PRODUCTORA and Part Office’s Casa Nova
Gallery Talk: a83
Home Remodels
Ply+’s House P
Pictorial: Chez Paul Revere Williams
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On the cover: Casa Nova is sited in the Los Angeles neighborhood Elysian Fields.
Below: A staging environment by the brand agency frenchCALIFORNIA
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Editor’s Note

Revisiting editorials from the past three issues of *AN Interior*, we now appear to have crossed a threshold. Into what, exactly, remains an open question, though there will surely be many attempts to return to pre-COVID norms. In any event, concerns about the pandemic’s ferocity apparent in those earlier columns have mostly subsided: reopening dates have been set, trade events are coming back online, and fully vaccinated people can retire their face masks. We still make do with Zoom for the time being, but come the fall, when many office workers will have returned to their downtown—or midtown—perches, it’s likely they’ll want a reprieve.

By the same token, many will miss their home offices, which they have spent the past year sprucing up and tailoring to their needs (their means permitting). As if anticipating that comedown, this spring/summer issue of *AN Interior* foregrounds home remodels in a big way. Though they may vary from site to site, the projects share more than a few strategies among them. Arches are a recurring motif, likely because they offer formal whimsy on the cheap, while millwork optimizes space and imparts warmth, albeit for far greater sums. Demolition is largely kept to a minimum, with designers embracing the quirks and oddities of vintage developer architecture. In each case, the results are surprising, savvy, and suggestive—you too could do this. (Those planning an overhaul should consult the Kitchen & Bath special section, beginning on page 32.)

Showrooms and galleries are on the same tip. Ditching white-cube galleries, institutions and upstarts alike have begun staging their highbrow collections within luxury residential settings. (See page 83 for more.) In addition to reflecting anxieties about practices of recontextualization, the trend acts as a catalyst for new artistic projects, as is the case with Salon 94’s new design arm (page 10).

New builds and fit-outs factor elsewhere in the issue, but the focus remains squarely on the lived-in and the domestic. These complementary themes carry through to the end-of-book Pictorial (page 94), in which Los Angeles photographer Janna Ireland recalls her time spent inside homes designed by Paul Revere Williams. The architect, who was the AIA’s first licensed Black member, operated in a number of different—often even contradictory—design registers. Ireland’s monochromatic portraits of stairways, corridors, and dining rooms attest to Williams’s freewheeling spirit. These spaces are grand, joyful, but also quiet—qualities that any great home should have. Samuel Medina
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In Conversation: Trang Tran

By Adrian Madlener
Launched out of dealer Jeanne Greenberg Rohatyn’s East 94th Street brownstone in 2003, Salon 94 has since taken the global art world by storm. With locations throughout Manhattan and spots at major international fairs, the blue-chip platform represents seminal artists like Judy Chicago, Niki de Saint Phalle, and Derick Adams, as well as the estates of interdisciplinary mavericks Carlo Mollino and Donald Judd, among others. Over the past few years, this impressive roster has been supplemented by a dynamic collectible design program. Salon 94 Design takes an almost patron-like approach to commissioning, producing, and selling unique works by talents ranging from Kwangho Lee and Philippe Malouin to Tom Sachs and Gaetano Pesce. At the helm of the enterprise is Trang Tran, a design historian whose interest in Radical Italian architecture brought her into the Salon 94 fold just over two years ago. On the occasion of opening the gallery’s new Rafael Viñoly–converted, 17,500-square-foot East 89th Street flagship—the former National Academy of Design Museum complex—AN Interior market editor Adrian Madlener spoke to the director about this ever-growing venture.

**AN Interior:** Talk a bit about your background and how you got involved with Salon 94.

**Trang Tran:** Though both of my parents are tailors—I was exposed to a lot of textile craft growing up—I realized early on that I wasn’t a maker. Later I realized that there were a lot of other people [who are] interested in exploring design and architecture without actually wanting to practice. So I studied architectural history at the University of Toronto and then I worked at the Textile Museum of Canada, where I became drawn to the decorative arts. From there I went to the Parsons/Cooper Hewitt History of Design and Curatorial Studies program for grad school. On entering the school, I realized that I wanted to focus more on contemporary topics and took a lot of courses outside the program, including one with Paul Goldberger on architectural criticism. I also enrolled in intensives taught by [curator] Glenn Adamson, who also became my thesis adviser. I wrote about the Radical period in Italian architecture and the concept of utopias, which led me to Gaetano Pesce’s work and, in turn, Salon 94. It’s funny, Glenn and I still work together as he’s currently writing a book on Pesce for us. The worlds of academia and design really do intertwine, especially in New York. A lot of graduates that come out of the [Parsons] program are hoping to find museum jobs, and working in a gallery seems like the opposite, but in many ways, it can also satisfy those ambitions.

**AN:** How did Salon 94 Design come about? What’s the scope of your role as its director?

**TT:** Jeanne has always embraced design. Her father was Donald Judd’s art dealer in St. Louis during the 1970s. Like a lot of people in the business, she realized that she was surrounding herself with a lot of beautiful things but needed better furniture to match them. This focus also jibes with her mantra of displaying works in a comfortable domestic, salon-style setting. This is the core idea behind the gallery and something that will be especially true in the new space. Jeanne really pushed artists like Tom Sachs and fashion designers like Rick Owens to explore this side of their practice. And so she decided to launch a dedicated program and began collaborating with Toronto-based dealer Paul Johnson, who represented designers like Max Lamb and a few other big names. Though Paul left the business, we retained these talents. I arrived just after his departure and started off as a kind of operations manager, but that role quickly grew as there was a lot to do when it came to liaising between the designers and producers. We’re unique in that we commission works and also help in the making process for some of our designers. I also spent the first few years on the road...
mounting solo shows at major events around the world like Design Miami, but now that we have the new space, we'll be able to bring all of that under one roof. I'm in very close contact with our talents and have also begun putting together a registrarial archive. It's a lot of work but is very rewarding.

**AN:** Your roster includes important figures within the contemporary design world but who also work in very different ways. How do they all come together in this program?

**TT:** In a very organic way. They're all different, which is both challenging and engaging at the same time. For example, industrial designer Philippe Malouin doesn't always reveal every step of his process, which can be surprising at times. But he knows that we are interested in pieces that use unique materials, that take a long time to produce and are perhaps a bit more expensive to achieve. For one project, we worked closely with one of his producers to make tiny nylon parts on an industrial scale. There's a lot of range [within the program], but there's also a lot of focus on exactly what we specialize in.

Tom Sachs has other representation in New York for his art, but because of his close relationship with Jeanne, he only shows his furniture with us. He's also developing a coffee shop concept within the new space. Max Lamb recently developed curved tile elements with Japanese manufacturer Tajimi Custom Tiles that will be used to outfit several bathrooms throughout the gallery. The opening of these spaces will coincide with an exhibition of new works he's created using more natural materials. (In the past, we've shown his Boulders and Poly pieces.)

