AN Interior

A magazine by The Architect's Newspaper

October 2015

Chicago Biennial
Archtober Preview
WorkAC at Home

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Chicago Biennial
Archtober Highlights
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Looking Inward

For our second issue of *AN Interior*, you may have noticed that we dropped the "s" from the name (formerly *AN Interiors*). In this evolving series, we wanted to better illustrate our mission of exploring the concept of "interior" as a condition, looking inside everything from high-end residential projects to museums and Biennial venues. Architects have long been creating interiors and we wanted to showcase and present a design perspective unique to those architects. It is inspirational territory for designers and enthusiasts alike.

AN Interior is an ongoing effort to deliver the most luxurious, well-designed interior architecture by architects. In this issue, we have a live-work space by and for design duo WORKac (p. 36), a kitchen that architect Stephanie Goto crafted for Michelin-starred chef Daniel Boulud (p. 24), and Ali Tayar's unique carbon fiber house for a Swiss design mogul (p.44). These exemplary projects are trendsetters for designers who are striving to make the best interior environments by combining architecture with the finest furniture from around the world.

Alongside these innovative projects, we are also tuning into the top cultural events, from the latest exhibitions and design shows out of Europe, to insights from award-winning designers and cultural producers. The Chicago Biennial (p. 58) is on everyone's mind lately, and it fittingly will take place in one of the largest indoor public spaces: the Chicago Cultural Center.

AN Interior is about architectural interiors in a new, expanded sense. We are looking for spaces that have 3-D architectural qualities and features, including thresholds, transparency, visual depth, spatial organization, and innovative fabrication techniques, as well as the latest fittings and furniture.

At *The Architect's Newspaper*, we work hard to deliver the best architecture and urbanism news in concise, thoughtful stories. *AN Interior* retains the expertise and insights of *The Architect's Newspaper*, but focuses on the spaces inside of our favorite buildings. We look forward to hearing your thoughts as we continue to evolve and expand this series. **—Matt Shaw**

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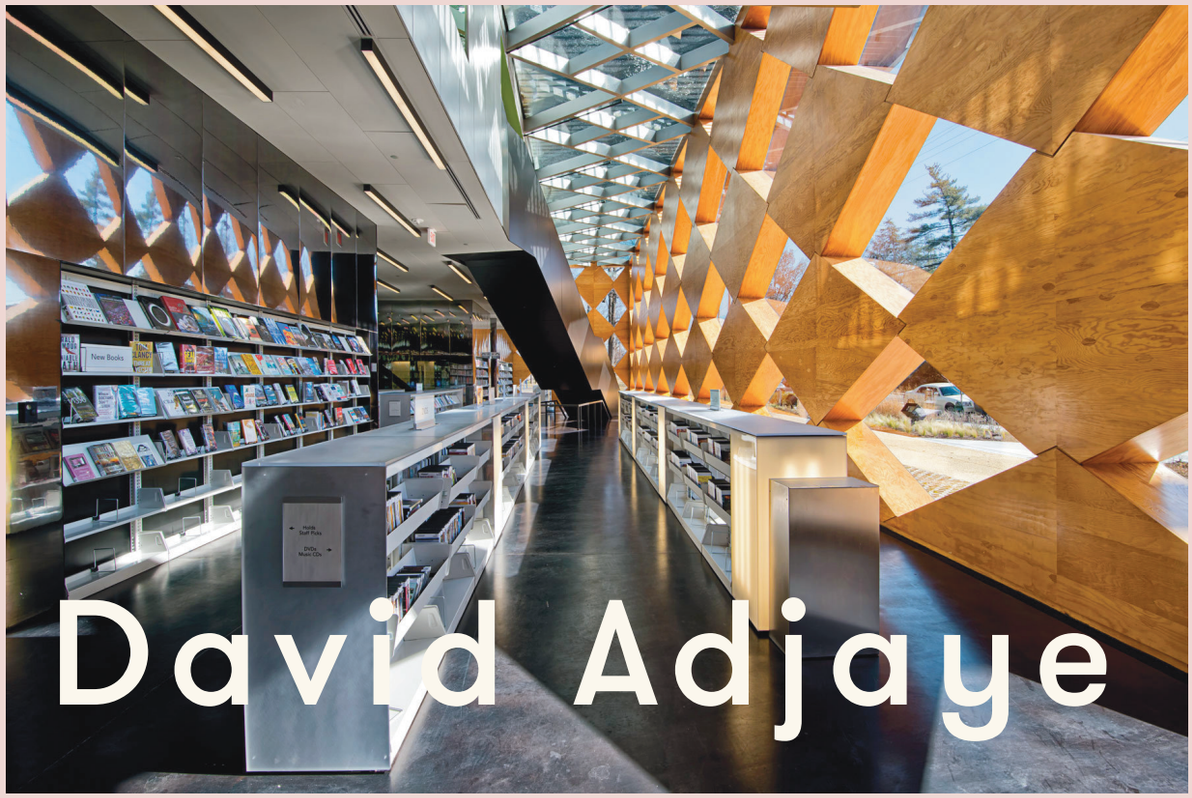

David Adjaye

COURTESY MAXINE SCHNITZER PHOTOGRAPHY

David Adjaye, principal of London-based Adjaye Associates, is the subject of a mid-career survey, *Making Place: The Architecture of David Adjaye*, currently on display at the Art Institute of Chicago until January 3, 2016. He is also the focus of an exhibition at the Cooper Hewitt, Smithsonian Design Museum in New York through February 14, 2016 that features Adjaye's curation of 14 West and Central African textiles from the permanent collection.

***The Architect's Newspaper*: Curator Zoë Ryan said the show is "highlighting a critical moment to consider the possibilities of where David's practice is headed." How do you define what this critical moment is?**

Adjaye: Many of my works are in urban settings. I think that how we interact with each other, how we tolerate each other, and how architecture mediates these sorts of things will become more important than just how well you can build structures and what sorts of techniques and tools you have at your disposal. My projects have always sought to be experimental—to test out new typologies that might prepare us for the new conditions of the near future, like the increased density. This is a moment of investigation into what makes a city and what communities need now to sustain an urban life.

How do you choose references from beyond the Western canon for your projects?

I have a research team who digs into this for me; these are not architects—they're sociologists, political economists, and development theorists—and they brief me on everything from historical context to climate and geography. Usually something I learn resonates with the narrative of the building. This is how I came to incorporate, for instance, forms inspired by the art of Imigongo in my Cancer Centre in Rwanda, or the rose petal motif on my Sugar Hill project in Harlem.

How do your buildings address local concerns and conditions through an understanding of historical context and a flexible application of global modernism, as the Art Institute says?

I strive to create architecture that is responsive, that speaks to the needs of local communities, that feels empowering and part of the cultural narrative of that place. This involves a serious engagement both directly with the communities I'm serving and with the cultural, historical, and geographic specificities of the context. The starting point for me is always to gain an understanding of exactly these qualities—what I call the cultural DNA of a place—and to use them as the essential drivers for the form and the materiality of the building. But I want to reinterpret them through 21st-century mechanisms—to defamiliarize them and re-present them as something that is both recognizable but ultimately new. **—Jane Levere**

For the complete interview and more Adjaye coverage, visit www.archpaper.com.

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BENNY CHAN

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IWAN BAAN

Broad Strokes

The Broad Museum's interior architecture filters light and opens up space for displaying art.

By Janelle Zara

The interiors of the Broad Museum, the long-awaited Diller Scofidio + Renfro design that opened in Downtown L.A. September 20 were shaped to serve the architects' two main goals: to tame the gorgeous Southern California sun into a reliably even interior source of light, and to provide as much space as possible for the display of sometimes monumental works of art.

