kitchen/dining/living space. Two capacious covered terraces hug the house from opposite ends, and they meet to form a central courtyard that is open to breezes from every direction. “Even though we don’t see much of >





In the house's private wing, a built-in desk provides a work space with a view, and sliding doors can divide the sleeping quarters. "The architects joke that we're the only clients to approve a series of bunk beds," says Filipe. "We had friends with children over, and the layout worked perfectly for them."



the seasons changing in Brazil, we do notice the transitions here in the middle of the woods," Manuela says. "In autumn, we see trees shed their leaves. In spring, the pool fills with yellow flowers floating in the water."

Manuela and Filipe's home evokes the sleek, horizontal, low-lying geometry of Mies van der Rohe's residential projects and the industrial nonchalance of

California's Case Study houses, but with the warmest of touches. The CLT structure is exposed throughout, and the material expresses the cool austerity of the shapes and contours while setting them ablaze with a golden finish.

Luciano Andrades, a partner at Mapa, is quick to acknowledge the nods to the modernist tropes and geometric rigor built into the design, but he also reveals a >

“We don’t hang many things on the walls because we like the texture of the wood so much.”

FILIPPE ALMENDARY, RESIDENT



Manuela and Filipe sit on a built-in daybed with their daughter. Mapa Architects decided to showcase the home’s cross-laminated timber structure. “We could have added a coating over the material, but we believed the exposed wood would give us a nobler effect,” says architect Luciano Andrades.





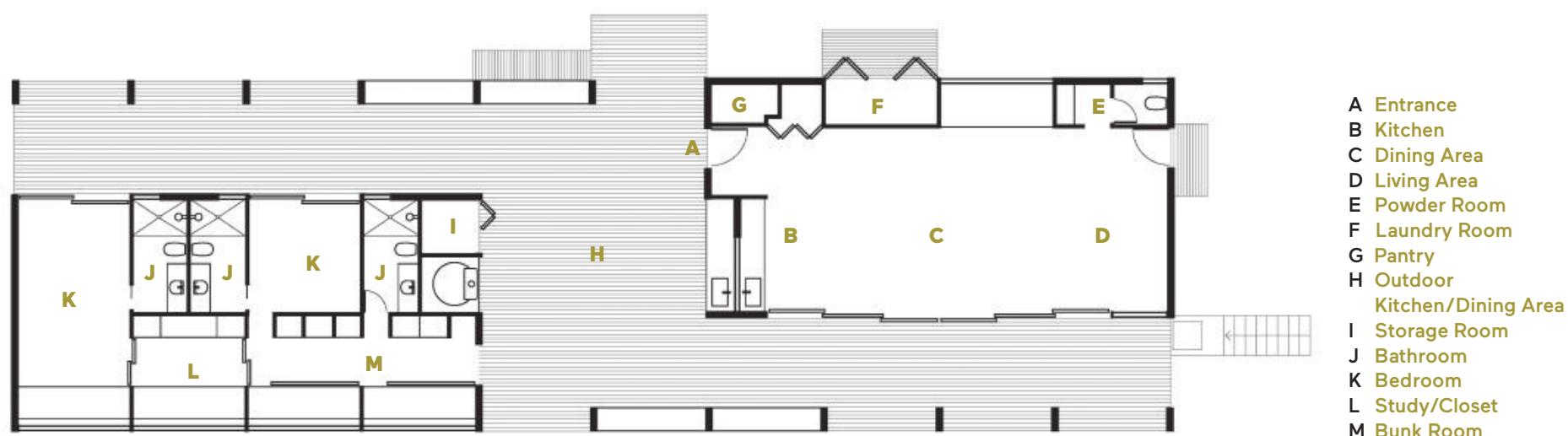
The structure appears to hover above a stone retaining wall. “We didn’t take down any trees—we only made a cut to lay the foundation of the house and the pool,” says Filipe. “In autumn when it rains, dust from the red earth rises into the air, giving the wall a reddish color.”



Casa Cabras



ARCHITECT **Mapa Architects**
LOCATION **Serra das Cabras, Brazil**



surprising influence that echoes his clients' initial design direction. "Some of this harks back to vernacular architecture—strategies we see in old, colonial farmhouses," says the architect.

One such strategy the designers looked to was the creation of extensive terraces that would make level platforms not just for the house but also for verandas around it. Here, the prefabricated structure is anchored by concrete pillars sunk into the ground, and it cantilevers out, as if weightless, over a stone retaining wall that cuts into the hillside to create a small plateau. The locally sourced *pedra bolão* stone set against the light wood creates a sharp contrast between two natural materials, one rough and the other refined. "It's

austere, not hostile," says Manuela. "That really is the nature of the project. The choice of materials and the modular design create very cozy spaces."

Although the house is embedded in a wild setting, it is precisely crafted. Andrade says that the CLT allows for a more delicate structure, with walls one-third the thickness of concrete or brick divisions more common in the area. "It's an interesting system because it's lightweight and easy to build," he says. "We've been delighted with it recently." At the same time, the structure's pieces must fit together so smoothly that there's little room for error in its design. It's a machine made for living, and it hums in tune with the rhythms of nature all around. ■

The living area (below) opens completely to the outdoors with floor-to-ceiling glass sliders. In the kitchen, the cabinets and island were designed by Mapa Architects, the stools are by Fernando Jaeger, and the bell-shaped pendants are by Ana Neute.



“To have so much nature so close to São Paulo is incredible. The city is only an hour and a half away.”

FILIPPE ALMENDARY, RESIDENT

Elena Stein in the kitchen of the weekend cottage she shares with her husband, Roland, their three teenage children, and the family dachshund, Lucy, in the quiet hamlet of Seeland, three hours north of Berlin. Built as a farmhouse in the 19th century, then used as a dacha in the Cold War era, the structure was most recently transformed by architects Sierra Boaz Cobb and Christine Lara Hoff into an energy-efficient 21st-century retreat.

