

AN INTERIOR

A magazine by
The Architect's
Newspaper

Spring 2019



AN INTERIOR 50

Jennifer Bonner/MALL
Griffin Enright Architects
Didier Faustino
Slack's HQ by O+A
Revisiting Sea Ranch
Artificial Lighting
Bestor takes on Lautner

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Editors' Note



When we started *AN Interior*, we wanted to make something that reflects and serves the great community that we see in the design world across the country. This is why we started the AN INTERIOR 50, our annual list of the top designers doing interiors today.

The designers here are not necessarily interior architects, but they are architects who do interiors, and do them very well. We hope that we have captured the vanguard of practicing architects who are leading the discussion on what it means to design high-end spaces. From the latest furniture and fittings to custom details and materials, these firms are led by some of the most talented people we have the pleasure of working with. Of course, it is impossible to rank firms with any fair logic, so we present the list of 50 non-hierarchically and with no regard for geography. Therefore, we take ourselves out of the equation and let the readers find their own way through the people and work that make the list.

We will cap this issue off with a big AN INTERIOR 50 event at the A+D Building in New York, where we will celebrate and toast all the amazing designers we have enjoyed covering over *AN Interior's* first three years. We would like to thank the A+D Building for its generous support. In this issue you can find a ten-page special advertising section that showcases all of the wonderful brands that are on view at the Midtown Manhattan location.

Coinciding with this year's event, we are launching a stand-alone website for AN Interior, aninteriormag.com. It will feature the stories found here in the print issues, as well as a curated selection of web-only interior content. We are excited to launch it and give the magazine an online presence that will help it reach larger audiences and show off all the exciting work that is out there. *By Matt Shaw*

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In the Know: Lisbon Travelogue



Lisbon has long had a thriving architecture community, and with its Architecture Triennale opening its fifth edition this October, it is becoming recognized as a design center. As Europe's westernmost capital, flights from New York take just over six hours. Pedro Gadanho, director of Lisbon's Museum of Art, Architecture and Technology (MAAT), gives us his tips for visiting the city. As he says, "Lisbon is precisely at that awakening moment in which you can still feel a sense of dormancy and nostalgia for the past and the emergence of a new creative and cosmopolitan atmosphere." *By William Menking*



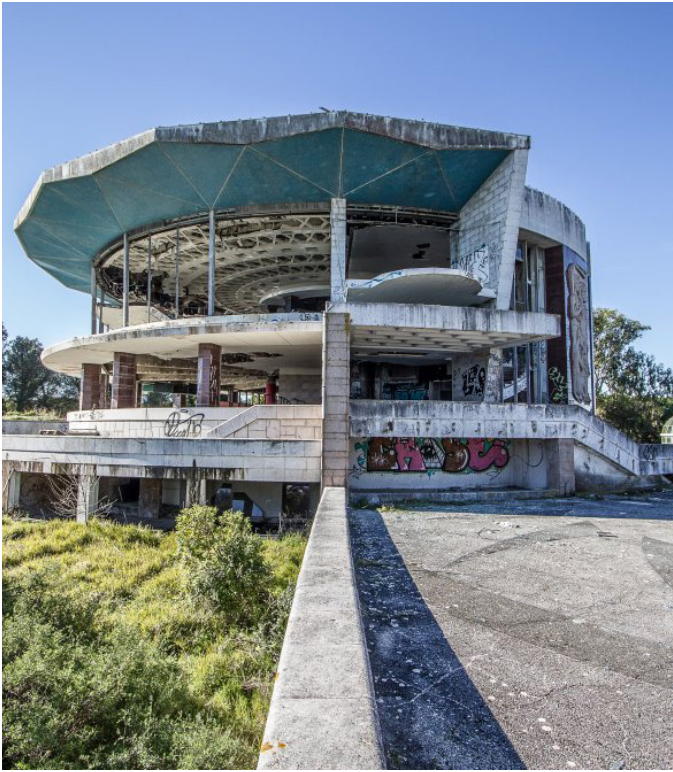
Also called the City of Seven Hills, walking in the compact capital of Lisbon is easy in neighborhoods like the picturesque and historic Alfama.

Top: Courtesy Pedro Gadanho | Bottom: Liam McKay via Unsplash

Top left: Diogo Garcia | Top right: Courtesy Memmo Hotels | Bottom left: Grupo José Avillez | Bottom right: Courtesy MAAT

Restaurante Panorâmico de Monsanto

Estrada da Bela Vista,
Monsanto Forest Park



This shuttered viewing spot high above Lisbon is not really a secret, but it is still worth a trip to see the beauty of the city's seaside location. A remnant of 1960s concrete bunker modernism designed by the architect Chaves da Costa and adorned with the ceramic panels of Manuela Madureira, it has been abandoned for years and covered with local graffiti. You can wander up and through the deserted building to the top floor for a panoramic selfie.

Cantinho do Avillez

7 Rua dos Duques de Bragança
cantinhodoavillez.pt



The Portuguese are proud of their cuisine. It's easy to see why, with their abundant fresh seafood, delicious wine from small vineyards, and herbs imported from their long-gone empire. There is no better restaurant to experience the food than Cantinho do Avillez, a design classic from the early 2000s located in Bica do Sapato, an exquisite 17th-century convent.

Memmo Alfama Hotel

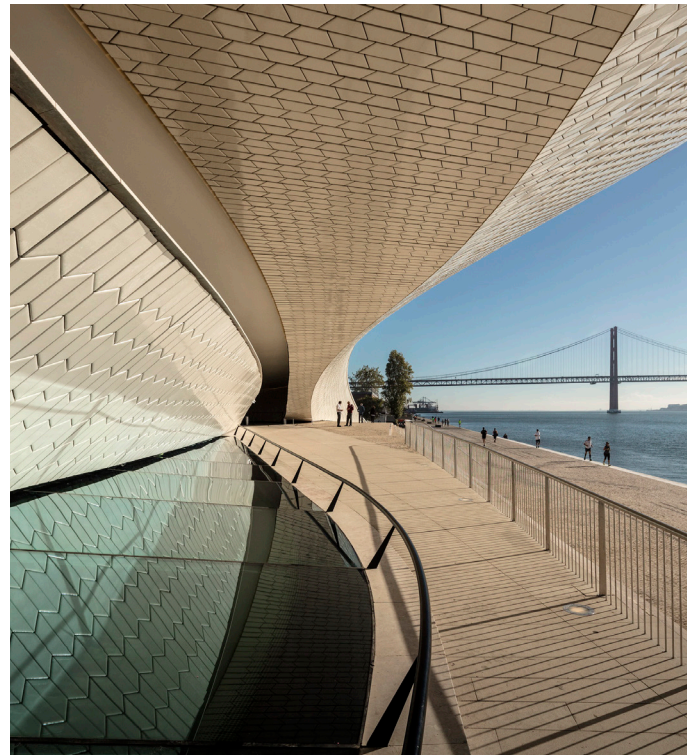
27 Travessa das Merceeiras
www.memmohotels.com/alfama/hotel-overview.html



Every city now has at least a one hotel aimed at the sophisticated but budget-conscious design traveler. Some foreground design as a marketing strategy, but not the Memmo Alfama. It has tasteful but cozy rooms and a roof top with a terrace, a bar, a pool, and postcard views of the city.

MAAT (Museum of Art, Architecture and Technology)

Av. Brasília, Central Tejo
www.maat.pt/en



Housed in a 2018 building by British architect Amanda Levete, MAAT highlights local and international design. It is one of the best new public spaces in Europe and a great platform for contemporary architecture and design in Portugal. Walk up and over the wrapped metal facade to a rooftop public space overlooking the Bellum neighborhood and the Tagas River. The current exhibit *Fiction and Manufacture: Architecture and Photography After the Digital Revolution* runs from March 20 through August 19.



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Thick Skin

Didier Faustino transforms a Belgian bar into a corporeal gathering space. *By Adrian Madlener*



Felipe Ribon



Opposite: XYZ Lounge's bar is installed in a T-shape scheme, which allows for better circulation through the space and face-to-face communication.

Above: Architect Didier Faustino's chose to work with pink and green color palates so as to challenge the standard gender binary.

At the convergence of neoclassical architecture, sci-fi film sets, and North African ornamentation is Didier Faustino's design of the XYZ Lounge in Ghent, Belgium. Unifying the refurbished bar and multipurpose auditorium is what the French-Portuguese architect calls a skin. The metal frame enclosure, clad in low-relief pink marble and interspersed vent grids, is intended to emulate human anatomy. In fact, this chamber acts as the heart of Zebrastraat, a co-living arts foundation.

"The main concept for this project was the idea of interstitial communication—how people's bodies connect in time and space," Faustino explains. "I wanted to magnify the voids that form in between these interactions, so as to create a level of drama." Positioned at the core of Zebrastraat's multibuilding complex, XYZ Lounge functions as a new communal space. Visitors and inhabitants can either pass through or stay for a while. This duality is reflected in all aspects of the interior design and custom furniture concept.

Rather than implement a standard linear counter, the architect installed a T-shaped scheme in the bar area, allowing for easier circulation and face-to-face communication. The adjoining auditorium space can be used as a lecture hall, cinema, dance club, art gallery, and restaurant—a frontal podium is conducive to all.

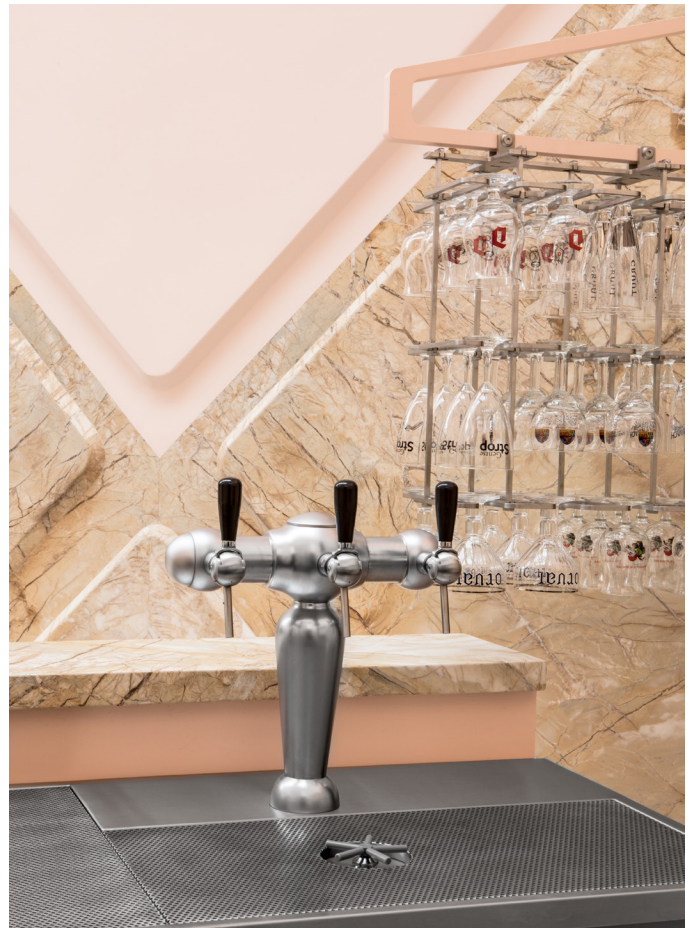
In the auditorium Faustino introduced 40 of his Delete Yourself chairs, a conceptual project he developed in 2016. Repurposed and recontextualized in this space, the geometric and monolithic seats come in two variants: angular and circular. Like the letters X and Y in the name of



Above: The auditorium space can be used for different types of public events, including artist lectures, film screenings, and dance parties.

Right: At the heart of the Zebratraat complex, the new XYZ Lounge doubles as a space for gathering and passing through.

Next page: The auditorium space features 40 Delete Yourself chairs. Produced in two rotomolded variants—circular and angular—the seats can be arranged in different configurations.





Felipe Ribon





Opposite: The use of low-relief Breccia Gold marble wall panels was intended to evoke human anatomy, both inner tissue and outer skin.

Above: The overall design of XYZ Lounge took its cues from neoclassical architecture, sci-fi film sets, and North African ornamentation.

the space, which correspond to male and female chromosomes, the two variations are intended to refer to male and female gender identities. But the Z hints at the name of the Zebrastraat complex. “Part of what I wanted to accomplish with this project was to challenge the standard gender binary,” Faustino reveals. “Though the interior achieves ambiguity as the sum of its parts, certain strategic decisions, like the combination of pink and green color palettes, suggest underlying themes.”

Whether a public intervention, an exhibition design, an installation, or an architectural project, Faustino and his Paris-based team develop concepts based on the exploration of instability: the interaction between humans and their surroundings. The designer’s ultimate goal is to break habits that have been ingrained into society, culture, and education. With the design of the XYZ Lounge and its interplay between transitory and permanent space, Faustino demonstrates this approach.

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Small spaces, big impact

The best “Small Spaces” from our Best of Design Awards. *By Jonathan Hilburg*



Mark Erickson

As land prices continue to rise and supertall skyscrapers flourish, there’s been a resurgence of smaller, more intimately crafted spaces that prize attention to detail over grandiose statements.

Accessory dwelling units (ADUs), tiny homes, backyard studios, and obsessively detailed retail and restaurants are blowing up across Instagram and design-obsessed blogs. Whether it’s a self-constructed, modest wood cottage built with knowledge from *A Pattern Language*; the Olivia Wilde–designed tiny home commissioned by Dunkin’ Donuts; or a Beijing teahouse clad in polyethylene bricks by Kengo Kuma, these small spaces have captured the imagination of the public as well as architects.

The reasons should be obvious. They’re photogenic, self-contained worlds that can

reveal themselves—and the design narrative—more easily than the average skyscraper.

Small spaces bring with them a unique set of challenges and opportunities. The spatial constraints are obvious, but programming and mechanical considerations can hamstring the most ambitious plans. On the flip side, the flexibility, low cost, quick construction times, and required attention to detail can result in truly experimental (and beautiful!) spaces.

