UNPACKED: CONSUMER CULTURE IN SUBURBAN SPACES

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CONSUMER CULTURE
IN SUBURBAN SPACES

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# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>01</td>
</tr>
<tr>
<td>Research Questions</td>
<td>01</td>
</tr>
<tr>
<td>Previous Works</td>
<td>01</td>
</tr>
<tr>
<td>Thesis Work: The Diorama Series &amp; The Catalog</td>
<td>01</td>
</tr>
<tr>
<td>Conclusion</td>
<td>01</td>
</tr>
<tr>
<td>Colophon</td>
<td>01</td>
</tr>
</tbody>
</table>
The thesis critically analyzes the ways in which the sacredness of man-made goods and consumption culture have shaped the American home and the ways in which the single-family American home acts as both an architectural enforcer and container of consumer culture.

Consumption culture is the never-ending yearning to purchase our right of being in this world. The idea that, through the ownership of things, we feel connected to, equal to, and even above others. This can be examined not only through the relationships and constant acquisition of things but also through the relationships and acquisitions to the built environment.

There is such a high value placed on homeownership in the United States and, although homeownership as a metric of success is not exclusively American, this idea is deeply rooted in American culture due in part to its connection to the concept of the American Dream. Although it can mean different things to different people, at its simplest, the American Dream can be defined as the notion that, with hard work and determination, upward social and economic mobility is achievable and this is largely possible because America is a ‘free’ country where anything is possible.

It is important to understand the ways in which changes in American culture and American consumer culture have the ability to affect the built environment, specifically the American home and domestic spaces. I am interested in the ways in which the built environment of suburbia both enacts and perpetuates American ideals, norms, and tropes/standards.

This lead me to pose the question: How are American homes and suburban spaces both affected by consumer culture and perpetuate consumer culture?
Research Questions

1. How can architecture be an enforcer of certain consumerist behaviors?

2. What is the role of the architect in the world of consumption? What are the ways that they act as both a designer and consumer and how does that affect the home?

3. How does consumer culture affect American homes and suburban spaces?

4. How has or how can overconsumption physi-cally alter the home?

5. How do you put a price on suburban living and exactly what factors are factored into the calculation?
For over two years I have been studying the intersection and connection between consumer culture and the built environment. My interest in the topic was sparked in the course, Inventive Political Ecologies taught by Dr. Namita Dharia at the Rhode Island School of Design. The course prompted a deeper understanding of the physical manifestations on the domestic built environment fabricated by consumerism. The final project of the course was a paper titled, *The Sacredity of the American Home*, that explored my personal relationship to domesticity, Americanism, and consumer culture throughout my life from childhood to adulthood.

During the winter of 2023, I studied objectophilia, which is a psychological disorder in which a person develops and displays emotional, romantic, and even sexual feelings with specific inanimate (concrete or abstract) objects. More so, I was interested in the ways in which we feel connected to our material possessions. Not just connected to by proximity or function/use but emotionally. I created a set of three digital drawings that explore these relationships.

Additionally, I created an animated GIF of a watercolor collage that explores the memories and sentimental values associated with our material possessions. The work traverses though the past, presents, and speculates on the future to better understand the extents to which we hold our memories so dearly.
My artifact is a mixed media painting/ collage that aims to map my life in the domestic space of a living room through the images that are displayed on the wall with a specific interest in the theme of memory through the collection of objects. It was inspired by artist Rachel Grobstein’s series of works called, “Miniature Sculpture: Bedside Tables,” that reveal the lives of friends and strangers alike from around the US through the recreation of their bedside tables from photographs.

The work is my attempt to understand my life in domestic space through time which pushes me to speculate on my future in hopes to ground my thesis in my own personal experiences with domesticity. I wanted to push myself to create a work that used the representation techniques of watercolor + collage + animation to create a new kind of storytelling that is not commonly used in architecture and gives a more personal connection to me, my art, and my life.
In this essay, I aim to reveal the ways in which the sacredness of man-made goods and consumption culture has shaped the built environment, specifically the American home. I believe that examining the built environment in terms of the cultural phenomena that have shaped it can provide a new perspective on the matter. The examination follows my personal experiences with the themes of: domesticity, femininity, the American Dream, materialism, consumerism, and the sacredity of them all chronologically from my childhood to my adulthood.

