

AN — Interior



A magazine by The Architect's Newspaper

May 2016

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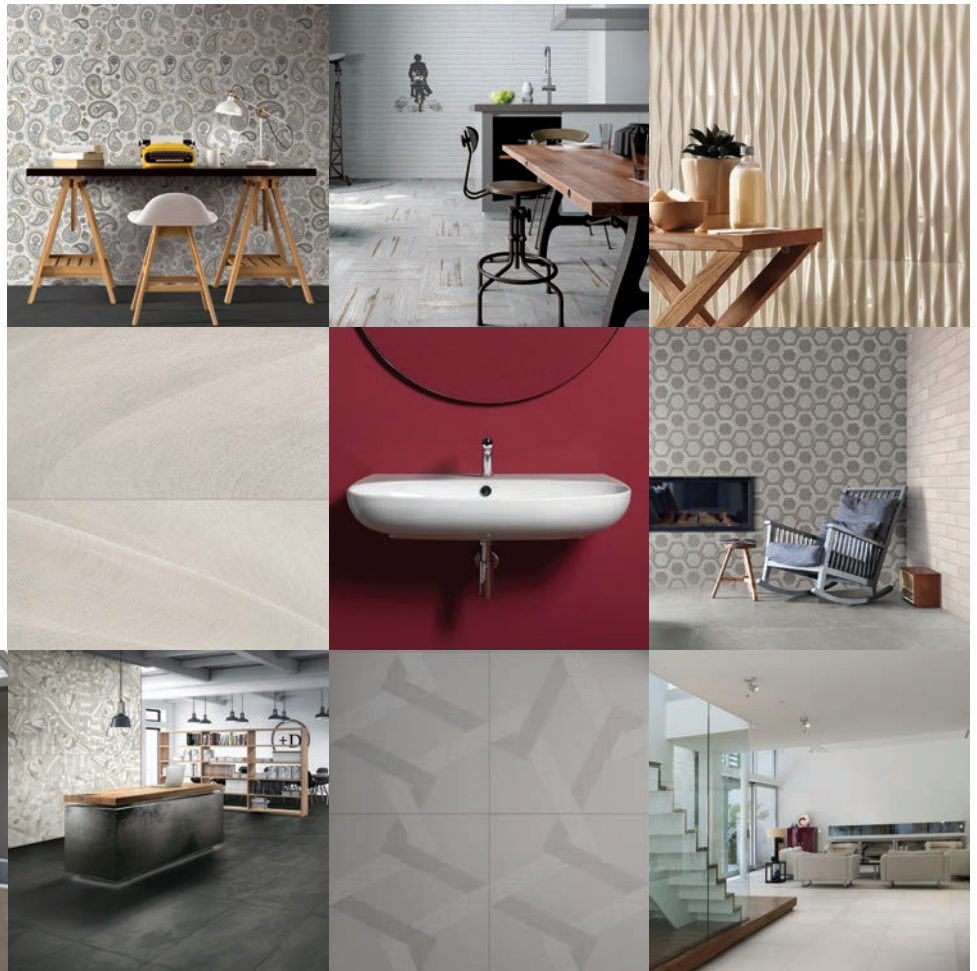
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May 14

for

ICFF

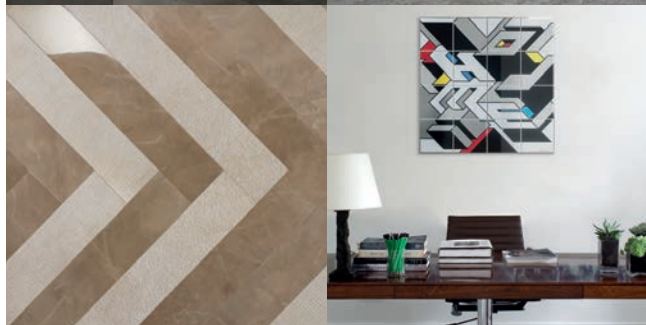
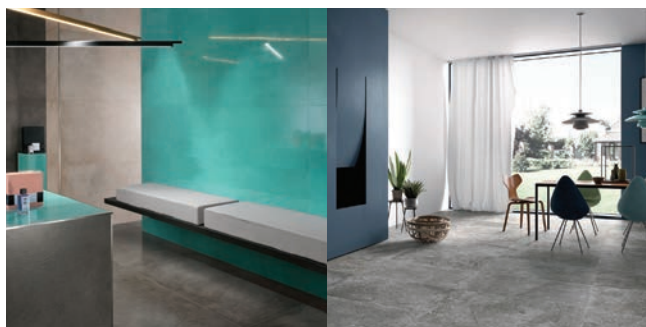
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2016



Ceramics of Italy

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Cover image courtesy
ch+qs arquitectos



Fernando Guerra



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Chad Holder



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Interior the Wild

By Olivia Martin and Matt Shaw



Courtesy Ateřjé Sotamaa Sotamaa

With Milan Design Week recently wrapped and NYCxDESIGN on the horizon, the intersection of architecture and interior design is amplified now more than ever, giving us an opportunity to reflect on the importance of architectural interiors.

We are looking forward to the festivities—don't miss our preview on heavy hitters like ICFF and BKLYN DESIGNS, as well as the smaller, gallery-like settings of Collective Design and Sight Unseen. We will be scouring these shows and other collateral events, scooping up relevant architectural trends and tidbits.

What does this mean, exactly? As we plot the course for *AN Interior*, the differences between architecture and interior design—or the commonalities of the two—are a constant source of inspiration. Parallel to the issue, *AN* will be discussing this territory with Dan Wood of WORKac, Eva Franch i Gilibert of Storefront for Art and Architecture, Florian Idenburg of SO-IL, and Bryan Young of Young Projects at ICFF in a panel titled

“Architectural Interiors Today.” They all have experience working with architectural interiors, from houses and museums to cruise ships and exhibitions.

While we work to define and influence the architecture-design intersection, we are also looking to expand what “interior” can mean. Of course, we discuss how architects use volume, texture, structure, and materials to create inspirational spaces. However, we also push beyond the traditional notion of “interior” to cover an interactive digital art installation in Silicon Valley by Japanese collective teamLab, as well as an uncanny, geometric construction by Italian architect Alessandro Bava at the Serpentine Gallery in London.

Please let us know if you have ideas about our ongoing conversation on the blurring of these boundaries, or if you have projects that might fit within these pages. We look forward to continuing this exploration and looking into all the places it might lead.

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Design
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Publishing Intern
Diego Cabaleiro

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Arlene Hirst, Anna Kats, Peter Lang,
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Sorkin, Mark Strauss

General Information
info@archpaper.com

Editorial
editor@archpaper.com

Advertising
ddarling@archpaper.com

Subscription
subscribe@archpaper.com

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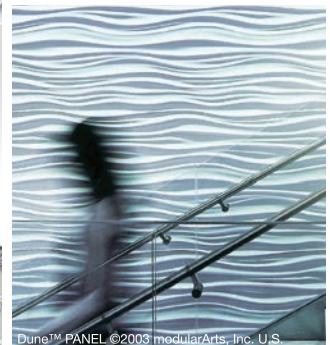
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Calendar



Mike Vorrasi

NYCxDesign is a jam-packed week across the city. To help you navigate it all, here are our top picks you won't want to miss.

— Jesse Seegers

SIGHT UNSEEN 1114 Avenue of the Americas May 13–16

Premiere young New York architecture firm Leong Leong has designed stores for the likes of Opening Ceremony and fashion designers Phillip Lim and Siki Im. Now, Leong Leong has concocted a large-scale harmonic landscape installation inspired by the 2016 Ford Edge. The playful installation is situated in a midtown skyscraper designed by Gordon Bunshaft overlooking Bryant Park.

Sight Unseen's excruciatingly hip design objects guarantee your fill of visual delight. But don't worry, if you get overwhelmed by the sheer coolness of it all, there is also a brilliant Nap Lab lounge with upholstered furniture blocks by Print All Over Me and multi-disciplinary design studio Various Projects to chill out.



Courtesy Milk Stand by Design Milk

THE MILK STAND BY DESIGN MILK Jacob Javits Center May 14–17

Designed by Bower and curated by Design Milk founder Jaime Derringer, The Milk Stand pop-up shop brings together more than a dozen designers and their wares. It's a good opportunity to pick up some things you may not see in your local design store, like the simple yet elegant faceted concrete bowls and planters by L.A.-based artist Krizia Flores (who goes by the appropriate moniker of Concrete Geometric). Another particular standout is San Francisco design studio Most Modest, which makes wooden and rubber objects to soften our relationship to our metal, glass, and silicon technological devices.



Nathan Allan
Glass Studios Inc.



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Calendar



WANTED DESIGN
Industry City
220 36th Street, Brooklyn
May 7–17

This year's Wanted Design in Brooklyn will take place in Sunset Park's trendy production mecca Industry City and will present a number of collections featuring different design schools and collectives. Of particular note is an exhibition titled *Heart of Glass* by students and assistants in the master product design program at the École cantonale d'art de Lausanne, including collaboration with designer Ronan Bouroullec. *Heart of Glass* aims to expand the roles offered by glass, from its use in engineering to contemporary art and design. More locally, the School of Visual Arts and Parsons School of Design will be present with up-and-coming and freshly graduated designers. Don't miss the Unity quilt workshop by Elizabeth (Libs) Elliott, a textile artist doing fresh patterns with fabrics.

Courtesy Wanted Design



Courtesy ICFF

ICFF TALKS
Jacob Javits Center
May 14–17

ICFF, New York's biggest design convention of the year, will host some cerebral entertainment in addition to the usual eye candy in the fair's booths. Two conversations that promise to be particularly interesting are "Products and Buildings: How Can Architects Successfully Design Both?" featuring a panel with Barry Richards of Rockwell Group, Theo Richardson of Rich Brilliant Willing, and Annabelle Selldorf of Selldorf Architects, and "Barcelona Design Week Talk" with Isabel Roig of Barcelona Design, Mario Rubert of Barcelona City Council, Andreu Carulla of Andreu Carulla Studio, and Caroline Jaussaud of Bloomint Design.



Courtesy American Design Club

AMERICAN DESIGN CLUB
Location TBD
May 7–15

American Design Club is presenting a show titled *Growth* that will exhibit the results of an open design competition challenging designers to develop and produce a functional object that is an instrument for growth. AmDC has found a fruitful niche by challenging designers to respond to a given theme, announcing an open call, and displaying the strongest pieces. This year's concept was inspired by a William Butler Yeats quotation: "Happiness is neither virtue nor pleasure nor this thing nor that, but simply growth. We are happy when we are growing."



Courtesy Colony Design Cooperative

COLONY

324 Canal Street, 2nd floor
May 12–17

Founded and curated by Jean Lin, the Colony design co-op brings a European social collectivist sensibility to American-designed objects. Born out of a desire to exhibit and sell American designers working with lighting, furniture, and textiles, Colony has a steady roster of sophisticated designers including Fort Standard and Debra Folz Design. With a refreshing touch of creativity, Colony's events during NYCxDesign sound more like get-togethers among friends than your usual wine and cheese affair, including Drink and Draw with live nude models, a Design Jeopardy panel, a screening of the film *Diana Vreeland: The Eye Has to Travel*, and more.

