

AN INTERIOR

A magazine by
The Architect's
Newspaper

Summer 2019



Milan Design Week
NYCxDESIGN Preview
Church by PLY+
Exhibition Design Today
Beirut Travel Guide
Inaba Williams Penthouse

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Editors' Note

Summer is normally not a time for reflecting. Why would we reflect on the cold weather of the last six months? Instead, let's look forward to sunny skies, warm days, and cool ice cream by the beach.

But the start of summer is also when we get the first glimpses of what is next in the design world. This year's Milan Design Week brought a fresh crop of designers and concepts that make us feel good about the future. We explore some of these trends in our Milan products coverage (page 44) as well as in a roundup of some of our favorite architectural installations (page 84).

In our survey of the best commercially available products, we identify trends by emerging designers who are setting the tone for the industry. From

baroque extravagance to monolithic material experiments, these trends can be seen echoing through product design. These developments are exciting for us at *AN Interior*, and seem to point toward a focus on concept and visual extremism and away from minimalism or Scandinavian restraint.

We hope that our ongoing coverage of the most cutting-edge work will help architects and interior designers push the boundaries of what we know about furniture and other domestic artifacts, which can greatly enhance the interior architecture we love. Expanding knowledge of the design industry and cross-pollinating it with the architecture world is one of our goals for this magazine, and we hope this issue will serve as a helpful guide to encourage architects to be more experimental with their specifications.

Matt Shaw



Carl Kleiner



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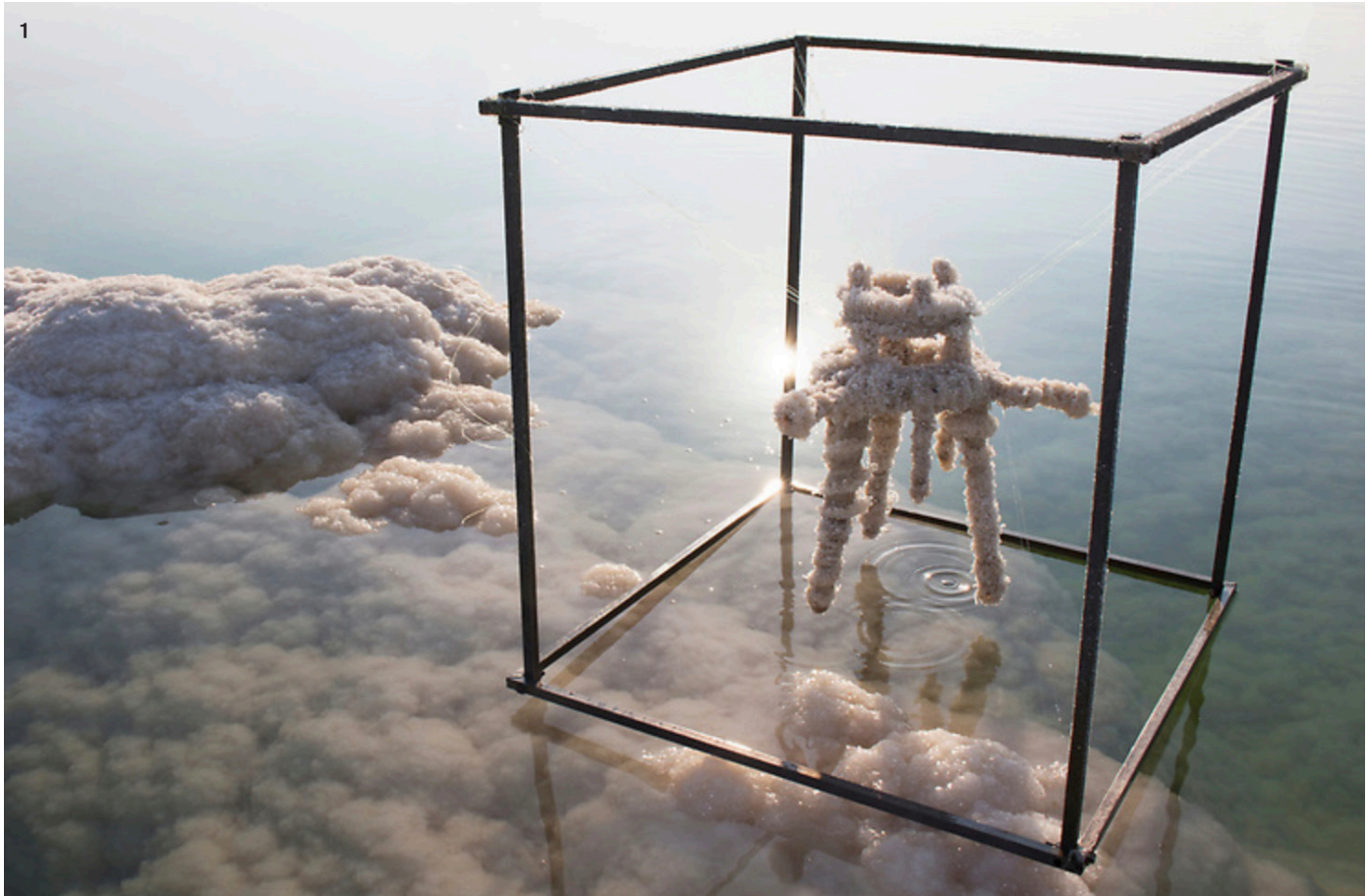
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In the Know: NYCxDESIGN 2019

NYCxDESIGN week has roared back into New York City for a seventh year, and in 2019 there will be over 400 activities across all five boroughs. They range in scale from talks to full-on museum installations, and narrowing down what to see can be daunting. Below are a few of our favorite “can’t miss” NYCxDESIGN events.



Courtesy Times Square Alliance

Nature – The Cooper Hewitt Design Triennial ¹

Cooper Hewitt, Smithsonian Design Museum
2 E 91st Street
Manhattan
May 10 to January 20, 2020

The Cooper Hewitt’s sixth Design Triennial will look at ways to radically redress the climate crisis, thanks to help from its co-organizer, the Cube design museum in Kerkrade, the Netherlands. *Nature* is organized into seven categories for understanding how designers can work with and around the natural world to benefit both the environment and humanity.

Tools for the Apocalypse

Wanted Design Manhattan
Terminal Stores
269 11th Avenue
Manhattan
May 18 to 21

MFA students at the School of Visual Arts have assembled a collection of utensils for surviving ecological catastrophe, organized around the four natural elements. When civilization crumbles, reach for one of these fire-, water-, earth-, or wind-related survival tools (as appropriate).



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Object & Thing ²

99 Scott
99 Scott Avenue
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May 3 to 5

The Object & Thing fair eliminates the hierarchy between art and collectible design. Established by the former artistic director for Frieze Americas and Asia, Abby Bangser, and designed by New York architect Rafael de Cárdenas, the fair features over 200 works from 32 of the world's leading galleries. The fair includes pieces priced at an affordable level.

Tiny House by Fernando Mastrangelo Studio

Various locations
May 10 to 22

Innovative concrete atelier Fernando Mastrangelo Studio will be embarking on its largest project yet, casting an entire small house out of a proprietary mix in its Brooklyn studio at 134 Hinsdale Street, launching the project with a party there on May 10. Once it's complete, Tiny House will be placed on a trailer and parked at various spots throughout the city, including Times Square, as part of Design Pavilion.



Pas de Deux at Colony ³

324 Canal Street, 2nd Floor
Manhattan
May 17 to 31

Celebrate the fifth birthday of both Colony and the Tribeca Design District at the launch of Pas de Deux and Tribeca Design District night on May 16. Each of Colony's 14 designers will display a new piece alongside a work of fine art, recontextualizing both.



Deeper than Text

1stdibs Gallery
Terminal Stores, 269 11th Avenue,
Lobby 4 - Floor 7
Manhattan
May 10 to 20

Haven't had a chance to check out 1stdibs's new 45,000-square-foot gallery yet? The Davies Toews Architecture-designed space will be hosting *Deeper than Text*, an exhibition curated by the Female Design Council that will showcase masterworks from female designers and artisans worldwide.

An Accelerated Culture ⁴

Friedman Benda
515 W 26th Street
Manhattan
May 3 to June 8

Leading London design gallerist Libby Sellers and Brent Dzekiorius, founder of architectural material company Dzek, team up to mount the *An Accelerated Culture* exhibit at New York's Friedman Benda gallery. The group show surveys a group of progressive generation X designers, who emerged on the scene at the turn of the millennium.

In Conversation: OPEN Architecture



Zhang Chao

For Li Hu and Huang Wenjing, practicing architecture in China is a study of locality. As the founders of OPEN Architecture, the pair has been responsible for typology-bending projects across the country, from the Ullens Center for Contemporary Art (UCCA) Dune Art Museum that's buried into China's Gold Coast to the expansive Garden School in Beijing's Fangshan District. Their work is steeped in nature and simplicity, no matter whether the building sits in an urban or rural environment. Eleven years into its practice, OPEN is emerging as a global force for design that's deeply rooted in its location. *AN Interior's* executive editor Matt Shaw spoke with Hu about OPEN's latest projects and what it looks like to work in China today.



Opposite: Huang Wenjing and Li Hu of OPEN Architecture.

Above: HEX-SYS is a flexible, reusable building system that OPEN developed in response to the quick turnover of Chinese building culture. The modules can be moved to a new site and reconfigured.

AN: I see a clear influence of Steven Holl in your early work, from the soft edges of your buildings to the way you deal with fenestration. It seems that recently some of your work has started to depart from this style, favoring the use of more organic forms.

LI Hu: I started working on projects in China in 2003 for Steven Holl's office. I worked with him for ten years, and five of these years as a partner. I worked on several well-known American projects like the Nelson-Atkins Museum of Art in Kansas City, Missouri; the Visual Arts Building for the University of Iowa School of Art; and the Swiss Embassy in Washington, D.C.

During my time with Steven Holl, my wife and now partner, Wenjing, was an associate at Pei Cobb Freed & Partners, a much larger, more organized, traditional firm.

Steven definitely has a big influence on our work. Actually, in how we work, not necessarily on the lan-

guage. I think what underlines our work, beneath the surface, is our focus on humans. So much of architecture today is about form and what the end result will look like in photos, but architecture really is about life. Steven's biggest influence on us was his constantly driven approach to architecture, and that every project at the beginning was just a concept.

AN: In the UCCA Dune Museum, you showcase a radical approach to nature. How do you see nature interfacing with the building of your practice?