I begin by recollecting on my love for creating and perfecting my Barbies' Dream House and how that reflected my understanding of the tropes of domesticity, homemaking, and action mimicking. I then recall my hundreds of iterations of computer-based models I created that strived to embody the perfect home layout and I understood it and examine that tireless devotion to those iterations. Next, I will reflect on how my mother's homemaking contributed to both my association of homemaking to a woman and how that has impacted my homemaking as a young adult. Then, I investigate the ways in which the idea of the woman as the homemaker and the conception of housewears as sacred are reinforced today through media, specifically Architectural Digest's Open Door video series. All of these memories of my relationship with goods and homemaking serve as a self reflection as much as they do an examination of the ways in which girls in the United States are, from a young age, are involved and socialized in a system of consumerism that is rooted in gender norms and tropes of femininity.

In "Clutter: An Untidy History," an assessment of people's attachments to things, Jennifer Howard states, "This culture [American culture] creates a craving for things we don't really need, often to distract ourselves from what's really missing—love, connection, meaningful work, a sense of something beyond the self, a care for the natural world that goes beyond exploiting it to make more stuff to buy and sell" (Howard 16). As a young woman who grew up in the United States, I can attest that everyday, for as long as I can remember, I encountered advertisements and displays of consumerism from my personal life to my public life (school, work, friends, etc). From ads on my phone or TV, to conversations with friends about their latest purchases, to my parents bringing home a new gadget for the house, I have always been (and probably always will be) surrounded by the visual, audial, emotional, and physical acquisition of things. As stated in "Consumption, Consumer Culture and Consumer Society," "consumption' is defined as a "...means to have a good or service, to own it, to use or dispose it in order to satisfy particular needs" (First et al. 183). I define consumption culture as a never-ending yearning to purchase our right of being in this world. The idea that, through the ownership of things, we feel connected to, equal to, and above others. I believe that this can be not only examined through the relationships and constant acquisition of things but also to the relationships and acquisitions to the built environment.

When I was younger, I loved to imagine my dream home — it was located on a beach somewhere, it had a huge backyard with a pool and firepit, it housed me and my family and maybe some pets, each room would have plenty of light and the walls would be covered in bright paint or wallpapers. I imagined it as a kind of safe haven, a place to relax and fill with my most prized possessions. John Ruskin exclaimed in his work, "Of Queen's Gardens" that, "This is the true nature of home—it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division... But so far as it is a sacred place, a temple of the hearth watched over by Household Gods... And wherever a true wife comes, this home is always round her" (Ruskin 32–33). Although this text serves largely as a commentary on women's role in society, it provides insight into the ideals and importance of home that dates as far back as the Victorian era.

Simply imagining my dream home in my head was not enough though. No, I wanted to see the home with my own eyes and hold its pieces in my hands. One of the ways I translated my dream home from the imaginary to the physical was by playing with my Barbies dolls' houses, constantly customizing their spaces and imagining myself at the scale of a Barbie doll, pretending that their house was mine. I always wanted more furniture and accessories to play with; I was obsessed. My parents could not keep up with my constant desire for more accessories so I would either make my own furniture or I would take items from around my house and reimagine them as pieces for my dolls. One time, I drew my own pictures to hang on my Barbie's bedroom walls, another time I took a tiny jar that had once contained saffron and re-imagined it as a plant pot, and another time I painted a domino brown and used it as my Barbies' doormat. As I reflect on this as an adult, it is clear to me that what I was really doing in imagining and creating my dream home was both learning the tropes of domesticity that were specific to a woman's place in the home and mimicking the actions of my parents, specifically my mother, in terms of how they navigated and created their own space.

