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ISSUE 1

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with Modern Stone
Statements

Jump Into a
Lakeside Renovation

Seek Inspiration
in the Wild



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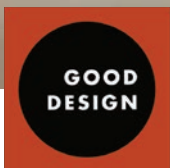


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Kona Coast, Hawaii As a cloud drifts across the sky, it reveals a coastal home both quiet and striking.

Matthew Wilman

INTUITIVE DESIGN

I've looked at clouds from both sides now...

Summer begins with a shift – not always dramatic, but unmistakable. The days stretch longer – mornings feel slower. It's a season associated with freedom, found not in schedules or destinations but in the unscripted moments – the sudden hush of a warm shower, the slow unfurling of a cloud across a wide sky. These rhythms remind us that not everything needs to be controlled or curated.

In a time when design often bends to the rhythms of trendy cycles and fleeting aesthetics, this issue is an invitation to imbue ease and pursue what happens when a concept listens to materials, to place, to the people who will inhabit what is created. It's about clarity and good design that is often intuitive, not performative.

This isn't an aesthetic manifesto. It's a mindset.

We dive into the Swedish sentiment that life is aligned with equal parts humility and clarity. Rooted in values like *lagom* (not too much, not too little) and *tyst kunskap* (silent knowledge), this way of thinking encourages an intuitive relationship with space, objects and time. Beauty comes from balance. Luxury is found in simplicity.

This rings true for our projects including Hawaii (our cover of Philpotts p. 66), Italy (pp. 80, 94) and in California (p. 60), New York (p. 86) and Maryland (p. 62) where spaces unfold with fluidity and feeling.

“...and still somehow / It's cloud illusions I recall...”
– Joni Mitchell

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ON THE COVER Photo by Matthew Millman

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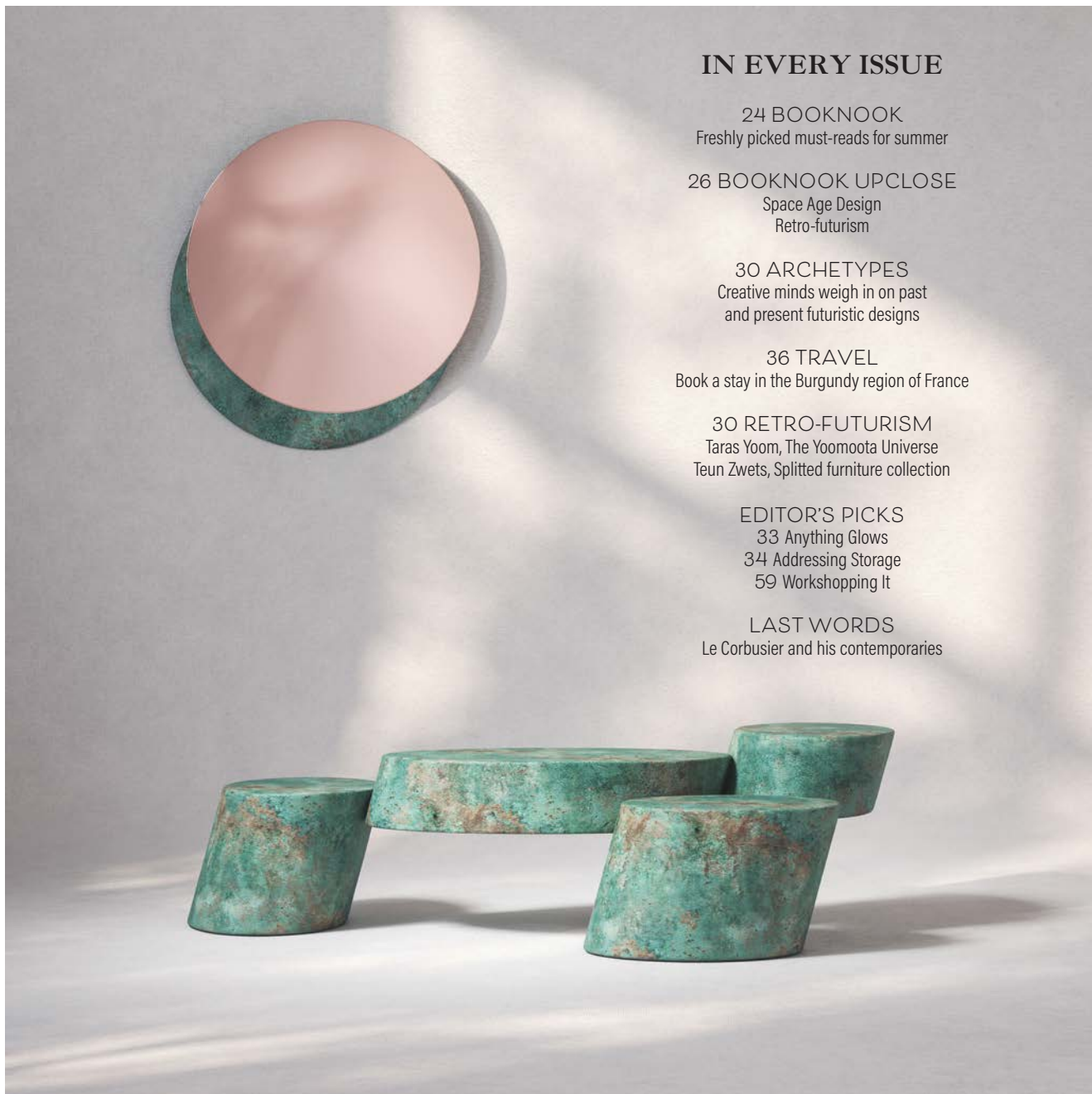


ROSE TARLOW

MELROSE HOUSE

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photo from the book **Rose Tarlow : Three Houses**



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Illustration by Douglas Wright



**FROM HAND TO HOME:
THE ARCHITECTURE OF
DOUGLAS WRIGHT**
Douglas Wright
with Judith Nasatir
Rizzoli (Fall) • \$65

In his debut book, *From Hand to Home*, architect Douglas Wright explores the intersection of history and modernity through craftsmanship and timeless design. The book showcases twenty residences – from a Queen Anne-style home to a coastal retreat – illustrated with Doug's hand-drawn sketches, watercolors and detailed floor plans. With a foreword by Bunny Williams and Brian J. McCarthy, *From Hand to Home* celebrates Wright's ability to blend classical influences with contemporary sensibilities, creating homes of beauty and effortless elegance.

BEAUTY ALL AROUND

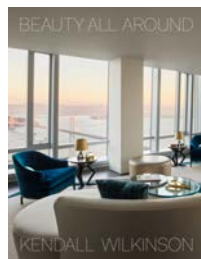
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**GARDENS FOR MODERN HOUSES: DESIGN
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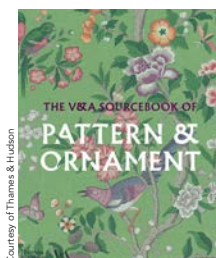
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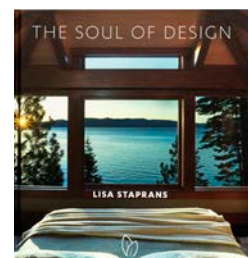
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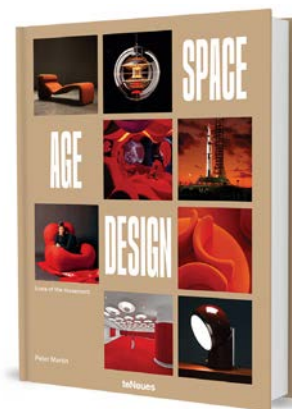
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Featured: Glacier Ring Chandelier by Hammerton Studio
Sixty3 London Interior Design | Julian Abrams Photography

1956-62
Eero Saarinen's TWA
Flight Center, New York
© TWA Hotel



1961
Los Angeles International
Airport Theme Building
© Los Angeles World Airports



**SPACE AGE DESIGN:
ICONS OF THE MOVEMENT**
Peter Martin
teNeues • \$75

1970
JVC Videosphere
Television
© Design Museum Brussels



Out of this world

With *Space Age Design*, Peter Martin chronicles a time when it was “all systems go!”



1958
General Motors
Firebird III Concept Vehicle
© General Motors

AI may prove to be the most earth-shaking tech development of our time, but back in the day, space was the brave new world. The country experienced a mixture of giddy expectation and genuine concern, thrilled by the science of rockets and satellites, yet uneasy that the Russians, first out of the gate with Sputnik I in 1957, would leverage their head start to humble the U.S. While the space race added a new dimension to the planet's geopolitical landscape, a concomitant, future-is-now sensibility zoomed across consumer culture, with everything from buildings and automobiles to appliances and apparel assuming bold, new looks. In *Space Age Design: Icons of the Movement* (teNeues), Peter Martin – founder and editor of the international design magazine *Cultural Union* – chronicles that dizzying era, from the ground to the wide blue yonder.

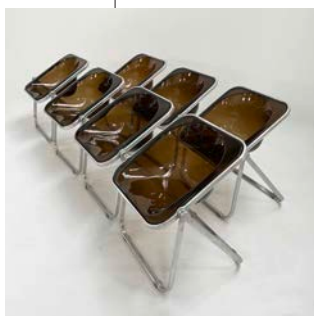


1968
Ligne Roset Asmara
© Ligne Roset



1974
Rosita Stereo Commander
LUXUS
© Jason Wray

1970s
Smoke Plia Chairs
by Giancarlo
Piretti for Anonima
Castelli
© Koooloo Modern



I suspect this period has been of interest to you for some time, but I'm curious to know the genesis of this book.

I've always had an interest in the era and also in space, probably as a result of growing up in the slipstream of *Star Wars* and *Space Invaders*. A couple of years ago, I discovered a number of midcentury collectors, dealers and galleries in France and Italy using the term “Space Age” as a school of design, which is quite unusual for serious gallerists in the United States and the U.K. In the U.S., the term “Atomic Age” is sometimes used to describe architecture and design from the Cold War period, though it's not quite the same and doesn't cover quite the same period. That led me to do some digging. I then wrote an article about it, which seemed to strike a chord and got a lot of readers, so I realized that perhaps I wasn't alone in finding the idea fascinating.

Some of the more extreme manifestations of space age design can be deemed a bit kitschy now. But aside from the classic furniture pieces, do you sense a growing interest in the aesthetic and the period?

A lot of the super kitschy stuff was created by secondary designers feeding off the first wave, much as happens with any radically new aesthetic. But we're now in a new phase, and the space age aesthetic has entered mainstream architecture and interiors in a big way. There's the Elizabeth line in London, and Asian interior designers are doing incredible things. And as that generation of designers passes into history, there's great interest in their legacy. Paulin Paulin – the design gallery recreating Pierre Paulin's designs from the 60s and 70s – is a hit in Miami Art Week each year. Ligne Roset's Togo and B&B Italia's Camaleonda are highly desirable. These designs have gone from cutting edge to passé to being super collectible again, largely because we now see that era for what it was: exceptional, daring, positive.



1966
Malitte by Roberto Matta
© Mattia Tonelli, courtesy Paradisoterrestre

The current U.S. administration is pushing for neotraditional styles in public buildings. How was space age design received by governments and corporations?

The Kennedy administration was hugely invested in the Space Race, so they would be the last people to push back on it. And architects like Eero Saarinen were being commissioned by major corporations, such as General Motors and TWA, all of whom were keen to be seen as forward-looking.

1969 VP Globe pendant,
designed by Verner Panton
© Joe Kramm



Please identify a product that fully expresses space age design, visually and functionally.

That is so difficult, as every picture in the book is a good example! But I'd say Pierre Paulin's Ribbon Chair for Artifort expresses the style for a number of reasons. First of all, it was an attempt to base the concept of a chair on the future, not the past. Second, the use of saturated color marked it out as something that would not have existed before the war. Third, its shape depended on new methods of molding aluminum, an example of how newly available materials were revolutionizing how furniture could look. Fourth, the seamless stretch fabric was a new material and something that Paulin, Verner Panton and Olivier Mourgue had all worked hard to develop. And finally, you just see it and you know...

– THOMAS CONNORS

RETRO-FUTURISM



Pyrion:
A Sculptural
Lighting
Collection by
Shawn Henderson
& Rupp Studio

Each piece in the PYRION collection takes the shape of a refined, architectural pyramid. The surface is finished using a specialized liquid spray metal technique, then hand-polished to resemble the rich patina and texture of cast metal. The result is a lighting object that feels both ancient and forward-thinking – minimal, yet deeply expressive.
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RETRO-FUTURISM



Taras Yoom's
Limited Edition Chess Set
Enters His Yoomoota
Universe

Recently Debuted at PAD Paris: A bold new chess set by multidisciplinary artist Taras Yoom. This project explores the duality of light and darkness using the black-and-white game as his muse. Yoom delves into the continuum of physical wonders and socially relevant topics in his unconventional Yoomoota Universe. **Studio Location:** Bangkok. **Nostalgia Factor:** "Chess, for me, is a return to childhood – a time when I was most captivated by playing the game with my grandmother. In my art universe, Yoomoota, it even belongs to the Planet of Childhood, called U2BeBetter – a name that hints at the idea that things were better in the past." **Opposing Viewpoints:** "Much like the human experience, Yoomoota embraces complexity – where fear and hope, growth and decay, curiosity and doubt coexist." – GWEN DONOVAN

"Chess is one of the most iconic and recognizable works within my collection, which is why it's essential that it serves as a complete embodiment of my artistic philosophy. Each piece and character is rooted in human physiology and emotion, allowing the set to resonate on a deeply personal level with anyone who encounters it. It is the outcome of both intellectual inquiry and artisanal discipline – a sculptural narrative layered with metaphors that touch on our fears, longings and contemplations of both past and future." – Taras Yoom

Natural Forms

Inspired by the beauty of natural materials, the Splitted furniture collection comes from the creative mind of designer Teun Zwets. The one-of-a-kind furnishings are formed from pieces of wood that have been axe-split by hand, ensuring each item is truly unique. The collection is crafted from Douglas fir wood that is finished with a glossy layer of lacquer that renders the items functional works of art. The line includes chairs, tables, cabinets, desks and more, with custom sizing available.

Additional works by Zwets enhance his sustainable message as the artist utilizes discarded materials, providing them with a second life and preventing them from adding to trash in landfills, on streets or in natural environs. – JENNIFER QUAIL



Handmade in the Netherlands, Zwets' work was featured in the juried Emerging Talent section at this year's Ambiente fair in Frankfurt, and can be found through Rossana Orlandi Gallery in Milan.

ZWETS' WORK ABIDES BY A COMMITMENT TO SUSTAINABILITY, CREATIVITY, IMAGINATION AND THE FUTURE – A COMMITMENT HE HOPES WILL SPREAD THE MESSAGE OF BEING MINDFUL THROUGH THE JOY OF DISCOVERY.

ARCHETYPES

**The Past is
prologue.
The Future is
now.**

**Several creative
industry minds weigh
in on past and present
futuristic designs
in architecture,
technology and
interiors. Influenced
by future-forward
items from a young
age, this group sees
parallels in yesterday's
and today's futuristic
styles, sharing their
thoughts and personal
perspectives.**

– GWEN DONOVAN



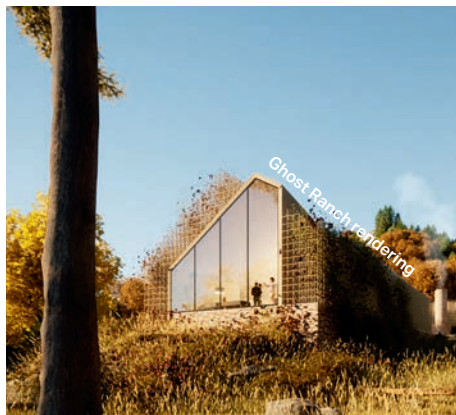
Partner
Landry Design Group
William Mungall



Past I was definitely a big *Star Wars* kid; I had *Star Wars* Legos and kept them separate from the other Legos, never in a big pile with the others. I also liked the *Star Wars* series movies. **Future** Josh.ai is its own eco-system of a more robust Smart Home; there are a lot of data and security issues with Alexa and Google, and Josh.ai can be integrated with existing home technology to make life simpler. I think there will be a lot of AI embedded in future technology; there's thermal slate that can absorb heat to create energy, and Tesla makes solar-powered roof tiles.