When visitors first enter the museum, they'll be greeted by a curvaceously womb-like lobby made of a gray Venetian plaster brushed to a soft, matte surface that is shaped by the organic central art storage space known as the vault. They'll then shoot through the ceiling via escalator and arrive on the top floor, a pure-white, 35,000-square-foot, column-less gallery illuminated by deftly controlled natural light.

DS+R principal Elizabeth Diller described the two spaces to *The Architect's Newspaper*. "The coloration is very much part of this choreographic idea of taking the light level down in the lobby and then up to this sublime field of light that is very even at the top," Diller said. The evenness of the top-floor gallery was made possible by the meticulously engineered ten-foot-deep skylights and sidelights that comprise the building's porous outer veil, angled to face due north in order to protect the artworks from any direct sunlight.

With the circulation limited to the center of the building and all load-bearing structures pushed to the perimeter, the gallery was left with nearly an acre of endless exhibition space, where temporary walls could go up or down. "There's no fat," Diller said, pointing out that most museums net about 30 percent gallery space, the rest being lost to corridors and staircases. The result is more room to accommodate the large-scale Jeff Koons sculptures and Ellsworth Kelly paintings waiting to get out of the Vault.

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HOUSE NO. 11 (CORRIDOR HOUSE) IS A PREFABRICATED MODULAR HOME DESIGN EXHIBITED AS A FULL-SCALE PLYWOOD MODEL AT THE CHICAGO CULTURAL CENTER FOR THE CHICAGO BIENNIAL. IT IS BASED ON THE ARCHETYPAL SUBURBAN HOUSE

COURTESY MOS

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MOS Architects

New York-based studio MOS recently won the Cooper-Hewitt's National Design Award in the Architectural Design category. The firm's experimental projects use technology not to produce extreme digital forms, but to create scenarios for different forces to generate new and novel solutions. Senior editor Matt Shaw sat down with principals Michael Meredith and Hilary Sample in their Harlem home-studio to learn more.

***The Architect's Newspaper*: How would you characterize your practice in general?**

Hilary Sample: Well, I think it is still evolving—it's not a set thing, it doesn't run by itself. We don't have a fixed methodology. It is unconventional and we try to make it that way on purpose. We are working through a set of problems. We have recently evolved from working on the single-family house to art-related projects and installations, artist's studios at Krabbesholm, and now mixed use as well.
Michael Meredith: One part of running an office is to produce a culture. We're a small group, we aren't corporate, and we live above the office, so it's an intimate thing. Everybody knows us, they know our kids. We interact all the time. They see our dogs. It's literally Mom and Pop. We set up a culture where we are working on commercial projects, projects for clients that have to meet budgets and stuff, but at the same time we are making stuff for no clients whatsoever. We are a normal office too though—we have deadlines, crises, the usual.

***AN*: Your work incorporates a subtle sense of humor in it. How do you reconcile that with a more refined sense of good taste?**

MM: It's not one of these things where if you are one you aren't the other. It's more like a mannerism, where you can see the slipped keystone as a kind of sense of humor to some degree. At Solo House there was a kind of humor in a way it could be tragedy. One of the T shapes has fallen over and becomes the bedroom. That kind of physical humor

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KRABBESHOLM HØJSKOLE IS AN ART ACADEMY IN DENMARK. MOS ORIENTED THE BUILDINGS TO THE CENTER TO FOSTER A SENSE OF COMMUNITY.

COURTESY MOS

seems like part of architecture's history. The buildings have a kind of clunkiness, so it's kind of childish, but it also works really well, it solves the client's needs, it stays within budgets, it's hopefully a place between something beautiful and clunky.

HS: We are interested in refined things that can still be playful too. Lately we have been talking about putting together a body of our work. Now that we have a history of our own, we can start to look at it more seriously and ask what the next steps are now. You know when you do something that it will work for multiple projects.

MM: If you look at Alvaro Siza, he is an amazing architect who has had obsessions about single ideas for an entire lifetime, he is still trying to work through them. It's different, but you can put the pieces together. That is something we would strive toward, rather than the corporate model where everything is unique and different and is driven by its site and client. I get worried about that with some offices.

***AN*: How do you approach a new design problem?**

MM: We go back to the previous work and then go from there. I think.

HS: I think that's right. It depends on the project. Houses have house issues, Cultural projects have cultural issues. So we look at our previous work and then we start to research. It's kind of a typical architectural process: We look at the site, the program, and the environmental issues.

We are really excited to be included in the upcoming Chicago Biennial. It's a great group. We were in the Ordos 100, which was almost ten years ago. There are starting to be little exhibitions around that now. To be included in Chicago is great. I'm really excited that there is something like this happening in the United States. It's a really great moment.

MM: We are doing a house at full scale in a room right next to Tatiana Bilbao and Vo Trong Nghia, a Vietnamese architect. There will be three full-scale houses and we are one of them. The Chicago thing should be interesting. It's like a generation is starting to emerge.

For the complete interview and more projects from MOS visit www.archpaper.com

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Vive la France

The versatile designs seen at this fall's Maison&Objet played with the perception of function and appearance of furniture. By Leslie Clagett

1 DIAGO
TABANDA

Japanese origami inspired the crisp set of lines and planes composing these sturdy chairs. Oak-veneered birch ply legs support a powder-coated aluminum seat, which is offered in seven colors.

tabanda.pl

2 MINI CORD CHAIR
OA CREATION

Natural hemp wraps a frame of polished steel in a celebration of texture and finish. A wingback chair of the same construction was introduced last year.

oacreation.com

3 HERITAGE SIDEBOARD
BOCA DO LOBO

Hand-painted tiles from Portugal are collaged into a kinetic composition on the outside of this storage unit. Four drawers finished in gold leaf are concealed within.

bocadolobo.com

4 GRID SOFA
PETITE FRITURE

Repositioning the cotton and leather cushions of this modular, geometric design can turn the sofa into a daybed—or vice versa. Designed by Pool.

petitefriture.com

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The Latest from London

Staged concurrently with the London Design Festival, the Tent London show puts independent talents front and center. Here's a sampling of this year's wares. By Leslie Clagett

EYE SERIES
MYUNG NAM AN

Inspired by the works of Salvador Dalí, this collection of bristly ceramic pieces fascinates with their colors and forms.

myungnaman.co.uk

PATÉL CHAIR
MESTIZ

The Patél chair borrows from the textile tradition of Saltillo, Mexico, with serape upholstery that is hand woven by master craftsman Hector Tamayo. The chair's frame is pine.

mestiz.mx

GIRAFFE CONSOLE AND 'A' CLOTHES RAIL
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andnew.co.uk

RIPPLE
POETIC LAB

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lobmeyr.at

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markmcclurestudio.com

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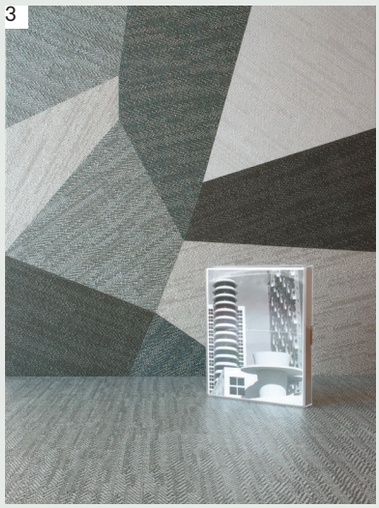

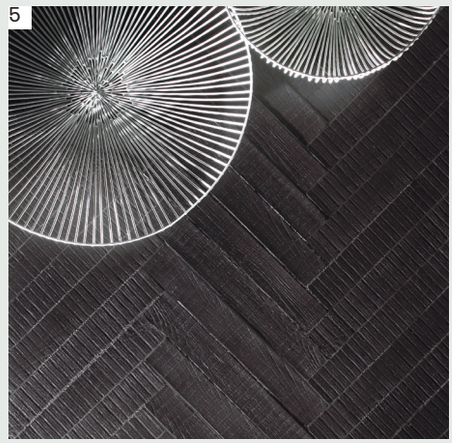

COURTESY RESPECTIVE MANUFACTURERS

Coordinated Effort

Neutral colors and extraordinary textures steal the show at this year's Cersaie, the annual tile showcase held in Bologna, Italy. By Leslie Clagett

