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At Home in the Modern World

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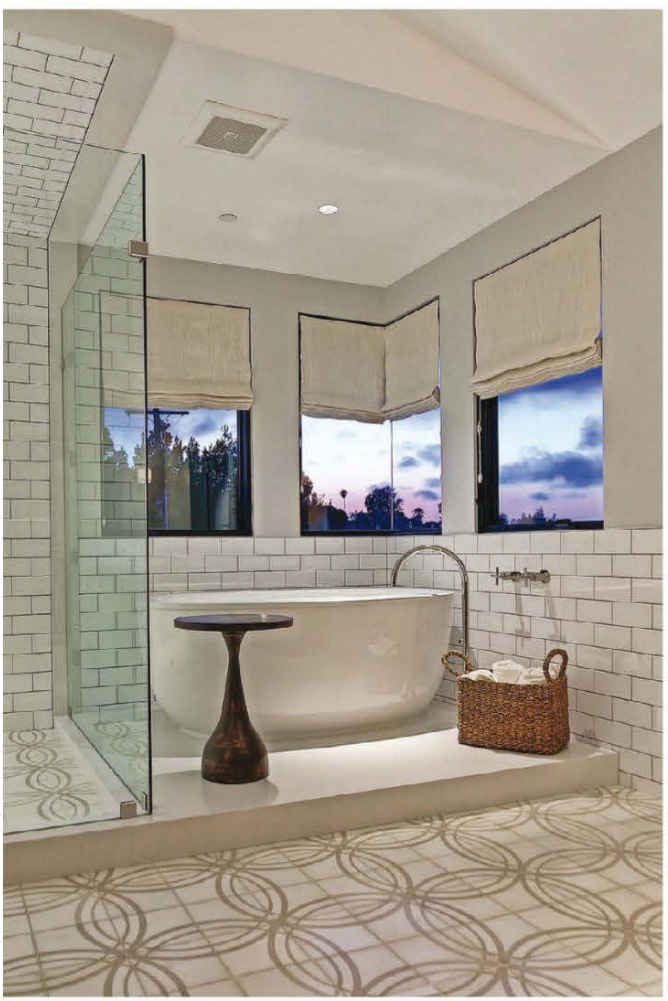

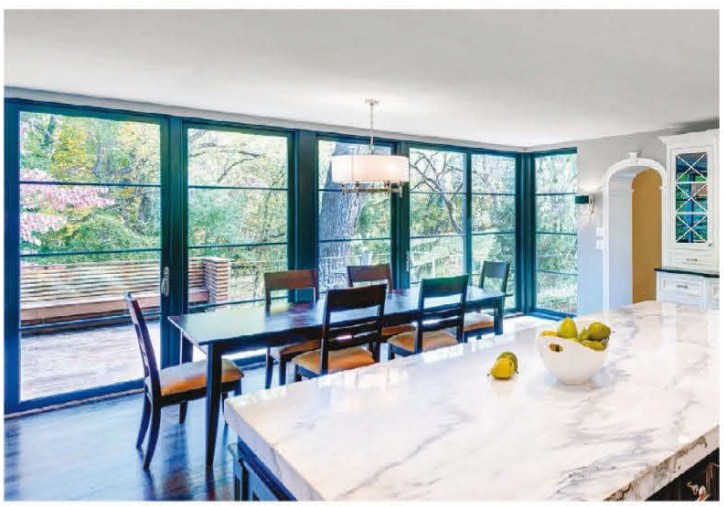

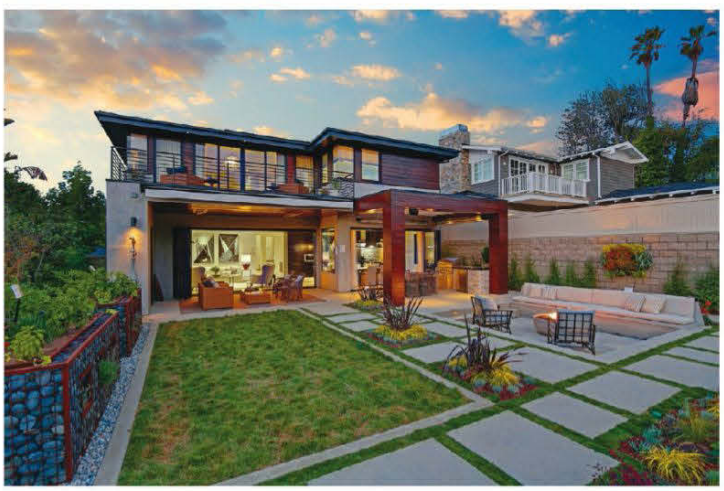

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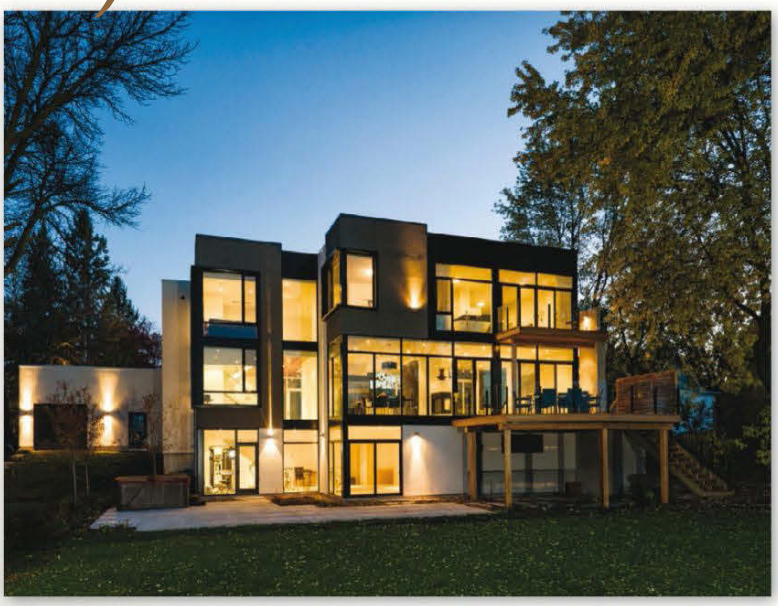

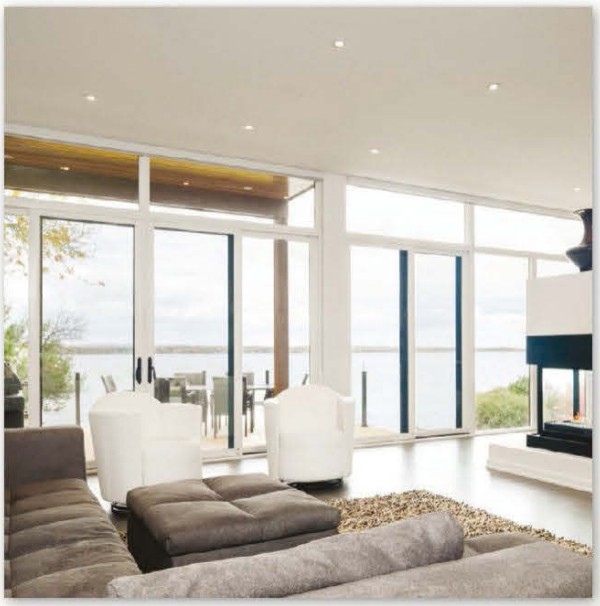

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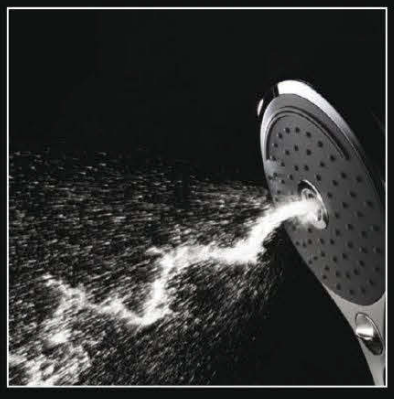

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May 2015

"I think of it as kind of a tree house. There's excellent bird watching, and the solar gain makes it super cozy." —Chele Isaac, resident

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On the Cover: Gray Organschi's signature, single-stringer staircase graces a Connecticut house, p. 156.
Photo by Mark Mahaney

This page: An observatory sits atop a Wisconsin house, offering panoramic views of the 40-acre site, p. 164.
Photo by Christopher Testani

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May 2015

San Francisco-based ceramic artist Ian McDonald's shade vessels (above) and Los Angeles design studio wrk-shp's hanging concrete planter and catchall (right) are examples of the standout wares manufacured in the USA. Head to page 43 for more.

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PHOTO BY JOHN JANCA (IAN MCDONALD)

hivemodern.com

ch24 wishbone chair, 1949 by hans wegner - made in denmark by carl hansen & son

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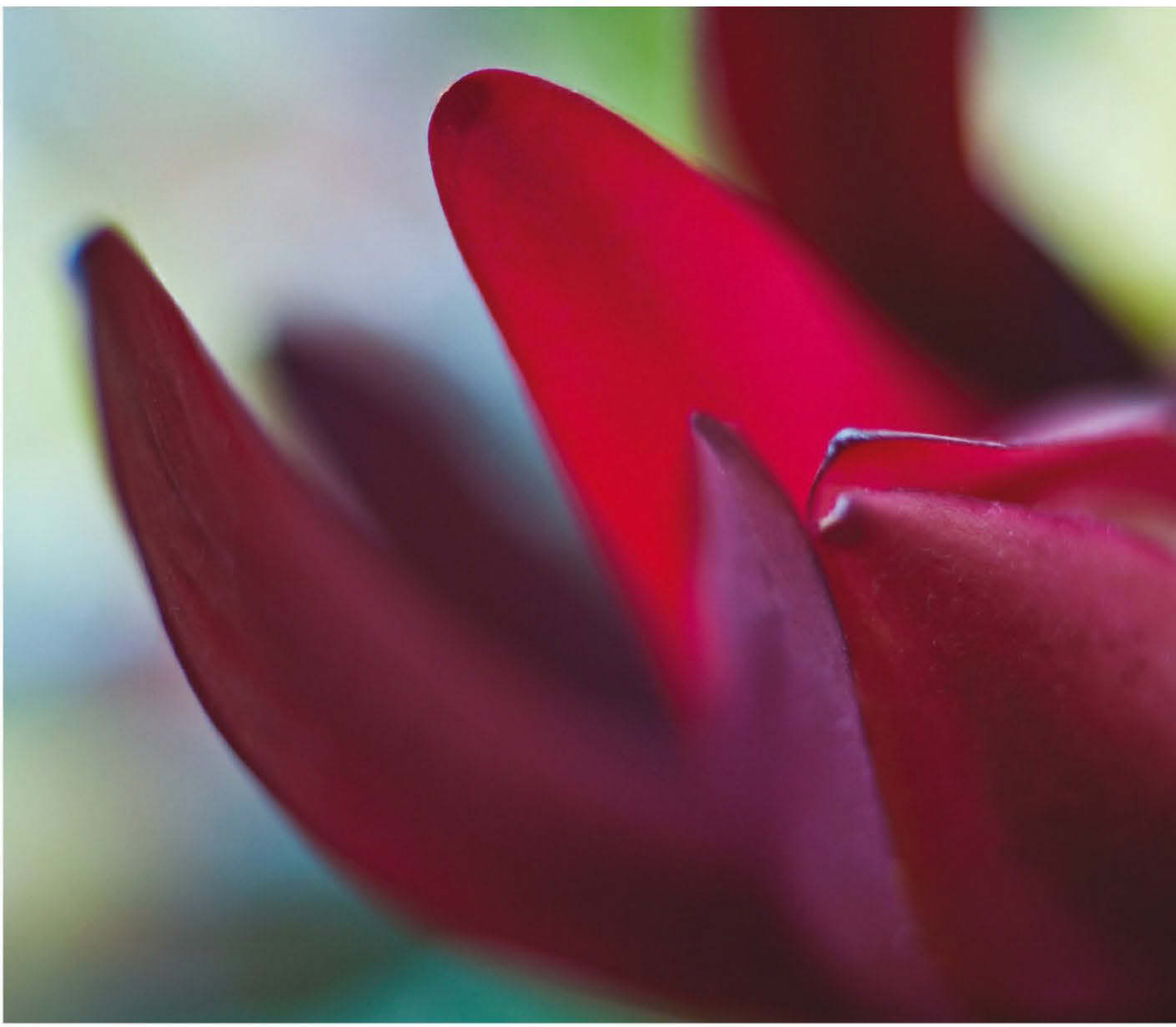

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The New American Home

This issue's theme, celebrating modern design and architecture across the United States, is a favorite for the creative team because it gives us a chance to take a Janus-like editorial approach—at once we survey the past and look to the future.

Beyond taking our readers inside newly constructed houses in the Midwest, Northeast, South, and the West Coast, we take a moment to explore how the super-efficient Passive House standard, long a staple of European single-family home design, is appearing in apartment buildings in Philadelphia, Brooklyn, and in Portland and Eugene, Oregon, helping low- and moderate-income residents save on living expenses (page 76). We share the story of the creative adaptive reuse of an unsung modernist gem in Los Angeles—Welton Becket's New York Life Building—resurrected as a campus for a charter high school (page 72).

A renovation of a 1960s Buff, Straub and Hensman house in Los Angeles presents a case study of the unique pressure on architects and homeowners, as stewards of American architectural history, to guess the choices a noted midcentury architect might have made if presented with the home today (page 127).

Frank Lloyd Wright put Wisconsin on the American architectural map; we appreciate the chance to return to the state by featuring the Topo House by Johnsen Schmaling Architects (page 164). Its thoughtful architecture serves its residents for the long term, and we especially respond to the green roof that extends the landscape and the facade's anodized aluminum fins that change color with the movement of the sun. We also feature a family that worked with Gray Organschi Architecture to build a vacation home on a site in Guilford, Connecticut, originally scouted by Louis Kahn that offers sweeping views of Long Sound (page 156). This relationship to place is also resonate in the Holston River House in Mascot, Tennessee, a singular residence by Sanders Pace Architecture that gives the appearance of hugging its sloping, rocky site, with cedar cladding that helps it to blend in among the cedar trees that surround it (page 108).

Another important ingredient to this issue is our Made in America package, appearing on pages 44-64. So much of our national history is tied to manufacturing, and while great changes have shifted how, why, and what we make, we are energized by delving into how designers and fabricators are negotiating this uncertain, but promising, future.

We end the issue with a story about reinvention, represented in a map of the United States and southern Canada produced by an 80-year-old company rooted in the sand and gravel industry (page 188). Starting in the 1990s, the Western Group, prompted by the need to diversify, began delving into architectural applications. This highlights a particular kind of customization that only a domestic manufacturer can deliver.

Dynamic work is happening in our 50 states. Championing the dedication of designers, makers, home builders, and urban manufacturers that strive to preserve our national heritage of innovation and resilience is the most rewarding part about putting this issue together. Through it all, the focus remains on building relationships, maintaining flexibility, and, of course, securing consumer support. Here's to the people who are forging new paths through progressive American design.

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Feedback

I am a charter subscriber and many issues have been favorites of mine, but the March 2015 issue ("Interiors We Love") was simply sensational. Every featured home was a stunner and someplace I could see myself living. If only!
Susan Pateros
Chicago, Illinois

I absolutely love the Terunobu Fujimori fireplace wall design (Modern World, March 2015). It's been a long time since I've seen truly original, dynamic, and daring design. I would never become bored with this. Intriguing sensation of movement. Would love to view it in all four seasons, at all times of day. The wall becomes the art!
Beverly Michele Zapel
Posted to Facebook

SPOTLIGHT

@GirardStudio on Instagram

Any midcentury modern fan worth their salt will be familiar with the groovy designs of Alexander Girard (1907–1993). Not only did he establish Herman Miller's textile division, Girard created visual identities for airlines, restaurants, and more. Follow this account to glimpse archival images and view new projects that continue to explore his work.

PHOTOS BY GRANT HARDER (FAMILY), PHILIP KREIDL (FIRE PLACE)

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My wife and I love to read Dwell and have had a subscription for years. We have a small home in Des Moines, Iowa, and like to read the magazine to see what is out there in terms of furniture. In the March 2015 edition on page 13, there is an image where you show a midcentury-modern sideboard. My wife and I have been looking for years for the perfect sideboard for our dining room and this one just happened to catch our eye. Might you be able to track down more information on this piece of furniture?
Brent Hoffman
Des Moines, Iowa

Editor's Note: The owner, Frank Nederhof, purchased the Danish-style teak piece secondhand. We suggest contacting local antiques dealers or trying online searches at sites like 1stdibs.com and Chairish.com. Craigslist and eBay can also yield good results, but be sure to send lots of questions to the sellers so you know the item's backstory.

Absolutely in love with your publication. It presents very thought-provoking ideas and I'm overwhelmed with inspiration. I only heard about Dwell yesterday and today I got a hold of three copies. I read each one cover to cover.
P Nafis Garrett
Posted to Facebook

PHOTO BY HOTZE EISMA

TWEETS

@LifestyleRES: Great article by @dwell about making your home smarter, even on a budget.

@3StoryMag: Devon, the 3 Story dog, knows good design when he sees it. @dwell #designerdogs

@billy_mavreas: @dwell I love when you feature places that actually look inhabited.

DWELL ASKED

The ghost of Charles Eames shows up and demands you buy the midcentury modern classic of your dreams. Charles says money is no object. What do you choose? The results are in.

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Amber Haro
Tucson, Arizona

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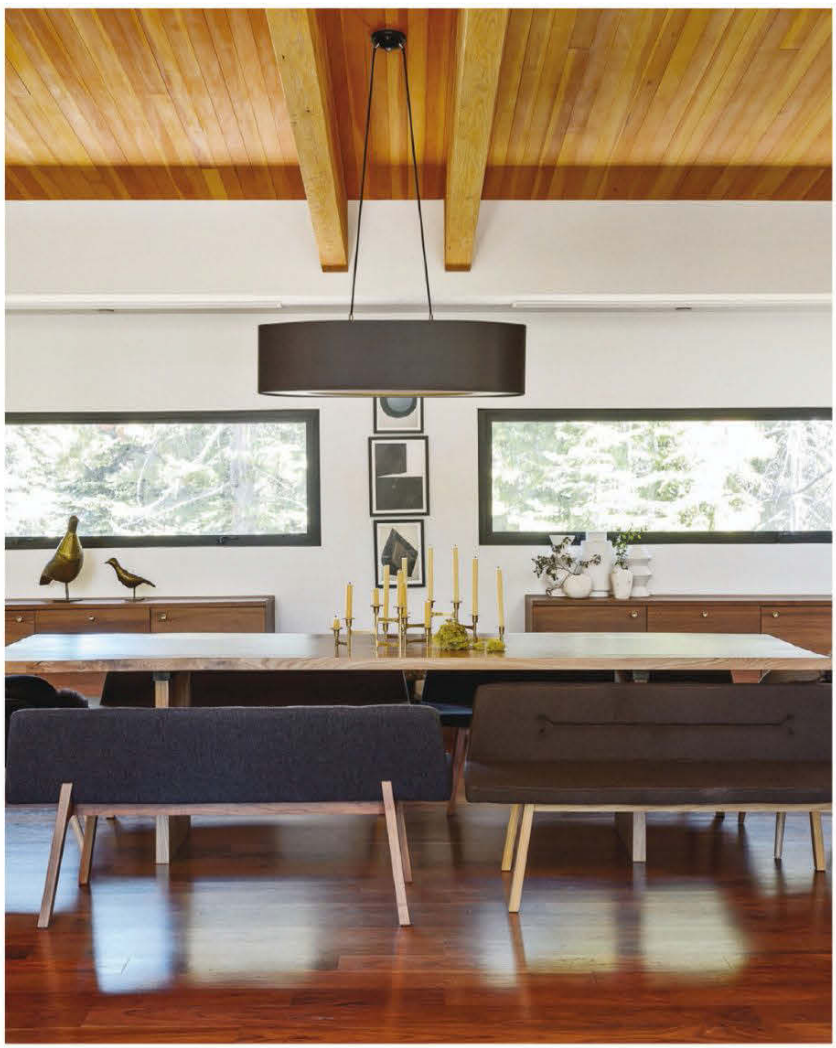
You may also email us directly at edit@dwell.com, and a real live human will get back to you as quickly as possible. A+ emails will include the following pertinent info:

- Location
- Square footage
- Number of bedrooms and bathrooms
- Overall construction budget
- Info on where it's been published (ideally nowhere)
- A little bit about you and your interior designer/architect/landscape architect
- The project's brief
- Why you think it's the right fit for Dwell
- Photos—and lots of them. We like to see how the space looks like on a day-to-day basis. Professional photos aren't necessary, but are warmly welcomed.

I greatly admired the kitchen bench seats at the Norden home (My House, March 2015) but I could not find them on the De La Espada website. Any info? Thanks for your great magazine. My co-workers battle over the used issues I bring them!
Jim Budny
Sent via email

Editor's Note: Those benches are a few years old and no longer in production by De La Espada. We suggest contacting the company directly with your interest in the pieces—perhaps they'll be reissued. delaespada.com/contact



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Correction: In the story "Inn and Out" (Finishing Touch, March 2015) John Tong was mistakenly identified as an architect; he should have been credited as the project's designer. We regret the error.

PHOTOS BY MARK W. LIPCZYNSKI (EXTERIOR), MATTHEW WILLIAMS (INTERIOR)

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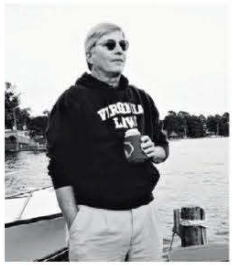


J. Michael Welton

A writer for national and international publications, J. Michael Welton edits architectsandartisans.com. He's also the author of *Drawing from Practice: Architects and the Meaning of Freehand* (Routledge Press, 2015). Working on "Tar Heel Tech" (Dwellings, p. 148), he discovered ample evidence of modern and traditional Raleigh homes living side-by-side, gracefully.

Favorite American architect: "Jefferson, for making Palladio the American standard of greatness, and Sullivan, for creating an original American architecture."

Christopher Testani

Born in upstate New York and based in Brooklyn, Christopher Testani has been featured in *VICE*, *Bon Appetit*, *Travel & Leisure*, and *GQ*, among other publications. For this issue, he shot the Givone residence (My House, p. 82) and the Topo House ("El Topo Rises," p. 164). "The location and light were gorgeous," he says of the latter. "As the sun started to set, the owners opened a nice bottle of wine and we enjoyed talking and watching the evening turn to dusk."

Favorite midcentury design classic: "Curt Teich postcards."

Joanne Furio

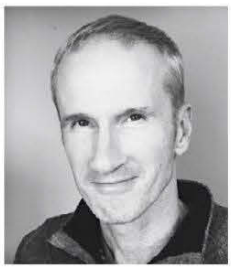
The first time Joanne Furio interviewed Scott Croyle was back in 2008 for a story about products he helped create. "I was curious to see how his aesthetic would translate in his home (My House, p. 92)," she says. "The design is so sublime, it's practically invisible." In addition to writing for Dwell, she contributes to *San Francisco* and the *Believer*.

Favorite midcentury design classic: "Eero Saarinen's marble-topped Tulip table."

Doug Moore

For the past few years, Doug Moore, a newspaper reporter, and his husband fixated their attention on a modern house they built on forgotten land in St. Louis, Missouri. Moore, an avid traveler, ventured to Wisconsin to cover the Topo House ("El Topo Rises," p. 164). "I knew it was the residents' weekend getaway so I was stoked when they invited me into Madison to see where they nested, in an old church," he says. "It was a wonderful juxtaposition—two worlds 45 minutes apart."

Favorite city in the United States for architecture: "Chicago, see it from the river."



Aaron Wojack

Hailing from the Great Plains of the Midwest with a stretch in the Empire State, photographer Aaron Wojack now calls San Francisco home. When he is not on assignment you'll find him following his camera around the West, exploring the region's endless habitats and cultural enclaves. For this issue, he shot the residence of Scott Croyle and Michele Godwin (My House, p. 92).

Favorite work of architecture in the United States: "The 1968 Elrod House by John Lautner. I watched a lot of James Bond when I was young. It was in *Diamonds are Forever*."