Old House

In an outlying village in eastern Germany, a home gets an ecologically minded update—complete with solar shingles—without losing its 19th-century charm.

TEXT BY
Michael Dumiak

PHOTOS BY | @EEERIVER
Ériver Hijano

New Tricks





Bought for their first Berlin apartment, Elena and Roland's chandelier incorporates a rack with clear bottles for dispersing light. The ceilings of the Steins' current apartment are too low to accommodate it, so the fixture was in storage until it was installed in the Seeland house's double-height kitchen.



Hoff says she and Cobb saved about 40 to 50 percent of the house's existing elements—notably the original brick facade (above). They also introduced new features, such as the steel stairs (opposite). The remote location still lacks high-speed Internet, but the family comes up with plenty of analog amusements.





Seeland, a remote German village in a damp and blustery part of the formerly communist East, seemed an unlikely place for a weekend getaway to cosmopolitan Berliner Elena Stein. And she still marvels that the tiny hamlet turned out to be a place where she'd buy a dark and ramshackle 19th-century farmhouse and remake it into an airy family retreat equipped with state-of-the-art sustainable heating and power systems. Three decades after German reunification, this sparsely populated rural area in the state of Mecklenburg-Vorpommern can feel out of the way and frozen in time. But for Stein, her husband, Roland, and their teenage children, Alicia, David, and Frederik, this land of storks and cranes and water and wind has become special to them precisely

because it is so unlike anywhere else. As Alicia says, "It's like being on another planet."

The Seeland house is a nearly three-hour car ride from the family's apartment in Berlin, where Elena, a Russian-born sociologist who grew up in St. Petersburg (then Leningrad), leads the Center for Independent Social Research, a nonprofit focused on building civil communities and discourse in post-Soviet societies. Roland is a trade and public procurement lawyer advising multinational corporations. They first came to the area in late 2013 when a Berlin neighbor invited them to her cottage for an apple-picking weekend. They wondered how she could have a house in such a strange, rustic place with so few amenities. At that time, drinking water >



“We spent nearly five years here without renovating. I think it was the right decision. I believe in developing your own history with a place.”

ELENA STEIN, RESIDENT

needed to be carted in. The “village” of Seeland comprises just eight houses on a short, dead-end dirt track, miles of rolling beet fields from even a secondary road. But it was quiet, with a starry night sky undiluted by artificial light, and the family slowly felt a sense of time stretching out.

“After two days, it felt like we’d been here for a week, and we liked it,” Elena recalls, looking onto the garden of the house they discovered that weekend. Roland noticed a hand-painted for sale sign with a phone number posted a few doors down from their friend’s place. Back in Berlin, he called the sellers, an older couple who, after decades here, were more than ready to let go of their dacha.

After the Steins bought the house the next year, Elena was shocked to find that the previous occupants left everything—dishes, furniture, a refrigerator full of food, even underwear in the drawers. Water from an outdoor pump was orange. “But the garden was nice, and there was still the feeling of it being a very special

place,” Elena says. Undeterred, they cleaned almost everything out and began spending weekends and summer holidays there. The family—as well as friends visiting from Barcelona and the South of France—didn’t mind bringing their own water and essentially camping indoors. But by 2017, the house was showing more wear and tear, so they decided to renovate.

Roland’s chance conversation with a former colleague led to a meeting in a Berlin tapas bar with architects Sierra Boaz Cobb and Christine Lara Hoff. The two were Yale classmates and briefly worked at the same firm, and were excited to collaborate on the Stein house.

“There’s an adventurous spirit to them, and I really like that,” Hoff says of the Steins. “We had never done a house. They took a chance with us.” Work began in 2018 and was completed in December 2020. For the resulting 1,720-square-foot house, Hoff and Cobb were careful to restore and preserve many of the existing 19th-century elements. “Roland and I wanted >

Natural light is plentiful, both upstairs (above) and down. “In Berlin, we have a top-floor apartment, so it’s always full of light. Once you get to know it, you can’t live without it,” says Elena. On the ground level (opposite), geothermal heating for the concrete radiant floor is supplemented by warmth from a fireplace.





In the bathroom (left), white subway tile was inspired by a 1905 ceramic shelf Elena found at a nearby antique shop and put in the shower as well as a desire to keep the overall design simple, says Cobb. Unlike the ground-level concrete flooring, the oak floors upstairs (below) are unheated, but the bedrooms are warm and comfortable, thanks to the fireplace chimney that runs through the center of the house, hay-insulated clay ceilings, and some brightly colored blankets.





The Steins wanted the street-facing exterior to match neighboring houses. “It should be organic,” says Elena, while on the private side they felt “free to do what we like” and have expansive windows with garden views. Like the brick, custom gray shutters are in keeping with the vernacular, but their undulating geometry “subtly hints at the modernity of the interior,” says Hoff.

to save the original parts of the house, but if we couldn’t, we would build new,” Elena explains. “We did not want an imitation of an old house.” Among the revelations uncovered throughout the renovation was the original brick exterior, which was concealed during the postwar German Democratic Republic years by what Cobb describes as “a strange mixture of concrete,” typical of the ad hoc methods used then, when resources were scarce.

Local carpenters, masons, and tile workers still use some old-school techniques and tools from that time and long before. The roads to the site don’t accommodate heavy equipment, so workers built robust interior scaffolding to hold up the roof while they dug out and relaid the foundation and devised a pulley system to hoist the new beams into place.

