

A N — Interior



A magazine by The Architect's Newspaper

March 2016

Chicago Biennial
Archtober Preview
WorkAC at Home

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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.50). 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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**Chicago Biennial:
Everything You
Need to Know**

We select the must-see exhibitions and events, and ask local architects and cultural leaders where to go when visiting Chicago.



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MOS Architects





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.

New York-based studio MOS recently won the Cooper-Hewitts 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 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



Courtesy Mos

Krabbesholm Højskole is an art academy in Denmark. MOS oriented the buildings to the center to foster a sense of community.

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 merge.

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

Aró, ARO 1621

Axel, AXL 1281

Overpass, OVR 1447

Inversion, INV 1353

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By Leslie Clagett



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



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.

suinteny.com



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



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



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



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

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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

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



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



Giraffe Console and 'A' Clothes Rail

&New

These vibrantly colored steel furnishings have a visual lightness that belies their structural strength.

andnew.co.uk

Ripple

Poetic Lab

Shining through a handblown glass globe, light dapples the surrounding surfaces as the fixtures rotate.

lobmeyr.at



Shards Table

Mark McClure Studio

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markmcclurestudio.com



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Broad Strokes

The Broad Museums interior architecture filters light and opens up space for displaying art.

By Janelle Zara

Architect:

Diller Scofidio and Renfro

Year Completed:

2015

Area:

120,000 sf

Program:

Contemporary Art Museum

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.

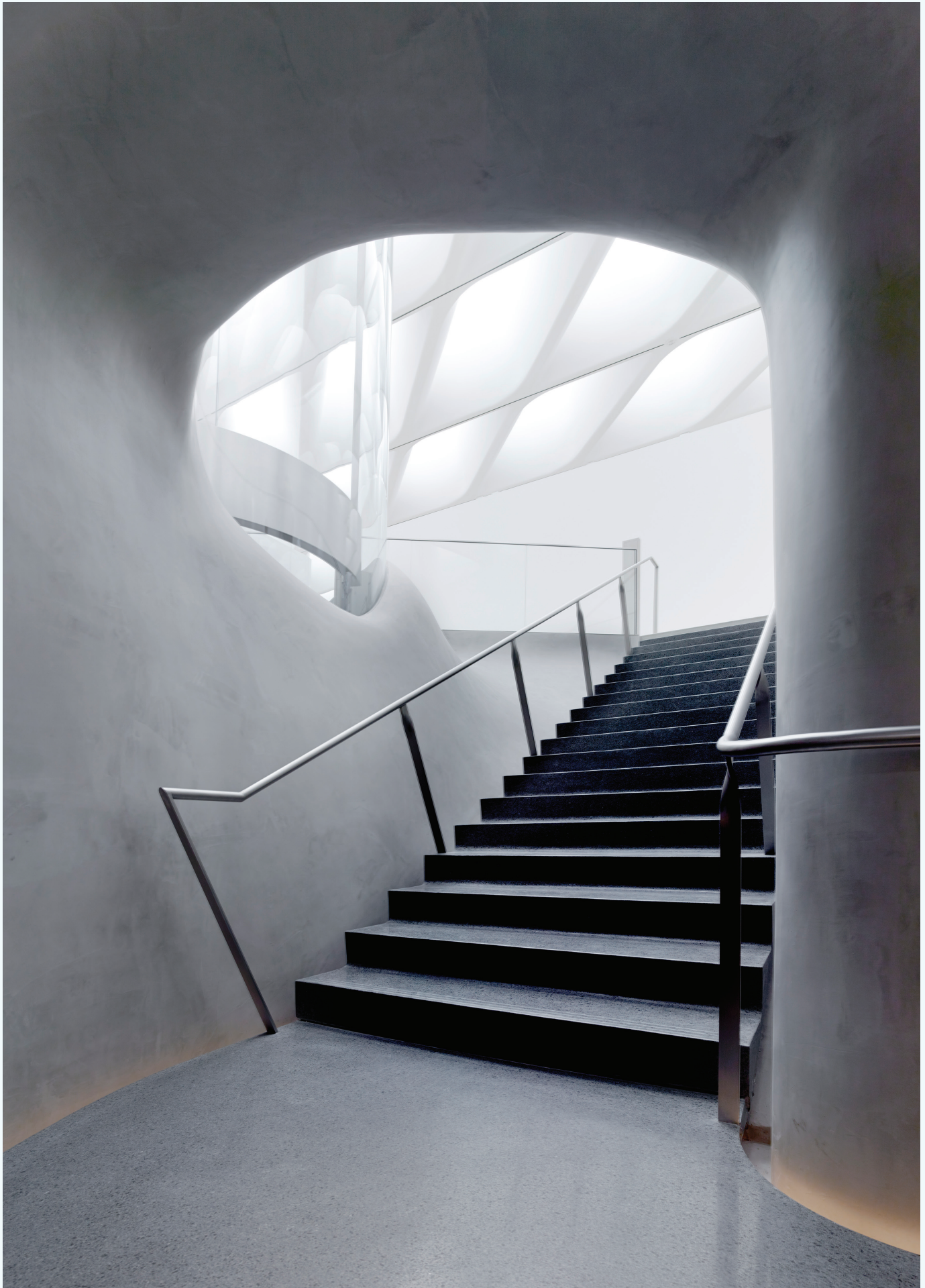
When visitors first enter the museum, they'll be greeted by a curvaceously womb-like lobby made of a gray Venetian plaster brushed to a soft, matte surface that is shaped by the organic central art storage space known as the vault. They'll then shoot through the ceiling via escalator and arrive on the 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