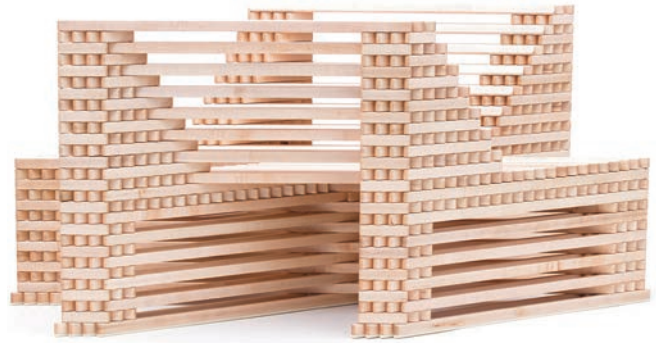


Courtesy BKLYN DESIGNS

BKLYN DESIGNS

72 Noble Street, Brooklyn Expo Center, Greenpoint
May 6–8

Founded by the Brooklyn Chamber of Commerce in 2003, this year's BKLYN DESIGNS features a selection of locally sourced design across a range of creative products beyond furniture, lighting, and textiles, and including tableware, art, and jewelry. Living up to Brooklyn's reputation of ubiquitous tattoos and beards, participants include temporary tattoo design studio Tattly, artisanal knife maker Michael Zieba and Red Hook-based Uhuru Design's Coney Island boardwalk line, an homage to the amusement park's iconic Cyclone rollercoaster and weathered boardwalk. With events like *Is the Kitchen the New Man Cave?* and *What Defines Brooklyn Today?* BKLYN DESIGNS should be a unique cocktail of cool.



Courtesy Patrick Parrish Gallery

COLLECTIVE DESIGN Skylight Clarkson Square May 4–8

Collective Design anchors NYCxDesign with a combination of the most cutting-edge New York design galleries mixed with special highlights from abroad. All the heavy-hitters, like Friedman Benda, Johnson Trading Gallery, Frederieke Taylor Gallery, and Patrick Parrish Gallery will be joined by Japanese design firm Nendo and Copenhagen-based Etage Projects, which will be representing work by Danish artist FOS. Cranbrook Academy of Art's 3D Design Department will explore today's most pressing challenges in the show *Fine Design for the End of the World*.

AN at NYCxDesign

May 5–8

Frieze New York

Randall's Island Park, New York, NY
Sit down with an *AJN Interior* issue in the Frieze Reading Room.

May 7

BKLYN DESIGNS: Hacking Fabrication

2:00 p.m.

The Architect's Newspaper's senior editor Matt Shaw will discuss how fabricators are using hacking to give end-users flexibility with Wes Rozen of SITU Studio, Michael Szivos of SOFTlab, and Emily Abruzzo of Abruzzo Bodziak Architects.

May 11

AN Cocktail Crawl

6:30–8:30 p.m.

Join *The Architect's Newspaper*, designjunction + Dwell on Design, and multiple showrooms in the Flatiron District for a night of cocktails and design. Smuttynose Brewing Company is kindly providing their craft beer at each stop along the way.

May 14

ICFF 2:00–4:00 p.m.

Join *The Architect's Newspaper* editors and Fermob designer Tristan Lohner for an afternoon pick-me-up at Fermob's booth, number 2010.

ICFF Talks

3:00–4:00 p.m.

Olivia Martin, *The Architect's Newspaper's* managing editor, joins Michael Shvo of 125 Greenwich Street and Alex Mustonen of Snarkitecture in a discussion covering the space between design and architecture, exploring the boundaries of each discipline.

May 16

Seaport Culture District

Downtown Dialogues: Arup SoundLab

6:30–8:00 p.m.

See senior editor Matt Shaw at Seaport Studios in conversation with Raj Patel, Global Leader of Acoustics at Arup.

May 17

ICFF Talks:

Architectural Interiors Today

11:00 a.m.–12:00 p.m.

Senior editor Matt Shaw brings Dan Wood of WORKac, Eva Franch i Gilabert of Storefront for Art and Architecture, Florian Idenburg of SO-IL, and Bryan Young of Young Projects to ICFF to share their experiences manipulating volume, texture, structure, and materials to create inspirational spaces that bridge the gap between architecture and interiors.

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Isay Weinfeld

Brazilian architect Isay Weinfeld is having a moment. He has two large residential projects in the United States: the Jardim in New York near the High Line and the Fasano Hotel and Residences at the famous Shore Club in Miami Beach. His work displays a thoughtful relationship between interior and exterior—more specifically landscaping and architecture. It comes through in a large body of small residential and retail projects in Brazil but also in his more recent large residential projects. Senior editor Matt Shaw joined Weinfeld at the spectacular Manhattan showroom for the Jardim to discuss indoor-outdoor living in temperate climates such as Brazil and Miami, as well as places with a solid four seasons, like New York.

The Architect's Newspaper:
What is your approach to crafting the relationship between indoor and outdoor spaces?

Isay Weinfeld: In many places where we design, the weather is so nice that we have a very strong connection between the two. It's impossible to know if you're having lunch inside or outside because it's the same. In the Miami project, we have internal patios—you bring the garden inside the house. In our Havaianas store in São Paulo, the skylights are open so it can rain on the plants inside. It is on the most expensive street in the city, but they sell inexpensive flip-flops.

I love the sensation of going through a space but not knowing what is waiting

for you at the end. Suddenly, it opens to an unusual space that you were not expecting. For example, at the Geneses House in São Paulo, you could enter the house directly from the street, but I made a pathway where you could also go into this garden at the back of the lot. It is very far. And when you are at the end, you turn and you see the back of the house—but it is not the back, it's the front.

Where does this attitude come from?

I designed a house for a very important filmmaker, Héctor Babenco, and I put the garden in front of the house. Usually, I put it behind the house. But in this case, you enter from the street, and it's a forest. You cannot see anything, and there is a path that is, like, five minutes of walking



Courtesy HFZ Capital; Opposite: Fernando Guerra



Nelson Korn

Top

The Havaianas store in São Paulo features indoor tropical plantings watered by rain that comes in through open skylights.

Below

The Iporanga house is designed as one large space, merging living and dining spaces and opening to a waterfront landscape of coconut trees, bromeliads, and other indigenous plants.



without seeing the house. The path is not covered. If it's raining, then it's raining.

Suddenly, you open to the house, and you are almost inside the house. This is like a film, because I was a filmmaker also. It's a way to manipulate the emotion of people as they enter, go outside, and go inside.

So you use outdoor space as an extension of your architecture?

My architecture is very, very simple, so I hate having landscape design with the same minimal feeling, where you have one plant here, one there, one cactus here. I love lush. There should be a complete contrast between my architecture and the garden. It should be chaos like the High Line. I love the contrast between the chaos of the landscape and the very simple lines of the architecture.

Why is the outdoor space so important to a project like the Jardim, your midrise residential building along the High Line?



Top

At Casa Geneses, a path around the house leads to a garden in the back, where the front of the building can be found.

Below

The swimming pool at the Jardim, a multi-unit residential building in Chelsea just west of the High Line. It is Weinfeld's first New York building.

Next Page

The courtyard with its pool is the central focus of the four-level Casa Marrom in São Paulo. Sliding doors allow flexibility for privacy in the spaces.



Courtesy Isay Weinfeld ; Above: Fernando Guerra







It is almost a consequence of the way that we put the two buildings, with an empty space in between. I think it's better to have a wonderful garden with the kids that you can be in than a pavement, solid concrete, minimalist beautiful project without people. I think this is very agreeable for all people, for the kids, and even in New York. At the Jardim, this will be good also—even in the winter.

Above

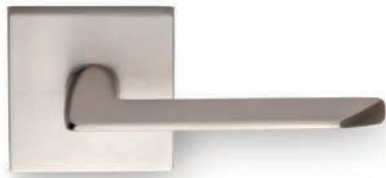
At Hotel Fazenda Três Pedras, a 19th-century colonial farmhouse is updated to afford modern luxury in the countryside. The lush plants complement the minimal contemporary architecture.

Below

At Casa Geneses, large glass doors on either side of the room open completely onto two verandas overlooking the garden.



Fernando Guerra; Above: Leonardo Finotti



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The Ramen Shaman

A new ramen spot in San Francisco features Japanese joinery with a modern flair.

By Nicole Anderson

Architect:
Craig Steely

Year Completed:
2015

Area:
1,800 square feet

The recent proliferation of oh-so-chic ramen joints in cities across the country can sometimes mask what it is really all about: The ramen. In Japan, this fast, fragrant, noodle-and-broth dish is often found in nondescript establishments, tucked away from the bustling street. At Orenchi Beyond, the restaurant chain's first San Francisco location, the ramen is front and center, starting with a floating, open kitchen anchoring the 1,800-square-foot space where patrons can see chefs at work behind a row of large, boiling soup pots. Taking its cue from Japan's street culture and indigenous craftsmanship, the restaurant, designed by local firm Craig Steely Architecture, fuses the unfussy, Japanese-style ramen shop with a West Coast design sensibility.

To maximize the outdoor connection and exploit the temperate San Francisco climate, principal and founder Craig Steely decided to knock down the existing facade, which originally stood flat across the front of the building, and push it back 12 feet to create what he describes as an "interstitial room" or an "engawa space" between the street and restaurant interior. "In Japan, there isn't that luxury to have this whole space, and it seemed like such a perfect opportunity," Steely explained. "It feels different from other restaurants in the city where there is a hard, demarcating line. Here it is really indoor-outdoor





Bruce Damonte



Previous Spread

Kenji Hasegawa did the simple, elegant woodwork throughout the restaurant, while Paul Discoe of Oakland-based Joinery Structures supplied the Sakura wood for the countertop, bar, and facade.

Left

Artists Ricardo Richey and Chad Hasegawa painted the fractal bear mural, a focal point in the otherwise minimalist area. The red bar stools are by Blu Dot and the wooden stools are meant to resemble sake barrels.

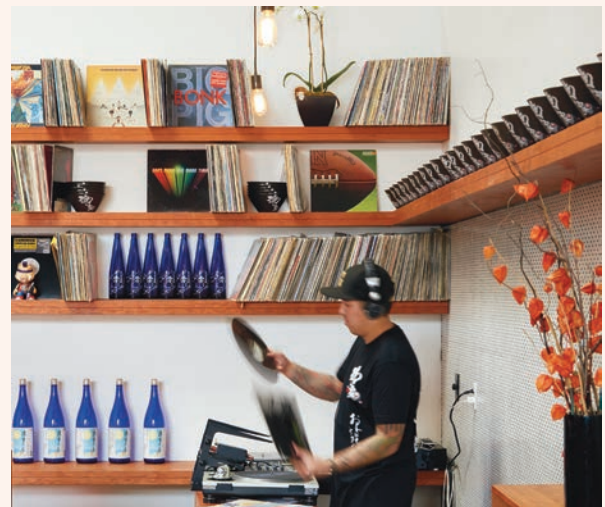
and welcoming—eating and drinking outside is nice and communal. It’s a real mix of private and public space.”

The prismatic facade, punctuated by a red glass door, is made of Sakura wood and quietly references Japanese woodworking. “It was an attempt to build upon a language of Japanese carpentry,” said Steely. “I took the idea of those details and built it in a way that appreciates or riffs on Japanese joinery without it being authentically Japanese.” The permeable storefront allows for customers to be served outside through the windows.

In typical Japanese style, the restaurant bears no sign—in many ways the crowd congregating outside around a 4,000-pound Yuba River basalt rock is the unofficial signage. Of course, the line of sake bottles in the window is also a not-so-subtle clue as to what lies inside.

Painstaking attention was paid to the details to reflect and pay homage to Japanese traditions, from the visual iconography to the craftsmanship. The stool seating is based on sake barrels, the brackets and handles are made of elm branches by artist Kenji Hasegawa, and the interior wood is from Paul Discoe’s Joinery Structures, who has worked on projects in Japan for several decades.