When *The Architect’s Newspaper* selected the 2018 Best of Design Awards winners for small spaces, the editors looked for exemplary projects that made the most out of their miniature means. From a mobile espresso bar in Colorado that took home top honors to a cabin perched above the White Mountains region in New Hampshire, the following projects rose above the rest in 2018.



Previous page: Reclaimed cedar shakes—a type of rustic hand-split shingle—with custom rounded edges were used to clad the exterior of Birdhut. The size and height of each birdhouse corresponds to a different species of bird known to roost in the forest. The apex of the steeply-pitched roof reaches 22 feet from the forest floor.

Above left: New pine 2x4s were used to frame the cabin, while plywood was used for the interior sub sheathing as well as the birdhouses and shelving.

Above right: Circular cutouts extend from Birdhut's entrance to the rear of the cabin, larger versions of the portals used by the birds. A bridge connects Birdhut's entrance to a stone path that leads back to a natural spring and campsite.



Birdhut Studio North Windermere, British Columbia

Perched in the temperate forest that blankets the mountains of the Columbia Valley is an A-frame cabin that welcomes both humans and birds. With 12 nesting areas built into the project's facade, Studio North has designed a fractalized birdhouse that also fits two humans.

The 100-square-foot cabin is a passive intervention in the landscape. Nearly all of the materials used to build the retreat were locally scavenged. Lodgepole pine felled by a recent forest fire was employed to build the cross bracing that lifts Birdhut 9 feet off the ground, and the timber for the deck and cladding were taken from an older cabin. Eight-millimeter-thick polycarbonate panels clad both sides of Birdhut and, much like a greenhouse, trap sunlight to heat the interior. The translucent panels also visually dissolve the hut into the canopy. Circular windows on either side of the treehouse provide passive ventilation.



Cabin on a Rock
I-Kanda Architects
White Mountains, New Hampshire

You could call it glamping, but don't call it easy. When Massachusetts-based I-Kanda Architects was tasked with designing a cabin for a family of four on a rocky granite outcropping in the White Mountains of New Hampshire, uneven topography proved both a challenge and an inspiration.

Instead of leveling the precariously peaked site, the 900-square-foot cabin cantilevers out atop nine hand-poured concrete footings. Because of the limited amount of granite the team had to build on, a loft area was added, and the cabin's massing was sloped and carved away to prevent snow buildup, follow the natural contours of the site, and preserve views of the surrounding mountains.

A simple material palette of birch planks and sheetrock keeps the interior light and playful even in the dim winter months and lends gravitas to the black wood stove. The cabin's framing members were precut and assembled on-site, allowing the team to quickly assemble the building despite its complex geometry.



Top left: A 24-foot-wide sliding glass window wall anchors the cabin and provides panoramic views of the surrounding mountains.

Top right: The concrete piers that the cabin sits on are visible below the deck. Tongue-and-groove cedar boards were used to clad the twisting, turning exterior, and standing-seam aluminum panels were used for the roof.

Above: The project's material palette makes the most of the ample natural light that the cabin receives. The black wood stove naturally stands out in these surroundings, as does the point past the window wall.

Next page, top: The window wall runs the length of the cabin and provides views from the living room and kitchen areas.

Next page, bottom: As the programmatic requirements for the cabin expanded, so too did the floor area, and a loft-style second floor was added. Folded stainless steel was used for the kitchen and the double-height shower in the bathroom, tying together the "usable" areas.

Matt Delphenich





Sol Coffee Mobile Espresso Bar Hyperlocal Workshop Longmont, Colorado

Designing a mobile coffee bar that would bring high-quality craft roasts to discerning customers on the street was a challenge that held personal stakes for Andrew Michler; he is both the principal of Masonville-based design firm Hyperlocal Workshop and a co-owner of the coffee bar itself.

In order to bring the full cafe experience to a 1979 Toyota Dolphin Camper, Hyperlocal had to balance the energy requirements of a fridge, water heater, espresso machine, grinders, and brewers against the truck's 115-square-foot footprint. Instead of a smoky diesel generator, the team installed three 345-watt solar panels on the truck's roof—enough to power the mobile coffee bar for the entire day. The camper was wrapped in translucent polycarbonate panels that silhouettes the machinery within and cuts a unique mountainous figure that makes it recognizable to customers.

The barista window was placed at the back of the truck and the floor was lowered to allow employees to interact with customers at eye level. Further, a U-shaped galley counter system was used to optimize barista workflow—Michler claims the truck can serve 50 drinks an hour with “minimal wait times.”



Top: The U-shaped kitchen opens to patrons at both the back and through a side window. An Astoria Dual Fuel Lever Espresso Machine, sink, refrigerator, microwave, coffee grinder, and Noritz NRC661 Condensing On Demand Water Heater ensures Sol can serve up the same drinks as a traditional cafe.

Above: The truck features several pullout sections that reveal signage and tables for coffee accoutrements. The jagged roofline references Colorado's mountainous terrain.

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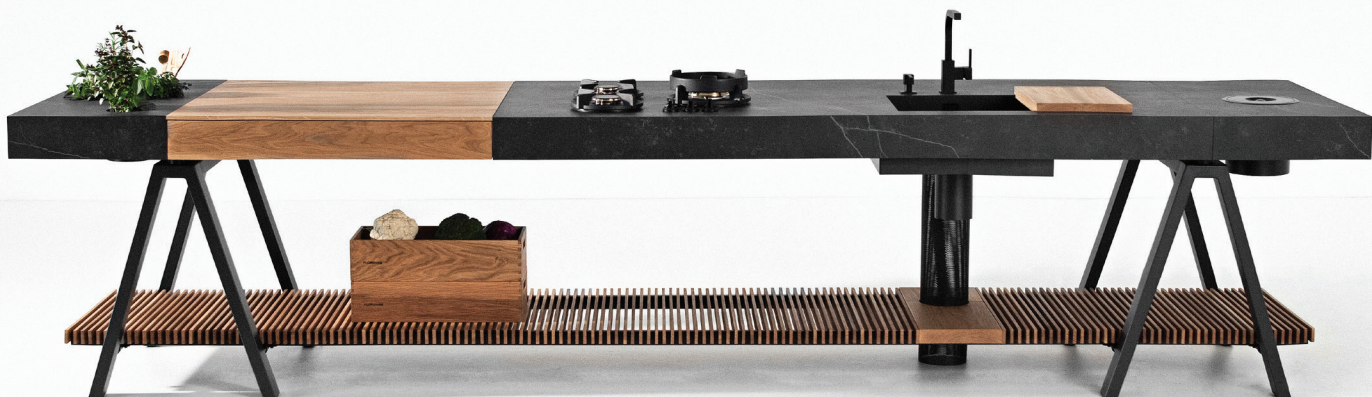
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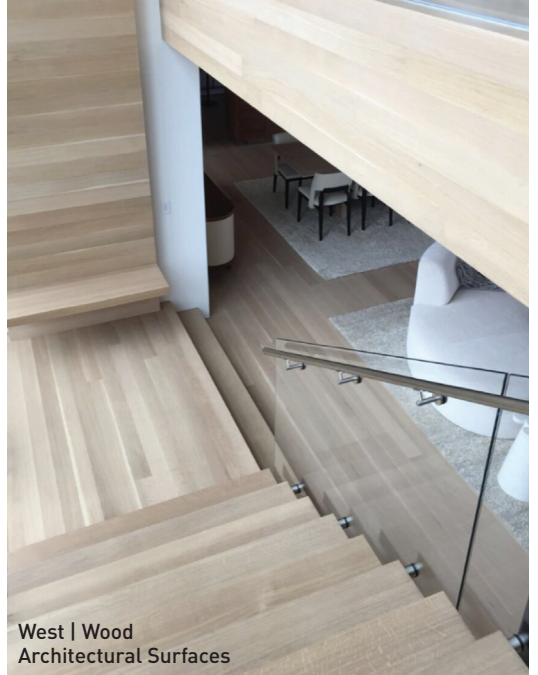
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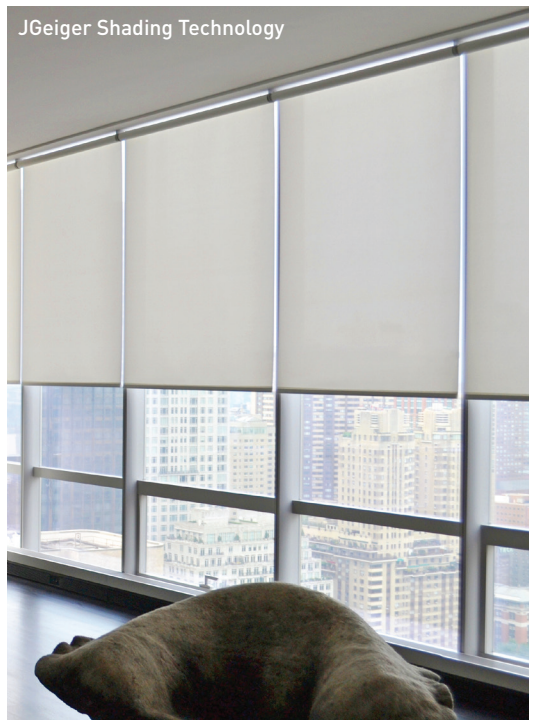
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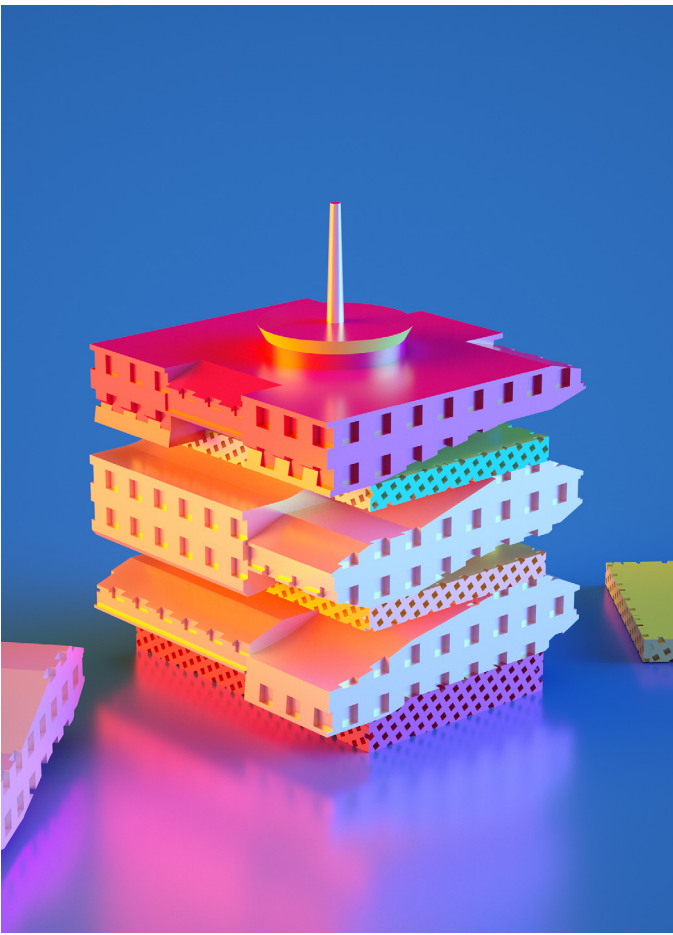
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In Conversation: Jennifer Bonner, MALL

MALL stands for Mass Architectural Loopty Loops or Miniature Angles & Little Lines, among other variations. Just like its ever-changing moniker, MALL's work is constantly shifting. Founded by Jennifer Bonner in 2009, the Boston-based studio develops collections of projects that iteratively build from one to the next. As a graduate of Auburn University's Rural Studio and Harvard Graduate School of Design—where she currently serves as faculty—Bonner channels her love of the American South and uses her teaching to experiment with new typologies and invent new modes of architectural representation. Her colorful, out-of-the-box approach to design is just one of many reasons why she is named one of *AN Interior's* top 50 interior architects. *AN* associate editor Sydney Franklin spoke with Bonner about stepping away from tradition and what's next for MALL.



Courtesy NAARO



Opposite: Jennifer Bonner pictured in Haus Gables while the project was under construction in Atlanta, Georgia.

Above: Displayed to look like grilled cheese, a submarine sandwich, and a towering BLT, the "Best Sandwiches" series uses color to explore unique spatial stacks in office architecture.

AN INTERIOR: What would you say are the driving forces behind your aesthetic project?

JENNIFER BONNER: As you probably noticed from looking at my work, each of the projects are very different formally. At MALL, we begin by working on a conceptual and intellectual project first, and the formal emerges out of these considerations. I am against producing an overall "MALL aesthetic" and much more interested in many architectures. Yet within a single project, the process I've set up for my office is to work through many iterations around singular ideas—never discarding any, but creating a cute collection. You can see these collections in the work of *Domestic Hats* and *Best Sandwiches*. The latter is a colorful spatial experiment questioning how architecture might stack, in which we are interested in reimagining the extruded midrise office tower.

AN So these collections allow you to explore multiple new typologies?

JB Each of my larger conceptual projects has the potentiality to question paradigms, which is what I'm most interested in. Take the roof forms in *Domestic Hats* and Haus Gables, a single-family house opening this month made from one of the original Domestic Hats models. I believe the roof plan can be an instigator of space rather than using Le Corbusier's free plan and Adolf Loos's raumplan. Here I was looking to expand different roof typologies, which is a topic I dove into while teaching at Georgia Tech.

