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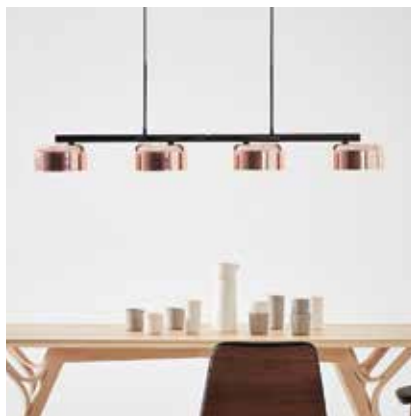
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ANDREW VANASSE

Nothing beats listening in on a conversation between two great design-world thinkers. Here's me typing furiously in Seattle's Goodwin Library (secreted away within Pike Place Market) as Peter Steinbrueck and Jill Sherman debate contentious issues around density and development in the Pacific Northwest. Check out our new Debate column on page 96.

INPUT/ OUTPUT

"WHERE DO YOU LOOK FOR INSPIRATION?" a photographer friend recently asked me. At first, I drew a blank. As a design journalist, I've asked this question of a thousand subjects over the years; it's an interviewer's cliché and yet often yields fascinating answers. And in the past, I'd have my own reply at the ready. After all, I've chased design inspiration all my life.

So why did I rack my brain when asked where I seek creative stimulus? I can't say I turn to social media or the Web, as some design pros do. Many of us are burned out (or simply flooded) by the wave after wave of Pinterest, Instagram, and design-blog photos that wash over us every day, all meant for quick and easy consumption and reproduction. GRAY, by contrast, seeks to capture and share fresh ideas and groundbreaking dialogue about design and architecture in this region, the dynamic Northwest. That means we're always on the hunt for the pioneering and the innovative—material you can't easily locate on the Web and certainly can't slap into a magazine's pages and call it new. (Quick shout-out to my amazing colleagues Stacy Kendall and Rachel Gallaher, who *can* gracefully surf the Web-borne waves and have shaped @GRAY_Magazine's own social media into indispensable and inspirational design channels.)

Eventually I realized that I *don't* chase after design inspiration anymore. Why? I don't need to—working with GRAY, I'm in the extremely fortunate position of being creatively amped up every day, simply by virtue of all the amazing work that Northwest designers produce and then graciously send my way. Almost every day, I'm out in the field, visiting designers in their studios, checking out new projects, and learning what inspires *them*. And then I get to share it all with you. That's the most inspiring and rewarding work I can imagine.

I hope that this "Bright Ideas" issue—chockablock with innovative and surprising designs, from genuinely great-looking streetwear made from recycled water bottles to the apocalypse-proof Tsunami House—inspires you to get out there and make your own mark on the design world. And when you do, I hope you'll share it with me.

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SCENE

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TABLE OF CONTENT

Winnipeg-based furniture company EQ3 is harnessing the power of 10 rising Canadian designers in **Assembly**, its newly launched capsule collection of furniture and accessories. Among the featured talent is British Columbia designer Shawn Place (below), whose Assembly dining table draws inspiration from Danish modernism and First Nations art; its form “emulates the post-and-beam construction found in longhouses and the exposed structural framework of homes such as Arthur Erickson’s Graham and Smith houses,” says Place. Assembly is proving a significant addition to the West Coast design landscape.

>> eq3.com



HERE + THERE >>>



1

SEE

May 6

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(1) Wrapping up design firm Civilization's second annual **Design Lecture Series**—held at the downtown Seattle Public Library—is Dutch designer Karel Martens, a forefather in the field of graphic design. Martens's deliberate "misuse" of media in his print and typographic work over the past 50 years has made him one of the world's most influential designers. Following this free—and highly anticipated—event, Doug Wadden, professor emeritus of visual communication design at the University of Washington, will host a discussion with Martens.

>> designlectur.es

Through May 15

(2) Addressing the pressing issues of affordable housing, residential density, transportation, and public space, "Your Future Home," at the **Museum of Vancouver**, presented in association with the Vancouver Urbanarium Society, explores 20 scenarios for the future of the city (pictured here is Harbour Deck, a proposal to re-engage Vancouver's waterfront by HCMA Architecture + Design). Multimedia projects by Vancouver's leading architects, urban planners, and visionaries challenge visitors to question and rethink what they want from their city.

>> museumofvancouver.ca

2



COURTESY HCMA ARCHITECTURE + DESIGN

Through June 12

(3) From paper decoupage to large-scale mixed-media sculptures, the concept of the mash-up has long enthralled the art world. In "MashUp: The Birth of Modern Culture," a blockbuster four-floor exhibition, the **Vancouver Art Gallery** traces the artistic trajectory of this creative strategy from the collages and readymades of the early 20th century to the hacking and remixing that predominate in today's digital age. On April 27, Inform Interiors in Vancouver hosts an intimate talk by curator and international design-world force Paola Antonelli, whose insightful and galvanizing brand of critique will lend insight into the mash-up's history and impact.

>> informinteriors.com

>> vanartgallery.bc.ca

April 9–July 17

(4) Even if you don't know Edvard Munch's other works, you're surely familiar with *The Scream* (1883–1910)—that iconic image of a ghostly figure in mid-existential howl set against a flame-colored sky. Here's an opportunity to experience more of Munch's stunning oeuvre (although *The Scream* itself remains at home in Oslo). Organized in conjunction with Pacific Lutheran University's 125th anniversary, **Tacoma Art Museum's** "Edvard Munch and the Sea" explores the artist's style throughout his career, focusing on his recurring motifs of the sea and the profound emotional and psychological undercurrents running throughout his work.

>> tacomaartmuseum.org

(3) ROBERT RAUSCHENBERG, *REVOLVER II*, 1967. COPYRIGHT ROBERT RAUSCHENBERG FOUNDATION / SODRAC, MONTREAL / VAGA, NEW YORK (2016); (4) EDVARD MUNCH (1863–1944), *ON THE WAVES OF LOVE*, 1896. LITHOGRAPH, EPSTEIN FAMILY COLLECTION. PHOTO BY MARK GULEZIAN. COPYRIGHT ARTISTS RIGHTS SOCIETY, NEW YORK; (5) *PRISONER OF WAR* INSTALLATION, 2008, TORINO, ITALY. COURTESY DW5 / BERNARD KHOURY.



1



3

5



HEAR

April 25-27

(5) For Lebanese architect Bernard Khoury, space is a material of its own, one to experiment with and transform. From his garden-filled Argan office park in the Kuwait Free Trade Zone to his airy Beirut penthouse (its site chosen specifically to revitalize the war-damaged city), Khoury's designs challenge viewers to rethink how we can use design to shape our lives and reshape our cities. This April, **Alaska Design Forum** brings the award-winning designer to Anchorage (April 25), Fairbanks (April 26), and Juneau (April 27) as part of its "Future Tense" series, which selects history-literate trailblazers to speak about where design has been, the direction it's heading, and how our choices today will affect its future. »

» alaskadesignforum.org



EMA PETER

VISIT

Combining the flair of European design with the alpine sensibilities of British Columbia's top resort town, **Bar Oso** is Whistler's hottest new design destination. Open since November 2015, the restaurant (*oso* is Spanish for "bear"—an homage to the beloved local fauna) scored its look from Vancouver's Box Interior Design. The firm wrapped most of Oso's walls, as well as its dramatically curved ceiling, with 23-foot-long slats of gray-stained white oak and clad its floors with custom black-and-white Portuguese floor tiles set in bold, abstract snowflake patterns. At the center of the space sits an L-shaped bar made of intricately patterned onyx—the color of "frozen cola," according to Box principal Cynthia Penner.

» baroso.ca



CHARLIE SCHUCK

INDULGE

Van der Pop is bringing a whole new meaning to high design. Launched in January by Seattle-based entrepreneur April Pride, the premium cannabis-accessories company's line includes glossy black enamel and mirror-bedecked grinders, beautifully packaged rolling papers, and the Happy Sack—a black leather clutch, buffed to a satiny finish, with a programmable lock. Also on offer: chic storage vessels made from Miron violet glass (which blocks light to keep your greens fresh) that are cheekily labeled (Relax, Party, Forget) and pretty enough to display. "Every aspect of our lives should reflect the personal style we carefully cultivate," Pride says of her line. "Women don't compromise on shoes or jeans. The only reason they do when it comes to cannabis accessories is that they've had no choice." Thanks to Van der Pop, now they do. »

» vanderpop.com

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workshops, and design talks. Not-to-miss events include the opening party on April 16 in the historic Washington High School building; a dynamic GRAY Conversations discussion at Hotel Lucia on April 18, exploring next-wave hospitality design (see page 32 for more); and an IDS Vancouver Offsite at Rejuvenation on April 23, showcasing handpicked PNW furniture and product designers.

» designweekportland.com

May 16-18

Can the field of sustainable development help solve the climate crisis? Can architecture enhance social stability? These questions are just a few of the jumping-off points at the **2016 AIBC Annual Conference** in Vancouver. Featuring keynote presentations, seminars, workshops, panel discussions, and an industry exhibitor show, the conference is projected to attract around 450 attendees across fields from architecture to engineering. Add your voice to the discussion about adaptations needed to sustain the architectural profession in a world with a rapidly changing climate and growing population. ✱

» aibc.ca

TRAVEL

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(1) **WantedDesign Manhattan** (May 13–16) makes its rousing sixth-annual return during NYCxDESIGN at the Terminal Stores in Chelsea, with more than 120 exhibitors representing new and established designers from around the world. This year’s program highlights the U.S. maker movement with New York City–based online retailer WorkOf, which showcases 15 independent designers from its stable of contemporary furniture makers in an apartment-like exhibit. Concurrently in Industry City, the second annual installment of **Wanted Design Brooklyn** (May 7–17) displays cutting-edge design from local talent, design students, and—new this year—

French designers and manufacturers in a program cosponsored by the French Embassy. We always come away inspired by this citywide celebration. Join us!

» wanteddesignnyc.com

EXPERIENCE

April 15-23

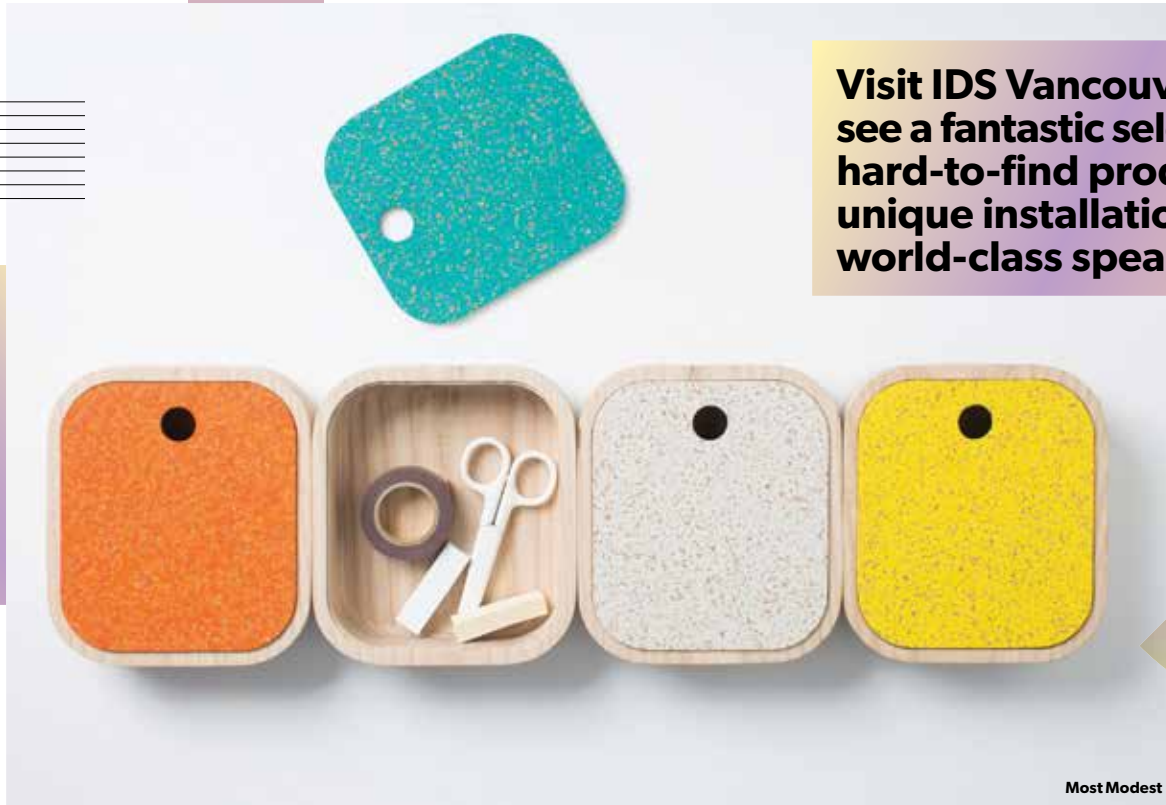
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(2) In its first springtime showing, the fourth annual **Design Week Portland** starts off with a bang, premiering a two-day conference mainstage featuring 12 major design-minded thinkers, from Snøhetta’s Craig Dykers to Intel’s Genevieve Bell, who span creative disciplines. Then the weeklong celebration of design unfurls independent events across the city—be on the lookout for installations, open houses,