Contrasting this otherwise muted space are a massive, candy-colored mural of a fractal bear by local artists Ricardo Richey and Chad Hasegawa and tables featuring paintings with imagery from Japanese myths and Yakuza films, such as a dragon in the form of ramen with its tail spelling out “Orenchi.” For a restaurant named the “Beyond,” this West-meets-farther-West space is wholly appropriate.



Bruce Damonte

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Michele Caniato

Éminence grise Michele Caniato is the president of Material ConneXion and is responsible for many colossal decisions in the design industry. With locations all over the world, Material ConneXion maintains the world's largest subscription-based materials library. The Architect's Newspaper sat down with Caniato to discuss the behind-the-scenes operations of his career and the industry at large.

The Architect's Newspaper: You have been called “the design world’s number one power broker” for negotiating a deal between Philippe Starck and Target to create consumer products. How did a native Milanese end up in New York promoting good design?

Michele Caniato: I came to New York because of George Beylerian. I studied architecture and design in Milan, and I wanted to learn about more design and the English language (which I’m still learning). My uncle Giulio Castelli, founder of Kartell, introduced me to George—I still remember when he [George] gave me *The New York*



Times and said, “Good luck finding an apartment.” George is and was a mentor: I came to work for him for six months and the six months turned into 25 years.

Sitting in his townhouse on 77th Street, we had the brilliant idea to start Material ConneXion as the material resource library and Culture + Commerce as the design brokering agency; our first client was Philippe Starck.



Courtesy Material ConneXion

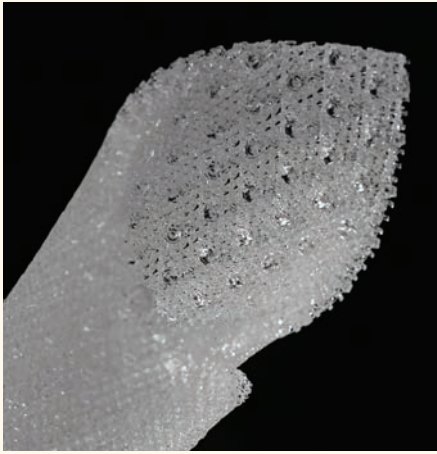
Twenty-five years ago, design in the United States was only really associated with high fashion like Ferrari, you know, with fashion, jewelry, or luxury cars. My mission with George was to bring design to the everyday person. We were the first ones to bring a designer to Target, and, as you know, Philippe started to design 52 products for important discount stores like Target.

We have several clients in the architecture industry including major architects, but we have seen that, especially for construction materials, innovation is very difficult and it often takes a long time because of the coding issues and approvals in order for safety or for fire coding.

What different design-related businesses are you involved with at the moment?

Above

Material ConneXion's library in Manhattan's Time-Life Building. Over 40 new materials are selected for the library every month.



Courtesy Material ConneXion

In 2011, we sold our businesses to Adam Sandow, who is now the CEO. The past four years have been an incredible journey in which Adam and I took the company to the next level. We have over 20 locations for Material ConneXion and over 20 designers that we represent. Our dream is to try to bring as much innovation as possible for materials and processes in industries like architecture or aeronautics.

For those who don't know about Material ConneXion, can you explain how it works?

Anyone can join our library as a member, and most of our clients work in the design world in some capacity. Members enjoy use of our extensive online database, access to our New York flagship library and six locations around the world, access to material specialists at the library, the option to subscribe to our quarterly box of innovation, ActiveMATTER, and work on

longer-term projects with our consulting division, ThinkLAB.

Who besides architects are members of the library?

Our library includes members from across all industries of design. We work with corporations like Nike, Coach, Google, Tesla Motors, and others to provide material solutions. We also work with universities to build bespoke libraries and offer the largest materials research database in the world for students in architecture, engineering, fashion, and other design fields. We also work a lot in the aeronautic industry. Our goal is to bring new textiles and new processes to them, especially for the interiors of airplanes.

How do products enter into the library?

Products are entered into the library through an internal jury process. Our

Clockwise from top left

Architected Lattice; Bespoke; Xylomer; Bionelle; Three-dimensional Joomchi Hanji; ReWall NakedBoard

material experts research and collect material samples, then meet once a month to judge the best and most innovative materials. On a quarterly basis, we hold an external jury where we invite experts from design-related industries to help us choose the 15–20 best materials of the quarter to be included in our ActiveMATTER box of innovation.

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Social Pyramid

Architecture firm Bava and Sons creates a canny interactive installation at the Serpentine Sackler Gallery

By Audrey Wachs

Architect:

Bava and Sons

Year Completed:

2016

“I was developing an environment for a happening,” explained Alessandro Bava, founder and principal of London-based Bava and Sons when describing the ethos of Pyramid 15, produced in collaboration with Liam Denhamer. The result is a Revlon red, Situationist-inflected rave-cave-meets-pavilion for events, gatherings, and spontaneous social interactions that debuted earlier this year at the Serpentine Sackler Gallery’s Future Contemporaries party.

In his practice, Bava muses on the relationship between technology and architectural form through site-specific exhibitions, cultural projects, and research. As a result, Pyramid 15 reflects his interest in how space and place can shape queer identities, especially at home, one of the most intimate places.

The precedent for Pyramid 15 is the bedrooms of the Renaissance palazzo, particularly those of 15th-century Italian humanist and condottieri Federico da Montefeltro. In the palazzo, the bedroom was a semipublic space with a sleeping alcove that afforded true privacy. It was modestly sized at approximately 43 square feet, but festooned with elaborate carved wood and tempera paintings.

For the Serpentine installation, built with help from creative agency My Beautiful City, Bava chose to “play on the connection with intimacy and the public within





James Wicks



James Wicks

this context.” He extruded the boxy Renaissance alcove into a timber pyramid, an appreciative study in underappreciated non-Western architectural forms. The entrance is less than 20 inches tall, so once you’re in, it’s easier to stay than to leave. Walls are lit with LED strips, and a digitally printed carpet surrounds the installation to create a haptic, social space within the gallery.

Above

A digitally-printed carpet with an exuberant lavender lightning-like motif beckons visitors inside Pyramid 15. The temporary red timber structure engenders spontaneous social interaction.

Previous

Pyramid 15 was displayed in the Serpentine’s 19th-century gunpowder store room—the Magazine—to take advantage of the gallery’s high ceilings.

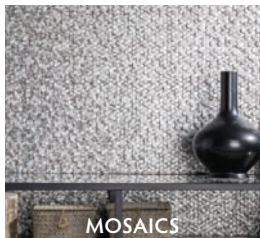
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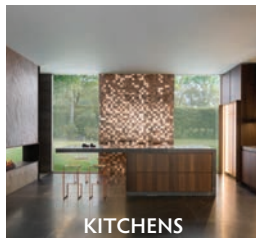
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The One and Only Salone

Salone del Mobile and the surrounding events taking place across Milan offered the latest in design knowledge and a wealth of new trends. From classic luxury brands making traditional motifs feel fresh and modern to emerging designers and high-profile collaborations, AN delves into what caught our eye.

By Becca Blasdel

Prismania Chair

Elise Luttik

The up-and-coming designer showed her playful wares at Salone Satellite. Luttik sees her designs "more as living objects than as pieces of furniture." From one angle, her spectrum chair is completely transparent, but take two steps to the left and you will see an entire rainbow thanks to dichroic film.

eliseluttik.nl



New Sensation

We collected our absolute favorite furniture and accessories from in and around Salone del Mobile. Innovation and form combine to create pieces that we want right this instant.

Leather Longue chair LL04

DePadova

A reimagined classic lounge chair that combines quality Italian leather with the Scandinavian functionality of designer and architect Maarten Van Severen. The stainless-steel structure is covered in either black or natural cowhide and finished with hand stitching.

depadova.it



Gemma Sofa

Moroso

Daniel Libeskind expands his Gemma collection for Moroso with the Gemma sofa, which is an exercise in small-scale architecture. The incredibly plush upholstery contrasts with sharp asymmetrical lines, and the design is inspired by both a precious gemstone and by 15th century Italian tapestries.

moroso.com



Optical collection

Lee Broom

A simple, yet graphic lighting collection by Lee Broom is inspired by Op-Art and was displayed all over Milan in a transportable installation entitled "Salone del Automobile." Although on the outside it looked like an unsuspecting gray delivery van, inside it was an ornately decorated rendition of an Italian palazzo.

leebroom.com



Åhus

Blå Station

Multicultural design collective OutofStock worked tirelessly with Blå Station's owners-designers to create their second collaboration. The Åhus easy chair pays homage to the brand's 30th anniversary by embodying the company's values: Finding balance between modern and timeless.

blastation.se

2016 marked a return to the celebration of dressing—there was a surprising amount of valet stands reimagined in sumptuous leathers and paired down designs.

Paraventi

Berluti x Ceccotti Collezioni

Parisian shoemaker Berluti joined forces with Ceccotti Collezioni, combining their expertise in leather and woodwork to create a series of pieces for the modern gentleman. The folding screen—crafted in solid ash and upholstered in one of four hues of Berluti's Venezia leather—contains wooden framed glass shelves, hooks, and a brass-rimmed mirror.

ceccotticollezioni.it



Ren Valet Stand

Poltrona Frau

Designed by Neri & Hu, the collection takes its name from the shape of the Chinese ideogram *ren*, meaning "person" or "human being." The pieces are comprised of similar elements, including Canaletto walnut, brass, and Cuoio Saddle leather, best displayed in this handsome valet stand.

poltronafrau.com

Courtesy Respective Manufacturers



Valet Collection by David Rockwell

Stellar Works

David Rockwell's collection is meant to symbolize a new sector of furniture that supports everyday living, working, and entertaining. The valet itself creates an area of reprieve to transition from the busy outside world into a relaxed home. The leather bag holds two pairs of shoes, and there is a walnut shelf for personal items in addition to brass hardware.

stellarworks.com



Serif TV

Samsung

At Superstudio Più in Via Tortona, Samsung and the Bouroullec brothers joined forces to create a new genre of television, designed with an artisanal spirit that considers technology and technical characteristics as well as the consumers' lifestyle aesthetics and emotions. The result is a monochromatic frame and furniture element unlike any other on the market.

samsung.com

Eurocucina and International Bathrooms

Kitchens at Salone del Mobile's Eurocucina pavilion were geared toward communal spaces. Simple designs in luxe materials allow dining, entertaining, and cooking to easily take place in the same realm. This sleek paired-down aesthetic also translated to bathrooms, where new technology is allowing for ever-shrinking lines.