LH: I often believe that perhaps the best condition of architecture is that the architecture disappears. In UCCA Dune, you can actually feel it in the glass, the curved wall, or the very large window. You can see through the building, and you can almost feel like you're breathing. Often we see buildings as being in conflict with or in juxtaposition to nature, but that's not



Courtesy OPEN Architecture

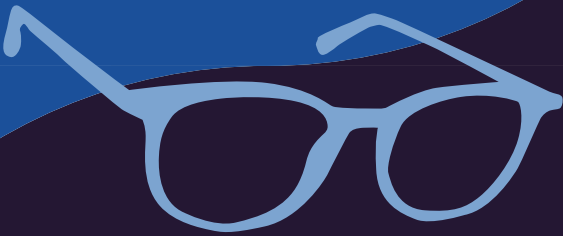
Above and right: Designed to optimize sound quality, the Chapel of Sound is meant to resemble a carved-out boulder. It is located north of Beijing and will host concerts and recitals.



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Wu Qingshan



Opposite, top and bottom: The galleries of the UCCA Dune Art Museum in Bohai Bay, China, are sculpted in white, making the architecture disappear, while light funnels in from unique skylights in each room.

Above: The Dune Art Museum is buried into a beachside dune, preserving the landscape and protecting it from further development.

what we try to do in our practice. We want our buildings to become part of nature.

The Dune is also an experiment to see if a building can be something to protect nature, like a sanctuary. It protects the nature above and around it and the art inside it.

AN: The same thing is happening with your project Tank Shanghai.

LH: Tank is actually about re-creating nature, because there was no nature before on the site. When we have projects situated in an urban context, like our Garden School, it's all about bringing nature into the city. With Dune, we try to minimize the presence of the building and the disruption to the site. That's one reason why the Chapel of Sound [another project in northern Beijing] is on a very small footprint. We're keeping the exact shape of the valley it's set in, and the building

is going up in the opposite shape of the valley, using concrete and rebar.

AN: How does that project question what a performance place can be?

LH: I'm always interested in exploring what acoustic space is. Because we as architects have conventionally worked with visual perspectives, we conceive of space from a physical point of view. But if you try to work on space from the perspective of sound, it's completely different. We're literally working on the shape of the building with an acoustic consultant in order to calculate the reflections, absorptions, and reverberations of the concrete. It's a very organic process. We're working from the inside-out, which is a new design method for us.

Light from Above

A new chapel by PLY+ is suffused with light. *By Antonio Pacheco*

The new chapel at the St. Mary Mercy Livonia medical campus outside Detroit by PLY+ sits on a knoll, illuminated from within by ethereal rays of purple, crimson, and blue light.

The modest but soaring prayer space is part of a new religious wing that attaches to the north face of the hospital, where new narthex, meditation, courtyard, and Muslim prayer spaces are also located.

When responding to an open-ended RFP, the architects turned to custom windows and a floor plan that is responsive to the project's solar orientation to guide their proposal. Describing the team's vision, Jen Maigret, a principal at PLY+, said, "We brought the client some in-office product research we were doing with dichroic glass, and that helped us win the project."

This material approach was matched by architectural moves that sought to turn the building into a vessel for the windows' prismatic light. In certain areas, the building's eccentric floor plan is shaped by pragmatic site constraints and in others, the architects exert controlled deformations to create spaces that transform three-dimensionally as they advance. There are few, if any, volumes in the building that are simple extrusions of the floorplan, explained principal Craig Borum.

Iridescent masonry cladding extends across the exterior of the chapel, unifying the disparate spaces under a single surface in order to heighten the interplay between light, form, and material, according to the architects.



Adam Smith

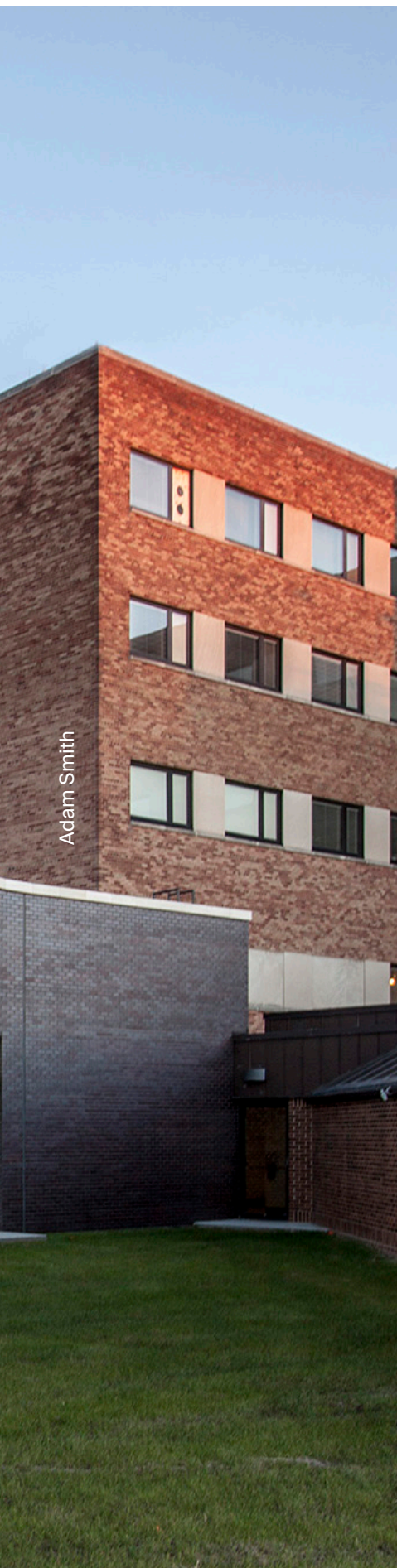


Adam Smith





Adam Smith



Adam Smith



First spread, left: The chapel's altar is illuminated by a vertical skylight that slashes through the building's billowing ceiling.

First spread, right: A thickened steel and walnut door leads into the chapel and is designed to play off other wooden elements, like walnut liturgical chairs and cherry wood pews.

Previous page: The exterior of the shape-shifting chapel is wrapped in a single sheet of iridescent brick that unifies the building's disparate interior spaces and volumes.

Above: The architects deploy a woven brickwork tapestry that uses wide grout lines and bricks that rotate in alternating courses to wrap exterior geometric deformations marking where the altar is located inside the structure.



Inside the chapel, a ballooning dropped ceiling hosts an array of sculpted metal Hunter Douglas fins that hark back to the wooden beams traditionally used to span Baroque chapels. The fins are set on operable hinges that allow them to remain perpendicularly oriented to the ground while the roof's colliding geometries curve this way and that above.

The chapel's discrete terrestrial elements also reflect the material symbolism of its various liturgical functions. For example, the ceiling beams are painted to match special liturgical chairs that flank the altar and are sculpted out of walnut. A large hinged door that leads to the chapel fills the entire depth of its threshold and is also made up of walnut. The pews, meanwhile, are hewn from lengths of cherry wood.

Inside the chapel, a custom stone tabernacle and altar have been robotically sculpted from handpicked blocks by Wisconsin-based Corastone. The stone elements are matched by custom liturgical fabrics studded with reflective threads that catch the light. Near the altar, a special niche created by the building's southward embrace holds a custom stone tabernacle that receives shifting light as the sun moves across the sky.

Above: A scalloped wall flanking the pews draws a visual connection between the narthex and the altar while highlighting plaques marking each of the 14 stations of the cross.

Next page: The chapel's colliding roof geometries intersect along a line that leads to a corner beside the altar containing a tabernacle and other liturgical elements.



Adam Smith

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In the Know: Beirut Travelogue



Beirut, Lebanon, is a cacophonous architectural palimpsest. Its urban core features a delirious mix of everything from Roman ruins, 12th-century mosques, and 18th-century mansions to Epcot-like open air malls and apartment towers by many of today's best-known architects. Beirut's dizzying architectural history and diversity, as well as its prominent artistic and design communities make it an ideal city for any architecture and design aficionado. *By Drew Zeiba*



Top: Amanda King | Bottom: Luca Ladi Bucciolini/Shutterstock

Tawlet

12 Naher Street, Sector 79,
Chalhoub Building #22
1st Floor, Jisr el Hadid,
Mar Mikhael, Beirut
soukeltayeb.com/tawlet

All-you-can-eat places don't normally top lists of must-go destinations, but Tawlet is, without a doubt, an exception. An outgrowth of the farmer's market and sustainable farming organization Souk El Tayeb, Tawlet invites cooks from different regions of Lebanon to prepare their own local cuisine to help share and preserve the country's many styles of cooking. Like the food, the liquor flows freely—make sure to pour yourself a glass of arak, a traditional anise-flavored drink of Lebanon, on your way back to one of the narrow communal tables (all elegantly appointed, of course).



Beit El Tawlet

12 Naher Street, Sector 79,
Chalhoub Building #22,
5th floor, Jisr al Hadid,
Mar Mikhael, Beirut
soukeltayeb.com/beit-el-tawlet

Above Tawlet the restaurant is Tawlet the hotel. Beit El Tawlet, located in the city's trendy Mar Mikhael neighborhood, features just eight unique rooms—four of which opened this past year. Each 1970s-inspired space is decked out with carefully selected design objects and local art, and filled with plants that bask in the abundant natural light. Some rooms have their own outdoor spaces, but all guests can share the big communal terrace.



B 018

Lot #371, Karantina,
Medwar, Beirut
b018.com

Beirut nightlife can go all night—and then some—and B 018 doesn't heat up until at least 2 a.m. The Bernard Khoury-designed club was built in the so-called Quarantine neighborhood, an area that saw some of the worst violence during Lebanon's 15-year civil war, and the club doesn't ignore this recent history. B 018 is an extension of Lebanese nightlife icon Naji Gebran's Music Therapy parties, which he hosted at his home in the 1980s to bring people together and offer healing in the midst of the conflict. Borrowing the architectural language of military structures, in part to reconcile and reinterpret the violence of this very spot, the sunken club feels like a bunker, with a large retractable black metal roof that can open to reveal the night sky, or maybe even the sunrise.

Maryool

Pharaon Street, Mar
Mikhael, Beirut
maryool.com

This small restaurant features a minimal facade with large windows and pale, terrazzo-accented doors, a visual motif that continues inside, where white walls and terrazzo accents are integrated with a glass-wrapped kitchen that diners can look in on. The food is an international blend with Lebanese influences, featuring small plates, tacos, bowls, and the like, with plenty of options for vegans and vegetarians. For dessert, try the cardamom rice pudding brûlée, which features pistachios, kumquats, and crispy rice.