Creative Director
and Partner, RIOS
Huay Wee



Past As a teenager, I was fascinated by science fiction, which presented a vision of a future filled with genetically modified dragons and mind readers capable of launching ships into space. I found designs that defied gravity particularly captivating, especially the rockets on display at the Kennedy Space Center in the 1980s. There was something romantic about space exploration until I realized how fragile humans are without an atmosphere. This realization made objects like vehicles and buildings that create protective shells against dangerous elements extremely fascinating to me. **Future** Recently, I have been inspired by designs that draw from nature. For example, WASP technology, which utilizes 3D house printers modeled after wasp nest construction, is intriguing. Additionally, I enjoy watching films and videos of Iris van Herpen's techno-nature wearable sculptures; they convey a sense of otherworldliness as if they belong on another planet or are flying through the air.

Past As a kid, I was obsessed with Shogun Warriors figures – they sparked my early fascination with futurism. Later in life, discovering the Alessi juicer was a revelation: it showed me how functionality and utility, when fused with great design, can transform everyday life into something far more beautiful and compelling. **Future** The Gap and Coach: their universal appeal lends itself to aftermarket customization. I also like the vibe of Carpenters Workshop Gallery and cutting-edge furniture from Vitra, Edra, Moroso, Thuma and BenchMade Modern.



Interior Designer
de la Cruz Interior Design
Jon de la Cruz

Past I've been a longtime admirer of Jan Ekselius – his fluid forms and unconventional compositions always felt ahead of their time. Pierre Paulin has also been a strong influence – not only for the elegance of his forms but also for the way he choreographed space through his furniture groupings. His work transforms rooms into immersive environments rather than just collections of objects.

Future Our Continuum collection embodies that vision – it's designed to spatially engage with architecture rather than simply exist within it. Instead of functioning as a single object hanging from one electrical point, it interacts with its environment. Recently, during NYCxDESIGN, we showcased a fixture that transitions from ceiling to wall and bends around a corner to continue on the adjacent surface – creating a continuous dialogue with the space.

Continuum Chandelier



Lighting Designer
Avram Rusu Studio
Andreea Avram Rusu

[Fire Island Architecture]

Matthew Miller of StudioLAB



Photography by Matt Kistday

a conversation

Building on Fire Island is not for the faint of heart. With no cars or easy deliveries, much of the construction process unfolds through the power of human grit. But for architect Matthew Miller of StudioLAB, a reverence for place and a creative rapport with long-term clients (this was their fourth project together!) was a winning mix. Miller designed an ultrachic, Salk-esque summer retreat on Fire Island that beautifully integrates with the surrounding landscape. Built on a double lot, the five-bedroom, 4800-square-foot home makes room for a generous pool, an essential element that serves as both a focal point and a functional extension of the architecture. An Ipe deck wraps around it and through the breezeway, strategically linking the spaces and providing the clients with the programming they wanted: multiple spaces to cater to entertaining a family of six, along with family and friends.



Sphere of influence



CATELLANI & SMITH

Pòta! pendant with anvil-shaped counterweight catellanismith.com

What was it like to work on a new build on Fire Island?

It's tough. I refer to it as the "Wild, Wild West," akin to stepping back in time to the 1800s. Cars aren't allowed on the island, so there isn't any heavy machinery either. Constructing a new home is basically just manpower, ropes and pulleys. That said, one of the island's enduring charms is the hodgepodge of architectural styles that extends from house to house and encourages expression of design.

How did the island's climate and location affect the design?

The island is known for its harsh coastal weather, and these particular lots were located in a flood zone. We built the home on piles, with the first floor 14 feet above sea level. The materials, such as the metal roof, the cement panel siding and Ipe wood cladding that make up the home's exterior, were selected for their durability and ability to withstand the coastal climate with minimal upkeep. A rain-screen system and integrated gutters assist with drainage and ventilation, offering aesthetically pleasing protection.

What are some of your favorite aspects of the finished project?

The outdoor breezeway, which seamlessly links the two interior spaces, and the roof deck with sweeping 360-degree views of the Atlantic Ocean and Great South Bay. I also love the living room, which we call the "jewel box" of the home. While somewhat private so the parents can entertain in peace, it's part of a grand, single-story volume, so we introduced some warmth and visual interest overhead with wood beams and attractive red cedar paneling that is lightly stained to enhance its natural grain. The ceiling is purposely sloped to draw the eye outward and establish a quiet architectural hierarchy within the space, while two Poliform Bristol sofas face each other for easy conversation and added intimacy. The room's color palette draws inspiration from the summer foliage visible through its floor-to-ceiling windows, reinforcing the sense of a seamless connection between indoors and out. The detached den – connected by the breezeway – is also a win. The clients' teenagers can blast their music without fear of disturbance.

– NICOLE HADDAD

editor's picks

ANYTHING GLOWS

Fanciful lighting embraces the season with sharp angles, stacked cubes and soft edges. GD

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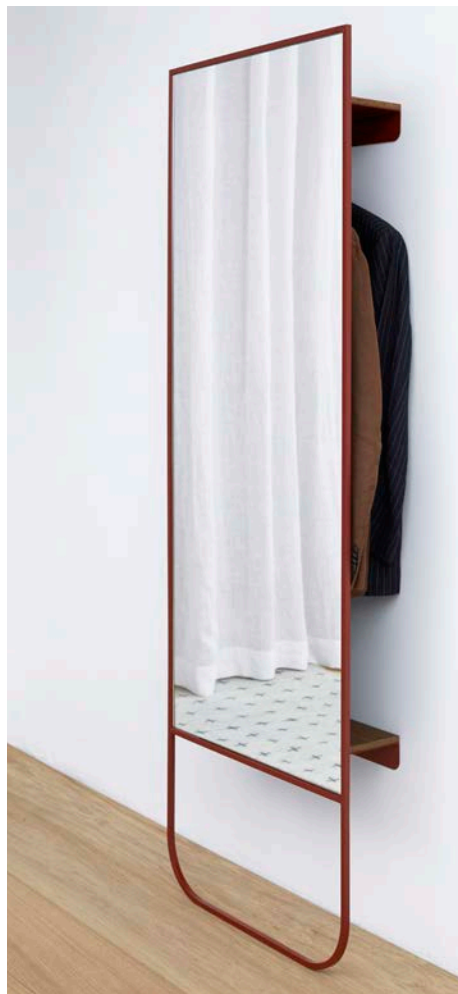


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BEAUNE OR A QUIET HOUR
IN THE GUESTHOUSE'S
WALLED GARDEN, WHERE
BIRDS FLIT BETWEEN
THE BRANCHES AND THE
WORLD MOMENTARILY
STANDS STILL. "I WANT MY
GUESTS TO REMEMBER
THE FEELING OF BEING AT
HOME, BUT BETTER," DE
MONTILLE MUSES. "TO TAKE
THE TIME TO OBSERVE, TO
TASTE, TO SHARE. TO LET
THE RHYTHM OF BURGUNDY
SEEP INTO THEIR BONES."

TEXT **CARA GIBBS** PHOTOGRAPHY **YANN DERET**
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INTUITIVE DESIGN



Tehran, designed 1943-5, first printed 1991. Courtesy of the Svenskt Tenn archive.

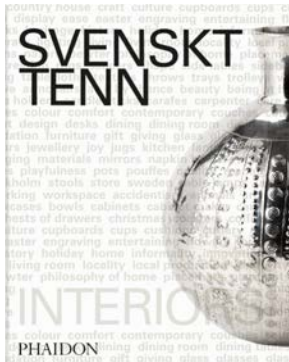
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STOCKHOLM, SWEDEN

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SÖRMLAND, SWEDEN

50
ASPVİK, SWEDEN

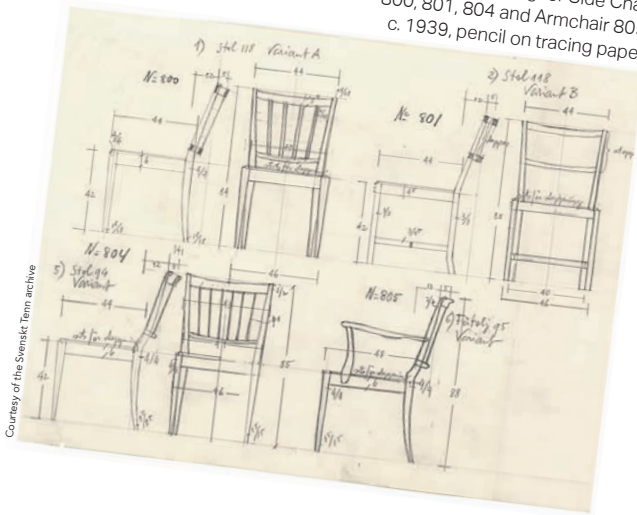
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SVENSKT TENN INTERIORS
Nina Stritzler-Levine
Foreword by
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Josef Frank, Drawing for Side Chair 800, 801, 804 and Armchair 805, c. 1939, pencil on tracing paper.



Courtesy of the Svenskt Tenn archive

Josef Frank,
Svenskt Tenn
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Swedish Pavilion
by Sven Markelius,
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Courtesy of the Svenskt Tenn archive

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STOCKHOLM, SWEDEN



Portrait of antiques dealer Johan Sjöström. **ABOVE RIGHT** Sjöström remedied a lack of storage by building cupboards behind doors he made from brass sheets.

hunting and gathering

Twenty years of collecting create an elegant mélange in this antiquarian's Stockholm residence

TEXT JORGE S. ARANGO
PHOTOGRAPHY JOHAN SELLÉN
STYLIST GILL RENLUND

A 1930s chainsaw becomes a piece of sculpture, which sits under a giveaway bag by Barbara Kruger. On the mantel is 1950s Swedish pottery.



Next to the fireplace in Johan Sjöström's living room in Stockholm, just above a 1930s chainsaw-turned-sculpture, is a framed giveaway bag by Barbara Kruger that reads, "I shop therefore I am." "It's a bit sad, but that's me," jokes Sjöström.

Lest you surmise he is just another vapid consumer, however, note that this burly bearded man is the proprietor of Sjöström Antik, a pair of exquisitely curated antique shops in Sweden's capital. What he's after is not the latest iPhone or chic white Nike Air Force 1 sneakers. He covets everything from 18th-century decorative objects to French, Italian and Scandinavian furniture and lighting from the 1920s through the 70s.

About two decades ago, Sjöström purchased this 2200-square-foot, c. 1947 house for his wife at the time and their three children. (Today, the kids, ranging in age from 14 to 20, live here with their father.) Sjöström was 19 when he started collecting, and 21 or 22 when he opened his first shop. He was deeply into Scandinavian midcentury back then and planned to outfit the five-bedroom residence accordingly. "But I felt it was not personal and didn't reflect me," he recalls. "I like everything that's nice. It doesn't have to be Scandinavian. I like the mix."

That is, ultimately, how a plaster sculpture of an arm cast from Michelangelo's David came to rest upon a modern, aluminum-fronted credenza by Swedish cabinetmaker Bruno Mathsson. Or why an enormous paper decal of a deer (deployed by a contemporary street artist to adorn building walls) ended up glued to a plywood backing and propped in a window overlooking a 1960s oak dining table designed by Danish modernist Børge Mogensen. The same reason explicates the 1960s Angelo Mangiarotti crystal links chandelier suspended above a natural-edge coffee table that in a former life served as a sauna bench.

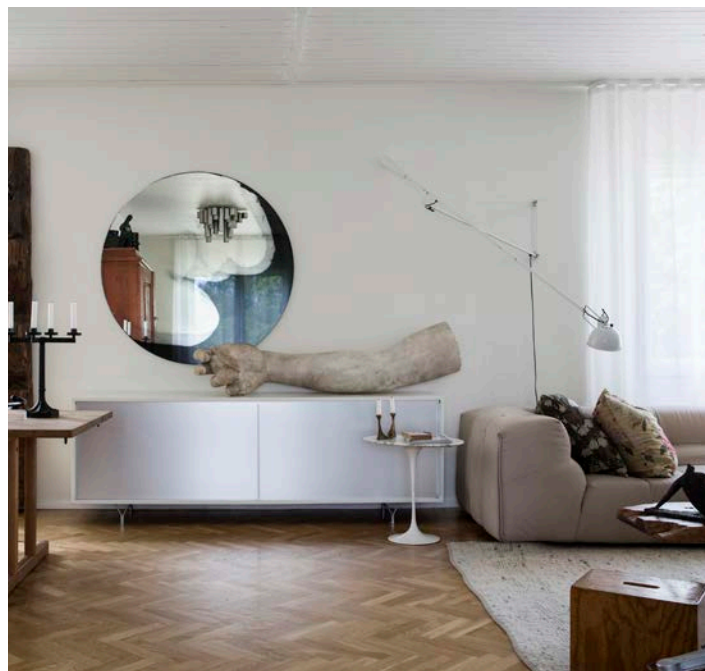
Mixing and matching is hardly novel – old with new, sleek with primitive, refined sophistication with pop irreverence. But Sjöström has an intriguing eye for scale. The plaster arm, deer decal and chandelier are all quite large for the low-ceilinged open plan that embraces the living and dining rooms. What these supersize objects accomplish is twofold: First, their enormous proportions make the room feel more spacious and taller, distracting the eye from the modest height of the ceiling.

Second? Formerly, the living room boasted a parquet floor, the dining room was tiled in linoleum, and they were divided from each other by walls. When Sjöström demolished these partitions – and extended the parquet into the dining area – the resulting longitudinal room might have felt rangy and unfocused. Each of these objects anchors the space over which it presides... deer (dining room), chandelier (living room), arm (the transitional space between them). This helps convey the sense that each area is distinguishable from the other, with its own function and presence.

"It's fun to see the unexpected," believes Sjöström, and it's clear he enjoys creating those moments of surprise. Arguably the most cohesively contemporary room is the kitchen, which Sjöström rebuilt with lacquered wood cabinets and Carrara marble countertops. Yet he couldn't help inserting a whimsical painting of a chef by a 1930s Swedish artist or bringing in a suggestion of age with an authentic antique butcher block and his own collection of antique cutting boards.

Sjöström's delight is infectious. When a writer finally pinned down a time for a remote video interview, Sjöström was traveling for what he loves most: shopping. "Shall I send you a Zoom link?" asked the writer. "Yes! Please!" he responded, then attached a picture of two gold, leather-covered cabinets from the 1920s or 1930s. "Look what I bought today in Italy," he enthused. "Love them!"

A long view of the main space. At the rear is Sjöström's first purchase for the home: a c.1800 post-Gustavian painted cabinet. "When I find something like that, I need to have it, and everything has to work around it," he declares.