**AN:** What are your plans for further developing Salon 94 Design within the new 89th Street flagship?

**TT:** Combining the two programs within six huge rooms is complicated—we're still working out the scheduling, but we have a lot in the works. Some pieces will also be shown permanently, including a Judd conference table for the library and the ten different iterations of his famous 84 Chair that will be presented together for the first time. All in all, the idea is to still reflect Jeanne's original concept, which was to showcase art out of her living room. Her office on the top floor will re-create that feeling with custom furniture and a rotating collection of art and design pieces.
Print Shop Talk

The directors of Manhattan’s newest architecture gallery resist the label.
At the height of the pandemic last spring, architects and educators Owen Nichols, Clara Syme, and Phillip Denny occupied a vacant storefront at 83 Grand Street in New York’s Soho, reviving and updating the fine art and architectural print operation John Nichols Printmakers (JNP) under a new name, a83. The nonprofit group is focused on architectural printmaking and exhibitions drawing on a unique archive of the operation’s early years, as well as new work produced in-house. JNP was established by Owen’s father John in 1978, and operated out of the Grand Street space until 1992. In addition to producing new print projects and staging exhibitions, a83 is caretaker of the archive of prints made by the elder Nichols alongside architects and artists including Thom Mayne, Elizabeth Diller, Frank Gehry, and Joseph Beuys. In the conversation below, a83’s directors reflect on reoccupying the space, setting agendas, and the significance of printing architecture in the post-digital moment.

**AN Interior:** What was it like to establish a gallery in a pandemic?

**Owen Nichols:** People always ask us that. But we’re not a gallery, and we aren’t new. It was a low-pressure situation because we were restarting something that was already established—John Nichols Printmakers. But architecture and design galleries—and fine art printmaking for architects—that all kind of disappeared several decades ago. Restarting during the pandemic meant that we could do it at our own pace, under the radar.

**Clara Syme:** Renaming the organization allows it to become more than an individual printmaking practice. It opens itself up to potentially having many members and contributors. As an organization, it wouldn’t be fixed to this location and instantiation—someday, an a17 or an a200 might exist.

**Phillip Denny:** I think that understanding the differences and continuities between John Nichols Printmakers and a83 is pivotal. JNP was a for-profit printmaking studio that exhibited work produced here, hosted exhibitions in the space, and sold prints. Selling hasn’t been our focus in that way.

**CS:** And a major difference is that a83 holds the JNP archive. A83 is like other organizations that have archives and histories and multiple generations of people moving through them. For JNP, everything was new.

**AN:** Do you see a83 as a bridge to an older architectural, or creative, culture?

**PD:** Things have changed in the meantime. JNP was part of a community of printers, spaces, and venues. Galleries like Leo Castelli and Max Protetch showed prints and drawings and sustained a small market. Staging exhibitions created an audience, and to an extent, it built a demand for prints. Today, there are fewer and fewer spaces to show this kind of work, which I think might raise the stakes for us.
Above: Detail of Lumbar Support (Chair) by stock-a-studio for someparts x a83

Facing page: Prints from the John Nichols Printmakers archive, including Sixth Street House, Composite (1990) by Thom Mayne, were shown alongside stock-a-studio’s someparts furniture. An original soundscape by composer Ash Fure set the tone of the exhibition.
Top: Digital and lenticular prints by MOS Architects on view in the a83 archive. Left: Thoughts on a Walking City (2011); right, A Situation Constructed from Loose and Overlapping Social and Architectural Aggregates (2016).

Above: Between 1987 and 1990, John Nichols Printmakers produced a cycle of screen prints with architect Thom Mayne exploring his Sixth Street Residence project in Ocean Park, California. The prints feature extensive copper leafing and complex layering techniques.
ON: We have to create a need and a desire for people to make prints. In JNP’s case, architects and artists needed prints for specific reasons. Competitions required printed drawings, or galleries wanted to show and sell work. Now there are different reasons for making prints.

PD: Sometimes those might be professional reasons, like making prints for an exhibition or publication, but I imagine they are also partly personal motivations, too. Print is another way of thinking through an image and a different way of working through an idea. Work on paper is simply not the norm now.

CS: The pandemic was a break from norms, and for many people it was a period of reevaluation. Priorities shifted slightly, and I think there was an opportunity to introduce a model for an exhibition space in Soho that is free of certain traditional expectations, and is less self-serious. In my mind, a83 is a place for the architectural community at large. For individuals who fall outside the boundaries of academics, or being employed at a large firm, or part of some institution. There are a lot of young architects that operate in isolation, they produce images, and this is a space for collective conversation. For me, it’s like a community center.

AN: What have you learned about printmaking in the past year?

CS: When JNP started, there wasn’t an intermediary figure between architect and printmaker. The printmaker was also the graphic designer. Our relationship to printing comes from the idea that the printmaker isn’t just the reprographics guy hitting “Print” on a copier, but that there’s value and knowledge involved in the production of images. And I think we want to pass that knowledge on.

ON: Whenever we work with architects they’ll say “I’m learning so much.” They’re not necessarily printmakers, but they learn and understand the process in order to work with us in a particular way. To be really appreciated as a printmaker, the architect or designer needs to be involved in the process.

PD: The printmaking process is slow, but constructing buildings tends to be slower. The “Hands of Longing” edition that we just finished with Miles Gertler and Igor Bragado of Common Accounts took nine months to complete.

ON: That’s because when we make these physical images, each decision—about color, technique, substrate, format—is given more weight than when composing a digital image. Every decision has a consequence. And there were dozens, if not hundreds, of digital images made in order to produce this physical thing.

PD: Right, we made renderings of the prints to mock up which techniques were best. And we made images and diagrams just to explain and discuss the options at a distance, over Zoom. But I think that slowness of image making is rare, especially in architecture. Building up an image from nothing—turning an image into a tangible thing—requires the author to cede some control over the image. Or perhaps requires inviting another author to take part in the work’s production. It’s complicated and laborious, almost antithetical to the instant gratification of desktop publishing or sharing digital images on Instagram.

AN: How does social media change the equation for you?

CS: I have no sense of where social media is going, but printing is a little bit like sourdough bread. It’s an old technique that requires time and attention. Sourdough bread became popular during the pandemic because images of loaves were shared on Instagram, which made it accessible because people could now see others doing it. This kind of cultural market emerged around this old thing as soon as it was shared in this new context.

ON: The challenge for us is reintroducing people to printing as a collaborative process between the designers who conceive images and those who make them. An interest of the design practice Clara and I are involved in—Chibbernoonie—is to combine the conception and production of images so the two modes can inform one another. We have a will to make paper projects because it’s a platform for ideas and experimentation without a paying client and our understanding of printmaking allows us to control the structuring of an image alongside the conceptual drivers for one.

PD: Instagram and other social media raise the bar for us—the prints we make participate in an extremely complex visual culture. At the same time, prints have some advantages over images on social media—they are physical things that exist in the world. As works on paper, prints respond to the conditions around them, light, shadow, humidity. And you can touch them.