Top: Josette Youssef | Bottom: Guillaume Ziccarelli

Aishti Foundation

Seaside Road
Jal El Dib, Lebanon
aishtifoundation.com

This 35,000-square-foot David Adjaye-designed building in the northern outskirts of Beirut's urban sprawl is an unusual conglomeration of a bookstore, a spa, restaurants, cafes, and luxury fashion boutiques (Aishti Foundation's founder is the retail magnate Tony Salamé). It also features a rooftop bar with confusingly Burning Man-esque aesthetics, which can be ignored in favor of the sweeping Mediterranean

view. What makes the Aishti Foundation actually worth the visit, besides Adjaye's striking red facade and a zigzagging interior, is a multistory contemporary art foundation, the first show of which was organized by famed Italian curator Massimiliano Gioni.

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Floor: Hit Or Miss Reclaimed Oak
Project: General Assembly
Photo: Joe Fletcher

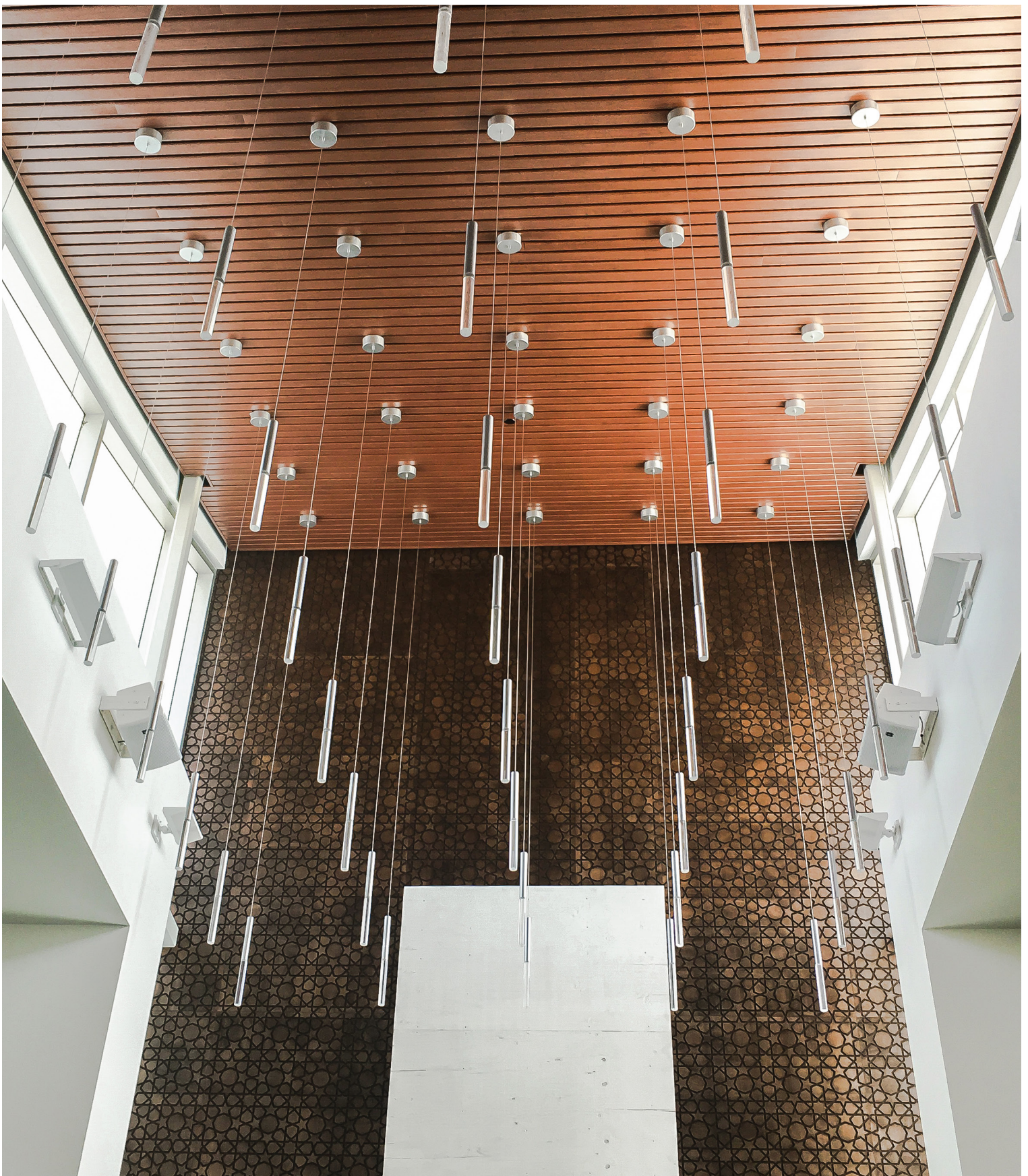
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Words by Gabrielle Golenda

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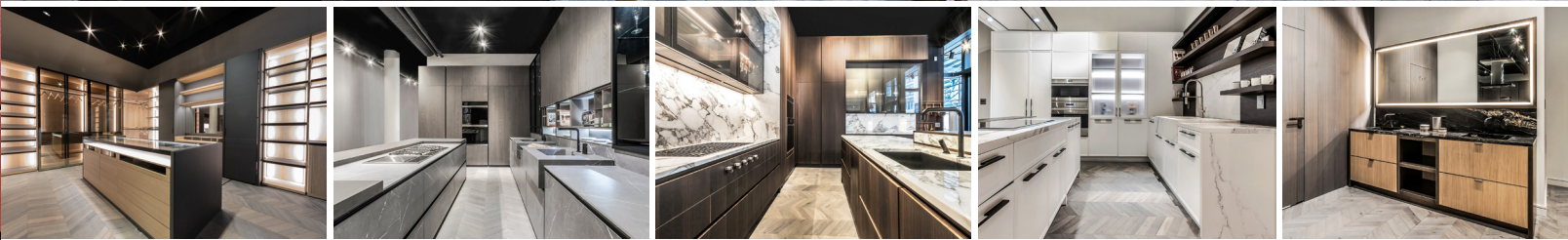
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Once Milan A Time



Each April, the global design industry descends on the Northern Italian city of Milan for the field's largest annual event. Hundreds of Salone del Mobile and Fuorisalone showcases—spread throughout the metropolis and its sprawling convention center—cater to over 350,000 visitors. They come to discover new furniture, lighting, accessories, and finishes, but also to experience a wide range of indoor and outdoor installations, school showcases, conceptual exhibits, and experimental displays. The massive, multifaceted event sets the tone for the rest of the year by introducing the latest trends while ideas cross-pollinate among commercial, cultural, and avant-garde offerings. Major brands draw influence from emerging talents and vice versa. Here, we share the colors, shapes, styles, and themes from this year's Milan Design Week. *By Gabrielle Golenda and Adrian Madlener*

Giuseppe Dinnella

Les Arcanistes
Studiopepe

Studiopepe's Manifesto Project took place inside of a 1900s gold-manufacturing industrial space. Here, in a basement swatched in a sea of white, Società Mantica held a set of symbolic divination objects read by a tarot card reader. At the heart of the installation, a diegetic soundscape washes over the pitter-patter of crunching feet walking atop a bed of salt crystals.

studiopepe.info

Fear of the Void

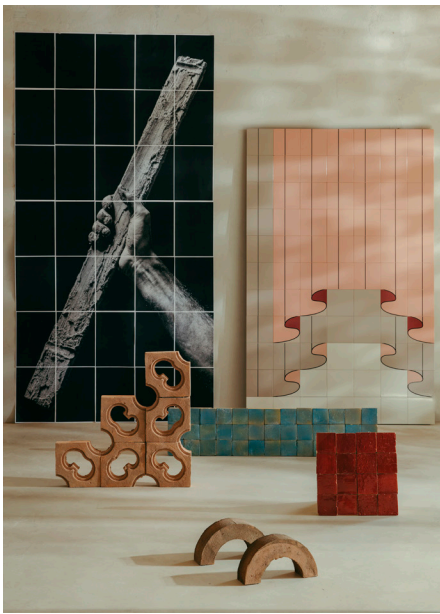
Breaking the shackles of the cautious and bland minimalistic norm, industry mavericks are returning to a maximalist style characterized by highly ornate and historicist details.

The Wardian Case
Space Popular for Alcantara

Displayed as part of micro-fiber textile producer Alcantara's *de/coding* exhibit at Milan's Palazzo Reale, The Wardian Case by Bangkok-based Space Popular was a small "tapestry room" installation symbolizing the transportation of something precious, through both physical and digital worlds.

alcantara.com

Davide Calafa



Scenografica
Cristina Celestino for Fornace Brioni

Milan-based designer Cristina Celestino draws inspiration from 17th-century Italian set designers to develop the Scenografica collection for heritage terra-cotta tile manufacturer Fornace Brioni.

Fornacebrioni.it



Araldica
Federico Pepe for CEDIT

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florim.com/en/cedit



ColoRing
Jo Nagasaka for Artek

Japanese architect Jo Nagasaka collaborates with Finnish furniture brand Artek to create new surface treatments for Alvar Aalto's classic tables and trolleys, using age-old Udukuri and Tsugaru-nuri techniques.

Artek.fi



Vlinder Sofa
Hella Jongerius for Vitra

Vlinder Sofa by Dutch designer Hella Jongerius for Swiss furniture brand Vitra was developed as an armature conducive to highly crafted yet industry-produced woven textiles.

vitra.com



2019>2021 Collection
Abet Laminati

Italian laminate brand Abet Laminati releases its 2019–2021 collection of reinterpreted classics and three new material-inspired designs: Fabriek, Metal Effect, and Febo.

abetlaminati.com

Colorful Candor

Exuberant blues, greens, and oranges join well-established millennial pinks and moody grays as organic and geometric furniture designs adorn new color tones.