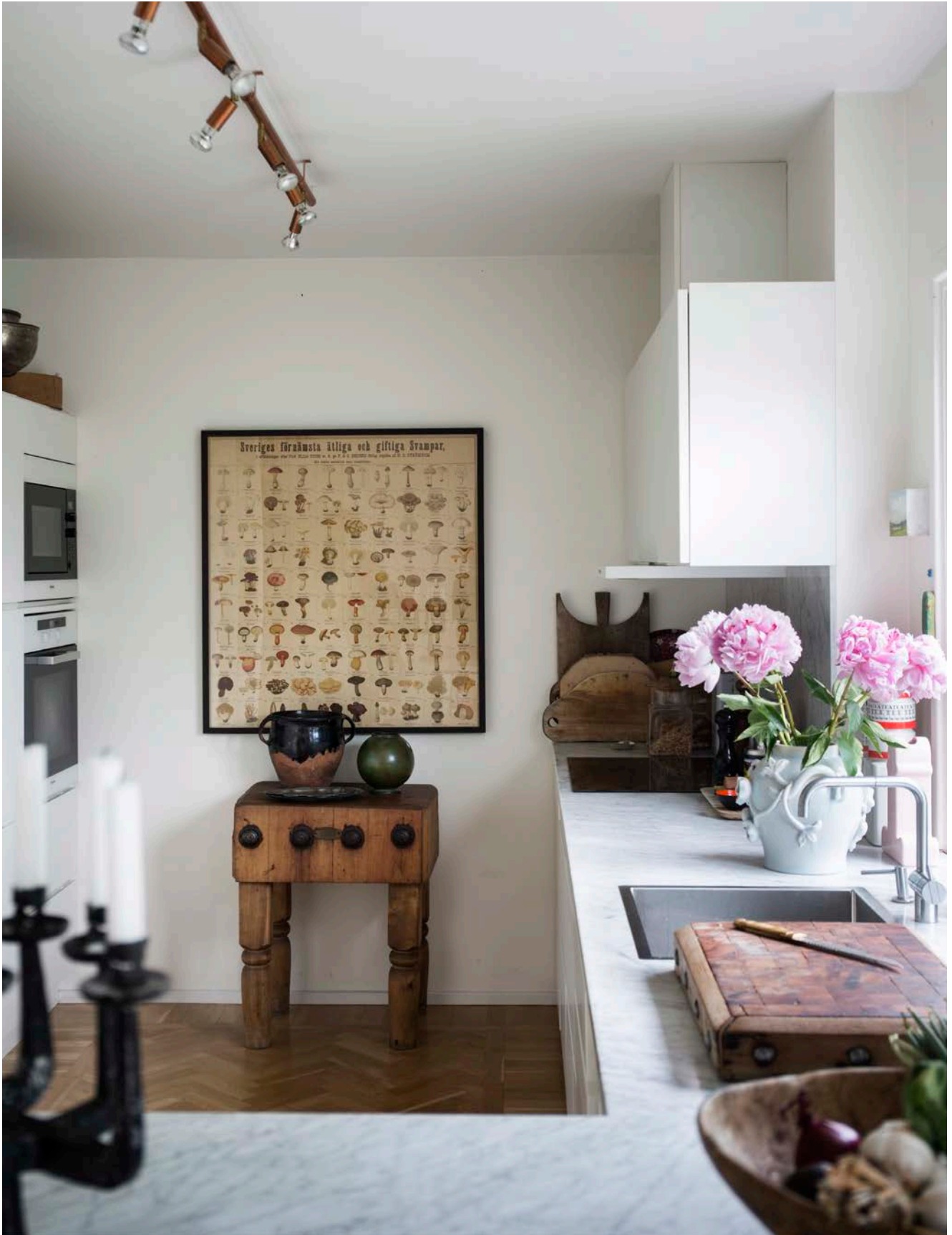


The dining and living rooms were separated by walls, which Sjöström removed to create one large main room. At center now, a plaster sculpture cast from Michelangelo's David rests atop a credenza by Bruno Mathsson. To the right is a 1990s Patricia Urquiola sofa for B&B Italia that gets task lighting from a reproduction 1960s lamp. At left is the dining room.

Unusual pieces in the dining room include a primitive Swedish ladder (right) and a street artist's deer decal that was backed in plywood and propped in the window. The 1960s table made by Danish designer Børge Mogensen for Fredericia is surrounded by 1990s Point chairs by Jonas Bohlin. Overhead is a Paavo Tynell pendant.



An old butcher block, Sjöström's antique cutting boards and a mushroom poster from the 1890s impart a sense of age to the kitchen.



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SÖRMLAND, SWEDEN

grade expectations

A Swedish artist, Gunnel Sahlin transforms
an old schoolhouse into an inspiring home

TEXT THOMAS CONNORS
PHOTOGRAPHY JOHAN SELLÉN
STYLIST GILL RENLUND



There's never too much of a good thing. Sure, you don't want to go overboard when it comes to food and drink. But serenity? When noted Swedish glass artist Gunnel Sahlin went looking for a house in the country, all she had in mind was a weekend retreat from the streets and stress of Stockholm. But when she came across this former schoolhouse in Sörmland – dubbed “Sweden’s pleasure garden” – she decided to stay.

Taken with the spaciousness of the old classroom and the abundance of natural light, Sahlin set about transforming the property into her primary residence. She converted a cloakroom into a bathroom (towels and robes now hang on the pegs where children once put their coats), added a door that leads to the garden, stripped away layers and layers of wallpaper and upgraded the heating. In the blue-and-white kitchen, Sahlin kept the built-in cupboard from the 1890s and upped her storage with the addition of Ikea cabinets that she modified to better suit the scale of the room. The new bathroom – with a clawfoot tub situated beneath an enviably large window – is grounded by a black-and-white floor that underscores the room’s relative spaciousness.

A regular auction-goer and flea-market shopper, Sahlin has furnished her home with a range of pieces: a rocking chair built by her cabinetmaker’s great-grandmother, unpretentious bentwood chairs, sturdy-legged tables and a Great Ash sofa by Eilersen. Far from maximalist but by no means minimalist, the simply arranged interiors are punctuated with all sorts of objects, from a cast-iron shoemaker’s last to a collection of old carpet beaters hanging on a wall. Her own work is displayed here and there, as are pieces by noted 20th-century ceramic designers Algot Wilhelm Kåge and Stig Lindberg, and the work of contemporary photographer Lars Grönwall.





Over time, Sahlin elevated the degraded and nondescript grounds, creating an environment balanced between the wild and the well behaved, complete with an herb garden, greenhouse, vegetable plot and a gazebo where she serves dinner in the summer. Thanks to her green thumb, Boston ivy and Dutchman's pipe cast their tendrils across the pale façade of the house, and the green of the landscape is punctuated with the spiky blooms of Culver's root, the tiny bell-shaped flowers of Solomon's seal and the soft, silvery leaves of lamb's ear. Recess never looked so good.



Micael Bindefeld's main house built in 1937.

ASPVIK, SWEDEN



Simeon's playhouse.

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Little in life comes to us ready-made. A scrumptious dinner doesn't cook itself. A perfect physique doesn't take shape while you sleep. And a beautiful garden? Well, it helps to be well fed and fit when you're up against the willfulness of Mother Nature.

The grounds of this weekend getaway 13 miles outside of Stockholm are a far cry from what they were when Micael Bidefeld – an in-demand event planner for 40 years – acquired the property. Anchored by a house designed in 1937 by iconic architect Ragnar Östberg (best known for Stockholm's City Hall), with a garden measuring over 8,600 square feet, the land was in rough shape. Now, neither utterly perfect nor studiously unkempt, it reflects author Michael Pollan's observation that "[A] garden suggests there might be a place where we can meet nature halfway."

Today, the waterside retreat, where Bidefeld escapes with his husband, Nicklas, and their son, Simeon, is planted with fruit trees – pear, apple, plum, cherry – and graced with ornamental shrubs and literally hundreds of pink and white geraniums. The family keeps bees and chickens and grows tomatoes, all kinds of cucumbers, black currants, gooseberries, lettuce, zucchini and melons, all of which find their way to dinner every summer, served in a greenhouse at a long table with fronds dancing overhead. Ancient oak trees dot the property, and a broad lawn gives way to a knoll punctuated with moss-covered outcroppings of solid rock. Potted dahlias adorn the terrace of the main house, while Simeon's own little domain – a miniature copy of the original summer house, right down to the chimney and tiled roof – is hugged by a rose garden.

Bindefeld has been drawn to things green since he was a child of 6, pressing plants in his herbarium and learning the Latin names of each. Growing up outside Gothenburg, he spent precious time with his grandfather, who grew vegetables and helped Binfeld build his first greenhouse. The passion for plants – for communicating with the earth – is as strong in him as ever. “The garden is a big part of my identity,” he has shared. “I feel grounded

here and have put my soul and many of my most productive years into making it the way I like it.” Indeed, Binfeld’s bit of Eden possesses a not-always-easy-to-achieve sense of authenticity, a beauty spun between chance and design. His labors remind one, as the poet May Sarton said, that

“Gardening is an instrument of grace.”





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editor's picks

WORKSHOPPING IT

Semi-sculptural and all-natural, wood is the ideal medium for designers who transform utilitarian furnishings into impressive works of art. Head-turningly fabulous, each piece invites a lingering double-take. GD

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MODERNES AND
GALERIE GABRIEL
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LEONE WARDROBE
MARTIN SZEKELY, 1989
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Peroba rosa on chipboard, bird's eye maple



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GRAIN AND GRANDEUR

Framed by sweeping mountain views, it's where reclaimed materials meet an elevated blueprint



The 18-acre home site in Summerland, California, includes sun-filled views of the Pacific Ocean and misty days when the marine layer descends. All the property's structures, including a garage, use reclaimed wood and limestone to blend into the surroundings.

INTERIOR DESIGN. DYLAN HENDERSON
ARCHITECTURE. SALT ARCHITECTURE

TEXT. THERESA HEEGAN
PHOTOGRAPHY. MATT WIER

It seems a truth universally acknowledged that a home situated on an 18-acre parcel of land in Summerland, California, must be grand. But even with that edict, a home created by Dylan Henderson of SALT Architecture is amazing... yet looks as if it's been on-site forever.

"The owners wanted to feel the house had grown from, and was connected to, the land," recalls Henderson. He used the surrounding landscape and topography to complement

the home's footprint, with rooflines both flat and peaked – and some even with gardens – reflecting the mountains to the east, and the Pacific Ocean to the west.

"The views are extremely expansive," he notes. "It really is a transitional ranch-style home." The owners' main goal was to feel as if they were living outdoors – rising with the sun, going to sleep when it was dark. They even requested Henderson avoid any heating elements. (California's building code superseded that request; all homes need heat.)

But it was the use of reclaimed material that enhanced the home's blending into the site. All the wood is reclaimed, and the limestone was left natural, allowing its characteristics, including fossils and striations, to appear.

"It is a color palette," explains Henderson, who is based out of Santa Barbara. Every piece – lighter stones with darker accents, and spruce and fir with gradations of browns and grays – needed thoughtful placement. "I would go out routinely to see whether I liked it from a patterning standpoint," he describes of building with the reclaimed wood. "Whenever you get too precise, you can have issues. I think some of the artistic inconsistencies are beautiful."



The open floor plan includes a kitchen that is both welcoming and practical. The center island's white top allows the accents of the reclaimed wood to dominate the room's warm features. The refrigerator panels seem to have been selected for their "random" colorizations. But the process to appear random is very deliberate, states Henderson.

INTUITIVE DESIGN SUMMERLAND, CALIFORNIA

The various functions of the open-concept bedroom suites are delineated by materials not found elsewhere in the home, while unadorned windows still allow an indoor/outdoor flow between the rooms.



The materials are also naturally energy efficient, providing both great insulation and heating and cooling features. Stone floors absorb heat and slowly reflect it back into a room. An expansive outdoor area is screened in, allowing for year-round use as well as protection from the area's many insects. A southward-facing overhang deflects direct sunlight from overheating the home; garden roofs provide insulation and cooling.

The owners' desire for an open floor plan in the 5000-square-foot home created some challenges – and opportunities, Henderson shares. Two open, primary suites connect with the great room and use varying materials rather than doors to delineate spaces. Bathing areas are sleek and offset, but with such a private parcel, curtains aren't needed.

"All of it is very open and transparent," describes Henderson. "The reclaimed features ground them back to the natural materials they love."



DREAM SEQUENCE

More than a space, it's a subconscious unfolding – fluid and full of feeling



MAIN HOUSE. The old-fashioned stone construction is an homage to the traditional homes in the area. Roland Park was developed between 1890 and 1920. Frederick Law Olmsted, who designed Central Park in New York, was involved in the early designs and referred to the development as “a model residential subdivision.” Ziger|Snead Architects created the redesigned home to embrace an indoor/outdoor lifestyle, with natural tones that capture the old-growth, mature trees in the Roland Park neighborhood.

“THE HOME IS AN
URBAN OASIS
IN THE HEART OF
BALTIMORE CITY.”

—DOUGLAS BOTHNER, AIA
ZIGER|SNEAD ARCHITECTS

**INTERIOR DESIGN. STEPHANIE BRADSHAW
ARCHITECTURE. ZIGER|SNEAD ARCHITECTS
LANDSCAPE ARCHITECT. FORM GARDEN DESIGN**

**TEXT. THERESA KEEGAN
PHOTOGRAPHY. JENNIFER HUGHES**

“The house is so quiet and organic,” shares designer Stephanie Bradshaw, who was brought on to decorate this home renovation in the venerable Roland Park neighborhood of Baltimore. “It’s hard to capture in photos how beautifully grounded with the landscape it is. I’m a huge outdoor person and love bringing the outdoors in. This seemed like an ideal project for us and not one that comes up in Baltimore very often.”

The indoor-outdoor-living character of the beautiful site dictated not just the home’s structure, which was designed by Ziger|Snead Architects, but also the lifestyle for the family. Their commitment to the neighborhood had the four of them – the parents and their two boys – living in the pool house for a year while the main home was extensively refurbished.



POOL HOUSE. Ultimately, the pool house became an integral aspect of their lifestyle. Bradshaw used the blue hues of the pool as inspiration when decorating the interior, and the commissioned "It Was All a Dream" piece is large enough that it can be enjoyed throughout the property and seen from the pool. The pool reflections are also brightened with the pool house's vibrant colors.

PATIO. Readily accessible from the indoor kitchen area.



"We focused on bringing the outside in," describes Bradshaw of the design. "All the furniture and fabrics don't compete with, but complement, the surroundings." She is quick to credit the landscape architects, FORM Garden Design, for naturally blending the structures into the site and allowing her to enhance the living areas with her interior design. "They really renovated so beautifully, so as not to disturb a lot of nature." The well-established Roland Park neighborhood is filled with mature trees, and keeping an existing rhododendron on the property, she notes, was "non-negotiable."

With accordion walls that open to the outdoors, paths that wind around the home and various outdoor gathering areas, she emulated the flow and natural patterns of the site in the home's main area. "We wanted the rooms between the kitchen to not have a stark delineation," Bradshaw explains. "It's all pretty warm tones in the living room."

An amoeba-shaped, custom carpet between the living room and kitchen builds upon the open, flowing concept and extends the natural quiet of the house. It's also a home where the two young boys play freely and can race around the backyard.

"Nothing is too precious," states Bradshaw. "That was part of the directive. The house is very functional, as well as elegant."



KITCHEN. The homeowner, who enjoys woodworking as a hobby, created the front facades on all the floating cabinets in the kitchen. "She did an amazing job," said Bradshaw. The warm wood and sleek appearance enhance the home's organic feel.



LIVING AREA. The living area boasts a classic appearance. When the clients requested something soft and durable, Bradshaw sourced an Eames chair and ottoman for the room, and the custom-crafted table was created by an artist she discovered on Etsy. "I love to infuse vintage pieces into designs... In this home, I like how we married the old with the new."