ON: It’s something you touch—or shouldn’t touch so much—but it’s right in front of you and requires your attention to digest it, to understand how it’s made. Printmaking is about multiples, multiple versions of a physical object, a physical image. Because the print is multiple it can be distributed, sold, sent around the world without anything being lost. Printing fits right into the moment.
Creature Comfort

Design, Bitches creates a space for animals that humans can enjoy too. By Amrita Raja
Modern Animal, a 3,400-square-foot veterinary clinic in Los Angeles, is a “fear-free” space for both humans and animals. Rebecca Rudolph, cofounder of Design, Bitches, the firm responsible for the build-out, said that unlike the “messy, dreary spaces” of typical clinics, this environment creates a “transparent home for the company’s flagship where visitors can see from the street straight through the treatment areas.”

The material and furniture palette aims to provide, Rudolph said, “a warm, welcoming atmosphere with natural wood, comfortable custom upholstery, and decorative lighting that evokes a feeling of domestic casualness while still being easily cleanable and highly durable.” A “fear-free” approach also meant avoiding certain colors, like bright reds and oranges, and selecting surfaces the animal clientele would happily stand and sit on.

Medical-grade materials with recycled content and future recycling potential were chosen wherever possible. New high-efficiency HVAC units with integrated filters and a high volume of air exchange improve indoor air quality, while skylights throughout the space minimize the need for artificial lighting and maximize daylight to support human and animal circadian rhythms.
Top: Skylights in the treatment and inspection room help minimize artificial light.

Above: The designers avoided alarming colors such as red, opting instead for pale yellows.
Classic Textiles
For many people, the pandemic has definitively blurred the lines between living and work space. Cooped up inside, they’ve had ample time to think about ways to upgrade their homes. The following projects highlight design strategies—which the use of millwork and controlled teardowns are prevalent—that make the most of domestic interiors.
A shorthand for historic charm andsignifying wealth, or at least theincursion of gentrifiers, the row house is thepride of New York residential architecture. Yet thewords “row house” and “Brooklyn” go together a little too gingerly (oftentimes converging on that weighty label“brownstone”), especially because iterations of the serried housing type can be found in all the city’s boroughs, including Queens, where they take on a different class character. In Glendale, for instance, the row houses are “humble, from the 1920s, working-class, standard-issue,” said Can Vu Bui, a partner at the design firm Office of Things.

Vu Bui, with Lane Rick, another Office of Things partner, and architect Matthew Storrie, recently completed a partial remodel of one such Glendale residence. The three-story home, with its deep, narrow floorplan, was dark and uninviting. The owners, being convivial hosts, wanted something brighter and more suited to their desires. (A new kitchen was high on the list for the husband, an accomplished cook. He got it.) But desires are by their nature contradictory. “They wanted change but also something similar to what they had,” said Storrie, who met Vu Bui in 2012 when they were colleagues at Adjaye Associates’ New York office. “They really
applied some of the original details, like the fluted archways over the doorways." Strategic but also playful use of paint enhances those features.

The trio worked to “unpack” the design desiderata, communicating constantly with the clients. It was a change of pace for Rick and Vu Bui, who have to balance cost-benefit analyses in projects for large tech companies like Google. “Because the residents are the real beneficiaries of decision-making, it makes for a much more emotional and also pleasant experience,” said Rick. Through their conversations with the homeowners, the architects doubled down on the arch motif, feeling that it imparted a processional air found in the more ennobled examples of the typology. But here, as elsewhere, the involved parties were careful to maintain a front of studied casualness. “We initially proposed arches that were on axis in an enfilade,” Storrie recalled, “but we all thought that it was just too formal. Instead, it was decided to allow the existing structure to dictate where those openings happened.” The two archways, their soffits painted a mint green, are slightly off-center, subtly scrambling sightlines up and down the ground floor.

According to Vu Bui, much of the budget went into the extensive pecan-stained oak millwork. In the dining area, large-format cabinetry replaced a solid wall, its central aperture framing the staircase. Inspired by an old brass radiator cover, the designers used the material to punch up smaller details, including the staircase balusters and the bookshelf ledges. Similarly, they covered the base of the primary archway with marble, creating a resting place for the owners’ many knickknacks. “There are parts of the house they touch often,” said Rick, “a ledge, the archway, the stair railing—we wanted to choose the right material palette for those parts and have them be very much present.”
Passion Project
Small interventions in this Chicago condo punch above their weight. By Samuel Medina

On paper, New Office is quite new. While Annabell Dai Ren and Elliott Riggen have collaborated on a handful of projects in the past, they formally incorporated their professional partnership only in January, after quitting their day jobs at large Chicago architecture firms. The pair, who first met at the Illinois Institute of Technology, have found a niche in remodels, said Riggen. “The market is there for little projects. During the pandemic people were reviewing their own desires, and some had the opportunity to make them a reality.”

Ren counts herself among them. Two years ago she and her husband purchased a historic condo with ten-foot-tall ceilings in Chicago’s Lincoln Park neighborhood. While stately, the unit had its drawbacks—among them a small, worn bathroom and zero storage closets to its name. They pulled in Riggen and began mulling decisions on how to address these oversights. “We had some money but didn’t want to spend it all on a $5,000 sofa,” Ren said. “Instead, we wanted to build things but taking our time.”

And so money and person-power were put into building two full-height built-ins, as well as the wood-dowel shower rods and an ameboid mirror in the bathroom. Writable surfaces, carved into geometric shapes, cover the walls of the dining room. These naive touches have a basis in economic realities: younger practices working with smaller projects necessarily “work in two dimensions,” Ren said. “We would love to work in three!”

Until then, they are happy with taking on little passion projects, especially their own, Ren added. The Lincoln Park remodel, which is nearly finished, gave New Office “a chance to see what we were made of.”
Annabell Dai Ren, one half of the Chicago design firm New Office, recently remodeled her Lincoln Park condo. Cutouts of writable surfaces were affixed to the walls of the dining/work area for brainstorming.

The unit had high ceilings and next to no storage, prompting Ren to insert full-height build-ins that incorporate secondary functions, e.g., seating, display cases, dressing room.
Surgical demolition was the key to overhauling this century-old house. By Jesse Dorris

When a young couple looking to downsize snatched up a dumpy 1921 bungalow in West Seattle, they knew they wanted a full remodel. The transformation, headed up by local firm SHED Architecture & Design, is night and day: the 2,400-square-foot home is dramatically brighter on the inside (and darker on the outside, thanks to new charcoal clapboards).

Ample southern daylight falls through picture windows, and extensive cabinetry imparts warmth in a climate famous for its dreary rainfall. SHED opened up the interiors by removing partitions and inserting leaner substitutes. The architects installed a casework screen between the living and dining areas, which enjoy views of Mount Rainier, and they tore out a wall closing off the kitchen, assigning its load-bearing role to a single svelte column. “It was a necessity,” said SHED principal Prentis Hale of the column, which anchors the kitchen island. “It was less of a lightbulb idea than a surgical solution to a structural requirement.”