1 SUPREME FLAVIKER	2 FRAMES ORNAMENTA	3 DIGITALART CERAMICA SANT'AGOSTINO	4 DOLPHIN ABK	5 RIGO 41ZERO42
This marble-look ceramic tile is available in a natural and timeworn surface treatment in five colorways. With 40 percent recycled content, the collection is LEED eligible.	The projecting frame motif adds a dimensionality that is visually engaging, creating smaller spaces within the larger area of the 20-by-20-inch ceramic tile. Designed by Yong Bae Seok.	Sporting a distinctly textile-esque design, these rectified porcelain tiles are offered in three sizes and six colorways.	Inspired by the *briccole* (the mooring posts used in the lagoons of Venice, often referred to as "dolphins"), these porcelain tiles sport simulated cracks and saltwater stains. The tiles are rated for floor and wall use.	Although inspired by wood's ridges and indentations, Rigo is a uniform interpretation of natural imperfections. Offered in 2-by-14-inch planks and a neutral white, gray, mud, and black palette.
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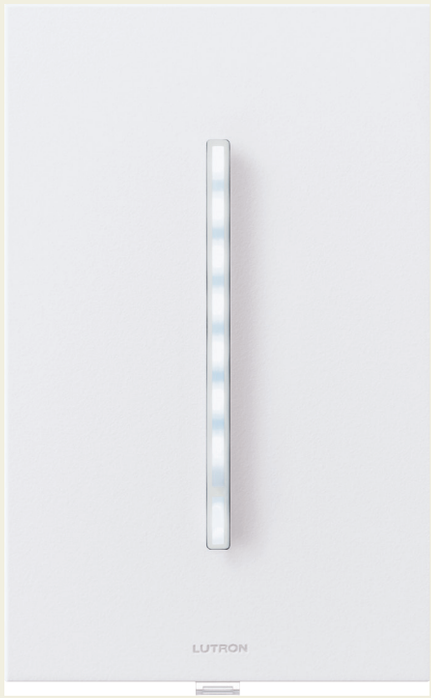

In a Better Light

Lutron's GRAFIK T family of modern lighting controls expands to deliver a full range of high quality dimming experiences

Building upon its clean, intuitive design and effortless touch-based operation, the latest developments in the **GRAFIK T** collection bring exciting new capabilities to lighting contemporary spaces.

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The faceplates are offered in a full palette of colors and materials, including metals and glass, to complement any decor. **—Leslie Clagett**
Lutron.com

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Kitchen Confidential

Architect Stephanie Goto combines her restaurant and residential know-how to help Michelin-starred chef Daniel Boulud overhaul his cluttered home kitchen.

Arlene Hirst

Daniel Boulud, one of America's leading chefs, has a bucketful of Michelin stars, countless awards, and owns a global network of restaurants—seven in New York alone. When he decided to renovate his apartment, a 2,500-square-foot flat atop his flagship restaurant, Daniel, at 65th and Park, the redesign of the kitchen was a top priority. He entrusted the job to Stephanie Goto, an alumna of the offices of Rafael Viñoly and David Rockwell, who started her own firm in 2004. Goto, a devout foodie, collaborated with Tadao Ando on Japanese restaurant Morimoto in the Meatpacking District for her first gig. Through the years, she has added Corton and Aldea to her restaurant resume.

"It was a real New York apartment, in that it was badly designed by the developer," Boulud said of his home. "There were two doors in a small kitchen. Stephanie realigned the living and dining room and created better proportions. It's maybe 25 percent bigger than before, but she doubled the possibilities." (The original kitchen was 130-square-feet; the new one is 185-square-feet.)

"Before, it was a pass-through

RIGHT

CHEF DANIEL BOULUD'S NEWLY REDESIGNED KITCHEN NEATLY CONTAINS A MULTITUDE OF HIS FAVORITE APPLIANCES. ARCHITECT STEPHANIE GOTO AND BOULUD CHOSE TRIM CABINETRY FROM DADA, THE MILANESE COMPANY, SELECTING A GRAY OAK FINISH FOR THE BASE AND A WHITE MATTE LACQUER ONE ABOVE. THE GRAY OAK FLOORS CONTINUE THROUGHOUT THE APARTMENT.

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JAN-PETER WESTERMANN

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JAN-PETER WESTERMANN

kitchen. It felt as if it was tucked into a closet," Goto said. "It was so small that he stored bottled water in the oven."

The project, which took almost two years, was part of a larger life change: Boulud had just gone through a divorce.

"Before, it was never about him; now it's all about him. He used to go downstairs to work in the restaurant kitchen," Goto said.

The pair quickly decided on the functionality of an L shape. "Some counter space had to be sacrificed for the number of appliances that he had," Goto said. But she managed to fit in everything. "Everywhere that there's no appliance, there's storage," she said, adding that they had to take away part of the entrance hallway to push the wall out for additional space.

Goto did a reconnaissance of appliances and cabinetry resources and then brought Boulud in to make the final selections. For cabinetry, they chose Dada's Trim by Dante Bonuccelli because they liked its versatility as well as the Italian company's willingness to customize. "We convinced them to create a secret knife drawer under the range that was just two inches deep," she said.

The result is no ordinary home kitchen. The sink is extra large—3 ½ feet long and 16 inches wide—with sliding insets and a cutting board. The room is filled with specialty appliances like a plancha, a stainless-steel plate that is widely used by chefs. There is also a lava stone grill, an induction cooker, and a coffee machine with a warming stand. His cooktop and ovens are from Gaggenau, a longtime favorite for European chefs. Goto also had to deal with his vast collection of cutlery.

"It's important to have a place for everything," he said. "You have to have discipline in organizing."

Boulud is more than satisfied with the end result. "You can't realize how great it is until you live in it. I love to work there. Everything is accessible. For me, the design is perfect."

FACING PAGE, ABOVE
PREVIOUSLY, BOULUD WOULD USE THE KITCHEN IN HIS RESTAURANT BELOW WHEN ENTERTAINING. NOW, GUESTS CAN PULL UP STOOLS BY PATRICIA URQUIOLA FOR MOROSO TO THE CAESARSTONE COUNTERTOPS WHILE BOULUD COOKS AT HOME. ARTWORK BY MANOLO VALDÉS HANGS ABOVE THE WET BAR TO THE LEFT.

FACING PAGE, BELOW
DADA'S MULTITANK THREE-FOOT LONG SINK, WITH SLIDING CUTTING BOARDS, IS A BOULUD FAVORITE; THE FITTINGS ARE BY DORNBRACHT. HE KEEPS HIS MOST USED CUTLERY (BY MAC AND WÜSTOF) AT HAND.

ABOVE
GOTO AND BOULUD QUICKLY AGREED ON GAGGENAU APPLIANCES THROUGHOUT THE KITCHEN, INCLUDING SOME CHEF-SPECIFIC ONES LIKE A STEAM OVEN AND THE PLANCHA (SHOWN).