1

Opera
Snaidero

The Opera collection was recently honored with the Good Design Award from the Chicago Athenaeum Museum of Architecture and Design, and the newest iteration debuted at Milan. Cabinet doors are varnished in Metal Town aluminum and dry oakwood, and the open metal paneling is designed to be a home wine cellar.

snaidero.com

2

Axor Starck V
Axor

The goal of the transparent Phillippe Starck-designed fixture is to bring the vitality and emotionality of water to life. The mesmerizing display of the vortex in the nearly invisible mixer commands attention.

hansgrohe-usa.com

3

C-bonded Washbasin
Duravit

A new technology that allows the washbasin to be connected almost seamlessly to the vanity unit, creates a super slim edge. Not only does the c-bonded porcelain achieve a sleek aesthetic, DuraCeram is also incredibly wear-resistant.

duravit.com

4

Koje
Leicht

The Leicht kitchen aims to blend the cooking and living space seamlessly, with a newly designed kitchen island that integrates a dining table to create a comfortable space for hosting with ease.

leicht.com



Courtesy Respective Manufacturers

5
Genius Loci
 Valcucine

The focus of this collection is customization and ease of use in the space. Modular drawer organization is functional and adapts to the daily use of each user. Additionally, the v-motion kit that just launched at EuroCucina opens and closes automatically with the touch of a hand.

valcucine.com

6
Ki collection
 Scavolini

Oki Sato of Nendo created this minimalist kitchen and bath collection with the goal of reducing clutter and providing a relaxed environment. The design revolves around a container that will hide all of the excess objects in the space, which in the bathroom replaces traditional wall units and redefines the washbasin.

scavolini.com

7
Val SaphirKeramik
 Laufen

Konstantin Grcic created minimalist, angular pieces with Laufen's innovative material SaphirKeramik, which allows for precise, thin walls. Grcic wanted the collection to be "simple, functional, more architectural, [and] not too expressive."

laufen.com

8
K-Lab
 Ernestomeda

The newest collection designed by Giuseppe Bavuso for Ernestomeda is tailored to trendy, urban buyers. It is inspired by large workbenches found in industrial contexts, and features a lot of open space cabinets and framed doors with inset handles.

ernestomeda.com



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ICFF Preview

This year ICFF and Wanted Design span ten days and two boroughs with events happening 24/7. Here are a few of the pieces from the show that we are excited about seeing up close in person.

New finishes

Fantini

Gunmetal, copper bronze, and British gold are three new finish options that Fantini is adding to its collection. These three hues have been trending heavily in kitchen and bath design, and now allow for an even larger range of customization.

fantiniusa.com



Vague Stelle chandelier

Santa & Cole

To celebrate their 30th anniversary, Barcelona-based lighting brand Santa & Cole is reissuing a fixture that was originally designed by Antoni de Moragas, one of Spain's preeminent postwar architects. It was inspired by medieval architecture and the designs of Viennese Secessionists Joseph Maria Olbrich and Adolf Loos.

santacole.com



Courtesy Respective Manufacturers

Comforty Mellow

Maja Ganszyniec

This couch, in addition to dozens of other award-winning ceramics, glassware, clothing, and furniture designs will be on display at Pole Position, a presentation by Culture.pl on some of the best designs out of Poland.

culture.pl



Pluralis

Fritz Hansen

This new meeting table design by Danish designer Kasper Salto is aptly named—it is intended to accommodate a variety of different settings and function as a blank slate for creativity.

fritzhansen.com

Lattice

Nanimarquina

Lattice is the second collaboration between Nanimarquina and the Bouroullec brothers. For it, they experimented with the options of ancient kilim techniques to create a pattern that was balanced and proportional, yet also irregular. It comes in two color variations, as well as the option to commission custom pieces.

nanimarquina.com



Embrace Lounge Chair

Carl Hansen & Søn

Created by Austrian design trio EOOS, the Embrace Lounge Chair is a more relaxed version of a dining chair by the same name that debuted in 2015. The new version combines Carl Hansen's classic wood frame with a comfortable upholstered cushion.

carlhansen.com

The Finnish Line

Ateljé Sotamaa mass customizes a charming, radical social space in the woods near Helsinki.

Audrey Wachs

With a new project in the woods 30 miles outside of Helsinki, California and Finland-based brother and sister duo Ateljé Sotamaa is drawing on the longstanding tradition of shaping space outside the home through the home itself. The Atelier Houses are a planned community of 40 dwellings, but they are a far cry from beige clapboard subdivisions. Through digital fabrication and construction technology that leaves a light footprint on the land, the structures are infinitely customizable. Ateljé Sotamaa intends to create a new social space that is communal and ecological without sacrificing the comfort and conveniences of urban life.

The concept updates New Urbanism—a decades-old town plan based on walkable, green cities—with 21st-century technological optimism and individualistic zeal. Kivi Sotamaa, who cofounded the studio with his sister Tuuli, explained that the basic unit of an Atelier House is a single plank of wood. From there, clients can design almost infinitely customizable homes that draw on both the traditional

Opposite

The exterior of the house is made of local Finnish spruce. Covered patio spaces merge interior and exterior spaces and give residents a connection to their community. The deck is made of Arctic larch, and the orange-cushioned chair is the Hover L lounge designed by Ateljé Sotamaa and manufactured by Flexhouse.







Courtesy: Ateljé Sotamaa



Finnish fishing village and the camping lean-to, two typologies that embrace nature as a prerequisite of their functions.

“The house is radically open to the world around it,” Kivi said. “That’s a quality that comes with the design. Beyond that, each individual and each site is different, which will actually result in a community that’s quite nuanced and varied.” The Atelier Houses are single-family dwellings and two-story row houses that must have a large exposure to visually dispel the idea of home-as-fortress. Materials include local timber for visual unity and ecological soundness, as well as for an homage to the vernacular. The studio designed both the built-ins and

the furniture, which residents have the option to customize.

Kivi worked with architect Greg Lynn, a professor and pioneer of mass customization, at the University of California, Los Angeles, but he takes Lynn’s ideas further. “I’m interested in whether you could use digital design and manufacturing tools that would come at the same price as a prefab house but with a strong architectural idea,” Sotamaa said. He would like to see the digital meld with the architectural more seamlessly; the houses are designed to facilitate this transition and anticipate future synergies. The assembly process is structured so that little machinery is needed on-site

Above

Rooms are flexible and can accommodate many uses. The interior walls are of Finnish spruce and the floor is Finnish pine. The books are displayed on Blade shelves by Ateljé Sotamaa.



Below

Two Hover L lounge chairs flank a Hover Y table overlooking the woods. The inset patio serves as a stage set and viewing platform, framed by the Finnish spruce-lined walls and soffit.

Bottom

Customizable sliding glass doors allow easy access as well as natural ventilation. Helsingin Rakennus ja Asennus did all of the construction.



for construction and assembly, which cuts costs and reduces damage to the surrounding landscape. The community will be networked via fiber-optic cables to enhance connectivity to neighboring dwellings and the world outside.

The prototype home was completed in 2015, while construction on the first of the Atelier Houses is expected to begin this fall. Ateljé Sotamaa anticipates that developments in digital design and manufacturing will parallel hypercustomization trends in the music industry. “Technology will allow architects to offer bespoke solutions much more easily. More people will be able to participate in the design in a meaningful way.”



Courtesy Ateljé Sotamaa

A Cut Above

The HUB flat by Churtichaga+Quadra-Salcedo Arquitectos takes cues from modern art and spatial practice.

Jane Levere

Right

Cutaways offer views through to a collective workspace covered in black chalkboard paint. In certain areas the original 1940s tile and brick are left exposed.





The HUB flat in Madrid, designed by Josemaria Churtichaga and Cayetana de la Quadra-Salcedo of Madrid- and Miami-based ch+qs, is a fun house of architectural design as well as an homage to 1970s American artist Gordon Matta-Clark, who studied architecture at Cornell and was famous for taking slices out of abandoned buildings.

Churtichaga also teaches architecture at the University of Miami. He designed the HUB flat in 2013 as an upstairs addition to his design for The Hub, a ground-floor incubator, which occupies a former garage, where young entrepreneurs can brainstorm about start-ups.

The HUB flat is a mere 1,100 square feet but contains a living room, three bedrooms, a bathroom, and a kitchen,

Above

Furniture from IKEA complements the vintage 1950s wallpaper and the tables, which are made from simple everyday doors.

Below

Cutaways show the brick and plaster construction of the original building. Space peels away in layers, and from certain vantage points the holes line up to provide unexpected views.









Courtesy Churrichaga + Quadra-Salcedo Arquitectos



all transformed through Churtichaga's remarkable cutouts. A long cone-shaped negative volume slices diagonally through the entire apartment, while huge circles cut through walls, creating mind-bending, unexpected vistas. The circles are in the walls connecting the

living room and a bedroom, as well as in between two other bedrooms. The cone and circles, Churtichaga said, "have the power to be recognized by very few elements."

"I took the original structure and space and took out material. By taking



out material, you can transform with a very, very, very, extremely low budget,” Churtichaga added, describing his concept as “a design through unbuilding, demolishing.” His entire budget: A tiny \$33,880. (The furniture is from IKEA.)

The playful ambiance continues with various wall coverings, including a vintage 1950s turquoise-blue wallpaper with a geometric design, and special black paint that acts as a blackboard surface for drawing and writing.

Entering the flat, Churtichaga explained, alters the visitor’s perception. “We are playing with you; we are challenging you. You don’t know exactly if you’re seeing a mirror, how big the rooms are.” The concept, he said, is the architectural equivalent of the disruptive perceptions sought by The HUB’s young entrepreneurs. “If you want to generate new business ideas, you also have to behave disruptively.”

Left

“When there are limitations.... Innovation arrives!” principal Josemaría de Churtichaga said, enthusiastically describing the project and its minimal materials and budget.

Below

Cutouts provide connectivity between the different workers and companies that come together at the flat. Bare bulbs hang from the ceiling, contributing to the raw aesthetic.



Courtesy Churtichaga + Quadra-Salcedo Arquitectos

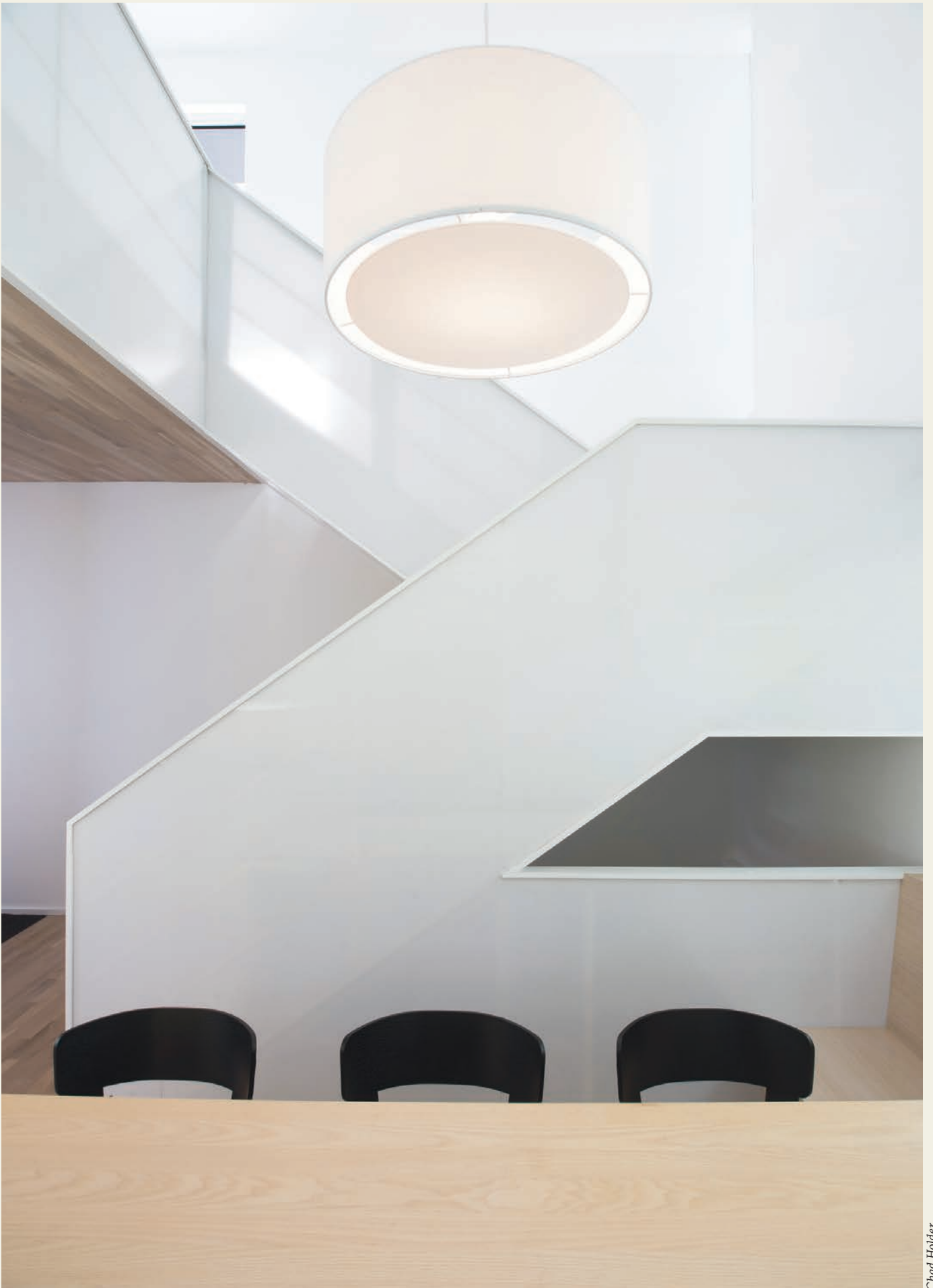
Northern Lights

D/O digs into Scandinavian design theory to capture Minnesota's distinctive natural surroundings.