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CONVERSATION SESSIONS

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BELATHÉE PHOTOGRAPHY

FOR THE THIRD YEAR RUNNING, GRAY presents dynamic discourse with the Pacific Northwest's top design talent. Join us at Portland's Hotel Lucia and Seattle's Sorrento Hotel for our GRAY Conversations series—a cocktail hour followed by frank and inspiring panel discussions moderated by GRAY editors, on a variety of essential design topics. For more details and a list of confirmed panelists, head to graymag.com/GRAYconversations.

APRIL

MORE THAN JUST FOOD: RESTAURANT & HOSPITALITY DESIGN FOR CONTEMPORARY CULTURE

PORTLAND: April 18, 5 p.m. at Hotel Lucia

SEATTLE: April 27, 6 p.m. at Sorrento Hotel

MAY

THE FUTURE OF DESIGN AND ARCHITECTURE IN THE PACIFIC NORTHWEST

presented by Chown Hardware

PORTLAND: May 17, 5 p.m. at Hotel Lucia

SEATTLE: May 24, 6 p.m. at Sorrento Hotel

JUNE

ENTREPRENEURSHIP IN CONTEMPORARY PRODUCT DESIGN

PORTLAND: June 14, 5 p.m. at Hotel Lucia

DESIGN CAPITALISM: HOW CORPORATE DESIGN IS RESHAPING THE PNW

SEATTLE: June 21, 6 p.m. at Sorrento Hotel

JULY

LEARNING FROM TECH: DISPATCHES FROM DESIGN'S NEXT FRONTIER

SEATTLE: July 18, 6 p.m. at Sorrento Hotel

AUGUST

Special Panel & Party with Jeff Kleinsmith, Sub Pop Creative Director

HOW GRAPHIC DESIGN AND THE MUSIC INDUSTRY INFLUENCE PNW DESIGN CULTURE

SEATTLE: Date and location to be announced

SEPTEMBER

DESIGN REBELLION

GRAY Conversations events to be announced

VANCOUVER: GRAY Stage at IDS, Sept. 22–25

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PNW x NYC

GRAY EDITORS WILL BE ON THE GROUND IN NEW YORK CITY THIS MAY,

reporting from the show floor at WantedDesign (we're proud media sponsors for the third year running) as well as ICFF. Follow @GRAY_Magazine on Instagram and Twitter to track the action. And if you'll be in New York, be sure to visit some of our favorite Pacific Northwest designers exhibiting this year. Booth locations and more details below!



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We are showing two new lighting collections at ICFF: The Revati Cluster (shown here) is available in multiple configurations and finishes. We'll also be exhibiting the Nunki glass lighting and furniture collection, developed with John Hogan. All products are made in the US and available through our website.

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A covered common area at the Lodges on Vashon—complete with twinkly lights, a cast-concrete gas fireplace, and sheepskin-strewn seating—offers guests an appealing place to hang out regardless of the weather.

ISLAND TIME

The Lodges on Vashon—just a stone’s toss away from Seattle—test-drives a new resort model.

Written by JAIME GILLIN

JENA THORNTON KNOWS HOTELS. The Seattle-based founder of Magnetic/ERV and managing director of Eagle Rock Ventures has participated in the development or acquisition of 87 hotels in her 24-year career, from mega-resorts in Hawaii to a historic boutique hotel in Boston. But when she got her hands on a 4.5-acre lot on Vashon Island, complete with a preexisting entitlement to build 16 lodging units—quite the prize on an island with a strict moratorium on commercial water rights—she longed to create a totally different kind of resort. “Call me a masochist or call me curious, but I wanted to learn something new,” Thornton says.

She was intrigued with prefab architecture, seeing it as a way to “increase the quality of product and accelerate the time frame of construction.” She also recognized an opportunity to create a new model for island accommodations—one that combines the best features of a hands-off vacation rental and a coddling luxury hotel.

Working on big properties in the past, Thornton has witnessed firsthand how economic pressures in seasonal destinations can translate to “gouging guests in high season to build up cash reserves for the off season, when you lose money. But that’s bad for the guest experience.” So her new concept of a »

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The 16 prefab lodges, designed by S+H Works and built offsite by Champion Home Builders, have white-and-wood Nordic-inspired interiors outfitted with modern furniture and unique vintage objects. In lieu of a bar, the shared guest lounge (below) has a fridge stocked with complimentary wine, beer, and cider.



JULIE HARMSEN; LOWER RIGHT: ANDREW GIAMMARCO



seasonal hotel has more stable prices, fewer on-site staff, and truly thoughtful, guest-focused design. “People’s expectations of travel have shifted thanks to Airbnb and the sharing economy,” she says. “As long as you’ve built a great product, guests are now okay with some DIY aspects. That’s the model I’m testing here.”

To that end, most of the service guests receive at the Lodges on Vashon is virtual. An offsite manager emails guests check-in instructions and a map and prearranges special amenities and excursions, such as kayaking trips or spa treatments. Upon arrival, guests carry their own luggage and punch in a door code

to let themselves into their unit, eliminating the need for a bellman or front-desk staff. The 570-square-foot guest rooms, each in its own prefab bungalow, have living rooms, fireplaces, a separate reading nook or a second bedroom, and Scandinavian-inspired interiors. There’s no bar; instead, a fridge in a common guest lounge is stocked with beer, wine, prosecco, and cider—all complimentary—and there’s a covered outdoor pavilion for hanging out, with a fireplace, string lights, and sheepskin-draped chairs. If guests need anything, a local staffer is just a phone call away. Otherwise, they’re on their own—and in a spot this comfortable and well designed, that’s a good place to be. ✨

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LOVE STORY

A small Italian restaurant in Seattle draws design inspiration from Ernest Hemingway's wartime love story.

Written by RACHEL GALLAHER • Photographed by KYLE JOHNSON



EVERYONE ADORES a good love story. Ernest Loves Agnes, Seattle's newest Italian eatery and bar, serves up two. Its name pays homage to the brief relationship between writer Ernest Hemingway and Agnes von Kurowsky Stanfield, the American nurse he met and fell in love with while in a hospital in Milan during World War I, at age 19. (She inspired Catherine Barkley's character in Hemingway's *A Farewell to Arms*, although she later rejected him in favor of an Italian

officer.) The culinary venture's second—and current—love story focuses on a local entrepreneur's passion for design.

Seattle-based designer and restaurateur Jason Lajeunesse has long been a staple of the Capitol Hill culinary circuit—in the past 10 years, he's served as co-owner and lead designer of seven businesses, including Lost Lake Café, Comet Tavern, and Barboza—but it wasn't until last year that he decided to venture out on his own and start ELA concepts, his »

OPPOSITE: Flanking the entrance to the new Ernest Loves Agnes restaurant are strands of vintage wood-and-cork floats that owner Jason Lajeunesse discovered at Seattle's Pacific Galleries. An image by local photographer Connie Aramaki hangs above a bench dating to the early 1800s. **THIS PAGE:** Deep-green plants and artfully weathered color-washed walls by local artist Cathy Conner recall lush Cuban villages. The lamp is from Rejuvenation.



“While there are hundreds of labored-over details and small touches in this space, all were conceived with the same intention: to make them feel like they’ve been here forever.”

—JASON LAJEUNESSE, DESIGNER AND OWNER



OPPOSITE: Orange felted wallpaper warms up one of the restaurant's two private dining areas. The room is lit with a rebuilt vintage fixture from Rejuvenation; the leaded-glass window is from Second Use. **THIS PAGE, FROM TOP:** In the Ernest Bar, copper Moscow Mule cups gleam upon the bar's dark wood shelves. Exterior lights were retained from the former tenant, Kingfish Café. The barroom is old-school Hemingway, with its saddle-colored, vinyl-wrapped booths and custom mahogany-topped tables, banded in brass, made by Tyson Boulais of Capitol Hill Construction. A vintage lifejacket subtly nods to *The Old Man and the Sea*.

restaurant group and design company in conjunction with his his new restaurant venture, Ernest Loves Agnes which he and business partner and frequent design collaborator Joey Burgess opened in September.

Carved out of the turn-of-the-century building that formerly housed Seattle's popular Kingfish Café, Ernest Loves Agnes calls upon all things Hemingway in its style, textures, colors, and furnishings. "When we first heard the romantic story of Ernest and Agnes, an amazing array of opportunities for décor presented itself," Lajeunesse recalls. "Suddenly their romance and heartbreak were at the forefront of our minds, and the influences of Cuba, South America, and Italy came into play."

After gutting much of the 3,350-square-foot space, Lajeunesse decided to keep Kingfish's original footprint (two rooms partially divided lengthwise by a wall) and use it to play with the story's female and male characters. Agnes Kitchen, on the restaurant's north side, is bright and light, with original weathered wood floors, a dark mahogany eating counter faced with black-and-white Italian tile, and large, color-saturated travel images by local photographer Connie Aramaki. Pocketed into the back is a tiny private dining area set off with orange felted wallpaper.

Dodge to the right upon entering the restaurant and you'll encounter the darker, moodier Ernest Bar, its décor inspired by Hemingway's time in Cuba. Lush tropical plants pepper the antique cabinet serving as bar back, and hand-painted color-washed walls by local artist Cathy Conner evoke timeworn stucco. Antiqued mirrors, copper-topped tables, and the glossy wood bar, inlaid with brass details, reflect daylight streaming in through the windows. Light fixtures saved from Kingfish adorn the walls at every booth like playful winks at the space's past.

This amalgam of influences might sound like a lot, but Lajeunesse was careful to not overdo the concept. "The best compliment I've received was a Yelp comment that said, 'The restaurant lacked design,'" he recalls with a laugh. "And I thought, 'Mission accomplished!' While there are hundreds of labored-over details and small touches in this space, all were conceived with the same intention: to make them feel like they've been here forever." And they do. The original Ernest and Agnes may have hit the rocks, but their namesake is a match made to last. ✱



PINNERIA



BOTH/AND

The animate sculptures of Seattle's Casey Curran are both exquisite and grotesque, highly technological and grittily natural.