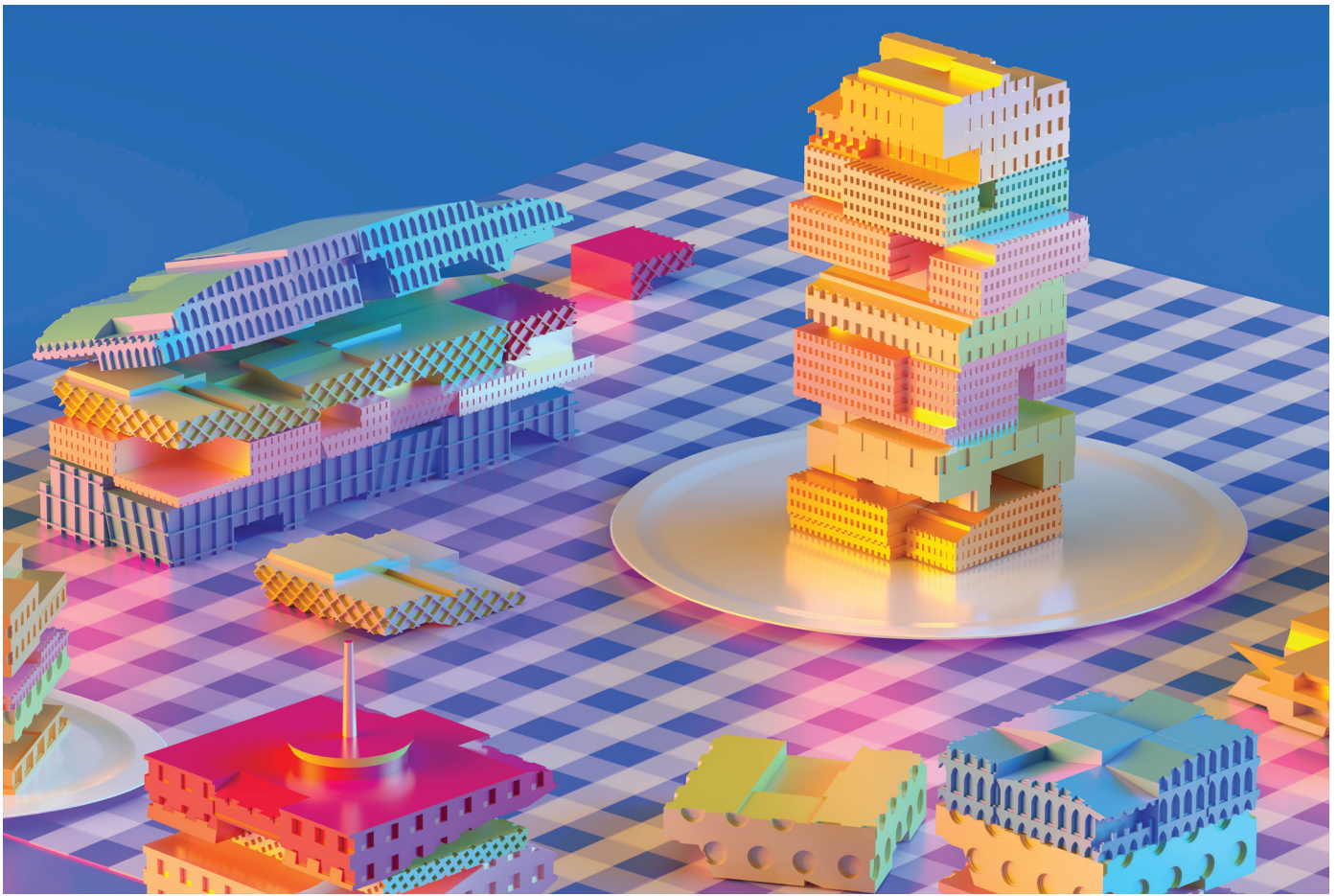
AN You're also keen on expanding your use of unique materials, textures, and colors in your formal projects.

JB Yes, I really want to keep pushing the boundaries of materiality. I'm currently working on this through a project called Faux Brick, a distant cousin to the Glittery Faux-Facade study I developed in 2017. In preparation for this year's Bauhaus Centennial, I've studied a pair of houses by Mies van der Rohe in Germany where I argue that authentic bricks are used as a fake structural strategy. In this project, we're trying to figure out how the rendering and other representational techniques involving bad bump maps and bad meshes might create new faux-brick facades.

AN How has your experience teaching and living in different places like London, Istanbul, Los Angeles, and Boston informed your work?

JB As someone who has one foot in academia and one foot in practice, it has been exciting to absorb all of these cities into the way I imagine architecture. Having grown up in Alabama and now living in Atlanta, I have decidedly made an effort to work on architecture in the American South. It is not by accident that my first architecture, Haus Gables, is located in Atlanta.





Above: “A real-life version of *Best Sandwiches* would include stopgaps of sandwiched layers of office space stacked on top of one another,” said Bonner.

Opposite: Like many homes in the American South, Haus Gables features an array of faux finishes on both the exterior and interior surfaces. Alluding to the region’s history of “faking it,” Bonner clad the CLT structure with a synthetic stucco stamped with a brick outline, seen here in a model.

- AN For Atlanta, Haus Gables is a really avant-garde residential design. It’s made of cross-laminated timber and features quirky exterior and interior finishes. How were you able to make it so different?
- JB It’s completely self-funded without a traditional client—so my partner and I have taken on all of the risk. It was important for me that the design be as radical as possible in my first built work, and not diluted by many external factors. Radical, however, does not mean there wasn’t a fixed budget (which there certainly was). Throughout my career, I’ve worked with several clients associated with the public realm, such as institutions and galleries, but that kind of client is different from, say, a client who wants you to design a house.
- AN So you want to design and develop your own projects too?
- JB I wouldn’t call myself a developer just yet. But I’ve always been into what John Portman did in Atlanta in the 1960s as an architect who both developed and found financing for his projects. By doing this, he was able to produce a new typology, the super atrium, which I’m not sure he would have been able to accomplish so early in his career if he had faced typical constraints.

AN INTERIOR TOP 50 ARCHITECTS

Welcome to *AN Interior's* second annual top 50 list featuring the talented architects and designers transforming interior spaces. These emerging and established firms from all corners of the United States demonstrate novel and exciting approaches that push the envelope in how we inhabit residential, hospitality, retail, and workplace spaces.

ERIOR ECTS

Visit aninteriormag.com for more images of our honorees and their work.

Jennifer Bonner/
MALL
Boston

Jennifer Bonner's experimental approach engages with color, pattern, and material in a manner at once irreverent and refined. See page 42 for more.

Design, Bitches
Los Angeles

There is no mistaking the work of Los Angeles's Design, Bitches; their bright colors and lush patterned materials ooze Southern California style.



Catherine Johnson and Rebecca Rudolph; Design, Bitches.



9 Dots, by Design, Bitches.

Courtesy Design, Bitches

Craig Steely
Architecture
San Francisco

Craig Steely's designs embrace the firm's natural settings with generous connections to the outdoors and grand vistas.

Studio Christian Wassmann
New York

Christian Wassmann uses planetary geometry for grand installations, furniture designs, and freestanding buildings.



Christian Wassmann.

Only If—
New York

Only If—'s work is clean and sleek, stripping spaces down to their essential functions with striking color palettes and material choices.

Bestor Architecture
Los Angeles

Rich tones, bright wood, and playful forms define the work of Bestor Architecture, a vital player in the Los Angeles design landscape.

Young Projects
New York

From objects to interiors, Young Projects' broad portfolio is formally and materially expressive as well as spatially exuberant.

New Affiliates
New York

New Affiliates works with materials and themes that others might shy away from.

Büro Koray Duman (B-KD)
New York

There is something exciting about B-KD's playful takes on space, form, and pattern, especially for galleries and cultural spaces.

Leong Leong
New York

Leong Leong's broad formal moves and reserved material choices make their work timeless yet contemporary.



Sharjah Biennial 13, by Leong Leong.



Christopher Leong and Dominic Leong; Leong Leong.

MOS Architects
New York

MOS makes the academic physical in projects that are deeply rooted in a greater architectural discipline.

RdC AAL
New York

Stylistically, RdC AAL commercial interiors are broad and varied, while still being expertly executed.

SPAN Architecture
New York

It is hard to pin down any single style in SPAN's diverse portfolio, which often plays with material, scale, and program.

WORKac
New York

WORKac's playful interiors subvert expectations of typical interior spaces and programs.

**Charlap Hyman
& Herrero**
New York and
Los Angeles

Charlap Hyman & Herrero's work is defined by bold forms and unconventional material choices, resulting in spaces as rich as they are dramatic.

Snarkitecture
New York

Year after year, working within a minimal palette, Snarkitecture continuously manages to design surprise and delight for users of all ages.

Bureau Spectacular
Los Angeles

With forms and spaces pulled straight from the pages of comic books, Bureau Spectacular's work is like none other.

Abruzzo Bodziak Architects
New York

Abruzzo Bodziak's use of color and novel details make for spaces with loads of unique effects.

Left: Bruce Damonte | Right: Courtesy Abruzzo Bodziak



Reflected Ceiling, by Abruzzo Bodziak.



Emily Abruzzo and Gerald Bodziak; Abruzzo Bodziak.

Shulman + Associates
Miami

Miami's Shulman + Associates teaches old Art Deco buildings new tricks in the historically design-rich city.

Morris Adjmi Architects
New Orleans
and New York

Morris Adjmi's work is highly finished and carefully detailed in every way.

**Andres Jaque
Architects /
Office for Political
Innovation**
Madrid, Spain
and New York

Andres Jaque Architects / Office for Political Innovation has carved its own path through design, performance, and exhibition.



Miguel de Guzmán, Rocio Romero/Imagen Subliminal

ROMOLA, by Andrés Jaque / Office for Political Innovation.

Norman Kelley
Chicago and
New Orleans

Norman Kelley's deadpan approach to interior design makes for clean, smart spaces, often with a twist.

Schiller Projects
New York

With its own strategic design wing, Schiller's interiors are closely focused on their clients' needs and aspirations.

SO - IL
New York

SO - IL's use of bright, sheer materials brings a soft luminescence to many of its spaces.

MAIO
New York and
Barcelona, Spain

New York- and Barcelona-based MAIO has been making waves around the world with designs that challenge banal programs.

Left: José Hevia | Right: Adrià Cañameras



110 Rooms, by MAIO



Maria Charneco, Alfredo Lérída, Guillermo López, Anna Puigjaner; MAIO.

Elliott + Associates Architects Oklahoma City The local go-to for bold corporate interiors, few firms have defined the look of a region as Elliott + Associates have defined Oklahoma's.



Rand Elliott, Elliott + Associates.

Jaklitsch / Gardner Architects New York Jaklitsch / Gardner's wide range of clients is matched by the breadth of its design language and commitment to craft.

64North Los Angeles Multidisciplinary 64North brings branding, interiors, website, and product design services under one roof, defining a contemporary Gesamtkunstwerk.

Studio O+A San Francisco Studio O+A proves that corporate interiors can be anything but sterile as it learns from and expands beyond tech workspaces.

Neil M. Denari Architects Los Angeles Few have had as much influence on contemporary young designers as Neil M. Denari. His flowing spaces and forms have defined a genre.



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ensamble studio
Boston and
Madrid, Spain

Masters of material, the architects of ensamble studio use the latest technologies and techniques in their quest for dramatic interior spaces.

**Architecture
in Formation**
New York

Architecture in Formation is unafraid to mix and match eclectic objects and materials to produce rich results.

MILLIØNS
Los Angeles

Form questions function in MILLIØNS' design investigations of culture, media, politics, and history.



John May and Zeina Koreitem; MILLIØNS.

Courtesy MILLIØNS

**Alexander Gorlin
Architects**
New York

Alexander Gorlin's modernist interiors are lush, melding light, space, and natural materials with deep, vibrant color.

Home Studios
New York

Home Studios custom details sophisticated materials in commercial spaces across New York City.



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Slade Architecture There is a smooth chic to all of Slade Architecture's interiors across an impressive range of projects that meld concept and function.
New York

Aranda\Lasch With close attention paid to the fabrication process, geometry and material meet in the clean spaces designed by Aranda\Lasch.
New York and
Tucson, Arizona

Studio Cadena There is a levity to Studio Cadena's work that comes through in everything from their materials to their spaces.
New York



Naho Kubota

Masa House, by Studio Cadena.

NADAAA
Boston

NADAAA's work comes from an intersection of intense material understanding and exuberant form finding.

Toshiko Mori
Architect
New York

Toshiko Mori's clean lines and expansive windows bring dramatic landscapes into her spaces.

Left: Ralph Gibson | Right: Courtesy Toshiko Mori



Toshiko Mori.



Peter Freeman Gallery, by Toshiko Mori.

studio blitz
Los Angeles and
San Francisco

This studio lives up to its name with in-your-face patterns, materials, and space planning.

Alda Ly
Architecture
New York

Alda Ly brings classic finishes and motifs together with clean contemporary spaces and playful detailing.

Johnston Marklee
Los Angeles

Smooth forms and simple palettes give Johnston Marklee's interiors a reserved elegance.



MCA Chicago, by Johnston Marklee.

Kendall McCaugherty, Steve Hall/Hall + Merrick

Savvy Studio
New York and
Mexico City

Mexico and New York-based Savvy brings together interiors, branding, furniture, and packaging under one roof with a decidedly global outlook.

**The Los Angeles
Design Group
(LADG)**
Los Angeles and
Cambridge, Mass.

From piles to plywood, LADG makes the most out of materials others might pass over.

Biber Architects
New York

Biber Architects' interiors are playful and eclectic—every project takes on a new character.

OFFICIAL Design
Dallas

Dallas's OFFICIAL Design plays with light and color in its interior spaces, while also designing bespoke furniture pieces.

INABA Williams
New York and
Los Angeles

Every project by INABA Williams starts with deep research, which ultimately informs thoughtful design and planning at every stage of a project.

**Peterson Rich
Office**
New York

Far from austere, Peterson Rich's form-driven designs remind us just how lush white interiors can be.

Courtesy Peterson Rich Office



Nathan Rich and Miriam Peterson; Peterson Rich Office.

Playing Favorites

We surveyed this issue's Top 50 interior architects and designers and asked them to reveal what they love to build with. You'll find their favorite products and materials in the next pages. *By Gabrielle Golenda*

Pigmented Silver Nitrates

Rafael Prieto
Founder and Creative Director, Savvy Studio

"As a studio we always like to experiment with materials to discover new colors and shapes. Here we work on the superposition of layers of pigmented silver nitrates and then polish them to create random effects of colors and shapes."