————— Camille LeFevre

Right

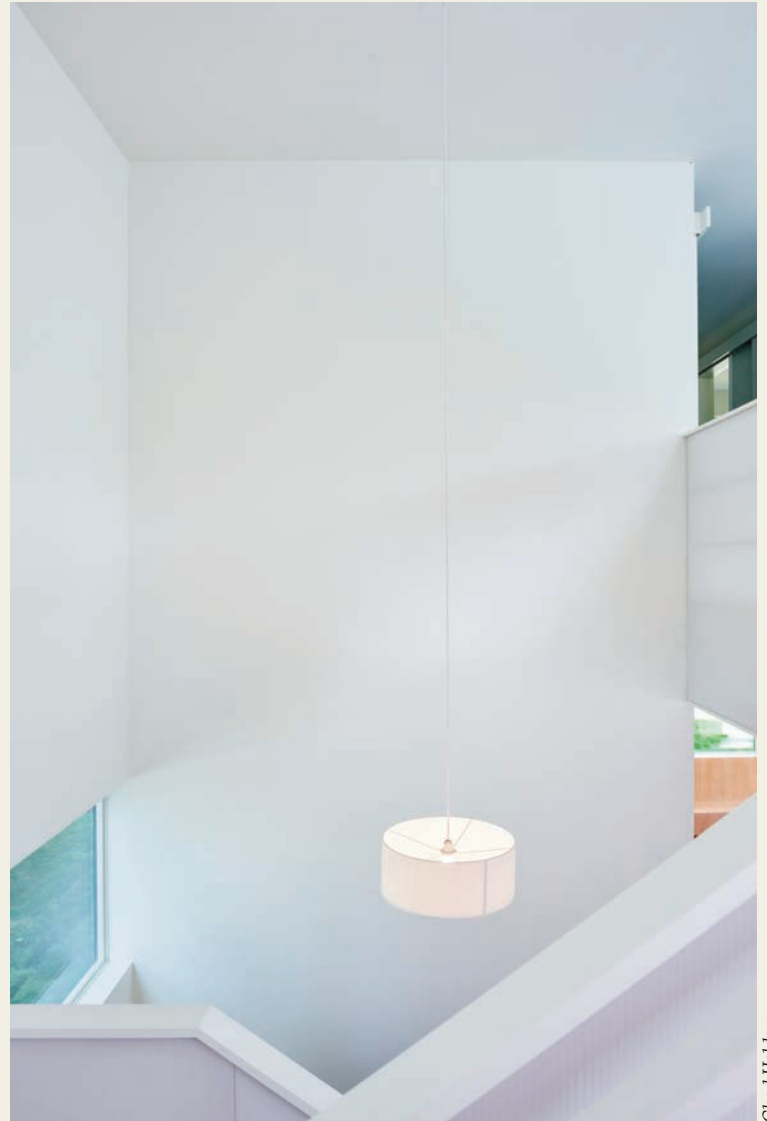
The austere dining room in this St. Paul, Minnesota, home features a Muuto SPLIT table with black Form Us With Love Bento chairs. The homeowners opted for a Scandinavian modern vibe throughout the house.





In his book *Nordic Light: Modern Scandinavian Architecture*, Henry Plummer, professor emeritus of architecture at the University of Illinois at Urbana-Champaign, writes eloquently about the singular qualities of “Nordic light” in the northern regions of the world. “His book is also about the ways in which buildings are designed to capture light, which is incredibly important in northern climates,” explained John Dwyer, principal of the Minneapolis firm D/O (Dwyer Oglesbay).

Plummer’s insights and “an ancient Scandinavian light trick,” Dwyer said,



Chad Holder

inspired key aspects of his design of a modern, 1,750-square-foot, two-story home in St. Paul, Minnesota, which won a 2015 American Institute of Architects Minnesota Honor Award. He sited the structure on its tiny infill lot to capture “the diffuse and blue winter light” and positioned “a lot of glass to the east and the south, to draw in the most intense sunlight in the winter.”

“We warmed the first two bounces of light inside the house with soothing materials—in this case, white oak on the ceilings and floors,” Dwyer continued. He convinced the clients to go with

Above

A geometric staircase leads from the dining room downstairs to the living areas upstairs. The walls are painted Benjamin Moore Aura Super White in flat to enhance the reflection of natural light within the space.

Facing page, above

White oak floors diluted with 50 percent white wash run throughout the house.

Facing page, below

The main living room is sparse, except for a Papa Bear loveseat and ottoman by Hans J. Wegner from Modernica and a Jøtul GF 370 stove. Architect John Dwyer of D/O wanted to keep the emphasis on the trees outside.

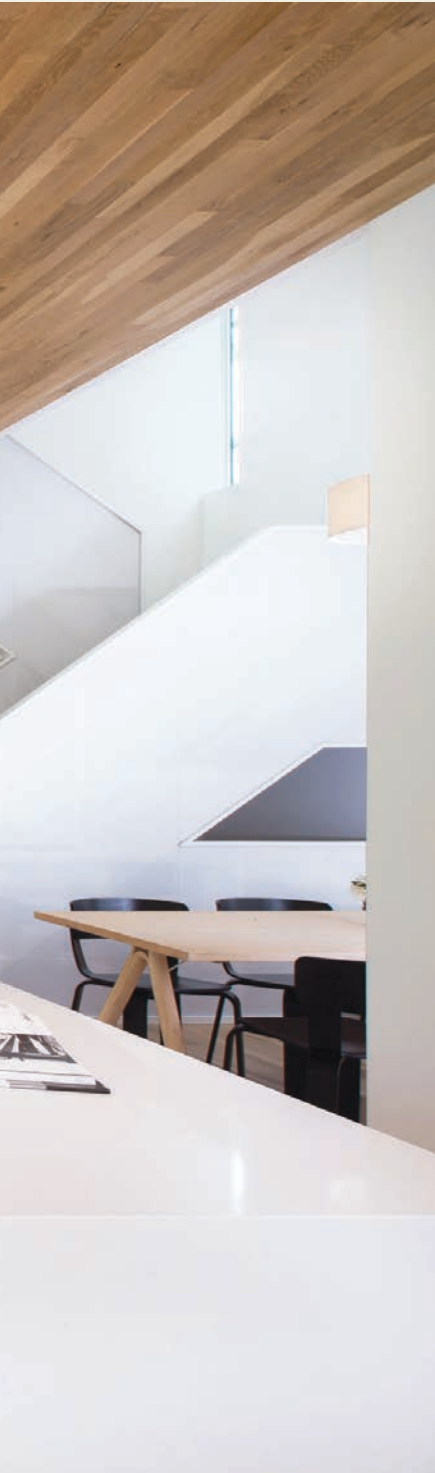


Above

In the kitchen, custom cabinetry painted with Benjamin Moore Aura in semi-gloss creates textural interest. Church stools by Gus Modern surround the island and

Shadow Mini Pendant lights by Brokis offer sleek lighting. The refrigerator is SubZero and the oven is GE Advantium.

an all-white interior, including walls, kitchen countertops, and appliances “so that the light bounces around as much as possible.” Because his clients, an empty-nester couple, were interested in Scandinavian modern, they trusted him with the restrained interior. “In fact, they were really excited about the minimalist materials palette, right down



the white fixtures,” Dwyer said.

On the first level of the house, Dwyer sited the kitchen in the center, adjacent to an outdoor sunken sitting room, which is surrounded by a landscape of prairie grasses with oak and aspen trees for privacy. A sitting area at the front of the house is tucked into the site, with a band of windows for light and views. An open-tread oak staircase embraced by a translucent white-plastic rail with geometric cutouts leads to the second level.

Dwyer put the main living area on the second floor, with a white-oak-veneer bench running beneath large windows that look into the treetops. Next to the living space is a roof deck over the garage. “The clients really wanted to live up in the air, with views of the oaks

and the Minneapolis skyline,” he said. In the upper-level master bedroom, a band of windows provides views to a grove of trees across the street. Dark felt carpet tiles absorb and mitigate heat gain.

Dwyer’s use of oak throughout the house gives it a distinctive synergy that heightens the clarity of its honest, modern sensibility. “I love studying Scandinavian architecture to understand how other people solved problems similar to those we have here,” Dwyer said, referencing the Midwest. “Then I like to bring those solutions into our modern world. I believe in continuing to evolve modernism and appreciate architects who look back into their roots to find their version of what modernism can be.”

Right

Custom-milled clear cedar is paired with James Hardie HardiePanel Smooth painted black and custom fabricated steel accents, also painted black.



Chad Holder

A person is riding a stationary bike in a modern office. The office has large windows with a view of a city skyline. The walls are made of light-colored wood. The person is wearing a white shirt and dark pants. The bike is a stationary exercise bike. The text "Bike to Work" is overlaid on the image in a large, white, sans-serif font. There are two horizontal white lines, one above "Bike" and one to the left of "Work".

Bike to Work



Two-wheeled culture rules
in Perkins+Will's design
for a bike-component company.
Ian Spula



International bike-part manufacturer SRAM was an early arrival at Chicago's flashy new Google-anchored tech campus, 1K Fulton. In summer 2015, SRAM's global headquarters and a staff of 150 moved into a full 72,000-square-foot floor, one of the most captivating office interiors in town, designed by Perkins+Will.

Behind reception, an undulating, recycled-wood topographical wall conjures a mountain range in the Tour de France, while an adjacent video wall plays actual race footage; a 1,000-square-foot outdoor wraparound deck rolls off of the kitchen and cafe area, looking south over the city; locker rooms and custom racks for desk-side parking encourage employees to bike to work; and a one-eighth-mile bicycle test track weaves through the office.

Perkins+Will was challenged in the client brief to emphasize brightness, openness, connectivity, interchangeable workspace, and, of course, the bicycle.