A truly bright idea, however, is the Kerf Design casework throughout the kitchen, in a maple veneer that glows against the charcoal laminate.
More than ever, kitchens and bathrooms form the core of our homes. These multifunctional spaces are essential for our nourishment and ablutions but can do so much more. As shown in these standout case studies—unique projects from all over the country—architects and homeowners alike are able to transform these rooms into distinct statement pieces. Such designs rely as heavily on texture, color, and material as they do the latest fixtures, appliances, and surface treatments.
Living in the Buff
Rustic textures contrast woodsy midcentury flourishes in this Austin, Texas, home. By Adrian Madlener
Designed by Texas-based Mark Odom Studio, Inglewood is a 2,400-square-foot residence in Austin that draws inspiration from the midcentury modern era. Arranged around three courtyards, the home is carefully sited to nestle within the lot’s topography. The ground floor includes the primary living areas, three bedrooms, two bathrooms, and a utility area. The upper loft, accessed via a slat-framed timber stairway, features a study that overlooks a double-height entryway.

“Scale, materiality, natural light, and overall experience were equal factors in all design decisions,” said Mark Odom, founding principal of Mark Odom Studio. Wellness was also a strong consideration, with uplifting views of the courtyards incorporated in every room. Materials were selected, Odom said, to be “natural and local and to stand the test of time.”

Stacked bond brick walls move from exterior to interior, serving as a wayfinding element and spine marking the north-south axis of the house. Smooth white walls and vertical wood rainscreens contrast with and accentuate the texture of the buff-toned brick. The neutral palette, Odom said, reflects the terrain surrounding the home, and picture windows allow outdoor vegetation to serve as colorful pops of artfully framed nature.

The kitchen features floor-to-ceiling timber cabinets, a large island with an inset gas stove, white granite countertops, and stainless steel Bosch appliances. The adjacent dining area leads to the living room and an expansive fireplace with a monolithic concrete hearth. A custom terrazzo foundation that required over 1,800 pounds of hand-spread colored glass stitches together the ground floor, connecting the living areas with the private bedroom wings.

In contrast to the warm materials in the living areas, the home’s bathrooms feature Ferguson fixtures and crisp white Floor & Decor tile, whose gridded application and Roman proportions echo the stacked bond brick. Timber beams hover above floor-to-ceiling operable glazed doors, connecting the generous shower in the primary bathroom to the landscape beyond.
The Courtyard House

A circular island anchors a homey, top-of-the-line kitchen in Silver Lake. By Adrian Madlener

This bold kitchen sets the tone for a renovated single-story house in Los Angeles’s Silver Lake neighborhood. And And And Studio opted for the unlikely but successful pairing of olive-green cabinets and seamless Calacatta marble surfaces. The interplay of contrasting textures and colors creates an elegant canvas for top-of-the-line fixtures and appliances. A dark-hued Fisher & Paykel oven and stovetop along with black Kohler taps accent the cleverly eclectic yet minimalist scheme. These jewellike elements are joined by carefully placed lighting fixtures. Tying everything together, a circular, wood-clad island serves as the perfect anchor for the house’s open-plan program.
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design Gabriele Centazzo

Courtesy Fisher & Paykel
Verandah House

The kitchen of this Brooklyn carriage home trades outdated stylings for sleek upgrades.

By Adrian Madlener

Set on a hidden street in the upscale Carroll Gardens neighborhood of Brooklyn, New York, this 19th-century carriage house was recently revamped with a pared-down aesthetic. Space 4 Architecture stripped away layers of outdated retrofits to reveal the home’s original architectonic splendor while also creating a sense of intimacy and flow. The success of the firm’s approach is perhaps most evident in the home’s expansive eat-in kitchen. A two-tone light oak and soft white scheme continues from large openings, doors, and flooring to Arclinea cabinetry. Infinity Surfaces marble countertops and refined furnishings from Zanotta, Lema, DK Denmark, Billiani, and Zeitraum are accented by recessed Flos fixtures and decorative luminaires from Foscarini, Nemo Lighting, and Artemide.

Architect: S4Architecture
Brooklyn, New York

Cabinetry: Arclinea
Countertops: Infinity Surfaces
Appliances: Miele, Sub-Zero
 Plumbing: Duravit
 Lighting: Flos, Foscarini, Nemo Lighting, Artemide

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Asymmetrical angles are all the rage in this 800-square-foot country home set on 24 acres of bucolic Dutchess County pastureland north of New York City. This restrained, ecofriendly lakefront cottage/studio sits on a three-prong, pinwheel, multiplane floor plate that makes the most of surrounding views. GRT Architects’ attention to detail is perhaps best expressed in the small but impactful bathroom. Cast in waterproof Moroccan tadelakt plaster walls and custom KAZA Concrete terrazzo tile floors, this muted pink-hued room features brass Workstead lighting and Watermark plumbing fixtures. A salmon-toned Kast bathroom sink acts as a central focal point.
Whitelight Collection

Bring the earth into your home with our new 2021 white colors

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Versatile Faucets

Boasting technological innovations that simplify daily ablutions, these recently released fixtures do more than meets the eye and can be used in kitchens and baths alike.

By Adrian Madlener
A passion for design. An obsession for performance.

The once humble shower drain is now a point of distinction to devotees of bath design. With over 11 styles and 5 finishes of linear and center drains — indulge in design flexibility like never before. Open walls and expand views, all with a splash-perfect, water management solution.

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Collective Aims

Uxo architects champions cooperative practice while achieving high design. By Shane Reiner-Roth
For this remodel in Oakland’s Lakeshore neighborhood, UXO Architects replaced the existing walls with less obstructive, more functional casework, which act as thresholds between spaces, said UXO work-owner Ashton Hamm.

In the revised floorplan, spaces flow into one another. Simple design moves, such as the transition from blond wood flooring to gray Forbo marmoleum in the kitchen, help demarcate functions within a small area. The kitchen also features the Alphabeta Pendant Trio from Hem, a Franke sink and faucet, and Fisher & Paykel appliances.

The team found early success in 2016 with a home renovation in Oakland’s Cleveland Heights neighborhood, which it completed with the design studio Special Topics. With a limited budget, the project made extensive changes to a small home toward maximizing the efficiency of its compact footprint. “The challenge was reworking the spaces within the interior as much as we could,” said Hamm, referring to the bathroom, which was reconfigured to allow two people to use it at the same time. There was also the kitchen, remodeled so that on one end large sliding stacking-glass doors connect to an exterior terrace; on the other UXO installed custom-built cabinets and an accent wall of hexagonal mercury-hued tiles from Stone Source.