Traditional methods and materials complement the clients’ sustainability goals. The clay ceiling is insulated with hay. A central beam too damaged to use was replaced by one recycled from an old school nearby. The roof is a checkered pattern of standard concrete and photovoltaic shingles, which provide less power than a standard large, elevated solar panel setup but keep the roof looking familiar and are more than adequate to light the home. Any excess wattage is fed back into the grid. That credit helps balance out the power used in the winter by the geothermal heating system, which has an Ochsner pump that sends fluid 430 feet deep into clay soil beneath the garden before circulating the heated liquid through an exchanger that feeds into the house, warming the finished concrete flooring. >

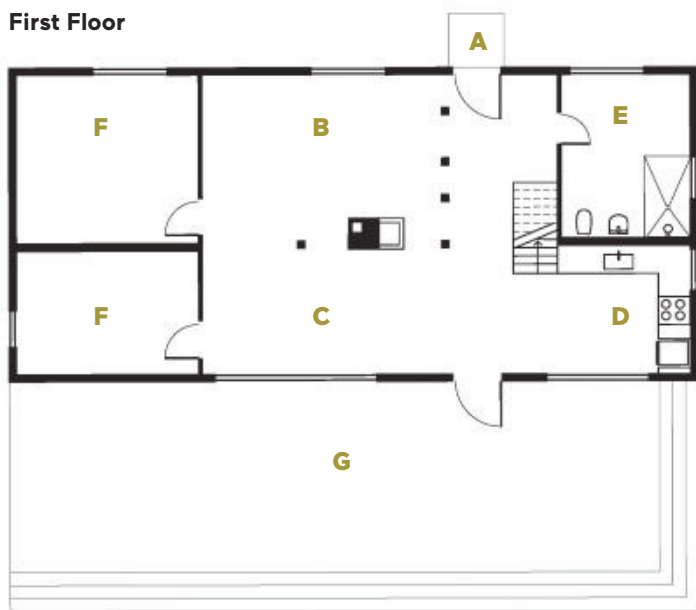
House in No Man's Land



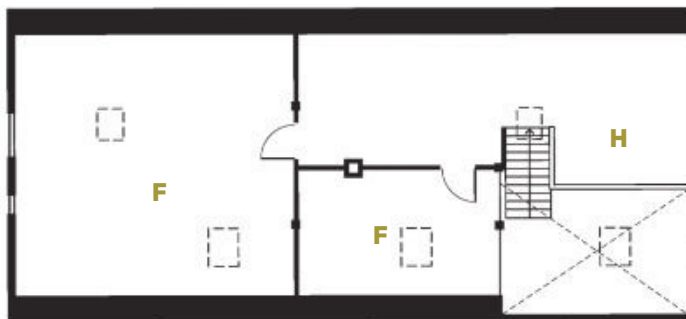
ARCHITECTS Hoff Architects and Sierra Boaz Cobb

LOCATION Lelkendorf, Germany

First Floor



Second Floor



- | | | |
|---------------|------------|-------------|
| A Entrance | D Kitchen | G Terrace |
| B Living Area | E Bathroom | H Work Loft |
| C Dining Area | F Bedroom | |

On the ground level, this system is supplemented by heat from a fireplace, which warms the open living and dining spaces, plus the light-filled, double-height kitchen, where a tall vertical window looks out at a magnolia tree. The dining table is near what Elena calls the television—an 11-by-5.5-foot horizontal window with views of the back deck and the yard's walnut, cherry, and apple trees, as well as the occasional deer and hawk.

The Steins did not fill the house with new, brand-name furnishings, but rather with mixed and matched eclectic finds. The centerpiece of the kitchen is a massive chandelier with inverted clear bottles that help scatter the light. In her bedroom, Elena points out a green-shaded desk lamp that reminds her of the reading room in the national library in St. Petersburg; it sits alongside a book of poems by Russian Symbolist writer Aleksandr Blok. A colorful knit throw from Brazil—courtesy of Roland, who grew up in São Paulo—brings a touch of Tropicália to the chilly north.

The house now has potable water, among other exciting modern conveniences, but the road is still muddy, and there's no broadband. "You can't call anybody from here," daughter Alicia says, unfazed. "Your head cools off when you're here. And that's the thing people like the most when they visit." ■

The home's lighting is powered by Solteq photovoltaic shingles on the roof. They are interspersed with concrete tiles, creating a shimmering pattern reminiscent of slate roofs common to the region.



ILLUSTRATION: LOHNES+WRIGHT

“Sustainability is often used as a big banner. On this traditional house, we wanted the aesthetic to be subtle but the performance to be loud.”

CHRISTINE LARA HOFF, ARCHITECT



Designer Marc Perrotta and travel editor and writer John Newton renovated and expanded a colonial building in Mérida, Mexico, with the help of Jorge Novelo Caamal of Paralelo 20. In the front room (opposite), a painting by local artist Jorge Patrón LeDoux hangs above a wooden bookcase designed by Marc.

As two ex-New Yorkers reimagine their lives on Mexico's Yucatán Peninsula, they band together with a local team to transform a former dentist's office into an intriguingly layered home.

A REMARKABLE RESET

TEXT BY
Ann Shields

PHOTOS BY | @FABIANML
Fabian Martínez



From the outside, Casa San Cristobal looks much like the other homes in Mérida's historic center, with a tall plaster wall that faces the street—no front garden, no way to peek inside. The only signs that something special lies behind the pale-green facade are the sleek house numbers and two bright-blue doors.

These hints do little to prepare you for entering the dramatic 2,381-square-foot home that architectural designer Marc Perrotta shares with his husband, travel writer and editor John Newton, and their miniature Pinscher, Lily Beth. A towering front room spans the width of the property, the laptops on a concrete-top table and a low bookshelf running along the wall indicating that it's the couple's home office. A 10-foot-tall cased opening leads to a dining room enlivened by vintage and contemporary wood furniture. Both spaces—the two remainders of the house's

original Spanish colonial-era structure—form an L alongside a traditional courtyard with tall walls that frame the tropical sky above. At the far end of the dining room, another 10-foot opening reveals a procession of textured living spaces with sliding glass doors that connect to gardens stringing down the long, wall-enclosed site.

Here begins the two-level addition, where traditional details like patterned cement tiles and beveled door frames give way to a more contemporary, glass-and-concrete design tempered by hardwoods and local stone. Throughout the home, hand-plastered walls reveal the sweep of the arm that applied the texture, adding further warmth to the interior and connecting the new and historic sections. The whole sequence leads to a cheerful retreat at the back of the property, where a bright-pink casita with a guest room, laundry, and roof terrace overlooks a tranquil pool.