PHOTO BY JOSHUA WHITE. COURTESY MICHAEL KILROY (ELROD HOUSE).
ILLUSTRATION BY FRANK HARMON (*DRAWING FROM PRACTICE: ARCHITECTS AND THE MEANING OF FREEHAND*)

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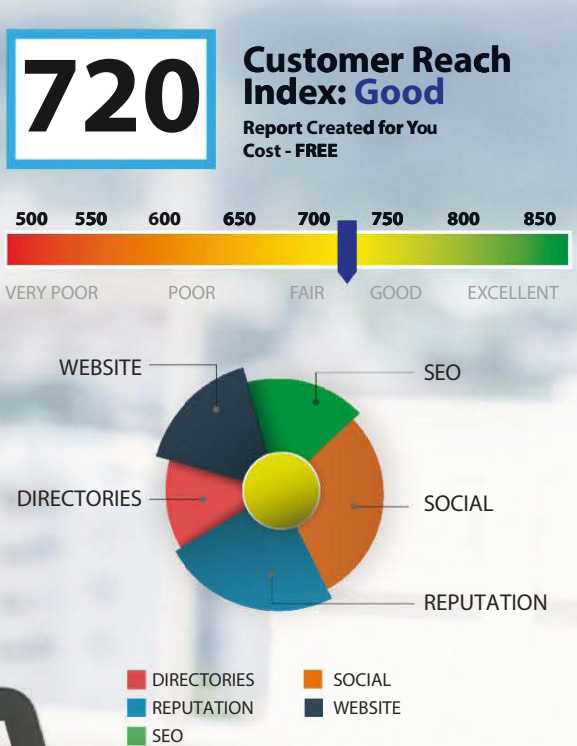

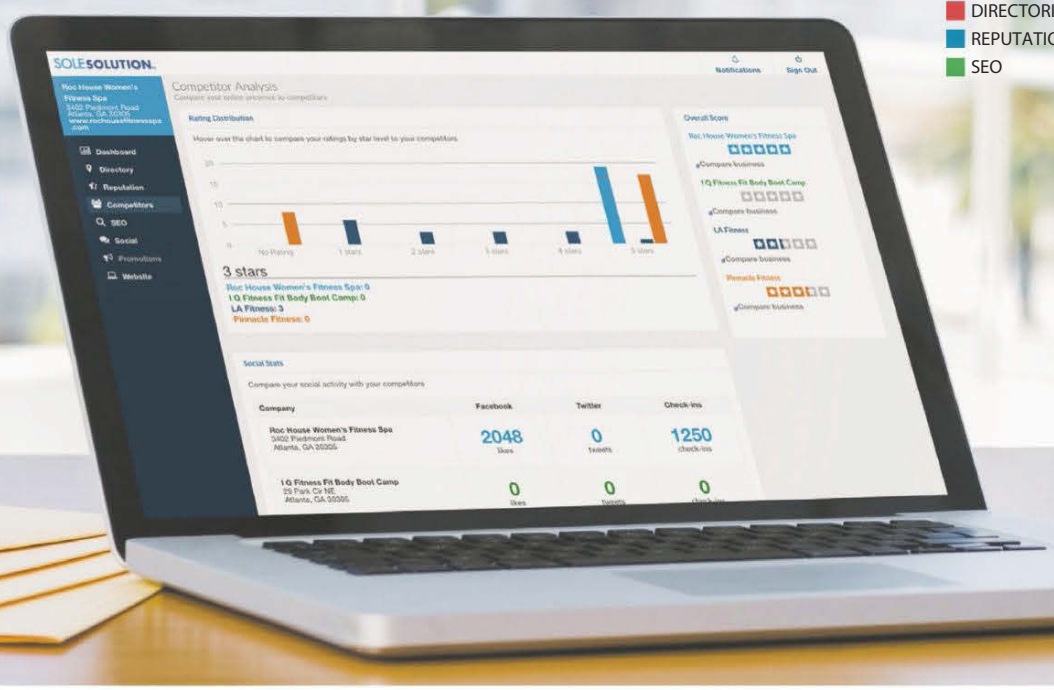

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Modern World

PHOTOS BY BEVERLY TWITCHELL

Renowned designer Harry Bertoia (1915–1978) dedicated the latter part of his career to creating metal sound sculptures called Sonambients. Made from naval brass and beryllium, they emit unique tones when activated—some like breathy chimes, others akin to a throaty roar. Bertoia created recordings of the sculptures in the 1970s, and they're now reissued in honor of his centenary in March 2015. The 11-piece set of LPs or CDs also feature the original cover art. harrybertoia.org

Made in the USA

From sea to shining sea, manufacturing in America is as diverse and dynamic as the country itself. Survey the new crop of homegrown products, spy profiles on designers and makers, learn about the state of prefab, see who is promoting small businesses, and uncover more about domestic production. >

PHOTO BY EMILY JOHNSTON

Antigua Leaf Green linen blanket made in Massachusetts by Caroline Z. Hurley, $140 carolinezhurley.com

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Washington

Half & Half Tray by the Pursuits of Happiness, $65 Attracted to the physicality of clay, April Brimer began creating ceramics after a stint as a photographer. The Seattle-based designer produces her pieces by hand, like this nine-inch-long marbled porcelain tray with polka-dot accents. thepursuitsofhappiness.com

Alabama

Tall and Small stools by Plenty Design Coop, $175–$275 Birmingham-based designers Andrew Thomson and Jared Fulton placed the stools' legs at a 10-degree angle to create the sturdiest base for the most efficient use of materials. plentydesigncoop.com

Minnesota

Rubber-dipped wood bowls by Wind & Willow Home, from $8 each The best kitchen products marry utility with elegance. Minneapolis-based Araya Jensen's rubber-dipped wood bowls are no exception. The tactile bottoms in custom hues make the vessels slip-resistant and less prone to water damage (and look darn good while doing so). windandwillowhome.com

New York

General bucket, bowl, and tray by Jamie Wolfond and Samantha Anderson for Good Thing, $44–$54 Can a handsome catch-all make for a tidier life? Unequivocally, yes. The Brooklyn manufacturing studio Good Thing works with a local family-owned metal spinner to fabricate the powder-coated aluminum items, which sport maple handles. goodthingny.com >

PHOTOS BY APRIL BRIMER (PURSUITS OF HAPPINESS), HILARY DUKE (PLENTY DESIGN CO-OP), ARAYA JENSEN (WIND & WILLOW HOME), ALYSSA KIRSTEN (GOOD THING)

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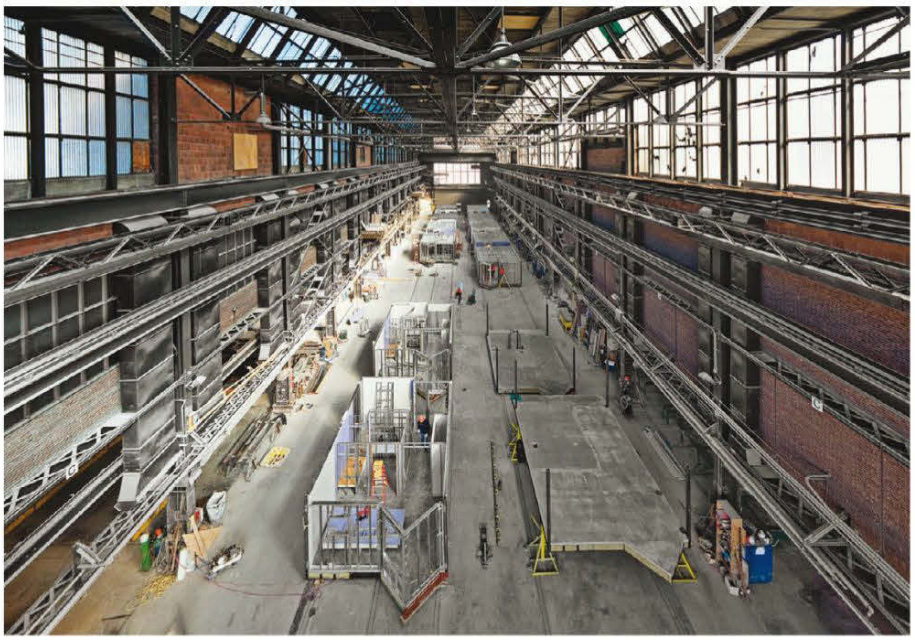

TEXT BY
Patrick Sisson

Leaders in modular construction and prefab need to scale up to get more people thinking inside the box.

Expanding Home Delivery

Environmental efficiency, customization, and affordability: The trends shaping the housing market could spur an increase in prefab. Industry leaders feel momentum behind factory-built housing, but it will only pick up speed once the industry scales up and bends the cost curve.

"We're not competitors to other prefab companies, we're competing against standard home builders," says Maura McCarthy, cofounder of Blu Homes. Manufacturing out of a former submarine factory in Northern California, the company faces a Model T problem. As Ford did with its symbol of assembly-line affordability, Blu needs to refine the process and expand volume to cut costs. The company expects to double its output this year and move into new markets, but its focus on craftsmanship and its "Mini Cooper" marketing message—sexy and small—won't change the fact that price is a deciding factor.

"The demand definitely exceeds the supply," says Robby Kullman of Capsys, which assembles modular structures inside a 75,000-square-foot factory at the Brooklyn Navy Yard. But attention won't matter without fulfillment and better design. "Competition and capacity make the industry grow," Kullman says.

The focus on smaller is, in part, a play to expand into the challenging (and potentially lucrative) urban market. New York City waived zoning and density rules to allow a prefab micro-apartment complex, built with Capsys modules and set to finish in summer 2015, to alleviate a housing shortage by adding much-needed units.

Jeffrey Sommers, an architect who works with several manufacturers to bring sustainable modular buildings to Chicago, says prefab construction is ideal for urban dwellers, but thinks that policy creates a layer of complexity. "The city requires that all building inspections must take place at the job site, thus making it difficult to build offsite," he says. "I would like to see a manufacturing facility located within Chicago—this would eliminate the inspection issues, would create jobs, and would lower the overall cost of transportation." But amid industry-standard issues, like transportation costs, and banks and building inspectors struggling to understand a new home-construction model, Sommers says expansion and innovation need to go hand in hand: "You need a partnership with the technology industry to make this happen." >

Prefab builder Capsys is headquartered at the Brooklyn Navy Yard, where it constructs its modules (above) before they're trucked to their respective construction sites (right).

PHOTOS BY JAMES SHANKS

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Indiana

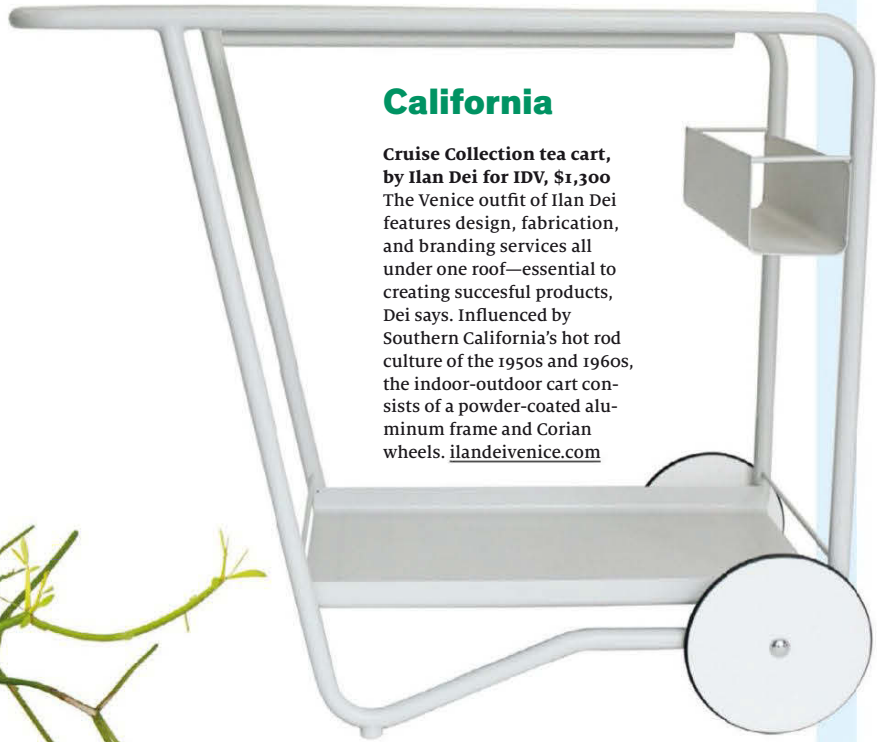
Hayward dresser by Hedge House Furniture, from $1,685 When purchasing a piece of furniture, it's essential to look under the hood, so to speak. At Hedge House, which builds all pieces to order in Goshen, Indiana, you'll find interlocking miter joints, dovetailed drawers, and solid wood throughout. With proper care, this dresser will outlast you—and your grandkids. hedgehousefurniture.com

Nevada

Hexagon wood tile by Walls of Original Design, $96 per eight-tile set Las Vegas is still the playland it has always been, but there's a burgeoning maker community attracted by the city's downtown resurgance, says designer Jason Corbett. His modular six-by-seven-inch wall tiles are made in Sin City from Baltic birch, and mount with 3M tape. wallsoforiginaldesign.com

California

Cruise Collection tea cart, by Ilan Dei for IDV, $1,300 The Venice outfit of Ilan Dei features design, fabrication, and branding services all under one roof—essential to creating succesful products, Dei says. Influenced by Southern California's hot rod culture of the 1950s and 1960s, the indoor-outdoor cart consists of a powder-coated aluminum frame and Corian wheels. ilandeivenice.com



Texas

Tabletop planter by KKDW, $200 With her concrete planter nestled in a welded-steel frame, Austin-based designer Kelly DeWitt elevates humble materials. The rough-hewn finishes and industrial sensibility offer a striking juxtoposition against verdant and lush plants. kkdw.co

Tennessee

Grid pillowcase by Rangemark Textiles, $46 Inspired by her great grandfather's painting studio in Maine, Chattanooga-based designer Kathryn Allison handprints her graphic pillowcases on 100 percent organic linen. rangemarktextiles.com >

PHOTOS BY PHILIP MAST (HEDGE HOUSE FURNITURE), JESSE DECKER (WALLS OF ORIGINAL DESIGN), KATHRYN ALLISON (RANGEMARK TEXTILES), NICOLE MLAKAR (KKDW)

Participants in First Batch, a design-oriented business accelerator in Cincinnati, Ohio, have access to a shared workspace. Matt Anthony (standing) and Katie Garber of First Batch chat with Tim Karoleff, the founder of Ampersand. Part of the 2014 class, Ampersand developed the Punk soap dish (below) during its residency.

PHOTOS BY RICKY RHODES (FIRST BATCH), KEVIN MICHAEL BRIGGS (AMPERSAND)

How to Make It in America

Regional incubators are helping independent designers learn the basics of how to scale up and succeed—and boost the local economy.

The hardest part of getting a successful business off the ground isn't hatching the next Big Idea, it's the execution.

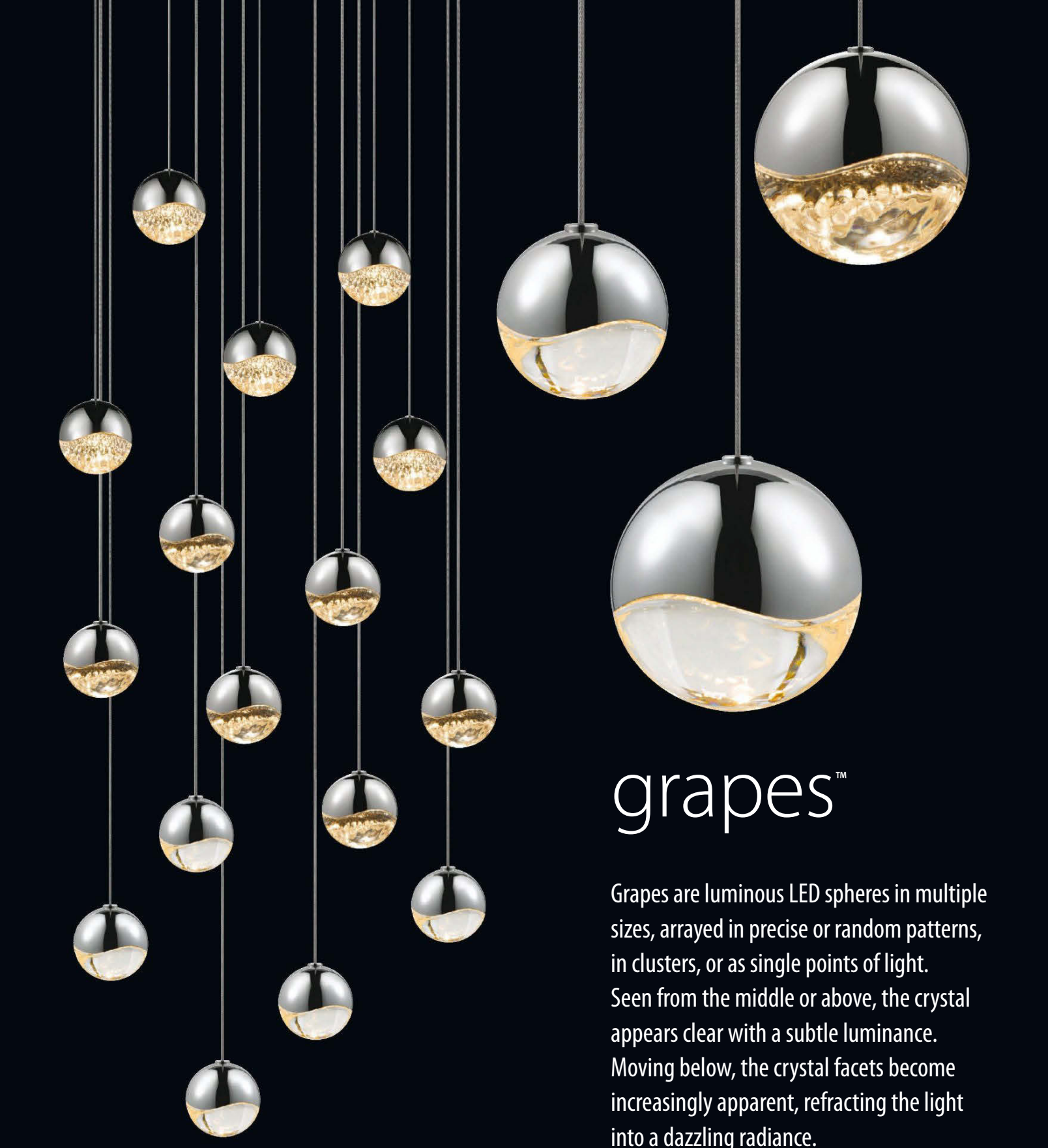
"While starting a company seems the scariest, figuring out how to grow and stay sustainable offers the most challenging decisions," says Matt Anthony, director of the nonprofit Cincinnati Made and program manager of First Batch, an accelerator which helps designers move a product from prototype to production. Launched in 2013, First Batch is one of the many local organizations across the United States helping designers and manufacturers build the networks, relationships, and infrastructure they need to thrive.

"There's a significant impact in building the large base of the new companies that have been popping up since the recession," Anthony says. At First Batch, designers are offered access to a shared workspace and can expect to learn how to meet and vet fabricators, structure their companies, master social media, and explore sales and distribution channels.

Matthew Clayson, director of the Detroit Creative Corridor Center, or DC3, an economic-development organization, says forging relationships is key. "Every city has its own hurdles," he says, "but the overarching theme is how to efficiently connect makers and designers to manufacturers. >

Ohio

Punk soap dish by Ampersand, $29
ampersandbrand.com



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The Canvas Watch Company participated in DC3's Creative Ventures Residency and, like the Detroit Wallpaper Company, is affiliated with Detroit Made. Galanter & Jones and Ohio are two of the 568 local manufacturers that are part of SFMade.

Nationally, we need to take an integrated view that design and manufacturing go hand in hand and are part of a complex supply chain. Neither the creative industries nor the manufacturing industries can operate in a silo." To that end, DC3 is at work on two new platforms, Creative.co—a virtual design-services agency—and Detroit Made—a member-led platform to help promote and connect designers; both are launching in 2015.

SFMade, another local economic-development organization, launched in 2010 with 12 member companies. Now the nonprofit counts 568 certified businesses that produce within San Francisco's city limits. From a retail map of shops selling locally made goods to a directory of the city's manufacturers and a listing of available production spaces, SFMade's initiatives center around disseminating information. "We need to continue to create and strengthen an ecosystem that supports design, development, and manufacturing," says Janet Lees, senior director at SFMade.

Over in Oakland, the nearly two-year-old tech company BriteHub has come to the table with a digital solution that builds upon the work of manufacturing alliances like First Batch, DC3, and SFMade. Dorian Ferlauto, BriteHub's founder and an industry veteran, saw a common challenge for burgeoning companies: They had demand, but they couldn't manufacture enough or at prices people would buy. "It's about connecting designers that have consumer demand with domestic suppliers that can help them move into that new realm," she says. "We're trying to create efficient tools for people to build relationships, so they can start getting stuff done right away." >

California

Round Pedestal tables by Ohio Design, $499–$549 ohiodesign.com

California

Evia heated outdoor lounge chair by Galanter & Jones, $5,900 galanterandjones.com

PHOTO BY JESSE D. GREENE (CANVAS WATCH COMPANY), NICHOLAS V. RUIZ (OHIO DESIGNS)

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Connecticut

Campaign crib by ducduc, $1,995 Rest easy knowing your little one is sleeping in a sturdy crib made in Torrington from sustainably harvested hardwoods and finished with low-VOC stains. With four mattress height settings and the flexibility to swap in a toddler rail, this piece will stay in the family until Junior can count sheep on his own. ducducnyc.com

Ohio

Storage Cube by Matthew Swaidan for Simple Wood Goods, $80 Tailored for people on the move, the modular storage bins are made from Baltic birch plywood and an acrylic front. Sized to hold LPs (Swaidan, who is located in Cincinnati, initially designed these for a DJ pal) but equally suitable for other sundries, the cubes can be stacked three tall. simplewoodgoods.com

Florida

Geo brass photo stands by Yield Design Co., $60 per three-piece set Framing and hanging photos is a chore; slipping them into an attractive tabletop stand is an appealing alternative. Yield's founders, who are based in St. Augustine, Florida, point out that the petite pieces serve additional utility as recipe and placecard holders. store.dwell.com

Tennessee

No. 5 bat by Jeremy Mitchell for Mitchell Bat Co., $195 Made in Nashville, the heritage-inspired 32-ounce wood bats are handpainted. Use for display or on the diamond. A portion of the proceeds go to MLB's Reviving Baseball in Inner Cities initiative. mitchellbatco.com

Washington, D.C.

Matisse Is My Muse wallpaper by Kate Zaremba, $27–$108 per roll The whimsical botanical motif is digitally printed on FSC-certified paper with water-based ink. A long-time renter, Zaremba designed the wallpaper to be removable, and the PVC-free adhesive won't damage surfaces. katezarembacompany.com >

PHOTOS BY STEVE PAZST (SIMPLE WOOD GOODS), CARL SCHULZ (MITCHELL BAT CO.)

Solar Water Heating

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Built to Scale

Based on tenets of good design and lasting craftsmanship, Kalon Studios keeps it stateside.

TEXT BY
Kelly Vencill Sanchez
ILLUSTRATION BY
Bernd Schifferdecker

You won't find Michaele Simmering and Johann Pauwen on a soapbox, but they are every bit furniture makers on a mission. In an era when cheaply constructed products are proliferating, their "highly considered, zero-compromise" pieces are produced start to finish in the USA, a practice that's helping to revitalize an American tradition gutted by offshoring to Asia. "There's a great history of woodworking and furniture making in this country," Pauwen says. "We feel a responsibility to keep the work here."

Since launching Kalon Studios in 2007, the Los Angeles–based pair have assiduously gathered a core group of fabricators located in various cities across the country that are able to produce furniture to their specifications—no small feat. They outstripped the capabilities of some shops, while others have opted to close their doors rather than take on the workload involved in retooling or adjusting their workflow to scale up with the company. "We want finished goods of high quality for which all the components are high quality and produced in low runs," Simmering says. "We've outgrown the capacity of a lot of shops. Others don't want to take on a challenging new endeavor."

Kalon Studios' new upholstered No. 5 Series is a case in point. Unwilling to use conventional polyurethane foam filling, they discovered a natural, organic latex. "It's a very heavy material," says Simmering. "We had to find someone willing to learn to work with it."

Whether they're crafting leather drawer pulls for their home or sourcing new materials, the couple are staying the course. "When you know where objects come from and how they're made, they have more meaning, and you hold on to them longer," Simmering adds. "They've grown into the story of your life."

Johann Pauwen and Michaele Simmering (top) are at the helm of Kalon Studios, a design studio based in Los Angeles that works with manufacturers across the United States. "Finding partners who are flexible and willing to experiment with new materials and techniques has been one of the greatest rewards of our efforts," Simmering says. The IoLine Crib (above) is made from bamboo, and the No. 5 Series sofa is solid, rift-cut white oak with tufted organic latex and wool cushions (below). >


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Michigan

Coalesce wall mirror by Steven Haulenbeek, $5,750 Chicago designer Steven Haulenbeek joins two polished stainless steel plates to form the eliptical piece, which is fabricated in Grand Rapids, Michigan. A shallow ledge offers space for displaying small objects. stevenhaulenbeek.com

California

Balise pendant by Atelier de Troupe, $3,450 Taking a cue from French midcentury designer Jean Royère, the Los Angeles–made pendant is crafted from glossy powder-coated steel with opal glass diffusers. It stretches 36 inches wide and has a 40-inch drop height. atelierdetroupe.com

Indiana

Area table by Chris Stuart for LUUR, $3,200 Since coffee tables sit, more often than not, in the center of a room why not make a statement? This looker is made in Indianapolis from laser-cut and bent aluminum and can be powder coated with custom hues. Tiered shelves offer storage to keep your minimalist interior clutter-free. luurdesign.com

Pennsylvania

Marble Series plates by Nate Mell and Wynn Bauer for Felt+Fat, $32-$64 each The tableware makers based in Philadelphia created a proprietary porcelain clay body to achieve the marblized effect, which is finished in a clear glaze. The plates come in sizes ranging from six to eleven-and-a-half inches in diameter. feltandfat.com

Minnesota

Standing knife rack by Carter McGuyer for Epicurean, $100 The Muscle Shoals, Alabama, design studio run by Carter McGuyer has a knack for designing mass-market kitchenware, like this knife stand. Fabricated in Duluth from eco-friendly wood fiber, it's held together by magnets and features slats so you know exactly which blade you're grabbing. epicureancs.com >

PHOTOS BY JONATHAN ALLEN (STEVEN HAULENBEEK), JOHN CARLANO (FELT+FAT)

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Retail Therapy

The key to getting your hands on American-made design lies with the retailers that make it a point to highlight where their pieces originate. Four companies whose offerings range from large-scale furniture to independently produced wares share honest opinions on manufacturing.

	Suzy Ekman, founder of **Makers Market** makersmarket.us	**Gene Wilson**, director of merchandising and vendor management at **Room & Board** roomandboard.com	**Charlie Miner** and **John Neamonitis**, cofounders of **WorkOf** workof.com	**Erin Connelly** and **Kerry Clark Speake**, cofounders of **The-Commons** the-commons.us
1 What is the average run size of the products you sell?	Most of our makers are individuals, with the largest having four to six employees. We focus on helping emerging businesses to grow, ultimately providing the support services they need—social marketing, branding, photography, accounting, legal—so they can focus on design and production.	While we do have products with high unit volume, most would fall into the small-scale and medium-scale categories. We work hard to eliminate batch runs, preferring more frequent production of lower volumes. We do one-at-a-time with at least 30 percent of our volume.	Our focus is on smaller designers and manufacturers. We started WorkOf so independent creators could have a better platform to sell their work. Most of the pieces they produce are smaller runs, but almost everyone we work with has the capacity to do larger runs.	It varies; we may work with All Roads Design for a one-off handwoven piece. Jacob Bromwell has been operating since 1819 and, while it still makes things by hand, it clearly has the production process dialed in to supply large orders.
2 What everyday item would you like to see made domestically?	Having more electronic manufacturing in the USA would make it easier for startups to prototype, make rapid adjustments to the product, and scale up quickly. Some of this has started to happen with reshoring from Asia due to the rising transportation costs and overseas labor costs, as well as the need for more flexible manufacturing.	More wood products like tables, storage cases, and chairs. Forests tend to be better managed here than in many parts of the world. I also am challenged by the harvest of American woods (like walnut) being sent across the world only to be fabricated into products that are sent back to our market.	We would love to see more of the technology we use in our daily lives—everything from laptops to smartphones—produced here, but the manufacturing side of our economy has historically focused on industrial products.	We'd be really excited to see utilitarian objects that are often overlooked by the design community: soap dispensers, brooms, pens, and even the humble trash can. Muji does this well, and we'd like to see the American approach.
3 What do you wish was easier to make and source in the USA?	With the loss of 650 textile mills in the USA between 1997 and 2009, it has been difficult for our makers to find skilled weavers and leather workers. Hopefully over time we can add more mills, as is being done in the South now, and rebuild the artisan skill set.	We have worked hard to find a good network of sources for the majority of our product lines and feel confident in our partners. With that said, we believe textiles represent the largest opportunity here in the USA.	We'd like to see more upholstered pieces like sofas and loungers coming from the independent design community.	Extremes exist in the production of home goods. There are either very small-scale artisans or established mass producers; our challenge is finding and supporting those who wish to operate somewhere in the middle.
4 What American-made products are you tired of seeing?	Anything that is cheaply made and isn't thoughtfully designed, junk that will be thrown away within a few years, or products that still have the same form as they did in the '70s.	There are many products that lead with the "Made in America" message but carry extremely high price tags. So I'd like to see long-lasting designs and quality at a price that represents a value in terms of what the product does or means to someone.	We're starting to see a move away from reclaimed tables. That industrial aesthetic is starting to fade in favor or more refined coppers, brasses, and other metals.	We based our business around what we did want to see just as much as what we didn't. We chose to offer a hand-turned bowl that will be used every day versus an axe, which may not be built for everyday function. For us, it's not a gimmick or a trend; it's a movement to support and advance American craft.
5 What's your best seller?	Our top-selling categories are jewelry, handbags, wooden toys, wooden bowls, ceramics, fused glass, cheese boards, soaps, candles, and hand-crocheted scarves and mittens.	The Callan chair, handcrafted by Precedent Furniture of Newton, North Carolina.	We sell a lot of lighting, particularly from Allied Maker. The Dome pendants are popular.	Our Nesting trivet set that can also be used as a fruit bowl. The response seems to come from the dual function, the story of collaborating with Arrowhead, and the beauty of the design. >

PHOTOS BY RYDEN RIZZO (WORKOF), OLIVIA RAE JAMES (THE COMMONS)

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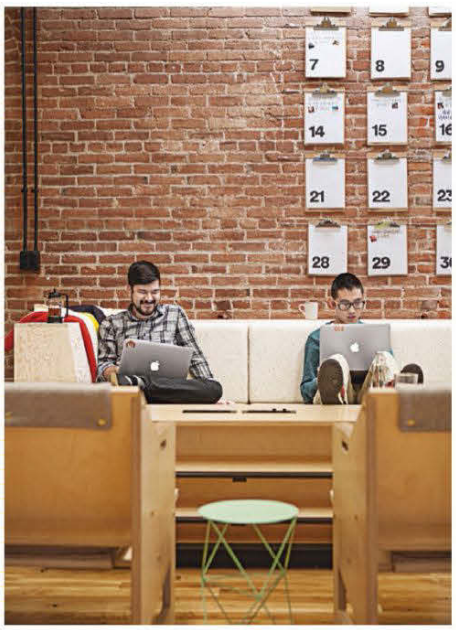
Work It Out

Good Mod, a Portland, Oregon, studio and retailer, develops an inventive furniture model for the 21st-century office.