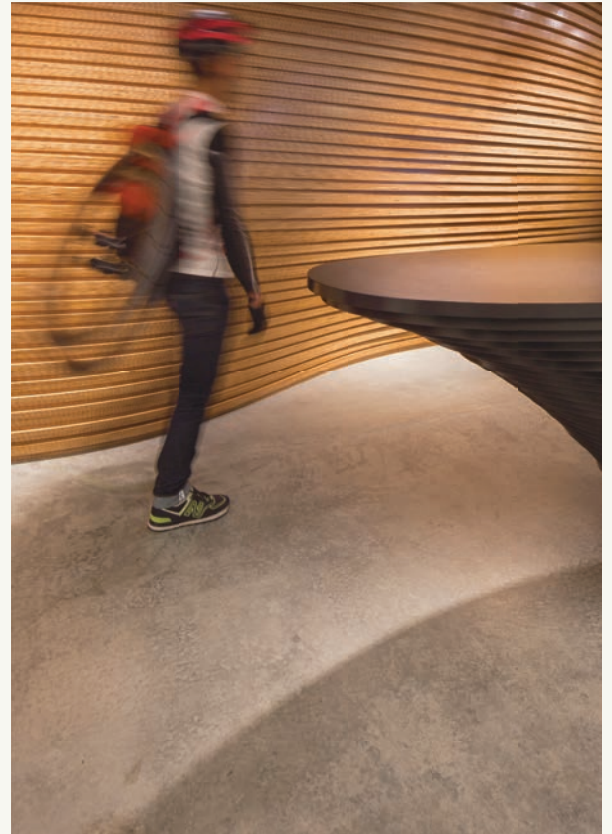
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Due to the rough and tumble nature that comes with biking around the office, the Perkins+Will interior design team selected sturdy surfaces like Interface carpets and Roca Tile USA ceramic tiles for the flooring and ApplePly for the millwork. Workstations by Knoll (below) and Axis Lighting and Philips Ledalite lights keep things modern and bright.

“SRAM asked for a product that supported a unique blend of office and manufacturing space that would be fun and not too precious,” said Fred Schmidt, global leader of interior design for Perkins+Will. Meeting spaces range from conference rooms to informal breakout spaces, and the private office is virtually abolished.

Rough concrete pillars are fixtures of Hartshorne Plunkard Architecture’s shell and core work for the 1K Fulton redevelopment, and Perkins+Will’s design responds with polished concrete floors, exposed ductwork, and industrial lighting. “We went in knowing this had been a cold storage warehouse with hard surfaces,” said Perkins+Will’s Chicago interior design director, Tim Wolfe, “and so looked for ways to accent that durability.”

Beyond simply slapping a logo on the wall, branding was extended through coherent material use—earthy, raw, and homey—and a fixed color scheme of saturated red paired with neutrals. “We didn’t drown the place in red,” Wolfe added, “but there’s always at least a suggestion





of it at every turn.”

The eye-popping test track is a carryover from SRAM’s old space nearby, but it is much longer, more design-forward, and better integrated with workspaces. The track is used for verifying bike component concepts, but no one is clocking scorching lap times: It is equally a footpath for employees.

In fact, there’s really no comparing SRAM’s previous headquarters to its current one. It was smaller, darker, split among three floors, and “super low-tech,” according to vice president of marketing, David Zimmeroff. “And the furniture was not designed with intent.” To that point, Schmidt knew the furniture needed to be able to “withstand piles of derailleurs as easily as it did stacks of paper.” Among the key end products were stronger desks, moveable stations, and sit-to-stand workbenches. SRAM’s own staff innovated the desk-side vertical-pole bike racks.

“I’ve never worked with a company where their physical space so completely encompassed their identity,” said Schmidt. SRAM has defied any rulebook for corporate interiors; that much is clear.

Above


All of the engineering and machine work is conducted in-house. To accommodate this unusual office requirement, SRAM executives chose this former 1923 warehouse in Fulton Market.

Below

Breakout areas are provided to foster socialization and informal meetings.



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Artek and the Aaltos

Creating a
Modern World



#Artek

Above: Herbert Matter, Aino Marsio-Aalto and Alvar Aalto in the Artek-Pascoe showroom, New York, 1940. Aalto Family Collection.

Left: Alvar Aalto, Chair (model no. 31), 1931-32. Sold by Finnmar Ltd., London. Rafaela & Kaj Forsblom Collection. Photograph: Bruce White.

Artek and the Aaltos: Creating a Modern World is generously supported by Artek. Additional funding is provided by the National Endowment for the Arts, and Graham Foundation for Advanced Studies in the Fine Arts. Special thanks to the Consulate General of Finland in New York. This exhibition is organized by Bard Graduate Center in collaboration with the Alvar Aalto Museum.

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Courtesy Gustavo Martini

Emerging Designers at Salone del Mobile and Beyond

By Olivia Martin

Gustavo Martini

Milan and Rio de Janeiro
gustavomartini.com

Milan-based product designer Gustavo Martini created a fluid, sculptural room for Salone Satellite as a response to what he sees as the transition between drawing and the physical production of an object. At 29, Martini has won numerous awards for his designs and is one of the founders of the Expo Design, an annual fair that promotes the products of design students. Called *Edge*, the graphic design and thin dark surfaces are meant to embody the intersection between object and architecture, imagination and reality. *Edge* pushes the concepts of furniture versus architecture and open space versus enclosed space.

From Salone Satellite and Spazio Orlandi to the Lambrate Design District and Atelier Clerici, this year's Milan Design Week showcased an unprecedented amount of talent challenging conventional approaches to architecture and design. Here are some of the brightest lights AN met.



Courtesy BELÉN



BELÉN

Amsterdam
burobelen.com

Brecht Duijf and Lenneke Langenhuijsen, founders of the textile company BELÉN, work with natural materials and colors to embrace what they call “the living interior.” According to Duijf and Langenhuijsen, the interior is not a curated construction, but rather “the decor of the human being.” With this in mind, the duo studied the discoloration of natural vegetal dyes and recorded their findings in what they call De-Colourchart. Out of this investigation, they are able to create textiles that can discolor intentionally over time and reveal new aspects about a piece of furniture.

For example, BELÉN’s Laying Bag—made in collaboration with Febrik using a special machine that weaves cylindrical fabrics—will slowly turn from pale pink to pale yellow with wear and exposure to sun. Given the way that it is woven, the fabric has folds that will remain pink, while its more prominent parts will turn yellow, emphasizing the tufted pattern. Other products, such as Merging Wallpaper, Living Textures plaster, Another Plaid blanket, and Fluffed rug also incorporate the De-Colourchart to display incredible trompe l’oeil effects that change with use, time, and perspective.



Courtesy BELÉN



Floyd

Detroit, MI
floyddetroit.com

Detroit-based furniture company Floyd was born from a response to a modern quandary—balancing a nomadic, move-every-year lifestyle with a desire for high-quality furniture. Founders Alex O’Dell and Kyle Hoff created the Floyd Leg in 2013 as a solution: Its brightly colored steel legs let you transform any flat surface into a table via ingenious clamps. The legs arrive in their own carrying bag, and users simply clamp the legs onto a surface to set up and then unclamp them to take along to the next place as needed.

Floyd has since created bench legs, shelves, a platform bed (The newest piece, launched November 2015), candleholders, and more. All products are manufactured in the Detroit region, and customers are encouraged to purchase their corresponding parts locally as well. And, in a welcome departure from the Shinola, Made-in-the-USA precedent, Floyd has maintained reasonable price points so that its products are easily attainable.



Courtesy Floyd



Opendsk

London, UK
opendsk.cc

Originally from architecture and design firm 00, the founders of Opendsk harness the power of digital fabrication to usher in what they call “the third industrial revolution.”

Opendsk is an online furniture platform that hosts design files from over 600 international designers under the Creative Commons license. Anyone can download licensed digital-fabrication files for free and then take them to his or her local manufacturers to realize the concepts. “It’s like a recipe for furniture,” said Joanna Wlazlak, marketing coordinator.

Users can customize dimensions, receive quotes from their local fabricators, and view how many times the design has been downloaded by others. A product can be designed in London and made in Hong Kong, Kansas City, or anywhere else and be locally produced each time. Opendsk’s end goal with this system? Open up the global furniture supply, focus on real people in the design industry, and “turn traditional economics on its head,” no less.

Courtesy Opendsk

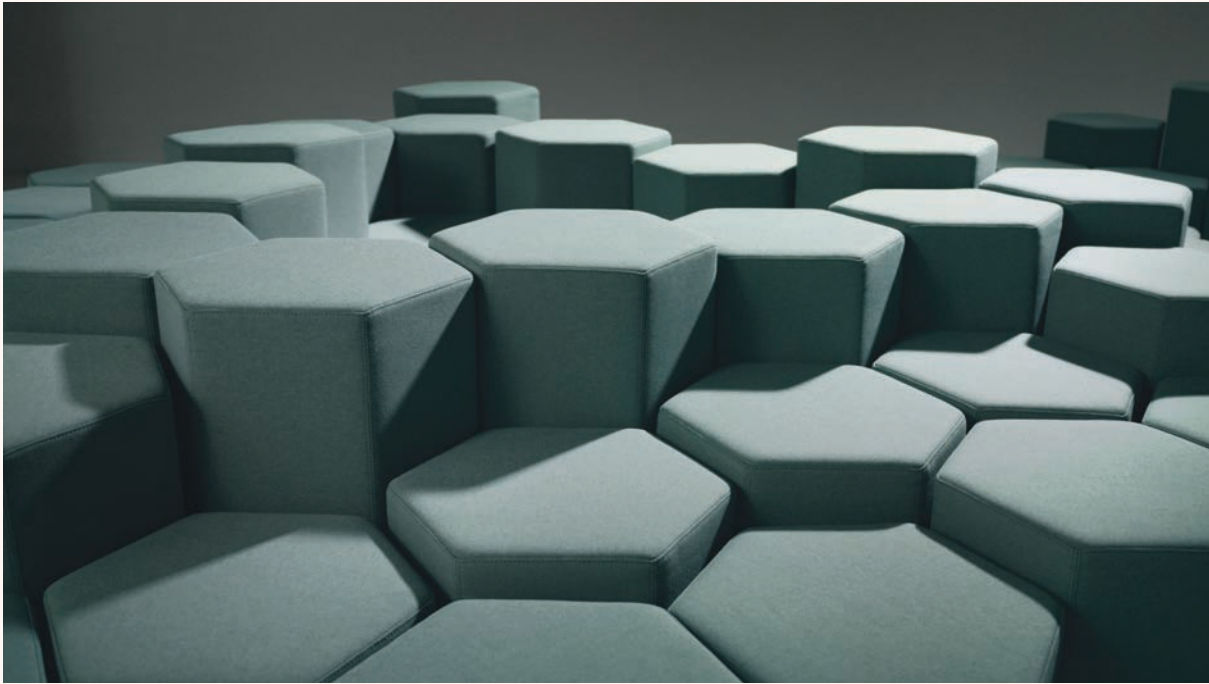


Photo by Mybosswas

Architecture alla Milanese

By Olivia Martin

Though the industry continues to discuss how much art, architecture, and design should overlap, some of the most striking contributions to Milan Design Week came directly from architects. Whether trying their hand at product design or crafting installations, architects continued to push the limits of how we interact with our built surroundings.

COS x Sou Fujimoto

Forest of Light

Japanese architect Sou Fujimoto's *Forest of Light* installation with Swedish clothing company COS took place April 12–17 in Cinema Arti, a theater originally built in the 1930s by Italian architect Mario Cereghini in Milan's San Babila district. Cones of light were used to both reference the theater's history and create an interactive environment. "People meander through this forest as if lured by the charm of the light. Light and people interact with one another, its existence defining the transition of the other," Fujimoto said in a press release.