In his earlier life, Marc was a senior project manager at Gluckman Tang Architects in New York City. During that time, he, John, and Lily Beth rented the first floor of a modest Brooklyn house with a small garden in back. Inveterate travelers, the couple often spoke of moving abroad because, John says, "We didn't meet until our 40s, so there was something appealing about having an adventure together somewhere."

After several research trips to compare their options, Mérida, Mexico, won. "If we moved to Berlin or Amsterdam, we would live in another apartment," John says. But in the capital of the southeastern state of Yucatán, the couple would have the budget and space to design and build their own home. Plus, they already had friends from Mérida, and they'd met other interesting expats there, "working at their own pace and pursuing their own interests," >





Behind the house's pale-green plaster facade (opposite), the remaining original structure comprises the front room (above), which serves as Marc and John's office, and the dining room (top right and right). The work space features a table by local workshop Chuch Estudio surrounded by Harry Bertoia side chairs. In the dining room,

which connects to an addition via a 10-foot-tall cased opening, a vintage pedestal table and hutch complement C side chairs by Chuch Estudio. Riffing off local traditional pasta tile, Marc designed custom cement floor tiles with more contemporary patterns for both spaces. They were manufactured by Mérida company Mosaicos Dzununcán.



A tall stone-clad wall provides a textured backdrop in the front courtyard (opposite). The glassed-in kitchen (this page), which connects to a dry garden in the center of the home, makes use of earthy materials such as parota wood for the millwork, black granite with leather finish for the countertops, and gray cantera stone floors.

**“The idea was to make the house
a string of pavilions so there could
always be air flowing through them.”**

MARC PERROTTA, DESIGNER AND RESIDENT





The home is meant to take advantage of its warm and sunny environs. The living room features two walls of glass. One overlooks the dry garden (top left), and the other opens into a courtyard with a jungle garden and a pool (opposite) that tucks into an archway in the front of the pink casita at the end of the lot (above).

A narrow stairwell leading from the kitchen to the primary suite above is partially enclosed by a brick screen (left), which lets in light and fresh air. Solar panels line the roof of the bedroom. “We didn’t want to plant just any home in Mexico,” Marc says. “It had to be a Mexican house that’s going to survive here.”

Marc says. So in February 2019, the men began looking for a teardown—or a *mostly* teardown—in the city’s historic center. The standout was a house formerly used as a dentist’s office. (The seller’s agent said the dentist had left to become a nun.) The original colonial-era structure was appended by additions that lacked an overarching plan except that a space be left at the center of the lot for a royal palm tree. But the salvageable historic section, coupled with the lot’s size and location—not to mention the charm of its palm—made Marc and John’s decision easy. By February’s end, the property was theirs.

When Marc mentioned to an acquaintance, Mérida architect Farid Yagué, that they were looking for a contractor, Yagué recommended a former student, architect Jorge Novelo Caamal of local workshop Paralelo 20. (Mexican architects often

work as their own contractors; architecture students graduate with all the practical skills they need to build.) Marc and John immediately liked Caamal’s practicality, and beyond that, having Caamal as contractor meant he could also act as architect of record for the project, simplifying the local paperwork. Caamal was excited by the challenge of working with Marc’s design: “Marc was looking for a pure kind of structure, one without much decorative finishing or paint,” he says. “So that added another level of difficulty.”

When construction began in March 2020, the plan was for Marc to visit monthly. Almost immediately, Covid shut the world down—but although traveling became impossible, progress continued. “We passed images and PDFs back and forth to coordinate the work,” Marc says.

He adapted some of his original plans to better fit the local climate, available

materials, and skills of the tradespeople. The screen walls in two stairwells, for example, had been designed to be cedar, but since the wood doesn’t age well in humidity, brick was chosen instead.

The pool the couple wanted also required some thoughtful planning. To avoid an expensive excavation through the site’s limestone layer, they raised the back of the property by four feet, using the rubble from demolition as fill material. They placed the new living room atop this raised platform perpendicular to the rest of the addition. The room is bracketed by sliding glass doors that offer views of the kitchen and a dry garden on one side and of the casita and pool and a jungle garden on the other. The space has a dreamy, tree house ambience, a surprise even to Marc. “We have this visual connection between the kitchen and living room,” he says. “But the living room becomes >