Far
Studio Vedet & Space Caviar for Nilufar Gallery

Far was an exhibition curated by Studio Vedet and designed by Space Caviar that sought to subvert the cavernous void of Nilufar Gallery's depot location. *Far* surveyed a recent surge in young experimental designers that challenge the conventions of production and consumption.

nilufar.com



MC 19 – FRONDA
Sam Hecht & Kim Colin for Mattiazzi

Designed by American duo Sam Hecht & Kim Colin, FRONDA is a new typology for Italian furniture brand Mattiazzi: a seat that also houses storage. Inspired by contemporary nomadism, this new design comprises a single wood shelf and a sculpted steel seat.

mattiazzi.eu



On & On
Barber & Osgerby for Emeco

Inspired by circularity and longevity, British duo Barber & Osgerby designs the On & On chair and stool collection for American brand Emeco. The new series comes in orange, blue, and green, as well as black and white.

emeco.net



Embrace Series
EOOS for Carl Hansen & Søn

Danish heritage brand Carl Hansen & Søn releases Australian practice EOOS' a Embrace chair in an armless variant in pastel colors. Its minimalistic structure accommodates a seemingly untethered cushion element.

carlhansen.com



Parvan Mood
Lievore + Altherr for Arper

Spanish duo Lievore + Altherr reinvents Arper's Parvan modular office collection with colorful and geometric accessories. The functional add-ons allow users to store, collect, and display personal items.

arper.com



BuzziBracks
Alain Gilles for BuzziSpace

At this year's Milan Design Week, Belgian designer Alain Gilles debuts the BuzziBracks modular workspace enclosure for BuzziSpace using an architectural frame and curtain wall system. The microenvironment helps alleviate the constant distraction of today's open-plan offices.

buzzi.space

Left: Marco Covi | Right: Stand Photography



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Summit Suite
Liz Collins for Sunbrella

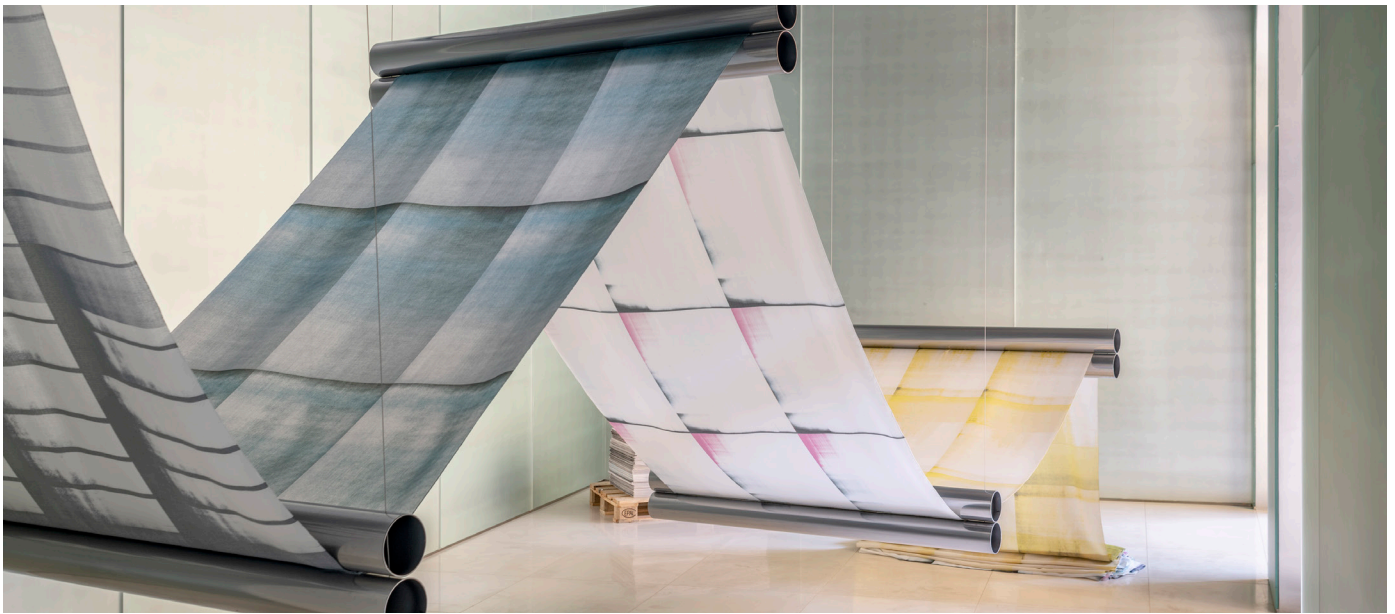
At Galleria Rossana Orlandi, textile artist Liz Collins and fabric manufacturer Sunbrella designed a three-room installation featuring nature-inspired vignettes swathed in textiles, including a "fur roosdfsf" made from selvedge mill waste.

sunbrella.com

An Ode (Woven) to the Production Process

Brightly colored textiles with rich textures thread together stories that visually allude to their material and production histories.

Elli Ioannou



SCRAP_CMYK
Rikako Nagashima for Kinnasand

Japanese designer Rikako Nagashima's collection of abstract ink-stained curtains offered a comment about the problem of waste. Featuring streaks of seemingly random color blots, the patterns are fittingly inspired by the leftover scraps of paper from offset printing production.

kinnasand.com



Fordite
Patricia Urquiola for cc-tapis

Inspired by a hardened gemlike material that came from Ford assembly lines in Detroit, these rugs are made from excess materials leftover from CC-Tapis's production process. Like its namesake, fordite is formed from "piling" layers of surplus textiles.

cc-tapis.com



Progetto Tessuti
Dimore Studio

Using the techniques of courtiers, the studio fashioned textiles of different thicknesses woven together its "heirloom yarns." Out-of-scale geometric patterns reference Art Deco motifs, a trope from every previous year the collection was released since 2015.

dimorestudio.eu



Courtesy Moooi

Tokyo Blue
Moooi

Often referenced as “Japan Blue,” indigo is deeply seeded in the country’s history of dying. Using the same technique, Moooi’s Japanese denim is dyed with the color, which contains natural properties that make it more resistant to the kind of wear subjected on furniture.

moooi.com

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Monolithic/Neolithic

At the convergence of revived Brutalism and radical Primalism, established and emerging talents alike are employing or evoking raw natural materials while forming monumental shapes.

Formations
Note Design Studio for Tarkett
with support from Magis

Stockholm-based Note Design Studio erected double-story-high totems in Milan's striking Circolo Filologico Milanese to demonstrate the full potential of the French vinyl producer, Tarkett. Its new IQ Surface collection comprising terrazzo-like materials can be continuously recycled.

tarkett.com

Courtesy Tarkett



Raw
Noé Duchaufour-Lawrance for Tai Ping

Resulting from French designer Noé Duchaufour-Lawrance's first collaboration with Hong Kong carpet brand Tai Ping, the new Raw collection draws inspiration from the origins of our planet, the foundation of civilization, and the tension between tectonic plates.

taipingtent.com



Francis
Constance Guisset for Petite Friture

Paris-based designer Constance Guisset expands on her Francis mirror collection for French brand Petite Friture by creating new table applications. Reflective surfaces are embellished with cloudy watercolor treatments.

petitefriture.com



MM8 & Void
Guglielmo Poletti for Desalto

Pushing the material properties of aluminum to its limits, MM8 and Void are two new table and stool collections by designer Guglielmo Poletti for Italian brand Desalto. Both designs play with the structural tension of heavy and light surfaces.

desalto.it



ExCinere
Formafantasma for Dzek

Inspired from Sicily's Mount Etna, Amsterdam-based Italian duo Andrea Trimarchi and Simone Farresin, as Formafantasma, develops the new ExCinere tile collection for British architectural material brand Dzek using volcanic lava and ash.

[dzedkzedkzedk.com](http://dzekdzedzek.com)



Hutchison
Lambert & Fils

Montreal-based boutique light design brand Lambert & Fils debuts the Hutchison pendant collection; an investigation of how soft curves can juxtapose hard lines in distinctly geometric extrusions.

lambertetfils.com

Kinetic Friction

Moving mechanical systems of light pivot, rotate, and slide to create endless configurations of illumination.

David Zanardi

Raytrace
Benjamin Hubert for Cosentino

At Ventura Centrale, porcelain surfaces manufacturer Cosentino collaborated with designer Benjamin Hubert of LAYER on an immersive lighting installation aptly called *Raytrace*. Cascading light refracts from osculating crystals onto the triangular passageway swathed in large-scale Dekton slabs.

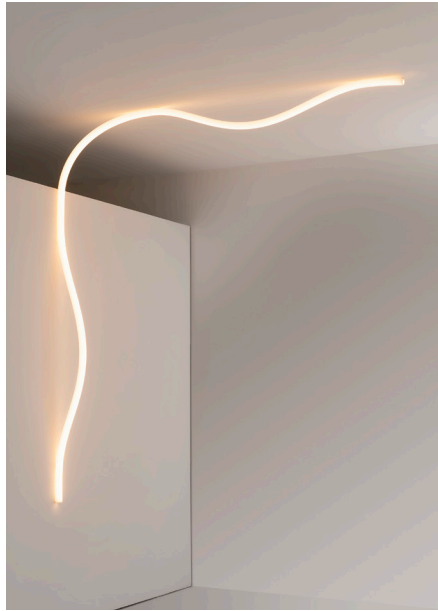
cosentino.com



Magma
Tala

Three globes of light suspended on a translucent disk rotate to produce diffused light, or, conversely, full exposed illumination. Meanwhile, the white shade is fabricated from a sustainable material, Glaskeramik, made from repurposed shards of broken solar panel glass.

tala.co.uk



LA Linea
BIG for Artemide

A flexible tube emits a warm diffused light that can be twisted and formed to interact within the built environment. The fixture can be adjusted with the Artemide app and is suitable for use indoors and outdoors.

artemide.net



Patera Silver
Øivind Slaatto for Louis Poulsen

As the story goes, Slaatto intended the fixture to be made from metal, but it wasn't possible with contemporary production methods. Now, it is newly offered in a shimmering silver to realize his original design. The iridescent qualities emulate patches of shadow and light cascading from treetops in a forest.