When Spencer Staley started Good Mod—now a multidisciplinary design and fabrication studio, furniture repair outfit, and retailer—in 2002, he was operating from an antique mall, selling midcentury furniture he handpicked from garage sales. Today Staley, an entirely self-taught designer, and his team of nearly a dozen makers have developed a novel concept for office furniture in tandem with Airbnb's Environments division.

The challenge involved building a call center that didn't read like a stuffy office, and could accommodate technological and physical demands. Employees work from laptops and don't have dedicated desks; they're free to move about the open-plan space and sit, stand, or sprawl out on a sofa. Good Mod, one of a handful of local makers that collaborated with Airbnb, created conference tables with integrated power outlets and Internet access, chairs, and love seats. The boxy chairs, CNC milled from Russian birch, were designed to optimize material use, tying into Staley's interest in midcentury furniture. "The efficiency of materials informing design just made sense to me," he says. Each four-by-eight-foot birch sheet makes two-and-a-half chairs. At 50 pounds, the perches are light enough to move, but heavy enough to stay put if someone kicks their feet up. The arms are two inches thick so elbows have a comfortable place to rest, and the wool-upholstered foam cushions are removable. Brass hardware connects the seat to the sides, adding subtle embellishment.

"With good design, there's logic behind every decision made," Staley says. The initial commission was for ten chairs, but Good Mod has produced more than 70; Airbnb liked them so much that it comissioned more for its San Francisco headquarters. □



In lieu of regimented cubicles, Airbnb's Portland, Oregon, call center features furniture tailor-made for laptop-based work (left). Good Mod, a local design studio, was tapped to create seating that could accommodate an array of postures (above). It fabricated each piece from start to finish at its 10,000-square-foot workshop (below). Good Mod and Airbnb's Environments team conducted lengthy research to arrive at pieces that stay put if users rest their feet on an accompanying coffee table—designed by Airbnb and fabricated by NK Build in Seattle—and that are comfortable for people of varying shapes and sizes.

PHOTOS BY ARTHUR HITCHCOCK

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Drone Tour

Experience a One-of-a-Kind Farmhouse
Architectural designer Tom Givone reimagined a 19th-century farmhouse in Falls, Pennsylvania, by expanding it with a bold, torqued addition (page 82). We used cutting-edge drone technology to document the structure before the residents moved in. See for yourself at dwell.com/drone-tour.

Retailers of America

The Distributors Weigh In
Four U.S. retailers share their thoughts on selling domestically made goods, from pieces that fly off the shelves to complex, hard-to-manufacture items (page 62). Discover more of their secrets and take a look at the shops' greatest hits online. dwell.com/american-retailers

PHOTOS BY ALEX SULLIVAN (DRONE TOUR); FUTURE GLORY CO. (RETAILERS OF AMERICA)

Architect: **Richard Williams Architects** *Photo:* **Tom Arban Photography, Inc.**

Time-Lapse Video

Modern Family Home from the Ground Up
A San Francisco couple relocated to Raleigh, North Carolina, in search of a more affordable housing market and hired local firm In Situ Studio to build their dream home (page 148). Head online to watch the stucco-and-cypress house emerge from a forested site in just over two minutes. dwell.com/raleigh-house

PHOTOS BY BRIAN W. FERRY (TIME-LAPSE VIDEO), EMILY JOHNSTON (MADE IN THE USA)

Made in the USA

50 States of Design
In our annual issue dedicated to makers across the United States, we celebrate talents from Indiana to Washington (page 43). Online, find the complete Dwell guide to American-made design, featuring our favorite creators and landmarks in every state of the union. dwell.com/50-states

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Planar and Simple

A relaxed interior and radical roof make a home more sociable and energy-efficient.

TEXT BY
Patrick Sisson

PROJECT
Curry Residence
ARCHITECT
Perimeter Architects, perimeterarchitects.com
LOCATION
Evanston, Illinois

A couple in Evanston, Illinois, asked John Issa of Perimeter Architects to add on a two-story, 650-square-foot addition to their traditional farmhouse (inset). The new volume is clad in composite slate siding by Inspire Roofing Products; the windows are Pella (below left).

The turn-of-the-century charm in Tom and Irene Curry's farmhouse-style home in Evanston, Illinois, was hard to miss. Original tile enlivened the fireplace, and neighborhood life played out through the front bay window. But after five years in the 1,350-square-foot home, the winning details couldn't overshadow the constricted nature of the house, where they were raising their children Zoe and Jake. The illogical kitchen, narrow staircase, and conservative design impeded the family's daily rhythm, while grandfathered energy-inefficient systems created unnecessary waste.

When the couple gave Chicago architect John Issa a wish list for their $225,000 renovation project, they couldn't envision how the puzzle pieces would fit into the existing structure. The challenge, according to Tom, was to "maximize the space" by reconfiguring the first-floor kitchen, while also adding a new master suite and two full baths. Issa began by thinking outside the stereotypical modern box. He clad a new rear volume in striking slate-colored tiles from Inspire Roofing Products, which makes a lightweight, synthetic material flexible enough to wrap the rear facade and up onto the peaked roof. A seamless vertical span, lifted by new steel supports, stretches everything out, freeing up the blocky, balloon-framed interior. >

PHOTOS BY MIKE SCHWARTZ

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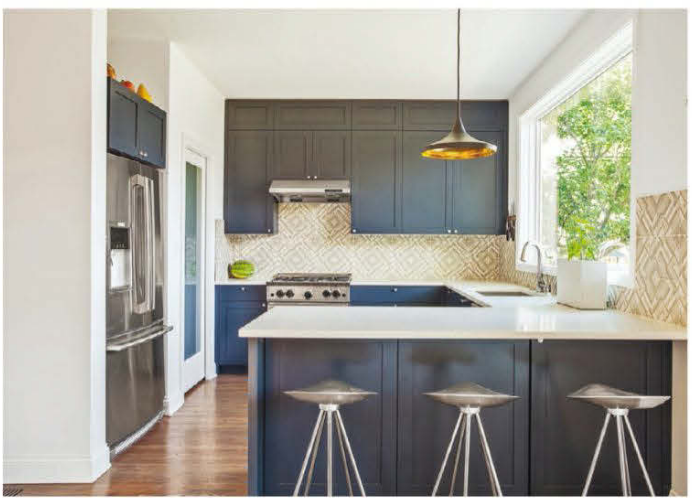
Issa's philosophy—creativity bounded by refined pragmatism—is at work throughout the renovation, which added 650 square feet and increased energy efficiency. Spray-foam insulation and triple-glazed Pella windows ensure a tight envelope for the extension, and with an R-Value of 48, the home now costs less to heat than it did before the renovation.

Mirroring the geometry of the roof extension, the new master suite incorporates a sculpted 18-foot cathedral ceiling and skylight. The light-filled channel, wide enough to create a stack effect that circulates air and cools the home, can also be closed off, so that Irene, an ER doctor on a varied schedule, can sleep during the daytime.

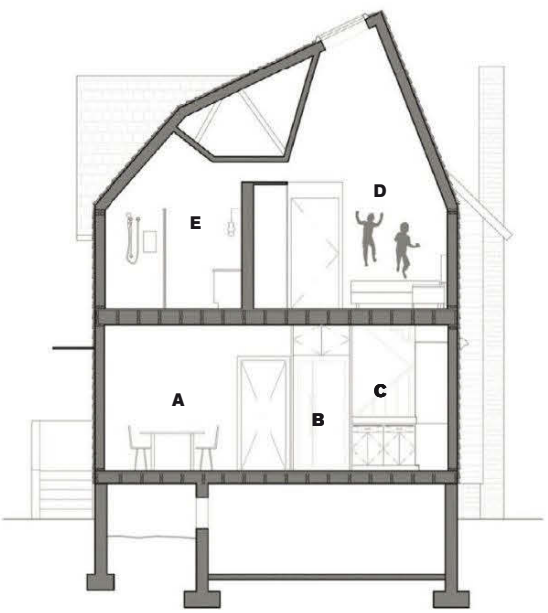
Now the home's incongruity comes from the colorful contrast between old and new, not a cramped floor plan. "The kids love running around the new shared space," says Tom. "I love the way John thought about everything." □

The kitchen sports blue-gray cabinets and Azulej tiles by Patricia Urquiola for Mutina (below). The Currys keep an eye on the backyard through a large Pella window, situated above a sink with a Sensate faucet from Kohler. The range is by BlueStar. Zoe and Jake horse around in their parents' new master bedroom (above right). Issa says he vaulted the ceiling to fit under the addition's angular roofline for "spatial impact." Paint is Extra White by Sherwin-Williams.



Curry Residence
Section

A Living-Dining Room
B Kitchen
C Stairwell
D Master Bedroom
E Master Bathroom



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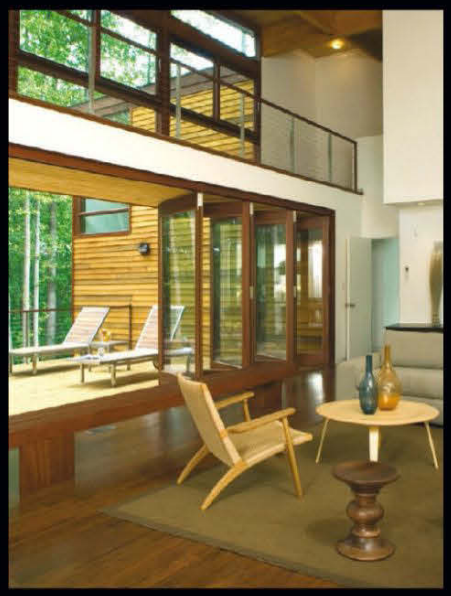

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TEXT BY
Kelly Vencill Sanchez

PROJECT
Larchmont Charter High School
ARCHITECT
DSH // architecture, dsharc.com; Welton Becket
LOCATION
Los Angeles, California

Secondary Education

A midcentury insurance building in Los Angeles finds a new life as Larchmont Charter High School's home.

Contemporary on the inside and modernist on the outside, this school stands as a model of successful and sensitive adaptive reuse.

PHOTO BY NICO MARQUES/PHOTEKT

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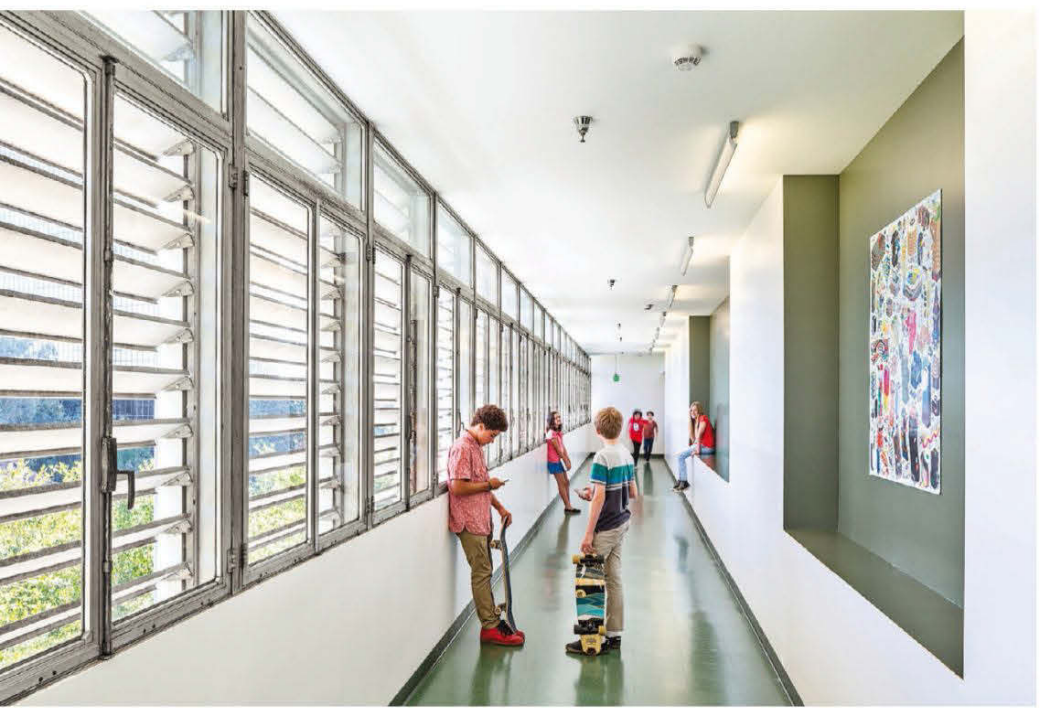
The Larchmont Charter High School's facade hasn't changed much since Julius Shulman photographed it in 1956 when it was an insurance office (above). DSH // architecture carried out an adaptive reuse project, which preserved key elements of Welton Becket's original design, but modified the interior (below). "The circulation areas are more than just ways to get places, but spaces you actually want to be and hang out in," says Eric Hass, a principal at DSH.



Architect Welton Becket left an indelible mark on postwar Los Angeles, designing spaces like the Capitol Records Building, in 1956, and the Music Center, in 1964. While those structures remain beloved parts of the cityscape, time wasn't as kind to his 1955 New York Life Insurance Company Building, which saw years of alterations and less-than-faithful additions. Charged with transforming it into a campus for Larchmont Charter High School, architects Chava Danielson and Eric Haas of DSH // architecture looked beyond later renovations to embrace the structure's key features: a courtyard, a curtain wall with operable windows, and a louvered brise-soleil.

"There's a great deal of smart planning and environmental sensitivity to this building, which is exactly what contemporary architects are talking about," Haas says. "There isn't a place where you don't have a sense of air, light, and views of the city," Danielson adds. After taking the edifice down to its studs, the duo reorganized the interior to optimize classroom space and circulation, relocating a corridor and salvaging terrazzo tile and walnut paneling along the way. The place now hums with youthful energy. Notes Haas, "The kids are proud of it; they're overjoyed to be there." □

PHOTOS BY NICO MARQUES/PHOTEKT (INTERIOR), COURTESY J. PAUL GETTY TRUST USED WITH PERMISSION. JULIUS SHULMAN PHOTOGRAPHY ARCHIVE, RESEARCH LIBRARY AT THE GETTY RESEARCH INSTITUTE (2004.R.10) (EXTERIOR)

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Passive Assertive

Affordable housing projects that meet Passive House standards are bringing European-style energy efficiency to a new demographic in the United States.

PHOTOS BY SAM OBERTER

In North Philadelphia, the Belfield Avenue Townhomes were built to Passive House standards, making the project much more energy-efficient than a conventional building. It is one of several multifamily structures that are being built in cities across the country for moderate-income families.

TEXT BY
Hannah Wallace

From the street, there is nothing about the Belfield Avenue Townhomes in North Philadelphia that gives the development away as a subsidized housing project. The modular edifice has a white-and-mint-green facade and solar arrays on the roof, and each of its three town houses features bamboo floors, stainless-steel Bosch appliances, and recessed lighting. But the development, commissioned by the nonprofit Raise of Hope, not only represents an attractive, comfortable housing option for moderate-income families, it's also a certified Passive House. Built to a strict set of design standards, it is so well insulated and airtight that each unit is expected to consume just a quarter of the energy of a traditional house.

Tim McDonald, a partner at the Philadelphia firm Onion Flats and a certified Passive House consultant, had a limited budget and an even more limited time frame in which to design and build the Belfield Avenue project, but he was unwilling to take an easier, less-energy-efficient route. "Once you learn about Passive House, you can't go back," he says.

Like most Passive Houses, Belfield Avenue incorporates supercharged wall insulation (in this case, nearly eight inches of densely packed cellulose and Polyiso, a type of rigid foam board), triple-pane windows, and an energy-recovery ventilator, which draws fresh air into the house while expelling kitchen and bathroom exhaust. >

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In the winter, the ventilator transfers heat from the interior exhaust to the fresh air being pulled in from the exterior. (The process is reversed in the summer, with the cooler, drier inside air pretreating the hot, humid air coming in from the outside.) Certified by the Passivhaus Institut in Germany, the complex is also capable of achieving net-zero energy status. As long as the residents don't excessively use heat, air-conditioning, hot water, or appliances, each unit can produce as much energy as it uses, with help from those rooftop solar panels.

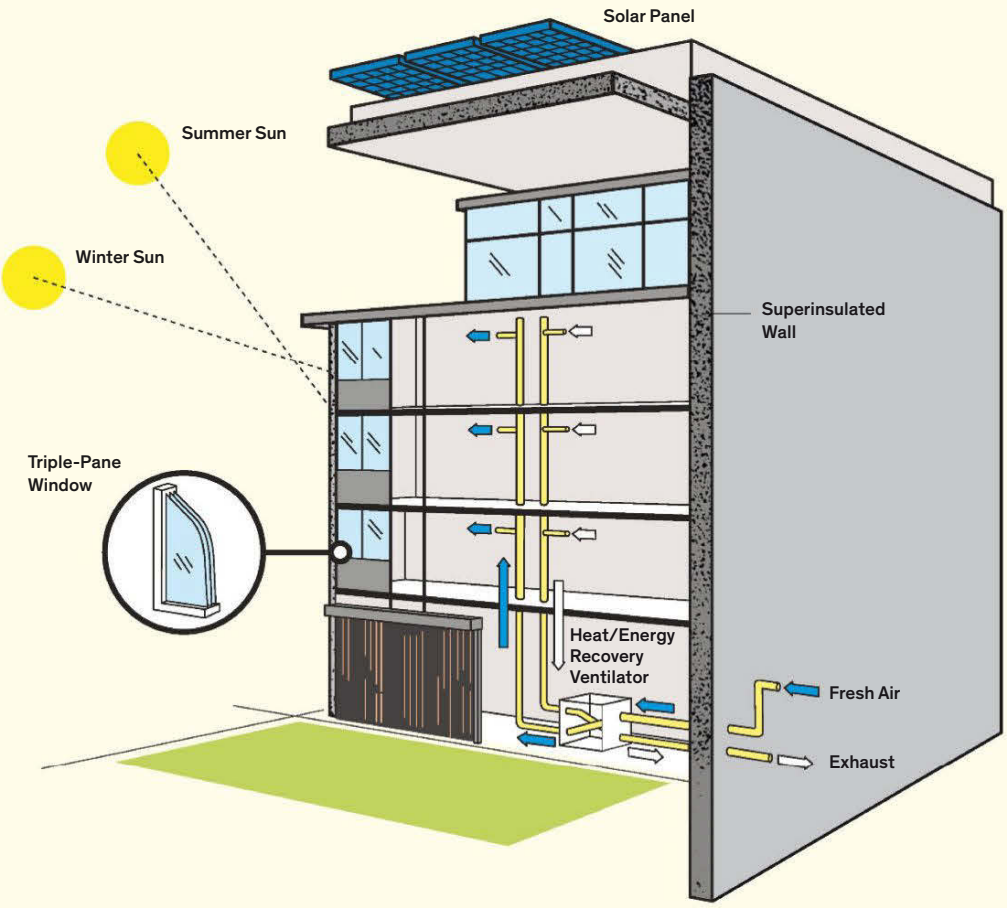
Passive House buildings, while common in Europe, have not caught on as quickly in the United States, where the earliest models have tended to be single-family dwellings commissioned by wealthy clients. In Europe, however, the ultra-energy-efficient standard has been used in public housing for decades—and cities like Antwerp, Belgium, and Cologne and Frankfurt, in Germany, have even made the Passivhaus standards part of their >

Each of the Belfield Avenue residences is outfitted with carbonized bamboo floors and Bosch appliances, including an induction cooktop. Onion Flats designed the medium-density fiberboard screen, whose round perforations serve as a filter for sunlight and a playful surface for children.

How Does a Passive House Work?

Passive Houses are built according to a rigorous series of design principles that promote efficiency.

The basic building block of a certified Passive House is a virtually airtight, superinsulated envelope that prevents the infiltration of outside air and the loss of conditioned air. Because joints and cracks aren't a sufficient source of fresh air, Passive Houses are equipped with a ventilator that takes heat from the stale exhaust air and transfers it to the air that is being drawn in from the outside. (In summer, the process reverses, with the cool inside air pretreating the hot intake air before being vented outside.) Passive Houses also are positioned to capture the sun's natural heating capabilities in the winter while minimizing solar gain in the summer.

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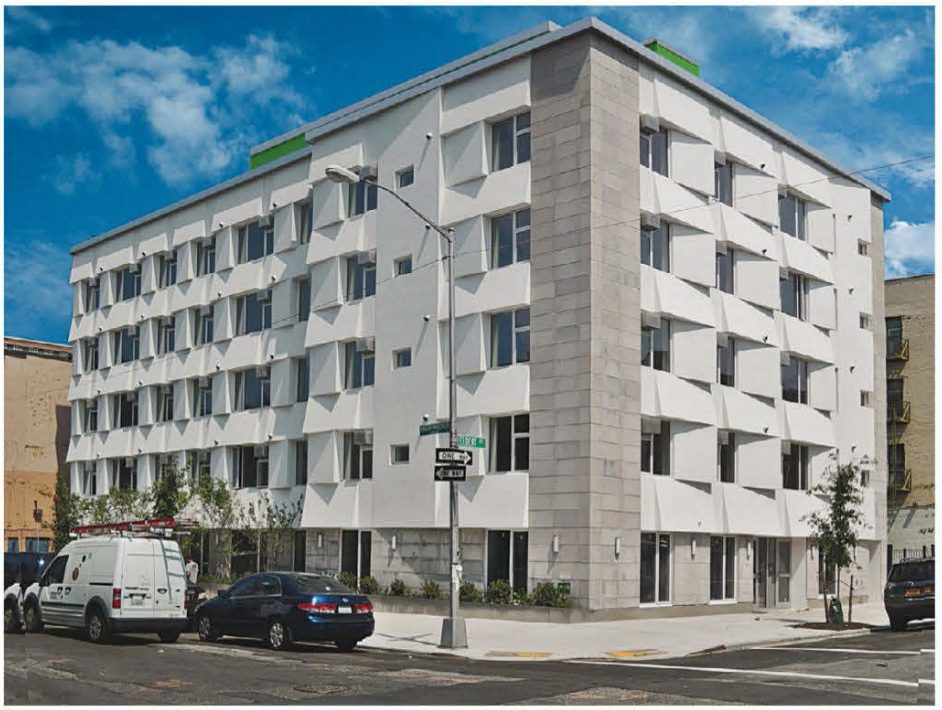
Knickerbocker Commons is one of two 24-unit buildings that architect Chris Benedict has designed to Passive House standards in Bushwick, Brooklyn. Along with the Mennonite, which was built just a mile and a half away, it is open to disabled and low-income tenants, who will pay $600 to $1,110 per month. Putting foam and stucco on the facade proved an economical way to insulate the structure.



building codes. The pace of this construction is expected to quicken by 2020, when a European Union directive on the energy performance of buildings will allow only "nearly zero-energy" buildings to be built in its member countries.

Of the 121 certified or pre-certified Passive House buildings in the United States, 100 are private homes, according to Katrin Klingenberg, who launched the Chicago-based Passive House Institute U.S. in 2007. (The Passivhaus Institut in Germany severed ties with its American counterpart in 2011, alleging that the U.S. institute had certified buildings without proper documentation. Today, the two operate independently; American architects can choose which certification to pursue.) Affordable-housing developers and architects like McDonald are starting to change the paradigm in this country by championing the benefits of Passive House design for low-income projects.

"Transportation, utilities, and rent make up the largest part of an individual's monthly budget," says Laura J. Recko, director of fundraising and public relations at REACH CDC, an affordable-housing nonprofit in Portland, Oregon. "Our focus is helping tenants reduce those costs."

In that vein, REACH developed the Orchards at Orenco, a 57-unit building for low-income residents, in the Portland suburb of Hillsboro. The building, which broke ground in the summer of 2014, represents the first phase of a three-phase project and will sport the Passive trifecta of a highly insulated building envelope, low-emissivity windows, and a ventilator. "We do a super-fastidious job of air-sealing all the windows and doors," says Michael Bonn of Portland's Ankrom Moisan Architects, which designed the project in collaboration with William Wilson Architects.

A hundred miles to the south in Eugene, Oregon, architect Sara Bergsund of Bergsund DeLaney Architecture and Planning was wondering whether the Passive House concept would work "for people who haven't drunk the Kool-Aid." Bergsund and a client, the nonprofit human-services organization St. Vincent de Paul, undertook an experiment with Stellar Apartments, a 54-unit affordable-housing complex west of downtown Eugene; they built one of the complex's 12 buildings to Passive House standards and the others to the less-rigorous Earth Advantage standard. Graduate students from the University of Oregon who will be monitoring the Passive House building and one of its neighbors over the course of two years have already shown that the former uses 36 percent less energy.