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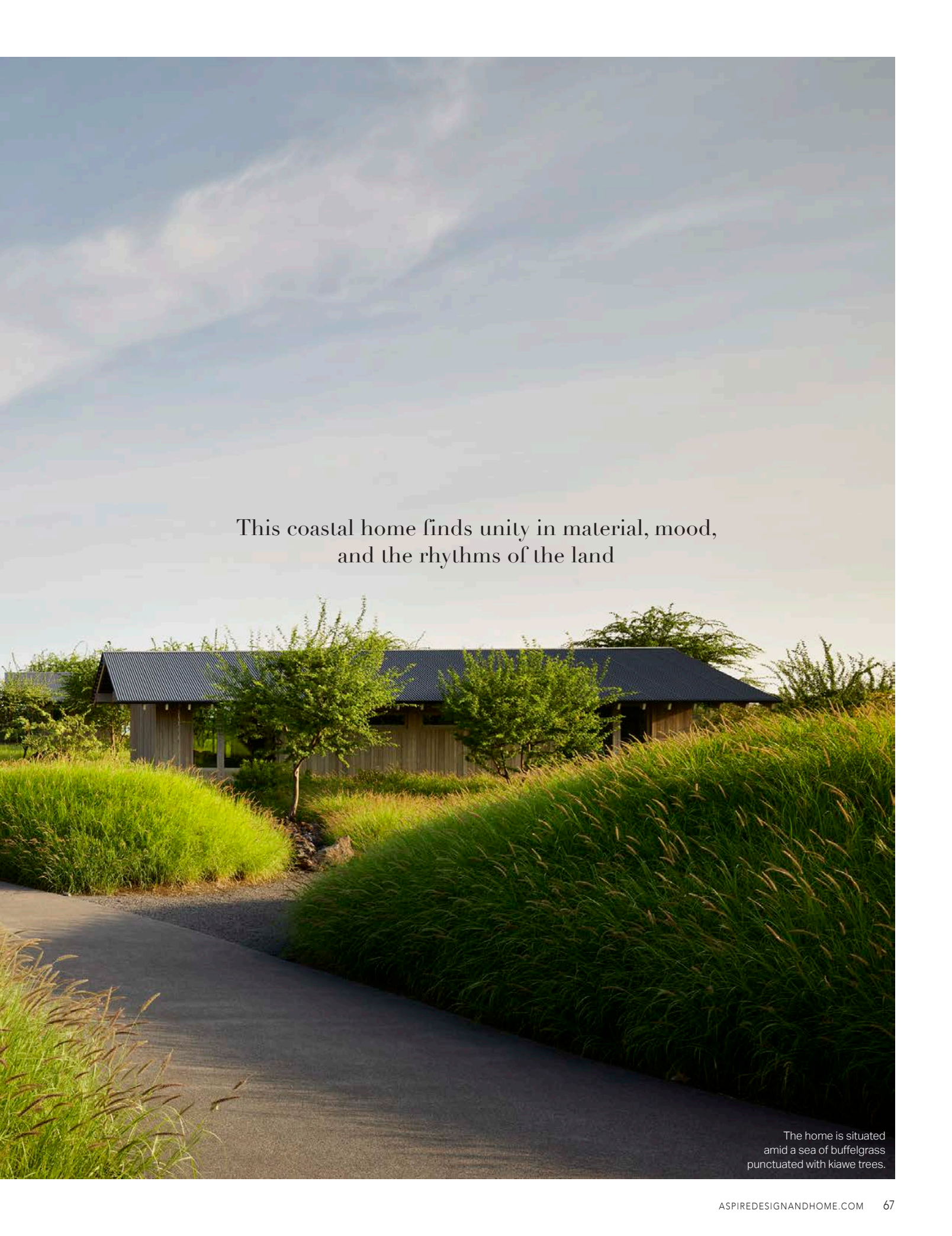
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on the cover

All of a piece

TEXT THOMAS CONNORS / PHOTOGRAPHY MATTHEW MILLMAN
INTERIOR DESIGN PHILPOTTS INTERIORS
ARCHITECTURE WALKER WARNER ARCHITECTS



This coastal home finds unity in material, mood,
and the rhythms of the land

The home is situated
amid a sea of buffelgrass
punctuated with kiawe trees.



As shelter, architecture seeks dominion over nature. As art, it challenges nature's perfection. And while some may assert that they have designed structures that seem to spring straight from the landscape, or disappear into it, these facts invariably lead one to think – cribbing from Hemingway – “Isn’t it pretty to think so?” But from time to time, a building does achieve a notable propinquity with its place, not because it has been sent underground or camouflaged with wood and stone, but because it stands as an abstracted yet comprehensible analog of the immediate physical environment.



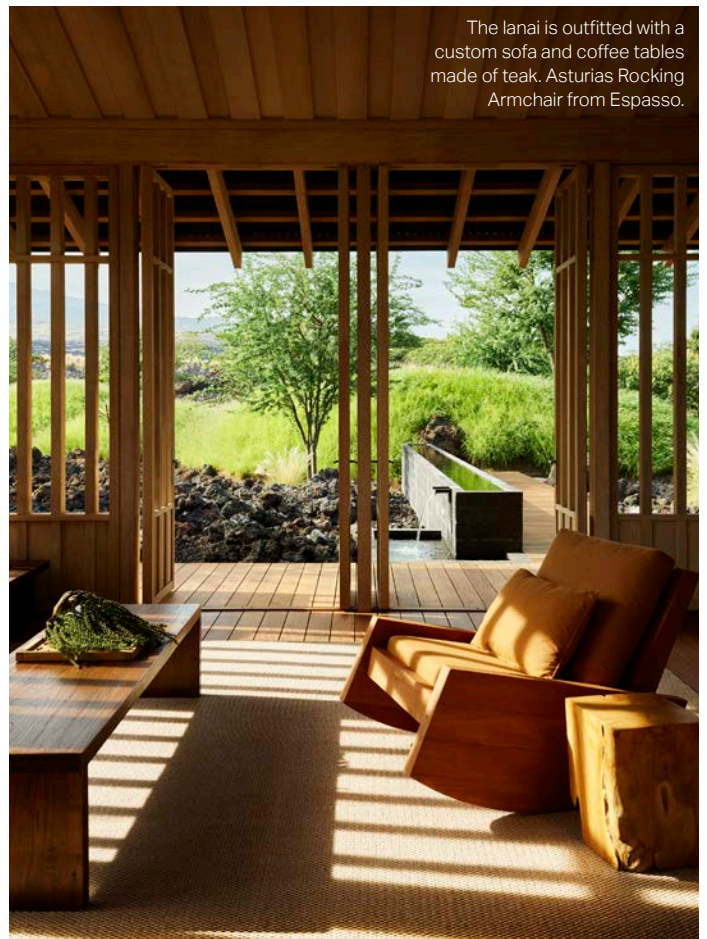
The simple, clean lines of the architecture create an unobtrusive contrast to the landscape.

INTUITIVE DESIGN

KONA COAST, HAWAII

Situated on Hawaii's Kona Coast amid acres dotted with kiawe trees, this home comprises three buildings that echo the type of agrarian structures that were once common here. Designed by the San Francisco-based architectural firm Walker Warner, the property is informed, at the clients' request, by the tenets of *Vastu Shastra*, a traditional Hindu philosophy of architecture that stresses spatial harmony and a dialogue with nature.

"The home is oriented to the east, rather than the west, the latter being our initial inclination given the position of the site," shares founder and principal, Greg Warner. "But the clients encouraged us to approach the concepts of *Vastu Shastra* with an open mind, which prioritize an east-facing door with rooms pointing toward a central courtyard. While the principles initially felt counterintuitive to what we do as architects, the final result feels natural."



The lanai is outfitted with a custom sofa and coffee tables made of teak. Asturias Rocking Armchair from Espasso.

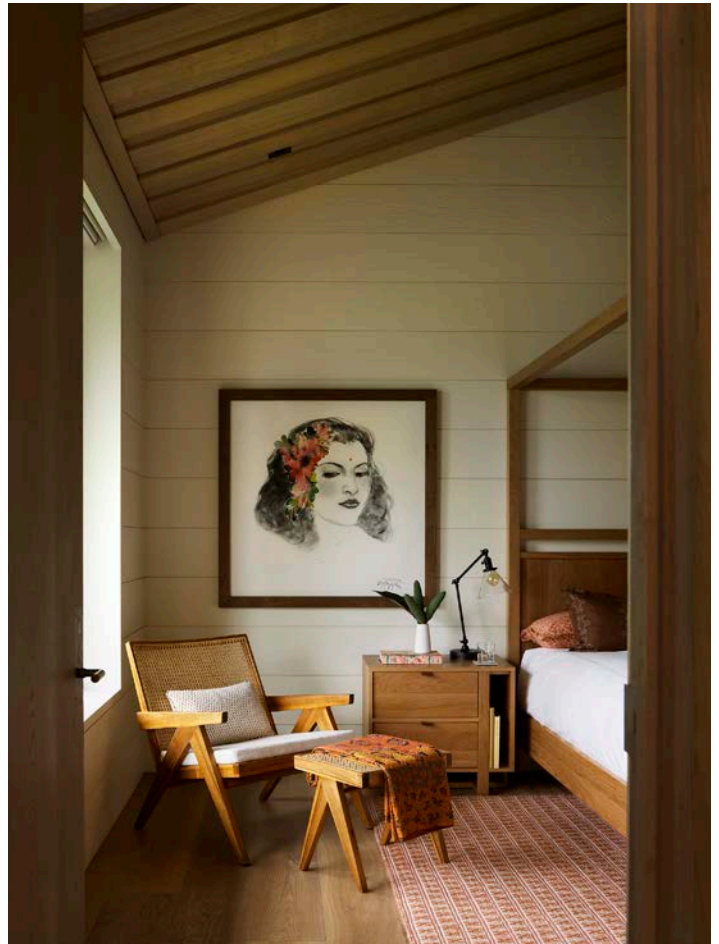


Inspiringly open to the landscape, the living room sports a custom coffee table paired with the Iroko Lounge Chair from Artifex Joinery.



“THE MATERIALS PALETTE USED THROUGHOUT REFLECTS THE MUTED TONES FOUND IN THE NATURAL ENVIRONMENT, ALLOWING THE STRUCTURES TO RECEDE AMONG THE GRASSES AND KIAWE TREES.”

LEFT The dining area is set with a custom dining table paired with the Playa Dining Chair from Formations. **BOTTOM LEFT** A tapestry and an antique representation of Ganesha add an artful texture to a corner of the lanai. **BELOW RIGHT** A guest bedroom, stylishly appointed with a Jeanneret lounge chair and ottoman from France & Son and an F100 Series Canopy Bed.

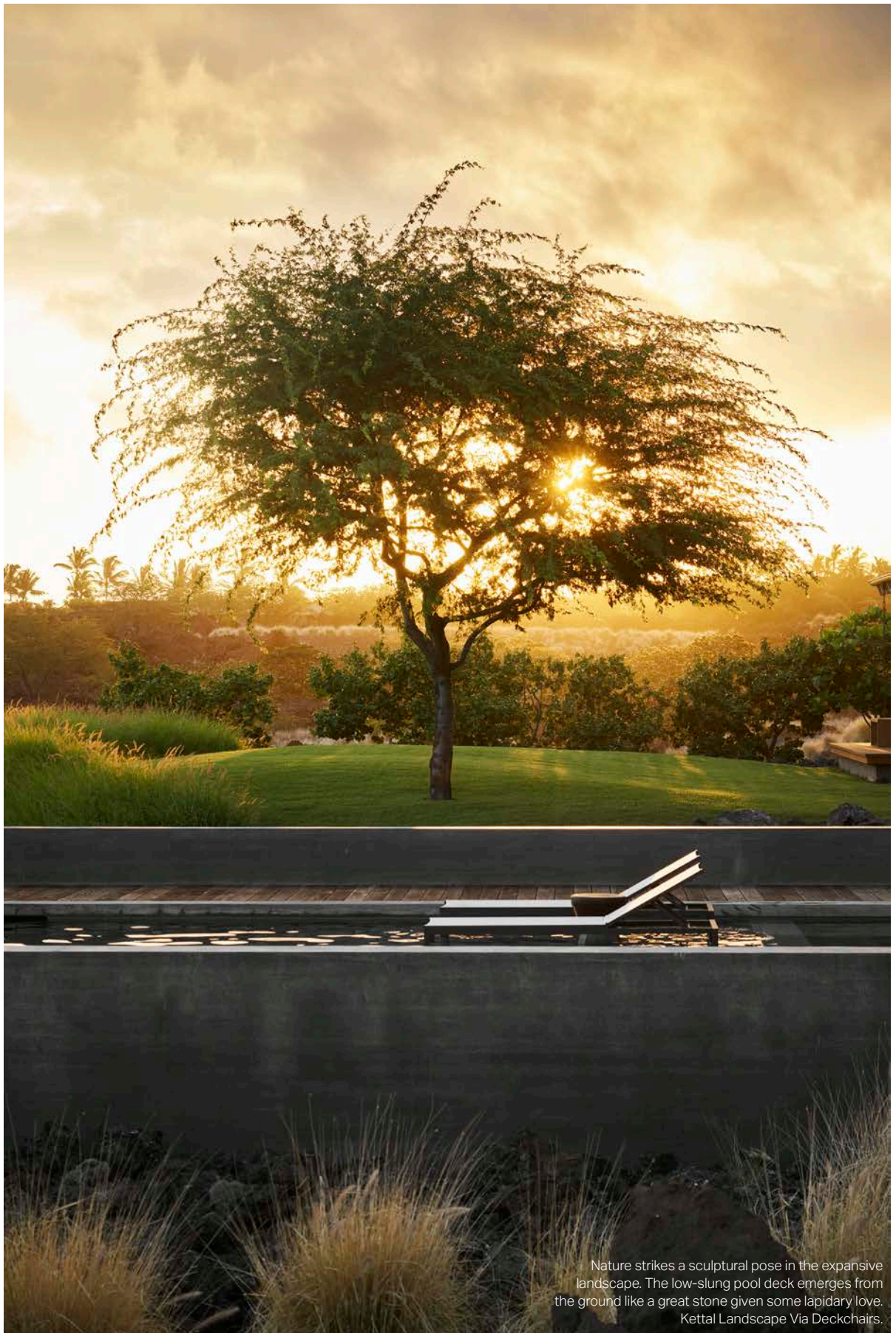




Plenty of warm wood creates a cocoon-like effect in the soaring kitchen.
McGuire Hana Counter Stools by Barbara Barry.