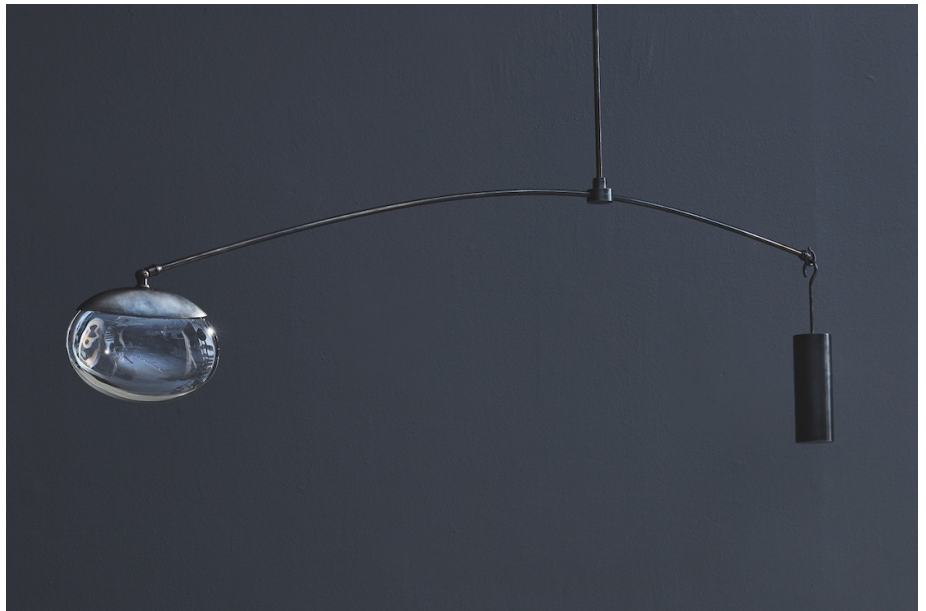
louispoulsen.com



My Circuit
Michael Anastassiades for Flos

Vertical lines and spheres connect five pendants that can be repositioned on a magnetic tracking system. The vertical disk can be adjusted into an up or down light, while the horizontal disk can project light in a 360° circular motion (and double function as a mirror on the reflective surface).

flos.com



Gaia
OCHRE

The weight of this suspended pendant is equally distributed between the blacked nickel light canister and a translucent glass orb counterweight. It measures 52" x 2½" x 32" and is available in custom sizes upon request.

ochre.net

Spirited Away

Studio Malka Architecture creates infinite space for Pernod Ricard's Parisian think tank. *By Antonio Pacheco*





Laurent Clément





Laurent Clément

Previous spread: Studio Malka's designs for Pernod Ricard's Parisian think tank mix flexible open office areas with a subterranean mixology lab outfitted with fixed seating arrangements, including a wooden amphitheater, to create a space that appears to be larger than it actually is.

Above: Wooden booths designed with narrow tabletops to facilitate experimental drink tastings and hidden storage bins located below the amphitheater seats exemplify Studio Malka's "mutant furniture" approach to interior design.

Long the go-to drink for old men in France, anise-tinged Ricard has been undergoing a revival of sorts in recent years as liquor maker Pernod Ricard looks to appeal to a younger and more spendthrift demographic. To aid in this effort, Pernod Ricard created the so-called Breakthrough Innovation Group (BIG), a team based in Paris with the enviable job of “inventing the future of conviviality.”

The group’s mission is to fuse traditional French drinking culture with 21st century technological know-how by applying start-up style thinking to Europe’s relatively staid alcohol industry. The outfit operates more or less as a think tank, and now has an impressive 16,000-square-foot office, designed by Studio Malka Architecture, which has offices in Paris and Los Angeles.

For the mood-altering project, the Parisian architects infused a historic industrial building with a boxy amphitheater made of blond wood that features movable furniture and wall-to-wall mirrors that reflect, amplify, and distort space.

The facilities are divided among the building’s three principal levels, which are linked by an interior courtyard. The ideas-oriented area, dubbed the Think Tank, occupies the building’s attic, where pristine off-gray concrete floors, white bespoke office furniture, and display shelves made out of repurposed scaffolding provide a flexible work environment—perfect for mixing up ideas.

On the ground floor below, Studio Malka created the Do Tank, a street-level corporate suite for business development and marketing that comprises a series of soundproof conference pods. The pods create a hybrid open-office plan without all the noise of conventional setups. Their patterned dark wood surfaces are designed with gridded panels that absorb and deflect sound, elements that anchor an otherwise free-flowing space filled with mobile tables. Intended for business mixers and other social gatherings, the Do Tank space connects via a spiral stair to a belowground mixology laboratory.

This basement level, called the Make Tank, consists of a blond-wood amphitheater and a series of all-wood booths that provide platforms and staging areas for drink tasting, experimental pours, and other prototyping efforts. The “polymorphous” seating areas include a 10-foot-long floating dining table that, according to the architects, creates a festive “agora at the nerve center of the main building.” Wrapped by storage areas sheathed in tilted full-length mirrors, the interior explodes from top to bottom in a visual cacophony of replicated space, creating a *mise en abyme*, French for “infinite fields of reflection.”



Laurent Clément



Previous page, top: A ground floor flexible business area is outfitted with quiet conference pods and movable worktables.

Previous page, top: The office's corridors have been enlivened with colorful architectural scale graphic designs by Paris-based Ill Studio.

Above: The top-floor office areas are outfitted with intelligent lighting elements that can set various moods in the space. This floor holds a library made from recycled construction scaffolding that has been infilled with custom wood shelving.

Heart of Grass

Ty Coles



bld.us designs a paean to sustainable materials in the seat of American democracy. *By Jack Balderrama Morley*

Ty Coles





Previous spread, left: The semi-charred walls complement dark cork and bamboo floors from Cali Bamboo and a willow branch wall with branches from Howard Peller Basket Farmer. Insulated concrete Omniblocks make up the base of the exterior walls of the room, lit by a MushLume Hemi Pendant light designed by Danielle Trofe.

Previous spread, right: The exposed subflooring of the level above is a woven bamboo product called WeaveCore, from Lamboo, which forms a textile-like ceiling.

Above: The exposed Douglas fir faces of the BamCore wall panels were flame-treated to varying degrees to get three different textures.

Like the famous Philip Johnson project that its name riffs on, the Grass House is all about transparency—but not the superficial, paranoid kind that relies on open floor plans and full-height glass windows. “This building is really about being as transparent with the construction process, with the material selection process, with the design process, as possible,” said Andrew Linn, cofounder of bld.us, the Washington, D.C.–based practice behind the house, “even if that leads to darker, rougher spaces than typical.” The house doesn’t present a frictionless, techno-utopian vision of sustainable design, but instead celebrates the texture and tactile richness of its organic constituent materials.

Linn and his partner, Jack Becker, designed the two-story artist’s studio on the lot of an existing home in Anacostia, a historic neighborhood in eastern Washington, D.C. Being so close to the center of American democracy compelled the duo to tackle issues like sustainability, environmental health, and labor justice in a way that would be legible to the building’s visitors. “This is our nation’s capital,” Linn said, “so we felt the responsibility to get involved and try to solve some of these problems in an equitable way.” They turned away from conventional concrete and steel and looked for materials that were renewable, locally sourced, and crafted by independent artisans.

That drive led them to the variety of grass featured in the house: bamboo, which literally holds the building up. Most of the walls are made of structural bamboo panels from BamCore, a Northern California company, which were covered with an unusual finish: The panels’ Douglas fir veneers were charred to varying degrees, leaving some walls completely black and others with zebra-like stripes.

The house also has bamboo floors and uses a woven bamboo material for the subflooring, which is left exposed to create a textile-like finish for the ceiling beneath. Elsewhere, the designers used willow branches from an Ohio farmer, lumber from the surrounding neighborhood, and even a fungus-derived product from a designer in Brooklyn.

The unorthodox materials are purposely conspicuous. As Becker put it: “It’s almost like the architectural output is a flag or a banner” for the solutions within. As far as symbols go, the Grass House is less of a glossy icon and more of a patchwork quilt. The house’s details, and its designers, combine a rough-hewn earnestness with a forward-thinking optimism and a roll-up-your-sleeves attitude that couldn’t be further from that of Philip Johnson, but which is very encouraging to see in the nation’s capital. “The sooner we as architects and we as a culture recognize the embeddedness of architecture in things traditionally thought of as outside of the field, like the financial industry, politics, ecology, and any number of things,” Becker said, “the sooner we can get to a better place.”



This page: The open stair uses wood from a local Anacostia tree and is “put together with dowels and custom hand-cut laps and joints,” according to Becker.

Opposite: The designers expressed the siding’s furring strips at the building’s corners, creating a textural effect reminiscent of masonry quoins. “We like to find opportunities and material connections that are already integral and necessary to the construction, and elaborate on them,” Linn said about the detail.



Inaba Williams right-sizes a Williamsburg apartment. *By Antonio Pacheco*

Smooth Sailing

Naho Kubota



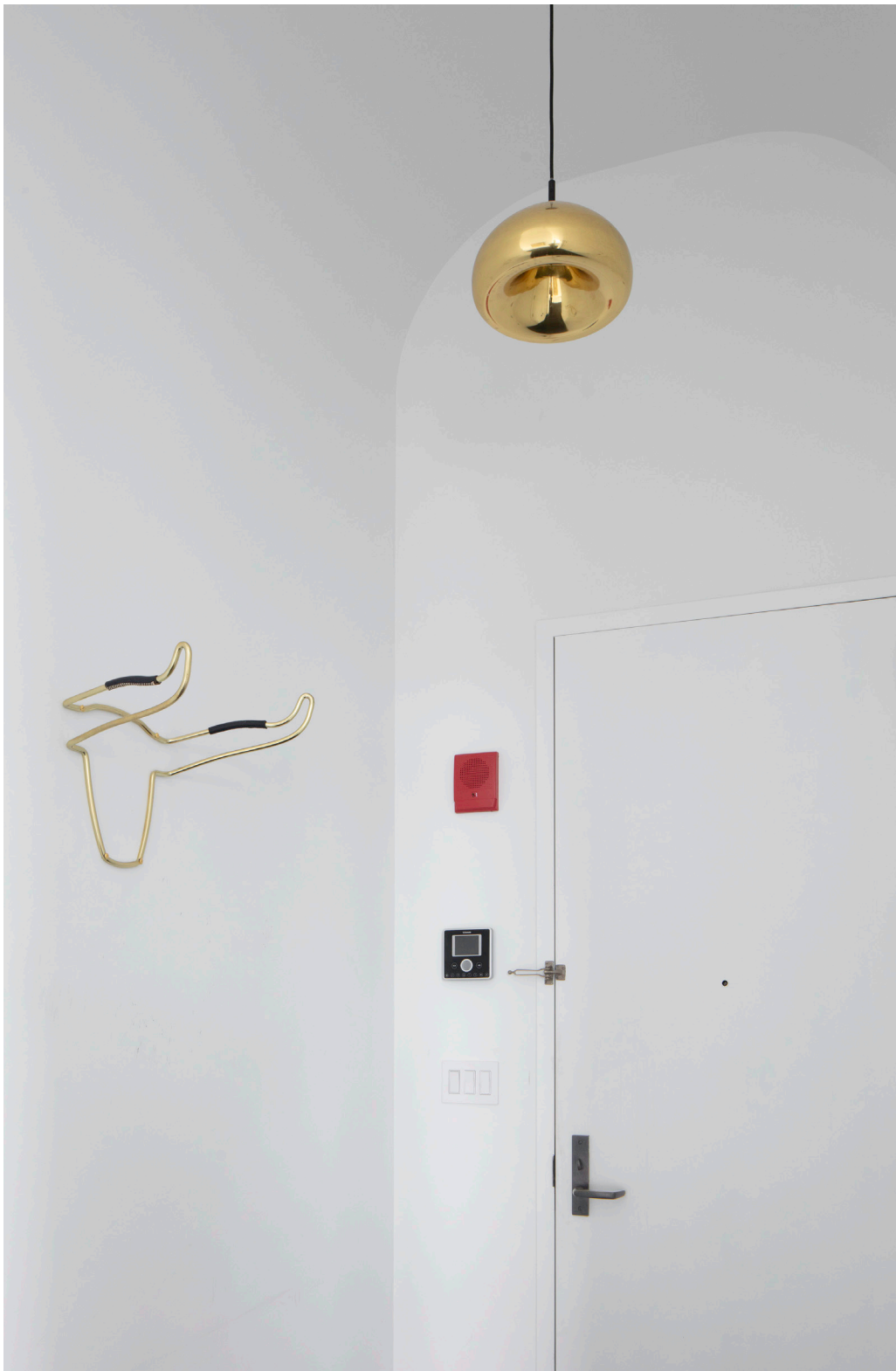
Previous page: Inaba Williams has capped the 12-foot spaces with arched cornices and charred wood Flavor Paper wallpaper above the kitchen cabinets to smooth out the proportions of what had been a visually disorienting design.