Back East, two 24-unit housing projects in Bushwick, Brooklyn, designed by Chris Benedict of Architecture and Energy Ltd., include a couple of unusual Passive House features. Placing the boilers on the roof eliminated the need for the chimneys that conventional buildings use to pull drafts of air to the basement to cool the boilers between cycles, leaking energy along the way. "We estimate that putting them on the roof saves about 30 percent of gas for the building over the course of the year," Benedict says. And in place of interior insulation, the design team opted for foam and stucco on the exterior of the masonry wall—"an economical way to insulate the building continuously on the outside," Benedict says. The large wedges of foam also shade the windows.

Fortunately, Klingenberg, of the Passive House Institute U.S., says city and state housing authorities across the country are starting to take an interest in Passive House standards. San Francisco announced in March 2014 that it would expedite planning approval for all Passive House projects, and, in 2015, the Pennsylvania Housing Finance Agency began awarding more points to developers who submit applications for pre-certified Passive Houses, increasing their chances of getting funding. "Slowly but surely," Klingenberg says, "we're turning this big tanker around." □

"Transportation, utilities, and rent make up the largest part of an individual's monthly budget. Our focus is to help tenants reduce those costs." —Laura J. Recko of REACH CDC, developer of the Orchards at Orenco

PHOTO BY CHRIS BENEDICT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Twisted Sister

Self-taught designer Tom Givone continues his practice of updating 19th-century farmhouses with unexpected details and salvaged materials with his latest creation—a torqued-volume addition to an 1850s family homestead in Pennsylvania.

PHOTOS BY
Christopher Testani

PROJECT
Twist Farmhouse
ARCHITECTS
Joe Rominski and Rick Hammer; rominiarc.com
DESIGNER
Tom Givone; givonehome.com
LOCATION
Falls, Pennsylvania

Tom Givone's clients, Rose and Steve Smith, teach overseas and have owned their house for 26 years. They intended to fix it up slowly and retire there. As one problem led to another, they reached a point when they felt their only option, as Rose put it, was to "burn it down." Givone, at right, calls this project a companion to his Floating Farmhouse, featured in Dwell in 2012. See more at dwell.com/floating-farmhouse

ChernerChair.com

"What surprised me most was my clients' willingness to go all in with me on this unusual vision—a total leap of faith." —Tom Givone, designer

Chicago Metal Rolled Products, a company that specializes in roller coaster track, fabricated the addition's columns using a technique called "round tube bending"— a cold process by which straight 8-foot-long hollow tubes are pushed through a series of dies and rollers to bend them into a desired shape. Check out givonehome.com to see a behind-the-scenes video of the project.

PHOTOS BY JONATHAN O'BEIRNE (FINISHED INTERIOR), TOM GIVONE (PROCESS)

Givone: Their only directives to me were open space and lots of light. The house was a lot like other similarly aged homes that had been updated over the years—the 70s called and wants its linoleum back. But I knew that the good stuff, like the original wide plank floors and hand-hewn beams, was lurking beneath all those layers. So the first design impetus was to bring the original house back. The second was to turn it on its ear. My client grew up with her seven siblings in the old farmhouse right across the street. Her brother still lives there, and like the creek that runs through both properties, family flows freely back and forth. I imagined this bond as a physical force, like a gravitational field between the two homes, acting on the addition and "pulling" it toward the original farmhouse across the street. This was how I arrived at the volume's shape—it's a sculptural expression of family connection. Twisting it opened up new sightlines, allowing my client to view her childhood home and the surrounding fields as the structure "nods" toward those areas.

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The new custom kitchen is situated in the original structure. Givone sourced a slab of marble for the sink and countertop from Thompson Stone in Montague, New Jersey.

The window is a new commercial unit with an operable frameless center pane and was set so that the countertop could tuck right underneath it to create a 1/4-inch shadow line.

Givone: This project posed immense challenges, not least of which was finding the resources to build such an unusual, complex form; tough under any circumstances, but in a rural farming community…who was I kidding? To that end, I tapped local architects Joe Rominski and Rick Hammer of JRA Architects in Scranton, Pennsylvania. They modeled and designed the five curving columns that form the skeleton of the new addition and make its undulating walls possible.

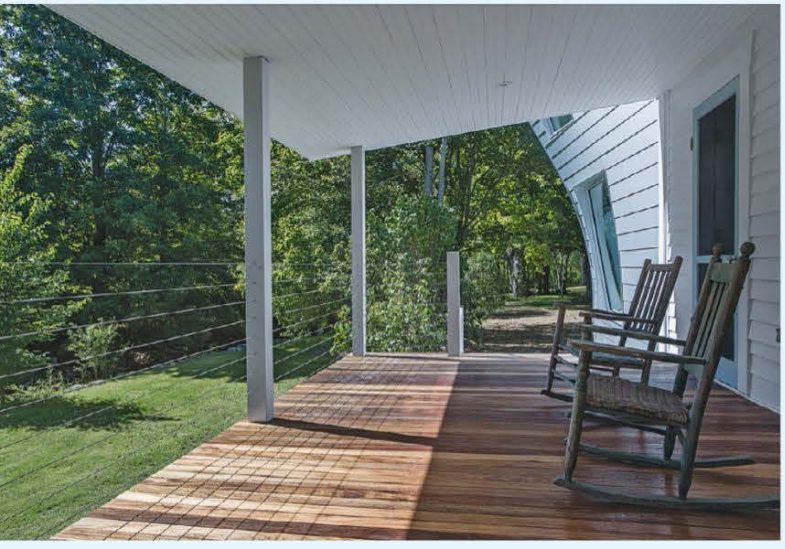

PHOTO BY JONATHAN O'BEIRNE (EXTERIOR)

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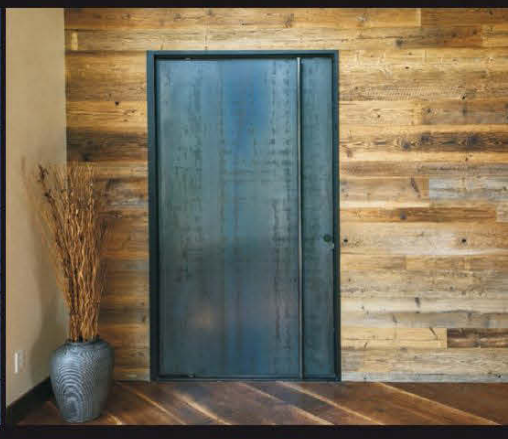

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Givone: The architects also sourced a steel company in Chicago, specializing in roller coaster track, to fabricate the columns. From there, it was about assembling a team that welcomed the twin challenges of meticulous restoration work and cutting-edge construction (they were not to be disappointed). What surprised me most about the project was my clients' willingness to go all in with me on this unusual vision for their home; a total leap of faith. When we met, I assumed a traditional renovation would be their only interest. To be granted that level of trust was a very humbling experience. What's next for me is putting the finishing touches on my own home, a small Victorian row house in Harlem. I also have another historic farmhouse renovation in the Catskills, which is presently in the design phase. □

"I would say my personal aesthetic is clearly modern, but with an old soul."
—Tom Givone, designer

A sitting area outside the master bedroom overlooks the dining room (above left). The bathroom features a salvaged 1920s schoolhouse sink from Olde Good Things. The faucet mixers are by Jado; the original single tap openings were enlarged to fit them, and the entire sink was re-glazed (top). Kartell's 4801 chair occupies a corner of the master bedroom (above).

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Tom Givone sourced a few of his favorite items from The Dwell Store to appear in the Twist Farmhouse.

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Slate Plate by Menu, $18–$20 This versatile dish transforms from dining plate and cheese board to trivet or a place setting.

9.5.2 Walnut Bread Box by On Our Table, $250 It almost looks like a large block of wood, but a small aperture marks the lid.

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1.5.1 Ray Long Serving Board by On Our Table, $90 Geometric angles and beveled edges make it easy to pick up and serve.

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4801 Armchair by Kartell, $3,000 A re-edition of an all-wood armchair designed by Joe Colombo in the 1960s. This time, the chair is reborn in Kartell's signature PMMA material.

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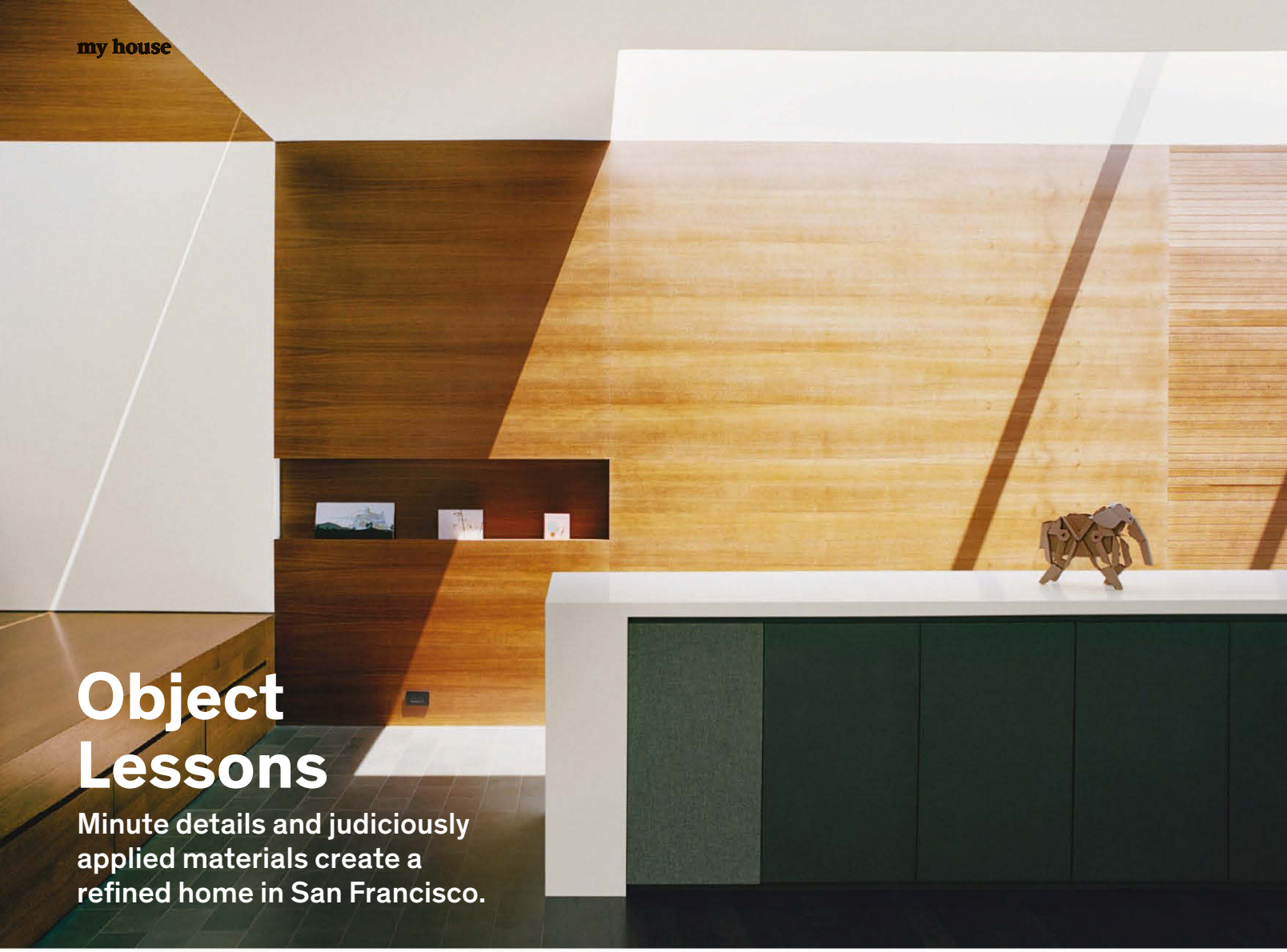

Object Lessons

Minute details and judiciously applied materials create a refined home in San Francisco.

TEXT BY
Joanne Furio
PHOTOS BY
Aaron Wojack

PROJECT
Hill House
ARCHITECT
Cary Bernstein, cbstudio.com
LOCATION
San Francisco, California

The residence architect Cary Bernstein designed for Scott Croyle and his family is an exercise in hide-and-seek. Clever storage keeps the space clutter-free and lets the structure shine. In the entryway, drawers tuck under the mezzanine, niches hold artwork, and speakers are built in line with the cabinets.

Whether he's developing a stool whose crossbar doubles as a footrest or a cell phone made from one seamless piece of metal, product designer Scott Croyle helps create objects that reflect clever design thinking. For Croyle, who currently works for a start-up and formerly was head of design and user experience for the mobile device maker HTC, such an approach involves three criteria: "simplicity, craftsmanship, and something harder to pin down: beauty through emotion," he says. Croyle kept these qualities in mind when he revamped the 1930s fixer-upper in San Francisco's Glen Park neighborhood that he shares with his wife, Michele Godwin, a teacher who's working on a master's degree, and their nine-year-old son. Croyle found San Francisco–based architect Cary Bernstein through Dwell's Design Source database and worked with her for three years, sharing ideas and refining concepts for the house. The two began by debating whether to move a wall, but grander conversations ensued, and the project became, in Croyle's words, the ultimate example of scope creep as the parameters of the renovation became more ambitious. The result is an 1,800-square-foot residence that, through the ingenious use of natural materials and space-saving design, feels expansive. Croyle and Bernstein walk us through the design process and end product.

Scott Croyle, resident: In 2007, we bought the house with the idea of renovating it. It was 940 square feet, with two bedrooms and one bathroom. What was unique about the property was that the house had open space on both sides. It is a fairly wide lot—40 feet—compared to what you typically get in San Francisco: 25 feet wide and 100 feet deep. ›

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Bernstein reconfigured the entryway to the street level (bottom); guests ascend to the main living space. Ironspot clay tile and FSC-certified cedar clads the facade. At the top of the stairs, a panorama of the Glen Park neighborhood is revealed (left). Croyle reclines on a Soft Dream sofa by Antonio Citterio for Flexform (right). The coffee table is by One & Co, where Croyle was formerly a partner, for Council, the rug is Kymo, and the side chairs are Cappellini.

We didn't need a lot of space, but the space we wanted had to feel open and generous. I didn't want a lot of gratuitous gestures. I wanted the design to speak for itself, effortlessly, and the materials to feel purposeful and natural in their approach.

Cary Bernstein, architect: The more effortless it looks, the more work that goes into it. Not every client has the patience to go through the iterative process—to edit over and over again—to get to that result. Scott, because he works with designers who share that value system, understands that. So it was a very good fit.

Croyle: This house is Cary's design. My role was more about giving feedback. There were, though, little ideas we contributed—like how we tucked away the toilet paper into the side of the cabinet in my son's bathroom. Why not put it there? It's unused space. It's not such a big deal—it's toilet paper, after all. But it did create a little moment of delight.

My wife had the idea of putting a pocket door in the back. It's a great door because it totally disappears. I wanted to play up that inside-outside synergy.

From a design perspective, we eliminated an outdoor stairway that led to the front door. In the new house, we put that stairway inside, so the entrance is now at the sidewalk. The original ›

"I wanted the design not to disappear but to feel natural and effortless." —Scott Croyle, resident

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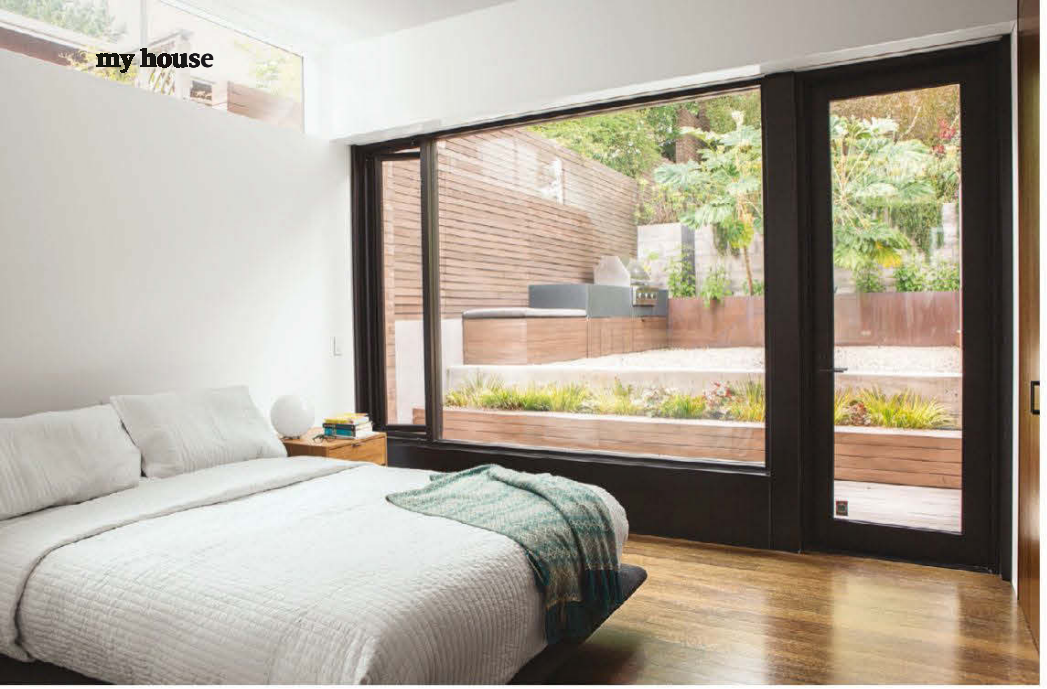
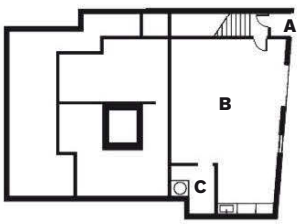


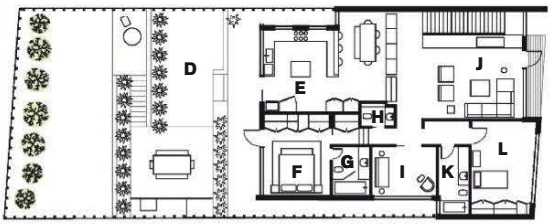
Hill House Floor Plan

A Entry
B Garage
C Mechanical Room
D Backyard
E Kitchen and Dining Area
F Master Bedroom
G Master Bathroom
H Half Bathroom
I Media Room
J Living Room
K Bathroom
L Bedroom

The master bedroom's clerestory window provides morning light while allowing for privacy from the neighbors (above). The Siena bed is by Naoto Fukasawa for B&B Italia, the side table is Room & Board, and the globe light is vintage. The windows are by Fleetwood and the doors by Bonelli. Bernstein specified sequenced walnut veneers in the kitchen and dining area and counters from Caesarstone (below). The Chrysalis bar stool is by One & Co for Council. A Foscarini pendant hangs above Ligne Roset's Eaton table and bench.



First Level



Second Level

house was torn down, but we leveraged some of the existing foundation.

The previous house backed right into the hill. Having a backyard you could use was key, so there had to be some excavation. One of the most amazing things was when the contractor reinforced the old garage and drove a backhoe over it to get rear of the lot. His team removed 28 dump trucks of soil. That allowed us to extend the house seven feet and create the backyard.

Bernstein: The fact that the house has a split section—the kitchen and master bedroom are up a few steps—helps mitigate the hill. Raising the floors required less excavation. You ended up with less of a retaining wall in your face, and the bi-level space made the inside of the house more interesting.

Croyle: One of the things Cary and I talked a lot about was the material story and how much that was a huge part of the design process. Because a lot of modern architecture can feel quite cold and generic, we tried to strike a balance and make it feel warm. A lot of that comes from the materiality. I really didn't have a lot of requirements. I wanted some walnut and a Naoto Fukasawa sink in the master bath—it's the epitome of good design: simple, beautiful, and seamless.

Bernstein: The materials in this project play a really strong role, in the way that Le Corbusier and other architects I admire used color to shape your experience in the space. It's not that we used certain materials, it's where and how we used them to shape the space. The basalt stone, in slab and in tile form, for example, has a functional role: to outline and diagram a circulation path. It orchestrates the visual cues in the space in a very deliberate way.

Croyle: I worked in tech, so that's a big part of my life, but I didn't want the house to feel gadgety. In the kitchen, it really came down to hiding the appliances. We created this foldaway work area within the walnut cabinetry. It has a countertop, so you can have all that stuff out, ready to use. Those kinds of little details make the space beautiful and functional.

Last night, all three of us were on the couch and it just felt like an awesome space—a place I want to be in and hang out in. I envisioned a house I wanted to come home to every night, and we ended up getting that. >

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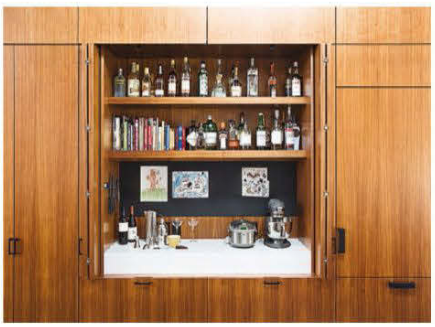
Because the residents wanted lighting "to fade away," the home makes the most of natural light and minimizes fixtures. Each room has two sources of daylight, usually in the form of floor-to-ceiling windows and skylights. Fluorescent lights integrate into the surface of the skylights so they don't protrude into the space.

▲ To Be Continued
To reinforce a streamlined aesthetic, materials move from the inside out and from room to room. A Caesarstone countertop in the kitchen extends through a window to the backyard. The basalt path in the house continues outside and up the outdoor stairs.

◀ Narrow Minded
Inspired by her visits to Japan, architect Cary Bernstein did not build to the property lines but left open about three-and-a-half feet on each side of the house: "These little side gardens make rooms feel bigger, since they make nature part of your interiors and bring light and air circulation into the house," she says.

Hidden in Plain Sight ▶
Generous storage is key to an uncluttered look. Drawers for shoes tuck away under the raised mezzanine floor. Niches cut into the walnut wall display artwork. Sonos speakers recess into the ceiling, as do the window shades. The wall of sequenced walnut kitchen cabinetry offers ample room so there was no need for upper cabinets, making the space feel more open. □



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Family Matters

Actors David Alan Basche and Alysia Reiner rework their Harlem town house with an eco-sensibility and an eye for smarter spaces.

PHOTOS BY
Ball & Albanese

PROJECT
Harlem House
ARCHITECT
Hannah Purdy
hhpurdy.com
BUILDER
Nick Moons
montesbuild.com
LOCATION
New York, New York

David Alan Basche and Alysia Reiner are actors that split their time between New York and Los Angeles, where they each work on films and television (he currently appears on *The Exes*, she has a recurring role as Fig on *Orange Is the New Black*). In 2005 the pair purchased a dilapidated, abandoned town house in Harlem, empty save for a lot of debris and a generous sprinkling of crack pipes. "We gutted it and did all the exterior repairs first for about six months, then the interior," David recalls. "Builder Nick Moons and architect Hannah Purdy were involved from day one, and they came up with the concept of dividing the space into two different long, rectangular halves on each floor—one side in slate, where we would walk, cook, and store things, and the other in bamboo, where we would sleep, work, and play. Anytime Alysia and I were not filming or on stage we were intimately involved with the renovation process."

They moved in two years later and soon, their daughter Liv was born. But as she got older it became evident that they could make better use of her 144-square-foot bedroom, as well as a few of the other spaces. Again they turned to Purdy and Moons.

A specific focus on sustainability guided every detail of the project. As David explains: "We've always been conscious of the environment, but after becoming parents, we realized even more that it's our obligation to leave the planet a better place than we found it. So we decided that our new home should have less chemicals, >

David Alan Basche, Alysia Reiner, and their six-year-old daughter, Liv, chat in the kitchen, which is defined by a reclaimed spalted maple countertop crafted from a felled 100-year-old specimen sourced by The Hudson Company. The barstools are from Blu Dot.

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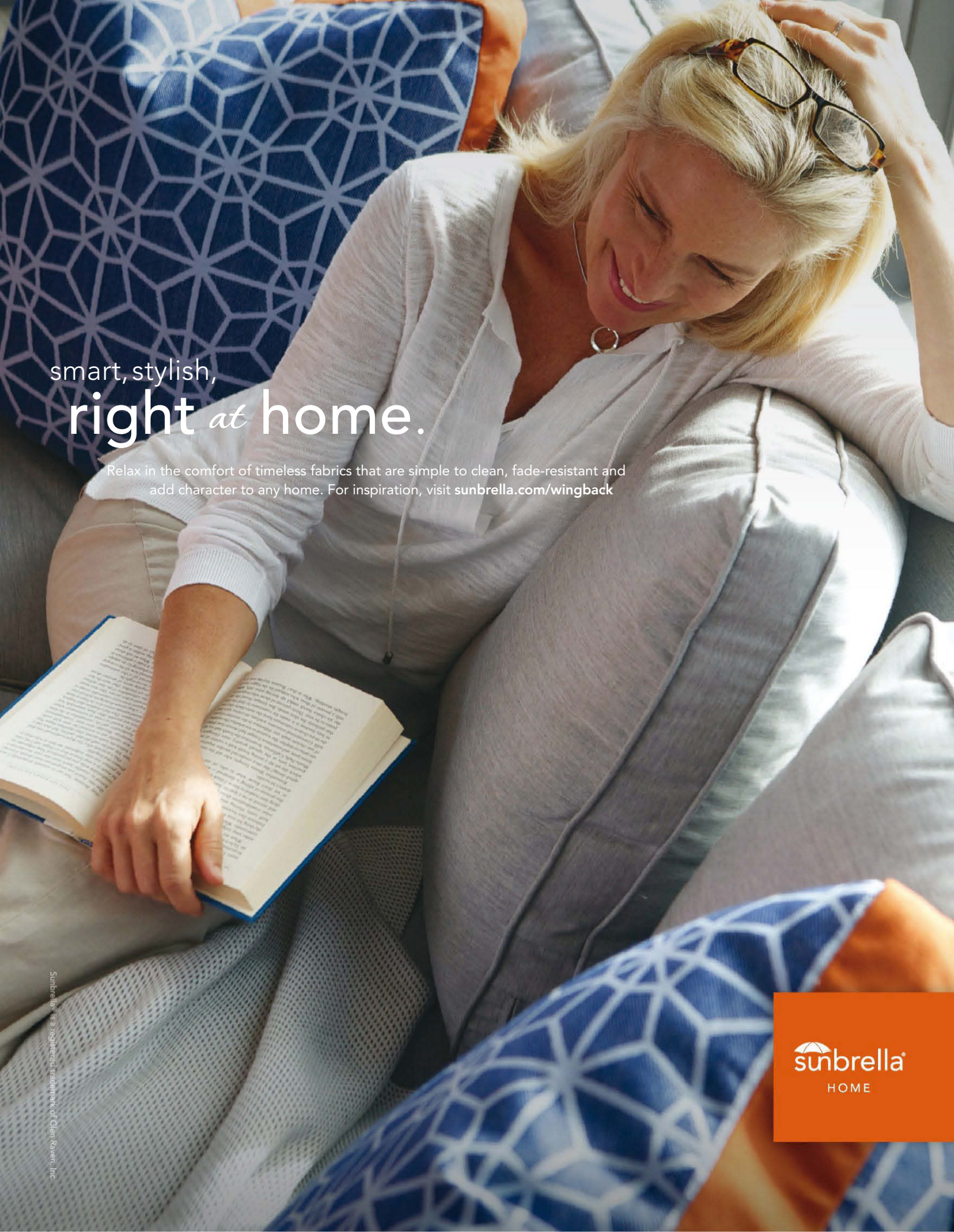
The design team enclosed the vestibule of the front entrance to offer an area in which everyone can remove shoes and coats (above). The dining area boasts a handmade pendant by The Light Factory in Baltimore, Maryland. The table is from Blu Dot; the chairs are from Ikea. The flooring is natural bamboo from Dyerich. The living area (above right) features a custom Viesso sofa with an FSC-certified frame and a stuffing of all-natural latex. It was re-covered in Bella-Dura, a 100 percent American-made technical fabric, woven using a proprietary polyolefin fiber. The rug is from CB2 and the window covering is from The Shade Store.

and more recycled and reusable materials, minimal carbon impact, and extreme energy efficiency." Their determination has paid off, as the family now enjoys a bedroom for Liv that has a custom play space, an attractive wood-clad wall on the landing, a maximized first floor with a refurbished kitchen and outdoor space, and a third-floor master bedroom suite with an updated bathroom. In addition to their revitalized home, David and Alysia are proud that Liv has picked up on their passion: "Now," says David, "she teaches us about being green." >

Harlem House

A Entry
B Living Area
C Dining Area
D Kitchen
E Bathroom
F Porch
G Guest Bedroom
H Liv's Bedroom
I Liv's Play Area
J Office
K Master Bedroom
L Master Bathroom

First Floor **Second Floor** **Third Floor**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On the second-floor landing, just outside Liv's bedroom, is the family's "mushroom wall," comprised of a blend of cypress and hemlock repurposed from the bedding bins of a mushroom-growing facility (left). During the mushroom growth cycle, enzymes digest and erode the soft wood grain, producing an organic, sculpted effect. ECOS chalkboard paint—zero VOC and non-toxic, natch—appears under the stairs. The master suite occupies the entire third floor and encapsulates a meditation area, a minibar with a recycled-glass countertop from BioGlass, and an en suite bathroom with access to a private terrace. Organic linen draperies from The Canopy accent the room's distinctive aperture, which frames a view of a church across the street. The walls are covered in Venetian plaster that's 100 percent recycled, with zero VOCs, by American Clay.