To elaborate, domesticity can be defined as "the lived experience of private life, the material dimensions of the home, and an ideology that imaginatively organizes complicated and often contested ideas about privacy, work, gender identity, family, subject formation, socioeconomic class, civilizing morality, and cultural representation" (Cohen 236). I do not think that I, nor my parents, realized just how deeply rooted this act of imagining was in the ideals of domesticity — I think to us, it was an innocent act of imagination, one that was well intentioned. And while I am not arguing that it was bad in any way, I think it reveals the ties that young girls in the United States have to domestic consumerism and how these ties are almost sacred in that they are constantly reinforced positively and desired. Just think about all of the toys marketed to little girls in the United States: tea sets, pretend kitchens, doll houses, what all of these have in common is that they are gendered toys that assign roles and values within domestic spaces.

The point of that anecdote is that my desire for the material started at a young age and was reinforced when my fantasy of home ownership was consumerized through the physical act of buying and creating accessories for my Barbies. Additionally, it is very standard for parents and society in general in the United States to indoctrinate the young minds of children that one tell of a proper and prosperous adulthood was to own a home. For me, this was something that my parents told me growing up but this notion was also apparent in things like children's games such as Hasbro's "The Game of Life" where the goal of the game was to marry, have children, and own a home.

I argue that when we think of a house as an item on a checklist defining prosperity, we can understand said house as not only a part of consumption culture but also as an item of sacredicity on a spiritual level. There is such a high value placed on homeownership in the United States and, although homeownership as a metric of success is not exclusively American, this idea is deeply rooted in American culture due in part to its connection to the concept of the American Dream. Although it can mean different things to different people, at its simplest, the American Dream can be defined as the notion that, with hard work and determination, upward social and economic mobility is achievable and this is largely possible because America is a 'free' country where anything is possible.

Its ties to domestic consumerism can be found in historical instances such as the westward expansion of the 19th century when it was considered patriotic, righteous, and pious to buy land and settle out west. Another example is the post war consumerism of the mid 1940s. After the end of World War II, it was considered patriotic to act as a consumer as it was understood and portrayed as contributing to a stronger economy in peacetime (Cohen 236). Traci Voyles writes about the ties between the American Dream and consumerism in Cold War America and how during that time, the ideal American home was one that was filled with modern appliances and furniture, one that was occupied by a nuclear family with each member acting within their particular gender roles, and one that was filled with consumer goods. This not only dictated what an acceptable, ideal American home was, it also represented
America's freedom and superiority over the Soviets (Voyles 119). So again, the ties between the American Dream and American standards are deeply tied to consumerism and the sacred value of goods. It is known that the American Dream has a strong hold on so many Americans — across generations, cultural backgrounds, economic backgrounds, etc. that its ties to consumerism can be understood as having a sacred affect on people, as demonstrated by the previous examples.

Although I never viewed my consumerism as an act of patriotism when I was a child, I am realizing now that my consumption of goods was reflective of my assigned, socially acceptable tropes of femininity that were directly tied to domesticity. Therefore, I was still involuntarily feeding into the economic market that had residual ties to the consumer culture of WWI peacetime. I later grew out of the phase where I played with my Barbies and I began to start modeling my dream home on the computer. One year for my birthday, my parents bought me a 3D home design software package that enabled me to create an infinite amount of home layouts. I would spend hours on my parents’ computer playing with different layouts and would rush through my homework and chores just to be able to spend time playing with it. I could spend what felt like endless hours sitting in front of that computer in the kitchen, perfecting my dream house layout. That software had such a hold on me that you could say it was religious in a way because of the scheduled time that I would spend using it and because it was sacred to me. I would not let anyone see what I was working on, maybe out of slight embarrassment but mostly because I felt such a strong notion to protect the software and my ideas. My intimate, private devotion and practice in the software was similar to, say, a Christian’s intimate, private devotion and practices to God. And, just like the Barbi home, I would imagine that these houses were mine and what it would be like to live in them. I placed all of the amenities that my parents’ home had such as a dishwasher, a two-car garage, four bedrooms, etc.