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1

2

5

3

4

Elemental Metals

Design-conscious fittings, fixtures, and surfaces give the kitchen character. By Leslie Clagett

1 SYNC
DORNBRACHT

The new kitchen faucet features a pull-down spout—designed to fit the faucet's slender size—with both spray and laminar flow modes. Thanks to its wide projection and ability to swivel 360 degrees, Sync offers a full range of movement when working at the sink.

dornbracht.com

2 STRIVE
KOHLER

This sink combines an undermount installation with an apron front design. Made of premium-quality 16-gauge stainless steel, the self-trimming unit requires only a simple rough cut, overlapping the cabinet face for a distinctive look. The bowl features a sound-absorption system that reduces noise.

us.kohler.com

3 PLANAR 8 KITCHEN SINK
FRANKE

Designed and hand-fabricated in Italy, the Planar 8 Kitchen Sink Series is made from premium-grade 304 18-gauge stainless steel that is equipped with sound-dampening pads and given a lustrous finish. The drain is placed in the rear of the basin so plumbing doesn't crowd the cabinet space beneath the sink.

frankeksd.com

4 METRIS
HANSGROHE

This faucet combines curves and straight lines in a tapered profile that complements the rectangular shape of many sinks. Users can grab the sprayer from the front and pull it toward them; when not in use, a magnetic lock secures the hose. Available in chrome or steel-optic. Designed in collaboration with Phoenix Design.

hansgrohe-usa.com

5 PRECIS MEDIUM SINGLE
BLANCO

Made of a durable material that is 80 percent solid granite, this sink is resistant to stains, scorching, and scratches. It can be installed as either a top- or undermount design. The integral drainboard can be supplemented by a full range of accessories, including a beechwood cutting board. Available in eight colors.

blancoamerica.com

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styling Studiopepe / photography Andrea Ferrari / ad Designwork

bathrooms / bagno, salle de bain, bad, baño, 浴室.

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Fez 1999 / taps, design Benedini Associati
Cavalletto 1953/55 / system, design Mangiarotti
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THE *SPIRIT* OF PROJECT

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WALNUT CHESS STOOLS
ANNA KARLIN

This collection of geometric pedestals can be used as either seating or side tables. Made of solid walnut, they stand 17 ½ inches tall and have a diameter of 12 inches. Available in four profiles.

annakarlin.com

REMO CHAIR
PLANK

The singular plywood chair comes in a natural finish or stained chalk, walnut, gray, and black. It's also available as a stacking model with metal legs. Designed by Konstantin Grcic.

plank.it

FLOW CHAIR
ERCOL

Crafted from beech and offered in three finishes, this chair displays hints of classic seats by Hans Wegner and Thonet. Designed by Tomoko Azumi.

ercol.com

Wood Works

Adaptable to traditional or contemporary styles, hand-chiseling or laser-cutting, it's wood's versatility that makes it appealing to furniture designers.

By Leslie Clagett

SPINDLE CHAIR
BASSAMFELLOWS

Inspired by furnishings at Louis Kahn's Phillips Exeter Academy Library, this chair takes a new approach to the spindle archetype. The seat and back are supported by lengths of metal rather than traditional wood, which lend the chair an airy feel. Available in solid walnut, ash, or ebonized ash with metal elements in black powder-coat, polished chrome, brushed nickel, or satin brass.

suiteny.com

CARRIER BENCH
CHISTA

Hand-carved from an antique Javanese rice mortar, the solid teak bench makes the transition to modern design. Approximately 165 inches by 20 inches by 15 inches.

chista.net

ALFI CHAIR
EMECO

The seats of this spirited chair are made of 100 percent reclaimed post-industrial waste: 92.5 percent polypropylene combined with 7.5 percent wood fiber. The base of Alfi is ash wood. Offered in five colors, two seat heights, and high or low backs, as well as in a bench design. Designed by Jasper Morrison.

emeco.net

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New Logica System, design: Gabriele Centazzo
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Work Hard, Play Hard

The couple behind New York's WORKac tackled the trickiest clients—themselves—when renovating their New York apartment.

Arlene Hirst

In 2004, Dan Wood and Amale Andraos bought a floor-through one-bedroom apartment in a recently completed building on Manhattan's Lower East Side. The couple are partners in work as well as life. They are the founders of Work Architecture Company (WORKac), an award-winning New York firm whose credits include a master plan for the New Holland Island Cultural Center in St. Petersburg, Russia, Wieden+Kennedy's New York offices, the Blaffer Art Museum in Houston, and the Edible Schoolyard at P.S. 216 in Gravesend, Brooklyn. Andraos is also dean of the Graduate School of Architecture, Planning and Preservation at Columbia University.

At first the apartment suited them perfectly; for one thing, it was a short walk to their office on Rivington Street. And in 2010, when their daughter Ayah was born, they were able to make room for baby. But in 2012, when Wood and Andraos found out that a second child was on the way, they knew they would have to move, especially since the apartment had only one bathroom.

RIGHT

IN DAN WOOD AND AMALE ANDRAOS'S RENOVATED NEW YORK TRIPLEX, THE LIVING ROOM IS IN THE REAR OF THE FIRST FLOOR. EAMES ROCKERS SURROUND A BESPOKE COFFEE TABLE BY ARCHITECTS ANDREAS HOPF AND AXEL NORDIN. THE TRIPTYCH PANELS WERE SALVAGED FROM A BUILDING BY ROBERT VENTURI AND DENISE SCOTT BROWN. A PORTHOLE WAS CUT THROUGH THE WALL OF THE MASTER BEDROOM TO OPEN UP AND CONNECT THE SPACES.

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IMAGES BRUCE DAMONTE

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THE DINING NOOK IS OUTFITTED WITH A TABLE THE COUPLE FOUND IN ROTTERDAM.

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LEFT

WOOD READS TO AYAH AND KAMIL, SEATED ON A CAPPELLINI SOFA BY JASPER MORRISON. A JASPER MORRISON FLOS GLO-BALL F AND TOM DIXON JACK LIGHT ILLUMINATE THE ROOM. ELOISE BLANCHARD MADE THE RUG AND WINDOW TREATMENTS.

BELOW

IKEA CABINETS ARE HIDDEN BEHIND ZEBRA-WOOD FRONTS FROM MODERN CRAFTS. APPLIANCES BY WOLF AND MIELE AND A SUB-ZERO FRIDGE KEEP THE KITCHEN SLEEK AND MINIMAL. THE BACKSPLASH AND FLOOR TILES ARE BY PATRICIA URQUIOLA.

Happily fate intervened: Just after their son Kamil was born, the duplex apartment on the floor above became available.

The architects bought the unit on the spot and immediately set to work conjuring ways to connect the apartments. The options felt overwhelming: Where would they put the front door? Where should they install the connecting staircase? The questions piled up. “It was one of the trickiest things we’ve ever worked on,” said Wood, explaining that they don’t do much residential work. They consulted with everyone from structural engineers to real estate agents, making sure that the new combined space would be saleable if they ever wanted to move.

The final design suits the family’s needs perfectly. The entrance, their original front door, opens into what they call the “extra room”—a space that has become a playground for the

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children. They were even able to add a small gym by taking out a closet. To compensate for the lost storage, they added a space under the new stairs, which are installed at the back of the first floor. The newly expanded kitchen—the cabinets are pushed back two feet—opens into the dining and living area. The couple dropped the kitchen ceiling six inches to make room for wiring and conduits. The result provides a strong visual contrast with the airy dining and living room.

The second floor presented a tougher problem. It was built with pretext plank flooring, which they removed, to install a new floor—a tricky feat considering that part of the planks extended into the other apartment on the floor. Because of plumbing lines, the master bath had to be sited where the old apartment's kitchen used to be. A

ABOVE

THE SECOND LEVEL HOUSES THE MASTER BEDROOM (SHOWN) AND BATH. CURTAINS BY ELOISE BLANCHARD CAN COVER THE PORT-HOLE FOR PRIVACY. A CLASSIC 1928 CHAISE BY LE CORBUSIER, CHARLOTTE PERRIAND, AND PIERRE JEANNERET PROVIDES A READING NOOK IN THE CORNER AND A CUSTOM DESK DOUBLES AS CONVENIENT STORAGE.

