

EDITION #148 FEBRUARY 2026

Inside

LIFESTYLE & INTERIORS



GNVPEL

Inside

EDITION #148



Inside a Scottsdale hillside retreat positioned at the base of the iconic Pinnacle Peak, architect Charles R. Stinson, interior designer David Michael Miller, and the craftsmen of Manship Builders have together realized something the Arizona desert rarely surrenders: a home of absolute compositional conviction, where fierce horizontal architecture, uninterrupted glass, and a material palette drawn directly from the earth produce a living experience as elemental and spectacular as the landscape it inhabits.

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MEASURED MODERNISM.

Terramode

There is something about the desert that refuses interpretation. It does not soften itself for comfort and it does not rearrange its scale for architecture. It simply exists in heat, in silence, in stone. And perhaps that is why I am drawn to homes that do not attempt to tame it, but instead rise to meet it.

At the base of Pinnacle Peak in Scottsdale, this residence does exactly that. It does not whisper luxury. It expresses it through proportion, through restraint, and through material honesty. Limestone that continues without apology, from exterior to interior. Timber that stretches with intention. Glass that frames rather than competes. It is architectural clarity in its most disciplined form.

What moves me most is not the scale, though it is generous, it is the conviction. The refusal of upper cabinets in the kitchen so that granite can perform. The insistence on horizontality so that the valley becomes part of daily life. The understanding that light is not decoration but structure.

This is not a home designed to impress quickly. It reveals itself slowly, through shadow length and material depth. It feels geological and cinematic at once, ancient and entirely contemporary.

In a world that often confuses excess with impact, this house reminds us that confidence is quieter than that. It stands beside the mountain without apology, and that, to me, is the truest form of luxury.

A handwritten signature in black ink, appearing to read 'LEPANG', with a stylized, cursive script.













Stratéon

MOODBOARD 148

LAYERED MATERIALS OF TIMBER, STONE, STEEL AND GLASS COMPOSED WITH GEOLOGICAL CLARITY.

Pinnacle Peak does not whisper. The moodboard responds in kind: sun-scorched limestone and ancient granite set against the cool precision of steel and uninterrupted glass. Blond oak stretches across every floor, wire-brushed timber moves across every ceiling, and plain-sliced walnut holds the walls together in quiet authority. The palette is drawn from the earth directly beneath the structure. Nothing is borrowed, nothing imported from another aesthetic. The mood is geological, cinematic, and utterly certain of itself.

A modern interior space featuring a large wooden bookshelf, a stone wall, and a wooden floor. The bookshelf is made of dark wood and has several shelves with books and framed pictures. The stone wall is on the left side of the image. The floor is made of light-colored wood. The text "PeakCondition" is overlaid in the center of the image in a white, serif font.

PeakCondition

What the *Desert* Gives

The desert does not negotiate. It asserts itself in heat, in silence, in the slow tectonic theatre of boulder and sky. In the Sonoran landscape at the foot of Pinnacle Peak, architecture is either diminished by that vastness or sharpened by it. Too often, houses retreat into glass boxes with air conditioning bravado, shrinking from the elemental drama outside. This one does not. In Scottsdale, architect Charles R. Stinson has conceived a residence that meets the desert as an equal. It stretches low and deliberate across its hillside, a composition of horizontal planes so assertive and exacting that the structure reads less as something placed on the terrain and more as a geological act in its own right.

Arrival is choreographed with cinematic restraint. A serpentine driveway ascends through a field of golden granite boulders, some indigenous, others sourced and positioned with archaeological sensitivity, before passing a century old ironwood tree that construction refused to displace. Instead, the house bends around it, a quiet acknowledgment that permanence here predates architecture. Landscape designer Leslie Fahringer layers the approach with native yucca rostrata, barrel cactus and agave, their silhouettes sculptural against the glare. By the time the main structure reveals itself, the valley has unfurled behind you in panoramic scale, the basin of Scottsdale stretching southward, the sky impossibly wide, the mountain rising in stoic counterpoint at your back. The house frames this theatre with intent.