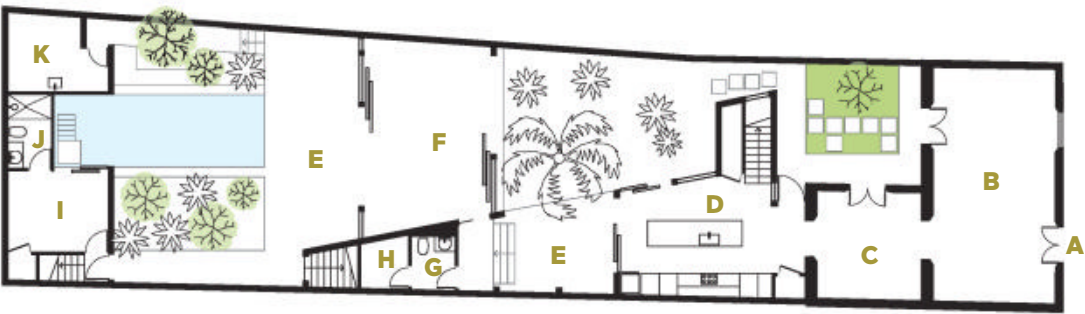


Casa San Cristobal

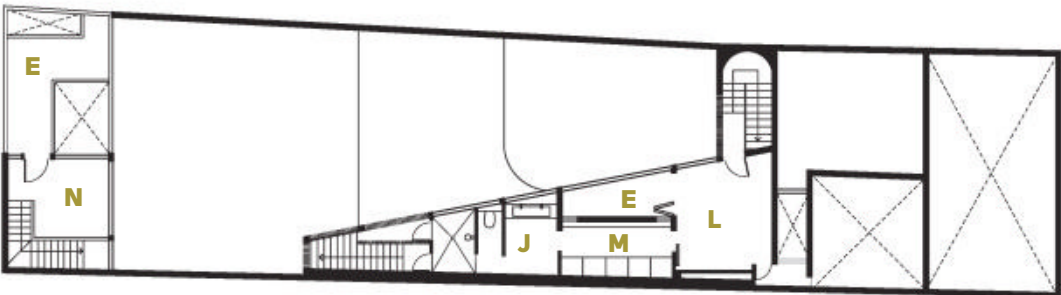


DESIGNER **Marc Perrotta**
LOCATION **Mérida, Mexico**

- | | | | |
|---------------|-------------------|----------------|------------------|
| A Entrance | E Terrace | I Guest Room | M Walk-In Closet |
| B Office | F Living Room | J Bathroom | N Lounge |
| C Dining Room | G Powder Room | K Laundry Room | |
| D Kitchen | H Mechanical Room | L Bedroom | |



First Floor



Second Floor

a solitary pavilion raised up with a vista across the courtyard.”

John, who holds a horticulture certificate from the Brooklyn Botanic Garden, worked with local landscape designer Rodrigo Escamilla, whom Caamal knew from college, to find native plants for the home’s differing gardens. The first, alongside the colonial building, follows Mexican tradition, with bougainvillea climbing the tall, off-white property wall and a perimeter of flowerpots set on paving stones. Between the kitchen and living room, the dry garden’s bed of limestone gravel is dominated by the royal palm, surrounded by native plants—agave, euphorbia, a ponytail palm, and cacti. The jungle garden, which flanks the pool, is a lush swath of heliconias, a banana tree, wild orchids, beach lilies, and plumerias.

“Our realtor described living in houses in Mérida as like camping,” John adds, noting the fluid flows between indoors and outdoors in the area’s traditional homes. “We wake up, and we don’t have to walk out to the garden. We are *in* the garden.” ■

ILLUSTRATION: LOHNES+WRIGHT

Marc and John filled much of the home with artwork and furniture by local creators. In the living room (this page), Colima chairs and a Chihuahua coffee table, both by Mérida design studio Comité de Proyectos, accompany a Kubiko sofa from Marbol. In the primary suite, a walk-in closet (opposite, left) leads to a moody bathroom (opposite, right) with a concrete sink.



Creative Commons Four Minnesota housemates spend \$26,105 to turn their dingy garage into a workspace with beachy vibes.



Kyle Huberty's enthusiasm is contagious. "He's really good at making unfun situations fun," says David Rollyn Powell, his closest childhood friend and surf buddy. A people person if ever there was one, Kyle, an architect at Minnesota firm RoehrSchmitt, along with his wife, Elsie, a clothing designer, purchased a 112-year-old Saint Paul duplex in 2017, set on bringing that same energy to communal living.

Fast forward to today and theirs is a full house—and still growing. Best pal David, an illustrator and

graphic designer, moved in, along with his wife, Morna, a clothing maker and product designer who also happens to be Elsie's younger sister, as well as their Australian cattle dog, Trout. In October 2020, the Hubertys welcomed a daughter, Birdie Lou. The Powells are expecting their first child this spring.

Before the pandemic hit, the Powells were often van-living on the West Coast, where David does a lot of his work (and, of course, surfing). But suddenly they were all home full-time, working, and one of

them pregnant. So Kyle decided to retrofit the garage behind the house into a “creative escape” that would help the cohabitants set healthier work-life boundaries.

As it stood, the garage’s second level was little more than a dark, empty storage room with two dinky windows—framed but not insulated. But Kyle had big plans for an overhaul, finding inspiration in the work of Scandinavian modernists like Alvar Aalto. He describes his vision as “wine taste on a beer budget”: natural light, real wood (no MDF here), and a subtly curved ceiling. With help from his housemates, Kyle got busy, tackling the refurb during his 12-week paternity leave. “Kyle is the dreamer,” David says. “We’re just the executors.”

Kyle scrimped by purchasing double-pane Marvin windows and enamel light fixtures from Bauer Brothers Salvage in Minneapolis, visiting a dump in St. Paul where he stumbled across discarded

patio pavers, and scouring Facebook Marketplace for a deal on a secondhand cast-iron Jøtul stove. When the price of wood shot through the roof because of supply-chain shortages, it nearly killed the project. But along came another Marketplace score: a gold mine of Douglas fir from a decommissioned munitions plant in Minnesota, some of which had been stockpiled in a Wisconsin garage for nearly 40 years. That many of the heavy-tongued boards were stained with oil from the boots of World War II bullet makers only added to their appeal.

The resulting 600-square-foot studio is snug but inviting—much like a Minnesota cabin with a surf-shack vibe. The crackling warmth of the woodburning stove hits you the moment you walk in, and there’s even a hot tub on the deck, which Kyle insists makes the local bitter winters more tolerable. >



In turning the second level of the garage behind their duplex (above right) into a multifunctional work-space without breaking the bank, Kyle Huberty relied on friends, family, and the community at large.

Around a hearth made of black bricks and a Jøtul stove (opposite) found on Facebook Marketplace are vintage leather loungers that a friend pulled out of storage and an Iranian rug given to Kyle and his

wife, Elsie, by another friend. Elsie’s grandmother crafted the wool wall art (above) that hangs at the end of the space, where Elsie stashes her fabrics and Birdie Lou, the couple’s daughter, plays with toys.

“We wanted to make it feel like a surf shack. It was important to us to have a low-key, slow, easy lifestyle.”

KYLE HUBERTY, DESIGNER AND RESIDENT



1. GALLERY WALL

The gallery wall, illuminated by track lighting mounted on the room's center beam, features imagery shot mostly by Kyle. The photos include sand dunes in Morocco and cold-weather surfing on Lake Michigan.