My parents’ home served as a base metric for what I believed should belong in a home. I listened to what my mother would complain about in regards to say, the layout of our kitchen and would try to come up with solutions. I listened to her talk about how much easier her life would be if we had a faucet above our stove so that she would not have to carry a heavy pot of water from the sink across the kitchen to cook. So, in my designs, I would always add a faucet above the stove. The list goes on and on regarding the base metrics for a home that I grew up believing to be: 1) vital, 2) luxurious, and 3) socially acceptable. It was only a matter of time before that home design software quit out on me. But, I never stopped listening to my mother reflect on and care for what she had and dream of things she wished she did. One of her prized possessions was her formal living room that was filled with antique furniture and glassware. She protected that room with all her might. When I was growing up, my sister and I were not allowed to sit on the furniture unless we were clean and we had to walk to lightly in that room so as not to shake the cabinet full of antique glassware. If she saw any of our cats in that room, she would immediately shoo them away in fear that they would scratch the furniture or knock something down.

I recently had a conversation with her about the room and how it served as a kind of special memory. All of the antique glassware and cabinets that held them were passed down to her from her mother and grandmother. She said that she could vividly remember being in both of their houses as a little girl and being surrounded by those items and others just like it. So, her connection to that room goes beyond simply holding onto those items for the sake of having them or displaying them. The room serves as a holder of memory and the care and protection of it demonstrates her devotion to her memory. An altar in a church is similar to my mother’s formal living room in that it is a space that typically is not welcoming of children, a space that is sacred, and has deep emotional ties. While I am not arguing that my mother’s formal living room should be regarded in the same way that an altar is, it is interesting to note the similarities between the two, specifically in terms of the care/preservation of it and the strong feeling that the spaces can evoke.

My mother’s devotion and care for the room was religious in a way and was something that has shaped the way that I perceive, care for, and display my belongings. Although I have no antique glass or furniture in my name, the things that I own that I believe to be nice, I arrange differently in my home than my other items. I care for them differently all because I hold them at a higher social value. For example, the solid wood credenza I got on Facebook Marketplace is proudly displayed in my living room, where it can be openly viewed by those I host in my house. It is decorated, routinely cleaned, and reserved for wine glasses and other drinkware because this is, arguably, the nicest piece of furniture that I own. On the other hand, my cheap IKEA dresser is constantly covered in clothes, makeup spill stains, and other random items. This dresser rarely gets cleaned because the surface rarely sees the light of day. I view the credenza as a material item, a home good that implies that I am of a socio-economic status that enables my ownership of a frivolous item whose intended use reassures that status. Its presence in my home also implies that I obtained the knowledge to properly care for a large solid wood piece of furniture, a knowledge that is typically not understood as implied knowledge.

I grew up in southern, coastal Virginia, a place where southern hospitality is a huge part of the regional culture. So, if there is one thing that my mother loves to do, it is to host a party. Growing up, my family’s house was always opened up as the place to host holiday gatherings, baby showers, dinner parties, and the list goes on. I would help my mother prepare for those events and through that, learned what she deemed valuable about our home in the process. For instance, she would always say that the house needed to be so clean that it looked like nobody even lived there. We would clean the entire house from the spaces that the guests would occupy to even the spaces they would not occupy but could see such as our open second floor loft.

Additionally, there was a hierarchy of which rooms were cleaned the deepest versus which got a quick run-through. The kitchen, living room, and bathroom were always cleaned first and deepest. This shaped my understanding of those spaces as not just rooms, but as places that held the power to display certain things about our family and my mother. The kitchen was not just a place to eat, but a reflection of my mother’s cooking ability. The living room was not just a place to lounge, but a reflection of my mother’s homemaking skills in relation to comfort and leisure. The bathroom was no longer a space of relievment but a reflection of my mother’s ability to properly sanitize and clean in general. So, the material items that were collected by my family were arguably just as important as the maintenance of the areas that they were displayed in.

Furthermore, for a party/gathering, there were certain objects that she would take out of storage or buy new to display in these spaces such as nicer hand towels, nicer china, nicer candle sticks, nicer pillows, etc. Additionally, it was very typical toward the end of a gathering for my sister and I to play the piano for everyone. The acts of staging and showcasing went far beyond the ways in which we displayed our material possessions, it reached into performative actions by the members of our household. My mother could get so engrossed in the preparation/staging of our home as a display of status, that sometimes the actual event and its original purpose to bring life and joy into the home could feel a bit overshadowed.