LEFT

WOOD AND ANDRAOS WANTED THE STAIR-CASES TO HAVE MINIMAL PROFILES TO ALLOW LIGHT TO FILTER THROUGH THE SPACE, SO THEY USED SOLID STEEL PLATES NO WIDER THAN A HALF-INCH. TO DEMARCATE THE SPACES, THE COUPLE CHOSE BLUE FOR THE FIRST SET OF STAIRS TO LEND A "A BIT MORE SERIOUS AND SOLID" FEEL TO THE LIVING ROOM, WHILE THE SECOND STAIR LEADING TO THE CHILDREN'S ROOM IS A BRIGHT, KID-FRIENDLY YELLOW.

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spacious master suite takes up the rest of the second floor. The third level contains two children's bedrooms and a bath.

The couple made several structural improvements. "The building was put up fast and cheap," said Wood, "it was really slapdash." They decided to replace all the windows, something they had to get permission from the condominium's board to do.

The renovation took nine months, and the family lived there through the entire project, something architects routinely advise clients against. "When they took the floor out upstairs, we all lived in the old living room," Wood explained. That meant that bedtime was 7:30 p.m.—for everyone. Forget watching television. When that ordeal was over, they decamped and moved upstairs, but had no kitchen. Wood and Andraos did dishes in the shower.

Wood admits that they were neither the best architects nor the best clients. "We did things that I'd never allow a client to do," he said. For example, to save money the duo had opted for a ten-foot stair stringer as opposed to an eight-foot one. "But," said Wood, "When I saw it, it looked so ugly that I had it ripped out. I would have never allowed a client to do that."

Now that the renovation is a distant memory, the couple is reveling in their three-bedroom, three-bath apartment. "We put so much love into the project," he said. "It's a godsend."

LEFT

ON THE THIRD FLOOR, THE CHILDREN'S ROOM IS A LIGHT-FILLED PLAY SPACE PAINTED IN BENJAMIN MOORE'S LAVENDER ICE. THE CLASSIC TODDLER BED AND SPARROW CRIB ARE BY OEUF.

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Swiss Mix

A house in Bern, Switzerland, marries high-tech production with high-end customization thanks to a bespoke building system by architect Ali Tayar.

Fred A. Bernstein

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IMAGES SIMON B. OPLADEN

While studying architecture in the United States and Europe, Ali Tayar fell under the spell of Fritz Haller, a Swiss architect known for his building systems—kits of parts that proved far more elegant than their industrial origins suggested. Though he designed many buildings using such components, Haller became most famous for his sleek storage units assembled from chrome steel rods and ball joints. Beloved by architects, the pieces have been marketed under the name USM Haller since the 1960s.

Tayar's small Chelsea-based firm, Parallel Design Partnership, won an award from the Architectural League in 2002. He gave a talk about the debt architects such as Richard Rogers, Renzo Piano, and Norman Foster owe to Haller, as well as Haller's influence on his own designs, which at that time included several widely praised furniture systems. A USM employee heard the talk, and soon Tayar was on a plane to Switzerland, where he began working for both the company and one of its top executives. The company tasked him to design not just a line of tables, but also a hotel in Zermatt at the foot of the Matterhorn. There, Tayar managed to turn standardized metal and plywood parts into an extraordinarily luxurious environment. More recently, the executive asked him to design a house on the outskirts of Bern. Not only was the site inspiring—offering views of the Alps just a few miles from the city center—but the client "was open to the idea of systems like no client was ever going to be," said Tayar. "It was a bit like answered prayers."

And so Tayar began two simultaneous

LEFT

A SOFA DESIGNED BY ARCHITECT ALI TAYAR DOMINATES A CARBON FIBER-FRAMED LIVING ROOM IN BERN, SWITZERLAND. ONE SIDE OF THE SOFA IS MEANT FOR RECLINING; THE OTHER FOR SITTING. THE REST OF THE FURNITURE IS FROM USM HALLER SYSTEMS.

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projects: creating new building systems and then designing a home using those systems. As a result, neither the main volume of the house or the projecting living room has a conventional frame. The larger volume is supported by a series of stainless-steel columns that are so thin (less than three square inches) that they don't look structural. Arranged at the perimeter of the building, they function perfectly as mullions, holding windows, air vents, and elegant teak panels in a wide variety of combinations, recalling the work of Jean Prouvé. The resulting interiors are column-free.

Emerging almost defiantly from the main volume is the living room. Its entire structure is made of carbon fiber, a material most often associated with boats. Tayar found a boatyard on the Adriatic Sea that could make the room in five near-identical pieces. The pieces were trucked to the site, where they were joined together by carbon fiber frames. The result is a room that, reduced in size, could pass through an airport metal detector. "There's no difference between structure and surface, Tayar said. "It's like the hull of a boat."

But Tayar was determined to make the house equally livable and impressive. He covered the living room floor in felt, its panels cut into lozenge shapes that mimic the room's geometry, and made the ceiling out of perforated aluminum panels that follow the same outlines. Paneling, including large cove moldings, fit into the carbon fiber shell like a hand into a glove. The main event furniture-wise is a vast two-sided sofa designed by Tayar and covered in Maharam fabric; on one side, it's proportioned for lying down, on the other, for sitting. The rest of the living room furniture is USM Haller.

Architecturally, the main volume is a sophisticated take on the split-level, with stairs leading up to the kitchen and baths. The floors are covered in a continuous surface of terrazzo. Little furniture was required beyond a few large Tayar-conceived pieces and the Arne Jacobsen chairs around the Haller dining table. Tayar designed the owner's bed with its rich leather headboard. Flanking the bed are built-in night stands lit softly through panels of mother-of-pearl, reminiscent of panels Tayar loved when he visited Tokyo's Hotel Okura (which is now

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BELOW

TERRAZZO FLOORS LEAD FROM THE LIBRARY, LINED WITH USM HALLER SHELVING, THROUGH A HALL TO THE DINING AREA. THE OWNER'S VINTAGE CHAIR SUPPLIES EXTRA SEATING.

FACING PAGE

THE LIVING ROOM THRUSTS OUT OVER THE LANDSCAPE, SUPPORTED ONLY BY TWO STAINLESS-STEEL COLUMNS.

being demolished). In the bathroom, he built a tub from limestone, one of the few remaining pieces at a Swiss quarry founded by the Romans. Like the tub, everything inside the house is custom—cabinetry is the same teak as the walls, while drawer pulls are made of leather. Hinges were made at the USM factory.

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Whenever possible, Tayar worked with companies, such as Maharam, that have something in common with USM: Family businesses that have focused on doing one thing, and doing it well, for generations.

Tayar is philosophical about the gap between what mass production could achieve (affordable housing for millions) and what he achieved in this case: a single, high-end dwelling. And he knows his ideas may seem retro in an age of parametric design, when the latest technology allows buildings to be made of thousands of different parts and mass customization has eclipsed mass production. But he doesn't regret his experiment. Designers need to edit, and Tayar used the ideas of mass production—what can and can't be made from standardized components—as a guide to editing his work.

And other architects may follow. Someday, "after people have made every nutty shape possible, they're going to want to start to edit," Tayar said. And when they do, they may take a close look at his experiment in Bern.

ABOVE LEFT

THE MAIN VOLUME OF THE HOUSE IS CLAD IN TEAK VENEER PREFABRICATED PANELS FINISHED WITH CLEAR MARINE COATING.

BELOW LEFT

ARNE JACOBSEN'S SERIES SEVEN CHAIRS SURROUND THE HALLER DINING TABLE. TEAK CLAD WALLS WARM UP THE SPACE.

ABOVE

THE HEADBOARD IN THE MASTER BEDROOM IS UPHOLSTERED IN LUSH GRAY LEATHER. THE BUILT-IN BEDSIDE TABLES ARE ILLUMINATED BY LIGHTS FILTERED THROUGH MOTHER OF PEARL SCREENS.