2. MINI KITCHEN

A small kitchen by the entrance has a vintage fridge, purchased at an estate sale. A Husky workbench with double drawers serves as a kitchen countertop.

3. OFFICE CHAIRS

Soft-padded leather-and-chrome office chairs by Laura Davidson were purchased secondhand from a local design studio that gave up its physical office during the pandemic.

4. COMPUTER DESK

The oversize computer desk was scrapped together with leftover wood and mounted on a wheeled Husky base. It was designed to fit two people but easily accommodates more. “Our friends know this spot is an open seat,” says Kyle. “That’s part of the vision: People can come here when they need an office.”

Kyle sits at the entry (below), where wall slats made of second-hand Douglas fir cleverly conceal a built-in closet next to the mini kitchen. In another example of the design’s creative approach to storage, Morna and David (right) use a pulley system rigged with hardware from Fleet Farm to hoist a Jeff Hull–designed surfboard out of the way. In the driveway between the duplex and the garage (below right) is a patio made of pavers Kyle found at a dump in Saint Paul. He hopes to one day bring in an Airstream to renovate as a play space for the kids.



Although the studio is compact, it serves everyone in the creative coven. Elsie has her industrial straight-stitch machine, small serger, and pattern-cutting table, while David and Kyle have a desk where Morna, who works part-time in the space, occasionally joins them. A hammock hangs from hardware anchoring the trellis. “When two functions align—that’s the umami,” says Kyle.

The project was not without its challenges. Kyle and David struggled to sheet-rock the curved ceiling and eventually had to start over, calling in a drywaller friend, Taylor Roby, to help finish the plasterwork. A spray foam insulation gone terribly wrong wound up being one of the biggest line items in an otherwise scrappy budget. “We learned why you do not hire cheap labor,” says Kyle. “What a mess.”

In the end, Kyle, who now has a design firm of his own, succeeded in making a space where people could hang out and spitball ideas. “It’s about feeding our creativity and passions,” he says. “I don’t care if the studio is imperfect as long as we’re all here, making fun things.” ■



BUDGET

\$3,100 HVAC	\$6,000 INSULATION	\$1,850 ELECTRICAL	\$1,400 FRAMING
\$2,260 WINDOWS	\$2,450 FINISHES	\$870 HARDWARE	\$760 PERMITTING
\$885 SITE WORK	\$785 FOUNDATION	\$1,757 STRUCTURE	\$190 STAIRS
\$1,666 DECKING	\$1,230 HAND RAILING	\$515 TRELLIS	\$387 SALES TAX
			\$26,105 TOTAL



TEXT BY

Alex Temblador

PHOTOS BY | @JET1220

Jack Thompson

Artistic License



An atypical paint job and a dedicated dog cabin cap a clever \$3K camper-van conversion.

Shiny plastic interiors may be fine for some RV owners, but Rachel Farrington wanted natural materials to create a warm, room-like vibe for trips with her husband, Mark (right), their son, Jonah (left), and the family's dogs.

Last June, after a year of project setbacks, artist and designer Rachel Farrington acted on the advice of an architect friend: Do something fun. “It had been a tough year, and I wanted to make a gift for my family and play at the same time,” recalls the painter and sculptor, who’d had few opportunities for manual activities while being glued to the computer screen at her home in Lago Vista, Texas, laying out furniture and interiors. “I decided to work with my hands again.”

The fun project, her friend emphasized, should also be a small one. Rachel looked no farther than the Ford Transit cargo van in her driveway and spent the summer customizing the vehicle’s interior as a “green” camper for her husband, Mark, their 14-year-old son, Jonah, and two family dogs. Perfect for vacations and fishing trips and as a solar-powered mobile

workspace, the van has also been useful closer to home as an extra bedroom.

Hitting the road in a 70-square-foot van may sound confining, but for these adventurous travelers—they did a five-month camping trip across Europe on bicycles when Jonah was only four—“it’s an upgrade,” Rachel says. A full-size bed, a slightly narrow twin, and a spacious kennel for the dogs ensure that all creatures sleep in comfort. Two six-gallon tanks supply water to a sink, and the two rooftop solar panels power a small generator. Tucked beneath the sink, a pullout cooler holds provisions for vegan meal prep.

“Mistakes were constant,” Rachel says of the construction process, “but that’s what was so fun. I built a lot of things and said, ‘That won’t work’ or ‘I think it’ll work better if I do this.’ It was like a puzzle.”

The airy aesthetic was inspired by the >





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SMALL SPACES



The van's snug interior allows for one bag per person and a simple sink (right). "We love that feeling of independence when you can get by on almost nothing," says Mark (above). Traveling light means everyone can be ready to move in 15 minutes: "We wake up, put the dogs inside, and go."

rocky ground, prairie grass, sandstone, and bright open skies of all the places across the Southwest where the family intends to travel. To create a plaster-like effect on the curved ceiling, Rachel used Roman Clay from Portola Paints. Unseen beneath is Havelock Wool insulation, which helps manage moisture. Interior condensation "is a big issue in tiny spaces with many bodies," the designer explains.

Rachel spent just under \$3,000 on the conversion, well below the \$5,000 initially budgeted. Costs were kept down by using donated birch plywood for the furnishings, salvaged materials, and items on hand, such as wallpaper samples to cover cabinet fronts, pieces of wood that fell from a backyard cedar tree for drawer pulls, and her grandfather's air force parachute as curtain fabric.

Finding creative solutions gave Rachel a renewed appreciation for experimentation. Having had to deal so much with the business side of architecture and design, she says, "sometimes, you lose the artistry, but that sense of play is so important. I'm getting back to a place in my career where I can do more of that." ■



"The cool thing about the van is the casualness of it. It's like, 'Hey, we know somebody in Seattle. Let's just go park in the driveway and hang out.'"