In the master bath, on the third floor, Greenguard-certified slate covers the walls and floor (left). An existing window was transitioned into a doorway. "I thought that'd be weird, a door in the shower," David recalls. "But Alysia said it would make that particular terrace all the more private if we have to get to it through our shower!" >

"We've always been conscious of the environment, but after becoming parents, we realized even more that it's our obligation to leave the planet a better place than we found it." —David Alan Basche, resident

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Liv's 144-square-foot room now boasts a custom play area that comprises a reading nook, a loft bed with a secret passageway that opens just to the left of a built-in desk, and myriad storage options, all designed by Gus Deardoff, a theatrical set designer, and built by Peter Sobierajski of J&P Construction Services. The design team used 3/4-inch PureBond Maple plywood from Columbia Forest Products, featuring formaldehyde-free, soy-based assembly. At right, an early model. Below, from top left: a built-in desk with a chair by T. Aaron Huston for Shimna; organic bedding from The Canopy; a reading nook with a mural by Kathryn Veillette Neuhar, FLOR tiles and a Schoolhouse Electric fixture; old Coca-Cola bins hold craft supplies, and the circular artwork is by Bret Slater. □


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TEXT BY
Kelsey Keith
PHOTOS BY
Ross Mantle

Little Cabin in the Woods

A metal-and-cedar dogtrot house rises on farmland in East Tennessee.

PROJECT
Holston River House
ARCHITECT
Sanders Pace Architecture, sanderspace.com
LOCATION
Mascot, Tennessee

Rocks that were unearthed while digging the foundation make up the hardscape in the rear, beyond the open porch. "It's one of my favorite parts of the house," says resident Laura Sohn. Sanders Pace Architecture finished the exterior in western red cedar treated with Sikkens Cetol.

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The Eagle E-Series windows from the Andersen Architectural Collection are aluminum on the exterior and mixed fir grain on the interior. The white wall paint is Snowbound by Sherwin-Williams.

Laura Sohn and Carlos Anderson gave their eastern Tennessee neighbors nothing to complain about when they, with the help of local firm Sanders Pace Architecture, constructed a modern cabin on their property. The land they bought, a twenty-minute drive from downtown Knoxville, is nestled in a copse of cedar trees, behind a swell, hardly visible from the road. In fact, the 2,500-square-foot house—a modern rendition of a dogtrot, spliced into a Y shape and clad in black metal—attracts far less attention than its nearest neighbor, an abandoned farmhouse said to date from the Civil War.

Sohn, a sustainability consultant for a major music festival, and Anderson, an attorney-turned-nursing-student, went into the building process armed with little more than a wish list and an appreciation for idiosyncratic architecture. (Sohn's grandparents designed a modern house in Oregon, in the 1970s, that informed her predilection for spare spaces and indoor-outdoor living.) The couple focused on a few specific asks—tall countertops, an outdoor shower, uncluttered space—and left the siting and material sourcing to Brandon Pace, principal at Sanders Pace Architecture.

Brandon Pace, architect: The wood cladding is western red cedar, to go with the cedar trees all around the house. It's a limited palette: wood, concrete, and metal panels, plus the glass windows.

Laura Sohn, resident: You can't see the house in the summertime, thanks to the trees—a lucky accident. I wanted to be outside of town. My jobs are pretty social, so I needed distance. This is one of the few properties that had enough acreage, and it was priced really well.

Hiring an architect was always a prerequisite for us. We knew that we didn't want a run-of-the-mill house. When I was growing up, my grandparents had a house that my grandpa helped design, and I always knew I wanted something modern and functional. The two houses don't look the same, but [theirs is also] on a river, and it has some of the same pylon action.

Pace: Building modern is about function—you can get what you want.

Sohn: We used to live in a house that's almost 100 years old, and we loved it—it just doesn't function in the way that we do today. If you're going to invest in a house, it should be exactly what you want. The in-between is not appealing to me.

Pace: There's something about hiring an architect and going to look at the site to understand what is good about it and how to take advantage.

Sohn: I had ideas about tall countertops and lots of windows, the predictable things, but architects bring to the table knowledge of siting the house and pushing the design—which we wanted but didn't know how to articulate. If we had been with a different architect, it might have looked a lot more like the Narrows, my grandma and grandpa's house, than a house that is "us."

Pace: You gave us a list of eight >

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The metal cladding, inspired by a nearby zinc mine, continues seamlessly onto the house's roof for a minimalist shed effect. "The drip edge turns to make the wall," explains architect Brandon Pace, "but changes above the window to accommodate a downspout. Any place where the metal contacts glass, or where you walk underneath, we have an internal gutter." The living room wing cantilevers 26 feet off the main structure (below).

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bullet points, starting with connection between the spaces and to the outside.

Sohn: That's the whole point of living out here, being outside as much as possible. I also didn't want to be looking at a wall when I was doing the dishes or cooking. We wanted windows but also privacy. And the outdoor shower was numero uno.

Carlos Anderson, resident: The main thing for me was wanting it to be integrated into the environment. Besides that, clean lines and uncluttered space.

Sohn: You start doing research and see all these supermodern things that look so cool. But when we started thinking about actually living in a space, we needed a balance between organic and modern. So we leaned toward Scandinavia rather than superslick American-style modern.

Pace: It's about appropriateness. Most of what we do as architects is "modern," but we also do a lot of renovation work on old houses.

Anderson: I'd seen a lot of Brandon's work before, and I didn't really know what he was going to come back with, but I knew it would be something good.

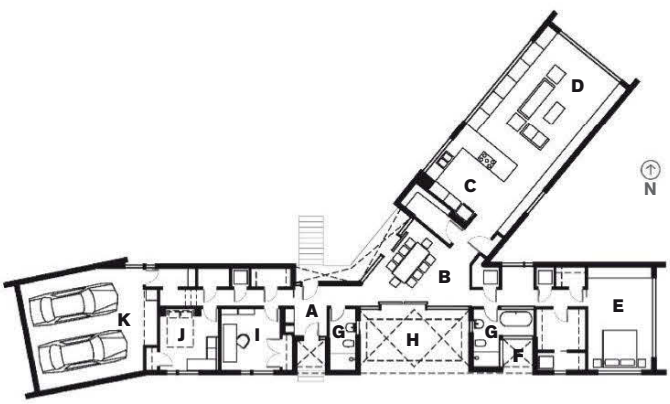
Sohn: In terms of building green, the small stuff adds up: windows, insulation, and lighting. One thing I've learned from my time at Bonnaroo [Music and Arts Festival] is that if something doesn't pay off in three to five years, it's not necessarily the best investment. This house is 50 percent bigger than our old house, and our power bill is 30 percent of what it was! From winter to summer, our power bill stays about the same, with no spikes.

Pace: We developed the program around [a public] Zone A and [a private] Zone B, then presented different options of how the layout could be adjusted according to the budget. I describe it like a funnel: You have a wide top and get more specific as you go.

Sohn: At first, it was all these linear options, and then the architects said, "We could do a straight line, or we could give you a Y." We could've gone straight, but it's like, What's the point if you're not going to push it a little bit? Part of working with someone creative and smart is to come up with something you wouldn't think of.

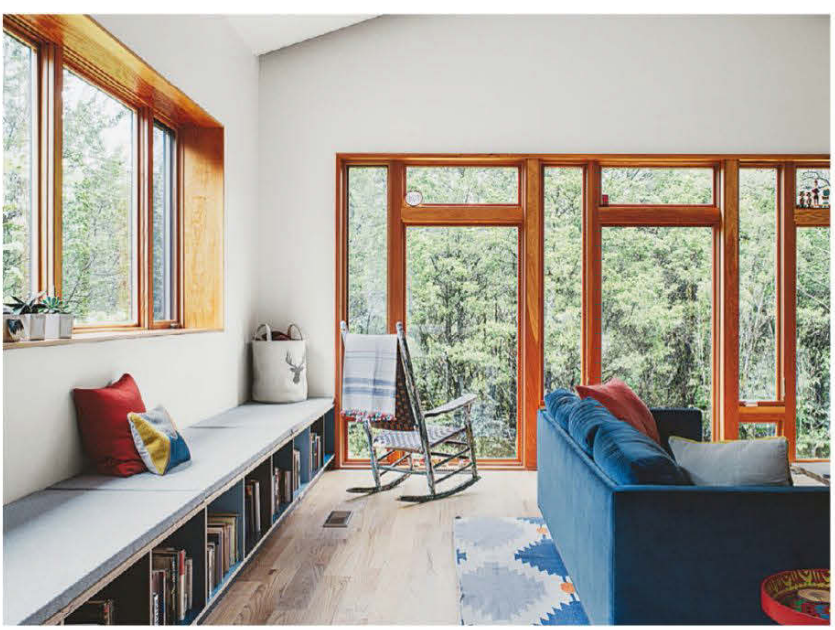
Pace: The advantage of the Y shape is that you have exposures on all three volumes. It starts to kink along the existing contours of the landscape.

Anderson: One of the reasons I liked the design is that it was something we hadn't seen before. But, in the more detailed sketches, you could see how high up the house was, transposed with views of the trees onsite. That's when I was convinced. □



Holston River House
Floor Plan

A Entry
B Dining Room
C Kitchen
D Living Room
E Master Bedroom
F Outdoor Shower
G Bathroom
H Covered Porch
I Office
J Guest Bedroom
K Garage



Sohn and Carlos Anderson's friend Forrest Kirkpatrick did all the built-ins, including the benches along the living room wall (left) and the laminate kitchen cabinets topped with Corian in Glacier White (above). Appliances are by Thermador; the satin nickel door hardware is by Mockett.

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Energy 360: Lightning in a Bottle

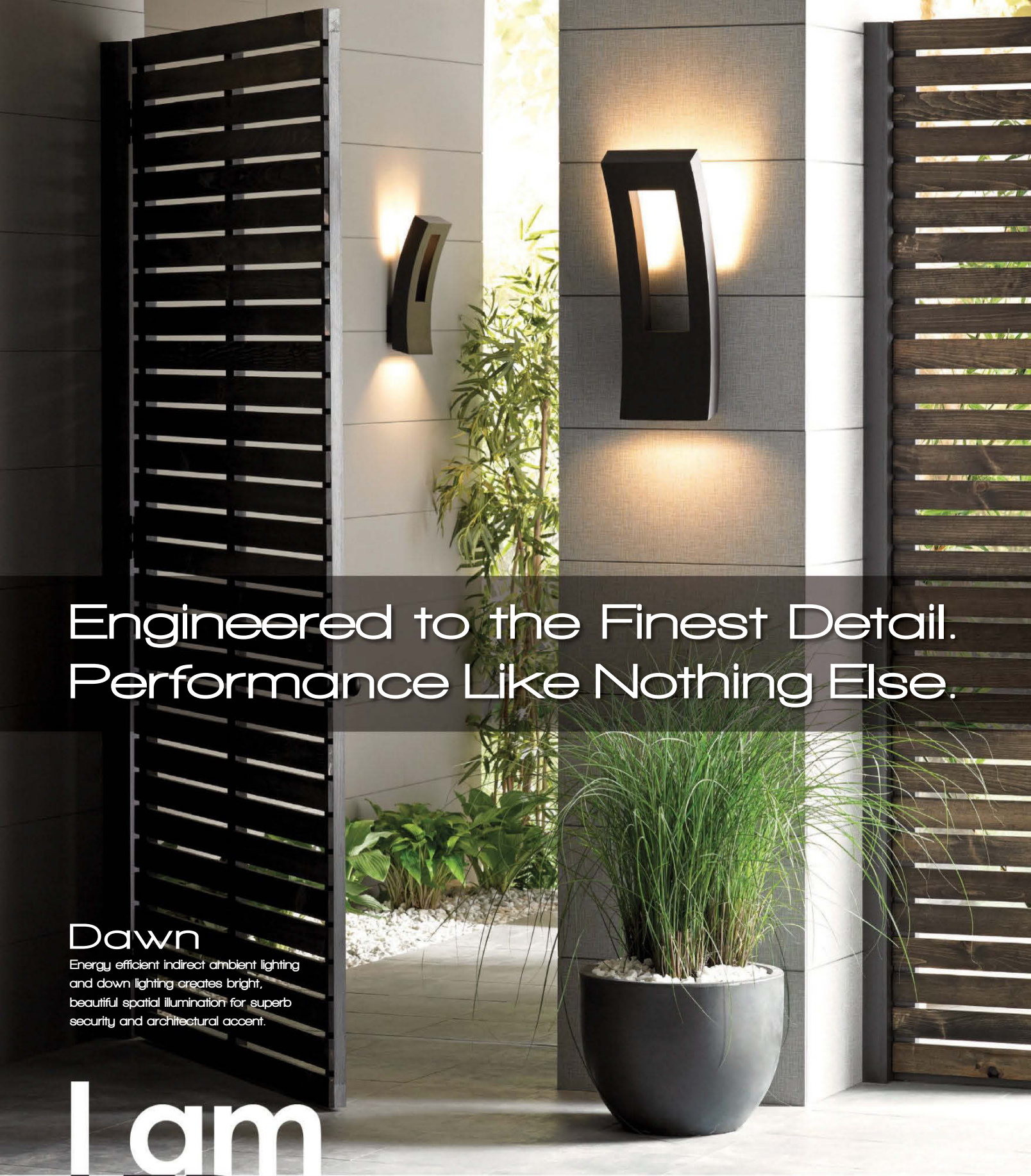
Grid-scale storage may be revolutionizing the market for clean, renewable energy.

TEXT BY
William Lamb
ILLUSTRATIONS BY
Francesco Muzzi

For years, dreams of a bright green future fueled by clean sources of renewable energy have been tempered by the inconvenient reality of their intermittency. The sun doesn't always shine, of course, and the wind doesn't always blow, making it hard for them to consistently feed the grid that all of us count on to reliably deliver energy at the flip of a switch.

But that may at last be changing. From a set of enormous caverns in a salt formation southwest of Salt Lake City to California's Tehachapi Mountains, experiments in mass-scale energy storage hold the promise to fundamentally reshape the way energy is produced and consumed.

The idea is simple enough: If energy from renewables can be stored and dispatched to the grid during periods of peak demand, solar and wind would become more cost-effective, simpler to scale, and truly viable alternatives to fossil fuels. "Storage has the effect of making renewable energy even more valuable because you can schedule it; you can control and dispatch it when you want it," says Janice Lin, who leads the California Energy Storage Alliance and ›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the newly founded Global Energy Storage Alliance.

The storage movement appears to be gathering momentum. The consulting firm Navigant reported last year that 91 grid-scale energy storage systems, with a collective capacity of nearly 363 megawatts, were launched or announced between January 1, 2013, and September 30, 2014. Like many efforts to slow the pace of climate change, the shift toward storage is being driven by California, where Governor Jerry Brown signed a law in 2011 mandating that the state generate 33 percent of its electricity from renewables by 2020. The California Public Utilities Commission followed that in 2013 by ordering its investor-owned utilities to install 1,325 megawatts of storage, also by 2020.

That explains why Southern California Edison, the state's second-largest utility, made headlines in 2014 with a pair of bold moves that add up to a calculated bet on storage. It signed contracts for 264 megawatts of storage—a large order relative to its share of the 1,325-megawatt mandate—and it unveiled a 32-megawatt-hour lithium-ion battery facility in Tehachapi that it is treating as a "demonstration project," in part to evaluate its potential for integrating renewable energy from wind and solar into the grid.

"We think energy storage will be a big part of the solution" to the intermittency of renewables, says David Song, a spokesman for the utility. "We're at the forefront of it because our customers and our lawmakers demanded it of us, and we want to make sure we can meet those demands and meet those challenges."

To the north, four companies—Pathfinder Renewable Wind Energy, Magnum Energy, Dresser-Rand, and the Duke-American Transmission Co.—have teamed up on an $8 billion plan to move energy from a proposed wind farm in Wyoming to the Los Angeles area by way of four cavernous storage chambers, each about the size of the Empire State Building, that would be carved into underground salt formations about 130 miles southwest of Salt Lake City. Jeff Meyer, managing partner at Pathfinder, describes the project—a large-scale version of what's known as a compressed-air energy plant—as a Hoover Dam for the 21st century.

"We had some California utilities saying, 'You can really help solve the big problem of intermittency,'" he says, "and they pointed us in the direction of the salt domes in Millard County, Utah, and they just happened to be next to the Southern Transmission System line. You put all these pieces together and you have a very cheap way, if you think about it, to deliver consistent power to a very large market."

For Lin, of the Global Energy Storage Alliance, these projects, and the investments behind them, are signs that storage "is going to become a standard part of the tool kit that utilities and grid planners use to maintain, plan, expand, and optimize the grid."

"It's not the only tool," she says, "but it's a very valuable new one. They're always going to have energy efficiency, they'll always do demand response—programs that offer financial incentives to large energy consumers to cut electricity use during periods of peak demand. But this is now a really flexible asset that can make all of the above operate in greater harmony." >

Governor Jerry Brown signed a law in 2011 mandating that California generate **33%** **of its electricity from renewables by 2020.**

Compressed-Air Energy Storage

Wind energy is used to power compressors that inject air at high pressure into large underground chambers. When demand peaks and the wind flags, the pressurized air is released—often with a small amount of natural gas—to power turbines or generators, producing electricity. The first such plant opened in Germany in 1978.

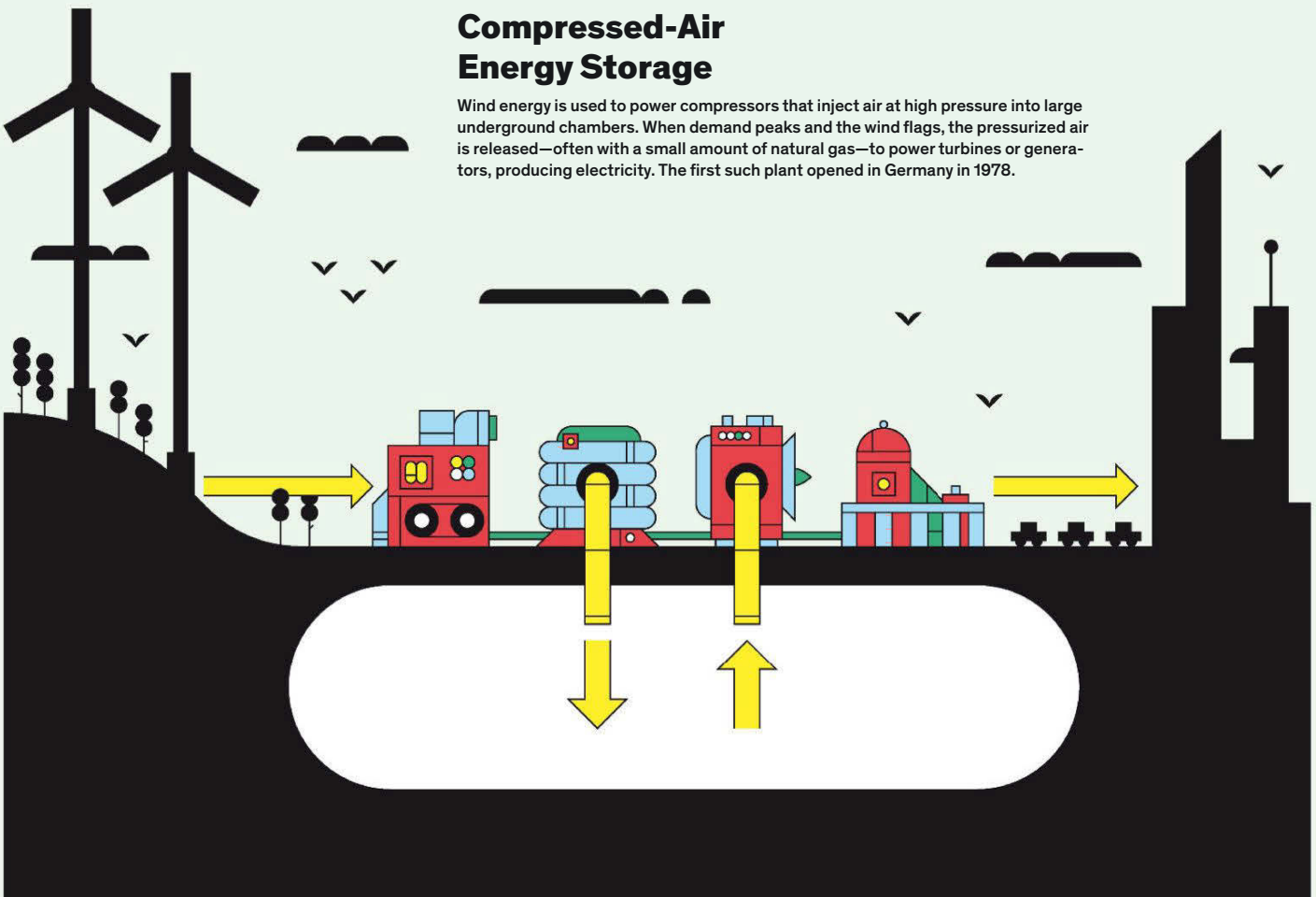

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Image: Oscar Niemeyer. Cathedral Under Construction, Brasilia, Brazil. Photographer: Unknown. Arquivo Publico do Distrito Federal

Q&A: Jim Kelly, chief executive officer, ARES

Jim Kelly first began pondering the possibilities and limitations of renewables as a senior vice president of transmission and distribution for Southern California Edison. After 38 years with the state's second-largest utility, he was named CEO of Advanced Rail Energy Storage, or ARES, which developed a system that draws energy from the grid to run weighted rail cars up an incline. When demand spikes, the cars roll downhill and a regenerative braking system generates electricity that is dispatched back to the grid. On the basis of its quarter-scale test facility in California's Tehachapi Mountains, ARES received its first commercial commission, in 2014, to deliver reliable, renewable energy to Southern California from Nevada by 2017.

How and why did you start thinking about mass-scale energy storage?
At Southern California Edison, I had to match supply and demand 24/7, in almost real time, and the reason that's so hard is you're doing it with a product that can't be effectively inventoried. If you think about it conceptually, there are two ways to address it, one good and one bad. The bad way is to back it up with fossil fuels. That to me is counterproductive to the whole idea of getting green. The second way is to have cost-effective, large-scale energy storage, where, when I have excess generation—say those windmills are cranking in the middle of the night—I can store it and then discharge it when people need it most.

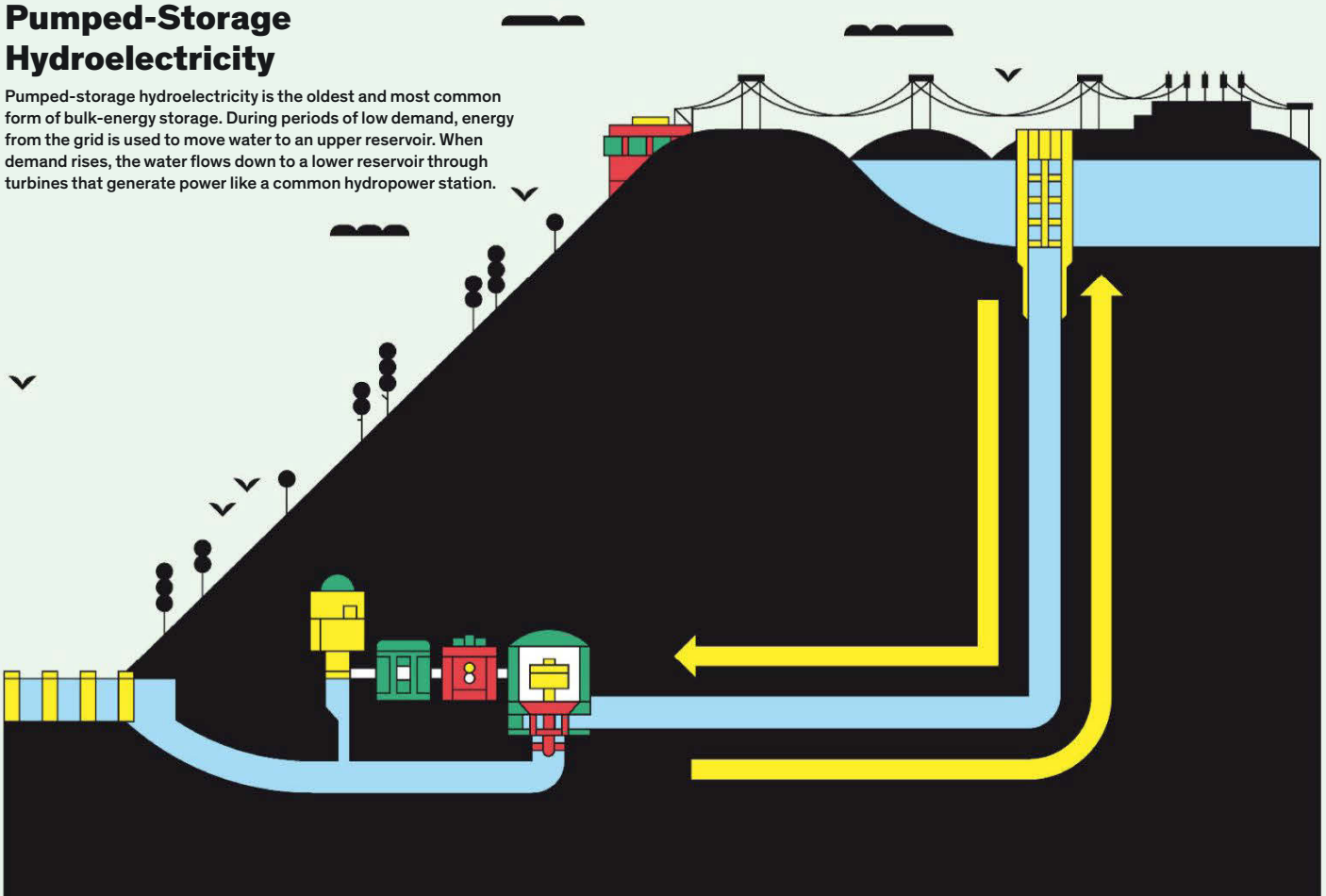
What are some of the storage options that are out there?
You can do fast-response, relatively small-scale energy storage with things like flywheels. Moving up into a slightly bigger scale, how do I power my vehicle? With batteries! There are a number of competing battery technologies, whether it's lead-acid, lithium-ion, nickel-zinc. They all have promise, but at this point, when you look at the notion of storing energy from a big wind or solar farm, battery scale isn't even close.