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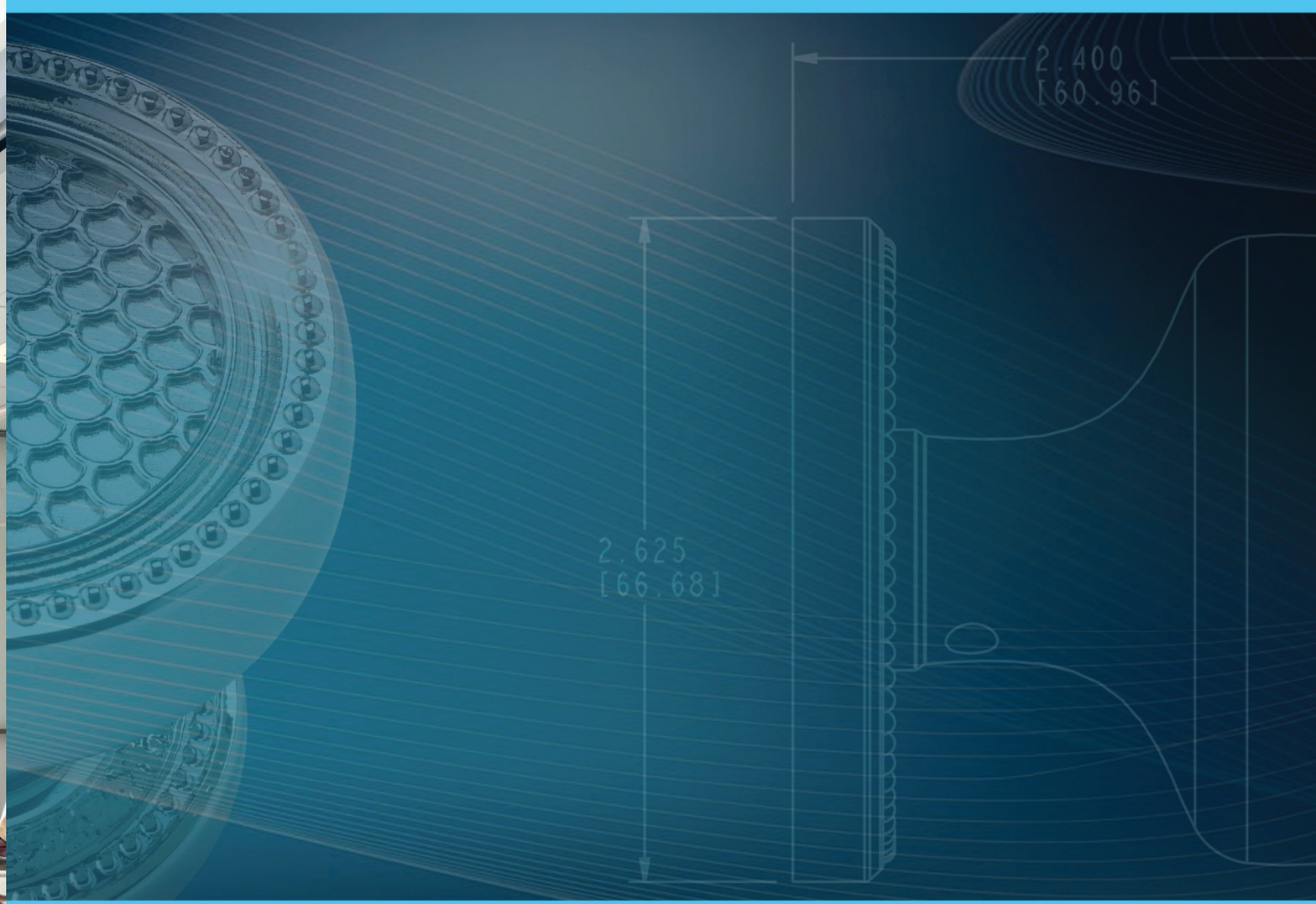

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IWAN BAAN

Chicago Biennial

Starting October 3, over 100 designers convene for a full-on architecture Biennial in Chicago that will take over most of the city's cultural venues with what is the largest survey of contemporary architecture in North America. Architects from around the world will exhibit, examine, and discuss the Biennial's theme, "The State of the Art of Architecture." Here are our editor's picks for the can't-miss things to see at this year's Biennial.

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Solo Shows

James Wines: Drawings
Through October 30
10:00 a.m. – 5:30 p.m.
Rhona Hoffman Gallery
118 N. Peoria Street

BMO Harris Bank Chicago Works: Ania Jaworska
Through January 31, 2016
10:00 a.m. – 5:00 p.m.
Museum of Contemporary
Art Chicago,
220 E. Chicago Avenue

Barbara Kasten: Stages
Through January 9
11:00 a.m. – 6:00 p.m.
Graham Foundation
4 West Burton Place

Making Place: The Architecture of David Adjaye
Through January 3, 2016
10:30 a.m. – 5:00 p.m.
The Art Institute of Chicago,
111 S. Michigan Ave

Varieties of Useful Experience by James Hyde
Through October 17
11:00 a.m. – 6:00 p.m.
845 W. Washington Boulevard

Theater

Jessica Lang Dance With Steven Holl
November 6, 8:00 p.m. – 10:00 p.m.
Harris Theatre for Dance and Music,
205 E. Randolph Street

Lakefront Kiosks

In collaboration with architects, three Chicago architecture schools have each designed a permanent kiosk that will be installed along the lakeshore in Millennium Park through the duration of the Biennial.

Cent Pavilion
Pezo von Ellrichshausen with Illinois Institute of Technology

Rock
Kunlé Adeyemi with The School of the Art Institute of Chicago

Summer Vault
Paul Preissner and Paul Anderson with University of Illinois at Chicago School of Architecture

Lakefront Kiosk Competition—Chicago Horizon
Ultramoderne

Main Exhibition

Through January 3, 2016
Chicago Cultural Center
78 E. Washington Street
The main venue of the Chicago Architecture Biennial, the Chicago Cultural Center is a five-story Beaux Arts building in the center of downtown Chicago. The Biennial will fill the galleries and public spaces and will be the first time that the entire building has been dedicated to a single curatorial project.

BOLD: Alternative Scenarios for Chicago
Through January 3, 2016
Chicago Cultural Center
78 E. Washington Street

Symposia/ Workshops

Imaginary Worlds
November 13, 6:00 p.m. – 9 p.m.
Chicago Cultural Center
78 E. Washington Street

Designed to Eat
December 4, 6:30 p.m. – 8:30 p.m.
Chicago Cultural Center
78 E. Washington Street

Partner Exhibitions

It's Elemental
Through January 3, 2016
12:00 p.m. – 5:00 p.m.
6018North
6018 N. Kenmore Avenue

2015 Burnham Prize Competition: Currencies of Architecture
Through January 4, 2016
9:00 a.m. – 6:30 p.m.
Chicago Architecture Foundation
224 S. Michigan Avenue

Chicago Interiors
October 15 – December 12
5:00 p.m. – 9:00 p.m.
Averill and Bernard Leviton
A+D Gallery
619 S. Wabash Avenue

Weltsadt
Through January 3, 2016
9:00 a.m. – 5:30 p.m.
150 N Michigan Avenue #200

Solarise: A Sea of All Colors
Through September 22, 2016
9:00 a.m. – 5:00 p.m.
Garfield Park Conservatory,
300 N. Central Park Avenue

Vacancy: Urban Interruption & (RE)Generation
September 14 – November 14
9:00 a.m. – 5:00 p.m.
Glass Curtain Gallery,
1104 S. Wabash Avenue, Chicago