This spread: A newly-created entertainment area is filled with a mix of new and old elements brought together by interior designer Nest Decor that include a sectional sofa from Blu Dot, a black leather Mies van der Rohe–designed lounge chair from Restoration Hardware, and an overhead pendant light designed by Johnson Art Studio.



Naho Kubota





Above: The home's front door is now marked by an arched entryway that is accented with a brass lighting fixture by Tom Dixon and a steer-shaped bicycle rack.

Next page: The home's new arched cornices play out in varying but delicate geometries that enliven and subdue their high-flying surroundings.

“Sometimes what’s available on the market doesn’t meet the desires of the people who want to purchase,” architect Jeffrey Inaba explains as he describes the impetus behind an Inaba Williams–designed project in Williamsburg, Brooklyn, where the firm set about reducing the number of bedrooms in what was once a two-bedroom unit.

The project, Inaba continued, represents a rare example of “lowering a home’s market value to increase its enjoyment value,” and came partially out of a desire to fix some of the bad architecture resulting from the spreadsheet-driven design of the 15-year-old developer tower where the apartment is located.

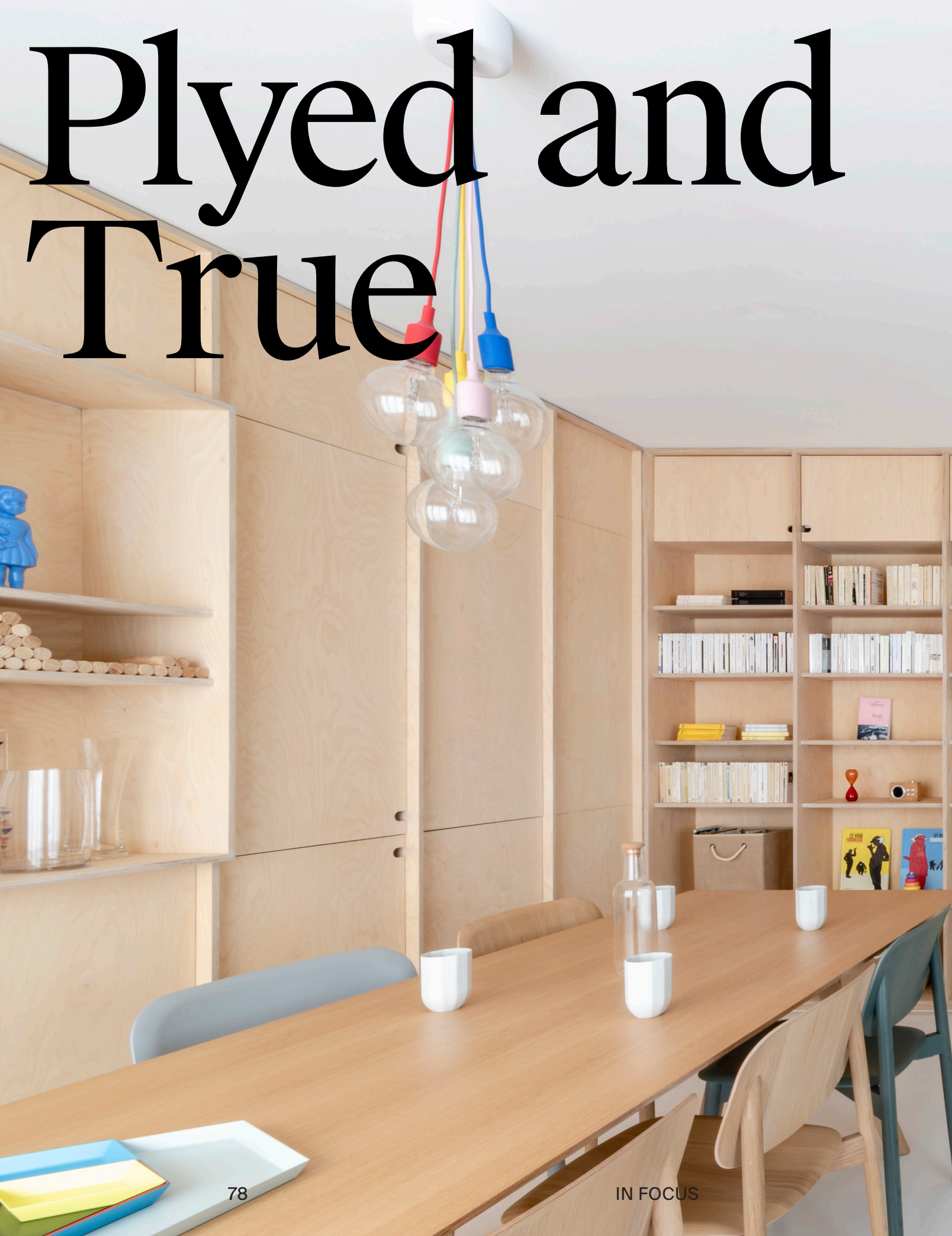
Because the property market values the number of bedrooms in a unit above other considerations, the 600-square-foot space was carved into two tiny bedrooms and a substandard living space. Twelve-foot ceilings intended to make the cramped demi-penthouse seem “more desirable” only made matters worse by giving the rooms a carnivalesque feel. So, as the architects absorbed one of the bedrooms into the apartment’s living and kitchen areas, they also capped the surrounding walls with an arched cornice to coax the eye as it moves up the length of the wall. The glass-fiber-reinforced-concrete vaulting is carried through from the entry—where a light pendant by Tom Dixon and a steer-shaped bicycle rack mark the front door—into the living and kitchen areas.

The delicate arches of the new cornice are a sight to behold. In some spaces, the curves run tangent to the otherwise flat lines of the ceiling, creating perfect semicircles in profile. In other areas, the adjacent arches in close quarters create forms that approximate groin vaulting, a detail not often found in residential architecture.

The precise geometry grew out of a collaboration between Inaba Williams and the project’s general contractor, Patrick Muecke of Muecke Inc., who often works on art installations as well as other high-end residential interior spaces. Their combined expertise shows through in the apartment’s crisp lines, subtle shadows, and otherwise streamlined surfaces.

An open-plan kitchen framed with blistered marble backsplashes highlights the architects’ work as the space opens up to the now-generous living room, which is itself organized around a large picture window that overlooks a wide balcony.

Wood floors, a sectional sofa, and a fiberglass light fixture designed by a local artist fill out the living spaces, which have been reconceived to allow the owner to “hang out in a shared way,” as Inaba puts it.



Plyed and True

SABO project's Paris duplex is a metropolitan home for a design-minded family. *By Jonathan Hilburg*





Alexandre Delaunay

Previous page: Both floors of Sacha, as SABO has named the project, have two “hemispheres” that connect at a central choke point. The grand spiral staircase links all the spaces.

Above: A “superblock” in the kitchen contains the oven, refrigerator, shelving, and a home for the cat. The arched holes are repeated throughout the residence as cabinet and drawer pulls, creating a “cat-and-mouse” dichotomy.

Sometimes simpler is better. When Alexandre Delaunay, founder of the Paris and Brooklyn-based SABO project, was approached to design a home for a young Parisian family in the 15th arrondissement, he decided to use clean, custom plywood millwork and let the objects in the space speak for themselves.

The family had purchased the 1,658-square-foot duplex in a building typical of 1950s-era Parisian housing stock, and both sections needed renovations. SABO stripped the ceilings of both floors back to the concrete slab, centered the flow of both floors around the freestanding spiral staircase, and flipped the home's programming on its head.

The bedrooms, master bathroom, and office were gathered on the lower floor to shield the family from the noise of the busy Parisian street. Upstairs, the living room, dining room, and kitchen are afforded sweeping views of the city, and SABO also relocated the unit's front door to the upper level. Large windows on both floors afford plenty of natural light, which is reflected in the simple, airy material palette.

Rubbery white resin, Baltic birch plywood, and raw concrete create a backdrop for the family's furniture and design objects without being too intrusive.

This choice also offered SABO a great deal of flexibility and opportunities for fun flourishes. A superblock of cabinets in the kitchen contains not only storage, but two ovens and a sleeping space for the family's cat. A sliding plywood wall can close off the kitchen from the rest of the apartment, sealing in cooking odors and blocking off the space when company is over. An arched cutout allows the cat to move in and out even when the door is closed. Look closer, and the mouse hole-like shape can be found in miniature all over the cabinets, where SABO repeated it to style drawer pulls.

The spiral staircase at the heart of both floors is veiled in end strips of plywood that are denser on the right side, creating a hand guide without the use of a real railing. The staircase lives in a central choke point found on both levels, forming a bridge between the two halves of each floor.

"I saw them as a young, sophisticated couple," said Delaunay of his clients. "I thought a lot of custom millwork would have great impact in terms of tailoring it to their needs, and with a high degree of finish, but that the plywood would keep it laid back and not too ostentatious. It would keep things modest, like they are."



Keeping with Sacha's material palette, SABO opted to use plywood to delineate the spiral staircase. The long strips of end grain create an instant contrast with the smooth paneling used elsewhere.

Next page, top: Sacha's dining and living rooms are one open space on the second floor. The areas are subtly delineated; while the dining room features a white ceiling and a resin floor, the living room uses wide wood planks and exposes the raw concrete of the slab above. Iskos Berlin-designed Soft Edge 12 chairs are arranged around a CPH30 table, both from Hay.

Next page, bottom: The adjacent living room allows the family to relax after dining. A flexible shelving system, similar to the one found in the master bedroom, allows as much or as little storage as needed. A Ronan & Erwan Bouroullec-designed Can 3 Seater and two Can 1 Seaters from Danish furniture manufacturer Hay provide ample seating.