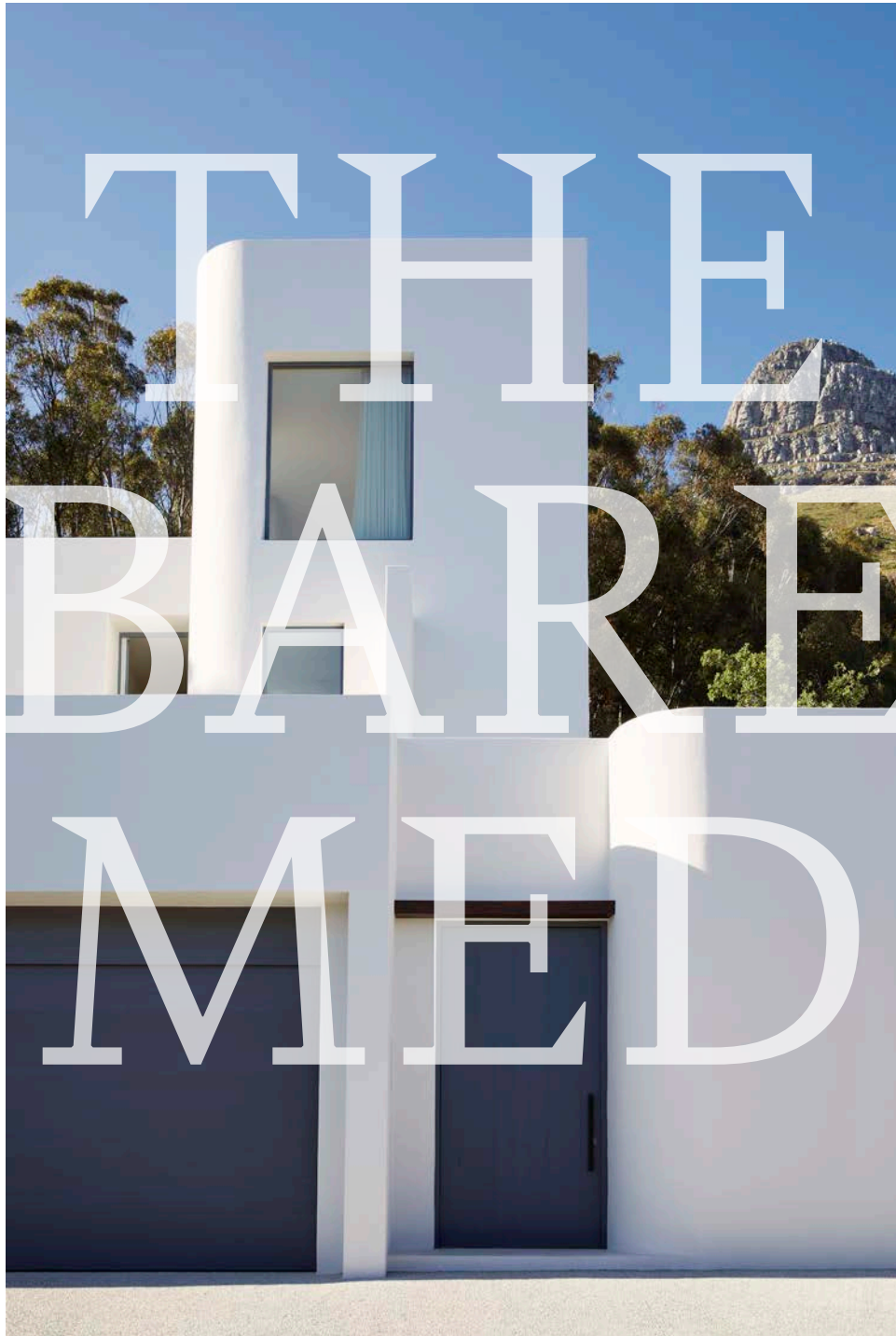
Rectilinear with pitched roofs clad in corrugated metal, the buildings reference the form of a traditional Hawaiian *hale*, or house. Spare but not austere, with ample openings to the outdoors, they sit amid an orchestrated landscape of tall grasses and lava rock. This constellation is approached via a winding path that leads to an elevated walkway bordered by a water feature fashioned as a long, narrow basin. “Thanks to the arid climate, the *hale* remain open to the outdoors almost year-round, with each space featuring large windows or full-height doors that provide breathtaking views,” describes Warner. “The materials palette used throughout reflects the muted tones found in the natural environment, allowing the structures to recede among the grasses and kiawe trees.”

Describing the home as an “exercise in restraint,” Warner notes that “the rooms are open and large in scale, offering a depth of tranquility and renewal while still maintaining a sense of minimalism.” The spaces were fleshed out by Marion Philpotts-Miller and Anne Tanaka of Honolulu’s Philpotts Interiors. “Guided by the principle of purposeful restraint, we distilled each space down to its most essential components while ensuring visual harmony and functional integrity,” explains Philpotts-Miller. Tanaka relates, “First, we prioritized basic needs and functional requirements, creating spaces that serve their purpose elegantly, without unnecessary embellishment. Then we carefully considered scale and volume, using proportions that create a sense of balance and tranquility. Finally, we selected materials and colors that speak to purity and refinement, allowing the architectural details themselves to become the focal points. The beauty emerges from this essence and the spaces feel complete and harmonious precisely because they contain only what is truly needed, nothing more, nothing less.”



Nature strikes a sculptural pose in the expansive landscape. The low-slung pool deck emerges from the ground like a great stone given some lapidary love. Kettal Landscape Via Deckchairs.

Architect Marlon Leggat's
sculptural ode to Mediterranean minimalism
unites raw natural beauty with
refined modern design



TEXT **CARA GIBBS** PHOTOGRAPHY **ELSA YOUNG**
ARCHITECTURE **MARLON JAMES INTERIOR ARCHITECTURE**

INTUITIVE DESIGN

CAPE TOWN, SOUTH AFRICA



OPPOSITE The home's whitewashed façade, punctuated by deep-set windows and a sweeping curved wall, is an ode to Cycladic minimalism. **THIS PAGE** Tucked beside the primary bedroom's lift entrance and coffee nook, a sun-drenched window seat beckons, offering a view that stretches across the bay toward Robben Island. Above, a Ferm Living pendant lamp; underfoot, an Afghan Chobi rug.

THE HOME'S
MEDITERRANEAN HEART
BEATS STRONGEST IN
ITS REFERENCES TO
CYCLADIC ARCHITECTURE.
DRY-PACKED STONE
WALLS, DARK WOOD
LINTELS AND HANDWOVEN
GREEK FABRICS ARE A
SUBTLE HOMAGE YET
NEVER VEER INTO THE
OVERLY REFERENTIAL.
IN THE GARDEN, TERRACED
PLANTING BEDS OF
LOCAL STONE ECHO THE
STRUCTURED WILDNESS
OF ISLAND LANDSCAPES.



"A home should not only be a refuge but also an extension of the landscape – a place where the eye moves effortlessly between architecture and nature," states interior architect Marlon Leggat, surveying the sculpted contours of his latest transformation. Set against the craggy slopes of Cape Town's mountains, a house once weighed down by Hellenic ornament has been reborn as a study in restraint, its new silhouette defined by a stark purity of whitewashed walls punctuated by deep-set windows and an arcing, curved façade.

"The client wanted a feeling rather than a look," Leggat explains. "Something unhurried and timeless." The transformation of the home, guided by a single image – that of a seaside escape, blurred at the edges, more atmosphere than architecture – distills the essence of Mediterranean minimalism without sacrificing warmth.

In its previous iteration, the house was fragmented, its levels disjointed, the outdoor areas an afterthought. "The biggest challenge was reestablishing a sense of flow," describes Leggat. By leveling the outdoor space to meet the interiors, he created a seamless transition – a vast terrace that feels as much a living space as the rooms it spills from. Oversize, floor-to-ceiling French doors now stretch open, dissolving the boundary between inside and out. "Cape Town has this incredible dialogue between land, sea and sky," he muses. "I wanted that same effortless movement to exist within the house."

Inside, the materials speak in hushed, tactile tones: honed Spanish marble, raw granite – a nod to the exposed shale of the mountain – woven rattan and sun-warmed jute. There is an undeniable rhythm to the palette, a grounding in rich terracotta and deep walnut, punctuated by maritime blues. "The idea was to keep it natural, local where possible," adds Leggat. "To let the materials tell their own story."

Beneath the shade of the dark wood-slatted pergola, day loungers from Bloc Outdoor invite long, lazy afternoons, while carefully placed outdoor lighting ensures the space remains as inviting after dusk.

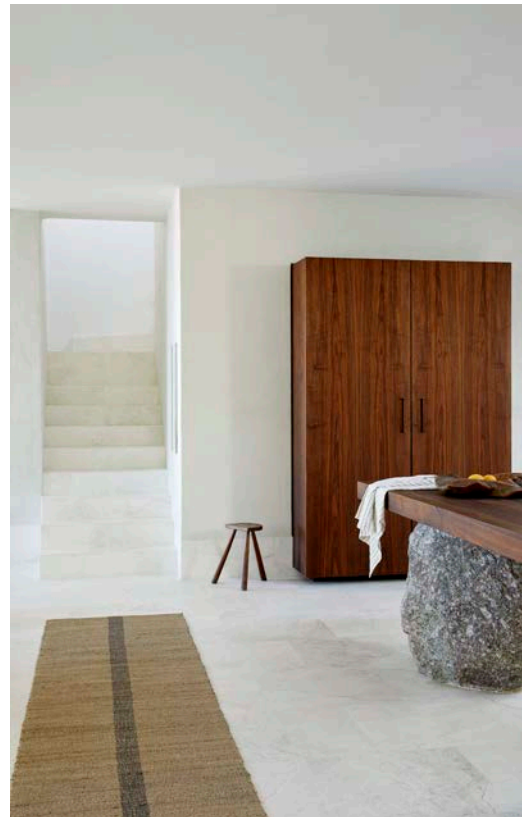
Taking full advantage of Fresnaye's rare windless pockets, the home's living spaces spill outward onto a family entertainment terrace. A zero-edge pool, cradled by Cape Granite boulders, feels like a natural extension of the mountainside itself. Choice deep-set windows offer a private perch, each framing its own cinematic view of the sea beyond.



A collection of terracotta bowls and jugs, each with a past, arranged as though in quiet conversation: a Greek water pitcher, a Jordanian jug. A vintage Bakker & Steyger oak chair from the 1960s sits in repose beside a turn-of-the-century seascape by an unknown hand.



In the dining area, the simplest of meals are elevated by setting and purpose. An angular table in unfilled vein-cut travertine – designed by Marlon Leggat and crafted locally by Cannata – is paired with Danish FDB Møbler J80 chairs in smoked oak.





In the living room, a palette of lush neutrals draws the eye beyond the threshold to the garden and sea. The composition is at once serene and inviting, designed for languid afternoons that stretch into the evening.

One of the home's most striking features is the large, rounded fireplace wall that anchors the living space. The curve, which began as a necessity to soften the blunt geometry of a lift shaft, became a leitmotif, echoed in furniture choices, arched thresholds and the sinuous movement between rooms. "Curves create a kind of softness, an ease of transition," Leggat notes. "It makes spaces feel intuitive, as if they've grown that way over time."

With a large extended family in mind, Leggat designed for both conviviality and retreat. The five-bedroom home includes a gym, office, playroom and guest studio, yet never feels cavernous. Privacy is layered in textiles: full-length, soft drapery spills from nearly every window, filtering light and lending intimacy to even the grandest of spaces.

The home's Mediterranean heart beats strongest in its references to Cycladic architecture. Dry-packed stone walls, dark wood lintels and handwoven Greek fabrics are a subtle homage yet never veer into the overly referential. In the garden, terraced planting beds of local stone echo the structured wildness of island landscapes.

Despite its coastal influences, this is no slavish reproduction of a Greek retreat. Instead, it is an interpretation – a poetic response to place and purpose. "A home should feel inevitable," Leggat reflects. "Like it has always belonged to its surroundings." Standing on the terrace with the ocean stretching out and the mountains rising behind, it's difficult to imagine the house any other way. The transformation, much like the Aegean itself, is timeless.

the architecture of elsewhere

A well-traveled couple find a seductive escape
in the Salento region of Italy

INTUITIVE DESIGN
NARDÒ, ITALY

The most difficult task was to find the right location for the main bathroom, as the house as purchased had only one small bathroom. "We finally went for 'sacrificing' a quite large room to become the bathroom, which was one of the best decisions," the homeowner reflects, adding, "It does not feel like a bathroom at all."

TEXT JENNIFER QUAIL PHOTOGRAPHY ALEXANDRA MEURANT

The homeowner professes a love for textiles because of their warmth and the character they bring to a space. "I very much like ethnic textiles, both old and new," she shares. "The ones in this home have different origins. Some are antique Chinese, others are antique Indian, and there are contemporary Indian and Mongolian."

**"THERE
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SOMETHING
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RIGHT
AWAY."**



The sweeping arches throughout the home were among the immediate draws the new homeowners felt to the home that they “share with a bunch of wild cats.” Vintage goods make a statement at every turn now that the home is their own. The homeowner had cushions created out of a vintage kimono, and the kilims throughout the home are mostly vintage Moroccan, while the nomad mats are Mauritanian.



Trust the locals. A vacation excursion and hopeful home-hunting trip to the Salento region of Italy led to a journey of discovery and design when an attentive hotel owner directed an international couple to an off-market property that would become their part-time home. The couple – the husband an American writer who has lived in Europe for three decades, and the wife a German financier who works across Europe – quickly fell in love with the bones of the historic home in the town center of Nardò and set out to make it their own.

Steeped in history at every turn, parts of the house date all the way back to the 16th century, though it has undergone changes over time, and the current structure is believed to be a combination of different buildings. In 2014, the current owners purchased it from the family that had owned it since 1799. “It took us over one year of monthly visits to convince them that we would respect the history of the place and were worthy owners of this house,” the wife recalls. As the home had sat unoccupied since the 1990s, renovations were in order, and the couple, who divide their time between Paris and Berlin, managed the work from a distance before being able to properly move in, in 2016.

**“IT WAS CLEAR
FROM THE
BEGINNING THAT
WE WOULD WANT
TO PRESERVE
AS MUCH OF
THE PLACE AS
POSSIBLE.”**



When first purchased, the home featured layers of white paint everywhere. Its new custodians returned walls to a more natural state and infused the home with vintage and international finds from across decades and around the world.

The kitchen garners warmth from the wood cabinetry and natural materials in the chairs and hanging light shade.



DISCOVER

FAVE LOCAL VINTAGE HAUNTS:

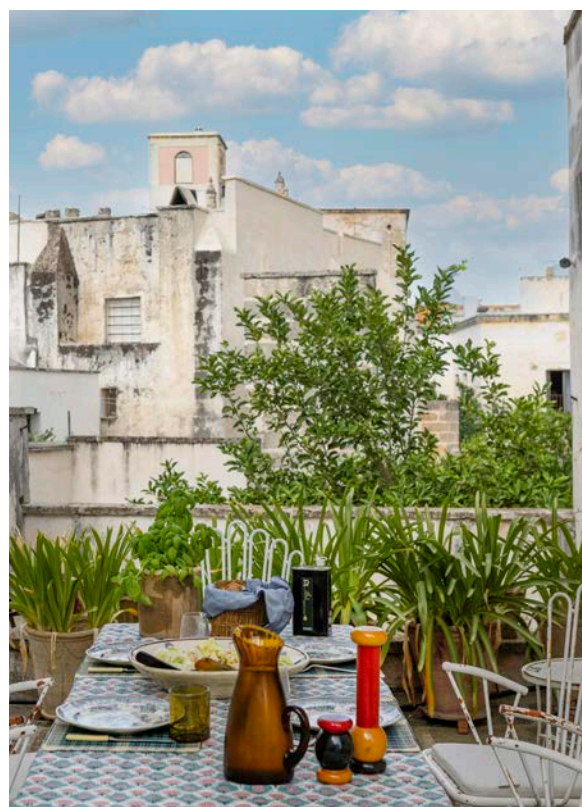
1 LUCA DI GIOIA IN MAGLIE LECCE

2 ALESSANDRO COPPOLA IN LEQUILE

Striking interior architectural details, like the sweeping arches, are like art unto themselves and were part of the initial attraction for the couple. The wife notes that while the arches bestow a sense of importance upon the spaces, the rooms, despite their size, do not feel grand, but instead cozy. “Oftentimes, when old *palazzi* are renovated, the original layout is destroyed and the rooms are cut or cubicles are inserted in order to accommodate modern facilities, such as en suite bathrooms,” she explains, noting a space like theirs would normally be converted into a three-bedroom, three-bathroom apartment. The couple decided instead on a one-bedroom, two-bathroom plan that skipped the en suite and left more of the original layout intact.

Tackling the interiors was a joy for the financier, who once ran an interior design shop with a friend in this town as a pet project and who credits her penchant for mixing old and new with her upbringing in a household where antiques mingled with modern design. “My parents had a company that edited decorative and homeware articles conceived by architects and designers,” she shares. “I have always bought vintage furniture, even when it was not yet fashionable, and am a compulsive flea market goer – and buyer. So much so that every now and then, I feel the need to embark on a new real estate project to find a home for my acquisitions.”

While some of the items found throughout the home come from travels, she also has added local antiques and art, as she prefers when a home has “a connection to the place, rather than living in a nondescript interior that could be found anywhere in the world,” she explains. “The pieces in this home partly have accompanied me through various former homes across Europe. What is fascinating is that they worked in so many different architectonic contexts. I think that is a sign of good design.”