Stinson's design, realised in collaboration with interior designer David Michael Miller and the meticulous craftsmanship of Manship Builders, is an exercise in disciplined horizontality. Cantilevered rooflines project assertively beyond walls of uninterrupted glazing, slicing the sky into calibrated bands. The overhangs are not merely aesthetic. They temper the desert's fierce luminosity, transforming it into a controlled wash of gold that migrates across ceilings and floors as the day advances. Floor to ceiling glass wraps corners with barely perceptible steel framing, creating an architectural sleight of hand that delivers shelter without confinement and exposure without vulnerability.

The plan is expansive yet never ostentatious. Three ensuite guest suites are positioned for privacy and light, while the owner's suite occupies its own serene axis, unfolding with hotel like assurance. A dedicated home office floats toward the view. Entertainment spaces dissolve seamlessly onto terraces and a pool projects outward, suspended above the valley floor like a reflective ledge. A putting green is carved into the native terrain with subtlety rather than spectacle. Beneath it all, a multi car garage is discreetly embedded into the hillside, a reminder that true luxury rarely insists on being seen.

Inside, Miller's interiors demonstrate a rare confidence, the understanding that restraint can be the ultimate indulgence. Exterior limestone continues uninterrupted through the glazing threshold, walking directly into the interior as if the desert itself has crossed the line. Under artificial light, the stone deepens to honey.

Under sun, it returns to its mineral clarity. Wire brushed Douglas fir ceilings run in long directional planes, their grain catching warmth and shadow.

Rift cut white oak floors extend the full length of the home in pale continuity, while plain sliced walnut millwork integrates cabinetry, shelving and architectural elements with a seamlessness that suggests they were grown rather than installed. In the primary suite, a platform bed and flanking nightstands are absorbed into the walnut wall plane, eliminating the distinction between furniture and architecture. In the office, floating bookcases echo the horizontality outside, framing both literature and landscape. The palette of wood, stone, linen, wool and cotton leans into tactility. It is a house that understands photography yet privileges lived experience, the soft acoustics of natural fibres, the way late afternoon light grazes timber grain, the cool solidity of limestone under bare feet.

The kitchen articulates the philosophy most clearly. Upper cabinetry has been deliberately omitted, allowing the wall above the counter to remain visually open to the boulder garden beyond. Where storage might typically impose itself, ancient granite performs instead. The island runs long and precise, its white stone surface paired with walnut base cabinetry, oriented to draw the eye outward. It is less a kitchen that contains activity and more one that stages it against landscape.

Colour arrives through curation rather than construction. Chartreuse dining chairs introduce a note of luminous optimism, their organic curves nodding to midcentury modernism while avoiding nostalgia. Above the table, a pendant in burnished copper rose tones suffuses the air with warmth, catching both daylight and dusk with equal conviction. Yet it is the art collection that animates the rooms most profoundly.

Works by Duke Beardsley and Thom Ross punctuate the interiors with narrative vigour, but it is the canvases of Ed Mell, an Arizona modernist whose interpretations of the Sonoran Desert distil mesas and mountains into geometric fields of saturated colour, that establish the house's emotional centre. Acquired over many years, long before this residence existed, the paintings were collected with instinct rather than architectural foresight. Yet here they find their inevitable setting. A Mell composition above the living room hearth faces the sliding glass expanse, its faceted landforms echoing the real mountain beyond. The dialogue between painted desert and actual terrain is so exacting it borders on surreal. Art and geology seem to converse across the room.

What emerges is not merely a well resolved house but a meditation on coexistence. Stinson and his collaborators have resisted the temptation to dominate their site or disappear within it. Instead, they have constructed a framework that intensifies the desert's presence, editing sky, shaping shadow, directing sightlines, while offering its inhabitants calibrated refuge. The mountain and the valley do not serve as backdrop. They are active participants, rooms without walls that expand the domestic footprint infinitely.

In a climate defined by extremity, this residence achieves equilibrium. It commands attention without spectacle, asserts luxury without excess and embraces the raw authority of its environment with clarity and respect. Here, architecture does not retreat from the desert's magnitude. It stands beside it, steady and horizontal, holding its own against heat, silence and stone.









Inside | EDITION #148







Inside | EDITION #148





















The EDITION148 *Kitchen* Edit

Voidora

The power of deliberate absence, where the removal of upper cabinetry becomes the room's defining luxury.