A larger commission later followed for a couple—a graphic designer and a chemist—seeking an addition to and interior remodel of their two-story bungalow in hilly Lakeshore. The renovation, which UXO designed with former worker-owner James Heard, resolved the home’s low ceilings and awkward divisions by adding a new entrance and foyer and replacing the two original staircases with a cubic staircase addition that exceeds the square footage of the home. (Hence the project’s deadpan moniker: “house + square.”) The detailing of the addition tastefully reveals structural elements such as timber beams, slab-on-grade, and a board-form concrete stem wall. “It was largely customization on-site,” said Hamm, “made possible by our collaboration with a contractor that could achieve the poured-form concrete and framing details we were looking for on the spot.” Flooded with natural light from double-height windows across two exposures, the interiors bear a resemblance to the living room of the Lovell Health House in Los Angeles by Richard Neutra, another California architect who forged bold new paths for the profession.

The online contact page of UXO Architects, a Los Angeles–based firm, features the following provocative statement: “Progressive architecture is preceded by progressive practice!” It was this conviction that propelled Ashton Hamm to establish the design office in 2016 as an architectural cooperative, one of a small handful sprinkled throughout the United States. (Others include South Mountain Company, CoEverything, Oxbow Design Build, and Warrenstreet Architects.) Though led by worker-owner Hamm with Matthew Ridge-way, a longtime member currently on ownership track, UXO Architects gives its members equal governance and financial stakes in the company. Moreover, on every one of its projects, the firm partners with other cooperatives, including cooperative contractors, cooperative and community-based businesses, and community land trusts. Soon after setting up UXO’s first office, in Oakland, California, Hamm made connections with other anti-corporate outfits in the Bay Area, including various cannabis cultivators, the LGT-BQQ+ youth organization LYRIC (Lavender Youth Recreation and Information Center), and the Arizmendi Construction Cooperative. UXO has formed a particularly productive relationship with the East Bay Permanent Real Estate Cooperative, which creates low-cost community-controlled land and housing by taking those resources out of the speculative market and is currently collaborating with a Northern California tribe-led community land trust on housing solutions.
Hamm’s interest in establishing an architectural cooperative began in an undergraduate professional practice class at Virginia Tech and was furthered through an active membership in the Architecture Lobby, a decentralized network of architects and architecture students united in an effort to improve labor practices. Through this work, Hamm began plans on a publication, still in development, that would outline a history of cooperatives within the profession and, crucially, provide resources for architects looking to found their own co-ops. “In the United States there is a rich history of cooperatives and economic cooperation since before the Civil War,” Hamm explained. “However, the success of corporations has come at the cost of many [other] cooperatives. Currently there is little government support for co-ops outside of the agricultural industry, and many people do not know the business entity exists.”

Following shifts in the organization during the COVID-19 pandemic, uxo relocated from Oakland to Los Angeles. In adapting its method of practice to a new city, it has encountered more bureaucratic red tape and fewer local partners, co-ops being something of a rarer breed in Southern California. The economic contractions of the past year have also hampered uxo’s plans for growth, Hamm admits, though she remains optimistic. “The movement here is, fortunately, growing,” she said, before adding that the firm continues its work up north. “We’ll always have a foot in both locations.”
The Ann Arbor–based studio Ply+ injects bold color and unique geometries into the design of a single-family home in the suburbs. By Anjulie Rao

Not So Straightforward
House P is sited on a steep lot in an Ann Arbor, Michigan, suburb. The home’s core functions are located on the top floor, with auxiliary spaces below.

A screened-in porch runs along the top-floor living/dining rooms. The linear form hints at the programming inside—the owners are art collectors and wanted to set gallerylike conditions to stage their most prized pieces.
Architecture studio Ply+ designed House P—a slender rectilinear building outside Ann Arbor, Michigan—with two goals: to accommodate the clients’ desire to age in their own home and to showcase their large art collection, which ranges from prints to sculptures. According to firm principal Craig Bo-rum, the two-story house’s sleek form—it contains two bedrooms, two and a half bathrooms, a kitchen and dining area on the top level, and ample lounge spaces—was influenced by the site’s steep topography.

The house’s front door is accessed by a sloped entry ramp at grade. The landscape’s contours are echoed inside, where self-contained, curved rooms threaten to intersect (or do so in subtle ways), leading to all sorts of formal intrigue. The architects devised a set of operations that determined the shape of each room based on its relation either to the home’s long, bending west wall—continuous across both floors—or to its neighboring room. The result, said Borum, is a series of “incomplete” or remnant geometries; for example, a thickened arc on the ceiling of the eat-in kitchen helps to delineate functions without occluding them.

These funky apertures frame views from within each room to pieces by Frank Stella, Donald Judd, and Jasper Johns opposite. Lit by a strip of clerestory windows, the artworks are situated up and down the primary west wall, which, in addition to organizing the spatial plan, serves as the “gallery.” (Ply+ worked with New York–based curator Randy Rosen to select and arrange the pieces.) Built-in display features throughout the house, like an alcove in the living room that holds a geometric glass sculpture, showcase three-dimensional works. In a characteristic flourish, the alcove backs onto the stair-case and hovers like a grace note.

Though the interior is mostly white, the architects injected a pop of color to complement the bright array of contemporary collectibles. A rich blue is applied throughout—for instance, to a Marmoleum floor in the kitchen and built-in seating in the breakfast nook and to the ceiling and walls of the screened-in outdoor porch on the top level. This blue—not quite the International Klein Blue the architects first studied, Borum admits—spills out to the exterior walls, which the architects wrapped with blue stucco, creating a cool contrast to the metal panels that clad the facade.

Ply+’s approach to color is another way that the architects brought a sense of continuity to the project, connecting the interior and exterior. By manipulating shapes, as well as skillfully integrating the landscape, they have created a cohesive parti that introduces complexity to the house’s straightforward rectangular form.
The west wall anchors the floor plan across both levels of the house. Artworks by Frank Stella, Ellsworth Kelly, Jasper Johns and more are arrayed up and down the length of the wall. Clerestory windows—registering as ribbon windows on the primary facade—light the interiors.

Above: Ply+ worked with New York-based curator Randy Rosen to select and arrange the pieces throughout the interior.
Ace up the Sleeve

SHoP Architects crafts an urban aerie in a city lacking them.

By Jesse Dorris
Expansive bronze-hued Muntz metal screens enoble the interiors of a Washington, D.C., law office. Headed by SHoP, K&CO, and Pliskin Architecture, the project revolves around a full-height atrium that steps back progressively from the building envelope to allow for maximum light penetration.

Above: The diagonal atrium—dubbed the Sleeve by SHoP—is crisscrossed by suspended staircases. This marks a big change from the law firm’s previous offices, which suffered from an obtrusive central elevator core that impeded cross-pollination, according to SHoP cofounder Gregg Pasquarelli.
After two decades in the same space, a Washington, D.C., law office began contemplating a change. A new office building by the late Helmut Jahn rising on Pennsylvania Avenue presented an enticing alternative. The firm contracted New York’s SHoP Architects for early programming and test fits, and when 184,000 square feet across eight floors of Jahn’s building were ready, the firm was ready for them.