Written by LAURA HARGER

TURN A CRANK, and taxidermied animals strung onto wire skeletons move in a simulacrum of life. Press a lever, and metallic flowers and vines wither and bloom. A spirit of growth and decay infuses Seattle native Casey Curran's engrossing multimedia works, in which viewer participation plays a vitalizing role. The 34-year-old's kinetic oddities have gained him laurels such as the 2014 Artist Trust GAP Award and residencies and solo exhibitions coast to coast. "Asking viewers to interact with my work adds a new layer to the art," Curran says. "People walk through a gallery and just inspect the artworks—but their eyes really light up once they realize they can interact with the pieces and bring life to their elements."

Alexander Calder's mobiles are a primary inspiration, but perhaps the deepest—and most gothic—cauldron of Curran's imagination is his wild and woolly Seattle childhood, with a sibling who hauled home snakes and caimans and a family home in nonstop iterations of repair. "Dissolution and reconstruction are my themes," Curran says. Case in point: his *Piaculum* series, whose central motif is a brass bird re-created from an actual duck. He hand-plucked and categorized its pelt feather by feather, then duplicated the thousand-plus plumes in brass and assembled the metal bird inside a honeycombed panel suggestive of ancient bone. "It's a sculpture of a body dissolving into its individual pieces," he explains.

As befits his Pacific Northwest roots, Curran's profoundly organic works are predicated on complex technology. In *Fissure*, a recent installation in the Stone34 building in Seattle's Fremont neighborhood, a panel of Cor-ten steel is riven by a laser-cut crack that "grows" regional flora exquisitely rendered in brass. The project's a natural fit for the site: it's the pilot building in Seattle's Deep Green Pilot Program, which requires participating businesses to reduce their water and energy usage by 75 percent. Linked to floor-by-floor computers hooked to the building's power grid, Curran's metal flowers wilt when energy use spikes and bloom when it subsides.

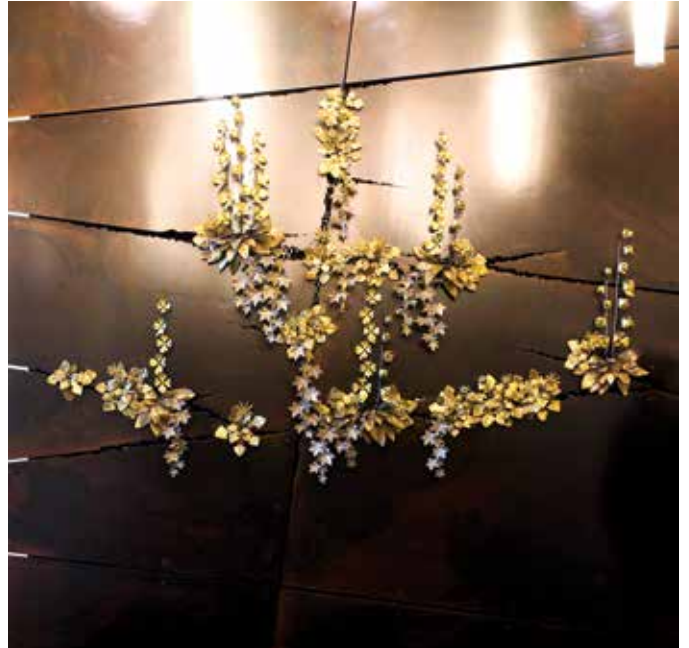
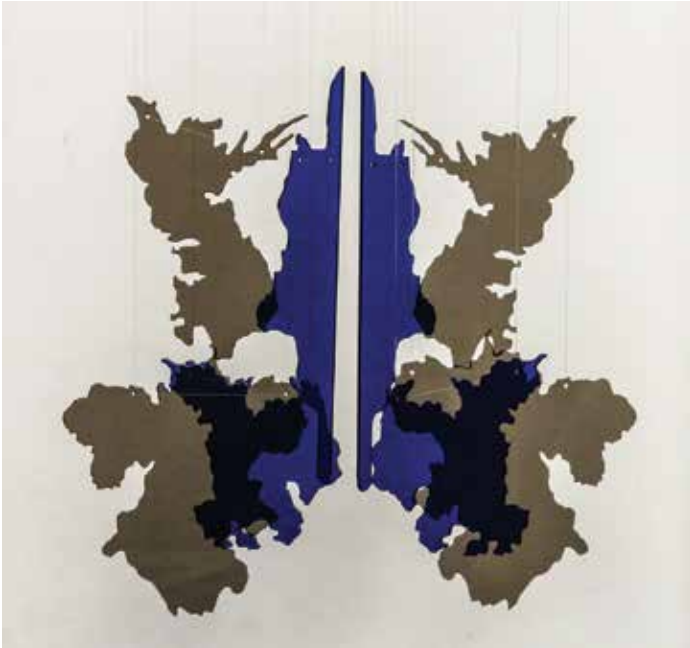
Curran's works respond to their physical settings—but he's breaking new ground with pieces that also react to emotional settings. His newest commission, which he terms a "Rorschach chandelier," will be installed by fall 2016 in Seattle's new Kinetic condo tower. Pieced together from semitransparent acrylic panels, its elements—programmed in tandem with collaborating technology artists—will shift and sway according to residents' moods. People can communicate their current moods via an initial survey and later update them directly into the sculpture.

The new undertaking exemplifies why Curran finds Seattle ideal for his nonconforming works. "A great thing about the tech boom? It enables local artists to engage with developers who are open to experimental work and with tenants who really enjoy it." And it permits him to reach the viewers whose hands-on curiosity is the final step in his creative process. »



An assemblage of silk flowers, two pheasant pelts, and an intricate metal dragonfly seems to come alive when a viewer turns the crank on *Unification*, a 2010 piece by artist Casey Curran.

BELOW LEFT: Prototype for Curran's "Rorschach chandelier," slated for Seattle's Kinetic condos in 2016. **BELOW RIGHT:** *Fissure*, a power grid-responsive installation in the Stone34 building.



"A GREAT THING ABOUT THE TECH BOOM? IT ENABLES LOCAL ARTISTS TO ENGAGE WITH DEVELOPERS WHO ARE OPEN TO EXPERIMENTAL WORK AND WITH TENANTS WHO REALLY ENJOY IT." —CASEY CURRAN



LEFT AND ABOVE LEFT: CASEY CURRAN; ABOVE RIGHT: ADRIAN BRAVO

To create the central wing motif in *Piaculum* (the Greek term for "sacrifice"), Curran hand-plucked a duck pelt and re-created each of its 1,350 feathers in brass. "I try to make art that will never decay or fall apart," he says. "I even kept the bullet hole visible where the duck was shot, because I wanted to give the bird its due." ✨

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Métier tapped dBoone Construction to build its café kitchen and strip out the old plywood flooring. To remove old paint, architect Jeff Babienko had the entire interior soda-blasted—a process similar to sandblasting but gentler on wood. Stairs with woven wire-mesh railings, fabricated by Westeel Company, connect the three levels, which include multiple training areas.



EAST LANE

With a hop across town and a brand-new name, elite Seattle racing team Métier opens a sleek multipurpose space on Capitol Hill's old Auto Row.

Written by RACHEL GALLAHER • Photographed by ALEX HAYDEN



LAST YEAR, when seven-year-old Seattle bike shop and racing team Herriott Sports Performance decided it was time for a refresh, it started from the frame out. Not only did it don a new name (Métier), logo, and club colors, but in November 2015 the team and headquarters relocated as well—from two small bays in a commercial strip mall in Fremont to a cavernous former auto parts shop in Capitol Hill. “The move gave the club an opportunity to increase its exposure and spread its brand and lifestyle to a new clientele,” explains architect Jeff Babienko, lead designer on the project.


The three-story, 10,500-square-foot building, now dubbed Métier: Racing & Coffee, is the perfect venue for the club's blossoming enterprises, which include a bike sales and repair shop, a café, a fitness studio, and a subterranean training facility. Tall ceilings, off-white walls, and materials such as wood and steel repeat throughout the building, lending cohesion to the diverse spaces and emphasizing the club's bright merchandise and gear. Despite the industrial aesthetic, the vibe is welcoming, even to those who aren't bike-obsessed. That's by design: “Our space is for anyone who enjoys really good food and drink,” says Métier co-owner Todd Herriott. “Anyone who likes to exercise and appreciates clean locker rooms and showers. Anyone who enjoys great architecture. And if you're a cyclist, you probably won't want to leave.” ✱

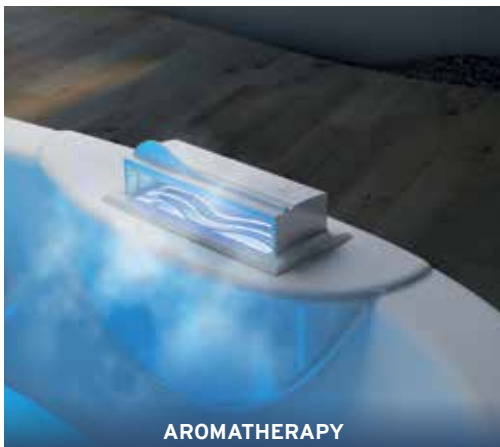
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A collaboration between Bainbridge Island, Washington-based firm McRitchie A+D and winemaker Rich Cushman, the new Viento Wines tasting room sits near the entrance to Oregon's Hood River Valley. One side of the barn-shaped structure is clad with reclaimed wood and irregularly spaced windows, a nod to the old, patched-up agricultural buildings typical in the region. »

DESIGN IN THE VINES

A veteran Columbia River winemaker fuses rural vernacular and edgy modernism in his landmark new tasting room.

Written by COURTNEY FERRIS • Photographed by GREY CRAWFORD

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AFTER 30 YEARS OF MAKING WINE—and sharing four different tasting rooms with other wineries—Rich Cushman, proprietor of Viento Wines, was ready to put down his own roots. So, in 2011, he broke ground on a dedicated tasting room adjacent to his vineyard in Hood River, Oregon. The building, conceived by architect Joe McRitchie, Cushman's brother-in-law, is a “gentrified barn” that fuses rustic materials and refined architectural details.

The four-year-long design and construction process has resulted in a striking landmark at the entrance to Hood River Valley. The building's idyllic calm belies its significant design challenges—not least mitigating noise from Interstate 84 to the north and intense winds blowing in from the west (*viento* means “wind” in Spanish). McRitchie used these constraints to his advantage, facing the glass-walled entry to the south (and thus protecting it from wind) and dedicating the west side to views of the vineyards. A 34-foot-tall gable accommodates a striking façade of irregularly spaced windows and patchy reclaimed wood panels—an aesthetic inspired by the layered repairs typical of old barns throughout Hood River Valley.

Disrupting the agricultural archetype, however, is the distinctive glass “fracture” that bisects the 2,090-square-foot building at an angle. “The break simply creates an entry into the building—it provides physical access and egress, as well as entry points for daylight,” says McRitchie. It also sparks curiosity in people driving by, says Cushman: “It makes people want to see the building.” And whether they're lured in by Viento's architecture or its generous six-wine tasting flight, visitors' curiosity is soon well quenched. ✱

TOP LEFT: A narrow strip of glass slices through the metal siding on the north side of the building, providing visual intrigue to passersby while protecting tasting room visitors from street views and traffic noise. **OPPOSITE AND BOTTOM LEFT:** Green Home Construction, the builders, forwent traditional barn timber framing in favor of a gabled steel moment frame that provides a completely open interior span. Large windows focus the views on the family vineyard and flood the room with light.