What technology is up to the task?
The proven historical answer is pumped-storage hydroelectricity. It's wonderful technology, but it requires massive construction. You typically take canyons and dam them off and flood them, and you have to build tunnels and pipelines and put in a big powerhouse. Permitting and licensing can take a decade or longer. And then you have to worry about water management in areas that are typically arid, and you have competing demands for fish, recreation, and irrigation. It becomes a resource that serves many social goals.

How did you and your team at ARES come up with the idea for rail energy storage?
We wanted something that had the scalability and reliability of pumped-storage hydro, and we wanted to use existing technology in a new way. That was the genesis of ARES. The physics are well known: You move mass against the force of gravity and with the force of gravity to either store or release energy. So how do you do that without using water? It became obvious to us that one ›

Pumped-Storage Hydroelectricity

Pumped-storage hydroelectricity is the oldest and most common form of bulk-energy storage. During periods of low demand, energy from the grid is used to move water to an upper reservoir. When demand rises, the water flows down to a lower reservoir through turbines that generate power like a common hydropower station.



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of the most effective ways to move mass up and down is steel wheels on steel rails—the good old American locomotive.

How does it work?
We recognized that if we used electric locomotives with cars full of mass—essentially concrete blocks—and moved them up a slope, we could store energy effectively, and when we brought them down the slope, we could use that motor as a generator to produce electricity. We built a 1,000-foot-long track and a six-ton car in Tehachapi, California. We like to run on a 6 to 9 percent grade, which is very gentle, and we run less than 20 mph in most instances. We silently chug up and down, with no water, no fuel, no emissions, no hazardous substances. In Tehachapi, we used what we call a trackside conductor rail. An arm comes out of the side of the car and into that enclosed rail, and it acts like an extension cord that goes back to the grid.

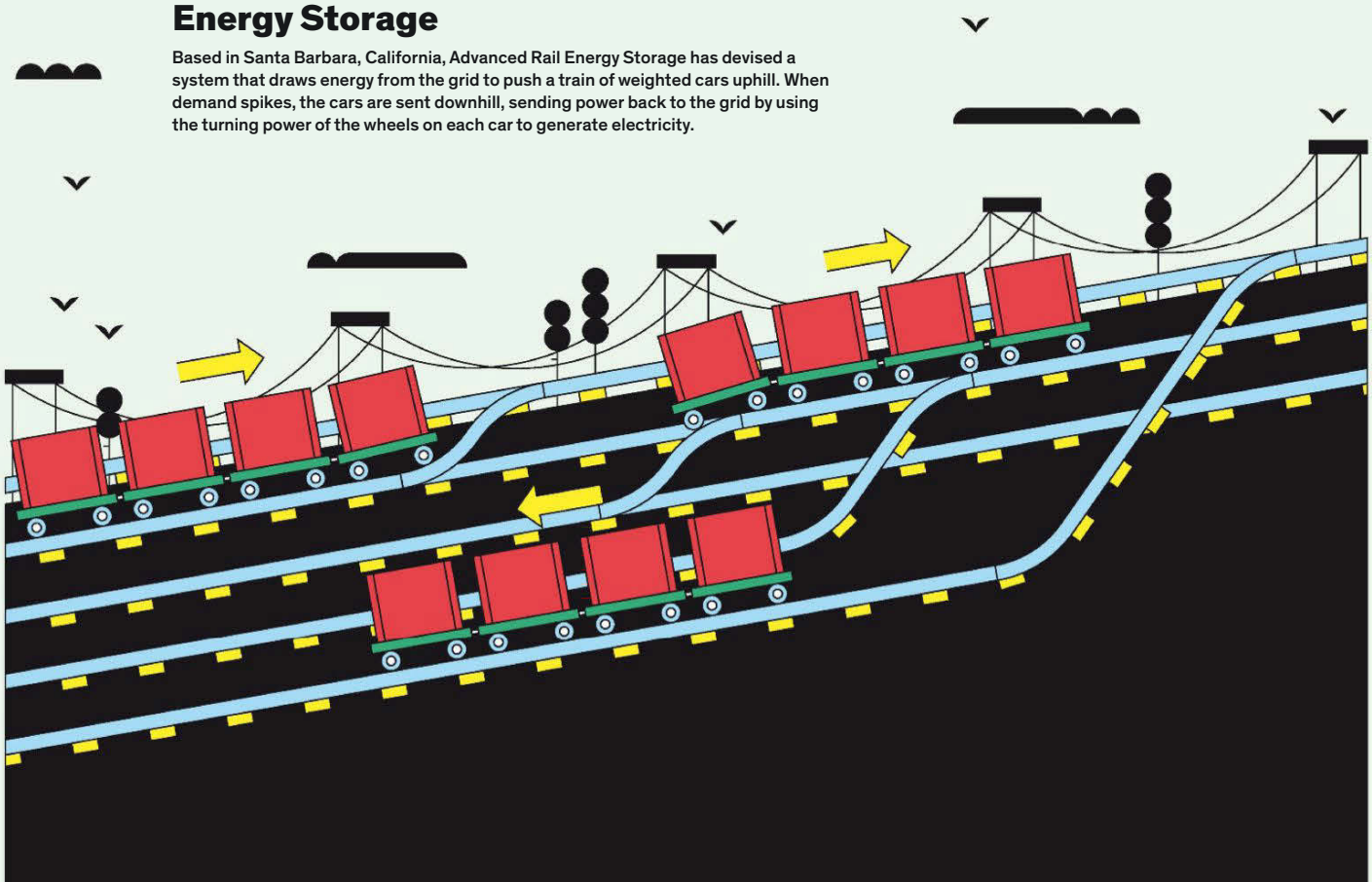
Why do you see storage as being critical to the success of renewables?
The quickest way to kill renewable energy is to have it not work—to have poor reliability, to have people's lives and businesses adversely affected. So it's incumbent on us in the industry to do good by doing well—to make this work the way it should so people will see little disruption in their lives. We always say that ARES is not the solution; it's part of the solution. We think batteries have a great role. Flywheels, pumped-storage hydro—all of these things are complementary, and we have a shared goal of enabling a cleaner future. >

"The physics are well known: You move mass against the force of gravity and with the force of gravity to either store or release energy."
—Jim Kelly

A weighted rail car on a 1,000-foot test track that ARES built in Tehachapi, California, near one of the country's first large-scale wind farms.

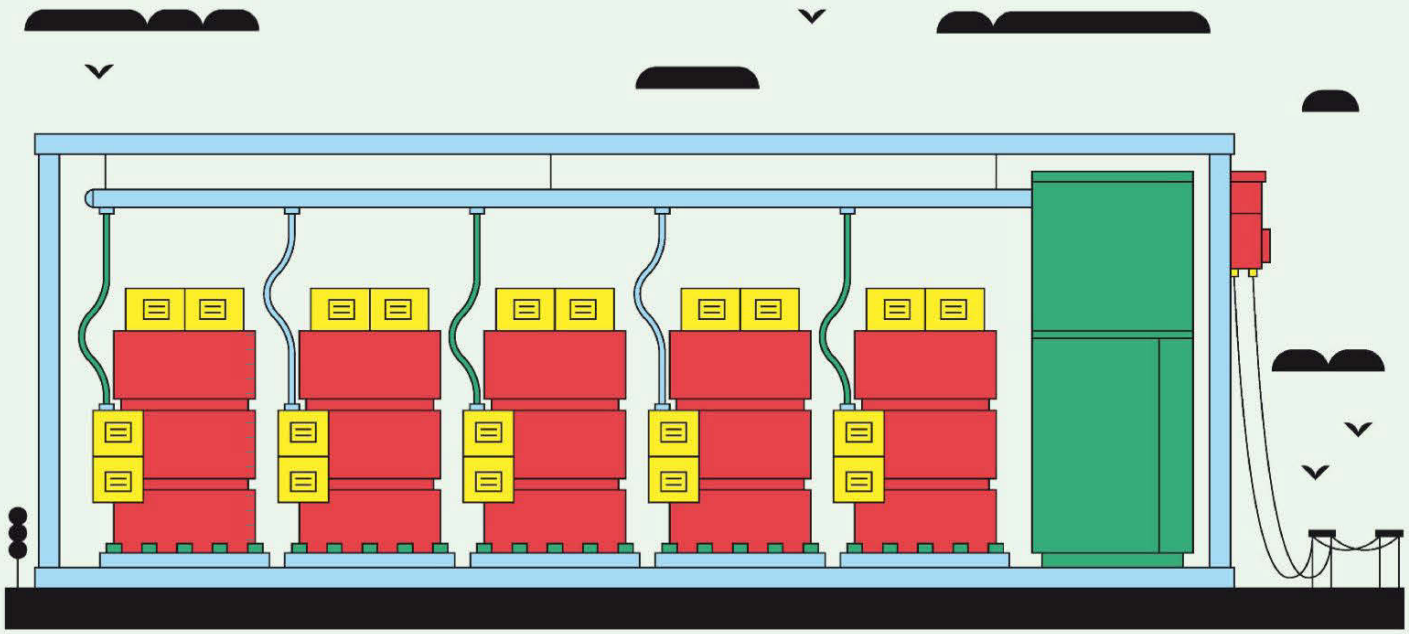
Advanced Rail Energy Storage

Based in Santa Barbara, California, Advanced Rail Energy Storage has devised a system that draws energy from the grid to push a train of weighted cars uphill. When demand spikes, the cars are sent downhill, sending power back to the grid by using the turning power of the wheels on each car to generate electricity.



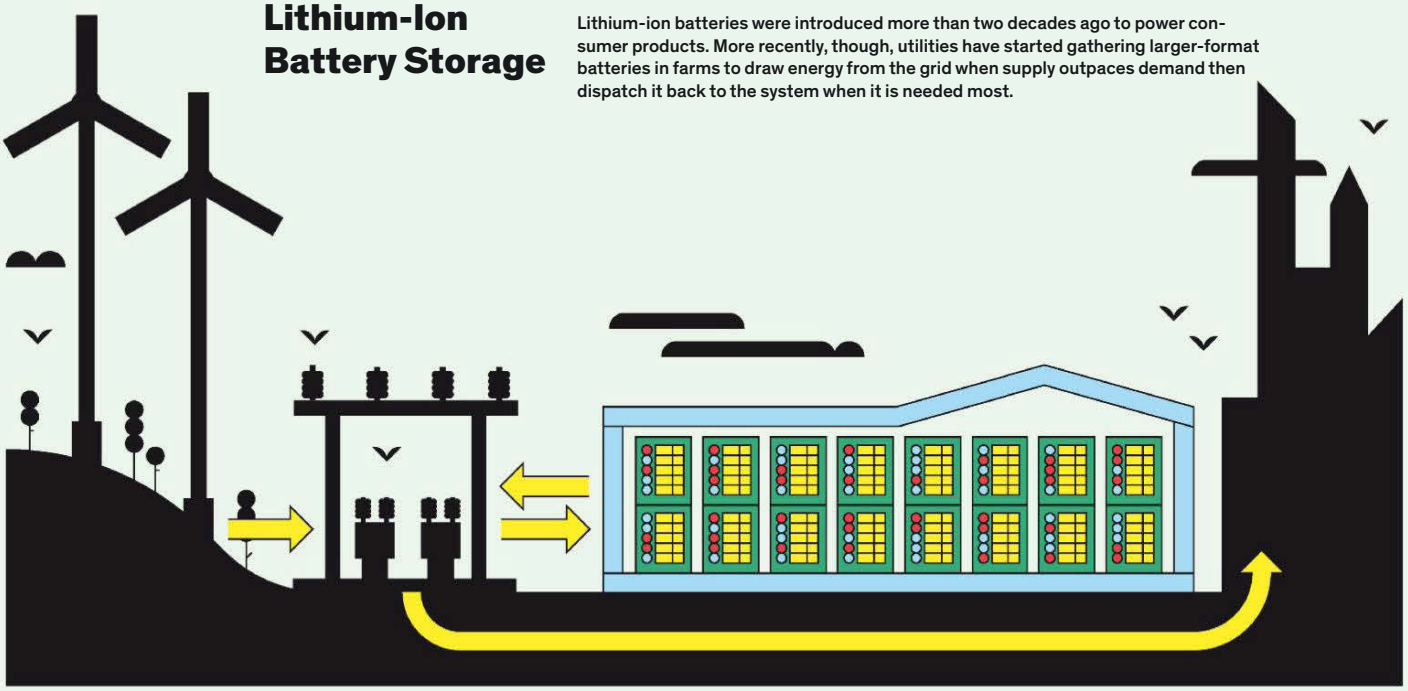
Flywheel Energy Storage

Flywheels are discs or cylinders that spin on an axis in a frictionless enclosure to store power in the form of kinetic energy. When demand for power rises, the spinning can be slowed to release energy to the grid. The advantages of flywheel storage include long life and low maintenance.



Lithium-Ion Battery Storage

Lithium-ion batteries were introduced more than two decades ago to power consumer products. More recently, though, utilities have started gathering larger-format batteries in farms to draw energy from the grid when supply outpaces demand then dispatch it back to the system when it is needed most.



Suggested Reading

"Smooth Operators," the *Economist*, December 6, 2014, economist.com; **"Grid Energy Storage,"** U.S. Department of Energy, December 2013, energy.gov; **DOE Global Energy Storage Database,** energystorageexchange.com; **"Energy Storage Hits the Rails Out West,"** *Scientific American*, March 25, 2014, scientificamerican.com. □

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PHOTOS BY
Grant Harder

PROJECT
Rice Residence
ARCHITECT
Buff, Straub and Hensman
RENOVATION ARCHITECT
Don Dimster
LOCATION
Los Angeles, California

View Finder

A new outlook for a Buff, Straub and Hensman gem perched high above Los Angeles.

Architect Don Dimster integrated a new roof deck and custom furnishings into Chris and Marjorie Rice's 1960s Buff, Straub and Hensman home in Los Angeles. In its previous state, the roof (inset) trapped and pooled water.

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The house opens to the rear deck, which the original architects projected into the setback to maximize the outdoor space (left). All the doors are from Western Window Systems. As in his own home in Venice, Dimster added a clear railing to the roof deck, so nothing would obstruct the view. He also designed the sun shades.

Dimster pierced the roof with a glass box topping the new central stair (below). To the right of the entrance is the transparent buffer between the facade and the kitchen, where an old courtyard once stood. "We wanted to keep the idea of the courtyard," says Dimster. "The frosted panels are a distinct feature of the facade."

Marjorie Rice, who worked for NBC News in London before moving to Los Angeles, tackled house hunting with a professional's intensity. "I was looking at about 40 places a week," she says. Nothing fit the bill until she and her husband, Chris Rice, an agent at William Morris Endeavor (WME), came across a 1,600-square-foot post-and-beam high in the Hollywood Hills—exactly where they wanted to live.

"We saw it on a Sunday morning in February," Marjorie says, "and just knew."

"Bulging eyeballs," says Chris, whose job with WME brought the couple to L.A. three years ago. While a passel of agents and potential buyers milled around the inside of the 1960s home, designed by Case Study legends Buff, Straub and Hensman, the Rices climbed a ladder to the flat, puddle-covered roof and sat in the scrappy pair of lawn chairs they found there. The view reminded them of Strawberry Hill, the hotel in Jamaica where they first met as teenagers and where, after reconnecting in London years later, they married. "You're in the hills and looking out over other hills dotted with all different kinds of houses," Chris says. "The one downside of our property is that there's not much of a yard, but as we sat on ›

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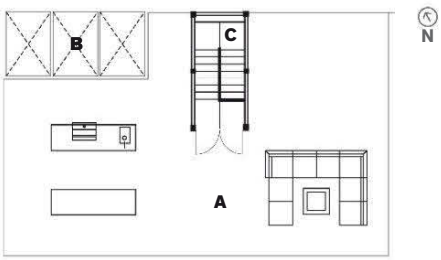
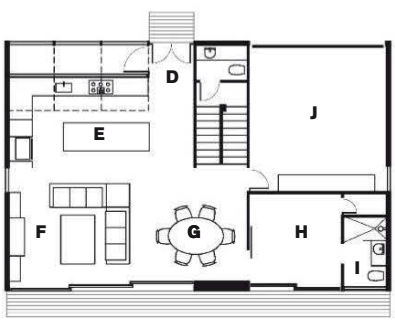
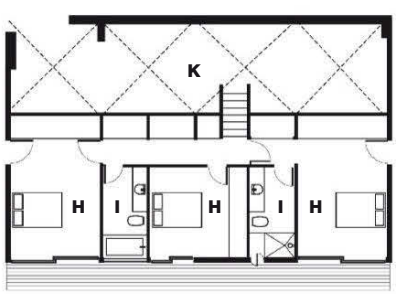
Dimster replaced and extended the original stair; the new version is in steel and glass and spans three floors (right). "The treads are open because we wanted to have as much light come down as possible," says Dimster. As shown in the floor plan (below), the stair became the unifying gesture of the renovation.



Roof



Top Level



Lower Level

Rice Residence Floor Plan

A Roof Deck
B Skylight
C Central Stairway
D Entrance
E Kitchen
F Living Room
G Dining Room
H Bedroom
I Bathroom
J Garage
K Crawlspace

the roof we had this sort of naive idea: It would be really easy to deck the roof and turn it, basically, into a garden."

"Easy" may have been a miscalculation, but Venice, California–based architect Don Dimster, having created an innovative rooftop for his own house a few years ago (see Dwell, June 2014), was up to the challenge. He and general contractor Franklin Pineda collaborated with the Rices to tailor their new home to fit their lifestyle. The remodel included a larger kitchen, a fourth bedroom, and an upstairs ›

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"Before we bought the house, we climbed a ladder up to the roof. That was when we had the vision." —Chris Rice, resident

Dimster added new, two-story-tall beams to support the weight of the glass box topping the stair. "We were missing a grand outdoor space—that's where the roof deck comes into play," Dimster says. >

The old kitchen (right) became a bedroom that doubles as a study, and the new kitchen (below) borrowed space and light from the original courtyard (far right). The spirit of the courtyard remains with the buffer between the kitchen and the exterior wall. The cabinets are from Ikea, the countertops are quartzite, and the grill top is from Bertazzoni.

"We took it down to the studs, but it's a very pure reimagination of the house." —Don Dimster, architect

bath, as well as the new roof deck. "We took it down to the studs," says Dimster, "but it's a very pure reimagination of the house."

Both Rices are dedicated foodies and Chris is an avid cook (sous vide machine, slow cooker, multiple wine fridges), so a contemporary kitchen with plenty of storage was paramount. By co-opting a front deck as interior space, Dimster was able to relocate the kitchen adjacent to the living room—making one large fluid space, ideal for entertaining. With white Ikea cabinetry, skylights, and glass windows that look onto the potted bamboo of a modernist sliver of a winter garden, the serene addition serves its practical function and also makes the living room feel exponentially larger. Marjorie trekked to more than 20 stone yards before settling on the river-washed quartzite for the countertops.

Dimster further customized the living-dining experience by recessing electric shades in the railing of a balcony that, accessed by a triple series of new sliding-glass doors, runs along the side of the house with the hill view. With the flick of a switch, the Rices can ration the amount of light they get during the day, and the amount of privacy they want at night. ›

"There is a purpose to everything in this house. It isn't just about the design—we wanted it to be really livable."
—Marjorie Rice, resident

The team matched and continued the 1960s-era red oak floor into the living room, which gained an entire wall of new sliders from Western Window Systems. "We wanted to preserve the original intent of the house wherever we could," Dimster notes. >

Marjorie takes to a Brumby rocking chair on the deck off the bedroom, which is privatized by a forest of bamboo (above). In the dining room (right), artworks by Alan Davie (at left) and Martin Bradley join a Norman Foster dining table and Eames chairs.

The original L-shaped kitchen and pantry were reconfigured as an upstairs guest bedroom-and-bath combo that can be closed off from the living area with a sliding door. "When babies come," says Chris, "we can use it for a playroom and hide the mess."

The real magic of the renovation may be the roof deck, which added 1,217 square feet of living space; Dimster's dramatic glass-cased stairway is the drumroll that precedes it. After a switchback landing made of double-layer tempered glass, the oak treads rise to the ipe wood deck, unrecognizable from its former water-logged incarnation. Now a grown-ups' playground, the roof hosts a bar with an integrated grill and sink, a fire pit, and a dining table, all of which Dimster designed incorporating the quartzite from the kitchen counters and the ipe from the deck. He also designed the teak seating. For days when the Southern California sun is brutal, shade sails can easily be moved and manipulated—and if that doesn't cool things down sufficiently, a quick dousing under the shower in the corner will do the job.

The Rices weren't overly familiar with midcentury modern design before buying their home, but didn't need a tutorial to appreciate its charms, especially the embrace of their site's surroundings, as enhanced by Dimster. "We got the outdoor-indoor living that was really important to us," says Marjorie. "At night the doors are open and you can hear the rustling of the bamboo and the coyotes. In the evenings it's very sophisticated." □

2015 Restaurant Design Awards

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

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April 17, 2015: Materials Due
May 12-28, 2015: People's Choice Voting
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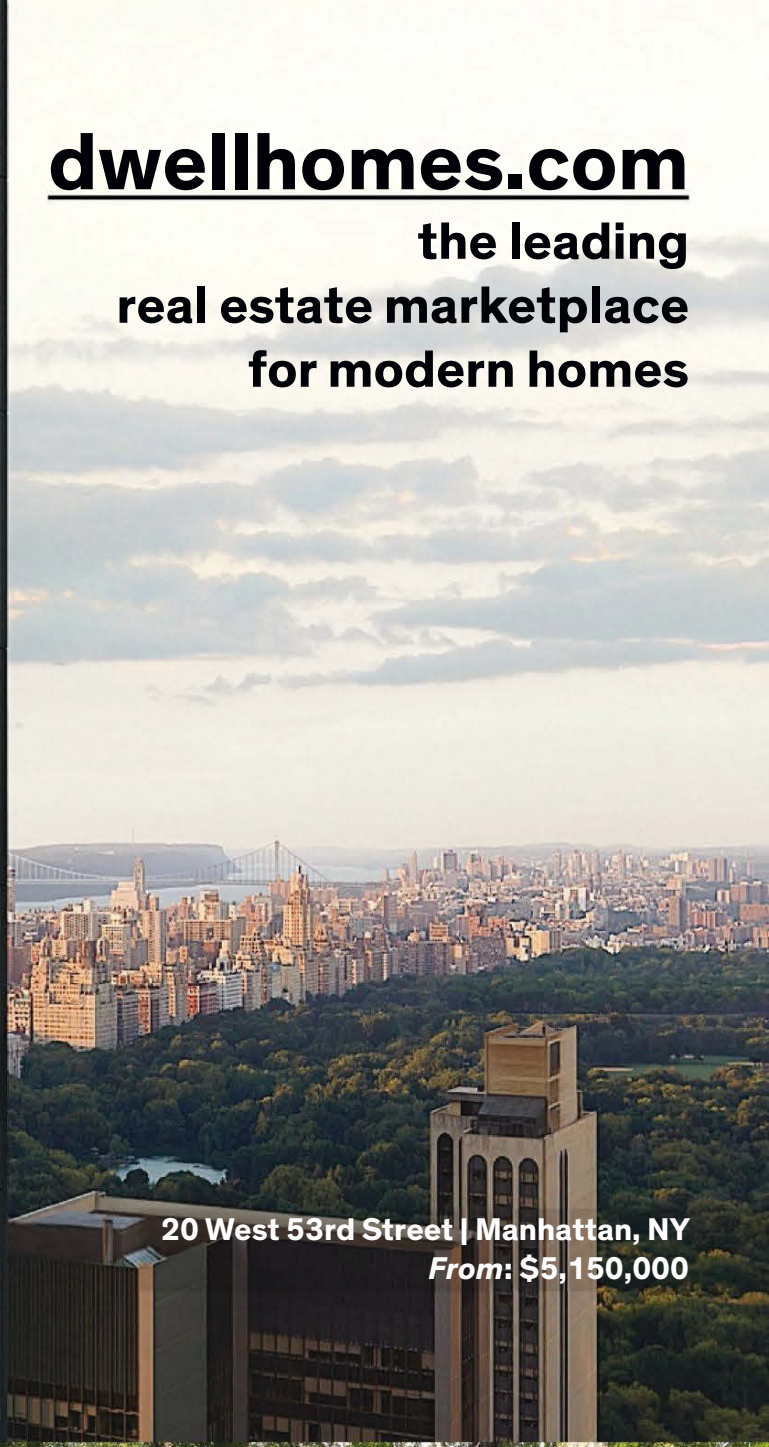