“Their previous office relied on central elevators to navigate around,” said SHoP cofounder Gregg Pasquarelli. “This was isolating and did not promote the cross-pollination of ideas.” He and his team flipped the script: the elevator bank would be pushed off-center to make way for a full-height, top-lit atrium. But because the sixth-floor lease did not have street access (reception is on the top level, with the circulation flowing downward), the architects decided to angle the atrium void so that it progressively stepped back from the perimeter to the middle of the floor plate. “It is a diagonal cut to create better cross-section views to all the floors,” Pasquarelli said. “It also connects the sky to the street.”

Crisscrossed by staircases and lined on all sides with metal screens, this urban aerie offers a grandeur atypical for D.C. offices, which tend to be squat and horizontally oriented, owing to the city’s infamous height limits. The open space also affords a larger-than-usual volume of airflow throughout, a welcome development amid the COVID pandemic.

The most striking aspect of the interiors is the all-over bronze elements lining the sides of what SHoP nicknamed the Sleeve. Developed by Canadian fabrication company Eventscape, the Muntz metal screens are perforated, leading to all sorts of felicitous daylighting effects. Varying in height, the panels are set within steel frames, whose supports are concealed by walnut caps that complement the ubiquitous coppery hue.

Separating the Sleeve and the glass-fronted private offices and dozens of open-benching workstations is a collaborative zone of communal tables and lounge areas. “This is a departure from the traditional law office, where workspaces are typically focused, individual spaces,” said Pasquarelli. Other departures from the norm are a game room and large coffee bar, though the de rigueur resource library is suitably august.

As is the “court room,” whose white-washed oak and brass surrounds re-create the interior of the nearby Supreme Court, down to the coffered ceiling. “We wanted to make the space feel well-appointed,” Pasquarelli explained. (SHoP shares design credit with K&CO and Pliskin Architecture.)

When it comes to actual D.C. landmarks, one need only walk out on the terrace to get their fill. But even staffers zipping up and down the stairs to a meeting or for a coffee break can catch glimpses through the generous atrium windows, said Pasquarelli. “They were carefully configured to optimize the views of the Washington Monument.”
Above: The architects pushed the elevator core off axis to make room for the Sleeve. Use of the stairs, which link collaborative spaces to glass-encased conference rooms and offices, has “been beyond our optimistic projections,” said Pasquarelli. (An elevator bank does figure into the plan for those who cannot or don’t want to mount the stairs.)

Right: The 238 perforated metal screens that line the atrium were developed by Eventscape. The fabricator executed all the individual components—steel frames, structural brackets, walnut and guardrail caps—at its Toronto shop and assembled them on site in D.C.
Supple Arches

Büro Koray Duman enlivens a subterranean gym with a soft, light-filled spa. By Adrian Madlener

An arcade of staggered half arches helps delineate the spa's central waiting area from the private sauna and treatment rooms. A plush Verpan Clover Leaf Sofa runs down the center of the space.
Creating a serene escape within a compact Manhattan basement is no small feat. For New York– and Istanbul-based architect Koray Duman, the challenge of adding a soothing spa component to S10, a belowground gym in Greenwich Village, came down to simple, cost-effective, yet poignant solutions. In sharp contrast to the rawness of the existing gym, the new spa—which, complete with seven saunas and two massage rooms, ups the facility’s area to 7,200 square feet—is airy and calm, evoking both the vernacular courtyard style of Duman’s native Turkey and the stillness of S10’s owners’ Japanese heritage.

“We introduced soft forms and an airy material palette,” said Duman, who heads up Büro Koray Duman Architects, “but the most important element was the lighting.” The architect and his team offset bright LED strips from polycarbonate-paneled walls so that it would appear as though natural light were trickling in. Additional warmth comes courtesy of wood-paneled openings and surfaces that carry through to a custom feature wall in the 600-square-foot ground-level lobby upstairs. Half arches, particularly notable in the linear common area, provide a sense of progression and arrival. A modular sofa snakes through the middle of this arcade-like space, inviting gym goers to settle in before their treatment in the adjoining rooms.

For Duman, the project’s wellness program aligned with the holistic approach that frames his practice, which largely consists of cultural work. “It’s important for me to create spaces that can facilitate social infrastructures and motivate people to interact with the designed elements,” the architect said. “We try to introduce these strong components while not overpowering the users or imposing strict rules. It’s all about striking a balance.”
Above: The prevalent arch motif is introduced in the ground-level gym entrance, which also features a neon wall.

Facing page (top): Polycarbonate was used in the negative space of the arches above the treatment rooms.

Facing page (bottom): Koray Duman’s design ensures a seamless transition between the street-level entrance to the underground gym and spa.
In an extensive remodel and addition, PRODUCTORA and Part Office pay homage to Los Angeles’s modest residential architecture. By Shane Reiner-Roth
Page 67: Casa Nova comprises a renovation of a 1937 Elysian Hills home and a contemporary addition clad in blue metal siding.

Pages 68–69: The addition reorients the home toward a new garden, designed by local landscape firm Terremoto.

Above: Folding doors by BMC in the kitchen/dining area and primary bedroom (pictured) allow for easy garden access. In the bedroom, the walls are stepped back to create covered patios.
Within the verdant landscape of Elysian Heights, a hilly Los Angeles neighborhood in the shadow of Dodger Stadium, rises an almost cartoonishly blue house. Everything about the single-story home, from its azure hue to its sawtooth profile, seems calculated to surprise and bemuse. But before it cut such a standout figure or adopted its vibrant color, the residence was a small and unassuming two-bedroom bungalow built in 1937 in a style shared by its neighbors. Retaining the spirit of the original was key for the current owners, who took over the property in 2015—though that goal is slightly at odds with its choice of moniker.

Now known as Casa Nova, the house was designed collaboratively by local outfit Part Office and Mexico City–based architecture firm PRODUCTORA. The living area has been doubled and reoriented toward a rugged landscape by Angeleno firm Terremoto. For Part Office and PRODUCTORA, frequent partners that share an aversion to demolition, the existing architectural elements were fruitful starting points from which to shape the renovation and addition. “While the original home was too small and unspecific in its architectural design,” explained Wonne Ickx, principal of PRODUCTORA, “it had a logical organization that was good to work with.”

On the exterior, the architects stripped the facade of its period ornament and installed a stucco half wall that “added some privacy to the entry stairs,” said Jeff Kaplon, coprincipal of Part Office. By simplifying the outer shell of the extant house but keeping its volumetric elements—mainly, the vintage bay windows across the primary exposures—the architects achieved “a more monolithic and consistent look,” he noted. The blue-gray paint job, which echoes but doesn’t replicate the blue of the addition, helps to cement that impression.

Inside, the room layout was preserved, with the living room leading directly into a refreshed kitchen/dining area, notable for the extensive millwork concealing shelving and a wine fridge. Retractable glass doors by BMC open the space up to a shaded patio that frames a large California pepper tree out in the yard. “It is really the main asset of the site,” said Ickx, “and we made it functional by adding an outdoor shower at its base.”