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STYLE



FASHION ACTIVISM

Written by DZENITA GOLETIC
Photographed by CARA DENISON
Styling by KATE RUTTER and ALEXA STARK
Model: SIDONY O'NEAL

"Unlike many fashion capitals, Portland isn't defined by a particular style, so we can create our own unique look here," says local fashion designer Alexa Stark. Her shag denim tops and dresses are made from old jeans donated by friends and family.





This spring, the wide-legged pant is the trouser of choice for the fashion set. This patterned pair, a collaboration between Portland-based fashion designer Alexa Stark and her silk-screener friend Nathan Reimer, was inspired by “a sheet of Art Deco wallpaper, gifted to Nathan years ago, that makes us both melt,” says Stark. **OPPOSITE:** Sourcing her materials carefully, Stark opts for organic and recycled fabrics whenever possible and works primarily with Portland Garment Factory, a local, ethically sound manufacturing facility. This two-toned dot dress is crafted from domestically sourced denim and a hemp-silk charmeuse blend. The bold graphic dot was hand silk-screened by Stark and Reimer.



Portland-based designer (and New York City transplant) Alexa Stark presents her latest collection, made for the bold of spirit and daring of style.

OVER THE PAST DECADE, sustainability has become a buzzword across all design disciplines, including fashion. For Portland-based designer Alexa Stark, it's not just a trend—it's central to her ethos. The 26-year-old New York native studied integrated design at Parsons School of Design, a program that focuses on innovation and espouses design as an agent of social and environmental change. After graduation in 2011, Stark moved to Portland, where she launched her eponymous line and put those ideals into practice. "Whatever I make has to be ethically sound," she says. "The program taught me to waste less of the world's resources through methods like reworking existing garments—something I incorporate into every one of my lines."

Stark's new Spring/Summer '16 collection features shag dresses made from recycled denim and hand-woven silk garments given rich jewel tones with organic vegetable dyes. "I wanted to step away from the muted shades I usually use," she says. "This collection is about warming myself up and connecting with my community." Stark sources her fabrics from all over the world, carefully researching each factory to find the most ethically sound, transparent sources. "I hope people will learn from my brand to be conscious consumers," she says. "I want to create a new community of fashion activists." »





“Sidony, the model, is so effortlessly beautiful and elegant yet bold. She’s a ‘street cast’—a friend spotted her on Mississippi Avenue, and we asked her to work with us,” says Stark. “That was a few weeks before I’d finished the collection, and she definitely helped inspire the line.” **RIGHT:** The gold hand-woven silk pants and bell-sleeved black crop top were both tinted with an organic-vegetable dyeing process. “Bringing bold color into my collection conveys warmth and love,” says Stark. **ABOVE:** Pleats add feminine detail to a white cotton-tencel button-down. **OPPOSITE:** A gold bell-sleeved rib-skimming top paired with wide-legged pants provides a hit of '70s glam minus any disco excess. »





This cross-front denim dress, featuring black linen binding and raw-edged sleeves, is an example of Stark's "hands-on, trial-and-error" design process. Rather than using muslin or paper patterns, Stark cuts, drapes, and sews fabric directly onto a dress form. "It's like sculpture," she says. She then takes the design apart and creates a pattern (correcting any flaws) that she uses to sew the final sample. ✧

"I HOPE PEOPLE WILL LEARN FROM MY BRAND TO BE CONSCIOUS CONSUMERS. I WANT TO CREATE A NEW COMMUNITY OF FASHION ACTIVISTS."

—ALEXA STARK, FASHION DESIGNER



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**Entrepreneur Ruth True and
artist Chris Jordan collaborate
on a streetwear collection with
an environmental mission.**

Written by RACHEL GALLAHER

Portrait and studio photographed by NATE WATTERS

Product photographed by AVI LOUD

Styling by CLINTON HUGHES

Models: AUNJOLI JEAN-PIERRE and DANIEL KING

HOW
MANY
LIGHT
BULBS



Artist-photographer Chris Jordan and Nube9 founder Ruth True in Nube9's Seattle headquarters, sporting pieces from the Nube9 x Chris Jordan "Runnin9 the Numbers" collection. **OPPOSITE:** Blending streetwear and sportswear, the new line is equally striking on and off the court.

IMAGINE FRESH CLOTHING spitting out of a computer. Despite the rise of 3D printing technology, the idea remains tantalizingly novel. So, on a sunny February day, when Ruth True—Seattle entrepreneur, art collector, and founder of eco-friendly athletic-wear company Nube9—suggests that we print up a pair of leggings, I give her an enthusiastic thumbs-up. We're in her Capitol Hill studio, which, much like True herself, is eclectic, warm, and buzzing with action. Her team is just a few days out from launching a new streetwear line on Kickstarter—a collaboration with local artist and environmental activist Chris Jordan—and the energy in the studio is palpable.

True founded Nube9, a company specializing in customizable athletic wear made from polyester derived from U.S.-sourced recycled postconsumer plastic water bottles, in 2013. She hatched the idea after two pivotal events. First, she couldn't find any 100 percent U.S.-made-and-sourced uniforms for her daughter's basketball team. Later, while attending a basketball tournament in California, she watched, disheartened, as players and attendees threw hundreds of plastic bottles into overflowing garbage cans. She later learned that U.S. consumers recycle only 30 percent of the plastic they use (in contrast, China recycles 83 percent and Japan 75 percent). She was appalled, and in her characteristically

spirited, inexhaustible manner, decided to take action. Now each Nube9 garment keeps 2 to 36 discarded bottles from entering the waste stream.

Nube9's new "Runnin9 the Numbers" collection, worked up by True and Jordan, is its first streetwear line. The two met in 2014 at an event True hosted at Western Bridge, her former gallery, in support of Seattle's plastic bag ban. Jordan is known for quietly shocking artworks that address U.S. social and political issues. Mass consumerism is a central concern: his ongoing "Running the Numbers" series uses photography, drawing, and collage—and, critically, Photoshop's copy-and-paste function—to confront the viewer with overwhelming truths about the environmental consequences of shop-till-you-drop living. One image, *Silent Spring* (2014), includes 183,000 graphite drawings of birds: the estimated number that agricultural pesticides kill in the U.S. each day. Zoom in on *Car Keys* (2011), and what initially appears to be a stack of junkyard vehicles resolves into 260,000 digitally collaged car keys, representing the gallons of gasoline burned by motor vehicles in the U.S. every minute.

When True proposed a collaboration in the spring of 2015, Jordan was initially wary. "At first I said no," he says. "I've always had a very strict rule against doing any commercial licensing of my work." But True's passion »



TOP LEFT AND RIGHT: Each Nube9 garment keeps plastic water bottles out of landfills and the ocean. The street tank uses polyester from 9 recycled bottles; the leggings, 20. The new line depicts Jordan's 2008 artwork *Light Bulbs*. **BOTTOM:** After the pattern is printed on a dye-sublimation printer and heat-transferred to fabric, the components of each piece are cut out and sent to the sewing station.

for sustainability soon won him over. "The fact that she's applying the best environmental practices at every step of the process, from the material to the sewing to the packaging, shows me her integrity and her commitment to doing what's best for the earth now and in the future."

True and Jordan's collaboration adapts *Light Bulbs* (2008), a collage of 320,000 bulbs that represents the kilowatt hours of residential electricity wasted in the U.S. every minute. The pattern splashes across leggings, scarves, and tops, all made from water bottle-derived fabric. "We hope this line will introduce people to the idea of mindful consuming," says True. "Every decision you make when you buy something has an impact on the planet."

Now, in the studio, she hits a button and we all stare, mesmerized, as a 60-inch dye-sublimation printer chugs out the light bulb pattern. While the paper is still wet with ink, she detaches it from the printer and moves it into a dye-sublimation press, where 400-degree heat transfers the pattern onto fabric. After it cools, the pieces go to the sewing station to be stitched into leggings. Not all her products are made in Nube9's workshop (most are produced in a factory in L.A.), but this is where the ideas are born. "There's a reason we chose the light bulb as our first pattern," True notes with a smile. ✱



MAISON INC



INTERIOR DESIGN



A West Vancouver wine cellar's glass surround is recessed into channels inset flush to the drywall ceiling and oak floor. "The intent was to make the enclosure feel invisible," says designer Jennifer Heffel.

WINE GLASS

Vancouver interior designer Jennifer Heffel brings glamour to the notoriously awkward space below the stairs.

Written by NICOLE MUNSON • Photographed by EMA PETER

"It was originally planned as storage space," explains interior designer Jennifer Heffel of the serendipitously created wine cellar in a new West Vancouver house that her firm, Heffel Balagno, recently designed. Her clients wanted to dedicate space just beyond the stairs to an office, and the new workspace needed privacy, definition, and access to sunlight. Heffel's innovative solution? She turned the typically dark, blah under-stairs space into a centerpiece architectural moment: an eye-catching, custom-designed wine rack encased in glass. "It opens up what could have been a closed-in, rarely used space," Heffel explains, "and it lets light reach the office beyond." ✱





Heffel Balagno achieved virtual weightlessness by floating the wire-brushed oak and burnished steel shelving unit within the space, supporting it by only four thin steel posts.



Furniture maker Romney Shipway's new collection features a stool and coffee table built of sustainably harvested wood and water-based white enamel. The contrast between their natural exteriors and lustrous interiors was inspired by the anatomy of an oyster shell.

FOR THE TREES

Designer Romney Shipway crafts furniture sourced from the forests of his childhood home.

Written by STACY KENDALL • Photographed by BRITTNEY KWASNEY



FURNITURE MAKER Romney Shipway has always been deeply connected to the natural world. He spent his childhood on British Columbia's secluded Cortes Island, exploring the dense woods surrounding his house and tinkering in his father's woodworking shop. As an adult, Shipway worked in custom home construction, earned a graduate degree in industrial design, and now designs interiors (Vancouver Mayor Gregor Robertson is a current client) and furniture in his East Vancouver-based studio.

Unlike many PNW furniture makers, Shipway doesn't use reclaimed wood. "It tells the wood's human and building history, but I want to show its natural history," he explains. Instead, he sources second-growth timber from the same community-managed forests he roamed as a child. Supporting his home island's local economy is an important concern, too: "I want to promote sustainable forestry and connect people to where materials come from," says Shipway. "I want to create a better story about how we take things from the earth."

Shipway's latest collection includes the Ostra stool and coffee table, both built of natural Douglas fir with a smooth interior coating of white enamel. They're inspired by the dual personality of an oyster shell: a naturally rough exterior enclosing a pearly lining. Shipway is currently at work on a similarly streamlined credenza. "I will always look for ways to make wood very minimalist and contemporary—it's just my personality to be clean," he says. "Although I am always happiest in my shop, covered in sawdust." ✱



DOVETAIL

Mithun, Photo: Lara Swimmer



DOVETAILGC.COM

PASSING THE *design* TORCH

A design-obsessed couple enlists the original architect of a 20-year-old Seattle house to create a family-friendly addition.

Written by STACY KENDALL

Photographed by ANDREW POGUE

DESIGN TEAM

architecture: Eggleston | Farkas Architects (addition);
Weinstein A+U (original house)

construction: Dovetail (addition); Paulson Construction
and RMG Construction (original house)

The glassy façade of a north Seattle home overlooks a backyard paved with realistic-looking ForeverLawn—artificial turf that's kid- and play-proof and unaffected by the site's shady swaths. A curving zinc roof cuts a striking profile.



BELOW AND OPPOSITE: The double-sided fireplace in the two-story living room also opens onto the adjacent dining area. The second-floor master bedroom overlooks the living area, which gives the house the unexpected feeling of a loft. The sofa is by Flexform, and the Franco Albini ottoman and Herman Miller chair are both vintage.