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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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Courtesy Mos

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Work Hard Play Hard

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

————— Arlene Hirst





Above

Ikea Cabinets are hidden behind zebrawood 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.

Right

The dining nook is outfitted with a table the couple found in Rotterdam.



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. 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 children. They were even able to add

Below

Ikea Cabinets are hidden behind zebrawood 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.







Above

The second level houses the master bedroom shown and bath. Curtains by Eloise Blanchard can cover the porthole 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.

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 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 re-

place 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."

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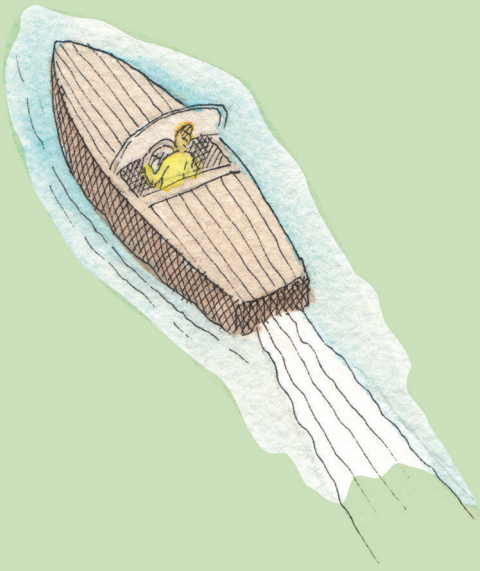


On the third floor, the childrens room is a light-filled play space painted in Benjamin Moores Lavender Ice. The Classic Toddler Bed and Sparrow Crib are by Oeuf.

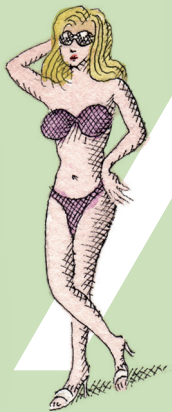
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Now that the renovation is a distant memory, the couple is reveling in their three-bedroom, three-bath apartment. "We put so much love into the project," he said. "It's a godsend."



Design Miami / December 2-6, 2015



Pierre Le-Tan for Design Miami

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