The kitchen moodboard begins with an act of conviction. Upper cabinets refused, the wall above the counter surrendered entirely to a boulder garden of ancient granite that performs better than any tile or finish ever could. White stone counters run long and seamless, paired below with the deep warmth of walnut cabinetry. Burnished metallic pendants hang with quiet authority over clean horizontal surfaces. Natural light pours laterally across stone and timber, dissolving the line between cooking space and landscape. The mood is spare, sun-drenched, and quietly radical: a kitchen that found its most beautiful feature by removing everything that would have obscured it.













Inside | EDITION #148



Inside | EDITION #148

















INSIDEMODE

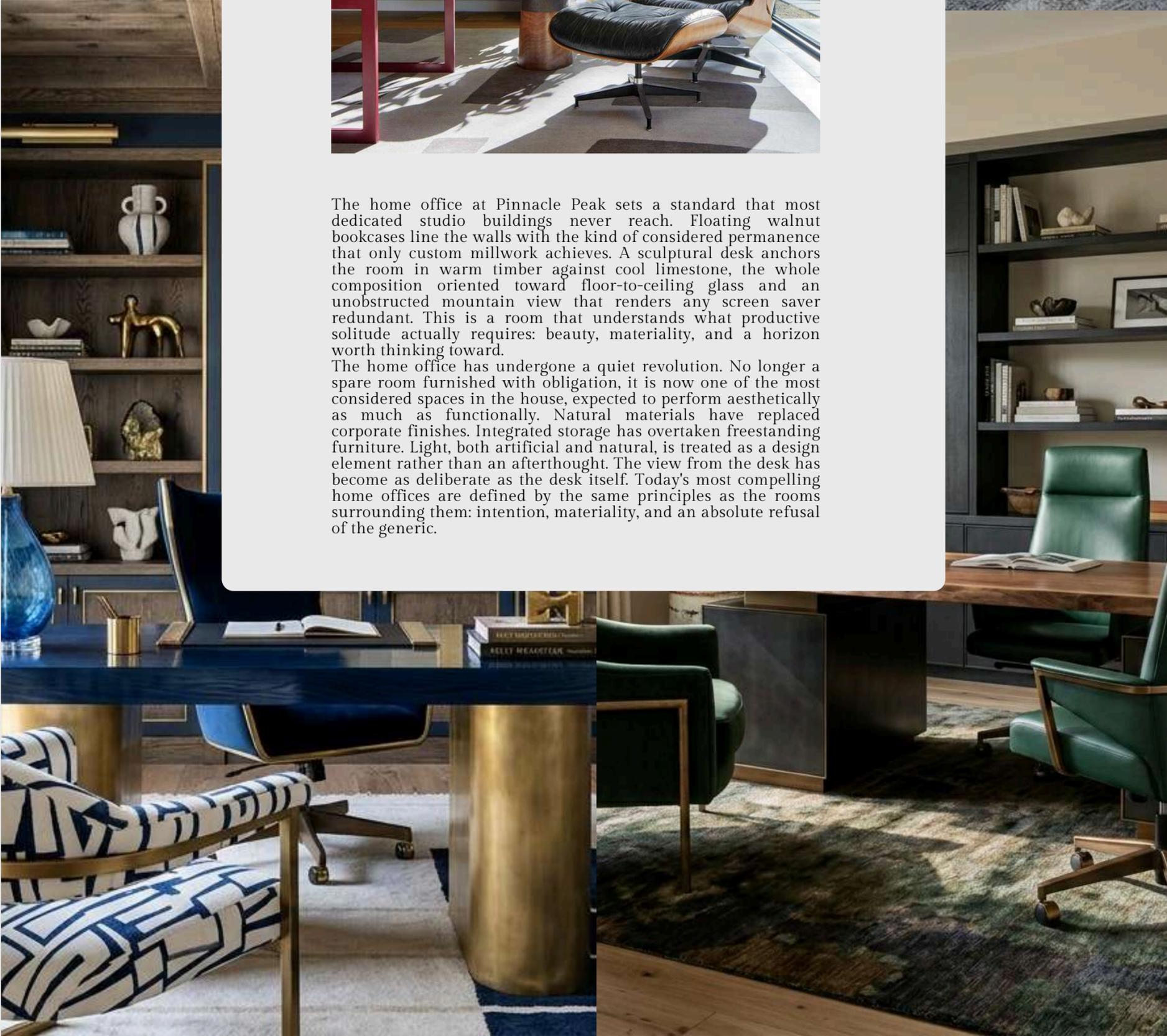
STUDIORA

A workspace where architecture, light, and landscape converge to transform work into a quieter and more deliberate ritual.