Some houses are so special that their owners feel much like caretakers tending the buildings for future generations. Such is the case with one house in Seattle's Ballard neighborhood, which rises above Shilshole Bay like a stately ship. Four years ago, an architecture-loving couple, taken by a particular quiet, leafy street, asked their realtor to look into homes there. He returned with news of a Northwest contemporary, tucked back from the road, that might fit the bill. It wasn't technically on the market, but the owners were open to selling.

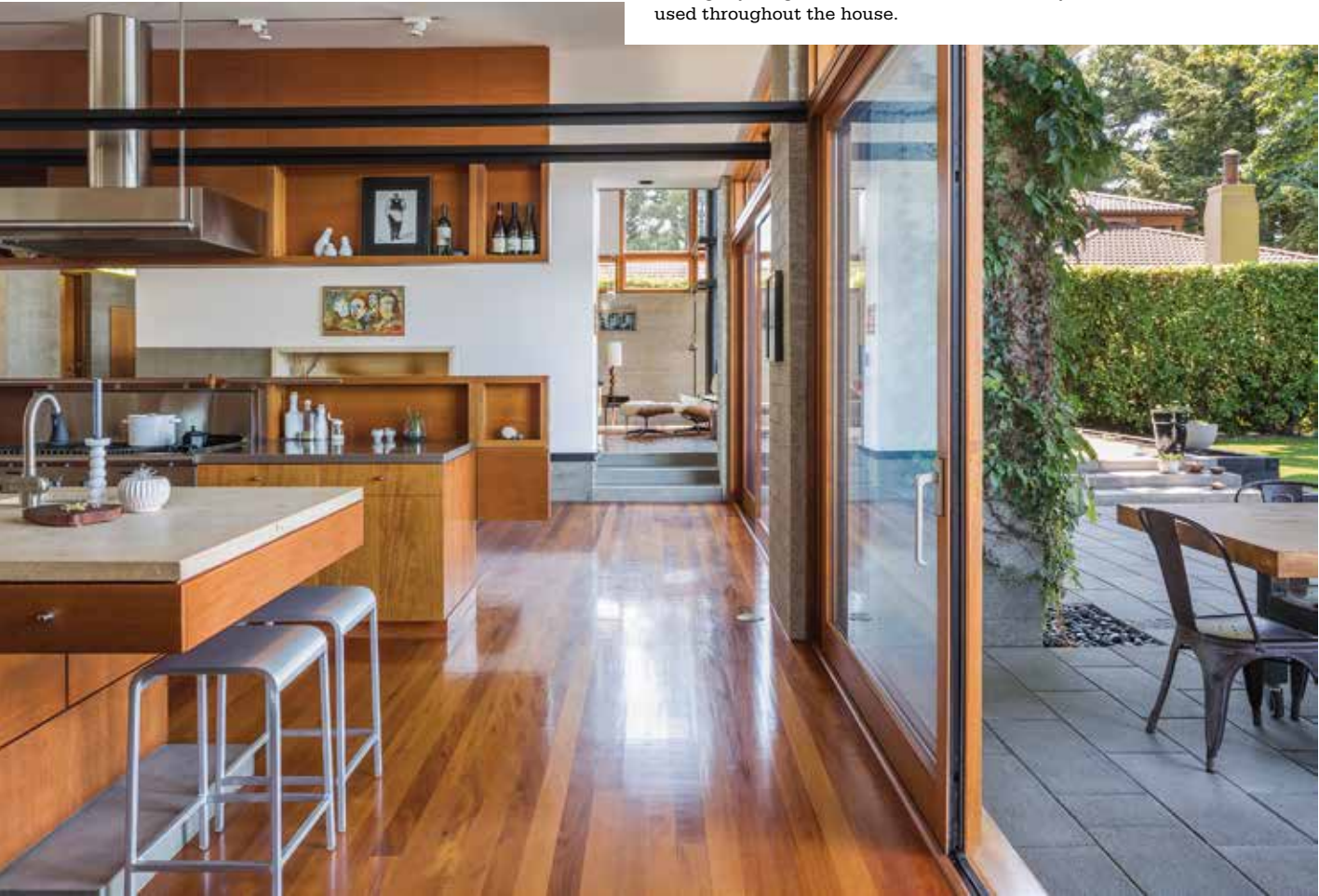
And thus the wooing—and a new friendship—was launched. Meeting over wine, the would-be buyers and the could-be sellers (an empty-nest couple) delved into the home's history. The owners had commissioned the house from Weinstein A+U in 1996, and the original architect,

John Eggleston, had created a space with Japanese-influenced landscaping, minimalist living spaces, and a loft-like second-floor bedroom open to the living room, all well suited to their golden years. The couples instantly connected, and the house offered its own silent welcome: "We realized we owned a lot of the same furniture—the same Eames lounge chair, the same Santa & Cole floor lamp, the same window treatments!" says the new owner. "My husband and I were completely blown away."

After six months of friendly, relaxed negotiations, the new family took over guardianship of the house, now a tabula rasa awaiting a new vision. They immediately reached out to Eggleston—who had since launched his own firm, Eggleston | Farkas Architects—and the contractors at Dovetail to carry out a light remodel and addition. The couple wanted to add a second bedroom and bathroom »



Oversized, custom-built mahogany doors open up the kitchen and dining room to the secluded backyard, with its sweeping views of Shilshole Bay. Mahogany is again showcased in the cabinetry—the warm-hued wood is used throughout the house.



to the main house for their then-eight-year-old son and tweak a few more elements—including a reconfigured backyard with generous play space—to suit the home to family living. “At first I was skeptical,” Eggleston recalls. “The change in program was a challenge. We’ve done small updates before, but not at a scale where we needed to add 400 square feet to a house with such an atypical layout.”

The house’s defining element is its dramatic curved roof, which appears to float atop floor-to-ceiling window walls and clerestories. Retaining that feature while adding two more rooms required ingenuity. As the team drew up plans, it seemed that every design option demanded structural or aesthetic compromises. “We wanted to keep the integrity of the line of windows that follow the home’s perimeter,” says the wife. “Yet the ceiling in my son’s room couldn’t have fit under them—it would have been 6 feet tall.” The solution: they built the room two steps down from the main house, co-opting the existing laundry room and bumping out laterally into the courtyard to gain space.

The family lived in the house during the six-month-long construction process and commenced filling it with their

always-evolving collections of furniture, art, and objects. “I love the juxtaposition of new and found items—as if each were designed to be next to another, even though they were created decades apart,” says the wife, who has a talent for unearthing gems amid the flotsam in thrift and consignment stores. “The mix creates a crisp yet warm environment. We did not want a stark and chilly home.”

Contributing to the home’s golden glow is the Honduran mahogany used throughout the 5,860-square-foot space—all of it needing regular conditioning. “It’s like a boat in that regard,” says the husband, who takes pride in the home’s rigorous maintenance schedule. The exterior wood must be stripped and refinished every five years. The zinc roofing, though used extensively in Europe, is almost unheard-of stateside, so finding someone to repair it, when that’s required, will be a challenge.

Still, the family reveres the original design. “We had an immediate emotional connection to the house and considerable respect for its architecture,” says the husband. “But it was imperative for us to make it our own. Now it’s not just a great house, but a great family home.” ✨



TOP AND CENTER: The master bedroom occupies the entire second floor and overlooks the living room below. The window wall faces west, toward the Olympic Mountains, Shilshole Marina, and Puget Sound. **BELOW:** To preserve the home's striking roofline, a new, second bedroom was built a few steps belowground. The built-in cubby echoes the woodwork in the rest of the house.



“They had a strong idea of what they wanted: to respect the original design while infusing it with a family perspective.”

—JOHN EGGLESTON, ARCHITECT



A DIFFERENT ANGLE

BattersbyHowat designs a striking concrete-and-glass gem for a fashion expert that breaks the Northwest modern mold.

Written by JORDAN KUSHINS
Photographed by TOM ARBAN



DESIGN TEAM

architecture, interiors, and landscape:

BattersbyHowat Architects

construction: Panther Construction

millwork: Morrison Woodwork Ltd. Fine Furniture

metalwork: Metal Mart

pool: Trasolini Pools



The south-facing façade of a West Vancouver home designed by BattersbyHowat Architects features a curtain wall system by U.S. Aluminum, sliding doors from Western Window Systems, and a massive custom truss with zigzagging steel webbing that spans 50 feet. The dramatic bend provides privacy and directs the view over an expansive pool terrace outfitted with red Paola Lenti sofas. **OPPOSITE:** In the dining room, a Bocci chandelier hangs over a French art deco table and chairs dating from the 1930s. Automated clerestory windows provide natural light and ventilation.



In a West Vancouver neighborhood where the streets are lined with wood-clad houses, one concrete façade provides a not-so-subtle break from material monotony. “The front is like a big wall,” says architect David Battersby of the split-level home he designed for a Canadian-Iranian client and her family. “It’s definitely not part of the conventional regional language.”

Yet the effect of the home’s distinctive ultra-minimal entryway—a white recess in that monolithic concrete—is less an aesthetic shout than it is a visual whisper. “I love that it’s very quiet from the outside; it doesn’t grab attention at all,” says the client, an authority on Persian clothing, accessories, and cosmetics. It does, however,

perfectly illustrate the stylistic confidence that she and the kindred spirits at BattersbyHowat shared during the design process. “David and I understood each other so perfectly,” she says. “He really got the feeling of how I wanted this place to look.”

The client has long been “in awe of the vision” of Tadao Ando’s clean-lined, elegant architectural work, and she, too, carries herself with inherent grace. Ando’s influence and her own aesthetic sophistication led her to seek out a dynamically minimal home for her own family. Battersby achieved the balance she sought by eschewing the basic structural box, instead designing two strategically situated wings that bend together in the middle, rather like a bowtie. “It’s a relatively simple house formally, but »



Steel cables—20 feet at their longest—run from the basement to the double-height ceiling of the first floor, both acting as a stair guard and adding “a layer of filigree” that accentuates the full volume of the space, says architect David Battersby. **OPPOSITE:** In the living room, a sofa from B&B Italia wraps around a Huber coffee table by Rodolfo Dordoni for Minotti. The wool rug is from Colin Campbell.





LEFT: BattersbyHowat also designed the landscaping—shown here around the front façade—and planted the surrounding grounds with a variety of meadow-like perennials. “I wasn’t interested in an evergreen ground covering,” the client says. “David asked if it was okay if the garden died in the winter, and I thought it was fantastic. It shows the season.” **BELOW:** Powder-coated white aluminum stairs lead from the elevated pool terrace to the library patio on the lower level, which also holds guest accommodations, the mechanical room, and the garage. »



“THE INITIAL PLAN HAD SO MANY ANGLES THAT I THOUGHT: ‘OH, WITH ALL THESE SHARP CORNERS, THERE WILL BE DEAD SPACES!’ BUT I TRUSTED DAVID, AND I’M GLAD I DID—EVERY INCH IS USED. HE DIDN’T SACRIFICE BEAUTY FOR FUNCTIONALITY.” —RESIDENT





complex, choreographed movement flows from the front landscape down through the space," he says.

Behind the home's unassuming exterior is where the unique connection between client and architect truly bore fruit. When visitors enter the house, "all they can see is sky," Battersby says. That magnificent vista is made possible by a low piece of custom millwork that defines the entryway and directs the gaze upward through large windows across the house. Around the corner, to the right of the entry, is a gentle descent into the open-plan living and dining space; to the left is a hallway to the kitchen, which adjoins the master bedroom, perched on a mezzanine level and accessible via cantilevered gray-stained oak stairs.