Although I no longer play with my Barbies and my days living at home, watching my mother prepare for parties or take care of the house are for the most part over, that does not mean that I am not still faced with the tropes of domesticity in my day-to-day life. One of the most notable examples of this for me is Architectural Digest’s Open Door video series which showcases the homes of the rich and famous. The videos are posted all over Architectural Digest’s media accounts and often appear as advertisements on my Instagram feed. There are ninety episodes in total and notably include tours of the homes of Dakota Johnson, Naomi Campbell, and Tommy Hilfiger, to name a few. Although the series includes both male and female identifying celebrities, the series still largely reinforces the idea of the woman as the lead homemaker. In many of the tours of male celebrities’ homes, they will credit their interior designer, who is more times than not a woman, or in the case that they have a wife or female partner, they credit the woman as the main homemaker. On John Stamos’ home tour, he stated, “I don’t know a lot about decorating. I had this friend of mine who worked on Full House…she became a very famous designer. I was like, “Chris, could you help me do this?” I remember when you did everything and I walked in here, I just started crying. It just felt like me, it just felt like home. I felt safe, you know, it felt like a safe, warm environment and I just love it” (Stamos 1:04–1:31).

Besides reinforcing the concept of the woman as the homemaker, the Open Door video series also reinforces the reliance on material items to feel joy. Many of the tours showcase extensive art and memorabilia collections and in ‘Terry Crews’ tour, he shows off a huge shell packed with books, sports collectables, amongst other random items as he explains how much joy and memory these items bring him (Crews 0:25–1:10). The series also makes the celebrity more approachable and relatable by situating them in the position of a consumer of domestic goods with little to no intention of ending their consumption. The average American can only dream of filling a
Taking a look back to different moments of my childhood revealed to me the ways in which I, a young woman who was raised in the United States, was, and continue to be shaped by the socialization of feminized ways of being in consumer and domestic cultures. My consumerism started at a young age when I could not seem to ever have enough accessories to decorate my Barbies’ DreamHouse, which served as a reflection of both what I knew about homemaking and my personal dream home. My obsession for creating the perfect home layout on the computer shortly followed my Barbie DreamHome design phase and yet again reflected my understanding of the woman as the homemaker and my understanding of a home and homeownership as a metric of prosperity, a notion that has been very common in the United States for hundreds of years. Both playing with my Barbies’ DreamHouse and playing with my home design computer software were things that I found comfort in and devoted much of my time to and that feeling of comfort through consumption can be compared to the feeling of comfort that many find through religion. As I have grown older, the tropes of domesticity never left me, rather they evolved with me. For example, watching and helping my mother prepare our home for company shaped the way I view a household, how I view women’s’ relationships to their households, and the ways in which people are deeply attached to their material possessions, specifically household/domestic goods. I think it is also important to note that, in preparation for these events, my father was largely absent. Sure, he would help to a certain degree but, it was mostly up to my mother and I to prepare the house and assume our gendered roles as the primary homemakers. Even though I no longer permanently live in my parents’ house, I am still faced with the tropes of domesticity and their reinforcement in media platforms. For instance, Architectural Digest’s Open Door series regularly appears as an advertisement on my phone and I am sure this is something that many young women can relate to among many other advertisements showcasing domestic goods.

It was important to me to tie together the themes of domesticity, consumerism, the American Dream, and femininity to reveal the ways in which they can be considered sacred and to understand how they have affected the built environment, specifically the American home. Through my self reflection and personal encounters with each of these themes relative to my ideal sacred home, I begin to use this paper as a framework to question if it is truly possible to separate these themes.

Works cited


The objective of the thesis was to critically analyze the ways in which the sacredness of man-made goods and consumption culture have shaped the American home and the ways in which the single-family American home acts as both an architectural enforcer and container of consumer culture.