Courtesy Savvy Studio

Soy-Based Spray Foam Insulation

Chris and Dominic Leong
Partners, Leong Leong

“High-performance and aesthetically uncanny, soy-based spray foam insulation is a perfect example of the type of materiality we are interested in. Commonly used for insulation, spray foam has an organic quality that is never entirely predictable. It’s a very low-fi product that has an amazing sculptural plasticity and formlessness—a kind of industrial wabi-sabi effect.”



Expanded Metal Mesh

Benjamin Cadena
Principal, Studio Cadena

“By carefully hanging rolls of standard industrial-grade expanded mesh from the ceiling, we are able to drape it much like a fabric. By hanging the metal mesh draperies like a fabric in the space, from a distance they become more translucent and lose their harshness to great effect. By hand painting the material and using it an unexpected way, we can transform it into something else.”



Tiles and Finishes by Concrete Collaborative

Morris Adjmi
Principal, Morris Adjmi Architects

“In our interior projects, we love to use concrete for its natural character, precision, durability, economy, range of surface textures, and depth of color. It’s also environmentally friendly. Our go-to concrete provider is Concrete Collaborative for everything from terrazzo to polished tiles and panels [Laguna], flooring [Ventura], pavers for the outdoors, and stair treads.”



Top: Benjamin Cadena | Middle: Courtesy Leong leong | Bottom: Collin King

Calacatta Viola Marble by ABC Stone

Oliver Haslegrave
Creative Director and Founder, Home Studios

“Stone is a lifelong favorite material, especially honed marble. We’ve used it in nearly every element of our interiors over the years—surfaces, seating, tables, lighting, votives. Plus, we love searching for the perfect slab.”



Cloudburst Concrete 4011 by Caesarstone

Alda Ly
Principal, Alda Ly Architecture & Design

“We’re very picky about finding the right amount of movement in solid surfaces. We love when it feels natural but doesn’t go overboard. Caesarstone’s Cloudburst Concrete is a natural concrete color with a beautiful cloudy patina. The larger the slab, the more pattern is visible.”



Colored Film by Solar Graphics

Craig Steely
Principal, Craig Steely Architecture

“I’m excited about our recent experiments to create space with colored films on glass. We have been using colors and their shadows to imply architecture and create hierarchies in our spaces. I’m interested in the contrast between physical materials and colored light and shadow as space delineators.”



Top: Cahrlie Schuck | Middle: Bruce DaMONTE | Bottom: Alexander Severin

Roll-A-Tex (medium grain)

Jaffer Kolb and Ivi Diamantopoulo
Principals, New Affiliates

“Roll-A-Tex is a great additive to use with paint to create a rocky surface texture. We used it in a display for Opening Ceremony as a way of setting it apart from all of its slick neighboring materials. Plus, texture helps mask surface flaws like a panacea.”



Inky Custom Glaze by Boston Valley Terra Cotta

Michael Chen
Principal, Michael K Chen Architecture (MKCA)

“It’s the rare interior of ours that doesn’t incorporate some degree of three-dimensional or sculptural texture. We’re often looking for ways for surfaces to be more lively, and to produce a certain play of light and shadow. For that, we often look to three-dimensional ceramics. Often when the work is inside, and especially in cities, you’re confronted with spaces that are challenged in terms of natural light. It’s incredible how much dimension can be coaxed out of a fairly dark space though texture and reflectivity.”

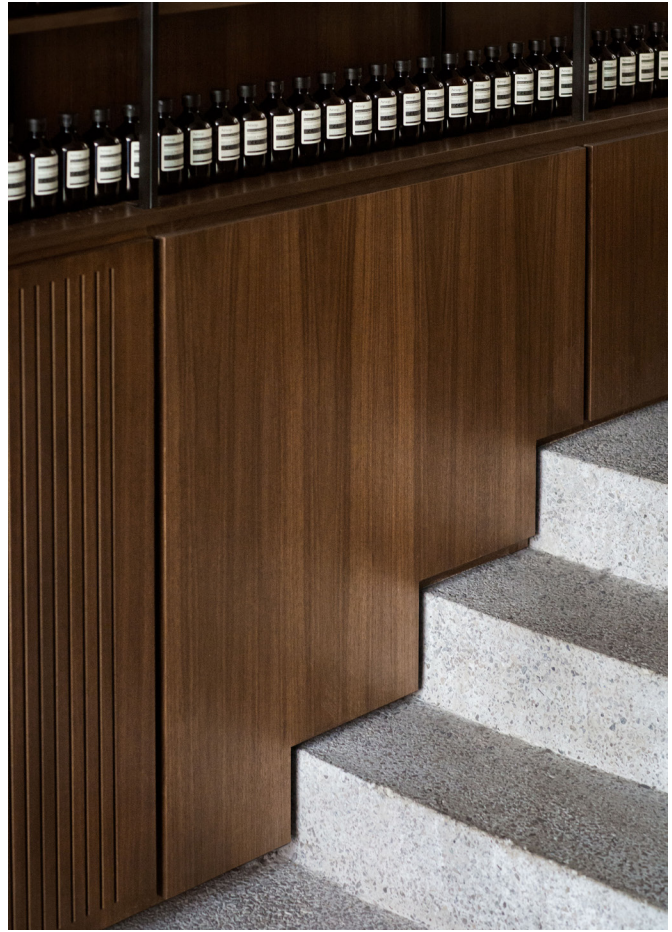


Top: Display for Opening Ceremony by New Affiliates | Bottom: Alan Tansey

Terrazzo by John Caretti & Co

Carrie Norman and Thomas Kelley
Principals, Norman Kelley

“Terrazzo comes in many finishes and applications, most commonly poured and polished. This typically presents a smooth surface with a variegated appearance. For our Aesop Lincoln Park project, we wanted those attributes in reverse. Something that appeared monolithic from afar, with texture and variation up close. Instead of polishing, we opted for exposing a monochromatic palette of gray-black aggregate within a warm gray cement base. Applied with a trowel, the material seamlessly transitions the horizontal and vertical surfaces of a series of interior steps.”



Kenyan Black Marble by SMC Stone

Alexander Gorlin
Principal, Alexander Gorlin Architects

“Kenyan Black Marble is one of my favorites for the graphically swirling veins that are especially expressive in a residential setting. I love to select the exact slab and lay out the location of the design on the slabs themselves.”



Top: Courtesy ASEO USA | Bottom: Eric Petschek

Vinyl by 3M

Primo Orpilla
Principal, Studio O+A

“When the challenge is getting the maximum visual impact, you really can’t beat vinyl. Our designers have developed a sophisticated approach to matching vinyl wall graphics to the spaces they are meant to transform—kinetic patterns for active areas like break rooms and town halls; quieter patterns for places where people need to concentrate. Vinyl is our Brand Studio’s go-to product—it can turn a wall into an abstract canvas or a giant photograph. It can travel down the wall and continue onto the floor. We use vinyl on glass-walled conference rooms for privacy and on bare concrete surfaces to make them playful. We use it to give staircases personality and to introduce color into offices that might otherwise default to neutral. And if you’re trying to hint at a cultural reference without getting too literal, vinyl is perfect for replicating indigenous art and textiles, from Finland to Indonesia.”



Corian

Wil Carson
Design Director, 64North

“One of our favorite materials is Corian because of its flexibility and the diversity of applications we can use, and misuse, it for—especially in terms of its ability to be machined or bent. Whether we are machining 2-D patterns into its surface or creating more complex 3-D relief, its ability to be shaped combined with its visual and haptic qualities gives us a quite rich, mutable palette to work with.”



Top: Jasper Sanidad | Bottom: Courtesy 64North

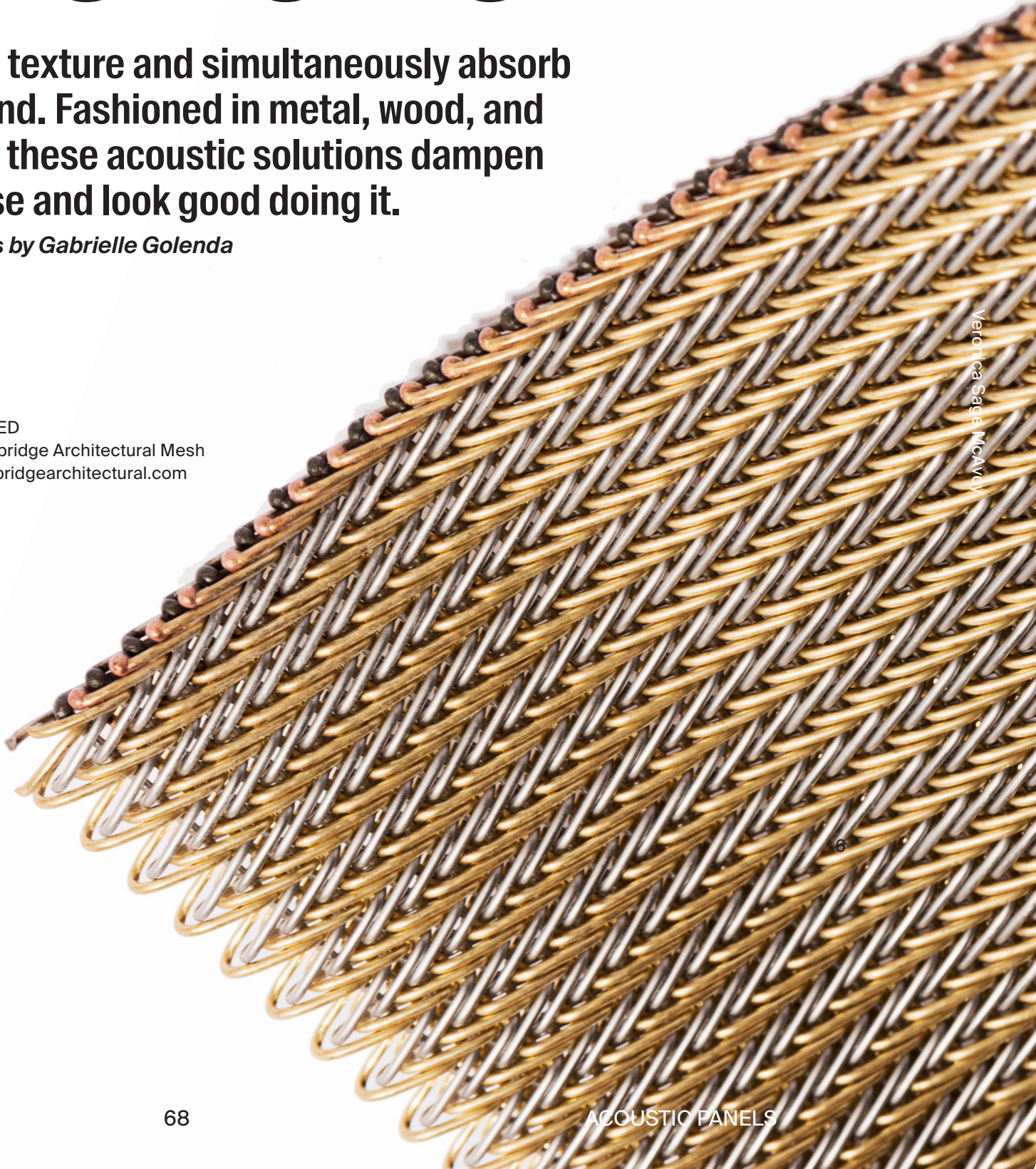
Acoustic Elements

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Words by Gabrielle Golenda

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Veronica Sage McKay





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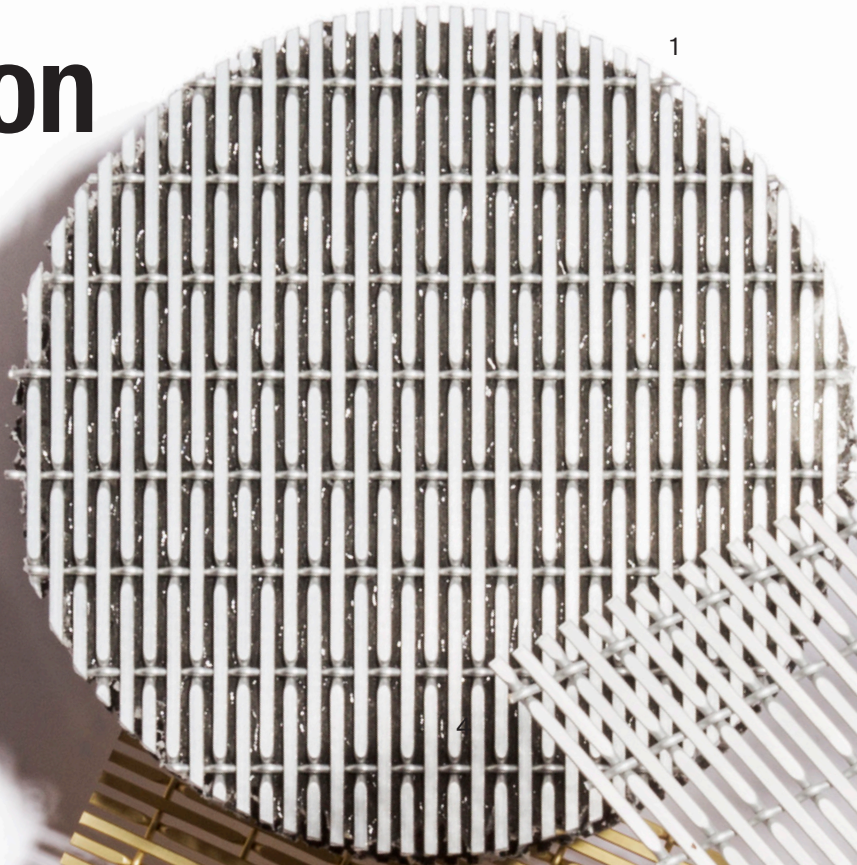
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gkdmetalfabrics.com

- 1 Omega 216 Gold Acoustic Mesh Panels
- 2 Omega 216 Gold Acoustic Mesh Panels
- 3 Omega 216 Silver Acoustic Mesh Panels
- 4 Omega 216 Silver Acoustic Mesh Panels