The angular layout maximizes privacy and directs views over the pool terrace—and the city skyline and Strait of Georgia—through the floor-to-ceiling glass along the entire length of the home's south-facing façade, rather than toward neighboring homes, which crowd closely on either side. Natural illumination floods freely throughout the house thanks to a sloped ceiling formed by an inverted truss that "bounces light and sound," Battersby says.

Once they'd moved in, the client and her family found comfort in the home's clean lines and clear vistas. "It is very modern but not at all cold," she says. "It's aesthetically beautiful and yet so livable." Battersby, who keeps in touch with her, isn't surprised by the perfect fit. "The house is an expression of who she is," he says. "She's one of the most stylish people I've ever met. Whenever we visit, she looks like she's been styled along with the home." ✨



OPPOSITE: Lem stools, designed by Shin and Tomoko Azumi for La Palma, line one of two kitchen islands topped with PentalQuartz from Pental Granite & Marble, and floating stairs lead up to the master bedroom. **TOP:** A smaller, more intimate patio with an outdoor barbecue adjoins the kitchen. "I grew up in houses that had a private courtyard meant just for family, not guests," says the client. "It's very common in 20th-century Iranian architecture." **ABOVE:** In the en-suite master bathroom, a freestanding Victoria & Albert tub is positioned for optimal sunlight.

MUSIC BOX

A hillside Portland home with panoramic views combines the quiet intimacy of two musicians' studios with an open plan designed for entertaining.

Written by BRIAN LIBBY • Photographed by PETE ECKERT



A Portland house designed for two musicians and their family blends private and public in intriguing ways. The central glass-walled atrium is an open-plan living space that doubles as an impromptu performance hall.



DESIGN TEAM

architecture: Scott | Edwards Architecture
interiors: Garrison Hullinger Interior Design
construction: Otis Construction
landscape architecture: Shapiro Didway
acoustics: Listen Acoustics



*t*he musician's life is often an itinerant one, and before he settled in as an Oregon Symphony member in 2010, percussionist Jon Greeney and his wife, Yoko, a classical piano teacher and performer, had lived all over North America. (Yes, they're musicians named Jon and Yoko.) After meeting at Baltimore's prestigious Peabody Conservatory, the couple lived and played in Washington, DC; Cleveland; and Veracruz, Mexico. But building a house in Portland was not just a matter of putting down roots for the couple and their eight-year-old son and five-year-old daughter. Jon and Yoko also wanted proper spaces for practicing and teaching at home, and enough room to share their love of music with friends.

The hillside home—dubbed the Music Box and designed by Portland's Scott | Edwards Architecture—is a U-shaped structure that stacks music studios and bedrooms on either side of the house, with a multistory living room in between. "It's two boxes with a lot of glass connecting them," explains firm principal Rick Berry. "You've got kids, a family, different types of music going on. There's so much that has to go on in the space, so there's a lot of flexibility."

The home's interiors, overseen by local interior designer Garrison Hullinger, embody warm minimalism and are enlivened by the elegant contrast between their pristine white walls and the exterior cladding, stained black to evoke the *shou sugi ban* burned-wood technique of Yoko's home »



OPPOSITE: The Music Box's design stacks a studio and bedrooms on each side of the house, with a multistory atrium and living area in the middle. **LEFT:** The house, nestled onto a hillside, is accessed via a bridge lined with bamboo and Japanese maple trees. **ABOVE:** A large canopy extends over both the deck and the master bedroom above. **BELOW:** The rear of the house is designed to maximize views, and the roof deck is the ultimate party space.

DAVID PAPA ZIAN







OPPOSITE: The living area includes a Savoy sectional by Natuzzi, a Zoom lounge by Mobital, a walnut coffee table by The Joinery, and Teri side tables by Camerich. **BELOW:** The dining-kitchen area boasts Mobital Tate bar stools and a custom Claro walnut table and bench by Joe Berger, with Bacco chairs from Design Within Reach. **BOTTOM LEFT AND RIGHT:** Jon's and Yoko's music studios.



country, Japan. Oak floors and walnut cabinetry nod to the Northwest, while the couple's art collection is mostly local, and mostly by friends.

Yoko's studio, with its floor-to-ceiling glass and two immaculate Steinway grand pianos (which can be rolled into the living area for parties and performances), is the first space visitors see after crossing the dramatic bamboo- and Japanese maple-lined bridge that leads to the home's front door. Jon's studio, in the basement on the opposite side of the house, is packed with timpani, drums, marimbas, a vibraphone, and keyboard mallet instruments. So that they can practice and teach without their music mingling or disturbing their kids' bedrooms, on the upper floor, they hired acoustician Tobin Cooley to soundproof both studios with extra insulation, double doors, and triple-paned glass.

The family often gathers in a lower-ceilinged kitchen and dining area just off the living room, eating around a custom walnut table made by Oregon Symphony horn player Joe Berger, who moonlights as a woodworker. Moving from this intimate area or the practice spaces and bedrooms into the Music Box's two-story living area—the space inside the U—is like entering a small, glass-enclosed theater. Its stairway and upstairs hallway, as well as an adjacent covered deck, give guests a variety of perches from which to watch Jon, Yoko, and visiting musicians play, making the house ideal for Oregon Symphony fundraisers and home performances. "Yoko had once played Brahms' Piano Quintet at a small house concert in New York, and we were like, 'How cool would that be?'" Jon remembers. "It's great to have a house that's beautiful, but it's even better to share it with the community." ✱



DESIGN TEAM

architecture and interiors: Darrell J. Epp Architect

construction: V. Glover Co. Ltd.; Daniel Lynagh & Sons

landscape: CYAN Horticulture

lighting: Margot Richards Lighting Consultant

structural engineer: Read Jones Christoffersen Consulting Engineers

MODERN BEACON

A collector's Vancouver home is a minimalist haven—and an exemplar of elegantly realized accessible design.

Written by RACHEL EGGERS • Photographed by EMA PETER



A Point Grey home designed by architect Darrell Epp glows like a modernist lantern. The immense black granite wall that runs the length of the house frames the western edge of the entry with its 5-foot-wide front door, which can be electronically operated and pivots fully open to accommodate the client's wheelchair.

A flowing water feature lined with river rock and teeming with seasonal plantings greets visitors along the entryway steps. **OPPOSITE:** The black granite wall flows seamlessly between the interior and exterior. The home juxtaposes minimalist contemporary architecture with the owner's collection of 18th- and 19th-century North American furniture, decorative arts, and folk art; seen here is a lustrous maple and pine side table from Quebec that dates to 1780. »





“The owner has an eye for the elements that make antiques valuable or collectible, apart from their rarity or provenance. He brought this vision to the fore throughout the design process.” —DARRELL EPP



Light beams in above a staircase via a bank of clerestory windows. **OPPOSITE:** A Bensen Lite sofa and chairs flank a custom white-oak coffee table. A graceful grouping of early Canadian and Pennsylvania folk paintings and portraits hangs above the custom double-sided fireplace.



Vancouver's pretty Point Grey neighborhood sits on a promontory overlooking Lighthouse Park, English Bay, and the city skyline. Here an exquisite home of glass and stone reaches both outward—to embrace those incredible views—and inward. Architect Darrell Epp created the home in close collaboration with its owner, a newly retired finance executive who sought, above all else, contemporary gallery-like interiors to set off his extensive collection of 18th- and 19th-century North American furniture, decorative arts, and folk art.

"The design brief was that simple," recalls Epp. "He didn't speak in terms of style. He mentioned that he liked

the American Folk Art Museum in New York City, with its juxtaposition of antiques and modern spaces. And he wanted at least three bedrooms. I drew up a plan, we talked about the orientation of the rooms, I sketched an elevation, and he immediately liked it. He said: 'You know what I'm looking for. I trust you to do it.'"

It wasn't an entirely constraint-free project, however. Tearing down the existing house on the property would mean ceding some buildable area, since its zoning had changed. Instead, Epp retained portions of the foundation and most of the structure and then fitted the new house into that geometric envelope. Crucially, he flipped the original layout: while the upper floor, with its expansive »

BELOW LEFT: Curtains of glass walls at the back of the home make the most of the view. Benches by sculptor Marie Khouri seem to swim across the lawn. **BELOW RIGHT AND OPPOSITE TOP:** The owner's antiques punctuate the modernist quiet of the home. **OPPOSITE BOTTOM:** To showcase his client's mint-condition 18th-century Pennsylvania German wardrobe, Epp created a backlit alcove painted red to bring out the piece's rich tones.



views, once housed the bedrooms, it's now an open-plan living area, with the bedrooms, a spa, and a wine cellar (the homeowner is an avid oenophile) set on the lower level. "You can't see the water at night," says Epp. "So why waste the best views on rooms that are nighttime spaces?"

This new floor plan also enabled a level entry into the home—a crucial feature. Just eight months into construction, the client suffered a devastating cycling accident that left him with limited mobility. Even as construction continued apace, Epp swiftly redesigned elements of the house to accommodate the owner's new requirements. He added an exterior ramp, an elevator that connects the home's three levels, and electronically operated doors on the front entry, bathrooms, and wine cellar. The client met Epp and the contractor onsite to redesign the bathrooms in person; by steering his wheelchair into the rooms and demonstrating where and how he'd stand up to enter the shower, he and the team determined the necessary clearances and locations for the grab bars. "We did everything in a way that doesn't look

institutional—it's all custom, all seamlessly integrated into the design," says Epp.

The owner's desire for a durable—and equally solid-looking—home translated to a generous use of stone, both inside and out. Contrasting the dark, flamed-and-brushed granite walls are plaster walls painted Oxford white—a warm Benjamin Moore shade that Epp discovered while researching museum interiors. When it came to lighting the collection, both homeowner and architect were inspired by gallery displays, especially the stand-off lighting system used by the Folk Art Museum; Epp found a similar off-the-shelf product, the STAS Multirail, to illuminate several of the client's paintings.

Taken as a whole, the minimalist home is a testament to good design, fine craftsmanship, and details customized to a client's distinct needs and tastes. The client "wanted a house that looks like it will stay here for a hundred years," says Epp—and he delivered. "As architects, we are only as good as our clients allow us to be. Together we created something quiet and stately." ✱



People in Portland complain about growth and change, saying, "All these Californians are coming! They're cramping our style." I'll answer, "Well, where are you from?" "Chicago." People want to move here and shut the door behind them. It's hypocritical.

The window in my Seattle home office looks out at a microunit building: the most godawful thing you've ever seen, a cheap, stripped-down exercise in getting the highest rent from the most people.... This is what riles people up: buildings with character are torn down and replaced with warehouse-like, dull, shoddily built projects.

HOT TOPIC:

URBAN GROWTH

DEBATED BY: JILL SHERMAN and PETER STEINBRUECK

Interviewed, edited, and condensed by JAIME GILLIN

Photographed by ANDREW VANASSE

Speeding urban growth and surging prosperity in Northwest cities are spurring all kinds of debates: from appropriate density and development to tactics to maintain the spirit of old neighborhoods. Listen in as developer Jill Sherman of Portland's Gerding Edlen and architect and urban strategist Peter Steinbrueck of Seattle's Steinbrueck Urban Strategies debate the future of our cities.

JILL SHERMAN: Every Portland neighborhood is changing now, whether from infill projects or lots of new towers. Pushback has emerged to ideas of density we've long taken for granted here. The urban growth boundary, for example [a land use line that limits urban expansion onto farm and forest lands], was put in place decades ago, but given all the new development, many people are now seeing what a dense city truly means: "Wow, that's what it looks like when you put a 5-story building in my neighborhood." Growing without sprawl is not just an exercise on paper now; its practical implications are becoming reality.