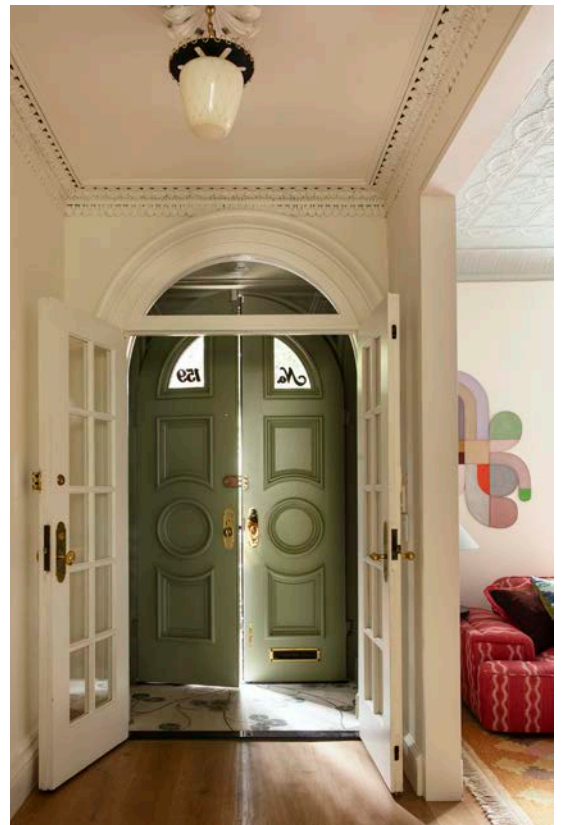


Dining al fresco with a view of the neighborhood that won their hearts. “Our home is located in the historic center of a typical small town in this region,” the wife shares. “While many people like to go for a countryside mansion or a beachside home, we wanted to be in a center which has life year-round and is not dominated by tourism.”

INTUITIVE DESIGN
BROOKLYN, NEW YORK

SECOND
SKIN

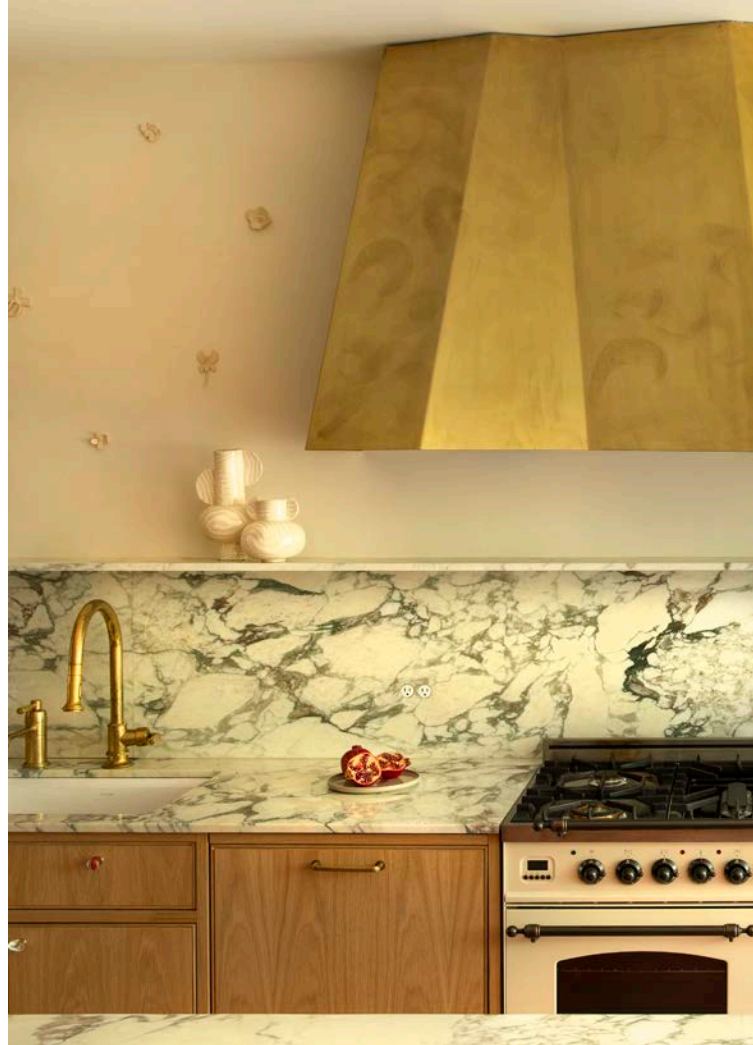
THIS
RENOVATION
DOESN'T ERASE
HISTORY –
IT
BUILDS
ON IT,
LAYERING
NEW LIFE
ONTO OLD BONES
WITH CLARITY
AND
CARE





◀ **FRONT EXTERIOR** The home's Anglo-Italianate style is nestled among like-minded architecture on a tree-lined street in Cobble Hill, Brooklyn. ▶ **REAR EXTERIOR** Initial probes of the rear wall revealed structural deficiencies, so removing and rebuilding the wall was unavoidable. Together with Dynamic Fenestration, Martos Engineering and Black Square Builders, the architects set out to install a three-story window system that placed the rear garden in full view. The large system required a public hearing by the Landmarks Preservation Commission, which provided unanimous approval for the striking installation.

TEXT JENNIFER QUAIL PHOTOGRAPHY MALCOM BROWN
INTERIOR DESIGN STUDIO SOLENNE ARCHITECTURE THE BROOKLYN STUDIO BUILDER BLACK SQUARE BUILDERS



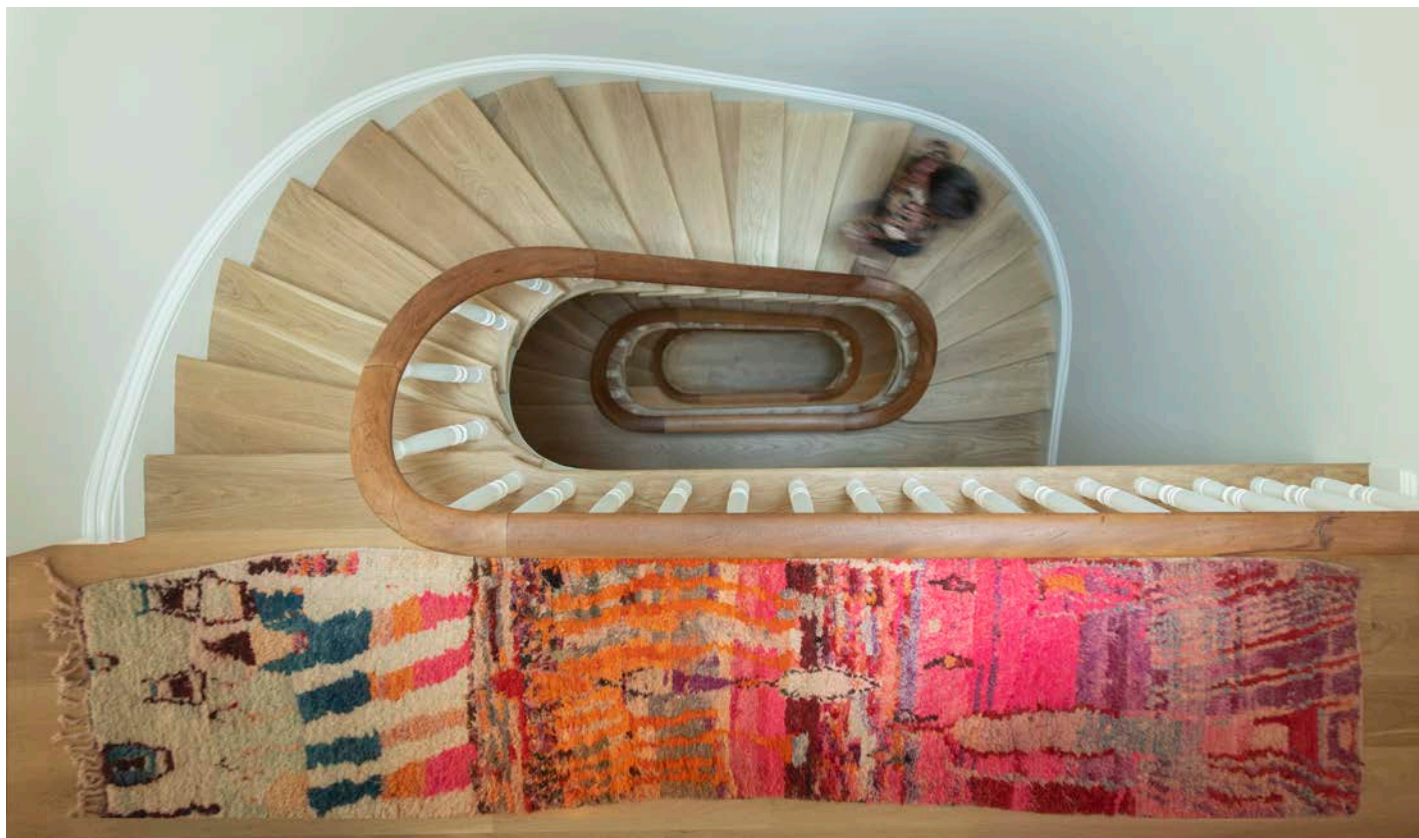
◀ **KITCHEN** Two of the designer's favorite finds live together in the kitchen/dining area: custom cabinet knobs by artist Nina Nørgaard, whose hand-blown glasswork Williams and her husband discovered by chance while dining in Copenhagen, and 3D clay flowers, made using scraps from other projects by artist Alison Owen, whose work Williams carried when she owned her home goods shop, Lolo. **VIEW THROUGH KITCHEN INTO SITTING ROOM** A living space tandem with the kitchen/dining area has proven to be a favorite for the family on an everyday basis and suits their love of entertaining as well. The pass-through space with three-sided millwork serves as a coat closet, pantry storage and refrigerator bank. Having hosted as many as 24 guests for the holidays, Williams notes the kitchen-adjacent space is "perfect for mingling and gets folks out of the kitchen." ▼ Among the architects' favorite interior moments is how the absence of upper cabinets in the kitchen allows the custom brass hood by Atelier Delalain to take center stage. The white Nerikomi vases by Henry Holland Studio and the red ceramic vase by BZIPPY pop against the backdrop of Calacatta Monet marble from ABC Stone.



There is an exceptionalism to carving out one's own place in history. For a couple in Brooklyn, that feeling of being home was discovered in the Cobble Hill Historic District, where they envisioned the future of their nascent family in the historic presence of a landmarked Anglo-Italianate row house.

Homeowner Lauren Williams and her husband were drawn to the historic details of the home, as well as to the opportunity the four-story row house offered for living, entertaining and raising a family. A creative several times over, Williams' resume includes time spent in the fashion world and as the owner of the now-shuttered home goods shop, Lolo. Now at the helm of her own interior design firm – Studio Solenne – Williams knew the decision of which architectural firm to partner with for this very personal project would be crucial. "We knew we needed a team of architects who knew their way around landmarks, who understood the balance between preserving important original elements and seamlessly mixing in more modern features," Williams recalls. She found that partner in The Brooklyn Studio, experts in historic restoration with a specialty in the very type of row house Williams and her husband had purchased.

Perfect as the house's bones seemed, the actual blueprint required a lot of fine-tuning to bring it into today and transform it into a home for years to come. The primary programmatic needs were a large, functional kitchen; space

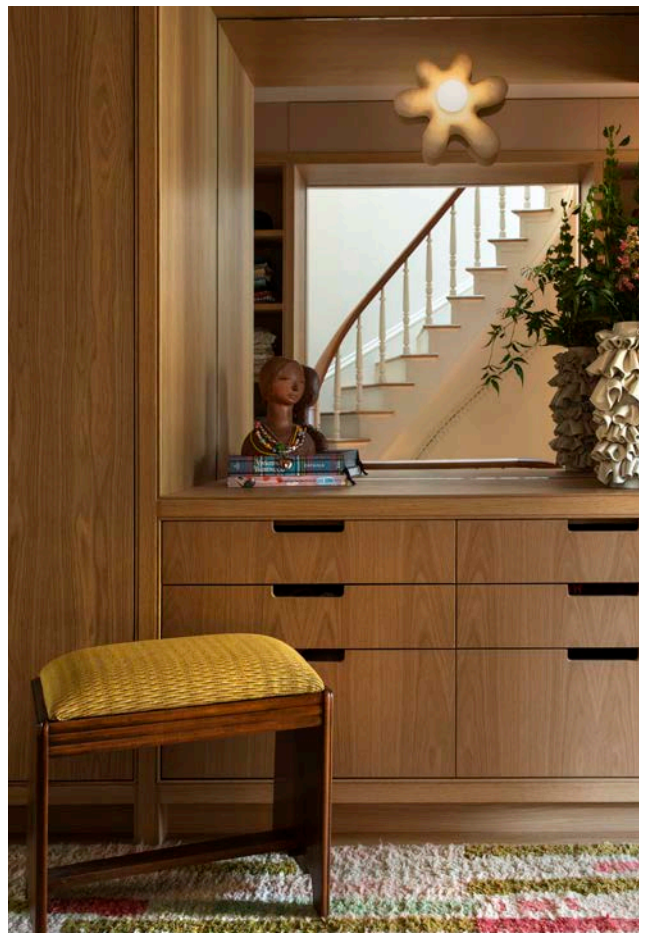


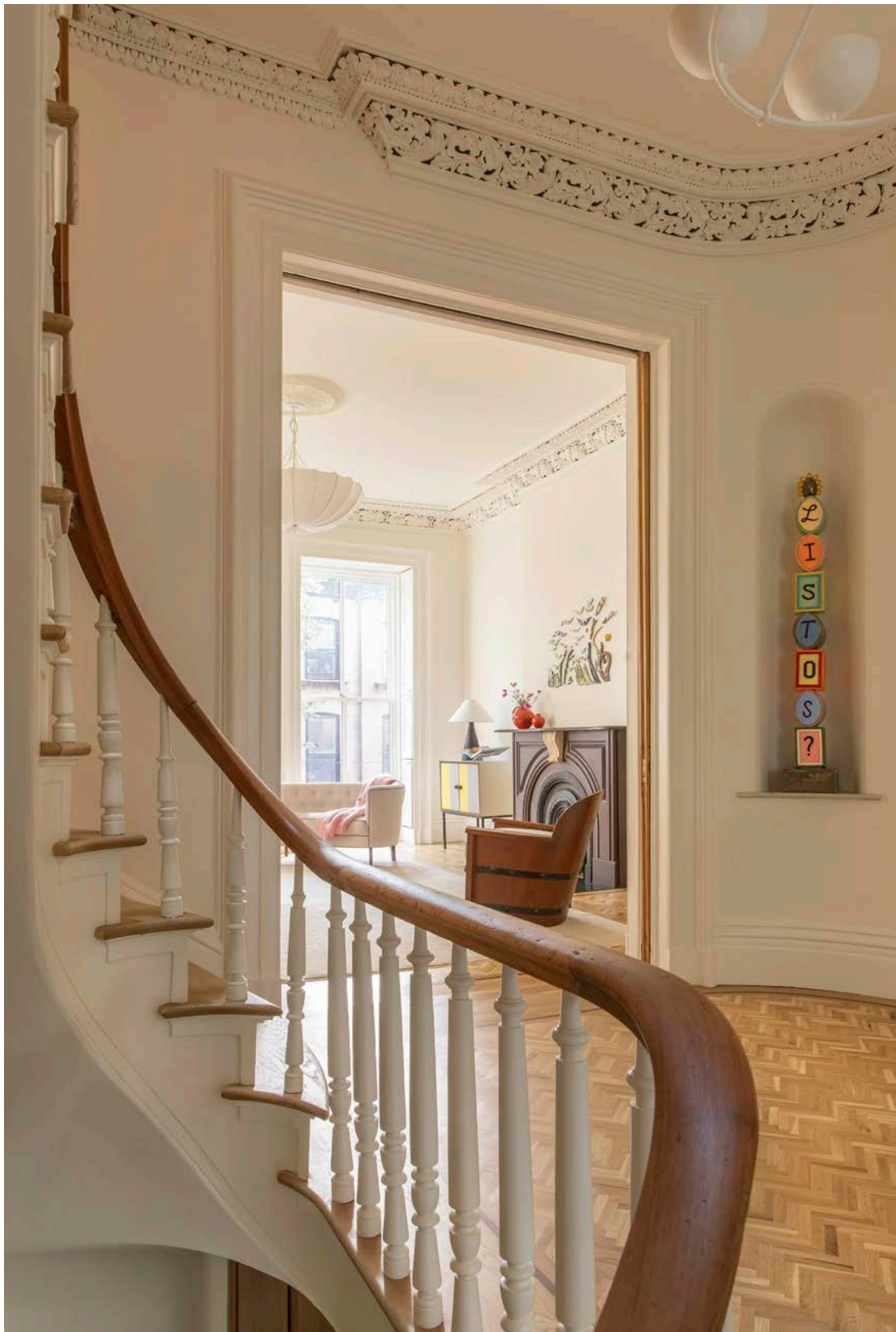
to entertain guests and relax; two offices; guest accommodations; and bedrooms for future children, the first of which arrived just as construction finished. Despite these modern needs, Jasper Crace, project manager at The Brooklyn Studio notes, “there were many original details still present when the clients purchased the property, and a priority for them was ensuring these details be preserved wherever possible.” As such, all plaster details on the redesigned first and second floors are original, existing tin ceilings were painstakingly stripped and refurbished and the curving stair details were preserved, though the stair structure itself needed to be reinforced. And while the layout of the second floor remains largely unchanged, the architects found clever ways to incorporate a powder room, hidden closets to conceal HVAC equipment and a wet bar without disrupting any of the existing ornamentation.