Therefore, I created a series of nine dioramas that aim to demonstrate that relationship in a way that was a type of showcase. This was important to me because consumerism, domesticity, and the home are all highly preformative — they are things that are acted upon and enacted within. Additionally, I wanted to create a scenario in which the viewer themselves of the dioramas become the spectators and consumers of the dioramas.

The dioramas are representative of a different department within a fictional department store called, Dunlap’s Showroom Department Store. There are four departments in the store and are as follows: Housewares, Exterior & Garden, Storage Solutions, and the Distribution Center.

Each diorama aims to uncover a different scale of the cyclical relationship between consumer culture and American suburban spaces from the scale of a can opener all the way to the scale of a warehouse distribution center.

The dioramas and the catalog are woven together and act together - the dioramas demonstrate the physical manifestations of consumer culture while the catalog allows the viewer to further engage with the work by giving them the option to shop the items in the diorama. Everything that is shown - from the doormat (inanimate) to Sparky the Golden Retriever (living) has a price and is for sale!
UNPACKED: A CATALOG OF GOODS

Exclusive:
Inside look into the Dunlap's Showroom Department Store!

Wayfair
Amazon
It’s your color. However you choose to find it.

It’s our job to match it. Perfectly.
Go to BenjaminMoore.com to find a store near you, or get inspired by our collection.

Benjamin Moore®
Paints
Hours of Operation

S  8:00 am - 8:00 pm
M  8:00 am - 10:00 pm
T  8:00 am - 10:00 pm
W  8:00 am - 10:00 pm
T  8:00 am - 10:00 pm
F  8:00 am - 10:00 pm
S  8:00 am - 10:00 pm

BRAND NEW INVENTORY FROM STAUB
From spice racks to sofas, Housewares is the place to find everything you need to make your house a home. We supply your favorite items from your favorite brands like KitchenAid®, Frigidaire®, and Le Creuset®. Stop by and shop our wide range of top-rated products at every-day low prices!
“Get a hold on gold.”
Rush Brushed Flatware Set by CB2, $100
20 piece stainless steel with gold finish flatware set
cb2.com

“Elegant low-profile design optimized for oven roasting.”
Signature Roaster by Le Creuset, $305
5¼ quart enamel cast iron in color Shallot
lecreuset.com

“Bold color combinations brighten your table.”
Crow Canyon Enamel Bowls by West Elm, $64
Set of 4 porcelain enamel on a steel base bowls in color Tomato & Blue
westelm.com

“Add some greenery to your table.”
Forest Floor Ferns Napkins by Anthropologie, $60
Set of 4 eco-friendly 100% flour sack cotton
anthropologie.com

“Get a hold on gold.”
Rush Brushed Flatware Set by CB2, $100
20 piece stainless steel with gold finish flatware set
cb2.com

“A petite vessel with a big impact.”
Glass Round Bud Vase by World Market, $8
4” glass vase in color Aqua
worldmarket.com
**Discover rich Mediterranean spirit and style.**

Capri Dolce Vita by Assouline, $105
Travel to Capri from home through the colorful pages of this coffee table book
assouline.com

**Modern design with a traditional feel.**

James 2 Seat Sofa with Contrast Piping by Interior Define, $2,395
Engineered wood with white high gloss lacquer
interiordesign.com

**Offers form and function in perfect harmony.**

Abby 48" Coffee Table by Raymour & Flanigan, $330
Engineered wood with white high gloss lacquer
raymourflanigan.com

**Delightfully versatile and elegant.**

Scallop Rattan Tray by Serena & Lily, $198
Handwoven wicker with a scallop design in size large
serenaandlily.com

**Fresh, floral, bright.**

Roses Candle 190G by Diptyque, $74
Roses bushes brimming with flowers, their fragrance fills the air with fresh, floral notes
diptyqueparis.com

**Set the flames alight with luxury matches in the iconic colors of Acqua di Parma.**

Matches by Acqua di Parma, $21
Each box contains 50 matches
saksfifthavenue.com

**Brings precise control to your Apple TV 4K.**

Siri Remote by Apple, $59
Touch-enabled clickpad and Siri voice control capability
apple.com