Carlo Ratti Associati

Lift-Bit

Carlo Ratti Associati debuted the first ever "Internet of Things" sofa, Lift-Bit, at the XXI Triennale International Exhibition. The sofa is a digitally reconfigurable modular system, and a user can raise or lower each of its modules by waving his or her hands over the piece or through a mobile app. Bluetooth connects these commands with a linear accelerator that will transform the system into a chair, chaise longue, bed, or any unspecified shape. If left unaltered for too long, Lift-Bit will become "bored" and start shape-shifting on its own to reengage the user—an homage to British architect Cedric Price's 1970s *Generator Project*.

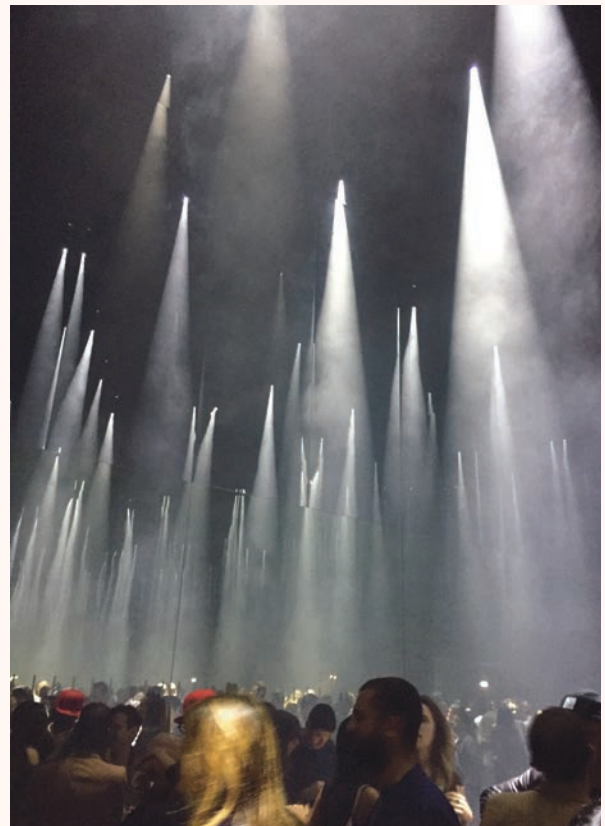


Photo by AN



Stefano Boeri Architetti

Urban Tree Lounge (above)

Created in collaboration with 3M for the SuperDesign Show's Materials Village, the Urban Tree Lounge demonstrates how the artificial can replace the natural in the urban design world. In the lounge, people rested comfortably on the sinuous plastic benches and watched the light filter through metallic leaves as they charged their devices on the numerous USB ports—the ultimate futuristic interpretation of a tree.



Courtesy Stefano Boeri Architetti / Photo by AN

MAD Architects

Invisible Border (below)

Light in both material and presentation, MAD's installation in the courtyard of Università degli Studi di Milano is made of ETFE, a flexible polymer that interacts with the wind and reflects the colors around it, resulting in a subtly shifting canopy. The installation is part of Italian magazine *Interni's* *Open Borders* exhibition. MAD sought to playfully subvert the idea of a border as a closed, unapproachable space, creating instead an open, permeable "border" that converses with the university's historic loggias and garden.



Photo by Moreno Maggi

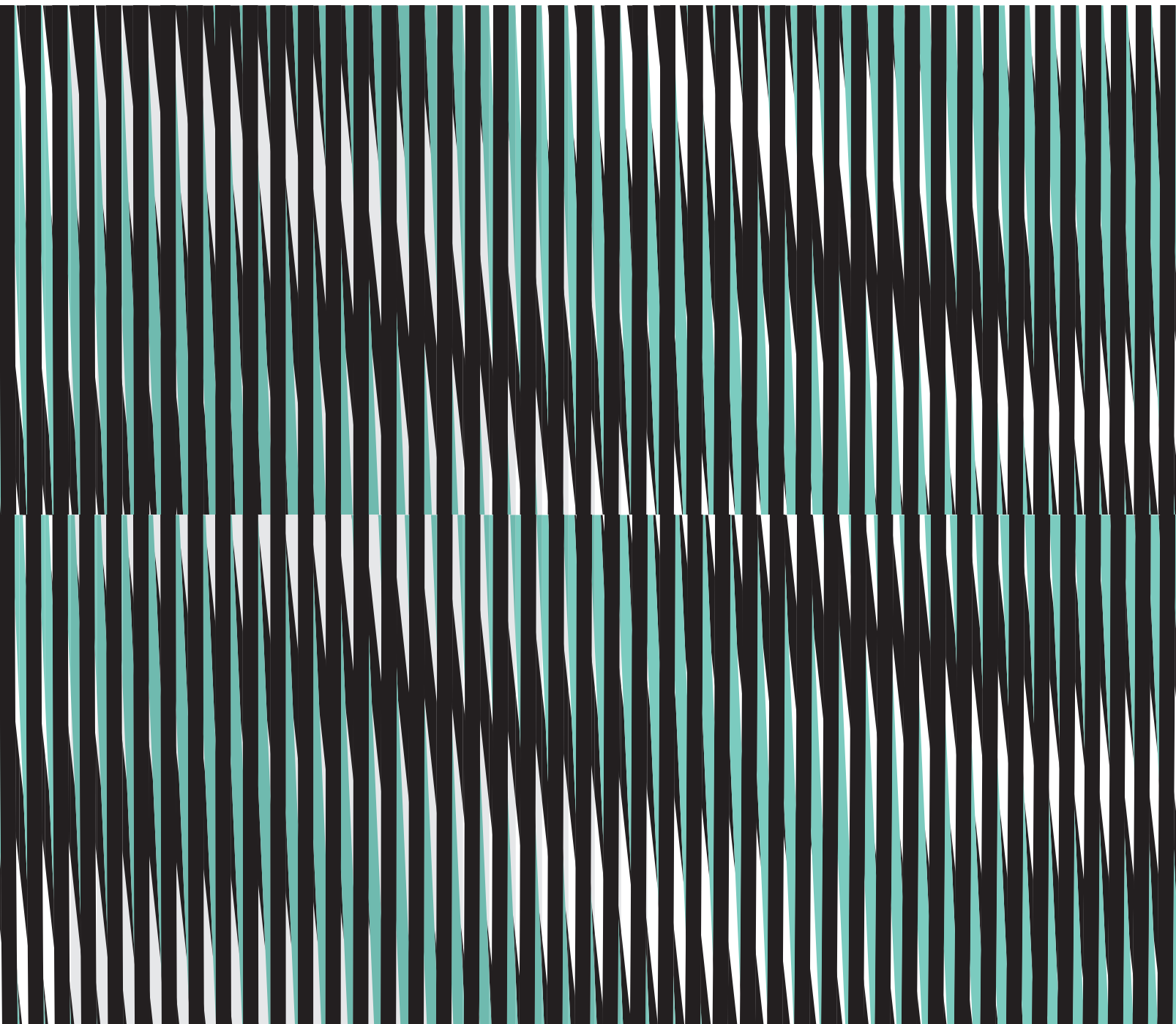
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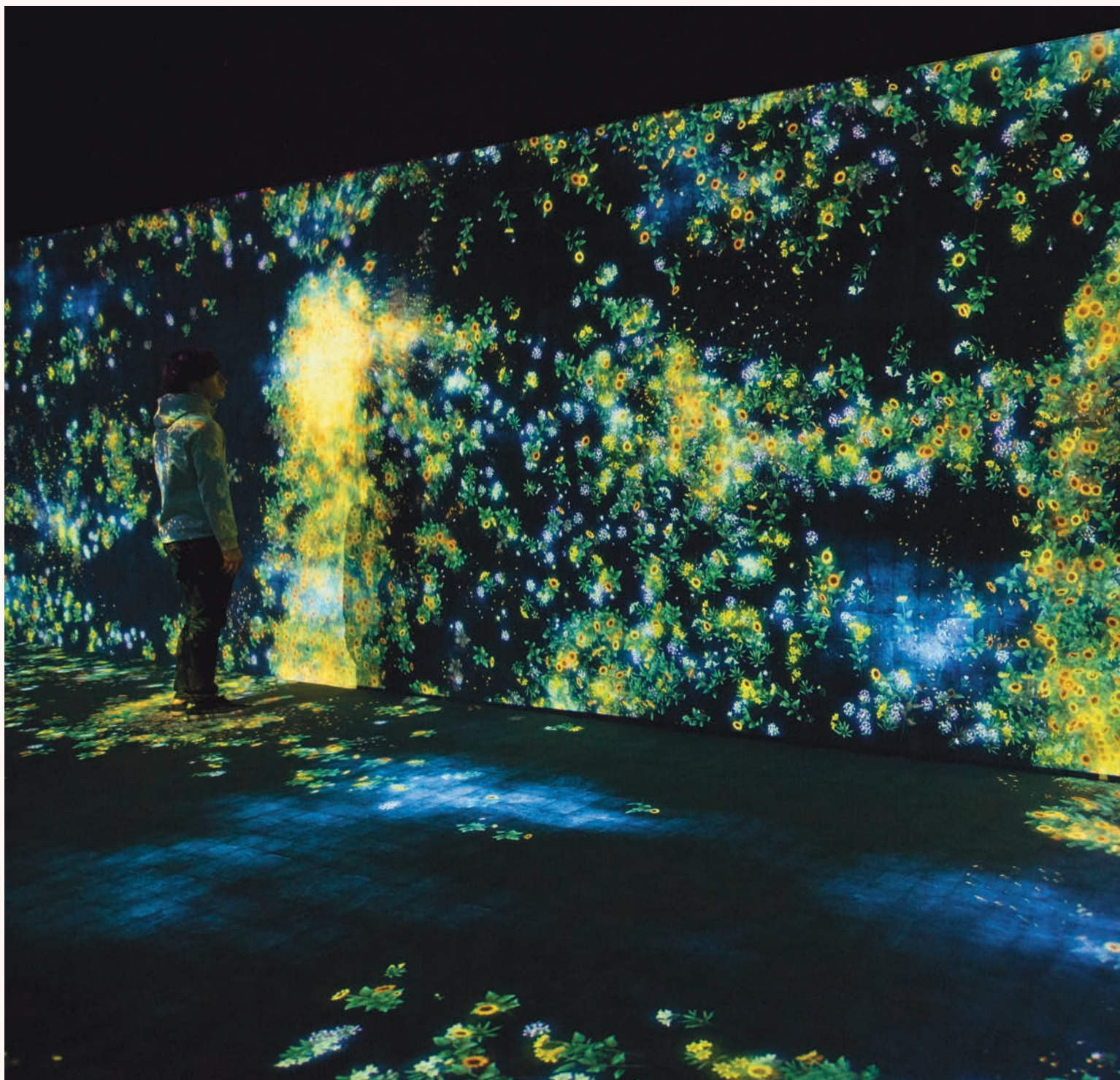
Living Digital Space and Future Parks

Pace Art + Technology
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By Zachary Edelson

The internet is hotly debating whether 2016 is the year virtual reality goes mainstream: New headset displays like Oculus Rift and Google Cardboard may bring immersive digital experiences to the masses. However, Japanese art collective teamLab has long been pursuing its own complex approach to digital environments. Unlike a headset, its interactive installations don't privilege a single optical perspective. Many encourage you to move around or through them; your actions can even make them morph, mutate, and evolve. TeamLab's show, located in the heart of Silicon Valley, gathers 20 of its works into a 20,000-square-foot digital interactive art extravaganza.