The home office at Pinnacle Peak sets a standard that most dedicated studio buildings never reach. Floating walnut bookcases line the walls with the kind of considered permanence that only custom millwork achieves. A sculptural desk anchors the room in warm timber against cool limestone, the whole composition oriented toward floor-to-ceiling glass and an unobstructed mountain view that renders any screen saver redundant. This is a room that understands what productive solitude actually requires: beauty, materiality, and a horizon worth thinking toward.

The home office has undergone a quiet revolution. No longer a spare room furnished with obligation, it is now one of the most considered spaces in the house, expected to perform aesthetically as much as functionally. Natural materials have replaced corporate finishes. Integrated storage has overtaken freestanding furniture. Light, both artificial and natural, is treated as a design element rather than an afterthought. The view from the desk has become as deliberate as the desk itself. Today's most compelling home offices are defined by the same principles as the rooms surrounding them: intention, materiality, and an absolute refusal of the generic.



Inside

CATALOGUE

SHOP/BE INSPIRED/EDITION 148

ENTRY STYLE



JILL CONSOLE

The Jill console features a high-quality walnut wood top and one wooden leg, while the other leg is a rectangular cube made of exquisite shell onyx.

MARBERA



The Otto Table Lamp by **Alexander Lamont** is a Natural distress shagreen brings a rich contrast of texture to the precise beveled bronze patinated top.



GREY HALLWAY RUG

A beautiful Modern kilim handwoven by Master Artisans using fine handspun wool. Kilims are flat woven rugs in a technique that comes from Anatolia, parts of Iran, the Caucasus, and Turkey.

AMARA

LIVINGSTYLE



JETT LOUNGE CHAIR

The Jett Lounge Chair has an elevated contemporary sleek design, a modern spin on the classic tub chair, with its bold geometric silhouette, wide curved seat and swiveling pedestal base that adds a touch of polish and shine.

HOLLY HUNT STUDIO



Arco tables feature Gunmetal finished steel bases, which capture sealed concrete tops that are antiqued using a hand-applied acid wash paint process to create their Burned Brass finish by **Cavalletto Home**.



LEIGHTON SECTIONAL

Plush cushions, deep seat, and timeless silhouette, this track-arm sectional in a range of high quality fabrics.

JOON LOLOI

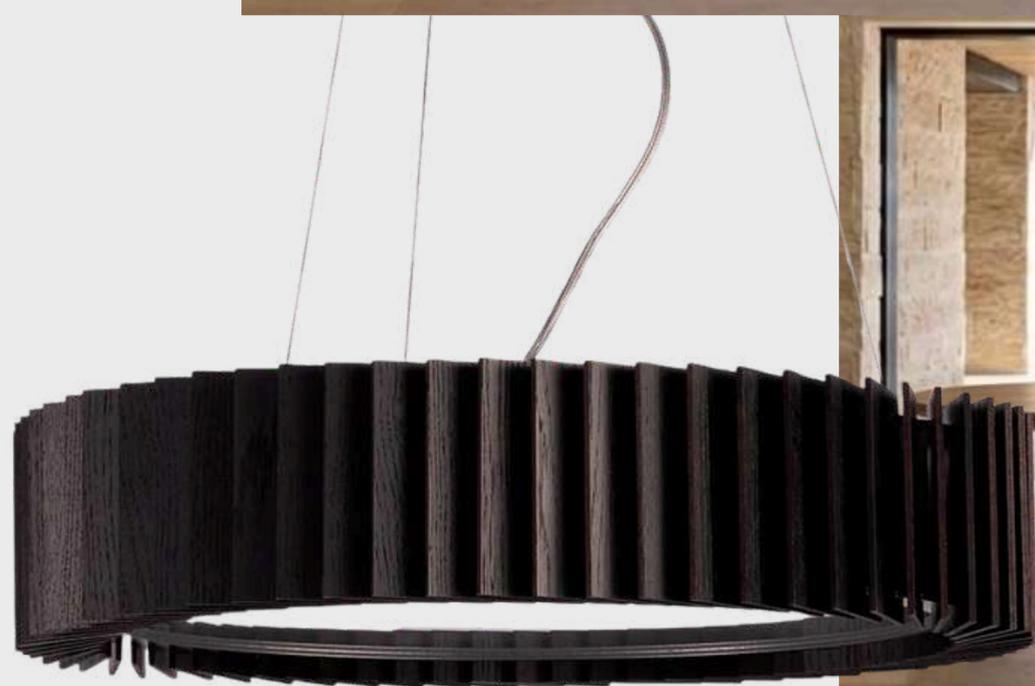
DININGSTYLE



SAARINEN ARMCHAIR

Featured in nearly all Florence Knoll-designed interiors, the Saarinen Executive Chair has remained one of our most popular designs for nearly 70 years.