Though “a childhood dream come true,” creating an interior for herself and her family wasn’t exactly simple, Williams reveals. “With a client, it’s a bit easier to rein yourself in and focus on certain themes. When designing for myself, where the space could be anything, it was tough to pick a direction. I ended up trusting my gut and selecting things I simply love.” An avid art collector, Williams used that feeling-based passion as a guiding light. “I designed the interiors of the rooms loosely around pieces I have collected over time, leaving space to add more,” she explains.

Avid travelers, Williams gained inspiration from trips she and her husband took during the renovation. In each space, she worked to marry personality and discovery with sophistication, comfort and ease.

▲ **SPIRAL STAIRCASE** Bringing as much light through to the center of the narrow house as possible was among the main priorities. The Brooklyn Studio addressed this by more than doubling the size of a skylight on the roof and, in homage to an original laylight that carried light to lower floors, adding a pill-shaped, walkable glass panel to the floor of the now usable attic office. The pill-shape motif transfers down through the elliptical stairwell. ► **WALK-THROUGH CLOSET** A wool runner found on a trip to Marrakech leads the way to an office space that pops with touches of vibrant green, as in the Bullnose chair by Marco Campardo. A solid oak slab found at LUMBER+Salt serves as a desktop. ► **BATHROOM** A peaceful spa-like retreat is achieved in the elevated tub/shower area where Seaside Fern Green Cracked Glossy ceramic tile from TileBar mingles with unlacquered brass fixtures from the Descanso collection at California Faucets. The Carrara Marble Hexagon Mosaic floor tile is from Riad Tile. ► **BEDROOM** Floral-patterned drapes serve as a gateway to the exterior view. A hand-embroidered coverlet by Helle Skaarup Studio and vintage Murano glass-caged ceiling light from Object Found Shop complete the restful space.





▲ **STAIRCASE** The careful preservation of the original curving stair feature and detailed decorative moldings were top priorities for the homeowners and architects alike. The historic details meet with modern and vintage art and objects at every turn. ► **LIVING SPACE** The Meltingpot coffee table by Dirk van der Kooij offers a colorful centerpiece for a living space that is anchored by a vintage Axel Einar Hjorth barrel chair. The oil and silicone painting on transparent fabric is by Yulia Iosilzon, and the floor lamp is by Michele Mirisola.



“What I truly enjoyed in this home was working with fabrics, textures and color, and using those things to create elegant whimsy throughout,” Williams reflects, noting the personal project allowed her to channel her days in fashion. “Our home is the ‘collection,’” she explains. “With each room acting as a piece in the collection that correlates with the next.”

INTUITIVE DESIGN
UGGIANO LA CHIESA, ITALY

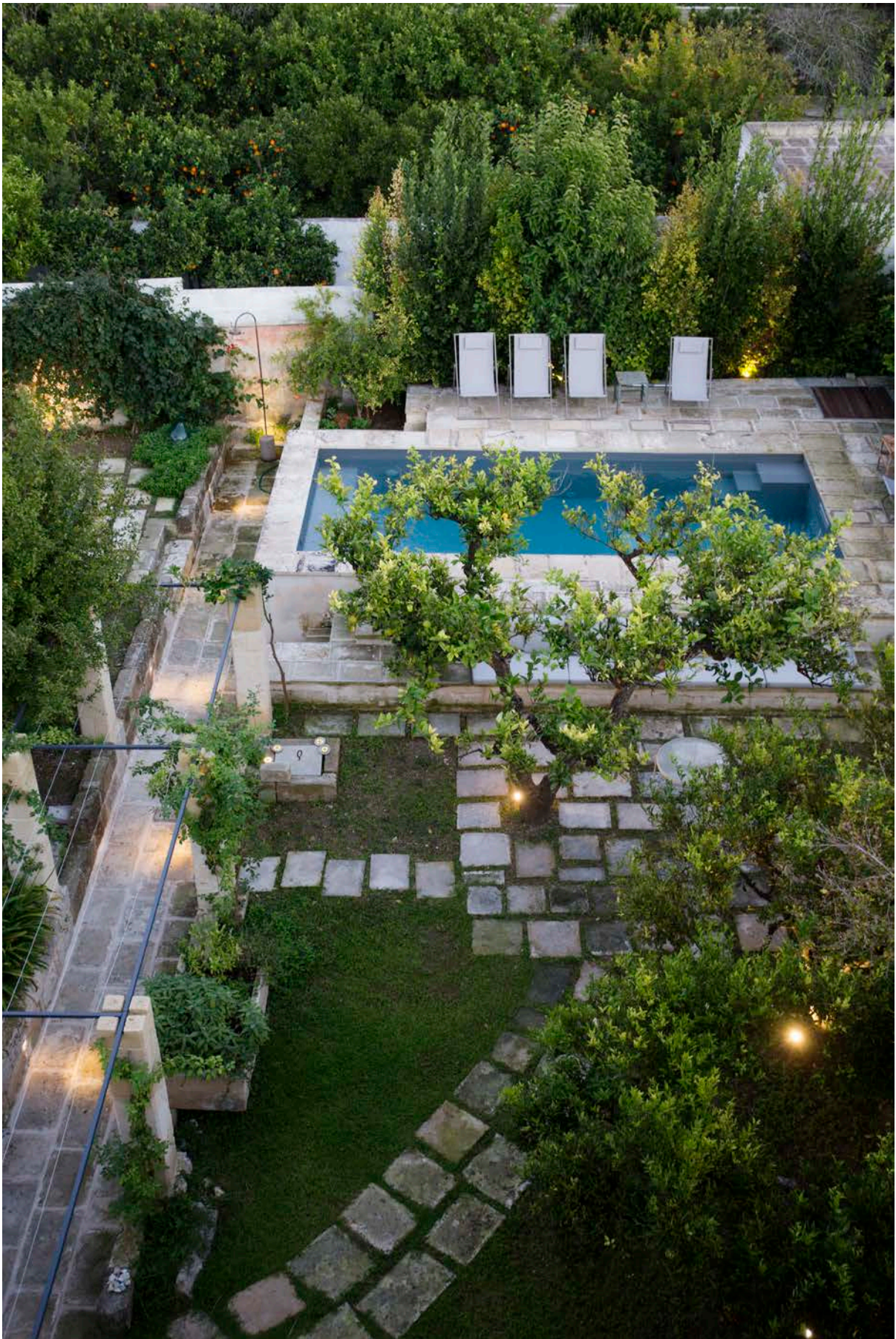
a graceful design that features a slow, sustained melody



The Pizzelli residence is located on this street, not far from the town's main square.



TEXT THOMAS CONNORS PHOTOGRAPHY JOHAN SELLÉN STYLIST GILL RENLUND



The spruced-up garden now features an inviting pool.

E

scape comes in many guises. For some of us, it's a long cruise. For others, an off-the-grid cabin deep in the woods. For some, getting away means putting many miles between where they are and where they want to be. And then there's the sun and the sea and spaces that make a home away from home.

When she isn't busy running her fine leather goods company ATP Atelier, Maj-La Pizzelli and her Milanese husband, Claudio, head south from their place in Stockholm to a getaway in the Salento region of the Italian peninsula. The couple had been vacationing in the area for years before they bought their own sweet spot, an old house with a garden in Uggiano la Chiesa, a small town that's a short drive to the beach at Porto Badisco. Previously owned by one family for over a century, the house was built by a fisherman who had gone to America and made good. When the Pizzelli's bought it, they launched a rehab that took two years to complete.

"It was a huge project," Maj-La shares about working with an architect and a contractor who specialize in revivifying older houses in the Salento region. "The roof was falling in, so we needed to replace it completely. On the ground floor, we removed the cementine tiles, insulated underneath and then replaced them. We updated all the doors and windows but had a local carpenter make new ones in the traditional way."

The homeowners added a new wall of glass doors leading to the garden, framed in iron forged by a local smith, and did up the bathrooms in microcement (a decorative wall coating similar to limewash) instead of tiles to achieve a minimalist look that merges well with the older character of the home. They removed the staircase to create two bathrooms and built a new one outside at the patio. "It is a house with a strange floor plan," Maj-La explains, "and we were prioritizing making the best out of an old home." The handsomely scaled garden got a refresh, too, with the addition of a pool and new plantings of bougainvillea.

The interiors of the home strike a lean, laid-back look, but one that expresses relaxed comfort. "I would say that it is very much our style to combine things, but still, this house is quite different from our apartment in Stockholm," Maj-La notes. "I really think that we have kept the original feeling of the house, and at the same time, we have added a very Scandinavian, minimal touch to it. The furniture is a mix of items that belonged to the house, Scandinavian pieces and Italian contemporary design. We also have found a lot of fantastic pieces at the flea markets in Puglia and through our local antique dealer."

The vaulted foyer sports a vintage rug purchased on a trip to Marrakech and a Tito Agnoli lounge chair from the 1960s. A Castiglioni Arco lamp hovers over the dining table, which is surrounded by a mixed bag of wooden chairs. The living room is outfitted with auction finds: Mario Bellini sofas, Gae Aulenti's Tavolo con Ruote cocktail table, a molded plywood Eames chair, and Noguchi lamps. A pair of rattan garden chairs and an occasional table from Ikea occupy a second-floor sitting room, and the pendants above the custom travertine island in the kitchen are fashioned from fishermen's nets. Like driftwood scooped up along the shore, this *casa vacanza* possesses a kind of found-object air, a just-rightness that usually, only chance and time can create. Bravo.

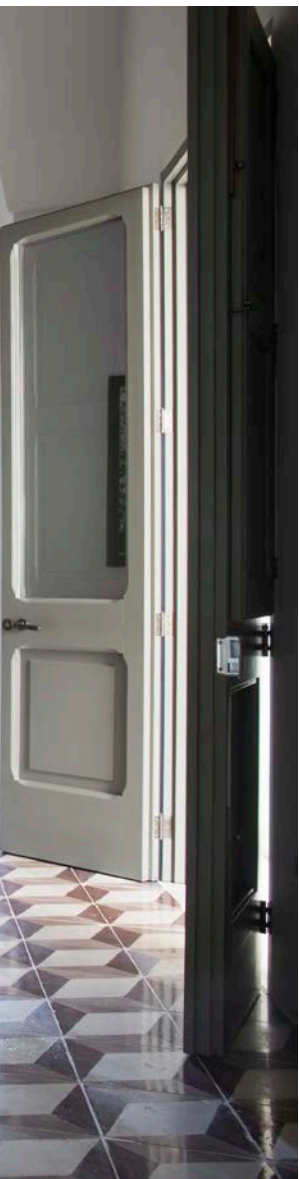


In the living room, classic modern pieces by Bellini, Aulenti, Eames and Noguchi.
Optimally dynamic tile in a pattern typical in Salento.



The custom kitchen is fabricated in locally sourced travertine.





A sitting room between two bedrooms.

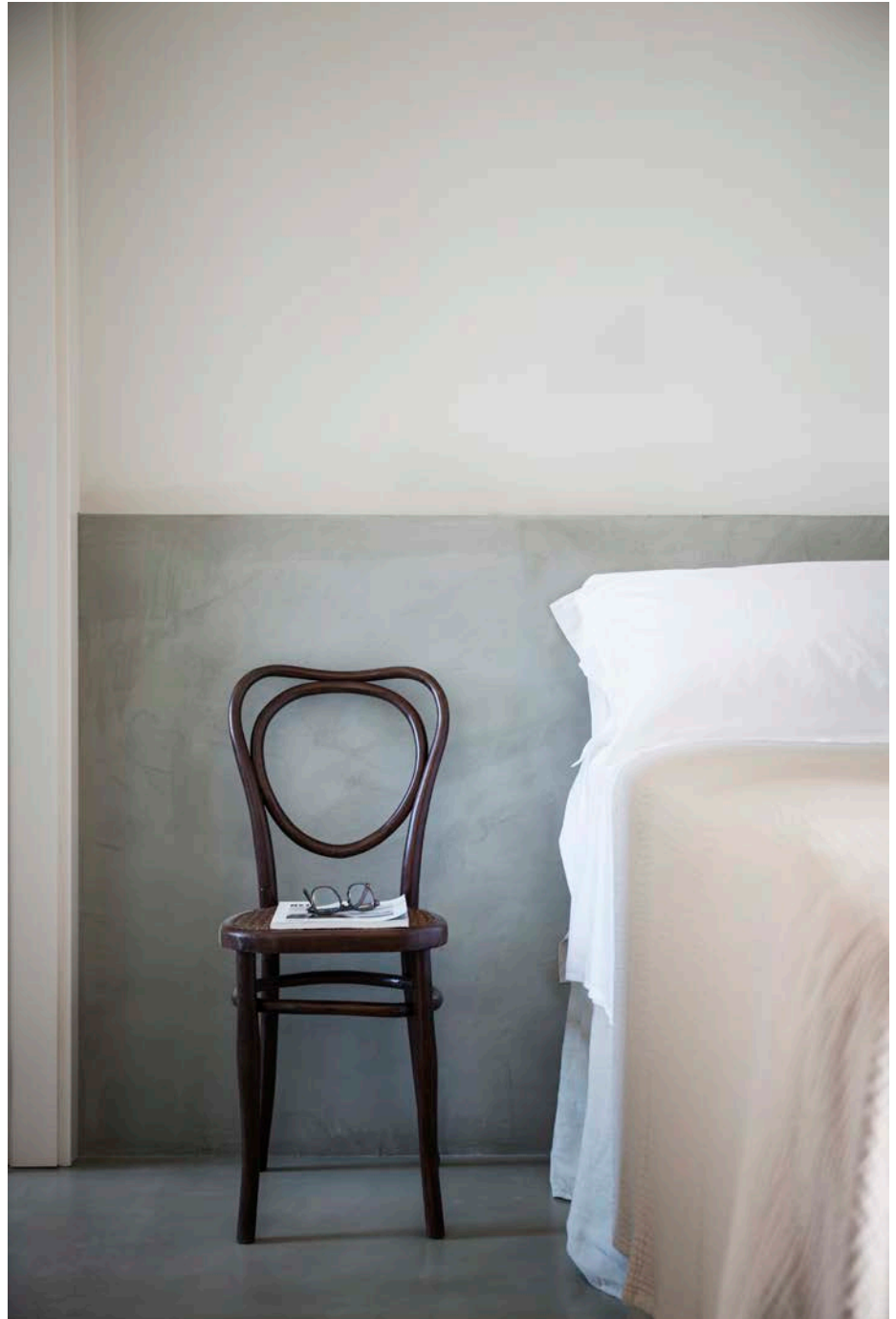


The dining room, simply furnished with miscellaneous chairs and art by Carina Seth Andersson.