Exhibitecture: In the Gallery, Out of the Box

Architects apply their expertise to exhibition design. *By Adrian Madlener*



James Florio

Too often, museums mount exhibitions in a uniform style. Monochromatic podiums, display cases, and partition walls are carefully distributed in bland white-cube spaces so as not to detract from the works on view. While the argument for this restrained method remains valid in many respects, a new push to break the mold and diversify exhibition design is challenging the status quo. In a world where people's attention spans have shortened, and engagement is harder to come by, major cultural institutions have had to rethink the standard exhibition model. Top museums have begun using theatrical devices and the latest technology to program immersive shows that draw in crowds. However, the line between true engagement and sensationalist appeasement in these contexts has become harder to distinguish.

Multidisciplinary architecture firms are helping to refine this new approach. Tapped by top institutions, these practices develop dynamic designs that expand the curatorial visions of various shows but also enrich visitor experience. Architectural elements become holistic environments that translate clear storylines. Applying their expertise to this medium is similar to working in interior design. However, the museum gallery is a different type of "blank canvas" which provides architects with the freedom to experiment. Instead of being taken for granted, exhibition design has come out of the shadows and is now understood as a crucial element of any program. The following selection of current and recent architect-designed exhibitions represent a range of approaches that constitute this new trend.



Opposite: The Impressionist Garden was one of the many thematic vignettes Shohei Shigematsu designed for the *Dior: From Paris to the World* exhibition.

Left: Google OnHub Makers project by Jenny Wong-Stanley, Helen Levi, Doug Johnston, Bridie Picot, Chiaoza, and Katie Stout displayed together as part of the SO-IL-designed *Home Futures* show.

Shohei Shigematsu/OMA

Dior: From Paris to the World
 Denver Art Museum
 November 19, 2018, to March 17, 2019

Presented at the Denver Museum of Art recently, *Dior: From Paris to the World* was a comprehensive retrospective that surveyed 70 years of the French fashion house's output. One hundred fifty haute couture garments were placed next to accessories, photographs, sketches, video footage, archival material, and other ephemera. With significant prior experience designing exhibitions, OMA New York head Shohei Shigematsu conceived this show as a sequence of thematic displays. These vignettes referenced the different era-specific styles of Dior's oeuvre and transported visitors through a historical timeline.

SO-IL

Home Futures
 Design Museum, London, in partnership with
 IKEA Museum Älmhult
 November 7, 2018, to March 24, 2019

Taking our contemporary homes to task, *Home Futures* was a survey show that compared 20th-century living prototypes with the latest domestic innovations. The critical exhibition placed key works by avant-garde figures and collectives—including Ettore Sottsass, Joe Colombo, Superstudio, Archigram, Alison and Peter Smithson, Hans Hollein, Jan Kaplicky, and Dunne & Raby—in dialogue with a contemporary selection of speculative interior concepts. New York-based architecture firm SO-IL designed the show as a nonlinear series of dreamlike passages and thematic rooms that immerse visitors in yesterday's visions of the future.



Agaton Strom

Diller Scofidio + Renfro

Heavenly Bodies

Metropolitan Museum of Art, New York

May 10 to October 8, 2018

In spring 2018, the Metropolitan Museum of Art's Costume Institute mounted the *Heavenly Bodies* exhibition in the museum's Byzantine and medieval galleries, Costume Center, and Cloisters branch. The show explored the concept of Catholic devotion and tradition by displaying Papal robes and accessories from the Sistine Chapel's sacristy alongside haute couture pieces from the past decade that relate to this theme. The interplay of existing scenery and thematic fashion gave New York-based Diller Scofidio + Renfro a strong platform from which to stage discrete interventions. The architecture firm's careful calibration of lighting, podiums, and strategic layout had a dramatic impact.

Above: For the *Heavenly Bodies* exhibition, Diller Scofidio + Renfro placed garments in dramatic settings through the Met Cloisters.

Right: Modern-era haute couture fashion pieces were staged throughout the museum's medieval galleries, and highlighted using a special lighting scheme.





Artists Rights Society (ARS), New York / ADAGP, Paris.

Frida Escobedo

Ettore Sottsass and the Social Factory
ICA Miami
April 18 to October 6, 2019

Mounted as part of a new biannual exhibition initiative dedicated to exploring postwar and contemporary design through an art-historical lens, *Ettore Sottsass and the Social Factory* is a new retrospective of the influential Italian architect and designer's wide-ranging career. The exhibition places Sottsass's work within the broader social and economic contexts of the postwar period in which it was produced. Celebrated Mexican architect Frida Escobedo designed the show as a series of discrete spaces that are divided by scrim walls. These structural elements allude to Sottsass's frequent use of screens and room partitions in various interior and showcase projects.

Above: Ettore Sottsass's Cabinet Mio Sistema Personale, Ruins, (1990), left; Piccoli Libri, Ruins (1990), right.



Hariri & Hariri Architecture

Contemporary Muslim Fashions
de Young Museum, San Francisco
September 22, 2018, to January 6, 2019

Exploring the complex and disparate nature of Muslim dress codes worldwide, the recent *Contemporary Muslim Fashions* exhibition revealed how women of this faith define the idea of modesty through fashion. Gisue and Mojgan Hariri, of New York-based Hariri & Hariri Architecture, tapped into their own Iranian upbringing and heritage while developing their de Young Museum installation. Responding to the current political climate, the duo's design played on the duality between the dark perception of Muslim culture and its exuberant reality. The galleries' existing walls were painted black, and as a sharp contrast, a series of bright-white structures displayed different garments and photographs.

Above: Hariri & Hariri Architecture's design of the *Contemporary Muslim Fashion* exhibition evoked the duality between the negative perception of contemporary Muslim culture and its actual exuberance by contrasting dark and light elements.

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Infinite Intimacy: Derrick Adams's Interior Illusions

By Antonio Pacheco



Courtesy Derrick Adams/Luxembourg & Dayan

Derrick Adams: Interior Life, a kaleidoscopic exhibition that highlights colorful geometric portraits on paper from the Baltimore-born artist's *Deconstruction Worker* series, was on view at Luxembourg & Dayan in New York City from February 26 to April 20.


Curated by Italian provocateur Francesco Bonami, the exhibited works use cartoonish interior scenes to explore the relationship between the intimate and the infinite, an effort inspired by the Catholic idea of living “a life that seeks God in everything.”

The portraits are installed on custom wallpapers that depict elevation views of imagined interior spaces created for a set of fictitious urbanites. Each installation takes up the entirety of a gallery wall and includes several portraits surrounded by matching interior scenes that are neatly organized. Here, the artist, in arranging color-blocked portraits with lived-in interior spaces, hints that our homes—and our stuff—can take on lives of their own.

A brooding interiority results as everyday elements and formal portraits imply a delicate tension among the polished image, the imperfect soul, and a world full of material belongings.

Blond plywood cabinets and a blue glass tile backsplash ground one playful and contemporary portrait arrangement, for example. In another view, a trio of portraits hang formally above a living room mantle, anchoring a warm room studied with African sculptures, tribal mask-print sofas, and floral-print curtains. In another, a formal scene depicting a bedroom is filled with bright red, paneled surfaces and a pair of solemn portraits that face one another without smiling.

In our contemporary world, where the illusion of infinite choice exists to dull the sting of economic precariousness, Adams makes clear a simple truth: We are what we own.



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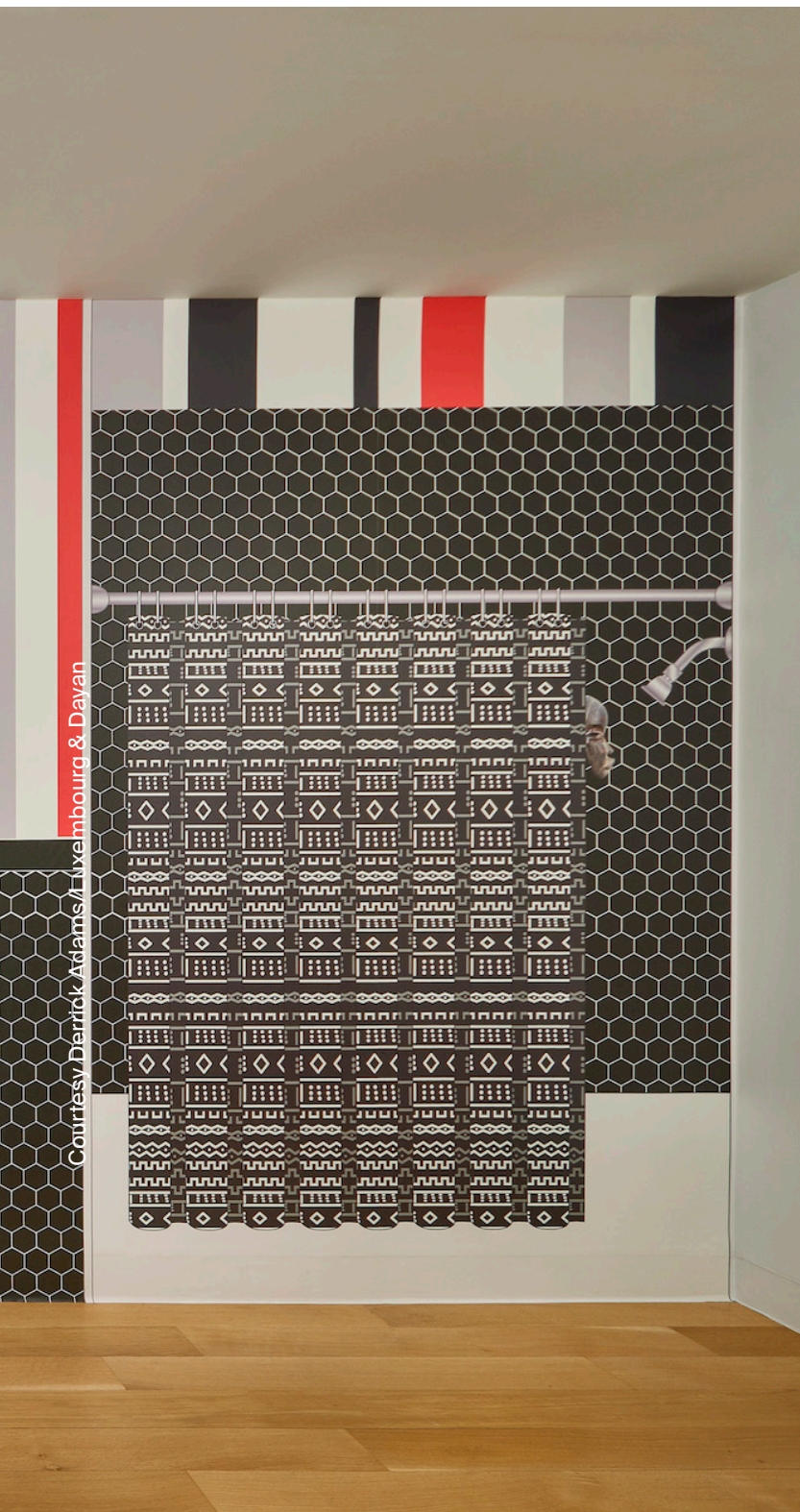
Courtesy Derrick Adams/Luxembourg & Dayan

Previous page: Artist Derrick Adams has created a series of interior snapshots with framed portraits fashioned from reconfigured patterns and color blocks that question the materiality and life force behind people and their possessions.