Though the design of the addition—which parses the main bedroom, a garage, and a studio across three equally spaced bays—appears to be a bold departure, the architects made several efforts to bridge the gap between old and new. Clad in vertical metal striping, the contemporary structure steps up from its antecedent to resolve the steep slope of the site. The former’s striking sawtooth roofline mirrors and repeats the geometry of the latter’s gabled roofs. Muted blue and green laminate surfaces form the backdrop to the common areas and complement the wood rafters of the primary bedroom.
Above: Skylights embedded in the sawtooth roof of the addition bring in additional daylight. Ultra-matte laminate surfaces by FENIX are used throughout the home and range in color.

Facing page: Millwork in the kitchen conceals storage space and a Whirlpool wine cooler. A custom Bosch refrigerator matches the deep navy blue of the millwork. A Zephyr range hood, Blanco sink, natural stone, and Bosch appliances round out the kitchen.
The three bays open directly onto the garden. In the bedroom two parallel sets of accordion doors are positioned far back enough to make room for twin covered patios, while in the third bay, the studio enjoys views of a hidden garden, itself bounded by wraparound blue fencing. But far from being cloying, Casa Nova’s signature shade meshes well with the lively plantings that ensconce it. Sustained by flora, this blue isn’t likely to fade anytime soon.
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Show-Offs
Designers turn the page on stuffy showrooms. By Lila Allen
Interior design and advisory group Frampton Co. regularly exhibits furniture collections and art objects in a Bridgehampton, New York, barn belonging to founder Elena Frampton.

This page: Designer Susan Clark’s Phillipa horsehair pendant hangs in Radnor’s new Manhattan showroom, which was co-designed by Elizabeth Roberts Architects.

Facing page: Branding agency frenchCALIFORNIA developed this temporary showroom for the penthouse gallery of SOM’s Fifteen Fifty high-rise in San Francisco.
Design showrooms often suffer from white cube syndrome. The “white cube”—as christened by Brian O’Doherty in a three-part *Artforum* essay in 1976—is an environment in which a curator or gallerist presents objects, generally art, against a backdrop of featureless white walls. In this type of space, it’s believed, viewers can appreciate the items on their own formal terms, without the distractions of color, decoration, or expressive architecture.

But the white cube poses challenges for works of design, which by their very nature demand interaction and context (and, in most cases, inspire hopes that they will be sold). In a design showroom, the hallmarks of white cube syndrome are Danish stools set on eye-level platforms, conceptual clusters of pendant lighting, and the worst offender: the chair wall.

Fortunately, a cohort of designers, gallerists, and manufacturers is taking a new approach to showrooms, transforming them into distinct, character-driven spaces. Some are even embracing the possibilities of digital interiors, creating showcases that are accessible from anywhere in the world.

One of these reformers is Susan Clark, who founded her New York City–based company, Radnor, in 2016 after years of working for collectible design platforms such as The Future Perfect. Eschewing the storefront model, Clark sets up entire apartments as showrooms for her line of furnishings and accessories, called Radnor Made, as well as pieces by the designers she represents. (Already, the Radnor Made collection includes a full apartment’s worth of design, from a leather-wrapped bed by Adam Rogers to a veined-stone table by Clark herself.)

In March, she opened a 4,000-square-foot apartment in New York’s Carnegie Hill neighborhood, embellishing it with works by Loïc Bard, Egg Collective, and others. Cocrated by architect Elizabeth Roberts, the showroom occupies the entire floor of a new condominium building.

For Clark, whose trappings tend to emphasize craft and materiality, these setups help show the livability of the products. “My trade client needs a contextualized space for the private client to understand how to utilize more sculptural or conceptual products,” she said. But Radnor’s spaces aren’t selling only sofas and side tables: They’re also selling the apartments themselves, which double as model units for the newly constructed buildings.

Guillaume Coutheillas, the founder of bicoastal marketing and design house frenchCALIFORNIA, also offers these refined spaces for his developer clients. But unlike Clark, Coutheillas is neither a designer representative nor a manufacturer. Instead, he’s a marketer working with a designer’s playbook. His company offers soup-to-nuts branding for real estate projects—logos and websites also fall in its wheelhouse—and Coutheillas sees the design of a sales gallery or a model residence as a natural extension of that work.

“It has to have a residential feel, but it’s also presented as an exhibition,” he said. To create these units,
Facing page, top: Earlier this year, the Black Artists + Designers Guild launched the Obsidian Virtual Concept House to stage its members’ designs.

Facing page, bottom: In late 2020, frenchCALIFORNIA staged a retrospective of midcentury French design duo Guillerme et Chambron in a Brooklyn townhouse.

Right: Another of frenchCALIFORNIA’s showrooms—this one for the luxury residential Benson high-rise on Madison Avenue.

Coutheillas often partners with collectible design galleries, which offer the furnishings on loan. That’s a win for them, too: The designs are for sale, so the apartments function as satellite galleries. And, he said, “it benefits the developers because they get an incredible showroom using inventory that the project budget couldn’t necessarily afford.” A recent collaboration with the traveling gallery Gabriel & Guillaume and Cueto Art Advisory included millions of dollars’ worth of art and design to sell units in SHoP’s supertall tower, 111 West 57th Street in Manhattan.

While Clark and Coutheillas install wares in different architectural gems, Elena Frampton, the founder of interior design and advisory group Frampton Co., has a permanent unconventional showroom to call her own. Three years ago, she purchased a shingle-style building (now called The Barn) in Bridgehampton, New York. Compared with her Manhattan flagship, which follows a traditional showroom format, she said, the Bridgehampton space can transform and make an of-the-moment statement: “The Barn is a place where it’s truly just about our vision and what we want to express.” This past winter, that meant wrapping the space in a marigold burlap curtain, and bringing in witty furnishings and accessories like a dolphin-covered chair from the Campana Brothers and a floral chandelier by Arthur Golabek. (The gallery Friedman Benda was a partner.)

But especially since the start of the pandemic, some designers have been pushing boundaries of conventional show spaces entirely by going digital. The Black Artists + Designers Guild (BADG), for instance, has staked out virtual territory through the Obsidian Virtual Concept House, which went live earlier this year. Rendering an imagined home of a Black family in the Oakland Hills area of Oakland, California, it showcased the work of 23 BADG members, including Cheryl R. Riley, Linda Allen, and Cornelius Tulloch. This format, BADG founder Malene Barnett said, “facilitated unrestricted expression and engagement.”

That doesn’t mean Obsidian’s reality is only virtual. Like Coutheillas’s, Clark’s, and Frampton’s projects, the home shows how design comes to life when presented holistically and in context. According to Barnett, “We wanted this to be something that could be real and position it as a way to live.”
Hi-Fi Design

Get lost in the futures of yesterday, today, and tomorrow at the Museum of Design Atlanta’s latest virtual exhibition.