KNOLL



MDF, oak veneer/American walnut veneer, clear oil and wax/matte black enamel, composite material, polycarbonate, chrome-plated steel modern chandelier by Ogogo.



EXE OVAL DINING

The Exe dining table is a table for all occasions. With a solid wooden top spanning two elegant steel crosses it becomes a modern take on an old refectory table.

TOM FAULKNER

KITCHENSTYLE



MARBLE ISLAND

A marble waterfall island with walnut cabinets and integrated sinks, featuring a single wooden barstool.

VITTO STONE



A design by **Alison Berger**, The Pistil Pendant is crafted from multiple layers of blown crystal, gather upon gather, to create a svelte yet muscular form that magnifies its surroundings and reflects its interior armature.



PEPPER BAR STOOL

Contemporary and utilitarian in design, the sculptural frame features aluminum components, while the swivel seat has soft curves and contours.

HOLLY HUNT STUDIO

BEDROOMSTYLE



ANITA BED

Mid Century modern rendition of Mario Marengo's 1970s wood extended headboard bed with nightstands.

MARIO MARENCO



The Khepera Bench, one of many "tradition refined" furniture pieces from Alexander Purcell Rodrigues' new "**Atelier Purcell**" brand.

ART NOVA

Luxury Mid century designer Swivel trestle-based fabric armchair with armrests.

CELINE

BATHROOMSTYLE



HALO FREESTANDING TUB

Engineered Solid Stone bath with clean and simple style, with a generous amount of space in a beautiful elegant and chic design.

Q BATH



Designed to last, the Drea wall-mount bathroom faucet features a stunning, corrosion-resistant by **Signature Hardware**.

ALPINE MODERN BATH VANITY

Sleek nine-drawer white vanity with clean lines and thin chrome handles.

AURA DESIGN



The EDITION148 *Outdoor* Edit

Sonoré

An outdoor environment resonating with the quiet intensity of the Sonoran Desert.

The outdoor moodboard is the desert at full volume. Yucca rostrata, barrel cactus, and agave erupt from decomposed granite in formations so sculptural they read as intentional and primordial simultaneously. The pool hovers above the valley floor, its surface a second sky. Boulders, some salvaged, some placed, blur the boundary between the constructed and the geological until the distinction becomes irrelevant. At golden hour the limestone turns amber, the shadows grow long beneath the cantilevered overhangs, and Pinnacle Peak fills the horizon with the kind of drama no architect could design and no client could commission. The mood is ancient, charged, and completely alive.



OUTDOORSTYLE



HEARST OUTDOOR SOFA

Dark bronze-finished aluminum forms an airy frame for lush, comfortable seating, with ivory strapping for a detail-driven finishing touch.

FOUR HANDS



BRONZE OUTDOOR LOUNGE CHAIR

This chair features a distinctive circular motif that adds a touch of contemporary sophistication to the traditionally crafted wrought iron.

UNOPIU ARIETE

Stylish outdoor, or indoor, living space, cool and contemporary Serenity coffee table. Made with a distressed bronze finish, the aluminum coffee table looks like a work of sculpture by **Crate & Barrel**.















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cocoon

THE DREAM SOFA

LUXE LIVING



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A modern interior space with a high ceiling, large windows, and contemporary furniture. The room features a grey sofa with a patterned throw, a dining table with chairs, and a kitchen area with a marble countertop. The lighting is warm and ambient, highlighting the architectural details and the overall design aesthetic.

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Design is a canvas, and the brush is in our hands. Every choice, every stroke shapes the direction, breathing life into spaces and products that tell a story. This is what inspires me—to create with intention, to craft environments that feel alive. For design communities worldwide, this is more than work; it's our shared narrative.

LEPANG FERGUSON

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