Above: Adams crafts delicate and exacting compositions depicting everyday living arrangements, like the black bathroom wall tiles and patterned wallpapers shown here, to provide a glimpse into how people, the spaces they create for themselves, and their possessions relate to one another.

Top right: Portraits, like *Interior Life* (Figure 5), shown here, are embedded within each composition and are drawn with patterned clothing, skin, and hair to convey how personal interiorities communicate ideas of object-oriented domesticity.

Bottom right: Through their collaged construction, the portraits, such as *Interior Life* (Figure 12), also hint at a disjointed and sometimes incongruous and uneasy confluence of objects, people, and matters of taste.



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Milano Morsels

Five standout architectural installations from Milan Design Week 2019.

By Sydney Franklin

A series of unusual and experimental architectural installations at Milan Design Week 2019 allowed visitors the chance to get inside the minds of radical architects, designers, and artists from around the world. These pieces, made in collaboration with prominent Italian brands and historic venues, showcased not only great work by emerging design professionals and veteran acts, but also gave attention to pressing themes facing humanity today, such as climate change and life in the ever-evolving digital age. Some of the projects simply brought beauty to the forefront, reminding visitors to look for inspiration in eclectic design.

Check out some of *AN Interior's* favorite installations seen at the massive design event.

KooZA/rch and (ab)Normal

MICRO TOOLS: THE INVISIBLE SYNAPSE

The walls of the installation's room were outfitted with purplish-blue graphics that referenced lo-fi rendered environments, and pedestals of tightly packed bright yellow plastic tubes held up the installations. According to the show's organizers, "The shimmering graphics...project the viewer into a parallel dimension, creating a utopian scenario that revolves around and reflects the contributions of the guest designers."

The designers presented a range of objects, from tiny models of unbuilt pavilions, to bits of branches and leaves, to a plastic case bought on eBay.

The show was part of Alcovà's exhibition at the Salone, joining other design and architecture installations.



Louis De Belle



MultiPly

Waugh Thistleton Architects, ARUP, and the American Hardwood Export Council

Situated in the courtyard of the Università Degli Studi di Milano was a series of stacked wooden boxes that created a unique, human-scale maze for visitors to explore. *MultiPly*, by Waugh Thistleton Architects, ARUP, and the American Hardwood Export Council, was made from American tulipwood cross-laminated timber slabs that together formed a 30-foot high installation.

Originally showcased at the London Design Festival, the project demonstrated the power of sustainable materials in modular construction. According to the architects, the design “confronts two of the current age’s biggest challenges—the pressing need for housing and the urgency to fight climate change.” Both of these issues can be addressed, the architects argue, through prefabricated, wood-based buildings that lower carbon emissions from a project’s start throughout its lifespan.

Built as part of Milan Design Week’s *Human Spaces* exhibition, *MultiPly* features 18 modules that were connected by stairs, corridors, and open spaces. Visitors could climb to the top of the multi-tiered structure, guided by mood-boosting lighting that brought out the soft wooden hues and textures of the entire architecture.

Echo Pavilion

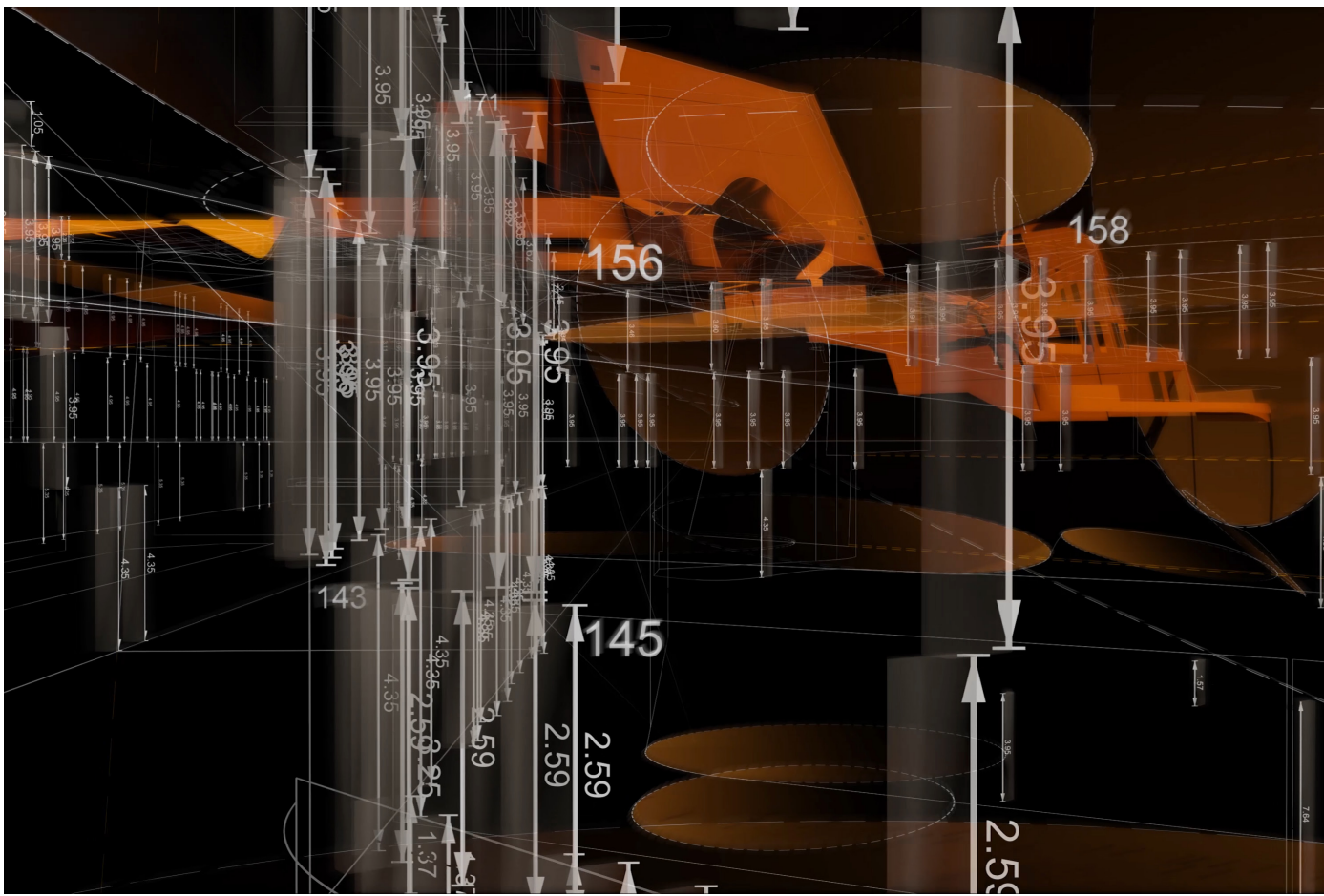
Pezo von Ellrichshausen

Walking up through the Palazzo Litta in Milan, a visitor might have easily missed Pezo von Ellrichshausen’s mirrored pavilion, which disappears into the urban landscape and distorts the surrounding Baroque architecture. The Chile-based firm designed the structure as a “magic open box,” featuring an inverted pyramid topper that slanted upward toward the sky. The entire pavilion was clad in polished stainless steel—everything from the paved plaza to the building’s windows, shutters, columns, and doors were reflected in the viewer’s eyes. On the inside, the smooth surface became a rigid geometry, unveiling the mechanics of the architecture as well as an open skylight for new views.

Created in collaboration with MoscaPartners as part of *The Litta Variations—Opus 5*, Echo Pavilion exhibited a “radical simplicity,” and boasted “an immaterial presence that, almost as in a fleeting mirage, captures the discreet beauty of the three hundred and seventy-year-old palazzo.”



Pezo von Ellrichshausen



Interfaces

Morphosis Architects and Dassault Systèmes

Built within Milan's Superstudio Più was an immersive installation by Morphosis that allowed viewers to explore the role of design thinking in solving the greatest urban issues of today. The project was conceived by Dassault Systèmes as part of its *Design in the Age of Experience* exhibition. The 3D-design software company used augmented reality and digital projections based on data, drawings, and models from three major Morphosis projects to clue viewers into the decisions the architects made throughout the design process.

At the center of the exhibition stood a large white box, a "symbol of the 'transition' into the space of the mind of the design," according to the architects, where visitors enter to find three digitally animated panels that showcase design details behind Morphosis's Emma and Georgina Bloomberg Center at Cornell Tech in New York, the firm's Perot Museum of Nature and Science in Dallas, as well as its Kolon One & Only Tower in Seoul, South Korea.

The installation not only educated visitors on design language, but also encouraged them to further understand their own perspective in framing the content. As the panels rotated and the displays transformed, the movement "further underscores the concept that there are no fixed solutions [in architecture]—design today is about solutions in play."

Three Characters in the Second Act: The Royal Family

Adam Nathaniel Furman and Abet Laminati

Commissioned by Milan's Camp Design Gallery, Furman imagined three shapely collectible furniture pieces as part of his second collaboration with the seminal, high-pressure laminate supplier Abet Laminati. Each of the intricately patterned projects has a forceful presence, one that was earlier echoed in Furman's 2017 *Four characters in the First Act*. Sparking a joyful and whimsical tone, the pieces of furniture—a chair and two cabinets, one arched—collectively represented a "model 21st-century family of two parents and an insanely spoiled child," according to Furman, but their identities were mixed up in one another.

Referred to as Gioioso, Benevolente, and Solidale, the characters, or design pieces, "have no official status, but they are pure royalty in their total rejection of the suffocatingly facile codes of good taste, and they honor their freedom and divinely ordained power in the salacious union of sacred and profane, color and form, willfulness and gluttony," according to the designer.





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