By Nathaniel Bahadursingh
Behind the Dungeon Family, Atlanta’s legendary hip-hop collective, was the Dungeon. It was an apt name for the crawl space of a small Lakewood Heights home where Organized Noize, the Family’s original members, produced its first music. This ominous-sounding venue quickly became a key node in the city’s rap scene, drawing Outkast, Goodie Mob, Parental Advisory, and other initiates of the Dirty South movement to its perch.

Visitors to the virtual-only The Future Happened: Designing the Future of Music exhibition hosted by the Museum of Design Atlanta, or MODA, can explore the interiors of 1907 Lakewood Terrace, moving from room to room to uncover traces of the community that once resided here. Floorplans, candid photographs, and interactive icons yielding audio snippets give a sense of a lived-in place, where daily routines commingled with astonishing musical feats. The chirp of kids playing outside and the hum of passing cars trickle into the study and living room, just as loud music emanates from the floorboards. Downstairs, in the basement, the sounds of someone grinding weed and rolling a joint rise atop audio reverb and musical false starts.

Featuring the work of 40 artists across multiple disciplines, The Future Happened pays homage to the vast influence Atlanta’s musical culture has had on global trends in design, visual arts, and technology. The exhibition offers an engaging sensorial realm where the past, present, and future coalesce, while highlighting ideas, practices, and possibilities with which art and music can be better cultivated and experienced.

The show’s curatorial team, led by the Grammy Award–winning creative director and author Lawrence Azerrad, reflects these aims. Joining Azerrad are Ruby Savage, a creative director, DJ, and music and culture curator; Floyd Hall, a media strategist, cultural producer, and documentarian from Atlanta; and Marlin Fuentes, a designer, researcher, ethnomusicologist, and entrepreneur working at the nexus of culture, emerging
technology, and design.

They have sorted a wide range of musical genres, from Afro-fusion to punk, and mediums, from art installations to augmented reality, into five thematic categories. Rubrics of healing and empowerment, community and technology, converge to form a visually striking collage of sights and sounds. There’s no order or specific route to traverse, as visitors are given the freedom to ping-pong across time and modes of craft. One click leads to a spotlight on Volta, an artist-driven VR platform that empowers musicians to create custom performance experiences by converting their music into an interactive world. Another click pulls up the arresting cover art of Peter Saville, best known for his design of Joy Division’s 1979 Unknown Pleasures, and Lemi Ghariokwu, whose dense sociopolitical imaginaries have graced the albums of legendary Nigerian artist and revolutionary Fela Kuti. A simple refresh of the exhibition’s home page rejigs the orientation of the artists, resulting in an entirely different, novel experience.

This disregard for any type of linear progression jibes with the ethos of The Future Happened, which, perhaps above all else, seeks to make connections where many might not see them. As Azerrad said in a recent interview, “There’s always been groundbreakers in music in our history and now and in our future and we need to pay attention to those innovations to be able to have deeper and more meaningful connections to music, culture, and each other.”

And while the exhibition celebrates technological advancement and its relation to music and art, it also provides a space for critique. In particular, important questions are posed regarding the advent of streaming and digital media that have had a massive impact on the way content is created, consumed, and shared. Though music has never been easier to access, preexisting issues relating to inclusion, diversity, and equity in the music industry persist. The New York–based artist
Sajjad Musa, for one, challenges this reality through his work with Grammy award–winning singer and songwriter Burna Boy, who criticized the Coachella Music Festival for minimizing his name in its lineup bill. In creating the artwork for Burna Boy’s 2019 album *African Giant*, Musa printed the singer’s likeness on banknotes, an act of aggrandizement that re-centered a Black performer in a predominantly white space. Like so many pieces in this exhibition, Musa’s cover highlights the power design has in visualizing important messages in music.

But just as important as critique is care, a theme picked up by the Caribbean-Belgian artist Charlotte Adigéry, whose music and visual panache feature in the exhibition. Where the sugary track “High Lights” sounds a playful tone about self-care and identity affirmation, the short film “Yin Yang Self-Meditation” invites visitors into a pensive, psychedelic realm where they might record their anxieties and breathing exercises. Adigéry’s design sense swings pendulously between the two, moving from Black ballroom culture to gauzy ’80s club vibes.

*The Future Happened: Designing the Future of Music* offers an incredibly engaging virtual experience as few others have managed during this time of pandemic. The diverse array of innovative artists expands the idea of what design looks like in music, thus broadening the methods by which it can heal, empower, build community, and foster change. As the show demonstrates, the future doesn’t simply “happen”; rather, it is the result of individual actors coming together, consciously or not, in collectivities. The future is made, and remade, over and over.
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In Reverence

A photographer reflects on getting to know the work of legendary architect Paul Revere Williams. By Janna Ireland
I photographed my first Paul Revere Williams buildings in December 2016, the same month it was announced that he had been posthumously awarded the 2017 AIA Gold Medal. During his lifetime, Williams was the first Black architect to achieve many things. Now, almost 40 years after his death, here was another. His being the first Black architect to be awarded the Gold Medal has proved to be a double-edged sword; that novelty piques people's interest in Williams's story but sometimes obscures the genius of the work itself.

Williams had a vast and varied career. He ran his own practice from 1923 to 1973 and designed approximately 3,000 structures. Though he is best known for his grand revivalist mansions, he also designed small private residences, public housing projects, banks, hospitals, churches, and schools, worked in many contemporary styles, and had an active interest in innovative materials. His versatility was another mixed blessing; it kept him in business for 50 years but also made his work difficult to quantify. In spite of his innumerable contributions to the field of architecture, his work has largely been left out of the conversation.

The Gold Medal seemed to set a lot of things in motion; I have watched with awe and delight as countless initiatives, articles, and projects about Williams and his work have appeared in the years since. My project has been one small part of a momentous and multifaceted effort to renew Williams's reputation and ensure that our understanding of his work continues to grow.

My book Regarding Paul R. Williams: A Photographer's View (Angel City Press, 2020) was published last September. The book contains nearly 250 photographs of Williams-designed structures in Southern California and Las Vegas from 2016 through 2020. Three months prior, in June, the Getty Research Institute and the USC School of Architecture announced that they had jointly acquired Williams's archives, long thought by many to have been lost in a fire during the 1992 L.A. uprising. I benefited enormously from this coincidental timing; my book was buoyed by the upsurge of interest in Williams and his work that followed the announcement. I spent the next several months on a virtual book tour, sharing my work with audiences across the United States from a makeshift desk in my bedroom.

Now that book-related engagements have begun to taper off, I've been thinking a lot about what's next. My book is done, but my quest doesn’t feel complete. There are more Williams-designed structures I'd like to photograph, and the archive, which will eventually be accessible to the public, beckons. I don't yet know what form these continued investigations will take, but I pledge myself to the effort—Williams's immense, remarkable body of work deserves and rewards an extended commitment.
In her book, Regarding Paul R. Williams: A Photographer’s View, Janna Ireland documents dozens of the architect’s Los Angeles buildings. (He designed 2,000 in the city.) Some of Ireland’s most interesting images depict the interiors of Williams’s homes, which vary dramatically in style.
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