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COURTESY CITY OF CHICAGO

Architects' Guide to Chicago

While there will be plenty to see at the Biennial, it will be important to get a taste of the Windy City as well. Whether you want to go shopping, dining, drinking, or exploring, we have insider tips from architects, designers, cultural leaders, and even the local Sheriff. By Matt Shaw

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FACING PAGE
THE ROOKERY BY BURNHAM AND ROOT WITH INTERIOR BY FRANK LLOYD WRIGHT

THIS PAGE
MARINA CITY BY BERTRAND GOLDBERG

ADAM ALEXANDER PHOTOGRAPHY

Zurich Esposito, executive vice president AIA Chicago

What are you most looking forward to at the Biennial?
The opening of the Stony Island Arts Bank—a long-shuttered, historic neoclassical treasure that has been repurposed into a progressive arts center on Chicago's south side.
What are your favorite places to take out-of-towners to give them an idea of what Chicago is really like?
Neighborhoods: Andersonville, Logan Square, Hyde Park...
Favorite Chicago architecture?
In no particular order: John Hancock Center; The Loop Post Office at the Federal Center; Lake Point Tower; Poetry Foundation
What's Chicago's most architectural bar?
For good drinks in a space designed by good architects, I like Tiny Lounge, designed by Brininstool + Lynch in the Lincoln Square neighborhood. For drinking with architects, I like Club Lago, a no-frills tavern with decent Italian food. For looking at architecture while drinking, I like the bar at the Langham overlooking the Chicago River.

Zoë Ryan, Curator of Architecture and Design, The Art Institute of Chicago

Which skyscraper do you identify with the most?
Marina City is one of the most fascinating buildings in terms of its mix of uses. Incorporating boat parking, car parking, retail, restaurants, offices, and residences, it is a building that thoughtfully connects to its site and the adjacent Chicago River, as well as makes a valuable contribution to the urban life of the city.

Michelle T. Boone, Commissioner of the Chicago Department of Cultural Affairs and Special Events

What's the best thing to eat or drink in Chicago?
My favorite thing to eat in Chicago (or anywhere, for that matter) is fried chicken. I like Little Goat's fried chicken for brunch on the weekends, and you absolutely cannot beat the fried chicken at Chicago's Chicken & Waffles in Bronzeville; they serve it around the clock so you can have it for breakfast, lunch, or dinner!
Where are your favorite public spaces?
I love the Steelworkers Park in South Chicago. It's glorious—an old steel mill site on the beautiful lakefront with these majestic, old, iron ore walls.
You've got $50 to splurge

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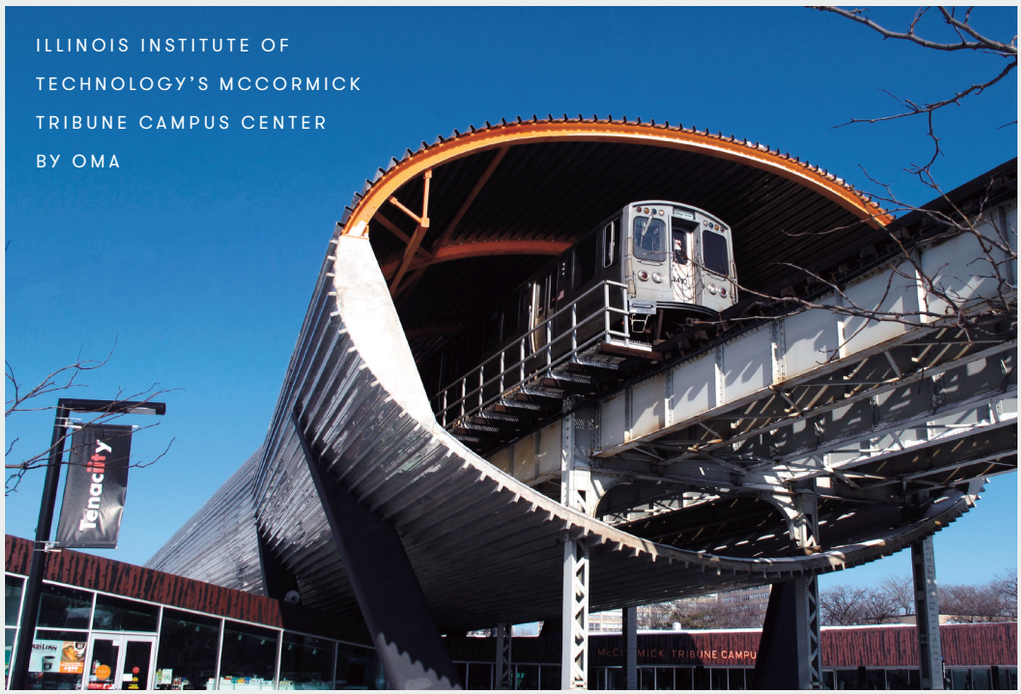
THE CHICAGO ATHLETIC ASSOCIATION BY HENRY IVES COBB

ERIC ALLIX ROGERS



ILLINOIS INSTITUTE OF TECHNOLOGY'S MCCORMICK TRIBUNE CAMPUS CENTER BY OMA

COURTESY CHOOSE CHICAGO

on design, fashion, food. Where do you go?
The only place in town where you can spend $50 and get all three: the Maxwell Street Market!

Ben Nicholson, architect and critic

What are you most looking forward to at the Biennial?
Seeing game-changing work that I could not have imagined, from derring-do, devil-may-care 20-somethings.
What are the top five pieces of Chicago architecture?
Louis Sullivan's Krause Music Store; The massive, totalitarian empty Old Chicago Main Post Office that you drive through going out to the Eisenhower Expressway; Helmut Jahn's James R. Thompson Center; McCormick Tribune Campus Center; Myron Goldsmith's (Skidmore, Owings & Merrill) Blue Line Stations going out to O'Hare.
Chicago's most architectural bar?
Dropping through a hole in the sidewalk of Michigan Avenue for a cheap beer in Billy Goat Tavern is the most surreal entrance to any bar I know of.

Tom Dart, Cook County Sheriff

What are you most looking forward to at the Biennial?
Hearing about the latest and most innovative approaches to altering the traditional approach to urban and sub-urban design, specifically as it applies to underprivileged towns and villages.
What are some must-see attractions most people don't know about?
Hotel Florence and the Greenstone Church in the Pullman area.

Stanley Tigerman, architect and gadfly

What are you most looking forward to at the Biennial?
Meeting the youngest generation who is participating in the Biennial.
Favorite place to take out-of-towners?
Manny's (a great deli on S. Jefferson St.)
Top five pieces of Chicago architecture?
Any five buildings by Mies van der Rohe.
Which skyscraper do you identify with the most?
Marina City.

Matt Messner, incoming Midwest Editor of *AN*

Favorite place to take out-of-towners?
This is tough because I have a very specific tour that starts downtown, looking at a handful of buildings. Then

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THE DOWNTOWN "L" TRAIN MARINA CITY BY BERTRAND GOLDBERG

YUSUNKWON COURTESY FLICKR

it takes the green line south stopping at IIT, Washington Park area, Hyde Park and other places around the Southside. It ends with the express bus from the Museum of Science and Industry to the Hancock with drinks at the Signature Lounge around sunset. It is a 40+ building tour... Or I just take them to the Billy Goat on Lower Michigan Avenue.

Favorite Chicago architecture?

Monadnock Building; Federal Plaza; Marina City; John Hancock; Chicago bungalows and mail-order houses (that is sort of two)

Most architectural bar?

The Matchbox. At well under ten feet wide, it is truly architecture bringing people together. You have to make friends just to get to the toilet.

Ania Jaworska, architect, and Beverly Fre$h, artist and musician

Favorite place to take out-of-towners?

Carol's Pub, Max's Place, and Out of the Past Records

Top five pieces of Chicago architecture?