RACHEL FARRINGTON, DESIGNER AND CO-OWNER



Architect Brett Farrow creates a wood-wrapped family home that celebrates coastal living.

A Cedar-Clad Home Catches Sea Breezes and California Sunshine



A young family knew what they wanted when they set out to build a home in the sea-side city of Encinitas, California: views of the Pacific, guest rooms for lengthy family visits, and a strong relationship with the site—a rocky slope in a residential neighborhood.

They hired architect Brett Farrow to contend with the ups and downs of their lot, and it didn't take him long to view the dusty pitch as an asset. Rather than grade it for ease of construction, Farrow carved the site into terraces that step down from the street toward views of the ocean at the rear.

He set the house, a three-story cluster of

boxes wrapped in wood and glass, toward the middle of the lot, a move that partially conceals the entry from the street. From there, stairs lead into living spaces set a bit farther down the hill to give them all great views—with the primary bedroom taking pride of place all the way at the back. "There are long lines of sight that turn mundane circulation elements like hallways into visual experiences," says Farrow. "I like to have surprises in the movement through a home."

If the interior opens to surprising views, the exterior is straightforward by comparison. Aside from its cool concrete walls and large

swaths of glass, the house is clad in western red cedar, a material Farrow admires for its raw and natural expression, versatility, and resistance to water and insect damage. "I love the way it evolves and develops over time," he says. "Each board and plank is unique and has its own story in the grains and knots."

From its perch above the ocean, the house responds to the ebbs and flows of daily life—as well as numerous houseguests—with unfussy drama, natural materials, and indoor/outdoor living at its best.

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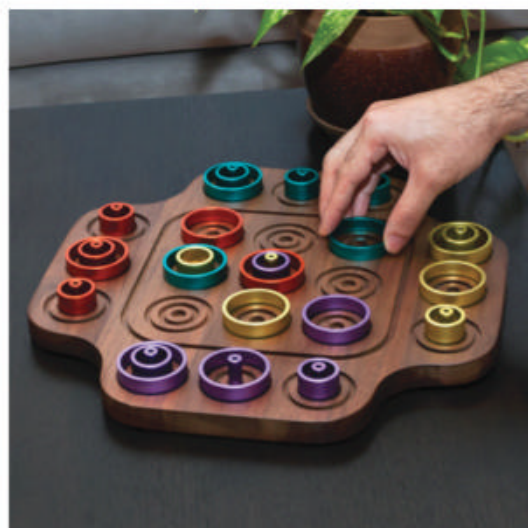
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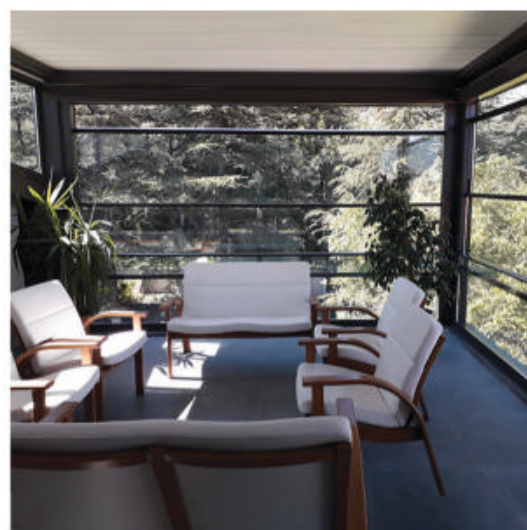
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28 Concrete Poetry

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54 The Newly Minted Interior

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Structural engineering by Geniex
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Cabinetry design by Ébénisterie CST
ebenisterie_cst@hotmail.com
54 Ceramic floor tile from Ciot ciot.com;
quartz countertops from Caesarstone
caesarstoneus.com;
ceramic tiles from Céragrès ceragres.ca
55 Chairs from EQ3 eq3.com; Dot Suspension light by Lambert et Fils lambertetfils.com

56 The Discreet Addition

Benjamin Wilkes
instagram.com/benjaminwilkesarc
DJR Carpentry & Building Works
djrcarpentrybuildingworks@hotmail.co.uk
56 Chairs from Hay hay.com; Tigra Multi brick from Traditional Brick and Stone traditionalbrickandstone.co.uk; Kast Light Grey Porcelain floor tiles from Mandarin Stone mandarinstone.com;
Cast Pendant by Tom Chung & Jordan Murphy with Menu menospace.com;
TE070 countertops from Diespeker diespeker.co.uk

58 The Island That's Everything

Oficina Bravo
oficinabravo.cl
Constructora Fass
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Structural engineering by Adyacente Cálculo y Diseño



Chasing the Sun

adyacente.cl
58 Countertop in lenga wood by Ignisterra ignisterra.com
59 Kitchen table from Beer Garden Furniture beergardenfurniture.net; tapestry by Simón Sepúlveda simonsepulveda.com;
fireplace from Alcazar alcazar.cl

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Threshold Builders
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Structural engineering by Crawford Engineering crawfordandassociates.com
Civil engineering by Medenbach & Eggers mecels.com
Passive House consulting by Owen O'Connor oroconnor@gmail.com
62 Faucet fixture from Brizo brizo.com;
Sektion cabinet frame from Ikea ikea.com;
cabinet fronts from The Cabinet Face thecabinetface.com
64 Chess sofa from Eilersen eilersen.eu;
Formakami pendant by &Tradition andtradition.com

66 A Better Fit

Andrew Jones Design
andrewjonesdesign.com
Tom Deacon
tdeacon@sympatico.ca
Peloton Contracting
pelotoncontracting.ca
Structural engineering by Egberts Engineering egberts.com
Cabinetry fabrication by Built Work Design kent@builtwork.ca
66 Tolomeo reading lamp by Michele De Lucchi for Artemide artemide.com
67 Hans Wegner CH24 Wishbone Chair for Carl Hansen & Søn carlhansen.com; dining table from Restoration Hardware rh.com
68 PH 5 by Louis Poulsen louispoulsen.com