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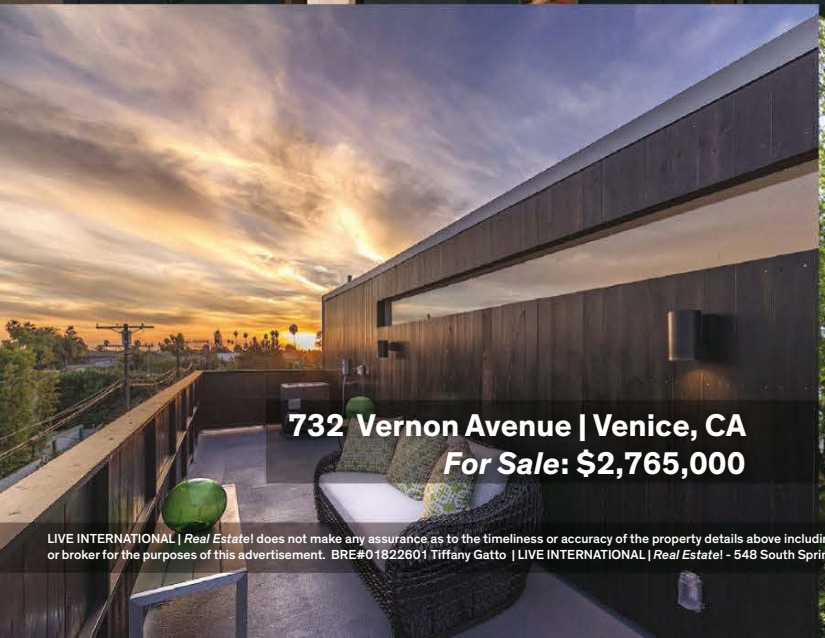

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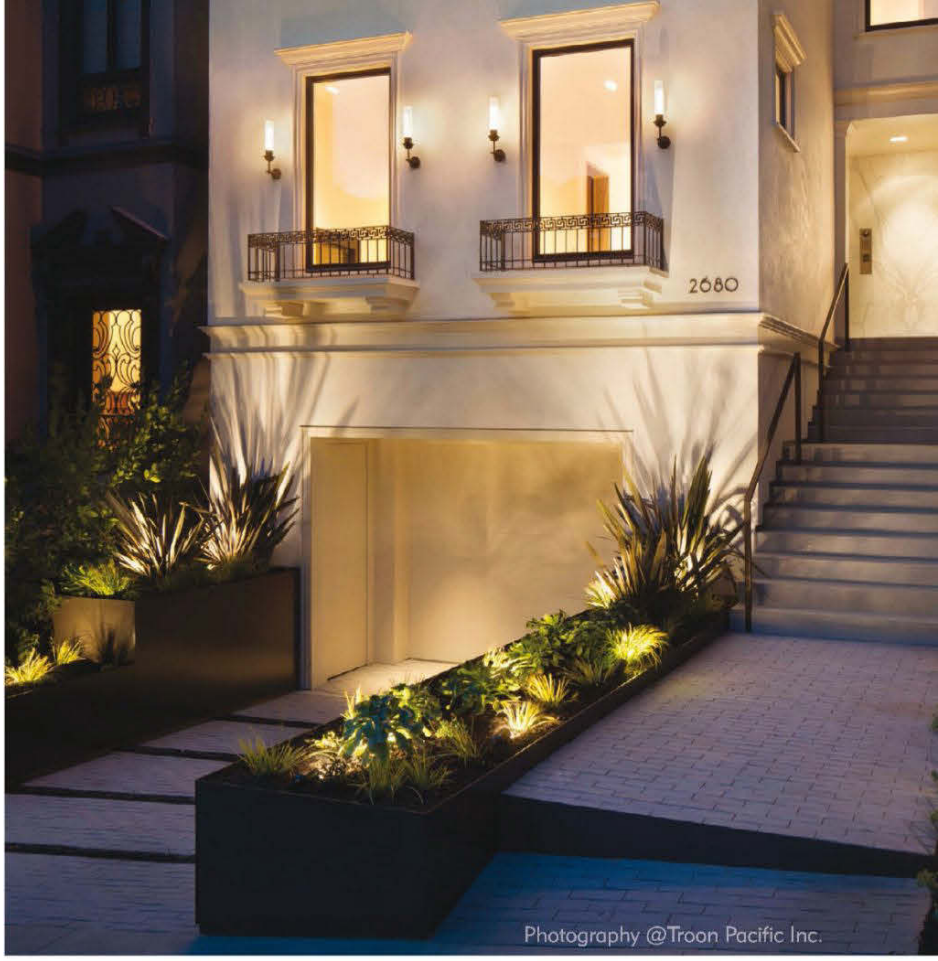

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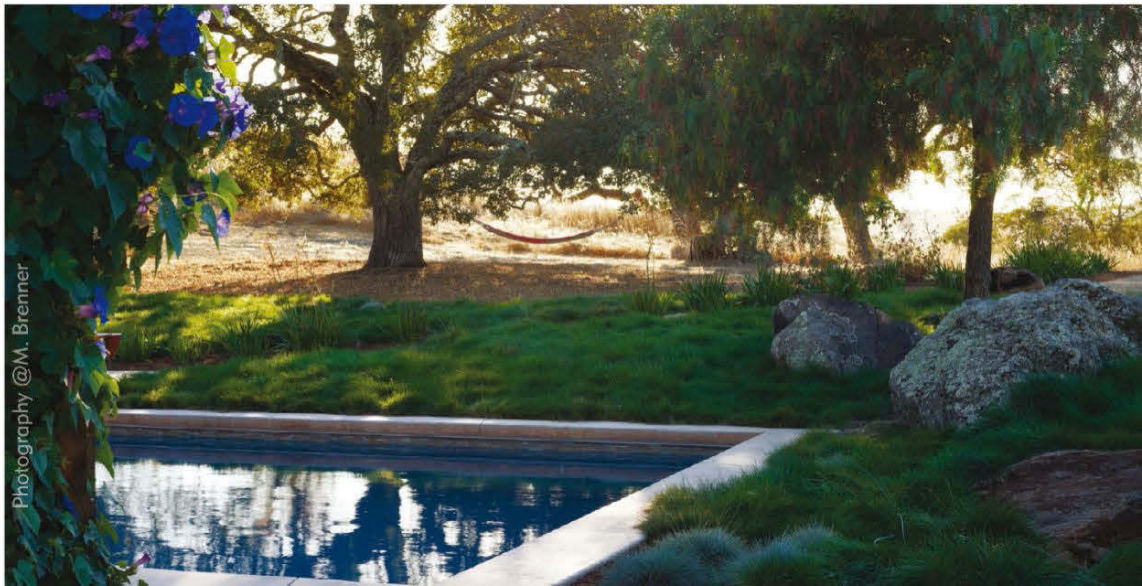

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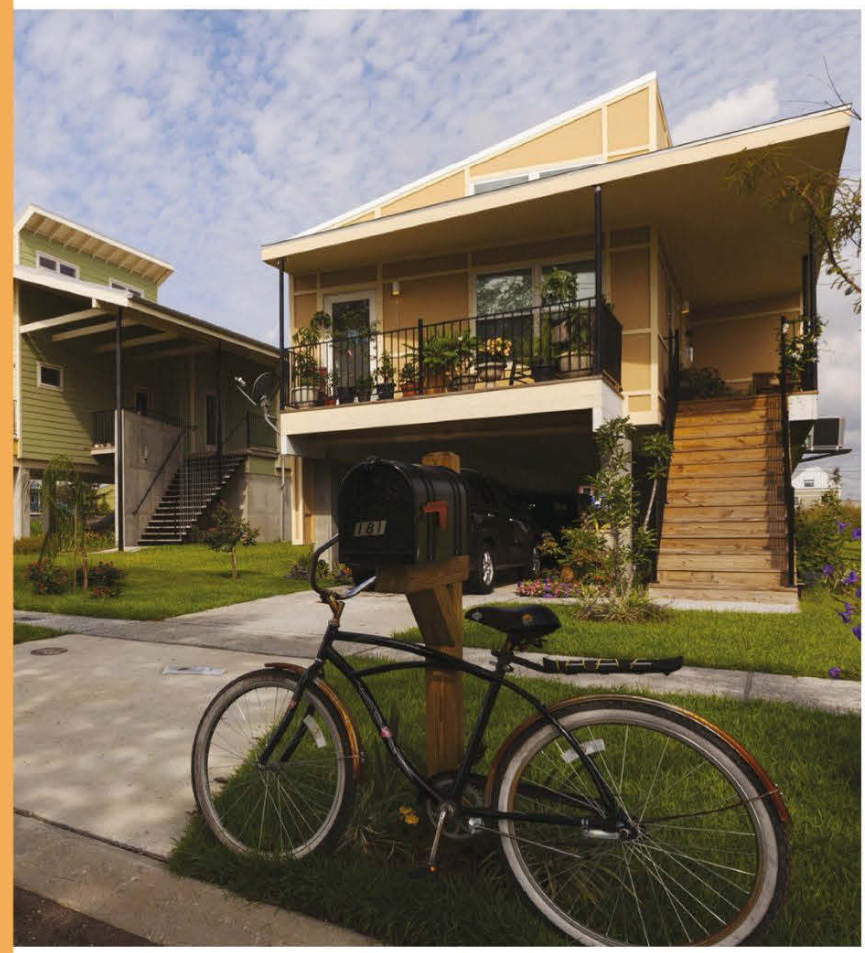

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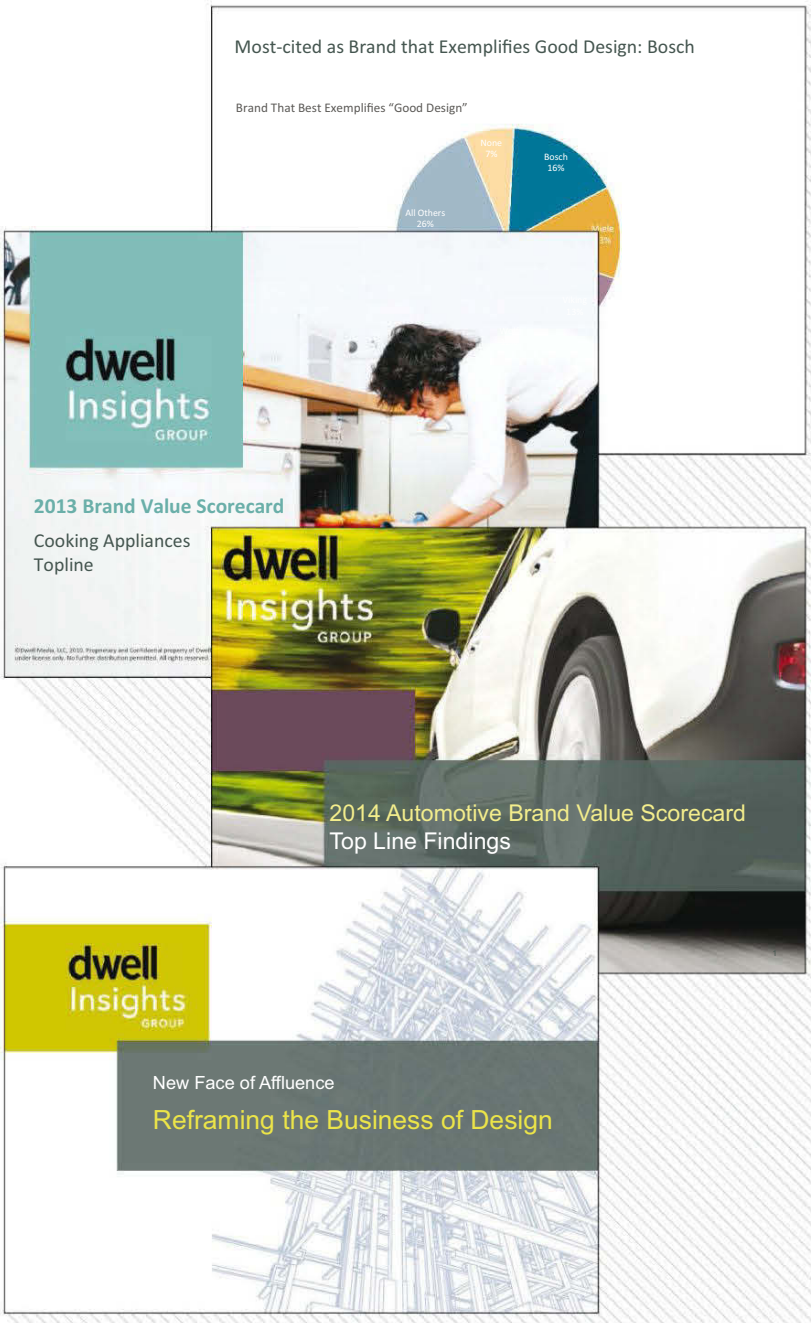

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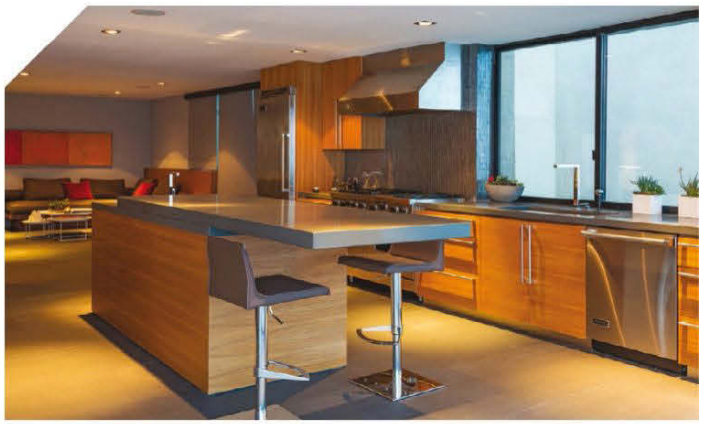

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TEXT BY
J. Michael Welton
PHOTOS BY
Brian W. Ferry

PROJECT
Clark Court
ARCHITECT
In Situ Studio
LOCATION
Raleigh, North Carolina

The Clark family residence in Raleigh, North Carolina, was designed around the Series 600 multi-slide window walls from Western Window Systems, a rarity in the southeast (opposite). In the living room are a sectional by American Leather for Room & Board, an Eames lounge chair and ottoman, and a custom floor lamp and coffee table by Jeremy Clark and Ed Haynes.

Tar Heel Tech

Two West Coast transplants, priced out of San Francisco, build their North Carolina dream home.

The minimalist cube, nestled into a ridge in a 1960s subdivision outside of Raleigh, North Carolina, is surrounded by clusters of golden beeches, scads of scarlet dogwoods, and a sienna-tinted chestnut tree. Out front lies a four-acre pond.

It's a far cry from the San Francisco tech hub where Adobe employees Jeremy and Amy Clark met, married, and decided to start a family together. "We wanted to be close to the city but not in the heart of it," says Jeremy. "The Bay Area's not necessarily good for that, especially if you want to build a house."

So the Clarks decided to move back east, ending up in North Carolina, where Amy was raised. "We looked at housing in San Francisco, but even a one-bedroom was priced astronomically," she says. When they began their search, centered in the Raleigh area, they discovered one of the nation's largest inventories of architect-designed, midcentury modern homes. They also stumbled upon a corner lot nearly three acres in size, with a pond view and adjoining a forest bounded by a ridge. They bought it, subdivided it, sold off an acre, and called in Matthew Griffith and Erin Sterling Lewis of In Situ Studio, a newly established local firm. "It was our biggest commission at that point," Griffith says. ›

Amy and Jeremy Clark join their son, Edison, in the dining room (left); the Thatcher chairs by Newport Furniture and a dining table by Caperton of West Virginia are both from Room & Board. Edison's high chair is the Tripp Trapp model by Stokke. Floors are sealed and waxed concrete. The 4,200-square-foot home is clad in stained local tongue-in-groove cypress (below).

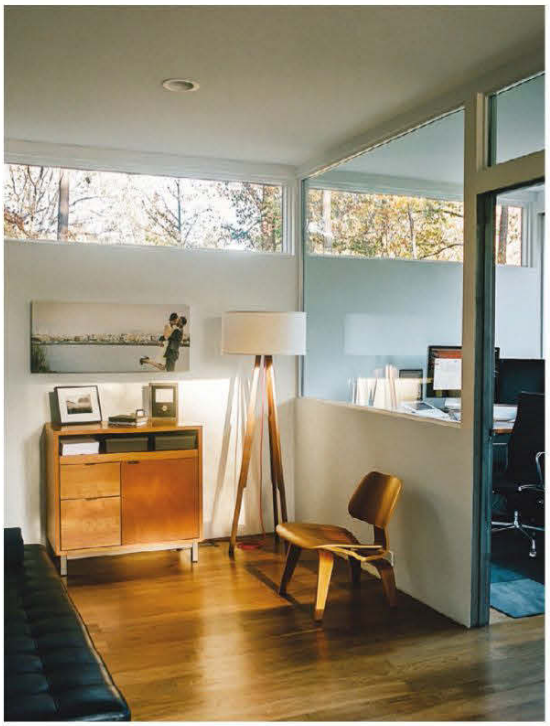
The clients knew what they wanted: a house they could grow into, with office space separated from the living areas, and a clean design with plenty of privacy. Jeremy, who grew up in Japan, brought a minimalist but tactile design aesthetic to the table. The architects responded with a number of options: "What we considered were the orientation, the massing, the program, and the precise location."

Once they had settled on a courtyard scheme, the architects brought in contractor John C. Sanders and fine-tuned the design. "We tweaked the site by as little as three degrees, to keep the view," says Lewis. "We slid it a little downhill from the top to preserve it." The result is a cinematic approach to the home—one that suppresses its view from the street, reveals it slowly on the way up the driveway, and celebrates its vistas from every room. Griffith explains, "The house becomes a device for viewing the pond."

Collaboration between the clients, the architects, and the contractor was paramount to meeting a six-month building schedule after the home's yearlong design process. Griffith and Lewis churned out construction documents, Sanders worked through the building sequences, and the Clarks hunted for >

The Dora pendant lights in the kitchen are from Rejuvenation (above); quartz countertops are by Cambria and the custom bar stools are by Rocky Mountain Table Company. In Situ Studio designed the solid walnut steps with custom steel rails, a walnut hand rail, and a removable baby gate. The firm also designed the kitchen, which was fabricated by Thomson Cabinetry (right).

Amy requested a quiet, sunny reading nook with a view; In Situ obliged with a built-in bench housing her collection of books (opposite). The interiors are painted in Sherwin-Williams Extra White Flat; flooring is five-inch walnut plank. A bentwood table and chairs are from ECR4Kids.



"We tweaked the site by as little as three degrees, to keep the view, and slid it a little downhill from the top to preserve it."
—Erin Sterling Lewis, architect

fixtures and finishes. "We were surprised at the process—nobody seemed to have all the answers," Jeremy says. "We did a lot of research on our own, especially for the cladding and the windows."

Jeremy discovered that almost all large window systems in North Carolina are used for storefront applications, without a lot of color, style, or hardware options. He looked into distribution for Western Window Systems—an Arizona-based company used frequently on the West Coast whose engineering allows for large-scale panes—and found that no local supplier carried the line. Jeremy ended up playing matchmaker between the manufacturer and Carolina Glass & Mirror, and the couple's home now sports one of the rare Western Window Systems in the region.

Clad in black, white, and gray stucco, with stained cypress sheathing, the 4,200-square-foot home is heated and cooled by three geothermal wells. All functional lighting is LED, and a combination of spray foam and sustainable insulation forms a tight envelope. Careful with its orientation to the sun, the architects also utilized passive ventilation and overhangs.

Jeremy's Japanese influence shows in the *genkan* entrance, a welcoming space at the entry to the house where shoes are removed; the *tansu* storage area under the stairs, which makes efficient use of otherwise dead structural space; and the *shou-sugi-ban* charred-pine fence, which blocks the line of sight into the home.

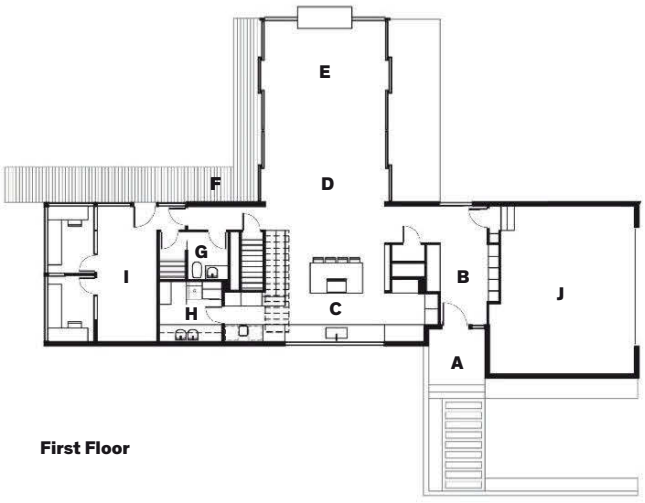
Walnut built-ins and flooring line the interior and contrast the polished concrete floor chosen for the glass-enclosed living-dining room. There, the inside merges with the outdoors during the day, while Lutron shades descend at the push of a button for privacy at night. Another minimalist, tech-forward touch is evident in the master bedroom, where a television rises out of a thin bookshelf, and is otherwise tucked away to open up views of the pond.

Similarly, a cold-rolled steel panel rises to reveal a flat-screen television in the living room, which is encased in floor-to-ceiling glass windows and elevated above the landscape as a kind of pavilion. The room and its pastoral view are proof-positive of successful architecture at work. The Clarks' one-year-old son, Edison, isn't captivated by what's on the television screen, but what's beyond the transparent curtain wall. "He loves to look outside," Amy says. "He goes from fussy baby to fine in front of that window." □

Jeremy and Amy have two separate offices that share a common space (above left). "It gives us individual privacy, but a collaborative environment when necessary," Amy says. The master bedroom, which overlooks a lake across the street, is furnished with a Copenhagen bed by Wood Products for Room & Board (above). Wire chairs by Rejuvenation and pendants by Hinkley Lighting grace the balcony outside (opposite).

Clark Court Floor Plan

A Entry
B Genkan
C Kitchen
D Dining Room
E Living Room
F Deck
G Bathroom
H Laundry Room
I Office
J Garage
K Master Bedroom
L Master Bathroom
M Bedroom
N Playroom



First Floor

Second Floor

Head of Its Class

A Connecticut home with a notable architectural legacy gets an expansive update for a family of six.

TEXT BY
Arlene Hirst
PHOTOS BY
Mark Mahaney

PROJECT
Sachem's Head House
ARCHITECT
Gray Organschi Architecture
LOCATION
Guilford, Connecticut

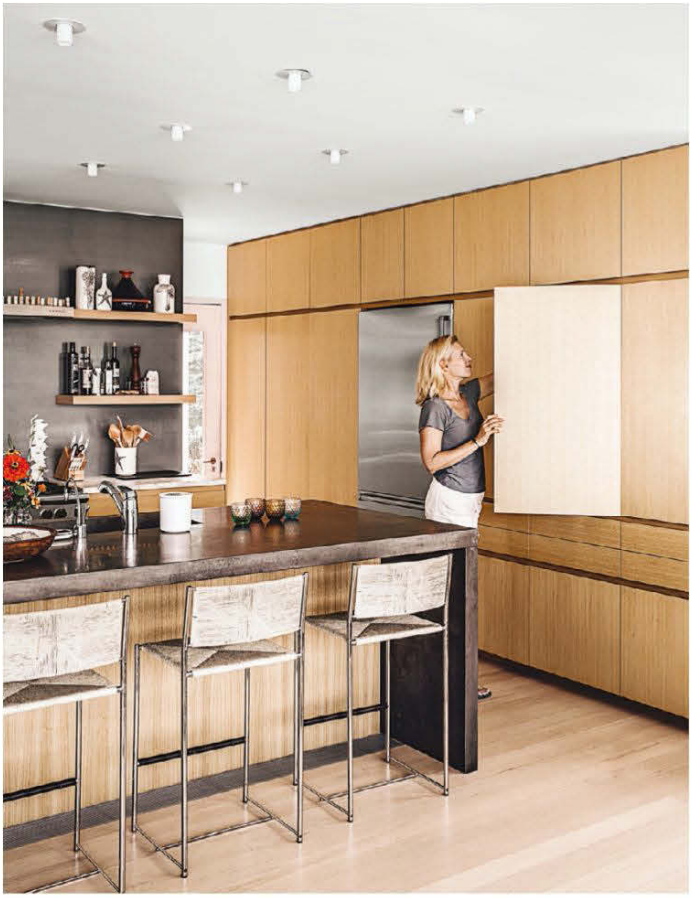
Gray Organschi took down a worn-out 1970s summer home and reinvented it as a serene pair of bleached cedar volumes connected by a glass bridge (opposite). The highlight of the east wing entry is the oversize front door, fabricated by JIG Design Build, which swings open on a pivot hinge.

New Yorkers Catherine Greenman and Richard D'Albert spend weekends with their four children at the house, which is clad in Atlantic white cedar boards (opposite). A Desiron sofa and a chaise longue from Restoration Hardware furnish the living room (left). A swimming pool was on everyone's wish list (below). Gray Organschi installed it on the east side of the house, along with an outdoor fireplace. The outside pathways and decks are paved in ipe and bluestone.

When it came to buying a vacation home for themselves and their four young children, New Yorkers Catherine Greenman and Richard D'Albert didn't have to waste time scouting locations. Greenman, a former science and technology writer for *The New York Times* and now an author of novels (*Hooked* was published in 2011; a second one is in the works), grew up around Guilford, Connecticut, a small seaside town on Long Island Sound, just a short drive from New Haven. Her grandparents bought a house in Guilford in 1945 (which they left to her parents), and Greenman and her brother grew up spending happy summers there.

The house is located in Sachem's Head, a tranquil and remote 600-acre peninsula just inside the town limits. Since wetlands cover some of the area, new construction is restricted, which has kept it from becoming overdeveloped. Greenman and D'Albert managed to find a for-sale property near her family's home, in 2003. "It was one of the only houses on the market then," says Greenman. They planned to tear it down and rebuild under the guidance of Lisa Gray and Alan Organschi, the New Haven–based duo behind Gray Organschi Architecture, whom the couple found via the Yale alumni network. They admired the architects' work and were impressed by their modern-yet-naturalistic approach.

They were set to begin work when both of the couple's mothers, out for a stroll, saw a house with a For Sale sign and did an immediate inspection. "They came back and said, 'You have to see this house! The view is incredible; it's like you're floating on the water,'" recalls Greenman, who, with D'Albert, agreed >



that the second house was a much better fit than the first. "The views were wonderful, the water access was much better, and there was flat land for the kids to run around on."

The house in question was a run-down 1970s dwelling, put on the market by William Collins, a Yale professor and neurosurgeon who was retiring and moving to California. The late Louis Kahn, the professor's friend and colleague, had helped with the house's initial design but died before its completion. Kahn's greatest contribution was the house's siting: He'd planted its foundation on the beach, facing away from the larger horizon of the Long Island Sound and toward the jagged coastline. Because the house had been grandfathered in under old zoning laws, the architects could build where it would otherwise no longer have been allowed. The couple originally asked for a simple renovation, but as frequently happens in a remodel process, they found more structural problems and wound up with a complete teardown. The end result: a 6,000-square-foot structure, with six bedrooms and five baths, housed in two elegantly spare bleached cedar–clad wings that are dramatically connected by a two-story bridge. One wing contains the children's quarters and the other is for the grown-ups, ensuring privacy and quiet.