**Irresistibly soft.**

CozyChic® Throw by Diptyque, $74
100% Polyester Microfiber blanket in color Indigo
barefootdreams.com

**Much needed at the end of a long day.**

Cosy Slipper by UGG, $100
Suede and moisture-wicking shearling fabric in color Ribbon Red
nordstrom.com
“Peachy keen.”
Peaches Duvet Set by Urban Outfitters, $99
Super soft, machine washable, and meets the OEKO-TEX® Standard 100 certification
urbanoutfitters.com

“Simple and fresh.”
Universal Furniture Nomad Bed by Grayson Living, $1,880
Oak finish with Canberra ivory upholstered fabric in size Queen
graysonliving.com

“Envelopes you in warmth.”
Wood Knit Throw by West Elm, $50
Handcrafted cozy wool blend in a chunky knit in color Charcoal
westelm.com

“Sturdy styled that’s uniquely handcrafted.”
Fluted Side Table (16") by West Elm, $269
Compact and handcrafted from sturdy earthenware with textured detail in color white
westelm.com

“Light, cooling, refreshing.”
Anti-Aging Eye Gel by Paula’s Choice Skincare, $37
A gel that fights aging, hydrates, minimizes fine lines, and visibly brightens size 0.5oz
paulaschoice.com

“A focus on function.”
Coastal Machine Braided Rug by Red Barrel Studio, $295
Polypropylene fibers that resist UV fading and dirt build up in color Yellow/White
wayfair.com

“Unexpectedly groovy.”
Electra Table Lamp by Anthropologie, $248
Steel frame with linen shade that illuminates from the base to the tip in color Orange
anthropologie.com

“Greenery to liven up any indoor space.”
9.5" Small Artificial Nest Fern Plant by Hilton Carter for Target, $12
Faux nest fern plant housed in gray ceramic pot with soil filler
target.com
“A purposefully antiqued look.”
Reign Desk by BD Studio, $2,199
Five-drawer desk made from solid pine and a wax finish
burkedecor.com

“Nimble, quick, silent.”
MacBook Air by Apple, $999
13-inch laptop supercharged by Apple M1 chip, portable, and slim in color Space Gray
apple.com

“Out of the room, none of the weight.”
Carnivore Slim Portable External Hard Drive by Toshiba, $70
1TB aluminium hard drive in color silver
amazon.com

“Equally well suited for adventure or idle relaxation.”
Drew frames by Warby Parker, $95
Squared-off silhouette with hand-polished cellulose acetate rims in color Rose Water
warbyparker.com

“The perfect partner for your writing.”
3-pack Pink Pearl Erasers by Paper Mate, $4
100% latex-free rubber erasers
amazon.com

“Puristic design with high simplicity of use.”
PIX Ballpoint Pen by Montblanc, $20
Black precious resin cap and barrel with elegant platinum-coated details
montblanc.com

“Together we can help write our planet’s future.”
24-pack Ecolutions Mechanical Pencils by BIC, $12
0.7mm Pencils made from 81% recycled plastics in 100% recycled paper packaging
amazon.com

“Rebuilt by the sound up.”
AirPods Pro Second Generation by Apple, $249
Wireless headphones with portable charging case
apple.com

“Sculpted to fit your hand.”
Fiskars Crafts Recycled Adult Scissors by Fiskars, $12
Handle made with 90% post-consumer waste and stainless steel blades
amazon.com
1. “Elegant, colorful, whimsical.”
Bramble Wallpaper by Rifle Paper Co., $56 per roll
Washable, strippable, and unpasted wallpaper
burkedecor.com

2. “It’s one of the essential elements in both my professional kitchen and at home.”
1830 M’Heritage M200B 12-Piece Cookware Set by Mauviel, $4,191
Copper cookware with bronze handles
mauviel-usa.com

3. “Modern design with a traditional feel.”
James 2-Seat Sofa with Contrast Piping by Interior Define, $2,395
Celadon Performance Plush Velvet with Sterling Performance Velvet Piping
interiordesign.com

4. “The ultimate clean, the ultimate dry.”
Bosch 800 Series Top Control 24-in Built-In Dishwasher by Bosch, $1,350
Stainless steel with patented CrystalDry Technology and flexible third rack
lowes.com