1

2

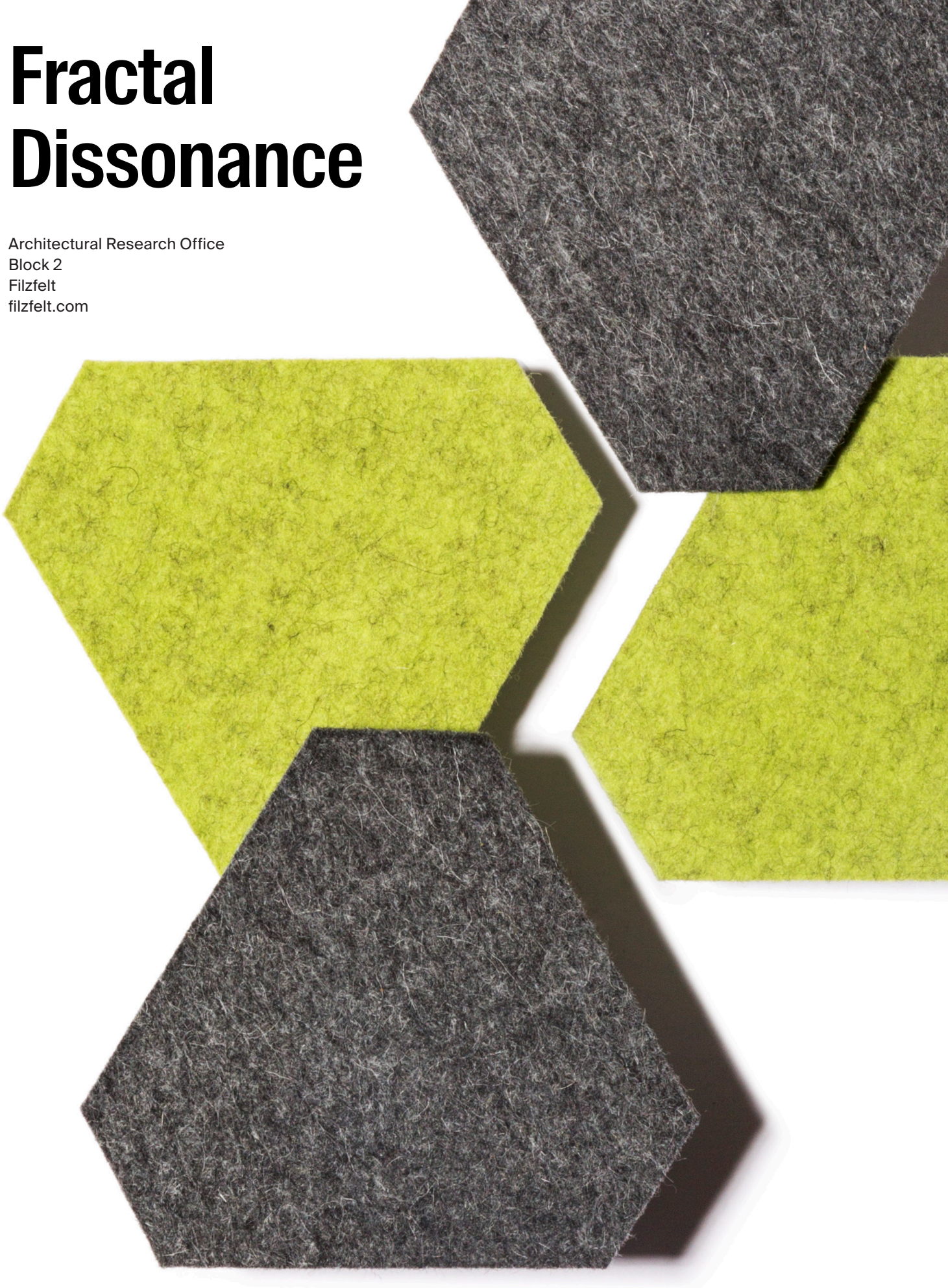
3

4

Fractal Dissonance

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Veronica Sage McAvoy



Lumber Lull

Armstrong Ceiling & Wall
Solutions
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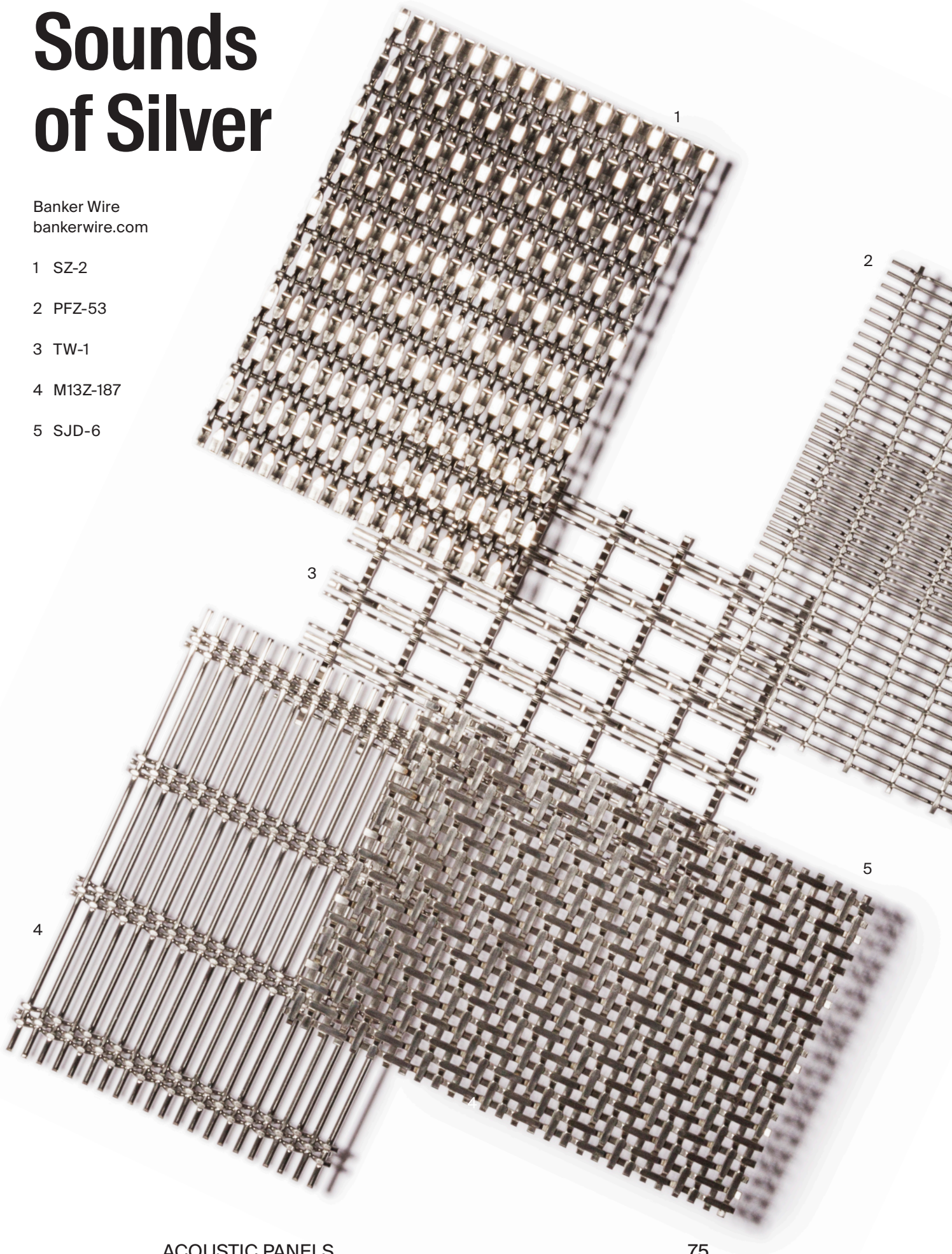


Sounds of Silver

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bankerwire.com

- 1 SZ-2
- 2 PFZ-53
- 3 TW-1
- 4 M13Z-187
- 5 SJD-6

Veronica Sage McAvoy



Bestor Architecture and Jamie Bush +
Co. help bring an unfinished Lautner
into the 21st century. *By Antonio Pacheco*

Lautner Redux





Tim Street-Porter

Previous page: Barbara Bestor revamped and upgraded an operable panoramic window wall in the Silvertop Residence by designing it as an entirely new pivoting glass door that allows for fluid movement between indoors and out.

Above: A previously unfinished guest room was brought back to life through restored wood paneling and the addition of stylish new furniture designed by Jamie Bush + Co. alongside vintage furnishings sourced by the designer.

Following spread: Vintage green leather and wood lounge chairs by Swedish midcentury designer Arne Norell; circular travertine and brass coffee tables by Ten10; and a large, semicircular sofa designed by Jamie Bush organize the open-plan living room into a series of comfortable zones configured for various, flexible uses.

In 2013, Bestor Architecture, interior designer Jamie Bush + Co., and landscape architects Studio-MLA were tapped to restore and complete the Silvertop Residence, a domed, cave-like home designed by John Lautner in 1956 for industrialist-inventor Kenneth Reiner.

“Big chunks of the house weren’t finished,” Barbara Bestor of Bestor Architecture explained as she described the ad hoc kitchen and bathroom spaces she initially found in the home. “But we tried to bring a 21st-century idea of what progressive architecture might be in this context.”

The home represents Lautner’s own attempts to create a progressive architectural vision for domestic life and includes his first spanning concrete shell structure as well as movable glass walls and interior finishes that can conveniently snap off for maintenance and replacement. Within a T-shaped composition of intersecting semicircles in plan, the home is divided into sleeping, kitchen, and living zones that frame opposing outdoor spaces, including a pool patio and a tree-filled courtyard.

Bestor explained that Lautner and Reiner had infused the home with a spirit of material inventiveness that included Portuguese cork ceiling tiles, thin-shell concrete finishes, and other factory-produced elements. It was an ethos that Bestor sought to channel, but rather than imposing a new order on the home, her restoration is instead geared toward reviving and perfecting many of Lautner’s original ideas.

For example, the architect replaced rudimentary mechanical systems for a movable window wall with a state-of-the-art motorized pulley concealed by scalloped concrete

edging and an upturned swoop of terrazzo flooring. She also perfected the home’s master bathroom through the addition of a fully retractable 20-ton glass partition that disappears into the floor. Coupled with a disappearing skylight system, the shower is now a completely outdoor experience that is more true to the original intent for the space than 1950s-era technology allowed.

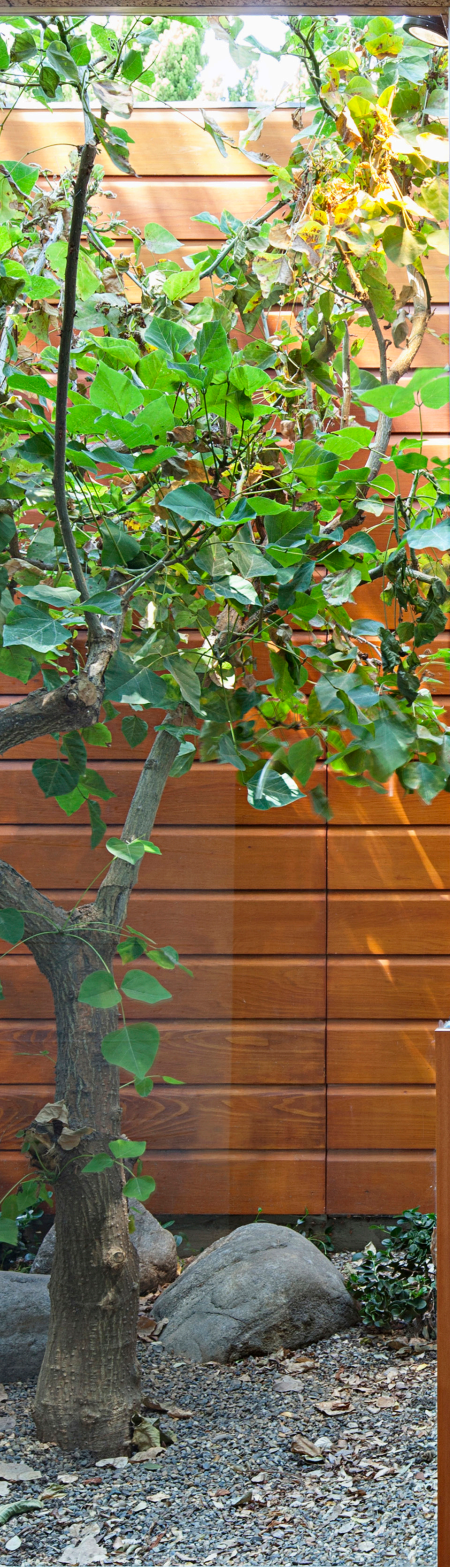
Bestor’s hand also worked silently below the floors and within the walls of the house, where transformative HVAC, digital, lighting, and sound systems were added. In the master bedroom, an original moonroof above the bed has been redesigned to completely disappear. Fully concealed by dummy ceiling panels when closed, the opening is one of several precisely designed and exactly located operable windows around the house.

The home’s kitchen received some of the most dramatic transformations of the project. Tucked into a low block between the entry and the space-age living room, the new kitchen is wrapped in vertical bands of thin cypress slats and is lit from above by square-shaped skylights. Glimmering stainless appliances designed by Jamie Bush fill out the space, while overhead, restored and original pieces of cork ceiling intermingle and conceal technological equipment.

The stealthy and informed approach, according to Bestor, allowed her team to “think aloud through forms and ideas” in a way that mirrored Lautner’s original work while still remaining respectful to those designs. Today, the home lives on as it was always meant to: completed, occupied, and at least for now, technologically up-to-date.







Tim Street-Porter





Opposite: The home's kitchen and breakfast nook were entirely re-worked to include new booth seating crafted out of vertically oriented cypress wood siding, while a sad indoor tree pit was reconfigured to bring joyful light into the house.

Above: The home's bedrooms all maintain active connections to the outdoors. In the case of the smaller children's rooms, angled brick walls conceal operable glass doors that open out onto a tree-filled courtyard nestled between the opposing wings of the house.