Founded in 2001, teamLab began with web design but now boasts a 400-member-strong group—which includes animators, programmers, architects, and more—who collaborate on everything from office interiors to software. The work's whimsy belies its technical complexity: For instance, the LED cloud of *Crystal Universe* changes

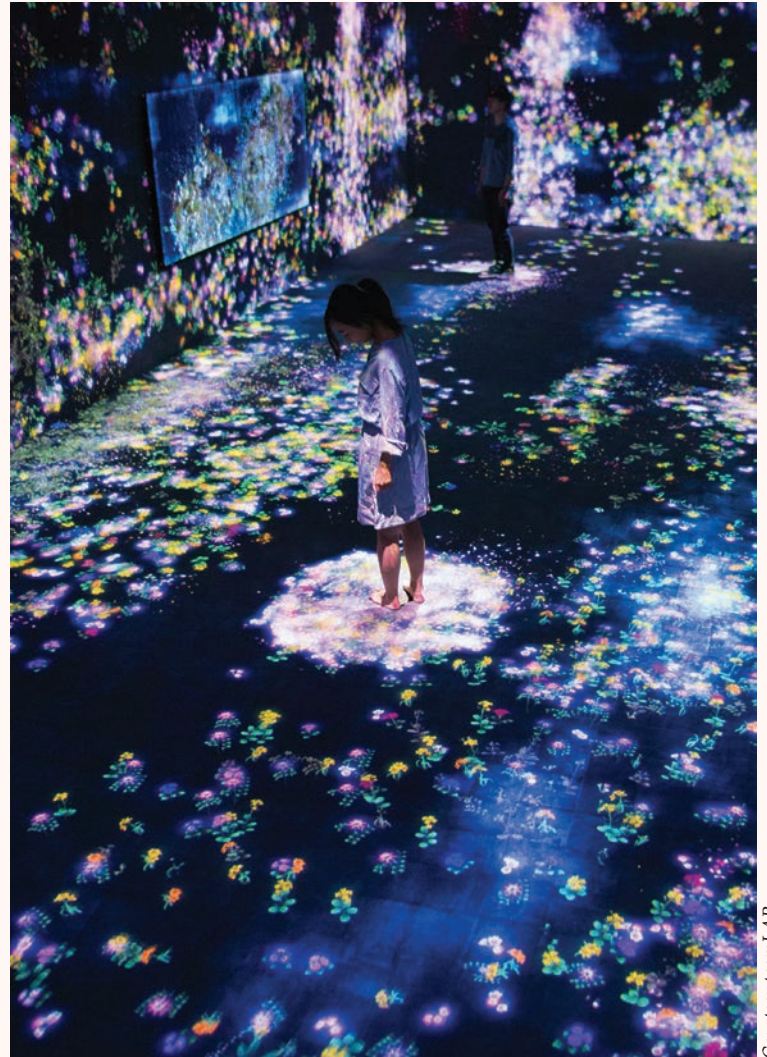


its dazzling colors and patterns based on visitors' movements and a custom app. "The viewer is an active participant and ultimately becomes a part of the artwork," said teamLab.

The collective also cites what it calls "Ultra Subjective Space" as inspiration: There's no privileged position to experience its art. The piece *Flowers and People, Cannot be Controlled but Live Together—A Whole Year per Hour* stretches across the walls of an entire room. Like in

Crystal Universe, sensors and software constantly react to your movements, guaranteeing one display—seen from afar or up close—will never be exactly repeated.

Some exhibits go even further. *Sketch Town* and *Sketch Town Papercraft* let children color in a paper outline of a car that is then scanned, converted into 3-D, and inserted into a dynamic animated city. There, the children can move their digital cars—and other children's as well—with their hands. They can even print a paper



Courtesy teamLAB

Left and Above

Flowers and People, Cannot be Controlled but Live Together – A Whole Year per Hour is a constantly-changing field of flowers projected on the walls and

floors: “Depending on the proximity of the viewer to the work, the flowers shed their petals all at once, wither and die, or come to life and blossom once again.”

Previous

Crystal Universe is a field of hanging LED lights that react to your presence and can be controlled by a smart phone app. By using interactive digital technology, teamLab hopes to blur the line between the artwork and the user.

version of their car and fold it into a toy. “This project aims to encourage children to become aware of what the child next to them is drawing or creating,” said teamLab. “They may come to think it would be more fun to build something together.”

Paradoxically, it’s the art’s shared physical spaces that make teamLab’s virtual realities more social. “As people become part of the same space and artwork, the relationship between self and others changes.”



Above

A landscape of interactive mythical creatures and elemental forces swirl across the wall in *Story of the Time when Gods were Everywhere*. The work tries to create a narrative: "The objects that emerge from the symbols influence one another and are influenced by the actions of other people..."

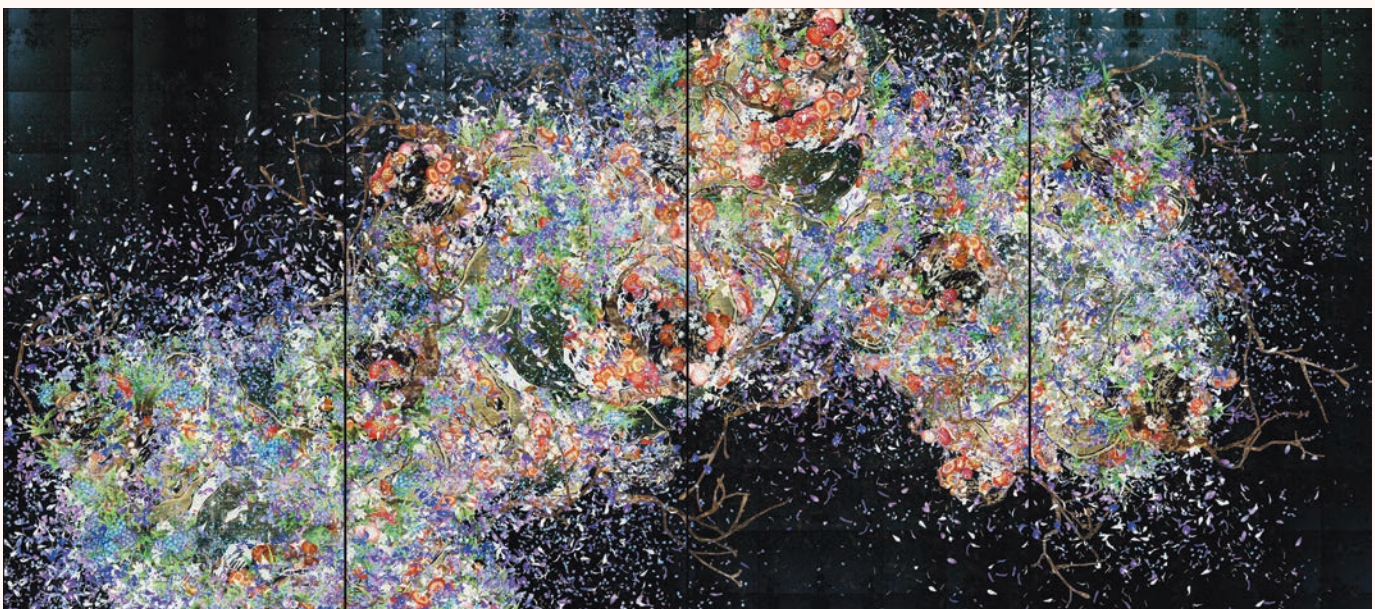
move around the inside of the table's circumference. Users can place physical objects on the table surface, each of which has a different effect—some objects bring fire, some bring food, some are simple obstacles.

Below

Ever Blossoming Life II - A Whole Year per Hour, Dark depicts one intricate flowering plant's yearlong lifespan in one hour. "The cycle of birth and death repeats itself, continuing for eternity," said teamLab. "The entire work changes continuously. The same state will never be repeated."

Left

In *A Table where Little People Live*, children gather around a large circular surface where a bright, microcosmic world is projected: A small group of figures constantly



Courtesy teamLAB

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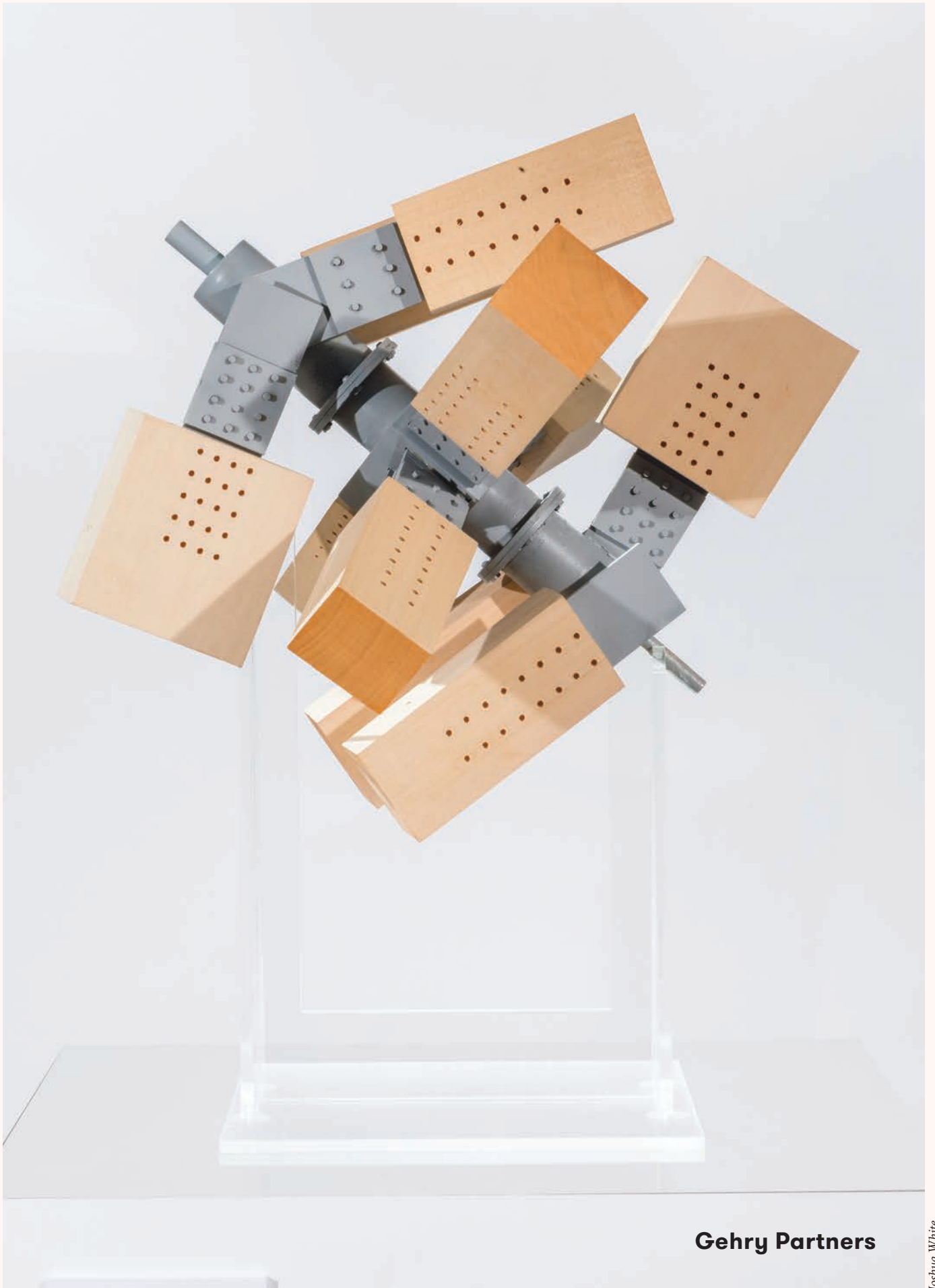
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