5. “Sleek design for the modern chef with an elevated level of luxury.”
48” Dual-Fuel Professional Range by Monogram, $15,000
4 burners, grill, and griddle with built-In WiFi powered by SmartHQ™ app
monogram.com

6. “A stunning centerpiece for any room.”
Handmade Round Glass Double Layer Chandelier by SAN MARH, $3,500
Handmade fluted glass panels on a steel frame, 48” diameter
camilalamps.co

7. “An elegant showcase for artwork and photos.”
Antique Brass Gallery Frame by Williams Sonoma Home, $135
11” x 14” brass plated metal frame with five-ply acid-free mats behind clear acrylic
williams-sonoma.com

8. “Makes collecting and curating art easier than ever.”
Ornate Matte Gold Frame by Fancydecor, $110
12” x 16” handmade and hand painted wood frame
etsy.com

Purebred Golden Retriever, $3,000
Sporting breed, 55–75 lbs, easy to train, highly friendly, highly active in color Fawn
petfinder.com

10. “Good dogs deserve good design.”
Onyx Dog Collar by The Foggy Doggy, $35
100% cotton and metal hardware in color Onyx
thefoggydoggy.com
Dying to make a good first impression? It’s amazing what a great lawn, a fresh coat of exterior paint, and bright blooming flowers can add to your home’s curb appeal. Luckily, Exterior & Gardening has everything you need to make your home stand out! Who wants a home like everyone else’s when you can have THE house on the block?
**SHOP THE LOOK**

"Enhance your entryway."
6-Panel Fiberglass Prehung Front door by JELD-WEN, $105
Made of low-maintenance fiberglass that is dent-resistant and energy-efficient
homdepot.com

"Radiance and durability for your home's exterior."
Satin Enamel Exterior Paint & Primer by Behr, $305
Fade protection exterior paint, dirt resistance, rain resistance, and low VOC, 5 gal
homedepot.com

"Monitor what matters most."
Ring Video Doorbell by Ring, $274
See, hear, and speak with visitors from anywhere with real-time notifications
bestbuy.com

"Offers a vibrant welcome to your doorstep."
Lemon Welcome Doormat by Simply Belle Creates, $50
100% natural coir fibers, slip-resistant backing, with weather-resistant paint
etsy.com

"A neutral maestro for its ability to accent different hues."
Gratifying Gray by Behr, $78
Exterior semi-gloss paint, 1 gallon
behr.com

"Give a striking presence all-year-round."
Hicks Yew by The Tree Center Plant Supply Co., $40 per container
Ideal for hedges and easy to maintain
thetreecenter.com

"Add style to your landscaping."
Black Solar LED Outdoor Path Light by Harbor Breeze, $25
6-Pack, 10-Lumen 0.075-Watt outdoor lights
lowes.com

"I see greener grass in your future."
2-Zone Sprinkler System by Orbit, $242
In-ground 1/2 in. sprinkler system with hose faucet timer
homedepot.com
GROW BIGGER
MORE BEAUTIFUL
PLANTS
We know you’re busy and that you work hard so when it comes to the things you need in a pinch, we got you covered! Enjoy fast, free shipping on all of our products! Hassle free and stress off of your shoulders — that’s the name of our game.
July 12-13
prime day
Two days of epic deals.
DRAGONS. BETTER STREAMED THAN DELIVERED.

prime video
Student exclusive offers

LinkedIn Premium
6 months free of LinkedIn Premium. Your job search or internship just got primed.

Showtime
Movies and shows for $0.99/month up to a year. Terms apply.

Amazon Music Unlimited
For $0.99/month, stream 70 million songs, ad-free.
So much stuff, so little space — take control and de-clutter your home by shopping for our essential storage items in Storage Solutions. Save big on the most innovative storage products on the market for a fraction of the price. Home is what you make it so make it something you’ll love.
Supported by science

Meet the GelFlex® Grid — proven to provide deeper sleep, decrease sleep disruption and sleep up to 4x cooler* than its competitors.