74 Nod to the Past

Mapa Architects
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Barra Arqitetos barraarq.com
Structural engineering by Carpinteria carpinteria.com.br
Timber structure from Crosslam Brasil crosslam.com.br
Metal furniture by Safra Metalúrgica saframetalurgica.com.br

Foundations by Studiobim Engenharia studiobim.cc
74-75 Hijau stone swimming pool finish from Palimanan palimanan.com.br
76-77 Dining table from Cremme cremme.com.br; dining chairs by Fernando Jaeger fernandojaeger.com.br;
couch from Lider Interiores liderinteriores.com.br
78 Curtains from Bellflex cortinas.bellflex.com.br;
desk chair by Fernando Jaeger fernandojaeger.com.br; bookcase from Oppa oppa.com.br
79 Day bed futon from Futon Company futon-company.com.br;
cushions from Lider Interiores liderinteriores.com.br
83 Light fixtures by Ana Neute ananeute.com; stools by Fernando Jaeger fernandojaeger.com.br;
granite countertops from Casa Franceza casafranceza.com.br

84 Old House, New Tricks

Hoff Architects
hoffarchitects.com
Sierra Boaz Cobb sierraboazcobb.com

Structural engineering by Ingenieurbüro Pries pries.partner@t-online.de
Cabinetry design by Tischlerei Sander torben-sander.de;
Dipl.-Ing Lars Bühring gefam@web.de; Peter Bongardt Holzbau p-bongo@gmx.de
86 Chandelier from TK Lighting tk-lighting.com
88 Oak floors from Hinterseer hinterseer.com
89 Fireplace from Hoxter hoxter.de
91 Solar roof tiles from Solteq solteq.eu; wood window frames from FritzGlock fritzglock.de

94 A Remarkable Reset

Marc Perrotta marcperrotta.com
Paralelo 20 tallerparalelo20.com
Structural engineering by Sumycon info@sumycon.com.mx
Landscape design by Jardines Nativos Mexicanos jnm.x.design
95 Jolly table from Kartell kartell.com;
Disparejo table with custom concrete top by Chuch Estudio chuchestudio.mx
97 Custom floor tile from Mosaicos Dzununcán mosaicosdzununcan.com;
C chair by Chuch Estudio chuchestudio.mx
98 Pendants by David Pompa davidpompa.com; refrigerator from Whirlpool whirlpool.com;
dishwasher from LG lg.com
99 Skull plant pots by Piedrafuego piedrafuego.mx
101 Custom chaise longue by Jaime Nuevo rich3570517@gmail.com;
drapes from Telas Bayon bayon.com.mx
102 Fittings from Interceramic interceramic.com; light fixtures from LEDS C4 leds-c4.com
103 Chihuahua table and

Colima chairs by Comité de Proyectos comitedeproyectos.mx;
Kubiko sofa by Marbol marbol.com.mx

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Kyle Huberty hubertyarchitect.com
Drywall installation by Taylor Roby robytaylor1@gmail.com
104 Custom surfboard from Resist Surfboards resistsurfboards.net;
Mega Fish surfboard from shopvss.com
105 Stove from Jøtul purchased secondhand on Facebook Marketplace jotul.com
106 Office chairs by Laura Davidson purchased secondhand lauradavidsondirect.com
107 Vintage light fixtures from Bauer Brothers Salvage bauerbrosinc.com; window panes from Marvin marvin.com

108 Artistic License

Rachel Farrington rachelfarrington.com
108 Washed linen pillow covers from H&M Home hm.com
110 Paint in Roman Clay from Portola Paints & Glazes portolapaints.com;
Havelock wool insulation havelockwool.com; Toproad water bottle pump from Amazon amazon.com;
RTIC 45 Quart Hard Cooler rticoutdoors.com;
Upcycle bamboo cups and bowls from World Market worldmarket.com

Correction

The Contributors page of the January/February issue incorrectly stated that Youngna Park has two daughters. She has a son and a daughter.

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I'm always on the lookout for interesting kitchen tools—things that might have a unique purpose that will help me cook. I was at my dad's house, looking for something in his kitchen, when I found this spoon that belonged to my grandmother, and I was like, Whoa, this is meant for me—it would be perfect for quenelling!

Quenelles are dumplings traditionally made of creamed fish, but the name can also just refer to the shape, like an egg. In pastry, we do them with ice cream or whipped cream, and I had just learned how. Stores have special tools shaped a bit like this, more narrow toward the edge so they create the quenelle more easily, but I thought this was perfect, because it's so pointy and has a deep bowl. I don't know what it was originally for. It's really exquisite—I think it's silver, and it has a patina and some lettering that's fading.

I love that it was my grandmother's. Her house in Puerto Rico always smelled like good food. I remember bits of her cooking, things like a Cuban fried doughnut or this very green olive oil that she'd pour over lentils, but I don't have tons of strong food memories of her because she passed away when I was a teenager. Now, this spoon is always in my kit. I take it to every job that I do, and I'm very protective of it. I don't let anyone borrow it unless they're a very specific person who I know will bring it back.

When you're cooking, you always want to have spoons around to taste things, stir, scoop something out, or swoosh things on plates, and I find this spoon so intriguing because it has that point, which makes it so handy for a lot of things. If I had to take a single spoon to a desert island, this would be the one. ■



Ana Ortiz, a chef and food writer, as well as the founder of Brooklyn catering company Day Into Night, is big on improvising. She learned on the job at rustic farm-to-table establishments before getting into the fine-dining world in 2013. Around then, she found her grandmother's unique serving spoon. She now keeps it at hand for every outing.

A prized serving utensil gives chef **Ana Ortiz** an edge in the kitchen.

TEXT BY
Duncan Nielsen

PHOTO BY | @JAMIECHUNGSTUDIO
Jamie Chung

A modern staircase with wooden treads and a glass railing system, set against a concrete wall and large windows. The text "IT'S OK TO STAIR" is overlaid in white.

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