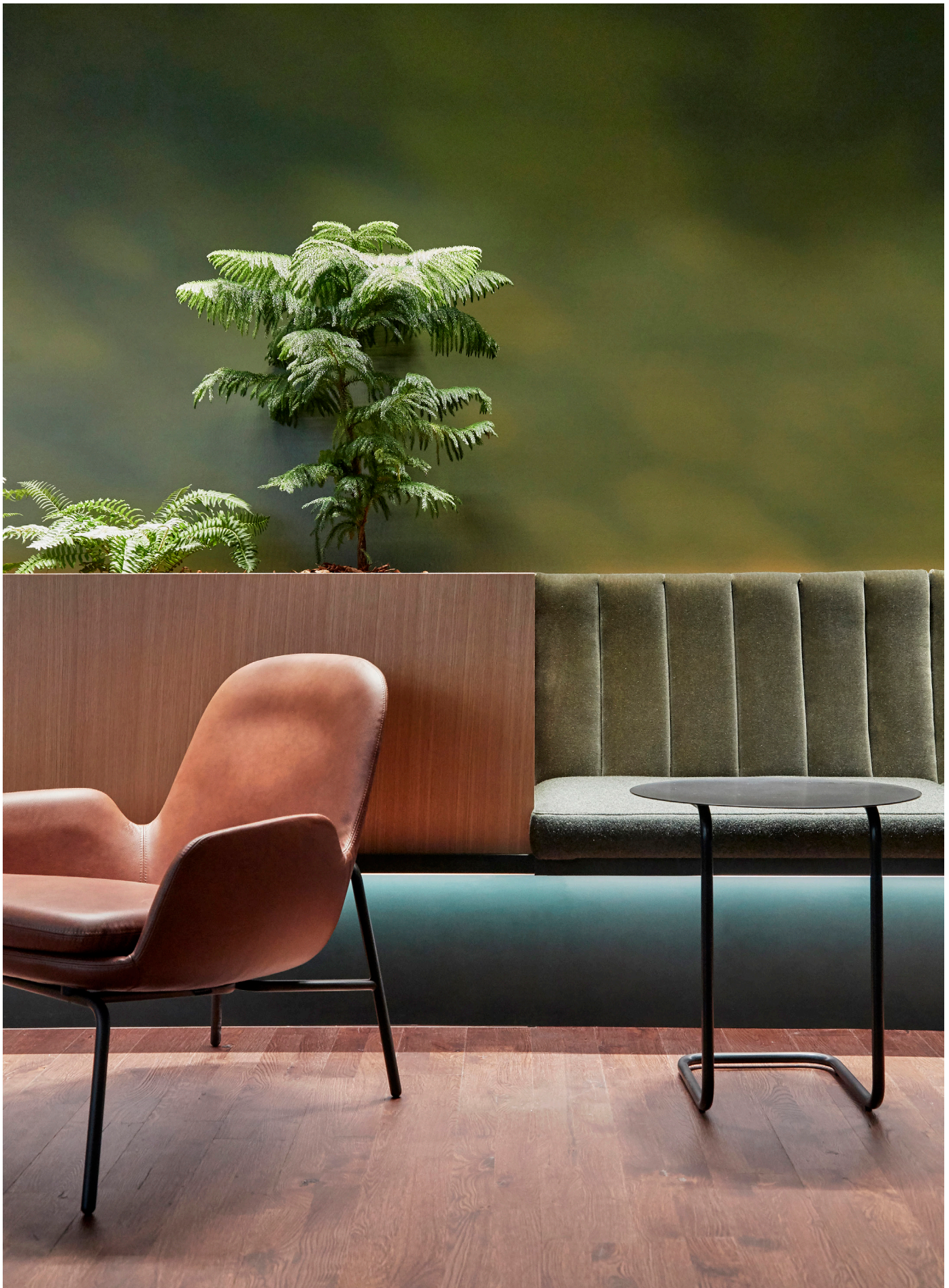
Take a Hike



Studio O+A's design for the Slack Headquarters puts employees' heads in the clouds. *By Jack Balderrama Morley*

Garrett Rowland





Garrett Rowland

When Slack CEO Stewart Butterfield approached Studio O+A to design his company's new San Francisco headquarters, he talked about wanting a design that would embrace the natural beauty of the West Coast, from the Cascadian forests of his youth to the California mountains where he loves to hike. It was up to the designers to figure out how to pack the wonder of landscapes like Joshua Tree and Yosemite into the 132,269 square feet of office space spread across six floors of a midrise downtown building. Sure, you can hear them saying, no problem.

The Studio O+A team came up with a neat conceit: The headquarters would be organized like the Pacific Crest Trail, with each floor mimicking a biome that a hiker would travel through on his or her journey. The lowest floor is covered in the warm brown tones of the Southern California desert, with potted cactuses to match, and successive floors above climb through climes, culminating in a forest-themed level with dappled overhead lighting and birch bark screens. The design is meant to orient workers as they navigate the building, a helpfulness inspired by the ethos of hiking, according to Primo Orpilla, Studio O+A cofounder and principal. "There's a certain trail etiquette about helping people along the route—it's about learning and discovery, and we used that as a design philosophy."

Rather than mimicking nature literally,

Studio O+A loosely translated landscape features like waterfalls and mountain lakes into custom details like cascading seating steps and sculptural lighting installations. Circular meeting nooks on the forest-themed floor are inspired by rings of trees known as "fairy circles." To finish these designs, the team selected materials "you might not expect inside," said Verda Alexander, cofounder at Studio O+A. "We were able to bring the outside in...with plants and materials like concrete block and gravel."

The Slack office is an evolution from Studio O+A's earliest work for tech giants such as Facebook, for which the firm stripped back warehouses to their raw industrial bones. "That was workplace 1.0," Orpilla said, "and this is workplace 3.0." While parts of the Slack office do flaunt exposed structural surfaces, overall the design is more additive than subtractive—more focused on building the company's unique visual identity than creating a tabula rasa.

Such evolution is part of how Studio O+A keeps its designs original, even after working on dozens of tech offices. "We aim to never repeat details; we want the work to be special," Orpilla said. "People come back to spaces like that." Not that it's easy to constantly rethink the way people work. "It does drive us crazy," Orpilla said, "but it's a good crazy." Nothing a nice hike wouldn't fix.

Previous spread: An informal work space on the second floor evokes a starry desert sky with a constellation of Lumenalpha cylinder luminaires. Mater Low Stools by Space Copenhagen and chairs from the Inheritance Collection by Stephen Kenn reference the spines and muted colors of cacti.

Opposite: The top floor's forest theme embraces warm wood surfaces and dreamy green textiles. The organic curves in furniture from Normann Copenhagen and Bolia keep the spaces feeling soft and comfortable.



Garrett Rowland

Above: Studio O+A didn't just match furniture and finishings to each floor's ecological theme—they matched the plants, too. Planter-worx planters on the desert floor hold a variety of succulents. Geiger Crosshatch Chairs and a Muuto Outline Sofa give this informal meeting space a relaxed, camp-like vibe.

Following page: Cushions from Ferm Living soften a custom seating area with millwork by Commercial Casework Inc. supported by reddish breeze blocks.



Garrett Rowland



Garrett Rowland



Opposite: On the waterfall level, custom lighting panels by Commercial Casework Inc. dapple Naughtone and Fredericia lounge chairs, tables by &Tradition and Bolia, and a sofa by Bolia in bubbles of light.

Above: Although every floor has a distinct theme, all of them feature simple, casual furniture and lots of plants. Chairs from Tolix are paired with a Magis table in a flexible space on the waterfall floor.

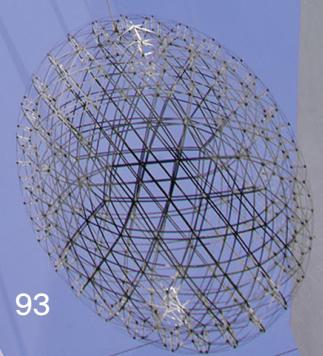
Sky- lightness

Griffin Enright Architects' Birch Residence tracks the sun with a jagged skylight. *By Antonio Pacheco*

Benny Chan

BIRCH HOUSE

93





Benny Chan

While curmudgeonly critics lament the return of pomo styling in architecture schools, it can be easy to forget that in Los Angeles, few architectural modes ever go fully out of style. A case in point is the Birch Residence, designed by Griffin Enright Architects (GEA), which was not specifically conceived as a deconstructivist work, but bears the movement's expansive and explosive feel.

From the street, the home's erupting components—smooth white stucco boxes, projecting and frameless windows, and a central light well—stand out amid the surrounding suburban tract houses. Though situated on a mostly flat site, the main level, containing entertainment-focused kitchen and living areas, is elevated several steps above grade due to an underground garage. As a result, the home spreads from setback to setback, allowing for inventive uses of the tight urban lot.

The home's boxy volumes push and pull against a jagged two-story skylight that runs through the center of the building and divides its constituent parts with glass, steel, and freeform refractive panels. The slinking, canted skylight is topped with an angular shade designed to track the sun from east to west

on its daily journey. A clear glass bridge bisects the light well, providing access between the two bedroom wings on the second floor. Below, splayed living spaces and a sculptural stair further accentuate the light well's vertical orientation.

According to Margaret Griffin, principal at GEA, the skylight "brings a seasonal component to the house" while also creating a promontory from which to catch views of the nearby Hollywood sign.

The skylight, a tour de force of structural engineering, construction detailing, and exacting handiwork, folds down over the back facade of the house, where a single sheet of canted glass meets a polished travertine floor that spills out onto a backyard patio and reflecting pool.

"We try to bring particular innovations that transform the way people live," said Griffin, explaining the dark-colored paneling that wraps the living room ceiling as well as the main kitchen areas. "We realized that a dark ceiling makes space feel bigger than it really is, so one plane is darker to give a greater depth of space as well as a more expansive feeling to the home."

Previous: Griffin Enright Architects designed the Birch Residence around a sculptural skylight that was created to track the sun's movement across the sky in order to bring dynamic natural daylight throughout the interior.

Opposite top: The sculptural skylight illuminates dark paneling lining the kitchen and living room spaces and terminates in a sheet of canted glass that acts as an abstracted picture window with views over the backyard.

Opposite bottom: Polished travertine floors and a seamless reflecting pool fill out a backyard topped by staggered bedroom balconies.



Benny Chan



Opposite: The home's travertine flooring wraps the first level of a central staircase, creating a solid base that dissolves midway into open, floating treads.

Above: The presence of an underground parking garage enabled the creation of a stepped backyard terrace at the Birch Residence despite its flat suburban site. The arrangement offers enhanced views of the surrounding cityscape from the second floor bedrooms and balconies.

New co-working concept Fosbury & Sons sets up shop in one of Brussels's Brutalist gems. *By Adrian Madlener*

Concrete Goals





Jeroen Verrecht

Previous page: Fosbury & Sons' second location is housed in a former concrete company's headquarters in Brussels: a Brutalist tower designed by Constantin Brodzki in 1970.

Above: The historic tower block is identified by its facade, made up of 756 prefabricated oval concrete modules. The convex frames cast peculiar reflections but also bring in natural light.

For Belgian co-working start-up Fosbury & Sons, repurposing underused office blocks has become a calling card. Rapidly expanding with new outposts throughout Belgium and the rest of Europe, the young company has strategically chosen historic buildings, designed by relatively unknown modernist architects, to fit out its unique brand of shared workspaces. Fosbury & Sons aims to do away with the old office model and instead offer a much-needed alternative for today's mobile professional.

"We spend half of our lives working in uniform environments that haven't fundamentally changed in fifty years," explains Fosbury & Sons cofounder Stijn Geeraets. "Most offices are undervalued when it comes to design and the consideration of experience. But workers are starting to reject this uninspiring sea of sameness."

The challenge of creating new models of working environments within old office towers is not lost on Geeraets and his partners. "We like the idea of using old buildings that have almost completely lost their soul. We're infusing them with new life and activity that is more sustainable in the long run," he explains.

While Fosbury & Sons' first office—in Antwerp, Belgium—occupies Léon Stynen's 1958 WATT-tower, its second location, in Brussels, takes over a whopping 23,000 square feet of a former concrete company headquarters: a distinctly Brutalist tower designed by Constantin Brodzki in 1970. Set along the city's green periphery, the monolithic building strikes a memorable pose with its peculiar

facade, composed of 756 prefabricated oval concrete modules. The convex windows they contain create a three-dimensional texture.

Fosbury & Sons tapped local studio Going East to design the layout and interior of both the Antwerp and Brussels complexes. Inside the latter building, the studio worked with the preexisting structure, sculptural shell, and notable architectural details to reorganize the massive space. Its choice of earth tones extends the building's late modernist aesthetic. Hay, Vitra, Norr11, and classic Danish Modern furniture were also used to drive the overall concept home.

Spread across seven floors, a series of "Suite" and "Atelier" private offices, breakout lounges, and meeting spaces can accommodate 600 members. An integrated daycare center makes it possible for them to interact with their children throughout the day. While the Coffeelabs restaurant and lobby bar on the lower floors are best suited for impromptu meetings, Bar Giorgio on the top floor offers sweeping views of the nearby Sonian Forest and provides a space to unwind at the end of the day. Fifteen meeting rooms and a large auditorium are also available for temporary use.

Combining amenities from home and hotel, the holistic vision for this project culminates with a rotating art collection. Top Belgian gallerists like Rodolphe Janssen and Veerle Verbakel have been charged with selecting art and limited-edition design pieces that are exhibited throughout the building.







Jeroen Verrecht

Previous spread: Fosbury & Sons is working with different Belgian gallerists to exhibit a rotating collection of art and limited edition design pieces.

Above: Interior architecture firm Going East designed the space by employing historic and contemporary furniture and lighting pieces produced by Hay, Vitra, and Norr11.

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The Sea Ranch: Architecture, Environment, and Idealism

The innovative resort-by-the-sea comes alive in a new exhibition. *By Lisa Sullivan*



Morley Baer

The San Francisco Museum of Modern Art (SFMOMA) examines one of the earliest innovations in environmentally conscious development in its current exhibition, *The Sea Ranch: Architecture, Environment, and Idealism*. The show chronicles the history of the development at an extraordinary site along a ten-mile stretch of the Pacific Coast, where steep cliffs and coastal bluffs have eroded into layers of marine terraces to frame the luminous and moody ocean below.