An artful tableau: Vico Magistretti's Dalù lamp and an ATP handbag.

PATTERNS



A small guest room, accessed directly from the terrace.

INTUITIVE DESIGN
DALLAS, TEXAS



POETIC PULSE

Using vintage furnishings, natural textures and a warm color palette,
a design team pays homage to their clients' art collection

TEXT SHANNON SHARPE PHOTOGRAPHY PS.SWOON INTERIOR DESIGN SWOON, THE STUDIO



I

“*P*hilosophically, our approach to design is to help our clients realize the best version of themselves,” Joslyn Taylor explains of her design studio that she cofounded with Samantha Sano. This, of course, means a deep dive into their clients’ passions, their personalities and how they live day to day in their homes. When one art-loving couple approached the design duo to rethink their 1958 home, which had been renovated in 2007, this process was as simple as can be – the designers were already friends with the pair. “There’s a thoughtfulness and soulfulness to her,” Taylor muses of the photographer wife. “Her husband as well. They love things that have a story, hand-crafted pieces and works created by their friends.”

The couple’s eye for design drew them to the midcentury home, which, even with its dated mid-aughts makeover, was a showcase of good bones. “It had a beautiful layout but was almost museum-like,” Taylor describes. “She wanted to layer in a little bit more warmth, depth and natural texture.”

In the living room, this meant refacing the fireplace in an organic pitted travertine and, where once there had been a large, stark wall, adding a custom built-in bench alongside to create a cozy nook. A sculptural daybed in the space provides another place to “tuck in,” while a vintage cocktail table and a striking marble magazine rack add more materiality. “It was fun to start from scratch and build around their art collection,” Taylor shares. “We thought of the furnishings as an extension of their art.”

Intimacy was imperative, so the team wanted to organize the adjacent dining area to feel as if it was a separate space. A vintage de Sede sofa with a geometric back creates both separation and interest. “When you’re sitting at the dining table, you really are looking at something special,” Taylor adds. This is true of the view from the other side of the table as well: on a ledge above their marble-topped burlwood console, the owners showcase pieces from their ever-evolving art collection, many of them created by dear friends, others sourced by art consultants Cindy Schwartz and Robyn Siegel.



2



3





A careful balance of their clients' own furnishings and art with 20th-century antiques and mindfully considered new pieces is a theme throughout. "If it wasn't vintage, she wanted to know that it was made from a designer perspective," Taylor states. "There's nothing pretentious about her, but she doesn't want things to feel like fast fashion or design."

The kitchen was approached with the same sustainability mindset. The room's terrazzo floors and walnut cabinetry imbued such beautiful character that the designers knew a full makeover wasn't necessary. Honing the black marble countertops, replacing the glass-tile backsplash with Zellige tiles, swapping out the hardware and installing curvaceous pendants were all that was needed.

The tranquil primary bedroom is the location of many repurposed furnishings; the homeowners' vintage sofa – now recovered – and cocktail table sit alongside new pieces, such as a hanging Noguchi light sculpture and a leather scoop chair. "They wanted a comfortable little retreat where they could read and where their son could come hang with them," Taylor describes.

"Our design was just thinking about the way they live and what they value," Taylor adds. "She is so creative, well-traveled and laid-back. She's an artist herself and has a lot of artist friends. That played into everything. We wanted it all to have meaning and personality."

1 The primary bedroom's sun-filled sitting area is an intimate, high-design escape where the owners can curl up to read. Working with many of the couple's vintage pieces, such as the sofa and cocktail table, Taylor and Sano played with geometry by adding an Estudio Persona leather scoop chair, Noguchi light sculpture and BZIPPY planter. **2** "The living room might be my favorite room," Taylor declares. "The travertine on the fireplace and bench keeps it very calm and beautiful. It gives an immediate sense of texture and soulfulness." Vintage pieces, such as the glass-topped travertine table from 1stDibs and the owners' marble magazine stand, continue the material story, while a peachy-pink, upholstered Craig Bassam daybed serves as a place to lounge. **3** Taylor, Sano and their team saw the existing terrazzo floors and walnut cabinetry as the perfect backdrop to the sandy palette established in the living room. Honing down the black marble to give it a matte finish and installing Clé Zellige tiles on the backsplash updated the look while still nodding to the home's midcentury roots. Apparatus pendants and Afteroom barstools with mustard-yellow upholstered seats by Hung-Ming Chen and Chen-Yen Wei finish off the look. **4** In keeping with the minimalist design, the team replaced a metal railing with a glass one topped with white oak on the second-floor hall, which showcases Lindsey Adelman sconces. A vintage de Sede Non Stop sofa creates an artistic divide between the living and dining spaces. Above the vintage Karl Springer dining table and Thonet dining chairs hangs a Noguchi light sculpture. "Reversal," a pair of black-and-white paintings by Richard Serra, provides bold contrast to the coral backdrop of Chris Luttrell's "Whale."

CERAMICIST JUSTINE HAY DE SLADE AND HER HUSBAND, JEAN, SCULPT A LIFE IN A CREATIVE COMPOUND

TEXT THOMAS CONNORS PHOTOGRAPHY SYLVIE BECQUET

Whether working on a wheel, building from slabs or shaping from coils, creating forms from clay is an earthy business. And the home ceramicist Justine Hay de Slade and her husband, Jean, have fashioned from a cluster of time-worn structures in France's Haute Saintonge region seems a perfect reflection of the labor-inflected life they lead. (As Plutarch said, "No man ever wetted clay and then left it, as if there would be bricks by chance and Fortune.") While neither is from this area – Justine was raised in the Dordogne, and Jean hails from Brittany – they fell in love with Haute Saintonge on their first visit 15 years ago. The property they now call home is situated on the edge of a small village with the open countryside right outside their garden gate. Once owned by a farming family, it comprises several buildings built in the 19th century (with bits dating to the 16th century), all in sad shape when the couple came upon them. Occupied but badly neglected – lacking the standard conveniences – the place required a major commitment to make it truly habitable. "Just cleaning out the buildings was a gigantic task. You had to be very organized and physically fit," describes Justine, whose company is called Epure. "Plus, we had our business to run and a one-year-old baby to care for."

The two decided to make the smaller structure their house and the larger one Justine's studio. The former was barely standing, so they opted to simply save the stone foundation and erect a board-and-batten cottage atop it. "It is like a fisherman's hut we had lived in at Cap Ferret," notes Justine.

When it came to converting the limestone-clad main house into a studio, Justine and Jean exercised a light touch, even preserving some of the worn walls. While they turned to professionals for plumbing, electric and roofing, Jean and his father did much of the work themselves, installing new windows and doors and breaking down walls to open the space up. The existing kitchen was made over as an enameling room, and the upper floor was retrofitted as an office and a salon-like living/reception room in which to meet with customers.

"For this project, we wanted to keep as many of the existing elements as possible," shares Justine, "and reuse them to retain the soul of the house. Old boards have been repurposed for benches, shelves and kitchen cupboards." She and Jean are now in the process of turning the adjacent stable into a guest house they have christened Le Nid (the nest) for the resident swallows.

Living above – or beside – the shop isn't for everyone. But Justine and Jean wouldn't have it any other way. "The atmosphere of the house is very different from that of the studio, which allows us to maintain a division between work and daily life," remarks Justine. "But work is integral to our lives, and we like having the studio close by. Our daughter Alma often joins us there, and she can see that creating is a way of life."

A man and a woman are standing in front of a rustic stone building. The woman is on the left, wearing a light-colored long-sleeved shirt, a long beige trench coat, and light-colored trousers. The man is on the right, wearing a white t-shirt, a blue denim jacket, and olive green trousers. They are standing on a gravel surface. The building has a rough stone wall and a wooden door with a diagonal brace. Above the door is a wooden frame with vertical slats. The text "INTUITIVE DESIGN" and "HAUTE SAINTONGE REGION, FRANCE" is overlaid on the upper right part of the image.

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**AGRARIAN
INSTINCTS**



PRINCIPAL RESIDENCE: DAUGHTER ALMA'S PINE-PANELED BEDROOM.



PRINCIPAL RESIDENCE: LIVING ROOM WITH YAKISUGI-STYLE WOOD CLOSET.



GUEST HOUSE: THE LIVING ROOM WITH SOFA/BEDS ON PLATFORMS MADE OF OLD OAK BOARDS.



GUEST HOUSE: BATHROOM IS FITTED WITH A BESPOKE PLASTER TILE VANITY BY JEAN AND JUSTINE.



PRINCIPAL RESIDENCE: A SIMPLE WORKSPACE IN THE HOUSE. LAMPE GRAS CLAMP TABLE LAMP FROM DCW ÉDITIONS. MOBILE FROM BOOKHOU.



STUDIO: A PANOPLY OF GLAZE SAMPLES IN THE PRODUCTION ROOM.



**STUDIO: RECEPTION ROOM WITH PORCELAIN PENDANTS
- EARLY MODELS FOR NEW LIGHTING DESIGNS.**

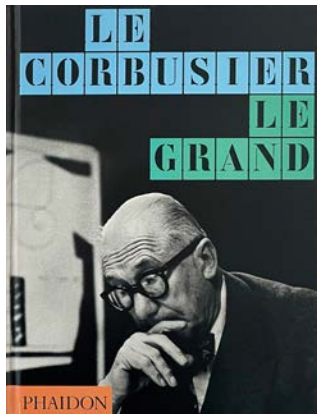


STUDIO OFFICE

**THE TWO
DECIDED TO MAKE THE SMALLER
STRUCTURE THEIR HOUSE AND THE
LARGER ONE JUSTINE'S STUDIO.
"IT IS LIKE A FISHERMAN'S HUT WE
HAD LIVED IN AT CAP FERRET,"
NOTES JUSTINE.**

last words

Architect, urban planner, furniture designer.
Dive into the details of the revered and controversial
creative, Le Corbusier.



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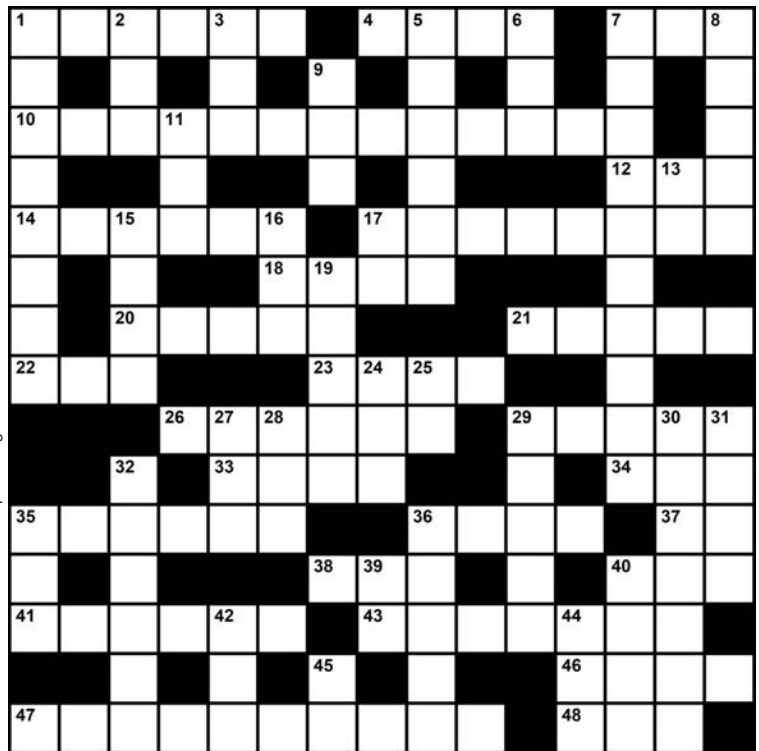
- 1 A collaborator with Le Corbusier, this French architect was known for his work in industrialization and prefabrication, Jean ____
- 4 Architectural plan that enables easy passage through the house
- 7 Suited
- 10 Austrian-American modernist known for sleek, climate-responsive homes in California. He shared Le Corbusier's internationalism but adapted it to light, air and landscape, 2 words
- 12 GPS heading, abbr.
- 14 For Le Corbusier, these factors formed his ____: pilotis, free design of the ground plan, free design of the facade, horizontal windows and roof gardens
- 17 Deliberately incites a reaction
- 18 Free from discordant qualities
- 20 A softer, more humanist modernist from Finland, he brought warmth and organic forms to modernism, especially in furniture and interiors, curving wood, natural light and user-centered design – goes with 20 across
- 21 See 20 across
- 22 Old VW ad slogan “____ Auto”
- 23 Audacious
- 26 Building's exterior front
- 29 Entrance hall
- 33 Logical
- 34 Le Corbusier's Five Points of Architecture could be said to be his ____ (core principles)
- 35 See 7 down
- 36 Like the curves in Le Corbusier's “Plan Obus”, perhaps
- 37 Metric length measurement unit, abbr.
- 38 Light beam
- 40 Spigot
- 41 Originally part of the Bauhaus, he designed iconic tubular steel furniture (like the Wassily Chair) and later, Brutalist buildings like the Whitney Museum in New York, Marcel ____
- 43 Founder of the Bauhaus, he shared Le Corbusier's belief in unifying art, craft and industry, Walter ____
- 46 Follow commands or instructions
- 47 A titan of modernist architecture, known for “less is more.” He pioneered open-plan structures and minimal steel-and-glass buildings, like the Barcelona Pavilion and Farnsworth House, Ludwig Mies _____, 3 words
- 48 Unmanned aircraft system, for short

down

- 1 Le Corbusier collaborator and design equal, especially in interiors and furniture, Charlotte ____
- 2 Evil soldier in *The Lord of the Rings*
- 3 Itinerary word
- 5 Le Corbusier's cousin and closest collaborator who co-designed much of Le Corbusier's furniture and led key projects like Chandigarh in India, ____ Jeanneret
- 6 Mesh
- 7 Though older and more organic in philosophy, he was a contemporary rival of Le Corbusier who disdained the International Style – goes with 35 across, 3 words
- 8 Le Corbusier's color ____ are rooted in nature, emphasizing a harmonious balance between colors and their effects on space
- 9 Include
- 11 Residential community governance group, abbr.
- 13 Vane direction, abbr.
- 15 The Roaring Twenties and the Progressive, for example
- 16 Health resort
- 17 Press handler, abbr.
- 19 Major concern of Le Corbusier: ____ renewal
- 24 Poem of praise
- 25 ____ Le Corbusier
- 27 One of the largest trees in the world
- 28 Construction vehicle, for short
- 29 Repair, 2 words
- 30 Surrounds completely with a covering
- 31 Slanted area
- 32 Irish-born modernist who challenged Le Corbusier's masculine rationalism with more sensual, flexible interiors and furniture. Her E-1027 house was famously defaced by Le Corbusier himself, ____ Gray
- 35 Internet
- 36 Full-bodied red wine grape variety
- 39 Chemical symbol for silver
- 40 Bass-pitched musical instrument
- 42 Day before an important event
- 44 Informal debt acknowledgment note, abbr.
- 45 Senior, for short

For answers visit:
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