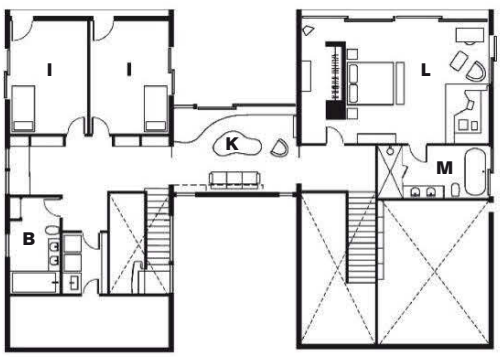
Gray Organschi laid out an open plan with zoned areas, all offering wide-open views of the Long Island Sound and the surrounding landscape. On the first floor, the spaces overlap and flow into each other. The two-story bridge that connects the wings provides a stagelike setting for a dining room on the first floor, and a casual family-recreation area on the second. The kitchen is in the west wing, connected to the east-wing living room through the dining room bridge. Enormous sliding-glass panels open the rooms to the outside and capture breezes during Connecticut summers. The house's interiors are also clad in bleached cedar, with ash floors that are mostly left exposed. The kitchen features a massive island with a concrete countertop, a throwback from a loft on SoHo's Crosby Street that the family once lived in. Greenman insisted on the material: "I love the way concrete develops imperfections over time," she says.

On a similar note, all the furnishings "are an amalgam of all the spaces in which we've lived," Greenman says. Objects with high and low price tags mingle. She found side tables for the master bedroom at CB2 and installed two chairs in the guest room that were salvaged from a curb in Tribeca. She purchased several antiques from Duane Modern and the chaise in the living room from Restoration Hardware. Shopping on 1stdibs netted her a collection of Hans Wegner's ›

Kitchen cabinets in Japanese elm are topped with Calacatta marble and wraparound concrete for the island (above left). In the playroom, a velvet Desiron sofa is set off by Down Pipe paint from Farrow & Ball (left). The white cedar board paneling the interiors mimics the exterior; the ones inside are bleached for a lighter finish (opposite). Fixed glass picture windows are by Town & Country Glass. Unalam and JIG Design Build fabricated the staircase with ash risers on a single stringer, a Gray Organschi hallmark.

Breakfast Woodworks created the custom teak vanity in the master bathroom (above). The master bedroom's fireplace boasts a black slate hearth set in white-painted masonry (right). The bed and bench are from Desiron; the wall sconces are by Arne Jacobsen for Louis Poulsen (opposite). The operable windows and doors throughout are by Bayerwald.

Second Floor



First Floor

Sachem's Head House Floor Plan

A Entry
B Bathroom
C Mudroom
D Library
E Living Room
F Dining Room
G Kitchen
H Family Room
I Bedroom
J Porch
K Playroom
L Master Bedroom
M Master Bathroom
N Pool

iconic Wishbone chairs, and she scored Frank Gehry's Cross Check and Hat Trick chairs from an estate sale nearby.

The staircases to the second floor—one for each wing—are similar, though not identical. For the east wing, leading up to the master bedroom, the waterfall staircase is ash on a single ash stringer. The west wing staircase, leading to the kids' bedrooms, is fitted with open risers, chosen to let in the maximum amount of light. "They're solid, not scary," says architect Lisa Gray. The treads are made of laminated ash, cut to specifications with a CNC machine. Gray explains that they can be manufactured off-site then installed onto the mill-finished steel stringer, saving time onsite.

On the second floor, a family hangout space is situated above the dining room. The windows on the south side are covered with a louvered cedar screen, "partly to screen the upper floor but also to let the dining room beneath it take center stage," says Gray. Otherwise, windows are mostly left bare throughout the house to take advantage of the panoramic views; the children's rooms have been fitted with simple Duette blinds. "The house is very exposed," says Greenman, "but it's set back from the street, and you can't see it from the water. It's hidden."

The family has now spent four summers in the house. "I love that it is still a pretty quiet neighborhood, without a lot of traffic, and that my kids can bike in the mornings on their own," says Greenman. "It's a nice mental break from the city." □

"The setting is incredible. It looks like Maine without having to drive six hours."
—Catherine Greenman, resident

TEXT BY
Doug Moore
PHOTOS BY
Christopher Testani

PROJECT
Topo House
ARCHITECT
Johnsen Schmaling Architects
LOCATION
Blue Mounds, Wisconsin

El Topo Rises

The house that architects Brian Johnsen and Sebastian Schmaling designed for Chele Isaac and John Neis appears to pop up from Wisconsin's "driftless area," an effect that is enhanced by a sedum roof that changes color with the seasons.

A singular residence embraces the Wisconsin landscape.

Inspiration often comes from observation. In this case, it came from a lookout tower in Blue Mound State Park, the highest point in southern Wisconsin.

The tower provides sweeping views of softly rolling hills and tight ravines, windswept crops and grasses, and colors that change with the movement of light and shadow. Those vistas inspired Chele Isaac and John Neis to build a house in nearby Blue Mounds that would respect the topography of the state's "driftless area," a region left largely untouched by glaciers.

The project presented a chance to blend architecture and landscape, to create a living space that was dynamic to view, no matter the vantage point—including from above, says architect Brian Johnsen. "This is a house you don't just drive up and see," he says. From the observation tower, "there's almost a fifth dimension to it."

The result is a house that appears to have sprouted from the rich soil. The roof plane peels up from the ground and extends over the lower portion of the house, serving up a carpet of sedums that changes color with each Midwestern season.

The house gradually rises into five interconnected, open levels, with a small observatory at the top offering a 360-degree view of the 40 acres on which it sits. "Look up there," Neis says, pointing to a pair of bald eagles soaring just above a tree line. Wildlife sightings are common here, especially when Isaac and Neis take their border collies, Pippa and Moon Pie, out for walks. "If I have a crazy, hectic day, I can get out here and everything slows down," says Neis, a managing director of a venture capital company.

Neis and Isaac, an artist, spend most of their time in a century-old church in downtown Madison, about 45 minutes to the east. Their primary residence is an eclectic mix of furnishings and art, and includes a studio where Isaac creates multimedia installations.

"Out here, I refer to it as living in a sculpture," Isaac says of Topo House, a name Johnsen and his partner, Sebastian Schmaling, gave the country getaway because of the way it fits into the surrounding topography. "The land is beautiful, the structure is perfectly positioned. The house feels kind of alive. It picks up the subtlety of the land."

The exterior features 190 black anodized aluminum fins—each uniquely shaped—that appear to change color based on light and shadow, playing against the cast-in-place concrete walls. The exterior, like much of the house, is both artful and functional. The fins serve as a sort of rain screen, protecting the building while letting it interact with the wind and sun. The house is ›

A custom pivot door by Archispec opens onto a foyer with a poured-concrete floor (opposite). The oil painting at right is by Derrick Buisch. In the dining area (below), a Campo d'oro table from De Padova is ringed by vintage Michael Thonet Bentwood chairs. The kitchen features b3 cabinets by Bulthaup and custom stainless-steel countertops. The red Stool_One counter stools are by Konstantin Grcic for Magis.

An Arco floor lamp from Flos arches over a Bend sofa by Patricia Urquiola for B&B Italia. A pair of Low Pad chairs by Jasper Morrison and a Sunset chair by Christophe Pillet, all for Cappellini, are arranged around a set of Pebble coffee tables by Ligne Roset.

outfitted with a closed-loop geothermal system. Its narrow footprint captures cool cross breezes in the summer, limiting the need for air conditioning.

The Topo House was designed with few restrictions. Isaac and Neis wanted it to be a comfortable escape, paying respect to Wisconsin's architectural heritage, and to the landscape that Neis fell in love with growing up in Milwaukee and Madison. "There's a lot of Frank Lloyd Wright architecture around here," Isaac says. "We didn't really want that look but we wanted those principles. We didn't want something to pop off the ridge, but we also didn't want a berm home."

After talking with several architects, they were confident that Johnsen Schmaling, a Milwaukee firm, was the best fit for them. "I wanted someone who could talk art with me, but also someone who absolutely was going to take the reins," Isaac says.

The house and its location stand in stark contrast to the urban setting of the old church, a few blocks from the state capitol and near the University of Wisconsin-Madison campus. The couple wanted an open floor plan, and walls of windows and glass doors to easily let the outside in. At the same time, they wanted the 3,500-square-foot house to feel cozy.

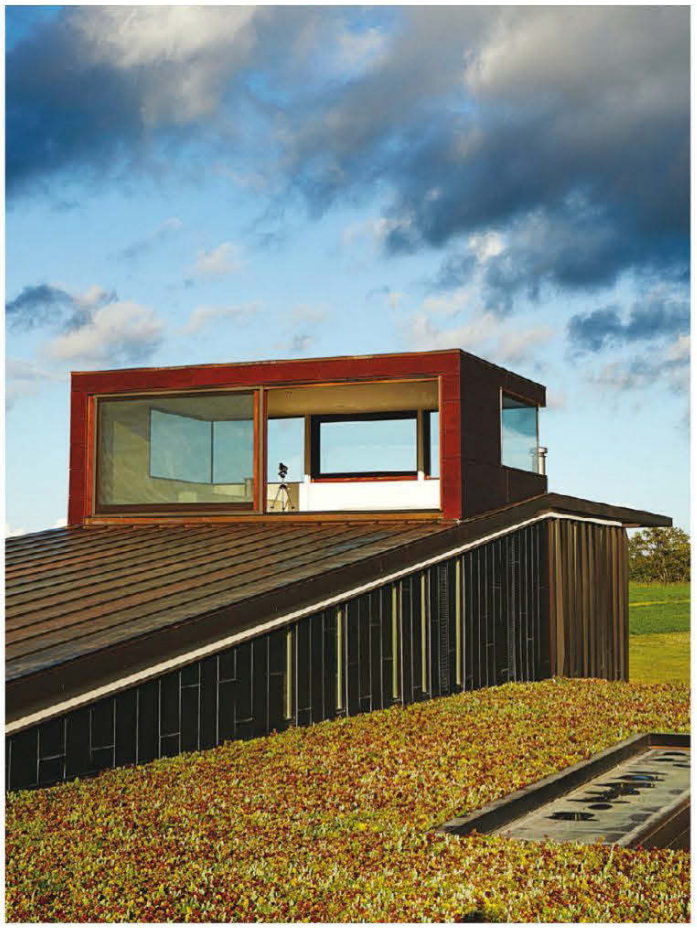
Isaac and Neis also wanted rooms that could function in multiple ways. Only one is set up as a bedroom, but two others have sleeper sofas to accommodate guests. Isaac has set up a second studio, and a lower-level room doubles as an office for Neis.

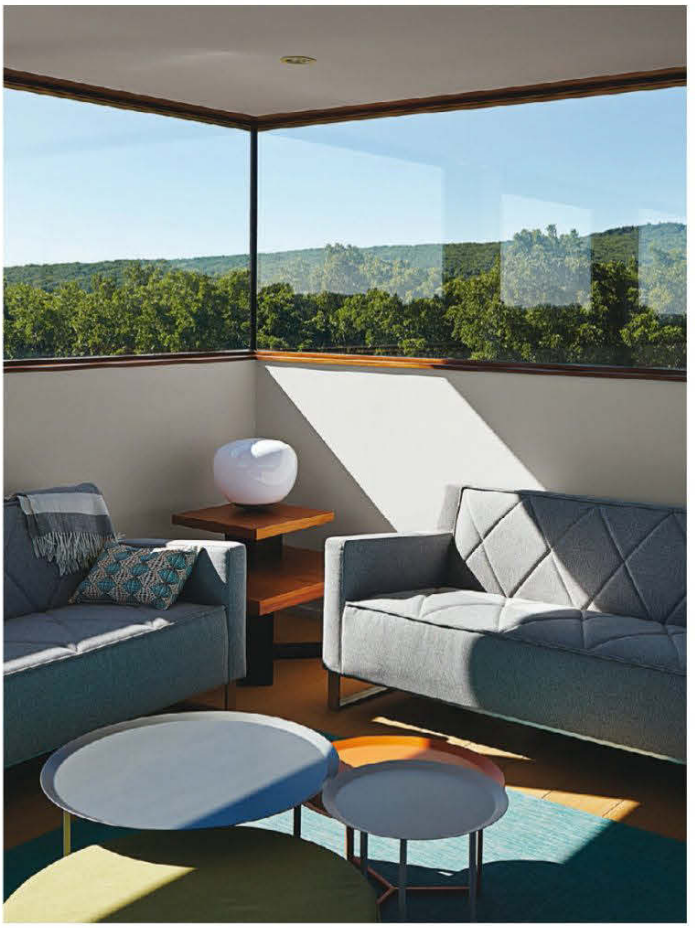
"Interconnectedness—it was very, very important to them," Johnsen says of Isaac and Neis. "They wanted to suck in the outside in so many ways, access it in so many ways, but also to provide shelter from it in so many ways." The house's multiple levels offer several opportunities for privacy, but the design never turns its back on the vast beauty outside, including views of Blue Mound State Park.

Isaac and Neis took their time furnishing the house, which they began calling a second home in February 2013. "Our other place is very quirky. We have all sorts of things collected over time," Neis says. At the Topo House, the couple are enjoying the spare beauty of the dwelling in their own time as it becomes part of their routine, and of this largely undisturbed landscape. ›

A room that Johnsen and Schmaling dubbed the observatory offers panoramic views of the landscape (opposite). "I think of it as kind of a tree house," Isaac says of the space. A pair of Thatcher sofas by Gus Modern bookend a table that Isaac found on the street and refinished. The Tam-Tam tables and Marshmallow ottoman are by Trica.

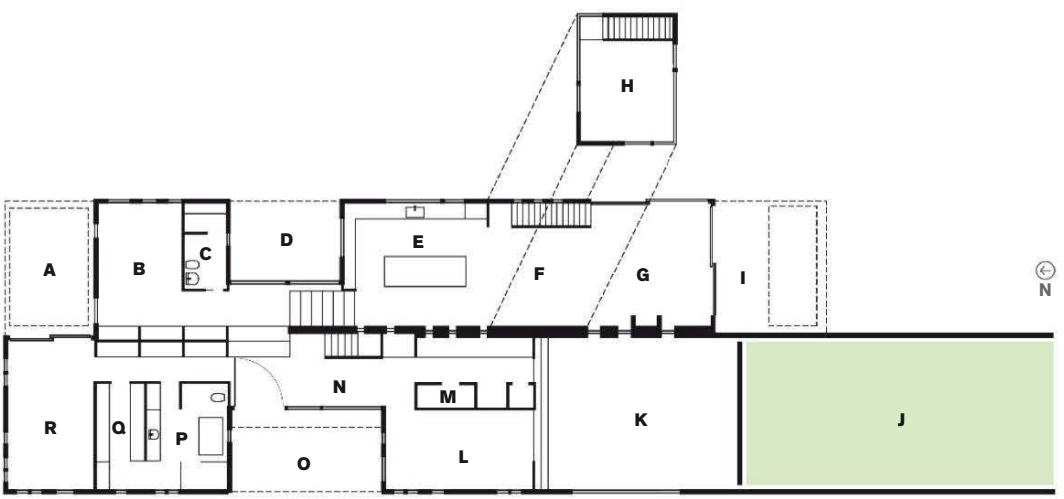
Stainless-steel cables along the stairs (below left) function as a second railing without blocking views through the adjacent windows. In the bedroom (below), Tolomeo wall lamps from Artemide are mounted on both sides of the Astrid bed by Copeland. The coral Trellis duvet cover and pillow cases are by Trina Turk Residential.





Topo House Floor Plan

A Garden Courtyard
B Flex Space/Guest Bedroom
C Bathroom-Sauna
D Covered Courtyard
E Kitchen
F Dining Room
G Living Room
H Observatory
I Terrace
J Green Roof
K Garage
L Art Studio
M Half-Bathroom
N Entrance
O Entry Courtyard
P Master Bathroom
Q Closet
R Master Bedroom



“The house feels kind of alive. It picks up the subtlety of the land and is perfectly positioned.” —Chele Isaac, resident

Nearly 200 anodized aluminum fins—each one uniquely shaped—serve as a screen that shields the concrete walls from the wind and snow. The roof extends beyond the house at its southern end, shading the living room and a terrace. At night, a cutaway frames views of the star-filled sky. □

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Pictured: The Coleman Bar Cart

Three honest, solid materials—steel, concrete, and hardwood—are masterfully combined by Greta de Parry to create a collection of furniture focused on the social elements of the home. The Coleman Collection is made in the USA and built to last a lifetime. For a limited time, get 10 percent off your purchase with discount code GRETADWELL.

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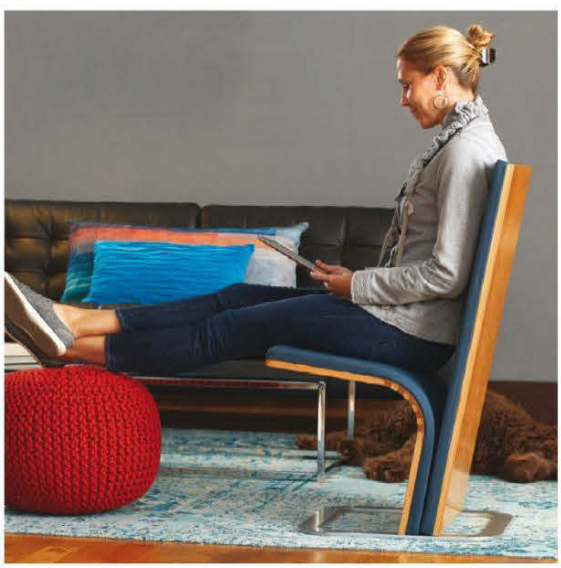

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jumpseatstudio.com

TOUCH

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Alyson Fox Flag Tote, $185

store.dwell.com

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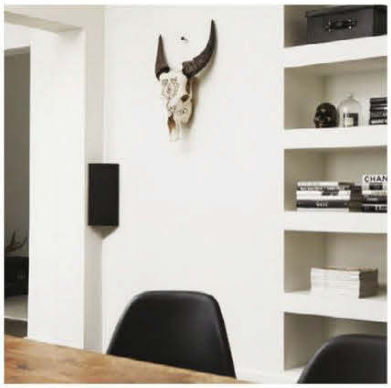
A faithful redesign of a flea market find—right down to the vintage plug—the Pop Light's colorful acrylic planes and sculptural presence deliver a modern update to any interior. This cantilevered table lamp leans boldly toward the unexpected without straying from the Schoolhouse focus on thoughtful, vintage-inspired design.

Toll-free 800-630-7113
schoolhouseelectric.com



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Shown: Bicheno Series.

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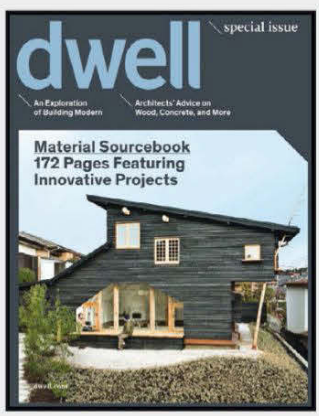

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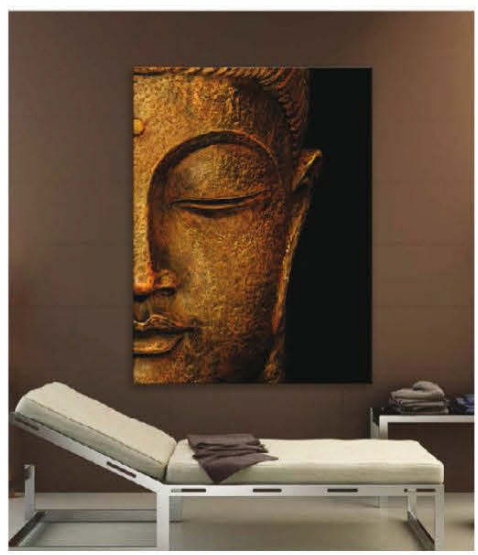

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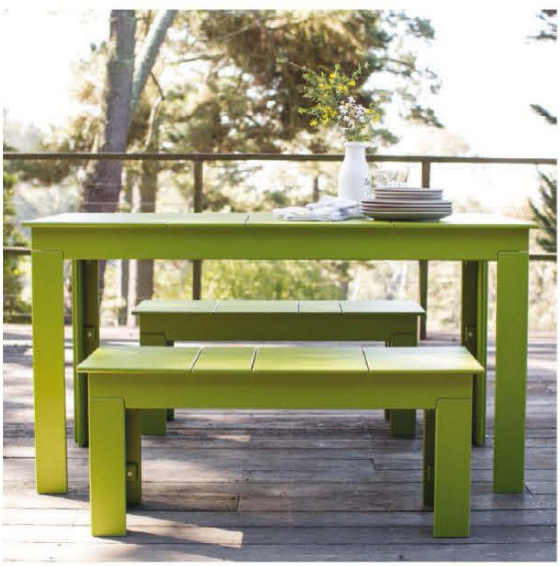

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Extra White paint by Sherwin-Williams sherwin-williams.com

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Cary Bernstein Architect cbstudio.com
Sonos wireless hi-fi system sonos.com
Soft Dream sofa by Antonio Citterio for Flexform flexform.it
Spring Chairs by Erwan Bouroullec and Hi Pad chairs by Jasper Morrison, both for Cappellini cappellini.it
47 table by One & Co for Council dwr.com
Mashup carpet by Kymo kymo.de
Lacquered table by Piero Lissoni for Republic of Fritz Hansen fritzhansen.com
Twiggy lamp by Marc Sadler for Foscarini foscarini.com
Sunburst clock by George Nelson for Vitra vitra.com
Eaton table and bench by Ligne Roset ligne-roset-usa.com
Chrysalis stool by One & Co for Council councildesign.com
Caboche chandelier by Patricia Urquiola and Eliana Gerotto for Foscarini foscarini.com
Caesarstone countertops in Blizzard caesarstone.com
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100 Backstory

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Snowbound paint by Sherwin-Williams sherwin-williams.com
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128 Renovation

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Doors from Western Window Systems westernwindowsystems.com
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Windows and doors by Bayerwald bayerwald-fenster-tueren.de
Duette blinds by Hunter Douglas hunterdouglas.com

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Custom windows and pivot door by Archispec archispecllc.com
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Bend sofa by Patricia Urquiola for B&B Italia bebitalia.com
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Oil painting by Derrick Buisch 202c.com
Untitled 2 lithograph woodcut by José Lerma joselerma.com

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The Western Group thewesterngroup.com

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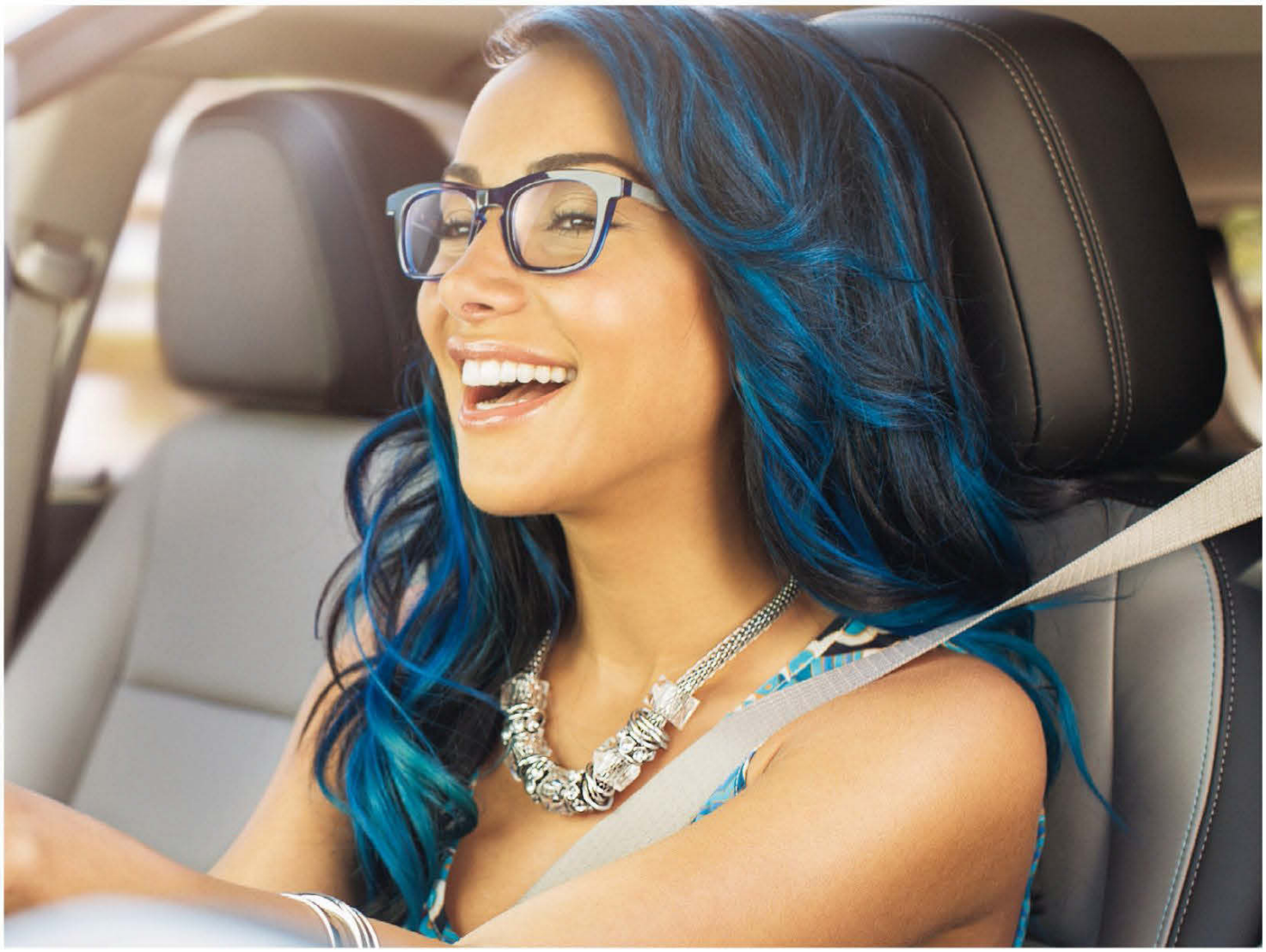
Down to the Wire

A family-owned metal screen fabricator in Portland, Oregon, proudly displays its bona fides in a graphic map.

TEXT BY
Diana Budds
PHOTOS BY
Dan Saelinger

When the Western Group first opened its doors nearly 80 years ago, it was as a fencing manufacturer. Over the years, the company expanded its offerings to include woven wire, welded wire, and perforated plate. In the 1990s, it began to delve into architectural and decorative applications. The Western Group sources its rods and wire from local mills and weaves them together using a process akin to textile production. A map of the United States and southern Canada hanging outside its Portland headquarters showcases its capacities. □



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