Above: Condominium One, among the first structures at The Sea Ranch, and south entrance marker along Highway 1.

Next page: Graphic artist Barbara Stauffacher Solomon broke the rules of design through scale, simplicity, and color to brighten the natural wood walls at the Moonraker Athletic Club, 2018.







Opposite: MLTW's Rush House was built in 1970 on an unusual site for the Sea Ranch. Set on a knoll adjacent to the road, the designers protected the house from cars with a datum of cypress trees. Large windows, overlapping planes, and a central circulation core created a playful, light-filled interior space, akin to a treehouse.

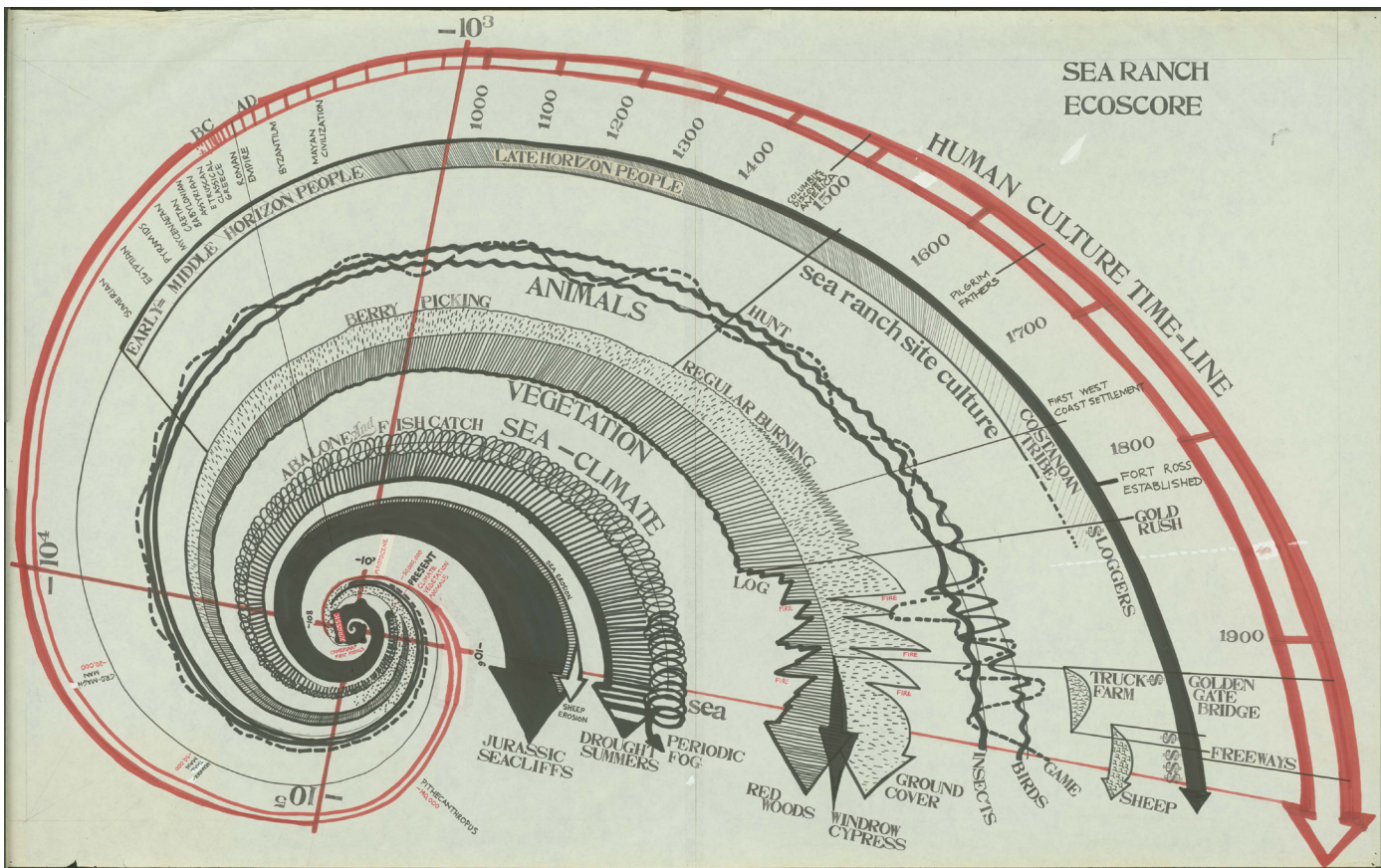
Above: SFMOMA co-curators Jennifer Dunlop Fletcher, Helen Hilton Raiser, and Joseph Becker commissioned a 1:1 scale partial construction based on Unit 9 of Condominium One, which was designed by MLTW in 1965. The life-size model, fabricated by Mike Williams Drywall and SFMOMA, gives visitors a remarkable, first-hand experience of Sea Ranch.

The story of Sea Ranch begins with the acquisition of the site by the developer, Al Boeke, who obtained the working sheep ranch for Oceanic Properties, a division of Castle & Cooke, a real estate company. Boeke, who had worked with Richard Neutra, was also an architect, and saw an opportunity to do something different. He recruited Harvard-trained landscape architect Lawrence Halprin to develop the master plan, as well as a roster of architects, including Joseph Esherick, the firm of MLTW (Charles Moore, Donlyn Lyndon, William Turnbull Jr., and Richard Whitaker), Obie G. Bowman, and others to participate. Halprin's master plan would not only define the design aesthetic for Sea Ranch, but would also challenge the cookie-cutter approach to planned communities that had emerged throughout the U.S. after World War II.

Halprin, who had spent childhood summers on a kibbutz near Haifa, Israel, envisioned a community based on collaboration and shared community. People would "live lightly on the land," as the indigenous Pomo people, the

first inhabitants of this land, did. The curators of the exhibition included photos of dance workshops choreographed by Halprin's wife, the modern dance pioneer Anna Halprin. These photos, combined with Halprin's diagrams of the "Sea Ranch Ecoscore," situate the development, in part, as a period piece of the 1960s, echoing a freewheeling West Coast lifestyle. However, the exhibition clears up any misimpressions of Sea Ranch as primarily a social development with utopian yearnings, making clear that its main subject has always been design and its relationship to the land.

If a certain taste and ideas about light, color, and detail distinguish the Sea Ranch design, it is because these were born out of the designers' sensitivity to climate and place. The slope of a shed roof deflects the wind, and a courtyard creates protected shared spaces. A bay window protrudes to capture a view, and hedges are planted as natural wind breaks. The meadows are left open, and houses are set back from the edge of the cliffs, creating a communal landscape. Details matter



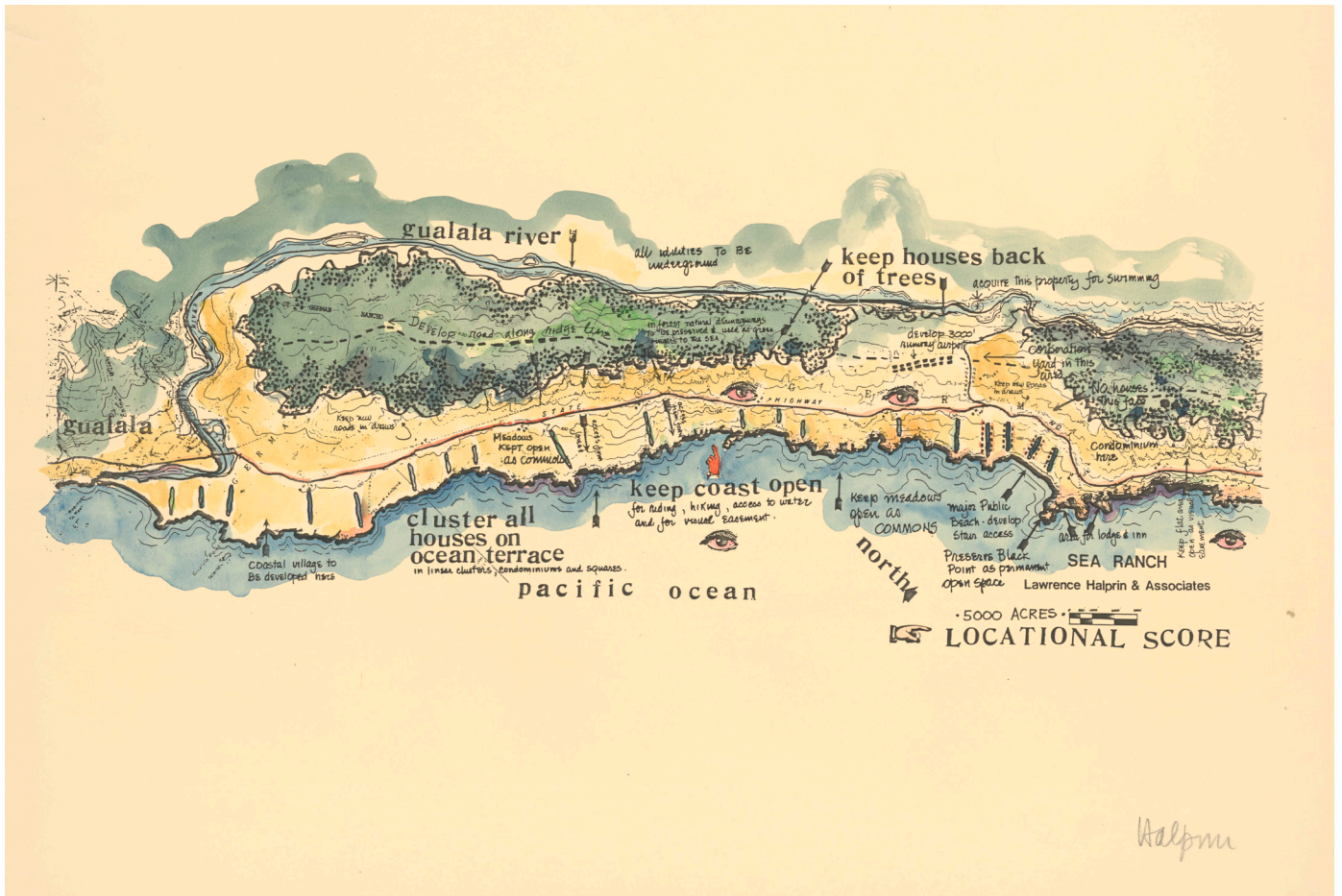
Lawrence Halprin's *Ecoscore for The Sea Ranch* (ca. 1968) defined the ideological origins of the development, which were rooted in an emerging ecological movement that revered nature and the landscape. (Image from the 1980 exhibition, *Visions of the Sea Ranch*)

too. Buildings are clad in unfinished wood that is allowed to fade to natural gray. Skylights puncture the roofs of cabins to capture sky views of the redwood forest. Donlyn Lyndon noted, "We wanted to make buildings part of the land, rather than buildings that sat on the land."

Sketches, drawings, and pages from the designers' notebooks line the walls and tables of the gallery. These works include the original master plan and concept sketches by Halprin and work by the architects, such as Joe Esherick's scheme for the General Store and MLTW's plans for the modules for Condominium One, conceived of as a kit-of-parts. Scale models of Moonraker Athletic Center, Unit 9 in Condominium One, Cluster Houses A, and the Hedgerow Houses were fabricated by architecture students at the University of California, Berkeley. At the center of the gallery, a 1:1 scale partial construction of Unit 9 of Condominium 1, designed by MLTW in 1965, has a soaring loft, built-in benches, and a sleek but cozy feel. It is easy to imagine an afternoon stretched out on

the long bench with a book, looking out at the churning sea. Inside the mock-up, a video presents interviews of many of the original players. Donlyn Lyndon, Mary Griffin, Obie Bowman, Anna Halprin, graphic designer Barbara Stauffacher Solomon, and others recall their impressions, debating whether the dream was deferred or lives on.

Hard lessons were learned. A growing awareness of coastal access emerged in the early days of the development. Negotiations followed between the developers and the newly formed California Coastal Commission. The Sea Ranch ceded land to create six public trails. This fight stalled momentum for a decade, and the project shrank in size from its original plat map for 5,200 individual building sites to around 1,700. As a result of the complications around coastal access, sales fell off. Critics saw the development as out of touch, elite, and fuel-intensive, as it is accessible only by car along Highway 1. Getting there meant driving or maybe flying, and once there, there were few retail shops or services.



Left: In the document, *The Sea Ranch Principles* (1981), Halprin outlines the ethos of the community, setting the development in firm opposition to Main Street and its problems, from isolated family units to suburban sprawl.

Above: Lawrence Halprin's *Locational Score for The Sea Ranch* (1981) reaffirmed a commitment by the design and development team to keep the coast open and create a series of shared outdoor spaces, such as the meadows and courtyards. (Image from the 1980 exhibition, *Visions of the Sea Ranch*)

In the video, Lyndon noted, "The myth is that it fell apart, which isn't entirely true. The truth is that it needs reaffirmation..." The reaffirmation may have appeared in the form of this exhibition. As a powerful and immersive museum experience, a moment in American architecture is captured when ideology, talent, and opportunity converged. Once seen, it would be difficult to dismiss the poetic quality of the Sea Ranch site and the elegiac response of its developers and designers, who allowed the nature of what is there to take form. While setbacks may have colored its utopian vision, they did not negate the project's importance in the pantheon of American design. From Sea Ranch, designers will continue to glean lessons about building within landscapes, respecting and protecting the natural character of a place, and designing houses that suit their sites, climate, and inhabitants.

The Sea Ranch: Architecture, Environment, and Idealism is on view at the San Francisco Museum of Modern Art, through April 28, 2019.

SEA RANCH PRINCIPLES

YES	NO
Nature predominates (rural matrix)	Vest pocket nature (as at Carmel or Bodega)
Rural	Suburbia
Community	Individual houses
Aesthetics (major overall concern for art, architecture, graphics, signs)	Aesthetics (up for grabs)
Design control (AIA etc. awards over the years)	No control (see the butcher of highway 1)
Diversity People Income profession interests	Uniformity
Non-elitist	Elitist (Pebble Beach/Carmel)
Modesty of house size	Enormous houses
Reforestation	Individual planting
Maintain unique character (North coast)	Relinquish character (any other "2nd home community")
Native trees	Exotics
Preserve access (to coastline and views)	Relinquish access (Malibu type)
Common facilities trails recreation vigorous association playgrounds vegetable gardens activities	Individuals only
Simplicity	Flamboyance

Artificial Lighting Now!