Many people want Portland to stay the way it is—or the way it was. But that's shortsighted. We've recently had real growth in high-wage jobs, which benefits the whole economy. If you want to attract big companies, you need large spaces for them to locate, and you need to house their workforce. We know our population will grow, and as a state we want that growth to happen in urban centers, not to sprawl into surrounding natural or agricultural areas.

PETER STEINBRUECK: New development isn't a bad thing, but it jars people when, say, up goes a full-block development out of scale with the neighborhood. And a formulaic blockbuster housing typology—mixed-use projects—is going gangbusters. The fast pace of Seattle development has resulted in a loss of distinction, walkability, even quaintness in older neighborhoods. We can wax nostalgic, but change is sweeping Seattle quickly now.

JS: In Gerding Edlen's case, a lot of pushback on our larger projects comes from people who live nearby and fear losing their views. Some believe that if they have a view, they should have it forever—even though they live in a city and should be able to understand that unless a building is historic or otherwise protected, it could be developed. The reaction has a tinge of NIMBYism. I get it, it does suck. But you have to look at the greater picture—keeping growth in areas with existing amenities and transit makes a lot more sense than sprawling forever. It does mean real change, and it has real impacts. But it's overall the right thing to do in order to achieve important objectives as a whole community.

PS: People are labeled as NIMBYs as soon as they complain, and I don't think that's quite right. I'm a student and proponent of density in all its forms, but sometimes I have problems with how it's produced and what form it takes. I see our city being trashed. The window in my Seattle home office looks out at a microunit building: the most godawful thing you've ever seen, a cheap, stripped-down exercise in getting the highest rent from the most people, and it's wedged between a 1990s townhouse and a 1920s apartment building. Yet it could have been compatible with the neighborhood and still served its purpose. This is what riles people up: buildings with character are torn down and replaced with warehouse-like, dull, shoddily built projects.

JS: That has always surprised me about Seattle: it's a big, sophisticated city, yet there's a lack of interesting design in a lot of new and infill developments. We have crappy buildings in Portland, too, of course, but overall I think our design is better. That seems counterintuitive.

PS: We are fortunate to have a small bevy of local developers who are invested in Seattle and the community and want to produce good, well-designed buildings, and we have a great architectural community. But we're seeing more offshore and out-of-state development—people swooping into this super-heated market to make a quick buck. I see a big difference between local commitment and bottom line-driven developers. That difference manifests in quality of design, no doubt about it.

JS: A lot of architects who do developer work have a certain amount of flexibility. Ultimately, architects are consultants on developers' projects—they do what developers push them to do. Good architects figure out how to work within the developer's target budget while maintaining design interest and integrity. The best ones push back and say: "No, this element is important, and we need to prioritize it." They can help us creatively figure out other ways to save money so budget objectives are met but we still get a great building. There are developers who really care about design—and we count ourselves among them—and there are developers who could care less. »

Seattle-based architect and urban strategist Peter Steinbrueck and Portland-based developer Jill Sherman met for a lively conversation in Pike Place Market's Goodwin Library this past March. They continued their discussion on a walk through downtown Seattle.

"The prosperity that we're seeing in Seattle—unprecedented, at least in my lifetime—is not being shared. Seattle is increasingly a city for the affluent, a playground for the rich and the well-heeled."

—PETER STEINBRUECK,
ARCHITECT AND URBAN
STRATEGIST



Changing gears, here's something we probably disagree on: the idea of bringing new development to empty lots, especially in a historic district. I think diversity of heights and architectural styles is compelling and interesting—and not just because I want to build a big contemporary building.

PS: Well, when you have a multiblock continuity of 19th-century scale and cohesion, throwing up something up twice as tall will erode that continuity. I agree that you shouldn't put in a historicized building—it's far more honest to build contemporary buildings in infill projects—but the scale height of buildings does matter. Look around Pike Place Market: richness and diversity, old and new, large and small. That's what people want. The bulk and scale relationship helps makes that place.

Portland's Pearl District is also appealing in this regard. I know that when Vulcan looked at developing South Lake Union, they took Seattle city officials on a tour of the Pearl District to explore it as a model of a good, walkable neighborhood with older urban fabric. But, unfortunately, South Lake Union has basically turned into a massive office park—employment is outstripping housing development 10 to 1 and it's dead at night—rather than the 24/7, live/work/play urban neighborhood it could have been.

JS: Two things really help Portland development. For one, our city blocks are small—just 200 by 200 feet. So even in a scenario where you're developing an entire block, you get a more intimate scale than you would in Seattle, where blocks are almost double that size. Change and diversity are what

make a good pedestrian experience; when walking a block takes only a minute, as it does in Portland, you get a lot of interesting variety in rapid succession.

We've also got a lot of city investment that Seattle doesn't, thanks to Portland's tax increment financing, which empowers the city as a partner in the development of certain districts. The city can contribute resources from designated urban renewal funds toward things like parks or street infrastructure—which add a lot of value to a project—in exchange for developers helping the city to meet other public policy objectives, such as incorporating affordable housing or stormwater treatment. It gives the city a place at the table, a chance to talk about what it wants, since it's putting up money.

PS: Yeah, that's a very significant difference. I'm not close to Portland politics or development, but I feel like there's a greater spirit of cooperation in getting things done there. Maybe there's a more equitable balance between public benefit/private cost and public cost/private benefit, and how those are negotiated.

JS: You know, Portland's also a small place, which keeps everyone nicer and more cooperative. Because we will run into people again. Yet a related Northwest problem is that people often don't talk to those they don't agree with, because we want to be nice.

PS: This is the kind of dialogue we should have in public, instead of the shrill NIMBYism that can predominate. We can see where we agree, where we disagree, and where we can work things out. ✨



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COMMUNITY SPIRIT

A new Southeast apartment building is a model for smart, design-driven development.

Written by COURTNEY FERRIS • Photographed by JOSHUA JAY ELLIOT
Portrait by WILLIAM ANTHONY

AN INNOVATIVE PROJECT born amid hardscrabble circumstances, the Langanos Apartments, designed by Portland firm Works Partnership Architecture (WPA), is anything but your typical slap-'em-up-and-rent-'em-out new development. Although it was completed in 2015, its story began in 1974, when Ainalem Sultessa and Petros Jarra, an Ethiopian couple, arrived in the Pacific Northwest on student visas. They'd intended to return home after graduating college, but their country's tumultuous political situation forced a change of plans. The couple set stakes in Portland's Southeast neighborhood and opened Jarra's Ethiopian Restaurant in 1983 and, later, Langanos Lounge, its popular basement bar. »



Petros Jarra and Ainalem Sultessa stand in front of the Langanos Apartments, their first development project. **TOP:** A gap between two of the barn forms allows light to enter the center of the building: a low-cost design coup that, as architect Carrie Strickland notes, "makes a huge impact on the impression of the space."



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The Langanos Apartments consist of three eye-catching barn-shaped structures that appear to hover above a wood-and-glass-clad plinth. To keep costs down, the architects focused on exterior materials at ground level, where pedestrians first encounter the building, splurging on whitewashed cedar siding and expansive storefront windows while opting for less expensive Hardie board siding and shingles above.

Over the decades, developers approached the couple to buy their corner lot. At last, as they sought to lay the groundwork for retirement, Sultessa and Jarra decided in 2013 to take a risk and develop the property themselves. They strolled around their now-burgeoning neighborhood, scoping out its flourishing crop of new mixed-use developments and chatting with contractors on site. Thus they met Dave Curtis of Yorke & Curtis Construction, who in turn introduced them to architect Carrie Strickland, cofounder of Works Partnership Architecture—a firm well known for creating smart and striking projects on tight budgets. They hit it off immediately. “When we met Carrie, we knew she would be the right partner,” recalls Sultessa. “Not only because of her design aesthetic, but because she really listened to every concern we had. We felt we could trust her.”

WPA went well beyond a traditional architect’s role, helping the couple develop an unconventional funding strategy that ensured income derived from the future building would support the cost of developing the land, while Yorke & Curtis Construction offered initial liquidity to fund the pre-development process. “Everyone at the table did everything they could to make this

a success,” says Strickland. “Aina and Petros are incredibly sweet people who make you want to do the right thing.”

WPA was also motivated by a desire to create a new, design-driven model for local development. “Portland’s south-east neighborhoods have seen tremendous growth in the past several years, but a lot of the buildings going up are cookie-cutter,” says Strickland. “We’d love to see those developers stop to take stock of what they are building. Design really does matter, and not just for architects. Good design creates strong neighborhoods.”

Langanos’s 20,888 square feet were designed to maximize rentable units—30 in all, ranging from studios to two-bedroom apartments—while providing quality living environments. “We made sure that our program gave our clients a diverse collection of unit types and sizes,” says Strickland. “When a rental market is strong, anything will rent, but once it slows down, a variety of units and high-quality design will distinguish this building and ensure it always generates a positive return.”

So far, the approach is working: the apartments and street-level retail spaces are in high demand, an onsite restaurant will soon open, and the building has garnered an AIA NW Regional Design Award. Meanwhile, Strickland and her team have turned their hands to 22 new construction projects in Portland alone, including the glassy and modular Block 75, which is poised to transform the once-vacant Burnside Bridgehead. Clearly the next wave of Portland development is in skilled hands. ✨

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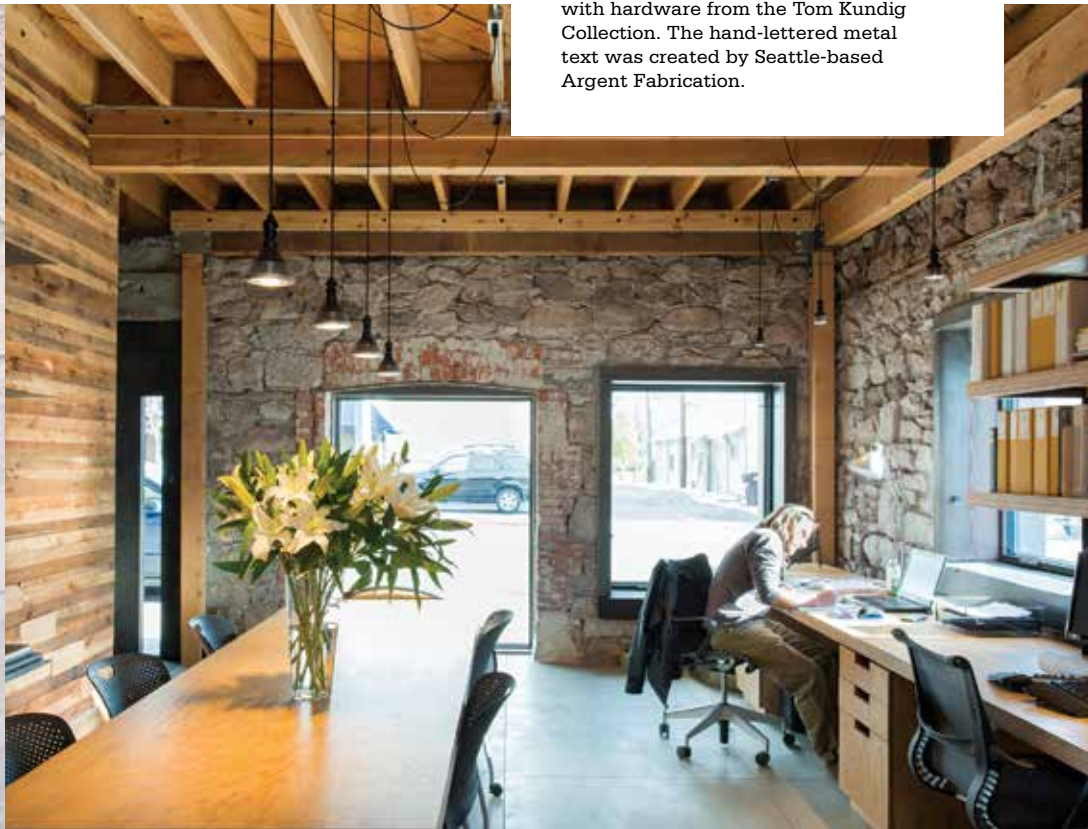


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BELOW RIGHT: The Ketchum, Idaho, office of Seattle-based construction firm Schuchart/Dow is a live/work space designed for local staff as well as those visiting from the main office. Maple plywood built-ins and LED pendants (an original Schuchart/Dow design) recur throughout the building. **BELOW LEFT:** The 950-pound blackened-steel front door was made locally by Phred's Steel Fabrication, with hardware from the Tom Kundig Collection. The hand-lettered metal text was created by Seattle-based Argent Fabrication.