Fat Johnnie's; Prentice Women's Hospital (RIP); Aon Center; Big Monster Door; Pensacola Place

Chicago's most architectural bar?

Spectrum

Stewart Hicks and Allison Newmeyer, partners, Design With Company

Which skyscraper do you identify with the most?

Marina City, definitely. It is a simple, modular collection that repeats to have larger effects. It has a strong image identity that comes from a core tectonic idea. So good.

Chicago's most architectural bar?

Cavanaugh's in the first floor of the Monadnock Building. We're partial because it is in the same building as our office.

Grant Gibson, architect

What are you most looking forward to at the Biennial?

The number of informal discussions over dinner and drinks that always come with these types of gatherings.

Favorite Chicago architecture?

The Thompson Center by Helmut Jahn; Doug and (sculptor) Chris Garofalo's home and studios; Bruce Goff's Ford House.

Karen Kice, curator, The Art Institute of Chicago

Chicago's most architectural bar?

The Chicago Athletic Association and Signature Lounge in the Hancock Tower. The Athletic Association for the atmosphere. There are several bars within the recently renovated 1890s gothic building and the luxurious interior environment feels a bit like you have stepped back in time.

For the complete interviews and more Biennial coverage, go to www.archpaper.com.

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EDUARD HUEBER

Archtober 5

New York's Archtober festival, now in its fifth year, was conceived with an aim to "raise the public's design IQ," and offers unique opportunities for designers and the general public alike. The festival premieres a number of buildings, exhibitions, and spaces otherwise closed to the public that makes the city such a design mecca.

Here are some highlights from the festival's programmings:

Oct. 1 - Jan. 16 *Designing Affordability: Quicker, Smarter, More Efficient Housing Now*, Center for Architecture 536 La Guardia Place

Oct. 13 - 18 Seventh Annual Architecture & Design Film Festival, Bow Tie Chelsea Cinemas 260 West 23rd Street and SVA Theatre 333 West 23rd Street

Oct. 13 - Nov. 25 *Drawing Ambience: Alvin Boyarsky and the Architectural Association*, Arthur A. Houghton Jr. Gallery, 7 East 7th Street, 2nd Floor

Building of the Day Tours are also not-to-be-missed, featuring new and historic buildings around the five boroughs, with a few highlighted here:

Oct. 6 - Brooklyn Botanic Garden Visitor Center, Entry Building, 990 Washington Avenue, Brooklyn by WEISS/MANFREDI

Oct. 7 - Mercedes House, 550 West 54th Street by TEN Arquitectos

Oct. 8 - NYCHA Red Hook West Urban Farm – Thread Collective

Oct. 10 - Editions de Parfums Frédéric Malle, 94 Greenwich Avenue by Steven Holl Architects

Oct. 14 - Flatiron Building, 175 Fifth Avenue, Manhattan by Daniel Burnham, D. H. Burnham & Co.

Oct. 16 - Goethe-Institut New York, 30 Irving Place, Manhattan by KARO ARCHITECTS

Oct. 23 - The new home of St. Mark's Bookshop @136 East 3rd Street, by Clouds Architecture Office

Oct. 25 - Van Alen Institute @ 30 West 22nd Street, Manhattan by Collective-LOK

For more preview and Archtober coverage, go to www.archpaper.com.

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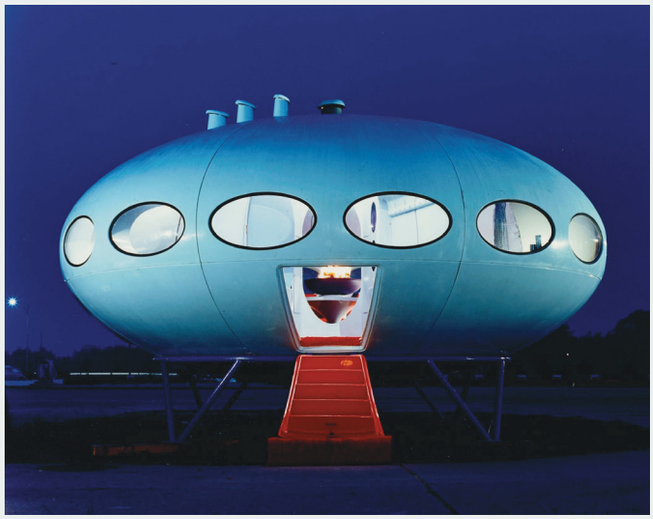
EVAN JOSEPH



IMAGES COURTESY CENTER FOR ARCHITECTURE

TOP LEFT
MERCEDES HOUSE ON 550 W. 54TH ST. BY TEN ARQUITECTOS. TOUR IS OCTOBER 7.

ABOVE RIGHT
FUTURO – A NEW STANCE FOR TOMORROW (1998) EXPLORES THE RISE AND FALL OF A PLASTIC SPACE-AGE PROTOTYPE HOUSE. IT IS ON VIEW AS PART OF THE 7TH ANNUAL ARCHITECTURE AND DESIGN FILM FESTIVAL.

SUSAN WIDES

CAMERA BLAYLOCK

ABOVE LEFT
EDITIONS DE PARFUMS FRÉDÉRIC MALLE AT 94 GREENWICH AVENUE BY STEVEN HOLL ARCHITECTS. TOUR IS OCTOBER 10.

BELOW RIGHT
VAN ALEN INSTITUTE AT 30 W. 22ND ST. BY COLLECTIVE-LOK. TOUR IS OCTOBER 25.

If you can't attend, you can still listen to behind-the-scenes Building of the Day podcasts online by visiting culturenow.org.

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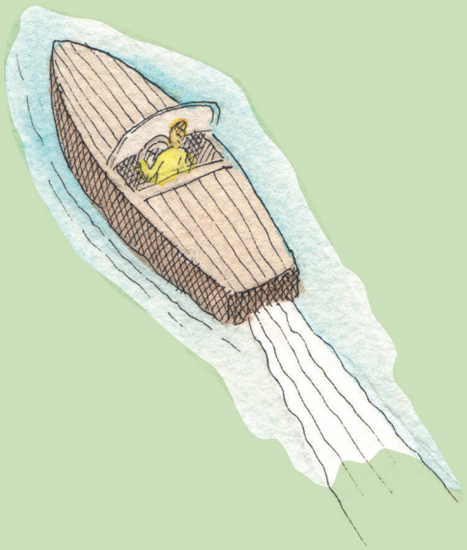
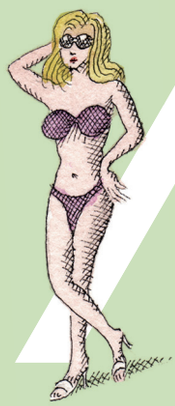


Design Miami / December 2-6, 2015

Pierre Le-Tan for Design Miami /



1950 Gallery/ Alberto Aquilino/ ammann//gallery/ Antonella Villanova/ Caroline Van Hoek/ Carpenters Workshop Gallery/ Carwan Gallery/ Casati Gallery/ Cristina Grajales Gallery/ Demisch Danant/ Erastudio & Apartment Gallery/ Firma Casa/ Friedman Benda/ Galerie kreo/ Galerie Patrick Seguin/ Galerie Philippe Gravier/ Galerie VIVID/ Galleria Rossella Colombari/ Gallery ALL/ Hostler Burrows/ Jason Jacques Inc./ Jousse Entreprise/ LAFFANOUR – Galerie Downtown/ Le Collection'Heure/ Magen H Gallery/ Moderne Gallery/ Orley Shabahang/ Ornamentum/ Patrick Parrish Gallery/ Pierre Marie Giraud/ R & Company/ Sarah Myerscough Gallery/ Secondome/ Seomi International/ Southern Guild/ Thomas Fritsch – ARTRIUM/ Victor Hunt Designart Dealer/

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