Artists and designers experiment with indoor lighting systems. *By Drew Zeiba*



Talbot Wilson

Light has long been one of architecture's central fascinations: Alvar Aalto's attempts to maximize and simulate natural light; Álvaro Siza Vieira's quiet structures that are "molded by light"; and Tadao Ando's iconic Church of the Light, which carves light out of solid walls. All number among the myriad examples of how architecture utilizes sunlight as a spatial medium.

However, as much as natural light has had a central role in architecture, so too has artificial light—be it incandescent bulbs, fluorescent tubes, or, increasingly, LED. A new class of architects, artists, and designers is now embracing artificiality. We gathered three exciting artists who are leveraging the newest lighting and projection technology to highlight built structures by architects like Frank Gehry and Renzo Piano and creating entirely new environments where light is as much a material as the walls it illuminates.



Opposite: Goethe Pop Up Kansas City: Exhibition *HAZE | Trübe*, by Luftwerk.

Above: Mission Chinese Bushwick, by Nitemind.

Nitemind

Nitemind, the Bushwick, Brooklyn-based brainchild of Michael Potvin, is perhaps best known for its complex visuals at warehouse raves and music events like the upstate techno party Sustain-Release. Many of these displays are themselves architectural: a rapid-paced light and smoke show at a Helena Hauff-headlined after-hours warehouse party might use light to make a seemingly solid plane or roof appear overhead in the otherwise cavernous space, parceled out with billowing black curtains. The team has also created less physically anchored visuals for the tours of artists like Mitski and Kelela.

Nitemind has also adapted its skills to installations—such as the one that included a “dining environment” for the launch of *Comme des Garçons’ CONCRETE* perfume. The firm is known as well for the grid of color-shifting lights

and *The Matrix*-inspired mirrors at the Bushwick outpost of the restaurant Mission Chinese Food and the lighting at now-legendary Brooklyn techno haunt Bossa Nova Civic Club. However, even in these more traditional spaces, a sense of theater and dynamism pervades. Potvin says he tries to work closely with architects and designers to create environments where the lighting is integral to the experience of the space, such as creating custom seating embedded with LED strips in a soon-to-open experimental music venue. Since he can’t be there 24/7, where people can pick up where he’s left off, he has designed controls so that “anyone can come in and achieve their dream,” as he put it. “That’s a thing that has become really interesting to me—creating these systems that people can play with.”



Above: Refik Anadol's *WDCH Dreams* at the Frank Gehry-designed Walt Disney Concert Hall in Los Angeles.

Opposite: *INsite*, by Luftwerk, at Mies van der Rohe's historic Farnsworth house.

Courtesy Refik Anadol

Refik Anadol

Refik Anadol is a Turkish, Los Angeles-based media artist whose video installations meld images, architecture, and technology.

Anadol was a resident with Google's Artists and Machine Intelligence program, and his work, which has been exhibited, installed, and shown on buildings like L.A.'s Metropolis Towers; a shopping center in Amsterdam; and various buildings in Istanbul, often reconfigures the latent, invisible connections always already lurking in data.

He most recently illuminated the facade of the Frank Gehry-designed Walt Disney Concert Hall with *WDCH Dreams*, a massive projection piece that launched on the advent of the Los Angeles Philharmonic's centennial. Using the raw data of the Philharmonic's 45-terabyte archives, including audio recordings and historic images, an array of visuals cast by 42 projectors stream across the building's

equally data-driven, parametrically designed facade. The projection harks back to an earlier multimedia project in architecture: the 1958 pavilion by Le Corbusier in Brussels, which was commissioned by the electronics company Philips. This installation was completed in collaboration with experimental composer Iannis Xenakis, and is a reference that Anadol has cited on other projects.

Other algorithmic and machine-learning projects—such as *Archive Dreaming*, an installation exhibited in both Istanbul and San Francisco—used both light and data as material applied to the canvas of a custom architectural space.

Anadol's work—in equal measures revelatory and mystifying—exposes the connections of our ever-expanding collections of data and the ways in which buildings and computations are always already performative.



Mel Theobald

Luftwerk

Luftwerk is the collaboration of Chicago-based artists Petra Bachmaier and Sean Gallero. They take up light and color as their primary medium, creating installations and interventions that challenge perception and architectural convention. They have worked on sites by iconic architects such as Renzo Piano and Frank Lloyd Wright, and are gearing up for a two-part Mies van der Rohe intervention titled *Geometry of Light*. Along with architect Iker Gil of MAS Studio and sound artist Oriol Tarragó, Luftwerk installed *Geometry* at Mies van der Rohe and Lilly Reich's 1929 Barcelona Pavilion in February as part of the Festival Llum BCN and the Festival of Santa Eulàlia, and will bring the project to Mies's Farnsworth House in Plano, Illinois, during the 2019 Chicago Architecture Biennial.

Other installations have included *White Wanderer*, an array of iceberg-like mirrors made in collaboration with the Natural Resource Defense Council, displayed in two iterations in Chicago, and *Linear Sky*, the Dan Flavin-esque hallway of lights at the 21c Museum Hotel in Kansas City, Missouri.

The artist duo have lit up spaces outdoors, too, with projects like *Luminous Field*, which reimagined Chicago's Millennium Park along with Anish Kapoor's *Cloud Gate* (popularly known as The Bean) through an array of projections beamed from a crane above—a prime example of how they define their practice: “draw[ing] from the surrounding environment to interpret and expand on the site,” all with an attention to the people who occupy these spaces.

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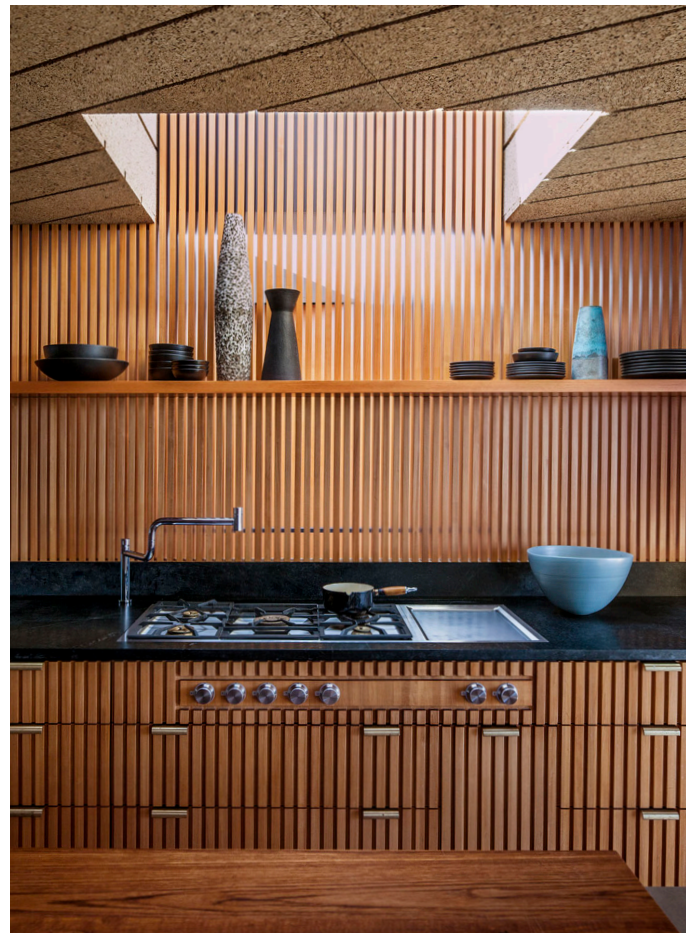
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Scaling Through Time

A life-size dollhouse interior at Friedman Benda becomes a disquieting journey across time.

By Jesse Seegers

It's not often that one can step into a real-life dollhouse, but *Blow Up*, the recent exhibition at Friedman Benda, curated by New York-based curator and *PIN-UP* founder Felix Burrichter and designed by Charlap Hyman & Herrero, offers just that, transforming the gallery into an exercise in feeling out of scale. After spending time in the exhibition (which closed February 16, 2019), you may not only question your own spatial reality, but also your temporal one. The curation of furniture and objects in the exhibition—complemented by its design, which transforms the white box gallery into four rooms arranged in enfilade with walls made out of cardboard panels—will make visitors rightfully question whether it is a scaled-up version of an imaginary world or whether the real world is a scaled-down version of our imagination.

In the show's accompanying publication, *Blow Up Diary*, edited by Drew Zeiba, exhibition designer Adam Charlap Hyman describes a childhood fascination with miniatures and doll houses, and explains his attraction to the way “the disconnect between representation, reality, and scale, was confused” in them. This is an obsession in the work of Charlap Hyman and his partner, Andre Herrero, most clearly demonstrated in their contribution to the 2017 Chicago Architecture Biennial, in which they presented three small shoebox-size models of Yves Saint Laurent and Pierre Bergé's Paris apartment at three different stages of packing their art collection for auction at Christie's. By representing the same space at different points in time, the models foreground the passage of time as another way of understanding an interior space. Ghosted outlines of picture frames taken off the walls accentuate the dust and debris that accumulate around the paintings once they are removed, leaving us with Charlap Hyman's gouache illustrations of the interior walls of Bergé's Paris apartment.

Blow Up's conceptual conceit—the collapse and confusion of scale by blowing up a dollhouse interior to life-size in the gallery—is perfectly coherent as a curatorial gesture. But where the exhibition really becomes memorable is in its anachronistic approach to time rather than scale. The exhibition begs the viewer to ask: “Wait, what century are we in?”

This chronological dysphoria creates strange combinations of objects, as if each room is host to a tableau of a multigenerational family conversation; these strange adjacencies of time and form produce the most jarring and exciting moments in the show. In the “living room” of the installation we find Leon Ransmeier's *Two Step* (2018), a rolled-aluminum lounge that sits directly on the floor, flanked on one side by a pair of Shiro Kuramata's iconic 1986 steel mesh couches, titled *How High the Moon*, and



Below: *Blow Up* living room with Leon Ransmeier's *Two Step* (2018) lounge on the floor and Camille Henrot's *Maso Meet Maso* (2015) against the back wall.

Next spread: *Blow Up* bedroom with Gaetano Pesce's *Felt Cabinet* in the back corner.

Timothy Doyon/Courtesy Friedman Benda







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Top: Katie Stout's *Tinder Chair* (2018) in the *Blow Up* foyer, on a faux marble floor illustration by Adam Charlap Hyman.

Above: *Blow Up* bedroom detail view of *Fruiting Habits* (2018) bed frame with integrated lighting by Jonathan Trayte and *Grand Baby Bedding Set* (2018) by Oona Brangam-Snell.

Odd Matter's saccharine pink and purple, amoeba-shaped *Guise 5 Spray Coffee Table*, *the Netherlands*, and on the other by Wendell Castle's bulbous *Cloud Form Desk* from 1979 and a pair of checkered Sarah Ortmeyer paintings, *GRANDMASTER III* and *GRANDMASTER V*, both from 2018, which give the whole thing a slightly *Beetlejuice* feel.

Another subtle hint of time-flattening dysphoria are the gouache "paintings" on the wall, drawn by Charlap Hyman with the same fervent handmade style as his 2017 Chicago Biennial illustrations, but in the style of different artists of the 20th century, from Henri Matisse to Wassily Kandinsky to Paul Klee. If one looks carefully, one also notices the bookshelf in the "living room," with titles like Thomas Mann's *Death in Venice* and a canon of queer literature for the imagined prepubescent doll-house owner. Continuing the contrast in color are *Don't Fold Young Boy*, by young designer Dozie Kanu, a piece somewhere between a stepladder and a bookshelf constructed from Rimowa Aluminum sheet and steel, and artist Misha Kahn's *Saturday Morning Series: Tumbling in Turmoil* (2018), a silver mirror cast in urethane resin from tensile fabric forms. Artist Camille Henrot's piece *Maso Meet Maso* consists of a bulbous purple phone resting on a side table, while in the bedroom another wall-mounted custom telephone piece by Henrot, *Dawg Shaming*, invites the visitor to pick up the handset and eavesdrop on a conversation between the two phones.

The bedroom conjures a Dr. Seuss-like vibe, with the delightfully strange combination of a loopy pink tube bed frame and light, *Fruiting Habits*, by Jonathan Trayte, covered in a textile piece by Oona Brangam-Snell, titled *Grand Baby Bedding Set*, which mixes childlike drawings with a repeated pattern reminiscent of a family crest. The bed is accentuated by Gaetano Pesce's *Felt Cabinet* lurking in the corner, which faces an understated Ultrasuede bench by Rafael de Cárdenas / Architecture at Large called *Untitled (ba ba ba)* (2018), a piece that rounds out the generational conversation in the bedroom with its cool, calm poise.

Further mash-ups of scale are presented in the "dining room," with designer Katie Stout's *Tinder Chair* and German-Moroccan design duo BNAG's *Toilet Chair* and *Tubbie Chair*—the latter is a scaled-up version of a wooden chair from the 1990s children's television show *Teletubbies*, which can be seen as a naive, happy-go-lucky children's education show or, as in this case, a source of psychedelic inspiration. Milanese architect Luca Cipelletti's no-nonsense XYZ table anchors the room.

Overall, the show illustrates a stark contrast between flamboyant designs from the gallery's collection and the specially commissioned contemporary pieces, which are relatively restrained and exude a humble quality rather than shouting for attention. While this sounds like a throwback to the stripped-down ethos of the Arte Povera movement, the actual effect is one of a newfound sobriety, a coolness that avoids looking sleek and loud in favor of simply fulfilling a function beautifully.



Naho Kubota

A pair of Shiro Kuramata's *How High the Moon* (1986) couches flank Odd Matter's *Guise 5 Spray Coffee Table*, *The Netherlands* (2018).



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