SPARK OF INSPIRATION

An old dynamite storage facility near Sun Valley, Idaho, is reborn as a ruggedly handsome live/work space.

Written by COURTNEY FERRIS • Photographed by EIRIK JOHNSON

SCHUCHART/DOW'S SATELLITE OFFICE in Ketchum, Idaho, hides in plain sight. The exterior of the 1,200-square-foot live/work space, nicknamed the Dynamite Shed in tribute to its past as an explosives storehouse, blends into the area's frontier town-meets-ski village aesthetic. Step up to the 950-pound blackened-steel front door, though, and you'll get an indication of the building's modern interventions. Overhead, a thin steel plate extends to shelter visitors, its streamlined form a surprisingly sleek contrast to the surrounding rough-hewn stone walls.

Built around 1880 during the Gold Rush, the granite-and-wood structure is one of Ketchum's oldest buildings. Originally constructed to hold dynamite sold at the local hardware store, the formerly single-story, sod-roofed building has since undergone multiple renovations; the second floor and Bavarian-inspired roof were added in the '50s. In 2013, responding to its growing market in Sun Valley, Schuchart/Dow purchased the building with the intent of turning the ground floor into office space and the second floor into guest quarters where its Seattle staffers could stay when they're in town for work. »

DESIGN TEAM

construction: Schuchart/Dow
architecture: Olson Kundig
metalwork: Argent Fabrication;
Phred's Steel Fabrication

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“THE DESIGN WAS INSPIRED BY THE BUILDING ITSELF—IT’S A SIMPLE STRUCTURE MADE WITH HONEST MATERIALS. BUT THE BUILDING HAD SUSTAINED YEARS OF NEGLECT THAT HID ITS PAST, SO OUR EFFORTS FOCUSED LARGELY ON UNCOVERING THAT PAST AND RESPONDING TO OUR CLIENTS’ PROGRAM.” —TOM KUNDIG, ARCHITECT





THIS PAGE AND OPPOSITE:

The second-floor guest area includes a compact kitchen with a salvaged-fir wall treatment. In the open-plan living space are a sleeping nook, a convertible sofa, and a bench that can sleep "one person and two big Malamutes," as builder Jim Dow puts it. A wood-burning stove from Rais warms the space in the winter; the sculptural stools, made from cut and charred logs, were designed and fabricated by Schuchart/Dow.

The upstairs space features vintage finds sourced from Kirk Albert Vintage Furnishings in Seattle, including a Portuguese scallop diver's mesh vest and a dining table made from a former butcher's slab. Steel ties along the top of the wall help to stabilize the structure and visually break up the space. In the background, a contemporary interpretation of barn doors, rendered in steel by Argent Fabrication, separates the bathroom from the main living area.



The builders brought in architect Tom Kundig of Olson Kundig, their frequent collaborator, to handle the architectural and interior aspects. The two firms' long-term relationship—they've worked together on more than 30 projects to date—made for a seamless and efficient design and construction process. "We are able to build from a much less detailed set of drawings than usual, relying on sketches, conversations, and 'tribal knowledge' gleaned from our years of working together," says Jim Dow, a co-founder and partner at Schuchart/Dow.

In tackling the renovation, both teams were inspired by the historic character of the space and its rich stone-and-timber material palette. "It's a simple structure made with honest materials," says Kundig. "But the building had sustained years of neglect that hid its past, so our efforts focused largely on uncovering that past." To that end, the teams dug deep—literally. They stripped the carpeted floors and floor-to-ceiling drywall, "tore out every surface back to the bare structure, and started over from scratch," says Dow. "We left the stone walls and roof rafters and boards, but everything else was completely rebuilt." Gutting the space allowed the firms to move and

rebuild the stairs and reposition the second-floor kitchen and bathroom to better accommodate the two distinct functions and programmatic elements of a live/work space: focused work space and a table for client meetings downstairs, and spaces for respite, eating, and sleeping upstairs.

Onto the structure's existing materials, the builders layered in poured concrete floors, finished plywood cabinets, and a bevy of custom solid-steel accents, such as kitchen and bathroom countertops, sinks, rolling barn doors, and window frames. They also coated the extant cedar siding with black paint to add a modern edge and highlight its unique detailed bevels.

Now that the dust has settled on the construction, the office is fully functioning and thriving, with projects on the books as close as Sun Valley's River Edge and as far away as Kona, Hawaii. The enviable working environment has the company's employees, subcontractors, and clients clamoring for time in the Dynamite Shed. "No one wants to leave once they've spent time here," Dow reports. "Everyone wants to just hang out and enjoy the lovely vibe." »

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CLOCKWISE FROM TOP: With square footage at a minimum, attention to detail was the key to creating a functional and appealing space. Upstairs, a bed tucked into the corner has a custom footboard that doubles as storage and extra seating. The door pull is from the Tom Kundig Collection, a specialty steel accessory line fabricated by Seattle's 12th Avenue Iron. The bathroom sink was designed by Schuchart/Dow's Sun Valley manager Mike Smith and built by Phred's Steel Fabrication. ✱





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The owners of a beachfront house on the coast of Washington's Camano Island wanted a weatherproof exterior that requires little upkeep. Architect Dan Nelson clad the getaway with standing seam metal siding and durable phenolic panels. In the summer, the home's open ground floor doubles as a seaside cabana for the owners and their guests, with four garage doors (two on each side of the house) letting cool breezes pass through.

| *architecture* |

WAVE RIDER

**A seemingly impossible mission—
to create a tsunami-proof home on
Washington's Camano Island—
results in a stunning modern
beachfront retreat.**

Written by NICOLE MUNSON
Photographed by ALEX HAYDEN






WALKING CAMANO ISLAND'S rocky northern shore along Skagit Bay, you'll pass an atypical beach house—a clean-lined building that sports, oddly, two bayside-facing roll-up garage doors. Ten years ago, FEMA rated this site as a high-velocity Zone V, a ranking reserved for the country's most hazardous flood zones. A family had vacationed in the lot's 1930s cabin for years, but when they wanted to renovate it, the building was quickly deemed unsalvageable due to stringent modern codes and site restrictions. It had to be replaced with a structure that could withstand gale-force winds, Category D earthquakes, and swift, powerful tsunamis.

The design brief, posed to architect Dan Nelson of Designs Northwest Architects and interior designer Garrett Kuhlman of H2K Design, was—to say the least—daunting. “This was one of the most challenging projects we have ever worked on,” Nelson says of the multilayered strictures confronting his team. As if the flood-zone and setback issues weren't enough, the small site is also within an archaeological zone, which required a special geologic study.

Yet what rose in place of the old cabin was an elegant 1,833-square-foot home, its main living area perched above the reach of potentially damaging 8-foot waves thanks to a designated “flood room” on the ground floor. There, should »



THIS PAGE AND OPPOSITE: There's no upstaging the home's stunning water views, so interior designer Garrett Kuhlman chose neutral hues for the open-plan family room, furnished with a cream sofa from Area 51, leather Eames lounge chairs, and cocktail tables from Room & Board. The colorful Spike rug from Angela Adams is a bright exception to the toned-down palette. Kuhlman and Nelson collaborated on the unique fireplace surround, which features ModularArts' Dune gypsum wall panels "to evoke reflections off the water," says Kuhlman. A ship's ladder, fabricated by Cook Welding Services, leads to the home's third-story loft, a favorite hangout for the clients' teenage daughter. The live-edge dining table is from Urban Hardwoods.



CLOCKWISE FROM ABOVE: The ground-floor bathroom tucked under the custom steel stairs was designed for water resistance, with ipe flooring and a wood vanity elevated on 4-inch stainless-steel legs. On the same level, custom Murphy beds, built with marine-grade sapele mahogany by Oak Harbor's Fine Wood Cabinets, provide sleepover space for the owners' grandchildren. The second-floor guest bedroom has a built-in nightstand, hidden storage under both the bed and window bench, and maple wainscoting with aluminum trim by Fry Reglet. The bedding is Serena & Lily; the Tolomeo wall lamp is by Artemide.





a massive flood occur, four glass-paned garage doors from the Overhead Door Company (two facing the street, two facing the beach) would break away and channel the water under and out of the house.

These protective additions shaped Kuhlman's approach to the interiors, prompting him to "evoke the seaside environment through the use of materials." In the second-floor living area, porcelain floor tile in a wood-grain pattern "recalls driftwood on the beach," he says, while wave patterns on the area rug and fireplace surround play with light reflecting off the water. The approach is subtle rather than literal, says Kuhlman: "No lighthouses or bowls of shells."

On the ground floor, materials had to be durable, low-maintenance, and impervious to the effects of H₂O. "Given the possibility that water could infiltrate the interiors,"

Kuhlman notes, "we needed to select finishes that can withstand saturation in seawater." While wood may seem an unlikely choice for moisture-prone spaces, Kuhlman made it work, opting for marine-grade sapele mahogany for the built-in cabinetry and Murphy beds and western red cedar paneling for the walls. All were designed so they can be unscrewed, taken down, and left out to dry should they sustain water damage. The polished concrete floors are durable enough to withstand floods, while drains along their perimeters allow water to quickly flow away.

"When all the garage doors are open and the sea breeze blows through the space, a quick dusting takes care of debris," says Kuhlman. "If the tide rose and flooding seawater entered the space, water could be easily broomed out and the floors cleaned, and you're back in business." *

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by ox and monkey**

Inspired by the Japanese Ofuro, the SOAK is a two-person, wood-fired outdoor soaking tub with a propane heating option. Designed to be both sleek and environmentally conscious, the SOAK is handcrafted and built to last using only the highest-quality materials. Recharge. Reconnect. Restore.

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WHO:

LAURA FOXMAN

Architect, We Are All Collage,
Portland and State College, Pennsylvania

OBSESSION:

1980s-era Japanese novelty pencils

SINCE WHEN:

Age 7, while growing
up in Portland

"When my twin sister and I first discovered these pencils at Portland's Sanrio store at around age 7, it was the shock of novelty and the joy within them that spoke to us. We were part of a Portland public school pilot program that taught calligraphy to elementary students: a rare instance when beauty was approached and discussed in the school setting. At the time, all our teachers were celebrating graphic design and aesthetics, influenced by the great Reed College professor Lloyd Reynolds—who taught Steve Jobs before he started Apple. Now, as an architect, I'm interested in information culture and how we share it. The Japanese often write about their aesthetic traditions with a sense that they are passing. Similarly, my book *Pencils & a Pen* [Publication Studio; November 2015], a photographic record of my collection, was born out of my sense of the loss of handwriting culture." ✨

Photographed by HANK DREW

"This pencil reflects the lively postmodernism that was at its height in the 1980s. With its columnar shape and fanciful yet balanced decoration, this energetic object manages to compress many design impulses of that age."

ELEVATE YOUR BATH



STATELY & CLASSIC

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